

The City of Seattle

Landmarks Preservation Board

Mailing Address: PO Box 94649 Seattle WA 98124-1649
Street Address: 700 5th Ave Suite 1700

Landmark NOMINATION Application

Name: Ralph & Evelyn Stewart House

Year Built: 1930-31

Street and Number: 10455 Maplewood Place SW, Seattle WA 98146

Assessor's File No. 932280-0050

Legal Description: Lots 8, 9, and 10 and Tracts C and D of Westwood by the Sound, as per plat recorded in Vol. 27 of Plats, on page 38, records of King County;
TOGETHER WITH tidelands of the second class situate in front of, adjacent to or abutting on said lots above the line of mean low tide;
TOGETHER WITH that portion of vacated Maplewood Place abutting adjacent thereto;
TOGETHER WITH an easement for ingress and egress over that portion of vacated Maplewood Place adjoining said Lots 5 to 17* and Tracts A to G and Westwood Reserve No. 1, of Westwood by the Sound;
ALSO Lots 8, 9, and 10 in Block 495 of Seattle Tide Land Extension No. 1;
SUBJECT TO a non-exclusive easement of ingress and egress across the existing driveway for the building on Lot 10 and subject to a revocable easement for a portion of the building on Lot 10 on the following described property:
That portion of Lot 9, Plat of Westwood by the Sound as per plat recorded in Vol. 27 of Plats, page 38, records of King County Washington, more fully described as follows: Commencing at the northeasterly corner of Lot 10, said plat of Westwood by the Sound: thence south 60°00'00" west along the northerly line of said Lot 10, 21.23 feet to the true point of beginning; thence continuing south 60°00'00" west along said northerly line 88.98 feet; thence north 48°11'18" east 71.11 feet; thence south 83°04'40" east 24.23 feet to the true point of beginning.
ALL SITUATE in the City of Seattle, County of King, State of Washington.

** Lots 5-17 matches legal description in deed signed Sept. 19, 1961 and recorded on Oct. 5, 1961 with recording No. 5337319 and deed signed Aug. 15, 1960 with recording No. 5206737, thus correcting the error in deed signed Aug. 9, 1973 and recorded on Aug. 25, 1973 with recording No. 7308150152.*

Plat Name: Westwood by the Sound Addition **Block/Lot:** Block -- /Lot 8-10, C-D

Present Use: Single family house

Present Owner: K. Carolyn Ramamurti
10455 Maplewood Place SW
Seattle, WA 98146

Original Owner: Ralph & Evelyn Stewart

Original Use: Single family house

Architect: Bain & Pries

Builder: Arthur S. Hansen

Submitted by: David Peterson Historic Resource Consulting **Date:** January 31, 2024
PO Box 115 / Seattle WA 98111 / 206-376-7761 / david@dphrc.com

Reviewed by: (Historic Preservation Officer) **Date:**



Ralph & Evelyn Stewart House

10455 Maplewood Place SW

Seattle Landmarks Nomination

January 31, 2024 (revised October 1, 2024)

Stewart House – 10455 Maplewood Place SW

Seattle Landmark Nomination

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1. Ralph and Evelyn Stewart (original owners, 1931 – 1934)	
2. Dr. Hubbard T. and Evelyn Buckner (owners 1934 – 1946)	
3. Lemuel and Mary Lou Wingard (owners 1946 – 1960)	
4. Ralph D. and Shirley Anderson (owners 1960 – 1961)	
5. Richard H. White (owner 1961 - 1969)	
6. William D. Owens (owner 1969 – 1973)	
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I. INTRODUCTION

Overview

This report documents a single family residence located at 10455 Maplewood Place SW in southwest Seattle. Designed by the local architecture firm Bain & Pries for Ralph and Evelyn Stewart, the house was constructed in 1930-31. This report was written at the request of the current owner K. Carolyn Ramamurti, whose family has owned the property since 1973, in an effort to gain Seattle landmark protections for the house and to recognize it for posterity. The property has not been previously inventoried, or listed on any local or state historical registers.

This report has been researched and written as a collaborative effort. Historic resource consultant David Peterson was the primary researcher and author. University of Washington professor Jeffrey Karl Ochsner, an authority on the architect Lionel H. Pries, made significant contributions regarding the architects, the neighborhood and residential context, the original owners, and the architectural style.

Unless noted otherwise, all images are by the authors and date to July 2023. The initial draft of the report was researched and written between July 2023 and January 2024, using site photos from July 2023. This report includes some updated photos taken in September 2024, and labeled as "(2024 photo)."

Sources used in this report include:

- Material on file at the Seattle Department of Construction and Inspections (SDCI) microfilm library, including early permits and the original architectural drawings.
- Newspapers, city directories, and maps referencing the property or owners (see bibliography).
- Author's on-site photographs and review of the property features.
- King County current and historic tax records; the former accessed online, and the latter obtained from the Puget Sound Regional Archives at Bellevue College in Bellevue, Washington. This includes the 1938, 1952, and 1971 King County Tax Assessor photographs.
- Historic ca. 1931 photos of the house and yards, held in a private collection.

Research also included site visits to view and document current conditions of the neighborhood, site, and building.

Special thanks to Carolyn Ramamurti, Breck Tostevin, and Marvin Anderson for information and assistance in this project.

II. BUILDING INFORMATION

Name (historic/current): Ralph & Evelyn Stewart Residence
Year Built: 1930-31

Street & Number: 10455 Maplewood Place SW, Seattle WA 98146
Assessor's File No.: 932280-0050

Original Owner: Ralph & Evelyn Stewart

Present Owner: K. Carolyn Ramamurti
10455 Maplewood Place SW
Seattle, WA 98146

Original/Present Use: Single family house
Property Size: 97,242 SF (2.23 acres); House (4,750 GSF); Garage Apartments (2,130 GSF)

Original Designer: Bain & Pries
Original Builder: Arthur S. Hansen

Plat/Block/Lot: Plat: Westwood by the Sound Addition / Block: --- / Lots: 8-10, C-D

Legal Description: Lots 8, 9, and 10 and Tracts C and D of Westwood by the Sound, as per plat recorded in Vol. 27 of Plats, on page 38, records of King County;
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III. ARCHITECTURAL DESCRIPTION

A. Site and Neighborhood Context

The subject site is a Puget Sound low bank waterfront parcel located in the extreme southwestern part of the City of Seattle in the Endolyne/ Arroyo Heights neighborhood. Just over one mile to the north is the Fauntleroy ferry terminal. The surrounding houses were developed between the 1920s to the present, and typically have steep sites, water views, building sites fitted into the hill's contours, and are reached by narrow, winding drives. To the south of the subject property, sharing a property line, is 10453 Maplewood Place SW, a two-story ca. 1991 single family house on a 38,000 SF lot. To the north is 10425 Maplewood Place SW, a one-story ca. 1967 single family house on a 46,000 SF lot. North of the latter property was until recently an older house, 10411 Maplewood Place SW, a wood-frame cottage built in 1928 which was a contemporary of the subject house, but was rebuilt in 2012. *[See Figs. 1-4 for current maps, aerial photos, and neighborhood context photos]*

All surrounding buildings are single family houses with the exception of a 4-building, 84-unit condominium complex half a mile to the northeast on the waterfront, built in 1967. At the comparatively level top of the bluff, on the east side of Marine View Drive SW, the city grid reasserts itself and the neighborhood is called Arbor Heights.

At over 97,000 square feet, the subject parcel is relatively large compared to its neighbors. It is roughly rectangular in plan, measuring approximately 160 by 400 feet, oriented east-west, with Puget Sound on the west. (**Note:** the actual orientation is northeast-southwest, but for purposes of this report, the water side of the property and building will be considered west). The grade change from east to west across the parcel drops approximately 80 feet to sea level. The approximate eastern half of the parcel is dry land above the high tide line; the western half of the parcel extends into the waters of Puget Sound, and includes a pebble beach.

The building site sits at the far eastern end of the parcel below the grade of Maplewood Place SW, and is reached by a curving drive held by a retaining wall. On the property is the main house, constructed 1930-31; a former garage to the south, connected to the house by a covered porch, that was originally constructed in 1930-31 but expanded in 1952 and ca. 1969 for apartment space; and a small, freestanding, open carport on the north which was constructed in 1999. On the east side of the main house is a small front yard, and on the west is a wide, gently sloping treed lawn, gardens, and view of Puget Sound.

There are only a few designated landmarks in the southern half of southwest Seattle. The nearest is the Fauntleroy YMCA and Community Church (1914; Robert Durham, 1952), located at SW 92nd Street and California Avenue SW, approximately 1.3 miles to the northeast of the site. Others, such as the Kenney Presbyterian Home main building (Graham & Myers, 1907) and the Gatewood Elementary School (Edgar Blair, 1910), are located 2.3 miles to the north.

B. Architectural Description

Main House (1931)

The house is massed as an irregular rectangular bar measuring approximately 90' x 50' in plan, oriented north-south. The house is two stories of wood frame construction clad with troweled finish stucco, over a concrete partial basement that is clad with brick. The stucco and brick are painted an off-white color. The medium-slope gabled roof is oriented north-south and clad with red clay barrel tiles. Window openings feature angled brick sills, however, almost all of the windows are 2024 aluminum sash replacements that match the original multi-lite steel sash visible in period photographs. *[See Figs. 5-45 for current photos of the house, and Figs. 62-70 for historic photos of the house and property]*

Near the center of the **east (front) facade**, a two-story gable-front projecting volume rises above the roofline, housing the recessed main entry on the first floor. The entry is flanked by simple engaged stucco pilasters and “entablature,” and above it is a centered window with cast iron balcony. A decorative glazed tile inset ornaments the perpendicular wall to the right of the entry.

On the south side of the main entry volume is a linear, exterior covered porch leading to the garage apartment building, which features herringbone brick paving, period pendant light fixtures, exposed beams, and heavy timber posts with shaped wood impost blocks. The porch is connected to the garage apartment building, and is accessed through a door at the end of the porch. Along the west porch wall are original, decorative bottle glass casement windows lighting an interior bathroom, a window opening covered by a grille of openwork bricks lighting an interior closet, and two unglazed openings that are covered with wood lattice and provide a view to the rear yard. On the north end of the covered porch is an arched side doorway leading to an interior hall.

To the north of the main entry volume, the house projects eastward slightly with a volume that corresponds to the dining room, kitchen, and breakfast room on the interior. The roof here is saltbox in form, so that the building appears as one story on the east (front) and two stories on the west (rear). There are also two chimneys visible on the front facade, on either side of the main entry volume.

The **west (rear) facade** of the house appears as two stories due to the grade and the roof shape, an effect further enhanced by the sloped and terraced rear yard dropping away towards the beach. A prominent feature is a two-story, three-sided hipped-roof window bay near the center of the facade which contains a sun room on the first floor and a bedroom on the second floor; the windows of the latter feature shaped headers. To the north of this window bay is a two-story bar containing the living room on the first floor and a large multipurpose room on the second floor; the latter slightly overhangs the first floor. The living room retains the original pointed-arch steel sash multi-lite windows with integral doors, which open onto a quarry tile patio. In historic photos, this patio is sometimes shown protected by a fabric awning supported by temporary steel poles. There is an additional original pointed-arch steel sash multi-lite window on the north facade of the living room.

To the south of the two-story window bay is a two-story block containing the primary bedroom on the first floor and another bedroom on the second floor. The primary bedroom has a fully glazed door with a projecting wrought iron balcony centered on the facade, while the upper floor bedroom has two fully glazed pairs of doors on each of the facades at the southwest building corner, with a projecting wrought iron balcony that wraps around the building to serve both doors. This window arrangement presents an informally composed appearance and was apparently a late construction change, as it does not match the more symmetrical designs shown in the architectural drawings for the west and south facades at this portion of the house.

The **interior** of the house consists of 2,610 square feet of living space on the first floor with ceilings approximately 9' in height, 1,500 square feet on the second floor with 8' ceilings, and 600 square feet in the finished basement with 7' ceilings, according to tax records. Typical finishes include original plaster walls and ceilings; fir, oak, or tile floors, and fir and oak trim.

The **first floor** is the location of the main living and entertaining spaces, as well as the primary bedroom. Entering west through the main front door, a visitor passes through a low, transverse entry hall with a pointed arched ceiling that links a powder room and door to the porch on the south with the dining room on the north. Beyond the hall is an approximately 16' diameter circular stair hall, which features a curving stair with wood-topped wrought-iron railing that leads to the second floor. The low-pitched conical ceiling of the stair hall has exposed wooden beams in the form of a striking Moorish-inspired, twelve-pointed star, painted black and dark red with gold colored highlights. From its center hangs a large, elaborate eight-sided metal and translucent glass light fixture. The floor of the entry hall and stair

hall are hexagonal glazed terra cotta tiles in a range of brown, red, and tan hues, accented with colorful Batchelder hexagonal decorative glazed tiles.

North from the stair hall is the living room, which is reached through an arched opening and two steps down. This large room, approximately 19' x 36' in plan, has an elaborate wood grid ceiling, oak mosaic (or fingerblock) parquet floors, three steel sash pointed-arch window-doors, and a fireplace with stucco ornament centered on the east wall. On either side of the fireplace are two arched doorways, the north one leading two steps up to an octagonal-plan breakfast room at the northeast building corner. The breakfast room has oak mosaic parquet floors, and extensive wood built-ins and paneling, which incorporates a "hidden" door to a narrow staircase accessing the multipurpose room on the second floor. The other arched doorway, on the south side of the living room fireplace, leads two steps up to the dining room, which features somewhat restrained crown and wall molding. Between the breakfast room and dining room is the kitchen, fully remodeled in 2022 but largely retaining the original footprint.

West from the stair hall through an arched opening is the sun room (now used as a home office), which has a pair of decorative half-height wrought iron gates at the threshold. In front of the gates is a transverse hall leading to the primary bedroom to the south, and a door on the north which accesses the basement stair. The primary bedroom features original wall and crown molding, a dressing room with angled mirrored walls, and a bathroom with extensive, colorful glazed tile work.

On the **second floor** are two bedrooms, a home office (identified as the sewing room on the original architectural drawings) above the entry, and a large multipurpose room which has a narrow stair leading to the first floor breakfast room. The multipurpose room was originally intended to be subdivided into another guest bedroom and living quarters for a housekeeper, but this was never undertaken.

Doors throughout the first and second floors of the house are typically the original multi-panel heavy oak doors, with original (and sometimes fanciful) brass hardware. Most rooms in the house retain the original light fixtures.

The **basement** level contains a den (under the sun room), a laundry room, bathroom, and storage rooms. The basement has undergone alterations over time and the original architectural drawings do not fully reflect current conditions. Finishes include original rustic vertical paneling (painted), plaster ceilings, and contemporary carpet or vinyl flooring, and contemporary painted gypsum drywall at some locations. A walk-in cooler with original insulated latching door was added at some time ca. 1930s-1950s, and the corridor leading to the south exit to the rear yard has been updated in recent decades.

Garage Apartment Building (garage 1931, apartment additions 1952 and ca.1969)

The garage apartment building is connected to the house by the house's covered porch on the south side of the east facade. Although they have always been connected, they are completely separate structures. The garage was originally completed in 1931 and measured approximately 19' x 21' in plan, wide enough to accommodate two automobiles, and had a single opening with a roll-up garage door. Historic photos show that the building was one story with a basement storage level (daylit and accessed on the west side, due to the slope), and featured a simple gable roof clad with red clay barrel tiles. *[See Figs. 46-52 for current photos of the garage apartment building, and Figs. 71-75 of historic photos of the building]*

In 1952, tax records indicate that an addition – trapezoidal in plan and measuring approximately 23' x 28' – was constructed on the south side of the garage. Tax records indicate that the addition was used as an office (although it was eventually used as an apartment), and included a fireplace, and an angled wall on the west facade presumably so that windows could capture northwesterly views of Puget Sound. The basement level of the garage at some point was renovated into an apartment as well. In 1970, city directory listings indicate that the second story was added to the garage around that time, likely in 1969 (the work was apparently unpermitted). The second floor followed the footprint of the existing building,

including the angled wall. At the same time, the entire building was likely renovated, which included the removal of any interior parking area so that the building no longer functioned as a garage. The designer of the ca. 1969 addition was Seattle architect Ralph D. Anderson.

The building is two stories of wood frame construction over a concrete basement level. The exterior is clad with troweled finish stucco on the basement and first stories, and vertically oriented tongue and groove siding at the second story. At present, the structure contains three apartments in total, one per floor, but no garage space. The first floor apartment is 750 square feet and is accessed from the east facade at ground level; the second floor apartment is 880 square feet and is accessed by an exterior wood stair and deck on the north and west sides of the building; and the basement apartment is 500 square feet of finished space and is accessed from the west facade at ground level.

The gable roof has deep overhangs with shaped joist ends, and is clad with red clay barrel tiles. There is a low-slope dormer window with a Juliet balcony at the north end of the east facade. The second floor deck on the west facade terminates into the angled south wall, and the deck and stair have contemporary metal railings. This deck, constructed in recent decades, replaced the original ca. 1969 deck which was rectangular in form and had wood picket handrails.

Visible at the south end of the building is the fireplace chimney, which has three decorative terra cotta chimney pots, apparently installed as part of the ca. 1969 construction.

Carport (1999)

Approximately 25' north of the main house is a freestanding carport constructed in 1999. The structure measures approximately 25'x 12' in plan and consists of a concrete pad and drive, with eight wood posts supporting a simple gable roof clad with red clay tiles. Partial exterior walls are clad with vertically grooved composite wood siding. *[See Fig. 53 for current photo of the carport]*

C. Landscape Description

A 1934 newspaper article about the house gives some indication of the landscape at that time, particularly the rear yard:

"The house...is set in grounds which combine formal terraces with contrasting virgin timber, which was carefully preserved when the estate was laid out. One of the leading architects on the Pacific Coast designed the residence, while landscaping plans were carried out at great expense under the supervision of a nationally noted landscape architect... A broad view, both north and south on Puget Sound, is possessed by the residence, whose grounds extend more than three hundred feet along the sandy beach at the water's edge. Finished in buff-colored stucco, set off by the red tiles of the roof, the new home acquired by Dr. Buckner overlooks the Sound from above formal gardens, terraced on varying levels, and inset with tiled pools where fountains play from tall urns. Visitors at the estate have especially noted the huge bank of imported moss sloping down from the urn-fountains on the upper terrace."¹

Although the article described the designer as a "nationally noted landscape architect," no name was cited. At present, the original landscape designer is unknown, and no original landscape plans appear to exist. Historic photos provide useful information regarding the original landscape intent and the remaining features. While most of the historic planting material is no longer intact due to natural life

¹ "Stewart residence on Sound sold through Broderick," *Seattle Times*, August 5, 1934, p. 28.

cycles, almost all of the hardscape or built features remain intact. *[See Figs. 54-61 for current photos of the rear yard and Figs. 5-11 of the front yard]*

On the **east side of the house** is a front yard, the exposed aggregate concrete driveway to the garage, and an informally vegetated area of trees and shrubs between the driveway and the road that is held by concrete retaining walls. The latter retaining walls vary in height from approximately 3' to 9' and feature brick coping and exposed aggregate.

The front yard is a formally composed sunken garden delineated by a low, exposed aggregate concrete retaining wall extending symmetrically north and south from an east-west walkway that runs from the driveway to the front door. The retaining wall extends in linear fashion parallel to the driveway, and then turns in a broad curve towards the house at the north and south ends of the yard. The wall is topped with brick coping, and the walkway is brick laid in a herringbone pattern with brick edging. The yard was originally planted with a grassy lawn and border perennials against the house and retaining wall, but at present it has no lawn and instead consists of a wide variety of informal plantings, including large mature rhododendrons and camelias, roses, ornamental grasses, perennials, and native ferns and wildflowers.

At the center of the front yard is a water feature in the form of two shallow circular pools connected by a rill, oriented north-south, flush with ground level and edged with brick tile. The rill is bisected and interrupted by the brick walkway to the front door, but the two sides are connected by a pass-through pipe under the walkway. Each pool has a light blue colored glazed pottery urn at its center, which was plumbed as a water fountain of some sort. There is an overflow drain pipe to control water level in the pools, but no pump or recirculation system for the pools.

On the **west side of the house** is a wide, gently sloping lawn, with mature trees and views of Puget Sound. Extending westward on axis from the house's rear patio is a formally composed path leading from the patio to the beach. The path consists of a series of three retaining walls which divide the north part of the rear lawn into two grassy terraces, and one smaller upper garden terrace, below the level of the patio. The retaining walls are constructed of exposed aggregate concrete, and each have two sets of concrete stairs along the axis.

The lower two retaining walls have a central, very shallow rectangular fountain basin with drain, lined with glazed terra cotta tiles, between the paired stairs. The tiled basins are fitted with light blue colored glazed urns, matching those in the front yard pools.

