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

LPB 339/24 rev

REPORT ON DESIGNATION

Stewart House
10455 Maplewood Place SW

Legal Description:

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

At the public meeting held on November 20, 2024 the City of Seattle's Landmarks Preservation Board voted to approve designation of the Stewart House at 10455 Maplewood Place SW as a Seattle Landmark based upon satisfaction of the following standard for designation of SMC 25.12.350:

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

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

The Features of the Landmark to be Preserved Include*:* the site; the exterior of the house; the exterior of the garage/apartment, and the covered porch that connects them to the house; and portions of the house interior, including the main entry hall, the two-story cylindrical stair tower, the sun room, the living room, the breakfast room, the dining room, and the halls and doorways that connect them (as illustrated).

DESCRIPTION

Site and Neighborhood Context

of the City of Seattle in the Endolyne/Arroyo Heights neighborhood. Just over one mile to the north is the Fauntleroy ferry terminal. The surrounding houses were developed between the 1920s to the present, and typically have steep sites, water views, building sites fitted into the hill's contours, and are reached by narrow, winding drives. To the south of the subject property, sharing a property line, is 10453 Maplewood Place SW, a two-story ca. 1991 single family house on a 38,000 SF lot. To the north is 10425 Maplewood Place SW, a one-story ca. 1967 single family house on a 46,000 SF lot. North of the latter property was until recently an older house, 10411 Maplewood Place SW, a wood-frame cottage built in 1928 which was a contemporary of the subject house, but was rebuilt in 2012.

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

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

The building site sits at the far eastern end of the parcel below the grade of Maplewood Place SW, and is reached by a curving drive held by a retaining wall. On the property is the main house, constructed 1930-31; a former garage to the south, connected to the house by a covered porch, that was originally constructed in 1930-31 but expanded in 1952 and

ca. 1969 for apartment space; and a small, freestanding, open carport on the north which was constructed in 1999. On the east side of the main house is a small front yard, and on the west is a wide, gently sloping treed lawn, gardens, and view of Puget Sound.

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

Architectural Description

Main House (1931)

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

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

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

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

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

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

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

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

North from the stair hall is the living room, which is reached through an arched opening and two steps down. This large room, approximately 19’ x 36’ in plan, has an elaborate wood grid ceiling, oak mosaic (or fingerblock) parquet floors, three steel sash pointed-arch window-doors, and a fireplace with stucco ornament centered on the east wall. On either

side of the fireplace are two arched doorways, the north one leading two steps up to an octagonal-plan breakfast room at the northeast building corner. The breakfast room has oak mosaic parquet floors, and extensive wood built-ins and paneling, which incorporates a "hidden" door to a narrow staircase accessing the multipurpose room on the second floor. The other arched doorway, on the south side of the living room fireplace, leads two steps up to the dining room, which features somewhat restrained crown and wall molding. Between the breakfast room and dining room is the kitchen, fully remodeled in 2022 but largely retaining the original footprint.

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

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

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

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

<u>Garage Apartment Building (garage 1931, apartment additions 1952 and ca. 1969)</u>

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

In 1952, tax records indicate that an addition—trapezoidal in plan and measuring approximately 23' x 28'—was constructed on the south side of the garage. Tax records indicate that the addition was used as an office (although it was eventually used as an apartment), and included a fireplace, and an angled wall on the west facade presumably so that windows could capture northwesterly views of Puget Sound. The basement level of the garage at some point was renovated into an apartment as well. In 1970, city directory listings indicate that the second story was added to the garage around that time, likely in 1969 (the work was apparently unpermitted). The second floor followed the footprint of the existing building, including the angled wall. At the same time, the entire building was likely renovated, which included the removal of any interior parking area so that the building no longer functioned as a garage. The designer of the ca. 1969 addition was Seattle architect Ralph D. Anderson.

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

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

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

Carport (1999)

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

Landscape Description

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

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

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

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

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

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

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

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

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

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

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

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

The south property line is edged with informally growing ornamental trees and shrubs, including rhododendrons, figs, laurel, and alder. The original property included what is now the parcel to the south of the subject parcel. As shown in the 1936 aerial photo of the site, paths and additional open lawn appear to have extended into this area, and also provided

access to the beach. This was lost when the parcel was sold off in 1958, although it was not built upon by the new owners until 1991.

