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BEFORE THE HEARING EXAMINER
FOR THE CITY OF SEATTLE

In the Matter of the Appeals of)	Hearing Examiner File:
)	W-17-006 through
WALLINGFORD COMMUNITY)	W-17-014
COUNCIL, ET AL.)	
)	EXHIBIT 3 TO
Of Adequacy of FEIS Issued by the)	FRIENDS OF RAVENNA-COWEN (W-17-008)
Director, Office of Planning and)	MOTION FOR PARTIAL SUMMARY
)	JUDGEMENT

RESUME OF LARRY KREISMAN

Bungalow Tour Through the Ravenna Neighborhood

LETTER FROM LARRY KREISMAN RE NORTH RAVENNA-COWEN PROPOSED
NATIONAL HISTORIC DISTRICT

EXHIBIT 3 TO FRIENDS OF RAVENNA-COWEN'S
MOTION FOR PARTIAL SUMMARY JUDGMENT 1

FRIENDS OF RAVENNA-COWEN
JUDITH E. BENDICH, WSBA# 3754
AUTHORIZED REPRESENTATIVE,
1754 NE 62ND ST., SEATTLE, WA 98115
206-525-5914

Lawrence Kreisman

Lawrence Kreisman has a bachelor's degree in English and Fine Arts from the City College of New York, a master's degree in English Literature from the University of Chicago, and a master's degree in Architecture from the University of Washington. He has taught in the Department of Urban Design and Planning, University of Washington. He is an architectural historian, author, and preservation consultant. He was a consultant for the City of Seattle and participated in the 1978 – 1979 historic survey of Seattle neighborhoods. Since 1997, Mr. Kresiman had been Program Director for Historic Seattle and the public development authority, which the City of Seattle established to preserve and protect Seattle's built heritage through restoration, education and advocacy. He retired from Historic Seattle at the end of 2017. His most recent publications are *Westhome: Celebrating a Century 1916-2016*, *Tradition and Change on Seattle's First Hill: Propriety, Profanity, Pills, and Preservation*, for which he served as Editor and co-author, and *Dard Hunter: The Graphics Works*.

Kreisman and Glenn Mason authored *The Arts and Crafts Movement in the Pacific Northwest* in 2007 and curated the exhibition of the same name that premiered at the Museum of History & Industry and circulated throughout Washington State from 2009 to 2011.

Kreisman is also author of *Made to Last: Historic Preservation in Seattle and King County*, *The Stimson Legacy: Architecture in the Urban West*, *The Bloedel Reserve: Gardens in the Forest*, *Historic Preservation in Seattle*, *Apartments by Anhalt*, *Art Deco Seattle*, and *West Queen Anne School: Renaissance of a Landmark*.

From 1988 to 2012, he wrote design features and cover stories regularly for the Seattle Times *Pacific Northwest Magazine*, as well as articles for *Old House Journal*, *Old House Interiors*, *Arts & Crafts Homes* and *the Revival*, *American Bungalow*, and *Style 1900*, where he was Contributing Editor.

Mr. Kreisman was the project manager and chief researcher/curator for *Blueprints: 100 Years of Seattle Architecture*, an award-winning exhibit organized by the Museum of History & Industry in 1994, and curator for *Good Schools*, a Seattle School District traveling exhibition.

He was a founder and for 12 years Director of the tour program of the Seattle Architecture Foundation. From 1995 to 2003, he served as historian on the Seattle Landmarks Preservation Board. In 1997 he was honored with the Washington State Historic Preservation Officer's Award for Outstanding Career Achievement in Historic Preservation and in 2006, he was made an honorary member of AIA Seattle. His work has given visibility to the rich design heritage of Seattle and the Pacific Northwest and the importance of preserving and stewarding it.

In 2015, the Frye Art Museum presented the exhibition *1900: Adornment for the Home and Body*, which showcased progressive design reform movement art, furniture,

decorative arts, jewelry, books, and periodicals from the collection of Wayne Dodge and Lawrence Kreisman.

