



The City of Seattle

Landmarks Preservation Board

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

REPORT ON DESIGNATION

LPB 753/15

Name and Address of Property: J.W. Bullock House – 1220 10th Avenue East

Legal Description: Lots 8 & 9 Block G of Phinney's Addition, King County, WA as recorded in Vol. 1, page 175 records of King County, WA.

At the public meeting held on December 2, 2015 the City of Seattle's Landmarks Preservation Board voted to approve designation of the J.W. Bullock House at 1220 10th Avenue East as a Seattle Landmark based upon satisfaction of the following standard for designation of SMC 25.12.350:

- D. *It embodies the distinctive visible characteristics of an architectural style, or period, or a method of construction.*
- E. *It is an outstanding work of a designer or builder.*

DESCRIPTION

Site, Setting & Neighborhood Physical Context

The J.W. Bullock Residence is located in the North Broadway district, the northwestern most portion of the greater Capitol Hill neighborhood in central Seattle. The immediate neighborhood is bounded to the east by Volunteer Park, to the north by the Roanoke Park residential area, to the south by the Broadway commercial district, and to the west by Interstate 5. The Capitol Hill neighborhood is defined by two north-south ridges: one runs along Broadway and Tenth Ave E. from Pike Street to Roanoke Park and the other runs along 15th Avenue E. between Madison Street and Boston Street. These ridges and the adjacent hillsides offer dramatic west-facing views to Lake Union and Elliott Bay beyond and east-facing views to Lake Washington and the Cascade Range. The 200-acre Volunteer Park and the adjacent and equally large Lakeview Cemetery (along with the Grand Army Cemetery) form a major urban design element within the neighborhood, as do the picturesque tree-lined older residential streets in the surrounding North Capitol Hill neighborhoods. Volunteer Park was designed as part of the greater Seattle Parks and

Boulevard system planned by the Olmsted Bros. in 1903 and 1908. Nearby extant components of the Olmsted legacy include Interlaken Boulevard and Roanoke Park.

The J.W. Bullock Residence is situated within the plat of Phinney's Addition on the high east side of the Tenth Avenue E. ridge; it is approximately one-half block west of the western boundary of Volunteer Park and three blocks north of the Broadway commercial district. The residence is formally oriented toward Tenth Avenue E., which is a busy north-south arterial that served historically as an electric street car route. The residence is prominently sited at a mid-block location due to the size of the parcel and its visibility from the south. It is also prominent due to its design character and the fact that the adjacent houses and a church that are also situated along this side of the block were all constructed after 1951. The immediate geographic area is primarily characterized by single family residences including many other older residential properties. Four landmark properties are located nearby and a short distance north on the opposite side of Tenth Avenue E.: St. Mark Episcopal Cathedral (1926-30 & 1957-59), Old St. Nicholas School (1925-26, Bebb & Gould) and the John & Eliza Leary Mansion (1904-07, Alfred Bodley) and the Pierre P. Ferry House (1904-06 John Graham/Alfred Bodley). Several particularly distinctive mansions and family homes are located nearby along Federal Avenue E. and immediately adjacent to Volunteer Park: including the Collins-Grammer Mansion (1254 10th Ave. N *now 1255 Federal Ave. N.* 1910 & 1923), Dr. Frederick Bentley House (1204 Federal Ave. N, Joseph Cote, 1914. The Harvard-Belmont Landmark District, which is primarily composed of historic mansions and family homes (and partially located within the Phinney's Addition) is located downhill and a few blocks to the southwest of the J.W. Bullock Residence.

The J. W. Bullock Residence is sited near the center of a square 10,000 sq. ft land parcel composed of two 50' x 100' lots and is setback approximately 33-feet from the adjacent sidewalk and street right-of-way. The residence is sited approx. three feet above the grade of the adjacent sidewalk and the western edge of the site is bounded by distinctive retaining wall composed of rusticated and carved pieces of sandstone. The construction date of the retaining wall has not been verified. There are also remnants of rusticated sandstone blocks with imbedded hitching rings located around the site. Formal entry to the house from Tenth Avenue E. is via the original stone steps and concrete pathway that lead to the original flared stone entrance porch steps. Concrete paving and/or stone pathways are located at the west side of the entrance porch and along the northeast and southeast sides of the residence. Well established deciduous trees and shrubs are planted above the retaining wall and along the west, south and east sides of the house and the site. Two large cedar trees are located at the eastern edge of the site, which is bounded by an historic concrete retaining wall. This extensive foliage tends to obscure some views of the house. An historic two-car garage is located at the northeast corner of the site and is accessed via a concrete ribbon-type driveway. A non-historic brick sound-deadening wall with ornate non-historic wrought iron gates is located above and behind the entire original retaining wall along western edge of the site. Historic stone caps were salvaged and used to construct the sound wall. The east property line abuts an adjacent residential parcel and there is no alley.

Current Exterior Appearance

Design Character - Typical Extant Original Features & Finishes

The J.W. Bullock Residence is a 2-1/2 story wood-frame structure with a concrete foundation and a full basement level. The exterior of the house is very well preserved and exhibits numerous original architectural features and finishes drawn from the popular late 19th C. Colonial Revival design mode – and is an elaborate variation on the American Four Square house type. The exterior is distinguished by a prominent 2-1/2 story hipped roof main building form with a one-story (conservatory) wing at the south elevation. A full width entrance porch extends across the front (façade) of the main building form and the one-story wing. The entire exterior is clad with brick veneer. The base of the house is clad with common red brick and the upper portion with a textured buff color brick; the corners are highlighted by quoin treatments executed with contrasting rock-face brick. The exposed portions of the concrete foundation walls are finished and scored to create the appearance of regularly coursed stonework.

The house exhibits highly distinctive exterior features indicative of the influence of the Colonial Revival design mode (a pre-1915 subtype) and the American Four Square house type that include: a generally symmetrical form and fenestration, hipped roof accentuated by hipped dormers and 36” wide bracketed soffits, brick cladding with distinctive brick quoins (Georgian Revival inspired) and dentil brick details at window sills and watertables, one-story full width open porch accentuated by a prominent front pediment treatment the roof of which is supported by tapered columns and further accentuated by a main entry door with sidelights and transom. The stylistic character of the house is further embellished by an elaborate wooden rooftop balustrade at the second floor balcony that extends above the entrance porch and the conservatory wing. A similar balustrade also accentuates the front dormer.

