



The City of Seattle

Landmarks Preservation Board

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

REPORT ON DESIGNATION

LPB 520/09

Name and Address of Property: The Baroness Apartment Hotel
1005 Spring Street

Legal Description: Block 103, Lot 1, Terry's 2nd Addition to the town of Seattle according to the plat thereof, recorded in Volume 1 of Plats, Page 87, in King County, Washington.

At the public meeting held on October 7, 2009, the City of Seattle's Landmarks Preservation Board voted to approve designation of the Baroness Apartment Hotel at 1005 Spring Street as a Seattle Landmark based upon satisfaction of the following standards for designation of SMC 25.12.350:

- D. It embodies the distinctive visible characteristics of an architectural style, period, or of a method of construction; and*
- E. It is an outstanding work of a designer or builder.*

Architectural Description

Surrounding Neighborhood Character

The area of First Hill in which the Baroness is located is near the top of the west slope. This is an urban neighborhood characterized by the presence of hospital buildings, large multi-family apartment and retirement condominium housing, religious and cultural institutions, and neighborhood retail and commercial buildings. Present buildings surrounding the Baroness Hotel are varied in size and date from the early 20th century to the present, which together provides First Hill with a strong sense of urbanity. These include older, four- to six-story apartment buildings, hotels, social clubs, and low-rise commercial buildings. Additionally, a number of newer structures such as hospital buildings and high-rise apartment condominiums stand nearby, such as the Decatur and Park View Plaza buildings, which are located on the east side of Boren Avenue. Also nearby are community service buildings, such as the Therapeutic Health Services, Catholic Community Services, and Pioneer Fellowship and Bishop House work-release facilities.

The Baroness property shares the north end of its block with the Chasselton Apartments, which is situated to the east of it. Both buildings use the alleyway between them for vehicle

access. The Rhododendron Apartment Building, currently the Inn at Virginia Mason, is across from the Baroness on the north side of Spring Street. Part of the original 1923 Virginia Mason Hospital is to the northwest of the subject property. (Terry Avenue has been vacated on the block north of Spring Street, and the hospital has been expanded with several additions. The south-facing courtyard at the vacated street end of Terry Avenue currently provides ambulance access to VMMC.)

To the southwest from the Baroness Apartment Hotel is the impressive Sorrento Hotel (1908) at the corner of Terry and Madison Streets. To the west, across Terry Avenue, there is the John Alden Apartment Building (1925). The four-story John Alden, nine-story Inn at Virginia Mason, and five-story Chasselton were all designed in historic revival styles built by John S. Hudson, and the John Alden building was designed by his brother Harry E. Hudson. While the six-story Baroness is comparable in height and scale to these surroundings apartment buildings, its Art Deco style is distinctive.

The Site

The site is 120' by 60' (7,200 square feet), located on a corner of First Hill on the south side of Spring Street between Terry and Boren Avenues. Madison Street borders the south edge of block on which the Baroness Apartment Hotel stands. The topography is relatively flat along the east and west sides of the building site, but slopes downward from the east to west with an overall estimated grade change of 8'. (In the block directly west of the site, the slope is much steeper, with an overall change of approximately 40'.)

Spring Street and an 8' wide sidewalk run along the north side of the property. The sidewalk at the building's west side along Terry Avenue is also 8' wide. Spring Street's four-lane roadbed is currently the site of construction, but typically provides two-way traffic in two lanes, with two additional lanes for parking. On the east side of the property there is a 16' paved alley, with access from Spring Street and Madison Street.

A separate 7,200 parcel, on Lot 4 of the same block, is due south of the subject property. It contains a paved parking lot, which is accessed off of Terry Avenue. To the south of this parking lot there is a one-story, 16' by 50' brick masonry commercial building at 1006 Terry Avenue, which dates from 1930. It is similar in massing to the one-story row of commercial buildings to the south at 1000–1014 Madison Street.

Landscaping on the Baroness site is limited to foundation planting, with pruned and natural shrubs along its north and west perimeter. In addition, there are several deciduous street trees placed along the north side of the building in the public planting strip.

The Building Structure and Exterior Features

The 35,770 square foot Baroness Hotel is a six-story reinforced concrete structure with a partial basement. Tax assessor records cite the quality of the structure as "Special – Good," and this is evident in its exterior craftsmanship. The building is a rectangular mass of 46.5' by 120' with the remaining 13.5' of open space on the south side serving as a driveway. Cast in place, reinforced concrete building walls range in thickness from 14" to 6" as they become

thinner on upper floors. The original structural plans indicate that there is an offset beam line running along the south side of the upper floor corridors.

Primary facades face north onto Spring Street and west onto Terry Avenue. All of the exterior facades are treated with a painted concrete base, cast with deep reveals that recall precise rusticated stone and buff colored brick veneer. Distinction is provided by the manner in which the masonry is handled, the full-height cast stone spandrels on the primary facades, the addition of decorative parapet panels, and lintel panels over first floor windows and doors that are finished with decorative low-relief patterns with stylized floral designs.

The primary facades are composed of a varied treatment of the outer corners, adjacent slightly-projecting bays, and the cast stone bays that terminate at the roofline with stepped parapets that emphasize the building's verticality and the delicate yet rich character of the decorative relief. At the parapet level, the brick-faced bays are distinguished by the pattern of projecting units, laid vertically and projecting to form a zigzag pattern. Stone coping and a string course at the roof line make the roof parapet a unique and easily recognized feature of the building.

