



The City of Seattle

## Landmarks Preservation Board

Mailing Address: PO Box 94649 Seattle WA 98124-4649  
Street Address: 700 5th Ave Suite 1700

### REPORT ON DESIGNATION

LPB 182/06

Name and Address of Property: Harry Whitney Treat House  
1 West Highland Drive

Legal Description: Comstock Addition, Block 2, Lots 1, 2, 3 and 8(east 6 ft)

At the public meeting held on June 7, 2006, the City of Seattle's Landmarks Preservation Board voted to approve designation of the Harry Whitney Treat House at 1 West Highland Drive as a Seattle Landmark based upon satisfaction of the following standards for designation of SMC 25.12.350:

- B. It is associated in a significant way with the life of a person important in the history of the City, state or nation.*
- 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 the city.*

### DESCRIPTION

#### **Present and original physical appearance and characteristics**

##### *Setting:*

This imposing residence in the English Arts and Crafts style sits on nearly a half acre of land on Queen Anne Avenue North at the corner of West Highland Drive, near the top of the "Counterbalance". It serves as the gateway to West Highland Drive, one of the city's prime residential locations. Across the street to the northwest is the Colonial Revival Ballard-Howe residence (DeNeuf and Heide, 1901), a designated city landmark and a National Register property that was converted to apartment use during World War II. To the west are the Narada Apartments (Charles Haynes, 1926) and the Victoria Apartments (John Graham, Sr., 1921), two of the city's finest 1920s apartment buildings. Queen Anne Avenue once lined with large homes, now has many apartment buildings. However, large homes such as the Polson House (Kerr & Rogers, 1903) and the William Chappell House (Edgar Matthews, 1905), now the residence of the Japanese consul, are found just east of Queen Anne Avenue.

The Treat house is set back from West Highland Drive, with a circular drive, a notable clinker

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brick wall, extensive plantings, several large trees and a small concrete patio. To the rear (south) is a landscaped garden.

***Exterior Description:***

The Treat residence is an asymmetrical composition of medieval-inspired elements with half-timbered stucco, groups of leaded glass windows, a variety of dormers and bays and details such as prominent brackets and carved bargeboards. The 17,046 square foot house currently has 15 apartments on four floors. It is of solid construction, with (reported) steel beams. Cladding materials are typical of the English Arts & Crafts style, with red brick on the first and second floors and rough stucco with wood half-timbering above. Details giving the appearance of hand craftsmanship abound, including carved bargeboards and brackets and finely detailed windows. The windows are among the building's finest features, with those on the front and east elevations having leaded stained glass with either tulip or mushroom patterns; many of these were added in the 1970s. Most are double-hung sash, with smaller casement or awning windows.

The house has a cross gable form, with large gabled bays toward the center of the north and south elevations. The main entry is recessed about two feet in the center bay, with a glass and wood door with ornate strapwork. The most notable original windows are in this area. Large leaded windows with a tulip pattern flank the door. To the east is a group of four stained glass casement windows, with two pairs of leaded double-hung windows above. Above the entry, on the third floor, the center gable end has a group of five pivoting windows above a window box supported by large brackets. At the west end of the front elevation are three small gabled dormers toward the west, all with carved bargeboards and tulip-patterned windows. Below them is an open porch with a paneled door and two large multipaned leaded windows. At the east end of this elevation is a square hanging bay on the second floor, topped by a gable with three windows; the first and second floor have pairs of double-hung sash. Adjacent is another gabled dormer with a similar window. The first floor has a pair of double-hung stained glass windows and two leaded casement windows, with three pairs of similar windows on the third floor.

The east elevation along Queen Anne Avenue North, has a half-timbered gable end with carved bargeboards and casement windows with mushroom-patterned stained glass. The lower floors have double-hung sash with stained glass in a tulip pattern. Adjacent to the street is a highly decorative shelter used for garden storage, with a gabled roof, half-timbered detail and strapwork hinges on the Tudor-arched door. This was added in the 1970s. The original stable/garage door remains behind it. At the northeast corner of the house, a stairway leads down from a former kitchen entry porch, now enclosed. A large clinker brick wall descends the hill on Queen Anne Avenue North, beneath a large tree.

