NPS Form 10-900
(Oct. 1990)

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

279

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

Historic name **Chiarelli, James & Pat, House**

Other names/site number Chiarelli-Dore House

2. Location

street & number 843 NE 100th Street ____ not for publication

city or town Seattle ____ vicinity

State Washington code WA county King code 033 zip code 98125

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X nomination __ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets __ does not meet the National Register criteria. I recommend that this property be considered significant __ nationally __ statewide X locally. (__ See continuation sheet for additional comments.)

Signature of certifying official/Title — Date 3·21·13

WASHINGTON STATE HISTORIC PRESERVATION OFFICE
State or Federal agency and bureau

In my opinion, the property __ meets __ does not meet the National Register criteria. (__ See continuation sheet for additional comments.)

Signature of certifying official/Title — Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby, certify that this property is:

√ entered in the National Register.
__ See continuation sheet

__ determined eligible for the National Register.
__ See continuation sheet

__ determined not eligible for the National Register.

__ removed from the National Register.

__ other (explain:) _____

Signature of the Keeper — Date of Action

for Edson H. Beall — 5.14.13

5. Classification

Ownership of Property
(Check as many boxes as apply)

- X Private
- ___ public-local
- ___ public-State
- ___ public-Federal

Category of Property
(Check only one box

- X building(s)
- ___ district
- ___ site
- ___ structure
- ___ object

Number of Resources within Property
(Do not incl. previously listed resources in the count.)

Contributing	Non-Contributing	
1	1	buildings
		sites
		structures
		objects
1	1	Total

Name of related multiple property listing:
(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Functions or Use

Historic Functions
(Enter categories from instructions)

Domestic; Single Dwelling

Current Functions
(Enter categories from instructions)

Domestic; Single Dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

Modern Movement

Materials
(Enter categories from instructions)

foundation Concrete
walls Wood
roof Built-Up
other Glass

Narrative Description
(Describe the historic and current condition of the property.) See continuation sheet, pg 1

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

___ A Property is associated with events that have made a significant contribution to the broad patterns of our history.

___ B Property is associated with the lives of persons significant in our past.

_X_ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

___ D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark "x" in all the boxes that apply.)

Property is:

___ A owed by a religious institution or used for religious purposes.

___ B removed from its original location.

___ C a birthplace or grave.

___ D a cemetery.

___ E a reconstructed building, object, or structure.

___ F a commemorative property.

___ G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance
(Enter categories from instructions)

Architecture

Period of Significance

1949 – 1955

Significant Dates

1949

Significant Person
(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Chiarelli, James J. (Architect & Builder)

Narrative Statement of Significance
(Explain the significance of the property.) See continuation sheet, pg 6

9. Major Bibliographical References

Bibliography
(Cite the books, articles, and other sources used in preparing this form.) See continuation sheet, pg 15

Previous documentation on file (NPS):

___ preliminary determination of individual listing (36 CFR 67) has been requested
___ previously listed in the National Register
___ previously determined eligible by the National Register
___ designated a National Historic Landmark # _____
___ recorded by Historic American Engineering Record # _____
___ Historic Resources Survey Number (if assigned) # _____

Primary location of additional data:

___ State Historic Preservation Office
_X_ Other State agency
___ Federal agency
_X_ Local government
___ University
_X_ Other

Name of repository:
University of Washington Libraries
Seattle Public Library
WA State Archives, Puget Sound Branch

10. Geographical Data

Acreage of Property Less than 1 acre

UTM References
(Place additional UTM References on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
1	10	5 51 120	52 83 311	2			
3				4			

Verbal Boundary Description
(Describe the boundaries of the property.) See continuation sheet, pg 17

Boundary Justification
(Explain why the boundaries were selected.) See continuation sheet, pg 17

11. Form Prepared By

name/title Ann Marie Doyon, MHP / Historic Preservation Consultant, Architectural Historian
organization A.D. Preservation date December 4, 2012
street & number PO Box 10296 telephone 859-533-9943
city or town Spokane state WA zip code 99209

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items
(Check with the SHPO or FPO for any additional items.)

Property Owner (Complete this item at the request of the SHPO or FPO.)

name Craig McNary
street & number 843 NE 100th Street telephone
city or town Seattle state WA zip code 98125

NARRATIVE DESCRIPTION

Summary

The James & Pat Chiarelli House (Chiarelli House) at 843 NE 100th Street was constructed in 1949 in the Maple Leaf neighborhood in Seattle's north end. It is the work of and formerly the personal residence of locally significant architect James J. Chiarelli who designed and built the house, as well as the neighboring house, for his family. It is located in an area that boomed during the post-World War II era following expansion of the city limits, and coinciding with the development of the Interstate-5 corridor and Northgate mall. The dwelling today still exhibits key characteristics embodied within both the Northwest Modern movement and Chiarelli's own body of work, remaining an important example of both.

The Maple Leaf Addition is characterized largely by dense residential development, dating primarily to the post-World War II era and the mid-twentieth century. Roosevelt Avenue NE passes through the addition in a north-south direction, intersecting with NE 100th Street less than one-half block to the east of the Chiarelli House. Roosevelt Way, primarily south of NE 98th Street, is characterized by small-scale commercial development, primarily single-story buildings with small parking areas directly in front, indicative of the mid-twentieth century development of the area, as well as a number of more recently developed apartment buildings. A large reservoir is located along Roosevelt Way between NE 82nd and 88th Streets. The Maple Leaf reservoir features a large holding pond as well as a local, visual landmark water tower with maple leaves painted on it. Additional commercial development is found where Roosevelt Way intersects Northgate Way at the northerly boundary of Maple Leaf. Dense commercial development is found along Northgate Way, and surrounding Northgate Mall and the I-5 corridor that runs north-south directly west of the mall.

Dwelling

The Chiarelli house is a single-story, shed roof, single-family residence set on a concrete-block foundation with a partial basement beneath the north portion of the dwelling. The dwelling is L-shaped, with an obtuse angle at the northeast corner. Basement windows are visible along the north elevation where the main level is raised from the primary grade, while the rear elevation is essentially level with the grade in this location. The foundation is hidden from view on the rear and east elevations, with the main level cantilevered out from the foundation creating the appearance that the house is floating above the ground. On the façade, the second level is cantilevered out over the basement level. The shed roof runs at a gentle slope downward toward the east. It is highest at its west end towering over the carport, which is attached in this location. The northwest corner of the shed roof is supported by a large, square beam, which also serves as the corner for the main entry porch. The primary entry to the dwelling is found in this location, with a single door and a large, rectangular window beside it. The form of the door and window are repeated above, resulting in a tall, vertical orientation at the entryway.

Both the façade and east elevations exhibit large, rectangular windows with fixed-louvered vents below, and large expanses of horizontal board cladding. The widely overhanging eaves, feature a slightly shallower overhang on the façade. The west end of the main block of the dwelling features a brick chimney, of wide, horizontal bricks, and an interior and exterior brick wall that passes beyond the rear wall of the house out into the rear yard, creating separation between the back deck and the original pass-through or doorway between the carport and the rear yard. The brick also continues from the fireplace toward the north, creating a low knee-wall with a planter box near the primary entry porch, separating the entry from the carport. The south end of the interior/exterior brick wall, extending from the chimney and fireplace, as well as the south and north ends of the brick wall along the west end of the carport are not set flush, rather they extend out creating an irregular edge in these locations.

The exterior of the Chiarelli house is characterized primarily by wood and glass, as well as some brick as previously noted. The cladding is primarily vertical boards, and the windows are large, undivided expanses of glass. Fixed-louvered vents run along the bottom of many of the dwelling's windows. The dwelling, with its dark gray or black stain on the exterior, blends into the surrounding natural environment as the dark colors easily camouflage with the deep, dark foliage, which includes large evergreens. Some of the wood inside and on the rear of the carport have been left natural.

The attached carport, original to the dwelling, features a flat roof, space for two vehicles, and a brick wall on its west side, which is attached then to a brick wall constructed at the front of the house at 835 NE 100th Street. Originally, an open pass-through led from the carport to the rear yard; a narrow storage area accessible within this pass-through was originally created for the storage of bicycles and other outdoor toys. A door has been added to the pass-through, and the narrow area is now utilized as a workshop. A small storage close in the southeast corner of the carport currently holds some of the dwelling's systems such as a furnace.

The rear elevation is characterized primarily by walls of glass, spanning nearly floor-to-ceiling in most locations. A single door leads from the living room out to the rear yard, and another leads out from the rear of the master bedroom. A wooden deck spans the full width of the rear wall behind the living and dining areas, though originally it only extended form the back door to the west wall of the rear extension of the L-shaped plan. A translucent panel is found within the widely overhanging eaves on the rear outside of the large dining room window, allowing additional light to pass into that room.

The yard, both front and rear, have been left in a natural state as intended by the original design, which was laid out around the trees and other pre-existing landscape features. Only a few minor designed landscape elements have been added, including footpaths, benches, and a small water feature running over native rocks. Mature, native vegetation is found throughout the property, both maintaining a naturalistic northwestern appearance and creating a visual blend between the dwelling and its surroundings. The minimal landscape elements that have been added are considered minimal

and do not diminish the site's ability to convey significance. A small, nonhistoric shed in the rear southwest corner of the property was added by the current owners within the last fifteen years.

The original wood fence, added when the neighboring house sold ca 1955, still surrounds the back yard. The shed is a frame building, with horizontal board cladding painted black and a shed roof. It features a single, hinged, entry door on the north elevation and a sliding, aluminum frame window on the east. Cement pavers provide a step up to the entry. It is not considered a contributing element within this nomination.

The dwelling is surrounded by native plantings that were intentionally left in their natural state; only minimal designed landscaping has been integrated into the otherwise wild property. A paved driveway leading into the covered carport is found at the northwest corner of the lot. The house sits relatively near the road, creating a minimal front yard and a large rear yard. Despite its location near the road, the native, mature plantings, even larger now than when the house was originally constructed, obscure the house from clear view and help to achieve the original design goals of the architect. The dwelling's irregular form aids it in blending into the natural environment that surrounds, as intended by Chiarelli in his design.

The interior of the Chiarelli house is accessed via the front entryway located at the northwest corner of the main block of the dwelling. Inside the entry door is a small foyer with tile floors, providing access to a small stairway to the partial basement or a small stairway up to the main floor. The entryway today has a nonhistoric tree that has been added, as well as a small sunken area on the floor filled with rocks beneath the cantilevered overhang of the main level floor; a portion of the concrete-block foundation is visible in this location as well. Large windows are found in this area, though some privacy has been provided for by two large, square wooden panels finished with a color-blocked design in the style of Mondrian; this finish, though faded, remains today. The inside of the front door as well as the panel above the door both exhibits a three-dimensional, diamond-shaped pattern extending inward to the foyer; an original feature of the house. The wall-cladding inside the foyer is clear-grained cedar, which is stained dark gray or black.

Upon entering the main level of the dwelling, one enters the main living area through a large opening between the landing at the top of the stairs in which multiple sliding-glass doors have been added. This room features elm panels on the walls, which have been left natural in finish per the original design. Two original, silver, wall-mounted, directional lamps remain on the north wall. The south wall of the living room features two large windows, extending from floor to ceiling. The west wall exhibits a fireplace with a wide, brick chimney extending up, and a brick half-wall extending toward the south passing the rear wall continuing to the outside. A large window is found above the half-wall, and a transparent panel is found in the ceiling above the fireplace. According to Pat Chiarelli, wife of the architect, this panel created a dramatic environment during rain or snow (Chiarelli, 2012). Original drawings for the fireplace can be found in the continuation sheets.

Black-dyed magnesite flooring with flecks of mother of pearl and marble is found throughout the main floor. Electric heating coils beneath the floor provide heat, and were the only source of heat when the dwelling was originally constructed. This flooring material was used by Chiarelli for its fireproof qualities, durability and ease of maintenance.

