



The City of Seattle

Landmarks Preservation Board

Mailing Address: PO Box 94649 Seattle WA 98124-4649
Street Address: 700 5th Ave Suite 1700

REPORT ON DESIGNATION

LPB 541/12

Name and Address of Property: Ballard Carnegie Free Public Library
2026 NW Market Street

Legal Description: Legal Description: Lots 18 and 19, Block 57, Gilman Park Addition, according to the plat thereof recorded in Volume 3 of plats, pages 40 and 41, records of King County, Washington except the east 5.08 feet of Lot 18 of said plat; and the north 5 feet of said lots, condemned in King County Superior Court Cause No. 67008 for alley purposes.

At the public meeting held on November 7, 2012, the City of Seattle's Landmarks Preservation Board voted to approve designation of the Ballard Carnegie Free Public Library located at 2026 NW Market Street as a Seattle Landmark based upon satisfaction of the following standards for designation of SMC 25.12.350:

- C. It is associated in a significant way with a significant aspect of the cultural, political, or economic heritage of the community, City, state or nation.*
- D. It embodies the distinctive visible characteristics of an architectural style, or period, or method of construction.*
- E. It is an outstanding work of a designer or builder.*
- F. Because of its prominence of spatial location, contrasts of siting, age, or scale, it is an easily identifiable visual feature of its neighborhood or City and contributes to the distinctive quality or identity of such neighborhood or the City.*

ARCHITECTURAL DESCRIPTION

Location and Neighborhood Character

The former Ballard Carnegie Free Public Library is located in the Ballard Neighborhood mid-block on the northern side of NW Market Street and between 20th Avenue NW and 22nd Avenue NW, in the core of Ballard's commercial district. NW Market Street leads east to the

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The Seattle Department of Neighborhoods**

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Phinney Ridge and the Fremont neighborhoods and west to the Hiram M. Chittenden Locks, and Shilshole Marina. The new Ballard Branch Seattle Public Library is located one block to the northwest and the Swedish Medical Campus-Ballard is located one block to the southeast of the site. The Ballard Historic District is located one block south of the subject building, mainly along Ballard Avenue NW. The former Seattle Fire Station 18, a City of Seattle Landmark, is located across NW Market Street fronting Russell Avenue NW.

Site

The subject property lies between two commercial properties occupying 100 percent of their lots and abuts an improved 10-foot wide alley on the northern side. The site fronts onto the NW Market Street right-of-way on the south. NW Market Street has paved sidewalks and street trees.

The subject building is located on an aggregated parcel of two lots, measuring together 100 feet east-west and 95 feet north-south. The building is situated near the center of the site on a level platform located approximately four feet above the sidewalk grade. A two-foot tall concrete retaining wall abuts the sidewalk with a lawn running back to the building. Two concrete stairs, one at the center of the property and one on the eastern side, provide access to the building from Market Street. The building has minimal landscaping, primarily composed of minor perimeter topiary plantings. The rear of the building has several small trees, both evergreen and deciduous. Please note that since 2011, the main floor interior has been modified.

Building Form and Exterior Features

The subject building is an eclectic two and one half story vaguely Renaissance Revival or “Neo-Italianate” style building composed with a compressed cruciform plan with a semi-circular “apse” to the rear (north) of the building. The exterior walls are unreinforced brick masonry. The southern façade, and southern portions of the eastern and western façades are surfaced with reddish brown, gauged bricks set in running bond. The northern façade comprised of the “apse” and flanking eastern and western walls, are faced with common red bricks set in running bond. The building rests on a rusticated stone foundation. All windows have their original wood sash except as noted. The roof was originally metal tiled. The roof of the semi-circular “apse” remains original, while the east-west rectangular block has a two-story hipped-roof covered with asphalt composition shingles. The entablature, cornice and building soffit have pronounced modillions.

The primary façade (south) features a protruding enclosed pedimented portico with four colossal-order pilasters with Corinthian capitals supporting the main entablature. The sheet metal frieze is floral ornamented and the architrave is plain masonry with raised letters stating “Carnegie Free Public Library.” A stairway balcony interrupts the two central pilasters and is supported by two white marble columns with Ionic capitals. The sheet metal balcony is slightly convex. Immediately behind the balcony and in the same plane as the pilasters is a stone voussoired round arch resting on a masonry respond with sheet metal imposts. Between the inner and outermost pair of pilasters on the first level are small round arched windows roughly half the size of the large arch. These arched windows are surmounted by a pair of elliptical “spider web” windows of leaded glass. Each of the side wall portion of the projecting entry has a mid-level one-over-one wood-sash double-hung window. The wall portions flanking the projecting entry each have pairs of large one-over-

one double-hung windows with stone lintels and sills on the main floor and smaller one-over-27 pivot windows with upper diamond divided upper lights and stone sills on the second floor.

The southern portion of the building's eastern façade has four large one-over-one double-hung windows with stone lintels and sills on the main floor and four smaller double-hung windows with upper diamond divided upper lights and stone sills on the second floor, set between projecting pilasters.

