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NPS Form 10-900 OMB No. 1024-0018 (Expires 5/31/2012)

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* 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 certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name BARKSDALE, JULIAN & MARAJANE, HOUSE

other names/site number

2. Location

street & number 13226 42nd Avenue NE ☐ not for publication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, 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 at the following level(s) of significance:

___ **national** ___ **statewide** X **local**

Allyson Brooks 11-6-13

Signature of certifying official/Title Date

WASHINGTON SHPO
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

✓ entered in the National Register ___ determined eligible for the National Register

___ determined not eligible for the National Register ___ removed from the National Register

___ other (explain:)

for Edson M. Beall 12-24-13

Signature of the Keeper Date of Action

Julian & Marajane Barksdale House
Name of Property

King County, Washington
County and State

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 include previously listed resources in the count.)

Contributing	Noncontributing	
1	1	buildings
		district
		site
		structure
		object
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

NONE

6. Function 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, CONCRETE BLOCK
roof: METAL, SYNTHETIC
other:

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Julian & Marajane Barksdale house is located in the Cedar Park neighborhood in northeast Seattle, Washington, east of the center of Lake City. The topography in the area of has the form of a stepped bluff facing Lake Washington. The Barksdale property is situated on the east side of 42nd Avenue NE overlooking the lake. The house has an area of 2690 s.f. (2160 s.f. main floor; 530 s.f. basement) enclosed by an irregular perimeter. A curved gravel driveway leads from 42nd Avenue to the northwest-facing front entrance. The northeast wall of the house has the form of a zig-zag oriented to views of Lake Washington. From the front entrance, the interior spaces are designed in a spatial sequence that leads to the views of the lake. The primary exterior materials are cedar siding stained dark brown and concrete block. The primary interior rooms are finished in mahogany veneer plywood. The house was designed by architect and educator Lionel H. Pries. The first phase was constructed in 1949-50 (although it includes a cottage daring from 1926). An addition, also by Lionel Pries, was constructed in 1954-55. The house remained in the ownership of the Barksdale family until 2006, when it was purchased by the present owners. As a result, it is an almost completely unaltered example of the mid-century modern architecture of Lionel Pries. Stylistically, it is an exceptional example of the emerging regional modernism of the Pacific Northwest of the late 1940s.

Narrative Description

NEIGHBORHOOD SETTING

The Barksdale property is located in the Cedar Park neighborhood of northeast Seattle, which runs generally north-south along Lake Washington, from NE 145th Street at the north to about NE 120th Street at the south, and somewhat east of 35th Avenue NE. The topography in the area has the form of a stepped bluff facing east toward Lake Washington. The top of the slope, at about 280 feet above the lake, is generally along the north-south street, 39th Avenue NE. 100 to 400 feet east of 39th Avenue NE the land slopes steeply down to a bench (a somewhat more level, but still sloped area). 42nd Avenue NE runs along the center of this bench, with lots sloping upward to the west and downward to the east. From 42nd Avenue NE, the land slopes to the Burke-Gilman Trail about 400 feet to the east. The Trail has an elevation about 20 feet above the Lake; Riviera Place NE, parallels the east side of the Burke-Gilman Trail at about 10-12 feet above the Lake.

The bench along which 42nd Avenue NE runs is not level, but falls to about 75 feet above Lake Washington and rises to an elevation about 175 feet above Lake Washington. 42nd Avenue NE is a two-lane road without curbs, gutters or sidewalks. It connects to the city street grid only at NE 123rd Street and at NE 145th Street. The narrow road, rising and falling grade, and large amounts of vegetated slope, give the area a surprisingly rural feeling even though it is within the City of Seattle.

Prior to the 1920s, the land was owned by the Puget Mill Company. In the 1920s, the land was subdivided and sold. In the 1920s, most owners considered the area vacation property and many built small cottages. By the late 1930s, however, owners began to construct year-round residences. After World War II the area was filled in with single-family homes. Most houses date from 1940 or later and the largest number of houses reflect post-World War II influences. Today there are "modern traditional" houses, 1940s and 1950s "ranch houses," and a number of houses showing the influence of Northwest regional modernism. Even with the short-platting of some properties since the 1970s, the area retains a somewhat more rural feeling than more densely developed parts of Seattle. Many of the houses in the immediate vicinity have gardens and the slopes to the west and east of 42nd Avenue have significant vegetation.

BARKSDALE HOUSE SITE

The Barksdale property located at 13226 42nd Avenue NE measures 100 feet wide north to south. The north property line measures 396 feet west to east; the south property line measures 383 feet west to east. The west property line follows the curve of 42nd Avenue NE; the east property line follows the curve of the Burke-Gilman Tail. The eastern 200 feet of the property is in a steep slope ECA (Environmentally Critical Area).

Beginning at 42nd Avenue NE at the west, about 170 feet above Lake Washington, a section through the site slopes gently down from 42nd Avenue NE to the house. The easternmost 200 feet of the property is in a steep slope, dropping to only 20 feet above Lake Washington at the Burke-Gilman Trail. The northeast portion of the house is a full story lower, allowing outdoor access directly to basement.

Along the west property line, gravel driveway for 13226 42nd Avenue NE veers off 42nd Avenue NE at an angle and then makes a sweeping curve leading to the front door of the house. A fence facing 42nd Avenue along the east side of the driveway starts at the ground at the southwest property corner, then runs along the top of a concrete block retaining wall that curves to the east along the south side of the driveway and leads toward the front door to the house. Although an original site plan does not survive, this curving fence and block wall, which lead from the street to the front door in a single gesture, are shown on a small site plan included on the drawing of the 1955 addition. Thus, they were designed by Lionel Pries and reflect his belief that the site and the building should form a coherent design.

The west side of the house is almost 80 feet east of the property line along 42nd Avenue NE. Adjacent to the west side of the house is a level area with a concrete patio and garden. In addition to the patio near the house, the area between the house and 42nd Avenue includes a small lawn, but is mostly developed with perimeter gardens along the south, west and north sides of the lawn. (The north side of the north perimeter garden is the concrete block wall along the inside of the sweeping curve of the driveway.) These gardens were planted near the time the house was built. Lionel Pries likely contributed to their design. Today they include 50- to 60-year-old rhododendrons, azaleas and other well-established plantings.

The south side of the house is located just four feet from the south property line. The north side of the house is just over 35 feet from the north property line. There is a three-foot wide shed (non-contributing) three feet south of the north property line. The roof of this shed cantilevers southward to become the roof of a carport. Even with the north deck (which extends north from the kitchen), and the shed, there is still a 20-foot wide space allowing a view from the driveway area east to the lake.

Along the northeast side of the house, the land is a full story lower, allowing outdoor access directly to basement. East of the house is a second small lawn area. North of the lawn is another planted area; many of the plantings in this area are only a few years old, others are older and there are four fir trees approximately 60-80 years old. At the east end of the lawn, a small stone path leads to a small stone patio overlooking the lake. The steep slope down to the Burke-Gilman Trail begins east of the planted area, the concrete patio and the lawn. This steep slope is overgrown with a variety of natural vegetation.

BARKSDALE HOUSE EXTERIOR

The Barksdale house has an area of 2690 gross square feet according to King County Tax Records. The house contains a 2160 s.f. main floor and a 530 s.f. basement which is partially daylit and has direct outside access.

The house has an irregular perimeter that defies easy description. The outside dimensions of the footprint are 60 feet north to south and 65 feet east to west. The front entrance, facing northwest, is located at the center of a re-entrant 90 degree angle. The northeast wall of the house has the form of a zig-zag facing the view

east and north toward Lake Washington. The roof is also irregular, composed primarily of gabled forms with differing slopes; there is an area with a flat roof at the front entrance.

The irregularity of the form of the house is not immediately apparent to a visitor because the driveway leads to a series of steps up to the northwest facing double-door entrance located at the re-entrant angle of two walls of concrete block.

The primary exterior materials of the house are concrete block and dark brown stained cedar siding. Most of the cedar siding is vertical although there are a few areas of horizontal siding close to the roof level. The block is nominally 8" x 16" (actual 7-1/2" x 15-1/2" with ½" mortar joint). The vertical cedar of the 1949-50 house is nominally 1 x 10 boards (the exposed width measures 9-1/4").

The 1955 addition, the easternmost portion of the house, was constructed in the location of the outdoor terrace that had been part of the house when completed in 1950. This terrace was accessed through double doors in the south wall of the living room. In 1953, the owner of the adjacent lot to the south built a house that blocked the view of Mount Rainier from the terrace. The 1955 addition turns away from the adjacent neighbor's house and orients to the views toward the east and north. The vertical cedar of the 1955 addition matches the house in character but is nominally 1 x 8 boards (the exposed width measures 7-1/4" wide). Although this is narrower than the rest of the house, few visitors notice the difference.

The house has eight exterior doors, six on the main floor and two at the basement level. The northeast-facing front entrance is a wood solid-core double-door painted dark green; the interior face is mahogany. Above the front door is a 12" high fixed glass transom. From the outside through the glazing one can see a carved Japanese transom panel. The two bedrooms on the west side of the house each have a wood exterior door with a fixed glass panel. On the east end of the 1955 addition there is a sliding glass door. (Originally, the narrow rails and stiles of this door were steel, but by 2006 the door had severely rusted, so operated poorly, provided little thermal insulation, and could not be closed securely. The current owners replaced the rusted door with a similar sliding door with wood stiles and rails to match the materiality of the other doors throughout the house.) On the east side of the living room is a wood double-door leading from the living room to the east deck; both doors in this pair have fixed glass panels. (When the house was completed in 1950, this location was a large fixed glass window--one of three on the east wall of the living room. When Lionel Pries designed the 1955 addition, he drew a door in this location; however, the Barksdales never installed the door. In 2006, the current owners replaced the fixed glass with the double-door following the design Lionel Pries had drawn 51 years before.) At the north end of the kitchen, a wood door with a fixed glass panel leads out to the north deck. (When the house was completed in 1950, this location was a rectangular casement window that aligned with the adjacent kitchen windows. In 1955, when Lionel Pries designed a proposed carport topped by a deck, he drew a door in this location; however, the Barksdales never built the carport and deck, so never installed this door. In 2006, the current owners built a portion of the proposed deck and installed a door in this location following the design Lionel Pries had drawn in 1955.) There are two solid wood doors at the basement level that lead directly to the exterior.

The house has 33 windows, 28 on the main floor and 5 in the daylight basement. All are rectangular. Window frames are wood (with the exception of a single aluminum window in the laundry/utility room, at the basement level). A majority windows are single sheets of fixed glass oriented vertically, although windows in the dining room and kitchen are horizontal. Those in the living room stretch from the floor to close to the ceiling. The glazing was originally single pane, but most has been replaced with thermopane. This replacement was feasible because the large sheets of glass are simply "stopped-in" with wood trim. Operable windows in the kitchen and dining room are casements. In addition to the doors and casement windows, ventilation is provided by wood louvers with insect screens below the fixed glass in the entry hall and the two original bedrooms.

There are two wood decks. The east deck, accessed from the living room and from the 1955 addition was added by the Barksdales at an unknown date. The north deck off the kitchen was added in 2006, by the current owners, in part following Lionel Pries's 1955 design. (However, the north deck includes a stair to grade not part of Pries's 1955 design.).

BARKSDALE HOUSE INTERIOR

Similar to all Lionel Pries houses of the late 1940s and early 1950s, the house is designed around a sequence of spaces that lead to the view. The visitor entering the house through the double front doors encounters an irregular entry space connected to a diagonal hall that leads from the entry area to the living and dining rooms which face east and northeast toward the view overlooking Lake Washington through a series of large windows. There is also a stair from the entry area that provides access to the basement.

The walls of the entry area are concrete block, matching the exterior walls on either side of the front entrance. Walls throughout the interior of the main floor are mahogany veneer plywood. Trim is minimal, in keeping with the modern character of the house. Closet doors in the front hall and in the original master bedroom are flush with the walls when closed, producing a continuous wood surface. The ceilings of the living room, dining room, kitchen and original master bedroom are also mahogany veneer plywood, cut in 24" x 24" squares with the wood grain alternating to form a checkerboard pattern. The ceilings of the entry, the bedroom hall, the second bedroom, and the 1955 addition are white-painted plaster (or plaster board). The floors of the living room, dining room, kitchen and bedroom hall are slate ("bluestone"); the floors of the original master bedroom and second bedroom are rose-colored terrazzo. The floor of the 1955 addition is carpeted. (Beneath the carpet is concrete.)

The kitchen includes built-in cabinets of mahogany. Trim is minimal in keeping with the modern character of the house. Since the walls and ceiling are mahogany veneer plywood, the cabinets are fully integrated with the visual character of the kitchen. Neither the stove nor the refrigerator is built-in. The present electric stove likely dates to the 1960s or 1970s. The refrigerator has been replaced several times and is not original.

Heat throughout the main level is radiant hot water with copper pipes located in the floor. The 1955 addition, however, has electric baseboard heating. A small electric hot air wall heater provides supplemental heat to the eating area at the north end of the kitchen.

Detail features found inside the house include shoji screens that slide to open up the kitchen to the adjacent hall and which open or close a "pass-through" from the kitchen to the dining room. Shoji screens were also used at the large east-facing floor-to-ceiling windows of the living room to provide morning shade from too much direct sunlight. (Two of these screens are currently in use, and all three remain in the house.) Shoji screens are also found in the three south-facing windows of the 1955 addition. These screens were not intended to be operable; they allow daylight into the room, but provide privacy from the adjacent owner's property just four feet away. Shoji screens also serve in place of a door to divide the 1955 addition from the adjacent living room.