The principle hipped roof form includes wide hipped roof wall dormers at the east and north elevations and one extant original chimney. The original chimney exhibits common red brick masonry and a simple cap; it is located at the North elevation and serves separate fireplaces at the basement, first and second floor levels. The roof was originally clad with Cedar shingles; however, it is now covered by an unobtrusive asphalt shingle roofing product.

The house exhibits a variety of original intact wooden window sash and window types; including: large cottage type windows with multi-pane (20 o/one) sash located at the North elevation (dining room) and south elevation (study), similar 12 o/ one sash members at the South elevation (former conservatory space) and narrow (8 o/ one) casement sash members located at the North elevation (living room) and the East elevation (dining room). The façade is distinguished by large segmental arched cottage windows with ornate beveled glass transoms (at living room and study) that flank the front entry doorway. The doorway also includes ornate leaded and beveled glass sidelights and a segmental arched transom light. The East elevation (dining room) includes another ornate leaded and beveled glass window centered above the sideboard (see description of Significant Interior Features below).

Two cottage windows with ornate stained glass upper sash members are located at the second floor level façade. A highly decorative (Georgian Revival inspired) Bull's Eye window is also located at the center of the second floor level façade.

West Elevation (façade) The principal West elevation or façade is dominated by a prominent 2-1/2 story hipped roof form and a full width porch. The porch extends south beyond the main hipped roof building form and in front of a one-story wing that extends along the length of the south side of the building. A pedimented entrance porch and stairs that project from the center of the porch are offset to the south side of the main hipped building form. The flat porch roof functions as a balcony at the second floor level and includes an elaborate wooden balustrade that extends to the south elevation above the conservatory wing. This balustrade is echoed at the third floor level where there is a small porch at the principle front dormer. The porch roof is supported by slightly tapered wooden columns with decorated denticulated caps. The columns rest on a brick wall that also includes a denticulated cap. The porch is entered via a central set of flared concrete and stone entry stairs with cheeks. This elevation includes an ornate entry doorway with transom and sidelights and ornate beveled-glass windows at the first and second floor levels. Four small double-hung windows are located at the third floor level dormer. The main hipped roof, the flat porch roof with pediment and the dormer roof all include decorative soffit brackets. Distinctive original exterior sconce light fixtures are also located at the entry doorway.

South Elevation This prominent elevation exhibits distinctive intact architectural features and brick cladding materials that unify the overall design of the house. This elevation is dominated at the first floor level by the one-story wing that houses the study and the conservatory space that now functions as a family room. The original wide wall dormer at this elevation had been altered as described below. (See section below describing Non- Historic Exterior Alterations) The varied fenestration pattern and windows at the center of the second floor level are indicative of the placement of the original interior stairwells.

East Elevation The East or rear elevation is within 13' of the east property line and difficult to view. The original rear porch at this elevation has been altered as described below. (See section below describing Non- Historic Exterior Alterations) Despite the modern porch alterations, the original brick cladding, dormer, fenestration, window sash and other details remain intact and well preserved. This elevation exhibits typical original roof details, double-hung window sash and decorative brick window sills.

North Elevation This elevation is adjacent to the driveway that runs along the north edge of the property leading to the extant original two-car garage at the northeast corner of the site. This elevation exhibits distinctive intact architectural features and brick cladding materials that unify the overall design of the house. This elevation is dominated by the brick chimney and a wide wall dormer at the center of third floor level. The wide wall dormer includes a band of four small double-hung windows. A particularly distinctive square bay window with two large multi-pane cottage windows is located at the east end of the first floor level of this elevation.

Historic Exterior Alterations

According to the current owners, King County Assessor and DPD permit records there were no substance exterior alterations made to the residence prior to 1994. The tax records indicate that there may have been minor earthquake damage to the porch in 1964.

Non-Historic Exterior Alterations

The building site exhibits a few changes and alterations made by the current owners. These changes include the construction of a brick masonry sound-deadening wall with wrought iron gate that is located along the west property line; this wall is very similar in character to the historic brick masonry used to construct the residence. The original lower stone retaining wall below this wall remains in place and well preserved.

Portions of the second floor level balcony balustrade and the balustrade at the front dormer balcony have been repaired and or replaced in-kind. The original front entry porch flooring was a parged concrete material that was deteriorated and unsafe; in 1995 it was replaced with a varnished fir decking.

The South elevation exhibits a major modern alteration. In order to accommodate a modern bathroom space on the third floor level, an original windowless dormer was expanded and enlarged in 1995. The original hipped roof structural members were removed and the (brick) dormer wall was extended up approx. five feet, and clad with horizontal wooden siding and capped with a flat roof. The flat roof is finished with a bracketed projecting soffit and capped with a decorative balustrade modeled on the design of the original porch balustrade. An original second brick chimney, which appears to have originally served the basement level coal furnace and the kitchen, was also removed as part of this project.

The kitchen space at the SE corner of the main wing was entirely remodeled in 1995; the work involved the enclosure of an original rear porch/cold storage area and the conversion of the former porch area to useable interior space. The original footprint and form of former porch space was retained and large folding doors with stained glass panels designed to match the original porch windows were installed.

Garage Description

The historic garage is a one-story, wood-frame structure that measures 18' x 22' that was designed in character with the house and is generally well preserved. It is clad with brick materials that match the residence and also features rock-face brick quoins. It exhibits a hipped roof and according to a King County property record card image from August 1937 originally included a wide bracketed soffit similar in detail to the residence; however, the brackets are no longer in place. It retains a set of four (4) distinctive bi-folding garage doors that appear to be original, which are located at both the west and the east elevations. They are wooden, tall and narrow, two-panel type with ornate multi-pane glazed panels in the upper sections. It is unclear as to what the original function or purpose was for the easternmost set of doors.

