



The City of Seattle

## Landmarks Preservation Board

Mailing Address: PO Box 94649, Seattle WA 98124-4649

Street Address: 600 4th Avenue, 4th Floor

### **REPORT ON DESIGNATION**

LPB 288/18

Name and Address of Property: **Anhalt Hall – 711 NE 43<sup>rd</sup> Street**

Legal Description: Lots 51 & 52, Block 5, Lake View Addition to the City of Seattle according to the Plat recorded in Volume 5 of Plats, page 34, Records of King County, Washington.

At the public meeting held on May 16, 2018 the City of Seattle's Landmarks Preservation Board voted to approve designation of Anhalt Hall at 711 NE 43<sup>rd</sup> Street as a Seattle Landmark based upon satisfaction of the following standard for designation of SMC 25.12.350:

- C. It is associated in a significant way with a significant aspect of the cultural, political, or economic heritage of the community, City, state or nation.*
- D. It embodies the distinctive visible characteristics of an architectural style, or period, or of a method of construction.*
- F. Because of its prominence of spatial location, contrasts of siting, age, or scale, it is an easily identifiable visual feature of its neighborhood or the City and contributes to the distinctive quality or identity of such neighborhood or the City.*

### **DESCRIPTION**

#### **Location & Neighborhood Character**

The subject building is located in the western portion of the University District at the southwestern corner of the intersection of NE 43<sup>th</sup> Street and Eighth Avenue NE. The building is located two blocks west of Roosevelt Way NE, about a third of a mile from the western edge of the University of Washington's western campus boundary along 15<sup>th</sup> Avenue NE. The immediate neighborhood is mostly residential, with mixture of older residential properties and newer multi-family residential buildings. The University of Washington Medical Center Roosevelt facilities are located one block to the east of the subject site, in the commercial zoning along Roosevelt Way. Interstate 5 is located approximately two blocks to the west. Nearby City of Seattle

**Administered by The Historic Preservation Program  
The Seattle Department of Neighborhoods**

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Landmarks include University Methodist Episcopal Church and Parsonage, 4142 Brooklyn Avenue NE; University Presbyterian Church, 4555 16th Avenue NE; the Wilsonian Apartments, 4700-4720 University Way NE; University Heights Elementary School, 5031 University Way NE; and the Benton's Jewelers Street Clock, 3216 NE 45th Street.

## **Site**

The subject site measures 100 feet along NE 43<sup>rd</sup> Street by 50 feet along Eighth Avenue NE. The site contains a small parking area on the western side. A freestanding apartment mailbox is located in the front yard, located on the western side adjacent to the central entry porch. The grade slopes about four feet to the south across the lot. Three street trees occupy the parking strip between NE 43<sup>rd</sup> Street and the sidewalk on the northern side of the site. A post office collection box is also located on the sidewalk north of the property. Mowed grass is located in the front and side yards abutting the northern and eastern sides of the building, along with some rhododendrons in the eastern side yard. Two mature street trees are located in the parking strip.

## **Building Structure & Exterior Features**

The subject building is a brick-clad two-story apartment building measuring approximately 59 feet 0 inches by 38 feet 4 inches. Stylistically it could be identified as Tudor Revival, with a 12-in-12 pitched roof and half-timbering at the upper floor of the eastern and western façades. The main entry is on the northern façade. The main hipped roof ridge runs east-west, with a gable pediment over the central entry bay on the northern façade. Roofing is cedar shake. The brick is a rustic clinker brick, laid in a running bond with some intentional planar irregularities, and colors varying from dark purple-red to medium red. Typical windows are eight-light leaded wood-sash casements, with a soldier brick header at approximately 80 inches above finish floor and brick sills approximately 28 inches above finish floor. Headers and sills are a more orange-red colored standard brick.

The northern façade along NE 43<sup>rd</sup> Street is the primary façade. It is symmetrically composed, with a central bay, approximately 15 feet wide, protruding about 12 inches to the north under the pediment of the cross gable roof. The roof eave at the central bay is supported on a six-course brick corbel. A narrow rectangular metal louvered vent with brick header and sill is located in the gable peak. An arched tripartite window with typical wood casement sash and a tripartite transom of four-light wood-sash is located at the upper floor. Directly below that a non-original cedar shake hipped roof covers the entry porch. The porch roof is supported on two rectangular columns offset from the corners towards the center approximately three feet. The entry door is an eight-paneled, non-original wooden door with a single light. Flanking the door are two rectangular wooden-sash leaded diamond-paned windows, one on either side, each with a brick header and sill. Brick surrounding the front door is a coin pattern with standard brick contrasting slightly with the darker clinker field brick. The porch is painted poured-in-place concrete, with three stairs up at the western side. The bays on either side of the central bay are symmetrical, with four window openings on each side. The window openings consist of larger tripartite windows of square plate glass with typical casements on either side at each floor level flanking the central bay and a pair of typical wood casements at each floor level located closer to the corners. Each window opening has typical brick headers and sills. Timber elements are located at the outer corners of the upper floor of the northern façade, as the half-timbering of the eastern and western façades partially wraps the corners. Brick nogging fills in these diagonal timber