The northern façade is composed of a two-story semi-circular "apse" abutting the alley. The lower floor has eleven low arched one-over-one double-hung windows equally spaced around the perimeter. Most have been re-glazed with solid lower panels, and the northernmost has been converted to use as a kitchen vent with galvanized ducting leading from the upper light to the roof. The upper floor has eight smaller one-over-one wood-sash windows, four on each side on the southern ends of the "apse." Short wall sections flanking the "apse" on each side each have a small lower floor arched window.

The western façade nearly mirrors the eastern façade, although the northernmost lower floor bay has an exit doorway and an upper tier window is set lower in the wall lighting the landing of an interior stairway. Please note that since 2011, the main floor interior has been modified.

Plan and Interior Features

The interior arrangement of subject building is an improvement over typical small town Carnegie libraries in that the floor plan was radial allowing the librarian to visually view down every stack aisle. The original main floor had a circular main charge desk (no longer present), radiating bookshelves in the apse, and reading rooms in the side bays. The reading rooms had fireplaces. A dual stairway in the entry, ubiquitous in Carnegie funded libraries, leads to a small mid-story balcony and continues to the second floor. The second floor has two small rooms off the stairway that were used as children's rooms and a large room that was first used as an auditorium and later as an expanded children's room. The interior of the library was finished in lath and plaster ceiling and walls, dark stained fir trim and suspended gaslights, later electrified. Other than removal of the radiating main stacks and librarian's desk, and conversion of the main-floor to restaurant use in 2003, little change has occurred to the building other than age-associated deterioration. Please note that since 2011, the main floor interior has been modified.

Documented Building Alterations

Between April and June of 2012, the building was modified to accommodate a pub on the main floor. Changes to the site include the construction of a new fence with welded wire mesh panels along the western side of the south retaining wall for an exterior seating area. Six original main floor windows on the southern side of the eastern and western façades were replaced with clad double-hung double-paned windows matching the original configuration. Four original main floor windows on the southern façade outer wings were replaced with clad double-hung double-paned windows with upper transom lights not matching the original configuration. Changes to the interior include the construction of an interior partition at the northern end of the central hallway to allow placement of a bar, and installation of new restrooms on the main floor. All interior trim and doors has now been painted.

STATEMENT OF SIGNIFICANCE

Historic Site Context-City of Ballard and NW Market Street

Before it was annexed to the City of Seattle in 1907, Ballard was a well-developed suburban community with a prominent Scandinavian population. Its major industries included fishing, fish canneries, sawmills, and boat building. Ira Wilcox filed the first homestead claim in the area in 1852. Judge Thomas Burke and Daniel H. Gilman bought land in 1880, in anticipation of the construction of the Great Northern Railway. Along with John Leary and the West Coast Improvement Company, Burke and Gilman built the Seattle, Lake Shore & Eastern Railroad in the district of Gilman Park. William Ballard bought a sawmill with Charles Stimson on Salmon Bay. Ballard also managed Gilman Park, and lent his name to the town of Ballard when it incorporated in 1890. Ballard City Hall was built in 1899. The timber mill produced enough wooden shingles for Ballard to proclaim itself the “Shingle Capitol of the World.” Scandinavian immigrants constituted about one third of Ballard’s population, and had a major cultural influence on Ballard, which earned the nickname “Snoose Junction” after their preference for snuff and chewing tobacco.¹ Ballard residents approved annexation to the City of Seattle in 1906 to keep up with growing demand for infrastructure, and because of a polluted water supply.²

The City of Ballard ceased to exist on May 29, 1907. On that day Ballard City Hall was draped in black crepe, and the flag on the city flagpole hung at half-mast³

In 1896, at least 14 separate rail lines were operating independently in Seattle. At that time the West Street and North End Electric Railway came from the downtown Seattle waterfront, through Interbay, crossed the Salmon Bay Waterway from 13th Avenue W to the south and Railroad Avenue to the north and followed C Street west, continued northwest up Ballard Avenue, and ended at 3rd Avenue W.⁴ The Boston-based cartel Stone & Webster controlled the Seattle Electric Company and consolidated many of the small utilities companies, streetcar, and cable car lines between 1899 and 1903.⁵ Once the Seattle Electric Company had consolidated Seattle’s street railway system in 1911, the company modernized and increased the efficiency of the entire system. Distribution and transmission lines were interconnected and unified and new equipment was purchased. The company adopted universal transfers allowing riders to travel from one part of the city to another for a single fare.⁶ The company also embarked on an aggressive expansion, running new lines to developing areas, to bolster speculative real estate development. The company added the Fremont-Ballard Line in 1902. In 1914, the local passenger car miles operated totaled

¹ Walt Crowley, “Seattle Neighborhoods: Ballard -- Thumbnail History,” March 31, 1999. HistoryLink.org Essay 983. http://www.historylink.org/essays/output.cfm?file_id=983, accessed Sept. 19, 2007.

² Crowley, “Ballard,” accessed Sept. 19, 2007.

³ Crowley, “Ballard,” accessed Sept. 19, 2007.

