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

LPB 158/25

REPORT ON DESIGNATION

Wilde-Streatfield House
2409 11th Avenue W

Legal Description:

Gilman's Addition, Lot 28, Block 170 Less Portion Lying SLY of Following Described Line: Commencing at SE Corner SD Lot 28 TH S 88-50-10 W Along S Line TH OF 28.09 Feet TPOB TH N 59-08-42 W 2.99 FT TH N 01-09-50 W 0.80 FT TH S 87-49-46 W14.35 FT TH S 01- 09-50 East 2.13 Feet to South Line SD Lot 28 and Terminus Described Line; TGW West 14.41 FT OF N 2.39 FT OF Lot 27, BLK 170, as record in Volume 5 of Plats, Page 92, Records of King County, Washington. Lot 29, Block 170, Gilman's Addition to the City of Seattle, According to the Plat Thereof Recorded in Volume 5 of Plats, Page 93, In King County, Washington.

At the public meeting held on May 7, 2025 the City of Seattle's Landmarks Preservation Board voted to approve designation of the Wilde-Streatfield House at 2409 11th Avenue W 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, and the exterior of the house.

DESCRIPTION

Neighborhood Setting

The Wilde Streatfield Residence is located on the west slope of Queen Anne Hill in a residential neighborhood of single-family houses. It is situated two blocks west of a main arterial, 10th Avenue W, which generally marks the western edge of the hilltop. The house sits on the west side of 11th Avenue W, as do the other houses on the long block between W McGraw Street to the south and W Wheeler Street to the north. Four blocks to the west, the foot of Queen Anne Hill meets the relatively level Interbay neighborhood which extends westward over former tide flats and wetlands to meet to the Magnolia neighborhood. At the south end of Interbay is the Port of Seattle's Smith Cove facilities on Elliott Bay, and to the north end is Fisherman's Terminal and Salmon Bay. The Interbay Golf Range is six blocks from the property on the west side of 15th Avenue W, along with large scale commercial and mixed-use buildings. Most of the commercial buildings on Queen Anne Avenue are located ten blocks east of 11th Avenue W, although there are also some low-scale stores and cafes on W McGraw Street, and a few on 10th Avenue W.

This part of Queen Anne Hill is characterized by its steep topography. In the 2400 block it rises from an approximate elevation of 50 feet on 15th Avenue W to 315 feet on 10th Avenue W. The slope area was subject to many landslides in the early 20th century. Grading of street rights-of-way and construction of tall steep retaining walls continued into the early decades of the 20th century, and some north-south streets, such as 11th Avenue W, were split into separate narrow 25 foot-wide, one-way lanes to traverse the hillside. While W Wheeler Street connects to the top of the hill, most of the east-west streets were terminated on the upper slope.

Gilman Avenue W, some three blocks south of the subject property, was one of the early roads to cut from the orthogonal street grid of Queen Anne Hill to run southeast-northwest to 15th Avenue W and the Smith Cove/Interbay area, to negotiate the steep slope at an acceptable grade for vehicles. Early maps illustrate the uneven platting of the west slope. Historic development of residential blocks on the hillside began around 1890 and continued into the mid-20th century as evidenced by many blocks of houses dating from the 1950s and 1960s.

Soundview Terrace, at 2500 11th Avenue W, is a neighborhood open space one-half block to the north. This narrow, 11,700 square foot park property is situated between Westview Drive W and 11th Avenue W where the topography is steep between W Halladay and W McGraw Streets. Dedicated in 1905 under the authority of the Seattle Park Board, the property was improved with a stair and retaining wall designed by city engineer George Cotterill in 1910 – 1912 (an additional concrete retaining wall was built in 1926). Starting in 1984 a small play area was created, and more recently slides, climbing equipment and picnic tables were installed. Soundview Terrace is known also as Rachel's Playground, a memorial park dedicated to six children whose lives were lost in a plane crash in early 2000.

Designated Seattle landmarks in the vicinity of 2409 11th Avenue W include a unique streetscape, several residences, and a former church:

- The Willcox Walls (West Queen Anne Walls) are made up by concrete and brick retaining walls with ornamental light standards along the roadbed and connecting stairways along southwest parts of 7th and 8th Avenues W. The walls were designed by architects Willcox & Sayward, built in 1913-1916, and designated a landmark in 1976. The walls are associated with Queen Anne Boulevard, which was proposed originally by the Queen Anne Club as a "touring boulevard" in 1902. This 3.7-mile-long boulevard was adopted by the City in 1906, incorporated into the city's Olmsted Plan in 1907, and constructed in phases between 1911 and 1916. The Boulevard was designated as a landmark in 1979. (One of the original lamp standards from the Wilcox Wall was purchased by the owners at an auction, and it serves as a decorative element in the upper Wilde-Streatfield garden.)
- The Cotterill House, at 2501 Westview Drive W, was built in 1910 for Seattle mayor and public utilities advocate George F. Cotterill. The nine-room Craftsman style house is situated on a prominent corner site overlooking Soundview Terrace Park and is characterized by its large gable mass and loggia along the south and west sides. It was designated in 1977 and was one of the Queen Anne Hill's early landmarks.
- The Handschy/Kistler House, at 2433 9th Avenue W, at W Wheeler Street, was designed by architects Willatsen & Byrn. It was also built in 1910. The large two-story dwelling is cited in designation documents as a variant of the Prairie Style with horizontal massing and two steeply pitched gable roofs with deep eaves. The house is situated near the back of the two-lot site along an alley, with a deep front yard setback. The property was designated in 1983.
- The Seventh Church of Christ / Seattle Church of Christ, 2555 8th Avenue W, was built in 1926-1927. The church property was designated a landmark in 2009 after community advocacy for its preservation. It consists of two sections totaling 13,300 square feet with a central tall auditorium (sanctuary), and side wing school section. The building is noteworthy for its Byzantine / Romanesque Revival style, typical for many early 20th century Christian Science churches, its significant association with the American Christian church, and as a work by Seattle architect Harlan Thomas.
- A group of houses related to the development of the Interbay neighborhood, approximately five blocks southwest of 11th Avenue W, are known as the Fourteenth Avenue West Group, located north of Newton Street at 2000, 2006, 2010, 2014 and 2016 14th Avenue W. King County Assessor records note they were built in 1903, 1900, 1890, 1901 and 1900, respectively. The wood frame, working class dwellings are characterized by tall, gable-end front facades and Queen Anne style decorative details. These dwellings, which housed Finnish and Slavic immigrant residents, were designated as Seattle landmarks in 1978.