BUNGALOW TOUR THROUGH THE RAVENNA NEIGHBORHOOD



Prepared by Lawrence Kreisman and Larry E. Johnson, A.I.A.

Landscape notes by Jennifer Welputt and
Don Sherwood (from his history of Seattle parks)

GENERAL DESCRIPTION

The Craftsman bungalow represents the place where all the turn-of-the-century design innovations associated with the American Arts and Crafts movement came to rest. Furnishings by Gustav Stickley, the Roycrofters, and Harvey Ellis, lighting by Dirk van Erp, tile by Rookwood, and other important manufacturers encouraged aesthetic reforms in domestic life. They promoted the creation of harmonious Arts and Crafts homes priced to be accessible to the average homeowner.

The word "bungalow" originated in India in the early 19th century, with its root dating in usage back as far as the 17th century to the Bengali word "bangala", which referred to the common hut of the Bengali peasant. Eventually, it became the description for an English colonial structure one story in height, surrounded completely by an open verandah and capped by a high pitched hipped roof. By the middle of the 19th century, the bungalow had become the standard term used to describe the dwelling in English military and civilian colonial communities in India. By 1870, the term had migrated to Great Britain, where it was generalized by English architects to describe one story houses with rustic quality. In the late 19th century, it was commonly used to describe a second or summer home, usually in the country. Americans adopted the term at about this time.

Bungalows are generally one or one and one half story high, with gently pitched roofs and broad overhangs extending beyond the house walls in sheltering gestures. Frequently the principal gable form is repeated in smaller porch and bay gables. Substantial chimneys of clinker brick or river rock reflect the prominent role of the hearth as the center of family life. The key to these buildings was in their craftsmanship. Outside, there were clinker brick and river rock foundations, porch piers, and chimneys, exposed rafter ends and brackets, and metal door pulls and knockers. Inside, slag glass lighting fixtures, leaded art glass windows, brick and ceramic tile hearths, wood paneling, plate rails, beamed ceilings, and all sorts of built in cabinetry reinforced the idea of the "total home."

In its construction, its fluid and open relationship with the out-of-doors and its attention to detail, the bungalow incorporated much that had been learned from Japanese aesthetics. Japanese art and architecture were promoted as early as the 1850s at expositions in England and France, and by the turn of the century had made the

move to American cities that hosted world fairs: Chicago, St. Louis, San Francisco, Portland, and Seattle's own 1909 Alaska Yukon Pacific Exposition. The pioneering designs of Charles and Henry Greene in Pasadena, California incorporated in their residential work the wood joinery, exposed rafters, graceful uplifted gable ends, and cloud lift motifs of Japanese tradition. Because of Seattle's economic reliance upon trade with Japan and the growing presence of a large Japanese community, Oriental design was frequently combined with the solid and rough-hewn forms that had come to be a trademark of the West Coast bungalow.

Because Jud Yoho, one of the nation's major promoters of bungalow living, worked in Seattle, this area has many of these houses, most of them built between 1910 and 1920. They share features with their counterparts elsewhere in the country; straightforward lines, simple finishes, informal plans, and the use of locally produced materials. They emphasize proportion, color harmony and the relationship of the building to its surroundings. Their plans express a natural open flow of space between the outside-represented by the generous front porches-and the living rooms and dining rooms beyond.

Although few have withstood the remodeling frenzy of the past three decades-many are now sheathed in asphalt and aluminum siding, with picture windows and wrought iron posts-bungalows still largely define Wallingford, Greenwood, Green Lake, Ravenna, and other suburban neighborhoods that developed in the first quarter of the century.

Pristine bungalows still contain unpainted box beam ceilings, art tile and river rock fireplaces, and copper and brass hardware. These residences shed light on a short but rich period of simplicity and functional honesty in American decorative arts and architecture.