The main entry to the hotel is located in/near the middle of the north façade, where it is emphasized by a richly decorated arched opening, with a series of receding planes. Within this there is a single door-side sidelight and a transom. This assembly has recently been replaced with an anodized aluminum assembly with Art Deco Revival style etched glass set into the arched head transom opening. East of this entry there is a newer entry treated with one of the decorative stone lintels. A similar lintel is provided over a primary window on the secondary, south facade. These panels are set close to the sidewalk and grade-level, and they are arresting, highly visible elements.

At the southwest corner of the building there is a prominently positioned neon blade sign, with text noting "Baroness Hotel." The sign appears to have been added after the initial construction was completed but it was in place by 1937.

The building's original steel sash windows have been retained. Most of these are casement units, which are set within the masonry in typical openings of 4'-7" and 3'-4" in width and 6'-4" and 6'-8" in height with fixed center panels and transoms. Windows are composed vertically on the facades, with larger openings set within the cast stone bays. The narrow appearance of the steel window sash frames and hardware all contrast with the solidity and mass of the brick and cast stone building walls.

The Plan and Interior Features

The Baroness is largely original in character, and it has been well maintained. It appears well built and much of its original exterior character has been retained. The original building design was 120' by 46.5', according to design and construction drawings on file at DPD, built with durable concrete and masonry materials.

The building contains a partial basement, which is positioned in the southeast corner, below the original kitchen and loading dock area. It is a "C" shaped space with overall dimensions

of approximately 30' by 77.5'. The basement contained a small elevator lobby, men's toilet, store room, laundry, ice machine, boiler room, and a dark room in addition to the elevator, two exit stairs, and a connecting corridor. Concrete light wells on the south side brought daylight into the space through eight windows of varied sizes. These light wells have been infilled, but the original masonry chimney on this side remains.

The first floor provided a reception lobby, with an elevator, stair, and secondary entry on its south side. An adjacent lounge was built to the west of the lobby. This lounge featured a marble clad fireplace on its west wall and accessed a raised platform on the south that once featured low, curvilinear walls. In a recent remodel of the hotel's first floor public rooms, the floor slab was removed and this space was lowered; three non-original stepped openings were created to link the two spaces. The remodel resulted in new finishes also, with stepped profiles at the walls and ceilings. While the stepping may recall massing of some Art Deco style buildings, it is not an original feature of the Baroness.

The first floor also contained two one-bedroom apartments, with mirrored plans, in the western 26' and a small dining room and service spaces in the eastern 45' of the structure. The latter portion included the kitchen, storeroom, women's room, and a recess for garbage containers, located near the south end of the east facade. In the northeast corner there was another one bedroom apartment and in the center east an access stairs. All of these eastern spaces, with exception of the stairwell, were changed in 1968 when this portion of the building was remodeled as an office for two doctors, under the direction of Seattle architect Harold Wilson. The remodel resulted in a new entry placed in a former window opening on the north façade, which featured a canted wall and an aluminum-framed, glazed door assembly with sidelights.

One one-bedroom and 14 small studio units were arranged on either side of the double loaded corridor on the second and third floors. The original plans cite these as "Echelon Apartments," which may have been a reference to hotel units. Each of the upper floors each contained nine one-bedroom units and one studio, mirrored in plan with exception of the smaller apartments to either side of the elevator and south stairwell. A linen closet was located in the corridor. Each of the apartments contained a living room, kitchen, and a dressing chamber ("D.C" on the plans). The one-bedroom units also featuring a bed chamber ("B.C."). Presently the hotel provides one-bedroom and sleeper rooms, plus two units with baths but no kitchens.

Original finishes in the building included painted plaster walls and ceilings, with patterned finish. Flooring in the first floor public rooms was called out on the original drawing as black oak. Stencil work below the plaster cove was painted in four colors; this pattern has been recently restored in the lounge.

Buildings such as the Baroness offered a sense of permanence, individual independence, and privacy. The proximity of the building on the west slope of First Hill, in the emerging hospital district, undoubtedly enhanced its appeal and attraction to residential tenants. Tax records indicate the building contained 114 separate rooms -- 30 hotel rooms and 30

apartments. These included 30, one-room studios, six two-room (one-bedroom) units and 24 three-room (two-bedroom) units. Today the hotel operates 59 units.

Changes over Time

The Baroness Apartment Hotel building is a well maintained building with few exterior alterations. One evident change has been the removal of an original, semi-circular shaped metal-framed marquee, which was provided over the main north entry and shown in the tax record photo of the mid-1930s. Its removal date—and that of the addition of the somewhat mid-century designed neon sign at the northwest corner—are unknown.

Based on research at the City of Seattle’s Department of Planning and Development (DPD), the majority of alterations to the building have been to the interior spaces. Several permits were discovered at DPD for work at the building, though mostly for mechanical, electrical, and elevator improvements. Several drawings were also discovered. Some of these records indicated architects and the owners who hired them, while others did not. Elevator permits were issued beginning in the 1980s. Though permits indicate that only the units on the second and third floors were altered, physical evidence shows that renovations were completed to all of the units. The existing finishes and kitchen casework suggest this occurred in the 1960s. Permit records indicate mechanical work such as heating, cooling, and ventilation was undertaken in 1968, 1987, 2003, and 2007. Electrical work was completed in 1968, 1986, 1988, 1998, 1999, and 2003.