Other designated Seattle landmarks on the south and west slopes and top of Queen Anne Hill include additional residential and institutional properties. Listed below in chronological order, they represent the early 20th century timeline of the neighborhood's development:

- Kinnear Park, 988 W Olympic Place (1892)
- West Queen Anne Elementary School, 515 W Galer Street/1401 5th Avenue W (1896)
- Sunset Telephone Exchange/Queen Anne Masonic Temple, 1608 4th Avenue N (1905)
- Parsons House / Memorial Garden, 618 West Highland Drive (1905)
- Chelsea Apartment building, 620 W Olympic Place (1907)
- C. H. Black House and Gardens, 615 W Lee Street (1909)
- McFee/Klockzien House, 524 W Highland Drive (1909)
- Queen Anne Library, 406 West Garfield Street (1913)
- Pacific Telephone and Telegraph, Garfield Exchange, 1529 4th Avenue W (1921)
- Stuart / Balcom House, 619 W Comstock Avenue (1926)

Other historic properties in the vicinity of 2409 11th Avenue W include the Otto Luther House, 903 W Fulton Street (1915); Bartell House, 1517 11th Avenue W (ca 1909, altered); the Anhalt commercial block, 615-625 W McGraw Street (1926); the Arthur A. Wright & Sons Mortuary and Columbarium, 520 W Ray Street (1930 & 1940); and McGraw Cottage (1908), a remnant of the historic Seattle Children's Home at 901 W McGraw Street, which was adapted for multi-family residential use. The Children's Home was established initially as an orphanage, followed by construction of an infirmary/hospital and McGraw Cottage, which served as the hospital annex. The wood frame annex building was incorporated into a new residential development known as McGraw Square in 2015.

The Site

The 8,000 square foot site is made up by two adjoining 4,000 square foot parcels, lots 28 and 29, which together measure approximately 80 by 100 feet. Largely rectangular, the boundary line along the south side of Lot 29 has a small recess and projection of approximately 40 square feet resulting from an exchange of property with the neighboring parcel at 2403 11th Avenue W recorded in a 1991 quit claim deed.

The three-story, four-level house is situated on the northern part of the parcel (lot 28), where it is set back approximately 25 feet from the property line and street right-of-way, and approximately 6 feet from the north property line. The garage, on Lot 29, is set back also. The sidewalk along 11th Avenue W is narrow, only 2.5 feet wide, as is the narrow planting strip aside the roadbed. Here there is a row of carefully pruned, pleached Callery pear trees (*Pyrus calleryana*) along the street that serve as a tall privacy screen.

The house site is fully fenced. The 6-foot-tall fence around the upper yard and along the sidewalk consists of vertical cedar strips ("grape stakes") set between milled cedar posts with caps. A recessed entry gate topped by a wood trellis is situated at the southeast

corner; south of it, outside the fence, is a narrow driveway that leads to the single car garage. A secondary gated entry is at the northwest corner. Along the west property line at the back of the site there is a tall laurel hedge on the adjoining property, embedded in a chain link fence. The hedge is pruned to a geometric, flat topped shaped, approximately 12 feet tall, and it serves as an opaque enclosure to the lower garden.

The grade change on the site is dramatic, rising approximately 32 feet from the southwest corner to the northwest corner. The slope is accommodated by on-grade entries at three of the four levels of the house, with concrete steps along the south side and a wood framed stair and reinforced concrete retaining wall on the north side. The deep reinforced concrete foundations include four exposed buttresses around the outer octagonal turret tower, and a heavy concrete deadman footing. Retaining walls that line the upper sides of the garden terraces consist of recycled dry-stacked concrete rip rap, 4 to 8 inches-thick. A series of concrete and stone treads and angled paths crisscross the southern side of the site (lot 28), and the back yard to access the multiple garden terraces. Some paths are lined with rough basalt stones and rustic pieces of dark red clinker brick

The Garden

The 1937 Assessor's property record card cited the landscaping simply as "Lawn-Shrubs." In contrast, the present garden features distinct exterior spaces, and mature plant beds, shrubs, and trees in different microclimatic areas and at different elevations.

At the 25-foot-deep front yard, paved and gravel walkways lead to the main entry and concrete slab landing, and to concrete steps to the secondary entry on the north side of the house. A gravel patio, approximately 15 feet-square, is east of the front porch landing; this small space serves as a small exterior room within a woodland garden, surrounded by shade-tolerant trees and shrubs that filter the light. These include a large Austrian pine (*Pinus nigra*), several Japanese maples (*Acer palmatum*), orange bark or tall stewartia (*Stewartia monadelpha*), and a Japanese spicebush (Lindera *obtusiloba*). A King George rhododendron (*Loderi*), which recalls those seen in English gardens, is planted near the northeast corner of the house.

A separate paved walkway along the north side of the yard leads to the house. The minimal yard on the north of the house, approximately 6 feet-wide, contains a paved landing outside the secondary entry door adjacent to a tall concrete retaining wall capped by a fence. Beyond it, along the north facade there is a set of wood framed steps from the basement level to the lowest grade below.

Streatfield describes the microclimate of the south sloped side yard and terraced west back yard as being dry and left unirrigated, while the front yard has more moisture and shade. Trees in the south side yard include a large native madrone (*Arbutus menziesii*), and several species rhododendrons, along with a large live oak (*Quercus virginiana*), which was given to the owners by Madeleine's father and planted near the garage. This side yard is traversed by narrow, curvilinear sets of steps built from stone and concrete slabs with side pieces of concrete riprap and clinker brick and large stones. The steps were built by a Bay Area mason

with expertise in garden construction. He laid out the curving shapes with the use of a flexible garden hose, and carefully built the steps to maintain a consistent rise and run despite the rustic materials.

A loggia is created at the lowest, subbasement level of the house below the infilled sunroom and first floor balcony above with a partially paved walkway, approximately 5 feet-wide, between the west wall of the house and paired wood posts on concrete footings that support the structure above. Three stone pines (*Pinus pinea*) are planted along the west edge of the walkway, along with potted plants and large terra cotta pots, some of which are filled with water to reflect filtered daylight. Plant beds contain manzanita (*Arctostaphylo*s) and sword ferns (*Polystichum munitum*), along with Damask roses (Stanwell Perpetual), species rose (*Rosa willmottiae*), and seasonal flowering bulbs. Species tulips and German iris are found in the lower terrace.

From the back edge of the house to the west edge of the property there are four terraced plant beds and walkways held by retaining walls of recycled concrete slabs and low concrete block buttresses. Trees at the lowest elevation include remnants of a small apple orchard along with three coast redwoods (*Sequoia sempervirens*). These tall conifers were planted by the owners at the southwest corner where the impact of their shade and view-blockage is minimal on neighboring properties. A Pacific dogwood tree (*Cornus nuttallii*), once a prominent feature at the lower southwest corner, is no longer present. Between the trunks of the redwood trees there is a decorative architectural remnant, a copper finial from a historic building.

Some of the plants are seen often in California gardens. These were known to the owners from their lives in the Bay Area, and familiar to Wilde from her childhood and her professional garden work and to Streatfield from his research and writing as a landscape historian. The stone pines recall the owners' interest in Italian landscape design from a period when they lived in Rome.

The Garage

The property contains a narrow concrete driveway, approximately 15 feet-deep and 8-feet-wide, from the southeast corner, which leads to a single car garage, 10 by 18 feet. The garage, built in 1926, is a small, free-standing wood frame structure supported by a tall reinforced concrete foundation. It contains a storage space in a full basement, which is inaccessible from the west garden level due to the steep slope and dense landscape.

