The City of Seattle

Landmarks Preservation Board

Mailing Address: PO Box 94649, Seattle WA 98124-4649
Street Address: 600 4th Avenue, 4th Floor

LPB 122/25

REPORT ON DESIGNATION

Burwell House
709 14th Avenue E

Legal Description:

THAT PORTION OF THE SOUTHEAST QUARTER OF THE NORTHEAST QUARTER OF SECTION 29, TOWNSHIP 25 NORTH, RANGE 4 EAST W.M., IN KING COUNTY, WASHINGTON, DESCRIBED AS FOLLOWS: BEGINNING AT THE SOUTHEAST CORNER OF LOT 15, BLOCK 6, CAPITOL HILL ADDITION TO THE CITY OF SEATTLE DIVISION NO. 1; THENCE EAST 100 FEET; THENCE NORTH 150 FEET; THENCE WEST 100 FEET; THENCE SOUTH 150 FEET TO THE POINT OF BEGINNING; EXCEPT THE SOUTH 35 FEET THEREOF; (ALSO BEING KNOWN AS LOTS 8, 9, AND A PORTION OF LOT 10 IN BLOCK 6 OF CAPITOL HILL ACCORDING TO THE UNRECORDED PLAT THEREOF). SITUATE IN THE COUNTY OF KING, STATE OF WASHINGTON. SUBJECT TO: SIDE SEWER EASEMENT UNDER RECORDING NO. 8708110941.

At the public meeting held on April 16, 2025 the City of Seattle's Landmarks Preservation Board voted to approve designation of the Burwell House at 709 14th Avenue E as a Seattle Landmark based upon satisfaction of the following standard for designation of SMC 25.12.350:

B. It is associated in a significant way with the life of a person important in the history of the City, state or nation.

D. It embodies the distinctive visible characteristics of an architectural style, or period, or of a method of construction.

E. It is an outstanding work of a designer or builder.

The Features of the Landmark to be Preserved Include:

The site; the exterior of the house; and portions of the interior including the entry hall, main stair from the first to second floor, parlor, living room, and the second floor hallway doors and hardware.

DESCRIPTION

Site and Neighborhood Context

The Burwell House is located at 709 Fourteenth Avenue East on Seattle's Capitol Hill, between East Roy Street and East Valley Street. Note that prior to the 1960s, the street was referred to as Fourteenth Avenue North, however for clarity this document will refer to the street by its new name throughout. The Burwell House is situated towards the southern end of the west side of Seattle's "Millionaire's Row," a National Register Historic District. It was built in 1904 as a single-family residence, and although it remains that today, the owners frequently rent out rooms.

Site Location

The subject property consists of a rectangular parcel of land approximately 100 feet by 115 feet, with the 115-foot dimension oriented north-south along Fourteenth Avenue East. The property is on the west side of Fourteenth Avenue East, beginning approximately 55 feet north of the center of East Roy Street, which does not continue west to Thirteenth Avenue East but ends at Fourteenth Avenue East. The grade along Fourteenth Avenue East is relatively level, and the parcel slopes toward the west from an elevation of approximately 448 to 449 feet at Fourteenth Avenue East to an elevation of approximately 440 feet at the west property line.1 Adjacent to the east property line is a concrete sidewalk, broad planting strip, and Fourteenth Avenue East, which is paved with asphalt. The house is set back approximately 22 feet from its east property line on Fourteenth Avenue East, with the grounds consisting of lawn and gardens. At the south edge of the property is a cement retaining wall and an ornate cast iron fence associated with the house to the south. The house is approximately 15-16 feet from the southern boundary of the property. At the west edge of the parcel is a cement retaining wall associated with the Burwell House, leading down to the neighboring property on Thirteenth Avenue East. The house is approximately 11-13 feet from the western edge of the property (the garage approaches the western property line). Towards the north edge of the property is a driveway, leading to a detached garage in the northwest of the property, and another garden. Beyond that garden is a stone block retaining wall capped with a short black metal fence, belonging to the house to the north. The Burwell House itself is approximately 27 feet from the northern property border, with the detached garage approximately 4 feet away.

Neighborhood Context

The structures directly surrounding the Burwell House are single-family homes, although there are apartment buildings nearby to the west and south. The Burwell House is part of a neighborhood along Fourteenth Avenue East referred to as "Millionaire's Row" where the houses were built in many different styles and in a variety of materials including stone, brick, shingles, clapboard, siding, and stucco. Windows are typically painted wood, as are trim, soffits, fascias, and other architectural details. Roofs were originally clad in wood shingles but today are typically finished with asphalt composition shingles. The north end of Millionaire's Row terminates at East Prospect Street, right in front of Volunteer Park.

Before-and-after views of the street from its early days and today, looking northward from the intersection with East Roy, with the Burwell House on the left. When Asahel Curtis took a photograph of the street in 1904, he captured a street with newly constructed houses and median plantings. Volunteer Park is visible in the distance lined with substantial trees but the only trees visible in the foreground are saplings planted between the sidewalk and the street. There is a modern-day view of the street from the same vantage point. The Burwell House is visible on the immediate left, as in the earlier picture, but all the other houses are obscured from this viewpoint by a dense canopy of what were saplings in 1904. The median plantings are gone, but the trees provide a park-like setting, and the street is in fact designated a Seattle park.

To the immediate south is the David Whitcomb House, built in 1907 to the design of architect Henry Dozier. It is a two-and-one-half story American foursquare house, also sometimes described as Colonial Revival. The house is built of light grey brick with painted wood porch, windows, and trim, and a hip roof. Even though, like the Burwell House, it is on the west side of Fourteenth Avenue East, it faces north towards the Burwell House. As will be discussed later, the Whitcomb House is built on land that was owned by the Burwells.

Across Fourteenth Avenue East, three properties face the Burwell House parcel. To the east-southeast is the Samuel Hedges House at 702 Fourteenth Avenue East. It is a Mission Revival style house, designed by John Graham, Sr., and Alfred Bodley, and built in 1904 – the same year as the Burwell House. It is a two-and-one-half story house, with a first story clad in stone, and the upper levels in white stucco, with a prominent front porch and a large turret in the northwest corner. Directly to the east of the Burwell House is the Peter Nelli House at 708 Fourteenth Avenue East, a mid-century house designed by Fred Bassetti, built in 1949. The Nelli House was built on land that was subdivided from the Hedges House to its south. It is a single-story home, constructed of light grey roman bricks. To the east-northeast is the Elbridge Stuart House at 720 Fourteenth Avenue East. It is a Tudor Revival / Craftsman structure, designed by the Bebb & Mendel architecture firm, and also built in 1904. This house stands two-and-one-half stories tall, with the first story constructed of stone, the second story clad in shingles painted blue-grey, and the attic facades clad in stucco subdivided by white painted timbers.

To the north of the Burwell House is the David Skinner House at 725 Fourteenth Avenue East. It is a two-and-one-half story Colonial Revival House with a wood shingle exterior and

a gable roof. It is a formal house with Ionic columns supporting a portico, and a prominent second story window above the front door with a prominent wooden fanlight. A stone retaining wall capped with a short black metal fence surrounds the property, and the portion directly to the north of the Burwell House is a parcel that serves entirely as garden space, with the southern façade of the house visible through the trees.

From the Horton House at 627 14th Avenue East on the west side of Fourteenth Avenue East and the Robert Tripple House at 626 14th Avenue East on the east side of Fourteenth Avenue East, the Millionaire's Row historic district extends north to East Prospect Street and the southern entrance to Volunteer Park and includes twenty-four residences. The oldest are the Robert Tripple House and Thomas Russell House, both built in 1902, followed by the David Skinner House, Thomas and Sarah Esther Bordeaux House, James Moore House, Charles Cobb House, Fred Rowell House, and Edward Ederer House, all built in 1903. Millionaire's Row also includes homes built in the late 20th century, including the Peter Nelli House, designed by Fred Bassetti (1949), the mid-century modern Harry Blackford House (1952), and the C.D. Hills House (1978). A new single-family home at 805 14th Avenue East was built recently where the 1902 Andrew Weber house once stood.

Immediately west of the subject property are three single-family homes on Thirteenth Avenue East with house numbers 702, 708, and 714.8 Since the elevation of Thirteenth is approximately thirty feet lower than the rear yard of the subject property, the height of these appears to be far lower than the height of the Burwell House.

Historic Status

In 1975, Victor Steinbrueck and Folke Nyberg surveyed the Capitol Hill neighborhood as part of their city-wide inventory of buildings and urban design resources. In their survey, the Burwell House was identified as a "building significant to the city."Referring to the Burwell House, the City of Seattle Department of Neighborhoods Historic Resources Survey Database states: "In the opinion of the survey, this property appears to meet the criteria of the Seattle Landmarks Preservation Ordinance.

On January 28, 2021 Seattle's Millionaire's Row was designated a National Register Historic District. The Burwell House is a historic contributing structure in the district.

Designated City of Seattle Landmarks located within a quarter-mile radius of the subject property include:

1. Caroline Horton House, 627 14th Avenue East (1906, W.D. Van Siclen, architect)
2. Maryland Apartments, 626 13th Avenue East (1910, Henderson Ryan, architect)
3. Thomas and Sarah Esther Bordeaux House, 806 14th Avenue East (1903, William D. Kimball, architect)
4. James Moore House, 811 14th Avenue East (1903, W.D. Kimball, architect)
5. Parker-Fersen House, 1409 East Prospect Street (1909, Frederick Sexton, architect)

6. Volunteer Park, 1247 15th Avenue East (1909-1910, John Charles Olmsted, Olmsted Brothers Landscape Architects. The park was originally established in 1887, first named Lake View Park, then City Park, then Volunteer Park).
7. Horace and Susie Revels Cayton House, 518 14th Avenue East (1903, Felmley and Plumb, builders)
8. Highland Apartments, 931 11th Avenue East (1924, Stuart & Wheatley, architects)
9. Anhalt Apartment Building, 1005 East Roy Street (1928, Anhalt and Borchert, designers and builders)
10. Anhalt Apartment Building, 1014 East Roy Street (1929-1930, Anhalt and Borchert, designers and builders)
11. William and Minna Bloch Residence, 1439 East Prospect Street (1903, Wilson and Loveless, architects)

Exterior Building Description

The Burwell House was constructed in 1904 as a single-family residence. The primary structure of the house is wood frame with a concrete foundation; it is two stories with an attic and basement. The original dimensions of the house are shown in a diagram of its tax assessment property card. The house is 47 feet wide in the north-south dimension, and 32-37 feet wide in the east-west dimension. The front of the house (its east elevation) faces Fourteenth Avenue East, and has a one-story front porch. At the south end of the west elevation is a large two-story porch (attached to the basement level, which is at ground-level at the rear of the house, and to the first floor), which is not visible from the street.

The grounds of the Burwell House are mostly lawn and garden beds. Fourteenth Avenue East, in front of the Burwell House, has a tree-lined parking strip and a sidewalk parallel to the street. On the parking strip is an original horse hitching post. Another concrete sidewalk leads from this to the front porch, and splits to approach a secondary entrance to the right of the porch and the driveway on the north edge of the property. To the south of the property is a cement retaining wall and decorative cast iron fence, associated with the house to the south. At west of the property is a cement retaining wall, belonging to this property. To the north is a retaining wall which is part of the property to the north. It was built in the early 2000s of hand cut sandstone blocks from the Tenino quarry, originally owned by Thomas Russell who built his house at 923 14th Avenue East and the original source of the foundation stones of the David Skinner house. The stone blocks are topped with a black metal fence.

On the north side of the Burwell property is a concrete driveway leading to a garage in the northwest corner of the lot. This detached one-story garage, clad in painted wood shingles, has a hip roof and rafter tails similar to those of the house, but both at a smaller scale. This garage is a later addition.

According to SDOT, there are two street trees between the sidewalk and Fourteenth Avenue East in front of the Burwell House. Because the street is an official Seattle park (Volunteer Parkway), the trees are owned by Seattle Parks and Recreation. There is a continuous canopy of trees from the southern end of Millionaire's Row all the way to

Volunteer Park in the north. The southernmost street tree on the Burwell House parking strip is a Norway Maple, about 35 inches in diameter, and the northernmost is a Sycamore Maple, approximately 32 inches in diameter. According to SDCI, existing tree canopy coverage is approximately 34% of the lot area.

The front or east side of the subject property is lawn from the house to the sidewalk, with plantings along the sidewalk leading to the front door, and along the front of the house. The retaining walls to the south, west, and north all have extensive gardens in front of them.

The Burwell House is a hipped-roof structure. It is two stories with an attic and basement. At the front (east) elevation, the basement is below ground. At the rear (west) elevation, the basement is at ground level. The first story and basement level (where visible) are clad in mostly-red clinker bricks with an irregular surface. The second story and above are clad in shingles painted brown. The window trim is mostly yellow, with green accents. The colors are a match to the original colors of the house. The house is capped with a hipped roof of composite shingles. Two dormers face east, one faces north, and a larger one faces west. Each dormer is clad in shingles, and has two vertical panels, each with diagonal grills forming a grid of diamond panes of glass. The dormers and the roof itself are supported by prominent rafter tails. the rafter tails is a beadboard soffit. The roof has an overhang of 3-4 feet.

The front of the house has a large front porch with four sandstone steps leading up to a light grey-colored painted Douglas fir deck. The porch has a roof that elegantly mirrors that of the house – a hipped design with rafter tails, supported by three rectangular brick columns. The porch also has a brick parapet which adjoins the columns and is capped with sandstone similar to the steps. The right side of the porch sports three distinctive arches at floor level, which are both decorative and provide a water runoff. These arches are somewhat mirrored by the arched wooden fascia boards at the top of the brick columns. The steps to the porch are offset to the left of the porch, as is the front door (oak, with a panel of beveled glass) and two three-paneled windows on either side, each consisting of two vertical panels with a fixed transom on top. The windows in the porch, as the other windows embedded in the clinker brick, have sandstone sills, that appear to be an identical stone to the porch steps and porch railing cap. Tucked behind the porch is a secondary, less formal stairway to the house that provides access to the basement. Originally there was a servants' entrance from the driveway through a mudroom on the northeast corner of the house, which was enclosed with brick decades ago.