Between the retaining walls, the path continues as rectangular stepping stones set into the turf. Historical photos show that the outer flanks of the stepping stone paths were originally lined with deep garden beds of perennials and annuals, edged at the outermost extent with lines of shrubs. In addition, the 1936 aerial photo indicates that between the lowest retaining wall and the beach, there was originally another terrace. This component is no longer intact, as the shoreline has changed and a new angled path, with wood tie steps, has been constructed in that location. The angled path was built some time after the construction in 1974 of a new rock bulkhead along the beach to replace the original concrete wall bulkhead, which had washed out.

The uppermost garden terrace below the level of the patio is smaller than the lower grass terraces. The concrete stairs here have a longer run than those below, and are edged with low boxwood and yew hedges. At the center of the paired stairs at this level is a terra cotta-colored urn, with side handles, which is different from the blue urns but is also original to the design. Surrounding the urn at present is a bed of irises, but historic photos and a brief newspaper citation indicate that the urn was originally surrounded by a moss garden, as mentioned in the newspaper citation above.

North of this formal terraced axis, along the north property line and extending to the north side of the patio, is an informal lawn edged with ornamental shrubs and small trees, including apple trees, rhododendrons, junipers, and laurel. Rising above them are large, mature trees, including several pines near the beach, Douglas firs, and birches shading the patio. The 1936 aerial photo of the property seems to indicate that this area was the location of a winding access path to the beach.

South of the formal terraced axis is open lawn reaching to the south property line, and studded with a cluster of mature bigleaf maple trees. Against the west side of the house are foundation planting beds of rhododendrons, hedged broadleaf evergreen shrubs, and roses.

The south property line is edged with informally growing ornamental trees and shrubs, including rhododendrons, figs, laurel, and alder. The original property included what is now the parcel to the south of the subject parcel. As shown in the 1936 aerial photo of the site, paths and additional open lawn appear to have extended into this area, and also provided access to the beach. This was lost when the parcel was sold off in 1958, although it was not built upon by the new owners until 1991.

D. Summary of Primary Alterations

As a whole, the subject property is largely intact, with relatively minor modifications to the main house and to the landscape. While the garage/apartments structure has undergone the most extensive alterations over time, and has been completely altered, the overall effect does not significantly diminish the main house or property. The garage/apartments structure connects to the house by the patio walkway, but the alterations over time to the garage did not extend to the house in any way.

The ca. 1931 private collection photos of the house and yards, the 1936 King County aerial photo, the historic King County Tax Assessor photographs (1938, 1953, and 1971), a few historic building permits, the original architectural drawing set, and a visual review of the property provide information regarding alterations to the building. There are no historic building permits on file related to the construction or alteration of the house or garage/apartments.

Below are the most significant alterations to the property:

- House: In 1973, almost all of the original steel sash windows were replaced with wood or aluminum sash that did not match the original sash configuration. In the summer of 2024, these were all removed and replaced with simulated divided lite aluminum windows that closely match the original steel windows (Marvin Anderson Architects, 2024). The new windows have insulated glass to meet current energy code requirements. The light bluish-green exterior color of the new windows matches the historic 1930s color, based on analysis of paint chips by the Frank S. Welsh Company. The remaining original steel sash windows (the pointed-arch windows at the living room, and the bottle-glass bathroom windows) were restored by Chosen Windows.
- House: Kitchen completely remodeled within nearly the original footprint (Marvin Anderson Architects, 2022).
- Garage/Apartments: Footprint expanded (1952) and second story addition constructed (ca. 1969).
- Garage/Apartments: New wooden deck and stairs on west and north sides constructed to replace original ca. 1969 deck (after 1971)
- Property: Two original lots to the south sold off as separate parcel (1958).
- Property: Concrete bulkhead replaced with rock bulkhead at beach (1974); angled wood-tie path to beach installed (ca. 2000).

III. HISTORICAL CONTEXT

A. Early Context and the Duwamish

The subject site is a Puget Sound shoreline parcel at the base of a 400' tall collapsed bluff, located in the extreme southwestern part of what is now the City of Seattle. The site, and all of the area that makes up present day Seattle, is part of the lands that have been inhabited by the Duwamish – a subgroup of the indigenous Southern Coast Salish People – for over 10,000 years, after the retreat of the last glaciers that covered and shaped the land. The Duwamish maintained numerous settlements in what became the greater Seattle area, primarily along the shorelines of Puget Sound, the Duwamish River, and inland freshwater lakes and streams, all of which provided abundant fishing and hunting grounds.²

The Duwamish kept extensive kinship, spiritual, and trade networks with nearby indigenous communities, including the People of the Place of the Clear Water (known as the Suquamish); and related Duwamish groups – the Shilshooabsh or People of the Tucked Away Inside (associated with the Salmon Bay/Shilshole area), and the Hachooabsh or Lake People (associated with the Lake Washington and Lake Sammamish area). During the winter, tribes lived in large cedar longhouses, each home to 25 to 30 members of family groups. During summers, the families scattered to collect food, and lived in temporary shelters.³

Numerous locations along the various freshwater and saltwater shorelines were historically identified by the Duwamish with place-names, including two in the vicinity of the subject site. One-quarter of a mile to the south of the site is a steep forested bluff face, partly protected today as the Arroyos Natural Area, that was called Place of Scorched Bluff (*dxWkWásoos*). The bluffs had black markings, and the descriptive name helped indigenous travelers on the Sound wayfind on long journeys. Puget Sound itself was called Salt Water (*XWulch*). Two-thirds of a mile to the north of the subject site is Brace Point, a projection of land that was called It Has Changes-Its-Face (*bas7ayáhoos*). It was one of two places in Seattle (the other located at what is now Leschi Park on Lake Washington) that was inhabited by an enormous horned snake spirit, one of the most powerful spirits used by local indigenous healers.⁴ In addition, just north of Brace Point, near what is now the Fauntleroy ferry terminal, a 1915 excavation to widen Fauntleroy Way uncovered evidence of an ancient indigenous burial ground, and there were other early 20th century reports of shell middens being found in Fauntleroy Cove, indicating historic clamming and fishing activity there.⁵

Initial white European exploration and mapping of the region occurred ca. 1770s-90s, establishing European names for existing landforms and waterways, such as Puget Sound, which continued into the 1850s. In 1841, Lt. Charles Wilkes of the U.S. Navy Exploring Expedition mapped the vicinity of the subject site, and named Brace Point, Fauntleroy Cove, and several Olympic Mountain peaks visible from the area after colleagues and relatives.

The 18th century Europeans also brought smallpox and other diseases, which within a few years had severely impacted the indigenous population. By the early 1800s, small numbers of white European and American settlers began to colonize the area, and were primarily engaged in fur hunting and trading with the indigenous population. As an effort to encourage settlement by white Americans in the Pacific Northwest as part of federal expansionist policies and to deter European colonial powers in the area, the

² “Duwamish” is the common anglicized pronunciation of the Lushootseed name *dxʷdəwʔabš*, meaning “People of the Inside Place.” The Coast Salish are a group of ethnically and linguistically related Indigenous peoples of the Pacific Northwest Coast, living in British Columbia, Canada and the U.S. states of Washington and Oregon. See Thrush, p. 23.

³ Thrush, p. 23.

⁴ Thrush, pp. 231-232.

⁵ Richardson, Ron, “Seattle Neighborhoods: Fauntleroy – Thumbnail History,” HistoryLink essay 3680, March 22, 2002.

United States established the Oregon Territory in 1848, and created the Donation Land Claim Act in 1850, followed by the Homestead Act in 1862.⁶

During the 1850s, the US federal government undertook treaty negotiations with the Southern Coast Salish groups in order to consolidate land for white colonial settlers. At that time, the Duwamish gave up more than 54,000 acres (including all of the present-day Seattle land area) in exchange for hunting and fishing rights, and agreed to remove to reservation land.⁷ In September 1851, some of the first white Euro-American settlers to Seattle – the Denny Party – arrived at Alki Point.⁸ The Duwamish, led by Chief Seattle (*Seeathl*), interacted regularly with the Denny Party and helped them survive the difficult winter that followed. By 1853, the Denny Party moved to a new location near present day Pioneer Square – known to the Duwamish as Little Crossing-Over Place (*sdZéédZul7aleech*) – where the settlement eventually developed into the city of Seattle.⁹

By 1857, as pressure from white Euro-American settlers increased, the Duwamish and other indigenous people throughout the Duwamish/Lake Washington and Upper Puyallup River areas moved to the Port Madison Reservation in Kitsap County or the Muckleshoot Reservation near present-day Auburn.¹⁰ However, many Native people chose not to move, and instead remained in the growing settlement of Seattle due to strong cultural ties to the area, which resulted in occasional flareups of antagonism from the white settlers over the decades.

The first Euro-American settler in the vicinity of the subject site was Charles Peterson, a Swedish sea captain who built a cabin at Brace Point in 1881 and established a farm, then later staked a Homestead claim. By the 1890s, the Fauntleroy Cove area began to be settled, and in 1905 the successful Seattle businessman John Colman bought 17 acres and then persuaded friends to build summer cabins there. By 1907 a streetcar line reached the cove, by then developed with a few stores, a shingle mill, and permanent homes. Also that year the entire West Seattle peninsula was annexed into Seattle city limits, as far south as Brace Point and SW Roxbury Street.¹¹

B. Neighborhood Context: Fauntleroy, Endolyne, Westwood by the Sound

The Stewart residence is located in the Westwood by the Sound subdivision in the southern portion of the Fauntleroy neighborhood of West Seattle. As mapped by the city, the Fauntleroy neighborhood has an unusual shape: although the core of the neighborhood is generally square and bounded by SW Thistle Street on the north, SW Roxbury Street on the south, 35th Avenue SW on the east, and Puget Sound on the west, there are two narrow sections to the north and south along the Sound that are also included. To the north the neighborhood extends to SW Fontanelle Street west of 44th Avenue SW and includes all of Lincoln Park. To the south the area west of Marine View Drive SW, extending as far south as Arroyo

⁶ Riddle, Margaret. “Donation Land Claim Act, spur to American settlement of Oregon Territory, takes effect on September 27, 1850,” HistoryLink essay 9501, August 9, 2010, www.historylink.org. The 1862 Homestead Act was also open only to whites until the post-Civil War 1866 Civil Rights Act and the 14th Amendment guaranteed that African Americans were eligible as well. (“African American Homesteaders in the Great Plains,” Homestead National Historical Park, Nicodemus National Historical Site. National Park Service, <https://www.nps.gov/articles/african-american-homesteaders-in-the-great-plains.htm>).

⁷ “Treaty of Point Elliott,” Duwamish Tribe, <https://www.duwamishtribe.org/treaty-of-point-elliott>. However, “the Muckleshoot Indian Tribe is composed of descendants of the Native people who inhabited the Duwamish and Upper Puyallup watersheds of central Puget Sound for thousands of years before non-Indian settlement... The name Muckleshoot is derived from the Native name for the prairie on which the Tribe’s reservation was established... Following the reservation’s creation in 1857, the Tribe and its members became known as Muckleshoot, rather than the historic tribal names of their Duwamish and Upper Puyallup ancestors.” (“Origin and Ancestors,” We Are Muckleshoot, Muckleshoot Indian Tribe, <https://www.wearemuckleshoot.org/our-history>).

⁸ For a more extensive and nuanced description of the Denny Party’s interactions with the Duwamish, see “Terra Miscognita,” Chapter 2 in Thrush, Coll, *Native Seattle: Histories from the Crossing-Over Place*. 2007, pp. 17-39.

⁹ Thrush, pp. 37-38.

¹⁰ “Origin and Ancestors,” We Are Muckleshoot, Muckleshoot Indian Tribe, <https://www.wearemuckleshoot.org/our-history>.

¹¹ Richardson, Ron, “Seattle Neighborhoods: Fauntleroy – Thumbnail History,” HistoryLink essay 3680, March 22, 2002.

Drive SW is also considered part of the Fauntleroy neighborhood. Due to the steep slope, areas west of Marine View Drive (and north of the Arroyos Natural Area), including the Westwood by the Sound subdivision, are only accessible from the north along 47th Avenue SW, and thus this area is seen as an extension of the Fauntleroy neighborhood.

In Seattle city directories in the early 1930s, Ralph and Evelyn Stewart listed their home address as “Endolyne,” and did not give a street address. “Endolyne” was the name applied to the neighborhood (and to the streetcar stop) at the end of the streetcar line on at 45th Avenue SW and SW Roxbury Street. Although this name is still used for a portion of the Fauntleroy neighborhood, its boundaries are inexact.

Due to the steep slope and relatively difficult access, the land in this area was not subdivided until the 1920s. The land east of Marine View Drive SW had developed somewhat earlier because access was easier, but even in this area, development was delayed because the streetcar stopped at SW Roxbury Street, the City Limit of Seattle from 1907 to 1954. It was not until automobile ownership became common that areas well beyond the streetcar line could be developed.

The Westwood by the Sound plat was likely designed in late 1924 because the street dedication on the plat is dated February 9, 1925. The plat was submitted thereafter and was approved and recorded by King County on 24 February 1925. The plat included view lots along the west side of SW Marine View Drive and waterfront lots along Maplewood Place and the southern portion of 47th Avenue S.W. Some areas, judged unbuildable due to the steep slope, were set aside as “reserves” intended to remain as park land. (The Reserve between lots along Marine View Drive and lots along 47th Avenue SW remains, but the Reserve between Maplewood Place SW and 47th Avenue SW was later subdivided.)

On July 21, 1927, the *West Seattle Herald* carried an article about the subdivision, titled “‘Westwood by Sound’ Beautiful Property.”¹² The article noted that “The development has been quietly under way for a couple of years and most of the tracts have already been sold to prominent citizens...,” and later added “Many beautiful homes will shortly rise...”

The houses that were built along the Sound on Maplewood Place SW, along 47th Avenue SW and on the view lots along Marine View Drive SW were initially larger suburban residences in a variety of eclectic modes. The 1927 *West Seattle Herald* article noted an “English type residence” that was to be built on one of the view lots. However, the impact of the Depression followed by World War II meant that the neighborhood became the site of a variety of houses of different styles, sizes, and character.

The area developed as a single-family residential neighborhood from 1920s to the 1970s. Because the land was sloped and natural vegetation remained, even as the area became more densely developed, it retained the feeling of a less developed area. Because neighborhood is accessible only via 47th Avenue SW at SW Roxbury or at California Avenue SW from the north, the neighborhood remains unknown to most residents of Seattle.

The subject house was constructed in 1930-31 by the original owners, Ralph and Evelyn Stewart. Prior to construction, the site appears to have been a treed lot, undeveloped with no structures on it.

C. Seattle Residential Development, 1919-1941

The years after World War I are marked by the first significant growth of outer suburbs in the Seattle area. As noted in *Shaping Seattle Architecture: A Historical Guide to the Architects*, “automobile ownership

¹² “‘Westwood By Sound’ Beautiful Property,” *West Seattle Herald*, 21 July 1927, 3.

began to have an impact on the development of Seattle in the 1920s.”¹³ With ownership of automobiles becoming easily within reach of middle class families, development of suburban subdivisions could push well beyond the areas of the city that were accessible by streetcar. Many of the new subdivisions were beyond the city limits (so the population growth enumerated by the census for Seattle did not reflect the extent of the development that was taking place).

Particularly attractive sites for development offered views of Puget Sound or Lake Washington. Many such sites had been undeveloped in earlier years due to steep slopes, but automobiles could easily handle grades that could not be traversed by streetcars, making these locations good candidates for single-family suburban development. During the 1920s, real estate companies offered new residential developments facing Puget Sound such as Woodway Park and Normandy Park to the north and south of Seattle and developments facing Lake Washington such as Cedar Park, Sheridan Beach and Lake Forest Park. Recognized residential architects sometimes offered representative designs or model homes for these new developments suggesting the kinds of residences anticipated as well as the expected character of the neighborhood.¹⁴ In 1928 Bain & Pries provided a perspective of a residence showing Tudor and English Arts & Crafts influences for a promotional brochure for Woodway Park, and a proposed residence for Normandy Park showing French influence that was published in the *Seattle Post-Intelligencer*.¹⁵

The Westwood By The Sound subdivision reflects a similar pattern. The lots are platted so that large lots face Puget Sound and offer fine views. Located south of the last stop of the streetcar line, it was attractive to families wealthy enough to afford large view lots and who were expected to own one or more automobiles.

D. Seattle Residential Architecture, 1919-1936

The design of residential architecture in Seattle from 1919 to at least 1936 was shaped primarily by an approach that drew on historical examples (“precedents”) as sources for new designs. The Arts & Crafts movement, which had significantly influenced Seattle residential design in the years before World War I declined rapidly after 1916. Although a few Arts & Crafts-influenced houses were produced as late as 1919 or 1920, the mode was clearly in eclipse. Although the Modern Movement began to coalesce in Europe and Latin America in the mid to late 1920s, Modern residential buildings did not appear in Seattle until the mid-1930s, and even then Modern designs were often met with skepticism.

Most American architects in the early twentieth century believed that drawing upon the best of the past to address the needs of the present was a highly creative process. Historians call the approach followed by these architects “academic eclecticism.” The terms “eclectic” and “eclecticism” derive from a Greek word meaning “to choose,” “to select,” or “to pick out.” And, twentieth century eclecticism was “academic” because architects of the time believed that one needed a scholarly knowledge of the past to be truly creative—only with broad knowledge of historical precedents would one be able to avoid copying and be able to invent truly new designs. In addition, leading architects of the period had often received their initial training in architecture schools where they had coursework that covered the history of architecture and taught a design method that drew on knowledge of the past to develop solutions in the present.¹⁶

¹³ Jeffrey Karl Ochsner, “Introduction: A Historical Overview of Architecture in Seattle,” *Shaping Seattle Architecture: A Historical Guide to the Architects* Second Edition, Jeffrey Karl Ochsner, ed. (Seattle and London: University of Washington Press, 2014), p. 13.

¹⁴ David A. Rash, “Architects and Suburban Housing before World War II,” *Shaping Seattle Architecture* Second Edition, 234-241.

¹⁵ For Bain & Pries’s Woodway Park design, see: Jeffrey Karl Ochsner, *Lionel H. Pries, Architect, Artist, Educator: From Arts & Crafts to Modern Architecture* (Seattle and London: University of Washington Press, 2007), p. 75; for the Normandy Park design, see: “Home for Normandy Park,” *Seattle Post-Intelligencer*, 12 August 1928, p. 3.

¹⁶ Eclectic architecture in Seattle is briefly discussed in Ochsner, “Introduction,” in *Shaping Seattle Architecture* Second Edition, pp. 13-14.

Leading Seattle residential architects in the 1920s included Arthur Loveless, Edwin J. Ivey, Jr., and J. Lister Holmes. Loveless had attended Columbia University; Ivey and Holmes were graduates of the University of Pennsylvania.¹⁷ At the same time, younger architects such as William J. Bain, who also graduated from Penn, began practicing in the mid-1920s and soon proved successful. In 1928 Bain was joined by Lionel H. Pries, a graduate of the University of California at Berkeley, who had gone on to receive a Masters degree at Penn.

Skilled eclectic architects in the period typically worked in multiple styles, selecting a particular design approach as appropriate to each individual design problem. Although English revival styles were likely the most popular choices in the Puget Sound region, residences based on French Provincial architecture were not uncommon, and architects occasionally developed designs showing a broader range of classical influence. In the years after 1895, various interpretations of Spanish eclectic design developed initially in Florida and California, and by the 1920s had become popular enough to spread to the Puget Sound region as well.

E. Historical Property Owners

Ralph and Evelyn Stewart (original owners, 1931 – 1934)

Ralph Edwards Stewart (1 July 1876 – 1 November 1960) was a successful white Seattle businessman, primarily involved in the wholesaling and retailing of home heating fuel, initially coal and later oil. He was also, for a time, owner of a lumber yard.

Ralph Stewart was the son of Marion F. Stewart and Carrie Edwards Stewart. He was born and raised in Henry County in northwestern Illinois. By the year 1900, according to the U.S. Census, he had moved to Colorado, where he met his wife Evelyn Reed, whom he married on 29 December 1901.¹⁸

Little is known of the background of Evelyn Reed Stewart (16 December 1882 – 19 November 1977) other than she was born and raised in Colorado.

City directories indicate that from 1908 to 1912, Ralph and Evelyn Stewart lived in Yakima, where Ralph was apparently involved in real estate; by 1913 they had arrived in Seattle.

