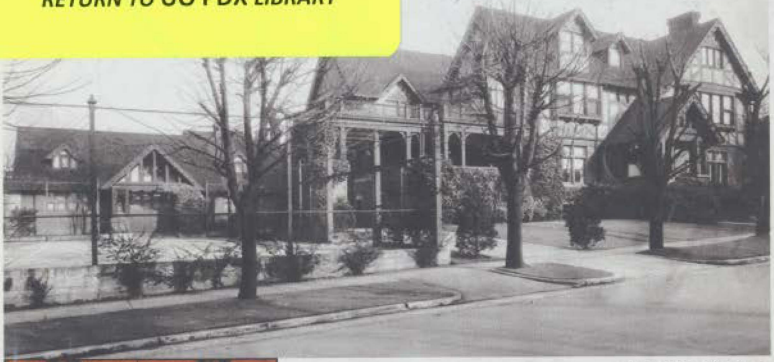
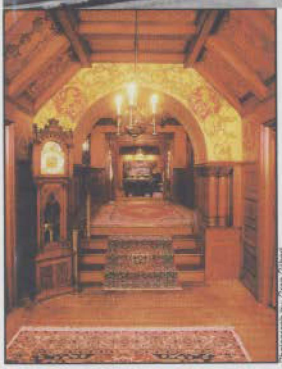
STORIC STRUCTURES REPORT
STIMSON-GREEN MANSION AND CARRIAGE HOUSE

WASHINGTON TRUST FOR
HISTORIC PRESERVATION





Photograph by: Greg Gilbert

TERMINAL PROJECT
TOWARDS PARTIAL FULFILLMENT
OF A MASTERS OF SCIENCE
IN HISTORIC PRESERVATION

WINTER 2002-2003

Prepared by
Spencer Howard
Historic Preservation Program
School of Architecture and Allied Arts
234 Pacific Hall
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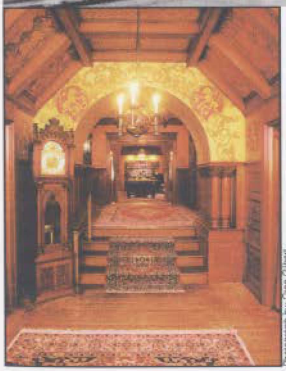
Committee
Philip Dole, Chair
Mary Anne Beecher
George Bleekman
Fred Walters

Historic Structures Report
Stimson-Green Mansion and Carriage House

Washington Trust for Historic Preservation



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Terminal Project
towards partial fulfillment
of a Masters of Science
in Historic Preservation

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Fig. 1

1909 view of the Stimson-Green Mansion looking southeast following the addition of the port cochere and northwest bathroom (though before the later expansion). Photograph source: PEMCO Webster & Stevens Collection, MOHAI, Seattle, Washington. Negative No. 83.10.8201.1.

Fig. 2

Ca 1914 view of the Carriage House looking northwest from behind the Stimson-Green Mansion. Photograph courtesy of the DSB Collection, Seattle Washington.

"Historic Structures Report on the Stimson-Green Mansion and Carriage House," a terminal project prepared by Spencer Howard in partial fulfilment of the requirements for the Masters of Science degree in the Department of Historic Preservation. This terminal project has been approved and accepted by:

1-7-03

Date

Committee in charge: Philip Dole, Chair
Mary Anne Beecher
George Bleekman
Fred Walters

Accepted by:

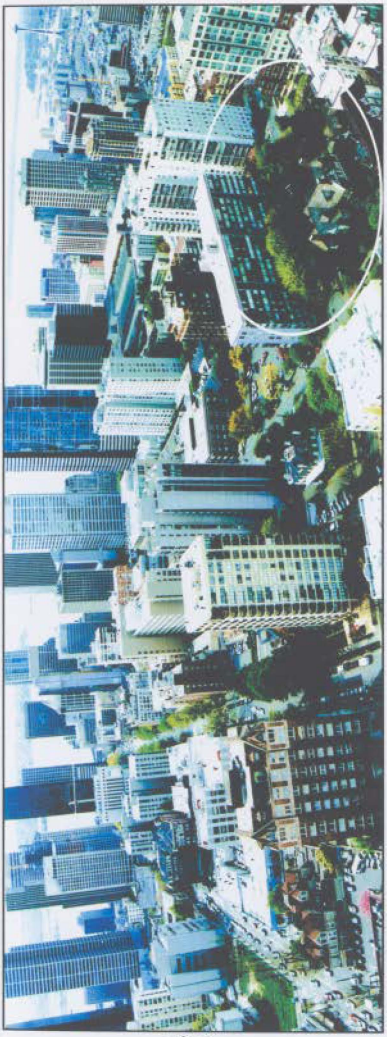

Fig. 3

2002 view looking out from a building on First Hill over downtown Seattle. The Stimson-Green Mansion is in the lower right corner.

CURRICULUM VITA

Name of Author: Spencer Howard

Place of Birth: Baker, Oregon

Date of Birth: July 1, 1976

Graduate and Undergraduate Schools Attended:
University of Oregon
University of Freiburg
University of Seville

Degrees Awarded:
Masters of Science in Historic Preservation, 2002, University of Oregon
Bachelor of Arts in German and Spanish, 1999, University of Oregon

Areas of Special Interest:
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Professional Experience:
Associate, Artifacts Consulting, Inc., Tacoma, Washington, 2002 - Present
Intern, BOLA Architecture + Planning, Seattle, Washington, Summer 2001
Restorationist, Villard Hall, University of Oregon, Eugene, 2000 - 2001

This project would not have been possible without the willingness of the Washington Trust for Historic Preservation to have me work on their building, Hank Florence and Don Peting for locating the building, and my Committee's patience in undertaking a long-distance project and the contribution of each Committee member's critique and support. I am also very grateful to Alfred Staehli, Bill Lindstrom, Brian Westmoreland, the staff of the City of Seattle Department of Neighborhoods, David Anderson, the staff of the Eastern Washington State Historical Society, Eugenia Woo, fellow Historic Preservation Students, Hollis Palmer, Larry Kreisman, Maia Howes, Marscha Rooney, Mary Thompson, the staff of the Museum of History and Industry, the staff of the Northwest Museum of Arts and Culture, Priscilla Collins, the staff of the Puget Sound Regional Archives, the staff of the Stimson-Green Mansion Catering Company, the University of Washington Special Collections and Architecture and Urban Planning Library staff, and especially for my family's and Niki's support throughout the process.

The purpose of this document is to serve as a tool for the conservation and management of the Stimson-Green Mansion and Carriage House. This report is a terminal project towards partial fulfillment of a Masters of Science in Historic Preservation from the University of Oregon.

At the time of this writing, the Stimson-Green Mansion and adjoining Carriage House are over 100 years old. The buildings are one of the last remaining intact vestiges of a brief but important period in First Hill's development. Upon their completion in 1901, the Stimson-Green Mansion and Carriage House were among thirty to forty residences of similar stature that defined First Hill as the preferred upscale housing area for Seattle's new wealth families. The neighborhood's hill top location placed it within prominent view from Seattle's expanding downtown. Today the Stimson-Green Mansion and Carriage Houses' remarkably intact Tudor-Revival exteriors with their rich tactile and visual textures of brick, stucco and half-timbered surfaces contrast markedly with the neighborhood's contemporary high-rise apartment additions. The Carriage House in its original location and exterior configuration continues to convey its intended supportive role towards the Stimson-Green Mansion.

The design of the Stimson-Green Mansion was tailored by Kirtland Cutter—a prominent Northwest architect—from his previous design of the Campbell House (1898) in Spokane to meet the particular constraints of the First Hill site and the specific needs and preferences of the Stimson family. The remarkably intact interior of the Stimson-Green Mansion affords a unique opportunity to interpret the relative importance placed on distinct spatial functions and the corresponding design styles as well

as how service and private spaces were arranged and separated according to the preferences of a prominent upwardly mobile early 1900s Seattle family.

The variety of high quality materials, fixtures and hardware, and overall level of craftsmanship evident throughout the building demonstrate Kirtland Cutter's involvement in all aspects of the building's design. The interiors display careful attention to detail and the architect's thorough grasp of a wide stylistic vocabulary ranging from Neo Classical to Romanesque and Gothic in character, with a strong Arts and Crafts Movement influence evident throughout Cutter's design approach.

When this project started the Washington Trust for Historic Preservation (Trust) had just recently acquired the buildings. The Trust's catering business operated out of the Stimson-Green Mansion with the Bullitt foundation leasing the Carriage House for office space. A caretaker resided in the third floor of the Stimson-Green Mansion and a maintenance person (Bill Lindstrom) was employed. At this time, the Trust was also preparing to move its offices into the second floor of the Stimson-Green Mansion.

Major Issues Identified in the Project Agreement

This study was initially undertaken with the intent of providing documentation of changes over time, identification of significant and contributing building fabric, and to assess their current state. As the project progressed it was apparent that an analysis of the implications of the above findings and the effects of current or proposed uses would be important for understanding how to balance the continued use of the buildings with their conservation. This led to the recommendation section and expanded discussion of uses. The application of the *Secretary of the Interior's*

Standard's for the Treatment of Historic Properties (1995) and the *Australia ICOMOS Burra Charter* (1999) form the basis for recommendations on managing change and conservation of the buildings.

Limitations placed on the study:

- no invasive or destructive testing of the building fabric;
- no code analysis;
- no condition assessment of the mechanical systems.

Completed Research

I conducted the survey during the winter and spring of 2002 with an additional review period and formal presentation in the fall and final modifications in the winter of 2002. Research done to produce the Historic Structures Report (HSR) consisted primarily of archival and fieldwork. Archival involved local and state resources, previously prepared works covering the history of the site and associated persons as well as an analysis of the original drawings, architect-owner correspondence and inventories. I also consulted fire insurance and real estate maps, and historic and tax record photographs. Conversations with Larry Kreisman, Priscilla Collins, Bill Lindstrom and others provided valuable insight into the history of the site and the buildings.

Field work involved on site investigation and observation of the exterior and interior. I compared the buildings' existing state with historic photographs and the original drawings to understand what types and where changes occurred. I also made notes as to the condition and use of spaces and features.

Major Research Findings

The Stimson-Green Mansion and Carriage House are important cultural resources. Over the years the residential areas around Seattle's downtown core have repeatedly given way both to the expansion of

the downtown core and by Interstate Five—cutting through the west side of First Hill. Single-family residences were replaced with low apartment blocks, in turn supplanted with high-rise apartments, condominiums and hospital facilities. While such change surrounding the downtown core is not unexpected, retaining adequate representation of these phases is extremely important for understanding what First Hill was, its evolving relationship with downtown Seattle, and how the First Hill neighborhood has changed. As with any neighborhood it is these residual clues to the neighborhood's prior forms within what is a common process of evolution and change that makes the neighborhood's own history an individual and unique story and the retention of the Stimson-Green Mansion and Carriage House all the more important to both illustrate and tell this story.

Most of First Hill's large single-family residences from the late 1800s through the early 1900s were demolished. Consequently the rarity of the Stimson-Green Mansion and Carriage House as examples from that period in the neighborhood's development, their remarkably intact state, and their association with the significant Northwest architect Kirtland Cutter and the prominent Stimson and Green families places primary importance on conserving these buildings in their existing state and the continuance of culturally significant activities within the Stimson-Green Mansion.

The cultural importance of the Stimson-Green Mansion stems from its retention of the majority of its significant building fabric. Additions, all done during the second and third periods of significance—some of which were designed by Cutter & Malmgren, closely match the original fabric and detailing. Contemporary changes to the Stimson-Green Mansion affected primarily finishes, without

removing materials or features. The original exteriors of both buildings are mostly intact. However the Carriage House retains little of its significant interior building fabric (only the second floor walls, ceilings and fireplace).

Together the buildings provide a valuable record of the passage of time. Their retention of setting, relationship with one another, as well as the Stimson-Green Mansion's interior layout and design, and the minimal changes incurred over time yield rich historical information from the periods of significance. The condition of both buildings is generally good thanks largely to routine maintenance during the 1990s. The most pressing concerns are the impact of current or proposed building use, deferred maintenance that has exacerbated the effects of age, climate, building uses and site drainage, as well as the impact of inappropriate repairs, the need to develop a maintenance plan, conserve significant and contributing finishes and materials, and assess the building's capacity to withstand an earthquake.

Conservation Policy Recommendations

Conservation implies all the processes involved in both maintaining and managing change to the Stimson-Green Mansion and Carriage House in order to retain their cultural significance. This is accomplished by making certain the current or proposed use and the work being done are not damaging the fabric they are meant to preserve and aid in interpreting, that these uses respect culturally significant associations and meanings, and that where appropriate these uses provide for a continuation of practices that contribute to the cultural importance of the Stimson-Green Mansion and Carriage House. This involves managing the building's stabilization, maintenance, and current or proposed use through planning work and use, locating funding, and implementing projects.

Use of the buildings has a tremendous impact on both their original fabric and the interpretation of their cultural significance. In evaluating the buildings' state of utility and potential uses it is important to remember that uses change. In twenty to fifty or a hundred years there could easily be any number of changes in use. What must remain constant is the basic commitment to retaining and maintaining original spaces, fabric and where possible significant activities and uses while hosting new uses so that in a hundred years the buildings hold both the same level of cultural significance and can successfully demonstrate the effectiveness of this commitment to preservation.

In order to both conserve and manage building use the treatment approach recommended is preservation of the Stimson-Green Mansion and Carriage Houses' significant and contributing spaces, features, meanings and uses, with restoration of obscured and damaged original features, rehabilitation of select spaces to facilitate a compatible use, and reconstruction of the missing balcony balustrade.

Retain and interpret elements from the period of significance associated with the Greens (such as the plaster panels in the reception room) as changes over time.

Current or proposed use where appropriate should continue significant activities and facilitate the interpretation of:

1. The application and types of historic materials, hardware, fixtures, and finishes employed in the Stimson-Green Mansion and Carriage House and their stylistic and cultural relationships;

2. The use of historic themes, layout, and separation of service and private/entertainment functions in residential design during the late 1890s and early 1900s for wealthy families and how these divisions are evident in the existing building spaces and features;
3. The evolution of the residence over time with particular emphasis on the Stimson's who prompted Cutter's reuse and modification of his design for the Campbell House in Spokane, and how the Greens and subsequent residents used the building's design;
4. The methods and problems involved with preserving historic structures from a materials, financial and management perspective to familiarize both preservationists and the community at large with the process.

Perform a seismic analysis of the structure and undertake the necessary modifications with minimal adverse affects to culturally significant fabric in order to mitigate possible damage resulting from an earthquake. Assess internal building systems (particularly electrical and plumbing) for condition, and future needs, and determine a sensitive treatment that minimizes adverse effects to the significant fabric while meeting functional needs.

Prepare a detailed conservation plan for original finishes (particularly the frieze in the dining room) to guide their maintenance and preservation. Evaluate the existing maintenance plan and protective systems and rework as necessary.

Coordinate future planning and work in accordance with the significant relation between the Stimson-Green Mansion and Carriage House to include both buildings.

Throughout this process of conservation, people will be an important factor. The careful practices of the catering and office staff as well as the third floor resident are critical for preserving the existing building spaces and fabric. Similarly, the quality and attention to detail of contractors will facilitate successful projects.

A balance should also be struck between stabilization and maintenance, and building use so neither overshadows the other, but are mutually conducive. This ongoing commitment to conservation (including the integration of significant building uses and activities with current or proposed uses) and striking a balance between it and building use is a fundamental interpretive component of the building and its occupants that holds important cultural value for how organizations and we as a society treat and relate to historic buildings.

Structures: (1) Stimson-Green Mansion
(C. D. Stimson Residence and
Joshua Green Residence)

(2) Carriage House

Parcel No.: 1978200805

Address: Stimson-Green Mansion
1204 Minor Avenue
Seattle, WA 98101

Carriage House
1212 Minor Avenue
Seattle, WA 98101

Legal Description:

NW 32/25/4 A. A. Dennys Broadway Addition, Block 124, Lot 4, 5, 8.

Proposed Treatment:

Should be preserved & maintained.

Related Studies:

- *Campbell House HSR* (Staehli, 1984)
- City of Seattle Landmark Nomination (1976)
- *Dorothy Stimson Bullitt: an Uncommon Life* (Haley,
- *Green Years, the* (Newell, 1969)
- *Kirtland Cutter: Architect in the Land of Promise* (Mathews, 1998)
- National Register Nomination (1975) 1995)
- *Shaping Seattle Architecture* (Ochsner, 1994)
- *Stimson Legacy* (Kreisman, 1992)

Cultural Resource Data:

- National Register nomination (1975)
- City of Seattle Landmark nomination (1976)
- Periods of significance:
  - 1899 - 1901 Date of construction
  - 1901 - 1914 Stimson residence
  - 1914 - 1975 Green residence

Commissioning of Historic Structures Report:
Made possible through the Washington Trust for Historic Preservation (Trust). The project was conducted as a terminal project towards partial fulfillment of the University of Oregon Masters of Science degree requirements in Historic Preservation.

The Trust is a statewide non-profit organization based at the Stimson-Green Mansion. Founded in 1976, the Trust promotes historic preservation through advocacy, education, direct technical assistance, grants, and is a member of the Statewide Partners program of the National Trust for Historic Preservation. Programs include Washington Preserves, a small grants program, a 10 Most Endangered List, workshops and an annual conference, awards, and a current project aimed at changing the state's funding approach toward historic schools.

The Trust acquired the Stimson-Green Mansion and Carriage House in 2001. The building is used by the Stimson-Green Mansion Catering Company (SGMCC; www.stimsongreen.com)—a wholly owned, for-profit subsidiary of the Trust—and its offices, with the Carriage House containing the offices of the Bullitt Foundation (www.bullitt.org). A 20 member Board of Directors guides the activities of the Trust. The membership stands at just over 300. The Trust's General Manager is responsible for the business operations of the SGMCC and directs activities that preserve, maintain, and operate the Stimson-Green Mansion and Carriage House as historic buildings.

Historical Background

1.1.1 Seattle

By the late 1800s Seattle's commercial district occupied the five blocks on either side of Yesler Way between First and Third Avenues (historically Front Street to Second Street; Commercial Street to Second Street) in what is known as Pioneer Square. Residential areas bounded the northern and eastern edges of this core. In 1889, a fire destroyed many of the downtown buildings. The following two years saw intensive reconstruction with taller, more substantial, fire-resistant brick and stone buildings. This surge in building activity later slowed in 1893 as Seattle felt the effects of a national recession.

With the discovery of gold in Alaska and the resulting Klondike gold rush (1897), Seattle became an important point of departure and supply for prospectors headed north. This role initiated rapid growth of the city's economy and population.

By 1900, commercial buildings had displaced residences along First, Second, Third and Fourth Avenue as the commercial core expanded northward. Extensive topographical changes to the city—re-grading streets and Denny Hill as well as backfilling portions of the tidal area south of the city—were made to accommodate this growth. Planning was also underway for the future of the area north of the intersection of Fourth Avenue and Seneca Street—the southwest corner of the former site of the Territorial University—to create "a densely developed 'city within a city' of ten story business blocks," known as the Metropolitan Tract. (Ochsner, 1994: xxii)

Over the next thirty plus years, Seattle's population increased nearly six fold from almost 43,000 in 1890, to nearly 81,000 in 1900, and to over 237,000 by 1910. This expansion of populace coupled with commercial

development of Seattle's downtown prompted migration of the city's residents to outlying neighborhoods as older residential areas were absorbed. The extent of the city's physical change also reflected the growing wealth and influence of a new upper class directly involved in the city's growth and development.

1.1.2 First Hill

Located directly east of the city and overlooking the Metropolitan Tract, Roger Sale describes First Hill as Seattle's earliest attempt (1890) at a "good neighborhood." For those persons who arrived after the initial founding settlers and made their fortune in Seattle and the Pacific Northwest, First Hill provided the context they desired for creating a status symbol out of a neighborhood. (Sale, 1976: 58) Distinctly separate from downtown, the neighborhood overlooked and was visible from Seattle's commercial area.

Wealthy, prominent local figures built an estimated thirty to forty mansions during the neighborhood's formative years. (Sale, 1976: 59) These included the residences of:

> "James T. Hoge, secretary treasurer of the Post-Intelligencer, later president of the Union Savings and Trust, and builder of the Hoge Building [1909 –1910, Bebb & Mendel]; Cornelius Hanford, United States district judge; Jacob Furth, president of Seattle National Bank, later manager of streetcar lines for the Boston Firm of Stone and Webster; Charles Frye, of Frye and Bruchn meat packers, founder of Frye Museum; August Chilberg, banker, ship owner, manager of an immigration service for Scandinavians (city's largest immigrant population); Eugene Semple, former territorial governor, longtime promoter of tide flat and canal companies; Morgan Carkeek, city's leading contractor; Crawford and Conover, real estate developers; John McGraw, former sheriff, former governor of Washington, president of the First National Bank,...[as well as C.D. Stimson; and Joshua Green]." (Sale, 1976: 58 – 59)

However, by 1909, The Highlands—north of the city—offered a gated community, golf course, and five-acre lots, effectively marketing itself as Seattle's new elite neighborhood. Many of First Hill's more prominent residents relocated to this new neighborhood. Within the span of two generations most of their mansions in First Hill fell to make way for new development. (Sale, 1976: 59)

By the mid 1900s, First Hill was primarily an apartment and hospital neighborhood. Modern high-rise apartments, hospital buildings and parking structures increased in number during the 1960s and into the 1980s. Condominiums followed in the 1990s and are concentrated primarily in the area from Boren Avenue west to Harvard Avenue and from Union Street south to Madison Street). (Baist, Kroll, and Sanborn maps) Hospitals on First Hill include Virginia Mason and the Swedish Medical Center.

1.1.3 Style

The Stimson-Green Mansion and Carriage House feature Tudor Revival exteriors. The interior of the Stimson-Green Mansion displays strong Arts and Crafts influences, as well as an eclectic mix of styles from space to space.

Evidence of the Arts and Crafts movement influences is the total design approach, in which the architect designed the building, all aspects of the interior and the grounds. The result of this combination in the Stimson-Green Mansion is a remarkable emphasis on high quality craftsmanship and materials, as well as the careful positioning of spaces and their windows to take full advantage of each room's specific light and functional needs. However, in contrast with a purely Arts and Crafts approach, the Stimson-Green Mansion interior draws heavily on historical styles using a high level of ornamentation and employs a

wide range of imported materials and furnishings selected by Cutter rather than strictly local materials as would have been favored in a pure Arts and Crafts approach.

The building exterior is distinctly Tudor Revival in style with such attributes as rich tactile and visual textures, prominent exterior chimneys, steep gabled roofs punctuated with gable dormers, and a main entrance on the building's long side—marked by an entry porch—are strikingly evident. Facades feature both horizontal divisions into levels—marked by masonry below with half-timbering above—as well as vertical divisions as portions of the facades advance and recede in relation to one another.

Characteristic of the Tudor Revival style the masonry provides rich tactile textures using water and sand struck bricks and flared headers. Optical patterns arise through the combination of the bond pattern of the brick work and the use of flared headers. The half-timbering with pebble dashed stucco panels carries these physical and visual textures to the upper levels with the stucco panels contrasting markedly in color and texture with the half-timbering. Decorative adze markings and wooden dowels articulate the connections of the half-timbering to provide additional visual depth while alluding to the heavy timber framing of the revival style's preceding Tudor style.

Windows in keeping with the overall Tudor Revival style are grouped in multiples of two to bands of four with aligned headers to bring as much light as possible to the building's interior. Window types include casement, oriel windows, and single hung.

True to the stylistic origins of the Tudor Revival style the floor plan is compact with prominent fireplaces. Each level features a variety of rooms with

specialized functions, however there is a noteworthy predominance of private/entertainment spaces versus purely private areas. Heavy use of the upper floors places strong emphasis on the main low-pitched, broad staircase. Kitchens and service spaces are placed away from the prevailing wind and primary public streets.

Floor coverings—oriental rugs for private rooms—fit the spaces while allowing exposure at the sides to display the rich dark luster of the polished flooring favored in the Tudor Revival style. Doors and windows originally featured hangings of rich fabrics to provide color, with medieval type diaper patterns on the walls. Ceilings play a vital part of the ornament, exhibiting ribbing, relief work, beams, and plaster work.

Wood paneling, trim, carved, and turned wood decoration and furniture (either built-in or massive in scale, both with cushions) reflect the Arts and Crafts Movement influence.

Characteristic of the Tudor Revival style fabrics originally provided important color and texture on the interior. These fabrics originally included rich velvets and damasks rather than thin and light materials such as silks and sheers. Colors were generally dark and rich, with crimsons, deep reds, greens, blues, browns, and dark yellows rather than pastels. Designs originally consisted of floral motifs of a medieval type in a diaper pattern or plain dark colors rather than little flowers or large roses.

Curtains, in keeping with the Tudor Revival style were originally hung from rings on heavy iron bar with heavy gold gimp and braid on trim or rope (a modern substitute would be macramé). Chandeliers and wall-mounted lights also in keeping with the Tudor Revival character are the typical means of lighting, in addition to the windows.

1.2.1 Stimsons

The *Stimson Legacy* (1992) traces the family's history and influence on the built environment back to Thomas Douglas Stimson—Charles Douglas Stimson's father. Following employment in the lumber industry and a failed oil venture in Canada, T. D. Stimson began purchasing timber with capital from the Ryerson Lumber Company. This, along with real estate and banking ventures in Chicago, formed the basis for the family's fortune as well as motivation for moving to the Pacific Northwest. (Kreisman, 1992: 15)

C. D. Stimson was born in 1857 in Michigan. He had five siblings: Willard Horace born in 1854, Olive Jane born in 1855, Ezra Thomas born in 1860, and Frederick Spencer born in 1876. C. D. attended a boarding school affiliated with the University of Notre Dame, followed by two years at public schools in Grand Rapids. He and his brothers grew up working, at no pay, in T. D. Stimson's lumber mills. C. D. later left and found work and higher pay as a clerk. However, this difference was resolved when T. D. Stimson gave C. D. and W. H. one of his planing mills. (Kreisman, 1992: 16)

Meanwhile mills in the Midwest were rapidly depleting their immediate timber supply. By 1884 new timber stands were needed to supply the demand for lumber. James Roe, under contract for the Stimsons, surveyed the southern United States, California, and the Pacific Northwest to determine the optimal location for expansion and development of the Stimson family's lumber industry. The Pacific Northwest was identified as having relatively undeveloped and nearly "boundless" resources. C. D. Stimson, his wife Harriet, and their four-year-old son, Thomas, followed by his older brother, W. H.

Stimson and his family, departed for Washington to open a lumber mill. As it is told, during the train ride west, a fellow sitting across from C. D. Stimson carried on about Tacoma as being the only real choice of destination; convincing C. D. Stimson that he'd prefer to head straight for Seattle. (Quoted from Bayley, 1976: 14 in Kreisman, 1992: 22)

Upon arriving in Seattle, C. D. Stimson and his family rented an apartment on Second Avenue and Pike Street in the Griffith House for six months. C. D. Stimson began searching immediately for a suitable mill site, eventually purchasing an old mill at Salmon Bay in Ballard. The Stimson family then organized the Stimson Mill Company with C. D. Stimson as treasurer and by 1892, president. Formation of the company enabled them to undertake the purchase of land, timber, ships, and machinery necessary to run a general logging and lumbering business. (Kreisman, 1992: 22 – 23)

In 1889 C. D. Stimson and his family moved into their newly built home on the lower south slope of Queen Anne Hill where they lived for the next twelve years (F. S. built his home above them at 128 Aloha Street in 1891). As their family grew in size the Stimsons, possibly familiar with Kirtland Cutter's work in Spokane for other wealthy families through business travel and associations, employed Cutter to design a residence for them on First Hill (the present Stimson-Green Mansion). (Kreisman, 1992: 58) In 1901, they moved in. They remained until 1914, when they relocated to Norcliffe (1909 – 1914) in the Highlands, also designed for them by Kirtland Cutter.

Norcliffe featured an English country architecture combined with Mediterranean influences of the Mission revival style. The Olmsted Brothers landscaped the site.

Largely influenced by Mrs. Stimson who visited frequently to oversee the development, the residence featured more informal spaces than the Stimson-Green Mansion. Entertainment spaces—such as the basement ballroom—were larger and greater attention during the design process was given to the concerns of cleaning and efficiency as promoted by Mrs. Stimson's reading of Elsie DeWolfe's *The House in Good Taste*. The Stimsons brought many of the rugs, furniture and furnishings from the Stimson-Green Mansion with them to Norcliffe. (Kreisman, 1992: 103 – 120)

The Stimsons were influential, both economically and culturally, in the building up of Seattle. By 1893, C. D. had begun purchasing and developing properties throughout Seattle. Due to Harriet and her influence, they supported the "development of parks and boulevards, a symphony orchestra, the Cornish School of Arts, and Children's Orthopedic Hospital." (Kreisman, 1992: 76) C. D. Stimson was:

> president of the South Seattle Land Company (1904 – 1929), head of the C. D. Stimson Company (1908) and the C. D. and F. S. Stimson Company (1917), vice president of the Metropolitan Building Company (1922) and president in 1925, director of the Metropolitan Bank at the Center (1917), president of The Highlands (1908 – 1919), organizer and director of the General Insurance Company of America (now known as Safeco), a director of the Alaska-Yukon-Pacific Exposition (1909), active in the Seattle Chamber of Commerce, and manager of the Northwestern Division of the American Red Cross (with jurisdiction over Washington, Idaho, Oregon, and Alaska during the First World War). In addition he was responsible for the commissioning of buildings in Seattle, include the following: the Plaza Hotel on a triangular lot bounded by Westlake Avenue, Fourth Avenue, and Pine Street (1906), the Triangle Building across the street (ca 1907), the Coliseum Theatre (1914 – 1916: altered), and the 1411 Fourth Avenue Building (1928 – 1929). (National Register Nomination: Stimson-Green Mansion, 1974)

1.2.2 Frink

In 1913, John M. and Abbie Frink offered C. D. Stimson a trade for the Minor Avenue residence (present Stimson-Green Mansion). The Stimson's had just made public their intent to sell the residence as construction of their new house in The Highlands was nearing the final stages. The trade, finalized on August 7, 1914, was for a half-block of land in downtown Seattle (at the corner of Fifth Avenue and Pike Street) in exchange for the Minor Avenue residence (valued at $70,000), the transfer of two mortgages (total of $133,500) and a cash payment of $36,500. However, the Frinks only owned the house for several months and never lived in it. Mr. Frink was ill and passed away shortly after the trade; as a result the house was sold later that year to Joshua Green. (Kreisman, 1992: 127)

1.2.3 Greens

The *Green Years* (1969) chronicles Joshua Green's life and influence on Seattle's growth and development. Born on October 16, 1869 in Jackson, Mississippi, Joshua Green attended private schools in Jackson and spent one year at Maupin's University School near Baltimore. At age fourteen, he took a job with the Jackson post office. Two years later, in May of 1886, the Green family moved to Seattle in search of better opportunities.

By 1888, at age 19, Green was a purser on the stern wheel steamer Henry Bailey. Shortly thereafter, Green and his fellow officers purchased their own steamer, the Fanny Lake, and founded the LaConner Trading and Transportation Company (formerly the Produce Transportation Company; with Green as president). Within ten years, the company was running eight vessels, more than any other on the Puget Sound. After expanding in 1901 to become the Puget Sound Navigation Company they became involved (1906) in building what would be the fastest American-built steamer on the Puget Sound, as well as increasing

their capabilities through the purchase of two, over 200' long, dual funnel steam ships. Over the next thirty plus years, this expanding steamship business would form the basis of Joshua Green's wealth. During which time he married (1901) Laura Moore Turner from Mississippi.

By 1926, Joshua Green was ready to retire, however, he was convinced to buy stock ($200,000) in the People's Savings Bank (later the People's Bank and Trust Company). The bank's capital increased rapidly from $100,000 to a half million dollars. By 1937, it became the People's National Bank of Washington, and by 1975 was one of the largest banks in the state. Green served as chairman of the bank's board of directors, until 1962, and was an honorary board chairman.

Green was also president of the Joshua Green Corporation and the Dan Creek Placer Mines, vice chairman of the board of directors of the General American Group of Insurance Companies, a director of the Chicago, Milwaukee, St. Paul and Pacific Railway Company, Northern Life Insurance Company, Puget Sound Power and Light Company, as well as the Bellingham Securities Syndicate. In addition, Seattle honored him as their man of the century; Whitworth College awarded him an honorary doctor of humanities (1968), and the State declared an official Joshua Green Day upon attainment of his 100th year of age. In 1975 Joshua Green passed away and his wife a short time thereafter. (National Register Nomination: Stimson-Green Mansion, 1974)

1.2.4 Kirtland Cutter

A detailed account of Kirtland Kelsey Cutter's life and architectural achievements is in *Kirtland Cutter: Architect in the Land of Promise* (1998). Born in East Rock Port, Ohio on August 20, 1860, Cutter spent much of his early and influential years on his great-

grandfather's (Jared Potter Kirtland, 1793 – 1877) farm. He later studied at the Brooks School, the Art Students League in New York, and in the early 1880s left for Europe to continue his studies. By 1886, he had returned to the United States and in October of that year traveled to Spokane Falls in what was then Washington Territory. Cutter married Mary Corbin, whom he met through an old friend, Austin Corbin–Mary's brother–on October 5, 1892. She would leave him in 1895 to remain in Europe. On February 21, 1906 he married Katharine Phillips Williams.

His career as an architect grew in Spokane (1888 – 1923) with work in seven states including his design for the Idaho Building at the World's Columbian Exposition (1893) in Chicago, and Kirtland Hall at Yale (1902 – 1904; in honor of Jared Kirtland and funded by Jared Kirtland's niece Lucy Boardman). Regarded "as a leading architect of his time in eastern Washington," Cutter also designed several significant buildings in Seattle. (Ochsner, 1994: 78) In the early 1920s, he moved to southern California where he continued to practice.

Cutter arrived in Spokane shortly before a substantial portion of the city burned in the Fire of 1889. Likely his first architectural commission was the Horace Cutter house (completed in 1887; demolished) for his Uncle on South Hill at the head of Stevens Street in Spokane. By 1889, Cutter had formed a partnership with John C. Poetz (1859 – 1932). Poetz contributed his practical knowledge of construction as well as managing the building process. The rebuilding of Spokane following the fire provided commissions and the exposure Cutter needed to begin establishing himself as a reputable local architect.

By 1894, Karl Gunnar Malmgren (1862 – 1921), employed in the office of Cutter & Poetz since 1889, took over Poetz's position after he left. At this time, the firm became Cutter & Malmgren. They established their reputation by building mansions for

Spokane's elite and through their design of the Davenport Hotel (1912 – 1914). (Ochsner, 1994: 78) Their first commission in Seattle was the Harry Krutz house (completed in 1895; destroyed). Its design reflected Cutter's interest in the Shingle style. In 1899, the architectural firm of Cutter & Malmgren received the commission for the C. D. Stimson residence (presently the Stimson-Green Mansion). Its Tudoresque design "broke away from the Victorian styles that were still popular" in Seattle at the time. (Ochsner, 1994: 81)

In 1902, Edwin Wager, an assistant in the firm, opened a branch office in Seattle, at which time the name of the firm changed to Cutter, Malmgren & Wager. Their first substantial commission was the Rainier Club (1902 – 1914; altered), however by 1904 Wager left to start his own practice. It was not until 1906 that another branch office of Cutter & Malmgren would open in Seattle, then under Karl Nuese and Andrew Willatsen (left in 1908). During that period, the firm received commissions for the Crary Building (1906 – 1907; destroyed)—a Chicago style office block—and residential work, including the C. J. Smith house (1906 – 1908; altered), the "Indian Room" for Judge Burke (1908; destroyed), the L. B. Peeples house (1908 – 1909), and the Seattle Golf and Country Club (1908 – 1910).

In 1909, the Stimsons again employed Cutter & Malmgren this time to design a new residence for them in The Highlands, the Norcliffe house (1909 – 1914). Cutter & Malmgren's last Seattle commission was for the J. T. Heffernan house (1915 – 1917; now the Bush School). (Ochsner, 1994: 81)

Cutter was a member of the Washington State Chapter of the AIA, and a chapter officer in 1908 and 1911. In 1923, he was elected an AIA Fellow. (Ochsner, 1994: 81) By the early 1920s, Cutter had closed the Spokane office and moved to southern California. There he continued to design for clients

from the Pacific Northwest (with buildings in Boise, Idaho and Portland, Oregon) until he had established himself in California. His designs in California include the C. B. Peeples house (relation of L. B. Peeples in Seattle) on Lombardy Avenue, San Marino (completed in 1925), the Karl von Platen house on Orlando Avenue, San Marino (1927 – 1928), the Henry Clock house, Long Beach (completed in 1932), and the Robert Peyton house, Beverly Hills (completed in 1932). On September 26, 1939 at the age of 79, he passed away in Long Beach, California.

1.2.5 Charles Bebb

In 1890, Charles Herbert Bebb (1856 – 1942) arrived in Seattle to supervise the construction of an opera house designed by the architecture firm of Adler & Sullivan. The opera house however, never proceeded beyond site excavation and Charles Bebb returned to Chicago. By 1893, he had returned to Seattle and in 1898 established his own office. Cutter & Malmgren employed Bebb as the local supervising architect for the C. D. Stimson residence.

Born in England in 1856, Bebb attended private schools and a preparatory school in Switzerland before studying at the University of Lausanne in Switzerland, and the School of Mines in London. He worked as an engineer in South Africa on the Cape Town–Kimberley Railway, then for the Illinois Terra Cotta Lumber Company (also as an engineer), and the architecture firm of Adler & Sullivan during the later phases of the Auditorium Building in Chicago as their chief superintending architect. (Ochsner, 1994: 72 –73)

Bebb would become a highly distinguished and prominent Seattle architect. A founding member of the Washington State Chapter of the AIA, he was also one of the first Washington State architects (with W. R. B. Willcox) elected an AIA Fellow (1910). (Ochsner,

1994: 76) Bebb's work for the Stimson family also included the design of a residence for Frederick Stimson in 1903 in partnership with Louis L. Mendel.

1.2.6 Historic Seattle

In July of 1975, the Historic Seattle Development and Preservation Authority purchased the Stimson-Green Mansion for $187,500 to protect it from demolition. Historic Seattle is a non-profit membership organization, founded in 1974. It serves a three-fold mission to educate, advocate and preserve and is dedicated to preserving Seattle and King County's buildings, landscapes, and architectural artifacts. (www.historicseattle.org)

Accounts relate the Stimson-Green Mansion and Carriage House as having been received in a state of disrepair as the Greens—during their later years—limited their activities to their second floor quarters. Efforts were undertaken at this time to inventory the buildings' contents and bring it up to an acceptable state for public visitation. Reportedly on the first day of public tours the line of those waiting to enter stretched down the block. Eventually the building was rented as a space for wedding ceremonies and receptions. Of particular importance was the accomplishment of Historic Seattle—at a time when there were reportedly no other house museums in Seattle—to demonstrate through the positive cash flow provided by the tours and renting the space for weddings a feasible economic use for the buildings. This facilitated the continued use of the buildings.

In 1977, Historic Seattle resold the residence with protective covenants to Keith Murphy, his cousin Chuck Richardson, and Bette Reilly for $240,000. In the early 1980s, the Cleveland and Associates Advertising Agency purchased the residence. Priscilla Collins purchased the residence in 1986, to protect it from further development and interior changes.

The Stimson-Green Mansion and Carriage House are listed on the National Register (1975, under criteria "C") and as City of Seattle Landmarks (1976).

The Stimson-Green Mansion is significant as the work of the renowned local architect Kirtland Cutter of the Spokane architecture firm Cutter & Malmgren, the high quality of materials, finishes and craftsmanship involved in the building's construction and interior design, and for the building's association with the Stimsons and Greens, both prominent Seattle families. The residence is also a significant cultural resource due to its ability to convey the preferences in layout and use of historic themes by Seattle's new wealth during the late 1890s and early 1900s. The Stimson-Green Mansion retains a remarkably high proportion of original exterior and interior materials and features, architectural furnishings, spaces and spatial relations, and original location. These traits demonstrate the original design intent and quality of workmanship and materials and effectively convey building's original ambiance and character.

The Carriage House is significant as the work of the renowned local architect Kirtland Cutter of the Spokane architecture firm Cutter & Malmgren, its early 1900s functional relation with the Stimson-Green Mansion, the high quality of exterior materials, finishes and craftsmanship involved in the building's construction, and for the building's association with the Stimsons and Greens, both prominent Seattle families. The Carriage House retains a high proportion of original exterior materials and features,

and its original location. Only a minimal of interior features, spaces and spatial relations are intact. However, these traits demonstrate the original design intent, quality of workmanship and materials effectively conveying the building's original role and character.

Periods of significance identified for both buildings:

- **1899 – 1901**: Date of construction
- **1901 – 1914**: Stimson residence
- **1914 – 1975**: Green residence

Chronology of Development/Use

A record of the construction process, overview of phases, continued suggestions, as well as revisions involved in realizing the architect's vision exists as correspondence between the architecture firm of Cutter & Malmgren and C. D. Stimson. These letters also mentioned telephone calls between Cutter and C. D. Stimson. Additional letters and inventory lists from Charles Bebb—the local supervising architect—to the architecture firm of Cutter & Malmgren provide lists of materials and furnishings. Combined, these resources supplement the undated (ca 1899) drawings prepared by Cutter & Malmgren and black and white photographs taken ca 1901 upon completion of construction. Additional description of and insight into the design process is in the *Stimson Legacy* (1992: 60 – 75) and *Kirtland Cutter: Architect in the Land of Promise* (1998).

Major construction of the Stimson-Green Mansion and adjacent Carriage House began in the spring of 1899 and concluded by the fall of 1900. Grounds and interior decoration were completed the following year. During this two-year process Cutter & Malmgren submitted designs and specifications for all interior detailing including fixtures, materials, finishes, fabrics, and furniture. Cutter frequently provided a selection of elements he felt suitable for the building from which the Stimson's could choose. These suggestions were often reworked according to the desires of the Stimsons. However, not all of these suggestions for additional decorative elements were followed by the Stimsons, as indicated in suggestions and drawings for an exterior fence with wrought iron entry, although the majority were. The letters from Cutter to C. D. Stimson often relate the process of searching for materials and furnishings in the Mid West and on the East Coast, as well as the hiring of carvers and skilled craftsperson.

The exacting level of detailing evident in specifications, elevations, floor plans, and details, as well as their frequent revisions in response to the needs and wishes of the Stimsons demonstrate Cutter's desire for perfection and satisfaction of the client. The employment of multiple historic themes within the interior by Cutter, attests to his substantial stylistic vocabulary and detailed and thorough grasp of their application.

Record of Charles H. Bebb's involvement—the local supervising architect—consists primarily of references made by Cutter & Malmgren in letters to C. D. Stimson. In addition, there is a description of the contract between Cutter & Malmgren and Bebb and an inventory list tallying items received by Bebb. However, no record was located that Bebb prepared any plans, specifications, or details. Rather the archival information suggest that Bebb was not involved in the design of the building or its interior decoration. Rather he fulfilled a supportive role of superintending the construction.

For a detailed listing of subcontractors and costs, see *Chronology of Development Timeline* in the Appendices.

2.2.1 Stimson-Green Mansion

Major changes to the building's exterior visual character and internal function occurred during the established periods of significance. Consequently these changes are significant for interpreting the evolution of the building over time. The following physical modifications are categorized by period of significance. For a chronological listing of alterations and contractor names see the ***Development Chronology Time Line*** in the appendices.

1901 - 1914 Stimson Residence: Changes during this period are significant for their association with the Stimsons. Dates estimated for the changes are based on archival research and field work involving a comparison of building permits, original drawings, and ca 1901, 1909, and ca 1914 photographs with existing fabric. Corroboration of these conclusions through invasive and destructive testing and exploration as work becomes necessary in each of these areas is recommended.

- **port cochere (ca 1902):** Added off the northwest corner of the building, the port cochere changed the approach to the interior spaces from the entry hallway to the north door in the stair hallway via the veranda. Undated elevation and plans for this addition were prepared by Cutter & Malmgren.
- **northwest bathroom (added ca 1902, expanded ca 1911):** Added after the port cochere, this addition was done in two parts. Cutter & Malmgren prepared the undated elevation and plan drawings for the first portion of this addition, which was not indicated in drawings prepared for the port cochere. Building permit records show alterations undertaken to a second floor bathroom in 1902, however they do not specify which bathroom. A 1909 photograph of the building's exterior indicates the originally specified window in the north wall of chamber one was still in place at that time. However the west wall of this

Fig. 2.2.1

Contemporary graphic illustrating changes over time to second floor.

Fig. 2.2.1.1

Contemporary graphic illustrating foundation and basement changes.

bathroom addition was later expanded westward and the window removed. It is not certain if this expansion occurred during the Stimsons residence or that of the Greens, although a 1911 building permit indicates work was done on a second story bath to either increase it to 9'x13' or to add on to that amount.

- **southeast bathroom (ca 1908)**: This addition was not indicated in the undated (ca 1899) second floor plans. There are plumbing stubs from a vanity located in the northeast corner of chamber three. These stubs are behind the current built-in drawers. The vanity was indicated on the original drawings. Its replacement with shelving and the addition of the southeast bathroom suggest the vanity was insufficient and that the southeast bathroom was a response to this need. When the bathroom was added the vanity, no longer needed, was removed and built-in drawers added. A 1909 photograph showing the outer corner of the southeast bathroom roof shows it was added prior to 1909. A 1908 building permit indicated something was removed and something else was put in, however the building permit—No. 70154—was not completely legible.
- **storeroom B (prior to 1909)**: According to the undated (ca 1899) basement and foundation plan this room—located in the northwest corner below the veranda—was not excavated. A top-hinged casement window in the north wall provided day lighting. This window is not shown in the undated (ca 1899) north elevation, the port cochere, or the northwest bathroom addition drawings prepared by Cutter & Malmgren. Although it is visible in a 1909 photograph. This window—having curtains and not vents in the 1909 photograph—suggests that as early as 1909 this area was excavated and not simply a crawl space below the veranda. Accounts relate this area as having had a packed earth floor and used as a storage area. During the 1970s, further excavation of the floor was undertaken in order to accommodate a proposed bedroom though never realized. These excavations were not completed until the 1990s—providing a storage area. The 1909 photographic evidence places this change within the second period of significance.

- **removal of a partition wall between chambers five and six (ca 1909)**: Chambers five and six were converted into one room. The two fireplaces were reduced to a single fireplace. The undated (ca 1899) second floor plan indicated chambers five and six as separate rooms. A 1909 building permit—No. 72788—indicated partitions were both removed and constructed and that a door was closed in a bathroom. This closed door would have been the door from the second floor service hallway that formerly led into the east bathroom. The partitions would have been the wall between chambers five and six, and the walls of the former linen closet between chamber six and the east bathroom. A dimension given on the permit was 5'x6', however the permit was not completely legible. These changes were roughly sketched in pencil over the original undated (ca 1899) second floor plan.
- **northeast bathroom (added ca 1909)**: For further detail see the description of the ***partition wall removal between chambers five and six*** above. These changes were also roughly sketched in over the undated (ca 1899) second floor plan.
- **vanity in chamber three (ca 1908)**; Indicated on the undated (ca 1899) second floor plan was changed to built-in shelving. For further detail see the description of the ***southeast bathroom addition*** above.

These changes reflect spatial additions made to accommodate private and entertainment needs. The port cochere provided a covered reception area for arriving guests and family members, while the bathroom additions reflect the needs of maturing and extended family members living in the building. Those additions designed by Cutter & Malmgren integrated like materials and design with existing fabric. Furthermore, the port cochere has become a distinctive visual and functional feature of the Stimson-Green Mansion.

1914 - 1975 Green Residence: Changes during this period are significant for their association with the Greens. The dates estimated for the changes are based on archival research and field work involving a

comparison of building permits, original drawings, and ca 1901, 1909, ca 1914, ca 1938, and 1957 - 1966 photographs with existing fabric.

- **reception room:** Plaster panels and new light fixtures were installed. Comparison of ca 1901 and ca 1914 photographs of the reception room indicate the original tapestry wall panels were removed and replaced with plaster panels. The chandelier, mirror over the fireplace, and the wall sconces were also replaced.
- **chamber two**: The walk-in closet on the north end of chamber two was replaced with closets. Indicated in the undated (ca 1899) second floor plan, the walk-in closet was replaced with three closet doors having full length mirrors. These new closets opened into the room with drawers below. A small walk-in closet was left on the west end with a false drawer on the bottom of the full length door. The mirror on the fireplace mantel is visible in a ca 1901 photograph of the room. In the mirror (in the photograph) the top of the north wall is visible, showing only wall in the location of the added closet doors. Pulling out the drawers below the closet reveals the same wall configuration as indicated in the original floor plan as well as painted baseboard matching the baseboard in the room, and wall paper on plaster.
- **secondary hallway**: The closet off the northeast side of the secondary hallway was added. This closet was not indicated in the undated (ca 1899) second floor plans. Removal of the middle drawer below the closet doors indicated the wall configuration shown in the original floor plan as well as a floral pattern wall paper on plaster. The walk-in closet off the southeast corner of chamber one indicated in the undated (ca 1899) second floor plan is the space occupied by the secondary hallway closet. A built-in shelf is located in the area indicated in the original plans as the doorway to the closet.
- **addition of furniture**: This included the dining room and billiard tables.

These changes reflect the adaptation of spaces to the tastes and needs of the Greens and the incorporation of their personal belongings, often in place of furnishings taken with the Stimsons to Norcliffe, into the building. While remaining true to the overall

style and fabric of the original spaces the alterations considerably changed specific materials and finishes. This is particularly evident in the reception room.

1975 - 2002: The state of the buildings in 1975, according to Historic Seattle and those responsible for preparing inventories of the building's contents was a general state of neglect—though having accrued few changes. This was due largely to the decreased activity of the Greens during their later years. Changes during this period exhibit minimal relation to the overall characteristic and style of the building. Changes include altering interior finishes and electrical and plumbing upgrades. These alterations are called out in the descriptions provided for each space.

Conversations with Peggy Corley and Lawson Elliott revealed that fixtures for the library and other rooms were discovered in the attic. The fixture for the dining room was located in a residence on Bainbridge Island. All surfaces were reportedly heavily soiled from years of neglect. Carpets did not have pads at that time and were worn, as was the linoleum floor in the kitchen and the flooring on the second and third floors. Only one of the second floor bathrooms worked, however the original towel rods and racks were still in the rooms. Many of the windows did not function. At this time Joshua Green resided in chamber two and Mrs. Green in chamber five. Reportedly two domestics were employed by the Greens during their later years; a chauffeur and house keeper. It is not known if they lived on or off site. The safe was still in use up to 1975. Objects removed from the building by family members included a round oak dining table from the servants dining area (breakfast room) and all unopened linens. Much of the wiring at this time was reportedly scabbed on to previous wiring.

For the purpose of a reference chronology, repairs fall into five main temporal groupings:

1. **1975 – 1977**: Historic Seattle owned the buildings, the contents were inventoried and sorted, and basic cleaning undertaken.
2. **1977 to ca 1980**: Keith Murphy, Chuck Richardson and Bette Reilly owned the buildings (by 1978 they had made over $30,000 in repairs). Repairs were undertaken, however accounts describe activities during this period as limited to spaces in immediate use and not extending beyond.
3. **Ca 1980 to 1986**: Cleveland and Associates Advertising Agency owned the buildings and undertook a restoration program with Pamela Jarvis as the resident manager.
4. **1986 to September 2001**: Priscilla Collins owned the buildings. Bill Lindstrom was hired to be the maintenance person. He had worked previously for the construction company contracted to work on the buildings during this period. This period experienced the most extensive cleaning, inventory, and work under the direction of Priscilla Collins.
5. **September 2001—when ownership transferred to the Washington Trust—to 2002**. In 2002 Bill Lindstrom retired from his position as maintenance person.

2.2.2 Carriage House

Little record exists to document changes to the Carriage House during the Stimson and Green years, particularly its interior. The only exterior addition was removed prior to 1975, and contemporary interior changes have erased most of the historic fabric. For a chronological listing of alterations and contractor names see the ***Development Chronology Time Line*** in the appendices.

1901 - 1914 Stimson Years: Changes during this period are significant for their association with the Greens.

- addition of a **north garage** portion prior to ca 1914.

1914 - 1975 Green Years: Changes during this period are significant for their association with the Greens.

- removal of the **north garage** addition following 1958.

Reportedly by the end of the Green's residence the partitions for animal stalls on the ground floor had been removed to provide space for automobile accommodations. The second floor functioned as an apartment—reportedly cluttered and in disrepair.

1975 - 2002: These repairs do not correspond with a period of significance.

- **conversion** (ca 1978) for single family use;
- **remodeling** of ground and second floors for office space (prior to 1990s).

Retaining the intangible meanings and significant associations that form the core of the Stimson-Green Mansion's and Carriage House's cultural importance is dependent not only on preserving the building's original fabric, spaces and spatial relations but also on how the buildings continue to be used. Knowing which building fabric and spaces are significant and contributing to the cultural importance of the buildings is relatively straight forward. However the important cultural meanings embedded in the buildings' physical fabric and spaces through the Stimsons' and the Greens' activities and particular use of individual rooms and floors are intangible and often difficult to interpret.

During the periods of significance the Stimson-Green Mansion functioned as a single-family residence with the Carriage House in a supportive role. Based on the periods of significance and the remarkably intact state of the Stimson-Green Mansion the functions, activities and practices important to retain and interpret are derived from the building's design and use as a single-family residence. These meanings are valuable cultural assets that have developed through repeated patterns of use that were specific to the preferences and social standing of the Stimsons and the Greens as well as the social conditions of the early 1900s when the building was designed. They convey how the Stimsons and the Greens lived, both privately and socially. They impart the manner in which Kirtland Cutter met these needs through his design approach and stylistic vocabulary.

The supportive role of the Carriage House is also retained through its largely intact exterior and original location. However extensive alterations to the building's interior and the lack of original documentation preclude a comprehensive interpretation of the Carriage House's interior functions.

The current or proposed uses of the Stimson-Green Mansion and Carriage House are a decisive factor both in the management and the conservation of the buildings and these intangible meanings. Despite what a current or proposed use can or might enable, an adverse effect to significant and contributing spaces, fabric and intangible meanings is not a desired by product of that use. Therefore current or proposed uses should be evaluated not only for what they enable but most importantly for the effect they have on the spaces, fabric, and intangible associations of the Stimson-Green Mansion and Carriage House. This approach constitutes the basis for selecting compatible uses, managing the buildings' usage, and ultimately conserving the buildings. Keeping in mind that an effect can be both a direct and indirect physical impact or a nonphysical impact (such as diluting the original ambience and feeling integral to a particular room through a contradictory use).

3.2.2 Managing Usage

A compatible use is one that involves no to minimal change to significant and contributing spaces, fabric and use, respects culturally significant associations and meanings, and where appropriate provides for a continuation of practices that contribute to the cultural importance of the Stimson-Green Mansion and Carriage House. For this purpose the cultural meanings particularly important to retain are tied primarily to the Stimson's residence and were largely continued by the Greens, as well as the buildings'

urban location. These meanings are:

- The living conditions and social activities of an upwardly mobile wealthy Seattle family during the late 1890s and early 1900s;
- The division of private, entertainment and service spaces, use of historic themes and layout and the role these divisions and spaces played in the social activities of the Stimsons and the Greens and the operation of the residence;
- Kirtland Cutter's design approach and choices and how these were used to meet the needs of the Stimsons;
- The application and types of historic materials, hardware, fixtures, and finishes and their stylistic and cultural relations;
- The evolution of the residence over time with particular emphasis on the Stimson's who prompted Cutter's reuse and modification of his design for the Campbell House (1898) in Spokane, and how the design was used by the Greens and subsequent residents;
- The methods and problems involved with conserving historic structures from a materials, financial and management perspective to familiarize both the preservation and general community with the process;

Managing usage involves first separating out the various ongoing and proposed uses of the Stimson-Green Mansion and the Carriage House from one another and determining on an individual basis if each is in fact a compatible use. To do this first identify existing or anticipated impacts characteristic of each use within the context of the building, particular floors and spaces in which the use takes place. Then formulate responses to address these impacts, and finally, weigh the measures necessary to undertake in order for a particular use to be compatible with the gains this use enables. This will determine from a management perspective if this use is worthwhile to continue.

Use Impact

Characteristic impacts exist for each individual use and may change when uses are combined. For current and proposed uses of the Stimson-Green Mansion and Carriage House these characteristics constitute but are not limited to impacts of humidity, ventilation, traffic, vibrations, wear, weight, spills (food and beverage), exposure of interior finishes to light (ultraviolet), sound, sanitary and electrical usage, moving furniture (both frequent and occasional), egress accommodations, altering or obscuring significant and contributing building fabric and spaces, changing significant circulation patterns of people within and between spaces, and depreciation of intangible meanings and ambience through repetitive contradictory or obfuscating uses.

Some characteristics however are more critical with one sort of use than with another according to their reversibility and extent to which they contradict or obfuscate significant meanings. In the Stimson-Green Mansion current use falls into four categories. One is use as office space. This use occupies the breakfast room, and chambers five and four. The second category is catering events. This use occupies the entire first floor including the veranda, about two-thirds of the basement, and the remaining two-thirds of the second floor not used for office space. The third is public tours throughout the building, with the exception of the third floor. The fourth use is that of apartment space in the third floor.

Office use bears no relation to the original activities associated with the chambers. Office use involves introducing desks, chairs, tables, office equipment. Meetings are conducted, phones answered and general office work performed. People circulate along defined paths between the desks and tables. The primary characteristics of this use are physical wear to

building fabric, traffic, vibrations, moving furniture (both frequent and occasional), overloading of building systems (particularly electrical and plumbing), weight, egress accommodations, altering or obscuring significant and contributing building fabric and spaces, changing significant circulation patterns of people within and between spaces, and depreciation of intangible meanings and ambience through repetitive contradictory or obfuscating uses.

Physical wear to the building is likely to occur in high traffic areas (such as the service hallway between chambers four and five and around desks). Due to the limited number of office workers, averaging two to three per room, this use maintains a relatively low traffic volume with the primary effect on stairways. This limited number also reduces the imminence of meeting egress needs. Desks and chairs against original wall surfaces or directly on the wood floors could damage original fabric. The electrical usage of the office equipment and lighting could strain the existing electrical system which was not designed for this type of use. Office equipment used by the Trust is similar in mass and dispersion to the large bed and furniture associated with the original use. Consequently overloading of floor joists is not an immediate concern. The primary concern is the alteration and obscuring of the significant and contributing building fabric and depreciation and obfuscation of significant meanings associated with chambers four and five due to their use as office space, the activities of which bear no relation to those of the original function of the rooms as chambers. The elements conveying their original function as chambers are their location within the building, relation to other chambers and bathrooms on the second floor, and both significant and contributing trim and finishes. The contents of these spaces were largely removed following the Greens residence.

Catering is more complex. This use involves receiving deliveries, storing both perishables and nonperishables, setting up for events by moving tables and chairs into rooms, preparing (frying, steaming, baking, grilling, etc.) and serving food and beverages, cleaning all dishes and utensils, and receiving and hosting large volumes of people. The primary characteristics of this use are humidity, ventilation, traffic, vibrations, wear, weight, spills (food and beverage), sound, sanitary and electrical usage, moving furniture (both frequent and occasional), egress accommodations, altering or obscuring significant and contributing building fabric and spaces, changing significant circulation patterns of people within and between spaces, and depreciation of intangible meanings and ambience through repetitive contradictory or obfuscating uses.

Use of the kitchen, pantries and storage areas continues practices, which relate to their original use. As does hosting social events in the private/entertainment spaces of the first floor. These uses are implemented in a higher capacity than originally in terms of food production and the volume and frequency of attending guests. At what point does the level and frequency of this concentrated and very specific use begin depreciating the original uses associated with the spaces. This level of use also increases the humidity throughout the building as well as the need for ventilating the kitchen and pantries. While most of the related contents of these spaces were removed following the Greens residence, many of the culturally valuable built-in features remain. These elements impart preferences in early 1900s space allocation and kitchen operation. Many of these elements may not be viable for continued use or may be damaged through the continued high volume of use. New appliances introduced for the kitchen and pantries to meet the current volume increase electrical and plumbing usage and change the original ambience of the kitchen and pantries. Associated with this increased volume of use are concerns for both their

cumulative and sudden impact on the building fabric. This includes spills of food and beverage, which depending on the liquid or food and the fabric they are spilled on may be only superficial or may cause irreversible damage. The movement of people through the building during events also places increased loading on the floor joists and increases vibrations that can loosen and damage original finishes. Music during events and the large volume of people both inside and out generate increased sound which at high levels can also increase vibrations, change the ambience, and raise conflicts within the neighborhood regarding this use. Rest room facilities are also used more frequently both with the volume of people and their consumption of beverages and food. Moving furniture into and out of the rooms and setting up for events increases the potential for both repetitive and sudden impact to building fabric. The need for adequate egress accommodations also increases with the number of people in attendance. The fire code limit for the building is set at 200 occupants.

Public tours are not large in volume or frequency. They involve individuals to small groups that circulate through the building room by room, floor by floor. Characteristics of this use are humidity, ventilation, traffic, vibrations, wear, weight, egress accommodations, and depreciation of intangible meanings and ambience through repetitive contradictory or obfuscating uses.

Moving groups through the building does increase the loading of floor joists, particularly if a large crowd is gathered into a single room. This also raises issues of egress accommodations for the third floor. This use, in its extreme, can also focus on select meanings such as a single prominent association and overshadow the more subtle associations of the living conditions of a wealthy 1900s Seattle family, or the divisions between service, private and entertainment spaces.

Apartment quarters in the third floor raise several concerns. This use involves the usual activities of showers, moving about, hanging up pictures, use of electrical and plumbing facilities, going in and out of the building and up and down the stairs, moving in and out when tenants change, preparing and consuming food and beverages, storage, and having visitors not similarly approved by the Trust. Characteristics of this use are humidity, ventilation, traffic, vibrations, wear, weight, spills (food and beverage), sound, sanitary and electrical usage, moving furniture (both frequent and occasional), egress accommodations, altering or obscuring significant and contributing building fabric and spaces, changing significant circulation patterns of people within and between spaces, and depreciation of intangible meanings and ambience through repetitive contradictory or obfuscating uses.

There is not sufficient egress from the floor. Measures to meet egress standards would significantly alter the original building fabric and visual character. There is insufficient ventilation for the bathroom with moisture accumulation leading to deterioration of original building fabric. The third floor is no longer accessible for public interpretation of its original function. Vibrations, moving of furniture, movement of residents in the third floor, and the sound they can generate all can transfer down to impact the second and first floors, particularly passage up and down the stairways.

The Carriage House is used as office space. This use involves introducing desks, chairs, tables and office equipment. Meetings are conducted, phones answered and general office work performed. People circulate along defined paths between the desks and tables.

Over the course of the building's existence, the interior has been extensively altered, removing most of the original spaces and fabric. Office use bears no relation to the original activities, however there is insufficient intact material on the building interior to accurately interpret the function of the interior spaces. Office use has minimal impact on the building fabric, requires no to minimal alterations and permits interpretation of the significant exterior meanings and the building's relation to the Stimson-Green Mansion.

Impact Response

Developing a response to characteristic impacts depends on a thorough knowledge of the significant and contributing materials, finishes, spaces, spatial relations, circulation patterns, and associated cultural meanings and uses for each building, floor, and space and their relative level of cultural and material importance comparative to other spaces within the buildings. Responses involve anticipating, eliminating or modifying characteristics of each use and their impact on the buildings' fabric, spaces and significant cultural meanings and uses. Keeping in mind that some characteristics will be flexible and can be adapted while others are rigid and must simply be eliminated in order for a use to be compatible.

Anticipating entails first understanding how a particular use will affect different areas of the buildings, deciding not to change aspects of the particular use, and then undertaking preemptive measures to avert or manage impact. To avert an impact means to undertake a particular repair or sensitive upgrade that allows the use to continue in a manner that does not impact significant or contributing fabric, spaces or meanings. An example would be upgrading the electrical system to accommodate current use while averting the possibility of an electrical fire. Managing an impact involves introducing a reversible, compatible and

replaceable contemporary element or prescribing a particular number of office workers, caterers, and visitors and their activities to protect significant and contributing elements. Introduced elements should not damage, alter or significantly obscure significant and contributing elements. Two examples of managing an impact are the compatible contemporary rugs in the entry and stair hallways absorbing foot traffic that would otherwise bear on the significant wood flooring, and limiting the number of attendees at catered events.

