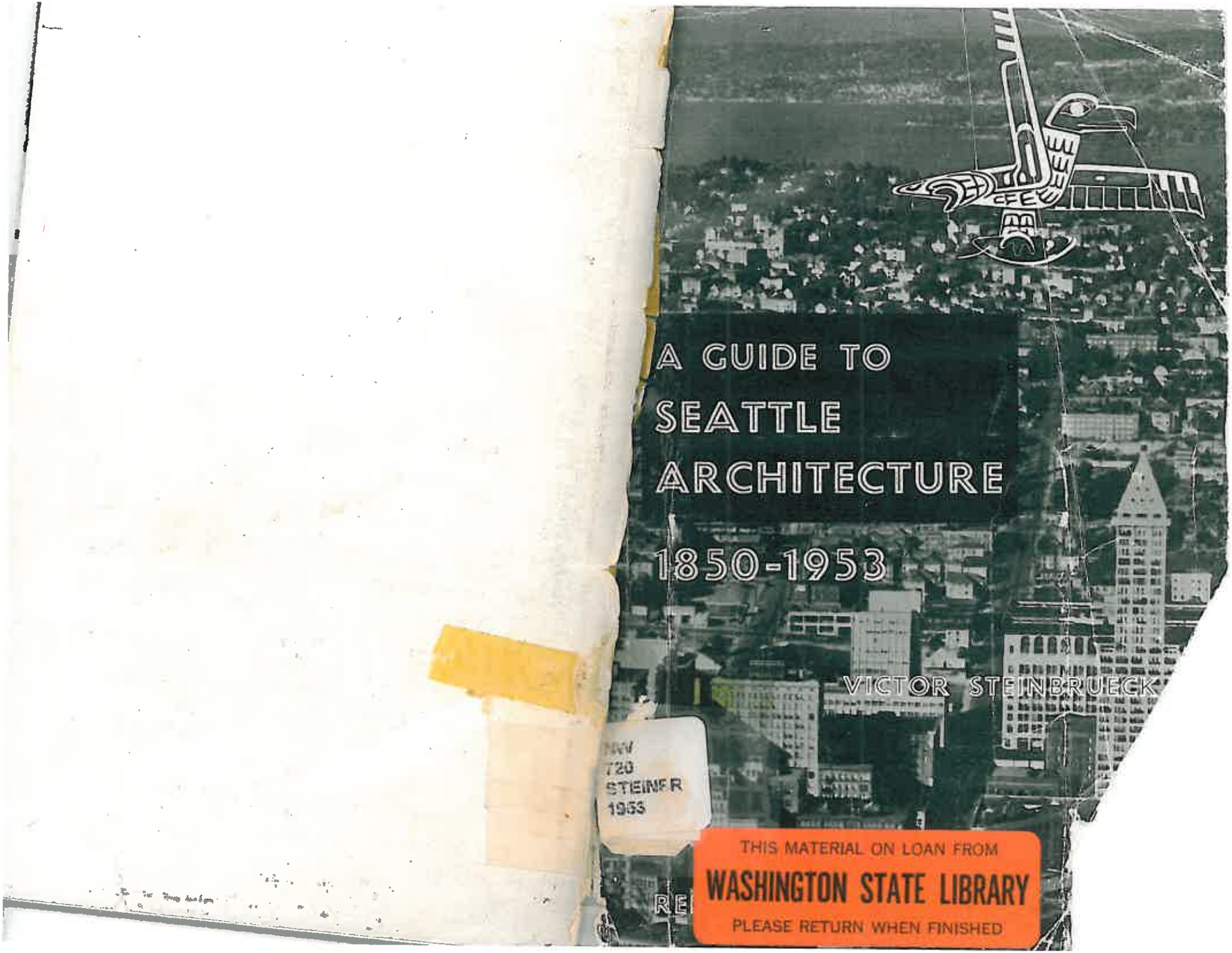

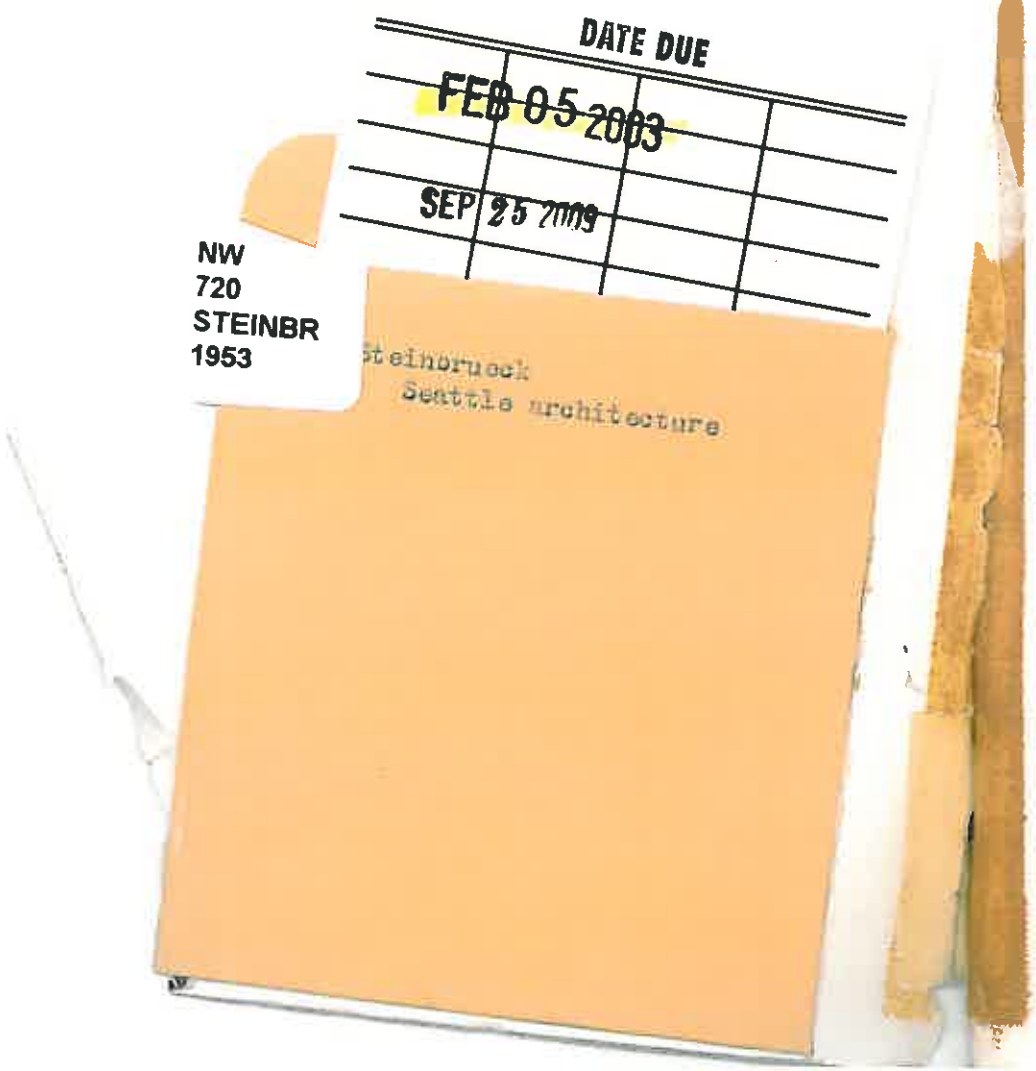

SEATTLE ARCHITECTURE

1850-1953

by Victor Steinbrueck

Reinhold Publishing Corporation
New York, U.S.A.

ACKNOWLEDGMENT

This guide is based on selections and suggestions from several sources: in particular the Washington State Chapter, American Institute of Architecture, and its individual members, the unpublished "Guide to Progressive Architecture in the Pacific Northwest" prepared by the Council on Progressive Architecture in 1951, and Carl F. Gould, Jr.'s "Seattle's First Century of Building." Special appreciation is due certain colleagues and friends for their generous cooperation and assistance. The photographers Dearborn-Massar, W. Lenggenhager, John Van Horne, and Charles Pearson were very helpful. Invaluable assistance was rendered by the editors of the Reinhold Book Division, whose understanding cooperation has made this book possible.

Victor Steinbrueck A.I.A.

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PUBLISHER'S NOTE

This is the second time that the Reinhold Publishing Corporation, through its Book Division and *Progressive Architecture* magazine, has provided a local architectural guide for delegates attending an American Institute of Architects Convention. Needless to say, we are pleased to be able to do this.

Last year, when the Convention was held in New York, we published *A Guide to New York Architecture — 1650-1952* by Huson Jackson. This year's book, *A Guide to Seattle Architecture — 1850-1953,* was prepared by Victor Steinbrueck under the sponsorship of the Washington State Chapter, A. I. A., and edited by Eleanor Bittermann, New York author and editor, who is a former Seattle resident.

The present guide contains pictures of every building listed; otherwise we have tried to maintain the style set by the New York book. As can well be imagined, the cost of photographs for such a completely illustrated book as this one would have been prohibitive except that the A. I. A. National Headquarters liked the New York guidebook well enough to set aside a fund for purchase of photographs by the Washington State Chapter.

The book is, therefore, *really* a cooperative venture in which the A. I. A., the Washington State Chapter, and the Reinhold Publishing Corporation worked hand-in-hand to get out the best possible architectural guide for the Convention delegates. We hope you like the book and would welcome your comments.

William W. Atkin, for Reinhold
June 1953

INTRODUCTION

The Washington State Chapter of the American Institute of Architects desired to continue the fine precedent established in 1952 in New York, presenting a guide to local architecture for the National Convention. This has again been made possible, on the occasion of the 85th Convention of the American Institute of Architects held in Seattle in June 1953, by the generosity and cooperation of the Reinhold Publishing Corporation in publishing this book and presenting a copy to each accredited delegate.