The garage is a simple gable roof form with a concrete slab floor and composition shingle roofing. The front wood posts sit on clinker brick and concrete footings. Cladding matches the dark red color of the house with wood clapboards, which are applied in a step fashion over foundation wall on the north facade. North and west facades each contain a small, fixed window. No historic photos or drawings of the garage have been discovered. With exception of the vehicle door, a painted wood panel overhead type, it is consistent in size and appearance with an early 20th century garage.

The House

Original architectural design drawings have not been discovered, and documentation is largely limited to the King County Assessor's property record card and photo from June 1937 along with personal photos from the prior and present owners.

The original house may be best understood by noting the conditions shown in the record photo and cited in the assessor's form, which notes the house as having two stories and containing twelve rooms – four in basement, five on the first floor and three on the second floor. (In the assessor reports, "rooms" exclude pantries, halls, and bathrooms; stories are cited based on full-height spaces without sloped walls.) All rooms were finished with plaster, one painted and the others with wallpaper. Hardwood flooring was provided in four rooms: those on the first floor – and fir floors in the others, along with fir trim, and tilework in the bathrooms and the kitchen drainboard (counters). Also noted were three fireplaces, two with brick and one with a tile face, nine plumbing fixtures, a hot water oil burner, and a recreation room in the basement with a drain.

"Extra Features" cited in the record include "1 Beam Ceiling, 2-20' Dormers, 1-8' Box Window, 2 Bay W(window)" along with "Usual" built ins. The exterior cladding was cedar siding or brick veneer along with "30% Part Builtex" (cement-based stucco) and composition shingle roofing. The assessor's record lists a two-story and one-story porch, both roofed, "1 Con. 1 Glass." The wood frame structure appears to have been substantial as it included deeper than usual 2x10 floor joists at 18" bridged centers, along with 6x6 posts, a concrete foundation and porch, and "brick and mitered corner joints."

A simple sketch in the 1937 assessor's archival record shows a rectangular plan 26 by 37 feet, with a 6 by 11-foot porch near the south end of the primary east facade and a 7 by 17-foot sunroom on the opposite corner at the back. Additional projections of 2 by 20 feet and 4 by 17 feet are listed. (The turret-like projection at the southwest corner is visible in the accompanying 1937 photograph, but it is not listed as a feature or indicated in the sketched plan; the "sunroom" noted in the plan appears to refer to a room at the basement level.) A similar plan sketch in the current assessor's records shows the same overall dimensions of the house, 26 feet-wide by 37 feet-deep, along with the partial octagonal mass at the southwest conner, and an open deck off the northwest side of the first floor in the place of the former sunroom.

The King County Assessor's archival record card and the current assessor's detail report provide quantified information. Both affirm the building's construction quality, historically "Good" condition, and currently a "10 Very Good" grade and "Good" condition. This characterization is consistent with the quality of the framing and concrete work seen today as well as with the 1911 permit notice that cites a construction cost of $3,500. This was a relatively high figure.

The present house appears much as it does in the 1937 photograph original, and it retains many of the expressive and character-defining features of the original eclectic style, Arts and Crafts/Craftsman dwelling. It is a gable-end mass of four levels with three stories

(basement, first floor and second floor) and a sub-basement. The front (east) facade appears as one and a half stories, with a steeply pitched, gable end with deep roof overhang supported by knee braces, a projecting second-floor window bay with a tripartite window assembly, and a shallow gable roofed front porch supported by posts above a concrete slab. Side facades feature rafter tails and shed dormers along with a brick fireplace chimney on the south, and an engaged octagonal turret with large windows and a segmented pyramidal roof at the southwest corner. A projecting first floor balcony on the west sits above an enclosed sunporch at the basement level, which is supported by posts at the sub-basement level.

The tall brick chimney on the south façade serves the three fireplaces located in the living room, second floor primary bedroom and basement apartment. On the exterior, the current owners cleaned and repointed the brick masonry over most of the south wall to the east of the chimney as part of their restoration efforts in ca. 1990. At the recommendation of their structural engineer, they also removed some of the masonry on the front (east façade), lowering the brick veneer to a height below the first-floor window and terminating it at a continuous brick sill.

The current cladding – dark red painted wood lap siding and brick veneer – appears different from the original wood shingles set in double courses and a contrasting band of stucco with half-timber trim above the first-floor windows. The current material dates from a restoration and renovation project in the early 1990s based on a study of the historic tax record photograph and on-site discoveries. This project, undertaken by Wilde and Streatfield, involved removal of a non-original front gable end infill and large shoji screen-like window, and reconstruction of the gable roof entry porch.

The renovation also involved replacement of original single-hung wood frame windows with double-glazed, wood framed undivided fixed and casement types set in original openings along with three slightly larger windows in the first-floor semi-octagonal southwest corner, and two double-hung windows in the kitchen. The original north-facing stained-glass window in the dining room was preserved.

The present basement contains an apartment with a small bedroom in what appears to have been the sunporch. A deck (or rather, a wood-deck-topped roof) was built off the northern part of the west façade over this room. The current owners moved a first-floor door to the deck from the living room to the dining room, and infilled the earlier opening, and they replaced a non-original ornamental metal railing with a wood railing featuring triangular-shaped pickets.

The Interior Layout and Features

The interior is intact and largely original but for painting of the woodwork, the addition of built-in bookshelves and casework, and new finishes and fixtures in the kitchen and bathroom. Records indicate the prior owner undertook interior remodels in 1976-1978, followed by more recent restoration and renovation projects in the 1990s.

The plan is characterized by an efficient arrangement of rooms on the first floor, where a deep entry hall accesses stairs to the upper floor and leads through a wide opening to the living room with fireplace and built-in bookcases at the southwest. The adjacent dining room, through another wide opening, is situated to the northwest corner. These spaces have built-ins and coffered ceilings, with beams and trim, and the dining room walls have tall wood wainscot capped by a narrow plate rail ledge with finely crafted, double bracket supports. The living room fireplace features an original tile hearth and brick surround. The living and dining room spaces are relatively small, but they flow together with separation only suggested by the wide cased opening between them. The lintel trim in this opening is notched, indicating there may have been a partial wall or doors between the two rooms.

Both rooms have views through windows on the west walls and a partially glazed door to the deck. While ample daylight comes into the living room through large, non-original wood windows in the semi-octagonal bay, the light in the dining room is filtered light through an original horizontal stained-glass window on the upper north wall.

In contrast to the openness between these semi-public spaces, the kitchen on the north side of the house and a small library in the front are closed off behind panel type doors. The kitchen cabinetry, countertops, open shelving, fixtures, and appliances are not original. A narrow, enclosed stairway leads from the kitchen to the basement, which contains a separate rental apartment. At the northeast corner there is a small vestibule and the secondary service door.

The four upper floor rooms are accessed from a central corridor along the stairwell, which is treated with an open wood balustrade. As with the first floor the original fir trim is painted while the original fir flooring remains. The primary bedroom takes up the full width of the rear of the house, while a smaller bedroom fits below the shed dormer on the south and another in the front. A single bathroom is on the north side of the hall in a shed dormer space above the kitchen along with a deep closet used for book storage.

