The City of Seattle
Landmarks Preservation Board

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

LPB 426/23

REPORT ON DESIGNATION

Bloch House
1439 E Prospect Street

Legal Description:

Lot 1, Block 12, Capitol Hill addition to the City of Seattle, Division No. 3, according to the plat thereof, recorded in volume 10 of plats, page 10, in King County, Washington.

At the public meeting held on December 6, 2023 the City of Seattle's Landmarks Preservation Board voted to approve designation of the Bloch House at 1439 E Prospect Street as a Seattle Landmark based upon satisfaction of the following standard for designation of SMC 25.12.350:

C. It is associated in a significant way with a significant aspect of the cultural, political, or economic heritage of the community, City, state or nation.

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

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

The Features of the Landmark to be Preserved Include*:* the site; the exterior of the house; and portions of the interior that include: the entry vestibule, foyer, main staircase, dining room, living room, study, rathskeller, and ballroom.

DESCRIPTION

Introduction

The Bloch residence is located at 1439 East Prospect Street on Seattle's Capitol Hill. It fronts onto the southeast corner of Volunteer Park with Fifteenth Avenue East running along the east side of the property. Since its construction in 1908, it has been used continuously as a

single-family residence. Although Victor Steinbrueck and Folke Nyberg did not mention the house in their 1976 inventory of buildings and urban design resources on Capitol Hill, the City of Seattle Department of Neighborhoods Historic Resources Survey found that "[the William Bloch house] appears to meet the criteria of the Seattle Landmarks Preservation Ordinance." The property is currently owned by Mary-Alice Pomputius and Walter R. Smith, who commissioned this nomination.

Site Description

The neighborhood around the Bloch residence is a mixed residential district where single-family residences are interspersed with small multi-unit properties. The block where it sits is bounded on the north by East Prospect Street; on the east by Fifteenth Avenue East; on the south by East Ward Street; and on the west by Fourteenth Avenue East. It was platted in 1902 as part of the Capitol Hill addition to the City of Seattle Division No. 3, which included all the land between Fourteenth and Fifteenth, from Prospect to East Roy Street. Ordinance #19027 was approved on August 19, 1908 to improve the alley that bisects the subject block. The Board of Public Works approved the paving plans on February 1, 1910 and construction proceeded soon thereafter.

The length of Fourteenth that runs from Roy Street to Prospect Street is a neighborhood known as Millionaire's Row, a national historic district, and it terminates at the southern entrance to Volunteer Park at the base of the water tower. The Nathan Eckstein residence, built in 1914 by the architects Bebb and Mendel, is located on the southwest corner of the subject block. On the northwest corner of the block, where Fourteenth Avenue meets Prospect, sits the Parker-Fersen residence, a Seattle City Landmark built in 1909 by George and Evvie Parker per a design by Frederick Sexton. Two other properties lie between the Parker-Fersen residence and the Bloch residence on Prospect. One is a ten-unit apartment building built in 1908 and the other is a single-family residence directly across the alley from the Bloch residence. This house (1429 East Prospect Street) and the one immediately to the south of the Bloch residence (1012 Fifteenth Avenue East) were built concurrently by the same owner and architects in 1904, presumably as spec homes. The remaining houses on the block are single-family residences with one triplex. Across Fifteenth, the street is lined with single-family residences, a four-plex, and a six-unit apartment building.

The subject property comprises a nearly rectangular parcel of land approximately 105 feet by 55 feet, with the long dimension oriented east-west along Prospect. The property is on the south side of Prospect, on the southwest corner of the intersection with Fifteenth Avenue. Prospect jogs to the north at this location, rather than continuing directly across Fifteenth. The property has a radiused corner at the northeast where the two streets converge. Much of the property is relatively level with an elevation of 437.5 feet, though the parcel drops off along both the north and east property lines. Prospect Street and its concrete sidewalk and planting strip slope down to the east along the north property line from an elevation of 437 feet at the northwest corner to 429 feet at the northeast corner. Fifteenth Avenue is largely level along the east property line, sloping up to the south from

429 feet at the northeast corner to 430 feet at the southeast corner. There is also a concrete sidewalk and planting strip along the east property line. Both Prospect and Fifteenth are paved with asphalt.

A brick retaining wall with a peaked concrete cap sits along the west property line adjacent to the asphalt-paved alley. This wall was completed at the same time as the residence before the alley was excavated. The alley also slopes up to the south, from about 437.5 feet where it meets Prospect Street to 439.5 at the southwest corner of the parcel. There were originally three stepped segments at the north end of this retaining wall that have been removed. In 2022, this wall was repointed and the concrete cap and a later wooden fence on top were replaced in kind. A wood fence on top of a concrete knee wall that follows the south property line was built by the present owners in 2015.

Another brick retaining wall with a concrete cap runs along the north and east property lines to help negotiate the site elevation changes. The permit for this wall was issued on March 18, 1910, eighteen months after the home was completed. The top of the northwest end of the retaining wall is eight inches above grade. At the northeast corner of the site, the top of the wall is approximately 3.5 feet above the sidewalk. The wall continues at the same height along the east property line until it abuts a neighboring retaining wall at the southeast property corner. A concrete stairway that was built at the same time as the house interrupted the north retaining wall to allow access to the primary entrance from Prospect. This retaining wall was also repointed in 2022. The crumbling concrete stairway and retaining wall cap were replaced at the same time following the original designs. A new concrete retaining wall was added inside of the low brick retaining wall as part of the same building campaign to terrace the east yard and provide more usable outdoor space. A wood fence sits atop this new retaining wall as well, punctuated by decorative brick piers that echo the architecture of the porches described below.

Exterior Building Description

The Bloch residence was built in 1908 as a single-family residence. The primary structure of the house is wood frame with a concrete foundation; the exterior elevations are clad in a combination of brick veneer and half-timbering with stucco. The house has three stories as well as an attic and a basement. With an irregular footprint, the building measures roughly 66 feet in the east-west direction by 40 feet in the north-south direction. The primary entrance is on the north side of the house, underneath a one-story porch, facing East Prospect Street. The porch is set back approximately eight feet from the property line and is approached by a concrete stairway with eight steps. The finished floor of the porch is about five feet higher than the sidewalk at the bottom of the stairs.

The Bloch residence was built in the Tudor revival style with symmetrical paired gables on the front elevation. While Virginia Savage McAlester identified this form as one of the eight principal subtypes of American Tudor homes, she notes that it’s a rare form represented in only about five percent of the homes of this style. The main living spaces are located on the

first floor with bedrooms on the second floor. The third floor houses a large ballroom as well as a staff suite; there is an attic above these spaces. Service rooms are located in the basement adjacent to a rathskeller for entertaining.

Dark maroon clinker brick with deeply raked dark grey mortar joints clads the entire first floor resulting in a picturesquely irregular finished surface. Bricks are set in a variation of Flemish bond with two stretchers for every header. The entire house was repointed in 2022; the mortar color and raking profile were meticulously matched to the original. The base of the house is parged in concrete with a beveled top that creates the appearance of an exposed concrete plinth. This parging was replaced in kind in 2007 with subsequent repairs in 2022. Doors and windows are recessed into the brick walls with segmented brick arches above all the openings and cast concrete sills below the windows. The windows in the home are all the original wood sash and frames with leaded glass. All but two are casement windows; the two exceptions are double hung windows.

Much of the second story is jettied out over the first floor and supported below by timber corbels. All the corbels on the house follow the same profile. This upper floor, along with the gable ends, is primarily finished in half timbering with stucco. There are two exceptions though: at the northwest and southeast corners, the brick veneer continues up to the gable ends. Upper story windows are integrated into the half-timbering pattern and all have squared heads. Decorative fachwerk motifs sit below the bedroom window groupings on three elevations. While the half-timbering and stucco were originally painted in a more traditional brown and cream combination, the current owners have painted it in complementary light and dark greens to distinguished effect.

When it was built, the roof was covered in rolled asphalt shingles which were replaced with composite shingles by subsequent owners. These were in-turn replaced in 2007 with mixed-width synthetic slate roof tiles, laid in straight rows in a sympathetic nod to the historic appearance. Solar panels were added to the south roof during that renovation. The original gutters appear to have been wood with metal downspouts, decorative leader boxes, and ornate straps to anchor them. The gutters and downspouts had been replaced at some point with commercially available products and the leader boxes and straps that remained were in poor condition. When these were all replaced with copper in 2007, the new components reflected the historic details.

The front or north façade is composed of symmetrical paired gables on either side of a central bay. The one-story entrance porch is nestled in this central bay and projects out about three feet proud of the gables. Rectangular brick piers that mark the corner of the porch taper into squares above. The piers are adorned with tapered concrete caps as well as concrete buttress caps and bases; the caps here and on the east porch were replaced in kind in 2016. Concrete diamonds accent the beam pockets on all four sides. The beam tails are decoratively cut; their profile is repeated in the exposed rafter tails that wrap the porch

as well. An arcade of single and double timber posts supports the front of the porch and divides it into three bays. These boast simple timber capitals with notched ends and applied diamond reliefs. They sit on timber blocks set atop concrete bases. A half-timbered parapet crowns the porch.

The entry porch is wide and shallow with the front door located in the eastern bay. It is a handsome wood door with a pair of leaded glass lites (3Wx2H) above a pair of raised wood panels and the original hardware. The original wood screen door also has original hardware. Single windows (3Wx6H) flank the front door. A window grouping in the western porch bay is comprised of four windows (3Wx6H) below four transoms (3Wx2H). Porch rafters exposed below the tongue-and-groove ceiling are supported by a bressummer on corbels at the rear of the porch. The porch floor is finished with square terra cottas tile set flush into a frame of concrete.

Above the entry porch, the second-floor wall is recessed about five feet back from the face of the paired gables. A group of three windows sits at the center of this elevation with single casements situated to either side (all 3Wx6H). Rafter tails with a notched-end detail peek out below the eaves of the dramatically pitched hip roof of the main block. A shed dormer with nine windows (3Wx3H) pops out of the roof at the center to give light to the third-floor ballroom.

While the paired gables are formally similar, there are differences in how they are articulated that demonstrates a high degree of literacy in the Tudor style. As for similarities, both have the typical grouping of four windows (3Wx6H) below four transoms (3Wx2H) centered on-axis at the ground floor. They both also have jettied gable ends supported by corbels at the third floor with paired windows (3Wx4H) set into half-timbering. The gable belly bands taper up noticeably towards the center and the gable rakes sweep up slightly at the bottom.

The second floor of the east paired gable is fully half-timbered and punctuated by angled braces. Fachwerk diamonds fill the panels below a group of four windows (3Wx6H). The west paired gable has a similar window treatment but with five windows (3Wx6H) set above fachwerk diamonds. On this side though, the clinker brick veneer continues at the second floor and frames a timbered window bay that projects out in typical Tudor fashion. Decorative brackets support the corners of the gable ends. The resulting picturesque composition is refined and skillfully balanced.

The outer eave of the western paired gable sweeps down low over a covered porch, though it is pulled back by about eleven feet from the primary mass. This results in a distinct visual separation – while the sweeping eave is visible from the street, it is clearly subordinate to the main block. The full-height clinker brick continues around the northwest corner along the west elevation until it intersects the sweeping eave. At the north elevation of the

sweeping eave, the brick returns to just the first floor where a broad, shallow archway opens onto the covered porch. The second floor is half-timbered with a paired window (3Wx2H) centered above the arch. The remainder of the western side of the house will be described below.

Turning first to the east elevation, this was designed as a secondary public-facing façade of the Bloch residence. While it is compositionally simpler than the front elevation, it employs many of the same devices. Here a porch projects from the center of the building. Its detailing matches that of the front entrance porch, with the notable exception being the omission of timber posts. This porch was in poor repair from being overgrown with vegetation, and in 2016, the timber framing, parapet, and roof were rebuilt in kind. It was later enclosed with tall steel windows in 2022; these frames have historic arrow-shaped profiles that were selected for their period-appropriateness. A pair of French doors is centered in the east frame; the north and south frames have high awning windows for ventilation.

A tall concrete terrace with inset terra cotta tiles once lined the entire east side of the house, projecting out from the house just far enough to encapsulate the existing porch piers. Concrete benches were installed below the first-floor windows. The terrace and benches were badly deteriorated which led to their documentation and removal in 2007; both were reconstructed in 2022 closely following the original details.

A pair of tall French doors that sits at the center of the first floor, below the porch, leads into the parlor. These are slender two-panel doors with glazed lites in both panels (3Wx7H below the rail; 3Wx2H above) and all the original hardware. To the north and south of the porch are groups of three windows (3Wx6H) below three transoms (3Wx2H).

Half timbering covers the entire second story on this elevation, with a pair of windows (3Wx5H) centered above each group at the ground floor. In the middle is a semi-hexagonal bay window with a pair of sashes (3Wx6H) at the middle and single sashes (2Wx6H) on the angles. A half-timbered gable end juts out over the bay window and is supported by carved timber brackets on either side. The gabled end is finished in the same way as those on the north elevation, with a pair of windows (3Wx4H) centered in the wall.

In contrast to the ordered compositions of the street-facing elevations, the south elevation appears a bit more jumbled at first glance. This side of the house is tucked into the tight four-foot-wide south yard with the neighboring house looming about thirteen feet away. As such, it is rarely viewed in its entirety, which compounds the challenges of reading it as a cohesive whole. In fact, many interior functions are skillfully expressed outwardly following the same architectural logic established in the other facades.

In terms of massing, the paired gables from the front are still expressed on the rear of the building, though the eastern one is pulled back about five feet on this elevation. A third intermediate gable is also introduced, nestled inward of the eastern paired gable and in plane with the western paired gable. The central bay and the sweeping eave at the west end of the elevation also occur in that same plane, resulting in a tall and solid elevation. But subtle detailing throughout produces a dynamic composition that truly evokes the Tudor style.

