

WASHINGTON HERITAGE REGISTER

A) Identification

Historic Name: **Scott, James & Catherine, House**
Common Name: Longwood, Wilbert & Corinne, House
Address: 521 15th Street
City: Bellingham County: Whatcom

B) Site Access (describe site access, restrictions, etc.)

No site access restrictions.

C) Property owner(s), Address and Zip

Name: Craig W. & Susan Cole
Address: 521 15th Street
City: Bellingham State: WA Zip: 98225

D) Legal boundary description and boundary justification

Tax No./Parcel: The nominated area is located in Section 01 of Township 37N, Range 02E of Whatcom County. The legal description is plat 1930611072, LOT A MARR/COLE LLA AS REC BOOK 28 SHORT PLATS PG 54. It is otherwise known as Tax Parcel No. 3702012354530000.
Boundary Justification: The nominated property encompasses the entire urban tax lot (lots 13, 14, and 15) that is occupied by the Scott house. The lot is especially large due to a vacation of Adams Avenue

FORM PREPARED BY

Name: Lynette Felber, Chronicles Preservation Services
Address: 507 14th Street
City / State / Zip: Bellingham, WA 98225 Phone: 360-738-2346

WASHINGTON HERITAGE REGISTER

E) Category of Property (Choose One)

- building structure (irrigation system, bridge, etc.) district
 object (statue, grave marker, vessel, etc.) cemetery/burial site
 historic site (site of an important event) archaeological site
 traditional cultural property (spiritual or creation site, etc.)
 cultural landscape (habitation, agricultural, industrial, recreational, etc.)

F) Area of Significance – Check as many as apply

- The property belongs to the early settlement, commercial development, or original native occupation of a community or region.
- The property is directly connected to a movement, organization, institution, religion, or club which served as a focal point for a community or group.
- The property is directly connected to specific activities or events which had a lasting impact on the community or region.
- The property is associated with legends, spiritual or religious practices, or life ways which are uniquely related to a piece of land or to a natural feature.
- The property displays strong patterns of land use or alterations of the environment which occurred during the historic period (cultivation, landscaping, industry, mining, irrigation, recreation).
- The property is directly associated with an individual who made an important contribution to a community or to a group of people.
- The property has strong artistic, architectural or engineering qualities, or displays unusual materials or craftwork belonging to a historic era.
- The property was designed or built by an influential architect, or reflects the work of an important artisan.
- Archaeological investigation of the property has or will increase our understanding of past cultures or life ways.

WASHINGTON HERITAGE REGISTER

G) Property Description

The nominated house, located on a sloping lot overlooking Bellingham Bay in Bellingham, WA, is reached from 15th Street by two sets of cement stairs, one at each end of the property. A narrow cement staircase connects the street-level garage at the south end of the property to a cement walkway which leads to the stairs that access the porch. The cement stairs at the north end of the lot connect with the same walkway. Both sets of stairs have wrought iron stair railings.

The house's primary wall cladding is pebble dash stucco with half-timbering on the upper stories. The principal window type is paired multi/1 wood sash topped with leaded glass; these windows are found on the first and second stories of all elevations. The majority of the numerous windows are intact. A new single pane, fixed window with chamfered upper corners has been added to the attic area below the front gable's peak. The exterior has been well maintained and conveys the style and appearance of the house as documented by historic photos. The property is well landscaped with a mature Cedar of Lebanon tree, rhododendrons, and evergreen shrubs characteristic of the Pacific Northwest.

Exterior

West Elevation

A prominent feature of the façade is the large, open full-width porch with square, stucco pillars (only the south end of the porch has been glassed in). The arcade openings between the pillars are topped with Tudor-like arches. The flat, or nearly flat, porch roof is trimmed with dentils and molding at its edge. The porch is accessed via a flight of wood stairs that runs parallel to it, from south to north. The stair railing, like that of the porch, is solid and clad in stucco. The entry door, made of oak and embellished with two metal straps and a Tudor-style door knocker, appears to be original and is sheltered behind a screen door framed in heavy oak that also appears to be original. The door is flanked by two sidelights.

Both sides of the entrance on the first level feature large windows. At the north end of the façade, a large triple window is comprised of leaded glass multi/1 sash windows, with a wider middle window between two narrower ones. On the south end of the façade is a wide leaded glass multi/1 sash window. At the north end of the second story, a deck surrounded by a wrought iron railing is found at the top of the porch. A historic glass door in the Craftsman style was added to access the deck from the upstairs front bedroom.

South Elevation

The south elevation has a polygonal bay window near the front (west) of the house. Its roof is nearly flat, with eaves supported by mini-modillions. Three sets of multi-pane awning-style wood windows below the bay light the daylight basement. A replacement service door provides access to the basement.

North Elevation

There is a shallow rectangular bay on the north elevation with a set of three leaded glass windows that light the dining room. A single-pane replacement window toward the rear of the house (east) lights the kitchen.

East Elevation

The entrance to the kitchen is found at the rear of the house within a rectangular projection which once housed the delivery area for an ice box. A historic wood replacement kitchen door features a large window pane above two panels. The door is protected by a wrought iron screen. A small three-sided bay, supported by braces, with a leaded glass window, has been added just south of the kitchen door. The middle of the bay is a 1/1 sash and the sides are multi-pane leaded glass. A smallish nearly square projection accommodates a shower that was added to the downstairs bathroom. Its windows are multi-paned leaded glass. At the center of the second level is a three-panel leaded art glass window with an arched top. At the apex of the roof gable is a small stucco chimney; a larger one flares out at the bottom below the roof line as it emerges at the lower slope of the roof to the southeast.

At the rear of the house is a fenced yard and a patio with a corrugated fiberglass roof for outside dining. A hot tub to the north is sheltered in a newer structure made to echo the style of the house. The back yard features a lawn, typical Pacific Northwestern evergreen plants, and a young monkey puzzle tree.

Interior

The interior has been well maintained: it retains almost all of its original layout. The front entry leads into a central hallway with French doors opening into a large living room that spans the front south side of the house. This room is lit by a bay window facing south. A distinctive feature of the living room is a painted brick fireplace embellished with a panorama comprised of four decorative Rookwood faience tiles depicting sailing ships. The same four Rookwood tiles are found on a fireplace in the Moran Mansion (circa 1906) at the Rosario Resort on Orcas Island and are described in the NRHP nomination of the mansion.¹ There is a window seat at the south side of the Scott house fireplace.

The dining room and kitchen are located at the north end of the house. The dining room is accessed from the central hallway by a pair of French doors and is lit by a large triple sash

¹ "Plans for Scott Home Complete," *Bellingham Herald*, July 10, 1910; Elisabeth Potter, "Rosario," Nomination to the National Register of Historic Places, 1976.

window at the front of the house and a rectangular bay to the north. To the rear of the house, the kitchen contains a nook for informal dining. One of the few changes to the interior is a counter between the kitchen and dining room that was constructed where a wall separating the two rooms was apparently removed. In addition, a half-bath was added within a coat closet circa 1930 at the middle rear of the first floor.

An expansive, open staircase with a solid, sturdy banister and newel posts with squared caps is found in the central hallway of the house. The wood stair rail flares out at the bottom of the staircase, which is lit by a three-panel leaded art glass window on the spacious landing. The stairs feature low risers. The staircase leads to three bedrooms, a small den, and a bathroom upstairs. The large bathroom features original built-in cabinets. A servants' staircase leads to the third floor, where there was once a maid's room with a sink.

The full daylight basement contains the original steam boiler, which still functions to heat the house. It was originally fuelled by coal, subsequently by oil, and by natural gas today. The basement also contains a large laundry room and storage areas.

The Scott house interior retains most of its original finishes. The floors on the main level are oak, fully exposed in the central hallway, and under throw rugs elsewhere. Upstairs the floors are obscured by wall-to-wall carpet. Some fir is visible on the floor of the servant staircase. The walls are plaster under wallpaper, many of which are historic reproductions. A William Morris print, for example, is used in the master bedroom upstairs. The paneling around the staircase is in a Craftsman style but has been painted.

Accessory Building

A noncontributing two-car garage is located at street level on 15th Street, on the southwest corner of the lot where Adams Avenue has been vacated. It was built in 1935, according to a building permit record, and features concrete block walls clad in drop siding with narrow lap siding accents on its front. Its roof is gabled, with a shallow pitch. The garage is shown on the 1950 Sanborn Map as located in the middle of Adams Street, which is marked "not open" on sheet 84, but was later added to the lot through a street vacation.

Alterations

There appear to be only slight alterations to the original plan. One small change to the plan is found to the rear of the house where there is a bump-out of 5 X 7 feet for the shower that was added to the downstairs (circa 1930) bathroom. There are slight changes to the windows. The most conspicuous change is the chamfered window on the façade (mentioned above) that was added in the third-floor attic by a previous owner in 1974. The current owner recently commissioned three high-quality replica windows that have been installed on the south side second story. Custom made by Price and Visser Millwork, they accurately emulate the originals, multi-paned leaded glass over wood sash. The new frames are fir, and the original leaded glass lights at the top and the old metal weights were incorporated into the replica windows.