The guide has been made more useful as a record and more convenient for its users by including photographs of selected work. The Washington State Chapter, A.I.A., has polled its membership for a list of Seattle buildings that an architectural visitor should see. The photography was made possible by the support of the National A.I.A. The preparation by Victor Steinbrueck, with assistance locally, was arranged for by the Washington State Chapter, A.I.A.

This guide to architecture in Seattle is a selective one. It could not be and is not a complete listing of all works of significance and value. The listings are selected for the purpose of assisting those who are interested in seeing and understanding the growth of architecture and building to its present contemporary style in Seattle. The selections provide in the editor's opinion a general representation, with some personal preferences, of the development of a consistent architecture according to the set of values herein established.

The historical section is limited to few buildings because of many factors. As usual, the first developments were pushed aside by metropolitan growth. The great fire of 1889 destroyed all of the pioneer area as well as the business section of town. The decay of wooden structures on unsound foundations took the toll of many other buildings. Many buildings of historic interest were lost through the various regrade developments. No civic interest has been shown in the preservation of historical buildings. Only three houses built before 1880 have been discovered.

The basis for selection of historical or traditional work for inclusion in this guide was established on the following considerations. A selection must be typical of a time or phase in building or emphasize an aspect leading to the present style of architecture. Honest and original work was sought. It was attempted to approach each work on its own terms in relation to its purpose and times. It is necessary to call attention to only a few items representing the eclectic architecture because of its presence everywhere about us. The general history of building in Seattle is intended to be supplemented and enlarged by the notes relating to each building. Contemporary work was selected on its fulfillment of the principles of good architecture in truly interpreting this time and place by aesthetical perfection of functional expression. Honest and original design using most fully the available techniques and knowledge for human needs was held to be a standard of value. It was also to be expected that superficial aspects of past styles would be rejected. A most important further criterion was established as relating to a new understanding of space and design which has evolved from the work of certain contemporary artists and philosophers. Particular attention is directed to the dates, since many items are included because of particular significance for the time when they were built.

The Reinhold Publishing Corporation presents this guide through its Architectural Book Division and its magazine, *Progressive Architecture*, in the hope that the A.I.A. delegates will find it useful and that others will learn from it something of the lasting values of good architecture and its relation to the growth and history of a community.

Since many of the buildings listed are residences it is requested that visitors respect the privacy of the owners.

INDIAN HOUSE ON PUGET SOUND

1850

A typical Puget Sound home for Indian families is represented on the beach near the mouth of a river. The sketch by John Rohrer shows the only item in this guidebook which is not actually extant because there are no native Indian houses remaining. Houses were in rows, and in a larger village there might be a second row of houses paralleling the beach. Average sizes were 25 to 50 feet wide and usually 70 to 150 feet long. Only the roof was supported on the posts and beams with cedar planks arranged in shingle fashion. Sidewalls were lapped cedar planks tied with cedar withes to pairs of poles buried in the ground. Doors were few and there were no windows. Ventilation was through the cracks between the boards in the sidewalls. These were the winter homes, but in the summer the Indians made light temporary shelters on their trips. The precedent for contemporary work is apparent because the houses were natural developments fitting this climate and constructed of easily available materials.

1 WENZLER HOUSE

ALLEY BETWEEN SIXTH AND SEVENTH AVENUES,
AND JAMES AND JEFFERSON STREET,
HOUSE NUMBER 624

1876

Built by shoemaker John Wenzler in 1876, it is considered to be the oldest remaining house in the downtown district. It has been moved from its original location at the northwest corner of 7th Avenue and James Street. Present condition of the house and its neighbors is typical of blighted areas of substandard housing. The house has little to recommend it except its antiquity and that it shows the pioneer homes which were typical of the early days.

2 LOG CABIN AT DENNY ESTATE

WINDERMERE ROAD AND E. 62nd, WINDERMERE

1908

A charming, small log cabin, originally built for the gardener on the Denny family estate, shows the method of log wall construction and framing and cedar shake roofing used in all log cabins. Very few log cabins were built in Seattle although many were built at nearby mountain and lake camps.

3 APARTMENTS

EASTLAKE AVENUE, EASTLAKE

about 1890

This interesting Victorian apartment shows surprisingly adept use of large glass areas combined with ornate balconies. Note the colored glass and unique wooden ornament. The proportions and relationships of voids and solids seem to prophesy the present contemporary style.

4 DAIRY BARNS IN DUWAMISH VALLEY

A typical barn for dairying is illustrated as part of the anonymous architecture that has always been close to Seattle. The simply developed shapes for use and climate built in the most direct way with the always available lumber have been a real influence for good architecture. These farm buildings also express the honesty and sincerity of the people who built and use them. The big barns are usually for hay and storage with the lower shed for cow stalls.

5 PIONEER BUILDING

NORTHEAST CORNER OF FIRST AVENUE AND YESLER WAY

1890

The Great Fire of 1889 swept over the already started excavations for this office and store building. Blending Romanesque architecture and Richardsonian influences, it shows the qualities of dignity and worldliness for which Seattle was striving. At the site of Yesler Sawmill, it faces Pioneer Square, the first city center.

6 NETTLETON TIMBER COMPANY LUMBER MILL

HARBOR AVENUE S.W. AND W. FLORIDA STREET,
WEST WATERWAY

1910

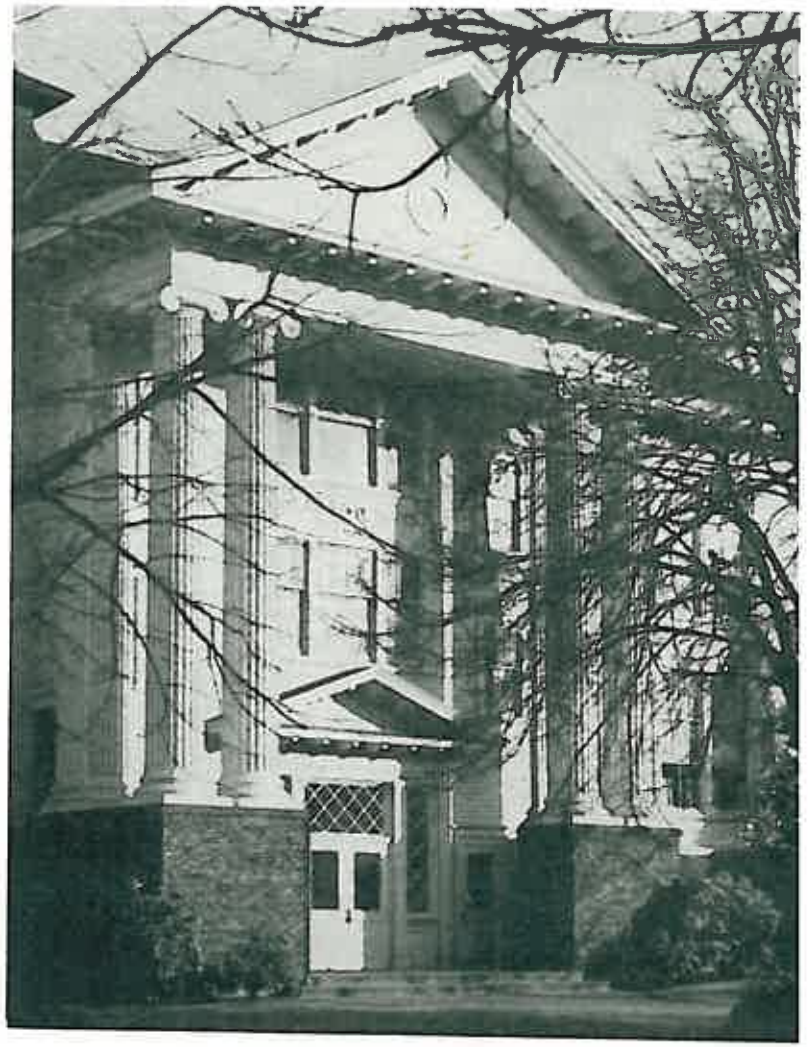
Processing 35,000,000 board feet of mainly second growth hemlock annually, this lumber mill symbolizes the industry largely responsible for Seattle's development. Rafts of logs are towed in, sawn, and shipped by rail and cargo. The old buildings are in simple heavy timber construction. Picturesque sawmills have always been a part of the anonymous architecture of Seattle. The waterfront with its docks and water commerce is another part. (Inset: Old Pier 59, Alaska Way, foot of Pike Street.)

7 RANKIN HOUSE

MADISON STREET AND TERRY AVENUE, FIRST HILL

1891

A Queen Anne mansion exemplifying the exuberant but still refined use of varied forms and ornament. Molded red brick, excellently laid, is combined with stone and wooden surface patterns.