Statement of Significance

Overview of First Hill

First Hill is an area of the city defined by its topography and easily understood west and south borders. It is in close proximity to downtown and is associated with the city’s historic development. The neighborhood spans the blocks between Interstate-5 and Boren Avenue or Broadway, and between Pike Street and James or Jefferson Street. There are eight sub-set areas in First Hill identified in the city’s official plans, including the West Slope within which the Baroness property is located.

In the late 19th century, several natural springs were found on First Hill. Development followed the creation of infrastructure improvements by private water companies organized to serve the utility needs of the growing city. First Hill was developed initially in the 1880s and 1890s by wealthy and socially prominent families who built residences. They included the Terry, Minor, Hanford, Burke, Lowman, Frye, Pigott, and Denny families. (Steinbrueck and Nyberg, 1975, non-paginated.) Presently there are some remaining mansions that recall this era, including the Stimson Green House (1899–1901), W. D. Hofius House / Catholic Archbishop’s Residence (1902), and Dearborn House (1907).

Historically, First Hill was made up of two sections. The northern part, located above the city’s financial and cultural center, evolved as a neighborhood of residences, hotels, churches, hospitals, and apartments. The southern part, originally known as Yesler Hill or “Profanity Hill,” was located above the courthouse and railroad depots, adjacent to the area

that evolved into the International District. The early demographic split between these two sections has persisted to the present day.

In the early 20th century a number of hospitals were established on the slope or at the top of the hill. Its 344' elevation provided visual prominence to these institutions and allowed for increased natural ventilation. Grace Hospital was built in the late 1890s (predecessor of the present-day Swedish Hospital, beginning in 1908), followed by Cabrini Hospital (1915, demolished), and Virginia Mason Hospital (beginning 1920). These institutions were later joined by Doctor's Hospital and later by Harborview Hospital. Early Providence Hospital and Seattle General Hospital were then nearby, in the downtown area currently west of I-5.

A number of other institutions were sited on the hill, above the city center, in the late 19th century. Some of these buildings remain and have been designated as landmarks: Trinity Episcopal Church (1891, 1903), St. James Cathedral (1907, remodeled 1917), First Baptist Church (1912), the Summit School (1905, currently the Northwest School), and Firehouse No. 25 (1908). The Seattle University campus was established in 1891 and O'Dea High School was built in 1923. The Frye Museum was constructed in 1952 and expanded ca. 1998.

The current First Hill neighborhood contains a mix of institutional and residential buildings. Commercial buildings and storefronts are situated primarily along Madison Street and Broadway Avenue. Both the present Hotel Sorrento (1908 at Terry and Madison) and the former Perry Hotel (1906, later the Columbia/Cabrini Hospital at Boren and Madison Street), represent early 20th century, revival style hotels constructed on the northern and western part of the hill. Apartment-hotels—such as the Baroness, the nearby Lowell-Emerson and Rhododendron—were more modest in offering smaller, studio and one-bedroom accommodations for temporary guests as well as longer term residents.

Apartment buildings proliferated on First Hill from ca. 1910 to 1930, with the greatest number constructed in the mid-1920s. Some of these buildings contained smaller dwellings, while others featured large flats with servant quarters, refined public spaces, distinct stylistic details and decorative features. Representative larger apartment buildings with upscale dwellings included 1223 Spring Street, the Gainsborough, and the Marlborough House. Other, smaller buildings contained more modest units.

Development in the Yesler area of First Hill diverged from the upscale development that occurred on the northern parts of the neighborhood. Early buildings in the southern area, up to the 1940s, included smaller-scale wood-frame Victorian-era houses, boarding and apartment houses, and commercial and service facilities, such as garages. (Woodbridge, p. 144–149.)

In the late 1950s and early 1960s, First Hill was physically divorced from the city center by construction of the I-5 Interstate highway. Official planning for the freeway began in the 1950s, envisioning few of the actual impacts of traffic, noise, or dislocation. During its construction, many older homes and other buildings, such as the 1890-era Fire Department Headquarters at 7th and Columbia Street, were removed. Some houses were relocated, but

most of the buildings in the freeway route were demolished. Activists at the time suggested construction of an extensive lid over the new highway, but most of the double-height, eight-lane structure has remained an open concrete scar on the neighborhood for the past 45 years.

A portion of the freeway was lidded by Freeway Park in 1976, designed by landscape architects Lawrence Halprin and Angela Danadjieva. Upon its completion, the park was described as “an inviting gateway to the once grand residential First Hill, which is now an area of smaller homes, commerce, apartments and the medical center of our city.” (Nyberg and Steinbrueck, n.p.) Freeway Park is currently named Jim Ellis Freeway Park. It is accessible from several points on First Hill, including an east entry via an easement provided by VMMC.

The neighborhood contains a number of larger post-war era residential buildings from the 1950s and 1960s such as the 14-story, 351-unit Nettleton Apartments at 1000 - 8th Avenue (ca. 1950), the original nine-story, 450-unit Horizon House at 900 University Street (ca. 1960), and the high-rise Jefferson Terrace at 800 Jefferson Street (1967). In 1950 the City Zoning Code was amended to require on-site parking with apartments, so these and other recent buildings typically include parking lots or garages.