As mentioned, the clinker brick continues to the second story on the southern façade of the eastern paired gable. A typical half-timbered gable end jetties out at the third floor. The most massive of the three chimneys sits at the center of this gable, seemingly forcing its way up through the gable end. A grouping of three windows (2Wx3H) is situated symmetrically on either side of the chimney at the ground floor. They originally had striped canvas awnings that have long since been removed. Single double-hung windows (3Wx2H each sash) sit above them, flanking the chimney at the second floor.

The chimney is both prominent and sculptural. The brick continues uninterrupted around its broad base as does the parged concrete plinth. It steps inward at the second floor, which is marked by tapered concrete parging. At the middle section of the chimney, two vertical stacks of bricks rotated 45-degrees punctuate the center of the south face. Just above the ridge of the gable, the chimney steps inward again and the parged concrete is repeated. Rotated stacks of bricks occur on all four sides of the chimney above the cap. Near the top, brick courses step out to create architectural interest and to support a thick concrete crown that mimics the shape of the bricks. Originally, the three chimney pots were simple tapered rectangles made of light metal. Later chimney pots were replaced in 2022 with more ornate pots in a similar metal color that are appropriate to the Tudor style.

Full height brick continues around the reentrant corner onto the unadorned east side of the intermediate gable. As the brick turns the corner at the intermediate gable, it drops back down to the first floor, running below a jettied half-timbered second floor above. The half-timbering on this long, continuous section appears particularly geometric, especially because it continues uninterrupted up to the gable end of the western paired gable. Angled timbers in the intermediate gable end stand out in contrast to the orthogonal pattern below. A belly band that sticks out below the angled timbers further accentuates the deviation.

The main stairs are housed in the intermediate gable. A grouping of four windows (3Wx4H) at the upper landing tucks neatly in below the belly band, but a similar group of four taller windows (3Wx6H) at the lower landing required a different treatment. A protruding timber-framed window box, supported by corbels, dips down into the first-floor brick to accommodate them. At the service stairway, in the right half of the western paired gable, a similar treatment was employed. Since the service stairway is predictably narrower though,

each landing has only two windows and these match the configurations at the main stairs. Both stair window boxes sit above wood rear doors that have a leaded glass lite (5Wx2H) above two raised wood panels, also with the original hardware and screen doors. A single casement window sits to the right of the door in each case (3Wx4H at the main stair; 2Wx4H at the service stair).

Windows are centered between the two stairways on all three stories. At the ground floor, this is the typical arrangement of four windows (3Wx6H) below four transoms (3Wx2H). At the second floor, a group of four casements (3Wx6H) is tucked below the main hip roof. The fachwerk repeats here, denoting the only bedroom on the south side of the house, but here it's in the shape of quatrefoils. A shed dormer with four windows (3Wx3H) pops out of the roof at the third floor level.

To the left of the service stairways is a small second-floor balcony. The entire interior of the opening is painted wood and is accessed by another three-panel door similar in configuration to those on the ground floor (5Wx3H). The jetty bressummer bumps out to form the porch floor, supported from below by three cantilevered beams with pyramidal ends. A Craftsman-style railing sits across the balcony opening. Heavy timber posts at the corners have tapered wood caps and plain, blocky bases. The railing is composed of thick wood spindles set closely together with horizonal cross-rails.

Centered below the balcony is one of two kitchen windows with a pair of casements (3Wx6H) below a pair of transoms (3Wx2H). The other kitchen window sits below the sweeping eave. A small window (3Wx4H) is located above the western kitchen window, nestled just below where the paired gable transitions to the sweeping eave. The fascia of the sweeping eave is pulled back slightly from that of the western paired gable, in another subtle compositional shift.

A single-flue chimney rises from the peak of the western paired gable at the south. A third chimney with three flues also sits near the center of the western paired gable. Both are detailed in the same manner as the southeast chimney above the roofline with the rotated stacks of bricks and star-shaped crown. The central chimney, curiously, does not have the intermediate courses of stepped bricks that are found on the other two chimneys.

The sweeping eave covers roughly two thirds of the western elevation and there are two covered porches below it on the first floor. Both are accessed through wide openings in the brick, framed above by broad segmented arches. At the southern porch, the brick returns into the porch before transitioning to plaster. The ceiling is also plaster. The porch floor has a concrete curb across the opening and straight-lain terra cotta tile throughout. Access is provided to the kitchen through a door with a leaded glass panel (5Wx4H) above three horizontal raised wood panels and the original wood screen door. A casement window

(3Wx5H) sits to the left of the door. Both the door and the window are cased in wood and detailed similarly to the other openings in half-timber.

The northern porch has wide arches in both the west and north exterior walls. In 2022, these were also infilled with screens in steel frames that match those used on the east porch. The interior of the porch is fully clad in brick and the concrete foundation parging continues around the perimeter. The floor is covered in terra cotta tile with concrete curbs at the outer edges. Painted wood crown moulding sits below the plaster ceiling. Tall, slender two-panel French doors with leaded glass panels (3Wx2H above the rail, 3Wx7H below) at the center of the east wall lead into the dining room. These are on-axis with the matching pair of French doors at the east porch, providing a clear vantage through the house. A single casement window (3Wx5H) is centered between the two porches on the first floor.

Because the sloped eave comes down so low on the west elevation, the half timbering is very simple. Corbels support the overhanging second floor and two gabled dormers pop up above the eave. Both gables have a group of three windows (2Wx4H) framed by timbering. A pair of fachwerk quatrefoils are located below each group of windows and the gable ends feature angled timbers and decorative beam tails.

A shed dormer sits high in the roof of the western paired gable on this elevation. Windows on the shed dormer are broken up into an A-B-A pattern, with a pair of wider casements (3Wx3H) set on either side of a group of four slightly narrower casements (3Wx3H) located at the center of the gable. This arrangement hints at the layout of the service spaces in the third floor on this side of the house.

Returning to the northern third of the west elevation, this is the area where the full-height brick wraps the northwestern corner of the house. A group of three windows (3Wx6H) below three transoms (3Wx2H) at the first floor is centered in the wall. A pair of windows (3Wx5H) sits above them at the second floor.

Interior Building Description

Upon entering the house, visitors arrive in a vestibule richly paneled in quarter-sawn oak stained a medium brown. The paneling has a simple shaker profile and terminates about six inches below the ceiling. Recessed panels were constructed with bookended wood resulting in dynamic graining patterns. Both the doors and the small casement window in this room are integrated into the paneling and have the original brass hardware with intricate floral details.

An interesting aspect of this home is that, despite the Tudor exterior, the more ornate mouldings throughout the interior follow a scholarly Classical language. The top of the vestibule paneling, for example, finishes with a deep stacked crown moulding that

combines multiple profiles including a row of dentils. This crown has always concealed up-lights that shine onto a coved plaster ceiling. The ceiling was covered in 2007 with a canvas mural painted by the artist Mary Fields to resemble a Byzantine tile mosaic with floral imagery in rich metallic colors; Fields has painted several murals in the house that were commissioned by the current owners. Terra cotta floor tiles continue from the front porch though this transitional space, though at a smaller size.

A solid, four-panel wood door leads from the vestibule into the central hall. This is a rectangular room, running east to west in the long direction, with a tall wainscot that matches the vestibule paneling. A dropped-beam ceiling helps to further define this rectangular shape, particularly where the hall walls give way to adjacent spaces. Directly across from the entrance is the primary staircase. A passage leads under that stairway to the powder room tucked below the landing and to a rear exit to the south yard.

Several rooms open on to the hall and most of these rooms can be closed off with pocket doors that are paneled to match the wainscot on their hall side. The only exception is the swing door to the rear service hall, which is finished in the same manner. Two of the pocket doors – those to the parlor and dining room – are impressively wide single leaf doors that only pocket to the north side. These doors sit on axis with each other, allowing a direct view across the main floor to the east and west porches through glazed exterior doors beyond.

The northwest corner of the hall pushes out into a seating alcove with a built-in bench wrapping its perimeter. A group of four windows centered in the alcove looks out onto the front porch. The two bench ends are solid wood planks shaped with organic curved edges. Where the seat meets the bench ends, a pair of keyed tenons hold the assembly together. The paneled face below the seat is punctuated by supports that echo the bench ends Where a radiator sits below the window, woven brass grilles are integrated into the bench front.

All the rooms on the first floor have a gracious nine-foot ceiling height. Closely spaced dropped beams in the hall brings its scale down a bit, introducing a sense of hierarchy. These beams are clad in stained quarter-sawn oak. The perimeter beam on the north side of the hall continues across the sitting alcove, interrupting the dropped beam ceiling as it continues into the alcove. Where the hall opens onto the main stair, the perimeter beam also continues across the wide opening. Here, though, the beams do not continue past.

Because of the high ceilings, the doors are also tall and all the single-leaf doors in this space have four panels. The double-wide pocket doors to the parlor and dining rooms are eight-panel doors. The wainscot cap continues up around the door and window casings. All the doors have their original brass hardware that has squared, profiled edges with delicate knurling accents.

The floors in the public spaces on the ground level are blonde colored rift oak. In the hall, the strips are set in a herringbone pattern that points east and west, emphasizing the axiality of the plan. Everywhere else the strips are laid straight. Borders of oak with

mahogany inlays follow the perimeters of the spaces. Where the borders meet interior corners, the mahogany is lain in an eye-catching geometric pattern.

Many of the original light fixtures have been replaced, including those in the hall. The current owners again replaced them with fixtures that are more fitting to the style of the house. Hammered brass Craftsman-style sconces are spaced around the plaster walls in the hall and seating alcove. A coordinating pendant with two shades on a spreader arm hangs down from the beam that divides the hall from the sitting area.

Moving from the hall to the parlor, the latter has a much lighter feel within the space. Natural light streams in through a group of four windows on the north wall and a group of three windows on the east wall. Glazed French doors on the same wall lead to the east porch. The south wall opens onto the library through a wide doorway with its own pair of pocket doors. Mahogany millwork was used in both the parlor and the library. In fact, the finishes throughout these two rooms are the same, which creates a suite at the east end of the house. There is a group of three windows on the east wall of the library. Groups of three high, small casements flank the fireplace on the south wall. A single-leaf pocket door on the west wall leads back into the hall.

The mahogany doors are polished to a high sheen and the panels are lined with an ornate composite sticking. The original door and window hardware survives; the pocket door pulls and escutcheons are rimmed pointed ovals in polished brass. Heavy, wide door and window casings have an almost masculine feel to them. There is a stepped apron below the eastern parlor windows. Where radiators sit below the north parlor windows and the east windows in the library, the windowsills act as caps for shallow wood radiator cabinets with brass grilles with vertical spindles.

The ceilings in this suite are covered in the original anaglypta, a sheet material formed from “the plastic [cellulose] pulp of cotton fiber” that enabled it “to be made into patterns of exceptionally bold relief, having all the appearance of best plaster work, with the additional advantage of being very light and therefore easily fixed to existing plaster ceiling.” The repeating geometric floral pattern here is pattern #258 designed by J. Lamb.

The painted crown moulding in this suite is deep, dramatic, and highly Classical. Some of the more ornate motifs used include a Greek key pattern flanked by ribbons and reeds as well as an egg-and-dart profile set above a bead and reel. Tucked tight below the painted crown is a stained mahogany picture rail that emphatically divides the crown from the wallpapered plaster wall below. While the walls of both rooms have historically been covered with paper or fabric, the A.W.N. Pugin Triad wallpaper from the Royal Apartments at the Palace of Westminster in a custom colorway was added by the current owners in 2007. Tall mahogany base moulding lines both rooms.

Along the south wall of the library is a handsome fireplace flanked with built-in cabinets. The ornate mahogany mantelpiece is derived from the Doric order with a deep dentilated cornice serving as the mantel. The frieze is divided into recessed panels that recall

metopes. Both the cornice and frieze return along the sides of the chimney before turning under the high windows on either side. The dentils have been omitted at the aprons, creating a subtle distinction. An architrave continues past the mantelpiece on either side to become the tops of the cabinets. The cabinet faces are in plane with the fireplace surround.

Square wood pilasters on either side of the surround support the outer corners of the mantel. These follow the Doric order down to their proportions with the only notable deviation being the lack of fluting on the shaft. Instead, they have recessed panels. The base plinth continues below the cabinets. Similarly detailed pilasters, cut to half the width, stand at the outer edges of the cabinets next to the walls.

The fireplace surround has original Moravian field tile set in a straight pattern with wide grout joints. These handmade tiles are glazed in a dynamic blue color mottled with greens and creams. Cream glazed tiles with a carved tree relief border the firebox opening. The field tiles are also used for the hearth.

The face-framed built-in cabinets on either side of the fireplace are divided into three bays. Each bay has a tall leaded glass door enclosing a bookshelf. Five-piece drawers sit below each door and the rail between the two is carved with a subtle recessed panel. Brass cabinet doorknobs, exposed barrel hinges, and bail pulls on the drawers are all original and match the hardware on the doors.

Returning across the hall to the dining room, this space is finished in a very different manner than the more Classical detailing of the east suite. It has a medium brown quartersawn oak wainscot akin to that in the hall but with its own flourishes. For starters, the wainscot here is a full foot higher than that in the hall. A plate rail above a stacked moulding wraps the whole room and is supported by carved corbels below. The wainscot is of a modified Shaker style, with a stepped edge profile around the panels. The panels are also painted plaster rather than wood. The base is simple and tall.