⁴ Leslie Blanchard, *The Street Railway Era in Seattle: A Chronicle of Six Decades*. Map Addenda. (Forty Fort, PA: Harold E. Cox, 1968).

⁵ Clarence Bagley, *The History of King County, Washington* (Seattle, WA: S. J. Clarke, 1926), p. 517. Clarence B. Bagley, *The History of Seattle: From the Earliest Settlement to the Present Time* (Seattle, WA: S. J. Clarke, 1916), p. 441.

⁶ Bagley, *History of Seattle*, p. 442.

12,383,056 miles, not including an additional 354,921 freight miles. A total of 12,737,977 passengers were served in that year.⁷ The Seattle Municipal Railway went into public ownership in 1919. By 1932 the Ballard Way streetcar line ran all the way to Loyal Heights with branches north up 20 Avenue NW, and west along W 59th Street.

The Hiram Chittenden Locks (1911–1917) changed the geography of Ballard. The Ballard Bridge was rebuilt slightly to the west, making 15th Avenue NW a major through-fare. Consequently, the streetcar system developed both along 15th Avenue NW and the Ballard Avenue route. The business district in Ballard developed along Market Street as automobiles became more popular. In 1938, the Seattle Board of Public Works decided to dismantle the Seattle Streetcar system. By 1941 the last trolley car had been dismantled.⁸

As Seattle switched to rubber-tired vehicles, 15th Avenue NW became an automobile thoroughfare, a strip development with businesses targeted to automobile transportation. There were at least three gas and oil stations on the block between NW Market Street and NW 56th Avenue in 1950.⁹

After World War II, air particulate pollution from the lumber mills, called “Ballard Snow,” spurred a community outcry. In addition, the postwar economy could no longer support the mills and they shut down one by one. Other “cleaner” industries, such as manufacturing and fabricating mills, and paint and plastics companies replaced the lumber mills.

During the 1960s and 1970s, retail shops along Market Street experienced negative impact from outside competition such as Northgate Mall; however, a plan to revitalize downtown Ballard and Market Street called “the Market Street Plan” spearheaded by the Ballard Business and Community Development Corporation was in place by 1976. King Olav V of Norway dedicated Bergen Park at the intersection of 23rd Avenue NW and Market Street in 1975. In the following year, 1976, King Carl XVI of Sweden dedicated the old Ballard City Hall Bell signifying the creation of the Ballard Historic District along Ballard Avenue.

In 1944 almost one quarter of the population of Ballard was foreign born, and about half of those were Norwegian.¹⁰ Today the population in Ballard is no longer heavily Scandinavian, and many of the Scandinavian shops and services have disappeared from Ballard, although it retains its Scandinavian heritage in many ways including the Nordic Heritage Museum, which opened in 1980, Ballard continues to be the center of a combination of manufacturing, commercial fishing industries and recreational boating. Ballard’s commercial district both along Ballard Avenue and Market Street has flourished with shops, restaurants and music venues since the 1980s. The Shilshole breakwater was built by 1981, bringing business to the area of Ballard between the Locks and Golden Gardens. Also in the 1980s, increased demand for housing in Ballard sparked development of multifamily housing and the financial services industry relating to fishing and maritime industries grew to significance.¹¹ The Elliot Bay

⁷ Blanchard, *The Street Railway Era in Seattle*; Bagley, *History of King County*; and Bagley, *History of Seattle*. , pp. 131-132.

⁸ Blanchard, *Street Railway Era in Seattle*, pp. 131-132.

⁹ Sanborn Insurance Company Maps: 1904-1905 vol. 4, sheets 398 & 406; 1905-1950 vol. 5 1917, sheet 567; 1905-1951 vol. 5 1950, sheet 567.

¹⁰ Calvin F. Schmid, *Social Trends in Seattle*, The University of Washington Press, 1944, p. 102 & 106.

¹¹ Dwight Hawley Jr., *Passport to Ballard*, 1988, p.293.

Marina was completed in 1991, further increasing opportunities for recreational boating in Ballard.

Historic Context: Libraries and Philanthropy

The Free Library Movement

The Free Library Movement, which called for true public libraries paid for by taxes operated as public institutions, developed in the mid-1800s in both Europe and North America, as the working class was impacted by numerous economic hardships and wars. Historian Matthew Battles states that:

“It was in these years of class conflict and economic terror that the public library movement swept through Britain, as the nation’s progressive elite recognized that the light of cultural and intellectual energy was lacking in the lives of commoners.”¹²

The “Public Library Act” adopted by the United Kingdom in 1850, is thought of as the foundation of the modern public library system, which allowed any municipal borough with a population of 100,000 or more to introduce a halfpenny rate to establish public libraries.¹³

In the United States, there was a desperate need for library buildings during the late nineteenth century, with many libraries housed in back rooms of stores and barber shops, or wherever space could be found for a lending library. Although not originating the nation’s free public library system, Andrew Carnegie greatly stimulated its development. Carnegie was directly responsible for approximately half of the 35,500 public libraries constructed in the United States prior to 1920.¹⁴ As philanthropic gifts stimulated the creation of community based library system supported taxation, librarians through actions of the American Library Association and its Public Library Association, developed the nation’s modern library system.