At some time in the late 1970s a one-bedroom apartment was created in the basement where there was the original family recreation room, and the basement sunporch on the west side was fully enclosed. This project entailed creation of a small kitchen with a sink and range, built by a prior tenant. The apartment is entered from an exterior door on the south façade. (The original interior stairs, which remain intact, are closed off from the main floor for tenant privacy.)

Inside the entry an interior landing and steps accesses a spacious living/dining space with a fireplace and an estimated 11-foot ceiling height. This space contains a large fireplace and includes the semi-octagonal space at the southwest corner. The small kitchen on the north side and bathroom east of the entry landing are both set at a landing floor level, 2.5-feet above the main space. The bedroom, in the former sunroom, is a narrow space at the west end of the house below the first-floor balcony. Finishes in the basement include painted plaster walls and ceilings, and fir flooring and trim. The east wall of the bedroom is clad with painted lap siding and contains a small window open to the kitchen, elements that suggest the earlier sunporch was once only semi-enclosed.

The owner's renovation work in the early 1990s involved installation of historic pendent-mount ceiling fixtures in the halls and stairwell, with fixtures reportedly salvaged from the Smith Tower, along with removal of wall-to-wall carpeting to expose the original hardwood flooring, and painting of the plaster wall and ceiling surfaces, and previously painted wood doors and trim, which were originally stained. The present interior is a consistent off-white color.

Documented Construction and Changes through Time

Original design drawings for the house have not been discovered, although some projects from 1976-1978 are suggested in records of the former homeowner, Earl Layman. City of Seattle construction permits note the following projects:

DATE	PERMIT NO.	SCOPE
10.05.1911	107489	"Build 10" concrete foundation only for 1-1/2 Str Frm Res. Will be 3' from lot line."
11.09.1911	108544	"Build a Res 26 x 34 … 5 M. Plaster, 700 Yd Concrete, 30 Blks; official number of drawings 13423" ("Plans Destroyed Sept 30, '12")
3.16.1915	139869	"Build 1 story add 8x10 – TN Chucksen skirt, 8x16 – over all; 2.0 framing res. Floor 18" above ground; old one to be wrecked later," owner G.L. Tanzer; Estimated cost $15." (The term Chucksen may refer to Chuckanut sandstone from the Bellingham area near Mt. Shuksan, which was used often for Seattle buildings ca. 1890-1910. There is no other record about a stone-skirted addition nor on-site conditions to explain the subject of this permit.
03.20.1987	58957	Boiler Installation
04.18.1989	642856	Replace portion of porches on SFR & acc. Garage (same configuration); replace knee bracing in crawlspace & roofs of two structures, STFI (Subject Field Inspection); estimated construction value, $12,000.
4.26.1990	649793	Renewal of 649793 (Note on Jobsite, 06.28.1994 – Final)
01.18.1991	DCLU Determination	Boundary Lot Adjustment Application (App. #90040788)

In the more recent past the current owners also undertook interior remodel projects in the kitchen, bathroom, and bedrooms of the house according to permit records after 2000:

04.01.2002	720920	Alteration, Interior Non-Structural Alterations in Basement, 1st Floor & 2nd Floor of Single-Family Residence STIF; construction value, $64,100
09.11.2002	726920	STFI Application for "kitchen, bath, utility room remodels" (Dick O'Donnell, O'Donnell Construction)
04.15.2003	020415-043	Electrical Permit, "Kitchen/Laundry/Upstairs Bath Remodel"

SIGNIFICANCE

Historic Neighborhood Development

The house, located along the west slope of Queen Anne Hill, shares its 20th century development with the neighborhood. The historic context extends further back to thousands of years of settlement by Coast Salish native peoples who are the original occupants of the area. This history must include acknowledgment that these inhabitants were removed from their traditional territories to reservations in the mid-19th century, through coerced treaties with the United States federal government.

Queen Anne Hill is one of Seattle's historic seven hills. It is surrounded by water on three sides: Smith Cove, Salmon Bay and the Ship Canal, and Lake Union. Prior to White Euro-American settlement, the shoreline areas had seasonal camps where Native American Shilshole, Duwamish, and Suquamish gathered to collect shellfish, fish, and hunt. The Duwamish had settlements of cedar long houses to the south of the hill, and the Shilshole lived on the north side of Salmon Bay. Pioneer White families settled Queen Anne Hill initially in the 1860s and 1870s, and the area was incorporated into the city of Seattle in two annexations in 1883 and 1891. The area south of McGraw Street, including the blocks on 11th Avenue W, was within the first area to be annexed.

The hill rises to an elevation of 450 feet. One of Seattle's early neighborhoods was platted, and municipal water and sewer services were provided by 1900. It was made accessible from other parts of the city as most of the roads and sidewalks on the south slope and plateau areas were graded and paved. Streetcar service on the hill started in 1905, following that at the base of the hill in the Uptown area, with construction of the counterbalance along Queen Anne Avenue. By 1915, a streetcar line extended north on 6th Avenue and 7th Avenue to W Raye Street and connecting to an east/west line on W McGraw Street. However, the 1905-1917 Sanborn maps indicate that much of the west hillside was undeveloped with platting and construction limited to more level areas.

Queen Anne Hill densified in the first decade of the 20th century along with the rest of the city. That decade saw Seattle's population rise from 80,671 in 1900 to 237,194 in 1910, an increase of 194 percent. While the south slope of the hill held large estates and mansions, the areas on the plateau and other hillsides provided single-family residences along with

small scale apartment buildings for working and middle-class residents. Permit records for the subject property and nearby houses on 11th Avenue suggest the residences were built for middle-class families.

This pattern persisted. By 1940 census data for tract 74, which includes the subject property, indicates this: Residents engaged in housework represent 45 to 54 percent, while those employed outside the home included those in clerical and sales jobs (30 to 34 percent), proprietors, managers, and officials (10 to 14 percent), craftsmen and foremen (also 10-14 percent), professionals (5-9 percent), and general laborers (4 percent or less). Families predominated, and approximately 25 percent of all residents were under 18 and attending school. Most of the houses in the tract were built between 1900 and 1930, and in 1940 most were owner-occupied, with 45 to 54 percent having mortgages.

In contrast to Queen Anne Hill's upper plateau and western hillside, the lower area to the west emerged as a mixed-use neighborhood with early industrial facilities and working-class housing. Its early residences are represented by the designated landmark 14th Avenue West Group. These houses were built one block from Water Street (15th Avenue W) near the timber trestle over the tidal marsh north of Smith's Cove. The trestle served the six-mile route of the West Street and North End Electric Railway, which started trolley service in 1890 from W Mercer Place to Ballard. The cove was named for one of Seattle's earliest White settlers, Dr. Henry Smith.