On the inside of the clear glass transom over the front door is a carved Japanese transom panel or "ramma" (held in place by two small pieces of trim). This panel is carved on both sides as it can be seen from inside and from outside (through the glass). It is believed that Lionel Pries gave this ramma to the Barksdales as a gift at the time the house was completed. Pries often gave his clients artistic embellishments that would become part of their houses.

Unlike the irregular form of the main floor of the house, the basement is primarily rectangular. The basement stair, with walls of concrete block, leads from the front entry hall to the basement level. The walls of the basement are concrete block, although some have been covered with plywood paneling. The basement is primarily one large room, plus a bathroom. The northeast corner of the basement has an exterior wall on a

slight diagonal (directly under the wall of the dining room), where three large windows allow a view to the northeast lawn area. The basement also includes a utility/laundry room directly under the kitchen.

BARKSDALE HOUSE EXTERIOR AND INTERIOR RELATIONSHIP

The design of the Barksdale house and the surrounding property can be seen as embodying a single gesture--the curved drive leading to the entrance, leading to a hall, opening to a view to Lake Washington and beyond. Pries's students recall that he taught that a building and its site should be designed in a coherent way; this approach is evident in the Barksdale design.

The curved drive leads to the front door. On either side of the front door are opaque concrete block walls. Passing through the front door one is led along a hall to the living and dining rooms with expansive glazing looking out over Lake Washington. From 1950 to 1953, the sequence ended on an outdoor terrace with a view up and down the lake. After construction on the adjacent site blocked the view to the south, Lionel Pries designed the addition constructed in 1955 turning the primary view to the east and north. Today the sequence leads logically to the east deck through the doors proposed by Pries in 1955.

The Barksdale house shares with other Pries houses of the era, design that creates a sense of a space apart from the city, the "private oasis." Plantings along the north and south property lines serve to limit the views of adjacent houses creating a high degree of privacy while still opening to the view.

ANCILLARY SHED BUILDING -- NON CONTRIBUTING

At an unknown date the Barksdales built a storage shed (3 feet deep, 32 feet long) along the north property line adjacent to the driveway. The walls were a single layer of plywood supported by light wood framing. This inexpensively constructed shed was used for storage of outdoor tools, firewood etc. By 2006, this shed was suffering from leaks, rot and showed significant deterioration. The current owners replaced it in 2009 with current shed (with a similar footprint, 3 feet wide, 32 feet long) that includes an extended roof that serves as a carport. The new shed is clad in vertical cedar siding stained to match the exterior of the house.

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 Owned 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

1950

1955

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

PRIES, LIONEL H. (architect)

Period of Significance (justification)

The property's period of significance begins in 1950 when construction of the house, designed by Lionel H. Pries, was completed and ends in 1955, when the addition, also designed by Lionel H. Pries, was completed.

Criteria Considerations (explanation, if necessary)

N/A

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Julian & Marajane Barksdale House is eligible for the National Register of Historic Places under criterion "C" at the local level of significance, as a property that embodies the distinctive characteristics of the modern movement in Seattle and the Puget Sound region during the 1940s and 1950s. Additionally the Barksdale house represents the post-World War II modern design work of Seattle architect and educator Lionel H. Pries, who is considered one of the "fathers" of modern architecture in the Pacific Northwest. Pries first came to prominence as an architectural educator; he taught in the Department of Architecture at the University of Washington from 1928 to 1958 and was considered by many students as the inspirational leader of the program. At the same time, he always practiced as a professional architect, and his designs reflected his search for an architecture that was modern but not International Style--rather Pries was a leader in the search for an architecture specifically appropriate to the Puget Sound region of the Pacific Northwest. Pries's teachings and his projects significantly influenced the generation of modern architects who emerged in the 1950s and 1960s in Seattle and the Puget Sound region.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

ARCHITECT: LIONEL H. PRIES

Lionel Henry ("Spike) Pries (1 June 1897-7 April 1968) was a significant architect, artist, and educator, and an early leader in developing Northwest regional modern architecture.

Pries was born in San Francisco and was raised in Oakland. His father worked at Gump's, the famed importer of European and Asian art objects and Pries was exposed from childhood to a wide range of artistic traditions. Pries was educated during the years when the Arts & Crafts Movement was at the peak of its influence in the Bay Area of California. The Arts & Crafts Movement and the experience of Gump's shaped Pries's understanding of the place of art and culture in our lives, and this understanding, in turn, influenced Pries's work throughout his career.

Pries received his B.A. in Architecture with Honors from the University of California, Berkeley, in 1920. He studied under Paul Cret at the University of Pennsylvania in 1920-21, receiving his M.A. in Architecture in 1921. In 1923, he returned to California and practiced in San Francisco and Santa Barbara until late 1927, when his Penn classmate, William J. Bain, invited him to join his firm in Seattle.

Pries arrived in Seattle in February/March 1928 and for the next 3-1/2 years was the design partner in the firm Bain & Pries. The work of the firm reflected the tendencies of the period, with works drawing upon a variety of precedents to create new works in variations of historical and revival styles. Well-known works of the firm include the Alpha Tau Omega Fraternity House in the University District, the Bel-Roy Apartments on Capitol Hill, and the Children's Convalescent Home in Magnolia (now destroyed). The firm was successful but could not survive the economic collapse of the Great Depression, dissolving in late 1931 because they had no work.

In fall 1928 Pries had begun teaching in the architecture program at the University of Washington, and he soon emerged as the inspirational leader of the program. He would teach at the UW until 1958. Among his students from the 1920s to the 1940s were Minoru Yamasaki, A. Quincy Jones, George ("Pete") Wimberly, Perry Johanson, Victor Steinbrueck, Paul Kirk, Roland Terry, Fred Bassetti, Wendell Lovett, Keith Kolb, Dan Streissguth, and many others who would be contributors to the development of modern architecture after 1945. (Indeed, among the major leaders of Northwest Modernism, only Paul Thiry was not a Pries student, as he graduated from the UW in June 1928, just a few months before Pries began teaching.)

Pries was also a notable artist. In 1931-32, he served as director of the Art Institute of Seattle (predecessor to today's Seattle Art Museum). He regularly exhibited his work in the region and was known especially for his watercolors. For a time he was close to artists Morris Graves and Guy Anderson.

Beginning in the late 1920s, Pries spent his summers in Mexico. Pries was a friend of William Spratling, known for his revival of the silver crafts of Taxco, and through Spratling, Pries encountered the work of the emerging Mexican School--artists such a Rivera, Orozco, Covarrubias and others who were seeking to create an art that was modern but also Mexican. Pries also became familiar with the architectural work of Juan O'Gorman who was seeking to create a modern architecture specifically appropriate to Mexico.

Beginning in the mid 1930s, Pries accepted a few commissions under his own name. Pries's designs (particularly the Willcox residence and the Gayler residence, both on Hood Canal) reflected his growing awareness of the new directions in architecture in Mexico, as well as the regional modern work of California architect William Wurster (whose years at UC-Berkeley overlapped with Pries). In 1941, Bain and Pries reinstituted their partnership for a period of nine months, but the work of this period is usually more suggestive of the typical work of Bain's firm than of Pries's emerging ideas of architecture.

In the late 1940s, Pries entered a period of significant creative productivity, designing works that signal the emergence of Pacific Northwest regional modernism. About this time, at a lecture to the Monday Club (the town-gown society connected to the UW), Pries expressed his concern about what he perceived to be an overemphasis on technology. Pries's postwar houses often used contrasting materials to suggest a balance between technology and nature, and Pries often provided a setting for hand-crafted art objects that would contrast with the products of industrial technology. His projects of this period were primarily residential: the Lea weekend residence, Lopez Island (1946-47), the Morris residence, Seattle (1947-48), the Pries residence, Seattle (1947-48; altered), and the Barksdale residence, Seattle (1949-50, 1954-55). His work in the 1950s reflects his continuing creativity including the Hall residence, Seattle (1952-53; destroyed), the Robertson residence, Bellevue (1955-56), and the Lea residence, Seattle (1956-57; destroyed).

In October 1958, at age 61, Pries was forced to resign from his position at the University of Washington due to his homosexuality. With few financial resources, he worked as a draftsman, first at Durham, Anderson and Freed, and then at John Graham and Company, retiring in 1963. He continued to take occasional commissions. His last major design was the Gurvich residence, Seattle (1964-65). Pries died of a heart attack in April 1968.

Although his projects were occasionally published during his lifetime, after his death Lionel Pries was remembered primarily as a legendary teacher. Only occasionally did his work attract notice. Victor Steinbrueck, who had been a Pries student and was later his colleague on the UW faculty, showed Pries's house and noted Pries's significance in his book *Seattle Cityscape* (published in 1962). In an essay in *Space, Style and Structure* (1974), Steinbreuck described Pries's significance:

> "In the late 1920s, an unusual sort of contemporary design, inspired but not stifled by tradition, was being created by a young and talented architect from California, Lionel H. Pries. He soon joined the faculty of the University of Washington, where he remained the most influential and inspirational member of the architecture department for more than thirty years. His concept of architectural design has a special romantic quality which combined a love of the best of the past with the ability to culturally and technically relate to the present.... He is easily the most talented architect in this region I have known,..."

In their *Guide to Architecture in Washington State* (1980), Sally Woodbridge and Roger Montgomery called Pries's influence on the postwar generation of Northwest modern architects "profound," but included just two of his postwar buildings.

It was not until a biographical monograph on Pries (*Lionel H. Pries, Architect, Artist, Educator: From Arts & Crafts to Modern Architecture*) was published in 2007 that it was possible to assess Pries's entire body of work. In response, *Seattle Times* art critic Sheila Farr wrote that Pries designed "some of the region's most distinctive and progressive houses in the 1930s to '50s." And she added:

> "Several things make Pries' design work stand out. Perhaps because of his extensive travels in Mexico, where modern architecture embraced both indigenous art and contemporary murals, Pries was likely the first in Seattle to incorporate Northwest Coast Indian and Asian design motifs into his houses and interiors. He designed to fit the specifics of each site, with tall windows and living spaces wrapped around gardens hidden from the street. Using shoji screens, mosaic work, wood paneling, seared cedar siding, open floor plans and horizontal geometries, Pries houses combine concrete block and industrial materials with handcrafted detailing--models of what we now think of as classic Northwest regional architecture. It's just that we usually associate those attributes with Pries' students instead of him."

And Portland, Oregon, architect and writer, John Cava, in his review of *Lionel H. Pries, Architect, Artist, Educator* in the regional design journal *ARCADE*, wrote:

> "...the real tragedy is that someone with the high octane talent of Lionel Pries did not build a hundred buildings in the Seattle area, instead of the scant dozen or so lovely and sophisticated houses he managed to complete. For Pries was one of the few architects with the background, skills, and understanding to weave traditional and modern design together into a refreshing and new localized posture of modern architecture....his most powerful work is an original version of what is loosely known as the Northwest style."

CLIENTS: JULIAN & MARAJANE BARKSDALE

Julian Barksdale (28 September 1904 - 20 December 1983) was born in Texas. He grew up in Beaumont, a city associated with early oil drilling on the Gulf Coast. Barksdale worked for several years with the oil companies and that led to his academic career. Barksdale enrolled at the University of Texas, staying for two years, then transferred to Stanford University, where his studies focused on sedimentary rocks. He earned a B.A. in geology from Stanford in 1930, then worked for oil companies for several years. He returned to Stanford for graduate work in petrology. Barksdale received his Ph.D. from Yale University in 1936. He began his University of Washington career in fall 1936.

Julian D. Barksdale married Marajane Burns Warren (5 March 1908 - 21 September 1999) on June 14, 1937. The couple had one son, (Julian) Tucker Barksdale, born May 31, 1946. Marajane Barksdale taught art in elementary schools in the Seattle area.

Julian Barksdale taught in the UW Geology Department (now Earth and Space Sciences Department) until the onset of World War II when he took a leave of absence for military service. He served as a Lieutenant Commander in naval aviation and became a supply officer in the South Pacific. After the war he returned to teaching at the UW. Barksdale taught graduate and undergraduate courses in geology and organized and led fieldwork seminars. He served as an undergraduate advisor for the geology department from 1969 to 1973. Barksdale pursued geological research in the Methow Valley on the east side of the Cascades for nearly four decades.

Nicknamed "Barky," Julian Barksdale is remembered as a person who befriended everybody. As a result, he was very active in the broader University of Washington community. He served as the head of the UW Honors Program in 1964. He was a frequent participant on committees of the Faculty Senate, serving as senate president 1960-1961. His university-wide service also included the Faculty Council on Academic Standards and the Library Advisory Committee. He also served on multiple committees in the College of Arts and Sciences.

After Barksdale retired from teaching in 1973, he was deeply involved with retiree and senior citizens' organizations, including the UW Retirement Association, the Coalition of Retired and Higher Education Employees, and the Senior Citizens' Lobby. He died in 1983. Marajane Barksdale died in 1999. She resided at the Barksdale house in Cedar Park until her death.