By 1918 Ralph Stewart was working in the home heating fuel supply business, initially as the owner and manager of the Western Fuel Company.¹⁹ He subsequently entered the field of retail fuel sales as well, and in 1925, Ralph and Evelyn incorporated the Stewart Lumber & Fuel Company (renamed Stewart Lumber Company in October 1926).²⁰ The Stewart Lumber Company initially had facilities on the north shore of Lake Union; in 1926 or 1927 the company

¹⁷ For Loveless, Ivey and Holmes, see essays in *Shaping Seattle Architecture* Second Edition, pp. 180-185 (Loveless), 186-191 (Ivey), and 248-253 (Holmes). Ivey was assisted by his Associate Elizabeth Ayer, who was an architecture graduate of the University of Washington; see: *Shaping Seattle Architecture* Second Edition, pp. 254-259.

¹⁸ "Marriage Record Report," Division of Vital Statistics, State of Colorado.

¹⁹ On his Draft Registration card, completed in September 1918, Ralph Stewart listed his occupation as "Wholesale fuel; owner and manager."

²⁰ "New Incorporations," *Seattle Times*, 30 January 1925, p. 21; the company was capitalized at \$50,000. Starting in August 1925, the Stewart Lumber Company was also involved in real estate as the *Seattle Times* Classified section frequently carried this announcement: "Don't miss the pleasure of planning your own home. We will assist you with plans and finances. Easy monthly payments. Stewart Lumber Co." The company was reincorporated (and renamed "Stewart Lumber Company") with a capitalization of \$250,000 in 1926; "New Incorporations," *Seattle Times*, 19 October 1926, p. 19.

acquired the property of the Savage Lumber Company at 1761 Rainier Avenue.²¹ In 1930, the Stewart Lumber Company commissioned Bain & Pries to design an addition to their building at 1761 Rainier Avenue. Soon thereafter, the Stewarts turned to Bain & Pries for their new home in Westwood by the Sound.²²

It appears that the Stewarts may have become over-extended in the depths of the Depression. The Seattle city directories list Ralph Stewart as “President, Watson-Hill Co. and Stewart Lumber & Hardware Co. Inc., and Manager, Western Fuel Co.” in 1932; in 1933 he is listed as “President, Western Fuel Co. and Stewart Lumber & Hardware Co. Inc.” By 1935, there is no longer any mention of the Stewart Lumber & Hardware Company with the listing for Ralph Stewart.²³ Ralph Stewart is still listed as president of both the Western Fuel Company (wholesalers) and the Watson-Hill Company (retail fuel sales). By this time these companies were beginning to sell fuel oil as well as coal.

In August 1934, the Stewarts sold their three-year old Bain & Pries-designed home to Dr. H.T. Buckner, a Seattle physician connected to Providence Hospital.²⁴ The 1935 city directories show the Stewarts’ home address as 1223 Spring Street.

The Stewarts recovered financially by the late 1930s. In 1938, Stewart had again turned to real estate investment as he commissioned a three-story commercial building at the southeast corner of the intersection of Olive Way and Terry Avenue.²⁵ That same year, the Stewarts commissioned William J. Bain to design their new house in northwest Seattle.²⁶ The 1940 Census lists them living in their northwest Seattle home. By 1948, Ralph Stewart had retired.²⁷

The Stewarts became philanthropists as Ralph Stewart’s businesses and investments prospered. In 1937, they donated chimes to the First Methodist Church at 5th and Marion in downtown Seattle.²⁸ In 1942 they donated an electric organ and chimes to Trinity Methodist Church in northwest Seattle.²⁹ From the 1940s to the 1950s, Ralph Stewart served on the board of trustees responsible for the establishment of Wesley Gardens, a home for the elderly in Des Moines, Washington.³⁰ In the late 1950s the Stewarts paid for the spire on the new University Presbyterian Church.³¹

Ralph Stewart died on 1 November 1960. He was buried in Washelli Cemetery. His obituaries identified him as a member of Rotary (since 1919), an organizer of Goodwill Industries (in 1927),

²¹ The address of the Stewart Lumber Company from 1925 to April 1927 was 1551 Northlake Avenue (on the north side of Lake Union); in April 1927, two addresses were listed for Stewart Lumber, 1557 Northlake and 1761 Rainier Avenue; see: “Announcing ‘The West Wind’ Ventilator” (advertisement), *Seattle Times*, 5 April 1927, p. 2.

²² The 1930 U.S. census listed Ralph Stewart (age 53) and Evelyn Stewart (age 47) as residing at 115 Summit Avenue.

²³ The Stewart Lumber and Hardware Company continued to run classified advertisements in the newspapers until September 1936.

²⁴ “Stewart Residence On Sound Sold Through Broderick,” *Seattle Times*, 5 August 1934, p. 28; “Recent Realty Deals,” *Seattle Post-Intelligencer*, 5 August 1934, p. HH 10.

²⁵ “Olive Way to get New Store,” *Seattle Times*, 2 January 1938, p. 5; the location was the southeast corner of the intersection of Olive Way and Terry Avenue, with the cost reported as \$25,000.

²⁶ “Contract Let for Residence,” *Daily Journal of Commerce*, 22 October 1938, p. 1, 4.

²⁷ Sometime later the Stewarts moved to a different location: 14013 Third Avenue NW.

²⁸ “Chimes to be Given to First M.E. Church,” *Seattle Times*, 18 December 1937, p. 7; “‘Synthetic Chimes’ Are Boast of First Methodist Church,” *Seattle Times*, 5 January 1938, pp. 1, 5.

²⁹ “New Organ To Be Dedicated At Trinity Church,” *Seattle Times*, 27 June 1942, p. 7.

³⁰ “Elderly People’s Village Planned to Open In Spring,” *Seattle Post-Intelligencer*, 16 January 1949, p. 12; “Methodists Start Work On New Home For Retired,” *Seattle Post-Intelligencer*, 13 September 1953, p. 30; E. J. Mitchell, “\$700,000 Building For Elderly Persons Marks Fulfillment of Pastor’s Dream,” *Seattle Post-Intelligencer*, 3 October 1954, p. 37. William J. Bain also served on the Board of Trustees for Wesley Gardens.

³¹ “Spire,” *Seattle Times*, 5 March 1959, p. 14.

and mentioned his role in helping to create Wesley Gardens.³² Among the bequests in his Will was funding for an organ in Cowles Memorial Auditorium at Whitworth College (now Whitworth University) in Spokane. Evelyn Stewart outlived her husband by seventeen years. She died on 19 November 1977.³³

Dr. Hubbard T. and Evelyn Buckner (owners 1934 – 1946)

In August 1934, Dr. Hubbard Thomas Buckner (1899-1959) and his wife, Evelyn Earle Buckner (1897-1937), purchased the property from the Stewarts.³⁴ Hubbard Buckner, who was white, was born in Hazelton, Pennsylvania, and grew up in Kentucky.³⁵ As a young man he attended Jefferson Medical College in Philadelphia. In 1914 and 1915, he served as a doctor in the French Army under wartime conditions. In 1916, he moved to Seattle to establish a practice, but then returned to France after the US's entry into World War I, organizing a UW-sponsored base hospital. He returned to Seattle in 1919, and through the years rose to prominence as a nationally known orthopedic surgeon. By the 1940s, he was chief of surgery at Harborview Hospital. During World War II in the mid-1940s, Buckner again served in Europe, organizing and commanding the Seattle-University-sponsored 50th General Hospital, which operated behind the lines at the Normandy invasion and the Rhine advance. For his efforts he was elevated to the position of colonel, was awarded the Bronze Star, and was awarded an honorary doctorate from Seattle University.

Evelyn Buckner died in 1937, after living in the house only a few years.³⁶ In 1941, Hubbard married Dorothy E. Williams (1907-1993), who was the head nurse of surgery at Providence Hospital, where Hubbard worked. Buckner retired from active practice in 1954, and died in 1959.

Lemuel and Mary Lou Wingard (owners 1946 – 1960)

In 1946, Buckner and Williams sold the house to Lemuel "Lem" G. and Mary Lou Wingard, who owned the property until 1960. Lemuel Wingard (1897-1997), a white man, was born in Tacoma. He worked for the US Fish and Wildlife service for twenty-four years from the late 1910s to the 1930s, and served as chief Alaska agent for the US Bureau of Fisheries for six years in the 1930s. He owned and operated a profitable packing company in Ugashik, Alaska, from 1942 to 1956, and was later involved in mining concerns in Montana.³⁷ In 1952, the Wingards constructed a 23' x 28' one-story office addition on the south side of the garage (including the basement), doubling its footprint. Six years later, in 1958, the Wingards sold off the south part of the property (tax lots 11 and 12, measuring approximately 120' x 320'), but that land would not be built upon until 1991.

In 1958, while Mr. Wingard was out of town, Mrs. Wingard and her two young children experienced a terrifying event in the house late on Halloween night, when they were tied up and held at gunpoint for two hours by a group of masked burglars attempting to break open their

³² "Last Rites Set for Ralph E. Stewart," *Seattle Times*, 2 November 1960, p. 52; "Ralph E. Stewart Dies," *Seattle Post-Intelligencer*, 3 November 1960, p. 20; "Bequests in Stewart Will Total \$435,000," *Seattle Times*, 7 November 1960 p. 2; "By Ralph E. Stewart: \$435,000 Bequeathed To Charity," *Seattle Post-Intelligencer*, 8 November 1960, p. 6; "Pipe Organ donated to Whitworth College," *Seattle Times*, 17 February 1963, p. 32.

³³ "Certificate of Death," Bureau of Vital Statistics, Washington State Department of Social and Health Services.

³⁴ "Buckner buys Stewart home," *Seattle Post-Intelligencer*, August 5, 1934, p. 50; "Stewart residence on Sound sold through Broderick," *Seattle Times*, August 5, 1934, p. 28.

³⁵ Biographical information primarily from "Dr. H. T. Buckner, noted surgeon, dies," *Seattle Times*, March 23, 1959, p. 28; and "Dr. Buckner and nurse at hospital wed," *Seattle Times*, October 28, 1941, p. 5.

³⁶ "Dr. H. T. Buckner's wife succumbs," *Seattle Post-Intelligencer*, December 5, 1937, p. 58.

³⁷ "Seattle packer seeks post in Fishery Bureau," *Seattle Times*, September 23, 1956, p. 120; "Salmon pack is 6 million cases," *Seattle Times*, August 6, 1936, p. 26.

home safe. The traumatic experience may have been the motivation for the Wingards to put the house on the market, which they did four months later in the spring of 1959.³⁸

Ralph D. and Shirley Anderson (owners 1960 – 1961)

In 1960, the house was sold to Ralph D. and Shirley Anderson. Ralph Anderson (1924-2010) was a significant white Seattle architect, best known for his residential designs in what became known as the Northwest Regional style. Born in Seattle, he graduated from the UW in 1951 and gained his architectural license in 1954. Anderson was an early historic preservation advocate in Seattle and was instrumental in saving Pioneer Square and Pike Place Market in the late 1960s and early 1970s. He personally acquired and rehabilitated several pivotal historic buildings in Pioneer Square, including his first, the Capitol Brewing and Malting Company Building (1900) at 108 S Jackson in 1962, which he renovated for use as his office and leased commercial space.³⁹ The well-publicized rehabilitation was closely followed by the local press and supported by the mayor's office, and captured the public's attention in preserving the Pioneer Square neighborhood years before the establishment of the local and national historic district. The financially successful venture encouraged others to buy and renovate neglected buildings in the area. Anderson later purchased other buildings (sometimes with partners), including the Union Trust Building in 1964, the Pioneer Building in 1970, and the Grand Central Building in 1971.⁴⁰ Anderson practiced into the 1980s, and died in 2010.

The Andersons lived in the subject house less than a year, after determining that the upkeep was too much for their young family with two small children.⁴¹ They then bought the smaller house next door at 10411 Maplewood Place SW, where they lived for two years while Anderson designed and built their family home less than a mile down the shoreline on Arroyo Beach Drive SW.

Richard H. White (owner 1961 - 1969)

After owning the house less than a year, the Andersons sold it to Richard H. White (1924-2002) in 1961, according to tax records. Little information could be found about White's background. A white man, he was born in Butte, Montana in 1924 and later attended the University of Montana.⁴² At about the time of the house purchase, he owned a luxury charter yacht company on Lake Union at 2922 Fairview Avenue E that specialized in trips to British Columbia and Alaska, and he operated the historic waterfront Kiana Lodge on Agate Pass near Suquamish, Washington.⁴³ Immediately after the purchase, White sought to develop the subject property (and apparently an adjacent lot) as the "Westwood Fuchsia and Begonia Gardens" which would be planted and maintained by professional gardeners and open to the public on a paid admission basis from April to October. White suggested that "the attractiveness of planting and setting might rival the noted Butchart Gardens in Victoria, BC."⁴⁴ However, the proposed development would have required public access and extensive parking, which was opposed by neighbors, and a zoning variance, which was ultimately rejected by the City of Seattle.⁴⁵ Instead, White lived in

³⁸ "3 armed bandits sought in 2-hour reign of terror," *Seattle Post-Intelligencer*, November 1, 1958, p. 14; "Waterfront Home," classified ad, *Seattle Post-Intelligencer*, March 22, 1959, p. 42.

³⁹ Anderson's substantial profit (\$14,350) of the sale of the subject house in 1961 to White may have been one of the factors allowing Anderson to purchase the 108 S Jackson building in 1962 for \$30,000 (information from historic tax records).

⁴⁰ "Ralph D. Anderson," *Architects Biographies*, Docomomo-wewa.org; and "Faces of the City: Do-it-yourself urban renewal," *Seattle Times*, October 8, 1967, p. 11.

⁴¹ Email from Ross Anderson, January 24, 2024.

⁴² "Gallery owner helped to restore Pioneer Square for artists, businesses," *Seattle Times*, July 25, 2002.

⁴³ "Boats for rent, from 60 cents an hour to \$600 a day," *Seattle Times*, September 27, 1959, p. 134.

⁴⁴ "Road Council asks study of scenic aids," *Seattle Times*, April 22, 1961, p. 20; "Boost in tax returns for city seen," *Seattle Times*, April 26, 1961, p. 51.

⁴⁵ "Approval of pay garden is reversed," *Seattle Times*, May 3, 1961, p. 54.

the house, collecting antiques (including Spanish Colonial artifacts), fine art, and Northwest Coast indigenous art, occasionally selling items at the house.⁴⁶

As a result of the house sale, Richard White became close friends with his neighbor Ralph Anderson, and White evolved into one of the early entrepreneurs purchasing derelict buildings in Pioneer Square, either in partnership with Anderson or on his own. White bought and renovated the Globe Building at the southeast corner of 1st Avenue S and S Main Street in the mid-1960s, and was a partner with Anderson in the purchase and rehabilitation of the Grand Central Building in 1971.⁴⁷ Initially as an extension of his home collection, White established “The Gallery” at 311 Occidental Avenue S, which was later called the Richard White Gallery and was one of the earliest art spaces in Pioneer Square. White donated the totem poles (Duane Pasco, 1971) in Occidental Park, which were carved by one of the artists his gallery represented. In 1973, White sold the gallery to Donald Foster, and the gallery was renamed Foster-White Gallery, which remains in operation presently but at a different location. By the mid-1970s, White’s interests had turned elsewhere and he moved to Cuernavaca, Mexico, where he lived for the rest of his life.⁴⁸

William D. Owens (owner 1969 – 1973)

White sold the subject house to William D. Owens, a white man, in October 1969. At about the time of the sale, Owens appears to have hired Ralph Anderson (presumably through an introduction from Richard White) to design a second-story addition to the garage apartments, creating adding a third tenant space to that building. The addition, for which no building permit could be located, appears to have been completed by 1970, and recorded by the tax assessor in 1971.

Little information could be found about Owens. At the time of the house purchase, Owens was the president of Northwest Releasing Corporation (NRC), the largest and most prominent theatrical booking agency in the Pacific Northwest during the 1960s and 1970s. The company was responsible for bringing nationally and internationally prominent artists, musical performances, and major touring theater and dance companies to the region, at a time when the performing arts were limited locally.⁴⁹

In 1970, Owens is listed in the Polk’s Seattle Directory as living in the house with four separate leased apartments, presumably corresponding to three in the garage apartments and the fourth in the main house’s basement. At least one employee of NRC lived in one of the apartments in the 1970s.

In 1973, Owens put the house on the market and sold it to Dr. and Mrs. Chinni P. Ramamurti, whose family remains the current owner.⁵⁰

⁴⁶ “660-Antiques / Estate Sold,” classified ad, *Seattle Times*, September 12, 1963, p. 42.

⁴⁷ “Faces of the City: Do-it-yourself urban renewal,” *Seattle Times*, October 8, 1967, p. 11; “Occidental Square is alive,” *Seattle Post-Intelligencer*, September 19, 1971, p. 34.

⁴⁸ “Gallery owner helped to restore Pioneer Square for artists, businesses,” *Seattle Times*, July 25, 2002.

⁴⁹ The company went bankrupt in 1982. “Northwest Releasing: from best to bankrupt,” *Seattle Post-Intelligencer*, May 23, 1982, p. 49.

⁵⁰ “Magnificent Waterfront,” classified ad, *Seattle Times*, March 18, 1973, p. 62.

F. Architects: Bain & Pries

Seattle architects Lionel H. Pries and William J. Bain, Sr., both had long and distinguished careers after their brief but productive partnerships from 1928 to 1932, and again in 1941. The Ralph and Evelyn Stewart House is a product of their first partnership. *[See Figs. 77-83 for other work by Bain & Pries]*

William J. Bain (27 March 1896 – 22 January 1985) was among Seattle’s best-known and most prolific white architects from the 1920s to the 1980s. Born and raised in New Westminster, British Columbia, he came to Seattle at age eight. His father was a contractor and Bain became familiar with design and construction at an early age. While in high school he began apprenticing with Willcox & Sayward, the architectural practice of W. R. B. Willcox and William J. Sayward. After high school he worked briefly for architects in Seattle and Los Angeles, then served in the U.S. Army in World War I. After the war he studied at the University of Pennsylvania, in an accelerated program for ex-servicemen who already had architectural experience. Penn, then considered the leading architecture school in the U.S., followed the Beaux-Arts system of architectural education under the strong influence of the French architect and educator Paul Cret. In 1920-21 Bain was in an upper-level studio under Cret’s direction; that same year Lionel Pries came to Penn to earn his Master of Architecture degree under Cret’s direction. After receiving his Bachelor of Architecture degree in 1921, Bain briefly returned to Seattle, but from late 1921 to 1923, he worked in Los Angeles for the firm Johnston, Kaufman & Coate. By 1924 he had returned to Seattle and opened his own architectural practice, primarily doing residential projects in French, English and other eclectic styles, and occasional commercial projects as well.

Lionel H. (“Spike”) Pries (1 June 1897 – 7 April 1968), a white man, was born in San Francisco and was raised in Oakland. He showed an aptitude for music, drawing and the arts at a young age, and through his father, who worked at Gump’s, a renowned importer of Asian arts and crafts objects, young Pries was exposed to a wide range of artistic traditions. Lionel Pries studied architecture at the University of California, receiving his Bachelor of Architecture degree in 1920, then enrolled at the University of Pennsylvania where he encountered Bain, and earned his Master of Architecture degree in 1921. After briefly apprenticing in Philadelphia, Pries won a travelling fellowship that supported thirteen months of travel and study in Europe. In 1924, Pries opened his architectural practice in San Francisco, doing residential and small commercial buildings. In 1925, Pries relocated to Santa Barbara following that city’s massive earthquake; during the next year he was responsible for numerous commercial buildings in the Spanish Colonial Revival style as required by the Santa Barbara building code for all new construction. Thereafter, he returned to San Francisco and re-opened his practice in that city; most of his projects were residential—he designed houses in the Spanish Colonial Revival style in San Francisco, Oakland, and Palo Alto. In late 1927, Bain visited Pries and invited him to come to Seattle to join his practice as a partner with substantial design responsibilities. By February 1928 Pries had closed his California office and moved to Seattle to work with Bain.⁵¹

During their nearly four-year partnership, approximately sixty Bain & Pries projects were constructed. Although most of their projects were single-family residences, they also received commissions for apartment buildings, and for small commercial and industrial buildings. The residential designs were in an eclectic mix of revival styles, notably the French Provincial and Tudor styles, as well as a few reflecting both partners’ knowledge of the Spanish Colonial Revival. Typical examples include the Peter and Edyth Andrae residence (1928-29) or the John and Fannie Hamrick residence (1929-30), both in Seattle’s Broadmoor neighborhood, or the Walter and Edith Johnson house (1930) in the Magnolia neighborhood. The Spanish Colonial Revival style Hamrick house in particular reflects Pries’s design influence. Several of Bain & Pries’s apartment buildings were commissioned by Bain’s family: Lombardy Court (1928-29; 421 Summit Avenue E.); the Viceroy (1928-30; 505 Boylston Avenue E.); the Envoy (1929; 821 9th Avenue);

⁵¹ Jeffrey Karl Ochsner, *Lionel H. Pries, Architect, Artist, Educator: From Arts & Crafts to Modern Architecture* (Seattle and London: University of Washington Press, 2007), pp. 71-73.

and the Consulate (1619 Belmont Avenue).⁵² These were typical apartment houses of the era, brick-clad rectilinear boxes with limited ornament reflecting Revival or Moderne influences. Their Bel-Roy Apartments (1930-31; 703 Bellevue Avenue E.; a Seattle Landmark), is somewhat more modern with its zigzag form.⁵³ Bain & Pries also designed fraternity and sorority houses, often in variations on the Tudor style: Alpha Tau Omega (1928-30; now Delta Kappa Epsilon; 1800 NE 47th Street); Kappa Delta (1929-30; 4524 17th Avenue NE); and Sigma Phi Epsilon (1930-31; 4504 16th Avenue NE). The firm also took on occasional commercial projects, including an addition to the Stewart Lumber Company store on Rainier Avenue (1929-30).