ECONOMY AND THE BUNGALOW

The first decades of the century were exciting times in Seattle. Hiram Gill was mayor and was using city funds to build the world's largest brothel. The AYP Exposition held in 1909 on the current site of the University of Washington increased national and international awareness of the Northwest, stimulating commerce and economic prosperity. Thousands of people arrived here to take advantage of the boom. Street car lines made it possible for people to move further away from the industrial and commercial areas and fortunes were made in single-family real estate development.

The popularity of bungalows lay in their reasonable cost. They were accessible to first time home buyers and simple enough to be constructed by local contractors. Demand for the new housing was stimulated by bungalow books and catalogs published over 20 years, beginning about 1905. Gustav Stickley's *Craftsman Homes* magazine published

designs that were sold by mail through the Craftsman Co. Sears and Roebuck and other companies sold bungalows by mail, shipped and delivered ready to assemble.

The Bungalow Magazine, a monthly making its first appearance in Los Angeles in 1909, offered generic designs with dimensions, costs, plans, and illustrations. Its successor, *Bungalow Magazine*, was published by Jud Yoho, Seattle's self-proclaimed "Bungalow Craftsman," from 1912 to 1918. It offered a bungalow a month with complete working drawings. To no one's surprise, these promoted Yoho's construction firm, Craftsman Bungalow Co. His designs, unlike the bungalows of California, were adapted to the hilly topography and cooler climate of the Northwest. Many of the bungalows featured in the magazine were Seattle homes.

Marketing strategy had a great deal to do with bungalow popularity. Complete plans could be purchased for \$5 to \$10. Construction costs might range from \$1,000 to \$4,000 or more. But frequently, firms such as The Bungalow Co. would offer buyers terms that were hard to refuse, with small down payments (\$100-\$150), a lot furnished by the company, and monthly payments of \$20-\$35 that were comparable to rents at the time. The bungalow became the dream of those families wishing to own their own home at the end of the street car line away from the smoke of the factories and increasing congestion of the city.

LANDSCAPE DESIGN

The bungalow reinforced its connection with the immediate surroundings, creating a harmony between nature and the materials of the house. The intent was to develop a harmonious flow from the garden to the innermost parts of the house. Natural products were used for both exterior and interior ornamentation. River rock, cobblestone, and wood were often seen in the construction of garden walls, fences, gates, trellises, and patios. Typically, these natural materials were used for architectural ornamentation that mimicked materials seen in the garden, and vice versa. The influence of Japanese gardens upon Craftsman era homes can often be seen in the fencing, trellises, and plantings, especially the extensive use of wisteria vines that envelop porches and entryways.

The rose was perhaps the most omnipresent symbol of the Arts and Crafts movement. William Morris, Baillie Scott, Charles Rennie Mackintosh, Harvey Ellis, and Dard Hunter were among its many proponents. *The Craftsman*, *Ladies Home Journal*, *House Beautiful*, and other periodicals often featured the rose, both real and symbolic. Arts, books, borders, cabinetry, china painting, curtains, drapes, friezes, inlays, pottery, stained glass, stencils, and wallpapers were all used to spotlight the rose. In the garden, the rose played a major role. Gardens generally became less formal, and more casual forms of individual roses became more popular. The single (five-petal) bloom returned to favor after having been more or less ignored in Victorian gardens. Climbing roses became a major feature in bungalow landscapes.

THE TOUR ROUTE

Most of the buildings along the tour route in this Ravenna neighborhood date from the Alaskan-Yukon-Pacific (AYP) Exposition to a little after the "Great War," or from 1909 to 1920. A number of variations on the bungalow theme will be seen, including the aeroplane form and the Japanese form, and the use of stone, river rock, shingle, and siding in creative ways to evoke the Craftsman hand-hewn character that we associate with this kind of home. There is a good mix of homes that represent the period, as well as recently renovated homes that illustrate how remodeling does not have to destroy a home's original character. The streets included within the walking tour area are lined with many interesting Craftsman period homes. In particular, notice the many transom lights with leaded beveled glass. Their craftsmen used common geometric shapes to create many interesting patterns or motifs. How many mushroom windows can you find?

