The City of Seattle
Landmarks Preservation Board
Mailing Address: PO Box 94649, Seattle WA 98124-4649
Street Address: 600 4th Avenue, 4th Floor

LPB 184/21

REPORT ON DESIGNATION

Name and Address of Property: **El Monterey**
4204 11th Avenue NE

Legal Description: El Monterey, a Condominium, according to the Declaration recorded under Recording Nos. 8412280592 and 8412310267 (which supersedes 7806211052 and 7901220162), and any Amendments thereto, and Survey Map and Plans in Vol. 20 of Condominium Plats, pages 74 through 78, inclusive, and any Amendments thereto, records of King County, Washington. Situate in County of King, State of Washington.

At the public meeting held on April 7, 2021 the City of Seattle's Landmarks Preservation Board voted to approve designation of El Monterey at 4204 11th Avenue NE as a Seattle Landmark based upon satisfaction of the following standard for designation of SMC 25.12.350:

D. It embodies the distinctive visible characteristics of an architectural style, or period, or of a method of construction.

E. It is an outstanding work of a designer or builder.

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 the City and contributes to the distinctive quality or identity of such neighborhood or the City.

DESCRIPTION

Site and Neighborhood Context

The subject property located at the northeast corner of 11th Avenue NE and NE 42nd Street in the University District neighborhood. The parcel is rectangular in plan, measuring

approximately 120 by 103 feet, oriented north-south. The site is gently sloped, dropping approximately five feet from northeast to southwest property corner. There is an alley along the east side of the property.

The surrounding buildings appear to provide housing largely for students at the nearby University of Washington. To the north of the subject property, sharing a property line, is the Escolier Apartments, a five-story 26,000 square foot wood-frame building originally constructed in 1962. The building has 44 units, and occupies a parcel the same size as that of the subject building.

To the east, across the alley, are three early 20th century houses on three parcels: A one-story with basement 1,500 square foot wood-frame duplex, originally built in 1918 as a single family house; a one-story 1,450 square foot wood-frame single family dwelling constructed in 1921; and a two-story 2,900 square foot wood-frame single family house constructed in 1910.

To the west, across 11th Avenue NE, are five buildings on three parcels. One parcel contains two buildings, a two-story 3,100 square foot wood-frame duplex, originally built in 1921, and 570 square foot Craftsman cottage at the rear of the lot built in 1926. Filling another parcel is a three-story 5-unit 4,000 square foot wood-frame building constructed in 1992. On the third parcel is a one-and-a-half story 3,300 square foot Craftsman house built in 1915, and behind it is a two-story wood-frame duplex built in 1940.

To the south, across NE 42nd Street, is the Crisco Apartments, a four-story wood-frame 15,000 square foot 28-unit apartment building constructed in 1990. Flanking it, kitty-corner to the southwest of the subject building, is the 23,000 square foot 51-unit Lee & Lee Apartments, built in 1941 and featuring exterior lanai-type balconies; and to the southeast, is a 10-unit 6,600 square foot apartment building constructed in 1957.

While the University District has several Seattle-designated landmarks, the following are those within a three or four block radius of the subject site:

- Nickel Apartments/Villa Camini (Earl A. Roberts, 1924), at the southeast corner of NE 42nd Street and 12th Avenue NE;
- Canterbury Court condominium (Henry H. Hodgson, 1929), at 4225 Brooklyn Avenue NE;
- University Methodist Episcopal Church and parsonage (1907) at the southeast corner of NE 42nd Street & Brooklyn Avenue NE;
- Neptune Theater (1921, Henderson Ryan), at the corner of NE 45th Street & Brooklyn Avenue NE;
- Anhalt Hall (1928, Frederick Anhalt), at 711 NE 43rd Street;
- Parrington Hall (1902) on the University of Washington campus;
- The UW's Eagleson Hall (1923), at 1417 NE 42nd Street.

The University of Washington's central campus lies four blocks to the east of the subject site, on the east side of 15th Avenue NE. Two blocks to the northeast, on the east side of Brooklyn Avenue between NE 43rd and 45th Streets, is ongoing construction for a new underground light-rail station, opening in 2021. That location is already the site of the two tallest buildings in the University District, the 22-story UW Tower (1973), and the 15-story Hotel Graduate (b. 1932), formerly the Hotel Deca, at Brooklyn and NE 45th Street.

For city planning purposes, the subject parcel is zoned SM-U/R 75-240[M1] (Seattle Mixed-Urban Residential with an allowed height between 75 and 240 feet), and is located in the University District Urban Center overlay.

In the 1975 building inventory of the University District by Victor Steinbrueck and Folke Nyberg (part of their citywide inventory project), the subject building was described as "significant to the city—warrant further evaluation for designation as historic landmark," the highest level of significance in that survey. The 2002 Seattle Department of Neighborhoods Seattle Historical Sites inventory sheet for the subject building states that in the opinion of the survey, the building is likely to meet both Seattle landmark criteria and National Register criteria.

Building Description

Completed in 1930, the subject building was designed in the Spanish Eclectic Style and is notable for having extensive exterior and interior architectural detailing.