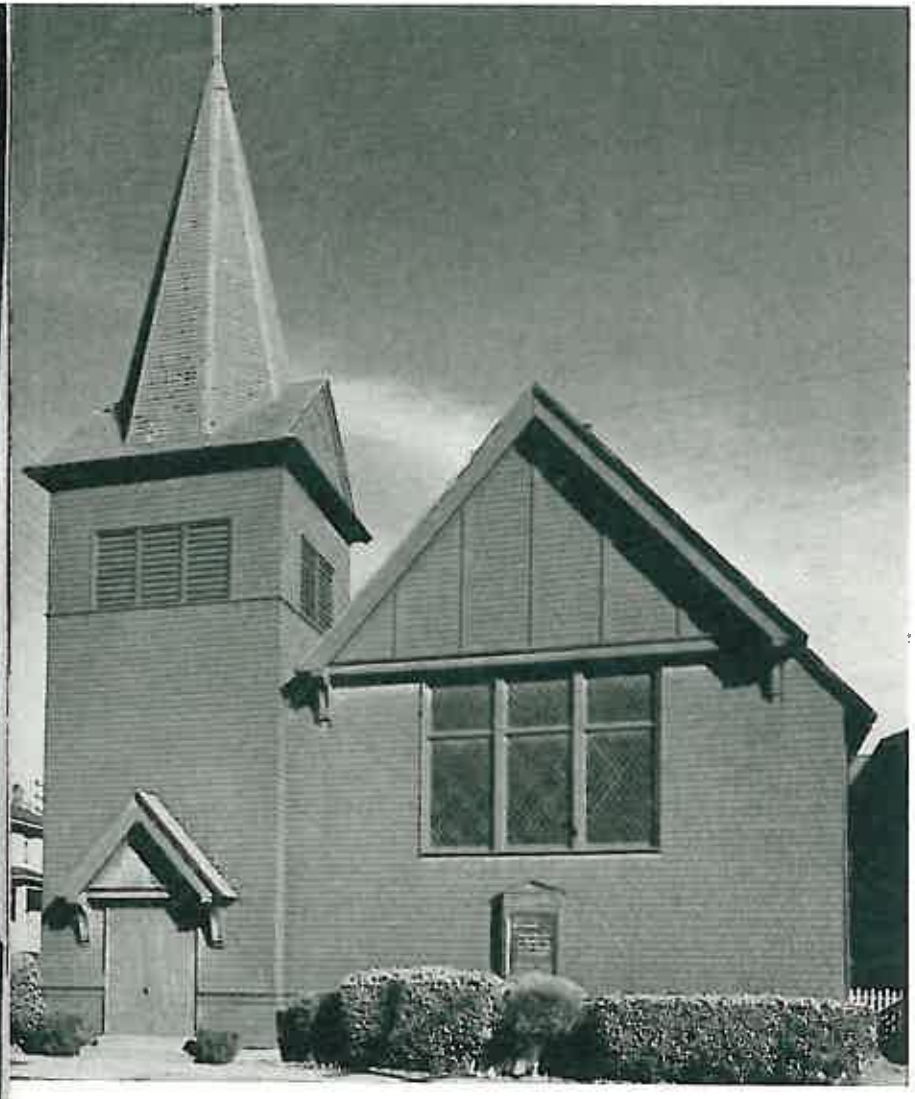
8 ISAAC I. STEVENS SCHOOL

18th AVENUE NORTH AND EAST GALER STREET, CAPITOL HILL

architect: JAMES STEPHEN

1904

A two story wooden frame school similar to many others built at this expansive time in the city's growth. The high ceiling rooms and daylighting and ventilation through double hung windows were typical. An addition in 1922 copied the original work. The dignity of the classic portico and massiveness of the structure contrast with schools today.



9 FIRST GERMAN CONGREGATIONAL CHURCH

SOUTHWEST CORNER OF 11th AVENUE AND
EAST HOWEL STREET, CAPITOL HILL

architect: JOHN WIELAND 1906

The unadorned, direct, typical wooden building has plain brown cedar shingle siding. The chaste interior combining an almost-black stained small-scale wood wainscoting and ceiling with white plaster walls is charming, dignified, and unpretentious.

10 COTTAGES AT COLMAN PARK

1800 BLOCK ON LAKESIDE AVENUE SOUTH, MOUNT BAKER

architect: ELLSWORTH STOREY 1908

11 ELMER E. TODD HOUSE

THE HIGHLANDS

architect: ANDREW WILLATSEN 1909

12 ROW OF BUILDER HOUSES OF 1890'S

23rd AVENUE BETWEEN EAST MARION AND EAST COLUMBIA STREETS

13 ROW OF BUILDER HOUSES OF 1920'S

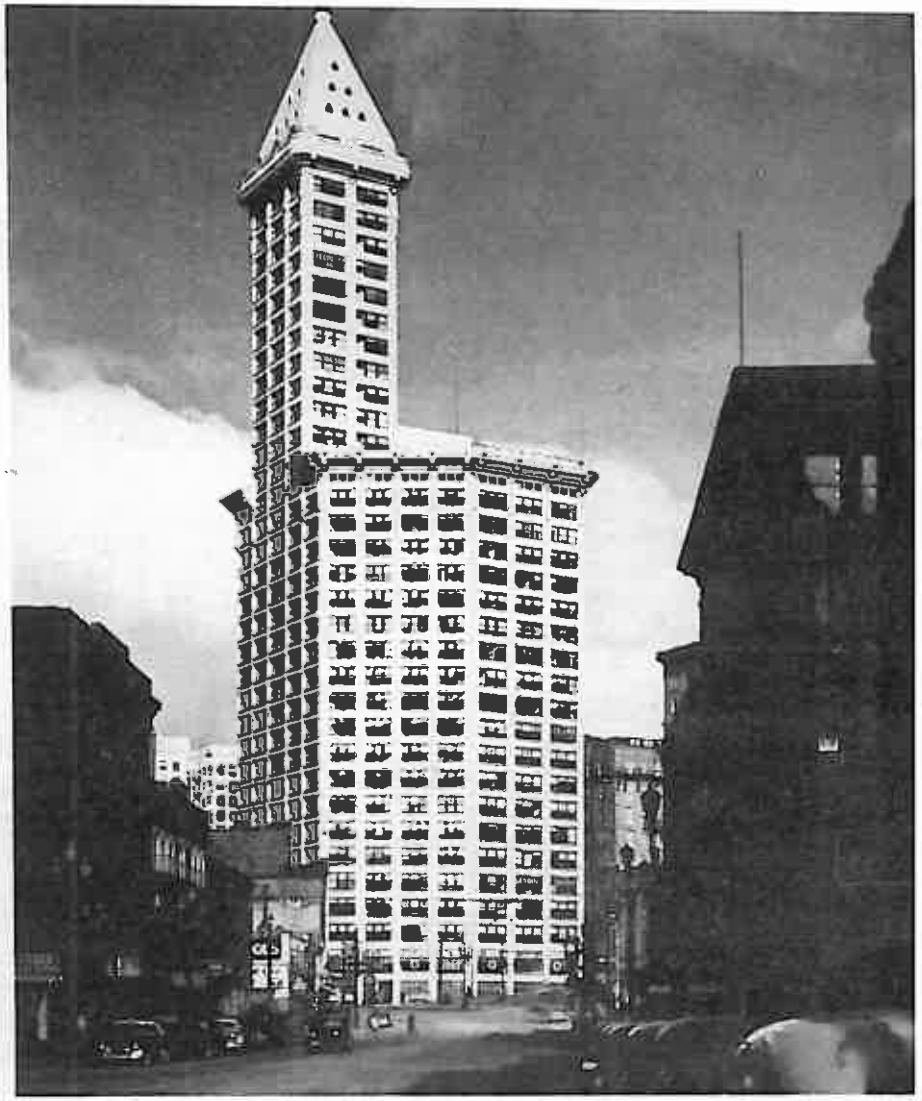
NORTH 76th STREET JUST EAST OF AURORA AVENUE

14 ROW OF BUILDER HOUSES OF 1940'S

WEST OF 35th AVENUE NORTHEAST AT EAST 81st STREET, WEDGEWOOD

developer: ALBERT BALCH

architects: THOMAS, GRAINGER AND THOMAS



15 L. C. SMITH BUILDING

NORTHEAST CORNER YESLER WAY AND SECOND AVENUE

architects: GAGGIN AND GAGGIN, SYRACUSE, N. Y. 1914

Long Seattle's most unique structure and landmark, the 42-story Smith Tower was financed by outside capital in an attempt to anchor the northward flow of business. An example of a free Gothic style prevalent in New York, it was for very many years the highest structure in the West, commanding a view of Elliott Bay.

16 FLORENCE B. TERRY HOUSE

9800 BAYARD AVENUE, BLUE RIDGE
architect: ROLAND C. TERRY 1939

The 1930's were merely a prelude to the tremendous growth of contemporary architecture in Seattle, especially in outstanding residential work. This sheltered court with native plant materials indicates the luxurious green growth of the Northwest landscape due to Seattle's mild climate. The untreated rough-sawn board and batten cedar exterior is a typical indigenous feature of residential architecture in the Northwest, where wood is so important a local material.

17 EDMOND MEANY HOTEL

CORNER BROOKLYN AVENUE & EAST 45th ST., UNIVERSITY DISTRICT
architect: R. C. REAMER 1931

Representative of the design of the 1930's, this reinforced concrete tower hotel with all corner apartments and a service core has become the prototype for many similar buildings. The ornamentation is interesting for its restraint and relationship to form. This building is an early example of local modern tall-building architecture. The decoration of the public spaces, done by local artists, adds a feeling of quality.

18 HOUSEBOATS IN PORTAGE BAY

Water surrounds Seattle as well as falling softly upon it, thus conditioning its architecture. This pictorial view across Portage Bay shows a row of houseboats with the Seattle Yacht Club and the University of Washington Health Sciences Group in the distance. The houseboat is a kind of home unique to Seattle. A float of some kind—usually several large cedar logs—is used as a foundation with the cottage set upon it. Ordinarily, the occupant moors at someone else's property and connects plumbing and electricity to his house. If the occasion arises, he may move his home to another location. Very few of the homes are well designed but the nature of their situation forces restrictions which give them a certain picturesque harmony.

SEATTLE AND ITS ARCHITECTURE

When the early explorers and pioneers sailed up the Northwest Coast and into Puget Sound, they were surprised to see large well-made wooden houses on the beaches near the rivers and streams. Nowhere else were such houses built. Along the coast the houses were often gable-roofed, but in Puget Sound the houses were very flat-pitched shed-roofed structures. Usually the buildings were of considerable size, a hundred feet or more in length, and built of sturdy poles and beams with great boards or planks tied on with cedar withes. Chief Seattle lived in a compartmented house about nine hundred feet in length on the beach at Suquamish. A house was usually for many families with perhaps eight or ten family compartments, and several houses would form a village at the advantageous place just above a river bank. The men had outbuildings for making stone tools and for sweatbaths.

In 1850, the first white settler, John C. Holgate, selected a timber claim in the Duwamish Valley, now an industrial section of Seattle. He was followed in 1851 by others seeking timber. Their first shelter was a crude, small log cabin at Alki. The white settlers soon learned the qualities of the cedar trees from the Indians, and these long, straight-grained trees were easily split to form boards for other houses.