Significant Interior Features and/or Finishes

Spatial Configuration

The interior spaces, features, and finishes (including historic lighting fixtures) are very well preserved. The first floor level interior includes five highly intact formal living spaces: a reception hall with a prominent main stairwell, a large living room with fireplace, a particularly large dining room with built-in sideboard, a small library/study and a former conservatory that now serves as a family room. Ceilings are typically 9' high throughout. The first floor level is finished with lath and plaster and exhibits elaborately detailed and beautifully preserved Golden Oak paneling, running and standing trim work and cabinetry. Decorative in-laid hardwood floors are typical throughout the first floor level formal spaces. Ornate original light fixtures of varied distinctive designs are located throughout the first floor level. Original ornate circulating hot water gravity radiators also remain in place throughout the house.

An updated historic powder room space is located between the main stairwell and the kitchen; the powder room and kitchen spaces were expanded in 1995 and absorbed portions of the original servant's stair that ran between the kitchen and the main stairwell. The kitchen has been remodeled and expanded; it does not retain historic building fabric or features.

The second floor level interior includes several intact private living spaces: a spacious main stairway landing, a wide central hallway passage common to the four bedrooms and one bathroom at this level. The bedrooms are located at each corner; the NW bedroom includes a fireplace and like the SE bedroom includes a doorway access to the second floor level porch balcony. Ceilings at both floor levels are typically nine feet in height. The second floor level is finished with lath and plaster and also exhibits elaborately detailed oak running and standing trim work that is darkly stained. Fir floors are typical at the second floor level.

The third floor level is a simply finished and includes three bedrooms and a modern bathroom space. The basement level is partially finished and includes an accessory dwelling unit and bathroom are located at the western end. A portion of this area may have originally served as the Billiard Room; however, no historic building fabric remains in place with the exception of a distinctive fireplace with a sandstone surround and mantel. Other portions of the basement level appear to have been altered during the period when the house functioned as a rooming house. The basement level includes an historic oil-fired hot water boiler furnace, remnants of a fuel/coal room with former coal chute that is now used as a utility room, a laundry room, storage and a former play room.

Features & Finishes of Significance

Golden Oak woodwork and doors (including hardware). Ornate original natural Golden Oak (running, standing and cove mould) woodwork is located throughout the formal spaces within the first floor and the private spaces on the second floor level. The running trim includes tall baseboards, wainscoting, plate rails, picture rails and heavy door and

window caps. The windows and doorways are trimmed with highly distinctive fluted surrounds. Original oak doors and ornate original brass hardware also remain in place. Oak is dark stained at the second floor level and within the former conservatory space. Trim details at the second floor level vary and include egg/dart moldings.

Reception Hall & Stairwell: The reception hall at the SW corner of main wing is entered at the south end of the entrance porch and features a highly distinctive open stairwell that leads east to a mid-landing and to south a full-landing (where the servants stair initially joined it). The stairwell is distinguished by an elaborately carved Golden Oak newel post and wainscoting with distinctive classically-derived detailing. The newel post is capped by an elaborate light fixture (see Lighting Fixtures description below).

Dining Room w/Beamed Ceiling: The Dining Room measures 15' x 25' and exhibits a square bay window, distinctive original beamed ceiling treatment and ornate original oak sideboard w/ leaded & stained glass fronts.

Conservatory w/Beamed Ceiling: The Conservatory/Family Room measures 12' x 24' and exhibits distinctive original beamed ceiling treatment and ornate leaded & stained glass doors as described below.

Stained Glass Panel Pocket Doors: Highly distinctive large pocket doors with ornate stained and leaded glass window panels separate the study and the former conservatory (family room) and the family room and the kitchen. The multi-pane leaded glass window panels exhibit decorative floral garlands executed in green, white, yellow and taupe stained glass.

Brick & Stone Fireplaces: Original fireplaces with rock-face brick (living room), tile (bedroom) and stone (former billiard room) surrounds and simple tile hearths remain in place.

Hardwood Floors: Original hardwood floors with decorative inlaid borders are located throughout the first floor level with the exception of the kitchen.

Lighting Fixtures of Note:

The J.W. Bullock House continues to exhibit a variety of historic lighting fixtures that appear to have been installed at the time of construction. Several of the fixtures are highly ornate and distinctive in their design. Original electric switch plates also remain in place. The following interior spaces exhibit noteworthy historic lighting fixtures:

Reception Hall: Exhibits one (1) highly distinctive large brass fixture that is mounted on the newel post. It has not been altered and includes an historic decorated glass shade.

Dining Room: Exhibits one (1) ceiling-mounted brass fixture mounted at the center of the room that features seven dropped pendants with odalisque glass shades that appear to be original/historic. Also exhibits two (2) scones located above the sideboard that are brass w/ original/historic glass bead shades.

Living Room: Exhibits one (1) ceiling-mounted brass fixture that is located at the center of the room that features arabesque arms and four glass shades that may be original/historic.

Study: Exhibits one (1) ceiling-mounted brass fixture that is located at the center of the room; it features three dropped brass rod arms and a single large glass shade that may be original/historic.

Conservatory/Family Room: Exhibits two (2) distinctive ceiling-mounted brass fixtures mounted at the ends of the 12' x 24' room; they each feature a circular brass plate and three dropped pendants on brass rods with glass shades that appear to be original/historic.

Non-Historic Interior Alterations

The original kitchen, powder room, second floor bathroom and the attic level spaces have been remodeled and/or expanded and do not exhibit historic building fabric or features of significance.

SIGNIFICANCE

North Broadway Neighborhood & Phinney's Addition – Historic Context

The “lake people” a branch of the local Duwamish tribe inhabited seasonal winter camps situated along the protected shorelines of Lake Union and Lake Washington long before Euro-American settlement occurred in the Puget Sound region in the mid-nineteenth century. These family groups lived in established cedar long houses at scattered village sites and other seasonal camps where they hunted and gathered a rich variety of indigenous flora and fauna including various fish species, waterfowl, beaver and otter as well as cedar, Wapato, water lily and cattail. Ancient trail system extended between Elliott Bay and the lakes and south through what we now know as the Rainier Valley. The lake people are believed to have occupied house sites and used prairie, wet lands and the dense forests around Lake Union and Portage Bay until the 1860s; however, by the 1890s most of the indigenous population had departed with only limited use of the lakes lasting up until the lowering of the water level in 1916 and the completion of the Lake Washington Ship Canal.