The south elevation rises four stories, with deep eaves with curved brackets, a large gabled bay near the center and two gabled dormers. A deck has been added between two of the gables. Three original corbelled brick chimneys with newer Tudor-style chimney pots are visible from this side. Cladding on the gable ends is primarily brick, replacing the original half-timbered stucco. Each of the two bays has a pair of eight-over-one double-hung sash and newer fixed pane sash. Between the bays is a large rounded bay, forming a glass-enclosed sunroom on each floor. The first floor, which was originally the casino room for entertaining, has leaded glass windows and a door to the garden. Most of the other windows on this elevation are newer

picture windows. To the rear is a small well-maintained rear garden with curving pathways and small trees and shrubs, as well as a paved area for dumpsters near the street.

On the west elevation the half-timbered gable end has three pairs of casement windows, with fixed pane and double-hung sash on the first and second floors. Most of the windows on this elevation, which is not easily visible, are plain glass.

***Interior Description:***

Much of the interior of the residence has been restored and/or renovated. Despite the fact that it has been divided into fifteen apartments, much of the extensive woodwork and other special features on the first and second floors appear to remain. As the floor plans show, the names of many of the suites indicate their original use, such as the solarium, the ballroom and the master suite. Other rooms have been reconfigured to provide kitchens, bathrooms and bedrooms for each unit. Units in the attic were created from servants' rooms and storage spaces, so little original fabric appears to remain there.

The most original parts are the main foyer and stairway, which closely resemble the historic photos taken in 1915 and appear to remain largely intact. The landing with a window seat and the Oriental-motif railing on the open staircase appear to be intact and in close to original condition. A secondary service staircase to the east of the main staircase provides access to all floors, including the basement. The ceiling molding, with a notable center feature and small light fixtures, also appears to be largely intact. A large chandelier, taken from Detroit's demolished Michigan Palace Theater, was added in the 1970's remodel.

To the rear of the main floor, the Solarium Suite occupies the curved sunroom space, with the original beam ceilings and brick walls. The fireplace also appears to be original, but the mantle and surround are probably added. The bedroom is formed from the original dining room. The mirrored sideboard visible in the 1915 photo remains, although it is now part of an enclosed cabinet. The other three suites on this floor were formed from the drawing room (southwest corner), the reception room (northwest corner), and the tearoom and kitchen (east end).

The house features several pieces of original equipment showing the amount of early technology used in the house and the interests of the Treat family. Most notable is a bell system seen at the base of the stairs, to communicate with the Counterbalance trolley on adjacent Queen Anne Avenue. This device, showing the location of the cars, allowed Treat to signal the trolley operator to stop for him or his guests. The upper hall also has a call box to beckon the fourteen servants that once staffed the household, and a wall safe for valuable possessions. There are several wall telephones, including a switchboard.

The upper hallway on the second floor, providing access to the bedrooms used by the Treat family and their guests, appears to be largely intact. The floor is open to the large foyer below, with the Oriental-motif railing continuing around. A tin ceiling has been added, probably because of the installation of the large crystal chandelier in the 1970s. The second floor has four units, with the original curved solarium on the south side divided to form two bedrooms. The Master Suite at the southwest corner has some features that may be original, such as its door, built-in cabinets and bookcases and a window seat. The white tiles in the large bathroom may be

original as well. One interesting feature is the built-in linen storage cabinets at the head of the service stairs.

The third floor, originally used for servants' quarters and storage, was converted to apartments in the 1920s; it now has four units. The kitchens and bathrooms, both here and elsewhere, have a variety of 1920s and 1970s fixtures and details. The major feature is a sundeck on the south side, which was built above the original second-floor sundeck. This is available to all tenants.

