

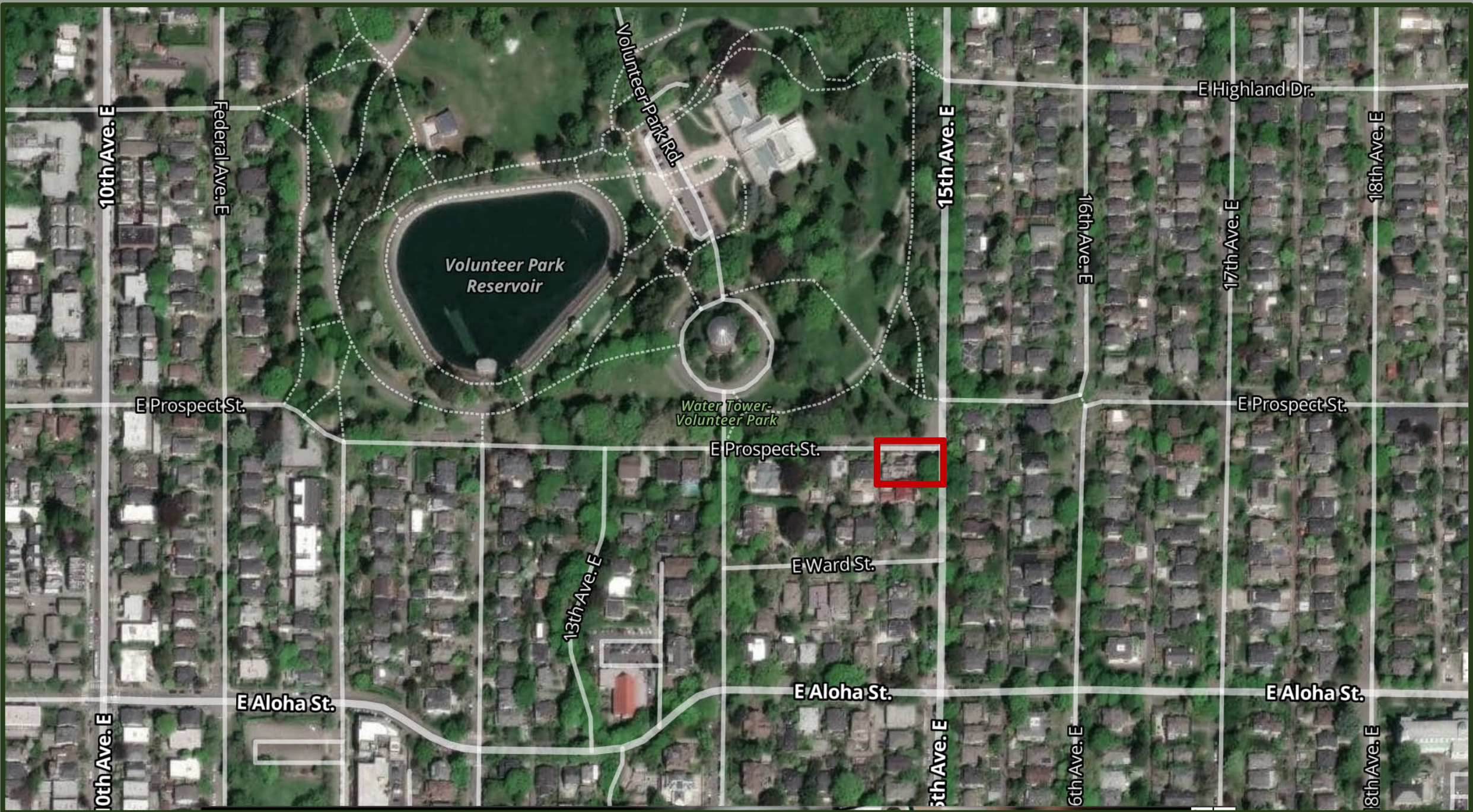
THE BLOCH RESIDENCE

1439 EAST PROSPECT STREET
SEATTLE LANDMARK NOMINATION



MARVIN
ANDERSON
ARCHITECTS

PREPARED BY
BRIDGET HEMBREE &
MARVIN ANDERSON



10th Ave. E

Federal Ave. E

Volunteer Park Rd.

15th Ave. E

16th Ave. E

17th Ave. E

18th Ave. E

E Highland Dr.

E Prospect St.

Water Tower -
Volunteer Park

E Prospect St.

E Prospect St.

E Ward St.

13th Ave. E

E Aloha St.

E Aloha St.

E Aloha St.

10th Ave. E

15th Ave. E

16th Ave. E

18th Ave. E







Volunteer Park
Reservoir

Water Tower-
Volunteer Park

15th Ave. E

16th Ave. E

E Prospect St.

E Prospect St.

E Ward St.

12th Ave. E

14th Ave. E

15th Ave. E

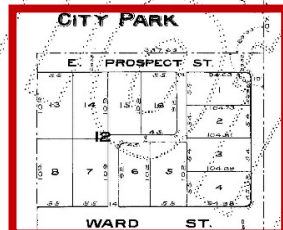
16th Ave. E

Capitol Hill Addition

C.M. Anderson
Engineering Co.

Scale: 1 inch = 100 feet

TO
CITY OF SEATTLE
DIVISION No. 3



DESCRIPTION

This plot of Capitol Hill Addition to the City of Seattle Division No. 3 occupies the following tract of land: Commencing at the S.E. corner of the S.E. 1/4 of the N.E. 1/4 of Section 22 T2N 2E R4E. Thence north 0° 21' 22" east 120.905 feet to a point 102.77 feet south-erly from the N.E. corner of said S.E. 1/4 of the N.E. 1/4. Thence N 89° 33' 32" W 122.23 feet. Thence S. 0° 28' 22" W 122.23 feet to a point in the E and W 1/2 line in said section 22. Thence N 89° 33' 32" E along said corner line 332.45 feet to place of beginning.

The width of all avenues, streets and alleys and the dimensions of all lots are shown upon the map in feet. All curves shown upon the map have a 10 foot radius.

The initial point is the sand stone monument at the 1/4 Section corner between Sections 22 and 23 T2N 2E R4E at the S.E. corner of this plot which is 15 feet east, measured along the E and W 1/2 line of the S.E. corner of Block 8.

All courses related to City Standard Meridian.

DEDICATION

Know all men by these presents
That the Moore Investment Co. corporation duly organized and existing under the laws of the State of Washington, and having its principal place of business in the City of Seattle, owners in fee simple of the described tract, does hereby declare this plot of Capitol Hill Addition to the City of Seattle Division No. 3 and hereby dedicates to the use of public forever, all the Avenues, Streets and Alleys shown hereon.

In witness whereof said corporation has caused its name to be subscribed and corporate seal affixed by its manager this 13th day of January 1902.

Signed and sealed in
presence of
C.M. Anderson,
M.A. Wood.



Moore Investment Company
By James A. Moore,
Manager

ACKNOWLEDGMENT

State of Washington } ss.
County of King

This is to certify that on this 13th day of January 1902 before me, the undersigned, a notary public in and for the State of Washington, duly commissioned and sworn personally appeared James A. Moore as manager of the Moore Investment Co. a corporation personally known to me to be the manager of the corporation which executed the foregoing instrument and acknowledged to me that said instrument was executed by said corporation, through him as manager of said Moore Investment Co. as its free and voluntary act and deed, for the purposes herein mentioned.

In witness whereof I have hereunto set my hand and affixed my official seal the day and year in this certificate first above written.



John E. Balfour,
Notary Public in and for the
State of Washington, residing
at Seattle.

Examined and approved this 20th day of July A.D. 1902

R.H. Thomsen,
City Engineer

Approved by Ordinance No. 7677 of the City of Seattle.