Typical of most of the region, the geographic area surrounding the western ridge of Capitol Hill was heavily forested when the settlement townsite of Seattle was established in 1853. Demand for timber for Yesler's Mill and for exported lumber to California prompted the logging of most of the hillsides and ridge tops above Elliott Bay. By the 1880s, the timber along most of the western ridge of Capitol Hill - then known as Broadway Hill – had been harvested. The geographic area surrounding what would become Volunteer Park was annexed to Seattle in 1883. The 40 acres that became Volunteer Park had been purchased for general municipal use in 1876; initially known as Washelli Cemetery (1885) the site was subsequently dedicated to park use – known as

City Park - in 1887 and later renamed Volunteer Park (1901).

Phinney's Addition to the City of Seattle was one of the earliest residential platted areas to be created in the vicinity of the cemetery and future park. Platted for the landowners - John and Mary Leary – it was recorded on February 14, 1882. The rectangular east west oriented plat encompassed 10 north-to-south oriented blocks with each block divided in to 24 lots measuring 50' x100 ft. each. Mr. and Mrs. Leary retained an additional 15 acres of undeveloped land immediately north of the plat where John Leary would eventually have a sumptuous home built.

The earliest reference to residential development in the Phinney's Addition is the 1894 construction of a house for Horace C. Henry that was designed by Carl Siebrand. However, this house was destroyed by fire in 1895. It is unclear whether it was on the same site as the elaborate Tudor Revival house at 1117 Harvard Avenue N. that was subsequently constructed for him in c.1901. H. C. Henry (1844 -1928) was an influential early Seattle businessman and entrepreneur and the founder of the Henry Art Gallery. His development of a sumptuous mansion that included an extensive 5-car garage and eventually included a private art gallery was instrumental in attracting others established businessmen and successful leaders of commerce in the rapidly expanding city to construct houses in the immediate neighborhood.

The presence and ultimate design of Volunteer Park certainly stimulated residential development in the area. The residential neighborhood areas surrounding Volunteer Park were platted and residential development began to occur in tandem with various park and transportation planning efforts at the turn of the 20th century. By 1901, the principal electric trolley route from the downtown commercial district to the park and the cemeteries – the City Park Line following Broadway and Tenth Avenue N. - was established in 1901. In addition to Phinney's Addition (1882) to the west, the other nearby plats included James Moore's Capitol Hill Divisions 1 and 3 (1902) to the south, and Moore's Capitol Hill Divisions 2 and 4 (1901 and 1902) to the east and Furth's Addition (1908). The neighborhood's current name, Capitol Hill, resulted from the promotional efforts of its largest developer, James A. Moore, to relocate the state capital here from Olympia. Several dozen large houses bordering or facing the park were built between 1902 and 1912, while Volunteer Park was being planned and constructed according to plans developed in 1903 by the Olmsted Brothers. By 1908, this portion of Capitol Hill was an established and fashionable district where lumber barons, bankers, shipping tycoons and those newly rich from the Alaska gold fields had constructed distinctive modern homes.

It was during this early period of intense residential development and promotion that the January 18, 1903 edition of the *Seattle Times* reported Samuel Hill had purchased 20 acres of land in Phinney's Addition – north of Highland Drive. Hill planned to build a "handsome and expensive" residence for himself and had interested a number of other "prominent citizens" who would also erect "substantial homes" with the intension of creating one of the "most desirable" sections of the city. The news article indicated that the properties would have exceptional views and that Hill would control the "character of residences that are to be built."

Not too surprisingly, the March 8, 1903 edition of the *Seattle Times* published a lengthy article entitled “North Broadway District - Much Discussion Regarding Proposed Improvements.” At the time Broadway Ave N. and Harvard Avenue N. from Prospect Street north remained entirely ungraded perched along a hugged and precarious hillside. The established electric carline running along Tenth Avenue N. to the cemetery angled over to Federal Avenue (at Galer Street) and crossed the unplatted land of the Leary-Ferry Estate and the land that had been recently purchased by Samuel Hill and others. The ungraded portions of Tenth Avenue then continued on to the Denny-Furman Addition at North Capitol Hill (now known as Roanoke Park). The route that had to skirt the estate was described as a “popular summer drive despite the lack of improvements.” Hill and others appear to have actively petitioned the City to improve and extend Tenth Avenue N. in order to create a good roadway (and legal right-of-way) along the full length of the Tenth Avenue N. alignment, work that would have involved extensive grading, bridge construction and landscape improvements. It may not have been an entire coincidence that these efforts were being made at the same time that the Olmsted Brothers were hired to begin the design of an innovative park and boulevard system.

After Mary Leary’s death in 1890, John Leary married Eliza Ferry and established a business partnership with her brother, Pierre Ferry. The acreage retained by Leary to the north of Phinney’s Addition became known as the Leary-Ferry Estate. The Learys and Ferrys planned and constructed two elaborate English Arts & Crafts influenced houses designed by architects John Graham and Alfred Bodley and built between 1904 and 1907. However, controversy grew related to the efforts of Hill and others to open Tenth Avenue N. through the 15-acre estate and Leary attempted to have the City create a route around rather than directly through the property. Ultimately, it was agreed that the city would be allowed to extend Tenth Avenue N. through the property with a gradual curve to the east such that it would avoid the planned houses to some extent. Thus, the eastern portion of the estate became the Hollywood Addition (plat recorded 18 February 1904) and the City was granted a R-O-W deed from Leary-Ferry Land Co. (and Samuel Hill who owned a portion of the old estate grounds) for the extension of Tenth Avenue N. In turn, residential development along Tenth Avenue N. (to north of Highland Drive) became more feasible and desirable with the establishment of this new roadway.

