

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICENATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

FOR NPS USE ONLY

RECEIVED SEP 30 1975

DATE ENTERED

OCT 31 1975

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS**1 NAME**

HISTORIC

Clark Mansion

AND/OR COMMON

Francis Lester Inn

2 LOCATION

STREET & NUMBER

West 2208 Second Avenue

___ NOT FOR PUBLICATION

CITY, TOWN

Spokane

___ VICINITY OF

CONGRESSIONAL DISTRICT

#5 - Honorable Thomas S. Foley

STATE

Washington

CODE

53

COUNTY

Spokane

CODE

063

3 CLASSIFICATION

CATEGORY

___ DISTRICT

 BUILDING(S)

___ STRUCTURE

___ SITE

___ OBJECT

OWNERSHIP

___ PUBLIC

 PRIVATE

___ BOTH

PUBLIC ACQUISITION

___ IN PROCESS

___ BEING CONSIDERED

STATUS

 OCCUPIED

___ UNOCCUPIED

___ WORK IN PROGRESS

ACCESSIBLE

 YES: RESTRICTED

___ YES: UNRESTRICTED

___ NO

PRESENT USE

___ AGRICULTURE

___ COMMERCIAL

___ EDUCATIONAL

___ ENTERTAINMENT

___ GOVERNMENT

___ INDUSTRIAL

___ MILITARY

 MUSEUM

___ PARK

 PRIVATE RESIDENCE

___ RELIGIOUS

___ SCIENTIFIC

___ TRANSPORTATION

___ OTHER:

4 OWNER OF PROPERTY

NAME

Gerald O. Larson and Doris L. Larson

STREET & NUMBER

West 2208 Second Avenue

CITY, TOWN

Spokane

___ VICINITY OF

STATE

Washington

5 LOCATION OF LEGAL DESCRIPTIONCOURTHOUSE,
REGISTRY OF DEEDS, ETC.

Spokane County Courthouse

STREET & NUMBER

West 1116 Broadway

CITY, TOWN

Spokane

STATE

Washington

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Washington State Inventory of Historic Places

DATE

1974

___ FEDERAL STATE ___ COUNTY ___ LOCALDEPOSITORY FOR
SURVEY RECORDS

Washington State Parks and Recreation Commission

CITY, TOWN

Olympia

STATE

Washington

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Clark Mansion is an elaborate two-and-a-half story brick residence on a corner lot facing Coeur d'Alene Park in Brown's Addition -- one of two select residential districts developed in Spokane in the late 19th and early 20th centuries. Many of the neighboring houses for a distance of several blocks are exceptionally grand, built by a class of very wealthy businessmen who made their fortunes in mining or railroad related industries.

The Clark Mansion itself is an eclectic blur of styles bearing little resemblance to any of the more standard architectural types found elsewhere in Brown's Addition. Although specific influences might be recognizable in some details, the composition is apparently an original conception of the architect's flamboyant imagination.

The structural brickwork is finished with a light ochre brick veneer in stretcher bond. This face brick is longer and narrower than standard, and the thickness of the tinted mortar joints does not exceed 3/16 of an inch. Fieldstone is used as the foundation material with an outer layer of smooth dressed sandstone blocks in a russet pink. Sandstone is also used on the first floor above the foundation level for all columns and arches. The second floor balconies are framed in wood, as is the roof structure. Pressed terne plate is the roofing material formed in an imitation of Spanish tile.

In plan the mansion is basically an "L" with intersecting hip roofs over each wing. However, this relationship is quite effectively obscured by a number of balconies, dormers, porches and turrets. The longer leg of the "L" runs parallel to the fronting street with a circular corner tower at each end. The tower nearest the street intersection is three stories high with a quarter of its circumference engaged to the building. At the turret level it is open on the exposed sides with a closely spaced colonnade to support the conical belcast roof. The opposite corner tower is similar but two stories in height and without the colonnade.

Centered between the towers on the front facade is a projecting semi-circular arched entrance porch and a fully enclosed sleeping porch on the second floor above. Flanking this under the broad roof overhang (the front wall is set back relative to the roof plan), are galleries that extend laterally as far as the towers. On the roof above the porch projection, and equal to it in width, is a large hipped dormer with a recessed gallery.

Centered on the shorter facade that runs parallel to the side street is a wide two-story bay window with its own roof form projecting from the main slope like an abbreviated wing. On either side is a hipped dormer. At the ground floor, toward the front, there is an arcaded porch and side entrance (off the library) with a crowning balustrade and open balcony. The stairs to this entrance are tangent to the semi-circular plan driveway, and two gargoyles guard the threshold overhead.

