



The City of Seattle

## Landmarks Preservation Board

700 Third Avenue · 4th floor · Seattle, Washington 98104 · (206) 684-0228

### **REPORT ON DESIGNATION**

LPB 193/05

Name and Address of Property: **L'Amourita Apartment Building  
2901-2917 Franklin Ave. E.**

Legal Description: Denny Fuhrman Addition, Block 34, Lots 11, 12, and 13

At the public meeting held on April 20, 2005, the City of Seattle's Landmarks Preservation Board voted to approve designation of the L'Amourita Apartment Building as a Seattle Landmark based upon satisfaction of the following standards 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.*
- F. Because of its prominence of spatial location, contrasts of siting, age, or scale, it is an easily identifiable visual feature of its neighborhood or the city and contributes to the distinctive quality or identity of such neighborhood or city.*

### **DESCRIPTION**

#### **The Site**

The 17,050-square-foot parcel is 150' wide and 110' deep, and follows the steep, slope of North Capitol Hill. The building is sited on the eastern two-thirds, setback 17.5' from the property line and an estimated 30' from the west edge of the paved sidewalk. Setbacks on the north and south are only 5', but there appears to be more property as the northern retaining wall is several feet farther north, and there is no sidewalk to identify the southern property edge.

The site slopes from downward toward the northwest, from a datum elevation of 100' at the southeast corner to approximately 92' at the northeast corner, and to 85' at the southwest and 85' at the northwest. Along the north property line this results in a drop of 11', and along the south a drop of 15'.

A three-stall paved parking lot is located at the northwest corner of the site, accessible by a narrow driveway along the north side of the building. The elevation of this 35' by 35' lot is approximately

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10' below that of Franklin Avenue East. Until 1997, a second parking garage structure was located to the south of the north parking lot, and a concrete retaining wall was provided along the west property line. The grade then dropped 6' to 10' from the parking lot level to the grade on the west side of the wall. A portion of the lower area is a 15' wide City of Seattle right-of-way, which was platted originally as an alley. To the north there is a small retaining wall and to the northwest, the parking lot for the adjacent Pauline Apartments. Presently there is a concrete block and wood frame garage building on site. This 29' by 20', 580 square foot, three-car building is set back 36.5' from the south property line and 5.5' from the building's western face. The garage is accessed via a narrow driveway off East Shelby Street.

The front of the building is clearly the street-facing east facade. It is treated with projecting porches, window bays, and cast concrete steps and walkways that lead from the street and sidewalk, along with sloped lawns, to concrete steps at the three porches. Landscaping is carefully tended on all sides of the building, and includes grass turf, perennials, and tall, deciduous street trees in the parking strip along Franklin Avenue East.

The neighborhood that surrounds the station primarily contains wood-frame, single-family residences, and multi-family apartments of varied sizes. Along Eastlake Avenue East, to the west, there are also commercial buildings that house offices and retail businesses. Apartment buildings of a variety of ages and sizes and a few single-family houses are located along Franklin Avenue to the south of the building. To the north there are two small, brick apartment buildings.

Due east across Franklin Avenue is the right-of-way and Interstate 5. Because of the grades at this location, the freeway appears as a 15-to 30-foot-tall concrete wall, interspersed with lanes of busy traffic. The structure opens to the north to reveal eight lanes of traffic at the main level and reverse express lanes at a lower level.

### **The Building Structure and Exterior Features**

Reinforced concrete foundations and stucco-clad, reinforced concrete exterior walls of up to 22" thick, make up the three-story building structure. 6x6 heavy timber posts serving as columns and 2x10 floor and roof joists are set at 16" on center. The building has overall dimensions of 57' by 142' with three 8'-wide and 27'-deep, west facing lightwells, which contain fire escapes and secondary entries. Primary entries are provided on the east facade, accessed below three hip-roofed porches supported on stucco-clad concrete walls with arched openings. Due to the topography, the lowest occupied floor is partially below grade with the two upper floors and the penthouse visible on the primary east façade. Hips and gables make up approximately 60% of the total building roof, and these shapes are prominent on the east or primary side of the building. (When the building was re-roofed, the original red roof tiles were salvaged and reinstalled.) Approximately 40% of the building's roof, on the west side, is flat and clad with built-up roofing. The tile-clad sloped roofs are further emphasized by decorative wood rafter tails, which project beyond the gutters to punctuate the front roof edge.