Construction Site & Building History

The J. W. Bullock residence appears to have been one of the earliest residences to be constructed in the Phinney’s Addition along Tenth Avenue N. to the north of Highland Drive. Prior residential development on Block G appears to have been limited due to the lack of street improvements and the issues related to passage through the Leary-Ferry Estate.

The 1905 and the 1912 *Baist’s Real Estate Map* indicates that a small wood-frame structure was located on Lot 8 of Block G.11 It should be noted that by 1905 J.W. Bullock was affiliated with and later owned S.L. Dowell & Co., a sand, gravel, wood and coal merchants that operated a bunker at 1224 10th Ave., which appears to have been this address. The frame building may have been associated with the bunker operation;

however, no permit or other records have been uncovered to confirm this contention. The bunker located at 1224 10th Ave appears to be in use until late 1910, when the property appears to have been retained by Bullock for the construction of his private residence.

Lavina Russell Forbes and John W. Bullock were married in Tacoma, WA on May 15, 1907. Mrs. Bullock was from an early Walla Walla pioneer family and Mr. Bullock was a successful coal merchant and entrepreneur. The 1910 US Census identified John W. and Lavena (sic) Bullock as residing at 615 Minor Avenue between Cherry and James Street on First Hill, near Mr. Bullock's principal business operation. Mrs. Bullock was not listed in the Seattle *Polk's Directory* until 1912 when they were both still residing at 615 Minor Avenue, during the period when the subject house would have been under construction.

L.O. Menard was identified as the "Applicant" and as the "Builder" for the Permit# 111456 issued by the City of Seattle on March 3rd 1912 for owner J.W. Bullock to "Build a 2 story res 38'6 x 46ft" at 1220 10th Ave No. Mr. Menard indicated that the construction cost would be \$10,000. A cursive note in the upper corner of the permit record appears to read "L.O. Menard Arch" – however, the portions of the form where the architect's name and address would normally be listed were left blank. A brief article published in the *Seattle Post-Intelligencer* Real Estate Section on March 17, 1912 stated "L.O. Menard has completed plans for the erection of a modern residence at 1220 Tenth Avenue North for J.W. Bullock" and noted that construction work would be undertaken "under Mr. Menard's supervision." This reference further indicates that Menard was both the architect and the builder. L.O. Menard was also identified as the "Applicant" and as the "Builder" for the Permit# 113494 issued by the City of Seattle on May 20th 1912 for owner J.W. Bullock to "Build 2 sty frm garage 16 x 20" - this permit record indicated that the construction cost for the garage would be \$200.

Little is known about the history of the actual construction work, other than the quality of materials and craftsmanship exhibited by the extant finish carpentry and architectural details. A structural member that was exposed during remodeling work undertaken in 1995 included an inscribed signature that could be made out to read "Miles C. Fergeson" who according to City Directory and U.S. census research appears to have been a young "sawyer" who participated in the construction. Whatever, construction appears to have been undertaken very rapidly given the size of the house and extent of architectural detail.

The *Seattle Times* edition published July 14, 1912 (Real Estate Section, pg.10) included photographs of three newly constructed homes - entitled "Two New Homes in Broadway District and a Prize Garden" that featured the J.W. Bullock house. The associated caption simply read "Residence of former Councilman J.W. Bullock, 1220 Tenth Avenue, Cost \$10,000." While the captions for other residences identified an architect, no architect was cited. The photograph clearly shows the west and south elevations indicating that the exterior of the house had been completed; however, there are no landscape materials in place and a ladder can be seen at the second floor level indicating work was still underway.

As designed and constructed by L.O. Menard for Mr. and Mrs. Bullock the new house

exhibited highly distinctive exterior features indicative of Mr. Menard's skills and the influence of both the Colonial Revival design mode and the popular American Four Square house type. The design featured a prominent hipped roof form accentuated by hipped dormers and 36" wide bracketed soffits along with brick cladding with Georgian inspired brick quoins and dentil brick details. Its highly stylistic character was further embellished by a full width porch, ornate windows and an elaborate wooden rooftop balustrade at the second floor balcony that extended above the entrance porch and the conservatory wing. The formal first floor spaces included a reception hall with a complex main stairwell that opened to a living room and a large dining room separated by tall wing walls – creating an organic flowing space indicative of the influence of Frank Lloyd Wright and Prairie School. The public spaces also included a study and a large conservatory that featured ornate leaded and stained glass pocket doors. These interior spaces were all distinguished by the extensive use of Golden Oak woodwork - an indication of Mr. Menard's skill as a "first class carpenter" following in the long tradition of carpenter-designed dwellings. Distinctive natural oak running and standing woodwork including a carved newel post was utilized throughout the formal spaces within the first floor as well as the private spaces on the second floor level. The running trim including tall baseboards, elaborate wainscoting, plate rails, picture rails and door and window caps that were all executed in careful detail. All of the windows and doorways were trimmed with highly distinctive fluted surrounds. Fireplaces with distinctive surrounds were also constructed in the living room, main front bedroom and in a basement level billiard room.

The residence and garage were clearly illustrated on the *Sanborn Insurance Map of 1917*. According to city directories, the Bullocks resided here together until the early 1920s; they also appear to have established formal gardens to the south side of the house. By 1920, Lavina's sister Nellie Russell Warner (w/o Edward) was residing with Mr. and Mrs. Bullock at their 1220 10th Ave N. residence. J.W. and Lavina Bullock were divorced in 1922 after an acrimonious and lengthy legal proceeding during which Mrs. Bullock's attorney alleged that Mr. Bullock was concealing his full assets, particularly his interests in Seattle First National Bank. Reportedly, the divorce settlement included a provision that the subject house would be sold with the proceeds to be equally divided; however, the house remained entirely in Mr. Bullock's ownership until his death in 1936 and it is unclear how or if Mrs. Bullock was actually compensated. She appears to have continued to reside at the house along with her sister until at least late-1923 after which she resided at the Moore Hotel for a short period.