In addition, there are some slight changes to windows on the less visible elevations that are evident from comparison with historic photos. A pair of sash windows in the kitchen (to the north) was replaced with a single pane. On the south end of the porch, a multi-paned window (not leaded glass) was replaced with a single pane. A small window has been added to light a storage area underneath the porch on the lower south end. It was made from surplus original leaded glass. There are no major changes to the original stucco cladding or half-timbering. The homeowner has used surplus historic materials, original-era doors and leaded glass windows, found in the basement for the majority of alterations to avoid jarring and insensitive changes. The interior spaces retain the most significant features and historic finishes: the fireplace with its decorative tiles, the staircase, and the large stained glass window on the landing. There are only very slight changes to the plan of the interior, which does an excellent job of conveying the aesthetic values and character of an early twentieth-century eclectic Pacific Northwestern Arts and Crafts house.

H) Significance

The James B. & Catherine Scott house is historically significant as an intact example of an Arts & Crafts house by one of Bellingham's most prolific architects, F. Stanley Piper, who designed numerous residential and commercial buildings in Bellingham from 1909 to 1942. The house embodies the Arts & Crafts movement and the architectural design characteristics preferred by the architect. James B. Scott, the house's first owner, was a local entrepreneur and typical of Piper's clients. Piper also received commissions from descendants of eminent city founders such as the pioneering Eldridge family, or from wealthy captains of industry, including the Deming and Welsh families, owners of vast, profitable salmon canning facilities. But the majority of his residential clients were prosperous upper middle-class doctors, lawyers, business owners, and other professionals.

The Scott house is among Piper's earliest known residential designs in the city. It dates to the era of his partnership with Thomas H. Carder, a partnership that lasted from only 1909 to 1911. As an example of early twentieth-century eclecticism in the Pacific Northwest, and one of Piper's first Arts & Crafts residential commissions in Bellingham, the period of significance for the house begins and ends in 1911 with the completion of construction.

The house lies within the boundaries of the National Register listed South Hill Historic District and is a contributing property. South Hill is located near the southern end of the City of Bellingham. Bounded by Bellingham Bay on the west and the summit of the hill to the east, the neighborhood lies between historic Fairhaven to the south and Western Washington University, the former Normal School, to the north. The hillside topography both influenced and reflects the history of the South Hill Neighborhood development. The housing in the neighborhood was built in three distinct phases of uphill movement. The first phase, which began in the 1880s and continued up to 1909, began largely on the lower third of the hill. Houses from this period are concentrated along 11th, 12th, 13th, and 14th Streets, with smaller clusters of additional houses on Forest Street, Garden Street, and farther up the hill on 15th, 16th, and 17th Streets near the east-west cross streets of Taylor, Douglas, and Knox. A second wave of construction that included the Scott house occurred from 1910 to 1939 and was comprised of housing concentrated farther up the hill on 15th,

16th, and 17th Streets. A third wave of construction occurring after 1940 continued to fill gaps in the previous development and concentrated new housing on 17th Street, Highland Drive, Morey Lane, and other cross streets higher on the hill.

The Scott house is one of the most distinctive neighborhood examples of the prevalence of Arts & Crafts style in South Hill. A 2009 survey found this to be the most common historic style in the Historic District. The Scott house demonstrates Piper's mastery of the Arts & Crafts repertoire. The house and its setting retain integrity to communicate its significance as one, or perhaps the, inaugural contributions of Piper to the South Hill Historic District.

Ownership History

The nominated house was built in 1911 for the first residents, James B. [Buchanan] and Catherine C. Scott. It is located on the former Morrison Donation Land Claim in the South Hill neighborhood and in the original town of Bellingham. The Scotts purchased lots 13 and 14 of Block 42 of BBLC's First Addition to Fairhaven from the Bellingham Bay Land Company for the price of \$1,000. Lot 15 was later acquired to the north.² An article in the *Bellingham Herald* from 1910 notes that J.B. Scott was "preparing to erect a dwelling on Fifteenth Street, near Ferry." The house was designed by the firm of [F. Stanley] Piper and [Thomas H.] Carder.³ The Scotts were first listed as living at 521 15th Street in the 1911 Polk City Directory, and a social notice in the *Bellingham Herald* on June 7, 1911 describes Catherine as hosting a "pleasant pastime" of needlework at the house.

J.B. Scott was Secretary and Treasurer of Fairhaven Truck & Transfer Company and Secretary of Scott & Company, which sold milled wood and slabs at the site of the E.K. Wood Lumber Company at the corner of 13th and Elk (now State) Streets. A prominent citizen of Fairhaven (before it became part of the City of Bellingham in 1903), he served on the Fairhaven City Council in the 1890s and was elected to the first Bellingham City Council after the consolidation of Fairhaven and Whatcom in 1903. Scott was also a founding Trustee of the Kulshan Club, a men's club established in 1904, with a clubhouse designed in the Arts & Crafts tradition by F. Stanley Piper in 1909. Catherine Scott belonged to the Progressive Literary and Fraternal Organization (PLF) and the Aftermath Club, a women's reading and study group with its own purpose-built clubhouse at the corner of Holly and Broadway Streets. Events she hosted were often reported in social notices of the newspaper, and she was apparently an accomplished pianist.

For reasons unknown, the Scotts placed the house on the market in 1922 and moved to a different house on Garden Street in the South Hill neighborhood. At that time, the house was photographed by J.W. Sandison, a local photographer who worked with realtors. It was next purchased by Dr. Wilbert G. and Corinne C. Longwood on September 5, 1922. Dr. Longwood was a dentist with an office at the National Bank Building. The Longwoods were

² The ownership history was compiled by the current owner, Craig W. Cole, from deeds and archival research, with the assistance of Jeff Jewell, Historian and Photo Archivist at the Whatcom Museum. Cole documented this research in his *A History of Our House*, second version March 22, 2016, unpublished.

³ Deed, Whatcom County records; "Fine Homes Planned," *Bellingham Herald*, March 13, 1910; "Plans for Scott Home Complete," *Bellingham Herald*, July 10, 1910.

prominent citizens. In fact, during their early ownership of the house, it was photographed several times and featured in a promotional issue of the *Bellingham Herald*.⁴ The Longwoods lived in the house from 1922-1940.

After the two early long-term owners, the house passed through several shorter periods of residency. The third owners, from 1941 to 1943, were Hobart S. and Dorothy M. Dawson. Dawson was a Superior Court Judge. The Dawsons sold to Homer E. and Edith Mary Frye. Frye was a manager of the Northern Grocery Company. It was during the Frye's ownership that Lots 13, 14, and 15 were joined. In 1952 the house was owned by Edward LeRoy and Norah G. Cyr. Mr. Cyr was a chef and restaurant owner. Cyr sold the house in 1974 to John L. ("Biff") Jr. and Carole J. Dickerson. The Dickersons added the third floor attic window on the façade to light what was formerly a maid's room.

In 1980 the house was purchased by the third long-term and current owners, Craig W. and Susan G. Cole. In 1992 the Coles purchased a street vacation of Adams Avenue from 15th Street to the back alley in conjunction with a neighbor, Robert Marr, and the two subsequently agreed to a lot line adjustment. The street vacation was the major contributor to the current, generous lot size, large for the South Hill neighborhood.

Craig Cole is President of Brown & Cole, Inc. Brown and Cole was founded by Cole's grandfather and his partner as a grocery company in 1909. The company delivered groceries to 521 15th Street in the 1920s and 30s when the house was occupied by the Longwood family. Craig Cole was one of the first appointees to the Western Washington University Board of Trustees and served for eleven years, beginning in 1985. Cole also served on the transition team for Governor Gary Locke, whose two terms ran from 1997-2005. During Locke's term, Cole was appointed to the Governor's Commission on Early Learning and to the University of Washington's Board of Regents. The next governor, Christine Gregoire, reappointed Cole to a second six term on the Board of Regents and appointed Sue Cole to the Board of Trustees of Whatcom Community College. Sue Cole has served in that function for over ten years.

Historic Context - *The City of Bellingham*

The City of Bellingham is located in northwest Washington State, along Bellingham Bay in Whatcom County. The earliest inhabitants of the area were the Lummi, Semiahmoo and Nooksack tribes. European maritime exploration of Puget Sound and related waterways dates back to at least 1791, but Euro-American settlement did not begin in earnest until the mid-19th century. The 1883 plats for the Roeder and Peabody land claims, along with the plat for the town of New Whatcom, established the organization and location of other land parcels and streets (including Cornwall and Railroad Avenues) that are still extant. A series of triangular blocks and jogged roadways in the area of Champion Street mark the boundary between the two plats.⁵

⁴ "Beautiful Homes of Bellingham," *Bellingham Herald*, 1926.

⁵ Material in this context is adapted and abridged from Susan Johnson, Spencer Howard, Artifacts Consulting; Katie Franks, Jeff Jewell, and Kate Newell, City of Bellingham; historical research by Jim

The four independent, adjacent settlements of Fairhaven, Bellingham, Sehome and Whatcom all developed along Bellingham Bay within the city's current municipal boundaries. Sehome re-incorporated as New Whatcom and then joined with Whatcom in 1891, under the name New Whatcom (later dropping the "New"). Between 1903 and 1904, the final consolidation of all four towns occurred, forming the City of Bellingham. Portions of Sehome and Whatcom make up the downtown historic district. During the 1850s and 1860s, the early settlements on Bellingham Bay capitalized on local resources such as timber, fish, coal, gold, and quarried stone. Excitement over initial entrepreneurial successes and the ready access to inexpensive water transportation translated to boom-and-bust growth patterns. However, the settlements on the bay did not begin to gain a solid foothold and grow sustainably until around 1882. At this time, logging and fishing enterprises expanded on the waterfront and railroad dreams were revisited. With the new-found prosperity in 1882 came a more permanent identity for the Bellingham Bay settlements, resulting in higher quality buildings by the 1890s.

