

PATSY CLARK'S MANSION

2208 WEST SECOND AVENUE
SPOKANE, WASHINGTON 99204



SPOKANE REGISTER OF HISTORIC PLACES NOMINATION

SEPTEMBER 2004

Prepared by:
Jim Kolva Associates
115 South Adams Street
Spokane, WA 99201
509-458-5517

Spokane Register of Historic Places Nomination Form

City/County Historic Preservation Office
Sixth Floor - City Hall
Spokane, Washington 99201-3337

Type all entries--complete applicable sections.

1. Name of Property

Historic Name: Clark Mansion
and/or common: Patsy Clark's Mansion

2. Location

Street & Number: 2208 West Second Avenue

City or Town or Vicinity: Spokane

State: Washington County: Spokane Zip Code: 99204

3. Classification

Category of Property	Ownership	Status	Present Use
<input checked="" type="checkbox"/> building(s)	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input type="checkbox"/> site	<input type="checkbox"/> museum	<input checked="" type="checkbox"/> work in progress	<input checked="" type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both		<input type="checkbox"/> educational
	<input type="checkbox"/> park		<input type="checkbox"/> entertainment
	<input type="checkbox"/> residence	Accessible	<input type="checkbox"/> government
<input type="checkbox"/> object	<input type="checkbox"/> Public Acquisition	X yes, restricted	<input type="checkbox"/> industrial
	<input type="checkbox"/> religious	<input type="checkbox"/> yes, unrestricted	<input type="checkbox"/> military
	<input type="checkbox"/> in process	<input type="checkbox"/> no	
	<input type="checkbox"/> scientific		
	<input type="checkbox"/> being considered		
	<input type="checkbox"/> transportation		
	<input type="checkbox"/> other:		

4. Owner of Property

Name: Spokane Civic Group, LLC
Street & Number: 2208 West Second Avenue

City or Town or Vicinity: Spokane
State: Washington County: Spokane Zip Code: 99204

5. Location of Legal Description

Courthouse, Registry of Deeds, etc.: Spokane County Courthouse
Street & Number: 1116 West Broadway Avenue

City or Town: Spokane, State: WA Zip Code: 99201

6. Representation in Existing Surveys

Title Clark Mansion
Date February 1975 federal state county local
Depository for survey records Spokane City County Historic Preservation Office
City, town Spokane State WA

7. Description

Architectural Classification Condition
Check one
(Enter categories from instructions.)
Mediterranean -eclectic
_____ excellent
 unaltered
 good
 altered
 fair
_____ deteriorated Check
one _____ ruins original
site _____ unexposed
_____ moved date _____

Describe the present and original (if known) physical appearance.

Summary of Building Description

The two-and-one-half story buff brick mansion, resting on an elevated basement, fronts along Second Avenue, across from Coeur d'Alene Park in the Browne's Addition neighborhood. Sited on a corner lot, and set back from the street, the grand mansion presents a lavish and imposing appearance. An eclectic mix of stylistic elements, richly detailed and layered, suggests a Mediterranean influence. Rising from the sandstone foundation and porch wall, the front façade of buff-colored brick is characterized by a central salient composed of two levels of porches over a massive round sandstone arch, the second level porches flanking the salient, asymmetrically elevated corner turrets, and a red "tile" hipped roof. A brick portico with an arched sandstone passageway projects from the east façade of the building and provides a second entrance. Brick chimneys, at the ridgeline, mark the ends of the roof.

The property also includes the former coach house that is along the rear (north side) of the mansion. The coach house is two stories in height and composed of the same buff brick and red metal tile roof as the mansion.

Building Description

The front façade is essentially symmetrical save for the extension of the east turret to the third story and the projection of the portico from the east façade. Centered on the façade is the round arch of the main entry. Within a central salient that projects from the building's mass to the plane established by the foundation and porch wall, the molded sepia sandstone arch is supported by sandstone pillars that rest on grade. The narrow capital at the junction of the pillars and arch is on

8. Statement of Significance

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

 A Property is associated with events that have made a significant contribution to the broad patterns of Spokane history.

 B Property is associated with the lives of persons significant in our past.

 C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

 D Property has yielded, or is likely to yield, information important in prehistory or history.

Areas of Significance

(Enter categories from instructions.)

Period of Significance

Significant Dates

 architecture 1898

 1898- 1954

Specific Dates

1898

Builder/Architect

Patrick Clark., Owner
Kirtland K. Cutter, Architect,
P.L Peterson, Building Contractor

Statement of significance .

The Clark Mansion, constructed in 1898, was built in the heyday of Spokane's growth when wealth from lumber, mining, and railroad development fueled Spokane's economy. The exuberant building is significant under Category A as a manifestation of this period, from the late 1890s to the first two decades of the 1900s, and the group that left a significant architectural legacy to the city. During this period grand mansions were built in Browne's Addition and the South Hill, and fine office buildings rose in Spokane's downtown commercial core, all financed by the newly acquired wealth of Spokane's turn of the century capitalists.

Built by mine developer and financier Patrick "Patsy" Clark, who with his family, resided in the mansion until his death in 1915, the building is significant under Category B for its association with Clark. Patrick Clark was one of the group of millionaires that built many of Spokane's finest turn of the century buildings from the late 1890s through the first two decades of the 1900s. Patrick Clark was a notable character who exemplified this group, and was recognized as one of Spokane's prominent citizens. His activities, from his rich gold discoveries in Republic to his quarantine in New York City, were regularly reported in Spokane's news of the day.

Finally, the building is significant under Category C as an outstanding example of the work of master Spokane architect Kirtland K. Cutter. Given carte blanche by Patrick Clark, the owner,

(please see continuation sheets)

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form. Use continuation sheets if necessary.)

Bean, Margaret. "Mining Fortune Built Patrick Clark Home," The Spokesman-Review. (from clipping file in Northwest Room of Spokane Public Library, no date)

Clausen, Meredith L. "The Clark Mansion: adaptive re-use," Landmarks. Vol. 3, No.1. Spring 1984.

Davis, Mary Otis. "Patsy" Clark of Early Spokane," The Spokesman-Review. 6/16/1963.

Edwards, Jonathan. An Illustrated History of Spokane County, State of Washington. 1900.

Durham, N. W. Spokane and the Inland Empire, Vol.2. 1912.

Hylsop, Robert B. Spokane's Building Blocks. 1983.

Kelley, Leslie. "Patsy Clark's Sold," Spokesman-Review. 11/3/1999.

Matthews, Henry C. Kirtland Cutter Architect in the Land of Promise. 1998.

Merryman, Kathleen. "Good Taste Returns to Mansion," The Spokesman-Review. 10/13/1982.

Polk, R.L. Directory, City of Spokane. Various years 1908-2002.

Pratt, Orville Clyde. The Story of Spokane (Unpub. MS). Spokane Public Library, NW Room. 1948.

Spokane City. Building Permit Records on Microfiche. Spokane City Hall.

The Spokesman-Review. Various articles 1897 to 2003.

--. "Building Goes On." 4/10/1898.

--. "Three Hundred Dollars To A Ton of Republic Ore. 10/31/1898.