Andrew Carnegie (1835-1919)

Andrew Carnegie was born on November 25, 1835, in Dunfermline, Scotland. His father was a skilled linen weaver, but the family business suffered greatly during the Panic of 1837, and the family immigrated to the United States in 1848, settling in Allegheny, near Pittsburgh, Pennsylvania in 1848. As the family was poor, Andrew went to work to help support his family, starting as a bobbin boy, and after studying bookkeeping, a telegraph delivery boy. His enthusiasm and intelligence attracted the attention of Thomas A. Scott, the superintendent of the Pennsylvania Railroad, who hired Andrew as his personal telegraph operator in 1853.¹⁵

After his connection with Scott, Carnegie’s life developed into a classic American success story. He joined debating teams and self-improvement societies where he learned to invest wisely. He took advantage of the generosity of Colonel James Anderson of Allegheny, who

¹² Matthew Battles, *Library: An Unquiet History*, (New York, N.Y.: Norton, 2004), p. 135.

¹³ Thomas Kelly, *Books for the people: an illustrated history of the British public library*, (London, U.K.: André Deutsch), p. 77.

¹⁴ Theodore Jones, *Carnegie Libraries Across America, A Public Legacy*, (New York, NY: John Wiley & Sons, 1997), p. 3.

¹⁵ Jones, pp. 4-5.

opened his vast library to working-class boys. In later life Carnegie credited Anderson with “opening . . . the intellectual wealth of the world [to me].” He rose rapidly in the expanding railroad business, always searching out and investing in the latest technology, building an industrial empire that including railroad sleeping cars, bridges, and iron and steel manufacture. He maintained absolute control over his company’s stock and was thus able to withhold dividends in prosperous years. When hard times came, he had the cash to buyout his competitors at bargain rates. In 1900, his yearly income was estimated at \$24.7 million—equivalent to \$450 million in 1996.¹⁶

Carnegie’s philanthropy was directly connected with his social and philosophic beliefs. As early as 1868, Carnegie is known to have pledged to himself to use anything more than \$50,000 of his yearly income on benevolent purposes. In the two-part essay “Wealth” published in 1889 in the *North American Review*, Carnegie outlined his own position on wealth and philanthropy, openly criticizing America’s upper class, especially those who had inherited money, for ignoring their responsibility to use their wealth for the public good. He ranked appropriate field of philanthropy in the following order: universities, libraries, hospitals, parks, meeting and concert halls, swimming baths, and church buildings. “The man who dies thus rich, dies disgraced,” he stated in the article.¹⁷

Carnegie’s first charitable contribution was to his hometown, Dunfermline, Scotland, for a library in 1881. After witnessing the laying of the cornerstone of the library by his mother, Carnegie offered to fund a library building in Pittsburgh, the home base of his industrial empire, but actual funding was delayed due to his stipulation for city funded perpetual maintenance. The city did eventually receive \$1.6 million from Carnegie for a magnificent main library and eight branches. Grants for libraries and other public facilities in other Pennsylvania towns where Carnegie’s employees and their families could benefit were also made in the late 1880s.¹⁸

The first gift made by Carnegie that was not directly associated to his own personal ties or enterprises, was for a library in Fairfield, Iowa, in 1891. Although now known for his philanthropy, Carnegie’s image was tarnished by a tragic strike at his Homestead, Pennsylvania plant in 1892, in which 18 strikers were killed. This incident would later influence some communities with strong labor components from accepting library grants.¹⁹

Carnegie’s philanthropy accelerated after 1897, the year his first and only child was born and he began considering retirement. He sold his 58 percent interest in the Carnegie Steel Company in 1901, to a group of investors organized by J.P. Morgan, realizing \$226 million dollars, equivalent to approximately \$120 billion today. Retirement allowed Carnegie to concentrate his energy on his family and philanthropic pursuits.²⁰

Carnegie’s philanthropies, including his library program, eventually consumed most of his wealth, and at his death in 1919, after making benefactions totaling \$350 million, he left his

¹⁶ Jones, p. 5.

¹⁷ Jones, pp. 5-6.

¹⁸ Jones, p. 7.

¹⁹ Jones, pp. 10-12.

²⁰ Jones, pp. 12-13. David Nasaw, *Andrew Carnegie*, (New York NY: The Penguin Press, 2006), p. 587.

heirs a relatively modest \$10 million. His best-known gifts, however, were the 2,509 libraries throughout the English-speaking world constructed with grants totaling \$56 million.²¹

The Carnegie Library Program

Although Andrew Carnegie took an active interest in his library program, his secretary, James Bertram, administered the daily operation and program funding. Bertram routinely made grants and no city willing to meet his conditions was denied library funding. Prior to 1908, Bertram only required that the community applying must supply the site and authorize an annual maintenance of ten percent of the total amount contributed by the program, and that a grant would be made only to a city government, not to any other entity, and only upon formal application signed by the mayor. The requirement was intended to make the program administratively manageable, avoiding local political disputes and other such difficulties. Bertram did not have any rules on where the library should be built and did not interfere with the decisions of local officials.²²

