



The City of Seattle

Landmarks Preservation Board

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

Re-evaluation Counseling/ Former First Evangelical
Name Church & Parsonage Year Built 1906
(Common, present or historic)

Street and Number 165 Valley Street, 719 Second Avenue N

Assessor's File No. 545730-0635

Legal Description See Below

Plat Name: Mercers Addition to Block 14 Lot 4
North Seattle

Lot 4, Block 14, Mercers Addition to North Seattle according to the plat thereof recorded in Volume 1 of Plats, page 171 in King County Washington.

Re-evaluation Counseling Community Office/Counseling
Present Owner: Resources, Inc. Present Use: center

Address: c/o Timothy Jackins: 719 Second Avenue N, Seattle WA, 98109

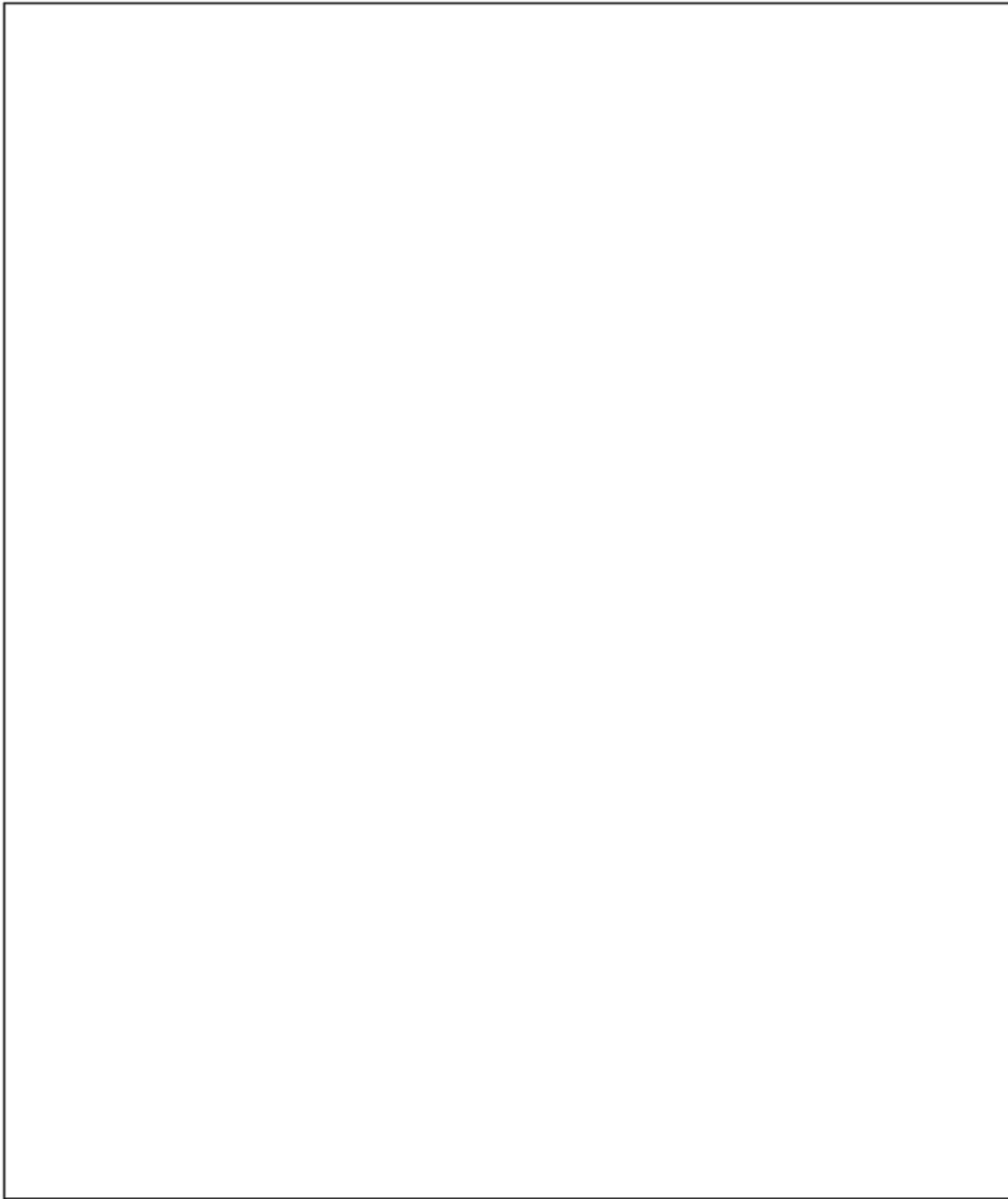
Original Owner: Zion Evangelical Association

Original Use: Church and parsonage

Architect: Original architect unknown

Builder: John Bachman

Photographs



Submitted by: Timothy Jackins

Address: 719 Second Avenue N, Seattle WA, 98109

Phone: _____ Date March 2018

Reviewed: _____ Date _____
Historic Preservation Officer

Re-evaluation Counseling Former First Evangelical Church and Parsonage

Landmark Nomination Report
721 Second Avenue N, 615 Valley Street
March 2018

Prepared by:
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Re-evaluation Counseling Former First Evangelical Church Landmark Nomination Report

MARCH 2018

1. INTRODUCTION

This landmark nomination report provides information regarding the architectural design and historical significance of the Re-evaluation Counseling building, formerly the First Evangelical Church (also known as the German Evangelical Church, Auditorium Evangelical Church, and First Evangelical United Brethren) and the associated former parsonage on the site. The buildings are located at 719 Second Avenue N and 165 Valley Street in the Lower Queen Anne neighborhood in Seattle, Washington. The former church building was constructed in 1906, and the former parsonage building was constructed in 1906. Neither building has a known architect of record. The Johnson Partnership prepared this report at the request of the owner of the building.

1.1 Background

The City of Seattle's Department of Construction and Development (SDCI)—formerly the Department of Planning and Development—through a 1995 agreement with the Department of Neighborhoods, requires a review of “potentially eligible landmarks” for commercial projects over 4,000 square feet in area. As any proposed alterations or demolition of the subject building described within this report will require a permit from SDCI, the owner is providing the following report to the staff of the Seattle Landmarks Preservation Board (LPB) to resolve the property's status.

To be eligible for nomination as a City of Seattle Landmark, a building, object, or structure must be at least 25 years old, have significant character, interest, or value, the integrity or ability to convey its significance, and it must meet one or more of the following six criteria (SMC 25.12.350):

- A. It is the location of or is associated in a significant way with an historic event with a significant effect upon the community, city, state, or nation.
- B. It is associated in a significant way with the life of a person important in the history of the city, state, or nation.
- 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, period, or method of construction.
- E. It is an outstanding work of a designer or builder.
- F. Because of its prominence of spatial location, contrast of siting, age, or scale, it is an easily identifiable feature of its neighborhood or the city and contributes to the distinctive quality or identity of such neighborhood or city.

1.2 Methodology

Ellen F. C. Mirro, AIA, Audrey N. Reda, and Katherine V. Jaeger of The Johnson Partnership, 1212 NE 65th Street, Seattle, WA, completed research on this report under the direction of Larry E Johnson, AIA, Principal of The Johnson Partnership, between January and March of 2018. Research was undertaken at the Puget Sound Regional Archives, Seattle Department of Construction and Inspection, Seattle Public Library, the Museum of History and Industry, and the University of Washington Special Collections Library. Research also included review of Internet resources, including HistoryLink.com, and the Seattle Times digital archive, available through the Seattle Public Library. The buildings and site were inspected and photographed on January 18, 2018 to document the existing conditions.

2. PROPERTY DATA

Building Name: Re-evaluation Counseling

Former Names: First Evangelical Church/Auditorium Evangelical Church

Current Address: 165 Valley Street, 719 Second Avenue N

Historical Addresses: 721 Second Avenue N

Location: Lower Queen Anne

Assessor's File Number: 545730-0635

Legal Description: Lot 4, Block 14, Mercers Addition to North Seattle according to the plat thereof recorded in Volume 1 of Plats, page 171 in King County Washington.

Date of Construction: 1906 (both buildings)

Original Use: Church and parsonage

Present Use: Office/Counseling center

Original Owner: Zion Evangelical Association

Present Owner: Re-evaluation Counseling Community Resources, Inc.

Original Designer(s): Unknown

Original Builder: John Bachman (1859-1912)

Subsequent Designer: Van Horne & Van Horne Architects

Zoning: L3

Total Property Size: 7,680 s.f.

Building Size, former church: 6,387 s.f.

Building Size, former parsonage: 1,822 s.f.

3. SITE DESCRIPTION

3.1 Location & Neighborhood Character

The subject buildings are located within the Lower Queen Anne neighborhood, on a square block on the corner of Second Avenue N and Valley Street. Lower Queen Anne stretches from Aurora Avenue and Broad Street on the east to Elliott Avenue N on the west. The buildings are located two blocks north of the Seattle Center. The immediate area surrounding the subject buildings is mostly residential, with apartment complexes, single-family homes, and some small businesses. Within a half-mile radius of the subject buildings are four schools, approximately five places of worship, seven groceries, more than 25 restaurants, and nine public parks including Counterbalance Park, Kinnear Place, and Ward Springs Park. The subject buildings have walk scores of 95 out of 100, transit scores of 79 and bike scores of 48.¹ *See figures 1-8.*

3.2 Site

The site is located at the corner of Second Avenue N and Valley Street. The northern and southern property lines measure approximately 128 feet. The eastern and western property lines measure approximately 60 feet. The grade changes approximately 20 feet, sloping down from the northwest to the southeast.² Concrete sidewalks line the site along both Valley Street and Second Avenue N.

The site contains two buildings: the former First Evangelical Church on the eastern side of the site and a former parsonage building on the western side. The two buildings are arranged side by side along Valley Street with the church at the eastern portion of the site at the corner of Valley Street and Second Avenue N. The area between the two buildings contains a concrete paved driveway. A large birch tree grows in the parking strip at southeastern corner. Low landscaped beds line the exterior walls of the church at the eastern and northern borders. A non-original sign/message board supported on posts is located at the northeastern corner of the site.

In front of the parsonage building a wide concrete pathway crosses a lawn, leading to a wooden ramp and porch. A walkway of dirt, concrete flagstone, and gravel borders the western and southern edges of the site. A small metal arbor extends over the walkway near the southeastern corner of the parsonage, near a deciduous tree. A retaining wall along the southern boundary is made from stacked rectangular stone atop loosely stacked, unfinished concrete pieces. A second concrete retaining wall extends the length of the site along the southern edge. This wall varies from approximately three to five feet in height, gaining height near the western border. *See figure 9.*

¹ "719 2nd Ave N, Seattle, 98109," Walk Score, walkscore.com (accessed January 29, 2018).

² United States Geological Survey, <https://viewer.nationalmap.gov/basic/?basemap=b1&category=ustopo&title=US%20Topo%20Download#productSearch> (accessed January 29, 2018).

4. ARCHITECTURAL DESCRIPTION, FORMER CHURCH, 719 SECOND AVE N

4.1 Building Structure & Exterior Features, 719 Second Ave N

The Re-evaluation Counseling building is a light frame/platform frame structure, with a rectangular shape measuring approximately 55 feet by 63 feet. Attached to the northeastern corner is a rectangular tower that measures approximately 15 feet by 15 feet, with the northern and eastern tower façades protruding approximately 24 inches out of plane with the main rectangular mass of the building. The foundation is poured in place concrete. Stylistically the subject building can be identified as vernacular religious architecture.

The asphalt composition shingled gable roof runs east-west over the former church building, with cross-gable dormers with lower ridgelines on the northern and southern sides. A strip of south-facing solar paneling runs just beneath the central ridge. An original brick chimney is visible at the northwestern edge of the ridge. Certain portions of the roof along the northern and southern façades are edged with aluminum gutters. The northern, western, and southern façades of the main building have original simple bargeboards that flare at the eave. The bargeboard flare is absent on the eastern façade. The roof overhang varies from approximately 1.5 to 2 feet with exposed original wooden rafter tails on all four façades. The bell tower has been altered with a non-original flat roof with membrane roofing. The overhang exposes original wooden rafters on all four sides of the bell tower roof.

The four façades of the main building and the eastern and northern façades of the bell tower have three types of cladding at four discernable levels. Cedar shingle siding covers the top half of the building and ends in a wooden trim band. The upper portion of the gable ends, also clad in shingle siding, protruding approximately 12 inches out of plane with the lower walls, and is supported on a row of simple wooden corbels. The first floor is clad in lap siding with mitered corners, ending just above the water table. The basement level of the building is unpainted red brick in common pattern with a concave mortar joint. The western and southern façades of the bell tower are clad in cedar shake siding. Most of the cladding is painted. *See figure 10.*

Eastern façade

The eastern façade has eight windows. These windows are a mix of original and non-original, with wooden and aluminum/vinyl frames. On the main building, just below the apex of the roof, is a round wooden frame with a non-original window. The original configuration of the window included spoke muntins dividing eight lights. One level down and off center is a non-original rectangular wooden window. An original nine-light stained glass Gothic-style wooden window overlaps the central two levels at the first floor. Wooden mullions divide the stained glass window into three rectangular units below three lancets and three curve-sided quadrilaterals. To the left of the stained glass window is a smaller Gothic arch single-hung wood sash window. The basement level has two non-original double-hung vinyl windows set into rough brick arches.

The upper level of the bell tower's eastern façade contains a pair of arched openings with rectangular infill window sash placed behind the original cased wooden openings. A round wood window with non-original sash is located in the approximate center of the tower just above the church's original entry at the first floor.

At the lower right corner of the eastern façade is a 90-degree flat turn stair with painted metal railing that leads to the original church entry. The stairs begin as a short run of painted concrete masonry units that turn at a concrete platform and continue as a set of unpainted wooden stairs. The stairs are patched where the materials pull away from the building and there is a noticeable gap on the southern face where the concrete stair structure meets the brick. The entry stair is set beneath the Gothic arch entryway, inset into the bell tower. The double doors are separated by a black metal astragal, and have eight panels with alternating glass lights in the upper panels. The doors are painted

green and appear non-original, however, the wooden trim surrounding the doors appears original. Beside the exterior concrete stairs, a granite cornerstone set in the basement level brickwork reads “FIRST CHURCH EVANGELICAL ASSN 1906.”

The eastern façade of the main portion of the subject building has the public entrance for the current occupants of the property. This entry on the eastern façade’s basement level. A wide concrete walkway leads to apparently non-original, plain wooden double doors surrounded by a painted wooden frame. The doors are shielded by a metal-framed cloth awning covering a through-wall crack. *See figures 11-14.*

Northern façade

The northern façade has ten windows: four on the tower and four near grade level at the basement. These windows are a mix of original and non-original, with wooden and vinyl frames. On the main building, centered in the northern façade at the first floor is a large Gothic-style nine-light stained glass window, original to the church. The stained glass window is divided with wooden mullions into three rectangular units below three lancets and three curve-sided quadrilaterals. The central rectangular portion of the glasswork is damaged and each pane of glass has a protective layer of Plexiglass attached to the exterior wooden frames. Approximately 20 feet to the right of the stained glass window and with the same sill height is a small Gothic arch single-hung wooden sash window. The four windows at the basement level are set into the brickwork. Three are non-original sliding vinyl sash windows. The fourth window appears original, with a wooden sash and iron bars.

On the tower’s northern façade, the upper level contains a pair of arched openings with rectangular infill window sash set behind the original cased wooden openings. A round wooden window with non-original sash is located in the approximate center of the northern tower façade. Beneath this is another Gothic arch single-hung wood sash window at the first. The northern façade of the tower has an original downspout extending from the eave where the main building and tower meet. Into the brickwork level beneath this is a basement vent with a window behind it. *See figures 15-16.*

Western façade

The western façade has eight windows. These windows are a mix of original and non-original, with wooden and vinyl frames. The top half of the building has five non-original vinyl sash rectangular windows set into the cedar shingle siding. Of these, the larger three are sliding windows and the smaller two are double-hung windows. At the first floor are two Gothic arch single-hung wooden sash windows, spaced approximately thirty feet apart and placed near the northern and southern sides of the western façade. At the basement level near the southwestern corner is a small rectangular wood sash window with iron bars.