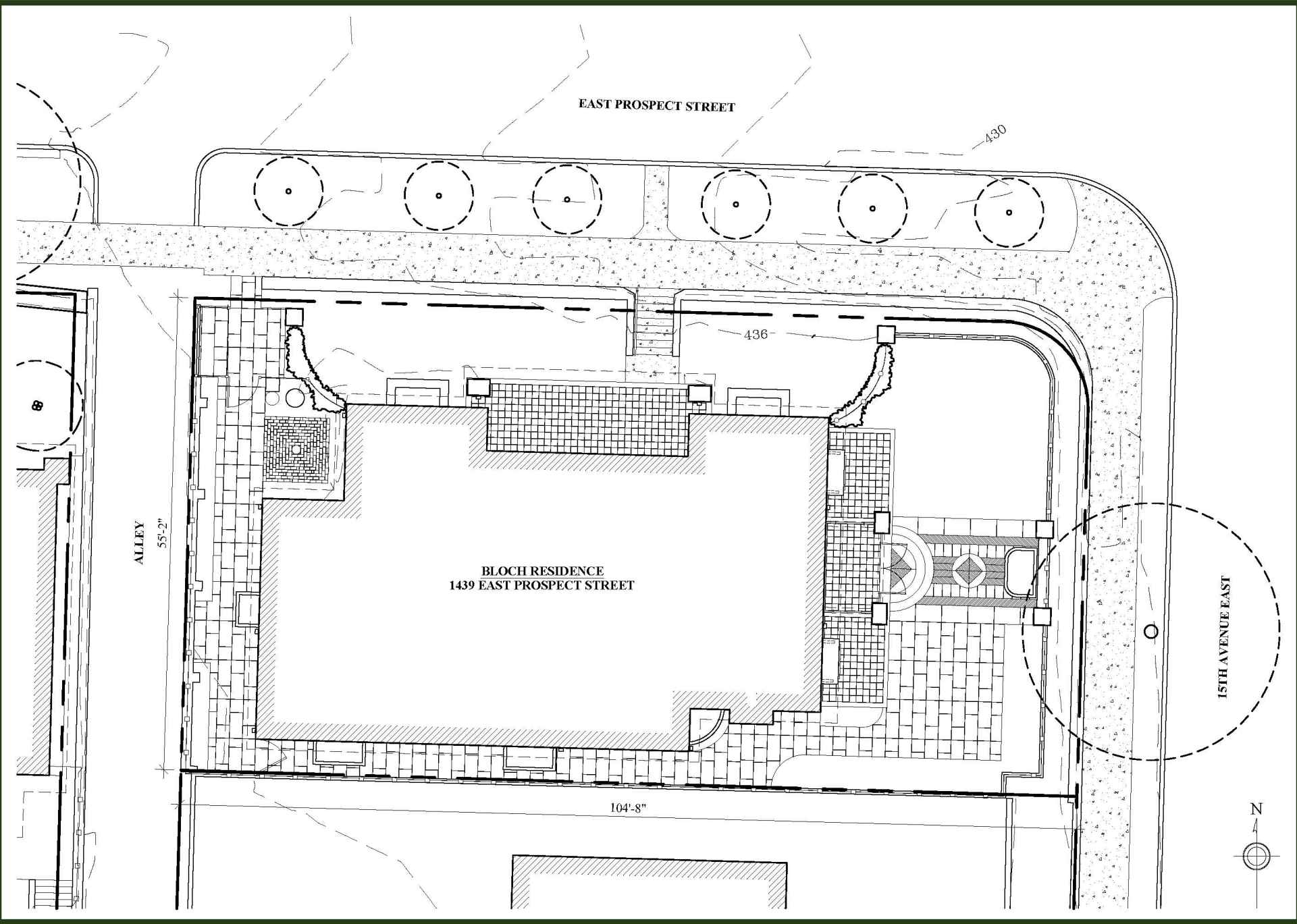
Approved by me, the 28th day of January 1902
T.J. Hughes
Mayor



Attest: Frank H. Paul,
City Comptroller and Ex-Officio City Clerk

Filed for Record at Request of J.A. Moore Jan 28th 1902 at 15 min past 10 in and recorded in Vol 18 of Plats 1902 in the County of King County Wash.

by _____
County Auditor
by _____
Deputy



EAST PROSPECT STREET

430

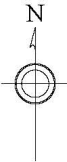
436

BLOCH RESIDENCE
1439 EAST PROSPECT STREET

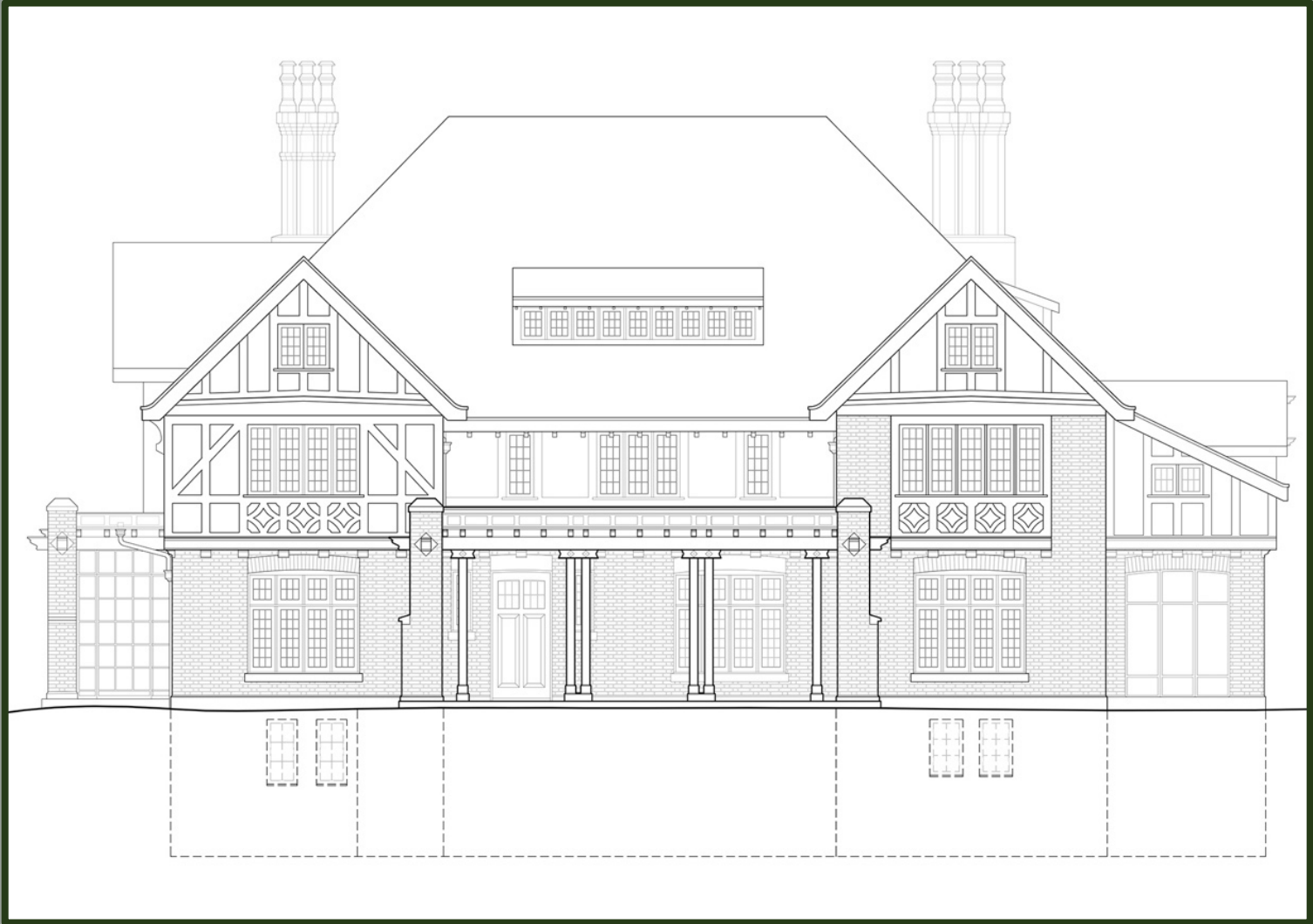
ALLEY
55'-2"

104'-8"