Off of the living room, is a small dining area. Like the living room, a large window is found on the rear wall, though it does not extend all the way to the floor. Rather, it features a ventilation system below, similar to what is found in many of the rooms throughout the house. An interior panel opens inward, revealing a louvered vent leading to the outside and providing airflow throughout the house. A single door leading to the rear yard is found between the living room and dining room windows. A double-sided, wooden cabinet is found on the south side of the dining room, separating the dining area from the main hallway. Sliding wood doors are found on both sides of the cabinet unit, providing storage both for the dining room and a hall closet for the entryway. The cabinet does not extend the full-height to the ceiling, and lighting is found on top of the cabinet providing indirect lighting into the room – a Chiarelli trademark. Double-sided cabinetry is also found at the east end of the dining room, providing separation with the kitchen, and again functioning as storage for both rooms.

The kitchen is accessible via a passageway from the dining room. It is a small, U-shaped kitchen enclosed on all sides with the exception of the passageway and an opening above the countertops providing a view into the utility area beyond. A silver, wall-mounted lamp like those found in the living room, is mounted on the wall in the opening. A large window is found on the south side of the kitchen. The original wood cabinets remain, with sliding doors found on the upper cabinets.

Returning to the main hallway, two small bedrooms are found on the north side of the house filling the northeast corner. They feature slightly smaller windows, placed higher on the wall for privacy, with the same louvered vents below. Large closets, and built-in drawers are also found in the bedrooms. Chiarelli designed the built-in drawers to work together situating them back to back and staggering the drawers themselves so that one opens into one room, the next down into the other room, and so on.

Turning right down the hallway, extending into the rear of the L-shape plan, is a small bathroom with a tub, corner shower, and tiled vanity. The walls inside the bathroom have been covered with wood shingles. Several original built-in cabinets remain in the walls. A linen closet is found in the bathroom, accessible via a small door in this room as well as a small door in the hallway. A wooden laundry basket is found at the base of this closet, and was designed so that clothes could be tossed into it from inside the bathroom, and the basket could be pulled out from the hallway and taken directly into the utility room. The original laundry basket remains.

Across this same hallway is another storage closet, and an open area beneath the pass-through from the kitchen where a deep freeze and some storage shelving is currently positioned. According to Pat, the Chiarelli family also had a large freezer in this location when they resided in the house. The

ceiling in this portion of the hallway exhibits a cork tile finish. It is unknown it this was original or added later. Across from this area, off the hallway, is a large utility room containing a double laundry tub, washer and dryer, and additional storage closets. One of the closets in this room contains dowels on slanted rod holders, where the laundry could be hung to dry. A small heater or fan was located in the next closet, which would circulate air and dry the items. The rod holders and many of the dowels remain.

At the back of the house, accessible via this central hallway, is the master bedroom. It features a floor-to-ceiling window on the south wall as well as a door to the rear yard, large windows with louvered vents below on the west wall, a full wall of closets on the north side, and small windows positioned higher up on the east wall. An original built-in vanity with a window above is also found on the west side of the room. A small fire pot has been added in the corner of the room. Two additional wall-mounted, articulated lamps, the same as those in the living room, are found in the master bedroom. An original brass light fixture with a glass dome is also found in this room, above the exterior door leading from this room, and several other locations.

Upon heading into the basement, a partial-height wall separates the small landing at the base of the stairs from the basement family room. A small bench is found in the landing, in front of an open area beneath the stairs leading to the upper level. The family room is one, rectangular open space with a ribbon of windows high up on the north wall, shaded by the cantilevered second level. A small powder room with no lighting is found in the rear corner of the room. A decorative mural has been painted along the south wall of the family room, though the clear-grained cedar boards on the ceiling remain unpainted. Track lighting has been added in the basement to supplement the original recessed can lighting that still remains.

STATEMENT OF SIGNIFICANCE

Significance

The Chiarelli House is eligible for listing in the National register of Historic Places (NRHP) under Criterion C and is significant in the area of architecture as a locally significant example of Northwest Modernism that embodies the distinctive characteristics of its period of construction. It is also significant under Criterion C as an outstanding work of noted architect James J. Chiarelli, a locally significant architect of the twentieth century who both designed and physically built the dwelling, who is particularly significant for his contributions to Northwest Modernism during the mid-twentieth century. The period of significance for the Chiarelli House, 1949–1955, spans from the dwelling's date of completion in 1949 to the date the fence was added in the rear yard when the neighboring house was sold out of family hands. This transition marks a slight alteration of the original vision for the site's design.

The Chiarelli House is identifiable as a house belonging to the Northwest Modern movement of the mid-twentieth century, specifically representive the experiemental post-War period, as well as being highly representative of the work of Chiarelli who utilized, in the design of this property, the aesthetics and design principles that would carry through many residential and commercial designs throughout his career. The property retains integrity of location, setting, design, workmanship, material, and association as well as many of its most character defining features and details including form, massing, shape, family-oriented function, and the naturalistic setting and integration of the outside to the inside and vice-versa captured in its naturalistic landscape.

Having only had two owners since construction, only minor alterations have been done to the property including: some interior wall treatments; changing of some light fixtures (though many original ones still remain); updating of kitchen appliances; tiling of the bathroom shower; addition of a fire pot in the master bedroom; rebuilding of the rear deck (on the same footprint) with a second deck section added slightly down grade to the rear of the living room; addition of a door in the formerly open pass-through between the carport and rear yard; and the addition of a small naturalistic water feature and small shed in the rear yard. The integrity of the property has been minimally impacted by these alterations. As a result, the Chiarelli House at 843 NE 100th in Seattle, WA maintains sufficient integrity for listing.

Seattle's Maple Leaf Neighborhood

During Seattle's earliest days, and even towards the mid-twentieth century, many of the areas in North Seattle, including the Northgate and Maple Leaf neighborhoods, remained essentially outlying, unincorporated county areas. Growth in these areas was generally slow, and was most directly tied to logging or mills. After Green Lake was lowered in 1911 and the Maple Leaf reservoir, with its

surrounding park area, was established, people began to slowly populate the area. Because this growth slowed during the Great Depression, it was not until after the wartime boom of the 1940s that many north end neighborhoods, including Ballard, Greenwood and the University District, began to reach their saturation points, forcing people to begin moving farther north into the newly developing suburbs and developments such as Maple Leaf, Northgate and Lake City (Maple Leaf History).

Following the wartime boom, Seattle's north end entered a period of dramatic change. In 1950, the Northgate Shopping Center (Northgate Mall) opened. The $12-million project situated on a 60-acre tract, was one of the nation's first such regional, suburban, shopping centers, and the first to be designated as a "mall" ("Northgate Shopping Mall"). Though the location was outside the city limits, the area was already showing tremendous growth and was easily accessible from areas within Seattle along Aurora Avenue N, Lake City Way NE and Roosevelt Way NE ("Northgate Shopping Mall").

In 1954 the Seattle city limits were extended from N 85th to N 145th, finally incorporating the areas north of Ballard and Green Lake, including Maple Leaf. In 1962, I-5 was constructed through Seattle bringing another major impact to this north end neighborhood. The north-south I-5 corridor was established directly alongside the western boundary of the Northgate Mall property, with an exit at the northwest corner of the mall property onto NE Northgate Way. This not only changed the character of Northgate, but brought additional growth, people and traffic. Nevertheless, the Maple Leaf neighborhood, despite its close proximity to the mall and mid-century boom, managed to maintain a residential neighborhood character favoring primarily modestly-sized, simple, single-family residences housing mainly middle-class families. Business grew all throughout the north end, but the commercial character in Maple Leaf, primarily along Roosevelt Way NE, remained primarily small-scale and neighborhood-oriented (Wilma).

In recent years, the Northgate area has continued to grow and change, with shopping and multi-family housing expanding dramatically. The Maple Leaf neighborhood is still very much as it was originally conceived, housing primarily middle-class families in the same modest and simple homes that were constructed during the wartime boom era, though some residences have been expanded or altered. The commercial character along Roosevelt Way NE remains much the same, though some multi-family dwellings and larger apartment buildings have been added in this area.

History of the Chiarelli House

James and Pat Chiarelli purchased three lots in the Maple Leaf neighborhood shortly after their marriage in 1947. At the time, the neighborhood, still situated outside the city limits, was largely undeveloped. The lots, all put together, were then split approximately three-quarters and one-quarter into two separate parcels at 835 and 843 NE 100th Street, as they remain today. In 1948, construction began on two houses, one for James and Pat and the other for James' mother and his three brothers. Both houses were designed and built by James along with his brothers and some members of Pat's

family. The nominated house was originally intended to be for James' mother and brothers to live in, while James and Pat would live in the neighboring dwelling at 835. However, during the course of construction, which was completed in 1949, two of the brothers were married so James and Pat, who were expecting their first child at the time, switched houses with the mother and the one remaining brother. The switch allowed the newly married couple to could utilize the larger of the two houses for their expanding family (Chiarelli, 2012).

The rear portion of the nominated house, containing the master bedroom and utility room, was completed first. As soon as this happened, James and Pat took residence in this back area essentially living, working, bathing, and preparing meals in these two rooms while the rest of the house was constructed around them. Pat, even though pregnant, was very active in the process and contributed to the construction pounding nails alongside the men (Chiarelli, 2012).

Chiarelli, though a talented and trained draftsman, never produced professional plans for the design of these two neighboring dwellings. He set out the siting and major dimensions, which were all carefully followed. Over the weekends he would simply sketch out on butcher paper the work to be done that week, and he and the other family members would then execute that portion of the plan; sometimes he would simply make a sketch of the day's work that morning. What became of these drawings is unknown, though two sheets have been recently discovered, detailing the fireplace and a custom stove Chiarelli designed for his wife's new kitchen (Chiarelli, 2012).

According to Pat, "it was a really happy time." She noted that being involved in the construction of the house made Chiarelli "a better architect," allowing him to gain a practical understanding of the reality of his designs – with the shed roof presenting a particular challenge for the men, as each support required a different height and angle! Pat also made mention that the design was very "purposeful... [he was] very careful to save all the trees and work the design within the trees... it was his intention to slip the house into the site – to blend in with the native growth... trees [were] left in place and the design incorporated trees into special sight-lines out the windows and doors." Originally the rear yards of the two neighboring dwellings were left open, creating one large garden area shared by both dwellings. The entire rear yard of the nominated house was fenced in the mid 1950s when the neighboring house at 835 was sold, somewhat altering the original vision for the open back yard shared between the two neighboring, family houses (Chiarelli, 2012).

Though somewhat of an experiment both in design and construction, having built the house himself, the dwelling is highly representative of Chiarelli's design principles and aesthetics, and is easily relatable to numerous other buildings in his body of work. His designs exemplified consistency and an upholding of both his beliefs (such as respect of the landscape and vegetation, integration of the indoors to the outdoors, use of natural light, blending with the environment, compact designs, family-friendly function, etc) as well as his preferences (including the use of wood, often displaying natural finishes, the use of certain light fixtures, durable materials, etc).

James, Pat and their children resided in the house during some of the most significant years of Chiarelli's career, remaining until 1966 when they moved to a new Chiarelli design in Seattle's Sandpoint neighborhood. The house was purchased in 1966 by the Dore family, who still own it today. It remains a single-family residence, retaining its form, function and characteristics as a recognizable Chiarelli design. The 835 house has been extensively remodeled.

James J. Chiarelli

James Chiarelli was born a fraternal twin in Spokane, WA in 1908 into a family of five children, but primarily grew up in Cle Elum, WA. His father died in a flu epidemic when Chiarelli was only 10 years old. Before passing, his father asked him to look out for the family leaving young James as the man of the house. To earn money, he even worked in the coalmines during his youth. Despite this responsibility, he was able to let his passions and talents in the arts shine from an early age playing trumpet in a local band in high school. Following high school, Chiarelli proceeded to the University of Washington. While standing in line for registration, he struggled over whether or not to choose a major in music or architecture; by the time his turn came around he had decided to declare architecture his major (Chiarelli, 2012).