A non-original, painted wooden stair with two landings runs along the western façade. On the first floor two plain wooden doors are spaced approximately ten feet apart, with electrical service panels installed between them. Centered on the second floor is a set of painted double doors with a wide-flange steel beam between the church and the parsonage. These doors have a small, sloped shed roof and access a one-ton Coffing electric hoist.

A single downspout extends down the western façade from the roof gutter on the northern façade. A small wooden storage shed is located under the stair near the southwestern corner. The shed is clad with painted lap siding and has exposed wooden trim and a shed roof. *See figures 17-18.*

Southern façade

The southern façade has ten windows. These windows are a mix of original and non-original, with wood and vinyl frames. Centered on the first floor is a large Gothic-style, nine-light stained glass window, original to the church and similar to the other two nine-light stained glass windows on the northern and eastern facades. Approximately twenty feet to the on either side of the stained glass

window are two Gothic-arched single-hung wood sash windows, set at the same sill height. Beneath these in the basement level are three pairs of wood sash, double-hung windows. Each pair is set into a rough brick arch. A rectangular sliding wood window with iron bars is at the basement level near the southwestern corner.

Centered below the stained glass window is a storage area for a ladder and tools with a shed roof extending out approximately two feet. To the left of this storage area is a low concrete box for firewood with makeshift wooden doors. Also on this side is a painted wooden door at the foundation level set into the brickwork with a rough brick arch above. *See figures 19-22.*

4.2 Plan & Interior Features, 719 Second Avenue N

The former church building has four distinct levels: basement, main floor/sanctuary space, choir loft on the eastern and western sides, and a fourth floor around the perimeter of the sanctuary. The building also includes an attic and a bell tower.

The lowest level, the basement, is the main administrative and working space of the current occupants, with the main entry on the eastern façade. The space has several offices for private counseling, a large administrative office, private offices, a kitchen, a restroom, a mechanical room, and storage spaces encircling a large community space in the center. The doors within the space are all either single or double. Each door has three panels and a single light of textured glass set in painted wood. There is evidence at this level of the deteriorating condition of the foundation. *See figure 23.*

The ceiling is painted wooden beadboard. Walls are plaster with beadboard wainscoting under a chair rail. The floor is concrete covered in certain places with commercial carpeting. The door leading to the main community space is a plain wooden double door set in a wide painted wooden frame with a three-light transom above.

The main floor originally functioned as the sanctuary space of the church. This level has several offices for private and group counseling and storage areas on the western side of the building. The level also contains a large gathering space, the original public entry through the tower on the northeastern corner, and a stair in the southeastern corner. The gathering/sanctuary space retains the original pews set in three rows of seven. Material finishes on this level include painted plaster walls, painted acoustical wall tile, commercial carpeting and wooden trim throughout. The sanctuary/gathering has a two-level cove ceiling and three large Gothic-style stained glass wooden windows. *See figures 24-25.*

Above the sanctuary/gathering space on the eastern wall is a converted choir loft now used as private offices and a small restroom. Material finishes in the offices include painted drywall, plywood, painted plaster, and linoleum tile flooring. Each office has a set of nine-light wooden windows looking on to the sanctuary space. *See figure 26.*

The choir loft level contains a large office within the bell tower in the northeastern corner. Material finishes in this office include painted tongue-and-groove siding, drywall, and linoleum flooring. *See figure 27.*

The western side of the building at the same level as the choir loft contains a series of spaces accessed by the exterior stairway along the western façade. These spaces include several private offices with publishing storage. At the lower attic level are two offices with more publishing storage. Finishes include painted drywall, plaster, exposed wooden beams, fiberboard, and commercial carpeting. An original brick chimney rests against the western wall beside a one-ton Coffing electric hoist. On the northern and southern walls a portion of the exterior visible roof beams are exposed on the interior.

The fourth-floor office and storage space encircles the sanctuary dome. The northern and southern

gable spaces are only accessed by small, triangular passageways. The eastern space contains storage, a small bathroom, and a cooking space, which is accessed by a stairway leading from the bell tower. A stepladder by the eastern wall accesses the uppermost level of the attic. The southern space of the lower attic level is used as a sewing room and miscellaneous storage. The western space connects the previously mentioned office and publishing storage spaces. The northern space is an unused office with file storage. Finishes within these spaces include unfinished drywall, exposed wooden beams, painted plaster, linoleum and plywood flooring. *See figure 28.*

The upper attic level is used for storage space. An original brick chimney is visible at the western wall. Within this space the underside of the roof exposes the wooden roof beams and structural system. *See figure 29.*

At this same upper attic level is the upper level of the bell tower. The space is now used as an office, accessible by a small set of stairs within the tower. A non-original ceiling fan and light is centered above the room. Material finishes within the space include painted plaster, linoleum and commercial carpeting. *See figure 30.*

4.3 Documented Building Alterations & Present Condition: former Church

Construction of the church began in 1906 with the pouring of the foundation, and was completed in 1907, when it was dedicated as the First Evangelical Church.

Records from 1922 and 1930 show several unspecified alterations were made to the exterior and possibly the interior spaces of the building. Photographic evidence from 1937 shows the existence of a small detached garage between the church and the adjacent parsonage building. Photographs show that a top spire roof and corner pinnacles on the original bell tower remained intact in 1937. However, the bell tower roof and the garage are both noticeably absent in the 1978 drawings. The alteration to a flat roof indicated by these drawings must have occurred sometime between 1937 and 1978.

In 1978 significant alterations were made to the attic of the subject building, dividing it into two distinct levels and adding a second means of egress to the western façade. Records show interior alterations were made to the basement level as well. Additional light outlets and heaters were installed during this time.

At the time of the 1978 alterations, architectural elevations drawn by Van Horne & Van Horne Architects indicate the original eight-light round windows in the bell tower's second level were still intact. These elevations show that the original slat wood coverings for the openings in the top level of the bell tower remained intact. In subsequent years, however, these elements were removed or altered.

More recently, a metal-framed canvas awning has been added to the eastern façade above the current main entry at the basement level.

Other significant alterations include the installation of the one-ton Coffing electric hoist in the western façade. This necessitated the placement of a large steel beam spanning the church and the parsonage.

Other conditions of building age, settlement and water intrusion are evident, especially at the basement, with visible cracks in brick foundation, and staining of the plaster around certain windows at the upper floors. Water damage is evident at the vaulted sanctuary ceiling and at the interior walls around several original windows, including the stained-glass windows in the sanctuary space and the round windows in the tower. There is a noticeable through-wall crack in the brick foundation at the top left corner of the currently main entry. *See figure 31-32.*

Recorded Building Permits: On record for the subject building are permits for the original construction and a series of alterations.

Date	Designer	Description	Permit
1906		For foundation	46178
1906		1 story frame church building 52x60 as per plans church	46361
1922		Alter exterior building	544115
1930		Alteration	296175
1978		Alterations to attic space of existing and provide second means of egress	574732
1978		Install lights outlets and B6 heaters in addition	570306

Significant character-altering alterations include the following:

- Removal of bell tower spire roof
- Removal of bell tower slat wood from opening and replacement with rectangular windows
- Removal of original window glass at round windows
- Addition of canvas overhang above lower-level entryway
- Installation of electric hoist in western façade.

5. ARCHITECTURAL DESCRIPTION: FORMER PARSONAGE, 165 VALLEY STREET

5.1 Building Structure & Exterior Features 165 Valley Street

The Re-evaluation Counseling/First Evangelical Church parsonage building is rectangular, light wood framing/platform-framed structure built as a parsonage to the main building. The building measures approximately 28' x 34'. Stylistically the subject building is a foursquare or "Seattle Box" house. The foundation is poured concrete.

The building has an asphalt/composition shingled hip roof. A single hipped dormer protrudes from the northern slope and a brick chimney capped in a roof turbine ventilator rises from the center of the southern slope. The roof is edged with aluminum gutters. The roof overhangs the building and the dormer approximately 2 ½ feet with exposed wooden rafters. An approximately four-foot-wide addition along the southern side of the building is covered with a long sloping shed roof from the two-story portion of the addition on the western side, to the one-story portion on the eastern side. The addition houses an egress stair.

Claddings on three of the four façades are similar to those of the church building. Cedar shingle siding covers the second floor of the building and ends in a wooden trim band. The first floor and is clad in lap siding, ending just above the water table in select portions of the building. At certain portions of the building the lap siding has been extended down past the original water table. The basement level of the building is unpainted red brick in common pattern with a concave mortar joint. The southern façade shares the original cedar shingle siding at the exposed portion of the original upper floor, however, at the lower level and sloping up to the west is an addition clad in 4" x 8" HardiePanel/cement board with narrow vertical battens and painted metal horizontal flashing. A visible concrete foundation level is exposed near the base. Most of the cladding is painted.

Northern Façade

There are four windows on the northern façade. On the second floor are two pairs of single-hung vinyl sash windows. On the first floor a wood sash single-hung window is centered on the eastern half of the façade. The western side of the main floor contains a recessed porch with a flush panel wooden entry door near the center of the building, and a square wood sash window near the western corner. A fluted wooden column on the northwestern corner supports the upper floor. Along the western and northern edges of the porch is a non-original wooden bench. The porch has a non-original wooden guardrail and a metal railing along the western edge. A set of wooden stairs and an ADA-compliant ramp built from treated wood is attached to the porch.

The northern façade dormer at the roofline has two louvered attic vents. *See figures 33-35.*

Western Façade

The western façade contains seven windows. The second floor has three single-hung vinyl sash windows set into original wood frames. The first floor has a pair of double-hung wood sash windows with a center wooden mullion. At the basement level are two rectangular sliding wood sash windows with iron bars.

Along the western façade two downspouts extend down near the northern and southern edges. A visible seam near the southern end of the western façade marks an addition for the enclosure of the southern egress stairs. The two sides have similar cladding materials except at the basement level where the addition is not brick but exposed poured-in-place concrete. *See figure 36.*

Southern Façade

The southern façade contains one single hung vinyl sash window set in an original wood frame located on the eastern side of the façade at the upper floor.

Located near the southwestern corner of the southern façade is a painted metal door to the southern basement. The door is positioned to the right of three concrete masonry unit (CMU) steps leading up to the western façade and is above a 4' x 4' concrete slab. A thin metal trellis extends from the southeastern corner of the southern façade and extends across the adjacent walkway. A downspout drains the sloping roof at the eastern edge. A set of treated wooden stairs with metal treads leads to the egress stairs exit on the eastern façade. *See figures 37-38.*

Eastern Façade

The eastern façade contains eight windows. On the second floor are three vinyl sash double-hung windows in wooden frames. On the first floor, located in the center of the façade is a pair of double-hung wood sash windows. Located on the northern end of the first floor of the eastern façade is a smaller rectangular wooden window. Set into the brickwork at the basement level are two side-sliding wood sash windows covered by non-original metal bars.

Reaching from the western façade of the church building is a steel beam centered and attached near the roofline. From this beam extends a square steel column attached and bolted to the eastern façade at each floor. Two downspouts extend from the roofline on the northern and southern edges of the eastern façade. Two doors are located near the southeastern corner of the façade. At the basement level a set of cast-in-place concrete stairs leads down to the door of the eastern basement. A second set of treated wooden stairs leads to a landing for the door to the southern egress stairs. *See figures 39-40.*

5.2 Plan & Interior Features, 165 Valley Street

The parsonage basement has three sections: western and eastern portions divided by the main structural line, and a narrow southern portion located under the stair addition. Finishes in the basement include exposed concrete on the floor, exposed brick at the foundation and drywall ceilings.

The main room of the western portion of the basement is used for file storage and measures approximately 14' x 34'. Near the southern wall is a sheltered space with a privacy curtain containing a toilet and sink. Along the northern end of the room are two smaller rooms, approximately 8' x 8'. The brick foundation walls show visible evidence of corrosion at this level. *See figure 41.*

The eastern portion is located in the southeastern corner of the eastern façade. The main space is used for storage and laundry. Near the southwestern corner is another space sheltered by a privacy curtain containing a toilet and sink. A mechanical room with a metal door is centered on the western wall.

Plans from the 1978 remodel of the parsonage building illustrate the main interior spaces on the first and second floors. *See Appendix 2*

The first floor has a ten-foot ceiling height. Rooms include a foyer with an L-shaped stair in the northwestern corner of the plan, a chamber in the southwestern corner and two connected chambers on the eastern side, a restroom in the southeastern corner, a storage space leading to the stair in the southern addition, and a small kitchen that occupies the area in the southern addition under the stair and is accessed from the southwestern chamber. Finishes on the main floor include painted plaster walls and ceilings, and wood-textured vinyl flooring. Typically, rooms are trimmed with painted picture rails and tall baseboards. A set of fifteen-light French doors is located between the foyer and the larger eastern chamber. *See figure 42-43.*

The stairs leading up to the second floor are covered in non-original commercial carpeting. The

stairwell is painted drywall and plaster. Non-original wooden railings are on either side of the top half of stairs. The balusters and top rail of the balustrade of the lower half of the stairs are original painted wood, set between painted wooden newels. **See figure 44.**

The second floor has a ceiling height of eight feet. This floor has four chambers, a full bathroom, and a central hallway. Typical finishes at the upper floor are as follows: ceilings of dropped ten-inch square acoustic tiles, painted plaster walls, painted baseboards, picture rails and traditional painted door and window trim, five-panel doors, and commercial carpet flooring. The woodwork of each room is painted a different color. Centered on the eastern exterior wall on the second floor is a small bathroom measuring approximately 6' x 8', with vinyl flooring. The attic space is 28' x 34' with limited headspace due to the hip roof. **See figures 45-46.**

5.3 Documented Building Alterations & Present Condition, former Parsonage

The parsonage was constructed in 1906 as a residence adjacent to the Evangelical Church.

Photographic evidence from 1937 indicates the building retained most of the original finishes and windows from 1906 with little alteration.

In 1956 a permit was issued to convert the parsonage into a Sunday school, indicating interior changes to rooms and possible organization. Sometime during its associated use with the Evangelical Church a member of the congregation created a series of detailed plans and elevations of the parsonage building. These drawings indicate the overall organization of interior spaces remains relatively intact. The egress stairs along the southern façade are clearly drawn, and may have been added during or before the 1956 alteration of the parsonage to Sunday school rooms. One notable alteration is the division of the basement's northern end into four small chambers.

In 1974 "new service" electrical equipment was added to the building.

In 1998 an ADA-compliant wheelchair ramp was added along the northern façade. To facilitate this an extended landing and stairs were attached to the porch.

Other alternations to the building include the addition of railings and an L-shaped bench to the front porch. Almost all of the original windows have been replaced. The original windows in the attic dormer have been replaced with rectangular vents.

Other conditions of building age, settlement and water intrusion are evident, especially at the basement, and at cracks in the plaster in certain of the upper floor chambers.

Recorded Building Permits: The permits on record for the subject building include permits for the original construction and a series of alterations.

Date	Designer	Description	Permit
1906		2 story frame residence 28' x 34'	44332
1956		Convert residence to Sunday school rooms	448717
1974		"new service" electrical equipment "pick up existing and add circ."	538371
1998		Wheelchair ramp	702797

Significant character altering alterations include the following:

- Addition of railings and L-shaped bench to front porch
- Replacement of various windows
- Replacement of dormer windows with vents.

6. SIGNIFICANCE

6.1 Historic Neighborhood Context: Lower Queen Anne/Uptown

The subject properties are located in the Lower Queen Anne neighborhood. This area lies between the Denny Regrade/Belltown Neighborhood to the south and Queen Anne Hill to the north. The angled shoreline of Puget Sound lies to the west and the South Lake Union neighborhood is immediately east of Aurora Avenue N. As a mixed commercial and residential neighborhood, its history is interlaced with that of its neighbors.