Presently the larger apartment buildings are intermingled with numerous three to five-story structures offering smaller units. To the east of Boren Avenue there are larger, taller apartment and mixed-use buildings dating from the 1980s. They were developed after zoning changes allowed high-rise construction up to 240’ in height. More recent structures responded to marketplace needs, evolving construction technologies, and zoning of even taller structures. After completion of the I-5 freeway, some older buildings along its eastern edge deteriorated, and some were demolished and replaced by parking lots. Recent development has increased along the freeway’s east side.

Recent Neighborhood Development

A neighborhood planning process for First Hill began nearly a decade ago, included an extensive outreach effort that resulted in a written vision for First Hill. Vision elements include housing for a full range of incomes; regional health services; preservation of a dynamic, future-looking neighborhood with a rich history and cultural heritage; and strong business and employment opportunities. Specified goals included economic development, balancing human needs with other development needs, increased safety, improved transportation infrastructure, and increased open space and development of housing opportunities. (“First Hill Neighborhood Plan,” 2001, p. 3 –11)

Some of the recent growth of First Hill appears to have occurred in response to the First Hill Urban Center Plan, which was adopted by the City in 1999, which identified a goal of increased density in the complex, mixed-use urban neighborhood. The Neighborhood Plan did not propose changes to current zoning, but targeted a goal of 6,100 new jobs as well as additional residents. Zoning on the block that contains the Baroness site allows for buildings up to 240’ in height.

The City undertook additional planning beginning in 2005 with planning consultant MAKERS to encourage construction of additional housing on the West Slope of First Hill with required parking requirements. A West Slope Design Review Workshop was first held in May 2005. DPD and the City's Parks and Recreation Department initiated other plans for public parks and neighborhood improvements in 2007. Recent development, consistent with current zoning, includes buildings along the east edge of I-5, with new residential and mixed-use structures that take advantage of downtown pedestrian links.

The Original Architect, James H. Schack of Schack & Young

Architects James Schack and David Myers shared office space in the Libby Building in Seattle's Pioneer Square beginning in 1917. His partnership with engineer Arrigo Young was formalized in August 1920. The firm's expertise was interdisciplinary:

The firm ... was hardly the first to combine architecture and engineering in the United States, and locally the short-lived partnership (1906-07) of Kingsley and Bittman had combined the talents of architects William Kingsley and engineer Henry Bittman more than a decade earlier. Still the three-way partnership of architects James Schack, David Myers, with engineer Arrigo Young, proved to be one of the most successful design firms in Seattle during the 1920's, with each principal bringing various aspects of design expertise to the firm. It was because of their breadth of experience that they received the commission for the Civic Group, as well as earlier planning projects." (David Rash, in Ochsner, p. 156)

James Hansen Schack, the senior partner of the firm, was born in Germany in 1871, moving to Seattle at the age of thirty in 1901. He received his architectural training from study in evening schools in Chicago and working in various architectural firms. Upon arrival in Seattle in 1901, Schack initially worked independently, producing such works as the Savoy Hotel in 1906 (in association with Olof Hanson, another acclaimed Seattle architect). A brief partnership with Daniel R. Huntington (1907 - 1909) yielded the First Methodist Episcopal Church and the Arctic Club Building.

Records from City of Seattle Landmarks Nominations and other sources suggest Schack was the designer of these two buildings. The First Methodist Episcopal Church was cited as "graceful" work by the able young firm of Schack & Huntington" by *Pacific Builder and Engineer*, August 17, 1906. The Arctic Club, (the present Morrison Hotel) was identified by contemporary accounts as "one of the largest and most beautifully appointed Clubs west of Chicago." (Calvert, 1913, n.p.) During the partnership of Schack and Huntington the De La Mar Apartment Building also was designed and constructed at 115 West Olympic Place, but its design is attributed to Huntington.

Schack returned to his independent practice in 1909, continuing his work in the field of residential and commercial buildings. He is credited with the design of the Grand Central Garage, the Melhorn Building, Normandie Apartments, the Peoples-Huessey House on Capitol Hill, and the W. Logan Geary and Roy P. Ballard residences. Beginning in 1917, Schack shared an office with another Seattle architect, David James Myers. Each maintained

their private practice, at times collaborating on designs, such as the Sunset Motor Car Dealership Building (1917 - 1918).

Myers was born in Glasgow, Scotland in 1872, arriving in Seattle in 1889 at the age of seventeen with his family. His architectural career began in the Seattle firms of Parkinson & Evers, John Parkinson, and Evers & Keith, respectively. He moved to the East Coast in 1894 to study architecture at the Massachusetts Institute of Technology, and returned to Seattle in 1905 to serve as the junior partner to John Graham Sr. He left Graham's practice in 1910 to establish his own practice, where he continued to work independently until 1920. During this period of time, he served as the AIA Washington Chapter President, and taught for several years as an assistant professor at the University of Washington's Department of Architecture.