--. "Nineteen Feet And Still In Ore." 11/1/1899.

--. "P.L. Peterson." 6/17/1909.

The Spokane Daily Chronicle. "Twenty-six Spokane Men Have More Than A Million Dollars." 1/20/1909.

--. "Patrick Clark, Wealthy Spokane Pioneer, Dies of Heart Failure." 6/7/1915.

--. "Spokane Landmark Struck By Blaze." 11/16/1962.

Vorpahl, Beverly. "Re-renewal on the menu at Patsy Clark," The Spokesman-Review. 5/12/1988.

10. Geographical Data

Acreage of property less than one acre

UTM References

11 / 466650/ 5277850 3 / // // // // // // // // //
Zone Easting Northing Zone Easting Northing

2 / // // // // // // // // // // 4 / // // // // // // // // // //

 See continuation sheet

Verbal Boundary Description and justification (Use a continuation sheet if necessary.)

The property is on the northwest corner of Second and Hemlock Street and is legally described as Lots 10, 11 & 12, Block 24 Browne's Addition (parcel no. 25242.0205). The property is the original site on which the Patsy Clark Mansion and Coach House were constructed.

11. Form Prepared By

name/title Jim Kolva

organization Jim Kolva Associates

date 15 July 2004

street & number 115 South Adams Street

telephone 458-5517

city or town Spokane **state** WA **zip code** 99201

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A city map indicating the property's location.

A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

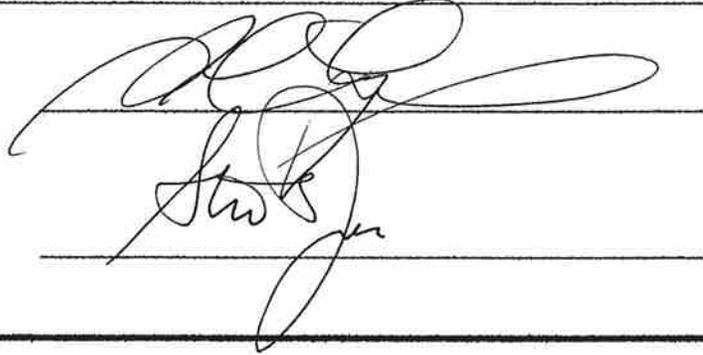
Representative black and white photographs of the property and streetscape.

At least 8 color slides of the property and streetscape.

Application Fee

\$25.00 for residential property/\$50.00 for commercial property.

12. Signature of Owner (s)



Steve Jones

For Official Use Only:

Date Received: _____

Attest: _____

Date Heard: _____

City Clerk

Commission Decision: _____

Council/Board Action: _____

Approved as to Form:

Date: _____



Michael P. Pardo

Asst. City

Attorney

We hereby certify that this property has been listed in the Spokane Register of Historic Places.

MAYOR, City of Spokane

or

CHAIR, Spokane County Commissioners

CHAIR, Spokane City/County Historic Landmarks Commission



MUSA BWA

City/County Historic Preservation Officer

Spokane Register of Historic Places Nomination Form

Continuation Sheet	Item Number	7	Page	1
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the same horizontal plane as the top of the porch wall. Broad concrete steps provide access through the arch portal to the porch and front entry door. Above the arch is a three-bay porch divided by four wooden pilasters. Supported by pedestals with wooden balusters in between, the pilasters taper slightly to the corbelled wooden architrave that supports the projecting eaves of the intermediate roof. Topping the porch is a hipped dormer with an open porch that is recessed behind the second story roof overhang.

Please see the discussion under significance which describes the elements, influences, and materials of the building.

Floor Plans and Alterations

The Clark Mansion includes a basement, main floor, second floor, and third floor. The basement with stone and concrete foundation includes the furnace, electrical panels and other utility functions.

First Floor

Is basically rectangular in shape with a notch removed from the northwest corner. The rear rooms include the kitchen and break room that have been recently remodeled and reconfigured. The front rooms include the significant rooms that are protected by a preservation easement. These rooms include the dining room, library, main entry lobby, drawing (French) room, and game room. These rooms will be used as conference and boardrooms available for public access. These rooms will be described in the significance section of this nomination. On the east side of the building, with a door from the library (now conference room) is a portico which, walled in during the use as Patsy Clark's restaurant, has been reopened.

Alterations to First Floor

The five major rooms have not been noticeably altered per the preservation easement. Some wall (none historic) coverings have been removed. It is possible that the tapestry in the dining room, because of water damage from a leaking roof, may be replaced by a like material. The rear kitchen and service area has been gutted and remodeled, with original north-facing windows reopened. In this process, a handicap restroom has been built in the vestibule (non-historic) between the former dining room and kitchen. The kitchen, over the years, has gone through several variations as a commercial kitchen, most notably for Patsy Clark's Restaurant. The construction of the restroom, the only accessible restroom in the building, resulted in blocking of the door that formerly provided access between the kitchen and remainder of the mansion. The opening in which the safe was located has been converted to a doorway between the kitchen and dining room. The safe was removed during the restaurant operation.

Landing and Stairs between First and Second Floors and Second Floor Landing

The stairs between the landings and the landings themselves are also covered by the preservation easement and are significant elements of the interior. In this area are major Tiffany windows and lighting fixtures. The stairway turns back to an open balustraded landing that crosses back over the open landing below. The landing provides access to the second floor rooms as well as the stairway to the third floor.

Alteration to Landing

A reception station that can be removed without damage to the original molding or wall covering has been placed on the west side of the landing.

Spokane Register of Historic Places Nomination Form

Continuation Sheet

Item Number 7

Page 2

Second Floor

The second floor includes five rooms that were formerly bedrooms and have been converted to offices. None of these rooms are included in the preservation easement, but the fireplaces and significant moldings will be retained. Two of the original restrooms have been converted to office equipment/support rooms. Two restrooms are in the northeast corner of the building. A servant's stairway is in the northwest quadrant of the building; it connected the kitchen/utility area with the service quarters on the second floor. The stairway continues to the third floor. A stairway also runs from the east end of the second floor landing, wraps around the intermediate landing fireplace and continues to the third floor.

Alterations to Second Floor

The five bedrooms along the front of the mansion were converted to banquet rooms during the operations of Patsy Clark's Restaurant. The two smaller bedrooms in the northeast corner that were also used as maid's quarters were converted to men's and women's restrooms during the restaurant remodel. The east bathroom was used for storage and is now used as an office equipment/support station. The west bathroom has also been converted to the same use. In both bathrooms the remaining original tiles were left in place, furred over, and covered with sheetrock. Except for the middle bedroom on the south side, which has been subdivided, the original configuration of the bedrooms has not been altered.

A doorway has been constructed between the middle office (subdivided bedroom) and the porch on the east side of the building. This area was originally an open porch that was closed in. The window opening that was originally on that wall was enlarged to accommodate the door opening that matches the original door between the southeast bedroom and the porch.

