

Cornwall Park Neighborhood Broadway Park Area

Historic Resource Survey Report



*View of Hampton Place from East North Street, circa 1920.
(X3219.610 Whatcom Museum Photo Archives)*

Prepared for:

The City of Bellingham
Planning and Community Development

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SUMMARY & EVALUATION

Statement of Significance

The reconnaissance survey and historic research for this project area, which includes all of the Broadway Park plat area and a portion of the larger Cornwall Park Neighborhood directly to the west, reveals that significance lies in the design and layout of the Broadway Park plat, Broadway Park itself, and a relatively intact core of early 20th century building stock.

Subdivision Design

The design of the Broadway Park plat is unique when compared to other developments of the same era in Bellingham. The neighborhood has undulating picturesque roads, and is anchored by two irregularly shaped parcels of parkland. Adjacent neighborhoods with substantial development during this same time; Sunnyland, the northern section of the Lettered Streets, Columbia, and indeed, the larger Cornwall Park Neighborhood, predominately utilize a typical gridiron plan, which was the prevailing system for platting streets during the early 20th century.

Architectural Design

The Broadway Park area was platted in 1906. The majority of the houses however, were constructed between 1921 and 1931. Some are architect designed, while others may be custom designed or from stock plans. A number of popular residential styles are represented, including Craftsman, Tudor Revival, Colonial Revival, and Four-Square. These styles were typical during this time period.

Evaluation per the National Register Criteria

The National Register of Historic Places is the official list of the nation's historic places worthy of preservation. The register is maintained by the National Park Service, a division of the U.S. Department of the Interior. The register is part of a national program to coordinate and support public and private efforts to identify, evaluate, and protect America's historic and archeological resources. In Washington State, properties listed on the National Register are automatically listed on the Washington State Heritage Register as well. Listing on both the National Register and the Washington State Heritage Register is honorary. There are no alteration or demolition protections associated with either register.

To be considered a historic resource and therefore eligible for listing on the National Register of Historic Places or the Washington State Heritage Register, a property (or in this case, a group of properties) must meet the relevant criteria by having an association with events that have made a significant contribution to history (criterion A); an association with significant persons (criterion B); or be a good example of a particular style or building type, or represent the work of a master or ~~a~~ significant and distinguishable entity whose components may lack individual distinction" (criterion C); or have yielded or may be likely to yield, information important in history or prehistory (criterion D)

Additionally, the resource must retain historic integrity. The following is an evaluation of the Broadway Park area of the Cornwall Park Neighborhood with respect to the national and state criteria.

- A. ~~That~~ are associated with events that have made a significant contribution to the broad patterns of our history;" or

The Broadway Park plat neighborhood is an early 20th century neighborhood development that has made a contribution to the broad patterns of local history in Bellingham through its connection to the Bellingham Bay Improvement Company, a early investment company that helped form the City of Bellingham.

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- B. ~~That~~ are associated with the lives of significant persons in our past;" or

While several prominent Bellingham Citizens made their homes here, the formation and significance of the Broadway Park plat does not appear to be specifically associated with the lives of persons significant in our past.

- C. ~~That~~ embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction;" or

The Broadway Park plat is significant for its design. The layout of the plat is unique in Bellingham and its undulating roads and lot sizes respond to the site's natural features and topography in a way that was not typical during this time period. The residential buildings display a full range of early 20th century housing styles, and showcase distinguishing characteristics of each type.

- D. ~~That~~ have yielded or may be likely to yield, information important in history or prehistory."¹

Criterion D is typically associated with archeological resources and is not applicable in this case.

Integrity

In addition to meeting one or more of the evaluation criteria for listing on the national or state register, a resource – in this case, a district, must retain a relatively high degree of integrity. For an individual building, the resource must retain most of its integrity to be considered a historic resource. Contributing factors to integrity are the building's location, design, materials, workmanship, feeling, setting, and association. In a case where relationships between the buildings and the landscape portions of a site are part of the significance, these need to be intact or reasonably intact as well.

A majority of individual resources must retain sufficient integrity to create a district. The National Park Service defines district integrity as:

~~For~~ a district to retain integrity as a whole, the majority of the components that make up the district's historic character must possess integrity even if they are individually undistinguished. In addition, the relationships among the district's components must be substantially unchanged since the period of significance. ... When evaluating the impact of intrusions upon the district's integrity, take into consideration the relative number, size, scale, design, and location of the components that do not contribute to the significance. A district is not eligible if it contains so many alterations or new intrusions that it no longer conveys the sense of a historic environment."

In the case of the Broadway Park plat 60% of the buildings retain integrity, as defined above, within the framework established by the historic context statement (see ~~Registration Criteria~~" in Chapter II: Regulatory Context.) This means that the Broadway Park plat is potentially eligible for listing on the National Register of Historic Places and the Washington Heritage Register.

Recommendations

¹ Andrus, 2002, Chapter II.

Typically a historic district at the national or state level is listed because it meets one or more of the National Park Service criteria and it retains sufficient integrity. The Broadway Park section of the larger Cornwall Park Neighborhood meets criteria and integrity standards for listing on both the National Register of Historic Places and the Washington State Heritage Register. It is recommended that a National Register nomination be pursued for this neighborhood.

The smaller surveyed section of the Cornwall Park neighborhood surveyed to the west (bounded by West Illinois, West Connecticut, Grove and Russell) does not retain sufficient integrity nor does it share the same historical development. It is recommended that this portion of the survey not be included in the district nomination.

INTRODUCTION

Purpose of Report

This report provides historic and architectural documentation for the Broadway Park area of the Cornwall Park Neighborhood and a summary of the survey conducted in this neighborhood in 2011. It also provides an evaluation of the historic significance of the neighborhood with respect to the National Register Criteria for Evaluation, which will determine whether the Broadway Park plat area qualifies for listing as a historic district at the national level.

To help make this determination, historic and architectural contexts were reviewed accessing the major themes of the area's development. To assist decision-making regarding individual properties and the determination of their status as contributing or non-contributing buildings, registration criteria were drafted based on the historic contexts and survey results. Registration criteria is located in Chapter IV.

Survey Sponsors and Participants

This report has been financed in part with Federal funds from the National Park Service, Department of the Interior administered by the Washington State Department of Archaeology and Historic Preservation (DAHP) and the City of Bellingham. However, the contents and opinions do not necessarily reflect the views or policies of the Department of the Interior or DAHP.

This program received Federal funds from the National Park Service. Regulations of the U.S. Department of Interior strictly prohibit unlawful discrimination in departmental Federally Assisted Programs on the basis of race, color, national origin, age, or handicap. Any person who believes he or she has been discriminated against in any program, activity, or facility operated by a recipient of Federal assistance should write to: Director, Equal Opportunity Program, U.S. Department of the Interior, National Park Service, 1849 C Street, NW, Washington, D.C. 20240.

Jeff Jewell, photo historian for the Whatcom Museum Photo Archives, provided substantial research and assistance. Gayle Helgoe, Ruth Baacke and Kolby LaBree graciously volunteered their time for this project and assisted with researching select individual properties beyond the reconnaissance level. This helped provide a substantially more detailed context for the project than originally conceived. Kelly Smith, a master's student in the historic preservation program at Savannah College of Art and Design, volunteered her time taking field notes and entering data into DAHP's database.

This survey report was prepared with assistance from the following organizations and archives:

City of Bellingham Planning and Community Development Department
Whatcom Museum Photo Archives

Kingstree Studios

Bellingham Public Library
Washington State Historical Society Archives
University of Washington, Special Collections
Western Washington University Center for Pacific Northwest Studies
Washington State Northwest Regional Archives

Survey Area and Previous Surveys

The survey area for the Cornwall Park Neighborhood/Broadway Park plat comprises 299 houses and one park. 285 of the houses (95%) were constructed prior to 1962. The site is bounded by Illinois Street to the north, Ellis Street to the east, North Street to the south until it reaches Grove Street, where the survey line jogs north then follows the end of the southern boundary on West Connecticut, then culminates with the alley between Russell and Vallette Streets.

A portion of the Cornwall Park Neighborhood was surveyed in 2009 as part of the Fountain District Urban Village Planning Project. However, that survey work was outside the boundaries of this project.

One individual structure within the proposed district boundaries, the Victor A. Roeder house, was placed on the National Register of Historic Places, the Washington Heritage Register, and the Bellingham Historic Register in 1975.

Research Design and Survey Methods

The building survey in the Cornwall Park Neighborhood/Broadway Park plat occurred from December 2010 through February 2011. All properties were photographed and documented according to DAHP guidelines and recorded in the state's on-line database system. Archival research was conducted in the winter and spring of 2011. An informal neighborhood meeting was held by the Planning and Community Development Department for the Cornwall Park Neighborhood in February 2011 to introduce the project. Registration criteria were developed using the field survey, and then the architectural and historic context statements were prepared in accordance with state and federal guidelines. Properties were then evaluated for architectural integrity and the ability to contribute to a national historic district.

Evaluator Qualifications

Caroline Swope, M.S.H.P., Ph.D., of Kingstree Studios conducted the historic resource survey and prepared this historic resource survey report for the city of Bellingham. Ms. Swope is qualified as both an architectural historian and historian as defined in the Code of Federal Regulations, 36 CFR Part 61, and is listed as an architectural historian on the roster of consultants on file with the State of Washington Department of Archeology and Historic Preservation. She holds a Masters Degree in Historic Preservation and a Ph.D. in American art and architectural history and has more than 15 years of professional experience in architectural history and historic preservation.

DESIGNATION PROCESS

National Register Designation Process

The Washington State Department of Historic Preservation, the Department of Archeology and Historic Preservation serves as an intermediary for the Secretary of the Interior, and reviews all National Register nominations before they are forwarded to the federal government. DAHP can ask for additional information, reject the property, list the property solely with the state, or send

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the forms on to the federal government. To qualify for listing on the National Register of Historic Places a property, or a collection of properties that comprise a district, must meet one or more of the following Criteria for Evaluation, listed below. Additionally, the structure must be at least 50 years old (except in exceptional circumstances) and retain sufficient integrity. Integrity is a function of location, design, setting, materials, workmanship, feeling and association. An individual property must retain most of its integrity to be considered historic, or contributing to a historic district. Typically a majority of individual properties in a district must be contributing to the district for listing on the National Register of Historic Places. Properties and districts listed on the National Register of Historic Places are automatically entered on the Washington State Heritage Register.