Chiarelli graduated with a Bachelor of Architecture degree in 1934, and for several years worked for a variety of architecture firms in Seattle, WA, Portland, OR and Missoula, MT. During World War II, he served as a field architect for the Vancouver Housing Authority, an agency established in 1942 to deal with an influx of aluminum and shipyard employees. More than 1,000 permanent and 11,396 temporary housing units were built in six major developments in the city, as one of "the largest wartime housing projects west of the Mississippi" (Jollota).

In 1944, Chiarelli formed a Seattle-based partnership with fellow architect Paul Hayden Kirk, that lasted through 1950. The firm of Chiarelli & Kirk produced many modernist buildings around the Puget Sound including the award winning Crown Hill Medical-Dental Clinic (1947), several buildings at Camp Nor-wester on Lopez Island (1946–1962), the C & K Apartments (1949), Morris Graves residence (n.d.), Hamack residence (1946), Laboratory Theater (1949), the Maple Lane School in Grand Mound (n.d.), the Lakewood Community Church (1949), and several houses in Bellevue's Norwood Village (1951) ("Kirk, Paul Hayden," "Chiarelli, James J.").

The firm was also involved in a number of residential projects, as well as the Revere Model Home project of the Revere Copper & Brass Co. of America. The model home designed by Chiarelli & Kirk was built by the Revere Quality Home Institute and Albert Balch at 8504 43rd Ave NE in Seattle (completed in 1950) to "raise the postwar standards of home construction quality and economy and combat shoddy construction" (The Seattle Times, 18 July 1948). Reflecting the core design principles evident throughout Chiarelli's body of work, "The Revere Model Home [was] designed to meet existing conditions of the site – natural trees, contours and orientation... maximum sunlight... [and[a useable outdoor eating terrace. Natural growth [was] retained and the architecture blends with it" (The

Seattle Times, 18 July 1948). The house also utilized elements similar to what he was incorporating into his own house, which he was designing at this same time, including radiant heated floors, inclusion of areas for children, a carport one-half level below the living areas "providing utility and streamlining," indirect lighting, and screened vents at the windows (The Seattle Times, 18 July 1948).

Between 1944 and 1950, the work of the duo was highlighted in a number of publications including *Better Homes & Gardens*, *Sunset Magazine*, *McCall's Book of Modern Houses*, *Architectural Record*, and *Small Homes Guide* ("Chiarelli, James J."). Their work, as well as the two Chiarelli-designed houses at 835 and 843 NE 100th Street, were included in a 1953 guide to Seattle architecture, featuring selections from the Washington State Chapter of the American Institute of Architecture (AIA) and its members as well as an unpublished guide to progressive architecture in the Pacific Northwest (Steinbrueck: n.p.).

Because the firm's tenure dates to the period directly following World War II, much of their work, as well as Chiarelli's design of the nominated house, is indicative of the experimental nature of the period reflecting new and different thinking about architectural design. These characteristics include the necessity for compact and flexible designs, the option to expand with ease, durable materials, the use of new materials, integrated parking, openness for entertaining, and different treatments for both public and private spaces. Because so many young people were starting families during this time, family-focussed design, including an emphasis on ease of access to the backyard, was also something that gained great importance during this period. Nearly all of these elements are present in the Chiarelli House.

In 1950, the partnership was amicably dissolved; though the two were very good friends, they had different concepts, with Kirk more heavily focused on his business and Chiarelli on his family. As a result, the two both went on to work as sole practioners (Chiarelli, 2012). Though he continued working on a number of residential projects, Chiarelli is perhaps the most well known for his institutional and commercial projects during the 1950s and 1960s including the Seattle Medical Surgical Clinic (n.d.), Rosellini 410 and 610 Restaurants (1957 and n.d.), the Tacoma/Pierce County Blood Bank (1951), and the former Scottish Rite Temple at 1155 Broadway Ave E (n.d.). Two projects during this period are perhaps the most well known, including the Thomas Burke Memorial Washington State Museum (the Burke Museum of Natural History and Culture) (1962) at the University of Washington and the Seattle Opera House (1962), designed by Chiarelli along with B. Marcus Priteca to replace the former Civic Auditorium on the Grounds of the Century 21 World's Fair (1962, Seattle Center).

Connecting his interest in architecture with his interests in arts and culture, Chiarelli was also responsible for the designs for the Tsimpshean Long House in Metlakatia, AK (n.d.), a project that also allowed him to connect culturally with the tribe, and a community building, church, and residence in the Philippines for Bartolomeo Napenius, a gardener-turned-good friend of Chiarelli's (1977) (Chiarelli, 2012).

There is a notable consistency in Chiarelli's body of work, with certain characteristics, forms, features, and aesthetics. His works are easily recognizable both as Chiarelli designs and representations of Northwest Modernism, whether commercial, institutional or residential. Some of these elements include the use of wood (often left natural or stained in shades that will help them blend into their surrounding environment), large windows in public areas and smaller, higher windows in private areas, family- or children-oriented elements, vents at the windows, simplicity of design, the importance of function in design, hard floor surfaces (such as magnesite, slate or concrete), and the consistency of material within each design. Chiarelli also favored flexibility, often providing for the ability to open up or close off a room, easily add an addition to a house or building, utilize storage from both sides rather than just one, or change the function of a room from one thing to another either for a special event or as your needs change over time, something that also prolongs the relevance of his designs.

Another element central to Chiarelli's aesthetic and design principles is siting. The siting utilized in his designs was very intentional, utilizing the natural vegetation, trees, contours, and other elements of the site as well as establishing sightlines to the natural outdoor elements through the placement of doors and large windows.

In his residential designs, Chiarelli's priority as a family man is evident. Whether his own house, a residential design for a client, or a stock design for a magazine or publication, his designs are very family-focused never failing to incorporate elements such as a children's play room, a children's study, children's bedrooms grouped together for family function, or children's play areas outside that are easily accessible and easily viewed from inside. His use of natural yet durable materials also made his designs more robust to the abuse of family living. As part of his focus on family, Chiarelli even taught all four of his children to draft, so that they not only knew an employable skill but could work for their dad during summers (Chiarelli, 2012).

Many of these elements as well as the consistency visible in his work, are evident in both of his own residences (the nominated house and his Sandpoint house), both of which he designed. Similar to the nominated house, the Chiarelli house in Sandpoint features: a flow focused on family function with the children's bedrooms grouped together and a large family room in the basement containing durable materials such as concrete floors; the use of natural materials such as clear-grained cedar finished with only a wax stain and a gray-stained exterior wood; integration of the inside to the outside; naturalistic treatment of the surrounding lot; large, often floor-to-ceiling, windows in the public spaces and smaller windows in the private rooms; integration of creative and useful storage throughout; and an overall simplicity in the design, construction and appearance. Though the Sandpoint house features a bit more sophistication in its finished appearance, it is similar in character to the nominated house and clearly continues the legacy of Chiarelli's body of work.

The continuity evident in Chiarelli's work flows from his earliest professional days, at which time he designed and constructed the nominated house, into his later works constructed into the 1950s

and 1960s demonstrating he was a man with a clear vision of his aesthetic and design principles from the start. The nominated house was not only his own family home, but it was an education experience for him in designing and building. A number of the elements he utilized in this house are evident in many of his other design projects throughout the years. Floor-to-ceiling windows, integration of the outdoors and a cantilevered second floor are also present in such projects as the Lundberg House (1947), Ceis House (1947) and the Hamack House (1949). A cantilvered second level and integrated parking is found in the Brown Clinic (1949). The use of wood with a natural finish as an interior wall treatment is seen in the Tavernite House (1947), the Lakewood Community Church (1949), the Crown Hill Medical-Dental Clinic (1947), the Seattle Medical-Surgical Clinic (n.d.), the Corley-Brown House (n.d.), and a Norwood Village house (1951). A hard floor surface and an integrated carport both are featured in the Tavernite House (1947), Rader-Revere House (1950), Corley-Brown House (n.d.), and many of his institutional and medical projects, while two-sided storage units in a wood finish can be seen in the Rader-Revere House (1950). Irregular angles and rooflines are also found on the Crown Hill Medical-Dental Clinic (1947) and the Taylor Clinic (n.d.), and split-level stairs are found in the Hart Residence (n.d.). Strong vertical elements, large windows and large open spaces are featured in projects such as the Burke Museum (1962), the Seattle Opera House (1962), and some of the camp buildings on Lopez Island (1946–1962). Chiarelli was even known to utilize some particular elements repeatedly, such as clear-grained cedar and even the glass dome light fixture found in the master bedroom in the nominated house, which is also present in the Corley-Brown House (n.d.).

According to his wife, James loved to work and never really stopped working. He "was a prominent member of the local art and architectural community," serving as president of the Washington State AIA between 1956 and 1958, president of the University of Washington Architectural Alumni Association, Chairman of the Citizens' Recreation and Park Committee of King County, sitting on both the Seattle City Planning Commission and the original Civic Art Commission, and serving as a member of the Cultural Arts Advisory Board for the Seattle World's Fair. In 1959 Chiarelli was "elected to the AIA College of Fellows" and took his wife and all four children on a roadtrip to Washington DC for the induction ceremony. He retired in 1979 and passed away in 1990 ("Chiarelli, James J." and Chiarelli, 2012; The Seattle Times, 9 May 1965).

Northwest Modernism

Though modern architecture's roots are found earlier in twentieth-century Europe with individuals such as Walter Gropius and Mies van der Rohe, Modernism in the United States did not find true, widespread use until the period of unprecedented growth and prosperity ushered in by the World War II era and the post-War boom. During the war, a halt on civilian building left many architects working on projects designing efficient war-industry housing developments, training camps and other defense-

related facilities. "The lean efficiency of Modernism," however, was well-suited to this task reducing ornament, maximizing material and focusing on pure function (Roth: 411).

During the post-War era, the availability of materials and the introduction of new materials and methods only added to America's eagerness to embrace this new school of thought. Millions of young Americans, with money in their pockets and the ability to acquire a mortgage or start a business, created an unprecedented demand for architectural design, which combined with large numbers of newly educated architects eager to bring their new and modern ideas to reality. Though the movement continued to evolve between the 1940s and the 1960s, many dwellings designed and constructed within a few short years directly following the war exhibit a unique quality reflecting not only the excitement to utilize new ideas but also to experiment with the design of the new post-War dwelling.

"In the Pacific Northwest, Oregon's Pietro Belluschi and Paul Thiry in Seattle (known as the "father of modernism" in Washington), had already gained national recognition for designing significant Modern buildings before World War II" ("Modernism 101"). The weather, landscape, materials, and environment of the Pacific Northwest provided local architects the elements they needed to establish their own version of modern architecture unique to the area. A new generation of architects, following the lead of Belluschi and Thiry, embraced this Northwest Style of Modernism. The modern house, and especially the houses associated with Northwest Modernism, is not only sensitive to material and function, but to the site as well linking local materials together with architecture upon the site in a new way.

Because of its combination of reliance on time-tested architectural principles and its eagerness to embrace ingenuity, creativity and new ideas, Northwest Modernism soon gained national recognition with many Seattle-based modern architects being honored by the AIA and their designs being selected for a variety of national honors or being featured in national publications. Commercial examples of modernism can be seen throughout the city, most notably in the downtown area, where notable examples "include the Miesian tradition and the advanced technology of the aluminum and glass curtain-wall as exemplified by the Norton Building. The Buildings designed for Seattle's World Fair of 1962 reflectd the ongoing power of Modernism's influence, as exemplified in the Fair's symbol, the Space Needle, which embodied the era's faith in technology and progress." (Boyle, 2009: 12).

In residential design, wood was commonly used, often exhibiting natural finishes, despite the fact that concrete and steel were the materials of choice in European Modernism (Lodi). Also important in Northwest Modern residential design was simplicity, clarity of openness and space, and compact design with groupings by function (Roth: 428). These dwellings often "featutured exposed wood... extensive use of glass, sliding and pocket doors, flat roofs or simple sheds, and extensive use of wood as an interior and exterior finish material" (Boyle, 2009: 12). The importance of the environment and siting were central design characteristics; careful siting, not only preserving the natural features and vegetation on the site but incorporating it into the design of the house as well as the surrounding

landscape, was an important principal. Views, taking advantage of slopes on the lot, the exchange of the outside to the inside, natural lighting and even protection from the rain were also tied to the environmental focus of Northwest Modernism (Lodi). Many of these principles indicated that this group of architects was green long before there was such a thing.

