



# Library podcast

## Residential Architecture in Seattle and Environs, 1880-2000 - Part 1

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[00:00:36] This podcast is being presented in two parts. You are listening to part 1.

[00:00:42] My name is Jade D'Addario. I'm a librarian in the Seattle Room which is here in the Central Library. It's our local history and special collections so we're especially interested in today's topic to get started. We're gonna have. Micro arc from Seattle Architecture Foundation speak a little bit about the foundation and then I will introduce today's speaker Jeffrey Ochsner.

[00:01:06] Thank you everyone. Thanks so much for coming out today. My name is Mike rework. I've been a volunteer with the Seattle Architecture Foundation for about four years and its mission is to connect people with the built environment to get them excited about and involved in the process of shaping their city and to do that. We've got several varieties of programs we sponsor lectures like today's. We've got an annual series as well coming up in May we'll have a lecture done in Columbia City about the future of that neighborhood and then in June we'll have a companion lecture on Greenwood. We also do tours. We have several downtown tours to show you the different styles and cityscapes here in Seattle as well as several neighborhoods. So we've got a University of Washington tour the Harvard Belmont neighborhood Mount Baker neighborhood so a wide variety of places to to show you here in Seattle. And we do youth programs as well to get the kids involved and the Center for architecture and design downtown on Western Avenue is our new headquarters. And we just started a new exhibit there called community by design main streets in a Changing America which looks at different downtown and small town developments across the country to see how those work. So thanks so much for coming out. We've got more information at the table here. If you want to come up after the lectures over if you're interested in volunteering with us or becoming a member or just attending some of our events. So thanks so much. And I'll turn it back over to Jade

[00:02:47] So on behalf of the library and the Seattle Architecture Foundation it's my pleasure to introduce today's speaker Professor Jeffrey Carl Ochsner. He's an architectural historian and professor at the University of Washington College of built environments where he's taught for twenty nine years. Professor Ochsner is a Fellow of the American Institute of Architects and is a recipient of

the distinguished professor award of the Association of Collegiate Schools of architecture. In addition to his many teaching accolades Professor Ochsner has written and edited five books discussing the role of the role architecture plays in Seattle's urban environment. His most recent work the second edition of shaping Seattle architecture a historical guide to the architects continues to be one of our go to resources in the Seattle room when answering questions about particular buildings architects and styles. Professor Ochsner is lecturer today will focus on the single family residential architecture in the Seattle area from the eighteen hundreds to the two thousands you will discuss architects influences styles and other aspects of the residential architecture of found in the city and its suburbs. Please join me in welcoming Professor Jeffrey Carl Ochsner

[00:04:09] So the first thing I need to say is that the lecture I'm going to give draws on work that I have done but it also draws on work that has been done by many other individuals. Those of us who work in architectural history stand on the shoulders of others who came before and who have done work. We have a fair amount of research that goes on in architectural history in this city. Some of it results in publications but some of it ends up in places like landmark nominations which focus on individual buildings but often tell stories of the architects their designs and so on and and so there actually is. A large. Group of people who contribute. I should particularly recognize the contributors to the book Shaping Seattle architecture a historical guide to the architects. Which was originally published in 1994 and. The editors editorial board that is and the writers came together again to produce the second edition which was published in 2014 and the research by that group of people. Really is foundational for much of what I know. So although I get credit in giving this lecture you'll hear names of others as I go along whose work also is significant and I'm using their work as I present.

[00:05:42] We're going to be talking about single family residential architecture today. We're not going to be talking about buildings like this although Seattle had an early history of row houses as you can see here the row houses like this and the terrorists houses of that early era have largely disappeared because they were in areas that are now either where downtown grew and expanded and replaced them. Or they are in areas. Like. First Hill where they've been replaced by apartment buildings medical buildings other kinds of things.

[00:06:16] We do have one surviving early example the historic Seattle was involved in saving and restoring and that is this so the rest of the talk will be about single family houses and many of the captions in this talk I provided restless so that is when you see the image you will see precisely where the building is located in the city.

[00:06:43] However you have to remember these are single family houses. They are privately owned. So the fact that we provide addresses which are readily available on the web from a variety of sources if you know where to look does not imply that these buildings are at all accessible. The rights of private property owners should be respected and so don't misinterpret. The information being provided in this lecture.

