



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 635/15

Name and Address of Property: Gaslight Inn / Singerman House – 1727 15<sup>th</sup> Avenue

Legal Description: Plat Lot 8, Block 25, Compton's 1<sup>st</sup> Addition, according to the plat thereof, recorded in Volume 3 of Plats, page 11 in King County, Washington.

At the public meeting held on October 7, 2015 the City of Seattle's Landmarks Preservation Board voted to approve designation of the Gaslight Inn / Singerman House at 1727 15<sup>th</sup> Avenue as a Seattle Landmark based upon satisfaction of the following standard for designation of SMC 25.12.350:

- C. *It is associated in a significant way with a significant aspect of the cultural, political, or economic heritage of the community, City, state or nation.*
- D. *It embodies the distinctive visible characteristics of an architectural style, or period, or a method of construction.*

### **DESCRIPTION**

#### **Urban Context**

Located on the west side of 15<sup>th</sup> Avenue, between E Howell and E Olive Streets, the subject property is situated at the top of the ridge of Capitol Hill, and located several blocks south of Group Health's Capitol Hill medical campus. The recently constructed Bullitt Center is approximately four blocks south, and the neighborhood retail center extends northward from a block to the north. The neighborhood was developed largely in the early decades of the 20<sup>th</sup> century, with the platting of wide residential lots for middle and upper income residents. It contained a number of religious buildings, including Congregational, Methodist, and Christian Science churches, and a Russian Orthodox cathedral. Several of these buildings are designated landmarks that have undergone rehabilitations to serve office or residential uses, most recently the First Church of Scientist (1906-1909), at 1519 E Denny Way/1841 16<sup>th</sup> Avenue. The Temple de Hirsch, which includes a 1955 synagogue that replaced the original ca. 1907 temple, is located a short three blocks to the southwest at 1511 E Pike Street. A more recent sanctuary

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for the Medhane-Alem Ethiopian Evangelical Church is housed in a former ca. 1900 single-family residence at 1709 14<sup>th</sup> Avenue.

Across 15<sup>th</sup> Avenue E, the half-block is filled with three and four story multi-family residential buildings. At the north end, across from the Gaslight Inn, there are two older three-story apartment buildings – the Princeton Apartments at 1726, which dates from 1907, and the former Pyott Apartment House/The Wilana Apartments Coop, at 1732, which dates from 1909 (King County i-Map Property records). At 1720, there is the three-story, 8-unit Murray/L&L Apartments, which dates from 1959, while covering nearly a quarter-block at the south end, where the block intersects with Olive Street, there is the four-story 32-unit Arllis Arms, which dates from 1962. Sidewalks on both sides of 15<sup>th</sup> Avenue extend from the property lines to the roadbed curb with no planted parking strips. This treatment may indicate that the original roadbed was widened at some time in the past. 15<sup>th</sup> Avenue currently accommodates two lanes of traffic, including electric-powered buses, and two lanes of parallel parking.

The east side of the block on which the property is located retains all of its older residences, which predate 1905, according to a Baist Map from that year. While the styles of the houses differ, all are somewhat similar in size and massing, with two and a half stories, and all are set on 60'-wide lots with similar, shallow front yard setbacks. Most have been adapted for other uses: In addition to the Gaslight Inn, there is the neighboring 6-unit condominium to the north in a ca. 1900 house at 1733, and the neighboring Learning Tree Montessori School in another ca. 1900 house directly south at 1721 15<sup>th</sup> Avenue; a triplex at 1715 in a ca. 1904 residence; a ca. 1904 single-family residence at 1709; and a duplex in a ca. 1900 house at 1703 15<sup>th</sup> Avenue. In contrast, newer construction has resulted in larger multi-family developments on the west side of the block, including the five level, 32-unit Howell Street Apartments on the northwest corner, at 1401 East Howell Street, built in 1987; and a series of six town-houses at the southwest corner of the block, built in 2007.

Current development is apparent in the area, especially in blocks closer to Denny Way E and E Madison Street. In closer proximity to the subject property, there is a current MUP notification sign at the corner one-half block north, at 1420 E Howell Street announcing a new construction project for a 57-unit, four story apartment building on two lots. This type of development is accommodated within the current zoning, LR-3 with an Urban Growth Overlay, which allows multi-family buildings up to 45' in height.

### **The Site**

The original 60'-wide by 119.7'-deep property was made up by a single, 7,182 square foot parcel—Plat Lot 8, Block 25, Compton's 1<sup>st</sup> Addition. An easement, acquired by the present owner when he also owned the neighboring property at 1733 15<sup>th</sup> Avenue, expanded the site by including landscaped areas to the north (see the site plan following page 49).

The two and a half-story residence has a generally rectangular footprint of 42.6' by 45.1', with a 12' by 20.2' extension at the northwest, which contains the kitchen. It presents its primary facade to the east, facing onto 15<sup>th</sup> Avenue, with its north and south facades somewhat visible from the public sidewalk and street rights-of-way. The back (west) facade is secondary and it is largely obscured, though somewhat visible from neighboring properties across perimeter fences that enclose the back yard. Most of the exterior changes that have been made to the building to adapt it for new use are visible only on the back facade.

The original driveway was located along the north side of the house. The present driveway, set within a 17.8'-wide north side yard setback, terminates at a wood fence and trellis placed slightly back from the building's front façade. A drawing from August 1983 indicates that the driveway extended into the 43' back yard on the west where there was an 18'-deep by 30'-wide garage behind the house. The garage, which apparently dated from the early 20<sup>th</sup> century, was in poor condition in 1983, according to a Buyer's Inspection report (Foster), and it was removed in ca. 1983. At that time, a 12' by 33' heated pool, small pool equipment shed, and timber trellis were inserted into the back yard. In addition, a 5'-deep deck and stairs leading from the building's main floor to the back yard grade was built.

The back yard is solidly fenced and contains mature palm trees, planted in a bed along the west side, and other trees and flowers in large pots. The plants, trellis work, and varied level concrete aggregate paving create a lush landscape setting for the swimming pool. The front yard landscaping provides a rich appearance with evergreen foundation plantings along with Japanese maples and palm trees. These plant beds, and those along the south side of the house, have been replanted periodically since the mid-1980s.