Third Floor

The third floor has been used as a ballroom, children's room, maid's quarters, boarding rooms, and apartments over the years. It is now being used for offices, storage, and office equipment/secretarial stations. With the exception of the room in the southeast corner that has access to the open porch of the turret, none of the rooms retains historic integrity. Although not nearly as elaborate as the first and second floor rooms, this room has nicely detailed woodwork and moldings that have been restored.

Spokane Register of Historic Places Nomination Form

Continuation Sheet Item Number 8 Page 1

Cutter was able to create an eclectic blend of architectural styles and rich materials that meld to create a bold composition that has become a Spokane landmark. Layered roofs, castle-like turrets, and arched porches, lend an exotic air to the building. Distinctive in expressing the wealth of the owner and the fantasy of the architect, the building presents a “unique synthesis of romantic ideas and practical considerations.” (Matthews, 1998)

The Clark Mansion is individually listed in the National Register of Historic Places and is a contributing structure to the Browne’s Addition National Historic District. Excerpts from Henry Matthews’ book, Kirtland Cutter Architect in the Land of Promise (1998) and Meredith Clausen’s article in Landmarks magazine (Vol. 3, No.1), “The Clark Mansion: adaptive re-use,” will describe the building and illustrate its distinctive characteristics as one of Cutter’s master works.

In her article, Clausen recounted this significant period in the city’s history.

Spokane was in the midst of a brilliant cultural flowering not to be equaled later and far exceeding anything else in Washington state at the time. This sudden blossoming was precipitated by the Great Fire of 1889 which had devastated the city, leaving a vacuum quickly being filled by entrepreneurial businessmen and their builders, men who had become wealthy overnight in the region’s rich mining fields. (Clausen, 1984)

Spokane’s most prolific and celebrated architect, Kirtland K. Cutter, was, according to legend, asked by Clark “...to create the most impressive house west of the Mississippi.” Cutter traveled around the world, collecting materials and furnishings for the house. The exterior sepiia sandstone is from Italy, the brick was made in St. Louis, Missouri, and stained-glass windows were reportedly made by Louis Comfort Tiffany in New York City. (Matthews, 1998)

The interior detailing, also notable and intact, exemplifies attention to detail and skilled craftsmanship in woods, plaster, fabric, decorative glass, and stone. Indeed the interior rooms including the drawing room, library, dining room, game room, entry hall, main staircase, and second-floor hallway, as are the exterior and the carriage house are subject to a Historic Preservation Easement that would protect them from significant alteration.

Kirtland Kelsey Cutter, Architect

Kirtland Cutter was, perhaps, Spokane’s most prominent 20th Century architect. He was born in East Rockport (Cleveland) Ohio in 1860. He received his early education at the Brook Military Academy, then studied art at the Art Students League and in Europe. In 1886, Cutter journeyed to Spokane at the invitation of his uncle. Without formal training as an architect, Cutter began his practice by designing a house for his uncle and then himself. In 1889 he received commissions to design grand residences for F. Rockwood Moore, and James Glover. According to Matthews, Cutter absorbed influences from many sources. From Arts and Crafts, England, Germany, Richardson. “Cutters designs were the synthesis of many ideas: he emulated the architects he admired, but rarely imitated directly; he preferred to offer his own interpretations of old and new themes.” (Matthews, 1998)

Spokane Register of Historic Places Nomination Form

Continuation Sheet	Item Number	8	Page	2
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Cutter and Malgren were active in Spokane from 1889 (Malgren became Cutter's partner in 1894) until about 1914 designing commercial and residential structures. Commissions included homes for Austin Corbin, A.B. Campbell, F. Lewis Clark House, and James Glover, the Davenport Hotel, Washington Water Power Building, Spokane Club, Sherwood Building, superstructure for the Monroe Street Bridge, and the Idaho Building for the Chicago Exposition of 1893. Cutter moved to Southern California to continue his practice in 1923 and was awarded the 1929 Southern California Chapter of the AIA Award for work in Palos Verdes.

Matthews observed: "The product of a career that stretched from the Gilded Age to the Great Depression, Cutter's architecture provides a record and interpretation of society at two major turning points in American history. His surviving buildings in the Northwest are emblems for the opening up of a territory rich in water power, lumber, silver, gold and other natural resources. They mark the transition from frontier settlement to modern city. We can see Cutter as a mediator between his clients, many of whom were embroiled in the ruthless pursuit of wealth, and the wild landscape they had appropriated." (Matthews, 1998)

Henry Matthews reported: "Between 1897 and 1900, Cutter and Malmgren designed eight mansions in Spokane that represent a peak in the success of the practice. All but one client chose to build in the two most fashionable residential districts: Browne's Addition..., and the south hill ..." (Matthews, 1998)

Mansions were built in the northwest end of Browne's Addition for John A. Finch, W.J.C. Wakefield, and Amasa B. Campbell. "Only two blocks away they created a unique mansion for the most colorful of Spokane's mining millionaires, Patrick Clark. This exotic house, whose architectural vocabulary can be traced in part to early Medieval Spain or Mughal India, defies stylistic classification." (Matthews, 1998)

"It is clear from an analysis of the plans that Cutter's greatest strength was in the design of picturesque rambling houses rather than formal, classical buildings." (Matthews, 1998)

Patrick Francis Clark

Patrick "Patsy" Clark was born in Ireland on March 15, 1850, and died in his home at the age of 65 on June 7, 1915. He emigrated to America in 1870, drawn to the gold mines in California, then to Virginia City, Nevada. From Virginia City, he traveled to Ophir, Utah, where he was employed by the copper magnate and fellow Irishman, Marcus Daly. Although Clark was not a trained geologist, or a technician, Daly recognized his ability to manage the complex operation of a mine. Daly hired him as foreman of the Ophir Mine and later made him mine superintendent. He moved to Butte, Montana, to the Alice Mine, and in 1880 he became superintendent of the Moulton Mine. He was married in Butte in the following year to Miss Mary Stack. In partnership with Marcus Daly, Senator W. A. Clark, Sargent and Donnell, Clark located the famous Bushwacker mine at Butte.

In 1888, Clark moved to the Coeur d' Alenes and made Spokane his home and center for mining operations. With Daly he developed the Poorman Gold Mine in the Coeur d' Alenes and sold it at a significant profit. Then he joined with a group of Spokane investors, including Finch, Campbell, Wakefield, and Austin Corbin, to develop mines in the districts Slocan and Rossland in British

Spokane Register of Historic Places Nomination Form

Continuation Sheet Item Number 8 Page 3

Columbia. He also invested in and developed the Republic Mine, the richest in Washington and British Columbian region.

According the Spokane Daily Chronicle in announcing his death in its banner headline "Patrick Clark, Wealthy Spokane Pioneer, Dies of Heart Failure" (6/7/1915)

Every mining district in the northwest has at one time or another been the field of his operations, and until the time of this death he was maintaining a large corps of prospectors and mining experts who examined and passed upon the various properties submitted to him.

Noted for generosity and openhearted hospitality, Clark was one of the best-known mining men in the entire west. His gifts to charity were unostentatious, and few people knew of the many he had aided. Always quiet and unobtrusive, his friends were legion and from the time the news of his death was made public intimate friends called on the family to express their sorrow.