On the exterior, the L'Amourita Apartment Building is embellished many Mission-style decorative elements and details. The east facade features three projecting porches, each with open arched openings. The porches are characterized by hip roofs (at the outer two porches) or a flat roof (at the center), and by prominent curvilinear parapets, which rise above the northeast and southeast corners.

The two outer corners are distinguished by tall battered pilasters, which terminate as small decorative towers surmounted by column-supported hip roofs. The façade is symmetrically composed around the center and subdivided by three porches and projecting roof features into three sections. Each of the three sections is also symmetrical.

The tallest center section on the east side reads as a tower. The tower features a hip roof mass, with the stucco walls punctuated by narrow, arched-head window openings (six frontal and one on each side) and a row of corbelling at the floor level. The tower element encloses a small penthouse made up by rooms in two of the current upper-floor dwellings. A U-shaped roof terrace at the second floor wraps this center tower section. Low, stucco-clad parapet walls and wood decking characterize the terrace. The second floor also features projecting window bays with either stacked bracket or oriel details below the windows, and tile-clad hip roofs over the entry porches below.

Windows are typically double-hung or casement, wood-frame types with vertical proportions and flat and arched heads, with the exception of the windows in the bays and those at the center tower section. The 1985 drawings indicate five different types of windows, all composed with two sash, with overall sizes that range from 1'5" by 5.5' to 3.3' by 4.5'. Originally many of the upper sash units featured multiple lights, with diamond pattern glazing held by a tracery of wood sash members. Windows at the lower level feature upper sash with vertical glazing patterns.

Secondary north and south facades are composed with the raised parapet sections on the east and flat roof profiles on the west. Windows on the south façade vary also, with those toward the east resembling windows on the primary facade. In contrast to the primary facade, the west or back facade is very simple, with a simple rhythm of rectangular window openings set into the planar stucco wall.

### **The Plan and Interior Features**

The building is symmetrically organized, with four separate front entry porches providing access on the facade. According to cooperative members, the original layout featured eight townhouse units, each accessed from the porch, with an exterior door leading through an archway into the living room of each unit, with a straight stair leading to the second floor which contained bedrooms. The southernmost unit had a dining room call button for servants, and a staircase that led to the servants quarters in the lower southwest corner of the building.

At some time in the early history of the building it was subdivided from two-story townhouses into smaller flats. The *Polk Directory* noted 18 apartment units in 1922, and the 1932 issue of *Heiden's House and Street Directory of Seattle* noted 18 units for listings at 2901 -2917 Franklin Avenue North (presently Franklin Avenue East).

Presently (April 2005) there are 21 units in the building, eight on each of the upper two floors and five in the lower floor. At the main level (second floor) there are four recessed entries at the three separate porches. They each lead to two entry doors, each of which leads to small vestibules that access a lower and an upper unit, thus giving each apartment a sense of privacy and individuality. Separate side entries are provided also to the outer second floor apartments, and direct entries to those at the lower level.

The unit layout at both the main and upper floor provides for two outer dwellings, which are wider, and six interior ones. Straight runs of stairs lead to the upper floor apartments. These units have projecting window bays in front rooms, facing east, and also north or south. Access is provided from the four center upper floor units to the second floor roof deck above the center porch, and from the six interior units to back porches and fire escapes within the lightwells. The southern and northern upper units access fire escapes on the outer walls.

The original building owner, the Jarmuth family, lived in the southernmost dwelling. Up through 1936, this unit remained a seven-room townhouse, according to the tax assessment records of that year. Presently it, like the others, has been subdivided into two flats, each with one bedroom. There are also four one bedroom and one smaller studio apartments at the lower level.

Dwellings range in size from a studio of approximately 300 square feet to one-bedroom units of approximately 440 to over 970 square feet. The largest units are located on the main level which have large basement storage rooms accessed by private internal stairs. The two apartments at the northwest and southwest corners appear larger too, because of their side wall bay windows. The other upper floor interior units also have projecting bays and the interior four access a roof terrace on the east side. A third-floor dwelling room, enclosed by the central tower, is provided in the central two, upper-floor units.

As a residual aspect of the original townhouse layout, the east and west rooms in the upper level flats have almost equivalent sized bedrooms and living/dining rooms. Other original interior features provide residents with a strong sense of the building's history. These include spatial qualities, such as enclosed entry vestibules and relatively tall ceiling heights (recorded as 9'-4" at the first floor, 9'-2" at the second floor, and 8'-9" at the third floor). The layout at the upper floor features larger rooms at the ends, and kitchens and baths accessed off stair halls. There are butler pantries in several apartments at the main level.

