



The City of Seattle

## Landmarks Preservation Board

Mailing Address: PO Box 94649 Seattle WA 98124-4649  
Street Address: 700 5th Ave Suite 1700

### Landmark NOMINATION Application

**Name (common, present, or historic):** Rodgers Tile Company

**Year Built:** 1917 (north portion), 1927 (south portion and north renovation)

**Street and Number:** 117 Yale Avenue North

**Assessor's File No.** 684970-0075

**Legal Description:** Lots 15 and 16, Block 13, Pontius' 4<sup>th</sup> Addition to the City of Seattle, according to the Plat thereof, recorded in Volume 7 of Plats, Page 8, records of King County, Washington, situated in the City of Seattle, County of King, State of Washington.

**Plat Name:** Pontius 4<sup>th</sup> Addition                      **Block:** 13      **Lot:** 15-16

**Present Use:** Clothing store, with an apartment

**Present Owner:** Yale Partners LLC  
Contact: John Ahlers  
999 Third Avenue, Suite 3800  
Seattle WA 98104  
jahlers@ac-lawyers.com

**Original Owner:** Charles W. Rodgers (original owner of the building in its current form)  
**Original Use:** Tile, marble, and terrazzo store (original use in its current form)

**Architect:** Edwin Ivey (1917 portion), Unknown (1927 portion)

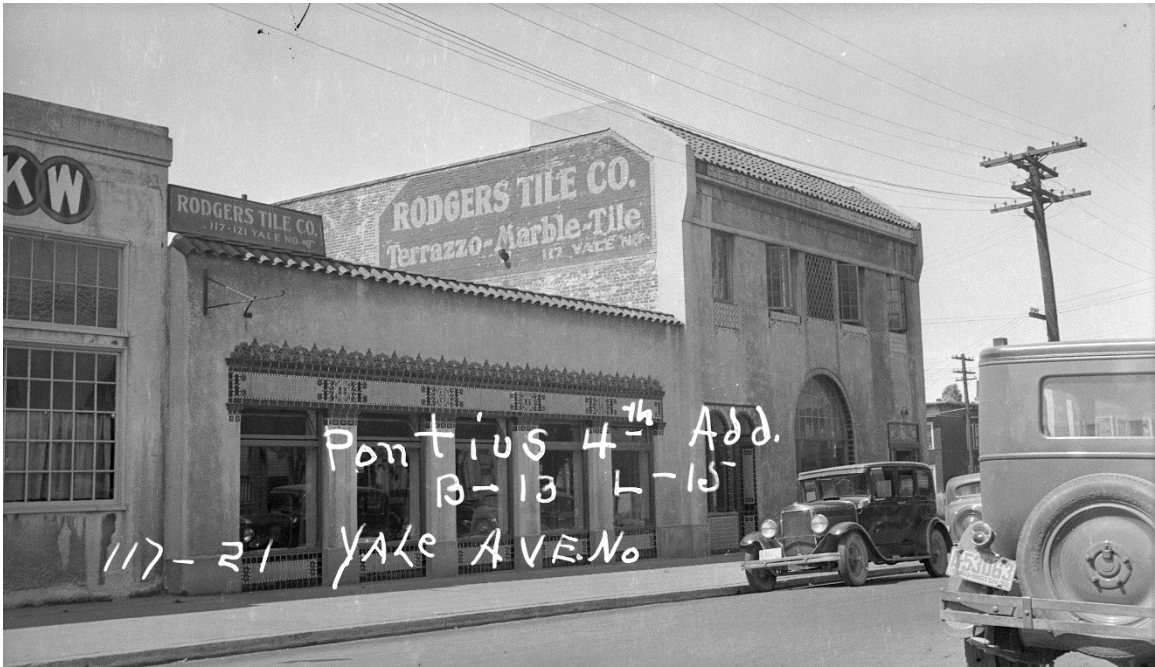
**Builder:** Harvey J. Allan (1917 portion), Unknown (1927 portion)

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**Submitted by:** David Peterson, Nicholson Kovalchick Architects                      **Date:** December 14, 2016  
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Seattle WA 98104  
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**Reviewed by:** \_\_\_\_\_ **Date:** \_\_\_\_\_  
(Historic Preservation Officer)



## Rodgers Tile Company - 117 Yale Avenue North

Seattle Landmark Nomination

December 14, 2016

This report was prepared by:



NICHOLSON KOVALCHICK ARCHITECTS

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**Rodgers Tile Company - 117 Yale Avenue North**  
Seattle Landmark Nomination

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## I. INTRODUCTION

This report was written in order to ascertain its historic nature prior to a proposed development and land use action, and was written and researched by David Peterson of Nicholson Kovalchick Architects. Unless noted otherwise, all images are by NK Architects and date from September 2016. Sources used in this report include:

- Newspaper, book, city directories, and maps referencing the property (see bibliography).
- Author's on-site photographs and building inspection, or by other NK Architects staff.
- Historic photographs of the subject property to assess changes to the exterior to the building.
- King County current and historic tax records; the former accessed online, and the latter obtained from the Puget Sound Regional Archives at Bellevue Community College.
- Only some drawings and almost no building permits were discovered on file at the Seattle Department of Construction and Inspections (SDCI) microfilm library. However, title abstracts, which provide a simplified record of property ownership, were available and reviewed.

## II. BUILDING INFORMATION

Name (historic/current):	Rodgers Tile Company
Year Built:	1917 (north portion), 1927 (south portion and north renovation)
Street & Number:	117-121 Yale Avenue North
Assessor's File No.:	684970-0075
Original Owner:	Charles W. Rodgers (original owner of the building in its current form)
Present Owner:	Yale Partners LLC Contact: John Ahlers 999 Third Avenue, Suite 3800 Seattle WA 98104 jahlers@ac-lawyers.com
Original Use:	Tile, marble, and terrazzo store (original use in its current form)
Present Use:	Clothing store, with an apartment
Original Designer:	Edwin Ivey (1917 portion), Unknown (1927 portion)
Original Builder:	Harvey J. Allan (1917 portion), Unknown (1927 portion)
Plat/Block/Lot:	Plat: Pontius 4 <sup>th</sup> Addition / Block: 13 / Lot: 15-16
Legal Description:	Lots 15 and 16, Block 13, Pontius' 4 <sup>th</sup> Addition to the City of Seattle, according to the Plat thereof, recorded in Volume 7 of Plats, Page 8, records of King County, Washington, situated in the City of Seattle, County of King, State of Washington.



### **III. ARCHITECTURAL DESCRIPTION**

#### **A. Site and Neighborhood context**

The subject property is a commercial building located mid-block on the west side of Yale Avenue North, between Denny Way and John Street. The site located within the old Cascade neighborhood, but today might also be described as located at the southeastern corner of the South Lake Union neighborhood, and just to the north of the Denny Triangle neighborhood at the edge of downtown. In any event, the immediate neighborhood is dominated by major traffic arterials, including busy Denny Way, and Stewart Street, which at this point is heavily trafficked because it is both the southbound continuation of Eastlake Avenue and the surface street receiver of an exit off of Interstate 5, one block to the east. To the east, Denny Way rises sharply uphill to the dense and primarily residential Capitol Hill neighborhood. In past decades, the surrounding blocks were a mixture of low-scale light industrial businesses, warehouses, surface parking lots, low- and mid-rise office buildings, and a very limited amount of retail/commercial space, interspersed between much older single family houses, apartment buildings, and churches, which reflect the depth of age and transitional nature of this neighborhood. However, in the past decade, the neighborhood northwest and southwest of the site has seen increasing residential development, with multi-story apartments, condominiums, and mixed-use buildings constructed at a relatively rapid pace.

The subject parcel measures 80 by 120 feet in plan, oriented east-west, and the subject building fills the parcel. There is an alley at the rear, and the site is essentially flat.

Across the alley to the west, the large lot bounded by Denny Way, John Street, and Minor Avenue had formerly been a Greyhound bus maintenance facility. That lot at present is being redeveloped as a major electrical substation for Seattle City Light, in order to accommodate the growth in the South Lake Union area. To the north of the subject site is a surface parking lot, currently being used as a staging area for the construction of the electrical substation across the alley.

To the south of the subject site is the David Colwell Building, a six-story 51,000 square foot mixed-use building with 126 affordable apartments, constructed in 2000 and owned by the Plymouth Housing Group.

Across Yale Avenue North, to the east, is a small triangular city block, which is occupied by three surface parking lots and a two-story 5,600 square foot wood-frame office building constructed in 1971.

Designated Seattle historic landmarks within a few blocks of the subject site include:

- Troy Laundry Building (1927, Victor Voorhees), on Fairview between Harrison and Thomas;
- The Supply Laundry Building (1906, 1912, 1918, 1925), at Republican Street and Yale Avenue N.
- The New Richmond/Metropolitan Laundry Building (1917, Max Umbrecht), on Pontius Avenue N. between John and Thomas Streets.
- St. Spiridon Russian Orthodox Cathedral (1937), at Harrison Street and Yale Avenue N.
- Immanuel Lutheran Church (1907), at Thomas Street and Pontius Avenue N.

For city planning purposes, the subject parcel is located in the SM-SLU 240/125-400 zone (Seattle Mixed-South Lake Union 240 Residential Height with incentive height 125-400 feet).

#### **B. Building description**

The subject building is a retail clothing store with an apartment occupying a partial second story. In plan, the 12,000 square foot building measures 80 by 120 feet, and is oriented east-west with the primary or east elevation facing Yale Avenue North. Tax records, photographs, historic maps, newspaper accounts provided

some information about the appearance and development of the building over time. Only some plans and very few building permits were on file for the structure, which was originally addressed as 121 Howard Avenue North, the original name of Yale Avenue North.

The north half of the building was originally constructed in 1917 as a two-story garage and maintenance facility for the Pacific Telephone and Telegraph Company, with associated offices on a partial second floor along the street. Very faint architectural drawings by the Seattle architect Edwin J. Ivey are on file for this original design, but because no photographic images could be found of the building from this period, it is unknown to what extent the drawings match what was actually constructed. The drawings appear to show approximately the same massing and window openings as was built, but with a slightly more ornate Beaux-Arts or American Renaissance Revival design. However, Ivey's drawings appear to show the ground floor center opening as squared at the top rather than arched, and was likely a door for vehicular access rather than a window.

In 1927, that building was remodeled in a Mediterranean Revival/Spanish Revival style and a one-story addition was constructed to the south, for use of the entire building as a tile store and showroom. The architect and builder for this portion are unknown, but the 1937 tax assessor photograph provides information about the building at this phase. It was at this time that the main façade received extensive decorative tile work, presumably to function as product advertisement for the tile store. There may also have been painted stenciled stucco or sgraffito work at some locations on the elevation, as evidenced by the 1937 tax assessor photograph. In 1942, the building was renovated for use as a garage, and the second floor offices were remodeled into an apartment. The architect for this work was Andrew Willatsen, and although the building was stripped of some architectural detail including tilework, other design elements included in Willatsen's drawings were apparently not followed (such as Art Deco detailing around the main entry). The building exterior again underwent repairs and renovations several times between 1996 and 2008, by the current owners.

### Exterior

Today, the building structure is unreinforced masonry over a concrete foundation, with post and beam interior supports. There is a small mechanical room at basement level. The roofs of the 1917 portion of the building are supported by timber trusses, which are visible on the interior at the rear part of the first floor. At this roof portion, according to available architectural drawings, a monitor skylight dating from 1917 was replaced in 1942 with the current two skylights, although the original trusses were retained. The 1927 (or south) portion of the building features a flat roof, with exposed beams. A center demising wall supports the interior truss and beam ends.

The primary or east elevation, facing Yale Avenue North, is composed of a two story elevation on the right half, corresponding to the 1917 construction; and a one story elevation on the left half, corresponding to the 1927 addition. The two-story elevation at the first floor features a high central arched window, flanked by recessed rectangular door opening on the left containing a double door with transom, and a smaller rectangular single door opening on the right which gives access to a stairway and the upstairs apartment. At the second floor are a line of five small punched-opening windows, organized with the center three clustered together. The elevation is topped with a sloped roof parapet. The one-story portion of the elevation on the left, which was originally constructed in 1927, consists of five equally sized and slightly recessed store windows and bulkheads, separated by wall piers, and topped with a blank signage wall and parapet. Near the top of this parapet is a line of projecting decorative red roof tiles, suggesting the edge of a tile roof. The exterior of the east elevation is finished with painted, textured stucco, most recently repaired and replastered in 1996. All of the windows on this elevation are non-original, and were installed between 1996 and 2002, with the exception of the upper part of the large arched window, which appears to retain the original multi-light clear leaded glass.

Decorative wall tile is featured at a few locations on the main façade, most visibly as a long tile band above the five windows at the left part of the elevation, as well as tile bulkheads below; and as a tile edging and bulkhead at the large central arched window on the right part of the elevation. According to one source, the decorative tile is an example of “Malibu” tile, which was produced by Malibu Potteries in California.<sup>1</sup>

The tile work on the east elevation was originally more extensive. A comparison to the 1937 tax assessor photo shows that much of the tile work visible in that photo is no longer extant. Decorative tile at the two entries flanking the central arched window were removed apparently in 1942—consisting of a decorative tile panel over the right entry; and tiled arches, a tile column, and tiled stem wall at the left entry. Also presumably removed at this time was a modeled “cresting” tile atop the tile frieze band above the five windows on the left side of the main elevation. Removed between 1996 and 2002 were the tile sills and central window lattice at the second story windows, as well as the second story red tile roof and painted stencil band or sgraffito work below that roof. As part of repair and renovation work between 1996 and 2002, the plain red window header field tiles (on the east elevation, facing the street) and plain black window header field tiles (on the underside of the window opening) at the five windows on the left half of the elevation were all replaced in-kind when the windows were replaced, due to water intrusion problems. However, the exact tiles were no longer available, and modern ceramic tiles were used which matched the colors as closely as possible (original tiles are deeper red or deeper black in hue, and retain a more highly reflective glaze). Finally, as part of the 1996 and 2002 repairs and renovations, approximately ten yellow field tiles were replaced in-kind at the window bulkheads of the five windows on the left side of the elevation, and a few black tiles at the underside of the large arched window on the right side of the elevation were replaced in-kind as well, with modern tiles matching as closely as possible the color.<sup>2</sup>

For the other building elevations, no historic images were found with which to make a comparison. The north elevation (although along a property line) includes three vertically-oriented windows at the first and second stories each, which feature brick segmented arch headers, but have modern sash. A portion of the south elevation at the second floor overlooks the roof of the one-story 1927 addition; windows here light the apartment upstairs and also have contemporary window sash dating to 2002, however the headers are squared rather than featuring segmented brick arches. These window openings were cut through after 1937, as evidenced by the tax assessor photo of that year—likely as part of the 1942 building renovations which remodeled this space into an apartment. The exterior of this elevation is clad in textured painted stucco.

There are two west elevations; one along the alley, and the west elevation of the second story. The latter is wood frame construction, is set back from the alley, and is clad in painted wood lap siding which was installed by the current owners in 1996, to replace the original damaged stucco. Windows here light the upstairs apartment and storage spaces, and are non-original sash, installed in 2002.

The west elevation at alley level is obscured by murals and graffiti, but is composed of two parts—the north half, which represents the rear of the 1917 construction, and the south half, which represents the 1927 construction. The north half features a central opening, once the garage entry, which is currently sealed with a slightly recessed stud wall and access door. On the interior, an overhead garage door of unknown age for this opening is still in place. This opening is flanked by two brick segmented arch openings on each side—three vertically-oriented windows and an exit door with transom. The windows here are narrow wood sash in wood frames, possibly original, or dating to the 1942 building renovation. The window glass is variously painted over or covered in plywood, and the windows are protected by metal grilles. A simple shaped parapet surmounts this half of the alley elevation.

The south half of the alley elevation features a recessed garage opening with double swing doors, flanked by two large industrial sash windows with translucent textured glass, all of which appear to be original or date

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<sup>1</sup> Kreisman, p. 114.

<sup>2</sup> Interview with John Ahlers, owner, November 9, 2016.

to the 1942 building renovation. Above the garage opening is a wide flange steel beam serving as a traveling hoist, which was installed as part of the 1942 renovations, and which extends through the room at the rear of the building.

### Interior

At the first floor, the interiors have been altered numerous times to adapt the space to a variety of occupants. As late as the 1990s, the ground floor was two separate commercial spaces. The current interior for a clothing store reflects improvements made in recent years, which included opening the center brick demising wall to allow a larger retail space towards the front of the building. At some locations, portions of segmented arch openings in that original 1917 wall are visible and exposed. Beams and trusses are exposed as well. However, arch forms that appear in other interior walls are non-original and non-structural, and date to the most recent tenant improvement to the space. At the rear of the building, off the retail floor, some storage spaces retain older finishes, but none are significant.

The upstairs apartment occupies the entire second floor, and is reached through the northernmost exterior door on the front building elevation, which opens onto a stairway. The upstairs was remodeled from offices to the current two-bedroom apartment configuration in 1942, by architect Andrew Willatsen. Little alteration has been made to the interior since then. Finishes include plaster walls, fir trim, oak and fir floors, and vinyl asbestos tile in the kitchen.

## **C. Summary of primary alterations**

The building has undergone many alterations. The north portion of the building was constructed in 1917 as a service facility and garage for the telephone company. In 1927, the south portion was constructed and the north portion was renovated for use of the entire building as a tile and terrazzo contracting company sales showroom and warehouse. In 1942, the interior was renovated yet again for use as a parts sales and service garage, with an apartment upstairs. In recent decades, the interior has been altered to suit various tenants. Between 1996 and 2008, several repairs and renovations were made to the exterior by the current owners.