On top of the porch roof is a gracefully curved planter clad with shingles, having a light top border that matches the house's trim. A flagpole is mounted on the planter railing. Centered behind the planter is a bay of three double-hung windows with a grid of rectangular panes on the upper sashes. The middle window, facing forward, is wider than the two to either side. To each side of this bay, still above the planter, are square windows with a 9-lite grid of panes. The planter is centered on the house, right below the two front dormers. To both the left and right of the planter on the second level are two sets of double-hung windows, similar in form to the windows in the center bay but larger. Under

the left-most of these windows, on the first floor, is a large double-hung window, with an ornate leaded pattern in the upper panel: a rectangular grid with two curved diamonds in the center and round glass beads toward the corners. This same pattern is repeated in windows elsewhere on the house's first-floor level. The kitchen has a set of three adjacent double hung windows, also facing east.

The south side of the house has a prominent clinker brick chimney, rising from ground-level, narrowing at the second floor, and then narrowing again above the roof level. There are several basement-level windows. First-floor windows include an ornate oriel on the eastern side, composed of three windows with a curved diamond leaded glass pattern, similar to that seen on the upper sash of most of first-floor windows. To the west of the oriel are two double-hung windows, also with the curved diamond pattern. On the second floor are two full-sized double-hung windows, with a smaller double-hung window in between.

The Burwell House's west (rear) elevation is dominated by a two-level sunporch/sunroom, at the daylight basement level and the first floor. It is offset to the south, and consists of three bays at each level, surrounded by brick pillars. Originally open on both levels, windows have been added to most of the bays, with flat panes on the lower level, a door in the northernmost lower bay, and double-hung windows with the curved diamond pattern in the southern-most first-floor bays. The northern-most first-floor bay has no windows. A first-floor deck is attached to the north of the sunporch, with stairs down to ground-level. Leading from the kitchen to the deck is a door with beveled glass, flanked by two double-hung windows. Resting on the hipped roof of the sunporch is a small deck accessible from the second floor via a door, also flanked by two double-hung windows. On each side of this entrance to the second-floor deck are bays of three double-hung windows connected to bedrooms. The house juts in at the north edge of the sunporch, where there is a second-floor double-hung window facing north. On the north end of the west elevation on the second floor are two double-hung windows. Above the second-floor deck is a dormer facing west.

The north side of the Burwell House has two windows at the basement level. Above them, towards the center of the first floor, is the large, cantilevered bay of the kitchen, with three double-hung windows, a straight pediment on-top, and indented panels. On the second floor, centered above the bay, are two casement windows having a diamond grid pattern similar to the dormers, below which is a window box supported by three corbels. Centered above this at the attic level is another dormer.

Interior Building Description

The main entry to the house is through a front porch on the 14th Avenue East side of the house. Through the front door one enters an entry hall with coffered oak ceilings and oak wainscotting. The floor in the entry, as in the parlor, living room, dining room, back hall and half bath is the original oak. To the immediate left (south) is a pocket door entering the parlor. Further in on the left is a pocket door entering the living room. Straight in front (west) is a pocket door entering the library. On the right side (north) just prior to the library is a pocket door entering the dining room. The pocket doors into the parlor and living room

are oak on the entry hall side and cherry on the parlor and living room sides. Prominent on the right (north) is a wide stairway with oak newel posts and three-pronged oak balusters in the craftsman form, that rises eight steps to the north to a landing, then bends right and rises another six steps to the east to a landing and bends right again up four more steps to the south to a spacious landing providing access to the halls leading south and north to the bedrooms and bathrooms of the second floor.

Immediately to the right of the entry is a hall that leads on the left to a wide stairwell down to the lower level, on the right to a quarter bath, an entrance/exit door to the outside and, at the north end, a room that was referred to as the maids' room. Turning to the left one enters the kitchen.

The parlor in the southeast corner of the house has a large double hung window facing Fourteenth Avenue East above a cherry seat with cabinets below. On either side of the window are built-in bookcases. On the south wall (about five feet above the floor) is a leaded glass oriel window surrounded by cherry. To the west is a wall with a large opening into the living room. The room has cherry wainscotting on the north, west and south walls. There is broad cherry cove molding and picture rail around the entire room. The ceiling fixture is from the era of ownership by Charles and Anne Todd (1948-1977). By the time the house was sold to the Todds the original gas and electric light fixtures had been removed and sold.

The living room has, on the south wall, double hung windows with leaded glass upper sections flanking a fireplace. The fireplace has a cherry mantle, above which are century old sconces on either side. The fireplace is surrounded by the original deep green tile that may have been made by Grueby. All the walls have cherry wainscotting. The room has broad cherry cove molding and picture rail. On the west end are the double pocket doors which provide entry into the sunroom. The center ceiling light fixture is a century old, but not original to the house.

The sunroom extends across the west side of the living room and library to a door on the north wall leading out onto a segment of rear sunporch that originally was open, later enclosed, and then "restored" by the current owners. The floor was created out of VG fir cut from old warehouse beams likely originally milled around the time that the house was being built and matching the profile and species of the flooring on the third floor. The two ceiling fixtures are century old fixtures with new replica glass. Views out to the west are of the north end of Seattle, the Space Needle and beyond Puget Sound and the Olympic mountains.

The library has its original pocket door, oak on the entry hall side and painted on the inside. The upper west wall has three leaded glass windows in the pattern of the upper leaded panes of the other original leaded windows; these windows look out to the enclosed porch. Just inside the door is a small wall sconce, one of the only two or three original fixtures from the Burwell times.

The dining room has a fireplace on the north wall featuring its original yellow tile. The fireplace mantle and surround are oak replicas installed by the current owners under guidance of a Craftsman architectural expert and influenced by the remains of the original that had been covered with painted fir boards. The room has oak wainscotting patterned after the three fingered stairwell balusters (no original photos of the dining room have been found). The doors and windows have elaborate oak architraves typical of the period of construction and architectural style. The west wall has an oak door with beveled glass leading out onto the segment of restored rear sunporch. The dining room features a century old fixture installed precisely where the original gas pipe and knob and tube wiring was located. There are sconces flanking the door to the west, the fireplace to the north and an inset in the east wall.

One enters the breakfast room and kitchen to the north from the dining room through an oak sliding door. This large space has been completely remodeled with detailing sympathetic to the original era of the house. To the west is a small bar sink with wooden counter and a pair of double hung windows flanking an oak door with beveled glass that opens to the deck. The rooms have glass fronted cabinets up to ceiling height featuring nickel plated catches typical of the construction period. The south wall has lower cabinets with a wood countertop with upper cabinets above both ends of the counter with open space between these cabinets for space for an antique schoolhouse regulator clock. There is a peninsula that extends from the north towards the south with a countertop gas stovetop and an electric oven below. The north wall continues from the peninsula to the east with cabinets below, a large granite countertop covering the peninsula, north lower cabinets, and east side, incorporating a large white porcelain farm sink. Above the sink in the large bay are original windows with a view to the gardens and the south side of the Skinner House. The east side has two appliance garages above the counter, cabinets above, and below is a second electric oven. The refrigerator also resides on the east wall. The south wall beyond the cabinets and counter has a door leading to stairs down to the utility room, which gave servants access to the laundry chute and laundry facilities. Adjacent to the exit from the kitchen is a small supplies closet.

To the east, in the northeast corner of the house, is the maids' room with three double hung windows facing Fourteenth Avenue East. The north wall has a door into a coat closet that originally was the servants' entrance to the kitchen. Just outside of the kitchen in the maids' room is access to the laundry chute and to a stairwell that originally was for staff to access the upper floors to their quarters and the family bedrooms.

Ascending the main stairs to the second floor one arrives at a spacious landing. Towards the south is the primary suite, which includes the primary bedroom in the southwest corner of the house. This bedroom features an original fireplace surrounded by the original turquoise colored tile and original mantle. There is a large adjoining dressing room. In the southeast corner is another bedroom next to the primary bath. Another bedroom is situated to the north of the primary suite and dressing room, along the west edge of the house, and two additional bedrooms occupy the northwest and northeast corners (the latter of which was

originally a combination maid's bedroom / bathroom). Between these two northernmost bedrooms is another bath.

Stairs from the north side of the second floor lead to the third floor. Most of this floor is one large open space, with a ceiling that slopes down on the east, south and west sides to about three feet above floor level, and a transition from the upper ceiling and the sloping segments being the original cove form. The floors are original VG clear fir floor refinished to its original state. On the east are two dormers, overlooking 14th Avenue East. On the west is another dormer, this with a pair of double hung windows. The view is unobstructed to the Space Needle, Sound, Olympics, and part of downtown Seattle. Located at the north end of the third floor is an office with a storage closet to the west, an original wood paned diamond patterned pair of windows, and on the east wall a door into a quarter bath and adjacent storage room.

Proceeding back down to the main level to the stairs to the lower level, one descends to a landing and then to the basement. This level of the house is largely below grade level on Fourteenth Avenue East and is at ground level on the west. The entire south section of the basement is an accessory dwelling unit (ADU), which includes a bedroom, bath, kitchen, and combination dining room and living room space, which is believed to have been a billiards room originally. Also on this level are a workshop, utility room, laundry room, storage room, and small walk-in pantry, which includes a maids' stairs to the kitchen. The lower level of the sunporch is accessible from the basement.

The Burwells outfitted their home with hardware from the Seattle Hardware Company, which Anson Burwell co-founded.

Summary of Alterations

Photographs of the house from its early years show that there have been modest changes to the exterior of the house. The Seattle Department of Neighborhoods Historical Site Survey notes a high degree of integrity, with "Changes to Plan" and "Changes to Original Cladding" as "Intact", and "Changes to Window" as "Slight". The interior of the house underwent greater change, though some areas are largely unaltered. As discussed in this section, the current owners have attempted to restore the original appearance when possible.

In 1904, Architect James Schack filed permit #26816 with Seattle's Office of Inspector of Building to build the house. Below is a list of alterations for which permit records exist:

Permit #	Year	Comments
A577483	1978	Increase service to 400 amps and add circuits for baseboard heat
644473	1989	Add 21’ 6” x 36’ 0” garage to rear of house, and add retaining wall
684570	1996	Interior alterations to basement for repairs and seismic upgrades
686157	1996	Non-structural interior alterations to basement
739433	1996	Electrical work for basement remodel
B81407	1996	Installation of new 245,000 BTUH boiler
691629	1997	Establish accessory dwelling unit to Single-family Residence
6087968	2006	Add hip roof to existing detached garage
6093852	2006	Make interior non-structural alterations to first and second floors, and restore the second-floor deck’s hip roof
6111265	2008	Electrical Permit – no description (complete rewiring of the house excluding the top floor)
6418263	2014	Replace lines of down spouts to sewer
6589094	2017	Electrical Permit – no description (the top floor)

This section presents the known alterations to the house and property, separated into exterior and interior alterations.

Exterior Alterations

Perhaps the most visible exterior addition to the site is a detached garage. Neither the 1905 Sanborn map, nor the 1912 Baist’s Map show a garage on site. By 1917 however, the Burwells had built a detached garage to the northwest of the house, as revealed in that year’s Sanborn Map. The 1937 Washington State Archives photo does not reveal a driveway nor garage between the Burwell House and the property to the north. When the Todds bought the house in 1948, the garage had been torn down, with only the concrete slab remaining. During the Todd ownership a replacement carport was built, located towards Fourteenth Avenue East relative to the former garage. An undated Washington State Archives photo (believed to be 1980’s era) shows a two-car carport without visible front or back walls or doors. Permit 644473 from 1989 enabled the owners to add a replacement garage in the same location, but with a somewhat larger footprint (21’ 6”x 36’ 0”). In 2006, the flat roof of the garage was converted to a hip roof, complete with sculpted rafter tails that mimic the rafter tails of the house (Permit 6087968). At the same time, the contemporary style garage door was replaced with a new roll up door that is in the style of barn doors – much more in keeping with the style of the times.

Another alteration to the site was the sale of the south 35 feet of the lot to the neighbors to the south. This was recorded as two sales: one in 1959 and the other in 1961. According to a member of the Todd family that owned the Burwell House at the time, Charles and Anne Todd played bridge with the couple that lived directly to the south, Woolvin and Katherine Patten. The Todds sold the southern 35 feet to the Pattens to allow them to add a driveway and garage. The Pattens built a brick driveway and added a low retaining wall between the two properties, with an ornate black cast iron fence. Following this sale, the Burwell property maintained 115 feet of frontage on Fourteenth Avenue East.

During the 1970s, the original Burwell lots on Thirteenth were sold. Prior to 1989 the rear yard of the house was heavily sloped down to the properties on Thirteenth Avenue East. This is visible in an early photograph of the property from Thirteenth, showing the southwest elevation, from the grounds to the rear of the house. Permit 644473 in 1989 allowed a cement retaining wall to be built on the west side of the property.

The front of the house appears almost unchanged since the Burwell days. A minimal black iron rail was added to the south side of the front steps to bring the house up to code. Also, a small brick opening in the far north of the front face, which had left the servants' mudroom open to the elements – has been covered with a pane of glass.

The south side of the house also appears almost identical now to the Burwell years. The second basement window from the east edge is now a single pane of glass, rather than a double-hung window, to meet the ADU emergency exit code. Also, as will be described next, the sunporch has been enclosed – the south side with brick.

Previous owners modified the rear porch, which has been restored much closer to its original form by the current owners. Originally the west of the house had an open sunporch, accessed from the dining room. It had a hip roof with sculpted rafter tails like the rest of the house, with a large approximately four-foot overhang. Above the sunporch, the hip roof had on its center a small deck, accessed through two windows. Like many sunporches of its era, it has been subsequently enclosed to form a sunroom, and in this case, a flat roof had replaced the hip roof to support a larger deck. In 2006, under Permit 6093852, the current owners reverted some of these changes to restore the house closer to its original form. Windows were removed from the northwest bay of the sunroom, re-establishing this section as a sunporch. A new wall had to be made to close the north end of the sunroom. The doors at the north end of the sunroom are replicas of the style used on the dining room door with beveled glass panels, and the double hung windows on either side of the door carefully mimic the same details as the other old windows with wood profiles and the leaded glass pattern copied from the originals. The roof over the enclosed sun porch was reconstructed to a hip roof as it had been originally, and 80 full 2" X 6" clear Douglas Fir rafter tails were sculpted to copy the original ones and installed to recreate the hip structure with its original four-foot overhang. The small deck over this space was recreated. The two central windows, which had provided access to the deck, were replaced by smaller windows of the same design, and a door was built, matching the original door styles to more safely access the small porch deck.