Eliminating a characteristic involves discontinuing a particular aspect of a use in order to protect significant and contributing fabric, spaces and cultural meanings. An example would be turning off the water to the toilet in the second floor east bathroom of the Stimson-Green Mansion with the cracked tank. If the tank ruptures during the night, a likely hood greatly increased by the existing though repaired crack, the effects would be irreversible to the sycamore paneling in the dining room below. Turning off the water to this specific toilet allows the offices in the second floor to continue using the toilet in the northeast bathroom. If the toilet in the east bathroom is needed, then measures should be to avert impact (described above) by replacing the tank with a compatible, in kind period replacement.

Modifying characteristics of a use means deciding to keep a particular use but change the way in which it is carried out or limiting where it may take place in order to protect significant and contributing fabric, spaces and cultural meanings. An example of this is discretely placing the office desks in the second floor chambers out of the direct line of site and keeping the rest of the room to the greatest extent possible unobstructed by non-compatible chairs, desks and lamps that conflict with the significant use associated with the chamber. Looking in the doorway from the hallway the space will read as a chamber rather than an office.

The following are specific solutions recommended to mitigate the impact of office use:

- **Filing cabinets**: place items such as large multi-drawer filing cabinets in the basement. Use only one or two smaller cabinets per room on the second floor. These should not be concentrated in any one area. Do not use closets as long-term storage space. Rather an area in the basement should be devoted to this function.
- **Desks**: keep out from the walls and rearrange periodically to disperse loading and foot traffic patterns. Use protective pads on legs if in direct contact with the wood floor.
- **Floor**: use rugs with pads in high traffic areas—not wall-to-wall carpet, as this requires fasteners and in the event of a spilled liquid traps the liquid against the wood floor. Carpet is also not an in-kind period replacement. Rugs reduce vibrations and sound.
- **Chairs**: keep out from the walls and no leaning against walls. Protective pads should be used on the feet even if they are on a rug as chairs are often picked up and moved to unprotected areas. Chairs on rollers should be on rugs with pads below. Plastic mats over the rugs will facilitate rolling.
- **Office machines**: install protective pads on feet and rollers to prevent damage to floor. Do not concentrate heavy machines in any one area.
- **Floor lamps**: use protective pads on the bases. Use floor lamps when additional lighting is necessary as they are clearly identifiable as new introductions. Also the finishes in second floor chambers are not original, consequently light sensitivity is not an issue.

Recommended solutions to mitigate the impact of catering and hosting events:

- **Floor joists**: the high volume and movement of guests could over load floor joists. As part of the seismic analysis, calculate the load bearing capacity of the floor joists and set the guest capacity for each room accordingly.

- **Heating**: the high volume of food production and guest attendance increases the humidity and temperature inside the building beyond original levels. Calibrate the heating system to these uses in order to mitigate damage to the original finishes and materials. Currently the temperature throughout the building is set no higher than 70 degrees.
- **Electrical**: the electrical system is not sufficient for the current load imposed by photographers, music needs during events, food production and office use. Since these systems have been previously upgraded, their non-visible elements should be upgraded again to meet current or proposed uses.
- **Plumbing**: evaluate the plumbing system as to its condition, whether it is capable of meeting the needs of the high number of guests, and if the plumbing is adequate for food service needs. Upgrade the non-visible elements to meet current or proposed uses. Preserve significant and contributing visible features. Do not extensively alter bathroom facilities to continue the current use, rather scale the current use to existing facilities and reversible upgrades.
- **Physical uses**: the current non-original floor coverings in the entry hallway, reception room, library, dining room, and stair hallway mitigate damage to significant and contributing fabric due to foot traffic. Continue this practice. Provisions for spills should be made addressing the proper methods and cleaning agents to use for different spills that will not harm original materials or finishes. Remove damaging cleaners from the building to prevent accidental use.
- **Chairs and Tables**: should have protective pads on their feet. Leave chairs and tables set up whenever possible to mitigate possible damage to wall surfaces during transfer to and from storage. They should be kept away form the walls during events. Protect the dining room table during use with a thick tablecloth.
- **Kitchen and pantries**: these areas are both integral to the success of the current use and extraordinarily valuable as cultural resources. This requires a very cautious approach when considering how to sensitively upgrade the facilities while not obscuring

damaging or extensively altering the culturally significant or contributing fabric identified in the survey. With the exception of the copper stove hood and ductwork, original appliances no longer exist in these spaces. Consequently, upgrade appliances to facilitate continued use with the constraint that the existing stove hood and ductwork be retained, maintained and not obscured. The island is not original and is not compatible with the interpretation of an early 1900s kitchen. It is reversible and if desired could be removed or altered as needed. The built-in elements and function of the two pantries are important to retain. Continue current efforts to maintain these functions and activities, especially the use of the staples pantry for staples and the serving pantry for washing dishes and tableware storage. Do not exceed the capacity of the kitchen, rather scale the use to fit the facilities. The kitchen and pantries should be an integral part of public tours to fully interpret the divisions between service and public spaces and the living conditions of a wealthy early 1900s Seattle family.

For public tours keep groups to less than ten and cycle them through the building one to two groups at a time. Regular tour routes should have non-original rugs with pads to protect the original floors.

For the third floor, based on the above concerns the recommendation is that people should not reside in for the third floor spaces. Rather explore interpretive functions that are compatible with life safety and concerns for the building fabric, and compliment or continue significant activities or functions associated with the third floor.

Requisite Goals for Changes or Proposed Usage

These goals for changes or proposed usage are:

- Provide a social venue similar to the original, so although a wealthy, early 1900s family no longer resides in the buildings, aspects of their life style (such as entertaining guests) how the buildings' relate to one another, as well as how the Stimson-Green Mansion's layout and eclectic mix of styles played into this life-style can still be experienced.

- Retain the original functions of interior spaces, by which private/entertainment, private, and service spaces are matched with like uses, so even though single-family residential use is no longer feasible, the basic spatial divisions and their social role intended by Kirtland Cutter are expressed.
- Permit interpretation of a space or feature's original use, ambiance, feeling, materials, and finishes unobstructed by introduced elements such as floor to ceiling partitions that subdivide a room.
- Permit regular public access through a sufficient portion of the Stimson-Green Mansion's interior to convey its original ambiance and feeling.

The following are guidelines for meeting these goals.

- *Occupancy levels?* Within both buildings the both the staff and guest (particularly during events and public tours) occupancy level should be kept to a level that meets egress needs, is sustainable on the building systems and involves no to minimal change or impact to significant and contributing spaces, fabric and use.

- *Introduced elements?* Within the public/entertainment spaces of the Stimson-Green Mansion introduced elements should be avoided when possible and otherwise hidden. Within the first floor service spaces of the Stimson-Green Mansion introduced elements should be hidden when possible or simulate the utilitarian character and stylistic period of the space. They should be appropriate to the original activities of these spaces. Within the private and remainder of the service spaces in the Stimson-Green Mansion and the second floor of the Carriage House introduced elements should be obvious as such, though sympathetic to the overall character of the space. When possible they should be appropriate to the original activities of these spaces. In the ground floor of the Carriage House introduced elements should be obvious as such. All introduced elements should be reversible and not alter, obscure or damage significant or contributing fabric or cultural meanings.

- ***Continuation of original uses and activities?*** Economic constraints inhibit a continuation of the single-family use of the Stimson-Green Mansion and the altered interior state of the Carriage House precludes its use as such. Within the Stimson-Green Mansion the overall original functional role of each floor within the former context of a single-family residence for a wealthy early 1900s Seattle family should be retained. Within each individual space on each floor the decision to continue original activities should be based on the level of intact building fabric and the extent to which the space and its spatial relationships are intact. The higher level of intact significant and contributing fabric and spatial relationships within and between spaces the greater the need to continue original activities. Lesser extents of intact fabric warrant only partial continuation of activities.

- ***Functional divisions?*** Within the Stimson-Green Mansion these are integral to understanding the cultural value of the building and should remain as such. However within the Carriage House extensive alterations have rendered these divisions practically nonexistent with no original documentation as to where these divisions occurred. Therefore they cannot be retained, though the functional relationship between the two buildings is intact and should remain as such.

- ***When to upgrade building systems?*** These are often one of the first aspects of a historic building to be changed which represents a significant loss of cultural meaning from the buildings. However changes over time to the Stimson-Green Mansion and Carriage House have left two layers of building systems. One is those elements that are visible (such as plumbing fixtures, light switches, duct work in the basement) and should retained. The other are the non-visible elements (such as wiring and plumbing) which can be upgraded to accommodate current or proposed uses.

- *Variance among spaces on choices made?* The different levels of intact building fabric, spaces and consequent retention of associated intangible meanings and activities throughout both the Stimson-Green Mansion and Carriage House does have an effect on how choices are made regarding the compatibility of uses. Spaces with a high level of significant and contributing building fabric that conveys the original ambience, meanings and activities should be used in a manner that conserves this material, space and spatial relationships, respects the culturally significant associations and activities, and provides for a continuation of practices that contribute to the cultural importance of the building. Conversely spaces where the building fabric or spatial composition has been extensively changed (particularly to the extent that they no longer permit a continuation of significant activities) can be used for uses other than they were originally intended. This difference in use should be identified as such, and all changes should be reversible and not obscure any significant or contributing fabric or spaces and when possible permit even a partial continuation of significant activities. The two fundamental considerations are to retain significant and contributing spaces and fabric, and to the greatest extent possible continue significant practices and activities.

The leases with the Bullitt Foundation and the Stimson-Green Mansion Catering Company identify the buildings as historic buildings "and that all maintenance and repairs must take this into consideration to preserve and protect this quality," that "no alterations, additions or improvements" are allowed without written consent from the landlord, and that "any changes must comply with all applicable governmental laws, ordinances, regulations and other requirements [...]."

2.3.2 Usage Chronology

1901 – 1914 Stimson Residence

During this period of significance the Stimson-Green Mansion functioned as a single-family residence for the Stimsons. The original design elements of the building's interior identify through differences in finishes, materials, level of detail, and the relation between and access to spaces a variety of spatial functions throughout the building.

On the first floor Mrs. Stimson used the reception room as a receiving area for her visitors. The library and dining room functioned as private/entertainment areas. Both family and service staff used the breakfast room as an informal dining space. The second floor functioned as private area for family members with service quarters in the northeast corner (later used for children's rooms). The third floor provided storage and servants quarters. The basement's utility areas provided service space while the Turkish den and billiard room accommodated private/entertainment functions. Reportedly there were quarters for a servant in the southwest corner of the basement who was responsible for stoking the furnace. The ground floor of the Carriage House was used as a garage, with stalls for a horse and milk cow with quarters for the coachman and hay storage above in the second floor.

The Stimsons left the residence for Norcliffe largely out of a change in living preference. The formal design of the interior spaces did not provide for the informal living areas eventually desired by the Stimsons. The site, located in a developing neighborhood adjacent to an expanding downtown, further inhibited expansion as the family's size and entertainment needs increased. (Kreisman, 1992: 104)

1914 – 1975 Greens Residence

During this period of significance the building continued to function as a single-family residence. The uses of the rooms and floors remained largely the same. Reportedly the Greens did not regularly use most of the residence during their later years. No records were located of the Carriage House's use during this period.

1975 – 2002

Interim uses do not have any associative significance, however they fall into five main temporal groupings:

1. **1975 – 1977**: Historic Seattle owned the buildings. Uses of the Stimson-Green Mansion during this period included public tours, hosting wedding ceremonies and receptions. Uses during this period are important for their initial positive cash flow they provided, demonstrating a feasible economic use.
2. **1977 to ca 1980**: Keith Murphy, Chuck Richardson and Bette Reilly owned the buildings and lived in the Stimson-Green Mansion. Uses during this period included hosting private functions and parties, as well as wedding ceremonies and receptions. Keith Murphy, Chuck Richardson and Bette Reilly occupied the second floor with one of the chambers used as a men's sitting room. Catered meals, exclusively for the mansion, were prepared in the kitchen, which also served as the informal dining space for the building residents. The son of one of the owners occupied the third floor story. The ground floor of the Carriage House contained a travel agency leased to Jean Buchanan. In 1979 the half story was converted for use as a single-family residence.
3. **Ca 1980 to 1986**: Cleveland and Associates Advertising Agency owned the buildings, continuation of uses with proceeds reportedly going

to the continued maintenance and restoration of both buildings. An advertising agency occupied the Carriage House.

4. **1986 to 2001**: Priscilla Collins, granddaughter of C. D. and Harriet Stimson, owned the buildings, a continuation of the same uses. The Bullitt Conservation foundation, started by Dorothy Stimson Bullitt daughter of C. D. and Harriet Stimson, occupied the Carriage House.
5. **September 2001—when ownership transferred to the Washington Trust—to 2002**; the same uses have been continued with seated dining for up to 48 persons and buffet service for up to 200 persons. These uses are not directly connected to the periods of significance but they are important for the association they provide to uses during the periods of significance. Hosting private functions, parties, wedding ceremonies and receptions draws on the formal historical characteristics of the interior design and the important role entertaining guests held for both the Stimsons and the Greens. The same use of the Carriage House continued.

Physical Description

The assessment of the Stimson-Green Mansion and Carriage House was done in the winter of 2001-2002. Descriptions of the site and building spaces and features are separated under each section according to building and proceed from exterior to interior, foundation to roof with supporting historic and contemporary photographs and graphics.

All descriptions are organized along the following format:

1. **original state**—identified through original drawings, specifications, historic photographs, and accounts;
2. **alterations**—identified through historic photographs, building records, on site observations, and accounts;
3. **existing state**—as observed during the winter of 2002 and identifying existing significant and contributing elements.

Each section (i.e. foundation, exterior walls, ...) is followed by a summary of that section. The summary discusses the extent to which original components are retained, overall condition, and areas of prime concern for future work.

Fig. 3.1.1

View of the undated (ca 1899) east elevation of the Stimson-Green Mansion prepared by Cutter & Malmgren. Note grade of site, descending from left (south) to right (north). Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

Fig. 3.1.2

View of the undated (ca 1899) west elevation of the Stimson-Green Mansion prepared by Cutter & Malmgren. Note grade of site, descending from right (south) to left (north). Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

Set amidst high rise apartments and office buildings the Stimson-Green Mansion sits atop First Hill. Formerly this site was surrounded by similar large-scale residences of wealthy Seattle families. Now the only reference to this former period in the neighborhood's development is the nearby Dearborn Mansion.

The site's original landscape elements are intact. The primary concerns are drainage of stormwater away from the building, and the proximity of plants and trees to the building (particularly the foundation). Both concerns should be addressed through the development of a landscape plan. This could include a study to interpret the original landscaping. Contemporary repairs to landscape elements were done predominately in kind (specifically repairs to pathways).

The original landscaping is shown in ca 1901 photographs. The ca 1899 elevations, while indicating grade and slope, do not include the original areaways, any additional landscaping elements, or depiction of actual conditions following construction of the buildings. Comparison of ca 1901, 1909, and ca 1914 photographs provides some insight into changes particularly with regards to the growth, addition, and removal of plantings. Ca 1914 photographs of the Stimson-Green Mansion and Carriage House are dated according to the comparison of tree sizes along Minor Avenue with those in 1909 photographs.

Set within what at the time was a newly developed residential neighborhood, the Stimson-Green Mansion was centered approximately in the southern half of the block with setbacks on all four sides. The Carriage House was located off the northeast corner

Fig. 3.1.3

View of the undated (ca 1902) north elevation of the Stimson-Green Mansion prepared by Cutter & Malmgren. Note the relatively even grade of the site from left (east) to right (west). Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

Fig. 3.1.4

View of a 1909 photograph looking northeast at the Stimson-Green Mansion. Note the house at the north end of the block (lower left in photograph). Photograph source: PEMCO WEBSTER & STEVENS COLLECTION, MOHAI, Seattle, Washington. Neg. No. 83.10.8201.2.

of the building. The narrow, north-south axial block sloped downward to the north. However, the Stimson-Green Mansion remained parallel to the height of the site's southwest corner, effectively elevating the entire building. This in turn afforded greater privacy for interior spaces. A neighboring residence occupied the block's north end. While historic photographs show the Stimson's on the main entry steps and on the service drive with their cars, there is little indication of how and with what regularity they used the outdoor spaces around the Stimson-Green Mansion.

Plantings, located principally at the outer edges of the grounds, defined the corners, site bounds and secondary path connections with public sidewalks. Plantings against the building portions visible in photographs were sparse. Drainage on the south, west and north facades was facilitated by the slope of the grade away from the building. The swale along the south and west facades channeled water away from the building towards the north end of the site.

By ca 1914 a tennis court had been added off the north end of the port cochere. This displaced the former return loop of the service drive, which was subsequently incorporated into the tennis court. A curbcut and service drive leading to the port cochere were added south of the original access off Minor Avenue. The tree off the north end of the port cochere was removed. Shrubs were added. Grading did not dramatically change from that seen in 1909, however the tops of the areaways were not readily visible for a more detailed comparison. Drainage away from the building remained relatively unchanged.

Fig. 3.1.5

View of a 1909 photograph looking southeast at the Stimson-Green Mansion. Photograph source: PEMCO WEBSTER & STEVENS COLLECTION, MOHAI, Seattle, Washington. Neg. No. 83.10.8201.1.

Fig. 3.1.6

View of a ca 1914 photograph looking southeast at the Stimson-Green Mansion. Note tennis court (middle left of photograph). Photograph courtesy of DSB Collection, Seattle, Washington.

Fig. 3.1.7

View of a ca 1914 photograph looking northwest at the Carriage House. Note north addition, and tennis court. Photograph courtesy of DSB Collection, Seattle, Washington.

Alterations made to the site since 1914 and prior to 2002:

- Seneca Street widened;
- portions of lawn strips between the public sidewalks and Minor Avenue and Seneca Street resurfaced with concrete;
- proposal in 1987 for the yard sign (on lawn, off the corner of Minor Avenue and Seneca Street) approved;
- parking meters added along Minor Avenue;
- 60" high fence along north edge of property added in early 1990s;
- portion of the grounds north of port cochere, and on the north portion of the east facade paved with concrete in early 1990s for on-site parking for six cars;
- portions of the sidewalks replaced in the early 1990s;
- water barrels added in the 1990s;
- removal in the 1990s of the underground oil tank previously used for the heating system;
- conversion of the east facade's southern portion into a garden area consisting of raised herb gardens and potted plants enclosed with a chain link fence;
- low single wythe brick retaining wall in progress in southeast corner of site (2002).

Plantings around both buildings are denser and obscure a significantly greater portion of the facades than those seen in 1909 and ca 1914 photographs. These plantings also inhibit evaporation and drying of the buildings' exterior walls.

Drainage away from the Stimson-Green Mansion on the:

- north facade is negative on the eastern portion; positive drainage of surface water along the west portion is provided by the service drive;
- south facade is minimal within the initial 72" from the building;
- east facade is negative on the south portion; the parking area provides drainage for surface water along the north portion;
- west facade is minimal within the initial 72" from the building;

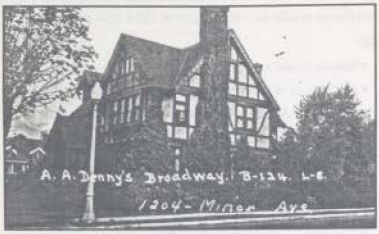


Fig. 3.1.8

Ca 1938 tax record photograph looking northeast at the Stimson-Green Mansion. Photograph courtesy of the Puget Sound Regional Archives.

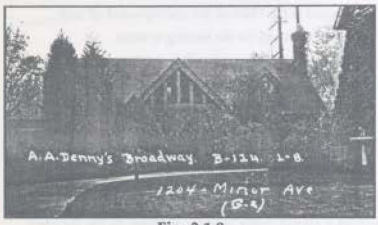


Fig. 3.1.9

Ca 1938 tax record photograph looking east at the Carriage House. Photograph courtesy of the Puget Sound Regional Archives.

Fig. 3.1.10

Contemporary plan of site. Note graphic is not to scale and an approximation. Minor Avenue is along bottom of graphic with University Street along the left and Seneca Street along the right and the alley across the top. For a larger version see appendices.

- southeast corner of the site there is a slight mounding of the grade off the Turkish den. The sidewalk along Seneca Street is higher than the areaway capstones on the south facade. On the east facade the area enclosed in the chain link fence—containing contemporary raised herb gardens—rises approximately 3" above the height of the basement window areaways and does not maintain a slope parallel to the alley—one roughly parallel to Minor Avenue—as does the parking area along the north portion of the this facade. Combined these contribute to the poor drainage of the southeast corner.

Drainage away from the Carriage House on the:

- south facade is negative on the west end, the parking area provides positive drainage for the east portion;
- west facade is negative on the north end and on the south end due to the built-up grade.

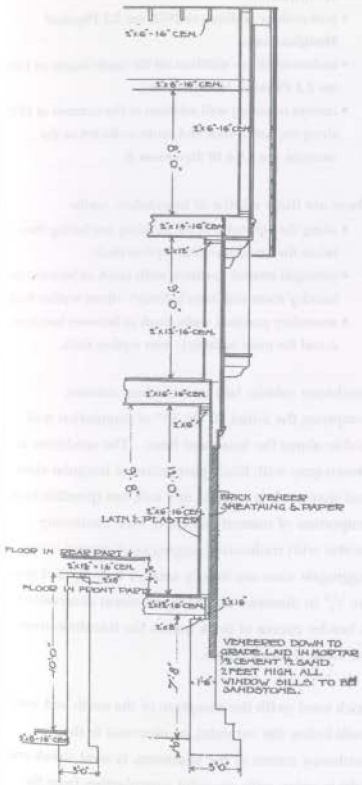


Fig. 3.2.1

View of an undated (ca 1899) section through west elevation of the Stimson-Green Mansion prepared by Cutter & Malmgren. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

The original foundations of both buildings remain intact. The most pressing concerns are excessive moisture accumulation, particularly in the Stimson-Green Mansion's northwest and southeast corners and along the Carriage House's east and west sides. These issues can be addressed most effectively in conjunction with the development of a landscape plan and improvements to the existing drainage system.

Information about the footings and foundation stems from one (1) undated (ca 1899) section drawing prepared by Cutter & Malmgren through the west facade for the Stimson-Green Mansion and on site observation of both buildings. No drawings were located for the Carriage House.

3.2.1 Stimson-Green Mansion

The foundation wall is the wall below the floor nearest grade, which in the case of the Stimson-Green Mansion includes the basement walls.

Footings were shown in the undated (ca 1899) section through the west elevation. Visual verification of this construction was not possible.

Foundation wall assembly and connection to the superstructure are indicated in the undated (ca 1899) section drawing through the west elevation. Windows at basement level—both casement (top and side hinged) and single hung—provided ventilation. Ventilation for the space below the Turkish den and billiard room was provided by:

- an internal vent in the work area;
- two vents on the east facade (either side of the east chimney);

- vent on the south facade east of the south chimney;
- vent on the west wall in the southeast basement entry hallway.

Alterations:

- excavation of storeroom B ca 1901, see 2.2 ***Physical Modifications***;
- port cochere addition ca 1902, see 2.2 ***Physical Modifications***;
- bathroom alcove addition off the north facade ca 1902, see 2.2 ***Physical Modifications***;
- cement retaining wall addition in the summer of 1990 along the north, west and south walls below the veranda, see ***3.8.4.10 Storeroom B***.

There are three widths of foundation walls:

- along the perimeter of the building (excluding those below the veranda)—four wythes thick;
- principal interior partition walls (such as between the laundry room and main hallway)—three wythes thick;
- secondary partition walls (such as between bathroom A and the main hallway)—two wythes thick.

Sandstone rubble, laid in a random manner, comprises the initial 40" to 59" of foundation wall visible above the basement floor. The sandstone is brown-gray with black particulate of irregular sizes and shapes. It is bedded in a soft, tan (possible high proportion of natural cements), lime containing mortar with multi-sized aggregate of varied colors. Aggregate sizes are mostly smaller than $^1/_8$" but some are $^1/_2$" in diameter according to visual observation. A header course of brick makes the transition from the stone to brick above.

Brick used (with the exception of the north and west walls below the veranda), as observed in the northwest corner of the basement, is sand struck and light in color, with press/fill irregularities from the molding process. The average size of the interior brick is $8^1/_2$"x$2^5/_8$"x$3^5/_8$" to 4".

Mortar is white–tan (suggesting higher proportion of natural cements). The bonding pattern, as seen in the northwest corner of the basement, is Common bonding with headers every sixth course. Joints average $^3/_8$" (both head and bed). Joints are clean but not tooled.

The north and west walls below the veranda do not have any stone visible. The bonding pattern is generally Common bond, though the spacing of header courses is not consistent. Brick used for these walls exhibits cracking from the firing process and has a smoother, darker, more vitrified surface than the brick previously described for the foundation walls. Mortar used in these two areas and thought to be original—based on application, depth in joints, and frequency—is medium-soft, gray-white in color, containing lime, with a high, visible proportion of black aggregate.

The foundation walls exhibit evidence of excessive moisture (dark coloring of the brick, mortar loss) and extensive efflorescence below the veranda and to a lesser extent at grade along most of the building's perimeter. Cracking, bowing and other readily apparent signs of settling or movement appear minimal.

Areas of prime concern are the walls (north and west) below the veranda due to the prominence of efflorescence, cracking, and bowing of the wall (on the west end of the north wall). A large tree is located off this corner on the exterior.

Visual inspection of the connection between the foundation and superstructure was not possible due to finish materials.

3.2.2 Carriage House

Footings: visual investigation of their construction was not possible.

Foundation wall: a ca 1914 black and white photograph indicated a concrete foundation that extended slightly above grade.

No major alterations to the foundation walls were observed.

Foundation walls are concrete with large, exposed aggregate. Visual inspection of the connection between foundation and superstructure was not possible due to finish materials. They exhibit some green growth and darkening on the northeast corner adjacent a downspout. A holy tree is growing out of ground off the northwest corner only inches from the foundation.

Principal features of the Stimson-Green Mansion foundation:

- spread footings (according to the section drawing prepared by Cutter & Malmgren);
- brick and rubble composition of foundation walls;
- vents for space below Turkish den and billiard room.

Decorative features of the Stimson-Green Mansion foundation:

- vents for space below Turkish den and billiard room.

Principal features of the Carriage House foundation:

- concrete composition.

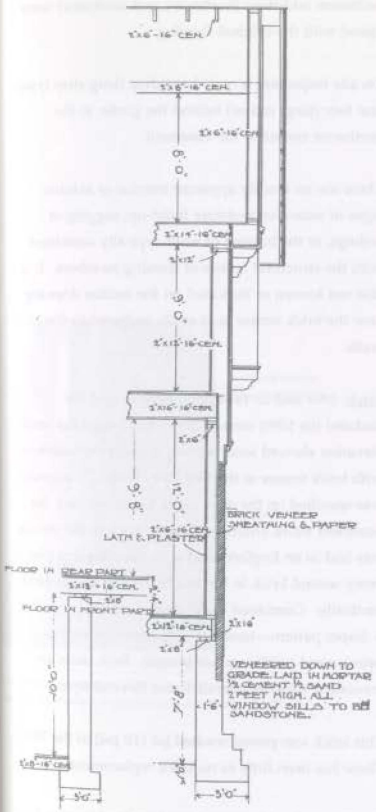


Fig. 3.3.1

View of an undated (ca 1899) section through west elevation of the Stimson-Green Mansion prepared by Cutter & Malmgren. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

The exterior walls of both buildings are largely intact. The prime concern for both buildings is refinishing exterior wood surfaces, particularly on the south facades of both buildings. The wood surfaces exhibit extensive finish deterioration. Refinishing should be coordinated with a paint analysis to determine the original finishes. Careful attention should be given to preserving the existing profiles of the adze markings as their profiles are already significantly reduced from those in historic photographs. Cracks in the brick masonry walls of the Carriage House should be assessed to determine if they are moving.

Exterior walls of both buildings were indicated in undated (ca 1899) elevations and section drawing through the west elevation prepared by Cutter & Malmgren as well as 1909 and ca 1914 black and white photographs. They consisted of a complex variety of surfaces and interior assembly with a fenestration pattern carefully matched to interior functions and environmental conditions.

3.3.1 Stimson-Green Mansion

Additions:

- port cochere and bathroom alcove ca 1902, see 2.2 ***Physical Modifications***;
- northwest bathroom ca 1902, extended ca 1911, see 2.2 ***Physical Modifications***;
- southeast bathroom ca 1908, see 2.2 ***Physical Modifications***.

Wall framing: indicated in the undated (ca 1899) section drawing through the west elevation is western platform framing with brick (first story) and stucco and half-timbering veneer (second and half stories). This assembly, due to intact interior and exterior finish materials, was not accessible for verification.

Evidence of alterations beyond the additions mentioned above was not encountered in the building records. It is also not known how the two bathroom additions (northwest and southeast) were joined with the original framing.

On site inspection revealed sawdust (long strip type) and hair (long, coarse) behind the girder in the northwest corner of the basement.

There are no readily apparent interior or exterior signs of excessive moisture build-up, sagging of ceilings, or the bowing of walls typically associated with the structural failure of framing members. It is also not known or indicated on the section drawing how the brick veneer is, if at all, anchored to the walls.

Brick: 1909 and ca 1914 photographs, and the undated (ca 1899) section drawing through the west elevation showed load-bearing brick at the basement with brick veneer at the first story levels. The veneer was specified on the drawing to lap down over the basement walls, ending at grade. Brick in the veneer was laid in an English bond with flare headers placed every second brick in the header course and aligned vertically. Combined these characteristics produced a diaper pattern—medieval in nature—as well as a pronounced tactile surface texture. Both traits are consistent with the overall Tudor Revival style.

This brick was power washed (at 110 psi) in the 1990s. There has been little to no brick replacement.

Exterior walls at basement level are load bearing four wythe thick walls. The transition point from veneer to foundation wall is not readily apparent, and thought to be below grade. The first story brick was observed only from the ground.

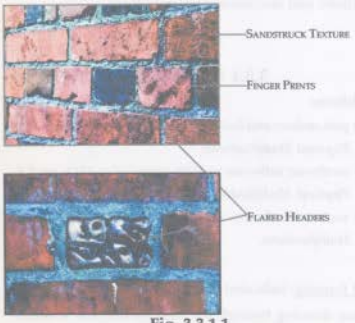


Fig. 3.3.1.1

Contemporary view of brick. Note texture and use of flared headers.

Exceptions to the above mentioned bond pattern are:

- in the southeast corner of the building on the west wall of the southeast basement entry the flared headers are every third brick in the header course;
- on the north facade—west of the north chimney—a stretcher course was repeated between header courses on line with the top of the adjacent window lintel.

Queen closures are at building corners, as well as window and door openings. Gauged brick is below the sandstone basement window lintels.

Walls at basement and first story levels consist primarily of two types of brick—relatively smooth brick and textured brick. Both the smooth and textured types were likely formed through a soft-mud process involving formation of the individual bricks in molds from relatively wet clay (generally characterized as having 20% to 30% moisture). Evidence suggesting this process and clay type are the bricks' surface patterns of pockets (indicating clay was packed into molds rather than extruded), lack of circular wire marks (associated with extruded brick cut with piano wire), absence of side markings (where friction between the clay and sides of the extrusion mold pulled the clay causing slight jumps with jagged markings) indicating the clay was extruded, and the arises are not sharp (as are arises of the dry-press process of brick formation).

Fig. 3.3.1.2

Contemporary view of exterior wall north of main entry on west facade. Dark brick in corner is former site of downspouts.

At basement level the brick is generally smooth (possibly water struck—molds lubricated with water to prevent sticking) with fewer distortions to the brick than that of the brick used above, and an overall color of light reds and yellows with limited sand struck bricks (molds lined with sand to prevent sticking) and bricks with finger prints. Dimensions of the bricks range from $7^3/_4$" to 8"x$2^1/_4$" to $2^1/_2$"(average $2^3/_8$")x$3^3/_8$" to $3^3/_4$".

Joints are flush, widths range from $^1/_4$" to $^1/_2$" for bed joints and $^1/_8$" to $^1/_2$" for head joints (most $^1/_4$" to $^3/_8$").

Fig. 3.3.1.3

Contemporary view of brick east of dryer vent. Note loss of surface material.

Brick at the first story is overall darker in shade than at basement level. Most brick at the first story level is sand struck, often featuring fingerprints and scratched in numbers. To the extent that these characteristics mark the transition between levels (at first story window sill height).

On the headers, splitting and cracking from the firing process is readily apparent. Bricks at the first story also exhibit an overall higher degree of regularity of size, shape, and color than those at basement level. Dimensions are typically 8"x2$^1/_2$"x3$^3/_4$" (with lighter headers averaging $^1/_8$" to $^1/_4$" wider between darker headers).

Joint widths varied from $^1/_4$" to $^1/_2$" (mostly $^1/_4$") for head joints with $^1/_4$" to $^3/_8$" (mostly $^1/_4$") bed joints.

There is limited damage, in the form of spalling and cracking, to the brick. Darker brick (and back splash), indicative of a possible moisture content exceeding that of what might be considered generally present, is evident in the first few courses above grade on all building facades as well as behind downspouts.

Fig. 3.3.1.4

Contemporary view of exterior brick at grade. Note backsplash, dark color of brick and efflorescence.

Efflorescence is also present, extending above this line of darker brick, around windows, and areaways. Isolated areas of efflorescence at grade and near downspouts are also present in 1909 and 1958 photographs of the building. Two prominent areas of this condition are:

- at basement level on the east facade adjacent the south cheek of the kitchen stairs;
- and on the west facade just north of the main entry (location of the original downspouts) efflorescence is present the full height of the brick on this facade.

Fig. 3.3.1.5

Contemporary view of exterior brick on east facade. Note attachment of utilities directly on brick.

Fig. 3.3.1.6

Contemporary view of sandstone lintel over north basement window with dryer vent. The yellow material is a cementious repair that extends over the entire lintel. The gray material is previous repair.

Previous anchors, both wooden and metal, remain in the brick on most facades. Plumbing, wiring, and gas connections attach directly to the brick.

Stone: undated (ca 1899) elevations, 1909 and ca 1914 photographs showed sandstone lintels, door and window sills, copings and trim elements.

Alterations to the stone, with the exception of repairs on the north facade, and to the basement window sills, were not noted. Window sills at basement level on the east facade were repaired with both a gray cementitious material and a bituminous type material, both of which have since been either partially removed or deteriorated to the point of partial existence.

This light-tan sandstone exhibits a faintly visible boasted finish on the faces. A batted finish is clearly visible on underside of the stone lintel over the east basement entry. Lintel dimensions average $9^3/_4$" to 10" tall by 7" plus deep, while spans range from 48" to over 68".

All stone windowsills feature 1" high lugs and wash—with a slopes that generally drop $^3/_4$" to 1" over their total exposed width. "V" groove check throats—cut $^1/_8$" deep—1" back from the face are on the first story windowsills.

Joints between stones are generally $^1/_8$" wide. These are flush (except on the pointed arch over the main entry where a beaded joint is used, see ***3.7.1.1 Main Entry***).

Trim elements exhibit the least amount of soiling with sills and copings having the most extensive soiling

Fig. 3.3.1.7

Contemporary view of areaway on north window with dryer vent.

Fig. 3.3.1.8

Contemporary view sandstone sill deterioration.

Fig. 3.3.1.9

Contemporary view of stone lintel deterioration.

and deterioration. Two prime examples of severe deterioration are:

- on the west facade just north of the main entry (site of the original downspout location) the stone lug sills of the first story window and areaway copings exhibit crumbling and extreme rounding of the corners;
- on the north facade the lintel, lug sill and areaway copings around the east basement window (having the vent for the contemporary dryer) feature a coating of cementitious material tinted similar to the sandstone (through brighter and more yellow in color). This repair is separating from the underlayer, which appears to be a previous repair with gray cementitious material.

Soiling of the stone tends to be heaviest at basement level, though present at the first story level. There were limited cases of paint splotches on the stone from previous exterior painting.

Check throats overall are intact where the stone is not excessively deteriorated (such as the two examples previously given), though in many areas where re-pointing occurred the check throats were filled with mortar.

Mortar: 1909 photographs showed mortar that was neither bright white nor darker than the adjacent brick. The mortar used between the sandstone was not readily apparent in the photographs.

Extensive re-pointing of the brickwork over nearly entire facades—south, west and north—is evident as well as spot re-pointing on the east facade—primarily at basement level with some at the first floor level. Some patching, such as around the faucet on the east facade, is also evident. These were done with hard light gray and dark gray to black mortars having multi-sized to fine, often multicolored aggregate. Repairs were layered over previous repairs. Joints finishes included: struck joints; finished at the brick face with a rough surface; or spread onto the surface of adjacent brick.

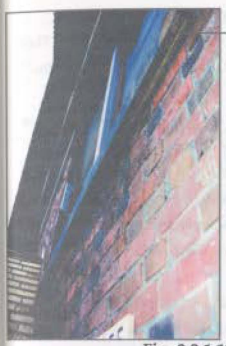


Fig. 3.3.1.10

Contemporary view of check throat on stone sill.

Fig. 3.3.1.11

Contemporary view of mortar loss between stone lintels.

Mortar found deepest between the bricks, of a hardness and weathered as would be expected from a mortar dating back to 1899 and 1901, is of medium hardness, dark gray in color and containing lime, with rounded arris aggregate averaging $^1/_{16}$" to $^1/_8$" in diameter (with some $^3/_{16}$" to $^1/_4$"). Aggregate color varies from tans, whites, and grays to blacks. This description was established through comparison with other mortar types and their applications on the exterior and interior basement walls of the Stimson-Green Mansion.

Erosion of the mortar is evident on the upper and mid portions of the east facade. Mortar loss is prevalent at grade and behind downspouts attached directly to the masonry.

Previous repairs to the mortar between the sandstone were done with a hard, gray-black mortar.

Mortar found the deepest between the sandstone, of a hardness and weathered as would be expected from a mortar dating back to 1899 and 1901, is white, containing lime,

Overall, joints between stones particularly at grade and adjacent downspouts, have lost mortar. The joint (tapering from $^1/_8$" to $^1/_2$" north to south) between the two lintel stones over the east basement entry displays a complete loss of mortar.

Stucco: 1909 and ca 1914 photographs indicated stucco was applied to the panels between the ornamental half-timbering in a pebble dashed manner. The stucco was lighter than the adjacent half-timbering.

The northwest and southeast bathroom additions match the adjacent stucco in finish, texture, and relief.

Fig. 3.3.1.12

Contemporary view of stucco. Note texture and relief of half-timbering.

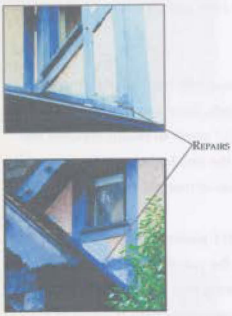


Fig. 3.3.1.13

Contemporary view of stucco repairs. Repairs were not painted. Location at joint with roof is typical area for stucco (and half-timber) repairs.

Repairs to the stucco were limited to the joint area between the roof and wall (such as over south and north slopes of the main entry roof). These are readily apparent as they were done with a gray Portland cement based stucco and not pointed. The stucco was cleaned and repainted in the late 1980s.

The stucco is painted a light yellow-ochre and comes to within $^5/_8$" of the face of the half-timbering. Aggregate sizes average $^1/_2$" in diameter with $^1/_8$" to $^1/_4$" relief of the aggregate above the body of the stucco. The stucco was observed only from the ground, balcony, and upper story windows.

Half-timbering: undated (ca 1899) elevations and the section through the west elevation, as well as 1909 and ca 1914 photographs showed a veneer of ornamental half-timbering with decorative adze markings on the second and half stories and dormers. Circular, protruding attachments at the intersections between half-timber members imitated wood pins used in heavy timber construction.

Overall the principal elevation (west) featured a more decorative treatment of the half-timbering (evident in the carved cross members below the windows into chambers one and two as well as the dormer over chamber one) than the other elevations.

The northwest and southeast bathroom additions match the half-timbering of the adjacent walls in finish, texture and dimensions. Repairs to the half-timbering appear limited to the roof-wall joint (generally at stucco repairs). Further alterations were not noted.

On site observations of the half-timbering were only from the ground, balcony, and upper story windows. In comparison with historic photographs, much of

Fig. 3.3.1.14

Undated (ca 1899) west elevation of the Stimson-Green Mansion prepared by Cutter & Malmgren. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

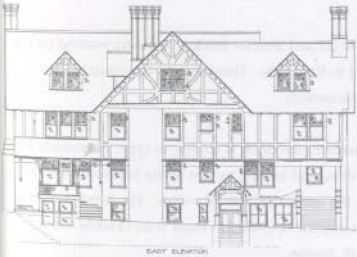


Fig. 3.3.1.15

Undated (ca 1899) east elevation of the Stimson-Green Mansion prepared by Cutter & Malmgren. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

the original textured appearance of the decorative adze markings appears both reduced and/or completely lost due to previous refinishing.

Half-timber members have an average $^5/_8$" exposure above the stucco. They are painted a gray-black-brown with light and dark areas. Dark spots below the paint surface at regular intervals suggest nails are the principal fasteners—with the circular attachments at intersections primarily if not limited completely to a decorative function.

There is moderate paint failure on the gable ends of the south and west facades, as well as on the southeast corner of the building. Efflorescence is on the east facade on the upper portion of the gable end. Wiring on the building's exterior attaches directly to the half-timbering.

Trim: undated (ca 1899) elevations and the section through the west elevation of the Stimson-Green Mansion, as well as 1909 and ca 1914 photographs show a cornice around the building at the top of the first story windows. This cornice highlights the transition from brick to stucco and half-timbering. A second cornice marks the transition on the gable ends from the second story to the half story. Peaked at the middle, it features a molding with dentils below and a frieze.

Alterations:

- holes cut to accommodate gutters and downspouts;
- addition of contemporary pigeon spikes on the south facade's half story molding.

Observation of this trim was limited to obvious deterioration readily visible from the ground, balcony and upper story windows, however there was little evidence of severe paint flaking or deterioration.

3.3.2 Carriage House

Exterior elements and materials were specifically applied to produce visual (including diaper patterns) and tactile textures that compliment the main building and are consistent with the overall Tudor Revival style.

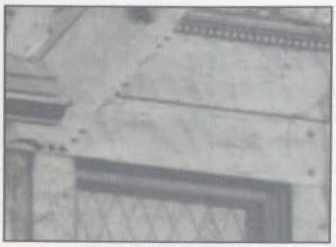


Fig. 3.3.1.16

Enlarged, 1909 view of the Stimson-Green Mansion's southwest corner showing the decorative adze markings on the half-timbering. Photograph source: PEMCO WEBSTER & STEVENS Collection, MOHAI, Seattle, Washington, Neg. No. 83.10.8201.2.

Additions:

- north garage addition, see *2.2 **Physical Modifications***.

Wall framing: no original drawings were located. Evidence of alterations to the fabric of the exterior walls, beyond the north garage addition mentioned previously, was not found.

Walls consist of three wythe load bearing brick. For a description of the walls condition see ***Carriage House*** in section *3.3.2 **Brick*** The half story features a veneer of stucco and half-timbering over wood framing.

Brick: a ca 1914 photograph indicated brick at the ground story level laid in an English bond with flared headers every other brick and aligned vertically (identical to the Stimson-Green Mansion).

Exterior and interior brick was power washed (at 110 psi) in the 1990s. There was no apparent brick replacement.

Currently the brick is similar in type, dimension, joint widths, and tooling to that of the basement level brick on the Stimson-Green Mansion. The bond pattern on the interior is Common bond with headers every sixth course.

Fig. 3.3.1.17

Contemporary view of cornice between brick and stucco.

There is limited damage, in the form of spalling and cracking. Brick in the first few courses above grade on most facades is darker (indicative of increased moisture content) with back splash on the west and (west end of the) south facades and behind downspouts. There is spalled brick at the lower west

Fig. 3.3.1.18

CONTEMPORARY VIEW OF CORNICE BETWEEN THE SECOND AND HALF STORIES.

corner of the south facade, and moderately deep scratches (likely from automobile traffic in the alley) along the east facade.

Cracking is evident in three areas:

1. a full height crack in the east facade, north of the southern most window ($^1/_{16}$" wide) that travels up through the mortar around the brick (with a possible second crack just two bricks north);
2. a hairline vertical crack (also in the mortar) below the west end of the triple window on the east facade (extending eight courses from foundation);
3. a diagonal crack at the south corner extending from the eaves down toward the top of window sill ($^1/_{16}$" to $^1/_8$" wide).

A paint shadow is in the upper east corner of the north facade from the from the former garage addition. The holly tree off the west corner of the building is spreading into the wall. Efflorescence is also evident in black and white 1958 photographs of the buildings east facade, particularly in the area south of the windows below the hayloft dormer.

Stone: a ca 1914 photograph showed stone trim, lintels, door and window sills, and coping stones.

Alterations were limited to the replacement of a portion of the stone sill on the north facade below the middle window. The replacement piece is darker in color than the adjoining stone, and the joints at either side are unequal in width and tooled differently. The material is also sandstone.

The original stone used is a sandstone identical to the sandstone on the Stimson-Green Mansion. Check throats, however, were not used on the sills (possibly in response to the overhanging eaves that shed a substantial portion of the rain runoff).

There are limited cases of paint splotches on the stone from previous exterior painting and all the stone exhibits light soiling. Graffiti was evident in a

Fig. 3.3.2

Ca 1958 view of north end of east facade. Note dark brick and efflorescence. Photograph source: Werner Langenhagger Collection, Seattle Public Library, Seattle Washington.

Fig. 3.3.2.1

Contemporary view of north end of east facade.

black and white 1958 photograph of the building on the middle window below the hayloft dormer.

Mortar: a ca 1914 photograph featured mortar similar in visual characteristics to that of photographs of the Stimson-Green Mansion.

There was a succession of re-pointing of joints in the brickwork with hard to medium hard mortars on all facades.

According to visual observations and mortar comparisons on the individual facades and with the Stimson-Green Mansion, the original mortar for the brick work was similar if not identical to that of the original mortar used for brick work on the Stimson-Green Mansion.

Mortar loss is prevalent at grade and behind downspouts attached directly to the masonry.

Repairs to the joints in the stonework were done with hard, gray-black mortars.

Mortar used between the sandstone according to visual observations and mortar comparisons of individual applications on the Stimson-Green Mansion—was originally similar if not identical to that of the original mortar used for stone work on the Stimson-Green Mansion.

Overall, the joints between stones were full.

Stucco: 1909 and ca 1914 photographs showed stucco, similar to photographs of the Stimson-Green Mansion, applied to the panels between the ornamental half-timbering in a pebble dashed manner. The stucco was lighter than the adjacent half-timbering. The stucco panels on the south facade had smoothed edges.

Repairs to the stucco were limited to the joint area between the roof and wall (such on the north slope of the hayloft dormer). These are readily apparent as they were done with a gray Portland cement based stucco and not painted.

The stucco panels on the south facade come out nearly to the face of the half-timbering. The stucco was observed only from the ground.

Half-timbering: 1909 and ca 1914 photographs indicated ornamental half-timbering, similar to that used on the Stimson-Green Mansion, with decorative adze markings on the half story gable ends and dormers. The half-timbering was applied in a grid pattern identical to that used on the Stimson-Green Mansion. "S" curve members were used in the south gable end to either side and above the windows. Protruding circular attachments placed at the intersections between half-timber members imitated the wood pins used in heavy timber construction.

Repairs to the half-timbering occurred at the joints between the dormers and the roof on the east facade. No further alterations were noted.

In comparison with historic photographs, much of the original relief of the decorative adze markings appears both reduced and/or completely lost. The hayloft door on the east facade features Lozenge (diagonal) patterned half-timbering above it.

Half-timber members have less of an exposure above the stucco than those on the Stimson-Green Mansion. They are painted similar to those on the Stimson-Green Mansion. Similar dark spots seen on the Stimson-Green Mansion are evident below the paint surface at regular intervals along the half-timbering suggest nails as the principal fasteners.

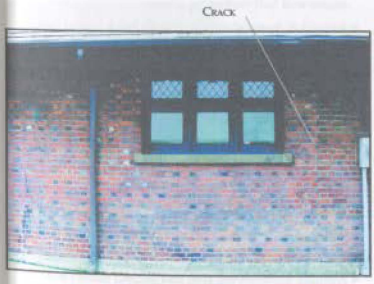


Fig. 3.3.2.2.2

Contemporary view south end of east facade.

Fig. 3.3.2.3

Contemporary view of stucco on south facade. See figure 3.3.2.4 below for ca 1914 view.

Fig. 3.3.2.4

Enlarged, ca 1914 view of southeast corner showing the decorative adze markings on the half-timbering. Photograph courtesy of the DSB Collection, Seattle, Washington.

There is extensive paint failure, bare wood, flaking, and peeling along the horizontal half-timbers above the molding and below the window on the south facade. Paint failure is also evident on the west facade dormer.

Trim: 1909 and ca 1914 photographs indicated a cornice along the top of the ground story. Peaked at the middle under the gable ends, it featured a molding with dentils, bed molding and frieze. This cornice was identical to the cornice marking the transition between the second and half stories on the Stimson-Green Mansion.

On the south facade there is extensive paint failure. Portions of the trim were cut away on the east facade to accommodate downspouts.

Character-defining features of the Stimson-Green Mansion's exterior walls that date directly to the periods of significance and give the building its visual character are:

- division into levels—brick at the lower level with stucco and half-timbering above;
- transition from relatively smooth brick—used from grade up to the bottom of the first floor—to textured brick above;
- overhang of the half story;
- division of each facade into two portions—one projecting out/recessed from the other;
- textured—sand struck, finger print, and scratched in numbers—brick;
- flared headers;
- textured (pebble dashed) stucco;
- half-timbering;
- cornices between the first and second stories and second and half stories;
- projecting circular attachments on half-timbering imitating dowels of heavy timber construction.

Character-defining features of the Carriage House's exterior walls that date directly to the periods of significance and give the building its visual character are:

Fig. 3.3.2.5

Contemporary view of stucco and half-timber repair on north side of hayloft dormer.

Fig. 3.3.2.6

Contemporary view of cornice on hayloft dormer, identical to cornice between the second and half stories on the Stimson-Green Mansion.

- division into levels—brick at the lower level with stucco and half-timbering above;
- flared headers;
- textured (pebble dashed) stucco;
- half-timbering;
- cornice at the top of the ground story;
- circular projections on half-timbering imitating dowel connections in heavy timber framing.

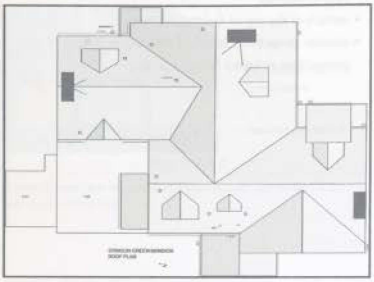


Fig. 3.4.1

Contemporary view of roof plan. Note graphic is not to scale and is an approximation. For a larger version see appendices.

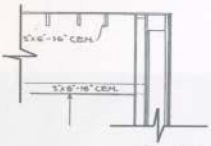


Fig. 3.4.1.1

Partial view of an undated (ca 1899) section through west elevation of the Stimson-Green Mansion prepared by Cutter & Malmgren. Drawing courtesy of the Northwest Museum of Arts & Culture/ EWSHS, Spokane Washington.

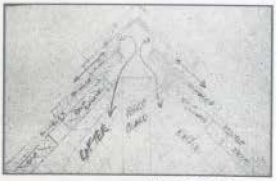


Fig. 3.4.1.2

View of the 1990s ridgecap detail for the Stimson-Green Mansion and Carriage House. Photograph by author of a drawing stored in storeroom B.

Most of the roof and drainage systems for both buildings are intact. Repairs were done in kind. There are two immediate concerns. The first is refinishing the decorative elements, particularly on the south facades of both buildings. This would require a paint analysis to determine the original finish and could be coordinated with refinishing the exterior walls and windows. The second concern is the need to improve existing drainage conditions, specifically to move water away from the buildings so that it is not splashing up against them or being deposited adjacent the foundation and exterior walls were it is readily absorbed by the buildings. This could be addressed by maintenance personnel and through development of a landscape plan and drainage improvements. In addition the structural capacity of the charred rafters in the Carriage House should be evaluated.

Both buildings feature steeply pitched (12:12) gable roofs, with projecting gable dormers, open valleys, ornamental rafter ends, and purlins in the overhanging gable ends joined by decorative bargeboards.

3.4.1 Stimson-Green Mansion

Roof framing: the original roof form was two parallel north-south gables joined to one another with a cross-gable facing east, and another off the south corner of the west facade. Framing was indicated in the undated (ca 1899) section through the west elevation.

During the 1920s there was a fire in the southeast end of the attic.

Upper ends of the rafters are fastened to a $7^1/_2$"x$1^7/_8$" ridge board. Valley rafters are doubled up. Skip

Fig. 3.4.1.3

Undated (ca 1899) east elevation of the Stimson-Green Mansion prepared by Cutter & Malmgren. Note the ridge board indicated along the top of the roofline. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

Fig. 3.4.1.4

Partial view of a 1909 photograph of the Stimson-Green Mansion's southwest corner. Note the shingles, ridge cap, and open valley with metal valley flashing. Photograph source: PEMCO Webster & Stevens Collection, MOHAI, Seattle Washington. Neg. No. 83.10.8201.2.

sheathing ($5^3/_4$"x1"), with $2^1/_2$" to 3" spacing between, runs across the rafters with the shingles stapled directly on top. Below the valleys, wood strips fill the spaces between the skip sheathing.

Based on limited access to the southeast and southwest corners of the attic no signs of moisture damage, structural failure, or insect activity were observed on the framing members during the brief visits.

Roofing: undated (ca 1899) elevations of the Stimson-Green Mansion indicated boards as a ridgecap. 1909 photographs showed wooden shingles of random widths and open valleys (with metal valley flashing), with a shingle ridgecap.

Alterations:

- by 1958 an asphalt shingle roof had been installed. This roof reportedly leaked.
- in the 1980s it was replaced with wood shingles;
- in 1996 the building was reroofed again, this time with 18" blue label random cedar shingles with a 5" exposure laid directly on skip sheathing. The shingles are fastened with staples. Building paper was added in limited areas.
- to improve ventilation, the cedar ridgecaps added during the 1990s reroofing were done to provide spacing between them and the ridge course of shingles;
- new shingles were added around the chimney ties following the February 2001 earthquake.

Valley flashing features an exterior metal flashing crimped in the middle to form a "W". The wings of the "W" are tucked up under the shingles with a contemporary felt type underlay followed by copper valley flashing over previous galvanized metal valley flashing. There is approximately 3" of exposure between the shingles and the peak of the "W" on either side. Along the edges is a metal drip, approximately 1" wide, tucked up under the shingles

Fig. 3.4.1.5

Contemporary view of the barge board, rake molding and decorative purlin ends on the east basement entry roof. Note portions of the barge board's end were cut away to accommodate gutters.

Fig. 3.4.1.6

Contemporary view of the ridge cap over the east basement entry.

Fig. 3.4.1.7

Contemporary view of the barge board. Note circular projections imitating dowels of heavy timber framing.

with the edge projecting out over the rake molding. The contemporary felt underlay extends up under the shingles to either side.

Based on limited access to the attic space, and observations from the ground, missing shingles, sunken portions of the roof, and insect and rodent activity were not readily apparent.

Decorative elements:

- rafter ends;
- purlin ends;
- bargeboards;
- rake molding below the edge of the shingles along the top of the bargeboards;
- bead board soffit.

The soffit over the basement entry is a contemporary T1-11 type material or similar plywood.

Gable ends overhang by 18" with $5^1/_2$"x$5^1/_2$"x15" ornamental purlins tied together by (14"x$1^7/_8$") bargeboards having an adze faced finish and ornamentally cut bottom edge with rounded edges on the curves.

Articulating the connections between the purlins and bargeboards are mortis-and-tenon joints consisting of a tenon from the purlins (ends $2^1/_2$" square with $2^3/_8$" projection) run through the bargeboards and wedged tight with a wood key (1"x$1^1/_2$"x$1^3/_8$" tapering down to $^7/_8$").

Overhanging eaves feature decorative rafter ends that do not project beyond the outer edge of the eaves. There is a beadboard soffit along the underside of the gable and eave overhangs. Brackets ($6^3/_4$"x5" approximately x$74^1/_2$") in the southeast corner of the building support the shed roof over the stoop and southeast basement entry. The rake molding is cut away in places to accommodate gutters.

Fig. 3.4.1.8

Contemporary view of the decorative purlin ends.

Fig. 3.4.1.9

Contemporary view of bead board soffit of Stimson-Green Mansion.

There is some cracking and peeling of paint on the east and west facades. The south facade exhibits extensive cracking and peeling of paint with areas of bare wood.

Over the east basement entry there is some cracking of paint between the molding and barge boards and flaking from decorative ends, with cuts in barge boards (back side) where pieces were trimmed from the ends.

Gutters and downspouts: were not indicated in the undated (ca 1899) elevations. However, 1909 photographs depicted gutters and downspouts in their current locations.

Alterations:

- addition of rain barrels in the 1990s to augment the drainage system and conserve water. The storm water collected in the barrels is used to water the plants and lawn during the summer;
- moving of the downspout formerly located north of the main entry to the north side of the main entry porch.

The current drainage system relies on a series of gutters to catch run off from the steep roofs, diverting it to downspouts that carry the run off to one of the three following places:

- storm drainage;
- rain barrels;
- discharged above grade out away from the building.

Gutters are $4^1/_2$"x3" painted metal eave trough-style gutters, attached with nails. Metal flashing wraps up from the inner edge of the gutter extending beneath the shingles. Expanded metal mesh ($^1/_4$" holes) covers the gutters as a debris guard.

Gutters are located on all sides at the base of the lowest slope and on projections (such as the northwest and southeast bathroom additions).

Fig. 3.4.1.10

Contemporary view gutter on east basement roof. Note gutter is typical of those used throughout both the Stimson-Green Mansion and Carriage House.

Fig. 3.4.1.11

Contemporary view of gutter down attachment north of east basement entry to PVC pipe for storm drains. Note leaves and efflorescence.

Fig. 3.4.1.12

1990s photograph looking down at the rain barrel off the southeast corner of the Stimson-Green Mansion. Photograph courtesy of Bill Lindstrom.

Downspouts are $3^1/_4$"x$2^1/_8$" painted metal. All attach with zero space between them and the exterior wall of the buildings—often cutting through the cornice, with the exception of the downspouts on the north end of the port cochere. These have a 2" space between them and the exterior wall.

They drain into:

- 4" diameter PVC pipes laid beneath the parking lot off the alley on the east facade;
- into rain barrels in the southeast corner and west facades;
- onto the parking lot on the north facade.

1958 photographs show extensive discoloration on the west facade just south of the main entry behind the gutter downspout. There is green growth on the service drive and a dark coloring to the brick near the downspout on the north facade, adjacent the port cochere. Behind many of the downspouts, and in their former locations, there is mortar loss and dark discoloration of the brick indicating excessive moisture content in these areas.

3.4.2 Carriage House

Roof framing: the roof form, according to a ca 1914 photograph, was a north-south gable roof with a large gable dormer off the west facade, hayloft dormer on the east facade and several smaller gable dormers on both slopes.

There was extensive fire damage (fire occurred prior to 1975) to the rafters along the full length of the roof. Many of the charred rafters and the charred ridge board remain. Some rafters and all the ceiling joists have been replaced.

Fig. 3.4.1.13

1990s photograph showing the assembly of the rain barrels. Photograph courtesy of Bill Lindstrom.

Fig. 3.4.1.14

Contemporary photograph showing the gutter down off the east side of the Port Cochere. Note dark discoloration of service drive and brick.

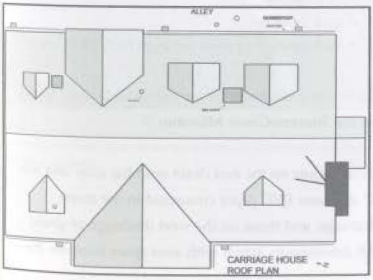


Fig. 3.4.2

Contemporary view of roof plan. Note graphic is not to scale and is an approximation. For a larger version see appendices.

Framing is $5^1/_2$"x$1^5/_8$" rafters spaced 18" O.C. attached to a $7^1/_2$"x$1^7/_8$" ridge board with $5^5/_8$" skip sheathing. Valley rafters are doubled up. The beam for the hoist above the hayloft door is cantilevered in under the roof.

Roofing: a ca 1914 photograph (the roof is mostly obscured under snow), indicated wooden shingles with a ridgecap.

Alterations:

- by 1958, according to the thin, upturned and warped edges of the roofing visible in a 1958 photographs, the roof was redone with asphalt shingles. This roof reportedly leaked;
- in the 1980s it was replaced with wood shingles;
- in 1996 the building was reroofed again, this time with 18" blue label random cedar shingles with a 5" exposure laid directly on skip sheathing. The shingles are fastened with staples. The roof features the same flashing and edging as the Stimson-Green Mansion;
- to improve ventilation, the cedar ridgecaps—during the 1996 reroofing—were done to provide spacing between them and the ridge course of shingles;
- two skylights were added on the east slope of the roof prior to 2000 to provide day lighting for the second floor;
- new shingles were added around the chimney ties following the February 2001 earthquake.

Based on limited access to the attic space, and observations from the ground, missing shingles, sunken portions of the roof, insect and rodent activity were not readily apparent.

Decorative elements:

- rafter ends;
- purlins;
- bargeboards;
- rake molding below the edge of the shingles along the top of the bargeboards;
- bead board soffit;
- brackets under the projecting dormer used to access the hayloft.

Fig. 3.4.2.1

Partial view of a ca 1914 photograph of the Carriage House's southeast corner. Note the shingles, ridge cap. Photograph courtesy of the DSB Collection, Seattle, Washington.

Fig. 3.4.2.2

Contemporary view of decorative rafter ends and soffit.

Fig. 3.4.2.3

Contemporary view of southeast corner of building looking up at decorative purlins (left), soffit, and decorative rafter ends.

Alterations include the repair and replacement prior to 2000 of decorative rafter ends missing from the barge boards.

Brackets below the hayloft dormer are $4^3/_4$"x$3^3/_4$"x$36^3/_4$". Along the lower edge of this dormer is a frieze with a molding and $1^1/_8$"square dentils that project $^1/_2$". These decorative elements were observed only from the ground.

1958 photographs show many of the decorative rafter ends missing from the barge boards on the south end and on the west east facades. There is extensive paint deterioration on the south facade. There is some cracking and peeling of paint on the west and east facades. The south entry exhibits signs of possible repair to the soffit on the west side, as well as some cracking and peeling of paint.

Gutters and downspouts: a ca 1914 photograph showed what appear to have been wooden, eave trough style gutters with downspouts.

Drainage system relies on a series of gutters to catch run off from the steep roofs, diverting it to downspouts that carry the run off to one of the two following places:

- storm drainage;
- discharged above grade out away from the building.

Gutters and downspouts are identical to those found on the Stimson-Green Mansion.

Downspouts on the east drain onto the alley and into 4" diameter PVC pipes connected to the storm drainage, and those on the west discharge at grade. All downspouts attach with zero space between them

Fig. 3.4.2.4

Contemporary view of rake molding on south entry roof.

Fig. 3.4.2.5

Contemporary close-up view of rake molding on south entry roof.

Fig. 3.4.2.6

Contemporary view of deteriorated paint on barge board on southeast corner of building.

and the exterior wall of the buildings with the exception of:

- the southern most downspout on the east facade, which has $1^1/_4$" space between it and the exterior wall;
- the downspout at the north end of the same facade, which has $^3/_4$" space between it and the exterior wall.

The downspout south of the west entry features an extension added to reach the parking lot. This extension is not adequately connected. The gutter at the south and north ends on the east facade is smashed. Downspouts on this same facade draining onto the alley do not have shoes or splash blocks. This resulting in back splash onto the foundation. There is extensive green growth near the base of the north downspout on the same facade.

Character-defining features that date directly to the period of significance and give the Stimson-Green Mansion its visual character:

- rafter ends;
- purlins;
- bargeboards;
- rake molding below the edge of the shingles along the top of the bargeboards;
- ridge caps;
- wood shingles;
- gutters;
- downspouts;
- mortis-and-tenon joinery articulating the connection between the purlins and bargeboards;
- bead board soffit.

Fig. 3.4.2.7

Contemporary photograph showing the gutter downspout off the northeast corner of the Carriage House. Note extensive vegetation growth at base.

Fig. 3.4.2.8

Contemporary photograph of damaged gutter off southeast end of building. Similar damage at northeast end.

Character-defining features that date directly to the period of significance and give the Carriage House its visual character:

- rafter ends;
- purlins;
- bargeboards;
- rake molding below the edge of the shingles along the top of the bargeboards;
- ridge caps;
- wood shingles;
- gutters;
- downspouts;
- mortis-and-tenon joinery articulating the connection between the purlins and bargeboards;
- bead board soffit.

Fig. 3.5.1

Ca 1901 view of the west facade, note the awnings. Photograph courtesy of the DSB collection, Seattle, Washington.

