



The City of Seattle

Landmarks Preservation Board

Mailing Address: PO Box 94649, Seattle WA 98124-4649

Street Address: 600 4th Avenue, 4th Floor

LPB 28/20

REPORT ON DESIGNATION

Name and Address of Property: **Canterbury Court**
4225 Brooklyn Avenue NE

Legal Description: Lots 6, 7, and 8, Block 10, Brooklyn Addition to Seattle, according to the plat thereof recorded in Volume 7 of Plats, Page 32, in King County, Washington.

At the public meeting held on January 15, 2020 the City of Seattle's Landmarks Preservation Board voted to approve designation of the Canterbury Court at 4225 Brooklyn Avenue NE 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 of a method of construction.

DESCRIPTION

Site and Neighborhood Context

The subject property is a midblock parcel located on Brooklyn Avenue NE between NE 42nd and 43rd Streets in the University District neighborhood. The parcel is rectangular in plan, measuring approximately 120 by 103 feet, oriented north-south. The site is gently sloped, dropping approximately thirteen feet from northeast to southwest property corner. There is an alley along the west (rear) side of the property.

To the north of the subject property, sharing a property line, is a two-and-a-half story 2,000 square foot wood-frame rooming house, originally constructed in 1900 as a single-family dwelling. North of that is the Varsity Arms Condominium, a three-story 20-unit unreinforced masonry apartment building constructed in 1928.

Administered by The Historic Preservation Program
The Seattle Department of Neighborhoods

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To the west, across the alley, are three buildings: A two-story 3,100 square foot wood-frame triplex, originally built in 1926 as a single family house; a three-story 6,000 square foot wood-frame rooming house, originally built in 1909 as a single family dwelling; and the Starlighter Apartments, a three-story 12,500 square foot 22-unit wood frame and veneer masonry apartment building constructed in 1961.

To the east, across the street, is a surface parking lot owned by the University District Parking Association, and the four-story 39-unit mid-block brick-and-terra-cotta Campus Apartments, built in 1923.

To the south, sharing a property line, is the Ranice Apartments, a two-story wood-frame 9-unit apartment building constructed in 1908. It was originally called the Minerva Apartments. The building's front porch was enlarged from one to two stories around 1960.

While the University District has several Seattle-designated landmarks, the following are those within a three or four block radius:

- University Methodist Episcopal Church and parsonage (1907) at the corner of 42nd & Brooklyn;
- Neptune Theater (1921, Henderson Ryan), at the corner of 45th & Brooklyn;
- Anhalt Hall (1928, Frederick Anhalt), at 711 NE 43rd Street;
- Parrington Hall (1902) on the University of Washington campus.

The University of Washington campus lies two blocks to the east of the subject site, on the east side of 15th Avenue NE.

At the north end of the subject block is the southernmost part of a block-long excavation on the east side of Brooklyn Avenue between NE 43rd and 45th Streets, which is to be a new underground light-rail station, opening in 2021. That location is already the site of the two tallest buildings in the University District, the 22-story UW Tower (1973), and the 15-story Hotel Deca (b. 1932), at Brooklyn and NE 45th Street.

For city planning purposes, the subject parcel is zoned SM-U/R 75-240[M1] (Seattle Mixed-Urban Residential with an allowed height between 75 and 240 feet), and is located in the University District Northwest Urban Center Village overlay.

In the 1975 building inventory of the University District by Victor Steinbrueck and Folke Nyberg (part of their citywide inventory project), the subject building was described as “significant to the community—special quality and character in relation to this neighborhood,” a secondary level of significance in that survey as compared to those selected as “significant to the city.” The 2002 Seattle Department of Neighborhoods Seattle Historical Sites inventory sheet for the subject building states that in the opinion of the survey, the building is likely to meet Seattle landmark criteria and National Register criteria.

Building Description

The subject building was constructed as a Tudor Revival style “bungalow court” apartment building in 1928-1929, for the Estate of Samuel Fried. Since completion, it has been called Canterbury Court, and today is a “co-op,” that is, owned by a co-operative association of the residents.

Canterbury Court has a C-shaped plan, with 16 attached apartments surrounding a landscaped courtyard open to the east, towards Brooklyn Avenue NE. Structure is wood frame with brick and stucco veneer cladding, over a concrete basement. Cladding at the exterior perimeter walls, upper gable ends, and the courtyard upper story is painted cedar shingles. Decorative half-timbering is used at a few locations for effect. The C-shaped mass features a two-story north-south central bar at the rear which contains apartment flats on both levels, flanked by two east-west wings which each consist of one or one-and-a-half story apartments. The second floor of the central bar is reached by a straight wooden stair extending into the center of the courtyard. The original stair shown in the 1937 tax assessor photo appears to have been constructed of masonry; the construction date of the current stair is unknown. A door at the south side base of the stair leads to the basement. At the top of the stair is a recessed balcony with original decorative railing of shaped boards and pickets, which provides access to the four units at that level.

The roof of the central bar and wings is a simple gable form with small dormers or cross gables on the wings, clad in contemporary asphalt composite shingles. Projecting chimneys mark the two gable ends of the wings on the east building elevation, facing Brooklyn Avenue, and the first floor walls here widen beyond the width of the gable above, necessitating a small area of flat roof at the extreme northeast and southeast building corners.

All units in the building are through-units, and feature front and back doors. The overall dimensions of the building’s plan are approximately 190 feet north-south by 83 feet east-west, with the central bar measuring approximately 26 feet in depth, and the side wings 25 feet in depth. The courtyard measures approximately 59 by 57 feet in plan. The average apartment size is 687 square feet, according to current tax assessor data. There are five 2-bedroom units, eight 1-bedroom units, and three small studio units; all units have only one bathroom. The two units at each of the eastern end of the two building wings feature stairs leading to upper floor bedrooms tucked under the roof, lit by dormer windows.