Queen Anne Hill was first settled in the 1860s and 1870s. Queen Anne was incorporated into the City of Seattle in two annexations, one in 1883, and another in 1890. During the 1880s and 1890s, the roads and sidewalks had been graded and planked on the south side of Queen Anne Hill, and residents had access to municipal water and sewer service.³ During this period the subject site was first platted and settled. The Sanborn Insurance Map of 1893 shows the subject block south of Valley Street, and east of Warren Street as today. However, the street now known as Second Avenue North was then called Poplar Street, and the street now called Roy was then Thomas Street.⁴

Between 1900 and 1910 the population of Seattle was booming, and recently platted Queen Anne Hill lots sold well and much of the housing stock was built during this period. Although many of the houses on Highland Drive, Comstock Street, and other streets on the southern and southwestern slopes could be classified as mansions, most of the neighborhood's residents were solidly middle-class. In the years 1900, 1910, and 1920, approximately one third of Queen Anne's residents worked as laborers.⁵ Kinnear Park, located on the western edge of the Lower Queen Anne Neighborhood overlooking Elliott Avenue W, was donated to the city in 1889, and developed into a park in the 1890s.⁶ **See figures 47-48.**

The Queen Anne Avenue counterbalance route was built in 1905, encouraging higher density development along the route. From the early 1900s to the present, the backbone of Queen Anne Hill's business community has been Queen Anne Avenue from Lee Street to McGraw Street. Significant business development also occurred eastward along Galer Street as the streetcar system continued along this street before heading north on Sixth Avenue W. Other lines serving and directing growth on Queen Anne Hill branched off of Mercer Street and either wrapped around the western side of the hill on Tenth Avenue, or continued to Ballard along Elliott Avenue, then known as Beach Drive. The eastern side of the hill was served by a line running north on Taylor Avenue, turning westward at Boston Street.⁷ **See figure 49.**

Several significant apartment buildings were constructed in the southern and southwestern crest and slope of Queen Anne Hill during the early part of the last century continuing into the 1920s. These apartments include the Chelsea Apartments (1907) and the De la Mar Apartments, recognized City of Seattle landmarks. The 24-unit Corona Apartment building (715 Second Ave N), immediately south of the subject building, was built in 1909 and still operates as apartments. **See figure 50.**

The earliest churches in the neighborhood were established in the 1880s and 1890s. These included the Congregational Church (1887) at the corner of Taylor Avenue N. and Thomas Street; the Second Presbyterian Church at Third Avenue N and Harrison Street and the Church of Christ on Olympic Place, both established by 1893; and the Second Methodist Protestant Church (1890) at Republican and Warren streets; and the German Evangelical Church—the original home of the congregation

³ Larry E. Johnson, "24 West Lee Street, Kleinogel Residence/Offices of Dr. Richard Gordon Landmark Nomination Report," The Johnson Partnership, May 2005, p. 6.

⁴ Sanborn Company Map, 1893

⁵ Kay Frances Reinartz, *Queen Anne, Community on the Hill* (Seattle, WA: Queen Anne Historical Society, 1993), p. 87.

⁶ Donald N. Sherwood, "Sherwood Park History Files, Kinnear Park," Seattle Parks and Recreation, n.d., p. 4.

⁷ Leslie Blanchard, *The Street Railway Era in Seattle: A Chronicle of Six Decades* (Forty Fort, PA: Harold F. Cox, 1968), p. 63; Map "Puget Sound Traction Light & Power Company, Seattle Division," 1915.

that built the subject building—at Harrison and Birch streets, built in 1891.⁸ Between 1900 and 1929 at least 29 churches were established in Queen Anne. Of these, sixteen were still active in 1993.⁹ Landmarked churches in Queen Anne include Bethany Presbyterian Church (1818 Queen Anne Avenue N, Charles Hay, 1929-30) and Seventh Church of Christ, Scientist (2555 Eighth Avenue W, Harlan Thomas, 1926-1927). **See figures 50-52.**

Further commercial development of the area lying between Queen Anne and the central business district occurred at a much slower pace and scale than originally anticipated, primarily due to the economic slowdown associated with the Great Depression of the 1930s, as well as high concentration of war-related industries during World War II. In 1929 work commenced on the George Washington Memorial Bridge, commonly known as the Aurora Bridge, connecting Queen Anne, downtown, and points south to Fremont and neighborhoods to the north. The bridge was completed and open to car traffic in 1932.¹⁰ In 1959 construction began on the Battery Street Tunnel, which would connect Aurora Avenue and the new Alaskan Way Viaduct.¹¹ The arterial of Aurora Avenue now forms the boundary between Lower Queen Anne and South Lake Union. **See figure 53.**

Lower Queen Anne has long been and remains the site of many of the city's major performing arts organizations. Saloon owner James Osborn had, in 1881, donated part of his estate to the City of Seattle for the purposes of building a Civic Auditorium. At the time, this bequest was the equivalent of the budget for the entire city.¹² Five years later, David Denny and Louisa Boren Denny donated a portion of their land to the city for "public use forever." In 1927 Seattle voters passed a bond issue for \$900,000, and these funds, along with the Osborne bequest and the Denny land, went towards building the Civic Auditorium.¹³ Civic Auditorium (Schack, Young, and Myers, 1928). Schack, Young, and Meyers received a commission to build a civic cultural center, which would include the auditorium, a civic arena, veterans' hall, and stadium.¹⁴ In 1959 the Civic Auditorium building underwent a remodel to convert it to a 3,100-seat theater. Renamed the Seattle Opera House, the theater was completed in 1962, to correspond with the World's Fair. In 1973 the opera house also became the home of Pacific Northwest Ballet. In 2003 McCaw Hall (LMN Architects, 2002-03) replaced the Opera House. **See figure 54.**

In 1963, the year following the World's Fair, local financier and developer Bagley Wright was instrumental in establishing the Seattle Repertory Theater. In November 1963 the company debuted its first production, *King Lear*, in the Seattle Center Playhouse, another building from the World's Fair and the home of the company for the next two decades.¹⁵ In 1985 the company moved to the built-for-the-purpose Bagley Wright Theater (1983, NBBJ), just south of their Playhouse location.¹⁶ In 1987 the Intiman Theater Company took up residence in the Seattle Center Playhouse.¹⁷

⁸ Alison Nesmith, "Going to Church," *Queen Anne, Community on the Hill*, Kay Frances Reinartz, ed. (Seattle, WA: Queen Anne Historical Society, 1993) p. 140.

⁹ Nesmith, p. 141.

¹⁰ Priscilla Long, "Seattle's George Washington Memorial Bridge (Aurora Bridge) is dedicated on February 22, 1932," HistoryLink Essay #5418, posted March 14, 2003, <http://www.historylink.org/File/5418> (accessed February 21, 2018).

¹¹ Phil Dougherty, "Final Phase of Seattle's Alaskan Way Viaduct opens to traffic on September 3, 1959," HistoryLink Essay #8127, posted April 1, 2007, <http://www.historylink.org/File/8127> (accessed February 21, 2018).

¹² McCaw Hall, "History," <https://www.mccawhall.com/about-mccaw-hall/history> (accessed February 19, 2018).

¹³ Ibid.

¹⁴ Pacific Coast Architecture Database, "City of Seattle, Civic Auditorium, Seattle, WA," <http://pcad.lib.washington.edu/building/5248/> (accessed February 19, 2018).

¹⁵ Peter Blecha, "Seattle Repertory Theater debuts with *King Lear* in the Seattle Center Playhouse on November 13, 1963," HistoryLink Essay #9211, <http://www.historylink.org/File/9211> (accessed February 19, 2018).

¹⁶ Seattle Repertory Theater, "Our History: Event Timeline," <https://www.seattlerep.org/About/History/EventTimeline> (accessed February 19, 2018).

¹⁷ Paula Becker, "Intiman Theater," HistoryLink Essay #7847, posted September 17, 2006, <http://www.historylink.org/File/7847> (accessed February 19, 2018).

The development of the Seattle Center for the 1962 Century 21 Exposition (World's Fair) had a major impact on the development of the neighborhood. Seventy-four acres of David and Louisa Denny's donation land claim formed the site of the exposition.¹⁸ Between 1958 and 1959, more than 200 buildings—including single-family homes, apartments, and commercial buildings—were condemned and demolished to make way for the fair grounds.¹⁹ The monorail, connecting the southern edge of Lower Queen Anne to the central business district, opened in April 1962, just days before the fair began. Hundreds of thousands of tourists visited the Space Needle, the United States Science Pavilion (now the Pacific Science Center), the Bubbleator, and other buildings in the Seattle Center over the six months of the exposition. **See figures 55-56.**

Construction was relatively stable for many years until apartment living and urban growth stimulated apartment and condominium development beginning in the 1990s and continuing to the present. In addition to the theaters and buildings of the Seattle Center, Lower Queen Anne is home to many other civic and cultural institutions, including the Key Arena, the Museum of Pop Culture (formerly the Experience Music Project), and all-ages music venue the Vera Project. In 2001 the Bill and Melinda Gates Foundation opened its new world headquarters on a campus East of Fifth Avenue N and south of Mercer Street.

Many buildings Landmarks on the southern side of Queen Anne Hill and Lower Queen Anne include Queen Anne High School (215 Galer Street, Floyd A. Naramore); Queen Anne Boulevard Historic Landmark; Seattle City Light Power Control Center/System Operations ; the one-ton Kobe Bell (210 Republican Street, 1962), a gift from Seattle's sister city in Japan hanging in the grounds of the Intiman Playhouse; the Brace/Moriarty House (170 Prospect Street, Louis H. Sullivan, 1904); the James A. Gibbs House (1000 Warren Avenue N, John S. Hudson, 1931). In 2017 the neighborhood underwent a rezone for mandatory housing affordability.

6.2 Building History

6.2.1 Original Building Owner: Evangelical Church

The congregation Evangelical United Brethren Church of Seattle was formed in 1888 and met in a church at West Harrison Street and Taylor Avenue N.²⁰ By 1906 the congregation required a larger church, and so bought a parcel of land for \$3,500 at Second Avenue N and Valley Street, the future site of the subject building. The pastor of the congregation at the time was T.R. Hornschuch, who spearheaded the building of the new church.²¹ The subject building cost \$17,000 to build and could seat 600. The church and parsonage were built under three separate building permits. Permit #44332 was for a "2 story frame residence" at 165 Valley Street. Permit #46178 was for "Outside wall and basement foundation for 1 story frame church as per req' [illegible] filed." Permit #46361 was for "[illegible] frame Church Building 52x60 as per plans." John Bachman, a carpenter, signed the permits.²² **See figures 57-59.**

The church was dedicated on September 8, 1907. T. R. Hornschuch was too ill to attend the dedication, and his brother, H. E. Hornschuch, conducted the services instead.²³ The dedication, as reported in the *Seattle Post-Intelligencer* of September 7, 1907, was marked by services in the morning,

¹⁸ David Wilma, "Seattle Neighborhoods: Queen Anne Hill—Thumbnail History," HistoryLink Essay 3414, posted June 28, 2001, <http://www.historylink.org/File/3414> (accessed February 19, 2018).

¹⁹ Paula Becker, "Demolition of buildings on Century 21 Exposition/Seattle World's Fair site begins on November 12, 1958," HistoryLink Essay #10013, posted March 20, 2012, <http://www.historylink.org/File/10013> (accessed February 21, 2018).

²⁰ Nesmith, p. 141.

²¹ Pacific Coast Architecture Database, "1st Church of the Evangelical Association, Lower Queen Anne, Seattle, WA," <http://pcad.lib.washington.edu/building/19516> (accessed February 15, 2018).

²² Seattle Department of Construction and Inspections, Permit nos. 44332, 46178, and 46361.

²³ *Seattle Times*, "Pastor Too Ill to Attend," September 7, 1907, p. 4.

afternoon and evening. The morning services, at 9:30 am, included children's services with singing, prayer, and orchestra, as well as sermons both in German by Reverend F. Benz of Portland, and English by Reverend H. E. Hornschuch of Portland. The 2:30 p.m. services were for the church dedication. Afterwards was "Young People's Rally" at 6:45 p.m., followed by evening services at 7:45 p.m., featuring song, orchestra, scripture, prayer, sermon, and benediction.²⁴ **See figures 60-61.**

The next-door parsonage was built in 1906 as a residence, and the fee owner is listed as Zion Evangelical Church. **See figure 62.**

Hornschuch remained pastor at the church until at least 1914.²⁵

In 1915 the church was known as First Evangelical Church, and Ezra Maurer was the pastor.²⁶ Maurer remained pastor there until at least 1918.

In May 1919 Rev. A. C. Matzke was appointed pastor.²⁷

In 1927 the pastor was Rev. Carl Heinmiller.²⁸

In 1934 the pastor was Rev. Emil C. Kreitlow.²⁹

By 1935 the church was known as the Auditorium Evangelical Church, a name change referencing the church's proximity to the Seattle Civic Auditorium, built in 1928 (and now the site of McCaw Hall).³⁰ The pastor in 1935 was J. H. Soltman, who was also district superintendent for the Puget Sound region.³¹ In 1936 Soltman was also chair of the youth committee of the Seattle Community Fund.³² He remained pastor until at least 1939.

In 1942 Rev. Frank A. Lenz (or Lens) was pastor.³³

In August 1945 the church was again known as First Evangelical Church, and Rev. A. Lynn Lonsberry was pastor.³⁴

In 1955 the church as known as First Evangelical United Brethren Church, and Victor A. Ballantyne, Jr. was pastor. Ballantyne and all his family lived at the parsonage.³⁵ **See figure 63.**

In 1968 the parent organization of the Evangelical United Brethren merged with the United Methodist Church.³⁶ This merger effectively rendered the subject building redundant, and the church ceased operations, remaining vacant for some years.³⁷ In 1970 Personal Counselors Inc. purchased the building for \$60,000.³⁸

²⁴ *Seattle Post-Intelligencer*, "First Church of Evangelical Association to Be Dedicated Tomorrow," September 7, 2018, p. 20.

²⁵ *Seattle Times*, "Evangelical Association," February 14, 1914, p. 5.

²⁶ *Seattle Times*, "Evangelical Association," September 4, 1915, p. 5.

²⁷ *Seattle Times*, "Church Notices," May 24, 1919, p. 8.

²⁸ *Seattle Times*, "Church Notices," July 9, 1927, p. 4.

²⁹ *Seattle Times*, "Church Notices," April 7, 1934, p. 7.

³⁰ PCAD.

³¹ *Seattle Times*, "Soltman Head of Church Unit Here," May 27, 1935, p. 9.

³² *Seattle Times*, "Warren Avenue Gets Fund Aid," April 7, 1936, p. 4.

³³ *Seattle Times*, "Miss Dorothy Kirschner is Lovely Bride," April 1, 1942, p. 12.

³⁴ *Seattle Times*, "Rev. A. L. Lonsberry Enters Pulpit Here," August 22, 1945, p. 17.

³⁵ *Seattle Times*, "New Pastor Follows Father, Grandfather," August 20, 1955, p. 5.

³⁶ Edward Hunter, "The Convergence of Identity: Two United Methodist Churches of Williamsport PA (1968-2002)," *The Chronicle*, Volume XV, Spring 2004, pp. 43-69.

³⁷ Chronicle Department of Neighborhoods, "Summary for 165 Valley ST/Parcel ID 545730-0635," Seattle Historical Sites Survey, <https://web6.seattle.gov/DPD/HistoricalSite/QueryResult.aspx?ID=-70070344> (accessed February 15, 2018).

³⁸ King County Tax Assessor, "Parcel 545730-0635," Puget Sound Regional Archives.