A sense of the building's history is reinforced by the presence of original finishes: painted plaster on lath and plaster on concrete walls, and wood trim including coffered ceilings, picture rails, tall wood base, framed windows and doors, and inlaid wood oak flooring at the first floor. Remaining original stairwells have turned wood balustrades and there are deep window bays in front-facing second and third-floor units.

Gas fired fireplaces are provided in many of the units and typically they each retain distinctive, original tile surrounds. These surrounds include inset tiles with relief patterns and geometric and figurative motifs and several feature mantelpieces. While one is painted, others retain the original tile finishes.

Original interior doors were typically panel types, with transom windows. Ample light enters each of the one-bedroom units from windows on three or four walls in the upper units, including the west-facing lightwells. Many of the various-sized windows, which have deep surrounds, feature casement or single-hung operation.

## **Construction History**

No records of original permit or construction drawings are on file at the city's Department of Planning and Development. According to one of the current owners, the architect who worked on the 1985 rehabilitation project does not recall having original drawings. Tax records and historic photos cite an original construction completion date of 1909. A 1917 Sanborn insurance map indicates there were then 19 apartment units in the building. The number was cited in the 1936 era tax assessor's records as 19, and subsequently changed on the form to 21 apartments

The original designer and contractor remain unknown. However, there were several architects practicing in Seattle in the first two decades of the twentieth century who worked in the Mission Revival style. Further description follows in the section on the Building Style.

## **Documented Changes to the Building and Current Conditions**

The following changes to the building are indicated in historic photos or are cited in DPD permit records, or have been observed at the building:

- 1923, 1924, 1927, 1934                      Unidentified permits for unknown work
- 1951    Stairway alterations; addition of exterior metal stairway and ladder
- 1952, 1959    Unidentified alterations
- 1973    Installation of gas-fired water heater
- 1974    Replacement of electrical service
- 1986    Renovation (including window replacement, insulation, and other repairs)
- 1998    Construction of retaining wall, removal of garage, construction of back terrace (Response to Director Ruling of March 20, 1997, and Geotechnical Report of October 28, 1997)
- 1999    Removal of the central steam heat system and replacement by electric baseboard heaters in each unit

The building has been repainted over its history. A record from the USGS, regarding a benchmark placed on the building roof in 1915, cites it as a yellow building in the 1920s and gray in the 1950s. Presently it is a warm off-white with deep red windows and doors, with the terra cotta roof tiles. Historic cooperative records suggest that a new boiler was provided in 1959, repainting occurred that year and again in 1973, and major roof repairs and reroofing occurred in 1973.

In 1997 the Cooperative hired a local geotechnical engineering firm, Shannon and Wilson, to study existing site conditions. The resulting geotechnical report cited a major landslide that occurred after heavy rains in the previous winter. It recommended construction of a soldier pile wall, with wide flange steel beams, concrete and tiebacks, and continuous subsurface drains inside a preexisting concrete wall to retain the grade and improve drainage. (This description is an overview and is

provided for reference only. Readers of this report should not rely on this report to represent actual conditions or the intent of the geotechnical study, and should refer to the actual report for information.)

The project to address geotechnical issues was undertaken in 1998 at an estimated construction cost of \$150,000, according to the city's permit records. The project also resulted in removal of one of the two garages and creation of a garden terrace with trellises and new planting beds at the center back of the site. Meanwhile a recent development to the west has resulted in tall foundation / retaining walls as part of a new four to five story mixed-use apartment building. According to cooperative members, existing tiebacks were used during its construction until the foundation construction was completed.

Current conditions reflect a variety of interior changes to the individual dwellings, including larger kitchens and opening of partitioned spaces. Finishes vary, with several units retaining original coffer treatments and others finished with smooth gypsum wallboard or plaster ceilings. Bathroom and kitchen plumbing fixtures, built-in cabinetry, light fixtures and appliances vary. Many of the rooms are relatively small but they seem luminous with ample daylight.

## **STATEMENT OF SIGNIFICANCE**

### **Historic Development of the Eastlake Neighborhood**

Eastlake is an elongated, hillside community on Lake Union. When Interstate 5 was constructed in 1962, it cut Eastlake off from Capitol Hill, of which it was once a part. The L'Amourita Apartment Building property is located very close to the west side of Interstate 5, and has been impacted by the freeway's audible and visual presence. The building shares its historic, economic, and social development with the neighborhood of Eastlake, as well as with North Capitol Hill and the nearby Roanoke Park area.

