



The City of Seattle

Landmarks Preservation Board

Mailing Address: PO Box 94649, Seattle WA 98124-4649

Street Address: 600 4th Avenue, 4th Floor

LPB 259/23

REPORT ON DESIGNATION

Name and Address of Property: **Bullitt House**
1125 Harvard Avenue E

Legal Description: Lots 7 to 18, inclusive, Block "A", Phinney's Addition to the City of Seattle, according to the plat thereof recorded in Volume 1 of Plats, page 175, in King County, Washington; together with adjoining part of vacated Boyleston Avenue North, lying east of the center line of said Avenue, as the same was laid out before the vacation thereof by Ordinance No. 24825 of the City of Seattle.

At the public meeting held on July 19, 2023 the City of Seattle's Landmarks Preservation Board voted to approve designation of the Bullitt House at 1125 Harvard Avenue E as a Seattle Landmark based upon satisfaction of the following standard for designation of SMC 25.12.350:

- B. *It is associated in a significant way with the life of a person important in the history of the City, state, or nation.*
- C. *It is associated in a significant way with a significant aspect of the cultural, political, or economic heritage of the community, City, state or nation.*
- D. *It embodies the distinctive visible characteristics of an architectural style, or period, or of a method of construction.*

DESCRIPTION

Neighborhood Setting

The Bullitt house at 1125 Harvard Avenue E is located west of Volunteer Park in the locally and nationally listed Harvard-Belmont historic district in the Capitol Hill neighborhood of Seattle.

Administered by The Historic Preservation Program
The Seattle Department of Neighborhoods

"Printed on Recycled Paper"

Within the Harvard-Belmont neighborhood, the Bullitt House at 1125 Harvard Avenue E is sandwiched between the southern end of Lake Union to the west and Volunteer Park four blocks to the east. Located on the site of the former Henry mansion, the Bullitt House is a mid-twentieth century building located among early twentieth century homes and apartment buildings.

The residence's large parcel, made up of eight lots, is private and minimally visible from the public right-of-way. On the east, it is screened from Harvard Avenue E by a laurel hedge bordered by a sidewalk and a planting strip with deciduous street trees, identified in a 1954 topographic drawing as elms. A wooden swinging gate is centrally located within the laurel hedge. Across Harvard Ave E from the Bullitt house multifamily apartment blocks, as well as individual residences raised above street level to take advantage of views to the west. They include the former home of architect James E. Blackwell, constructed in 1905 at 1112 Harvard Avenue E; the former home of lawyer Dallas V. Halverstadt, constructed at 1116 Harvard Avenue E in 1901; and the former home of engineer E. W. Cummings, constructed at 1108 Harvard Avenue E in 1904, before it was acquired in 1909 by James W. Maxwell, vice president of Seattle National Bank.

At the parcel's south end, the grade changes dramatically, sloping away to the southwest. The yard's south end is bordered by a sidewalk and a line of mature maples along E Prospect Street. The yard is minimally visible from E Prospect Street as it is shored up and supported on the south end by a tall concrete and Flemish bond brick retaining wall with capstones. A fence of vertical cedar boards is located above the retaining wall near the parcel's southeast corner. At the southwest corner, the retaining wall is curved and attached to a pedestrian scale brick and wrought iron wall and gate at grade. On the west elevation, the Bullitt parcel faces Boylston Avenue E, a partial roadway closed off from public access by a metal gate at E Prospect Street. Boyleston Avenue E serves as a private drive for 1105 Boylston Avenue E, a 1910 Arts and Crafts residence designed by Blackwell and Baker for the lawyer James A. Kerr, located west of the Bullitt House. The west elevation of the Bullitt house's yard is bound by a brick retaining wall with capstones and a border of mature trees and shrubs. Additional residential development is located to the south.

To the north of the Bullitt House is 1137 Harvard Avenue E, known as the Brownell-Bloedel House (Photograph 6). Designed by Carl Gould for Frank Brownell, and constructed in 1910 in the Georgian Revival style, it was acquired by J. H. Bloedel, a prominent lumberman, in 1912, and became his permanent residence. It was the Bloedel family who would eventually acquire the Bullitt parcel and then sell it to Stim Bullitt for construction of the Bullitt House.

Residential Grounds

The residence at 1125 Harvard Avenue E, constructed near the northern border of the parcel, is oriented toward views to the west and south. As noted above, views to the house from the public right-of-way are screened from all directions. The parcel includes a large yard south of the residence and a grade that slopes down to the southwest. The yard is bound on the east by a manicured laurel hedge and vertical wood fence, and to the south by trees and shrubs and a change in grade that elevates the yard above the roadway. At the southeast corner, the top of the Flemish bond brick retaining wall with capstones is visible. The brick wall curves around the yard's southwest corner and

continues along the western boundary where it is paired with a hedge and mature deciduous and evergreen trees and shrubs. The narrow boundary between the house and the northern property line includes mature trees next to a chain link fence that is minimally visible. A section of the former retaining wall has been recently removed and its capstones repurposed.

The entrance to the residence is located near the parcel's northeast corner, where a driveway from Harvard Avenue E leads to an uncovered, concrete carport with a central gravel bed designed as an oil catch. The carport is flanked to the north by deciduous trees and evergreen shrubs forming a screen between the carport and the neighboring residence. At the western head of the carport is an L-shaped, two-part shed, blocking views of the residence's north end. Pedestrian access is via a partially covered walkway south of the drive and carport. The concrete walk is paired with narrow planting strips and runs alongside a solid fence of vertical boards topped by stepped courses of horizontal boards, which shields the house and eastern half of the yard entirely from Harvard Ave E. Where the walk runs alongside the north wall of the house, it shelters under a projection of the post-and-beam roof with plank ceiling. The roof projection is supported by paired board posts.

From the entrance walk's western edge, one can turn south toward the building's recessed entry door, with planting strips including Japanese maple, Oregon grape, aucuba, fern, and andromeda, or north toward a small pad of pavers. The northern walk provides access to a narrow dirt path leading around the northern end of the A-frame toward the rear yard. The path is screened by trees and shrubs, some in wood-framed beds, and a chain link fence that separates the parcel from 1137 Harvard Avenue E to the north. Rounding the corner from the north, views of the rear yard open up to the west with mature trees, lawn, and the massive concrete structural feet that anchor the A-frame to the ground.

The yard is private, with the northern half devoted to plantings and views visible from inside the house and the southern half devoted to a mixture of current gardening efforts and decades of overgrowth. Nearest the house, the rear yard is primarily lawn, sometimes rolling, sometimes thinned under the canopy, and interspersed with stands of evergreen and deciduous trees and species of flowers, ferns, and shrubs typical of Northwest residential landscapes, including laurels, maples, camellia, rhododendron, japonica, roses, and flowering bulbs. These are most common along the yard's boundaries and nearest the house in planting strips. A general garden plan was prepared in 1955 by the firm Eckbo, Royston, and Williams. It was limited to construction of fences and gates, paths, patios, other constructed features of concrete and stone, and irrigation, some of which was no longer extant or were never built. Features that appear in plans but are missing from the landscape include a patio of cedar rounds east of the residence, a gate at the northern entry, a pad for a bike rack, landscape beds and additional benches throughout the yard, and a curved stone wall and steel fountain at the kitchen patio. A planting plan was not found or referred to in available plans and drawings. Dorothy Bullitt, Kay and Stim's daughter, who grew up at 1125 Harvard Avenue E, does not remember any formal landscape plan, noting that the yard was very functional and child-oriented during her youth.

Near the house's northwest corner, a change in grade allows access to the building's daylight basement on the west elevation. Pavers provide steppingstones to a concrete stair and ramp leading

down to the basement entrance, which includes a concrete pad with drain. The stair and ramp are supported on both sides by concrete retaining walls. South of the basement entrance, the grade rises to meet the main floor. A concrete patio and a number of landscape features are accessible from a sliding door off the large living room on the house's west elevation. Instead of the circular stone terrace on the plans, there is a circular poured concrete terrace, with a scored stone pattern on the surface. A stone plinth associated with an unknown former structure is located among ordered plantings of ferns and camellia at the patio's northern edge, where a shallow plank fence separates the patio from the basement entrance. On the patio's southern end is a round planting bed with ferns, hydrangea, azalea, and flowering bulbs among large stones, flanked by a curved walk to the north and a curved row of heather to the south.

Fern, maple, and andromeda are planted close to the A-frame's southwest corner, where there are also two shallow raised beds, one full of narcissus bulbs. These are located alongside large, rectangular concrete stepping stones set into the ground and leading along the house's south elevation. Roses are planted along the A-frame's south elevation, and two tall, raised beds are located between the A-frame and the bedroom wing on the south elevation. Japonica and deciduous trees and ferns are located near the windows of the bedroom wing, as is a concrete and wood bench set on a concrete pad and facing southwest. Plantings are sparse along the house's east elevation, but the parcel boundary is heavily planted with deciduous trees and bushes. Plank fencing is located alongside the laurel hedge on the east elevation. A circular tile mosaic is set into the ground and surrounded by decorated bricks. A steel garden sculpture on a concrete pad is located at the yard's northeast corner among ivy and additional deciduous trees.

The central yard includes some singular deciduous trees, and the stump of a large elm that was removed due to disease. A plaque still identifies the stump as the remnant of Seattle's first heritage tree. A small number of additional stumps are also visible where elms were lost. Along the western slope is a remnant left by the former residents, the Henry family, whose home predated the Bullitt House at this location. A stair from the Henry era leads up from Boylston Avenue E to the central lawn. It is flanked by brick walls with capstones and faces an elaborate metal gate, added once the Bullitt children had grown. While the gate is a relatively recent addition, the stair and walls date to ca. 1900. In her youth, Dorothy used the stair to Boylston Avenue E to access the tennis courts on the Bloedel property to the north, which the children were allowed to use .