At the basement level of the central bar are north-south oriented storage, mechanical, and service spaces, such as the laundry room, arranged along a ramped corridor. Because of the slope of the site, the basement level can be accessed at grade from the rear part of the north and south elevations. At the southwest building corner basement level, there is a dwelling unit used as a guest suite for the residents, with access directly to the outdoors on the south elevation. At the rear side of the building is a one-story north-south oriented garage structure, original to the building, providing twelve covered stalls in six structural bays accessed directly from the alley. The flat roof of the garage serves as rear outdoor space for the first-floor units of the central bar. The basement can also be accessed via a door on the west elevation in the middle of the garage bays.

Canterbury Court was designed in the Tudor Revival style, which often features varied architectural details to create a picturesque ensemble. Elements contributing to the style on the subject building include decorative brickwork (irregularly laid courses, lime-washed brick, brick laid in patterns, or brick corbelling), a wide variety of windows (leaded clear glass, leaded colored glass, steel or wood sash, bay windows, casements, double-hung, timber headers, brick sills), and individualized entries with covered porches or projecting half-timbered vestibules. Windows at the rear and side building elevations are more uniform, and typically consist of 6-over-1 leaded glass single-hung sash occurring in pairs or singly. Some windows have been updated with double-paned glazing, as at the west part of the south elevation (visible from the alley), but these appear to be sympathetic replacements. Original doors throughout typically feature six leaded glass upper panel glazing.

Interior

Three unit interiors were inspected for this report—a small studio flat located on the ground floor, a larger 2-bedroom flat located at the second floor at the southwest building corner, and a one-and-a-half story 1-bedroom unit in the building's south wing. The basement level was also inspected.

Tax records indicate that ceiling heights at the first and second floors are 7 feet 6 inches, and 9 feet at the basement. Tax records state that original interior finishes included fir and oak (and a small amount of linoleum) floors, tilework in bathrooms, plaster walls throughout, and fireplaces in seven units. Floors at the basement are concrete.

Unit interiors feature individualistic details, including curved and molded plasterwork at interior corners; efficiency kitchens with built-in cabinetry; fireplaces with simple but decorative brickwork; and atypical door hardware such as latches at closets or handles with thumbpieces at main entries. The 2-bedroom unit inspected also features a decorative grid of wood slats on the ceiling, which may be original.

Courtyard and landscaping

No information was found regarding the original design or installation of the courtyard landscaping. Available historic drawings do not show any planting plans or hardscape/path designs, although concrete walks lead from the main gate on Brooklyn Avenue to the individual unit entries. Some trees, such as the large birch, appears as one of two saplings flanking the stair in the 1937 tax assessor photo. Planting beds in the center of the courtyard and against the building currently appear to be maintained by residents, and have an informal, picturesque quality.

Summary of Primary Alterations

The 1937 tax assessor photograph, architectural drawings (only partly legible), and a few historic building permits provide information regarding alterations to the building. However, the building is largely intact, particularly on the courtyard side. Below are the permitted alterations to the property:

Permit	Date	Est. Cost	Comments on permit
281176	1928	\$35,000	Build bungalow court
BN13775	1963	\$2,100	Repair & replace ex. porches & siding
B67493	1991	-----	Boiler
B67494	1991	-----	Burner

A visual inspection of the property reveals the current primary alterations to the building:

- Main courtyard stair is not original, having been rebuilt in recent decades (possibly to the permitted 1963 alterations). In the 1937 photo, the stair appears to have been built of masonry.
- Rear decks and stairs as currently configured are not original, and date to recent decades. Original second-story decks as shown in architectural drawings were half as deep, and the handrail was likely different.
- Two small, projecting, windowless additions are visible at the first-floor west elevation, at the extreme north and south building edges, are not original, and not indicated in drawings. They may have been related to the original deck stair configuration.
- The garage openings on the alley side presumably had wooden doors originally; these are no longer intact.

SIGNIFICANCE

The Development of the University District

Following the founding of Seattle in 1851, the area that would become the University District was not incorporated into the city boundaries until 1891. The first settlers in the area received land grants and began farming there in 1867, when the area was relatively rural and far from the city center. By 1887 the Seattle Lake Shore & Eastern Railway—today’s Burke-Gilman Trail—had been developed and built by a group of investors, providing an east-west connection between Fremont and the west shore of Lake Washington.

In 1890, James Moore—a prolific developer in early Seattle who already had success developing the Latona tract to the west, in 1889—purchased property, including part of the original settlers’ farm, and began to subdivide it into building parcels. The first of these was the “Brooklyn Addition” (where the subject parcel is located), which corresponds approximately to the thirty-eight blocks between today’s Roosevelt Way NE on the west, 15th Avenue NE on the east, NE 45th Street on the north, and Portage Bay to the south. Accordingly, the new neighborhood was advertised by Moore as “Brooklyn.” In 1891, large areas north of the existing city were annexed to Seattle, including today’s University District, Green Lake, Wallingford, Phinney Ridge, Montlake, and Magnolia. Many of Moore’s street names were changed after annexation, to match Seattle’s numbered street system. Seattle’s population at this time was about 42,000 people. However, a nationwide financial crash in 1893 slowed development of the new neighborhood for a few initial years.