"Mr. Clark was one of the great men of the northwest whose personality left a favorable and lasting impression on all who knew him," stated Attorney R. W. Nuzu, who has been closely associated with Mr. Clark in a business way over many years.

Patsy Clark was a common name in Spokane mining circles. Patrick and his brothers Dennis and James were principal shareholders of the Republic mine. The news reported in The Spokesman Review in October and November of 1898 spoke of great wealth being pulled from the hills of Republic. On October 31st, the banner headline announced: THREE HUNDRED DOLLARS TO A TON OF REPUBLIC ORE. "Marvelous Strike in the Long Tunnel of the Famous Mine on the Colville Indian Reservation." "Drills cut through sixteen feet of pay ore, are still driving and the further wall is not yet in sight—Spokane brokers wild."

It reported: "A quartz lead which rivals in richness and extends that of any ever discovered in America which has shown already 16 feet of pay ore averaging \$300 to the ton, with promise of a wider lead, is almost at the door of Spokane. It has been discovered in the Republic mine. " (Spokesman Review, 11/31/98)

Clark was widely reported in the local press. Indeed, during the year 1902, Clark was the lead of at least twelve articles and mentioned in many more. Articles reported "P. Clark again in the Republic," "Dance at Clark Home," "Mrs. Clark Donates \$5000" (for construction of Lady of Lourdes Cathedral), "Clark throws up his bond," "P. Clark after Jumbo Mine," "Mr. and Mrs. Clark at Home" (500 women friends in attendance), "News about Clark visit to D.C.," "Attack on Patrick Clark," "Mr. Clark in quarantine (in New York Waldorf Astoria Hotel).

In 1909, The Spokane Daily Chronicle announced, in its 20 January issue, in a banner headline "TWENTY-SIX SPOKANE MEN HAVE MORE THAN A MILLION DOLLARS." In the one million and over group were names such as J.J. Browne, Amasa Campbell, F. Lewis Clark, Patrick Clark, D.C. Corbin, William H. Cowles, Louis Davenport, John A. Finch, Jay Graves, Frank Hogan, M.E. Hay, L. W. Hutton, Aaron Kuhn, August Paulsen, Col. I.N. Peyton, and others. These were the men who built Spokane and whose names remain associated with Spokane's most significant downtown buildings. These men were predominantly real estate developers, capitalists, mine owners, and

Spokane Register of Historic Places Nomination Form

Continuation Sheet Item Number 8 Page 4

railroad builders. The occasional bankers, lumbermen, newspaper publisher, and restaurant owner also made the list.

P.L. Peterson, contractor

A 17 June 1909 article in the Spokesman-Review told about notable Spokane residents and included a description of P.L. Peterson, Contractor.

Mr. P. L. Peterson has been engaged in the contracting business in this city for the past 2 years, during which time he has built a number of the finest business blocks in the city. Among them may be mentioned the following: Empire State building, Spokane club, Hutton building, the Palace store, George R. Dotson's building, Marshall-Wells Hardware company wholesale house, Terminal depot, shops, car barns and power stations for the Spokane & Inland Empire company, as well as all of the stations and power houses in the various towns along the line. Mr. Peterson also put up all of the depots along the line of the Idaho & Washington Northern railway.

Mr. Peterson has erected many of the better class residences in this city. He built the handsome homes of A.B. Campbell, Patrick Clark, F. Lewis Clark and F. T. Post. The surpassing attractiveness of these palatial homes is what gives Spokane its distinctive charm from an architectural point of view, and it is to the credit of Mr. Peterson that the uniform satisfactory character of this work since establishing his business in the city has brought him the patronage he now enjoys.

Significance of Building Design and Detailing

The significance of the building is illustrated in the following two excerpts, the first from an article by Meridth L. Clausen entitled "The Clark Mansion: adaptive re-use," published in Landmarks (1984); and from the book, Kirtland Cutter Architect in the Land of Promise by Henry C. Matthews (1998). Both excerpts describe the significance and the lavish detail of the architecture of Kirtland Cutter as manifested in this building.

Clark gave Cutter a free hand and an ample budget in designing his house, sent him abroad to enlarge his vision, and gave him carte blanche to acquire whatever was necessary here or abroad to make the house the finest in the region.

The Clark Mansion, one of the first of the grand turn-of-the-century homes built in the Pacific Northwest and certainly one of its most opulent, was an imposing two-and-a-half-story Spanish Moresque residence overlooking a park in the Browne's Addition, one of Spokane's better residential districts. Most likely inspired by the luxurious, early Spanish Renaissance resort hotel, the Ponce de Leon Hotel in St. Augustine, Florida (1885-1887), then at the height of its fame, the Clark House was built of fine Roman brick, trimmed with sepia sandstone and richly carved Byzantine capitals—both sandstone and capitals shipped from Italy across the Atlantic, the across the Continent—with spacious, open terraces, Moorish corbel-arched loggias, and deeply overhanging, hipped red tile roofs broken up by intersection dormers, projecting towers, and pavilions. The quality of the materials and workmanship was remarkably high, unparalleled in Spokane at the time.

Spokane Register of Historic Places Nomination Form

Continuation Sheet

Item Number 8

Page 5

The interiors were lavish. As was the case with the Ponce de Leon Hotel, the east Coast firm of Louis C. Tiffany was brought in to design and execute the interior décor. Walnut and sycamore, bronze inlay, onyx fireplaces, opalene lanterns and stained glass windows were used to embellish floors, walls, and ceilings.

The monumental but finely detailed Sullivanesque arched entrance opens directly onto a richly ornamented two-story-high foyer defined by Islamic scalloped arches in carved oak, lined with walnut paneling, delicate mosaic tiling, and embossed red Spanish leather [actually an embossed paper] wallpaper. At the head of the stairs is a monumental stained glass—an exceptionally large 8 x 14-foot window depicting a favored Tiffany motif: peacock plumage, stylized to fit in with the intricate patterning of the Near Eastern décor of the foyer, rendered in pale tone of amber, gold, and dusty rose. Its light and that from its smaller companion piece on the stair landing above are enhanced by an array of original, handcrafted lamps and chandeliers. Other rooms in the house are equally lavishly decorated, with wall paintings, carved stucco ceilings, carved wood furniture, conceived in different styles—Roman, Chinese, Louis XVI—as was typical such turn of the century mansions throughout the county. (Claussen, 1984)

Henry Matthews in this book Kirtland Cutter Architect in the Land of Promise devotes eight pages to a description and analysis of the Clark Mansion design. That description from pages 124 through 132 is excerpted and follows.