Criteria for Evaluation

Significance of historic structures is evaluated through the following criteria:

- A. --That are associated with events that have made a significant contribution to the broad patterns of our history;" or
- B. --That are associated with the lives of significant persons in our past;" or
- C. --That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction;"
- D. --That have yielded or may be likely to yield, information important in history or prehistory."

Washington State Designation Process

The Governor's Advisory Council on Historic Preservation approves the listing of historic districts on the Washington State Heritage Register. Washington State Heritage District designations, like National Register Districts, are not subject to local design review. However, these properties may be subject to environmental review or special review processes if State or Federal funding or permitting is involved.

Similar to the National Register, properties on the Washington State Heritage Register typically must be at least 50 years old, have a medium to high level of integrity, and have documented significance.

To qualify for listing on the Washington State Heritage Register a property or properties must meet at least one of the following criteria:

Criteria for Evaluation

The property belongs to the early settlement, commercial development, or original native occupation of a community or region.

The property is directly connected to a movement, organization, institution, religion, or club which served as a focal point for a community or group.

The property is directly connected to specific activities or events which have a lasting impact on the community or region.

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The property is associated with legends, spiritual or religious practices, or life ways which are uniquely related to a piece of land or to a natural feature.

The property displays strong patterns of land use or alterations of the environment which occurred during the historic period (cultivation, landscaping, industry, mining, irrigation, recreation).

The property is directly associated with an individual who made an important contribution to a community or to a group of people.

The property has strong artistic, architectural or engineering qualities, or displays unusual materials or craftwork belonging to a historic area.

The property was designed or built by an influential architect, or reflects the work of an important artisan.

Archaeological investigation of the property has or will increase our understanding of past cultures or life ways.

EVALUATION

Field observations assisted in determining a building's historic integrity. While sometimes related, "condition" and "integrity" are not synonymous. Condition refers to the building's state of repair. Lack of paint and basic maintenance typically fall under this category. Condition does not necessarily impact integrity. A historic building can be physically maintained, and yet have little historic integrity due to vinyl siding and new replacement windows. A building can have poor condition, with wood rot, peeling paint, and an uneven, settled porch, and yet have excellent integrity with all of the original building components intact. Integrity refers to factors that allow a building to convey its historical significance. The National Park Service lists seven aspects of integrity:

Location refers to the original place where the property was constructed, or where a historic event occurred.

Design is the combination of elements that work together to create the form, plan, space, structure and style of a property. Individual elements of design can include the structural system, massing, special arrangement, fenestration patterns, texture and colors of surface materials, ornamental detailing, etc. Design can also apply to districts and the relationships between buildings, visual rhythms in streetscape, layout and materials of roads and walkways, lighting, and street furniture.

Setting is the physical environment of a historic property. Location indicates the specific place where a property was built, while setting refers to the character of the place. It encompasses how a property is situated and its relationship to surrounding features and open space.

Materials are the physical elements that were combined to create the historic property. *A property must retain the key exterior materials dating from the period of its historic significance.* As such, the property must be an actual historic resource, not a re-creation.

Workmanship is the physical evidence of a culture's labor and skill from a given period in history.

Feeling is a property's expression of an aesthetic or historic sense of a specific period.

Association is the direct link between an important historic event or person and the historic property.

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Because feeling and association depend on individual perceptions, their retention alone is not sufficient for eligibility for the National Register of Historic Places.

Registration Criteria

Structures within a historic district fall into one of two categories: contributing or non-contributing. Contributing structures must pass a systematic evaluation of their integrity by meeting set criteria. Non-contributing structures can be historic buildings that have had substantial modifications and do not meet the integrity criteria, historic structures that have a high degree of integrity but are beyond the period of significance for the proposed district (buildings constructed between 1932 and 1962 for this survey) or structures that are not yet 50 years of age.

The registration criteria for the district were developed to create a standardized and methodical system for determining eligibility. The integrity of a historic resource is of paramount importance to its status as a contributing or non-contributing building in a district, and the criteria reflect this.

General Registration Criteria:

- ◆ Only properties within the original Broadway Park plat contribute to the district. The historic significance of this area lies in the design of this particular area, which was platted in 1906. Any of the early 20th century residential styles have the potential to be contributing buildings within the district, the most prominent styles are described in “Residential Building Types and Styles.”
- ◆ The period of significance is from 1906, the plat date, to 1931 when residential architectural styles and broader cultural trends underwent significant changes. For a building to be contributing, it must be from this period of construction.
- ◆ Each individual contributing residence must retain integrity of its original architectural style. It must display integrity of its location, design, materials, and workmanship. Changes that have occurred to a building should be consistent with the Secretary of the Interior’s Standards for Rehabilitation. <http://www.nps.gov/hps/tps/tax/rhb/stand.htm>
An example illustrating inconsistency with the Secretary of the Interior’s Standards would be the addition of Victorian-styled millwork to a Craftsman house.
- ◆ The following change rendered the property non-contributing to a potential historic district: New garages (or remodeled garages) that visually overwhelm the main façade of the residence. Historically, garages were detached and accessed from the alley (a few were also in sections of above-grade basements).

The following table identifies the integrity standards as applied in the individual DAHP survey forms.

A building that had extensive alterations in any of the three integrity categories would be non-contributing.

A building that had moderate alterations in two or more of the three integrity categories would be non-contributing.

A building could potentially move from non-contributing status to contributing status if an exterior renovation adhered to the Secretary of the Interior’s Standards for Rehabilitation.

	Plan/Massing	Cladding	Fenestration
Intact	No visible additions, or alterations are from within the period of significance. (1906-1930)	Cladding is historic or replaced with compatible materials as per the <i>Secretary of the Interior's Standards for Rehabilitation</i> .	All windows and doors are in original openings. All windows are historic. One or two can be historically sympathetic replacements as per the <i>Secretary of the Interior's Standards for Rehabilitation</i>. One or two non-historically sympathetic windows are acceptable in a secondary elevation. Front door is the original historic unit.
Slight	Additions to secondary elevations that are scaled smaller than the historic structure. Additions to roof (new dormers) that are compatible in scale and detailing to the original structure.	Minor non-historic replacement siding on porch skirting or repaired areas.	One or two non-historic windows on primary elevations. False interior muntins are not allowed on the primary elevation. Replacement windows must have the same or similar operating mechanisms as the originals (A single hung is an acceptable replacement for a double hung, but a sliding unit is not. Fixed picture windows are allowed). Front door is in original location, but is a replacement. False interior muntins would not be acceptable in this category. New door openings have been added to secondary elevations.

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Moderate	Additions to the secondary elevations that are visible from the front. Additions cannot be taller than the historic portion of the structure though. Additions to the front façade that moderately alter historic rhythm. (Small deck in conjunction with original porch, replacement of original porch supports)	Partial siding replacement on main elevation, or full siding replacement on secondary elevations.	The majority of the windows have been replaced but are within historic openings. Majority of new windows do not have the same or similar operating mechanisms as the original units. (False interior muntins are not allowed on the primary elevation/s) Front door is in original location, but is a replacement with false interior muntins.
Extensive	Non-historic additions that, significantly alter the main elevation, and/or overwhelm the original scale of the structure (a second floor, extensive dormer changes, etc.)	Main elevation or entire structure covered with vinyl or metal veneer or complete siding replacement with new materials. Roofing material is metal (standing seam, metal shingles, etc.) a material and style not seen during the period of significance.	All windows are replacement units. Some have been installed in new openings, and historic window openings have been closed over. False interior muntins are on the primary elevation/s. New door openings have been added to primary elevation/s

HISTORIC CONTEXT**Bellingham Bay Improvement Company**

The Bellingham Bay Improvement Company (BBIC) was an important commercial establishment in the development of Bellingham from 1854 until the early 20th century. The company, originally incorporated as the Bellingham Bay Coal Company, acquired thousands of acres of land around Bellingham Bay, developing some and eventually selling off the remaining acreage. The coal mine, located in Sehome, was formed by Henry Roeder and provided coal to San Francisco.

The mine was not profitable and the company was recapitalized by a group of investors lead by Pierre B. Cornwall. The revitalized company focused considerable efforts on selling its land holdings. Other enterprises included a wharf, shipyard, lumber mill and railroad. In 1883 the company started two new organizations, the Bellingham Bay Water Company and the Bellingham Bay and British Columbia Railroad. The coal company's acreage was transferred to the railroad company to raise revenue through real estate sales. In 1889, Cornwall created the Bellingham Bay Improvement Company to continue the railroad company's real estate ventures. The BBIC was an investment tool for out-of-state businessmen. The group had received reasonable profits for their investments, but by the late 1800s (when Seattle became the preeminent urban area on Puget Sound) the men realized the company would not provide large returns. Plans were made to subdivide substantial tracts of BBIC owned lands. The area that eventually became Broadway Park plat was shown on the 1883 supplemental to Whatcom with a standard street grid. The streets, which did not actually exist yet, were given female names (Jane, Mary, Dora, etc.). The 1890 depression however prevented these plans from coming to fruition.

In 1900 Bellingham native Glenn C. Hyatt was hired as a new manager for the company and was tasked with stimulating local growth with minimal company investment. One way to obtain this goal was to sell previously cleared timberlands for development. Cornwall wanted to limit

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residential sales in part due to the cost of developing subdivisions (grading land, advertising, road construction). However, there were plans to develop several subdivisions. The Broadway Park plat was the only one constructed with undulating roads surrounding a park.² The 65 acre Broadway Park was platted in July of 1906. Lots were advertised for sale by the next month.