Fig. 3.5.1.1

Partial view of a 1909 photograph of the southwest corner looking northeast. Note the light color of the first floor mullions and the roller shades. Photograph source: PEMCO Webster & Stevens Collection, MOHAI, Seattle Washington. Neg. No. 83.10.8201.2.

The windows in both buildings remain mostly intact. Repairs were done in kind. The most extensive changes done to the original finishes as the window sash and casings were refinished. The most immediate concern is refinishing of the sash, casings and wood sills, particularly on windows located on the south facades of both buildings. Refinishing in conjunction with a paint analysis to determine the original finishes should be coordinated with refinishing and paint analysis of the half-timbering. Another concern is the excessive moisture accumulation in the sandstone lug sills of the Stimson-Green Mansion's basement windows. This could be addressed through development of a landscape plan and drainage improvements.

3.5.1 Stimson-Green Mansion

Undated (ca 1899) elevations prepared by Cutter & Malmgren indicated windows were carefully positioned with window heads aligned and the length and width proportioned according to the spatial volume of the spaces they serviced. This facilitated the entry of light into interior spaces. Overall this produced an asymmetrical arrangement of single, paired and bands of windows. The use of diamond lights continued the medieval type diaper pattern of the brickwork.

Specifications prepared by Cutter & Malmgren called for duplex shades for all windows with the "best" rollers and fixtures. The shades were to be "buff" on the inside and "olive" on the outside (106 shades in all with Hartshorn Rollers). Stop fixtures were used on the shades in the basement, except in the Turkish den and the billiard room. Draperies, where

specified, are included with the individual room descriptions, see section *3.8 Interior Features*. A ca 1901 photograph indicated awnings on all first and second floor west facade windows.

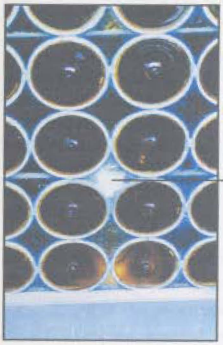


Fig. 3.5.1.2

Contemporary view of the crown glass. Note leading and silicon repair.

Black and white photographs taken of the exterior in 1909 and ca 1914 indicated the mullions were very light in color. The sash however was dark in color. This attribute was readily evident at the basement and first story levels, however it was not immediately discernible if it applied to the second and half stories. The shades were readily visible in the 1909 photographs on the first floor.

Repairs (as needed) to the windows on all floors during the late 1980s and 1990s:

- replacement and rebuilding of deteriorated window frames;
- sashes rebuilt and repainted;
- sash cords and weights reconnected;
- glass repaired and re-leaded;
- hardware reworked;
- safety locks installed on the sashes (enabling service staff to open them part way and lock them in position);
- caulk between window casings and brick/stone;
- "V" folded synthetic weather stripping added between sash and frame of single hung windows;
- overall windows returned to operation.

Fig. 3.5.1.3

Contemporary view of the crown glass. Note weather-stripping and replacement glass.

Screw holes are evident in the casings. The crown glass of the basement windows into the Turkish den and billiard room exhibit some back splash from water draining onto the adjacent ground. Several of the crown pieces were replaced with a flat, textured type of glass, similar in color to the original glass. Some missing glass pieces are patched with silicon.

Some basement windows on the north facade are painted shut. Glass panes have also been replaced with reflective glass (into the Turkish den and bathroom B). Back splash is on the panes, sill and sash with some white areas (possible efflorescence).

Fig. 3.5.1.4

Contemporary view of typical sash fast.

Fig. 3.5.1.5

Contemporary view window grips used in kitchen. The design varies depending on room style, however the location and general size remains constant.

Fig. 3.5.1.6

Contemporary view of a cam handle in the third floor. This type is typical of all floors.

A dryer vent runs through the pane of the northeast basement window into the laundry room. PVC pipes run in to the building through the top rail of another window into the laundry room. Sills and casings on the north facade exhibit some scrapes and dings, and areas of bare wood, particularly at the basement level.

Windows on the south facade exhibit extensive paint deterioration, built up paint layers, and in some cases $^1/_4$" plus gaps between the bottom rail and sill. Blocks are nailed to the frame below the upper sash of the windows into the dining room. There is an air conditioner in the lower portion of the window into the serving pantry.

3.5.2 Carriage House

Black and white photographs taken of the exterior ca 1914 indicated the mullions on the ground story were very light in color. The sash however was dark in color. Windows were grouped in pairs and bands of four casement and fixed windows with this same type and grouping repeated on the doors used by carriage for entry. Pairs of single hung windows in the gable ends and vertical casement windows in the dormers provided day lighting for the second floor. The use of small diamond lights continued the medieval type diaper pattern of the brickwork.

Repairs (as needed) to the windows during the late 1980s and 1990s:

- sashes were rebuilt and repainted;
- glass repaired and re-leaded;
- weather stripping installed;
- hardware reworked;
- refurbished screens on the building interior for the casement windows;
- overall windows returned to operation.

Screw holes are evident in the window casings. The south facade exhibits extensive paint deterioration. Exterior contemporary screens on the south facade are deteriorating.

Character-defining features that date to the periods of significance and give the Stimson-Green Mansion windows their visual character:

- use of crown glass in the Turkish den and billiard room windows;
- use of diamond leaded glass in upper portions of first story windows and in second and half story windows;
- use of single hung and casement windows;
- roller shade window treatments;
- two decorative metal grips inset in bottom rail on interior of lower sash to aid in opening and closing;
- two metal handles attached to the bottom rail on interior lower sash of basement windows;
- brass sash fasts;
- check rail with metal weather-stripping nailed to outer sash;
- sash cords;
- sash weights in pockets;
- stool and apron on interior;
- sandstone lug sills with wash and drip;
- sandstone lintels;
- brass cam handles;
- brass casement stays (particularly the type found on the casement windows above the main stairway landing).

Character-defining features that date to the periods of significance and give the Carriage House windows their visual character:

- use of diamond leaded glass;
- use of single hung and casement windows;
- sandstone lug sills with wash;
- sandstone lintels;
- brass casement stays;
- interior screens on casement windows.

3.5.3 Window Types

3.5.3.1 Stimson-Green Mansion

Fig. 3.5.3

Contemporary view of the basement window south of the kitchen stairs. Typical of type "A" window.

- **Type A-**

  single hung
  2:2
  two metal grips on bottom rail on interior of lower sash to aid in opening and closing
  brass sash fasts
  sash cords
  sash weights in pockets
  stool and apron on interior
  sandstone lug sill with wash
  sandstone lintel
  areaway

  Found:
  Basement

Fig. 3.5.3.1

Contemporary view of the basement window south of the east basement entry. Typical of type "B" window.

- **Type B-**

  single hung
  1:1
  contemporary reflective glass in the window south of the east basement entry and in the bathroom B window
  two decorative metal grips on bottom rail on interior of lower sash to aid in opening and closing
  brass sash fasts
  sash cords
  sash weights in pockets
  stool and apron on interior
  sandstone lug sill with wash (with a drip at first story)
  exterior wood trim
  sandstone lintel
  areaway at basement

  Found:
  Basement
  First story

Fig. 3.5.3.2

Contemporary view of the basement window south of the east chimney. Typical of type "C" window.

- **Type C-**

  single hung
  1:1
  both lights feature leaded amber-brown crown glass with two saddle bars and textured glass between
  two metal grips on bottom rail on interior of lower sash to aid in opening and closing
  brass sash fasts
  sash cords
  sash weights in pockets
  stool and apron on interior
  sandstone lug sill with wash
  areaway
  sandstone lintel
  exterior wood trim

  Found:
  Basement

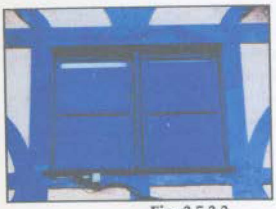


Fig. 3.5.3.3

Contemporary view of the half story dormer windows in southeast corner. Typical of type "D" windows.

- **Type D-**

  vertical casement
  1:1
  (original drawings indicated diamond leaded lights)
  brass casement stays
  stool and apron on interior
  slip sill with wash

  Found:
  Half story

Fig. 3.5.3.4

Contemporary view of the first floor dining room window. Typical of type "E" windows.

- **Type E-**

  single hung
  1:1 (upper light is roughly half the width of the lower)
  upper sash features leaded diamond shaped lights with saddle bars
  two decorative metal grips inset bottom rail on interior of lower sash to aid in opening and closing (note: different types used according to room)
  brass sash fasts
  sash cords
  sash weights in pockets
  stool and apron on interior
  sandstone lug sill with wash and drip at first story and slip sill with wash on second story
  exterior wood trim
  screens on windows off stoop into library gallery

  Found:
  First story
  Second story

Fig. 3.5.3.5

Contemporary view of the window into the south end of the basement furnace room.

- **Type F-**

  awning (hinged at top)
  according to 1909 photographs featured four lights similar to kitchen window with curtains
  currently two lights in center with painted nonadjustable metal vents to either side
  brass roto operator
  brass casement stay
  stool on interior
  areaway
  sandstone lintel and lug sill with wash

  Found:
  Only in southeast corner of basement

Fig. 3.5.3.6

Contemporary view of the basement window on the south wall of the Turkish den. Typical of type "G" windows.

- **Type G-**

  casement
  features leaded amber-brown crown glass with two saddle bars with textured glass between
  brass casement stay
  stool and apron on interior
  sandstone lug sill with wash
  areaway
  mortise hinges

  Found:
  Basement

Fig. 3.5.3.7

Contemporary view of the window into the north wall of the kitchen.

- **Type H-**

  single hung
  3:1
  two decorative metal grips inset bottom rail on interior of lower sash to aid in opening and closing
  brass sash fasts
  sash cords
  sash weights in pockets
  stool on interior
  sandstone lug sill with wash and drip
  sandstone lintel

  Found:
  Only on north wall of kitchen (painted shut)

Fig. 3.5.3.8

Contemporary view of the second floor chamber two windows. Typical of type "I" and "J" windows.

- **Type I-**
  - single hung
  - 1:1
  - both lights feature leaded diamond lights with one saddle bar each
  - two decorative metal grips inset bottom rail on interior of lower sash to aid in opening and closing
  - brass sash fasts
  - sash cords
  - sash weights in pockets
  - slip sill with wash
  - exterior wood trim

  Found:
  Second story

- **Type J-**
  - fixed
  - single pane
  - stool on interior
  - slip sill with wash
  - exterior wood trim

  Found:
  Second story

Fig. 3.5.3.9

Contemporary view of the half story dormer windows on the west facade. Typical of type "K" windows.

- **Type K-**
  - folding casement
  - leaded diamond lights with one saddle bar each and as single pane (though original drawings indicated all with diamond shaped panes)
  - brass cam handles
  - brass casement stay
  - stool on interior
  - slip sill with wash
  - mortise hinges
  - exterior wood trim

  Found:
  First story
  Half story

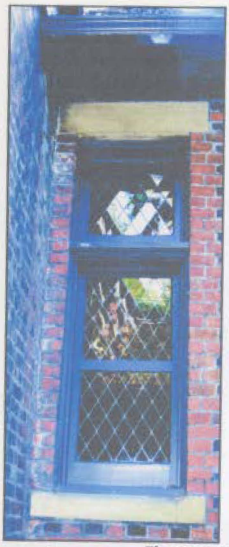


Fig. 3.5.3.10

Contemporary view of the window into the north wall of the entry hall.

- **Type L-**

  fixed 1:1 with fixed transom
  leaded diamond lights
  stool on interior
  sandstone lug sill with wash and drip
  exterior wood trim
  sandstone lintel

  Found:

  Only on first floor on the north wall of the entry hall off the main entry

Fig. 3.5.3.11

Contemporary view of the window into the north wall of storeroom B.

- **Type M-**

  awning
  5:5
  visible in a ca 1901 photograph, and 1909 photograph (with curtain)
  sandstone lug sill with wash and drip
  sandstone lintel
  sash lock
  flap hinge (interior)
  exterior wood trim

  Found:

  Only on north wall of storeroom B below the veranda

Fig. 3.5.3.12

Contemporary view of the ground floor windows on the east facade of the Carriage House. Typical of type "N" windows.

3.5.3.2 Carriage House

- **Type N-**

outer two fixed, middle lower casement with screen on interior, upper middle fixed

1:1

upper sash features leaded diamond lights

wood casings on interior

sandstone lug sill with wash

casement stays

exterior wood trim

Found:

Ground floor

Fig. 3.5.3.13

Contemporary view of type "O" windows. The upper window and surround are characteristic of the second floor, the bottom window and sill are characteristic of the first floor.

3.5.3.3 Both Buildings

- **Type O-**

single hung

1:1

top light features leaded diamond lights with one saddle bar

two decorative metal grips inset bottom rail on interior of lower sash to aid in opening and closing (different types according to room)

check rail with metal weather stripping nailed to outer sash

brass sash fasts

sash cords

sash weights in pockets

stool and apron on interior

slip sill with wash on upper floors with sandstone lug sill with wash and drip on first floor

exterior wood trim

screens on windows into kitchen

Found:

Stimson-Green Mansion

First story

Second story

Carriage House

Half story

Fig. 3.5.3.14

Contemporary view of a second story window on the east facade typical of type "P" windows.

- **Type P-**

vertical casement
features leaded diamond lights with three saddle bars
brass cam handles
brass casement stay
stool and apron on interior
slip sill with wash
exterior wood trim

Found:
Stimson-Green Mansion
First story
Second story
Half story
Carriage House
Half story

Fig. 3.5.3.15

Contemporary view of second story windows on the west facade typical of type "Q" windows.

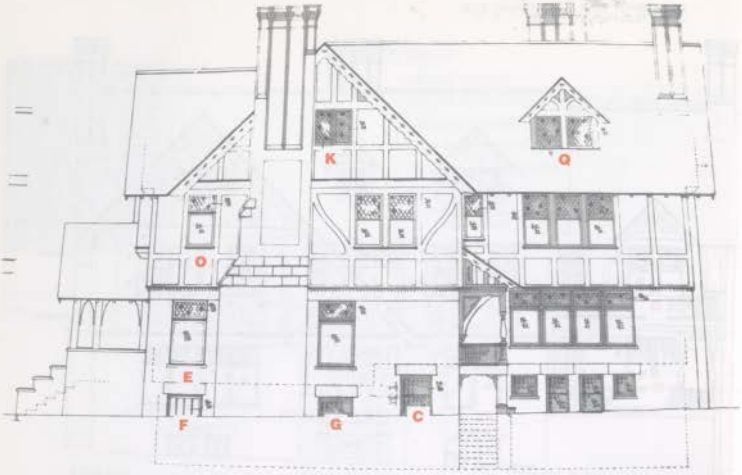
- **Type Q-**

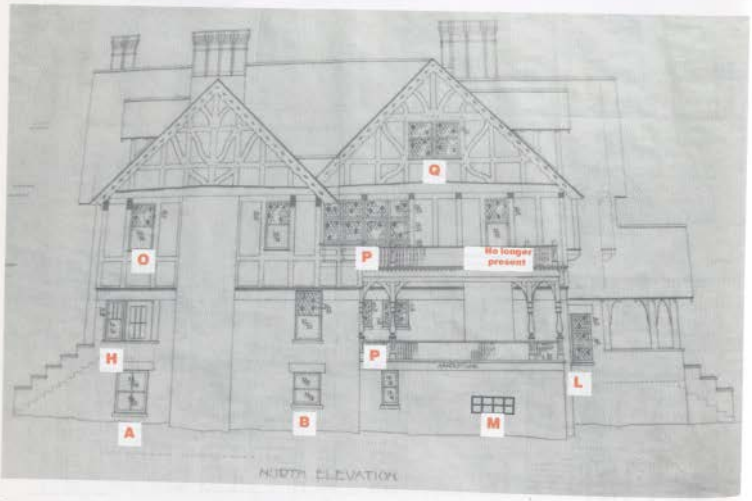
paired casement
features leaded diamond lights with one saddle bar (also with single pane, though not indicated in original drawings)
brass cam handles
brass casement stay
stool and apron on interior
slip sill with wash
exterior wood trim

Found:
Stimson-Green Mansion
First story
Second story
Half story
Carriage House
Half story


RESIDENCE FOR C.D. STIMSON ESQ.
SEATTLE, WASHINGTON.
Q
P
Q
O
I
J
Q
P
O
E
B
SCALE 1" = 4'
WEST ELEVATION.
CUTTER & MALMGREN
ARCHITECTS.
SPOKANE, WASH.


Q
D
O
P
E
O
B
B
C
B
A
EAST ELEVATION.





The above graphics read from left to right. The letters identify window types. Lettering identifies the first window of a type and additional windows of the same type that may not be immediately discernible as such.

Fig. 3.6.1

View of the undated (ca 1899) east elevation of the present Stimson-Green Mansion prepared by Cutter & Malmgren. Note the locations, design and prominent character of the chimneys. (South chimney on left side of drawing with east chimney in foreground and north chimney on right). For a larger version of drawing see appendices. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

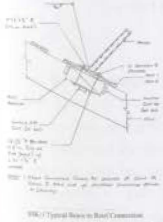


Fig. 3.6.1.1

2001 drawing of roof tie connection with rafters (installed during rebuilding and seismic retrofit of chimneys). Drawing courtesy of City of Seattle Department of Neighborhoods, Stimson-Green Mansion file.

The chimneys of both buildings are intact. Recent repairs to the stacks above roofline have minimized seismic concerns regarding the chimneys. These repairs used brick and stone salvaged from the damaged portions to clad an internal rebar reinforced concrete masonry core. The primary concerns are moisture accumulation within the brick and stone of the chimneys and the consequent potential for spalling and deterioration of the brick and stone. The gas log fires do not provide sufficient heat to effectively dry the masonry on a periodic basis. Therefore it is essential that moisture not be allowed to accumulate. This can be accomplished through development of a landscape plan to address plantings adjacent the chimneys, as well as drainage improvements, and regular monitoring of the masonry for efflourescence or spalling. Vegetative growth should not be allowed to accumulate on the sandstone.

No original section drawings for the exterior chimneys were located. Exterior portions below grade were not excavated. All information is based on visual observation and section drawings from recent (2001) repairs to portions of the chimneys above roof line.

The Stimson-Green Mansion features three exterior chimneys and one interior chimney. The Carriage House features one exterior chimney. Descriptions of the individual chimneys begin with the Stimson-Green Mansion, proceeding through by elevation to the Carriage House.

3.6.1 North Chimney

Located off the north end of the Stimson-Green Mansion in the undated (ca 1899) basement and foundation plan, this chimney services the kitchen (first floor) and chambers five and six (second floor).

Alterations:

- re-pointing with light-gray, hard mortar having multicolored aggregate (same mortar used on north facade repairs)—evident from grade up to the second floor height;
- portion of chimney above roof line rebuilt following February 2001 earthquake (roof ties added at this time).

The chimney features an $84^1/_2$" base projecting $16^1/_4$" from the wall. Off of which the chimney's body rises, tapering inward as it proceeds through both the half story and ridgeline. Three vertical lines of brick turned at a 45-degree angle to the chimney's main body, on the north and south faces, articulate multiple rotated stacks. As the top of the chimney corbels outward it retains these lines. Sandstone set-offs, located at the base of these vertical lines, cap the top of the chimney's base. There is some efflorescence and mortar loss at the base of the chimney.

3.6.2 South Chimney

The undated (ca 1899) basement and foundation plan show this chimney—located on the south facade of the Stimson-Green Mansion—servicing the furnace and fuel room (basement), the library (first floor), and chambers two and three (second floor).

Alterations:

- re-pointing with light-gray, fine aggregate, hard mortar—evident at base of chimney. The joints were struck. This mortar is over a dark gray, medium-hard mortar having multicolored, exposed aggregate. Areas where the repairs are failing indicate the re-pointing was superficial and that joints were not sufficiently raked out. This repair continues over all of the basement and first story heights;
- at the second story and above are partial repairs to joints;
- upper portion of chimney rebuilt following the February 2001 earthquake (roof ties added at this time).

Fig. 3.6.2.1

CURRENT VIEW OF THE SOUTH CHIMNEY LOOKING NORTHEAST. STEAM ESCAPES FROM EASTERN EDGE.

The chimney features an 119½" base projecting 35½" from the wall and rising up the south facade, tapers in at the second floor and again near the half story before continuing up through the roof west of the ridgeline. The tapers are accented by sandstone trim. The south face features a recessed panel—the height of the second story—indented half a brick width. Above this panel, three vertical lines of brick, turned at a 45-degree angle to the chimney's main body articulate multiple rotated stacks. These lines continue as the top of chimney corbels outward.

Flashing on the north side was not visible from the ground. It is not known if the flashing is tucked in to the joints, and if so how deep, or if a cricket is employed at the roofline.

The dark color of the brick at grade and back splash indicate increased moisture content in the lower four courses of brick. Some efflorescence is evident at the top of the chimney. At the second story there is continued weathering and mortar loss from the joints. Steam escapes along the length of the east side of the chimney at the second story level.

The stone trim exhibits moderate soiling, mortar loss from the joints, as well as flaking and deterioration.

3.6.3 East Chimney

Located off the east end of the building in the undated (ca 1899) basement and ground floor plans, this chimney services the Turkish den (basement), dining room (first floor), and chamber four (second floor).

Spot repairs to joints—primarily head joints—with light-gray, hard mortar having multicolored and multi-sized aggregate were evident across the face of the chimney.

Fig. 3.6.2

2001 photograph taken during work on chimney. Photograph courtesy of the Stimson-Green Mansion.

Fig. 3.6.2

2001 photograph looking up at work on chimney. Note new concrete block core. Photograph courtesy of the Stimson-Green Mansion.

Areas of brick and mortar repair:

- 12" diameter area at midpoint of chimney on line with first floor window lintels. Joints in this area are full, with a dark gray-black mortar;
- 24" to 36" in diameter area located at second story level on southeast side of chimney. Lighter brick—though of same or similar kind—are present with full joints of a light-gray mortar.

In February of 2001 portions of the chimney above roofline were repaired and roof ties installed.

The chimney features a $99\frac{1}{2}$" base projecting $16\frac{1}{8}$" from the wall. Off of which the chimney's body rises, tapering inward as it proceeds through both the half story and ridgeline. Three vertical lines of brick turned at a 45-degree angle to the chimney's main body, on the north and south faces, articulate multiple rotated stacks. As the top of the chimney corbels outward it retains these lines. Sandstone set-offs, located at the base of these vertical lines, cap the top of the chimney's base.

Joints overall are weathered $\frac{1}{8}$" to $\frac{3}{8}$". There are some holes and deeper mortar loss, though this occurs primarily at grade and up through the first story height, with minimal to none at the second story height.

Flashing was just visible at the roof. Detailed inspection of this area was not possible. It is not known if a cricket is used on the north side of the chimney.

3.6.4 West Chimney

The undated (ca 1899) basement and foundation plan shows this chimney—located in the northwest end of the building—servicing the reception room (first floor). The undated (ca 1899) second floor plan indicates a flue in the second floor wall for a gas log fireplace below, however the undated (ca 1899) north elevation did not indicate a vent on the exterior. The upper portion of a roof vent is visible in a 1909 photograph.

The base of the chimney is visible in storeroom B in the basement (*see 3.8.4.10 Storeroom B*) with a portion of the chimney breast visible on the veranda (*see 3.7.1.2 Veranda*).

There is some draw to the chimney indicating an opening, though soot is not evident on the fireplace interior.

3.6.5 Carriage House Chimney

A ca 1914 photograph of the Carriage House shows this chimney on the south facade of the building. It services a fireplace located in the southwest corner of the second floor.

The portion of the chimney above the roof line was rebuilt, the chimney capped, and roof ties added following the February 2001 earthquake.

The chimney features an $63^1/_4$"" base projecting 17" from the wall that rises up along the south facade tapering in at the mid portion of the half story before rising up through the roof west of the ridgeline. The taper is accented by sandstone trim.

The south face features a recessed panel—the height of the upper half of the half story—indented half a brick width. Above this panel two vertical lines of brick, turned at a 45-degree angle to the chimney's main body, articulate multiple rotated stacks. These lines continue as the top of chimney corbels outward.

Flashing on the north side was not visible from the ground. It is not known if the flashing is tucked in to the joints, and if so how deep. It is no known if a cricket is used on the east side of the chimney.

Efflorescence, green growth, and dark brick are evident along the east and west sides of the chimney rising its full length. There is a blind valley without a cricket

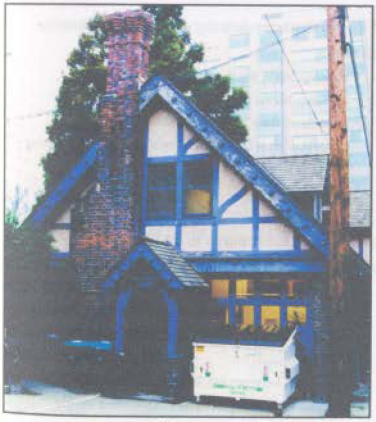


Fig. 3.6.5

CURRENT VIEW OF THE CARRIAGE HOUSE CHIMNEY LOOKING NORTHWEST FROM BEHIND THE STIMSON-GREEN MANSION.

between the chimney and the south entry roof. Grooves were cut in the brick to receive the flashing. Stone exhibits some flaking and moderate soiling.

Fig. 3.6.5.1

2001 photograph taken during work on chimney of new flashing. Photograph courtesy of the Stimson-Green Mansion.

Character-defining features of the Stimson-Green Mansion chimneys that date directly to the periods of significance and give them their visual character:

- stepped shoulders and stacks;
- tall flues aligned in rows with shafts set diagonally to adjacent shafts;
- alignment between brick courses on the chimneys and exterior walls enabling every other brick on the chimney to tie into the exterior wall;
- sandstone trim;
- use of smooth brick at the basement and first floor levels with textured brick above (identical to exterior walls);
- prominent fireplace in the rooms they service (see individual descriptions for specific character-defining elements).

Principal character-defining elements of the interior chimney:

- base visible in the basement;
- chimney breast projecting out into the veranda;
- prominent fireplace in the room serviced (see individual description for specific character-defining elements).

Fig. 3.6.5.2

2001 view of the Carriage House chimney looking down from the third floor of the Stimson-Green Mansion. Note the chimney is capped and bracing added. Photograph courtesy of Stimson-Green Mansion.

Character-defining features of the Carriage House chimney that date directly to the periods of significance and give it its visual character:

- rises from grade;
- stepped shoulders and stack;
- tall flues aligned in rows with shafts set diagonally to adjacent shafts;
- alignment between brick courses on the chimney and exterior walls enabling every other brick on the chimney to tie into the exterior wall;
- sandstone trim;
- use of smooth brick at the ground floor level;
- fireplace in the second floor (see individual description for specific character-defining elements).

Fig. 3.7.1.1

View of the undated (ca 1899) west elevation of the present Stimson-Green Mansion prepared by Cutter & Malmgren. Note the main entry's location and relation to grade. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

The entries on both buildings are largely intact. Repairs for the most part were done in kind, with the exception of mortar repairs, cementitious patches on the sandstone, and repairs to the stairs. The primary concerns are maintaining the current level of historic fabric and reducing moisture content in the masonry. Two areas of particular concern for maintaining historic fabric are (1) the hand railings attached to the sandstone copings on the kitchen entry. As water penetrates around the metal embedded in the stone the corrosion and consequent jacking of the metal will spall and possibly split the stones. This railing should be moved. The second (2) is with regard to refinishing the heavy timbers. Comparison with historic photographs indicates an already substantial loss of profile on the adze markings. Careful attention should be given to future refinishing so as avoid further profile loss on the adze markings. Moisture accumulation on all entries is serious concern. All entries exhibit high levels of efflorescence, some with a darkening of the brick, greenish hue and plant growth. This sustained moisture content will deteriorate the entries. This could be resolved through development of a landscape plan (addressing proximity of plantings) and drainage improvements (particularly adjacent the kitchen entry) in order to both move water away from the entries and allow the adjacent areas to dry.

There are a total of seven entries into the Stimson-Green Mansion:

- four into the first floor;
- one onto the second floor;
- two into the basement.

There are a total of five entries to the Carriage House:

- four into the ground floor;
- one into the second floor.

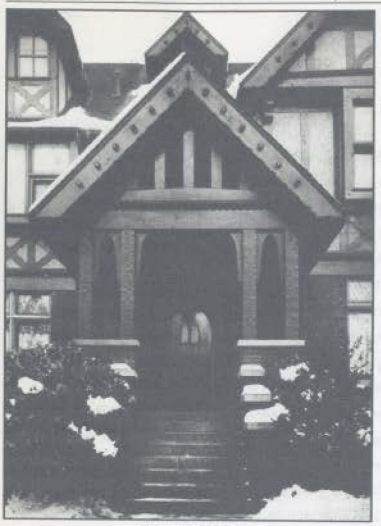


Fig. 3.7.1.1.1

Ca 1901 view of the main entry. Note the decorative adze markings, and finish of the timber. Photograph courtesy of the DSB Collection, Seattle Washington.

The function of these entries ranges from principal to utilitarian depending on the rooms they service; which corresponds to their locations on the buildings.

The descriptions proceed from the Stimson-Green Mansion to the Carriage House; from the first floor upward, ending with the basement.

3.7.1 First Floor

3.7.1.1 Main Entry

Located in the undated (ca 1899) ground floor plan, west elevation, and a ca 1901 photograph on the west facade of the building. The elevated entry led into the entry hall providing access from Minor Avenue to the private/entertainment spaces in the first floor. Situated on a long side of the building, the entry consisted of a small projecting porch with sandstone capped brick railings reached by a flight of stairs flanked by sandstone capped brick walls. A steep gable roof carried on heavy timber posts with decorative adze marks and corner brackets covered the entry. The north slope of this roof is a continuation of the north slope of the main frontal gable.

Substructure below the stairs and porch was not accessible.

Repairs done prior to the 1990s:

- mortar repair to both the cheek walls on the north (with light gray hard mortar), and (hard dark-gray mortar) in lower portion near the top steps;
- mortar repair on the inside of the cheek near the steps with hard light and dark gray mortar;
- spot mortar repairs using hard dark gray mortar on the inner face of the porch walls;
- a cementitious patch on the north bench;
- re-pointing of the joints and surface patches near the posts on the cap stones.

Exterior faces of the porch and cheek walls consist of brick, similar in type to the smooth brick used on the exterior walls at basement level.

Sandstone caps are used on both 12" wide cheek walls and the walls around the porch landing. These capstones are 4" to $4^1/_4$"x16" and range from 23" to over 25" in length. Capstones for the cheek walls feature 1"x1" lugs with a 2" overhang on the sides. The wash has a $1^1/_2$" drop over 8" on each slope. The stones do not have check throats.

Benches, approximately 25" deep are built out from the north and south side walls in the porch landing. The benches consist of $3^1/_2$" thick sandstone. Each is one piece. The benches are moderately soiled. Gauged brick is used above the benches.

On the north side of the porch there is green coloring, mortar loss and some efflorescence at the base of the cheek walls. There is also spalling of the bricks, deterioration of their surface, and cracks in the bricks and mortar at the handrail attachments. These cracks spread diagonally upward to the east and the base of the capstone. A dark coloring of the brick, indicating increased moisture content in the first four courses as well as efflorescence on the mortar at all levels on this side.

Fig. 3.7.1.1.2

Contemporary view of cementitious repairs to sandstone caps on south wall of main entry porch. Note how timbers are cut to receive wash.

There is a crumbling and deterioration of the brick surface on the west wall of the porch in this same corner. This continues around on the north side at the base, rising up 13 courses.

In the southwest corner on the exterior there is back splash at the base and moisture (dark coloring of the brick) in the first three courses. Some efflorescence and crumbling of the brick surface is evident in the southwest corner. There is mortar loss at the cheek/landing connection with a dark coloring and green growth on the joints, some efflorescence, and a

crumbling of the brick surface at lower levels. The lower capstone and lug are separating from the brick wall.

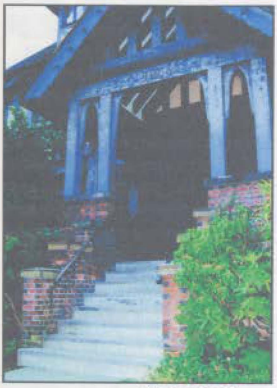


Fig. 3.7.1.1.3

Contemporary view of main entry looking northeast. Note how adze markings are less pronounced.

There is light soiling of the stone on the north and south sides as well as deterioration of the corners. Crumbling and possible internal separation are evident on some stones.

Brickwork on the inner faces of the porch walls exhibits slightly weathered ($^1/_{16}$" to $^1/_8$" estimated visually) joints. There are numerous deep holes (1" plus) in the head joints on the exterior wall to either side of the main entry door.

Coping stones for the brick railings around the porch are moderately soiled. There is some spalling at the joints away from the posts.

Superstructure's posts were refinished in the 1990s, and $^1/_2$" wire mesh added over open front gable end of the porch roof (to keep birds from landing on the open gable portion).

Superstructure consists of $9^3/_8$"x$9^1/_2$" posts, notched at the base to accommodate the wash of the coping stones, with decorative adze markings on their surfaces. Brackets ($2^1/_2$" face, $36^1/_4$" tall) attached at the top of the posts decoratively carry the $9^3/_4$" wide box beams above ($^7/_8$" thick boards).

Roof framing features exposed timber framing with a $5^1/_4$" face and $7^1/_2$" relief spaced $18^5/_8$" O.C. The ceiling panels between are bead board. The molding, brackets, dentils and fascia wrapping around the interior of the porch ceiling are the same as those used on the exterior walls. The cornice peaks slightly over the entry. There is some cracking of the paint.

The arch over the doorway is $44^1/_8$" wide between the voussoirs at the springing line. Joints are $^3/_8$" wide,

beaded, with hard black-gray mortar. The approximate interior height of the arch is $32\frac{3}{4}$".

Stairs prior to the 1990s received:

- either a cementitious covering or were redone with concrete. Destructive testing was not done to answer this question;
- a 2" "L" shaped metal cap for nosing (attached with $\frac{1}{2}$" diameter screws);
- a $1\frac{3}{4}$" wide metal railing;
- a door matt was added on the landing.

Stairs are 72" wide with a 7:12 pitch. The railing ranges from 30" to 44" above the steps and is attached with four metal brackets. Each mounted with three bolts into brick.

The 88"x$95\frac{3}{4}$" landing is comprised of two 36"x$85\frac{1}{4}$" sandstone slabs. There is a $\frac{1}{8}$" wide joint between them. There is efflorescence under the north side of the matt, as well as spalling of the stone at the joint in the northwest corner.

Door, according to Cutter & Malmgren's specifications and a ca 1901 photograph consisted of an oak door with a vision light hung on wrought iron hinges.

Changes:

- door bell mounted on the casing;
- door bell mounted on the molding to the south of the door;
- to the south of the escutcheon are holes from the previous location of fasteners for the escutcheon, suggesting the entire unit was shifted $1\frac{1}{2}$" to the north;
- during the 1990s the door was re-oiled and weather stripping added;

Doorway is $40\frac{1}{4}$"x$96\frac{3}{4}$" with a sandstone threshold. Hinges are located between the door and casing. Visible portions on the exterior are in the form of wrought iron straps screwed to the hinge within the

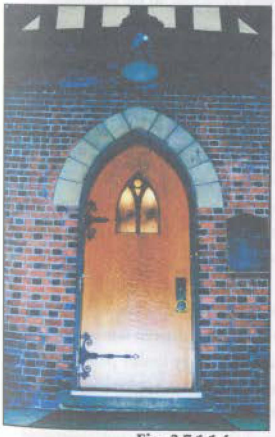


Fig. 3.7.1.1.4

Contemporary view of main entry door. Note wrought iron strap hinges, vision light and ring knocker/door knob.

door. There are hinges on exterior casing for the screen door, which is brought up from the basement for use during the summer.

A brass escutcheon (13"x3$^3/_8$"x$^3/_{16}$") with triangular ($^1/_2$" square) studs, 5" diameter knocker/ring (tapering from $^5/_8$" to 1$^1/_4$" in thickness), and contemporary cylinder lock complete the hardware for securing and opening the door. The ring functions as the doorknob, rotating clockwise to open the door.

The pointed arch vision light, 25$^3/_4$"x17", features textured opaque glass between geometric tracery featuring intersecting pointed arches forming the oak muntins. There are paint splotches on the muntins.

Lighting consists of a single pendant light. *See 3.10 Fixtures.*

3.7.1.2 Veranda

Located in the undated (ca 1899) ground floor plan and north and west elevations on the northwest corner of the building. Two entries led from the veranda into the service hallway and stair hallway providing both access for service personnel and private/entertainment access to the veranda independent of one another. The entries were recessed into the exterior walls of the building off the southeast corner of the veranda. One door, on the east side of this square recess led to the service hallway, the other on the south side of the recess led to the stair hallway.

Fig. 3.7.1.2

Contemporary view of veranda looking northwest.

A ca 1901 photograph indicated a low brick railing with sandstone trim on the exterior face and a sandstone cap carrying heavy timber posts with decorative adze markings and brackets supporting the balcony. The railing, posts and brackets, according to the photographs, were not constructed

according to the style specified in the undated (ca 1899) west elevation. Awnings were shown in the ca 1901 photograph over each opening between the posts.

The port cochere was added ca 1902, see **2.2 *Physical Modifications***. This addition changed the nature of the south door to that of secondary public entry for family members and guests arriving by carriage and entering from the port cochere through the veranda.

Substructure during the 1990s received:

- floor radiators on the north and south edges of the veranda;
- replacement S4S 9"x3½" girder on the west end bolted through to a second girder of the same dimensions;
- pressure treated wood and felt tar paper added between the new girders and the brick wall below;
- metal brackets (two) connecting the west girder with the north and south girders;
- metal joist hangers attaching the veranda floor joists to the west girder;
- plywood to reinforce the joists.

The substructure for the 248"x286" veranda—with a 56" square extension recessed into the building's exterior walls in the southeast corner—spans storeroom B and consists of 9¼"x1⅞" joists carried on plywood reinforced 8½"x9½" S4S beams (*for a description see **3.8.4.10 Storeroom B***) bearing on the brick foundation walls. The 3¼" decking is visible from below. There are recessed metal drains along the veranda's north and west perimeter. Water penetration on the decking is evident from below.

Superstructure during the late 1980s and 1990s had the following work done:

- ceiling was sanded and repainted;
- timbers were refinished;
- protective plastic screens were added.

The veranda features a 12" thick brick railing with sandstone coping and sandstone trim on the railing's upper exterior portion. This railing carries the 9½" square heavy timber posts with decorative adze markings and brackets supporting the balcony. There is a ½" gap between the posts and the brick of the building's exterior walls.

Doors consist of two panels in the lower third of the door with the upper two-thirds comprised of leaded diamond panes with saddle bars. There are five saddle bars on the door to the stair hallway and two on the door to the service hallway. Both doors are identical and feature the same decorative exterior hardware. The interior hardware into the stair hallway matches the exterior hardware, whereas the interior hardware for the service hallway corresponds with the less intricate service area hardware. The screen door is brought up from the basement for use during the summer on the door to the stair hallway. *For a description see **3.10 Hardware and Fixtures**.*

Furnishings specified by Cutter & Malmgren included an oak swinging seat with cushion of grass cloth for veranda as per sketch.

In the 1990s this swinging seat was secured with cables to the floor so it does not swing.

Lighting fixtures were refurbished in the 1990s.

Lighting is provided by a pendant light over the central portion of the veranda and a wall sconce on the north wall of the recessed entry area. *See **3.10 Fixtures**.*

Fig. 3.7.1.3

View of an undated north elevation of the present Stimson-Green Mansion prepared by Cutter & Malmgren showing the port cochere addition. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

3.7.1.3 Port Cochere

Not located in the undated (ca 1899) ground floor plan or the north and west elevations prepared by Cutter & Malmgren later undated plans and elevations depicted this addition off the north side of the veranda. The original features of the veranda

Fig. 3.7.1.3.1

Contemporary view of port cochere.

Fig. 3.7.1.3.2

Contemporary view looking down the stairs off the northeast corner of the veranda down to the service driveway.

Fig. 3.7.1.3.3

Contemporary view of free standing wall and buttress. Note green growth on cap stones.

were to be retained and replicated on the port cochere. This ca 1902 addition provided a sheltered entry for family and guests departing and arriving by carriage. Stairs led up from the driveway to the veranda, enabling the addition of the bathroom alcove. A free standing "U" shaped brick wall with sandstone cap stones and brick buttresses—with sandstone copping off the northeast and west corners—carried heavy timber beams with decorative adze markings and brackets that supported the roof extended out from the veranda roof. A built-in bench on the inner side of this wall provided seating.

Substructure's repairs prior to 1986:

- re-pointing with hard, light gray, with fine aggregate mortar and flush joints over a dark gray mortar;
- patching of the sandstone copping with a cementitious material.

The substructure consists of brick similar to the exterior walls though featuring more light-clay bricks, to the effect that the flared headers no longer stand out as much as the light clay headers.

Buttresses each have a 17"x48" footprint. Sandstone trim is $3^1/_2$" thick by 10" tall in lengths in excess of 30". The bench is $16^1/_2$" high and $17^1/_4$" deep with a 3" nosing built out from the south side of the port cochere's free standing wall.

Spalled brick are in the east end of the free standing wall adjacent the service drive as well as a dark coloring of the brick at grade suggesting high moisture content and mortar loss from the joints. To either side of the buttress are tree roots. Below the steps leading up to the veranda are deep gouges and spalled brick, as well as mortar loss near the downspout on the north end.

Stone copings exhibit mortar loss from the joints and an overall light soiling. Green growth is on the tops of the sandstone copping.

Superstructure—see *Superstructure* of the veranda.

During the late 1980s the ceiling was sanded and repainted.

Stairs and lower landing received a 2", "L" shaped band of white paint for nosing in the 1990s.

The quarter-turn concrete stairs are $47\frac{3}{4}$" wide. The $53\frac{1}{2}$"x$51\frac{1}{4}$" stairhead is bordered by a brick railing that connects with the 13" stepped brick cheek wall capped with sandstone that flanks the stairs on the north side. Sandstone caps are identical in material and finish to those on the main entry. Stairs between the stairhead and lower landing feature a $6{:}11\frac{1}{2}$ pitch. The 78"x$61\frac{3}{4}$" lower landing is elevated 16" above the service drive with two steps on its west end that are 24" wide and set into the landing. These stairs feature a $7\frac{1}{2}$:12 pitch.

Efflorescence is on the east side of the top landing along the wall (a downspout is on the other side). Old wooden anchors are also in the same area. There is some vertical cracking below the stone copping that extends diagonally to the south.

Driveway (129" wide) consists of concrete scored into $7\frac{1}{2}$" wide strips. There is a crack the full length, running east to west in the driveway. Moisture from the downspout at the east appears to be contributing to green growth. Green growth is also present at the west end.

Lighting fixture was refurbished during the 1990s, and consists of a single pendant light. See *3.10 Fixtures*.

Fig. 3.7.1.4

View of the undated (ca 1899) east elevation of the present Stimson-Green Mansion prepared by Cutter & Malmgren. Note the elevated kitchen entry on the right hand side of the drawing. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

3.7.1.4 Kitchen Entry

Located in the undated (ca 1899) basement and foundation, and ground floor plans and east elevation on the northeast corner of the building. This entry

led into the northeast corner of the kitchen providing service personnel access into the first floor from the rear portion of the building. The elevated entry featured a sheltered stairhead reached by steps flanked by brick cheek walls capped with sandstone. Off the northeast corner of the stairhead was a freestanding brick column supporting the northeast corner of the second story and providing a pass-through on the north side of the stairhead for increased ventilation and lighting.

Substructure below the brick was not accessible for observation.

Extensive spot re-pointing done prior to 2000 is evident along the brick cheek walls, as well as patching of the sandstone caps.

Exterior portions of the $12^1/_2$" wide cheek walls consist of the same type of brick used at the basement level on the exterior walls. These walls are stepped up with sandstone caps (five on each side) along the north and south sides of the stairs. They are $35^3/_4$" tall at the parking lot level. Sandstone used for the caps is identical in type and finish as that used on the main entry. They feature a $1^3/_4$" overhang and are $25^1/_4$" long.

Fig. 3.7.1.4.1

Contemporary view of kitchen stairs. Note green growth, darkened brick and efflorescence.

There is diagonal cracking on exterior of the north cheek. Mortar loss is evident on all sides of the cheek walls. There is a vertical crack in the mortar under the east end of the capstone near the landing.

On the north cheek is a diagonal crack at the step located second to the top and extending west to the capstone, as well as extensive dark coloring of the brick (suggesting a high moisture content), green growth and spalling of brick at the lower end.

On the exterior is extensive efflorescence at the base and on the east end a vertical crack to the outside of the column above that runs the full height of the wall, as well as extensive surface deterioration of the brick.

Fig. 3.7.1.4.2

Contemporary view of inside of kitchen stairs looking northeast. Note green growth, darkened brick and efflorescence. Railing is attached to the cap stones.

Overall, there is a moderate soiling of the stone. With a high frequency of dark areas (indicating moisture), deterioration, and green growth on the surfaces, particularly on the bottom capstone.

On the south cheek a dark coloring of the brick and green growth are evident. A vertical crack begins at the second step from the top; similar to the north cheek). Mortar loss is evident across the entire cheek. On the exterior is green growth at grade as well as sagging (1" plus) and slight bulging of the wall.

Sandstone caps show signs of deterioration as well as a dark coloring indicative of a high moisture content.

Fig. 3.7.1.4.3

Contemporary view of kitchen door and screen door. Door bell mounted on casing.

Superstructure consists of a 12"x16" brick column in the northeast corner. Between the column and the inner wall of the landing is a sandstone coping identical in finish and material to the stone caps on the cheek walls.

Stairs according to the specifications by Cutter & Malmgren were sandstone.

Prior to 1986 they were altered and presently feature a cementitious surface. It is not known if they are concrete steps or stone covered with a cementitious coating. A wood railing was also added on both sides of the stairs prior to 1986.

Stairs are 98" wide with a 7:10$^3/_4$ pitch. The railing is oval, 2$^1/_4$"x1$^1/_4$" and anchored with metal brackets to the stone caps. The 90$^3/_4$"x98" stairhead is concrete scored into 28$^1/_2$"x27$^1/_2$" rectangles with a 2$^1/_2$" total slope (descending from the west to east) to provide drainage.

Fig. 3.7.1.5

View of the undated (ca 1899) east elevation of the present Stimson-Green Mansion prepared by Cutter & Malmgren. Note stoop on the left hand side of the drawing above the southeast basement entry. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

Fig. 3.7.1.5.1

Contemporary view of stoop.

Door indicated an undated (ca 1899) north elevation featured six upper panes of glass similar to the adjacent kitchen window panes.

Alterations:

- a ground out portion of the hinge stile to accommodate a previous door knob on the kitchen door (does not align with the present door knob);
- a hydraulic spring to prevent slamming;
- holes in the screen door from the original latch;
- in the 1990s rubber weather-stripping was added.

The $35^3/_4$"x$84^1/_2$" doorway features a door with three panels in the lower half with six lights above. Hinges are on the interior. A screen door with matching pattern is on the exterior. There are some scratches and bare wood.

3.7.1.5 Stoop

Located in the undated (ca 1899) basement and foundation and ground floor plans, and east elevation in the southeast corner of the building, this entry led into the gallery at the east end of the library providing access to the southeast corner of the site and Seneca Street. The elevated entry featured a sheltered stoop reached by a circular stair. Two brick piers supported the east side of the deck with a wood railing between. Decoratively turned wood posts with brackets and two wall brackets carried the shed roof covering both the stoop and the stairs descending to the southeast basement entry.

The $53^1/_2$" wide (inside of railing to wall) stoop provides access to the gallery portion of the library.

Substructure—see *3.7.3.2 Southeast Basement Entry and Stairs.*

Superstructure between the ceiling of the southeast basement entry and the stoop's decking was not accessible for inspection. Flooring consists of $3^3/_8$" wide T&G decking. Heavy timber posts with

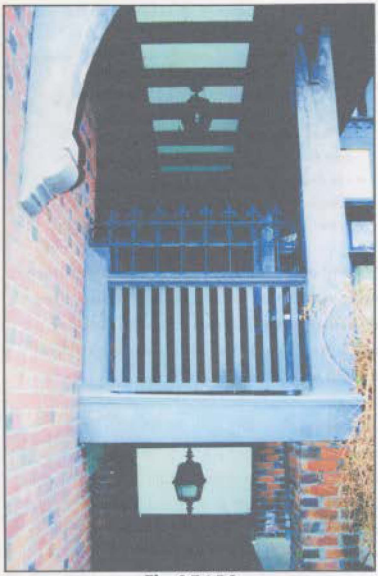


Fig. 3.7.1.5.2

Contemporary view of stoop. Note slope of deck visible between decking and bottom of wood railing.

decorative adze markings and corner brackets rise up from the brick piers and from grade below to carry the shed roof. An engaged post on the north end of box construction runs from grade up the exterior wall and dies into the box beam with a 5" bottom face (of $^7/_8$" thick board) that spans across the posts. Ceiling beams are 5" wide with 5" relief of box construction using $^7/_8$" thick board with $^1/_8$" beads on both sides are spaced $27^1/_4$" O.C. (approximately). Ceiling is bead board. The entire stoop is sloped to drain, with a $^1/_2$" total drop (approximately). There is some cracking of the paint on the decking as well as on the posts and ceiling.

Stairs are short quarter-turn, with dancing winders, $63^1/_2$" wide at the base, tapering to $46^1/_2$" at the stoop with a $7^1/_2$":10" (with $1^1/_2$" nosing and with cove trim beneath) pitch. A $1^1/_4$" wide metal railing leads up on the inside of the steps. A balustrade is along the east and south sides, $45^1/_4$" overall height with a $25^1/_2$" wood balustrade below and metal railing above. Balusters are $1^1/_2$" square with a $1^1/_2$" base set up on blocks that are tapered from $1^3/_4$" down to $1^3/_8$" providing a wash and clearance. There is some cracking of the paint on the balustrade. The stairs appear to have been painted since the 1980s.

Door features two wood panels along the bottom with diamond leaded glass and saddle bars in the upper portion, and a screen door. A hole for a former door bell is on the casings. Another is located on the side of the stoop deck. See ***3.10 Hardware and Fixtures***.

Lighting consists of a single fixture and bulb. See ***3.10 Fixtures***.

3.7.2 Second Floor

3.7.2.1 Balcony

Located over the veranda in the northwest corner of the building—according to the undated (ca 1899)

Fig. 3.7.2.1

Partial view of a 1909 photograph showing the balcony. Photograph source: PEMCO Webster & Stevens Collection, MOHAI, Seattle, Washington. Negative No. 83.10.8201.1.

second floor plans and a ca 1901 photograph—the balcony featured a wood balustrade around the outer perimeter. Access was from a double-door off the second floor service hallway.

Ca 1902 the port cochere was added and ca 1903 the northwest bathroom was added to chamber one—extending out onto the balcony—and ca 1911 the bathroom was expanded. Accounts relate Dorothy Stimson as having kept her bear cub on the balcony. The balustrade was removed prior to 1958. See 2.2 ***Physical Modifications***.

Roofing specified by Cutter & Malmgren was tin. The balcony features a built-up type bituminous roofing.

Substructure—see *3.7.1.2 Veranda*.

Superstructure is depicted in the original west elevation and ca 1901 photograph as a wood balustrade with newels.

Doors feature double-doors identical to those used for the veranda, however they feature a glass knob and decorative escutcheon on the interior. These were refinished in the late 1980s to 1990s.

Fig. 3.7.3.1

View of the undated (ca 1899) east elevation of the present Stimson-Green Mansion prepared by Cutter & Malmgren. Note the east basement entry and the southeast basement entry and their locations and relation to grade. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

3.7.3 Basement

3.7.3.1 East Basement Entry

Located in the undated (ca 1899) basement and foundation plan and east elevation of the Stimson-Green Mansion on the east facade of the building. The below grade entry led into the basement's main hallway providing service access to service areas. The entry featured exterior steps descending from grade to the double-door entry below. Low brick walls capped with stone flanked these steps. A steep gable roof, carried on heavy timber posts resting on the masonry walls below, covered the entire entry. The roof featured decorative rafters and cornice.

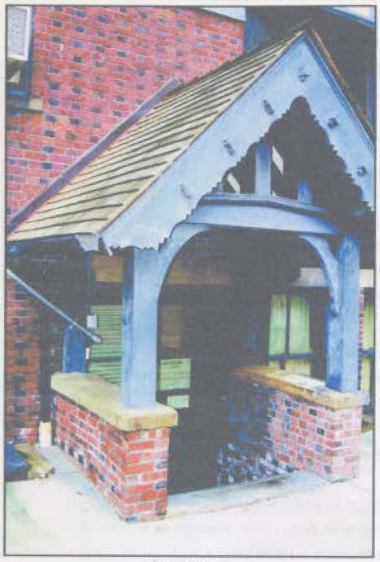


Fig. 3.7.3.1.1

Contemporary photograph of east basement entry looking northwest. Note efflorescence along interior brick walls and patching to sandstone caps.

Fig. 3.7.3.1.2

Contemporary photograph of east basement entry roof looking at south side against building. Note flashing tucked under shingles, and flashing cut into brick with mastic sealant.

Substructure's alterations:

- extensive re-pointing of brick joints;
- rebuilding prior to 1986 of the full front portion of the north cheek with new brick using a hard light-gray mortar;
- use of a tan cementitious material to cover the south coping stone (portions of the original stone are visible below);
- similar repairs on the north stone prior to 2000 with a cementitious material.

The substructure consists of $12\frac{1}{2}$" thick brick cheek walls; $25\frac{1}{4}$" tall at the parking lot level. The sandstone copings, each consisting of a single stone, are cut and dressed identical to those on the main entry.

Vertical cracking of the brick is present at the second step down from the top. The crack extends through to the exterior. On the same north cheek is another crack at the third step down from the top. Efflorescence is extensive on the interior walls. There is a split through the middle of the sandstone cap above the joint of the rebuilt section and crack in the wall below.

Superstructure's posts were refinished prior to 1986.

The $79\frac{3}{4}$" tall superstructure features $7\frac{1}{4}$"x$7\frac{1}{8}$" box construction posts (of $\frac{3}{4}$" thick board). Their lower ends are cut to receive the wash of the coping stones. Corner brackets ($2\frac{1}{2}$" face, $25\frac{1}{2}$" tall) carry the $7\frac{3}{8}$" box beams above. A decorative cornice runs on all sides of the interior, rising in a peak over the entry. Dentils ($\frac{7}{8}$" square) are only on the entry side. The ceiling features $4\frac{1}{2}$" box beams spaced $16\frac{1}{4}$" O.C. with 4" relief from the bead board soffit. The posts exhibit some paint chipping.

Fig. 3.7.3.1.3

Contemporary view of stone lintel over east basement doorway. Note void between stones and finish.

Stairs, originally sandstone, prior to 2000 they received a covering of cementitious material (portions of the original steps are visible in areas) and a 2" metal "L" nosing.

The four 61½" wide steps have a 7":12" pitch.

Doors prior to the 1990s were:

- refinished;
- casings were painted with light splotches to imitate adze markings along the top portion;
- holes were made in the south casing to provide access for the electric and gas conduits;
- south window is a single sheet of glass with a horizontal wood cross piece 23¼" from the bottom and the north door is two individual sheets of glass (suggesting past glass replacement).

The double-doors into the basement are 58½"x94" overall with an 11¾" door casing. Each door features 19¼"x47½" windows in the upper portion. There are some scrapes and bare wood. There is some moisture and efflorescence evident on the lintel casing. Hinges are on the interior.

Lighting consists of a contemporary exterior fixture and halogen bulb. See *3.10 Fixtures*.

Fig. 3.7.3.1.4

Contemporary photograph looking down stairs of east basement entry at double-doors. Note efflorescence along brick walls and contemporary door hardware.

3.7.3.2 Southeast Basement Entry and Stairs

Located in the undated (ca 1899) basement and foundation plan and east elevation of the Stimson-Green Mansion in the southeast corner of the building. The below grade entry featured exterior steps descending from grade to a covered hallway; providing access to the southwest corner of the Turkish den from Seneca Street. A low brick wall capped with sandstone flanked the east side of the steps. A stoop, carried on wood posts resting on the masonry walls below, covered the northern portion of the hallway.

Fig. 3.7.3.2

Contemporary view looking down stairs of southeast basement entry.

Substructure below the stairs was not accessible for inspection. Repairs to the piers prior to 1986 consisted of re-pointing with a hard light-gray mortar.

The floor of the hallway is concrete with a drain at the bottom of the stairs. Walls flanking the stairs consist of smooth brick, the same type used on the exterior walls. The east wall is capped with sandstone, dressed and finished identical to the main entry and of the same type, between and to the south of the two, $20^3/_8$"x12" brick piers. Extensive efflorescence as well as mortar loss is evident along the walls of the hallway.

Superstructure—see ***3.7.1.5 Stoop***.

Stairs are sandstone with a bush hammered finish, 48" wide with a 7":12" pitch. There is extensive flaking and deterioration of the steps.

Door (36"x$81^3/_4$") has three lower panels with an upper glass panel, contemporary cylinder lock, knob and dead bolt. There is also a two panel screen door with glass knob and spring type hinges.

Lighting consists of a single two-bulb pendant light. See ***3.10 Fixtures***.

Fig. 3.7.3.2.1

Contemporary view looking north from hallway in southeast basement entry at doorway into the Turkish den. Note efflorescence on brick.

3.7.4 Carriage House

3.7.4.1 West Entry

Located on the west side of the building in ca 1901 and ca 1914 photographs, this 119" wide by 50" high doorway provided entrance for the carriage. The entry featured a ramp rising from grade to the entry for carriage access. Low brick "L" shaped walls capped with stone flanked this ramp. A steep gable roof projecting out from the main roof, carried on heavy timber posts resting on the masonry walls below, covered the entire entry. The roof featured an

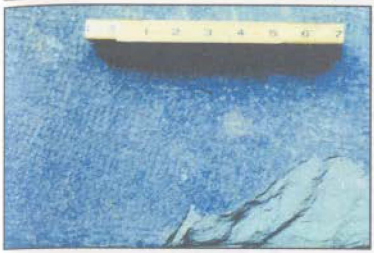


Fig. 3.7.3.2.2

Contemporary view of finish on stone steps of southeast basement entry.

Fig. 3.7.4.1

Ca 1958 view of west entry. Photograph source: Werner Langenhagger Collection, Seattle Public Library, Seattle, Washington.

open gable with decorative rafters and cornice.

Substructure features 50" high brick "L" walls (12¼" thick) projecting out 70½" from the walls to either side of the doorway. These are capped with sandstone identical in material and finish to those used on the main entry of the Stimson-Green Mansion. Below these walls is a concrete foundation. In the alcoves formed by the arms of the "L"s are two, half barrel planters, one on either side, set directly on the concrete.

Prior to 2000 the walls were re-pointed in areas and concrete flooring poured in the alcoves.

Efflorescence is on the north "L" wall. The soil in this area is backed up against the wall. There is efflorescence on the south alcove both on the interior and the exterior faces.

Superstructure consists of 9½" square heavy timber posts with decorative adze markings and corner brackets that rise up from the "L" shaped arms to carry the steeply gabled roof. The ceiling features exposed beams with bead board between. The cornice wrapping around the interior and exterior of the roof, forming a peak above the entry, is identical to that used on the exterior walls of the Carriage House.

Stairs are wood. The 119" wide flight lead up to a single 110" high doorway flanked by 57"x15½" single hung windows with horizontal casement windows above.

Doors in a ca 1914 photograph featured large paneled double doors with glass upper panels, similar to the large banks of windows along the north and south ends of the west facade. The doorway was reached by a sloped ramp.

A single swinging door reached by steps provides

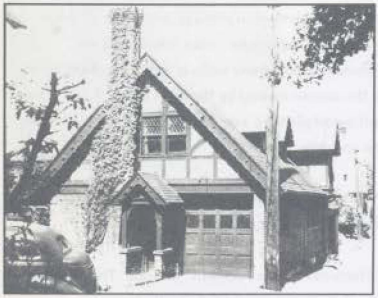


Fig. 3.7.4.2

Ca 1958 view of south facade. Photograph source: Werner Langenhagger Collection, Seattle Public Library, Seattle, Washington.

Fig. 3.7.4.2.1

Contemporary view of south and southeast entries.

access to the interior.

3.7.4.2 South Entry

Located on the south end of the building in a ca 1914 photograph—adjacent the stairs leading to the kitchen entry of the Stimson-Green Mansion—this entry was at grade with flanking low brick walls capped with stone. A steep gable roof, carried on heavy timber posts resting on the masonry walls below, covered the entire entry. The roof featured an open gable with decorative rafters and cornice.

Substructure exhibits evidence of extensive re-pointing on both walls. The east wall's upper south portion is out of alignment with the rest of the wall, and appears to have been rebuilt.

This 37$^{3}/_{4}$" wide entry consists of brick cheek walls capped with sandstone (identical in type and finish to those used on the main entry of the Stimson-Green Mansion). At grade on the exterior is extensive mortar loss and green growth.

The bead board ceiling has been replaced in portions. Contemporary flashing in this area consists of coated metal flashing with a 3$^{1}/_{4}$" exposure with copper step flashing below (tucked 2$^{1}/_{4}$" under metal above) running 5" up under the roofing (each step is layered with shingles). Coated metal flashing is set $^{3}/_{4}$" into joints cut, likely with a grinder, into the bricks of the chimney and stucco, coated with a mastic sealant.

The superstructure consists of 5$^{3}/_{4}$"x5$^{5}/_{8}$" heavy timber posts with decorative adze markings and corner brackets carrying a steeply pitched gable roof. Ceiling features exposed 4$^{1}/_{4}$" wide beams spaced 14$^{3}/_{8}$" O.C. with bead board face and soffit. The southeast post is out of alignment due to the shifting of the cheek wall below. There is a blind valley between the west slope of the roof and the Carriage House chimney.

Fig. 3.7.4.2.2

Contemporary view of south entry. Note cementitious repairs to stone caps and re-pointing of brickwork.

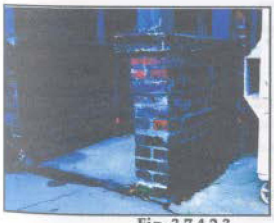


Fig. 3.7.4.2.3

Contemporary view of south entry. Note repair to upper portion of brick wall.

Door (31½"x77") is a Dutch door with four panels above and two below. There is a two panel screen door on the exterior.

3.7.4.3 Southeast Entry

Located immediately east of the south entry—in a ca 1914 photograph—this doorway provided carriage access enabling the carriage to be driven through the building. It was approached on the exterior by sloped ramp. The door was similar to the door used in the west entry.

Door consists of wood panels with two rows of windows above—single pane lower with leaded diamond shaped glass above, both 16½" square panes.

3.7.4.4 East Entry

Located in the northeast end of the building, this 51¾"x77" entry, 27" above the alley with a sandstone lintel and two casement windows above, formerly provided service access. There are two horizontal casement windows above.

Stairs consist of steps poured in the same concrete as the foundation walls.

Door consists of a wooden sliding door with a track mounted to the brick on the interior with a sandstone lintel. Plastic stretched tight across a wood frame and attached to the casings over the exterior of the door provides additional closure.

3.7.4.5 Hay Loft Door

Located on the east side of the building's attic, this door opened out to the alley from the east end of a gabled dormer that projected from the main roof, A beam for lifting is cantilevered into the attic.

Door features a casement window.

Fig. 3.7.4.4

Contemporary view of east entry. Note plastic covering over entry.

Fig. 3.7.4.5

Contemporary view of hay loft door looking southwest. Note repairs along north edge of dormer.

Fig. 3.7.4.5.1

Contemporary view of hay loft door looking west.

First Floor

Character-defining elements of the main entry:

- pointed arch doorway and oak door;
- steeply pitched gable roof with open gable, exposed framing, and bead board soffit;
- timber supports with decorative adze markings and brackets;
- sandstone cap stones with wash;
- pointed arch vision light with oak muntins;
- pendant light;
- stone benches built-in to porch walls;
- elevated position of entry above grade;
- location of entry on long facade, on Minor Avenue;
- wrought iron hinges;
- brass ring door knob/knocker and escutcheon with raised pyramid head screws;
- large slab stone floor of porch.

Character-defining elements of the veranda:

- two doors, with one into a service space and the other into a private/entertainment space to maintain the separation of functions yet provide access;
- bead board ceiling;
- timber supports with decorative adze markings and brackets;
- sandstone cap stones with wash;
- sandstone trim;
- low brick walls for railings;
- balcony above;
- diamond leaded panes of the doors;
- hardware.

Character-defining elements of the port cochere:

- bead board ceiling;
- timber supports with decorative adze markings and brackets;
- sandstone cap stones with wash;
- sandstone trim;
- built-in bench along free standing wall;
- free standing wall with buttresses;
- driveway.