Exterior

The El Monterey is a three-story 20-unit apartment building, organized into three building masses which each measure very approximately 57 by 51 feet in plan at their longest dimension, and are connected on the exterior but not on the interior. The masses form a loose L-shaped footprint on the site, and are located approximately at the northwest, southwest, and southeast property corners. Each of these three building masses typically have two units per floor, and each have separate front and back stairways. Each front stairway has a main entry on the sidewalk. Within each unit is a door to the back stairwell which provides access to the rear landscaped courtyard. Two of the building masses are roofed together and are built close to the south property line and southwest property corner, while the third building mass is set back approximately 14 feet from 11th Avenue NE, providing room for more generous landscaping in front along the street. There is also a freestanding one-story garage extending along the alley at the northeast corner of the property.

The buildings are wood frame and hollow tile construction over concrete stem walls, and are clad in brick and stucco employed for picturesque effect. Roofs are flat at the center, but are wrapped and hidden by pitched or hipped red tile roofs at the building perimeter. These red

tile roofs typically have no overhangs. The red tiles are barrel in profile, and are replacements (dating to some time after 1975, according to photos) to the original red barrel tiles.

Exterior stucco is textured and typically used at the second and third floors. Brick is typically used at the first floor, but extends to the second floor in a few locations. Bricks used are in a variety of red hues, painted white, or brushed lightly with white lime wash. Bricks are a mix of "new" crisp-edged bricks and old or tumbled bricks. At least three different sizes of bricks are used. Masonry is typically laid in a running bond and one-third running bond. Bricks often project slightly or are laid askew, for a decorative effect.

Windows are typically outlined by soldier course headers and soldier course jambs, often using the "new" crisp-edged bricks. There is a brick arched entry on the south elevation, and a few windows feature brick arch headers. The masonry is enhanced with colorful glazed tiles (possibly c.1920s Malibu Pottery tiles, or the like) which are used as accents around doors or windows at the first floor.

Windows throughout the building appear to be the original steel sash, typically casements or fixed. Lites are uniformly sized and organized into regular grids, occasionally including small amounts of stained glass. A repeating window type (usually lighting bedrooms) has eight vertically-oriented lites arranged in a 2 x 4 grid, with the upper two fixed and the lower three on one side functioning as a casement. A larger window at living rooms features a 3 x 5 grid, with the upper three lites fixed and the outer lower four lites operating as two casements. A variation of this larger living room window features a round-arched transom with a stained glass shield motif, above the fixed upper three lites. A smaller window, typically located at kitchens or bathrooms, is a horizontally-oriented 3 x 2 window, with the outer two lites functioning as casements. Windows are often arranged in pairs on the facades. Window sills at brick locations feature brick sills; at stucco locations, sills are slate or cast stone. At each of the three main building entries, there is a small three-lite window with clear and colored glass divided by lead cames in an octagon-and-diamond pattern.

Other notable building features are in keeping with the Spanish Eclectic style, including carved, projecting floor beams visible on street-facing facades; decorative wrought-iron window grilles at the first floor; and custom exterior light fixtures and door hardware at entries. A prominent feature are the six heavy timber projecting bracketed balconies at the third floor on both street elevations, which support red tile shed roofs. Their current railings appear to be replacements of the balustrades visible in the 1937 tax assessor photos, although then as now, balustrades vary across the building, with shaped or simple pickets.

Courtyard

The El Monterey's rear courtyard follows an irregular footprint, formed by a series of wide, connected lightwells and walkways that are landscaped and open to each other. Providing a focus near the center of one of the wider parts of the courtyard is a concrete and glazed tile fountain, which does not appear on architectural drawings but is presumably original (a

similar fountain is located near the northwest property corner, in the setback at the building's west facade; period news accounts mention more than one fountain installed on the site).

The courtyard-facing building facades are two and a half stories in height, due to the grade; first floor windows at the rear of most units appear as basement windows, low on the exterior wall. The courtyard facades are simpler than the street-facing primary facades, but feature the same basic elements found on the primary facades--textured stucco and brick cladding; and similar windows, although lacking arches or stained glass. The south courtyard wall (north facade of the southeast building mass) has carved floor beam ends, and has a small red tile pent roof porchlet over a doorway accessing a rear stairwell; adjacent to that door is an arbor-covered walk and wooden gate accessing the alley. There is a non-original steel pipe with wood pads which braces a brick vent stack against an opposite courtyard wall, between the southeast and southwest building masses; the date of its installation is unknown.

Landscaping

No information was found regarding the original design or installation of the courtyard or perimeter building landscaping. Available historic drawings do not show any planting plans or hardscape/path designs. Perimeter and foundation plantings appear in the 1937 tax assessor photos; however, the plant material and palette has changed over time. Planting beds in the center of the courtyard and at the building exterior perimeter currently appear to be maintained by residents, and have an informal, picturesque quality. Many plants appear selected to enhance a tropical or southwestern appearance, in keeping with the southern California or Mexican atmosphere of the Spanish Eclectic architectural style.

There are two large, mature Japanese maples (Acer palmatum) on the property, one each adjacent to the south and west facades. The tree on 11th Avenue NE has been recognized by the city of Seattle and PlantAmnesty as a Heritage Tree and Best in Neighborhood, in 2017.

Building Interior

Access into the El Monterey from one of the three 11th Avenue or 42nd Street sidewalk entries leads directly to its associated stairwell. Each stairway features risers accented with colorful glazed tiles, similar to those found on the building exterior. Stairs have ornate, wrought iron balustrades, and are lit with custom light fixtures. Stairwells have textured stucco walls and red quarry tile floors, and windows at landings. Each landing serves two unit entries.