### **The Building's Exterior Features**

The three story building is wood-framed and contains a total of 7,708 gross square feet, according to King County records. The owner's data indicates a different total area of 6,860: 1,890 square feet each at the 42' by 45' basement and second floor levels, 2,130 square feet at the main floor, and 950 square feet in the attic space. The building is constructed with typical wood framing, and 8"-wide concrete foundation and basement walls. Portions of the wall, with the concrete scored to appear as block, is visible along the sides and back of the building due to the sloped site. The wood framing indicated in the 1937 property record card included 8x10 main support columns and floor joists of 2x12 on 16" centers.

On the exterior, the cast-in-place concrete foundation walls are capped by a continuous horizontal trim that meets the floor level of the front porch on the west side, at approximately 3' above grade. The front porch, supported by 2x8 joists, is accessed from the public sidewalk by a paved walkway and cast concrete steps, 15' in width, with 4' deep concrete cheek blocks on both sides. The front stairs, with a total of seven risers, is fitted with a single steel handrail at its center. Due to the slope of the site, the main floor is set approximately 4' above the exterior grade at the front and 4.5' and 6' above the grade at the back southeast and southwest corners (respectively). Access to the basement, which contains a single dwelling unit and furnace room, is provided by several steps that are set below the back deck.

The building massing is characteristic of its style, with a cubic shape and hipped roof form, narrow beveled cedar siding (4" by 0.5" with a 3" exposure) wood cladding with decorative 1x10 trim and details, such as 18" by 18" knee braces. It is a 42'-wide by 45'-deep, two and a half story structure with a single story, 9' by 20' extension at the back, northwest corner. An original, angled window bay projects from the first floor on the north facade, while a more recently constructed 2' by 8' rectangular bay extends the kitchen spaces on the west.

The main entry porch is centered on the primary east facade. It originally featured T& G cedar decking that extended the full width of the building, while its hipped roof was provided only over the center third. Due to maintenance issues, the porch floor area was reduced sometime in the 1970s, and it presently fits below the low, nearly flat hipped roof. Two square, fluted porch

columns, with decorative capitals and trim, rise from concrete cheek blocks on the sides of the front steps to support the porch roof, along with the deep outriggers (rafter tails). (Fluted pilasters on either side of the doors align with the porch columns.) The decorative outriggers, which feature a curved ends and lower edges, are typical.

The hipped main roof, presently finished with dark grey composition roofing shingles, is characterized by 4:12 pitches and 4'-deep eaves. The hipped roof dormers, with their slightly flatter sloped sections, extend from the ridgeline on the north side and from a lower level on the front roofline. A wide window bay on the first floor north side is also sheltered by a shallow hipped roof.

The main entry consists of a centered 48"-wide and 92"-tall white oak door, 4" thick, fitted with 32"-wide glazed reight panels on each side, set within a stained fir frame. The front facade features leaded and beveled glass windows in the main front rooms, and in the entry door and reights. Above, at the second floor, the symmetrical facade composition include large, square-shaped windows with leaded glass transoms in the outer wall areas, and a central Palladian window, with a tall arched head central unit and lower rectangular side windows. These upper floor windows are treated with deep wood frames, all supported by individual rows of small decorative brackets. Between these there are two small circular windows with "spider web" divided lights of cream-colored stained glass, each set within a wide, ornate decorative surround. The colored glass within these windows came from the Kokomo Opalescent Glass Company, a manufacturer in Indiana. The attic window assembly, of three narrow arched head window units, is situated within a separate roof dormer. It is aligned with the main entry and second floor Palladian window. Despite this strict symmetrical composition, the scale of the front facade is mediated by the siding and the exuberant decorative details.

The other windows on the two secondary facades and the rear are treated more simply and vary in size. At the first floor they are set with consistent head heights in all of the original areas of the house. Some of the windows are the same size and double-hung types as those on the primary facade, but they are finished with simple 2x trim, and placed into the perimeter walls without brackets. All of the exterior woodwork is painted, as is the exterior siding, which made up by narrow horizontal siding boards that contrast with the wide trim boards. The siding flares outward slightly at the first floor level, where it sits on a tall trim board. To emphasize the building's mass and sense of solidity, the original siding meets at outer and inner corners without any vertical trim.

The west facade is modulated by the presence of the kitchen bay, and a small curvilinear balcony, and also by a covered 5'-deep by 14' porch supported by square columns, below the second floor. These elements, while not original, are integrated with the original design through the use of consistent siding and trim. At the second floor, a roof deck was added in the early 1980s, set behind a low, siding clad wall with a single pipe rail. At the attic level, a large, rectangular shaped tripartite window has been inserted to provide light and views to a new guestroom at that level.

A wide masonry chimney rises along the south wall where it serves fireplaces at the basement, first and second floors, and the furnace. The smooth red-colored brick masonry is laid in a simple running bond pattern until it reaches above the fireplace. From there it extends upward with alternating header and rowlock courses at outer corners to provide a highly textured, decorative form.

## **The Plan and Interior Features**

The floor plan of the house is a center hall type, a layout that dates from Colonial times (and before that back to the Palladian villas of the 16<sup>th</sup> century Veneto). This plan provided a spacious semi-public entry and allowed for discrete rooms to be closed to one another for both privacy and heat conservation. The plan of the Singerman Residence featured large rooms for socializing at the first floor. Proportionally, it is divided into three spaces, each nearly equal in width. The first floor includes an approximate 13'-wide entry hall, which led to a parlor/living room on the south through a wide opening announced by oak columns, and a similar sized ballroom on the north through pairs of pocket doors. Behind these sides opposite rooms, there was a smaller library on the south and a dining room on the north, with the kitchen and maid's quarters beyond. The center hall also led to a 5'-wide, open stair to the second floor.

All of the main floor woodwork and all of the built-in furniture was made with high-quality, quarter-sawn, white oak. An abundance of it was used in the raised panel wainscoting provided in the front parlor and dining room, and along the stairs to the second floor. The wainscot rises to nearly 3', where it is capped by a continuous trim board with a carved band of egg-and-dart details. This same trim was used on window and door heads, where it emphasizes the single raised panel type doors, and in the built-in oak cabinets and bookcases. The stained woodwork has been restored to its original condition and finish. Painted plaster walls rise above the wainscot and trim to the flat ceiling, held to a continuous height of 9.5' through the main floor public rooms.

Original door and window sash pulls, along with cabinetry hardware, also remain. This hardware, presently restored, was manufactured by Corbin of cast bronze. Hinge plates and pulls feature two separate decorative patterns at the first and second floors.