Historic transportation systems that dominated the Interbay area included the Seattle, Lake Shore & Eastern Railway, which built its line to Newcastle and Issaquah through the cove, the Great Northern Railway, which came to Seattle in 1892 from the north across Salmon Bay and along the east side of Smith Cove. The first Great Northern depot was located near the cove, and the railroad built the first piers and a rail yard nearby. The Interbay housing enclave on 14th Avenue W was once part of a small community known as Finn Town, which later served as home to Slavic immigrants after 1900. Beginning in 1903, the Great Northern railroad tracks were laid along the route of the earlier trolley line, and between 1911 and 1917 the extensive nearby wetlands of Smith Cove were filled.

The semi-industrial character of Interbay remains embodied in the railroad yards and Fisherman's Terminal at its north end, and Port of Seattle facilities at the south. Commercial development and expansion of 15th Avenue W ensued with construction of the first wagon bridge across Salmon Bay in 1889 and a railroad trestle in 1890. In 1910 a new Howe truss bridge was constructed at 14th Avenue NW following the 1906 annexation of Ballard. The double-leaf Ballard Bridge opened at 15th Avenue in 1917 and was rebuilt in 1940. Present day 15th Avenue W is a busy, six to eight lane arterial between the central waterfront and downtown and Ballard. Interbay is characterized by retail strip malls, big-box stores, biotech facilities and multi-family mixed use buildings on the level and fill areas of Smith Cove.

The Craftsman Style

The American Craftsman style had its origins in mid- to late 19th century England with reform efforts by designers and proponents of the Arts and Crafts Movement, such as John Ruskin (1819-1900), William Morris (1834-1896), and C. F. A. Voysey (1857- 1941). They advocated for simplicity, craft, and the use of natural materials to resist mechanization and industrialization. Over time, the ideals that they espoused evolved and became the basis for a vastly popular American style of housing associated with the single-family bungalow.

In California, the brothers Henry and Charles Greene (1868-1957 and 1870-1954) are credited with combining the Arts and Crafts ideas with Japanese and Chinese framing concepts in their residential designs, such as the Bentz House in Pasadena of 1906. The evolution of the Craftsman bungalow occurred as the Arts and Crafts style was adopted and its popularity extended between 1901 and 1916 through the efforts of the American furniture designer, Gustav Stickley (1858-1942). His popular publication, *The Craftsman*, was a magazine published from 1901 to 1916 that featured plans, details, and illustrated examples of house designs. Stickley published an estimated 240 plans.

Meanwhile, pattern books and plans were promoted nationally by companies such as Sears and Aladdin, which developed and sold complete sets to builders and homeowners made up with plans, specifications, sawn framing lumber and finish materials, and manufactured elements such as windows and doors, as well as heating, electrical, and plumbing components. Some included block and brick masonry, but excavation, concrete and on-site carpentry were excluded. Local architect Victor Voorhees, and designer-builder Jud Yoho, published house plan books with designs of one-, one-and-a half-, and two-story single-family dwellings, from one-room sheds and cabins to four- and six-bedroom houses.

Because the Craftsman style derived from earlier Arts and Crafts reforms and ideals, it was promoted as an honest and moral lifestyle for middle class families. Stickley outlined this in an introduction to his 1909 book, *Craftsman Homes*: “Right living and clear thinking cannot find abiding place except among those whose lives bring them back to Nature’s ways, those who are content to be clad simply and comfortably … who prefer to live much in the open … those who desire to rest from toil in homes built to meet their individual needs … those who demand honesty in all expression … only in such lives only may we find the true regeneration of any nation.”

The most popular form of the Craftsman style, at least in Seattle, may be the simplest, and most economical type, the one or one-and-a half-story Craftsman Bungalow. Variants of the style may incorporate features of the Prairie, Mission, Shingle, Stick, or Swiss Revival styles. Other variations, such as Mission or Pueblo Revival bungalows, were popular in California and the south, and were sometimes cited as “Western” or “Pasadena Bungalows” in early publications. However, in a typological sense a bungalow is a one or one-and-a-half story building, modest in scale and reflective of a working class family’s needs and aspirations, with an open floor plan rather than a more formal arrangement. “Central to the Bungalow’s popularity was the idea that simplicity and artistry could harmonize in one affordable house. Bungalows allowed people of modest means to achieve something they had long

sought: respectability. With its special features: style, convenience, simplicity, sound construction, and excellent plumbing, the Bungalow filled more than the need for shelter, it provided fulfillment of the American dream. The Bungalow was practical, and it symbolized for many the best of the good life."

In the Pacific Northwest, many bungalows were vernacular dwellings, designed by the builders who constructed and sold them. Craftsman bungalow builders offered a range of plans, sizes, scales, and details that allowed them to adapt the houses to differing lot sizes, site conditions, topography, budgets, and finishes. Smaller scale, single-story cottage bungalows served working class individuals and families, while houses of size and quality of the subject building were built for middle- and upper-class families and priced accordingly.

The Original Builder, Frederick Mortimer Barnes, and F.M. Barnes & Company

Frederick M. Barnes was born in April 1867 in Birkenhead, Cheshire, England, and lived with his family in St. Oswald, Cheshire by 1881. Information about his education and early life have not been discovered. Barnes, a White immigrant, landed in Massachusetts in 1887. By 1902 he was living in King County, Washington, where he married Gertrude Mary Gilman. The couple moved to Seattle by 1904 when they had their first child; they eventually had four children. In 1914 Barnes became a naturalized American citizen.

Barnes was a self-employed developer, building and selling houses from an office in the Coliseum building in downtown Seattle at 500 3rd Avenue as early as 1907. His business advertised "Houses built on monthly payments and percentage plan. F. M. Barnes." An illustrated advertisement later that year described the design-build services offered by F. M. Barnes & Co Home Builders: "This bungalow will look pretty nice on that lot of yours – we are quite sure of it. If not this, than (sic) any one of a hundred different styles which we can plan for you… We make a specialty of building SWISS BUNGALOWS – we have reduced the business to a science so we can construct houses as they ought to be constructed and at less cost than any competitor can. If you own a lot and want a home on it but have no ready money, we will finance the deal for you … IF WE BUILD YOUR HOUSE THE PLANS COST YOU NOTHING." The bungalows were described as having "guaranteed first-class double construction, hard-plaster walls, clinker brick fireplace outside chimney, modern plumbing and wiring, and dining-room finished with plate rails and burlapped walls…"

By mid-1908 Barnes moved his company office to the downtown Arcade Annex and advertised building a five-room one-story bungalow for $1,350, with plans alone for $5.00 as well as arranging building loans. One of his competitors, Victor Voorhees, whose advertisement ran that same day, offering "complete plans, specifications, details, bill of materials, building contracts for a seven-room, three-bedroom one and a half story bungalow for $15.00." Voorhees, a prolific architect rather than a builder, also published a 100-page plan book with various designs that he sold for $0.25. Around this same time Barnes offered to sell a "beautiful bungalow on 60-foot lot" for $2,250 "on terms of $250 cash balance monthly payments same as rent," or "can built to suit you."