The Ralph and Evelyn Stewart House, dating from 1930-31, was a relatively late project of the Bain & Pries firm. It seems highly likely that Bain was responsible for this commission, and, therefore, it is almost certain that both partners participated in the design, especially as both partners brought experience with Spanish Colonial Revival design from their years in California. However, many detail features are very suggestive of Pries's design tendencies.

Bain & Pries prospered from 1928 to 1930, but as the effects of the stock market crash of 1929 and the Great Depression thereafter became increasingly felt, commissions declined. Seattle building permits dropped drastically from \$30 million in 1930 to \$2 million in 1933, severely affecting every architectural firm in the city.⁵⁴ In late 1931 or early 1932, with few paying clients, and new commissions unlikely, the Bain & Pries partnership dissolved.

Working as a sole proprietor, William J. Bain gradually rebuilt his practice, continuing with residential and apartment commissions and adding more commercial and institutional work. Toward the end of the Depression, Bain joined other local architects in a joint venture to work on the Yesler Terrace public housing project. In 1938, Ralph and Evelyn Stewart commissioned Bain to design their new house in northwest Seattle. The *Daily Journal of Commerce*, likely quoting Bain, described the new house as in "the California ranch-house style."⁵⁵ The new Ralph and Evelyn Stewart house (1225 NW 125th Street, 1938-39) in northwest Seattle is a one-story spreading house with an H-shaped plan and a shallow gable roof. The house had traditional shutters, but the extension of the roof over an outdoor terrace was supported on metal pipe columns, a combination of old and new features. The 1938-39 Stewart House is believed to be the very first example of a Seattle residence identified as a "ranch house," a harbinger of a type that would become ubiquitous after World War II.⁵⁶

In 1941, Bain's office was so busy and that he sought Pries's help, and the two worked together, again as Bain & Pries, primarily on residential commissions, for about nine months in 1941.⁵⁷ During World War II, Bain served as state camouflage director, and Pries assisted by teaching in the camouflage training program. In 1943, Bain formed a joint venture with three other architects (Floyd Naramore, Clifton Brady and Perry Johanson) to secure larger wartime commissions such as housing for war workers. Bain, Naramore, Brady and Johanson found they liked working together, and, unlike other joint ventures that lasted only as long as a single project or only for the duration of the war, the Naramore, Bain, Brady & Johanson firm continued after the war ended, becoming a successful office that could take on large-scale architectural projects.⁵⁸ Bain would remain with this firm until his death. The successor firm, now known as NBBJ, has grown into one of the largest architectural firms in the world. At the same time, Bain never gave up single-family residential design. After World War II, he maintained a separate

⁵² Ochsner, *Lionel H. Pries* (2007), pp. 372-75.

⁵³ *Ibid.*, p. 83.

⁵⁴ *Ibid.*, p. 93.

⁵⁵ "Contract Let for Residence," *Daily Journal of Commerce*, 22 October 1938, p. 1 (qtn.), 4.

⁵⁶ The second Stewart residence survives today at 1225 NW 125th Street; the garage has been extended and the interiors updated, but the house is otherwise largely intact.

⁵⁷ Ochsner, *Lionel H. Pries* (2007), pp. 129-132.

⁵⁸ Jeffrey Karl Ochsner and David A. Rash, "The Emergence of Naramore, Bain, Brady & Johanson and the Search for Modern Architecture in Seattle, 1945-50," *Pacific Northwest Quarterly* 103/3 (Summer 2012): 123-141.

architectural practice to do residential work, partnering with Harrison Overturf in the firm Bain & Overturf.⁵⁹

After the partnership with Bain dissolved in 1931-32, Lionel Pries primarily devoted himself to teaching. He had begun teaching in the University of Washington Department of Architecture in 1928, and rose to the rank of full professor by 1948. He remained at the UW until 1958 when he was forced to resign because he was homosexual. During his thirty years at UW, he was widely known for his brilliant teaching and lasting influence on his students.⁶⁰ Beginning in the mid-1930s, Pries also took on occasional residential commissions. By the late 1930s and through the 1950s, Pries explored designs that were Modern but also appropriate to the Pacific Northwest/Puget Sound region. Today, Pries is recognized as a significant leader in the development of Northwest regional modernism.⁶¹

G. Builder: Arthur S. Hansen

Numerous newspaper articles cite A. S. Hansen as the general contractor of the original 1930-31 building.⁶² [See Figs. 84-86 for other work by Hansen]

Little information could be found about Arthur S. Hansen. A white man, he was born around 1895 in Seattle, and was the son of John L. and Sina Dorothea Hansen, natives of Norway who arrived in the United States in the 1880s. He and his wife Esther lived at 10756 Linden Avenue in the 1920s, at which time he was listed in city directories as a carpenter and housebuilder. By 1930 he had a company listed in city directories as Quality Mill Work, besides his general contracting business. By the early 1930s Arthur and Esther lived on Yarrow Point on the east side of Lake Washington, and lived in Bellevue from at least 1941 onward.⁶³

At about the time of the construction of the building, Hansen had just moved his office to 2200 25th Avenue S, at S Walker Street one block east of Rainier Avenue S. Prior to that time, his office was located at 2212 34th Avenue S.

Only a few projects by Hansen could be identified, but most appear to have been single family homes, and at least one small commercial building. He also acted as developer/builder for at least one project, ten houses in the Mount Baker subdivision, in 1927.⁶⁴ In 1930, he was also cited as the sales manager for the Puget Mill Company's initial effort to develop their Alderwood Manor subdivision.⁶⁵

Hansen regularly worked with noted Seattle architects, besides Bain & Pries (who were the designers of the subject property). In 1929, he built the C. A. Paul residence, designed by J. Lister Holmes, at 4701 Ruffner Street in Seattle.⁶⁶ He built at least three structures designed by George Wellington Stoddard – the Art Deco style Williams & Company Potato Chip Factory (1931-32, demolished) at 1405 Elliott Avenue W; a Colonial style cottage (1932) for Alfred Dyer at 3800 Cascadia Avenue in the Mount Baker neighborhood; and the Helen Gloss residence (1936) on Blenheim Drive in the Broadmoor

⁵⁹ Duane A. Dietz, "William J. Bain, Sr.," in *Shaping Seattle Architecture: A Historical Guide to the Architects* 2nd edition, Jeffrey Karl Ochsner, ed. (Seattle: University of Washington Press, 2014), pp. 260-265.

⁶⁰ Ochsner, *Lionel H. Pries* (2007), pp. 134-177, 262-289.

⁶¹ *Ibid.*, pp. 114-133, 228-261, 290-305. Also see: Jeffrey Karl Ochsner, "The Emergence of Regional Modernism in Seattle, from the 1930s to the 1950s," *Pacific Northwest Quarterly* 108/1 (Winter 2016/2017): 12-28; and Jeffrey Karl Ochsner, "Seattle, the Pacific Basin, and the Sources of Regional Modernism," *Fabrications* (journal of SAH of Australia and New Zealand) 26/3 (November 2016): 312-336.

⁶² For example, *Daily Journal of Commerce*, October 21, 1930, p. 1.

⁶³ "Memory lapse fails motorist," *Seattle Times*, March 26, 1941, p. 7.

⁶⁴ "First Hill property is in active demand," *Seattle Times*, February 20, 1927, p. 12.

⁶⁵ "11 new homes for Alderwood," *Seattle Post-Intelligencer*, June 22, 1930, p. 31.

⁶⁶ "\$20,000 brick house for Paul announced," *Seattle Times*, April 24, 1929, p. 20.

neighborhood.⁶⁷ In 1937, Hansen built a modern interpretation of a Tudor style home by Seattle architects Paul Thiry and Alban Shay at 1415 Willard Avenue on Queen Anne Hill.⁶⁸ In 1936 he built a large Regency Revival style home designed by Seattle architect David Myers for Thomas Pelly, the president of the Lowman & Hanford stationery and lithography company. That house, at the southwest corner of 39th Avenue and E. Prospect Street in Madison Park, was valued at \$15,000, built of brick, and was reportedly the first house in Washington state with a copper roof.⁶⁹

Hansen's firm served as the general contractor for Bain & Pries projects on at least two other occasions. In 1929 he constructed the Alpha Tau Omega house, designed by Bain & Pries, at 1800 NE 47th Street near the University of Washington campus.⁷⁰ In 1930, Hansen's firm constructed in only three months the "Prudence Penny Budget Home," designed by Bain & Pries and situated at 17954 Brittany Drive SW in the new Normandy Park neighborhood. The house was a model home "designed for the Seattle family of moderate means," sponsored by the *Seattle Post-Intelligencer*, the West Coast Lumbermen's Association, and Normandy Park.⁷¹

Little information could be found about Arthur Hansen after the 1940s. In 1955, he built two or three residences in Bellevue on 144th Avenue SE.⁷² He died in February 1976 at his home at 10022 Meydenbauer Way SE in Bellevue at age 81.⁷³

H. Architectural Context: Spanish Eclectic Design in Seattle

Historians and preservationists have used several overlapping terms to describe late nineteenth and early twentieth century design that derived from Spanish historical precedents found in the areas of North America originally colonized by Spain, primarily Florida, Mexico and California. The broad term, "Spanish eclectic" is a term that some writers and preservationists have used to describe the various modes that developed in the United States in the first three decades of the twentieth century that show Spanish influence. Within the broad term "Spanish eclectic," more specific terms such as "Mission Revival" and "Spanish Colonial Revival" are often used to describe eclectic design modes that specifically drew on the architecture of the Spanish missions and/or the buildings of the Spanish colonial period in California, Florida and Mexico. Another term sometimes used is "Mediterranean," although this term was more commonly applied to Spanish-influenced designs in Florida. These terms are not exact and have sometimes been used in overlapping ways. All these terms are attempts to categorize eclectic design that drew on precedents of Spanish heritage in the United States and Mexico. [See Figs. 87-88 for other examples of the Spanish Eclectic designs]

In California, the "Mission Revival" emerged at the time of the World's Columbian Exposition in 1893, when the Exposition Director, D. H. Burnham, sought regionally expressive designs for the state pavilions and specifically suggested the historical Spanish missions could be sources for the design of the California state building. The Santa Fe and Southern Pacific railroads then selected Mission Revival for their stations and hotels which helped to popularize the style. "Spanish Colonial Revival" design received a strong impetus when it was used for the San Diego Panama-California Exposition in 1915 and soon became popular across the state as far north as San Francisco Bay Area. Both Bain and Pries worked individually in the Spanish eclectic modes during their years in California. Pries developed particularly

⁶⁷ "Large residence project awarded," *Seattle Times*, February 14, 1932, p. 19; and "Home in Broadmoor," *Seattle Times*, January 19, 1936, p. 20.

⁶⁸ "Queen Anne home is English type," *Seattle Times*, April 19, 1937, p. 8.

⁶⁹ "Work starts on new residence of Thomas Pelly," *Seattle Times*, September 13, 1936, p. 62.

⁷⁰ "Alpha Tau Omega gets permit for new house," *Seattle Times*, September 22, 1929, p. 5.

⁷¹ "Budget home gets away to running start," *Seattle Post-Intelligencer*, March 23, 1930, p. 36; "Prudence Penny's Home open May 25," *Seattle Post-Intelligencer*, April 27, 1930, p. 37; "Model residence opening today," *Seattle Post-Intelligencer*, May 25, 1930, p. 38.

⁷² "Co. Building Permits," *Seattle Post-Intelligencer*, November 19, 1954, p. 38; and March 17, 1955, p. 30.

⁷³ "Deaths," *Seattle Times*, February 11, 1976, p. 30. No obituary was located for Hansen, only a death notice.

strong knowledge of Spanish Colonial Revival as this was the design mode required by the City of Santa Barbara for all rebuilding after the 1925 earthquake, and it was the mode many of his clients sought for their projects in the Bay Area.

Although the Pacific Northwest has almost no Spanish heritage, the power and romance of Spanish eclectic design was so strong that it was a mode that a few architects in the region occasionally used from 1900 to the early 1930s. For example, the book *Classic Houses of Seattle: High Style to Vernacular, 1870-1950* (2005) identifies the Brace-Moriarty House (1904) by Kerr & Rogers (170 Prospect Street; a Seattle Landmark), the Rolland Denny House (1907) by Bebb & Mendel (6601 NE Windermere Drive), and the James Q. Clemmer House (1909; 2612 Harvard Avenue E) as examples of Mission Revival influence in Seattle.⁷⁴ In the same book, the John and Fannie Hamrick House (1929), by Bain & Pries (1932 Blenheim Drive) is described as a “textbook example of the Spanish eclectic style”⁷⁵; at the time the Hamrick House was designed and built, it was characterized as “Santa Barbara Spanish” or “Spanish Colonial Revival.”⁷⁶ Bain & Pries also did more freely composed Spanish Eclectic designs; their Horace and Anne Peyton House in Broadmoor (1930-31) was described at the time as “of the modern and Spanish type of architecture.”⁷⁷ There were other notable Spanish eclectic designs; one example is the George Youell House (1928-29; 550 36th Avenue E) by the Sacramento, California, firm Dean & Dean.⁷⁸

Spanish eclectic design was also applied to multiple apartment complexes in Seattle. A very early example is the L’Amourita Apartment Building (ca. 1909), architect unknown (2901-2917 Franklin Avenue E; a Seattle Landmark), which has been described as Mediterranean. The builder/developer Everett J. Beardsley was responsible for apartment projects in freely composed variations of the Spanish Eclectic including: Hacienda Court Apartments (1925; 1029 Summit Avenue E), El Monterrey Apartments (1930; 4204 11th Avenue NE, a Seattle Landmark), El Cerrito Apartments (1930-31; 608 E. Lynn Street). Beardsley functioned as his own architect for these projects (or he may have had an architect on his staff).⁷⁹ However, the architect Dell W. Harris designed the Spanish Colonial Revival Everett Beardsley House in Broadmoor (1929; 1215 Shenandoah Drive E).⁸⁰

Spanish Colonial Revival design shares some elements with the earlier Mission Revival style derived from the California missions (and some from the Pueblo Revival style that drew on the traditional pueblos of the indigenous peoples of New Mexico). Spanish Colonial Revival was also influenced by the Arts & Crafts Movement in the selective use of decorative elements such as terra cotta, cast stone and cast concrete ornament, decorative tiles, wrought iron railings, and wood beam ceilings and wood trim in interior public spaces. In creating their Spanish Colonial Revival designs, architects drew on a variety of Spanish precedents including Spanish Baroque, Spanish Colonial, Moorish, and Mexican Churrigueresque (although Churrigueresque influence is not found in Seattle).

In general, Spanish Colonial Revival houses are one or two stories with mostly rectilinear (but often asymmetrical) plans and horizontal massing; these houses are most often topped by shallow pitched roofs with occasional cross-gables (although flat-roofs are sometimes seen, especially on smaller houses). The style is marked by smooth plaster (stucco) walls and the low-pitched roofs are covered with red or orange clay tile. Decorative features may sometimes include terra cotta, cast stone or cast concrete elements. Other features include small balconies or porches, exterior terraces (sometimes with canvas

⁷⁴ Caroline T. Swope, *Classic Houses of Seattle: High Style to Vernacular, 1870-1950* (Portland OR: Timber Press, 2005), 190-193.

⁷⁵ Ibid., 194-195.

⁷⁶ Ochsner, *Lionel H. Pries* (2007), pp. 83, 85-87. Ivan W. Meyer, the lead drafter working for Bain & Pries, called the Hamrick House “Santa Barbara Spanish.” He also characterized the Hamrick House as “strictly Spike,” meaning that Pries was primarily responsible for the design.

⁷⁷ Ochsner, *Lionel H. Pries* (2007), p. 77 (qtn.).

⁷⁸ Ibid., 375. This house was occasionally mistaken as a Bain & Pries design, but it was not their project.

⁷⁹ David A. Rash, “Beardsley, Everett J.,” *Shaping Seattle Architecture* Second Edition, p. 421.

⁸⁰ David A. Rash, “Harris, Dell W.,” *Shaping Seattle Architecture* Second Edition, p. 443.

awnings), arched openings (usually round, but occasionally pointed reflecting Moorish influence), and decorative iron railings and trim.⁸¹

The Ralph and Evelyn Stewart House by Bain & Pries is clearly a notable Seattle example of Spanish Colonial Revival. The interiors also show residual Arts & Crafts influences—for example, in the hexagonal floor tile in the entry by the California tile maker Ernest Batchelder.⁸² The wrought iron on the exterior (balconies and hand rails), and interior (gates to the sun room) are almost certainly by Michael Uttendorfer (known as “Iron Mike”) who did the wrought iron on Bain & Pries’s Hamrick house.⁸³

Although there may be more than two dozen examples of Spanish Eclectic design in Seattle, there are few really distinguished examples of Spanish Colonial Revival. The Ralph and Evelyn Stewart House is, therefore, among the finest examples of the mode to be found in the city.⁸⁴

⁸¹ The general description provided here is derived from multiple sources, primarily Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1984), pp. 408-415 (Mission), 416-429 (Spanish Eclectic). Other sources consulted include: John Milnes Baker, *American House Styles: A Concise Guide* (New York: W.W. Norton, 1994), pp. 130-131 (Spanish Colonial Revival); Rachel Carley, *The Visual Dictionary of American Domestic Architecture* (New York: Roundtable Press, 1994), pp. 196-199 (Spanish revival); Kathryn Masson, *The California House: Adobe, Craftsman, Victorian, Spanish Colonial Revival* (New York: Rizzoli International, 2011); and David Gebhard, “The Spanish Colonial Revival in Southern California (1895-1930),” *Journal of the Society of Architectural Historians* 26/2 (May 1967): 131-147.

⁸² Ernest A. Batchelder (22 January 1875 – 6 August 1957) is widely recognized as a tilemaker, educator and leader in the American Arts & Crafts Movement. See: Robert Winter, *Batchelder Tilemaker* (Los Angeles: Balcony Press, 1999).

⁸³ “M Uttendorfer, Ornamental Iron Craftsman, Dies,” *Seattle Post-Intelligencer*, 4 August 1958, p. S27. Michael Uttendorfer (12 March 1876 – 1 August 1958) immigrated from Bavaria and gained a reputation as the leading wrought iron craftsman in Seattle. Ivan W. Meyer, lead draftsman for Bain & Pries, identified Uttendorfer (misspelled “Olendorfer”) as the wrought iron fabricator for the firm’s Hamrick House, so he almost certainly did the Stewart House as well; Ochsner, *Lionel H. Pries* (2007), p. 86.

⁸⁴ In the past, the Hamrick House (in Broadmoor) by Bain & Pries would also have been classified as one of the finest examples of the Spanish Colonial Revival in Seattle, but it has, unfortunately, been marred by a recent owner who constructed a wall around the front yard as far as the driveway, so that the front elevation can no longer be seen as Bain & Pries designed it.

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- "Spire," 5 March 1959, p. 14.
- "Dr. H. T. Buckner, noted surgeon, dies," March 23, 1959, p. 28.
- "Boats for rent, from 60 cents an hour to \$600 a day," September 27, 1959, p. 134.
- "Last Rites Set for Ralph E. Stewart," 2 November 1960, p. 52.
- "Bequests in Stewart Will Total \$435,000," 7 November 1960 p. 2.
- "By Ralph E. Stewart: \$435,000 Bequeathed To Charity," 8 November 1960, p. 6.

"Road Council asks study of scenic aids," April 22, 1961, p. 20.
"Boost in tax returns for city seen," April 26, 1961, p. 51.
"Approval of pay garden is reversed," May 3, 1961, p. 54.
"Pipe Organ donated to Whitworth College," 17 February 1963, p. 32.
"660-Antiques / Estate Sold," classified ad, September 12, 1963, p. 42.
"Faces of the City: Do-it-yourself urban renewal," October 8, 1967, p. 11.
"Magnificent Waterfront," classified ad, March 18, 1973, p. 62.
"Deaths," February 11, 1976, p. 30.
"Gallery owner helped to restore Pioneer Square for artists, businesses," July 25, 2002.

