



The City of Seattle

Landmarks Preservation Board

Mailing Address: PO Box 94649, Seattle WA 98124-4649

Street Address: 600 4th Avenue, 4th Floor

LPB 19/21

REPORT ON DESIGNATION

Name and Address of Property: **Bordeaux House**
806 14th Avenue E

Legal Description: Lots 9 and 10, Block 10, Capitol Hill Addition to City of Seattle
Division No. 3, according to the plat thereof recorded in Volume 10 of
Plats, Page 10, in King County, Washington.

At the public meeting held on January 6, 2021 the City of Seattle's Landmarks Preservation Board voted to approve designation of the Bordeaux House at 806 14th Avenue E as a Seattle Landmark based upon satisfaction of the following standard for designation of SMC 25.12.350:

- D. It embodies the distinctive visible characteristics of an architectural style, or period, or of a method of construction.*
- E. It is an outstanding work of a designer or builder.*

DESCRIPTION

Site and Neighborhood Context

This report provides information about an existing single-family residence located at the northeast corner of 14th Avenue East and East Valley Street in Seattle. The residence located on this parcel was constructed in 1903 and is referred to as the Thomas and Sarah Esther Bordeaux House in honor of the original residents of the house. This full name of the house has been abbreviated to the "Bordeaux House" throughout the rest of this report for brevity and ease of reading.

Site Location

The subject property consists of a parcel rectangular in plan that measures about 118 feet by 100 feet, with the long dimension oriented north-south along 14th Avenue East. The grade along 14th Avenue East is generally level, and the grade along East Valley Street slopes up gently toward the east. A stone masonry retaining wall approximately two feet in height extends along the south and west property lines and features stone steps at the southwest corner of the site flanked with two large stone masonry bollards. The ground level slopes up about six feet from the top of the stone masonry wall to the ground level at the house, which is generally level. Both 14th Avenue East and East Valley Street are paved with asphalt, and there is an alley located immediately to the east of the property, which is paved in concrete. Despite extensive research, the reason for the unusual configuration of the alley in the center of this subject block remains a mystery.

Neighborhood Context

The neighborhood in which the Bordeaux House is located currently consists mainly of large, single-family residences, virtually all of which are well over 100 years old. This small residential district, located along 14th Avenue East between East Roy Street to the south and East Prospect Street to the north, is commonly referred to as “Millionaire’s Row” due to the stately scale of the houses and the wealth of the families which originally resided in them. Practically all the existing residences were constructed between 1901 and 1915, though a few more modern buildings have been inserted into the fabric of the neighborhood. Two of these houses were constructed in 1949 and 1952, and the most recent one was constructed in 1978. The residences are built from a variety of materials, including stone and brick masonry, stucco plaster with painted wood half-timbering, painted wood clapboard siding, painted wood shingle siding, painted wood windows, and painted wood trim, soffits, fascia, and other assorted architectural details. Roofs are typically clad in asphalt composition shingles.

The Charles H. Cobb House is located immediately to the north of the Bordeaux House. This two-and-one-half story, Swiss Chalet-style residence was designed by architects Bebb & Mendel and constructed in 1903. The house sits on a double lot at the southeast corner of East Aloha Street and 14th Avenue East, with the main entry facing East Aloha Street.

The two-and-one-half story residence located immediately to the east of the Bordeaux House across the alley was constructed in 1905. The main entry faces East Valley Street. This house is raised above the sidewalk level approximately six to eight feet.

The Elbridge A. Stuart House is located to the south of the Bordeaux House across East Valley Street. This two-and-one-half story, Swiss Chalet-style residence was designed by architects Bebb & Mendel and constructed in 1904. The house sits on a double lot at the northwest corner of East Valley Street and 14th Avenue East, with the main entry oriented toward 14th Avenue East.

The David Skinner House is located to the southwest of the Bordeaux House across the intersection of 14th Avenue East and East Valley Street. This two-and-one-half Colonial Revival house was designed by architect W.W. Sabin and built in 1903. This house sits on a triple lot and is located immediately to the south of the Andrew Weber House.

The two-and-one-half story Andrew Weber House is located to the west of the Bordeaux House across 14th Avenue East. Designed by architects Donnellan & Barton and constructed in 1902, this Colonial Revival house sits about three feet above the sidewalk level. The main entry is located on the south side of the house, which has its long axis oriented east west.

The James A. Moore House is located immediately to the northwest of the Bordeaux House across 14th Avenue East, immediately north of the Andrew Weber House. This Renaissance Revival residence was designed by architect William D. Kimball and constructed in 1903. Kimball was also the original architect of the Bordeaux House, which was also built in 1903. The James A. Moore House is designated as a City of Seattle landmark.

Nearby City of Seattle Landmarks

Designated City of Seattle landmarks located within a quarter-mile radius of the subject property include the following:

1. Moore House, 811 14th Avenue East (1903; W.D. Kimball, architect)
2. Maryland Apartments, 626 13th Avenue East (1910; Henderson Ryan, architect)
3. Parker-Fersen House, 1409 East Prospect Street (1909; Frederick Sexton, architect)
4. Volunteer Park Grounds, 1400 East Prospect Street (1909-1910; John Charles Olmsted, Olmsted Brothers Landscape Architects)
5. Volunteer Park Water Tower, 1400 East Prospect Street (1906-1908)
6. Volunteer Park Reservoir, 1400 East Prospect Street (1901)
7. Highland Apartments, 931 11th Avenue East (1924; Stuart & Wheatley, architects)
8. Anhalt Apartment Building, 1005 East Roy Street (1928; Anhalt and Borchert, designers and builders)
9. Anhalt Apartment Building, 1014 East Roy Street (1929-1930; Anhalt and Borchert, designers and builders)
10. St. Joseph's Church, 732 18th Avenue East (1929; A.H. Albertson, architect)

Historic Status

Currently, the Bordeaux House is not located within a local historic district. A National Register of Historic Places (NRHP) nomination for the Seattle Millionaire's Row Historic District has been submitted to the Washington State Department of Archaeology and Historic Preservation (DAHP), but the status of this nomination is unknown. In 1975, Victor Steinbrueck and Folke Nyberg surveyed the Capitol Hill neighborhood as part of their city-wide inventory of buildings and urban design resources. In their survey, the Bordeaux House was identified as a "building significant to [the] City."

A City of Seattle landmark nomination for the Bordeaux House was submitted in March 1979, and the house was also inventoried by the City of Seattle in August 1979. However, no records exist that indicate what action, if any, was taken on the 1979 landmark nomination. The author contacted the Landmarks Preservation Board staff to check the status of the Bordeaux House, and staff confirmed that the house was not designated as a City of Seattle landmark.

The City of Seattle Department of Neighborhoods Historic Resources Survey Database indicates that the Bordeaux House is located within a potential National and/or local historic district. The database also indicates that the property appears to meet the criteria for listing in the National Register of Historic Places and also appears to meet the criteria of the Seattle Landmarks Preservation Ordinance.

Building Description

Site

The Bordeaux House was built in 1903 as a single-family residence. The primary structure of the house is wood frame, with a reinforced concrete foundation. The building is two-and-one-half stories tall, with a full basement. The main footprint of the house measures approximately 41 feet by 56 feet, with the long axis of the house oriented in a north-south direction. The house faces west onto 14th Avenue. A one-story wing measuring approximately 12 feet wide by 16 feet long is located at the northeast corner of the house. The main mass of the house is set back about 37 feet from the west property line, and about 30 feet from the south property line. One-story-tall covered porches are located at the northwest and southwest corners of the house, and each measure approximately 8 feet by 18 feet, with their long dimensions each oriented in an east-west direction.

There is a one-story brick veneer garage building located at the northeast corner of the parcel. The garage measures approximately 24 feet by 20 feet, with the long dimension oriented in an east-west direction. The garage was constructed in 1912. The north and east walls of the garage are both built to the north and east property lines. The concrete paved alley is immediately adjacent to the garage and extends southward along the east property line toward East Valley Street. A vehicle parking pad paved with permeable concrete pavers is located along the east property line between the alley and the stone terrace located along the east side of the house. A brick paved patio seating area is located at the southeast corner of the site, immediately south of the vehicle parking pad and stone terrace.

Stone masonry retaining walls are located along the south and west property lines of the site. These granite walls were constructed in 1904. Granite steps are located at the southwest corner of the property and are flanked by two cylindrical granite masonry newel posts. A planting strip about four feet wide is located along the south property line between the retaining wall and the sidewalk. A similar planting strip is located along the west property line but is only about two

feet wide. Five-foot-wide concrete sidewalks are located along the west and south of the property. The sidewalks are separated from the street by a planting strip approximately nine feet wide.

No street trees are indicated on the Seattle Department of Transportation Map of Seattle Street Trees. There are currently two small Victoria Evergreen Magnolia (*Magnolia grandiflora* ‘Victoria’) street trees located in the planting strip between the sidewalk and curb to the south of the house. Two small Commemoration Sugar Maple (*Acer saccharum* ‘Commemoration’) street trees are located in the planting strip between the sidewalk and curb to the west of the house.

A granite hitching post was once located along the curb line immediately west of the southwest corner of the property, but the hitching post is no longer extant. A granite coach mounting step block carved with the name “BORDEAUX” was also once located along the curb line near the intersection of 14th Avenue East and East Valley Street, but sadly this object has also been lost.

Overview of the Bordeaux House

Architect William D. Kimball designed the Bordeaux House in a distinctive combination of the Queen Anne and Tudor Revival architectural styles. The eclectic style of the house is discussed in greater detail later in this report. The main mass of the house is two stories tall. Living spaces under the steeply pitched hipped roof comprise a half or attic story above the two main stories of the house. The main approach to the house is from the southwest corner of the property, where a flight of granite steps leads from the sidewalk level to the ground level of the site, which is approximately eight feet above the sidewalk. The octagonal turret at the southwest corner of the second floor is located on axis with the granite stairs and pathway. The orientation of the approach pathway and the turreted southwest corner of the house provide the visitor with a picturesque oblique view of the south and west facades of the house. The formal main entry is located on the west façade of the house, facing 14th Avenue East. Two informal entrances are located on the east façade of the house facing the parking pad and alley, and an additional informal entrance is located on the south façade of the kitchen wing to the north of the parking pad.

West Façade

The main mass of the west façade of the house is approximately 56 feet wide. There are covered porches at the northwest and southwest corners of the house which each extend out approximately eight feet beyond the main mass. The first floor of the house is clad in brick masonry veneer. The brick is dark red pressed brick and is laid in running bond with whitish-gray colored mortar joints. The first story of the west façade is symmetrical, with the main entry located at the center of the house. The recessed entry porch is flanked on each side by a set of two painted wood double-hung windows mulled together. Each of the sets of windows are centered in the lengths of wall in which they are located. The jambs and head of the windows are trimmed with an 8-inch-wide painted wood flat trim with molded backband.

A painted flat wood frieze band runs horizontally above the capitals of the porch columns, the heads of the windows, and the centrally located recessed porch. The frieze band serves as the transition between the brick masonry veneer walls of the first story and the walls of the upper stories, which are clad in a decorative “fachwerk” of exposed painted wood half-timbering with stucco plaster infill panels. The half-timbering creates a rectilinear grid on the exterior of the second story. Each of the painted wood boards of the half-timbering is about 6 inches wide. The boards serve as the vertical trim at the jambs and heads of the windows, and also serve as vertical trim dividing groups of two windows. Painted wood fachwerk also runs horizontally at the sills and heads of the windows. When the house was originally constructed, there were also diagonal painted wood half-timbers at the second story, but all the diagonals were removed as part of the 1913 remodel. The painted wood double-hung windows at the second story are tall and narrow two-over-two-light units.

The formal main entry to the house is centered on the first-floor level and protected by a covered porch approximately six feet deep and twenty feet wide. The porch is accessed by a flight of six granite steps. Each side of the steps is flanked with a brick masonry cheek wall extending out from the façade of the house. Low brick masonry walls protect the west side of the porch at each side of the steps. The porch floor is covered with dark red tiles each about 12 inches square and features a simple border of smaller 3 inch square dark reddish-black tiles along all four sides of the porch.