The promise of a western transcontinental terminus along with regional railroad developments in this period prompted financial investments and speculative development in the pioneer settlements along the bay. In the mid-1880s, town and property claim plats were filed and utilities such as water, gas and electricity were established. Local and regional rail networks were developed by the 1890s, bringing passengers and shipping opportunities for emerging markets and industries. These evolving modes of transportation significantly influenced what we know today as the physical character of the downtown. Hotels, businesses and offices all contributed to and benefitted from the passenger and freight traffic that was increasingly being built throughout the city. Prior to the first developmental period in 1885, modes of transportation were limited to water travel or dirt roads, later replaced with wood-planked streets. As early as 1891 streetcars began serving and connecting the bay towns. Transportation networks downtown allowed it to develop as a commercial core, by connecting it with outlying residential areas in the growing towns.

The early twentieth century was the era that included consolidation and commercial growth of Bellingham's Central Business District and construction that boomed along North State and East and West Holly streets. Local residents frequented these streets for business, health care, and other services. Commercial buildings of this period were somewhat larger than the last, reflecting the growing economic activity and optimism for Bellingham's future.

Architect F. Stanley Piper

F. Stanley Piper (1883-1950) was one of the most prolific architects ever to work in Bellingham, Washington. Born in Yorkshire, England, Piper attended private school in Plymouth, where he discovered his interest in architecture. While most of his commercial buildings were located in Bellingham's downtown, his residential commissions tended to be most concentrated in the South Hill neighborhood where Piper himself lived. Except for a library in nearby Anacortes and one Tudor Revival apartment building in Houston, Texas,

the vast majority of Piper's known commissions are located in Bellingham or in the surrounding counties.⁶

Locally, Piper is known for designing buildings in the Arts & Crafts movement and in the revival styles so popular in the 1920s and 30s. His choice of Arts & Crafts for so many of his residential commissions may indicate that he saw these designs as references to his English heritage and serves as a defining trademark, a signature of personal and professional identity, in his work. When the plans for the Scott house were finished, a local journalist described the house as a "dwelling designed after the style of the modern English country home and [one that] will be the only one of its description in the city when completed."⁷ The house appears to reflect the influence of the English Arts & Crafts designs of Norman Richard Shaw and William Morris.

Piper studied architecture at Blundell's College at Tiverton, Devonshire and began his career with the firm of King & Lister in Plymouth, where he worked as a draftsman from 1900-07. Piper immigrated to the United States in 1907, and opened his office in Bellingham in 1909 and endured until at least 1942. He received his Washington State architectural license on December 13, 1919. He is one of just over 250 architects who were grandfathered in when the state began to license architects in 1919.⁸ Among his first Washington commissions were three significant nonresidential buildings still extant today: the Anacortes Public Library, and the Northwest Hardware Building and the Kulshan Club in Bellingham, all built in 1909. He also completed at least one residence, an Arts & Crafts bungalow, that year.⁹

In addition to the Scott house, Piper designed at least 15 houses in the South Hill Historic District, including one across the street at 518 15th for Hugh and Katherine Burlingame (1911).¹⁰ Another South Hill commission at 331 North Forest (1911) was featured in an article in the *Bellingham Herald* under the headline "Smith Home on Forest Street." According to the article, plans were drawn by Piper & Carder for a new \$3,000 bungalow on the corner of Forest and Alder Streets for E.D. Smith.¹¹ One of the most notable houses Piper designed in South Hill was the large Tudor Revival residence at 815 17th Street, built

⁶ Steve Long, "Gramercy Gets Fingering: Some Museum District Residents Rally against Plans for Razing Quaint Apartments," *Houston News*, June 1, 2000, <http://www.houstonpress.com/2000-06-01/news/gramercy-gets-fingering/>.

⁷ Census records show he was naturalized by 1930, "Piper, Frederick Stanley (Architect)," Pacific Coast Architecture Database. <http://pcad.lib.washington.edu/person/4215/>; "Plans for Scott Home Complete," *Bellingham Herald*, July 10, 1910.

⁸ "Piper, F. Stanley," Lottie Roeder Roth, ed. *History of Whatcom County*, 2 vols. (Chicago: Pioneer Historical Publication Co., 1926), 2: 206; "Architects Open an Office Here," *American Reveille*, April 18, 1909; Michael Houser, State Architectural Historian, Department of Archaeology & Historic Preservation, email of December 7, 2009.

⁹ Building dates were compiled from a variety of sources (city directories, local history books, national register nominations, county assessor records, newspaper articles, etc.).

¹⁰ The Burlingame house appears to have been completed after the Scott house, based on two newspaper articles about the houses that state that the Scott house was begun after July 10, 1910 and the Burlingame house after May 7, 1911.

¹¹ "New Bungalow on South Side to Cost \$2,000," *Bellingham Herald*, May 7, 1911; *American Reveille*, May 7, 1911; "Smith Home on Forest Street," *Bellingham Herald*, April 24, 1910.

in 1929 for the second generation of the salmon canning family who owned the Bellingham Canning Company: Robert A. Welsh, Junior, the vice-president of the company, and his wife, Jeanice Welsh.

Piper's Biography and Early Architectural Firm

Little information survives about Piper's personal life or his architectural partnerships. It is significant, however, that the architect's work endures in the form of at least 60 Bellingham buildings, many listed in the National Register of Historic Places and still in use today. Piper arrived in New York City on May 11, 1907 at the age of 24 and moved to Seattle initially, perhaps because his brother lived there.¹² Piper's architectural partnership and his professional arrival ninety miles north in Bellingham was announced in the local newspaper in 1909: "Architects Open an Office Here." He was a member of the American Institute of Architects (AIA) and began his prolific career by establishing a partnership with Thomas Carder, renting two offices in the First National Bank block. Carder (1868-1962), was also a British immigrant. He is not known to be the sole architect for any buildings in Bellingham. His obituary describes him as arriving to Seattle in 1908 and designing "many of the fine older homes in Seattle." One of his commissions, the home of Edward G. English at 1161 21st Avenue East (1914), was featured with a photograph in the Seattle newspaper as one of the "many beautiful residences of the Capitol Hill district"; it had 14 rooms, including a billiard room, a ballroom, and four bathrooms.¹³ Both architects were members of the British Society of Architects.

The two were partners only briefly, from 1909-11, and during this period the firm of Piper and Carder produced the plans for the Scott house. It is not clear how much Carder contributed to the design of the house. Classified ads in the Bellingham City Directory during the years of their partnership list the firm with Piper's name first, as "Piper and Carder," contrary to alphabetic order. During the three years of the partnership, Carder was living in Seattle, and by 1912 Carder is no longer listed in the Bellingham city directory as a resident or an architect. Carder died in Seattle at the age of 94.

Piper's firm employed a draftsman named N.C. Trombley; most of the few sketches and plans that survive from his business bear Trombley's signature.¹⁴

The contractor for the Scott house was Wilbert E. [Edley] Bradford [or Braford]. In 1910, he built a duplex at 810/812 Chestnut Street (demolished) that was touted as a building for "the homemaker of modest means." The contractor also had some real estate transactions in Bellingham. He died at the age of 63 in 1928 while in Seattle.¹⁵

¹² "Piper, Frederick Stanley (Architect)," Pacific Coast Architecture Database.

¹³ "Architects Open an Office Here," *American Reveille*, April 18, 1909; "Thomas H. Carder [obituary]," *Seattle Daily Times*, July 20, 1962; "Beautiful Home Built in Capitol Hill District," *The Seattle Sunday Times*, July 12, 1914; Jeff Jewell, Historian and Photo Archivist, Whatcom Museum, email of August 15, 2016

¹⁴ Stanley Piper," Sketches and Plans, Whatcom Museum of History and Art.

¹⁵ Spellings of his name in the Polk Directories and newspapers are inconsistent. Further information from Jeff Jewell, Photo Archivist, Whatcom Museum, email of November 28, 2016.

Piper was unmarried when he came to Bellingham, and he briefly lived in a boarding house. In 1913 he married Minnie H. Bell of Boonville, Missouri. They moved into a modest Craftsman house that Piper himself may have designed in the South Hill neighborhood in 1917. They had one son, Lawrence, born in 1925. The Pipers were active in the community, and this may have helped to bring Piper clients. He belonged to the Kiwanis Club, and Piper designed a brochure sponsored by the Kiwanis and the Chamber of Commerce on places to see in Bellingham. In addition, Piper designed a handsome revival style home (1912) for David Campbell, a member and vice president of the Chamber of Commerce.

Minnie Piper served as the secretary of the YWCA, and the architect himself is mentioned as appearing at public functions such as the dedication for the Fairhaven School (which he also designed.) He voted Republican and worshiped at St. Paul's Episcopal Church, yet another Piper commission, in the Eldridge neighborhood. Piper even designed a float for the local Tulip Festival. He was a yachtsman, and the Pipers belonged to the Bellingham Yacht and Country Clubs. His wife Minnie passed away in 1937, and his career seemed to diminish during the 1930s and 1940s. The Great Depression hit hard in the Pacific Northwest, and little was built here until after World War II. Around 1946 or 1947 he moved his office out of the Herald building and sold his home on Knox Avenue in South Hill, moving to the Bellingham Hotel on Commercial Street from 1945-47. Later he owned a house on East Illinois Street (1948-50). In 1948 Piper was discovered in his downtown office suffering from an apparently self-inflicted gunshot wound just below his heart. However, the small caliber bullet was shot from a defective weapon and he lived. He was taken to the hospital, but his condition was not critical. He died two years later in 1950 at the age of sixty-six in St. Joseph's Hospital after a two-week hospitalization for an illness.