Character-defining elements of the kitchen entry:

- screen door for ventilation to the kitchen;
- bead board ceiling;
- opening along north wall for ventilation;
- sandstone cap stones with wash;
- low brick walls for railings.

Character-defining elements of the stoop:

- slope of deck;
- bead board ceiling;
- timber supports and brackets;
- wood railing;
- diamond leaded panes of the door;
- decorative knob and escutcheon;
- screen door.

Second Floor

Character-defining elements of the balcony:

- wood balustrade;
- diamond leaded panes of the double-doors;
- decorative knob and escutcheon.

Basement

Character-defining elements of the east basement entry:

- double-doors;
- steeply pitched gable roof with open gable, exposed framing, and bead board soffit;
- timber supports with decorative adze markings and brackets;
- sandstone coping with wash.

Character-defining elements of the southeast basement entry:

- hallway;
- bush-hammered finish on stone steps;
- sandstone coping along brick wall;
- beadboard ceiling.

Carriage House

Character-defining elements of the west entry:

- sloped ramp for carriage access;
- wood panels below with windows above maintaining pattern with banks of windows on either end of west facade;
- steeply pitched gable roof with open gable, bead board soffit, and exposed framing;
- low "L" shaped brick walls;
- heavy timbers with decorative adze markings and brackets.

Character-defining elements of the south entry:

- steeply pitched gable roof with open gable, bead board soffit, and exposed framing;
- low brick walls;
- heavy timbers with decorative adze markings and brackets;
- sandstone caps with wash;
- screen door and Dutch door.

Character-defining elements of the southeast entry:

- sloped ramp for carriage access;
- wood panels below with windows above.

Character-defining elements of the east entry:

- wooden sliding door mounted on interior track;
- sandstone lintel;
- horizontal casement windows above.

Character-defining elements of the hay loft door:

- cantilevered beam for lifting;
- large door with small casement door.

As of this writing the building's spaces and fabric remain remarkably intact. Comparison of original undated (ca 1899) floor plans and elevations prepared by Cutter & Malmgren with existing building fabric indicated few changes to the building's original layout. Changes that did occur were limited primarily to the second floor and done during Stimson's and the Green's residence. Both of which are periods of significance.

The Stimson-Green Mansion featured three floors consisting of first (indicated as ground floor on the original drawings), second and third floors as well as a full daylight basement. The compact organization of multiple functions within individual floors emphasized the division between service and private and entertainment spaces. This division is evident in the undated (ca 1899) floor plans, elevations and detail drawings prepared by Cutter & Malmgren, the interior finishes specifications and ca 1901 photographs of the interior, as well as the existing building fabric and spatial relationships..

Grouping similarly used spaces minimized mutual disturbance between different use types. Cutter aligned these functional groupings vertically within the building. Service spaces in the basement, first and second floors were located above one another in the northeast corner of the building. Private/ entertainment spaces in the basement were situated below the primary first floor private/entertainment spaces (dining room and library). These primary first floor spaces also corresponded with the principal second floor chambers above. This facilitated an efficient flow between like spaces on different floors. While the third floor was comprised entirely of service space (storage and servant quarters).

Finishes within the building's spaces further emphasized this division and grouping of like spaces. Service spaces featured plain utilitarian wainscoting, wall and ceiling finishes, as well as plain hardware and fixtures. These utilitarian finishes contrasted markedly with the highly detailed and decorative finishes, fixtures and hardware of the public/ entertainment spaces and principal second floor chambers.

The following narrative descriptions of the buildings interior are organized according to original state, what alterations have occurred, and identification of existing significant and contributing elements. Accordingly **significance** indicates the element is identified through specifications, drawings, photographs or other documentation as relating directly to a specific period of significance; **contributing** indicates that pending more aggressive and intrusive documentation or access to documents heretofore unknown the element can not be attributed directly to a specific period of significance, however the overwhelming potential of the element to date from one of the periods of significance—until conclusively proven otherwise—contributes to the overall significance and integrity of the building. The purpose of identifying the existing significant and contributing features is to facilitate their conservation and guide future planning and work decisions.

3.8.1 First Floor

The first floor is largely intact with the most extensive changes having been made to original finishes. Many of these changes to original finishes (particularly in private/entertainment spaces) were sympathetic to the original finishes. The prime concern for the first floor is use. Catering and hosting events places a high volume of use on private/entertainment spaces and the kitchen and adjacent service areas. Steps are already being taken to reduce the impact on original

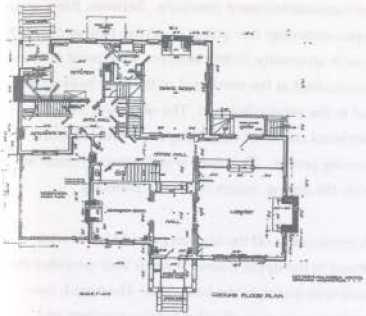


Fig. 3.8.1

View of the undated (ca 1899) plan of the first floor prepared by Cutter & Malmgren. For a larger version see Appendices. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

Fig. 3.8.1.1

View of the current first floor configuration. The original floor plan was scanned, then adjusted according to the present state of the basement. For a larger version see Appendices.

materials and finishes (such as rugs in high traffic areas, limiting alcohol served during events to beer and wine, and locking the bookcase doors). Small items and original furnishings have been removed from these spaces. However careful attention to the kitchen and pantries is necessary to preserve their original character and technologies. Additional recommendations for preventative measures are set out in the *Short-Term Recommendations*.

The undated (ca 1899) floor plan and 1901 finish specifications prepared by Cutter & Malmgren indicated the first floor split between two significant functions:

1. **Service**: grouped in the northeast corner it consisted of the kitchen, serving and staples pantries, service hallway, servants dining room, service and cellar stairs. These areas employed utilitarian finishes of wallpaper and plain, stained-wood wainscoting and trim as well as a copper hood over the stove and built-in cupboards;
2. **Private/entertainment**: located throughout the remainder of the floor along the south and west sides it consisted of an entry hallway, library with a raised gallery, reception room, stair hallway, dining room, bathroom, and a main stairway. These spaces emphasized an eclectic mix of Gothic, Romanesque, and Renaissance characteristics with a strong Arts and Crafts Movement influence through the total design of the spaces by Cutter, high quality craftsmanship, materials and finishes, which included stained oak and sycamore trim and paneling, beamed and coffered ceilings, wall coverings (ranging from lacquered gilded canvas, red and gold and green and yellow tapestries to blue velour drapes), oriental carpets, mahogany and oak furniture, as well as prominent fireplaces, and lanterns, wall sconces and chandeliers, and neoclassical designs, carved plaster cove ceiling with green tapestry wall panels, mahogany furniture and fire place mantel. These spaces provided an environment for formal entertainment.

The division between service and private/entertainment activities was accomplished by grouping service areas in the northeast corner of the first floor, while the remaining space was used for private/entertainment functions. Between these space types were only two points of access, neither of which was in an overtly visible location. One point of access was located at the north end of the stair hallway and led to the service hallway. The other was in the northeast corner of the dining room and led to the serving pantry. This door was finished to blend in with the dining room's sycamore paneling.

A service stair off the kitchen provided staff with access to the upper floors. A cellar stair provided the staff with access to the basement. The broad, low-pitched main stair afforded family members and guests staying in the second floor chambers with a distinct entry and exit to and from the first floor. Access for family members and guests to the private/entertainment spaces in the basement was through a stairway off the main stair hallway.

Levels varied within the private/entertainment spaces. Specifically between the entry and stair hallways, and between the library and gallery. In both cases the eastern portion of the floor containing the stair hallway (and dining room), and the gallery was raised above the western end containing the entry hallway, reception room and library.

The centrally located ell shaped stair hallway provided three avenues of passage within the layout of rooms on the first floor:

1. Between the entry hallway and dining room;
2. Up the broad main stairway off the northwest corner of the hallway;
3. Down the narrow hallway off the northeast corner of the hallway (which also led off the north end of the raised gallery) to the veranda, bathroom, and service spaces in the northeast corner of the building.

The principal entry to these interior private/entertainment spaces from the exterior led from Minor Avenue through the entry hallway. This pattern changed with the addition of the port cochere (ca 1902) off the northwest corner of the building. With the addition, family members and guests arriving by carriage now entered via the veranda from the north door in the stair hallway. Not only was this entry off the veranda adjacent the service area (with a door into the service hallway immediately adjacent the door to the stair hallway), but the approach of walking through the entry hallway with the reception room and library opening out to either side through broad doorways with the dining room directly ahead framed by a Romanesque arch was entirely lost.

Entering through the north door of the stair hallway one entered into the end of a narrow dark hallway below the east leg of the main stairs. To the east as the service hallway and off the northwest corner a bathroom. Directly ahead was the library's raised gallery. The addition of the port cochere reflects social and climatic needs. The addition's placement conforms to the site constrictions.

The following descriptions of the first floor proceed from private/entertainment spaces to service spaces (from the entry hallway off the main entry through the building to the kitchen). Secondary spaces are grouped with the spaces they service.

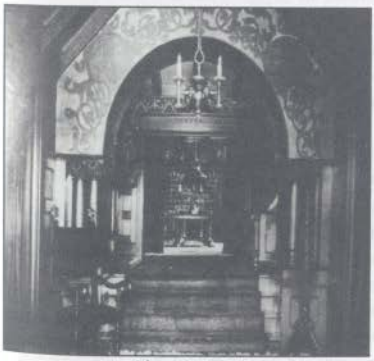


Fig. 3.8.1.1.1

Ca 1901 view of the entry hall looking east. Photograph courtesy of the DSB Collection, Seattle, Washington.

3.8.1.1 Entry Hallway

Today the entry hallway remains much as it did originally with only minor changes to original finishes and removal of original furnishings. Located on the west end of the first floor the hallway provides access from Minor Avenue. The entry hallway originally functioned as the initial arrival and gathering area for guests.

The original broad doorways with sliding doors open from the hallway onto the reception room to north and the library to the south. Providing a north-south circulatory flow bisecting the entry hallway's east-west orientation. Three stacked fixed windows with darkly stained wood casings and leaded diamond panes in the north wall provide day lighting. A recessed space in the entry hallway's north wall paneling once served as a space for a telephone.

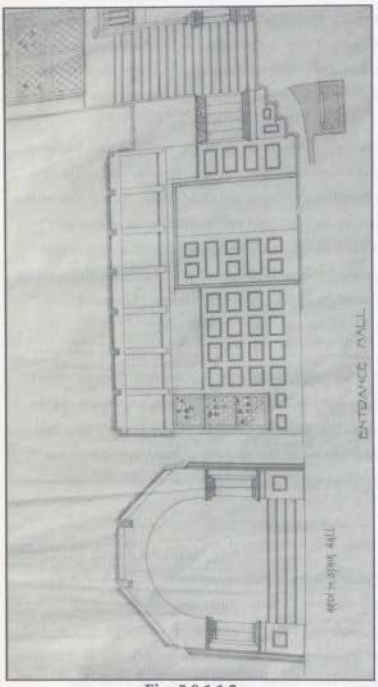


Fig. 3.8.1.1.2

An undated (ca 1899) detail of the stair hallway and entry hall prepared by Cutter & Malmgren. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

This entry hallway continues to be defined by its functional role as well as high quality of materials and level of finishes. The floors consist of darkly stained wood flooring with two floor registers with grills to either side of the entry for heating. In keeping with the hallway's original character an oriental rug is used to protect the wood flooring. Darkly stained oak paneling wraps along the hallway's walls giving way to hand decorated gilded panels in colors chosen to harmonize with the ceiling decorations. These panels were originally toned down to an antique finish that was to be a shade deeper than the ceiling. However they have since been repainted, though in a manner sympathetic to the original design intent. Cutter's designs on both the wall and in the ceiling panels between the decorative box beam framing were replicated by the contemporary painter. These designs feature foliated openwork with lions among twisting tendrils and vines. Originally these panels were lacquered and toned down to an antique finish.

The passage to the stair hallway is framed by a Romanesque arch supported on columns with antique gilt lincrusta rope molding along the inner edges of the arch. A direct flight of three stairs leads up to the stair hallway. Two original hanging three-light pendant lights provide additional lighting. In keeping with the original design intent the two side entries to the reception room and library feature contemporary heavy portieres hung from metal bars. Though no longer existing, specifications originally called for an appliqué net panel on the main entry

Fig. 3.8.1.1.3

CONTEMPORARY VIEW OF ENTRY HALL LOOKING WEST.

Fig. 3.8.1.1.4

CONTEMPORARY VIEW OF ENTRY HALL LOOKING SOUTHEAST.

door. Cutter also intended to gild the finials of the hall furniture and color in the deep parts to match the carved parts of the wood work in the hall, however a stained finish was deemed more appropriate to compliment the fine quality of the wood.

Cutter designed the carved Flemish oak hall tree located in the entry hallway as well as a Flemish oak arm chair, carved Flemish oak chest covered in Red Gothic Plush and a matching Flemish oak foot stool and table. With the exception of the hall tree none of the furnishings remain in the entry hallway. A Flemish oak clock designed according to Cutter's sketches with Elliot movement and the "best" brass dial showing phases of the Moon compliments the entry hallway's overall character. Westminster chimes on four gongs and Whittington chimes on eight bells strike every quarter hour with the hour striking on the large gong.

Flooring

Alterations:

- portion of the flooring was cut out in front of the length of the entry to the reception room (projecting out 19") and replaced with the same boards .
- oriental rug added, 92¾"x136", signs of wear are less under the rug.

Existing significant elements:

- 2¼" T&G stained oak flooring running north-south (blocking screwed to the floor in the northwest end keeps the couch from moving west);
- two 20¼"x16¼" floor registers with bronze grilles having ⅞" square holes along the west wall.

Walls

Alterations during the 1990s:

- the wood work was cleaned and re-oiled with Danish oil.
- the wall panels were repainted, according to Priscilla Collins they were deteriorated due to water entry (primarily from northwest corner), the remnants of the original designs were used to establish the existing design and colors.

Fig. 3.8.1.1.5

Contemporary view of the painter's signature located on the southeast corner wall.

Fig. 3.8.1.1.6

Contemporary view of entry hall ceiling panels looking south.

Existing significant elements:

- $76^1/_4$" high stained oak paneling with approximately a $2^1/_2$" cap. The paneling aligns with the matching paneling in the stair hallway.
- telephone recess is behind a mirror, does not contain any wires.

Ceiling

Alterations:

- repainted in 1990s (see **Walls** above) .

Existing significant elements:

- ceiling beams with 5" faces, of box construction with approximately $6^3/_4$" of relief from the panels and spaced approximately $27^3/_4$" O.C. ending in an approximately 12" wide frieze at the top of the walls, and half beams at either side of the ceiling, panels between are $23^3/_4$" wide.

Stairs

Alterations:

- $2^1/_2$" metal railing added in the 1970s on the north side of the steps;
- stair lights on either side, with a push button switch behind the columns on the north wall added in the 1990s;
- 62" by approximately $84^1/_2$" oriental rug over the stairs (nailed to the stairs) added in the 1990s;
- columns were re-oiled and nails added to tie them together in the 1990s.

Existing significant elements:

- stairs are $85^1/_4$" wide with a 7":$11^1/_4$" (with $1^1/_4$" nosing) pitch framed by an 86" wide Romanesque entry arch carried on the intricately carved capitals of clustered oak columns (five across and two deep);
- $38^1/_2$" tall partially hollow columns stand on a $23^1/_4$"x$39^3/_4$" base and are approximately 6" in diameter. Dowels (three, roughly $^5/_{16}$" in diameter) connect the individual columns; the nailing done during the 1990s is evident between the columns. The capitals appear carved in blocks with two to three capitals per block. A separate molding divides the columns from the capitals. The area behind the columns is hollow and accessible from the south end of the basement's main hallway. There is deep splitting on the columns' shafts and capitals.

- arch, on the west face, is covered in the same canvas as the entry hallway with designs duplicating those over the main entry. The east face covering matches the stair hallway. Edge trimming on both sides are ($^3/_8$" wide with $^3/_8$" wide twirl) Antique Gilt Lincrusta Rope Molding nailed to the edge.

Lighting

See *3.10 Fixtures*.

Windows and Doors

Additions:

- portieres added prior to 1986.

Existing significant elements:

- doorways feature $5^1/_4$" wide darkly stained flat-grained oak casings; 4" wide stiles from the wall paneling continue up and over (9½" wide) the doorways;
- doorway to reception room is 72" wide and entry to library is 71" wide, both are $90^1/_4$" tall and feature heavy red fabric portieres hanging from $1^1/_2$" diameter rod, tied back with gold chords affixed to bronze wall ties.

Furnishings

Alterations:

- ca 1901 photograph of hallway hung on the west wall;
- mirror with gilded frame hung on the north wall.

Existing significant elements:

- oak couch, situated along the north wall of the entry hallway was on the south wall of the stair hallway in the ca 1901 photograph;
- Flemish oak clock, in the same location as in the ca 1901 photograph;
- carved oak hall tree in southeast corner in ca 1901 photograph, in the southwest corner.

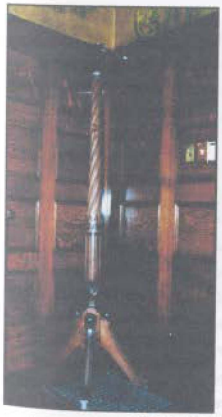


Fig. 3.8.1.1.7

CONTEMPORARY VIEW OF THE CARVED OAK HALL TREE LOCATED IN THE SOUTHWEST CORNER.

3.8.1.2 Reception Room

Today the room remains much as it did following the Green's residence, with only minor changes to the wood and plaster finishes, light fixtures and removal of original furnishings. The reception room is located in the northwest corner of the first floor. The room is finished in a Neo Classical style. The floor was

originally covered with $43^5/_6$ yards of Wilton carpet with a border. Two floor registers with grilles along the west wall provide heating.

The walls feature a wood panel wainscot, originally with fabric for the wall panels above. Cutter specified yellow panels, although a ca 1901 photograph indicates the panels were dark rather than light as would be associated with yellow panels. Later, during the Green's residence these fabric panels were replaced with the existing raised plaster panels.

The plaster frieze in the ceiling cove above these panels is in the Empire style and designed to fit the proportions of this room. The cove is decorated with alternating mezzo-relievo plaster female figures and swans carrying festoons. Wreaths, palmettes, ribbons, and pearl molding complete the ornamentation. This design and the cove wrap uninterrupted around the face of the chimney breast. Three-light wall electric sconces and a five-light electric chandelier hanging from the middle of the ceiling provide additional lighting. Originally the fixtures featured round stick like extensions and candle shaped bulbs. However the Greens added light shades to the chandelier and short round bulbs to the wall sconces. These have also been subsequently replaced with round stick like extensions and candle shaped bulbs.

Windows originally featured draperies embroidered with designs sketched by Cutter with a valance of green silk velour and lace curtains also embroidered according to Cutter's sketches. The broad doorway to the entry hallway featured portieres. Hanging over the fireplace's Empire mahogany mantel next to the gilded Empire style mirror designed by Cutter were two lace panels. Finishing out the room was a mahogany settle designed by Cutter that had Ormolu mountings and a seat covered in red Empire mohair with a matching arm chair also designed by Cutter.

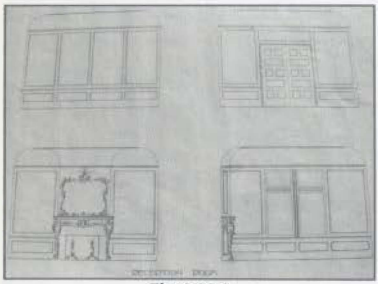


Fig. 3.8.1.2

View of an undated (ca 1899) detail of the reception room prepared by Cutter & Malmgren. Note the wall panels and cove ceiling. Also, the fireplace was not constructed as depicted in the drawing. The fireplace indicated in this drawing is very similar if not identical with the fireplace in the Campbell House. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

Fig. 3.8.1.2.1

Ca 1901 view of reception room looking north. Note plaster work in the ceiling cove, fabric wall panels, and prominent fireplace. Photograph courtesy of the DSB Collection, Seattle, Washington.

Fig. 3.8.1.2.2

Ca 1914 view of reception room looking north. Note changes to wall panels, mirror over fireplace, furnishings, carpet, and light fixtures. Photograph courtesy of the DSB Collection, Seattle, Washington.

Also included in the room was a round Empire style table with a 36" top and matching pedestal, both built according to Cutter's sketches and with Ormolu trimmings and two Empire side chairs designed by Cutter and covered in red Empire mohair and two down pillows. Cutter had originally intended red and gold damask for the side chairs but changed to the red Empire mohair.

The style of this space remains markedly different from those of the other first floor private/entertainment spaces. This contrast and the Neo Classical style suited well the needs of Mrs. Stimson for a room to receive and entertain her friends and guests, primarily other prominent women of Seattle. Here such topics as organizing a symphony in Seattle or local charities would be discussed.

The setting apart of this room's function as distinct from the other rooms is also evident in the layout. The room's location in the northwest corner of the first floor affords immediate access from the main entry while remaining relatively isolated from other household activities. Day lighting is provided by two single-hung windows with painted wood casings and fixed transoms of leaded diamond panes on the west wall.

During the Green years the room was used similarly by Mrs. Green. A ca 1914 photograph of the room shows subsequent alterations and incorporation of the new plaster wall panels.

Flooring

Alterations:

- wall-to-wall carpet with floral patterns (of tans, reds and blues) and a 16" light blue border added in 1990s;

Existing significant elements:

- two ($20^1/_4$"x$16^1/_4$" with $^7/_8$" square holes) floor registers with grilles along the west wall.

Fig. 3.8.1.2.3

Contemporary detail view of reception room wall panels.

Fig. 3.8.1.2.4

Contemporary view of reception room looking northeast.

Walls

Alterations:

- sunken panels on the wainscot were replaced in the 1990s due to warping;
- they were repainted slightly darker at this time to accent the panels.

Existing significant elements:

- wall panels 82½" tall with a 3⅜" band around the interior, a raised lower panel (21¾"x48½") and a raised (21¾"x12") panel above feature bas-relief carvings of scenes depicting figures. There are four different scenes in these panels that repeat around the room. The plaster panels exhibit some crazing and paint drips from repainting.
- 70¾"x17¼" panel above the door features a similar interior band around a bas-relief carving;
- 26" high wood panel wainscot on all walls.

Ceiling

Alterations:

- in the late 1970s the cove and ceiling were washed;
- in the 1990s scaffolding was erected and the entire cove and ceiling repainted, paint colors were chosen to harmonize with the fireplace surround.

Existing significant elements:

- decorative plaster work on ceiling.

Lighting

See *3.10 Fixtures*.

Window and Door

Additions:

- window drapes and curtains;
- portieres of a thick, red fabric.

Existing significant elements:

- painted wood casings.

Fireplace

The undated (ca 1899) floor plan, finish specifications, ca 1901 and ca 1914 photographs this fireplace indicated a mahogany Empire mantel, including Ormolu trimmings, Sienna marble facing and hearth, tile back hearth, brass frame and brass plated iron

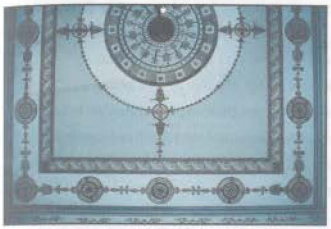


Fig. 3.8.1.2.5

Contemporary view of reception room ceiling looking up at the north edge.

Fig. 3.8.1.2.6

Contemporary view of reception room cove and ceiling looking north.

back of Empire design, and a damper and Empire brass andirons. The fireplace was located on the north wall of the reception room.

The mirror visible over the mantel in the ca 1901 photograph changes in the ca 1914 photograph. The orientation of this fireplace on axis with the library fireplace, centered with the entry to the reception room, and its projection into the room indicated it was a distinct and focal feature of the reception room.

Hearth, (68 1/4"x21 1/2"), of the 68 1/4"x54 1/4" fireplace consists of one piece of marble with 3"x6" white ceramic tile for the back hearth. There is 1" diameter hole cut in the back hearth.

Firebox prior to 1986 held wood laid in the fireplace for visual effect. In the 1990s imitation logs were placed in the 28 1/2"x27 3/8" firebox to keep the area clean.

Mantel and Surround feature 9 5/8" and 8 5/8", respectively, pieces of 3/4" thick marble with a 63 3/4"x59 1/4" mirror above.

Character-defining features:

- projection into room, with chimney breast above;
- mahogany Empire mantel, including Ormolu trimmings;
- Sienna marble facing and hearth;
- tile back hearth;
- brass inset;
- mirror above mantel.

Furnishings

Alterations:

- ca 1901 photograph of the room hung on west wall.

Existing contributing elements:

- gilded portrait hanging in the northwest corner is also visible in the ca 1901 photograph. This portrait was discovered in the 1990s in an antique shop, the owner telephoned Priscilla Collins asking if she wanted it. Bill Lindstrom refurbished the frame.

Fig. 3.8.1.2.7

Portion of a ca 1901 view of the reception room looking north at the fireplace. Note the mirror above, andirons and decorative mantel. Photograph courtesy of the DSB Collection, Seattle, Washington.

Fig. 3.8.1.2.8

Portion of a ca 1914 view of the reception room looking north at the fireplace. Note the change in mirror. Photograph courtesy of the DSB Collection, Seattle, Washington.

3.8.1.3 Library

Today the room remains much as it originally did, with only minor changes to finishes and light fixtures, and removal of original furnishings. The library is located in the southwest corner of the first floor. It functioned originally as a formal private/ entertainment space, similar to that of the medieval great hall. Large single-hung windows with darkly stained wood casings and smaller, fixed upper lights of leaded diamond panes in the east, south and west walls provide day lighting.

The library features darkly stained wood flooring originally covered with an Indian rug (#74; 204"x264") chosen by Cutter as a rug "of unusual beauty and in perfect harmony with hangings and coverings submitted for this room. According to Cutter the size was exactly right, leaving an uncovered border on all sides of about 20" (correspondence between Cutter and C. D. Stimson: 27 Jan. 1900). For the raised gallery Cutter recommended one "very fine" Camel's hair rug (#25181; 46"x252") as being the correct size.

The walls feature a wainscot of darkly stained wood paneling, originally with green and yellow Gothic tapestry above having a diaper pattern and gimp. The ceiling features darkly stained wood beams and cross beams with beaded edges. The panels between them were originally finished with a plain tint paper. A direct flight of darkly stained stairs with a curtail bottom stair leads up to the gallery.

A combination of gas/electric two-light wall sconces, a central six-light chandelier, and three two-light pendant lights (one on either side of the fireplace hanging from a beam, the third in the center of the raised gallery) provides additional lighting for the room. The gas utilities have since been capped. For the broad doorway to the entry hallway Cutter specified one set of portieres with appliqué of ooze

Fig. 3.8.1.3

View of an undated (ca 1899) detail of the library fireplace and adjacent walls prepared by Cutter & Malmgren. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

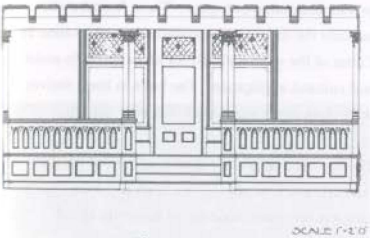


Fig. 3.8.1.3.1

View of an undated (ca 1899) detail of the library gallery prepared by Cutter & Malmgren. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

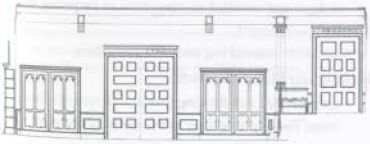


Fig. 3.8.1.3.2

View of an undated (ca 1899) detail of the library's book cases and wall shared with the entry hall prepared by Cutter & Malmgren. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

leather of Gothic design. The doorway to the exterior stoop featured one lace panel for the door. The lace matched the lace used on the windows.

Door and window casings are darkly stained wood, identical to those in the entry hallway with the addition of a quatrefoil frieze over the windows and doors. Windows were finished with valances made from Cutter's sketches of the same material as the portieres and Gothic design. However windows on the gallery while featuring draperies did not have valances. All windows featured lace panels that were the same as a sample curtain submitted by Cutter to the Stimson's for their approval. With the exception that they were to have one panel added to the width making three panels in all and a border on the inside and across the bottom only so that they may be looped back instead of hanging straight.

Several architectural furnishings are integrated into the library and gallery. These include the built-in bookcases along the north wall. In keeping with the overall character of the room they have glass panel doors in a stained wood frame with equilateral (Gothic) arches in a trefoil application (two to a door). The shelves hold books, largely in sets. A built-in seat is located against the railing on the north end of the gallery, with either a piano or organ in the south end. These built-in features were originally complemented by furnishings designed specifically for the room by Cutter. They consisted of:

- mahogany table as per sketch;
- large column mahogany sofa as per sketch covered in wool tapestry;
- large column chair covered in wool tapestry;
- green Wicker chair covered in wool tapestry;
- over stuffed arm chair covered in wool tapestry (Bebb recorded two arm chairs);
- carved mahogany bench as per sketch, 72" long covered in Red Silk Velour;
- spring window seat covered in wool tapestry;

- carved oak writing desk as per sketch;
- oak desk chair as per sketch covered in red leather;
- teakwood Taboret;
- four 24" down pillows covered in material to harmonize with the general furnishings at average price of $15 each (Bebb recorded two down pillows);
- arm chair covered in wool tapestry;
- embroidered piano cover.

Cutter's application of historic forms and textures through darkly stained oak paneling and trim, diaper patterned wall coverings, ornamental lancet arches along the wood paneling between the raised gallery and beamed ceiling, as well as the prominent fireplace on the west wall with carved oak lions and bronze dragon andirons distinctly identify this as a formal private/entertainment space. These features also indicate the room was intended as an adaptation by Cutter of the medieval hall for an early 1900s social and cultural application. The built-in book shelves with glass doors emphasize this later aspect.

Fig. 3.8.1.3.3

Ca 1901 view of the library looking south. Note oriental carpet, prominent fireplace, and furnishings. Photograph courtesy of the DSB Collection, Seattle, Washington.

The Greens changed the diaper pattern of the wall tapestry and brought in their own furniture, however they left the room basically as it was designed.

Flooring

Alterations:

- in the 1990s the 222"x264½" rug in the main portion of the library (with approximately 20" of bare wood on north, east, and south walls) was added (identical in type and installed at same time as carpeting in reception room);
- 43"x212" oriental rug added in the gallery.

Existing significant elements:

- stained T&G oak flooring identical to entry hallway, wood flooring in gallery is the same as the main portion of the library.

Walls

Alterations:

- in the late 1970s the woodwork was cleaned;
- prior to 1986 the gold colored cloth having an abstract floral diaper pattern with a ½" edging was

hung. The tapestry was furred-out at the edges on wood strips and stretched across the expanses. The wall covering over the main entry exhibits stains dripped from above. There are holes from previous pictures, and a soiled spot on the south wall west of the chimney.;

- in the 1990s the woodwork was cleaned and oiled with Danish oil.

Existing significant elements:

- $26\frac{1}{4}$" high oak paneling, with a cap identical to the entry hallway;
- $6\frac{1}{4}$" tall baseboard with shoe;
- scroll cut in the bottom of the baseboard below west windows provides venting for the radiator behind. Sliding panels below each window provide access to the radiator. This section projects $\frac{7}{8}$" from the wall.
- paneling for walls between gallery and library (facing library) forming a railing between the spaces with lancet arches (similar to the doors on the book shelves) on the panels along the side facing the main portion of the library. Beneath the columns flanking the steps (four on each side) up to the gallery are pedestals of the same paneling. See Stairs below for a description of the columns.
- freestanding columns as well as two columns (directly to the north and south) with engaged capitals rise from engaged pedestals at the far ends of the railing. They are identical to those beneath the Romanesque arch in the entry hallway.
- along the upper portion of the walls is a frieze consisting of two bands of darkly stained oak divided by a projecting molding, each band the width of the ceiling beams that die into it. Brackets of darkly stained oak (approximately $5\frac{1}{2}$"x7"x17") on the north and south walls decoratively supporting the cross beams, and smaller (approximately $4\frac{3}{4}$"x$6\frac{1}{2}$"x$12\frac{1}{4}$") brackets, also of darkly stained oak, on the east and west walls decoratively supporting the ceiling beams project out from this frieze.

Fig. 3.8.1.3.4

CA 1901 VIEW OF THE LIBRARY LOOKING SOUTHEAST AT THE RAISED GALLERY. NOTE ORIENTAL CARPET, PANELING ALONG THE RAISED GALLERY, CHANDELIER, AND FURNISHINGS. PHOTOGRAPH COURTESY OF THE DSB COLLECTION, SEATTLE, WASHINGTON.

Ceiling

Alterations:

- panels between the ceiling beams received new blank stock and were painted in the 1990s;
- beams were oiled with Danish oil during the 1990s.

Existing significant elements:

- all beams are oak, stained, of box construction with beaded edges. The four cross beams (8"x9"), running north-south, one over the transition between the library and the gallery, another on the far west end with the middle two on either side of the fireplace, which is centered between them. The ceiling beams (approximately 6"x8$^1/_2$") are spaced approximately 23" O.C. This ceiling continues uninterrupted over the gallery.
- panels between ceiling beams.

Stairs

Alterations:

- stair lights added on either side in the 1990s. The switch for the stair lights is located behind the railing on the south end. The transformer is located beneath the adjacent built in seat.

Existing significant elements:

- darkly stained oak stairs feature a 7":12" (with 1$^1/_4$" nosing and cove molding below) pitch;
- four, 4$^1/_2$" diameter oak columns (71" overall in height with approximately a 6" base and 8" carved capital, stained) grouped in a cluster, flank the stairs.

Lighting

See *3.10 Fixtures*.

Door and Window

Alterations:

- wood work cleaned and oiled with Danish oil in 1990s.

Existing significant elements:

- darkly stained oak window casings with quatrefoil frieze;
- darkly stained oak door casings with quatrefoil frieze.

Fireplace

According to the undated (ca 1899) floor plan, undated fireplace detail, ca 1901 and ca 1914 photographs this fireplace—located on the south wall of the library—featured stone cheeks, mantel and hearth with a castellated oak hood carried on carved oak lions—each holding a shield—with a carved quatrefoil frieze along

Fig. 3.8.1.3.5

Ca 1914 view of the library looking north through the entry hall to the fireplace in the reception room. Note the difference in furnishings, wall coverings, and the oriental carpet from figures 3.9.2.3 and 3.9.2.4. Photograph courtesy of the DSB Collection, Seattle, Washington.

the edge of the hood and Gothic andirons and spark guards. Two bronze dragons holding a chain between them in their mouths stood on the hearth. The fireplace was wood burning. Currently it is gas log.

The prominent location, projection into the library, massive scale and detailing indicate this fireplace held a prominent and important role in the overall design of the library.

Hearth in a ca 1901 photograph consisted of one piece of stone in the back hearth and one for the front hearth.

There is repair parging in the southwest corner of the back hearth.

The $54^1/_4$"x$47^1/_4$" back hearth features a single stone identical to that of the hearth. The $116^1/_2$"x30" front hearth features dark brown sandstone. Soiling and traffic have darkened and worn the top smooth. The floor of the back hearth exhibits extensive cracking.

Firebox in a ca 1901 photograph featured brick walls with open space behind the spark guards.

Two 39" high insets of lighter colored sandstone were added to either side of firebox. There is soot build up within the flue as well as some bricks and other debris behind the gas log.

Mantel and Surround in a ca 1901 photograph consisted of a French arch (voussoirs inclined to the same angle on each side of the center) of dressed sandstone carried on cheeks of identically dressed sandstone with three niches above the arch—having a continuous band of stone featuring carved moldings below the nooks. The castellated oak hood and carved oak lions project into the library. The mortar was white with beaded joints.

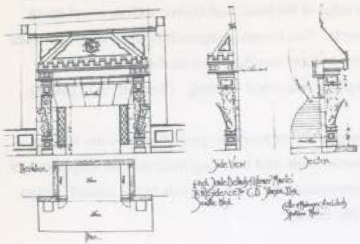


Fig. 3.8.1.3.6

View of an undated (ca 1899) detail of the library fireplace prepared by Cutter & Malmgren. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

Over the recesses on either side were steel spark guards mounted on hinges with raised pyramid head (decorative nails) and ornamental copper strap work.

The cheeks and mantel feature light gray colored sandstone in $11^1/_2$"x22" blocks with $^1/_4$" joints with a lighter, soft lime containing mortar behind the hard, gray beaded joints. A $20^3/_4$" French arch (inner row of voussoirs $12^3/_4$" wide others $14^1/_8$" wide) spans the firebox. The stone continues upward under hood with 17" exposure below. Across the mantel above the arch are three ($18^1/_8$"x $13^3/_4$") nooks. The joints at either end of the arch have opened up.

Character-defining features:

- castellated oak hood;
- stone hearth and surround;
- projection into room, with chimney breast above;
- nooks and moldings in stone mantel;
- carved oak lions;
- Gothic andirons;
- two bronze dragons holding a chain between them in their mouths on the hearth;
- steel spark guards with copper strapwork.

Fig. 3.8.1.3.7

Ca 1901 view of the library fireplace looking south. Note the French arch, andirons, carved lions, castellated hood and pendant lights on either side. Photograph courtesy of the DSB Collection, Seattle, Washington.

Architectural furnishings

Existing significant elements:

- bookcases of stained oak, with decorative "L" shaped hinges with levers, shelves hold books, dishes cups, and pins from the Stimsons;
- built-in seat in gallery.

Furnishings

Alterations:

- stereo added behind gallery railing during the 1990s;
- speakers mounted along the top of wall during the 1990s;
- piano, baby grand (Kohler & Campbell) added in the south end of the gallery.

Photographs (two) taken of the room in 1901 hang on the walls, along with early photographs of a sailing boat, ship, Seattle buildings, and a trolley. There are five oil portraits:

- Dorothy Stimson on the south wall;
- the Stimsons on the west wall;
- and the fifth on the east wall.

Draperies

Alterations:

- draperies, hung on a metal rod and pulled across by hand, of tan-gold material with a diaper pattern;
- thin white curtains behind over the lower portion of the windows.

3.8.1.4 Stair Hallway

Today the hallway remains much as it did originally with only minor changes to finishes and light fixtures. This ell shaped hallway serves as the central passageway within the first floor. It unites principal rooms and passageways as well as providing a lower landing for the main stairway. The foot of the ell lies in the central portion of the floor with the long portion of the ell reaching north (parallel to and below one leg of the main stair) to the den stair and the service areas in the floor's northeast corner. A window in the north wall with stained wood casings and a glass panel in the door to the veranda provides day lighting. The layout facilitates the three avenues of passage within the hallway:

1. between the entry hallway and dining room;
2. up the broad main stairway off the northwest corner of the hallway;
3. down the narrow hallway off the northeast corner of the hallway (which also leads off the north end of the raised gallery) to the veranda, bathroom, and service spaces in the northeast corner of the building.

The hallway's finishes consist of stained wood flooring covered with oriental rugs. The walls feature stained wood panel wainscot originally with a red

Damask paper above with a dark floral pattern. This same red damask paper was also specified for the ceiling between the darkly stained wood beams.

A two-light pendant light over the central portion of the hallway provides additional lighting, originally with wall sconces to either side of the doorway to the dining room.

Doors feature stained wood casings identical to those in the library originally with portieres on the doorways to the dining room and to the gallery made of red and gold Gothic tapestry. A stained green wicker chair covered in Taffeta and lined with silk Velour, a wicker chair with round back covered with silk Velour and a carved Flemish oak seat built according to Cutter's sketches and covered in wool tapestry provided seating within the hallway.

These finishes are consistent with the high level accorded other first floor private/entertainment spaces.

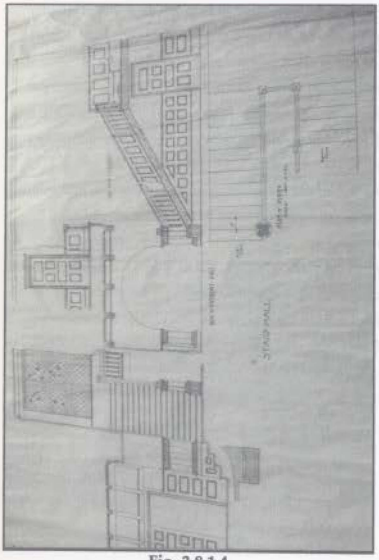


Fig. 3.8.1.4

Partial view of an undated (ca 1899) detail of the stair hallway and entry hall prepared by Cutter & Malmgren. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

Flooring

Alterations:

- two oriental rugs (99"x129½" and 220½"x39¼") added and nailed to the floor.

Existing significant elements:

- 2⅛" oak flooring, running north-south.

Walls

Alterations:

- in the late 1970s the woodwork was cleaned, and the wall directly above the wood paneling received stenciling;
- in the 1990s the woodwork was cleaned and oiled with Danish oil;
- in the 1990s the tapestry above the paneling was added (same as the second floor principal hallway).

Existing significant elements:

- wainscot of stained oak paneling 48" high on all sides, angles down under main stair;

- along the top of wall is a stained oak frieze ($9^1/_2$" overall width with $1^1/_2$" top and $1^3/_4$" bottom moldings) from which brackets (6" tall 9" long $3^1/_2$" wide) decoratively carry the ceiling beams.

Ceiling

Alterations:

- in the 1990s the ceiling beams were cleaned and oiled with Danish oil;
- $26^1/_2$" wide panels between beams covered in blank stock and painted off-white in the 1990s.

Existing significant elements:

- stained oak ceiling beams, identical to those in the entry hall, spaced 29" O.C. with 8" of relief from ceiling panels. They run the full length, east-west, under the second floor's principal hallway to the edge of the main stair. The beams end in half beams on the north and south ends, with a curved beam around the main stair opening. Stair hallway ceiling is $115^1/_2$" high at the south end and drops to 87" at north end under main stair landing.

Lighting

See *3.10 Fixtures*.

Doors and Windows

Alterations:

- woodwork cleaned and oiled in 1990s;
- pocket door to gallery removed in 1990s, its roller repaired with a barn roller ground down to fit, and re-hung.

Existing significant elements:

- stained wood casings identical to those in the library;
- pocket doors to gallery and dining room.

Furnishings

Existing significant elements:

- Flemish carved oak sofa.

Fig. 3.8.1.4.1

Ca 1901 view of the main stair looking northwest from the stair hallway. Photograph courtesy of the DSB Collection, Seattle, Washington.

3.8.1.4.1 Main Stair

Today the stairway remains much as it originally did, with only minor changes to finishes and trim pieces. The stairway consists of a dog-leg stair with broad, low-pitched unequal flights and a half-space landing. This stair functions as the primary mode of

circulation between the first floor private/ entertainment spaces and the private second floor spaces. A built-in seat along the north side of the landing originally with a seat cushion covered in crimson velour and a radiator below provides an intermediary transition space between the first and second floors. A bank of fixed and casement windows above this seating provides day lighting.

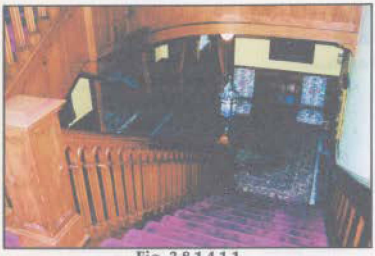


Fig. 3.8.1.4.1.1

Contemporary view looking down the main stairs at the stair hallway.

The walls feature a stained wood wainscot originally with red Damask paper having a floral diaper pattern above. This consistency of finishes visually connected the stairs with the stair hallway. The ceiling was also specified to be finished with red Damask paper. While the stairs received 45 yards of Axminister carpet for a stair runner with wood partially visible to either side. The carpet was light with a solid pattern to match the stair carpet for the principal hallway with rug fasteners and stair pads.

The stairs, balusters, newel and railing are darkly stained. The newel is comprised of columns similar to those supporting the Romanesque arch between the entry hall and stair hallway. Windows featured Red Tapestry curtains with valances trimmed with tasseled edging and Net curtains made very full and made to drape on Festoon on the stair hallway side. While a lantern on the bottom newel and a wall sconce on the west wall of the landing provide additional lighting.

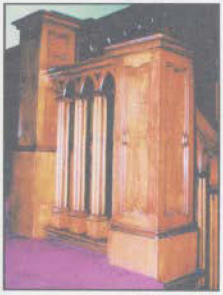


Fig. 3.8.1.4.1.2

Contemporary view of newels at the landing.

During the Green's residence a chair lift was added along the wall of the stairs and later removed.

Substructure

Not accessible for inspection, nor was its configuration indicated in any drawings prepared by Cutter & Malmgren.

Walls

Alterations:

- in 1970s walls above paneling were painted and received stenciling;
- in the 1990s the woodwork was cleaned and oiled with Danish oil;
- light diaper patterned wall covering (identical to that used in the second floor principal hallway) was hung above the wainscot.

Existing significant elements:

- 27¼" tall (base height not included in measurement) oak panel wainscot rising to 37¾" at the landing (on line with the sill of the windows) with the same cap and base as stair hallway. The cap dies into the cap above the columns (below the arch between the entry hallway and the stair hallway).

Ceiling

Alterations:

- blank stock was patched and repainted in the 1990s.

Stairs

Alterations during the 1990s:

- existing plush red carpet (identical to that used in the second floor principal hallway) installed;
- new trim pieces were added to replace missing elements;
- woodwork cleaned and oiled with Danish oil.

Existing significant elements:

- stairs are 56½" wide with a 7":13" pitch (nosing hidden below carpet);
- bottom newel composed of a cluster of four columns (4½" in diameter) matching those of arch in design, material and finish with a square center that stand on a 13" square base with chamfered corners;
- top of newel flows up to an octagonal base for lantern (approximately 32½" tall);
- landing newels are 31¾" tall (west) and 42" tall (east) standing on a 9" square base with decorative paneling on sides;
- the same paneling is continued along the lower portion of the second floor landing between the railing and ceiling beam from the stair hallway as well as on the stair's exterior below the railing in the

form of a band above the stair hallway paneling;

- railing is carried on balusters comprised of clusters of four columns ($16^7/_8$" tall, $^7/_8$" diameter each) on $2^1/_2$" square bases. Railing consists of a 2" thick oak (full length) carved into equilateral arches springing from the balusters with a $4^3/_4$" wide inverted "V" shaped handrail.

Landing

Alterations:

- addition of same carpet as stairs in 1990s;
- cushions added on the built-in seat.

Existing significant elements:

- the $145^1/_2$"x74" landing features a built in seat 16" above floor and 25" deep with wood paneling along back.

Lighting

See ***3.10 Fixtures***.

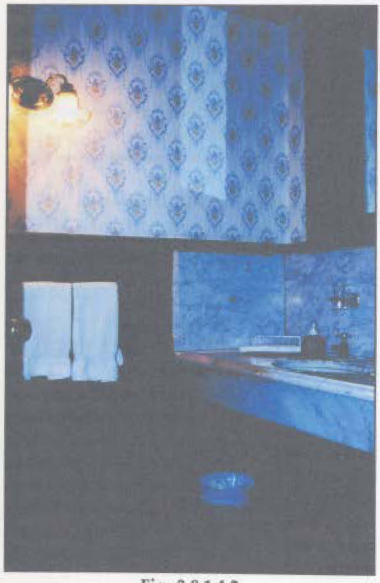


Fig. 3.8.1.4.2

Contemporary view of the bathroom looking northwest.

3.8.1.4.2 Bathroom

As of this writing the finishes in the bathroom have changed significantly from the original wall, ceiling and floor finishes. This room is located below the landing and east leg of the main stairway. It serves as the only bathroom for private/entertainment spaces on the first floor. Service spaces originally used the bathroom in the basement near the bottom of the cellar stair. A window in the north wall originally provided ventilation.

The walls and ceiling were specified to receive pressed tile paper over lining paper. While the door and window feature stained wood casings identical to those used in the stair hallway.

Flooring

Alterations:

- contemporary vinyl added.

Walls

Alterations:

- in the 1990s the present wallpaper (blues and tans on an off white background) was hung.

Existing contributing elements:

- 48" high darkly stained wainscot (with $3^3/_8$" cap, $3^3/_4$" base) on all walls.

Ceiling

Alterations:

- in the 1990s the wallpaper—identical to that used on the walls—was hung on the ceiling.

Lighting

Alterations:

- prior to the 1990s lighting consisted of a swag light in the northwest corner. This was removed in the 1990s and the two-light wall sconce added. See **3.10** *Fixtures*.

Architectural Furnishings

Alterations:

- toilet (seat cover replaced in 1990s);

Existing contributing elements:

- marble sink (same marble as use in west bathroom) with chrome faucets;
- marble back splash 16" high comprised of three pieces with north wall piece secured by side pieces bolted to wall.
- call box on east wall.

Furnishings

Alterations:

- mirror hung in front of window.

3.8.1.4.3 Den Stair

Today the den stair remains much as it originally did, with minor changes to the finishes. The stair is located off the east side of the stair hallway, just north of the dining room. Its location as well as the existence of a cellar stair off the service hallway indicate it functioned as the primary means of access to private/entertainment spaces in the basement. The walls and ceiling were specified to be papered.

Substructure

Not accessible for inspection, nor was its configuration indicated in any drawings prepared by Cutter & Malmgren.

Walls

Alterations:

- walls above are blank stock on plaster, painted. Signs of previous cracking and patches are evident on south wall off corner of first floor.

Existing contributing elements:

- 29½" high fir paneling, stained dark with a 2" diameter fir railing built-in on top of south wall's paneling;

Ceiling

Alterations:

- blank stock added and painted;

Stairs

Alterations:

- 28½" carpet runner, nailed to the steps (added in the 1990s; rests of carpet from reception room and library).

Existing contributing elements:

- the (17) stairs are 39¾" wide with a 7½":10" (with 1⅞" nosing) pitch. They are fir, stained dark. There are dings and scuffs to the treads, as well as damaged nosing, and overall soiling;

Lighting

See *3.10 Fixtures*.

3.8.1.4.4 Coat Closet

This room is located off the east side of the stair hallway north of the door to the den stairway. It served as a coat closet for private/entertainment spaces on the first floor.

Flooring

Existing contributing elements:

- T&G fir, 2¼" wide with a darker finish than stair hallway.

Walls

Existing contributing elements:

- $7^1/_4$" stained baseboard;
- heavy weight paper on plaster; with gold background and floral design.

Ceiling

Existing contributing elements:

- same wallpaper as walls.

Lighting

Alterations:

- contemporary fixture and bulb added. See ***3.10 Fixtures***.

Doors

Existing contributing elements:

- same casings as found in service hallway.

Furnishings

Existing contributing elements:

- stained wood strips with mounted hangers along walls;
- wood rods supported on either end by wood strips.

Fig. 3.8.1.5

CA 1901 VIEW OF THE DINING ROOM LOOKING EAST. NOTE THE COFFERED CEILING, PROMINENT FIREPLACE, AND DINING TABLE. PHOTOGRAPH COURTESY OF THE DSB COLLECTION, SEATTLE, WASHINGTON.

3.8.1.5 Dinning Room

Today the dining room remains much as it originally did, with only minor changes to the finishes and the addition of cove lighting. The room is located in the east end of the first floor. It is accessed from the stair hallway on its west end and the serving pantry off its northeast corner.

The room features a stained wood floor originally covered with a predominately dark blue Indian rug (#66 192"x216") that left an uncovered space of 24" all around to display the wood floor. The walls feature sycamore paneling with a tapestry above the wainscot that was specifically designed and painted for this room. The ceiling panels between the sycamore coffering were to receive a plain tint paper and stenciling.

A Tiffany pendant light over the dining table with combination gas/electric two-light wall sconces provides additional lighting. The doorway from the stair hallway featured portieres of figured velour hung on dining room side of the doorway.

The dining room was furnished with a Flemish oak sideboard, serving table and oak china cabinet. For each of these Cutter submitted photographs for the Stimson's approval. The inside of the oak china cabinet was lined with red velvet. Cutter also prepared sketches for a Flemish oak dining table that was 60" wide with 144" of extension. Seating consisted of two Flemish oak arm chairs and twelve side chairs covered in covered in Verdure Tapestry and all built according to Cutter's sketches.

Windows feature sycamore casings originally with window draperies of blue velour trimmed with tapestry border cord edge with lace curtains that were the same as a sample curtain Cutter submitted to the Stimson's for approval but with border on inside edge across the bottom only so that they may be looped up instead of hanging as a panel over the glass.

The dining room's highly distinctive sycamore paneling, trim, fireplace mantel and coffered ceiling, the frieze above the paneling, as well as the prominent fireplace and dining table on axis with the main entry characterize this space as the formal dining room for entertaining. A button for calling service staff is located on the floor below the east end (head) of the table.

Flooring

Alterations:

- a 133½"x250½" rug leaving roughly a 38" strip of bare wood on north and south edges. Made by M. J. Whittall Associates Inc. Worchester Massachusetts, it is an Anglo-Persian rug, pattern #333 color #263, register #197829 with a felt pad underlay. A seam, 26½" in from south side of rug, runs the full length.

Existing significant elements:

- oak flooring identical to the stair hallway and appearing at the edges to have been finished similar in color to the wainscot, the wood flooring's finish is worn.

Walls

Alterations during the 1990s:

- paneling was cleaned and oiled;
- hole for light switch (south of the door) was cut into the paneling;
- cove molding added to top of paneling to hide wall lighting installed at this time to illuminate the frieze.

Existing significant elements:

- sycamore paneling, approximately 89½" high on all walls with a decorative entablature (11¾" high approx.) over the door to the stair hallway (with scrolls at either end). The pattern of the wainscot consists of smaller sunken panels (16¼"x14¾") alternated with longer panels (26⅛"x15") ascending in a total of four rows;
- 22½" tall (approximately) band of painted corduroy above, depicting (in light colors, not pastels) masonry walls with doors in the middle ground, the foreground is occupied by people walking amidst flowers and trees, with a 360 degree view of surrounding country side in the background. On the east end is a table (above the fireplace) with people dining and what appears to be a king at the head with two knights on either side.

Ceiling

Alterations during the 1990s:

- woodwork cleaned and oiled;
- panels between painted.

Existing significant elements:

- coffering consisting of $4^1/_2$" wide stained sycamore box beams with $5^1/_2$" relief (approximately) and half beams at perimeter.

Lighting

See *3.10 Fixtures*.

Doors and Windows

Existing significant elements:

- sycamore window casings identical in form to those used in the library;
- sycamore door casings.

Fireplace

The undated (ca 1899) floor plan and a ca 1901 photograph this fireplace—located on the east wall of the dining room—featured broad cheeks and mantel of square tiles with brass edging around the firebox, and an ornamental sycamore surround with a shelf carried on decorative brackets across the top of the mantel, and another shelf carried on decorative brackets midway between the top and firebox with candelabras at either end. Original specifications called for one pair of Old Brass Andirons and one brass fire set.

The dining room table was arranged on axis with the fireplace; the head of the table directly in front of the hearth. The axial alignment of this fireplace with the dining table, entry hall and main entry, coupled with scene depicted above the fireplace indicate the significant supporting role of this fireplace within the dining room and first floor entertainment spaces.

Hearth (100"x$48^1/_2$") of the 88"x100" fireplace features 3" square blue glass tiles with gold flecks and $^1/_{16}$" grout lines. The back hearth features fire brick. A band of 3" square tiles formerly separated the front heath from the back hearth (the tiles are presently missing). There is an old crack down the center (east to west) of the hearth, and a void between the hearth

Fig. 3.8.1.5.1

Portion of a ca 1901 view of the dining room looking east at the fireplace. Note the tile mantel and cheeks, candelabras, surround and frieze above. Photograph courtesy of the DSB Collection, Seattle, Washington.

and the fireplace cheeks (approximately ½" wide). There is an overall build up of soot and soiling on the tiles.

Firebox (40¾"x35½") converted to gas log, features firebrick with (6"x22½"x6⅜") insets faced with 3"x6" tiles set horizontally. This band continues down the side of the firebox and across the front between the back hearth between and the hearth (the 3" squares tiles at front are missing). The flue opening is filled with fiberglass insulation.

Mantel and Surround, with 35¼" and 24" wide tile portions, respectively, are faced with 6" square blue tiles (of the same type as those used on the hearth) with 1/16" grout lines. There is a 6¼" metal lintel behind these. Above the tiles the mantel continues in sycamore, featuring a shelf carried on brackets projecting out from the fireplace with two three-light electric candelabras mounted to the shelf.

Character-defining features:

- projection into room;
- use of tile on the heart, cheeks and mantel;
- sycamore surround;
- candelabras on mantel;
- axial alignment with entry hall and stair hallway;
- blue glass type tiles with gold flecks;
- brass edging around firebox;
- frieze on chimney breast.

Fig. 3.8.1.6

Contemporary view of the service hallway looking northeast.

Furnishings

Alterations:

- Stimsons took the original table with them when they moved to Norcliffe;
- table top refinished in 1990s.

Existing significant elements:

- Greens brought in the (168½"x60") mahogany table;
- chairs.

3.8.1.6 Service Hallway

Today the original character of the service hallway remains, however the wall and ceiling finishes have changed extensively. This hallway is located in the southwest corner of the service area and provides:

- a focal point of connection for service areas;
- a transition space between service areas and private/entertainment areas;
- access to veranda.

The simple utilitarian finishes specified as ivory colored paper for the walls and ceilings distinctly separate the space from the adjacent highly finished stair hallway.

Flooring

Alterations:

- wall-to-wall short tan carpeting installed in 1990s. Reportedly the carpeting in this high traffic area is replaced often.

Walls

Alterations:

- blank stock hung and painted and floral wallpaper hung (identical to that used in the breakfast room along upper 27" of wall);
- exposed electrical conduit runs along northeast corner of space;
- bump out on east wall above cabinets.

Existing contributing elements:

- wainscot (same height and type as breakfast room) around the perimeter painted white. There are dings and scratches in the wainscot.

Ceiling

Alterations:

- blank stock, painted.

Lighting

Alterations:

- five-light chandelier swapped out with light from chamber two in 1990s. See ***3.10 Fixtures***.

Doors and Windows

Alterations:

- casings over doorway to the veranda splitting in areas,
- six-panel door to cellar stairs (previously right hand, currently left hand).

Existing contributing elements:

- same casings as breakfast room.

Architectural Furnishings

Existing contributing elements:

- built-in corner shelf in northwest corner (missing its doors);
- cabinets with glass doors and brackets below on east wall;
- similar cabinet on south wall in west end.

3.8.1.6.1 Service Stair

Today the original character of the service stair remains, however the wall and ceiling finishes have changed extensively and a doorway was added between the bottom landing and serving pantry. The service stair is located off the southeast corner of the service hallway. It features a steep and narrow return flight with dancing stairs at the bottom and winders at the top. The stairway functioned as the primary mode of circulation between service spaces as well as providing the only access to the third floor. A window between the bottom landing and kitchen enables shared lighting from the kitchen.

Substructure

Not accessible for inspection, nor was its configuration indicated in any drawings prepared by Cutter & Malmgren.

Walls

Alterations:

- walls above wallpapered identical to second floor service hallway.

Existing contributing elements:

- wood wainscot, 39 1/4" tall and identical in material and type to those in the service hallway, only it is stained not painted. Along the stairs, the wainscot is 28 1/2" tall (not including base).

Ceiling

Alterations:

- blank stock added and painted.

Stairs

Alterations:

- stairs covered in the same type of carpet used in the second floor service hallway.

Existing significant elements:

- upper railing, between a portion of the second floor service hallway and the service stair is 34" in height with turned balusters on 1 1/2" square bases spaced 2 1/2" O.C. with 5 1/2"x5 1/4" newels at either end, all materials are fir;
- newels are 37 1/2" overall in height with 1/4"x3/8" dentils cut into the cap molding. The south is a drop newel.

Existing contributing elements:

- railing along stairs is a 1 1/2" diameter fir railing, on south wall, stairs are 39 9/8" wide with a 7 1/2":11 1/2" pitch;

Landing

Existing significant elements:

- at bottom is 44 1/2"x44" (approximately).

Lighting

Alterations:

- contemporary fixture and bulb added over doorway to serving pantry, and two wall sconces added. See *3.10 Fixtures*.

3.8.1.6.2 Cellar Stair

Today the original character of the stairway remains mostly unchanged. The stairway is located off the northeast corner of the service hallway. It consists of a direct flight with winders at the base. The stairway functions as the primary mode of circulation between

Fig. 3.8.1.6.1

Contemporary view of the service stair looking down from second floor.

Fig. 3.8.1.6.1.1

Contemporary view of the service stair bottom landing.

Fig. 3.8.1.6.1.3

Contemporary view of the service stair newel.

service spaces. Walls were specified to be finished with ivory paper to match the paper used for the service hallway ceiling.

Substructure

Not accessible for inspection, nor was its configuration indicated in any drawings prepared by Cutter & Malmgren.

Walls

Alterations:

- protective guards added on lower wall corners.

Existing significant elements:

- wood wainscot—identical to that of the service stair—that is 36½" tall at the stairhead, there are scratches in the wainscot;

Existing contributing elements:

- walls above are plaster, painted. A large portion of the east wall is re-plastered (full length of stairs to ceiling), plaster at bottom of stairs on west wall off landing was redone (older than previous patch), there are patches on north wall at bottom of landing, as well as patches at stairhead on west wall.

Ceiling

Alterations:

- plaster was painted. Hairline cracks in ceiling.

Stairs

Alterations:

- treads are covered in a rubber non skid safety tread, nailed to top and to cove below, finish on stair treads is deteriorated, with an overall soiling;
- 1¼" diameter wood railing runs down east side.

Existing significant elements:

- 40½" wide with a 7¾":10" (with 1¼" nosing with cove below) pitch.

Stairhead

Existing significant elements:

- stairhead is 40½"x20".

Fig. 3.8.1.6.1.2

Contemporary view of the service stair top railing.

Fig. 3.8.1.6.2

Contemporary view looking down the cellar stair.

Lighting

Alterations:

- contemporary fixtures and bulbs added at top and bottom of stairs. See *3.10 Fixtures*.

3.8.1.7 Breakfast Room

Today the original character of the breakfast room remains, however the floor, wall and ceiling finishes as well as furnishings have changed extensively. The undated (ca 1899) floor plan identified this room as the servants dining room. The room functioned as an informal breakfast room for both the family and the service staff. It is located in the northwest corner of the service space grouped in the northeast corner, and accessed only from the service hallway. Windows in the north and west walls provide day lighting.

Flooring is stained wood originally with a stained wood wainscot and crown molding. The wall surface between these featured dark floral patterns on a light background. The ceiling was specified as plain tint paper. Lighting consisted of a three-light pendant in the center of the room. The doors and windows featured darkly stained wood casings identical to those used in the service hallway. Windows featured lace curtains (for which Cutter submitted a sample) and draperies with valances made of golden brown Velour trimmed with a band of appliqué and curtains on lower sash.

A table occupied the center of the room. A built-in corner cabinet is located in the northwest corner with built-in shelving having glass doors on the east wall. The finishes evident in the photograph are distinctive of the building's service spaces.

Flooring

Alterations:

- wall-to-wall carpet (identical to that used in the service hallway) was installed in the 1990s.

Walls

Alterations:

- wainscot painted prior to 1986;
- floral pattern wallpaper with a border at top of wall added in 1990s.

Existing contributing elements:

- 35¼" tall wood wainscot identical to that in the basement laundry room.

Ceiling

Alterations:

- blank stock added and painted white. There is some evidence of past repairs.

Lighting

Alterations:

- in the 1990s this light was refurbished. See ***3.10 Fixtures***.

Doors and Windows

Alterations:

- prior to 1986 these were painted.

Existing significant elements:

- painted door and window casings

Architectural Furnishings

Existing significant elements:

- corner cabinet in northwest corner;
- built-in shelving with glass doors on east wall.

Furnishings

Alterations:

- office desks added along all walls.

Draperies

Alterations:

- curtains added.

Fig. 3.8.1.7

Ca 1901 view of the breakfast room looking northwest. Note the darkly stained wood work, window treatments, wood flooring and oriental rug. Photograph courtesy of the DSB Collection, Seattle, Washington.

3.8.1.8 Kitchen

Today the original character of the kitchen remains, although the floor, wall and ceiling finishes have changed extensively. The kitchen features adjoining

staples and serving pantries and its own exterior door. It occupies the principle portion of the northeast corner service space. Windows in the east and north walls provide early morning day lighting.

Walls feature wood wainscot originally with varnished tile paper on both the walls and ceilings. There is a brick spine behind the stove along the west wall. Wall sconces provide additional lighting. The windows featured half-sash muslin curtains.

Fig. 3.8.1.7.1

Contemporary view looking northwest of the breakfast room. Note the three-light ceiling light.

Flooring

Alterations:

- 6" square orange-yellow tiles with $^3/_8$" to $^1/_2$" joints, with dark-black grout, installed in late 1970s.