The house contains a fine stained oak built-in bookcase in the library, with leaded glass doors and lower storage drawers, while the dining room retains the original built-in china cabinet, which is fitted also with leaded glass doors and lower storage drawers. The wide, switch-back stair that connects the first and second floor levels has deep landing featuring a built-in white oak storage bench. The landing is illuminated by daylight through a large, non-original stained glass window. Both this stair and a second, more narrow one from the second floor to the attic level, retain original stained wood paneling (and beadboard wainscoting in the servant's stair), oak trim, molding, and balustrades.

The main stairs' lowest steps flare out and extend in a curve terminating at an oak newel post. This post rises to hold a cast bronze light fixture, which is one of the most unique features of the house. It depicts a maiden with a basket of roses and shower of lights overhead, while monks' faces are depicted in other cast bronze fixtures. Several original dual-fueled (gas- and electrical-lamped) bronze light fixtures are also suspended from ceilings at the first floor, and in the second floor hall. These light fixtures gave rise to the name of the guesthouse.

First floor rooms along the west side include a non-original kitchen, and a former servant's room and bath, which have been remodeled. The guestroom, the smallest one in the inn, features ornate, non-original finishes such as deep cove molding and ceramic floor tiles, and the kitchen and adjoining informal dining and lounge spaces feature solid cherry cabinetry. In these areas, the original ceiling heights have been lowered slightly to accommodate mechanical and electrically system components.

Interior doors in the original house were single-panel types, made of stained white oak with bronze hardware, stained oak frames with plinths aligned with the window and 9" wood floor base. Most of these remain. Two large fireplaces are also present – one with a blue tile surround and hearth in the living room, and a shallow fireplace within an arched head opening and painted brick surround in the central hall. The original built-in cabinetry remains, which features glazed door panels with stained glass that matches the pattern of glazing in the north and south side wall windows.

The central stair leads from the first to the second floor when there is a main hall, a space of at the center of approximately 13' square at the center of the floor plan, arranged with the original doors to four original bedrooms in the corners. The center hall also leads to a narrow corridor and stairs to the northwest that access the attic level. As a part of the guesthouse rehabilitation, one of the original front bedrooms on the second floor was combined with a smaller central room into a suite, and each of the four guest rooms were fitted with contemporary bathrooms. In addition, a roof deck was constructed on the west side, where it is accessible from the southwest guestroom. Above, the attic level contains three bedrooms and an unfinished storage space fitted within dormers, along with a single shared bath. The attic guestroom in the southwest corner has expansive views provided by the insertion of a large window into an expanded opening on the upper gable end on the west facade.

(Note: The basement, which contains the owner's residence, was not toured for this report. This level contains service and storage rooms along with the furnace room, and a caretaker's dwelling.)

### **Changes to the Original House**

The exterior of the building is largely intact. With exception of the front porch floor, which was reduced in width at some time prior to 1980 to fit below the hipped roof, there are few visible changes to the primary facade. The roof was originally clad with wood shingles, but presently is finished with heavy composition roofing shingles.

Most of the interior changes were made in the kitchen and in service spaces, in addition to the insertion of new bathrooms, and changes at the attic and basement levels to create an additional dwelling unit, and more guest rooms. A rectangular bay on the back (west) facade was built to enlarge the kitchen, and the new wood deck and stairs to the grade level and swimming pool area were added. As previously noted a second floor deck was added and a large new window inserted at the attic level on the back facade. Because the work was largely a rehabilitation and restoration undertaken over time by the owners, rather than as a single project by a general contractor, there are few permit records and drawings. The most recent drawings available from DPD microfiche files are for the swimming pool, and for a fire protection/sprinkler system installed in 1980.

Other, barely legible DPD drawing records date from 1931 when the interior of the former single family residence was divided into ten small apartments, each with a living room and kitchen. The present guest house rehabilitation has removed all traces of this remodel and returned the interior to its former spaces and finishes.

## **SIGNIFICANCE**

### **Historic Overview of Capitol Hill**

Capitol Hill rises to an elevation of over 440' above the Elliott Bay waterfront where it makes up part of a long ridge east of Lake Union and the city's downtown. To the south of Capitol Hill is First Hill and to the north is Portage Bay. The neighborhood's east and southeast boundaries are set at Madison Valley and the Central District, while the west edge was defined in the 1960s by the construction of I-5.

Originally platted by Arthur Denny before 1861, Capitol Hill did not immediately develop as a residential neighborhood. Settlement began in the 1870s and 1880s after its timber was cleared. In 1876, the City purchased 40 acres from J.M. Coleman for what became City Park in 1885; its name was changed to Volunteer Park in 1901. To the north of the park was the early Masonic Cemetery, later called Lake View Cemetery, and the Grand Army of the Republic Cemetery, established in 1895 (Dorpat, 5.7.2001, HistoryLink.org).

The primary developer of the area to the south of City Park, known originally as Broadway Hill, was James Moore. Moore acquired 160 acres in 1900 and renamed the district, cultivating the area as an upscale residential neighborhood. In the meantime, single-family residential development moved south and eastward to the top of the ridge. By the turn of the century, a number of wealthy and middle class Jewish families began settling the area nearer to Madison Street. These dwellings were in close proximity to the Temple de Hirsch, which was originally constructed in 1910.

In 1891, an electric trolley line was constructed along Broadway Avenue, linking Capitol Hill to both First Hill and Beacon Hill. The street was paved in 1903 and quickly became a favorite route for cyclists, and then motorists. Between 1907 and 1909, trolley routes were extended along 15<sup>th</sup>, 19<sup>th</sup>, and 23<sup>rd</sup> Avenues, and the Bellevue-Summit line was added in 1913. East-west lines included Pike Street, Madison Street, and the Yesler-Jackson route. Transportation routes and neighborhood commerce has continued to follow the pattern established by early streetcar and cable car routes, with neighborhood and destination stores, cafes, and other facilities in a linear fashion along the three streets. This pattern is clearly evident along 15<sup>th</sup> Avenue near the intersection of E Denny Way, one block north of the subject property.

Capitol Hill quickly began to develop as a vibrant residential and commercial community. In 1890, the Pontius/Lowell School opened on the corner of Mercer Street and Federal Avenue. It was followed by construction of Seattle/Broadway High School at Broadway Avenue and Pine Street in 1902, Stevens Elementary at 18<sup>th</sup> Avenue E and E Galer Street in 1906, along with other public schools. Early civic construction included the Lincoln Reservoir (1900), Volunteer Park Tower (ca. 1901), and Volunteer Park Conservatory (completed 1912).