Two other changes that were made to the west side of the house include a door that was added from the kitchen on the first floor to access the first-floor deck. Also, a second west-facing window was added to the northwest bedroom over fifty years ago (it had actually been an existing window on that bedroom's northern wall).

The north side of the house has undergone the greatest number of modifications. A bay extension to the kitchen had been added by a previous resident, but was reduced in scale

by the current owners. This bay incorporates the kitchen's north original windows. A servant's entrance on this side of the house was removed. Also, two windows on the second floor (one for the northeast bedroom, and one for the northwest) were shingled over more than fifty years ago.

Interior Alterations

The formal areas on the first floor, from the main entry to the south have undergone few alterations. The lighting fixtures, with the exception of a few original sconces, have been replaced by other period pieces. The floors themselves are the original oak. Cove molding was added to the west side of the main entry hall, constructed of oak and of a form appropriate for a house of this style and era. It is believed that there had been cove molding there previously, but removed by one of the subsequent owners. Also, two octagonal posts which originally divided the entry have been removed. All other aspects of the entry are original, including the entirety of the stairs to the second floor, with their carving and craftsman supports.

The parlor to the south of the main entry is also mostly original, and appears as it did when the Burwells built the house. The sliding door on the west edge of the room, leading to the living room had been moved elsewhere in the house. However, the current owners had an exact copy of the head and jamb casings milled out of the same species of wood, with the exact same molding pattern, and finished with the same shellac, placed in its original position. The only visual difference is that the interior sliding door is gone.

The living room is also mostly unaltered. However, the forementioned sliding door that previously separated the parlor and living room was moved to the wall separating the living room and sunroom, when it was enclosed. At the same time, the two double-hung windows that had originally been on that wall were moved to the outer wall of the now enclosed sunroom, and placed closer together.

Before the sunporch had been enclosed, there was a set of three double-hung windows in a bay, between it and the library. These windows were also moved to the outside of the sunroom when it was enclosed, although they were reset in a plane rather than a bay. When the current owner bought the house, there was no west wall of the library – it was a walkthrough directly to the enclosed sunporch. The current owners rebuilt the west wall exactly where it had been, and had three leaded glass windows made, matching the same pattern that appears throughout the first floor.

Similar to how the library had been previously altered to extend into the now-enclosed sunroom, so too had the dining room. When the current owners opened the north bay of the sunroom to again be a sunporch, they also rebuilt the west wall of the dining room, restoring its original plan. Fortunately, during the earlier alteration, the door and windows that had been in the west wall of the dining room had moved to the sunroom, and these have now been restored to the exact locations that they had been originally. The jamb of

the door to the kitchen, the mantle of the fireplace, and the wainscotting are all new, but in a craftsman style.

The current kitchen includes a breakfast room, which had previously been a butler's pantry. The kitchen was redesigned with modern conveniences, but still maintains an early craftsman feel. The servant's mudroom has been converted into a coat closet (with an interior glass window covering what was once the opening in the brick).

The second-floor plan has been moderately modified from the original plan. In the primary bath, a shower was added, replacing a closet on the northern wall of the southeast bedroom. A closet was added to this bedroom's western wall, allowing it to claim some of the closet space once belonging to the primary bedroom. The dressing room was originally a sixth bedroom, but it was narrowed and cabinetry was added. The extra real estate was added to the west central bedroom, allowing its windows to be centered on its north wall. A previous owner had considered the northwest bedroom to be a primary bedroom, and modified the bathroom to its south, combining it with what had been northeast bedroom to create a large primary bathroom. The current owners restored the northeast bedroom, and the bathroom back to their original sizes.

SIGNIFICANCE

The Burwell House is important to Seattle in several ways. The house is a structure that is a key part of a historic neighborhood. It is a rare masterwork of early Arts and Crafts architecture that predates the Alaska Yukon Pacific Exposition, which popularized the style in the Pacific Northwest. The original owner of the house, Anson S. Burwell, was important to Seattle's early history. He was a founder and subsequently a president of the Seattle Hardware Company, which was one of Seattle's earliest businesses. The company was notable in that it became prosperous outfitting the prospectors arriving in Seattle on their way to Alaska during the Gold Rush, and was one of Seattle's first companies gaining success with international commerce. He also helped establish the Seattle YMCA, one of the city's most important early social institutions, served as president of that organization, and redirected its objectives in a way that persists today.

Other early residents of the Burwell House were also quite notable. Later sections address these topics, as well as the architect, builder, architectural style; however, the next section describes the early history of Capitol Hill, and its changing demographics over time.

Capitol Hill: Early History and Social Context

Seattle is situated within the ancestral home of the Coast Salish People. The portion of Fourteenth Avenue East that is Seattle's "Millionaire's Row" is located at the highest elevation of Capitol Hill, which is not really a hill but a north-south trending ridge that remained after glaciers retreated roughly twelve thousand years ago. Like all of the surrounding region, the ridge was the ancestral homeland of Native Americans who were

largely water-based people: to the west were Sxwaldja'bc or "saltwater dwellers" while to the east were Xatcua'be or "lake dwellers," both of whom inhabited seasonal settlements along the shorelines. While it is possible Native Americans visited the ridge now known as Capitol Hill to hunt or to gather plants, it is unlikely local groups spent much time in its native forests as they were not La'labi^{w,} or "forest people," who were "regarded by Sound Indians as backwoodsman or 'greenhorns' and [to whom] the expression La'labi^{w} "was applied as a term of contempt." It is also unlikely Native Americans crossing over from fresh to saltwater traversed the high point of the ridge. Instead, they were known to have used trails and portages to both the north and south of the ridge including sd^{z}id^{z}əlʔalič, or the "Little Crossing Over Place," a trail from the area that is now King Street Station to what is now Leschi, and sx^{w}ácadwił, or "Carry a Canoe," a well-worn trail between Lake Washington and Lake Union's Portage Bay at the approximate location of present-day SR 520.

In 1855, the Treaty of Point Elliott ceded the majority of Native American territory in the Puget Sound area, north of Tacoma, to the United States government, and in return the Native Americans received promises of services and payments. Then in 1865, the Seattle Board of Trustees passed Ordinance 5, requiring that Native Americans be expelled from the town. The land on which Millionaire's Row now sits was first "claimed" by White settlers in 1869 when William S. Ladd, a prominent White resident of Portland, Oregon was granted patent for 160 acres atop the ridge, an area now bounded by E. Roy Street on the south, Fifteenth Avenue E. on the east, E. Galer Street on the north, and Boylston Avenue E. on the west. As was typical for the era, the land was sold, purchased, and divided several times in the ensuing years. In December 1875, James M. Colman, a White Scottish immigrant and sawmill operator, purchased the northeast forty acres of Ladd's claim: after clearing its timber he sold the parcel six months later to the City of Seattle who initially used it as a cemetery and then, after moving burials north into Lake View Cemetery, created Volunteer Park. The southeast quarter of Ladd's claim also changed hands several times before being purchased by Isaac Horton and J.P. Jefferson from Leigh Hunt in August 1895: announcing the sale, the *Seattle Post-Intelligencer*, which had been owned by Hunt from 1886 to 1893, reported that "the property will be cleared, graded and parked before being put on the market." In November and December, 1901, James A. Moore, a White Canadian immigrant and real estate developer, purchased the now-cleared forty acres south of Volunteer Park from J. P Jefferson and the estate of Isaac Horton, installed streets and utilities, and began selling ridgetop lots along Fourteenth Avenue East on Millionaire's Row.

Even before land on Capitol Hill was cleared of its native forest, often using Native American labor, Fourteenth Avenue East was a wagon road from "downtown" to the northern brow of the hill where, in 1872, the St. John's Lodge of the Order of Freemasonry founded a cemetery on land donated by the White pioneering doctor and Seattle founder David S. "Doc" Maynard. As development on the ridge expanded northward from Madison Street, where a cable car began operating in April 1890, the road along Fourteenth Avenue East remained a preferred route to new subdivisions and the cemetery. In 1903, John Charles

Olmsted, a White landscape architect and a founder of the Olmsted Brothers firm, identified Fourteenth Avenue East as the primary entry to Volunteer Park and designed a broad, curving concourse in the park to be a northern continuation of Millionaire's Row. Olmsted, Moore, and the residents who lived along Fourteenth Avenue East viewed the street as a southern extension of the park, welcoming park-goers and neighbors to use it while discouraging use by heavy through traffic or as a route to Lake View Cemetery. As Olmsted blocked the Volunteer Park concourse from continuing into the cemetery with his siting of the iron and glass conservatory, built in 1912, Moore worked with City Engineer Reginald Heber Thomsen to add a planted median strip down the center of Fourteenth Avenue East to thwart construction of streetcar tracks, which were then forced to turn east from Fourteenth Avenue East to Fifteenth Avenue East at East Mercer Street. Although they would have been antithetical to the intents of Olmsted, Moore, and the street's residents, there is even an urban myth that gates once closed Fourteenth Avenue East near East Roy Street, a myth for which recent investigations have found no supporting evidence.

Wanting his new subdivisions on the hill to be "The Choicest Locality in Seattle for the Best Homes," Moore proceeded more deliberately than he had when developing Brooklyn (now the University District) or Renton Hills; he graded and paved the streets, installed five-foot sidewalks flanked by nine-foot parking strips, installed water mains, sewer pipes, and street lights, and confined unsightly utility poles to alleys wherever possible. He named the new district "Capitol Hill," probably after the district in Denver where his wife once lived, a name now used to describe an area far larger than Moore's original holdings. While it appears the sale of residential lots along Millionaire's Row was private, handled individually between Moore and his friends and business acquaintances, sales elsewhere in his new subdivision faced few restrictions. In an October 1901 advertisement, Moore stated that no home on Capitol Hill could cost less than $3,000, be closer than twenty-four feet to the sidewalk line, and that no store, business block, or flats could be erected on residential lots; by the next spring, however, Moore's advertisements stated, "There will be no building restrictions attached to these lots."

Even while the cost of property in Moore's Capitol Hill tracts proved an economic barrier to many, the new neighborhood soon filled with people of diverse ethnic backgrounds, including at least three Black families. The family of Horace Roscoe Cayton and Susie Sumner Revels Cayton, lived just a block south of Millionaire's Row at 518 14th Avenue North. The Cayton's eldest son wrote, "As a newspaper editor and publisher, my father was known and respected in the community, and though we were not warm social friends, our neighbors were pleasant and respectful." At the time, the Cayton's newspaper, the *Seattle Republican*, was successful, and the Caytons had become affluent – even hiring a Japanese live-in servant. However, by 1909 racism against Blacks had increased in the city. Real estate agent Daniel Jones went to court, arguing unsuccessfully that the Caytons reduced the value of nearby property, *The Seattle Republican* began to struggle, and the Caytons were forced to rent their family home.

Redlining, the practice of adding racial and sometimes religious restrictions to properties, became common in Capitol Hill and much of Seattle starting in the late 1920s. Sometimes restrictions were placed in deeds, other times they were contained in separate documents such as CC&Rs (Covenants, Conditions & Restrictions) or petitions. Katharine Pankey, who studied redlining in Capitol Hill for her University of Washington undergraduate thesis, noted, "Between June 2, 1927, and December 3, 1928, even within the limited range of this study, 38 neighborhood agreements were discovered, involving 964 homeowners, 183 blocks, and 958 lots."

Deeds for the Burwell House, including the original land deeds, during the period when redlining was legal, contain no racial or religious covenants. Professor James Gregory and his research team at the University of Washington's Seattle Civil Rights & Labor History Project, which collects many of these covenants, graciously searched the project's collection, and as of yet have been unable to locate a racial or religious covenant for any house on Millionaire's Row. Nonetheless, in the early 1900s, all of the property owners on Millionaire's Row were White and of European ancestry. The additional requirements of receiving Moore's approval, paying for multiple lots (typically), as well as a larger, more expensive house created structural obstacles for all but the very richest Seattleites, which in the early 1900s excluded people of other races.

It is worth noting though that the Burwells were likely more accepting of different races and ethnicities than many others of their time. Anson Burwell served as a private in Seattle's Home Guards, which was formed to protect Chinese residents from local mobs in the mid 1880s. In 1918, Gertrude Burwell hosted an eyewitness to the Armenian genocide to speak about it at a local church.

The Neighborhood: Millionaire's Row

Seattle's Millionaire's Row Historic District is listed on the National Register of Historic Places. It is a segment of Fourteenth Avenue East, from south of East Roy Street to East Prospect Street, at the very top of Seattle's Capitol Hill, providing a grand entrance to Volunteer Park. The first house there was built in 1902, and by 1913 it had already acquired the name Millionaire's Row because some of Seattle's most successful businesspeople built their homes on this street. Of the nineteen houses that were built on this street in the early 20th century, seventeen still remain, with generally few alterations. The houses were constructed in a diversity of styles, including classical, colonial, Tudor, arts and crafts, foursquare, French revival, and others. Each house was designed and built beautifully. Trees, some over 100 years old, line Millionaire's Row which is an official Seattle park named Volunteer Parkway. Walking from the southern end of Millionaire's Row up to Volunteer Park, pedestrians see little changed in the grand houses from the early 20th century. The Olmsted Brothers, who designed Volunteer Park, chose to make Millionaire's Row its grand entrance, and the stateliness of the homes led them to design Volunteer Park as their most formal park in Seattle.