[00:07:09] Many people believe that the oldest house still standing in Seattle is this house the Ward house originally as you can see where is located. And now law offices and I know relocated location whether or not this is the oldest house that is still standing and Seattle is a very difficult thing to ascertain because to find the first or the oldest among residential buildings is very challenging particularly because the building permit system we have in Seattle was not really initiated until the time of the great fire. And after. And so as a result of that we rely on information that we have. But it's always possible that older buildings will be found. But I thought since we're going to talk about houses we should begin what is often considered to be the oldest house in Seattle. The building reflects Victorian conventions and has some small Italian detailing. I don't have a pointer so I'm just gonna have to talk about where things are. And one of the things you may be able to use if you're interested in tracing the history of houses is that the aspect ratio of windows generally in the eighteenth eighties and even earlier eighteenth 70s tends to be very tall and narrow and over the next several decades almost up to this second world war. Windows get shorter and wider almost decade by decade. It's not a perfect way of measuring but it is a kind of interesting rule of thumb.

[00:08:47] There were in Seattle in the early days of a number of very large mansions along Third Avenue and of course these have all disappeared because of the growth of downtown. The early houses being replaced as the Downtown expanded out of the original Pioneer Square area.

[00:09:04] So we had large grand houses like this that no longer stand. And like this Henry Yes Where's house which is reputedly the largest house of its time in Seattle which if you look over the door it says library. This was at one point the Seattle Public Library. But the librarian went berserk and burned the building down. So it does not survive

[00:09:32] Libraries today are considerably more fireproof another influence that happens in early Seattle and I'm not the one who researched this some of the other some of the writers for shaping Seattle architecture Dennis Anderson and Kate Kraft was the influence of pattern books and periodicals and other words publications that carried designs and so here's a design for a house in Boston. Published in it in a book as you can see. And here is Boone in Meeker Seattle interpretation of that and if you look at the bay on the corner and we look back you can see it's the same house. Sure they probably reworked pieces of it but they're following this design and so we have examples that we're able to identify of plan and pattern book influence. There are many more that we can't show you today and there probably others that are undiscovered. But this was a very typical thing in the period and throughout this lecture we will occasionally talk about the influence of popular periodicals or popular books that influence the houses that Kip built now people ask well what about the kind of styles that we still see today. So one of the early stylistic developments that we have is what is called the queen and it has nothing to do with the actual queen and in England it is a name that was put to a stylistic development that emerges in England in about the eighteenth seventies are eighteenth 60s rather and comes the United States initially in work by HRH Richardson

[00:11:10] In about eighteenth seventy two to seventy four and then gradually through other architects as well who are reading English magazines and spreads across the country. And it's a popular style from the eighteenth eighties to the early nineteenth hundreds and this is an example in Seattle that no

longer stands and you can see the kind of picturesque profile the round tower the decorative shingle details the kind of woodworking turn post on the porches and other elements a highly picturesque but also beautifully crafted design. While that's destroyed. There are Queen Anne houses in Seattle that do survive and are rather remarkable like this the list residents also called the bustle residents. And. You see it here again widely varying shingles and patterns in the wood Gables around tower picturesque elements.

[00:12:04] This has been wonderfully restored. This house actually went through a phase when it was coated in stucco. But later owners restored the exterior. The best they could. So it's really rather remarkable that this survives in this condition and is one of the most elaborate examples of Queen Anne in Seattle.

[00:12:27] Queen Anne was used on much smaller houses. This is two houses over on the west side of Queen Anne Hill near Smith's Cove and dating as you can see 10 years apart. They have the vertical aspect. You can see the familiar use of the bay window under the gable the offset tower picturesque composition. These are much simpler examples than what we just saw. But there is still a little bit of turn decorative detail over the porch to the right of the one on the right and they give a sample of that or here on a twenty third avenue East. These are actually called the elsewhere way houses. This group of three that was converted to duplexes