There are numerous windows positioned in most of the available wall area. The majority are double hung, although casements are used on the sleeping porch and fixed sashes are used for the corner turrets on the main floor. The latter windows

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include leaded glass semi-circular transom lights which are used consistently above the other windows throughout the first floor.

The interior of the mansion is dazzling. Nearly every room represents a different style or an uninhibited mixture of international motifs as they were freely interpreted by the architect. Sometimes beautiful or gaudy in the extreme, the generous use of expensive materials and craftsmanship in the architectural ornamentation and in the custom made furnishings is almost frenzied, although thoroughly enjoyable as showmanship. Nothing escapes decorative treatment.

The French Drawing Room

Designed to approximate a Louis XIV interior, this room includes such features as ceiling frescoes, a wide bas-relief frieze, Corinthian columns and a marble fireplace. When the present owners decided to replace the water damaged printed silk wall coverings, they were informed that the reproduction cost would exceed \$4,000 for each roll. Wallpaper now covers the silk, and some of the frescoes have been painted over -- also water damaged. With the exception of a few chairs and the carpet, the major furnishings are original.

The Foyer

Inside the front entrance, the Mooresque foyer has extensive fumed oak woodwork and gold embossed red Spanish leather wall coverings. A nine foot tall grandfather clock stands on one side of the room with works imported from Elliott of London as does a cabinet made by Tiffany's in New York to the architect's specifications. A Turkish chandelier set with semi-precious stones hangs in the center of the room.

At the head of the stairs on the first landing is a fourteen foot tall and eight foot wide leaded glass window with an intricate peacock design in shades of amber and indigo. It is an exceptionally beautiful piece reported to be the largest leaded window ever made by Tiffany Studios for installation in a residence (information recently verified by the management of that company.)

Also on the landing is a mosaic fireplace consisting of approximately 15,000 pieces.

The Dining Room

The dining room is primarily English Medieval. There are 27 hand carved monks' heads -- each with a different expression. Gopher wood, mentioned in the Bible (Genesis V 1:14) as the material used by Noah in constructing the ark, is used for these carvings, the high wainscoting and the ceiling beams. Gopher wood is considered self oiling.

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The dining room furniture is the original set of 16 pieces. It was designed for the room by the architect and made in Connecticut.

The above descriptions touch upon only the most salient interior features. A complete list would seem endless. In all there are 27 rooms in the house excluding the attic and the cavernous basement. Also on the main floor, the small gambling room (tucked away under the stairs) is Chinese inspired, and the library is Roman. There are over a dozen bedrooms.

Nearly all of the present furnishings are original pieces custom designed for the house. Although some of the furniture was once sold, most of the important pieces have been located and returned -- with the exception of several bedroom sets. Also designed by the architect, the majority of the original drapes were never removed except for cleaning. The more portable furnishings, such as framed paintings and household items, are gone.

The third floor was once damaged superficially by a fire that involved several rooms. These have been repaired, but not restored. The kitchen and the servants' quarters on the second floor were once quite austere. Extensive remodeling has been done in the kitchen to provide the standard conveniences. Carpeting has been installed and the woodwork has been painted in some bedrooms, although, with the exceptions previously mentioned, there have been few other alterations of any kind.

The house was completely wired when it was built, and hot water heat was provided with radiators on all floors. These systems are still serviceable.

There is a large, two-story brick carriage house in back of the building. This once housed two heavy horses for the landau, two lighter horses for the Spider, a driving horse for the two-wheeled cart, two shetland ponies and a wicker basket cart, two Newfoundland dogs and a cow. It has since been converted to apartments, although the exterior is essentially intact with the exception of alterations to the doorways.

The Clark Mansion is certainly one of the most opulent residences ever built in the Northwest.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input checked="" type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1898 BUILDER/ARCHITECT Kirtland K. Cutter

STATEMENT OF SIGNIFICANCE

The Clark Mansion was built in 1898 for Patrick "Patsy" Clark, an Irish immigrant born March 17, 1850. He left Ireland for the United States at the age of 20, and traveled directly to the mining fields of California. From there he moved inland to Virginia City, Nevada and then Ophir, Utah.

While in Utah, Clark began working for Marcus Daly first as foreman and later as superintendent for his mine in Ophir. In 1876 Clark was made foreman of the Alice mine in Butte, Montana. There he participated in the Battle of Big Hole in 1877 under Senator William A. Clark. He worked for Marcus Daly seven years, also serving as the foreman in Daly's Anaconda mines.

Patrick Clark married Mary Stack of Butte Montana in 1881. Three of their six children were born in that city. In 1889 they moved to the Coeur d'Alenes in Idaho, settling in Wallace, and then in nearby Spokane, Washington.