Although numerous mechanical permits were located for the subject structure, no building permits other than the original 1917 permit for the north portion of the existing building were on file at the city (possibly due to a filing error). Faint drawings of the 1917 original structure exist, but are difficult to read and may differ somewhat from what was actually built. Some drawings are on file which reflect alterations over time, most significantly the 1942 renovation of the building for use as a parts sales and service garage for the Hall-Scott Motor Company with drawings by architect Andrew Willatsen. While many of the proposed changes were carried out, some were not (for example, Willatsen proposed removing all of the exterior tile and adding Art Deco details around the main entry). Primary alterations were also identified through comparison of the current building with the 1937 tax assessor photograph, and through interviews with the current owner.

The primary building alterations are as follows:

- Windows:
  - All windows at the main or east elevation (except for the clear leaded glass window portion in the upper part of the large arched window which dates to either 1917 or 1927) replaced during building renovations between 1996 and 2002.
  - All windows at the south and north elevations replaced during building renovations between 1996 and 2002.
- Decorative tile on east elevation removed in 1942 (all visible in 1937 tax assessor photo):

- Modeled “cresting” tile above the tile band above the five windows on the left half of the elevation.
- Tile double arches, tile column, and tile stem wall at main building entry to left of large arched window.
- Decorative tile “mural” panel above entry door to right of large arched window.
- Decorative tile on east elevation removed in 1996-2002 (all visible in 1937 tax assessor photo):
  - Tile panels at second floor window sills.
  - Metal or tile lattice covering the center second floor window.
  - Red clay tile roof parapet, and stenciled painted stucco or sgraffito decorative band just below roof parapet.
- In-kind replacement of field tile at window headers for the five windows on left half of east elevation (using best available match; exact tile match was not possible).
- Original stucco exterior cladding at west elevation of second story (facing alley) was reclad with horizontal wood siding in 1996.
- All exterior stucco was repaired, replastered, and painted between 1996 and 2002.

### III. HISTORICAL CONTEXT

#### A. The development of the Cascade / South Lake Union neighborhood

The subject building is located in what was traditionally called the Cascade neighborhood, but in recent years is sometimes considered part of the South Lake Union neighborhood in city planning documents. The 2005 South Lake Union Historic Survey and Inventory for the Department of Neighborhoods considers the South Lake Union area to be generally blocks to the west of the subject site—an area bounded by Fairview Avenue to the east, Aurora Avenue to the west, Mercer Street to the north, and Denny Way to the south. The older Cascade neighborhood is considered to generally be the area east of Fairview Avenue, traditionally having a closer relationship with Capitol Hill until the construction of the Interstate 5 corridor in the 1950s and 1960s. The Department of Neighborhoods 2003/2004 Cascade Historic Survey defined the boundaries of Cascade as the blocks east of Fairview Avenue to Interstate 5, and from Roy Street to Denny Street—this is the area which includes the subject site. Both areas share common and overlapping histories due to topography and land use patterns over the decades.<sup>3</sup>

The South Lake Union and Cascade areas were originally part of the pioneer land claims of the David T. Denny and Pontius families.<sup>4</sup> Denny’s property extended from the south end of Lake Union westward to Elliott Bay, from Mercer Street to Denny Way. In David Denny’s time, his land was nestled in a valley between Denny Hill to the south and Queen Anne Hill to the north. Prior to the Denny settlement, the area was noted for a large meadow and several Duwamish encampments, particularly where a small stream (today the course of Westlake Avenue) met the shore of Lake Union. The Denny’s modest home was located at 8<sup>th</sup> and Republican.<sup>5</sup> Denny Park was originally six acres donated by David Denny in 1864 for use

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<sup>3</sup> This section is derived from Thomas Street History Services, “Context Statement: 2003 Cascade Historic Survey Buildings, Objects, and Artifacts,” (2003, revised January 12, 2004); and “Context Statement: South Lake Union Historic Survey and Inventory” (2005). Both were prepared for the Historic Preservation Program, Department of Neighborhoods, City of Seattle.

<sup>4</sup> South of Denny Way was the pioneer claim of the William and Sarah Bell family, which extended from Elliott Bay westward towards today’s Interstate 5, and included the Denny Hill and Belltown areas.

<sup>5</sup> The house was demolished during a 1911 regrade of the area.

as a city cemetery, but was rededicated as a public park in 1883, becoming Seattle's oldest park.<sup>6</sup> In the 1860s, a north-south military road was cut through the area, following an Indian trail (today's Dexter Avenue). David Denny subdivided his land into 500 building lots in 1872, but the area was relatively slow to develop, compared to the Belltown area to the south.<sup>7</sup>

Rezin and Margaret J. Pontius had moved to Seattle from Ohio in 1865 and were farmers and major early landowners in the area, including large tracts in the Cascade neighborhood and west slope of the Capitol Hill neighborhood.<sup>8</sup> Their farmhouse was located on the large block directly across the alley from what was to become the subject parcel. Rezin left his family in the late 1880s. Left alone, Margaret in the late 1800s platted and sold off their extensive properties as building lots in the rapidly growing city. With the profits from these land sales, Margaret built in 1890 a Queen Anne style mansion, designed by local architect John Parkinson, on the site of the old farmhouse. After her death in 1902, her estate was rumored to be valued at \$100,000, and her home was subsequently used as an orphanage known as the Ryther Home until it was demolished in 1930.<sup>9</sup>

The area owes most of its character to transportation systems that developed around Lake Union and early rail corridors. Coal from Issaquah and lumber extracted from the lands around Lake Washington and Lake Sammamish were transported to Lake Union—and then overland to Elliott Bay—through a combination of boats, portage, and later, rail. A large sawmill was established at the foot of Lake Union in 1882, which was purchased by Denny shortly thereafter. From the 1880s to 1900, several industries developed in the area, including additional mills, several brickyards, and a furniture company. Also in the 1880s, horse-drawn streetcars were established in the vicinity, to connect the area to downtown via Westlake Avenue. In 1883, the area had developed enough to be annexed by the City of Seattle. The area developed single family houses, churches, a few apartment buildings, and a school as the residential population grew—mostly workers for the nearby industries, through the turn of the century.

The school was the Cascade School, which was located two blocks north of the subject site at the northwest corner of Yale Avenue and Thomas Street, and was a major presence in the neighborhood from 1894 until it was demolished in 1955. This large, impressive structure was constructed of brick and stone, with the original central portion designed by John Parkinson, who also designed B.F. Day School in Fremont and the Interurban Building at the southeast corner of Yesler Way and Occidental Avenue. Later additions to the building accommodated an increasing student body over the decades. The building would be used until the 1949 earthquake, which damaged the structure to the point that it was declared unsafe.

An illustration of the traditionally blue-collar nature of the neighborhood can be found in the blocks northwest of the subject site, from approximately Fairview to Pontius Avenues, and from Roy Street to Denny Way. This strip of land was platted in the 1880s as "The Fairview Homestead Association for the Benefit of Mechanics and Laborers" addition to the City of Seattle. According to historian Paul Dorpat, the pioneer developers who platted the blocks intended to help working families build or purchase affordable small homes on small lots, and offered innovative installment plans. The c.1900-10 densely packed single family homes visible on the 1917 and 1951 Sanborn maps at the northwest corner of Thomas and Pontius, a block from the subject site, are now demolished but were examples of these small worker houses.<sup>10</sup>

The Cascade neighborhood was particularly noted for a wide variety of immigrant working-class populations which settled there. As a reflection of these various ethnicities, the area was dotted with a number of small but architecturally varied churches serving Russian, Balkan, Swedish, Norwegian, and Greek communities, as

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<sup>6</sup> HistoryLink.org, "Seattle establishes its first public park, Denny Park, on site of the city's first municipal cemetery on July 10, 1883," Essay #7287, by Walt Crowley, March 23, 2005.

<sup>7</sup> Historylink.org, "Seattle Neighborhoods: Queen Anne – A Thumbnail History," Essay 3414, by David Wilma, 28 June 2001.

<sup>8</sup> The spelling of Rezin's name varies widely in the literature; and "Rezin" may not be correct.

<sup>9</sup> HistoryLink.org, "Seattle Neighborhoods: Capitol Hill—Thumbnail History," Essay 3188, by Paul Dorpat, May 7, 2001; and "Lake Union Walking Tour," p.8, Essay 8166 (PDF format), by Paula Becker, July 27, 2007.

<sup>10</sup> Dorpat, Paul, "Seattle Now & Then: A footprint of love," Seattle Now & Then, The Seattle Times, January 30, 2010.

well as others.<sup>11</sup> Two blocks northwest of the subject site is Immanuel Lutheran Church, originally the Norwegian Immanuel Lutheran Church at Pontius and Thomas Street; three blocks to the north is the St. Spiridon Russian Orthodox Cathedral at Yale and Harrison (originally made up mainly of Greek and Russian immigrants, but largely the latter after Russian revolution in the early 20<sup>th</sup> century); and one block to the north of the subject site was once the site of St. Demetrios Greek Orthodox Church, established in 1916, at the corner of Yale and Thomas.<sup>12</sup> Numerous similar small churches were located throughout the Cascade and South Lake Union area.

The 1909 extension of a rail spur and associated freight depot at Terry and Thomas Streets, connecting south Lake Union businesses to the Northern Pacific Railway, facilitated the continuing growth of industries in the south Lake Union area. The 1917 opening of the Ballard Locks and the Lake Washington Ship Canal (connecting Puget Sound to Lake Washington via Lake Union) spurred further growth. Over time, maritime industries developed, such as ship-related building and repair, particularly in response to the U.S. entry into World War I and World War II. The large Naval Reserve Armory was established at the southwestern shore of the lake in the early 1940s.

Transportation-related companies established in the area as well. From 1913 to 1932 the first Ford assembly plant west of the Mississippi River operated at the south shore of Lake Union, in what is today's Shurgard Storage headquarters at 700 Fairview Avenue. Kenworth Trucks, a major nationwide truck manufacturing company, was founded in 1923 in the Cascade neighborhood. It was located first at 506 Mercer Street, then at 1263 Mercer Street until 1946, when it moved to a location south of downtown.<sup>13</sup>

The increasingly commercial aspect of the neighborhood over the 20<sup>th</sup> century is clearly reflected in period maps. The 1905 and 1917 Sanborn fire insurance maps show the surrounding blocks around the subject site largely as wood-frame single-family homes, with a very few small-scale commercial structures visible. There was slightly more residential density one block east, along Eastlake Avenue, which had a streetcar line. The large exception to this was the Hemrich Brewery, at the southwest corner of Mercer Street and Howard (later renamed Yale) Avenue.

By midcentury, the neighborhood was becoming less residential and increasingly more commercial—densely packed particularly with businesses associated with shipworks, laundries, building materials suppliers, and automobile-related sales and service. Three large nearby laundries historically operated in the neighborhood—the Supply Laundry (b. 1906-21) the New Richmond/Metropolitan Laundry (b. 1917), and the Troy Laundry (b. 1927, 1944-46, 1965-66). In 1930, the former Pontius mansion directly behind the subject site, later the Ryther home, was demolished by the North Coast Transportation Company (a predecessor of Greyhound Bus lines), and the entire block was developed for use as a bus maintenance terminal. In 1931, the Seattle Times company moved from downtown to their new office building at Fairview Avenue and John Street, eventually occupying the entire block, and becoming a major landholder in the area over the years.

On the 1951 Sanborn map, besides the large garage and repair shop for the North Coast Lines, the businesses in the blocks immediately surrounding the subject property included a large number of apartment buildings, duplexes, boarding houses, and lodging houses; five contractor's storage yards and/or lumber sheds; two large-scale laundries and dry cleaners; two laundry supply shops; a large bottling works; three auto body or service shops; three automobile garages; a tire shop; a veterinarian; two upholsterers; a cabinet shop; a parcel delivery company; an electric supply warehouse, three or four contractors' general storage buildings; a sign painter's shop; and two churches.

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<sup>11</sup> "Seattle Neighborhoods: Cascade and South Lake Union," HistoryLink.org essay #3178, by Louis Fiset, April 9, 2001.

<sup>12</sup> "Parish History," St. Spiridon Orthodox Cathedral, [www.saintspiridon.org/history.html](http://www.saintspiridon.org/history.html); and "Our History," St. Demetrios Greek Orthodox Church, [www.saintdemetrios.com/OurParish](http://www.saintdemetrios.com/OurParish).

<sup>13</sup> Historylink.org, "Kenworth Motor Truck Corporation incorporates in Seattle in January 1923," Essay 3192, by David Wilma, 10 April 2001.

Three events significantly influenced the character of the Cascade and South Lake Union areas in the middle part of the 20<sup>th</sup> century. In the early 1930s, Highway 99/Aurora Avenue was constructed in a below-grade right of way at the western edge of the neighborhood, substantially cutting the South Lake Union area off from the Queen Anne neighborhood to the west. In 1957, the Cascade and South Lake Union areas were rezoned as manufacturing areas, and no new residential buildings were permitted to be constructed there. Finally, in the late 1950s and the early 1960s, the construction of the Interstate 5 highway dramatically altered the relationship of the Cascade neighborhood to the lower flank of Capitol Hill to the east, and the creation of the Mercer Street interstate highway on-ramp just south of Lake Union altered the relationship of the Cascade neighborhood to the southeast shore of Lake Union. Together, these three events isolated the South Lake Union area generally, keeping the character of the area low-rise, light industrial, and with very little new development. In response to the increasingly automobile-oriented culture of the period, some parcels in the area were cleared and developed in the 1960s through 1980s as surface parking lots.

In the early 1990s, a proposal for a huge, Olmsted-like park called Seattle Commons was proposed for an area four blocks west of the site—approximately from Ninth Avenue to Terry, and from Denny to Lake Union, connected to downtown via Westlake Avenue. The project would have involved demolition of multiple blocks and closure of rights of way. The idea, which captured the imagination of the public and elected officials alike, ultimately failed at the voting booth, but it directed attention to the then-seemingly-underutilized South Lake Union area.

Since that time, increased development has occurred along the Westlake corridor, several blocks west of the subject site between Denny Way and Mercer Street, and at the foot of Lake Union. Westlake, Terry, and Boren Avenues have been the focus of carefully planned mixed-use residential and office development, attracting new technology-based industries and an increasingly dense population base. In 2006, officials broke ground for a new streetcar to connect South Lake Union to the downtown core, via Westlake Avenue. Beginning in 2008, the city instigated a series of public meetings and studies to consider rezoning portions of South Lake Union, in order to increase building height and density, in keeping with its designation as an Urban Center.<sup>14</sup> New mixed-use and residential development has also occurred along Denny Way. Additionally, in 2010 the new 12-acre South Lake Union Park opened at the foot of Lake Union, adjacent to the Center for Wooden Boats and the new Museum of History and Industry location in the refurbished Naval Reserve Armory.

At present, however, many of the blocks east of Fairview Avenue remain the same low-scale, light industrial or office buildings from earlier decades. Cascade Playground was renovated in recent years, and the historic former Supply and New Richmond laundry buildings have been renovated into mixed-use residential and retail complexes. Finally, across the alley from the subject site, the former Greyhound bus maintenance facility occupying a full block on Denny Way is being replaced with the first major electrical substation in over thirty years by Seattle City Light, in order to provide increased capacity to the South Lake Union and parts of downtown.

## **B. The development of the subject building, building owners, and occupants**

### **Owners (per title abstracts)**

Pre-1912	Margaret Pontius, Frank Pontius
1917	--- North portion of building constructed for Pacific Telephone & Telegraph ---
1920	Anchor Realty Company
1927	Charles W. Rodgers

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<sup>14</sup> Holmes, Jim, "Director's Report, Zoning Changes for the South Lake Union Urban Center," Department of Planning and Development South Lake Union Rezone DIR, September 5, 2012, Version #2.



1927	-- South portion constructed; north portion renovated --
1940	Oregon Mutual Savings Bank
1942	Hall-Scott Motor Car Company
1948	A. C. F. Brill Motors Company
1948	Frank J. and Margaret Kelly, and descendants
1987	Yale Partners (John P. Ahlers et al.)

The undeveloped property was originally owned by the pioneer Margaret Pontius, who platted the surrounding blocks in 1890. The subject property was vacant until at least 1912, according to the Baist map of that year.

The 1917 Sanborn fire insurance map indicates that the north half of the subject parcel was developed in May of that year as an office and garage to be leased to the Pacific Telephone and Telegraph Company (PT&T). While no historic images were found for that structure, very faint architectural drawings by Seattle architect Edwin J. Ivey are on file, showing a slightly more ornate version of the north portion of the existing building. PT&T was the successor firm to the earlier Sunset Telephone & Telegraph Company, which constructed several two-story telephone exchange buildings in neighborhoods throughout Seattle in the early 1900s, which Ivey's design appears to resemble in architectural scale, proportion, and symmetry.<sup>15</sup> Sanborn map notes indicate that the front portion of this building was two stories with a one-story truss-roof garage extending to the alley at the rear—essentially describing the condition of the north portion of the building today. The first floor appears to have been entirely given over to garage space, and on the map the second floor was labeled “offices.” A 1923 newspaper article described the building as leased and housing the “plant school,” presumably the training facilities and shops, for the PT&T service and installation department, which was to move that year to a larger consolidated facility at Minor and Fairview Avenues.<sup>16</sup>

In 1920, title abstracts indicate that the property was sold to Anchor Realty Company, including the adjacent lot to the south, which at that time was undeveloped. In 1927, Anchor sold the existing building (by then vacated by PT&T) and adjacent lot to Charles W. Rodgers, who remodeled the PT&T building and constructed the one-story portion of the building to the south, to be used as a tile display and warehouse space. It was presumably at this time that the building received its exterior tile work.