Though perhaps one of the lesser-known designers in this group, Chiarelli was no exception. His designs garnered both local and national recognition, with his personal achievements as an architect being recognized when he was elected to the AIA College of Fellows. He was a well-known and well-respected architect and member of the arts community, also making a number of cultural contributions through his work. His designs exemplify Northwest Modernism, and remain easily recognizable through the consistent application of his design principles and aesthetics.

The Chiarelli House at 843 NE 100th Street continues to stand out within its neighborhood, as it did at the time of construction, as one of the more unique houses, being a custom, architect-designed mid-century modern dwelling in a part of the city characterized largely by the simple, modest houses so often associated with the residential development of the post-World War II era. The house exhibits all of the core elements associated with its type and period including interior and exterior wood finishes, expanses of glass, a simple shed roof, integration with the site, simplicity, openness, natural lighting, groupings by function, and preservation of the vegetation. It remains a significant residential example of Northwest Modernism and is highly representative of the post-War period, with its family focus, utilization of new materials, integrated parking, and open entertaining areas. It also continues to stand as a significant example of the work of Chiarelli, an architect significant within this movement, both in his design and construction of the house, exhibiting characteristics identifiable within his body of work.

Summary

The Chiarelli House is an excellent example of a Chiarelli-designed Northwest Modern dwelling in Seattle. The Maple Leaf neighborhood was largely developed during the mid-twentieth century as Seattle began to burst at its seams and expand northward embracing the suburban ideals of the day. Though its style and form is different from much of what surrounds it, the development of the house very similarly reflects the development of the neighborhood in which it sits. It exhibits characteristics notable of its period, the Northwest Modern movement and key characteristics and elements of Chiarelli's work, design principles and aesthetics.

Though some minor changes have been done to the dwelling over the years, the house remains in character, appearance, form, material, and plan nearly the same as it was originally designed and constructed. As a result, the Chiarelli House is nominated to the NRHP for its architectural significance and its association with the notable Seattle architect (and first resident) responsible for its design and construction.

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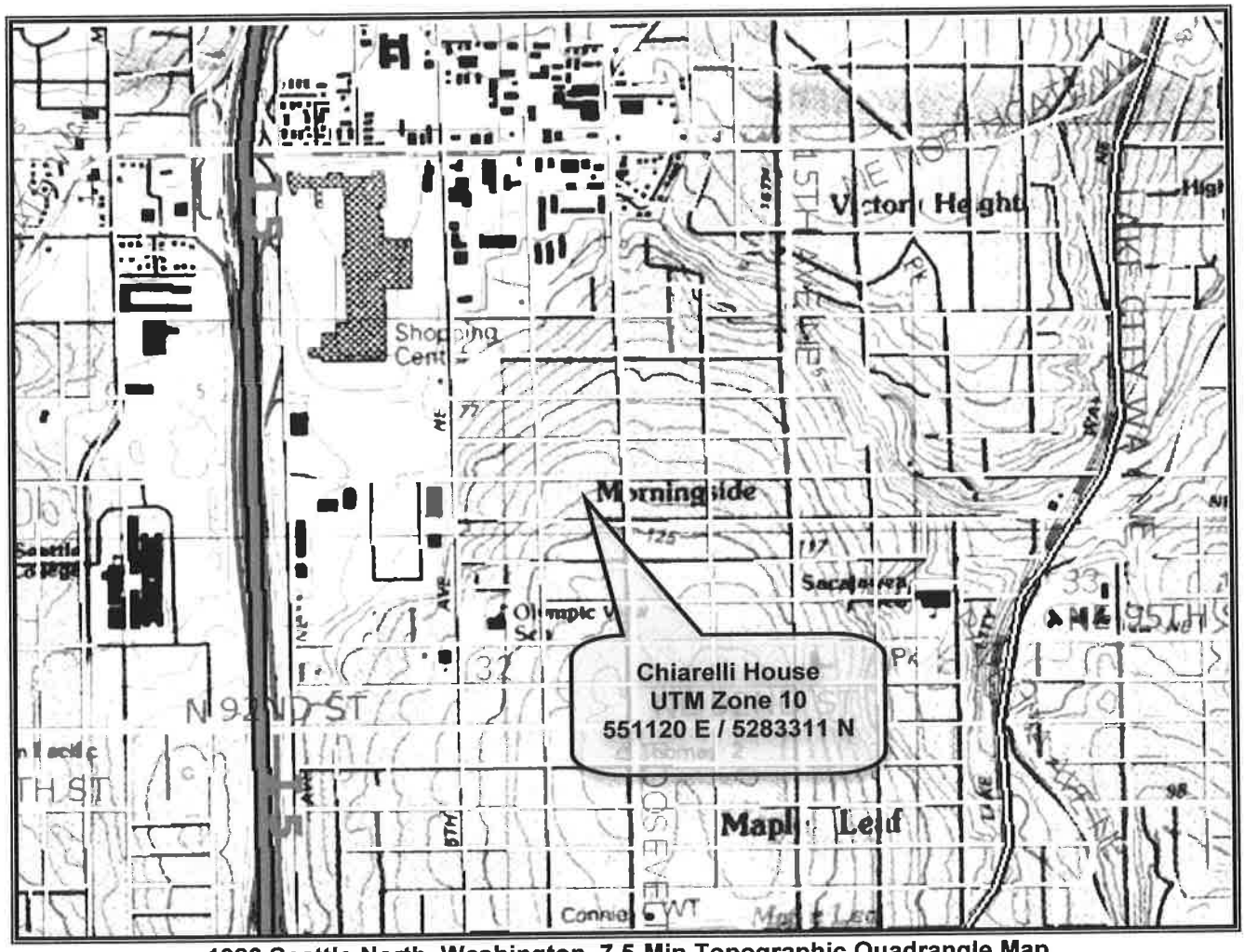
Verbal Boundary Description (Describe the boundaries of the property.)

The boundary of the nominated property is noted by the solid outline on the Parcel Viewer Map and Site Plan (King County Department of Assessments Parcel Viewer Map) on continuation sheet, page 21. The UTM reference points, stated in NAD 83, are also provided on sheet 21 and marked on the USGS topographic quadrangle maps included with this submission.

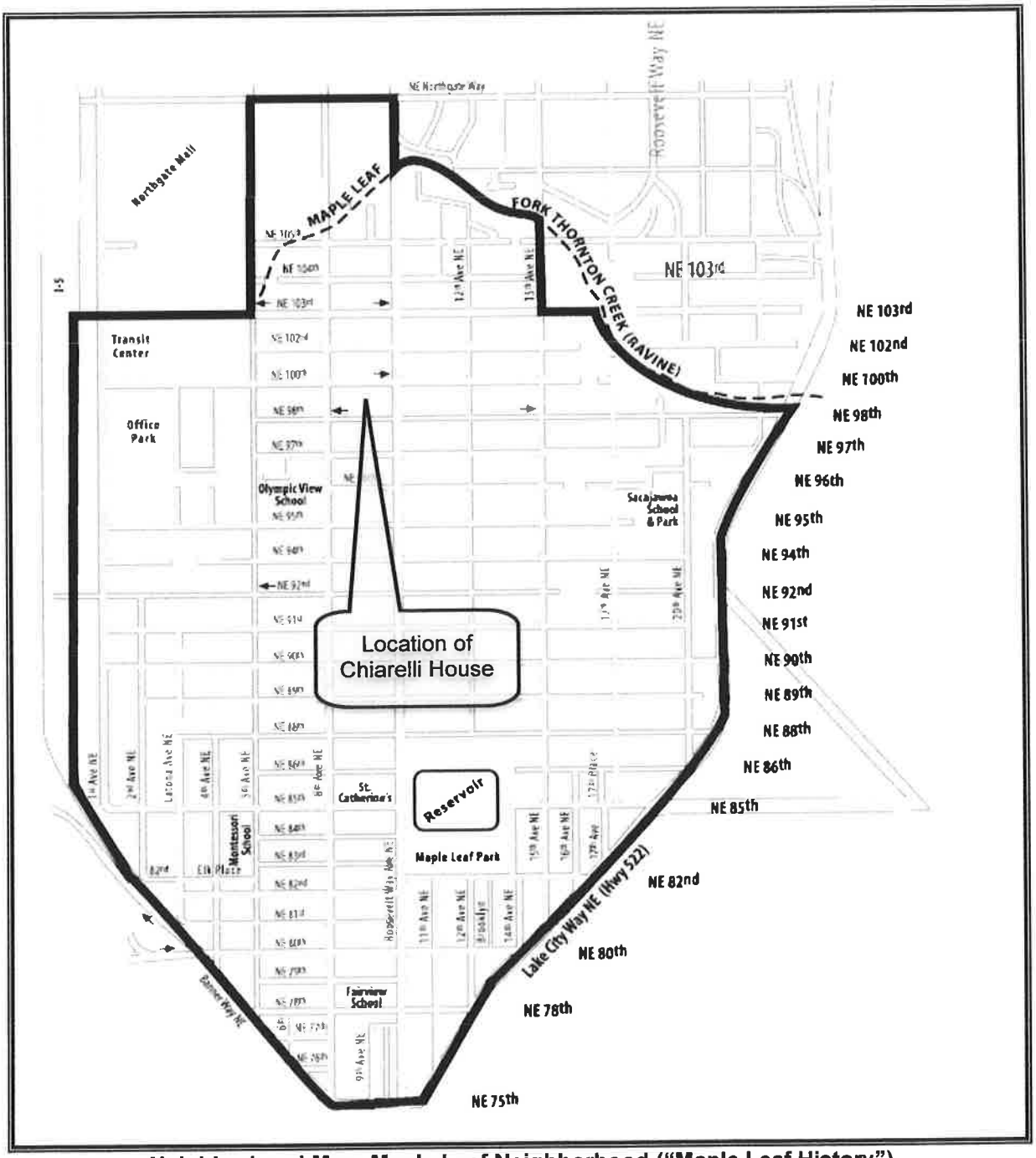
The legal description for the parcel (# 5101405378) is as follows:
Lot 3 in Block 95. Maple Leaf to Green Lake Circle Por Ely of Ln beg 30.90 ft E of NW cor-meas alg N into pt on S ln 24.32 ft E of SW cor & lot 1 & W ½ of lot 2 ac 4 vac.

Boundary Justification (Explain why the boundaries were selected.)