In March 1852, Dr. Maynard, at the invitation of Chief Seattle, moved across the water from Olympia with a bargeload of goods and probably some lumber. In three days, the Indians had built his 18' x 26' story-and-a-half frame house at the foot of Main Street on the flat beach given him by Chief Seattle. He named the place Seattle after his friend. In April 1852, most of the Alki party after further exploration moved across Elliott Bay and made their claims. In 1853, Henry Yesler began operating the first steam sawmill in the territory near the site of present-day Pioneer Square; as lumber was selling in California for sixty dollars a thousand, the new community prospered: the first demonstration of how forest resources would be a primary force in the growth of Seattle.

Seattle was never a village of log cabins. The thriving Yesler sawmill was the source of ready lumber and there were carpenters from New England to build simple frame houses in the architectural pattern familiar to them. Eight or ten houses and a few shops were

built in the summer of 1853. The homes were mostly small, one-room affairs with fir clapboards or boards and battens and cedar shingle roofs. Land claims were favorable to families, since a husband and wife could claim twice the portion allotted a single person, so the tradition of a town of family homes was established early and has been maintained to this day. The Carpenter's Manual soon afforded a source of ornament and design to satisfy a striving for refinement. Architecture was anonymous, the simple expression of a sincere and modest pioneering people. A two-storied, porticoed building in the Greek Revival manner was built in 1861 to become the home of the University of Washington. Records show that John Pike, a carpenter, was paid for the architecture and for framing and closing in the building. Sawmill and shop buildings were built of heavy "mill" construction of wooden posts and beams in the same manner as today.

By 1880, Seattle had a population of 3500 and was the largest of many mill towns on Puget Sound and growing fast. With the changing pattern of new wealth came the changing pattern of a new and exuberant architectural style. Ostentation expressed itself in the complicated forms and lavish ornamentation of Victorian Gothic and Queen Anne. Social prestige was achieved by grandeur expressed in towers, porches, dormers, fancy roofs, bay windows, railings, colored glass, scrolls, brackets, fretwork, fancy cut butt-shingle patterns on gables and sidewalls, ad infinitum. Of course, there were exceptions where restraint prevailed.

Up to this time all trade to the Pacific Coast had been by water only. But in 1884 the Northern Pacific Railroad came to Seattle and new markets and communications were opened up, accelerating the growth and concentration of Seattle in the "Period of Aggregation and Urbanization" which dates from 1880 to 1910. On June 6, 1889, the Great Fire destroyed sixty blocks of a wooden Seattle, including the entire business and commercial district with its wharves. The next day, while the ashes were still smoldering, six hundred businessless businessmen met to plan the future of the city. They voted to widen and straighten streets, improve grades, and rebuild entirely of fireproof materials. While the city was rebuilding, new residents arrived by the thousands. The population was doubled to forty-three thousand in one year.

On August 8, 1894, the Washington State Chapter, American Institute of Architects, was granted a charter — there were twenty-

one architects in Seattle and fourteen architects from other Washington towns. It is to be assumed that they had suddenly appeared to help build the new permanent Seattle and the city was demonstrating its wealth and prosperity with new and elegant commercial buildings in the manner of the Romanesque, Gothic, French and Italian Renaissance, Georgian, and other European styles.

Ships returning with gold from Alaska in the summer of 1897 touched off the rush of fortune seekers. Aggressiveness of the Seattle community and its merchants established the city as the fitting-out place. As business grew, so did architecture. Some of the well known architectural firms doing work in 1910 were Bebb and Mendel, Blackwell and Baker, Joseph S. Cote, A. Warren Gould and E. Frere Champney, John Graham and David Myers, Howells and Stokes, Dan Huntington, Saunders and Lawton, James Schack, W. Marbury Somervell, Stephen and Stephen, Harlan Thomas, Joseph Wilson, and Arthur Loveless. Cutter and Malmgren of Spokane were also doing rather original work.

In the midst of the traditional work, it is important to call attention to at least three young architects at this time of whom it might be said that they cried in the wilderness. Ellsworth Storey came to Seattle in 1903 and did original and creative work appropriate to the region and the times. Andrew Willatsen arrived a few years later, fired with the zeal of Sullivan and Wright: his work was scorned by his colleagues. W. R. B. Willcox, arriving in 1908, brought a clarity of understanding of architecture and the arts to the community which was to influence the next generation of architects if not his own. He later became head of the forward-looking School of Architecture and the Arts at Eugene, Oregon.

In 1909 the Alaska-Yukon-Pacific Exposition on the new University grounds in northeast Seattle began with the idea of exhibiting Alaska products and actually became a World's Fair. The roaring gold rush city gave way to respectability with this introduction to the cities of the world. John Galen Howard, of Howard and Galloway of San Francisco, established the classic style for the Exposition. The University instituted a Department of Architecture in 1913 headed by Carl F. Gould; he and Charles H. Bebb were soon to become the University architects and establish its familiar pattern of Collegiate Gothic, breaking with the more formal buildings but less formal plan of the Exposition.

The current period of "Centralization and Metropolitanism" began with the outbreak of World War I. Factors leading to the increasing leadership of Seattle as a metropolitan center were the growing business, development of the motor car and good roads, and ocean trade to the Orient and through the Panama Canal.

Commercial and public buildings evolved from the earlier eclecticism to a pattern of formal plans and carefully detailed facades and then into a more economical and simplified architecture in the 1930's. Warehouses and industrial buildings were bare and direct structural expressions with occasional distracting efforts at prettiness. Some of the well known firms which managed to survive the depression and carried on into a changing architecture were those of Floyd Naramore, John Maloney, William Bain, J. Lister Holmes, B. Marcus Priteca, A. H. Albertson, Bebb and Gould, John Graham, Loveless and Fey, Thomas, Grainger and Thomas, and George W. Stoddard. R. C. Reamer was establishing a high standard both consistent with the times and forward-looking: his Skinner Building and 1411-4th Avenue Building of the late Twenties were outstanding for precise detailing and clean structures; the exposed concrete Meany Hotel of 1931 was a step forward.

In this same period of Centralization there was a large scale growth of domestic architecture in the middle and lower income levels, through builder-developer projects, extending the original gridiron city pattern without regard for the many hills and waterways. Meanwhile, the architects were building formal mansions for the more wealthy individual clients in established styles such as Gothic and Renaissance. At this time a few homes were built in the Swiss and Scandinavian styles which seemed so appropriate in wood use and broad protecting roof overhangs. This was the general pattern through the Twenties.

Some architects who had survived the depression began to work in the less ornate and more American types such as Colonial and Cape Cod, and there was more evidence of the strong continuing western tradition of simple low houses and the bungalow. Paul Thiry and John T. Jacobsen were experimenting with new forms and doing provocative work. The University still taught under the Beaux Arts system until World War II, but as in many places the graduates were feeling their way toward the new architecture. The Yesler Terrace Housing Project of 1941 provided the first com-

pletely planned neighborhood environment with play areas, family yards, and community center, close to schools, work, and markets; the architecture and planning were particularly appropriate to the site and did much to gain the goodwill of the city for future housing projects.

After the War, as material began to flow into civilian production again, residential building really boomed. Traditional styles were forgotten except by lending agencies and some few clients — contemporary design had really arrived. Young new firms were gaining national recognition for the outstanding quality of their modern work. Builders were using architectural services for individual homes although rarely for community planning.

City planning has paralleled the progress of architecture. The great and fine but static city plan by Bogue and others was rejected by the voters in 1912. A City Planning Commission was formed in 1924 but its work was confined to routine zoning without staff. In the City Charter of March 1946, the Commission was redefined and a paid comprehensive planning staff was formed in 1948. The King County Planning Commission in 1949 undertook to prepare a comprehensive plan for all areas of the county. Today, Seattle has a population of 501,000 within city limits of 77 square miles; the metropolitan district including contiguous areas to northeast and south has a population of 700,000. The suburban areas to the north, south, and east of Seattle have doubled their population in the last ten years.

The unique characteristics of today's Seattle architecture are these: freedom of expression encouraged by the newness of the country, design for a mild climate and soft rainfall averaging 32 inches annually, varied and skillful use of wood, adaptation to hilly topography, and orientation to beautiful views of many snow-capped mountains, innumerable lakes and inlets of Puget Sound.

Seattle has been a city of promises fulfilled, and with its vigorous architecture and people it looks to the future with great hope.

SELECTED LIST OF SEATTLE ARCHITECTURE

CENTRAL SEATTLE

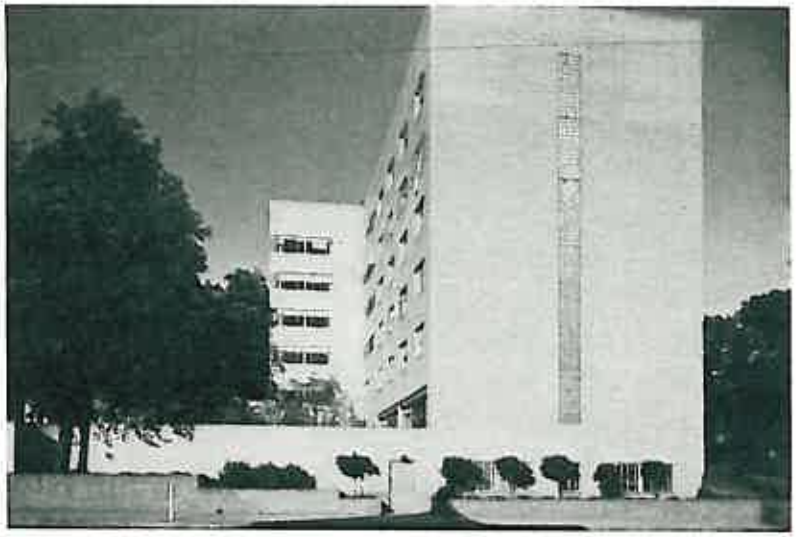
19 PUBLIC SAFETY BUILDING

THIRD AVENUE AND CHERRY STREET, DOWNTOWN

architects: NARAMORE, BAIN, BRADY AND JOHANSON
YOUNG AND RICHARDSON
B. MARCUS PRITECA

1950

The city police department is housed in the 7-story block and the separate function of the public health department is in the 15-story block, with garages below the memorial court. A reinforced concrete structure faced with sandstone and granite, its contemporary design is in interesting contrast with the traditional form of the older County-City Building immediately to the south. The memorial courtyard to World War II heroes has become a square for many civic occasions. Sculpture is by Dudley Pratt.