The southwestern quarter of the property has been greatly changed as part of a garden design and partially constructed by Plant Amnesty to honor the organization's founder, Cass Turnbull after her death in January 2017. Primary additions include paths and seating areas. At the yard's southeast corner is an added 'plant nursery' with construction and landscape materials and plants stored for use in the garden. Mulch has been added near the parcel's retaining wall.

From the southwest corner, the main section of the developed garden is visible, which includes primarily gravel paths with switchbacks, partially lined with stones, running north and south along the yard's western slope. Added features include gabion walls of rubble or brick and small private seating areas with statuary, plantings, and benches.

According to a 1955 survey of the parcel, the features of the landscape dating to the construction of the Bullitt house include:

- The brick wall that encloses the south, west and north edges of the property, with stone caps and newels, dating from ca. 1900.
- The large stump of a former English elm, which includes a metal sign installed in 2002, noting that the tree was planted by the parcel's former owner, the Henry family, in the 1890s and was the first elm to be designated a Seattle Heritage Tree in the late 1990s.
- The remains of a concrete foundation wall once associated with the Henry garage and stable.
- A stair, leading up from Boylston Avenue E to the central lawn. Flanked by brick walls with stone caps, and facing an elaborate metal gate, added once the Bullitt children had all grown. The stair and walls date to ca. 1900.
- Some additional mature plantings, including elms and maples that appear on original survey drawings from 1955.

Residence

The H-shaped residence at 1125 Harvard Avenue E includes three distinct sections, an A-frame wing, central entry, and bedroom wing. The post-and-beam A-frame wing is located to the west with north and south facing gables. Large glulam beams anchor the frame to the ground. This wing includes a full single story plus a half-story loft over the south end. The A-frame is topped by a steep roof clad in corrugated cement asbestos sheets, although original plans called for standing-seam copper roofing. The A-frame roof includes panels of clear plexiglass at the ridgeline, letting natural light into the interior. East of the A-frame is the residence's central entry, which is a relatively narrow corridor with a stair to the basement. It is a single story and topped by a flat, built-up roof with deep eaves. To the east of the central entry is the building's bedroom wing with a double-loaded corridor. It is a single story and topped by a flat built-up roof with wide eaves. Two long rectangular skylights are located in a parallel formation, letting filtered natural light into the eastern wing, particularly over corridors and shared spaces, including bathroom and utility room. Flood lights are installed near doors on the building's exterior. Internal systems evident throughout include an intercom system and baseboard heaters.

The residence sits on a partial daylight basement and a foundation of poured, board-formed concrete. The building's exterior is clad in a combination of two materials: 4-inch vertical boards in tongue-and-groove and what is identified as "Welchboard" on plans. Welchboard was an exterior plywood developed by Art R. Welch, vice president and production manager for West Coast Plywood Corporation of Gray's Harbor. It was smooth on one side, hot-pressed with a surface of wood flour and phenolic resin. Creamy in color, the panels were durable and easy to prime and paint. According to a history of West Coast Plywood, "In 1953, West Coast Plywood was producing four carloads of Welchboard a month and was expecting to reach some 15 to 20, but the product was never adequately promoted." This material appears between and above large windows at 1125 Harvard Avenue E.

North Elevation

The building's north-facing elevation includes a solid wall along the bedroom wing with covered walk. A full-length louvered vent is located at the wing's northwest corner. The recessed entry includes a solid door and one large, square wood-frame window. From the entry, the corrugated sheets of the A-frame's roof are visible to the west. The beams and bolts are set into the ground in planter beds. The A-frame's north elevation includes the large gable, primarily filled with glass, although the center of the wall is stone, which is part of the interior fireplace surround. A small, rectangular storage shed of vertical boards with two swinging doors has been installed against the stone.

West Elevation

The building's west elevation is dominated by the corrugated panels of the A-frame's roof and its massive glulam and metal supports, anchored to the ground. The daylight basement in the north end includes a ribbon of wood-frame windows next to its entry door with central light and its concrete stair and ramp. The main floor also includes a ribbon of wood-frame windows between the beams of the support structure. Farther south, a sliding door to the dining room is paired with a large, square window at the breakfast nook. Between the doors and window is a wood cabinet installed against the west wall. It opens to reveal a painting gifted to the Bullitt family in the early 21st century by a friend in honor of the 50th anniversary of Kay Bullitt's Wednesday night picnics.

A balcony projects off the A-frame loft. It is constructed of wood and is accessed by two canted sliding doors paired with a ribbon of canted wood-frame windows. The balcony is covered by a roof of plexiglass panels. Visible behind the A-frame is the projecting end of the building's bedroom wing, which includes one fixed and one casement window under a flat roof and a single door with central light that leads from the bedroom wing to the yard.

South Elevation

The A-frame's south elevation includes a wall of tongue-and-groove boards on the main floor and glass in the gable. On the main floor, a central entry door with central light is flanked by windows, a fixed wood-frame picture window to the west, and a fixed wood-frame picture window with two casement windows to the east. Above the entry is a projecting gridded sun shade. East of the A-frame, the building's central entry includes a narrow casement window, and a triangular, wood-frame window, which is associated with an addition to the bedroom wing visible from the south elevation. The addition expanded the bathroom's west wall in the bedroom wing, giving it a projecting A-frame shape with two large, canted windows. The south elevation of the bedroom wing includes a wall of tongue-and-groove boards and two rectangular, fixed, wood-frame windows.

East Elevation

The building's east elevation includes the east wall of the bedroom wing, which shelters under deep eaves with visible beam ends. In the east elevation, a pair of large, rectangular wood-frame windows are flanked on each end by casements. A pedestrian door with central light accesses a concrete stoop. An additional square picture window near the northeast corner is paired with a casement window.

Interior

The building is approached by a covered walk from Harvard Avenue E, past the bedroom wing, to the recessed central entry on the north elevation. The entrance is entirely sheltered from the public right-of-way. A door mat is embedded in the concrete walk before the building's front door. The front door, designed especially for the residence, is bronze and wood with bronze hardware. Panels of white oak are located above and below a central bronze band with bronze doorknob. The oak panels are thick, with raised and beveled edges and clipped corners. In Bassetti's original plans, the upper oak panel is carved with the phrase, "VIRTUS ET VERITAS," or "virtue and truth," and the carving remains on the interior of the existing door. The door is paired with a square picture window over a Welchboard panel to the west. Inside, the entry's floor is slate. From the entrance, corridors with walls of vertical tongue-and-groove boards lead east toward the private bedroom wing, west toward the open living room and kitchen, and forward toward a stairwell with painted tongue-and-groove boards to the basement. West of the stairwell is a short corridor to an entry closet and water closet with slate floors, painted walls, a floor heater, sink, toilet, and wood cabinet. The casement window includes frosted glass.

East of the entry door, two wood steps with short wood handrails lead up from the slate entry to a carpeted corridor heading past a closet to the right with gold wallpaper, vinyl floors, and non-original accordion doors. The corridor's walls are covered in tongue-and-groove boards, as is the ceiling, which includes frosted skylights. At the east end of the corridor, a left turn leads to the main bedroom, bath, and library at the north end of the bedroom wing. A right turn leads down an additional corridor to additional bedrooms at the south end of the wing.

The main bedroom includes a paneled door similar in design to the front door, without the bronze. The floor is carpeted, and walls are covered in tongue-and-groove boards. Skylights provide filtered natural light, and the ceiling is crossed by visible beams. Past the door and to the left is an alcove with an original built-in, wooden chest of seven drawers with brass pulls. It is topped by a mirror under a cone-shaped light fixture. Next to the chest is a closet with original wood accordion doors and vinyl tile floors. Mass-produced shelving has been installed in the closet and does not match original furnishings in shape or color. To the north is a private bath and additional closet with vinyl tile floors, wood rail, and original wood accordion door, and to the south is the bedroom's primary volume with an additional original wood built-in chest of five drawers with brass pulls and an upper cabinet. Wood accordion doors can be closed to secure the main bedroom from the closets and bath. The private bath has been heavily renovated to include a walk-in tile shower, a marble counter with tile backsplash, composite wood cabinets, and a toilet with handrail.

The bedroom is linked to a private library, which can be closed off by original wood accordion doors. The bedroom is carpeted, with a large picture window and metal casement window facing east. On the north wall is a brass light fixture with saucer shade hanging from a brass arm. Controls for dimmers, alarm system, and intercom are located on the wall near the light fixture.

Between the bedroom and the library is a freestanding round fireplace with round base, metal hood, and round chimney. The library was furnished with walls of built-in bookcases, which have since been

removed. The room includes painted walls, plank ceilings, and a wood exterior door with central light and transom facing east.

From the primary bedroom in the north end, a double-loaded corridor runs south between three bedrooms on the east side, and a utility room, bathroom, and two additional bedrooms on the west side. Walls of particle board are located adjacent to the utility room to the west with washer and dryer hookups, wood cabinets with metal pulls, tile counter with backsplash and a built-in utility sink, painted walls, and vinyl tile floors. A rotary telephone is hung on the wall. The remainder of the corridor is covered in wood planks with visible beams and skylights above. Next to the utility room is the large bathroom that was renovated late in 1986, based on plans by Geise Associates. It includes a soaking tub with tiled surround next to full-height, canted, wood-frame windows facing west. A floating laminate counter with wood drawers and sink are located to the south. The bathroom includes tile floors, a toilet with handrail, and walk-in tiled shower.

