

The City of Seattle

LPB-18/83

## Landmarks Preservation Board

400 Yesler Building Seattle, Washington 98104 • (206) 625-4501

### REPORT ON DESIGNATION

Name and address of property: Bowen/Huston Bungalow  
715 West Prospect Street

Legal Description: Block 28, west 123 feet of Lot 5  
Supplemental Plat of Kinnear

At the Public Hearing held on February 2, 1983, the City of Seattle's Landmarks Preservation Board voted to approve designation of the Bowen/Huston Bungalow as a Seattle Landmark based upon satisfaction of the Landmarks Preservation Ordinance #106348.

Section 3.01(2) It is associated in a significant way with the life of a person important in the history of the City, State or Nation.

This bungalow is the former home of Betty Bowen, an unequalled patron of Seattle and its arts. She is credited with promoting the careers of many northwest artists among them Mark Toby, Leo Kenny, Richard Gilkey and Morris Graves. Mrs. Bowen was an original member of the Seattle Arts Commission and a founding member of the Northwest Arts and Crafts Center. She was chairwoman of the Allied Arts Historic Conservation Committee and one of the organizers of the effort to preserve the Pike Place Market. The house is now the home of Barbara Huston a long time member of the Post Intelligencer staff and friend of the Arts.

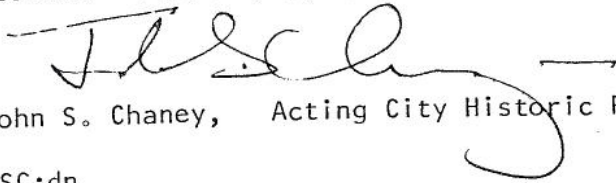
Section 3.01(4) It embodies the distinctive visible characteristics of an architectural style, or period, or of a method of construction;

The Bowen/Huston Bungalow, built in 1913, is an excellent example of the bungalow style. It possesses typical characteristics of such houses in both form and detail; horizontal emphasis, complex low roof form, shingle exterior, large fieldstone fireplace, natural wood interior, including wainscoting and beamed ceilings.

Features of the Landmark to be preserved include:

The entire exterior of the structure and the site, also the following portions of the interior: Living room fireplace, the dining room, living room, and connecting entrance foyer.

Issued: February 3, 1983

A handwritten signature in black ink, appearing to read "John S. Chaney". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

John S. Chaney, Acting City Historic Preservation Officer

JSC:dn

cc: Barbara Huston



## City of Seattle

Department of Community Development/Office of Urban Conservation

## Landmark Nomination Form

Name Bowen/Huston Bungalow Year Built 1913  
 (Common, present or historic) Permit #124624

Street and Number 715 West Prospect Street (Queen Anne)

Assessor's File No. 387990-1965-04

Legal Description Plat Name Supplemental Block 28 Lot west 123' of 5  
 Plat of Kinnear

Present Owner Barbara B. Huston Present Use Residence

Address Same as above, 98119

Original Owner O.J. O'Callahan Original Use Residence

Architect Harris and Coles Builder Harris and Coles

**Description:** Present and original (if known) physical appearance and characteristics

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The Huston/Bowen bungalow, built in 1913 for O. J. O'Callahan, is a design of Harris and Coles who also sold plans for bungalows under the name of The Bungalow Company, Inc. (see LPB-126, LPB-138, and LPB-139 for other bungalows designed by them.) Its exterior form is characterized by a complexity of roofs - partially the result of subsequent alterations which included the addition of the garage in 1917. Shed roofs extending out from these gables cover a bow-window at the entrance and give a nice horizontal character to the front facade. Vergeboards are raised at the peak and turn slightly upward at their ends to give a soaring feeling to the roofline. They appear to have been altered from their original design by the removal of purlin ends which are visible in the 1937 Tax Assessor's file photograph.

Widely spaced shakes, laid up in broad courses to cover the walls, are similar to the Harris and Cole bungalow at 3302 East Howell Street (LPB-138) and give a rich mottled texture to the exterior surfaces. Diamond-paned windows of leaded glass on the street facade are unusual for Seattle bungalows of that period, as is the thin profile of the brick chimney. Because of the steeply sloping site, the Huston/Bowen bungalow takes full advantage of a daylight basement for additional living space.

The interior appears to have been altered based on the original floor plan in the Tax Assessor's file. An enclosed porch to the west has now been incorporated into the living room by the removal of a portion of the original wall.