A group of four windows is centered on the north wall. The west wall has a group of three windows and a French door with leaded panels that leads to the west screened porch. The large pocket door leading into the dining room matches the wainscot. It is also divided into three panels vertically, picking up on the proportions of the double-swing door on the south wall that leads to the pantry and that blends into the wainscot when closed. The casings around the openings are simple, butt-jointed flat stock integrated into the wainscot. The original brass hardware is also simple, with an ovolo profile on the outer edge and a delicate texture on the surface. Windowsills have plain tapered edges and a coved moulding below. Fresh air ventilators below the north windows are shallow chases in the wall, with louvers operated from the boiler room below. They have woven brass grilles that match those in the hall sitting alcove.

Above the wainscot, the original painted canvas mural still exists. Grapevines and leaves have faded but remained unchanged. During a 1920s remodeling campaign, satyrs on the south and east walls were painted over with fruit baskets, though their ears remained

visible. The current owners worked with Fields to restore the satyrs and revive the heraldic fretwork details using historic photographs for reference. They also refreshed the decorative murals on either end of the canvas pieces between the dropped beams of the ceiling, which are detailed in the same way as the hall. Both the center pendant light and the hammered-iron sconces are original, though fringe was added to the pendant light during that same remodeling campaign.

The satyr on the south wall is centered above the dining room fireplace, which in its Craftsman detailing contrasts starkly with its counterpart in the library. Here, the plate rail juts out to serve as the capitals above bulky, plain pilasters on either side of the fireplace. A pair of corbels supports the plate rail on two exposed pilaster faces. Sconces are mounted to each pilaster. The tall base of the pilaster has a tapered top edge. The edge detail of the mantel spanning matches a portion of the library mantel. This mantel is supported from below by five wide corbels that recall those at the exterior. The surface between the plate rail and the mantel is paneled to match the wainscot, but finished in quartersawn oak rather than painted plaster.

The fireplace surround is a remarkable piece composed of glass tiles produced by the Chicago firm of Giannini and Hilgart. Much of the surround is a field of one-inch tiles in metallic golds and coppers. A border of crackled gold tiles framing the firebox is flanked by liners of gold and opalescent black. A square of tiny pinwheeled triangle tiles in the same opalescent black mark the corners of the crackled tiles. Similar half-inch square tiles mark the corners of the liners. A brass metal frame finishes the firebox edges.

What is exceptional about this surround is that the glass tiles were laminated to a glass substrate. This substrate was not a sheet of glass, but rather it was cobbled together from various pieces of plate glass to fit the design. Furthermore, these surrounds were assembled in Chicago before being crated and shipped to their destination. The fact that this piece has survived intact for over a century is astounding. William W. Kellogg, a contemporaneous white decorative arts supplier in Seattle, was the sole distribute of Giannini and Hilgart surrounds. Kellogg is known to have worked on the finishes at the Germania Café, and evidence suggests that he was involved in the decorative finishes of the Bloch residence as well.

To the east of the fireplace is a built-in cabinet that matches the size of the pantry door to the west, creating a symmetrical composition. This cabinet is face-framed with a leaded glass flipper door above a pair of leaded glass doors. The leading has been painted brass and the original brass hardware still exists. The back of the cabinet is mirrored and can be opened from the service hall to be restocked. An original Bloch family tureen as well as a service ware from the Germania café are now stored within this cabinet.

On the east wall, between the French doors and the windows, the pilasters from the fireplace repeat. The wainscot panels in this section are also oak rather than plaster. It's a curious shift in finishes from the rest of the room. Historic photos show a buffet in this location though there are no ghosts left behind that indicate this buffet was ever

permanently installed. The suspicion is that this area was always intended to hold a piece of furniture though.

The southwest corner of the main floor is devoted to staff spaces. The pantry next to the dining room still has much of the original cabinetry, except where a refrigerator was added at the east end. A massive, original rangehood still hangs on the east wall of the kitchen. The wainscot made of American Encaustic Tile Company field tile with two rows of pale-yellow wheat and sheaf liners also remains, and repairs were made with matching historic tile in 2022. The William Morris' "Pomegranate" wallpaper was installed in 2007. While the original cabinetry in the kitchen has long since been removed, the general arrangement of the space is unchanged. New period-appropriate wood cabinets were added to the kitchen in 2022. The millwork in these spaces is painted.

The kitchen leads through a door to the rear service stairs, which are appropriately modest in scale and detailing. Here, the stair woodwork and millwork are stained fir with the exception of the rift oak floor at the second-floor landing. A dumbwaiter is accessible from the service stair on all three floors. To the south, there are two stairs that lead down to a rear door and the basement stairs. The floors in this stair hall, the kitchen, and the pantry, is scored concrete in a rich terra cotta color.

There used to be a door on the east wall at the foot of the stairs that led to the breakfast room, which is the only room in the house that has been drastically altered. Originally the breakfast room had a painted plate rail that matched the dining room in detailing, with a solid-colored wall covering below and a decorative wall covering above. This room was first remodeled in the 1920s renovation, with subsequent changes made by later owners. The current owners have converted it into a neo-Gothic television room.

Moving back through the hall to the main stairs, the quartersawn oak wainscot slopes up along the stairway. The wainscot paneling also continues along the outer edge of the stairs, below the handrail, wrapping around the rear door before turning back to the hall. The powder room door is concealed within the paneling. The fixtures, fittings, and tile wainscot and floor are all original in the powder room. A scrollwork mural was painted on the walls above the wainscot and the ceiling.

The stained oak stairs are broad and comfortable. At the ground floor, the heavy square newel post has a strong Craftsman appearance at first glance. This is emphasized by the thick, closely spaced square spindles of the stair railing. Wider spindles that align with the wainscot stiles have face-on Tudor roses with long, slender stems carved through them. In truth, the ground floor newel post is a careful Doric column that echoes the proportions of the pilasters of the library fireplace. Recessed panels on three sides of the shaft are carved with similarly styled Tudor roses in profile.

At the intermediate landing, the floor changes to blonde rift oak with mahogany inlays. A pair of newel posts at each landing are blocky 6x6 posts that gently taper towards the top and crowned with modest, deeply projecting caps. At the south wall, the wainscot turns out

on either side of a group of four windows to form small plinths. The stained window casing appears very similar to those in the parlor suite, with subtle variations. The sill is simple and integrated into the wainscot. On the west wall, the wainscot continues at a level height, rather than sloping up with the stairs, and dies into the second-floor landing. A stained picture rail runs around the plaster ceiling and continues around the second-floor hall, where the millwork is also stained oak.

The second floor consists of five bedrooms, two bathrooms, and storage areas that still boast the original stained cabinetry. The painted millwork and finishes in the bedrooms have been largely unchanged, though panel moulding was added in the 1920s. The primary bedroom has a built-in window seat on the east wall. A painted wood fireplace mantel with a Rookwood field tile surround and detailing that recalls the library fireplace is located in an alcove of the northwest bedroom. Although many plumbing fixtures in the bathrooms are period-appropriate replacements, the original American Encaustic Tile Company wainscots and floors remain.

The intermediate landing of the main stairs between the second floor and the third floor is a split landing with rift oak and mahogany floors, though here the geometric corners are omitted. The casing around a group of four windows matches the lower landing, and a typical apron sits below the sill. The ceiling is vaulted. A substantial nine-panel door at the top of the stairs opens into the third-floor ballroom; it is Shaker-style on the stair side and the hardware matches that of the hall. On the ballroom side, the door is fir stained in a similar dark brown. This door, like the others in this space, has ornate cove sticking at the recessed panels. Casing profiles match those in the parlor suite and the original hardware is simple brass without adornment.

This ballroom was actively used for entertaining during the Blochs' time in the home. There are four alcoves lined with built-in benches peppered around the main space. Like the benches in the hall alcove, each bench end is an ornately shaped plank with keyed tenons at the seats. The intermediate supports match the shape of the ends. The backs are paneled in a Shaker style and have the same cap found in the hall. The large alcove on the north and a smaller one on the south are lit through the groups of windows found in the shed dormers on the exterior; half of these windows have original screens. The alcove to the east has a pair of windows centered in the east gable end; these also have screens. The fourth alcove is an inglenook with a small fireplace at its center. A new gas insert was added to this fireplace in 2022, but the rich blue Rookwood field tile surround and hearth were preserved. The mantelshelf is a simple plank, supported by corbels that match those in the dining room. A single tile with a quatrefoil relief sits above each bench.

The fir doors, casings, alcoves with benches, and light fir floors are all original to the space, as are the pendant lights and sconces. In 2007, the current owners had elegant fir bookcases installed around the perimeter of the ballroom. An antique-style library cabinet with curio display boxes above bookshelves was installed in the center of the room. These were carefully designed, drawing from the historic details throughout the space. Wainscot

paneling was added to the walls between the alcoves and bookcases. While these changes altered the function of the space, the careful attention to detail truly integrates the new work into the home. Across the ceiling of the ballroom and sitting alcoves, Fields painted a magnificent constellation map modeled after the ceiling of Grand Central Station in New York City. She also created a stunning mural of peacock feathers on the ceiling over the inglenook.

The staff bedroom and bathroom are located on the west side of this floor, separated from the ballroom by a six-panel door centered in its west wall. A hall on the other side of that door leads to the service staircase. While the millwork in this area is also fir, it's stained in a more typical red-brown color and the profiles are simple Shaker and flat stock. The staff bedroom and bathroom are tucked under gables, which is reflected in the irregular architecture of the spaces.

The service stair provides the only access to the basement, which in itself is not unusual since most of the basement comprises service spaces like the boiler room and laundry room. The original laundry sinks remain, though the antique clothes dryer has been removed. There is also a wine cellar on this level with deep shelves cast into the concrete foundation that provide ample storage for a collection like the one Bloch must have had.

What is unusual about this floor is the rathskeller situated at the east, below the parlor and library. This was always a public entertaining space, celebrated from the earliest descriptions of the house. That it is accessed by the service stair, after wending through other utility rooms, is highly unusual. Initially, the thought was that it was intended to be a hidden speakeasy-like space, but there was never much of an effort made to hide its existence. Rather it seems that this was originally intended to be service or storage space, and that the decision to add a rathskeller was made after the house was already under construction.

The millwork in the basement is the same red-brown fir found on the third floor, though it returns to the darker color of the ballroom in the rathskeller. Its tongue-and-groove fir door with Gothic strap hinges and hardware clearly contrasts with the other doors on this floor. On the inside of the door, a row of spade shapes is cut into the face above the upper strap hinge; a row of hearts is cut below the lower hinge. The Blochs were competitive pinochle and whist players, and this is a likely nod to those pastimes that were played in this room. The billiard table, which was built inside of the space, and the ball and cue racks that hang on the east wall date to the 1920s remodel.

At just seven feet, the ceiling is low and its plaster transitions to the walls through a dramatic cove. Contemporary descriptions describe murals of the fatherland painted on the walls. The current owners engaged a conservator to locate these scenes, but they have been destroyed. The plate rail itself is plain, supported by brackets that match those in the dining room. Below the rail, the walls are parged in rough-textured cement that was carved to resemble heavy stone.

Ornamental details were also carved into this wainscot. On the north wall, panels depicting grapes flank two casement windows that open onto a window well. On the west wall, one of the two German quotes reads, “The wrinkles on the brow melt away when the wine rises to the brain.” It is flanked by a club relief on the south side and a spade relief on the north. The second quote on the east wall reads, “Life’s sunshine is drinking, loving, and being happy.” This one is flanked by roses. There is one last floral relief on the west wall, south of the door. Interestingly, the German quotes had been filled in at some point, presumably as an anti-German reaction during the World War era. The current owner painstakingly removed this filler.

The south end of the room is treated as a large inglenook with fir benches that wrap three sides. These are detailed very similarly to those in the ballroom, with a few notable differences. The panels on the back are tongue-and-groove rather than flush wood. There’s enclosed storage below the bench seats. Lastly, the two bench ends have small tables built onto them, supported below by elongated brackets that flank the keyed tenon at the seat.

The fireplace on the south wall is also faced in rough concrete carved to look like stone. A thick, plainly detailed concrete mantle shelf is supported by three wide concrete corbels that echo those found at other fireplaces. A broad, half-circle arch around the firebox evokes the image of a large roaring fire burning while guest visit and play games. Reliefs of a single rose blossom are carved above the arch on either side of the firebox. This fireplace has never worked as it should, though, and later attempts to improve it are evident. The current owners plan to install a new gas insert into this fireplace to make it function as intended. The new design for the modified surround will closely follow the historic design.

All the openings in this room are simply detailed. Two pairs of casement windows on the east wall open onto window wells as does a single casement in the southwest corner of the room. The floor is scored terra cotta-colored concrete like in the kitchen, restored by the current owners in 2008. It follows a simple diamond pattern throughout with straight borders. The border wraps around the fireplace hearth, which is scored with diamonds of a smaller scale. There is a single step up in the floor at the edge of the inglenook to separate it from the more raucous conviviality that once existed within this room.