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Interviews

Ross Anderson (son of architect Ralph Anderson), email correspondence, January 24, 2024.

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Builder A. S. Hansen

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Note:

The abbreviations below are used in source citations for the following figures and images:

DON	Department of Neighborhoods, Seattle Historic Building Inventory
JKO	Jeffrey Karl Ochsner
KCA	King County Assessor
MOHAI	Museum of History and Industry
PSRA	Puget Sound Regional Archives
SDCI	Seattle Department of Construction and Inspections
SMA	Seattle Municipal Archives
SPL	Seattle Public Library
UWSC	University of Washington Special Collections, Allen Library

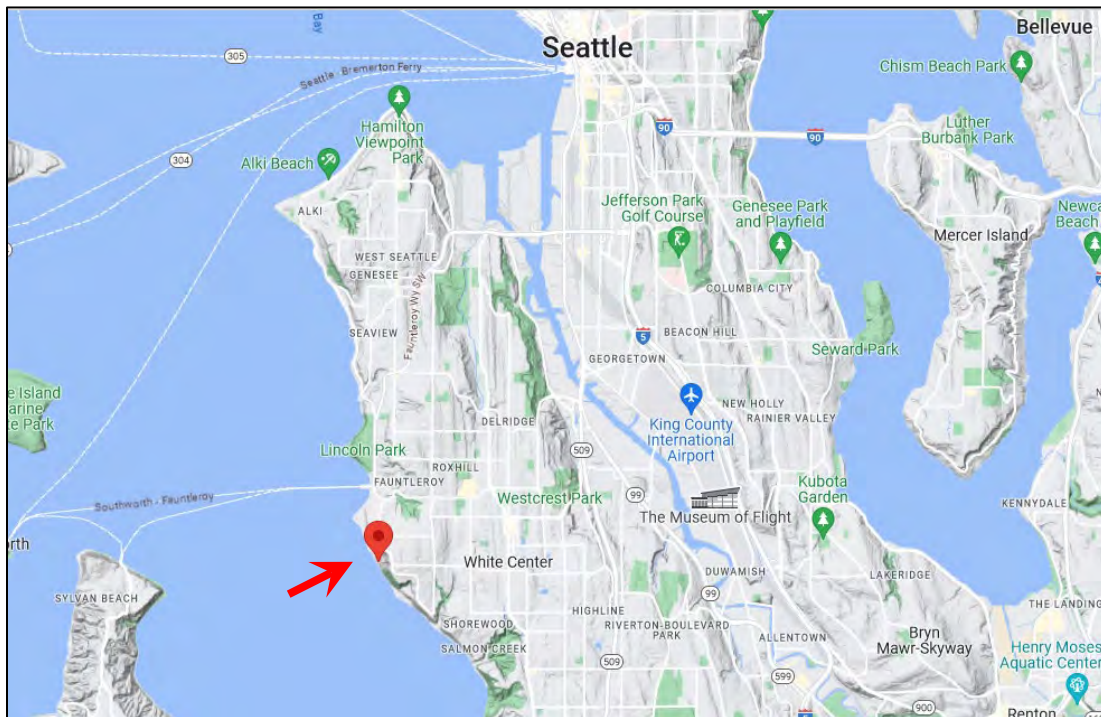


Fig. 1 – Map of the immediate neighborhood in 2023. North is up. Subject site indicated by red arrow and marker. (Google Maps)



Fig. 2 – 2006 aerial view east to the neighborhood, from Puget Sound. Subject site indicated by red arrow. (Washington Department of Ecology Coastal Atlas)



Fig. 3 – 2019 aerial detail view of house and yard; full parcel not shown. Approximate location of parcel boundaries indicated by dotted red lines. North is up. Visible in the photo are the roofs of the small freestanding carport at the north; the main house at the center, and the garage apartment building at the south end (partly in shade). (King County i-Map)



Fig. 4 – 2023 neighborhood aerial photo; full subject parcel indicated by red dotted line. North is up. (SDCI GIS)



Fig. 5 – View south on front driveway; house and front yard at right. Garage visible in distance at right, beyond the house. (2024 photo)



Fig. 6 – East facade of house, view southwest.
The garage/apartment structure is visible at far left. (2024 photo)



Fig. 7 – East facade, north part, view west.
(2024 photo)

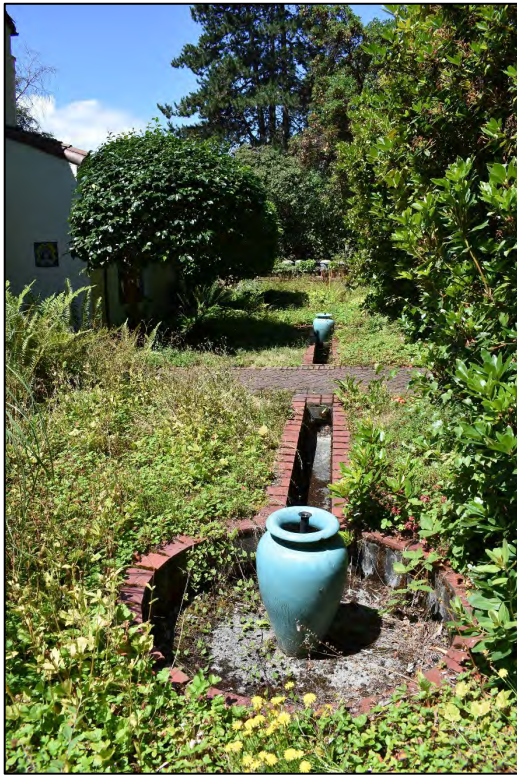


Fig. 8 – Front yard, view north showing water feature (left) and brick lamppost at driveway entry (right).



Fig. 9 – East facade, south, part showing porch between house and garage/apartment structure. The garage/apartment structure is visible at far left, connected to the house by the porch. (2024 photo)



Fig. 10 – East facade, center part, view northwest showing main entry.
(2024 photo)



Fig. 11 – East facade, center part, view west showing main entry.
(2024 photo)

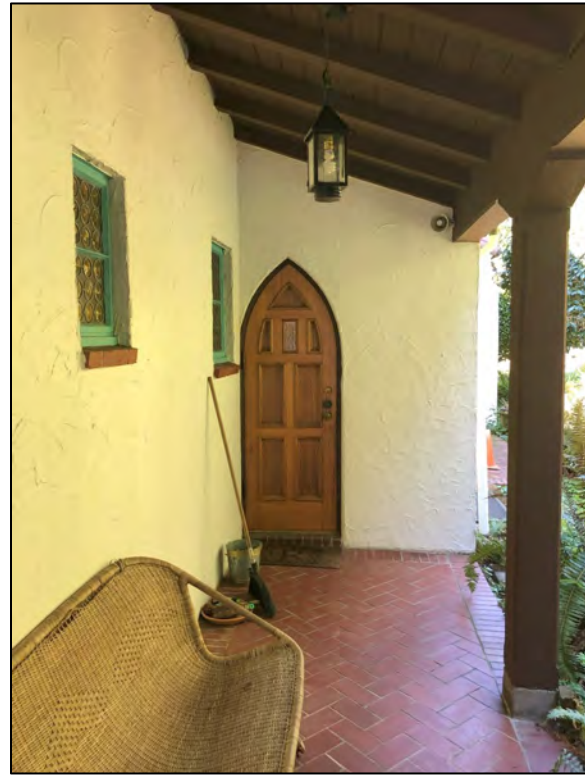


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Fig. 13 – East facade, detail of an original window under porch (left) and openwork brick window near porch (right). (2024 photo)



Fig. 14 – East facade, detail of main entry door hardware (left) and ornamental tiles at main entry (right).



Fig. 15 – North facade, view southwest.
(2024 photo)



Fig. 16 – West facade, view east, from lower back yard. Garage apartments visible at right.
(2024 photo)



Fig. 17 – West facade, view east.
(2024 photo)



Fig. 18 – West facade, view south across rear patio.
The pointed-arch patio windows are original; others visible date to 2024. (2024 photo)



Fig. 19 – West facade, upper part, view northeast from rear patio.
The pointed-arch patio windows are original; others visible date to 2024. (2024 photo)



Fig. 20 – West and south facades, view northeast.
(2024 photo)



Fig. 21 – West facade, south part, detail of first floor wrought iron balcony.
(2024 photo)



Fig. 22 – View down to west facade of covered porch leading from house to garage/apartment structure (center and right). The house is visible at far left, and the porch is considered part of the house. The garage/apartment building is visible at far right, and the stairs at lower right are part of the garage, providing access to the second floor apartment. (2024 photo)



Fig. 23 – Interior, main entry door, view southwest from stair hall (left); transverse hall at entry, and view north to dining room and kitchen (right).

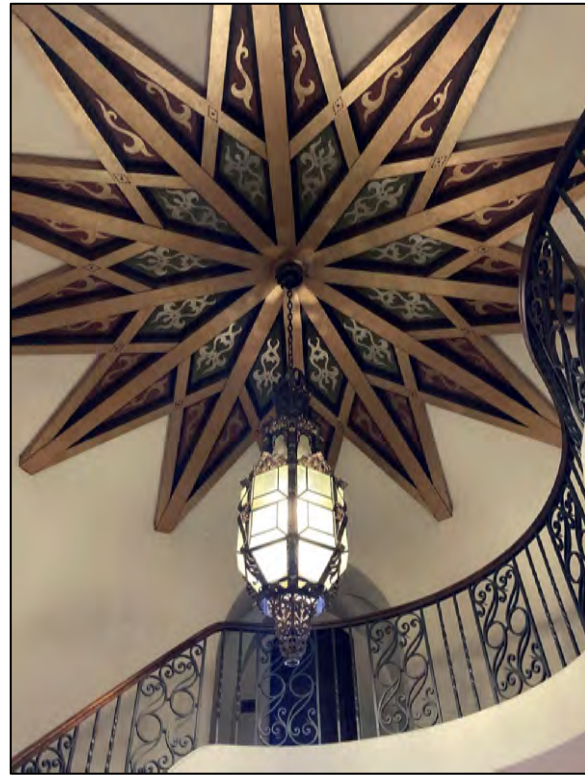


Fig. 24 – Interior, stair hall, view west to sun room (left); and detail of stair hall ceiling (right).

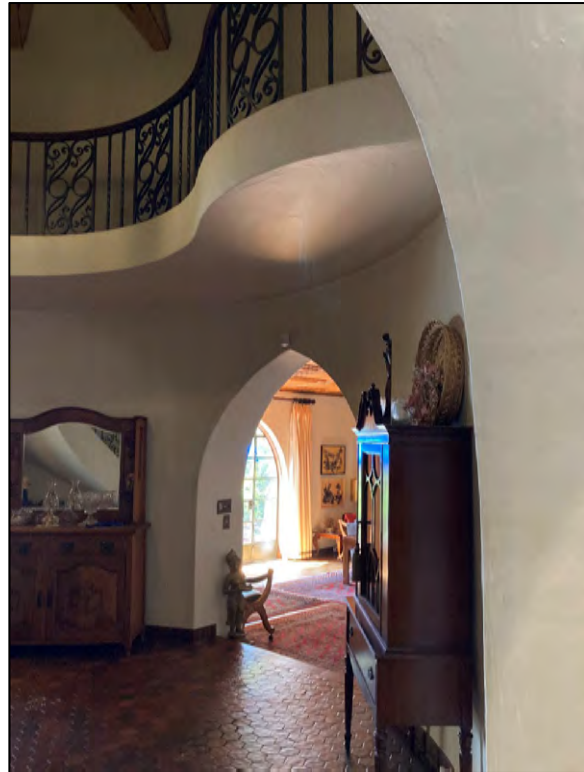


Fig. 25 – Interior, stair hall, view southwest to stair (left); and view northwest from stair hall to living room (right).

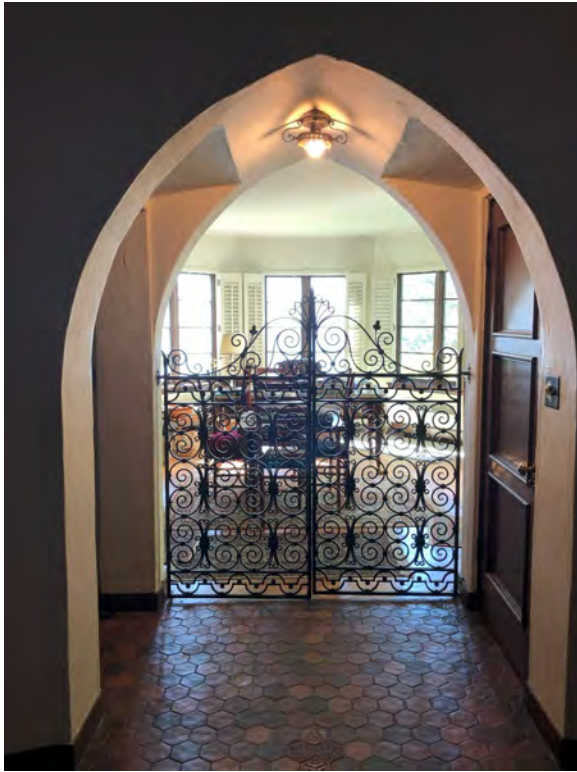


Fig. 26 – Interior, stair hall, view west, showing wrought iron gate at sun room threshold. Passage at left leads to primary bedroom; door at right opens to basement staircase. (2024 photo)



Fig. 27 – Interior, sun room, view west.
(2024 photo)



Fig. 28 – Interior, stair hall, view northwest to living room.



Fig. 29 – Interior, living room, view northwest. Patio visible outside windows on left. These three windows are the original steel sash.



Fig. 30 – Interior, living room, view northeast. Breakfast room visible through arched doorway.



Fig. 31 – Interior, breakfast room, view east (left) and view northwest towards living room. (2024 photo)



Fig. 32 – Interior, kitchen, view southeast.
The kitchen was remodeled in 2022, and window replaced in 2024. (2024 photo)



Fig. 33 – Interior, dining room, view southwest into living room.



Fig. 34 – Interior, dining room, view south into entry hall.



Fig. 35 – Interior, primary bedroom, view south.
(2024 photo)



Fig. 36 – Interior, primary bedroom dressing room, view north.



Fig. 37 – Interior, primary bedroom bathroom, view north.



Fig. 38 – Interior, primary bedroom bathroom, view south.
The windows visible are original.



Fig. 39 – Interior, second floor, view north from stair hall to corridor (left); and view south in corridor towards south bedroom (right).



Fig. 40 – Interior, second floor, south bedroom, view southwest.
(2024 photo)



Fig. 41 – Interior, second floor, west bedroom, view west.
(2024 photo)



Fig. 42 – Interior, second floor, west bedroom bathroom, view southwest.



Fig. 43 – Interior, second floor, multipurpose room, view north.



Fig. 44 – Interior, basement, den ("billiard room" on drawings), view west.
(2024 photo)



Fig. 45 – Interior, basement, corridor to exterior door, view south.



Fig. 46 – Garage apartments, west facade. The lowest level visible is the basement level.



Fig. 47 – Garage apartments, east facade.
The covered porch to the house is barely visible at lower right.



Fig. 48 – Garage apartments, east facade, south part.



Fig. 49 – Garage apartments, exterior stairs at north facade, view west from main house porch.



Fig. 50 – Garage apartments, interior, first floor apartment, view north.



Fig. 51 – Garage apartments, interior, second floor apartment, view west.



Fig. 52 – Garage apartments, interior, third floor apartment, view south.



Fig. 53 – Carport, view northwest.



Fig. 54 – Rear yard, terraces, view east towards the highest terrace below the patio.
(2024 photo)



Fig. 55 – Rear yard, terraces, view west to Puget Sound from the highest terrace below patio.



Fig. 56 – Rear yard, terraces, view east towards house.
(2024 photo)



Fig. 57 – Rear yard, terraces, view northeast across terraces.



Fig. 58 – Rear yard, terraces, detail of fountain urn and shallow basin.



Fig. 59 – Rear yard, beach area, view north, showing winding path from rear yard.



Fig. 60 – Rear yard, view north from lawn behind garage apartments, showing mature trees along north property line. (2024 photo)



Fig. 61 – Rear yard, view west near north property line, showing area north of terraces.



Fig. 62 – 1936 aerial view of site, indicated by arrow.
North is up. The original property included the parcel to the south, which was part of the grounds. (KCA)

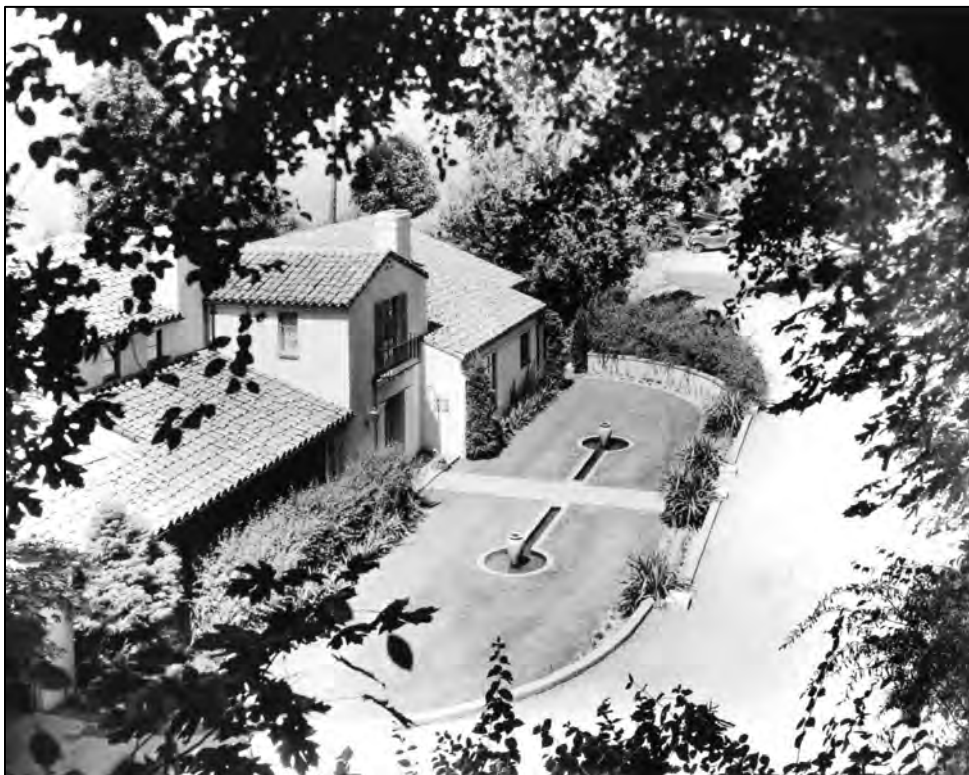


Fig. 63 – Ca. 1931 northward elevated view of east facade, front yard, and drive
(Private collection)



Fig. 64 – Ca. 1931 view of east facade and main entry
(Private collection)



Fig. 65 – Ca. 1931 view of west facade and rear yard.
The patio at left is shaded with a fabric awning supported by temporary steel poles. (Private collection)



Fig. 66 – Ca. 1931 view of the interior of the entry hall (left); and the living room (right).
(Private collection)



Fig. 67 – Ca. 1931 view of the interior of the sun room (left); and the breakfast room (right).
(Private collection)



Fig. 68 – Ca. 1931 view of the interior of the primary bedroom, on the first floor.
(Private collection)

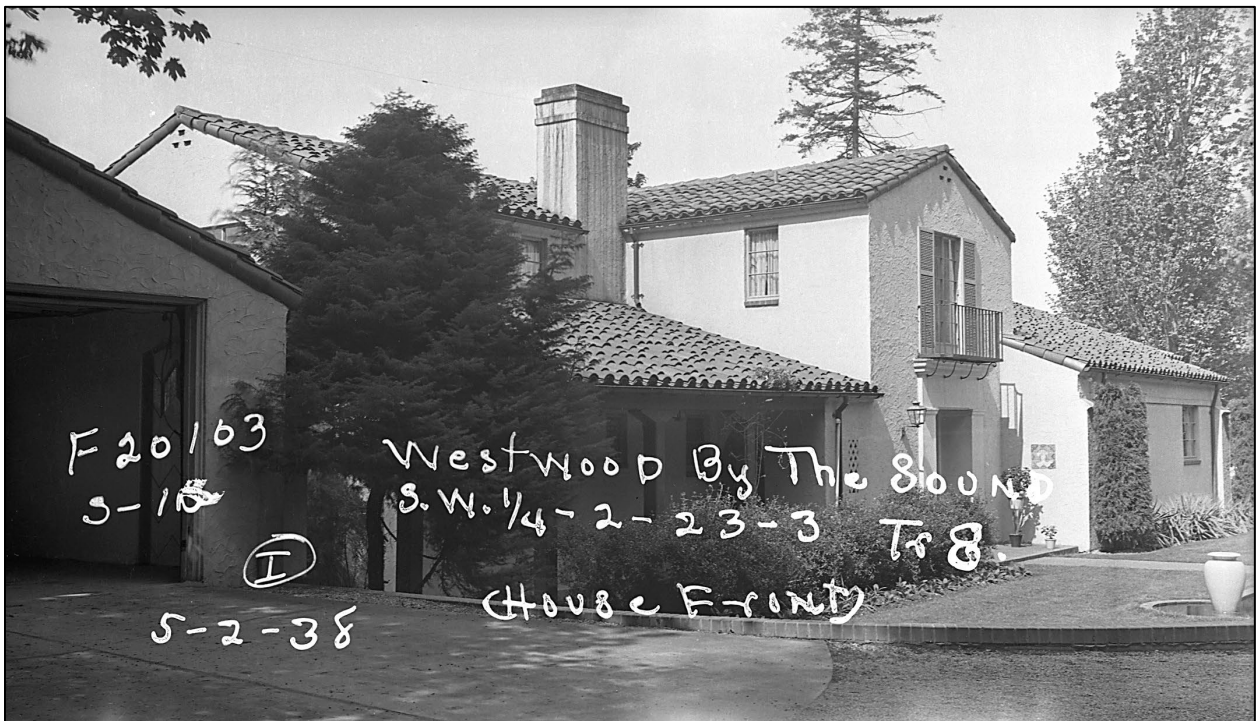


Fig. 69 – 1938 view of front (east facade) of house. (KCA)
The garage in its original condition is visible at left.