King County Tax Assessor historic records indicate that building ceiling heights are 8 feet at all floors. Tax records further state that original interior finishes include painted "jazz plaster" walls; fir, oak, and linoleum floors; tile floors at kitchens and bathrooms; and electric fireplaces with tile hearths. While there is base floor trim, no door or window trim was originally installed, in accordance with the Spanish Eclectic style. While some units have been

remodeled over time (typically in a sensitive manner), all retain their original character, many with original finishes and fixtures.

El Monterey units range in size from approximately 400 to approximately 1,100 square feet; four units were inspected for this report. The most common unit is one bedroom, which features a large living room, kitchen, bath, dining room, and a separate breakfast room. (Units were typically fitted with bed closets adjacent to the living room for hide-away Murphy beds on vertical pivots, especially for the few studio apartments; these beds are presumably no longer intact). The large living room features hand-adzed ceiling beams, and a large, prominent fireplace. Fireplace designs vary, and hearths feature glazed art tiles. Floor levels vary—two steps down to the living room from the kitchen or bedroom hallway are highlighted by more decorative glazed tiles. Interiors typically feature custom period light fixtures and hardware, arched openings, wall niches, and built-in cabinets. A separate door off the bedroom hallway leads to a secondary stairway which provides access to the rear courtyard. The secondary stairways are more simply finished, with wood stairs (having no decorative tile), brick landings, and a simpler balustrade with vertical pickets.

Garage building

The garage is a one-story brick structure on a concrete slab, situated adjacent to the alley at the northeast property corner. The building measures approximately 65 by 18 feet in plan and steps up the grade at mid-length. The roof is gabled, with an off-center ridge running longitudinally, and is clad in red barrel tiles. Along the alley, four sets of sliding garage doors originally provided access to eight parking stalls, but the northernmost set of doors were removed and that space now serves as a fenced garbage bin storage area for the condominium complex. The other three sets of garage doors remain and may be original; the doors are dark wood and feature a regular grid of raised slats and panels.

There is also additional parking for two cars adjacent to and south of the garage, at the alley-side first floor rear of the El Monterey's southeast building mass.

Summary of Primary Alterations

The El Monterey has had few significant alterations over time and remains highly intact. The 1937 King County Tax Assessor photographs, architectural drawings, and a few historic building permits provide information regarding alterations to the building. Below are the historic permitted alterations to the property:

Permit	**Date**	**Est. Cost**	**Comments on permit**
291801	1930	$60,000	Build (2 stories, frame construction, garages and apartments)
458879	1957	$400	Convert 2 rooms to 1 apt.

A visual inspection of the property reveals the current primary alterations to the building:

- Replacement of third-floor balcony railings.
- Replacement of roof tiles occurred at some time after 1975, as evidenced by photos of that year. Close inspection of the photo suggests that the original red barrel-shaped tiles were a larger diameter than those in place presently, and may have had a wider variety of colors or hues.
- Addition of “El Monterey” metal sign at the third floor of the south facade (likely added in the early 1970s, and certainly by 1975 as evidenced by photos).
- Some unit interiors have been updated over time (such as bathrooms, kitchens, flooring, fixtures or hardware), but typically in a sympathetic manner in keeping with existing historic features.
- Garage: Removal of northernmost pair of garage doors and installation of chain link fencing for use as a garbage bin storage area.

SIGNIFICANCE

The Development of the University District Neighborhood

Following the founding of Seattle in 1851, the area that would become the University District was not incorporated into the city boundaries until 1891. The first settlers in the area received land grants and began farming there in 1867, when the area was relatively rural and far from the city center. By 1887 the Seattle Lake Shore & Eastern Railway—today's Burke-Gilman Trail—had been developed and built by a group of investors, providing an east-west connection between Fremont and the west shore of Lake Washington.

In 1890, James Moore purchased area property, including part of the original settlers' farm, and began to subdivide it into building parcels. (Moore was a prolific developer in early Seattle who already had success in 1889 developing the Latona tract, directly to the west, and around 1900 would develop Capitol Hill near Volunteer Park). The first of these was the “Brooklyn Addition” (where the subject parcel is located), which corresponds approximately to the thirty-eight blocks between today’s Roosevelt Way NE on the west, 15th Avenue NE on the east, NE 45th Street on the north, and Portage Bay to the south. The new neighborhood was called "Brooklyn" in Moore’s promotional advertisements. In 1891, this Brooklyn neighborhood was annexed into the Seattle city limits, as were other north-of-town neighborhoods, including Green Lake, Wallingford, Phinney Ridge, Montlake, and Magnolia. Many of Moore's street names were changed after annexation, to match Seattle's numbered street system. Seattle's population at this time was about 42,000 people. However, a nationwide financial crash in 1893 slowed development of the new neighborhood for a few initial years.

The most significant event for the young neighborhood of Brooklyn was the decision in 1891 to relocate the University of Washington to this area from downtown Seattle, where physical

growth for the institution had been limited. The university regents retained the original campus downtown for future development (today known as the University Tract), and began building in 1895 the new campus on the considerable acreage east of 15th Avenue NE and south of NE 45th Street, to the waterfront of Union Bay and Lake Union. The development of the university spurred significant growth in the neighborhood. In addition to hundreds of students who attended the university, the non-student population quickly grew, so that by the first decade of the 1900s a complete community had developed, with apartment and single family housing, shops, churches, schools, and civic buildings. By this time, the neighborhood was popularly called the "University District" rather than Brooklyn. From 1900 to 1910, Seattle continued to grow due to population increase and through major annexations that took place in 1907. In 1900 the population was about 80,700; by 1910 it had nearly tripled to over 237,000.