20 EKLIND HALL SWEDISH HOSPITAL NURSES HOME

BOREN AVENUE AND COLUMBIA STREET, FIRST HILL

architects: NARAMORE, BAIN, BRADY and JOHANSON

1946

Handsome rectangular brick block with special rooms on ground floor opening to private walled garden.

21 ARCHITECTURAL OFFICE

904 SEVENTH AVENUE, FIRST HILL

architects: NARAMORE, BAIN, BRADY and JOHANSON

1950

Rectangular concrete frame building with filler panels of Wilkeson stone, glass, glass block. Dihedral roof over drafting room. Entrance through garden court.

22 YESLER TERRACE HOUSING PROJECT

YESLER WAY AND BROADWAY, SOUTH FIRST HILL

architects: AITKEN, BAIN, JACOBSEN, HOLMES, AND STODDARD

1941

The first low-income slum clearance federally sponsored housing project of Seattle is built on the site of one of the earliest residential developments. Each family unit has its own private sitting-out area and yard and is afforded a view by the terrace site planning and flat shed roofs of surrounding buildings. The design and color of the well arranged buildings as well as the nicely maintained gardens make this good contemporary architecture. Only in such a public project has it been possible to provide play areas and community social and recreational facilities giving a most complete environment. Seattle is also proud of the maintenance and operatior of its public housing projects which have fitted so well into the various communities.

23 A.O.U.W. BUILDING

501 DEXTER AVENUE, REGRADE DISTRICT
architects: J. LISTER HOLMES & ASSOCIATES
1952

This is the central office for a fraternal insurance company. Well proportioned windows with painted steel sections in combination with brick cavity walls lend distinction.

24 FREDERICK & NELSON INTERIORS

5th & PINE, BUSINESS DISTRICT
architects: SKIDMORE, OWINGS & MERRILL 1952

25 SEATTLE PARK BOARD ADMINISTRATION BUILDING

DEXTER AVENUE AND DENNY WAY, REGRADE DISTRICT
architects: YOUNG, RICHARDSON, CARLETON & DETLIE 1950

26 SEATTLE HIGH SCHOOL MEMORIAL STADIUM

4th AVENUE NORTH AND HARRISON STREET
architects: GEORGE WELLINGTON STODDARD & ASSOCIATES 1948

27 WM. GORE BUILDING

408 EIGHTH AVENUE NORTH,
REGRADE DISTRICT
architect: JOHN RIDLEY 1952

This unostentatious, pleasing display and warehouse building is constructed of 20' tilt-up concrete walls, 4" thick, with a front curtain wall of aluminum frame.

28 SEATTLE PUBLIC SCHOOL ADMINISTRATION BUILDING

4th AVENUE NORTH AND ALOHA STREET, SOUTH QUEEN ANNE
architects: J. LISTER HOLMES & ASSOCIATES 1950

29 ARCHITECTURAL AND DOCTOR'S OFFICE BUILDING

1120 HARVARD AVENUE, FIRST HILL

architects: GEORGE WELLINGTON STODDARD & ASSOCIATES 1952

30 TRINITY LUTHERAN CHURCH

1210 10th AVENUE NORTH, CAPITOL HILL

architect: OLIVER W. OLSEN 1951

31 J. HARRISON OVERTURF HOUSE

1500 BROADWAY NORTH, CAPITOL HILL

architects: BAIN & OVERTURF 1952

32 STEINBRUECK HOUSE

1401 EAST SPRING STREET, SOUTH CAPITOL HILL

architect: VICTOR STEINBRUECK 1950

33 LAKEVIEW BOULEVARD APARTMENTS

1555 LAKEVIEW BOULEVARD, CAPITOL HILL

architects: CHIARELLI AND KIRK 1949

34 ZOE DUSANNE HOUSE AND PRIVATE GALLERY

1303 LAKEVIEW PLACE, CAPITOL HILL
architects: TUCKER, SHIELDS & TERRY 1949

35 CANLIS CHARCOAL BROILER

2576 AURORA AVENUE, EAST QUEEN ANNE
architects: WIMBERLY & COOK, HONOLULU; TUCKER, SHIELDS & TERRY
1951

36 ANDREW GUNBY HOUSE

1118 ROANOKE STREET, CAPITOL HILL
architect: JOHN T. JACOBSEN 1939

37 SEATTLE HISTORICAL SOCIETY

2720 LAKE WASHINGTON BOULEVARD, MONTLAKE
architect: PAUL THIRY 1950

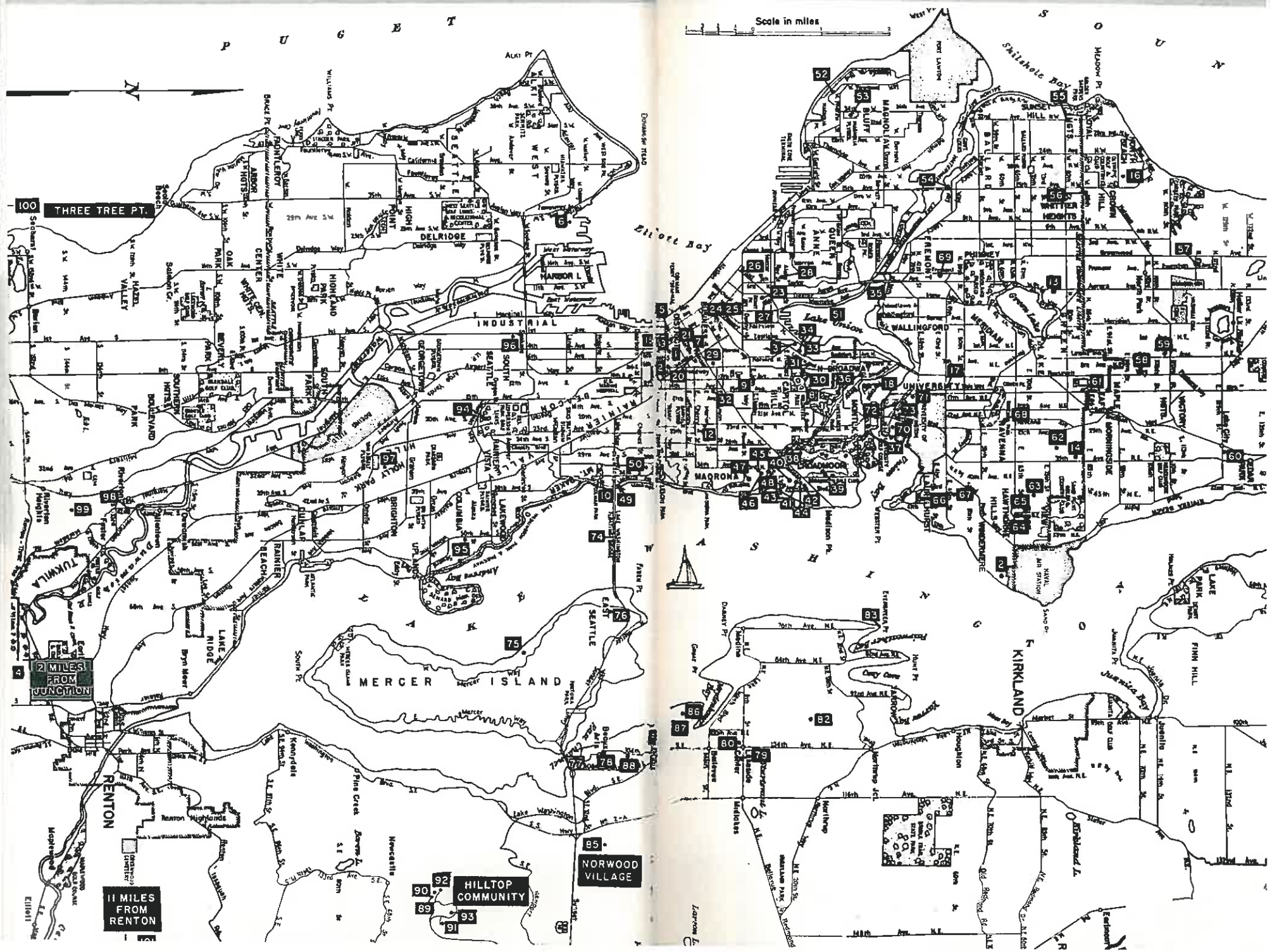
38 WILLIAM J. BAIN HOUSE

1540 PARKSIDE DRIVE, BROADMOOR
architects: BAIN & OVERTURF 1951

39 W. F. PADDOCK HOUSE

1830 BROADMOOR DRIVE, BROADMOOR
designer: JAMES HUSSEY 1950

MAP OF ARCHITECTURAL HIGHLIGHTS OF GREATER SEATTLE



40 BUD BURNETT HOUSE

3717 E. PROSPECT STREET, MADRONA

architects: TUCKER, SHIELDS & TERRY

1950

This pleasant, well designed home by a firm of young architects is an unusual solution for a difficult site. The large four bedroom house, all on one floor, was placed thirty-three feet above the sidewalk to take full advantage of a sweeping view. Owing to the lot size, the driveway from below swings under the house in order to reach almost to the main floor level. The bedroom wing forms a shelter over the driveway at the main entrance stairs. The interiors, furniture and decorations by the architects feature flexible planning for maximum use of space. Specially designed sliding walls allow the study to become part of either the living room or master bedroom. Living terrace and play terrace are on the main floor level away from the street. The indigenous expression utilizes a driftwood-grey stained flush cedar siding exterior.