The entrance door is centered on the porch and is made of stained wood, which harmonizes with the stained wood paneling and detailing of the foyer beyond. The threshold is granite, and the door is surrounded at the head and jambs by an 8-inch-wide painted wood flat trim with molded backband. Two large French casement windows flank the entrance door. Each of these windows has two painted wood casement sashes, each about 30 inches wide by about 48 inches tall. Each sash is glazed with leaded glass in a rectilinear grid pattern. A painted wood frieze band extends around the perimeter of the porch above the top of the window and door trim. Painted wood crown molding conceals the joint between the ceiling and the top of the frieze band. Narrow painted wood boards make up the ceiling, and four painted wood beams about 6 inches wide by 12 inches deep support the ceiling.

There is another recessed porch at the second story, which is approximately the same depth and width as the recessed main entry porch at the first story below. A low, half-timbered wall extends along the west side of this porch, and two painted wood columns with decorative capitals frame the doors leading out to the porch. Two painted wood pilasters are also located at each side of the porch. The porch floor is painted metal, and the ceiling is painted wood. Each of the painted wood French door leading out to the porch have thirty-two equal lights apiece, and each door has a painted wood transom above with eight equal lights apiece. These doors and transoms are

original to the house. Two painted wood windows of nine lights apiece flank the French doors and provide light to a closet and a laundry room.

There is a projecting bay to the north of the recessed porch at the second story, which projects about two feet beyond the second story façade. This projecting bay extends upwards, dividing the overhanging roof eave and engaging with the half-timbered dormer above. The gable end of the dormer features two painted wood nine-light-over-one-light double-hung windows. The fachwerk at the gable ends of this projecting bay feature two diagonal half-timbers located to each side of the windows. These half-timbers are mirror images of each other off the centerline of the windows. The projecting eaves feature deep painted wood vergeboards at the rakes.

The turret at the southwest corner of the second story is perhaps one of the most noticeable features of the house. The turret is octagonal in plan and projects approximately two feet from the west and south facades of the house. The base of the turret at the west façade is comprised of painted wood molding that corbels out from the main wall plane. Three painted wood double-hung windows are located at the west, southwest, and south walls of the turret. Each of these windows is two-over-two-lights with a two-light transom window above. A small, narrow painted wood keystone detail rests atop each of the turret windows. Three round, painted wood windows are located in the upper portion of the turret at the third level of the house. Each of these windows is original and has decorative leaded glass glazing and highly decorated painted wood framing and trim at the exterior. The turret is topped with a peaked octagonal roof that is said to look like a candle snuffer.

There is a three-sided dormer located at the third level of the house, which is centered on the recessed porches below. The window on the west-facing wall is a painted wood twelve-over-one-light double-hung window. This window has a painted wood transom window above, also with twelve equal lights. There are transom windows on the walls that face northwest and southwest, each with twelve lights apiece. The sills and heads of these transom windows align with the transom window in the center. The gable end of the dormer above features half-timbering but features slightly curving diagonals in addition to the typical horizontal and vertical painted board fachwerk found elsewhere on the house. The diagonal members are mirror images of each other, centered on the center of the dormer. The projecting roof eaves feature deep painted wood vergeboards at the rakes.

North Facade

The typical materials and detailing found on the west façade of the house continue on the north façade of the house. Small windows just above ground level provide light and ventilation to the basement. The windows on this façade are typically painted wood double-hung units in a two-over-two-light configuration. Trim around the doors and windows is identical to the trim on the west façade.

A porch extends out from the main mass of the house approximately eight feet and runs about 18 feet along the north façade of the house. The porch is built on piers, and the brick masonry walls beneath the porch floor feature half-moon crawlspace vents with painted wood vertical pickets. The porch floor is concrete with an incised grid pattern. The porch level is accessed by a short flight of painted concrete steps. The porch roof is supported by three equally spaced columns along the north edge of the porch. Each of these columns features a brick masonry pier about three feet high, with a painted square wood column above. Painted wood balustrades extend between the columns. These balustrades are made with flat pieces of wood with a decorative scallop cut out of each side. A painted wood frieze band wraps the top of the first story of the porch, and a short half-timbered wall above creates an enclosure for the porch at the second-floor level. A short, painted wood balustrade similar in motif to the one below caps the half-timbered wall. A single painted wood door leads from the second story corner bedroom to the porch. This door features leaded glass glazing in a rectilinear grid pattern, similar to the windows to the north and south of the main entry door. This door appears to date from the 1913 remodel.

The gable at the third level is centered on the original width of the façade. The gable end of this dormer feature diagonal painted wood half-timbering to each side of the paired windows as well as painted wood ogee curve half-timbering above the paired windows. The projecting roof eaves feature deep painted wood vergeboards at the rakes.

A wing of the house extends eastward from the original main volume of the house. This one-story addition was constructed in 1913. The brick masonry veneer of this addition is a continuation of the brick masonry on the exterior of the rest of the house. The roof eaves feature painted wood soffits with painted wood exposed rafter tails. There is a door located at the north side of the kitchen that is accessed by a short flight of stairs. The outside of these stairs is wrapped in a brick masonry veneer wall. The detail of the painted wood balustrade at this stair is similar to the balustrade at the porch.

East Façade

The projecting kitchen and mudroom wing extends to within about four feet of the east property line. The entire wing is clad in pressed brick masonry veneer like the rest of the house. Stairs lead up the south side of the wing to an entry door on the south side of the wing, and two windows are located at a projecting corner between the original main house and the 1913 addition. A stone paved terrace with outdoor fireplace is located at the first-floor level and is accessible from three points on the east façade.

The east façade features a bay which projects approximately three feet out from the main volume of the house. The first story portion of this bay was originally constructed as a curved wall with three or four windows but was squared off during the 1913 remodel when the kitchen wing was added. It now has three painted wood double-hung windows mulled together, with an entry door

to the south of the bank of windows. The second story of the projecting bay has two painted wood double-hung windows at each corner of the bay, and the windows are set within the half-timbering like on the other façades of the house. Each of these windows are two-over-two-lights. The windows at the third level are a set of paired painted wood double-hung windows that are flanked with curved half-timbering. The projecting roof eaves feature deep painted wood vergeboards at the rakes.

A brick masonry chimney is engaged with the wall at the southernmost bay of the east façade. Based on a visual comparison with the existing brick masonry chimney and the chimney shown in a 1905 historic photograph of the house, the portion of chimney above the roof line is clearly a reconstruction of the original. The east-face and top of the original chimney were more detailed than the existing chimney, and the original also appears to have been taller than the existing chimney. Brick used above the roof line also appears to be different than the original brick used in the portion of the chimney below the roof line. The chimney is flanked with painted wood double-hung windows at the first story and second story. The windows at the second story are aligned with the windows below.

South Façade

The typical materials and detailing found on the west, north, and east façades of the house continue on the south façade of the house. The projecting porch on the south side of the house is a mirror image of the porch located on the north side of the house. A pair of French doors connects the interior with the porch. Each leaf of these French doors features leaded glass glazing in a rectilinear grid pattern, similar to the windows to the north and south of the main entry door. This pair of doors is mirrored with the door on the north façade that leads from the dining room to the porch on the north side of the house, and the window looking out onto the porch is also a mirror image of a similar window on the north façade.

The windows and doors at the second story of the south façade are slightly different from most of the second story windows on the house. There is a vertical stack of single windows on the southeast corner of the south façade, consisting of a small painted wood two-light window at the basement, a two-over-two-light painted wood double-hung window at the first story, and another two-over-two-light painted wood double-hung window at the second story. However, the window at the second story has a two-light, painted wood transom window immediately above it, just like the windows at the second floor of the turret at the southwest corner of the house. Immediately to the west of this window, there is a large oval painted wood window with decorative leaded glass glazing and highly decorated painted wood framing and trim at the exterior. This window is located where the original master bathroom was located. A single painted wood door leads from the master bedroom to the porch. This door features leaded glass glazing in a rectilinear grid pattern, similar to the windows to the north and south of the main entry door and the door leading to the second story porch on the north side of the house. This door appears to date from the 1913 remodel.

A brick masonry chimney is engaged with the first and second story brick masonry walls. The chimney projects slightly from the face of the house and rises vertically between the door from the master bedroom to the porch and the turret at the southwest corner of the house. Like the chimney on the east façade, this also appears to be a reconstruction of the original chimney. The original south face and top of the chimney were more detailed than the existing chimney, and the original chimney also appears to have been taller than the existing chimney. The brick used above the roof line also appears to be different than the original brick used in the portion of the chimney below the roof line.

The dormer at the third level at the south side of the house is almost an identical mirror image with the dormer on the north side of the house. However, the windows on the south dormer are spaced more widely apart than the windows at the north dormer.

Roof

The roof is currently clad with asphalt composition shingles. Based on historic photographs, it appears that the roof was originally clad with wood shingles, and featured decorative metal ridge caps and peaks at the dormers, a decorative metal ridge cap at the main hipped roof ridge, and a fanciful metal finial at the top of the “candle snuffer” roof of the turret. These decorative metal roof details are no longer extant. As previously mentioned, the upper portion of the chimneys at the east façade and south façade appear to have been modified from their original condition. Also, a third chimney was added to the house in 1913 to serve a new fireplace located on the first floor toward the center of the house. Finally, there are four existing skylights near the ridge of the main hipped roof that provide light and ventilation to the interior attic spaces.

Interior

According to a contemporary newspaper account, when the Bordeaux House was originally constructed it contained a basement with laundry, storage, furnace, and vegetable rooms, a first floor with six rooms, including a smoking room and family room, five bedrooms and a sewing room on the second floor, and three finished rooms and a large hall on the third floor. The interior was to be “finished in the most modern and approved style.” Unfortunately, no plans for the original 1903 construction or the later 1913 additions and alterations survive to confirm the plan arrangement of the original construction or after the house was altered.

The house has a full basement, which houses utility and support spaces for the house, including a laundry room and mechanical room. Utility services and mechanical, electrical, and plumbing systems were fully upgraded during a 2015-2016 restoration and remodel of the house.

The main entry is located on the first floor at the west side of the house. The entry opens into a formal foyer. After close study of the arrangement and details of this room and staircase, the author has determined that this room was one of the main interior spaces in the house altered by

Bebb & Mendel in 1913. The foyer is L-shaped and measures about 20 feet long, about 12 feet wide at the narrowest at the north wall of the room, and about 20 feet wide along the south wall of the room. The centerpiece of the room is the grand staircase, constructed of oak and stained a dark honey brown color. The newel posts are richly carved, and the balusters feature vertical pickets topped with panels with a Tudor Revival-style detail below the handrail.

The room features stained oak wood paneled wainscoting approximately five feet high on all the walls. The walls above the wainscoting are smooth painted plaster, and the ceiling is also smooth painted plaster. Stained oak wood crown molding encircles the room. The stained oak wood trim at the windows, doors, and cased openings features richly carved details along the tops of the jambs. Stained oak wood transom panels are located above the doors, windows, and cased openings, and the center of each panel is richly carved in a motif that matches the carving throughout the rest of the room. There are stained oak wood radiator enclosures with metal ventilation grilles located under each of the leaded glass casement windows. The floor of the room is stained oak wood, laid in strips about 2½ to 3 inches wide. The floor features a dark stained mahogany inlay of four narrow strips. This border delineates a rectangular perimeter of the former footprint of the room as it likely appeared prior to the 1913 replacement of the original staircase and addition of the vestibule at the southeast corner of the room.

A cased opening with a painted plaster Tudor Revival-style flat pointed arch leads to a vestibule at the southeast corner of the room. The door in the north wall of the vestibule leads to a modern, non-original powder room located under the stairway, and the door in the east wall leads to the library. A 1913-era Western Electric intercommunication telephone set is mounted on the south wall inside the vestibule, and a central vacuum cleaning system port is located at the baseboard inside the vestibule. Electrical switches have brass walls plates and are the push button type typical of the 1913 era of construction. The door hardware consists of original heavy brass hexagonal doorknobs with hexagonal brass rosettes and key escutcheons.

The dining room is located to the north of the foyer and is accessed through a wide opening with double pocket doors. The floor is stained oak wood with dark stained mahogany inlay, which is identical to the treatment of the floor in foyer. This room has dark painted wood paneled wainscoting approximately six feet high on all four walls. The plaster walls are wallpapered between the top of the wainscoting and the bottom of the painted wood frieze band. There are seven box beams at the ceiling which run in a north-south direction. These painted wood beams neatly divide the ceiling into eight equal coffered sections, each of which is trimmed with painted wood crown molding. The pair of windows at the west wall look out onto the west lawn, and the single window at the north wall looks out onto the adjacent covered porch. A wide painted wood door connects the dining room with the covered porch. A short hallway located at the east end of the room leads to the butler's pantry and kitchen to the east of the dining room.