Original owner/occupant of the subject building, Charles W. Rodgers and the Rodgers Tile Company

Charles W. Rodgers was born in Ohio in 1869 and there was “connected to” the Mosaic Tile Company of Zanesville, Ohio, a pioneering manufacturer of encaustic tiles in the United States.<sup>17</sup> Around 1904, he moved to Seattle.<sup>18</sup> The following year he established a tile sales and installation firm, the Charles W. Rodgers Company, which offered “all classes of tile floors and walls, terrazzo, marble, fireplace mantels and furnishings,” including products as varied as encaustic and Batchelder tiles, onyx, and pressed brick.<sup>19</sup>

Some of Rodgers's projects before 1913 were reportedly the tile work for the bathrooms at the Washington Hotel Annex and the Savoy Hotel, and numerous apartment buildings, shops and stores in downtown Seattle; terrazzo work at the New Richmond Hotel and the New Orpheum Theater; tile and terrazzo work at First Baptist Church; and tile and marble work at the Wintonia Hotel. Work outside Seattle included the Northern State Hospital in Sedro-Woolley, the Leopold Hotel in Bellingham, the state reformatory in Monroe, and Great Northern Railway passenger stations in Lewiston, Idaho, and Helena, Montana. A significant Seattle commission for Rodgers was the tile work at the Smith Tower, which included all of the hallway flooring and wainscoting, stair landings, toilet room floors, barber shop walls, and

<sup>15</sup> BOLA Architecture + Planning. “Pacific Telephone & Telegraph Exchange / Seattle Public Library Queen Anne Warehouse 1529 4th Avenue West, Seattle,” Seattle Landmark Nomination, December 21, 2015.

<sup>16</sup> “To build phone garage,” The Seattle Times, May 27, 1923, p. 18.

<sup>17</sup> “Gets Smith Building tiling contract,” The Seattle Times, May 8, 1913, p. 2.

<sup>18</sup> “Charles W. Rodgers,” obituary, The Seattle Times, January 7, 1949, p. 16.

<sup>19</sup> Advertisement, commercial section, 1905 Seattle Polk's City Directory.

observation story and observation balcony floors. In total, approximately 50,000 square feet of various kinds of tile was reportedly required for the Smith Tower job.<sup>20</sup> At that time, Rodgers' company was located in the Maritime Building at 911 Western Avenue.

Through the 1920s, the firm appears to have continued to provide tile and terrazzo installation to hotels and apartment buildings, and expanding with the local building boom of that period. In the 1922 Polk's City Directory, Rodgers's firm was one of seven tile-related companies listed, and the only one listed under "Tiling-Terrazzo."<sup>21</sup> In 1923, Rodgers's advertisements in Polk's Directory emphasized their expertise in fireplace mantels and other fireplace equipment such as dampers, andirons, screens, grates, fire brick, as well as tile surrounds, tile floors, tile mantels, tile walls, and terrazzo. Rodgers's firm may have particularly specialized in Batchelder tile fireplace surrounds.<sup>22</sup>

In 1927, in an apparent expansion of the business, Rodgers purchased the subject property and moved his business from 911 Western Avenue to the subject property. Following the purchase, he made improvements to the building for the reported cost of \$50,000. The improvements included renovations to the existing two-story structure, and construction of the one-story addition to the south. Based on the 1937 tax assessor photograph, Rodgers appears to have extensively installed decorative tile (likely "Malibu" tile, and other brands) in a variety of exterior locations, including window surrounds and bulkheads, presumably as a form of advertisement, or to display the potential applications of his company's product.

A newspaper article in 1927 described Rodgers's firm as "the oldest tile firm in the Northwest."<sup>23</sup> Also at that time, Rodgers changed the name of his company to the Rodgers Tile Company. The image of the new building was featured in advertisements in the business section of the Polk's City Directory. That year, only three companies were listed under the "Tile—Floor, Wall, and Mantel" section; the Rodgers Tile Company; the Robinson Tile & Marble Company at 600 Eighth Avenue North; and Gladding, McBean & Company at 1500 First Avenue South.

Projects in the 1920s included prominent buildings, such as the Olympic Hotel and the Stimson Building in the Metropolitan Tract downtown. For the Olympic, the scope included all of the patterned terrazzo in the main dining room, lounge, and palm room, for which they claimed to have specially imported Italian workmen to do the job.<sup>24</sup> Other projects included all the tile work (largely the bathrooms) for the Shelby Apartments at Franklin and Boylston (1928, Stuart & Wheatley), the Seville Court Apartments at First and Aloha (1928, W. H. Whitley), the Buckley Apartments at 17<sup>th</sup> and John (1928, Edward Merritt and Charles Arensberg), the Woodland Park Apartments at 50<sup>th</sup> and Phinney (1928, W. G. Brust), and the Lakecrest Apartments in Madison Park (1929, James Taylor Jr., and Paul Thiry, architect, with Butler Sturtevant, landscape architect).

Most significant, however, was likely the Piedmont Apartment Hotel (today the Tuscany Apartments), at Summit and Seneca on First Hill (1928, Huntington & Torbitt), which featured decorative "Malibu" tile extensively at the sidewalk-level exterior window surrounds, and at other locations inside the building's lobby and dining room. The building represents perhaps the most elaborate and extensive use of Malibu tile in the region.<sup>25</sup>

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<sup>20</sup> "L. S. Smith Building goes up as planned," *The Seattle Times*, May 26, 1912, p. 14; and "Gets Smith Building tiling contract," *The Seattle Times*, May 8, 1913, p. 2.

<sup>21</sup> The other firms were Robinson Tile and Supply at 219 Marion Street; T. C. Thomas Company at 1627 4<sup>th</sup> Avenue; F. T. Crowe and Company at 508 Westlake Avenue North; William W. Kellogg Company at 1619 Third Avenue; D. E. Fryer & Company at 301 Lumber Exchange Building; and The Kohler Supply & Tiling Company at 135 Westlake Avenue North.

<sup>22</sup> "Fireplace final touch," *The Seattle Times*, April 18, 1921, p. 13.

<sup>23</sup> "Rodgers Tile buys site for new plant," *The Seattle Times*, March 13, 1927, p. 27.

<sup>24</sup> "Terrazzo in the lobby of the Olympic..." advertisement, *The Seattle Times*, December 7, 1924, special Rotogravure section on the Olympic Hotel, p. 19; also "Rodgers Tile buys site for new plant," *The Seattle Times*, March 13, 1927, p. 27.

<sup>25</sup> Kreisman, p. 114.

Business for Rodgers may have declined with the slowdown in the local building industry during the Great Depression. Few projects from the 1930s could be found for this report, although the firm provided and installed the tile for the floors and mantels of the Glen Haven development, a collection of twenty Tudor, Colonial, and Norman Revival cottages on Fauntleroy Avenue across the street from Lincoln Park. At least one of these homes also features some decorative tiles on the exterior. The development was built by R. B. Wark and Son, and completed in 1932.<sup>26</sup> Another project found for this report, perhaps among the last by the Rodgers firm, was the installation in 1940 of the tile floors and wainscoting in the restrooms and in the kitchen of the new F. W. Woolworth's store downtown at Third and Pike, which was one of only three major downtown building projects constructed in the depression and prewar period of 1931 to 1945.<sup>27</sup>

During the 1930s, Rodgers leased some of the space to a tenant, presumably for additional income to offset declining business. According to city directories, the tenant during beginning in the mid-1930s was David A. Burns Jr., who founded and operated from that location the D. A. Burns Company, an upholstery and carpet cleaner (the company remains in business today, and is headquartered in Ballard).

Rodgers had essentially retired around 1939 but his company continued to operate out of the subject building until October 1940.<sup>28</sup> In 1941, the Rodgers Tile Company is listed in city directories as having relocated to 1929 Aurora Avenue, and by 1942 that company under new ownership was called the Mosaic Tile Company—it is unclear if this was the same Zanesville, Ohio company which Rodgers had been associated with prior to his arrival in Seattle in 1905.

Rodgers and his wife Amelia lived at 5149 South Findlay Street, in the Seward Park neighborhood, from at least 1922 to the late 1940s. Charles Rodgers died in January 1949, at age 79.

An assessment of the significance of Rodgers Tile Company could not be found, but in a historical survey of the Arts and Crafts movement in the Pacific Northwest, the firm is described as the primary competitor of the William W. Kellogg Company, the premier art tile firm in the Seattle region.<sup>29</sup> Kellogg's company, which had offices in Portland, Seattle, and Tacoma, specialized in custom tile designs, and was the exclusive representative for the prestigious Rookwood tile, Moravian tile, and Giannini mosaic tile companies. Kellogg was described as a prominent figure in the Seattle arts scene at the time, and his company's installations were located in the Sorrento Hotel, Frederick & Nelson Department store, and other significant locations.<sup>30</sup>

#### Later owners and occupants

In 1940, the year Rodgers's business was leaving the building, the property appears to have been transferred to the Oregon Mutual Savings Bank, and the building was listed as vacant in 1941. In 1942, the property was sold to and occupied by the Hall-Scott Motor Car Company, based in Berkeley, California, which used the facility as their local branch for truck, bus, marine, and industrial motors. The first building permit issued in 1942 was for the \$15,000 renovation to the structure, which was built by contractor William Peterson and designed by architect Andrew Willatsen. The work included interior alterations but apparently also the removal of much of the exterior decorative tile.<sup>31</sup> In 1944, the Hall-Scott company merged with the ACF-Brill Motors Company of New York City, and the property was listed under that name.

In 1948, the building was purchased by Frank J. and Margaret Kelly, who operated their floor coverings company, Kelly Inc., out of the building until the mid-1960s. (The company appears to have been unrelated

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<sup>26</sup> "2 remarkable model homes," advertisement, *The Seattle Times*, August 7, 1932, Rotogravure pictorial section, p. 12.

<sup>27</sup> "Local labor used in Woolworth job," *The Seattle Times*, September 25, 1940, p. 15; and "Summary for 301 Pike Street," Seattle Department of Neighborhoods Historical Sites Database, May 23, 2006.

<sup>28</sup> "Charles W. Rodgers," obituary, *The Seattle Times*, January 7, 1949, p. 16. "Removal sale," classified advertisement for Rodgers Tile Company, *Seattle Times*, October 13, 1940, p. 27.

<sup>29</sup> Kreisman, pp. 227.

<sup>30</sup> Kreisman, pp. 225-229.

<sup>31</sup> "\$15,000 building change planned," *The Seattle Times*, January 2, 1942, p. 8.

to the Kelly-Goodwin Hardwoods Company, a nearby and contemporary Seattle firm, which was owned by Frank E. and Helen Kelly).

Starting in the late 1960s through the late 1980s, the building had a succession of tenants including the Southland Corporation (a Seven Eleven convenience store), Litton Dental medical/dental supplies, Pioneer Services Corporation mechanical engineers, Pro-Litho Inc. commercial printing, Pacific Chimney Cleaners, and the Matt Talbot Day Center and the New Hope Center, both non-profit organizations.

In 1987, the building was purchased by Yale Partners LLC (John Ahlers et al.), and the building leased to the 911 Media Arts center, a non-profit organization and training facility for film-making. The group was founded in 1984 and named for their original location at 911 East Pine Street, and occupied the subject building until the early 2000s. Between 1996 and 2008, the building owners renovated and made repairs to the exterior, which repeatedly suffered from water damage. Today, the subject building has been occupied by Feathered Friends, a retail store specializing in down sleeping bags and garments, since the mid-2000s.

#### Other occupants: Nicolai and Bertha Kuvshinoff

The building is associated with the artists Nicolai and Bertha Kuvshinoff, who resided as tenants in the building's upstairs apartment from about 1960 until the mid-1990s, and used it as their studio.

Nicolai Kuvshinoff was born in Siberia around 1908 and emigrated to the United States with his family around 1919.<sup>32</sup> Nicolai's father, the Reverend Vasily Kuvshinoff, was a Russian Orthodox priest, and he served parishes in Pittsburgh, Brooklyn, and Minneapolis/St. Paul before moving to Seattle around 1930. Nicolai's mother, Anastasia, was from Samara, Russia, and she taught Russian classes in public schools and raised Nicolai and his five brothers. The family lived in several locations in the Cascade neighborhood area through the 1930s, but by 1940 had moved permanently to a house (no longer extant) at 122 Yale Avenue North, across the street from the subject site. Reverend Vasily was appointed to lead the St. Spiridon Church, which was the oldest Russian Orthodox community in Seattle, but in the early 1930s held services in a former Episcopal chapel on Federal Avenue on Capitol Hill. Reverend Vasily led the growth of the parish during the 1930s and oversaw the construction in 1938 of the new St. Spiridon Cathedral, two blocks north of the subject site at Yale and Harrison, which is today a designated Seattle landmark.<sup>33</sup>

In high school, Nicolai Kuvshinoff sketched fashion print advertisements for the Bon Marche department store, and cartoons for the Seattle Post-Intelligencer newspaper. As a young man, he reportedly started his own art school in Port Townsend. Around 1940, he married Bertha Horne Kuvshinoff, a native of Dungeness, Washington, who was born in 1915.<sup>34</sup> During World War II, Nicolai served in the US armed forces and was stationed in Burma, India, and China, and remained active in art by painting murals at officers clubs and organizing art exhibits.<sup>35</sup>

In 1955, the Kuvshinoffs moved to Paris where they devoted their time to their art, and appear to have lived there until about 1960. Both Bertha and Nicolai were painters, and the latter also a sculptor. According to one source, Nicolai participated in numerous one-man and group shows at galleries in the 1950s in Paris.<sup>36</sup> Around 1960, the Kuvshinoffs returned to Seattle and lived in the upstairs apartment of the subject building,

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<sup>32</sup> "Deaths of prominent Seattleites reviewed / Archpriest Vasily Kuvshinoff," Seattle Times, October 19, 1953, p. 44; "Nicolai Kuvshinoff, artist from the day he was born," Seattle Times, March 19, 1997; "Rites set for Mrs. Kuvshinoff," Seattle Times, November 19, 1959, p. 45.

<sup>33</sup> "Orthodoxy in Seattle," *The Orthodox Vision*, Diocese of the West of the Orthodox Church in America, Vol. 10, No. 2, Winter, 2004.

<sup>34</sup> "Bertha Horne Kuvshinoff," *Who's Who in American Art*, 1976.

<sup>35</sup> "Nicolai Kuvshinoff, artist from the day he was born," Seattle Times, March 19, 1997.

<sup>36</sup> Vrinat, p. 39.

using it also as their studio and filling it with their artwork, and occasionally showing in local galleries, until Nicolai's death in 1997 at age 89.<sup>37</sup> Bertha Kuvshinoff died in 1999, at age 83. Sources have described Bertha Kuvshinoff's work as "classified as phantasmism"<sup>38</sup> and Nicolai Kuvshinoff's work as "neo-Cubist...abstract and bold, it was similar to Pablo Picasso's work."<sup>39</sup> Both artists had biographical entries (presumably self-submitted) in the publication *Who's Who in American Art* from the late 1970s to the late 1990s, which listed both their work in the collections of the Tacoma Art Museum and Seattle Art Museum locally. Other museums listed in *Who's Who in American Art* as holding Bertha's work were in Evansville, Indiana; the Phoenix Art Museum in Arizona; the Miami Art Museum in Florida; and the museum at Eureka College in Illinois. Museums listed holding Nicolai's work included the Atlanta Art Museum, Omaha Art Museum, and Santa Fe Art Museum.

However, efforts to confirm for this report that the Kuvshinoffs' work were in these institutions yielded little. Online databases to the museums collections, where available (such as at the Seattle Art Museum), did not show any work by either Kuvshinoff in the collection. Correspondence with the Phoenix Art Museum confirmed that four works (two oil paintings by Bertha, one by Nicolai, and one terra cotta sculpture by Nicolai) were given to the museum by the Ivan Novikoff Foundation between 1962 and 1963, but that those works were de-accessioned (ie, sold) in the 1980s.<sup>40</sup> Correspondence with the Tacoma Art Museum found that they had no record of any work by the Kuvshinoffs in their collection, directories, or historical files.<sup>41</sup>

Objective contemporary assessments of the Kuvshinoffs' work could not be located for this report. Notably, the Kuvshinoffs stipulated in their will that their art collection should be sold and the proceeds given to the Seattle Art Museum, which was held in February 2000, but according to a newspaper article on the event, "the art establishment largely ignored the sale." The art dealer hired to sell the collection stated that the art was priced at "giveaway prices" but that much work still went unsold.<sup>42</sup>

A long-time local authority on early Seattle artists, David Martin of Martin-Zambito Fine Art Gallery in Seattle, was contacted for this report to give his assessment of the Kuvshinoffs' work. He noted that at the 2000 sale, which he attended, "the works sold for very low prices which gives an indication of the lack of collector interest." He continued, describing their work as unimpressive and the artists as dedicated amateurs with no effect whatsoever on the local art scene.<sup>43</sup>

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<sup>37</sup> Keene, Linda. "Artists' love their masterpiece," *The Seattle Times*, March 19, 1997; and Anne G. Todd, "Exhibition has European flavor," *The Seattle Times*, April 10, 1960, covering a two-person show at the Seligman Gallery.

<sup>38</sup> "Bertha Horne Kuvshinoff," artists pamphlet, undated.