In addition to Jewish synagogues, other nearby religious institutions were constructed, including the former Capitol Hill United Methodist Church (1906, presently occupied by the Catalysis Corporation) at 128 16<sup>th</sup> Avenue E, and the First Church of Christ Scientist (1914, recently converted to residential use) at 16<sup>th</sup> Avenue E and E Denny Way. Later, in 1938, the Greek Orthodox Church, St. Nicholas, was built on 13<sup>th</sup> Avenue near E Howell Street, adding to the neighborhood's diverse religious institutions.

Modest houses for working families were built near the ridge of Capitol Hill in the 1880s and 1890s, although few of these survive in the area surrounding the Singerman Residence/Gaslight Inn. Larger homes for middle class residents were built in the Four Square or Classic Box style, such as the subject building, and also in Neoclassical, Arts and Crafts, and Tudor Revival styles. Grander residences on Capitol Hill included those along “Millionaire’s Row” (14<sup>th</sup> Avenue E) and large houses near Volunteer Park, on Federal Avenue E, Aloha Street, and 16<sup>th</sup>, 17<sup>th</sup>, and 18<sup>th</sup> Avenue E, which also utilized these styles. In the Harvard-Belmont district west of Broadway, the early 20<sup>th</sup> century houses were predominantly Gothic and Tudor Revival style dwellings.

The city’s population boomed during the first two decades of the 20<sup>th</sup> century and then stabilized in the early 1930s. From 80,671 residents in 1900, the population rose to 237,194 in 1910; 321,931 in 1920; 363,426 in 1930; and 368,302 in 1940. The significant growth from 1900 to 1910 was due primarily to annexations in 1904, 1907, and 1910, while growth in the second decade represented an increase in city residents and a corresponding rise in housing needs. Between 1900 and the 1920s, many mixed-use wood-framed and brick masonry buildings and apartment houses were constructed as the city grew denser in response to these needs. Examples of these buildings include two apartment houses directly east of the Gaslight Inn, at 1732 and 1726 15<sup>th</sup> Avenue E, which date from 1907 and 1909 respectively.

The neighborhood’s close proximity to early transportation included the cable cars that ran along Madison Street by 1900, and the streetcars with routes along Broadway, 15<sup>th</sup> and 19<sup>th</sup> Avenues, and the presence of churches and retail shops, undoubtedly enhanced its appeal to residents, including tenants of the original Singerman residence after its conversion to a boarding house in ca. 1918. Nearby, a major employer, St. Luke’s Hospital, was constructed on the west side of 16<sup>th</sup> Avenue East at John Street in 1919-1920 by its owner, Dr. John W. Wilkins and his wife, Alice. (St. Luke’s Hospital became one of Group Health Cooperative’s earliest medical facilities in 1947 after Group Health acquired the property and added a 30-bed wing to the hospital.)

By 1940, most of the immediate neighborhood’s residential buildings had been constructed. The housing stock in census tract K2 (where the Gaslight Inn is located) was older. Between 82% and 90% had been constructed between 1900 and 1930. 50% to 74% of the dwellings contained five or more units, while the others were largely detached single family houses. While older, most of the dwellings typically had mechanical refrigeration (60% to 69%), toilets (86% to 95%), and bath facilities (91% to 95%). Owner-occupied residents made up 25% to 49% of the total, but of these only 35% to 44% carried mortgages. Mean monthly rents in 1940 were similar to the city’s median, at \$30 to \$34/month (Schmid, 1944, p. 218 - 238).

Residential density in Tract K2 was low, with an average of 1.0 to 1.9 people per dwelling unit, in comparison to the city’s average of 2.9. This figure indicates that most residents were single people and couples without children (*ibid*, p. 218-254). Demographic data from 1940 reflected this, with only 10% to 14% of the residents being under 15 years of age, compared to the citywide figure of 16%, while 15% to 19% were over 60, compared to 13% citywide (*ibid*, p. 87-88). Residents in this tract were better educated than the average in the city at large, with over 30% having graduated from high school, and 10% to 14% having completed four years of college. Regardless, the occupations of those who were employed tended toward clerical sales and kindred work (over 35%), in comparison to proprietors, managers and officials (15%),



professionals (5% to 9%), or craftsmen and foreman (less than 10%). Laborers made up to 4%, and domestic workers 2% to 3.9%. Between 20% and 29% of residents in the labor force were engaged in public employment, such as the WPA, 45% to 49% of residents were engaged in housework, and 10% to 14% were unable to work (*ibid*, p. 168-172, and 177-187). By 1940, at the end of the Depression but prior to the run-up to World War II, economic conditions remained difficult, as this census data indicates.

From the decades of the 1930s through the 1960s it appears that many of the larger single family residences in the immediate area were made into boarding houses, sanatoria, and nursing homes, as represented by the nearby Seattle Mental Health, which took over the original Galbraith Residence, which had become a nursing home for the aged. Others were subdivided into small apartments or boarding houses. The demographic changes that gave rise to these changes reflected in the community's increasingly older and childless residents, and/or those with low incomes, including students, artists, and retirees.

Based on census data from the year 2000, the neighborhood's demographic character was later described:

Despite its reputation for diversity, 78 percent of Capitol Hill's residents described themselves as "white" in the 2000 census. Both the African American population, at 6.7 percent, and the Asian, at 7.5 percent living on Capitol Hill were somewhat lower than the citywide percentages. But the hill's population remained predominately young, with more than 62 percent being between the ages of 22 and 39. Males outnumbered females by a fairly wide margin, 56 percent to 44 percent. Two telling statistic from 2000 showed that 86.6 percent of all housing units on Capitol Hill were occupied by renters, rather than owners, and the median annual household income was just over \$31,000, considerably less than the \$48,500 reported statewide (Caldbeck, June 3, 2011).

### **The Original Owner and Construction**

According to the *Seattle Times*, the building's construction began in mid-1904 and it was completed late that year or in early 1905. Records vary as to this specific date, with both the city's Historic Sites Inventory Form and the King County i-Map property record listing a date of 1910. The archival tax assessor's property record card also notes its original date as 1910. The original designer of the residences has not been discovered.

Paul Singerman (ca. 1847 – 1915) was born in Poland in 1843 and immigrated to the United States, making his way to California, in 1863. In 1874, he came to Seattle from San Francisco, after visiting it several years earlier. Singerman married Jennie Auerbach on January 12, 1879, and the couple had one daughter, Belle, and two sons, Isidore and Louis.