The library is located to the east of the foyer and is accessed via the aforementioned door located at the east wall of the foyer vestibule. This room may have been the smoking room noted in the *Seattle Daily Bulletin*. This room has stained wood paneling wainscoting along all four walls which extends about four feet above the floor. The stained wood door and window trim is less detailed than the trim and detailing in the foyer, but the overall design and configuration of the stained wood trim is consistent with the 1913 work at the foyer. The fireplace features a tile surround with stained wood mantel. The stained wood flooring is similar to the flooring found in the foyer and dining room, but the intertwining Greek key motif of the darker inlay at each corner is slightly different than the detail in those adjacent rooms. Painted crown molding is located at all four walls of the room.

A wide cased opening at the south wall of the foyer leads to the music room. The head and jambs of this opening have stained wood trim, but the profile is simpler than the trim profile in the foyer, and also lacks the carved panel details. The walls of the room are painted plaster with stained wood baseboards and are trimmed with painted wood crown molding at the painted plaster ceiling. The stained wood flooring of this room is similar to the floor of the foyer and includes the dark stained mahogany Greek key detail at the northwest and southwest corners of the room. The paired windows at the west wall of the room look out onto the lawn and the walkway leading up to the entry. A stained wood radiator enclosure with metal ventilation grilles is located under these windows. The single window at the southwest corner of the room looks out onto the adjacent covered porch. A pair of stained wood French doors leads out to the covered porch. Each of the door leaves have a full-light leaded glass panel.

A deep cased opening was constructed between the music room and the living room to the east during the 2015-2016 restoration and renovation project. There are painted wood built-in bookcases at the north and south sides of the opening. The doors of these bookcases have leaded glass panels with a design inspired by the design of the leaded glass panels at the French doors and casement windows added during the 1913 alterations. The dark stained mahogany inlay in the floor indicates that the music room and living room were originally one large room. The stained wood trim of the doors and windows is the same as in the music room to the west, and the rest of the detailing is also identical. There is a single window at the south wall of the living room that looks out onto south lawn of the house. During the 1913 remodel, this single window replaced the pair of windows that were originally in the location. There are two windows at the east end of the room: one to the north of the fireplace and the other to the south. The fireplace has a tile surround and a stained wood mantel. There are stained wood radiator enclosures at each of these windows, and due to the fact that each of these enclosures overlaps the Greek key floor inlay detail, it appears that this woodwork was also added during the 1913 Bebb & Mendel remodel. A doorway at the north wall of the living room leads to the library beyond.

The kitchen and mudroom are located at the northeast corner of the house. This area of the first floor of the house has been extensively modified since the original construction of the house in

1903. Bebb & Mendel added the wing to the east of the existing kitchen in 1913, so it is very likely that the kitchen was enlarged and remodeled at the same time. The existing condition plans created prior to the 2015-2016 remodel indicate the configuration of this space and show how the spaces in the northeast corner of the house apparently changed over time. Given the fact that other families lived in the house for long periods of time after the Bordeaux family moved out, it is possible that the kitchen has been remodeled at least four times since 1903, including the most recent restoration and renovation of 2015-2016. The kitchen is directly adjacent to a mud room at the east, the library to the south, and the butler's pantry and dining room to the west. A painted wood staircase leads from the south side of the kitchen up to the second floor. This staircase is a reconstruction of the original service stair that would have been used by the household staff.

The main staircase in the foyer goes up a half flight to a landing, and then turns ninety degrees for the rest of its run to the second floor. On the second floor the staircase is located within a central hallway. The stained oak wood newel posts and balustrade are the same design as below in the foyer. The floor of the hallway is stained wood but lacks the inlay detail found at the public spaces downstairs. The hallway has painted wood wainscoting around the perimeter of the space, which is approximately three feet high. The walls are painted plaster with a painted wood frieze band and crown molding at the ceiling. The ceiling is also smooth painted plaster. A painted wood built-in linen cabinet is located at the west wall of the hallway, and there is a small sitting area to the south of the linen cabinet. There are a pair of doors that lead out to the covered porch at the west side of the house.

There are two bedrooms located at the northeast and northwest corners of the second floor north of the hallway. A door at the north wall of the northwest bedroom leads out to the second story porch above the covered porch off the dining room below. This door features a full-light leaded glass panel similar in design to the 1913 doors and windows at the first floor. A bathroom is located between these two bedrooms, and a narrow stairway located to the west of the bathroom leads up to the third-floor attic spaces. There is another bedroom located to the east of the hallway, and the master suite is located along the entire south end of the second floor. Typical materials found at the second floor include stained wood floors, painted wood baseboards, painted smooth finish plaster walls and ceilings, and painted wood built-in casework.

The master bedroom is located at the southwest corner of the house and features a circular window seat located within the turret. There is also a fireplace with tile surround and a painted wood mantel. The detailing of the window seat and fireplace suggest that these features are original to the house. A door at the south wall of the master bedroom leads out to a second story porch located over the covered porch at the first floor below. This door features a full-light leaded glass panel similar in design to the 1913 doors and windows at the first floor. The master bathroom and closet are located to the east of the master bedroom. The large oval leaded glass window on the south wall of the master bathroom affords generous amount of light to this space.

The frame of this window is original, but the window sash is an exact replacement of the deteriorated original window sash.

The third-floor attic spaces include a large billiards room, a large hall, and three finished rooms, which were most likely used as quarters for domestic servants. These spaces are tucked in under the steeply pitched hipped roof and the dormers located at all four sides of the house. Typical materials found at the third floor include stained wood floors, painted wood baseboards, painted smooth finish plaster walls and ceilings, and painted wood built-in casework. There is a small sitting room located in the upper portion of the turret at the southwest corner of the house. The three circular leaded glass windows in this room provide a wide view of the neighborhood below.

Summary of Alterations

The Bordeaux House has been altered slightly since it was originally constructed in 1903. Here is a list of known permitted additions and alterations to the subject property:

<u>Permit</u>	<u>Year</u>	<u>Cost</u>	<u>Comments</u>
21562	1903	\$15,000	Build 2 story frame residence 40'6" x 55'10"
27477	1904	\$600	Construct about 120 lineal feet of stone bulkhead
116960	1912	\$600	Build 1 story brick veneer garage 20' x 24'
123417	1913	\$7,000	Build 2 additions 2' x 19' and 16' x 16' and build 2 fireplace and change stairs and partitions as per plans
990524-033	1999	----	Install low voltage security system
990614-014	1999	----	Install 200-amp service and rewire kitchen
6043488	2004	----	Install fireplace insert
6484596	2015	\$189,538	Construct interior alterations to existing single Family residence, per STFI
6473049	2015	\$95,000	Construct additions and alterations to existing single family residence, as per plans

Historic photographs of the Bordeaux House dating from circa 1904-1905, 1906, and 1913, along with the historic photographs from the Real Property Record Card provide a wealth of additional information about the alterations that have been made to the house since it was originally constructed. Major additions and alterations to the house likely made prior to 1969 observed thus far include:

1913 Additions and Alterations by Bebb & Mendel

- Addition of a one-story 16-foot by 16-foot wing at the east end of the kitchen at the northeast corner of the first floor.
- Likely remodel of the kitchen at the northeast corner of the first floor.
- Alteration of the original curved wall to the east of the library with the construction of a 2-foot by 19-foot addition at the east façade of the first floor.

- Remodel of the main public spaces on the first floor, including the foyer, dining room, music room, and living room, including alterations to partitions, changing wainscoting and trim, installing radiator enclosures, and constructing a new stained wood grand staircase.
- Reconfiguration and replacement of windows and doors at the first floor, including:
 - Replacement of paired windows at the first-floor south façade with a single window.
 - Installation of French doors with full-light leaded glass glazing at the south wall of music room.
 - Replacement of three double-hung windows with transoms at the west wall of the music room with a pair of double-hung windows.
 - Replacement of four double-hung windows with transoms at the west wall of the foyer with two French casement windows with leaded glass glazing.
 - Replacement of the original front door and transom window.
 - Replacement of three double-hung windows with transoms at the west wall of the dining room with a pair of double-hung windows.
- Reconfiguration of the steps, cheek wall, and porch guardrail at the west entry at the first floor.
- Replacement of the wood and stucco plaster columns at the covered porches at the north and south ends of the first floor with brick masonry columns.
- Reconfiguration and replacement of doors at the second floor, including:
 - Installation of a door with full-light leaded glass glazing at the north wall of the northwest bedroom.
 - Installation of a door with full-light leaded glass glazing at the south wall of the master bedroom.
- Removal of all the diagonal painted wood half-timbering “fachwerk” at the second story exterior walls.
- Installation of two windows at the east wall of the second-floor covered porch on the west side of the house.
- Addition of a chimney at the center of the roof.

Alterations Made After 1913

- Reconstruction of the upper portion of the three chimneys above the roofline. The exact date of this work is not known, but it occurred sometime between 1937 and 1979.
- Replacement of the brick masonry columns at the covered porches at the north and south ends of the first floor with painted wood columns.

Alterations Made During the Restoration and Remodel in 2015-2016

- Full gut and remodel of the daylight basement.
- Remodel of the butler’s pantry, powder room, kitchen, mudroom, and back service stairs on the first-floor level.
- Remodel of the laundry room, hall bathroom, and master bathroom on the second-floor level.
- Remodel of the hallway and game room at the attic level.
- Replacement of severely deteriorated wood windows on the north, east, south, and west facades with new windows. Please refer to the exterior elevations for clarification on the window replacement scope of work.

SIGNIFICANCE

The Development of Capitol Hill's "Millionaire's Row" Neighborhood

James A. Moore Finds "Capitol Hill"

Selim E. Woodworth received Bounty Land Warrant #38,010 from the United States Government in 1856 as partial compensation for serving in the United States Navy during the Mexican War. He received 160 acres of land in King County, but he and his family settled in San Francisco, California and never lived in Washington Territory. Woodworth died in 1871 and his wife remarried, and various other encumbrances on the clear title of the property meant that the tract of land stayed in the Woodworth family until 1900. The attorneys for the Woodworth estate sold the 160-acre parcel to Hugh C. Wallace of Tacoma on July 10, 1900 for \$190,000 (about \$5.8 million in 2019 dollars). Wallace journeyed to Seattle the very same day and sold the parcel to the Moore Investment Company for \$225,000 (about \$6.8 million in 2019 dollars).

James A. Moore was originally from Nova Scotia and arrived in Seattle around 1886-1887. As the son of a wealthy ship owner and builder, Moore had the means to acquire large parcels of undeveloped land in the small city of Seattle. He opened a real estate business, the Moore Investment Company, in 1897. Buoyed by the influx of money and people to Seattle due to the Klondike gold rush, the Moore Investment Company came to be known as the leading real estate firm in Seattle. Moore eventually developed contacts with East Coast financiers and was instrumental in bringing even larger amounts of capital to the city to help develop new neighborhoods filled with business buildings and residences. He also acted as a lender of money to property buyers. Two of his early real estate developments were residential areas in Brooklyn, which later became the University District, and in Renton Hills, south of the future Capitol Hill.

The modern boundaries of the Capitol Hill neighborhood are generally described as East Galer Street and Lake View Cemetery to the north, 23rd and 24th Avenues to the east, the Pike Street/Pine Street corridor to the south, and Interstate 5 to the west. However, the area that James Moore referred to as Capitol Hill is the district roughly south of East Galer Street, west of Twentieth Avenue East, north of East Roy Street, and east of Eleventh Avenue East. This area of Seattle was completely logged off in the 1880s. Initially known as Broadway Hill, James Moore began referring to the area as Capitol Hill when he began selling lots there in 1901.