Barnes contributed to bungalow neighborhoods through the city. In 1909 his company advertised the sale of a "6-room home, one block Wallingford car, fine view, well built, full basement, modern in every respect, 57-foot frontage, cheap at $3,200. Terms." In 1910 it offered two houses on Queen Anne Hill, including a "new 6-room home on View Corner Lot, 40 x 100, living room, 24x12 with fireplace. Dining room, wood paneled beam ceiling. Bedrooms extra-large. Basement, laundry trays, furnace. Hardwood Floors. Price $4,500. Small cash payment: balance easy or will trade" and a "new, artistic bungalow, Queen Anne Hill Paved District, 1-1/2-story, 5 large rooms and sewing room for $2,350."

In the 1911 *Seattle Polk's Directory* Barnes was listed as Frederick M. Barnes, architect. He and his family resided at 2419 11th Avenue W, just two parcels north of the subject property. *Polk Directory* lists and other records indicate that this house, which Barnes designed and built, dated from 1907. A single-story, wood frame building situated near the center of the site and setback from the street, it was demolished in ca. 1990, and its lot divided into two parcels at 2419 and 2423 11th W, each presently contains a large single-family house. Barnes also designed the house next door, at 2415 11th W, which was built in 1919 for the property owner, E. A. Norton.

Barnes acquired other parcels on the street where he lived. Permit records indicate that construction of the subject house began in late 1910 and was completed in 1911. Its number of rooms and floor levels, and construction with a deep foundation on the steep sloping site are a distinct departure from the smaller bungalows that the F. M. Barnes Company advertised. The site conditions, size, and the level of interior detailing are character-defining features that add to the distinction of the Wilde Streatfield residence.

Barnes worked as a house builder, design/builder, and developer for at least a decade, and he was referred to as an architect as early as 1910 though not licensed as such. He passed the state architectural registration exam in 1924 and received his license in early 1925. Though little recognized, he was productive. According to brief articles in local newspapers, and the Seattle historic sites survey Barnes designed the following residential projects in Seattle:

- Three one-story frame cottages at 5620 11th Avenue NE (1907)
- Phillips Apartments (also known as the Metropolitan), a concrete building in Seattle's central business district at 6th and Seneca for Lydia A. Price (1910, demolished)
- The A. Campbell House at 5220 19th Avenue NE in the University District (1913)
- The H. Joslyn House at 1133 8th Avenue W on Queen Anne Hill (1915)
- A 12-unit apartment building at 119 24th Avenue (1919, demolished)
- Five lakeshore houses for Jeannie Middlevich, in the 1600 block of 41st Avenue E (1919, demolished)
- Harwood Apartments at 3200-3212 Harvard Avenue E for A. R. Wood (1924, demolished)
- Whittle/Knott Residence, a Spanish eclectic style house at 1622 1st Avenue N (1927)
- 41-unit apartment house at Denny Way and 18th Avenue (1927)

- Addition to the 1912 Dilley Residence at 3236 Cascadia Avenue S (1931)

In addition to buildings, Barnes designed a rotating service cabinet, described in his 1922 U.S. patent application for use "in the walls of dwellings or the like for receiving merchandise." He was also a 33rd degree Mason and member of a Seattle masonic lodge. He and his wife, Gertrude, lived at 2419 11th Avenue W until his death on February 2, 1936 at the age of 68.

The Original Owner, Gottlieb L. Tanzer

Property tax records indicate the house was constructed in 1911, and by 1912 the family of Dr. Gottlieb Leberecht Tanzer (1864-1927) occupied it. Tanzer was a local White businessman, as well as a mining and chemical expert. He was born in Gera, in the central province of Saxony, Germany, where he was educated and trained as a chemist. He and his wife, Lena, immigrated to America in 1884 and became naturalized citizens in 1887. For a period, the couple resided in Chicago where he worked as a lab chemist. They moved to Seattle in ca. 1902, and he found employment initially at the Stewart & Homes Drug Company. In the 1910 he was one of 79 chemists in Seattle according to the U. S. Census. At that time, his profession as a chemist encompassed a range of disciplines – pharmacists, assayers, and metallurgists, though he worked as an analytical chemist.

Tanzer's public notoriety arose in 1903 when he was involved with several dramatic legal cases involving public health and use of toxic chemicals. He was an expert witness in the trial over the poisoning death of Mrs. Addie Mull, due to the presence of bichloride of mercury in laxative medication. In a later trial he spoke out about the unsafe use of freezine, which contains formaldehyde, in preserving milk. The practice, and production of "embalmed milk" had led to the death of a Tacoma child, Carrie Constantine, and a subsequent cover up. In these cases Tanzer clashed publicly with medical examiners and dairy inspectors, but he was proved correct through demonstrated analysis and for a short period appeared to be a public hero.

Tanzer also called for clean water standards and municipal inspection of private wells, some of which were then polluted with sewage, and he advocated for the city's Cedar River water system. As a result, he became known his efforts to set standards for clean water and milk testing. Tanzer initially sought a permanent position as the City of Seattle chemist, before withdrawing, and he called without success for the creation of a cost-effective municipal testing laboratory. He briefly served as a chemist for the state of Washington while seeking private investments in Montana copper mines. His interests led to the establishment of several businesses in Montana, including the New World Smelting Company in 1904, and in the teens and 1920s, the Western Smelting and Power company, the Cooke Consolidated Copper company, and the Homestake Holding Company in Cooke, Montana.

He was known in the period from 1903 to 1910 for speaking and writing on a range of scientific topics including chemical theories, electrical innovations, the health benefits of honey, and the electro-magnetic properties of ether. In 1911 he was a member of the

Supporters of the Alaska Campaign, a pro-development group sponsored by the local Chamber of Commerce.

Before World War I, during the years of 1912-1914, he was also active in civic affairs for German Americans. He participated in German cultural events as the president of Seattle's 110-member *Krieger-Verein* (German Military Veterans Society), and he personally advocated for German culture and charities. During this time, Germans residing in Washington State and Seattle were one of the largest European immigrant groups.

G. L. Tanzer and his wife raised their six children in the house along with her father, August Trenne. The family appears to have been typical of professional and upper middle-class homeowners on Queen Anne Hill in the early 20th century. Lena, his wife, was an active member of several women's organizations, including the Progressive Thought Club, and his daughters' weddings were cited in the society pages of local newspapers in the 1910s and 1920s. Tanzer was in Germany visiting his mother when he died at the age of 63 in late February 1927. At the time of his death, he was a 32nd degree Mason and member of many clubs. In 1933 social announcements indicate that his wife and other family members continued to live in the house on 11th Avenue W. In 1935 the property was sold to a new owner.

Later Property Owners

A. F. Watson is noted as the owner as of October 1, 1935, in the archival assessor's property record card, and Esther Watson is listed in assessor's record as the fee owner or purchaser on May 11, 1940. Both were White. A. (Archibald) F. Watson was born in Kansas in 1870. As a young man he served in the Spanish American War, after which he returned to Kansas and married Mary Belle Crabbe. The couple moved to Spokane in 1902, where he worked for the U.S. Postal Service, eventually rising to the position of chief postal inspector. In 1929, they moved to Seattle when divisional headquarters were relocated. A. F. Watson died in 1936, and Mary in 1939.