The Bellingham Bay Improvement Company is considered a "subdivider" in the context of the Broadway Park plat. Subdividers surveyed the land, developed a plan and laid out roads and lots. Roads, sidewalks, and graded common areas were typical site improvements. Subdividers did not typically build houses. The land was either sold to homeowners or builders directly or to speculators who planned to resell the land when real estate values rose.³

In 1912 Hyatt formed the Bellingham Securities Syndicate, a holding company, with primary investors from Bellingham and the Puget Sound. This company sold the rail lines and lumber mill, and focused predominately on real estate and capital improvements. The company closed prior to World War II.



Broadway Park plat advertisement, Bellingham Herald, August 17, 1906.

² There were plans to develop the Forest Neighborhood plat in 1901 using curvilinear streets, but those plans were tabled, presumably due to Cornwall's concern with the capital expenses.

³ McClelland, Linda Flint, David L. Ames, and Sarah Dillard Pope, pg E-8.



Original Broadway Park plat map, 1906

Design & Development of the Broadway Park Plat

Everett C. Lyle, a civil engineer for the Bellingham Bay Improvement Company, was responsible for the Broadway Park plat's undulating design, which was a distinct departure from the angular grids found throughout the rest of the city. The neighborhood was advertised as "designed by nature for home" and had a unique area of parkland (known as Broadway Park) located towards the southern end of the tract, between North and South Park Drives. Split into two sections by Cornwall Avenue, the park was a shrewd way for Lyle to address the five acres of wetland complete with a running stream, located in the midst of the residential development. The undeveloped parkland was a muddy and waterlogged swamp, left bare from the plat's logging off of second growth timber and the grubbing (removing all tree roots) that followed.⁴ The Bellingham Bay Improvement Company donated the "park" to the city, which then had to determine how to address the site. Bellingham's park commissioner, Roland Gamwell had visions of ornamental flowers and shrubs, but needed to address the site's erosion. In 1915 the Bellingham Civic Club began a street beatification campaign on Broadway Street, the northern end of which was within the Broadway Park plat. Broadway ran from West Holly to North Park Drive and had a wide dirt median. Everett Lyle created a landscaping plan for the "Broadway Esplanade" as it was called. By the 1920s Broadway Park held the most popular tennis courts in the city with landscaped paths leading through the sunken park.

The western end of the park originally had a small pond. Although some residents remembered the site as a place to swim in the summer and ice-skate in the winter, there were complaints that

⁴ The land was cleared by lumbering during the 1880s, and by a forest fire in 1894.

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it served as a breeding ground for mosquitoes and was a repository for trash. In 1946 the pond was filled in by C. V. Wilder, a general contractor who lived at 2727 Broadway.

The Broadway Park plat was particularly attractive to potential home-builders due to its proximity to a newly planned extension and stop for the Whatcom County Rail and Light-owned streetcar line. The line extension continued north from downtown to the corner of Cornwall Avenue and East North Street. The streetcar stop provided ease of transportation to new homeowners and was an amenity highlighted by the BBI, which built a combined streetcar stop/real estate office at the northeast corner of Cornwall Avenue and East North Street.



***View facing Broadway Park plat, circa 1907. The pond at the western end of park is visible.
(1975.103.195aj Whatcom Museum Photo Archives)***



Broadway Park looking east from Cornwall Avenue. The building is the combined streetcar stop/real estate office for the Bellingham Bay Improvement Company (1975.1030.175 Whatcom Museum Photo Archives)

Early 20th Century Suburb Development

Broadway Park was developed as a streetcar suburb in 1906. Streetcar suburbs typically extended outwards from a city's central business district, forming continuous corridors along the transportation lines. The suburbs typically continued the gridiron plats found within most cities. Streetcar stops were located short intervals apart, perhaps a quick five to ten minute walk. Rectangular plats with relatively small lots were the most typical design response to suburbs built around streetcar transportation. Real estate development often closely followed streetcar lines. Nationally, streetcar use increased until 1923 when ridership reached 15.7 billion. Usage slowly declined after this date as automobile ownership increased.⁵

Subdivision design followed distinct trends, and the majority utilized gridiron plans or rectilinear plans. Broadway Park is classified as a Picturesque suburb with its curvilinear streets.⁶ Andrew Jackson Downing promoted the Picturesque design in his books during the mid-1800s. In 1869 Frederick Law Olmsted and Cavert Vaux designed the Picturesque suburb of Riverside in Chicago, Illinois. Riverside is the first documented example showing the application of landscape architecture and design in suburb planning.⁷

Sources documenting Picturesque influences in the design of the Broadway Park plat have not been located. It is likely that Lyle was aware to some extent of Downing's and Olmsted's work. Lyle may have also been familiar with the work of Charles Mulford Robinson, a Denver journalist and strong advocate for the Denver's park system. Robinson strongly advocated a hierarchy of street design based on circulation needs, and street planning that accounted for topography.

⁵ McClelland, Linda Flint, David L. Ames, and Sarah Dillard Pope, pg E-5.

⁶ McClelland, Linda Flint, David L. Ames, and Sarah Dillard Pope, pg E-15.

⁷ McClelland, Linda Flint, David L. Ames, and Sarah Dillard Pope, pg E-16.

LANDSCAPE & ARCHITECTURAL CONTEXT

Location & Urban Context

The survey area for the Cornwall Park Neighborhood/Broadway Park area comprises 299 residences and the large Broadway Park. 229 of these residences and the park are located within the Broadway Park plat, the remaining 70 are located outside the plat. The survey area is bounded by Illinois Street to the north, Ellis Street to the east, North Street to the south until it reaches Grove Street, where the survey line jogs north then follows the end of the southern boundary on West Connecticut, then culminates with the alley between Russell Street and Vallette Street.

The Cornwall Park Neighborhood/Broadway Park area is located directly to the north of downtown Bellingham. The location of the Broadway Park plat is unique within Bellingham since it was selected to maximize sales revenues by its proximity to a streetcar line and to dispose of a "problem" landscape feature (the marsh) by gifting it to the city as a park.

The plat design for Broadway Park is unique as well, with a number of irregularly shaped lots created by the meandering street design. Blocks are a varied mix of long and short lengths, and even widths, designed to accommodate the topography of the park and a number of diagonal streets that are hallmarks of the plat. The area was graded and platted so that houses facing North and South Park Drives, including those on Lyle Street, sit high on gently sloping hills. The majority of the streets in the area run diagonally from southwest to northeast with a Cornwall Avenue, running southeast to northwest bisecting many of them. The undulating and diagonal nature of the street layout creates a variety of irregular building lots ranging from half-moon to wedge-shaped. There are very few rectangular parcels in this division. Broadway Park is formed by two undulating sections of land between South and North Park Drives. The park is bounded by Broadway Street to the west and the intersection of Crescent Place, Brier Lane and Lyle Street to the northeast. The parkland is bisected into two sections by Cornwall Avenue. The eastern portion of the park is smaller than the mass of the western portion. Both sections of the parkland are recessed into the earth, giving the parcels an almost hidden, secret garden feel when approached, and providing a high level of privacy for those within the parks. Most of the park embankments are steep and planted with mature landscaping. Access is generally limited to specific entry points, although repeated foot traffic has created informal paths down the hillsides.

Broadway Street, which runs to the neighborhood from downtown, to the southwest, is an arterial, as is Cornwall Avenue, which cuts diagonally through the neighborhood from the southeast. Illinois Street, which is an east-west arterial is the northern boundary. Most of the streets in the Broadway Park plat are single lane, with space for parking on one side. Streets have sidewalks with curbs on both sides. An exception to this is North and South Park, which only have sidewalks opposite the park. Properties located on the southwestern portion of Broadway Street (between Cornwall Avenue and Sunset Drive) have a high retaining wall. These properties also face an unusually wide median between the sidewalk and the street, which is landscaped with mature trees and adds to the neighborhood's park-like setting. The narrowness of the block between North Park Drive and Broadway Street, bounded by Cornwall Avenue and Sunset Drive creates an unusual lot pattern where 2601, 2605, 2611, 2615, 2617, 2621 and 2625 North Park Drive front both North Park and Broadway. The absence of a secluded back yard is an anomaly, most of the other homes in the neighborhood have alley access. Homes on South Park Drive have the rear portion of their lots against North Street instead of an alley, and homes at 2507, 2511, 2525 Broadway have their rear access directly off Grove Street.

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The portion of the Cornwall Park Neighborhood to the west, outside of the Broadway Park plat, is platted on predominately flat ground. There are 71 parcels located in this portion of the survey area. There are no medians with curbs in this section. The only major arterial is Illinois Street, which runs east/west.

The area surrounding the Broadway Park plat is almost exclusively single family in development. Some commercial development exists directly to the south, and a block immediately to the west contains a large grocery store, accessed from Illinois Street. Most homes within the Broadway Park area have detached garages, which are accessed from the alley. Accessory structures include garden sheds and other small-scale buildings, some temporary in nature.

Cultural Landscape Analysis

National Park Service guidelines recommend looking at a residential subdivision as a cultural landscape.⁸ This recommendation makes particular sense with respect to Broadway Park because of the setting and the uniqueness of its road layout. A cultural landscape is one where the built and natural environment are evaluated regarding land uses and activities, relationship to the natural environment, patterns of spatial organization, cultural traditions, circulation networks, boundaries, buildings and structures, and small scale elements such as street furnishings and fences.

The three most significant qualities in viewing a residential subdivision are:

Selection of location;
Platting and layout;
House and yard design.⁹

The inventory and survey work for the Broadway Park section of the Cornwall Park Neighborhood reveals the importance of all these characteristics, the relationship of the house to the yard, the yard to the street layout, and the parcels and blocks in the larger landscape setting. The design of the Broadway Park plat is singular in Bellingham in its use of these elements.

The National Park Service suggests that historic subdivisions should be documented as cultural landscapes. Part of this process is to examine the layers contributing to the neighborhood's evolution upon the landscape and identifying the various components that define the neighborhood's character.