Views of mountain ranges and lakes and Sound have inspired an unusually large acceptance in Seattle of well-designed contemporary residential architecture using large window areas and ingenious adaptation to site.

41 JOHN T. NELSON HOUSE

1209 38th AVENUE NORTH, MADRONA

architect: PHILIP A. MOORE 1946

42 C. E. BOUCHER HOUSE

1408 39th AVENUE NORTH, MADRONA

architect: LAWRENCE WALDRON 1950

43 FRANK PRESTON HOUSE

745 McGILVRA BOULEVARD, MADRONA

architects: TUCKER, SHIELDS & TERRY 1949

44 CHARLES H. McDONALD HOUSE

1217 39th AVENUE NORTH, MADRONA

architect: PAUL THIRY

1948

On a sixty foot city lot, Paul Thiry has planned a distinctive modern home with considerable privacy for the occupants. The living room windows are high enough above the street for privacy and yet afford an excellent view of Lake Washington. A pleasant sunny garden patio enclosed on three sides is the real core of this home and affords pleasant outdoor living because of its south exposure and protection from breezes. This patio also adds a spaciousness to the rooms surrounding it. The yellow stained plywood siding is in beautiful contrast with the greenery of the planting. The entrance porch is approached in a novel manner with natural stones as steps. This is one of many modern homes by this architect who has achieved international recognition for his work.

45 R. J. PETERSON HOUSE

322 34th AVENUE NORTH, MADRONA

architect: R. J. PETERSON 1950

46 GLORIA HUNTINGTON HOUSE

331 35th AVENUE NORTH, WASHINGTON PARK

architect: PAUL THIRY 1939

47 JOHN A. ROHRER HOUSE

122 37th AVENUE NORTH AT FLORENCE COURT, DENNY BLAINE

architect: JOHN A. ROHRER 1949

48 LOUIS CASSERD HOUSE

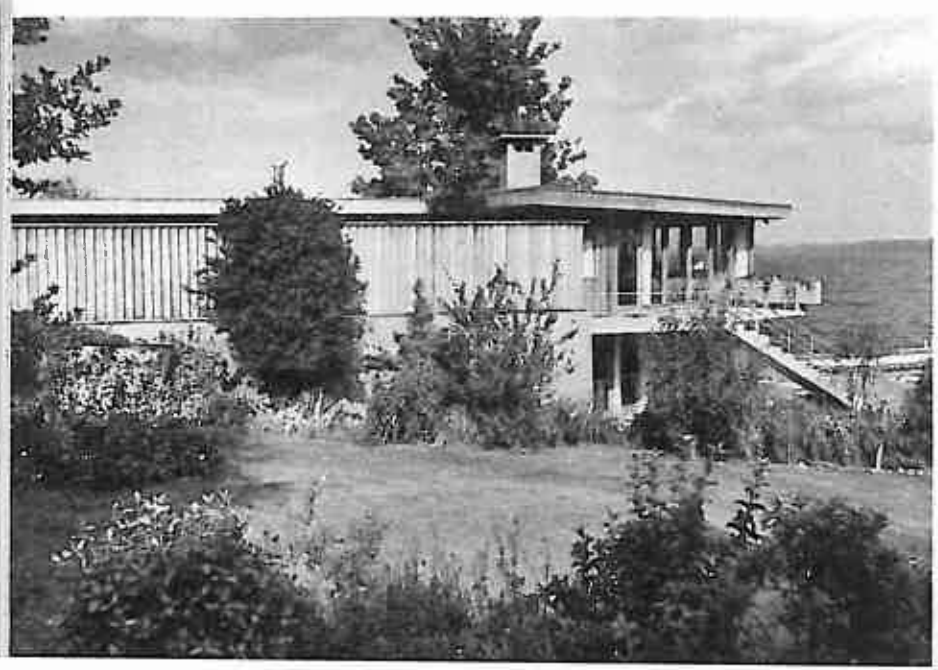
433 LAKE WASHINGTON BOULEVARD, MADRONA

architect: L. LISTER HOLMES 1946

49 CHARLES D. ALHADEFF HOUSE

1366 LAKESIDE AVENUE SOUTH, MOUNT BAKER

architect: PAUL THIRY 1949



50 BLAIR KIRK HOUSE

725 32nd AVENUE SOUTH, MOUNT BAKER

architect: PAUL HAYDEN KIRK

1950

This residence is of post and beam construction on a steep hillside site. The west side opens to an enclosed wood slat terrace and the east side has large view windows overlooking Lake Washington and Mt. Rainier. The lower side is supported on wooden stilts. A convenient central bathroom and kitchen island divides the interior space. The combination of dark wood siding and glass and cement-asbestos panels, with a forthright structural expression make this small home a striking example of contemporary design. It is interesting to compare the house just to the north which was designed by the same architect in 1947.

51 VERNELLS FINE CANDIES, INC.

1825 WESTLAKE AVENUE NORTH, LAKE UNION

architects: DECKER & CHRISTENSON 1953

52 H. M. MYERS HOUSE

1670 MAGNOLIA BOULEVARD, MAGNOLIA

architect: PIETRO BELLUSCHI 1937

53 CATHERINE BLAINE JUNIOR HIGH SCHOOL

2550 34th WEST, MAGNOLIA

architects: J. LISTER HOLMES AND ASSOCIATES;
ROBERT DIETZ, CHARLES MACDONALD

1952

An outstanding complete school which also provides for community social facilities in conjunction with the Seatle Park Board. On a site of 19 acres, the school is 106,000 square feet in area, comprised of 35 teaching stations, a full gymnasium seating 1000 with split arrangement for boys and girls with showers and lockers, and a large combination auditorium and cafeteria with efficient kitchen. The classrooms rely on north light with sawtooth skylighting and anti-glare ceiling baffles except for the visual window strip. The construction is wood frame with reinforced concrete and exposed brick. The careful planning and detailing of this plant contribute to making it an excellent environmental influence for young students.

54 LYLE BRANCHFLOWER CO. PLANT

15th AVENUE NORTHWEST AND SHILSHOLE AVENUE, BALLARD

designed by SIGMUND IVARSSON, Structural Engineer 1951

55 DR. J. H. LEHMANN HOUSE

8041 32nd AVENUE NORTHWEST, LOYAL HEIGHTS

architect: ROGER GOTTELAND 1951

56 CROWN HILL MEDICAL-DENTAL CLINIC

1422 WEST 85th STREET, CROWN HILL

architects: CHIARELLI AND KIRK 1947

57 CHURCH OF CHRIST THE KING

DAYTON AVENUE AND NORTH 117th STREET, GREENWOOD

architect: PAUL THIRY 1952

58 CHIARELLI HOUSES

843-847 EAST 100th STREET, NORTHGATE

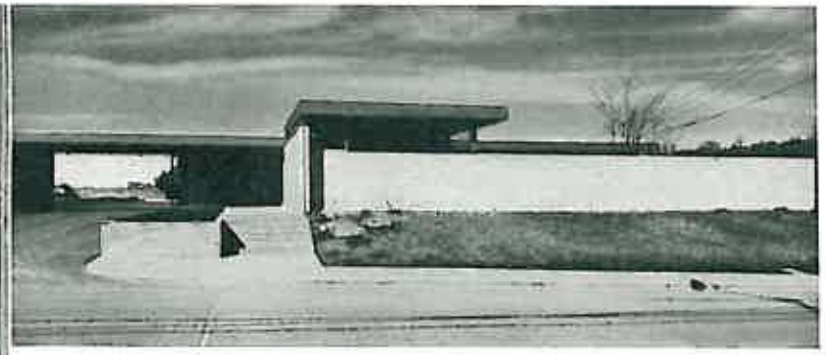
architect: JAMES J. CHIARELLI 1949

The two houses were planned together, sensitively placed to save trees and parklike yard. A variety of materials are skillfully used in natural finishes.

59 NORTHGATE SHOPPING CENTER

110th AND 5th NORTHEAST

architect: JOHN GRAHAM 1950



60 LAKE CITY CLINIC

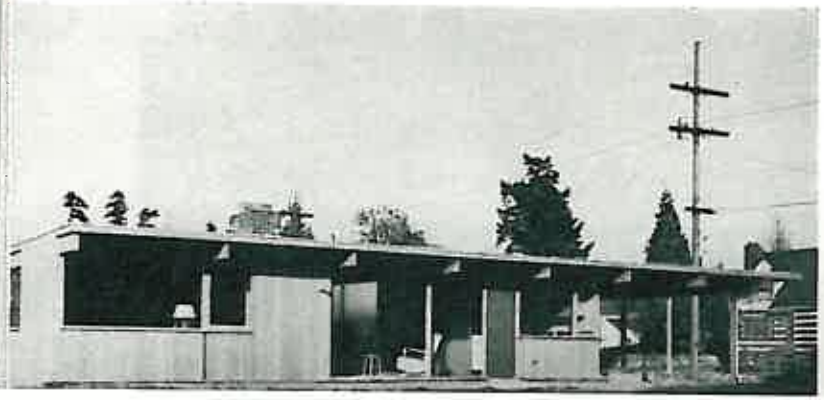
EAST 125th AND 32nd NORTHEAST, LAKE CITY
architect: PAUL HAYDEN KIRK 1952