6.2.2 Subsequent Building Owner: Harvey Jackins and Re-Evaluation Counseling

Since the early 1970s the building has been the headquarters of Rational Island Publishing and Re-evaluation Counseling Community Resources.³⁹ Harvey Jackins purchased the subject building in 1972. Jackins developed and directed Re-Evaluation Counseling, a system of "co-counseling" in which peers support each other in one-on-one sessions in order to resolve past traumas. In addition to the counseling program and publishing imprint, the umbrella organization includes the social justice groups United to End Racism, No Limits for Women, and the environmental project Sustaining All Life.⁴⁰ Activism and anti-racism work is a central tenet of the organization.⁴¹ The organization holds a conference every four years and has practitioners throughout the United States and abroad.⁴² In the 1980s some controversy surrounded both Harvey Jackins and Re-evaluation Counseling.⁴³

Harvey Jackins was born in Idaho in 1916. Between 1936 and 1940 he attended the University of Washington, where he was president of the campus chapter of the American Student Union.⁴⁴ In the early 1940s Jackins was working in the local shipyards building ships for the war effort.⁴⁵ 1941 he was a member of the Aeronautical Mechanics' Union and a volunteer organizer for the United Auto Workers.⁴⁶ By 1945 he was a member of the East King County Communist Club.⁴⁷ In 1951 and 1952 Jackins was a "Professional Dianetic Auditor," referring to L. Ron Hubbard's system of Dianetics, a precursor to Scientology.⁴⁸ In 1953 Jackins was offering classes in "Personal Re-Evaluation Techniques" in a Belltown space listed as Personal Counselors Auditorium.⁴⁹ At the height of the McCarthy era, Jackins was identified as having been member of the Communist Party.⁵⁰ When called before the House of Un-American Activities Committee in Seattle in 1954, Jackins, as did scores of others, invoked the Fifth Amendment and emphatically refused to answer the committee's questions.⁵¹ For this he was charged with contempt of Congress, a charge of which he was first convicted and then acquitted upon appeal in 1956.⁵² As early as 1954 Jackins' business Personal Counselors Inc. advertised weekly "training class[es] in Personal Re-evaluation Counseling" in the Belltown office. **See figure 64.**

Harvey Jackins was the director of Re-evaluation Counseling until his death in 1999. His son, Tim Jackins, now leads the organization, and the subject building remains its headquarters.

³⁹ Tim Jackins, email correspondence with Ellen Mirro of the Johnson Partnership, February 9, 2018.

⁴⁰ Ibid.

⁴¹ "Re-evaluation Counseling," <https://www.rc.org>, (accessed February 8, 2018).

⁴² "Re-evaluation Counseling," <https://www.rc.org>, (accessed February 8, 2018).

⁴³ Linda Rockey, "Counselor Abuse," *Seattle Times*, March 25, 1984, p. F1.

⁴⁴ *Seattle Times*, "Students Protest Anti-Picketing Law," November 23, 1936, p. 8.

⁴⁵ Jackins.

⁴⁶ *Seattle Times*, "U.A.W. Will Defy Police at Boeing's," May 22, 1941, p. 1.

⁴⁷ *Seattle Times*, "Lake Moorage Demanded to Avert W.P.A. Breadlines," July 26, 1945, p. 1.

⁴⁸ *Seattle Times*, advertisement, December 5, 1951, p. 11.

⁴⁹ *Seattle Times*, advertisement, January 21, 1953, p. 20.

⁵⁰ Ed Guthman and Dwight Schear, "Pension Union Funds Reported Used for Bail," *Seattle Times*, October 14, 1955.

⁵¹ *Seattle Times*, "Some Red-Hearing Witnesses Answer, Some Refuse," June 15, 1954, p. 12.

⁵² *Seattle Times*, "Indictment for Contempt of Congress Killed," April 16, 1956, p. 1. *Seattle Times*, "Two Seattle Men Win Congress-Contempt Appeals," March 8, 1956, p. 1.

6.3 Historic Architectural Context: Former Church Building

6.3.1 Churches and the Shingle Style

The subject building was constructed in a Gothic-influenced vernacular form of the Shingle style. Elements of the Shingle style include:⁵³

- Prominent, complex, often steeply pitched, broad gable or gambrel roofs, often with intersecting cross gables and multi-level eaves
- Low horizontal profile
- Asymmetrical façade
- Wood framed structure, with an emphasis on the skin or covering rather than the frame
- Simple building materials including the eponymous wooden shingles covering most of the building, and roughhewn dark masonry at the base or first floor
- Architectural features such as wide porches, bays, dormers (particularly “eyebrow” dormers), and towers
- Defined entries with low arches or short, stubby columns
- Both roofs and walls covered with shingles, often unpainted, with mitered or woven corner shingles, and no corner boards. Typically, today, the roofing shingles have been replaced with asphalt composition shingles.

These elements were asymmetrically arranged to produce picturesque compositions and to evoke romantic associations.

When examining the form and details of the subject building, it displays the prominent cross-gabled roof with multilevel eaves of the Shingle style, and an asymmetrical façade with an offset tower. Shingles cover most of the building and are mitered at the corners. The horizontal trim bands reflect the influence of the Queen Anne in the Shingle style. The Gothic arches in the subject building indicate a Gothic Revival influence, popular at the time, and not incompatible with ecclesiastical designs of the period.

The architectural history of the Christian church originated with the basilica form and a bisymmetrical longitudinal plan, and evolved to a cruciform plan with a central nave and crossing. Other forms evolved from mausoleums with radial symmetrical plans. Not until the Gothic Revival period, starting in the United States in the 1850s, did church architecture began to exhibit asymmetrical forms.⁵⁴ The Gothic Revival went hand-in-hand with the Victorian era, and the asymmetry of the Queen Anne and Richardsonian Romanesque styles.

The “Shingle style” evolved from eclectic Jacobean-based styles, such as Queen Anne and Stick styles, and combined with Richardsonian Romanesque and Colonial Revival styles. The style originated on the eastern seaboard of the United States in the latter part of the nineteenth century. Architect Henry H. Richardson was deemed the preeminent spokesman⁵⁵ for this architectural style, although the actual term “Shingle style” was popularized in the 1950s by art historian Vincent Scully. The style is sometimes referred to as “Seaside.”⁵⁶ Scully seems to view the Shingle style as the fusion of Queen Anne and Colonial Revival with an impetus for a new architecture, expressive of continuous open interior space, using a disciplined, picturesque, and anti-academic aesthetic. Since

⁵³ Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 2000). John C. Poppeliers and S. Allen Chambers Jr., *What Style Is It?* (Hoboken, NJ: John Wiley & Sons, Inc., 2003). Lester Walker, *American Shelter* (Woodstock, NY: Overlook Press, 1996), p. 162. Buffalo as an Architectural Museum, “Shingle Style in Buffalo, New York, 1880-1900,” <http://ah.bfn.org/a/archsty/shing> (accessed September 21, 2005).

⁵⁴ Phoebe B. Stanton, *The Gothic Revival and American Church Architecture: An Episode in Taste, 1840-1856* (Baltimore: Johns Hopkins University Press, 1968), p. 3.

⁵⁵ Walker, p. 162.

⁵⁶ Buffalo as an Architectural Museum, “Shingle Style in Buffalo, New York, 1880-1900,” <http://ah.bfn.org/a/archsty/shing>, accessed September 21, 2005.

that time Virginia and Lee McAlester have classified Shingle as one of the Victorian styles.⁵⁷ Scully points to the architects Alexander F. Oakey,⁵⁸ Henry Hudson Holly,⁵⁹ and the firm of Potter & Robinson⁶⁰ as early experimenters with the Shingle style who never quite realized the style's full potential. Their buildings do not express the continuity of interior space or fluidity of exterior form or originality of creative expression that Scully describes as part of the hallmarks of the Shingle style. Between 1878 and 1890, other architects such as Bruce Price⁶¹ (demonstrating freedom) and Peabody & Stearns (showing the dichotomy of Palladian expression and picturesque vision)⁶² were more successful in the synthesis of the Shingle style.

An influential architect at that time was William Ralph Emerson, who, according to Scully, built the first prototypical shingled house of the Shingle style in 1879, in Mount Desert, Maine. Emerson was also responsible for the design of a well-known Shingle-style church, St. Jude's Episcopal Church in Seal Harbor, Maine, in 1887 (National Register).⁶³ **See figure 65.**

Scully calls the Mount Desert house "the first fully developed monument to the new Shingle style."⁶⁴ The elements that distinguish the Shingle style from Shaw's Queen Anne style are those that Scully describes as truly American: the "sheltering void of the piazza," the openness and flow of space, lightly scaled woodwork, and rough shingles.⁶⁵ Thanks to Richardson's dominant influence, many Shingle style houses have rough stone bases and arched forms. The Ames Gate Lodge (1880) in North Easton, Massachusetts, was one of Richardson's most influential buildings, with its great masonry arch and boulder-size stonework. Richardson's most famous church design is the 1872 Trinity Church in Boston, but his earlier designs also exhibited an asymmetrical form. These designs included Grace Episcopal Church (1867) in Medford, MA, and the North Congregational Church (1872-73) in Springfield, MA. **See figures 66-67.**

The Dr. John Bryant House (1880) in Cohasset, MA, was an influential residential construction, being completely covered in unornamented shingles and incorporating small-paned wooden windows with simple inconspicuous wood details.⁶⁶ In 1878, architect Stanford White left Richardson's practice and joined the partnership of McKim & Mead. This set the stage for the great Shingle style houses of McKim, Mead & White, including the Newcomb House (1880-81) in Elberon, New Jersey, and the iconic William Lowe House (1887) in Bristol, Rhode Island.⁶⁷

The Shingle style, particularly in residential-scale design, persisted through the early 1920s.⁶⁸ It was also popular in ecclesiastical architecture, although many larger ecclesiastical buildings, being made of stone, were more closely related to the Richardson-influenced Romanesque Revival; these included the Cathedral of All Souls (1896) in Ashville NC, by Richard Morris Hunt.⁶⁹ Other churches used the Gothic-style Eclectic Revival also popular in the Victorian period. These included the Church of the

⁵⁷ The other Victorian styles being Second Empire, Stick, Queen Anne, Richardsonian Romanesque, and Folk Victorian. The McAlesters assigned Colonial Revival to the Eclectic period.

⁵⁸ Vincent J. Scully, *The Shingle Style and the Stick Style: Architectural Theory and Design from Downing to the Origins of Wright*, rev. ed. (New Haven, CT: Yale University Press, 1971), p. 71.

⁵⁹ *Ibid.*, p. 73.

⁶⁰ *Ibid.*, p. 75.

⁶¹ *Ibid.*, p. 77.

⁶² *Ibid.*, p. 78.

⁶³ St. Jude's Episcopal Church, National Register Nomination Form, <https://npgallery.nps.gov/GetAsset/47aed143-de1f-455d-a4f8-b02952fba1d1>.

⁶⁴ Scully, p. 84.

⁶⁵ *Ibid.*, p. 88.

⁶⁶ *Ibid.*, p. 93.

⁶⁷ *Ibid.*, p. 81.

⁶⁸ Vincent J. Scully, *The Architecture of the American Summer: The Flowering of the Shingle Style* (New York: Rizzoli Press/Columbia University, The Temple Hoyne Buell Center for the Study of American Architecture, 1989).

⁶⁹ The Cathedral of All Souls, "Our History," <http://www.allsouls cathedral.org/Who-We-Are/About>.

Holy Innocents (1872, National Register) in Hoboken, NJ, by Edward Tuckerman Potter.⁷⁰ **See figures 68-69.**

Given the popularity of the Shingle style, there are many good examples of it throughout the country. Churches often combined the related Queen Anne and Gothic Revival styles also prevalent at the time. Examples include the Unity Chapel, in the town of Wyoming, WI (Joseph Lyman Silsbee with Frank Lloyd Wright as draftsman, 1886, National Register,⁷¹ Virginia Street Swedenborgian Church (1886, Cass Gilbert, Gilbert & Taylor) in Saint Paul, MN, and Saint John's Episcopal Church (1892, Manly N. Cutter) in Ocean Springs, MS, a church described in its National Register nomination as “High Victorian Gothic, with Queen Anne and Shingle style elements.”⁷² **See figures 70-72.**

Several good examples of Shingle-style churches on the west coast appear on the National Register.

These include the First Unitarian Church (1898, Albert C. Schweinfurth) in Berkeley, CA,⁷³ and All Saints Episcopal Church (1904, Willis Polk) in San Francisco, CA.⁷⁴ **See figures 73-74.**

New York architect Robert M. Stern is credited with reviving the Shingle style in the early 1970s.⁷⁵

6.3.2 Church Construction in Seattle

Rev. David Edward Blaine, a Methodist Episcopal pastor, established the first Christian church in Seattle in 1853. By 1855, the congregation had built a church on the southeastern corner of Second Avenue and Columbia Street on land donated by Carson Boren.⁷⁶ The church was a small, wooden building, axial in plan with a central bell tower and spire. By 1889 a new Gothic Revival building was constructed on the corner of Third Avenue and Marion Street. This was a stone building with an asymmetrical entry under a corner tower and spire. The building was sold in 1906 to construct a Beaux-Arts style stone church designed by James H. Shack in partnership with Daniel R. Huntington at Fifth Avenue and Marion Street, finished in 1908 (City of Seattle Landmark, now called the Sanctuary). **See figures 75-76.**

In 1876, Seattle had only two clergymen—Daniel Bagley and G.F. Whitworth. By 1878 there were six churches in Seattle.⁷⁷ When Bagley founded his congregation, he had a total of 11 parishioners. When the congregation built its first church building at Second Avenue and Madison Street, it was known as known as the Little Brown Church to distinguish it from the nearby Little White Church, occupied by members of the Methodist Episcopal Church.⁷⁸

Before 1890, despite the fact that Seattle was not known as an especially religious town, there were many churches downtown and clustered along Third Avenue, which consequently earned the nickname “Church Row.”⁷⁹ In the 1890s the amount of churches began to expand significantly along with the population of Seattle. By 1908 there were over 124 churches listed in a Seattle directory.⁸⁰ These represented many different religions, including Jewish temples, Seventh Day Adventists, a “Universal Religion,” Christian Scientists, Unitarians, Evangelicals, Methodists, Protestants, and

⁷⁰ National Register of Historic Places, “Church of the Holy Innocents,” nomination form, <https://npgallery.nps.gov/nrhp/GetAsset?assetID=404551fb-05cd-4a73-825c-2b32ab7b6e33>.

⁷¹ Historical Marker Database, “Welcome to Unity Chapel,” <https://www.hmdb.org/marker.asp?marker=90106>.

⁷² National Park Service Gallery, “Saint John's Episcopal Church,” <https://npgallery.nps.gov/AssetDetail/NRIS/87000588>.

⁷³ Daniella Thompson, “First Unitarian Church,” Berkeley Landmarks, http://berkeleyheritage.com/berkeley_landmarks/1unitarian.html.

⁷⁴ NoeHill: Architects, “Willis Polk (1867-1924),” <https://noehill.com/architects/polk.aspx>.

⁷⁵ Vincent J. Scully, *The Shingle Style Today, or the Historian's Revenge* (New York: George Brazillier, 1974), pp. 32-34.

⁷⁶ First United Methodist Church of Seattle, “History,” <http://firstchurchseattle.org/about/history/>.

⁷⁷ *Pacific Coast Directory*, 1967. *Pioneer Directory of Seattle and King County*, 1878.

⁷⁸ Don Duncan, “Capitol Hill Methodists to move from their 85-year-old building,” *Seattle Times*, February 9, 1991, n.p., <http://community.seattletimes.nwsources.com/archive/?date=19910209&slug=1265253>

⁷⁹ Paul Dorpat “When Third Avenue was Church Row,” *Seattle Times Pacific Magazine*, July 11, 1982, p. 30.

⁸⁰ *Raymer's Dictionary of Greater Seattle*, 1908.

Catholics. The congregations also represented many nationalities: Japanese, Chinese, Norwegian, Norwegian-Danish, Swedish, German, Welsh, and "Greco-Russians."⁸¹ Many of the churches were listed by location rather than religious sect or nationality. **See figure 77.**

At the beginning of the development of Seattle's streetcar suburbs, many of the numerous suburban churches relied on downtown "mother churches."⁸² By the mid 1920s church construction had slowed. Churches evolved into neighborhood institutions as many of the downtown churches were demolished due to other development pressures. By the mid 1940s only three churches remained in the downtown area.⁸³

Seattle's churches were constructed in many different styles, however, the asymmetrical single-tower composition influenced by the Gothic Revival and Queen Anne styles of the day was just as prevalent as symmetrically-composed single- or double-tower edifices.