In 1909, the Alaska-Yukon-Pacific Exposition was held on the University of Washington campus, a significant event which improved the university with permanent buildings and landscaping, and spurred further growth in the area. University Way, which included a trolley route along it as early as 1892, had developed by this time into the primary north-south and commercial spine of the neighborhood. A 1907 trolley line from Wallingford along NE 45th Street established that route as the primary east-west spine through the neighborhood.

The construction of the Lake Washington Ship Canal from 1911-1917 was another catalyst for growth in the area, and the period from 1915-1929 can be considered the neighborhood's commercial heyday. In 1919 an improved University Bridge resulted in increased traffic in the area. The opening of the new Montlake Bridge in 1925 furthered this growth.

In the 1920s, the single family homes in the immediate vicinity were often replaced with three- or more-story masonry apartments built to the property lines, such as the Stanford, Campus, and Wellesley apartment buildings clustered nearby at Brooklyn Avenue NE and NE 42nd Street. The largest of these nearby, the eight-story University Manor Apartments at the southeast corner of Brooklyn and 43rd, was constructed in 1926 and features elaborate Collegiate Gothic details, including humorous cast-stone grotesque corbels at sidewalk level. With department stores, several theaters, and a few high-rise buildings by the late 1920s and early 1930s, the University District had by mid-century one of the largest commercial cores outside of downtown Seattle. It was during this period that the subject building was constructed, in 1930.

The overall population of Seattle in 1920 was 315,000, which continued to grow moderately through the 1920s and 1930s but leveled off to 366,000 in 1940. By the mid-1940s, the wartime economy drew new residents to the Seattle area, and to the neighborhood. After World War II, the University of Washington's enrollment almost tripled, as veterans took advantage of the G.I. Bill.

Beginning in the late 1940s, parking congestion had become a noticeable problem in the University District, and parking lots began to replace old houses and underperforming

commercial buildings. Merchants organized the University District Parking Association (UDPA) to alleviate the problem. The presence of two high-rise buildings, the 9-story Brooklyn Building at 45th & Brooklyn (built 1929; home of the General Insurance Company after 1936, and replaced in 1973 by the even larger 22-story Safeco Tower, now called the UW Tower) and the 15-story Edmond Meany Hotel (built 1932, later the Hotel Deca, now the Hotel Graduate), likely precipitated the increased demand over time for parking in the blocks north of NE 45th Street.

In 1947, a new state law enabled the university to acquire property by condemnation. A new campus plan in 1948 proposed expansion westward beyond its traditional boundaries, into the University District neighborhood. In the 1950s the ever-larger university began a controversial, decades-long program of purchasing homes, apartment buildings, and commercial structures west of 15th Avenue NE and south of NE 41st Street in order to redevelop more university buildings. A new campus approach, dubbed Campus Parkway, was constructed midblock between 41st and 40th Streets NE through condemned and demolished properties between 1950 and 1953.

Seattle's population by 1960 had reached 557,000, and suburbs attracted new growth during the postwar suburban and commercial expansion in the 1950s and 1960s. This began to take a toll on the businesses of the University District centered around University Way. Shopping areas such as University Village and Northgate Mall—both opening in the late 1950s—were more receptive to a new car-centered culture. The construction of the I-5 interstate highway in the late 1950s accelerated this trend, and also established a powerful western boundary to the neighborhood.

In the late 1950s and early 1960s, 11th Avenue NE (adjacent to the subject property) and Roosevelt Way were converted to twinned one-way arterials in order to handle the increasingly higher volumes of car traffic between University Bridge and Lake City Way. Roosevelt Way NE between NE 50th Street and University Bridge—which had already seen the development of car dealerships as early as the 1920s—was jointly promoted in the mid 1960s as the densest new and used car shopping zone in the state by the six automobile dealers along this strip.

In 1965, the daytime population of the University District was approximately 70,000, and a University Development Plan began that year to address pressing concerns including growth; traffic and rapid transit; parking; zoning between family neighborhoods and denser development; schools; and parks. Enrollment at the University reached a high in 1979 of 37,549 students. Also in the late 1960s through the 1970s, the University District became the center of Seattle's counterculture movement, home to numerous coffee houses, music venues, alternative and fringe social and commercial ventures, and the site of repeated protests during the Vietnam War.

By the 1980s, the demographics of the University District had shifted towards a mostly student population. The closing in 1989 of the University Heights Elementary School (built

1902 with a 1908 addition, and now a designated Seattle landmark) in the heart of the University District due to a declining enrollment, demonstrably reflected this trend. In the 1990s, the neighborhood, like the rest of the city, experienced a building boom during an expansive national economy, with the construction of additional multifamily housing, office and university space, and renovation of older buildings in the area. This development trend is expected to increase in upcoming years, following the construction of a light rail station at NE 43rd Street and Brooklyn Avenue NE (three blocks from the subject site), connecting the neighborhood to downtown and beyond. Significant upzoning of surrounding blocks which occurred in 2017 is expected to drive building heights and densities to levels not seen outside the downtown commercial core.