As defined by the lake and Interstate highway, the Eastlake neighborhood is only five blocks wide, but stretches over twelve blocks (one and one-half miles) in length from the intersection of Fairview and Eastlake Avenues on the south to the University Bridge on the North. The neighborhood emerged in the early 1880s as a group of small farmhouses, homes and small businesses along the street that linked the city's downtown to communities along the north end of Lake Union, such as Latona and Portage Bay. Travel through the area became common, with establishment of a streetcar line and the draw of the University after the current campus was established in the 1890s and the Alaska Yukon Pacific Exposition was held in 1909.

When the University Bridge was constructed in 1919, travel along Eastlake Avenue increased. Buses replaced the streetcars in the early 1940s, but Eastlake remained one of the city's prominent north-south routes. It connected areas north of the city, such as the University District, Roosevelt, Northgate and Lake City, as well as nearby towns of Kenmore and Bothell via Roosevelt Way Northeast and led to the downtown via Denny Way on the south.

Like many of the city's oldest neighborhoods, Eastlake contains a wide mix of uses and building types. Traditionally it was a blue collar residential and industrial neighborhood with Seattle City

Light's earliest electric generating plant (presently Zymogenetics) at its south end, and businesses such as Lake Union Dry Dock, Sound Propeller Company, William Boeing's 1916 airplane facility, and numerous marinas along Fairview Avenue and the lake front. There were cafes and taverns, some fishing boats from the Alaska Fishing Fleet, and the main store of Goodwill Industries was on a pier at the south end. Only a few of these businesses remain, mixed in with present-day offices, specialty retailers and services, taverns, and restaurants and cafes.

The neighborhood retains many other examples of its built history with Victorian farmhouses, Craftsman style bungalows and Mission Revival and Art Deco apartment buildings. Eastlake also contains one of the city's oldest schools – the original wood-frame Seward Elementary School, which dates from 1893 - 1895.

Houseboats on Lake Union were built in the teens and 1920s, initially as simple small, inexpensive dwellings for seasonal workers, such as loggers and fishermen. During the 1930s, they served as a floating "Hooverville," for occupants, many of whom were unemployed during the Depression. The houseboats were gradually transformed into a low-income residential community of bohemians, poets, students and teachers in the 1950s and 1960s. Permanent sewer connections were installed in the 1970s, and the dwelling sizes of houseboats gradually grew to include multi-story houseboats with decks and roof terraces. The houseboat community changed to provide romantic, water-bound residences for middle and high-income residents.

In the late 1950s and early 1960s Eastlake was physically divorced from the Capitol Hill neighborhood by construction of Interstate 5. Official planning for the freeway began in the 1950s, and envisioned few of the real impacts of traffic, noise or dislocation that have resulted. During construction of the freeway, however, many of the large old homes were removed. Some of these were relocated, but many buildings were demolished, some replaced by surface parking lots. The double-height, eight-lane interstate has remained a defining edge and an open concrete scar on the neighborhood for over four decades. Open space below Interstate 5 provides classical-like columns among some open space.

Eastlake has developed as a vital urban neighborhood characterized by the presence of diverse housing, including apartments, multiplexes, small-scale courtyard housing and single-family residences. It has a large elementary school and a rich mix of office and neighborhood commercial buildings along Eastlake Avenue East. Along Lake Union there are houseboats, marinas and boat repair yards, a few houses and apartments, and commercial buildings.

The physical character of the neighborhood emphasizes its topography, the close relationship to the city's downtown and freeways, the wide variety of buildings, and mix of their scales and uses. There are reminders and remnants of early industries, including the site of William Boeing's first airplane factory at the western foot of Roanoke Street. A number of significant historic buildings are located in the neighborhood. Some of these, noted below, have been recognized by designation as local landmarks or by listing in the National Register of Historic Places:

- Seward School/former Denny-Fuhrman School (1893 - 1895, 1906 and 1918, remodeled and expended in 1997), 2500 Franklin Avenue East (along Boylston Avenue also), a City landmark
- Steinbrueck Residence (1891 - 1893), 2622 Franklin Avenue East, a City landmark

- The Stanley House/Fisher - Howell Residence (1890s), 2819 Franklin Avenue East, a City landmark
- Castlewood Apartment Building (1928 - 1929; Paul Thiry), 2727 Franklin Avenue East
- Lake Union Hydro House and Steam Plant (1909 - 1921), a City landmark

There are many commercial and apartment buildings in the neighborhood that date from the 1950s and 1960s. Recent development has impacted the neighborhood with the construction of many more condominium and apartment buildings, most in three- to five-story structures.

