

The City of Seattle

## Landmarks Preservation Board

400 Yesler Building

~~400 Yesler Building~~ Seattle, Washington, 98104 • (206) 625-4501

LPB-31/78

### REPORT ON DESIGNATION

February 14, 1978

NAME OF PROPERTY:

The Deanery of St. Mark's Cathedral/Ferry House  
1531 - 10th Avenue East

LEGAL DESCRIPTION:

BEG AT INTERS OF WLY LN OF 10th AVE N & S LN OF  
SEC TH NLY ALG SDWLY LN 314.56 ft. TO TRUE BEG  
TH S 89-14-15 W 350ft TH N 00-04-25 W 70ft TH  
N 89-14-15 E to WLN OF 10th AVE N TH SLY ALG SD  
AVE TO BEG LESS POR TO C OF S.

OWNERS:

The Dean and the Vestry  
St. Mark's Cathedral  
1531 - 10th Avenue East  
Seattle, Washington 98102

RECOMMENDATIONS FOR DESIGNATION:

On December 21, 1977 and February 1, 1978, the Landmarks Preservation Board conducted a Public Hearing to consider the designation of the Deanery of St. Mark's Cathedral/Ferry House as a Seattle Landmark. After receiving the evidence and hearing testimony, the Board voted to approve designation of the structure and its site as a Seattle Landmark; those significant features of the structure as noted in the Approval of Nomination (LPB-179/77) include the entire exterior of the building together with all major public spaces on the first floor (including the great hall, drawing room, dining room and library/music room; and excepting the kitchen and pantry); the stairwell, upper hall and related elements; and the two westerly bedrooms.

The Board finds that the structure and its site merits designation on the basis of the following criteria of Landmarks Preservation Ordinance 106348:



SEC. 3.01(4) It embodies the distinctive visible characteristics of an architectural style, or period, or of a method of construction;

With the advent of the Industrial Revolution in England many artists, architects and designers were shocked, perplexed and revolted by the concurrent changes in society, impact of ways of life, technology, and the urban scene. Beginning with William Morris in mid-19th century, attempts were made to return to the craft methods of production: fabrics, papers, furniture, decorative elements, utensils, houses. Rather than trying to harness the machine, it was evaded. Nonetheless, this philosophy produced excellent design in all the crafts, and these products were employed largely in the decoration and furnishing of new houses which employed much of the functional and spatial organization of traditional English houses, with improvements, and thus a new tradition was developed in succession by such other designers as Phillip Webb, Sir Edwin Lutyens and Charles F.A. Voysey, among others. Similar approaches to space and form were subsequently seen in the domestic architecture in this country designed by Richardson, Sullivan, Wright and the Greene brothers.

Charles Voysey's work reached its peak during but one short decade - 1895-1905. The Ferry House was designed by John Graham, Sr., and built in 1904. This house in design, form and character is too similar to Voysey's work to be accidental. It has all the charm of an English house, with external use of timbering in accent to stuccoed areas, informal massing and emphasis on large chimneys and banks of windows. Internally, the house has a great variety of spaces stemming from the central (great) hall into the dining and drawing rooms, the library and other areas. Combined with these larger spaces are intimate nooks with individualized fenestration, a musician's gallery, handsome stairway, charming bedrooms much in the manner of Voysey and Morris.

This house then - because of its graciousness and intimacy, its handsome inter-relationship of spaces, its careful attention to details, and its place, and as an example of the Craftsman Movement, in the evolution of 20th century domestic architecture, embodies distinctive visible characteristics of the English country style typified by Voysey's work and the Craftsman style.

Individual elements of the interior (fixtures, tiles, ceiling decorations, windows and fireplaces) typify, or are superb examples of the art nouveau style through the work of the Tiffany Glass & Decorating Company, the leader in American Art Nouveau design.

(SOURCES: Mr. Earl D. Layman, City Historic Preservation Officer; and Mr. Hugh McKean, Consultant to the (New York) Metropolitan Museum of Art.)

SEC. 3.01(5) It is an outstanding work of a designer or builder;

This structure is noted as an outstanding work of two designers: Louis Comfort Tiffany, a designer of national and international prominence; and of locally prominent architect John Graham; Sr.

Louis Comfort Tiffany: Interior design and, in particular individual interior elements (the "dogwood" stained glass window, woodwork, fixtures, tiles, ceiling decorations, windows and fireplaces - and the dining room fireplace tiles), exemplify the work of Louis Tiffany executed by his "Tiffany Glass & Decorating Company". This was a most prestigious firm at the time and had furnished and decorated many residential interiors for wealthy east coast families, including several rooms in the White House during Theodore Roosevelt's presidency. The Ferrys grandson, David Keith Eskridge of Seattle, who spent his childhood in the house, said that his grandmother told him that Tiffany himself came to Seattle to supervise the installations and builders work on the interiors. Mr. Hugh McKean, Consultant to the Metropolitan Museum of Art, notes the direct hand of Mr. Tiffany himself on the dogwood window in the entry hall and the tile work on the dining room fireplace. Mr. McKean also noted that this interior may be the only, unreconstructed, Tiffany interior extant in the United States.

John Graham, Sr: Locally prominent architect John Graham, Sr., studied in England and undoubtedly was influenced by the English country style. In this house he incorporated the Craftsman style and invited Louis Tiffany to work on the interiors of the house. Mr. Graham was one of the city's outstanding contributors to the city's form, including another Seattle Landmark - Trinity Episcopal Church.

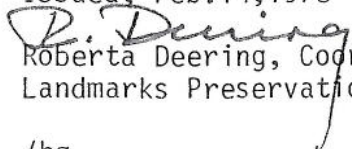
SEC. 3.01(6) Because of its prominence of spatial location, contrasts of siting, age or scale, it is an easily identifiable visual feature of its neighborhood or the city and contributes to the distinctive quality or identity of such neighborhood or the city;

The Ferry house was built in 1904 by Pierre Peyre Ferry (son of Washington's last territorial governor and first state Governor Elisha Peyre Ferry) with no expense spared, as a place of comfort for his wife, Lurena Ferry. The view and the wooded setting were the drawing points of the site. The house reflects the turn of the century "gracious" life style away from the hustle and bustle of the city.

The site's prominence visually on Capitol Hill is enhanced by its significant relationship to the Episcopal complex. St. Mark's Cathedral purchased the Ferry House in 1946 for use as a "new" Deanery.

The Capitol Hill Community Council in a letter to the Landmarks Preservation Board (November 14, 1977), support this criteria testifying as to the prominence of this structure and its site.

Issued, Feb. 14, 1978

  
Roberta Deering, Coordinator  
Landmarks Preservation Board

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