<sup>39</sup> "Nicolai Kuvshinoff, artist from the day he was born," *Seattle Times*, March 19, 1997.

<sup>40</sup> Email correspondence with Rachel Sadvary Zebro, Curatorial Associate, and Gilbert Vicario, Chief Curator, Phoenix (AZ) Art Museum, September 12, 2016. Ivan Novikoff was a Russian-born ballet dancer in Seattle and San Francisco.

<sup>41</sup> Email correspondence with Margaret Bullock, Curator of Collections and Special Exhibitions, Tacoma Art Museum, September 8, 2016.

<sup>42</sup> Fryer, Alex, "Artists treasures overlooked," *The Seattle Times*, February 14, 2000.

<sup>43</sup> "I have been researching local artists in depth for 30 years and have published several books on NW art history. I don't recall seeing any works by either of them listed in any of the important local exhibitions (the Northwest Annuals at SAM [Seattle Art Museum] being the most prominent). Neither TAM [Tacoma Art Museum] nor SAM have ever held their works in their collections, I am not sure about the other museums that you mentioned. When I viewed the estate before it was all sold off, I frankly wasn't impressed at all. Their work is derivative and neither of them showed any type of unique technical skills, I found the sculpture to be particularly bad. I think they both liked to paint and lived their lives dedicated to creating art but didn't participate with other local artists or organizations. In my opinion, they were dedicated amateurs and can emphatically say that they had no effect on the local art scene. If they had reputations in Europe, I would be very surprised since their works were late manifestations of much earlier European art movements and not successful ones at that. I'm sorry to be so blunt about their work but I wanted to express my opinion honestly." (David Martin). Email correspondence with David Martin, Martin-Zambito Fine Art, September 16, 2016.

### **C. Malibu tile**

Malibu tiles were produced by Malibu Potteries of Malibu, California, beginning in the 1920s. The company was one of several which developed in southern California in the early 20<sup>th</sup> century, including the Batchelder Tile company in Pasadena, CALCO in South Gate, Catalina Clay Products in Avalon, Taylor Tilery in Santa Monica, Gladding-McBean in Hermosa Beach, and Brayton Laguna Pottery in Laguna Beach.<sup>44</sup>

In 1892, Frederick and May Rindge bought a sparsely populated rancho stretching from Santa Monica to Oxnard, California, which included the beachfront area which is today the city of Malibu. The Rindge family established a summer beach home there, and established a cattle and grain ranch inland. They developed a private railway line, and built the Malibu Pier, to bring in supplies and ship out hides and grain. Frederick Rindge died in 1905. Over the decades, May Rindge attempted to keep the rancho a private family estate, but increasing development pressures led to the state and county establishing a right of way across their property in 1926, today the Pacific Coast Highway.

In an attempt to find additional sources of income from the land, May Rindge dug seeking oil on the property but instead found buff and red clay of a quality appropriate for the manufacture of ceramic tile. In 1926, Rindge founded Malibu Potteries, which occupied factory buildings spanning 1,500 feet of beach just east of the Malibu Pier. At its height, the company had 125 employees and produced up to 30,000 square feet of tile a month. The firm specialized in the production of highly glazed colorful tiles in “Saracen,” or Moorish designs, often following geometrical patterns. They also produced tile “murals” with multiple tiles completing a single image, often of peacocks, ships, or oriental rug patterns. The tiles could be used at indoor or exterior applications, including floors, walls, fireplaces, and stair treads. Malibu tiles were often used in extravagant fountain designs.

The national economic depression which began in 1929 impacted the company, but more devastating was a fire in 1931 which completely destroyed the factory after operating for only five years. With decreased demand for their product at the height of the Depression, the firm never reopened. May Rindge died in 1942.

The most extensive use of Malibu tile in the United States may be the Adamson House in Malibu, which was completed in 1930 for Rhoda Rindge Adamson, the daughter of May and Frederick Rindge. The large and fanciful Mediterranean Revival style home features numerous rooms and outdoor spaces which are almost completely tiled. The home is today a museum and a National Register listed property.<sup>45</sup> The tile was used most extensively in the Los Angeles area, including at Los Angeles City Hall, but has been identified at locations along the West Coast as far north as Victoria, British Columbia.<sup>46</sup>

### **D. Edwin J. Ivey, architect of the 1917 building (north portion of subject building)**

Original drawings and a building permit on file show that the north portion of the subject building was designed by Edwin J. Ivey, in 1917. The architect of the 1927 or south portion is unknown.

Edwin John Ivey was born in Seattle in 1883.<sup>47</sup> His father was a successful engineer and real estate developer. As a young man, Ivey attended grammar school through high school away from Seattle, in Pasadena, Los Angeles, and Vallejo, California. By 1906, he worked briefly for Seattle architect Edwin Houghton, but then moved to Philadelphia to attend the University of Pennsylvania, where he graduated with a degree in architecture in 1910.

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<sup>44</sup> Allen, Ellen, “The colorful history of Malibu tile,” Redondo Beach Historical Society, 2006, [www.redondohistorical.org](http://www.redondohistorical.org).

<sup>45</sup> “History,” The Adamson House Museum, [www.adamsonhouse.org](http://www.adamsonhouse.org).

<sup>46</sup> “History,” The Adamson House Museum, [www.adamsonhouse.org](http://www.adamsonhouse.org).

<sup>47</sup> Biographical information derived from Rash, David, “Edwin J. Ivey, Jr.,” in Ochsner, pp. 186-191.

He returned to Seattle and worked for a short time with Warren H. Milner, but was practicing independently by 1912. He also occasionally worked for other architects, including Joseph Cote in 1913. Ivey's career in the years ahead would primarily focus on residential design, often for wealthy clients, but also for speculative builder/developers such as the Puget Mill Company, particularly in these early years. Ivey published nearly a dozen of his designs in the locally produced *Bungalow Magazine* between 1916 and 1918, but his designs followed a variety of historicist modes. In 1917, Ivey designed the north portion of the subject building as a garage and service facility for the Pacific Telephone and Telegraph Company.

From 1918 through 1921, Ivey was in a partnership with Howard Riley, and work broadened to include apartment buildings, commercial buildings, and some schools. During this period, Ivey hired Elizabeth Ayer, the first woman graduate of the University of Washington architecture program—an unconventional decision at a time when the profession was primarily male. Nine years later, Ayer would later become the first woman to receive an architectural license in Washington State, a feat accomplished with Ivey's full support and mentorship.

Throughout the late 1920s through the late 1930s, the office of Edwin J. Ivey, Inc., developed a reputation for well-designed, high-end residences in historicist architectural styles (frequently Tudor or Colonial Revival), like those produced by his contemporaries George W. Stoddard, J. Lister Holmes, Arthur Loveless, and William Bain. Projects in the office were often led by Ayer, or by Rolland Denny Lamping who had worked in the office since 1924. Projects during this period include Belleterre for David C. Scott in Lakewood (1923-25), the Langdon C. Henry residence in the Highlands (1927-28), and the Perry Truax house in Windermere (1929), all of which were notable for refined exterior and interior details. In 1930-31 Ivey and Ayer worked on the Colonial Revival style Seattle Children's Home (demolished 1962), a building with both institutional and residential components. However, Ivey's firm produced relatively more modest homes as well, often in the popular Colonial Revival style, especially after the onset of the Depression in the 1930s.

Ivey's office was one of the first prominent Seattle architecture firms to be located outside of downtown, in the small triangular building at 1416 Olive Way, which they designed and built in 1926. In 1938 they moved their office uphill to 1314 East John Street.

In late February 1940, Edwin Ivey died unexpectedly, in a tragic automobile accident. Ayer and Lamping, along with their colleague Frank Broman, continued the firm under the name Edwin J. Ivey Inc., with Ayer serving as president-treasurer, Broman as vice president, and Lamping as secretary. Rather than the large homes of the past, the firm then specialized primarily in modest single-family homes and residential remodels, and occasionally small commercial projects.<sup>48</sup> In later years, the firm was renamed Ayer & Lamping, and operated until Ayer's retirement in 1970.

### **E. Harvey J. Allan, builder of the 1917 building (north portion of subject building)**

The original building permit on file states that the north portion of the subject building was constructed by H. J. Allan. The builder of the 1927 or south portion is unknown.

Little information could be found for Harvey Allan. He was born in River John, Nova Scotia, in 1865, and moved to Washington State in 1889. By 1896, at age 31, he was living in Seattle. He appears to have been a general contractor for his entire professional life in Seattle. By at least 1901 he appears in city directories as a general contractor, with office located at 1306 Ward Street. Brief notices in the *Seattle Times*

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<sup>48</sup> "State's First Lady of architecture," *The Seattle Times*, Pacific magazine, Jan. 18, 1981.

newspaper suggest his projects prior to 1917 ranged from two-story single family wood-frame homes, to five-story concrete and mill construction commercial buildings.<sup>49</sup>

Allan was married and had two sons, and in later years lived at 1420 East John Street. He died in 1937, at age 72.<sup>50</sup>

## **F. The building's stylistic features**

The north part of the subject building was originally an architect-designed, simplified c.1917 Beaux-Arts or American Renaissance Revival style structure, then remodeled extensively by an unknown designer in 1927 into a style perhaps best described as Eclectic Commercial, with Italian Renaissance Revival and perhaps Spanish Colonial Revival features. This remodeled appearance is what is displayed in the 1937 tax assessor photo. Because that remodel was relatively eclectic, and the designer or builder are unknown, the design arguably might be described as a vernacular Eclectic Commercial building. In any event, since that time, the building has been stripped of much of its architectural detail, perhaps increasing its vernacular appearance.

The underlying Beaux-Arts or American Renaissance Revival style of the north portion of the building remains recognizable in the size, location, and proportion of the window openings at the first and second stories—features which are also characteristic of the Italian Renaissance Revival style and therefore could be easily retained in the remodel. The Italian Renaissance Revival and Spanish Colonial Revival were both based on European architectural precedents derived from the Renaissance or the Baroque periods (and the American colonial period, in the case of Spanish Colonial Revival), and both were popular in the United States in the period of about 1910 to the 1930s. Both feature red tiled roofs, occasional round-arched doors and windows, and either Italian Renaissance or Spanish Baroque decorative features. Italian Renaissance Revival buildings are generally highly symmetrical in composition, whereas Spanish Colonial Revival buildings are usually asymmetrical.

However, it is the exterior glazed ornamental tile that is the most distinctive characteristic of the subject building's façade. Italian Renaissance Revival style buildings occasionally feature colorful tile, but only as spare ornamental accents, which is not the case in the subject building. Rather, the extensive use of colorful glazed tile is more characteristic of the interior and sometimes the exterior of Spanish Colonial Revival buildings, found in the United States primarily in California (such as the previously mentioned Adamson House in Malibu), Texas, and other southwest locations—most commonly in homes or apartment buildings, but sometimes in churches and institutional buildings. The use of colorful glazed tile in that context comes partly from the history of talavera/majolica tile production in Spanish colonial Mexico, itself a product of Hispano-Moorish tile production in late Medieval Spain.

An example of an Italian Renaissance Revival building in Seattle is the William Tell Apartments / Hotel Lorraine (1927) in Belltown at 2327 Second Avenue. Spanish Colonial Revival examples in Seattle are often houses or apartments, such as the one at 1215 Shenandoah Drive East (1929), which features tile at the main entry, and tile on the interior, or the El Monterey Apartments (1928) at 4200 11<sup>th</sup> Avenue in the University District. The Tuscany Apartments (1928), mentioned elsewhere in this report, might be described as Spanish Eclectic, and may represent the most extravagant use of decorative tile in Seattle. Truly extravagant use of tile can be found in Spain and Mexico, such as the famous Casa de los Azuelos (circa 1740) in Mexico City, where tile essentially covers the exterior and interior.

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<sup>49</sup> For example, "Building Permits," *The Seattle Times*, July 20, 1905, p. 4; or "Weller lots are sold," *The Seattle Times*, February 28, 1907.

<sup>50</sup> "Harvey J. Allen," obituary, *The Seattle Times*, March 5, 1937, p. 24.



The primary remaining features on the subject building which reflect these two styles are the red clay tile roof and the central, round-arched window. Yet the tile on the subject building—particularly in the 1937 tax assessor photograph—appears to have been used in non-traditional ways or without a well-established historical precedent (such as the tile panel sills at the second story windows or the long band of tile over the five first floor windows), reinforcing an eclectic overall architectural design.

### **G. Comparable buildings in South Lake Union neighborhood and the city**

The subject building is representative of the kinds of low-scale, office/light manufacturing buildings that developed in the South Lake Union neighborhood in the early part of the 20<sup>th</sup> century. This kind of development slowly replaced the housing stock that had characterized the neighborhood in previous decades. These relatively simple buildings were naturally adaptable to a wide variety of uses, so over time any given building may be found to host a variety of different kinds of businesses. From the early 1900s through the early 1940s, simple commercial buildings of these types were often built from lot line to lot line to enclose as much space as was economical, in a straightforward manner, with minimal and often eclectic stock exterior ornamentation. Structure was generally masonry exterior walls with heavy timber interior framing, or concrete with concrete beams or steel trusses for roof support, in regular repeatable bays. When required, large display areas and showrooms were generally located along the primary street elevation, at the ground floor, and with relatively higher ceilings than upper stories (if there was more than one floor). Offices, support spaces, and stock/warehouse space were generally at the back, or on upper floors.

Historic maps and city directories indicate that businesses occupying these kinds of structures in the South Lake Union area were specifically related to automotive sales and repair, commercial laundries, cleaners, printers, warehouse storage and transfer companies, tent and awning sales and manufacture, maritime supply, breweries, and a wide range of building and construction tradesmen and suppliers. More generally, commercial buildings of these types were built in numerous neighborhoods throughout Seattle, wherever light manufacturing and office/warehouse businesses occurred.

The subject building was developed as a tile sales and showroom, and was therefore related to construction-related businesses in the South Lake Union area. These building and construction-related firms by the late 19<sup>th</sup> and early 20<sup>th</sup> centuries were probably attracted by the central location in the developing city, low land costs compared to downtown, established rail and water transportation infrastructure, and ample available space—particularly after the regrades—for receiving, storing, and delivering their bulky building materials. Some building supply companies required empty yards for stocking and storing their materials (such as dimensioned lumber, brick, or pipes).

In the mid- and late-1920s, when Rodgers Tile renovated and moved into the subject building, most of the approximately twenty-seven companies listed as “brick and tile” dealers in the Polk’s city directory had offices (and presumably display showrooms) in the heart of the downtown business district with four located south of downtown (in today’s SODO district), and six located around Lake Union (either Westlake Avenue, Northlake Avenue, or the south Lake Union area). In 1927, the three companies listed under “Tile—Floor, Wall and Mantel” were Rodgers Tile, the subject of this report; Gladding McBean & Company at 1500 1<sup>st</sup> Avenue South (no longer extant); and Robinson Tile & Marble Company at 600 8<sup>th</sup> Avenue North (no longer extant). By 1940, one of the last years that Rodgers Tile was located in the subject building, the Polk’s city directory lists the more general category of construction-related suppliers in the vicinity of First Avenue South, along Alaskan Way and Western Avenue, around Aurora Avenue north of 90<sup>th</sup> Street, in the area between Fremont and Ballard along Leary Way, and along Elliott Avenue and 15<sup>th</sup> Avenue on the west side of Queen Anne Hill.

Remaining examples of period buildings in the South Lake Union area associated with construction-related businesses include the following:

- 320 Terry Avenue (1915), a designated Seattle landmark. The building—which may have been constructed speculatively, rather than for a particular tenant—was occupied in 1917 by a truck company, but from 1928 until 1987 it was occupied by the Kelly-Goodwin Hardwood Company, a flooring and trim company.<sup>51</sup>
- Frederick Boyd Company (1919) at 1001 Westlake Avenue North. An example of a concrete, rather than masonry, light industrial structure in the neighborhood. The original occupant manufactured modular buildings, and later fabricated wood building products such as cabinetry, molding, doors, etc.
- United States Radiator Corporation building (1925) at 334 Boren Avenue North, a designated Seattle landmark. The building was constructed by the Boren Investment Company and occupied by the United States Radiator Corporation and later by other heating and air conditioning contractors from at least 1930 until 1980.<sup>52</sup>
- Pioneer Sand & Gravel (1927) at 901 Harrison Street, a designated Seattle landmark. This building was visibly constructed of concrete, which may have been an intentional expression of the sand and gravel products on offer by the company. The building included a sales office, showroom, warehouse, and connected garage for the convenience of its customers.

Two existing buildings south of downtown and associated with construction-related businesses were located for this report:

- American Radiator & Standard Sanitary Corporation (1931) at 1534 First Avenue South served as the local office and warehouse, while their showroom was located at 1225 Fourth Avenue downtown (no longer extant). This firm was the result of a merger in 1929 of two existing companies. Besides radiators and heating related equipment, the company manufactured bathroom fixtures. Later the company was renamed American Standard, a manufacturer and supplier of plumbing fixtures, with its subsidiary Trane, a manufacturer of heating and air conditioning equipment.
- O. B. Williams Company (1910) at 1943 First Avenue South. This building was constructed as a warehouse for O. B. Williams, a maker of doors and windows founded around 1900 in Seattle; the company remains in existence today, but occupies the building next door and specializes in interior millwork. This building in the 1950s was used as a furniture and department store warehouse.<sup>53</sup>

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<sup>51</sup> BOLA Architecture and Planning, “320 Terry Avenue North,” Seattle Landmark Nomination Report, February 2008, p. 7.