Physical Layers

There are three physical layers that contribute to the Broadway Park plat: the location, subdivision's layout, and house/yard design. The plat, land owned by the Bellingham Bay Improvement Company, appears to have been selected for residential for a number of reasons: its proximity to the commercial center of Bellingham, which kept development and infrastructure costs relatively low; the extension of the Whatcom County Rail and Light-owned streetcar line, which would provide transportation to and from the residential neighborhood to the downtown core; and the problematic marshy area that occupied the lower portion of the plat. Unsuitable for building, and very expensive to fill-in, this "wart" was massaged into a "beauty mark" by gifting the property to the city for Broadway Park. The Bellingham Bay Improvement Company thereby released itself from financial obligations with the property and reaped the added benefit of now selling extensive tracks of residential land fronting a city park." The subdivision layout was

⁸ National Park Service, Historic Residential Suburbs, Guidelines for Evaluation and Documentation for the National Register of Historic Places.

⁹ McClelland, "Historic Residential Suburbs in the National Register," CRM Journal, No. 1, 2002:33-35.

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obviously linked to restricting factors in the topography. An undulating park plan, askew to the cardinal points, forced the designer to create serpentine streets, which created amebic-shaped blocks and ultimately irregularly shaped building lots. The unusual lot shapes and sizes offered a variety of possibilities for house plans and house sizes. The “home grounds” which refer to the spatial arrangement of home, garage, landscaping, and garages, in the Broadway Park plat are typically represented by a single residence, located near the middle or front half of a lot, often with a garage in the rear. The majority of houses (68%) have detached garages, which are period in their construction. In contrast, houses in the greater Cornwall Park Neighborhood; specifically those on Grove, Russell, Maryland and Connecticut Streets, are more typically sited closer to the center of the lots. (An exception to this are the majority of the residences with even addresses on Grove, but those lots are double deep.) Within the Broadway Park plat access to the front of the residence is provided by public and then private sidewalks. Very few residences have driveways or garages in the front.

In general, the Broadway Park plat area’s development patterns follow a set trend. The first round of residential construction, from 1906 until 1915, occurred either in the lower southeast corner of the plat (around Hampton Place) or predominately focused on large corner lots, most of which were sited on Cornwall Avenue. The most notable exception to this is the Roeder Home, which occupies seven lots at the intersection of Broadway Street and Sunset Drive. This period of development represents 22% of the building stock. From 1916-1920 development was fairly light, with only 8% of the neighborhood’s lots developed. This development shows no discernable pattern. The neighborhood has a substantial number of new residences constructed between 1921 and 1931, more than 60%. The remaining 10% of the lots were developed post-1931. It is likely that a number of these lots were purchased for investment purposes, thus sitting vacant for a number of years.

By the turn of the 20th century, many professionally planned suburban neighborhoods were influenced by the City Beautiful and City Planning movements, which emphasized more formal axial and radial symmetry with radial curves.¹⁰ This was a progression from the geometric and formal Beaux Arts planning that was popular in the academies. The Broadway Park plat differs from this model, and is far more organic with odd amebic blocks and awkward street intersections (such as the intersection of Lyle Street, Brier Lane, South Park Drive and Crescent Lane). It is not known how much of this design is attributed to Lyle’s personal sensibilities, verses the topography of the site. Given that Lyle was an employee of the Bellingham Bay Improvement Company, it is likely that site conditions and potential financial gain dictated the plan components considerably more than personal aesthetics.

The National Park Service has identified four subtypes of historic residential suburbs, the Railroad and Horsecar Suburbs from 1930-1890, the Streetcar Suburbs from 1888-1928, the Early Automobile Suburbs from 1908-1945, and the Post-World War II and Early Freeway Suburbs from 1945-1960. The planning and initial development of the Broadway Park area fits within the Streetcar Suburb category in terms of its date, but does not showcase the Beaux-Arts radial and axial plans more typical of this era.

Instead, the subdivision is more of a hybrid, formed around the paramount importance of the streetcar, yet following many trends that developed during the Early Automobile Suburb Period. A hierarchy of roads with varying widths and purposes, blocks longer than those found in earlier platted areas of the city (thus fewer cross streets), common parkland with footpaths separate from automobile traffic, sidewalks, and garages advertised with homes constructed during the

¹⁰ The City Beautiful Movement grew out of the work of landscape designer Frederick Law Olmstead and the 1893 World’s Columbian Exposition. The movement combined Beaux-Arts planning, popular in Paris at that time, with a strong emphasis on utopian ideals of beauty, spaciousness and order. In particular it was a response to industrialized cities with sub-standard sewage, lack of clean water, and few public open spaces. The overarching belief was that cities with more parks, wide boulevards, and “beautiful” public areas would produce a healthier citizen with higher morals and more interest in civic duties.

1920s are all features of Early Automobile Suburbs (and indeed, the greatest percentage of residences in the Broadway Park plat were constructed during that time period).

Early 20th Century Residential Design

A number of factors helped create suburban homes: lower construction costs, availability of mass-produced housing plans and materials, the invention of the balloon-frame method of construction, and advances in public transportation (later followed by private automobile ownership). These changes occurred at roughly the same time that shifts in family living patterns, availability of inexpensive domestic help, and electrification of urban areas occurred. New subdivisions, and the homes that filled them, capitalized on these changes, offering occupants park-like settings, centralized heating, water heaters, plumbing and electricity.

By 1910 the bungalow, a housing form, was an ideal home for a nuclear family without servants. The typical bungalow form is a one or one and a half story residence with a gabled, hipped or pyramidal roof, a front porch and an open floor plan that replaced the formal, private orientation of the Victorian era. The bungalow form readily adopts stylistic details for variation. A broad gable roof and a few knee brackets create a Craftsman. A hipped roof, columns, and shutters create a Colonial Revival bungalow.

The Broadway Park plat displays a full range of early 20th century residential styles with some infill from later periods. Early 20th century styles (Free Classic Victorian, Craftsman, Tudor Revival, Spanish Revival) and types (bungalow, Four-Square) represent a number of different design aesthetics. In residential subdivisions where each house was individually developed (which is generally the case in Broadway Park) the individual qualities of each house and its relationship to the specific style and/or building type are pertinent to the building's integrity. A house must retain the specific qualities of its style and/or type to retain historic integrity.

The residences found to the west outside of the Broadway Park plat have a slightly later construction date and generally retain less historic integrity. A more substantial number are less than 50 years old and were not included in the survey (13% vs 3%).

Building Design and Architectural Features

There is no overall massing or form that is typical for early 20th century residential design. Form, entry location, roof pitches and window orientation varied far more by individual style than by specific date.

Fenestration (window and door openings) needs were quite different than those of today. Main entrances were located on the front of the house, and were typically articulated and highly visible. Secondary entrances were not intended for public use. Cold winters encouraged glassed-in front porches, which could help create air locks to keep houses warmer. It is difficult to know without extensive archival research (and even then the information is often not available) if the enclosed entry porches in this survey area are original, added during the historic period of interpretation, or added later. However, the number of enclosed front porches that appear to have original float glass windows indicates that this feature was desired very early during the neighborhood's development.

Front windows, and ganged banks of windows, were typically large. Even though electric lighting was far more available in the early 20th century, it was not always reliable and the low wattage of light bulbs meant that daylight was still a valued commodity. Typically, where ceiling height allowed, windows were vertical in orientation. Even ganged windows with multiple units side by side will read as more vertical than a single fixed window in the same sized opening. Typical windows were wood and double hung. The number of lights in an individual sash could vary greatly by builder whim and building style. There were a number of choices to select from. One-

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over-one, six-over-one, three-or four- (vertical) over-one, honeycombed lights over a single light, and the more common Craftsman grid were all popular. It was not uncommon for the most decorative (and expensive) windows to be used on the front façade, while simpler units were utilized for secondary elevations. Plate glass picture windows were growing in popularity in early 20th Century residential design and were occasionally used. However, it was also common for large banks of ganged windows to be replaced with a single large fixed window during the middle of the 20th century. Since these replacements typically utilize the same window frame, and the replacement windows were wood, it can be difficult if not impossible to tell if a picture window is a replacement when viewed from the street. Casement windows were occasionally used, and are most commonly found in Craftsman and Tudor styles. Wood muntins are typical during this period, although a particularly richly appointed home might have lead muntins for the front windows. This design detail is most likely to occur in a Tudor Revival home.

Fireplaces were a major source of heat and comfort during the cold and damp winters, and chimneys are therefore a significant design element. The majority of external chimneys are located on side elevations. It is very uncommon for a chimney to be located on the front façade. The most likely style for a front chimney is a Tudor Revival, where the chimney is a major design element. Chimneys rarely show up on the front of a Craftsman house, and almost never on a Colonial Revival, Four-Square, or Victorian.

A wide range of architectural styles occur within the Broadway Park plat, thus creating an array of stylistic features. Architectural detailing can consist of any number of features from knee brackets on a Craftsman house to Tuscan columns on a Colonial Revival bungalow or a Free Classic Victorian. The design integrity of each individual house in the plat is individually assessed in respect to the residential style and/or type it represents.

Materials

The vast majority of early 20th century residences in the Pacific Northwest are of wood-frame construction. Poured concrete is the typical foundation material.

Wood was the preferred cladding material during this period. It was used in a variety of finishes-clapboard, shingles, and false timbering were the most common. Brick was uncommon other than its use in chimneys and occasionally porch supports. Stucco and stone masonry were rare.

Original window frames would have been wood. Metal windows did not become common until after the district's period of significance. Steel windows were popular from the 1930s through the 1950s and aluminum windows were often used during the 1950s and 1960s. Either type of metal window might be seen as replacement window in some of the older homes. However, wood frames still remained popular, particularly for fixed picture windows during the post-World War II era.