A secondary staircase near the center of the house provides access to the service and storage areas in the daylight basement. This level now contains three units, probably created in the 1920s. At the southwest corner, the ballroom foyer appears to be relatively intact, with double doors flanked by ornate columns, and an original telephone, presumably for the use of guests. The ballroom itself has been converted into a large apartment, with some of the original detailing, such as the window seats and elaborate corbels visible in historic photos. The stage has been incorporated into a bedroom, up a few steps. The second unit on this floor, at the center, was formed from the original "casino," a room used to entertain gentlemen. At the east end of the floor is the original stable (later garage), now used as a laundry. The original doorway and doors are intact. Its concrete floor has a covered pit used by mechanics to reach the underside of autos for repairs and maintenance. Adjoining the laundry to the south is the small Carriage House Suite, with an entry out to the garden. At the center of this floor is the original mechanical room with some original equipment, although the boiler has been replaced.

***Alterations:***

Following the purchase by George Lemcke & Company, the residence was converted into fifteen apartment units (permit #229302). The permit was originally issued in December 1923, but it was not until January 1928 that all the details were completed. The plans for this work are not available, but, based on the extensive inspector's notes much of the work appears to have involved converting storage areas, including those in the basement and top floor, to living spaces. It is believed that two small dormers on the rear and one on the front may have been added at this time to allow the attic storage spaces to be used for apartments. The small porches at the northeast and northwest corners may have also been enclosed at this time. In 1948-49 the original wood shingle cladding on the lower floors was replaced by red brick, a material appropriate to the Arts and Crafts style (permit #387936).

City of Seattle building permit records show no further changes until the house was purchased and renovated by Gary and Carole Gaffner in the 1970s. In 1975-76 the electrical and plumbing systems were upgraded and a sprinkler system installed for fire protection (permit #565811). The public spaces and apartment interiors were also renovated. A garden storage enclosure, detailed to be in character with the house, was added on the east side adjacent to Queen Anne Avenue North (permit #564294), in front of the original stable/garage doors.

Other alterations were made on the rear (south) to enhance views from the units and provide more space and light. These alterations, designed by local architect Keith Nissen, included a small dormer added at the east end (permit #559537) and the enlarging of the windows in the other dormers (permit #560870). A small deck was added between two gables. Windows on the

west elevation were also changed to fixed pane. The second floor deck on the large curved bay on the south elevation was enclosed, with a new deck constructed on the third floor.

## **STATEMENT OF SIGNIFICANCE**

### ***The Development of Queen Anne Hill***

Queen Anne developed into a major residential area in the first decade of the 20<sup>th</sup> century. The south slope, especially West Highland Drive, became one of the city's premier locations for the homes of wealthy businessmen desiring panoramic views. By the turn of the century, First Hill, the previously favored neighborhood, was becoming crowded with apartments and institutions, and the elite moved to the less-confined streets of Queen Anne.

The Panic of 1893 had slowed growth in young cities of the Pacific Northwest, dependent on Eastern capital to finance their growth. The decline in real estate activity and new construction was temporary, however, as the news, in 1897, of a gold rush in the Alaskan Klondike jump-started a full-fledged recovery in Seattle. The city's population grew at a remarkable rate. From 42,830 in 1890, the figure nearly doubled to 80,671 in 1900. By 1910 the population had almost tripled again, soaring to 237,194.

Queen Anne accordingly experienced tremendous growth in these decades. By the early 1890s, all of the south slope and much of the top of the hill had been logged off. The section south of McGraw Street was annexed to Seattle in 1883, with the remainder being annexed in 1891. An 1890 map of greater Seattle depicts over 75% of Queen Anne as subdivided and ready for sale, although it was certainly not all developed by then (Anderson's New Guide Map 1890). Platting slowed considerably during the financial downturn of the 1890s, but pick up again later, with nine larger new plats filed on Queen Anne between 1900 and 1918.