Today the boundaries of the University District generally include the area from Interstate 5 on the west; to the Portage Bay shoreline on the south; 25th Avenue NE between Ravenna Boulevard and NE 45th Street, and the Union Bay Natural Area/east campus, on the east; and to Ravenna Boulevard and NE 45th Street on the north. In 2002, the neighborhood was estimated to have approximately 35,000 permanent residents, in addition to 50,000 university students and employees. The neighborhood remains dominated by the nearby University of Washington, but is nevertheless a vibrant, walkable "city within a city," with shops, restaurants, entertainment venues, and offices which serve not only the student population, but adjacent neighborhoods and the city as a whole as well.

The Development of the Subject Building, and Building Owners

The subject block was platted in 1890. In 1905, a frame house and small rear shed had been built on the two corner lots, according to permits on record and the Baist map of that year. The adjacent lot to the north was vacant. By 1929 or early 1930, Everett J. Beardsley (the owner, developer, architect, and builder of the subject building; see additional information in following section) had presumably purchased the three lots. In early 1930, he received a permit to demolish the existing frame buildings on site.

Seattle Times news accounts state that architectural drawings for the subject building were submitted by Beardsley on March 2, 1930, and the building permit (#291801) was issued a week later on March 9. The estimated construction value cited was $60,000. Construction on the site began immediately thereafter. The building was completed in five months and opened to the public as the El Monterey Apartments on August 8, 1930.

A Seattle Times news article for the opening noted that almost all of the units were leased “well prior to the completion of the structure.” It described the building as featuring “the architecture of Mexico and Old Spain,” and continued in detail:

> *“Fountains, an attractive court, and stairs of imported tile are featured. Suites…are marked by especially large living rooms of the studio type. Offset floor levels add to the attractiveness of the suites. No two apartments are alike. All have breakfast rooms in addition to dining rooms. Bedrooms are papered in especially pleasing imported paper.*

Hardware is novel. Walls are plastered and interior woodwork is done away with altogether. Fixtures are particularly tasteful. Each apartment has a fireplace, and all rooms including bathrooms and dressing rooms have outside exposures."

The article went on to explain that Beardsley traveled to California and Mexico to acquire tile and other decorative pieces for the building. This appears in part to refer to the colorful, glazed ceramic tiles used as accents throughout the interior and exterior of the building. Other tile used in the building, such as at bathrooms, was manufactured in Seattle by the Seattle Pottery and Tile Company.

The El Monterey was originally configured with eighteen apartments: five 2-room, one 3-room, and twelve 4-room units. There were also two "bachelor rooms," which appear on the original drawings as two large bedrooms with a shared bath (but no kitchen or closet) on the first floor directly accessed from the sidewalk through the arched doorway on the south elevation. In addition, drawings show two small maids' rooms with a shared bath located on the courtyard side of the first floor. Tax records indicate that before the early 1970s, the El Monterey's unit count had increased by two more 4-room apartments (likely by combining these smaller rooms, as suggested by 1957 permit #458879), for a total of twenty apartments, as the unit count remains today.

Incomplete architectural drawings on file at the Seattle Department of Construction and Inspections Microfilm Library show minor features which do not appear to have been built, suggesting that changes were made on site during the construction process. These unbuilt features include a curved tile roof on the west facade, and a large curved glazed wall enclosing a unit's dining room on the first floor at the south facade. Drawings also show a two-car garage proposed for the extreme northwest property corner, between the sidewalk and the building face and accessed directly from 11th Avenue NE, which may or may not have been built (it does not appear in the 1937 tax assessor photo).

Later owners

Beardsley appears to have retained the property until the early 1940s, and in fact he and his wife lived for a time in the El Monterey while their new home was being built, around 1940.

Handwritten notes on the King County Tax Assessor property card indicate that the property was sold in 1945 by Beardsley to Mr. and Mrs. N. Kermit Olson, who then sold the property a few days later to Harry Rasmussen. One year later, Rasmussen sold the property to Gladys L. Smith, who retained it almost seventeen years. In 1963, she sold it to Mr. and Mrs. (Charles?) W. Howe, who later that year sold it to Richard H. White. No definitive, significant information could be found about any of these persons.

In 1978, the El Monterey's ownership structure was converted from apartments to a condominium, and remains so today.

Overview of Apartment Buildings in Seattle

The residential landscape of early Seattle in the mid-19th century was dominated by single family dwellings which housed the one hundred or so people that lived there. Visitors or new residents had the opportunity to stay at the Felker House, Seattle's first hotel, which was established in 1853 and offered food and bedding to lodgers. In 1862 the population was only 182 persons, but the town grew steadily, reaching 1,107 by 1870, 3,553 in 1880, and jumping to 42,800 in 1890. Multifamily housing options available for those who could not afford single family homes were essentially limited to boarding houses and hotels. After the late 1890s, Seattle experienced rapid urban and population growth, and the demand for housing became more acute in the following years. From 1890 to 1900 the Seattle population nearly doubled over the decade, to 80,761. City boundaries expanded through several 1907 annexations, such that by 1910 the population had nearly tripled to 237,194, and to approximately 327,000 in 1920. The pace of growth slowed considerably in the 1920s, so that by 1930, the population had reached only 365,500.