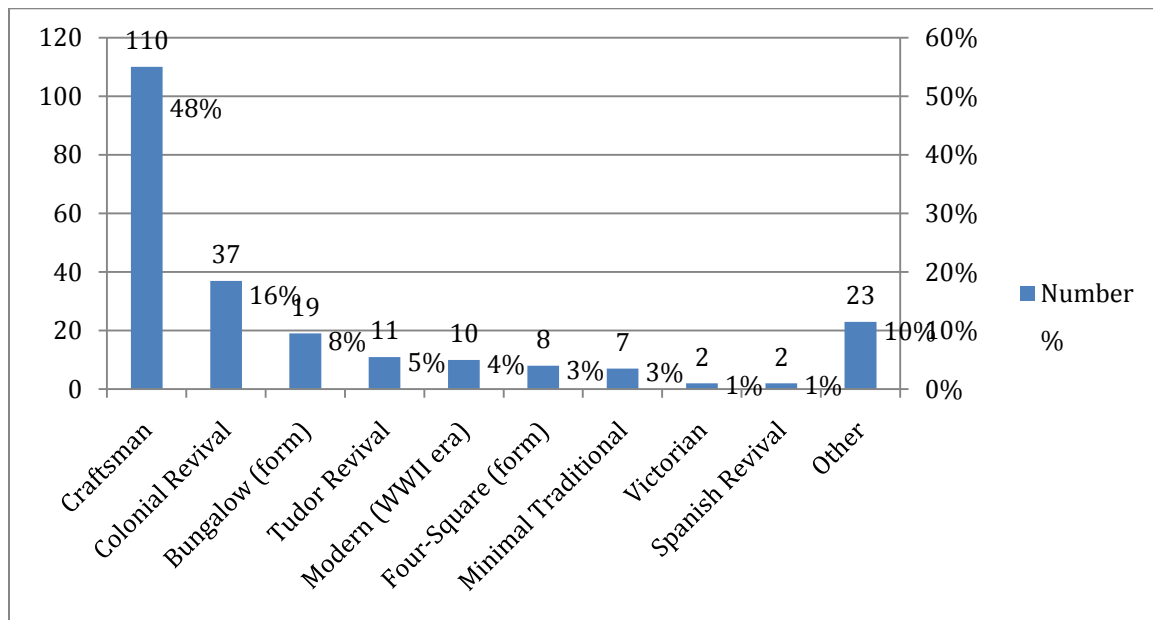
Residential Building Styles

Although a large percentage of residences on Hampton Place, the eastern end of South Park Drive and along Cornwall Avenue were constructed between 1906 to 1915, the majority of structures in the plat were constructed between 1921 and 1931. The period of significance for the plat is 1906 (the first construction in the plat) to 1931, when the construction industry significantly halted due to the Great Depression. Housing styles changed after this time, and the few homes constructed after the Great Depression reflect different economic and social trends.

The surveyed area to the west of the plat was developed slightly later, and has significantly more housing stock from the 1950s and a different variety of residential styles.

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The styles most commonly showcased on contributing properties in the Broadway Park plat include Colonial Revival, Craftsman, Four-Square, and Tudor Revival. While a substantial percentage of houses are listed as “other” (see chart below) they compromise a variety of types. Some have been remodeled to the point of losing their original identifiable style. Some were constructed during the late 20th century and represent designs that are yet unnamed in the architectural lexicon.



Percentages of various housing styles within the Broadway Park plat

Colonial Revival

The Colonial Revival style, which is characterized by architectural massing and details copied from period Colonial examples, originated with the Philadelphia Centennial International Exposition of 1876. In turn, many Colonial and early Federal styles were loosely based on Greco-Roman design sources in an attempt to associate the greatness of past civilizations with our nascent democracy. Colonial Revival styles gained further publicity when the well-known architecture firm of McKim, Mead, and White designed a Colonial Revival house in 1882 for H. A. C. Taylor of Newport, Rhode Island, a town that served as a summer playground for America's elite.

A variety of design details are present in English Colonial Revival homes: they generally have regular massing, with hipped or side-facing gables. Windows are evenly spaced, with the front door frequently holding the center position. A columned porch or small portico marks the primary entrance, and the paneled door is surrounded by sidelights and occasionally a Federal style fanlight above. Windows are double-hung, with both sashes displaying multiple lights, or only the upper sash utilizing them. During the Colonial period, large windows required the joining of multiple small panes of glass, since window glass was imported from Europe and large sheets were expensive and prone to breakage on the long sea crossing. Thus, for these revival styles, “old fashioned” multilight windows are often specified. Palladian windows are common in grander

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homes and are characterized by a tripartite design with either a larger central arched window or a regular window topped with an arch flanked by smaller double-hung windows.

Shutters reappear in Colonial Revival styles. Solid and louvered shutters were operable during the Colonial period, and were used to block light or protect windows. Shutter catches—small pieces of metal hardware—held the shutters open against the side of the house, and could be turned to release the shutters for closing. While shutter catches were used in many early Colonial Revival homes, later examples often omit the catches. Some Colonial Revival houses lack shutters entirely, since they were no longer functional by the late 1800s and were purely decorative. (Most Victorian, Craftsman, and Tudor Revival styles lack shutters also because the combination of two or three windows together would not allow functional shutters.) Roof eaves are articulated with multiple layers of molding. Dentil work, a series of small square blocks, is one of the more typical details. Occasionally pediments occur over doors or windows.

Early examples of Colonial Revival were rarely historically accurate copies but instead were rather loose interpretations of the style. Colonial Revival homes were built from the late 1800s, and while their popularity has fluctuated, they remain popular to this day, particularly on the East Coast where the style originated. In 1898 *The American Architect and Building News* published a series of photographs and measured drawings of Colonial architecture. (These were republished in 1923.) Other publications, including Boston architect Joseph Chandler's *Colonial Architecture of Maryland, Pennsylvania, and Virginia* (1892), and Fiske Kimball's *Domestic Architecture of the American Colonies and of the Early Republic* (1922) also enhanced interest in the style, as did the much publicized documentation and restoration of Colonial Williamsburg during the 1930s. Williamsburg had been the capital of Virginia during the eighteenth century, and the multimillion dollar restoration and reconstruction of the town by John D. Rockefeller Jr. attracted national attention. One result of this intense documentation is that Colonial Revival houses constructed between 1910 and 1935 were more likely to duplicate the original prototypes. The style continued to be popular after World War II, but designs were usually simplified for economic reasons.

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2624 Hampton Place

Colonial Revival details include: columns supporting the front porch roof, arched porch roof with keystone, entablature above the columns, multi-light double-hung windows, and a Dutch door.



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2823 Broadway Street

Colonial Revival details include: columns supporting the front porch roof, multi-light casement windows, and a fifteen-light Colonial Revival door.

Craftsman

Craftsman style houses, often referred to imprecisely as “bungalows,” are a familiar sight in the Pacific Northwest. The term “bungalow” doesn’t actually refer to a style, but rather describes small, one- or one-and-a-half story houses, regardless of style.

One of the major developers of the Craftsman style was the California-based architectural firm of Greene & Greene. The Greene brothers, influenced in part by the Japanese pavilion at Chicago’s 1893 World’s Columbian Exposition, developed an architectural vocabulary based on low-pitched rooflines, deep eaves, exposed or accented wood structural supports, and irregular floor plans. The Greene brothers designed numerous houses in the Pasadena area; the best known was the Gamble House of 1908. The Gamble House used a number of different woods, the varying tones and grains adding aesthetic interest.

Some grand, high-style Craftsman homes were constructed, most examples of this style are found in working-class neighborhoods, due to their major proponent, Gustav Stickley. Stickley was a furniture designer based in Syracuse, New York. During the 1890s he traveled to Europe and was inspired by the writings of Englishmen John Ruskin and William Morris. Ruskin was a critic who was interested in linking the daily lives of the working populace with art. Morris, a designer and social reformer, was interested in utilitarian art for the masses. In 1899, after Stickley returned to the states, he established the Gustav Stickley Company, which manufactured a wide variety of mass-produced, inexpensive furniture. From 1901 until 1916 he published the *Craftsman* magazine, which featured interiors filled with Stickley furniture and included house plans as well. Many of his designs, including prefabricated houses, were available from the Sears and Roebuck catalogue company, and as a result were shipped throughout the United States.

A major proponent of the Craftsman style in the Northwest was Jud Yoho, who was active in the speculative housing market as owner of the Craftsman Bungalow Company. He was also president of the *Bungalow* magazine, originally published in Los Angeles, and then in Seattle, 1912–1918. Unlike Stickley, Yoho didn’t promote ideology, but instead focused on the design details. *Bungalow* magazine showcased numerous Seattle-area homes, in addition to examples from other areas of the country. Although most of the plans offered in the magazine are Craftsman in style, there were some examples of Colonial Revival “bungalows.” Craftsman style home plans also received publicity in *Western Architect*, *House Beautiful*, *Good Housekeeping*, and *Ladies Home Journal*.

While some of the largest and most ornate variations of the Craftsman style, such as the Gamble House, are irregular in floor plan, most Craftsman homes are rectilinear in plan, due to cheaper construction costs. In Bellingham, the majority of Craftsman homes are smaller than the grand multi-leveled dwellings associated with more formal styles. Construction costs were reduced by utilizing the area formerly reserved as attic space, thus providing a one-and-a-half story structure. Smaller one-story versions are also prevalent. Craftsman design elements typically include an asymmetrical façade and wide street-facing gables. When porches are present they commonly exhibit tapered or squared piers. Structural members are exposed, with rafter ends clearly visible. Vergeboards are proportionally large, and frequently extend beyond the roofline. Some have decorative detailing, and occasionally a Japanese accent is visible in upturned ends. The triangular knee braces and protruding beams so common on the gable ends are often decorative.

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Craftsman houses use a variety of exterior wall treatments. In the Northwest, wood exteriors are frequently found due to an abundance of timber in the region. While wood shingles are the most common cladding material, clapboard and half-timbered elements are frequently used, resulting in a variety of wall finishes, even on some of the smallest houses. Brick and stone accents appear as porch supports, articulated foundations, and chimney elements. Clinker brick, a rough, irregularly shaped brick with a dark, glossy surface, is often used for added texture. Living room and dining room windows are usually clustered in groups of three, with narrow double-hung windows flanking a larger fixed center window. Upper sashes have multiple lights, while lower sashes are single paned. Often the upper sashes are smaller than the lower counterparts, a type known as “cottage style windows.” Framing elements tend to be more articulated, with large apron trim. Doors may have several small lights on the upper portion, underscored by a dentil course, and vertical panels on the lower section.