Continuing transportation improvements were key to Queen Anne's development, connecting the steep hill to other parts of Seattle, and to points beyond. Along the east side, the Lake Union wagon road (now Westlake Avenue) was begun in 1890 and, soon after, the Lake Union Electric Trolley line began running north to Green Lake. The Front Street Cable Railway put up its elaborate powerhouse and car barn on Denny Way in 1893, providing service from downtown Seattle halfway up the hill. In 1901 this was replaced by "The Counterbalance," which provided service all the way to the top of the hill. By 1905 two other streetcar lines climbed up the easier grade of Taylor Avenue, serving the north and east sides of the hill. A fourth turned onto Roy Street past Kinnear Park as far as Tenth Avenue W. and McGraw Street (Reinartz).

The Counterbalance was the name given to the portion of Queen Anne Avenue between Mercer and Galer streets. On this 20 percent incline the cable car was linked with an underground "truck," weighing 16 tons, which acted as a counterweight to help pull the streetcar up hill, and restrain it going down hill. The first streetcars here ran with a simple cable; the counterbalance system was installed in 1901. The counterbalance streetcar stopped running in 1940, but the twin tunnels where the truck ran still exist beneath Queen Anne Avenue (Dorpat).

These decades brought many public works projects that made Queen Anne a desirable place to live, thanks in large part to citizen activism on the hill. Queen Anne resident George Cotterill, a

city engineer, progressive politician, and bicycle enthusiast, spearheaded the design, survey, and layout of bicycle paths around the city. Street grading and wooden sidewalk construction continued so that, by 1898, all north-south streets from Denny Way to Highland Drive were improved. Pressure from the newly formed Queen Anne Improvement Club, along with the city's adoption of the Local Improvement District system, triggered an intensive street modernization program on Queen Anne that continued apace from 1907 into the 1920s. Vitri-fied brick replaced wood planks for street paving and, after 1914, macadam and concrete became the favored material. Along with street upgrades, the city installed miles of new residential sewer and water lines on Queen Anne. Another major project was the sluicing of the western half of neighboring Denny Hill to the south into Elliott Bay between 1903 and 1911, opening up views and access to Queen Anne (Sheridan and Lentz).

During the late 1890s and into the twentieth century, the flat hilltop and the east, north, and west slopes of the hill began to fill in. Here, contractor-builders built modest homes for middle-class families. Various forms of multiple housing mushroomed on Queen Anne Hill, to accommodate the vast influx of new arrivals, many of whom were young singles, beginning about 1906. Commercial development also blossomed, appearing like the apartment houses, primarily along streetcar lines during this era of rapid growth. The main commercial district took shape at the crest of the hill between McGraw and Galer streets (Sheridan and Lentz).

Residential architecture of this period spanned several stylistic trends. The Queen Anne style reached a pinnacle in the early 1890s. By the turn of the century, "period revival" styles gained popularity. Wealthy homeowners on the south slope shunned the fussy Queen Anne style for one-of-a-kind architect-designed homes. The Treat residence is one example of this, in the English Arts and Crafts style. Other examples are the Ballard Mansion (1901, 22 W. Highland Drive), in the Colonial Revival style and the Mission Revival home of lumber baron John Brace (1904, 170 Prospect Street) (Kreisman 1999).

### ***The Original Owner: Harry Whitney Treat (1865 - 1922)***

The original owner of 1 West Highland Drive, Harry Whitney Treat, was a noted financier and mining operator who was heavily involved in local real estate and a wide range of business and social activities. According to his obituary, he was "...more identified with the development of Ballard than any other one man". Henry Broderick recalled him with the words "Mr. Treat was not only a sparkling figure in early history, but he was a great benefactor of the City..." (Broderick).

Treat was born in Monroe, Wisconsin on December 13, 1865. His parents, Joseph Bradford and Priscilla Gould Treat, were both from long-established New England families, with his mother reportedly being a member of the prominent Whitney family. Harry moved east for his schooling, graduated from Cornell University and Harvard Law School. Treat then returned to the Midwest, beginning his career in 1888 with the wholesale operations of Marshall Field & Company in Chicago. He soon ventured out on his own, establishing a very successful real estate firm Hallowell & Treat (later Treat & Peck) in 1892.