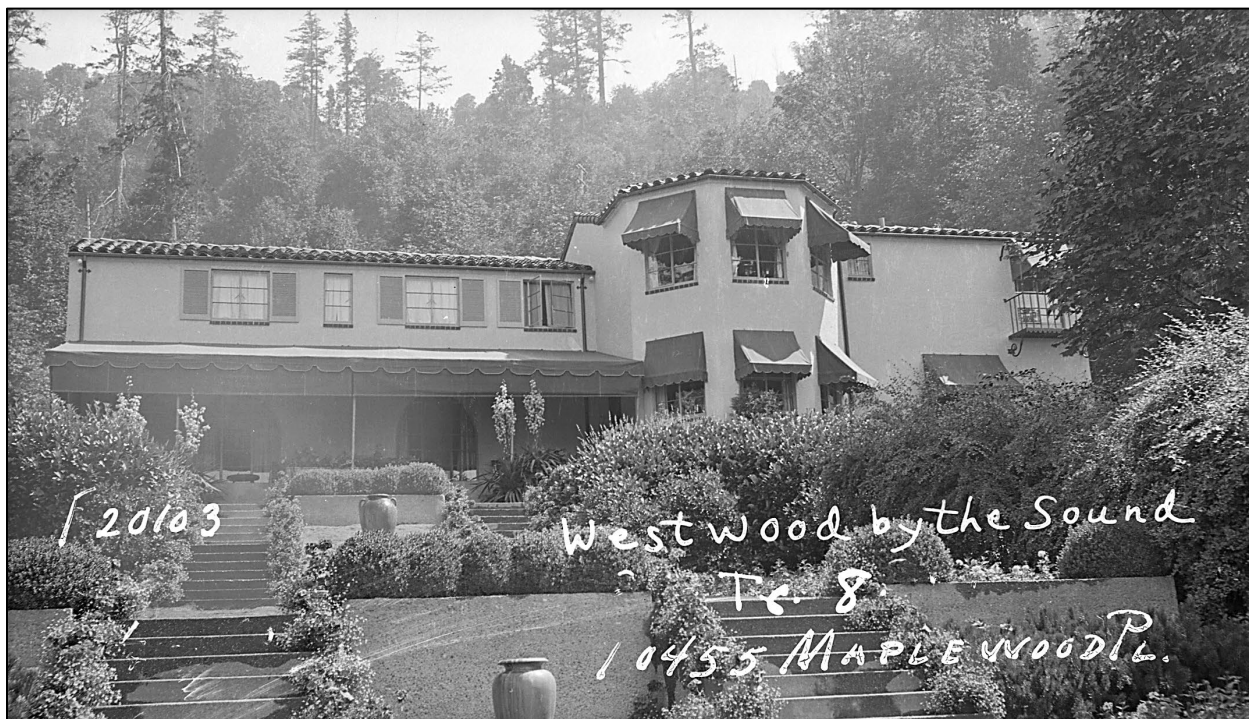


Fig. 70 – 1938 view of rear (west facade) of house. (KCA)
The garage is at right but hidden by vegetation.

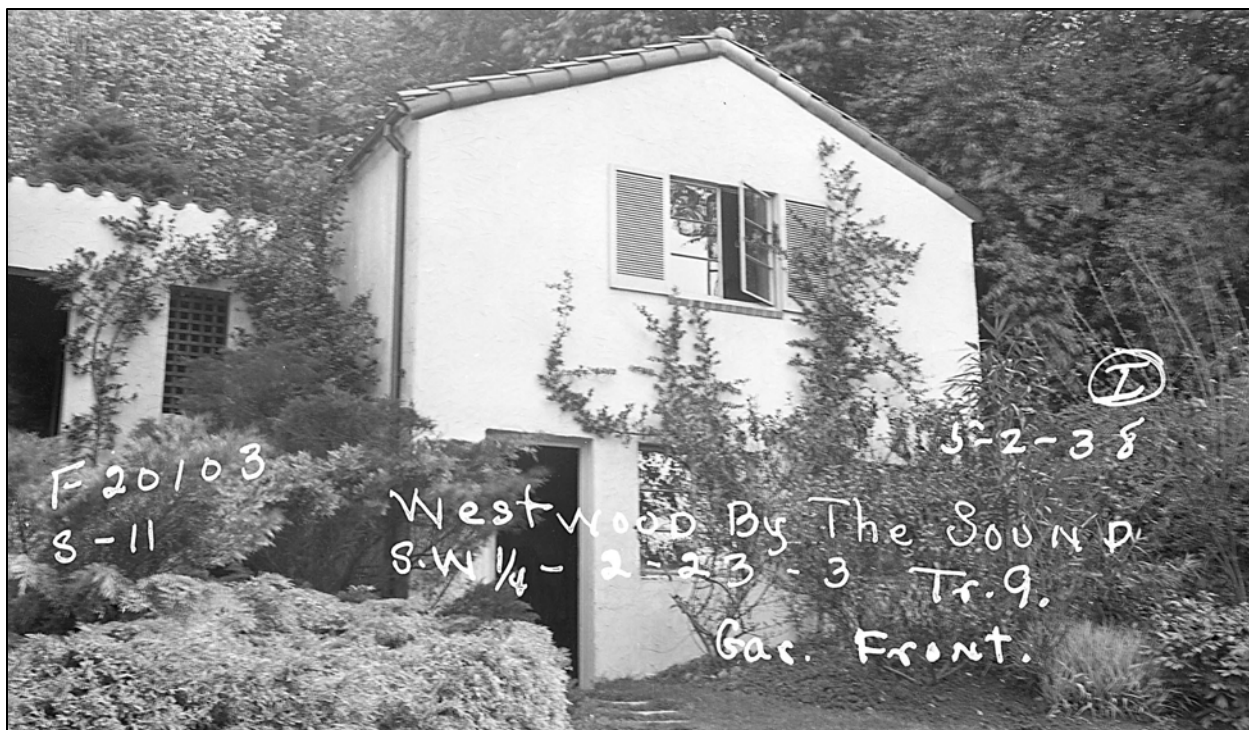


Fig. 71 – 1938 view of rear (west facade) of garage, showing original construction. (KCA)
The door at the lower left of the facade accessed the basement level of the garage. The covered porch of the house is visible at upper left.

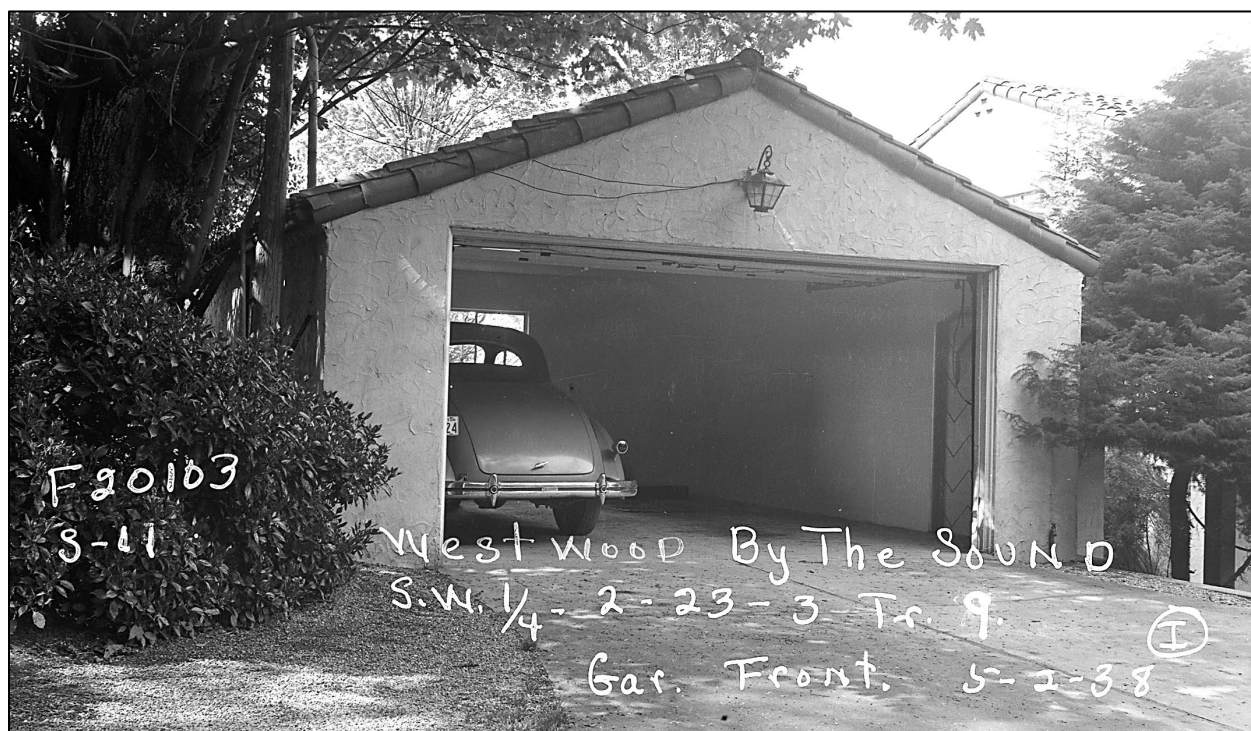


Fig. 72 - 1938 view of front (east facade) of garage, showing original construction. (KCA)
The covered porch to the house is at right but hidden by vegetation.

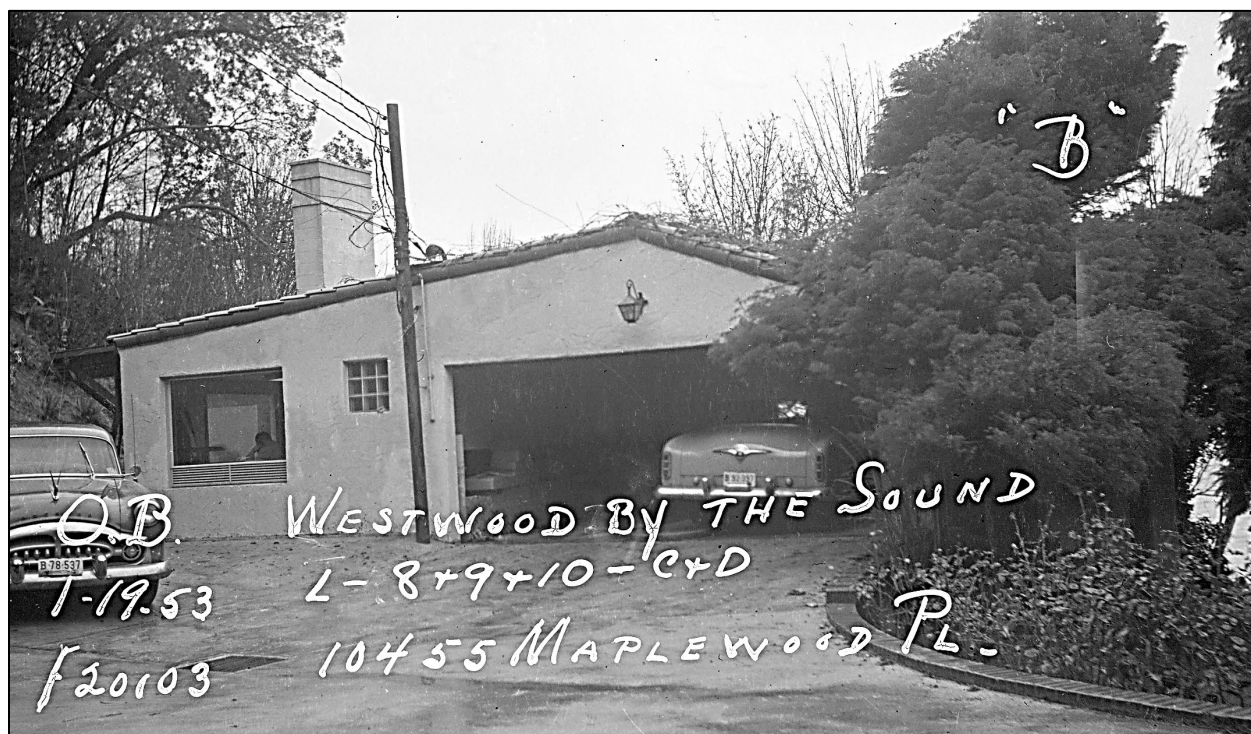


Fig. 73 - 1953 view of front (east facade) of garage, after 1952 addition at left. (KCA)
The covered porch to the house is at right but hidden by vegetation.

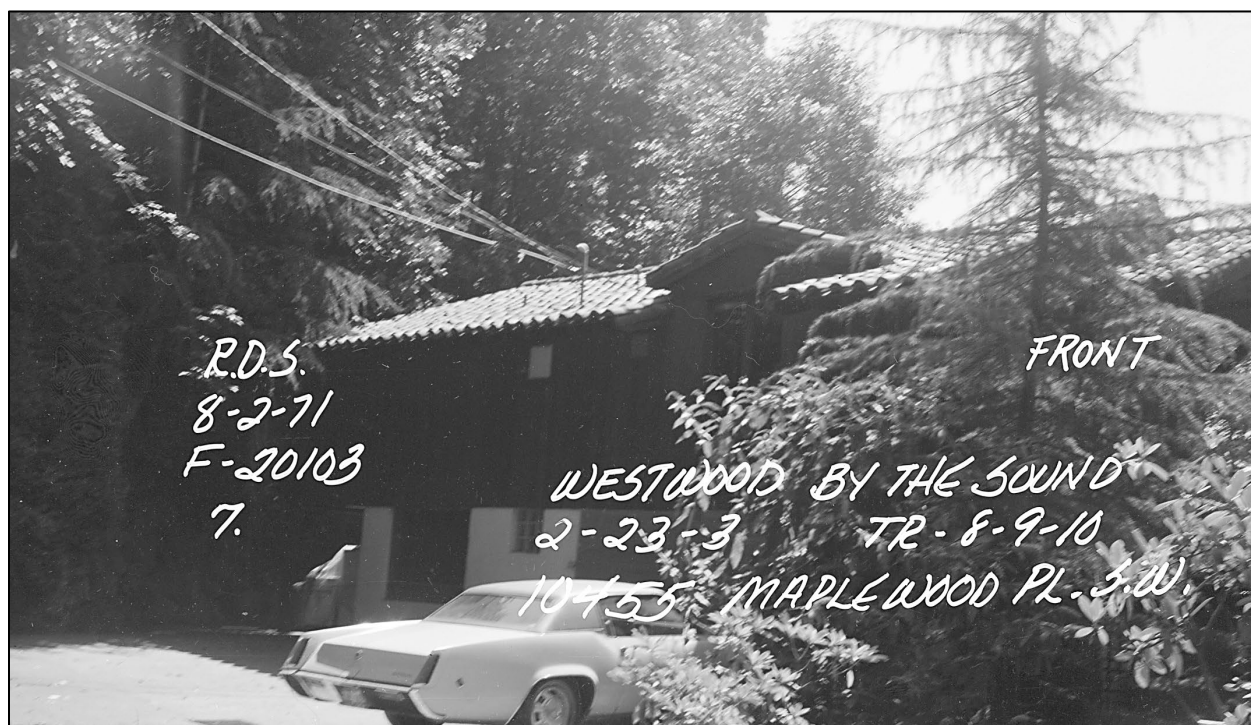


Fig. 74 - 1971 view of front (east facade) of garage, after ca. 1971 second story addition and renovation. (KCA)



Fig. 75 - 1971 view of rear (west facade) of garage, after ca. 1971 second story addition and renovation. The house is visible at left. The covered porch connecting the house to the garage apartment building is barely visible between the two structures. (KCA)

[illegible]

The subject house is located on parcels 8-10, but the original property also included parcels 11-12. (SDCI)



Fig. 77 – Other work by Bain & Pries: Peter and Edith Andrae house, Seattle (1928-29).
(JKO)



Fig. 78 – Other work by Bain & Pries: Walter and Edith Johnson house, Seattle (1930).
(JKO)



Fig. 79 – Other work by Bain & Pries: John and Fannie Hamrick house, Seattle (1929-30).
(Ochsner, *Lionel H. Pries*, p. 86)



Fig. 80 – Other work by Bain & Pries: John and Fannie Hamrick house, Seattle (1929-30), interior.
(Ochsner, *Lionel H. Pries*, p. 88)



Fig. 81 – Other work by Bain & Pries: Alpha Tau Omega fraternity house, Seattle (1929-30). The property is now the Delta Kappa Epsilon fraternity house. (Ochsner, *Lionel H. Pries*, p. 80)



Fig. 82 – Other work by Bain & Pries: Sketch of interior of Alpha Tau Omega fraternity house, Seattle (1929-30). (Ochsner, *Lionel H. Pries*, p. 81)



Fig. 83 – Other work by Bain & Pries: Bel-Roy Apartments, Seattle (1930-31), a designated Seattle landmark.