Walls

Alterations:

- walls repainted and wallpapered in late 1970s;
- wainscot painted prior to 1986;
- area behind sink on south wall rebuilt with plywood in 1990s;
- wall-plate over hole in north wall below cupboards added.

Existing significant elements:

- brick spine along west wall behind stove is comprised of $1^3/_4$" thick brick in lengths of $12^1/_2$" and $8^1/_4$" with $4^1/_8$" headers, painted white with $^1/_8$" wide joints.

Existing contributing elements:

- wainscot (identical in materials with laundry room) with blank stock, painted, above. The wainscot runs below windows and cupboards. An unpainted portion is behind the table on the east wall under the windows. Wainscot rises to $59^3/_4$" near the sink on south wall and to $35^1/_2$" where it wraps the corner on the same wall. There are dings and scratches as well as paint build up;

Ceiling

Alterations:

- built-out area is located in south portion of ceiling (covered with plywood); this portion of ceiling cut out in 1990s to access leaking plumbing from second floor bathtub;

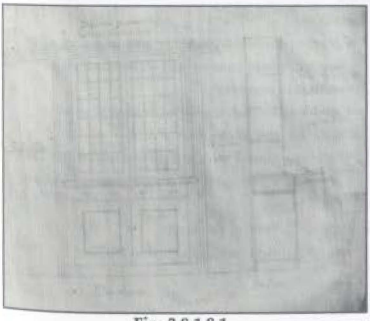


Fig. 3.8.1.8.1

View of an undated (ca 1899) detail of the kitchen cabinets prepared by Cutter & Malmgren. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

- plaster was painted. The ceiling is approximately 120" high. Cracking in ceiling off south end of brick spine. Wall and ceiling separate slightly over doorway to staples pantry.

Lighting

Alterations:

- ceiling-mounted track lighting added.

Existing significant elements:

- single-light wall sconces. See *3.10 Fixtures*.

Doors and Windows

Existing significant elements:

- casings identical to those of service hallway.

Chimney

Existing significant elements:

- service to the kitchen from the north chimney in the undated (ca 1899) ground floor plan was to provide an outlet for the ventilation system connected to the copper hood above the kitchen stove. This continues to be used.

Architectural Furnishings

Existing significant elements:

- 54"x37" copper stove hood (over 30" high) with ventilation duct leading out through staples pantry to north chimney;

Existing contributing elements:

- cupboards on east wall in north corner, and on north wall between exterior door and pantry, undated (ca 1899) detail prepared by Cutter & Malmgren is similar;
- cupboards to north of windows on east wall and below same windows and below south window (to service stairs), undated (ca 1899) detail prepared by Cutter & Malmgren is similar;

Furnishings

Alterations:

- contemporary island made with same as material as wainscot with a 74$^1/_2$"x30" base, lined with sheet metal, installed post 1975, its wood top was replaced with corian in 1990s;

- contemporary gas stove;
- contemporary food warmer;
- contemporary fan (pre 1986) in middle of ceiling;
- contemporary (pre 1986) rack hangs from ceiling over island. It is not known if the rack is attached to the ceiling joists or to the lath.

Draperies

Alterations:

- curtains added.

3.8.1.8.1 Staples Pantry

Today the original character of the staples pantry remains, with only minor changes to the floor, wall and ceiling finishes. The location and layout of this room off the northwest corner of the kitchen indicate it served a role supportive of the kitchen as a staples pantry. A window in the east wall provides day lighting. Walls and ceilings were specified as varnished tile paper.

Flooring

Alterations:

- same as kitchen.

Walls

Alterations:

- plaster painted (diagonal cracking in plaster off of south corner of window and off east and west corners of doorway);
- modern wire shelving added in front of window, fastened with screws to wainscot;
- wainscot painted prior to 1986 (evident in dings and scratches in the paint covering exposing a stained finish below).

Existing contributing elements:

- 70¾" wainscot identical to that in kitchen;

Ceiling

Alterations:

- plaster was painted off-white. Cracks in the ceiling extend diagonally from the southwest corner to the northeast corner stopping at the light in the center of the room—the undated (ca 1899) ground floor plan

Fig. 3.8.1.8

Contemporary view of the kitchen looking northwest.

indicates iron beams added in this area supported the brickwork above. Beams shown in the drawing run diagonally along the same line as the cracks. There is cracking and previous repairs to the plaster in the northeast corner as well as and from the northwest corner of the ceiling towards the center of the ceiling.

Lighting

Alterations:

- contemporary fixture and bulb added. See **3.10** ***Fixtures***.

Doors and Windows

Existing significant elements:

- same casings as kitchen.

Architectural Furnishings

Existing contributing elements:

- cupboards with glass doors along north and west walls;
- small counter between cupboards on north and west walls along length of wall;
- drawers below the counter on the north wall;
- pastry board and flour hoppers below east window.

3.8.1.8.2 Serving Pantry

Today the original character of the serving pantry remains, with only minor changes to the floor, wall and ceiling finishes. The location and layout of this room off the southeast corner of the kitchen indicate it served a role supportive of the kitchen as a serving pantry. A window in the east wall provides day lighting. The table leaves were stored in a space provided in the northeast corner of the room and a sink was located along the north wall. Walls and ceilings were specified as varnished tile paper.

Flooring

Alterations:

- in the 1990s the darker red tiles under the dishwasher on the west wall were added, previously this area was bare;
- same as the kitchen.

Fig. 3.8.1.8.1

Contemporary view of the staples pantry looking north.

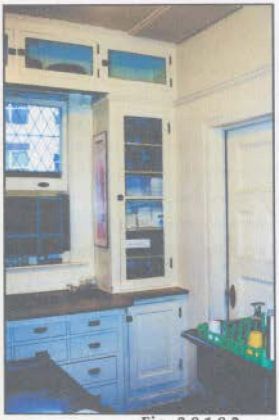


Fig. 3.8.1.8.2

Contemporary view of the serving pantry looking southeast.

Walls

Alterations:

- prior to 1986 portions of the crown molding on the north wall cut and moved to accommodate shelving then nailed to the side of the shelves;
- new crown molding and wainscoting added along west wall and a portion of the south wall in its west corner;
- studs along the south wall cut prior to 1986 to receive plumbing for sink. Only a small bearing portion of the studs remains, $1^1/_2$" wide wood lath with $^3/_8$" spacing is visible.

Existing significant elements:

- 95" wainscot identical to the kitchen wainscot but with a $1^3/_4$" crown molding at top.

Ceiling

Alterations:

- blank stock added and painted.

Lighting

Alterations:

- contemporary fixture and bulb added. See **3.10** *Fixtures*.

Doors and Windows

Existing significant elements:

- same casings as kitchen.

Architectural Furnishings

Alterations:

- shelves with dishes along north wall, installed prior to 1986.

Existing contributing elements:

- cupboards with glass doors along top of north, east, and west walls;
- cupboards to north and south of windows along east wall.

Fig. 3.8.1.8.2.1

Contemporary view of the serving pantry looking northwest.

Fig. 3.8.1.8.2.2

Contemporary view of the serving pantry looking south below the dishwasher. Note the plaster and lath visible.

Furnishings

Alterations:

- contemporary stainless steel sink and contemporary dish washer in southwest corner of room wired to an outlet in the room's upper northwest corner;
- air conditioner in lower portion of window plugged in to an outlet above the counter on the east wall;
- fan in center of room, added prior to 1986, removed in 1990s.

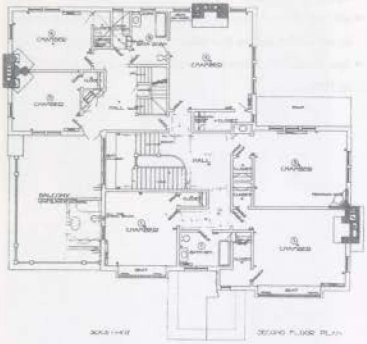


Fig. 3.8.2

View of the undated (ca 1899) second floor plan prepared by Cutter & Malmgren. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

3.8.2 Second Floor

The original spatial relations and proportions in the second floor remain relatively intact, however during the periods of significance several bathrooms were added and closets altered. After these periods of significance the most extensive changes were made to finishes and finish materials. More recent changes for the most part were generally sympathetic to the original finishes. The primary concern for the first floor is repairs to the plumbing. There have been numerous previous leaks, particularly in the kitchen where plywood panels replace the original ceiling due to the need for frequent access to plumbing below the second floor bathtubs. This should be resolved through a comprehensive evaluation of the systems condition and anticipated use.

According to the undated (ca 1899) second floor plan and finish specifications prepared by Cutter & Malmgren the second floor split between three significant functions:

1. **Service**; consisting of the service hallway located in the northeast corner of the second floor over the first floor service hallway, utility closets, linen closet, two freestanding cupboards, and access to the dumbwaiter and service stairs. Finishes in the hallway and utility closets featured plain wood wainscoting and trim similar to those used in the basement, first and third floor service spaces.
2. **Combination of service and private**; consisting of the two chambers located over the kitchen in the northeast corner of the second floor. Finishes in these rooms were similar to those found in the private chambers, however the specifications and inventory lists prepared by Cutter & Malmgren did not include the same level of detail as found for private chambers. In addition, these were the only rooms accessed from the service hallway. They were located over the first floor service spaces.

3. **Private**; situated over the private/entertainment spaces of the first floor. Comprised of chambers, bathrooms, walk-in closets and two hallways these were bright, light filled rooms featuring wallpaper, white painted moldings, window seats with cushions, with marble sinks and white enamel tubs in the bathrooms. The wallpaper, while not as dark wall finishes in first floor private/entertainment spaces, was not bright white wallpaper. Its tone lay between those two opposites. All windows featured valances, draperies and curtains.

Access to the exterior was provided off the service hallway to the balcony. On the interior, the service stairway connected the second floor service spaces with those on the first and third floors. The broad main stair connected the private second floor spaces with the first floor private/entertainment spaces.

Circulation was divided into three distinct areas:

- service hallway;
- principal hallway;
- secondary hallway.

This layout functioned on the principal of a compact, closed plan that employed small rectangular hallways with short entries leading to each room. This layout reinforced the division between service and private spaces, while accommodating the central location of both the service and main stairways. Movement within the service spaces of the northeast corner focused on the service hallway, whereas circulation within the private spaces centered on the principal and secondary hallways. The pocket door between the principal and secondary hallways afforded chambers one and two increased privacy.

Major alterations during the period of significance associated with the Stimsons:

- northwest bathroom (added ca 1902, expanded ca 1911), see *2.2 Physical Modifications*;
- southeast bathroom (ca 1908), see *2.2 Physical Modifications*;

Fig. 3.8.2.1

CONTEMPORARY GRAPHIC OF SECOND FLOOR PLAN SHOWING CURRENT STATE.

- removal of a partition wall between chambers five and six (ca 1909) converting the rooms into one and reducing the two fireplaces to a single fireplace, see 2.2 ***Physical Modifications***;
- northeast bathroom (added ca 1909), see 2.2 ***Physical Modifications***;
- vanity in chamber three, indicated on the undated (ca 1899) second floor plan prepared by Cutter & Malmgren was changed to built-in shelving, see 2.2 ***Physical Modifications***.

Major alterations during the period of significance associated with the Greens:

- replacing the walk-in closet on the north end of chamber two with three closet doors (each having full length mirrors) that opened into the room with drawers below leaving a small walk-in closet on the west end with a false drawer on the bottom of the full length door. See 2.2 ***Physical Modifications***.
- addition of the closet off the northeast side of the secondary hallway (post 1914), see 2.2 ***Physical Modifications***.

Minor alterations not associated with a period of significance include the changing of interior finishes, repairs, and electrical and plumbing upgrades. These are called out in the descriptions provided for each space.

The following descriptions of rooms proceed from chambers, to hallways, to bathrooms; each grouped with their associated secondary spaces. The chamber numbers and names carry over from the undated (ca 1899) second floor plan prepared by Cutter & Malmgren. Due to changes, bathrooms are identified by location and hallways by function. Specifications referred to are those prepared by Cutter & Malmgren.

3.8.2.1 Chambers (One – Five)

Today the second floor chambers remain largely intact despite changes to finishes and the partition wall and fire places between chambers five and six. The following features are duplicated, often with only design or color changes, between the chambers:

- baseboard;
- crown molding;
- flooring;
- hardware;
- fixtures.

Cutter & Malmgren specified the fir base and crown moldings, and door and window casings be painted white or ivory. Doors are six-panel with wood casings and headers having a band of quatrefoils. These casings and header match the window casings. The original flooring featured 1" spacers between the sub and finish floors. This was revealed during 1990s repair work in chamber two. The space between contained shredded paper for additional soundproofing.

Rooms all feature wallpaper and carpet that contrasts with the lighter ceilings and trim. Thin curtains diffuse light entering through the windows. Originally valances and drapes framed the openings. A variety of small tables, chairs, desks and mirrors formerly occupied the various chambers. Each room, with the exception of chamber one, has its own functional and distinctive fireplace that is a focal element within the room as well as walk-in closets with built-in shelving and drawers (innovative for the time—usually large, spatially consuming armoires were used). Cutter & Malmgren specified 21 two-light combination gas/electric bracket lights distributed throughout the second floor chambers.

Fig. 3.8.2.1.1

CA 1901 VIEW OF CHAMBER ONE LOOKING NORTHWEST PRIOR TO NORTHWEST BATHROOM ADDITION. NOTE DESK IN FAR CORNER; SAME DESK IS IN CONTEMPORARY PHOTOGRAPH OF ROOM. PHOTOGRAPH COURTESY OF THE DSB COLLECTION, SEATTLE, WASHINGTON.

3.8.2.1.1 Chamber One

Today the chamber remains much as it did following the Green's residence with changes primarily to wall

Fig. 3.8.2.1.1.1

Contemporary view of chamber one looking northwest. Note desk in far corner and doorway to northwest bathroom.

Fig. 3.8.2.1.1.2

Contemporary view of chamber one looking southeast. Note built-in book case in southeast corner and mirror to right of door.

and ceiling finishes. Located in the northwest corner of the second floor this room is above the first floor reception room. An arrangement sympathetic to the former use of the reception room below as a place for Mrs. Stimson to meet with her friends. The specifications identified this brightly finished room as the daughter's room.

Cutter specified Brussels carpet with border for the room. The walls featured a floral stripe patterned wallpaper with a baseboard and crown molding. The ceiling was light in color. Lighting consisted of combination—gas/electric—wall sconces having a ceramic candle for gas and a fluted covering around the bulb for electric, as well as a three light ceiling light. Windows featured muslin curtains with ruffles, blue damask draperies and valances having a dark floral wreath type pattern on a light background.

The room features a window seat originally fitted with a cushion covered in blue damask. The original white enameled bed for the room featured box springs and mattress in two parts and white enamel dressing table built according to Cutter's sketches. In addition two white enameled chairs with cushions covered in cretonne and a rocker to match chairs were specified by Cutter.

Ca 1902 a door was added in the north wall adjacent the window for the northwest bathroom addition over the veranda. Ca 1911 the north window was removed as the northeast bathroom was expanded. The walk-in closet off the room's southeast corner was converted (post 1914) into a $39^1/_8$"x$59^1/_2$" built-in bookcase featuring single-pane glass doors and a closet space accessed from the secondary hall. A wallpaper sample is located on the wall behind the middle drawer of this secondary hall closet space.

Flooring

Alterations:

- in the 1990s the current plush wall-to-wall rose/

amethyst color carpet was installed.

Walls

Alterations:

- in the 1990s the current wallpaper with an embossed design of dark and light pink vertical stripes, having flower bouquets in pinks, greens and blues, and vertical bars with flower vines wrapped around them on the east wall was installed.

Existing significant elements:

- baseboard, some scratches present on trim;
- crown molding;
- window seat, some cracking and signs of moisture presence.

Ceiling

Alterations:

- blank stock added and painted off-white.

Lighting

For a detailed description and photograph see ***3.10 Fixtures***.

Doors and Windows

No existing window treatments.

Architectural Furnishings

Existing significant elements:

- window seat, 13½" above the floor, 22" deep, stretches under west windows, no cushion;

Existing contributing elements:

- full height built-in mirror located west of entry door, casings match door casings;

Furnishings

Existing significant elements:

- desk in northwest corner used by Dorothy Stimson, visible in historic photograph, cleaned and repainted in 1990s.

Fig. 3.8.2.1.2

Ca 1901 view of chamber two looking south prior to the remodeling of the north closet. Photograph courtesy of the DSB Collection, Seattle Washington.

3.8.2.1.2 Chamber Two

Today the chamber remains much as it did following the Green's residence with changes primarily to wall and ceiling finishes. Located in the southwest corner of the second floor over the library, the room is

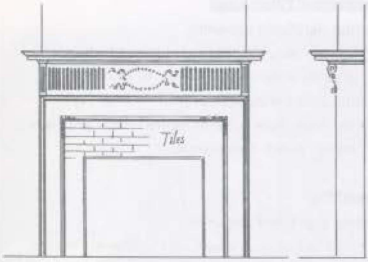
entered from the north off the secondary hallway. The room features a distinctive fireplace, window seat, and two walk-in closets. A bank of windows on the west wall and one in the south wall provide day lighting.

Fig. 3.8.2.1.2.1

Contemporary view of chamber two looking south. Note change in the mirror over the fireplace, tiles, and wall coverings.

Cutter & Malmgren's specifications did not include any reference as to who would use this room, however during the Stimson's residence it (rather than chamber four as specified by Cutter & Malmgren) served as the master bedroom. This function continued throughout the Green's residence.

Flooring consisted of Brussels carpet with a border. Walls featured floral pattern wallpaper on a light background with a baseboard and crown molding. Lighting originally consisted of combination—gas/electric—wall sconces having a ceramic candle for the gas and a fluted covering around the bulb for the electric, as well as a three-light ceiling light. Cutter specified muslin curtains with ruffles for the windows with draperies and valances of Pink Galatea with Cretonne Border. The room features a window seat originally fitted with cushion in two parts covered in silk velour. Cutter furnished the room with a four post mahogany bed as per sketch fitted with a canopy of pink Galatea with a Valance Cretonne border and a box spring and one hair mattress in two parts as well as a mahogany dressing table, large bureau and a wicker chair covered in Taffeta to match the monk chair designed by Cutter. Cutter also designed an oval cheval glass, round pillar table for the room.



Mantel in Chamber (2) Over Library

Fig. 3.8.2.1.2.2

View of an undated (ca 1899) detail of the mantel in chamber two prepared by Cutter & Malmgren. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

The original walk-in closet along the north wall was converted (post 1914) into closet space accessible directly from the room and a smaller walk-in closet at the west end. See 2.2 ***Physical Modifications***. During the 1990s, Bill Lindstrom, while stripping paint from the closet doors, uncovered the Green's rationing

Fig. 3.8.2.1.2.3

Contemporary view of the chamber two fireplace looking southeast.

Fig. 3.8.2.1.2.4

Contemporary view of chamber two looking north at the remodeled closets.

Fig. 3.8.2.1.2.5

Contemporary view of the baseboard and flooring behind the closet drawers.

records from World War II in Mrs. Green's handwriting on the west door, adjacent the walk-in closet.

Flooring

Alterations:

- late 1970s, in order to access plumbing, flooring in front of the entry was pulled up and replaced;
- 1990s, same area repaired again;
- 1990s, wall-to-wall carpet installed (identical to chamber one).

Walls

Alterations:

- in the 1990s, the wallpaper with vertical bars wrapped in floral vine on an off white background (colors include blues, pinks, browns) was hung. There is some splitting of the crown molding joints.

Ceiling

Alterations:

- blank stock added and painted off white.

Lighting

For a detailed description and photograph see ***3.10 Fixtures***.

Doors and Windows

Alterations:

- lace curtains with pull blinds behind added.

Fireplace

According to the undated (ca 1899) second floor plan and undated fireplace detail prepared by Cutter & Malmgren and ca 1901 photograph this fireplace—located on the south wall of chamber two—featured tile cheeks and mantel with an ornamental surround.

This $65^3/_4$"x$64^7/_8$" fire place projects $5^3/_4$" from wall receding to a $3^3/_4$" projection at the chimney breast.

Hearth was redone with the present tiles prior to 1986. In the 1990s the flue was filled with fiberglass.

Fig. 3.8.2.1.2.6

Contemporary view of original wall behind closet drawers. Note wallpaper on plaster and the baseboard.

Fig. 3.8.2.1.2.7

Contemporary view of baseboard in the walk-in closet off the northwest corner of chamber two.

The back hearth features firebrick, and the $63^1/_4$"x26" front hearth features contemporary $4^3/_8$" square white glaze ceramic tile. The joints are irregular, too full, with uneven edges.

Firebox, $34^1/_2$"x$29^1/_4$"x$18^1/_2$", features contemporary 9"x$4^1/_4$" firebrick along its interior walls. The firebricks along the middle portion of the south wall are deteriorated.

Mantel and Surround in a ca 1901 photograph consisted of long narrow Roman brick type tiles. A mirror was placed on the mantel. Its location was dictated by the library fireplace and south chimney.

The tiles were installed prior to 1986 and consist of 2"x6" white-gray ceramic tiles set vertically along the 15" wide cheeks and $33^3/_4$" wide mantel with a band of 2"x6" tiles, with a raised decorative pattern, for edging.

The fireplace features a metal lintel behind the tiles. Crazing of the tiles is evident as well as a vertical crack over the mid point of the firebox opening.

Character-defining features of the chamber two fireplace:

- projection into room, with chimney breast above;
- use of tile on the heart, cheeks and mantel;
- wood surround;
- mirror on top of mantel.

Architectural Furnishings

Existing significant elements:

- window seat—17" above the floor, 22" deep—located along west wall below windows, some splitting and cracking of window seat wood, no cushion.

3.8.2.1.2.1 Closets

The two walk-in closets in chamber two remain partially intact, though the walk-in closet along the north wall was extensively altered by the Greens.

Fig. 3.8.2.1.3

Ca 1901 view of chamber three looking south prior to the southeast bathroom addition. Photograph courtesy of DSB Collection, Seattle, Washington.

Fig. 3.8.2.1.3.1

Post 1908 view of chamber three looking south following the southeast bathroom addition. Photograph courtesy of DSB Collection, Seattle, Washington.

Existing significant elements:

- just east of the door upon entering the room with built in cabinets along the closet's east end.
- along north and east walls were built-in cabinets and a window in the west wall and built-in cabinets in the northwest corner. See *2.2 Physical Modifications*. The built-in cabinets on the north wall are retained.

Flooring

Existing contributing elements:

- in the first walk-in closet consists of , with the second having $2^1/_{16}$" wood flooring with a $9^1/_4$" baseboard (with $^3/_4$" quarter round shoe).

Walls

Alterations:

- in both blank stock added and painted.

Ceilings

Alterations:

- in both blank stock added and painted.

Lighting

Alterations:

- in both single modern bulb added. For a detailed description see *3.10 Fixtures*.

Doors and Windows

Existing contributing elements:

- casings identical to those in chamber two. There are no window treatments.

3.8.2.1.3 Chamber Three

Today chamber remains much as it did following the Green's residence with changes primarily to the floor, wall and ceiling finishes and the removal of original furnishings. Located in the southeast corner of the second floor over the raised gallery portion of the library, this room features built-in shelving, a walk-in closet, bathroom, and a distinct corner fireplace with Franklin stove inset. A vanity was indicated in the undated (ca 1899) second floor plan. The plumbing

stubs are visible behind the drawers. The vanity was removed with the addition of the bathroom off the room's east wall over the stoop. See **2.2 *Physical Modifications***. The specifications identified this room as the guest room.

Fig. 3.8.2.1.3.2

Contemporary view of chamber three looking south. Note the three-light ceiling light.

Cutter specified Brussels carpet with a border for the flooring with exposed wood flooring around the perimeter. The walls received plain wallpaper, a baseboard and a border along the base of the crown molding. The ceiling featured a light wallpaper with a dark floral type border that contrasted with the light ceiling color. Lighting originally consisted of combination—gas/electric—wall sconces having a ceramic candle for gas and a fluted covering around the bulb for electric, as well as a three-light ceiling light. For the windows Cutter specified muslin curtains with curtains and valances of Pink Armure having a border embroidered in the same design as the border used for the ceiling decoration.

The room features built-in shelving across from the closet. Furnishings consisted of an oval tilting top table, inlaid mahogany bed built according to Cutter's design with a set of box springs and a two part hair mattress, and a mirror and standard. Cutter also designed an inlaid rocker covered in silk stripe, an inlaid dresser, and chair with the same silk stripe covering as the rocker.

Fig. 3.8.2.1.3.3

Contemporary view of chamber three looking southeast. Note the door into the southeast bathroom.

Flooring

Alterations:

- in the 1990s the plush wall-to-wall carpet identical to the carpet in chamber one was installed.

Walls

Alterations:

- large print floral wallpaper with pinks and blues on a white-pink background hung. Some scrapes and dings on the trim.

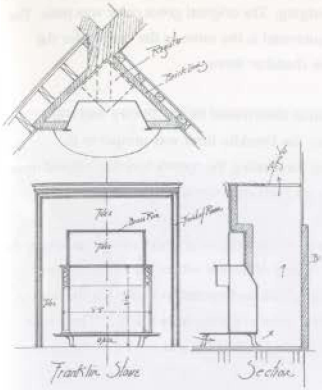


Fig. 3.8.2.1.3.4

View of an undated (ca 1899) detail of the mantel and Franklin stove inset in chamber three prepared by Cutter & Malmgren. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

Fig. 3.8.2.1.3.5

Ca 1901 view of the chamber three fireplace. Photograph courtesy of DSB Collection, Seattle, Washington.

Ceiling

Alterations:

- blank stock added and painted off white. There is some splitting of the seams.

Lighting

For a detailed description and photographs, see ***3.10 Fixtures***.

Doors and Windows

Existing contributing elements:

- casings and trim are identical to those found in chamber one.

Fireplace

According to the undated (ca 1899) second floor plan and undated fireplace detail, ca 1901 and ca 1914 photographs this fireplace—located in the southwest corner of chamber three—featured a Franklin stove inset with tile cheeks and mantel and a decorative wood trim.

In the 1990s the flue was closed with fiberglass insulation.

This $64^1/_4$"x$67^3/_4$" fireplace projects from the corner of the room with a 17"x$13^3/_4$" vent on top and contains a 35"x13"x8" cast iron Franklin stove inset with a 33"x$20^3/_4$"x13" opening. There is a recess ($39^7/_8$"x$35^1/_4$") above the inset to accommodate pots on top of the stove. The stove stands on its own legs and features a 15" elliptical hearth 5" above the floor. There is brick behind the stove.

The Franklin inset has rust on the back wall of its firebox otherwise it appeared in good condition.

Mantel and Surround of the fireplace are $13^1/_2$" and $11^1/_2$" wide, respectively, and feature 6"x1"x$^1/_4$" light pink ceramic tiles, with darker pink at the edges and a faint

Fig. 3.8.2.1.3.6

Contemporary view of the chamber three fireplace looking southwest.

white edging. The original grout color was pink. The wood surround is the same as the casings for the doors in chamber three.

Its location determined by the library and south chimney, the Franklin inset was unique to the building, suggesting the room's function offered more privacy and self sufficiency for the occupant.

Surround and mantel exhibit extensive cracking at the upper corners of the tile where the Franklin stove meets the cheek and mantel as well as at the bottom where the stove's hearth meets the tile. There is an overall crazing of the tiles and soiling of the grout lines.

Character-defining features of the chamber three fireplace:

- projection into room from corner;
- use of pink tile and grout on the cheeks and mantel;
- wood surround;
- Franklin inset with elliptical hearth on legs;
- vent in top;
- space for placing tea kettles on top of Franklin inset.

3.8.2.1.3.1 Closet

Located in the entry way on the west side in the undated (ca 1899) second floor plan. Specifications called for paper on the walls. The space was not accessible for inspection.

Fig. 3.8.2.1.4

Ca 1901 view of chamber four looking east. Note the ceiling light, wall sconces, and window treatments. Photograph courtesy of DSB Collection, Seattle, Washington.

3.8.2.1.4 Chamber Four

Today the chamber remains much as it did following the Green's residence with changes primarily to wall and ceiling finishes and the removal of furnishings. Located on axis and above the dining room it is situated in the east end of the second floor. This room features a prominent and distinct fireplace, walk-in closet on the west end and a bathroom. This room's detail, south and east facing windows and location above the principal private/entertainment space of the first floor support its intended role as a master chamber.

Fig. 3.8.2.1.4.1

CA 1901 VIEW OF CHAMBER FOUR LOOKING NORTHEAST. PHOTOGRAPH COURTESY OF DSB COLLECTION, SEATTLE, WASHINGTON.

Fig. 3.8.2.1.4.2

CONTEMPORARY VIEW OF CHAMBER FOUR LOOKING SOUTHEAST.

Flooring consisted of Brussels carpet with a border. Walls featured light floral patterns on a dark background with trim and baseboard identical to those in chamber one. The ceiling featured light finishes with a dark floral pattern border around the perimeter with corner elements. The border was similar to the border used in chamber three. Lighting consisted of combination—gas/electric—wall sconces having a ceramic candle for gas and a fluted covering around the bulb for electric, as well as a three-light ceiling light. Cutter specified muslin curtains for the windows with draperies and valances of rose pink and ivory tapestry with Tasseled Edge to match. The room was furnished with a four post bed designed by Cutter with a canopy made of light blue silk trimmed with lace edge. The window seat originally featured a seat cushion covered in pink striped Warwick velvet.

Flooring

Alterations:

- in the 1990s the current plush wall-to-wall tan carpet was installed.

Walls

Alterations:

- wallpaper with green and yellow flowers on a white background added. There is some splitting of the wallpaper seams. There is a hairline crack in the wall off the south end of the fireplace, and another diagonal off the upper mantel.

Ceiling

Alterations:

- blank stock added and painted light tan.

Lighting

Alterations:

- in the 1990s the contemporary three-light ceiling light and four wall sconces were installed. For a detailed description and photographs, see *3.10 Fixtures*.

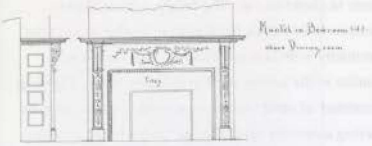


Fig. 3.8.2.1.4.3

View of an undated (ca 1899) detail of the fireplace in chamber four over the dining room prepared by Cutter & Malmgren. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

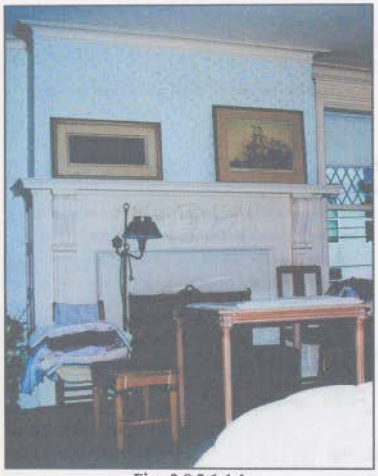


Fig. 3.8.2.1.4.4

Contemporary view of the chamber four fireplace looking southeast.

Doors and Windows

Existing contributing elements:

- casings and trim are identical to those found in chamber one.

Fireplace

Undated (ca 1899) second floor plan, undated fireplace detail, and ca 1901 photograph this fireplace—located on the east wall of chamber four—indicated tile cheeks and mantel with an tabernacle type frame—having a slightly convex shield in the center with festoons off the tops and foliage along the bottom—and consoles carrying a shelf that ran along the top of the mantel.

The fireplace was located above the dining room fireplace, on axis with the first floor entry and stair hallways. Its location on the east end of chamber four projecting out into the room from the flanking windows, as well as the orientation of furniture seen in the ca 1901 photograph indicated the fireplace was a distinct and focal element in the room; in addition to its functional role of heating the space.

Hearth exhibits repairs done to the brick in the mid portion of the back hearth with cementitious material prior to 1986. The tiles were also painted prior to 1986. In the 1990s the flue was filled with fiberglass.

The ($89^3/_4$"x$24^1/_4$") hearth of this $89^3/_4$"x$62^5/_8$" fireplace is faced with 1"x6" tiles outlined with a band of $^1/_2$" tiles. The back hearth is firebrick. There is cracking of the tiles on the hearth.

Firebox (35"x$28^3/_4$"x15") features firebrick along the sides, with some soot buildup in the flue.

Mantel and Surround were painted prior to 1986.

The 31" and 27 1/2" wide, respectively, mantel and cheeks feature an 8 1/8" and 11 1/2" visible bands of tile. There is a vertical crack at the midpoint of the mantel.

Fig. 3.8.2.1.5

Ca 1901 view of chamber five looking northeast. Note the wall sconces, floor, wall and window treatments and fireplace. Photograph courtesy of DSB Collection, Seattle, Washington.

Character-defining features of the chamber four fireplace:

- projection into room, with chimney breast above;
- use of tile on the hearth, cheeks and mantel;
- wood surround;
- axial alignment with dining room fireplace below.

3.8.2.1.4.1 Closet

Located off the west end of chamber four in the undated (ca 1899) second floor plan, paper was originally specified for the walls. This closet features a self-closing door (tapered hinges) with a push button light switch mounted on the door casing so the light turns on when the door is opened and off again when it is closed. For a description of the baseboard, see ***3.8.3.1.2.1 Closets***. Walls are painted plaster. The closet provides storage space.

3.8.2.1.5 Chamber Five

Today the chamber remains much as it did following the Green's residence with changes primarily to wall and ceiling finishes and light fixtures. The space is one room retaining the original walk-in closet from the former chamber five and a bathroom off the southeast corner of the room in the space formerly occupied by the walk-in closet from chamber six and a linen closet off the east end of the service hallway.

Fig. 3.8.2.1.5.1

Contemporary view of chamber five looking west.

Chamber five originally consisted of two separate chambers (chambers five and six). A wall divided the rooms with chamber five to the west and chamber six to the east. Each room originally featured a fireplace, angling out at 45-degrees from their present location. Evidence of this is visible in the spliced in flooring were the partition wall and hearths of the fireplaces were. Both chambers shown in the original drawings were accessed from the service hallway on their south ends. They both featured walk-in closets. Ca 1909 the partition wall between the two rooms was removed

at which time the two fireplaces were converted into one fireplace and the northwest bathroom was added. See 2.2 *Physical Modifications*.

Fig. 3.8.2.1.5.2

Contemporary view of chamber five looking east. Note the wall sconces.

Windows on the north, east, and west walls provide day lighting. The original specifications did not state who would use the rooms, however their location off the service hallway, hardware similar to service areas, placement above the kitchen and breakfast room, and limited finish specifications for these rooms suggest they were intended as quarters for service staff.

According to the January 27, 1900 list prepared by Cutter & Malmgren, two colors were specified for the rooms, chamber five-yellow and chamber six-red. Flooring for the rooms consisted of Brussels carpet with borders. Chamber five featured papered walls and ceiling. Chamber six featured wallpaper with large rose print on a light background and trim and window casings identical to those used in the other chambers and a light colored ceiling paper. Lighting consisted of combination—gas/electric—wall sconces having a ceramic candle for gas and a fluted covering around the bulb for electric, as well as a three-light ceiling light. Cutter specified muslin curtains for the curtains with yellow lattice cloth curtains and valances (four pairs) with tasseled edge to match.

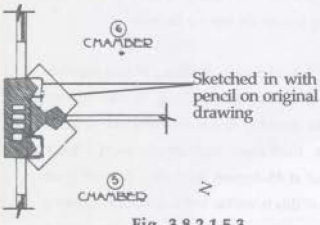


Fig. 3.8.2.1.5.3

View of a portion of an undated (ca 1899) second floor plan prepared by Cutter & Malmgren showing the specified configuration of the fireplaces in chambers five and six. Note how the form of the current fireplace was roughly sketched in pencil over the original. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

Flooring

Existing significant elements:

- the room features $2^1/_4$" east-west T&G wood flooring. Flooring was spliced in along the middle of the room. There are spaces between the boards and worn areas in the east end, at the entry to the bathroom, and at the entry. Deep scratches are present along the south wall east of the entry. Nail markings around the floor's perimeter suggest wall-to-wall carpeting formerly covered the floor.

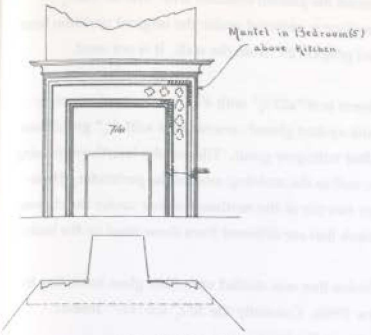


Fig. 3.8.2.1.5.4

VIEW OF AN UNDATED (CA 1899) DETAIL OF THE MANTEL IN CHAMBER FIVE PREPARED BY CUTTER & MALMGREN. DRAWING COURTESY OF THE NORTHWEST MUSEUM OF ARTS & CULTURE/EWSHS, SPOKANE WASHINGTON.

Fig. 3.8.2.1.5.5

PORTION OF A CA 1901 VIEW OF CHAMBER SIX ABOVE THE KITCHEN LOOKING NORTHWEST AT THE FIREPLACE. PHOTOGRAPH COURTESY OF THE DSB COLLECTION, SEATTLE, WASHINGTON.

Walls

Alterations:

- tan, loose canvas wall covering, installed prior to 1986 and the crown molding removed.

Ceiling

Alterations:

- blank stock added and painted;

Existing significant elements:

- $8^1/_8$" beam with 10" relief (upper portion of the original partition wall between chambers five and six) runs north-south over the center of the room.

Lighting

For a detailed description and photographs, see ***3.10 Fixtures***.

Doors and Windows

Existing significant elements:

- door and window casings are identical to those of chamber one.

Fireplace

The undated (ca 1899) second floor plans indicated the chimney provided service to chambers five and six with fireplaces in each room extending out at a 45-degree angle from the northeast corner of chamber five and the northwest corner of chamber six.

Comparing the undated (ca 1899) details of the fireplace mantels prepared by Cutter & Malmgren and a ca 1901 photograph of chamber six indicated the mantel specified for chamber five—consisting of tile cheeks and mantel with a surround featuring a quatrefoil motif, cove crown and tile hearth—was actually used in chamber six.

Ca 1908 the partition wall between chambers five and six was removed, at this time the two fireplaces were redone to form one fireplace along the north wall. The mantel specified for chamber six—consisting of tile cheeks and mantel with a surround and cove crown featuring a trefoil pointed arch motif along the inner

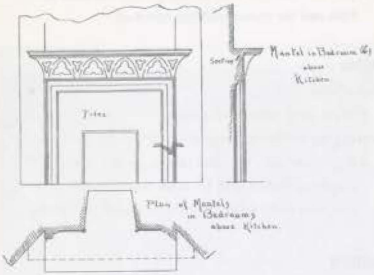


Fig. 3.8.2.1.5.6

View of an undated (ca 1899) detail of the mantel in chamber six prepared by Cutter & Malmgren. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

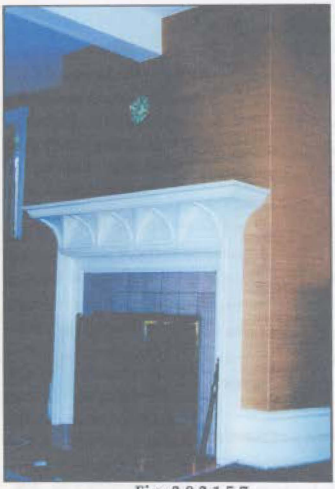


Fig. 3.8.2.1.5.7

Contemporary view of the chamber five fireplace looking northwest.

face of the cove and a tile hearth—is similar to the mantel the present chamber five. The 60"x60$^1/_2$" fireplace is centered under the original partition beam and projects 25" from the wall. It is not used.

Hearth is 60"x21$^3/_4$" with 4$^1/_4$" square contemporary pink-apricot glazed ceramic tiles with $^1/_8$" grout lines filled with gray grout. Tiles on the hearth are missing as well as the molding around the perimeter. There are two tile in the northeast corner under the chimney cheek that are different from those used on the hearth.

Firebox flue was stuffed with fiber glass insulation in the 1990s. Currently the 30$^1/_2$"x35"x17" firebox features fire brick.

Mantel and Surrounds feature contemporary 5"x6" ceramic tiles with 1" wide ridges ($^1/_2$" slope to each).

Character-defining features of the chamber five fireplace:

- surround with pointed arch motif;
- the use of tile on the hearth and cheeks;
- firebricks in hearth;
- projection into room, with chimney breast above.

3.8.2.1.5.1 Closet

Located on the south wall of the room, this walk-in closet originally serviced chamber five. The walls were specified to receive paper.

Flooring

Existing contributing elements:

- same as chamber five.

Walls

Existing contributing elements:

- wood paneling on the south wall with wallpaper on the east and west walls to a height of 61" with plaster, painted, above.

Ceiling

Existing contributing elements:

- plaster.

Lighting

Alterations:

- contemporary fixture and bulb added. For a detailed description and photographs, see *3.10 Fixtures*.

Furnishings

Existing contributing elements:

- wood strips along the east and west walls with metal hangers mounted along the strips.

3.8.2.2 Hallways

The general form of the hallways on the second floor consists of short rectangles. These rectangles provide radial access from a central point rather than a long hallway with rooms to either side. Rooms are grouped around their own hallway (with access to adjoining hallways) according to their function and relative level of public verses private use. Consequently, the finishes, materials and elements originally used in the hallways reflected the functions of the rooms they served as well as the function of the spaces below them on the first floor. One example of this is the wood wainscot in the service hallway that is identical in materials, finish and form to wainscoting used in service areas in the basement, first and third floors.

3.8.2.2.1 Principal Hallway

Today the hallway remains much as it did following the Green's residence with changes primarily to wall and ceiling finishes. This hallway is directly off the main stair in the central portion of the second floor. It serves as the principal passageway within the second floor. Connecting the principal family member (chamber four), guest oriented (chamber three), and the secondary hallway (which also connects principal family member chambers one and two), and provides access to the service hallway. Doors separate the service hallway and chambers three and four from the

Fig. 3.8.2.2.1

Contemporary view of the wood paneling in the principal hallway.

hallway with a pocket door between the hallway and the secondary hallway. Windows over the main stair landing provide day lighting.

The hallway featured wood flooring covered with a high pile Axminster rug of the same type and color as the main stair. Cutter specified wallpaper similar in color to the originally specified red rug and stair runners on the main stair. Lighting consists of a five-light chandelier.

Flooring

Alterations:

- in the 1990s the plush wall-to-wall burgundy carpet, identical to that used in chambers one, two, and three as well as the secondary hallway was installed.

Walls

Alterations:

- walls above feature a gold and light gold floral patterned cloth tapestry with a $^1/_2$" band of edging around the perimeter installed in the 1990s.
- cornice and wainscot were refinished with Danish oil (previously soiled, the joints and grooves were all cleaned) in the 1990s.
- exposed wire conduit added that runs over the door to chamber four.

Existing contributing elements:

- wainscot of wood paneling similar to paneling used in first floor stair hallway that is $31^1/_4$" in height with a $2^1/_2$" cap and $5^3/_4$" base;
- stained oak cove cornice, identical in form to those in chambers one, two, three and four, but larger in size (approximately $5^1/_2$" tall and 6" wide over ceiling), some of the joints in the cornice are no longer tight;

Ceiling

Alterations:

- portions redone in the 1990s with blank stock and painted.

Fig. 3.8.2.2.1.1

Contemporary view of the pocket door between the principal and secondary hallways as seen from the principal hallway side.

Lighting

Existing significant elements:

- five-light chandelier. For a detailed description and photographs, see *3.10 Fixtures*.

Doors and Windows

Alterations:

- casings were cleaned and refinished in the 1990s;
- oak track and bolt in the bottom of pocket door added in 1990s, increased door's stability.

Existing contributing elements:

- casings are identical to those from chamber one, however they are stained not painted;
- 2½" thick pocket door between the principal and secondary hallways features six panels, identical to chamber doors, only stretched horizontally. The pocket door hangs from a metal track.

Architectural Furnishings

Existing significant elements:

- junction box near the entry to chamber four.

Furnishings

Existing contributing elements:

- chalk pastels of Stimson children on east wall (brought back by Priscilla Stimson in 1986);
- carved wood chest.

3.8.2.2.2 Secondary Hallway

Today the hallway remains much as it did following the Green's residence with changes primarily to wall and ceiling finishes. Located west of the principal hallway on the second floor over the entry hallway, this hallway connects chambers one and two, and the west bathroom with the principal hallway. Lighting consists of a ceiling light.

Flooring

Alterations:

- plush wall-to-wall carpet identical to chamber one installed in the 1990s.

Fig. 3.8.2.2.2

Contemporary view of wall behind the drawers below the closet. Note wall paper on plaster.

Walls

Alterations:

- blank stock added and painted white in the 1990s.

Existing contributing elements:

- baseboard and crown molding identical to those used in chamber one;

Ceiling

Alterations:

- blank stock added and painted white in the 1990s.

Lighting

Alterations:

- light fixture installed prior to 1986 and refurbished in the 1990s.

Doors and Windows

Existing significant elements:

- casings identical to those in chamber one.

Architectural Furnishings

Existing contributing elements:

- 43"x48" closet, added post 1914 on the east wall with drawers below. Wallpaper with small floral patterns on a tan background on plaster is visible behind the middle drawer along the wall shared with the principal hallway. See *2.2 Physical Modifications*.

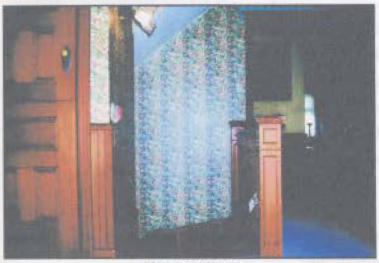


Fig. 3.8.2.2.3

Contemporary view of service hallway looking southeast at the service stair (center) and the door to the principal hallway (right).

3.8.2.2.3 Second Floor Service Hallway

Today the hallway remains much as it did following the Green's residence with changes primarily to wall, floor and ceiling finishes. The features of this space are similar in materials, types, and finishes to those in the service areas in the basement, first and third floors. Located in the northeast portion of the second floor over the first floor service hallway this hallway connects chamber five and the balcony with the service stairs leading to the first floor service hallway and the third floor above. It also provides access to the elevator and providing a work and storage spaces—closets with sinks and built in shelving—for service personnel. Windows in the balcony doors provide day lighting with a single ceiling light for additional lighting.

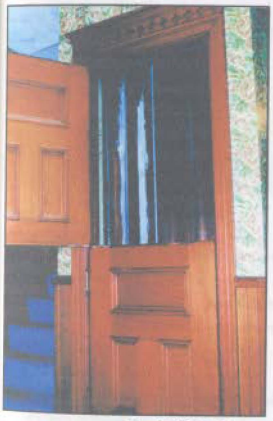


Fig. 3.8.2.2.3.1

Contemporary view of Dutch doors to the elevator in the service hallway.

Flooring

Alterations:

- short wall-to-wall carpet, light brown in color installed in the 1990s.

Walls

Alterations:

- walls above feature an imitation canvas wallpaper (installed prior to 1986) with a floral pattern of pinks, greens, and tans. Wallpaper is peeling in areas.
- non-historic hollow molding for wiring on south wall over doorway, molding runs north along west wall, damaged near the doorway to chamber five.

Existing contributing elements:

- fir wainscot ($36^1/_4$" in height with a $3^3/_8$" base and 2" cap) of $1^3/_4$" beveled "V" groove boards, stained. There are dings and scratches in the wainscot.

Ceiling

Existing contributing elements:

- plaster, painted. There is an old hole near the south entry.

Lighting

Alterations:

- single bulb ceiling light installed prior to 1986 and refurbished in the 1990s.

Doors

Existing contributing elements:

- casings identical to those in the principal hallway;
- Dutch door for access to elevator on south side of hallway. An elevated knob is on upper door with no exterior latch on lower door.

Architectural Furnishings

Existing contributing elements:

- built-in cabinet (80"x108"-stained to match wainscot) on west wall with doors at upper level and three rows of drawers on bottom. Projects $15^1/_4$" from wall.

Furnishings

Existing contributing elements:

- cabinet ($42^{1}/_{4}$"x$83^{1}/_{2}$") on north wall, east of triple closet.

3.8.2.2.3.1 Triple Closet

Today the closets remain much as they did following the Green's residence with changes primarily to floor, wall and ceiling finishes. Located along the diagonal wall on the northeast side of the second floor service hallway this cluster of three closets provides storage space for utility functions as well as a deep basin sink. The middle closet is $23^{3}/_{4}$" wide, with an 18" wide closet on either side. The deep sink was taken out in the 1990s due to leaking and the plumbing redone, and the sink reinstalled.

Flooring

Alterations:

- vinyl added in the 1990s in the middle closet

Existing significant elements:

- two narrower closets featuring $2^{5}/_{16}$" wood flooring.

Walls

Existing contributing elements:

- 59" high fir wainscot, identical to wainscot in second floor service hallway;
- walls above are plaster, painted.

Ceiling

Existing contributing elements:

- plaster, painted. There are some hairline cracks in the ceilings of all three closets.

3.8.2.3 Bathrooms

Today the bathroom remains much as it did following the Green's residence with changes primarily to wall and ceiling finishes. Throughout the second floor as well as the entire building, bathrooms constitute the primary additions to the building. Bathrooms on the second floor, initially shared between two to three chambers, came to provide intimate utilitarian space

Fig. 3.8.2.3.1

Contemporary view of hexagonal floor tiles in the northwest bathroom.

for the building's residents on a one-on-one basis. With a bathroom for every chamber by the end of the Stimson's residence.

Fig. 3.8.2.3.1.1

Contemporary view of Northwest bathroom looking east. Note the pedestal sink, tile wainscot, and pedestal bathtub.

The original two bathrooms are situated on the east and west sides of the residence. Each serviced two to three rooms. Later bathroom additions were more private; accessible only from the room they service. Likely for simplicity of expansion the bathroom additions were done onto existing roofs and into existing spaces. The additions employ finishes (such as tile types, borders, and fixtures) that closely matched those of the original bathrooms. Variances between the original and added bathrooms most frequently occur in the type of sink used. The overall level and detail of finishes as well as material types—with the exception of the northeast bathroom—is very similar between bathrooms. Bathrooms were bright and well-lit tiled facilities with marble sinks and enameled cast iron tubs.

3.8.2.3.1 Northwest Bathroom

See 2.2 ***Physical Modifications*** for a description of this addition.

Flooring

Existing contributing elements:

- 1" light-gray hexagonal tiles with gray grout. These tiles feature rough edges with uneven spacing between the tiles suggesting they were laid individually rather than in the contemporary matt form that produces more uniform spacing. There is cracking in the northeast corner of the floor. Tiles around sides and back of toilet were painted (prior to 1986). There is a ½" gap between the west door casing and floor.

Fig. 3.8.2.3.1.2

Contemporary view of toilet in the Northwest bathroom. Note the painted tiles around the toilet base and the panel in the wall to the left of the toilet for access to the bathtub plumbing.

Walls

Alterations:

- tiles around the recessed walls above the tub were removed prior to 1986 (likely in the late 1970s);
- in the 1990s the present wallpaper—identical to that used in chamber one—was hung;
- access panel for the tub plumbing was added in the

1990s.

- wallpaper added above the wainscot, near the windows it is peeling away from the wall.

Existing contributing elements:

- $60^1/_8$" high wainscot of ivory white 3"x6" ceramic tiles (with a 3"x6" cap and $5^3/_4$" base) and a gray-black grout, there is extensive crazing of the wall tiles, with some grout loss between the cap tiles.

Ceiling

Alterations:

- blank stock, painted. There are hairline cracks in the finish.

Lighting

Alterations:

- two contemporary wall sconces added on the east wall. A contemporary swag light formerly hung in the northeast corner and was removed in the 1990s. See *3.10 Fixtures*.

Doors and Windows

Existing contributing elements:

- casings identical to those in chamber one.

Architectural Furnishings

Existing contributing elements:

- 134"x$105^1/_4$" full height closets with drawers on west wall (added during the ca 1911 expansion), there are diagonal cracks in the closets' plaster walls and ceiling;
- pedestal tub in recess on south wall;
- wall mounted toilet with wood seat;
- pedestal sink;

Furnishings

Existing contributing elements:

- standing drawers (73"x$57^1/_8$") along north wall below windows.

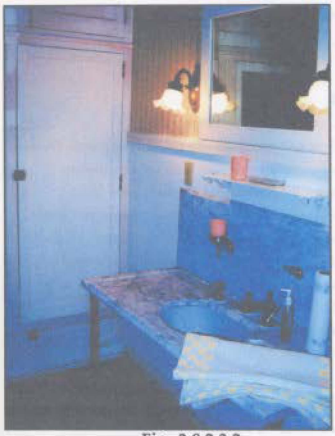


Fig. 3.8.2.3.2

Contemporary view of northeast bathroom looking west. Note the sink and wainscot.

3.8.2.3.2 Northeast Bathroom

The bathroom finishes were changed following the Green's residence, however the overall configuration remains much as it did during the Green's residence. This area was originally comprised of a walk-in closet

Fig. 3.8.2.3.2.1

Contemporary view of northeast bathroom looking southeast. Note the claw foot bathtub and exposed plumbing.

Fig. 3.8.2.3.3.1

Contemporary view of east bathroom looking southwest. Note tile wainscot and decorative floral patterns on toilet.

for chamber six and a walk-in linen closet off the service hallway. These rooms were hastily crossed out with pencil on the same drawing and an approximation of the existing configuration roughly sketched in over the original rooms. A window in the east wall provides day lighting. See 2.2 ***Physical Modifications*** for a full description.

Flooring

Alterations:

- floor resurfaced with cement in the 1990s and covered with the current vinyl.

Walls

Alterations:

- contemporary painted Masonite type wallboard grooved to mimic tile, there is a vertical crack on the east wall 12" north of the window and both vertical and horizontal cracking on the south wall as well as a vertical crack in the southeast corner. Paint is peeling from the Masonite board behind the tub at the west end. There are patches in the wainscot above the toilet as well as a vertical crack.
- $3^1/_2$" wood baseboard and $2^3/_4$" wood cap molding.
- wallpaper added in the 1990s—identical to that used on the east wall of chamber one—above the wainscot.

Ceiling

Alterations:

- contemporary sheet rock, painted.

Lighting

Alterations:

- two contemporary wall sconces added on the north wall over the sink.

Doors and Windows

Existing contributing elements:

- casings identical to those used in chamber one.

Architectural Furnishings

Alterations:

- free standing toilet installed in the 1990s;

Fig. 3.8.2.3.3.2

Contemporary view of east bathroom looking northeast. Note sink, tile floor and wainscot.

Fig. 3.8.2.3.3

Contemporary view of east bathroom looking northwest. Note the crack along the edge of the medicine cabinet and different colored base tiles in the west corner. The original drawings indicated a doorway in this location.

Existing contributing elements:

- gray marble sink with thin metal legs—different from sinks found in the other bathrooms;
- claw foot tub—re-enameled in the 1990s;
- nickel plated hardware;
- full-height closet in west wall with three doors and two drawers below and four cupboards above;
- medicine cabinet on east wall.

3.8.2.3.3 East Bathroom

Today the bathroom remains much as it did following the Green's residence with changes primarily to wall and ceiling finishes. Called bathroom #8 in the undated (ca 1899) second floor plan, it is located on the east end of the second floor over the serving pantry with a door into chamber four and another onto the service hallway. A window in the east wall provides day lighting. Ca 1909 when the northeast bathroom was added the door from the east bathroom onto the service hallway was closed off. See **2.2 *Physical Modifications***. The walls and ceiling were specified to receive wallpaper. Cutter also specified a Kurracheo rug—72"x89" for the bathroom.

Flooring

Existing contributing elements:

- $1\frac{1}{2}$" hexagonal tiles, light gray in color with a rough surface and gray grout. A crack in the middle of the floor—off the entry—runs north the full width of the room. Previous repairs to this crack are evident.

Walls

Alterations:

- wallpaper above—same as in chamber four.

Existing contributing elements:

- wainscot of 3"x6" ivory white ceramic tiles, the base tiles on the west end of the north wall where a doorway originally led to the service hallway are whiter than the rest of the base tiles. There is also a faint difference between the wainscot tiles in this area and those adjacent on the north wall. The tiles overall exhibit extensive crazing with some hairline cracks. There is an $\frac{1}{8}$" vertical crack west of the medicine cabinet from the floor to the bottom of the

Fig. 3.8.2.3.4

Contemporary view of southeast bathroom looking north. Note the tile flooring and wainscot and enameled cast iron bathtub with exposed plumbing, and towel rack (left).

Fig. 3.8.2.3.4.1

Contemporary view of the east bathroom looking southeast. Note the sink with exposed plumbing, and tile floor and wainscot.

cabinet. The wall bows out in this area, separating the wall tiles from the floor tiles by approximately 1/4". Along the west, north and east walls the top three to five rows of tiles are lighter in color than the tile below and exhibit wavy cracking rather than the crazing prevalent in the other tiles.

Ceiling

Alterations:

- blank stock added and painted.

Lighting

Existing contributing elements:

- two wall sconces. See *3.10 Fixtures*.

Doors, Windows and Medicine Cabinet

Existing contributing elements:

- casings identical to those used in chamber three. Specifications listed one pair of Muslin curtains for the window.

Architectural Furnishings

Existing contributing elements:

- gray marble sink with exposed plumbing and metal legs;
- nickel plated hardware;
- white cast iron claw foot enameled tub;
- towel racks;
- shower curtain rack hanging from the ceiling (shower curtain used in Playboy shoot);
- built-in medicine cabinet on north wall;
- wall-mounted toilet with decorative floral patterns on the tank and a wood seat. There is an approximately 6" vertical crack in the middle of the tank that has been patched.

Furnishings

Alterations:

- mirror added.

3.8.2.3.4 Southeast Bathroom

The bathroom remains much as it did following the Green's residence with changes primarily to wall and ceiling finishes. See *2.2 Physical Modifications* for a

description of this addition. Windows in the east and south walls provide day lighting.

Flooring

Existing contributing elements:

- 2" light gray hexagonal ceramic tiles having a rough surface, with gray grout;
- border of five rows of 3"x1½" white gray tiles with gray speckles and the same grout around perimeter of room.

Walls

Alterations:

- in the 1990s the wallpaper—identical to the paper used in chamber three—was added.

Existing contributing elements:

- 61¾" wainscot (with 6" square base tiles and 2¼"x6" cap) of 3"x6" white tiles with a border of 1½" and ½"x6" pink tiles (similar in color to the tile used for the fireplace in chamber three) near the top with a band of similar ½" tiles above. There is some crazing and soiling of the grout lines as well as grout loss between the cap tiles. Cracking, in the form of a horizontal crack (tapering from ⅛" to a hairline) is evident in the lower west corner near the sill of the south window. At the east end of the room below the corner cabinet is another crack at the same height.

Fig. 3.8.2.3.5

Contemporary view of west bathroom looking northwest. Note the sink with exposed plumbing, and tile floor and wainscot.

Ceiling

Existing contributing elements:

- 105" high, features a cove around the perimeter and wallpaper identical to the walls.

Lighting

Existing contributing elements:

- two wall sconces in southeast corner of room. For additional detail see ***3.10 Fixtures***.

Doors and Windows

Existing contributing elements:

- casings identical to those in chamber three.

Architectural Furnishings

Existing contributing elements:

- white enamel claw foot tub;

Fig. 3.8.2.3.5.1

Contemporary view of west bathroom floor tiles and border pattern.

Fig. 3.8.2.3.5.2

Contemporary view of west bathroom looking south. Note the recessed pedestal bathtub, and tile floor.

- towel rack;
- nickel plated and chrome hardware
- shower curtain rack hung from ceiling;
- gray-white marble sink with gray veining, marble (same type as sink) back splash with tooth brush holder and cup holder;
- corner cabinet;
- wall mounted toilet with wood seat.

3.8.2.3.5 West Bathroom

Today the bathroom remains much as it did following the Green's residence with changes primarily to wall and ceiling finishes, and major changes concentrated on the south end of the bathroom around the bathtub. Indicated on the original drawings as bathroom #7, this bathroom served chambers one, two and three. With the addition of the northwest bathroom, it served only chambers two and three, until the southeast bathroom addition, at which point it serves only chamber two. Windows in the west wall provide day lighting. The hexagonal tile flooring was specified to be covered with a Kurrachee rug (90"x100"). Cutter specified wallpaper for the walls. Lighting was provided by a wall sconce on the north wall east of the sink. Windows featured muslin curtains with ruffles.

Flooring

Existing contributing elements:

- $1^1/_2$" light gray hexagonal ceramic tiles, with a rough surface and dark gray grout, tiles below the sink have been replaced; there is some cracking of the floor tiles in spots and an overall light soiling;
- border of $1^1/_2$"x3" matte finished dark green tiles (three rows) and white gray tiles (two rows) along perimeter of room.

Walls

Alterations:

- prior to 1986 tile around bathtub removed;
- wallpaper hung in 1990s.

Existing contributing elements:

- tile work similar to wainscot tile in southeast bathroom, only the border bands are green instead of pink. Some grout loss between cap tiles. Old

anchors present in east wall near toilet holder. In northeast corner, at top of toilet (38"), is a horizontal bend in the tiles, not quite cracked.

Ceiling

Alterations:

- contemporary blank stock added and painted off white.

Lighting

For a detailed description see *3.10 Fixtures*.

Doors and Windows

Existing contributing elements:

- casings identical to those in chamber one.

Architectural Furnishings

Existing contributing elements:

- gray marble sink similar to sink in southeast bathroom, the bowl of the wash basin is slightly cracked;
- pedestal tub in recess in south wall;
- wall-mounted toilet with wood seat.

Furnishings

Existing contributing elements:

- mirror.

3.8.3 Third Floor

The original spatial relations, their proportions and architectural furnishings remain relatively intact. Changes to the third floor consist mainly of new finishes, finish materials, and some alterations of spaces and addition of a kitchen. The primary concern for the third floor is egress, as there is only one narrow stairway leading down from this floor. This should be a factor to consider when accessing future use.

The undated (ca 1899) third floor and roof plans prepared by Cutter & Malmgren indicated the third floor was split between two significant service uses:

1. **Storage**; consisting of the northeast and east portions of the floor, including the trunk room and free standing armoires.
2. **Service staff quarters**; consisting of the southwest and northwest chambers, bathroom, and south room—all with large walk-in closets.

The trunk room also contained a door for access to the elevator and built-in blanket trunks along the west wall. Leaded casement windows with diamond-shaped panes provided day lighting.

Layout of the third floor features a large, central rectangular room with:

- storage space situated on room's east end;
- trunk room off northeast corner of room;
- south room off south side of the room;
- southwest chamber off southwest corner;
- bathroom off east side;
- northwest chamber off northwest corner;
- service stairway off north side of room.

Major alterations include a period of use as an apartment prior to the 1990s during which the floor's condition was allowed to deteriorate. In the 1990s

the entire floor was refurbished for use as the caretaker's quarters. Work done to the floor:

- new wall-to-wall carpeting;
- repainting blank stock on walls and ceilings;
- repair to windows;
- conversion of east end of floor into kitchen space;
- conversion of south room into a den;
- conversion of central area into a living room;
- addition of partition wall between the kitchen area and the large central room.

Fig. 3.8.3.1

Contemporary view of the trunk room looking north. Note the built-in stained wood blanket closets along the west (left) wall and the chimney breast of the north chimney on the north end.

3.8.3.1 Trunk Room

Today the configuration and character of the trunk room remains much as it did following the Green's residence. The trunk room is located in the northeast corner of the third floor. The window in the east wall provides day lighting.

Flooring

Alterations:

- tan short pile carpet installed in the 1990s.

Walls

Alteration:

- blank stock added and painted.

Ceiling

Alteration:

- blank stock added and painted.

Lighting

Alteration:

- contemporary fixture and bulb added. See *3.10 Fixtures*.

Doors and Windows

Existing contributing elements:

- wood casings painted blue (contemporary color change).

Fig. 3.8.3.2

Contemporary view of the kitchen looking northeast.

Fig. 3.8.3.2.1

Contemporary view of the kitchen looking southwest at the door way to the central room. Note the walk-in closet on the left hand side of the photograph.

Fig. 3.8.3.3

Contemporary view of the free standing armoir on the northwest end of the central room.

Architectural Furnishings

Existing significant elements:

- built-in blanket closets along the west wall;
- walk-in closets on either side of the north chimney;
- walk-in closets on either side of the window on the east wall;
- walk-in closet on the north end of the west wall.

Furnishings

Alteration:

- piano.

3.8.3.2 Kitchen

According to the original floor plan this was storage area with free standing cupboards and walk-in closet off the south end. The window in the east wall provided day lighting. In the 1990s the space was converted into a kitchen.

Flooring

Alterations:

- contemporary vinyl added.

Walls

Alterations:

- blank stock added and painted.

Ceiling

Alterations:

- blank stock added and painted.