2626 Hampton Place

Craftsman details include: open eaves, exposed rafter tails, knee brackets, and verge boards.

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**2816 Cornwall Avenue**

Craftsman details include: open eaves, exposed rafter tails, knee brackets verge boards, and tapered porch piers.
Tudor Revival

The Tudor Revival style, marked by steeply pitched roofs, decorative brickwork, and visually striking half-timbering was extraordinarily popular as well. The Tudor Revival style borrowed medieval European forms, and its design components were easily manipulated for both large-scale mansions and smaller speculative houses. The Tudor style began in England and was employed by the British architect Richard Norman Shaw. Publications such as *Building News* and *American Architect and Building News* showcased Shaw's designs for Hopedene (1873) and Sunninghill (1879), which were large country estates with irregular massing, multiple gabled rooflines, extensive half-timbering, and multiple articulated chimneys.

The Tudor Revival house was loosely based on English medieval structures, and could range considerably in scale and design elements, from thatched-roof vernacular buildings to massive, elaborately detailed manor houses. The style emerged in part from the English Arts and Crafts Movement, which favored Tudor architecture for its picturesque elements. John Ruskin, an important critic during the Victorian era, promoted the style, as did Richard Norman Shaw. In the United States, European-trained architect Henry Hobson Richardson included Tudor design elements in his residential designs. Other architects and the American public were introduced to the style at the 1876 Philadelphia Centennial International Exposition, where the British government constructed two Elizabethan style buildings. Both structures were favorably discussed in the journal *American Builder*. Interest in the style grew, spurred on by a growing interest in Colonial and pre-Colonial American history and America's architectural heritage. The Tudor Revival style was so pervasive that even Frank Lloyd Wright experimented with a Tudor Revival design for the Nathan G. Moore house of Chicago, in 1895. By the 1920s, the style was popular with middle and upper classes. It was associated with nobility yet it was less formal than a Colonial or Neoclassical design. Smaller, one-and-a-half-story suburban versions, common during the speculative housing markets of the 1920s, are usually more regular in floor plan and have significantly fewer interior details. These houses are most commonly identified by a steeply

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pitched front gable with varied eave height over the main entrance. Their open plan and smaller scale makes them considerably less formal than their larger cousins.

Tudor Revival design generally includes a steeply pitched roof, with front and side gables. Half-timbering (decorative, not structural) can be present in stucco and brick examples. Tall, narrow, multi-paned windows appear, sometimes in a diamond pattern, or with small stained glass insets. Chimneys are large and articulated with decorative brickwork or chimney pots. Most Tudor Revival homes accentuate the chimneys by pulling the entire brick structure outside the main wall, using it as a design feature. Brickwork is often patterned, either through the use of color or irregularly massed clinker bricks. Some homes even have crenelated brick or stonework, where pattern is added through repeated square indentations, much like those seen in medieval defense battlements. An unusual and charming design feature of Tudor Revival homes is the frequent use of rounded-top doors, reminiscent of fairy tale cottages. The doors often have small inset windows, allowing the resident to view visitors. Some are even designed to open, allowing discussion or the passing of letters.



2740 South Park Drive

Tudor Revival details include: steeply pitched front gables and the curved gable end.

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**2631 Sunset Drive**

Tudor Revival details include: steeply pitched front gable, curved gable end and the rounded-top front door.

Four-Square

The Four-Square, or “box” as it is sometimes called, can be a style or a form, depending on its construction. The form has a simple, square plan, with a room in each corner, and a low-pitched, pyramidal roof. Dormers are common, as are full-width front porches. As a form, exterior and interior details on the homes can vary; those built closer to 1900 will have Victorian detailing, while those built in the 1920s may be more Craftsman in style, with a range of box-beams and built-in furniture. Some versions display Mission Revival styling, with stucco exteriors, tile roofs, and a shaped roof parapet. However, there are numerous examples of the plan that don’t show any particular stylistic variation and are simply labeled as Four-Square in both form and style. The Four-Square design was spread nationally by pattern books, and there were several variations sold by Sears, Roebuck and Company. Larger versions of the style have a center hall, with four rooms on each floor. Smaller renditions may have an offset floor plan with the front door off-center, and only three rooms per floor with the staircase occupying the fourth quadrant. Because many Colonial Revival houses have the center hall plan, (which is Georgian in origin), there can be confusion distinguishing a Colonial Revival from a Four-Square. Generally a Colonial Revival house will favor symmetry front entry, while columns support the front porch (if there is one), and Classical moldings and detail work will be present. A side-facing gabled roof is also more common in Colonial Revival residential design. In Bellingham, wood is the primary cladding material for Four-Squares, which is clearly a regional variation, since brick is considerably more common in other regions of the country.

A popular regional source for Four-Square plans was Victor W. Voorhees’s 1907 *Western Home Builder*, a publication which was in its seventh edition by 1911. Victor Voorhees was partner in the Ballard (Seattle) firm of Fisher and Voorhees, and designed buildings in a number of Eclectic Revival styles. The Sears and Roebuck house catalogues sold basic Four-Square designs between 1908 and 1922.

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2603 Ellis Street

A basic two-story Four-Square form. Bellcast eaves and hipped roof are common design elements and present in this example.



2729 Sunset Drive

A basic two-story Four-Square form. Another common design element is a pyramidal roof, as exhibited in this example.

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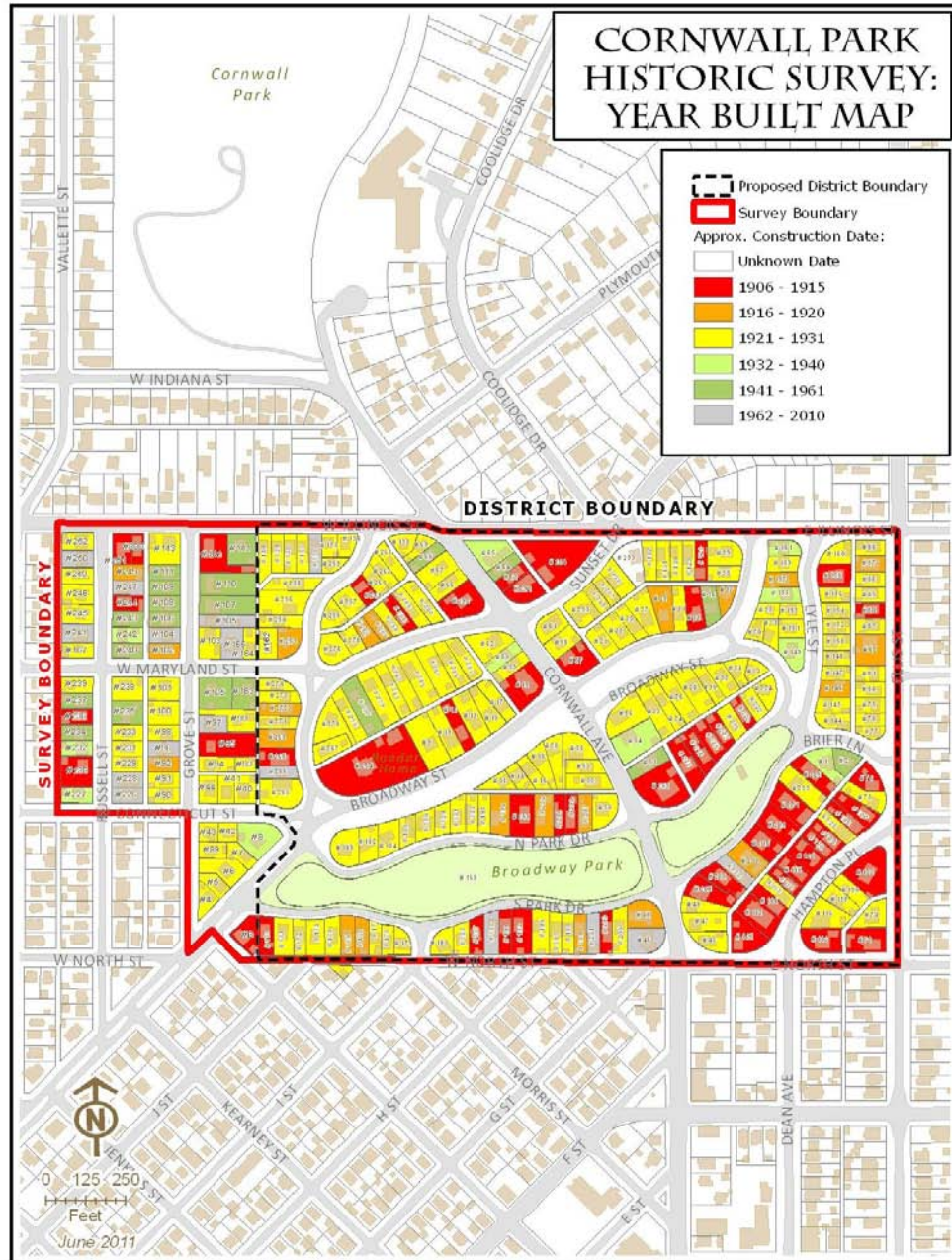
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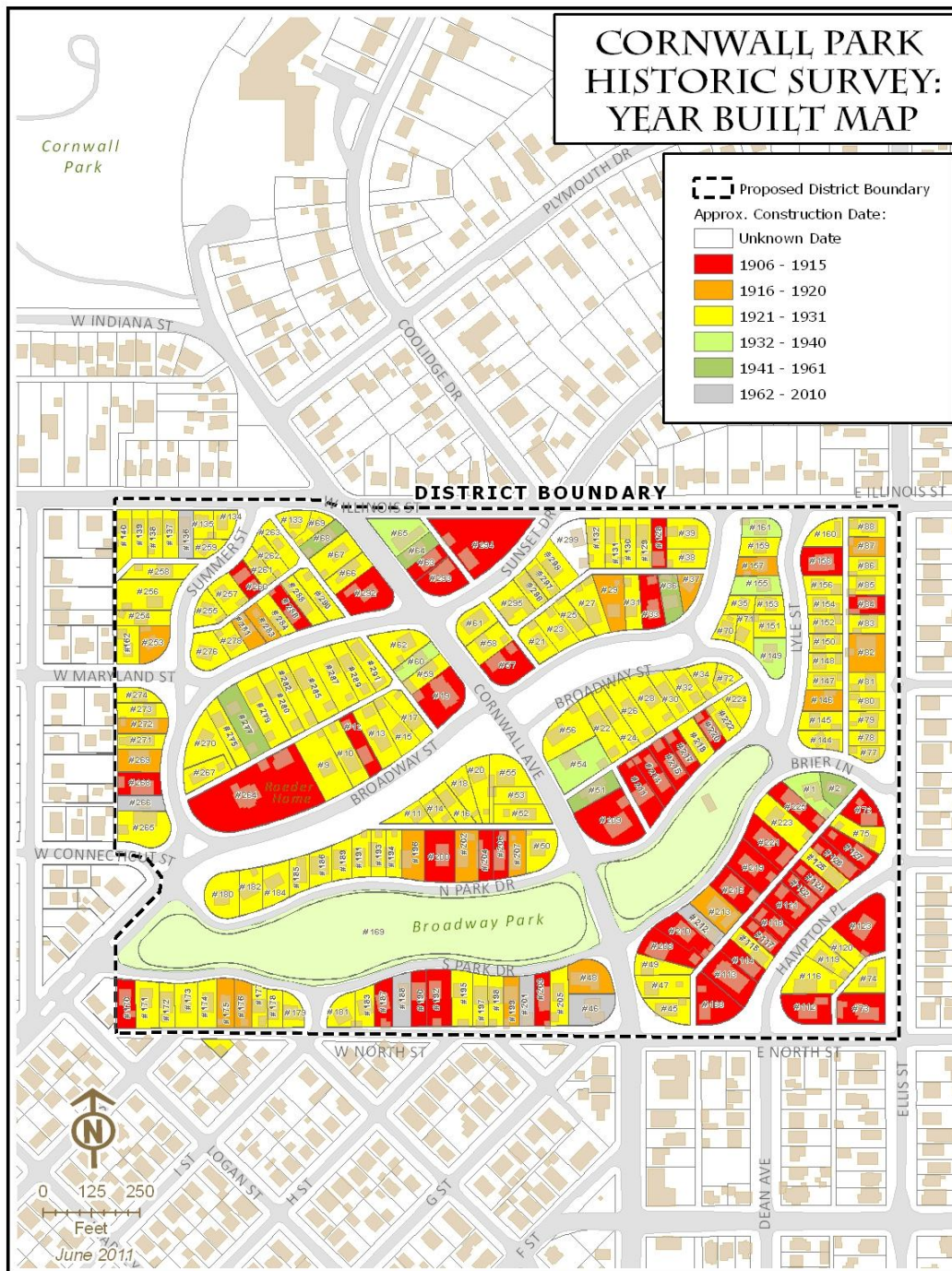
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Map showing survey boundaries. Lot colors correspond to the following construction dates:

White	unknown
Red	1906-1915
Orange	1916-1920
Yellow	1921-1931
Pale Green	1932-1940
Green	1941-1961
Gray	1962-2010



Map showing proposed Broadway Park plat historic district boundaries.



Map showing contributing and non-contributing houses within the proposed historic district.

Kingstree Studios

KEY:

Y = yes

N = no

N (date) = not within proposed district's period of significance

n/a = house is outside of proposed district boundaries

ID #	Address	Build date	In District	Contributing
1	200 BRIER LN	1940	Y	N
2	206 BRIER LN	1950	Y	N
3	2500 BROADWAY	1914	N	n/a
4	2507 BROADWAY	1924	N	n/a
5	2511 BROADWAY	1922	N	n/a
6	2515 BROADWAY	1922	N	n/a
7	2523 BROADWAY	1926	N	n/a
8	2527 BROADWAY	1937	N	n/a
9	2727 BROADWAY	1925	Y	Y
10	2735 BROADWAY	1925	Y	Y
11	2738 BROADWAY	1927	Y	N
12	2739 BROADWAY	1913	Y	Y
13	2745 BROADWAY	1922	Y	N
14	2746 BROADWAY	1926	Y	Y
15	2749 BROADWAY	1922	Y	N
16	2752 BROADWAY	1926	Y	Y
17	2753 BROADWAY	1923	Y	N
18	2758 BROADWAY	1924	Y	Y
19	2759 BROADWAY	1913	Y	N
20	2762 BROADWAY	1923	Y	N
21	2811 BROADWAY	1923	Y	Y
22	2814 BROADWAY	1926	Y	N
23	2817 BROADWAY	1924	Y	N
24	2818 BROADWAY	1925	Y	Y
25	2823 BROADWAY	1923	Y	Y
26	2824 BROADWAY	1926	Y	N
27	2825 BROADWAY	1923	Y	N
28	2828 BROADWAY	1922	Y	N

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ID #	Address	Build date	In District	Contributing
29	2831 BROADWAY	1920	Y	N
30	2832 BROADWAY	1925	Y	N
31	2835 BROADWAY	1926	Y	Y
32	2836 BROADWAY	1925	Y	N
33	2839 BROADWAY	1908	Y	N
34	2840 BROADWAY	1924	Y	Y
35	2844 BROADWAY	1924	Y	N
36	2845 BROADWAY	1952	Y	N (date)
37	2847 BROADWAY	1919	Y	Y
38	2851 BROADWAY	1927	Y	N
39	2857 BROADWAY	1924	Y	Y
40	600 W CONNECTICUT	1924	N	n/a
41	604 W CONNECTICUT	1924	N	n/a
42	607 W CONNECTICUT	1924	N	n/a
43	615 W CONNECTICUT	1925	N	n/a
44	618 W CONNECTICUT	1922	N	n/a
45	2600 CORNWALL AVE	1924	Y	Y
46	2601 CORNWALL AVE	2001	Y	N
47	2606 CORNWALL AVE	1931	Y	Y
48	2611 CORNWALL AVE	1916	Y	N
49	2612 CORNWALL AVE	1929	Y	Y
50	2701 CORNWALL AVE	1921	Y	Y
51	2708 CORNWALL AVE	1950	Y	N (date)
52	2711 CORNWALL AVE	1924	Y	Y
53	2715 CORNWALL AVE	1924	Y	Y
54	2716 CORNWALL AVE	1940	Y	N (date)
55	2717 CORNWALL AVE	1924	Y	Y
56	2720 CORNWALL AVE	1924	Y	Y
57	2804 CORNWALL AVE	1911	Y	N
58	2810 CORNWALL AVE	1928	Y	Y
59	2811 CORNWALL AVE	1922	Y	Y
60	2815 CORNWALL AVE	1940	Y	N (date)
61	2816 CORNWALL AVE	1923	Y	Y

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ID #	Address	Build date	In District	Contributing
63	2830 CORNWALL AVE	1910	Y	Y
64	2834 CORNWALL AVE	1954	Y	N (date)
65	2840 CORNWALL AVE	1940	Y	N (date)
66	2841 CORNWALL AVE	1924	Y	N
67	2847 CORNWALL AVE	1923	Y	Y
68	2851 CORNWALL AVE	1948	Y	N (date)
69	2855 CORNWALL AVE	1922	Y	Y
70	101 CRESCENT PL	1926	Y	Y
71	103 CRESCENT PL	1923	Y	N
72	104 CRESCENT PL	1924	Y	Y
73	2603 ELLIS ST	1912	Y	Y
74	2613 ELLIS ST	1924	Y	N
75	2701 ELLIS ST	1928	Y	N
76	2707 ELLIS ST	1912	Y	Y
77	2801 ELLIS ST	1921	Y	Y
78	2805 ELLIS ST	1921	Y	Y
79	2807 ELLIS ST	1922	Y	Y
80	2811 ELLIS ST	1923	Y	Y
81	2815 ELLIS ST	1923	Y	Y
82	2821 ELLIS ST	1918	Y	Y
83	2825 ELLIS ST	1922	Y	N
84	2829 ELLIS ST	1915	Y	Y
85	2835 ELLIS ST	1925	Y	Y
86	2837 ELLIS ST	1924	Y	Y
87	2841 ELLIS ST	1918	Y	Y
88	2845 ELLIS ST	1922	Y	N
89	2624 GROVE ST	1923	N	n/a
90	2701 GROVE ST	1926	N	n/a
91	2707 GROVE ST	1927	N	n/a
92	2709 GROVE ST	1920	N	n/a
93	2710 1/2 GROVE ST	1927	N	n/a
94	2710 GROVE ST	1924	N	n/a
95	2712 GROVE ST	1905	N	n/a

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ID #	Address	Build date	In District	Contributing
96	2715 GROVE ST	1993	N	n/a
97	2716 GROVE ST	2006	N	n/a
98	2717 GROVE ST	1924	N	n/a
99	2718 GROVE ST	1924	N	n/a
100	2723 GROVE ST	1924	N	n/a
101	2727 GROVE ST	1924	N	n/a
102	2805 GROVE ST	1920	N	n/a
103	2806 GROVE ST	1927	N	n/a
104	2807 GROVE ST	1966	N	n/a
105	2810 GROVE ST	1985	N	n/a
106	2811 GROVE ST	1955	N	n/a
107	2814 GROVE ST	1953	N	n/a
108	2815 GROVE ST	1955	N	n/a
109	2817 GROVE ST	1950	N	n/a
110	2820 GROVE ST	1953	N	n/a
111	2823 GROVE ST	1954	N	n/a
112	2600 HAMPTON PL	1906	Y	N
113	2605 HAMPTON PL	1912	Y	N
114	2611 HAMPTON PL	1909	Y	Y
115	2613 HAMPTON PL	1924	Y	Y
116	2614 HAMPTON PL	1922	Y	Y
117	2619 HAMPTON PL	1913	Y	Y
118	2621 HAMPTON PL	1912	Y	N
119	2624 HAMPTON PL	1923	Y	Y
120	2626 HAMPTON PL	1928	Y	Y
121	2631 HAMPTON PL	1910	Y	N
122	2635 HAMPTON PL	1915	Y	Y
123	2636 HAMPTON PL	1912	Y	Y
124	2637 HAMPTON PL	1910	Y	N
125	2639 HAMPTON PL	1925	Y	Y
126	2645 HAMPTON PL	1910	Y	Y
127	2649 HAMPTON PL	1912	Y	Y
128	207 W ILLINOIS ST	1912	Y	N