In 1896 Treat increased his social and financial connections by marrying Olive Graef (Photo D-2), of Tarrytown, New York. Olive's family was wealthy and socially prominent, as her father was the U.S. importer of Mumm's Champagne. In 1898 the Treats moved to New York where

he opened his own trading business at 65 Wall Street, reportedly working with the Rockefeller and Whitney families. This venture proved to be so successful that it allowed the couple to travel extensively, spending considerable time in London and Paris. It was in Europe that he heard about real estate opportunities in the young city of Seattle (Snowden).

Treat, his wife and their daughter, Priscilla Grace, arrived in Seattle from New York in approximately 1904. It is said that he was the richest man in the city upon his arrival. Broderick described him as: "...a slim-figured, dapper and bouncy blond, replete with wavy hair and a grand manner befitting top society....a born *bon vivant*—a great lover of horses and women, not necessarily in the order named. He was truly a man about town with a flare for getting the right kind of attention—and, incidentally, having the money to maintain a perpetual place in the spotlight" (Broderick).

Not surprisingly, one of Treat's first actions was to build a home fitting his wealth and station. He selected a prominent location, high above Seattle and adjacent to the primary route up Queen Anne hill. Although the family was small, extensive space was needed for their lavish entertaining and their domestic staff of 14. Treat reportedly specified that the house should cost \$100,001, to reflect its address at 1 West Highland Drive. This was a vast sum, far exceeding other mansions of the time. Costs grew, and the final cost was said to be \$111,111.11.

Once completed, it towered above Queen Anne Hill. The house featured a ballroom with spectacular views of Elliott Bay, a casino room for men's entertainments and a wine cellar. Treat's influence was such that he had a bell for the Queen Anne Avenue streetcar installed in his house; this enabled him to signal for the car to stop for his guests, or for it to operate after hours when his parties ran late. Signal devices showing the location of the counterbalance cars are still present on the wall of the basement stairs.

One of Treat's greatest contributions to his adopted city was his financial backing for the Alaska-Yukon-Pacific Exposition of 1909. When financing for the exposition seemed uncertain, he gave a check for \$100,000 to his two Queen Anne neighbors, Mayor John Miller and Albert S. Kerry. Treat was a member of the fair's Board of Trustees, and accompanied Judge Thomas Burke and E. F. Blaine on a mission to China, Japan and Hawaii to solicit their participation in the fair (Bagley, 1916). During the fair itself he greeted ships arriving from Japan, sometimes driving visitors to the fairgrounds himself in one of his coaches.

Treat was a member of the Seattle Chamber of Commerce, with a particular interest in the Oriental trade. He was very active socially, especially in sports and the arts, and belonged to the Seattle Golf Club, the Seattle Tennis Club, the Rainier Club, the University Club and the Washington State Art Association. He continued his international connections, with membership in the Traveler's Club of Paris and the New York Press Club (Hanford). He and his wife were noted entertainers, and hosted prominent guests from the world of finance, politics and the arts, including John Barrymore and Harry Houdini. They enjoyed hosting charity benefits for causes such as Children's Orthopedic Hospital (now Children's Hospital and Regional Medical Center), of which Mrs. Treat was a founder.

However, undoubtedly the best-remembered social activities were the Treat family connections with Colonel William F. "Buffalo Bill" Cody. Cody's niece, Mary Jester Allen, was a Queen Anne neighbor, and in May 1915 the Treats arranged for West Highland Drive to be closed off