In August of 1920, the Schack and Myers partnership was formalized with the addition of Arrigo M. Young, a structural engineer. Young, born in London in 1884 and raised in Chicago, was educated at the University of Michigan, where he received his degree in science engineering. He initially worked in engineering firms in both Chicago and St. Louis, and moved to Seattle in 1910 upon being appointed head of the structural steel department for the Moran (Steel) Company. Young moved into private practice in 1913, serving as structural consultant to B. Marcus Priteca for the construction of the historic Pantages Theatre in Tacoma.

By 1920, when he merged his practice with Schack and Myers, Arrigo Young was known for his design work in the field of industrial facilities, including the Centennial Mill, Patterson Shipbuilding Plant, Seattle Machine Works, and Vulcan Manufacturing Company. (*Seattle Daily Journal of Commerce*, "Engineers and Architects to Unite Forces," August 17, 1920) Young may have been the partner in charge of the Civic Auditorium Complex because of the structural engineering skills required by the large clear span auditorium and ice arena structures.

Because of their combined and prior experience, Schack, Young & Myers were awarded the commission for development of the planned city of Longview, Washington. This city plan and individual buildings in it, such as the 1922 -1923 Hotel Monticello designed by the firm, are recognized by the National Register Longview Civic Center Historic District. The firm's work in Longview also included a four-unit apartment building, completed in 1934, which appears to have been one of the last realized buildings by the firm's original partners.

Some of the firm's well known Seattle buildings include the Chinese Baptist Church/Chinese Southern Baptist Mission (1922 - 1923), the Chamber of Commerce Building (1924, with Harlan Thomas and Associates), and the Eldridge Buick Dealership (1925 - 1926), and the Baroness (1930 -1931). The Chamber of Commerce Building, with its gable front facade, is similar to the firm's Italian Renaissance Romanesque Revival style Civic Auditorium Building.

Another Art Deco style apartment building designed by Schack and Young is located at 105 Ward Street, on the south slope of Queen Anne Hill. It was completed in 1931 by the Mackintosh-Truman Lumber Company and features similar cast stone ornamentation as the

Baroness, with stylized floral motifs and zigzag brick masonry. (Photographs of several other extant buildings designed by James Shack are included in this report.)

Schack and Young continued as partners until Schack's death at the age of 62 in 1933. By the time of Shack's death, Young had received his architectural license. He continued to practice both architecture and engineering with the new partnership of Young, Richardson, Carleton & Detlie, which until the early 1990s, survived as Seattle firm, TRA (The Richardson Associates).

The firm of Schack, Young & Myers was one of Seattle's prominent early 20th century architectural firms. Its principals were recognized as designers within their individual practices and in partnership. Their work has been characterized as "Academic Eclectic," a common stylistic approach for the time, and categorized by their use of "urbane, eclectic classic modes propagated from Eastern Centers". (Ochsner, p. 157) Many of the firm's extant buildings represent the stylistic evolutions that occurred in Seattle during a time of rapid growth in the first three decades of the century. Although the firm was relatively short-lived in terms of each partner's career, their association with one another and with other Seattle designers overlapped throughout much of their professional lives. As individuals and as partners, they are associated with the growth of Seattle and many of its significant buildings.

The Builder

The original drawings are noted by the Building Division of the Truman Macintosh Lumber Company. However, the original permit for the construction of the building was issued on November 7, 1930. In this document the contractor was Hotel Supply. Denton Macintosh was the treasurer of the Macintosh Lumber Company, and lived at 1641 Interlake Avenue on north Capitol Hill, according to the 1925 and 1930 Polk Directory listing. The company was a development firm listed also, in the same directory an office in the White-Henry-Stuart Building, as, "Wholesale lumber, Buildings Designed and Financed." The company president, Jay W. Macintosh, was the only other official listed. The company history extended back to 1920 when it had two retail lumberyards at 1022 Jackson Street and Rainier and Dearborn Streets, according to an earlier listing. (As noted earlier, Truman Macintosh was the developer and builder of another Art Deco style apartment building, at 105 Ward Street, which also was designed by Schack and Young.)

The Building's Construction and Ownership History

The original permit records for the construction of the Baroness the original owner of the Baroness Apartment Hotel was Denton B. Macintosh. Denton Macintosh was a partner in the firm of Truman Macintosh Lumber Company. The original permit and construction drawings, however, suggest the building was built by the Building Division of Macintosh Lumber for Ludwig Stark and John Armin. The life and careers of Stark and Armin and the role that the two men played in the building remains somewhat unclear. According to Polk Directory listings, they shared the same address when John Armin first appeared in the Polk Directories in the early 1920s (Ludwig Stark appears in the Polk Directories prior to 1920 and prior to John Armin's appearance). The two men moved together fairly frequently, with four different addresses over twelve years.

The residential addresses were always the same, and they may have been a couple. In 1925 both their individual listings included the note “boarding” at 1220 Boren Avenue. In 1928 they lived at 208½ Edgar Street. By 1938 they had moved to 903 9th Avenue, Apt 50, in a dwelling noted in the listings as the Assembly Hotel. In 1940 they back to Edgar Street, to number 204. The only occupation listed for either man was noted briefly in the early 1930s Polk Directory, where John Armin’s listing indicated he was manager of the Edgar Courts Apartments. No businesses they might have owned appear listed under their names in the directories. Beyond this, the directories offer no other information as to the men’s employment or business associations.