After coming to Spokane, Clark was involved as an entrepreneur in the development of the Poorman and War Eagle mines. He opened the Republic mine and for a time held the bond on Reco Mine in the Slocan District. These ventures were so successful that he expanded his operations to Mexico, Arizona and Nevada; he also acquired an interest in the Standard silver and lead property in Silverton, British Columbia.

Kirtland Kelsey Cutter was architect for the Clark Mansion. He is recognized as the most influential local architect ever to have practiced in Spokane, which was at the time (and is today) a city of great wealth and building activity. His florid style apparently captured the imagination of Spokane's *nouveau riche*. His firm, Cutter and Malmgren, was very active from 1889 until about 1914 designing commercial structures and grand residences for the very wealthy as well as an unrecorded number of more modest homes. The Austin Corbin House, the Campbell House (National Register), the F. Lewis Clark House, and the James N. Glover House (National Register) are among Cutter's many residential commissions. He is also credited with designing the Davenport Hotel, the Washington Water Power Building, the Spokane City Club, the Sherwood Building and the superstructure of the Monroe St. Bridge -- the longest concrete span in the world in 1911.

For the Chicago Exposition of 1893, Cutter designed the Idaho Building, an impressive three-story log chalet. He was awarded a gold medal and a diploma for the "most indigenous" structure at the fair. After moving his practice to California in 1923, Cutter was awarded the 1929 Southern California Chapter of the AIA Award for work in Palos Verdes.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Beam, Margaret. Age of Elegance (pamphlet) Eastern Washington State Historical Society, 1968.

Durham, N. W. Spokane and the Inland Empire, Vol. 2, The S. J. Clarke Publishing Company, Spokane-Chicago-Philadelphia, 1912, p. 295.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY Less than one
 UTM REFERENCES

A

1	1	4	6	6	6	5	0	5	2	7	7	8	5	0
ZONE			EASTING				NORTHING							

B

ZONE			EASTING				NORTHING						

VERBAL BOUNDARY DESCRIPTION

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

Based on information supplied by Ann Martin, Transportation Planning Technician

ORGANIZATION

DATE

Spokane Regional Planning Conference

February 1975

STREET & NUMBER

TELEPHONE

North 221 Wall; City Hall

CITY OR TOWN

STATE

Spokane

Washington

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

Arthur M. Shelik

TITLE

State Conservator

DATE

September 15, 1975

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

Acting

James P. [Signature]

DATE

10/31/75

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST:

Ronald M. [Signature]

DATE

10/31/75

KEEPER OF THE NATIONAL REGISTER

[Signature]

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Kirtland Cutter was born in Cleveland, Ohio on August 20, 1860 and was educated at Brook Military Academy before joining the Art Students League of New York. He traveled extensively in Europe studying drawing, painting and sculpture. His friendship with Austin Corbin II, a Spokane railroad magnate, resulted in his moving to the Northwest in the late 1880's -- after having completed the design of a building for Yale University donated by his parents. Not finding enough architectural business in Spokane to support himself, he took a job as a clerk in the local office of the First National Bank -- secured with the help of his uncle Horace Cutter, president of that institution.

In 1889, a fire burned 32 blocks in Spokane's business district. This was followed by a construction boom and a demand for his services that brought Cutter his first recognition as an architect. His "superb manners" soon won for him the confidence and attention of Spokane society, which insured his future practice. His personal bearing can be better understood in relationship to the following account in the Age of Elegance:

Being a man of Old World sophistication and aesthetic tastes, he brought his Bond Street wardrobe of dress suit, morning coat, Prince Albert, silk hat and his various wigs. Unhappily bald, he tried to solve his hirsute problem by wearing a set of wigs, each progressively longer, so that they gave the impression of growing hair and, eventually, a hair-cut.

It is said that when Patrick Clark commissioned Cutter to design and supervise construction of his mansion, he set no restrictions on the cost. Cutter did tour the United States and Europe gathering ideas, selecting materials and hiring craftsmen to execute the work. These were imported to Spokane at great expense. He proceeded to design almost every object associated with the project both exterior and interior including the furnishings. Each major room is in an entirely different architectural style. The effect is surprising.

The Clark Mansion is significant as a unique work of eclectic residential architecture that records almost complete and unaltered, some important aspirations of a class of wealthy and powerful industrialists who made their fortunes from the Northwest mines. Also as architecture it is the most elaborate building ever attempted by Kirtland Cutter, who specialized in eclectic decorative fantasies for wealthy clients and whose reputation exceeds that of any architect who has practiced in the Inland Empire.

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McDonald, Lucile. Where the Washingtonians Live. Superior Publishing Company,
Seattle, 1969, pp. 204-205.