While Mr. Bullock retained ownership of the residence, he appears to have resided at the Arctic Club before and after the divorce. During the mid-1920s he purchased Walldale Farm, an extensive dairy complex, located three miles west of Fall City and is known to have also resided there. The house may have been occupied by tenants as early as January 1931 when the *Seattle Times* carried an advertisement for a "Furnished Home" at this address describing it as a "delightful house of 12 rooms" that would "make a real home for a large family." The advertisement described its desirable location near St. Nicholas School and St. Mark's Cathedral and noted its "hardwood floors throughout, 2 tiled bathrooms, billiard room" and the "two-car garage." A 1936 aerial photograph indicated that the southern portion of Lot 9 adjacent to the house included an extensive formal garden that would have been established by the Bullocks during their occupancy

of the property. After Mr. Bullock's death in 1936, probate records indicate that some Bullock relatives were still using the house as their private residence.

Subsequent Ownership

After Mr. Bullock's death in 1936, the settlement of Mr. Bullock's estate became acrimonious and involved lengthy and complicated legal proceedings between beneficiaries and executors that were not entirely concluded until 1955. The sale and future use of the house appears to have been complicated by not only the various estate settlement issues but the fact that Mr. Bullock died in the midst of the Great Depression. During this period, several other large residences and mansions in the district were also facing uncertain futures. After the death of Eliza Ferry Leary in 1935 the sumptuous Leary Mansion was sold not to a new home owner but to the General Insurance Company, which intended to build an office building on the site. It ended up being given to the Red Cross for office use during WWII and after the war was acquired by the Episcopal Archdiocese, who has continued to own and use it for office purposes. Following the death of Samuel Hill in 1931, his distinctive house remained vacant for six years until it was purchased and converted into a duplex. The Chapin H. Henry House also went through great uncertainty. In 1934, six years after their father's death, Mr. Henry's sons donated the mansion and extensive grounds to the City of Seattle in order to create a branch library on the site in honor of their mother. However, depression era economics limited the ability of the Library Board to fund the project or even maintain the property. On April 9, 1935, the board voted to raze the mansion and buildings on the site; the demolition began on November 9, 1936 and was completed by April 15, 1937. Similar scenarios were played out throughout the district as the pool of purchasers of large and sumptuous home was very limited. The August 1937 King County property record card includes a photograph showing the west and south elevations of the residence; it indicates that the site was landscaped with various flowering shrubs, the retaining wall was in place and a metal pipe-supported awning may have been added at the second floor balcony.

The 1936 estate appraisal of the house and three lots (Phinney's Addition, Block G, Lots 8, 9 & 10) was \$7,500.00; it is not known what the property sold for when it was purchased from the estate by Lars R. Strand in early 1945. For a brief period in 1938 it appears to have functioned as a kindergarten and primary school (Cymbra Daniels Kindergarten and Primary School) where children ages three years old to third grade level were given direction in creative work and play including basic music, drawing and dancing. The large garden area to the south of the residence was used as a playground.

The house appears to have been occupied by tenants and/or functioned as a rooming house for several years thereafter and is believed to have primarily housed male U.S. Marine Reserve, Army and Navy members and Boeing Aircraft Co. employees during the lead up to and period of WWII. During this era there was a serious housing shortage in Seattle due to the influx of defense workers and many large homes were converted to function in this manner. By May 1944, it appears that the house was occupied by H.B. Neilson and his family; Mr. Neilson was unsuccessful in his request that it be rezoned in order to permit it to used as a public dining room (Seattle Times, 5-11-44 pg.

4). Tax and permit records indicate it was purchased by Lars R. Strand in February 1945, owned by Robert Abel (wife Grace) in c.1950 and by William A. Clark in c.1954. It continued to function as a rooming house and sometime prior to 1962 a utility space the basement was converted to function as a community kitchen and 1970 tax records show that the house could accommodate six renters. Tax records also indicate that by 1983 a separate apartment unit with a kitchen had been established at the basement level in the former billiard room space.

Since 1994, the property has been in the ownership of the current owners. Beginning in 1995 they undertook a series of projects that primarily involved remodeling private portions of the interior and repairing and preserving the distinctive exterior features.

Interior work involved:

- Remodeling and updating the kitchen and adjacent powder room. This work included closing off and eliminating a short run of the main stair that had connected the kitchen with the landing between the first and second floor levels.
- Repair and reconstruction of a small original one-story rear porch at the east elevation in order to create additional interior space.
- Remodeling and expansion of a small bathroom at the attic/third floor level, work which included the extension of the dormer at the south elevation.
- All original first floor level formal living spaces and second floor level bedrooms, plaster walls, running and standing trim, dining room cabinetry, doors and hardware and historic lighting fixtures were otherwise repaired and preserved.
- Established an Accessory Dwelling Unit at the basement level in space that appears to have been a former Billiard Room.

Exterior work involved:

- Construction and expansion of a former hipped dormer at the south elevation to include a flat roof and new balustrade fashioned on the design of the original second floor level balustrade.
- Repair and in-kind reconstruction of portions of second floor level balustrade
- Reconstruction of original entry porch deck area that included the replacement of original damaged concrete flooring with fir decking.
- Minor alteration of exterior portions of the rear porch at the east elevation to include new doors designed to match original window units.
- Installation of a new exit door at existing window well at the south elevation in order to provide proper exiting from the basement level accessory dwelling unit.
- All original windows, cladding materials and architectural details were otherwise repaired and preserved.

Site alterations that were also made by the current owner in the early 1990s are limited to the construction of a brick masonry sound barrier wall that was constructed along the west property line above the original stone retaining wall. This work was undertaken in a manner to avoid any direct impact to the lower wall or the original central stairway and path leading from the house to the sidewalk along Tenth Avenue E. Hedges were added along the new wall and a wrought iron gates were also installed. The current ribbon driveway, various paths around the house and new landscape features were also installed.