MODERN ARCHITECTURE IN THE PUGET SOUND REGION

The Modern Movement in architecture traces its roots to the progressive tendencies of the early twentieth century, including those in the United States, but is generally thought to have coalesced in Europe in the mid to late 1920s. Once launched, the Modern Movement spread worldwide by the mid to late 1930s, often generating new regional variants. In the Western Hemisphere, the earliest work showing the influence of Modernism, dating from the late 1920s, was found in Mexico and Latin America, along with a few residential buildings in Southern California. By the early 1930s, works showing the influence of European Modernism appeared on the East Coast and, simultaneously, a regional version of modernism emerged on the West Coast, initially in California and subsequently in Oregon and Washington.

Although there were some early Modern buildings in Seattle and the Puget Sound region in the mid to late 1930s, Modernism did not become the dominant approach to architectural design in the region until after World War II.

In the postwar era, the dominant approach to Modernism in the United States was strongly influenced by examples from Europe and by new materials and technologies. Locally, Paul Thiry is the architect most associated with the emergence of this form of Modernism. In Seattle, this approach was most evident in works such as the Museum of History and Industry (Paul Thiry, 1947) and in office buildings such as the Norton Building (Skidmore, Owings and Merrill with Bindon & Wright, 1956-59). The buildings of Century 21, the 1962 Seattle World's Fair (Paul Thiry, supervising architect), also reflect the technological emphasis of the period.

The earliest houses in Seattle with a modern vocabulary date from the mid 1930s. Typical is Paul Thiry's own house dating from 1936 which is an asymmetrical white box that reflects the influence of the International Style. Also dating from 1936 is the Ambrose and Viola Patterson residence, designed by Jack Sproule and reflecting Ambrose Patterson's awareness of the latest modern architecture in Europe from his years studying art in Paris.

The earliest attempts to create a modern architecture that was regionally responsive in Seattle and the Puget Sound region date from the mid 1930s. Houses by Lionel Pries (and occasionally by others) suggest the influence of modern regionalist approaches in Mexico (which Pries visited every summer) and in northern California and in Oregon (in California in works by William Wurster and in Oregon in works by John Yeon and Pietro Belluschi). However, regionalist interpretations of modernism did not become a significant tendency in the Puget Sound region until after World War II.

In the postwar period, Seattle's modern architects, when designing residential and small institutional buildings, sought to create an architecture responsive to the region's climate, to available materials, and to the specifics of individual sites. The postwar period was an era of low energy prices and houses were often developed with open plans, natural materials, large areas of glass, and a visual flow of space from inside to outside.

Characteristics common to residential works of Northwest regionalist modern architecture in the years from 1946 to the early 1970s include use of natural materials (primarily wood), open or flowing plans (at least in the public spaces within the house), large areas of glass, planning in response to the particular site, indoor-outdoor connections and orientation to views. However, a close review of the chronological development of regionalist modern architecture in the region indicates that works after about 1951 were slightly different

from those that came before. After 1951, wood post-and-beam construction became increasingly ubiquitous, very often with the timber structural frame exposed as a feature of the architectural interior.

Before 1951 works in the Puget Sound region that can be characterized as regional modern architecture have open plans that are responsive to sites and views, and use natural materials, usually wood, but the structural frame is seldom if ever expressed. There are comparatively fewer works in these five years (1946-51) that have all these modern regionalist features. Architects in these years were still finding their way to a fully realized architecture that was modern but also regional.

As late as 1953, there was still a debate about whether a regional variant of modernism was developing in the Northwest. In that year, when the American Institute of Architects held its national convention in Seattle, the April issue of *Architectural Record* ran a series of essays in response to the question, "Have We an Indigenous Northwest Architecture?" Paul Thiry spoke in favor of the existence of a Northwest architecture, but Victor Steinbrueck was surprisingly skeptical. By the 1960s, Steinbrueck would no doubt have agreed that a regional variant of modernism had emerged, but his skepticism as late as 1953 shows how prescient Lionel Pries's works of the late 1940s and early 1950s actually were.

THE BARKSDALE HOUSE AND PUGET SOUND REGIONAL MODERN ARCHITECTURE

The Barksdale house, a well-developed example of regional modernism, is notable for its completion at an early date, 1949-50.

An Early Work of Regional Modernism: The Julian and Marajane Barksdale house is an early example of the emerging regional modern architecture of the post-World War II era. Design work may have begun as early as 1948. The construction drawings are dated 4 July 1949. The Barksdales moved into their house in 1950.

Pacific Northwest regional modernism is loosely dated to the postwar era, roughly 1946 to 1973. However most works considered as examples of regional modernism date from the 1950s and 1960s. As late as 1953, there was still a debate about whether a regional variant of modernism was developing in the Northwest. Pries's works of the late 1940s and early 1950s are early examples of emerging regional modernism.

Design in Relation to the Site: Pries designed each of his houses of the postwar era to provide a spatial sequence that links the house to its setting, either to a view or to a garden, and to create a "private oasis" for the owners. From his experience in Mexico, Pries learned that a house could be designed as a kind of "threshold," that presents a relatively plain exterior to the outside (toward the street), and then opens up on the interior and links to a private garden, or, when the site would allow, to a view. The Barksdale house embodies this approach.

Materiality and Design: The Barksdale house embodies the contrast between technology and nature in the contrast between the concrete block that is used on the primary exterior wall surrounding the front entrance, and the cedar that faces the rest of the exterior. The contrast can also be seen between the concrete block and the mahogany veneer plywood, the primary material of the interior walls (and ceilings in the major rooms). The shoji screens and the Japanese ramma over the front door, are hand-crafted elements that contrast with twentieth century technology.

Romantic Modernism: Pries's approach to design in the postwar era has been described as "romantic modernism." At a time when many leading architects embraced a technological modernism, Pries offered an alternative--an architecture that used technology as a means, not an end.

ARCHITECT LIONEL PRIES'S POST-WORLD WAR II BUILDINGS

A nearly complete list of Pries's buildings is found in *Lionel H. Pries, Architect, Artist, Educator, From Arts and Crafts to Modern Architecture*. The following list focuses on the major works Pries did under his own name after 1945. Most are significant works of Northwest regional modern architecture. Note that several have been destroyed.

- **Richard, Jr., and Ruth Lea (weekend) residence**, 2200 Davis Bay Road, Lopez Island WA, 1946-47 (minor alterations). Survives in ownership of the Lea family.
- **Julia Flett (Mrs. Arthur) Morris residence**, 3704 48th Avenue N.E., Seattle WA, 1947-48 (minor alterations including added garage and new kitchen). Survives in private ownership in fine condition.
- **Lionel H. Pries residence**, 3132 W. Laurelhurst Drive N.E., Seattle WA, 1947-48 (partial third floor added about 1969-70; full third floor added ca. 1980). Survives in private ownership in good condition, but exterior appearance was changed by added floor.
- **Julian and Marajane Barksdale residence**, 13226 42nd Avenue N.E., Seattle WA, 1949-50, 1954-55 -- the present nomination.
- **Stephen and Harriette Lea (weekend) residence**, 29807 Highway 525, Coupeville WA, 1949-51, 1963 (altered). Survives in private ownership with some changes.
- **Charles and Mildred Gates residence**, 5315 148th Avenue S.E. (Hilltop Community), Bellevue WA, 1950-51 (completely altered by later expansions).
- **John and Dorothy Hall residence**, 1510 Parkside Drive East, Seattle WA, 1952-53 (***destroyed*** 2009). A lovely split-level home with private garden, now destroyed. (Omitted from *Lionel H. Pries, Architect, Artist, Educator*, as it was discovered only in 2007.)
- **Alonzo W. and Margaret I. Robertson residence**, 9529 Lake Washington Boulevard, Bellevue WA, 1955-56 (minor alterations including new kitchen). Survives in private ownership in good condition.
- **Richard, Jr., and Ruth Lea residence**, 230 40th Avenue E., Seattle WA, 1956-57 (***destroyed*** 2006). An extraordinary home designed around a collection of Japanese art, now destroyed.
- **Robert Winskill residence**, 50 Madone Park Circle, Mill Valley CA, 1960-61, 1965 (some alterations). Survives in private ownership with changes.
- **Max and Helen Gurvich residence**, 3006 Webster Point Road N.E., Seattle WA, 1964-65. Survives in fine condition; sold to new owners in late 2010.

Developmental history/additional historic context information (if appropriate)

BARKSDALE HOUSE OWNERSHIP

The Cedar Park neighborhood was not subdivided until the mid-1920s. Prior to that time, King County Kroll Maps show the property east of 39th Avenue NE was largely owned by the Puget Mill Company. It had been timber land, but once logged, the Mill Company sold the land for residential development. The initial owner of the Barksdale lot was Cecil G. Turner, who acquired the property about 1926, when it was first platted.

Julian D. Barksdale and Marajane Barksdale acquired their Cedar Park property from Cecil G. Turner (the original owner) in 1939. They jointly owned the property as community property until Julian Barksdale's death in 1983. Marajane Barksdale inherited the property on her husband's death and she retained ownership until her own death in 1999. Their son, Julian Tucker Barksdale, inherited the property under the terms of his mother's will. He was the owner until 2006 (a renter lived on the Barksdale house from 2000-5). The present owners acquired the property in 2006.

BARKSDALE HOUSE DEVELOPMENTAL HISTORY

Original Cottage

The Barksdale house, as it is seen today, is virtually unchanged since 1955. Most of the house, with the exception of the 1955 addition, is little changed since 1950. (Changes that have been made are small, and have not affected character-defining features.) Thus, the Barksdale house is properly considered the design work of Lionel H. Pries, the architect of both the 1950 house and the 1955 addition. However, the history of the house actually begins earlier.

In the 1920s and 1930s, the neighborhood now known as Cedar Park was considered vacation property. When the area was first developed in the 1920s, the buildings that were built were primarily small cottages. When the Barksdales acquired the property in August 1939, it included one of these small cottages dating from 1926. In plan, that cottage was a simple rectangle measuring 26 feet east to west, and 24 feet north to south. The cottage rested on a simple foundation with a crawl space. The cottage had a gable roof, with the ridge running east to west.

As part of converting the cottage into their primary residence, the Barksdales constructed a concrete block basement into the side of the hill, and moved the cottage on top of the new basement.

The Barksdales lived in the cottage as their primary residence only a short time before World War II. During the war, with Julian Barksdale serving in the Navy, Marajane Barksdale closed up the house and moved to an apartment closer to downtown. During a time of gasoline rationing and rubber rationing this is not surprising. Also, Cedar Park retained its rural character and likely seemed insecure during the war.

1949-50 Transformation (Architect, Lionel H. Pries)

While serving in the Navy, Julian Barksdale encountered A. Quincy Jones, a 1936 graduate of the University of Washington Department of Architecture (and later a significant modern architect in Los Angeles). Barksdale told Jones about his ambitions for the property. Jones suggested Barksdale look up Lionel Pries. After the war Barksdale returned to teaching at the University of Washington, where Pries was also a faculty member. In 1948 or 1949, the Barksdales commissioned Pries to design their expanded house.

Pries's design kept the existing rectangular cottage as the core of the new house. He added to the cottage in every direction--to the north for the kitchen and a small part of the dining room, to the east for the east portion of the living room, to the south for the second bedroom, and to the west for the (original) master

bedroom and front entry. Thus, the cottage was completely buried within the new house. By introducing the diagonal hallway from the front entry, and the zig-zag wall facing northeast, any sense of the rectangular enclosure of the cottage was erased. Inside the main floor, one has absolutely no sense of the rectangular cottage.

The form of the cottage is more evident in the basement, since the west, south and east walls of the basement are the original walls of the cottage basement. Even here, however, the sense of the original cottage is lessened by stair down from the entry area which is outside the original cottage perimeter, and the diagonal northeast facing wall with the large windows. Part of the form of the original cottage room can also be seen by looking at the west elevation of the house from the west lawn area--the north portion of the main roof gable is the original form of the north portion of the cottage gable roof. (Few visitors notice this feature unless it is pointed out.)

Pries's genius is evident in that he saw the small rectangular cottage and envisioned the house that the Barksdales built in 1949-50--that house is largely intact today.

1955 Addition (Architect, Lionel H. Pries)

The 1950 house was designed as a spatial sequence that led from the front entry into the living and dining room, and ultimately out to a terrace at the southeast corner of the house. This outdoor terrace offered more than a 180-degree view of Lake Washington (including Mount Rainier to the south and Mount Baker to the north).

In 1953, the owner of the adjacent property to the south built a new house directly south and southeast of the Barksdale terrace, completely blocking the view toward Mount Rainier and the south portion of Lake Washington.

In 1954 and 1955, the Barksdales turned to Pries for the design of additions to the house. Pries designed a new wing in the location of the original outdoor terrace. Although initial drawings were prepared in 1954, the final design was not resolved until 1955 when the addition was constructed. This addition effectively turned its back to the property to the south and reinforced the view to the east and northeast. (Some elements of the design were resolved only during construction; the sliding door in the east wall of the new wing was not shown on the blueprints.)

This addition included the series of south-facing windows, fitted with shoji screens to allow light to enter, but preserving privacy. The addition also required adding a new door from the addition to the small bathroom that was attached to the original second bedroom.

Pries's drawings also showed the addition of a new door to provide outdoor access from the living room (to replace the lost access to the outdoors that had been in the living room south wall). The Barksdales never installed this door.

Unbuilt 1955 North Addition (Architect, Lionel H. Pries)

In 1955, Pries also designed a carport and deck addition north from the kitchen. The Barksdales never constructed this addition. The proposed carport would have had a horizontal roof that would have supported a wood deck accessed through a new door in the north wall of the kitchen. (Why the Barksdales did not build the carport and deck addition is not known.)