15TH AVENUE EAST



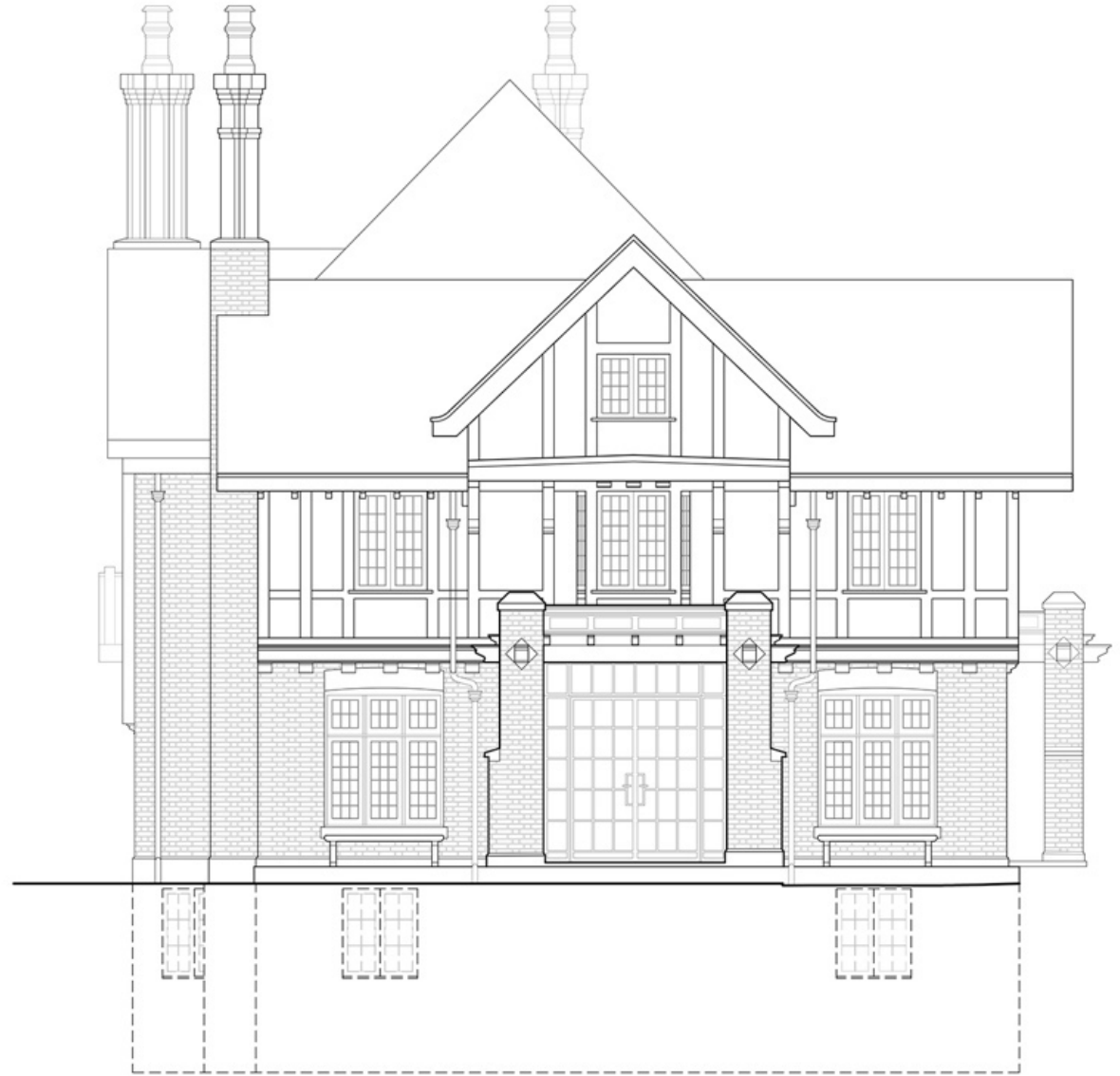




North Elevation







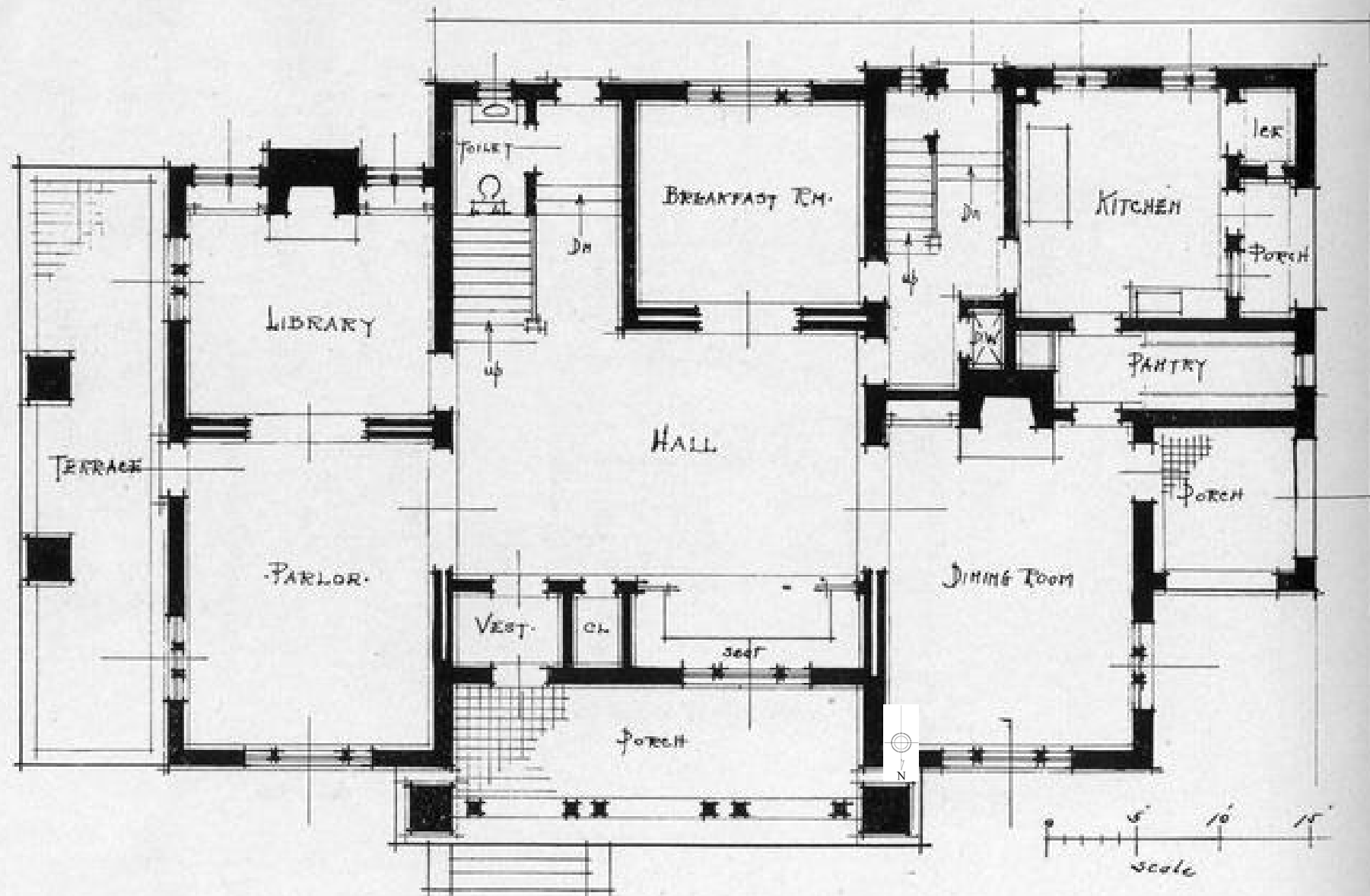
East Elevation



South Elevation



West Elevation



Wilson & Loveless, Architects

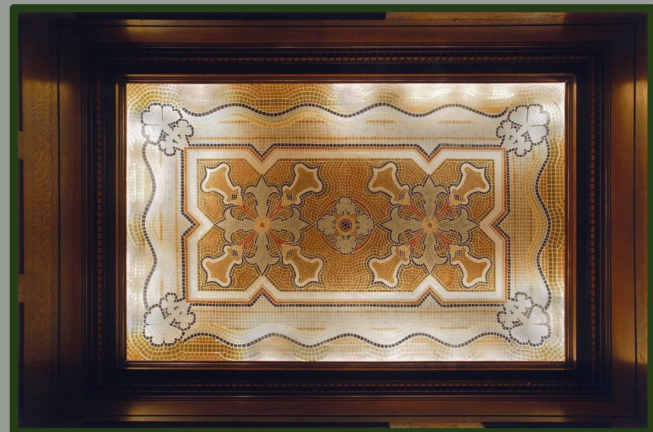
The Northwest Architect

February, 1910

FIRST FLOOR PLAN

RESIDENCE OF WM. BLOCH, SEATTLE, WASH.

Seattle, Washington







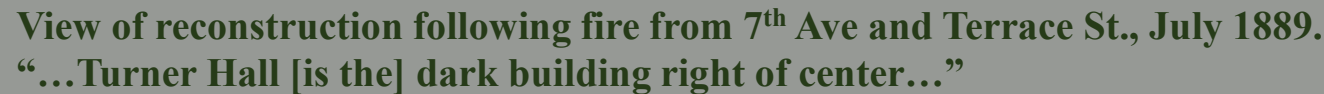






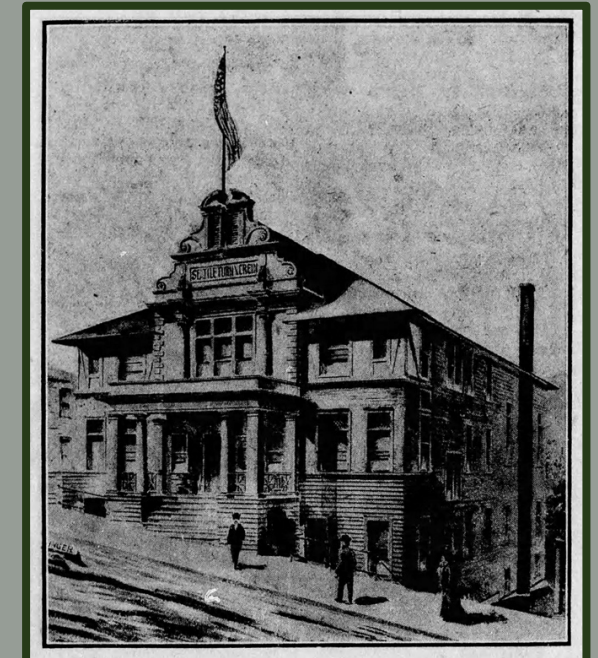
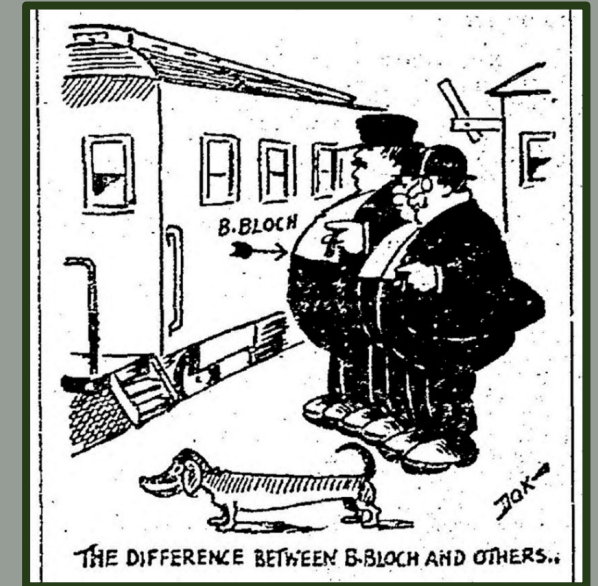