[00:13:12] But you see again Queen and detail picturesque your regular composition the porches some variations in the shingles but again simpler versions of that so we can see elaborate versions on houses for very wealthy and simpler versions on houses that were appealing to a much broader class of people. When I first came to Seattle thirty five years ago there were many more Queen Anne House examples small scale ones some on Queen Anne Hill some capital hill and some other places. Many of those hills have disappeared as if they've been replaced by larger buildings or by apartment buildings or whatever. But we still have a fair number of Queen Anne style houses in this city. You can also find them in other cities particularly I show you this example a rather grand example in Port Townsend. Which was started in 1890 was left unfinished and then was finally completed in nineteen 06 another style you may have heard of that was particularly common on the East Coast and in the years from the eighteen eighties to the early nineteen hundreds is what called the shingle style. Now that term was not used in the eighteen eighties to the nineteen hundred.

[00:14:28] That term was invented by the architectural historian Vincent Scully. When he did his dissertation at Yale in the 1950s. And what he was looking at was buildings that were being built in that period that had shingled exteriors but were not so decorative as the queen and house houses we just looked at. There is much more emphasis on the kind of surface continuity the continuous membrane of lightweight shingles around a wood frame house and that kind of sense of a lightweight wrapper and then groups of windows and perhaps a little bit of classical detail. Shingle style work is much more common in the East Coast than it is in the West Coast and in Seattle. But we do have a few examples. This is probably the most prominent a bit late 1899 and it's on Highland Drive on Queen Anne Hill the view out the back. And this house survives today and has been restored painted a lighter color which is of course it has an asphalt shingle roof but you can see again the way

the shingles wrap around and you get a sense of the volumes. You don't get all those varied shingle types.

[00:15:42] It's one membrane wrapping the house and then the individual elements placed against that.

[00:15:50] Those of you heard designers can think about this in terms of the plain surface and then the detail that draws the eye.

[00:15:58] If you have a plain background your eye always goes to where there is detail that is placed against that plain surface now as we get to the early 20th century we can divide buildings residential buildings in Seattle a variety of ways. I'm going to use a sort of simpler one and talk about those that reflect the influence Well what we'll call the classical modes and then those that reflect the influence of English and Northern European modes. This is an era. Of eclecticism. The term eclecticism derives from a Greek word which means to choose. Or to pick out and eclecticism was the idea that an architect

[00:16:47] Should know the past. The examples of architecture in the past and pick from the best of the past. To address problems in the present and so it was a matter of choosing

[00:16:59] And then addressing the current problem and this was believed and was frankly a creative way to go about design. It's different from modern design but it was the mode in which architects designed in the period. You may also hear the term academic eclecticism academic eclecticism refers to the fact that architects in this period began to have much more scholarly knowledge of the buildings of the past. Because we're coming into a period where there are many architects who have been academically educated. Or have been educated in leading offices particularly in the eastern United States. We're not seeing that initially in the work. I'll show you but we will. I'll point out when we get to academically educated architects and so we have the classical modes and there are various terms that are used to describe these. One of the terms is Bose R which is after the I call the Bose are in Paris. But the term is used as a descriptor of architectural styles for classic houses with classical design that usually have rather grand you could almost say grandiose classical elements. You often two story columns projecting porches here you see Corinthian column capitals on the Hanford residence no longer survives. Well see see although this is a wood building the imitation of stone coins on the corners and a very grand house symmetrically composed entrance in the center which is very typical of the classical approaches

[00:18:28] While that was lost. There are rather grand houses that do survive here for example the Ballard residence on Queen Anne Hill at Highland Drive much in large but you can see again the front porch symmetrical composition of the original house. The double height columns here I honestly. The kind of classical perform proportions ionic plasters on the corners balanced placement of windows and so on. Very much in the spirit of classical design and again a rather grand statement of the owners position or on Capitol Hill near the entrance to volunteer park. We have the George Parker residence.

[00:19:14] Another example again double height columns around the entrance here a house executed in stucco with you can see the projecting roofs but again balance in all of that the second floor over the lower porch was actually a balcony in the original photographs shows a handrail which it enabled to walk around.

[00:19:38] That has not been restored. This house underwent restoration I think within the last five years.

[00:19:46] There's also work that we could characterize as colonial revival this draws upon American colonial forms continuous to use classical elements but not as such grandiose way. A good example is the Clarion. Caroline Cline Gatlin house. What you see here so on 17th next to Madison and you can see a classical porch. Much much smaller in scale.