In the first decades after 1900, apartment buildings began to play more of a role in housing Seattle's population, particularly in the denser neighborhoods. In 1907, the City of Seattle building code defined the following multiple-dwelling structures: Boarding houses, lodging houses, hotels, and apartments:

- Boarding houses were defined by the ordinance as offering five to twenty sleeping rooms. By custom, they generally offered meals in a family-style setting. The typical boarding house operated like a family, and typical tenants of boarding houses might be teachers, gentlemen, families, or sometimes women only. By contrast, lodging houses were defined by ordinance as offering the same number of rooms, but differed in that they offered no food. Meals were taken at restaurants. This low-cost form of housing typically attracted laborers, recent immigrants, railroad workers, and the like.
- Hotels offered furnished rooms to visitors as well as locals, and terms were offered by the day, week, or month, as was typical across the country in the early 20th century. Hotels ranged from luxurious to modest, and every price range. Larger hotels had spaces available to the public, such as dining rooms, reception rooms, or outdoor verandas.
- Apartments offered an alternative to boarding houses, lodging houses, and hotels, and were defined by the City of Seattle in 1907 as a building containing separate housekeeping units for three or more families, having a street entrance common to all. More specifically, apartment buildings (unlike boarding houses, lodging houses, or hotels) offered the same spaces and utilities that could be found in a single-family house—full bathroom on the premises, a kitchen for preparation of meals, hot and cold running water, standard-sized rooms, operable windows, and a street address. Apartment buildings could also sometimes offer additional semipublic spaces not found in single-family houses, such as foyers or rooftop gardens, to be shared by all the residents.

Apartment buildings as we know them today in the United States began to become popular in the larger, denser East Coast cities in the latter half of the 1800s. Some of the early buildings were tenement apartments, which housed large numbers of residents in rooms that often lacked windows, fire exits, or plumbing. To curb these abuses, building codes aimed at preserving basic health and safety standards for apartment dwellers developed in cities like New York around the turn of the 20th century. By about 1900, Seattle—although never as densely populated as such cities as New York or San Francisco—had adopted similar measures as well.

In the early 1900s, apartment buildings proliferated as the increasing value of close-in land prices made the construction of apartments more attractive to land owners. Nodes of apartment buildings developed—along with commercial buildings housing shops and services—along streetcar routes, both in-city and in developing streetcar suburbs. While there was an early public apprehension about a lack of privacy in apartment buildings, or living in the same building with complete strangers, those fears were outweighed by the convenience of living near the city center or near transit routes.

At the early part of the century, Seattle apartment buildings often advertised new or standard conveniences in units that might not have been available in older houses, including running hot and cold water, gas, and electricity; kitchens with gas or electric ranges; cooler cabinets, iceboxes, or refrigerators; dishwashers; even built-in radios. Buildings might include laundry rooms, additional storage space, or a parking garage, or feature extras such as elevators, or telephone service.

In Diana James' analysis of the development of apartment buildings in Seattle, *Shared Walls: Seattle Apartment Buildings 1900-1939*, she describes three classes of apartments which developed concurrently in the first third of the 1900s—luxury, efficiency, and intermediate:

- At the higher end, for those who could afford them, luxury apartment buildings featured distinctive exteriors, ornate lobbies and finishes, large suites of rooms, and occasionally servant's quarters.
- Most affordable were efficiency apartment buildings, which emphasized compact living quarters, and did not focus expense on luxurious common areas. These apartments had one to five rooms—usually a living/sleeping room, small kitchen or kitchenette, eating alcove or dinette, bathroom, and a dressing room/closet which often concealed a hideaway or "Murphy" bed. Space in efficiencies was maximized through the use of built-in cabinets, benches, or tables, and multipurpose rooms. A subcategory of efficiency apartments was the "apartment hotel." Beginning in the 1920s in Seattle, this term began to be applied to some multifamily buildings which offered hotel-like amenities such as housekeeping or dining service, as well as hotel-like ornate exteriors, elaborate lobbies, public dining rooms, elevators, and roof gardens—but the units inside were essentially efficiency apartments.

- Intermediate apartment buildings occupied the middle range of the three apartment classes—they offered more space than the efficiencies, and some finer finishes or amenities, but not at such higher rates as the luxury market.

By these categories, the El Monterey would meet the requirements of the luxury class, but without an elaborate lobby.

First Hill was the city's first intensively developed apartment district. The first purpose-built apartment building in Seattle was the St. Paul, built in 1901 at the corner of Summit Avenue and Seneca Street on First Hill. The building, which still exists but has been substantially altered, was intended to attract the upper classes by featuring a private vestibule, reception room, library, parlor, dining room, kitchen, and two to three bedrooms, per apartment.

Besides First Hill, apartment buildings were also widely constructed in close-in neighborhoods or denser neighborhoods served by streetcar lines, such as Renton Hill, the Denny Regrade, lower Queen Anne, the University District, and Capitol Hill. Apartment buildings along commercial streets often had storefronts along the sidewalk, with residential units on upper floors. These mixed-use buildings were attractive to owners and investors because they provided two sources of rent—residential tenants, and commercial tenants.

In the period of the 1910s-1930s when the subject building was constructed, apartment buildings ranged from three-story walk-ups to six or more stories with elevators. Buildings were typically rectangular in plan, with simple layouts that reflect cost-effective use of land and an efficient apartment arrangement. However, apartments also followed E-, H-, L-, or U-shaped plans to accommodate lightwells, entry courtyards, or rear courtyards. A main entry on the exterior front façade typically led to a lobby, and then to double-loaded corridors for access to individual unit entries. Cladding materials were generally brick and terra cotta for newer buildings, or wood for those constructed in the earlier part of the century. The buildings were often ornamented in varying degrees with architectural details following the eclectic styles of the early 20th century, such as the Colonial Revival Style or Tudor Revival Style which were popular during the 1920s.