members, which rest on the horizontal corbel elements at the upper floor level. Window wells at the eastern side have non-original vinyl sliding windows directly underneath the windows at the upper floors.

The eastern façade consists of half-timbering, filled in with stucco, resting on timber corbels at the upper floor, and clinker brick at the recessed plane of the lower floor and narrow section on the southern end of the upper floor. Windows at the half-timbered portion are typical, with eight-light leaded tripartite wood-sash casements on the northern end, a four-light leaded tripartite wood sash casement with a sill height approximately 40 inches from finish floor located offset of center, and two eight-light leaded wood sash casements at the southern end. These windows have wooden sills, with the heads located below the timber top plate. Half-timbering flanks the windows, with short half-timber members lined up directly under windows mullions. Diagonal half-timber members are located at the northern corner and around the off-center middle window. Fenestration at the lower level is similar to that at the upper level, however, windows have typical brick headers and sills. The corbels interrupt the headers, and are located under every vertical half-timber member above. At the basement level, a tripartite vinyl sliding window is located under the windows above and a smaller vinyl sliding window is located south of that. Both windows at the basement level have typical brick headers. A wooden fence encloses the southern yard of the building.

The western façade is largely similar to the eastern façade. The difference is limited to the windows at the basement level. On the western façade, 36-inch-tall painted metal railings surround two window wells for the basement level windows. Basement level windows are non-original vinyl sliders, and lack brick headers.

The southern façade is symmetrical at the upper two floors. At the main floor, wooden half-glazed eight-light double doors lead to small half-timbered balconies at the eastern and western ends. An approximately 30-inch-square brick shaft with small metal doors at each floor level extends up two stories, and may have been used as a dumbwaiter at one point. The roof continues down over these brick shafts and over the small balconies at either end of the façade. The upper floor balconies are supported on simple diagonal brackets. The balcony on the western end connects to the rear yard with a small set of stairs. Central fenestration of the façade consists of small eight-light casement windows located inside the double door and balcony and two non-original tripartite wood sash windows are located about the centerline of the building on each floor level. One non-symmetrical element is a brick chimney extending at least ten feet beyond the wall plate height on the western end of the façade between the small eight-light window and the larger tripartite windows. A small non-original wooden deck at the center of the upper floor allows the upper floor windows to have fire egress. The stair to this deck steps down to the east. The deck and stair railings were reinforced in 2017. The symmetry doesn't follow through at the basement level, with a rear entry to the basement apartment located at the eastern end, and two tripartite vinyl sliding windows with brick headers located west of that.

## **Plan & Interior Features**

The plan consists of a central stair and entry hall with one apartment on either side at each floor level, except at the basement. Finishes at the entry hall and central stair include non-original travertine flooring, rough plaster walls, and non-original lighting fixtures. Each apartment entry is located off the entry hall, and opens to the living room. A non-original bedroom (originally this room served as a dining room) is in the northern corner of the building, accessed by newly

installed doors. South of this is a kitchen door with a small breakfast room accessed through an arched opening. The balcony and double door on the southern façade is located off of this breakfast room. The original bedrooms are centrally located on the southern side of the apartments. Finishes at the interior of the apartments include plaster walls with non-original patches. Each living room has a hearth-type feature that is not, nor was originally, connected to a chimney to function as a fireplace. These may have originally had an electric log heater, but there are no remnants of an original heat source. Flooring is top-nailed oak flooring. Kitchens consist of a mixture of new and original countertops and cabinetry, and non-original appliances. Bathroom fixtures are non-original.