The following later property owners were identified along with the property’s purchase price on the King County Assessor’s property record card:

Fidelity Savings and Loan, Sept. 12, 1944, (\$100,000 mortgage)
D. R. Brownfield, December 29, 1938, no price given
Miles H. Nicholson, November 1, 1950, \$350,000
James Lawler, February 27, 1958, \$375,000
R. Frerrera, April 9, 1959, \$400,000

Harold Steiner purchased the building on April 29, 1966 for \$273,000. (A building permit drawing set from September 1968 indicates that the owner at that time was Beihl – Steiner, but there is no other record of Beihl.) The Steiner family owned the property for a total of 43 years. Harold Steiner (1912 – 2002) was born in Pateros, Washington and graduated in 1937 from the University of Washington. His sons, Hal and Bill continued to operate the buildings as an apartment and hotel building as a family business. For a number of years prior to the sale to VMMC they offered temporary dwellings for hospital patients and visiting family and friends.

Property records indicate that the Steiner family sold the Baroness Building to VMMC in June 2006. The new owner had purchased the nearby Chasselton and the commercial structures on the same block in 2005. In 2007 - 2008 the building was renovated to serve exclusively as a hotel, with its operations shared with the Inn at Virginia Mason, located directly across Spring Street. Hotel guests in the Baroness utilize the dining room in the other building, as it has no dining facilities or room service. The Chamber Group currently manages the two hotels.

VMMC is a non-profit group practice with approximately 480 physicians, and a 336-bed hospital, and internationally recognized research institute. Virginia Mason’s original 80-bed hospital building was constructed nearby at the corner of Spring Street and Terry Avenue in the early 1920s, northwest of the Baroness Building. While the original hospital has been expanded and added onto, its original architectural form is still visible on two original remaining facades, which face south onto Spring Street and east onto the vacated end of Terry Avenue.

Building Tenants

In 1938 the *Polk Directory to Seattle* provided its first reverse listing by street address, providing an overview of the building's early tenants. According to listings in 1938 and 1940, early residents of the Baroness Apartment Hotel included clerks, teachers, bookkeepers, a nurse, a mechanic, managers, a copy writer, engineers (including the Baroness' own), and other middle-class workers and professionals.

Looking forward to 1955, the tenants included a variety of professions, mostly still middle-class workers. Occupations represented by the residents included a janitor, a partner in a business, a teller, a saleswoman, and a secretary. Nearly one-third of the units in 1955 were vacant, though it is unknown if this is due to economic downturn among the building's population or if these units were listed as such because they were used exclusively for hotel dwellings. An even larger number of units were vacant in 1960, nearly half of the whole building.

Occupations of residents in 1965 are largely unknown, because a majority of tenants in that year's city directory were noted as retired or were listed without any occupation at all. This might be a result of the largest shift in the building's population—that of age. Those noted were a student and a hardwood floor installer.

Some tenants stayed at the Baroness for several years, though this stability is more of an individual trait rather than one of the building's population as a whole. In 1950, eight tenants had been living at the Baroness for over a decade. By 1960, only two tenants had such longevity, one of whom had been residing at the building since at least 1938.

Research using Polk Directories indicates that none of the building's apartment tenants were associated in a significant way with the history of the city. The pattern of occupancy in the apartment portion of the building appears similar to many older apartment building structures in the First Hill neighborhood—as dwellings primarily for middle-class single individuals and married couples. Analysis of US Census data from 1940 describes the residential make-up of First Hill and the types of available housing at that time. While the hill was then home to people with relatively high incomes, nearly 30% of residents were unemployed or seeking work. Residents represented a range of occupations: 15–19% professional workers, 10–14% managers and officials, and 12% domestic service workers or laborers. 20% of residents on the northern part of First Hill had completed college. Within the tract in which the Baroness is located, most of the dwellings were in apartment buildings, with more than 75% in structures with five or more units, and less than 10% in single-family dwellings. Most of the residential structures were built between 1900 and 1930, while 25% were built prior to 1900 and only 1% from 1930 to 1940. (Schmidt, p. 155–183, and p. 218–254.)

Recent demographic data, cited in the 2001 Neighborhood Plan, indicates the changes that occurred in the neighborhood. There were 15% more residents than in 1980, with a total population of 4,667, and 4,900 dwelling units. The average household remained smaller in size than the city's average, and the average income was lower. As of 2001 there were over 20,625 jobs within the identified 225-acre First Hill area.

In addition to its residential tenants, the Baroness has contained a commercial, street-grade commercial space, with a separate entry on its north façade off Spring Street. This space was originally the dining room in the apartment hotel. It was converted in 1968 as an office for Dr. Thompson and Clark by the property owner, Biehl - Steiner Associates. Currently this commercial space is occupied by a service of VMMC.

Apartment Hotels in Seattle

The history of apartment residences in Seattle contrasts with that in eastern cities due largely to Seattle's comparatively low population density. Even in the city's early periods of rapid growth, its population continued to spread out from its center, with detached, wood-frame housing – including boarding houses, single-room occupancy buildings (SRO's), and hotels.

The city's population boomed during the first two decades of the 20th century and then stabilized in the early 1930s. From a population of 80,671 in 1900, it rose to 237,194 in 1910; 321,931 in 1920; 363,426 in 1930; and to 368,302 in 1940. The significant growth from 1900 to 1910 is attributed primarily to annexations, but growth in the second decade represents an increase in residents within the city, which resulted in a sharp rise in housing needs.