After 1908, however, Bertram required that cities submit architectural drawings for approval, and after 1911, grant recipients and their architects had to consider the suggestions and sample layouts in a book by Bertram entitled *Notes on Library Buildings*. This book drew upon the thinking of the leading architects of the time on library design. It recommended against elaborate entrances and excessive space for library staff use. It specifically suggested a basement 9'-10' high and four feet below natural grade and a second level 12'-15' high. The high ceilings and the second-level public areas suggested by Bertram resulted in spacious interior rooms with splendid natural lighting and ventilation. The most commonly adopted of the suggested plans called for a main floor with an adult reading area on one side, a children's area on the other, and the librarian's desk between the two, with the front door centrally located opposite the librarian.²³

Although after 1908, Bertram insisted on the implementation of his ideas about basic design, he avoided influencing the libraries architectural style other than insisting that the building be "dignified." A large majority of the existing Carnegie libraries are brick masonry. Carnegie and Bertram intended that their libraries be permanent public buildings. However, it may not have escaped the notice of city officials that brick, while more expensive in terms of construction costs, is less expensive than other materials in terms of maintenance and that, while construction costs were paid by Andrew Carnegie, maintenance costs were paid by the city. A few are surfaced stucco, and at least three big-city libraries funded by the program, including the original Seattle and Boston central libraries, made extensive use, of Tenino sandstone.²⁴

The last Carnegie Library Program Grant was given in 1919. The program issued a total of 1,419 grants amounting to a total of \$41,478,689, which resulted in the construction of 1,689 Carnegie public libraries in the United States.²⁵

²¹ James H. Vandermeer, "National Register of Historic Places, Carnegie Libraries of Washington State," Washington State Office of Archaeology and Historic Preservation, 1981, Section 8, p. 1.

²² Vandermeer, Section 8, p. 2.

²³ Vandermeer, Section 8, pp. 2-3.

²⁴ Vandermeer, Section 8, p. 4.

²⁵ Jones, pp. 3, 127-128.

By the 1950s, many towns and cities had outgrown their Carnegie funded libraries. Showing their age and lacking accessibility, many were either demolished or inappropriately remodeled or had additions that diminished the building's historic character. Others were sold, with new libraries built on other sites. A surprising large number of Carnegie libraries have survived without major changes in their historic architectural character, with a few still operating as libraries. Those that remain, despite their use, continue to provide their communities an historical focal point, gracing their sites with dignity and character.

Seattle's Early Public Libraries

The origin of the Seattle Public Library system was the formation of the Ladies' Library Association started in 1888, as an organization created to promote the idea of a library and receive contributions from local citizens. A new charter adopted by the voters in 1890, made library service a function of city government, and the city then took over the association's collection, housing them in a number of buildings. The former Yesler Mansion became the first dedicated home for the collection in 1898, although it unfortunately was destroyed in a fire in 1901. After the fire, what was left of the collection was moved to the former Territorial University building vacated after the University relocated to the Montlake area in 1895.²⁶

Immediately after the fire, the editor of the Seattle Post-Intelligencer contacted Andrew Carnegie, and a grant to replace the library was arranged. The cost of the library was \$272,000, of which Carnegie paid \$220,000, with the city providing the site purchased for \$100,000. Seattle's first central library was designed by Chicago architect, P.J. Weber. The library building completed in 1906, was an impressive edifice of gray Tenino sandstone with huge attached columns and great arched windows. It was razed in 1957, after suffering damage in the major 1949 earthquake.²⁷

Seattle's second central library was erected in 1960, on the same site and designed in the International style by Leonard Bindon and John L. Wright in association with the firm of Decker, Christiansen & Kitchin. That library was demolished in 2001, to allow construction of the present central library, designed by Dutch architect, Rem Koolhaas.

In 1908, the Carnegie Library Program promised the City of Seattle and additional \$105,000, for three branch libraries, and grants for additional branches followed. In all, Carnegie gave \$430,000 to the city of Seattle and \$15,000 to the city of Ballard, which subsequently became part of Seattle. Local philanthropists also made substantial contributions, and considerable public funds were also used in the construction of Seattle's libraries.²⁸

The first branch library in Seattle was established in the Fremont district in 1903, and others were soon opened in other neighborhoods.²⁹ Henderson Ryan designed the Ballard Carnegie Library (1903-04), which moved into Seattle's library system subsequent to the town's annexation in 1907. The first permanent branch buildings constructed by the City of Seattle, not including the Ballard Carnegie Library, were the University, Green Lake, and West

²⁶ Vandermeer, Section 8, p. 5A.

²⁷ Vandermeer, Section 8, p. 5A.

²⁸ Vandermeer, Section 8, p. 5A.

²⁹ Vandermeer, Section 8, p. 5A.

Seattle branches, all designed by W. Marbury Somervell and Joseph S. Coté.³⁰ All were financed by the Carnegie Library Program and completed in 1910. In addition to three Carnegie funded branch libraries, the firm of Somervell and Coté designed the Columbia City branch library.³¹ Somervell, in association with Harlan P. Thomas, also designing the Queen Anne (1912-14) and the Henry L. Yesler (1912-14, now Douglas Truth) branch libraries.