### **Documented Building Alterations**

The major alteration to the building was the relocation two blocks to the east in 1958 to make way for the construction of Interstate 5. The original site sloped down from west to east, creating a daylight basement for an additional unit on the eastern end of the basement. The slope also meant that the eastern façade was two-and-a-half to three stories tall. When the building was moved in 1958, the basement apartment was eliminated, and the building sat on a flatter site, sloping less than three feet from west to east, and reducing the height of the eastern façade by about three feet. A basement was added under the building in 1960, and a fifth apartment unit was added in 1961. Another basement apartment was permitted in 2016 and constructed in 2017.

Additional renovations in 2017 have altered the configurations of the interiors of the main and upper floor apartments. Most windows on the northern, eastern, and western façades are original. The basement windows on all façades have been replaced with non-original vinyl sliding windows. At the southern elevation the four large bedroom windows at the center of the façade were replaced sometime in the 1980s or 1990s, changing the configuration from four eight-light wood-sash casement windows to a tripartite configuration with a fixed square double-pane plate glass window at the center with a sixteen-light internal grid, and two double-pane wood-sash sliders, one on either side, with an eight-light internal grid. The other windows on the southern façade are original.

The non-original entry porch roof was added sometime after 1958, and does not appear on the original design drawings. Some of the brick has been recently re-pointed.

At the interior, the two basement apartments contain all new finishes, with one of the apartments installed and permitted in 2016. The installation of this apartment necessitated the installation of new windows and window wells at the basement level on the western façade, with the only above grade change observable being the black metal guardrails around the window wells.

At the main floor, the flooring in the entry and central hallway has been replaced as part of the 2017 upgrades. Although the lighting fixtures in the main entry, central hall, and stairway appear original, they were purchased from a recycled building supply and installed in 2017. The apartment floor plans were altered, enclosing the original dining rooms to form an additional bedroom, closing off arched openings between the living and former dining rooms, and former dining rooms and kitchens, reconfiguring the layouts of the kitchens in all four above-ground apartments. New kitchen access was cut into the living room walls, forming modern cased openings of each of the four above-ground apartments. Also, at one point, the living rooms had built-in wall beds, which have been removed.

## Recorded permits

Date	Designer	Description	Permit #
1928	Anhalt, owner	Apartment per plan	279171
1958		Move building	468560
1960	Lawrence & Hazen, George W. Hazen	Construct basement under building	BN2407
1961	Lawrence & Hazen		BN6062
1961	Lawrence & Hazen	Construct 1 unit apartment in basement	BN6339
6/14/16	H+DLT Collaborative	Construct alterations to existing multifamily building to add a unit in basement level, per plan.	6531904
2/21/17	Peter Kucinski-JAS Design Build	Interior alterations to 2 main floor and 2 upper floor units to convert dining rooms to sleeping rooms, subject to field inspection.	6582324

## SIGNIFICANCE

### Historic Site Context: University District

In 1867 Christian and Harriet Brownsfield first settled the general area, now known as the University District, calling their acreage “Pioneer Farm.” In 1875, the Brownsfields were granted one of Washington Territory’s rare divorces, and in the 1880s Christian Brownfield sold most of his acres to speculators. After two failed tries by others to develop the farm into a new north-end suburb, first named Lakeside and then Kensington, James A. Moore, in partnership with the Clise Investment Company, platted the Brooklyn Addition on December 19, 1890. The land was cleared in 1891, the same year that the new Washington State legislature campus committee recommended the adjacent educational reserve land section to the east of the new town as the new site for the state university. Lots within Brooklyn sold well and in 1891 the area was incorporated into the city of Seattle along with Magnolia, Wallingford, Green Lake, and most of Ravenna. After annexation, many of the original plat street names were renamed to align with the city’s regular street numbering system.

In 1893, in expectation of serving the new university and reaching the commercial area supporting it, David Denny ran the northern extension of his Rainier Power and Railway Company streetcar line over a trestle he built at Latona and through Brooklyn northward to William and Louise Beck’s private Ravenna Park. The streetcar line ran up Fourteenth Avenue, formerly Columbus Street and now University Way NE. Prior to Denny’s streetcars, the Seattle, Lake Shore & Eastern Railway, which ran from the Seattle waterfront through Smith Cove and Interbay and eastward to the northern shore of Lake Union and eventually around the northern end of Lake Washington, provided some freight and passenger service to the area.