Piper's most prolific period was in the 1920s; during that decade he designed a large number of public buildings and residences in a variety of styles. He also completed several significant remodeling projects: he remodeled the former Montague & McHugh Department Store after the Depression. He designed a new lobby for the downtown Henry Hotel (converted from the Exchange Building in 1923), and he created the Art Deco Tulip Room for the Leopold Hotel. He also transformed a rustic bungalow at Woodstock Farm into a large home for local entrepreneur and philanthropist Cyrus Gates on Chuckanut Drive. His known Bellingham commissions include 30 public buildings and 30 residences, as well as many major remodels and miscellaneous structures.

Distinguishing Characteristics of Piper's Architectural Style

Piper primarily worked in two major architectural movements in vogue early in the twentieth century: the Revival and the Arts & Crafts movements. Among revival styles, he favored Tudor Revival (1925-1935), characterized by steep roofs, half-timbered walls, arched doorways, and leaded casement windows, features recalling Tudor England. Tudor architecture was particularly popular with Americans living in the suburbs during the mid-1920s to mid-1930s. Piper was also highly proficient in the Arts & Crafts (1900-1925) aesthetic, a decorative movement that began in Europe in the mid-1800s as a reaction against the architectural excesses of the Victorian era. The English movement "leapt across the Atlantic in the late 19th century, transfixing American architects, artists, social

critics, and homebuyers alike.”¹⁶ The Arts & Crafts movement sought to use natural materials and colors and to create meaning through manual crafts. Piper was fully versed in the Arts & Crafts movement, and he designed several small bungalows and more substantial homes in this style.

Certain materials and ornamentation also define Piper’s individuality or signature. Most notable, however, is his creative mixture of styles, the principal source of his innovation. Architectural Historian Carroll Meeks describes mixing as “synthetic eclecticism”: “the commingling of elements in a single building.”¹⁷ Piper seems to have seen this stylistic mixing as an opportunity to free his imagination; his designs reveal a creative and playful combination of features drawn from various architectural precedents. Piper’s middle class residential commissions tend to be purer examples of eclectic styles, but the expansive free play and mixing of characteristics are seen again in his showplace estates.

Residential Commissions

Piper’s known residential commissions date from 1909 to 1942, but the majority of them were constructed in the 1920s. Since revival was in vogue during the 1920s, it is not remarkable that Piper’s commissions should reflect the movement; it is likely revival houses were requested by his clients. Piper’s eclectic Tudor-inflected houses demonstrate many established characteristics of this revival style: irregular, asymmetrical massing, open eaves, and pitched roofs. It seems likely that Piper’s clients did not regard the revival style homes so much as a throwback to historical precedents, but rather as attractive, contemporary alternatives to the Queen Anne and vernacular wood homes that previously characterized the city’s housing. Arts & Crafts houses were especially popular in the Pacific Northwest due to the abundant and available local timber. The use of local materials was another tenet of the transplanted English movement.¹⁸ Piper’s designs were typical of the Pacific Northwest’s eclecticism, and this regional variant was well suited to his stylistic mixing.

The Scott house features typical characteristics used elsewhere in Piper’s designs. His favored window type, for example, leaded glass multiple lights over a fixed or sash window, is also found in the A. Macrae Smith House (c. 1911) at 130 South Forest Street in the South Hill neighborhood. Another house with a preponderance of multi-pane leaded glass is the Campbell House (c. 1912) at 201 North Forest Street. However, Piper gave each of these two houses a large, distinctive window on the façade. The Campbell house has a leaded glass three-sided polygonal bay that intersects the first and second floors of the gabled façade, and the A. Macrae Smith house has a large leaded glass window with ten multi-pane leaded glass windows on the second floor, with the upper windows forming a broad arch and broad mullions separating the windows. Polygonal bays are another window feature often employed by Piper, not only for the Scott and Campbell houses, but

¹⁶ James C. Massey and Shirley Maxwell, “English Arts and Crafts Houses in America,” *Old-House Journal*, January/February, 2005, 82.

¹⁷ Carroll L. V., Meeks, “Creative Eclecticism,” *Journal of the Society of Architectural Historians* 12 (December 1953): 15-18.

¹⁸ Lawrence Kriesman and Glenn Mason, *The Arts and Crafts Movement in the Pacific Northwest* (Portland: Timber Press, 2007), 351-52.

also in the Forbes house (1915) at 1705 Knox Avenue.

The half-timbering used on the Scott house is of course a major feature of the Tudor Revival style, and one that Piper incorporated for many of his houses in the South Hill Historic District. One with particularly elaborate half-timbering with knees and cross-braces, separated from the lower story by an ornamental dentil belt course, is the Forbes house mentioned above.

The expansive full-width porch of the Scott house appears to be a gesture to the Arts & Crafts movement and its effort to connect the interior of the house with nature outside. One of Piper's Arts & Crafts houses with a full-width porch is the Smith-Gooch House (1910, with Carder) at 331 North Forest Street. He also used a full-width porch for the Burlingame family's Tudor house at 518 15th Street. Characteristic of Piper's tendency to mix styles, the Arts & Crafts Smith-Gooch house incorporates a slight "Tudor" half-timber detail at the apex of its roof and a 10/1 leaded glass window to the south. Many of the interiors of his revival-style houses have elements of the Arts & Crafts aesthetic such as inglenooks, window seats, or Craftsman-style paneling as found in the Scott house. The style of the Scott house's porch, with its square, stucco pillars topped with Tudor-like arches and its arcade openings, is unique among Piper's South Hill commissions. It is most likely Piper's first work in the neighborhood.

Showplace Revival Homes of the 1920s

Only two of Piper's commissions are large showplace residences. The showplace Eldridge Home on the north side of town was designed by Piper in 1926 for Bellingham's postmaster, Hugh Eldridge. Hugh's father, Edward Eldridge, was one of the city's forefathers and built the first lumber mill in the area in 1853. The current "homesite" is part of his original 320-acre claim. This is the only house Piper is known to have designed in the French Norman style. Typical of his mixing of styles Piper gives this Normanesque Chateau several Tudor features. As with his more modest residences, Piper deemphasizes the entrance itself. Characteristically, however, the door itself is in the Tudor style with metal straps. To its north is a three-story turret that features decorative half-timbering just below the conical roof. The tower contains a spiral staircase, and it appears to feature (under the ivy) a multistory leaded-glass window reminiscent of the one Piper used earlier on the Campbell house. The house also has three tall stacked chimneys one is located distinctively on the southern portion of the façade.

Another distinguished Piper commission during the late 1920s is the Welsh family Tudor Revival residence (1928-29), located on a prime bay view lot with tennis and basketball courts. Comprising an entire one-half block on 17th Street, high on South Hill, the two-and-one-half story stucco and stone house was built for Robert and Jeanice Welsh. Robert Welsh IV was the second generation of a family who made its fortune in salmon canning. This house draws many features from Piper's Tudor repertoire: half-timbering with cross-braces or knees is lavishly shown in the Welsh house on both pitched front dormers. Unlike his more modest eclectic-style homes in South Hill, the Welsh house has one of Piper's more elaborate entries. He used an arched Tudor door with vertical planks and wrought-iron strap hinges. Unique among his residences, however, the entry is placed within a rectangular stone tower with a castellated parapet, the materials and style perhaps alluding

to the historic Gothic ancestry of Elizabethan English Tudor. Another distinctive feature in this design is the one-story four-sided bay chamfered projection with decorative timbering.

Since the clients for these showplaces were among a small number of wealthy elites in Bellingham, it seems likely that Piper relished these rare extravagant commissions as an opportunity to explore the rich possibilities of mixing styles. As architectural historian Walter Kidney describes this process, “the Eclectic felt free to introduce variations of his own: to abbreviate or suppress typical ornamental details, even to create original ones; to substitute a new material for an ‘authentic’ one. By a skillful adjustment of the elements and by careful detailing he could create something that was marginally original, yet free of any feeling of incongruity, relying on his sense of how the style of choice worked visually.”¹⁹

The End of a Career

Piper’s career diminished during and after the Depression, perhaps because of lingering economic troubles in the Pacific Northwest and the lack of construction during World War II. Little is known about his work in the last decade or so of his life. He continued to have a business office in the Herald Building from 1937-45, and is listed as having various business addresses from 1947-50. He designed one residence and an addition to a grade school in Custer, a late WPA project, in 1941. He had an important commission in 1942: a United Air Lines passenger terminal and administration building at the new Bellingham Airport. Atypically for Piper, it incorporated a new, modern material: the lobby had sandblasted vertical grain plywood, touted in a *Bellingham Herald* article as a local wood.²⁰

During the war years, Piper apparently converted a few buildings into apartments to alleviate the housing shortage. In 1944, he won a contract for a vocational education building at a high school in Ferndale, a small city north of Bellingham. Piper was initially selected as the architect for a new Whatcom County Courthouse downtown in 1945. However the costs for the plan he created with Seattle architect John W. Maloney, estimated at \$600,000 in 1945, escalated to \$1,400,000, and this contract ended in a lawsuit. Both architects sought to collect a fee for their plans.²¹ One County Commissioner thought the job should go to local architect Leonard Bindon (who had designed the 1939 Bellingham City Hall) because of his military service. Eventually it was awarded to architect Galen W. Bentley whom eventually acquired Pipers office.²² In 1948, Piper ran a classified ad in the newspaper encouraging prospective homeowners to build their “dream house,” but it is not clear that he received any commissions as a result. Unfortunately, he died

¹⁹ Walter C. Kidney, *Architecture of Choice: Eclecticism in America 1880-1930*, (New York: Braziller, 1974), 3.