James A. Moore, who developed much of Seattle's Capitol Hill, chose Millionaire's Row to be his showplace street. Moore built his own home there, and sold the other lots to prominent Seattleites to build their noteworthy homes. All were people with reputations which Moore felt would enhance the street. Most of the residents were prominent businessmen, such as Thomas Bordeaux (president of the Mason County Logging Company, and co-founder of the town of Bordeaux, WA), Nathan Eckstein (president of Schwabacher Brothers & Co., Seattle's oldest business, and namesake of Eckstein Middle School), Charles Cobb (founder and president of numerous logging companies), Samuel Hedges (president of the company that built Harbor Island, the first Husky Stadium, and the Dexter Horton Building), David Skinner (president of Port Blakely Mill – the largest mill in the world at the time, and then Skinner and Eddy – one of Seattle's biggest shipyards), and Elbridge A. Stuart (father of Washington State's dairy industry and founder of the Carnation Milk Products Company). Those are only a few of the names - the full list of early residents is quite stunning. As one might expect given the times, most of these businesspeople were White, Protestants of European descent, and male. Two of the early owners, Nathan Eckstein and Julius Shafer, were Jewish.

In 1900, James A. Moore purchased the land that is now Millionaire's Row. Unlike most developers of the time, he provided much of the residential infrastructure, including paved streets, sidewalks, water, and sewers. Moore kept this street private, just for notable people, and all houses on Millionaire's Row have at least one plat that is part of Moore's "Capitol Hill Unrecorded Addition," though some of the lots were expanded with property from other additions to allow for larger homes and yards. In 1906, the Volunteer Park Water Tower was built, providing a landmark visual terminus to Millionaire's Row in the north. The recently landmarked Caroline Horton House was built the same year, and is on the southern boundary of Millionaire's Row. The last early 20th century house built on the street is the Nathan Eckstein house, constructed from 1914-1915.

In 1923, President Harding visited Seattle, and traveled north on Millionaire's Row to Volunteer Park. Residents hung a large U.S. flag across the street from the Eckstein to the Ederer House. The next year, residents of the street asked that the city take ownership of the street, due to the increasing traffic. The Seattle Department of Parks took control of the street, turning it into an official Seattle park called "Volunteer Parkway."

Originally the street was actually a boulevard, with median plantings in the center. Several hitching posts for horses still remain on the street, as well as a steppingstone for exiting carriages. However, the Department of Parks removed the center median to improve traffic flow around 1924. Today, the median plantings have been removed allowing for more cars, the street has become increasingly popular for pedestrians walking to and from the park, and the trees have grown significantly taller.

Another early postcard shows the view from the Volunteer Park Water Tower, looking south. It is an Alaska-Yukon-Pacific Expo era photo, showing Millionaire's Row, with the

Parker-Fersen House on the left, and an open field behind it where the Nathan Eckstein House would be built in 1914. The company producing the postcard composited in the Cascade Mountains to the south, even though they really appear to the east. A modern view of the street from the same vantage point shows the Eckstein House south of the Parker-Fersen House, the median has been removed, and there are more cars. The most notable difference however is the increased tree cover, as befitting Volunteer Parkway.

After World War II, some of the lots of Millionaire's Row were subdivided, some of the carriage houses were converted into homes, and a few new, more modest dwellings were built. For example, a mid-century modern house, designed by Fred Bassetti, was built on land that was originally part of the Samuel Hedges estate. However, notably, all but two of the original houses of Millionaire's Row have survived.

The street is still recognized as a special one in Seattle. Walking tours of the street have been offered by the Museum of History and Industry as well as the Capitol Hill Historical Society. Numerous Seattle guidebooks, such as *Seattle Walks*, *The Rough Guide to Seattle, National Trust Guide Seattle*, *The Explorer's Guide: The Seattle & Vancouver Book, The Insider's Guide to Seattle*, *Walking Seattle: 35 Tours*, *Seattle Stairway Walks*, and *Lonely Planet Seattle* all describe Millionaire's Row. Two mysteries written in recent years feature Millionaire's Row as their setting: *Hannah West on Millionaire's Row* (which includes an illustration of the Samuel Hedges House on the cover) and *Raised by Wolves*. In 2021, Millionaire's Row was placed on the National Register of Historic Places by the National Parks Service for both being associated with events that made a significant contribution to our history as well embodying distinctive characteristics of a period, representing high artistic value. The Burwell House is an integral part of this history.

The Original Residents: Anson S. Burwell and Gertrude H. Burwell

Anson S. Burwell and Gertrude H. Burwell were important in the establishment of Seattle as a west-coast business power through their involvement with the Seattle Hardware Company. They helped craft one of Seattle's crucial early social institutions: the Seattle YMCA. Also, they had a key, but mostly forgotten and unreported, role in the formation of Seattle's Millionaire's Row.

Anson Smythe Burwell was born in 1850 in Mercer, Pennsylvania, the son of Austin Smith Burwell and Susan Maria Peck. He was born to an early Connecticut family of White, European descent. His father had been a clockmaker, cabinetmaker, wool merchant, general store owner, and two-time mayor of Mercer. Anson had four brothers and three sisters. He attended public school in Mercer, went to college at Oberlin, and after graduating in 1871, he returned to Mercer to help run his father's general store for about 14 years. The family came to the conclusion that there was limited economic opportunity in Mercer, so Anson and two of his brothers: Austin Peck Burwell, who was two years older than Anson, and Edward Benjamin Burwell, who was ten years younger, traveled west to

the Washington Territories to scout out the opportunities there. In 1884, or by some accounts 1885, the brothers arrived in Seattle.

The Burwells were devoutly religious, and on their first Sunday in town they attended a service at the Plymouth Congregational Church. At church they met Martin Ballard and his wife Harriet, who invited the brothers to join them for Sunday dinner. Martin Ballard and Edward Franklin Fox, both of White, European ancestry, had started a small hardware company two years earlier in 1883, and Martin wanted to bring in new talent to take on some of the responsibilities. He asked the Burwell brothers if they might consider joining him. In March of 1885 they incorporated the Seattle Hardware Company. As will be discussed later, this chance encounter at Pilgrim Congregational Church on their first Sunday in Seattle had a profound effect on the Burwells lives, and on Seattle as well.

In October 1885, anticipating that their family would be joining them in Seattle, Anson and his brother Austin bought two adjoining properties at the northeast corner of 4th and Blanchard for $915 from William Bell's widow, Sarah, and began construction of their homes. They built two identical twin Victorian houses side by side. By July 1887, the Washington Territorial Census shows Anson's parents, his older sister Ellen, and his younger sisters Ida and Minnie had moved in with Anson. His brother Austin had been married with children prior to coming to Seattle, and he and his family were living next-door. Brother Edward had married in 1885, and had his own household elsewhere in the city.

One contemporaneous account said, "Mr. Burwell and each of his brothers have built beautiful homes which stand side by side, their lawns being undivided by fences. The business relations between them have ever been of the most harmonious character…." However, a review of the Polk's Seattle Directories of the time show that Edward and his wife Lucy (he had married in August 1885) lived elsewhere during this period. Anson and Edward showed subsequent interest in living adjacent to one another. When Anson lived on Fourteenth Avenue East, Edward bought a lot immediately to the south of his; however he subsequently sold the property without building a house.

Gertrude Augusta Hubbard was born on April 5, 1870 in Middletown, Connecticut to Frederick W. Hubbard and Sarah Ann Hubbard. Her family, like Anson Burwell's, was an early Connecticut family of White, European ancestry. Gertrude's father had worked as a clerk and a milling operator, and her grandfather had been a Connecticut state senator. In 1887, Gertrude's sister Julia had married Edward Linn Blaine (son of David Blaine, Seattle's first minister, and Catharine Blaine, Seattle's first schoolteacher), and had moved to Seattle. In 1890, after Frederick Hubbard's wife and son had died, he followed her to Seattle, bringing his two unwed daughters, Gertrude and Ellen. Gertrude married Anson Burwell in 1894, and they had four children: Augusta H. who was born in 1895, Frederick A. who was born in 1897, Marion who was born in 1901 and died in 1902, and Barbara, who was born in 1904.

The Burwells' Victorian homes were located at the "high point" of Denny Hill, and the history, environs, and fate of these houses are documented in David B. Williams' book, *Too High and Too Steep: Reshaping Seattle's Topography.* As one might expect given the book's title, these structures were doomed by the Denny Regrade. Anson's and Austin's families would need to leave Denny Hill. The brothers sold their two houses and combined lots for $25,000 in December 1905.

Perhaps anticipating the demise of his first house, Anson Burwell had been looking for other property. In 1901, James Moore announced that prime land would soon be available for sale at the top of Capitol Hill. An article in the June 1, 1901 *Seattle Mail and Herald* stated, "Within a week the largest, most important addition ever offered in appetizing morsels to the Seattle home-seekers, will be put on the market by Mr. J.A. Moore of the Moore Investment company," and presented two features that would have interested Anson Burwell: the location would become "one of the finest and most desirable residence portions of Seattle," and would be "indispensable to the businessman, whose ideals of a home are realized in a location not so removed from business haunts."

An October 27, 1901 Moore Investment Company ad for Capitol Hill sales stated "The Names of the Purchasers are Sufficient Evidence of the Kind of People Who Make Their Homes on Capitol Hill. Further Comment Would be Superfluous." Among other prominent names, it boasted, "A. S. Burwell, president of the Seattle Hardware Company, purchased four lots. He will build and move from his present home on Fifth and Blanchard." This statement actually had four errors. Anson Burwell was at the time vice-president of Seattle Hardware (although, he was running the company at that time, so perhaps Moore's error is understandable), his home was on Fourth and Blanchard, he had not yet purchased the Capitol Hill lots (though he may have signed a contract to do so), and he eventually purchased six lots: three fronting Fourteenth Avenue East, and three fronting Thirteenth Avenue East, between East Valley and East Roy streets. On January 30, 1902, Anson Burwell paid a total $7,950 for these lots. Architect James Schack filed a building permit for the Burwell House on April 16, 1904. After James Schack designed the house, builder R.G. Van Stone constructed it, and the Anson and Gertrude Burwell family moved in by 1905. The Burwell family lived in their house for thirty years.

As mentioned earlier, the Burwell Brothers' chance encounter with Martin Ballard at Plymouth Congregational Church, on their first Sunday in Seattle, had a profound effect on their lives. Anson Burwell was one of the incorporators of the Seattle Hardware Company, which became one of Seattle's most prominent pioneer companies. Initially Anson Burwell served as secretary, but then in 1890 he became vice-president and general manager of the company. Essentially Anson Burwell ran the company beginning then, because at that time Seattle Hardware took on a new, non-resident major stockholder and president who lived in Detroit. In 1924 Anson Burwell became president of the company and served in this role until his death in 1935.

Seattle Hardware has been described as one of the 12 oldest businesses in Seattle. An 1890 article about the Seattle Hardware Company stated, “The firm employs 30 men and is one of the largest and most substantial concerns in the state.” The firm at the time was both a retail operation, as well as a wholesaler and distributer (“jobber” in common parlance). “Several new lines of goods have been added to the immense stock of the store, and the firm are reaching out every direction and increasing the jobbing trade, not only benefiting themselves, but largely increasing the prestige of Seattle.” By 1895, a *Seattle PI* article noted that “A complete line of builders’, loggers’, fishermen’s, millmen’s, miners’ and mechanics’ supplies are kept on hand, an extensive trade having been built up with all parts of the state, Oregon, Idaho, Montana and Alaska.” The Klondike Gold Rush (effectively 1897-1899) amplified Seattle Hardware’s business, as it became one of the main shops outfitting the miners as they departed for Alaska. Paul Dorpat noted that around that time, “The business was so prosperous that it required an 1100-page hard-bound catalog to cover its inventory.”

In 1905, Anson Burwell met President Roosevelt during a National Hardware Association visit to the White House. Burwell quoted in a *Seattle Post-Intelligencer* article, said “What pleased me greatly was the fact that, as we filed past him, the president stopped the entire procession for two or three minutes while he told me what he thought of Seattle and Puget sound and the state of Washington. He said in substance: ‘You have a great city, and a great state, and it will not be many years before the state of Washington will stand as New York now stands, one of the greatest states in the nation, and your city one of the greatest cities.’ ” Roosevelt was specifically prognosticating, the article explains, on the ascent of Seattle and Washington in their trade relations with the world. Seattle Hardware in fact did expand internationally. Under Anson Burwell’s guidance, Seattle Hardware expanded after World War I into China, the Philippines, Japan, Korea, the Straits Settlements (essentially Singapore and Malaysia today), Burma, India, and the Dutch Indies.

Clarence Bagley included essays on both Seattle Hardware and Anson Burwell in his volume of King County’s most notable pioneering businesses and people. In 1929 he wrote, “Among the pioneer mercantile institutions of the state of Washington none is better known or enjoys a higher rating than that of the Seattle Hardware Company, of which Anson S. Burwell has been an officer from the time of its incorporation, devoting the best efforts of his life to the upbuilding of the business.” Anson Burwell dedicated 50 years of his life toward building the Seattle Hardware Company, in all practicality leading the company for 45 of those years. As both an executive, and as a general manager, running the day-to-day operations, Anson Burwell turned a fledgling company into one of the most successful Seattle corporations of its time.

Meeting Martin Ballard on Anson Burwell’s first Sunday in Seattle changed Burwell’s life in a second way. Ballard introduced Anson Burwell to his partner, Edward Sox, who was serving at the time as president of Seattle’s Young Men’s Christian Association. Similar to how Ballard was looking for fresh blood to offload some of his hardware responsibilities, Sox was

looking for fresh blood to offload some of his YMCA responsibilities. That year, in 1885, Anson Burwell became president of the Seattle YMCA.

The YMCA was one of early Seattle's most important social and religious institutions. A 1911 *Seattle Daily Times* article on the 35th Anniversary of the YMCA begins, "Thirty-five years ago the Seattle Young Men's Christian Association was organized in this city with a charter membership of less than twenty-five and was given headquarters in two rooms of the home of Mrs. Maynard, wife of Dr. Maynard, who staked out the original site of Seattle. Such men as Dexter Horton, A. S. Burwell, now of the Seattle Hardware Company, Everett Smith and Dr. James B. Eagleson were instrumental in its organization."