[00:20:11] The elements reflecting the kind of colonial architecture that would have been found in New England or in the Middle Atlantic states in colonial times again symmetrically composed classical balance classical proportions carefully placed elements colors tend to be light or white. And then here the smaller scale porch another example that was in the Highlands that was published in the magazine architectural record from which this photograph was taken is the Leroy Lewis residence no longer stands and you can see very much a reflection of the kind of architecture that would have been found in colonial times particularly in New England.

[00:20:50] Here with the shutters again this small scale porch the white siding gable roof very typical of that kind of mode and you can find many examples of this kind of work in Seattle. I'm showing you some of the larger ones. We also see the use of classical elements but not in such an educated way in a variety of other kinds of things. Here for example the local architect Victor Voorhees publishes a guide for builders. And architects. You could order plans as you can see this house could be built for two thousand four hundred dollars yeah. What was the price of a loaf of bread in those days and the plants can be reversed to suit any location. And yes there are classical columns on the corners but Victor Voorhees is not somebody that attended an architecture school. He's using the elements in a rather free way. But what's interesting also in this is you see those corner bay windows. That's a feature that really appears to be a West Coast feature. I've found them as far south as Eureka California but not further south and they tend to be in Northern California Oregon and Washington and are reflective of that and of course there are many houses like this that you find around Seattle. So here we have the use of classical elements but this is somebody who's not worrying about oh one hundred years from now some architectural historians are gonna try to pass the different elements of my house. That's not what they were doing. So. Don't. When you look at these things start to criticize them. Oh it's not perfect. You know classical it's got this and that. These architects or builders were designing as best they could to do buildings that would appeal to buyers to produce the kinds of neighborhoods we have in Seattle. And so you can find things like this on Capitol Hill that sometimes these are called the Seattle box. That's a local term also classic boxes. The broader term that's used by scholars across the country is for square because the houses tend to be square ish.

[00:23:07] The room plans tend to be square ish. And so that is a term that's applied to buildings of this type and you can look at these and we can start to say Oh those are Tuscan columns or but that's really not the way to look at this. It's more to look at how did these builders. Producing series of buildings. Create a varied set of appearances so that each building had individuality while they were still able to get as a builder the economies of doing through two or three houses at once. And you have to think about it as a problem in terms of appealing to buyers in the period making a representation providing space offering a house to a certain class and so on now houses designed in the classical mode actually appear to be a minority in Seattle. If you were to go to other cities that would probably not be the case but in Seattle the dominant approach is actually appear to be more influenced by England particularly and northern Europe. And the example we begin with is the Stimson green mansion the C.D.

[00:24:24] Simpson residence on first hill. And here you can see the house is brick on the first floor half timbered above. So that's wood and stucco that compositional elements are reflective of what is often referred to as English Tudor Tudor architecture. The house is up asymmetrically composed you can see the gable to one side and not to the other. The location of the porch is central in this case but it's offset by the fact of the projecting element to the left side. And it this is much more reflective of the construction of character. If you look at this I don't know and I don't think I have an image of the outside no close up on the barge boards. That is the boards at the end of the gables and also over the entrance. You can see the elements a through 10 in an amorphous that actually make this hold together a decorative elements that are construction related and it's much more typical of the English and Northern European modes that they show construction of character and there may be some

[00:25:35] Low not low but to a minimum the level of arts and crafts influence here we're not really talking about arts and crafts house but in this period these things tend to slide together. What's also interesting is the Stimson green house which you can visit because it's the headquarters the Washington Trust so you can tour has these extraordinary interior rooms. And one of the things about that period was that was a period. When. Interior rooms could be designed in different styles so that they offered different experiences. So what you're seeing is two of the interiors and you can see how exquisite these are. And the way the decorative program was carried out the treatment of the woodwork the walls the details and so on the built ins the ceilings everything

[00:26:27] Because this went from the family to the Washington Trust it's really a remarkable interior and so much of it is what was there in the family wasn't lost which often happens when houses are passed through a variety of owners. So this is something you can visit

[00:26:47] Therefore idea of other examples in Seattle here. Perhaps more German influences in the treatment of some of the half timbering reflecting the background of Mendel as opposed to Bab. But this no longer stands. The chimneys again. English tutor and then the example and the work of David Myers and later in the work of the firm Shackelford and Myers of English tutor is very powerful. Here's an example from in 1915 in south east Seattle the tripwire residents and you can see the brick lower floor the half timbering elements the broad Gables gable ends with the barge boards the details and all of that. And Seattle has a fair number of houses like this again reflecting the fact. That as an.