The most significant event for the young neighborhood of Brooklyn was the decision in 1891 to relocate the University of Washington to this area from downtown Seattle, where physical growth for the institution had been limited. The university regents retained the original campus downtown for future development (today known as the University Tract), and began building in 1895 the new campus on the considerable acreage east of 15th Avenue NE and south of NE 45th Street, to the waterfront of Union Bay and Lake Union. The university spurred significant growth in the neighborhood. In addition to hundreds of students who attended the university, the non-student population quickly grew, so that by the first decade of the 1900s a complete community had developed, with apartment and single-family housing, shops, churches, schools, and civic buildings. By this time, the neighborhood had come to be called the University District rather than Brooklyn. From 1900 to 1910, Seattle continued to grow due to population increase and through major annexations that took place in 1907. In 1900 the population was about 80,700; by 1910 it had nearly tripled to over 237,000.

In 1909, the Alaska-Yukon-Pacific Exposition was held on the University of Washington campus, a significant event which improved the university with permanent buildings and landscaping, and spurred further growth in the area. University Way, which included a trolley route along it as early as 1892, had developed by this time into the primary north-south and commercial spine of the neighborhood. A 1907 trolley line from Wallingford along NE 45th Street established that route as the primary east-west spine through the neighborhood.

The construction of the Lake Washington Ship Canal from 1911-1917 was another catalyst for growth in the area, and the period from 1915-1929 can be considered the neighborhood's commercial heyday. In 1919 an improved University Bridge resulted in increased traffic in the area. The opening of the new Montlake Bridge in 1925 furthered this growth.

In the immediate vicinity of the subject building, the most substantial buildings initially were a block to the east, along University Way. Two physically prominent churches anchored the subject block's corners of Brooklyn Avenue—the University Methodist Episcopal Church at southeast corner of 42nd Street (1907), today a designated Seattle landmark; and University Congregational Church (1910, demolished) at the northeast corner of 43rd Street, which was demolished around 1970, replaced by a bank, and today the site of the future light rail station. In the 1920s, the single-family homes in the immediate vicinity were often replaced with three- or more-story masonry apartments built to the property lines, such as the nearby Stanford, Campus, and Wellesley apartment buildings. The largest of these nearby, the eight-story University Manor Apartments at the southeast corner of Brooklyn and 43rd, was constructed in 1926 and features elaborate Collegiate Gothic details, including humorous cast-stone grotesque corbels at sidewalk level.

With department stores, several theaters, and a few high-rise buildings by the late 1920s and early 1930s, the University District had by mid-century the one of the largest commercial cores outside of downtown Seattle. The overall population of Seattle through this period continued to grow but leveled off in the 1940s at approximately 366,000.

After World War II, the university's enrollment almost tripled, as veterans took advantage of the G.I. Bill. Fueled by wartime growth and postwar expansion and more annexations, Seattle's population by 1960 had reached 557,000.

Beginning in the late 1940s, parking congestion was a noticeable problem in the University District, and parking lots began to replace old houses and underperforming commercial buildings. Merchants organized the University District Parking Association to alleviate the problem. The presence of two high-rise buildings, the 9-story Brooklyn Building at 45th & Brooklyn (built 1929; home of the General Insurance Company after 1936, and replaced in 1973 by the even larger 22-story Safeco Tower, now called the UW Tower) and the 15-story Edmond Meany Hotel (built 1932, now the Hotel Deca), probably precipitated the increased demand over time for parking in the blocks north of NE 45th Street.

In 1947, a new state law enabled the university to acquire property by condemnation. A new campus plan in 1948 proposed expansion westward beyond its traditional boundaries, into the University District neighborhood. In the 1950s the ever-larger university began a controversial, decades-long program of purchasing homes, apartment buildings, and commercial structures west of 15th Avenue NE and south of NE 41st Street in order to redevelop more university buildings. A new campus approach, dubbed Campus Parkway, was constructed midblock between 41st and 40th Streets NE through condemned and demolished properties between 1950 and 1953.

Postwar suburban and commercial expansion in the 1950s and 1960s began to take a toll on the businesses of the University District centered around University Way. Shopping areas such as University Village and Northgate Mall—both opening in the late 1950s—were more receptive to a new car-centered culture. The construction of the I-5 interstate highway in the late 1950s accelerated this trend, and also established a powerful western boundary to the neighborhood.

In the late 1950s and early 1960s, 11th Avenue NE (northbound) and Roosevelt Way (southbound) were converted to twinned one-way arterials in order to handle the increasingly higher volumes of car traffic between University Bridge and Lake City Way. Roosevelt Way NE between NE 50th Street and University Bridge—which had already seen the development of car dealerships as early as the 1920s—was jointly promoted in the mid-1960s as the densest new and used car shopping zone in the state by the six automobile dealers along this strip.

In 1965, the daytime population of the University District was approximately 70,000, and a University Development Plan began that year to address pressing concerns including growth, traffic and rapid transit, parking, zoning between family neighborhoods and denser development, schools, and parks. Enrollment at the University reached a high in 1979 of 37,549 students. Also in the late 1960s through the 1970s, the University District became the center of Seattle's counterculture movement, home to numerous coffee houses, music venues, alternative and fringe social and commercial ventures, and the site of repeated protests during the Vietnam War.

By the 1980s, the demographics of the University District had shifted towards a mostly student population. The closing in 1989 of the University Heights Elementary School (built 1902 with a 1908 addition, and now a designated Seattle landmark) in the heart of the University District due to a failing enrollment, demonstrably reflected this trend. In the 1990s, the neighborhood, like the rest of the city, experienced a building boom during an expansive national economy, with the construction of additional multifamily housing, office and university space, and

renovation of older buildings in the area. This development trend is expected to increase in upcoming years, following the construction of a light rail station near NE 45th Street and Brooklyn Avenue NE (one block from the subject site), connecting the neighborhood to downtown and beyond. Significant upzoning of surrounding blocks in 2017 is expected to drive building heights and densities to levels not seen outside the downtown commercial core.