The YMCA has transformed considerably over the years. In an essay on its history, Cassandra Tate writes, "They began with Bible classes in a rented room. Their goal was to save young men from the free-flowing whiskey, the women of dubious reputation, and the other temptations of a frontier town -- to replace evil with good, immorality with Christian values, idleness with self-improvement. Although they were primarily interested in bringing men's souls to Christ, they soon took on the broader role of trying to ease the transition of the newcomers who were flocking into town, by helping them find jobs, housing, and social networks. Inevitably, their focus widened to include the boys who would become young men, and, eventually, the families from which they grew." Dexter Horton, an early White Seattle pioneer and banker, was the Seattle YMCA's first president (serving 1876-1882), and during his tenure emphasized religious studies and spiritual enrichment. Under Anson Burwell's leadership (serving 1885-1888), the YMCA opened its first gymnasium in 1886. Cassandra Tate compares the two presidents' philosophies:

> *Dexter Horton (1826-1904), the fledgling group's first president, thought it had begun to venture into dangerous territory with the opening of its first gymnasium in 1886. When asked to contribute to a fund for a building with a larger gym -- and a swimming pool -- two years later, he flatly refused. "No sir, not one cent," he said. "The Association has departed from the purpose for which it was organized, the spiritual uplift of young men, and now you propose to make it a gymnasium and a swimming pool. If the boys need exercise, let them saw wood, and if they want to swim, let them go into the Bay."*
>
> *YMCA President A.S. Burwell pointed out that more and more young men were working in sedentary jobs and had no opportunity for physical exertion through their employment. Many were also working fewer hours, with more time for leisure activities. Better that they spend that time in "profitable exercise" than in the "Devil's traps" that were "open day and night, to ruin them". If men could be enticed to exercise at the YMCA, they might be persuaded to join a Bible class or participate in other religious activities.*

Although Anson Burwell was devoutly religious, his understanding of the value of exercise and sport may be partially attributed to his own experiences playing baseball on a semi-pro

"town-ball" team back in Pennsylvania called the Unions of Mercer. The Burwell brothers were all baseball players, and Austin played on the Unions as well. However, "Edward entered the game later and was the first to introduce the curve ball in Mercer…." Edward, being ten years Anson's junior, continued playing in Seattle. He was one of the star players (a "crack catcher") on the Seattle Reds, the Northwest champions in 1886, which was "the most famous of Seattle's preprofessional ball clubs," and Edward even turned down offers to go pro.

As it turned out, the YMCA gymnasium was far more popular than its Bible classes. Anson Burwell liberalized the YMCA in other ways. Under his presidency, Burwell introduced a lecture series in 1886, which was followed by several adult education classes in 1888: "German, arithmetic, bookkeeping, penmanship, 'short hand and type writing', mechanical drawing and vocal music."

Burwell's leadership helped initiate a profound change in the YMCA. By doing so, he was trailblazing a broad, new trend, that continued long after. As Bagley writes:

> *The enormous growth of the churches in the ten years from 1897 to 1907, was the forerunner of a memorable period of moral, social and religious advancement. With more than twenty new church buildings, with the magnificent Catholic Cathedral and the First Presbyterian Church completed, and with the Young Men's Christian Association and the Young Women's Christian Association buildings contemplated, Seattle started out on a great movement which sought to combine the activities of religious worship with the practical work of moral and social improvement. The places of worship became work rooms of social centers which proposed to solve the perplexities and problems of everyday life. The great church structures were provided with gymnasiums, recreation, reading and smoking rooms, kindergartens, playgrounds. Clubs and societies were introduced to aid in carrying out the work of social betterment.*

Bagley describes this movement as occurring after 1897, but Anson Burwell was at the vanguard of this trend, starting this transformation at the YMCA in 1886.

Anson Burwell's influence on the YMCA did not end with his presidency of the club. In 1890, as president of the finance committee, he raised money to construct the first YMCA-owned headquarters in the Northwest, which of course housed a gym. He also served on the YMCA executive board for at least 45 years. Anson Burwell truly helped shape one of Seattle's most important early social institutions, and changes that he enacted are still in place today. In her own way, Gertrude Burwell helped shape the YWCA by serving on its advisory board. She also hosted committee meetings at her home, and was a vocalist at many events. Gertrude and Anson Burwell donated generously in support of constructing a permanent building for the YWCA.

Anson Burwell was also the only resident trustee of *Volunteer Place* – the formal legal name for what was initially a private street. In a 1902 deed, the Moore Investment Company granted trusteeship of the street to Anson S. Burwell, Fred Rice Rowell, and Robert Moran, three of the earliest owners of land in Moore's Capitol Hill Unrecorded Addition. However, only Burwell later became a resident.

Although none were of the magnitude or success of Seattle Hardware, Anson Burwell dabbled in a variety of other commercial ventures. He was a stockholder in the Home Fire Insurance Company, along with many other prominent men of the city. This company was formed about a year before the Seattle Fire, and although the fire drained the company of its resources, the Home Fire Insurance Company did its part in helping the town recover. In 1921, he was president of the Cashmere Heights Orchard Company, a firm registered in Seattle, with operations in Cashmere, Washington. The following year, he was also an incorporator and investor in the Seattle Furs Association, aiming to make Seattle a clearinghouse of furs from Alaska and the Siberian wilds.

Although Anson Burwell's most important contributions to Seattle are in founding and developing the Seattle Hardware Company, and expanding the YMCA beyond religious pursuits, during his fifty years in Seattle, he consistently contributed to the city in other ways. Bagley lists him as a private in the Home Guards, which was formed to oppose the lawless mobs that had been agitating against the Chinese in Seattle in 1885 and 1886. Anson Burwell served multiple terms as a trustee of the Seattle Chamber of Commerce, working to build Seattle's business environment. He was a trustee of the Seamen's Friend Society, and raised money for a home for retired mariners. Anson Burwell was one of the founders of the Puget Sound Academy in Coupeville on Whidbey Island Founded in 1886 as a private religious school, it was the only high school of any kind in town until 1901. He served on the Advisory Committee for Seattle's 'New Hotel' (later known as the Olympic Hotel), raising bond money to build a hotel befitting a first class city. He was a strong advocate for civic responsibility and good, effective government, and he was a charter member of the Civic Union, a reform organization formed in 1904 with those goals in mind. He was a Republican (the progressive party of that era), and was vice-president of the Republican Good Government Club. Anson Burwell was an active member of the Plymouth Congregational Church, where he served as assistant moderator, helping to organize large events, and was chairman of the committee to select a new pastor in 1914. He spoke at church forums. He helped organize a conference on foreign missions, as well as the Congregationalist's Conference, both of which he supported in his will. Gertrude Burwell regularly hosted the Women's Association of the Plymouth Church, for which she served as mission study class leader, and the association's Capitol Hill Circle. She was a supporter of the arts in Seattle, including the Seattle Art Museum and the Seattle Symphony, as well as the Children's Guild.

Anson Burwell died in his home on April 22, 1935, at the age of 85. Gertrude Burwell sold their home the following year, and moved with her daughter Barbara to 2004 Fourteenth

Avenue East, a smaller house situated north of Lakeview Cemetery. Her daughter Barbara married Dr. Willard Goff in 1937, and by 1938 Gertrude had moved to an existing house at 8816 Fauntleroy Avenue. By 1942, she had moved to another existing house at 3233 Cascadia Avenue. When Gertrude died on April 2, 1971, just a few days shy of her 101st birthday, she was living in her daughter Barbara's house at 3920 42nd Ave. S. Gertrude and Anson Burwell, together with some other members of their family, are buried in Lake View Cemetery – just a few blocks north of their house on Millionaire's Row.

A History of the Seattle Hardware Company

The hardware firm of Ballard & Sox was formed in 1883 by Martin D. Ballard and Edward F. Sox. Martin Ballard had previously run a flour mill in Albany, Oregon, where Edward Sox was a neighbor in the hardware business. Seeking greater business prospects, they traveled to the settlement of Seattle, arriving in December 1882. Henry Yesler erected a new frame building for their store, next to his residence on the northeast corner of Front Street (1st Avenue today) and James Street, displacing Mrs. Yesler's rose garden, much to her chagrin. Note the signage that includes agricultural implements, which is echoed in their ads of the time. Roy B. Ballard, Martin's son wrote, "In addition to the usual lines found in a modern hardware store, the firm carried wagons, plows, ox bows, ox yokes, mule and ox shoes, and many other items, now practically obsolete. The largest selling item was cotton fish netting used by the fishermen for purse seining. The store was one room, approximately 30x60 and the stock of nails was piled on skids under the building, accessible through the floor."

On their first Sunday in Seattle, the Burwell brothers met Mr. and Mrs. Ballard at the Plymouth Congregational Church. At dinner together that evening, Martin Ballard, expressed interest in having the Burwells join the hardware firm. On March 18, 1885, Ballard & Fox was no more, and the Seattle Hardware Company was incorporated. The initial officers were Martin Ballard as president, Austin Burwell as vice-president, Anson Burwell as secretary, and Edward Sox as treasurer. Next month the new company announced that it would be moving to a larger space. An April 1885 notice in the *Seattle Post-Intelligencer* reads, "The Seattle Hardware Company, successors of Ballard & Sox, hereby announce the removal of their store and stock to the Stone brick building, 625 Front Street, where they not only have a more elegant place of business, but one several times larger, including two entire floors. In their new quarters the Company intend keeping a larger stock and doing a better business, and they hope to merit and receive continuance of the generous patronage heretofore bestowed upon the firm." The "Stone brick building" referred to in the notice was not an edifice composed of a multiplicity of building materials, but in fact the "C.P. Stone" building on the west side of Front Street, south of Cherry.

Next year, in 1886, Edward Sox sold his interest in the company, and returned to Albany, Oregon. Anson Burwell temporarily took over as treasurer until the head of the buying department, Truman Cragin, acquired that role. In 1888, Anson Burwell started managing Seattle Hardware's general operations. Also that year, after a string of average years from a

business perspective, the company showed a 33 1/3% profit, and issued a dividend – its first substantial profit.

On June 6, 1889, the Seattle Fire ravaged much of the business district of the city, including the Seattle Hardware Company's store. The fire destroyed a total of $75,000 worth of inventory, but fortunately, some of this was covered by insurance. James Warren writes, "Like the majority of businesses in the area, Seattle Hardware was burned out. Demonstrating the typical ingenuity of our city's pioneers, the owners relocated temporarily in an old streetcar horse barn at Second and Pike, where they tore out the horse stalls, built shelving, purchased new supplies and went back into business. Because most Seattle businesses were also rebuilding, Seattle Hardware was busier than ever." Bagley notes that the barn was available because streetcars had recently been electrified. The barn was not large enough for Seattle Hardware's booming business, so it opened up a second store at 816 and 818 West Street (roughly at Western Avenue and Columbus today).

In the aftermath of the fire and the necessary rebuilding, Martin Ballard decided to resign from the firm, and sell his stock to several members of the Black family, a family of White, European ancestry that had previously run the Black Hardware Company in Detroit, Michigan. Clarence A. Black became president of Seattle Hardware, but he remained an absentee executive, living in Detroit where his attention was focused his political and business roles there. Anson Burwell was elected vice-president and continued his role as manager –running the company from this point. His brother Austin Burwell became treasurer. Two brothers of the president also joined the company: Charles H. Black, Sr. became vice-president, and Frank D. Black joined the board of directors.

Starting in 1889, several events amplified Seattle Hardware's earnings and financial success. Buildings being rebuilt after the Seattle Fire of course required hardware. Washington, being granted statehood later that year, gained credibility as a place to live and do business. Train travel to Seattle became easier with the arrival of the first transcontinental railway in 1890. Seattle's population approximately doubled in the next decade. Even in 1890, the firm was trading widely, and that year it was written of Seattle Hardware, that "In order to compete with San Francisco and Portland, purchases of Hardware are made in the East, and the firm, we are advised, now have a cargo of stock coming around Cape Horn and a cargo was recently received from Liverpool and Norway. Shipments are made daily to points east of the mountains, including Okanogan country, Ellensburg and North Yakima, as well as to the British Columbia cities of Victoria and Vancouver." Also that year, The Seattle Hardware Company posted a notice that it would be moving into "their splendid new stores in the Colman building, corner of Front and Marion Streets" on July 21st, 1890. The company leased a large double storefront in that building.

In 1894, Austin left Seattle Hardware, and joined Gordon & Co. ("Wholesale Commission Merchants"), and also incorporated the Seattle Cracker & Candy Company, for which he served as president and manager. He later sold his company to the Pacific Biscuit Company

in 1899, stayed with the company for a time, and then formed Burwell & Morford, a very successful real estate firm.

In 1897, when the steamship Portland docked in Seattle with gold aboard, the Klondike gold rush began, further accelerating Seattle Hardware's business. Klondikers, on their quest for riches, would depart from Seattle, purchasing gear for their trip. Seattle Hardware was more than happy to provide that gear, including "camp stoves, cooking utensils, picks of all kinds, shovels, miners' gold pans, gold scales, etc.. etc.". Another ad boasts, "OUR STORE IS CROWDED All Day Long With People Buying Goods for Alaska. Come and See for Yourself." In 1898, The Seattle Hardware Company teamed up with two other retailers to incorporate the Seattle-Alaska General Supply Company, "A Miner's Department Store," which set up a large storefront (with three addresses) in the Dexter Horton Bank Building. One of their ads stated that the store was "established for the purpose of furnishing under ONE ROOF COMPLETE MINERS' OUTFITS, each and every article supplied being of guaranteed quality. A combination of the Pioneer Outfitting Firms of Seattle." The company even published a *Klondike and Yukon Guide,* which purported to answer all frequently-asked questions about becoming a Klondiker, and listed hardware essentials, foods to bring ("BACON is a most important item in a miner's outfit", requiring 150lbs of bacon a year), clothing necessities, and new routes and maps. Of course, the Guide is generously laden with ads for the Seattle-Alaska General Supply Company. At the time, Seattle Hardware also had dealers in Alaska. As early as 1898, Alaskan trade was important to the Seattle Hardware Company (and continued to be for the lifetime of the company). Interestingly, that year the Seattle Hardware Company even sent a trading ship to the Bering Sea, Kotzebue Sound and Arctic points.

