

This brochure is designed to highlight some of the artwork and furniture on the main floor of the Worthington mansion.

In total, there are nineteen pieces of art representing 13 artists. The furniture styles are sometimes mixed: the Study is Victorian and Mission, the Music Room is primarily Eastlake Victorian, and the Living Room is Early Victorian, Eastlake Victorian, Mission, and 1920 modern (the couch). The Library is Stickley Arts and Crafts. The Dining Room has Arts & Crafts furnishings and a circa 1900 Craftsman dining table and chair set. The upstairs rooms are mixed antique and semi-antique.

The art exhibit is on loan from A.J. Kollar Fine Paintings, LLC, Seattle, Washington.

Furnishings for the Worthington mansion were given by an anonymous donor.

We are grateful to the Washington State Arts Commission who awarded funds for the design and printing of this brochure through an ArtsWA CARES relief project. “The Arts Commission is a catalyst for the arts, advancing the role of the arts in the lives of individuals and communities throughout the state.”

Three views of the mansion as it has appeared over the years



1892



2011 (showing roof built after 1934 fire)



Today

The complete preservation and restoration of the mansion came through the efforts and generosity of our Museum members, volunteers, private donors, Washington State and foundation grants, and our community. We hope that you will continue your interest in Worthington Park, take advantage of what it has to offer, and return often. Exhibits are always changing and events are designed to bring the community and visitors together for entertainment, gatherings, education, and recreation.

The mansion, historic barn, ten acres including the pond, the Birkenfeld Trail, the Linger Longer Outdoor Theatre (built by volunteers in 2012), and Museum offer a unique venue for private and public events and increased economic opportunities for local and regional businesses.

Worthington Park is a property of the Quilcene Historical Museum, a 501(c)3 organization, dedicated to preserving the past for future generations.

For more information about Worthington Park, please go to www.worthingtonparkquilcene.org or call the Museum and leave a message at 360-765-4848. Our mailing address is P.O. Box 574, Quilcene, WA 98376. If you would like to support the Museum, memberships are available at the Museum's website www.quilcenemuseum.org



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WORTHINGTON PARK

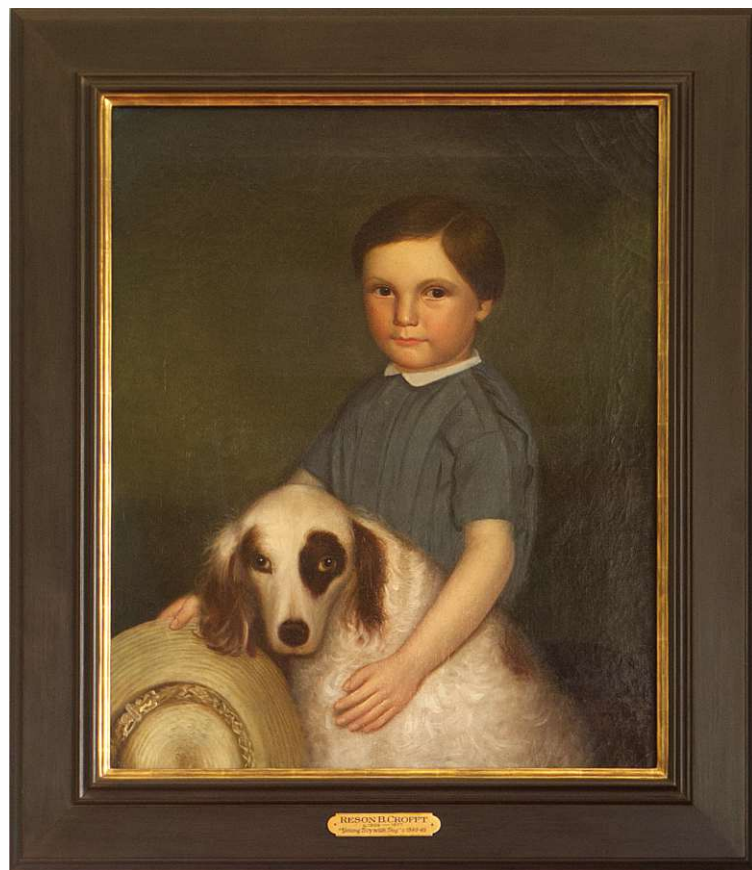
QUILCENE, WASHINGTON



Welcome
to the
1892 Worthington Mansion

Worthington Park is a property of the Quilcene Historical Museum

FINE ART & PERIOD FURNITURE COLLECTION



Young Boy with Dog, circa 1845.