Permit History

The Bloch Residence has changed very little over the years, and changes have been discussed in the preceding exterior and interior building descriptions. Below is a list of the known permits taken out for this residence:

Permit #	Year	Cost	Comments
	1908	$600	Foundation permit
A4549	1908	$10,000	To build a 2-story frame building 39x56 as per plans
88073	1918	$150	Retaining wall 3 ½’ high, 140’ long as per plans
B-32407	1971	Unknown	Boiler (Reinstall owners Burner)
B-32521	1971	Unknown	Oil Conversion Burner

B-75052	1992	Unknown	Install new boiler
020110-026	2002	Unknown	Electrical permit for receptacles, switches, lighting outlets and an exhaust fan
6076404-SS	2005	Unknown	Side sewer repair
6148814-SS	2007	Unknown	Repair existing downspouts, discharge to existing sanitary sewer
6154496-EL	2007	Unknown	Connect photovoltaic system
6550584-CN	2016	$10,000	Repair existing covered porch for SFR (STFI)
6847667-CN	2022	$25,000	Construct site improvements and alterations to SFR
6923196-EL	2022	Unknown	Supplemental electrical work related to #684766-CN
6823812-SS	2022	Unknown	Side sewer repair
6924921-SS	2022	Unknown	Side sewer repair in the ROW

SIGNIFICANCE

Neighborhood History

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

In 1855, the Treaty of Point Elliott ceded the majority of Native American territory in the Puget Sound area, north of Tacoma, to the United States government, and in return the Native Americans received promises of services and payments. Many of these promises were never fulfilled. Then in 1865, the Seattle Board of Trustees passed Ordinance 5, requiring that Native Americans be expelled from the town. The land on which the Bloch residence now sits was first "claimed" by white settlers in 1869 when William S. Ladd, a prominent white resident of Portland, Oregon was granted a patent for 160 acres atop the ridge, an area now bounded by E. Roy Street on the south, Fifteenth Avenue E. on the east, E. Galer Street on the north, and Boylston Avenue E. on the west. As was typical for the era, the land was sold, purchased, and divided several times in the ensuing years. In December

1875, James M. Coleman, a white Scottish national, purchased the northeast forty acres of Ladd's claim: after clearing its timber he sold the parcel six months later to the City of Seattle who initially used it as a cemetery and then, after moving burials north into Lake View Cemetery, created City Park, which was later renamed Volunteer Park. The southeast quarter of Ladd's claim also changed hands several times before being purchased by Isaac Horton and J.P. Jefferson, from Leigh Hunt in August 1895. Announcing the sale, the *Seattle Post-Intelligencer*, which had been owned by Hunt from 1886 to 1893, reported that "the property will be cleared, graded and parked before being put on the market." In November and December, 1901, James A. Moore, a white Canadian national purchased the now-cleared forty acres south of Volunteer Park from J. P Jefferson and the estate of Isaac Horton.

This was not Moore's first purchase of land on the hill; on July 10, 1900 he had purchased the Woodworth Tract, a 160-acre parcel east of Fifteenth that became the first of his many Capitol Hill plats. Commodore Selim E. Woodworth, a white former commander of the US Navy had been granted the land by the United States government as partial compensation for his service in the 1847 war with Mexico. There is no record that the San Francisco-based veteran ever saw the land. As the cemetery and public park were slowly improved, Woodworth's adjoining land remained undeveloped until well after his death in 1871, tied up as the legalities of his will were slowly untangled. On July 10, 1900, Hugh C. Wallace, an influential white financier responsible for much of Tacoma's commercial development, purchased the 160 acres for $190,000. Later that same day, he turned around and sold the land to James Moore for $225,000. It was, exclaimed the *Seattle Times*, "the largest and most important deal in unplatted real estate ever consummated in Seattle."

Son of a Nova Scotia builder and ship owner, James A. Moore (1861-1929) had come to Seattle in 1886 with money from Eastern investors eager to finance Seattle's growth. Now best known for the Moore Theatre, he was seemingly involved in every large project and development of the time, including municipal power and water improvements, the New Washington Hotel, various proposals for a canal between Lake Washington and the Puget Sound, and the Denny Regrade. Moore's greatest mark on the city, however, was through land development. Spurred by the Klondike Gold Rush, Seattle's population exploded from 42,837 residents in 1890 to 237,194 in 1910 as the city became Alaska's foremost supply post, growth that fueled demand for housing. Through the Moore Investment Company that he established in 1897, James Moore developed thousands of acres into neighborhoods including Green Lake, Fremont, Wallingford, Brooklyn (now the University District) and West Seattle. His newest additions to Seattle just south and east of City Park would prove to be his finest.

Moore immediately began platting his land and named the area Capitol Hill after the Denver neighborhood where his wife had been raised. But the name was also a promotional ploy to attract attention to the area as a possible site for the new state capitol. Despite being named the Territorial Capital in 1855, Olympia had still not built a permanent capitol building. In the spring of 1901, Moore convinced state representative William H. Lewis to

introduce legislation to erect the capitol in his new addition, toward which Moore would donate $250,000 and a five acre site on Prospect Street between Nineteenth and Twenty-first Avenues, just a few blocks east of City Park and the future Bloch residence. Notwithstanding Moore's generous and well-publicized offer, the bill was not taken very seriously. Lewis later explained that had the proposal actually gone before the house, he would have opposed it, adding that Moore really wanted the capitol to remain in Olympia, "but in case removal to another city should be considered by the legislature, he desired that his bill receive consideration." Although the capitol was eventually built in Olympia, Moore received valuable press attention and was able to list the possible state capitol as yet another selling point of the Capitol Hill Addition.

Moore quickly developed the new neighborhood, promoting it as "the Choicest Residence Addition in the City" with the latest in modern amenities. The land south of Volunteer Park and west of Fifteenth on which Minna and William Bloch were to build their home was platted in January 1902 as "Capitol Hill Addition to the City of Seattle, Division No. 3." There Moore graded and paved streets with overhead lights and installed five-foot-wide concrete sidewalks flanked by planted parking strips to accommodate and promote pedestrian traffic. New sewers, electricity, and phone service, still uncommon elsewhere in the city, were installed and alleys were included in the plat to keep service vehicles, utility poles, and unsightly wires away from the fronts of houses. Adequate water pressure to the new neighborhood was soon provided by a new standpipe that was completed in 1908 at the very peak of Capitol Hill, on axis with Fourteenth Avenue East, the formal entry to Volunteer Park.

The location of the standpipe and its observation tower was recommended by John C. Olmsted, a white landscape architect who spent the month of May 1903 in Seattle developing a plan for its parks and boulevards, just as construction in Moore's development was getting underway. As historian Joan Hockaday noted, the park at the time of Olmsted's visit was "a largely forlorn property with a wide, open, city reservoir, and standing next to a city cemetery." Yet Olmsted saw its potential, recognizing the "fine distant views" and sufficient area for both recreational lawns and formal flower gardens. Since the park, he wrote in his October 1903 report, "will be surrounded by a highly finished style of city development, it will be best to adopt a neat and smooth style of landscape gardening throughout, thus harmonizing the park with its surroundings." Adopting Fourteenth Avenue as the park's primary entry, Olmsted planned a broad curving concourse atop the ridge ending at an iron and glass conservatory built in 1912. A large, unbroken lawn for recreation was also planned, along with curvilinear paths, formal flower beds, and informal perennial gardens. While about a quarter of the park was constructed to Olmsted's design during 1904, it was not until 1909 that the park was "completed" to coincide with the Alaska-Yukon-Pacific Exhibition – also designed by the Olmsted Brothers landscape firm – across Portage Bay on the State University grounds. When the Bloch residence was finished in 1909, the park across the street to the north became, in essence, their front lawn.

Transportation and services quickly followed the large family homes rising on the hill. While the neighborhoods to the west of the hill's crest had been developed several years earlier and were well served by the City Park streetcar line running along Broadway and Tenth Avenue to East Lynn (renamed the Broadway Line in 1911), it was only in 1901, the year Moore began developing Capitol Hill, that a streetcar serving the eastern portion of the hill was finally built. The 3.6 mile long double-track Capitol Hill line opened that November running cars out along Fifteenth Avenue from Pine Street to Prospect, returning them southward on Fifteenth to Mercer and then on Fourteenth back to Pine. In 1906 a single-track extension was built northward to Galer Street and a year later a second line opened serving Nineteenth. Businesses followed the streetcars, transforming both of these streets into neighborhood commercial districts. In 1902, H. H. Kent constructed a block of stores at the corner of Fifteenth and East Harrison Street (the current location of QFC) where the Capitol Hill Pharmacy, Ecland Grocery, and a meat market soon opened. By the time Minna and William Bloch's new home was finished in 1909, commerce on Fifteenth Avenue was flourishing, providing the family immediate access to bakeries, delicatessens, a laundry cleaning service, and even a hat shop.

Moore intended his developments on Capitol Hill to be open to anybody, regardless of race, who could afford to construct a house costing at least $3,000. In an October 1901 advertisement he also stated that no home on Capitol Hill could be closer than twenty-four feet to the sidewalk line and that no store, business block, or flats could be erected on residential lots. By the next spring, however, Moore's advertisements stated, "There will be no building restrictions attached to these lots." While the cost of property in Moore's Capitol Hill tracts proved an economic barrier to many, the new neighborhood was home to affluent Black and white families in its early years. However, by 1909 racism against Black people had become overtly apparent, as experienced by the Bloch's neighbors Horace and Susie Revels-Cayton, a prominent Black couple. That year, a local white real estate agent, Daniel Jones sued Horace Cayton claiming that he was depreciating the value of Capitol Hill properties by living in the neighborhood. Although Cayton prevailed in the lawsuit and wrote a scathing editorial in his newspaper The Seattle Republican, calling out Jones' racist behavior, winning the case did not mitigate the harm done to the Cayton family and to their newspaper business. Later that same year their family moved to the Central District and rented out their Capitol Hill home, selling it later in 1912, and shuttering The Seattle Republican offices in 1913.

The 1910 census marked the abundant growth of Seattle in the previous decade, tripling in size. As the City grew, so did anti-Black sentiment within the white community. The hostility and oppression that began in 19th century Seattle with the treatment of Indigenous people and Chinese immigrants, evolved into the systemic use of racial and ethnic restrictive covenants for real estate, the institutional practice of neighborhood redlining by financial lenders, and numerous other forms of segregation and discrimination that expanded throughout the following decades. In 1927, white members of the Capitol Hill Community Club campaigned within this neighborhood to create restrictive covenants that prohibited the sale, transfer, or rental of any property to a Black person. According to

historian Katharine Pankey, who studied redlining on Capitol Hill, “between June 2, 1927, and December 3, 1928, even within the limited range of this study, 38 neighborhood agreements were discovered, involving 964 homeowners, 183 blocks, and 958 lots.” This part of Capitol Hill is just one example of this racist practice that became prevalent across the city for forty years.

William and Minna Bloch

Wilhelm Karl Bloch, a white Germa national was born on June 19, 1863 in the town of Ettlingen in Baden, Germany. He was the third of six children born to Johann Bloch and Elise Neuland. When Wilhelm was still a child, the family relocated to their father’s hometown of Schlitz in Hessen, Germany, where the Bloch family was an established name in the local linen industry. According to family history, Johann owned a linen bleachery where Wilhelm reluctantly worked as a teenager rather than pursuing his ambition to become a butcher. When Wilhelm turned eighteen, he left Germany for America.

William Bloch arrived in New York City in September 1881, and he made that city his home for nearly a decade. His first job in New York was purportedly in a slaughterhouse. By the time he obtained his citizenship on October 12, 1887, he was a barkeeper living in Hell’s Kitchen. Soon thereafter, Bloch set his sights west and, after a brief stint in San Francisco, he made his way to Seattle, Washington. He arrived in Seattle “shortly before the fire” in 1889 - a turbulent but formative year for the city.

George Probst and August Mehlhorn, both white German nationals, had been saloonkeepers in Seattle before the fire, and they re-established the Pioneer Saloon on Columbia Street in 1890 during the rebuilding process. Bloch was employed as their bartender from the time they re-opened. By 1894, Probst had pivoted to a career as a miner and Mehlhorn became a building contractor. Bloch, along with his partner Martin J. Lutz, a white American assumed ownership of the Pioneer Saloon in their wake.

It was during his employment at the Pioneer Saloon that Bloch wed Minna Mischke, a white German national, on June 16, 1891 with August Mehlhorn as their witness. Minna’s family was also from Germany, though she and three of her siblings all eventually landed in Seattle. Her elder brothers Charles and Frank were also in the cafe business, managing various establishments under the Mischke Brothers name during their careers. Her younger sister Helen was also married to a local café proprietor named Herman Rutschow, another white German national. The siblings remained close in Seattle; Frank even lived with the Blochs for much of his life. Both Bloch children were also born during William’s time at the Pioneer Saloon: William Jr. came first in 1892 and Frank followed in 1896. While Minna supported her husband in his business and was equally active in the German community, her role was largely domestic. Her husband was the public face of their family’s success.

In 1893, the Blochs made their first of several real estate purchases in Seattle on Sixth Avenue near the corner of Lenora Street. This was listed as Bloch’s residential address in the 1894 city directory. They would ultimately purchase the flanking lots on Sixth Avenue as

well, acquiring the parcel to the north from the Bay View Brewing Company in November 1898 and the southern corner parcel in June 1900. The evolving buildings on these tracts provided them rental income for nearly three decades as well as housing for much of that time.

Bloch and Lutz continued as partners at the Pioneer Saloon until January 1898, when Bloch left the business. Three months later, on April 11, 1898, a liquor license was granted to Bloch and Boltz, the proprietors of the new Germania Café. Through this enterprise Bloch would establish himself as "one of the most picturesque and beloved figures of early [Seattle]," cementing his legacy as one of Seattle's urban pioneers. The partnership of Bloch and Boltz was short-lived, however, with a "Notice of Dissolution" being issued just three days after the liquor license was granted.

Whereas Bloch had spent much of his life behind the bar, his brief partner Herman Boltz was an unlikely candidate for saloon ownership. Boltz was the instructor of the Seattle Turnverein, a society founded in 1885 to promote "the development of the physical and mental capacities of its members, by literacy and gymnastic exercises, singing and target shooting." Turning was "a para-military method of physical exercise" begun by Friedrich Ludwig Jahn around 1810 with an overarching aim of establishing a German national identity. Jahn's state-sponsored "contribution to building the 'myth of a nation'" was extremely successful in the disjointed post-Napoleonic Prussia.

By the time it reached America, the turner movement had become more cultural than political. Turnvereins offered displaced Germans community and a shared connection through the traditions of the fatherland. August Mehlhorn was a charter member of the Seattle chapter and Bloch appears to have been a member from an early date. Turner Hall at Fourth Avenue and Jefferson Street that was one of the few buildings to survive the great fire. Following the 1893 financial panic, "[the Turnverein] were forced to lose it on account of the heavy debts which the society had contracted." The Seattle Brewing and Malting Company "stepped into the breach and built Germania Hall" in part to house the Turnverein.