Independent scholar David rash and I were talking about before this lecture that it was a belief that the English tutor was an appropriate mode for Seattle probably because of our northern latitude and our weather and it's closer to England. And so this is what these houses were designed to. And they're a rather grand examples of Tudor influence in this region. For example here American Lake the Chester Thorne residents here we have tutor and brick at a very very large scale. Also related to English influence and again the boundaries between these things are not exact. One begins to slide into the other. We try to create categorizations or classifications to keep things clear. But it's it's not the categorizations are not absolute. Here we have elsewhere stories residences for himself and his wife and then for his parents and the adjacent house.

[00:28:44] When he moved to Seattle in nineteen or three or five story is one of the very first if not the first academically educated architects to come to Seattle. But he went to the University of Illinois. Which was not a school that followed the French system. It was a school that followed the German system and in addition to that. So not only did he get a different kind of an education but the universal Illinois was close to Chicago which in this period was the she had had the Chicago School and architects like Louis Sullivan. And then Frank Lloyd Wright in the Prairie School are being producing work in this period from Oak Park. And so this is work that would have been known to somebody studying at the University of Illinois and in stories work. We see the individual who is considered the quintessential arts and crafts architect in Seattle. Here you see the shingled exteriors the a symmetrical positioning of the two houses the trim on the windows the overhanging roof elements. We see the expression of structural elements the beams projecting and the way this goes together that kind of crafted elements that we think of it is reflective of the arts and crafts and in the interior we see the contrasting dark trim light walls. Some people have pointed out the real that is the square ish windows seem like the work of somebody like the Scottish architect Charles Rennie Mackintosh. However given the lack of publication of Mackintosh his work it's doubtful that story would have known of that.

[00:30:26] It just is that that's in the spirit of what was going on in the period at least in those who were attuned to arts and crafts developments and of course story does a whole series of buildings and it should point out that story doesn't just do arts and crafts buildings. He can do classical work as well.

[00:30:47] He can do work in a prairie style but we think of him as an arts and crafts architect because he does buildings like this one of a pair of houses and again you can see the projecting porch.

[00:31:01] The structural elements the use of the rustic stone fireplace and so on and the integration with the landscape very much and it kind of natural landscape in this case part of what we think of the arts and crafts and stories rental cottages adjacent to Coleman park. These are now Seattle landmarks which were designed as inexpensive summer rentals



[00:31:27] Now lived in year round but remarkably simple but beautifully modular in terms of the placement of the studs the walls the elements the window elements and door elements in relationship to those.

[00:31:43] I'm not going to show you a drawing to show you how everything is on module. I mean partially it was probably to make them as economical as possible but it also shows the design quality of what he was able to do and these would be celebrated by Seattle's later modern architects who were searching for a regional kind of design they would look at these and seeing them inspiration for the kind of work that they would seek to do particularly after World War Two Seattle was also the city in which Judge Yoho who started out actually not at all connected with construction but got into it over time published bungalow magazine from 1912 to eighteen promoting the idea of bungalows and kind of arts and crafts things. Now bungalow is a term is generally considered to be a house form it has not a style a bungalow is generally considered to be a one and a half storey house or perhaps one story that has an attached porch. We refer to yo House bungalows like this is craftsman bungalows because of the details that show the crafted elements the construction the way the rafters are exposed the treatment of the barge boards we see some of the brackets and beams and those elements. So there are as we get close to World War One a few classical bungalows there's still one or half storey houses but suddenly they have classical columns and have white painted elements and are very different. I'm not going to show you those but it shows you that bungalow is a form descriptor. The craftsman term is the style descriptor and. Judge Yoho also published catalogues of his work here the 19th teen edition rather grand when he was being successful. However I'll tell you a secret and that is the building shown on the lower right is not a Seattle building it's a bungalow in Pasadena California by the firm Hyneman and Heineman has no connection with Yoho whatsoever inside.