Examples of the asymmetrical type of composition can be seen in at least two landmarked Seattle church buildings constructed of stone: the Trinity Parish Episcopal Church⁸⁴ at James Street and Eighth Avenue, built in 1889 by Chicago architect Henry Starbuck in the English Gothic Revival style and added to in 1902 By John Graham Sr.; and the First Methodist Protestant Church of Seattle, also called Capitol Hill United Methodist Church (1906, City of Seattle Landmark, National Register).⁸⁵ **See figures 78-79.**

Churches were also built of many types of materials: stone, brick, terra cotta, and wood. Photographic evidence of many historic churches with a style similar to the subject church building includes the Welsh Presbyterian Church on Capitol Hill (1907), Bethany Evangelical Lutheran Church on Woodlawn Avenue (1908), the First Methodist Swedish Church, and the Unitarian Church on Seventh Avenue (1889, Hermann Steinman).⁸⁶ The Church of the Nazarene in West Seattle (1919) is an extant example of a Gothic Revival Shingle style church. Currently five of the 23 landmarked current or former church buildings in Seattle are built of wood. The earliest of these is the New Age Christian Church, built in 1894 at 1763 NW 62nd Street in Ballard. The University Methodist Episcopal Church, at 4142 Brooklyn Avenue, was constructed in 1906. The Immanuel Lutheran Church in South Lake Union was constructed in 1907 and designed by Watson Vernon. In 1910 the Beacon Hill Baptist Church was constructed from an Ellsworth Storey design. In 1915 Storey was commissioned to build the University Presbyterian Church at 4555 16th Avenue N. **See figures 80-89.**

Churches, as with other prevalent building types, were sometimes designed by architects, and sometimes had more vernacular origins that included designs chosen from plan books, or designs by parishioners in the construction industry. Church design was also as variable as the congregations themselves, and the preferred styles for ecclesiastical architecture evolved over time to incorporate Art Deco, Moderne, and Modern building types. Some iconic local mid-century examples of ecclesiastical buildings were designed by prominent Pacific Northwest architects: Paul Thiry designed St. Demetrios Greek Orthodox Church #2 (1962), and Durham, Anderson & Freed designed the Mount Zion Baptist Church (1967, City of Seattle Landmark) in an African-influenced modern style. Currently 23 buildings constructed as churches between 1889 and 1967 have been designated as City of Seattle Landmarks. Three of these were built in 1906, the same year as the subject (church) building. **See Appendix 3, list of Landmarked Churches.**

⁸¹ Raymer's Dictionary of Greater Seattle, 1908.

⁸² Paul Dorpat, "When Third Avenue was Church Row," *Seattle Times Pacific Magazine*, December 16, 1984.

⁸³ Heather McIntosh, "Mt. Baker Presbyterian Church Landmark Nomination," Seattle Department of Neighborhoods, 2004.

⁸⁴ National Park Service, "Trinity Parish Church," <https://www.nps.gov/nr/travel/seattle/s20.htm>

⁸⁵ Added to the National Register in 1993.

⁸⁶ Paul Dorpat, "Seattle Now & Then: Unitarian Drama," March 7, 2014, <https://pauldorpat.com/2014/03/07/seattle-now-then-unitarian-drama/>.

6.4 Historic Architectural Context, Former Parsonage: Seattle Foursquare Houses⁸⁷

In Folke Nyberg and Victor Steinbrueck's 1975 pamphlet *Queen Anne: An Inventory of Building and Urban Design Resources*, a companion booklet illustrates 32 common Seattle building styles, including the "Classic Box" from circa 1900-1918. In addition to being called "Foursquare," this style also went by the names "Seattle Box," "Box House," "Denver Square," "Double Decker," and "Double Cube." This fairly utilitarian style was important to the growth of middle-class suburbs, as these boxy houses were inexpensive and simple to build. They were so popular that Sears Roebuck & Company featured fifteen Foursquare pre-cut kit homes.

Foursquare homes are typically square in plan and elevation and have a hip roof with centered dormer, and a one-story porch across the front elevation. The two second-story windows are on either side of a decorative feature. The foursquare houses are generally symmetrical and incorporate simple neoclassical decorative elements. The interior typically has four squares, or rooms, per floor. This was an efficient use of space as a short corridor could connect the rooms. The first floor has an entry foyer, a living room, a dining room, and a kitchen. The second floor has a bedroom in three corners and bathroom in the fourth.

According to the book *Shaping Seattle Architecture*, Seattle grew from 80,000 people in 1900 to nearly 240,000 by 1910, and the residential neighborhoods had to keep up with the rapid expansion. At the time of this growth spurt, the design of middle-class housing was largely drawn from plan books and other similar publications. National and local architects and builders sold pre-drawn plans and provided limited customization of plans. The Radford Architectural Company in Chicago and the Aladdin Company in Bay City, Michigan, regularly published house plans, including the "Standard"—a Foursquare house popular among builders and homeowners from the 1890s to the 1920s.⁸⁸ **See figure 90.**

Locally, Seattle newspapers frequently published schematic plans for homes with accompanying paid advertising by local architects and plan book companies. Two of the most successful local architects to publish plans were Victor W. Voorhees and Elmer E. Green. Together they were responsible for the design of literally hundreds of houses in Seattle neighborhoods between the early 1900s and early 1930s. Jud Yoho, a promoter of the Craftsman bungalow style, went even further, publishing a national magazine, *Bungalow Magazine*, selling both house plans and completed homes (the latter on installment purchase plans).⁸⁹ **See figure 91.**

There are dozens of other examples the Foursquare house type in the established Queen Anne Hill single-family neighborhoods, and hundreds and in the city as a whole. This house form is readily recognized by architectural laymen and appreciated by their owners. Although all have been adapted to changes in technology and family lifestyle, most of these homes retain a fair degree of historical integrity. **See figures 92-94.**

6.5 Building Architect: unknown

The original architects of both subject buildings are unknown.

⁸⁷ Text adapted from Larry E. Johnson "24 W. Lee Street: Kleinogel Residence/Offices of Dr. Richard Gordon, Landmark Nomination Report," The Johnson Partnership, 2005.

⁸⁸ Jeffrey Karl Ochsner, ed., *Shaping Seattle Architecture: A Historical Guide to the Architects* (Seattle: University of Washington Press, 2nd Edition, 2014).

⁸⁹ *Ibid.*

6.6 Subsequent Building Architect: Van Horne & Van Horne Architects

The wife and husband team Van Horne & Van Horne were the architects of record for the 1978 alterations to both the church and parsonage buildings. Audrey Legh Jupp was born in 1924 in New York City. She did undergraduate coursework in architecture at the University of Michigan and got an M.Arch at Harvard University. She worked in New York as a draftsman at the firm of Nemeny & Geller in 1946, then as a designer at the firm of Raymond & Rado in 1947.⁹⁰

John Van Horne was born in 1918. He did coursework in architecture at Harvard before serving as an engineer in the US Navy during World War II. After the war he received a B.Arch from New York University. He served as a draftsman at the New York firm of Raymond & Rado in 1947. Audrey and John married in 1947 and relocated to Seattle the following year.⁹¹ **See figure 95.**

John worked as a designer at several Seattle architectural firms, including Paul Thiry (1948-49) and Bassetti & Morse (1950), and in 1951 established his own practice. In 1956 Audrey, having attained her Washington State architect license, became a partner in the firm, which incorporated as Van Horne & Van Horne Architects.⁹²

Much of their early work was residential. They designed two houses for the Midcentury Modern enclave Hilltop in Bellevue: the Smith House (1952) and Prechek House (1954). Additional residential work includes the home and art studio of the late artist Marika Abrams and her husband Syd on Mercer Island (1958), the Michael Bingham house in West Seattle, and their own house (1954) located in the Portage Bay neighborhood of Seattle.⁹³ The Van Hornes are associated with the architect Edward Cushman, who worked at their firm as a draftsman. Mr. Cushman was Jewish and experienced difficulty purchasing a house due to restrictive covenants, until the Van Hornes sold him a portion of their parcel of land, upon which he built his own house in 1954. Both houses are extant today. **See figures 96-98.**

In the 1960s the Van Hornes worked on improvement projects for Seattle Public Schools. John Van Horne contributed to the creation of the Kingdome (1972-76), specifically calculations for the precast concrete portions of the stadium. From the 1970s through the 1990s the firm was involved with several large-scale renovations and additions including Sieg Hall (1974) and Savery Hall (1975) on the University of Washington campus, several projects at Woodland Park Zoo, and from 1980 to 1985, the Volunteer Park Conservatory (1912, City of Seattle Landmark).⁹⁴ **See figure 99.**

In the 1980s Audrey became the majority owner of the business. She was the co-founder of a program called the Friday Choice Program at Seward Elementary School, in which parents taught weekly, specialized classes. A variation of this program spread to other schools.⁹⁵

John Van Horne passed away in 2003, and the firm officially closed in 2008. Audrey Van Horne remains active in local architecture and design.⁹⁶

⁹⁰ Pacific Coast Architecture Database, "Audrey Legh Van Horne (Architect)," <http://pcad.lib.washington.edu/person/4671/> (accessed March 1, 2018).

⁹¹ Pacific Coast Architecture Database, "John Russell Van Horne Jr.," <http://pcad.lib.washington.edu/person/4672/> (accessed March 1, 2018).

⁹² Docomomo WEWA, "Van Horne, John (1918-2003)," http://www.docomomo-wewa.org/architects_detail.php?id=141 (accessed March 1, 2018).

⁹³ Pacific Coast Architecture Database, "Audrey Legh Van Horne (Architect)," <http://pcad.lib.washington.edu/person/4671/> (accessed March 1, 2018).

⁹⁴ Docomomo WEWA, "Van Horne, Audrey (1924-)," http://www.docomomo-wewa.org/architects_detail.php?id=142 (accessed March 1, 2018).

⁹⁵ Linda Daniel, "Friday Afternoon Clubs," *Seattle Times*, April 21, 1974, p. 131.

⁹⁶ Ibid.

6.7 Original Builder: John Bachman (1859-1912)

John Bachman, a contractor, signed all three building permits for the former First Evangelical Church and Parsonage. According to the 1910 census, John Bachman was a self-employed carpenter; he was born in Germany in 1859 and immigrated to the United States in 1881.⁹⁷ He was married and had seven children living at home in the Green Lake neighborhood in 1910.⁹⁸ The only recorded known work by him besides the subject buildings was the Smith Residence at 607 First Avenue N, in lower Queen Anne, constructed in 1900.⁹⁹ Bachman also appears to have been a member of the First Evangelical congregation, hosting the Young People's Association of the Church at his home in 1910.¹⁰⁰ Bachman died in April of 1912.¹⁰¹

⁹⁷ United States Census Bureau, 1910.

⁹⁸ Ibid

⁹⁹ *Seattle Times*, "Building," April 21, 1900, p. 13.

¹⁰⁰ *Seattle Times*, "Services Announced for the Churches Tomorrow," March 26, 1910, p. 7.

¹⁰¹ Find A Grave Index, 1600s-Current.

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APPENDIX 1

FIGURES

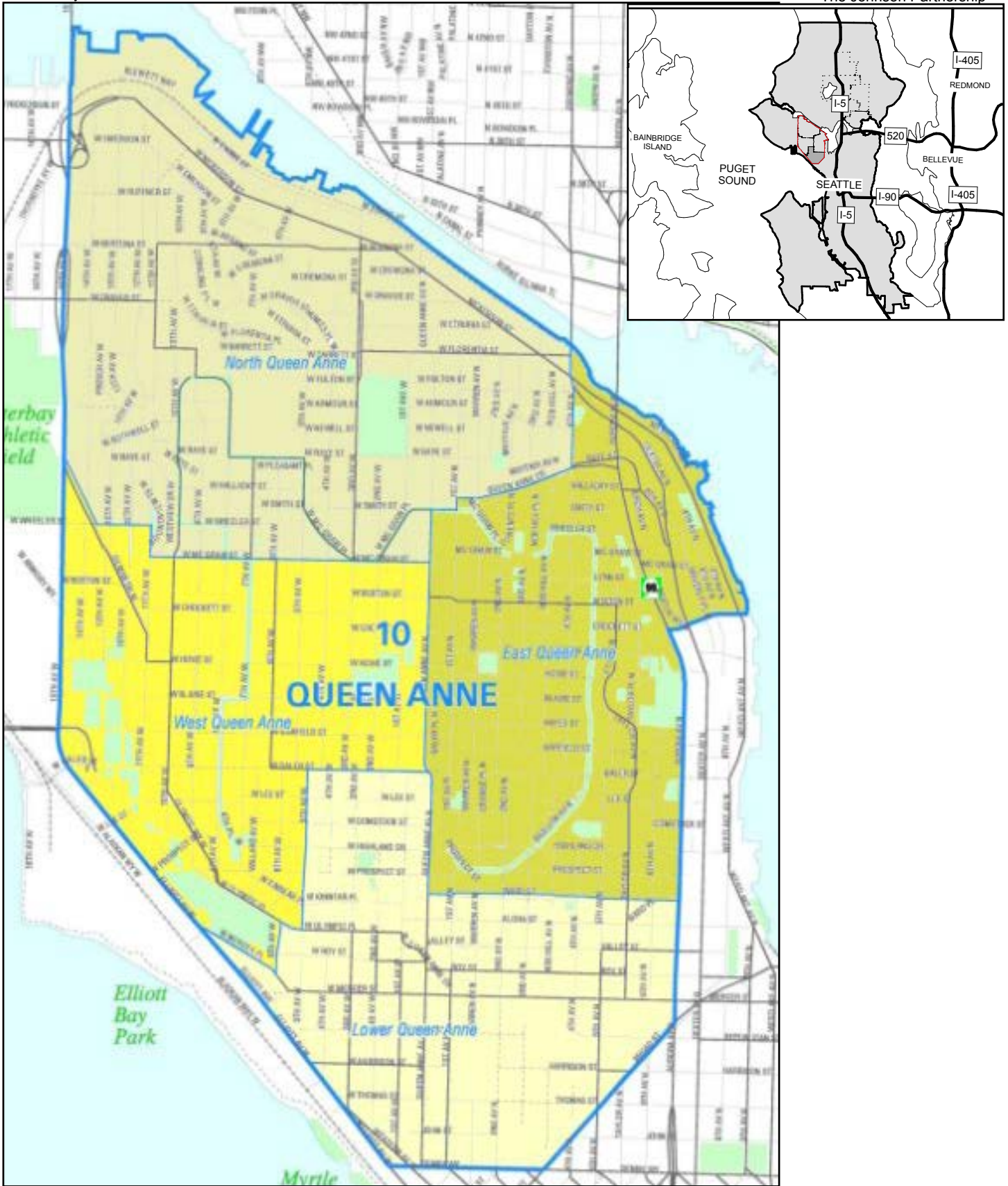
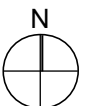


Figure 1 • Location Maps



Re-Evaluation Counseling/Former First Evangelical Church & Parsonage
 Landmark Nomination Report