²⁰ “Air Lines to Rush Office Building,” *Bellingham Herald*, January 6, 1942; “City Takes Place on Nation’s Air Map,” *Bellingham Herald*, July 10, 1942.

²¹ The architects asked the county to pay \$74,500 for their services, “Action over Architect’s Fee to Open Thursday,” *Bellingham Herald*, January 21, 1948; “New Board Will Have Say on Courthouse Job,” *Bellingham Herald*, December 15, 1946.

²² Historian Michael Sullivan ends Piper’s career at 1937, and states that his firm passed on to Galen Bentley, “Eldridge Homesite,” Nomination to the National Register of Historic Places, 1982. Newly digitized local newspaper articles, however, demonstrate that he was still attempting to work into the late 1940s.

before the post-war housing boom got underway, and perhaps the kind of homes that were then built would not have satisfied his aesthetic.

F. Stanley Piper's work has left its distinctive mark on downtown Bellingham and on the South Hill Historic District. A NRHP nomination of the Central Business District (CBD) found that Piper had the largest number of commercial designs within the district compared with other architects. While other architects were represented with one or two buildings each, Piper had 13 known contributing designs in the CBD.²³ Piper is also known to have designed at least 15 residences in the South Hill neighborhood. A distinguished local architect who designed some of the most appealing eclectic style architecture in Bellingham, Piper produced residences and commercial buildings still admired and in use today.

²³ These properties include the Bellingham National Bank (1912, NRHP listed, 101-07 East Holly Street), the Zobrist (1915, 1415-17 Cornwall Ave), Bellingham Auto Laundry & Garage (1919, 111-13 E. Magnolia St.), Harlow Mortuary (1922, 322 E. Holly St.), the Fine Arts Building (1923, 314 East Holly Street), the Bellingham Title Company (1923, 109-13 Prospect St.) the Bellingham Herald Building (1926, NRHP listed, 1155 North State Street), Bay Street Public Market, (1926, 301 W. Holly St.), Union Printing (1926, 1415-17 Cornwall Ave.), Engine House No. 1, (1927, 201 Prospect St.), the Public Comfort Station (1928, 109 West Champion Street), McHugh Apartments (1928, 217-21 W. Holly St.), Montgomery Ward & Co. (1930, 1315 Cornwall Ave.).

WASHINGTON HERITAGE REGISTER

I) Documentation

Xerox and attach any information or evidence that supports the property's significance.

Written Sources (books, articles, newspapers):

"Action over Architect's Fee to Open Thursday." *Bellingham Herald*, January 21, 1948.

"Air Lines to Rush Office Building." *Bellingham Herald*, January 6, 1942.

"Architects Open an Office Here." *Sunday American Reveille*, April 18, 1909.

"Beautiful Home Built in Capitol Hill District." *The Seattle Sunday Times*, July 12, 1914

Bellingham Fire Department. *Bellingham Fire Department: The First 100 Years*. [Vancouver, Wash.]: Pediment Publishing, c. 2004.

"Beautiful Homes of Bellingham." *Bellingham Herald*, 1926.

"Carder, Thomas H." [obituary]. *Seattle Daily Times*, July 20, 1962.

Chase, Katie. "Bellingham Herald Building," National Register of Historic Places Nomination. 2013.

"City Takes Place on Nation's Air Map." *Bellingham Herald*, July 10, 1942.

Cole, Craig W. *A History of Our House*. Second version, March 22, 2016, unpublished.

Edson, Lelah Jackson. *The Fourth Corner: Highlights from the Early Northwest*. Bellingham, WA: Whatcom Museum of History and Art, 1968.

Fairhaven Herald. Bellingham, WA. Newspaper, 1890-1903. Also: World Herald.

Fairhaven Times. Bellingham, WA. Newspaper, 1903.

"Fine Homes Planned." *Bellingham Herald*, March 13, 1910.

Franks, Kathryn. "Commercial Buildings of the Central Business District of Bellingham, Washington, 1882-1915," National Register of Historic Places Multiple Property Documentation. 2003.

Griffin, Brian L. *Boulevard Park and Taylor Avenue Dock on the Old Bellingham Waterfront*. Bellingham, WA: Knox Cellars Publishing Company, 2007.

Hunt, Herbert, and Floyd C. Kaylor. *Washington: West of the Cascades: Historical and Descriptive. The Explorers, the Indians, the Pioneers, the Modern*. 3 vols. Chicago: S.J. Clarke Pub, 1917, 2: 218-19.

Johnson, Susan, and Spencer Howard, Artifacts Consulting; Katie Franks, Jeff Jewell, and Kate Newell, City of Bellingham; historical research by Jim Talbot, Gayle Helgoe, Kolby LaBree, and Lynette Felber, "Downtown Bellingham Historic District," Nomination to the National Register of Historic Places. November

6, 2014.

Kidney, Walter C. *The Architecture of Choice: Eclecticism in America 1880-1930*. New York: Braziller, 1974.

Koert, Dorothy, and Galen Biery. *Looking Back*. Lynden, WA: Lynden Tribune, 1980.

---. *Looking Back: The Collectors' Edition*. Memories of Whatcom County/Bellingham. Republished, updated and revised by Grandpa's Attic, 2003.

Kreisman, Lawrence and Glenn Mason. *The Arts and Crafts Movement in the Pacific Northwest*. Portland: Timber Press, 2007.

"Kulshan Club." "Fairhaven Historic District." City of Bellingham Website.
<http://www.cob.org/services/neighborhoods/historic/tour/036.aspx>

Long, Steve. "Gramercy Gets Fingereed: Some Museum District Residents Rally against Plans for Razing Quaint Apartments." *Houston News*, June 1, 2000, <http://www.houstonpress.com/2000-06-01/news/gramercy-gets-fingereed/>.

Massey, James C. and Shirley Maxwell. "English Arts and Crafts Houses in America." *Old-House Journal*, January/February, 2005: 82-89.

Meeks, Carroll L. V. "Creative Eclecticism." *Journal of the Society of Architectural Historians* 12 (December 1953):15-18.

"New Board Will Have Say on Courthouse Job." *Bellingham Herald*, December 15, 1946.

"New Bungalow on South Side to Cost \$2,2000." *Bellingham Herald*, May 7, 1911.

Pinyerd, David, and Lynette Felber. "South Hill Historic District," Nomination to the National Register of Historic Places. December 15, 2009.

"Piper, Frederick Stanley (Architect)." Pacific Coast Architecture Database. Maintained by Alan Michelson, Head of the Architecture and Urban Planning Library, University of Washington, Seattle.
<http://pcad.lib.washington.edu/person/4215/>

[Piper] "F. Stanley Piper Called Thursday." [Obituary], *Bellingham Herald*, March 2, 1950.

[Piper] "F. Stanley Piper, Local Architect 1909-1937." Documentary Artifact X.5192.000001 [Exhibit Notes] Whatcom Museum of History and Art, 1978.

[Piper] "F. Stanley Piper Suffers Wound." *Bellingham Herald*, October 19, 1948.

Piper, F. Stanley, "Where Shall We Go?" Travel Brochure with map. Ephemera. Whatcom Museum of History and Art.

"Plans for Scott Home Complete." *Bellingham Herald*, July 10, 1910.

Polk City Directory, Bellingham (or Whatcom County), Washington. Bellingham or Seattle: R.L. Polk & Co. 1909-1950.

Potter, Elisabeth. "Rosario," Nomination to the National Register of Historic Places. 1976.

Price, Steve. "Response of City Agencies." In *The Great Depression and its Fifty-Year Shadow*, ed. Phyllis Bultmann. Bellingham, WA: Center for Pacific Northwest Studies, Western Washington University, c.1982.

Roth, Lottie Roeder, ed. *History of Whatcom County*. 2 vols. Chicago, Seattle: Pioneer Historical Publication Co., 1926.

Sanborn Fire Insurance Maps: 1904, 1913, 1913-1950.

Sullivan, Michael. "Bellingham National Bank Building," Nomination to the National Register of Historic Places. 1979.

---. "Eldridge Homesite," Nomination to the National Register of Historic Places. 1982.