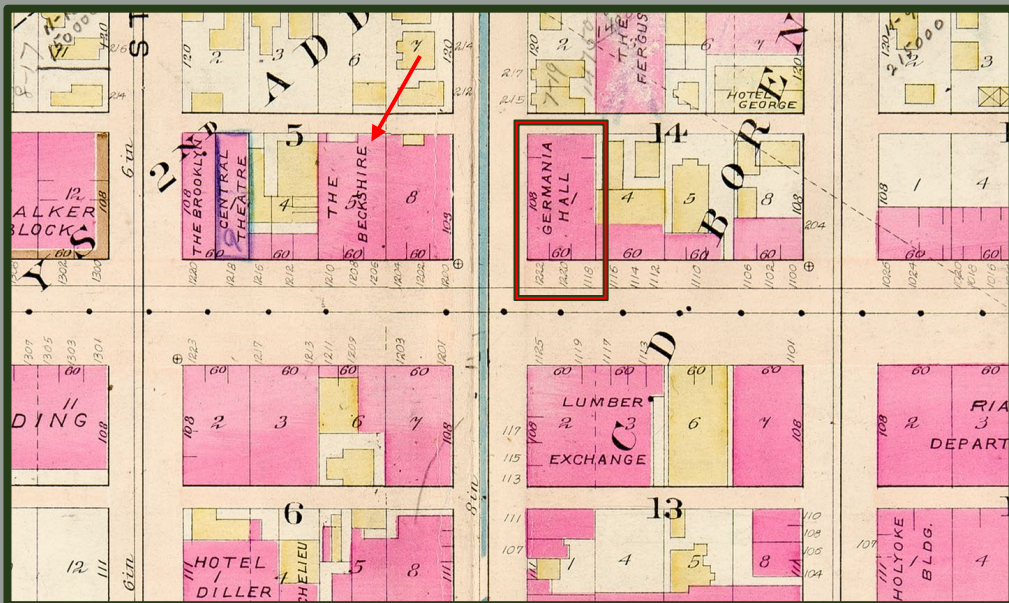
[illegible]



Germania Hall building at 2nd Ave. and Seneca St., Seattle, c. 1903



The new home of the Seattle Turnverein, 17 Nov 1905



Alexander Pantages



Pantages Theater, c. 1909

1898

1906

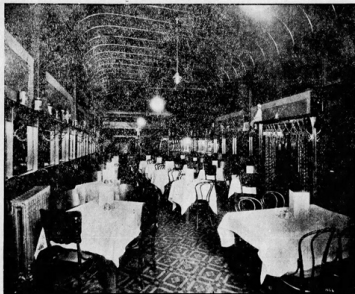
DAS CAFE



GERMANIA

wünscht allen seinen

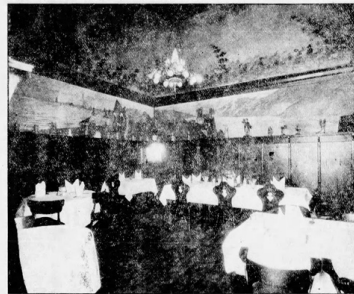
Gästen und Gönnern fröhliche Weihnachten!



Ladies Dining Room



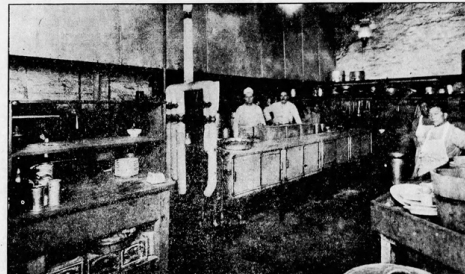
WILLIAM BLOCH
Präsident der
GERMANIA CAFE CO.
(Incl.)



Club Room

Was die „Germania“ auf dem Niederwald-Denkmal für jeden Deutschen in der alten Heimat, das ist das „Germania“ Cafe für jeden Deutschen in Seattle, ein Wahrzeichen deutscher Wehr- und Willenskraft.

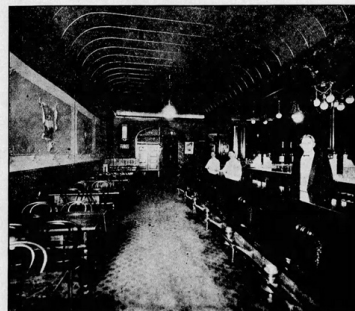
Herr William Bloch hat das Geschäft im Jahre 1898 gegründet und es durch seine Geschäftskennntnis, Liberalität und rastlose Energie auf die Höhe gebracht, auf der es heute steht. Das Cafe Germania erfreut sich eines bewunderten Rufes an der ganzen pazifischen Küste, seine Getränke, insbesondere seine vorzüglichen importierten Rheinweine, sowie die Ereignisse seiner echt deutschen Küche, haben es zum Sammelplatz aller Liebhaber kulinarischer Genüsse gemacht.



The Kitchen

Das Local, an der S. Ost-Ecke von 2. Avenue und Seneca-Strasse gelegen, bildet für sich selbst eine Selbstevidenz der Stadt und die umstehenden Bilder geben einen ungefähren Begriff von der eleganten Ausstattung der Restauration.

Herr William Bloch, ein „Self-made man“ im besten Sinne des Wortes, hat das Geschäft unter dem Namen „Germania Cafe Co.“ mit einem Kapital von \$25,000 als Aktiengesellschaft organisiert. Er selbst ist der Präsident u. Schatzmeister, Frau Maria Bloch Vice-Präsident und Herr Max Mueller Secretary und General Manager der Compagnie.



Bar Room

Herrn Bloch ist es gelungen sich einen neuen Pachtcontract von 20 Jahren auf das Gebäude, dessen obere Stockwerke Theaterzwecken dienen, zu sichern, eine sehr wertvolle Acquisition, in einer emporblühenden Stadt wie Seattle.

Für die Feiertage hat Herr Bloch mit grossem Kostenaufwand 1000 Kekskuchen aus Deutschland importieren lassen, die als Weihnachts-Geschenke für die Gäste des Cafe Germania bestimmt sind.

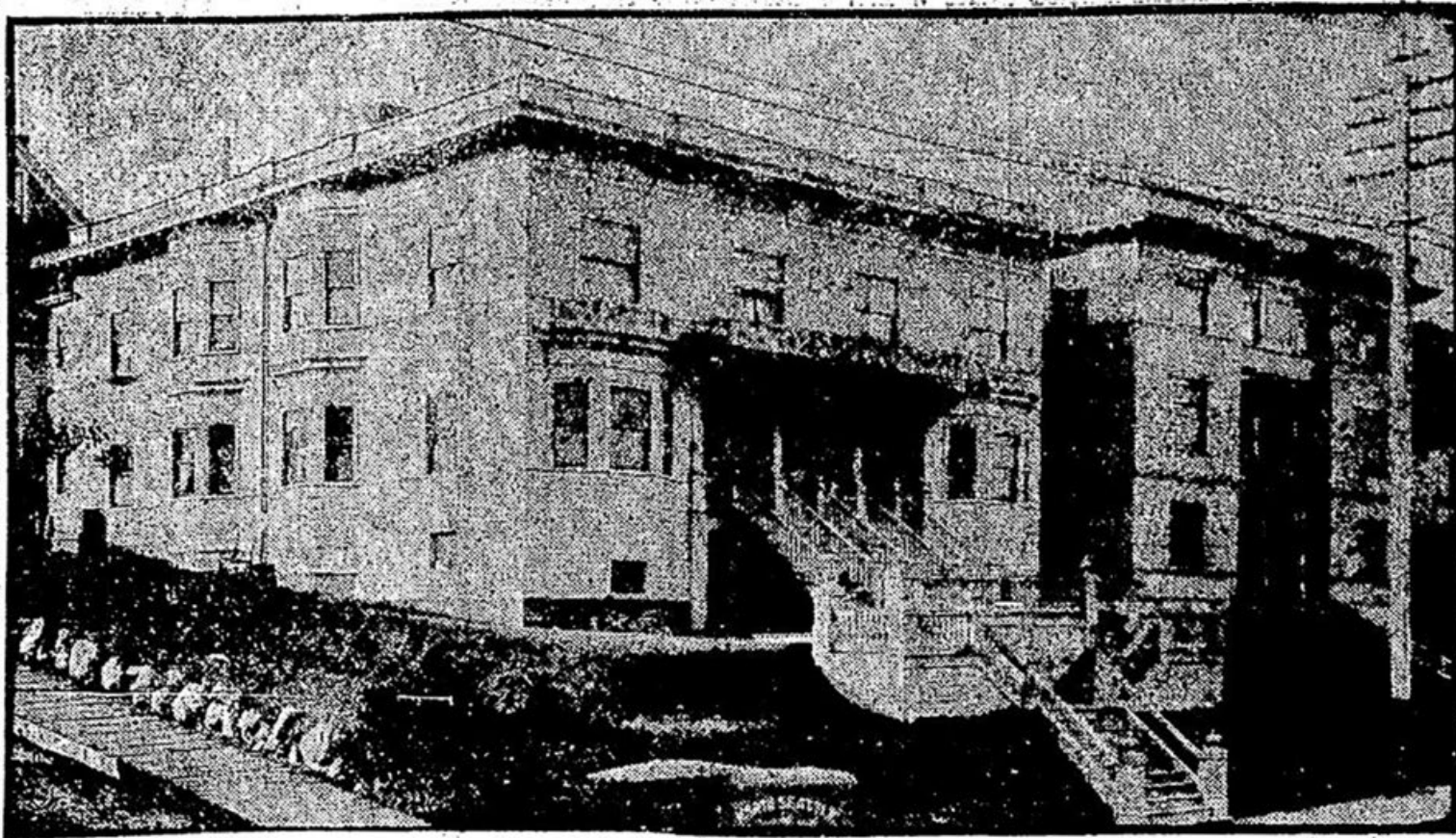
Im Sommer 1907 beabsichtigt Herr Bloch mit seiner Familie der alten Heimat einen Besuch abzustatten, um, wenn alle Hoffnungen sich erfüllen, der goldenen Hochzeit seines Elternpaares in Schlitz, Oberösterreich, beizuwohnen.