Fig. 84 – Other work by A.S. Hansen, builder: 2220 34th Avenue S, Seattle (1928) (*Seattle Times*, May 27, 1928, p. 26)



Fig. 85 – Other work by A.S. Hansen, builder: 3800 Cascadia (George W. Stoddard, 1932) (KCA)

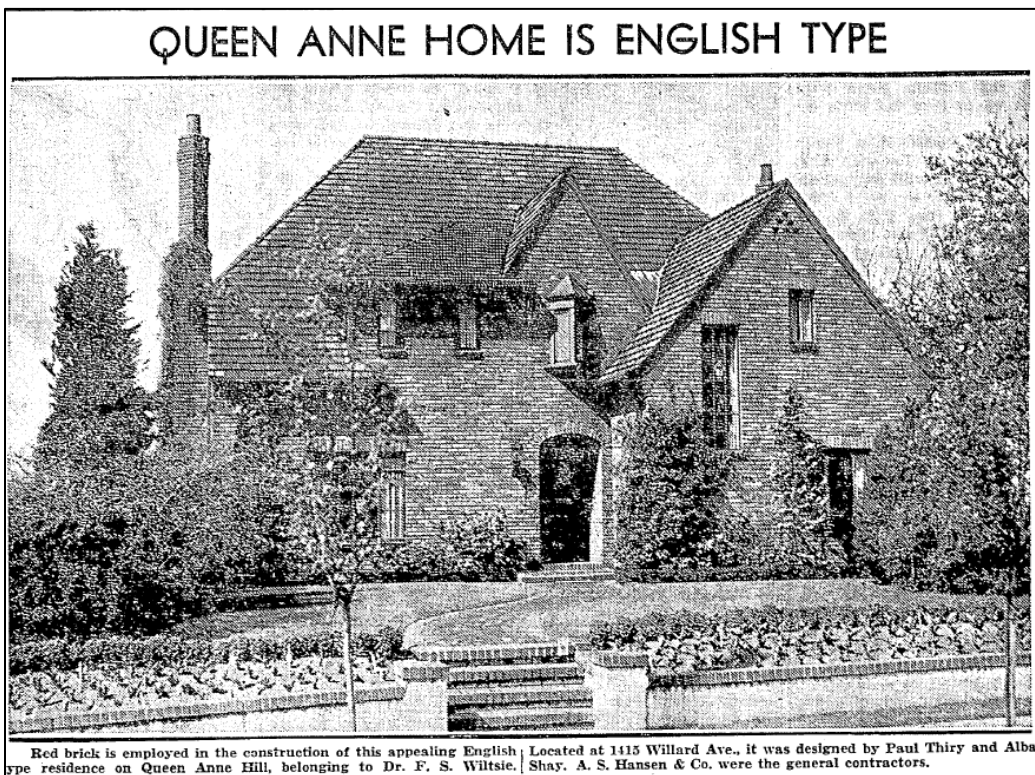


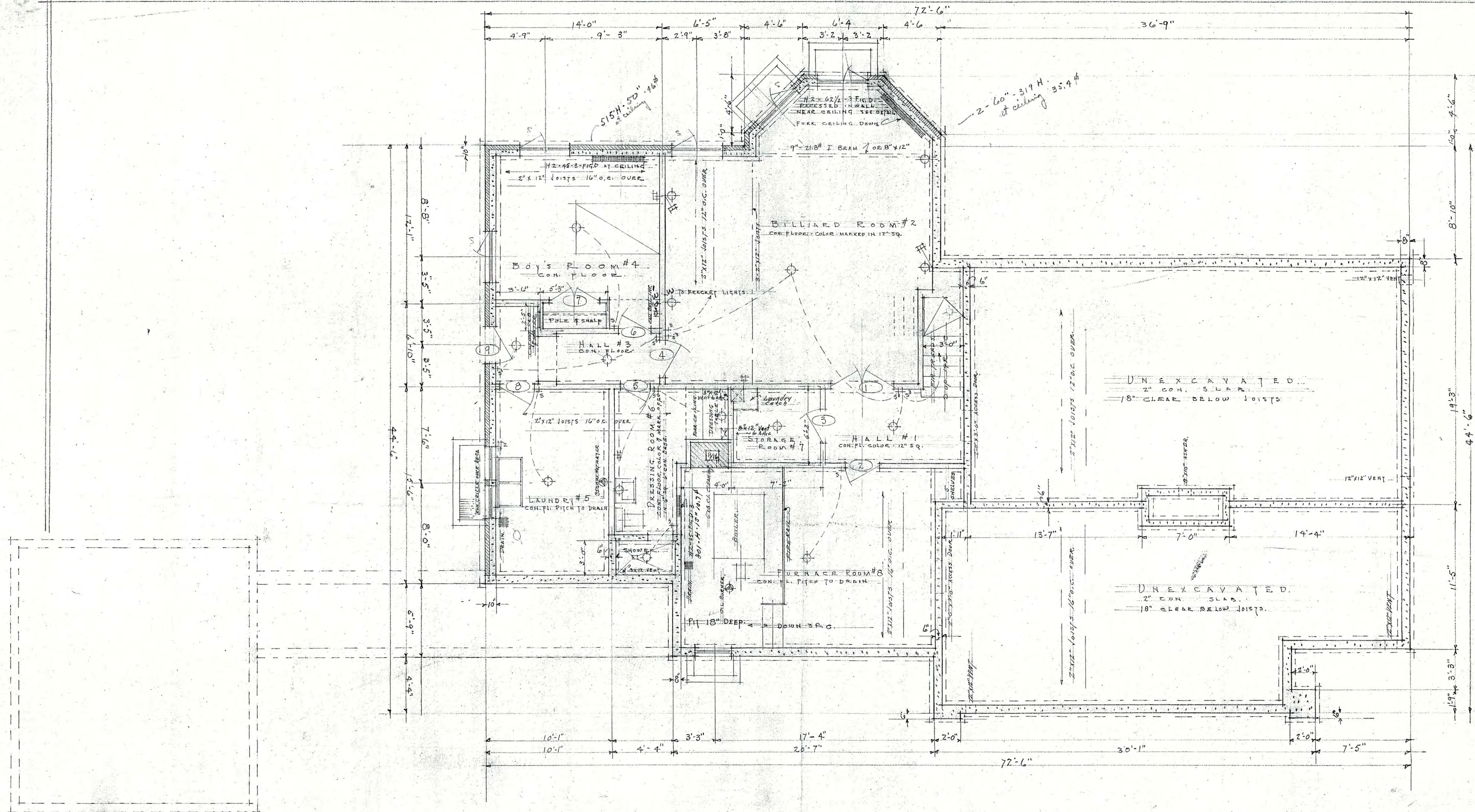
Fig. 86 – Other work by A.S. Hansen, builder: 1415 Willard Avenue, Seattle (Thiry & Shay, 1937). (Seattle Times, April 19, 1937)



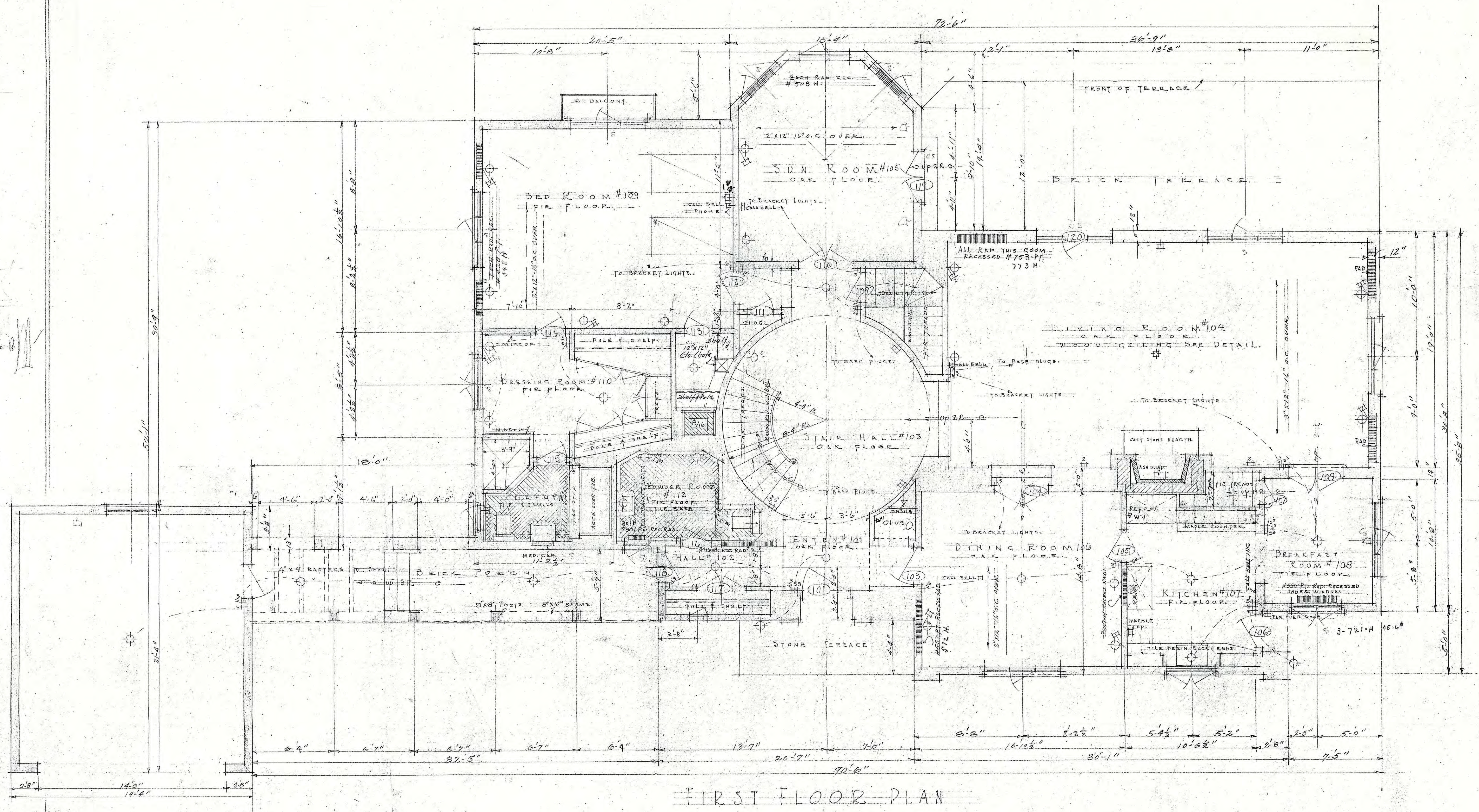
Fig. 87 – Spanish Eclectic: Everett Beardsley House (Dell W. Harris, 1929), at 1215 Shenandoah Street in the Broadmoor neighborhood. (Zillow, NWMLS)



Fig. 88 – Spanish Eclectic: El Monterey Apartments (E. J. Beardsley, 1930), a designated Seattle landmark, at 4204 11th Avenue NE in the University District neighborhood. (PSRA)

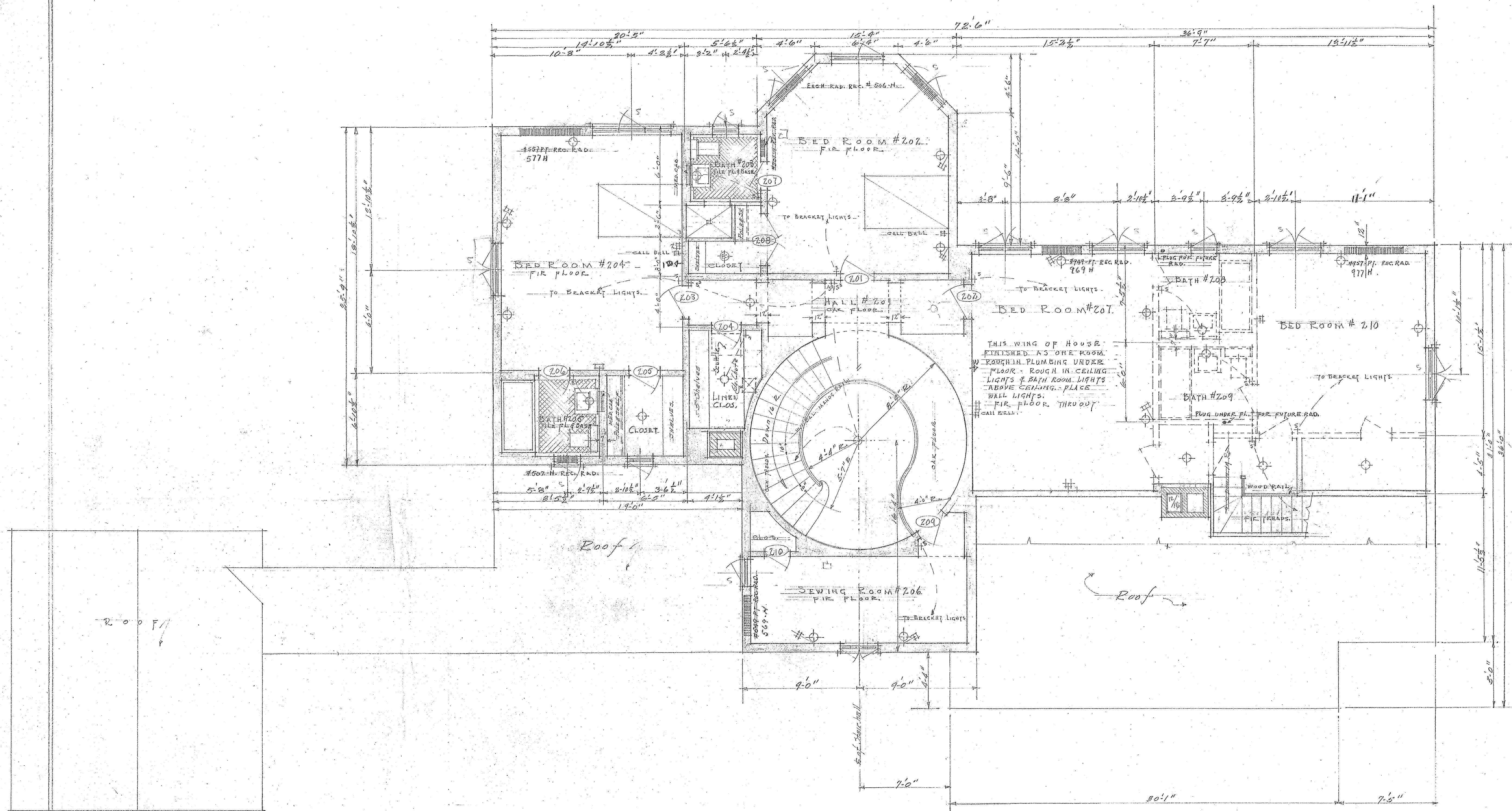


BASEMENT PLAN		
DR BY W. B. NICK SUM	A RESIDENCE FOR MR & MRS. R. STEWART	DATE 7-22-30 9-27-30 10-3-30
SCALE 1/4"=1'-0"	SEATTLE WASHINGTON	
JOB NO 367	WILLIAM J. BAIN LIONEL H. PRIES ARCHITECTS 1030 LIGGETT BLDG. SEATTLE	SHEET NO. 1

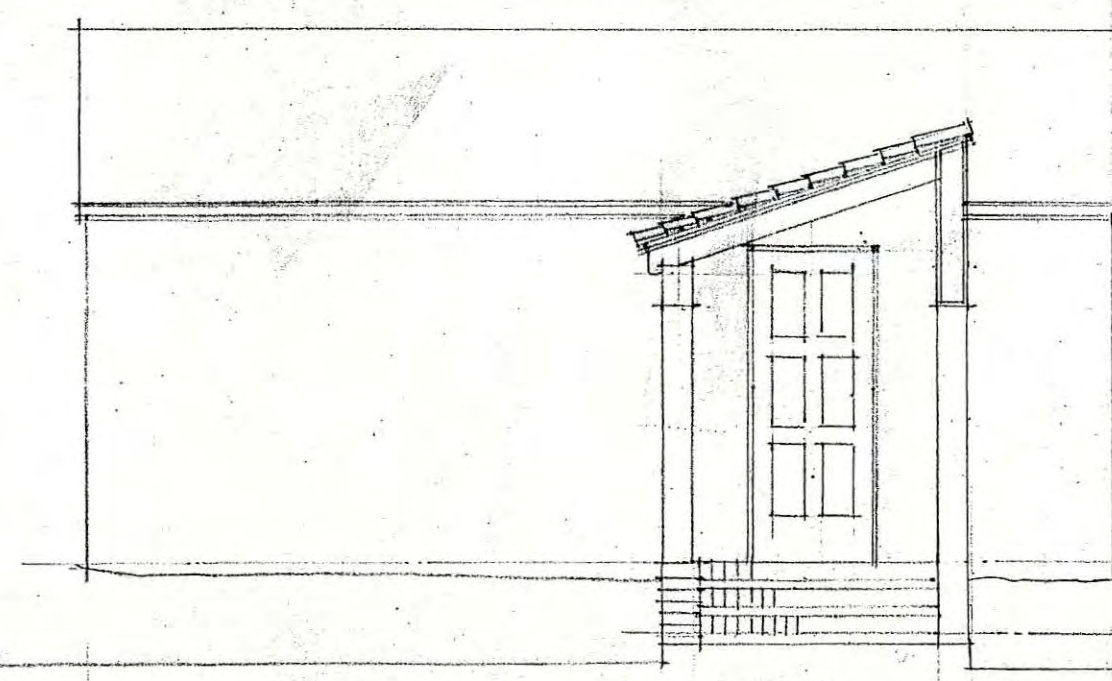


9-100
18 Sept.

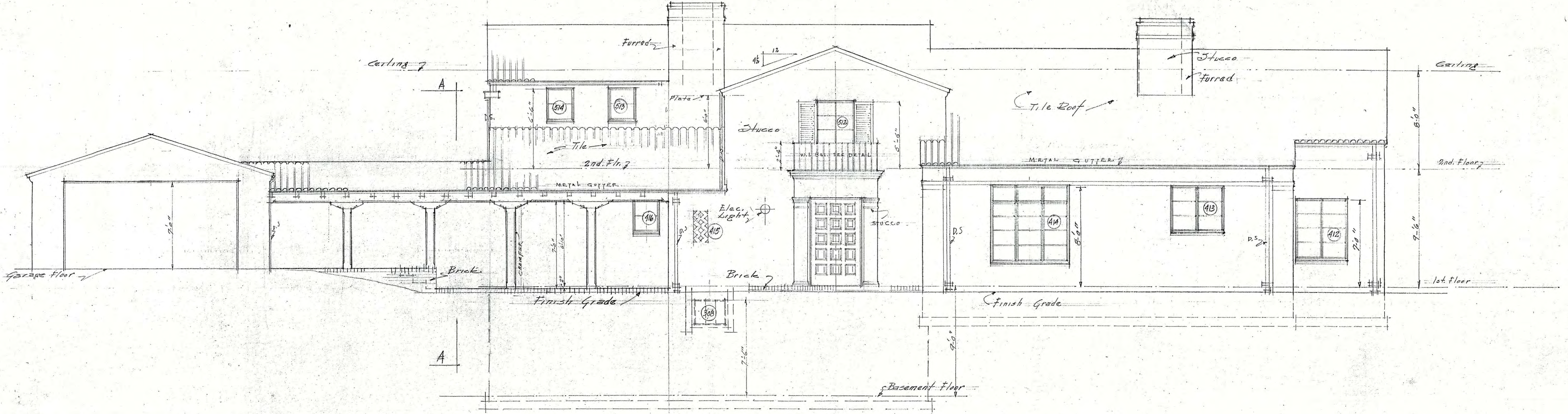
FIRST FLOOR PLAN		
DR. BY W. E. MCK 3/27/30	A RESIDENCE FOR MR & MRS. RE-STEWART	DATE 7-22-30 7-27-30 10-3-30.
SCALE 1/4"=1'-0"	SEATTLE WASHINGTON.	
DES. NO. 367	WILLIAM J. BAIN LIONEL H. PRIES ARCHITECTS 1030 LIGGETT Bldg. SEATTLE	SHEET NO. 2



SECOND FLOOR PLAN		
DR. BY W. E. M. 2009	A. RESIDENCE FOR MR. & MRS. R. E. STEWART	DATE 9-22-30 9-27-30 10-2-30
SCALE 1/4"=1'-0"	SEATTLE WASHINGTON	
JOB No. 367	WILLIAM J. BAIN LIONEL H. PRIES ARCHITECTS 1030 LIGGETT BLDG. SEATTLE	SHEET No. 3



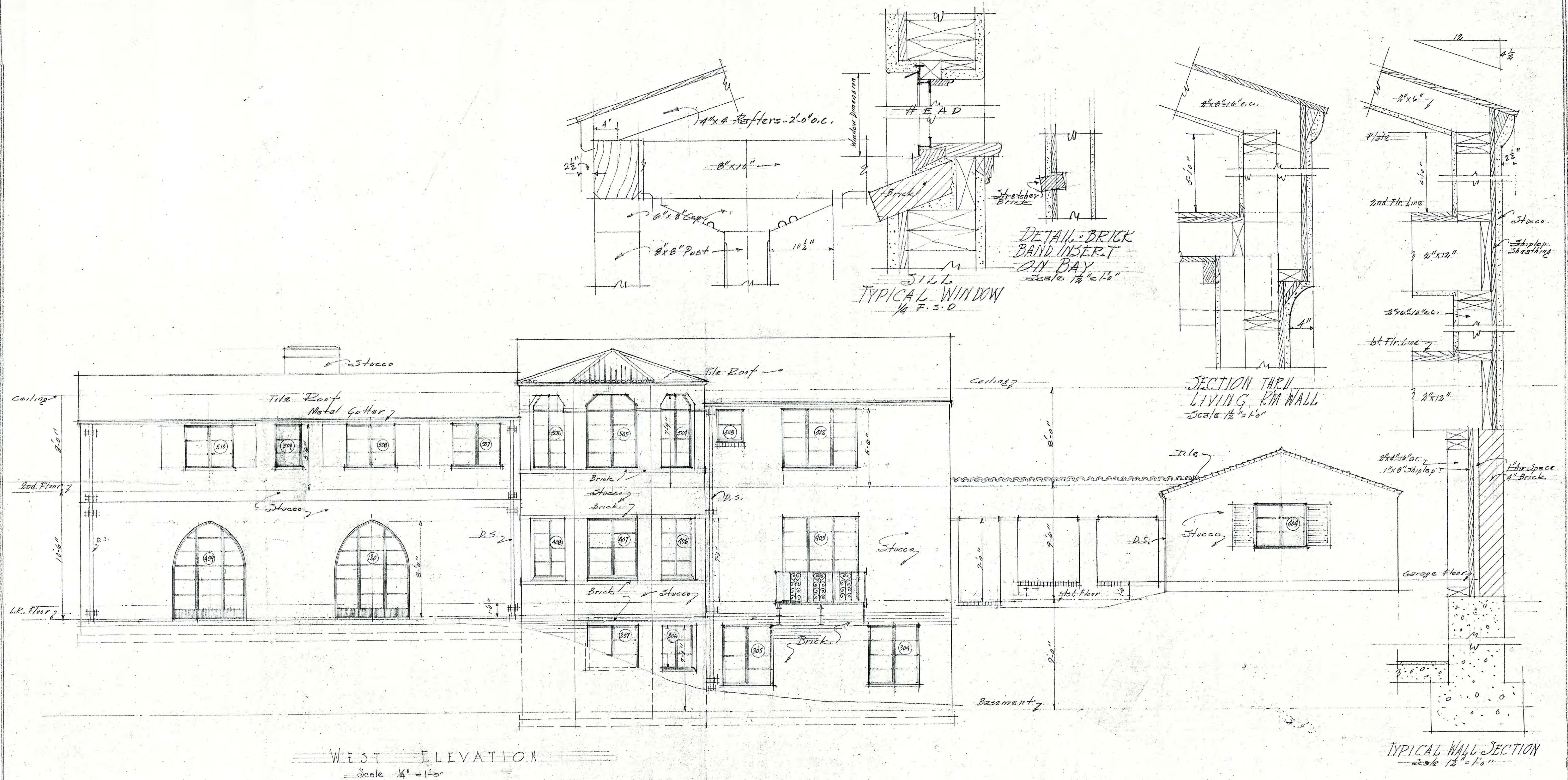
SECTION "A-A"