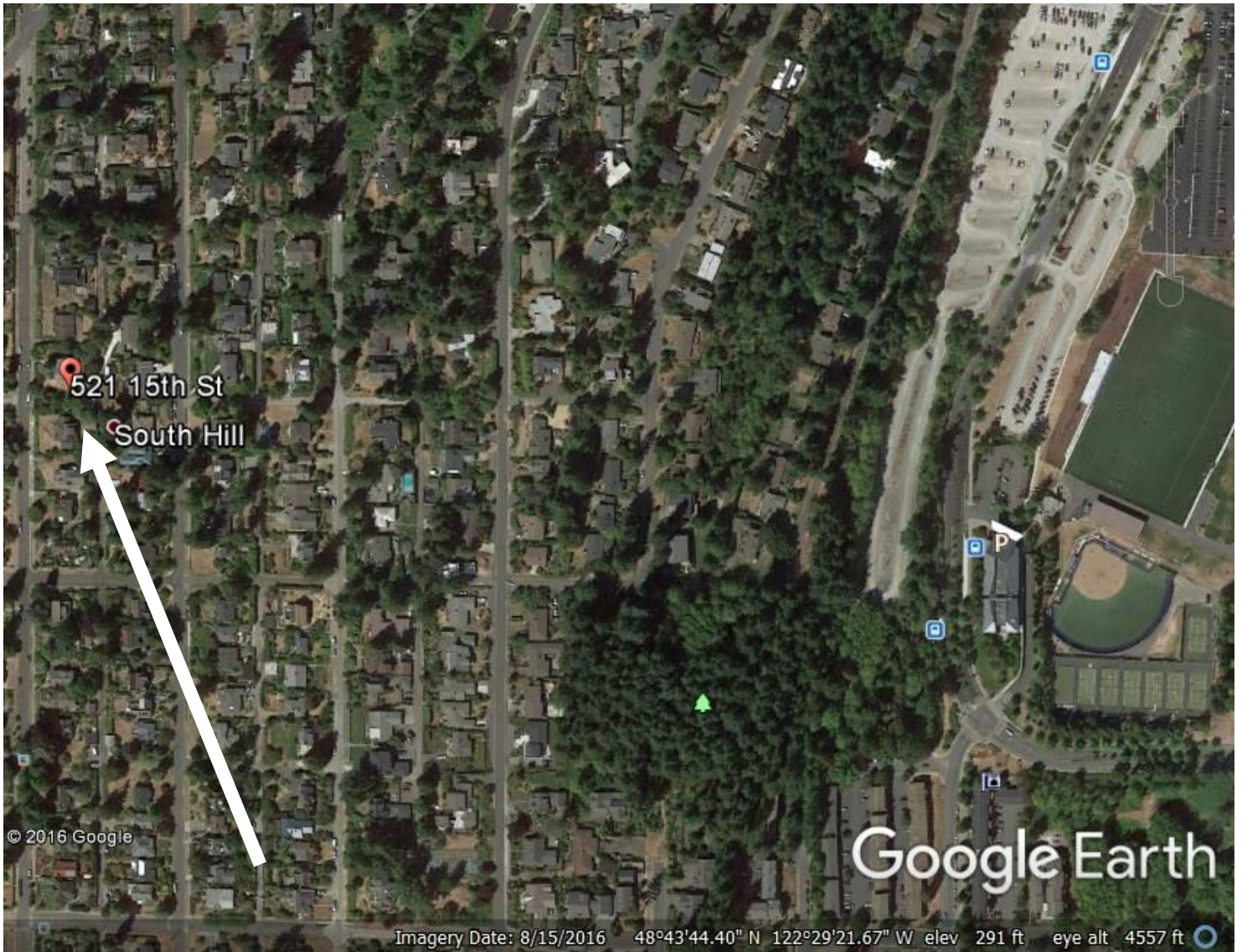
Turbeville, Daniel E., III. *The Electric Railway Era in Northwest Washington, 1890-1930*. Occasional Paper # 12. Western Washington University: Center For Pacific Northwest Studies, 1978.

Van Miert, E. Rosamonde Ellis. *Old Hotels of the Bellingham Bay Cities: The Byron, the Leopold, the Henry, the Bellingham (Towers)*. Bellingham, WA [self-published]: 1998.

Oral History/Interviews:

J) Map and Photographs

Attach copies of historic maps or photos if available, and current photos (5 x 7 B & W). Include a current map – appropriate U.S.G.S. map and parcel map – with the location of the property and its boundaries clearly marked. (see instructions)



Latitude/Longitude Coordinates

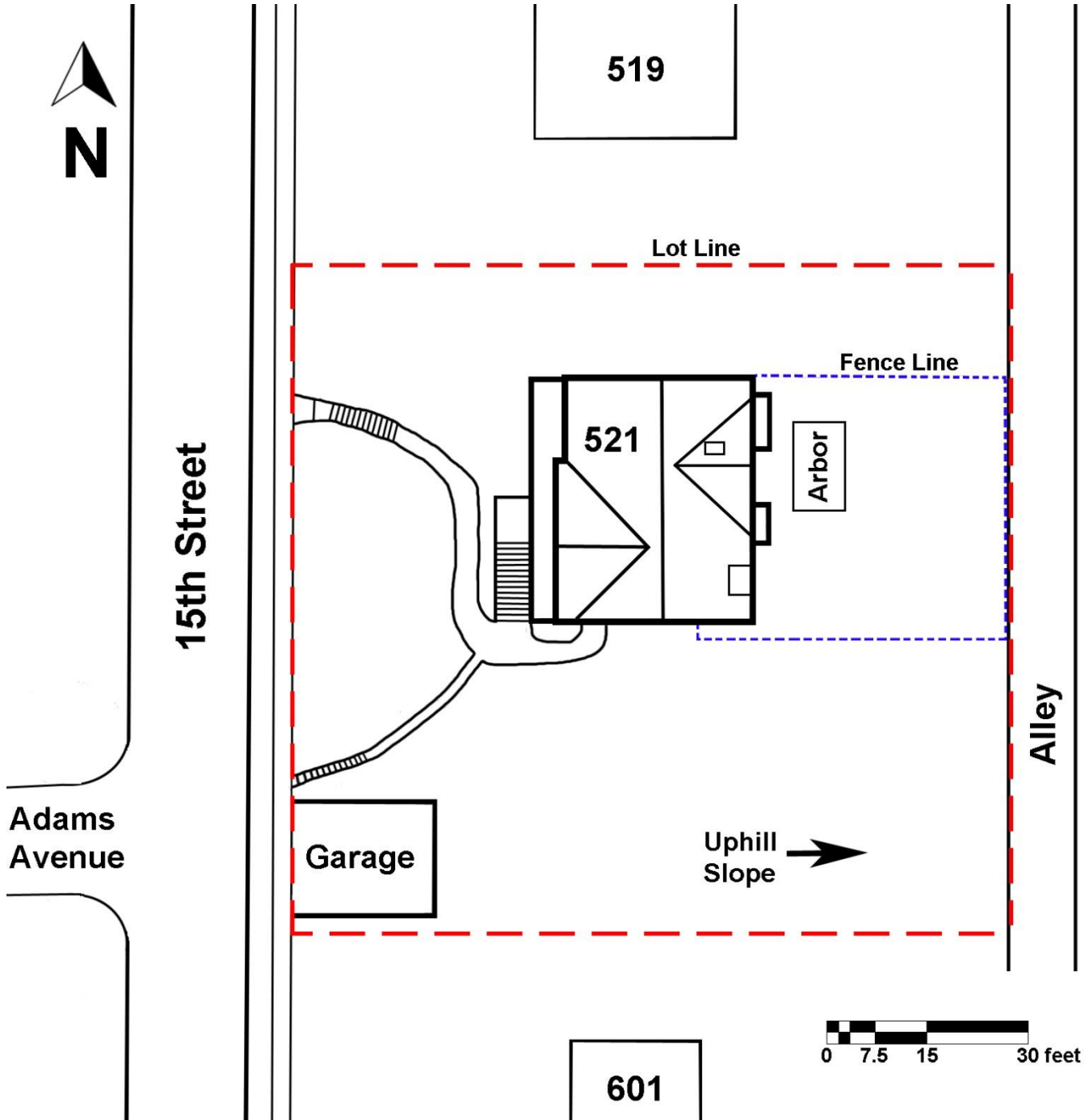
(enter coordinates to 6 decimal places)