Building History: Ballard Carnegie Free Public Library

The Ballard Carnegie Library is significant historically as a community cultural and education center for the Scandinavian immigrants who settled in the area. Architecturally the building exhibits an eclectic charm through its assemblage of roughly Italian classical details. The library also has the distinction of being Seattle's oldest extant library building, having narrowly escaped demolition at least twice. The Ballard Free Public Library served the community as a library from June 24, 1904 to its replacement by a new facility on June 7, 1963. Since 1903, the building has become an accepted visual feature in the community.

The independent city of Ballard privately raised \$2,500 for the purchase of a suitable site and received a grant of \$15,000 on March 27, 1903 for the erection of the library.³² Since Ballard's early population was predominately immigrant Scandinavians, the library became a focus for attaining the communicative tools and cultural background necessary for the immigrant's successful adjustment to his new country. The library over the years was used for such ancillary functions as a classroom for English, naturalization and first aid classes.

The building was purchased by Dennis E. Beals and Karaline Morrison in the mid-1960s, and has since been used as an antique store and restaurant. The building is currently vacant, with the exception of minor office use on the third floor attic area by the Karaline Morrison.

Historic Architectural Context-Italian Renaissance Revival

The former Ballard Carnegie Library is a masonry-clad building that can be categorized as designed in the Italian Renaissance Revival style.

Classical revival styles, particularly Italian Renaissance Revival, were popular from the late 19th century through World War I. Free adaption of historical stylistic elements provided architects with the opportunity to dress their buildings with florid ornamentation. Architects continued to articulate larger buildings in the three-part Classical manner of base, shaft, and capital, with a base of one story, a shaft of two or three stories, and a capital of one story. Characteristics of this style are deeply recessed windows and entry doors; hipped roofs, often tiled; and simple decorative devices, such as recessed course lines creating depth and shadows.

The Boston Public Library constructed in Copley Square in 1895, after designs prepared by architect Charles F. McKim, served as a model for several Carnegie public libraries designed

³⁰ David A. Rash, "Somevell & Coté," in *Shaping Seattle Architecture: A Historical Guide to Architects*, ed. Jeffrey Karl Ochsner (Seattle, WA: University of Washington Press, 1994), p. 120.

³¹ Rash, p. 124.

³² Ballard News, June 25, 1904.

in this style in the United States, notably in Galesburg, Illinois (1901-02, destroyed by fire 1958) and Somerville, Massachusetts (1914, Edward Lippincott Tilton).

Building Architect-Henderson Ryan (1856-1927)

The architect of record for the former Ballard Carnegie Library was Henderson Ryan.

Henderson Ryan (Rian) was born near Valhermosa Springs, Morgan County, Alabama on January 16, 1856.³³ He married Harriet M. Oden in 1878.³⁴ Ryan attended the Agricultural and Mechanical College of Kentucky (now University of Kentucky) between 1873 and 1877.³⁵ Between 1893 and 1894, he worked with architect Herman Hadley as the builder of the Richardsonian “Old Central” (NHR, OK ID # 71000672), the first building on the Oklahoma Agricultural and Mechanical College (Now University of Oklahoma) campus.³⁶ Ryan relocated to Seattle, WA, in 1898, working originally out of his home at 1517 Queen Anne Avenue N as a contractor-builder.³⁷ He began listing himself in the city directories as an architect in 1901, and moved into offices on the third floor of the Globe Building around 1903.³⁸

Over his architectural career, Ryan usually worked alone, or in brief professional associations. He employed John Cruetzer for design and construction assistance after 1906.³⁹ In 1912, Ryan formed a brief partnership with Irvin B. Gayer, listing the firm as Ryan and Gayer, Architects and Engineers in the 1912 Portland City Directory.⁴⁰

Most of what we know of Ryan’s early architectural career is derived from an advertising supplement printed around 1907, where Ryan provided a list of projects he designed and supervised including the “Moore Building, Waldorf and Roycroft Apartments, the Broadway Building, Swedish Baptist Church, Antonia Apartments, the Raleigh Hotel, Ballard Library, Taylor Apartments, Keene Apartments, and many others including some of the finest homes in Seattle.” He also noted a recently completed design for the “United States wireless telegraph station near Nome,” that was adopted as a standard design for further wireless stations in Alaska.⁴¹

Of the Seattle buildings mentioned above, his first known major commission was the design for a Public Library (1903-1904) in the then independent town of Ballard. This symmetrically arranged brick building has a rusticated base and red brick exterior extending upward two-stories crowned by a hip roof. A prominent central pedimented portico extends outward from the entry façade with four colossal order flat pilasters with Corinthian capitals

³³ U.S. Bureau of the Census, “Eighth Census of the United States, Eastern Division, Morgan, Alabama,” 1860, p. 5.

³⁴ U.S. Bureau of the Census, “Twelfth Census of the United States, Seattle, Ward 3, King, Washington,” 1900, p. 12.