John W. Bullock (aka J.W. Bullock, John David William Bullock) – Biographical Information

John W. Bullock was reportedly born in Binghamton, New York on April 15, 1868 to parents Seneca (aka William and/or S. Bullock) and Amelia (Cook) Bullock. His father appears to have been a Civil War veteran who worked as a photographer in Broome and Green Counties during the c.1870-1880 period. [Note: While still living with his parents, John W. Bullock was identified in the 1870 and 1880 U.S. Census as “David”.] He was reportedly raised in Binghamton and is said to have attended Binghamton Academy.

In later life he stated that he was involved with “general merchandizing” and came to Seattle in 1895 at the age of 27. He became active in the latter stages of the Cassiar Gold Rush in interior Alaska where he operated a clothing store in Wrangell, Alaska. After which he joined Klondike prospecting activity on the Yukon River and traveled between Seattle and Alaska. He appears to be the ‘J.W. Bullock’ who was on board a ship (S.S. Robert Dollar) that was returning to Seattle at the time of the 1900 U.S. Census and who listed Seattle as his home address. He also appears to have returned from Alaska to Seattle again on August 17, 1902 aboard the Pacific Coast Company “Cottage City” and was among dozens of passengers said to be carrying \$50,000 in Klondike treasure. By 1902 he was listed in the Seattle *Polk’s Directory* as president of the Mutual Gold Mining Union and resided at 425 Spring Street.

As of 1905, J.W. Bullock was employed by S.L. Dowell & Co., sand, gravel, wood and coal merchants with main offices and yards at 610 10th Avenue (and bunkers at 1224 10th Ave and 26th Ave S. & Dearborn). In May of 1907 J.W. Bullock married Lavina Russell Forbes and by late 1907 he had acquired S.L. Dowell & Co. The company advertised regularly in the *Seattle Times* and *The Argus*. Under his ownership the company became one of largest coal dealers in Seattle as a wholesale and retail distributor of Renton coal products. By 1909 the company operated at least three separate coal bunkers located at 609 10th Ave near the James St. power house (First Hill), 26th Ave S. & Dearborn (Rainier Valley) and Second Ave N & Boston ST (Queen Anne Hill). Utilizing mule teams the firm hauled coal and wood to these hill top locations and sold the products at ‘downtown’ prices. By late 1910, the bunker location at 1224 10th Ave may have still been in use; the property appears to have been retained by Bullock for the construction of his private residence, the subject property located at a very similar address.

J.W. Bullock served on the 16-member Seattle City Council in an at-large position for a single (rather undistinguished) term during 1910-1911. Around 1916 Bullock appears to have entered into a partnership with Seattle shipbuilder J.F. Duthie and together they acquired interest in two famous Sierra Nevada mines - Bunker Hill and Amador - at which time he hired Otto D. Rohlfs who reportedly managed and operated the mines until c.1923.¹⁴ During this period he also acquired numerous other investment interests. By 1919, city directories identify J.W. Bullock as in “mining” with offices at 718 Smith Tower.

J.W. and Lavina Bullock were divorced in 1922 after an acrimonious and lengthy legal

proceeding during which Mrs. Bullock's attorney alleged that Mr. Bullock was concealing his full assets, particularly his interests in Seattle First National Bank. While he retained ownership of the residence at 1220 Tenth Avenue N., he resided at the Arctic Club after the divorce. After the divorce, he appears to have purchased Walldale Farm which was located three miles west of Fall City. [This extensive dairy farm complex was partially built in 1919 - possibly for Wallace Duthie (Bullock's business partner J.F. Duthie's son) - and became well-known as Aldarra Farm after it was purchased from Bullock's estate by William Boeing, Sr. in 1942.]

A vanity biography published in 1924 described Bullock as "dealing in mining investments" without reference to his prior success as a coal merchant. J.W. Bullock died on March 6, 1936 at Walldale Farm. His estate was said to be worth \$450,000 and included the residence at 1220 Tenth Avenue N. and an adjacent undeveloped lot. He was survived by three beneficiaries: Cecil E. Crandall, a nephew who also resided near the Fall City farm, Mrs. Ellen (Ella) Crandall Hall, a niece from Ravenna NY and Gilbert (George) M. Bullock, a cousin residing in Seattle. In addition to the identification of multiple financial investments, mining and land holdings the probate records include a 40-page inventory that enumerated all of the buildings, furnishings and tools at Walldale Farm. The settlement of Mr. Bullock's estate was also acrimonious and involved lengthy and complicated legal proceedings that were not entirely concluded until 1955.

Lavina Russell (Forbes) Bullock – Biographical Information

Only limited biographical information regarding Lavina Bullock has been uncovered. She was born in to a pioneer family in Walla Walla, WA ca.1868 and prior to her marriage to J.W. Bullock she was married to an individual named Charles Forbes. She appears to have married John W. Bullock in Tacoma, WA on May 15, 1907. The 1910 US census identifies John W. and Lavina (sic) Bullock as residing at 615 Minor Avenue between Cherry and James Street on First Hill. Mrs. Bullock was not listed in the Seattle *Polk's Directory* until 1912 when they were still residing at 615 Minor Avenue, during the period when the subject house was under construction. By 1920, her sister Nellie Russell Warner (w/o Edward) was residing with Mr. and Mrs. Bullock at their 1220 10th Ave N. residence.

Lavina Bullock filed for divorce in July 1921 and the divorce decree was issued February 16, 1922. A Seattle Times article published February 17, 1922 stated that she had been paid \$50,000 in alimony and that her total settlement would be about \$100,000 [Note: This would be the equivalent to \$1,350,000 in 2014 currency.] The divorce settlement appears to have been very acrimonious as Mrs. Bullock's attorney argued that Mr. Bullock was concealing the actual full amount of his assets; thus, her rightful share of community property. Reportedly, the settlement included a provision that the subject house would be sold with the proceeds to be equally divided; however, the house remained entirely in Mr. Bullock's ownership until his death in 1936 and it is unclear how or if Mrs. Bullock was actually compensated. She appears to have continued to reside at the subject address along with her sister until at least late-1923 after which she resided at the Moore Hotel. She was no longer listed in the Seattle *Polk's Directory* after

1925 and no subsequent US Census records tied to her married name have been uncovered. As part of the probate of Mr. Bullock's estate after his death in 1936, Mrs. Bullock attempted to make a \$19,000 claim against the estate related to the value of the house, which remained in the estate; however, her claim was denied. [Her name is alternatively spelled Lavina and Lavinia – however, Lavina appears to be the correct legal spelling.]