Reson B. Crofft (American circa 1809 – after 1877)

This portrait is not directly associated with other works of art in the mansion. It is here to inform viewers of earlier American painting. Crofft was an itinerant artist working in the American South, during the Antebellum period (pre-Civil War).

The subject reveals life in rural America and the values in the mid-19th century. We see companionship and a young boy possibly dressed in his finest clothing. Might his hat, front and center, show us the balance of design in the painting's arrangement? Does it reveal an image of this child's economic and social position? Even though it is a nice straw hat, it is a straw hat, and why would it be in the foreground? The boy's compassion for his dog is emphasized by the placement of the boy's hand.

This room may have originally been the nursery indicated by the closet that served as a passthrough to what might have been the master bedroom.



Victorian settee.

Titled from Queen Victoria's reign from 1837 to 1901, the style was influenced from Rococo and Gothic design using the dark wood finish of early Victorian furniture. Elegant, curved lines advanced from the Rococo design of the early 1860's.

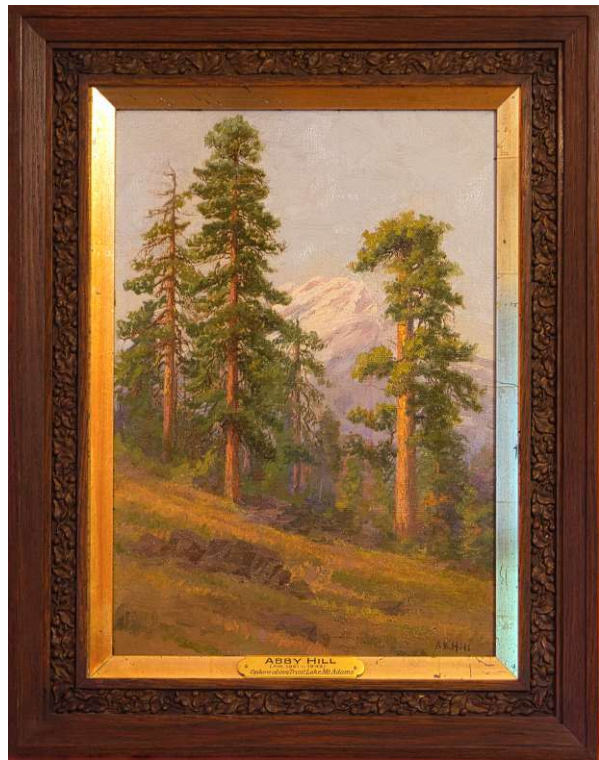


Restored dining table and set of chairs was used by the Worthington family.



View of the Living Room.

THE STUDY



Cedars Above Trout Lake, Mt Adams.

Abby Hill (American 1861-1943)

Abby Hill came to Tacoma in 1889 having studied at the Arts Student League in New York. She was a member of the Tacoma Arts Association and Boston Art Club. Her work was exhibited at the 1893 Chicago World's Fair, the Alaska-Yukon-Pacific Exposition, the Seattle Art Museum, the Lewis & Clark Expo (2 gold medals), and the Portland Art Museum. Her notoriety came from her work for the Great Northern and Northern Pacific Railroads.



Hood Canal 1891.

James Everett Stuart, (American 1852-1941)

Note the madrona trees that are common throughout the Hood Canal region.



Smokey Sunset, Mount Adams, 1879.

James Everett Stuart, (American 1852-1941)

Captures the smoke from forest fires.



Salish Longboats on Puget Sound, 1905.