Today the boundaries of the University District generally include the area from Interstate 5 on the west; to the Portage Bay shoreline on the south; 25th Avenue NE between Ravenna Boulevard and NE 45th Street, and the Union Bay Natural Area/east campus, on the east; and to Ravenna Boulevard and NE 45th Street on the north. The neighborhood has approximately 35,000 permanent residents, in addition to 50,000 university students and employees. The neighborhood remains dominated by the nearby University of Washington, but is nevertheless a vibrant, walkable “city within a city,” with shops, restaurants, entertainment venues, and offices which serve not only the student population, but adjacent neighborhoods and the city as a whole as well.

The Development of the Subject Building, and Original Owners

Canterbury Court was constructed in 1928-1929 as a garden court apartment building, on a parcel originally consisting of three equally sized lots. Prior to that time, the southern lot was occupied by a c.1910 single family dwelling and the other two lots were largely vacant, according to the 1919 Sanborn Fire Insurance map. In 1919, title abstracts indicate that the house and adjacent lot were purchased by local real estate investor Samuel Fried, who bought them from Hanna McKeon of Los Angeles, California, who had herself purchased them only the year before. A 1925 building permit to alter the interior of that existing house suggests that it may have been rented to tenants. The third lot was owned in the early 1900s by William L. Breecey, then Leontine C. Briggs, who sold it in 1917 to Seattle attorney Eugene W. Bell. The latter presumably made the purchase as an investment, as his family did not live there. In 1928, Bell sold his lot to the Samuel Fried Estate, which with that transaction owned all three lots, creating the subject parcel.

Samuel Fried and Family, the Original Owners

Samuel Fried was an early University District resident who was reportedly well-known to his contemporaries as a real estate investor in the neighborhood. Census records indicate that he was born into a Mennonite family in August 1863 in Ontario, Canada, to Absalom and Hannah Fried. He was the middle child of nine siblings, and the oldest son. Samuel’s mother was born in England, and his father, a miller and a farmer, was born in Ontario. Samuel spent his entire childhood and young adulthood in the rural farming community of Hay, near the town of Exeter, Ontario, ten miles east of the Lake Huron shoreline and thirty miles north of the city of London, Ontario.

Samuel’s wife, Mary Elizabeth Balsdon, was born in May 1861 in Ontario to English parents. In 1882 Samuel and Mary both emigrated to the United States, possibly to North Dakota—he age 19 and she 21. They met (or more likely already knew each other from Ontario), and were married in 1884. The 1900 federal census lists the family living in the rural community of Loam, in northeastern North Dakota, ten miles south of the Canadian border, where Samuel

was a farmer. Samuel and Mary had two sons, Percy and Earl, and two daughters, Nettie and Bertha.

The Frieds moved to Seattle from North Dakota in 1906, when Samuel was age 44, and that year they were listed in city directories residing at 4217 15th Avenue NE in the University District. No occupation was listed in city directories for Fried, however, as he may have spent his time in real estate purchases and managing his portfolio. In 1910, the Frieds and all four children are listed in the census of that year living in a one-and-a-half story house at 4342 Brooklyn (the site of the current Neptune Theater); the Frieds remained there for about a decade. In the early 1920s, they lived a few doors away at 4323 Brooklyn Avenue NE (demolished; now a parking lot), and in the mid-1920s at the University Apartments at 4510 Brooklyn Avenue NE (demolished). Over the years, son Earl became a dentist, and with his wife Myrtle lived nearby at 5006 8th Avenue NE; Samuel and Mary's daughters Bertha and Nettie respectively married J. Edward Foot in Seattle and Emil B. Fries in Vancouver, Washington; son Percy had died in 1914.

The first newspaper piece found regarding Samuel Fried was in early 1921, concerning his proposed development of the corner of 45th Street and Brooklyn Avenue in the University District, part of which included the site of his home at 4342 Brooklyn. The proposed structure, designed by Seattle architect Henderson Ryan and constructed in 1921, was 103 by 111 feet in plan, three stories in height, and included ground floor retail, offices on the second floor, and apartments on the third. The brick building featured a 1,000-seat theater ornamented with a decorative plaster interior. The structure was initially called the Samuel Fried Building, and was leased to August B. L. Gellerman and Edward L. Blaine of the Puritan Theater Company. Financing would be through a mortgage bond issued by the Seattle Title Trust Company for subscription by investors. However, after more than a year, Seattle Title Trust Company foreclosed on the property, winning its suit against Fried and the Puritan Theater Company. The judge in the case ruled that the property was to be sold by the sheriff to satisfy the mortgage lien, which was done in 1923. In the end, Samuel's son Dr. Earl Fried occupied one of the second floor offices, which were all leased to other dentists or medical professionals, and may have retained an ownership share in the property after the foreclosure. Shortly after construction, the building came to be called the Neptune Building or the Neptune Theater building. Today it is a designated Seattle landmark.

In 1925, Samuel Fried died at home at age 63. He was survived by his wife Mary, son Dr. Earl R. Fried and daughters Mrs. J. Edward Foot and Mrs. Emil B. Fries, with his properties apparently remaining in a community estate.

By 1928, the Fried Estate had purchased the three adjacent building lots on Brooklyn Avenue to create the subject parcel, and hired Seattle architect Henry H. Hodgson to design the subject building. No obvious reason could be found why Hodgson was selected for the project. The building permit states that the construction cost was estimated at \$35,000. According to building inspector notes on the permit, construction of the foundation was begun in late 1928 and the building was completed in the spring of 1929. The building featured sixteen apartments arranged in a U-shape around a central courtyard, with garages at the back along the alley.