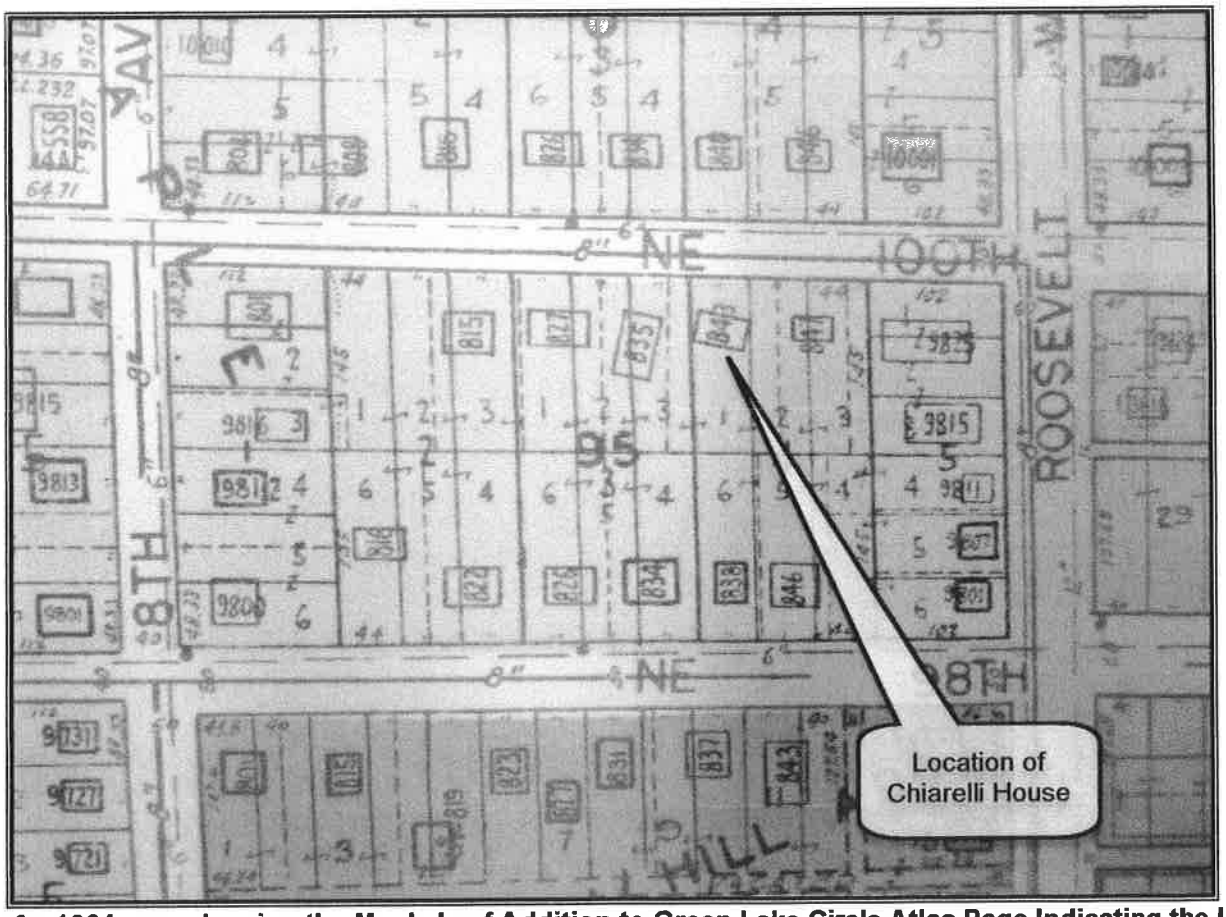
The boundary of the nominated property includes the current property boundary/residential parcel.



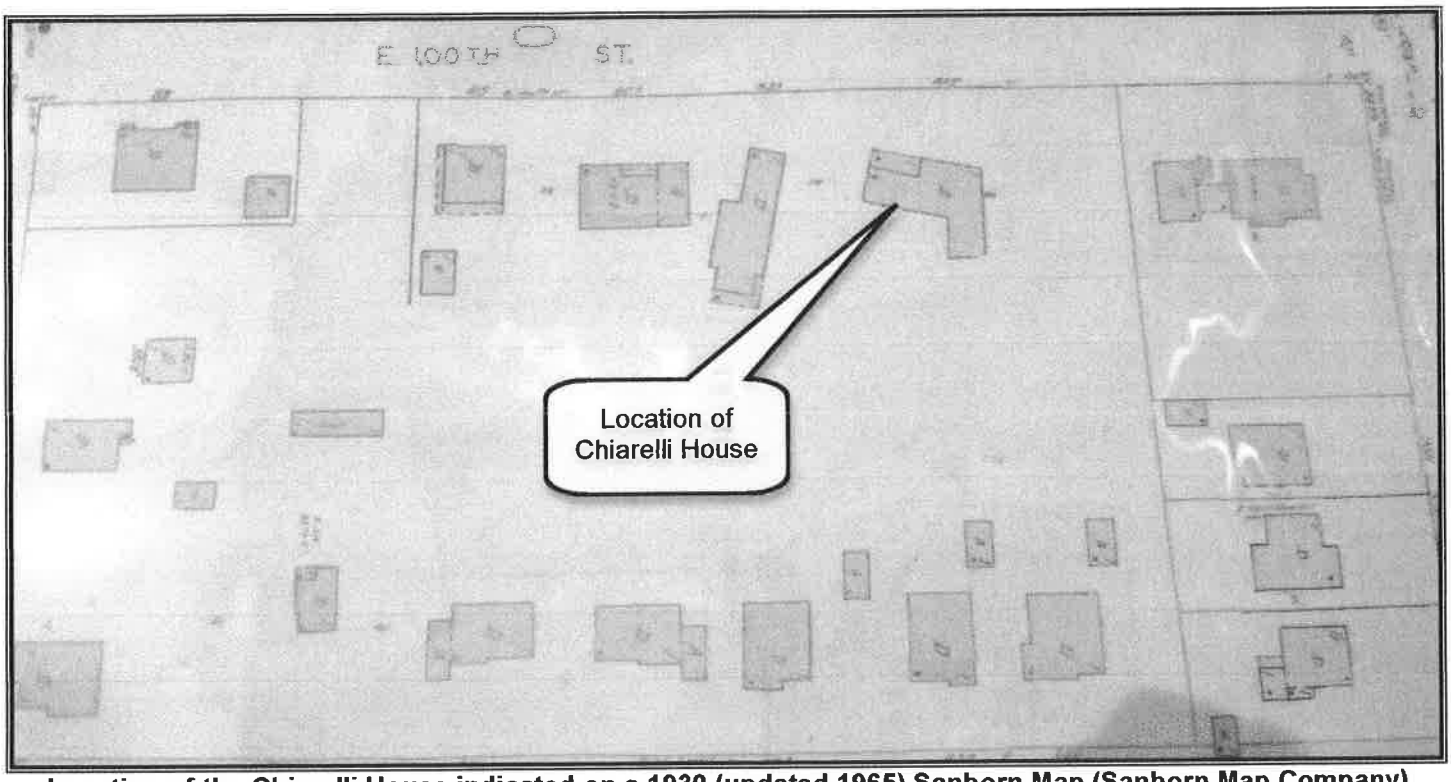
1983 Seattle North, Washington, 7.5-Min Topographic Quadrangle Map
(T26.0N, R4.0E, Section 32)



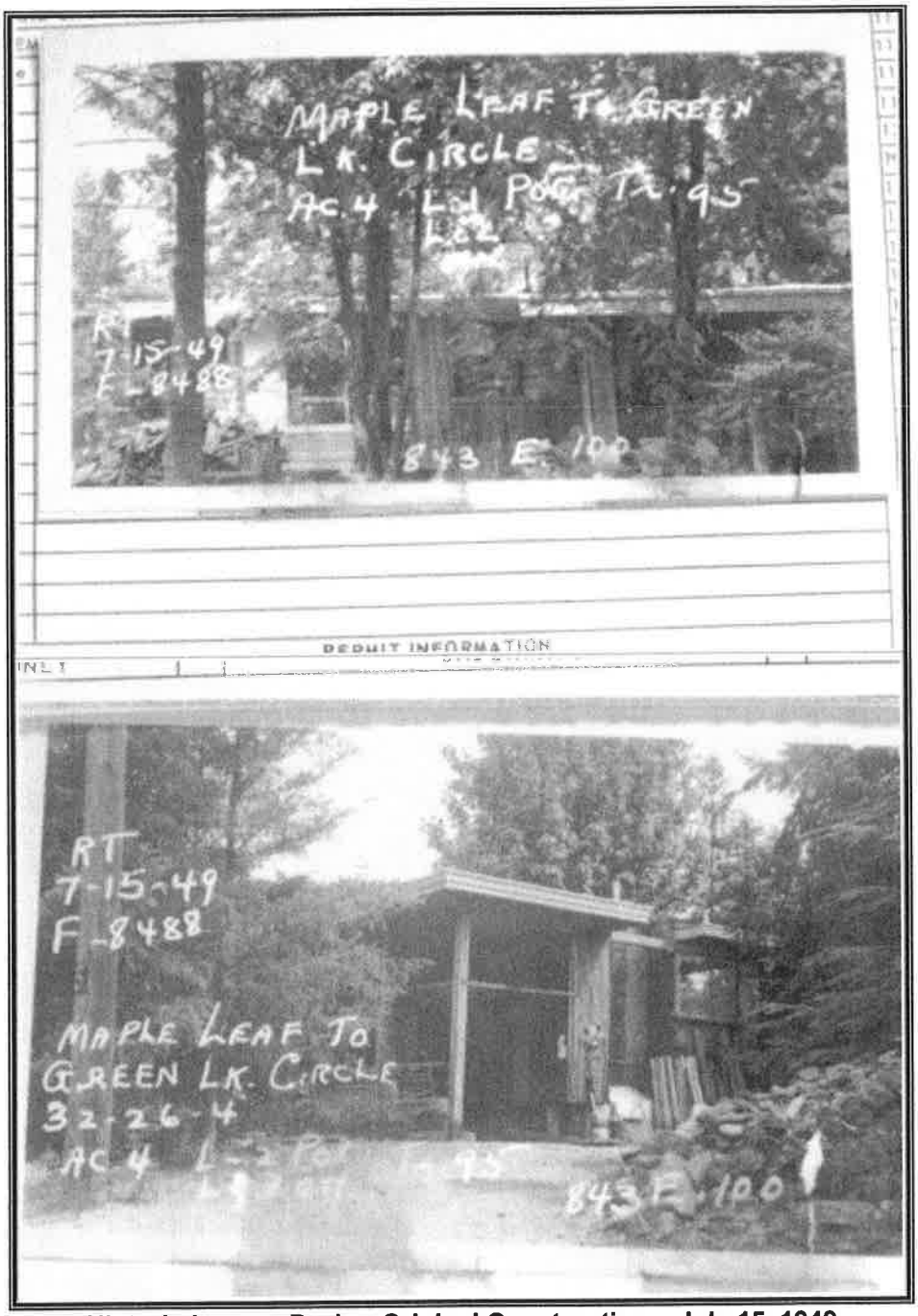
Neighborhood Map, Maple Leaf Neighborhood ("Maple Leaf History")



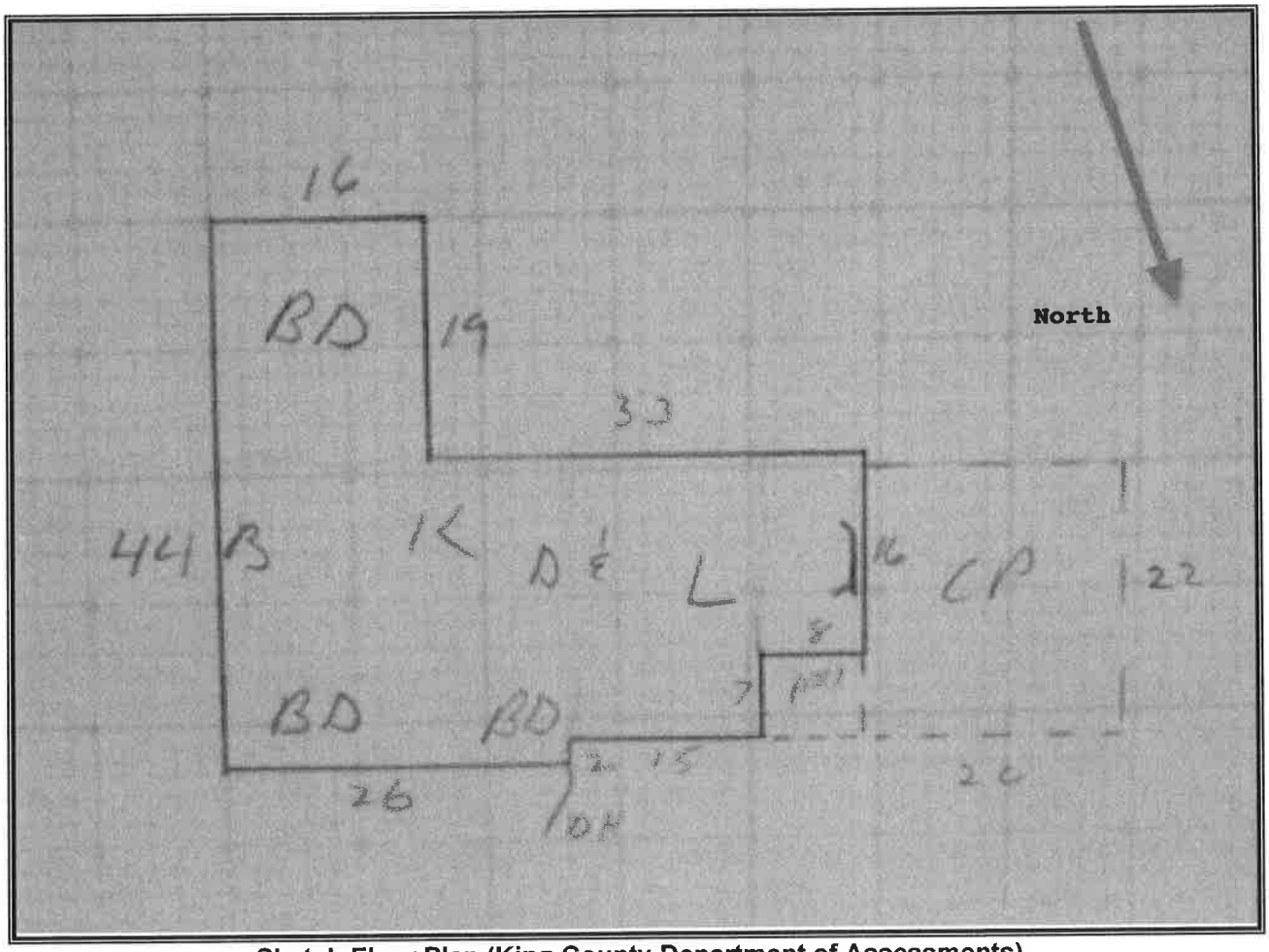
Portion of a 1964 map showing the Maple Leaf Addition to Green Lake Circle Atlas Page Indicating the Location of the Chiarelli House (Kroll Map Company)