During the 1930s the couple and their daughter, Esther (1905-1982), were listed as residents in the subject house. Esther, who worked as a "comptometer operator" (an accountant) for a wholesale grocery, continued to live there after her marriage in 1942 to Elbert Beatty, a White man, at least until the late 1940s. Around 1950, they sold the house to Neil J. Murphy, an electrical contractor, and his wife, Marie H. Murphy. Both were White. Earl Layman purchased the property on March 1, 1967 from the Murphys, financing the approximate $36,800 cost with a mortgage.

Earl Drais Layman (1935-2001) served as the City of Seattle's first historic preservation officer. A White man, he was born in Portland, Oregon, and received undergraduate degrees in architecture and social science from the University of Oregon as well as a certificate in painting and history from the French Ecole des Belle Arts in Fontainebleau, France.

From 1957 to 1963 Layman taught architecture history, design and art at Auburn University and Kansas State University. In 1968 he became the executive secretary for the Seattle Design Commission, a city organization, and later became Seattle's first historic preservation officer, serving from 1974 to 1982. During this time, he prepared landmark nominations and was a strong voice in the nascent historic preservation movement in Seattle, as well as a mentor to many in the preservation disciplines. In recognition of his role in the city, Historic Seattle and other donors installed a historic 1907 street clock with a dedication plaque recognizing Layman near the intersection of 1st Avenue and S Main Street in 1984.

Layman was an artist throughout his life, and his watercolors and ink sketches were exhibited locally in galleries and are preserved in private collections. The graphic design at the top of the city landmark nomination form is an example of his work. Under his leadership in the Seattle Department of Neighborhoods, historic districts were created in Ballard, Harvard Belmont, and Columbia City. He also wrote about local architecture and authored The Sights *of Seattle Downtown – A Photographic Tour* with photographer Bob Peterson, published in 1981.

After his retirement from the City of Seattle, Layman moved to Neskowin, Oregon. He served on the board of the Bosco-Mulligan Foundation and the Historic Preservation League of Oregon as well as a member of the Oregon State Advisory on Historic Preservation. He died in late 2001 at the age of 85.

Layman owned the property for nearly two decades. At some time in the late 1970s he had the kitchen built in the lower-level apartment. His records for home improvement projects in 1976-1978 also indicate interior work, such as installation of "Marlite" high-gloss and faux travertine paneling, and remodeling of the upper floor bathroom. His affinity for traditional Japanese architectural design was apparent in his choice of deep red and camel interior paint colors.

Layman traveled extensively and had an aesthetic interest in Italian and Japanese architecture. He built a perimeter wood fence, planted maples and bamboo, and set a prominent stone in the front yard of his house, all elements seen in Japanese gardens. In 1984 He built a wood deck in the front yard, raised to the level of the front porch slab, installed a chain link fence at the top of the sloping south yard, and redid the front yard garden. The south and west yards were left untended. The wood deck and chain link fence were later removed, and the front fence replaced along with landscape changes to the gardens.

<u>David Streatfield and Madeleine Wilde</u>

Madeleine Wilde and David C. Streatfield purchased the house in 1986. They became the property owners and stewards, envisioning, designing, planting, and nurturing the landscape that makes up the present garden and restoring the house.

Madeleine Ellen Wilde was born in Pasadena, California, on February 27, 1943, and grew up in Piedmont, the daughter of a chemical manufacturer and a homemaker. She was of the baby boom generation, the youngest of three daughters born to Thomas E. and Alice J. Wilde in the decade following World War II. Theirs was an upper middle-class White family. Wilde addended a well-known progressive private school, the Anna Head High School, and entered the UC Berkeley in 1960.

She moved to New York after graduating from the University of California Santa Barbara with a degree in social science. Her early career was as a computer programmer in the nascent technology industry. Wilde returned to the Bay Area in the 1970s to seek a new direction. She took classes in horticulture and attended the UC Berkeley while working on estate gardens in the area. In the late 1970s she moved to Seattle where she studied landscape architecture at the University of Washington.

Wilde met David Streatfield during that time, and they married later in 2003. In 1986 they purchased the subject property from Earl Layman. Wilde saw the property first and was captivated by the opportunity that the site presented. It was she that initiated many of the building projects as indicated in building permit applications from 1987 to 2002.

The creation of the garden was a joint effort as cited by Streatfield when describing the site as they found it in 1986 and their subsequent work:

> *Enclosed from the street by a high wood fence, the front garden possessed distinct Japanese properties with a small standing rock, wooden decks, stands of bamboo and cherry trees. Structure was provided by three tall trees near the street, plus a massive Austrian pine and a handsome red maple tree. Below this relatively low area, the ground plunges steeply; it was dominated by an immense madrona beside the house amidst a riotous sea of blackberries and other noxious weeds, especially false bamboo... Eradication of the weeds required four or five years ... But our initial focus was the restoration of the poorly remodeled house. This was completed by early 1991. In 1992, a major windstorm knocked over three of the large trees in the front garden, heaving up portions of the sidewalk and destroying the entrance gate. This dramatic event provided the impetus for planning a new garden -- a collaborative effort in which I assumed the responsibility for the plan.*

Wilde was responsible for many of the plant selections and for developing the woodland garden to its current mature state, using stewartia and the pine and maples around the front gravel-clad space, which served as an extension of the house, along with plants and native ground covers in varied textures, as well as shrubs, bulbs, and glazed pots filled with water to attract birds and reflect filtered light.

In addition to her work as a gardener, Wilde wrote a brief weekly column for a local newspaper, *Queen Anne & Magnolia News*, for several decades, beginning in the 1990s, which was published in book form in 2021 as *Notes from the Garden - Creating a Pacific Northwest Sanctuary*.

As a writer, Wilde was known for her singular voice, "a sort of hands-on Thoreau," with pragmatic and instructional comments on the activity of planting, digging, weeding, and watering to make and maintain a northwest garden, and poetic in describing "the strength and calmness" of the activity as well as her love of woodland plants and trees, some known to her from California. Her short essays cite the garden as "a metaphor for the world" and her own garden as a sanctuary. Excerpts from Wilde's book provide a sense of her perspective about landscape design and plants and work in the garden:

I have been working with the neighbors across the street, and with their permission have planted five new street trees, in addition to the eight street trees planted last year. The streetscape is starting to become unified, and speaks to the concept of developing a sense of place. In five years, or so, this block will be home to a sensibility that echoes the city's great boulevards, with their stately old trees … ("Trees Can Also Bring Neighbors Together," pp. 96-97, August 1994)

A dream came true: the warm, sunny weather returned … The light was magnificent as it filtered through the red maple and madrona trees. The air was soft with warmth as I laid out my plans for the evening. I finished up a section of a wall, and started to plant the newly constructed bed. I was enjoying the fruits of my summer labors when I decided to put the tools away and just lazily water the newly placed plants. It seemed luxuriant to back away from the planned projects, but the beauty of the evening caused me to stop and observe with delight my newly designed planting beds. ("Night Falls Faster," p. 123, October 1994)

Remember, when you plan your projects … it is important to fashion them in small, manageable increments. ("Night Falls Faster," p. 123, October 1994)