In 1874, he opened a retail business, known as The San Francisco Store, on 1<sup>st</sup> Avenue and Cherry Street, although it moved to the Squire Opera House in 1880 and operated in two separate rooms, making it Seattle's first department store (Dorpat, 11.19.2011). By August of 1876, the store's name was changed to Toklas & Singerman to reflect the addition of a new business partner, Ferdinand Toklas (1845 - 1924), although he remained in San Francisco. In 1880, J. B. MacDougall (later of MacDougall Southwick Department Store) was sent to Seattle from San Francisco "by Mr. Toklas, to relieve Mr. Singerman of some of the increasing details of the business" (Costell, n.p.). In 1882, the store was one of the first subscribers to the

telephone service (only about 80 lines were established; *Seattle Times*, 10.30.1955). It was also the first commercial establishment in Seattle to use incandescent electronic lights (4.24.1886) and one of the first Seattle stores to accept the Clerk's Protective Association's program to limit the working hours of clerks, which reduced Toklas & Singerman's store hours to 8am to 8pm (Costello, n.p.). In 1883, just three years after arriving in Seattle, MacDougall was given stock and made a partner in the firm.

In 1887, the Toklas & Singerman Department Store was constructed at the southwest corner of 1<sup>st</sup> Avenue (then Front Street) and Columbia Street, and was designed by Seattle architect William Boone. When they opened, a conservative estimate of the stock was valued at \$125,000 (today's equivalent of just over \$3 million; *Seattle Times* 5.26.1955). Historian Clarence Bagley notes Singerman "moved from time to time to various locations but finally established his business at First and Columbia Streets, where he erected a four-story building, at that time the highest building in the city" (Bagley, p. 317-318). The *Northwestern Real Estate and Building Review* elaborates: "the Toklas-Singerman Block is justly considered one of the finest fire-proof buildings in Seattle, and it is as full of activity as a beehive in summer-time. Besides the sub-basement, there are five stories, with a total area of over one acre and one-third. It is undoubtedly the busiest and most profitable acre and one-third in the northwest." (More recently Paul Dorpat has cited the former block of buildings as "the Show Strip" for its elegance.) The Singerman store building also contained one of only six elevators in Seattle. Notwithstanding its brick facade, the Toklas & Singerman Department Store was destroyed just two years later in the Great Fire of 1889, along with \$550,000 worth of merchandise.

Within 24 hours of the fire, Toklas & Singerman "received wires from several of their eastern jobbers and manufacturers, offering stock replacements and unlimited funds for immediately reestablishing their business" (Costello, n.p.). A temporary replacement store opened at 3<sup>rd</sup> Avenue and Madison Street (which would later become the Madison Street Theatre) on September 2, 1889. On June 6, 1890, "at exactly 3:10 o'clock p.m., the very minute of the hour in which the flames had reached the old building just one year previously, [Toklas & Singerman] formally opened for business in their new home at Front and Columbia; an elaborate event which attracted city-wide attention" (Costello, n.p.).

In 1891, the company was sold to J.B MacDougall and Henry C. Southwick, who renamed it MacDougall-Southwick. Reports vary as to what happened next; Costello notes that Singerman retired from the business, whereas the Pacific Coast Architect Database states he built a store (Toklas, Singerman & Co) at about 707 1<sup>st</sup> Avenue. A *Seattle Times* article from 1904 states Toklas & Singerman was to become Singerman & Sons, and one from 1914 celebrates Singerman & Son's 40<sup>th</sup> anniversary indicating Singerman did not immediately retire. The store was located in the former Lumbermen's Exchange Building at 2<sup>nd</sup> Avenue and Seneca Street.

Singerman was known for his philanthropy as well as business acumen. In ca. 1903, he began providing Thanksgiving dinner to blind residents of Seattle, a practice he continued until his death in August 1915 at the age of 70. The Rabbi Samuel Koch, of Temple de Hirsch, officiated the Masonic burial. Upon his death, his estate was valued at \$110,445 (over \$2.5 million in present dollars).

The life and career of Paul Singerman is associated historically with Seattle's early Jewish community, which was made up largely by well-educated Ashkenzic Jews of German decent. He and his family were linked to others within this community through a double marriage

ceremony in 1909 when his daughter, Belle, married Louis Friedlander and Singerman's son, Louis, married Anne Friedlander, both of the family that would later establish Friedlander Jewelers.

The Friedmans, like the Singermans and the Schwabachers, developed businesses in the late 19<sup>th</sup> century that helped drive the local economic growth, and they quickly became recognized members of the city's influential social and political elite. These families were also prominent members of Seattle's Jewish community.

In 1910 there were 4,500 Jews in Seattle, and they made up...about two percent [of the population]. In general, the Jews who landed in Seattle were people who had money to risk starting a new business in a frontier town (like the German Schwabachers), successful businessmen from San Francisco who became some of the city's first lenders and grocery store owners. From the beginning, Jews here were part of the business and political elite ...[including] Seattle's sixth mayor, Bailey Gatzert. As Seattle subsequently boomed into a frontier town where eager prospectors bought equipment and passage to the Klondike gold fields, Jewish merchants often become richer than the prospectors themselves, selling pre-made packs of supplies and equipment ... These early Jewish merchants were generally part of the first wave of Jewish immigrants to Seattle.

... [the] Jewish neighborhood that emerged in Seattle's Central District in the '20s, '30s and '40s.... didn't have nearly the number of Jews; in fact, even in Seattle's "Jewish neighborhood," Jews were never a majority. To this day, though many prominent Seattle Jews are major benefactors to the arts (the Benaroyas, for example), this city's best-known Jews remain, as in the pioneer period, businessmen: Howard Schultz of Starbucks, Jeff Brotman of Costco, the downtown developer Martin Selig.

... The Jews of the old Jewish neighborhood...lived together for a time and then, once they had established themselves, they moved out of the Central District ... The Sephardic Jews ended up in Steward Park where, as a proportion of the city's overall Jewish population, they now constitute one of the largest Sephardic communities in America. The Ashkenzic Jews moved to Capitol Hill, North Seattle, and, later, Mercer Island. These days, there is only one Jewish temple remaining in central Seattle, Temple De Hirsch Sinai, on Capitol Hill (Sanders).