<sup>52</sup> The Johnson Partnership, pp. 7-8.

<sup>53</sup> “Summary for 1943 1<sup>st</sup> Ave,” Seattle Historical Sites database, Seattle Department of Neighborhoods, 2010.

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#### Note

The abbreviations below are used in source citations for the following figures and images:

DAHP	Washington State Department of Archaeology and Historic Preservation
DON	Department of Neighborhoods, Seattle Historic Building Inventory
MOHAI	Seattle Museum of History and Industry
PSRA	Puget Sound Regional Archives, historic King County Tax assessor photo
SMA	Seattle Municipal Archives
UWSC	University of Washington Special Collections

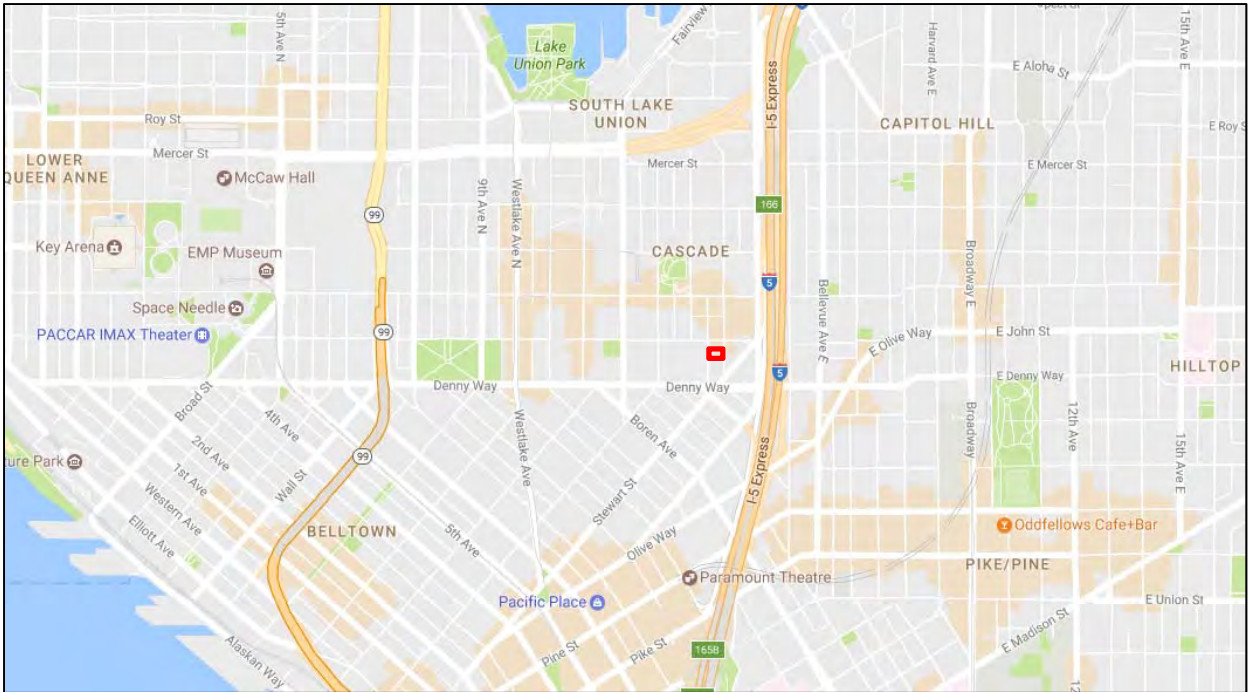


Fig. 1 – Topographic map of the neighborhood in 2016.  
 North is up. Subject site indicated by red box. (Google maps, www.google.com)



Fig. 2 – Aerial photo showing subject site. Parcel indicated by red dotted line. North is up.  
 The large site on the left was a former bus maintenance building which is now being redeveloped into a major Seattle City Light substation.



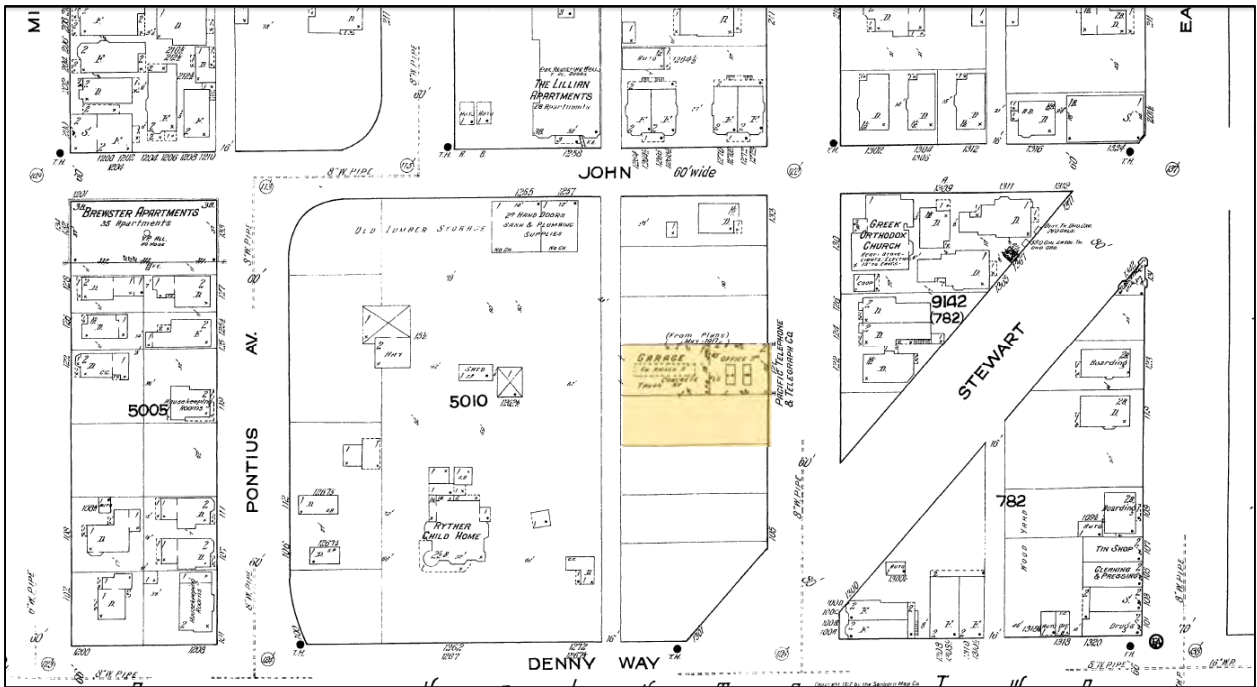


Fig. 3 – 1917 Sanborn fire insurance map. North is up. Subject site indicated by shaded box. At this time only the north portion had been built, a garage for the Pacific Telephone and Telegraph Company. Note Ryther Child Home behind the site, formerly the Pontius mansion.

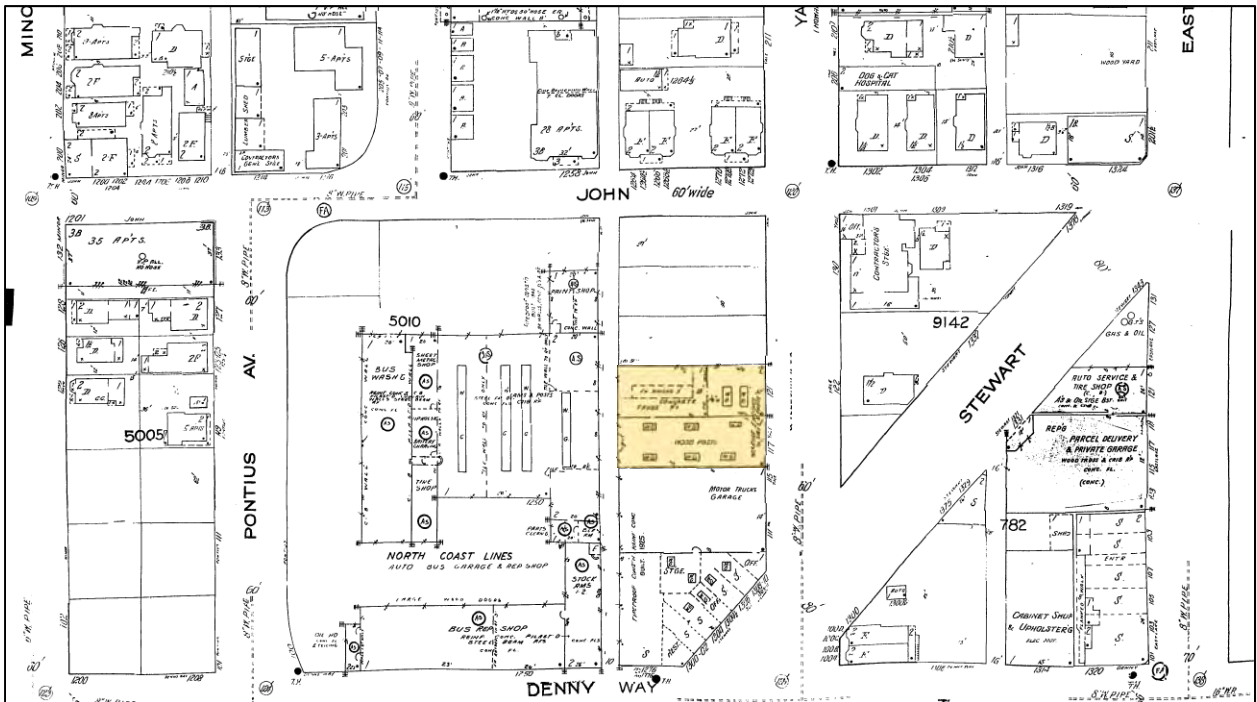


Fig. 4 – 1951 Sanborn fire insurance map. North is up. Subject site indicated by shaded box.



Fig. 5 – View of Lake Union and the neighborhood in the 1880s.  
From about Fairview Avenue & Thomas Street ([www.pauldorpat.com](http://www.pauldorpat.com))



Fig. 6 – South Lake Union in the 1890s.  
([www.pauldorpat.com](http://www.pauldorpat.com))



Fig. 7 – Cascade School, undated but possibly c.1950.  
This building was two blocks north of the subject site from 1894 to 1955. ([www.pauldorpat.com](http://www.pauldorpat.com))



Fig. 8 – Supply Laundry in 1917, typical of several laundries in the neighborhood. Located at the southwest corner of Yale & Republican. (MOHAI Webster & Stevens Collection 2010-52-2)



Fig. 9 – St. Demetrios Greek Orthodox Church in 1921, once a block north of the subject site. Now the location of an REI store, at the corner of Yale Avenue & Thomas Street. ([www.pauldorpat.com](http://www.pauldorpat.com))



Fig. 10 – Typical Cascade worker cottages in 1937. Located at northeast corner of Minor Avenue and Thomas Street; these were part of the Fairview Homestead Association for the Benefit of Mechanics and Laborers Addition to the City of Seattle. The Cascade School visible in the distance. (Tax assessor photo, via [www.pauldorpat.com](http://www.pauldorpat.com))





Fig. 11 – The Ryther Home c.1907, formerly the Margaret Pontius mansion; located across the alley from the subject site, it was demolished in 1930. Later it was the site of a large bus maintenance building, and is now being redeveloped as a Seattle City Light substation.



Fig. 12 – 122 Yale Street, the residence of Anastasia and the Rev. Vasily Kuvshinoff, parents of Nicolai Kuvshinoff. The house is no longer extant. (PSRA)



Fig. 13 – 1967 view southward on the 200 block of Yale Avenue North, one block north of the subject site. At left is St. James (previously St. Demetrios) Greek Orthodox Church; the other buildings visible were laundries. Today this is the site of the flagship Recreational Equipment Incorporated (REI) store. (PSRA)

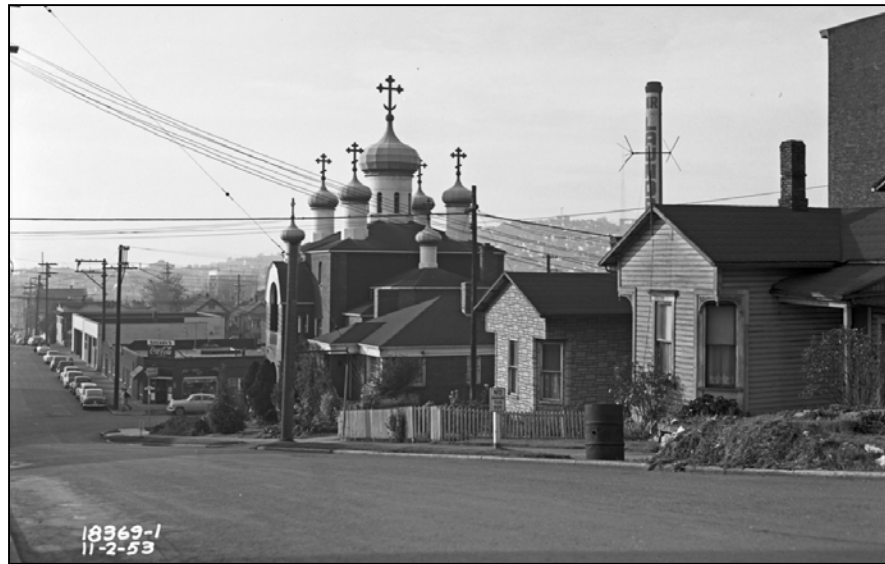


Fig. 14 – St. Spiridon Russian Orthodox Cathedral, in 1953. Located three blocks north of the subject site, the northeast corner of Yale & Harrison. (SMA 44776)





Fig. 15 – Aerial view in 1962, showing the largely light industrial character of the neighborhood. North is left. Interstate 5 is under construction at the top of the photo. Other cross-neighborhood arterials show the impact of the automobile on the area. Subject building near red arrow. (SMA 73481)



Fig. 16 – Sunset Telephone & Telegraph Company exchange building at 1108 3<sup>rd</sup> Avenue (b. 1900).  
Sunset later became Pacific Telephone and Telegraph Company in 1917.

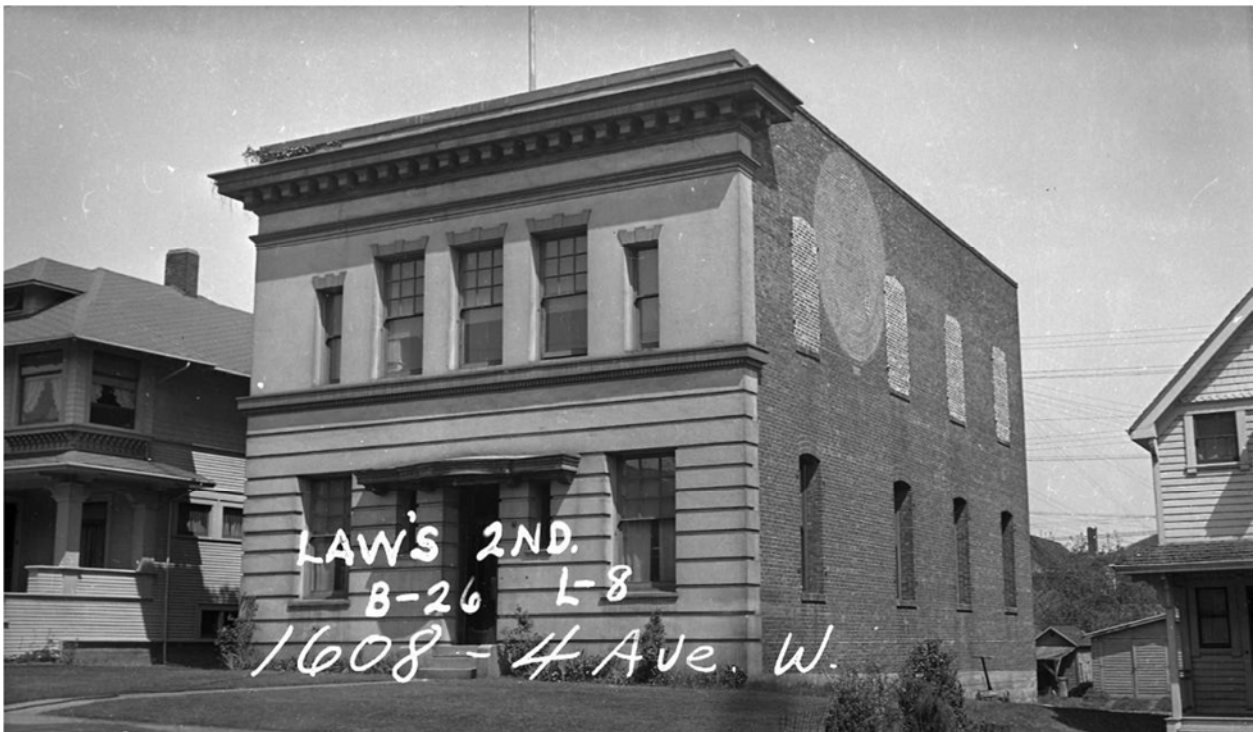


Fig. 17 – Sunset Telephone Company exchange building on Queen Anne Hill (b. 1905), now a Masonic lodge.  
(1937 King County Tax Assessor photo)





The Olympic's Floors

## TERRAZZO

**I**N the Lobby of the Olympic, in the classic Main Dining Room, in the Lounge and Palm Room, on the spiral staircases, are, we believe, the finest specimens of red, black, green and gold TERRAZZO in all America.

Beauty, delicacy of tint, depth of tone and pleasing surface all combine to make TERRAZZO the floor of quiet dignity, of restful richness, of permanent satisfaction.