Opposite the bathroom to the east are two connected bedrooms. Each includes laminate flooring and what is referred to in plans as "Rockwood" ceiling tiles, a composite material. The rooms include plank walls and closets with wood accordion doors flanked by dressers and desks. The dressers are original wood built-ins, with five drawers, under mirrors and cone-shaped light fixtures. The small, built-in desks include floating surfaces over single drawers with light fixtures installed above. Windows are located above floor heaters and are the full width of the east wall, with operable casements below operable transoms near the built-in desks. The two bedrooms are separated by a particle board partition with wide sliding, pocket door. On the wall of the partition is hung folding counter tops that can be lifted into place to provide an additional work surface. Opposite these bedrooms and south of the bathroom is an additional bedroom with laminate flooring, closet with added shelving, wood built-in desk, and wood built-in dresser and mirror, also with a folding work surface, although this one seems permanently secured in its functional position, suggesting that this room acted more as an office or hobby room in recent years. The fifth bedroom is located east of the corridor, with similar finishes and furnishings, including closet, desk, dresser, and lighting, and the corridor turns west past its door to terminate in a wood exterior door with central light to the west topped by a transom. A door to the left accesses the sixth bedroom, which includes similar finishes and furnishings, including closet, desk, dresser, and lighting but a slightly smaller window with single casement facing south.

From the central entry, the A-frame wing is located down two steps to the west. The wing is rectangular in plan with large windows in the tall, narrow gable ends. It includes a large living and dining room to the north, with a stair to the upper loft and partition separating this volume from the kitchen and breakfast nook to the south. The living and dining room include a large, open volume with once heated terrazzo floors (the mechanism is no longer functioning), and a large freestanding circular fireplace located on a wide stained concrete platform, or hearth, against a stone wall in the north wall. The stone blocks views from the neighboring parcel to the north. A small wood sign, recently affixed above the stone, includes a blessing or a welcome in a variety of languages. According to Dorothy Bullitt, it was installed late in Kay's life and is meant to honor and acknowledge the many cultural groups who gathered there.

Small windows flank the stone wall to the east and west, providing a surround of glass for the hearth and fireplace. To the east of the fireplace are three built-in wood cabinets with wood block pulls, surrounding an off-center banquette with fabric cushion above sliding drawers. These are located below a ribbon of windows. Half are fixed and are interspersed with hopper windows. A projecting plank obscures fluorescent tubes installed across the ceiling, projecting light up and down. The room's western wall includes three large windows and glass sliding doors to the rear yard. The room's steep ceilings are planked with visible beams. The stair separating the living and kitchen spaces includes open carpeted treads with open railings and narrow balusters. Next to it on the first floor is a small built-in desk with wood surface and a single drawer supported by a square post. A light fixture is installed above. The stair runs up to a loft above the kitchen. The loft space includes wood floors, canted walls, large triangular windows in the gable end, and canted doors and windows on the west wall between the framing members of the A-frame. The canted sliding doors lead to an exterior wood balcony with simple square posts and rails, wood plank floor and plexiglass cover. The loft's south wall includes two triangular windows, separated by a wood muntin, that face the south lawn.

On the main floor, the kitchen is located behind a partition wall with a pass through, a modification to the original plan, a change order, from late 1955. The kitchen is accessed via an accordion door next to the built-in desk. The partition wall is the back wall of a bank of top and bottom cabinets with countertop. Between the top and bottom cabinets is a pair of hinged doors (pass through) to the dining and living room. All cabinets are defined in plans as walnut or birch plywood. The cabinets are topped by a ribbon of wood-framed transoms. The refrigerator is located in a wood cabinet that is part of the partition wall. A U-shaped bank of cabinets and counters are located against the south and east walls, with an integrated stove next to a countertop burner. Counter and backsplash are partially aluminum-edged gold Formica, which replaced an orange Micarta countertop, with an inset marble cutting board, likely a recent addition, near the burners. A wood cutting board is set into the counter near the sink. Cabinets include sliding doors, and drawers include brass pulls. A dishwasher has been installed next to the sink. Floors are terrazzo and the ceilings are planked. A large picture window faces south, over the kitchen sink, and is flanked by two casements. A beam over the center of the kitchen includes recessed fluorescent lights with frosted panels. Task lights have been installed above the sink. A breakfast nook is located next to the kitchen in the A-frame's southwest corner. A door with central light leads from the nook to the yard, and a large picture window, installed after the Bullitt children left home, faces south. Another faces west. Walls are planked and the nook includes an overhead pendant light fixture. The pass through in the bank of cabinets on the kitchen and nook's north wall provides access to the dining room on the other side.

From the central entry, a stair with open railings leads south to the basement. Walls along the stair are painted tongue-and-groove boards. At a shallow landing, a window is partially covered by the canted windows of the renovated bathroom, leaving a triangular window to the south yard. The stairs are carpeted with burlap and lead down to the daylight basement. Under the A-frame is a large room with painted concrete floor and board-formed concrete walls. Dropped ceilings include a square, recessed lighting fixture. A door with a central light paired with a large picture window face west toward the western exterior pad and stair. A ribbon of shallow windows is located north of the door. A raised, concrete platform has been installed, providing what acted as a stage south of the door for children's performances. An eastern door leads to the rest of the basement, which includes

unfinished concrete walls, floors, and ceilings. A wood working bench, closets, storage cabinets, and utilities are located there.

Known Alterations to the House and Grounds

While much of the building's interior and exterior features remain intact, some clearly visible alterations have taken place, as confirmed by Dorothy Bullitt. Additionally, Bassetti revised the house's plans in 1956 and again in 1963. While the 1956 revisions were constructed, adding two bedrooms to the building's eastern wing, the 1963 revision, which would have added a partial second story to the eastern wing, were not. Known alterations include the following:

- Approximately one-third of the wood accordion doors original to the building have been replaced with plastic reproductions.
- Some closets, particularly in the primary bedroom, have been fitted with incompatible shelving.
- Heated floors have failed and been replaced by supplemental heat, including baseboard heaters in the living room in the 2000s.
- Original bookcases and other built-in furnishings from the Bullitt library have been removed.
- All three bathrooms have been heavily renovated. The largest bathroom was greatly expanded, and the small powder room was altered at the same time, based on plans prepared by Geise Associates in 1986.
- The exterior balcony has been reconstructed multiple times due to weather damage.
- The A-frame roof has failed and continues to leak, causing some damage to interior features.
- Light fixtures and some finishes have been replaced and changed.
- Some pocket doors have been replaced with swinging oak doors.
- Two Dutch doors at the breakfast nook and at the library have been replaced with single doors with central lights.
- A large picture window was added in the breakfast nook facing south.
- Kitchen appliances have been replaced, as have the kitchen counters.
- The building's original plan included only four bedrooms but was enlarged by the addition of two additional bedrooms on the east wing. The altered plan was designed by Bassetti in October 1956 and completed immediately.
- The grounds have been greatly altered by the addition of garden elements installed by Plant Amnesty, which disturbed much of the yard's western slope and reused materials taken from the remainder of the yard and northern retaining wall.
- A gate has been added to secure the yard's brick and stone stair from Boylston Avenue E.
- A section of the northern retaining wall and its capstones were removed by Plant Amnesty, with the capstones used as seating elements.
- Three sheds surrounding the carport and entry way were added.
- The carved welcome sign was added above the fireplace.
- The painting was affixed behind shutters on the building's western elevation.

SIGNIFICANCE

Indigenous Peoples and Early Land Use

Archaeological evidence indicates that the Puget Sound region has been occupied by humans for approximately 14,000 years. Over time, populations in the region gradually shifted from small, nomadic groups relying on generalized hunting and gathering to larger, sedentary groups with increased social complexity and specialized reliance on marine and riverine resources. Seattle is located in the traditional territory of the Lushootseed-speaking Duwamish peoples. The Duwamish lived a semi-sedentary lifestyle, spending part of the year in permanent winter villages, often located on high ground near lakes or the confluence of rivers or streams. In the warmer months, smaller bands would travel across their territory, occupying seasonal encampments from which they fished, hunted, and foraged for resources. Their ethnographically documented settlements were principally located along the Duwamish, Black, and Cedar Rivers, as well as along the shorelines of the Puget Sound and Lake Washington. The Duwamish named several landscape features within the region, including some near Lake Union. Ethnographically documented place names in the vicinity of the Bullitt House include XcXu7cHoo, meaning “small lake” (Lake Union); sTLup, meaning “deep,” for a location along the east side of Lake Union where a steep slope meets the water; and saxWabxbatS, meaning “jumping over driftwood” for a location along the eastern shoreline of Lake Union, where driftwood was particularly dense.

Euroamerican exploration began in the Puget Sound in the 1770s and intensified as English and American explorers established hunting and trading operations, contributing to the spread of devastating diseases among Native villages in the Puget Sound region. In 1851, the Denny Party, made up of 24 Euroamericans who came over the Oregon Trail from Illinois to Portland, followed a scouting party north to the Puget Sound, landing at Alki Point, a popular clamming spot for local Tribes. In the spring, the Denny party relocated to today’s downtown Seattle, and others soon followed, clearing trees, milling lumber, and constructing new buildings and associated infrastructure. Over the following years, restrictive laws, the Treaties of Point Elliott, Medicine Creek, and Point No Point, and unfair and opportunistic Euroamerican settlement robbed Native tribes of access to their traditional lands. Local tribes were relocated to small, inhospitable reservations. As noted by historians, “the treaties promised protection of traditional subsistence resources, and after the initial resistance of the Treaty Wars, Indian people continued to hunt, fish, and gather from an ever-narrowing landscape. Homesteads, farms, and towns were often established in places long used by Native people as campsites and villages.” The Duwamish, signatories to the Treaty of Point Elliott in 1855, were not moved to their own reservation. As noted by cultural resource experts, “instead, the Duwamish were directed to move to other reservations, including the Port Madison Reservation at Suquamish, the Tulalip Reservation, and later the Muckleshoot Reservation. The contemporary Muckleshoot Indian Tribe, Suquamish Tribe, and Tulalip Tribes count many Duwamish descendants among their members. Other Duwamish descendants are members of the Duwamish Tribe, which is currently not federally recognized.