### **Later Ownership and Occupancy History**

A review of a 1965 title report, prepared by the Seattle Title Trust Company, and other documents collected by the present property owner reveal the succession of owners and occupants. The subject building appears to have been the first building to be constructed on the property. Newspaper records indicate the Singerman Residence dates from 1904. Kroll maps of 1912-20, 1940-60, and 2000 indicate that most of the buildings on the same block (all residences) predate 1920. With the exception of several newer apartment buildings on the west side of the block, most of the older houses on the block remain, albeit in varied condition.

According to the Title Report, Winnifred C. Filson purchased the land (lot 8) in 1899 and sold it for \$2,100 to Paul Singerman on May 31, 1904. Prior to this date the Singermans had built a home on the corner of 16<sup>th</sup> Avenue and Denny Way in ca. 1899, which Paul Singerman sold in

1903 for \$13,000 (*Seattle Times*, 4.9.1899 and 9.27.1903). He and his family spent the next six months in Europe, returning to Seattle in early May 1904.

Singerman purchased the subject lot in late May 1904. A *Seattle Times* article on July 8, 1904 indicates the subject building was constructed shortly thereafter: “Paul Singerman filed plans with the building inspector this morning for a two-story and basement stone and frame residence, which he will erect at 1727 Fifteenth Avenue. The cost of the structure will be about \$7,000.” The average hourly wage in the U.S. at that time was \$0.22, with an annual average between \$200 and \$400. Construction of the residence was completed by early March of 1905, as the *Seattle Times* notes on March 12 that the Singermans had moved into their new residence. The Singermans were listed at the subject residence in the 1906 *Polk Directory*.

In 1907, Paul Singerman sold the property to Mary and Winlock Miller (a mother and son) for \$17,000 (an amount equivalent to \$413,397 in 2014). Singerman also “decided to dispose of all carpets and furniture” in the house (*Seattle Times*, 5.5.1907). The apartment house across 15<sup>th</sup> Avenue was built that same year, and the Singermans may have seen this change in the neighborhood as a harbinger, and moved to seek more privacy. Regardless, the family moved to another residence on First Hill, as indicated in the 1908 *Polk Directory*, where their residence was listed at 906 Terry Avenue.

It appears that the Millers rented the house rather than resided in it. Nathan Eckstein, a noted Seattle businessman, and his wife, Mina (nee Schwabacher), were listed as residents at 1727 15<sup>th</sup> Avenue in the *Polk Directories* from 1910 – 1915. Eckstein (1873 – 1945) was born in Bavaria, Germany, and came to New York in 1888, where he worked in the wholesale grocery business for 10 years before moving to Seattle in 1898. He began working for Schwabachers and Co. that same year, and married Mina Schwabacher, the daughter of the company owner, in 1902. By the time of his death in 1945, he had held the position of (among others) vice president, president, and CEO of Schwabachers and Company.

Eckstein played an important role in Seattle’s early 20<sup>th</sup> century Jewish community, and he was recognized as “Seattle’s Most Useful Citizen” by an award from the *Seattle Post-Intelligencer* in 1926. The June 26, 1926 *Jewish Transcript* described him as “the man who has brought the greatest amount of respect and prestige to the Jewish people of Seattle” (Micklin). Some of his notable civic activities included eight years of service as a Seattle School Board member; Chairman in 1921-1922 of the Washington State Tax Commission; Trustee of the White Cross, Goodwill Industries, and the Symphony Orchestra; member of the Campaign Chairman for the Seattle Community Fund (the forerunner of United Way) and the Airport Citizens Advisory Committee, which helped develop King County Airport. Eckstein was also a member of the Seattle Chamber of Commerce Board of Trustees, the Charter Commission (which acted to revise the City Charter), and at least ten clubs and/or social organizations, including the B’nai B’rith, Rainer Club, and the Shrine and Scottish Rite Masons (*Seattle Times*, 10.22.1945 and Micklin).

The Ecksteins moved from the Singerman Residence to their own house at 1000 14<sup>th</sup> Avenue E in 1915. In May of that year an advertisement in the *Seattle Times* listed the property at 1727 15<sup>th</sup> Avenue for lease, describing it as a ten-room house, “modern, hot water heat, finished in oak throughout.” Subsequent ads in 1918 and 1920 indicate that it had become a boarding house as single rooms appeared for rent.

In January of 1927, the Millers sold the property to George and Effie Bye, who in turn sold it in December of that same year to James Christensen, who was the owner of Christianson Realty Company with his son, Dwight Christianson. Dwight Christianson later sold the property to the present property owner.

DPD drawing records dating from 1931 indicate the residence had been converted into an apartment house, with a number of small dwellings units located on the first and second floors, and later the basement. The subject building is first listed as “Apartments” in the 1942 *Polk Directory*, although a Mrs. Marie Williams, and Mary McCaskill, a dressmaker, were listed as occupants in the 1938 directory, along with Dwight F. Christianson (listed as the owner), suggesting it was rented out by at least that year. Various tenants are included in later *Polk Directories*, including some who stayed for quite a while, such as Clara Maher (1948 – 1962), Annette Nagle (1955 – 1970), and Rose Kramer (1964 – 1974). Most of the tenants were women. When the *Polk Directories* began listing vacant rooms in 1962, there were consistently at least three each year through 1978.

According to King County Tax Assessor’s Records and title information from DPD, the house was briefly owned by St. Helene Savings and Loan (the date the Christiansons sold it to St. Helene is illegible, and it was sold back to them in 1944. The Christianson family sold it to Stephen Bennett, the current owner, in 1983 after he had lived in the building for ten years, according to an article in the *Seattle Weekly* of November 12-18, 2003. Mr. Bennett purchased the property for approximately \$130,300 according to King County records, on a direct contract from the former owners. The *Weekly* article mentions that in 1983, “it was a 15-room boarding house full of whacked-out people next door to a Christian flophouse.”

Steven Bennett and his late partner, Charles Trevor Logan, brought personal vision and personal labor to their hands-on restoration and adaptive reuse of the Singerman Residence in the early 1980s. Bennett also purchased the house to the north, which by this time had been adapted poorly as a SRD apartment house. During the renovations, they allowed several long-time tenants to remain, notably cartoonist Lynda Berry, and also a single resident in his 80s, who remained for several years until his death. Their guesthouse grew popular with city residents as it has long supported progressive political efforts, and has served as the venue for numerous events, presentations, and fundraising parties, among them a reading by Rebecca Wells for Washington State Representative Cal Anderson in November 1988, and more recently, a reception for Seattle Mayor Ed Murray. Stephen Bennett cited the owners’ social goals in creating the Gaslight Inn as part of neighborhood and community redevelopment.