"Millionaire's Row"

James Moore set aside a large, unplatted portion of the Capitol Hill tract as a residential enclave for himself and other prominent Seattleites. This area is situated along both sides of 14th Avenue East and extends roughly from East Roy Street north to East Prospect Street, which was once the last leg of the old wagon road that led to Lake View Cemetery. Under Moore's control this relatively short portion of street quickly became a tony residential address for Seattle's well-heeled and distinguished captains of industry. The list of original residents of this street read like

a “who’s who” of influential early residents of Seattle, including Chester F. White (lumber tycoon), Charles H. Cobb (another lumber tycoon), Thomas Bordeaux (yet another lumber tycoon), Elbridge A. Stuart (founder of the Carnation Evaporated Milk Company), Robert H. Tripple (real estate investor formerly associated with the Moore Investment Company), and of course, James A. Moore himself. It is not known for certain when the moniker “Millionaire’s Row” began to be used in describing this stretch of 14th Avenue East, but the name eventually stuck and is commonly used as the name of this exclusive neighborhood within the larger neighborhood of Capitol Hill.

Moore went above and beyond the usual standards of the day when it came to prepare his Capitol Hill residential districts for sale. He paved streets with a layer of asphalt over a concrete foundation, which won accolades from the press and potential property buyers since the paved streets kept the dust down. Moore also installed five-foot-wide concrete sidewalks with nine-foot-wide parking strips, laid six-inch diameter water mains and eight-inch diameter sanitary sewer pipes, and made allowances for the future addition of street lighting and utility poles. The backyards of the lots were separated by alleys, which provided an alternate route for unattractive overhead utility wires. Purportedly at the suggestion of the City Engineer, Moore also constructed planted median strips in the center of 14th Avenue East as a deterrent for having a streetcar line running along the street. The improved condition of the new residential district is depicted in an image published in a 1901 issue of *The Argus*, which appears to be a view of the intersection of East Aloha Street and 14th Avenue East looking west toward downtown Seattle and Lake Union, with the Olympic mountain range in the far background. When the area was completely logged off, the elevated topography of the district afforded what must have been stunning views in all directions. However, as trees were planted and the landscaping matured, the views became restricted and the street evolved into a verdant passageway to Volunteer Park at the north of Millionaire’s Row.

In addition to the water mains and sanitary sewer lines installed by Moore, other utilities extended their lines to serve the burgeoning developments on Capitol Hill. Illuminating gas manufactured from coal had been available in Seattle since 1873, and some of the early houses on Millionaire’s Row, such as the Bordeaux House, were originally piped for this “city gas.” The private Seattle Gas & Electric Company had generated electricity beginning in 1886, but this supply was used mainly for electric streetcars and apparently little domestic application. A review of contemporary real estate advertisements indicate that some houses in Capitol Hill were wired for electricity as early as 1900-1901, but the domestic use of electricity did not really become more widely popular until October 1905, when the publicly-owned Seattle City Light began providing inexpensive electricity from their new hydroelectric generating plant on the Cedar River. Telephone service was likely the last utilities to be widely adopted in the district, since it is estimated that only one-third of households in Seattle had telephones in 1900.

Building lots along 14th Avenue East typically measured about 60 feet wide by 100 feet deep, and many owners purchased two lots on which to build. The 1905 Baist map shows that some of the early purchasers of double lots included James A. Moore, Chester F. White, Charles H. Cobb, Thomas Bordeaux, and Elbridge A. Stuart. The 1912 Baist map reveals that at least two of the properties along 14th Avenue East appear to be triple lots, like those of Anson S. Burwell and David Skinner, and Chester F. White's property appears to consist of four lots along 14th Avenue East between East Aloha Street and East Ward Street.

Twenty-two structures, including nineteen residences and three large carriage houses, were constructed along 14th Avenue East between 1902 and 1914. The earliest houses along 14th Avenue East were constructed in 1902, and the last were constructed in 1913 and 1914. Fourteen houses and two carriage houses, over one-half of the structures along Millionaire's Row, had been constructed by the end of 1905. Five more houses and one carriage house were built along the street after 1905 and before the end of 1914, and seven more carriage houses and automobile garages had been constructed by 1917. Both the east and west sides of 14th Avenue East were completely built-out by 1920.

Construction of the Bordeaux House and Development of the Property

The Bordeaux House is Constructed, 1903

According to newspaper advertisements, the Moore Investment Company began offering lots for sale on Capitol Hill in early November, 1901. Thomas Bordeaux purchased two lots from the Moore Investment Company prior to November 20, 1901, but Bordeaux did not make plans to improve the property until May 1903, when it was announced that architect William D. Kimball was preparing plans for a "very fine residence" on a "beautiful corner lot" at Fourteenth Avenue and Valley Street. Subsequent development of the property was covered extensively in the local press. *The Washington Standard* newspaper of Olympia noted on June 5, 1903 that "they have a 'Capitol Hill' in Seattle, and Thomas Bordeaux, of this county, is building a residence on it." On July 15, 1903, the *Seattle Daily Bulletin* reported that the three-story residence with concrete basement would measure 56 feet by 40 feet, with the first floor to be clad in brick veneer, and the upper floors clad in plaster on wire lath. The article also stated:

"The interior will be finished in the most modern and approved style. The first floor will be divided into six rooms, including smoking and family room. On the second will be five chambers and sewing room; the third will have three finished rooms and a large hall. The basement will have laundry, storage, and vegetable rooms, furnace room, etc. The total cost of this improvement will be \$15,000."

The next day, the *Seattle Daily Times* reported that a building permit had been issued to Thomas Bordeaux to construct a residence at Fourteenth Avenue and Valley Street. City of Seattle building permit number 21562 was issued on July 16, 1903 to build a two-story frame residence measuring 55 feet by 40½ feet, with four chimneys and five fireplaces. William D. Kimball is

listed as the architect, and the builder is identified as H.J. Allan. The *Seattle Daily Bulletin* also announced on July 17, 1903 that the building permit had been issued.

It is not known exactly when construction of the house was completed. Since an extension of the original building permit was not requested, it is reasonable to assume that the house was completed within the 140-day construction period under the building permit, which would have been early December 1903. Landscaping began to be installed not long after construction was completed, and on May 16, 1904, City of Seattle building permit number 27477 was issued to construct approximately 120 linear feet of eighteen-inch-tall stone bulkhead wall along the inside of the property line. Unfortunately, the identity of the wall builder is scrawled so poorly on the card that the name is unintelligible. This granite wall is laid up in a random ashlar pattern and topped with long, rectangular cap stones with rusticated faces. This wall is clearly visible in the foreground of one of the earliest known photographs of the Bordeaux House. This wall is similar in height and appearance to the wall at the west and north property lines of the Charles H. Cobb House (1903; Bebb & Mendel, architects; extant) located immediately to the north of the Bordeaux House.

Due to Thomas Bordeaux's extensive business interests in Shelton, Washington, it appears that the Bordeaux family divided their time between Seattle and Shelton during the early 1900s. Therefore, it is unclear precisely when the entire family moved into the house and made it their primary residence. Thomas Bordeaux was listed as a resident of Shelton, Washington in the 1903 Seattle directory, which is supported by the 1902 Shelton directory, which lists Thomas Bordeaux as a resident of Shelton. There was no listing for him in the 1904 Seattle directory. Thomas Bordeaux's address in the 1905 Seattle directory was given as 806 14th Avenue North (now East), the first year that this house is listed as his residence. It is curious that his wife, Sarah Esther Bordeaux (né Webb) was not listed in the 1904 Seattle society "Blue Book," considering Thomas Bordeaux's high-profile stature in the Seattle business circles. In late September, 1907, the family placed an advertisement in the *Seattle Daily Times* seeking an experienced cook for a family of five, which appears to indicate that the entire Bordeaux family may have resided at this address by late 1907. However, the 1907 and 1908 Seattle directories list only Thomas Bordeaux and one of his sons, Chester Ray Bordeaux, as residents at this house. It appears that the 1910 census is the first record of the entire Bordeaux family residing at the house, and the 1912 Seattle directory was the first time that Thomas Bordeaux's wife is also listed at the address.

The Detached Garage is Constructed, 1912

Thomas Bordeaux was an early and enthusiastic adopter of the private automobile, and he constructed one of the first detached garages in the neighborhood. Along with James A. Moore, J.D. Day, and his next-door-neighbor Charles Cobb, Bordeaux was a founding member of the Capitol Hill Auto Club of Seattle in January, 1907. A few months later in May, 1907 he received a chauffeur-driven Pierce Great Arrow automobile from the Broadway Auto Company. This car was the first six-cylinder car manufactured by the George N. Pierce Company of Buffalo, New

York, and likely cost somewhere in the neighborhood of \$6,500 to \$7,750 (about \$177,000 to \$211,000 in 2019 dollars). Thomas Bordeaux received City of Seattle building permit 116960 on September 18, 1912 to build a 20 foot by 24 foot one-story, brick veneer garage. Unfortunately, the architect and builder of this \$600 garage (about \$16,000 in 2019 dollars) are not identified on the permit card. Thomas Bordeaux purchased a new 1913 model Alco seven-passenger car in November 1912, so he may have purchased a new car to go into his new garage.

The Bordeaux House is Remodeled, 1913

On May 29, 1913, City of Seattle building permit number 123417 was issued to Thomas Bordeaux to build two additions to the existing house, one measuring 2 feet by 19 feet, and the other measuring 16 feet by 16 feet. The work under the permit also included the construction of two fireplaces, changing the stairs, and changing interior partitions. The noted Seattle architecture firm of Bebb & Mendel were the designers of this major remodeling of the house. The \$7,000 cost of the additions and alterations (over \$181,000 in 2019 dollars) was almost half of the original construction cost of the house in 1903. This significant cost indicates extensive remodeling as well as additions. There is also strong evidence that Bebb & Mendel also upgraded the utility systems of the house, including the replacement of the original gas lighting with new electrical service, the installation of a new telephone and intercommunication system, and the addition of a central vacuum cleaning system. A list of known additions and alterations made to the house by Bebb & Mendel is located earlier in this report under Section III.

Owners of the Bordeaux House

The Bordeaux Family, 1903 – 1935

Thomas Bordeaux was born June 10, 1852 to parents Theophile and Marie Elmiere Bazinette Bordeaux at St. Isadore, Laprairie County, near Montreal, Quebec, Canada. His grandfather, Jerenne Bordeaux, was an early French pioneer settler in Canada who settled in an area of Quebec across the St. Lawrence River from Montreal. Thomas Bordeaux's father was born in 1829 and died in 1911, and his mother was born in 1832 and died about 1860. Thomas was one of four sons born to his parents. Thomas received a basic education in French reading and writing at a log schoolhouse near the family homestead until he was about ten years old, when he began working on the family farm. He worked at the farm and also took odd jobs until he immigrated to the United States sometime between 1869 and 1872.

Soon after Thomas Bordeaux arrived in the United States, he began working in the logging camps around Chippewa Falls, Wisconsin. He worked as a timber faller and buckler in the woods of Wisconsin for two years, picking up some rudimentary English along the way. After hearing tales of gold from fellow French-Canadians who had just returned from California, Thomas decided to pull up stakes and head west to try his luck at prospecting. He journeyed west, prospecting unsuccessfully for gold in Montana, Idaho, and eastern Washington. Thomas

eventually ended up in San Francisco, but once again he found no luck in finding gold, so he spent almost all his remaining savings on a steerage ticket on a boat heading up to Seattle.

By his own recollection many years later, after a passage of ten days he arrived in Seattle in July 1875, almost broke and speaking practically no English. In addition to the stories of gold Thomas heard back in the Wisconsin logging camps, he had also heard tales of the great stands of timber in the Pacific Northwest, far from the forests of Chippewa Falls. As he recalled later, he had “two, good strong arms and could fall or buck a tree with the best of them,” and it appears that he worked in a logging camp above Lake Washington for a period of time, where he would sluice the logs down to the water and tow the log rafts to the sawmills that dotted the shoreline. One of his biographies noted that by 1879 plentiful timber had created a glut in the market and logs could not be sold for sufficient money to cover the wages of loggers. So, Thomas decided to relocate to Walla Walla, Washington, where he earned money cutting cordwood. He also cut logs to be made into crossties for the rails of the Northern Pacific Railway. Thomas returned to a booming Seattle in either 1882 or 1883, where he soon found work as a timber faller in a logging camp on the Snohomish River. In an episode which foreshadows his later success in acquiring and developing property, he reportedly purchased a timbered lot at the corner of Ninth Avenue and Olive Street, cut down all the trees and sold the lumber, which in short order paid for the lot, which he also later sold.