Lighting

Alterations:

- contemporary fixture and bulb added. See *3.10 Fixtures*.

Doors and Windows

Existing contributing elements:

- stained wood casings.

Architectural Furnishings

Alterations:

- sink;
- cupboards along north wall;
- counter space on north and east walls;

Existing contributing elements:

- walk-in closet in southwest corner.

Furnishings

Alterations:

- electric stove;

Existing contributing elements:

- free standing cupboards on east wall directly in front of entry.

3.8.3.3 Central Room

Today the configuration and character of the trunk room remains much as it did following the Green's residence. This central room provides circulatory space for:

- access from the second floor;
- movement between chambers;
- movement between storage space and the chambers.

A window in the south wall provides day lighting.

Flooring

Alterations:

- carpet—identical to the trunk room—installed in the 1990s.

Walls

Alterations:

- blank stock added and painted.

Ceiling

Alterations:

- blank stock added and painted.

Fig. 3.8.3.3.1

Contemporary of the door casings and baseboard in the central room. These are typical throughout the third floor.

Lighting

Alterations:

- contemporary fixture and bulb added. See *3.10 Fixtures*.

Doors and Windows

Existing contributing elements:

- stained wood casings.

Furnishings

Alterations:

- contemporary chairs;
- contemporary table.

Existing contributing elements:

- two freestanding armoires on north wall.

3.8.3.5 South Room

The configuration and character of the trunk room remains much as it did following the Green's residence. This room is located off the south side of the central room and contained two walk-in closets along the east wall. Windows in the east and south wall provide day lighting.

Flooring

Alterations:

- carpet—identical to that in the trunk room—installed in the 1990s.

Walls

Alterations:

- blank stock added and painted. The west wall is contemporary textured plaster.

Ceiling

Existing contributing elements:

- plaster.

Lighting

Alterations:

- contemporary fixtures and bulbs added. See *3.10 Fixtures*.

Doors and Windows

Existing contributing elements:

- stained wood casings.

3.8.3.6 Northwest Chamber

Today the configuration and character of the trunk room remains much as it did following the Green's residence. This room is located in the northwest corner of the third floor and contains two walk-in closets along the west wall. Windows in the west and north walls provide day lighting.

Flooring

Alterations:

- carpet—identical to the trunk room—installed in the 1990s.

Walls

Alterations:

- blank stock added and painted.

Ceiling

Alterations:

- blank stock added and painted.

Lighting

Alterations:

- contemporary fixture and bulb added. See *3.10 Fixtures*.

Doors and Windows

Existing contributing elements:

- stained wood casings.

3.8.3.7 Southwest Chamber

Today the configuration and character of the trunk room remains much as it did following the Green's residence. This room is located in the southwest corner of the third floor and contains a walk-in closet

along the north wall and a walk-in closet on the south wall. A window in the west wall provides day lighting.

Flooring

Alterations:

- carpet—identical to the trunk room—installed in the 1990s.

Walls

Alterations:

- blank stock added and painted.

Ceiling

Alterations:

- blank stock added and painted.

Lighting

Alterations:

- contemporary fixture and bulb added. See *3.10 Fixtures*.

Doors and Windows

Existing contributing elements:

- stained wood casings.

3.8.3.8 Bathroom

Today the configuration and character of the trunk room remains much as it did following the Green's residence. This space serves as the bathroom for the third floor.

Flooring

Alterations:

- vinyl added.

Walls

Existing contributing elements:

- plaster, painted.

Ceiling

Existing contributing elements:

- plaster, painted.

Lighting

Alterations:

- contemporary fixture and bulb added. See *3.10 Fixtures*.

Doors and Windows

Existing contributing elements:

- stained wood casings.

Architectural Furnishings

Existing contributing elements:

- enameled cast iron claw foot bathtub;
- sink;
- toilet.

3.8.4 Basement

The basement remains largely intact. Work done to the Turkish den and billiard room was done in kind. The main changes included upgrades in furnishings used for the catering services, and changes in finishes. The primary concern for the basement is moisture accumulation in the exterior walls, particularly for the Turkish den and Billiard room. This should be resolved through development of a landscape plan and drainage improvements, as well as monitoring of the ventilation system for both of the above mentioned rooms.

The undated (ca 1899) basement and foundation plan and 1901 finish specifications indicated the basement split between three significant functions:

1. **Service**: grouped in the northeast corner of the basement; consisting of a laundry room, cool room, storeroom and bathroom; employed utilitarian finishes of plaster, concrete floors, and simple, stained, wood wainscoting, trim, and plain hardware.
2. **Storage and work**: situated along the west end and southwest corner; consisted of a boiler and furnace room; featured exposed brick and stone of the foundation walls, plaster ceilings and gravel floor.
3. **Private/entertainment**: in the "L" shaped southeast corner of the basement; consisting of a men's smoking and billiard rooms (with adjoining wine room and den hallway); of Moorish and Middle Eastern design featuring dark, stained, fir trim and beamed ceilings, brass filigree Mosque lanterns, an ornately carved octagon poker table, with Oriental silk window draperies and leaded crown glass windows.

The principal east-west axial hallway connected these spaces with one another. In addition, a service lift (dumbwaiter)—positioned across the main hallway from the laundry room—serviced the kitchen, second floor hallway, and third floor trunk room.

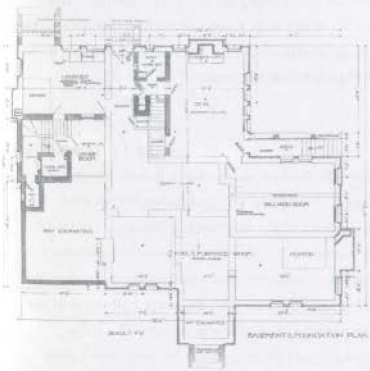


Fig. 3.8.4

View of an undated (ca 1899) basement and foundation plan of the present Stimson-Green Mansion prepared by Cutter & Malmgren. For a larger version see Appendices. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

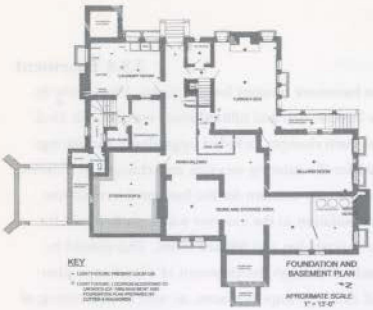


Fig. 3.8.4.1

View of the current basement configuration. The original floor plan was scanned, then adjusted according to the present state of the basement. For a larger version see Appendices. Graphic alterations by author.

The separation between service, storage/work areas and the private/entertainment spaces was enabled by grouping spaces needed for cooking and domestic use below the kitchen and first floor service spaces and placing work areas (containing the furnace room) below the library, entry hallway and reception room. This facilitated access between these spaces, while the location of the furnace below the private/entertainment rooms minimized the need for duct work and heat loss. Furthermore, private/entertainment spaces were accessible independent of service activities from like spaces on the first floor and building exterior via the den stairway and a discrete exterior access to the sidewalk on Seneca Street.

There is some discrepancy between the original foundation and basement drawing by Cutter & Malmgren and historical accounts relating to the location of the wine room, the bathroom adjacent the den, the orientation of the vault, and storeroom B. See *2.2 Physical Modifications*.

3.8.4.1 Turkish Den

Fig. 3.8.4.1.1

Ca 1901 view of the Turkish den looking northeast. Note the Mosque lanterns, leather chair, prominent fireplace with pointed arch and inset mirror, as well as the beamed ceiling with decorative adze markings. Photograph courtesy of the DSB Collection, Seattle, Washington.

Today the Turkish den remains mostly intact with changes to wall and ceiling finishes and in kind replacement of the deteriorated flooring. Located in the southeast "L" shaped corner of the basement this relatively darkly finished room is situated below the dining room on axis with the entry hallway and the main stair hallway of the first floor. The room originally served as a retreat for men to privately discuss business over cards, drinks and/or cigars. The prominent Arabesque brick fireplace on the east end of the room between two single hung crown glass windows further reinforces this function. While a bank of four windows along the south wall provide daylight (horizontal casement at either end with single hung between, all with crown glass).

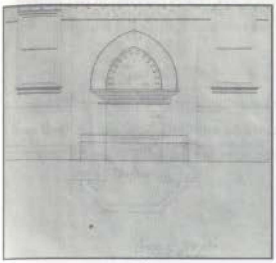


Fig. 3.8.4.1.2

Undated (ca 1900) detail of the Turkish den fireplace prepared by Cutter & Malmgren. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

Fig. 3.8.4.1.3

Portion of a ca 1901 view of the Turkish den looking east at the fireplace. Note the brick used, the raised hearth and pointed arch with inset mirror. Photograph courtesy of the DSB Collection, Seattle, Washington.

The high level of finishes, similar in level to those of the first floor private/entertainment spaces though with strong Turkish and Moorish design influences, continue to define the character of this space. The darkly stained wood flooring—replaced in kind in the 1990s—was originally fitted with an oriental rug with approximately 24" to 36" of the wood flooring visible around the room's perimeter. Walls feature the original darkly stained baseboard and chair rail, and a decorative frieze along the top of the walls having an ornamental overlay representative of an abstract arabesque motif. Between this woodwork was a dark wall finish having a lighter diaper pattern overlay. For all the wood work in the room Cutter & Malmgren specified one coat of stain plus a light coat of raw linseed oil, to be brushed on and rubbed off with cloths.

Ceiling finishes consist of stained fir box beams with beaded edges and decorative hexagonal adze markings spanning the room from north to south. Two of the three mosque lanterns specified by Cutter remain in use. Cutter also specified combination gas/electric wall sconces for the room. Bulbs used on the lanterns were bulbous, protruding from the metal surrounds.

Doors and windows feature stained wood casings. The casings above the doorways represent flat arches, with their ends scalloped. The top panel of the three panel doors features a Tudor arch where the inner curves are pushed down and balloon out at the sides then come back onto themselves (forming cusps) before being incorporated into the foils of a second Tudor arch below that dies into the stiles.

To furnish the room Cutter designed an octagon poker table, a corner couch for which Cutter specified to be covered in figured velour, and a couch to go between

the doors to be covered in wool canvas. Cutter also designed eight black oak chairs covered in red leather and a black oak hat tree and specified a teakwood Taboret.

For the window coverings Cutter chose oriental silk draperies, lace curtains with red Appliqué as well as a panel to match the laces for the door to the Billiard room.

Flooring

Alterations:

- in the late 1980s to early 1990s, due to extreme deterioration of and mold growth on the framing, sub and finish floors they were removed and replaced. The stench reportedly in the rooms prior to the renovation was attributed to the mounted heads—hung by Joshua Green—that were cured with arsenic (since removed and donated to MOHAI). Later it was determined the stench came from the rotting framing. The current 3" T&G fir flooring was specially milled and stained dark to match the flooring removed at that time.

Walls

Alterations during the 1990s:

- woodwork was refinished;
- new ½" quarter round base shoe added to replace the original;
- dado between the baseboard and chair rail, and walls above refinished with blank stock wallpaper and painted an off white (currently in use);
- some of the missing brackets along the walls were replicated and replaced.

Existing contributing elements:

- brackets with cove moldings between, decoratively supporting the box beams and ceiling, identical to those seen in a ca 1914 photograph of the billiard room;
- gold colored ½" diameter bead molding having a lacquer type finish/shell, identical to those in the billiard room inset into a rabbet along the lower edge of the frieze.

Fig. 3.8.4.1.4

Contemporary view of the Turkish den fireplace looking east.

Ceiling

Alterations during the 1990s:

- refinishing the beams;
- panels between received contemporary blank stock wall paper, painted an off white.

Existing significant elements:

- darkly stained fir box beams.

Lighting

Alterations:

- in the 1990s the positions of the two mosque lanterns seen in the ca 1901 photograph were switched to facilitate movement in the room; the third is stored in storeroom B.
- contemporary bulbs recessed into the metal surrounds;
- contemporary wall sconces. For a detailed description and photographs of the luminaries see *3.10.2 Fixtures*.

Doors and Windows

Alterations:

- doors and casings were re-oiled in the 1990s;
- hinges on the door into the billiard room were moved.

Existing significant elements:

- door and window casings are flat-grained fir, stained dark ($3^1/_4$" wide with a $^1/_4$" bead molding between two $2^1/_8$" strips at the edges);

Existing contributing elements:

- 21" deep doorway to the billiard room featuring darkly stained wood paneling. There is a crack in the door to the closet above the doorknob. The doors to the billiard room and closet exhibit cracking and checking of the lock stile, separation of the panels, and splitting on the bottom rail. For descriptions of hardware see *3.10.1 Hardware*.

Fireplace

In the undated (ca 1899) basement and foundation plan, undated fireplace detail, and ca 1901 photograph this fireplace—located on the east wall of the Turkish den—featured Roman type brick cheeks and a mantel corbelled out from the top of the fire box to form a shelf from which a pointed arch with brick voussoirs

sprung. A mirror with arches having the crown of a Tudor arch and the haunches of Moorish (horseshoe) arches was inset into the pointed arch. The chimney breast continued to the ceiling. The prominent raised hearth of similar brick with a sandstone coping projected out into the room.

The orientation of this fireplace below the fireplace in the dining room, on axis with the entry and stair hallways above, as well as its prominent position and orientation of furniture in the Turkish den around it suggest it was a distinct and focal feature of the Turkish den.

This $94^1/_2$"x$107^1/_2$" chimney has been converted from wood to gas log.

Hearth, $82^1/_2$"x$24^1/_2$", and back hearth feature the same type of brick used on the face of the chimney with a sandstone cap along the outer edge. There is some mortar loss, rounded arrises and soiling of the brick.

Firebox features fire brick along the walls.

Mantel and Surrounds feature $12^1/_2$" and $8^1/_4$"x$4^1/_8$"x$1^5/_8$" tan bricks. Joints are $^1/_8$" with grey mortar and varied colored aggregate. The joints are scored along the outer edges for added definition and crispness.

The arch features $12^1/_2$" gauged brick that taper from $1^5/_8$" to $1^1/_4$". The mirror on the inside has stained fir trim along its edge. The mantel is corbelled out 7". There is mortar loss on the lower north and lower south cheeks to a depth of $^1/_2$". Cracking in the corbeling is evident in the mantel and diagonally up from the north corner of the firebox to the middle of the mantel. Four 1" diameter holes with wood anchors are on the north cheek.

Character-defining features of the Turkish den fireplace:

- projection into room, with chimney breast above;
- Roman type brick hearth with sandstone cap;
- pointed arch with mirror inset in chimney breast and stained fir arch molding;
- corbeling above firebox;
- scored lines along either side of mortar joints;
- Roman type brick.

Furnishings

Alterations:

- contemporary circular tables and chairs added.

Existing contributing elements:

- fir couch, without a seat cushion, along the west wall.

Draperies

Alterations:

- drapery over door to southeast basement entry matching the fabric of drapery in the library.

3.8.4.1.1 Closet

Today the closet remains mostly intact with minor changes to wall and ceiling finishes. The closet is located under the den stairway off the north wall of the Turkish den. Metal hooks mounted along the walls, and utilitarian finishes suggest it was used as a coat closet. The only access to the actual wine room not the wine room indicated on the basement and foundation plan prepared by Cutter & Malmgren is through the five panel door located on the closet's west end.

Flooring

Alterations:

- sanded and stained dark during the 1990s;

Existing contributing elements:

- base shoe was not removed.
- T&G, 2¼" fir floor.

Walls

Existing contributing elements:

- painted plaster with a 9" baseboard and shoe—typical in style to other closet baseboards—around the perimeter.

Ceiling

Existing contributing elements:

- painted plaster.

Lighting

Alterations:

- one contemporary fixture and bulb. See ***3.10.2 Fixtures***.

Architectural Furnishings

Existing contributing elements:

- built in shelves on the east wall under the den stairs;
- metal coat hooks mounted on two rows of $3^5/_8$" wood strips along the north wall, and on the west side of the south wall.

3.8.4.1.2 Wine Room

The wine room is accessed only from one door located within the closet off the northwestern corner of the Turkish den beneath the den stairs. In the undated (ca 1899) basement and foundation plan, the wine room's location was at the foot of the den stairway in the present bathroom A. According to Bill Lindstrom bathroom A was finished as a bathroom, with the wine room located instead in its present location off the west end of the Turkish den; an area not shown on the basement and foundation plan prepared by Cutter & Malmgren. Correspondence (ca 1901) between Cutter & Malmgren and C. D. Stimson mention wine racks being prepared for the wine room. According to Priscilla Collins the room was used to store guns for hunting.

Flooring

Existing contributing elements:

- wood.

Walls

Existing contributing elements:

- plaster, painted.

Ceiling

Existing contributing elements:

- plaster, painted. There is exposed piping overhead.

Lighting

Alterations:

- one contemporary fixture and bulb added. See *3.10.2 Fixtures*.

Architectural Furnishings

Existing contributing elements:

- shelving along the walls.

3.8.4.2 Billiard Room

Today the billiard room remains mostly intact with minor changes to wall and ceiling finishes and in kind replacement of the deteriorated flooring. Located below the library off the south corner of the Turkish den's west end, the billiard room is reached through a short passageway from the Turkish Den formed by the cut through the thick foundation walls. The billiard room is bisected visually by a job in the room's ceiling height marking the transition between the first floor's library and raised gallery. A single hung and horizontal casement window, both with crown glass, in the south wall as well as two prominent single hung windows in the east wall provide day lighting. A four-light pendant light provides lighting for the billiard table, with an additional two combination gas/electric wall sconces.

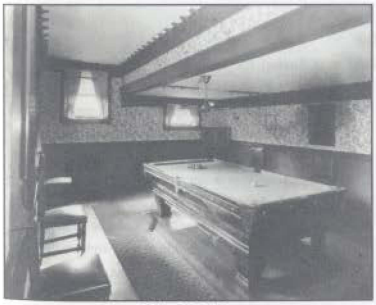


Fig. 3.8.4.2

Ca 1914 view of the billiard room looking southwest. Note the central location of the billiard table, similar trim to the Turkish den, and the chairs along the east wall. The light fixtures, cue and ball holders, and wire score keep seen in the photograph continue to be used in the room. The billiard table seen in the photograph was brought in by the Greens. Photograph courtesy of the DSB Collection, Seattle, Washington.

Flooring consists of stained wood flooring—replaced in kind during the 1990s—with an oriental rug around the perimeter of the billiard table. The walls feature a stained wood baseboard and chair railing identical to the Turkish den. For the walls Cutter specified canvas in the dado and the same finish treatment for the wood work as the Turkish den. During the 1990s layers of previous wall coverings

Fig. 3.8.4.2.1

1990s view of the billiard room looking southwest prior to removal of the flooring. Photograph courtesy of Bill Lindstrom, Seattle, Washington.

Fig. 3.8.4.2.2

1990s view of the billiard room (left) looking southwest during removal of the flooring. Note the dark red wall covering (right photograph) visible in the far corner. Photograph courtesy of Bill Lindstrom, Seattle, Washington.

were removed. The layer against the plaster, in both the dado and upper wall portion, consisted of a wall covering having a geometric pattern over a dark red field.

The ceiling features paper. Lighting consists of the original four-light pendant light over the billiard table and two electric wall sconces. Large stones situated directly below the floor joists (discovered during the 1990s renovation of the room's flooring) under each of the billiard table's four leg support the billiard table. Draperies for the windows originally consisted of lace curtains (four pairs) with red appliqué and lattice cloth draperies with tasseled edge trimmings.

Flooring

Alterations:

- during the 1990s the flooring (similar in condition to flooring in the Turkish den) was replaced with specially milled T&G fir flooring and darkly stained to match the flooring removed.

Walls

Alterations during the 1990s:

- woodwork refinished;
- accumulated layers of wallpaper were removed;
- new wall paper hung; design of which was determined by the layer immediately against the sub wall. This layer originally covered both the dado and the wall above. Currently a replica of it hangs in the dado, with painted blank stock above—intended to brighten the room. There is some paint on the woodwork from previous wall painting as well as holes in the base board from prior fasteners. Some splits in the blank stock are evident.

Ceiling

Alterations:

- the two ceiling panels are painted blank stock wall paper (done during the 1990s). Above the south wall sconce is a dark spot on the ceiling above the light.

Lighting

Alterations:

- These fixtures were refurbished and rewired in the 1990s

Existing significant elements:

- four-light pendant light over the billiard table (visible in ca 1914 photograph and currently retained);
- two electric wall sconces (visible in ca 1914 photograph and currently retained). See *3.10.2 Fixtures*.

Doors and Windows

Alterations:

- refinished in the 1990s.

Existing significant elements:

- in the ca 1914 photograph are identical to those of the Turkish den. The plinth on the south door casing is scuffed, chipped and splintered. There are full-length checks in the door on the hinge stile side as well as on the Turkish den side, though the shakes or checks were on both sides they did not appear to penetrate through. There are filled holes from the previous location of the hinges. The door panels are separating, and there are checks on the bottom rail.

Architectural Furnishings

Existing significant elements:

- built-in cue and ball holders located on the east and west walls (currently retained, made by Merle & Hearey Mfg. Co., Chicago IL; holds 12 cues);
- wire with scoring markers stretched above the table between the east and west walls (currently retained).

Furnishings

Existing significant elements:

- chairs along east wall;
- corner cabinet in southwest corner of the room (currently retained and now located in the northwest corner of the room).

3.8.4.3 Main Hallway

Today the main hallway remains mostly as it originally did with minor changes to floor, wall and ceiling finishes. This "L" shaped hallway serves as the principal passageway within the basement. Connecting the service area in the northeast corner below the kitchen with the private/entertainment space to the southeast, and enabling access to the furnace, fuel and work areas along the west end of the basement. Double service doors with glass lights at the east basement entry provide access to the exterior as well as daylight. The flooring is concrete.

Flooring

Alterations:

- painted gray.

Existing contributing elements:

- scored into 47½"x49" rectangles.

Walls

Existing contributing elements:

- plaster, painted;
- 7½" stained fir baseboard.

Ceilings

Alterations:

- contemporary sheet rock added. Extensive patching and repair work is evident in the west end of the hallway. Exposed piping and conduits run along the ceiling.

Lighting

Alterations:

- three contemporary halogen lights added, see ***3.10.2 Fixtures***.

Doors

Existing significant elements:

- double-doors with windows in the upper panels, described in ***3.7.3.1 East Basement Entry***.

Furnishings

Alterations:

- two contemporary freezers added;
- contemporary free standing, floor-to-ceiling cool room added.

3.8.4.4 Den Hallway

Today the den hallway remains mostly as it originally did with minor changes to wall and ceiling finishes. Located at the foot of the den stairs, connecting the Turkish den on the south with the main hallway to the north and the wine room on the east—this hallway enables circulation independent of service activities within the private/entertainment spaces and their secondary spaces on the basement and first floors. The hallway features a wood floor with a single ceiling light above. The door to the main hallway contains an upper glass panel.

Flooring

Alterations:

- flooring was sanded and stained dark in the 1990s.

Existing contributing elements:

- T&G fir flooring is stained dark.

Walls

Alterations:

- received blank stock in the upper portions, and the wood paneling was re-oiled in the 1990s;
- blank stock painted off white on the upper portions.

Existing contributing elements:

- 43 1/2" high darkly stained wood paneling, water leakage is visible above the built out area near the ceiling.

Ceiling

Alterations:

- painted blank stock added.

Lighting

Alterations:

- single ceiling light in original location added, see *3.10.2 Fixtures*.

Door

Existing contributing elements:

- door is a three-panel door with a glass upper panel. For a description of the hardware see ***3.10.1 Hardware***.

3.8.4.5 Cellar Hallway

Today the den hallway remains mostly as it originally did with minor changes to wall and ceiling finishes. Located at the foot of the cellar stairs with a portion below the extended leg of these stairs, it connects the cool room, storeroom A, and the laundry room. This hallway functions as a passageway for the service areas in the northeast corner of the basement. The flooring is concrete.

Flooring

Alterations:

- painted gray.

Existing contributing elements:

- scored into 47"x46" rectangles.

Walls

Existing contributing elements:

- wood wainscoting identical to that in the laundry room; repairs to the wainscoting are present south of the cool room door;
- plaster above wainscot, painted. Patching is evident on the corner of the dividing wall for the stairs, as well as over and to the south of the cool room door. There is moisture damage on the east wall, south of the doorway on the underside of steps (east side).

Ceiling

Alterations:

- exposed piping added.

Existing contributing elements:

- plaster, painted.

Stairs

Existing contributing elements:

- short flight, identical to those of the cellar stairway, that lead up to hallway C. Holes drilled in the risers provide ventilation.

Lighting

Alterations:

- single contemporary bulb in the center portion of the ceiling, see *3.10.2 Fixtures*.

3.8.4.6 Hallway C

Hallway C remains mostly as it originally did with minor changes to wall and ceiling finishes. Located off the lower landing of the cellar stairs this hallway functions as a passageway between service areas and bathroom B, as well as providing access to the ice door in the upper wall of the cool room. A single hung window in the north wall provides day lighting. Flooring is wood. Finishes are simple, utilitarian and identical to those in the other basement service areas with a single light fixture centrally located in the ceiling.

Flooring

Existing contributing elements:

- stained T&G fir flooring.

Walls

Alterations:

- holes, approximately $^1/_2$" diameter, drilled in the top of the wainscoting along the north wall provide ventilation.

Existing contributing elements:

- wood wainscoting identical to that used in the laundry room;
- plaster, painted, above.

Ceiling

Existing contributing elements:

- features plaster, painted.

Lighting

Alterations:

- contemporary light on the north wall, see ***3.10.2 Fixtures***.

Windows

Existing contributing elements:

- stained fir casings identical to those in the laundry room. For a description of the window, see ***3.5 Windows***.

3.8.4.7 Laundry Room

Today the laundry room remains mostly as it originally did with minor changes to wall and ceiling finishes. Located below the kitchen this room provides space for the washing and drying of laundry. Daylight is provided by one single hung window in the north wall and two single hung windows on the east wall. All three are partially below grade with areaways.

Flooring consists of a cement floor sloped to drain. The room is furnished with the original free standing wood dryer (still in use) and three contemporary tubs along east wall below windows (in the same location as the original tubs). Electrical and telephone wiring is mounted on the window casings and the original dryer. A contemporary dryer and washer are located in the northeast corner of the room.

Flooring

Alterations:

- painted gray.

Existing contributing elements:

- scored into 47"x46" rectangles.

Walls

Existing contributing elements:

- stained wood wainscot (42 3/4" high, with a 1 3/4" cap and 3 1/4" base) of 1 3/4" wide "V" grooved boards around the room's perimeter, at the sink on the south wall, the wainscot steps up an additional 11 3/4";

- plaster, painted, above and a sheet metal cover over the wainscot behind the contemporary standing freezer on the west wall.

Ceiling

Alterations:

- contemporary painted sheet rock (with evidence of past repairs);
- exposed piping.

Lighting

Alterations:

- two sets of contemporary fluorescent tube lighting and a wall sconce added. See *3.10.2 Fixtures*.

Doors and Windows

Existing contributing elements:

- two, five-panel doors with 5" top rails and stiles and $4^{3}/_{16}$" parting rails;
- stained fir casings ($4^{7}/_{8}$" wide overhead and $4^{3}/_{4}$" wide on the sides) with a decorative molding around the outer edge;
- windows feature 5" wide stained fir casings with 3" apron with molding above.

For a description of the door and window hardware see *3.10.1 Hardware*. For a description of the windows, see *3.5 Windows*.

Architectural Furnishings

Alterations:

- modern stainless steel sinks in place of the original tubs.

Existing significant elements:

- drying rack in the northwest corner (currently retained and functioning; $65^{1}/_{2}$"x93" with $2^{3}/_{4}$" crown molding x$64^{1}/_{2}$" stained wood, containing metal tubing with four 14" racks).

Existing contributing elements:

- shelving, $47^{7}/_{8}$"x28" with two shelves and $3^{1}/_{4}$" "V" groove backing on the east wall north of the windows over a table.

Furnishings

Alterations:

- modern stove and ice machine on the south wall;
- modern standing freezer on west wall;
- modern washer and drier along north wall below window, with a vent for the modern drier through the windowpane of the north window;
- contemporary tables.

3.8.4.8 Cool Room

The cool room conveys its original function, however much of the original fabric has been removed. Located at the foot of the cellar stairs below the breakfast room, its principal entry is on the east side into the cellar hallway. This room functioned as a cool storage area for perishable foodstuffs. Ice, brought in through the ice door on the north wall off hallway C kept the room cool. According to Bill Lindstrom, the original insulation—sawdust and newspaper behind wood paneling—was removed prior to the late 1980s. Flooring is concrete. Lighting was originally provided by a wall-mounted gaslight, since replaced with a contemporary electric fixture.

Flooring

Existing contributing elements:

- scored along the diagonals;
- sloped to a floor drain.

Walls

Existing contributing elements:

- exposed brick and sandstone. Salmon colored brick (8"x2$^1/_4$" to 2$^1/_2$"x3$^3/_4$ to 4"), laid in a Common bond, feature headers every seventh course. Mortar is medium hard, containing lime. There is a cold joint on the west wall where the north-south wall joins the east-west wall. Rubble stone (64$^1/_2$" high from floor) runs along the west wall. The stone wall continues north, dieing into the brick wall with only the lower 15" remaining stone. There is a cold joint where the southern east-west wall meets the stone. This brick then passes behind the brick of the western north-south—except for the top four courses. The brick of

the north-south wall passes behind these top four courses without a tie in. Brick walls in the northeast and northwest corners of the cool room tie together. Joints are full. There is some brick loss above the small ice door and below its lintel.

Ceiling

Existing contributing elements:

- $1^3/_4$" wide, stained "V" grooved wood—identical to the wainscoting in the laundry room.

Lighting

Alterations:

- in the 1990s the contemporary light fixture and bulb were added. See *3.10.2 Fixtures*.

Doors

Existing significant elements:

- north door, 65" above the floor on the interior, was the ice door. The east door was the entry. New rubber seals and stop were added on the main door.

Existing contributing elements:

- east door is $6^7/_8$" thick. Lintels for both doors are rough sawn wood, $7^3/_4$"deep by $7^1/_2$" tall with approximately a $7^1/_2$" overlap on the brick. Hinges for both doors are similar. The main doorway is flared tapering from $34^1/_4$" down to $27^3/_4$" matching the door. A safety latch is present on the main door. The ice door, 22"x$25^1/_2$" features copper flashing on the sill and chute.

3.8.4.9 Storeroom A

Storeroom A remains mostly as it originally did with minor changes to the floor, wall and ceiling finishes. Located in the basement's northeast corner below the first floor service hallway—this room functions as a storage space. A window in the east wall to the laundry room provides additional lighting. Flooring is concrete.

Flooring

Alterations:

- painted gray.

Existing contributing elements:

- scored into 47"x46" rectangles.

Walls

Existing contributing elements:

- plaster, painted.

Ceiling

Alterations:

- exposed piping added that runs north-south across the west end.

Existing contributing elements:

- plaster, painted. There is a large area of plaster (painted over) missing in the northwest corner of the ceiling.

Lighting

Alterations:

- contemporary fixture and bulb in the central portion of the ceiling. See ***3.10.2 Fixtures***.

Doors and Windows

Existing contributing elements:

- five-panel door;
- fixed window in the east wall into the laundry room, see ***3.5 Windows***;
- stained 5" wood window and door casings.

Furnishings

Alterations:

- modern floor-to-ceiling metal shelving along the south and west walls.

3.8.4.10 Storeroom B

Storeroom B remains mostly as it originally did with minor changes to the floor and ceiling. Located in the northwest corner below the veranda this room was originally not excavated. Accounts relate this area as having had a dirt floor and used as a storage area. See ***2.2 Physical Modifications***. During the 1970s, further excavation of the floor began in order to accommodate a concrete slab and convert the space into a bedroom. This remained unfinished up to the early 1990s, when it was determined the excavating had undercut the

Fig. 3.8.4.10

CONTEMPORARY VIEW OF BUILDING ELEMENTS STORED IN SOUTHWEST CORNER OF STOREROOM B.

veranda supports and footings, necessitating concrete retaining walls and floor to stabilize and return the space to use. Reinforcement of the beams also occurred at this time. The south wall incorporates the chimney base for the reception room.

Original building elements stored in this room:

- screen door from the main entry;
- another screen door (Veranda?);
- glass for repairs (accounts relate original glass was stored in the basement);
- salvaged (2001) brick from the chimneys when the seismic reinforcement was undertaken;
- light fixtures;
- mosque lantern from the Turkish den;
- wood doors;
- toilets;
- fireplace utensils;
- wall mounted water closet.

Walls

Free of finishes they provide valuable insight into the constitution of the building's exterior and interior walls.

Rubble stone with brick above is present only on the east and south walls. The remaining walls consist entirely of brick. Based on visual observation there is a distinct difference between the brick of the east and south walls and that of the north and west walls.

The east and south walls feature sandstone to a height of 59" (east wall) and 42½" (south wall) above the concrete floor. The stone on the south wall continues behind the brick west wall. A rowlock course of brick marks the transition between the stone and brick. The sandstone is of irregular sizes and shapes in brown and also gray, with black particulate, bedded in medium-soft white-gray mortar, containing lime, and some large, though mostly smaller (⅛" with some ½") aggregate.

Brick on the east and south walls is sand struck, laid in a Common bond with every sixth course headers. The average brick size is $8^1/_2$"x$2^5/_8$"x$3^3/_8$" to 4". Joints (head and bed) average $^3/_8$". Mortar is medium hard, white-tan in color (possible high natural cement content), containing lime. Joints are clean but not tooled. The brick on both walls features sound joints and brick, and no sign of moisture, repairs or alterations. The brick noted above is also on the walls of bathroom B that project into the storeroom.

There is a brick pier at northeast corner of the chimney base (for reception room fireplace). This column's brick has a more vitrified, smoother surface than the adjacent brick. There is a bond brick into the chimney just above the stone. Average brick dimensions are $8^1/_8$"x$2^1/_2$"x4". The brick are bedded in a medium hard mortar with $^1/_2$" to 1" head and $^1/_2$" bed joints, struck.

The north and west walls generally exhibit brick having a smoother, more vitrified surface that is darker in color with fewer shape irregularities associated with the molding process and a higher proportion of cracking from the firing process than the south and east walls. The west wall ends at the south wall. The north wall continues east.

The description of the north wall proceeds from west to east along the wall with a brief reference in between to the west wall's north end. The west corner of the north wall features what appears to be brick laid in a highly irregular Common bond. There is a header course, consisting of headers with two stretchers between (rather than continuous headers), 45" above the retaining wall. Below, the bond pattern returns to headers every sixth course. Above however, there are no further header courses across the remaining approximately 44" expanse of the wall's upper portion. On the adjoining corner of the west

wall the first visible header course is 17" above the concrete retaining wall, the next is six courses above, with another nine courses above, then there are eleven plus courses to the base plate without headers.

Moving east again on the north wall, the area below the window features brick that has mortar and joint widths different from those found to either side. The mortar to either side is tan-white in color rather than gray-white (slightly harder), with overall larger aggregate than below the window. Joint width below the window is generally wider. The bed joints are an average of $^1/_2$" in width with $^3/_8$" bed joints in the adjacent areas. Head joints below the window average $^1/_4$", while the adjoining head joints are on average $^3/_{16}$" in width. This area is further defined by what appears to be cold joints on the west and east sides; both just outside the window frame. A floor beam for the veranda ties into the wall just west of the windowhead. In addition, there is a 5" thick x 42" wide piece of what appears to be concrete or possibly stone with a cementitious coating 15" above the concrete retaining wall situated directly below the window opening. The west end corresponds with the cold joint in brickwork and the outer edge of the ceiling beam; the east end corresponds with the east joint in the brickwork.

There is efflorescence along the length of the west wall; heavy at the base adjacent the concrete and rises to the top at the wall's northern portion. On the north wall extensive efflorescence is present from the concrete retaining wall to a height of 45" at the middle and corner. Immediately west of the window and ceiling beam the efflorescence rises an additional 8", encompassing an area with an approximately 32" radius. Below the beam and window it drops to the middle of the concrete or stone block in the wall before rising again slightly at the east end of the wall. Both

this area below the window as well as the lower portion of the wall's west end exhibit joint deterioration and mortar loss. There is also a slight inward bowing of the upper west corner of the north wall.

For a description of the exterior wall see *3.3.1 Wall Framing*, for a description of the ceiling framing see *3.7.1.2 Veranda*.

Ceiling

Consists of the original exposed, band sawn joists (approximately $9^1/_2$"x$1^7/_8$") with the veranda's $3^1/_4$" decking visible. These are carried on $8^1/_2$"x$9^1/_2$" S4S beams. The east beam has a $3^3/_4$" bearing on the brick all other beams are in pockets with cedar shims and or wood blocks below. There is no visible packed in mortar on the sides. Plywood (16"x$^3/_4$" sheets), two sheets to a side, nailed to the full length of the beams reinforces the beams. Piping and electrical wiring run across the ceiling. Water penetration is evident on the veranda decking.

Lighting

Alterations:

- three contemporary fixtures and bulbs. See *3.10.2 Fixtures*.

Doors and Windows

Existing significant elements:

- ten light fixed window in north wall, see *3.5 Windows*.

Existing contributing elements:

- 31"x80" doorway located on the east end of the south wall. There appear to be three types of mortar used around the doorway: (1) is tan-white in color, on the south wall; (2) is light gray in color (often spread over tan-white mortar); (3) is gray-blue in color—predominantly between the stone and brick. Lintel is $5^1/_2$"(tall) by $7^1/_4$"x42" with $4^3/_4$" of bearing on brick to the east and $2^3/_4$" of bearing on the west.

3.8.4.11 Work Area

The work area remains mostly as it originally did with minor changes to wall and ceiling finishes. Located in the west end and southwest portion of the basement this area serves as the fuel and furnace area. Two openings along the east side of this area provide access to the main hallway. Single hung windows, slightly below grade with areaways along the west wall, and a top-hinged four pane window in the south wall with areaways provide day lighting.

Originally this area had a gravel floor. The original furnace was located adjacent the south chimney. The original vents for convection type heating hang along the west end below the reception room and entry hallway. Later an elevated (60"x72"x1$^3/_4$") brick pad was installed in the central portion of this area below the southeast corner of the first floor entry hallway. In the 1990s the existing heating system of gas water heater and circulators was installed in the south end of this area and the brick pad removed. This chimney now provides a vent for this water heater and the circulators. Partition walls, and a low cement retaining wall were installed at this time.

Flooring

Alterations:

- during 1970s, new service installation cut up the concrete floor;
- holes left from the 1970s (covered with wood and reportedly providing rat habitat) were filled with concrete in the 1980s;
- concrete slab floor sloped to a drain, installed in the south end of the work area in 1990s;
- short retaining wall between the south end and the remainder of the work area built in the 1990s to prevent flooding in event of sprinkler pipe failure;
- floor painted gray.

Existing contributing elements:

- concrete slab floor;
- scored into 47$^1/_2$"x49" rectangles;

Walls

Alterations:

- painted white;
- sheetrock partitions between south end and remainder of this space installed in 1990s.

Existing contributing elements:

- exposed brick and stone foundation walls; there is some paint loss and peeling on the exposed brick and stone walls. Foam insulation plugs a hole in the stone on the west wall under the southern most window.

Ceiling

Alterations:

- ceiling redone with sheet rock in 1990s for fire safety reasons. Piping for sprinkler system added in 1980s behind sheet rock, with sprinkler heads projecting through. For a description of the ventilation system see *3.11.3 Heating*.

Lighting

Alterations:

- contemporary fixtures and bulbs added. See *3.10.2 Fixtures*.

Doors and Windows

Alterations:

- modern hollow core door installed in 1990s in partition walls between the south end and remainder of this space;

Existing significant elements:

- projecting walls divide northern portion of this area into three parts. Between these projecting walls are built-up lintels of six 11" plus x $1^1/_8$" boards on edge (painted white) with 8" bearing on the brick. There is paint loss on the lintel between the north and central portions.

Existing contributing elements:

- wood casings around windows;

Architectural Furnishings

Alterations:

- workbench along west wall;

Existing contributing elements:

- "A" shaped vent for billiard room's crawl space near floor in south end of this area on what is the west wall of the billiard room.

Furnishings

Alterations:

- shelving on remaining walls.

3.8.4.12 Bathroom A

Bathroom A remains mostly as it originally did with minor changes to the floor, wall and ceiling finishes. Located at the foot of the den stairs below the serving pantry, a single hung window on the east wall provides day lighting, with the only entry off the den hallway. This room was indicated in the original drawings as the wine room. According to Priscilla Collins this room was originally finished as a bathroom.

Flooring

Alterations:

- redone in the 1990s when the current vinyl was laid over concrete.

Walls

Alterations during the 1990s were:

- re-oiled wood paneling;
- new floral pattern wallpaper hung in upper wall portion.

Existing contributing elements:

- paneling is edge grain fir, 43" high with a 1¾" base, 2" cap and stained dark.

Ceiling

Alterations:

- sheet rock added and painted.

Lighting

Alterations:

- centrally located contemporary ceiling fixture and bulb added. See *3.10.2 Fixtures*.

Doors and Windows

Existing contributing elements:

- five-panel darkly stained wood door;
- matching wood casings around both the door and window.

Architectural Furnishings

Existing contributing elements:

- marble sink with metal legs;
- toilet.

3.8.4.14 Bathroom B

Bathroom B remains mostly as it originally did. Located below the veranda, the bathroom is accessed only from the west end of hallway C. This room functioned as the bathroom for the service areas in the basement's northeast corner as well as service areas on the first floor. A single hung window on the north wall provides day lighting. The bathroom features stained wood flooring.

An alcove was added on the north side when the port cochere was added ca 1902. See 2.2 ***Physical Modifications***. The alcove features an arched ceiling with end walls separating it partially from the bathroom. The existing window in the north wall was extended directly out from its original location during the alcove addition and cut down to fit.

Flooring

Alterations:

- sanding around the floor's perimeter indicating removal of the previous finish.

Existing contributing elements:

- T&G fir $2^1/_8$" wide, stained dark.

Walls

Existing contributing elements:

- wood wainscot ($49^3/_4$" high, w/ $1^1/_4$" cap and $3^3/_4$" base with shoe) furred out and identical in material type to wainscot in laundry room. On the north, east, and a portion of the west wall the wainscot runs to the floor with only a shoe. There are $^1/_2$"

separations of the wainscot on the northeast corner of the alcove near the window. Some previous movement of the walls is evident on the opposite corner, in the area between the alcove and toilet. The east projecting wall separates approximately $^1/_2$" from the main wall. The base shoe is missing on portions of the north, east and west walls as well as the base on the south wall. At the base of the elliptical arch of the alcove is a $^1/_8$" crack on the east and a $^1/_{16}$" crack on the west as well as on the diagonals. There is patched plaster in the southwest corner above the toilet. A covered opening is on the wall above and behind the toilet.

Fig. 3.8.4.15

View of vault.

Ceiling

Alterations:

- sheet rock with plaster in the alcove; both are painted.

Lighting

Alterations:

- contemporary wall sconce added. See *3.10.2 Fixtures*.

Doors and Windows

Existing contributing elements:

- stained five-panel door;
- stained 5" fir door and window casings with a 3" apron below the window.

Architectural Furnishings

Existing contributing elements:

- toilet.

3.8.4.15 Vault

The vault remains unchanged, with the exception of disabling the locking mechanism for safety. Located off the lower north end of the den stairs, the vault opens onto the den hallway. It remained in use until 1975. The vault, made by the National Safe & Lock Co., Cleveland Ohio, is $29^1/_2$"x70", metal, with double doors and fits precisely into the opening provided. The locking mechanism was recently disabled for safety reasons.

3.8.5 Carriage House

The building interior retains very little retains of its earliest features and conveys a minimum of the building's original visual character and feeling, the architect's application of historic styles, or functional requirements. The primary concern is restoring the fireplace for interpretive purposes and preserving the original fenestration and building envelope.

The use of the Carriage House and its relation to the Stimson-Green Mansion are significant for their reflection of the early 1900s need for a building for the carriage, horse, coachman's quarters, and hayloft that was not only closely situated to the main building to provide immediate carriage service but complemented it in style.

According to *Dorothy Stimson Bullitt: An Uncommon Life* (1995: 25) and a ca 1914 photograph, the Carriage House featured two floors:

- **Ground floor**, which included a drive through area for the carriage, stall for a cow and horse;
- **Second floor**, which included the coachman's quarters and a hayloft.

No original drawings or specifications were located for the Carriage House.

Major alterations:

- addition (between 1901 and 1909) of a northern portion and its removal (after 1958) see 2.2 ***Physical Modifications***;
- in 1978 the second floor was converted into a single family dwelling, affecting only the interior; partitions were added;
- in 1979 the ground floor was leased to a travel agency; partitions were added;

- prior to 2000 the ground and second floors were converted into office space. At this time the interior faces of the exterior walls were stripped down to the exposed brick work.

Fig. 3.8.5.1.1

VIEW OF THE WEST ENTRY LOOKING NORTHWEST FROM THE RECEPTION AREA.

3.8.5.1 Ground Floor

No original drawings, specifications or photographs were located of the original interior that would indicate the layout, function, or finishes of the ground floor's interior spaces.

The ground floor contains:

- reception area;
- three offices;
- hallway;
- bathroom;
- copy room.

According to the relation of the west and south carriage doors with one another this area—located in the southwest corner and stretching north along the west wall—comprised a portion of the pull through area for the carriage.

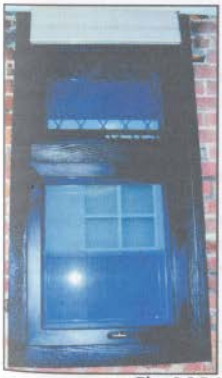


Fig. 3.8.5.1.2

INTERIOR VIEW OF A WINDOW IN THE SOUTHEAST OFFICE. NOTE CASING, SCREEN, AND DIAMOND SHAPED PANES.

Flooring

- consists of 11$^{3}/_{8}$" square red-brown tiles in the entry—with $^{1}/_{2}$" grout lines of dark gray to black grout—and short tan-brown wall-to-wall carpet in the remainder of the area. The tiles feature a rough surface and possible sealant coating.

Walls

- consist of brick similar to that of the southeast office. The brick is in a Common bond, with headers every sixth course. There are spot repairs with a hard dark-gray mortar along the south and west walls, particularly in the southwest corner. Efflorescence is present along the lower brick courses below the stairs in the north end. Wood trim runs along the perimeter of the room on line with the top of the window casings.

Fig. 3.8.5.1.2.1

View of south entry. Note jack arch and Dutch door.

Ceiling

- features a 107½" high drop ceiling of acoustical tiles with exposed metal griding. The ceiling is independent of the partition walls.

Lighting

- consists of contemporary fluorescent lighting. See *3.10.2 Fixtures*.

Windows

- feature 3⅛" wide wood casings (⅝" thick) painted with raised grain and mitered corners. Blocks tie the window frame—at the top, bottom and middle portions—into the brick walls. The blocks extend 1½" past the edge of the window casings.

Furnishings

- contemporary book cases;
- contemporary cabinets;
- contemporary office desks and chairs.

3.8.5.1.2 Southeast Office

According to the relation of the south and west carriage doors with one another this room—located in the southeast corner—functioned as a portion of the carriage pull through.

Flooring

- consists of short tan-brown wall-to-wall carpet—identical to that used in the reception area.

Walls

- consist of brick similar to that of the north office, with the addition of what appears to be a sealant. Some spot repairs to mortar below window and in lower southeast corner with hard dark-gray mortar. Some wood anchors remain in wall.

Ceiling

- features a drop ceiling of acoustical tiles with exposed metal griding. The ceiling is independent of the partition walls.

Lighting

- consists of contemporary florescent lighting. See *3.10.2 Fixtures*.

Windows

- are identical to those in the reception area.

Doors

- the carriage door and south entry, have yellow expanding foam behind their casings. There is a jack arch over the south entry.

Furnishings

- contemporary shelving;
- office desks and chairs.

3.8.5.1.3 East Office

Located along the east side of the building, 139"x97½" (with a 12½" projection in west wall at the north end) room.

Flooring

- consists of short tan-brown wall-to-wall carpet—identical to that used in the reception area.

Walls

- consist of brick similar to that of the southeast office. There is extensive mortar loss to depths of ½" to 1" with spot repairs between the north windows on the east wall of hard dark-gray mortar. Old paint is present in patches over the brick and mortar, as well as only along the joint lines. Metal conduit runs along the base of the east wall.

Ceiling

- features a drop ceiling of acoustical tiles with exposed metal griding. The ceiling is independent of the partition walls.

Lighting

- see *3.10.2 Fixtures*.

Windows

- are identical to those in the reception area.

Fig. 3.8.5.1.4

View of brick on west wall of north office below window casing. Note paint below casing and new mortar.

Fig. 3.8.5.1.4.1

View of northeast entry on east wall of north office. Note track for door.

Furnishings

- contemporary office desk and chairs;
- contemporary cabinets.

3.8.5.1.4 North Office

Located along the north end of the building, 103" wide room.

Flooring

- consists of short tan-brown wall-to-wall carpet.

Walls

- consist of exposed brick, Common bond with headers every 8th course, along the exterior with sheet rock partition walls. The brick ($7^3/_4$" to $7^7/_8$"x$2^3/_8$" to $2^1/_2$"x$3^3/_4$" to 4") exhibits pock marks, and a film of brick dust indicating possible sandblasting of the brick. Previous paint layers are visible at the edges of the window casings. There is spalled brick below the north end of the windows on the east wall. Head joints are on average $^3/_8$" wide with $^3/_8$" to $^1/_2$" bed joints. The original appears to be a soft white, lime containing mortar. There is extensive re-pointing of the joints with a hard, dark-gray mortar. There is extensive mortar loss in the upper northwest corner. A crack is located in the upper portion of the north wall off the west end of the windows.

Ceiling

- features a drop ceiling of acoustical tiles with exposed metal griding. The ceiling is independent of the partition walls.

Lighting

- see *3.10.2 Fixtures.*

Windows

- are identical to those in the reception area.

Furnishings

- contemporary office desks;
- contemporary book cases and file cabinets.

3.8.5.1.5 Hall

Located along the central north-south axis of the ground floor this 47½" wide hall reduces to 35½" wide at the north end just north of the bathroom door.

Flooring

- consists of short tan-brown wall-to-wall carpet.

Walls

- of sheet rock, painted with a 2½" stained wood base.

Ceiling

- features a drop ceiling of acoustical tiles with exposed metal griding. The ceiling is independent of the partition walls.

Lighting

- see *3.10.2 Fixtures*.

Furnishings

- contemporary floor-to-ceiling cupboards along the west wall.

3.8.5.1.6 Copy Room

Located along the east side of the ground floor, 132¾"x98" room.

Flooring

- consists of short tan-brown wall-to-wall carpet.

Walls

- are the same as the east office. There is a floor-to-ceiling crack (1/16" wide) at the south end of the room through both the brick and mortar. Repaired previously with a hard, dark-gray mortar, it appears to have cracked again. A plastic baseboard type covering houses the electrical wiring along the east wall. The partition walls to the south and west feature transom type windows in their upper portions.

Ceiling

- features a drop ceiling of acoustical tiles with exposed metal griding. The ceiling is independent of the partition walls.

Lighting

- see *3.10.2 Fixtures*.

Windows

- are the same as those in the reception area.

Furnishings

- copy machines;
- contemporary table.

3.8.5.1.7 Bathroom

Located in the north central portion of the ground floor, below the stairs, $105^3/_4$"x$39^1/_2$" room.

Flooring

- is vinyl.

Walls

- are sheet rock, painted white.

Ceiling

- features sheet rock, painted white.

Lighting

- see *3.10.2 Fixtures*.

Architectural Furnishings

- modern sink;
- modern toilet on raised portion at north end.

Fig. 3.8.5.1.8

View of from second floor hallway of stairs.

3.8.5.1.8 Stairs

According to a 1979 sketch, these stairs previously descended into what is now the west end of the north office.

They are located just to the north of the west entry, these return flight stairs provide access to the second floor.

Substructure

- is exposed wood.

Fig. 3.8.5.2.2

Contemporary view of the second floor fireplace looking south.

Fig. 3.8.5.2.2.1

Contemporary view (left) of the second floor fireplace's backhearth. Note the hole in the brick. View (right) of lettering stamped in fire brick.

Stairs

- are 35¼" wide with a 8:12½ pitch (full width of step) open risers with carpet tread.

3.8.5.2 Second Floor

Originally, the second floor spaces included:

- coachman's quarters;
- hayloft.

A 1979 sketch indicates the interior spaces were altered to accommodate a single family residence in the second floor.

The second floor contains:

- office;
- conference room;
- hallway;
- storage area.

The functions of these spaces have changed radically from their original use.

3.8.5.2.1 Hallway

Located in the north central portion of the half story, the hallway provides access to all the rooms, as well as an access in the ceiling to the attic space above.

Flooring

- consists of short tan-brown wall-to-wall carpet.

Walls/Ceiling

Existing contributing elements:

- 3¼" "V" groove board. Railing around the stair well is 36¼" overall in height, with 8" spacing between floor and bottom of balusters (with 4½" spacing between).

Lighting

- consists of a contemporary fixture and bulb. See *3.10.2 Fixtures*.

Doors and Windows

- feature 3⅜" wide wood casings (⅝" thick) painted white with raised grain and mitered corners.

Fig. 3.8.5.2.2.2

View of conference room looking south. Note fireplace in lower right corner and bead board ceiling.

Fig.3.8.5.2.2.3

View of conference room looking north.

Furnishings

- contemporary table;
- contemporary chair.

3.8.5.2.2 Conference Room

Located in the south end of the half story, this 228$^1/_2$"x358$^1/_2$"x94$^3/_4$" room contains a fireplace on the south wall.

Flooring

- consists of short tan-brown wall-to-wall carpet. The original wood flooring is visible below the counter and cabinets in the northeast corner.

Walls/Ceiling

Existing contributing elements:

- 3$^1/_4$" "V" groove board painted white. There is extensive alligatoring of the paint on the lower portions of the east and west walls, with grayish areas above the electric baseboard heaters.

Lighting

- consists of a contemporary fixture and bulb. See *3.10.2 Fixtures*.

Windows

- are identical to those used in the hallway.

Fireplace

Located in the southwest end of the second floor. Evaluation of the fireplace's relation to the original interior layout of the second floor without invasive investigation was not possible. Historic photographs of the interior were not located.

The 60" wide fireplace (with a 4$^5/_8$" projection from the wall) is no longer in use.

Hearth is 57$^1/_2$"x19$^1/_2$" and painted red. There is a 4" tall and 4" thick curbing around the edge also painted red. The back hearth features 9$^1/_4$"x2$^1/_2$"x4$^1/_4$" firebrick with worn and rounded arises. There is some mortar loss. A hole in the middle of the fireplace drops down

Fig. 3.8.5.2.2.4

View of casement window with screen.

approximately 24" to 36" and is filled with debris. It is not known if the hearth and curbing are stone.

Firebox, 25 1/4"x30", features a round arch with firebrick walls.

Mantel and Surround are painted white with incised coins at the sides and a wood mantel above. There is a hairline crack below the paint off the west corner of the firebox. The paint is split and popped at the joint between the chimney and the ceiling.

The fireplace is located in the southwest end of the current conference room, suggesting a portion of the space was used as the coach man's quarters.

Character-defining features of the fireplace:

- projection into room, with chimney breast above;
- curbing around hearth;
- firebrick.

Architectural Furnishings

- modern built-in counter and cabinets in northeast corner with recess area below containing old enamel tub (disconnected).

Furnishings

- contemporary conference desk;
- contemporary chairs;
- contemporary small tables;
- modern refrigerator.

3.8.5.2.3 Second Floor North Office

Located along the north end of the half story, 231"x111" room.

Flooring

- consists of short tan-brown wall-to-wall carpet.

Walls/Ceiling

Existing contributing elements:

- 3 1/4" "V" groove board painted white. The ceiling height is 94 1/2". A portion of the ceiling in the northeast corner was replaced. There is vertical

bead board around the window in the east wall. There is exposed metal conduit on the north wall.

Lighting

- consists of a contemporary fixture and bulb. See *3.10.2 Fixtures*.

Windows

- are the same as those used in the hallway.

Furnishings

- contemporary office desk and chairs;
- contemporary shelving.

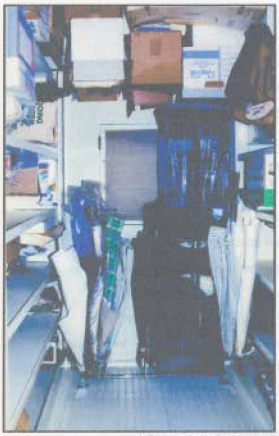


Fig. 3.8.5.2.4

View of storage room looking east through hayloft dormer.

3.8.5.2.4 Storage Room

Located on the east side of the building, this room contains a shower in the west end as well as shelving and storage space.

Flooring

- consists of likely the original $3^1/_4$" wide T&G fir flooring. The portion just in front of the door off the hallway appears refinished (sanded, and varnished), with the remainder of the area painted red with a soiled dark gray area along the south wall east of the shower.

Walls/Ceiling

Existing contributing elements:

- $3^1/_4$" "V" groove board.

Lighting

- consists of a contemporary fixture and bulb. See *3.10.2 Fixtures*.

Fig. 3.8.5.2.4.1

View of wood flooring in west end of storage room.

Doors and Windows

- feature wood casings painted white.

Architectural Furnishings

- modern shower stall in the west end;
- contemporary shelving on the north and south walls.

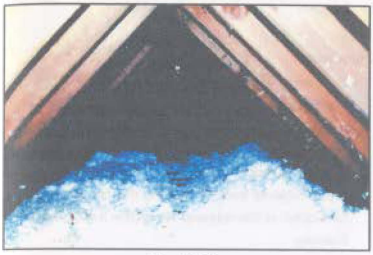


Fig. 3.9.1

View of the attic over the northeast end of the Stimson-Green Mansion.

The attic spaces of both buildings are well ventilated and not used for storage. The prime concern for both buildings is to determine if any electrical current runs through the knob-and-tube wiring, as electricity in these lines would present a life safety issue. This could be resolved in conjunction with an evaluation of the electrical systems in both buildings. Of added concern for the Carriage House is wood debris in the attic. This should be removed for life safety and pest management reasons.

3.9.1 Stimson-Green Mansion

Attic space is below the gable peaks. For a description of the framing see *3.4.1.1 Roof Framing*. Ventilation is provided by spacing between the shingles.

Alterations:

- addition of rock wool insulation—10" plus deep—blown in, 1990s;
- heat detectors installed in 1980s;
- raised ridgecap installed in 1990s during reroofing to improve ventilation, for a detail of this ridgecap see *3.4.1.1 Roof Framing;*
- upper portion of elevator shaft sealed off with plywood during the 1990s as a fire precaution.

The brake release for the elevator is located in the attic over the trunk room. Access to the attic is gained from the third floor trunk room and bathroom.

Fig. 3.9.1.1

View of the heat detectors in the attic over the northeast end of the Stimson-Green Mansion.

3.9.2 Carriage House

Attic space is below the gable peaks. For a description of the framing see section ***3.4.2.1 Roof Framing***. Ventilation is provided by spacing between the shingles.

Alterations:

- fire prior to 1975 throughout the attic, many of the framing members were replaced, though charred members remain;
- heat detectors installed in 1980s;
- addition of rock wool insulation, blown in, 1990s;
- raised ridgecap installed in 1990s during reroofing, for a detail of this ridgecap see section ***3.4.2.1 Roof Framing***.

Access to the attic is gained from a door over the second floor hallway. Knob-and-tube wiring is evident along the rafters. The beam extending out over the hayloft doorway is cantilevered into the attic above the hayloft.

Fig. 3.9.2

View of the attic over the north end of the Carriage House. Note debris, charred framing members, and rock wool insulation.

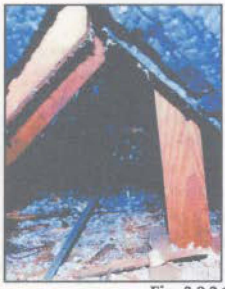


Fig. 3.9.2.1

View looking east along the top of the hayloft dormer at the beam cantilevered. Note charred framing members.

The original hardware and fixtures in the Stimson-Green Mansion remain largely intact or have been carefully reassembled or repaired and in some cases sensitively replaced. However the original hardware and fixtures in the Carriage House have been replaced. The prime concern for both buildings is the condition and capacity of existing electrical wiring to service current building use. This should be addressed through an assessment of both building's electrical systems. Looking particularly at how the system could be sensitively upgraded to meet current and anticipated uses. An additional concern for the Stimson-Green Mansion, with regards to both its interpretive function, is to remove all contemporary plastic dimmer switches. This should be carefully planned to allow for filling or covering holes created by these contemporary switches and to remove wiring servicing these switches.

Fig. 3.10.1.1.1

View of the exterior hardware on the main entry door.

Fig. 3.10.1.1.2

View of the exterior spring hinge on the southeast basement entry screen door.

3.10.1 Hardware

3.10.1.1 Stimson-Green Mansion

The styles and finishes of hardware used throughout the building emphasized the functional division of spaces between service and private/entertainment. This is most apparent in the contrast in hardware on the two doors leading from the veranda. While the exterior hardware of both doors is ornate. The interior hardware on the door to the service hallway features a simple knob and oval escutcheon. However the door to the prominent stair hallway features an ornate knob and escutcheon that matches in style the hallway's finishes. This attention to detail and hardware placement by the architect is evident throughout the building.

The majority of existing hardware matches the descriptions of the hardware specified by Cutter & Malmgren as well as an example seen in a ca 1901 photograph of the Turkish den.

Fig. 3.10.1.1.3

View of the exterior hardware on the entry door (left); interior basement hardware (middle); hinge on ice door to cool room (right).

Exterior hardware specified:

- decorative wrought iron cross-garnet hinges on main entry door (English Gothic to fit door, RK finish, No. 7943 (#5) from *Sargent's Catalogue*)—currently remain in use.

Alterations:

- main entry—plugged holes in door, to south of interior and exterior escutcheons, suggesting entire unit was shifted north, and addition of contemporary door chain and cylinder lock;
- main entry, veranda, and stoop—removal of screen doors (currently stored in storeroom B);
- *contributing*—kitchen door and screen door—ground out portion in screen door to kitchen to accommodate former door knob (hole does not correspond with present contemporary door knob);
- kitchen screen door—contemporary backcheck on kitchen screen door to prevent slamming;
- east basement entry—replacement of previous hardware with contemporary door knob and rose.

Existing:

- *contributing*—mortise, loose pin hinges—on kitchen, veranda, stoop, southeast basement entry, east basement entry, and balcony doors;
- *contributing*—spring hinges—on southeast basement screen door, kitchen screen door;
- *significant*—brass ring knocker/door knob with brass/bronze escutcheon having raised pyramid screw heads (imitating nail heads)—on main entry door, both on interior and exterior;
- contemporary circular door knobs and rose—on kitchen, southeast basement, east basement.
- *contributing*—round knobs with decorative escutcheons (interior and exterior)—on stoop, veranda, and balcony doors.

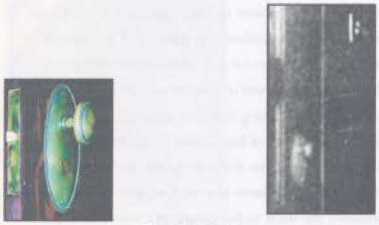


Fig. 3.10.1.1.4

At left—contemporary view of the hardware on the door between the Turkish den and billiard room. At right—enlarged view of hardware on door between Turkish den and den hallway from ca 1901 photograph. Note similarity. Ca 1901 photograph courtesy of DSB Collection, Seattle, Washington.

Basement hardware specifications were not located.

Fig. 3.10.1.1.5

VIEW OF THE KITCHEN CABINET HARDWARE HAVING A BEVELED LATCH AND STRIKE (LEFT); KITCHEN CABINET HINGES (MIDDLE) AND ADDITIONAL CABINET HARDWARE (RIGHT).

Alterations:

- Turkish den—filled holes in door to billiard room indicating hinges were shifted.

Existing:

- *significant*—oval plate and knob with ball and reel on edge similar to hardware specified for the principal second floor chambers with OB finish, *Sargent's Catalogue*.

First floor hardware specified:

- reception room—RC Design G finish, *Sargent's Catalogue*;
- dining room—RT Design, OB finish, *Sargent's Catalogue*;
- servants rooms—plain round cornered plates, OB finish (currently remain in use).

Alterations:

- cellar stair door—exhibits holes indicating door was reversed;
- pocket doors top hung with double rollers between stair hallway and gallery—damaged wheel replaced in 1990s with a ground down sliding barn door wheel.