### **The Building’s Design – A Four Square Dwelling**

No records citing the original designer have been discovered. Regardless, the Singerman Residence appears to have been a very well-designed dwelling, identifiable as an “American Four Square” or locally as a “Seattle Box” or “Classic Box” style residence. Some sources, such as Daniel Reiff, *Houses from Books – Treatises, Pattern Books, and Catalogues in American Architecture, 1738-1950: A History and Guide* (2000), cite this as a building type rather than a style, noting its overall massing and typical features of the plan, particularly the placement of upper floor bedrooms. He notes the type as a “simplified, cubic form of dwelling, with only minimal references to historical antecedents,” and cites examples as early as the 1880s, with houses in Massachusetts, Colorado, and Ohio, and many examples in published plan books from across the county as well as manufactured kits. Reiff’s research indicates that in 1915, 16% of

the dwellings in the Sears Roebuck & Company catalogue were two-story, hipped-roof types with porches, along with 11% in the Aladdin Company's 1922 catalogue, and 11% of the plans published by the National Home Builders Institute in 1923 (Reiff, pp. 5, 169 – 171, 191, 197, 205 and 342).

A review of publications and websites originating in other cities indicates that residences similar in appearance were common through the Midwest and northeast, where comparable buildings are described as “a subtype of Prairie House Style” and “probably the most common – and least understood of all houses built after the turn-of-the century” (Hyde Park Neighborhood Association). It is known also as a “Prairie Box,” or “a subset of the Colonial Revival Homes built prior to 1915” in the Washington, D.C. area (Wentworth, “Foursquare House Architecture & Features”); and as the “Chicago Four-Square” in that city. Several well known architectural guide books cite the residences as such, including Caroline Swope, *Classic Houses of Seattle, High Style to Vernacular, 1870-1950* and Virginia and Lee McAlester, *A Field Guide to American Houses*. The McAlesters also associate dwellings with hipped roofs with ridges with the Prairie style residences (1998, p. 321, 324 and 438-440; see also “Families of Shapes, p. 26-27).

Whether a Four Square residence is best categorized as a type of style may depend on the knowledge of a building as style is often cited as a set of characteristic features that change over time in a chronology of styles, while a type may refer to function (i.e., a building type) or its plan elements. The National Register Information System cites styles as including, for example, Shingle Style, Colonial Revival, Prairie School and the Modern Movement, which can be utilized in a wide variety of functional buildings. It notes the Bungalow as a type “which reflects American Craftsman styling,” and it appears that the Four Square residence is similarly understood (National Park Service).

Common in the period of 1900 – 1915, many Four Square houses in Seattle are found in some early residential areas of Capitol Hill and the University District, where middle-class and upper middle-class neighborhoods developed in the early 20<sup>th</sup> century, as well as scattered in other areas of the city. The Seattle Historical Sites inventory form notes that “Capitol Hill has the city's greatest concentration of American Four Square,” and this is verified by tours of the area surrounding the subject property.

Variations on Four Square residences were frequently included in residential design pattern books, such as those by Seattle Architect Victor Voorhees, who published seven editions of such books between 1907 and 1910; between 1908 and 1922, Sears Roebuck also sold versions of Classic Box style house kits. These designs often included Craftsman style elements, utilized with typical plan features. The Four Square style is characterized by square or rectangular plans, somewhat cubic in massing. These houses are two to two and a half stories with low-pitched hipped roofs, often with projecting corner bays. While there are variations depending on the size of the dwelling, they typically have three or four bedrooms on the second floor arranged around a wide common hallway. The Four Square house is characterized by design features, many of which are evident in the historic tax record photograph of the Singerman residence and the present Gaslight Inn. Predominant among these are the hipped roof with ridge and the cubic massing as well. Other typical elements include the following:

- Symmetrical primary facade composition, especially on the upper floor

- Deep roof overhangs with exposed rafter tails and soffitted eaves
- Hipped roof dormers, often symmetrically placed on primary facades
- A full or partial-width recessed front porch, or a projecting front porch with hipped roof, typically accessed by wide entry stairs, often fitted between cheek blocks
- Projecting back porch with hipped roof
- Decorative porch details, such as columns, large brackets, and trim
- Wood horizontal siding; sometimes with stucco or varied cladding materials above the first floor (brick masonry is used at the lower elevation levels in some of these houses, but wood siding is far more common)
- Horizontal wood trim bands at the water table, floor lines, and/or window sill line
- Wood framed windows, typically double or single-hung types in large single openings, but sometimes grouped in bays or in smaller attic dormers
- Unusual oval, circular, or exotic shaped window openings with ornamental trim
- Ornamental stained glass or leaded sash, or multi-light sash, typically on primary facades
- Exterior brick masonry chimneys located on perimeter walls
- Tall first floor ceiling heights
- Panel-type wood interior doors, and recessed pairs (pocket doors) between public rooms
- Bronze door hardware, sometimes with decorative plates and hinges
- Interior finishes of hardwood, linoleum, and ceramic tile flooring; painted plaster walls and ceiling; wood trim and wall paneling
- Side stairwells, with partially exposed stairs treated with decorative stair balustrades and railings

Four Square and Classic Box or Seattle Box residences share many of the same features. Many of these dwellings are recognized by homeowners and real estate professional for their architectural style and character, and some have been designated as Seattle landmarks. One well known example the style is the landmark Satterlee House (1906) at 4866 Beach Drive SW in West Seattle, which was designated a local landmark in 1981, and cited in its nomination as an example of the Classic Box style. Others have been identified in publications such as Caroline Swope's *Classic Houses of Seattle, High Style to Vernacular, 1870-1950* (pp. 186-184).

A number of examples of these early 20<sup>th</sup> century residences are located in the neighborhood in close proximity to the Gaslight Inn. Most of these examples are large stately houses built in close proximity to Holy Names Academy to the north of E Thomas Street and east of Volunteer Park and 15<sup>th</sup> Avenue, in an area of the city settled largely by large Catholic families. A

preliminary search of those identified in the City's Historical Sites Survey database as Capitol Hill properties indicates that there are 35 such residences, while field tours by John Fox and Susan Boyle suggested many more. Representative, intact examples include the following:

1007 14<sup>th</sup> Avenue E: A large center hall plan, similar to the Gaslight Inn, but with a simpler facade; original siding altered/replaced (cited in the City Survey as a Four Square house).