for a performance of Cody's famed Wild West show. This visit had a long-lasting impact. The Treats had extensive relationships with the Vanderbilts and the Whitneys, and may have helped Mrs. Allen establish social connections when she moved to New York a few years later. Following Cody's death in 1917, several proposals were made for appropriate memorials, and Mrs. Allen approached a noted artist, Gertrude Vanderbilt Whitney, wife of Harry Payne Whitney, to sculpt a memorial statue. The artwork, known as *Buffalo Bill—The Scout*, was installed in Cody, Wyoming, in 1924. The Cody family formed a corporation to establish a museum in the town Buffalo Bill had founded. Prior to its opening on July 4, 1927, the local newspaper quoted Mrs. Allen as saying "As probably few people know, the museum took shape in the Harry Whitney Treat home atop Queen Anne Hill in Seattle, when Col. Cody paid his last visit to me in Seattle, on Decoration Day, 1915". The Whitneys continued their financial support as well, and the much-enlarged Buffalo Bill Historical Center now includes the Whitney Gallery of Western Art, established by the family in 1958 ([www.bbhc.org](http://www.bbhc.org)).

Treat's greatest love was for horses, which he reportedly purchased from the Vanderbilt family, with whom he had business connections. He kept four horses in a small stable on the east side of the house, but maintained most of his stock and his coaches in a large stable and established the Queen Anne Riding Academy on Howe Street. He was president of the Seattle Horse Show Association and the Seattle Hunt Club, and was widely known as an expert tandem and four-in-hand driver (Hanford).

For his local investments, Treat ignored the newly-formed industrial tide flats south of Pioneer Square, where many people were concentrating their efforts, and looked instead to the relatively neglected acres north of the city. In 1906 he filed plats in the Loyal Heights vicinity, a 180-acre area north of NW 75<sup>th</sup> Street in the City of Ballard. The neighborhood was named for his younger daughter, Loyal Graef Treat, who was born that year. These land holdings were heavily promoted, taking advantage of Seattle's tremendous population growth during this era. The areas include today's neighborhoods of Loyal Heights, Sunset Hill and much of Blue Ridge. He built a trolley line, the Loyal Heights Railway, to provide easy access for potential property buyers. The trolley ran on a 20-foot diagonal right-of-way that is now Loyal Way NW from downtown Ballard to the terminus at 32<sup>nd</sup> Avenue NW and NW 85<sup>th</sup> Street. The line was later incorporated into the municipal railway system, and the #48 bus still follows that route.

Treat's often publicized his summer home, known as Loyal Farm, to attract purchasers. Interestingly, Treat, a consummate businessman, chose to feature Loyal Heights and his farm, rather than the Queen Anne house, in the 1915 book *Homes and Gardens of the Pacific Coast*. It described the area as "...a mile of the bluff and slope and salt water beach combined....Mr. H.W. Treat purchased it in all its wild state and has left nature undisturbed except for beautiful drives, winding trails and rustic bridges. It surrounds his sixty-acre Golden Garden Park to which he built the Loyal Railway. The owner of Loyal Heights invites desirable people to build and live in this beautiful spot on any financial terms they may desire." One of the houses, owned by E. P. Jamison, was featured in the book, which noted that it had "... all the advantages of a country place and at the same time is convenient to the city. Suburban life is becoming more popular every day, especially the Garden city ideas, Loyal Heights being laid out along these lines" (Calvert). Treat offered favorable terms, with a \$50.00 down payment and \$25.00 payments every 90 days, with lots costing \$250.00.



Treat left the land's natural state undisturbed, other than building drives, trails and bridges to allow access to the beachfront park built in 1908 to attract visitors to view property and perhaps consider building homes themselves. An article in the *Seattle Post-Intelligencer* in 1909 described plans to preserve the woodland "absolutely as it is today as Seattle's first zoological garden...the wild things of the wood still roam as they do in their natural habitat."

In addition to his local realty investments, Treat was heavily involved in Canadian mining. His company, known as the Pacific Exploitation Company, owned the rights to coal off the western shore of Vancouver Island and copper interests on Texada, one of the Gulf Islands (Hanford). He was beginning development of these resources at the time of his death.

Treat died in an automobile accident near Chilliwack, B. C. on July 30, 1922, at the age of 57. Leaving with friends from a visit at a camp near Cultus Lake, he took a wrong turn on a narrow mountain road, and his car fell over the embankment. The sudden death of such an influential and vital presence shocked financial and social circles in Washington and British Columbia (Attachment D-10).