Establishing the Harvard-Belmont Neighborhood in Capitol Hill

As Euroamerican settlement increased in today's Seattle, the core of the city expanded. The Bullitt house at 1125 Harvard Avenue E is located in a neighborhood first logged off in the 1880s and then transformed at the turn of the century into a prestigious residential area with commercial corridors. The location was given the name "Capitol Hill" by early developer James Moore in 1901, the same year that water was first piped into the area from the Cedar River, spurring new development. In the first half of the twentieth century, the neighborhood grew up around Lake View Cemetery (1872) and Volunteer Park (1876) and attracted Seattle's rich and powerful to wealthy enclaves, including Moore's "Millionaires' Row," (a section of 14th Avenue E south of Volunteer Park) as noted by historian Paul Dorpat:

"Modest homes were built on the ridge in the 1880s and 1890s. Very few if any of these structures survive. These simple homes were followed by a few oversized ones arranged like country estates. The English Tudor style John and Eliza Leary home at 1551 10th Avenue N, now home of the Episcopal Diocesan Offices, is a good and grand example. Close on the heels of these country retreats came the advance guard of working and professional households of a booming Seattle. These owners expected to raise families in the "streetcar suburbs" that were rapidly constructed to the sides of the business and transportation strips of Broadway, 15th, and 19th avenues. Many of these homes were built in the efficient but still attractive Classic Box style.

...A hybrid class of mostly nouveau riche residents, who may have worked but did not necessarily have to... often built grander homes than even the biggest boxes and also preferred to site them in their own limited zones. The residences on "Millionaire's Row" may be included in this set—at first they put up a gate straddling 14th Avenue at Roy Street. Many of the big houses west of Volunteer Park on Federal Avenue and beside the somewhat serpentine streets north of Aloha Street and west of Broadway fit this more upper-crusty character. A sizeable percentage of the homes of this type were built late—after World War I."

Restrictive Covenants on Capitol Hill

Based on the research of the University of Washington's Seattle Civil Rights and Labor History Project, researchers know that restrictive covenants, either on individual deeds or included with the plats of new neighborhoods and subdivisions, were used to discriminate against Black, Asian, and Jewish people in Seattle, restricting their ability to buy or rent housing in certain areas of the city. The use of restrictive covenants was particularly prevalent in new developments during the 1920s, 1930s and 1940s, and since much of Seattle had already been platted by that time, some individual communities petitioned for racial restrictions within their own well-established neighborhoods. The first identified racial restrictive covenant was written in 1924 by the Goodwin Company and applied to three land tracts in the Victory Heights neighborhood in north Seattle. Three years later, in 1927, individual homeowners in Capitol Hill, believed to be

associated with the Capitol Hill Community Club, signed a petition to add racially restrictive language to their block of Capitol Hill Heights, the first of some 90 blocks within Capitol Hill to embrace restrictive covenants in 1927 and 1928. In 1947, a University of Washington student, Katherine Pankey, examined these covenants and found restrictions on 183 blocks, including 964 homes generally north of Madison and John Streets in Capitol Hill.

Unlike many covenants, those on Capitol Hill were set to expire after 21 years. With the help of organizations like the Christian Friends of Racial Equality (CFRE), people of color in Seattle won a victory in 1948 when they convinced homeowners to let the covenants expire in spite of the Capitol Hill Community Club's campaign to renew them. That same year, *Shelley v. Kraemer* came before the U.S. Supreme Court, which ruled six to zero that agreements barring racial minorities were discriminatory and not enforceable by courts.

Another tool used to restrict diversity across the U.S. and in Seattle was associated with federal policies that resulted in what has been called "red-lining." In response to the Great Depression, the federal government initiated several programs to ease home ownership by underwriting low-interest mortgages. To qualify for these mortgages, the National Housing Act of 1934 required cities to map the ideal areas for investment. These maps, color coded for quick reference, were developed by real estate appraisers or realtors selected by city departments. This legislation was intended to ensure that banks would not over-extend themselves financially by exceeding their loan reserves, but it resulted in intensified racial segregation. The Housing Act incentivized land developers, realtors, community clubs, and individual property owners to develop racial restrictive covenants to ensure that their neighborhoods would not be designated as "less desirable" or "hazardous" on the maps.

Although research into the use of restrictive covenants, both individual and institutionalized, is ongoing, researchers have not yet named any known owner of 1125 Harvard Avenue E in their lists of developers and sellers adding restrictive covenants to their deeds. Additionally, deed language collected by the City of Seattle and covering the years 1949 to 1973, the period during which the house was owned by the Bloedels, the Bullitts, and the City of Seattle, do not include racially restrictive language.

Even if the residence at 1125 Harvard Avenue E was never under restrictive covenants, a review of census data from 1950, five years before the Bullitts moved into the house at 1125 Harvard Avenue E, shows that Capitol Hill remained almost exclusively White, suggesting that racial covenants had greatly impacted the character of the surrounding neighborhood. Of 3,920 people in the census tract, 3,899 were identified as White, only two were Black, and only 19 were identified with other racial groups.

The Henry Family

Horace Chapin (H. C.) Henry (1844–1928), a prominent railroad builder, financier, and philanthropist, was the first recorded person to build a home at 1125 Harvard Avenue E. According to his biographer, Henry was born on a Vermont farm, attended military academy, served in the Civil War, and then,

when a bout of tuberculosis struck, left college to live with his cousin, Robert Bruce Langdon, in Minnesota in 1866. Langdon, a successful railroad contractor, employed Henry for years as laborer, clerk, paymaster, foreman, and later Superintendent, allowing his young cousin to travel across the country with the railroad's expansion until the financial panic of 1873, which stalled rail construction temporarily and led Henry to look for work in Texas and Chicago before returning to Minneapolis. There he partnered with Henry Balch on construction projects; met his future wife, Susan Johnson of New Brunswick; and began to build a family. The young couple had three sons and a daughter.

Henry and Balch constructed loading docks and laid track for the Minneapolis & St. Paul Railway and many other midwestern lines linking local products like iron ore and wheat flour to new markets. These profitable enterprises helped Henry to move west, acquiring a cattle ranch in Montana in the 1880s, and to begin collecting art, in which he held a lifelong interest. In 1890, Henry contracted with the Northern Pacific Railway to help build the line west to Washington state. He traveled to Seattle soon after the city's great fire of 1889 and found dynamic rebuilding, new electric rail lines, and communities expanding across the dramatic topography of the Puget Sound region. He called for his family to join him, and in 1891, the Henrys sold their house in Minneapolis and their summer home, and moved to a rental on Capitol Hill at Harvard Avenue and Republican Street. While in Seattle, Henry would become known for, among other things, constructing the Northern Pacific around Lake Washington, the Great Northern through the Cascade Mountains, and 450 miles of the Chicago, Milwaukee, and St. Paul.

The Henry family soon chose the property overlooking Lake Union from the corner of Harvard Avenue and Prospect Street, at that time addressed as 1117 Harvard Avenue N, and had Carl Siebrand design their new home. They moved in with its completion in 1893. In 1895, after only two years, the Henry home burned to the ground, taking the family's papers and many of their possessions, although many of Henry's paintings were saved. The family would move between two different homes, travel the world, and then, tragically, lose their daughter to appendicitis in 1904, before a new home was completed on its original site. Grander than the original, the new Henry House was designed in a "modified Elizabethan" style, with stone and half-timbered walls and lots of room for entertaining at the center of an oversized lot with lawns and flower beds. According to a history of the family, the house was the first private home to have a full-height electric elevator running from the basement to the home's attic. Along with the house, Henry, an early member of the Automobile Club of Washington, constructed, at the south end of the property, a five-car garage with quarters for the driver upstairs, the remnants of which are partially visible today. "Below and facing on Prospect Street there was storage space... a well equipped tackroom and a comfortable stable for [Henry's] big, grey gelding, Czar, whom he rode for many years over the wooded trails around Capitol Hill."

In his later years, Henry grew increasingly interested in civic affairs. He acted as president of the Seattle Golf and Country Club for eight years and established, along with other club members, a residential subdivision known as the Highlands on lands owned by the club, inviting the Olmsted Brothers, Landscape Architects, who had recently completed Seattle's plan for a citywide system of parks and boulevards, to lay out the development with curving roads and views of the Sound. Henry also joined the committee to plan the 1909 World's Fair, the Alaska-Yukon-Pacific Exposition, for which the Olmsted Brothers were again contracted. In 1910, when he lost his son to tuberculosis,

Henry committed to constructing hospitals, providing land for the Firland Sanatorium, for which the Olmsteds were once again hired to design the grounds.