In contrast, the El Monterey represents a less common design. Units are not reached by a large hotel-like lobby and double-loaded corridors, but rather by point entries with modestly-scaled (albeit ornate) stairways. Units are clustered together into smaller building masses, which are laid out more informally across the parcel rather than following a rigorous E- or H-shaped plan. These design elements, when combined with the less common Spanish Eclectic architectural style of the buildings, add to the property's considerable character.

Everett J. Beardsley, the Architect, Builder, and Developer

The El Monterey was designed, constructed, and owned by Everett J. Beardsley, an architect and developer. He was active in Seattle primarily during the decade of the 1920s.

Beardsley's background is not well known. He was born in Woodbine, Iowa, in 1890, and attended Valparaiso University in Valparaiso, Indiana, although it is not clear if he received any architectural training. In the mid-1910s, he was living in Billings, Montana, with his wife Irene, and was listed in city directories as a building contractor. In late 1917, Everett and Irene moved to Seattle, and by 1920 he was listed in Seattle directories as a building contractor.

Beardsley was primarily associated with elegant, mid-sized apartment buildings designed in the Spanish Eclectic mode. Besides the subject building, which was constructed in 1930, he built and designed the following:

- Morris Apartments at 2107 5th Avenue N (1920) on Queen Anne Hill – This two-story fourplex has a T-shaped plan, stucco exterior, red tile roof, a projecting central arched entry, and an arched wing wall providing access to the side yard. Front windows feature round-arched shell forms at headers, serpentine engaged colonettes, and heavy balustrades. The rear portion of the building is comparatively plain.
- Hacienda Court Apartments (1925) at 1025-29 Summit Avenue E. – This project includes 21 units in two identical buildings located on a steep slope at the east corner of Belmont Avenue E and Lakeview Boulevard E, in the Harvard-Belmont Landmark District. A third building provides covered parking. Buildings have low pitched red tile roofs and exterior walls are finished in textured stucco. Units have high arched multi-lite windows, tile floors, beamed ceilings, and heavy timber projecting balconies.
- Six-plex at 2345 Franklin Avenue E (1925) in the Eastlake neighborhood – This building is almost identical to the previously mentioned Morris Apartments at 2107 5th Avenue N, but fits an additional two units into a slightly larger site.
- Villa Costella (1928) at 348 W Olympic Place – This 20-unit stucco-clad building on the west flank of Queen Anne Hill is one of Beardsley's most elaborate. It features a picturesque mix of flat-roofed and shed-roofed projecting and recessed building masses. The property is a designated Seattle landmark.
- El Cerrito Apartments (1931) at 608 E Lynn Street in the Eastlake neighborhood – This 9-unit building is massed to step down its hillside location and to maximize views of Lake Union. Less elaborate than Beardsley's other projects (perhaps because it was built at the beginning of the Great Depression), it lacks the heavy timber projecting balconies and pent roofs that characterize his other work.

That Beardsley fulfilled the multiple roles of designer, builder, developer, and owner was not unusual in Seattle in the 1920s. Others—such as Frederick Anhalt (1895-1996), John S. Hudson (1879-1945), or Henry "Harry" E. Hudson (1881-1963)—were well-known and prolific designer-builders active during the same period, and all specialized in multifamily structures.

Single family residences were also a part of Everett Beardsley's portfolio, although only a few dwellings have been identified. He is known to have designed at least four houses for the Puget Mill Company in the gated Broadmoor neighborhood, where he was a charter member

of the Broadmoor Country Club. His own home there, at 1215 Shenandoah Drive E (1929), is an excellent example of the Spanish Eclectic style applied to a single family home.

After about 1932, Beardsley was largely retired but continued to occasionally design single family homes. The Beardsleys appeared in Seattle Times society columns throughout the 1930s, active in the Broadmoor community where they lived in at least three homes over time (in the 1920s, they also resided intermittently in their apartment buildings). By 1952, they had moved to Scottsbluff, Nebraska, where they may have had relatives, and resided there for an unknown time. At some point thereafter, they moved to Bellevue, Washington, where Everett Beardsley died in January 1963, at age 73.

Spanish Eclectic Style

The El Monterey was designed as an apartment building in the Spanish Eclectic style and constructed in 1930. The style derives from the more rigorous Spanish Colonial Revival style, but with a freer use and invention of ornamental elements. The Spanish Colonial Revival style developed as an extension of the earlier Mission Revival style.

Some architectural history sources, such as Marcus Whiffen's style guide *American Architecture Since 1780*, subdivide the Spanish-colonial heritage styles as Mission Style, Pueblo Style, and Spanish Colonial Revival, each with similar but slightly different characteristic features. In general, to Whiffen, the Mission and Pueblo styles embody a simpler architecture, somewhat reliant on blocky massing, while Spanish Colonial Revival tends towards more elaborate ornamentation. The well-known architectural style reference *A Field Guide to American Houses* by Virginia and Lee McAlester identifies the subgroups and their popular periods as Mission (1890-1920), Spanish Eclectic (1915-1940), Monterey (1925-1955), and Pueblo Revival (1910-present). The Washington State Department of Archaeology and Historic Preservation's online style guide recognizes a slightly different "Mission Revival," with associated "Monterey Revival" and "Pueblo Revival." For its part, the City of Seattle Historic Preservation Office historic resources survey database recognizes "Spanish-Eclectic," "Spanish-Mission," and "Spanish-Mediterranean" styles.