Growth in the neighborhood appears to have occurred in part in response to the Eastlake Neighborhood Plan of September 1998. The plan called for preservation and enhancement of Eastlake's existing and future character as a residential, lakefront community with a mix of elements. The plan's integrated goals included 1) increased density in the complex, mixed-use urban neighborhood, with a diversity of incomes, ethnicity and residential/commercial use; 2) development of Eastlake Avenue as a "main street"; 3) a focus on the Fairview Avenue shoreline; and 4) traffic strategies for safety, pedestrian and bicycle connections, and noise reduction.

Census documents from 1940 describe the residential make up of the neighborhood and the types of housing available 50 or more years ago. The patterns that these documents suggest are similar to those embodied by physical structures. Eastlake was then home to many people with varied incomes. It was the end of the Depression and nearly 30% of its occupants were unemployed or seeking work. Residents represented a variety of occupations: professionals, managers and officials, domestic service workers and laborers. In contrast to the relatively high homeownership seen in other areas of Seattle, fewer than 22 % of the residents owned their dwellings. Rents averaged \$24/month. (Schmid, p.155 - 183, and p. 218 - 254.)

When the Eastlake neighborhood was profiled as part of the 1998 Eastlake Neighborhood Plan, nearly sixty years later, it had been physically separated from Capitol Hill. The Plan noted there were 2,437 residential units in the neighborhood, a rise of 261, or 11% growth, between 1990 and 1997. The plan called for a goal of 3,500 residents balanced by 3,000 jobs.

### **The Original Property Owner, Adolph J. Jarmuth and Edith De Long Jarmuth**

Adolph J. Jarmuth, the president of Northern Investment Company, has been cited as the original building owner. Little is known about Mr. Jarmuth. His wife, Edith De Long Jarmuth, was a supporter of socialist causes. Apparently she relocated to and died in New York after leaving Seattle around 1912. She was a friend of national feminist and radical, Emma Goldman.

In her autobiography, *My Life*, Goldman described Edith De Long Jarmuth as, "Japanese-looking with her blue-black hair, almond shaped eyes, and marble-white skin, [like] a lotus flower in alien soil. She was a strange and ethereal figure in her wealthy and heavy bourgeoisie home in Seattle. Later her apartment in Riverside Drive in New York became the rendezvous of radicals and intellectual Bohemians. Edith was their magnet, and she felt alive to their ideas and work. Her own interests ...sprang from her yearning for the exotic and the picturesque. In life as in art Edith was a dreamer who lacked creative strength. One loved her more for what she was than for what she did.



Her personality and native charm were her greatest gifts." (Goldman, 1931, Vol. 2. Presumably the home that Goldman referred to was the townhouse in the original L'Amourita Apartment Building)

The *Polk Directory to Seattle*, for years 1900 through 1920 was reviewed as part of the research for this report. The 1909 Directory is the first one that lists Adolph Jarmuth, noting his business office and his residence in the L'Amourita Apartments, at 2901 Franklin Avenue North. The first citing of the L'Amourita was in the *Polk Directory* of that year, which lists it as an apartment building. (This information seems to discredit a long-told romantic story about the original building owner as an Italian or Portuguese immigrant father of many daughters, who built eight dwelling units, one for each child, to keep them close.). The Jarmuths had only two children, both boys (Douglas F. and John A., who were listed as students in the *Polk Directory*).

It appears that the family moved out of the building around 1912. The last listing pertaining to the Jarmuths is that year and only for Mr. Jarmuth's business, which was cited as the Northern Investment Company in 1910, 1911 and 1912, noting it as "Investments - Real Estate and Mining."

Brief genealogical research has resulted in no additional information, with the exception of the deaths recorded of a John Jarmuth in Skokie, Illinois in 1971 and that of Douglas Jarmuth in Kent, Washington, in 1973.