Please remember that the homes open on this tour are family homes that are lived in daily, not museums or decorator's showcases. The owners have been most gracious allowing us to walk through and observe some of the arts and crafts character and details of these homes. Please be kind with your comments; the person standing next to you may just be the owner.

BUNGALOW TOUR GUIDE



1. 6315 22nd Ave. N. E. — Garden only

This small "Aeroplane" type bungalow was built around 1914 with a gabled porch roof supported on glazed concrete brick, and wood columns. The "Aeroplane" bungalow is identified by the spreading eaves as wings and the surmounting second floor sitting as a "cockpit." The present owner has done a fine job renovating the front facade of the house to enhance its Craftsman character. If you peek around the side, you will see that the original shingle spacing was a uniform seven inch exposure. The front facade has been altered with a sill band with five-inch spaced shingles above. The latticed gabled ends are new as well, but in keeping with the bungalow style. The new shingles and freshly painted wood illustrate what these houses would have looked like when they were brand new. Additionally, the present owners have enclosed and landscaped their entry garden very tastefully, allowing more active use of the front garden.

Reminiscent of the Craftsman style is the fencing surrounding the front patio. Although the design does not mimic the exact architecture of the house, it does provide Craftsman-like quality. The fence represents one of three recommended

styles for garden gates and fencing as seen in *Craftsman Homes* magazine. The recommended design calls for squared timbers of various sizes to be left unpainted and an arbor at the top to support vines. Its straight, unornamented lines suggest Japanese traditional design.

Note the entrance to the interior patio. There is a break in the fence at the right. This not only gives a visitor a "sneak peak" into the garden, but also allows light into the entryway. The Japanese maple has also take advantage of this extra room, as it has grown through the opening. As you walk to the next bungalow, look back at the fencing. The fence stops at the existing Douglas Fir and then continues on to the back yard.

2. 6303 22nd Ave. N. E.

This "Pagoda" bungalow was designed by G. J. Gwinn for James E. White and was built in 1919. *Bungalow Magazine* published plans for this or a similar house in their May 1915 issue. The Oriental flavor of the house is imparted by the rounding off of the barge boards and rafter tails, the stacked timber frontispiece, and the peaked gable ends. The "Aeroplane" style is also reflected in the sleeping rooms perched on the top of the roof. The columns of the generous porch were originally stucco. Note the panels of leaded glass with the circle motif.

If you stand on the corner of 22nd Ave N.E. and N.E. 63rd Street you will notice another "Aeroplane" Bungalow to the south and a nicely cared for bungalow with an interesting entrance arbor on the southwest corner. Near the alley on the south side of N.E. 63rd Street between 21st and 22nd avenues N.E., you can see a cherry tree probably a century old, the last reminder of the cherry orchard that reflected the farms and orchards from which this suburban residential community was carved early in the century.

3. 6303 21st Ave. N.E.

EXTERIOR

This is a very unusual bungalow in that it departs from the standard bracketed gable by clipping the gable ends off into a hip roof. The house may have been built around 1912. The elevated corner lot siting was used advantageously by the designer in such a way that the house seems to rise like a mountain from the street. The deck railing above the entry porch is a later addition. Notice on the porch the fine Arts and Crafts hardware on the door. One bench from the old

kitchen nook is sitting on the north end of the porch. If you were to peak inside, you would observe that the major interior spaces, which are in nearly original condition, are wainscoted with dark-stained Douglas fir, and there is a beamed ceiling, an inglenook, and original wall sconces. The space is reminiscent of some of Bernard Maybeck's residential work in Berkeley, California.