March 2018

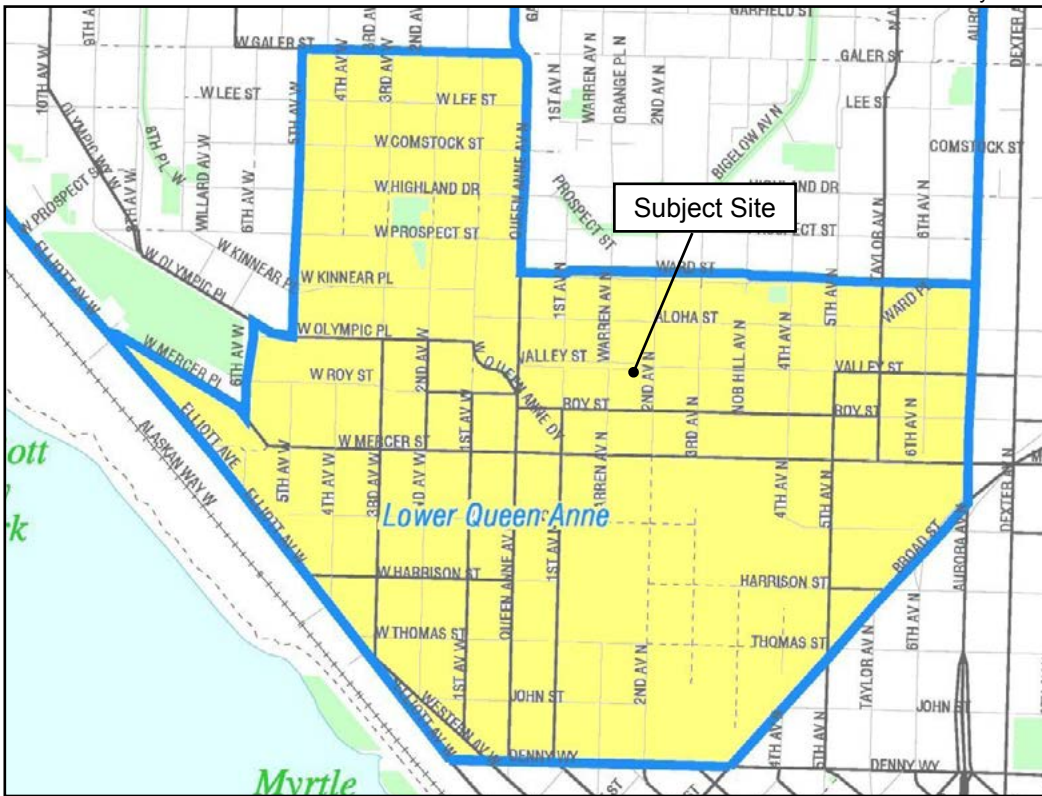


Figure 2 • Lower Queen Anne

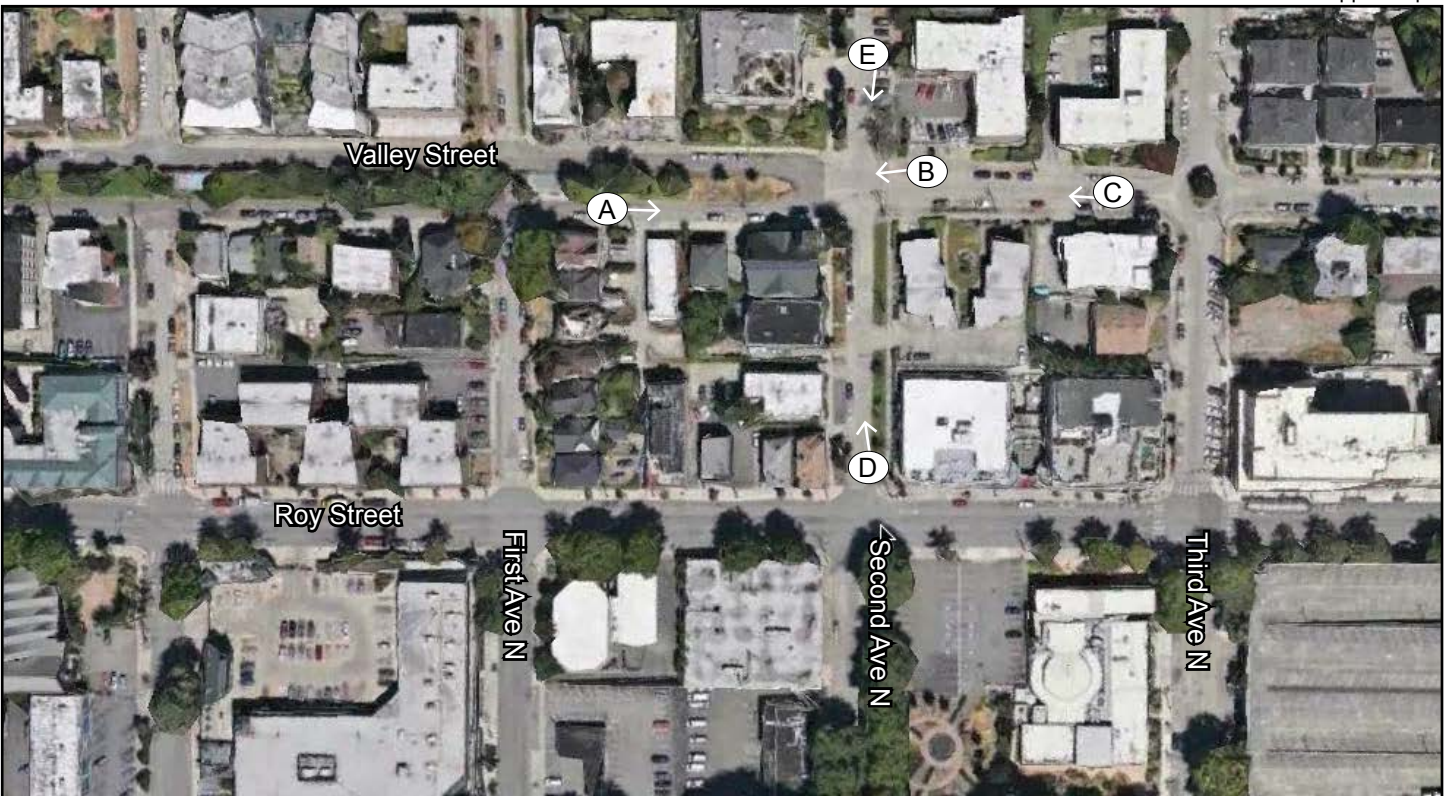


Figure 3 • Aerial View

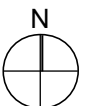




Figure 4 • View A - Viewing east on Valley Street



Figure 5 • View B - Viewing west on Valley Street



Figure 6 • View C - Viewing west on Valley Street



Figure 7 • View D - Viewing north on Second Ave N



Figure 8 • View E - Viewing south on Second Avenue N

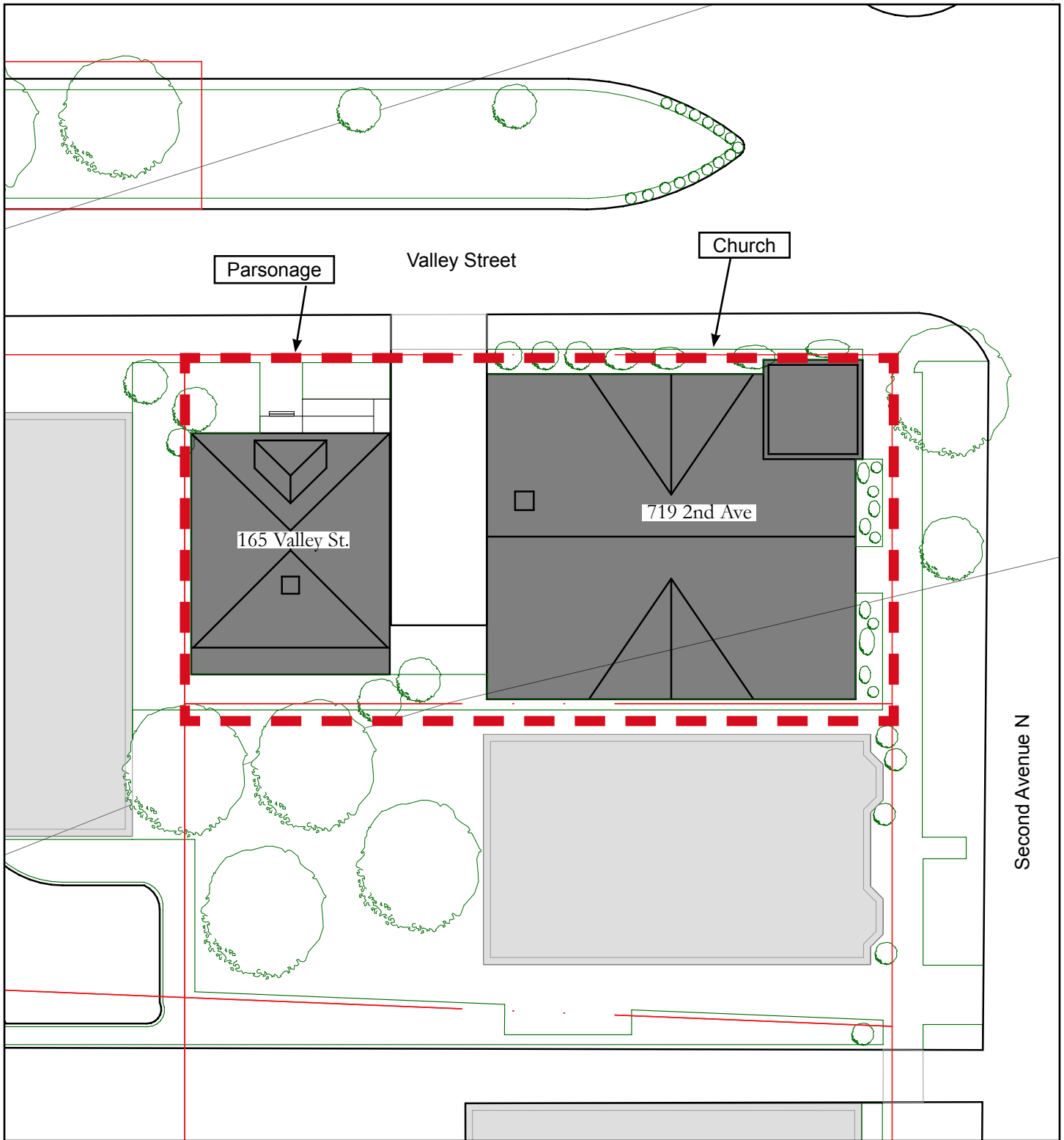


Figure 9 • Site plan, 165 Valley Street and 719 Second Avenue N

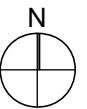




Figure 10 • Former church building, northern and eastern façades



Figure 11 • Former church building, eastern façade

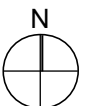




Figure 12 • Former church building, windows on eastern façade



Figure 13 • Former church building, entry on eastern façade



Figure 14 • Former church building, entry at basement level



Figure 15 • Former church building, northern façade



Figure 16 • Former church building, basement vent at northern façade



Figure 17 • Former church building, western façade



Figure 18 • Former church building, stair and storage shed, western façade



Figure 19 • Former church building, southern façade viewing from west



Figure 20 • Former church building, southern façade, viewing from east



Figure 21 • Former church building, storage area, southern façade



Figure 22 • Former church building, detail at southern façade



Figure 23 • Former church building, basement counseling/gathering space



Figure 24 • Former church building, Sanctuary/gathering space, viewing from choir loft level



Figure 25 • Former church building, Sanctuary/gathering space



Figure 26 • Former church building, hallway in former choir loft, leading to offices



Figure 27 • Former church building, third floor, office in bell tower



Figure 28 • Former church building, fourth floor office



Figure 29 • Former church building, attic, main mass



Figure 30 • Former church building, office in former bell tower



Figure 31 • Exterior view of damaged brick foundation near main entrance.



Figure 32 • Interior view of damaged brick foundation near main entrance.



Figure 33 • Former parsonage building, northern façade



Figure 34 • Steel beam connecting former church and parsonage buildings



Figure 35 • Former parsonage building, porch at entry, northern façade



Figure 36 • Former parsonage building, western façade



Figure 37 • Former parsonage building, southern façade



Figure 38 • Former parsonage building, detail at southern façade



Figure 39 • Former parsonage building, eastern façade



Figure 40 • Former parsonage building, stairs and door to eastern basement, eastern façade



Figure 41 • Former parsonage building, western portion of basement, main room



Figure 42 • Former parsonage building, first floor sitting room

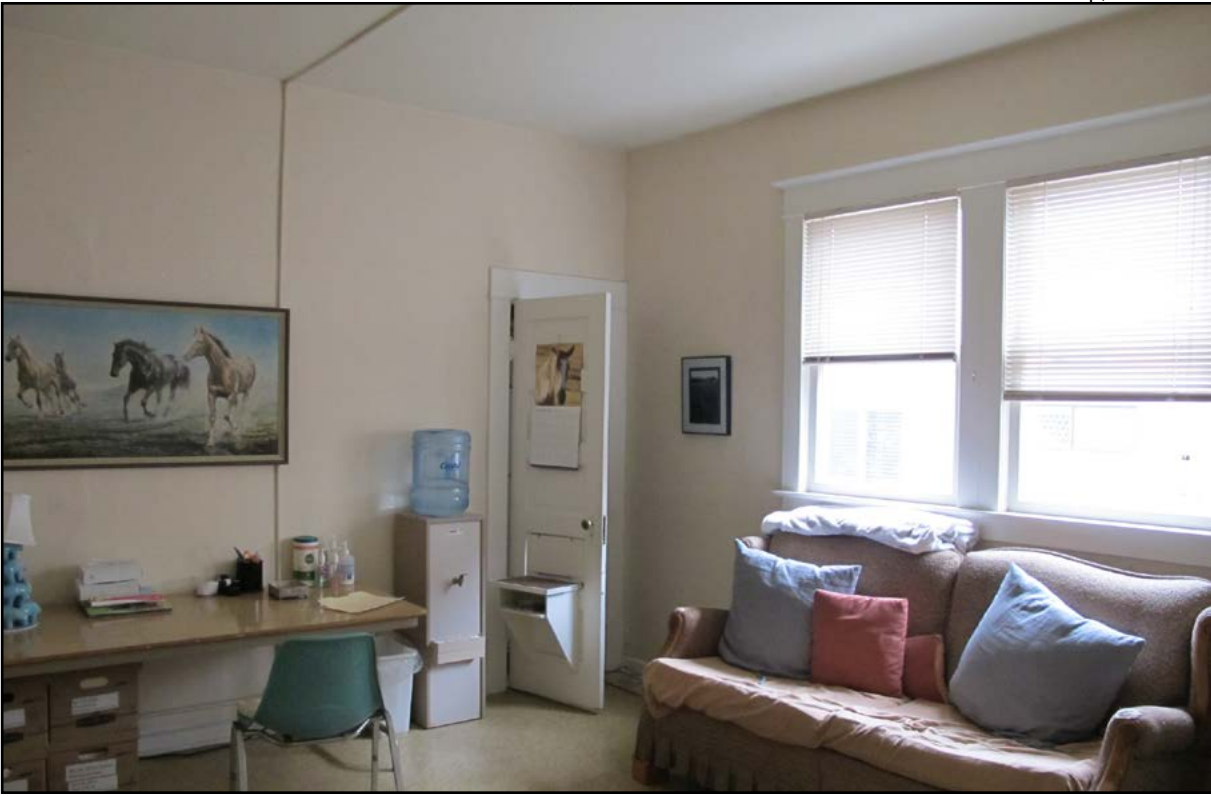


Figure 43 • Former parsonage building, first floor counseling space



Figure 44 • Former parsonage building, second floor stairs



Figure 45 • Former parsonage building, second floor bedroom, northwestern corner



Figure 46 • Former parsonage building, second floor bedroom, southeastern corner with exit