### **Formation of the Cooperative**

The L'Amourita Apartment Building was built initially as an investment by its original owner, and appears to have been a rental property for over four decades. The 1939 *Polk Directory* lists 21 separate units. In ca. 1950 the building ownership was reorganized as a cooperative.

The L'Amourita Co-Operative Association, Inc. was incorporated on April 21, 1950, by the following individuals: S.J. Mondau, Bruno Owen, Mae Hartman, Allen C. Shamek, Virginia B. Wilhite, Robert Reindorf, A. H. Lindblad and A. A. Lizotte. Its goal was to "provide housing for its members and stockholders, their families, relatives and friends, on the cooperative plan and not for profit, by acquiring, operating, maintaining, leasing, conveying or otherwise making available to members and stockholders such apartment housing accommodations as are in the property known as L'Amourita Apartments, 2901-03-05-07-09-11-13-15-17 Franklin Avenue, or other properties to be purchased." (Articles of Incorporation, Section II, April 19, 1950.)

The co-op issued capital stock of 1,210 shares, at \$100 per share for a total of \$120,000. The Cooperative Association purchased the property from Joseph E. and Evalyn O. Flory with a final mortgage payment of \$72,510 in August 1954. The association term was 50 years, and it was renewed in 2000.

The National Co-op Bank is a nationwide, specialized lender that services housing cooperatives. As noted by a bank representative, approximately 80% of housing coops are in New York, with over 6,000 cooperative buildings in New York City. Members of the L'Amourita Co-op has estimated that there are 67 housing co-ops in Washington State, and the NCB has identified 44 in its current database.

Individual units in housing co-ops are typically purchased through share loan mortgages, which are somewhat similar to loans for condominium units. The cooperative association is a non-profit organization that can take out large long-term loans of up to 30 years for long-term repairs and major projects. These finance methods contrast to special assessments by a condominium association, and condominium improvement loans, which are typically amortized over a much shorter, five to ten year period. Housing cooperatives are not structured typically to limit investment or increases in equity based on the market. A limited equity co-op was a type of entity that HUD developed in the 1960s to address low-income housing needs by limiting resale value and prospective purchasers. (Information about cooperative housing structures comes in part from Mary Alex Dundics, of NCB, during a phone interview on November 23, 2004.)

Early housing co-ops were organized in the teens and 1920s, some with exclusionary goals, in that their memberships were restricted to people of similar wealth and upper class backgrounds, and/or by ethnicity and religion. One early record of the L'Amourita Cooperative clearly indicated that prospective applicants with families be discouraged. Contemporary housing laws forbid these types of discrimination, but do allow contemporary cooperatives to consider individual applicants.

In a condominium, each owner actually owns his or her unit. In a cooperative the individuals own a share of the corporation, and enter into a proprietary lease to occupy their space. Banks offer share lending to the cooperative members. Monthly maintenance fees are based on the share of ownership, similar to that in a condominium. The L'Amourita Co-op is organized presently (April 2005) by its 21 members with rules for sharing general upkeep and maintenance, and limiting disturbances, such as excess noise.

## **Overview of Cooperative Organizations in America**

There are many forms of cooperative organizations in America, in addition to housing groups. Locally some of the best known are consumer groups and health care organizations, such as REI, PCC and Group Health. Historically the cooperative organizations derived from the early guilds and fraternal organizations, which provided financial aid, life insurance, and old-age benefits to their members, and from early labor unions.

The American Grange, which was founded in 1867, served as the source for what became agricultural and rural cooperatives in America. Based on European precedents and Rochdale principles the Grange set up stores to serve its members, selling groceries and dry goods in addition to clothing as farm supplies, hardware and agricultural implements. Granges were marketing collectives made up by farmers, often by the products they raised, such as cotton, grain, tobacco and wool in different parts of the country. In the Northwest the best known Granges may have been those in Eastern Washington which marketed wheat. Many Granges went out of business during the Great Depression, but other cooperative businesses were initiated in the late nineteenth century and early twentieth century. By 1920 with an estimated 14,000 farmer cooperatives were operating.

In the 1930s farmer cooperatives developed their own financial institutions through the Farm Credit System. The National Cooperative Bank, and other agencies initiated cooperatives during the New Deal era. At that time some financial assistance was provided also by government agencies. The Rural Electrification Administration (REA) and the National Rural Electric Cooperative Finance Corporation (CFC), for example, were formed to finance and help provide rural electrification.