Henry remained an art enthusiast, growing his personal collection while vacationing abroad. In 1917, while busy with charity work and war drives, Henry decided that his growing art collection required a separate location, and he constructed a new art gallery, designed by Carl Gould, on the east end of his grand home facing Harvard Avenue. He then opened the gallery for the public twice a week. In 1926, near the end of his life, Henry passed the collection and \$100,000 to the University of Washington for the new Henry Art Gallery. He died in 1928. His personal gallery then served the Seattle Fine Arts Society and as the temporary home of the Seattle Art Institute until a new museum was built at nearby Volunteer Park in the 1930s. In 1935, Henry's sons donated the house and grounds to the City of Seattle as a public library site and the house was demolished. When the City chose a different location for its new library, the property was acquired by the neighboring family to the north, the Bloedels.

Although few records remain that show exactly how the south end of the property functioned for the Henry family, some have speculated that the Olmsted Brothers provided a plan for the Henry gardens and that the remnants of that plan are visible in the stair that still connects the yard to Boylston Avenue E, a remnant of the Henry era. However, a review of all available Olmsted files provides no evidence that the Olmsteds prepared any specific plans for the site.

The Bloedel Family

Julius H. Bloedel owned the property to the north of the Henry home, addressed as 1137 Harvard Avenue E. and designed by architect Carl F. Gould. The home was built in 1910 for Frank Brownell, who lived there briefly before selling the house to Bloedel, a lumber and businessman who lived there until his death in 1957. Bloedel's son, Prentice Bloedel, a second generation lumberman, managed his family's timber interests, and founded the well-known Bloedel Reserve with his wife, Virginia. He is believed to be the one who sold the former Henry estate's parcel to Stim Bullitt. The Bloedels' Georgian Revival remains at 1137 Harvard Avenue E and is now known as the Brownell-Bloedel House.

The Bullitt Family

Charles Stimson Bullitt (1919–2009) was an attorney, real estate developer, and the son of Alexander (Scott) Bullitt and media pioneer Dorothy Stimson Bullitt. Scott and Dorothy married in 1918 and settled on land next to Dorothy's father, C. D. Stimson, in the Highlands, the residential community started by Henry and other members of the Seattle Golf and Country Club. Scott joined his father-in-law in commercial real estate, and the family business was successful until a series of untimely deaths. C. D. Stimson died in 1929; Dorothy's brother, Thomas, died in 1931; and Scott, after actively pursuing politics along with real estate, died in 1932. Dorothy, with three young children (Charles [Stimson], Priscilla [Patsy], and Harriet) took over the family business during the Great Depression, working closely with tenants and business partners to maintain cash flow. By 1939, her real estate business had stabilized, and she had become increasingly active in the local business community after

being asked to sit on numerous boards and commissions. In 1941, Dorothy purchased a radio license in anticipation of the growing popularity of radio and television, and in 1947, after World War II, purchased KEVR, the least successful of eight local radio stations. This became the seed of the King Broadcasting Company. She then acquired the license for Seattle's first television station and founded today's King 5. Dorothy, with the support of trusted advisers, would lead the successful company for the next several decades. While Dorothy is credited with much of the success of King Broadcasting, her son, Stim, became president in 1961 and ran the company for a decade during the tumultuous 1960s, establishing a more diverse staff, including women and people of color; sending his staff to college; winning awards with programming on architecture, geography, and civic improvement; expanding the company into cable; using his stations to protest the Vietnam War; and making it onto Richard Nixon's enemy list, reportedly with an editorial against the U.S. invasion of Cambodia.

Stim Bullitt was raised among the Seattle elite and showed an early interest in philanthropy. He attended the Episcopal Kent School in Connecticut, where he picked up boxing, and went to Yale to study law as part of a path to politics. After failing to complete the requirements for graduation over four years, Stim joined the U.S. Navy during World War II. After four years in the Navy, he returned to Seattle and completed his law degree at the University of Washington. He met and married the (future Pulitzer Prize-winning) poet Carolyn Kizer in 1948, with whom he had three children, Ashley, Scott, and Jill. He ran for Congress in Seattle's first Congressional District in 1952, but lost to the Republican candidate. He then formed a legal practice in partnership with Marvin Mohl and Jonathan Whetzel and began to prepare for a second run.

With a growing family, Stim purchased the land at 1125 Harvard Avenue E from the neighboring Bloedels for a new family home, wanting to relocate to the city after living in a rural location on Squak Mountain. Stim is said to have promised his neighbor that the parcel would never hold more than one residence, even though it was zoned for denser development. Stim initially requested that architect Paul Thiry design the new residence. However, the parcel was not developed, as Stim's marriage to Kizer proved short lived. The couple divorced after five years. Stim developed a new plan for the property at 1125 Harvard Avenue E after he met Kay Muller.

The Muller Family

Katharine Squire Muller (1925–2021) was born in Boston, Massachusetts, the second of three daughters born to Marion Churchill Muller and William Augustus Muller. Kay's mother was a Radcliffe College alum who taught professionally and served as the dean of women at Colorado College. Kay's father was Harvard graduate William Muller, who worked in insurance and real estate. William Muller died in 1941, when Kay was still a teenager and an attendee of Concord Academy. At Concord, Kay nurtured an early interest in theater and music, and came to admire and follow civil rights leaders like Paul Robeson. Upon graduating high school, she, like her mother, attended college at Radcliffe, where she began studying government in 1942, at the start of the U.S. involvement in World War II. In 1944, Kay attended the Hampton Institute, a farm camp in Virginia that welcomed five White students and five Black students for the summer. The institute exposed her to the realities of racial segregation in the South and deepened her interest in activism and civil rights. As an activist, she testified in front of the Massachusetts Legislature, supporting a bill put forth by the Fair Employment Practices

Commission. She also joined Radcliffe's first female rowing team, which challenged Harvard's men's team before legislation like Title IX expanded women's participation in sports. After graduating from college magna cum laude, she became an apprentice teacher at Shady Hill School, her former grammar school, and ended up teaching for the next five years, volunteering in her spare time, and joining an envoy of educators who traveled to Germany after the end of the war. While their goal was to share new research on childhood education, the devastation of cities in Germany led Kay into a lifetime of peace activism. After a visit to the west coast to see family, Kay moved to Seattle in 1953.

Stim and Kay Bullitt at 1125 Harvard Avenue E

In 1954, Stim met Kay at an Americans for Democratic Action meeting. The couple were married that fall. Stim ran for Congress a second time in 1954, but was again defeated, ending his formal career in politics, although his public activism for Democratic causes continued. Kay became stepmother to Stim's three children and pregnant with the couple's first child, Dorothy, named after her grandmother.

Both Stim and Kay were active in local politics. They knew local architect Fred Bassetti, another civically minded Seattleite, from community organizing events and chose him to design an informal family home and gathering place for the 1125 Harvard Avenue E location. Rather than choose an English Tudor or Georgian Revival style, Stim had Bassetti design a modern A-frame for their growing family. According to the Bullitts' daughter Dorothy, Stim wanted something like a recreational cabin, based on his love for outdoor sports, including skiing. The San Francisco landscape architects Eckbo, Royston, and Williams were brought in to design the large yard, although most of their work was devoted to the house's immediate grounds. The family kept a remnant from the Henry era, the elaborate wall and staircase to Boylston Avenue E.

Building the Residence at 1125 Harvard Avenue E

The site survey, prepared by engineer Harold William Merritt in 1954, identified a concrete circular drive in the center of the parcel, accessed via a driveway off Harvard Avenue E. Flanked by brick pillars, no longer extant, the circular drive led west and encircled a planting bed with shrubs. A walk ran north toward the former Henry House, and a second walk ran south, likely to the garage and stable. Within the yard were a smattering of trees, identified as elm, hawthorn, and cherry to the east of the former residence, and maple, elm, and evergreens to the west. The plan indicated that extant parcel boundaries were already in place by 1954, including the concrete wall around the south and west boundaries, the stairs to Boylston Avenue E, and the hedge and sidewalks with elm trees (east) and maples (south).

At the north end of the large lot, the Bullitts had their modern house constructed, contrasting with the older and grander homes on Capitol Hill. It was designed in an H-shaped plan in 1955 to include a large A-frame wing to the west and a private wing to the east (Figure 9–18). The A-frame included an open, airy floor plan anchored by a massive stone fireplace. The residence was constructed with innovations including the large glulam beams of the A-frame wing, which met large steel pins welded into concrete footings and sunk into the ground on the diagonal. At the peak of the A-frame, a

skylight across the width of the ridgeline let light in directly at the roof's peak. To bring light into the bedroom wing, long, narrow, canted skylights were installed above the flat roof. Filtering panels in the ceiling led to a soft natural light in the main bedroom, through corridors, and over shared spaces like the primary bathroom. Electric cables were embedded 1.5 inches below the floor surface and in the terrazzo underlayment on the first floor, as well as in the cement grout under the slate at the entry, providing the house with heated floors. Also included was baseboard heating. Cabinetry and built-ins included wood veneers, the walls were paneled in wood, and much of the storage and furniture for the house was provided by built-in dressers, wood desks with permanent light fixtures, wood accordion doors to allow for flexibility between rooms, and wood bookshelves. The A-frame, not only an unusual plan for a family home, provided tall, vaulted ceilings in the primary spaces, expansive views of the sky and surrounding trees to the north and south, and a loft with an exterior balcony and canted sliding doors that let in additional light and added additional outdoor access.

The house was originally planned to include four bedrooms in a private wing to the east, but by 1956, the Bullitts had already welcomed a new daughter, Dorothy Churchill Bullitt, who was named after Stim's mother. Bassetti prepared plans for two additional bedrooms that were constructed at the south end of the bedroom wing in 1956. The couple would have two additional children, Benjamin Logan and Margaret Muller. All three would grow up at 1125 Harvard Avenue E, which opened into a flexible yard screened from the street and perfect for expansive children's summer camps, huge summer parties, and political events that drew crowds.