The site of the Huston/Bowen bungalow is exceptional, located on a brick-and-cobblestone cul-de-sac with expansive views to Puget Sound and the Olympic Mountains beyond. The grounds are lushly landscaped and well-cared for.

The true bungalow was a one story residence in which horizontality was emphasized. An attic may have existed under the roof, especially in the more steeply pitched Craftsman designs, but it was not used for a living space. Houses of one and one-half or two stories, though they may have been designed "along bungalow lines," were not true bungalows. An exception to the one story limit was the "aeroplane" bungalow, which was characterized by a sleeping room that rose abruptly from the center of the roof. In addition, whereas most California bungalows were built on grade, most Seattle bungalows had basements in deference to the region's climate and topographical conditions. As such, the basement acted as a substructure and did not take away from the definition of the true bungalow as a one story structure.

The roof was the most dominant feature of the bungalow and was usually unbroken by dormers. It characteristically had broad overhangs that extended beyond the body of the house and its pitch varied from the steeply inclined Craftsman roof to the shallow incline of the California style. In later development these roofs were sometimes complex compositions of intersecting planes. A gabled roof form characterized the Seattle bungalow and gabled ends were often left open to allow for decorative "stick" detailing, often with an oriental flair.

A spacious front porch was an integral form of the bungalow and a common feature of the Seattle type. Often a decorative pergola was incorporated into the entrance porch, symbolically emphasizing the flow of space from outside to inside. The entrance from the porch led directly into the living room since the bungalow characteristically lacked an entrance hall.

The plan of the bungalow concentrated on interior space unencumbered by unnecessary partitions; it emphasized an open flow between the outside and the living room and between the living room and the dining room. The living room was the symbolic "heart of the family life" and the fireplace and hearth were the focal points. Finishes were usually left natural and a harmony of both exterior and interior was underscored. Wainscots and beamed ceilings lightly stained and waxed were common elements in the living and dining rooms. The keynote of the bungalow plan was informality, simplicity and respite. The words most often used to describe it were "cozy" and "homey."

The furniture of the well-appointed bungalow was built-in wherever possible and emphasized the simple finishes and straight-forward lines of the architecture. "Comfort in simplicity" was encouraged for freestanding furniture, with the "Mission" style most popular.

Almost all Seattle bungalows were wood-framed buildings sheathed with shingles or rough-sawn siding, although a few brick-veneered bungalows do exist. Usually all exterior wood siding, timbers and doors were stained. Finish work like window and door casings, rafter ends and vergeboards were often painted to accentuate their lines. Painting of the body of the house was uncommon although many of these bungalows are painted today - a result of a later time when "rustic" lost favor with the American public and a more finished exterior was preferred.

Craftsman features characterized Seattle bungalows and included exposed rafter ends, heavy brackets, gable bracing, slit vergeboards, leaded art glass windows, and heavy wood paneled doors. In addition, pressed brick, clinker brick, and river rock, sometimes in combination, were used for porch piers and chimneys. Chimneys almost always were contained within the eaves of the house so that the vergeboards articulating the roof's edge could flow in an unbroken line. Oriental details were also found on some Seattle bungalows although these, as well as the Craftsman details, were not essential to the bungalow form.

Statement of significance

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The Huston/Bowen bungalow is representative of the new housing type that flourished in Seattle during the prototypical bungalow years (see Briefing Paper, LPB-120.) It is noteworthy for its characteristic horizontal design emphasis towards the street and its exceptional site with lush landscaping and original cobblestone fronting street.

This bungalow is also the former home of Betty Bowen (1919-1977,) an unequaled patron of Seattle and its arts. She was often called "the den mother of the city's arts" and was credited with promoting the careers of many Northwest artists, among them Mark Tobey, Leo Kenney, Richard Gilkey, and Morris Graves.

Mrs. Bowen was also an original member of the Seattle Art Commission, a founding member of Northwest Arts and Crafts Center, a founder and chairwoman of the Allied Arts Historic Conservation Committee of Seattle and one of the organizers of the effort to preserve the Pike Place Market.

In recognition of her many civic achievements, Mayor Wes Uhlman, just two days before her death on February 16, 1977, named her "First Citizen of Seattle" and proclaimed Valentine's Day in her honor.<sup>1</sup>

1. "Betty Bowen dies at 58; journalist, arts patron," Seattle Times, 2/16/77, p. G-7.

Photographs:



Submitted by: Rob Anglin

Address 2351 Fairview Avenue East, Seattle Phone 323-0872

Date 8/12/82

Reviewed \_\_\_\_\_  
Historic Preservation Officer

Date \_\_\_\_\_