The large house, built for entertaining on a grand scale, proved too large for the mourning widow, and Olive Treat sold it in 1923. She also sold Golden Garden Park to the City of Seattle for \$37,000, and it opened as a city park in 1927. Mrs. Treat continued her charitable work and later moved to the Olympic Hotel, where she died in 1945.

### ***Subsequent Owners***

One West Highland Drive has had relatively few owners. In approximately 1923 it was sold to George C. Lemcke & Company, who converted it into apartments and managed it as the Treat Mansion Apartments until the 1960s. Roy DeGrief (1896-1974) purchased it in the 1960s. DeGrief was a prominent attorney who had served as a municipal court judge in the 1950s and had run unsuccessfully for City Council in 1962. His immediate family was not large, but apparently many friends and relatives lived in the apartments. It does not appear to have been formally managed as an apartment building at this time. Following Mr. DeGrief's death in 1974, Gary and Carole Gaffner purchased the house and renovated it extensively. They managed it as Gable House apartments until 1995. During this period, Priscilla and Loyal Treat, who had married and moved out of state, both returned several times to visit the house and share memories and photos. The current owners, Gable House LLC, composed of Gary & Nancy Eliassen, and Rueben and Jennifer Calixto, purchased the property in 1995.

### ***The Architects: Bebb & Mendel***

The partnership of Charles Bebb and Louis Mendel, which lasted from 1901 until 1914, was the most prominent architectural firm of their period. Theirs was a broad-ranging practice, producing many commercial and institutional buildings. Their extant works include University Heights School (1902), the Corona Hotel (1903), the Frye Hotel (1906-11), the First Church of Christ Scientist (1909, 1914), the Hoge Building (1910-11) and Fire Station No. 18 in Ballard (1910-11). In addition, they received awards for three buildings at the Alaska-Yukon-Pacific Exposition. Bebb was also the local architect of record for the Washington State Capitol, an

effort that lasted from 1911 until 1926, and brought him into contact with the most influential people in the state (Rash and Andersen; Ochsner and Andersen).

Bebb & Mendel also designed many homes, commissioned by the city's finest families including the Dennys, Hanfords, Fryes, Stimsons, Kerrys and Blacks. Those that remain today represent a wide variety of styles, including the Neo-Classical Samuel Hyde Residence (1909-10) and the Walker-Ames house (1906-07). However their best known residential works are probably those in the English Arts and Crafts style, drawing from Tudor, German and Swiss influences. Many of these houses are no longer extant; among those that remain, several are on Queen Anne. The earliest of these was the Treat residence in 1905. Others are the F. S. Stimson residence (1906, 415 West Highland Drive), the Albert S. Kerry residence (1906, 421 West Highland Drive, altered) and the C. H. Black residence (1909, 615 West Lee Street).

Charles Bebb (1856-1942) was educated at King's College, London and the University of Lausanne, later studying civil engineering at the London School of Mines. After working for a period on construction of a South African railroad, he became an engineer at the Illinois Terra Cotta Lumber Company. There he had the opportunity to be in the forefront of building technology, specializing in the development of fireproofing materials for steel and iron buildings. In 1887 he went to work for Adler and Sullivan, the pioneers of skyscraper design, and served as construction superintendent for Chicago's Auditorium Building. In 1890 the firm sent him to Seattle to superintend construction of the Seattle Opera House, which was never completed due to the 1893 Financial Panic. Bebb returned to Chicago, but came back to Seattle in 1893 to work as an architectural engineer for the Denny Clay Company, the major local manufacturer of terra cotta (Rash and Andersen).

Bebb left the terra cotta firm to open his own architectural practice in 1898. One of his first tasks was working for Kirtland Cutter, a Spokane architect known for his eclectic houses for the wealthy mining barons of the Inland Empire. Bebb worked as construction superintendent for Cutter's C. D. Stimson House on First Hill, an assignment that most exposed him to both prominent local business leaders and English residential designs. Cutter's design for the Stimson house appears to have been influenced by English Arts and Crafts designers such as William Morris, M. H. Baillie Scott and Richard Norman Shaw. This English style was just beginning to be seen on the West Coast at this time, and the Stimson house raised it to a new scale (Kreisman1992). Details seen in that house such as half-timbered stucco, hand-adzed timbers, decorative bargeboards, leaded glass windows and a variety of bays and dormers came to be common features of Bebb's own designs in subsequent years.