The design of a mansion for such a man was a challenging opportunity for the architect. We do not know what specific demands Clark made on him, but Cutter decided to work in an opulent, eclectic style, drawing inspiration from Islamic architecture. The heyday for architectural fantasies based on the oriental and Islamic originals had occurred in the middle of the nineteenth century when Samuel Sloan of Philadelphia designed the remarkable “Longwood” at Natchez, Mississippi, and P.T. Barnum had erected for himself a fantastic house named “Iranistan,” modeled on the Royal Pavilion at Brighton. Examples of indulgence in that type of dream world were rarer in the later decades of the century. But Cutter, despite his reverence for Arts and Crafts traditions, found it hard to resist the lure of the exotic. His Cyrus Burns house with its onion dome and Islamic arches, and the “Moorish” hall for F. Rockwood Moore, both of 1889, show his fascination with such outlandish styles. The design, in his own house, of a “Turkish Divan,” entered through an ogee arch, conjures up images of the Arabian Nights. The Patrick Clark mansion may have been a chance for him to respond to a deeply felt desire to realize a complete work of architecture in the intriguing language of fantasy on a Moorish theme.

It appears that Clark wanted to build a residence that stood out from all the others in Browne’s Addition. But he can hardly have envisioned the striking originality of Cutter’s design. It was bold in form and extremely rich in color. Built of a warm honey-colored brick with sandstone dressing, it was covered with a hipped roof of brilliant red metal tiles. The colors of the materials were heightened by the use of white paint on the columns and arches around the upper windows and deep red on the balustrades. The front, facing south onto Coeur d’Alene Park, with

Spokane Register of Historic Places Nomination Form

Continuation Sheet

Item Number 8

Page 6

It's central entrance arch and round corner towers, has an appearance of powerful symmetry. Yet Cutter deliberately broke the symmetry by allowing one tower to rise higher than the other and projecting out a veranda on the west side only.

The various elements of the house stand out individually as distinct volumes: the central block, penetrated by a generous arch, commands the center of the main façade; the towers strengthen the corners; between the towers, upper-level balconies thrust forward, casting deep shadows. Above, spacious attic rooms break through the hipped roof as wide dormers. Each of these elements has a separate, low-pitched room with a very broad overhand, providing excellent shelter from the hot midday sun in summer. Seen from below the soffits of these roofs read as a series of hovering planes at several different levels, progressing upward from the lowest roofs over the balconies to those of the highest tower and the dormers. Above the solid first-floor walls of smooth bricks, the ornamented, white balcony fronts and window surrounds run in an arcade across the upper façade, creating a feeling of openness. This arcade, which is also repeated on the front of the dormers, helps to unify the design. Similar white columns at the top of the east tower, level with the dormers, turn the corner gracefully and give further continuity.

One of Cutter's sources for the unique Clark mansion appears to have been the Ponce de Leon Hotel at St. Augustine, Florida, built between 1885 and 1887. ... The Ponce de Leon, which was intended to celebrate the Hispanic colonization of Florida, was loosely based on the Renaissance architecture of Spain and subtly evoked the Moorish influence there.

Cutter could easily have seen drawings of the Florida hotel published in *Architect and Building News* in August 1888. He may even have visited the resort. But just as Carrere and Hastings interpreted freely from their sources, Cutter designed a mansion in his own way, synthesizing several influences. The quality of the design comes as much from the rich play of volumes and of the openings that penetrated them as from the ornament. Indeed, if entirely stripped of embellishment and reduced to simple geometric forms with rectangular windows, it would still present a striking composition. With its strong horizontals and roofs floating one above the other, it would have had something in common with Wright's Prairie Houses that were to emerge in the next decade.

But Cutter did not choose the path of simplicity. He invested the Clark house with an ostentatious character. What is derived from the palaces of Islamic Spain and from the Ponce de Leon Hotel was a mood rather than specific structural forms or ornaments. An examination of the details suggest a wider range of sources. The red sandstone arches of the entry and of the veranda, supported on colonnettes with carved capitals are Richardsonian. The arcades fronting the upper façade like Moorish wall screens are closer to designs from India than from Spain or North Africa. The openings are, in fact, not spanned by arches but by beams supported on bracket capitals. They imitate a system of construction exploited by the sixteenth-century Mughal architects who built the palace at Fatehpur Sikri in India for Akbar the Great. The palace could also have inspired the use of red sandstone, round corner towers, and high pavilions rising above other roofs.

Spokane Register of Historic Places Nomination Form

Continuation Sheet

Item Number 8

Page 7

However, striking differences from Indian prototypes point to the electric nature of the Clark design. For example, the roofs of Mughal buildings tend to swell outward in a convex curve, while those at the Clark house sweep up to their peaks in a manner that appears Chinese. Indeed, from certain angles, Cutter's superimposed roofs appear distinctly pagoda-like.

The experience of entering this house and moving through it fulfills the promise of the façade; the exotic interior confirms the suspicion of a Mughal influence on the design. The entrance hall, finished in dark oak, appears gloomy at first. But out of the darkness, rich colors glow, and mysterious, complex forms create an unforgettable atmosphere. Several cusped arches separate the hall from the stair; three others, near the front wall, lead to the vestibule and to recessed bays on either side. At right angle to them springing from the same eight columns, elaborately carved brackets in the form of identical half arches rise to support the ceiling beams. The two freestanding columns opposite the front door dominate the space. Their branching, multifoliate structure, reminiscent of the audience chamber of the Red Fort at Delhi, suggests that Cutter aimed to give his client nothing less than the palace of an oriental potentate. He may, however, have gained inspiration from a source he had actually see, the East Indian Building at the World's Columbian Exposition.

Beyond the arches that spring from these columns, stairways lead up and down. To the left, steps descend to a smoking room; in the center an arch opens, like a proscenium, to the grand staircase. Its first flight ascends to a landing, spacious enough to accommodate a sofa and armchair on either side of a fireplace. The climax of the framed vista is a pair of superb Tiffany stained glass windows, whose warm, subtle colors and flamboyant peacock motif proclaim the joys of the Gilded Age. Amber feathers with eyes of lapis lazuli fan out at the base of each window. In the center, a column of red, petal-like forms rises up to a nimbus of pale and dark blues, from which more feathers radiate. On either side, individual feathers drop down, their deep blue eyes making sharp accents against a field of gold. There is a sense of energy flowing up the center, exploding and falling at the edges. These windows represent Art Nouveau at its most sumptuous. Avoiding the floral designs or fashionably languid female figures common at the time, they show a sophisticated abstraction that combines well with the oriental elements of the hall.

The peacock motif is repeated in brilliant color in the tympanum of a pointed arch over the front door. The walls are covered with a rich golden brown embossed paper simulated tooled leather, and the ceiling panels glow with a deep red. A soft, white light from nine lamps of the stair newels augments the colored light of the windows. Standing high on brass standards, their opalescent glass billows out, gathers into a narrow waist, and swells again before rising, like an onion dome, to a sharp point. Their design harmonizes with the Tiffany windows and with the intricate balustrade of the stair. The newel posts follow the design of the main columns of the hall, and slim balusters that support the handrail join to form miniature cusped arches. It seems likely that Cutter visited the Tiffany studios in New York to discuss the stained glass windows and light fixtures.