Unusually for this kind of project, there appear to have been no Seattle Times news accounts or publicity regarding the development, construction, or opening of the building. However, a brief mention of the subject property in newspaper accounts appears in late December 1928, when the Seattle Title Trust Company offered securities for investment in the “Fried Estate Bungalow Court.” Then in April 1929, classified advertisements for the just-completed “Canterbury Court” apartments appear, describing it as the “most individual English court in the city – Every home attraction – Near University center.”

According to city directories, Samuel’s widow Mary Fried moved into Canterbury Court in 1930 and lived there until her death in 1948.

Later Owners

Title abstracts present a confusing ownership history of the property beginning in the 1940s, since the Fried Estate was a community estate and the property transferred to descendants over time. Tax records indicate that the Fried Estate sold it to Violet T. Habershon in 1944, or a portion of the ownership; alternatively, she may have been an inheritor. In any event, numerous property transfers were recorded in the title abstracts during the 1950s, either related to inheritances, or possibly related to the individual sale of apartment units. Tax records state that the property was purchased in 1960 by Mairee S. Flynn, who at that time was listed in city directories as a realtor. Under her ownership, a building permit was issued in January 1963 to repair and replace the existing porches and siding.

In 1964, the property became organized as a co-operative apartment, and today is owned by Canterbury Court Co-operative Association, Inc. The building is presently fully occupied by its owner-residents.

The Architect, Henry H. Hodgson

Henry Harold Hodgson was a Seattle architect who was active from the mid-1920s to the mid-1930s, but not well known today—very little previous research was found for this report. He primarily designed single family houses, and a few institutional buildings, typically in a Tudor Revival or English Cottage style, or occasionally in a simplified Mediterranean Revival style. His projects appear to have been largely located in the Laurelhurst and University District neighborhoods. The subject building is his only known multifamily structure that could be identified for this report.

Hodgson was born on December 20, 1897, in Pinner, England, a picturesque and historic town established in the 13th century near Harrow in the far northwestern suburbs of London. No information could be found about his parents, Henry Hodgson and Mary Ghost Hodgson, who were from London. No information could be found about Hodgson’s early years or education. Although one source stated that Hodgson studied at Oxford, the archives there report that no one by that name was admitted to the university in the years between 1891 and 1932.

In 1921, Hodgson arrived in the United States via upstate New York, having lived for an unknown length of time before that in Shawinigan Falls, Quebec, and possibly Montreal.

In 1923, on August 31, Henry married Eva Chase in Cambridge, Massachusetts. Eva's background is unknown. She was born in the small town of Fairfield, New Brunswick, Canada, on November 26, 1898. No information about her family, early life, or education could be found. She lived for a time in Sackville, New Brunswick, then emigrated to the United States through Vanceboro, Maine, in March 1923, and arrived in Boston in April 1923. It is not clear if Eva or Henry resided in the Boston area, or where they worked during the next few years.

The Hodgsons first appear in Seattle in the 1925 Polk's directory, residing at 1408 E. 42nd Street in the heart of the University District. Henry's profession was listed as a draftsman. By 1926, the directory indicates that Eva was employed by the University of Washington as a secretary, a job that she would maintain during her entire stay in Seattle.

Hodgson joined the local chapter of the American Institute of Architects (AIA) as an associate member, and began to involve himself in local activities. In 1925, he collaborated with a fellow AIA member Herbert Ainsworth Blogg to design a temporary structure in the form of a fanciful castle for a major conclave of the Knights Templar, subgroup of the Masonic fraternal order (Blogg was also a member). Tens of thousands of visitors used the building as the event headquarters, which was built over several months, filling the Dilling Way park space on the east side of the King County courthouse. The wood-frame multi-story structure featured ramps, a drawbridge and portcullis, and a central courtyard. Henry Bittman, also a member of the Knights Templar, served as engineer. The design of the structure was intended to appear partly unfinished, in order to represent an older building that had been ruined and added onto over time, as might be found in the Middle Ages. Blogg and Hodgson also designed an enormous ceremonial arch which spanned Second Avenue at Marion Street, which they said was inspired by an ancient ruined church in Asia Minor. Measuring 54 feet wide and 90 feet high, the temporary, wood-construction arch featured Romanesque columns, friezes, painted panels of allegorical figures, and sculpture.

By at least March 1926, Hodgson was working for Blogg at his office in the Northern Life Building downtown, designing single family houses. In the 1927 Polk's directory, Henry is listed as an architect with his own office at 4510-1/2 University Way. He moved the following year to 4534-1/2 University Way, where he remained for two years. In 1930, he finally settled his office in a picturesque, c.1916 half-timbered studio building on a large lot at 2930 Harvard Avenue N. in the North Capitol Hill neighborhood.

During the late 1920s, Hodgson apparently participated in competitions, including designs for the University District and Queen Anne branches of the YMCA, although these were not built.

He also worked on the design of his own house, which was built in 1927 at 3922 NE Belvoir Place in the Laurelhurst neighborhood. He and Eva resided there for the rest of their time in Seattle. The Tudor Revival cottage as originally built was just under 1,200 square feet, one-and-a-half stories, with wood-framed structure clad in shingle and irregularly-laid lime-washed brick. Other picturesque details included a steeply pitched shingle roof, simple brick corbelling at the roofline, leaded glass windows, and carved porch lintels and window headers. On the interior, the L-shaped multi-level plan was organized around a high-ceilinged living room with a brick and tile fireplace.