As a politically and socially active family, Stim and Kay Bullitt used the property as home base for committees, non-profits, fundraisers for Democratic candidates, concerts, parties, and events including weddings, births, and memorials, weekly family brunches, and regular summer picnics and sing-alongs for friends and neighbors.

While Stim was involved in law, politics, real estate development, and management of the King Broadcasting Company in the 1950s and 1960s, Kay often worked, with and without her husband, to cement relationships, build coalitions, and conduct civic actions from her home at 1125 Harvard Avenue E. Kay was an outgoing and well-connected activist who, like other members of the Bullitt family, was interested in philanthropy. Her priorities included peace activism, racial equity, education, music, and the advancement of women in business. As her daughter Dorothy noted, Kay was a "social entrepreneur" who brought people together and would, upon seeing a problem, immediately begin looking for solutions.

While Kay was regularly active in civic works, her home was central to many of these efforts, including, for instance, meetings of Seattle's liberal Democrats who came together in the wake of World War II and McCarthyism to form the Keechelus Group, of which Bassetti was a founding member, and which formalized its "Platform for Peace" at 1125 Harvard Avenue E. In 1956, they would formally incorporate as the Metropolitan Democratic Club, which would continue to actively work for peace for many decades, honoring Kay with a lifetime achievement award in 2013. In 1958, Kay began hosting summer picnics in July, opening the yard to friends, neighbors, and associates far and wide. They became an annual tradition, lasting for more than fifty years (ending in 2013) and attracting the political elite of Seattle, who came to mix both business and pleasure.

While the couple were well-connected and active in civic affairs, one of the most important issues for them was education. The Bullitts were one of a few families who joined the original board of the Little School, a neighborhood preschool which has since grown into a progressive institution on a 12-acre campus in Bellevue. This interest in education, paired with a commitment to civil rights, led Kay to host summer camps for her children and a diverse group of friends and neighbors for about a decade. Kay's biographer reported that her goal was to be welcoming to all, regardless of race. Stim Bullitt built a club house, swing, baseball diamond, and aboveground swimming pool in the back yard, and others led the children in Greek plays on the stage set up in the basement. Older children acted as camp counselors, and the entire Bullitt property was a site of discovery and curiosity, with children encouraged to be inventive and experimental.

Civil rights and diplomacy drew increasing political attention during what became known as the Civil Rights Era in the U.S., and Kay continued to work for peace and equality both domestically and internationally. During the World's Fair of 1962, Kay volunteered for the United Nations exhibit, designed by Bassetti, and hosted international visitors at her home. In 1964, she actively integrated her summer camp to ensure she was providing equal access to education and opportunity. Concerned with the "white flight" from public schools, Kay also worked to integrate adults with special skills into public schools as volunteer teachers, launching the Volunteer Instruction Program to ensure excellence in schools. She also organized student transfers between schools to increase integration, and formed the Coalition for Quality Integrated Education with Betty Jane Narver, which worked with other local groups to voluntarily desegregate all Seattle public schools in the 1970s-1980s. The family also sent their children, Dorothy and Ben, to Garfield High School in the Central District, which has long been known for racial diversity, civic involvement, and excellence in athletics and music, although it was, like many public schools in the 1960s and 1970s, plagued by racial conflict. Along with her interest in local Civil Rights activities, Kay also focused on supporting peace in the Middle East.

During the 1970s, while living on Harvard Avenue E, Kay was also involved in Seattle's growing public arts movement. In 1971, before there was a state arts commission, she accepted an invitation from Mayor Wes Uhlman and his organizing committee to join the design team for the Mayor's Arts Festival of 1971. In 1971 and 1972, the festival, featuring traditional music and opera, was well attended but narrow in scope. The committee invited a younger group to join, and in 1973, Bumbershoot, a five-day event with headlining talent from across the country, proved immensely popular. It remains a well-loved annual tradition in Seattle.

Also in the 1970s, while living on Harvard Avenue E, the Bullitts were involved in efforts to save Pike Place Market, targeted for demolition during the age of Urban Renewal; to support education as part of the Urban League; and Kay joined the board of the Japanese American Citizens' League to support an effort to redress the damages and indignities associated with Japanese American incarceration during World War II. In 1976, she was appointed to the Washington State Advisory Committee to the U.S. Commission on Civil Rights. She traveled to Palestine to promote peace with Israel. She advocated for private investment in public schools.

The Bullitts were also supporters of parks and open space. In 1972, Kay and Stim Bullitt filed a quit claim deed to secure the parcel at 1125 Harvard Avenue E as a gift to Seattle Parks and Recreation as a life estate, meaning that Kay would have full use of the house and grounds but that it would pass to Seattle Parks and Recreation on her death for a future park. The City formally accepted the gift, via Seattle City Ordinance 116164, in 1992 “for park, recreation and open space purposes.” As noted by Dorothy Bullitt, her parents wanted to make sure the property was never intensely developed. As an outdoor enthusiast, Stim also sought to keep his promise to Mr. Bloedel, securing the spot as open space permanently and making sure it never reached the density for which it was zoned. While Kay herself was rarely quoted discussing the future park, she was interviewed in 2005, and the *Seattle Times* quoted her as saying, “the city needs open space more than buildings. So when I die, this is going to be a park.”

In the 1970s, the Bullitts separated. Stim moved out of the house at 1125 Harvard Avenue E in 1976, and the couple divorced in 1979, although they maintained a tradition of family dinners and brunches at 1125 Harvard Avenue E. Kay continued to work for social causes, and remained at the family home. In the mid-1970s, Kay joined the founding board of directors for Sound Savings & Loan, a bank founded by women and for women, who sought to counteract redlining and discrimination in lending. With an initial ethnically diverse board of eight women and two men, Sound Savings & Loan functioned from 1978 until it was sold to Washington Mutual Savings & Loan in 1991. It is credited with removing barriers for women in finance and proving that a women-owned financial institution could succeed and thrive.

Kay remained at 1125 Harvard Avenue E, supported by a large extended family and supportive caregivers, for the rest of her life. During the 1980s and 1990s, Kay continued with public advocacy, working on education and peace efforts on behalf of a nuclear freeze, supporting Democratic candidates, and hosting them at regular shrimp feeds in her back yard. She continued to support young arts groups and performers by featuring them at her home, and supported events like the Goodwill Games in Seattle, hosting participants and international visitors at 1125 Harvard Avenue E. In 1984, the summer gatherings at her home featured a Haitian speaker discussing the presidency of Jean-Bertrand Aristide, an Arab festival of music and dancing, and a fundraiser for Christine Gregoire, running for her second term as Attorney General, before successfully running to become Washington’s governor.

In the twenty-first century, Kay continued to use her home and yard to bring people together, to actively research and work to solve societal problems, and to keep her family close with regular gatherings. In her later years, when she was less active and mobile, Kay even offered up her large yard as a place for local dogs to play, both so that she could watch them from her window and so that newcomers and people living in apartments had a place to run their pets. Through her daughter, Margaret, she also offered up a portion of the yard to Plant Amnesty to garden after the untimely death of their founder, Cass Turnbull who passed in 2017. Stim Bullitt, who remarried but remained close to his growing extended family, died on April 19, 2009. Kay continued to live at 1125 Harvard Avenue E, gathering with family and friends and inviting them into her home for visits short and long, until her death on August 22, 2021. As noted in her obituary:

“Through her leadership in numerous organizations, she promoted: a thriving democracy, improved international relations, quality integrated public education, civil rights, historic preservation, the arts, better health-and-human services, and the environmental protection of the Pacific Northwest. Among her many awards for that service are a Jefferson Award for Public Service; a First Citizen Award for Community Service, The United Nations Human Rights Award; Partners in Public Education’s Katharine Muller Bullitt Award (named for its founder), The Ralph Bunche Award; the Metropolitan Democratic Club’s Lifetime Achievement Award; and Senior Services 2013 Lifetime Achievement Award.”

Architect Fred Bassetti

Fred Bassetti (1917–2013), the designer of 1125 Harvard Avenue E, was a native Seattleite who graduated from the University of Washington with a degree in architecture in 1942, as the United States entered World War II. He then worked as a draftsman in the local office of the Federal Public Housing Authority throughout the war, alongside architects like Paul Thiry. With the end of the war, the movement toward Modern innovation in design took root as European architects like Ludwig Mies van der Rohe (1886–1969) and Walter Gropius (1883–1969) brought Bauhaus concepts to the United States. Bassetti attended the Harvard University Graduate School of Design at a key time in the formation of American modernism, studying with greats including Marcel Breuer (1902–1981) and Gropius and alongside students including I. M. Pei. Bassetti received his Master’s degree in architecture from Harvard in 1946 and went to work first for Alvar Aalto before returning to Seattle and joining Narramore Bain Brady & Johnson (renamed NBBJ in 1967). In 1947, after winning a design award from the *Seattle Times*, Bassetti left the firm and rented a drafting table in the office of John “Jack” Morse, a Harvard classmate, with whom he formed Bassetti and Morse. The award brought him small early projects but little income. His wife Mary taught interior design at the University of Washington, and her winnings from two design competitions helped keep the couple afloat. Bassetti explained in an oral history for Western Washington University’s Steve Inge that he got his first completed project off the ground by boldly entering a local bank and asking for a loan:

I asked for somebody to speak to, and this man came to the counter, a man named John Henry, he was an assistant cashier. I remember he asked, ‘Well how much do you want to borrow?’ And I blurted out, ‘Two hundred dollars!’ So he loaned me two-hundred dollars on my signature, even though I had no assets to speak of. But he was sort of smart to throw an anchor windward—he came marching into the office a couple weeks later and asked me to design his new house, which was pretty wise because then I would have at least one client and his loan would be secured. So the Jack Henry house became my first ever actual house that was built. It was about 1,400 sq feet over in Bellevue, cost \$14,000 and I was off and running. Many houses followed.