707 17<sup>th</sup> Avenue E: The Charles P. and Belle Leigh House. Another large center hall residence with an eclectic revival style facade; all original interior fir finishes.

626 14<sup>th</sup> Avenue E: The Robert Tripple residence, a brick and rough stucco clad residence (first and second floors respectively), with stained glass windows.

942 16<sup>th</sup> Avenue E: A large residence with similar facade treatment as the subject (cited in the City Survey as a Four Square house). Many similar houses are in the 900 block of 16<sup>th</sup> Avenue E.

1812 16<sup>th</sup> Avenue: Another large, center hall plan, one block from the Gaslight; with five units and known as the Martel Apartments; with beveled glass front entry assembly and oak interior trim (cited in the City Survey as a Four Square house).

904 E Miller Street: The Chapman House, a large brick-clad residence, which appears to be a single family house, but presently contains six condominium dwelling units.

1155 17<sup>th</sup> Avenue E: A residence with Moroccan inspired windows on the second floor of the facade and ornate porch brackets (cited in the City Survey as a Four Square style house).

733 12<sup>th</sup> Avenue E: A simple representative of the style, with a full-width covered front porch (cited in the City Survey as a Four Square house).

734 16<sup>th</sup> Avenue E: An intact and well maintained example, owned by Casey Rosenberg, author of *A Streetcar Suburb* (cited in the City Survey as a Four Square house).

703 17<sup>th</sup> Avenue E: A high-style example featuring Moroccan or Moorish style windows, a two-story corner turret, and stained and beveled glass (cited in the City Survey as a Four Square house).

1422 E Aloha: A large and exuberant example of the style with unusual Egyptian /Mesopotamia style inspired porch posts (cited in the City Survey as a Four Square house).

Photographs of representative houses are provided in this report. There are other examples on a smaller scale, one a half story Four Square style houses on Capitol Hill, and many of these appears to be pattern book residences, such as those designed by architect Victor Voorhees.

### **Emergence of Capitol Hill's Gay Community**

By the late 1930s, Capitol Hill had become home to a number of art and interior design businesses, including the Burnley School of Art (later the Art Institute of Seattle) in addition to Nellie Cornish's Art Institute, which she established in 1914. A number of the city's best known interior decorators located their businesses on or near Broadway Avenue, which became



known as “Furniture Row.” Several of the city’s earliest art galleries opened in the 1950s, including those by David Hall-Coleman and Zoe Dusanne (BOLA, “Del Teet/Hollywood Video,” p. 6). By the late 1960s, there were an estimated 30,000 to 40,000 homosexuals (sic) residing in the city. The Dorian House opened on Capitol Hill in 1969 to offer counseling and employment services to this community (Lange). In addition to a tolerant cultural and artistic community, many of the city’s post-war bars began operating on Capitol Hill, along Broadway and 15<sup>th</sup> Avenues, in addition to older ones in the Pioneer Square area. These served as gathering places for many who remained closeted due to long-held prejudices.

Although it had its beginnings as an enclave of the rich, Capitol Hill ...also became an attractive location for artists, pictorial and theatrical, traditional and *avant-garde*, and it was for years the hub of Seattle's interior design and decoration community. In a much less-enlightened time, it became the center of the city's gay, lesbian, bisexual, transsexual, and "questioning" (GLBTQ) communities, and the hill has long had a reputation as a haven for what became known as the counterculture. Particularly in the last decades of the twentieth century, its resident population became more diverse and more activist, and much of Seattle's social history since the 1960s has been made, or at least started, on the streets and in the buildings of Capitol Hill.

... The relative tolerance that Capitol Hill has shown towards the GLBTQ community deepened in the last four decades of the last century. On July 7, 1969, the Dorian House opened at 320 E Malden Street, near 15<sup>th</sup> Avenue E, to provide counseling and employment help to the gay community ... (and) in 1991 the Association of Gay and Lesbian Youth Advocates opened Lambert House at 1818 15<sup>th</sup> Avenue, where it continues as a support center for gay, lesbian, bisexual, transgender, and questioning youth.

In June 1974, the opening of the Gay Community Center at 1726 16<sup>th</sup> Avenue E coincided with the first recognition in Seattle of a Gay Pride Week, celebrated around the anniversary of the famous 1969 Stonewall Riots in New York. Three years later, Seattle's first officially recognized Gay Pride march took place in downtown in 1977, the same year Mayor Charles Royer declared an official "Gay Pride Week" in Seattle....In 1987 Cal Anderson became the state’s first openly gay legislator when he was appointed to a vacant seat ... In 1994 he was elected to the state Senate (Caldbeck).

The Gaslight Inn exemplifies the efforts by gay and lesbian residents to revive the neighborhood in the 1970s and 1980s, and to create identifiable LGBTQ space in the city. Along with growing tolerance in the past three decades, and more recent passage of civil rights and marriage equality legislation, Capitol Hill has undergone another transition with increased gentrification, while LGBTQ residents have moved to homes throughout the city. This trend analogous to the experience of many immigrant communities, is seen throughout many American cities where “gayborhoods” are increasingly attractive to residents of all gender identities (see Brown and Ghaziani).

The website of Gaslight Inn characterizes the vibrancy of the neighborhood today, and its unique cultural and social qualities, which has resulted from its redevelopment in the last three decades:

Capitol Hill remains Seattle's largest gay community, and it also houses a significant homeless population. To many Seattlites, the neighborhood is synonymous with the commercial strip along Broadway, also home to Seattle Central Community College and two popular Landmark art-house movie theaters (the Egyptian and the former Harvard Exit Theater). The Pike-Pine corridor and 15<sup>th</sup> Avenue North of Denny are also important business and activity centers...

[The neighborhood] is the hub of Seattle's free-thinking, artistic, open-minded community ... and also home to a number of art galleries, and independently-run boutiques and coffee shops. [It] is arguably Seattle's "hip" neighborhood, a fact reflected in skyrocketing rental costs and the recent interest of large-scale developers in tearing down blocks that have housed neighborhood landmarks for years to make way for condominiums with a high real estate pay off. The slapstick-condo phenomenon has been a city-wide issue, but is particularly rampant in Capitol Hill due to aesthetic appeal of the neighborhood, largely attributable to its counter cultural roots. (Gaslight Inn website, "The Neighborhood")

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*The features of the Landmark to be preserved include: the site; the exterior of the house; and the following areas on the first floor interior: entry hall, main stair, living room, dining room, library, and parlor (former ballroom).*

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