Harriet (Hatti) Beecher (American 1854-1915)

This watercolor depicting Salish longboats up on the shore records a way of tribal life in our Puget Sound region. The canvas sails used as a tent (foreground left) may imply a temporary camp. Many of the local tribes moved with the seasonal fish migrations and in winter relocated to the woodlands where hunting was a more plentiful food source. Harriett, or Hatti as she often preferred, moved from San Francisco to Port Townsend in the 1880's, and then to Seattle. She was one of the most noted women artists in the late 19th and early 20th centuries in America, and received the Alvord and Avery medals for her work in San Francisco. In the late 19th century she founded the first fine art studio (school) in Seattle. She has painted portraits of Ezra Meeker, Margaret Denny, and members of the Clallum and McCaw tribes. Harriet Beecher drowned in the Duwamish River on a rainy night in 1915. Her daughter, Gwen Carkeet Plecheff, founded the Plecheff Institute in Seattle.

Eastlake furniture dominates this room and is an example of a movement, started in England, by British architect Charles Eastlake (late Victorian era 1870's-1890's). Note the reverse sunbursts on the upper back of the furniture and the furniture's geometric design. The walnut wood during this period has a lighter tone than the darker patina that was in vogue a decade earlier. This is the Worthington family organ, original to the house.



Pondering, 1895.

Harriet (Hatti) Beecher (American 1854-1915)

In this classic Victorian painting, a young lady appears to be contemplating a response to a possible admirer. The woman's formal dress suggests her upper-middle-class station. The bouquet of red roses is a symbol of love. However, a single rose in her right hand rests horizontally on her lap, while the remaining bouquet in her left hand is horizontal on the desk's writing surface. The artist gives the viewer the opportunity to wonder about, or ponder, the woman's decision. What might the separation of a single flower from the bouquet signify? Beecher was a charter member of the Society of Seattle Artists and served on the Panama-Pacific International Expo's Advisory Committee for the Western US. Her work was exhibited in 1893 at the Columbia Exposition in Chicago.

This room, also called the Parlor, was the formal room for entertaining important guests, such as a visiting minister, who came to call on the family.



Charles P. Limbert server circa 1910.

The nineteenth-century silver coffee urn is from the Wyckoff family that lived in the De Lion House in Port Townsend, Washington.

The Dining Room table and chairs have been restored and were used by the Robert Worthington family and relatives for many celebrations.

THE DINING ROOM

THE MUSIC ROOM



Mt. Hood.

William Samuel Parrott (American 1843-1915)

William Parrott opened a studio in Portland Oregon in 1867. He focused on the Northwest landscapes in Northern California, Oregon, and Washington State. In 1890 he moved to Klickitat county. He exhibited his work in New York, Paris, and London. He settled in Goldendale, WA, and continued to paint the Northwest landscape for the rest of his life.



Northwest Landscape, circa 1880's.

William Samuel Parrott (American 1843-1915)

Windy Point, Hood Canal 1891.

James Everett Stuart (American 1852-1941)

James Everett Stuart was the grandson of America's famous 19th-century portrait painter, Gilbert Stuart. It has been said that he started painting at age eight. He was a pupil of the San Francisco School of Design.

At different times, he lived in New York City, Chicago, and opened a studio in Portland, Oregon in 1881. His work is represented in the Crocker Museum, the Oakland Museum, The White House, Oregon and Washington State Historical Societies. He was a successful landscape artist and painted over 5,000 paintings, including many of the Pacific Northwest.



The original fireplace and tiles, built in 1892, was the only source of heat for the three story residence. Early stories reveal that the chamber pots in the upper floor rooms would freeze in winter.

The room has a combination of early Victorian, Eastlake, and Mission furniture along with a classic 1920s American couch, influenced by the British Chesterfield design.

Painting shown:
Mount Olympus.

Paul Morgan Gustin (American 1886-1974)



The Worthington Library shelves were filled with books of the family's reading treasures and travel memories.

Little Journey tables, Roycraft circa 1910

Bookcase, settee, and small library table are L. & J.G. Stickley circa 1920. The two spindle-sided armchairs are Gustav Stickley circa 1912. Leopold & John George Stickley (Gustav's brothers) took over when Gustav went into bankruptcy in 1918.

Arts & Crafts table lamp circa 1920

Bradley & Hubbard lamp with an etched glass shade.



THE LIVING ROOM

THE LIBRARY