Hodgson also designed homes for several of his immediate neighbors, in a romantic English Cottage or French Provincial style. The Belvoir subdivision where many were located was an 80-acre tract of land at the west end of the Laurelhurst neighborhood, consisting of approximately 100 building lots convenient to the UW, and had been platted only in June 1926. Along the unusually narrow, winding, block-long NE Belvoir Place, Hodgson designed half a dozen homes near his own. Hodgson's clients included three UW psychologists and their families. Designs were for the Dr. and Mrs. Stevenson Smith house (1926) at 3833 NE Belvoir Place (now 3929 NE Belvoir Place), the Dr. and Mrs. E. R. Guthrie house (1929) at 3914 NE Belvoir Place, and the Professor and Mrs. William R. Wilson house (1933) at 3938 NE Belvoir Place. Other homes designed were for the head of the UW French Department, Professor Pierre J. Frein (address unknown, perhaps unbuilt), and for Judge and Mrs. Ben Moore (1928) at 3952 NE Belvoir Place. Others were a house for realtor George Coplen at 4000 NE Belvoir Place (1930), and a residence for an unknown client at 4211 43rd Avenue NE (1928), a few blocks away in the Laurelhurst neighborhood. All of the houses are finely and individualistically detailed. Hodgson also designed a Mediterranean Revival cottage in 1930 for attorney James Crehan at 320 W. Prospect Street on Queen Anne Hill.

In early late 1927 or early 1928, Hodgson received a commission for the design of the new clubhouse for the Sand Point Golf Club, located three miles north of Laurelhurst. The quickly growing club had been established only a few months earlier, in July 1927. The two-and-a-half story stucco-clad structure was a hybrid of Tudor Revival and French Provincial styles, and featured a prominent gabled roof which curved outward at a second story half-timbered corbeled overhang, a low roofed stair tower, heavy timber open and covered balconies at the gable ends, and large leaded glass windows. The primary interior space was an immense lounge measuring 33 by 64 feet in plan, with a 26-foot high ceiling, fireplace, and exposed heavy timber trusses. Other features included men's and women's locker rooms, a smoking room and grill, kitchen and dining room, card rooms, and a 60-foot-long veranda overlooking the 18-hole golf course. Construction cost was estimated at \$75,000, with construction by the J. S. Ward Company beginning in June 1928 and completed in November that year.

The Sand Point Golf Club was part of the larger Sand Point Country Club, a private planned community which included home sites for sale, a 12-acre private woodland park, and a horse-riding club site. In 1930, Hodgson also designed the clubhouse for the Sand Point Riding Club, but it is unclear if it was ever constructed (possibly impacted by the economic downturn of the early 1930s).

At about this time, Hodgson received the commission for the subject property, presumably in early 1928. Construction for it began in late 1928 and was completed in the spring of 1929. No newspaper coverage could be found regarding its planning, construction, or opening.

Hodgson in the late 1920s and early 1930s became involved in scouting and camping, and served on the advisory board of the new Camp Discovery located at a remote site on Hood Canal near Dabob Bay. Development of the camp was led by two directors of the Seattle Boy Scouts, and other members of the board included the president of the Washington Athletic Club, several UW-related professors or administrators, and Seattle business executives. Hodgson reportedly prepared site plans and architectural drawings for the camp, which included a main lodge, dining hall, staff headquarters building, Red Cross cabin, councilor's

quarters, boys' cabins, and other recreational features, although no images could be found of these buildings. Beginning in 1932, Hodgson shared his studio at 2930 Harvard Avenue with Frank C. Henderson, a field executive (salaried administrator) for the Boy Scouts of America, who continued to live there after Hodgson left in the mid-1930s.

With the onset of the Great Depression in late 1929 and early 1930, the Hodgsons may have begun to experience financial difficulties. According to the 1930 federal census, recorded in April of that year, Eva was at that time unemployed and Henry's occupation was listed not as an architect but as the proprietor of a grocery. However, Henry continued to retain his office space on Harvard Avenue for several more years (presumably for occasional jobs) and Eva by 1931 was again listed in city directories as a secretary at the UW. Perhaps for additional income, the Hodgsons in at least 1930 (and possibly other years) housed a boarder in their home, a UW student from Minnesota, according to the census of that year.

Despite these possible difficulties, in early 1932, Eva and Henry were able to travel in Europe for eight months "primarily for business and study," visiting England, Wales, France, Italy, Portugal, North Africa, and the Azores. Henry produced numerous sketches from the trip. When they returned in late October or early November 1932, Henry immediately submitted paperwork to begin the process of naturalization for United States citizenship.

In the early 1930s but particularly after their return from Europe, the Hodgsons were active in music and art organizations, including the Music and Art Foundation, Pro Musica, and groups associated with the University of Washington. For 1934-35, Eva Hodgson served as the membership chairman for Pro Musica. Through these circles, the Hodgsons appear to have been friends and acquaintances with some of Seattle's upper echelons of society, including particularly Philip G. Johnson, the president of the Boeing Airplane Company, and his wife; Commander George Gillespie, the head of the Naval Air Station in Seattle, and his wife; and Colin O. Radford, a prominent local realtor, developer, and yachtsman in the 1920s and 1930s.