(Information in this section is summarized from Donald Frederick, "U. S. D. A. Cooperative Information Report, No. 55.") Present-day cooperative services include financial services, such as credit unions, and consumer buying groups, as well as marketing for food and agriculture industries, and purchasing coops for grocery and hardware stores and public institutions, such as state universities.

## **Mission Revival Style**

With the use of gable and hip roof forms, clay roof tiles, stucco cladding, and arched openings, the L'Amourita is as a fine example of the Mission Revival style. It shares features of this style with several other apartment buildings in Seattle, although most of the other examples are stucco-clad wood frame rather than concrete structures. Examples of the Mission Revival include several nearby buildings and others in the University District and on Capitol and Queen Anne Hills:

- The Hacienda, 1029 Summit Avenue East (1925, 2 buildings with 21 units / 25,047 square feet)
- La Quinta, 1710 East Denny (1926, a 2 story courtyard building with 16 units / 14,400 square feet)
- 906 - 1<sup>st</sup> Avenue West (1927, a 2 story courtyard complex with 16 units and 15,380 square feet)
- Villa Costella, 328 West Olympic Place (1929, 1 - 3 stories, with 20 units / 21,140 square feet)
- Linda Vista, 92 East Lynn Street at Yale East (1930, a 3 story building, with 20 units / 18,360)
- El Cerrito Apartments, 608 East Lynn Street at Franklin East (1930, 3 stories, 9 units / 10,458 s.f.)
- El Monterey, 4204 - 11<sup>th</sup> Avenue Northeast (3 stories, 20 units / 16,240 square feet)

Nearby buildings include the Buena Vista at 2822 Eastlake Avenue East. The two larger buildings in Eastlake -- El Cerrito and Linda Vista -- are blockier than the L'Amourita, and are set on smaller, more urban sites. Dating from 1930, they each gain some of unique identity from exterior brick and decorative ceramic tile insets, painted steel sash windows, and taller, stepped massing. Another nearby example that shares some formal aspects with the L'Amourita, is the 1906, single family house at 2612 Harvard Avenue East, which is just four blocks southeast of the subject building.

Three buildings originally made up the 1925 Hacienda, including a single-family house. It features complex siting and massing, and buildings with exterior wood balconies and stairwells, and multi-level units that feature fireplaces and large arched head windows. It and the El Cerrito was designed by contractor Everett Beardsley (Ochsner, p. 338, and from John Heiderich, owner of the El Cerrito.) The Hacienda complex is set high above Lakeview Boulevard, where its unique presence is somewhat invisible. In the University District the courtyard apartment building, El Monterey, is more prominent at the corner of Northeast 42<sup>nd</sup> Avenue and 11<sup>th</sup> Avenue Northeast.

On Queen Anne Hill there is a somewhat similar U-shaped Mediterranean Revival courtyard apartment building of 1930 at 906 - 1<sup>st</sup> Avenue West, and the 1928 Villa Castello on West Olympic Drive. Two-story courtyard apartments in the Mission Revival style on Capitol Hill include a 1925 era building 914 - 922 East Lynn Street and the 1930 era L'Aquinta Apartments. (L'Aquinta is reported to have been designed and constructed by Fred Anhalt, a well-known local developer, recognized for his fine Tudor styled buildings on Capitol and Queen Anne Hills.)

In comparison to the other apartment buildings, the L'Amourita appears to be a more robust and stylized example of the Mission Revival style because of its complex massing and large gable and hip roof forms, the well detailed entry porch, thick concrete walls with arched openings, varied and highly articulated wood windows, and presence of Mission-style clay roof tiles and stucco cladding.

The Mission Revival style in Seattle appears in single-family houses, apartment buildings and low-scale courtyard multiplex dwellings. Non-residential examples are more unusual in Seattle, but they include school buildings such as the original Cornish College of the Arts on Capitol Hill (1920 - 1921, at 710 East Roy Street), and the Seattle University School of Nursing, at 1130 Madison Street. There are some noteworthy public buildings that utilize the Mission Revival style to enclose varied functions: the Fremont Public Library (1921, at 731 North 35<sup>th</sup> Street), Fire Station No. 37 (1928, at 7302 - 5<sup>th</sup> Avenue Southwest) and the original hydro house at the Lake Union Steam Plant (1909, at 1161 Eastlake Avenue East).