Existing:

- *contributing*—mortise loose pin hinges—kitchen, serving and staples pantry cabinets;
- *contributing*—mortise loose pin hinges—first floor swinging doors;
- contemporary round knob latches—service space cabinets;
- *contributing*—latches with beveled latchbolt and beveled strike—service space cabinets;
- *contributing*—pocket door, decorative escutcheons identical to those used on doors between private/entertainment spaces, a retractable finger pull to draw the door out of its pocket.

Second floor hardware specified:

- principal chambers and bathrooms—oval plate and knob with ball and reel on edge, OB finish, *Sargent's Catalogue* (currently remain in use);
- servants rooms—plain round cornered plates, OB finish (currently remain in use).

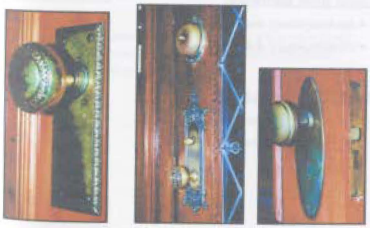


Fig. 3.10.1.1.6

VIEW OF INTERIOR HARDWARE IN PRINCIPAL/ENTERTAINMENT AREAS (LEFT AND MIDDLE) AND SERVICE AREAS (RIGHT).

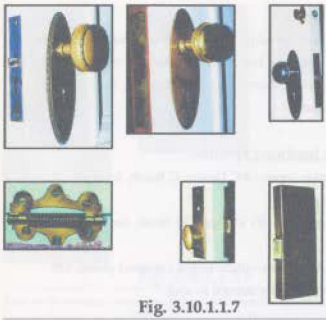


Fig. 3.10.1.1.7

View of the hardware on chamber doors (upper left); in service spaces (upper middle); bathrooms (upper right); spring hinges on lower built-in cabinets (lower left); hardware on chamber two closet door (lower middle and right).

Fig. 3.10.1.1.8

View of the hardware on door to balcony.

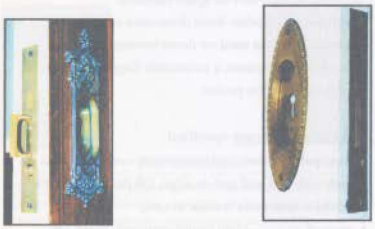


Fig. 3.10.1.1.9

View of the hardware on pocket door between second floor principal hallway and secondary hallway.

Alterations:

- pocket door top hung with double roller between second floor principal and secondary hallways received in the 1990s an added bolt to secure the door and a wood track along the bottom to stabilize it.

Existing:

- *contributing*—tapered loose pin mortise hinges—on the second floor chamber closet doors (self-closing);
- *contributing*—pocket door, decorative escutcheons identical to those used on doors between private/entertainment spaces (also doors to veranda), a retractable finger pull to draw the door out of its pocket.

Third floor hardware specified:

- servants rooms—plain round cornered plates, OB finish (currently remain in use).

In the 1990s portions were refurbished and replaced.

3.10.1.2 Carriage House

No specifications were found for either exterior or interior hardware.

Exterior hardware:

- contemporary door knobs.

Ground floor hardware:

- contemporary door knobs;
- contemporary door hinges.

Second floor hardware:

- contemporary door knobs;
- contemporary door hinges.

Fig. 3.10.2.1.1

Portion of 1909 photograph of northwest corner of Stimson-Green Mansion. The section of the port cochere has been enlarged to show the lantern visible between the posts. Photograph source: PEMCO WEBSTER & STEVENS COLLECTION MOHAI, Seattle, Washington. Negative No. 83.10.8201.1.

Fig. 3.10.2.1.2

Portion of ca 1901 photograph of Turkish den. The section of the lanterns has been enlarged. Photograph courtesy of the DSB collection, Seattle, Washington.

Fig. 3.10.2.1.3

Portion of ca 1914 photograph of billiard room. The section containing the pendant light has been enlarged. Note the wall sconce in the lower right hand corner. Photograph courtesy of the DSB collection, Seattle, Washington.

3.10.2 Fixtures

3.10.2.1 Stimson-Green Mansion

The high level of design exhibited by fixtures for private/entertainment spaces compared with simple fixtures for service areas provides a more complete and thorough distinction between private/entertainment and service spaces. Accounts relate many of the luminaries having been removed to the attic prior to 1975 and retrieved during the inventory process that began when Historic Seattle purchased the buildings. This process continued in the late 1980s and 1990s as luminaries were reassembled from pieces located throughout the building. The dining room light was located on Bainbridge Island.

Both the exterior and interior of the building display a substantial number of original—according to ca 1901, 1909, and ca 1914 photographs—luminaries.

Exterior fixtures specified:

- main entry—two-light lantern (currently retained);
- stoop and southeast basement entry—one-light lantern each (currently retained);
- veranda—two-light bracket.

Alterations:

- veranda—pendant light dismantled, cleaned and reassembled during 1990s;
- port cochere—lantern dismantled cleaned and reassembled during 1990s.

Existing:

- *contributing*—veranda—pendant light;
- *significant*—port cochere—pendant light, visible in 1909 photograph;
- east basement entry—contemporary halogen light;
- west facade—motion lights mounted on wall.

Fig. 3.10.2.1.4

View of exterior fixtures on veranda (left); and southeast basement entry (right).

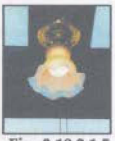


Fig. 3.10.2.1.5

View of original interior fixture in the billiard room (left) and contemporary light in Turkish den (right).

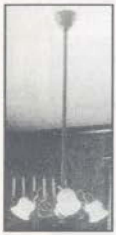


Fig. 3.10.2.1.6

Portion of ca 1901 photograph of breakfast room. The section of the pendant light has been enlarged. Photograph courtesy of the DSB collection, Seattle, Washington.

Basement fixtures specifications and in ca 1901 photographs:

- Turkish den—three imported Mosque Lanterns and one combination bracket, only two were visible in the ca 1901 photograph, the larger hung from a beam near the center of the room, the smaller near the fireplace, bulbs visible in the photograph were bulbous, protruding from the lanterns—currently retained;
- billiard room—four-light pendant and two one-light brackets (visible in ca 1914 photograph of room)—currently retained.

According to correspondence between Cutter and C. D. Stimson the designs for the fixtures were derived from sketches prepared by Cutter. These were then sent to the manufacturers who then prepared drawings from which the fixtures were made. The original locations for these fixtures were indicated with an asterrik on the undated (ca 1899) foundation and basement floor plans prepared by Cutter & Malmgren.

Alterations:

- Turkish den—during the 1990s the lanterns were reassembled, parts of one lantern are stored in storeroom B on the shelving in the southwest corner, and the locations of the two lanterns visible in the ca 1901 photograph were switched, since people moving about and dancing in the room frequently bumped into the central, low hanging lantern, contemporary wall sconces added in the 1990s, current bulbs used for the imported mosque lanterns however are small and recessed into the lanterns;
- wine room—contemporary single bulb redone in 1990s;
- billiard room—lights refurbished in 1990s, gas lines for combination gas/electric wall sconces capped;
- cool room—gas lighting (original pipe is visible on south wall) replaced prior to 1986 with contemporary electric fixture and built, in the 1990s this was replaced with the current contemporary fixture and bulb.

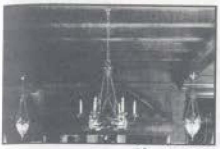


Fig. 3.10.2.1.7

Portion of ca 1901 photograph of library. The section of the chandelier and pendant lights has been enlarged. The same type of pendant light hung over the gallery in another ca 1901 photograph. Photograph courtesy of the DSB collection, Seattle, Washington.

Fig. 3.10.1.8

View of entry hallway pendant light.

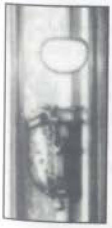


Fig. 3.10.2.1.9

Portion of a ca 1901 photograph of library. The wall sconces have been enlarged to provide frontal and side views. Photograph courtesy of the DSB collection, Seattle, Washington.

Existing:

- closet off Turkish den—contemporary wall mounted light on north wall;
- den hallway—ceiling light;
- bathroom A—one light fixture in the middle of the ceiling;.
- main hallway—three contemporary halogen lights;
- laundry room—two contemporary double tube fluorescent lights and one wall sconce;
- cellar hallway—contemporary ceiling light;
- hallway C—wall sconce;
- bathroom B—contemporary wall sconce;
- storeroom A—contemporary fixture and bulb, with pull chord switch;
- storeroom B—overhead light;
- work area—contemporary ceiling fixture and bulb and one contemporary wall fixture and bulb;
- furnace room—contemporary overhead fixture and bulb.

First floor fixtures specified, and in ca 1901, and ca 1914 photographs:

- kitchen—two-light pendant and six one-light brackets;
- pantries and service hallway—four one-light pendants;
- breakfast room—four-light pendant;
- entry hallway—two three-light chandeliers (currently retained);
- stair hallway—two-light pendant and two-light newel fixture (currently retained);
- main stair landing—two-light brackets;
- library—six-light chandelier, six two-light brackets and three three-light lanterns (currently retained);
- reception room—five-light chandelier and three three-light brackets (visible in ca 1901 and significant changes in ca 1914 photographs, currently retained);
- dining room—five-light chandelier, six three-light combination gas/electric brackets, two three-light candelabra (currently retained).

According to correspondence between Cutter and C. D. Stimson the design for the fixtures were derived from sketches prepared by Cutter. These were then sent to the manufacturers who then prepared drawings from which the fixtures were made. The

original locations for these fixtures were indicated with asterrik on the undated (ca 1899) floor plans prepared by Cutter & Malmgren.

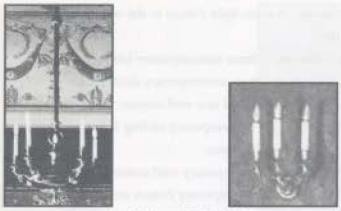


Fig. 3.10.2.1.10

Portion of a ca 1901 photograph of reception room. The sections of the chandelier and wall sconce have been enlarged. Photograph courtesy of the DSB collection, Seattle, Washington.

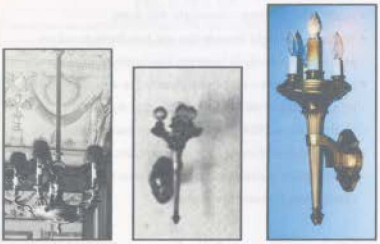


Fig. 3.10.2.1.11

Portion of a ca 1914 photograph of reception room. The sections of the chandelier and wall sconce have been enlarged (left and middle). Note the different wall sconce and shades on the chandelier. Image at right is contemporary view of wall sconce. Photograph courtesy of the DSB collection, Seattle, Washington.

Alterations:

- *significant*—reception room—comparison of ca 1901 and ca 1914 photographs indicated the original wall sconces were replaced with the current torch type wall sconces—turned on by rotating switches at the back of the lights. Bulbs for these—shown in the ca 1914 photograph—were low and bulbous. These were replaced with a candle stick type attachments and candle-shaped bulbs. Small shades were added to the chandelier ca 1914 and are currently no longer retained;
- library—chandelier and pendant light over gallery were raised in the 1990s to better accommodate the movement of guests within these spaces in order to mitigate damage to the lights. Wall sconces—originally turned on by screwing the bulbs in—currently feature push button switches—installed in the 1990s—at their base. A standing lamp was added in the northeast corner and another in the southeast corner of the gallery. Stair lights were added in the 1990s. They are turned on with a push button switch on the railing south of the stairs. Direct lights (two)—added in the 1990s—are attached to the cross beam over the landing;
- stair hallway—pendant light was raised in 1990s to accommodate movement of guests and mitigate damage to the light;
- bathroom—contemporary swag light in northwest corner removed in 1990s and current contemporary wall sconce installed;
- dining room—lights along the upper portion of the paneling illuminating the frieze added in the 1990s, wiring run behind paneling, a hole cut in the paneling south of the doorway to the stair hallway for a light switch, and a cove molding was added to the top of the paneling to hide the lighting;
- service hallway—contemporary ceiling light swapped out from chamber two in the 1990s;

Fig. 3.10.2.1.12

Portion of a ca 1901 photograph of stair hallway. The section of the pendant light and newel light has been enlarged (left). Note the light adjacent the bathroom (below the main stair) entry. Contemporary view (right) of wall sconce at stair landing. Photograph courtesy of the DSB Collection, Seattle, Washington.

Fig. 3.10.2.1.13

Portion of a ca 1901 photograph of dining room. The section of the pendant light and wall sconce have been enlarged (left and lower middle). Note the candelabra in the background of the photograph containing the pendant. Contemporary views of cartouche missing from pendant light (upper middle); and wall sconce. Photograph courtesy of the DSB collection, Seattle, Washington.

Fig. 3.10.2.1.14

Portion of ca 1901 photographs showing the original lights used in the second floor chambers. Photographs courtesy of the DSB collection, Seattle, Washington.

- kitchen—two-light pendant and four of the specified six one-light brackets removed prior to 1986. Contemporary track lighting (eight direct lights mounted on a rectangular track in the center of the ceiling) and fan added prior to 1986, in the 1990s energy efficient bulbs were installed;
- serving pantry—a contemporary fan removed from the ceiling in the 1990s, contemporary light fixture added prior to 1986;
- staples panty—contemporary light fixture added prior to 1986.

Existing:

- *contributing*—main stair landing—two-light brackets;
- *contributing*—den stair—single-light wall sconce on south wall. Switch at the top of stairs. Shade similar to shades seen on chandelier in ca 1914 photograph of reception room.
- coat closet—single contemporary fixture and bulb with exposed conduit mounted over doorway added in 1990s, switch is on interior;
- *contributing*—kitchen—two wall sconces;
- service stair—contemporary single-light wall sconce at bottom landing, a contemporary single-bulb wall sconce on north wall part way up stairs, and a two bulb wall sconce on west wall at top;
- cellar stair—single contemporary halogen bulb at bottom of stair and a contemporary single-bulb light at stairhead. The switch is on the exterior in the service hallway.

Second floor fixtures specified, and in ca 1901 and ca 1914 photographs:

- principal hallway—four-light chandelier (currently retained);
- chambers—21 two-light combination gas/electric brackets having a ceramic type candle attachment for the gas and tulip shaped glass cover for the bulb, three-light ceiling lights (currently retained in some chambers).

Alterations:

- chamber two—five-bulb ceiling light added in 1990s, this light was moved from the first floor service hallway and prior contemporary light in the chamber was moved down to the first floor service hallway.

Fig. 3.10.2.1.15

Portion of ca 1901 photographs showing the original wall sconces used in the second floor chambers. Photograph courtesy of the DSB collection, Seattle, Washington.

Fig. 3.10.1.16

View of principal hallway chandelier.

Fig. 3.10.1.17

View of wall attachment in chamber five for combination gas/electric wall sconce.

Fig. 3.10.1.18

View of modern second floor ceiling lights and wall sconces.

According to a ca 1914 photograph swing bar lights were on the east wall near the bed—removed prior to 1986;

- chamber four—three-bulb light in center of room added in 1990s. Switch at entry turns light on;
- chamber five—three of original six wall sconces removed and gas connections capped prior to 1986;
- northwest bathroom—swag light hung previously in northeast corner (added prior to 1986 and removed in 1990s).

Existing:

- *contributing*—principal hallway—four-light chandelier;
- chamber two closet—single bulb light above window. The switch is on the room's interior;
- chamber five closet—single-bulb light with pull switch;
- secondary hallway—one-bulb ceiling light with push button wall switch adjacent pocket door;
- northwest bathroom—two one-light wall sconces on east wall to either side of mirror;
- east bathroom—two single-bulb wall sconces on north wall and single-light wall sconce on east wall.
- *contributing*—southeast bathroom—two adjustable single-light wall sconces on either side of corner cabinet with a push button light switch;
- west bathroom—contemporary wall sconce on north wall.

Third floor fixtures specified:

- six one-light brackets in the chambers.

Alterations:

- original fixtures removed prior to 1986;
- current contemporary fixtures added in 1990s.

3.10.2.6 Carriage House

No original specifications were located and the current interior has been stripped of all original features. Current contemporary fixtures and bulbs were added prior to 2000.

Fig. 3.11.1.1

View of the second floor junction box in the principal hallway. Note ceramic insulators on right hand side of box, as well as exterior conduit off upper left hand corner running into the box, the new wiring and list of rooms serviced.

Fig. 3.11.1.1.1

Contemporary view of the knife switch in the third floor.

Assessment of the mechanical systems' conditions as well as recommendations are beyond the abilities of the preparer. A specialist in each field should be consulted as part of future work.

The mechanical systems of both buildings, particularly the electrical, plumbing, and fire suppression need to be evaluated by professionals to each of those respective fields. The purpose of this evaluation should be two fold. First the current state should be considered, second plans should be made for sensitive upgrading of the systems. Changes should address such issues as humidity within the building due to the large volume of people attending catered events, the cooking in the kitchen, and in the office space. Also the heating system should be calibrated to meet current use so the building does not undergo extreme temperature fluctuation during and between catered events.

While the future anticipated use should be the base for establishing what upgrades might be necessary, it should also be considered that the future use could change. Consequently all upgrades should be reversible.

General issues identified by the current occupants:

- unable to meet maximum demand, particularly during photo shoots.

3.11.1 Electrical

Remnants of the knob-tube-wiring retained in both buildings provide valuable records of early application and changes over time.

3.11.1.1 Stimson-Green Mansion

Fig. 3.11.1.2

Contemporary view of the distribution panel in the basement main hallway.

Alterations according to building permits:

- 1974, 100 amp service installed and wiring for a chair lift installed on main stairway;
- 1978, new service and circuits added;
- 1979, existing circuits rewired and electric heaters wired (no indication made as to whether electric heaters were for the Carriage House or Stimson-Green Mansion);
- 1988, electrical service (to 200 amp) and outside lighting upgraded and a sub panel added for kitchen range.

During the 1990s rewiring of light and electrical fixtures was undertaken, as well as the addition of wiring in the following locations:

- dining room—lighting illuminating the frieze, run behind paneling, hole cut in sycamore paneling for switch;
- stair lights—on either side of short flight between entry and stair hallways, wiring run behind columns;
- stair lights—on either side of short flight between main portion of library and the raised gallery (transformer for lights in built-in seat to north of stairs);
- library—wiring run to room for photographer and music use, wiring run behind finish walls for speakers, wiring for direct lighting over gallery;
- junction box—on second floor in the principal hallway rewired, additional outlet added specifically for photographers;
- third floor kitchen—wiring added for stove;
- internet cables run through first floor flooring.

Existing:

- *significant*—knob-and-tube wiring;
- *significant*—junction box in second floor principal hallway;
- *contributing*—knife switch on east wall of trunk room in third floor.

Distribution panels are located:

- basement main hallway near east basement entry;
- junction box in second floor principal hallway.

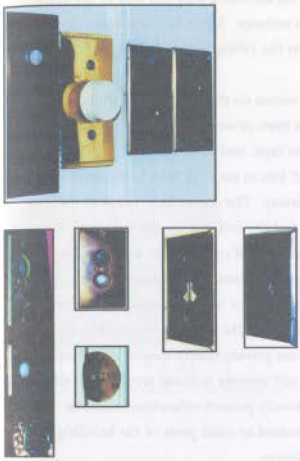


Fig. 3.11.1.1.3

CONTEMPORARY VIEW OF SOME OF THE LIGHT SWITCHES AND CALL BUTTONS EMPLOYED IN THE STIMSON-GREEN MANSION. PUSH BUTTON SWITCHES FOR CHANDELIER IN RECEPTION ROOM WITH CALL BUTTON BELOW (LOWER LEFT); FOR CHAMBER THREE CALL BUTTON, DIMMER AND PUSH BUTTON LIGHT SWITCHES (TOP); PUSH BUTTON LIGHT SWITCH (MIDDLE LEFT); PUSH BUTTON DOOR CASING SWITCH ON CHAMBER FOUR CLOSET (LOWER MIDDLE LEFT); WALL SWITCH (MIDDLE RIGHT); WEST BATHROOM SMALLER LIGHT SWITCH (RIGHT).

Fig. 3.11.1.2

CONTEMPORARY VIEW OF KNOB-AND-TUBE WIRING IN THE ATTIC.

Outlets are convenience type outlets with two receptacles (loop grounded).

Switch types existing:

- contemporary switch type with plastic faceplates;
- *contributing*—smaller switch type with metal faceplates;
- *contributing*—two-button push button with metal faceplates;
- *contributing*—toggle type with metal faceplates;
- contemporary dimmer switches with plastic face plates;
- single-button push button switches on wall sconces and candelabras;
- *significant*—original pendant lights in library turned on by twisting the pyramid base;
- contemporary rotating switches for wall sconces;
- *contributing*—push button light switches for chamber closets located on hinge casement, turned on when door opens and off when closes.

3.11.1.2 Carriage House

According to on site observations the building contained knob-and-tube wiring in the attic.

Alterations:

- 1978, separate service provided for the building;
- 1980s entire system redone when building was converted to current use as office space.

Outlets all contemporary convenience outlets.

Switches all contemporary switches with faceplates.

3.11.2 Communication

3.11.2.1 Stimson-Green Mansion

According to the undated (ca 1899) ground floor plan a telephone—recessed into the north wall near the entry door—was intended for calling the carriage driver. Call buttons in each of the rooms on walls, door casings, and on the floor at the head of the

dining room table were wired to a central annunciator in the service hallway and used to call the service staff. A telephone was located in the Turkish den, on the north wall just east of the entry from the den hallway. This telephone was refurbished in the 1990s.

Some of the names on the annunciator in the service hallway have been covered with tape. Names are written on the tape, and others written in white. There is a call box in the first floor bathroom below the main stairway. The call buttons for both the annunciator and the call box do not function. The substantial number of call buttons, annunciator and telephones retained provide a valuable history and chronology of changes in communications technology as well as indicating the role of service staff and their separation from private/entertainment activities. The profusion of call buttons indicate service staff did not need to be directly present when they could be readily summoned to most parts of the building using call buttons.

Fig. 3.11.2.1

Contemporary view of communication devices in the Stimson-Green Mansion. From bottom left clockwise: contemporary view of telephone in Turkish den, refurbished in the 1990s; annunciator in service hallway; call box in bathroom below main stairway, the label was added by Prescilla Collins in the 1990s.

3.11.2.2 Carriage House

During the Stimsons residence there was telephone service between the Carriage House and Stimson-Green Mansion.

3.11.3 Heating

3.11.3.1 Stimson-Green Mansion

The undated (ca 1899) basement and foundation plan indicated a furnace in the southwest corner of the basement serviced by the south chimney. The substantial number of radiators, wood ducts, and registers retained provide a valuable history and chronology over time of heating technology and its application.

Fig. 3.11.3.1

CONTEMPORARY VIEW OF THE RADIATOR IN THE DINING ROOM; TYPICAL IN STYLE TO OTHER RADIATORS THROUGHOUT BUILDING.

Existing:

- *significant*—floor registers (two per room) in reception room and entry hallway along their west walls;
- *significant*—radiators built into walls in library, dining room;
- *significant*—radiators under built-in seats on main stair landing, and in second floor chambers;
- *contributing*—free standing radiators on first, second and third floors;
- *significant*—fireplaces in principal private/ entertainment rooms and second floor chambers on first and second floors;
- *significant*—billiard room, radiator on the south wall's east end.

Historical accounts relate the heating system originally consisted of a coal furnace located in the basement to heat gravity fed water that was run through the radiators. Water tanks were located in the northeast end of the attic, over the trunk room.

Alterations:

- prior to 1986 a brick pad located in central portion of work area for boiler, removed in the 1990s;
- 1966, hot water heating boiler installed and a burner reinstalled in new boiler;
- 1971, diesel oil burner and master control installed;
- 1979, wiring added for electric heaters (building permit did not specify if for Stimson-Green Mansion or Carriage House);
- 1989 new oil boiler for heating system installed, Turkish den fireplace redone with gas log;
- electric heaters mounted in decking on north and south ends of veranda;
- heating system changed in early 1990s to natural gas and water circulators located in southwest corner of basement. For fire safety reasons sheet rock walls were constructed to isolate the furnace room. Exterior oil tank removed.

Fig. 3.11.3.1.1

CONTEMPORARY VIEW OF THE WOOD DUCTS BELOW THE ENTRY HALL.

Existing:

- *contributing*—wood ducts below floor registers in basement;
- contemporary gas hook-up on the west side of the south chimney.

Heaters are bled once a year.

3.11.3.2 Carriage House

No records were found for the Carriage House.

In 1979, a building permit relates wiring added for electric heaters (permit did not specify if the heaters were for the Carriage House or the Stimson-Green Mansion).

There are electric baseboard heaters.

3.11.4 Plumbing

3.11.4.1 Stimson-Green Mansion

The substantial portion of original plumbing retained provides a valuable history and chronology of changes over time of plumbing systems, specifically in the bathroom fixtures, exposed plumbing, and accessories (towel and shower racks). Plumbing indicated in the undated (ca 1899) floor plans prepared by Cutter & Malmgren:

- waste, hot, and cold water pipes in the wall off the northeast corner of the reception room;
- toilets, sinks and bathtub locations.

Accounts relate most second floor plumbing no longer functioned by 1975.

Alterations:

- late 1970s newspaper accounts indicate the plumbing was redone in all nine bathrooms;
- 1990s, hot water heaters added in laundry room to service the kitchen, and washer in the laundry room; in the southwest corner of the basement for the heating system.
- 1990s, pressure tank added in the attic over trunk room.

During the 1990s much of the original plumbing had to be reassembled.

3.11.4.2 Carriage House

Records of the original plumbing for this building were not located. However, a bathroom with contemporary features is located on the ground floor and a disconnected bathtub is located on the second floor in the northeast corner of the conference room behind the cupboards. A contemporary shower was installed on the second floor prior to 2001.

3.11.5 Fire Fighting

3.11.5.1 Stimson-Green Mansion

In 1981 a fire alarm system was installed, consisting of:

- heat detectors in attic;
- smoke detectors in each room on second floor;
- smoke detector at the top of elevator shaft (which was closed at the top in the 1990s);
- smoke detectors on first floor;
- smoke detectors in basement.

Fig. 3.11.4

Contemporary of west end of main hallway showing exposed piping.

Two signs limiting occupancy were also added:

- main entry (250 max. ocp.);
- at bottom of third floor (no ocp.).

3.11.5.2 Carriage House

In 1981 a fire alarm system was installed, consisting of:

- heat detectors in attic;
- smoke detectors in each room on first floor;
- smoke detectors on second floor.

3.11.6 Vertical Transportation

Elevator (dumbwaiter) was indicated in the undated (ca 1899) floor plans prepared by Cutter & Malmgren. Located in the east portion of the basement, off the main hallway (full door), the elevator shaft rose on the north side of the den stairs servicing the kitchen

(half door), second floor service hallway (Dutch door), and third floor trunk room (full door).

Fig. 3.11.6

Contemporary view of the elevator shaft looking down from the second floor service hallway.

The shaft is approximately $32^{3}/_{8}$"x35" with $2^{3}/_{8}$" bead board on walls. A $^{1}/_{2}$" diameter metal cable—run through a large fly wheel at the top of the shaft and attached to a large flat weight on the east wall—carries the elevator. The weight runs in wood brackets. A 1" diameter rope, pulled by hand, raises and lowers the elevator.

Chair lift, according to a 1974 building permit, was installed along the walls of the main stairway. It was removed prior to 1986.

Fig. 3.11.6.1

Contemporary view of the elevator shaft looking up from the second floor service hallway. Note the weight on the left hand side of the photograph, as well as an electrical conduit.

Conclusions

PRESERVATION according to the *Secretary of the Interior's Standards for the Treatment of Historic Proprieties* (1995) is defined as: *the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project. Preservation focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time.*

A property will be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces, and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.

The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.

Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate, and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.

Changes to a property that have acquired historic significance in their own right will be retained and preserved.

Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color, and texture.

Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

The Stimson-Green Mansion and adjacent Carriage House are significant buildings. Together they retain a substantial portion of their original spaces, spatial relations, materials, finishes, and their relationship to one another. Both buildings are in remarkably good condition. The implications of these findings on planning future work on and the use of the Stimson-Green Mansion and Carriage House are prioritized under four main headings: **treatment**, **use**, **work**, and **planning**.

This sequence of headings breaks the consideration of the implications of future work on and use of the buildings into manageable portions. Their order starts with the most fundamental question of how should the buildings be treated given their existing remarkably intact state and cultural value. Answering this question sets the groundwork for deciding what use and level of use is appropriate. This and the initial decision on a treatment approach in turn guide future work, which by necessity also directs planning. The result being that each decision in the sequence builds off the preceding. This sequential process also establishes precedent which is important for showing how decisions were made and the reasons why they were made.

The ***Treatment*** approach for the buildings should be preservation of existing significant and contributing building fabric, spaces and culturally significant meanings and activities with some restoration of missing elements and rehabilitation of the building systems and extensively altered spaces and features for alternative use.

RESTORATION according to the *Secretary of the Interior's Standards for the Treatment of Historic Properties* (1995) is defined as: *the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project. Restoration depicts a property at a particular period of time in its history, while removing evidence of other periods.*

A property will be used as it was historically or be given a new use which reflects the property's restoration period.

Materials and features from the restoration period will be retained and preserved. The removal of materials or alteration of features, spaces, and spatial relationships that characterize the period will not be undertaken.

Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate and conserve materials and features from the restoration period will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.

Materials, features, spaces, and finishes that characterize other historical periods will be documented prior to their alteration or removal.

Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize the restoration period will be preserved.

Deteriorated features from the restoration period will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials.

Replacement of missing features from the restoration period will be substantiated by documentary and physical evidence. A false sense of history will not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically.

Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

Archeological resources affected by a project will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

Designs that were never executed historically will not be constructed.

The extensive amount of intact original exterior building fabric on both the Stimson-Green Mansion and Carriage House is extremely important to preserve. This fabric and building configuration (including additions that have gained significance in their own right) provides the visual character that so distinctly sets these buildings apart from the surrounding high-rise apartments and recalls an earlier period in the neighborhood's development.

The rich material, stylistic and functional diversity of the Stimson-Green Mansion's interior similarly merits equal attention to its preservation. The extensive changes to First Hill since the Stimson-Green Mansion's construction have left the residence as one of the neighborhood's last intact examples of the high quality materials and craftsmanship, stylistic preferences, living conditions, and arrangement of spaces for entertaining guests of what was once a prominent residential neighborhood for Seattle's new wealth.

While alterations to the Carriage House interior left little to convey the original function and feeling there are some remaining vestiges of the building's former character and use. This scarcity of original building spaces and fabric places an increased emphasis on preserving those remaining original spaces and features for their interpretive value. They provide valuable clues to the original level of finishes, material choices, spatial use, and the buildings functional role and relationship to the Stimson-Green Mansion.

This situation of having only a few remaining original features is also indicative of select spaces in the Stimson-Green Mansion. For both these and the Carriage House interior, the recommended treatment

REHABILITATION according to the *Secretary of the Interior's Standards for the Treatment of Historic Proprieties* (1995) is defined as: *the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values. Rehabilitation acknowledges the need to alter or add to a historic property to meet continuing or changing uses while retaining the property's historic character.*

A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.

The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.

Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.

Changes to a property that have acquired historic significance in their own right will be retained and preserved.

Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

New additions and adjacent or related new construction will be undertaken in a such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

approach is rehabilitation. This approach allows for changes to non-contributing fabric—prevalent in these areas—to improve the state of utility of these spaces while not damaging, destroying, obscuring or drastically changing the remaining significant and contributing spaces and features.

Given that the Stimson-Green Mansion's existing spaces and building fabric convey the preferences and thorough stylistic vocabulary of Kirtland Cutter and provide a social commentary on a wealthy Seattle family's life-style from the late 1890s and early 1900s those few elements that are missing could be restored. Their restoration would compliment the interpretive value of existing significant fabric without seeming out of context.

Building systems however present a unique consideration. They are integral to understanding how residents lived in the buildings, the evolution of these systems, what standard of living the residents enjoyed compared with others at that time, and the particular predilections of that period. They constitute universal concepts often unchanged today that convey a presence of people (specifically the Stimsons and the Greens) and how they lived.

The dilemma lies in the systems not keeping pace with usage changes and their possible deterioration with age when a building remains in use. The catering and hosting of events and to a lesser extent the use as office space are both pushing the limits of and conflicting with the building system's intended single-family use. This poses serious implications in terms of overloaded electrical and plumbing systems and the impact of temperature and humidity fluctuations during the increased occupancy of large events if the heating is not calibrated for the change.

In order to balance the overriding preservation objective with a continued state of utility for the buildings the rehabilitation of the building systems is

RECONSTRUCTION according to the *Secretary of the Interior's Standards for the Treatment of Historic Proprieties* (1995) is defined as: *the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location. Reconstruction re-creates vanished or non-surviving portions of a property for interpretive purposes.*

Reconstruction will be used to depict vanished or non-surviving portions of a property when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture, and such reconstruction is essential to the public understanding of the property.

Reconstruction of a landscape, building, structure, or object in its historic location will be preceded by a thorough archeological investigation to identify and evaluate those features and artifacts which are essential to an accurate reconstruction. If such resources must be disturbed, mitigation measures will be undertaken.

Reconstruction will include measures to preserve any remaining historic materials, features, and spatial relationships.

Reconstruction will be based on the accurate duplication of historic features and elements substantiated by documentary or physical evidence rather than on conjectural designs or the availability of different features from other historic properties. A reconstructed property will re-create the appearance of the non-surviving historic property in materials, design, color, and texture.

A reconstruction will be clearly identified as a contemporary re-creation.

Designs that were never executed historically will not be constructed.

appropriate. This approach permits preservation of those visible features such as the meticulously repaired and rebuilt light fixtures and switches, sinks, toilets, and exposed plumbing so they can continue their valuable interpretive role, while upgrading such non-visible elements as wiring and concealed plumbing to meet life safety and planned needs. Heating and ventilation systems should be calibrated to the current usage and recalibrated if the conditions of use change. All upgrades however should be reversible. Not only will this reversibility be sensitive to existing building fabric, but also subsequent upgrades will be easier to implement and the cumulative impact lessened.

Use of the buildings has a tremendous impact on both their significant and contributing fabric, spaces and the interpretation of their cultural significance. In evaluating the buildings' state of utility and potential uses, it is important to remember that uses change. In twenty to fifty or a hundred years, there could easily be any number of changes in use. What must remain constant is the basic commitment to retaining and maintaining significant and contributing spaces and fabric while hosting new uses so that in a hundred years the buildings hold both the same level of cultural significance and can successfully demonstrate the effectiveness of this commitment to preservation. Please refer to section ***2.3 Uses*** for a complete discussion of current and proposed uses.

Work on the Stimson-Green Mansion and Carriage House should begin with the stabilization and repair of the buildings' exterior fabric (specifically refinishing exterior wood trim and half-timbering). This will halt further damage to already severely deteriorated exterior finishes. Second, work should

focus on maintenance and repair issues for both buildings including building system upgrades and calibrating existing systems for compatibility with building usage. The most important aspects of this second phase are the building system calibration and upgrades to accommodate current uses.

The purpose of this sequence is to first keep what exists, then to anticipate where the failure of systems (such as plumbing) during current or proposed use could have a profound adverse effect on existing original materials and finishes and undertake the necessary repairs. Once this is accomplished there is the time needed to develop a maintenance plan and carefully plan major building projects to preserve, restore, and rehabilitate spaces or features.

Addressing building maintenance involves hiring a maintenance person, preparing detailed maintenance guidelines (reviewing existing practices), and budgeting the salary and associated expenses. Maintenance should provide a forum for continual monitoring, evaluating and re-evaluating the impacts of building use.

Planning consists of three phases. The first (***Short-term***) involves locating funding, contractors and setting a schedule for the immediate stabilization work outlined in the ***Short-term*** recommendations. Emphasis should be placed on a logical sequence of work (such as repairing deteriorated window sills before or in conjunction with refinishing the windows). Financial responsibilities of projecting what annual maintenance expenditures will average and allocating the funding, as well as long-term scheduling of minor and major building projects and strategizing how to finance them should also begin during this phase.

The second phase (**Mid-term**) consists of larger repair and maintenance projects as well as undertaking studies (outlined in the **Mid-term** recommendations) needed to guide major long-term building projects. This phase should be underway as soon as possible, even concurrent with the first phase.

The third phase, (**Long-term**) builds on studies undertaken during the second phases and continues with additional restoration and rehabilitation planning and work.

Accessibility requirements are described in the *Secretary of the Interior's Standards for the Treatment of Historic Properties* (1995: 14) as not being part of the overall process of protecting and maintaining the buildings. Consequently, they are not integrated with the above discussion. Rather accessibility is a long-term consideration that should be addressed once the existing original fabric is stabilized, in good repair, and a regular maintenance program implemented.

The fundamental guideline for considering accessibility is to evaluate the configuration and spaces of the Stimson-Green Mansion and Carriage House according to how the highest level of access might be provided with the lowest level of impact. Any proposal to facilitate accessibility should be accessed for its potential impact on significant and contributing building fabric, spaces and meanings in order to minimize material loss, visual change, and adverse effects to the significant and contributing elements.

Of the two buildings the Carriage House affords the greatest opportunity for accessibility. The Stimson-Green Mansion presents a host of exterior and interior issues complicating opportunities for accessibility. Any work undertaken to improve accessibility in either building should be reversible.

Points to consider when evaluating the extent of potential accessibility for the Stimson-Green Mansion:

On the exterior

- The elevated first floor greatly increases the length of ramps necessary to maintain an acceptable slope, these long ramps would conflict visually with the building and obscure significant building fabric.
- The prevalence of short facades complicates the use of long ramps leaving either an elevator or series of short ramps as alternatives, however both would require removal and obscuring of significant building fabric.
- There are no previously altered, non-historic exterior areas that could be adapted for accessibility purposes.
- Earliest historic approach to the building was through the elevated main entry, which should not be altered, also the entry hallway just inside is separated by a short flight of stairs from the east side of the building – limiting the extent of access within the building.
- Sloped site complicates use of ramps on the north side of the building, as the downward slope increases the ramp length necessary to maintain a suitable slope.

On the interior

- The varying levels with stairs on the first floor limit independence of movement for individuals once they have made it inside the building.
- Door and entry widths do not uniformly conform to ADA needs.
- Multiple floors complicate access to different floors.
- The compact floor plan leaves little to no space between rooms to run an internal elevator.

- The remarkable level of intact significant and contributing building spaces and fabric leaves few spaces on any floor that could be adapted to facilitate accessibility, and those few places that could either do not correspond vertically with similar adaptable spaces (for elevator installation) or are only very difficult to access from other spaces.

Points to consider when evaluating the extent of potential accessibility for the Carriage House:

On the exterior

- The original ramp approach to the carriage entries would provide ADA access.

On the interior

- The highly altered state of the interior would facilitate changes without adverse affect to significant building fabric or spaces.
- Multiple floors complicate access between the different levels, however the stairway is not significant and could be altered to accommodate a lift or elevator.
- Due to the scarcity of remaining intact original building elements, those elements on the second floor (walls, ceilings and fireplace) should not be impacted.

Summary

As work proceeds on the Stimson-Green Mansion and Carriage House knowing which projects need immediate attention and which can wait will aid in allocating funds and coordinating work to build off of the results of preceding projects. To this end the ***Recommendations*** section is prioritized accordingly (i.e. *Short, Mid, Long-Term,* however projects within each of these divisions are not in any particular order).

Managing and maintaining the buildings are long-term commitments. Although some work is urgent the buildings are in good condition and if well maintained should have a life span of well over 200 years. This will require a comprehensive maintenance plan and a careful balance between the current or proposed use and conservation of the buildings. For an example of such a maintenance plan see the plan prepared by George Bleekman for the Watzek House (Portland, OR) to facilitate its use as the John Yeon Center for Architectural Studies for the University of Oregon.

Throughout this process of conservation, people will be an important factor. The careful practices of the catering and office staff as well as the third floor resident are critical for preserving the existing building spaces and fabric. Similarly, the quality and attention to detail of contractors will facilitate successful projects. In dealing with historic fabric accidents that occur (leaving burners on or over cutting mortar joints) are usually irreversible as the materials or finishes often no longer exist. Accidents can however be mitigated through alert and competent staff and contractors and by not rushing. The buildings have stood for over a 100 years. To do a project right is well worth the time and money as a long-term investment.

A balance should also be struck between stabilization and maintenance, and building use as well as between original activities and uses of the Stimson-Green Mansion and current or proposed uses so neither overshadows the other, but are mutually conducive. This ongoing commitment to conservation and striking a balance between it, building use, and continuing original uses is a fundamental interpretive component of the building and its occupants that holds important cultural value for how organizations and we as a society treat and relate to historic buildings.

Recommendations

In order to facilitate planning, fund-raising, and work on both the Stimson-Green Mansion and Carriage House recommendations have been consolidated within one framework and prioritized according to short, mid, and long-term projects. Specific recommendations regarding the current use of the building are in section 2.3 ***Uses.***

Short-term projects should done within the next one to two years to stabilize and retain existing building fabric and for life safety reasons.

Mid-term projects are those that should be completed within the next five years, but need either planning and funding or are not immediately critical to the building's operation.

Long-term projects should be implemented within the next ten years to allow for thorough planning and fund-raising. For a discussion of appropriate documentation of work done on both buildings see ***Documentation Guidelines*** in the appendices.

Projects within these time frames are prioritized according to their need for immediate attention (highest to lowest) as planning, maintenance (work both the staff and maintenance personnel could perform) minor and major building improvements, and ongoing monitoring of specific areas.

The following graphics illustrate the treatment approach recommended for individual spaces within the Stimson-Green Mansion. The recommended approach to preserve recognizes the high level of intact finishes, materials, spaces and their relationships, and associated meanings within these particular areas. Preserve/Restore recognizes spaces with missing finishes or features of which the

restoration would enhance the interpretive value of these spaces. The specific features are identified in the Recommendation section. Rehabilation identifies spaces in which materials, finishes, and their configuration have been substantially altered and the particular alterations are not significant.

Planning

- ***Exterior Paint Analysis***: Since exterior woodwork must be repaired and maintained in-kind this analysis must be done early so work can proceed; field work and archival research have established that the following features are significant to the visual character of the buildings, and that the information a paint analysis would yield from these areas will both confirm and supplement existing information about their visual character.

  Stimson-Green Mansion
  - window muntins—originally lighter and sand painted?
  - timbers—originally stained or painted?
  - stucco—original color?

  Carriage House
  - window muntins—originally lighter and sand painted?
  - timbers—originally stain or paint?
  - stucco—original color?

- **Interior Paint Analysis**: field work and archival research have established that the following features are significant to the visual character of the building, and that the information a paint analysis would yield from these areas will both confirm and supplement existing information and the building's visual character. Paint analyses should be undertaken either in conjunction with an overall paint analysis of both buildings or as work becomes necessary for each area or element.

  Stimson-Green Mansion
  - reception room—plaster work in cove, ceiling, walls and panels, surrounds
  - breakfast room—trim and wainscot, painted or stained?
  - service hallway—trim and wainscot, painted or stained?
  - kitchen—trim and wainscot, painted or stained?; Cabinets' original finish
  - serving pantry—trim and wainscot, painted or stained?; Cabinets' original finish
  - staples pantry—trim and wainscot, painted or stained?; Cabinets' original finish

  second floor
  - chambers—trim original color
  - secondary hallway—trim color
  - pocket door color of west side
  - fireplaces—surrounds' original finishes in chambers two, three, four, and five

  Carriage House
  - ceiling and walls on second floor.

- ***Building Systems***: (electrical, plumbing, heating) This is of critical importance since uses are already stressing existing building systems. This study will enable work on upgrades and calibrating of systems to meet building use, reducing costs for continued repairs and potential costs should the existing systems fail under current use. A condition assessment, evaluation and recommendations addressing their current state, and historic and alternative use should be prepared in

order to direct future work and planning.

- ***Mortar Analysis***: in accordance with the preservation guidelines to duplicate the original mortar in strength, composition, color, and texture a mortar compatible with the original mortar, brick and stone should be developed for all subsequent maintenance and repairs, mortar analyses should be conducted on the building exterior, as well as the Turkish den, dining room and library fireplaces. Mortar analyses should be undertaken either all at once or as work becomes necessary for each area or element.

Maintenance

Stimson-Green Mansion

- ***Drainage***: provide space between exterior walls and downspouts (ventilation would aid in drying brick and mortar in these areas and reducing moisture trapped against the walls and moisture absorbed from condensation)
- ***Windows***: assure proper function of windows in basement for improved ventilation
- ***First Floor***: non-historic floor coverings with pads should be used in all high traffic areas to protect the wood flooring such as in the library, entry hallway, stair hallway, etc.
- ***East Bathroom***: Replace cracked tank on toilet with period replacement or if not economically feasible then any tank until an appropriate replacement can be located. Although the tank is repaired, the potential of the repair not holding and damage to the sycamore paneling and ceiling in the dining room is too great to risk.

Carriage House

- ***Entries***: elevate planters on west entry with small blocks for improved drainage and ventilation, add weather stripping on northeast corner door to replace plastic, which over a long period will trap moisture in the door and promote its deterioration
- ***Roof and Drainage***: a shoe should be added on the on northeast downspout to discharge water away from the building, improve and reattach west downspout

Minor Building Improvements

Stimson-Green Mansion

- ***Drainage***: downspout off the southeast corner of port cochere should be connected to storm water drainage and the overflow from the rain barrel off the southwest corner should be redirected away from the service drive. Efflorescence visible on the north wall of storeroom B indicates moisture is present below the port cochere. The service drive and foundation for stairs to the veranda inhibit surface drying of this area, therefore a reduction of surface water in this area and moving all storm water away from the building would be beneficial.

- ***Exterior walls***: brick downwind from the laundry vent in the north basement window—discharging hot, moisture laden air—exhibits extensive surface loss. This air should be rerouted with no adverse affects to historic fabric; possibly through a PVC vent up the north chimney.

Carriage House

- ***Roof and Drainage***: repair gutter on east side (south and north ends).

Major Building Improvements

Stimson-Green Mansion

- ***Windows***: determine original finish of window muntins and mullions, repair and refinish as appropriate.
- ***Entries***: reattach kitchen entry railing to brick. As these brick deteriorate replace with bricks matching the adjacent brick in type, texture, composition, and color and reattach railing to the new bricks, fill holes in stones with cementitious material softer than stone, but matching in color and texture. This is a preventative measure to move non-historic element to new location in order to protect capstones spalling, cracking and jacking associated with anchors.
- ***Exterior walls and entries***: original finishes of exterior trim, half-timbering, and posts should be determined and the elements refinished accordingly.
- ***Chimneys***: Steam escaping from the south chimney—determine why it is escaping and if a PVC pipe is used to vent the steam from the heating system or if it is simply vented to the flue of the existing chimney. If the later is the case steam may be condensing on the interior walls and causing their deterioration, this should be corrected with a PVC pipe in the existing chimney to vent the steam directly to the exterior.

Carriage House

- ***Exterior walls***: the original exterior trim, half-timbering, and post finish should be determined and the elements refinished accordingly.
- ***Entries***: determine and refinish timbers and trim according to earliest historic finish.

FIRST FLOOR PLAN

Preserve:

- Main entry porch, kitchen entry, stoop, service stairway, cellar stairway, elevator, broom closet, coat closet, port cochere, den stair, veranda

Preserve/Restore:

- Entry hallway, library, gallery, reception room, dining room, kitchen, serving and staples pantries, service hallway, breakfast room, stair hallway

Rehabilitate:

- bathroom

Preserve:

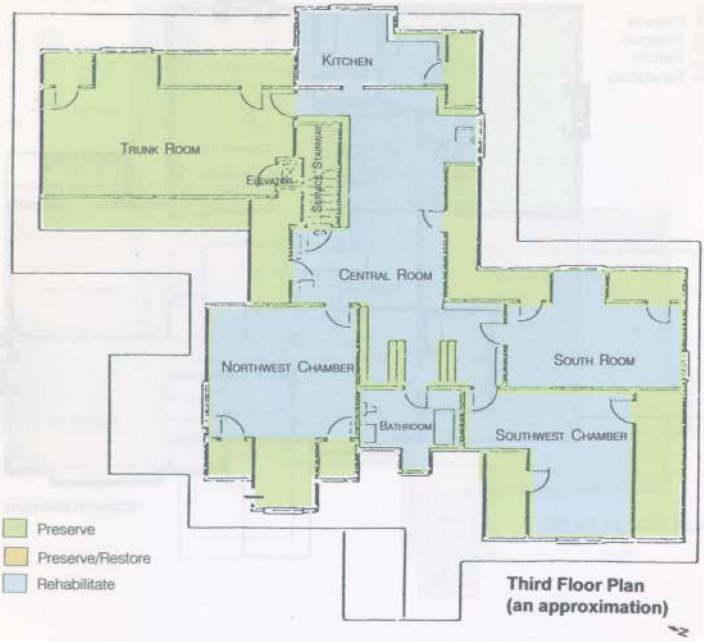
- Chamber five, service hallway and adjoining triple closet, service stairway, elevator

Preserve/Restore:

- Balcony, chambers one, two, three, four and adjoining closets, principal hallway, secondary hallway, northwest, west, east and southeast bathrooms

Rehabilitate:

- Northeast bathroom



Third Floor Plan (an approximation)

Preserve:

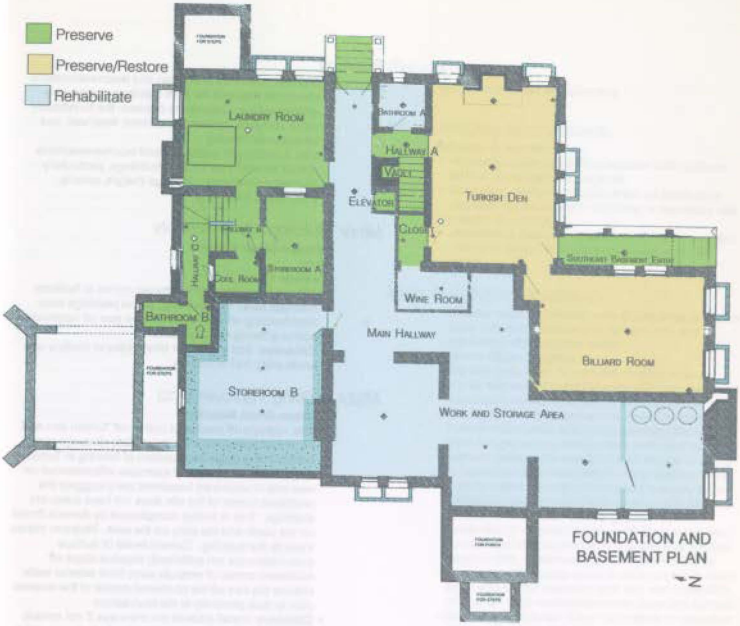
- Trunk room, elevator, service stairway, all closets, built-in trunks and free standing armoirs

Preserve/Restore:

- Not Applicable

Rehabilitate:

- Kitchen, south room, southeast chamber, northwest chamber, bathroom, central room



FOUNDATION AND BASEMENT PLAN

Preserve:

- elevator, storeroom A, cool room, laundry room, bathroom B, vault, den stair, southeast basement entry, east entry, Turkish den closet, hallways A, B, C.

Preserve/Restore:

- Turkish den, billiard room

Rehabilitate:

- Storeroom B, Work and Storage Area, Wine room, Bathroom A, Main hallway

Planning

- ***Seismic***: a seismic evaluation and recommendations should be prepared for both buildings, particularly addressing the connections between the foundation/ super structure, superstructure/roof, floor/wall, and brick veneer/framing
- ***Site***: a landscape evaluation and recommendations should be prepared for both buildings, particularly addressing drainage, plantings (height, density, proximity to buildings)

Minor Building Improvements

Stimson-Green Mansion

None

Carriage House

- ***Site***: improve slope off northwest corner to facilitate drainage away from building, prune plantings back from building on west side, remove tree off northwest corner growing into foundation
- ***Chimneys***: add crickets in blind valley at roofline with south entry and at roofline

Major Building Improvements

Stimson-Green Mansion

- ***Site***: regrade off southeast corner off Turkish den and southeast basement entry to facilitate drainage away from building (prior deterioration of flooring in Turkish den and billiard room and extensive efflorescence on east wall of southeast basement entry suggest the southeast corner of the site does not have adequate drainage. This is further complicated by Seneca Street on the south and the alley on the east. Moisture moves towards the building. Current levels of surface evaporation are not sufficient); improve slope off northwest corner of veranda away from exterior walls; remove the tree off the northwest corner of the veranda (due to their proximity to the foundation)
- ***Chimneys***: install crickets on chimneys if not already
- ***Windows***: determine original finish of window muntins and mullions, repair and refinish as appropriate, re-lead as necessary, addressing creep when present; replace previous silicon repairs with glass matching type and characteristics of original glass; consistent with style of window, develop screen type appropriate to building style for kitchen windows and serving pantry

Carriage House

- ***Entries***: south entry re-point with mortar matching original in type, mix and application
- ***Windows***: determine original finish of window muntins and mullions, repair and refinish as appropriate, re-lead as necessary, addressing creep when present

Planning

Continue from Mid-term planning

Minor Building Improvements

Stimson-Green Mansion

- ***Windows***: replace third floor windows with diamond leaded panes matching originals
- ***Chimneys***: determine original finish on surround of chamber fireplaces when refinishing is necessary and refinish accordingly
- ***Hardware & Fixtures***: replace light bulbs in reception room and Turkish den with bulbs compatible with historic types

Major Building Improvements

- ***Exterior walls***: re-pointing on both buildings should be done with mortar matched to the type, mix, and application of the original mortar

Stimson-Green Mansion

- ***Entries***: main entry, re-point deteriorated areas of mortar with mortar matching original in type, mix and application; railing, when bricks to which the railing is attached are deteriorated and no longer functional replace those bricks with bricks matching the adjacent brick in type, texture, composition, and color and reattach railing to the new bricks, do not attach railing to capstones or to other historic brick; balcony railing, restore in-kind according to historical documentation
- ***Chimneys***: re-point only those portions of Turkish den fireplace—with mortar matching type, mix, and application of original mortar—exhibiting mortar loss; remove non-historic paint from chamber four and five fireplace tiles, determine if the arch over the library fireplace is still moving or not, if not re-point only open joints with mortar matching type, mix, and application of original, if still movingdetermine cause and address
- ***Hardware & Fixtures***: return call buttons to operation; restore missing gas/electric ceramic candle attachments on wall sconces; restore gas/electric fixtures and three-light fixtures in the chambers, kitchen, service hallway
- ***Original Interior Finishes***: an evaluation and conservation recommendations and methodology should be prepared for original interior finishes, specifically the wall and ceiling tapestry in the entry hall (although repainted, the original substrate and prominence of the tapestry within the entry hallway necessitate its conservation), and the dining room frieze. Prior to any work in any of these spaces and in collaboration with paint analyses, stabilization, maintenance and repair concerns, the original finishes for specific spaces and features should be determined to facilitate limited replacement in kind of missing elements. Features and areas with missing original elements:

  First Floor

  - as work becomes necessary in the library and stair hallway, and invasive and destructive testing is possible, the original wall and ceiling finishes of the these rooms should be determined and restored to the earliest historic period

- as work becomes necessary in the dining room, and invasive and destructive testing is possible, determined if the stenciling originally specified for the ceiling panels was used and if enough evidence remains for restoration
- determine and restore original window treatments
- as work becomes necessary in the reception room, and invasive and destructive testing is possible the paint detailing on the walls and ceiling should be determined and restored
- as new floor covering is needed it should be restored according to the ca 1914 photograph
- as work becomes necessary in the breakfast room, service hallway, kitchen, serving and staples pantries, and invasive and destructive testing is possible determine if the woodwork (as seen in the ca 1901 photograph of the breakfast room) was stained, and restore accordingly
- as new carpet is necessary on the main stair the replacement should match the original in type and application

Second Floor

- determine and restore original window treatments
- as work becomes necessary in the chambers, and invasive and destructive testing is possible, the paint detailing on the trim, and wall and ceiling finishes should be determined and restored to the earliest historic period
- as new floor covering is necessary the floor covering should be returned to the earliest historic period
- as work becomes necessary in the bathrooms, and invasive and destructive testing is possible, determine and restore the upper walls and ceilings in the bathrooms to their original finishes
- restore missing fixtures in chambers
- restore missing trim in chamber five

Third Floor

- determine and restore original window treatments
- as work becomes necessary, and invasive and destructive testing is possible, determine and restore original finishes

Basement

- determine and restore original window treatments;
- as work becomes necessary in the Turkish den and billiard rooms, and invasive and destructive testing is possible, the original wall and ceiling finishes of the these rooms should be determined and restored

- ***Windows***: remove non-historic paint from on interior grips and hardware

Carriage House

- ***Chimneys***: restore second floor fireplace to earliest historic finishes
- **Second floor**: determine and restore wall and ceiling finishes-*see paint analysis*

- ***Exterior walls*:**
  - Lead testing and safety precautions should be taken prior to any work on either building involving exterior paint
  - Prior hard mortar repairs on the brickwork and stone of both buildings should be monitored for moisture buildup and movement of water through the brick/stone rather than the mortar resulting in efflorescence on and possible spalling of brick/stone, in which case the non-historic mortar should be replaced with mortar matching the type, composition, and application of the original mortar
  - Prior cementitious repairs on the stone of both buildings should be monitored for moisture buildup and movement of water through the stone rather than the cementitious repair resulting in efflorescence on and possible spalling of the stone, in which case the repair should be replaced with a more permeable and softer sacrificial material sympathetic to the stone type

Appendices

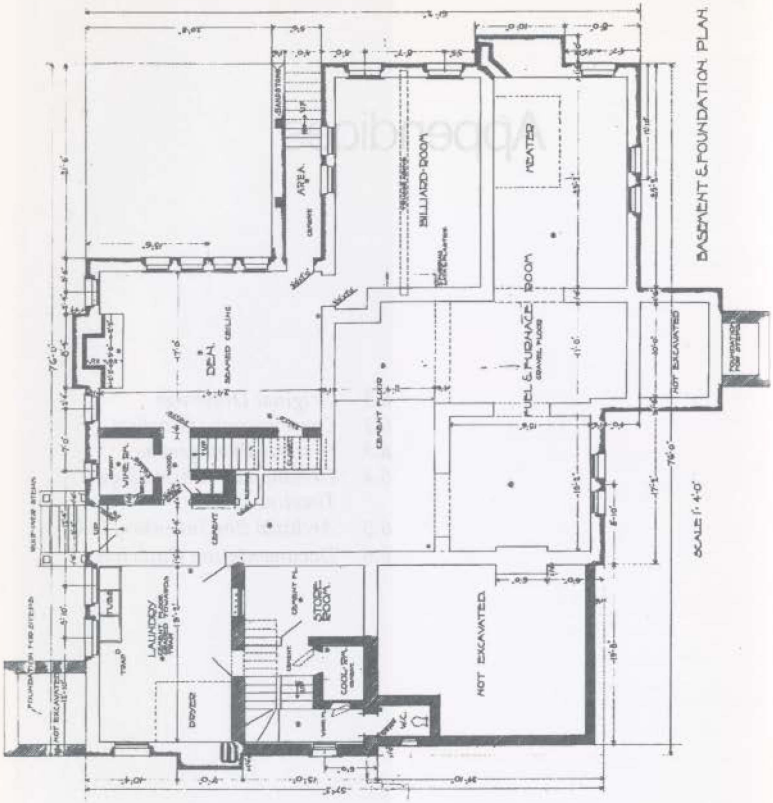


Fig. 7.1.1

Ca 1899 basement & foundation plan prepared by Cutter & Malmgren. Drawing courtesy of the Northwest Museum of Arts & Culture/ EWSHS, Spokane Washington.

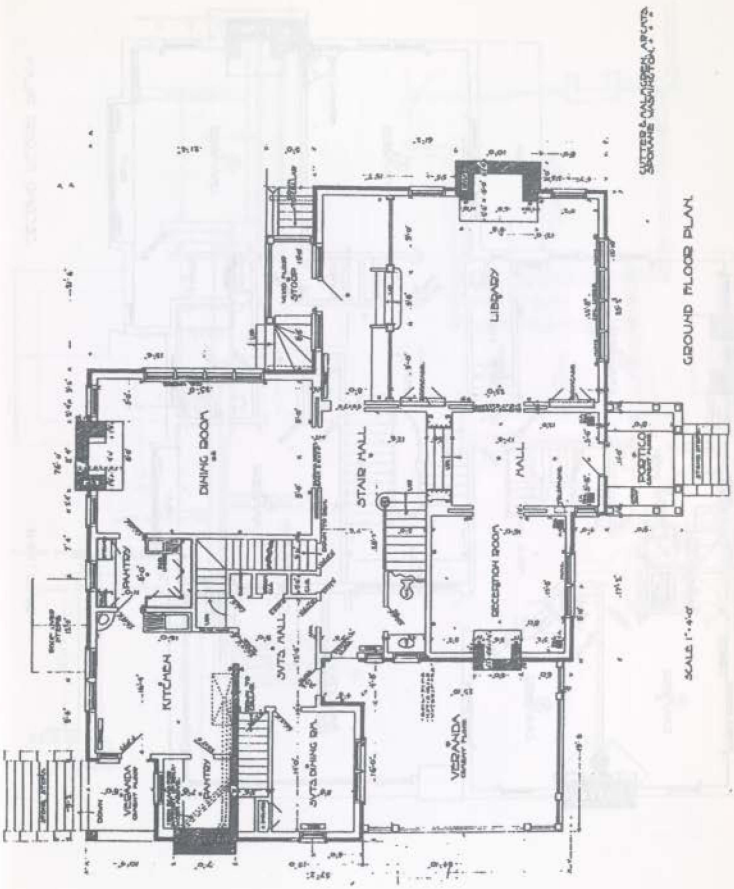


Fig. 7.1.2

Ca 1899 ground floor plan prepared by Cutter & Malmgren. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

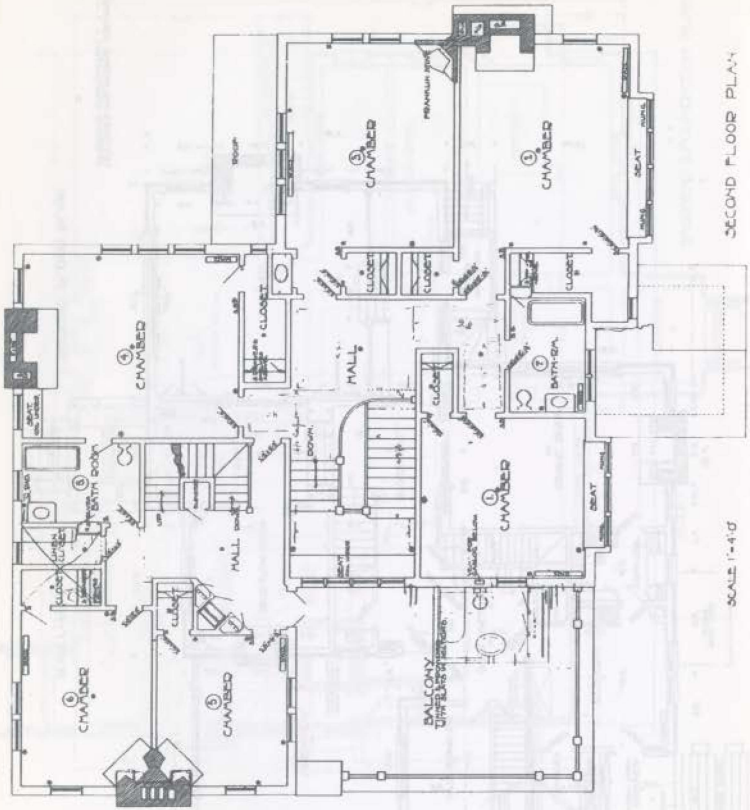
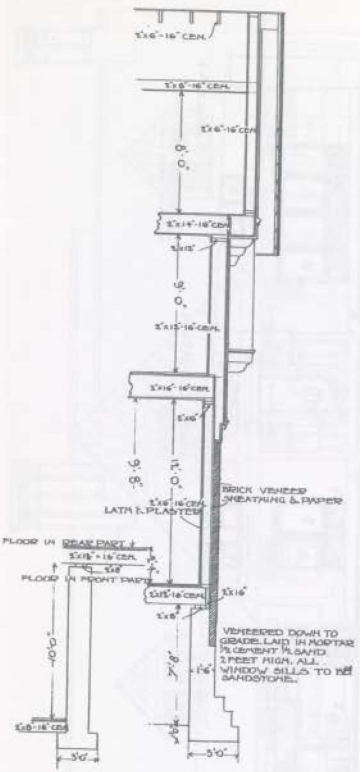


Fig. 7.1.3

Ca 1899 second floor plan prepared by Cutter & Malmgren. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.