Mission Revival developed in the 1880s in California, after several architects there sought inspiration in the colonial history of the western United States as the basis for architectural design, rather than continuing to "import" and use the seemingly out-of-place English Colonial Revival style which dominated the taste of the eastern United States. Influences on Mission Style included a broad range of buildings, from the occasionally ornate 18th century Spanish Franciscan order mission churches (which themselves were derived from earlier Spanish baroque and renaissance architecture in Europe) to the modest adobe dwellings of the Southwest.

The first widespread notice of the Mission Revival style was gained with the construction of the California State Building at the Chicago Columbian Exposition in 1893. In the Pacific

Northwest, the style was particularly popularized by its widespread use in the 1905 Lewis & Clark Centennial Exposition buildings in Portland, Oregon.

Mission Style buildings typically include the following features: Arched openings, either round or segmented; low-pitched hipped or gable tile roofs and pent-roofs with exposed rafters and deep overhangs; and scalloped or curvilinear shaped parapets. Exteriors are generally stucco, but examples in brick, wood, and stone can be found.

Mission Style quickly became popular in the western states but could be found nationwide. It was used in a variety of building types, including churches, train stations, club buildings, commercial buildings, apartment buildings, and single family houses. In Seattle, it was popular from about 1900 to 1920; excellent examples are the LaCrosse Apartments (1907) at 302 Malden Avenue E, and the L'Amourita Apartments (1909) at 2901 Franklin Avenue E, a designated Seattle landmark. Early on, the style sometimes began to merge with Arts & Crafts movement, resulting in an emphasis on simple forms, quality of materials, and little superfluous decoration. In rare instances, highly simplified applications of the Mission Style appear as a kind of stark, stripped-down pre-Modernism.

At the other extreme, some builders and architects chose to focus on the ornamental possibilities of the Spanish Colonial architectural inheritance in the west. In 1915, the buildings of the Panama-California Exposition in San Diego were designed in a highly elaborate mode, tapping the Spanish architectural baroque Plateresque and Churrigueresque styles; as well as Spanish Gothic, Moorish, and Spanish Renaissance elements found in both Spain and its colonies. After 1915, this Spanish Colonial Revival style became very popular in California, the western United States, and Florida during the 1920s, through the 1930s.

According to Marcus Whiffen's style guide *American Architecture Since 1780*, characteristic features of the Spanish Colonial Revival style include the low-pitch red-tiled roofs of Mission Style, but also flat roofs with tiled parapets. Arches, though frequently used, are not as universally used as in the Mission Style, and houses may lack them entirely. Walls may be plastered or stuccoed, and doorways or window openings may be flanked by columns or pilasters, or otherwise be the focus of considerable carved or cast ornament. Balconies with railings are common, as are wrought iron or carved wood details, such as window grilles. Windows often vary in size, and may be asymmetrically disposed on an elevation, with broad expanses of solid wall between. High-style buildings might include towers or tower-like forms, or decorative colorfully glazed tiles. In 1920s Los Angeles, the style was associated with glamorous Hollywood mansions.

In Seattle, the Spanish Colonial Revival style was somewhat popular but usually employed less extravagantly than can be found in California. Instead, designers in Seattle generally employed a freer, "Spanish Eclectic" style reflecting a looser use of Spanish-Colonial-derived ornamental details to create a pleasing façade. These details might include textured stucco cladding, often used with brick; red tile roofs; exposed and carved floor or roof beam ends, or exposed round timber ends called "vigas" (the latter derived from Pueblo architecture);

round-arched windows or doors; multi-lite casement windows; dark, heavy timber balconies, brackets, doors, corbels, and beams; decorative wrought iron window grilles; colorful glazed tilework; and exterior courtyards or arcades. Most of these elements are found in the subject building.

Spanish Eclectic buildings in Seattle are often found as single family homes or apartment buildings from 1915 to about 1940. The architect/builder of the subject building, Everett J. Beardsley, was a proponent of the style and developed numerous apartment buildings in the style, including the Hacienda Court (1925) at 1025 Summit Avenue; 2345 Franklin Avenue E (1925); Morris Apartments (1926) at 2107 5th Avenue N; El Cerrito (1931) at 608 E Lynn Street, and Villa Costella (1929) at 348 W Olympic Place. The latter is a designated Seattle landmark. Beardsley's own home in the Broadmoor neighborhood 1215 Shenandoah Street (1929) is an exceptional example of a single family home in this style.

Other examples of Spanish Eclectic apartment buildings in Seattle include the La Quinta (William H. Whiteley, 1927) at 1710 E Denny Way; the Piedmont/Tuscany Apartments (Daniel Huntington, 1928) at 1215 Seneca Street, which features one of the most extensive uses of decorative glazed Malibu tile in the city; and the LaFlor Apartments (Samuel Anderson, 1929) at 323 16th Avenue.

The Spanish Eclectic style was also used in Seattle in the 1920s-1930s for automobile dealerships, garages, or neighborhood stores, and occasionally for small to medium sized commercial buildings. In these instances, ornamentation was often in the form of colorful glazed terra cotta or cast stone architectural detail, resulting in sometimes elaborate compositions.

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The features of the Landmark to be preserved include*: the site; the exterior of the residential building; the exterior of the garage building; and the interior of the six, main stair towers.*

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