1 48.728660 -122.498135
Latitude Longitude

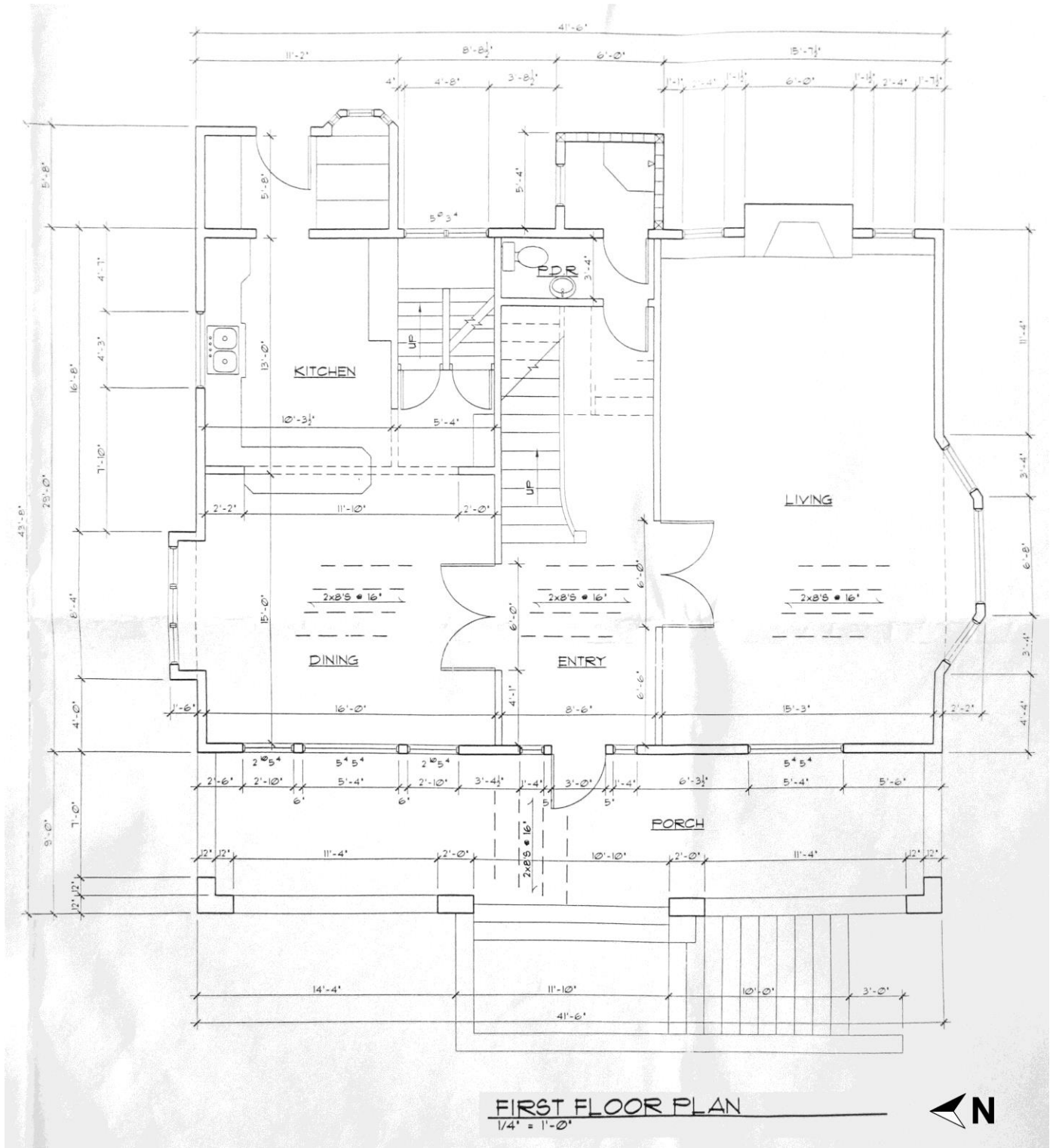
3 _____
Latitude Longitude

2 _____
Latitude Longitude

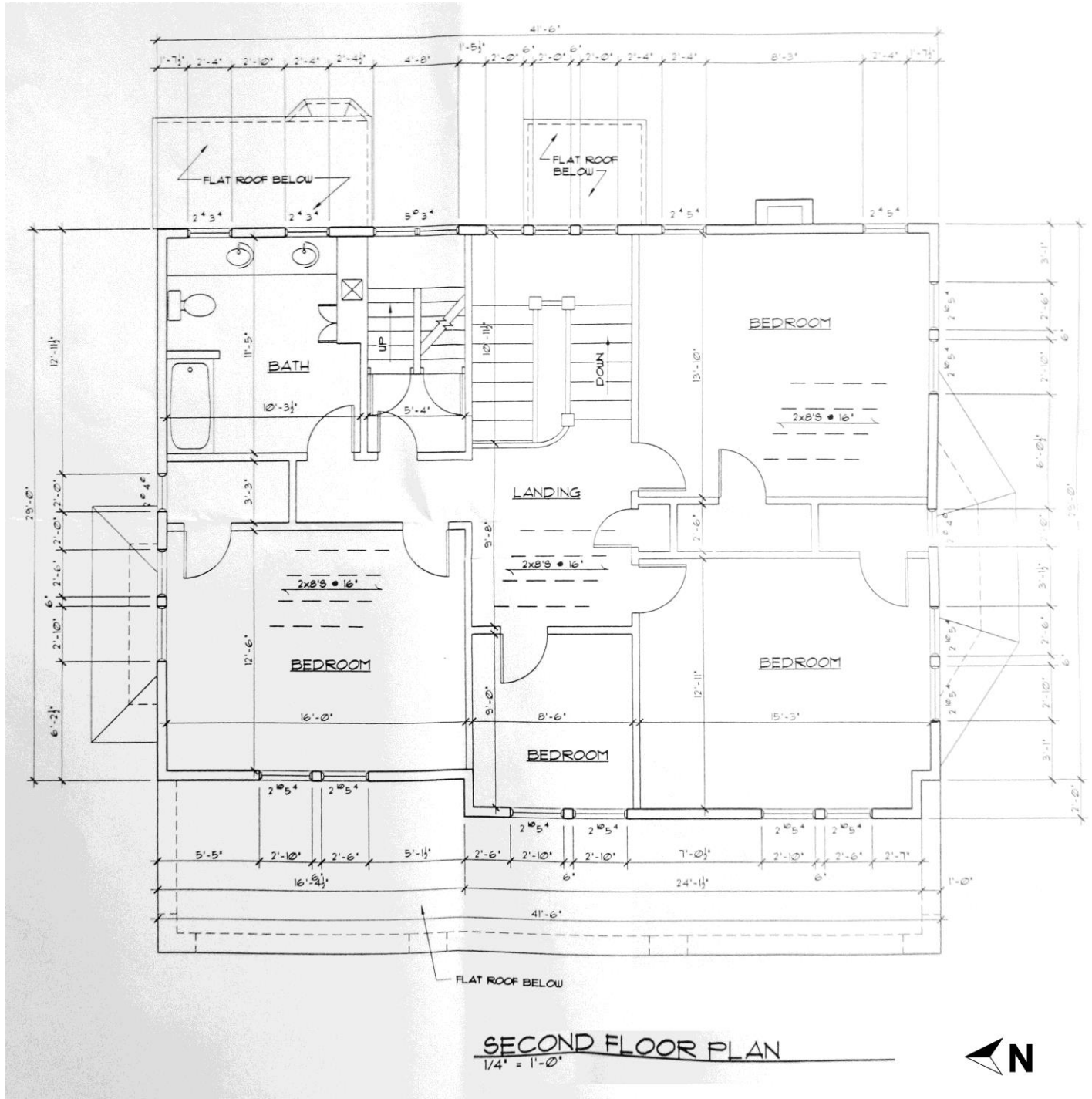
4 _____
Latitude Longitude



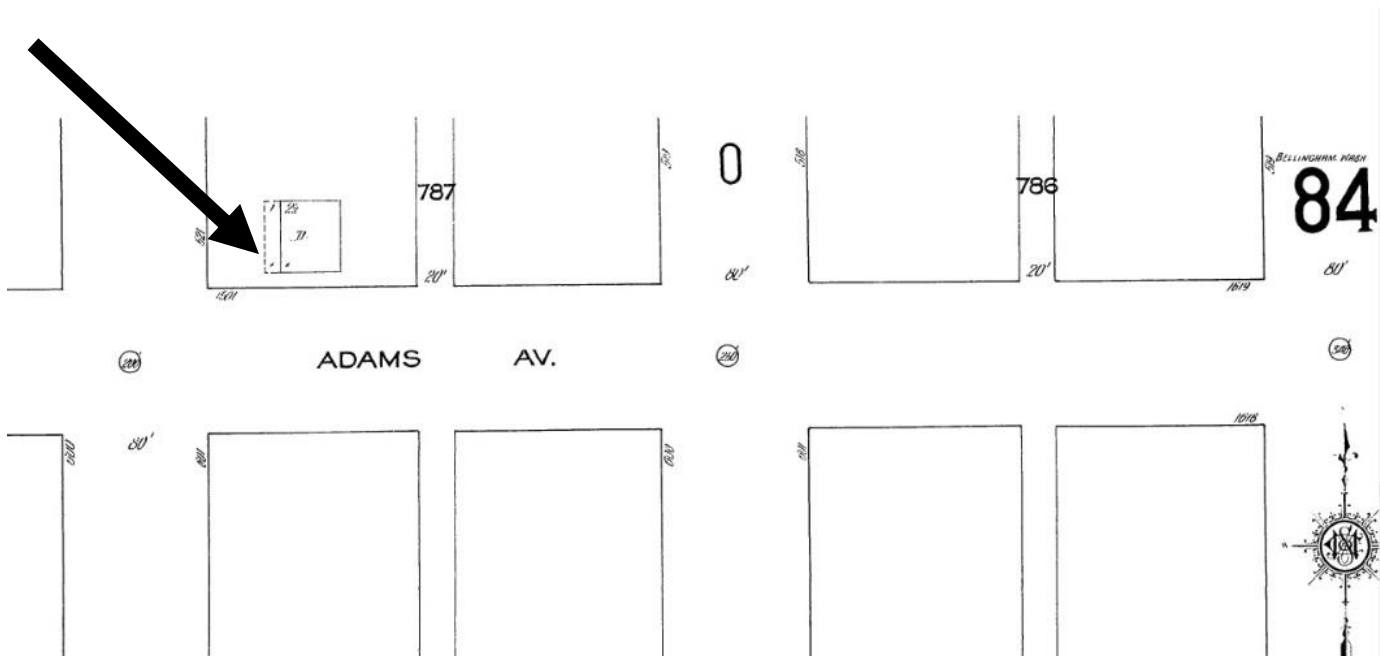
Scott House, 521 15th Street, Site Sketch Plan