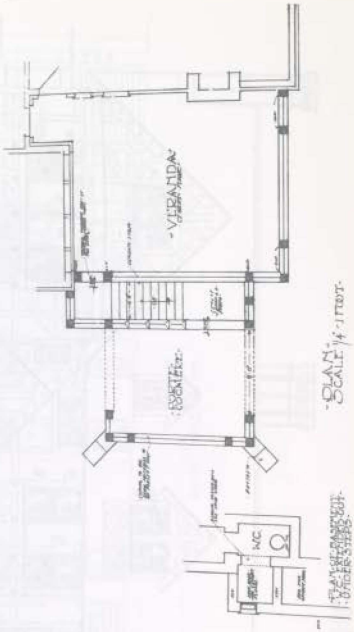


Fig. 7.1.4

Ca 1899 section through west elevation, prepared by Cutter & Malmgren. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

Fig. 7.1.5

Ca 1901 plan of port cochere addition prepared by Cutter & Malmgren. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

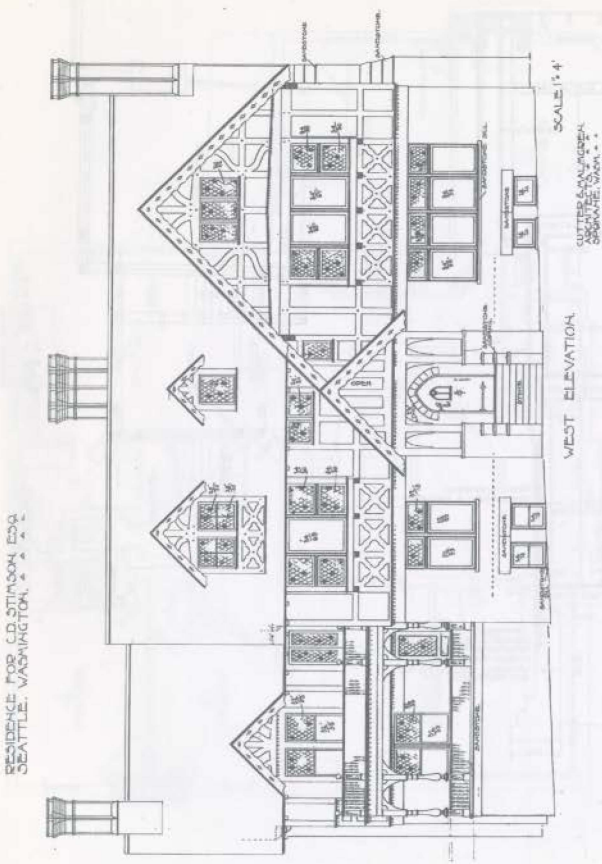


Fig. 7.1.6

Ca 1899 west elevation prepared by Cutter & Malmgren. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

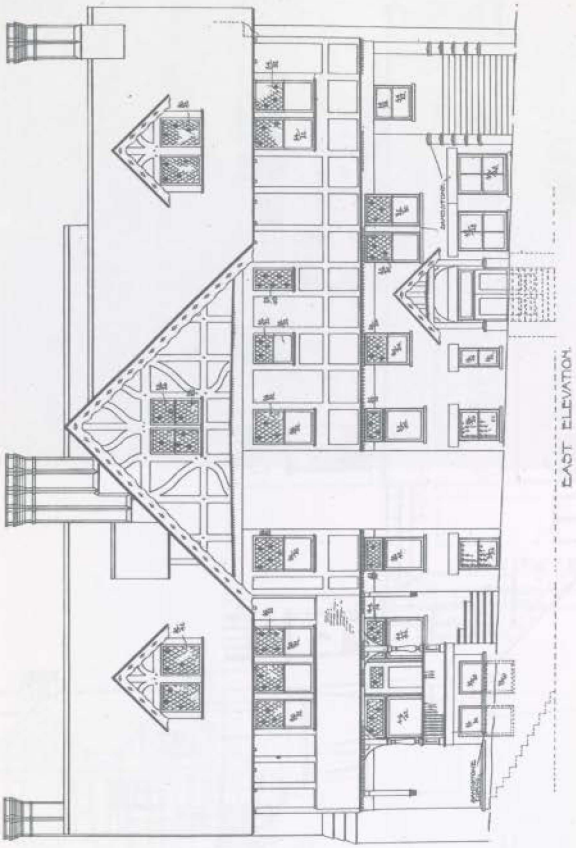


Fig. 7.1.7

Ca 1899 east elevation prepared by Cutter & Malmgren. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

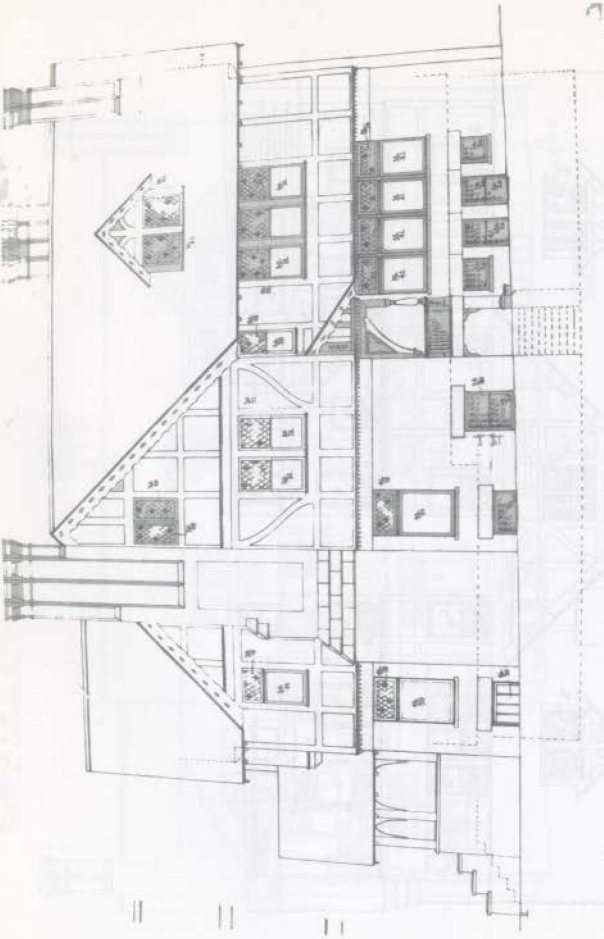


Fig. 7.1.8

Ca 1899 south elevation prepared by Cutter & Malmgren. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

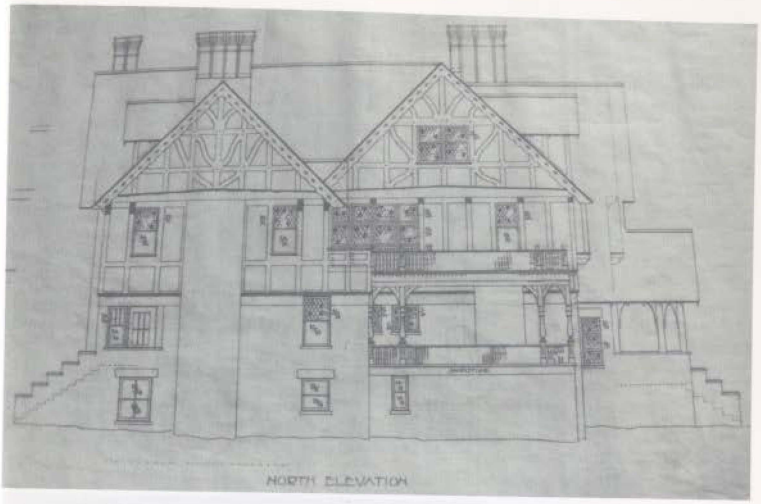


Fig. 7.1.9

Ca 1899 north elevation prepared by Cutter & Malmgren. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

Fig. 7.1.10

Ca 1901 north elevation with port cochere addition prepared by Cutter & Malmgren. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

Fig. 7.1.11

Ca 1901 west elevation with port cochere addition prepared by Cutter & Malmgren. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

Fig. 7.1.12

Ca 1901 east elevation with port cochere addition prepared by Cutter & Malmgren. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

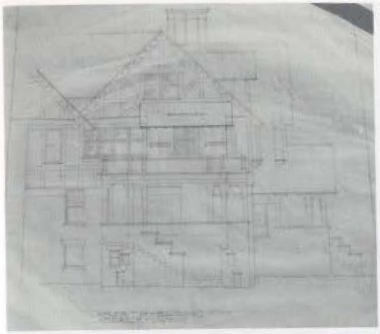


Fig. 7.1.13

Ca 1902 north elevation with both port cochere and northwest bathroom additions prepared by Cutter & Malmgren. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

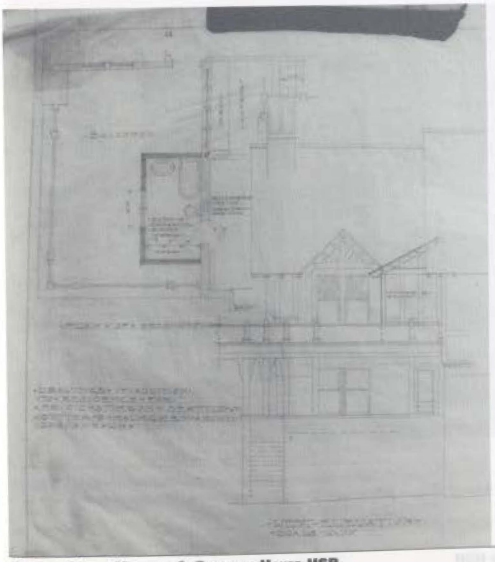


Fig. 7.1.14

Ca 1902 plan and west elevation of northwest bathroom addition prepared by Cutter & Malmgren. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

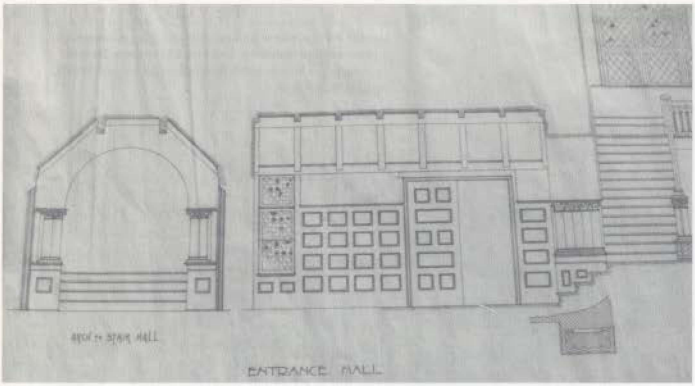


Fig. 7.1.15

Ca 1899 detail of entry hallway prepared by Cutter & Malmgren. Drawing courtesy of the Northwest Museum of Arts & Culture/ EWSHS, Spokane Washington.

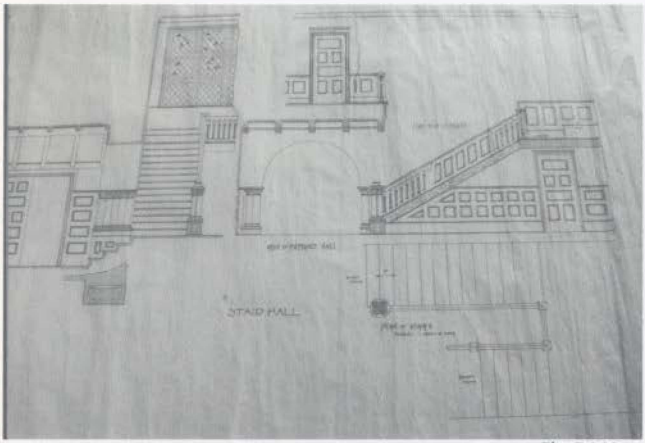


Fig. 7.1.16

Ca 1899 interior detail of entry and stair hallway prepared by Cutter & Malmgren. Drawing courtesy of the Northwest Museum of Arts & Culture/EWSHS, Spokane Washington.

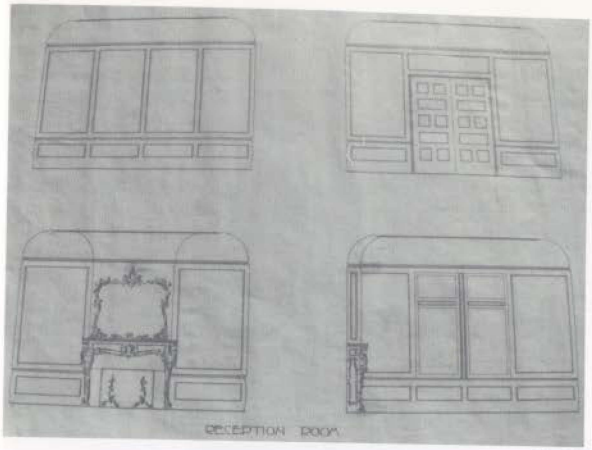


Fig. 7.1.17

CA 1899 DETAIL OF RECEPTION ROOM PREPARED BY CUTTER & MALMGREN. DRAWING COURTESY OF THE NORTHWEST MUSEUM OF ARTS & CULTURE/ EWSHS, SPOKANE WASHINGTON.

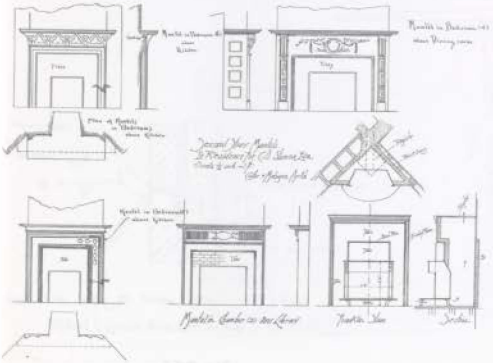


Fig. 7.1.18

CA 1899 DETAILS OF FIREPLACES PREPARED BY CUTTER & MALMGREN. DRAWING COURTESY OF THE NORTHWEST MUSEUM OF ARTS & CULTURE/ EWSHS, SPOKANE WASHINGTON.

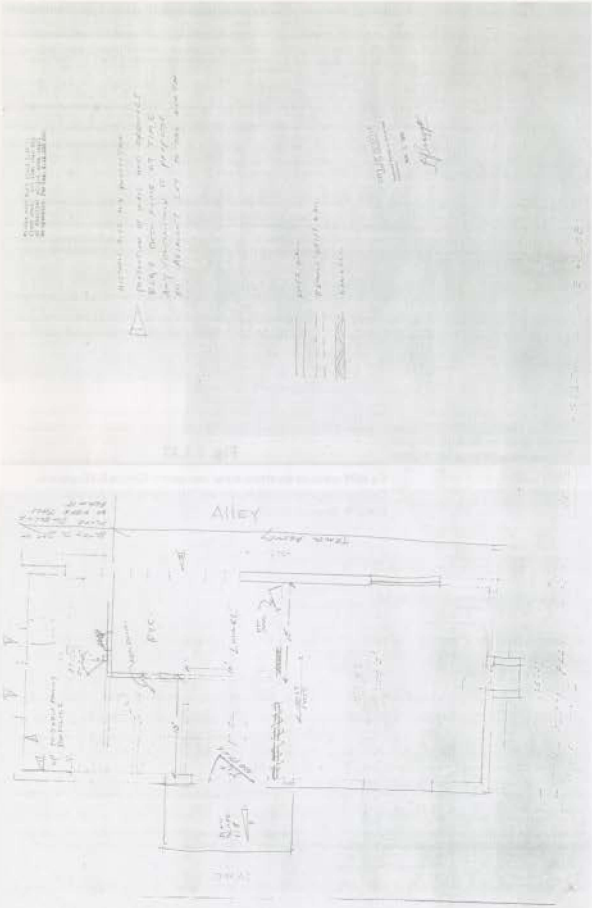


Fig. 7.2.1

Ca 1975 drawing indicating changes to the Carriage House. Drawing source: DCLU, Seattle, Washington.

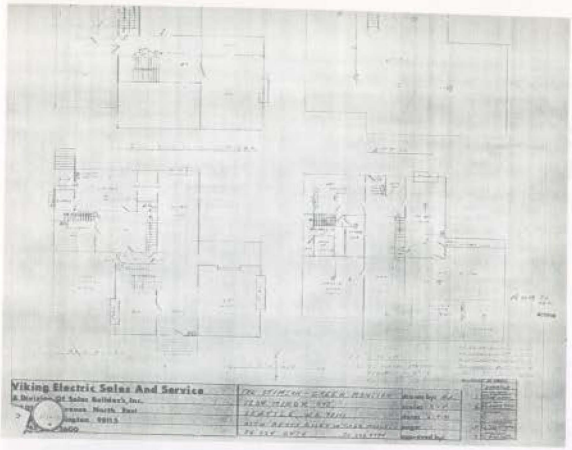
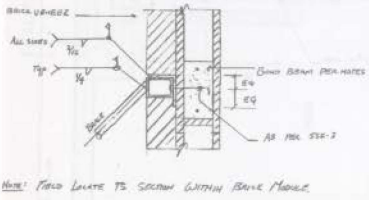


Fig. 7.2.2

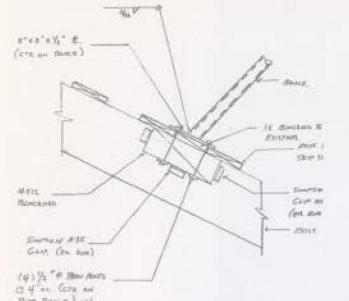
CA 1975 DRAWING INDICATING ELECTRICAL UPGRADES TO THE STIMSON-GREEN MANSION. DRAWING SOURCE: DCLU, SEATTLE, WASHINGTON.



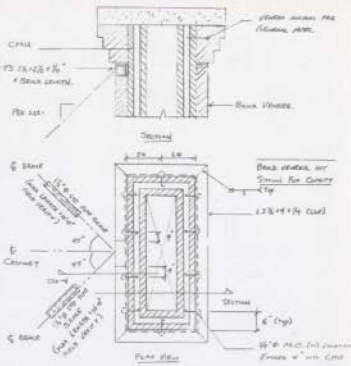
SSK-4 Typical Brace to Collar Connection

Fig. 7.2.3

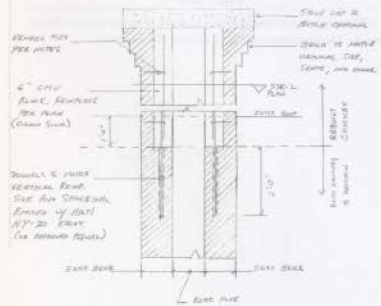
2001 DRAWING INDICATING DETAILING CHIMNEY REPAIRS AND ROOF TIE CONNECTIONS. DRAWING SOURCE: GOUDY CONSTRUCTION, BELLVUE, WASHINGTON.



SSK-5 Typical Brace to Roof Connection



SSK-3 Typical Chimney Collar Detail



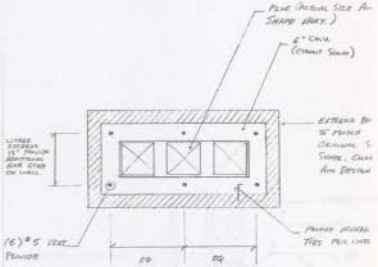


Fig. 7.2.4-7

2001 DRAWINGS INDICATING DETAILING CHIMNEY REPAIRS AND ROOF TIE CONNECTIONS. DRAWING SOURCE: GOUDY CONSTRUCTION, BELLVUE, WASHINGTON.

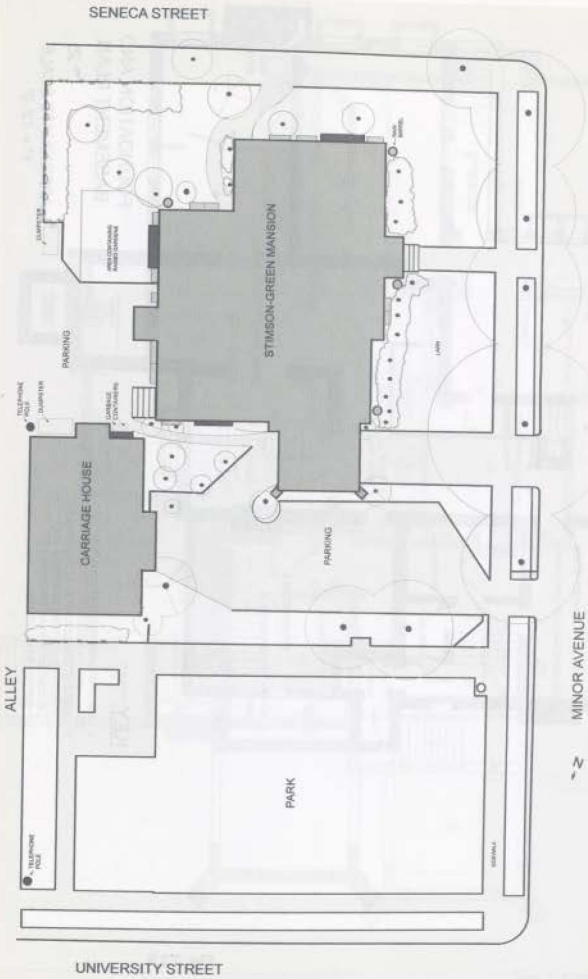


Fig. 7.2.8

2002 SITE GRAPHIC. NOT TO SCALE.

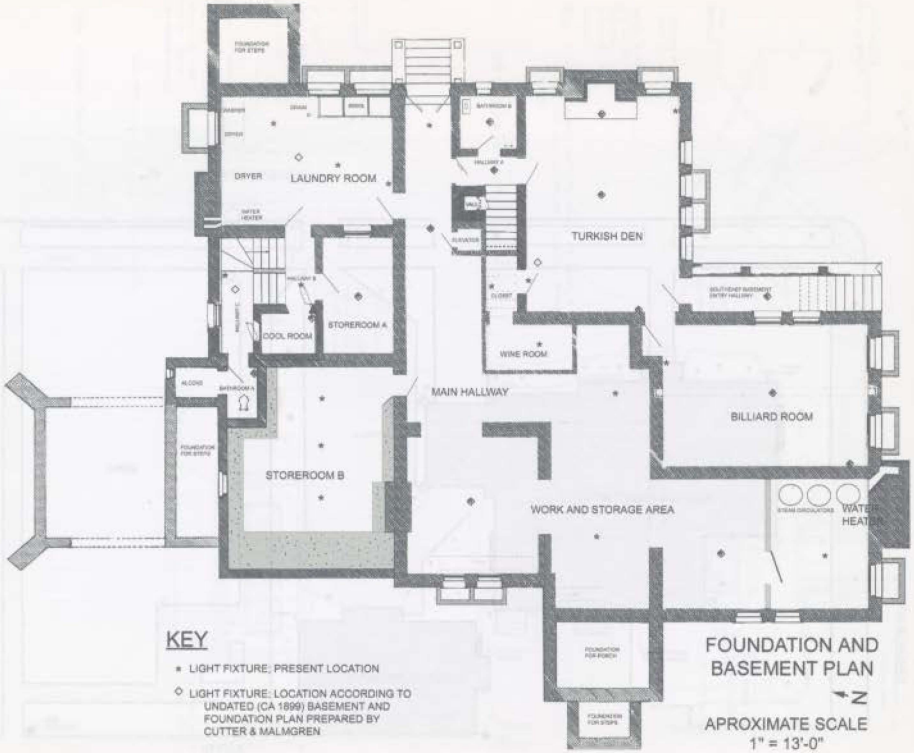


Fig. 7.2.9

2002 FOUNDATION AND BASEMENT GRAPHIC DEVELOPED FROM ORIGINAL DRAWING AND SITE OBSERVATIONS. NOT TO SCALE.

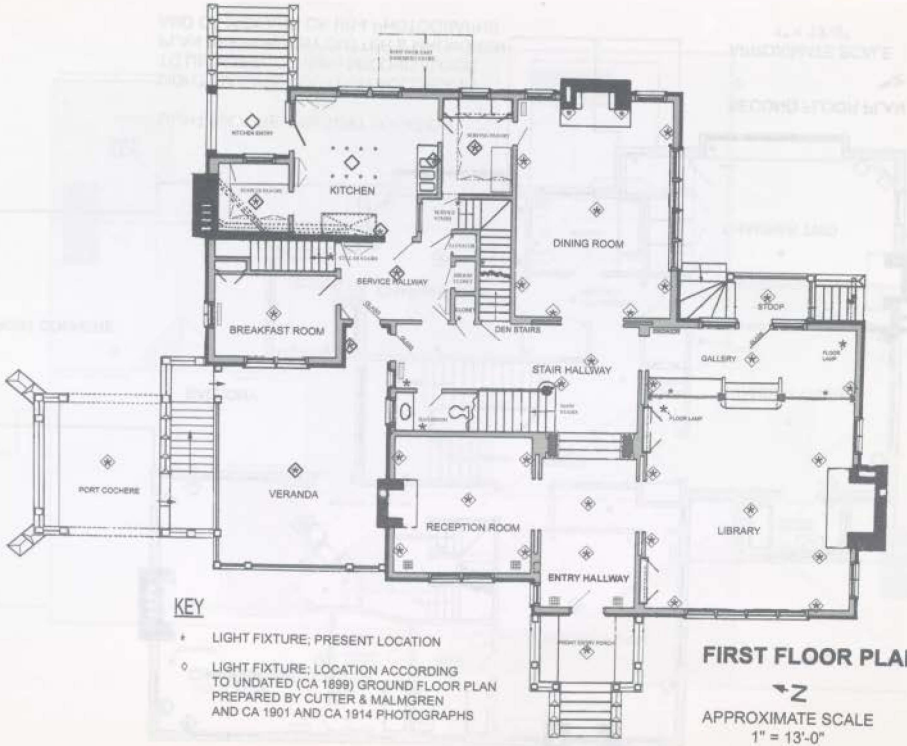


Fig. 7.2.10

2002 FIRST FLOOR GRAPHIC DEVELOPED FROM ORIGINAL DRAWING AND SITE OBSERVATIONS. NOT TO SCALE.

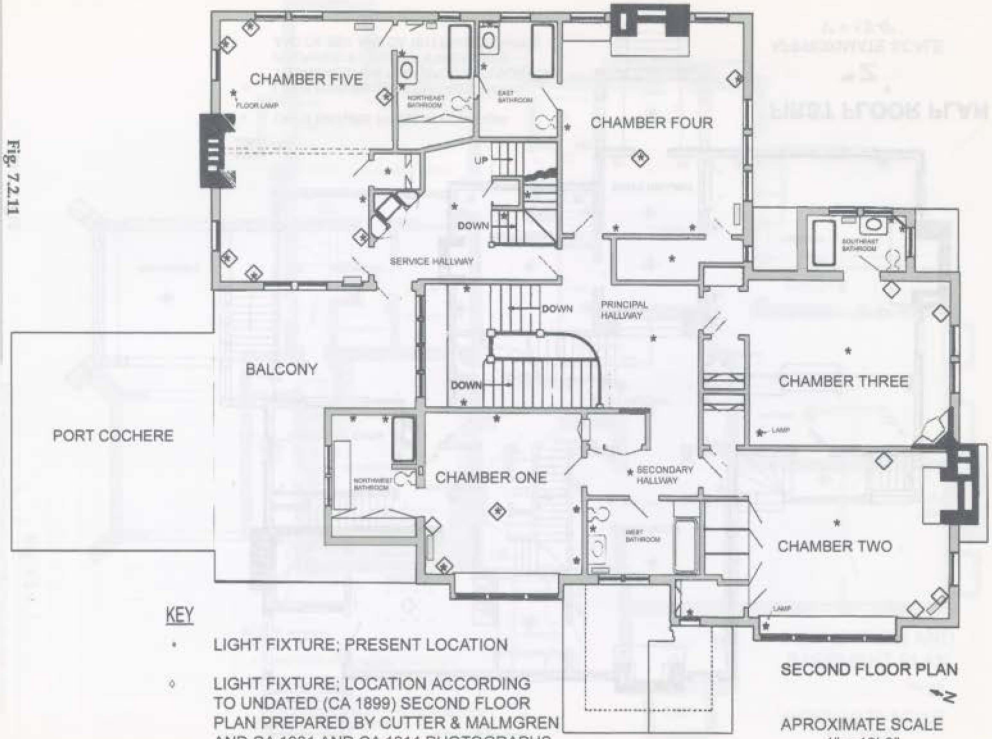


Fig. 7.2.11

2002 SECOND FLOOR GRAPHIC DEVELOPED FROM ORIGINAL DRAWING AND SITE OBSERVATIONS. NOT TO SCALE.

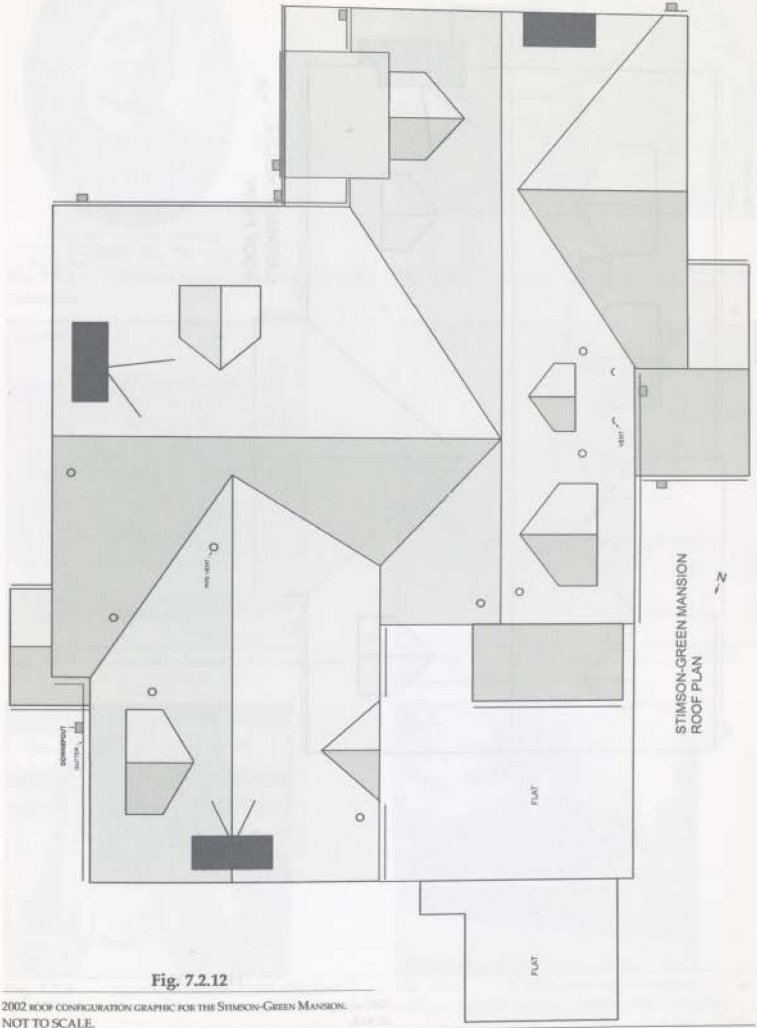


Fig. 7.2.12

2002 roof configuration graphic for the Stimson-Green Mansion.
NOT TO SCALE.

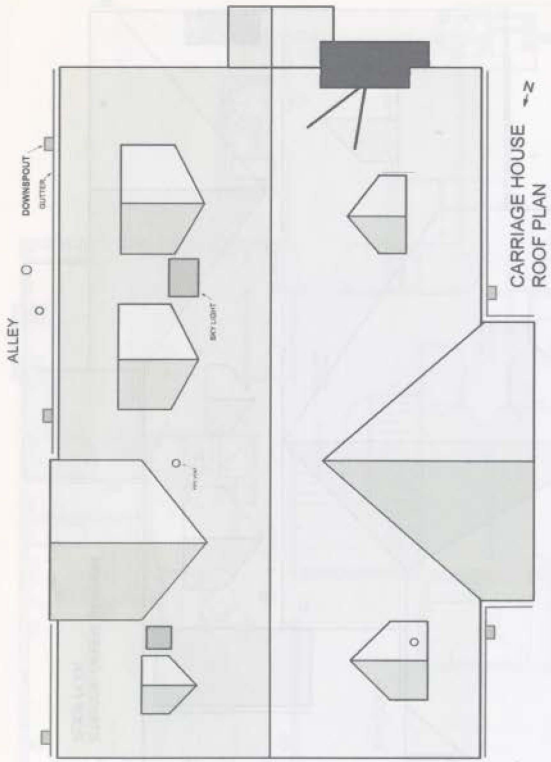


Fig. 7.2.13

2002 roof configuration graphic for the Carriage House. NOT TO SCALE.

Fig. 7.3.1 Kirtland Kelsey Cutter. Source: DSB Collection.

Fig. 7.3.2 Ca 1901. Source: DSB Collection.

Fig. 7.3.3 Ca 1901. Source: DSB Collection.

Fig. 7.3.4 Ca 1901. Dorothy Stimson Bullitt in foreground Source: DSB Collection.

Fig. 7.3.5 Ca 1901. Source: DSB Collection.

Fig. 7.3.6 Ca 1901, prior to port cochere addition and SW dormer. Source: DSB Collection.

Fig. 7.3.7 Ca 1901. Source: DSB Collection.

Fig. 7.3.8 Ca 1902-1908. Source: DSB Collection.

Fig. 7.3.9 Ca 1909, note window west of NW bathroom. Source: MOHAI.

Fig. 7.3.10 Ca 1909, prior to expansion of NW bathroom. Source: DSB Collection.

Fig. 7.3.11 1909. Source: MOHAI.

Fig. 7.3.12 Ca 1909-1911. Source: DSB Collection.

Fig. 7.3.13 Ca 1911, following expansion of NW bathroom. Source: DSB Collection.

Fig. 7.3.14 Ca 1911, far left is C.D. Stimson's Pierce Arrow. Source: DSB Collection.

Fig. 7.3.15 Ca 1914. Source: DSB Collection.

Fig. 7.3.16 Ca 1914, with tennis court. Source: DSB Collection.

Fig. 7.3.17 Ca 1914. Source: DSB Collection.

Fig. 7.3.18 Ca 1914. Source: DSB Collection.

Fig. 7.3.19 Ca 1938. Source: Puget Sound Regional Archives.

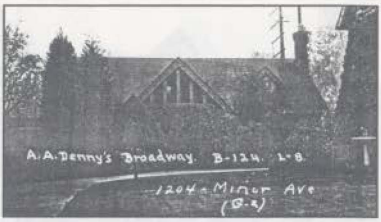


Fig. 7.3.20 Ca 1938. Source: Puget Sound Regional Archives.

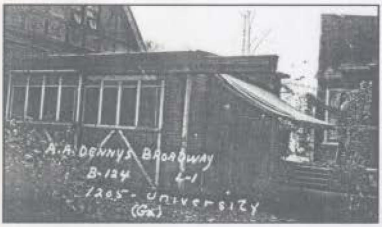


Fig. 7.3.21 Ca 1938. Source: Puget Sound Regional Archives.

Fig. 7.3.22 Feb. 1957. Source: Seattle Public Library, Werner Langenhagger Collection.

Fig. 7.3.23 May 1958. Source: Seattle Public Library, Werner Langenhagger Collection.

Fig. 7.3.24 May 1958. Source: Seattle Public Library, Werner Langenhagger Collection.

Fig. 7.3.25 1960. Source: Seattle Public Library, Werner Langenhagger Collection.

Fig. 7.3.26 May 1958. Source: Seattle Public Library, Werner Langenhagger Collection.

Fig. 7.3.27 Apr. 1957. Source: Seattle Public Library, Werner Langenhagger Collection.

Fig. 7.3.28 May 1958. Source: Seattle Public Library, Werner Langenhagger Collection.

Fig. 7.3.29 Ca 1901. Source: DSB Collection.

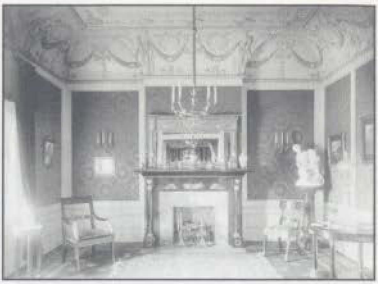


Fig. 7.3.30 Ca 1901. Source: DSB Collection.

Fig. 7.3.31 Ca 1901. Source: DSB Collection.

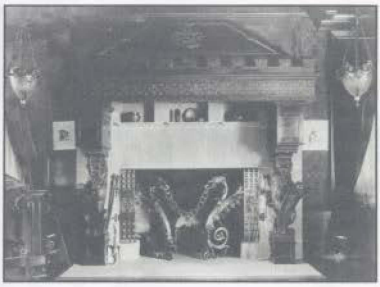


Fig. 7.3.32 Ca 1901. Source: DSB Collection.

Fig. 7.3.33 Ca 1901. Source: DSB Collection.

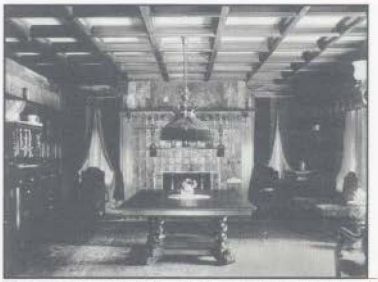


Fig. 7.3.34 Ca 1901. Source: DSB Collection.

Fig. 7.3.35 Ca 1901-1914. Source: DSB Collection.

Fig. 7.3.36 Ca 1901. Source: DSB Collection.

Fig. 7.3.37 Ca 1901. Source: DSB Collection.

Fig. 7.3.38 Ca 1901. Source: DSB Collection.

Fig. 7.3.39 Ca 1901. Source: DSB Collection.

Fig. 7.3.40 Ca 1901. Source: DSB Collection.

Fig. 7.3.41 Ca 1901. Source: DSB Collection.

Fig. 7.3.42 Ca 1901. Source: DSB Collection.

Fig. 7.3.43 Ca 1901. Source: DSB Collection.

Fig. 7.3.44 Ca 1914. Source: DSB Collection.

Fig. 7.3.45 Ca 1914. Source: DSB Collection.

Fig. 7.3.46 Ca 1914. Source: DSB Collection.

Fig. 7.3.47 Ca 1914. Source: DSB Collection.

Fig. 7.3.48 Ca 1914. Source: DSB Collection.

Fig. 7.3.49 Ca 1914. Source: DSB Collection.

0 Ca 1914. Source: DSB Collection.

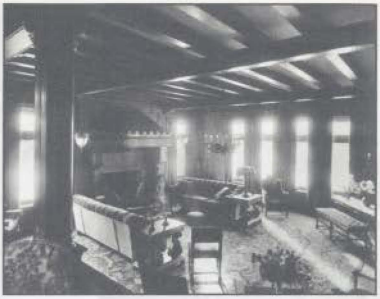


Fig. 7.3.51 Ca 1914. Source: DSB Collection.

2 Ca 1914. Source: DSB Collection.

Fig. 7.3.53 Ca 1914. Source: DSB Collection.

Ca 1914. Source: DSB Collection.

Fig. 7.3.55 Ca 1914. Source: DSB Collection.

Fig. 7.3.56

Fig. 7.3.58

Fig. 7.3.60

Fig. 7.3.56 Ca 1914. Source: DSB Collection.

Fig. 7.3.57 Ca 1914. Source: DSB Collection.

Fig. 7.3.58 Ca 1914. Source: DSB Collection.

Fig. 7.3.59 Ca 1914. Source: DSB Collection.

Fig. 7.3.60 Ca 1914. Source: DSB Collection.

Fig. 7.3.61 Ca 1914. Source: DSB Collection.

Fig. 7.3.62 Ca 1914. Source: DSB Collection.

Fig. 7.3.63 Ca 1914. Source: DSB Collection.

YEAR	YEAR	CHANGE
1899	1899	Spring, construction began. Charles H. Bebb was the local supervising architect. Soderquist and Roseleaf the general contractor. The general total costs are included for reference to give an idea of material and building costs at the time of construction. (Source: EWSHS, hand written list signed by Charles Bebb; not dated). Some lighting fixtures, brass hardware, locks, and wallpapers were from catalogues. Some, along with furnishings, were manufactured to Cutter's sketches and specifications from W. L. Otis, a Cleveland Ohio firm (Kreisman, 1992: 67) • General Contractor *Soderquist and Roseleaf* $21,000 Extras $2,244.78 • Plumbing and Heating *Rautman Plumbing Co.* $3,800.66 Extras $151.66 • Pipe Coverings *D. E. Sola Dressing Co.* $50 • Electric Wiring, Telephones and Hall Bells *M. L. Wright* $600.40 • Hardware *Seattle Hardware Co.* $495 • Dumb Waiter *Schwabacher Co.* $63 • Lumber *Stimson Mill Co.* $1,476 (estimated) • Sidewalks $441.16 • Furnishings
	1900	Fall, major construction completed.
	1901	Interior and grounds completed. Photographs taken—interior and exterior.
	1901-1909	North garage added to the Carriage House
	ca 1902.	Port cochere added off the northwest corner of the building. This changed the approach to the interior spaces from the entry hall to the north door in the stair hallway via the veranda. Undated elevation and plans for this addition were prepared by Cutter & Malmgren.
	1902	Alter bath on 2nd floor (bldg. permit) $850. Northwest bathroom (added ca 1902, expanded ca 1911); Added after the port cochere, this addition was done in two parts. Cutter & Malmgren prepared the undated elevation and plan drawings for the first portion of this addition. Building permit records show alterations undertaken to a second floor bathroom in 1902, however they do not specify which bathroom.

YEAR	YEAR	CHANGE
	1908	Remove … and put in … (bldg. permit #70154, not completely legible). Southeast bathroom (ca 1908); not indicated in the undated (ca 1899) second floor plans prepared by Cutter & Malmgren. The plumbing stubs of a vanity located in the northeast corner of chamber three behind the current built-in drawers indicates the originally specified vanity was insufficient and that the southeast bathroom is a response to this need. When the bathroom was added the vanity, no longer needed, was removed and built-in drawers added. A 1909 photograph showing the outer corner of this addition's roof indicated it was added prior to 1909. A 1908 building permit indicated something was removed and something else was put in, however the building permit—No. 70154—was not completely legible.
	pre-1909	Storeroom B (prior to 1909); according to the undated (ca 1899) basement and foundation plan prepared by Cutter & Malmgren this room—located in the northwest corner below the veranda—was not excavated. A top-hinged casement window in the north wall—not shown in the undated (ca 1899) north elevation or port cochere addition drawings prepared by Cutter & Malmgren, but visible in a 1909 photograph—provided day lighting. This window—having curtains and not vents—suggests that as early as 1909 this area was excavated and not simply a crawl space below the veranda. Accounts relate this area as the veranda. Accounts relate this area as having had a dirt floor and used as a storage area. During the 1970s, further excavation of the floor began in order to accommodate a bed room, excavation was completed in the 1990s.
	1909	Construct partitions, wood 5x6, close up door in other bathroom Take out partitions, …. (Permit No. 72788, not completely legible). • Removal of a partition wall between chambers five and six (ca 1909); converting the rooms into one and reducing the two fireplaces to a single fireplace; the undated (ca 1899) second floor plan prepared by Cutter & Malmgren indicated chambers five and six as separate rooms. A 1909 building permit—No. 72788—indicated partitions were both removed and constructed and a door was closed in an a bathroom. A dimension given on the permit was 5'x6', however the permit was not completely legible. These changes were roughly sketched in over the undated (ca 1899) second floor plan prepared by Cutter & Malmgren. • Northeast bathroom (added ca 1909); For further detail see description of the partition wall removal between chambers five and six. These changes were also roughly sketched in over the undated (ca 1899) second floor plan prepared by Cutter & Malmgren. • Vanity in chamber three (ca 1908); indicated on the undated (ca 1899) second floor plan prepared by Cutter & Malmgren was changed to built-in shelving. For further detail see description of the southeast bathroom addition.

YEAR	YEAR	CHANGE
1910	1911	Addition, 9'x13', on second story for bath (bldg permit) $660. A 1909 photograph of the building's exterior indicates the originally specified window in the north wall of chamber one was still in place at that time, however the west wall of this bathroom addition was later expanded westward and the window was removed. It is not known if this expansion occurred during the Stimsons residence or that of the Greens, however a 1911 building permit indicates work .
	1914	Stimsons move to The Highlands. Frinks purchase but never live in building. Greens purchase building and move in.
	post 1914	• Reception room (post 1914) installation of plaster panels and addition of new lighting fixtures. Comparison of ca 1901 and ca 1914 photographs of the reception room indicates the original tapestry wall panels were removed and replaced with plaster panels, and the wall sconces were also replaced. • Replacing the walk-in closet on the north end of chamber two (post 1914); indicated in the undated (ca 1899) second floor plan prepared by Cutter & Malmgren the walk-in closet was replaced with three closet doors with full length mirrors opening into the room with drawers below, leaving a small walk-in closet on the west end with a false drawer on the bottom of the full length door. A ca 1901 photograph of the room looking south contains the fireplace, which has a mirror above the mantel. In this mirror the top of the north wall is visible. Only wall was visible in the present location of the added closet doors. Pulling out the drawers below the closet revealed the same wall configuration as indicated in the original floor plan as well as painted baseboard matching the baseboard in the room, and wall paper on plaster.
1920 1930 1940 1950		• Addition of the closet off the northeast side of the secondary hallway (post 1914); this closet was not indicated in the undated (ca 1899) second floor plans prepared by Cutter & Malmgren. Removal of the middle drawer below the closet doors indicated the wall configuration shown in the original floor plan as well as a floral pattern wall paper on plaster. The walk-in closet off the southeast corner of chamber one indicated in the undated (ca 1899) second floor plan is currently the space occupied by the secondary hallway closet. A built-in shelf is located in the site indicated in the original plans as the doorway to the closet. • Addition of furniture, such as the dining room table, and the billiard table.
	1957/ 1958	Langenhagger Photos (SPL)
1960	1960	Langenhagger Photos (SPL)
	1966	Hot water heating boiler (bldg permit) added. Reinstall burner in new boiler (bldg permit)
1970	1971	Diesel oil burner and master control (bldg permit) added

YEAR	YEAR	CHANGE
	1974	Install 100-amp svc. Wire for outlets for [c]hairlift – Mac Hooper (?) Electric Co. (bldg permit)
	1975	Historic Seattle purchased buildings Asphalt shingle roof
	1976	Nominated to National Register and a City of Seattle Landmark
	1977	Proposed sale of house to Heritage House Realty Co., Dan Fay Matchett, $240,000, to take possession in Sept. Purchased by Keith Murphy, Chuck Richardson, Bette Reilly, $240,000
	1978	Install new service and add circuits – Whitman Electric (bldg permit) Separate service to carriage house (bldg permit) One service per building (bldg permit) Building permit application to convert carriage house to single family use
	1979	Carriage house leased to Jean Buchanan for travel agency, requested installation of two signs patterned after her letterhead. In 1979 a proposal was made to pave a portion of the grounds with brick to provide on site parking for three cars. This was followed by a petition (1979) for the installation of two signs for the travel agency then working out of the carriage house. Each sign would be 1½"x11½"x4', of cedar, stained dark brown and sandblasted with 23C gold leaf over the raised portions. One was proposed to be hung over the west door of the carriage house, and the other on the north end of the building facing University Street Carriage house alterations, install partitions for travel agency (bldg. permit) Parking Space Paving proposal, pave with brick, portion of grounds to provide on site parking Rewire existing circuits and wire electric heaters – A Wilcox Co. (bldg. permit) Excavation begun of storage area under veranda for conversion into a bedroom
1980	1980	Building Permit Application, replace roof on main building and carriage house, contractor-Johnson Construction, non-treated shingles (fire), work completed in 1981 (bldg. permit) DCLU-requirement to install fire control system, and two signs at 1st floor entrance (250 max. ocp.), and at bottom of 3rd floor (no ocp.) (1980) Replace roof on both buildings, Johnson Construction, 18" [Specifications (Perfections) No 1 Blue Label Coastal Western Red Cedar, 3d rust resistant nails (hot dipped zinc or aluminum), flashing 26 Ga. Electro-plated (Galvaneal or Paintgrip), valley flashing should extend not less than 7' on each side of the valley center on roofs of 12/12 slope or steeper and 10" on roofs less than 12/12 slope, valleys shall be open and crimped at the center, shingles shall be laid with a 5" exposure, reduce to 4" for slopes less than 4/12, two nails per shingle, doubled at all eaves, project from first sheathing board and molding as before, all hips and ridges of the Boston Type Restoration work, Bill Lindstrom, replaced whole floor in Billiard Room and Den, bathroom A in basement put in vinyl floor on concrete, on east wall of Billiard room, stripped wall paper down to

YEAR	YEAR	CHANGE
		original, matched pattern as close as possible, this is replicated in wainscot wallpaper, formerly was floor to ceiling, rebuilt wiring in billiard room, Den fireplace, redone with gas log, heating, brick heater leaked, replaced with oil tank, switched to gas early 1990s
	1981	Fire alarm system installed – Viking Electric Sales and Service a division of Solar Builder's Inc. (bldg. permit)
	ca 1981	Cleveland & Associates Advertising Agency, Robert Cleveland, purchased Stimson-Green Mansion, restoration program, Pamela Jarvis-resident manager of house and coordinate ongoing restoration program
	1986	Priscilla Collins purchased Stimson-Green Mansion from Robert Cleveland
	1987	Yard sign proposal approved, also proposal for wrought iron fire escape from third floor on east facade
	1988	200 amp service change and outside lighting, Sub panel Kit Range – Northshore Electric (bldg. permit)
	1989	Boiler installation – Largs (?) Mechanical (bldg. permit)
1990	1990	Review for Historic Preservation Certification Application part 2 and 3
	1991	Approval of 5' high fence on north edge of property
	1996	Application for reroofing of main building and carriage house to be done in July
2000	2001	Rebuilding and addition of bracing for four chimneys damaged in February 2001 earthquake.

SG=Stimson-Green Mansion
CH=Carriage House
OAHP=Washington State Office of Archeology and Historic Preservation
NPS=National Park Service
MOHAI=Museum of History and Industry
NWIHP=Northwest Institute for Historic Preservation
NTHP=National Trust for Historic Preservation
HS=Historic Seattle Preservation and Development Authority

Photographs

Historic

Exterior

CH—ca 1901, west facade
SG—ca 1901, main entry, with person
SG—ca 1901, main entry "mother & Grandmother Thomas at top of steps"
SG—ca 1901, west facade
SG—ca 1901, west facade full
SG—ca 1901, west facade looking northeast
SG—ca 1901, west facade with Dorothy in carriage
SG—ca 1903, southwest corner
SG—ca 1909, southwest corner
SG—post 1914, looking east at west facade
SG—post 1914, main entry
SG & CH—post 1914, looking southeast at northwest corner
CH—undated, looking east at west entry with cars, caption on back: 1204 Minor Avenue far left is father CDS his car Pierce Arrow license "1911 WN"
CH—post 1914, looking northwest at south facade

Interior

SG—ca 1901, chamber three "guest room" looking south, pre southeast bathroom addition
SG—ca 1901, chamber four "Mrs. Overton's room"
SG—ca 1901, chamber five "C. W. Stimson's room"
SG—ca 1901, entry hall looking east
SG—ca 1901, library fireplace
SG—ca 1901, library looking south
SG—ca 1901, library looking southeast
SG—ca 1901, reception room looking north
SG—pre 1908, chamber three looking south "Thomas Stimson's room", pre southeast bathroom addition
SG—pre 1914, chamber two
SG—post 1914, breakfast room looking northwest
SG—post 1914, billiard room looking south
SG—post 1914, chamber two looking northeast
SG—post 1914, chamber two looking southeast
SG—post 1914, chamber three looking south
SG—post 1914, chamber four looking west

SG—post 1914, chamber five looking east
SG—post 1914, chamber five looking northwest
SG—post 1914, dining room looking east
SG—post 1914, same
SG—post 1914, dining room looking west through stair hallway and entry hall
SG—post 1914, entry hall looking east
SG—post 1914, entry hall looking west from stair hallway
SG—post 1914, library looking northeast
SG—post 1914, library looking north through entry hall and reception room
SG—post 1914, library looking south
SG—post 1914, library looking southwest from gallery
SG—post 1914, same
SG—post 1914, reception room looking north
SG—post 1914, reception room looking northeast
SG—post 1914, second floor principal hallway looking north
SG—post 1914, stair hallway looking northwest
SG—undated, Grandmother Overton, view of southeast basement and stoop entries looking north

Repair

SG—Jul. 1996, new roof
SG & CH—Jul. 2001, chimney repair following earthquake (multiple photographs)

SG—contemporary, Bill Lindstrom in basement (multiple photographs)
SG—contemporary, billiard room (multiple photographs)
SG—contemporary, billiard room restoration (multiple photographs)
SG—contemporary, children's visit (multiple photographs)
SG—contemporary, DSB family party (multiple photographs)
SG—contemporary, north parking site and fence (multiple photographs)
SG—contemporary, oil tank removal (multiple photographs)
SG—contemporary, Perkins Coie (?) Christmas party (multiple photographs)
SG—contemporary, Stimson-Green party, exterior and interior photographs (multiple photographs)
SG—contemporary, storeroom B concrete retaining wall, looking west
SG—contemporary, toast to getting parking lot (multiple photographs)

Contemporary

Interior

SG—Dec. 1989, reception room, dining room and entry hall children's party
SG—1989, reception room looking north
SG—1989, reception room, view of border by Seattle Times
SG—1994, second floor principal hallway view looking south
SG—undated, contact sheets (five) dining room, reception room, library
SG—undated, dining room
SG—undated, dining room looking west
SG—undated, dining room, southeast corner floral decoration
SG—undated dining room, two photos showing buffet layout looking east and southwest
SG—undated, food, desserts (two)
SG—undated, food, dinner
SG—undated, library
SG—undated, library looking at southeast corner with Christmas tree
SG—undated, library looking southwest
SG—undated, library, southeast corner floral decoration
SG—undated, reception room, mantel and clock
SG—undated, stair hallway details of stenciled wall covering
SG—undated, wedding

Exterior

SG—undated

SG—undated, main entry and site
SG—undated, main entry looking east

Associated

Car with people—undated
Golf Game—undated, Joshua Green, Collins, President Taft, H. C. Henry
People—undated
Tea Pot Dome Gas Station—undated
Wedding photograph (Greens?)—undated

Negatives

SG—1989, exterior (two sheets)
SG—1989, interior first and second floor rooms
SG—undated, dining room, reception room, library (five sheets) see contact sheets (five)
SG—undated, entry hall looking east
SG—undated, food preparation contemporary, in envelope

Drawings

Anderson House—718 Minor Avenue
Two similar drawings of unknown buildings
Block plan—1900, prepared by Dorothy Stimson Bullitt
Contract Design Unlimited—Feb. 9 1979, kitchen work (island, lighting, counters)

Correspondence

from A. Scott Bullitt, Mrs. to J. Green—Jan. 18 1958
from Dan R. Olson, M.D.—1988, story about J. Green
from Della Gould Emmons to J. Green—Jul. 12 1959
from DSB to J. Green—Dec. 28 1954
from HS—Jul. 18 2000
from HS—Sep. 14 2000
from J. Green to Mrs. A. Scott Bullitt—Jan. 3 1957
from J. Green to Mrs. A. S. B.—Nov. 3 1959
from J. Green to Mrs. Dorothy Bullitt—Jul. 17 1959
from J. Green to Mrs. Dorothy Bullitt—Dec. 31 1962
from Limited Liability Company License—Oct. 16 2000
from Nitze-Stagen & Co., Inc.—Jul. 24 2000
from NTHP—Jun. 13 2000
from NWIHP—Mar. 28 1990
from NWIHP—Sep. 21 1990, repairs in 1990s, descriptions
from NWIHP Aug. 22 2000
from NWIHP—Oct. 27 2000
from Padraic Burke—Mar. 19 1990
from school children (thank you notes following tour and cards (50))
from Seattle Architectural Foundation—Oct. 3 1994
from Washington State film office—Jun. 9 2000
to F. M. Gilbert from A. S. Gilbert—Dec. 14 1890 and 26 Dec. 1890
to DSB—Nov. 27 1967 from Joshua Green
to Mrs. A. Scott Bullitt—Mar. 6 1967, from Joshua Green
to OAHP—Jul. 7 1978, grant and letter info (3 pages)
to OAHP—Jul. 13, 1978, notice of deadline error
to OAHP—Jul. 15 1980, National Register nomination info
to Pamela Jarvis—Aug. 30 1982, from Jack Quinlin
to Priscilla Collins—Feb. 10 1989, from NPS
to Priscilla Collins—Mar. 15 1994
to Priscilla Collins—Aug. 21 1996
to Priscilla Collins and Harriet Bullitt—Mar. 21 1994
to Seattle Art Museum—undated, regarding Dorothy's Ghiralandajo

Bid—Oct. 28 1948, Paul Thiry, Architect, A. Scott Bullitt
from Charles Bebb—statement of cost of building
Check—1934, to Frederick and Nelson from Mrs. (?) Rez. and receipt
to Aunt Laura and Uncle Joshua—Jun. 6 1965, from Elizabeth and Albert (with envelope)
Estimate—Jun. 30 1979, for stenciling in lower hallway, stairwell, upper hallway, Estenceler 1611 36th Avenue

Info Brochures, Packets, Fliers, Forms, Lists, Booklets

1121 Union, Draft by Edward B. Dunn Jul. 6 1990
Campbell House, booklet history by Margaret Bean, 1965, published by Campbell House Committee of EWSHS, post card, info booklet
Cards to Priscilla "Patsy" Collins Apr. 9, Apr. 5 1989, Dec. 1991, total of 19
City Walks, info packet
Energy Conservation in Historic Homes, Historic House Association, booklet, Nathaniel P. Neblett, AIA, 1980
Estenceler, 1979, advertising pamphlet
EWSHS letter describing archival process
First Hill, 1975, Folke Nyberg, Victor Steinbrueck, Historic Seattle Preservation and Development Authority
Guidelines for Rehabilitating Old Buildings, OAHP, (13 pages)
Historic Preservation Loans, info booklet
Historic Residences info booklet with photographs
Historic Seattle, folder, "Old House Suit New Needs" Lawrence Kreisman, photos by Greg Gilbert, fact sheet for Belmont-Boylston Historic Homes, info booklet, 1992 council list, project list, info flyer, fact sheet, invitations, possible uses and planning document, proposal for use of building by Court of Appeals with plans for development and interior use
Joshua Green, speech at Christmas, packet with stories behind materials from Greens, history of
Kirtland Cutter—undated, info packet
Landmark Nomination Forms
—Stimson-Green Mansion
—Peters Mansion/"The Minor Avenue Houses", 1318 Minor Avenue
—Kelleher House, 1116 East Spring
—Waterhouse Mansion/"The Minor Avenue Houses", 1310 Minor Avenue
—Pelly Mansion/"The Minor Avenue Houses", 1314 Minor Avenue
Lists
—of people who lived in Stimson-Green Mansion (from 1899 - 1975)
—clippings on J. Green in Seattle Times library
—to do list, Apr. 12 1990
—restoration expenses, contractors, Mar. 15 1990
—of Interesting off-tour buildings (6 pages, site map)
MOHAI—undated, reserve room record, books donated by J. Green, long-term oan receipt for items (mounted animals, grandfather clock) from SG Jan. 13 1988
National Register of Historic Places, brochure, booklet, info (4 pages), nomination
Recital—June 1960
Seattle Perugia Sister City Association, info booklet v. 3 n. 1 Sep. 1993, membership info, minutes of May 11 1989 meeting (2pp)
Site description—undated, possibly Priscilla Collin's Woodway property
Stimsons blank invitations (6), advance press booklet with photograph for C. D. Stimson
Stimson-Green Mansion info flyer, newspaper page with interior photos by Greg Gilbert, tour guides (1976) catering advertisements, flyers, rental terms for catering, purchasing, loan info, accounts, and ledgers, appraisal list and descriptions, application and Certification for work on Mansion from Mar. 15 1988 to Mar. 15 1990, Floor Plans, R. M. Cleveland, *National Trust for Historic Preservation*, membership letter, party Announcement, *Historic Preservation in Seattle*, autograph party, knife description from Schaffer Collection of Russian Imperial Art Treasures, Rockefeller Center NY to Mrs. Thomas Stimson, Jan. 6 1940, info booklet, certificate of giving, rules for use (draft), certificate of insurance (Apr. 4 1994), insurance info, tax research info (1994), fire permit info (Aug. 1994), parking report (1994), use fees, job descriptions, tax record info from Puget Sound Regional Archives
Tax Incentive Program, info packet

"Suggestions for Mounting Bronze Markers at Historic Sites" packet, (4 pages with diagrams)

Magazines

Artifact-A regional Magazine of the Arts and Antiques. Mar./Apr. 1996, v. 1 n. 3 (3 copies) "Letters from an Architect: Kirtland Cutter and the Building of a Seattle Mansion" Lawrence Kreisman.
Bridal Registry and Gift Service. Photo shoot
Historic Preservation News. Mar./Apr. 1993, Aug./Sep. 1994
Playboy. March 1989, photo shoot interior of Stimson-Green Mansion

Periodicals

Capitol Hill Times

Dec. 20 1977

Seattle Times

Oct. 7 1957 p15 "Joshua Green, Ex-Sailor Honored"
Apr. 29 1965 "Joshua Green Honored by St. Marks"
Apr. 25 1971 D1 "Coliseum: National Architectural, Historical Importance"
Aug. 3 1975
Aug. 21 1975
Sep. 21 1975 p6 "Growing Up in an Early Mansion"
Jan. 4 1976 pp 16-22, Pacific Northwest Living, pictorial "A Look Inside at the Joshua Green Mansion"
Jan. 9 1976 "Green Home Offered as Landmark"
Jan. 11 1976 Magazine
Dec. 24 1978 C2, stenciling
Nov. 13 1988 "First Hill Mansion Houses the Spirit of Early Seattle"
Jul. 17 1990 "First Hill Houses become Apartments"
Mansion"
Sep. 15 1990 "Ridder Ends Tax Cuts for Historic Buildings"

Seattle Post Intelligencer

Nov. 17 1959 p9 "Joshua Green, 90, Spry; Roots Deep in Beloved City"
Oct. 12 1969 B "Joshua Green Takes the First Hundred Years in Stride"
Nov. 30 1975 E6 "Historic Old Green Mansion to be Opened in December"
Jun. 24 1978 Section C
Feb. 4 1979 D9, "Project Money Sought"
Jul. 12 1980 C1 "Upstairs at the Stimson-Green"

Seattle Times/Post Intelligencer

Dec. 3 1975 F1 "Historic Mansion Opens it's Doors"
Apr. 16 1989 pp 30-36 "Architect as Decorator" (3 copies)
Jun. 11 1989, "1940 - 1950"
Jan. 29 1989 D5 "Hollywood Farm: Famous Holsteins and Ice Cream"

The Weekly

Oct. 15 - Oct. 21, 1986 p 17, "Historic Homes: Back Home"
Nov. 19 1986, Holiday Gift Guide #1, p 25, "Taking the Party out of the Office"
Mar. 10 (?), "This Old House"

Daily Journal of Commerce

Apr. 7 1977 p7, city notice for creation of Landmarks Board
Mar. 1 1990 "Bel-Bay Combines Low Income Housing"

Philadelphia Inquirer

Mar. 12 1989 "Seattle Fun, Full of Freshness"

In order to facilitate long-term planning and future research and provide a chronology of development for the buildings each project should be documented and a repository for this documentation started. The repository should be kept on site in the Stimson-Green Mansion. This will provide one place to consolidate photographic documentation of projects, project descriptions, special valuation applications, and landmark approval and permit records. All contracts should require photographic documentation and that the negatives or copies of the digital files be the property of the Trust.

Project documentation: Prior to beginning any work photographs (digital or otherwise) should be taken of existing conditions. This is of paramount importance for special valuation applications which require that photographs of existing conditions be submitted. At this point a written description of existing conditions and of anticipated work should also be prepared. As the project proceeds photographs should be taken. These should be suplemented with written descriptions of completed work or phases. Once work is completed photographs should be taken to show the completed work.

Binder organization: The most accessible method for this long-term archival process is to use a three-ring binder to hold information for a three to five year period. When project documentation reaches the three or five year age limit it should be cycled out of the three-ring binder and placed in an archival storage box. This method facilitates quick access to current information and compact long-term storage for material cycled out of the binder.

Organization of the three-ring binder should be simple, allowing for two major parts: ***projects*** and ***miscellaneous information***. The *projects* portion should have a tab for each year.

When a project is started a brief description or copy of an invoice should be entered into the binder. All subsequent photographs (including negatives) of that project should be placed in plastic (8$^1/_2$"x11) archival photo-sleeves and entered into the binder. Negatives are especially critical, as special valuation and design review approval applications require high quality prints. Having the negatives attached to the originals facilitates making copies and ensures lasting original documentation of the project. When a contractor submits a bound portfolio containing the photographic documentation of the project, then the storage location of this portfolio should be referenced. Black and white photocopies of the portfolio pages should also be included in the binder for quick reference. The negatives or digital files of photographs taken by a contractor to document a project should be included. When ongoing projects spanning several years are completed, the last entry should reference the year the project began. The ***miscellaneous*** section ensures scattered bits of historical or project information can be efficiently consolidated.

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