³⁵ LeRoy Fischer and Kent Ruth, “Old Central,” National Register of Historic Places Nomination, United States of the Interior, National Park Service, OK ID # 71000672, July 27, 1971.

³⁶ Matthew A. Harris, Research and Reference Coordinator, University of Kentucky, e-mail to Larry E. Johnson, April 26, 2010.

³⁷ R.L. Polk Company, Polk’s Seattle City Directory, 1898.

³⁸ R.L. Polk Company, Polk’s Seattle City Directory, 1901, 1903.

³⁹ Dennis A. Anderson, “Cruetzer, John,” In *Shaping Seattle Architecture: A Historical Guide to Architects*. pp. 34-39. Edited by Jeffrey Karl Ochsner. Seattle, WA: University of Washington Press, 1994. p. 341.

⁴⁰ Richard Ellison Ritz, *Architects of Oregon*, (Portland, OR: Lair Hill Publishing, 2002), p. 346.

⁴¹ National Publishing Company, “Henderson Ryan,” in *Seattle of Today*, p. 133.

supporting the main entablature. A second-floor balcony is faced with an undulating convex sheet-metal frieze with a pressed floral motif. A central Romanesque stone arch is located immediately behind the balcony. Ryan used a similar sheet metal frieze (since replaced) to face a second-story balcony in a Capitol Hill house he designed for piano merchant G.W. Cline, also in 1904. This large house, basically a modified four-square, was described a “A Study in Venetian Mission,” in an article appearing in *Pacific Builder and Engineer*.⁴² Ryan later designed an unrealized Italianate 12-story office tower for Cline that was to have been located at the corner of 3rd Avenue and Stewart Street.⁴³

Ryan designed the Swedish Baptist Church (1904-1905, destroyed), located in Seattle’s Cascade District. This building was located at the northwestern corner of Pine Street and 9th Avenue in Seattle, and had its entrance facing Pine Street, with a central gable roof flanked by corner towers, the corner tower breaking an otherwise symmetrical composition by having a higher bell loft and tall pyramidal roof. Stylistically the building is Romanesque, with a stone base surmounted by red brick masonry. The central entry doorway featured three round arches supported on square stone columns, with a tripartite arched window arrangement above a central circular rose window with stone facing on the gable end.

Ryan published a design for the Raleigh Hotel (ca. 1905, originally the Moore Building, altered) that originally called for an 11-story building on 4th Avenue near Spring Street, although only the first five stories were completed. The original design was symmetrically arranged around a Romanesque arched entry and featured a trellised roof garden that was popular during this period.⁴⁴

Ryan is also credited with the design of several residential hotels and apartment buildings built in Seattle in the early years of the twentieth-century. They include the seven-story Waldorf Hotel (1905-06, demolished 2000) at Pike Street and 7th Avenue, the three-and-a-half-story Roycroft (1907) on Harvard Avenue, the three-story Grandview (1907) on Eastlake Avenue, and the three-story Fredonia (1908, significantly altered) on E Mercer Street, all are of brick or stucco construction and similarly styled with round arched entries with projecting bay windows. The Waldorf’s entrance archway led onto an enclosed entrance courtyard, while the Roycroft features a second-story recessed courtyard framed by a frontal archway above the entrance vestibule. The Fredonia originally had conical tile roofs on the corners of the two street facades and Flemish style scrolled raised parapet sections.⁴⁵ Other apartment projects completed during this period include the Antonia Apartments (demolished), the Taylor Apartments (demolished) on Taylor Avenue, and the Keene Apartments (demolished) on 19th Avenue.

The Broadway Building (ca. 1905, demolished), located at the northeastern corner of the intersection of Broadway and E Madison Street was similarly detailed to Ryan’s other early apartments, but featured a round corner tower with a conical sheet-metal roof with a projecting flagpole.⁴⁶

⁴² *Pacific Builder and Engineer*, “A Study in Venetian Mission,” September 11, 1904, p. 8-9.

⁴³ University of Washington Libraries, Special Collections Division, postcard file, “Seattle, Buildings, Cline.”

⁴⁴ National Publishing Company, p. 63.

⁴⁵ University of Washington Libraries, Special Collections Division, architect’s file, un-sourced photo of Fredonia, ca. 1909.

⁴⁶ Seattle Municipal Archives, Photograph Collection, item No: 52936, December 6, 1955.