By the mid-1920s, the demand for apartment accommodations in Seattle exceeded supply. As the City's Building Superintendent Robert Proctor noted in the local real estate and construction paper "The phenomenal apartment house . . . development experienced last year was the result of delayed activity in that line, just as now an active hotel construction program is needed to even up the lean years of the past. Investors have avoided hotel development for several years so that now this city is behind with that type of housing." (*Seattle Daily Journal of Commerce*, January 24, 1925.)

In Seattle, a number of impressive high-style residential hotels and apartment buildings were constructed between 1910 to 1930 for upper-income visiting clientele and long-term residents. These included hotels, such as the Frye in Pioneer Square, and the Moore and Camlin at the north end of the downtown retail district. In addition there were a select number of early apartment-hotel buildings that offered attractive, convenient residences in well-serviced buildings for those in higher income and professional classes. Housekeeping and laundry services were provided within these buildings. Well decorated common areas, such as lobbies, libraries, rooftop terraces, and dining rooms, were offered along with servants' quarters in a few high-end buildings, such as the nearby Sorrento Hotel at Terry Avenue and Madison Street, and the former Perry Hotel / Columbia-Cabrini Hospital at the southwest corner of Madison Street and Boren Avenue. Other luxurious apartment buildings that contained hotel-like amenities were built on the south slope of Queen Anne Hill, near Volunteer Park on Capitol Hill, and in the University District.

Many apartment buildings and apartment hotels were constructed to serve middle class tenants. Some were sized for use by families, but those like the Baroness were smaller and designed for occupancy by single people or couples. (By the end of World War I, young, middle-class women could work outside the home and could live independently rather than with their parents or in chaperoned situations.) The efficiency apartment emerged in Seattle

in the 1910s and 1920s. These buildings offered smaller units, typically 450 - 550 square feet and limited tenant services. They were constructed in convenient locations near the city center, and affordable rates ensured their demand. (The Baroness fit the typical building type, with an average unit size of 406 square feet, according to King County records.)

The apartment building as a multi-unit residential type emerged in America in the late 19th and early 20th centuries. The term "apartment house" was used initially to describe middle-class, multi-family housing, as opposed to boarding houses or tenements without bathrooms and running water. SRO (single-resident occupancy) buildings were typically larger than boarding houses and situated in denser areas of the city. While these building may have been called hotels, they contrasted with efficiency dwelling units and apartment hotels in their response to the needs of low-income dwellers. SROs typically provided a bedroom with a sink in 100 to 180 square feet, and were occupied primarily by working-class men, often in seasonal employment industries such as fishing, logging, etc. In contrast, the modern apartment building or apartment hotel of the 1920s was "based on grouping units around a convenient foyer, making it possible to include conveniences and decorative features previously unimagined." (Hunter)

The construction of apartment and hotel buildings on First Hill was consistent with city-wide population growth and development patterns in the early 20th century. Seattle's population increased by 16% between 1910 and 1920. In her studies and an historic survey of apartment buildings in Seattle, architectural historian Mimi Sheridan noted that the City's first zoning code was enacted in 1923. The code addressed construction of apartment houses, boarding houses, hotels and clubs, in addition to single-family houses and institutions. The new zoning did not require off-street on-site parking, but this was usually provided, often in underground garages until 1950. (Sheridan, p. 20–21)

According to Sheridan, 90% of apartment buildings are rectangular or U-shaped, with a typical plan characterized by double-loaded interior corridors, with perimeter units having natural light from windows on one or two exterior walls, and ventilation provided by operable windows. Unit kitchens were outfitted with cabinets, appliances, and running water. Refrigerators became more common after the mid-1920s, replacing earlier "California cupboards" or "cooler cabinets," which had screened openings directly to the outside.

While the design principles for an apartment hotel were similar to those of an apartment building, the apartment-hotel of the late 1920s offered a distinctly different life style than an apartment building:

[The apartment hotel] was appealing to those who would be relieved of the cares and worries of housekeeping, who rather prefer the service of hotel life, but who enjoy the suggestion of home life which the apartment house offers ... It is perhaps in the general arrangement of the first floor that the apartment hotel differs most from the apartment house. Here the apartment hotel takes on greater similarity to the hotel ... [with] a large foyer, a lounge, a main dining room and a grill room, and often a private dining room as well. In order to suggest the peculiar qualities by which the

apartment hotel makes its greatest appeal, the treatment of these rooms is more in the character of the private house than in that so typical of the hotel...The exterior treatment seldom suggest the distinctive qualities which are embodied in the arrangement of the interior. (Sexton, n.p.)

In this context, the Baroness appears to be consistent with its building type. Its distinction is due to its unusual and highly refined Art Deco design.

The Art Deco Style

The Baroness Apartment Hotel embodies characteristics of Art Deco style, which was a popular style in Seattle in the late 1920s and early 1930s. The building is recognized both locally and nationally as a fine example of Art Deco architecture. Historic surveys also note its style as ZigZag and Moderne.