[00:33:45] He displayed designs like this and again you can get your plans reversed if depending on your site and this could be built for three thousand dollars.

[00:33:55] And of course we have all kinds of bungalows all over Seattle that reflect the influence of this if not judge your is the actual builder place buildings like this. I just show you one row I mean we could take a whole series of photographs like this. We could do a whole lecture just on bungalows if you wanted

[00:34:13] We also get in the arts and crafts mode. Some Swiss influence and some buildings that are more literally Swiss influenced than others. And this is Cutter and mom going to Seattle golf and country club adjacent to the Highlands. And I show you the back view because the Swiss character of that is really quite apparent. And again Swiss architecture was seen as regionally appropriate because. Switzerland is a mountainous region with lots of things like fir trees and vistas and views and so what's an appropriate evocation of what Seattle is. And you see that we don't have too many Swiss houses. But I'll show you one by story a late example 1922. This is the James Dyer residence third or fourth avenue south. And here I think the Swiss evident influence is pretty clear. You can see the broad overhanging roof on the left you can see the brackets supporting that. There's a little bit of decorative detail on the gable ends though clustered windows in groups the dark shingles and so on

[00:35:16] We also have a little bit of Prairie School influence and of course the Prairie School is the school of architects who were influenced by the work of Frank Lloyd Wright and the Prairie School is also considered under the general umbrella of influence of the arts and crafts because arts and crafts was not itself a style it was an ethos an arts and crafts promoted regionally appropriate design and a Prairie School coming from the Midwest. Andrew Wilson and Barry Byrne both worked in the office of Frank Lloyd Wright and Willits and came out first to work for Cutter and mom grand and supervise their Seattle work and then he began to practice on his own and invited Byrne to join him. They formed the firm Wilson and Byrne. And up to the beginning of almost to the beginning first world war and did a series of houses like this the Charles Sikh art that Charles Clarke residents in the Highlands which reflects the influence of Frank Lloyd Wright a central fireplace broad overhanging roofs very strong horizontals projecting portico share trim that wraps around and ties the building together very much influenced by Wright and the Prairie School sadly I've heard that this house may be destroyed

[00:36:30] For a larger house on the property there are examples that are in Seattle this is an older photograph of the Hager residence is on the slab slope of Queen Anne Hill and you can see the strong horizontals and the treatment of the shingles and the trim that wraps around as the window sill and then the porch rail that really ties this together the overhanging roofs the layers have horizontals the cluster windows these are very much features again from Frank Lloyd Wright and the Prairie School this after Barry Byrne moved on to Oregon and he would eventually return to Chicago Willits in practice alone he would stay in Seattle for the rest of his life. This was the black residents what actually had a traditional plan but had this kind of exterior Prairie School appearance although the symmetrical entrance is unusual in that work but again with a strong horizontals the overhanging roof and all of that this was opposite Carey Park on Queen Anne Hill and was destroyed in the early 2000s to be replaced by higher density housing. The arts and crafts and the modes influenced by the arts and crafts played out in this during the First World War we really see the decline of firms associated with the arts and crafts 1914 1916 bungalow magazine stops publishing judge Yoho no longer has a builder story produces less work in the 20s and it's more varied in style. Frank Lloyd Wright leaves and goes to Japan and has a mixed career in the 20s architects in Southern California like green and green. Their careers decline and so on so the arts and crafts and those modes really

[00:38:21] Decline. Die out in the period. Second of first world war.

[00:38:26] What we see in Seattle in the period of the 20s is much more traditional architecture and a new generation of architects and these are really academically educated architects Jay list or homes. This is an example of the drawing of the fisher residence which is in Broadmoor and he was educated at the University of Pennsylvania one of the leading architecture schools in the United States in that period. And you can see a rather grand home influenced by French provincial architecture

[00:38:58] And that survives today and is again a rather grand house. As I said in Broadmoor

[00:39:06] The garage is a later addition or Edwin Ivy also from went to the University of Pennsylvania and his associate Elizabeth Ayre who was the fourth graduate of the program at the University of

Washington and the first woman graduate from the University of Washington. She would also be the first woman licensed as an architect in Washington state. And here Langdon C. Henry residence in the Highlands. And here again you see the influence of French provincial architecture. The central entrance the large windows with shutters the horizontal treatment focus all of this again grand houses

[00:39:49] In this period and this is then again we're back in an academic eclecticism architects educated academic backgrounds drawing upon the best of the past to address problems in the present eclectic choose from the past.