Private Dining Room

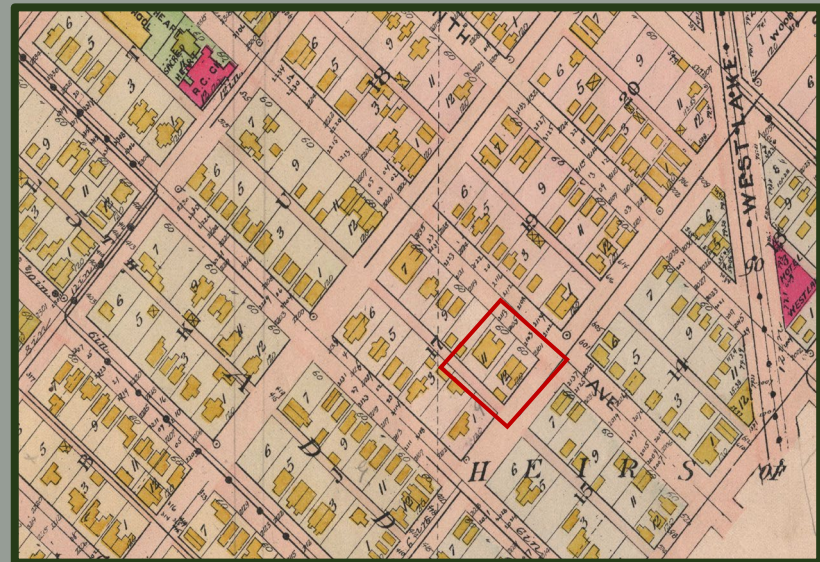


Grill room of Germania Café, 1909



WILLIAM BLOCH'S FLAT BUILDING

This picture includes all of the flats at the corner of Sixth Avenue and Lenora Street, owned by William Bloch. The corner building has been up for some time, but the structure on the right is new, and has cost \$15,000. Clayton D. Wilson is the architect of both. In the new building are six flats of six rooms each, with a full basement.

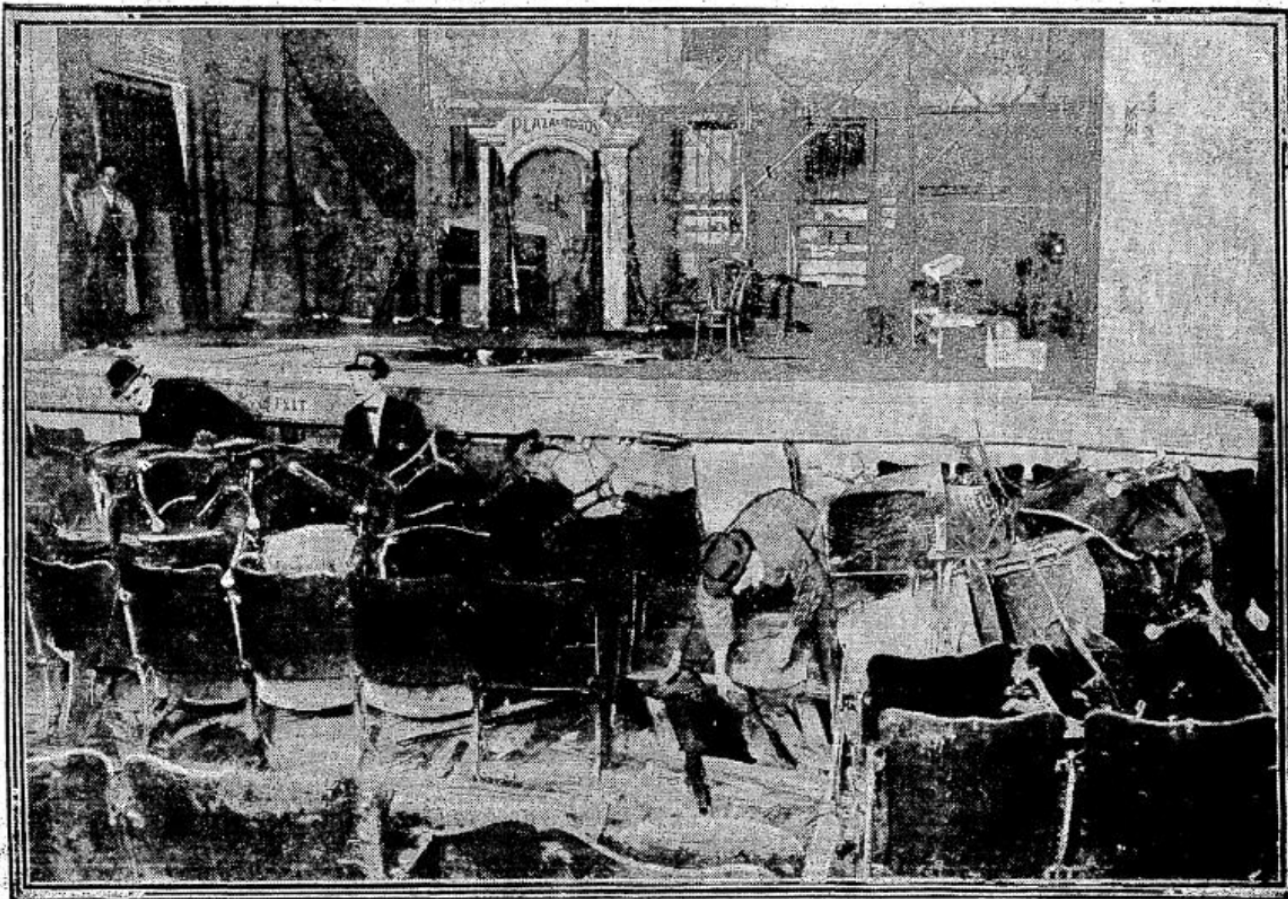


Bloch-owned properties at Sixth and Lenora

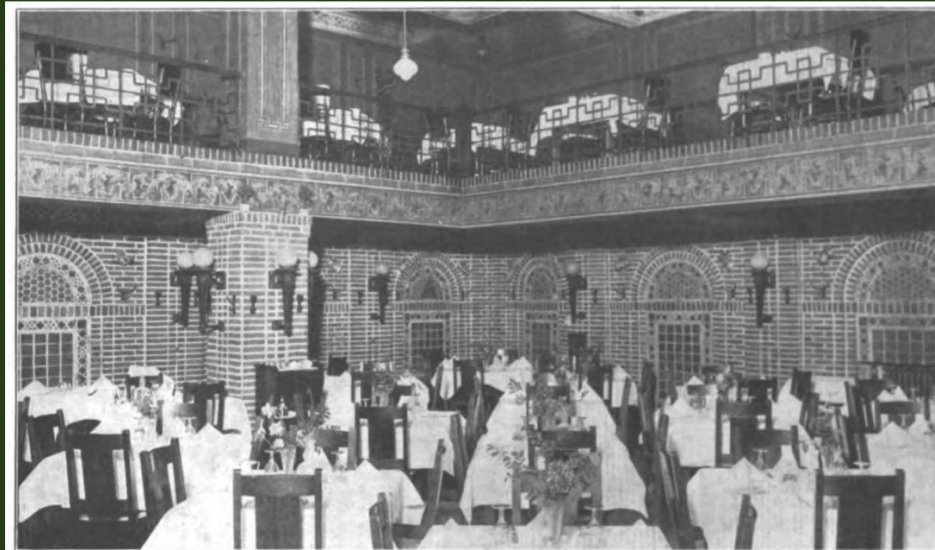
The Seattle Daily Times

22 PAGES. SEATTLE, WASH., TUESDAY EVENING, DEC. 19, 1911. Price 1c. News Stands and Trains, 5 Cents.

Interior of Theatre Ruined by Fire



The accompanying cut is from a photograph taken this morning at the Loie Theatre. It shows how little damage that is apparent was done by the fire, which was confined to the spaces between the floors and partitions.



Germania Café remodeled by Clayton D. Wilson, 1912

"WET" OR "DRY"

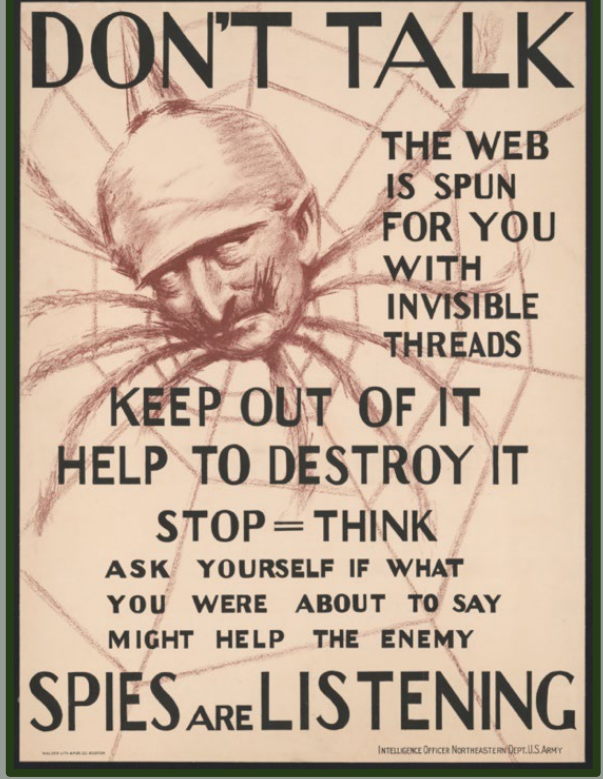
"VOTE WET
FOR MY
SAKE!"



"VOTE DRY
FOR
MINE!"