4. **6304 19th Ave. N. E.**

This modest house was built in 1911 and embodies many of the characteristics of a typical bungalow, including the shingled exterior and large barge boards on the gables. Notice that the entry roof is perpendicular to the main house gable.

No matter how small the lot size, landscaping was used to provide a separation between street and bungalow. The home might be half hidden by plantings growing on or against it, as seen here. One theory, proposed by Gustav Stickley, is that this planting scheme brought the bungalow dweller closer to his or her environment and encouraged the practice of gardening. The other, proposed by a landscape architect, is that the horticultural experience made the bungalow dweller a better-rounded person.

In 1912, four garden designs were recommended for the bungalow landscape by Stickley. Each proposal used plant materials to highlight a different season. Though each design was unique, there was one element that remained the same for the four landscapes: a native cedar or fir tree was to be stationed at a property edge. Note the aged Western Red Cedar in this yard. Look for others in the neighborhood as you continue on this tour.

5. **6319 19th Ave. N.E.**

This bungalow recalls the "Swiss Chalet." It was built in 1911 and its original owner reportedly was a clerk at a railroad. Larry and Lani Johnson, whose home we will visit on the tour, bought this house in 1977. It was in very poor condition, and all the windows in the living room except the small windows near the fireplace had been replaced with plate glass aluminum sash windows. The Johnsons replaced these with original wood sash based on the tax assessor's file photograph. The living room, dining room and inglenook were restored. Most of the Douglas fir wainscoting had never been painted, but several layers of wall paper had to be scrapped from the ceiling and walls.

Though a modest home, this one has some interesting features. Note the battered column doorways between the main rooms, apparently an Oriental or

Egyptian influence. An unusual feature is a desk in the living room that has a roll-out bed under it. The bed extends under the built-in bookcase in the inglenook and also into the east bedroom closet. The sconce above the desk is original. The fireplace tile insert is not original. Notice the folded ribbon pattern inlay in the living and dining room floors. This inlay work was popular in a number of homes of the period.

The kitchen and bath were remodeled. A small back porch was incorporated into the house, and the stairs and circulation reworked to allow greater light penetration.

On the northwest corner of 19th Avenue N.E. and N.E. 63rd Street is a magnificent "Aeroplane" bungalow that was built around 1917. It may have been designed by Andrew Willatsen (a former employee of Frank Lloyd Wright) who did some designs for a builder/developer about this time. Notice the wrap-around windows on the second floor "cockpit."

Walking down N.E. Naomi Place, you can observe one bungalow after the other on the south side of the street.

6. 1731 N.E. Naomi Place

This house was built around 1909 and, according to local legend, was originally a private tennis club with the courts located to the west. The floor plan is supportive of this, as the two bedrooms are connected with a shared bathroom--a basic arrangement for a small dressing/locker room setup. The house has a low sloped main gable running perpendicular to the street with decorative fretwork located in the main gable end. Note the change of roof pitch at the eaves. Hanging from a bracket at the entry stairs appears to be an original Craftsman light fixture with a fir tree motif. Notice the slag stained glass in the entry door. Inside this home is a massive cobblestone fireplace nook which seems oversized for a small residence, but would feel comfortable within a club setting.

7. 1732 N.E. Naomi Place

EXTERIOR

One of the more fashionable decorations seen in the Craftsman style is river rock. Here it is used in the low walls flanking the front steps as well as in the front and back pillars of this Craftsman home, originally built in 1909 by Norman Lacey, a brick and stone mason. His talent is seen in the rustic stone fireplace. With Lacey's death, the house passed to several families with changing taste. Wood

work and original lighting fixtures were removed. Architect Larry Johnson and his wife Lani, purchased the house in 1980. Having just completed four years of renovation of a bungalow one half block away, you'd think they would have learned their lesson.