[00:40:05] Design for the present you don't have to look at Grand houses to see the influences you can look at houses in Seattle neighborhoods. These are all from the 20s while the one on the right is from 1918. But you can see these are again American Colonial is the primary influence here. These are on the northeast corner of Queen Anne Hill. If I turned around the camera on the south side of St. Louis pointing at a series of craftsmen influenced houses from before World War One this other side of the street developed after the war and symmetrical composition central entrances one storey porches classical elements and there you have it.

[00:40:45] So this is the kind of things I'm not showing you the real small scale bungalows that also have classical influence but you see them around Seattle and they date also from the 1916 to 1920 usually or the years we're looking at their again in the 20s.

[00:41:03] We don't just have classical. We also have more drawing on other modes.

[00:41:09] Arthur Loveless another academically educated architect here designing the Derek Corbett resident is drawing on the architecture of Normandy. Which part of France. But of course Normandy had a long history of English influence and English control and so it's kind of a mix and Arthur Loveless is attended Columbia University and worked for offices in New York before coming to Seattle. And you can see again the elements there. And also note this house has an attached incorporated garage by the middle 20s. We have enough people owning cars that go Porsches are becoming part of the design problem that architects are doing when they're doing single family residences at least for people of means because after all that's a two car garage and the original house and

[00:41:58] We also have the influence of English Tudor and other grand houses in the 20s here. Edwin Ivy again. So we saw Ivy in the Highlands doing French provincial and here Ivy in the Highlands doing English Tudor

[00:42:15] Well educated architects in that period were expected to be able to design in a variety of modes not just do classical work not just do Tudor work but address the problem and respond with appropriate solutions and know multiple styles from the past. And you can see that in the work. And I would point out that Tudor houses are all over Seattle. I just put up to. But you see these I mean everywhere these small scale houses with these very steep Gables it's a kind of simplified Tudor. These may or may not have had architects involved they may be architects working for builders. I didn't look up the permits. But you can see these I'm showing you Ballard and Magnolia. I could show

you the north side of Green Lake. I could show yourself. West Seattle I mean these and this scale house and this kind of thing. There are probably hundreds of these in Seattle.

[00:43:14] I wouldn't be surprised. I I don't know that account has been done.

[00:43:18] We also have some modes that are surprising to be in the Northwest Spanish Colonial Revival. We have a little bit of that.

[00:43:26] This is worked by Bain and Preez. That's the William J. Bain senior and Lionel praise both of them praise had gone University of California and then to Penn where he met Bain and Bain had learned architecture as an apprentice. And then after World War One also went to Penn.

[00:43:42] And this is the Hamrick residence again in Broadmoor and these houses had atmospheric interiors and here the work Lionel freeze in his sort of knowledge of Spanish Colonial. So he's involved in selecting the textiles the furnishings designing nails chandeliers and delivers the stencil laying the all of those elements that are part of this. It's interesting Hamrick was the owner of theaters and is the first individual to show talking pictures in Seattle. And of course theaters in this period had those atmospheric interiors as was like an escape from the real world to go to a film.

[00:44:22] And so perhaps we can understand the House in those terms as well and then we come to modernism in the 1930s we get the impact of the new developing international style of work that is taking place in Europe coming to the United States and the international style is shown at the Museum of Modern Art in New York in 1932 in a very famous exhibit building that is MIT. Many of us believe was probably the first building in Seattle where the architect claimed to be influenced by the new architecture in Europe was the Chisholm residence of 1934. Sadly the building is destroyed and we have very few photographs.

[00:45:12] This is from the newspaper because this house got coverage in The Seattle Times and this was the side facing the lake and you can see the amount of steel and glass in the windows and the amount of continuous glazing. The upper level deck. This was a house of brick steel and glass and a composition of rectal linear elements.