That the new hotel would have TERRAZZO, the very finest that can be laid, we imported skilled Italian workmen, who came to Seattle especially to give the Olympic perfection in the artistry of the beautifully laid floor.

**CHAS. W. RODGERS TILE COMPANY**  
JOSEF BRANDA, Superintendent  
 Maritime Building Main 3446

Fig. 18 – (Left) Charles W. Rodgers; (Right) Ad for his company’s terrazzo work at the Olympic Hotel. The terrazzo is no longer intact. (Seattle Times March 13, 1927; and December 7, 1924)



Fig. 19 – Image of the subject building used in 1927 Polk’s Seattle Directory advertisement for the Rodgers Tile Company. The illustration does not match exactly what was built.





Fig. 20 – Nicolai Kuvshinoff and Bertha Horne Kuvshinoff



Fig. 21 – Work by Nicolai Kuvshinoff, c.1950s-1960s.  
(www.artauction.com)



Fig. 22 – Work by Bertha Kuvshinoff, c.1950s-1960s.  
(www.artauction.com)



Fig. 23 – Malibu Potteries, images of factory in California, and catalog pages, c. 1928.

The company was known for ornate tiles and custom compositions, including fountains, panels, and even tile “Oriental rugs” shown at middle left. (Courtesy of Adamson House Foundation, Malibu, California)



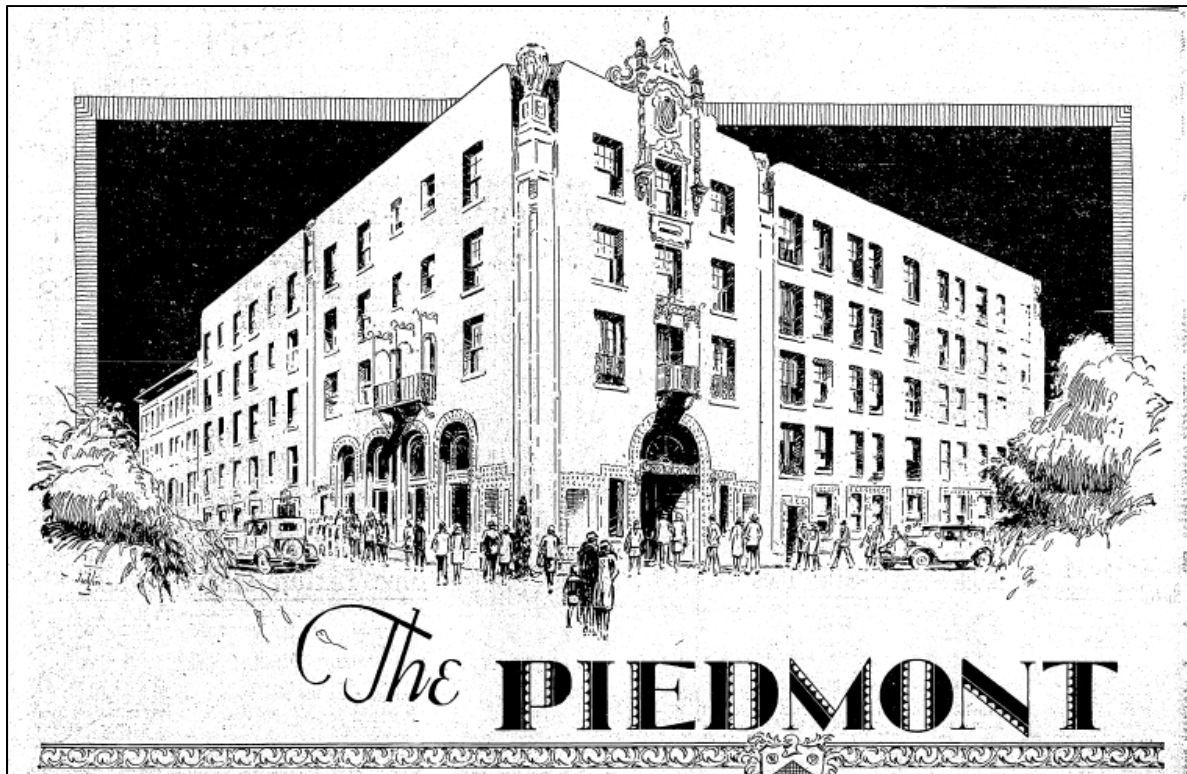


Fig. 24 – Tuscany Apartments at 1215 Spring Street, originally The Piedmont (1928, Huntington & Torbitt)  
(Seattle Times, November 11, 1928)



Fig. 25 – Tuscany Apartments at 1215 Spring Street (1928, Huntington & Torbitt)



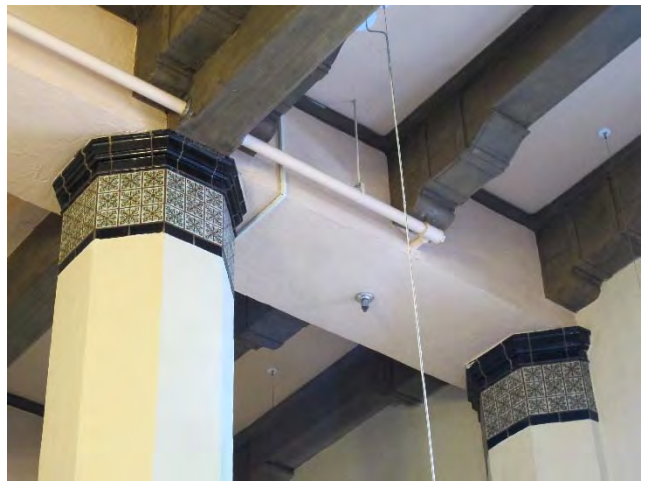
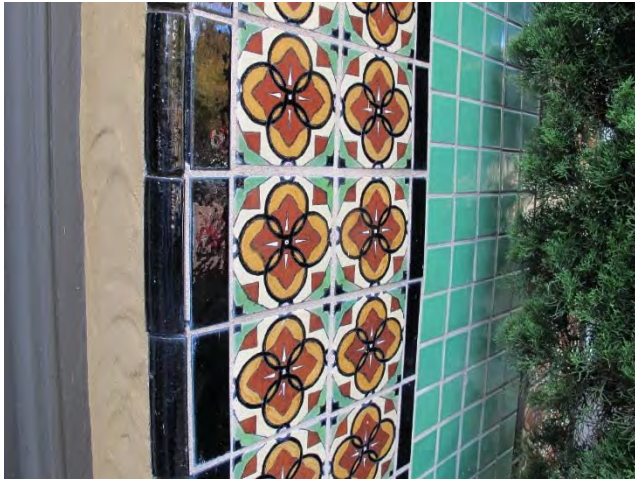


Fig. 26 – Tuscany Apartments (1928, Huntington & Torbitt), detail of tile.  
The building was originally called the Piedmont Apartments.





Fig. 27 – William Tell Apartments / Hotel Lorraine (1927) at 2327 First Avenue, is an example of the Italian Renaissance Revival style, and a designated Seattle landmark. (MOHAI PI-23672)



Fig. 28 – (Three photos above) 1215 Shenandoah Drive East (1929), features interior and exterior tile, and is an example of Spanish Colonial Revival style. (www.realtor.com)





Fig. 29 – 320 Terry Avenue (1915),  
a designated Seattle landmark. (Joe Mabel)



Fig. 30 – Frederick Boyd Company at 1001 Westlake (1919).  
(DON photo)



Fig. 31 – United States Radiator Corporation building (1925), at 334 Boren Avenue North; a designated Seattle landmark. (King County Tax Assessor)



Fig. 32 – Pioneer Sand & Gravel (1927) at 901 Harrison Street, a designated Seattle landmark. (King County Tax Assessor)





Fig. 33 – American Radiator & Standard Sanitary Corporation (1931) at 1534 First Avenue South.  
(DON photo)



Fig. 34 – O. B. Williams Company (1910) at 1943 First Avenue South.  
(Google Streetview, 2016)



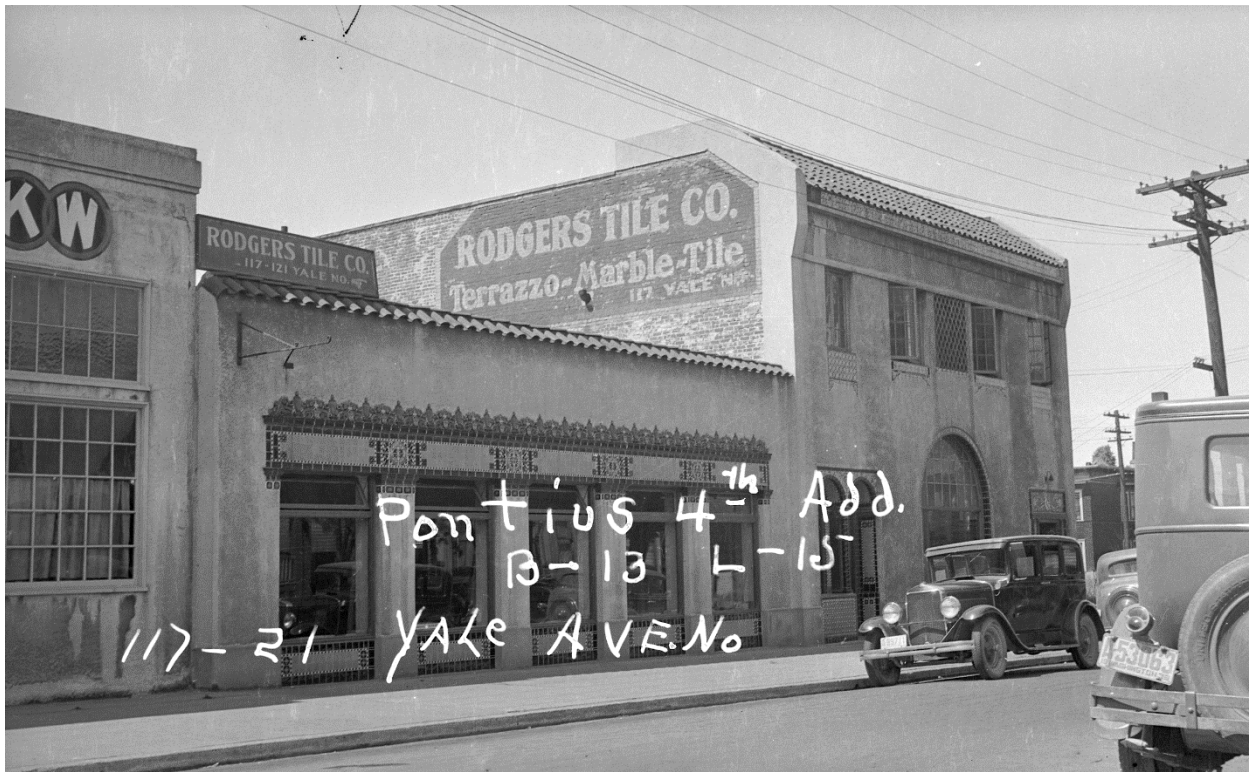


Fig. 35 – 1937 tax assessor photo of the subject building.



Fig. 36 – Detail, 1937 tax assessor photo.

Ornate frieze above tile band was apparently removed in the 1942 renovations. The frieze appears to match the “stock cresting” item in the Malibu Potteries catalog (see earlier figure).



Fig. 37 – Detail, 1937 tax assessor photo.

Note casement windows, tile or metal lattice between windows at right, and tile sills, all no longer intact.

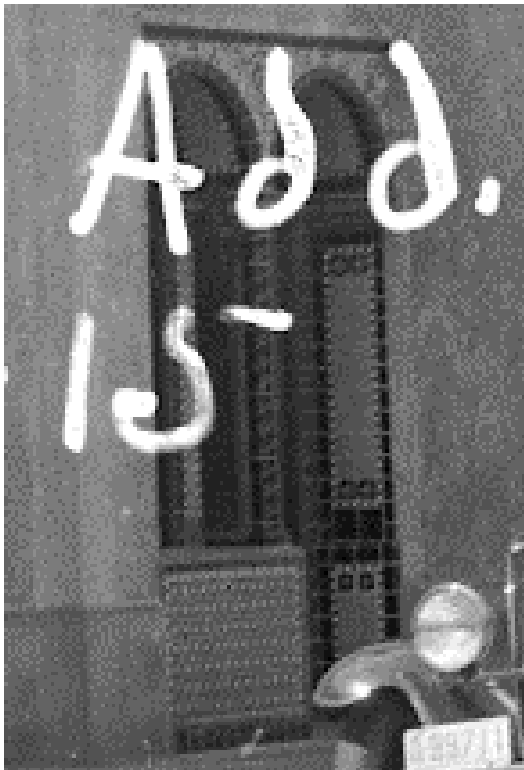


Fig. 38 – Detail, 1937 tax assessor photo (two images).

Note tiled double archway and spiral column (left) and tile mural above door (right), both removed apparently in the 1942 renovations.



Fig. 39 – Tax assessor photo, c. 2008, showing unobstructed view of east part of north elevation. (King County Tax Assessor; original image poor)



Fig. 40 – Context: View southward on Yale Avenue North from REI. Subject building indicated by arrow.



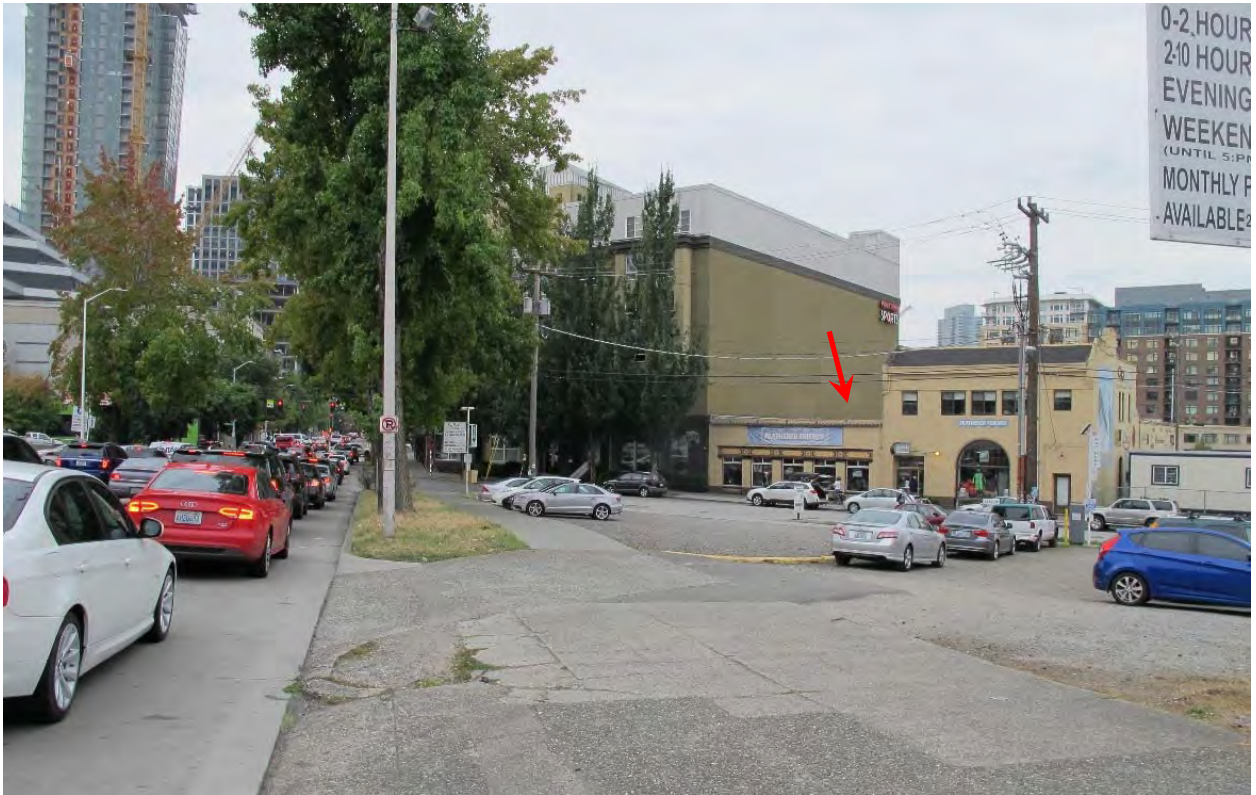


Fig. 41 – Context: View westward from Stewart Street. Subject building indicated by arrow.



Fig. 42 – Context: View from northeast towards site





Fig. 43 – East elevation



Fig. 44 – East and north elevations





Fig. 45 – East elevation, detail



Fig. 46 – East elevation, details





Fig. 47 – East elevation, detail



Fig. 48 – East elevation, detail





Fig. 49 – East elevation, detail of tile, arched window bulkhead. Tiles cut for vent.

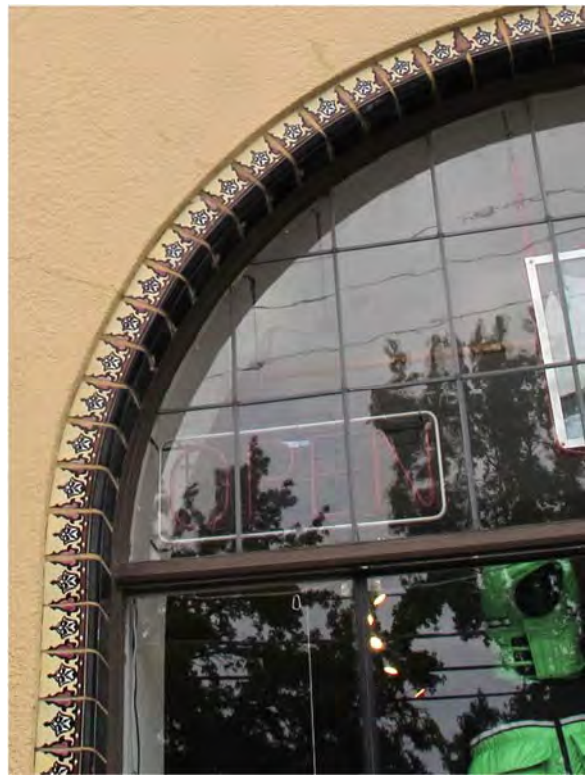


Fig. 50 – East elevation, detail of tile, arched window.