Subsequent Minor Changes during Barksdale Ownership

Pries's 1949 drawings and a later photo show the basement-level space under the kitchen was not initially enclosed. Some time after 1959, the Barksdales enclosed this space as a utility room.

Possibly at the same time that the Barksdales enclosed the area below the kitchen, they built the storage shed along the north side of the driveway.

At an unknown date, the Barksdales built the east deck along the east and north side of the living room. In plan, this deck generally follows the alignments of the existing north and east walls of the house. The deck was accessible through the sliding door in the east end of the 1955 addition.

The character of the finishes in the basement after construction was completed in the 1950s is not known. However, it seems likely that the vinyl tile floor, the wood panel walls, and the acoustic tile ceiling of the basement are not original.

Sometime between 1981 and 1999, following a break-in, Marajane Barksdale replaced the original casement windows in the dining room and kitchen with metal-framed fixed glass and hopper windows.

Sometime between 1999 and 2006 the adjacent owners to the south built a fence along their north property line, the Barksdale property south property line.

In 2005-6, when Tucker Barksdale was preparing to sell the property, he made a number of small changes, such as upgrading the plumbing by adding a hook-up for washer and dryer to the utility room.

Changes by the Present Owners since 2006

The present owners took possession of the house in June 2006. Since then they have worked to preserve and restore the house, also adding needed improvements and enhancements. Among the changes they have made are restorations such as replacing the metal hopper windows in the kitchen and dining room with casements following Pries's originals. Other changes have been made following Pries's 1955 design including installing the double doors in the living room to the outside and adding a small deck north of the kitchen (although the new deck includes a stair to grade not included by Pries).

The present owners also replaced the leaking roof with new metal roof. (Note: Measured slopes of the existing roof vary from 2:12 to 6:12. Shingle roofing should not be used under 3:12. Evidence of leaks suggests that neither the original cedar shake roof of the 1950s, nor the later asphalt shingle roof(s) were ever watertight. The only material that could be applied over the entire roof and guarantee water-tightness was metal. Since the roof surface is not a character-defining element of the design, the current owners selected a metal roof as the only choice that would fully protect the unique interior of the house.)

Other interventions by the present owners are generally in the form of maintenance or upgrades, and are largely invisible:

- Add smoke alarms.
- Upgrade electrical service to 200 amps.
- Replace all single-pane glazing (and all failed thermopane glazing) with new thermopane glazing.
- Add electric baseboard heat to basement (which previously had no heat).

- Add weatherstripping to all doors.
- Replaced rusted steel sliding door (which did not close completely and provided no insulating value) with wood sliding door with compatible design to house (located in the east end of the 1955 addition).
- Add handrails and benches to east deck (as required by insurance).
- Add under-cabinet lighting and more electrical outlets in kitchen; extend cable TV wiring to kitchen.
- Restore all shoji screens by replacing all cracked/torn translucent material.
- Renovate gardens; add irrigation. Extend the landscape to the east and cut back the invasive species (blackberries, morning glory, etc.)
- Replace fence along west end of property after old fence blew down in December 2006 windstorm--design exactly matching old fence, but with an enhanced structural frame.
- Add new cedar and mesh fence along western portion north property line to increase security.

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

UNPUBLISHED PRIMARY SOURCES:

Blueprints for Barksdale house, 1949; and addition, 1954, 1955; in possession of Barksdale property home owners.

Photographs of cottage on Barksdale property in the 1920s and 1930s; in possession of Barksdale property home owners.

Property card and historic photographs for 13226 42nd Avenue NE, Seattle; at Puget Sound Branch, Washington State Archives.

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Larry Kreisman, *Seattle Times/Post Intelligencer*, "Pacific Northwest" magazine 20 January 2008.
John Cava, *Arcade* 26/4 (Summer 2008).
Christine G. O'Malley, *Pacific Northwest Quarterly* 100/1 (Winter 2008/09)
Christopher Thomas, *Journal of the Society of Architectural Historians* 68/2 (June 2009)

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Margery Phillips, "The Lake is their Backyard," *Seattle Times*, 7 May 1972, Sunday Pictorial section, 38, 40-45. [Max and Helen Gurvich house, Seattle]

Margery Phillips, "Showplace for Family Treasures," *Seattle Times*, 19 Apr. 1959, Sunday Pictorial section, 18, 20, 22-23, 25. [Richard and Ruth Lea house, Seattle]

Peter Sackett, "Grand Pries," *Seattle Metropolitan* (June 2007): 108-112, 115-116 [Alonzo and Irene Robertson house, Bellevue]

"Sod Roof takes all of Puget Sound's Weather," *Sunset: The Magazine of Western Living* 110 (Mar. 1953): 52-53. [Richard and Ruth Lea house, Lopez Island]

Victor Steinbrueck, *Seattle Cityscape* (Seattle: University of Washington Press, 1962), 164 [Lionel Pries house, Seattle].

"Tour of Homes to Aid Art Museum," *Seattle Post-Intelligencer*, 17 Apr. 1955, fourth section, 1. [Lionel Pries house, Seattle]

PUBLICATIONS WITH BRIEF MENTIONS OF INFLUENCE OF LIONEL PRIES:

Cory Buckner, *A. Quincy Jones* (London and New York: Phaidon, 2002), 10.

Justen Henderson, *Roland Terry: Master Northwest Architect* (Seattle and London: University of Washington Press, 2000), 17.

"Genetrix: Personal Contributions to American Architecture--Minoru Yamasaki," *Architectural Review* 121 (May 1957): 366.

Grant Hildebrand, *Gene Zema: Architect, Craftsman* (Seattle and London: University of Washington Press, 2011), 7-9, 16, 29, 31, 49, 60.

Grant Hildebrand and T. William Booth, *A Thriving Modernism: The Houses of Wendell Lovett and Arne Bystrom* (Seattle and London: University of Washington Press, 2004), 11-12.

Norman J. Johnston, *The College of Architecture and Urban Planning--Seventy Five Years at the University of Washington: A Personal View* (Seattle: UW College of Architecture and Urban Planning, 1991), 22, 38, 39, 52, 136.

David E. Miller, *Toward a New Regionalism: Environmental Architecture in the Pacific Northwest* (Seattle and London: University of Washington Press, 2005), 17, 23, 27, 28, 32.

Victor Steinbrueck, "Everyday Architecture in the Puget Sound Area," in *Space, Style and Structure: Building in Northwest America*, edited by Thomas Vaughan and Virginia Guest Ferriday, Portland: Oregon Historical Society, 1974), 2: 501-502.

Sally B. Woodbridge and Roger Montgomery, *A Guide to Architecture in Washington State: An Environmental Perspective* (Seattle and London: University of Washington Press, 1980), 21, 29; and individual buildings: 161 [Bel-Roy Apartments, Seattle], 180 [Richard and Ruth Lea house, Seattle], 211 [Alpha Tau Omega Fraternity House, Seattle], 224 [Lionel Pries house, Seattle; and Max and Helen Gurvich house, Seattle]

Minoru Yamasaki, *A Life in Architecture* (New York: Weatherhill, 1979), 13.

REFERENCES FOR SEATTLE AND PUGET SOUND:

"Architecture of the Northwest," *Architectural Record* 113 (April 1953): 134-146.

Gary L. Atkins, *Gay Seattle: Stories of Exile and Belonging* (Seattle and London: University of Washington Press, 2003).

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 Buildings Survey #_____
____recorded by Historic American Engineering Record # _____
____recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____State Historic Preservation Office
____Other State agency
____Federal agency
____Local government
____University
____Other
Name of repository: _____

Historic Resources Survey Number (if assigned):

10. Geographical Data

Acreage of Property .86 acres
(Do not include previously listed resource acreage.)

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

	Zone	Easting	Northing		Zone	Easting	Northing
1	10	553956	5285852	3			
2				4			

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

The nominated property is located in Section 22, Township 26N, Range 4E of the Willamette Meridian in Seattle, Washington, and is legally described as Lot 3 in Block 3 of Cedar Park No. 3, as per plat recorded in Volume 29 of Plats, page 27, Records of King County Auditor. It is otherwise identified by King County Tax Assessor Number 1454600165 at the said location.

Boundary Justification (Explain why the boundaries were selected.)

The nominated property includes all of the resources associated with the Julian and Marajane Barksdale House.

11. Form Prepared By

name/title Jeffrey Karl Ochsner, Professor
organization University of Washington date
street & number Box 355720 telephone 206-685-8454
city or town Seattle state WA zip code 98195
e-mail jochsner@uw.edu

Additional Documentation

Submit the following items with the completed form:

- **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. Key all photographs to this map.

- **Continuation Sheets**

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

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Barksdale, Julian & Marajane, House

City or Vicinity: Seattle

County: King **State:** WA

Photographer: Photos 1 - 2: Jeffrey Karl Ochsner
Photos 3 - 19: Vista Estate Imaging

Description of Photograph(s) and number:

Photo #1: (WA_KingCounty_BarksdaleHouse_0001)
West end of Barksdale property with fence and curving driveway; camera facing northeast
Date Photographed: July 2013

Photo #2: (WA_KingCounty_BarksdaleHouse_0002)
Driveway to Barksdale house, driveway curving east toward front entry of house,camera facing north
Date Photographed: July 2013

Photo #3: (WA_KingCounty_BarksdaleHouse_0003)
Driveway to Barksdale house, on right; carport [non-contributing] on left; camera facing east;
Date Photographed: September 2010

Photo #4: (WA_KingCounty_BarksdaleHouse_0004)
Barksdale house, looking toward front entry; camera facing southeast [house in background to right is on adjacent lot]
Date Photographed: September 2010

Photo #5: (WA_KingCounty_BarksdaleHouse_0005)
Barksdale house, west elevation; Lake Washington is beyond house, but shrouded in mist; camera facing east (viewpoint is about ten feet above the ground to see over shrubs in foreground)
Date Photographed: September 2010

Photo #6: (WA_KingCounty_BarksdaleHouse_0006)
Barksdale house, northeast elevation (1955 addition at left, living and dining in center, kitchen to right); camera facing southwest
Date Photographed: September 2010

Photo #7: (WA_KingCounty_BarksdaleHouse_0007)
Barksdale house, east/northeast elevation (living room in foreground, dining room, kitchen beyond); carport [non-contributing] to right camera facing west
Date Photographed: September 2010

Photo #8: (WA_KingCounty_BarksdaleHouse_0008)
Barkdale house, view from north deck with kitchen, dining room living room and view to Lake Washington; camera facing southeast
Date Photographed: September 2010

Photo #9: (WA_KingCounty_BarksdaleHouse_0009)
Barkdale house, front entry; camera facing southeast
Date Photographed: September 2010

Photo #10: (WA_KingCounty_BarksdaleHouse_00010)
Barkdale house, view from hall to front entry doors; note Japanese ramma in the transom; camera facing northwest
Date Photographed: April 2006

Photo #11: (WA_KingCounty_BarksdaleHouse_00011)
Barkdale house, view from dining area toward living area; camera facing southeast
Photographer: Vista Estate Imaging
Date Photographed: April 2006

Photo #12: (WA_KingCounty_BarksdaleHouse_0012)
Barkdale house, view from living room toward dining area and kitchen; camera facing northwest
Date Photographed: September 2010

Photo #13: (WA_KingCounty_BarksdaleHouse_0013)
Barkdale house, view from dining area into living room; camera facing south-southeast
Date Photographed: September 2010

Photo #14: (WA_KingCounty_BarksdaleHouse_0014)
Barkdale house, view from living room, dining area to left; camera facing northeast
Date Photographed: September 2010

Photo #15: (WA_KingCounty_BarksdaleHouse_0015)
Barkdale house, dining area; camera facing northeast
Date Photographed: September 2010

Photo #16: (WA_KingCounty_BarksdaleHouse_0016)
Barkdale house, kitchen, dining area beyond to right; camera facing northeast
Date Photographed: April 2006

Photo #17: (WA_KingCounty_BarksdaleHouse_0017)
Barkdale house, kitchen, eating area; north deck beyond; camera facing north
Date Photographed: September 2010

Photo #18: (WA_KingCounty_BarksdaleHouse_0018)
Barksdale house, 1955 addition, door to living room at left; camera facing east
Date Photographed: September 2010

Photo #19: (WA_KingCounty_BarksdaleHouse_0019)
Barksdale house, 1955 addition; windows with shojis at right; camera facing east
Date Photographed: April 2006

Location of digital files for images: Jeffrey Karl Ochsner, 13226 42nd Avenue NE, Seattle WA 98125