Art Deco buildings are based on vertical orientation and feature stepped massing. They have richly treated surfaces, including inlays, castings, polychrome glazes, etched glass etc. Many people identify Art Deco primarily as a style of ornament, and its building decorations include fluting and reed shapes, horizontal bands, chevrons or zigzags, and various frets that emphasize verticality. (Whiffen, p. 235–238.) The Art Deco style, like Moderne and Streamlined Modern, was used for a relatively short period in fashion, graphic and interior design, as well as in architectural. In addition to buildings, there are many examples of Art Deco style hats, jewelry, light fixtures, statuettes, and tableware.

The origins of the style can be traced back to European aesthetic movements, such as French Cubism, the Dutch de Stijl, and Italian Futurism. The Exposition des Arts Decoratifs et Industriels Modernes, held in Paris in 1925, brought worldwide attention to the new style-design, and for this reason as well as the worldwide economic depression it was short-lived as quickly replaced by the Moderne in America.

At its best Art décor was a style consummately Parisian, 'smart' rather than pretty, [and] embraced ... by the avant-garde ... in America [it] enjoyed a short-lived vogue as superficially applied decoration ... the major American designers of the Great Depression hated Deco ... adjudging its romantic backsliding a betrayal and perversion of modernism. What they created, largely in reaction to Deco, was a new machine art: honest, simple and functionally expressive – [in] the house, the school, the streamlined train, the cigarette lighter, the toaster, the saucepan, or grand piano..." (Grief, p. 13–16.)

Art Deco buildings frequently utilize traditional as well as innovative modern materials, such as cast and polished stone. Emerging discoveries and technical advancement in the early 20th century resulted in enameled steel paneling; Vitrolux, Thermolux, Thermopane and Vitrolite glass and glass tiles, and tempered and laminated glass and glass block. Thin bands of metal, including industrial steel sash, were common. Aluminum, which began as a product produced in the Northwest, emerged as a material for decorative panels and later for window frames.

Several American cities are known for Art Deco architecture, including Tulsa, Los Angeles, and Miami. In contrast, the presence of Art Deco in Seattle appears more limited as it was introduced rather late to the city, just before the fall in development and construction brought by the Great Depression. The style was popular in commercial applications, such as retail stores and commercial offices, where it provided a fashionable, urbane identity. With the emergence of functionalism and somber economic changes during the run up to World War II, Art Deco fell from favor even in these settings.

Nationally known designers of Art Deco and Moderne buildings included Norman Bel Geddes, Raymond Loewy, Russell Wright, Lurelle Guild, Walter Teague, and architect William Lescaux. Locally there were many design practitioners who had previously worked with revival and eclectic styles that produced Art Deco and Moderne designs, including J. Lester Holmes, R. C. Reamer, Carl Gould, Earl Morrison, Floyd Naramore, John Graham, Sr., A. H. Albertson. The design of the Baroness Apartment Hotel indicates that James Schack was among this group of well known Seattle architects.

Art Deco Buildings in Seattle

Well-known Art Deco buildings in Seattle include tall commercial buildings that expressed stylistic formal features with stepped massing to accentuate their height, such as the Northern Life Tower, 1212 Third Avenue (A. H. Albertson, Joseph Wilson and Paul D. Richardson, 1928, a local landmark), Olive Tower, 1624 Boren Ave, (Earl W. Morrison architect, 1928), the Roosevelt Hotel, 1531 2nd Avenue (John Graham, Sr., 1930), Textile Tower, 1813 7th Avenue, 1930, Earl W. Morrison, 1930), Meany Hotel in the University District (R. C. Reamer, 1931), and the US Marine Hospital/ Amazon headquarters/Pac-Med on Beacon Hill (Carl Gould, 1932). Smaller scale Art Deco commercial buildings include the Woolworth's Building, 3rd and Pike (B. Hamilton Hamhill, Architect, 1930), Seattle Times Building, 1120 John Street (R. C. Reamer, 1931), Seattle (Asian) Art Museum, Volunteer Park (Bebb and Gould, 1932), and MGM Building, 2331 2nd Avenue (San Francisco architect Edmund H. Denle, 1936).

Among the many apartment buildings cited in historic surveys and documented in the City's inventory forms are the Baroness and the following chronologically-listed Art Deco and Art Deco/Zig-Zag style apartment buildings. In the survey forms these are all noted for their significance:

- The St. Ingbert, 309 E. Harrison on Capitol Hill (architect unknown, 1928)
- The Castlewood Apartment Building, 2727 Franklin Avenue East (Paul Thiry, 1929)
- The Martha Ann, 1115 17th Avenue in the Central District (also by Schack & Young, 1929)
- Mount Baker Center, 3601-3609 McClellan Street (John Graham, Sr., 1930 2nd phase)
- The Ridgeview, 315 North 50th Street in Fremont (W. G. Brast, owner and architect, 1931)
- 105 Ward Street Apartments (a three-story cast stone and zigzag brick building, which was designed by Shack and Young, 1931)
- The Iris at 415 West Roy (1928), the Westroy at 421 West Roy (1930), the Franconia at 400 West Mercer Street (1932), the Seaview, 519 West Roy (1932, designed by

- Lewis Realty Investments and Michael Leder), the Charmaine at 627 4th Avenue West (1929), and Marianne at 633 4th Avenue West (1930) all on two blocks on south Queen Anne Hill
- Doctors' Residences on the campus of Pacific Marine Hospital/Pac Med/Amazon (Bebb and Gould with John Graham, Sr. (1932 - 1934)

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The features of the Landmark to be preserved include:

The exterior of the building.

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