Fig. 51 – East elevation, detail of tile.



Fig. 52 – East elevation, detail of tile.





Fig. 53 – East elevation, detail of tile.



Fig. 54 – East elevation, detail of tile.



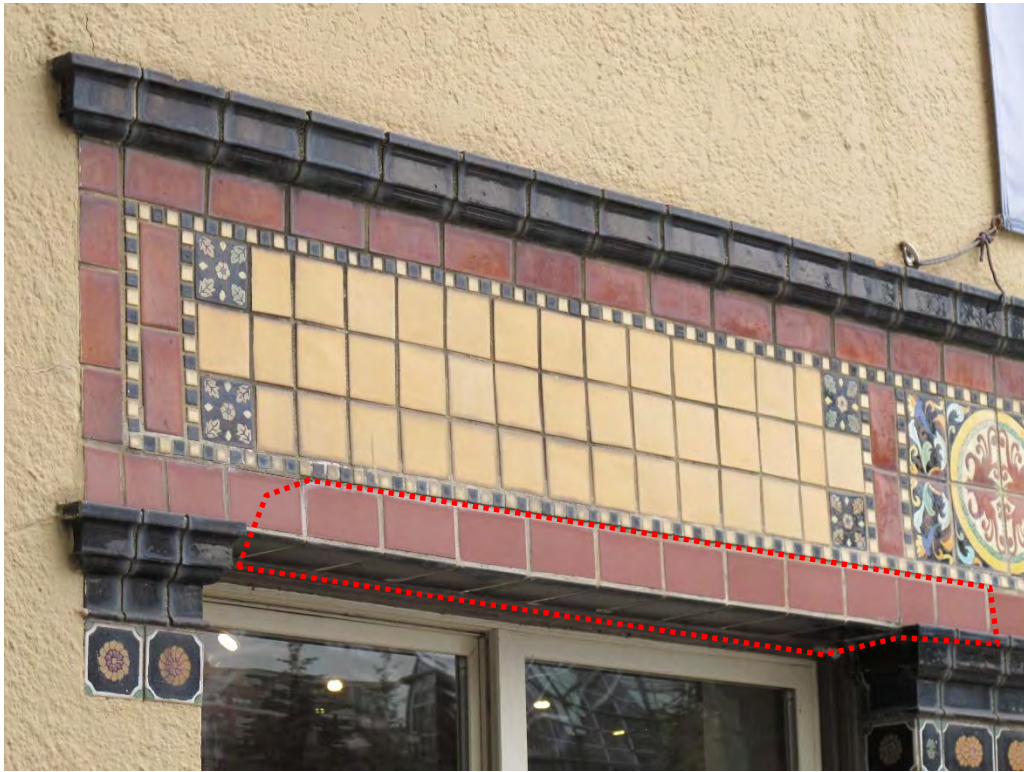


Fig. 55 – East elevation, detail of tile. Red and black header tiles replaced during 1996-2002 repairs and renovations are identified by dotted line (original tiles are darker in hue and have a more reflective surface). Such repairs occurred at each window header of this part of the elevation.



Fig. 56 – East elevation, detail of tile.



Fig. 57 – South elevation of second floor, partial view.



Fig. 58 – North elevation





Fig. 59 – Southward view down alley



Fig. 60 – West elevation of second floor, partial view





Fig. 61 – West elevation, north part



Fig. 62 – West elevation, south part





Fig. 63 – West elevation, detail



Fig. 64 – West elevation, detail





Fig. 65 – West elevation, detail. Note wide flange beam above double doors for traveling hoist.



Fig. 66 – West elevation, detail.





Fig. 67 – Roof of first floor portion.



Fig. 68 – Main entry vestibule





Fig. 69 – Tile at main entry vestibule



Fig. 70 – Interior, retail space in southeast building corner.



Fig. 71 – Interior, retail space in southeast building corner.



Fig. 72 – Interior, retail space in southeast building corner.





Fig. 73 – Interior, retail space in southeast building corner.



Fig. 74 – Interior, retail space in southeast building corner, detail of window.



Fig. 75 – Interior, retail space in northeast building corner.



Fig. 76 – Interior, retail space in northeast building corner.





Fig. 77 – Interior, retail space in northeast building corner.



Fig. 78 – Interior, retail space in northeast building corner.





Fig. 79 – Interior, retail space in northeast building corner.



Fig. 80 – Interior, retail space in north central part of building, showing window in north building wall.





Fig. 81 – Interior, retail space in north central part of building.



Fig. 82 – Interior, retail space in north central part of building.





Fig. 83 – Interior, retail space in north central part of building.



Fig. 84 – Interior, retail space in north central part of building.





Fig. 85 – Interior, retail space in north central part of building.



Fig. 86 – Interior, storage space in northwest building corner.





Fig. 87 – Interior, storage space in northwest building corner.



Fig. 88 – Interior, storage space in north central part of building.



Fig. 89 – Interior, storage space in south central part of building, showing former skylight.



Fig. 90 – Interior, storage space in southwest building corner.





Fig. 91 – Interior, storage space in southwest building corner.



Fig. 92 – Interior, storage space in southwest building corner.  
Note wide flange beam above double doors for traveling hoist mechanism.





Fig. 93 – Interior, storage space in southwest building corner.



Fig. 94 – Interior, storage space in southwest building corner.



Fig. 95 – Interior, storage space in southwest building corner.



Fig. 96 – Interior, office and utility spaces behind retail floor, in southwest building corner.



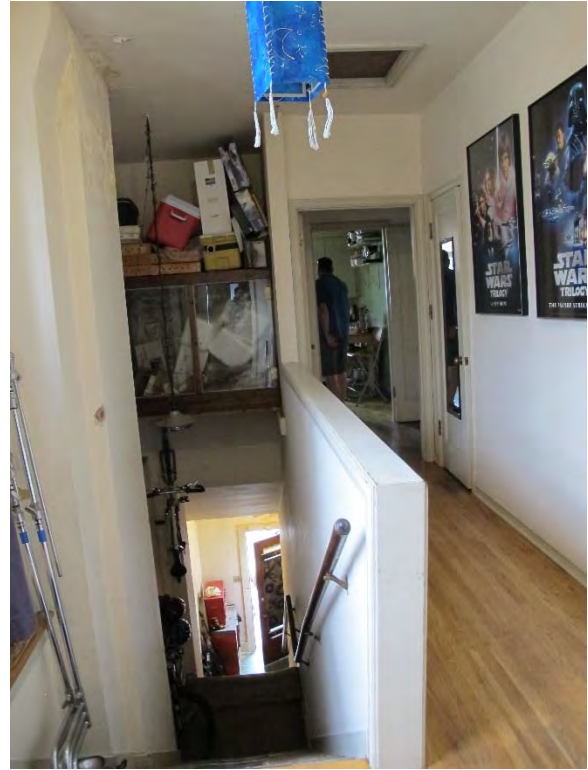


Fig. 97 – Interior, upstairs apartment, stairway.

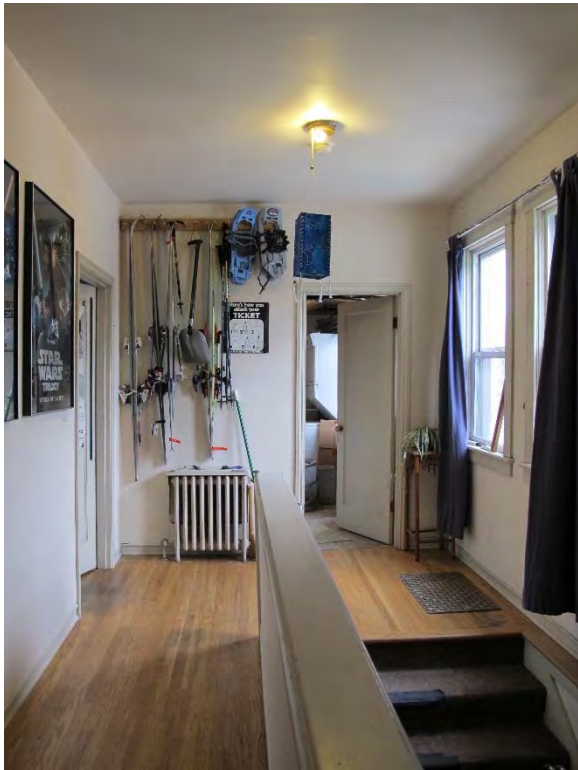


Fig. 98 – Interior, upstairs apartment.





Fig. 99 – Interior, upstairs apartment.



Fig. 100 – Interior, upstairs apartment.



Fig. 101 – Interior, upstairs apartment.



Fig. 102 – Interior, upstairs apartment, detail of window.





Fig. 103 – Interior, upstairs apartment, kitchen.



Fig. 104 – Interior, upstairs apartment, bathroom.

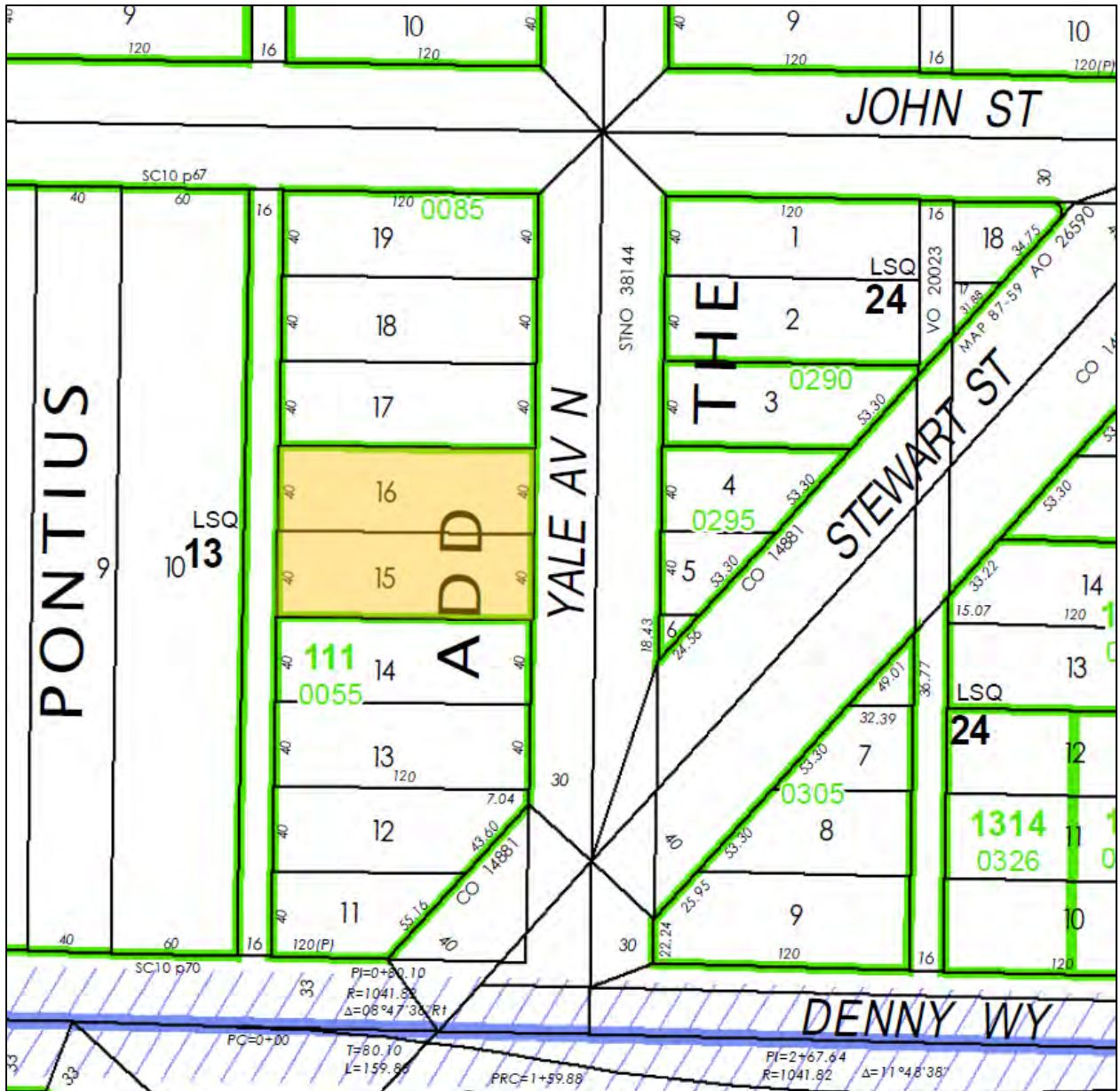




Fig. 105 – Interior, upstairs apartment.



Fig. 106 – Interior, upstairs apartment, detail of flooring.



**SITE PLAN**



Legal Description: Lots 15 and 16, Block 13, Pontius' 4<sup>th</sup> Addition to the City of Seattle, according to the Plat thereof, recorded in Volume 7 of Plats, Page 8, records of King County, Washington, situated in the City of Seattle, County of King, State of Washington.

Subject site indicated by orange shading.  
 Parcel dimensions on map indicated in feet. Parcel measures approximately 80 by 120 feet.  
 (Map detail from King County Assessor's Office)

Below:

Detail of 1917 east elevation of north portion of building, by Edwin J. Ivey.  
(Much of the drawing is illegible)

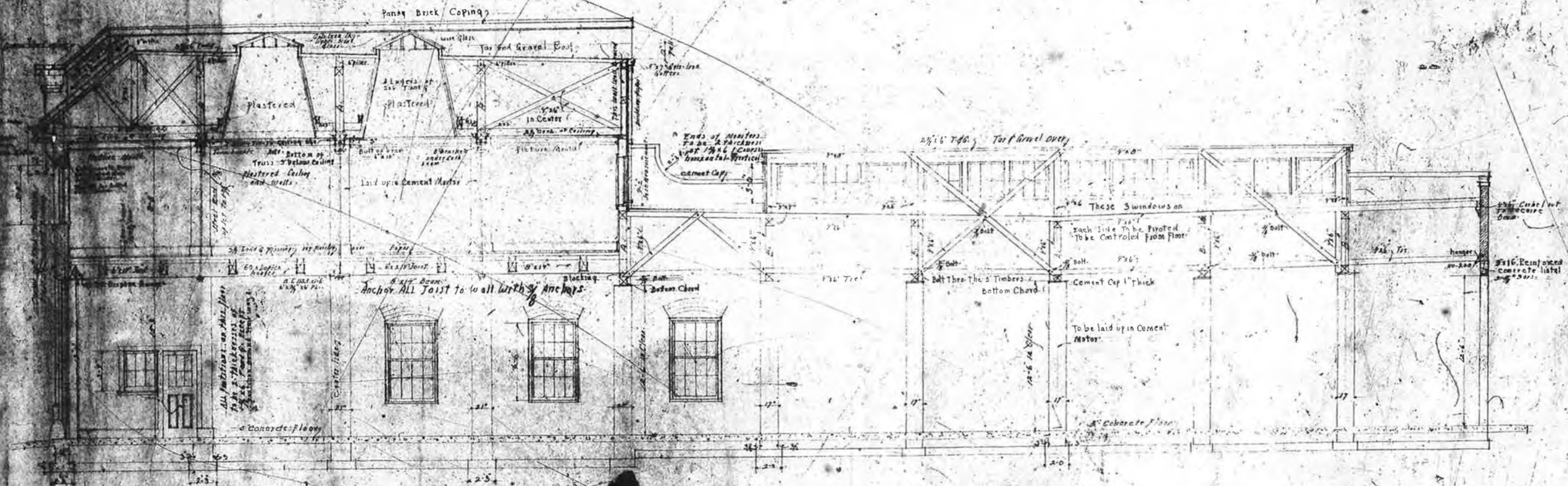




Following:

1917 section of north portion of building, by Edwin J. Ivey.

ATTIC SPACE TO BE DIVIDED INTO  
3 SEPARATE PARTS WITH DOUBLE 2x4 TANGS.



LONGITUDINAL SECTION  
1/8" Scale

BUILDING FOR THE PACIFIC TELEPHONE AND TELEGRAPH COMPANY.  
ON LOT 16 - BLK 13 - PONTIUS 4<sup>th</sup> ADDT.  
EDWIN J. IVEY ARCH: 402-3 BOSTON BLK.