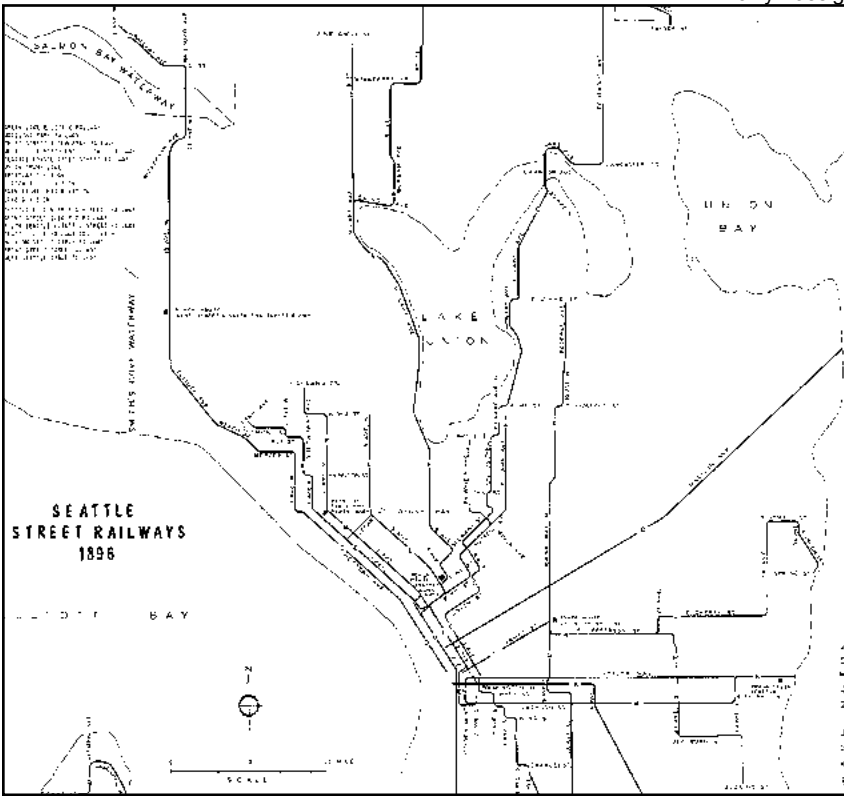


Figure 47 • Map of Seattle streetcar routes, 1896

Sanborn Map Co. via Seattle Public Library

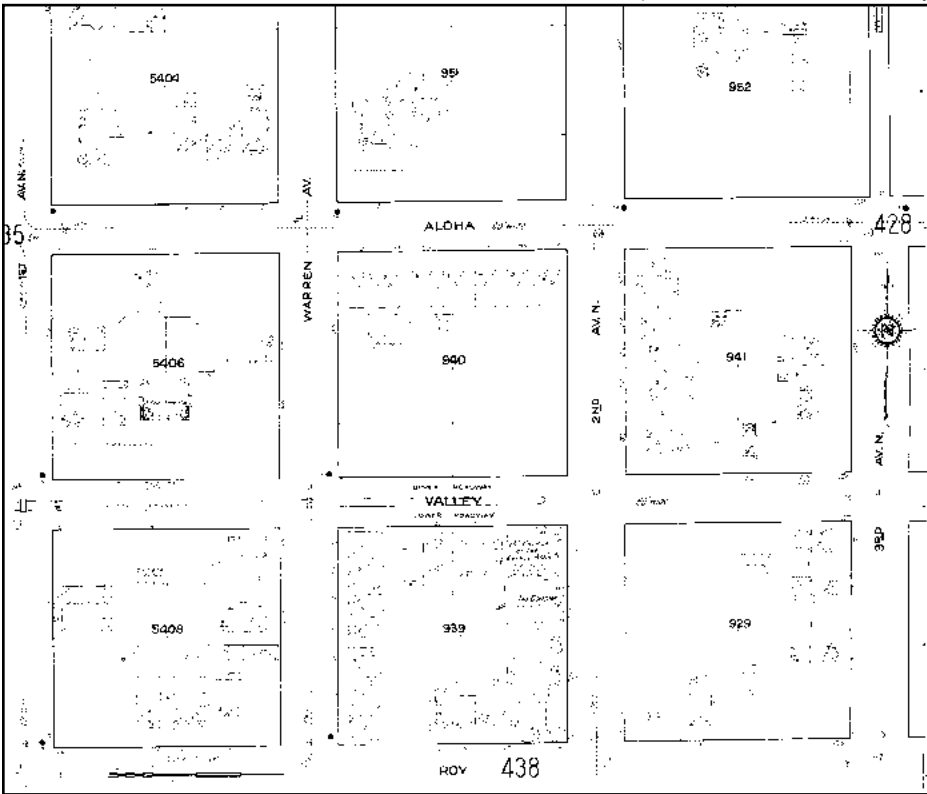


Figure 48 • Sanborn Map, 1917



Figure 49 • Queen Anne Avenue Counterbalance, built 1905



Figure 50 • The Corona Apartments, 715 Second Avenue N, 1935 and n.d.



Figure 51 • Seattle Seventh Church of Christ, Scientist, 2555 Eighth Avenue (1926-1927, W, Harlan Thomas, City of Seattle Landmark)

Joe Mabel



Figure 52 • Bethany Presbyterian Church, 1818 Queen Anne Avenue N (1929-30, Charles Hay, City of Seattle Landmark)



Figure 53 • Seattle Civic Auditorium (1929, Schack, Young & Myers, demolished)

Seattle Municipal Archives, #61201



Figure 54 • Battery Street Tunnel, northern end, 1959



Figure 55 • Pacific Science Center (1962, Minoru Yamasaki & Associates, City of Seattle Landmark)

MOHAI



Figure 56 • Century 21 Exposition (Seattle World's Fair), 1962

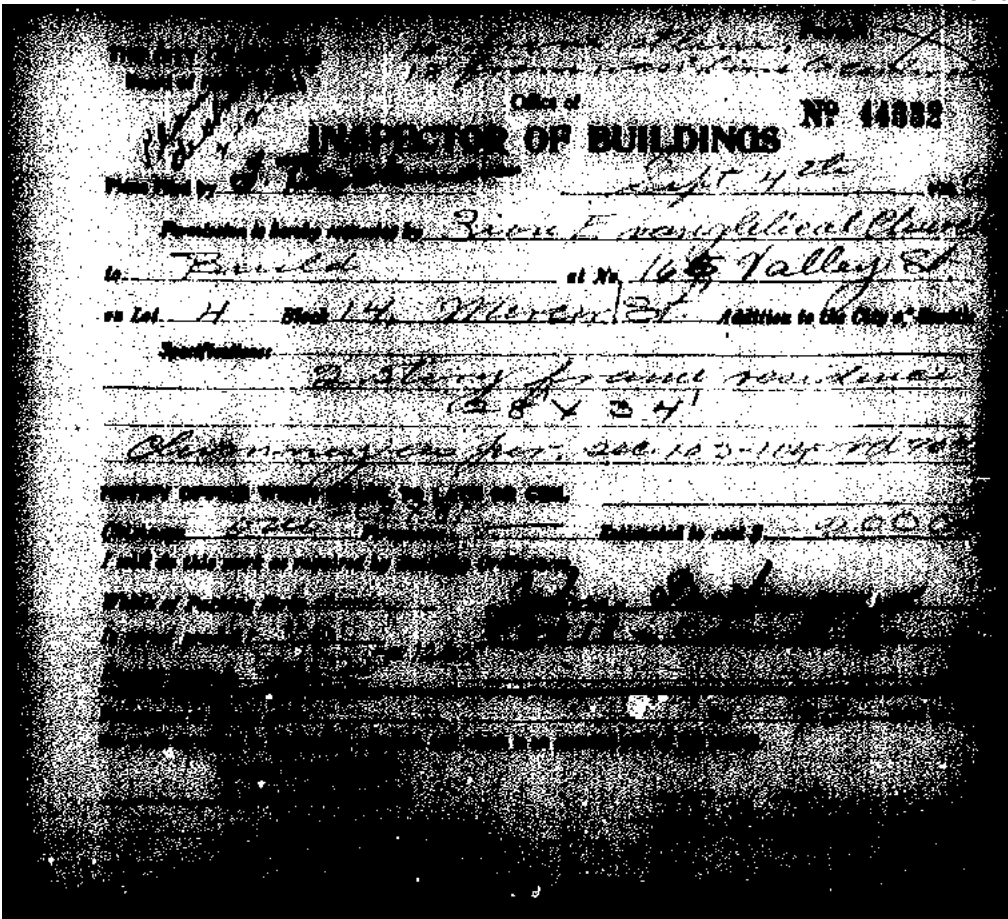


Figure 57 • City of Seattle Permit # 44332, 1906

THE CITY OF SEATTLE
Board of Public Works

Office of
INSPECTOR OF BUILDINGS No 46178

Plans Filed by Zion 11-22 1906

PERMIT is hereby requested by Zion Evangelical Church
to Reconstruct basement at No. 173 Valley St.
on Lot 3-4 Block 14 Mercers Addition to the City of Seattle

SPECIFICATIONS: 1 story frame Church
52x60 as per plans
16"x14" C. S. plates under all Truss
Chimney as per Sec 153710
all work and private prop

NOTIFY OFFICE WHEN READY TO LAY OR SET.
Chimney 1 Fireplace — Estimated to cost \$ 50.00
I will do this work as required by Building Ordinances.
Width of Parking Strip 20
Is street closed? no John Bushman
Special Agent 5818-5

PERMIT IS GRANTED WHEN READY TO LAY OR SET.
THE WORK SPECIFIED IN SPECIFICATIONS, CONDITIONS, AND NOTES IS AN ESSENTIAL PART OF THIS PERMIT.

Figure 58 • City of Seattle Permit # 46178, 1906

THE CITY OF SEATTLE
BOARD OF PUBLIC WORKS

Office of
INSPECTOR OF BUILDINGS No 468641

Plans Filed by John Bushman 12-1 1906

PERMIT is hereby requested by Zion Evangelical Church
to Build at No. 173 Valley St.
on Lot 3-4 Block 14 Mercers Addition to the City of Seattle

SPECIFICATIONS: 1 story frame Church
52x60 as per plans
16"x14" C. S. plates under all Truss
Chimney as per Sec 153710
all work and private prop

NOTIFY OFFICE WHEN READY TO LAY OR SET.
Chimney 1 Fireplace — Estimated to cost \$ 600.00
I will do this work as required by Building Ordinances.
Width of Parking Strip 20
Is street closed? no John Bushman
Special Agent 5818-5

PERMIT IS GRANTED WHEN READY TO LAY OR SET.
THE WORK SPECIFIED IN SPECIFICATIONS, CONDITIONS, AND NOTES IS AN ESSENTIAL PART OF THIS PERMIT.

Figure 59 • City of Seattle Permit # 468641, 1906

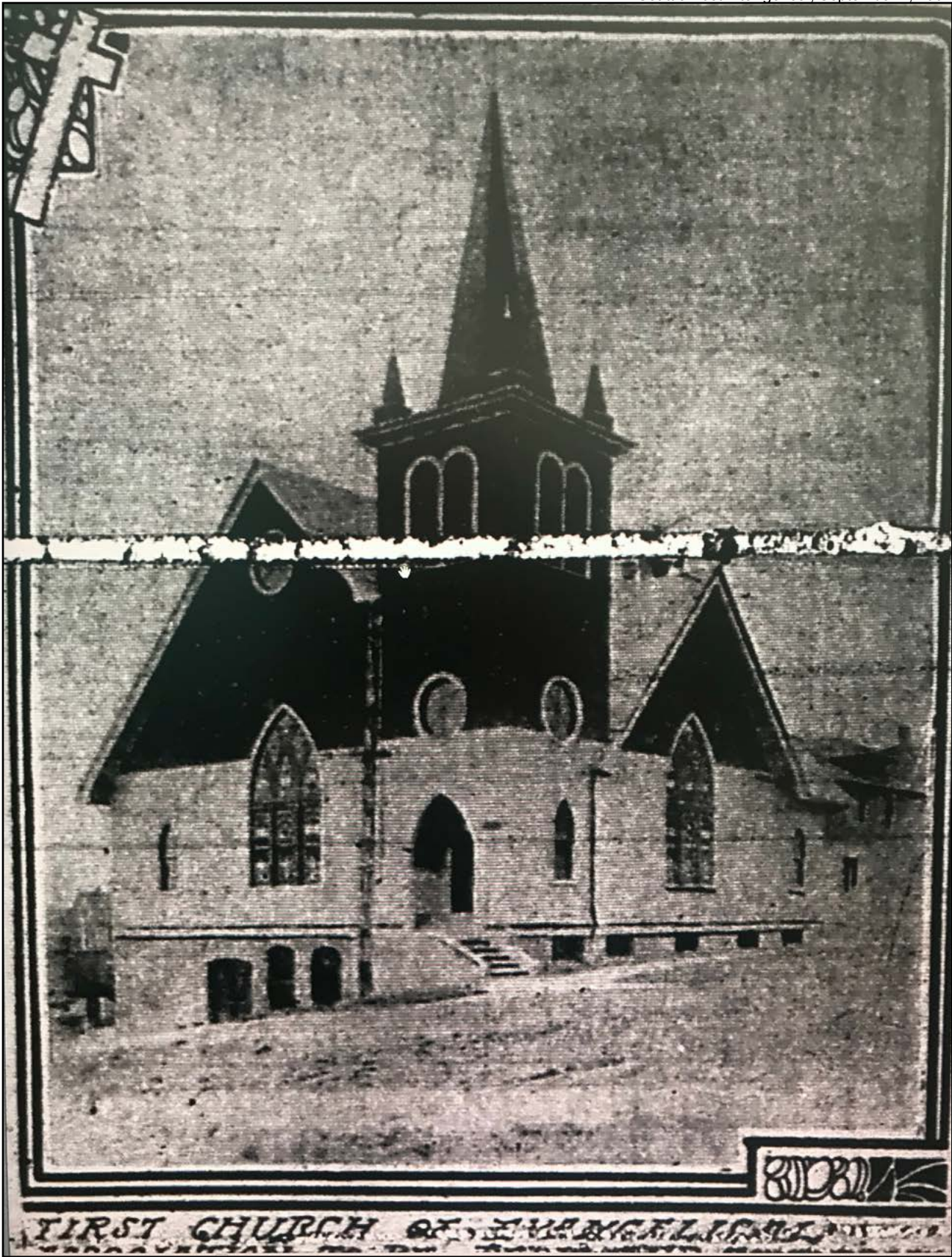


Figure 60 • First Church Evangelical, dedication announcement in the Seattle Post Intelligencer, 1907



Figure 61 • Former church building, Tax Assessor Photo, 1937



Figure 62 • Former parsonage building, Tax Assessor Photo, 1937



Figure 63 • Rev. Ballantyne and family move into the parsonage, August 20, 1955



Figure 64 • Harvey Jackins, 1954 and n.d.