When the Seattle Brewing and Malting Company was incorporated in 1893, it was the result of a merger between the three extant Seattle breweries. Of the seven initial officers of the company, four were the children of German immigrants and one was a German immigrant himself. Although there was fluidity amongst the officers in the company's early years, one constant was Andrew Hemrich, a white American who served as president almost exclusively until his death in 1910. Andrew began his career working in his German-immigrant father's brewery in Alma, Wisconsin before ultimately landing in Seattle in 1883. That year, he established the Bay View Brewery which was one of the three breweries that merged.

Contemporary descriptions of prominent men like Hemrich and Bloch often conclude with lists of the fraternal organizations with which they were affiliated. Membership in these groups was a fundamental aspect of society in this era. The "closing years of the

[nineteenth] century might well [have been] called the Golden Age of fraternity," as both the number of fraternal societies and enrollment therein surged to their highest levels in American history. For German Americans, fraternal societies provided the opportunity to participate in a characteristically American institution. Teutonic orders like the Sons of Hermann also aimed to counter the effects of the German diaspora by "[maintaining and cultivating] the love for the German language and also [inculcating] German customs and manners." When the Seattle Sons of Hermann lodge was founded in 1890, Bloch, Hemrich, and several other officers of the Seattle Brewing and Malting Company were counted amongst its active members.

It was within this framework that the Seattle Brewing and Malting Company capitalized on the opportunity to consolidate Seattle's German social communities within one establishment. They built the new Germania Hall at 1120-1122 Second Avenue on the southeast corner of the intersection with Seneca Street; Bloch's Germania Café was located on the ground floor. The second floor housed lodge rooms for various fraternal societies and there was a vaulted gymnasium for the Turnverein on the third floor. Bloch held the lease to the whole building. The 1899 Polk's Seattle City Directory lists at least seventeen groups that held regular, often bi-monthly meetings in the building. In many ways this was a German community center – it was even the host site for the 1905 national Sons of Hermann convention. But it was also a business, with Bloch's Germania Café serving as the public intersection between German society and the general population.

How Bloch came to be proprietor of the Germania is unknown, but by all indications, he was involved from an early stage. "Mr. William Bloch founded the business in 1898," says an advertisement from 1906, "and through his business knowledge, liberality and restless energy brought it to the level it is today." In a note of celebration for the Blochs' fifteenth wedding anniversary that same year, the author states that "after dissolution of the [Bloch & Lutz] partnership, Bloch devoted himself with restless zeal to his new business, the management of the Germania Café, which he brought into being on his own account." Certainly personal accounts such as these, chock full of hyperbole, must be considered critically as historic sources. Arguably, the intended audience for these announcements were the very ones who could contradict the claims. If they do in fact stretch the truth as biographical sources though, then they also provide insight into the narrative that Bloch constructed about his life.

Some degree of his success certainly stemmed from the crafted persona of Billy Bloch, as he was familiarly known. Bloch was born a German, but he had lived half of his life in the United States by the time he opened the Germania Café. Yet to hear him described, he remained the quintessential German. His mannerisms were caricatured in the press, as demonstrated in one recounting of a trip to Europe in "his delightful English:"

> "Yah […] I vas back. Haf somding?" And he looked at his visitor in an inquiring sort of way. […]
>
> "You gained some flesh while away, didn't you, Billy?" asked the reporter.

> "Oh, yaw, a leedle. Um-m – fifty pound, maybe. Old goundry great blace for bleasure, but dis goundry is vere ve make der money." […]
>
> "Did you many any [horse race] winnings?" inquired The Times man.
>
> "Yaw, some," replied Mr. Bloch," and some loosings, too," he added with a grin. "More loosings as vinnings. Von't you have somedings?" […]
>
> "What kind of time did you have in Paris?" asked the newspaper man.
>
> "Ach," exclaimed the German, nodding his head and winking his eye significantly. "Haf somedings. Venever ve mention Paris, ve must have somedings."

Such an article seems almost grotesque today, but the reporter paints an evocative picture of both the barkeep and the showman.

Descriptions of Bloch invariably mention his girth to a degree that similarly reads as cruel today. He was a "ponderous person with penchant for pinochle" says one article. Then there's the account of "the fat and sassy café manager […] [stalking] forth from the café with his accordion-pleated chin" to view a pile of previously buried coal unearthed during sidewalk construction before "[gurgling]: 'Dot gole glaim iss mine.'" When he told his friends of his plans to "take a ride in a Zeppelin airship" on his 1913 visit to Germany, Bloch, "who weighs and weighs and weighs, was informed gently but firmly that this was not possible […] because the air vehicle had not yet been perfected which could successfully sustain his weight." Bloch enjoyed a whisky above the clouds as he proved them wrong. Ultimately these jabs were nothing more than "airy persiflage," and Bloch was certainly in on the joke.

One story in particular humorously demonstrates Bloch's stature within the community. At the annual Turnverein picnic in 1902, a contest to determine the "most popular German on the grounds" was held. Bloch won the "spirited" contest with 655 votes and was awarded a gallon stein engraved to read, "He who loves not wine, women, and song will remain a fool all his life." The celebration continued:

> "Mr. Bloch immediately had the stein filled with foaming beer and passed it around among his friends as a loving cup. The stein had to be refilled ten times before his enthusiastic supporters could properly testify their admiration for the winner. Then, while the band struck up a popular air, ten sturdy Germans hoisted on their shoulders Mr. Bloch and his 400 pounds weight, and headed a procession composed on nearly every man, woman, and child on the ground."

This represents one of several instances when Bloch was at the center of the joviality, but this account succinctly encapsulates many of his defining attributes. It was all these qualities – "his foresight, his genial good humor and his rugged honesty," that allowed Bloch "to build up a large clientage of friends" in the highly successful Germania Café.

The nature of the café evolved through the years in response to both changing customs and legislation. The use of Germania Hall would also change significantly. Seattle was booming in the early twentieth century, and with it, so were the German organizations. It was not long before these groups outgrew their space in Germania Hall and a building committee "in charge of the erection of a Turner hall and home for the united German societies of Seattle" was formed within the Turnverein. Bloch was one of the eight committee members. The trustees of the Turnverein purchased property on Eighth Avenue, between Olive and Stewart, and plans for the new hall were prepared by Breitung & Buchinger (Conrad Alfred Breitung, a white German national; Theobald Buchinger, a white Austrian national). When the new Turnverein Hall opened in April 1906, it was a mark of success for the Seattle German community, but it also left behind a vacancy above the Germania Café.

Bloch was not without a plan though. He approached Alexander Pantages, a white Greek national, and the emerging vaudeville magnate, and "asked [Pantages] to conduct a theater in his remodeled hall." Less than two weeks after the Turnverein Hall opened, plans for the newest Pantages playhouse were announced. In the same span of time that it had taken the German societies to plan and build the Turnverein Hall, Pantages had established the foundation of his theater empire in Seattle. His first enterprise, the Crystal Theater in 1903, was fitted out in the Beckshire building, just a few doors north of the Germania on Second Avenue. The next year, he opened the eponymous Pantages Theater at the northeast corner of Second and Seneca, directly across the street from Bloch's café.

When Bloch presented Pantages with an opportunity to tighten his grip on the corner of Second and Seneca, Pantages could hardly pass up the opportunity. The architect Clayton D. Wilson was hired to convert Germania Hall into the 1,000-seat Lois Theater with Pantages reportedly spending $50,000 on the project. Wilson had previously designed an apartment building for Bloch, as will be discussed, and Bloch devotedly commissioned Wilson for nearly all of his known construction projects. "Beauty, comfort and safety [were] three elements [Wilson] combined in the new Lois theater," which opened on October 7, 1906. The Lois was immediately successful and its opening ushered in the greatest period of prosperity for Bloch at the Germania.

As Bloch's business moves at the Germania demonstrate, he was both shrewd and well-connected. In November 1906, Bloch secured a new twenty-year lease for the highly desirable Second and Seneca property. William and Minna incorporated the Germania Café Company of Seattle the following month. That December, a full-page ad for Das Café Germania ran in the German newspaper *Washington Staats-Zeitung* showing the well-appointed rooms of the café with Bloch's somber face at the center of the page. "What the 'Germania' on the Niederwald monument is to every German in the old homeland," the advertisement read, "the 'Germania' café is to every German in Seattle, a symbol of German defense and willpower." It repeats the narrative of Bloch as "a 'self-made man' in the best sense of the word," and noted how, in celebration of the year's many successes, Bloch imported 1,000 cuckoo clocks from Germany to be given as Christmas gifts to his

patrons. It was a gesture that demonstrated not only his financial success but also the respectable, almost domestic manner in which he operated his establishment.

Bloch's business dealings were not exclusive to the Germania Café. In 1901, Bloch built a four-unit apartment building on their property at the corner of Sixth Avenue and Lenora Street. A three-story apartment building followed on the property to the north four years later. Thompson and Thompson were originally intended to be the architects for that second building, but Clayton D. Wilson was the architect named on the building permit. When the completed building was published in December of that year, Clayton Wilson is described as the architect for both the new building and, seemingly erroneously, the "corner building [that had] been up for some time." Construction of the second building necessitated the demolition of the home where the Bloch family had lived for a decade. The new building offered six flats with six rooms each, one of which came to be occupied by the Blochs. Both buildings provided additional, continual sources of income that contributed to the family's growing wealth.

With established success at the Germania Café and supplemental real estate income, the Blochs were poised to build a family home befitting of their success. They selected the property at the corner of Fifteenth Avenue and Prospect Street, directly across from Volunteer Park, which Minna purchased from a white woman, Hattie Nelson for $5,000 in October 1906 with plans to "immediately improve the same with a residence." Those plans were derailed when William's mother fell ill and died in June 1907. The Bloch family spent five months in Germany that year, returning to Seattle in early November. Construction of their residence resumed with a foundation permit taken out in January 1908 followed by a building permit for a $10,000 two-story frame dwelling the next month. Bloch turned once again to his architect Wilson for the commission, which proved to be fortuitous timing as it was right around this time that Wilson partnered with Arthur Loveless.

The Bloch residence was celebrated for its magnificence as soon as it was completed, noted for its "splendid" exterior and an interior that was "most handsomely furnished and beautifully arranged." Most contemporary descriptions of the home mention two rooms specifically: a basement rathskeller decorated with "hand-painted reproductions of characteristic German scenery" and a "spacious [top floor] dance hall […] large enough to allow of the comfortable occupancy of fifty people in a dance." Often when the house is discussed in the Bloch era, it is in context of the spectacular parties that were thrown there. None were perhaps as noteworthy though as the 200-person surprise house-warming party "headed by a brass band, reinforced by a string orchestra" that arrived at the Bloch residence one Friday night in late September. "It was a sure enough surprise party," the reporter noted, "but Mr. Bloch was at home and in half an hour the Rhine wine was flowing in the big basement of the house, which is almost a castle, and in the [third floor] tables had been set for 125 people." This was just seven months after the building permit had been issued.

The completion of the Prospect residence was "an epoch in Bloch's life – a life filled with the greatest possible activities, involving a struggle from a humble position to that of financial independence, and prominence in all of the more interesting civic activities of Seattle life." The Blochs would reside in their home for ten years – time Bloch spent at the forefront of Seattle social culture. They traveled, they purchased property, and Bloch became an early participant in automobile culture, using his Winton to drive women to register to vote or to tour visiting diplomats around the sights of Seattle. Bloch's Winton even traveled to Leipzig with him for the 1913 International Turnerfest. The Germania maintained its constant success while Bloch was rejecting $90,000 offers to buy out his coveted lease. He was living the high life at the outset of the teens, but circumstances were looming that would soon tragically impact his livelihood.

The first blow came on December 19, 1911 when a fire started in the kitchen of the Germania Café late in the evening. A performance of *Carmen* was underway in the Lois Theater when "a big wisp of smoke came up through the exit […that] could be seen by everyone in the house." While there were no casualties, the fire "proved one of the ugliest and most difficult" ones the Seattle fire department had fought in quite a while, "owing to the fact that it crept insidiously along between floors and partitions where it could not be reached." The Lois was a total loss estimated at $35,000 in damage for Pantages, who was carrying less than $1,000 of insurance on the theater. The Germania Café sustained another $10,000 in damage caused largely by water. Bloch was fully insured and the café was open again for business just two days later.

Pantages would not reopen the Lois. Bloch turned to Clayton Wilson once again to "[reconstruct] the building in conformity to existing building laws and regulations," which included replacing the framed floors with concrete. Bloch opted to close the ladies' grill, instead leasing the southern storefront and the second floor of the building to the Quaker Drug Company. The third floor would become a "social room, to be called Germania Hall" and the café space was entirely remodeled. Working with the interior furnishings dealer William W. Kellogg, Wilson "[used] brick and tile […] with rare judgement" to create a "shrine of burned clay." The aesthetic similarities that the new café shared with the Bloch residence are unmistakable. The walls were faced with rough brick "laid with a seven-eighths to one inch [mortar] joint" while polychromatic panels throughout were "made of the famous Moravian tile." Dark woodwork and murals completed the ensemble, giving the place "all the wealth of color and richness of tone of a beautiful Oriental rug." The renovation took three months, and the cafe reopened on July 15, 1912 as an exclusive gentlemen's grill. His patrons essentially ignored this new restriction, leading Bloch to acknowledge that "the women insist on their rights in nearly everything, nowadays" as he reversed his men-only policy.