The cornerstone of the “University Building” (now Denny Hall) on the new university campus was laid on July 4, 1894, and students moved to the new “Interlaken Campus” in September 1895. In the ensuing years, the area became familiarly known as the University District due to its association with the university, and more particularly with the commercial building and covered

streetcar waiting station called “University Station.” The local post office was moved in 1902 from Latona to a small building across the street from University Station, creating an early core of commercial buildings. In 1895, the year the university opened at its new locale, the *Seattle Polk City Directory* lists eleven businesses in the entire neighborhood. Over the years the commercial area continued to grow northward along the streetcar line. In 1903, the community’s first school, University Heights Elementary School, was built at the upper part of district on the western side of Fourteenth Avenue. In the early 1900s, the area north of NE 45<sup>th</sup> Street along Fourteenth Avenue also became the home to several fraternity houses. In 1901, Phi Delta Theta, at 4542 NE 45<sup>th</sup> Street, was the first fraternity established in the area. By 1906 there were five societies, including the sorority Delta Gamma on Fourteenth Avenue. When new tracts were added immediately north of the university, and due to the growth of the student body after the Alaska-Yukon-Pacific Exposition (AYP) held on the campus in 1909, many Greek societies built larger houses along the newly created University Boulevard (Seventeenth Avenue NE) or in the immediate vicinity. By 1915, only one Greek society remained on Fourteenth Avenue, whereas eleven were located on University Boulevard and another nine on Eighteenth Avenue NE.

The Lakeview plat, on the eastern border of the neighborhood, stretching from NE 43<sup>rd</sup> Street to Lake Union, was completed in 1889.

The northern end of Fourteenth Avenue (now University Way) was landscaped in 1907, with the dedication of Cowen Park. Charles Cowen acquired the upper end of the Ravenna ravine in 1906, and gave eight acres to the Seattle Park Department the following year. The adjoining private Ravenna Park was acquired by the city in 1911.

Still largely residential except for a two-block long stretch south of 43<sup>rd</sup> Street, Fourteenth Avenue was paved in 1908 in preparation for the Alaska-Yukon-Pacific (AYP) exhibition held on the southern portion of the University of Washington campus. The Wallingford streetcar line, which had arrived the previous year, transformed 45<sup>th</sup> Street into a major east-west thoroughfare. Over the next few years, commercial storefronts slowly replaced the large houses left by the fraternities and sororities. The Tudor-styled College Inn, still standing on the northwestern corner of NE 40<sup>th</sup> Street and University Way, was built in 1909, in time for the opening of the AYP exhibition.

By 1915, the business section of the *Polk City Directory* for Seattle listed more than 150 businesses on Fourteenth Avenue. The list included no taverns, reflecting the legislated ban on alcohol within one mile of campus. There were at least five movie theaters in the University District, including the Pleasant Hour Theatre (4009 Fourteenth Avenue NE) which operated from 1910 to 1915, Ye College Play House (4322 Fourteenth Avenue NE) operating from 1912 to 1922, and the New Home Theatre (5510 Fourteenth Avenue NE) operating from 1915 to the mid-1980s.

A new steel bascule bridge replaced the old wooden Latona University Bridge in 1919, and still links the University District with the Eastlake community. Fourteenth Avenue NE was renamed “University Way” in 1919. In 1920, university President Henry Suzzallo urged the use of Tudor Gothic or University Gothic style in new construction in the University District, and between 1920 and 1931 thirty-five new Greek chapter houses were built in the “Greek Row” area, either in the Collegiate Gothic or Georgian styles, and some private commercial and apartment construction also followed suit. The district received its own high school in 1922, when Roosevelt High School (City of Seattle Landmark), designed by Floyd Naramore, was opened north of Ravenna and Cowen Parks. The American Legion University Post #11 clubhouse, designed by Eric C. Rising, was constructed in 1925 on NE 50<sup>th</sup> Street, and is now the Seven

Gables Theater Building (City of Seattle Landmark), although the theater is no longer in operation.

Other commercial buildings such as the mixed-use Neptune Theatre building (1303 NE 45<sup>th</sup> Street, Henderson Ryan, 1921, City of Seattle Landmark) were developed in the 1920s. In 1926 the University Bookstore, now anchoring the district's retail community, moved into a relatively modest building, designed by A. Warren Gould, on University Way. In 1928 major retailer J. C. Penny opened a large department store just north of NE 45<sup>th</sup> Street, lending the district the appearance of a small city. The largest suburban movie theater in the state, Warner Brother's Egyptian Theatre (4537 University Way NE) was opened in 1925.