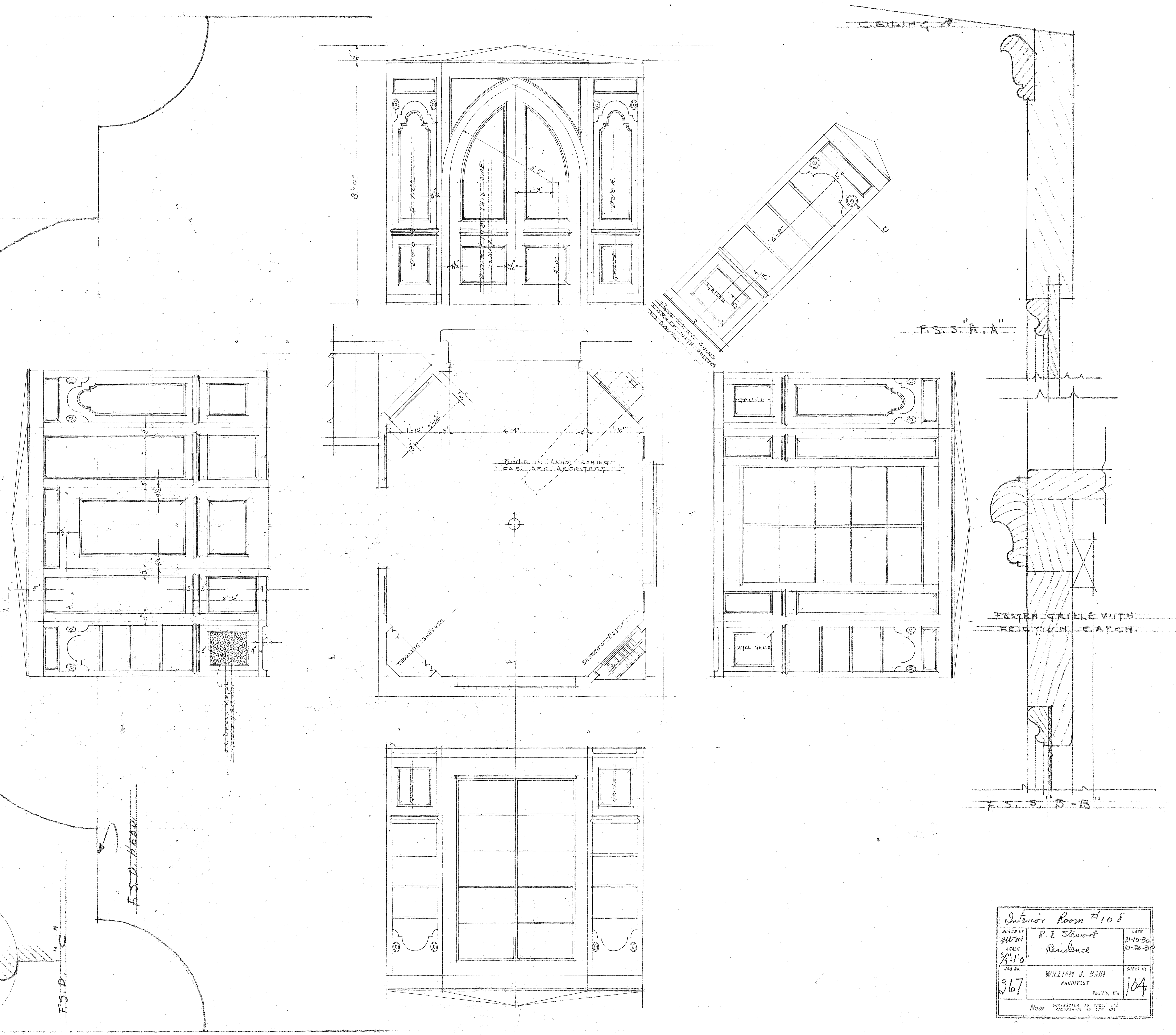
EAST ELEVATION

Scale 1/4"=1'-0"

EAST ELEVATION			
DRAWN BY	A RESIDENCE	DATE	9-16-30
W. E. VICK	FOR		9-22-30
	MRS. R. E. STEWART		9-27-30
			10-3-30
SCALE	SEATTLE WASHINGTON		
1/4"=1'-0"			
JOB NO.	WILLIAM J. BAIN	SHEET	14
367	LIONEL H. PRIES		4
	ARCHITECTS		
	ELIOTT BLDG. SEATTLE		

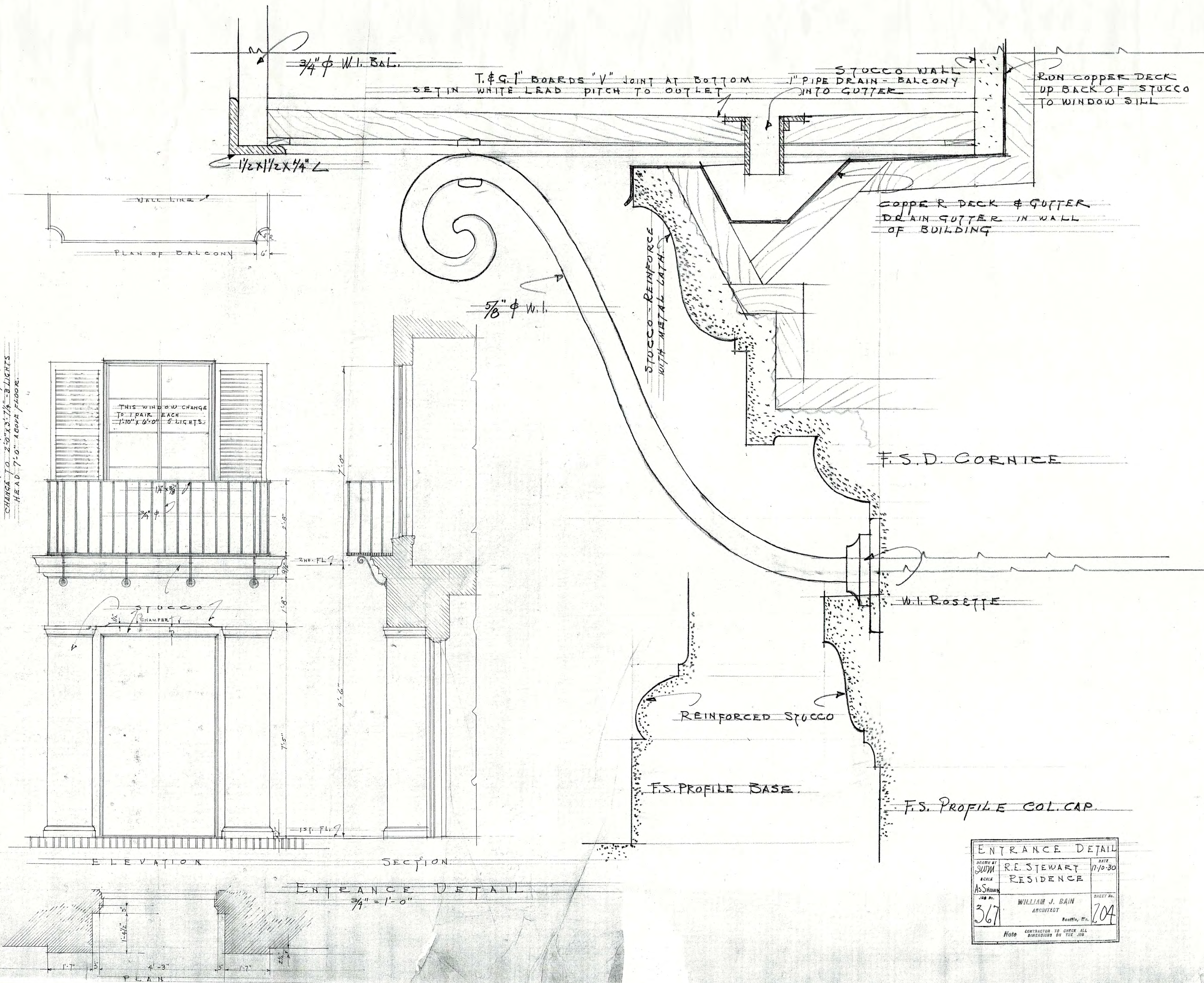


WEST ELEVATION		
DRAWN BY: W.E.MCK	A RESIDENCE FOR MR. & MRS. RE STEWART	DATE: 7-16-30
SCALE: $\frac{1}{4}" = 1'-0"$	SEATTLE, WASHINGTON	9-22-30
DESIGNED BY: WILLIAM J. BAIN	LIONEL H. PRIES	9-23-30
367	ARCHITECTS	9-27-30
	LIGGETT BLDG. SEATTLE	10-3-30
		SHEET NO. 6

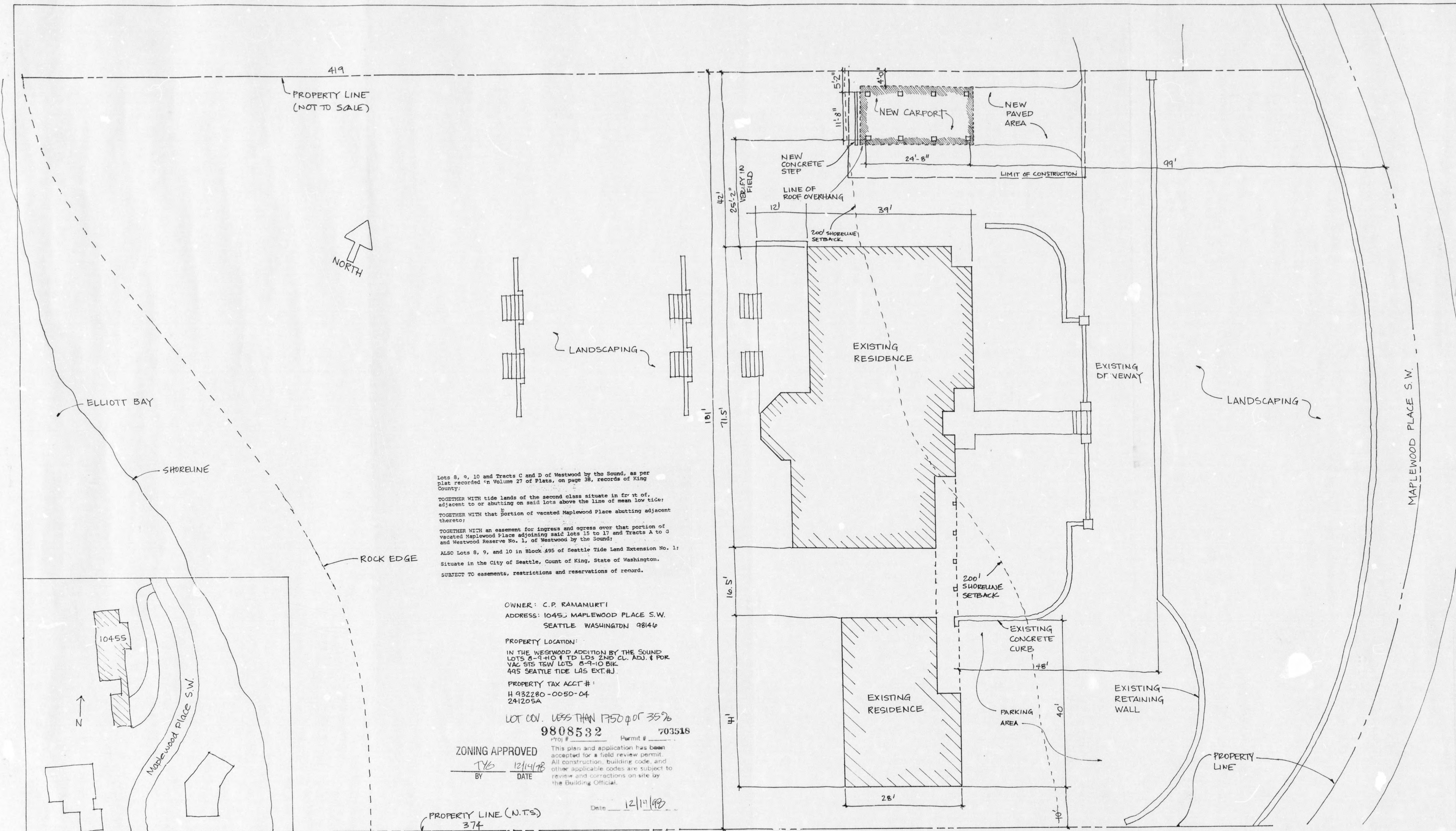


Interior Room #108		
DESIGNED BY R. E. Stewart	DATE 2-10-30	SHEET NO. 104
SCALE 3/4" = 1'-0"	Residence	
JOB NO. 367	WILLIAM J. BAIN ARCHITECT	Rev'd, E.P.
Note: CONTRACTOR TO CHECK ALL DIMENSIONS ON THE JOB		

NOTE
DASH 2515 SOUTH SIDE OF GABLE
CHANGE TO 2'-0" x 3'-7 1/2" - 3 LIGHTS
HEAD 7'-0" ABOVE FLOOR.



ENTRANCE DETAIL			
DESIGNED BY	R.E. STEWART	DATE	11-10-30
SCALE	AS SHOWN		
JOB NO.	367	ARCHITECT	WILLIAM J. BAIN
		REGISTERED	W.A.
			204
Note: CONTRACTOR TO CHECK ALL DIMENSIONS ON THE JOB			



Lots 8, 9, 10 and Tracts C and D of Westwood by the Sound, as per plat recorded in Volume 27 of Plats, on page 38, records of King County;

TOGETHER WITH tide lands of the second class situate in front of, adjacent to or abutting on said lots above the line of mean low tide;

TOGETHER WITH that portion of vacated Maplewood Place abutting adjacent thereto;

TOGETHER WITH an easement for ingress and egress over that portion of vacated Maplewood Place adjoining said lots 15 to 17 and Tracts A to C and Westwood Reserve No. 1, of Westwood by the Sound;

ALSO Lots 8, 9, and 10 in Block 495 of Seattle Tide Land Extension No. 1; situate in the City of Seattle, County of King, State of Washington.

SUBJECT TO easements, restrictions and reservations of record.

OWNER: C.P. RAMAMURTI
 ADDRESS: 10455 MAPLEWOOD PLACE S.W.
 SEATTLE WASHINGTON 98146

PROPERTY LOCATION:
 IN THE WESTWOOD ADDITION BY THE SOUND
 LOTS 8-9-10 & TRACTS 2ND CL. ADJ. & POR
 VAC STS T&W LOTS 8-9-10 B/LK
 495 SEATTLE TIDE LAND EXT. #1

PROPERTY TAX ACCT #:
 H 932280-0050-04
 241205A

LOT COV. LESS THAN 1750 S.F. 35%

9808532 Permit # 703518

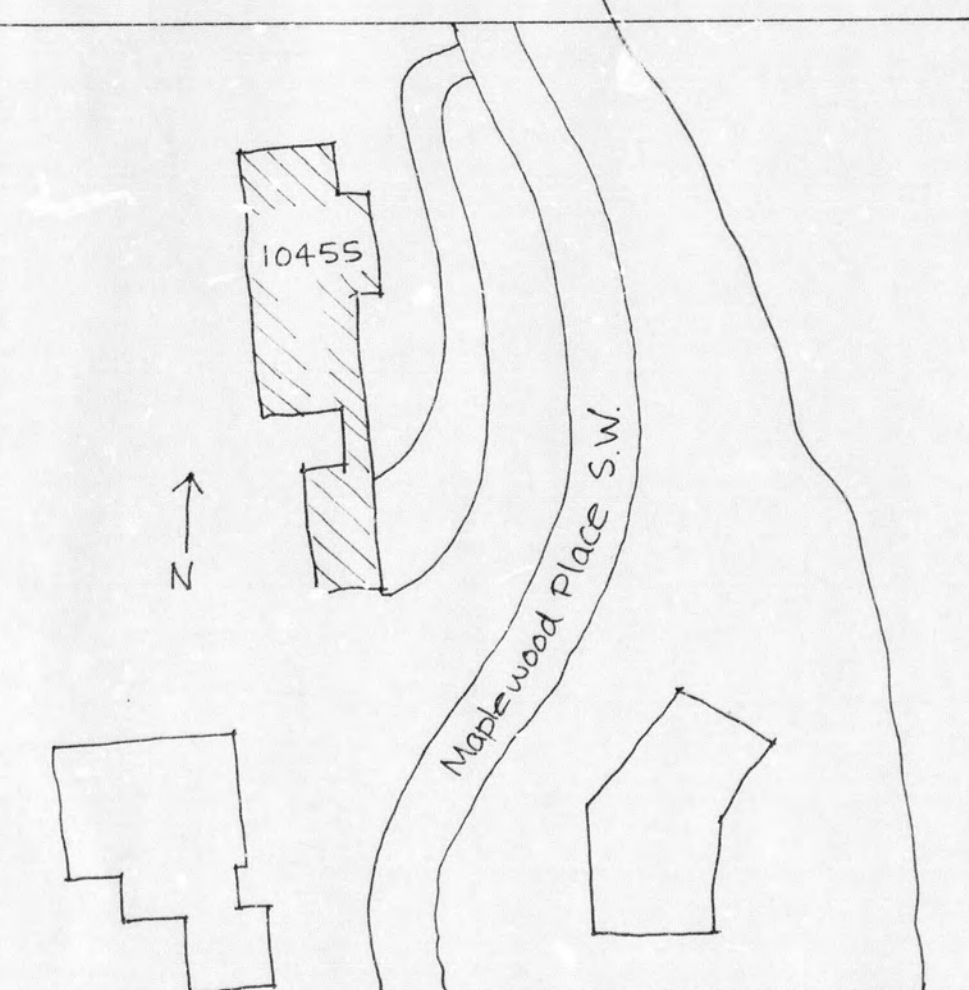
ZONING APPROVED
 BY T.V. DATE 12/14/98

This plan and application has been accepted for a field review permit. All construction, building code, and other applicable codes are subject to review and corrections on site by the Building Official.

Date 12/14/98

PROPERTY LINE (N.T.S.)
 374

PLOT PLAN
 SCALE: 1" = 10'

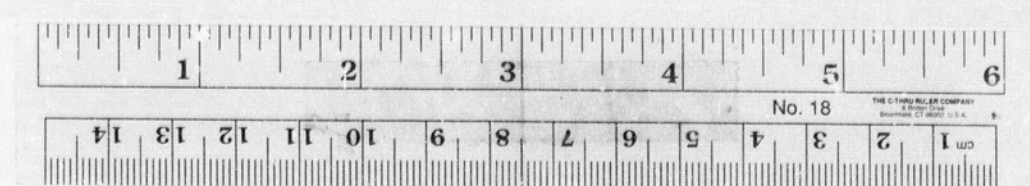


LOCATION PLAN
 NOT TO SCALE

**SITE PLAN with dimensions for 2024
 Seattle Landmark nomination report
 Note: Garage Apartments building
 footprint is not shown here accurately.**

RAMAMURTI CARPORT
 DEC. 3 1998
 PREPARED BY: LIZ FLECK

PAGE 2



RECORDED
 DEC 17 1998

0000005519
 AD CONSTRUCT CARPORT ACCESSORY TO EXISTING SINGLE
 DO FIELD INSPECTION (STFI)

CANAL RAMAMURTI
 BUILDING ID S-1
 10455
 MAPLEWOOD
 PROJECT NR: 9808532
 CR: 981209 LUT 9-1998
 REV
 703518