Between 1930 and 1935, Henry Hodgson was invited by several organizations to give lectures. Groups included the Women's University Club, the Music and Art Foundation, the Plymouth Girls Club of Plymouth Church, the Faculty Wives Club at the UW Faculty Club, the Classic Culture Club, and the Friends of Cornish College. Topics were wide-ranging, such as "Ancient Churches of Gothland, Sweden," "The Relation of Chinese Architecture to That of Other Countries," "Rejuvenating Old Interiors," "Contemporary Art," and "Modern American Architecture." For the Friends of Cornish, he presented a series of fourteen lectures held at the Cornish Theater in spring 1935 titled "The Relation of Interior Decoration to Architecture." The weekly lectures, illustrated with regional examples, were intended to "give Mr. Hodgson an opportunity to present his own point of view toward architecture of whatever period... as the functional expression of housing... expressed through the materials at hand." The first two were on early English and early French architecture, and later talks covered architecture and interior design during Romanesque and Renaissance periods in England, Spain and Italy.

However, Hodgson appears to have had few architectural projects in the early 1930s. In 1935, he was employed as a "negotiator" for the Homeowners Loan Corporation, according to the Polk's Seattle directory of that year. This New Deal-era entity was a branch of the Home Loan Bank, designed to give relief to distressed homeowners in cities by refinancing mortgages and

providing small loans for improvements and tax assistance. The headquarters for Washington State had been established in Seattle in 1933.

By mid-1935, the Hodgsons had moved to San Francisco, California, likely to pursue better employment prospects for Henry. In late December 1935, they returned briefly to Seattle to complete Henry's naturalization at the US District Court in Seattle, and to visit friends such as the Johnsons, with whom they stayed as guests in their palatial Tudor Revival home (1930, David Myers) in Woodway, north of Seattle. In April 1936, the Hodgson's house at 3922 NE Belvoir Place in Seattle was listed for sale in classified advertisements.

In 1936, the Hodgsons lived in San Francisco in an apartment at 1051 Broadway, between Russian Hill and Nob Hill. Eva worked as a department secretary at San Francisco State College according to the Polk's San Francisco city directory, and also that year she applied for naturalization for United States citizenship. Henry's profession was not listed in the 1936 directory, but in the 1937 volume his occupation was listed as a painter.

In 1938, at age 40, Henry Hodgson hanged himself at home, "because of despondency over failure to find work," according to a brief news article. He was buried two days later at Cypress Lawn Cemetery in Colma, California, outside San Francisco. A collection of Hodgson's papers and drawings were donated to the University of California-Berkeley archives, where they are held today. Eva remained in San Francisco another three decades, living in an apartment at 50 Laguna Street and working as a secretary, until her death in 1969.

The Builder, Slawson Construction

The original building permit identifies the Slawson Construction Company as the contractor. Very little information could be found about the firm or its owner, Ellwel Gardner Slawson.

Ellwel Slawson was born in Muskegon County, Michigan, in 1904, to mother Luella Cynthia Slawson, a Michigan native, and father Wade Alexis Slawson, who was from New York. According to census records, in 1920 Ellwel lived with his parents and two older siblings in Billings, Montana, where his father appears to have been a traveling drugs salesman and mother was a stenographer at a loan company. Ellwel attended Billings High School. In 1926, he was living in Eugene, Oregon, and that year married Charlotte Platt in Great Falls, Montana. Charlotte, from Idaho Falls, Idaho, was the same age as Ellwel. In 1927, they had their first of two children, the second two years later.

Around 1928, the Slawson family moved to Seattle, with Ellwel appearing in the Polk's city directory as a building contractor operating out of 1208 NE 45th Street, less than two blocks north of the subject site. His residence was located at 29th Avenue NE near NE 78th Street. In late 1928 to early 1929, his firm built the subject building. No other projects could be identified for this report.

By 1930, they were still living at the same address, and Slawson's occupation was listed as a salesman, but by the following year they had left Seattle. By the mid-1930s, the Slawsons had moved back to Billings and Ellwel was working as a carpenter/contractor for almost a decade. During World War II, Slawson served in the US Navy at the Puget Sound Navy Yard in

Bremerton, and resided in Port Orchard, Washington. Later activities or work are unknown. By the 1970s, the Slawsons had moved to Alaska; Ellwel died in Anchorage in 1973, and Charlotte in Kasilof in 1977.

The Tudor Revival Style

The Tudor Revival is one name for an architectural “period revival” style popular from about 1890 into the 1930s in the United States, which referenced an eclectic mix of medieval and post-medieval English building traditions in order to create a picturesque appearance.

The name is misleading, as it does not necessarily closely follow the architectural traditions of the circa 16th century Tudor/Elizabethan/Jacobean period in England, which was a time marked by the introduction and reinterpretation of Italian Renaissance ideas and architectural forms into that country. In fact, the term “Jacobean” is more properly used for high-style or more ornate buildings evoking that period.

Instead, the Tudor Revival style draws on vernacular and regional building traditions in England, often broadly and flexibly, evoking the picturesque small town, village, or even rural architecture found there. For that reason, the Tudor Revival style is also sometimes known by more general-sounding names such as English Cottage Style, Tudor Composite Style, or even by the portmanteau “Tudorbethan.” Additionally, the style shares some characteristics with the French Provincial style, the English Arts and Crafts style, Collegiate Gothic style, and others.

Tudor Revival was most commonly used for single-family home design, but also small apartments or commercial buildings, and sometimes small institutional or religious structures. The style was very frequently found in garden court apartments, where the picturesque features could be enhanced and offset by a landscaped court. The style is closely associated with the 1920s garden court apartment buildings in Seattle by builder Frederick Anhalt, architect William Whiteley, and others.

Identifiable features of the style may include some combination of the following: Asymmetrical compositions; steeply pitched roofs, often with clipped gables or curved to appear as thatch; cross gables or prominent gables; decorative half-timbering, sometimes carved or ornamented; prominent chimneys; multi-pane windows, often narrow and vertically oriented, and frequently with leaded glass; entry porches or gabled entries; patterned stonework or brickwork; jetties (slightly overhanging gables or second stories); and more rarely, parapeted or “Flemish” gables.