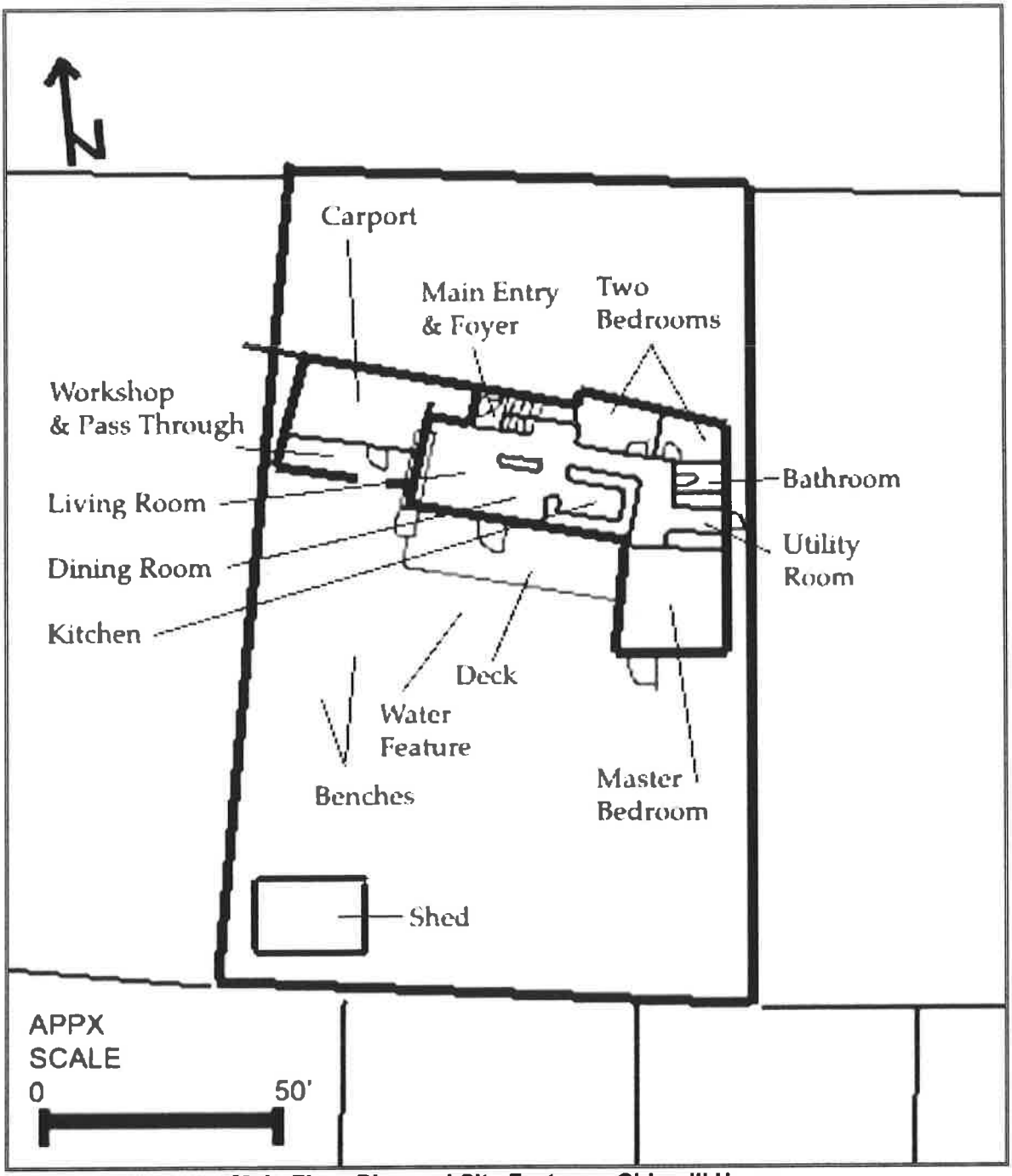
Location of the Chiarelli House indicated on a 1930 (updated 1965) Sanborn Map (Sanborn Map Company)



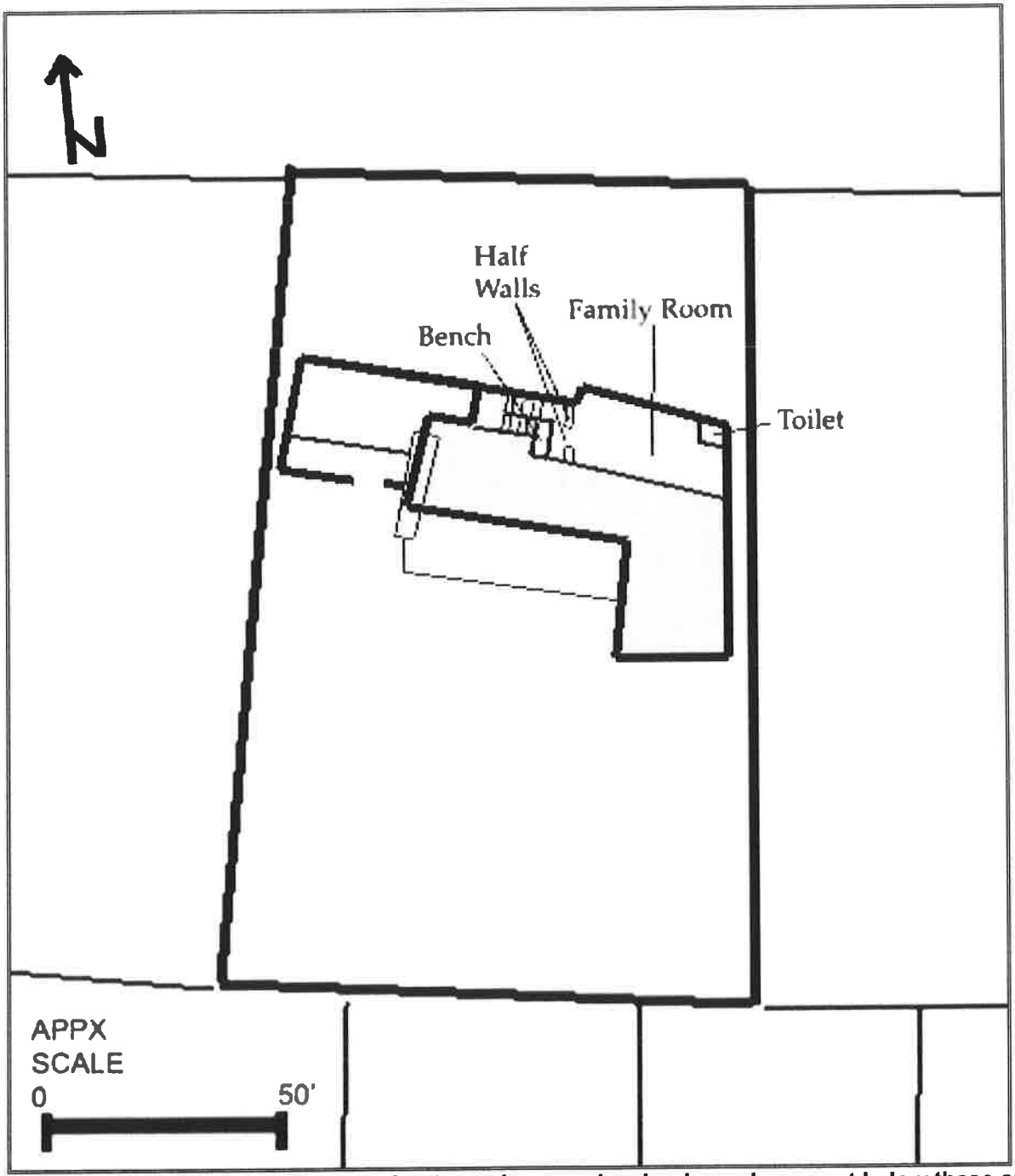
Historic Images During Original Construction – July 15, 1949
(King County Department of Assessments)



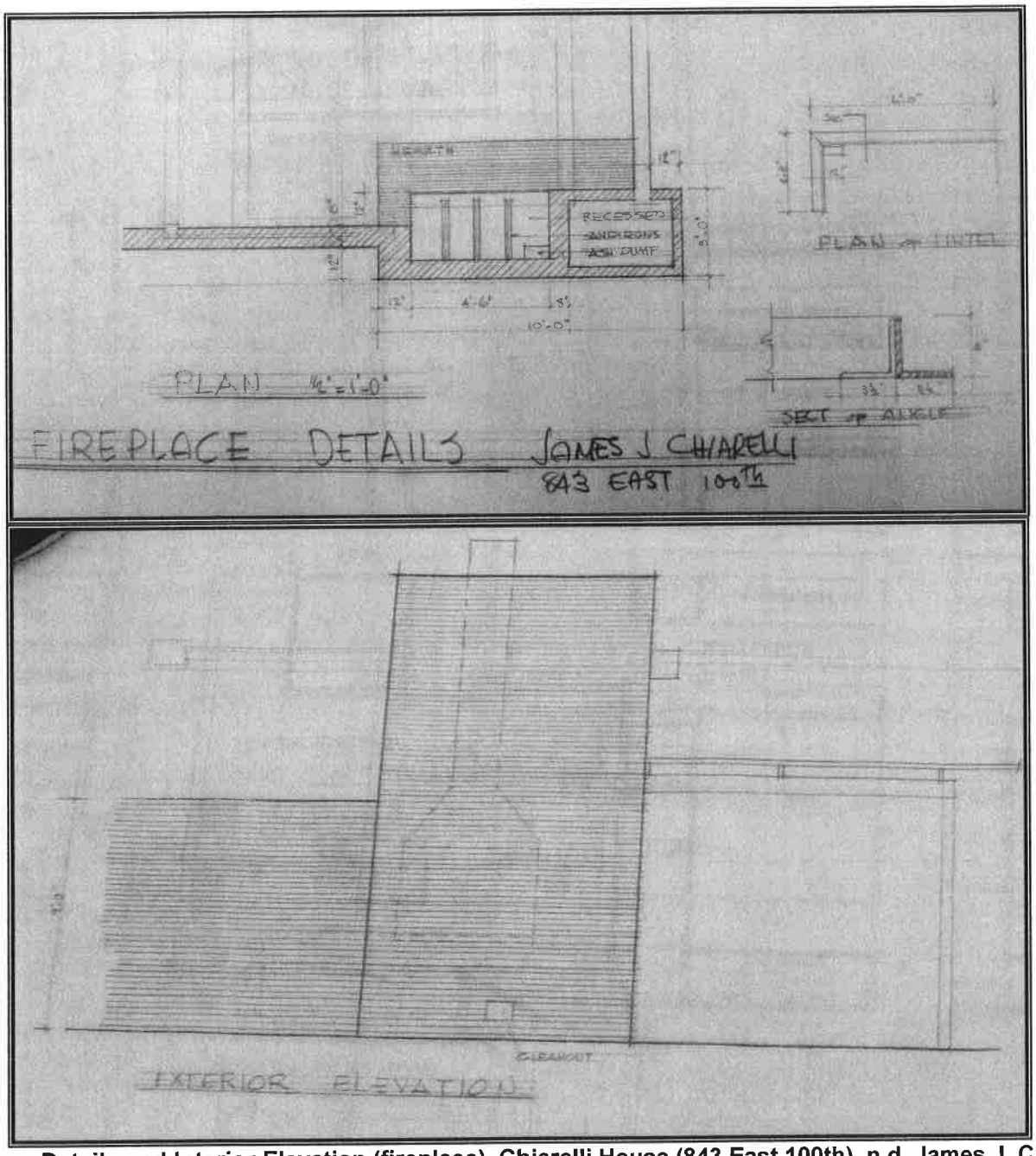
Sketch Floor Plan (King County Department of Assessments)