Summary of Primary Alterations

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

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

Below are the most significant alterations to the property:

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

HISTORIC SIGNIFICANCE

Early Context and the Duwamish

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

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

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

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

The 18th century Europeans also brought smallpox and other diseases, which within a few years had severely impacted the indigenous population. By the early 1800s, small numbers

of White European and American settlers began to colonize the area, and were primarily engaged in fur hunting and trading with the indigenous population. As an effort to encourage settlement by White Americans in the Pacific Northwest as part of federal expansionist policies and to deter European colonial powers in the area, the United States established the Oregon Territory in 1848, and created the Donation Land Claim Act in 1850, followed by the Homestead Act in 1862.

During the 1850s, the US federal government undertook treaty negotiations with the Southern Coast Salish groups in order to consolidate land for White colonial settlers. At that time, the Duwamish gave up more than 54,000 acres (including all of the present-day Seattle land area) in exchange for hunting and fishing rights, and agreed to remove to reservation land. In September 1851, some of the first White Euro-American settlers to Seattle—the Denny Party—arrived at Alki Point. The Duwamish, led by Chief Seattle (*Seeathl*), interacted regularly with the Denny Party and helped them survive the difficult winter that followed. By 1853, the Denny Party moved to a new location near present day Pioneer Square—known to the Duwamish as Little Crossing-Over Place (*sdZéédZul7aleecH*)—where the settlement eventually developed into the city of Seattle.

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

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

Neighborhood Context: Fauntleroy, Endolyne, Westwood by the Sound

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

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

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

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

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

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

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

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

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

Seattle Residential Development, 1919-1941

The years after World War I are marked by the first significant growth of outer suburbs in the Seattle area. As noted in *Shaping Seattle Architecture: A Historical Guide to the Architects*, "automobile ownership began to have an impact on the development of Seattle in the 1920s." With ownership of automobiles becoming easily within reach of middle class families, development of suburban subdivisions could push well beyond the areas of the city that were accessible by streetcar. Many of the new subdivisions were beyond the city limits (so the population growth enumerated by the census for Seattle did not reflect the extent of the development that was taking place).

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

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

Seattle Residential Architecture, 1919-1936

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

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

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

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

Historic Property Owners

<u>Ralph and Evelyn Stewart (original owners, 1931-1934)</u>

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

Ralph Stewart was the son of Marion F. Stewart and Carrie Edwards Stewart. He was born and raised in Henry County in northwestern Illinois. By the year 1900, according to the U.S. Census, he had moved to Colorado, where he met his wife Evelyn Reed, whom he married on 29 December 1901.

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

City directories indicate that from 1908 to 1912, Ralph and Evelyn Stewart lived in Yakima,

where Ralph was apparently involved in real estate; by 1913 they had arrived in Seattle.

By 1918 Ralph Stewart was working in the home heating fuel supply business, initially as the owner and manager of the Western Fuel Company. He subsequently entered the field of retail fuel sales as well, and in 1925, Ralph and Evelyn incorporated the Stewart Lumber & Fuel Company (renamed Stewart Lumber Company in October 1926). The Stewart Lumber Company initially had facilities on the north shore of Lake Union; in 1926 or 1927 the company acquired the property of the Savage Lumber Company at 1761 Rainier Avenue. In 1930, the Stewart Lumber Company commissioned Bain & Pries to design an addition to their building at 1761 Rainier Avenue. Soon thereafter, the Stewarts turned to Bain & Pries for their new home in Westwood by the Sound.

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

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

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

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

Ralph Stewart died on 1 November 1960. He was buried in Washelli Cemetery. His obituaries identified him as a member of Rotary (since 1919), an organizer of Goodwill Industries (in 1927), and mentioned his role in helping to create Wesley Gardens. Among the bequests in his Will was funding for an organ in Cowles Memorial Auditorium at Whitworth

College (now Whitworth University) in Spokane. Evelyn Stewart outlived her husband by seventeen years. She died on 19 November 1977.