Upon the conclusion of the Stimson project, in 1901, Bebb formed the partnership with Louis Mendel. When the partnership dissolved in 1914, Bebb entered into a partnership with Carl Gould. This firm was also one of the city's most prominent, until Gould's death in 1939. Bebb's technical expertise complemented Gould's artistic creativity. Bebb's connections allowed him to bring in a majority of the work in the firm's early years. In 1914 they won the commission as campus planners for the University of Washington. The following year they issued a general plan based on the J. C. Olmsted design for the A-Y-P [Alaska Yukon Pacific] Exposition. The firm worked on the campus through the 1930s, designing seventeen buildings and additions. The most notable of these were Suzzallo Library and the liberal arts quadrangle.

Bebb also worked with Gould to establish an architecture curriculum at the University of Washington, which was accredited in 1925. Bebb's participation in the firm dwindled as he aged, but he outlived the younger Gould, dying in 1942 (Booth and Wilson). Charles Bebb was a founding member of the Seattle chapter of the American Institute of Architects, serving three terms as chapter president (Bagley, 1916). In 1910 he was among the first Washington architects nominated to the status of Fellow.

Louis Mendel (1867-1940) came to the United States from Germany in 1882, working in Cleveland and in several West Coast cities before settling in Seattle in 1889. He worked with a variety of local architects on projects in Tacoma, Port Townsend, Bellingham and Yakima as well as Seattle. The Diller Hotel on First Avenue is an example of his work from this period. Following the Panic of 1893, he moved to Los Angeles, returning to Seattle in 1899 to work as a draftsman for Charles Bebb. They formed a partnership in 1901, and until 1914 were prolific designers of homes, hotels and commercial buildings for local business leaders. After his partnership with Bebb dissolved in 1914, Mendel continued to practice independently, designing primarily residences and other small projects (Rash and Andersen).

### *The English Arts and Crafts Style*

For Mr. Treat's home, Bebb and Mendel used the English Arts and Crafts style, much favored by Seattle's elite of the period. The term "arts and crafts" refers to a movement more than to a particular style, one that emphasized the handmade over products of the Machine Age. The movement developed in reaction to the ornamental excesses of the Victorian Age and the perceived degradation of workers in machine manufacturing. A group of English architects of the late 19<sup>th</sup> century, including William Morris, Philip Webb, C. R. Ashbee and M. H. Baillie-Scott designed houses that evoked the English past. Their style was in reaction to academic classicism and the clutter of High Victorianism, freely mixing diverse images from the past (Wilson).

This style resembles, and is often confused with, Tudor Revival, although it has some distinct differences. It is generally distinguished by its asymmetrical massing, numerous gables and a variety of materials. Such houses often have half-timbered rough stucco gable ends and cladding of wood shingles, stone or brick. Craftsmanship is of supreme importance, with many elements being, or appearing to be, handcrafted.

Bebb and Mendel were among the primary practitioners of this style in the Northwest. They combined picturesque features, such as bays, dormers and porches, with brick, stone, stucco and wood cladding. Deep eaves, brackets, carved bargeboards and balconies evoked not only Tudor but also German and Swiss Chalet elements. Windows were large and varied, often with leaded or stained glass. The Treat residence is an excellent example of this style, with its asymmetrical form, variety of materials, half-timbered stucco, leaded glass windows, broad eaves with carved bargeboards and brackets, and numerous gables and dormers.

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**The features of the Landmark to be preserved include:**

the site, the exterior of the building, and the following features of the interior: the main lobby and staircase, excluding the fireplace, and the counterbalance call equipment and household staff callbox.

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