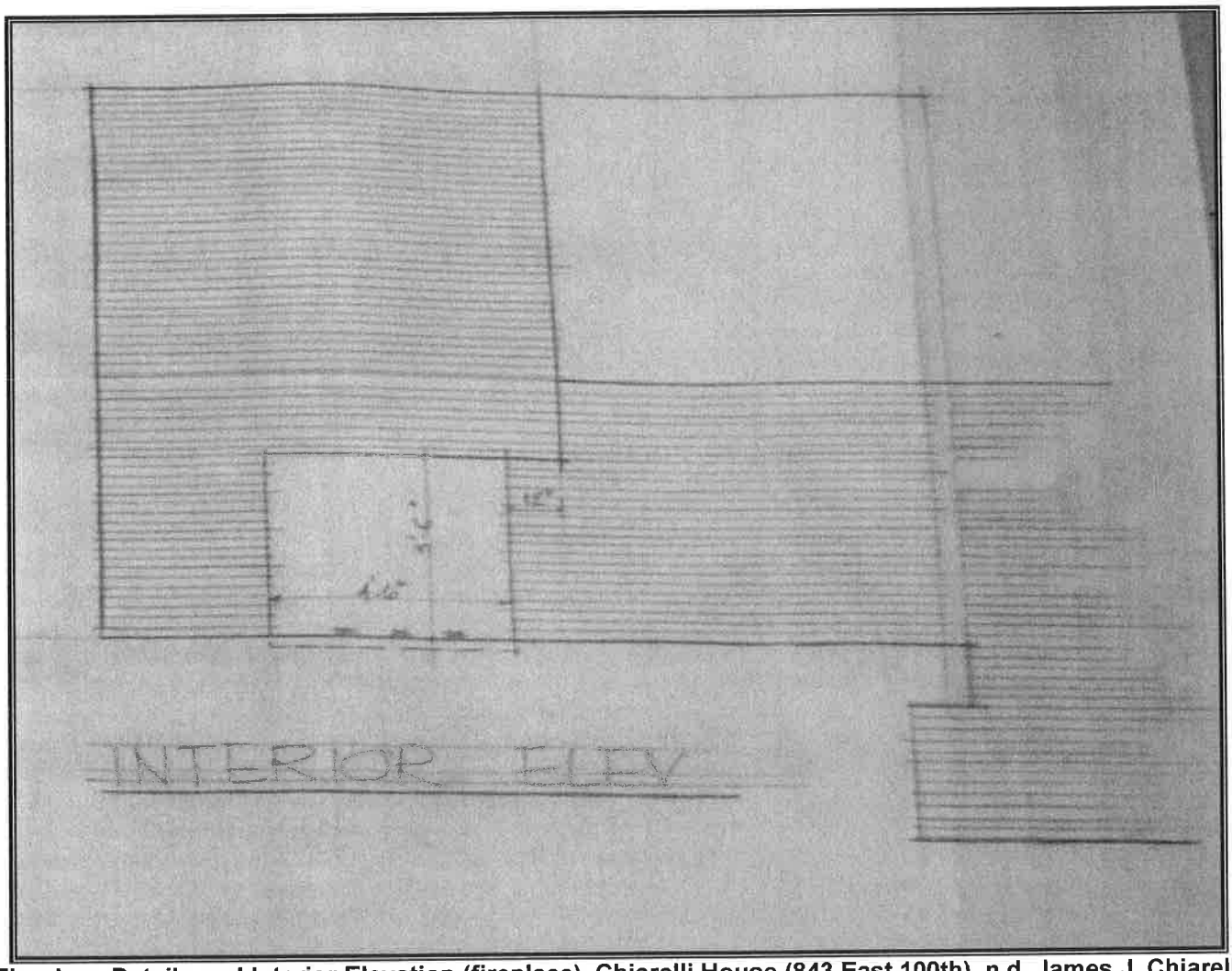
Main Floor Plan and Site Features, Chiarelli House



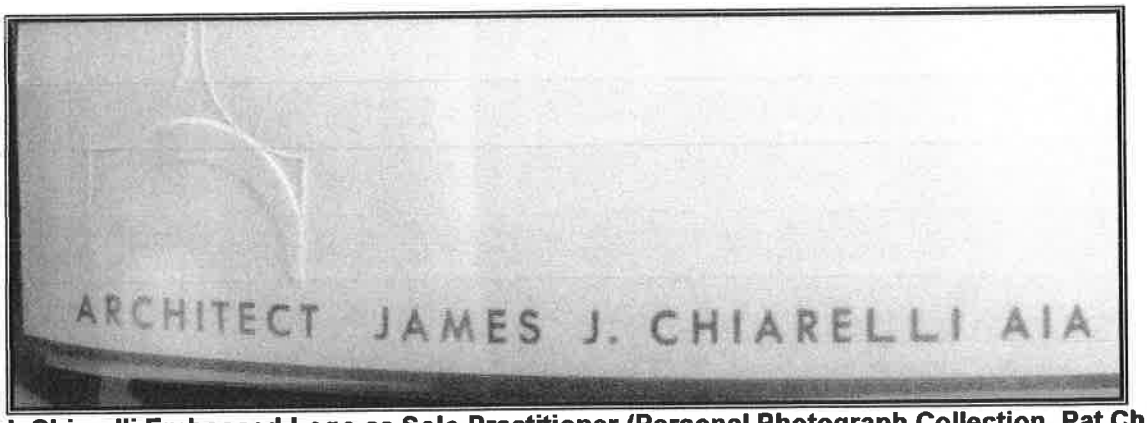
Floor Plan Showing Lower Level (grayed out area is upper level only, no basement below these areas)



Fireplace Details and Interior Elevation (fireplace), Chiarelli House (843 East 100th), n.d. James J. Chiarelli Architects Reference File. University of Washington, Special Collections Division.



Fireplace Details and Interior Elevation (fireplace), Chiarelli House (843 East 100th), n.d. James J. Chiarelli Architects Reference File. University of Washington, Special Collections Division.



James J. Chiarelli Embossed Logo as Solo Practitioner (Personal Photograph Collection, Pat Chiarelli)

Portrait of James J. Chiarelli, n.d. (Personal Photograph Collection, Pat Chiarelli)

James J. Chiarelli Project List
*** Projects marked with asterisk are attributed to the firm of Chiarelli & Kirk**

Project	Date	Location
4157 West Mercer Way (house)	1957	Mercer Island, WA
5521/5525/5529 25th Avenue Northeast	1945	Seattle (Ravenna), WA
7829 West Mercer Way (house)	1950	Mercer Island, WA
9239 Matthews Avenue Northeast (house)	1949	Seattle (Matthews Beach), WA
Arcorace House	1953	Seattle, WA
Brown, Odessa, Clinic	1949	Seattle, WA
Burke Memorial Washington State Museum	1962	Seattle, WA
"C & K" (Chiarelli & Kirk) Apartments*	1949	Seattle, WA
Camp Buildings, Camp Nor-wester, Lopez Island*	1946-62	Lopez Island, WA
Ceis House (3012 65th Avenue Southwest)*	1947	Seattle, WA
Chiarelli Houses (835 and 843 Northeast 100th)	1948-49	Seattle, WA
Church in Paagan Santol La Union	1977	Philippines
Church of the Brethren (9411 5th Avenue Northeast)*	1949	Seattle, WA
Corley-Brown House (721 32nd Avenue South)*	n.d.	Seattle, WA
Cowling (1502 South Cherry Street)*	1947	Port Angeles, WA
Crockett, Samuel House, Beaux Arts Village*	1950	Bellevue, WA
Crown Hill Medical-Dental Clinic*	1947	Seattle, WA
Daniels House*	1951	Bellevue (Norwood Village), WA
De Marsh House, Woodway Park*	n.d.	Edmonds, WA
Dr. Brown Clinic and Apartment (505 9th Avenue)*	1949	Seattle, WA
Graves, Morris Residence*	n.d.	Unspecified
Hamack House*	1949	Edmonds, WA
Hart, Irving House (6024 Seward Park Avenue)*	n.d.	Seattle, WA
Laboratory Theater*	1949	Seattle, WA
Lakewood Community Church (5005 South Ferdinand Street)*	1949	Seattle, WA
Lundberg, Professor George A. (house)*	1947	Seattle, WA
Maple Lane School*	n.d.	Grand Mound, WA
Rader, Dr. Melvin (house)	1949	Seattle, WA
Rader-Revere House (8504 43rd Avenue Northeast)*	1950	Seattle, WA
Rosellinni, Dr. Leo Clinic	n.d.	Seattle, WA
Rosellini's 410 Restaurant	1957	Seattle, WA
Rosellini's 610 Restaurant	n.d.	Seattle, WA
Schueler, Dr. House*	1947	Port Angeles, WA
Scottish Rite Temple (former) (1155 Broadway Ave East)	n.d.	Seattle, WA
Seattle Medical Surgical Clinic	n.d.	Seattle, WA
Seattle Opera House	1962	Seattle, WA

Tacoma-Pierce County Blood Bank	1951	Tacoma, WA
Tavernite House (7027 32nd Avenue Northeast)*	1947	Seattle, WA
Taylor Clinic*	n.d.	Kent, WA
Tsimpshean Long House	n.d.	Metlakatia, AK
University of Washington Staff Employment Building	1948	Seattle, WA
Walsh House*	n.d.	unspecified

Photograph Continuation Sheet

Photo Log:
The following information is the same for all photos:
Name of Property: James Chiarelli House (Chiarelli House)
City or Vicinity: Seattle
County: King County
State: WA
Location: 843 NE 100th Street, Seattle, King County, Washington
Name of Photographer: Ann Marie P. Doyon
Photo date: July 28, 2012 and September 1, 2012

Photo format: JPG, 4000x3000 pixels @ 300ppi
Digital photographic prints (per National Register Photo Policy): HP Premium Plus Photo Paper and HP Vivera Pigment Inks

Photo 1	WA_KingCounty_ChiarelliHouse_0001 Façade elevation and carport, southerly view from NE 100th Street
Photo 2	WA_KingCounty_ChiarelliHouse_0002 Southeasterly view of carport and west elevation with main entry
Photo 3	WA_KingCounty_ChiarelliHouse_0003 Southeast overview of façade elevation
Photo 4	WA_KingCounty_ChiarelliHouse_0004 South-southwest view of façade elevation and main entryway
Photo 5	WA_KingCounty_ChiarelliHouse_0005 Southerly view toward northeast corner of dwelling and east elevation
Photo 6	WA_KingCounty_ChiarelliHouse_0006 North-northeast overview toward west side of rear elevation and rear Deck
Photo 7	WA_KingCounty_ChiarelliHouse_0007 West side of master (rear) bedroom and portion of rear yard, view toward southeast
Photo 8	WA_KingCounty_ChiarelliHouse_0008 Northerly view of rear elevation of master bedroom (rear wall of dining room to the left)
Photo 9	WA_KingCounty_ChiarelliHouse_0009 West-northwest overview of living room and fireplace

Photo 10	WA_KingCounty_ChiarelliHouse_0010 East overview of dining room looking toward kitchen, main hallway on left
Photo 11	WA_KingCounty_ChiarelliHouse_0011 Northwest overview of main foyer and diamond-detailed door
Photo 12	WA_KingCounty_ChiarelliHouse_0012 Detail of window louvers in west bedroom, camera facing northwest
Photo 13	WA_KingCounty_ChiarelliHouse_0013 Basement family room, view facing east

Additional photos of dwelling interior as staged for sale of the property also provided. Photos provided for supplementary purposes only, as additional visual material for the permanent record.