61 WALDO CLINIC

8523 15th AVENUE NORTHEAST
architects: SMITH, CARROLL AND JOHANSON 1948

62 WILLIAM JAMES HOUSE

7721 31st NORTHEAST, RAVENNA
architects: BASSETTI & MORSE 1951



63 BUILDER HOUSES

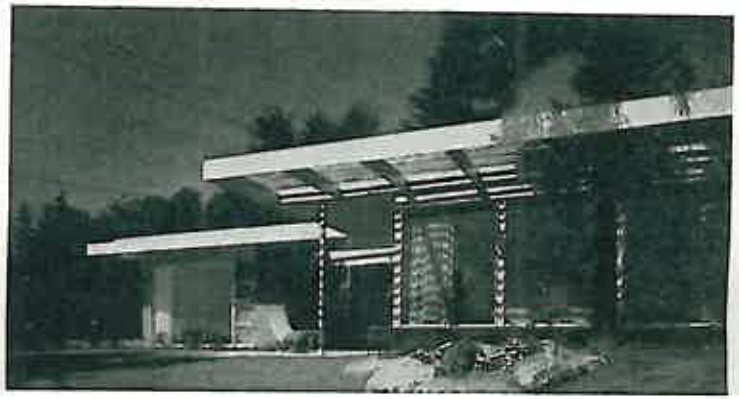
45th AVENUE NORTHEAST AND EAST 70th STREET, RAVENNA
architect: PAUL DELANEY 1952

64 GEORGE P. HORTON HOUSE

6802 51st AVENUE NORTHEAST, VIEW RIDGE
architect: JOHN T. JACOBSEN 1938

65 DWIGHT H. PANCHOT HOUSE

6801 50th AVENUE NORTHEAST, VIEW RIDGE
architect: JOHN RIDLEY 1951



66 ZUBICK & OLSCHEWSKY HOUSES

4007 AND 4011 45th AVENUE, NORTHEAST, LAURELHURST

architect: HENRY OLSCHEWSKY 1938

67 CHILDREN'S ORTHOPEDIC HOSPITAL

EAST 45th NEAR SAND POINT WAY, LAURELHURST

architects: YOUNG & RICHARDSON, CARLETON & DETLIE 1953

68 GORDON D. McCARTHY HOUSE

6216 RAVENNA AVENUE, RAVENNA

architect: PAUL HAYDEN KIRK 1939

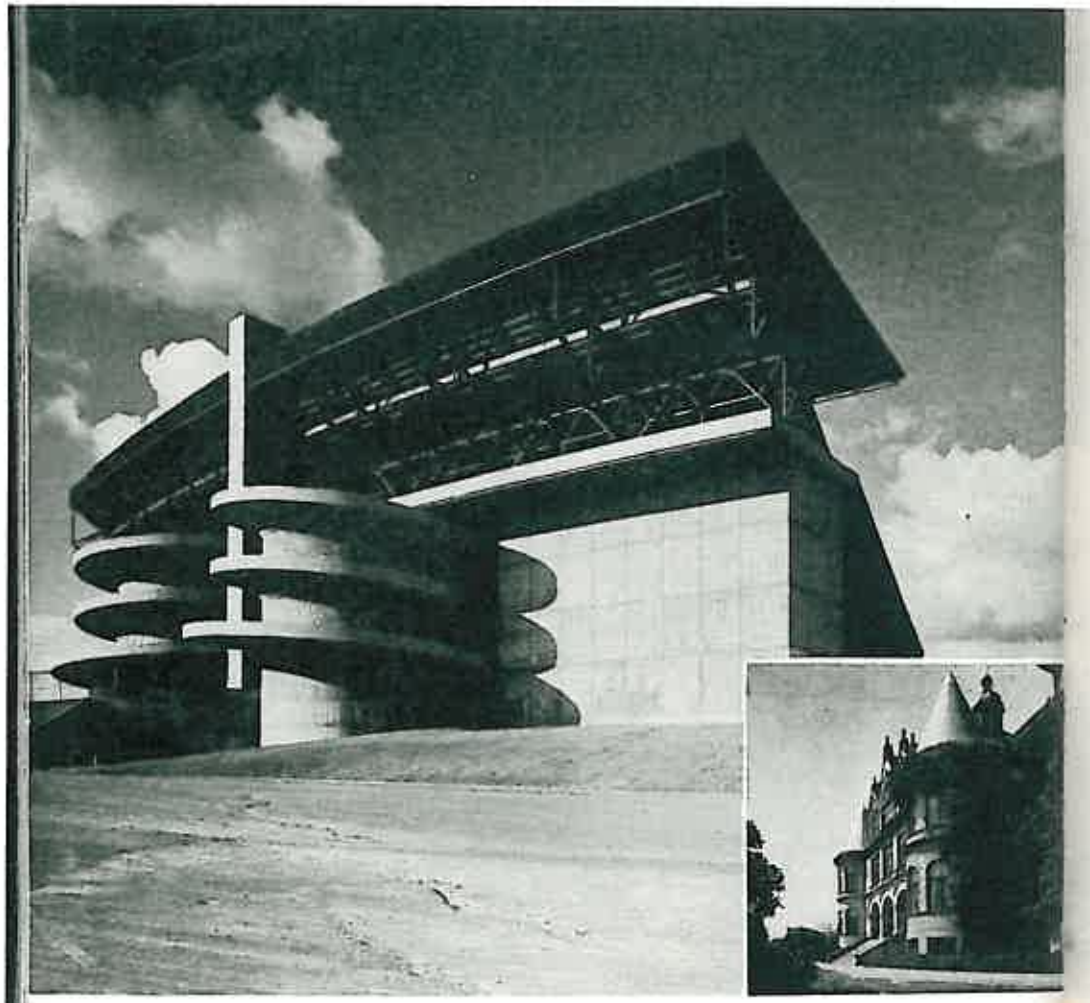
69 GAMMA RHO APARTMENTS

4400 FREMONT AVENUE, FREMONT

architects: BASSETT & MORSE, WENDELL LOVETT ASSOC.

1950

A twelve unit, two-story FHA block of flats all oriented to south lawn and gardens. Design is striking for simple articulation of dwelling units in exterior view, and for color and texture contrasts of wood siding, asbestos cement board facing, and entrance and balcony recesses.



70 UNIVERSITY OF WASHINGTON STADIUM ADDITION

SOUTHEAST CORNER OF CAMPUS AT MONTLAKE BOULEVARD

architect: GEORGE WELLINGTON STODDARD

structural engineer: SIGMUND IVARSSON 1951

A cantilevered steel structure over the existing athletic stadium. The forms of two giant spiral pedestrian ramps of reinforced concrete contrast with the spectacular steel balcony and roof. The cantilevered roof has a span of 145 feet. Strut posts were added later to limit deflection of the overhead press booth under extreme conditions. (Inset: Denny Hall, first building on the campus, 1893.)

71 U. OF W. HOME ECONOMICS PRACTICE COTTAGE

WEST CAMPUS

architect: JOHN R. SPROULE 1939

72 U. OF W. HEALTH SCIENCES BUILDING

SOUTH CAMPUS

architects: NARAMORE, BAIN, BRADY & JOHANSON; McCLELLAND & JONES 1950

73 U. OF W. KILN BUILDING

SOUTHEAST CAMPUS

architect: PAUL THIRY 1942

ACROSS LAKE WASHINGTON

74 LAKE WASHINGTON FLOATING BRIDGE

U.S. HIGHWAY 10 BETWEEN LAKESIDE AVENUE AT DAY STREET AND MERCER ISLAND

engineers: STATE OF WASHINGTON HIGHWAY DEPARTMENT

architectural consultant: LLOYD LOVEGREN

1940

Seattle is proud of this unique structure, the world's largest floating bridge, which is an important link in the highway to Eastern Washington. Built of concrete pontoons anchored to the lake bottom, it is a four lane roadway more than a mile long. Ship navigation is made possible by an ingenious method of floating aside one of the pontoons near Mercer Island. The steel bridges at either end are skillfully designed transitions from land to float. The concrete tunnel entrance at the west has large low relief symbolic sculpture by Lloyd Lovegren and James FitzGerald. Another floating bridge across the lake is contemplated.

75 SAMUEL CROCKETT HOUSE

7829 WEST MERCER WAY, MERCER ISLAND

architects: CHIARELLI & KIRK 1950

76 JACK WOLF HOUSE

2737 68th AVENUE SOUTHEAST, MERCER ISLAND

architect: ROBERT H. DIETZ 1949

77 HOUSE IN BEAUX ARTS VILLAGE

BEAUX ARTS ROAD about 1910

Since establishment in 1908, the Beaux Arts Village has preserved trees and natural growth as a garden community. Many of the older houses seem most appropriate and interesting in the picturesque setting on Lake Washington.

78 DUDLEY W. BURCHARD RESIDENCE

ROUTE 3, BOX 237, BELLEVUE
CORNER S.E. 104th & 28th S.E., BEAUX ARTS VILLAGE

architect: LAWRENCE G. WALDRON

1950

A sympathetic consideration for modern family life is demonstrated in this friendly home. The entire house and its details are in consistent scale and harmony. Its Z-shaped plan was determined by zoning for family life and arranged to save two large cedar trees on the site. A maximum of private yard on the sunny side of the house and privacy from a busy street is achieved as the house nestles comfortably among the native trees and shrubs.

79 BELLEVUE FIRST COMMUNITY CONGREGATIONAL CHURCH

NORTHEAST 8th STREET AND 106th AVENUE NORTHEAST, BELLEVUE

architects: DURHAM AND LINDAHL 1952

80 BELLEVUE SHOPPING SQUARE

EAST 104th AND 6th, BELLEVUE

architects: MOORE AND MASSAR, Original units 1947
BLISS MOORE JR. AND ASSOCIATES, Additional units

81 RODERICK PARR HOUSE

1645 104th SOUTHEAST, BELLEVUE

architect: RODERICK PARR 1951

82 CLYDE HILL SCHOOL

98th AVENUE SOUTHEAST & NORTHEAST 24th, BELLEVUE
architects: NARAMORE, BAIN, BRADY & JOHANSON 1952

83 O. A. FORD HOUSE

3670 FAIRWEATHER LANE, EVERGREEN POINT, BELLEVUE
architect: RON WILSON 1951

84 MRS. MOORE HOUSE

ROUTE 3, BOX 156, BELLEVUE; 15th AT KILLARNEY, BURROWS LANDING
architect: BLISS MOORE JR. 1943

85 NORWOOD VILLAGE

FACTORIA, SOUTHEAST OF BELLEVUE
architects: CHIARELLI & KIRK; BASSETTI & MORSE
site layout: GARDNER & HITCHINGS
1951

A group of veterans' single family residences. Originally started as a cooperative but finally financed under FHA Title 6 loans. The Veterans' Mutual Building Association was formed in 1946, but units were not constructed until 1951. Hilly site was donated by County for veterans' use. Builder was given the remaining twelve unoccupied lots as a bonus in the project contract and approved houses are being built on these properties. Five basic units were designed and owners were each allowed minor variations. Landscape work by owners is proceeding. This is one of the few neighborhoods planned by architects in a modern style.