Spokane Register of Historic Places Nomination Form

Continuation Sheet

Item Number 8

Page 8

As in the other mansions of the period, the principal rooms open through broad doorways off the hall. Each has its individual character and none but the smoking room follows the Islamic theme of the hall. To the right, Patrick Clark's library conveys a feeling of masculinity. Its beamed ceiling and millwork in fine walnut and mahogany combine with the dark green velvet tapestry on the walls to suggest the quiet luxury of a gentlemen's club. The onyx fireplace and gilt mirror above provide a touch of opulence. From the library a glass door opens out onto the spacious veranda whose brick-built arches were ornaments with sandstone. To the left is the reception room, where Mrs. Clark presided as grand society hostess. This domain of high society ladies, finished elegantly in rose, white and gold appears strikingly light compared with the hall. Cutter adapted the Louis XV Style to design this room in an original manner. At the far end of the room toward the back of the house, an elliptical barrel vault supported on Corinthian columns forms a canopy over the fireplace. On either side, under a lowered ceiling, a deep couch fills the space between four columns. Cutter had taken the concept of the humble inglenook and reinterpreted it in the elegant manner of eighteenth-century France. Above the fireplace, a broad mirror gives the illusion of continuing space; in each corner, beside the couch, a stained glass window lights the cozy seating area.

The system of columns and arches continues on the west wall where the two windows are set back in arched aedicules framed by Corinthian columns. A frieze running around the room, above the gilded capitals of the columns, is ornamented with gilt arabesques on a field of white. Both the library and the reception room open, in one corner, into the base of a tower. Thus each offers an intimate circular retreat with sunlight from windows on three sides. The dining room, toward the rear of the house, east of the stair, shares with the library the richness of tapestry wall coverings and dark, polished wood. The handwoven Beauvais tapestry as well as the beams and paneling of gopherwood reveal Cutter's quest for the unusual and the exquisite. He added a medieval touch in the carved monk's heads, each one unique, supporting the ends of the beams and continuing round the top of the other walls. In the arched stone fireplace, andirons in the form of rampant winged dragons present a heraldic quality appropriate to an ancestral home. (Matthews, 1998)

Building History, a thumbnail sketch

According to an article in the 10 April 1898 Spokesman-Review, "A handsome residence is to be built for Patrick Clark in Brownes' Addition. It is to be of sandstone and brick and will cost not less than \$40,000. The work of excavation for it is now under way. Completed in the next year, the house was the home to the Mrs. Clark until 1926.

Mrs. Clark remained in the mansion after Patrick's death in 1915 until 1926 when she sold it to Eugene Enloe. The Enloe family resided in the mansion until 1946 when it was sold. Several owners followed and the building was converted to a rooming house, boarding home, and used as a restaurant and catering establishment.

Spokane Register of Historic Places Nomination Form

Continuation Sheet	Item Number	8	Page	9
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The Francis Lester Inn first appeared at 2208 Second in the 1949 Polk Directory and operated either as the Francis Lester Hotel, or Francis Lester Inn Restaurant until 1973.

A fire, as reported by The Spokane Daily Chronicle on 16 November 1962, damaged the attic and several upstairs rooms.

Gerry O. Larson, a demolition contractor purchased the mansion in 1969 when the owner at that time asked him to submit a bid to tear it down. He purchased the mansion and, instead of demolishing, he and his wife restored it, and resided there until the late 1970s. The building was used for special events and tours as the Francis Lester Inn until 1973, and thereafter, until Larson sold the building, as Clark Mansion Guided Tours.

The partnership of Tony Anderson, a Spokane businessman and developer of the historic Spokane Flour Mill (adaptive reuse), Chuck Quinn, owner of several restaurants in the Seattle area, and Ken Bauer, one of Quinn's restaurant partners, purchased the Clark Mansion in 1977. They spent the next five years working through the zoning approval process before gaining approval to convert the National Register property to a restaurant. Although, on the initial attempt, a zone change had been approved by Spokane City Council, it was appealed by a neighbor and overturned by the courts as a "spot zone,"

During most of that time Jim Kolva, struggling student in pursuit of a Master's Degree in Urban and Regional Planning, resided in the Mansion. Both Kolva and James Millgard—a short time resident until driven out by the resident spirits--were employed by Anderson in his consulting business.

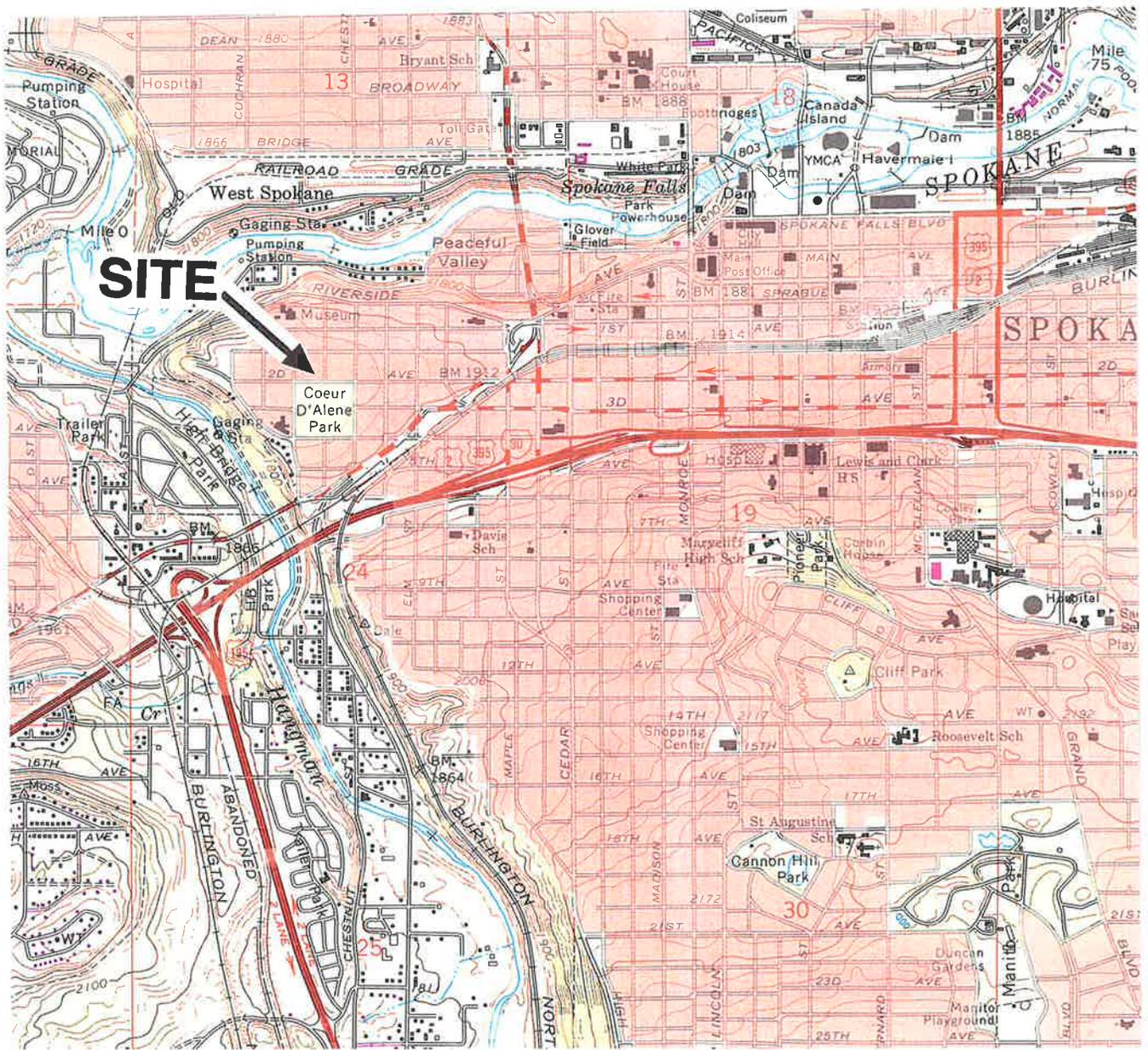
In the process of obtaining approval for the restaurant, a change was made to the city's zoning ordinance that would allow buildings on the National Register of Historic Places to be approved for special use permits (such as commercial uses) regardless of the underlying zone. A permit was granted in August 1981.