In 1883, Thomas Bordeaux moved from Seattle to the small town of Shelton in Mason County, Washington Territory, where his brother Joseph had settled when he came to the West Coast. The stands of Douglas fir trees in the area at the time were described as three times the height of Great Lakes timber and twice the diameter, just like the stories of trees in the Pacific Northwest that Thomas heard back in Chippewa Falls. Thomas and Joseph Bordeaux first worked at George Perry’s logging camp west of Shelton, on the south side of Goldsborough Creek.

Thomas Bordeaux estimated that by 1885 he had saved about \$1,800 in wages earned over the past five years. That same year he pooled his savings with his brother Joseph and opened his first independent logging operation, going into business as the Bordeaux Brothers Logging Company. They purchased a team of oxen from their old boss George Perry partly on credit, assembled a pantry of corned beef and beans, and established their first logging camp south of Goldsborough Creek. Thomas and his brother worked their timber lands for about five years, with Joe “bullwhacking” the teams of oxen and Thomas keeping the books, selling logs, promoting the business, and purchasing supplies. The Bordeaux brothers reportedly hired any Frenchman who could swing an axe. They also hired a French cook and amateur acrobat named Henry Faubert, who later became brother-in-law to Thomas and Joseph when he married their sister Virginia in 1891. Thomas Bordeaux appeared in the 1887 directory for Shelton, with his occupation given as “logger.” The Bordeaux brothers dammed Goldsborough Creek to create a holding pond for their logs, but once the Satsop Railroad Company reached their timber claim in 1885 they

switched to shipping their logs to Shelton, where they “boomed” or stored them in yards located on tidelands owned by Thomas Bordeaux.

The Bordeaux family set down roots in Mason County when they established their home ranch in 1885 on Scott’s Prairie, northwest of Shelton, where they raised hay for oxen and horses. By 1887, Shelton boasted two hotels, two boarding houses, four saloons, a boot and shoe store, two retail stores, two blacksmith shops, and one newspaper. In 1888, the local newspaper declared that the timber would likely last a dozen more years, but also noted that the supply rapidly diminished with each passing day, as the frenetic logging activity continued. As Thomas became more and more successful throughout the rest of the 1880s, he began to establish social connections among the community in Shelton and take an active interest in the affairs of the city and county. He became a Freemason in Mount Moriah Lodge Number 11 of Shelton, and in 1888 served on the committee that supervised the construction of their second lodge building, a two-story building measuring 24 feet by 60 feet which served as the lodge’s home until 1926. Thomas also later served as secretary of the lodge. And in 1889 he was elected as one of the first trustees of the newly incorporated City of Shelton. Thomas Bordeaux also took time to settle into domestic life when he married Mary Ritner in 1889. Mary and Thomas had two children, Chester Raymond Bordeaux (1890-1959) and Russell Bordeaux (1895-1987).

By 1889, five years after the Bordeaux brothers went into the logging business, Shelton was home to four hotels, two markets, two barbershops, one drug store, one furniture store, a town hall, the county courthouse, and a school building. Demand for timber abated abruptly in early 1889, and log prices fell, causing financial problems for the residents of Shelton. The lack of business forced pioneer logger Mark Draham into default at the bank owned by Alfred H. Anderson. Anderson traded Draham for one-half interest in the Bordeaux Brothers Logging Company to help cover Draham’s debt to the bank. Anderson purchased his interest in the company shortly before the Bordeaux brothers reorganized and incorporated their company as the Mason County Logging Company in 1890. Thomas Bordeaux served as president and manager of the newly-incorporated company, with his brother Joseph as treasurer, Alfred Anderson as secretary, and Fred Stabenfeld as bookkeeper.

Alfred Anderson was born in LaCrosse, Wisconsin in 1856 to Mons Anderson, reportedly the wealthiest man in LaCrosse. His father owned a successful wholesale dry goods and manufacturing business which supplied logging companies with materials and equipment. After crossing the continent via the Northern Pacific Railroad, Anderson arrived in Portland, Oregon in 1883 and took a steamer from there up to Shelton. After becoming good friends and partners with Thomas and Joseph Bordeaux in 1890, Anderson went on to have a profound influence on the fortunes of the Bordeaux family. In addition to his work with the Bordeaux family, Anderson also greatly influenced operations of the lumber business in Washington State. He was inspired by the ability of the Pacific Pine Lumber Company of San Francisco to control lumber prices by purchasing all the products of its members, so in 1890 he created a trade organization called the

Puget Sound Lumbermen's Association. This purpose of this organization was to standardize the measurement methods used by mills to survey the number of logs, and to also set favorable prices by controlling supply and demand for lumber products.

Amidst the financial chaos spawned by the Panic of 1893, Anderson reorganized the failed Shelton Bank into the State Bank of Shelton. Thomas Bordeaux and Anderson, along with logger Sol Simpson, sat on the board of the new bank, and by 1901 Thomas Bordeaux was identified as vice-president of the bank. Anderson also went on to form the Simpson Logging Company with Sol Simpson in 1895. Also, in 1895, Anderson and Simpson reorganized an existing store and merged with another company to form the Lumbermen's Mercantile Company. Simpson served as president, with Anderson and Thomas Bordeaux as vice-presidents. The Lumbermen's Mercantile initially operated out of a two-story, 20,000 square foot store building in downtown Shelton, plus three warehouses near the docks, and by 1903 maintained merchandise worth \$50,000 and did about \$200,000 worth of business annually. In 1912 the company constructed a new, larger building at the corner of Third Street and Railroad Avenue, which housed the offices of the Simpson Logging Company on the second floor.

Despite a brief lull in 1891, the logging industry in Mason County continued to be profitable after the incorporation of the Mason County Logging Company, and by 1892 it was reported that the total lumber production in Mason County consisted of 100,000,000 board feet of timber. However, as the 1890s progressed, it appears that shrewd lumber operators like Anderson and the Bordeaux brothers sought alternative ways to create income from sources other than logging. They may have noted the increasing scarcity of old-growth Douglas fir in the rapidly disappearing forests with alarm and decided to take steps to insulate themselves from potential future losses of revenue. Thomas Bordeaux in particular appears to have diversified his interests beyond logging, purchasing 23 acres of oyster beds in Skookum Bay with a consortium of nine other investors which reads like a "who's who" of Shelton businessmen. Thomas also reportedly invested in other local companies during the 1890s, such as the Shelton Navigation Company, the Pacific Tug Company, and the Anderson Tug Company.

Despite the effects of the Panic of 1893 and more minor collapses of log prices in 1903 and 1904, lumber production in Washington increased dramatically between 1890 and 1905. In 1890, total production in the State of Washington was sixth in the nation behind Indiana, Minnesota, Pennsylvania, Wisconsin, and Michigan, which held first place. By 1900, Washington was fifth in the nation, but by 1904 Washington ranked second in the nation for total lumber production, behind Wisconsin. In 1905, Washington held the top rank nationally, with 557 mills producing a staggering 3,917,163,000 board feet of lumber. Mason County certainly contributed to the continued growth of the lumber industry in Washington, with the *Seattle Post-Intelligencer* reporting in 1898 that the four largest logging companies in the state were located in the county: two of which were owned by Simpson, one by the Bordeaux brothers, and the third by a man named Frank Williamson. These four companies boasted a combined employment of over 750

employees and monthly payrolls of around \$50,000. The downside to this massive production of lumber was the rapid rate at which the timber was being consumed. The *Mason County Journal* noted in 1903 that the forests in the state were being consumed at the rate of about two billion board feet per year.

Sadly, in the midst of the late 1890s lumber boom in Shelton, Thomas Bordeaux's wife, Mary, died of typhoid fever at their home on March 15, 1898. Thomas married Sarah Esther "Essie" Webb on June 27, 1900. Essie Webb was the daughter of Thomas Webb, an early pioneer of Mason County and prominent member of the community. Thomas Webb owned one of the largest farms on the lower Skokomish, Riverside Place, where he raised Holstein cattle. He was also the owner of the Webb Hotel, which was constructed in 1890 and managed by Thomas Bordeaux's brother-in-law, Henry Faubert. Thomas and Essie Bordeaux resided in the family home at the corner of First Street and Franklin Avenue in Shelton. They had one son, Theofield Knox Bordeaux.

By 1901, the Mason County Logging Company operated four logging camps in Mason and Thurston Counties. These four camps employed over 225 men and worked over 15,000 acres of timber lands. Alfred Anderson also founded two more logging towns in the early 1900s: Potlatch, located on the Hood Canal, and Bordeaux, located in the Black Hills area of Thurston County, where the Mason County Logging Company was purchasing more holdings. In 1900, Thomas and his brothers Joseph and Gilbert "Blacky" Bordeaux formed the Mumby Lumber & Shingle Company with Samuel C. Mumby, F.R. Brown, and the Alfred Anderson, with headquarters at Bordeaux. However, during 1901, Thomas Bordeaux was frequently away from Shelton as he travelled to Seattle for business more frequently, often accompanied by his wife. The year 1901 appears to signal a shift for the Bordeaux family away from Shelton and more toward Seattle, and in November of that year Thomas purchased the two lots on Fourteenth Avenue from the Moore Investment Company. The environment in Mason County was also changing at the dawn of the twentieth century. A massive and devastating series of forest fires extending from North Oregon to Kalama, Washington, and north to Everett in 1902 burned 700,000 acres of timber and the cut-over areas of former forest. Log prices sagged again in 1903, and in February, 1904, Thomas Bordeaux transferred his office to Seattle.

Despite the move to Seattle, Thomas Bordeaux continued to maintain extensive interests in Shelton, Mason County, and Thurston County throughout the first decade of the twentieth century. In 1905 the Mason County Logging Company purchased 5,000 acres of timberland in the Black Hills from the Tacoma Mill Company for a then-staggering \$200,000 (almost \$6,000,000 in 2019 dollars), which reflected the growing scarcity of old-growth timber to be logged. After the purchase, company clerk Edgar Bordeaux moved the office desks and company safe from Shelton to Bordeaux in the Black Hills. After the Webb Hotel was destroyed by fire on September 15, 1907, Thomas Bordeaux was reported to be considering the construction of a new brick hotel to replace the Webb. A few months later, Thomas brought architect Charles W.

Saunders of the Seattle architectural firm Saunders & Lawton to Shelton, and it was reported that Saunders had prepared the plans for a new, three-story hotel constructed of concrete and to cost an estimated \$25,000. This new hotel building was constructed, and after its completion in late 1908 it operated as the Hotel Shelton. The decision to use fire-resistant materials in the construction of the building was wise, for the building survived the fire that destroyed most of downtown Shelton on August 27, 1914. Thomas Bordeaux, his brother, Alfred Anderson, and two other prominent citizens of Shelton paid the construction costs for the new hotel. Finally, in 1908, the Mason County Logging Company was reorganized and recapitalized with a \$1,000,000 capital stock issue, with half owned by Alfred Anderson and the other half owned by the Bordeaux brothers.

Unfortunately, among the economic success that the Bordeaux family enjoyed, they once again suffered unimaginable personal tragedy. On January 18, 1906, Theofield Knox Bordeaux, the four-year-old son of Thomas and Essie Bordeaux, drowned in a shallow pond near the Bordeaux home at 806 Fourteenth Avenue. The *Seattle Daily Times* reported that he had been allowed to go to the pond to watch the fishes at about noon, and after he did not return in about an hour, Essie Bordeaux went to go look for him. She found him partially submerged in the water and pulled him out to try and revive him. Two doctors were called to also try and resuscitate him, but sadly he passed away a few hours later. Knox Bordeaux was buried at Lake View cemetery. Less than a month after the tragic death of their son, Thomas and Essie Bordeaux left Seattle and headed to California for a long visit to Essie's extended family.

It appears that between 1905 and 1910 Thomas Bordeaux became more heavily involved in real estate speculation and development in Seattle. In October 1907 it was reported that he had purchased a 78 foot by 119 foot lot at the northwest corner of First Avenue and King Street for \$124,000, with the intention of building a four-story brick masonry building. It is not clear if the planned building was constructed. In September and December 1907, he was reported as being an investor in the Metropolitan Building Company. In September 1909, it was reported that he planned to construct a seven-story, \$100,000 hotel or office building at the southwest corner of Westlake and Olive Street, though it appears that no plans materialized for this site, despite reports to the contrary. Finally, in September 1910 it was reported that he was an investor in a real estate development project on tide land lots located west of Fourth Avenue South and south of Connecticut Street.