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

name Sandra Lynn Perkins and Jeffrey Karl Ochsner

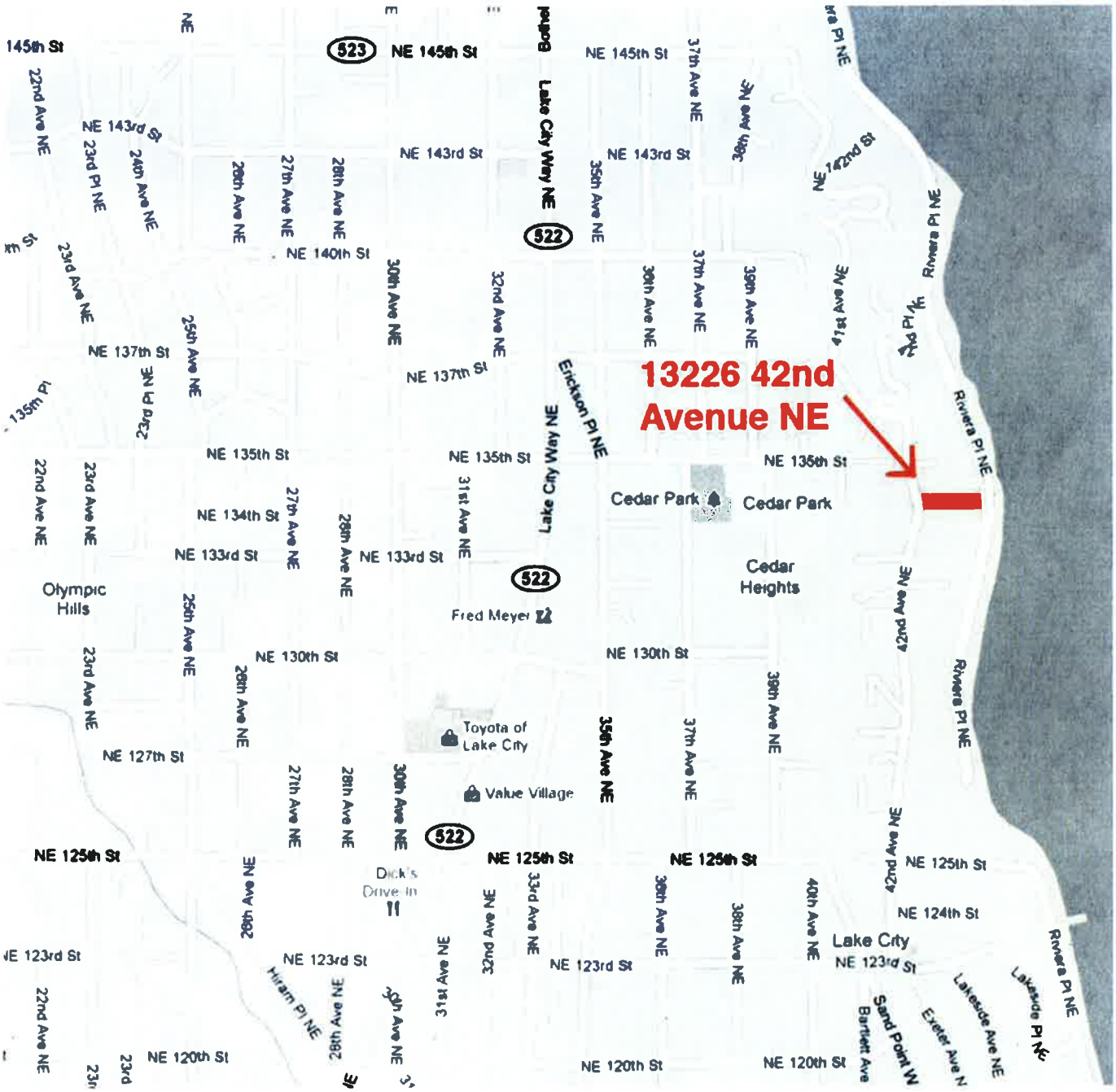
street & number 13226 42nd Avenue NE telephone 206-285-6634

city or town Seattle state WA zip code 98125

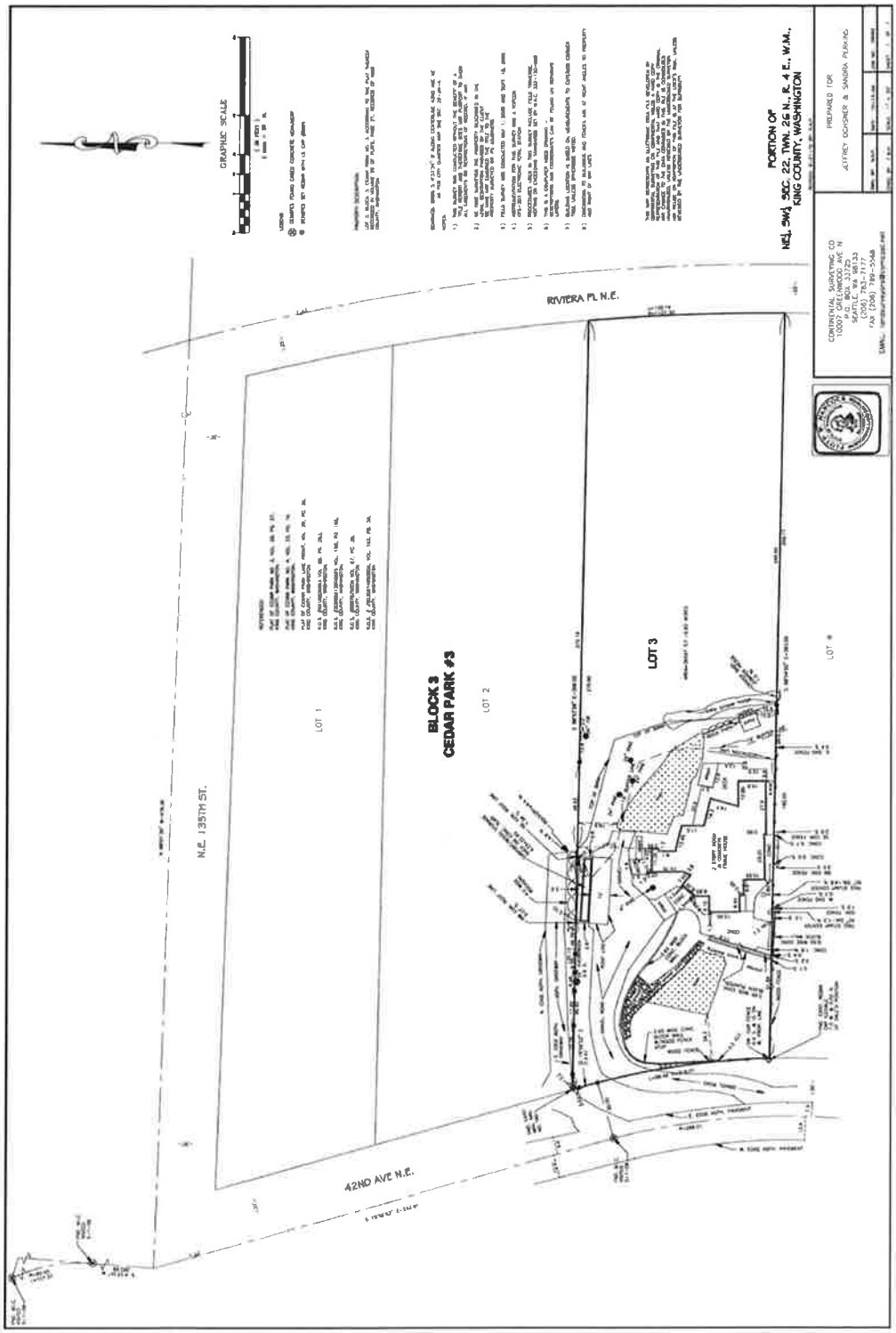
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

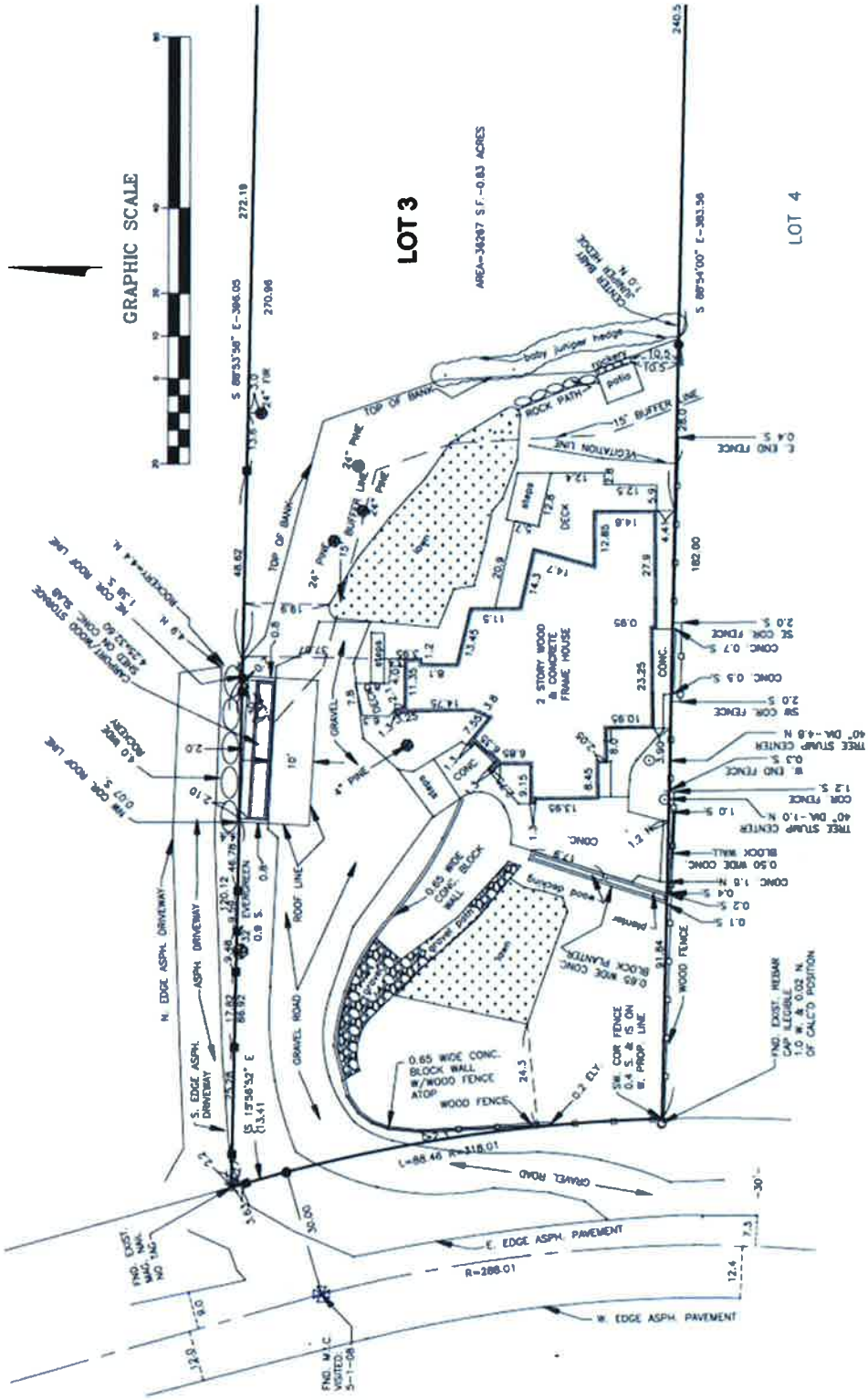
TO BE ADDED TO THIS PAGE: USGS Map



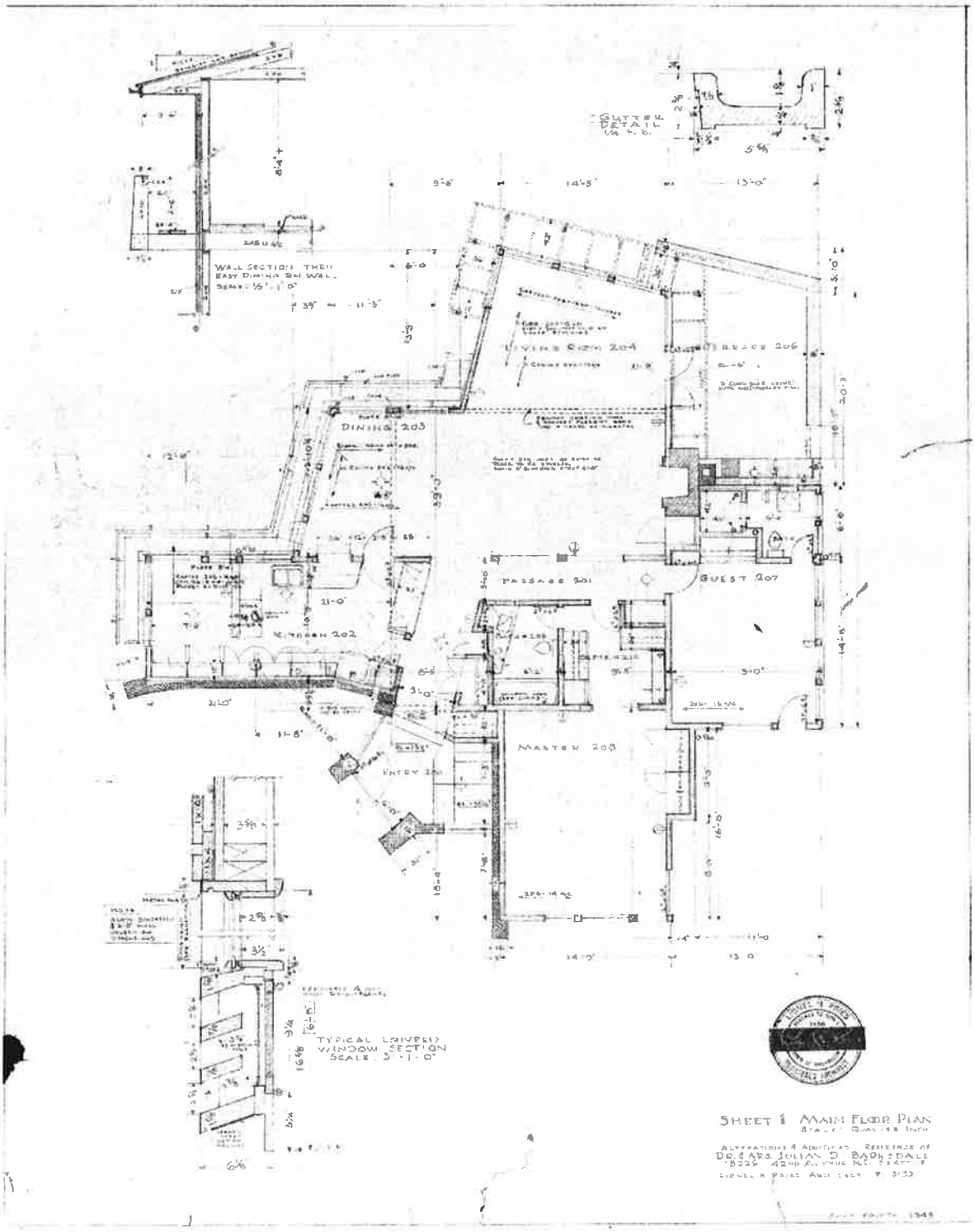
Map showing location of Julian and Marajane Barksdale property at 13226 42nd Avenue NE; the lot measures 100 feet north to south and just under 400 feet east to west.