86 DR. JOHN WALKER HOUSE

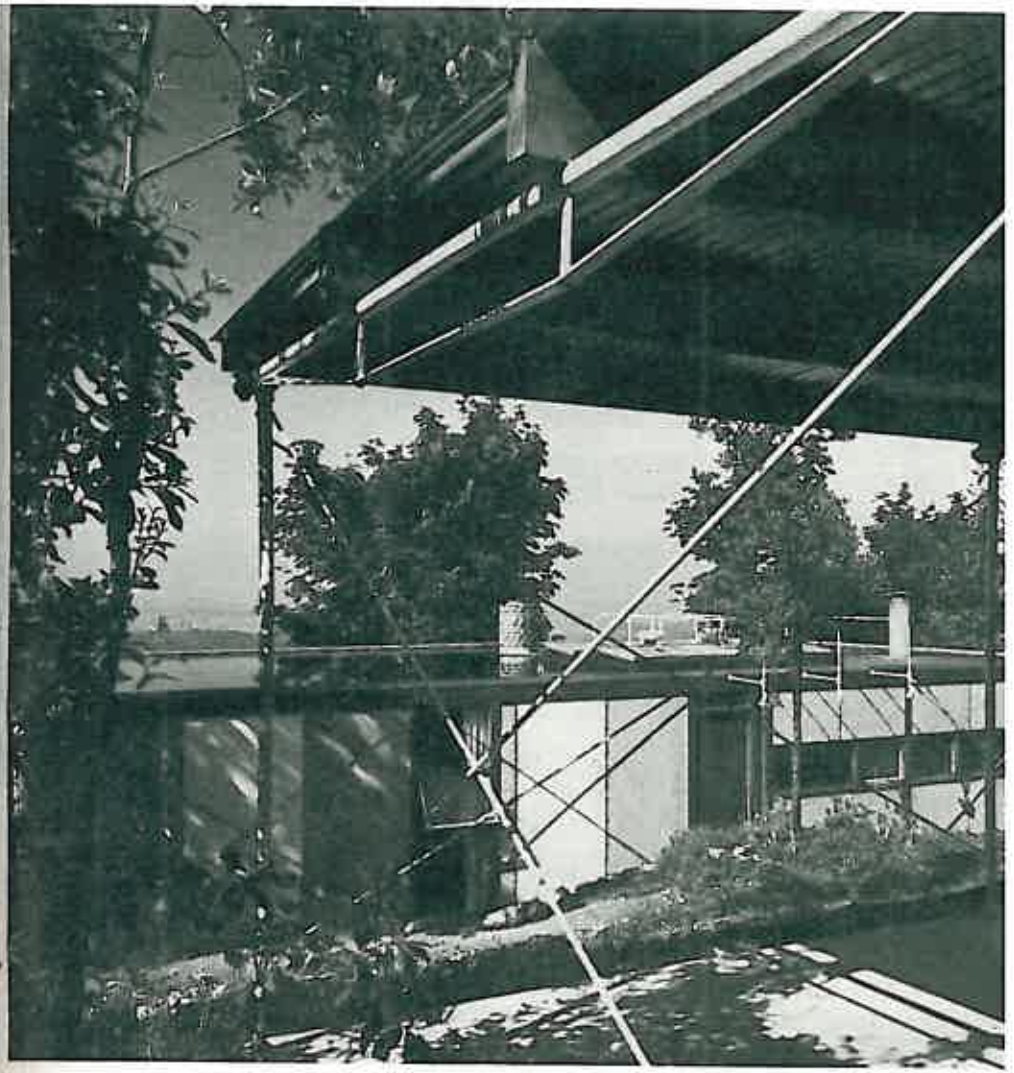
SIBLEYWOOD, BELLEVUE
architect: ROBERT H. DIETZ 1949

87 DONALD FLEMING HOUSE

SOUTHWEST 23rd, HEWITT HEIGHTS, SOUTH OF BELLEVUE
architect: PAUL HAYDEN KIRK 1951

88 FRED HERMAN HOUSE

ROUTE 3, BOX 410C, SOUTHEAST OF HEWITT HEIGHTS, BELLEVUE
architect: JOHN F. HERMAN 1947



89 WENDELL H. LOVETT HOUSE

HILLTOP COMMUNITY, SOUTHEAST OF BELLEVUE
architect: WENDELL H. LOVETT
1951

A compact yet interesting house, it has considerable flexibility. The only permanently fixed interior elements are the round brick fireplace and plumbing and mechanical equipment. A constantly changing pattern is obtained by movable bookshelves, partitions, drapes, and awnings. Diagonal steel bracing, wooden posts, and insulated cement board panels are exposed.

90 CHARLES W. SMITH HOUSE

HILLTOP COMMUNITY, SOUTHEAST OF BELLEVUE

architects: CUSHMAN & VAN HORNE 1950

91 MORSE HOUSE and 92 BASSETTI HOUSE

HILLTOP COMMUNITY, SOUTHEAST OF BELLEVUE

architects: BASSETTI & MORSE (and on 91, WENDELL LOVETT ASSOC.) 1950-3

93 PERRY B. JOHANSON HOUSE

HILLTOP COMMUNITY, SOUTHEAST OF BELLEVUE

architect: PERRY B. JOHANSON 1950

SOUTH SEATTLE

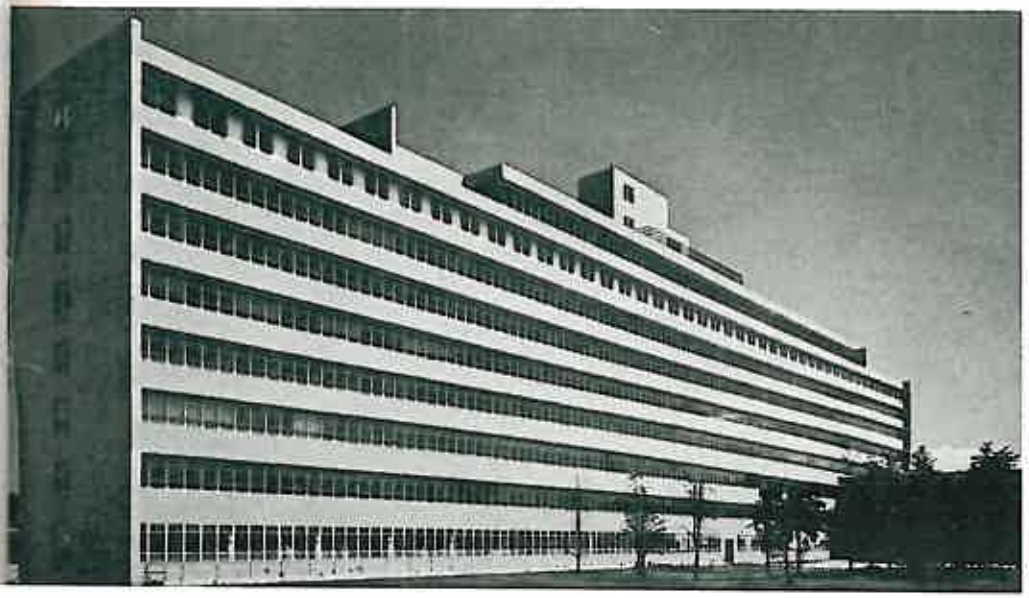
94 VETERANS ADMINISTRATION HOSPITAL

SOUTH END OF JEFFERSON PARK, BEACON HILL

architects: NARAMORE, BAIN, BRADY & JOHANSON

1949

Three hundred bed, nine-story, slab-type building in a park setting. Patient rooms face southeast over recreation area towards Mount Rainer. Exterior facing is of sand colored brick with southeast wall of blue-green ceramic veneer. The dramatic expression of the slabs on the view side shows a direct handling of structure in relation to use.



95 LAKEWOOD CHURCH

50th AVENUE SOUTH AND FERDINAND STREET, LAKEWOOD
architects: CHIARELLI & KIRK 1949

96 SEATTLE HARDWARE COMPANY WAREHOUSE

EAST MARGINAL WAY AND WEST DAKOTA STREET, INDUSTRIAL
architects: YOUNG, RICHARDSON, CARLETON & DETLIE 1949

97 HOLLY PARK COMMUNITY BUILDING

32nd AVENUE SOUTHWEST AND WEST HOLLY, BEACON HILL
architects: JONES, AHLSON & THIRY 1943

98 SOUTHGATE ELEMENTARY SCHOOL

131st SOUTH AND 42nd AVENUE SOUTH, RIVERTON
architect: RALPH BURKHARD 1950

99 FOSTER JUNIOR-SENIOR HIGH SCHOOL

144th SOUTH AND 42nd AVENUE, SOUTH, FOSTER
architect: RALPH BURKHARD 1952

100 MRS. E. P. DEARBORN HOUSE

16765 MAPLEWILD SOUTHWEST, THREE TREE POINT
architect: ROBERT J. MASSAR

101 GAFFNEY'S LAKE WILDERNESS LODGE

LAKE WILDERNESS, 20 MILES SOUTH OF SEATTLE

architects: YOUNG, RICHARDSON, CARLETON & DETLIE

1950

Prize winning design in 1952 National A.I.A. Honor Awards. Striking and informal structure inspired by chalet design. Public areas have open planning focused on three-story-high Thunderbird Totem, carved by Dudley Carter.

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