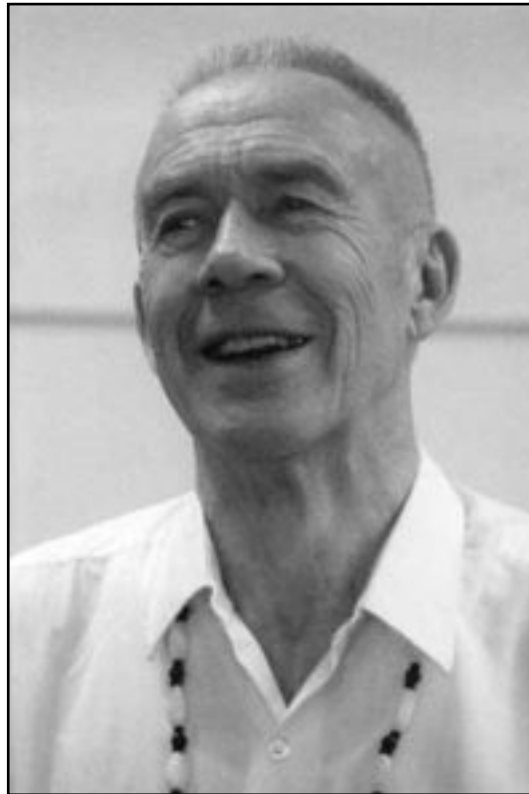




Figure 65 • St. Jude's Episcopal Church, Seal Harbor, ME (1887, William Ralph Emerson, National Register)

historicbuildingsct.com



Figure 66 • Grace Episcopal Church, Medford, MA (1867, H.H. Richardson)



Figure 67 • North Congregational Church, Springfield, MA (1872-73, H. H. Richardson)



Figure 68 • The Cathedral of All Souls, Asheville, NC (1896, Richard Morris Hunt)



Figure 69 • Church of the Holy Innocents, Hoboken, NJ (1872, Edward Tuckerman Potter and Henry Vaughan, National Register)

www.unitychapel.org



Figure 70 • The Unity Chapel, Wyoming, WI (1886, Joseph Lyman Silsbee with Frank Lloyd Wright, National Register)



Figure 71 • Virginia Street Swedenborgian Church, Saint Paul, MN (1886, Cass Gilbert, Gilbert & Taylor, National Register)

Preservation in Mississippi



Figure 72 • Saint John's Episcopal Church, Ocean Springs, MS (1892, Manly N. Cutter, National Register)

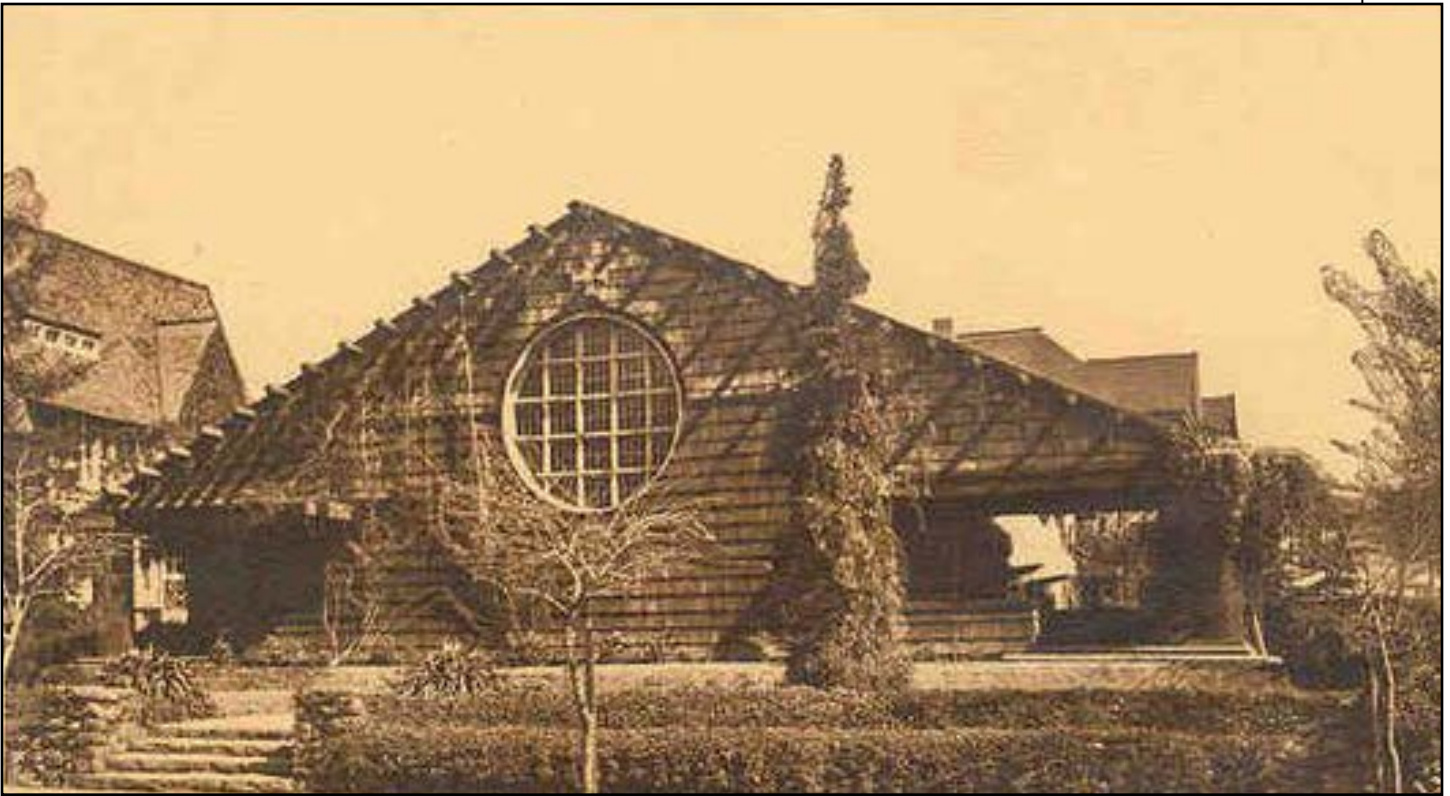


Figure 73 • The First Unitarian Church, Berkeley, CA (1889, Albert C. Schweinfurth, National Register)

NoeHill: Architects



Figure 74 • All Saints Episcopal Church, San Francisco, CA (1904, Willis Polk, National Register)

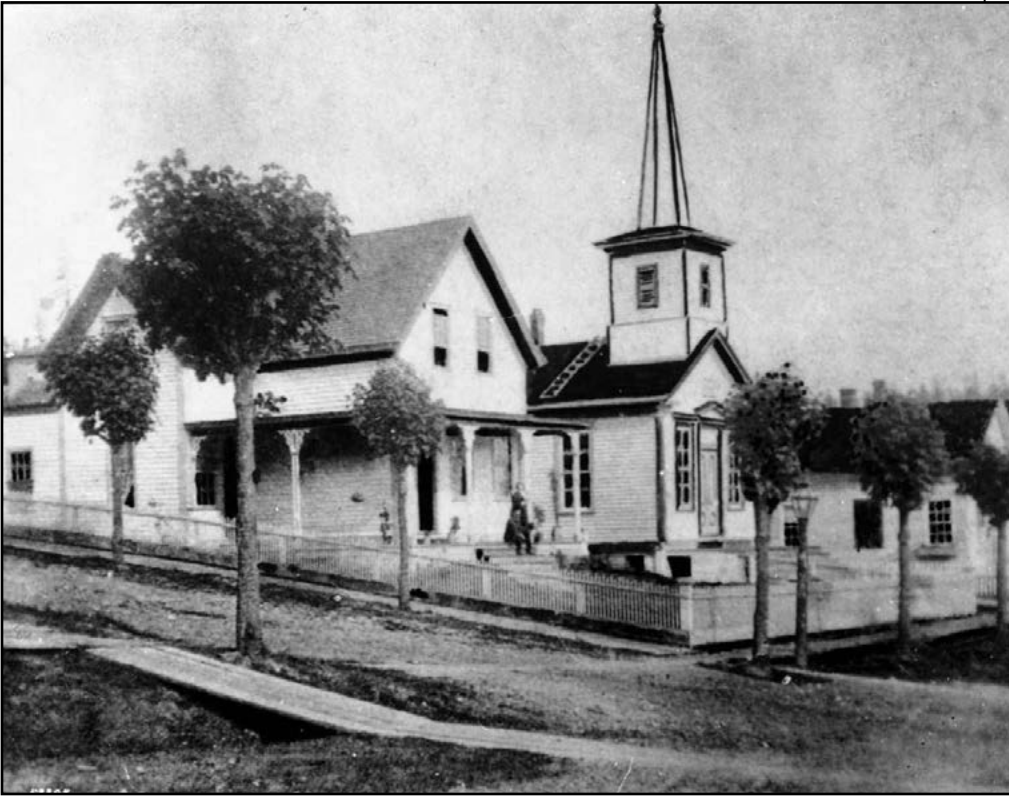


Figure 75 • The first Christian church in Seattle, Second Avenue and Columbia Street, 1855

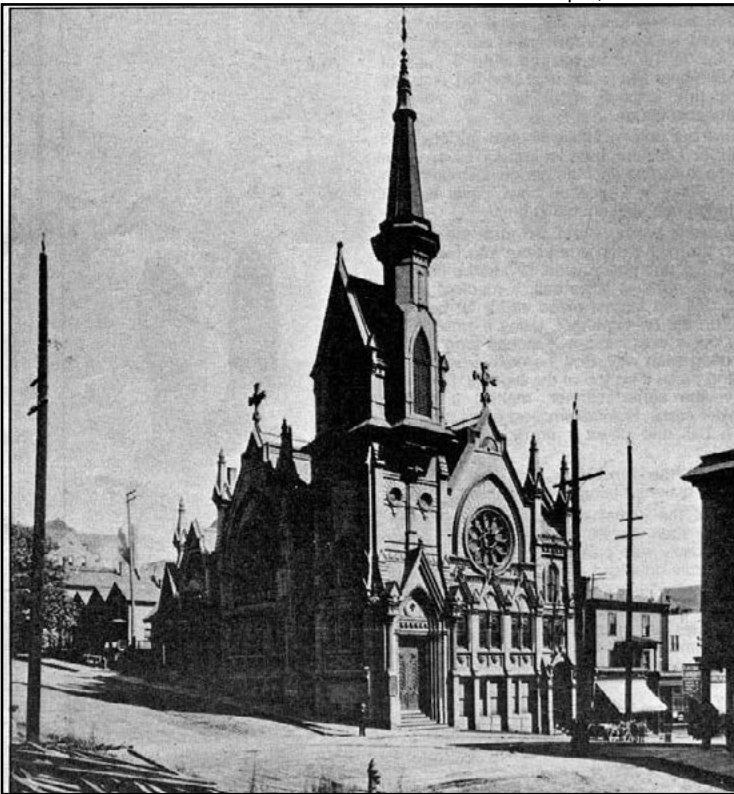


Figure 76 • United Methodist Church, Third Avenue & Marion Street, 1889



Figure 77 • “Church Row,” Third Avenue, Seattle



Figure 78 • Trinity Parish Episcopal Church, 608 Eighth Avenue (1889, Henry Starbuck; 1902 addition, John Graham Sr., City of Seattle Landmark)



Figure 79 • Capitol Hill United Methodist Church (1906, John Fulton, City of Seattle Landmark, National Register)



Figure 80 • Welsh Presbyterian Church, Tenth Avenue and John Street, 1907



Figure 81 • Bethany Evangelical Lutheran Church, Woodlawn Avenue NE, ca. 1920 (built in 1908)

Asahel Curtis, UW Special Collections CUR 550



Figure 82 • First Methodist Swedish Church, Pine Street and Boren Avenue, ca. 1909



Figure 83 • Unitarian Church, Seventh Avenue (1908, Hermann Steinman)



Figure 84 • The Church of the Nazarene, West Seattle (1919)



Figure 85 • New Age Christian Church, 1763 NW 62nd Street (1894, City of Seattle Landmark)



Figure 86 • The University Methodist Episcopal Church and Parsonage, 4142 Brooklyn Avenue (1906, City of Seattle Landmark)



Figure 87 • The Immanuel Lutheran Church, South Lake Union (1907, Watson Vernon, City of Seattle Landmark)



Figure 88 • Beacon Hill Baptist Church (1910, Ellsworth Storey, City of Seattle Landmark)

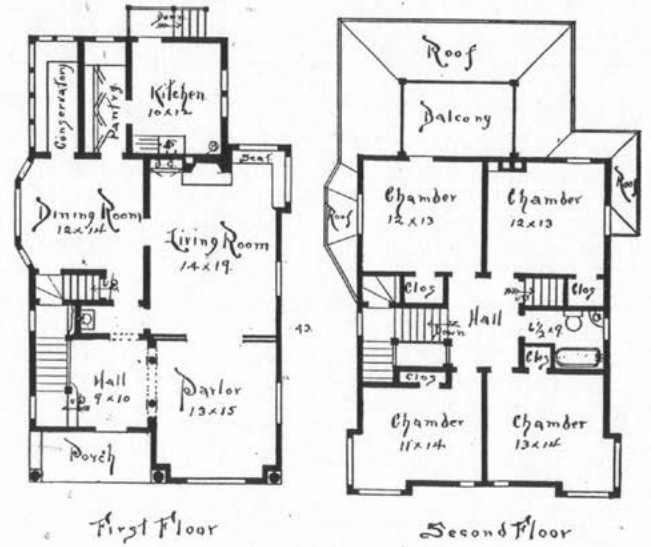


Figure 89 • University Presbyterian Church, 4555 16th Avenue N (1915, Ellsworth Storey, City of Seattle Landmark)



Figure 90 • Aladdin Home Plan, "The Standard," 1916

V. W. VOORHEES, ARCHITECT, SEATTLE, WASH.



DESIGN NO. 43.

Figure 91 • "Design No. 43," home plan by Victor Voorhees

Larry Johnson, 2004



Figure 92 • 108 Hayes Street, Queen Anne Hill



Figure 93 • 207 Seventh Avenue W, Queen Anne Hill



Figure 94 • 1624 Seventh Avenue W, Queen Anne Hill



Figure 95 • Audrey Van Horne, 2012 and John Van Horne, 1956



Figure 96 • Prechek House, Mercer Island, WA, 1954



Figure 97 • Edward Cushman Residence (left, 1953), and Van Horne Residence (1953), Seattle

Seattle Times



Figure 98 • Matthews Beach remodel, featured in the *Seattle Times*, February 22, 1976



Figure 99 • Volunteer Park Conservatory (1912, renovation 1993 by Audrey Van Horne, City of Seattle Landmark)

APPENDIX 2

ARCHITECTURAL DRAWINGS

APPENDIX 3 - LANDMARKED CHURCH BUILDINGS IN SEATTLE

There are 23 landmarked church buildings in Seattle. They are as follows:

- First African Methodist Church, 1522 14th Avenue (1912, A. Dudley, Mission influence with Gothic windows, asymmetrical tower)
- First Church of Christ, Scientist, 1519 E Denny Way (Beaux-Arts)
- Beacon Hill First Baptist Church, 1607 S. Forest Street (1910, Ellsworth Storey, eclectic Arts & Crafts, asymmetrical tower)
- Bethany Presbyterian Church, 1818 Queen Anne Avenue N (1929-30, Charles Hay, Gothic Revival)
- Capitol Hill United Methodist Church, 128 16th Avenue E (1906, stone church, Gothic Revival, asymmetrical corner tower)
- Church of the Blessed Sacrament and Rectory, 5041 Ninth Avenue NE
- Fauntleroy Community Church and YMCA, 9260 California Ave SW (1950, Stuart & Durham, rustic with asymmetrical tower)
- First Covenant Church, 1500 Bellevue Avenue E
- First United Methodist Church (former), 811 Fifth Avenue (1908, James Schack, Beaux-Arts)
- Immaculate Conception Church, 820 18th Avenue (1904, brick and wood, symmetrical towers, cathedral form)
- Immanuel Lutheran Church, 1215 Thomas Street (1907, wooden shingles, symmetrical tower entry)
- Mount Zion Baptist Church, 1634 19th Avenue
- Mt Baker Presbyterian Church, 3201 Hunter Blvd S (1924-25, Albertson, Wilson & Richardson, brick, eclectic Italianate Romanesque, asymmetrical tower)
- New Age Christian Church, 1763 NW 62nd Street (1894, wooden Gothic-influenced Queen Anne style, central tower entry)
- Seattle First Baptist Church, 1121 Harvard Avenue (Gothic Revival, brick and terra cotta)
- Seattle Buddhist Church, 1427 S Main Street (1941, Japanese-influenced Arts & Crafts)
- Seventh Church of Christ, Scientist (former), 2555 Eighth Avenue W (Byzantine Revival, basilica & rotunda form)
- Sixth Church of Christ, Scientist (former), 2656 42nd Avenue SW (Art Deco)
- St Joseph's Church, 732 18th Avenue E (Art Deco, traditional cathedral cruciform plan with tower at crossing)
- Town Hall Seattle, Fourth Church of Christ, Scientist, 1119 Eighth Avenue (1916-22, Beaux-Arts, cruciform plan with dome)
- Trinity Parish Episcopal Church, 609 Eighth Avenue (1889, Chicago architect Henry Starbuck, stone church corner tower entry, cross gable)
- University Methodist Episcopal Church and Parsonage, 4142 Brooklyn Avenue NE (similar style to subject building, corner octagonal tower entry, cross gables)
- University Presbyterian Church "Inn," 4555 16th Avenue NE (1915, Ellsworth Storey, Arts & Crafts)