Once again, the nature of the Germania building had changed, and Bloch had deftly negotiated his business through that unexpected calamity. Prohibition was imminent though, and that would have a much more devastating impact. Bloch was known to remark that "you can't serve sauerbraten, sauerkraut, and dumplings with green tea," though he

did earnestly try. When statewide prohibition was enacted in January 1916, Wilson was hired to “transform the restaurant into a place suitable for afternoon ladies’ teas and for dinner and after-theater supper, and dancing parties” with its entrance relocated to Second Avenue. The former saloon at the corner was converted to rental retail space. By all appearances, the remodeled establishment was brought into compliance with dry laws. Like many other proprietors though, Bloch found ways to skirt those laws.

On October 30, 1916, a dry squad officer trailed a barrel of whiskey from the port to Bloch’s Prospect residence. This led to a raid on the Germania Café, where a small amount of whiskey was found in a water pitcher behind the bar. As Bloch and his bartender were being arrested, a porter walked into the café carrying a suitcase containing a bottle of whiskey. The porter was also arrested; Bloch paid the $500 bail for each of them. The Germania Café would not be targeted by the dry squad again, but prohibition was not the only external threat his business faced.

In the early twentieth century, Germans were the largest immigrant group arriving in the United States. Nearly one-fifth of the foreign-born population counted in the 1910 census was German. But as World War I drew nearer, virulent anti-German sentiment swept the country. As early as 1911, there was a report of five national guard officers who “[combined] in assault on Seattle Germans” including ”Baron Billy Bloch, beleaguered in the Germania.” While the report is rife with sarcasm, noting “probably that much contained in the foregoing report is erroneous and not based on facts,” the cultural stereotypes and the overarching militaristic nature of the article point to the growing hostility towards ethnic Germans in pre-war Seattle.

By 1915, statesmen like Theodore Roosevelt were railing against “hyphenated Americanism,” arguing that “the man who calls himself an American citizen and who yet shows by his actions that he is primarily the citizen of a foreign land, plays a thoroughly mischievous part in the life of our body politic.” Roosevelt was a notorious demagogue, but his anti-hyphenate views were shared by many; this included his political adversary, President Woodrow Wilson who campaigned for re-election in 1916 under the slogan “America First.” Wilson proclaimed that “America does not consist of groups,” asserting that “a man who thinks of himself as belonging to a particular national group in America has not yet become an American.” In his war message to Congress on April 2, 1917, seeking a declaration of war against the German government, Wilson gave assurances that Americans “had no quarrel with the German people.” Americans would proudly “prove [their] friendship in our daily attitude and actions towards the millions of men and women of German birth and native sympathy who live amongst us and share our life,” he continued, provided that those Germans “[were] in fact loyal to their neighbors and to the Government in the hour of test.” Although the President’s words were meant to allay tensions, the subtext was a clear challenge to German Americans: renounce the fatherland or be counted amongst the enemy.

America entered World War I on April 6, 1917. That same month, Wilson formed the Committee on Public Information (CPI), which “served as the first large-scale propaganda agency of the U.S. government.” Known as the Creel Committee, after its white chairman George Creel, its purpose was to “sell the war” to Americans utilizing every form of mass media available including films, posters, books, pamphlets, newspaper advertisements, and syndicated news reports. Creel also organized the “Four Minute Men,” a nationwide network of approximately 75,000 patriotic volunteers who promoted the war effort through curated speeches in movie houses, churches, lodges, and other venues. The speeches were limited to four minutes as that was the amount of time it took to change a film reel. Through this calculated campaign of incendiary rhetoric and imagery, the CPI defined the “other” that loyal Americans were fighting against.

Germans were cast as Huns, murderers, and barbaric gorillas. The spiked *pickelhaube* helmet of the German army became an instantly recognizable icon of evil. Good citizens were implored to do their part by enlisting, buying war bonds, planting victory gardens, and conserving resources to support our soldiers abroad. One of the more nefarious notions the CPI promoted was that of a German spy network comprised of traitorous German immigrants feeding intelligence back to the Kaiser. Surely not every ethnic German living in the United States was a spy, but the campaign effectively ensured that no German American was free of suspicion.

Ironically, this imagined fear of the Kaiser’s spies generated a very real domestic spy network in America. The Bureau of Investigation in the Department of Justice lacked manpower to monitor all the perceived German threats across the country. On March 30, 1917, one week before the US joined the war, Wilson approved the establishment of the American Protective League (APL). By that fall, the APL would boast an estimated 250,000 volunteer members in 600 cities charged with exposing pro-German sympathizers. In addition to the APL, “dozens of extralegal vigilance organizations” with similar aims were formed; the most notable of these private groups was the American Defense Society (ADS) with Theodore Roosevelt as its symbolic leader. These self-appointed agents were deputized to report and even arrest citizens suspected of interfering with the war effort. As is common with vigilante justice, the burden of proof was low.

William Bloch had never concealed his innate devotion to the fatherland and the prototypical-German image he had cultivated now landed him in the crosshairs. In the papers, particularly in the satirical column “Ye Towne Gossip” authored by white Canadian, Kenneth Carol Beaton, Billy Bloch came to be a figurehead symbolizing all Germans. In one instance, for example, Beaton wrote “When I left. P.D. Hughes. Who used to be an officer. In a British regiment. I said to myself: ‘It’s only fair. To President Wilson. That you square things up. By going down. To the Germania. For lunch.’” In another instance he notes “And I was born in Canada. And I’m neutral. Like the German consul. And Billy Bloch.” The qualities of Bloch and his Germania Café that had once driven its success were now contributing to its downfall. In early 1917, Bloch even “removed the picture of Germania from his pile so as not to make his restaurant the target of mob attacks.” It may reasonably be speculated that

Bloch's decision to replace his corner saloon with retail space, thereby removing the name Germania Café from the corner marquee, was a further attempt to deflect attention and appease his fellow citizens.

In January 1918, a report was referred to the Department of Justice wherein Bloch stood accused of "again voicing sentiments inimical to this country." A dutiful cashier at the Pacific Meat Market claimed she heard him say that he "did not give a damn if he had two sons in the US Army, he hoped and prayed Germany would win the war." According to the white investigating agent, Special Sergeant Charles Petrovitsky, Bloch "stated that the war [had] made it very difficult for him – that the American people with whom he was always friendly and from whom he enjoyed a large patronage seemed to be slipping away from him for the past two years." "He did not complain in any bitterness at all," though, and while "he might have possibly expressed the very statement which was attributed to him in the complaint, […] he [did] not believe he made it with any malice at all." Petrovitsky, self-described as "naturally anti-German," dismissed the complaint but his report provides clear evidence of how drastically sentiments had shifted.

So, it was in this combined storm of prohibition and anti-Germanism that "Billy Bloch's eatery [closed] its hospitable efforts forever" in May 1917, just one month after America entered the war. "All fixtures, lease and good will of [the] celebrated restaurant [were] offered for sale" and an icon of early Seattle was swept away. Bloch tried to recapture some of that former success in a new soda shop, the Orpheum Café, which he ran with his brother-in-law Frank Mischke. It was located at the same address as the Pioneer Exchange where Bloch had worked when he first arrived in Seattle. While these soda shops "would sell a variety of different flavor sodas," it was also typical for there to be "illicit beverage choices that could be added to the customer's drink" hidden behind the bar.

On November 24, 1917, the dry squad found three small bottles of whiskey underneath an office safe at the Orpheum Café. Bloch and his porter were both arrested, and Bloch again ponied up the $500 bond for each of them. "Hardly had the ink dried on the police blotter […] when Bloch was booked a second time on a similar charge" stemming from "several dozen bottles of wines and whiskies" found in a search of his home. Bloch was fined $100 for that offense. Three months later, dry squad raided the Orpheum again, finding a small quantity of whiskey and "two sections of a German flag" behind the bar. The two pieces of fabric, which were found "in a cabinet," led to "heated words between police officers and Bloch, who was accused of being pro-German in his sentiments." "Kultur in its most exalted form was practiced by the dry squad" that afternoon, when "a corps of officers went to the café with the announced purpose of moving Bloch out. They took out everything that was not nailed down, and those things that were, they smashed with axes." Bloch was convicted on a bootlegging charge for that raid in March 1918, resulting in a 30-day jail sentence and another $100 fine.

Two weeks after Bloch was convicted, their "palatial Capitol Hill residence" was sold in "what [was] regarded by realty men as the most important private-home sale of the entire

year" to Mrs. Chauncey Wright, the widow of another prominent Seattle restauranteur. It was a rapid and unceremonious end to Bloch's era of prosperity. The family moved back briefly to their apartments on Sixth Avenue before William and Minna relocated to Chicago. Bloch purportedly tried his hand at opening another saloon in the Windy City in the year before federal prohibition was enacted. "But Chicago wasn't Seattle; it was too late in life to rebuild a new circle of friends. So, Billy came back home, discouraged – until he met 'the old crowd' again." The Blochs were listed as living on Sixth Avenue in the 1920 census, suggesting that their time in Chicago was brief.

After their return from Chicago, the Blochs lived a much quieter life. Whereas Bloch's name once regularly peppered the city newspaper, he's conspicuously absent from the press in the 1920s. In October of 1925, they sold all their Sixth Avenue properties to the Schoenfeld family who owned the Standard Furniture Company. The Schoenfelds reportedly planned to build an eighteen-story retail store, though it does not appear this was ever built. The Blochs purchased a modest home facing onto Greenlake where both William and Minna lived until their deaths.

Billy Bloch, "one of Seattle's outstanding bonifaces of the 'old days,'" died on October 30, 1931. He had undergone two operations for a hernia earlier in the week and never left the hospital again. Perhaps fittingly, his primary cause of death was "atrophy and cirrhosis of [the] liver." Minna would die from pneumonia twelve years later on April 13, 1943. Bloch may have never regained his former prominence, but the passing of "one of the city's most popular personages in days gone by" found Billy's face gracing the front page of the newspapers one final time.

Ownership Summary

Below is a complete list of owners of the Bloch Residence, from the year it was built to the present day:

1908 - 1918:	William and Minna Bloch
1918 - 1923:	Annie Wright Johnston
1923 - 1958:	Jonathan Allison and Edith Furman Holmes
1958 - 2001:	Harry Majors, Jr and Anna Mirante Majors
2001 - 2005:	William and Claudia Stelle
2005 - Present:	Walter R. Smith and Mary-Alice Pomputius

Annie Wright Johnston

Annie Wright, a white British national purchased the Bloch residence in March of 1918, just three months after being widowed by her husband, white restauranteur Chauncey Wright. Annie and Chauncey had founded the Seattle Restaurant Company together in 1910. At the time of his death, they owned "a string of four restaurants and bakeries, each one a model of cleanliness and efficiency." He died in their home, which likely prompted her to relocate.

Annie Wright named her new home "Syringa." She brought in Hazen J. Titus to serve as "president and general manager of the Chauncey Wright Restaurants, Inc." while she maintained a role of vice-president.

She married white Irish national, Samuel W. Johnston, the treasurer of that company, the following year and he moved into Syringa. Annie divested from Chauncey Wright Restaurants soon thereafter and she and Johnston opened the L.C. Smith Building Restaurant, Inc. on the 42nd floor of Smith Tower. The partnership ended spectacularly just a few years later when "Seattle's woman restauranteur" filed for divorce from Johnston alleging he was "a habitual drunkard and inebriate." "Mrs. Johnston's divorce complaint [was] unique" in that "virtually all of her specific allegations […] [had] to do with Johnston's alleged shortcomings as a business partner." She sought to dissolve their business partnership in the same proceedings. About three months after filing for divorce, Annie Wright Johnston sold the Bloch residence to Edith Holmes in October 1923.

Jonathan Allison and Edith Furman Holmes

John and Edith Holmes, a white couple, moved into the Bloch residence along with their two daughters, Catherine Ann and Virginia. John was a mining engineer, and they lived a relatively quiet life. It was during their time in the home that the most drastic changes were made during the 1920s renovation. They remodeled the breakfast room entirely and undertook a substantial interior renovation wherein wall coverings and treatments were changed and most of the light fixtures were changed out. It was also during this period when the satyrs were painted over in the dining room and the German phrases were presumably filled in in the Rathskeller. John died in April 1958, and Edith sold the home six months later.

Harry Majors, Jr. and Anna Mirante Majors

Harry Majors, Jr. and his wife Anna, a white couple were both academics who traveled broadly before arriving in Seattle. They met while he was teaching mechanical engineering at MIT and she was teaching Italian at Wellesley. They spent a year in Bengal, India before relocating to Seattle where Harry took a position as the head of the mechanical engineering department at Seattle University. Anna worked as a schoolteacher here and they raised their two sons, Harry III and John, in the house. When interviewed for a piece on the home in 1963, Anna described it as "big but homey," noting that "a big home is much easier to keep up than a small one." Harry passed away in 2002, the year after they sold the home. Anna died the year after her husband.

William and Claudia Stelle

William Stelle is a natural resources and endangered species expert with a background in federal service. Claudia Stelle was the executive director of a Seattle youth arts non-profit before her retirement. They owned the Bloch residence for a relatively short period of time and were likely the ones to have installed the modern kitchen cabinets, which the current

owners have replaced with more period-appropriate ones. They sold the house to the current owners in 2005.