A recognized regional example of the Mission Revival style is the 1911 era Snohomish County Courthouse in Everett. The courthouse, with its long tile-clad hip and gable roofed mass and window and bracket detailing, appears similar to the L'Amourita building. The former building was designed by a Seattle / Everett architect, Augustus Heide, of DeNeuf and Heide. Heide had practiced in Los Angeles before coming to the Northwest, and he may have acquired his interest in the Mission Revival style at that time. (Ochsner, p. 341). The Snohomish County Courthouse was constructed the same year as the L'Amourita, in 1909, much earlier than the Hacienda, Monterey, Villa Castello, and El Cerrito Apartment Buildings, which all date from 1925 - 1930. (No records have been discovered that connect either architect Augustus Heide or contractor/designer Everett Beardsley with Adolph Jarmuth or the L'Amourita Building, but it is an engaging coincidence that all three men arrived in Seattle in ca. 1909.)

Mission Revival architecture is somewhat unusual in the Northwest, and is often associated with sunnier climates and romantic or thematic building types, such as theaters, hotels and resorts. Mediterranean and Mission Revival styles flourished in California, particularly before the 1920s, and in other areas of the country during the years 1915 to 1945. In California, Revival designs often "built on an existing popular flavor for regional traditions, using ideas from similar European regions were added to local traditions, and providing material affluence and a connection to venerated traditions. The use of the revival style avoided extensive adaptation of local traditions and provided (and guaranteed) the respectability of their precedents" (Gelernter, p. 235).

In the western United States the most directly related predecessor of the Mediterranean style was the Mission style. In California's 1890s-population boom, an immediate image and identity was needed to market real estate. Local eighteenth and nineteenth century Spanish Colonial Missions, rather than Native American Pueblos, were used to supply the necessary imagery and tradition and exerted strong stylistic influences. Consequently Hispanic elements such as ogee gable ends, bell towers, and shallow tiled roofs were incorporated into the style. As elements were drawn from other geographically similar areas such as Mexico, Italy, Greece, and North Africa, the Mission style developed into what is considered the Mediterranean style (Gelernter, p. 199 - 200).

Characteristics of the Mission style include deeply recessed openings, sometimes fronted by arcades or porches. Roof forms are typically gable or hip, clad with red "Mission Style" (half-vault shaped), glazed or unglazed terra-cotta tiles. Walls are nearly always clad with stucco, and both exterior and

interior wall surfaces are typically smooth plastered. The buildings often feature exposed wood framing elements on the interior, and carved rafters and beam-ends. Balconies, terraces, or patios are provided to create a close indoor-outdoor relation. In Mission and Mediterranean Revival styles, decoration may include ornamental ironwork or glazed tiles, with foliate and geometric motifs drawn from Plateresque or Churrigueresque styles in cast terra cotta or plaster friezes and panels. Cast iron or turned-wood window grilles are often present. Balconies are frequent, as are towers and turrets capped by domes or hip roofs.

There are recognized stylistic subtypes which include buildings with symmetrical facades, such as the L'Amourita Apartment Building, and those which feature asymmetrical facades superimposed on a simple square or rectangular plan. Although they are close in appearance, the absence of sculptural ornament is a "negative" characteristic that distinguishes Mission style buildings from those of the Spanish Colonial Revival style.

Architectural historian Marcus Whiffen described the Mission Style as a California counterpart of the earlier Georgian Revival in the East. It represented a distinctly Western interest in history in reaction to popular styles in the East, and disenchantment with architecture present at the turn of the century. Inspiration for the Mission Revival style came from the Spanish Colonial Missions of the seventeenth and eighteenth century, as well as the later California Building at the Columbia Exposition in Chicago (1893, designed by A. Page Brown) and buildings at the 1894 California Midwinter Fair in San Francisco (Whiffen, p. 213 - 216).

Other examples include the Riverside Inn in Riverside, California (1890 - 1901), the Alvarado Hotel in Albuquerque (1901 - 1905), buildings at the Pan Pacific International Exposition in San Diego (1915), romantic style hotels and stations built by the Santa Fe and Southern Pacific Railroads in the west, such as the Boise Train Station (1920s), and buildings at the Presidio in San Francisco, such as the Fort Winfield Scott Barracks, Building No. 1204 (1912).

Later, in the well known Women's Club and Community Center (1913 and 1914, Bernard Maybeck and Irving Gill) in La Jolla, and in Seattle's Fire Stations No. 13, 16, and 38 (1928 - 1930), there is an emphasis on simpler designs, less ornamentation, and more cubist Moderne massing.

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