ONE OR THE OTHER



REPORT FORM NO. 1

REPORT MADE BY: Spec Sgt Petrovitsky.	PLACE WHERE MADE: Seattle	DATE MADE: Jan 8 1918	PERIOD FOR WHICH MADE: Jan 5 1918
TITLE OF CASE AND OFFENSE CHARGED OR NATURE OF MATTER UNDER INVESTIGATION: In re William Bloch. European Neutrality Matter.			
STATEMENT OF OPERATIONS, EVIDENCE COLLECTED, NAMES AND ADDRESSES OF PERSONS INTERVIEWED, PLACES VISITED, ETC.: At Seattle Washington.			
In the above entitled matter the following complaint was handed to this office for attention: "From: F W Becker, Lieutenant U S N R F. To: Chas Petrovitsky, Special Agent in Charge, Dept of Justice. Subject: Re "Billie" Bloch, proprietor of Germania Cafe. 1. It has been reported to this office that "Billie" Bloch, proprietor of the Germania Cafe, is again voicing sentiments inimical to his country.			

RECEIVED
JAN 16 1918
Bureau of Investigation
DEPARTMENT OF JUSTICE



OWNERSHIP HISTORY



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

CLAYTON D. WILSON, 1865-1907



Seattle Municipal Building (Public Safety Building), 1909

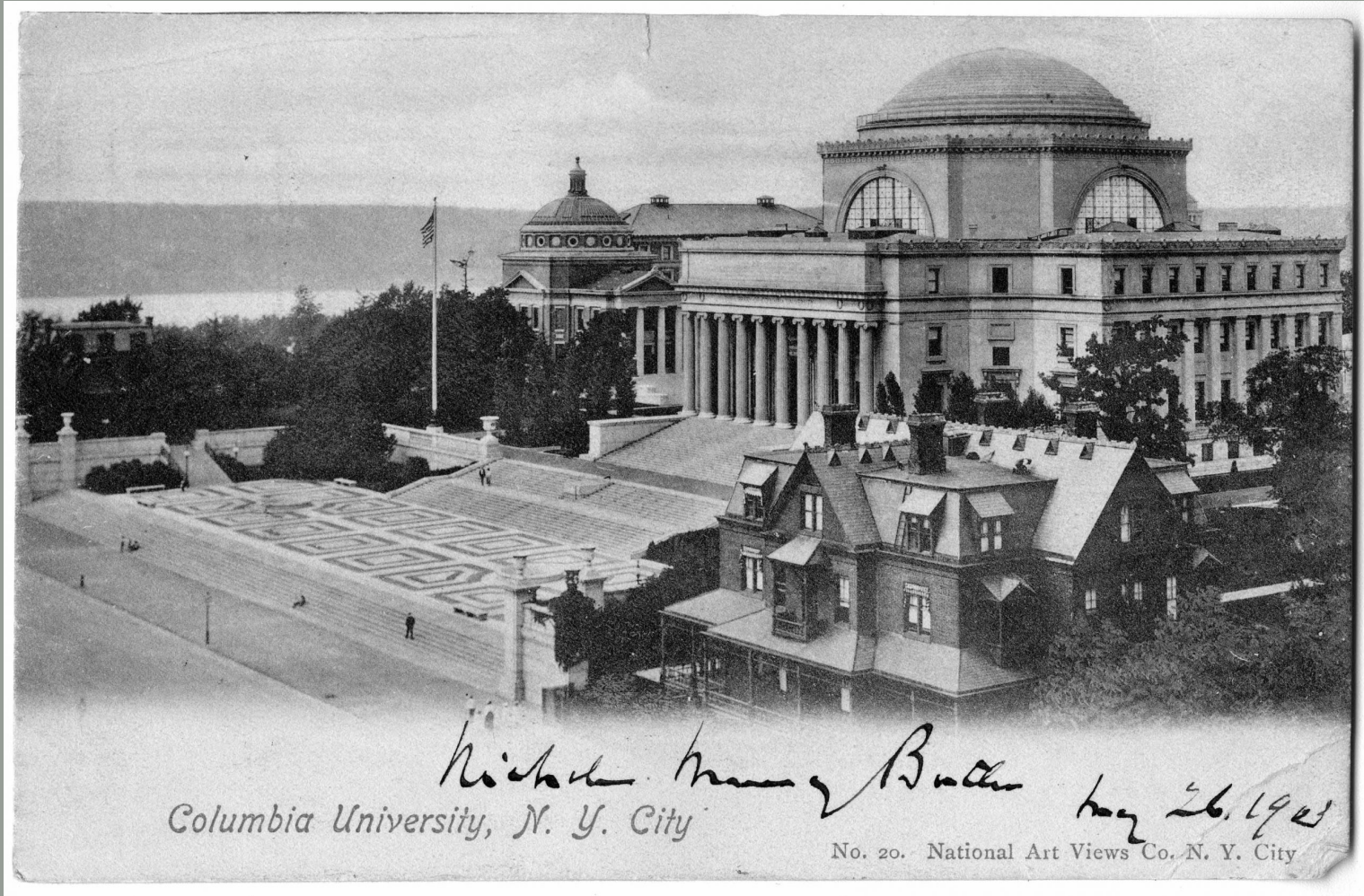


Lucks Residence, 1905



Allen Residence, 1907

ARTHUR L. LOVELESS, 1873-1907



WILSON & LOVELESS ARCHITECTS, PARTNERSHIP 1907-1911



Pantages Residence, 1909



Kennedy Residence, 1909



Sparkman Residence, 1909



C—A Living Room for which all the Furniture was Specially Designed

floor, with a toilet room and servants' dining room when possible. In the Portland house there are two rooms for servants, a billiard room, toilet room, laundry, heater room, and store rooms



E—A Pretty Brick House Showing a Tasteful Way to Use Common Brick and Light Mortar

in the story below the main floor. On the lowermost level another sub-story is provided containing a ball room and stage. The side door shown in the exterior view admits to the servants' floor and to the stairs down into the ball room.

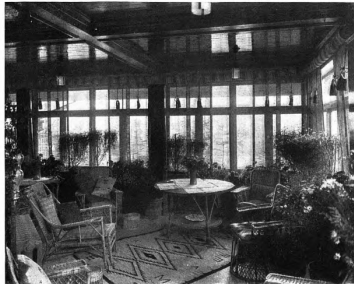
In Seattle, the country of picturesque hills and plateaus, architects have introduced many good ideas.

Plates E to L, from the work of Wilson and Loveless, architects, show the tendency of house building in this city. Back from the business center, folk are founding their homes on the plateau at West Seattle. Physical conditions are not unlike those in New England. That is, houses are frequently built on comparatively level or slightly terraced sites, where no especial considerations are required in plans or facades.

But the spirit of this western country is liberal. Men out there, though they may be influenced by the older houses in the East, do not slavishly copy them.

They attack their problems with individuality, and a lesson can be learned from studying the results.

When building a medium-sized house of brick you can do no better than use Plate E as a model to show how attractive is



D—A Charming Veranda at Portland, O. The Wicker Furniture Fits Especially Well

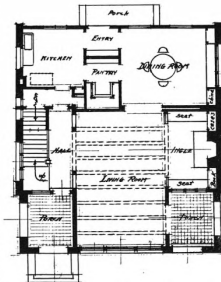
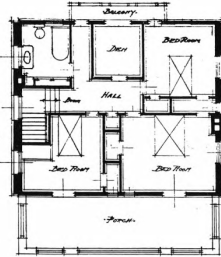
common brick with white mortar.

The days of slick, smooth, absolutely regular brick have gone by, and house-owners are emancipated from material that has spoiled many a good house design. No matter how well the floor plans and facades are worked out, a brick house with ugly brick is as hopelessly a failure as a beautifully planned room with a distasteful color scheme.

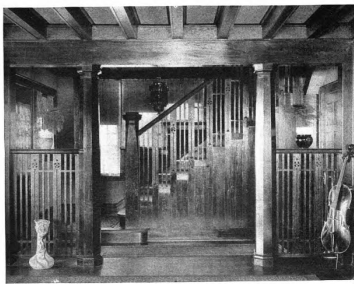
Bad brick produce unattractive results.

But good brick when it is in pleasing shades of red, green or brown, might actually save a poorly designed house from failure. A weak, unattractive exterior may be bettered by the judicious use of artistic brickwork.

You may get in your brick house, a pretty effect like Plate E, if you will use common brick, rough and many-colored as they come from the kiln. Do not have them uniform in shade. Lay all the different tones into the wall as they come, though you may by the attractive selection of colors, blend them according



F—Interesting Floor Plans of a Seattle House—Wilson & Loveless, Architects



G—A Seattle Staircase



H—A Seattle Plaster House with Half-Timber in the English Fashion

to your own taste. It is better to watch the brickwork yourself, as it goes up, for the average mason is not an adept in the artistic selection of random color.

Plate F, showing the floor plans, and G an interior view of Plate E, may be studied with advantage to gain principles adaptable to other localities. It will be seen from the floor plans that



I—A Dining-Room in the Far West—Wilson & Loveless, Architects

the front end of the living room is a huge bay window, one story in height, with an entrance porch on one side, and a private porch on the other.

It is always a good idea to have a private porch off the living room, in this way more easily summer-screened or winter-glazed than an entrance porch. An ordinary front porch, across which on must proceed in entering the house, is always difficult to screen. It spoils the inviting look of an attractive entrance to see it through screen wire; constant entrance of people into the house lets in insects; the privacy of your porch is invaded by every pedlar who comes along. These are reasons for building a private porch.