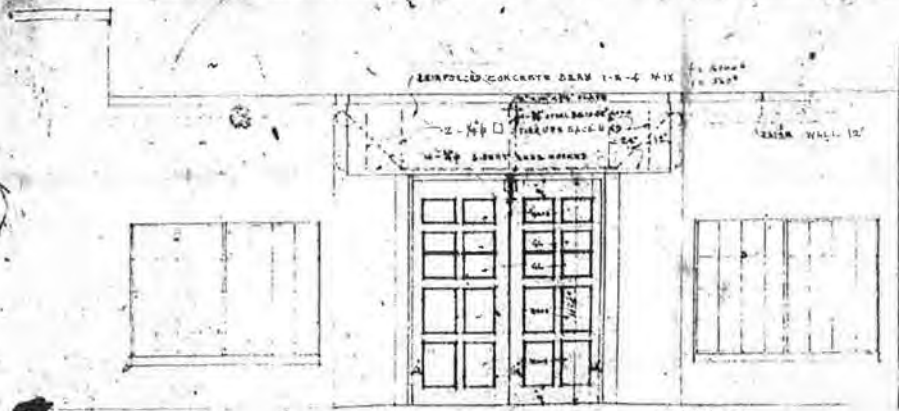
Following:

1942 drawings by Andrew Willatsen for renovation of the building.

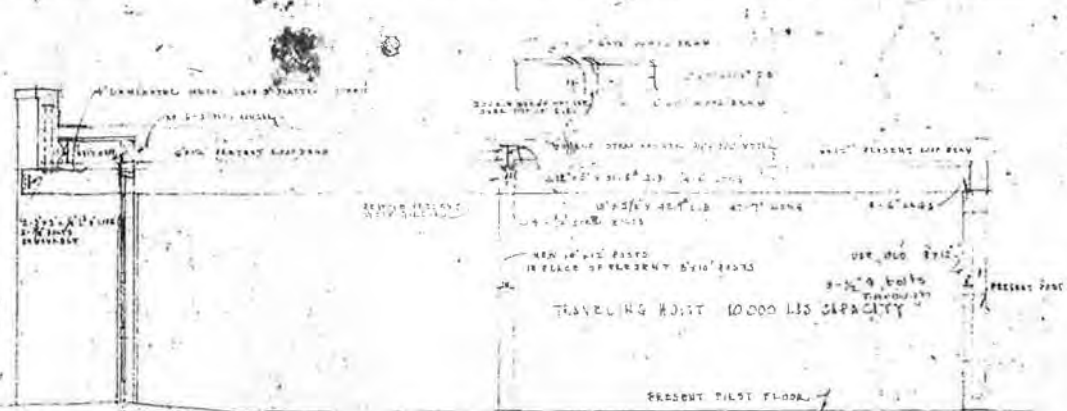
Although the east elevation was not updated with proposed Art Deco elements (such as around the main entry), at this time much tile ornament was removed from the exterior elevation.

In 1942, the upstairs was renovated into an apartment; the plan remains largely intact on the second floor. The plan of the first floor proposed in 1942 is no longer completely intact.

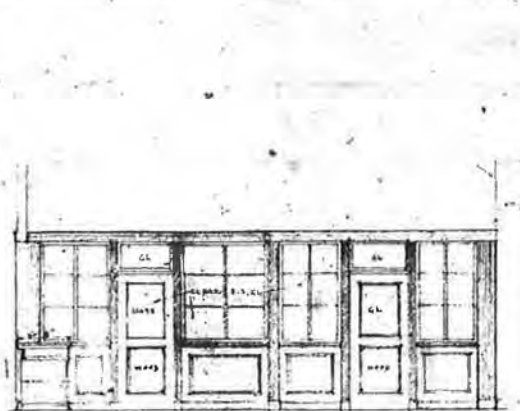




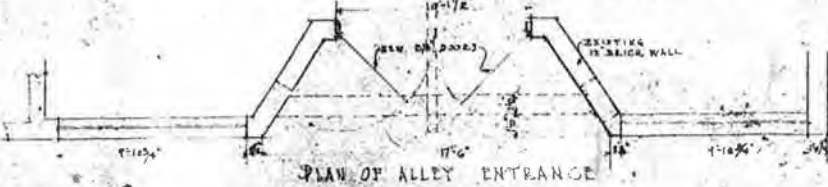
ELEVATION OF ALLEY DOORS ETC. SCALE 1/4" = 1'-0"



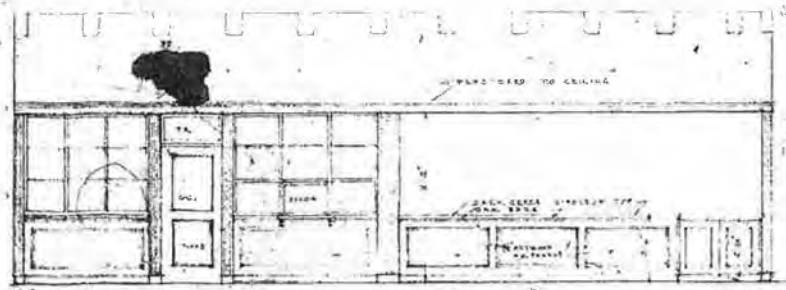
SECTION THRU ALLEY DOOR SHOWING SUPPORTS FOR TRAVELING HOIST



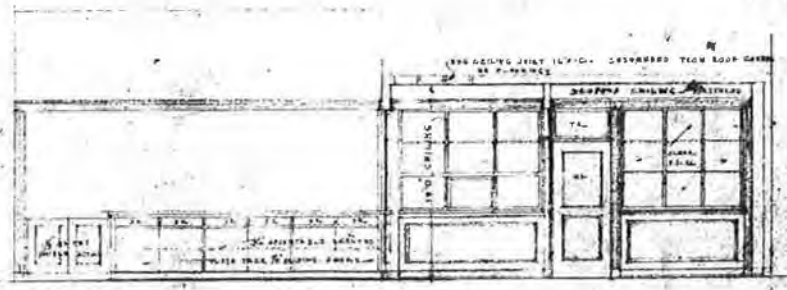
NORTH ELEVATION OF PRIVATE OFFICE ETC. SCALE 1/4" = 1'-0"



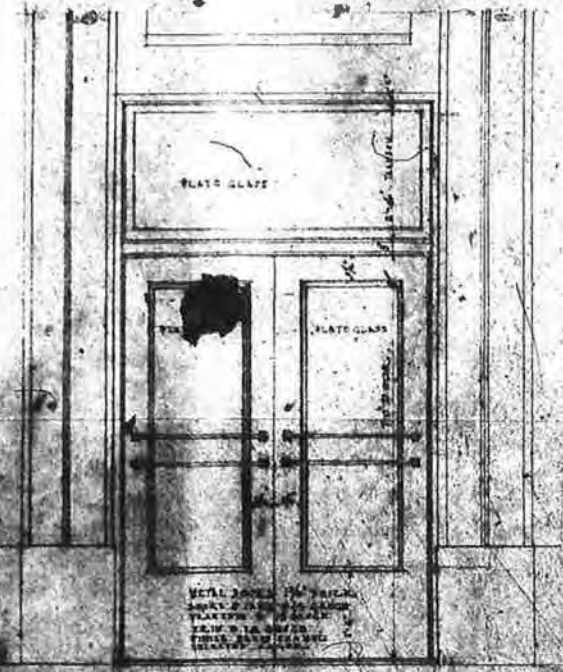
PLAN OF ALLEY ENTRANCE



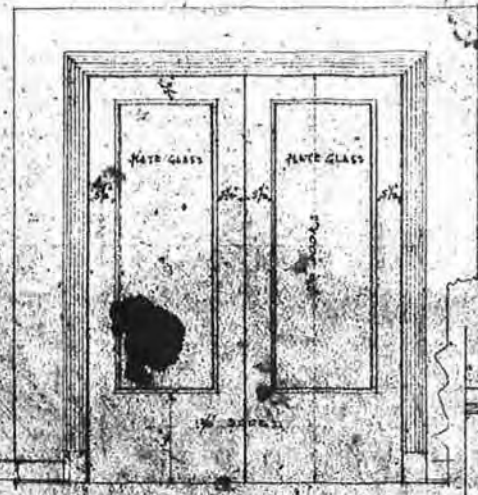
EAST ELEVATION OF OFFICE & COUNTER SCALE 1/4" = 1'-0"



REAR ELEVATION OF COUNTER SECTION THRU OFFICE



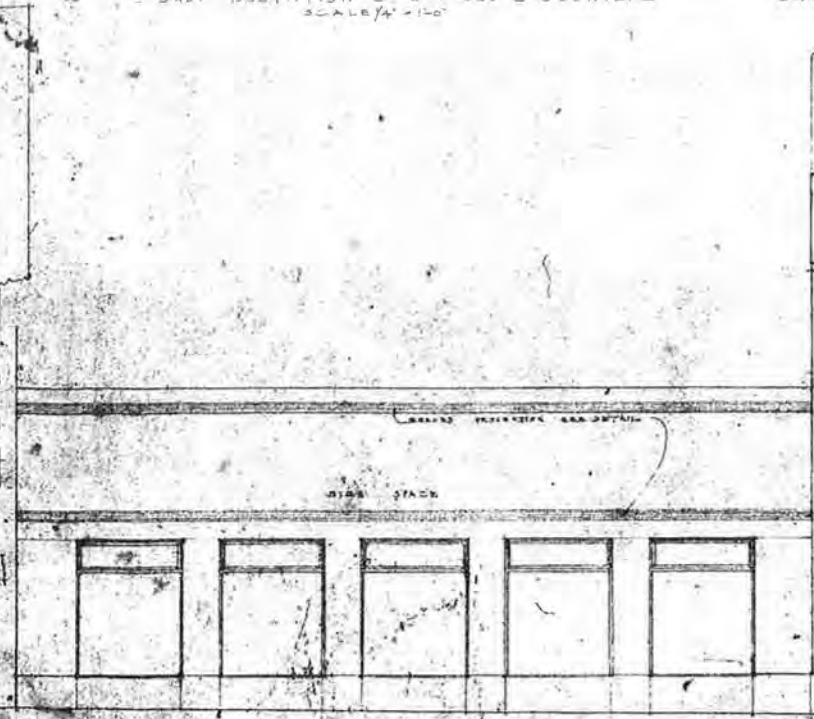
ELEVATION DOORS



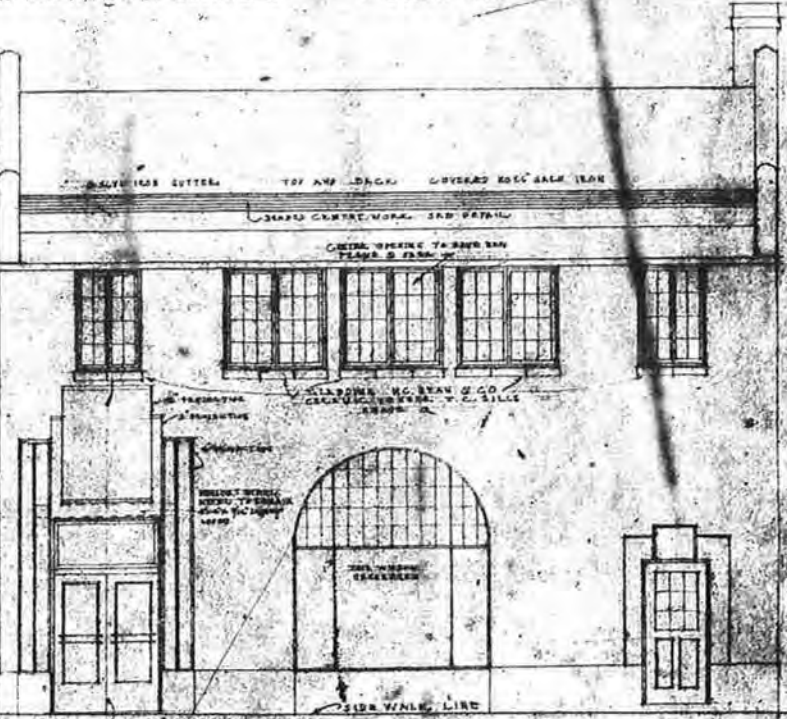
ELEVATION OF INSIDE VESTIBULE DOORS



PLAN OF MAIN ENTRANCE SCALE 3/8" = 1'-0"



FRONT ELEVATION SCALE 1/4" = 1'-0"



NOTE ALL FINISH THE WORK TO BE REMOVED AND REPLACED PLASTERED WITH CEMENT PLASTER

ALTERATIONS IN SALES BUILDING  
 1121 YALE AVENUE NORTH SEATTLE  
 HALF SCOTT MOYER CARCO OWNED



ANDREW W. MADSEN  
 ARCHITECT  
 1142  
 STATE OF WASHINGTON



FIRST FLOOR PLAN

NO.	MARK	SIZE	DESCRIPTION
1	2-2'0" x 7'0"	METAL	METAL SEE ELYS PLAN
2	2-2'0" x 7'0"	WOOD	WOOD SEE PERAL
3	2'0" x 7'0"	WOOD	WOOD SEE ELYS
4	2'0" x 7'0"	WOOD	WOOD SEE PERAL
5	2'0" x 7'0"	WOOD	WOOD SEE PERAL
6	2'0" x 7'0"	WOOD	WOOD SEE PERAL

NOTE ALL TOILET DOORS TO BE SELF CLOSING

NOTE BOILER TO HAVE TWO MEANS OF EGRESS WITH 12" METAL LADDER, AT EMERGENCY EXIT EQUIPMENT SIMILAR TO IN SUBSTITUTED WITH BOILER, WITH MASONRY PARTITION AND TWO FLY PLE 2" DIA AS PER ORDINANCE

ALTERATIONS IN SALES BUILDING  
 117-121 YALE AVENUE NORTH SEATTLE  
 HALL SCOTT MOTOR CAR CO OWNER

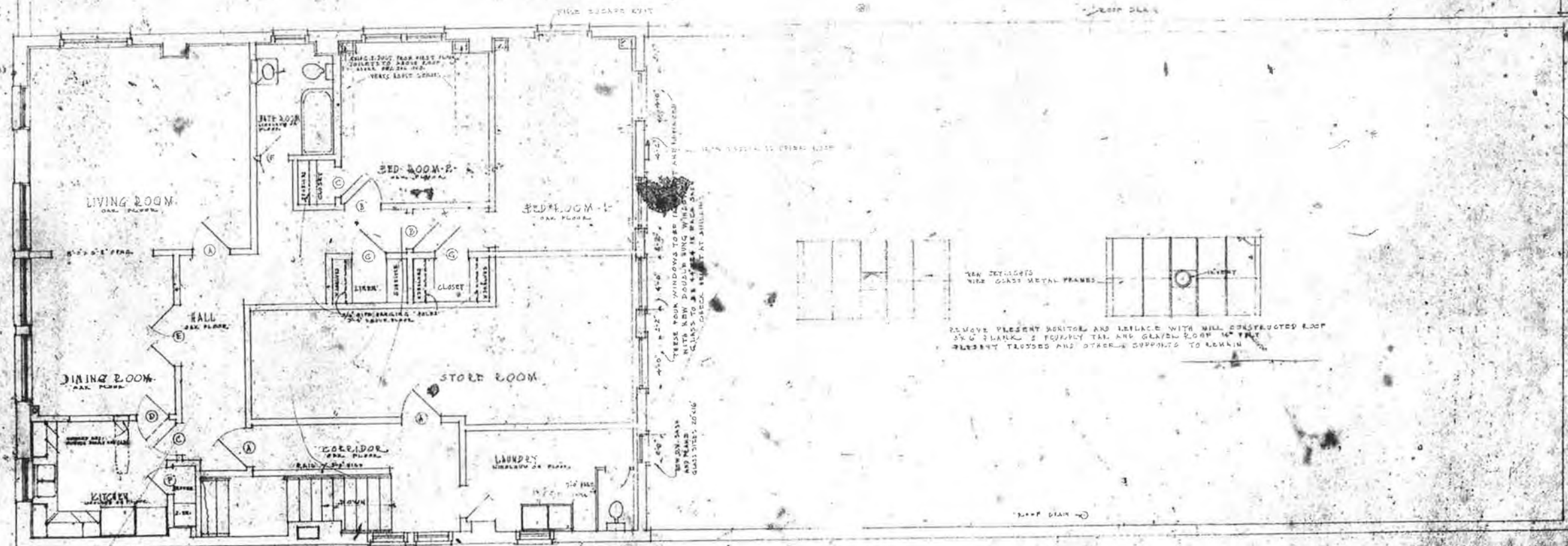
ANDREW WILLATSE  
 ARCHITECT SEATTLE  
 500 ALASKA BUILDING

PROJ. NO. 349430  
 1 JAN 42





ELEVATION OF SOUTH WALL OF SECOND STORY  
SCALE 1/4" = 1'-0"



SECOND FLOOR & ROOF PLAN  
SCALE 1/4" = 1'-0"

ALL ROOMS LAYERS & PLASTERED IN SECOND STORY  
SHEATHING FOR GARAGE FLOOR OF BUSINESS  
CEILING HEIGHT 10'-0"

DOOR	SCHEDULE	SECOND FLOOR
MARK	SIZE	DESCRIPTION
A	2'-0" x 6'-8" x 1 1/2"	ORNDORF PANEL TIE
B	2'-0" x 6'-8" x 1 1/2"	
C	2'-0" x 6'-8" x 1 1/2"	
D	2'-8" x 6'-8" x 1 1/2"	
E	2'-0" x 6'-8" x 1 1/2"	PANORAMA DOORS 10' HIGH
Y	2'-8" x 6'-8" x 1 1/2"	ORNDORF PANEL TIE



ALTERATIONS IN SALES BUILDING  
117-121 S. 1st AVE. NORTH S. A. T. L.  
HALL SCOTT MOTOR CAR CO. BLDG.

DATE: \_\_\_\_\_  
DRAWN BY: \_\_\_\_\_  
CHECKED BY: \_\_\_\_\_  
APPROVED BY: \_\_\_\_\_  
ARCHITECT: \_\_\_\_\_