From the establishment of the university in the neighborhood, apartment living was a way of life for both faculty and students, and during the 1920s at least twenty apartment buildings were erected in the University District, including several in the Collegiate Gothic style. The seven-story Wilsonian Apartments, a Seattle Landmark, built in 1922 at the corner of NE 47<sup>th</sup> Street, was one of the first major buildings built on University Way north of NE 45<sup>th</sup> Street. Originally a hotel, the Wilsonian was designed by architect Frank Fowler to include a restaurant and ballroom. The building was similar to many other structures in the district, having brick facing and simpler ornamentation than the Collegiate Gothic decoration urged by President Suzzallo.

Other examples of this style are the seven-story Commodore Apartments (1925, 4005 15th Avenue NE), the eight-story Washington Manor Apartments (1926, 1305 NE 43<sup>rd</sup> Street), the eight-story Malloy Apartments (1928, 4337 15th Avenue NE), and the eight-story Duchess Apartments (1927, 4005 15th Avenue NE, adjoining the Commodore Apartments), all designed by architect Earl Roberts.

The enthusiastic expansion of the 1920s was replaced with relative stagnation during the Depression years, although the financial downturn could not stop the construction of the Art Deco-style Edmond Meany Hotel, which was begun in 1931 and finished in 1932. Burton and Florence James did open the Seattle Repertory Playhouse in a remodeled storehouse (Arthur Loveless, altered) on the lower "Ave" (as University Way came to be known) in 1928, and in 1935 Glen Hughes and the University Drama Department pioneered theater in the round at a nearby leased building on 42<sup>nd</sup> Street NE. During this period our subject building was constructed on the western edge of the University District, before the Interstate 5 established a hard western border to the neighborhood.

The Varsity Theater (4329 University Way NE, architect Bjarne Moe) opened in 1940 in a former food market. A second screen was added in the 1980s, and the movie theater continues to operate today.

World War II brought little physical change to the district, although rubber-tired trolleys replaced streetcars in May 1940. Postwar prosperity generated more building within the district. University enrollment nearly tripled from a pre-war level of 5,000 students, caused primarily by returning veterans financed by federal programs. The district became more auto-oriented and after 1946 parking meters were installed and parking lots constructed. The shopping center University Village was developed downslope to the northeast of the university near the former town of Ravenna. This small shopping center would develop into a major retail center and draw customers from the more congested Ave.

The Interstate 5 freeway through Seattle was constructed between 1960 and 1967, with properties in the rights-of-way purchased by the state for market value as early as 1958. In Seattle alone, at least 4,500 parcels of land were vacated to make way for the freeway, and the

buildings were auctioned off for removal or salvage by the Washington State Highway Department. The subject building was one of these properties. Freeway construction formed a western border for the neighborhood.

By the mid-1960s, university enrollment approached thirty thousand, generating demand for student housing. As a result, many older residential properties were converted to rooming houses. The late 1960s and early 1970s brought social unrest to the neighborhood and tension between merchants, students, and “street people,” culminating in several nights of conflicts with police in August 1969. A direct outgrowth of public conciliation after these disturbances was the University Street Fair, still an annual summer event in the area. The success of temporarily closing off the streets from vehicular use during the fair prompted the community to reconsider a proposal to turn University Way NE into a permanent pedestrian shopping mall. The proposal never was realized. University Heights School was redeveloped as a community center in the early 1980s.

Currently vacant and poorly maintained storefronts mark the desertion of the district by higher-tier retail stores. Countering this trend is the continued presence of the University Bookstore and other well-known specialty stores, the Farmer’s Market held at University Heights Community Center every Saturday since 1993, and recent major investment to the immediate west of the neighborhood along Roosevelt Way NE. In 2005, the city completed an extensive urban redesign of University Way to encourage a more pedestrian-friendly environment. The neighborhood went through a re-zoning process in 2017.

*[Note: Additional information regarding the development of the University District was prepared in September 2002 by Caroline Tobin and Sarah Sodt. This essay, titled “University District Historic Survey Report,” prepared for the Seattle Department of Neighborhoods, Historic Preservation Program and University District Arts & Heritage Committee, can be found at the City of Seattle’s Department of Neighborhoods, Historic Preservation Program website: <http://www.cityofseattle.net/neighborhoods/preservation/ContextUniversityDistrictSurveyReport.pdf>]*

## **Building History**

The building was constructed in 1928 by Frederick Anhalt. The original site address was 603 E 43<sup>rd</sup> Street, on a narrow single-lot-wide block in the Latona Addition. Because the block was only one lot wide, the building had three primary façades: the long northern façade on E 43<sup>rd</sup> Street, the western façade along Sixth Avenue NE, and the eastern façade along Pasadena Place. Anhalt’s maintenance foreman, Ward Edwards, applied for the building permit. It is possible, although conjecture, that Bjarne Moe, a draftsman at the time and later an architect, was the draftsman for the building. He lived in the building after it was finished.