The four-story Maryland Apartments (1910-11, City of Seattle Landmark) departs from the Ryan's usual quasi-Romanesque style with a projecting three-story tall central entrance portico composed of four square brick columns supporting a third story balcony. The Maryland's entrance façade has a partial stone basement/first floor, diapered red brick with shallow arched windows on the second-floor, with the third and fourth floor faced with a light buff-colored brick.⁴⁷

During this period, Ryan was commissioned to design a small brick commercial building in Columbia City for the Rainier Valley Investment Company (1912, altered).⁴⁸

Around 1913, theater owners and operators Claude Jensen and John G. von Herberg (aka Peter Coyle), commissioned Ryan to design a lavish theater on First Avenue, just north of Pike Street, that would be primarily devoted to showing motion pictures. The resulting Liberty Theater (1912, demolished 1955), within the three-story Blaine Building, was a symmetrically arranged neo-classically inspired composition faced with light-glazed terra cotta. The central theater entrance and suspended marquee was flanked by higher building masses with ornate parapets featuring large urns that appear to have been capable of producing a flame. A large central flagpole was centrally located on the central parapet. The theater originally featured a lighted standing Lady Liberty with her raised torch sign that was suspended from the building face above the marquee. The interior featured an elaborately decorated proscenium arch extending upward to an arched ceiling with landscape paintings. Grillwork concealed the pipes of what is thought to have been the first large Wurlitzer theater organ. Henry W. Bittman was the project engineer.⁴⁹

For the Liberty, Ryan developed new ramp design that provided easy balcony access while maximizing auditorium space, which he patented in 1916.⁵⁰

The success of the Liberty propelled Jensen and von Herberg to the forefront of the rapidly developing motion picture circuit.⁵¹ With Ryan as their architect and using the basic model developed at the Liberty, the duo developed several theaters in Montana, Oregon, and Washington, often under the "Liberty" name.⁵²

The Rialto Theater (1916, demolished) in Butte, Montana was designed by Ryan with a floor plan almost identical to The Liberty.⁵³ The theater had a Neo-classical exterior with torch-urns at the corner and large flagpoles. Also in Butte, the group developed the Peoples Theater (ca. 1916, demolished).⁵⁴ Other theaters in Montana possibly designed by Ryan include the Marlow Theater (1918, demolished) in Helena, and the Liberty Theater (1922, altered) in

⁴⁷ T. William Booth, "Maryland Apartments," City of Seattle Landmark Nomination, April 12, 1989, p. 5.

⁴⁸ Department of Neighborhoods, "Rainier Valley Investment Company," Historical Sites Survey, <http://web1.seattle.gov/dpd/historicalsites/QueryResult.aspx?ID=1212487871>, accessed March 18, 2010, pp. 1-2.

⁴⁹ University of Washington Libraries, Special Collections Division, "Blaine Building," architectural drawings, shts. 1-11. Puget Sound Organ Society, "Liberty Theater," <http://www.pstos.org/instruments/wa/seattle/liberty.htm>, accessed April 7, 2010, pp. 1-6.

⁵⁰ Horace Barnes, "Patented Ramp in Liberty Theatre Seattle," Pacific Builder and Engineer, April 17, 1917, p. 16.

⁵¹ Eric Flom, "Susan Edgerly remembers her father, Seattle motion picture exhibitor John G. von Herberg, and her Seattle, childhood," HistoryLink.org, Essay 3661, January 16, 2002, http://www.historylink.org/index.cfm?DisplayPage=output.cfm&file_id=3661, accessed April 7, 2010, pp. 1-2.

⁵² Horace Barnes, p. 16.

⁵³ Barnes, p. 16.

⁵⁴ Barnes, p. 16.

Great Falls, the latter having also having a Neo-classical exterior with Ryan's signature torch-urns and a large flagpole.⁵⁵

In Oregon, Ryan designed the Whiteside Theater (1922, NHR 2009) for the Whiteside family in Corvallis, Oregon, with an Italian Renaissance brick exterior featuring a central round arch with a tripartite group of arched windows above the marquee. A large cast-stone cartouche with a supporting mascarón is mounted at the parapet.⁵⁶

In Washington State, besides the original Liberty Theater, Ryan designed the Liberty Theater in Yakima (ca. 1919, altered) for Jensen and von Herberg, and the Neptune Theater (1922) in Seattle, in the University District.⁵⁷ The Yakima Liberty was also Neo-classically styled with light-glazed terra cotta, with two torch-shaped pinnacles and a central flagpole at the parapet. The Neptune Theater appears to have been a smaller and stripped-down version of the Rialto Theater in Butte, sharing the same corner orientation.

Ryan retired to California in 1923, and died at age 71, on August 29, 1927.⁵⁸

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⁵⁵ Barnes, p. 16. Puget Sound Organ Society, "Liberty Theater," <http://www.pstos.org/instruments/mt/great-falls/liberty.htm>, accessed April 7, 2010. p. 3. Photos of Great Falls Liberty Theater show characteristic grouping of flaming urns and central flagpole.

⁵⁶ Carol Chin, et al., "Whiteside Theatre," National Register of Historic Places Nomination, United States of the Interior, National Park Service, NRIS No. 0900060.

⁵⁷ Eric Flom, pp. 1-2. University District Herald, "New U-Neptune Theatre to Give Initial Performance Wednesday," November 11, 1921.

⁵⁸ Jo Ann Simmons, "Holmes/Ryan/Smith/Lancaster/Kyle/Hill/McLeod/Simmons Families Genealogy," <http://trees.ancestry.com/tree/1786059/person/-1892135803?ssrc=>, accessed April 27, 2010.

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architectural drawings, sheets 1-11.

The features of the Landmark to be preserved include: The exterior of the building, and the building site.

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