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

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

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

Lemuel and Mary Lou Wingard (owners 1946-1960)

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

In 1958, while Mr. Wingard was out of town, Mrs. Wingard and her two young children experienced a terrifying event in the house late on Halloween night, when they were tied up and held at gunpoint for two hours by a group of masked burglars attempting to break open their home safe. The traumatic experience may have been the motivation for the Wingards to put the house on the market, which they did four months later in the spring of 1959.

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

In 1960, the house was sold to Ralph D. and Shirley Anderson. Ralph Anderson (1924-2010) was a significant White Seattle architect, best known for his residential designs in what became known as the Northwest Regional style. Born in Seattle, he graduated from the UW in 1951 and gained his architectural license in 1954. Anderson was an early historic preservation advocate in Seattle and was instrumental in saving Pioneer Square and Pike Place Market in the late 1960s and early 1970s. He personally acquired and rehabilitated several pivotal historic buildings in Pioneer Square, including his first, the Capitol Brewing and Malting Company Building (1900) at 108 S Jackson in 1962, which he renovated for use as his office and leased commercial space. The well-publicized rehabilitation was closely followed by the local press and supported by the mayor's office, and captured the public's attention in preserving the Pioneer Square neighborhood years before the establishment of the local and national historic district. The financially successful venture encouraged others to buy and renovate neglected buildings in the area. Anderson later purchased other buildings (sometimes with partners), including the Union Trust Building in 1964, the Pioneer Building in 1970, and the Grand Central Building in 1971. Anderson practiced into the 1980s, and died in 2010.

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

Richard H. White (owner 1961-1969)

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

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

William D. Owens (owner 1969-1973)

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

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

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

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

Architects: Bain & Pries

Seattle architects Lionel H. Pries and William J. Bain, Sr., both had long and distinguished careers after their brief but productive partnerships from 1928 to 1932, and again in 1941. The Ralph and Evelyn Stewart House is a product of their first partnership.

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

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

During their nearly four-year partnership, approximately sixty Bain & Pries projects were constructed. Although most of their projects were single-family residences, they also received commissions for apartment buildings, and for small commercial and industrial buildings. The residential designs were in an eclectic mix of revival styles, notably the French Provincial and Tudor styles, as well as a few reflecting both partners' knowledge of the Spanish Colonial Revival. Typical examples include the Peter and Edyth Andrae residence (1928-29) or the John and Fannie Hamrick residence (1929-30), both in Seattle's

Broadmoor neighborhood, or the Walter and Edith Johnson house (1930) in the Magnolia neighborhood. The Spanish Colonial Revival style Hamrick house in particular reflects Pries's design influence. Several of Bain & Pries's apartment buildings were commissioned by Bain's family: Lombardy Court (1928-29; 421 Summit Avenue E.); the Viceroy (1928-30; 505 Boylston Avenue E.); the Envoy (1929; 821 9th Avenue); and the Consulate (1619 Belmont Avenue). These were typical apartment houses of the era, brick-clad rectilinear boxes with limited ornament reflecting Revival or Moderne influences. Their Bel-Roy Apartments (1930-31; 703 Bellevue Avenue E.; a Seattle Landmark), is somewhat more modern with its zigzag form. Bain & Pries also designed fraternity and sorority houses, often in variations on the Tudor style: Alpha Tau Omega (1928-30; now Delta Kappa Epsilon; 1800 NE 47th Street); Kappa Delta (1929-30; 4524 17th Avenue NE); and Sigma Phi Epsilon (1930-31; 4504 16th Avenue NE). The firm also took on occasional commercial projects, including an addition to the Stewart Lumber Company store on Rainier Avenue (1929-30).