By 1900, the company had 90 employees, and five salesmen always on the road, enabling a wide distribution of its goods. That year, an article in *Seattle and the Orient* said of Seattle Hardware, "although established but fifteen years they now take rank with any of the big concerns doing a like business in San Francisco, and practically are able to drive out all competition from the southern metroplis [sic], and it will be only a question of a very short time when the firm will be able to enlarge its field of action and be selling goods direct to the various points in the Orient." Around 1905, the company closed up its retail operations, and began to operate solely as a wholesaler and distributor (importer and exporter). It built a huge new building, at 1st Avenue S. and King St., seven stories in height and over six acres of floor space, which would be its final Seattle headquarters.

The company's sales continued to increase over the years. Bagley writes, "The business for the year 1885 totaled thirty-nine thousand dollars, while in 1889 it amounted to three hundred thousand dollars, notwithstanding the handicap of the fire, and since 1912 this has been a million dollar corporation." In 1924, Clarence A. Black, the absentee president, died and Anson Burwell became president. Replacing Anson Burwell as vice-president was Charles H. Black, Jr. James Warren writes:

By 1927 more than 300 persons were employed at Seattle Hardware. A branch of Seattle Hardware, located in Bellingham, was operating as Northwest Hardware by then, and the company had sales representatives in Oregon, Washington, Idaho, Alaska, Hawaii, and the Orient.

Yes indeed, the company had also plunged into the export-import market. During World War I, they had been offered a chance to expand into foreign business, but had decided that old customers should come first.

Later, after the war, the company did expand into international markets and established Earl Morgan as resident director of sales in China and the Philippines; H.A. Seeberger in Japan and Korea; and John Livingstone in the Straits Settlements, Burma, India, and the Dutch East Indies.

Anson Burwell died in 1935, after dedicating fifty years of his life to the development of the Seattle Hardware Company, of which he was founder, and leader for forty-five of those years. Anson's brother Edward was still at Seattle Hardware at this time, having served in several department management roles, and was also responsible for building much of Seattle Hardware's very important Alaska business. C. H. Black, Jr. took over as president from Anson Burwell, and R.C. Lenfesty served as president after him.

Seattle Hardware was very much a family business, with two sets of three brothers serving important roles. Some sons also played important roles. Roy P. Ballard, Martin's son, who joined the company in 1897, was secretary for many years. After graduating from Harvard and serving in World War I, Anson's son Frederick joined the company, initially as a clerk in 1922, and later as treasurer starting in 1944.

The history of Seattle Hardware ended in 1974, when in what was called "a man-bites-dog" story, the smaller Tacoma firm of Hunt & Mottet purchased the more prominent Seattle-based company. It was noted that Seattle Hardware's Alaska business was a primary motivation for the purchase. Hunt & Mottet initially moved its headquarters to Seattle, but in the '90's sold what had been Seattle Hardware's Pioneer Square buildings, and transferred all operations back to Tacoma.

History of Volunteer Place

As mentioned earlier, Anson S. Burwell was the sole resident trustee of Volunteer Place. The story of Volunteer Place, like many good tales, is about conflict, money, and redemption, and it lay hidden for over a hundred years in a dusty folder marked *Ordinance No. 46638*, buried deep in the Seattle Municipal Archives. That is, until now, when all will be revealed.

The days starting January 28, 1902 were a whirlwind time for the Moore Investment Company. That day, the County Auditor filed plat maps for Capitol Hill Addition Divisions 1 and 3. This enabled land to be sold not only in these divisions, but also in Moore's Unrecorded Division, the future Millionaire's Row. On January 30, Moore sold Anson

Burwell three lots on Fourteenth Avenue East and an additional three lots directly to the west of these on Thirteenth Avenue East. Those deeds were filed on January 31.

Also on January 31, James Moore signed a deed creating *Volunteer Place,* under the stewardship of trustees Anson S. Burwell, Fred Rice Rowell, and Robert Moran. Volunteer Place was the name chosen for the portion of Fourteenth Avenue East that would be known as Millionaire's Row. In his choice of trustees, James Moore chose shrewdly. All men had just bought property fronting Volunteer Place. Robert Moran, the renown White ship builder and former mayor, became the largest landowner, purchasing the lots on which the Parker-Fersen and Eckstein residences would be built. Fred Rice Rowell was an esteemed White lawyer and hence a natural choice for trustee, and Anson S. Burwell, also one of the largest landowners, was widely respected for being business savvy and community-minded. However, Fred Rice Rowell died at his earlier residence, never moving into his Fourteenth Avenue East home, and Robert Moran sold his property in 1906, never building a residence on the street. Anson Burwell was, as they say, "left holding the bag."

The deed to Volunteer Places specified these provisions for the trustees:

1. *To erect and maintain thereon such works of art, monuments or other memorials to the volunteer soldiers of America as shall seem to them best or practicable.*
2. *To keep and maintain the said property in good repair as a private thoroughfare for the owners abutting thereon, the said thoroughfare to be known as "Volunteer Place" Provided that said trustees are not hereby personally obligated to repair and maintain said thoroughfare but only to expend such same as shall come to their hands for the purpose from said property owners.*
3. *To make rules and regulations for the use of said Volunteer Place by the abutting property owners as shall seem to them for the best interests of said property owners.*
4. *Immediately upon the formation of a corporation or body corporate as hereinafter provided, to convey the same to such corporation or body corporate as shall be organized the said property owners or such portion of them as consent to join in such organization to keep, hold and maintain upon like trusts as those above set forth.*

The first provision is particularly astonishing. City Park had been renamed Volunteer Park just the year before, in commemoration of Spanish-American War veterans. Did James Moore envision Volunteer Place to be a private extension or entrance to the park, with its own monuments and memorials situated on the median strips and planting strips? There is no indication that the trustees or owners ever acted upon this goal. The second provision dictates that the street is to be a private one, and well-maintained to the extent supported by the residents. Although the street was initially private, there is no record of anyone being denied entry, nor of any kind of gate or barrier built, and in fact the street became a very popular route to the park. The third provision describes a kind of early homeowners' association for the street, where rules can be agreed upon and enforced, at least for the street itself. Again, there is no indication that the trustees or residents acted upon this

provision in any way. A fourth provision, also never acted upon, allowed the residents of Volunteer Place to turn the trusteeship into a corporation.

The residents were happy with this arrangement, until the tax bill came due. On the evening of April 6, 1909, readers of the *Seattle Daily Times* were shocked to read the frontpage banner headline, "CAPITOL HILL STREET LIABLE TO SALE FOR $4,000 UNPAID TAXES," along with a far-right-column, above-the-fold, lead article in the paper, stating that the "Thoroughfare in Center of Fine Residential Section May Have to Be Condemned at Expense of Property Owners." Perhaps unbeknownst to the residents, not just their own property, but Fourteenth Avenue East itself (Volunteer Place), was accruing taxes. The article also revealed the true reason that Moore kept the street private. It quoted Councilman Frank P. Mullen, chairman of the street committee, stating that when the street was being planned, "J. M. Frink owned a street car franchise on Twelfth Avenue and was anxious to obtain a franchise on Fourteenth Avenue East. Fearing that the council might grant such a request, Moore opened up Fourteenth Avenue East as a thoroughfare, paved and otherwise improved it, and sold the lots abutting the improvements making the property decidedly attractive, he refused or failed to dedicate the street to the city and as a consequence taxes have been piling up ever since."

The unexpected taxes must have been a headache for Anson Burwell, as trustee of Volunteer Place. Undoubtedly lawyers were retained, and angry letters were sent. The problem continued until 1913, by which time the unpaid taxes had increased to nearly $8,400. After receiving a letter from the County Treasurer, the Seattle Corporation Counsel (Seattle's top attorney) consulted with the City Engineer about the tax situation, and in September of 1913, the City Comptroller petitioned the Board of County Commissioners of King County, asking that it cancel all taxes on Volunteer Place, including taxes due from 1902, because "said property was then, and has since been, used continuously for street purposes and for benefit of the public..." This request was granted, all accrued taxes on Volunteer Place were nullified, and the first crisis was averted.

All was fine and good for a mere three months. In January of 1914, residents Samuel Loeb, a White brewing company founder, and Cyrus Clapp, a White property investor and former state senator, requested a single median strip to be removed on Fourteenth Avenue East, just north of East Aloha Street, because the "close proximity of this parking strip to the corner, makes it a menace and danger to traffic," and they further stated that they were willing to pay for the expense. The Street Commissioner forwarded the request to the City Engineer who loved the idea, but misinterpreted the request as asking for the removal of all the median strips between Aloha and Ward. The City Engineer's Principal Assistant, then sent a letter to the Seattle Corporation Counsel, misinterpreting this misinterpretation, stating that the Street Committee had asked that *all* of the median strips on Volunteer Place be removed. The Corporation Counsel then prepared a deed to be signed by all the trustees and property owners to grant ownership of the street to the city, and sent it to the City Engineer. In an amazing example of real life imitating the game of "telephone", the City

Engineer sent this deed back to the property owners who had only requested a single median strip be removed. S. S. Loeb responded in a letter back to the City Engineer, “Wish to say that the request of Mr. Clapp and myself has been somewhat misinterpreted, inasmuch as our original request was to have the strip only removed to the extent where it abutted on our own property.” In a follow-up letter back to S. S. Loeb, the City Engineer expressed some frustration in the decision not to remove all of the median strips.

In the next chapter of the story, the city tried to force the hands of the owners by taking ownership of the street. A little over a year went by, and on August 19, 1915, the City Engineer, wrote the Chairman of the Streets & Sewers Committee of the City Council, saying that the trustees and residents did not sign over Volunteer Place to the city, and “Should it be found impossible or impracticable to obtain such deeds, then the only safe recourse would be a condemnation to bring all parties into Court and finally adjudicate the matter.” Ordinance 46638, seizing ownership of the street for the city, was prepared, and then passed by the City Council on November 15, 1915. In a shocking deus ex machina turn, the mayor then vetoed this ordinance. The only vague suggestion as to why was a statement made years later by the City Engineer saying, “my remembrance being that the mayor at that time objected to the form of ordinance proposed….”

The concluding act of this drama occurs in 1923, with the city starting to remove the median strips without permission. In response, an attorney representing the property owners, wrote in a letter to the President of the Seattle Park Board:

> *As you know, there are certain unpaved portions in the center of the street at intervals called islands, though they are not always surrounded by water. The Street Department has determined that these islands are a menace to the traffic, and desires to remove them and has started so to do, but was enjoined by Mr. Eckstein. There is no doubt but what the city has power to condemn the street. The property owners are more fearful that the street will be used, if the islands are removed, for funeral processions to the cemetery and possibly for street car tracks. They all feel that 14th Ave. North, between Roy and Prospect, is a main entrance to Volunteer Park, and should be under the control of the Park Board and exempt from street car tracks, funeral processions or other uses that are given to park boulevards, and they are, therefore, eager for the Park Board to assume jurisdiction.*

The Board of Park Commissioners approved this request, and sent the proposal to the City Council. The request was approved by the City Council on December 3, 1923, which was codified in Seattle Ordinance 92065, making Volunteer Place a public street owned by Seattle Parks, appropriately renamed *Volunteer Parkway.* This time, the mayor did not cast a veto, so the ordinance became law, and the street an actual Seattle park. Finally, a compromise had been reached whereby the street would be owned by the Parks Department, allowing the medians to be removed, yet maintaining a level of protection for

the street that reassured the property owners. Anson Burwell's stormy tenure as the trustee of Volunteer Place was over.

Later Residents of 709 Fourteenth Avenue East

The Anson and Gertrude Burwell House had six other resident owners after the Burwells. This section describes these other residents.

Martha A. K. Agnew (1936-1942)

Martha A. K. Agnew, who bought the Burwell House in 1936, was a White socialite and an heiress. She was born Martha Ann Krutz in Walla Walla County, Washington on March 16, 1892, to Harry Krutz and Harriet Armstrong Krutz. The family lived in Seattle. Her father had been a Seattle Pioneer, and was secretary and treasurer of the Washington Loan & Trust Company, later becoming president. In 1913, Martha married Augustus Waterous Agnew, a Canadian army officer, who died the World War I three years later. They still managed to have two children together, Augustus William Agnew, born in 1914, and Martha Patricia Agnew, born in 1915. By 1934, Martha A. K. Agnew had taken over from her father as president of Washington Loan & Trust, and was described by the *Seattle Daily Times* as a "Well-Known Socialite of Seattle". That year, Martha Agnew inherited a very large sum of money from her aunt, Philanthropist Mrs. Vlaga (Clara) Leighton of Los Angeles, who left one million dollars that was split evenly amongst her four nieces. Two years later, which was one year following Anson Burwell's death, Martha Agnew bought the Burwell House.

In her spare time, Martha enjoyed painting, and she exhibited an oil painting in the Seattle Art Museum's Northwest artists show. She was a member of Friends of Cornish and the Sunset Club. Martha Agnew died on May 30, 1973 in Ojai, California at the age of 81.

James A. and Marie F. Elder (1942-1948)

James A. Elder and Marie F. Elder, who bought the Burwell House in 1942, were a White couple that worked their way up in the grocery business. James Elder was born in Payette, Idaho, and Marie Curtis was born in Dallas, Texas, both in 1907. They married in 1930, Marie becoming James' second wife. In most of the 1930's they lived in Alameda and Oakland, California, and around 1939 they moved to Seattle.

In 1940, James Elder was working as a salesman for wholesale groceries, and Marie was also a salesman but for retail groceries. The next year's Polk's guide lists James' profession as "dairy and baker," and the following year, when the Elders bought the Burwell House, he was in the grocery and meats business at the 1024 Madison delicatessen. That year they had a second daughter, Marilyn, their earlier daughter, Shirley, being born in 1931. When they sold the Burwell house in 1948, they were running their own grocery and meats store, "Elder's Market," just a few blocks away at 621 Broadway.

The Elders continued to scale the heights of the grocery business. By 1962, James Elder was owner of the Food City Tom Boy Group, a grocery chain. By 1963, he had become owner-operator of the Shop 'N Save market chain in Seattle, a group of four stores, which grew to five with the construction of a one and a half million-dollar store in Alderwood Village, Lynnwood that year.