Apart from frequent classified advertisements for the First National Bank of Seattle that list Thomas Bordeaux as a director of the bank, press accounts of Thomas Bordeaux's professional activities taper off noticeably after 1910. He continued to manage his various logging ventures remotely from Seattle. By 1913 his office was located on the ninth floor of the Henry Building, which was built in 1910 as the second of three buildings built by the Metropolitan Building Company and collectively referred to as the White-Henry-Stuart Building until it was demolished in 1974. Regular news of his business activities declined noticeably around 1909-

1910, but around the same time he and his wife were mentioned more frequently in the society pages of the newspaper. In addition to his membership in various Masonic orders, Thomas was also a member of the Seattle Chamber of Commerce, the Metropolitan Club, the Commercial Club, the Rainier Club, the Seattle Golf and Country Club, and a member of the Washington Forest Fire Association. Both Thomas and Essie Bordeaux were enthusiastic supporters of charitable and philanthropic causes such as the Red Cross, Seattle Symphony, and the Children's Orthopedic Hospital. Social events at their house during the 1910s and 1920s consisted of a veritable whirlwind of breakfasts, luncheons, teas, bridge parties, dinners, dances, fetes, and fundraisers too numerous to recount here. Thomas and Essie also traveled frequently to visit Essie's relatives in California, friends in Shelton, and their summer house in Bordeaux, Washington, designed by Olympia architect Samuel G. Ward, Jr. and built in 1911. Thomas and Essie also made a grand four-month-long tour of Europe for four months in 1921, sailing from New York on April 28, 1921 and returning in late August. The Bordeaux family continued to enjoy an active social life throughout the rest of the 1920s and into the early 1930s.

It is unknown exactly what effect the stock market crash in 1929 and ensuing Great Depression had on the Bordeaux family's personal fortunes. Thomas appears to have retired at some point during the 1920s. He passed away at the age of 82 at his home at 806 14th Avenue on June 13, 1934. His funeral was held at the Scottish Rite Temple on Broadway and he was buried at Lake View Cemetery. His wife, Sarah Esther "Essie" Bordeaux, lived in the house about another year until she moved to 1223 Spring Street in August 1935. She passed away there on January 17, 1949. She left an estate of over \$400,000 (over \$4.3 million in 2019 dollars) to her two sons.

The Shaw Family, 1935 – 1961

The second residents of the house were the family of Gordon Terrance Shaw, born in Ottawa, Ontario, Canada on December 4, 1891. He arrived in the United States in 1892, settling first in Superior, Wisconsin before moving to Seattle in 1907. Shaw began his working career around 1908, first as an apprentice at the Seaborn Iron Works. By 1910 he was a stenographer at the Brown-David Publishing Company, and the following year he was an agent for Brown, David & Newman, Inc. Shaw was listed in the 1912 Seattle directory as both a student at the Seattle Business College and a stenographer at the Albers Brothers Milling Company. He continued working as a stenographer and then salesman at that company until 1916, when he appeared in the Spokane, Washington directory as manager of the Albers Brothers Milling Company operations at that city. He was back in Seattle by the next year, and continued to work for the Albers Brothers Milling Company as a grain buyer until he founded his own grain brokerage in 1917. Shaw's grain-trading concern was later known as Gordon T. Shaw, Inc., and eventually had offices in both Seattle and Spokane, grain elevators in Eastern Washington, and a farm-implement business. He was also president of the Seattle Grain Exchange for thirty years.

Gordon Shaw married Fredericka "Freddie" Shaw on June 27, 1919. They had five daughters, all of whom were raised in the house. The Shaw family purchased the Bordeaux House from

Sarah Esther “Essie” Bordeaux in August 1935. Just like the Bordeaux family before them, the Shaws led a very active social life, and Freddie Shaw was frequently hostess of innumerable events at their house. Various members of the family were also frequently mentioned in the society pages of the newspaper. They were devoted Catholics and members of St. Therese Parish. Gordon Shaw was a member of the College Club, Rainier Club, Washington Athletic Club, Broadmoor Golf Club, and was a past-president of the Arctic Club. He reportedly had a contagious sense of humor and fondness of playing dominoes and was also said to have been an excellent storyteller. He was devoted to charitable causes, and was widely known for giving out dozens of turkeys to needy families each Thanksgiving. Gordon and Freddie Shaw purchased a smaller house in the Broadmoor neighborhood and moved out of the 806 Fourteenth Avenue house in 1961. Fredericka “Freddie” Shaw passed away in 1978, and Gordon died in 1985 at the age of ninety-three.

The Wieman Family, 1961 – 1999

Francis “Frank” Wieman was born in Spokane, Washington on October 19, 1927. He enlisted in the U.S. Navy in 1946 and served as an electronics technician. While in the Navy he supervised a radio station near the Eniwetok Atoll in the Marshall Islands of the South Pacific Ocean, where he witnessed three atomic bomb tests. He was discharged from the Navy in 1948. He married Eileen Poole in 1952, the same year that he graduated from Gonzaga University with a Bachelor of Science in Electrical Engineering. They moved to Burbank, California after their honeymoon, where Frank worked for Lockheed Aircraft.

In September 1961, Frank and Eileen Wieman purchased the Bordeaux House from the Shaw family. After moving to Seattle in 1960-61, Frank Wieman worked as an engineer for Boeing, retiring from the company in 1990. While at Boeing, he invented a high power frequency multiplier device and received United States patent number 3,348,125 for his invention in 1967. Frank was an avid sports fan and also enjoyed a wide range of hobbies, including carpentry, conserving and repairing antiques, designing and fabricating stained glass, and making homemade wine. The Wiemans sold the house in 1999. Eileen passed away in 1984, and Frank Wieman died in 2014. They had three children.

Subsequent Owners, 1999 – Present

The Bordeaux House was owned by Narendra K. and Mabelle A. Varma from 1999 to 2004. Harvey and Lisa N. Motulsky owned the house from 2004 to 2014. Scott and Katie Renschler purchased the house in 2014, lovingly renovating and restoring it in 2015.

The Original Architect, William D. Kimball

William Donaldson Kimball was born on December 5, 1851, the first of Julius Henry and Camilla Almeria (née Donaldson) Kimball's six children. By then Julius was one of Kenosha, Wisconsin's civic leaders, having worked with his father George to clear and plat the 80 acres claimed in 1836, now part of Kenosha's downtown. Julius built numerous buildings during William's youth – the Kimball Opera House in 1857, grain elevators in 1861 – while establishing several banks. At the age of 15 William Kimball entered Racine College, an Episcopal preparatory school founded in 1852. Kimball remained in the grammar school at Racine College for three years, and on April 21, 1869 “reported for duty” at the Virginia Military Academy (VMI) in Lexington, Virginia.

Established along the lines of the United States Military Academy (USMA), VMI was first and foremost a school of engineering. Following the French *École Polytechnique*, both VMI and the USMA emphasized a mathematical and theoretical approach to engineering education, a stark contrast to ‘hands on’ apprenticeship training then common in America. In addition to mathematics, English, Latin, and French, Kimball's first classes at VMI included descriptive geometry every day and drawing three afternoons a week: where descriptive geometry provided mathematical principles for engineering drawing, Kimball's afternoon classes included drawing the human figure, the study of shades and shadows, linear perspective, and topography, all in a variety of media. Although Kimball remained at VMI less than three years and never advanced far enough to take courses in engineering or architecture, the drawing skills he developed and his immersion in the school's engineering culture were to remain with him throughout his career.

By 1872, Kimball was already calling himself an “architect,” a common practice of the era following a few years of study or apprenticeship. After a short time living in Milwaukee he moved to Indianapolis to become a draftsman with Hodgeson and Brown, architects. By the time Kimball joined the firm, Isaac Hodgeson (1826-1909) was already well known for the design of eight county courthouses in Indiana: among other projects, Kimball worked on a courthouse and commercial building for Indianapolis, putting his rendering skills to good use. After several years in Indianapolis Kimball moved to Baltimore where he took a position with the Baltimore & Ohio Railroad, probably obtained through one of his mother's relatives who were prominent in the city, before returning to Wisconsin where the 1880 United States Census recorded him working as an architect and living at home in Kenosha.

Shortly after Kimball's June 30, 1881 marriage to Jean Lansing Ashley the couple moved to Minneapolis where the 1882 and 1883 city directories listed him in partnership with Henry Neill Wilson (1853-1926), now better remembered for his later work in Massachusetts. Wilson & Kimball appear to have designed only a handful of buildings, most notably the Skiles & Lindley Block, a four story masonry office and store building in downtown Minneapolis that Kimball rendered for publication in the national magazine *American Architect and Building News*. By

late 1883 Kimball was practicing on his own, designing mostly single family residences and rowhouses with an occasional warehouse or office building, but also participating in competitions like that in 1888 for a new courthouse and city hall, won by Long & Kees. While in his designs Kimball adopted a few conventions of the increasingly popular Richardson Romanesque style, his work was largely Victorian eclectic, with a profusion of towers, dormers, gables, and details, as seen in his rendering for the 1884 Gates Rowhouses, also published in the *American Architect and Building News*.

Although economists view the recession of 1887-88 as slight, the slowdown in building and arrival of his second child Ashley Baldwin in 1888 were enough to compel Kimball to take a draughtsman's position at Herzog Manufacturing Co., a bridge builder. While he participated in competitions and completed a few residences in the late 1880s, lack of work persisted, a condition that, combined with the death of their son Ashley in January 1891, prompted William and Jean Kimball to leave Minneapolis for their home state of Wisconsin.

Kimball's decade of practice in Milwaukee, Wisconsin was busy, seeing him complete nearly two dozen residences, most of which remain in use, along with office buildings and several churches. Among his first buildings was the 1891 Guild Hall and Cathedral Institute for All Saints' Episcopal Cathedral (E. Townsend Mix, 1868), a two-and-one-half story Gothic revival structure that while symmetrical exhibits Kimball's continuing exploration of picturesque motifs. His Goldsmith building of the following year shows comparable compositional vitality, now in a large, nine-story office block that assembled a variety of forms and details characteristic of contemporary work in nearby Chicago.

Kimball's residential work in Milwaukee exhibited a competent, mature hand, facile in numerous popular styles. While many of the homes he designed were modest, similar to those found in any prosperous American city of the era, others like the 1895 Barth Residence were more substantial. With its Germanesque stepped gables and ornamentation, the home's style probably reflects the desires of client John Barth, who with his brother Frank was a liquor merchant with trade extending over four states. Kimball's Sawyer house of the same year is equally grand but stylistically quite different. Designed for Civil War veteran and successful grain merchant Major James Sawyer, the symmetrical neoclassical / colonial revival clapboard residence boasts a two-story columned portico with pediment along with other colonial details. As it had in Minneapolis, Kimball's practice also included rowhouse design. While his 1897 brick and stone rowhouses for Edward Wall reveal Kimball's continuing eclectic sensibilities, the overall composition was now more restrained. And while picturesque, Kimball's 1898 Union Church in Berlin, Wisconsin is an equally assured composition, balanced and serene yet with a variety of roof forms and detail.

On February 23, 1901 *The Improvement Bulletin* announced that "W.D. Kimball, formerly of Minneapolis and for ten years practicing in Milwaukee, has decided to chase the star of empire

as far west as Seattle and will open an office there at once.” The *Seattle Star* welcomed Kimball’s arrival, noting “the building progress of Seattle is bringing a large number of prominent architects from all over the country.” It is not known why the 50 year old Kimball left Wisconsin or what drew him west: perhaps it was Seattle’s explosive growth spurred in part by the Klondike Gold Rush; perhaps it was a mid-life crisis; or perhaps it was increased wealth from the delayed settlement of his late grandfather’s estate, which owned Kenosha’s gas works (in which William Kimball was an officer) and extensive real estate.

William and Jean Kimball were quickly accepted into Seattle’s business and social circles. William joined the local American Institute of Architects chapter and in 1902 was elected second vice-president while Jean, active in Daughters of the American Revolution, entertained regularly at the Kimball home. Among Kimball’s first buildings in Seattle were three for the newly established Independent Telephone Company, in which Kimball was also vice-president. Announced in July 1901, the company’s headquarters and main switchboard were housed in a now demolished two-story fireproof station at the corner of Fourth Avenue and Seneca Street, reportedly Seattle’s second steel-framed structure. This was followed in early 1902 by two substations, also now demolished, one on the corner of First Avenue and Mercer Street, the other on Columbia Street at Twentieth Avenue. Together, the three buildings and their equipment gave Seattle one of the most advanced telephone systems on the West Coast.