Bassetti and Morse focused on human-scale, or human-friendly, designs, moving from the strict and rigid flat-roofed designs promoted at Harvard to more flowing, organic designs with curves

and softer angles. The firm specialized in single-family homes and schools, including Lakeview Elementary School, which won the firm national attention. While commissions increased, Fred and Mary Bassetti regularly spoke publicly on trends in modern architecture throughout the late 1940s. Bassetti and Morse won four American Institute of Architects (AIA) design awards between 1950 and 1955, and a 1959 residence on Mercer Island, designed for Stephen P. Wertheimer, was chosen as an *Architectural Record* house of the year.

In the mid-1950s, while Bassetti and Morse were winning awards, Bassetti was chosen to design the Bullitt House. As Kenan Block said, “Fred Bassetti told my dad that Stim wanted him to design this ‘ski lodge’ – an A-frame house built at 1125.” It is not clear how the Bullitts chose Bassetti, but he was a member of their social circle and joined the Bullitts in the formation of their Keechelus Group, later the Metropolitan Democratic Club, in 1956. He was also regularly featured in the *Seattle Times* at the time, as in an article from February 14, 1954, congratulating Bassetti and Morse on receiving a citation for excellence from *Progressive Architecture Magazine* for the residence at 4343 W Mercer Way on Mercer Island. Quoting the magazine, the *Seattle Times* focused on the economy, flexibility, and simplicity of the firm’s award-winning residential design, characteristics that became hallmarks of post-World War II architecture: “Planning must be for the ‘average man’ and his family; construction must be generally the same for all houses; costs must be kept a uniform minimum. The jury felt that to find any kind of new house for this selling price would be newsworthy, but to find it designed like this one approaches the miraculous.”

Bassetti and Morse enjoyed continued success throughout the 1950s, but the partnership dissolved in 1962, and Bassetti continued to practice first as Fred Bassetti and Company (1962–1981), then as Bassetti Norton Metler until 1985, and then Bassetti Norton Metler Rekevics through 1991, winning additional design awards for multifamily housing on university campuses in Washington. Bassetti continued to practice through the early 1990s with additional partners, under the name Bassetti Architects. He effectively retired in 1995.

Throughout his long career, Bassetti advanced modern architecture in the Pacific Northwest and championed good urban design on a citywide scale. Bassetti designed a great variety of buildings, including the Seattle Aquarium (1971–1976), the U.S. Embassy in Lisbon (1979–1983), and the Makah Cultural and Research Center in Neah Bay (1974–1979). Like the Bullitt family, he was civically minded, serving as president of the Seattle AIA in 1967 and advocating for human-centered design through efforts like *Action: Better City*, for which Bassetti developed a guiding document, a film, and an exhibit at the Seattle Art Museum. A committed preservationist, he also worked for Forward Thrust (1969–1970), worked to preserve Pike Place Market, sat on the Seattle Landmarks Commission (1974–1975) and sat on the Seattle Design Commission (1977–1981). In 1988, *Seattle Weekly* readers voted him the city’s best local architect.

As a modernist in the mid-twentieth century, Bassetti’s bold designs, including the A-frame of the Bullitt House, were expressive of trends found in other well-known Northwest architects’ work, many of whom were shaped by the University of Washington, including Paul Thiry (1904–1993), Ralph Anderson (1924–2010), Gene Zema (1926–2021), Wendell Lovett (1922–2016), and

Carl “Arne” Bystrom (1927–2017). Sometimes referred to as the Northwest School, or characterized as “northwest regional” designers, Bassetti and his fellow northwest modernists celebrated the natural climate, topography, and views of the Pacific Northwest, designing in and around the forested and cleared areas of their sites. Architects of the era embraced the wood-frame, heavy overhangs borrowed from Japanese design and incorporated a variety of natural woods into their residential designs, as found throughout the Bullitt House. Additional modernists from the northwest with similar sensibilities were found in Oregon, including Pietro Belluschi (1899–1994) and John Yeon (1910–1994), who also blended indoor and outdoor spaces with extensive use of glass, emphasized views, and used flat or steeply pitched roofs to dramatic effect.

While Bassetti’s early designs were selected for regional and national design awards, research uncovered no evidence that the Bullitt house was one of Bassetti’s well-known designs. Instead, *Seattle Times* articles from the early 1950s focus on Bassetti’s design for the Hilltop Collective neighborhood in Bellevue, north of Meydenbauer Bay. Additionally, Bassetti and Morse were known for designing a Century 21 Idea House, located at the very top of the Inverness Hill in Hilltop, with pyramid skylights. The 1962 project, marketed to fairgoers for its futuristic architectural expression, was a joint venture between the architects, Georgia-Pacific Corporation and *House & Garden Magazine*, in which it was originally published. Current databases list other residences in Bellevue, Bellingham, Lake Stevens, Mercer Island and Seattle. Residences that are not widely noted but listed in databases such as the Pacific Coast Architectural Database (PCAD) and individual architectural firm websites noting renovations include:

Peter Nelli House

708 14th Avenue E, Seattle

Built: 1949

<https://www.millionairesrow.net/70814thE.html>

Century 21 Idea House

6544 49th Avenue NE, Seattle

Built: 1952–1953

<https://pcad.lib.washington.edu/building/8027/>

John L. O’Brien House (long term state legislator from south Seattle)

5041 Lake Washington Boulevard S, Seattle

Built: 1953

Along with additional residences, Bassetti was also selected to design several civic/institutional projects in Seattle, including at the Woodland Park Zoo, where he designed a children’s zoo (1962), and a mammal and reptile house (1966). He also designed an award-winning Seattle City Light substation enclosure (1967); prepared the initial design for Westlake Park (1969, not constructed), and prepared the initial design for the Seattle Aquarium (1972). Bassetti also designed large projects including the Ridgeway Complex at Western Washington University (1963–1970) and the Henry M. Jackson Federal Building with John Graham, retaining a

Romanesque arch from one of the buildings cleared for its construction (1974). Bassetti also designed other works for the Bullitt family. For instance, the Bullitts owned an office building constructed at 1411 Fourth Avenue in downtown Seattle. Bassetti was asked to renovate the lobby in the 1960s. The building was listed in the National Register of Historic Places (NRHP) in 1991, although its period of significance did not include Bassetti's renovation. In the firm's later years, it would work on many historically significant buildings throughout Washington, preserving their character-defining features and either removing incompatible additions or adding square footage that was compatible with original designs.

The A-Frame

The A-frame, as a form, has numerous predecessors in other countries. It is associated with Japanese architecture, as harsh winters and snow loads led to the development of steeply pitched Gassho-style farmhouses with thatched roofs and upper stories devoted to the rearing of silk worms. The best examples of these homes remain in the UNESCO World Heritage Sites, the Shirakawa-go and Gokayama regions. Other examples of steeply pitched A-frame roofs date to Native construction practices in the northern United States, where winters were harsh, and the A-frame, a simple triangular truss, was known to be one of the strongest and most durable forms. Other examples appeared in nineteenth century stables and hunting lodges in Sweden.

Throughout the twentieth century, the Northwest was known as a playground for outdoor enthusiasts, and Stim Bullitt was an adventurous and physically powerful athlete, a hiker and mountain climber until the end of his life. He borrowed the A-frame from his trips to ski lodges and other recreational sites. Kay Bullitt had never seen an A-frame before, as she later told journalist Sam Sperry, but was quick to embrace the open concept and the potential for large gatherings, both public and private. "I do love it so much," she told Sperry in an interview. By embracing the A-frame, the Bullitts were at the forefront of a trend that would prove popular for the next twenty years.

"Appearing in the early 1950s, the A-frame ascent to popularity coincided with an economic expansion that brought vacation homes to within the reach of a rapidly expanding middle class. Advertised as affordable and aesthetically refreshing, the A-frame was presented initially as an exciting second-home option for those desiring a weekend retreat from city life. Stylistically, it also provided an exotic architectural alternative to a traditional primary dwelling. With its playful informality, unconventional roof shape, open floor plan, and unusual glazing configurations, the A-frame design was an accessible modernism, more likely found in the pages of Better Homes & Gardens and Popular Mechanics than in the 'official' architectural press."

While atypical for single-family homes in the United States in the 1940s, the form became increasingly popular for cabins and other recreational architecture after World War II due to its relative affordability to construct. Also at this time, due to rising living standards, more recreational/leisure time, and the construction of an interstate highway system, families sought

outdoor recreational opportunities where they could have a weekend cabin. Examples of A-frame residences became more prevalent in the early 1950s, when Bassetti followed in the footsteps of the architect Alden Dow, for instance, who designed a grand A-frame full of skylights for the Heber and Josephine Ashmun House in Midland, Michigan, in 1951. Additionally, a 1951 design for the “John Campbell” cabin, shown at the San Francisco Arts Festival, proved one of the most influential A-frame designs. The design was called the “Leisure House” and appeared in brochures, magazines and architectural plan books up to the early 1970s.

The growing popularity of vacation home construction caused lumber trade associations to work with architects to develop A-frame house designs. Portland companies like the Home Building Plan Service, Vacationland Home Plans, and Western Pine Association provided plans, as did Washington companies including Seattle’s Simpson Lumber Co. and Tacoma’s Lindal Cedar Homes and the Douglas Fir Plywood Association (DFPA). It is not known if Bassetti had seen any of these designs prior to being commissioned to design the Bullitt house.