Photo credits: 360 Modern Real Estate
Photo date: September, 2012
Photo format: Unknown

SEATTLE NORTH, WASHINGTON

7.5X15 MINUTE SERIES (TOPOGRAPHIC-BATHYMETRIC)

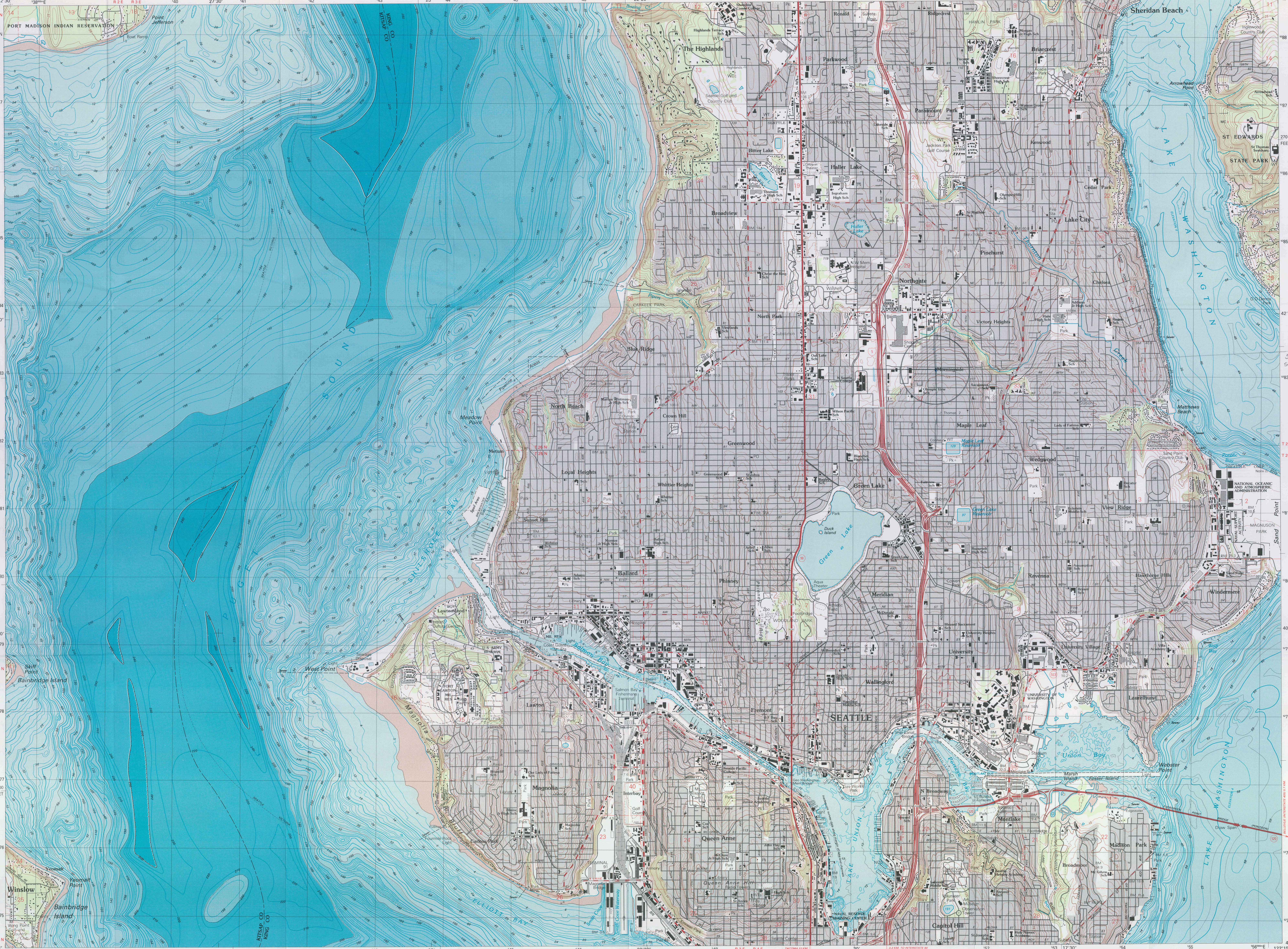
1:25 000-scale *metric*
topographic-bathymetric map of
Seattle North
WASHINGTON

7.5 X 15 MINUTE QUADRANGLE SHOWING

Contours and elevations in meters
Highways, roads and other manmade structures
Water features
Woodland areas
Geographic names
Bathymetric contours in meters

U. S. GEOLOGICAL SURVEY
NATIONAL OCEAN SURVEY

1983



Produced by the United States Geological Survey and the National Ocean Survey

Control by USGS, NOS/NOAA, USCE and King Co. Engineer Office

Compiled by photogrammetric methods from aerial photographs taken 1977. Field checked 1979. Map edited 1983

Supersedes Shilshole Bay and Seattle North 1:24 000 scale maps dated 1949

Bathymetry compiled by the National Ocean Survey from tide-coordinated hydrographic surveys. This information is not intended for navigational purposes

Mean lower low water (dotted) line and mean high water (heavy solid) line compiled by NOS from tide coordinated aerial photography updated through 1977

Projection and 1000-meter grid, zone 10, Universal Transverse Mercator
10 000-foot grid ticks based on Washington coordinate system, north zone
1927 North American Datum
To place on the predicted North American Datum 1983 move the projection lines 23 meters north and 93 meters east as shown by dashed corner ticks

Grey tint indicates areas in which only landmark buildings are shown

There may be private inholdings within the boundaries of the National or State reservations shown on this map

CONTOUR INTERVAL 5 METERS
NATIONAL GEODETIC VERTICAL DATUM OF 1929
BATHYMETRIC CONTOUR INTERVAL 2 METERS WITH SUPPLEMENTARY 1 METER CONTOURS—DATUM IS MEAN LOWER LOW WATER. DATUM OF LAKE WASHINGTON IS LOW WATER WHICH IS 20 FEET ABOVE THE PLANE OF MEAN LOWER LOW WATER IN PUGET SOUND
THE RELATIONSHIP BETWEEN THE TWO DATUMS IS VARIABLE

CONTROL ELEVATIONS SHOWN TO THE NEAREST 0.1 METER
OTHER ELEVATIONS SHOWN TO THE NEAREST METER

BASE MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS BATHYMETRIC SURVEY DATA COMPLIES WITH INTERNATIONAL HYDROGRAPHIC ORGANIZATION (IHO) SPECIAL PUBLICATION 44 ACCURACY STANDARDS AND/OR STANDARDS USED AS OF THE DATE OF THE SURVEYS

CONVERSION TABLE

Meters	Feet
1	3.2808
2	6.5617
3	9.8425
4	13.1234
5	16.4042
6	19.6850
7	22.9659
8	26.2467
9	29.5276
10	32.8084

To convert meters to feet multiply by 3.2808
To convert feet to meters multiply by 0.3048

DECLINATION DIAGRAM

UTM grid convergence (GN) and 1983 magnetic declination (MN) at center of map
Diagram is approximate

ADJOINING MAPS

1 Port Gamble*
2A Edmonds West*
2B Edmonds East*
3 Bothell*
4 Suquamish*
5 Bellevue North
6 Bremerton East*
7 Seattle South
8 Bellevue South
*1:24 000

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Topographic Map Symbols

Primary highway, hard surface
Secondary highway, hard surface
Light-duty road, hard or improved surface
Unimproved road; trail
Route marker: Interstate; U. S.; State
Railroad: standard gage; narrow gage
Bridge; drawbridge
Footbridge; overpass; underpass
Built-up area: only selected landmark buildings shown
House; barn; church; school; large structure
Boundary:
National, with monument
State
County, parish
Civil township, precinct, district
Incorporated city, village, town
National or State reservation; small park
Land grant with monument; found section corner
U. S. public lands survey: range, township; section
Range, township; section line: location approximate
Fence or field line
Power transmission line, located tower
Dam; dam with lock
Cemetery; grave
Campground; picnic area; U. S. location monument
Windmill; water well; spring
Mine shaft; prospect; adit or cave
Control: horizontal station; vertical station; spot elevation
Contours: index; intermediate; supplementary; depression
Distorted surface: strip mine, lava; sand
Bathymetric contours: index; intermediate
Perennial lake and stream; intermittent lake and stream
Rapids, large and small; falls, large and small
Swamp; marsh
Submerged marsh; land subject to controlled inundation
Woodland; scattered trees
Scrub; mangrove
Orchard; vineyard

A pamphlet describing topographic maps is available on request

SEATTLE NORTH, WASHINGTON
N4737.5—W12215/7.5X15
1983

SCALE 1:25 000
1 CENTIMETER ON THE MAP REPRESENTS 250 METERS ON THE GROUND
CONTOUR INTERVAL 5 METERS

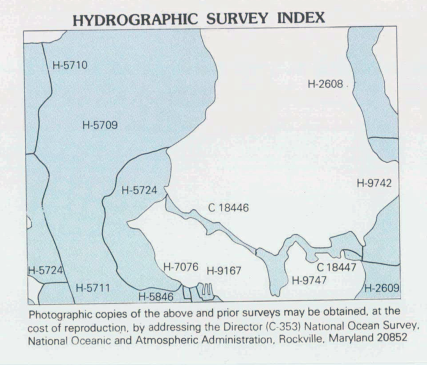
CHIARELLI HOUSE
ZONE: 10
5-51-120E
52-83-311 N

HYDROGRAPHIC SURVEY INFORMATION

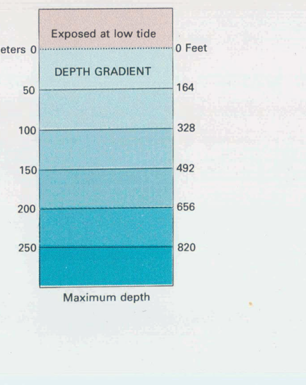
SURVEY NUMBER	SURVEY DATE	SURVEY SCALE	SURVEY LINE SPACING (NAUT. MILES)
H-2608	1902	1:10,000	.02-.14
H-2609	1902	1:10,000	.06-.25
H-5709	1934-35	1:20,000	.05-.25
H-5710	1936	1:10,000	.10-.10
H-5711	1935	1:10,000	.02-.12
H-5724	1935	1:10,000	.02-.06
H-5846	1935	1:5,000	.01-.07
H-7076	1946	1:1,200	.10-.02
H-9167	1970	1:5,000	.02-.05
H-9742	1978	1:10,000	.03-.10
H-9747	1978	1:5,000	.01-.03

NOS CHART 18446 1:25,000 1978 NOS CHART 18447 1:10,000 1981

HYDROGRAPHIC SURVEY INDEX



Photographic copies of the above and prior surveys may be obtained, at the cost of reproduction, by addressing the Director (C 353) National Ocean Survey, National Oceanic and Atmospheric Administration, Rockville, Maryland 20852



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