The year 1902 was busy for Kimball, seeing him design, in addition to the phone company buildings, four residences, an addition to the University Club, a three-story block of flats, and a large concrete and brick warehouse for Seattle Smelting. Kimball’s fanciful addition for the University Club at Boren and Madison (existing), which doubled the size of the club’s quarters, recalled his previous work in the Midwest but was perhaps a bit too elaborate for Seattle’s elite: when constructed the tall corner tower was omitted and detailing was revised to better blend with the original 1889 Queen Anne-style Stacy mansion. As it had in Milwaukee, Kimball’s residential work displayed the ability to work in a variety of styles. For Etta Kelly he designed a \$5,500 colonial-style residence in Denny-Blaine Park while for Thomas Shephard, partner in Burke, Shephard & McGilvra he designed a “cottage” near Lake Washington. In the summer of 1902 Kimball began design on the first of three residences he was to see built on Fourteenth Avenue East, the Fred Rowell residence (925 Fourteenth Ave. E., existing). A prominent attorney and early buyer on Moore’s “Millionaire’s Row,” Rowell “spared no expense to have his future home thoroughly built and modern in every particular.” Where Rowell’s house was shingled with a long arcaded porch on the side, developer James Moore’s brick house one block to the south was much more substantial in appearance. Also designed in the summer of 1902 and originally planned to be clad entirely in sandstone, Moore’s \$18,000 house at 811 Fourteenth Avenue (existing, City of Seattle Landmark) received its building permit on April 2, 1903, the same day as Rowell’s house.

With construction of several large and detailed structures underway, Kimball's new design work slowed in 1903. In late spring the *Seattle Times* announced he was "preparing plans for a very fine residence" at the corner of Fourteenth Avenue and Valley Street for Thomas Bordeaux. Construction on the \$15,000 house began in early summer, just as Kimball submitted his competition entry for the new Carnegie-funded Seattle Public Library downtown and began work on a three-story addition to the Cataract Building in Pioneer Square. Kimball's addition produced an architecturally well-integrated whole but could not withstand the 1949 earthquake; reduced again to two stories the structure, now known as the Furuya Building (Second Ave. S. and S. Main Street, existing) was rehabilitated in 2009-2010 when Kimball's addition was rebuilt.

The following years remained slow for Kimball even as Seattle continued to grow rapidly. September 1903 saw announcement of a three-story hotel for the Renton Clay Works on James Street between Fourth and Fifth Avenues, followed by a year of silence until permits were issued for two homes designed by Kimball for Judge C.H. Hanford and Silas C. Rull, both announced in September 1904. Only two projects from Kimball's office have been located for 1905: a speculative design for a seven-story building on two blocks bounded by Yesler, Jefferson, Third and Fourth prepared for the Chamber of Commerce and an elaborate Old Peoples' Home for an unspecified site "which certain wealthy residents expect to erect here soon." In 1906 Kimball designed a four-story family hotel for Claude Ramsay at northeast corner of Ninth and Madison, followed in early 1907 by another speculative project at Fourth and Yesler, a three story branch library. That August Kimball announced the largest building of his career, an eighteen-story skyscraper for Puget Sound Realty Associates. Proposed for the corner of Marion Street and Third Avenue, the \$800,000 steel-framed structure was to be clad in brick with neoclassical terra cotta ornament. It was never built.

William Donaldson Kimball died suddenly from heart disease on December 30, 1907. He was fifty-six years old, well-connected in Seattle's business community, and arguably still in the prime of his career. His last years, however, had been difficult and lacking in work. As Seattle grew and matured its architectural profession was changing and the first decades of the twentieth century found an increasing number of university-educated and academically oriented architects among its ranks. In contrast, Kimball might be called a nineteenth-century architect, educated but not in architecture and versed in styles that had passed from fashion. Despite this, Kimball's last building for Puget Sound Realty showed him adapting. Had he lived; Kimball might today be remembered in Seattle for more than the fine houses he designed on Millionaire's Row.

The Architects of the 1913 Additions and Alterations, Bebb & Mendel

The noted Seattle architectural firm of Bebb & Mendel were the architects of the 1913 additions and alterations to the Bordeaux House. Charles Herbert Bebb and St. Louis (Louis) Leonard Mendel founded the firm of Bebb & Mendel, Architects between 1898 and 1901, and they worked in partnership until the dissolution of their firm in late 1913.

Charles Herbert Bebb was born in England in 1862 and received his education at King's College in London, the University of Lausanne in Switzerland, and at the Royal School of Mines in London. Trained as a civil engineer, Bebb worked on a railroad construction project in South Africa between 1877 and 1882, and thereafter immigrated to the United States. He relocated to Chicago in 1886, first working as a construction engineer for the Illinois Terra Cotta Company, where he developed fireproofing technology for commercial buildings. His firm was awarded the contract to supply fireproofing for the Auditorium Building in Chicago, designed by the famous architectural firm of Dankmar Adler and Louis Henri Sullivan. Adler & Sullivan hired Bebb as their chief superintending architect close to the conclusion of the Auditorium Building project, and sent him to Seattle in late September 1890 to superintend the construction of the Seattle Opera House, a project which was never completed. After the Seattle Opera House project collapsed due to financial difficulties, Bebb briefly returned to Chicago before returning to Seattle permanently in 1893. He worked as an architectural engineer for the Denny Clay Company between 1893 and 1898, and then opened his own architectural practice in 1898.

St. Louis (Louis) Leonard Mendel was born in Germany in 1867 and immigrated to the United States in 1882. Upon his arrival in the United States, he settled in Cleveland, Ohio, working first for the architectural firm of Lehman & Schmidt, and then with the Schweinfurth Brothers. Mendel journeyed west in 1886 and worked in San Diego, California for about two years. He arrived in Seattle around 1889 and worked in the firm of Hetherington, Clements and Company, Architects. In 1890, Mendel formed a partnership with Morris W. Gleichman and Samuel W. Lane and practiced as Gleichman, Lane & Mendel. Mendel relocated to Tacoma around 1891 and formed the firm of Roath & Mendel and later did business as Robertson & Mendel. Mendel worked on a variety of projects during this period, including public, business, and school buildings in Seattle, Tacoma, Port Townsend, Sehome (now Bellingham), and Yakima. Attempting to escape the lingering effects of the Panic of 1893, Mendel relocated to Los Angeles, California, where he formed the firm of Wilson & Mendel with Clayton D. Wilson. While in Los Angeles he also designed a variety of business buildings and houses under the firm name McCarthy & Mendel. He moved to Seattle about 1898-1899, where he reportedly found employment as a draftsman in the office of Charles H. Bebb.

As mentioned previously, there is conflicting information about when Charles H. Bebb and Louis L. Mendel founded the firm of Bebb & Mendel, Architects. Bebb was listed in a directory of architects in numerous issues of the *Seattle Post-Intelligencer* during 1899, with his office in Room 109 of the Washington Block. Louis Leonard Mendel did not appear in the Seattle directory until 1900, and directory listings show Bebb and Mendel working together in Rooms 109-110 of the Washington Building that same year. The first listing for the partnership occurred in 1901. Two published sources from 1909 and 1914 indicate that they formed a business partnership and founded the firm of Bebb & Mendel, Architects in 1898. However, other sources state that their partnership was formed in February 1901. Regardless of the precise date of their

founding, Bebb & Mendel went on to become one of the most prolific architecture firms in Seattle during the first decade and one-half of the twentieth century, designing a dizzying array of buildings, including tall office buildings, hotels, apartment buildings, and some of the largest and most luxurious residences to be found in the city.

Bebb & Mendel designed buildings of all types, but this report focuses on their designs for single-family residences and how those designs relate to the additions and alterations they made to the Bordeaux House in 1913. Due to the large volume of residential work designed by Bebb & Mendel, we have not attempted to produce an exhaustive, comprehensive list of all the residential projects designed by the firm, but have instead selected representative examples of the firm's work that are stylistically akin to their work at the Bordeaux House.

Bebb & Mendel designed houses in the several different architectural styles that were in vogue in Seattle during the first fifteen years of the twentieth century, but their Swiss Chalet, Tudor Revival, and Elizabethan house designs proved to be particularly popular among their wealthy residential clients. In general, these houses typically featured square or rectangular plans, a first floor clad with stone or brick masonry, upper floors clad in half-timbered construction of stucco plaster and hewed beams, a decorative wood frieze band above the second floor level, gable ends with half-timbered construction, and tall wood barge boards at the gable roof rakes. Examples of houses designed by Bebb & Mendel in these styles include:

- Margaret Lenore Denny House, 1220 Boren Avenue, Seattle (1901; demolished)
- Charles H. Cobb House, 1409 East Aloha Street, Seattle (1903; extant)
- Fred S. Stimson House, 405 West Highland Drive, Seattle (1903; extant)
- Charles E. Peabody House, 1140 Harvard Avenue East, Seattle (1905; demolished)
- Orion O. Denny House, 1204 Boren Avenue, Seattle (1905; demolished)
- Ferdinand Schmitz Summer Cottage, Alki Point, West Seattle (1905; demolished)
- Charles H. Black House, 613 West Lee Street, Seattle (1906; extant; City of Seattle landmark)
- John A. Campbell House, 618 36th Avenue East, Seattle (1908; extant)
- Louis R. Plachner House, 1124 22nd Avenue East, Seattle (1911; extant)
- Samuel S. Loeb House (now the Shafer Baillie Mansion), 907 14th Avenue East, Seattle (1913; extant)

These ten houses represent an arc of Bebb & Mendel's residential design work between the founding of their firm and the dissolution of their partnership in late 1913. The additions and alterations they made to the Bordeaux House in May 1913 modified architect William D. Kimbell's amalgam of the Late Victorian Stick and Swiss Chalet styles and brought the house into line with their other work in the Tudor Revival and Elizabethan styles. One of the most noticeable ways that Bebb & Mendel modified the Bordeaux House was their removal of all the diagonal half-timbers at the second floor of the house. The removal of these diagonal wood members erased some elements of the original 1903 design that had become dated and outmoded

a decade later, and helped tie the Bordeaux House to Bebb & Mendel's other Tudor Revival and Elizabethan residential designs, including their 1903 house for Charles H. Cobb immediately to the north, which does not exhibit diagonal half-timbering. Their other alterations, such as changing windows on the west and south facades, installing leaded-glass casement windows and French doors, and creating a dramatic, carved wood grand staircase in the formal entry all helped to modernize the appearance of the house and bring it more into the Edwardian era.

Unfortunately, other than the brief descriptions of the work that were indicated on the building permit and published in the *Seattle Daily Bulletin*, no other records of Bebb & Mendel's work on the Bordeaux House exist. The additions and alterations were not covered in the local newspapers, and the plans filed with the building permit were destroyed about one year after the permit application, which was standard practice at the time. Any plans of the house that may have been given to the owners have also been lost, and no record of the project exists in the records of the firm held at local archives. Drawings of the firm's work are somewhat difficult to obtain, particularly since the firm's office was destroyed by a catastrophic fire at the Times Building in February 1913. Bebb & Mendel suffered over \$60,000 (about \$1.5 million in 2019 dollars) in losses, including a \$2,000 library, though those losses were covered by insurance. Plans for an estimated \$800,000 (about \$21 million in 2019 dollars) in building work were also lost. First-hand accounts of the effect this loss had on the Bebb & Mendel partnership have not been discovered, but one can imagine that the aftermath of the fire placed a great deal of stress on the partners. Bebb & Mendel dissolved their partnership in December 1913.

After dissolution of their partnership, Louis L. Mendel opened an office in the Oriental Building, and Charles H. Bebb formed the partnership of Bebb & Gould with architect Carl F. Gould, Sr. in 1914. Mendel continued practicing architecture both independently and in partnership with other architects, including forming the partnership of Mendel & James in 1921 with architect Harry H. James. Later he was in partnership as Mendel & Buchinger, Architects between 1924 and 1928, and he retired in 1932 during the depths of the Great Depression. He managed the Pine Crest Apartments in Seattle after his retirement, a position which he held until his death in 1940. The firm of Bebb & Gould went on to have a lengthy partnership designing some of the most prominent buildings in Seattle of the 1920s and 1930s. Gould died in 1939, and the partnership dissolved. Bebb was briefly in partnership with John Paul Jones as Bebb & Jones between 1940 and 1942, and then as partner in the firm of Sylliaasen, Bebb, Jones and Bouillion, Architects until his death in 1942.