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

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

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

In 1941, Bain's office was so busy and that he sought Pries's help, and the two worked together, again as Bain & Pries, primarily on residential commissions, for about nine months in 1941. During World War II, Bain served as state camouflage director, and Pries assisted by teaching in the camouflage training program. In 1943, Bain formed a joint venture with

three other architects (Floyd Naramore, Clifton Brady and Perry Johanson) to secure larger wartime commissions such as housing for war workers. Bain, Naramore, Brady and Johanson found they liked working together, and, unlike other joint ventures that lasted only as long as a single project or only for the duration of the war, the Naramore, Bain, Brady & Johanson firm continued after the war ended, becoming a successful office that could take on large-scale architectural projects. Bain would remain with this firm until his death. The successor firm, now known as NBBJ, has grown into one of the largest architectural firms in the world. At the same time, Bain never gave up single-family residential design. After World War II, he maintained a separate architectural practice to do residential work, partnering with Harrison Overturf in the firm Bain & Overturf.

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

Builder: Arthur S. Hansen

Numerous newspaper articles cite A. S. Hansen as the general contractor of the original 1930-31 building.

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

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

Only a few projects by Hansen could be identified, but most appear to have been single family homes, and at least one small commercial building. He also acted as developer/builder for at least one project, ten houses in the Mount Baker subdivision, in 1927. In 1930, he was also cited as the sales manager for the Puget Mill Company's initial effort to develop their Alderwood Manor subdivision.

Hansen regularly worked with noted Seattle architects, besides Bain & Pries (who were the designers of the subject property). In 1929, he built the C. A. Paul residence, designed by J. Lister Holmes, at 4701 Ruffner Street in Seattle. He built at least three structures designed by George Wellington Stoddard—the Art Deco style Williams & Company Potato Chip Factory (1931-32, demolished) at 1405 Elliott Avenue W; a Colonial style cottage (1932) for Alfred Dyer at 3800 Cascadia Avenue in the Mount Baker neighborhood; and the Helen Gloss residence (1936) on Blenheim Drive in the Broadmoor neighborhood. In 1937, Hansen built a modern interpretation of a Tudor style home by Seattle architects Paul Thiry and Alban Shay at 1415 Willard Avenue on Queen Anne Hill. In 1936 he built a large Regency Revival style home designed by Seattle architect David Myers for Thomas Pelly, the president of the Lowman & Hanford stationery and lithography company. That house, at the southwest corner of 39th Avenue and E. Prospect Street in Madison Park, was valued at $15,000, built of brick, and was reportedly the first house in Washington state with a copper roof.

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

Little information could be found about Arthur Hansen after the 1940s. In 1955, he built two or three residences in Bellevue on 144th Avenue SE. He died in February 1976 at his home at 10022 Meydenbauer Way SE in Bellevue at age 81.

Architectural Context: Spanish Eclectic Design in Seattle

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

In California, the "Mission Revival" emerged at the time of the World's Columbian Exposition in 1893, when the Exposition Director, D. H. Burnham, sought regionally expressive designs for the state pavilions and specifically suggested the historical Spanish missions could be sources for the design of the California state building. The Santa Fe and Southern Pacific railroads then selected Mission Revival for their stations and hotels which helped to popularize the style. "Spanish Colonial Revival" design received a strong impetus when it was used for the San Diego Panama-California Exposition in 1915 and soon became popular across the state as far north as San Francisco Bay Area. Both Bain and Pries worked individually in the Spanish eclectic modes during their years in California. Pries developed particularly strong knowledge of Spanish Colonial Revival as this was the design mode required by the City of Santa Barbara for all rebuilding after the 1925 earthquake, and it was the mode many of his clients sought for their projects in the Bay Area.

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

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

Spanish Colonial Revival design shares some elements with the earlier Mission Revival style derived from the California missions (and some from the Pueblo Revival style that drew on the traditional pueblos of the indigenous peoples of New Mexico). Spanish Colonial Revival was also influenced by the Arts & Crafts Movement in the selective use of decorative

elements such as terra cotta, cast stone and cast concrete ornament, decorative tiles, wrought iron railings, and wood beam ceilings and wood trim in interior public spaces. In creating their Spanish Colonial Revival designs, architects drew on a variety of Spanish precedents including Spanish Baroque, Spanish Colonial, Moorish, and Mexican Churrigueresque (although Churrigueresque influence is not found in Seattle).

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

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

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

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Issued: November 25, 2024

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