[00:45:35] And this was suggested to be very strongly influenced by modernism from Europe 1934 and so we're now getting the influence of the modern movement is interpreted by a Seattle architect. But if this architect Tom Hare is a figure about whom we all know almost nothing. And

[00:45:57] His other work does not appear to be this modern it seems to be more typical traditional work. The chisel is also received a lot of criticism for their house. They were fashionable people certainly upper middle class Mrs. schisms name often appears in the newspapers on the society pages and she defends the house not as modern but as the most rational house in any case as say that it's now gone because it seems to have been a rather remarkable design year 1936 as the year when we really start to see modern houses and influences of European modernism in Seattle one of the fathers and only one of the fathers not the father of Seattle's Modernism is a Paul theory and it

traveled around the world in nineteen thirty four thirty five saw a modern work in Europe met Le Corbusier in France saw with a new work and came back to Seattle and when he had willing clients was able to do modern houses. And for himself and his family we have the theory house and you can see here the rector linear white volumes

[00:47:13] Asymmetrical composition large steel and glass windows corner windows in the master bedroom on the left and it looks at the lower floors recessed and painted dark so it looks as if it floats above the landscape very much reflecting the kinds of things. And in Seattle interpretation of what he was encountering in Europe and the interiors although this photograph may be from a later period

[00:47:35] The furniture looks traditional but things like the fireplace surround and the asymmetry the horizontal rail wrapping around the cantilevered coffee table suggests a move in the direction of modernity and the interiors as well.

[00:47:51] Theory is not the only one there is work by Jacques Sproule in 1936 that I won't show you John T. Jacobson The John and Priscilla Jacobson house of thirty six thirty seven shown here. A building in Brick painted white. Note the corner windows at the far right the asymmetrical composition the kind of blocky elements Jacobson had. It was a graduate of UW had traveled in Europe and Scandinavia was very much aware of the new work and you can see how it influenced his house. Sadly if you go see this house today it does not look modern it looks like wood Gables house I mean it's been updated to completely disguise its modern origins we get a different kind of approach to modern design at the same time beginning to emerge and this is where we start to talk about regionalism. The idea of architects trying to find modern design appropriate to this region. And here we have worked by Lionel trees and this is the Ernest and Ann Gaylor residents on Hood Canal.

[00:48:59] And this is really pre figuring the kind of work that will be done after the war. The plan is asymmetrical it sets in the landscape the exterior cedar left to finish without a finished board and batten vertical. There's an absence of historical detail a kind of informal indoor outdoor set of relationships and these are all things that prefigured what modern regionalism will be after the war or previous student Roland Terry. Doing a house for his mother the Florence Terry house in north east actually was outside the city limits when it was built. Again you can see from the drawing board and bat and cedar and a regular plan large windows integrated with a landscape. These are elements that we will see in the regional modern work in the postwar period. Paul Kirk also does his first forays into work that we would consider regional. He will become a leader of course in the postwar era. And here you see photographs of the house on Ravenna and the gable and the large area of glass on the corner with the indoor outdoor views and so on.

[00:50:09] Informal relationships inside the outside. Sadly this house has been very badly altered.

[00:50:16] So I show you only the historical photographs however we have to remember that although modernism was coming in most architects still were doing work that was more traditional. And so for example William J Bane who had a significant residential practice here is the Schoenfeld resident residence nineteen thirty eight to forty. Somewhat simplified less decorated but still clearly within a

kind of traditional competent composition. We see people simplifying moving perhaps towards modernism but not yet being modern step by step we sometimes get some very unusual things. And we also get what are known as demonstration houses and David rashly independent scholar is a person who has really researched this. I show you this example the Puget mill house that was up in Sheridan beach. So it shows you reaching out to the suburbs and it's kind of with the surround or on the door is almost art deco the treatment that's flush the things that look like shutters are actually a design into suggests perhaps Asian influence as does the round element between the House and the garage. It's hard to know how to make of this it's an architect being traditional but also stretching to bring in other influences. Searching for the new and that house survives today with an addition surprisingly up and share Beach which is part of Lake Forest Park. This concludes part 1

[00:51:53] Listen to part 2 for the conclusion of this podcast.

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