…Planting a tree, or multiple trees, renews our hopes for the generations that come after us. As we grow old, we watch the trees grow in stature. Watching them, we might forget life's "fever and the fret," as Keats put it. In them, we see growth and renewal, year by year. In addition to providing shade and shelter … they stand tall against life's imponderables. We can touch them, smell their sweet blooms, or marvel at their winged seeds. And maybe we can plant a new one each season. ("The Why of Trees," pp. 156-158, November 1994)

I know from my own experience that an evening spent tending my garden, after another Incomprehensible day, brings a strength and calmness that no other activity can match. Are the qualities associated with gardening, such as nurturing, and the hard work of hands and heart, deficient in our culture? Much good writing has been done about the garden as a special place. ("The Garden Gives Back," p. 68, June 1995)

I use the woodland strawberry, known in Europe as fraise des bois, as an edging plant in my deeply shaded rhododendron and fern garden. The thumb-size berries continue to appear as late as October, and each berry explodes with the essence of strawberry when eaten. These plants line my daily path to the outside world. I eat them going out in the

morning and when I return in the evening. ("Rethinking the Kitchen Garden," pp. 12-13, March 1996)

On the really frightful, stormy days, pick one of our spring flowers and bring it to your table. Take the time to study it ever so closely, for these blooms are a world unto themselves, with markings and veining to delight the eye. There it all begins. ("Contemplative Time," p. 2, March 1997)

…Think about the beauty of a single sheet of water, glistening and reflecting the colors of the sky on a still day. These flat-water surfaces also illuminate the patterns of raindrops and ripple with the wind. They also provide a place for the birds to take a drink and a break from their nesting activities—much like the old-fashioned water coolers at work where we gathered to tell stories … I have come to believe that these "water islands" add an integral element to our Northwest gardens. They speak to our geographic position of looking west towards the Pacific and the Far East, with their concept of contemplative simplicity. ("The Magic of Water Islands," p. 46, May 1997)

… I have added more ground room in gardens by building up terraces with rough stones or other urban rubble. Into these constructs I have planted scree-loving alpines, drought-tolerant herbs, and perennials. Every type of plant that relishes a good drainage location thrives in these follies. And the added height, even if it is only three stones high, or maybe grander in scale, adds a new, specialized habitat for experimentation. Isn't that what we are all looking for? ("In Praise of the Folly," pp. 56-57, June 1999)

Trees have always played a key role in summer, not only for shade, but also as places in our youth where we climbed and hid out in, or looked up through the leaves to the blue sky in wonder. So often in urban settings, we plant only small trees. Yet, maybe we miss our larger trees, and wonder how we can fit them in again. Sharing a tree on the property line certainly allows for greater scale. It also requires a neighborly dialogue, which in many ways has become as much a memory as our grand trees. ("Summer's Vantage Point," p. 98, August 1999)

Why is it that gardening shows and magazines make this spring planting season look so pleasant? It is brutally hard work in my garden. ("Spring Ahead," p. 18, April 2006)

So, the frost must be designed to wake us up to the fact that the growing season is ending. The dazzling colors on our deciduous trees brighten our days more than the sun. The cold rains will chase us indoors. But the gardener has a secret for keeping the hope alive. We have been burying bulbs throughout our gardens. Down in those murky depths spring is getting underway. ("Frosty Times," p. 138, October 2009)

Our native sword fern is a joy to watch unfurl … They also require nothing more than removing the old fronds, so that you can clearly see, and be thrilled by their unfurling fronds, which are not as hairy and tawny as the early fronds of the sword fern. Rather, they tend to be a raspberry or tawny pink to deep burgundy. Mix in a few early crocus and snowdrop bulbs, and some small species Epimediums, and your almost

maintenance-free spring garden can give such a wonderful sense of enchantment as we wait, and wait, and wait...for the soft allure of summer. ("Finally, the Buds are Popping," pp. 29-30, April 2013)

Wilde was a patron of the Northwest Horticulture Society, and member of its board of directors. She had an active civic life, contributing to street tree planting on Queen Anne Hill and serving as a member of the Pike Place Market Commission and the Queen Anne Council Design Review Board. She died at the age of 74 on February 16, 2018.

David C. Streatfield (1935 –) is a renowned landscape architect and historian. A White man, he was born in England on June 6, 1935 in Hove, Sussex, near the seaside resort of Brighton. The son of an insurance executive and home maker, he gained an early appreciation of landscape design while touring gardens with his parents as a boy, such as the nearby Leonardslee Gardens. Streatfield recalls meeting the English author and garden designer, Vita Sackwell-West, when visiting her legendary garden, Sissinghurst, in ca. 1947.

Streatfield was educated at Brighton College of Arts and Crafts, where he received a Diploma of Architecture in 1956, followed by studies at the University of London where he was awarded a Certificate in Landscape Architecture in 1962. Soon after he came to the U.S. to study at the University of Pennsylvania in Philadelphia in 1964-1966. At Penn he received a Master of Landscape Architecture.

Before immigrating Streatfield had resided in London and worked for the London County Council's Housing Division from 1956 to 1962. During that period, he received the Victory Scholarship and Silver Medal from the Royal Institute of British Architects in 1960. His work on London's Dacres Estate received design awards from the Minister of Housing in 1964 and the Civic Trust in 1965.

After his time at Penn, Streatfield's career focused on landscape architecture. He worked in private practice with several Philadelphia firms from 1962 to 1963 and 1965 to 1967 while teaching and the Clemson College School of Architecture in 1962-1963, and Michigan State University's School of Urban Planning and Landscape Architecture in 1963-1964. In the mid-1960s he moved to California where he began his lifelong study of its landscapes and gardens, initially working as a research landscape architect for the U.S. Forest Service in 1968-1969. He co-directed a University of California Berkeley pilot study of the Santa Cruz Mountains in 1969-1970. From 1967 to 1970 he served as a lecturer at the UC Berkely Department of Landscape Architecture. In 1970-1971 he spent an academic year at the University of Edinburgh's Department of Architecture.

In 1971 Streatfield joined the faculty at the University of Washington in Seattle, initially as an assistant and then as an associate professor in its landscape architecture, architecture, and urban design programs. He was a Professor of Landscape Architecture and Urban Design and Planning from 1991 to 2007. Streatfield taught landscape history and environmental design for four decades, initiated international programs in landscape studies, taught at and served as the chair of the Landscape Department from 1992 to 1999.

He was recognized with the Distinguished Faculty Award for Lifetime Achievement from the College of Built Environments in 2018. He has been an Emeritus Professor at University since 2007. He received the American Society of Landscape Architects Bradford Williams Medal in 1978 and was elected a Fellow in Council of Educators in Landscape Architecture in 2015.

During his academic career Streatfield also wrote, published, and lectured extensively on landscape architecture and history, conservation, and preservation. Perhaps his most relevant publication in relation to the subject property, is his 1994 book, *California Gardens: Creating a New Eden*, in particular his analysis in the chapter, "Arts and Crafts Gardens." He also served as a member of the Seattle Landmarks Preservation Board in the late 1980s and has continued to advocate for historic preservation as an expert in the field

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Issued: May 8, 2025

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