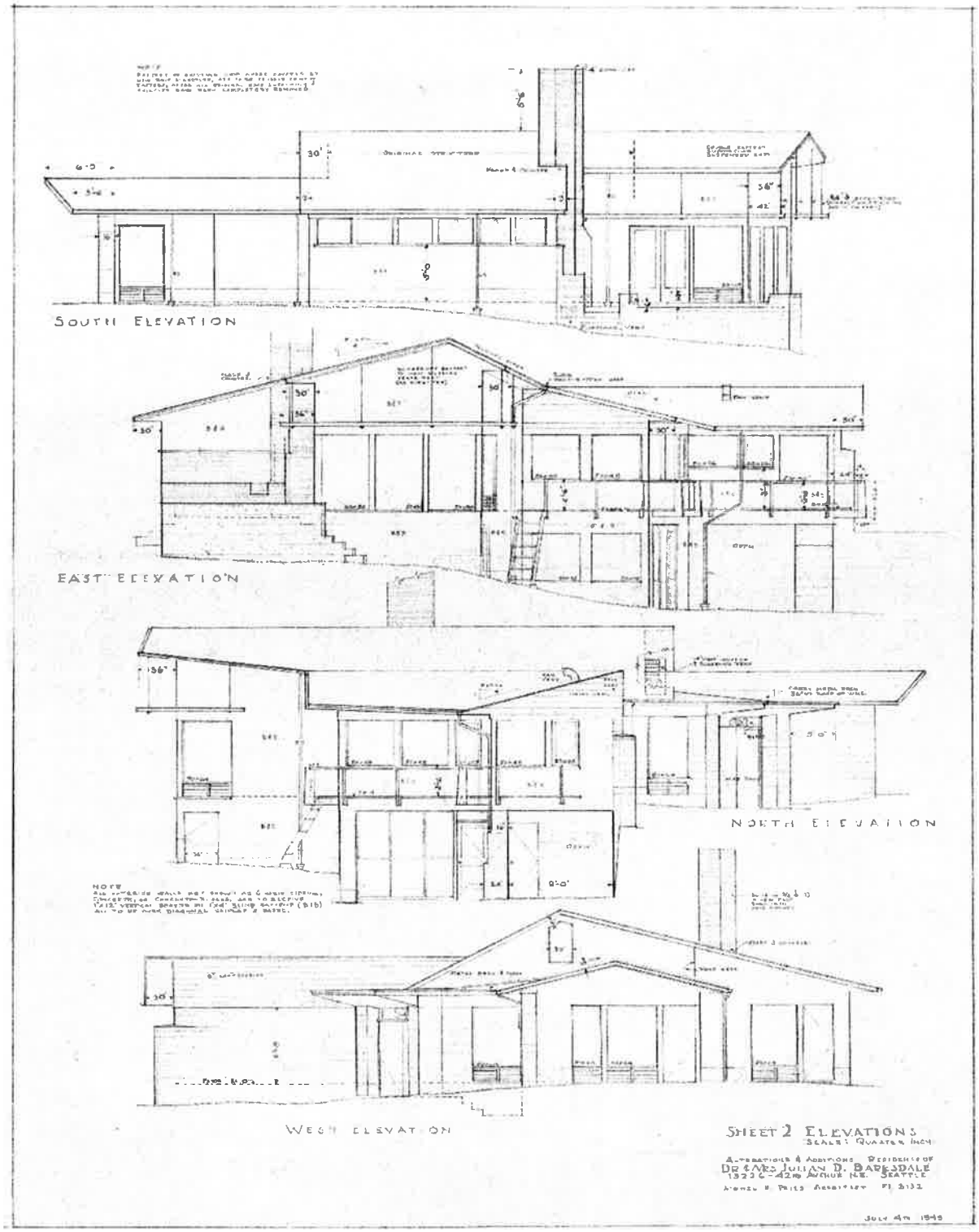
Barksdale house and property, Seattle; survey; drawing updated by surveying company, 21 September 2010.



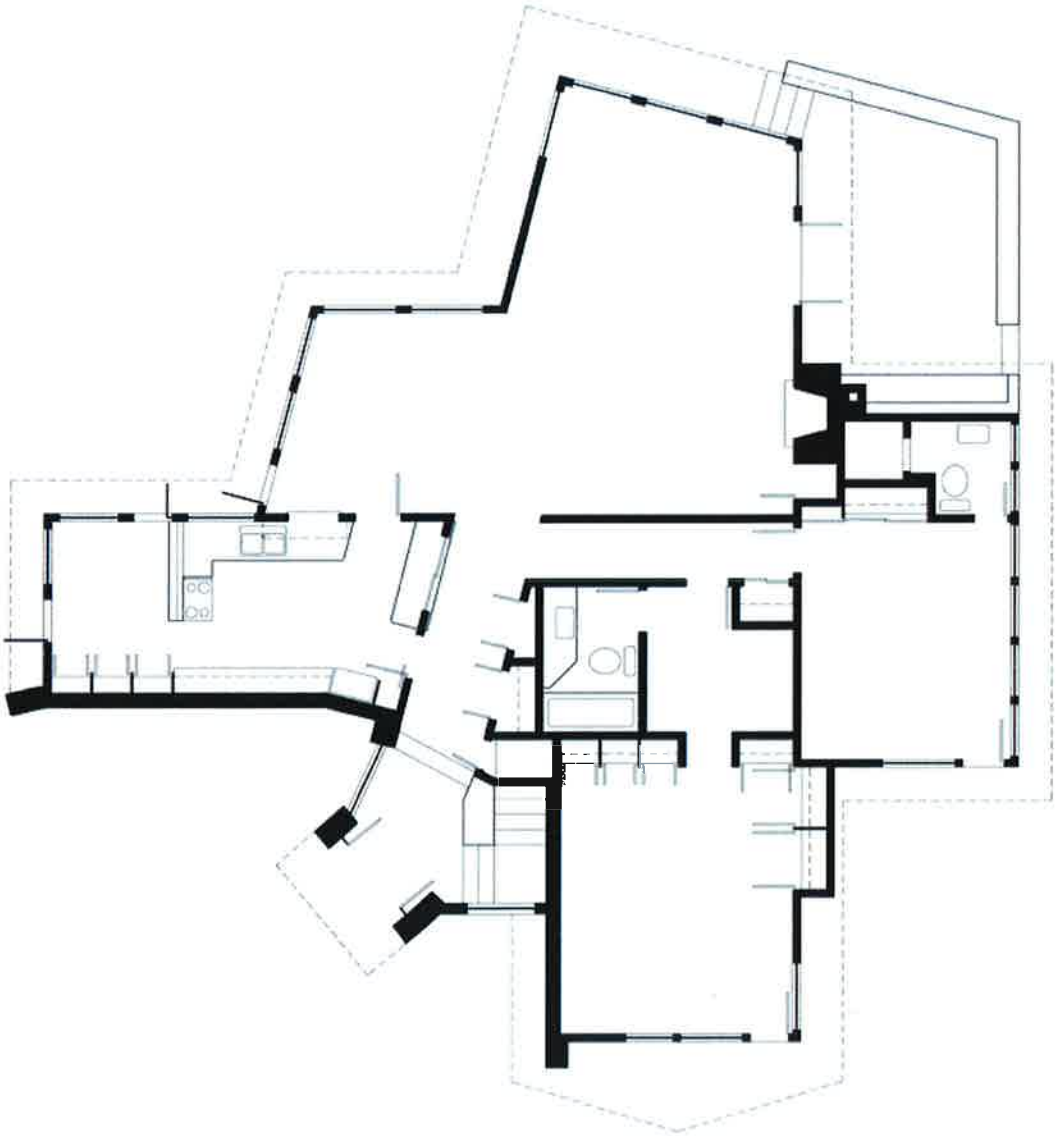
Barksdale house and property, Seattle; detail from survey; drawing updated by surveying company, 21 September 2010.



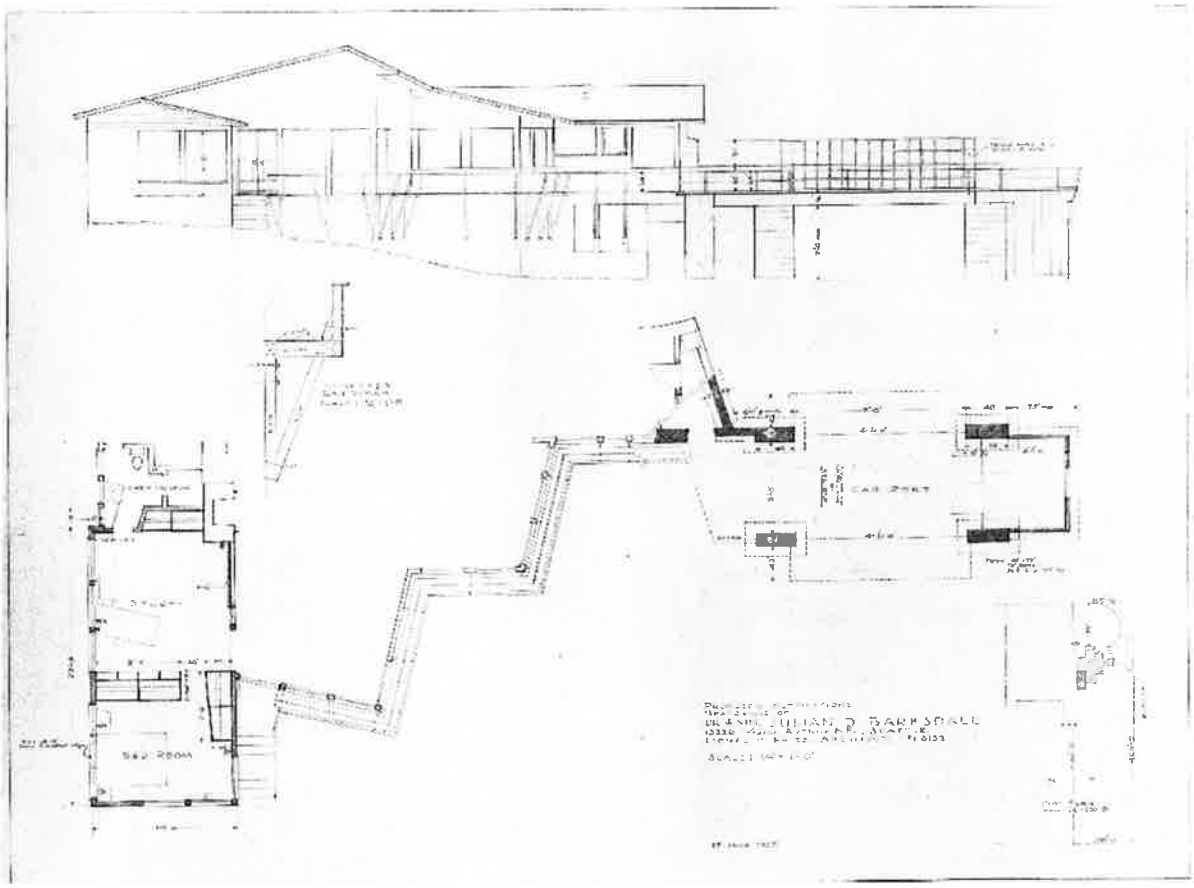
Lionel H. Pries, architect; Julian and Marajane Barksdale house, Seattle, 1949-50; Floor plan; working drawing by Lionel H. Pries, 4 July 1949.



Lionel H. Pries, architect; Julian and Marajane Barksdale house, Seattle, 1949-50; Elevations; working drawing by Lionel H. Pries, 4 July 1949.



Lionel H. Pries, architect; Julian and Marajane Barksdale house, Seattle, 1949-50; floor plan; as redrawn by Byung Keun Choi for *Lionel H. Pries, Architect, Artist, Educator: From Arts and Crafts to Modern Architecture* (University of Washington Press, 2007).