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ID #	Address	Build date	In District	Contributing
129	211 W ILLINOIS ST	1927	Y	Y
130	215 W ILLINOIS ST	1928	Y	Y
131	221 W ILLINOIS ST	1922	Y	N
132	223 W ILLINOIS ST	1923	Y	N
133	409 W ILLINOIS ST	1924	Y	Y
134	503 W ILLINOIS ST	1925	Y	Y
135	509 W ILLINOIS ST	1925	Y	N
136	511 W ILLINOIS ST	1966	Y	N (date)
137	515 W ILLINOIS ST	1930	Y	N
138	521 W ILLINOIS ST	1926	Y	N
139	525 W ILLINOIS ST	1924	Y	Y
140	529 W ILLINOIS ST	1924	Y	N
141	603 W ILLINOIS ST	1954	N	n/a
142	619 W ILLINOIS ST	1914	N	n/a
143	701 W ILLINOIS ST	1926	N	n/a
144	2800 LYLE ST	1924	Y	N
145	2804 LYLE ST	1924	Y	N
146	2810 LYLE ST	1920	Y	N
147	2814 LYLE ST	1928	Y	N
148	2816 LYLE ST	1927	Y	Y
149	2819 LYLE ST	1938	Y	N (date)
150	2820 LYLE ST	1929	Y	N
151	2823 LYLE ST	1924	Y	N
152	2824 LYLE ST	1925	Y	Y
153	2827 LYLE ST	1930	Y	N
154	2828 LYLE ST	1924	Y	N
155	2831 LYLE ST	1939	Y	N (date)
156	2832 LYLE ST	1924	Y	Y
157	2835 LYLE ST	1920	Y	Y
158	2838 LYLE ST	1911	Y	N
159	2839 LYLE ST	1930	Y	N
160	2844 LYLE ST	1924	Y	Y
161	2845 LYLE ST	1937	Y	N (date)

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ID #	Address	Build date	In District	Contributing
162	506 W MARYLAND ST	1925	Y	N
163	601 W MARYLAND ST	1941	N	n/a
164	604 W MARYLAND ST	1924	N	n/a
165	605 W MARYLAND ST	1945	N	n/a
166	610 W MARYLAND ST	1985	N	n/a
167	800 W MARYLAND ST	1926	N	n/a
168	115 E NORTH ST	1907	Y	N
169	0 N PARK DR (BROADWAY PARK)	0	Y	Y
170	2502 S PARK DR	1914	Y	Y
171	2508 S PARK DR	1924	Y	Y
172	2514 S PARK DR	1926	Y	N
173	2518 S PARK DR	1924	Y	N
174	2524 S PARK DR	1924	Y	N
175	2528 S PARK DR	1918	Y	Y
176	2530 S PARK DR	1918	Y	N
177	2536 S PARK DR	1925	Y	Y
178	2540 S PARK DR	1924	Y	Y
179	2546 S PARK DR	1925	Y	Y
180	2601 N PARK DR	1929	Y	N
181	2604 S PARK DR	1923	Y	N
182	2605 N PARK DR	1926	Y	N
183	2608 S PARK DR	1922	Y	N
184	2611 N PARK DR	1925	Y	Y
185	2615 N PARK DR	1925	Y	Y
186	2617 N PARK DR	1925	Y	Y
187	2618 S PARK DR	1914	Y	N
188	2620 S PARK DR	2008	Y	N (date)
189	2621 N PARK DR	1922	Y	Y
190	2622 S PARK DR	1913	Y	Y
191	2625 N PARK DR	1922	Y	Y
192	2626 S PARK DR	1913	Y	Y
193	2629 N PARK DR	1926	Y	N
194	2633 N PARK DR	1925	Y	Y

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ID #	Address	Build date	In District	Contributing
195	2634 S PARK DR	1924	Y	N
196	2639 N PARK DR	1920	Y	N
197	2640 S PARK DR	1925	Y	Y
198	2644 S PARK DR	1925	Y	Y
199	2646 S PARK DR	1920	Y	Y
200	2647 N PARK DR	1912	Y	Y
201	2650 S PARK DR	2007	Y	N (date)
202	2653 N PARK DR	1920	Y	N
203	2654 S PARK DR	1915	Y	Y
204	2657 N PARK DR	1912	Y	N
205	2660 S PARK DR	1923	Y	Y
206	2663 N PARK DR	1912	Y	Y
207	2667 N PARK DR	1918	Y	Y
208	2700 S PARK DR	1912	Y	Y
209	2701 N PARK DR	1914	Y	Y
210	2704 S PARK DR	1914	Y	Y
211	2709 N PARK DR	1912	Y	N
212	2710 S PARK DR	2006	Y	N (date)
213	2714 S PARK DR	1918	Y	Y
214	2715 N PARK DR	1907	Y	N
215	2721 N PARK DR	1912	Y	N
216	2722 S PARK DR	1911	Y	Y
217	2725 N PARK DR	1912	Y	Y
218	2729 N PARK DR	1927	Y	Y
219	2730 S PARK DR	1910	Y	Y
220	2735 N PARK DR	1906	Y	N
221	2736 S PARK DR	1910	Y	Y
222	2737 N PARK DR	1924	Y	Y
223	2740 S PARK DR	1926	Y	Y
224	2745 N PARK DR	1924	Y	Y
225	2750 S PARK DR	1908	Y	Y
226	2700 RUSSELL ST	1979	N	n/a
227	2701 RUSSELL ST	1940	N	n/a

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ID #	Address	Build date	In District	Contributing
228	2704 RUSSELL ST	1979	N	n/a
229	2708 RUSSELL ST	1924	N	n/a
230	2711 RUSSELL ST	1907	N	n/a
231	2712 RUSSELL ST	1925	N	n/a
232	2715 RUSSELL ST	1935	N	n/a
233	2716 RUSSELL ST	1927	N	n/a
234	2717 RUSSELL ST	1952	N	n/a
235	2720 RUSSELL ST	1950	N	n/a
236	2721 RUSSELL ST	1910	N	n/a
237	2723 RUSSELL ST	1950	N	n/a
238	2730 RUSSELL ST	1924	N	n/a
239	2731 RUSSELL ST	1925	N	n/a
240	2800 RUSSELL ST	1957	N	n/a
241	2805 RUSSELL ST	2007	N	n/a
242	2806 RUSSELL ST	1940	N	n/a
243	2810 RUSSELL ST	1941	N	n/a
244	2814 RUSSELL ST	1910	N	n/a
245	2815 RUSSELL ST	1923	N	n/a
246	2817 RUSSELL ST	1923	N	n/a
247	2818 RUSSELL ST	1977	N	n/a
248	2821 RUSSELL ST	1930	N	n/a
249	2822 RUSSELL ST	1920	N	n/a
250	2825 RUSSELL ST	1967	N	n/a
251	2828 RUSSELL ST	1905	N	n/a
252	2829 RUSSELL ST	1925	N	n/a
253	2801 SUMMER ST	1920	Y	Y
254	2809 SUMMER ST	1923	Y	N
255	2812 SUMMER ST	1922	Y	Y
256	2813 SUMMER ST	1925	Y	Y
257	2820 SUMMER ST	1924	Y	N
258	2823 SUMMER ST	1922	Y	Y
259	2827 SUMMER ST	1927	Y	N
260	2828 SUMMER ST	1914	Y	Y

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ID #	Address	Build date	In District	Contributing
261	2834 SUMMER ST	1924	Y	Y
262	2840 SUMMER ST	1926	Y	Y
263	2844 SUMMER ST	1925	Y	Y
264	2600 SUNSET DR	1910	Y	Y
265	2605 SUNSET DR	1922	Y	Y
266	2607 SUNSET DR	1984	Y	N (date)
267	2610 SUNSET DR	1924	Y	Y
268	2611 SUNSET DR	1912	Y	Y
269	2619 SUNSET DR	1917	Y	N
270	2620 SUNSET DR	1923	Y	Y
271	2621 SUNSET DR	1926	Y	N
272	2627 SUNSET DR	1918	Y	Y
273	2631 SUNSET DR	1926	Y	Y
274	2635 SUNSET DR	1929	Y	Y
275	2700 SUNSET DR	1922	Y	Y
276	2705 SUNSET DR	1922	Y	N
277	2706 SUNSET DR	1941	Y	N (date)
278	2709 SUNSET DR	1927	Y	Y
279	2710 SUNSET DR	1923	Y	Y
280	2716 SUNSET DR	1924	Y	Y
281	2717 SUNSET DR	1920	Y	Y
282	2720 SUNSET DR	1925	Y	Y
283	2721 SUNSET DR	1920	Y	Y
284	2725 SUNSET DR	1925	Y	Y
285	2726 SUNSET DR	1922	Y	Y
286	2729 SUNSET DR	1911	Y	Y
287	2732 SUNSET DR	1926	Y	Y
288	2733 SUNSET DR	1923	Y	N
289	2736 SUNSET DR	1922	Y	Y
290	2739 SUNSET DR	1923	Y	Y
291	2740 SUNSET DR	1922	Y	Y
292	2745 SUNSET DR	1910	Y	N
293	2801 SUNSET DR	1909	Y	Y

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ID #	Address	Build date	In District	Contributing
294	2807 SUNSET DR	1909	Y	Y
295	2810 SUNSET DR	1925	Y	N
296	2814 SUNSET DR	1924	Y	N
297	2820 SUNSET DR	1925	Y	N
298	2828 SUNSET DR	1924	Y	N
299	2832 SUNSET DR	Unknown (early 20 th century)	Y	N
300	707 W ILLINOIS ST	1905	N	n/a