Charles H. and Anne G. Todd (1948-1977)

Charles H. and Anne G. Todd, both of White, European descent, bought the Burwell House in 1948. Charles Todd was a highly esteemed legislator and attorney in Seattle, and a founder of a legal firm that became Davis Wright Tremaine.

Charles Hunt Todd was born in Seattle on June 4, 1906 to Elmer Ely Todd and Relura Pardee Hunt. His father Elmer was also a prominent legislator and attorney. Elmer served in the state House of Representatives in 1905, and was a US District Attorney from 1907 until 1912, when he founded Donworth Todd, a law firm that became Perkins Coie. A press release from that firm states, "Perkins Coie, a 1,200-lawyer firm with deep West and Silicon Valley roots, was founded in Seattle, in May 1912 with a handshake between former U.S. District Court Judge George Donworth and former U.S. Attorney Elmer Todd." Elmer was also legal counsel for the *Seattle Times*, becoming its publisher in 1942, and then chairman of the board in 1949.

Given his father's involvement with the *Seattle Times*, it should not be surprising that Charles Todd started out working as a journalist, on the paper's police beat. After the 1932 Washington State elections, one newspaper noted, "The Democratic avalanche in Washington apparently carried into office a banker for governor, an orchestra leader for lieutenant-governor, a former national amateur billiard champion for Congress and two radio speakers and a police reporter!" That police reporter was Charles Todd, who started his first term in the senate in 1933 at the age of 26. While in the legislature, he enrolled at the University of Washington Law School, purportedly saying, "I figured I should know something about what I was doing." Charles Todd also was elected to the Washington State House of Representatives from 1939 to 1941, thus he served in both state legislatures. He worked as an attorney in the Office of Price Administration, President Roosevelt's department which set prices and rationing during World War II. Following this, Charles Todd became partner in the law firm, Wright, Innis & Simon, which the next year was renamed Wright, Innis, Simon & Todd. That law firm, through a series of mergers, evolved into Davis Wright Tremaine. Going full circle, the *Seattle Times* later became one of Charles Todd's clients.

Anne Todd was born Anne Galbraith in Seattle, Washington on June 23, 1916. Anne was a proud Garfield bulldog. She married Charles Todd in December 1934, and together they had 6 children: Anne (Lu), Kay (Candace), Christopher, Anthony, Deborah, and Caroline (Cindy). Anne loved art, particularly painting, and some of her paintings were exhibited in local

shows. Examples of Anne's art relating to the Burwell house are a painting of the western view from the west-facing dormer, and a needlepoint of the front of the house. Following the family tradition, Anne Todd worked at the *Seattle Times*, where she wrote art reviews in the late 50's and early 60's. Anne was remembered as a "loving wife, devoted mother, gifted artist, gracious hostess, wonderful friend, avid gardener, brilliant and intellectual conversationalist, witty story teller, and competitive game player."

Robert M. and Dortha H. Woodruff (1977-1987)

Robert Milton Woodruff and Dortha Helen Woodruff, who were both White former Midwesterners, purchased the Burwell House in 1977. Robert was born in Kansas City, Missouri on April 3, 1933. His wife was born Dortha Haney in Illinois on July 27, 1932. Sometime around 1968 they moved to King County. They had four children and owned a travel agency. When Robert and Dortha divorced in 1984, the Burwell House was transferred to her name, and she continued to live there until 1987. Robert Woodruff died in 1996 when he was living in Renton.

Lawrence E. Lattin (1987-1994)

Lawrence E. Lattin, was a White serial entrepreneur and a quintessential Seattleite, building maritime businesses and a pioneering wireless company. He was born in Seattle on May 13, 1947. Lawrence loved boats and navigating coastal waters, which led to one of his first ventures: purchasing antique yachts, restoring them, and selling them. He started up two local maritime businesses: Northern Marine Industries and Lake Union Boat Repair. He also incorporated and managed CLC Communications, which was an early wireless telecommunications company. Motorola ended up purchasing it, and it became part of the foundation of NEXTEL Communications.

Although Lawrence Lattin had married Pamela Lee Delong in 1982, they had divorced in 1987, the year he purchased the house. Lawrence and Pamela had a daughter together named Lauren in 1984. Lawrence Lattin passed away on January 16, 2012. Not surprisingly, he was a member of the Seattle Yacht Club, but also the Seattle Skeet & Trap Club, and Washington Arms Collectors.

Robert Bryce and Christina Russell Seidl (1994-present)

Robert Bryce and Christina Russell Seidl, a married couple of White, European ancestry, bought the Burwell House in 1994.

Bryce was born in Madison, Wisconsin on July 21, 1946 to Robert Joseph and Gwen Bryce Seidl. His father was a highly esteemed scientist and corporate executive in the forest products and pulp and paper business. His mother Gwen was an English teacher in her early years and a highly creative artist and poet throughout her life. Bryce had a successful career as a corporate executive, civic leader, nonprofit executive and as an elected official.

Bryce and Chris met as students at the University of California, Berkeley. After graduating in Ecology, Bryce entered the MBA program at the University of Michigan. After the first year they married and entered VISTA as volunteers in rural Oklahoma. That experience was to help shape their lives forever after. After returning to Michigan to complete his MBA Bryce joined the Simpson Timber Company in what was to be the first of 11 positions in Simpson Timber and Simpson Paper Companies over 25 years. His career took the family from Shelton, WA to Vancouver, WA to Ripon CA, Kalamazoo MI, San Francisco CA and to Seattle where they purchased the Burwell House in 1994. After leaving Simpson he became the Chairman, President and CEO of Fisher Mills and Sam Wylde Flour Companies in Seattle. After the sale of those companies, he became the President and CEO of Pacific Science Center in Seattle for 11 years until retirement.

Chris was born in Oakland, CA March 2, 1946, to Grandon G. and Beverly C. Russell. A strong student, Chris earned her degree at Berkeley in Biological Sciences - Taxonomy and Morphology. Throughout their married life Chris was an accountant and then became a mother to two children, Andrew and Kathryn. Chris is a knowledgeable and talented gardener. She also had the skills to oversee the five-year historic restoration of the Burwell House, undoing the damaging work inflicted on the house over decades and carefully rebuilding it to exacting restoration standards.

Chris carried the bulk of the household family responsibilities to allow Bryce to pursue his business and community responsibilities. Together they were active in nonprofit health, educational, artistic and other organizations wherever the family lived. Bryce served on numerous boards including Pipp Community Hospital and the Kalamazoo Institute of Arts in Michigan, the California College of Arts and Crafts in Oakland, Pacific University in Forest Grove, Oregon, the SW Washington Air Pollution Control Authority, Clark County Public Health Board and Pilchuck Glass School where he has served 25 years on the board as a trustee, board president and interim executive director as of 2024. Bryce also served as president of the Rainier Club. Bryce's six years on the Vancouver Washington City Council and his two terms as Mayor were made possible by the unwavering support of his family. Their full backing was crucial to his success in these endeavors and others.

Ownership Summary

Below is a complete list of owners of the Burwell House, from the year it was built to the present day.

1904 - 1912: Anson S. Burwell

1912 - 1936: Gertrude H. Burwell

1936 - 1942: Martha A. K. Agnew

1942: Multiple banks: Snoqualmie Valley Bank Corporation, State Bank of Snoqualmie, and Issaquah State Bank Corporation.

1942 - 1948: James A. and Marie F. Elder

1948 - 1977: Charles H. and Anne G. Todd

1977 - 1984: Robert M. and Dortha H. Woodruff

1984 - 1987: Dortha H. Woodruff

1987 - 1994: Lawrence E. Lattin

1994 - Present: R. Bryce and Christina R. Seidl

Architect James H. Schack

During the first 30 years of the 20th century, James Hansen Schack (Sr.), a White, European immigrant, designed some of the city's notable buildings independently and as part of collaborations. He designed houses, apartment buildings, hotels, churches, and public infrastructure, and his architecture was diverse, adopting different styles for different commissions, sometimes melding multiple styles together. James Schack was a widely respected Seattle architect, he was elected president of the Washington State chapter of the American Institute of Architects (AIA), and several of his works have become landmarks.

James Schack was born in 1871 in Råhede, Schleswig, a town which was part of Germany at the time, but later became part of southwestern Denmark. In 1888 at the age of 16 he emigrated to the United States where, according to historian David Rash, he studied architecture in evening school at the University of Chicago. By 1895 he was living in St. Joseph, Missouri where he worked as a draftsman. The following year he joined the new Maryville, Missouri office of Searcy & McNulty Architects and in 1897 became partner with Alexander Searcy (1852-1916), a White Missouri native, in the firm of Searcy & Schack. During the year that Schack and Searcy were partners they designed numerous buildings: churches in College Springs, Iowa and Graham, Missouri; banks in Graham and Skidmore, Missouri; a school in Maryville, Missouri; and several houses in Maryville. Searcy & Schack were also the contractors for several of these buildings, giving Schack valuable "hands on" training in construction. In October 1897 Schack left Maryville for Kansas City where he became architect and superintendent of construction for Swift Packing Company's new branch, a position he held until 1901. Schack returned to Maryville in 1899 to marry Artie Bellows, and in March 1901 reportedly intended to rejoin Alexander Searcy in architectural partnership, but instead decided several months later to move to Seattle, there to open his own architect's office.

When James Schack arrived in Seattle late in the summer of 1901, the town was booming and he promptly received work. That year, amongst his earliest commissions were "two cottages to be erected on the corner of Eighteenth Avenue and Harrison Street for Adolfo Brocons and Mrs. W. A. Dent, respectively," at a cost of $1,500 each. These houses were two nearly identical Dutch Colonials, with prominent gambrel roofs, whose longest

dimension runs east-west, perpendicular to the street. They still exist today, but with some modifications.

In 1902, James Schack received a commission to design the Holy Trinity English Lutheran Church at 1710 11th Avenue. This building, inspired by the memorial chapel in Lebanon, Pennsylvania, was the first church of several that James Schack would design, and was described at the time as being the Tudor Gothic style, "designed with references to the needs of modern graded Sunday school work." The building exists today as the Central Lutheran Church, but has undergone significant alterations.

In 1903, James Schack designed his first house on Millionaire's Row, the Edward Ederer House at 1007 14th Ave. E. The Seattle Department of Neighborhoods Seattle Historical Site Survey observes, "It is notable for its sandstone porch and delicate leaded glass windows, although the cladding appears to have been replaced…. This is also one of the earlier examples of the American Foursquare house, which have their greatest concentration on Capitol Hill. They are often called the Classic Box or Seattle Box, because of its local popularity. They were built primarily between 1905 and 1910."

James Schack designed the Burwell House in 1904. In that same year, he also designed the Godwin Hotel for J. W. Godwin, which was situated at Yesler and Sixth avenue. This six-story, 100 room "family hotel" has a first story of concrete, and an upper five stories of pressed brick. The Georgian-inspired building has decorative quoins along vertical edges, double-pained windows, arched windows on the top floor, with ornamental brick relief above them, topped with a decorative parapet and demonstrates Schack's ability to design competently detailed buildings in a variety of styles. The Godwin hotel is now an apartment building called "100 on 6th."

As Schack's reputation grew, he was hired for larger, more prominent projects. In 1905, he designed The Savoy Hotel, which was built at the northwest corner of Seneca and Third. E. F. Sweeny, president of the Seattle Brewing & Malting Company, commissioned this work. Schack's initial drawing depicted 11 floors, but the hotel was constructed in sections with the initial 1905 permit for the first eight stories, and a second permit issued the following year for an additional four (one more story than originally planned!). The Savoy Hotel had a steel frame construction, and there were two towers. It was more vertical and certainly grander than the Godwin Hotel, but it featured some Georgian-inspired detailing reminiscent of the Godwin. The Savoy Hotel was a prominent building in Seattle for 80 years, but was imploded in 1986 to make way for the Washington Mutual Tower. Like the Savoy, the Mehlhorn building on Second between Columbia and Marion was announced to be tall – 12 stories – and built of steel above a concrete foundation. Although only the first five stories were ever built, the Mehlhorn building's terra cotta exterior continues to display Schack's beautiful Sullivanesque ornamental designs.

By 1905, James Schack was among Seattle's most respected architects and within a few years would become both an officer in the Washington Chapter AIA and a member of the

AYP architectural advisory board. He "is entitled to rank very high in his profession as he is certainly a great enthusiast in every department of modern architecture," gushed a 1905 *Pacific Building and Engineering Record* profile published to mark completion of his new building for Seattle General Hospital. "All of his work is substantial, solid, and yet very artistic. He is not exactly an idealist, nor yet a realist, but combines with happy faculty both elements in his designs. Still a young man, he has attained a very high standing in his profession all over the northwest, and has been awarded some very fine and remunerative contracts." Of the seven projects by Schack illustrated in that issue – the hospital, Savoy hotel, two churches, and three houses – only two, the Burwell house and Holy Trinity Church, remain standing.

Four years after arrival in Seattle, James Schack was not only an esteemed architect, but a prosperous one. He purchased property on East Roy Street, just a block away from the Burwell House, to design and build the residence where he would live for the rest of his days. The 1910 census shows that also living in the house were his wife Artie, sons Edwin, James Jr., and John, and two servants. The James Schack House, at 1416 E. Roy is an eclectic design, with an M-shaped roof forming an L with a gable roof to its left. The house is mostly clad with shingles, but the second floor, below the M-shaped roof, is stucco panels surrounded by painted timber. The following year, Schack designed the J. W. Godwin house for the man whose hotel he had designed two years earlier. This house, at 1018-20 Summit Avenue, is of craftsman design with Tudor elements. The first floor is clad in clinker bricks, the second in half-timbers and stucco, above which are four prominent gabled roofs. This house is part of the Harvard-Belmont Landmark District, which is both a National Historic District and a Seattle Landmark District.