The Builder of the Original 1903 House and the 1913 Alterations, Harvey J. Allan

Harvey J. Allan is identified as the builder on the 1903 building permit for the Bordeaux House, and he is also listed as the builder on the 1913 permit when the house was altered. Harvey J. Allan (whose last name was sometimes alternately spelled as 'Allen') was active as a builder in Seattle from about 1899 until he retired around 1930.

Harvey J. Allan was born on January 28, 1865, in River John, Nova Scotia, Canada. He immigrated to the United States in either 1883 or 1884 and eventually settled in Chippewa Falls, Wisconsin. By 1887 he was employed as a carpenter at the Chippewa Falls Manufacturing Company and resided at a boarding house. He married his wife Annie on February 9, 1889, and they resided in Chippewa Falls until 1895.

According to newspaper accounts, by 1895 Allan was working for his brother, Harding “Hardy” F. Allan. Harding Allan (whose last name was also sometimes alternately spelled as ‘Allen’) was born in 1858 in River John, Nova Scotia, Canada, and immigrated to the United States in either 1880 or 1882. By 1882 he was employed at the Chippewa Falls Manufacturing Company. In 1887 he was listed as a contractor and builder in the local directory, and by 1891 Harding Allan was advertising himself as both an architect and builder. Two of Harding Allan’s known early building projects include a lumber company office building in Hayward, Wisconsin (1889) and a Methodist church in Chippewa Falls (1892). He appears to have successfully weathered the nationwide financial panic of 1893, since he purchased a commercial store building in Chippewa Falls in August, 1893 for \$10,000 (a sum of over \$285,000 in 2019 dollars). Late the following year, Harding Allan secured contracts to construct a \$20,000 high school building in Fond du Lac, Wisconsin and to design and construct a memorial chapel and sarcophagus for a Catholic diocese in Chippewa Falls.

When the school building in Fond du Lac was completed in January, 1895, Harvey J. Allan returned to Chippewa Falls at the same time his brother, Harding, also returned from the construction project at Fond du Lac. Harding Allan’s work on the high school building in Fond du Lac was highly praised, with the newspaper taking note that his team of specialists, including six carpenters and fifteen masons, along with about 175 other local laborers, took about fifteen weeks to complete the building, which was one month earlier than the contract allowed. Harvey J. Allan was likely one of the six carpenters, though his exact role in constructing this project is unknown. Later that same year, Harding Allan secured contracts to construct large additions to a storage building in Bloomer, Wisconsin and to a wholesale grocery warehouse in Chippewa Falls.

It is not known if Harvey J. Allan continued to work for his brother on his new Wisconsin projects during the rest of 1895. Harvey J. Allan relocated to Seattle in 1896, though he did not appear in the directory until 1899, when he was listed as a carpenter residing at 1306 Fountain. By the next year he was listed in the directory as a contractor and builder, residing at the same address. One of Harvey J. Allan’s first building projects in Seattle appears to be the McGilvra School in the Madison Park neighborhood, which started in July, 1899. This wood, two-room school building, designed by architect W.E. Boone, was closed in 1913 and demolished in 1915. In 1902, he built the Ross School at 3rd Avenue NW and NW 43rd Street, which was designed by the architects Josenhans & Allan and demolished in 1941. Interestingly, Harvey J. Allan’s

brother, Harding F. Allen, also relocated from Chippewa Falls, Wisconsin to Seattle in 1902. According to a newspaper advertisement, Harding J. Allan purchased a two-story house from the Moore Investment Company in August 1902. Directory entries indicate that this house was located at 1421 East Valley Street.

Harvey J. Allan's earliest known residential construction work in Seattle includes three houses designed by architect Frederick A. Sexton for Mrs. J.F. Mitchell, built at 425, 429, and 431 Queen Anne Avenue in 1900, which have all been demolished. He built his own one and one-half-story frame residence on Capitol Hill at 1420 East John Street in January, 1902 for \$2,500, which has also been demolished. The building permit for the \$15,000, two-story Bordeaux House was issued on July 16, 1903. Harvey J. Allan went on to construct a \$3,000, two-story frame residence at 913 16th Avenue East in March, 1905, which is still extant, followed by a \$4,000, two-story frame house for Mrs. J.W. Trotter at 533 15th Avenue East, which is no longer extant. Following his residential construction work in the first few years of the twentieth century, in 1907 Harvey J. Allan was hired by the Washington Shoe Manufacturing Company to construct a five-story reinforced concrete and mill construction factory building at the southeast corner of 7th Avenue South and South Snoqualmie Street. Designed by architect Andrew McBean, the \$38,000 building measured 50 feet by 150 feet, and is still extant. Based on a comparison of the existing building with the rendering featured in the *Seattle Sunday Times*, it appears that the building was designed to be expanded, since the existing building is about one-third the size of the building depicted in the rendering. In 1909, Allan constructed an \$11,000, one-story reinforced concrete automobile garage building for R.D. Merrill at the northeast corner of Boylston Avenue East and East Aloha Street. Curiously, this building was to have also contained "living rooms" in addition to the garage, which may have been the chauffeur quarters. It is unclear if this structure is still extant. At about the same time as the garage, Allan also constructed a large, two-story house for R.D. Merrill at 919 Harvard Avenue East, which was designed by architect Charles A. Platt of New York, in association with Seattle architect Carl F. Gould. This house is still extant.

Little is currently known about Harvey J. Allan's building activities between 1909 and 1917. In 1917, he constructed a two-story garage and maintenance building at 117 Yale Avenue North, designed by architect Edwin J. Ivey for the Pacific Telephone and Telegraph Company. This building was remodeled and expanded in 1927 but is still extant. In February, 1919, architects Bebb and Gould awarded him the construction of a \$20,000, two-story brick residence for H.J. Fetter at 1051 East Galer Street. Allan also constructed a variety of projects for the Whiton Hardware Company in 1919, including altering and expanding a balcony at 110 1st Avenue South, constructing a first floor and basement for a proposed seven-story masonry building at Atlantic Street and First Avenue South, and repairing \$35,000 worth of fire damage to their building at 110 1st Avenue South.

An article in the September 2, 1921 issue of *Pacific Builder and Engineer* stated that Harvey J. Allan was awarded a contract to construct new tail races and weirs for a generator and exciter at the Cedar Falls Power Plant operated by the Seattle City Light. The next year, Harvey J. Allen was hired to perform \$1,500 worth of alterations and repairs to a property at 141 39th Avenue East. Nothing is currently known about his projects after 1922, and according to directory entries, Allan appears to have retired by about 1930. The *Seattle Daily Times* reported on May 4, 1931 that Harvey J. Allan and his wife were held up at gunpoint in their home by two masked thugs and robbed of \$110 and a razor. No further mention is made of Harvey J. Allan or his wife until his death on March 5, 1937 from a stroke. He passed away in the house at 1420 East John Street which he had built for himself thirty-five years earlier.

The Eclectic Tudor Revival and Queen Anne Architectural Style

Architect William D. Kimball's original 1903 design of the Bordeaux House does not fit neatly into one easily defined style. The generally symmetrical configuration of the first and second floors, the symmetry of the covered porches at the north and south ends of the house, and the configuration of the hipped roof and dormers is strongly reminiscent of classical symmetrical planning. Looking at the west façade of the house, if one imagines both the projecting bay at the northwest corner and the turret at the southwest corner removed, the west façade of the house would appear almost perfectly symmetrical. The wraparound porch at the northeast corner of the first story notwithstanding, Kimball's Renaissance Revival-style design for the 1903 James A. Moore House across the street from the Bordeaux House provides a contemporary example of a house whose primary massing and façade design is symmetrical about a central axis. This treatment is common in Kimball's work, and characteristic of the architectural lessons taught at the United States Military Academy (USMA) and the Virginia Military Institute (VMI).

However, the composition and cladding of each of the facades of the Bordeaux House is more strongly reminiscent of the Tudor Revival rather than classicism. The origins of the Tudor Revival style go back to the reigns of the Tudor monarchs in England between about 1485 and 1560, and as time went on elements of Tudor buildings made their way into vernacular domestic architecture in Great Britain. The Tudor Revival style began to emerge in England around the mid-1850s, and these buildings frequently adopted some of the more modest aspects of medieval Tudor houses and rural cottages, such as steeply-pitched roofs, half-timbering, tall, narrow windows with multiple lights, tall chimneys, overhanging upper floors, and dormer windows. Some examples went even further and featured thatched roofs.

Tudor Revival houses built in the United States during the late nineteenth and early twentieth centuries often featured a first story of brick or stone masonry; steeply pitched roofs; tall, narrow windows, often in multiple groups and often with multiple lights in each window; large chimneys, often with decorative brickwork or chimney pots; and deep vergeboards at the gable roof rakes. A second story clad in decorative wood and stucco plaster half-timbering appears in

about one-third of Tudor Revival examples in the United States. Half-timbering had its origins in Medieval Europe and is frequently associated with buildings in Germany, France, and England. The English tradition of half-timbering was generally simpler than the traditional German “fachwerk” half-timbering, and typically consisted of vertical, horizontal, and diagonal members, though some early English examples feature purely vertical and horizontal half-timbering with no diagonals. By the late 1800s and early 1900s in the United States it had developed into a purely decorative façade treatment. The half-timbering at the second floor of the Bordeaux House is an example of a decorative half-timbering of painted wood false timbering applied directly to the sheathing of the wood frame and then infilled with stucco plaster on wire lath.

Some representative examples of Tudor Revival houses in Seattle include the Stimson-Green Mansion at 1204 Minor Avenue (1901; Kirtland Cutter; extant), the Charles H. Black House, 613 West Lee Street (1906; Bebb & Mendel; extant), the John A. Campbell House, 618 36th Avenue East (1908; Bebb & Mendel; extant), the Bloch House at 1439 East Prospect Street (1908; Arthur L. Loveless and Clayton D. Wilson; extant), the Louis R. Plachner House, 1124 22nd Avenue East (1911; Bebb & Mendel; extant), the O.W. Fisher House at 1039 Belmont Place (1913; Beezer Brothers; extant), the O.D. Fisher House at 1047 Belmont Place (1909; Beezer Brothers; extant) and the Samuel S. Loeb House (now the Shafer Baillie Mansion), 907 14th Avenue East (1913; Bebb & Mendel; extant).

To further complicate classifying the architectural style of the Bordeaux House, there is the issue of the turret at the southwest corner of the house. Turrets are features more commonly associated with Queen Anne architecture. There are some examples of Queen Anne-style houses that have half-timbering at their upper stories, but other than the turret the Bordeaux House does not have any of the other features commonly associated with the Queen Anne style of architecture. In the case of the Bordeaux House, the turret, with its decorative leaded glass porthole windows and exuberant “candle-snuffer” roof, helps to visually articulate the transition from the south façade to the west façade provides a visual foil to the projecting bay at the northwest corner of the house. The turret is also incidentally located on axis with the steps and walkway at the southwest corner of the property that serve as the main public entrance to the house, which no doubt afforded the occupants of the house an excellent vantage point to observe visitors, the neighborhood, and the landscape beyond. Some examples of Queen Anne houses in Seattle with turrets include the Stimson-Rogers House at 128 Aloha Street (1888; demolished), the Herren House at 1603 45th Avenue SW (1891; extant), the Patrick J. Sullivan House (1898; Josenhans & Allan; demolition imminent), and the Gessner/Dr. Corson House at 6420 Carleton Avenue (1902; extant).

In summary, architect William D. Kimball’s eclectic blend of Tudor Revival and Queen Anne architecture of the Bordeaux House resulted in a house that appeared to be simultaneously in both the 19th and 20th centuries. Bebb & Mendel’s additions and alterations further refined the Tudor Revival aspects of the house, while allowing the eccentric Queen Anne turret to remain.

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The features of the Landmark to be preserved include: *the site (excluding the garage), the exterior of the house, the entry foyer, and the main stairway up to the second floor with its railings and balustrade.*

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Sarah Sodt
City Historic Preservation Officer

Cc: Scott and Katie Renschler
Adam Alsobrook; Sound Historical Resources, LLC
Jordan Kiel, Chair, LPB
Nathan Torgelson, SDCI
Katrina Nygaard, SDCI
Ken Mar, SDCI