Walter R. Smith and Mary-Alice Pomputius

Walter R. Smith is a computer scientist and Mary-Alice Pomputius is a former lawyer. They view themselves as stewards of the Bloch residence and have undertaken several rehabilitation projects in the nearly two decades they've lived in the house. Reverence for and deference to the historic fabric have been fundamental tenets of their restoration approach. They have lovingly returned this aging home to elegance and prominence on its corner across from Volunteer Park. The restoration work they have undertaken has been published in the *Seattle Times* and was featured as the cover story of *Arts & Crafts Homes and the Revival.*

Wilson and Loveless, Architects

Clayton D. Wilson, 1865-1907

Clayton Danforth Wilson, senior member in the firm of Wilson & Loveless and eight years senior to Loveless, was a white man born in Ohio in August 1865 to Hiram and Alma Jane (née Fisher) Wilson. During Clayton's youth in Cleveland, Hiram was a lumber dealer and partner in the family firm of Fisher, Wilson & Co., where Clayton began working in his teens and was likely first introduced to architecture and construction. By 1886 Wilson had made his way to California where he was working as a "lumberman" in Ventura, and on May 30, 1888 he married Lucy Wadsworth Savage in Los Angeles. Four years later the Wilsons moved into Los Angeles – by then their son Robert was already three years old – and Clayton began working as an architect, apparently designing mostly houses. In 1897 Clayton and Lucy Savage divorced and watched as their mutual accusations and rancorous custody battle played out in the *Los Angeles Times*, which could not have been flattering to Wilson or his architectural partner Louis L. Mendel, a white German national. Sometime in 1899 or 1900 Wilson left Los Angeles for Seattle, which was booming following the 1897 Klondike Gold Rush, and by 1901 was a draftsman in the firm of Charles Bebb and Louis Mendel. By the beginning of 1902, Wilson had left Bebb & Mendel to form his own firm.

Clayton Wilson's work over the next six years was fairly typical for a small Seattle architectural office and included a mix of flats and apartments, houses, and small commercial buildings. But he also designed several large and notable buildings, including the 1903 three-story brick Charles Greenberg Block in Everett (1620 Hewitt Avenue, existing), a winning 1904 competition entry for the Moorish style Temple de Hirsch Synagogue (Boylston Avenue near Jefferson, unbuilt), and the Seattle Municipal Building, which Wilson won in competition against eight other architects (now known as the Public Safety Building, 400 Yesler Way, existing). In March 1905 Wilson designed his first known project for William Bloch, a flat building on Sixth Avenue just north of Lenora (destroyed). One year later he began work for Alexander Pantages remodeling the upper floor of Germania Hall into the Lois Theatre (destroyed), a commission Wilson may have received

through Bloch, whose popular Germania Café occupied the ground floor of the same building. Wilson's work for Bloch and Pantages must have pleased his clients for it led to several future commissions: remodeling the 1907 Pantages Theatre across from Germania Hall on Second and Seneca (destroyed); alterations and additions to Bloch's Flats in 1910 (destroyed); remodeling of the Germania Café in 1911, 1912, and 1916 (destroyed); work on the Pantages Theatre in 1911 (destroyed); and residences for both William Bloch (1908, existing) and Alexander Pantages (1909, existing).

Wilson's single-family residences during this time were fairly typical of those being built throughout Seattle: usually wood framed, one-and-a-half or two stories in height, clad in wood siding or shingles, often with a gable roof. But they were also well-proportioned and well-detailed, revealing the hand of an experienced architect. Among Wilson's houses were those for C.C. Filson, owner of the eponymous outfitting store (1904, existing), cigar wholesaler Oscar Lucks, which was a more typical "Seattle box" (1905, existing), and a large, asymmetrical, and vaguely Tudoresque house for William D. Allen (1906, existing).

Wilson maintained a small office, probably with one or two draftsmen, and when busy would associate with other architects. In 1903 he had a brief "partnership" with white architect, William W. deVeaux, during which time they submitted competition entries for libraries in Ballard and downtown Seattle and designed two residences (statuses unknown). When asked by William Bloch in late 1907 to design his new home, Wilson probably once again found himself very busy: not only was he absorbed with continuing changes at the Municipal Building, he had several residences and two commercial laundries in design and was still mourning the recent death of his infant daughter Katherine. For assistance, Wilson turned to Arthur L. Loveless, a recent arrival from the East Coast and brother of Georgia Shorett who, with her lawyer husband John Shorett, was active with Wilson in West Seattle community organizations.

Arthur L. Loveless, 1873-1907

Arthur Lamont Loveless was a white man born on September 22, 1873 in Big Rapids, Michigan to Loren and Caroline (née Thomas) Loveless. He was named after his uncle Arthur who had become separated from Loren in 1854 and only reunited in 1916, and was the eldest of two children; his sister Georgia, with whom he was close throughout his life, was born in 1877. After graduating from Big Rapids High School in 1891, Arthur moved to Manistee, Michigan where he became bookkeeper at Manistee Manufacturing and then the Manistee National Bank. Shortly after graduation, Arthur reportedly decided to become an architect, and during his decade in Manistee honed his innate artistic talents. In 1898, for example, he submitted numerous photographs to the periodical *American Amateur Photographer*, several of which were criticized while a few were praised for both their composition and technical skills; it was a "hobby" that Loveless would pursue throughout his life.

Loveless entered the school of architecture at New York's Columbia University in the fall of 1902, a time when students and faculty were somewhat discouraged by the school's failure

to keep up with changes sweeping through architectural education, changes prompted by the ever-increasing number of Americans attending the École des Beaux-Arts in Paris. During the four years he spent at the school, Loveless witnessed – and benefitted from – dramatic reorganization of the curriculum: division into classes was abolished in favor of advancement along a points system; emphasis was placed on instruction in design and drawing over coursework; and instruction in design was shifted from classroom instruction to an atelier system led by practicing architects, one in which student designs were judged by a jury of professionals and awarded "pass," "mention," or "special mention" instead of grades. In his first years in New York, Loveless developed his skills with hours drawing the nude figure and architectural examples from antiquity while also beginning study of architectural composition through simple design problems. His summers were spent working in architectural offices, reportedly including a stint with America's preeminent firm McKim, Mead & White, a white architectural partnership. Outgoing and gregarious, Loveless joined the fraternity Beta Theta Pi, the Beaux Arts Society, and the architectural society, where he served as secretary during the 1904-1905 year. And he excelled in design, seeing his drawings published in the 1904 "Yearbook of the Columbia University Architectural Society" and exhibited at the Annual Exhibition of the Chicago Architectural Club in 1906. In his third or fourth year, Loveless entered the advanced design atelier of William Adams Delano, a white architect who had received a degree from the École des Beaux-Arts in 1902 and, after a tour of Europe, returned to New York to start an architectural firm with Chester Holmes Aldrich, another white architect. Loveless must have impressed Delano for after leaving Columbia before receiving a diploma in the spring of 1906, he began work for Delano & Aldrich.

Loveless remained with Delano & Aldrich for roughly a year, an important – and busy – time in the early history of the firm. Not only were they still working on the Walters Art Gallery (existing), then under construction in Baltimore, and remodeling a portion of the Metropolitan Museum of Art in New York, they had several large residential commissions "on the boards," including the Christian Herter Estate (Santa Barbara, destroyed), the "Château des Beaux-Arts" for Locust Lodge Resort (Long Island, existing), and John D. Rockefeller's House at Pocantico Hills, New York (existing). Loveless's time with Delano & Aldrich amounted, in effect, to a post-graduate course as he applied his abundant talents in drawing and architectural composition to real world problems, working closely with two partners who were his own age but who had received much more advanced design education. In January 1907 Loveless submitted an entry in the design competition for a new City Hall at Montpelier, Vermont. In drawn out deliberations to select a winning design, Loveless received word the entry of "Delano, Aldrich & Lovelace" was favored and in April and May traveled to Montpelier to meet with the selection committee. Whether the name "Delano, Aldrich & Lovelace" was merely a tactic to impress the committee or truly represented Loveless's standing with the partners is not known but is nonetheless significant for it speaks to his tremendous talent that Loveless, with four years of architectural education at Columbia, would be considered equal to Delano and Aldrich, both of whom had diplomas from the École in Paris. The City Hall commission, unfortunately, was awarded to George Adams of Lawrence, Massachusetts; Loveless left New York for Europe

on May 7, 1907, and the firm "Delano, Aldrich & Lovelace" is remembered in only a few newspaper articles that tantalizingly hint at an architectural future Arthur Loveless could have had.

<u>Wilson & Loveless Architects, Partnership 1907-1911</u>

Clayton Wilson and Arthur Loveless probably began collaborating on design of the Bloch residence, their first project together, shortly after Loveless came to Seattle in the fall or early winter of 1907. But it didn't seem to be a certainty yet that the two would become partners: in February 1908, shortly after the foundation building permit for the Bloch residence was issued, Wilson received a permit for the Fuhrburg residence (destroyed) while Loveless was issued a permit for the Sutton residence (status unknown), both under their individual names. And in May, well after construction of the Bloch residence had begun and the same month as the Washington AIA architectural exhibition, Wilson alone was announced as architect for a new opera house in Elma, Washington (unbuilt) while Loveless was issued a building permit for construction of a house for his sister and brother-in-law (existing). They also maintained separate offices into 1908, despite working together on design and then construction drawings for the Bloch residence.

Lacking direct evidence, it is impossible to know the exact roles Wilson and Loveless each played in design of the Bloch residence. Wilson was an experienced architect with an established reputation and numerous completed buildings, as well as success in the Municipal Building competition, all attesting to his design skills. He had also previously worked with William Bloch who subsequently entrusted him with the design commission for his prominent and expensive new home. Loveless, on the other hand, was new in town and untested, but brought with him academic training in architectural composition, education in historic precedent, and experience in one of America's most prominent new offices, all still rarities in Seattle. That Loveless was more than a draftsman for Wilson, however, is evident in the design and detailing of the Bloch residence: the floor plan is ordered, spatially coherent, and nearly symmetrical with well-proportioned rooms that connect gracefully, much more so than the house Wilson had recently designed for W.D. Allen (existing) or was to design for himself in 1909 (existing). The interior and exterior decorative scheme is cohesive, with every part well-related to the next in size, scale, historic precedent, and invention, unlike many homes of the period where builder-architects or carpenter-decorators sought to display their talents with every detail imaginable. So too, that Wilson credited Loveless in the catalog of the Washington AIA Exhibition speaks to the role Loveless likely played in design of the Bloch residence as Wilson's equal in design of the house rather than as Wilson's draftsman.

By the summer and fall of 1908, projects attributed to "Wilson & Loveless, Architects" began appearing in Seattle newspapers and periodicals and over the next four years the partners completed more than 40 buildings together. Among these were industrial buildings such as the Krenz Brass & Copper Manufacturing Plant and Kreigel Blacksmith Shop, both in the "Tidelands" south of downtown and both designed in 1910 (both destroyed). They also

designed inns and hotels in Quilcene (1909, unbuilt?) and Seattle, including the four story Prentice Hotel (1910, existing) and extensive renovations for the German Renaissance style Hotel Rhein (1911, destroyed). Wilson and Loveless designed at least two buildings for the Oak Lake School District in north Seattle (1908 and 1909, statuses unknown) and submitted an entry in the Grays County Courthouse design competition in May 1909 (unbuilt). They also designed several small commercial buildings in West Seattle where both men lived, including two buildings for U.R. Nelsz on California Avenue (1908, destroyed), a store for the James Colman Company (1909, destroyed), a one-story store for B.L. Hawkins (1910, unbuilt?), and a three-story brick store and apartment building for W.T. Campbell (1911, existing, City of Seattle Landmark). But more than half of the projects announced under the name Wilson & Loveless, Architects were single family residences and many of these were later published, documenting the partners' design skills and growing reputation.

A number of the residences designed by the firm were small "spec" houses in West Seattle where both partners lived and were active in the community. In 1909 they designed two adjacent, one-story frame residences on 45th Avenue S.W. for James Shorett, Loveless's brother-in-law, each with a construction cost of $1,500 (existing). And for George W. Miller they designed five frame residences on 45th and 46th Avenues S.W. in 1909-1910, each with a construction value of $1500-2000 (existing). During the same period they designed several other modest residences, including in 1911 the pro bono design the $1200 "Cunliffe Cottage" on Findlay Street for the wife and infant child of a slain Seattle police officer (existing).

But the partnership of Wilson and Loveless is perhaps best remembered for their large, custom single-family residences. In 1908, while the Bloch residence was still under construction, building permits were issued to Clayton Wilson for the H.O. Fuhrburg Cottage (destroyed) and to Arthur Loveless for the John B. Shorett Residence (existing), both in West Seattle and both of which were later published under the firm name Wilson & Loveless. In 1909, Wilson and Loveless designed four large custom residences. The largest and most lavish of these was for theatre impresario Alexander Pantages, for whom Wilson had previously worked, a tall, two-story house with third floor ballroom and attached carriage house on a large corner lot at Thirty-Sixth Avenue and Madison Street (existing). Compared to the house of William and Minna Bloch, which Alexander and Lois Pantages undoubtedly visited as friends and business partners, the Pantages house is less overtly Tudor and more a large stucco residence with Tudoresque detailing. The interior is lighter and more open with fewer paneled rooms while the plan, like that of the Bloch Residence, is logically arranged about a large, beam-ceilinged hall through which passes an axis uniting the major rooms. At $25,000, the construction cost of the Pantages residence was more than twice that reportedly spent by William Bloch.

That same year Wilson and Loveless designed two other large homes that, while comparable in cost to the Bloch residence, were stylistically very different. For Hiram B. Kennedy, who after coming to Seattle in the 1890s built one of the Puget Sound's largest steamboat businesses, Wilson and Loveless designed a two-story Colonial high looking west

across to the Sound from the top of West Seattle's bluff (existing). It was, according to Frank Calvert in *Homes and Gardens of the Pacific Coast*, "a very comfortable and well-arranged home. It is large and roomy with plenty of light." For James M. Sparkman, president of the prominent real estate firm Sparkman & McLean, the firm designed a two-story Colonial at 620 West Howe on Queen Anne (existing). More compact than the Bloch, Pantages, or Kennedy residences, the Sparkman residence appears from the street as a hipped-roof brick cube with porches at each end. Inside the plan is arranged about a large central hall that is expressed on both front and back elevations by a pediment with fanlight.