Examples of the style in Seattle are numerous, but include:

- Hainsworth/Gordon House in West Seattle (Graham & Myers, 1907), a designated Seattle landmark.
- College Inn (1909) at 4000 University Way NE in the University District.
- Many of the apartment buildings by Seattle builder Frederick Anhalt, such as 417 Harvard Avenue E. (1929) or Tudor Court (1929) at 111 14th Avenue E.

- Loveless Studio Building on Capitol Hill (Arthur Loveless, 1930-33), a contributing property within the Harvard-Belmont Historic District.
- Montlake Community Center and Fieldhouse (1935), a Seattle landmark.

As originally designed and constructed, the subject building features many of the identifying characteristics of the Tudor Revival style, including a somewhat asymmetrical composition emphasized with secondary building elements such as unit entries, gables, windows, and dormers; pitched roofs; prominent chimneys; decorative brickwork (purposely irregular brick courses for scenic effect); half-timbering; leaded glass windows; and a jettied second story on the front elevation.

Bungalow Court Apartments in Seattle

The subject structure was described on its 1928 building permit as a “bungalow court,” a type of low-scale apartment construction that was popular in Seattle in the 1920s. A distinguishing feature of a bungalow court is a central semi-private/semi-public common landscaped space through which the building’s units are accessed from the street.

Bungalow courts originated in southern California as a development of the Arts and Crafts movement—which emphasized a way of living that was closely connected to nature—and the popularity of bungalow houses at the turn of the 20th century. In 1907, architect Sylvanus Marston designed in Pasadena, California a cluster of eleven small bungalow houses around a common landscaped court. Called the St. Francis Court, the project shared a common drive and landscaping features, and probably developed from summer rental cottage configurations developed earlier in resorts in the eastern United States. A similar development by Arthur Heineman also in Pasadena was Bowen Court, built in 1911, which had twenty-three bungalows on an L-shaped lot, but allowed only pedestrian traffic on the site. Thousands of bungalow courts came to be built in the Los Angeles area, and had some popularity in other parts of the West.

There are a few examples of this type in Seattle, developed in the early 20th century. Local examples of the form were extensively reviewed and analyzed in an earlier Seattle landmark nomination for the Reid Court apartments, by The Johnson Partnership Architects. In urban conditions, bungalow courts typically featured small ground-related units intended to be affordable, arranged on its city lot around a common pedestrian-oriented entry terrace or courtyard space, open on one side to the street, and accessed from the street through some form of gateway or grade change. Individualized entrances (stoops, porches, gardens) provided a unique sense to each unit. Many of these projects were detailed with Craftsman style elements, referencing the Arts & Crafts origins of the typology. (In recent years, the form has become popular again in Seattle, with such developments referred to as “cottage housing”).

Over time, bungalow courts began to be constructed of small attached apartments, rather than small detached houses. The attached apartments were typically in the form of one-story townhouses, with a front and rear exposure and common side walls, again with one side open to the street. The resulting U-shaped buildings retain most of the elements that define the bungalow court genre, including a landscaped open entry space and individualized entrances.

Many incorporate perimeter garages to accommodate automobiles. In the 1920s, these buildings were architecturally styled in modes popular at the time, such as the Tudor Revival, Mediterranean Revival, or Colonial Revival, rather than Craftsman. Examples include Montrose Court (1927) at 205 W. Lee Street, and Villa Franca (1929) at 1108 9th Avenue W., both on Queen Anne Hill and both designed by Seattle architect William Whiteley. Villa Franca was built by Frederick Anhalt.

According to the Reid Court analysis, there are similar building types which should not be classified as bungalow courts. These include attached townhouse courtyard apartments with the shared space at the rear of the buildings—thus accessed as private space, rather than a semi-public entry space. An example of this type is 1701 N. 48th Street apartments (1930) in the Wallingford neighborhood, where the building is massed along the street and individual units are directly entered from the sidewalk. Another type of project cited which is not a bungalow court would be two-story townhouses grouped around an auto court, since the emphasis is on vehicular traffic, rather than the pedestrian, and the townhouses are two-story; this type of project is more appropriately referred to as garden court townhouses, and are derived from English precedents. An example of this type would be Hawthorne Square (1924, Lawton & Moldenhour) at 4800 Fremont Avenue N. near Woodland Park.

Although the Canterbury Court's original 1928 building permit refers to the project as a bungalow court, it represents a hybrid design based on the aforementioned criteria, since not all of the units are ground based. Canterbury Court mixes one and one-and-a-half story townhouse apartments in the north and south building wings, with two stories of apartment flats at the central core (the second story reached by the courtyard stairs), allowing more, and roomier, apartments in the project.

In the 1920s, the term “bungalow court” appears to have been used loosely to refer to any one-to-two-story U-shaped group of attached apartments around a landscaped entry courtyard open to the street, whether the individual units had entries directly off the courtyard, or whether they were accessed from common entries and interior corridors. Many courtyard apartment buildings by 1920s builder Frederick Anhalt appear to be hybrids as well, and were referred to as bungalow courts, bungalow apartments, or apartment courts, such as Twin Gables (1929) at 1516 E. Republican Street, or Tudor Court (1929) at 111 14th Avenue E., both of which consist of flats and townhouses. The term was also sometimes used for extremely derivative and reductive projects, where the entry court was reduced from a gracious garden to a narrow and simple sidewalk between bars of one-story attached apartment units.

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The features of the Landmark to be preserved include: *the site, and the exterior of the building.*

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