A stairway in an alcove, such as that shown on Plate G, is always attractive. You will do well to bear this in mind when building in any section of the country.

Stairs should be simple, with railing and balusters of a form easy to clean. More dirt gathers on the stairs than any other part of the house. It requires labor to remove it, and every housekeeper appreciates a staircase that can be wiped off with least effort.

To make this possible have the balusters wide enough apart so a cloth, or vacuum cleaning tool, will easily pass into the interstices.

Plate H shows a type of house just as adaptable to any other part of the country as Seattle. It is English in feeling, of course,



J—How a Basement has been Utilized for a Den

but English with an American flavor. Strip from the plaster exterior the simple bands of wood around the windows, and you would have a simple, pleasing composition. But the bands of wood have a decorative value. They give something to the plaster it is always in need of—color.

Remember this truth when building a plaster house. Plaster is a monotonous, dull-looking, cold appearing material without color. In its natural state it has no more attractive appearance than a side walk, and no one wishes to adapt side walks for color schemes.

But this dull, gray plaster is an excellent background for color, and when it is applied by the tasteful use of timber, when steps are taken to trim the uninteresting facade with a material of pleasing color, the plaster takes on a new look. It borrows color from the trim. If the house is decorated with timber work of a green hue the plaster looks greenish. If the color-tone is brown, then a brownish look is given the plaster.

Plates I and J (interiors of H) show examples of good taste in design. It is well to see a tendency toward furniture other than the "mission" style, of which we are like to become very weary.

Plate J gives good ideas for a basement room, and shows how an attractive place may be made, where a man may have his very own den and gather his friends about him. Not to say women, who enjoy such a place quite as well as the men.

In a basement room like this, particular precautions should be taken to waterproof the walls, or dampness may enter and swell the woodwork. There are many good waterproofing compounds in the market for this purpose. These are best when applied to the outside of the wall. Trying to waterproof a cellar on the inside is like trying to waterproof a ship on the inside; it isn't the practical thing to do.

Timber work and plaster, in conjunction with brick work, makes a good combination for pleasing architectural effect. There is also practical benefit to gain, for plaster in small panels, as is shown in Plate X, is not nearly so liable to crack as plaster covering larger areas.



K—Plaster and Brick

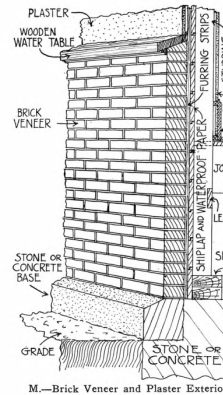
The reason for this is apparent. Plaster is homogeneous material. When it hardens, it sets in one sheet; its fibres are one. But plaster shrinks slightly in hardening, causing innumerable hair-line "checks" to appear in the surface. Where plaster is in panels of small area, extending between the timbers of a timber-



L—A Shingled House with Alternate Wide and Narrow Coursing of Shingles

work design like Plate K, the entire panel pulls slightly away from the timber-work in shrinking, and this prevents it from pulling apart in its own fibres.

House owners building a house requiring a steep roof for an attic, will do well to note the method of arranging the shingles on the roof of the house shown in Plate K. Five courses are laid in the customary way, and the sixth course is either doubled, or laid on a furring strip. This makes a slightly thicker edge at the sixth course, with the result that every sixth edge is



M—Brick Veneer and Plaster Exterior

one-quarter inches exposed. The effect is very pleasing, offers a good deal of variety and yet is not unique enough to be called a "stunt."

Do not use "stunts" in your design if you would have it in good taste.

When in doubt, it is better to err on the side of the commonplace than on the side of "individuality."

Of course the really good design has individuality. That is, there is a little touch to it characteristic of the designer, though the lines may be very simple. And a commonplace design is not necessarily stupid. If it has individuality it is always interesting.

Shingles laid like those in Plate L are particularly effective unstained, or simply bleached with bleaching oil.

You may get a beautiful, silver gray tone by using a chemical solution made for that purpose. The tint does not appear imme-



N—Exterior Plaster to the Ground. No Underpinning shows in this House

accented. The whole effect of this sort of shingling is to produce dominant horizontal lines on the roof, which greatly reduces its apparent height. Even a roof of unusual inclination will be helped by this method.

For a simple, harmonious design with rustic flavor, cover the sides of your house with shingles, laying them in the pattern of Plate L.

This is as effective, and in just as good taste in any other part of the country, as in the far West. To accomplish it simply lay your shingles with a course four and one-half inches to the weather, alternating with a

"In Seattle, the country of picturesque hills and plateaus, architects have introduced many good ideas."

CLAYTON D. WILSON, 1911-1947



Germania Café, 1912



Hardeman Hat Company Factory, 1920



White & Hitchcock Building, 1930



Howden Residence, 1935

ARTHUR L. LOVELESS, 1911-1971



Colman Residence, 1922



Loveless Residence "Hollyhock House," 1923



Porter Residence, 1922

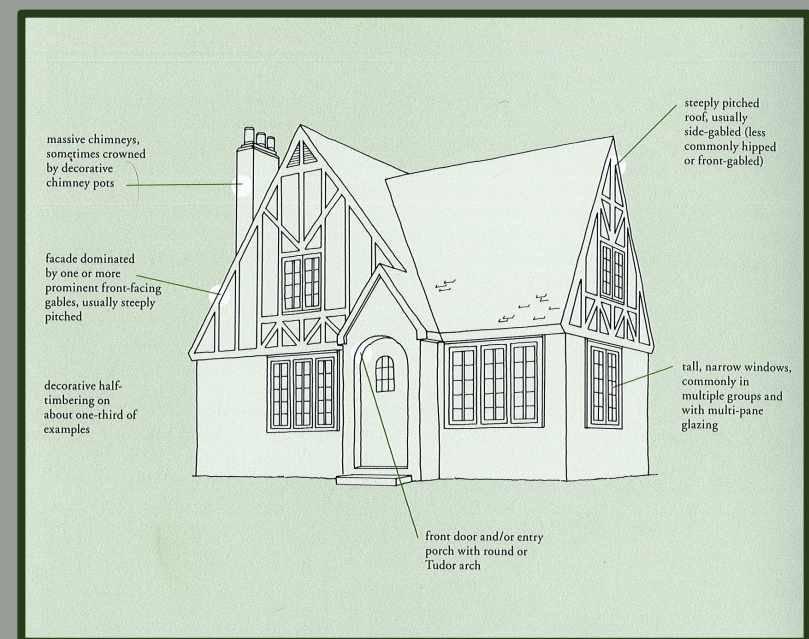
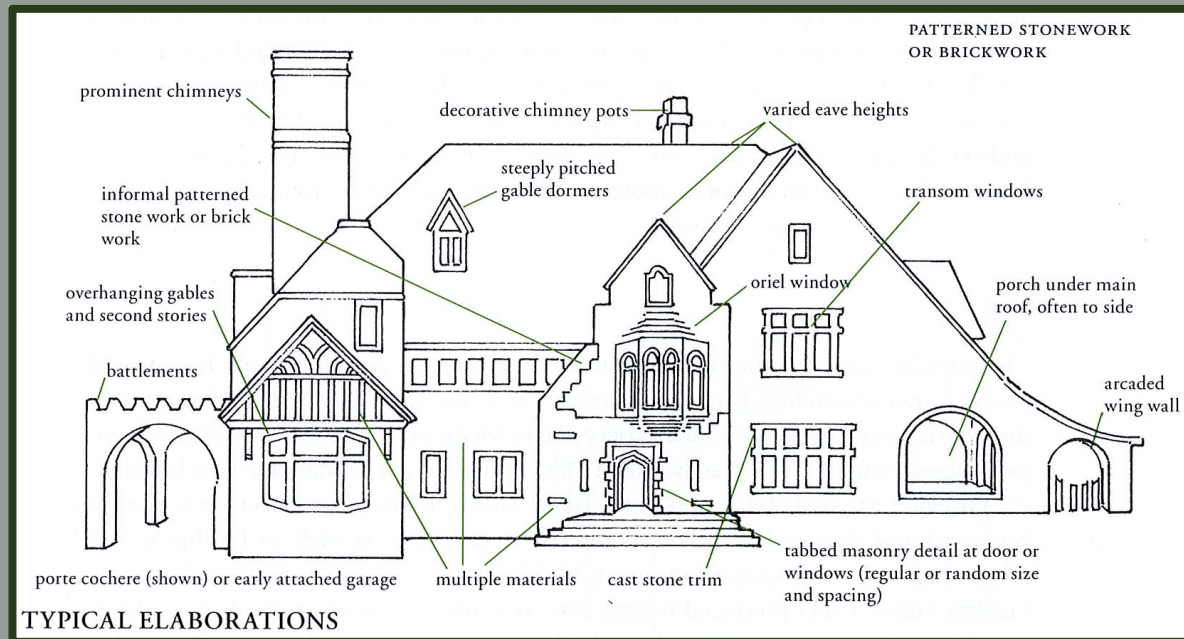
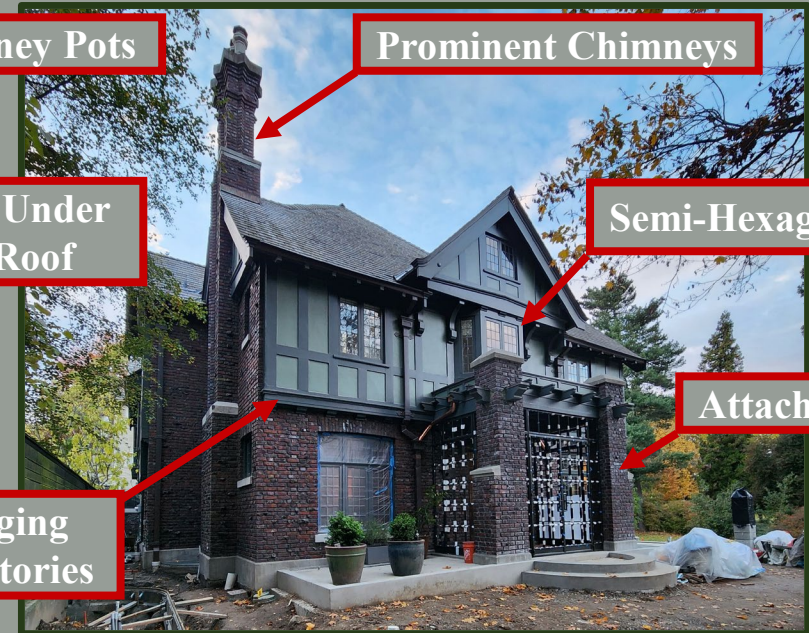