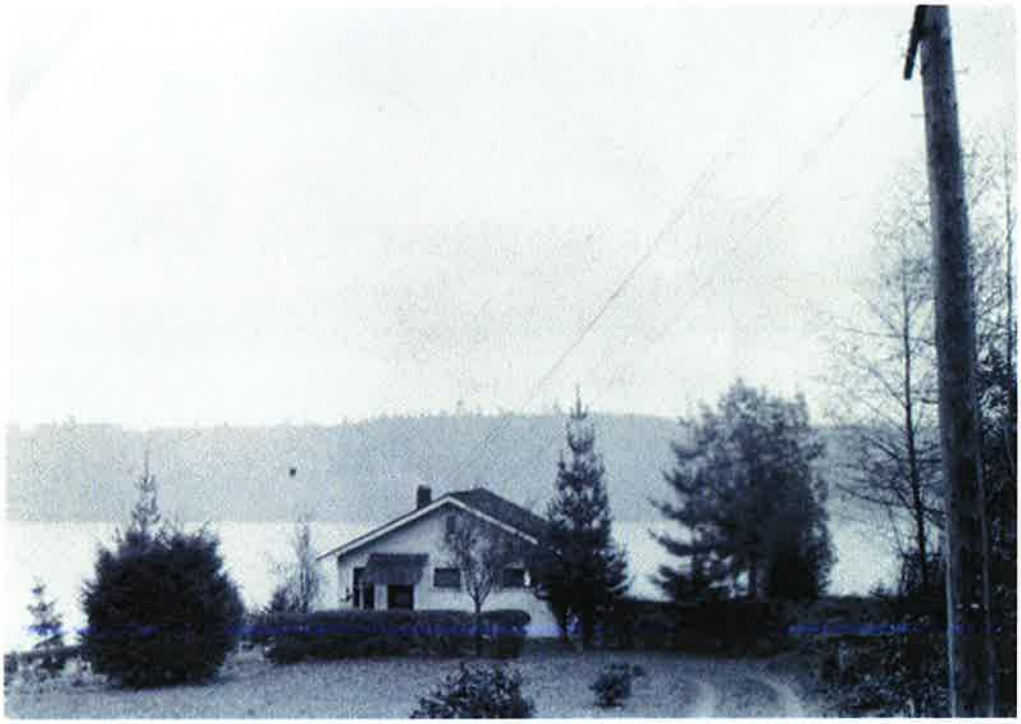
Lionel H. Pries, architect; Julian and Marajane Barksdale house, Seattle, 1955; design for addition to southeast, and carport addition to north (carport was not built); working drawing by Lionel H. Pries, 25 June 1955.

Note: The sliding glass door on the east wall of the bedroom addition was a change during construction not shown on this drawing. South facing windows in eara labeled "bedroom" were omitted during construction; The closet that divides the room into two parts was later removed by the Barksdale family. The door shown from the living room to the outside was not installed by the Barksdales, but was installed by the present owners in 2006.

Barksdale cottage, Seattle, 1937; Washington State Archives, Puget Sound Regional Branch.

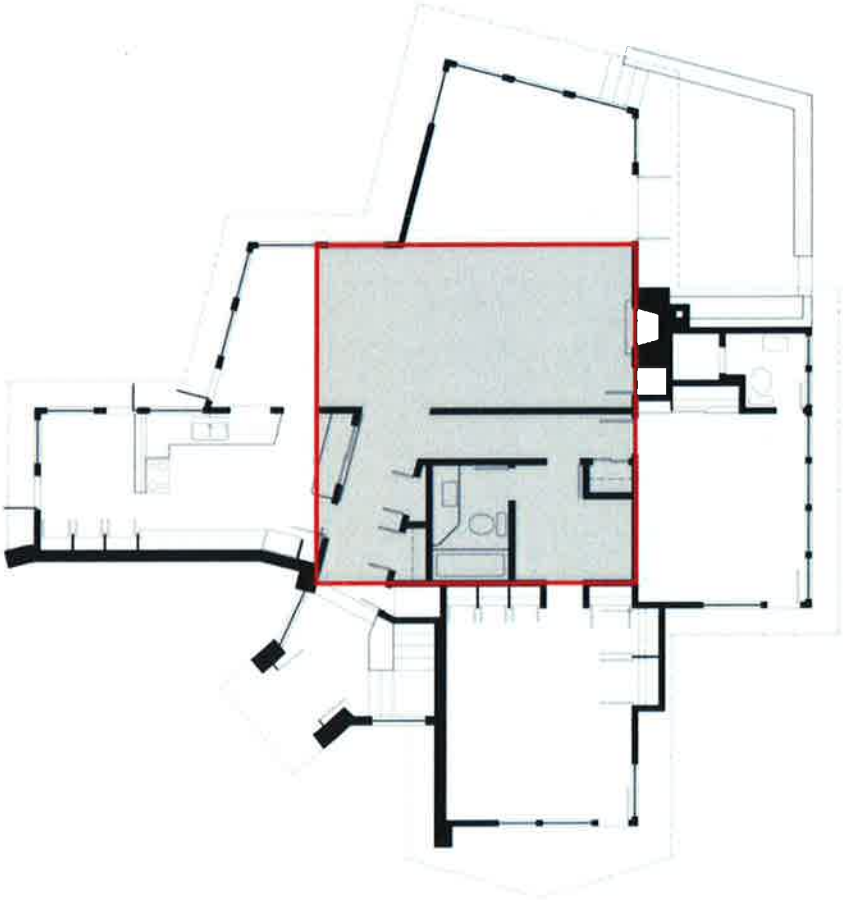
Barksdale cottage, Seattle, ca. 1938-39; photograph given to current owners of the 13226 42nd Avenue NE property by Tucker Barksdale.

Barksdale cottage, Seattle, ca. 1940-41; relocated cottage on new concrete block daylight basement; photograph given to current owners by Tucker Barksdale.



Barksdale cottage, Seattle, ca. 1940-41; relocated cottage on new concrete block daylight basement; photograph given to current owners by Tucker Barksdale.

Barksdale house (left), and Barksdale cottage (right); view from west showing matching roof slope.



Barksdale house plan (1950) with cottage shown with gray tone.

Barksdale house, Seattle, 1949-50; view from drive toward entrance; photographed 25 September 1950; Washington State Archives, Puget Sound Regional Branch

Barksdale house, Seattle, 1949-50; view of west elevation (front entrance to left); photographed 21 May 1959; Washington State Archives, Puget Sound Regional Branch

Lionel H. Pries, architect; Barksdale house, Seattle, 1949-50; view of northeast elevation (1955 addition to far left, living room and dining area in center, kitchen to right; note that space below kitchen is not yet enclosed to become utility room); photographed 21 May 1959; Washington State Archives, Puget Sound Regional Branch.

BARKSDALE HOUSE: PHOTOGRAPHS SHOWING CURRENT CONDITION

1 of 19: West end of Barksdale property with fence and curving driveway; camera facing northeast; photo by Jeffrey Karl Ochsner, July 2013.

2 of 19: Driveway to Barksdale house, driveway curving east toward front entry of house, camera facing north; photo by Jeffrey Karl Ochsner, July 2013.

3 of 19: Driveway to Barksdale house, on right; carport [non-contributing] on left; camera facing east; photo by Vista Estate Imaging, September 2010.

4 of 19: Barksdale house, looking toward front entry; camera facing southeast; photo by Vista Estate Imaging, September 2010. [house in background to right is on adjacent lot]

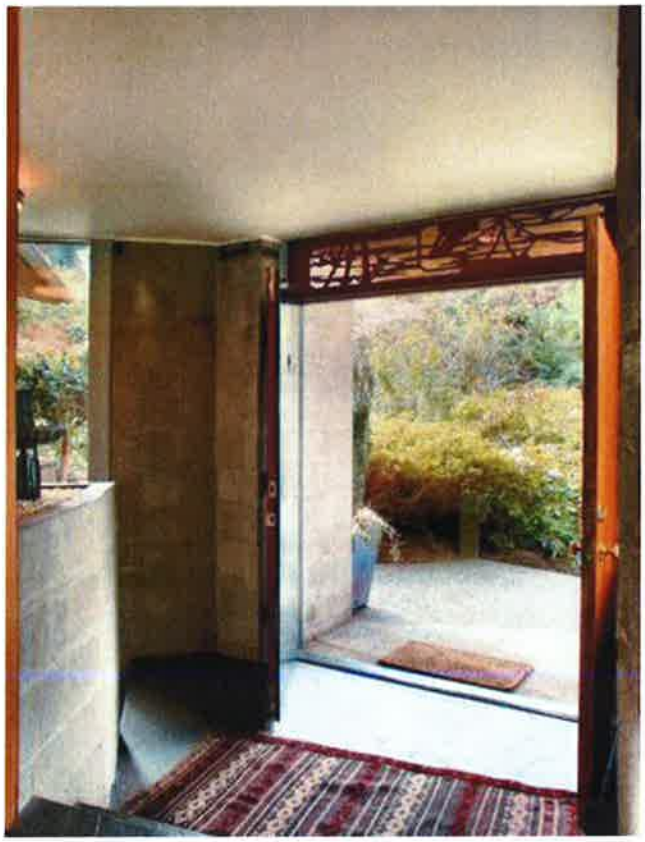
5 of 19: Barksdale house, west elevation; Lake Washington is beyond house, but shrouded in mist; camera facing east (viewpoint is about ten feet above the ground to see over shrubs in foreground); photo by Vista Estate Imaging, September 2010.

6 of 19: Barksdale house, northeast elevation (1955 addition at left, living and dining in center, kitchen to right); camera facing southwest; photo by Vista Estate Imaging, September 2010.

7 of 19: Barksdale house, east/northeast elevation (living room in foreground, dining room, kitchen beyond); carport [non-contributing] to right camera facing west; photo by Vista Estate Imaging, September 2010.

8 of 19: Barksdale house, view from north deck with kitchen, dining room living room and view to Lake Washington; camera facing southeast; photo by Vista Estate Imaging, September 2010.

9 of 19: Barksdale house, front entry; camera facing southeast; photo by Vista Estate Imaging, September 2010.

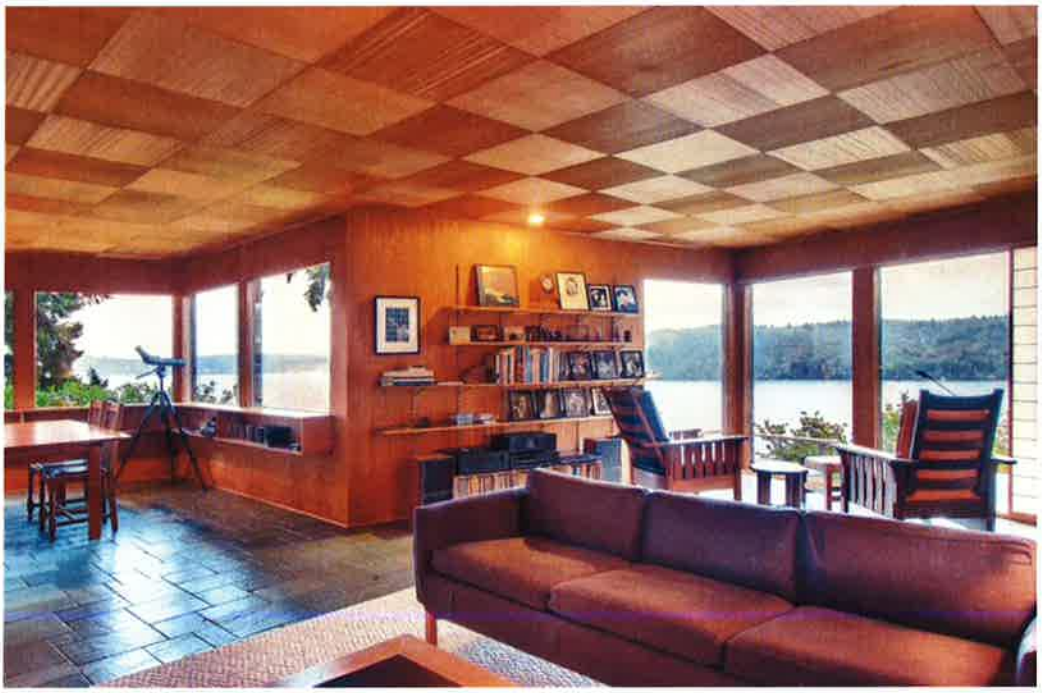


10 of 19: Barksdale house, view from hall to front entry doors; note Japanese ramma in the transom; camera facing northwest; photo by Vista Estate Imaging, April 2006.

11 of 19: Barksdale house, view from dining area toward living area; camera facing southeast; photo by Vista Estate Imaging, April 2006.