The A-frame trend was relatively short lived, making a big splash in the 1950s and 1960s, appearing in home kits from Sears’ nationwide department stores, the DFPA and other retailers in the early 1970s, and then fading in popularity later in the decade. A history of the A-frame plan published in *Field Magazine* noted “by the mid 1970’s A-Frames dipped into the realm of tacky as they transitioned from inspired hillside homes to mass-produced structures that could be found at every rest stop and recreation area, regardless of region.”

Eckbo, Royston, and Williams

Along with plans from Bassetti, the residence at 1125 Harvard Avenue E relied on the work of the firm Eckbo, Royston, and Williams, which designed the residential grounds. Remnants of the plans, undated, are held by Seattle Parks and Recreation. They include many of the features still found closest to the house today, including planting strips at the house’s recessed entrance, the driveway with its oil catching gravel bed, gates and walks, a terrace at the kitchen entrance, and concrete stepping stones in the back yard lawn. However, the large yard was left open and is not detailed in plans. As described by Dorothy Bullitt, the yard was multi-use, prioritizing space for play and entertaining. In Dorothy’s remembrance, the yard was never treated like a designed landscape but was open to investigation and play for the summer campers.

Eckbo, Royston, and Williams was a collaboration between landscape architect Garrett Eckbo (1910–2000), Robert Royston, and Edward A. Williams. Like Bassetti, the firm had its roots in post-World War II design trends. Eckbo graduated from the University of California at Berkeley with a degree in landscape design in 1935. He then attended Harvard, graduating with a master’s degree in 1938 and partnering with Robert Royston and Edward A. Williams in Eckbo, Royston, and Williams in northern California. In 1946, Eckbo moved south to Los Angeles, heading the firm’s southern California office. He worked with designers including Richard Neutra and John Lautner. The firm was reorganized as Eckbo, Dean, and Williams in 1958, and Eckbo,

Dean, Austin, and Williams (EDAW) in 1964. In 1979 Eckbo left EDAW. By 1979, Garrett Eckbo's firm was known as Garrett Eckbo and Associates, and later as Eckbo Kay Associates.

Eckbo wrote, published, and taught throughout his career, publishing numerous articles in the 1950s, and his book, *Landscape for Living* in 1950 and *The Art of Home Landscaping* in 1956. He taught first at the University of Southern California (1948–1956) and then at Berkeley (1965–1978), where he chaired the landscape architecture department from 1965–1969. Eckbo was highly influential in the development of the modern aesthetic for residential design:

“Eckbo became the most prominent modern landscape architect in southern California, representing the new type of landscape designer emerging during the late 1940s and 1950s. As the creator of over a thousand gardens large and small, Eckbo focused his efforts on the spatial development of the lot as a whole, merging inside and out, fully exploiting the California climate.”

Regarded as the “father of modern landscape architecture,” Eckbo won many awards during his career, including the American Society of Landscape Architects Medal of Honor in 1975.

Although the 1955 plans for the Bullitt House grounds are not signed by a single designer, they may be the work of Eckbo himself, who, in 1956, was a guest lecturer at the University of Washington School of Architecture. In Seattle, Eckbo is known as the landscape architect for Paul Kirk's University of Washington Faculty Club (1960), which was listed in the NRHP in 2016 and as a Seattle Landmark in 2021.

Recognition for the Harvard-Belmont Neighborhoods

By the mid-twentieth century, when the Bullitts were establishing their residence at 1125 Harvard Avenue E, Capitol Hill's character was evolving, attracting a greater number of younger people, including artists, decorators, and early members of Seattle's growing lesbian, gay, bisexual, transgender, and questioning (LGBTQ) community, who frequented an expanding number of organizations, shops, cafes, restaurants, clubs, and bars along Broadway, 15th Avenue E, and 19th Avenue E.

As Capitol Hill continued to evolve, interest in historic preservation for the area's stately homes grew. In 1979, residents of the Harvard-Belmont neighborhood decided to pursue historic designation as a Seattle City Landmark. In April 1980, the City of Seattle Office of Urban Conservation completed a neighborhood survey for the proposed Landmark district, which also provided a basis for an NRHP nomination. The City of Seattle listed the Harvard-Belmont Landmark District, the city's first solely residential district, as a local landmark in 1980, describing the neighborhood as “an area of fine homes built by the city's leading financiers, industrialists, merchants, and businessmen in the early years of the twentieth century.”

The neighborhood, with well landscaped lots and mature trees, remains residential in character. As the Department of Neighborhoods noted, “the combination of urban and almost pastoral qualities,

the tree-shaded streets, the several open vistas, and the wooded ravines to the northwest, all create a neighborhood of outstanding and enduring character.”

The Harvard-Belmont Historic District was listed in the Washington State Register and the NRHP in 1982, when it was described as:

“A prime residential area on the west slope of Capitol Hill, one of Seattle’s “streetcar suburbs” which blossomed during the first decade of the Twentieth Century... a variety of architectural styles is represented in the district: Victorian, graceful neo-classical, neo-Georgian, colonial revival, and a large number of Tudor houses that indicate the influence of the work of Richard Norman Shaw on the wealthy clients’ concept of what a “grand manor” should be.... In more recent years there has been some infilling on formerly empty lots with modern residences, but the discreet character of their street facades or screening by judicious plantings have prevented them from having any marked impact on the essentially pre-World War I ambience of the neighborhood.”

The Bullitt House, considered a “tertiary structure” in the NRHP-listed district and deemed “non-significant” at the time, is one of the modern residences screened from the road by “judicious plantings”. This qualitative distinction was further described in the NRHP nomination as follows:

“Of the 82 buildings located within the boundaries of the district, 50 are considered to have primary value for their architectural and/or historical significance. Another 20 are considered to have secondary value, since they may lack architectural or historical significance, but, through compatible scale, design, or materials, they contribute to the district as a whole. In a third category, 12 buildings are considered to be nonsignificant for the purposes of establishing an historic district, but neither do they detract from the integrity of the area. There are no blatant intrusions within the district boundaries.”

The NRHP recognizes the neighborhood as significant for its architectural character and for the civic and business efforts of its residents. The NRHP district was listed at the local level under Criterion A for associations with education, landscape architecture, and social/humanitarian efforts, and under Criterion C for the architectural character of its contributing resources.

The Landmark ordinance for the Harvard-Belmont Landmark District recognized that “the character of the district is defined by a substantial, well-established, and well-maintained residential fabric encompassing both large estates and modest houses, a mix of urban cultural commercial institutions, within a framework of tree-lined streets, well-maintained grounds, and distinctive natural features.” Furthermore, the ordinance recognizes the first resident of a former house at 1125 Harvard Avenue E as one of the founders of the neighborhood: “H. C. Henry, a railroad builder and a powerful force in Seattle’s business community, was the first man of influence to settle in the district. Although his house is now gone, his presence was instrumental in attracting others of like means and ability to the area.” The ordinance does not acknowledge recent residents like the Bullitt family or call out buildings constructed later than the 1940s, but it does not exclude them.

“Much of the area known today as Capitol Hill was laid out and developed by realtor J. A. Moore. He opened the area north of Howell Street to homeowners in 1901, naming it after Capitol Hill in Denver. The area, even then, had enormous advantages as a new residential district because of its closeness to the business district, its prominent siting and its spectacular views. As a result, and in addition to a sprinkling of existing farm or country houses, many magnificent homes were built on the hill from 1901 until the Great Depression. In the Harvard-Belmont area of Capitol Hill, most of these older and impressive homes are still extant and interspersed with them are good examples of more modest residential architecture representative of every decade of this century (to date).”

The significance of the neighborhood is confirmed by its listing in local, state, and national registers of historic places. Although the Bullitt House dates from a later period than the residences initially called out as significant in both nominations, which prioritize the early twentieth century, it is recognized as of “tertiary” significance to the NRHP historic district and is not excluded from the Seattle Landmark district. Both nominations recognize the significance of the Henry family, the earliest documented residents at 1125 Harvard Avenue E, and some features of the former estate remain on the grounds of the Bullitt House today.

Seattle Parks and Recreation

In December 2021, after Kay’s death in August, Seattle Parks and Recreation took possession of the parcel at 1125 Harvard Avenue E in accordance with Kay and Stim Bullitt’s gift of 1972, which established a life estate for the property that allowed Kay to occupy the residence until the end of her life. Donald Harris, who managed property for Seattle Parks and Recreation, worked to finalize the ordinance years later as the City had never formally accepted the gift, and, on behalf of Seattle Parks and Recreation, collaborated with Kay to maintain the health of the landscape in the later years of her life, as the property was meant to remain relatively unchanged once gifted to the City.

In 2021 and 2022, Seattle Parks and Recreation conducted studies on the overall condition, hazardous materials, and necessary repairs and maintenance the property and house required, discovering that the house’s roof had leaked continually over the latter years, causing some interior damage. The retaining walls had been partially dismantled on the parcel’s north end and were deteriorating on the south and west ends, where work will be required to repair and protect the concrete, brickwork and capstones. Seattle Parks and Recreation is presently working to convert the property to a public park use. Plant Amnesty has been actively gardening on the property over the last three years and are currently under a “Friends of” agreement with Seattle Parks and Recreation for shrub bed maintenance.

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The features of the Landmark to be preserved include: the site; the exterior of the house; and portions of the interior including the bedrooms, the main entry foyer/hall/stairs, and the A-frame portion of the house (excluding the kitchen, lavatory, and basement).

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