Patsy Clark's Mansion opened as a restaurant in November 1982.

In May 1988, a \$175,000 renovation project was completed to refurbish the restaurant.

President George Bush joined then House Speaker Tom Foley for dinner at Patsy's in 1989.

In 1995, Chuck Quinn sold Patsy's to a group of Spokane businessmen, and, within a year, one of the group members, Steven Senescall, bought out his partners and become sole owner. Mark and Monty Danner, also owners of the Clark House at Hayden Lake, Idaho, purchased the restaurant in November 1999. The restaurant ceased operations in 2001 and the building was purchased by the law firm of Eyman, Allison, Fennessy, Hunter, and Jones in February 2003 who are restoring it to former glory.



UTM: Zone 11, Easting 466650, Northing 5277850

USGS. SPOKANE NW, WASH. 7.5 MINUTE QUADRANGLE. 1986.

PATSY CLARK'S MANSION SITE LOCATION


 1" = 2,000'

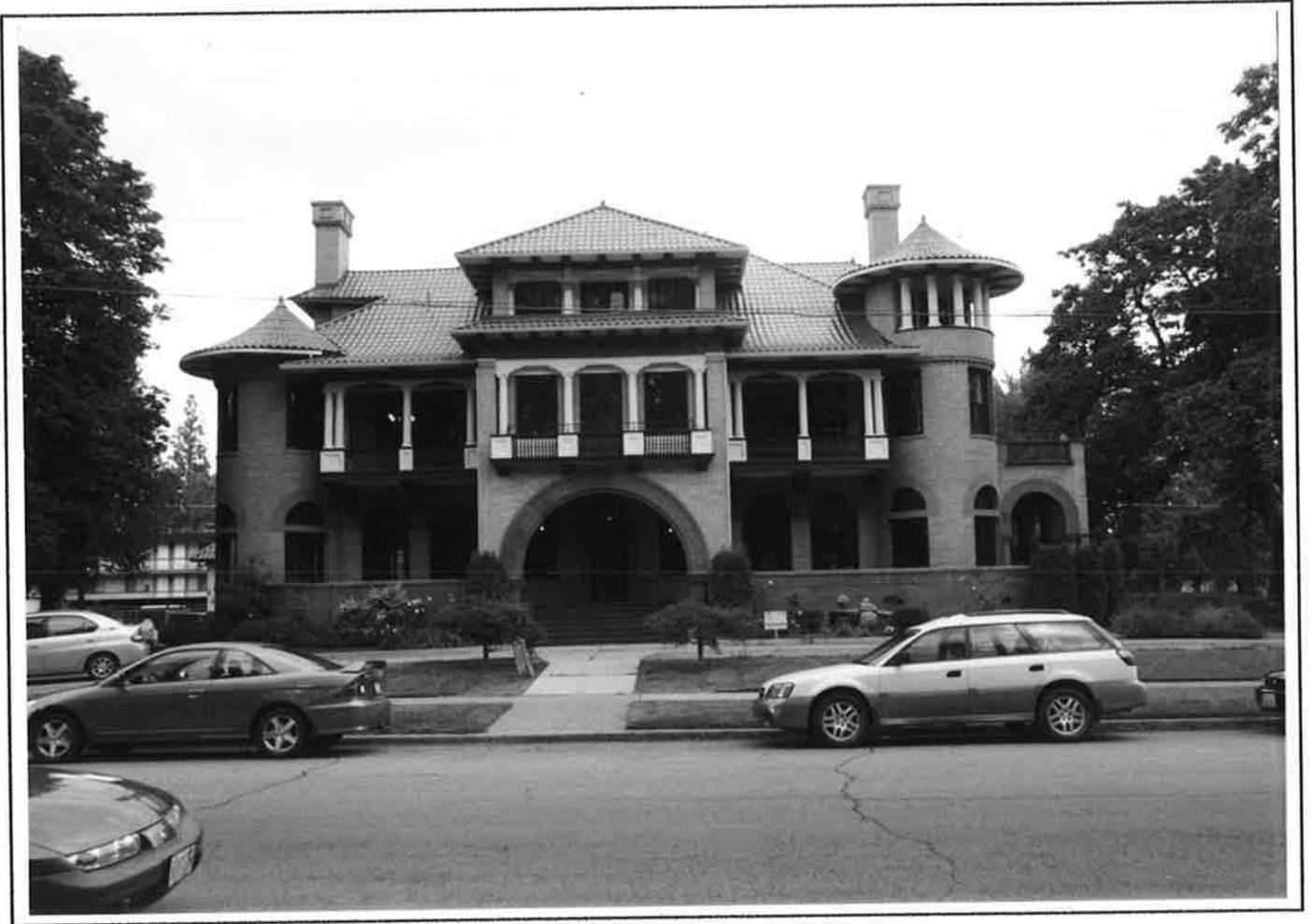
PHOTOGRAPHS

OF EXISTING BUILDING

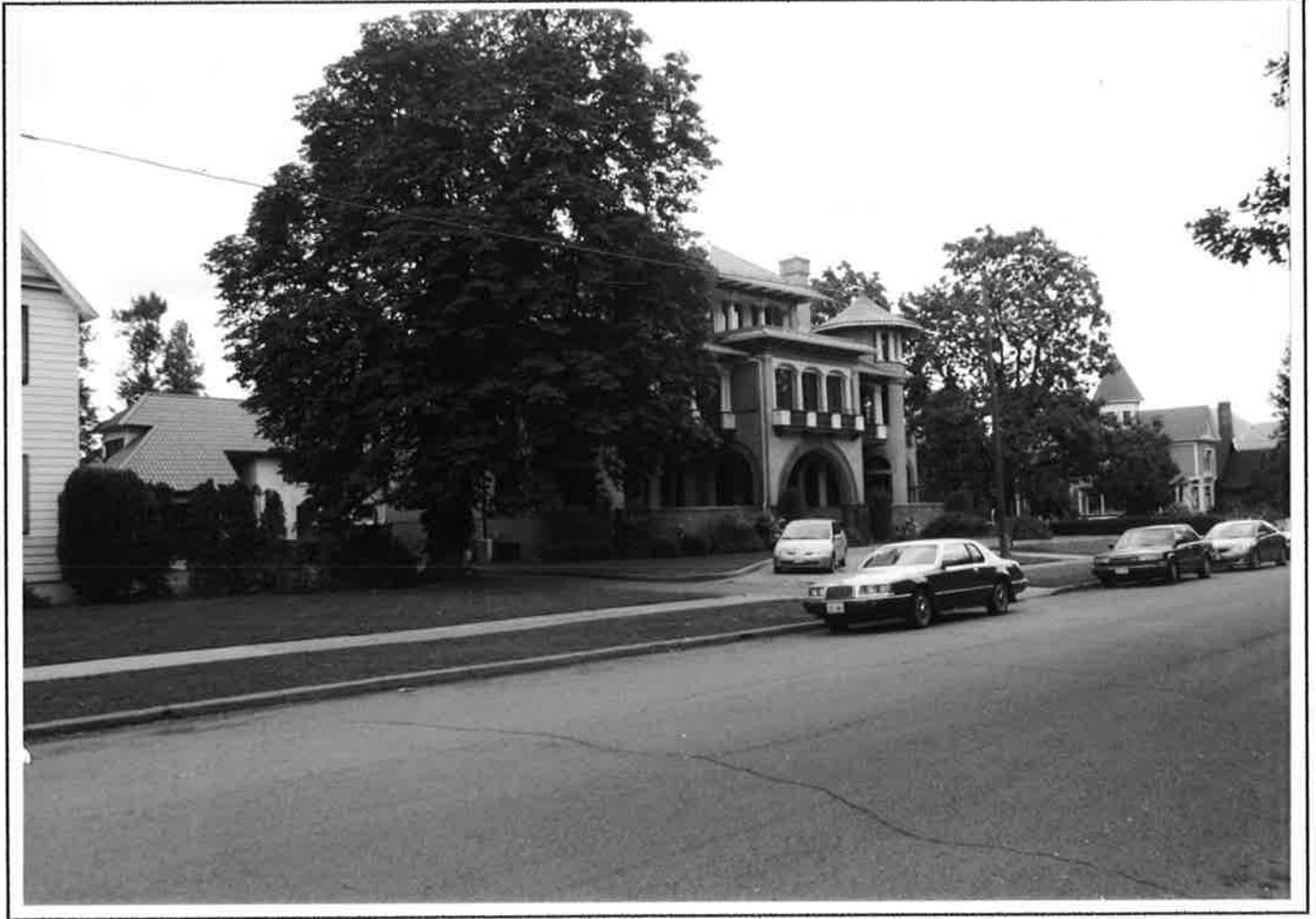
2004



View to Northwest Showing Site and Southeast Corner Facade



View to North Showing Front Facade



View to Northeast Showing Site and Southwest Corner Facade



View to Northeast Showing Southwest Corner of Coach House



View to West Showing East Facade of Coach House



View to Northwest Showing Sandstone Entry Arch Column Detailing



View to East Showing Game Room (Chinese Room)



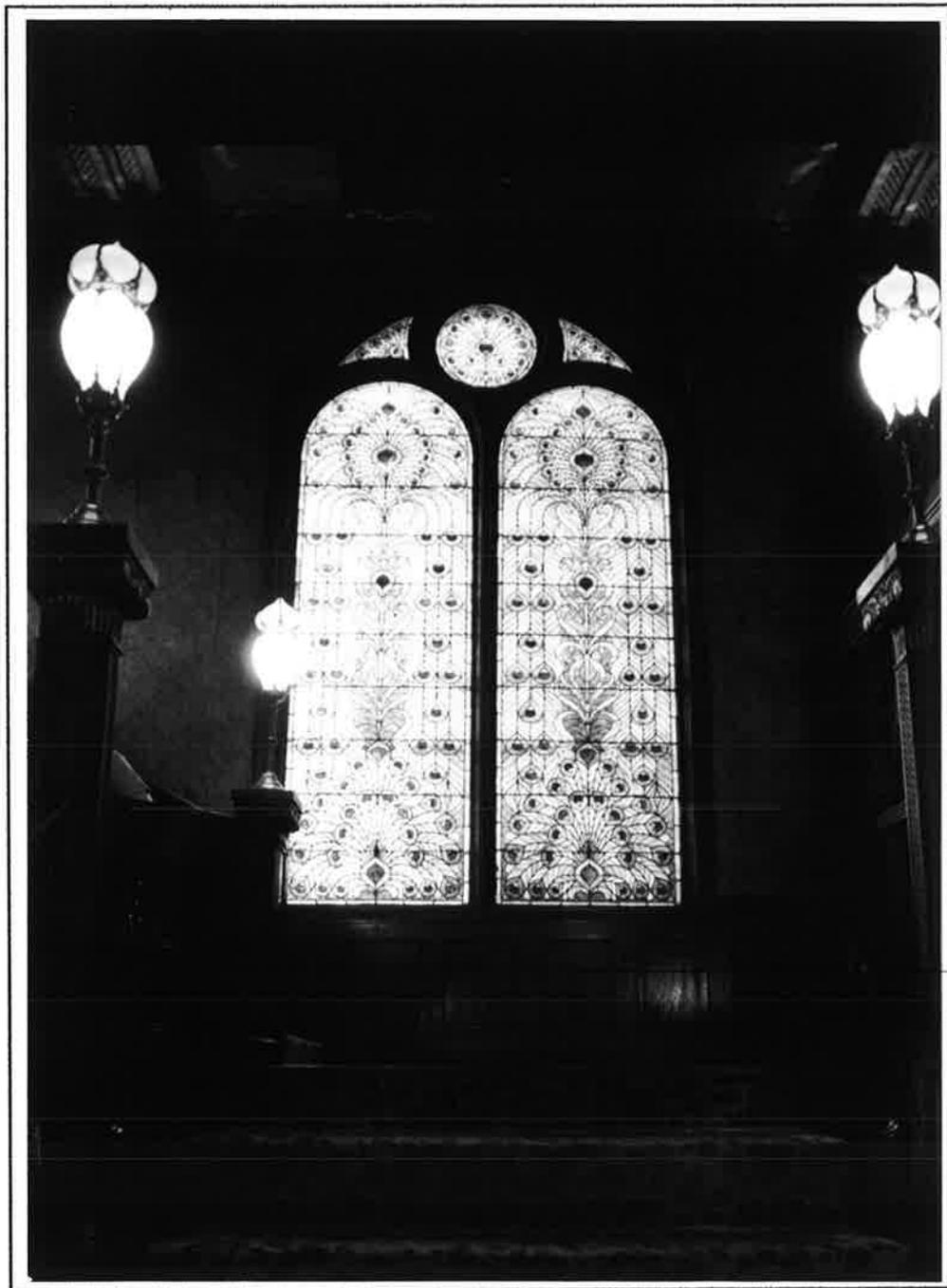
View to North Showing Dining Room



View to North Showing Drawing Room (French Room)



View to North Showing Library



View to North Showing Peacock Window on Intermediate Landing



View to East Showing Fireplace on Intermediate Landing



View to Southeast Showing Second Floor Landing