Louis O. Menard - Biographical Information

Louis “Lou” Menard (ca.1871-1945) was a Quebec-born carpenter who immigrated to the United States via Detroit, Michigan with his wife Leontine (Velleaud) and their three oldest children on January 7, 1905. After first living in St. Paul, Minnesota the family settled in Seattle c.1907. L.O. Menard placed a series of advertisements that were published in the *Seattle Times* in September 1907. The ads stated “First class carpenter desires position as foreman or head carpenter” and noted that he could work on any kind of building and “make own plans” – indicating that he also possessed both drafting and design skills. L.O. Menard was identified as the “Applicant” and as the “Builder” for the Permit# 111456 issued by the City of Seattle on March 3rd 1912 for owner J.W. Bullock to “Build a 2 story res 38’6 x 46ft” at 1220 10th Ave No. Mr. Menard identified his address as “Columbia” (meaning Columbia City) and indicated that the construction cost would be \$10,000. A cursive note in the upper corner of the permit record appears to read “L.O. Menard Arch” – however, the portions of the form where the architect’s name and address would normally be listed were left blank. A brief article published in the *Seattle Post-Intelligencer* Real Estate Section on March 17, 1912 stated “L.O. Menard has completed plans for the erection of a modern residence at 1220 Tenth Avenue North for J.W. Bullock” and noted that construction work would be undertaken “under Mr. Menard’s supervision.” This reference further indicates that Menard was both the architect and the builder. L.O. Menard was also identified as the “Applicant” and as the “Builder” for the Permit# 113494 issued by the City of Seattle on May 20th 1912 for owner J.W. Bullock to “Build 2 sty frm garage 16 x 20” [which also noted “Will be 3’ from lot line”]. This permit record indicated that the construction cost for the garage would be \$200.

There is no record of Louis O. Menard or his family members in the 1910 U.S. Census; however, this may be due to a spelling or clerical error. He was identified in the 1920 U.S. Census as a “carpenter – const” and was residing at 1245 – 16th Ave SW with his wife and seven of their eleven children. One of his children – 16 year old Alexander – was identified as a “carpenter helper.” A search of the *Seattle Times* digital archives did not find any other references to specific projects attributed to Louis O. Menard, either as a builder, contractor or architect. Mr. Menard identified himself as an architect on a “Declaration of Intention” that was submitted to the U.S. Department of Labor/Immigration and Naturalization Service in October 1936. He and Leontine raised eleven children to adulthood, most of whom continued to reside in Seattle and Tacoma. When he died at the age of 74 an obituary article published in the *Seattle Times* (October 19, 1945) noted that he was a “retired building contractor” who had resided in Seattle for 37 years. His residence at the time of his death was 3056 39th Ave. SW. He had previously resided at 9245 16th Ave SW. Leontine Menard died in March 1942 at the age of 72.

The Tradition of Carpenter Designed & Built Architecture

Carpenter-designed and built architecture is a particularly important part of the development of American Architecture -- particularly related to the building of the American West. Louis O. Menard is representative of the many practical builders – carpenters, house-wrights, masons, and mechanics – who constructed and determined the design of a significant amount of our nation’s domestic architecture from its earliest settlement. Most architectural history studies focus on a linear progression of “high-style” building designs and their influence on major architects and authors of architectural literature that would in turn disseminate “styles.” However, in fact the great majority of our built environment falls within a diverse category that is the direct result of the influence of popular stylist design trends and traditional building practices – principally the buildings designed and built by practical builders.

Dating back to the Colonial-era, American architectural designs had been essentially produced by carpenters, house-wrights, various craftsman and dilettante gentleman designers; it would not be until the latter half of the 19th C. that formally trained architects (most of whom were either foreign born or trained) would begin to play a broad role in shaping “high style” residential design and perpetuating popular architectural movements. The typical 19th C. carpenter-builder (mason-builder) would have been trained and gained his design skills via an apprenticeship system where he would have worked closely with master craftsmen and their clients in the design and construction process. They would have been guided by popular architectural guides, carpenter handbooks and local building traditions given the region, social environment and economic influences. Even during the Colonial era some formal training in architecture and instruction in drawing would have been available to ambitious carpenters and builders and by the late 19th C. a myriad of published design and carpentry books, trade journals and builders handbooks as well as elaborate pattern books would have been readily available for both training, estimating, design and contractual purposes.

Such carpenters may have been initially trained as joiners, sawyers, woodcarvers or furniture-makers – crafts that provided exposure to varied building forms and architectural features and details. During the 17th and 18th centuries a skilled carpenter could ascend to a “master builder” or “housewright” if he also possessed the required entrepreneurial initiative and management skills. Well into the 19th C. the terms “architect”- “carpenter” - “builder” were virtually interchangeable and such distinctions had little meaning as housewrights and carpenters who were contacted to construct a building would provide the required drawings and oversee the construction.

The work of building design became professionalized in the 19th C. as European architectural training gained authority and formal architectural degree programs were established at various Eastern universities; however, the influential role of skilled carpenters and practical builders continued well into the 20th C. It was not until the early 20th C. with the institution of architectural registration requirements that there became a formal distinction between “architects” and skilled practical builders – individuals who were entirely capable of undertaking both the design and the construction of a building.

Of particular note is the fact that there were very few architects with formal academic training practicing in Seattle until after 1900. Thus, individuals like Mr. Menard self-described as a “first class carpenter” who had the skills to “work on any kind of building” and “make own plans” played a significant part in shaping the architecture of Seattle and this role ought to be recognized.

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The features of the Landmark to be preserved include: the site; the exterior of the house and garage; and the following areas on the first floor interior: reception hall, main stair, living room, dining room, study, and conservatory.

Issued: December 7, 2016

Karen Gordon
City Historic Preservation Officer

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