Instead, they plunged head-on into an eight year project that included expansion of the second floor and addition of a third floor, reconstruction of the main floor, a new kitchen and garage. Originally, there had been identical front and back gables on the second floor. The Johnsons built out the exterior walls to create an informal, high-ceilinged family room with a staircase rising to a third floor study. They flattened the front roof to accommodate a deck; the spade pattern railing of the deck is integrated with the new inside stairway. Matching arched windows in the new top floor tie the front and back of the house visually.

INTERIOR

Living/Dining

Johnson and his wife share a love of American and English Arts and Crafts period furniture and architecture. The house modifications and additions reflect their interest in interpreting the Arts and Crafts aesthetics, and its furnishing represent over twenty years of collecting.

While the living and dining rooms do not appear to be changed at all from their 1909 appearance, in fact they are largely reconstructed. Some woodwork existed, but much had been destroyed when later owners "modernized" after World War II. There had never been paneling in the living room, and the ceiling beams there had been removed. They were off center and awkward-looking anyway. The new beams restore balance to the room, and the new paneled walls look as though they were here from Lacey's time.

The Johnsons were fortunate to locate the builder's grandson, who shared original interior photos of the house revealing the location of wall sconces, ceiling beams, and moldings. They also showed that beneath the gray stucco fireplace was a hand-made stone fireplace built by Lacey and now revealed.

In the dining room, what remained of the dark stained fir wainscot had been painted yellow and gray. The Johnsons ran the old boards through a planer, restained them and whatever moldings were left, and used them as templates for making identical new pieces. They took some liberties with the trim molding, playing up brackets typical of Arts and Crafts detail, and built in new leaded glass storage cabinets that feel right at home. Instead of salvaging badly damaged fir flooring here and in the living room, they chose to replicate the floor of their Ravenna bungalow-narrow plank oak with a walnut inlay.

Circulation

The unusual building lot shares two streets. In addition to the front entrance to the stair hall, a door at the back of the living room door was frequently mistaken for the front entrance by people on the back street. The Johnsons removed the living room door and, instead, installed leaded French doors in the dining room to access the side porch.

In the entrance stair hall, the Johnsons removed the solid railing and newel post and added a storage cabinet. While that had not been the original plan, it was a solution for the reuse of leaded glass windows made for the kitchen but 7/8 inch too small to fit. They found their place as the cabinet doors.

Kitchen

The kitchen is entirely new. There had been a solid wall at the back of the house, with no access to the outside. The kitchen sink and counter were in this back area, with a door leading into the dining room. The sink and food preparation area was a separate room which housed the stove and refrigerator, but no counters. Melon crates were piled up for storage.

The Johnsons borrowed space from the living room, which had an awkward angled wall best eliminated anyway. The diagonal wall and the furnace chimney were removed. A bay window in the stair hall was extended the length of the kitchen to increase the space. Handmade "seedy" glass windows now let in light but curb the view of the neighboring house.

They opened up the back wall with a back door and turned the former sink area into a mud room. A servant's stair that led from the kitchen to the main stairway was eliminated, and the small circuitous stair to the basement was relocated. With these nip and tucks, they doubled the usable floor area. The once dark and inefficient kitchen is now utilitarian and bright with a combination of white wall tile and painted cabinetry with leaded glass, green marble counters, cool green ceiling paint, and matching green floor tile with terra cotta accents.

Garage

The new back door leads to a garage in the Arts and Crafts style. The shingle facade and brick and river rock pillars tie it visually to the house, as do the arched wooden garage doors that open outward automatically with a specially rigged garage door opener.

The foundation of the garage was built entirely on pilings to save the root system of a European winged elm, which, at 85-90 feet high with a 10 foot circumference, is a significant specimen. This tree is one example of many large trees planted in the neighborhood at a time when you did not have to worry about the crown

growing into overhead utility lines or the roots pushing up sidewalks or streets. Look at other specimens in the area. Many have had to be pruned to avoid overhead wires, resulting in permanent "bad hair days."