Similarity in plan arrangement, clarity in the organization of rooms, and richness in detail amidst diversity in style all suggest that Arthur Loveless may have taken the lead in design of these homes. Their clear and logical plans made legible on the building exterior speak to Loveless's schooling in Beaux-Arts composition while their broadly eclectic yet historically accurate styles and detailing are characteristic of work by contemporary, academically trained architects like Delano & Aldrich for whom Loveless worked. Wilson & Loveless's residential work was quickly recognized and published in local, regional, and national publications. Most notable were a series of articles in *House Beautiful* during 1911 and 1912 that promoted the Bloch, Pantages, Wilson, Shorett, and Sparkman residences as good examples to be studied and emulated, illustrating them next to contemporary homes from across the United States – including recent work by Frank Lloyd Wright.

In late 1911 or very early 1912 Loveless left Seattle for "an extended trip through the East," returning at the end of March 1912. But instead of rejoining Clayton Wilson in the Arcade Annex he elected instead to establish an office in the Henry Building and the partnership of Wilson & Loveless Architects was dissolved, despite the firm's success over the previous four years. No reason for the dissolution has been located.

Clayton D. Wilson, 1911-1947

After Loveless left Seattle and the four-year partnership, Wilson returned to working as a solo practitioner. One of his first projects was remodeling William Bloch's Germania Café on Second and Seneca, including conversion of street level and first floor spaces into Quaker Drug and the third floor into a social room called Germania Hall. Wilson returned to make further alterations to Bloch's Germania Café in 1916 (destroyed). In addition to the Germania Café remodeling, Wilson's known work after 1912 includes a series of "spec" houses for Hainsworth's Fauntleroy Grove Addition (1913, status unknown), the Hardman Hat Company Factory (1920, existing), the White and Hitchcock Building (1930, existing), alterations to the Hardman Hat Factory (1932), and a house in Georgetown for Loren and Vera Howden (1935, existing).

But despite a small flurry of work in 1912, Wilson's architectural practice was never again as busy as it was while in partnership with Loveless. City Directories show he maintained an office in various downtown Seattle buildings until the Great Depression when he was in his late 60s, but published notices of his projects were few in number, suggesting he may have worked on a contract basis for other architects. In 1916 he applied for the position of City

Architect but did not get the position, and in the 1920s and 1930s he reportedly worked in various positions for the City of Seattle. Wilson remained active in the Washington State Society of Architects and was elected first vice-president in 1919 and 1920. Sometime in the late 1930s, Wilson sold his house in West Seattle and moved with his wife Trellah to Port Gamble. After Trellah's death in 1944, Clayton Wilson moved to the Masonic Home in Zenith where he passed away at age 81 on April 9, 1947.

Arthur L. Loveless, 1911-1971

The later architectural career of Arthur Loveless is well known, and by the 1920s he appeared regularly in Seattle press as one of the city's leading architects. On his return to Seattle in May 1912, Loveless initially shared an office with his friend Andrew Willatzen, a white architect who had emigrated from Germany. But with little work of his own he soon entered into partnership with white architect, Daniel R. Huntington who, having just been appointed City Architect, apparently needed assistance with ongoing projects. Together as Huntington & Loveless Architects, they saw completed a three story apartment building for Peninsula Land & Building Co. (1912-14, destroyed), a three-story store in Juneau, Alaska (1913, status unknown), a house on Federal Avenue for James Kellogg (1913-14, existing), and a house in Denny Blaine Park for Miss Lucille Eckstrom (1914, existing).

In late 1915, Loveless resumed working for Laurence J. Colman, son of James M. Colman and head of the family company for whom Wilson & Loveless had designed a West Seattle store in 1909; it was a friendship and professional collaboration that included more than a dozen buildings over three decades. Loveless's first independent project for Colman was a new, three-story building for Colman Dock (destroyed). He next worked for the Colman family on the Court Building (1920, destroyed), store buildings in West Seattle (1921-22, status unknown), Laurence Colman's own residence "Laurentide" (1922, existing), the West Seattle State Bank (1925, status unknown), several "spec" houses in Windermere (late 1920s, statuses unknown), remodeling of the Colman Building's ground floor (1929, existing), the West Seattle YMCA (1929, destroyed), and after Laurence's death in 1935, remodeling of Colman Dock (1936, status unknown), a prototype "Newer Modern Office" (1936, status unknown), and the Colman Swimming Pool (1940, existing). While the 1929 fashionable remodeling of the Colman Building in the Art Deco style is perhaps today the best known work of this architect-client collaboration, it was Colman's house in West Seattle that signaled a step in the continued evolution of Loveless's house designs.

The Laurence Colman residence, as well as the well-known Porter residence in Seattle's Mt. Baker neighborhood designed the same year, are both two-story, stucco-clad houses with steeply pitched gable roofs. Stylistically, they are adaptations of the English Country house, which derived in history from the Tudor style and within Loveless' own career from the Bloch and Pantages residences, a "type" that he continued to refine. These two residences also exemplify the evolution in form – and in formal arrangement – of Loveless's houses. Where the Bloch residence was a fairly compact block designed for a small urban site, the Pantages house was more linear, designed for a larger albeit still urban site. In the Colman

and Porter residences the form of the house is even longer and arranged so the principal rooms take in views of water beyond, the Puget Sound at the Colman Residence and Lake Washington at the Porter Residence. On the entry side of the house is the front door opening to an entry hall that is now visually connected to the view on the opposite side of the house, distinctly different than the hall at the Bloch residence extending across the front of the house. At the Colman house, the stair too has been relocated from its position opposite the door to the side of the hall, replaced as an object of display by the view beyond. These characteristics – the English country house style derived from the Tudor and a linear, gable-roof form arranged on its site to capture the view – characterized Loveless's best-known designs, most of which date from his mid-career in the 1920s and 1930s. These include "Hollyhock House," a home Loveless designed and built for himself and his parents (1924, existing), the Darrah Corbet Residence on Maiden Lane (1925, existing), and numerous others in Seattle neighborhoods like Seward Park, Laurelhurst, and Windermere.

From 1915, when he began independent practice, until retirement in the late 1930s, Loveless designed over 70 single family residences. He designed at least six sorority and fraternity houses and, also near the University of Washington, the Seattle Repertory Playhouse on the corner of N.E. 41st Street and University Way (status unknown). Perhaps the best-known building by Arthur Loveless is the eponymous 1930 Loveless Studio Building at the north end of Capitol Hill's Broadway District, an L-shaped structure of rusticated stone that wraps around a sheltered inner courtyard where Loveless's own office was to be found (existing).

At the beginning of his career Arthur Loveless worked primarily alone, designing, drafting, and overseeing construction of his work, but in 1923 or 1924 hired Lester P. Fey, a white draftsman. With Loveless's financial assistance, Fey attended the architecture school at the University of Pennsylvania in 1927-28 before returning to become Loveless's associate; by 1936 the firm name appeared as "Loveless & Fey" and in 1940 as "Loveless, Fey & Lamont," marking entry into the firm of Daniel Lamont, a white architect.

Throughout his career and into retirement Loveless was active in the American Institute of Architects, serving as president in 1940, the Municipal League, the Fine Arts Society, and the Pacific Northwest Academy of Art. He regularly spoke on residential architecture and the arts, and although not a theorist, his talks and essays provide valuable insight into his architectural beliefs. Trained in academic eclecticism at Columbia, Loveless was not stylistically dogmatic and, like many of his generation, his work evolved under the influence of modernism from historicism to abstracted yet familiar evocations of a particular style. He believed that a number of historical styles were suitable for the design of a house in the Pacific Northwest, writing in 1933 that "by the terms English, Norman, Colonial and Spanish I do not mean a house that follows its prototype archaeologically, but one which is patterned rather loosely after it, one which may have features and methods of treatment both in arrangement, detail, and handling of materials, that are distinctly modern and unconventional. New forms in architecture should logically grow out of and be a development of the forms which have preceded them, rather than created out of thin air."

A common theme in Loveless's work is attention to and mastery of orderly, well-resolved formal plan composition, of fitting a house to its particular site and view, of simplicity over complexity, and of rich warm detailing. He believed "good mass and interesting fenestration constitute the backbone of good architecture" and that "simplicity of design has appealing force, often far outweighing the use of rich materials and elaborate ornament." "Of course," he continued, "that elusive and indefinable quality of charm plays an all important part, often over-riding consideration of design." "Whatever form the house assumes in the hands of the designer, it should be molded by the canons of good taste. Charm cannot be guaranteed either by following the well worm road of existing types or attempting to hew a new path through the uncharted maze of the 'modern': it will depend ultimately upon the skill and taste of the architect himself."

Arthur Loveless appears to have withdrawn from active involvement in the firm around 1937 and entered a period of active retirement. He traveled extensively in Mexico, Central America, and Asia, and built a house in Morelia, Mexico where he regularly spent the winter months. (While in Seattle, Arthur Loveless maintained a residence in the Loveless building in the same space that had once served as his office.) Throughout his travels Loveless took photographs, returning to the artistic past-time he first explored in the 1890s, and increasingly made motion pictures that he showed to various groups on his return to Seattle. He also collected widely, amassing art from Bali, fabrics and costumes from Guatemala, and a renowned collection of snuff bottles from Asia, all of which he exhibited, lectured on, and later donated to local art institutions.

Arthur Loveless passed away on January 5, 1971 at the age of 97.

W.A. Mueller, Builder

Very little is known about Wilhelm Anton Mueller, the builder of the Bloch Residence. He was a white man born in Medebach, Germany in 1859 but immigrated to San Francisco in about 1890. By 1905, he had moved to Seattle and was working as the construction foreman for the new Turnerhall. On a trip home to Germany in the spring of 1906, Mueller married his wife, Sophia, and brought her back to Seattle upon his return.

Mueller seems to have spent his life as a builder, working mostly on residences and small commercial buildings. A fair portion of his known clients had German surnames and it was undoubtedly through the German community that he and Bloch came to know each other. It is unclear whether Mueller was involved in any of Bloch's subsequent construction projects. Mueller died on August 16, 1915 following a month-long illness.

The Architectural Style

The Bloch residence is a textbook example of Tudor revival architecture. McAlestar's description of the identifying features of this style nearly reads like a checklist describing the Bloch house:

> “a steeply pitched roof, usually side-gabled [though] less commonly hipped […]; a façade dominated by one or more prominent front-facing gables, usually steeply pitched; tall, narrow windows, usually in multiple groups, with multi-pane glazing; massive chimneys, sometimes crowned by decorative chimney pots; […] decorative (i.e., not structural) half-timbering present on about one-third of examples.”

The only thing from her description that is missing here is a “round or Tudor arch” at the front porch, though she does acknowledge later that “some examples have a deep one-story American sitting porch” much like the Bloch residence.

Tudor Revivalism was an eclectic style born out of the Arts and Crafts movement, and one closely tied to ideas of domesticity. Like so many aspects of the Arts and Crafts movement, the term Tudor is rather a romantic reference to English tradition than a specific return to 16th-century Elizabethan architecture. In fact, authors of the period interchangeably refer to it as the English style and it was often couched as a vernacular style that stood in contrast to imported Classicism. Taken a step further, it was viewed as an honest style wherein the interior functions are expressed externally versus the rigid symmetry of Classicism which concealed and homogenized the true purpose of the rooms within.

In America, the domestic notions of the Tudor revival were particularly well received. McAlester estimates that “this dominant style of domestic building” comprised approximately a quarter of the houses built in the early 20th century, being surpassed only by Colonial Revival architecture in popularity. The style also took on specifically American flourishes over time such as the “emphasis on steeply pitched, front-facing gables that, although absent on many original English prototypes, are almost universally present as a dominant façade element in American Tudor houses.” Half-timbered architecture has Prussian roots as well, and was certainly familiar to the Blochs in this regard. The fashionable Americanism of the Tudor idiom undoubtedly appealed to them as a means for expressing the success they had found in this country. But the notions of homemaking and the connection to the fatherland found within this style certainly played a role as well.

In plan, this house follows the Tudor tradition of “three divisions always more or less clearly marked” between public, private, and service spaces. This was particularly important to the Blochs, who entertained frequently and were said to prefer that their staff remain out of view. Interestingly though, the floor plan of the Bloch residence is much more ordered than typical Tudor revival homes. There is a careful, axial formality to the plans that hints at the training of the architect. Yet it doesn’t read that way experientially. Even those spaces that are finished with scholarly Classical details are fundamentally picturesque in their composition. The underlying tenants of the Arts and Crafts movement that are apparent throughout soften the rigidity and pretention that might otherwise exist were this house treated in a different style.

It is this interplay between idioms – a design that is clearly Tudor overlain with this sort of Beaux-Arts-and-Crafts detailing – that truly elevates the Bloch residence above other

examples of this favored style. The approach is principled and clear: the various components are reused appropriately throughout following an established set of rules, with little flourishes here and there that individualize the spaces. Function is conveyed clearly through the design. The exterior describes the interior spaces that lie beyond through its ornamental language. At the interior, aesthetic cues point to the way rooms are meant to be used and who is intended to use them. It's architecture that speaks subtly but clearly.

In the hands of skilled designers, Tudor revival homes are "eloquent of a people's history, [and] such houses as these are *owned* by those who live in them, in a very real sense." The Bloch residence is sumptuous and exquisite, but never ostentatious. It is comfortable, warm, and welcoming despite its massive scale. It would not have been uncharacteristic to hear Billy Bloch described in the same manner.

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Sarah Sodt
City Historic Preservation Officer

Cc: Bridget Hembree, Marvin Anderson Architects

Mary-Alice Pomputius and Walter Smith, owners
Ian Macleod, Chair, LPB
Nathan Torgelson, SDCI
Katrina Nygaard, SDCI
Christina Thomas, ITD