Daniel Huntington joined James Schack, the senior partner, in creating a new architecture practice, *Schack & Huntington*, which was active from 1907-1909. In 1908 they designed the first Arctic Club Building at 509 Third Avenue, which later became the Morrison Hotel Created by and for Klondike Gold Rush veterans, the clubhouse was described in *Alaska Yukon* Magazine as "one of the most important business structures in the city," and in a 1912 issue of *Pacific Builder and Engineer* as the "richest and most commodious home of any social organization west of Chicago." It is a contributing building to the Pioneer Square Preservation District. Historic Seattle, which holds a preservation easement of the exterior, cites the "irregular fenestration" and "decorative masonry features with eclectic detailing" as particularly notable features. James Schack is believed to have been the primary designer of this building, which is currently used as supportive housing, managed by the Downtown Emergency Service Center (DESC).

The following year, in 1909, the First Methodist Episcopal Church Building, located at the southwest corner of Fifth and Marion, opened its doors, designed by firm of Schack & Huntington, but generally attributed to James Schack. This was one of the most important commissions in James Schack's career. Three years earlier, Schack had traveled to the major western cities on a multi-week tour to seek inspiration, accompanied by the building

committee members: T. S. Lippy, J. W. Efaw, and Roland Denny. When he returned, James Schack published a proposed architectural sketch, which presented a Romanesque design for the church. Perhaps influenced by cost and construction constraints, or by "the question of the regrade on Fifth Avenue," Schack switched the design to a domed Beaux Arts style church. This building was granted Seattle Landmark status in 1985, only to be overridden by the State Supreme Court. However, a deal was struck with the developer such that the building would remain, and a modern tower was erected on the property.

In 1909, James Schack's partnership with Daniel Huntington ended. That year, Frank E. Burns, built his house on E. Ward Street, near Millionaire's Row, with a design by James Schack. Frank Burns was general manager of two companies that operated steamships in the *mosquito fleet,* which connected Puget Sound communities at that time. The Department of Neighborhoods Historical Sites Survey notes, "This highly-detailed house combines elements of the Tudor and English Arts & Crafts Styles, with massing reminiscent of the Queen Anne style."

Two years later, Roy P. Ballard built two side-by-side houses in the Mount Baker neighborhood, one for his family and one for the family of his sister Jessie May (Ballard) Geary. Roy Ballard, the son of Martin Ballard, a founder of the Seattle Hardware Company, was himself a longtime employee and officer. The houses are notable for using the same architect, James Schack, and the same builder, R. G. Van Stone, as the Burwell House. Designed together and still linked by a pergola, the Roy Ballard and Logan Geary houses have been described as "Spanish Mediterranean-influenced, American Foursquare style" designs.

In 1920, James Schack formed a new firm, *Schack, Young, and Myers, Architects and Engineers*, with Arrigo Young (engineer) and David Myers (architect), its designs being often "academic eclectic styles." An example of this is the 1924 Chamber of Commerce Building at 215 Columbia Street, built in conjunction with architect Harlan Thomas. This Seattle Landmark has "exquisite Romanesque Revival stylistic features," and "is also architecturally distinctive for the integration of sculpted art panels that depict native and modern industries in Washington State presented as a modern adaptation of the Romanesque sculpture."

Schack, Young, and Myers also designed buildings outside of the Seattle area. From 1922-1924, it helped develop the Longview, Washington Master Plan, as well as several Longview buildings. It also designed the Gallatin Gateway Inn near Yellowstone Park, a railroad terminus with 30 guest rooms and large, ornate public spaces. Montana landscape and architectural historian Caroll Van West wrote, "Built in 1927 and designed in a Spanish Revival style–not common in Montana in that time for major commercial buildings–by the firm of Schack, Young, and Myers, the Inn had been listed in the National Register in 1980. The nomination noted both its distinctive, rich architectural statement but also its purpose

in 1920s tourism traffic for the railroad–it was the Milwaukee's gateway to the West Yellowstone entrance of the national park."

The formation of Seattle Center, one of the city's most iconic sites, began with the construction of two buildings: the Exposition Building and the Civic Auditorium, both completed in 1928, and both designs of Schack, Young, and Myers. The two buildings were described as being "built in what architects call the 'Romanesque Revival' style, with arched doorways and ornate yet restrained trim along the rooflines and around windows." The Exposition Building, with 5,000 seats, soon became known as the Civic Ice Arena, the Seattle Eskimos and later the Seattle Totems playing there. It was re-clad in brick to modernize it as Mercer Arena for the World's Fair, and then demolished in 2017. The Civic Auditorium seated 3,000, and hosted attractions ranging from Amelia Earhart to Led Zeppelin. It was substantially altered for the World's Fair in 1962, becoming the Opera House, and then again transformed 2003 to become McCaw Hall.

David Myers left the partnership in 1929, and it continued as Schack and Young. One of the last works of Schack and Young is an art deco building, the Baroness Hotel, completed in 1931. This structure, attributed to James Schack, shows his continuing exploration of architectural styles. The Baroness Hotel is an art deco design that has also been called Moderne and ZigZag. This First Hill hotel, a Seattle Landmark since 2009, is now associated with Virginia Mason, and often used for patient family visits. James Schack died in 1933, just two years after the Baroness Hotel was built, leaving for Seattle a legacy of residences, churches, hotels, apartments, and public buildings, with highly respected designs in a diversity of architectural styles. Schack and Young continued in partnership until Schack's death on March 16, 1933.

Builder R. G. Van Stone

R. G. (Richard Graham) Van Stone, the White, Canadian immigrant who built the Burwell House, was described by the *Seattle Post-Intelligencer* as a builder of "large Seattle structures." He built the Lincoln High School Building, as well as the University of Washington's marine station building on Friday Harbor, and though not the primary builder, was involved in the construction of the University of Washington's Home Economics Hall (later Raitt Hall).

In another partnership with James Schack, R. G. Van Stone built the Ballard and Geary Houses in 1911 – two Spanish Mediterranean-influenced Foursquare houses in the Mount Baker neighborhood. In addition to his more prominent buildings, he constructed a general store in the University District, and at least three different service stations.

R. G. Van Stone was born in Kincardine, Bruce County, Ontario, Canada in July 1858. He emigrated to the United States in 1880 with his parents, settling in Denver, Colorado. R. G. Van Stone married Mary Wright in 1882, and they had three children: Allen (1888), Mabel (1890), and Edward (1899). Richard brought his wife and children to Seattle in 1902, initially

working as a carpenter, but he was hired to work on the Burwell House the following year as a contractor. The Van Stones lived at 2311 Warren Avenue during most of their time in Seattle. R. G.'s wife Mary died in 1916, and their son Edward later joined his father in a construction business, appropriately named "R. G. Van Stone and Son." Richard G. Van Stone died on the job in 1930, while was supervising construction at the University Club.

The Arts and Crafts Style

The Burwell House is an outstanding example of Pacific Northwest Arts and Crafts architecture that demonstrates James Schack's ability to assimilate influences from American and British sources, as well as personal experience in the American Midwest, at a time when Arts and Crafts in the Pacific Northwest was still in its infancy.

From Fourteenth Avenue East, the form of the Burwell House is a symmetrical two-story rectangular volume with a broadly overhanging hipped roof and centered front porch. According to Virginia Savage McAlester's definitive *Field Guide to American Houses,* the form is characteristic of the Prairie style, with the Burwell House exemplifying a subtype identified as: "hipped roof, symmetrical, with front entry." "This was the earliest Prairie form," she wrote, "and developed into the most common vernacular version." Perhaps the most recognizable house of this subtype was Frank Lloyd Wright's Winslow House, a house Schack likely knew from his time in Chicago. Comparison of the Winslow and Burwell Houses is illustrative. Characteristically, both are symmetrical two-story volumes with hipped roofs and widely overhanging eaves. The exterior walls of both are divided into horizontal bands that distinguish the first and second floors. At both the Winslow and Burwell Houses the lower portion of the exterior walls is brick, but where the Winslow House uses a smooth, pressed, buff colored brick the Burwell House uses a dark clinker, its irregular texture and color expressive of the clay and firing process. As at the Winslow House, the upper wall of the Burwell House is dark in color but here clad in stained cedar shingles, an abundantly available local material. Unlike the Winslow House, the Burwell House has a centered, hipped roof front porch, sheltering guests from rain and effectively concealing the off-center front door.

In his early work Frank Lloyd Wright sought to evoke horizontality of the Midwestern prairie, often with a series of bold lines. At the Winslow House, second-floor windows are contained in a strong band contained by a classical sill and the roof soffit, both light colored stripes that contrast with the band's dark stucco. At the Burwell House, Schack used similar horizontal lines but more subtly. The shingled upper wall is divided from the brick below not by a classical molding but by a flare of the shingles that sheds rainwater over the brick below; first-floor windows "hang" from this flare like laundry on a clothesline. A similar shingle flare wraps the house at the top of the second-floor windows, a second 'clothesline' that is nearly concealed in shadow of the broad overhanging roof. Where Frank Lloyd Wright boxed or enclosed the roof eaves, Schack exposed the rafter tails, immediately revealing the nature of the materials – wood from the Northwest's bountiful forests – and

the hand of the craftsman. Other features of the Burwell House characteristic to the Prairie style, which McAlester calls “one of the few indigenous American styles,” are its hip roof dormers, windows with diamond pattern muntins, and porch piers that are simple, square, and made of brick.

According to McAlester, the Prairie style was a variation of the Arts and Crafts movement:

> *The Modern movement in domestic architecture developed in two stages during the years from 1900 to 1940. The first phase, the Arts and Crafts (or Early Modern) movement deliberately turned its back on the use of historical precedent for decoration and design. Ornamentation was not eliminated but merely ‘modernized’ to remove most traces of its historic origins. Although there were many variations within the movement, it led to two distinctive styles in American houses. The first was the Prairie style (1900-1920), which began in Chicago under the leadership of Frank Lloyd Wright, who designed many houses in the style during the period from 1900 to 1913. These elegantly simplified buildings by Wright and his followers were to have a profound influence on the beginnings of Modernism both here and in Europe. The second style inspired by the Arts and Crafts movement is the Craftsman style (1905-1930), begun in southern California in about 1903 by the Greene brothers and others. It emphasizes exposed structural members and wood joinery and, like the Prairie style, eschews historical precedents.*

As historians Lawrence Kreisman and Glenn Mason point out in their survey of the Arts and Crafts Movement in the Pacific Northwest, Seattle's interest in the Arts and Crafts can be dated to around 1903. Portland’s Lewis & Clark Exposition of 1905 and Seattle’s Alaska-Yukon-Pacific Exposition of 1909 spread Arts and Crafts ideas widely, led to the formation of numerous Arts and Crafts groups, and influenced the design of objects large and small, including architecture. Designed and built in early 1904, the Burwell House was one of Seattle’s first Arts and Crafts homes, roughly contemporary with early work of the Charles and Henry Greene in California. Inside and out the Burwell House also shares similar forms, features, and details with Gustav Stickley’s early craftsman homes, published in 1904.

“Unlike a style based from a design concept,” wrote historian Ray Stubblebine, “the Arts and Crafts style is derived from a philosophy.” Drawing from the English writers such as William Morris, John Ruskin, and Augustus Pugin, it emphasized principles of simplicity, honesty, and economy in form, construction, and use of material. “Arts and Crafts architects walked a fine line between the sophisticated and the untutored, between the highly crafted – the wrought iron hinge, the pegged joint – and a rustic sensibility,” according to historian Richard Guy Wilson. “As a rule their details came from nature or vernacular traditions,” he continued, “with form dictated by construction, indigenous to its place and soil.”

Situated between the Prairie and Craftsman styles, James Schack’s home for the Burwells epitomizes Arts and Crafts ideals both inside and out and. Here one finds not classical columns, moldings, or details from Greek or Roman antiquity but indigenous materials used

in a simple and straightforward manner, united by line and proportion, and embellished sparely with ornament largely drawn from nature. The newel of the main floor stair, for example, has a broad square cap reminiscent of Craftsman detailing below which is carved ornament recalling that of Louis Sullivan, whose work Schack evoked in his terra cotta ornament for the Mehlhorn Building of 1906. The stair's rhythmic square balusters that emerge from a larger, broad board recall similar rectilinear balusters, screens, and even furniture elements in the work of Frank Lloyd Wright and the Scottish architect Charles Rennie Mackintosh. The primary bedroom fireplace recalls work of Mackintosh or Charles Voysey in color and detail where the broad surround of the living room fireplace is simpler, its dark green tile pulling the colors of nature in through the leaded glass windows on either side. From the door hardware to fireplace surrounds and stair details to exterior massing, this is not a rustic rural retreat but a sophisticated house demonstrating broad Arts and Crafts sensibilities that, at the time, were just gaining toehold in the Pacific Northwest.

It is challenging to find Arts and Crafts architecture in Seattle comparable to the Burwell House. As Virginia McAlester points out, the hipped roof Prairie style house is often seen as a stylistic antecedent for the American Foursquare, a house form widely adopted in Seattle and often referred to as the "Seattle box." So too, the Craftsman begat the bungalow, an equally popular house form in Seattle. Tudor-style houses are also commonly referred to as 'Arts and Crafts' for their hand-crafted details and their English origins with ties to Morris, Ruskin, and Pugin. James Schack knew and used Tudor forms and details in his own 1905 house and in the 1906 Godwin house but not at the Burwell House. He also knew the American Foursquare, adopting the form for the 1903 Ederer house. But the Burwell House is neither Foursquare, nor a bungalow, nor a Tudor Revival house.

Stylistically, the Burwell House shares similarities to the Colonel John Boyer Residence designed by architect Eben Sankey and built in 1907, three years after the Burwell House. But the overall shape of the Boyer House, a Seattle landmark since 1983, is more complex than the simple rectangle of the Burwell House. The upper walls of the Boyer House feature Tudor-style half- timbering where the Burwell House is clad in shingles, and the overall impression of the Boyer house is more that of a large bungalow. Contemporary to the Burwell House are the Arts and Crafts family houses designed by Ellsworth Storey on Dorffell Drive and built 1904-1905. Clad in rough-hewn wood shingles with stone foundations and chimneys, covered by asymmetrical shed and gable roofs with broad eaves supported by heavy timbers, these two adjoining houses – one for Storey and one for his parents – are altogether more rustic than the Burwell House and much more on the Craftsman side of Arts and Crafts architecture.

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