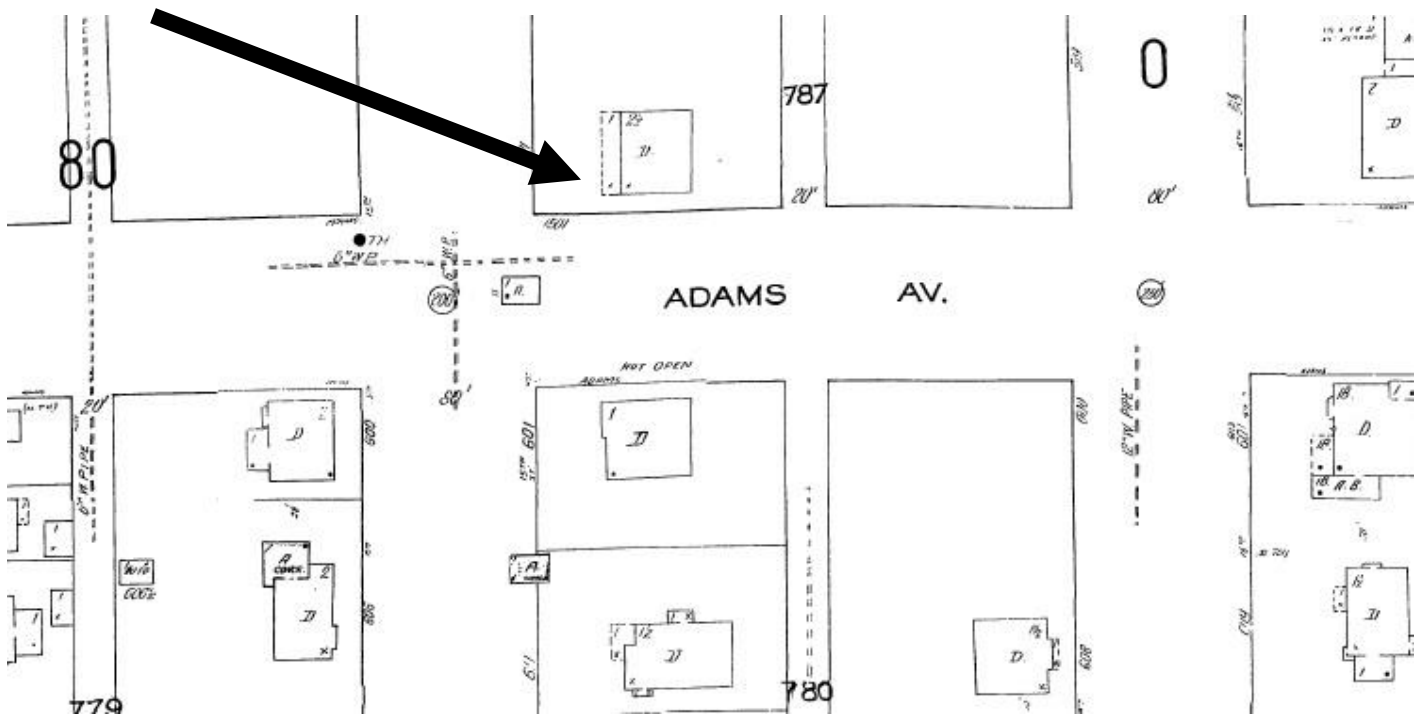
Scott House, 521 15th Street, floor plan drawn 09/01/1999



Scott House, 521 15th Street, floor plan drawn 09/01/1999



1913 Sanborn Map with 521 15th at arrow, Sheet 84



1950 Sanborn Map, showing garage in right of way, Sheet 84



Assessor's Plat Map with arrow at 521 15th Street

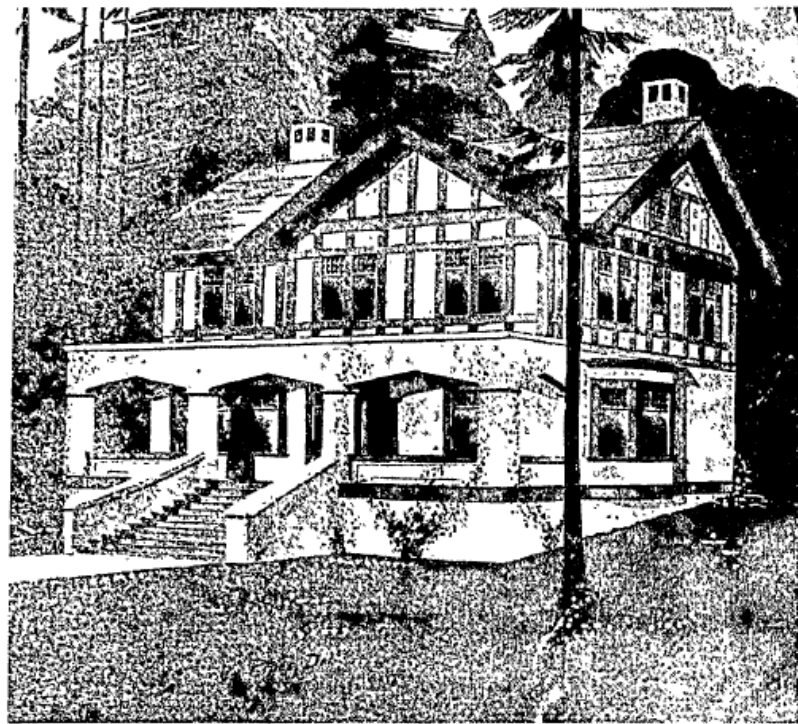
Plans for Scott Home Complete

PROPOSED SITE OF NEW HOME IS ALMOST IDEAL

Residence, for Which Plans Are Drawn and on Which Work Will Soon Be Commenced, Will Command an Unobstructed View of City, Bay, Mountains and Islands—Building Will Be Modern in Every Detail.

The plans for the home of J. B. Scott to be erected at 15th and Adams streets, have just been completed by the architects, Carder & Piper, and the actual work of erection will be begun within a short time. The proposed site of this home is a most ideal one, being located on a slight elevation, affording an unobstructed view of the city and bay close at hand, and the mountains and islands in the distance. The architects were given a free hand and nothing was omitted that would add to the completeness of the home.

The residence is to be 28x41.6 with full basement. The porch, nine feet in depth, makes the actual dimensions of the foundation plan 38x41.6. The dwelling is designed after



HOME OF J. B. SCOTT AT THE CORNER OF FIFTEENTH AND ADAMS STREETS ON THE SOUTH SIDE.

Bellingham Herald, July 10, 1910

BELLINGHAM CITY DIRECTORY (1911) 525


Members of the Society of Architects, London.

F. STANLEY PIPER T. H. CARDER

PIPER & CARDER

ARCHITECTS

PHONES:
A 435
M 435
Residence,
A 469

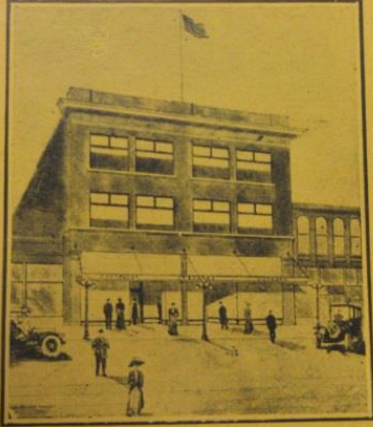


449-50-51-52
First National
Bank Building
Bellingham, Wn.

Piper & Carder Classified Ad in Polk Directory 1911

F. STANLEY PIPER, Architect

PHONES:
Office
Main 435
—
Residence
Main 3363



468-69-70-71
First
National
Bank
Building
Bellingham, Wash.

F. Stanley Piper Classified Ad in Polk Directory 1912



F. Stanley Piper, undated photo, courtesy of the Whatcom Museum

Scott House – 521 15th St., Bellingham, WA



James and Catherine Scott House (1922), photo by J.W. Sandison, courtesy of the Whatcom Museum



Undated photo, courtesy of Peter Longwood



Scott house (1924), photo by Fred Jukes, courtesy of Peter Longwood



Scott House in 1926 (lower left) featured *Bellingham Herald* as one of the city's "Beautiful Homes"

F. Stanley Piper, Comparison Residential Properties



A. Macrae Smith House (1911)
130 South Forest Street, photo courtesy of David Pinyerd



Forbes House (1915)
1705 Knox Avenue, photo courtesy of David Pinyerd



Smith-Gooch House (1910)
331 North Forest Street, photo courtesy of David Pinyerd



Eldridge Family Home (1926)
2915 Eldridge Ave., photo from owner's website, 2009



Campbell House (1912)
201 North Forest Street, photo courtesy of David Pinyerd



Welsh House (1929)
815 17th Street, photo courtesy of David Pinyerd

Other Piper Designs



Columbia School (1925),
photo courtesy of Lynette Felber



Herald Building (1926),
photo courtesy of Lynette Felber



St. Paul's Episcopal Church (1927),
photo courtesy of Lynette Felber



Great Northern Passenger Station (1927),
photo courtesy of DAHP

Scott House – 521 15th St., Bellingham, WA



Fine Arts Building (1923),
photo courtesy of Whatcom Museum



Fairhaven Park Entry Gate (1925),
photo courtesy of DAHP



Bay Street Public Market (1926),
photo courtesy of Whatcom Museum



Hagen & Hogberg Building (1916),
photo courtesy of DAHP



Whatcom County Home [Hospital] (1927-28),
photo Lynette Felber



City Comfort Station (1928),
photo courtesy of DAHP

Scott House – 521 15th St., Bellingham, WA

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: James and Catherine Scott House

City or Vicinity: Bellingham

County: Whatcom

State: Washington

Photographer: Steven Newmark

Date Photographed: November 4, 2016

Description of Photograph(s) and number:



1 of 11

Main Façade / West Elevation

Scott House – 521 15th St., Bellingham, WA



2 of 11
South Elevation



3 of 11
North Elevation



4 of 11
East Elevation showing rear of house with art glass window on second story



5 of 11

Scott House – 521 15th St., Bellingham, WA

Southeast Corner



6 of 11
Central hall and staircase with Arts and Crafts paneling



Scott House – 521 15th St., Bellingham, WA

7 of 11

Art glass window at staircase landing



8 of 11

Living room with polygonal bay to south



9 of 11

Living room fireplace with Rookwood tile and window seat



10 of 11

Dining room, facing north



Scott House – 521 15th St., Bellingham, WA

11 of 11

Dining room, facing west