Corbet Residence, 1925



Loveless Studio Building, completed 1930

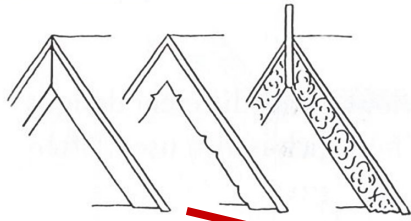
TUDOR REVIVAL ARCHITECTURE



TUDOR REVIVAL ARCHITECTURE

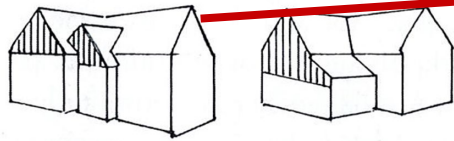


TUDOR REVIVAL ARCHITECTURE



vergeboards, frequently half-timbered
most common

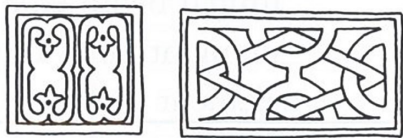
TYPICAL GABLE DETAILS



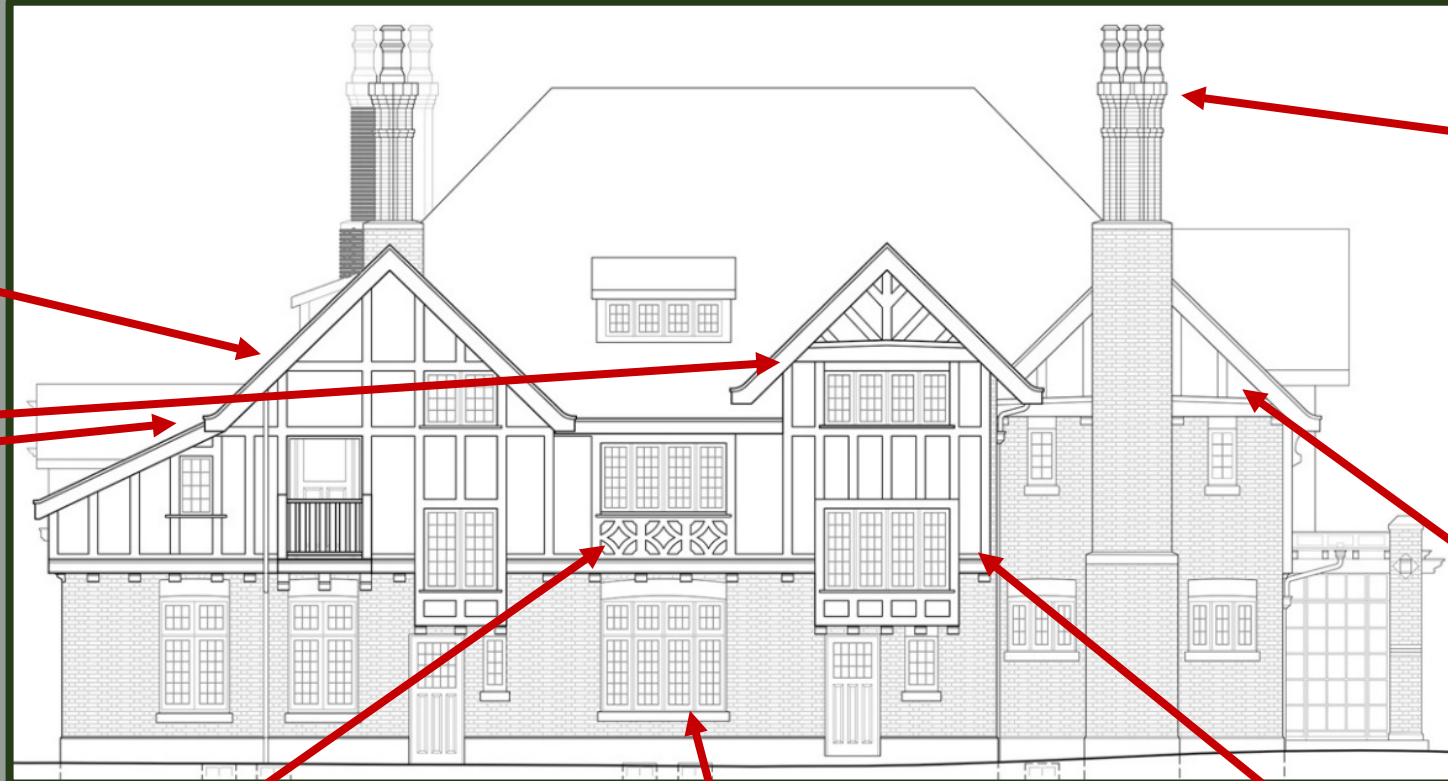
overlapping gables

eave with
sweeping curve

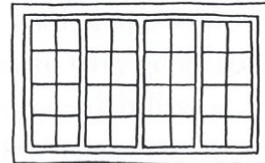
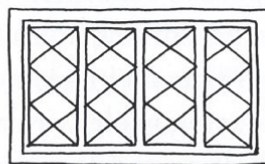
GABLE ROOF VARIATIONS



STRAPWORK



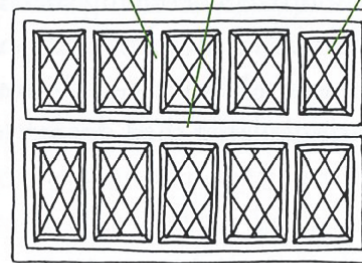
double-hung



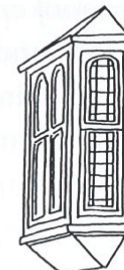
cast stone
mullions

cast stone
transoms

leaded glass often with
diamond shape panes



casement



oriel



semi-hexagonal one-
and two-story bays

TYPICAL WINDOWS

TYPICAL ELABORATIONS

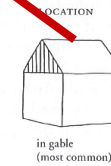
chimney pots,
round or
octagonal,
sometimes
decorated

multiple
shafts
representing
flues for
different
fireplaces,
usually fake

patterned
brickwork or
stonework

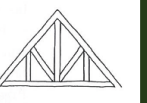
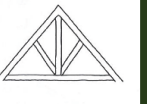
chimney
is usually
very tall
and many
"stairstep"
inward

CHIMNEYS



HALF-TIMBERING

TYPICAL PATTERNS
infill usually stucco, but
occasionally brick



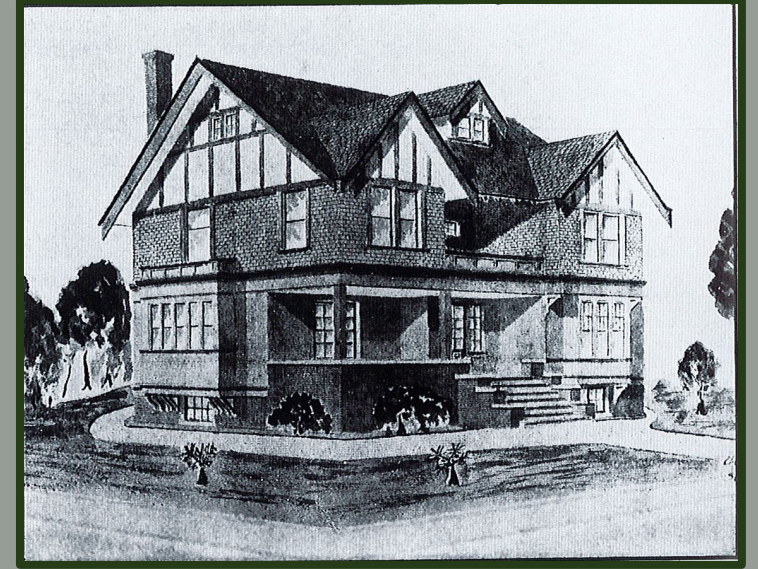
TUDOR REVIVAL ARCHITECTURE



O.D. Fisher Residence, Beezer Bros, 1909



Prosser Residence, Graham & Myers, 1910



Design No. 50, V.W. Voorhees, 1909



Booth Residence, Willis E. Dwyer, 1911



W.F. Foster Residence, Unknown, 1913



Miller Residence, Louis L. Mendel, 1921-22

THE BLOCH RESIDENCE

1439 EAST PROSPECT STREET
SEATTLE LANDMARK NOMINATION



MARVIN
ANDERSON
ARCHITECTS

PREPARED BY
BRIDGET HEMBREE &
MARVIN ANDERSON