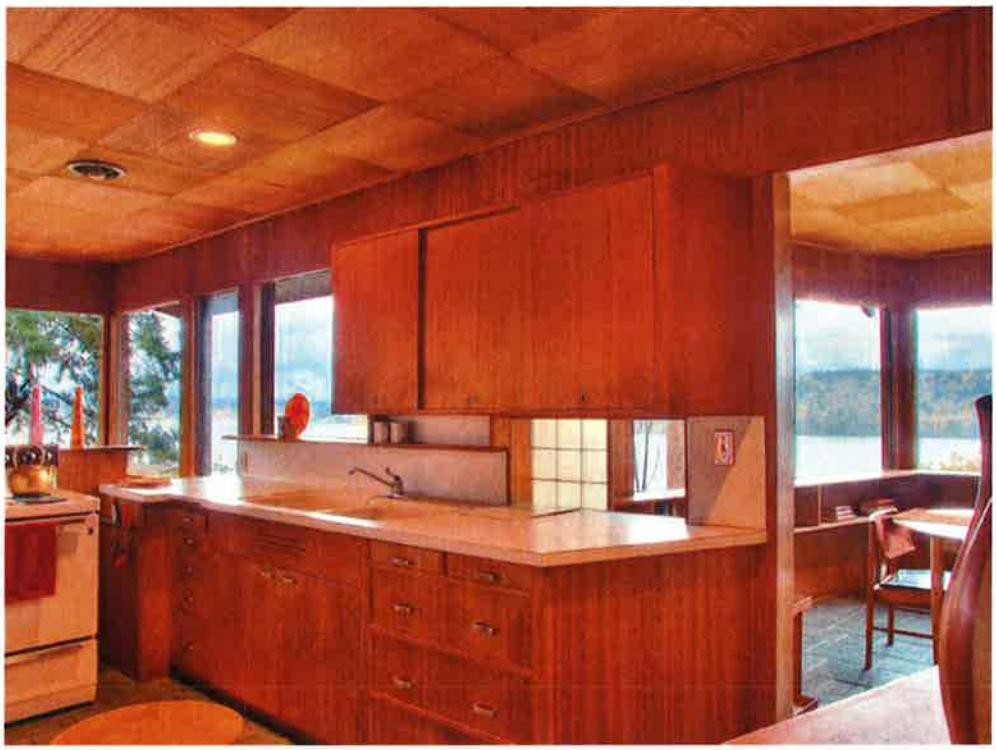
12 of 19: Barksdale house, view from living room toward dining area and kitchen; camera facing northwest; photo by Vista Estate Imaging, September 2010.

13 of 19: Barksdale house, view from dining area into living room; camera facing south-southeast; photo by Vista Estate Imaging, September 2010.



14 of 19: Barksdale house, view from living room, dining area to left; camera facing northeast; photo by Vista Estate Imaging, September 2010.

15 of 19: Barksdale house, dining area; camera facing northeast; photo by Vista Estate Imaging, September 2010.



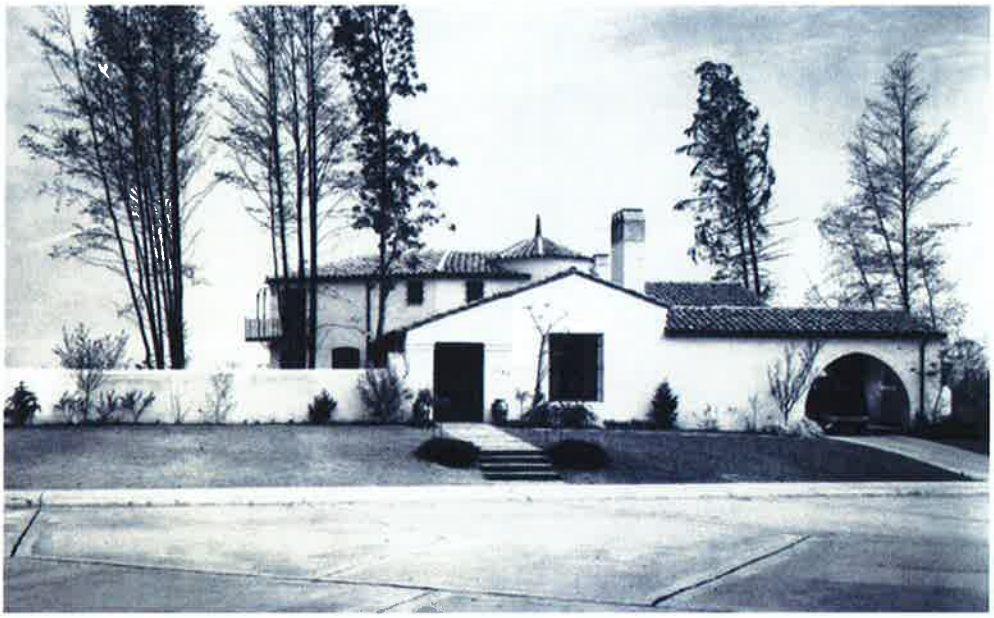
16 of 19: Barksdale house, kitchen, dining area beyond to right; camera facing northeast; photo by Vista Estate Imaging, April 2006.

17 of 19: Barksdale house, kitchen, eating area; north deck beyond; camera facing north; photo by Vista Estate Imaging, September 2010.

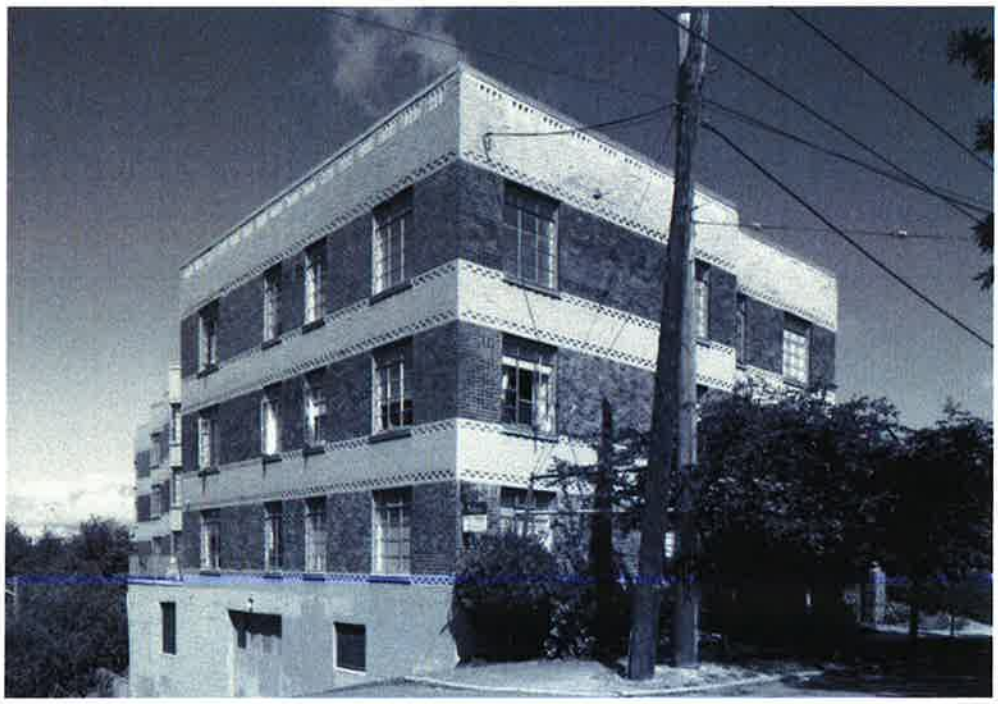
18 of 19: Barksdale house, 1955 addition, door to living room at left; camera facing east; photo by Vista Estate Imaging, September 2010.

19 of 19: Barksdale house, 1955 addition; windows with shojis at right; camera facing east; photo by Vista Estate Imaging, April 2006.

SELECTED BUILDINGS DESIGNED BY LIONEL H. PRIES



Bain & Pries, John and Fannie Hamrick house, Seattle, 1929-30 (altered); an example from Pries's early career as a skilled eclectic architect; UW Libraries, Special Collections Division, Pries Collection.



Bain & Pries, Bel-Roy Apartments, 1930-31 (setting altered); an example of Pries's mastery of Art Deco, and working with a difficult site; photo by Jeffrey Karl Ochsner

Lionel H. Pries, Julian and Constance Willcox house, on Hood Canal, 1936-37 (altered--totem poles removed; swimming pool removed); early example of a regional approach to modernism; UW Libraries, Special Collections Division, Dearborn-Massar Collection.

Lionel H. Pries, Ernest and Anne Gayler house, on Hood Canal, 1937-41, 1945-46 (altered--addition to rear); early example of a regional approach to modernism; photo by William Matchett.

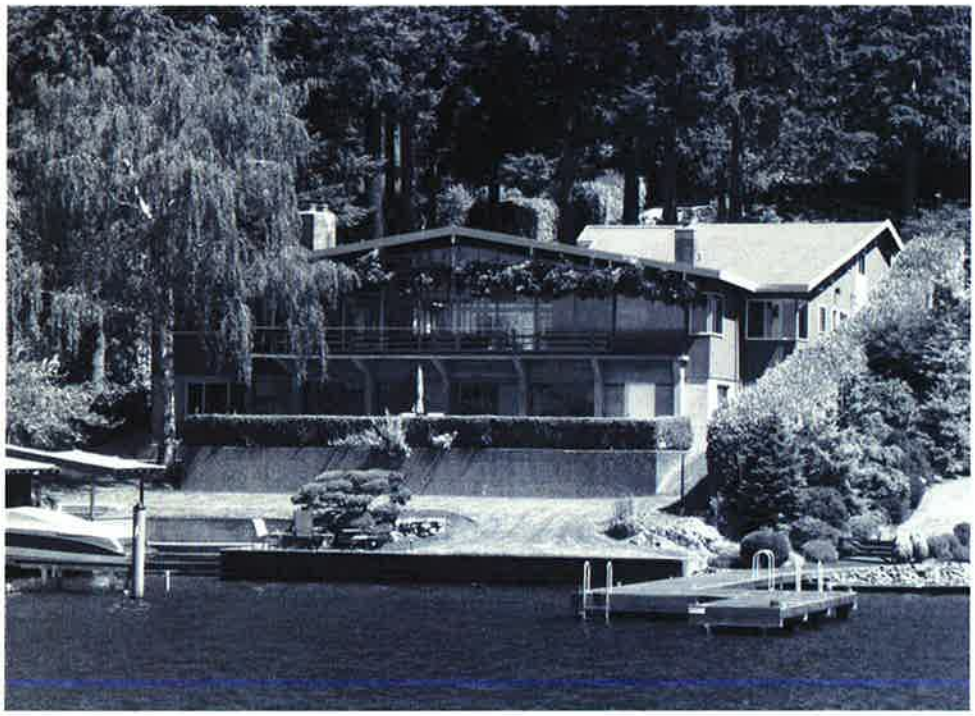
Lionel H. Pries, Richard and Ruth Lea weekend house, Lopez Island, 1946-47; early postwar example of Northwest regional modernism; photo by Jeffrey Karl Ochsner.

Lionel H. Pries, Mrs. Julia Morris house, Seattle, 1947-48; south elevation facing Lake Washington; early postwar example of Northwest regional modernism; photo by Grant Hildebrand.

Lionel H. Pries, Lionel Pries house, Seattle, 1946-48 (altered--third floor added); UW Libraries, Special Collections Division, Pries Collection photo by Charles Pearson.

Lionel H. Pries designer (as consultant to John Graham & Associates), Legend Room Restaurant, Northgate Shopping Center, 1950-51 (destroyed); courtesy DLR Group.

Lionel H. Pries, John and Dorothy Hall house, Seattle, 1952-53 (destroyed); view of front during construction; Washington State Archives, Puget Sound Regional Branch.



Lionel H. Pries, Alonzo and Irene Robertson house, Bellevue, 1955-56; view from Lake Washington; photo by Charles and Laurie Lyford.

Lionel H. Pries, Richard and Ruth Lea house, Seattle, 1956-57 (destroyed); view of side facing Lake Washington; photo by Jeffrey Karl Ochsner.

Lionel H. Pries, Max and Helen Gurvich house, Seattle, 1964-65; view from pier in Lake Washington; photo courtesy of Helen Gurvich.

ARCHITECT LIONEL PRIES'S POST-WORLD WAR II BUILDINGS

A nearly complete list of Pries's buildings is found in *Lionel H. Pries, Architect, Artist, Educator, From Arts and Crafts to Modern Architecture*. The following list focuses on the major works Pries did under his own name after 1945. Most are significant works of Northwest regional modern architecture. Note that several have been destroyed.

- **Richard, Jr., and Ruth Lea (weekend) residence**, 2200 Davis Bay Road, Lopez Island WA, 1946-47 (minor alterations). Survives in ownership of the Lea family.

- **Julia Flett (Mrs. Arthur) Morris residence**, 3704 48th Avenue N.E., Seattle WA, 1947-48 (minor alterations including added garage and new kitchen). Survives in private ownership in fine condition.

- **Lionel H. Pries residence**, 3132 W. Laurelhurst Drive N.E., Seattle WA, 1947-48 (partial third floor added about 1969-70; full third floor added ca. 1980). Survives in private ownership in good condition, but exterior appearance was changed by added floor.

- **Julian and Marajane Barksdale residence**, 13226 42nd Avenue N.E., Seattle WA, 1949-50, 1954-55 -- the present nomination.

- **Stephen and Harriette Lea (weekend) residence**, 29807 Highway 525, Coupeville WA, 1949-51, 1963 (altered). Survives in private ownership with some changes.

- **Charles and Mildred Gates residence**, 5315 148th Avenue S.E. (Hilltop Community), Bellevue WA, 1950-51 (completely altered by later expansions).

- **John and Dorothy Hall residence**, 1510 Parkside Drive East, Seattle WA, 1952-53 (***destroyed*** 2009). A lovely split-level home with private garden, now destroyed. (Omitted from *Lionel H. Pries, Architect, Artist, Educator*, as it was discovered only in 2007.)

- **Alonzo W. and Margaret I. Robertson residence**, 9529 Lake Washington Boulevard, Bellevue WA, 1955-56 (minor alterations including new kitchen). Survives in private ownership in good condition.

- **Richard, Jr., and Ruth Lea residence**, 230 40th Avenue E., Seattle WA, 1956-57 (***destroyed*** 2006). An extraordinary home designed around a collection of Japanese art, now destroyed.

- **Robert Winskill residence**, 50 Madone Park Circle, Mill Valley CA, 1960-61, 1965 (some alterations). Survives in private ownership with changes.

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