8. 1708 N.E. 62nd Street

EXTERIOR

This 1909 house overlooks Ravenna Park. The south facade displays a rather rigid symmetry reflecting its interior. Notice that the siding of this house is beveled cedar rather than the omnipresent shingles; see how the head trim for the windows wraps around the entire house. Also note the "fret work" at the entry dormer gable end. The second floor attic was remodeled a number of years ago into a master bedroom suite. The skylights in the roof illustrate how light can be brought into an interior with very little impact onto the original character of these houses. Also notice that the lattice mimics the design seen on the entry dormer (although it has been modernized with white paint).

INTERIOR

The interior features one long room that serves as a living room on one side and a dining room on the other. Opposite the entry door is a fine cobble fireplace with flanking seats. The wainscoting in this room is very finely detailed with rounded half inch thick battens. Note the original hanging light fixture in dining room.

Continue east along N.E. 62nd Street to the 20th Avenue E. bridge. Walk to the midpoint of the span for a view of the park. Make sure the group leaves a corridor for pedestrians and bicyclists.

RAVENNA PARK

Ravenna Park, opposite the homes along N.E. 62nd Street, is one of the least well known parks in the city. The land was first bought by pioneer William Bell for the purpose of farm acreage, and it owing to that interest that the ravine was not logged and its giant trees removed. Under the owners George and Otilda Dorffel, in 1887 a sub-division called Ravenna Springs Park was platted, named for the mineral springs that ran through the ravine. A part of the site was designated Ravenna Park, Ravenna inspired by the ancient pinewoods outside the Italian city. In 1889, the park and surrounding property was purchased by the William W. Beck family. He developed a private park by fencing it (probably to keep out the ranging cows), bringing in exotic plants, building a picnic shelter and paths to the sulfur spring (Wood Nymph's Well) and began, with Professor Edmond Meany of the University of Washington, to identify and measure the huge trees

and flora, including many varieties of ferns. The ravine featured some of the largest Douglas fir and cedar trees in the Northwest, some towering four hundred feet in height.

By 1891, trolleys reached as far as Ravenna Park, making it an ideal day excursion. During the 1909 Alaska Yukon Pacific Exposition, up to eight thousand people a day arrived here by street car to enjoy the nature walks, listen to the band, and see the giant trees that had been christened in honor of famous persons. The largest, 44 ft. circumference at 20 feet above the ground and standing 250 feet high--was named President Teddy Roosevelt. Others were Paderewski, the famed pianist, and Robert E. Lee--the tallest, nearly 400 feet. The Becks charged 25 cents a visit or \$5.00 for a year long pass to the park. After the AYP Exposition, the City exercised its condemnation rights and purchased the property for \$135,663 in 1910 (Don Sherwood's park history indicates a Local Improvement District assessment/acquisition approved for \$131,420 from the 1906 Park Bond Fund plus \$13,500 LID and settlement in 1911. C.B. Bagley commented, "A dark, damp and dismal hole in the ground for which the city paid an outrageous price!") The trees soon came down for cordwood, perhaps lining the pockets of park personnel. Subsequent removal of underbrush, nursery logs, dead branches and trees also eliminated the "cover" that provided a home to wildlife, and a trunk sewer line cut out the abundant fish runs into the Green Lake basin.

It is still a lovely "natural" park and a community asset. The 20th Avenue N.E. steel bridge was constructed in 1914 and closed in 1975 to vehicular traffic. The 15th Avenue East Bridge, with its handsome concrete Art Deco lighting standards, was completed in 1930.

RAVENNA BOULEVARD

In 1903, the prestigious landscape architecture firm of Olmsted Brothers was commissioned to prepare designs for a complete park system for Seattle. The final product consisted of a 20 mile system of bicycle trails, pedestrian paths, carriage boulevards, and open parks. It began at Seward Park and ended at Fort Lawton. Along its way it incorporated Ravenna Park and Cowen Park (to its west) which already existed, with Ravenna Boulevard, which is located just south of us on the other side of the ravine. The curvilinear road twists back and forth under a canopy of Horse chestnut trees. It is also separated by a central island heavily planted with indigenous shrubs (perennials and bulbs have been added by neighborhood residents), giving it a natural setting. As you can imagine, the boulevard was meant for pleasure cruising at that time, and has been known to slow down even the speediest of drivers today. Along with Lake Washington Boulevard, it is one of the few constructed carriage ways from the Olmsted master plan. While not totally complete, the existing network of parks

and boulevards gives Seattle the distinction of having the most intact Olmsted design of any city in the country. In conjunction with Friends of Seattle's Olmsted Parks and the METRO Employees Historic Vehicle Association, the Seattle Architectural Foundation will be conducting a vintage bus tour of the Olmsted system on Sunday afternoon, August 27th.

9. **6254 20th Avenue N.E.**

This home was renovated by its architect-owner. This house was built around 1910. The original entry porch featured brick columns. The owners plan to renovate the porch in a latter phase. (done yet?)

As you walk back along 20th Ave. N.E. notice further varieties of motifs on several leaded glass transoms and doors.



Just outside of our tour area are a few additional bungalows that are worth driving by (not open for this tour):

6241 31st Ave. N.E. is a well cared for bungalow with an unusual dormer, set in a park like setting. The piggy-back dormer sitting on top of the main dormer is not original.

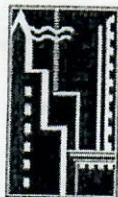
6002 12th Ave N.E. is a wonderful "California" type with massive clinker brick columns. This house was featured in the October 1915 edition of "Bungalow Magazine"

1916 N.E. 68th Street is a "California" type where the entry porch cover was originally supported by chains in tension.

6533 16th Ave. N.E. has a column on the entry porch with a built-in light.

5721 & 5803 8th Ave. N.E. are a pair of rustic log cabin bungalows.





LAWRENCE KREISMAN, M.A., M. ARCH.

April 3, 2018

Marilyn Spotwood
President, Friends of Ravenna Cowen
1212 NE 65th Street
Seattle, WA 98115-6724

Dear Ms. Spotwood,

I am writing to support your efforts to submit a National Register nomination for the Ravenna-Cowen North Historic District encompassing one of the city's finest intact bungalow neighborhoods.

I am quite familiar with this area. As co-founder and former Director of the tour program of the Seattle Architecture Foundation, I worked with architect and historian Larry Johnson to develop a guided walking tour that became one of the most popular neighborhood tours in that program. The wealth of intact early 20th century housing represented in the Ravenna neighborhood also inspired my production of a Bungalow Fair and Arts and Crafts lecture series when I became Program Director of Historic Seattle in 1997. That annual event (1998-2011) revealed the community's interest in this period of design and made visible the talented architectural designers and craftspeople who forged significant residential enclaves in Seattle's "streetcar suburbs."

Public curiosity about this period and the scarcity of written material about the impact of the national design reform movement in Washington and Oregon led me and Glenn Mason to research and write *The Arts and Crafts Movement in the Pacific Northwest* (Timber Press, 2007) and curate an exhibition at the Museum of History & Industry with the same title that traveled to Washington State museums (2009-11).

I wrote *Made to Last: Historic Preservation in Seattle and King County* (Historic Seattle Preservation Foundation and University of Washington Press, 1999), and served eight years as historian on the Seattle Landmarks Preservation Board. I have witnessed a good many eligible residential buildings disappear to new development, resulting in the loss of integrity of streetscape, scale, and character where that occurs. The proposed district would increase visibility, oversight, and review of new development and has the potential to protect significant and contributing housing stock. I urge designation of the Ravenna-Cowen North Historic District.

Sincerely yours,

Lawrence Kreisman