Anhalt had other construction projects underway in 1928, including 1005 E John Street. The Acacia Insurance Company offered Anhalt financing on the strength of the design and quality of the E John Street apartment building. Anhalt went bankrupt in 1931, and by 1934 Acacia Management owned the building. As early as 1935, the building was being advertised as “of Anhalt design” or “Anhalt building.” The building was renamed “Acacia Apartments” by 1940, and retained that moniker until at least 1954. Between 1932 and 1935 apartments were advertised for rent at rates varying between \$40 and \$42.50 per month. In 1936 the rent was raised to \$45 per month, and again to \$47.50 in 1937.



Zeta Corporation purchased the building at auction in 1958, and moved it to its current location, which was addressed at 709 NE 43<sup>rd</sup> Street until just after 1980 when the address changed to 711 NE 43<sup>rd</sup> Street.

In 1965 rent was advertised at \$92.50 per month. In 1971 rent was \$115 per month although two bachelor apartments were listed for between \$75 and \$80 per month. By 1977 rental had risen to \$175. By 1980 rent for Unit 3 on the upper floor had risen another \$20 to \$195 per month. By 1984, rent had more than doubled to \$450 per month.

By 1993, James Heath and Deirdre Helfferich owned the property, and that year sole ownership transferred to Heath. In 2015 Heath sold the property to Maldiz Investments, which sold the property one year later to its current owner, Manta Holdings LLC, headed by Nathan Rosenbaum. The current owner renamed the building “Anhalt Hall” in 2017.

### **Building Tenant: Bjarne Holten Moe (1904-1980)**

The earliest known tenant of the building is Bjarne Moe (1904-1980), a known draftsman for Anhalt and architect Robert Reamer. He may have lived in the building for less than three years. Bjarne Moe was born in Norway in 1904. He arrived in the United States in 1907 with his parents, Ole B. Moe, a carpenter, and Martha Moe. The family—parents and four children—lived in various places in the Pacific Northwest, including Vancouver, B.C., where two of the two youngest Moe children were born. The Moe family was in Everett in 1920, where Bjarne, known as Barney, graduated from high school. Barney was naturalized April 17 1924. He entered the University of Washington in 1925 and was a member of the Washington Atelier Club for architecture students from at least 1926 to 1928 (contemporary with Paul Thiry). In 1928 he was a member of the Alpha Delta Chapter of the Pi Kappa Phi fraternity at the University of Washington, listed under the class of 1929. He only completed three years at the University, and after leaving in 1928 became a draftsman for Schack, Young & Meyers. Around this time he was also known to be working as a draftsman for Frederick Anhalt and Robert Reamer of the Metropolitan Building Company. He is also known to have worked for architect Ludwig Solberg in Wenatchee, and Seattle architects Sherwood Ford and Charles Stanley. It is likely, although it cannot be confirmed at this time, that Moe was the draftsman for the plans of the subject building.

Moe lived in the subject building, listed in the Polk’s City Directory as “Barney,” as early as 1929. Moe obtained his state license to practice architecture in 1930, #L126. The 1930 census lists Barney (age 25) living in 603 E 43<sup>rd</sup> Street with three siblings, Agnes (22, a telephone operator), Osborn (19), and Thora (17) Moe. Bjarne married Vivian Wright in 1930, and then moved to the Magnolia neighborhood. After Bjarne’s marriage, Agnes Moe, his sister, was listed as a tenant of the subject building until sometime during 1931. Bjarne was married to Vivian until they divorced in 1944. They had two daughters, Karen and Kristen.

Reamer and the Metropolitan Building Company were working on eight different projects during the period associated with Moe. These included two theater projects: the Majestic Fox Theater (1931, w/ Harold Whitehorse and Ernest Price, restored 2007, National Historic Register) in Spokane, Washington; and the Fox Theater in Billings, Montana (1931, altered). Working on these projects may have been where Moe began to be known as a theater architect.

Moe opened his own practice in 1932. In 1934 he designed a French eclectic-style house for Robin Welts in Mount Vernon, WA at 1301 S. 10<sup>th</sup> Street. At least by 1936, “Barney” Moe was a

member of the Northwest Film Club, and served as the architect for the remodel of their clubroom. One year later he changed the spelling of his first name to “Bjarne.” He remained a well-known member of the Northwest Film Club until sometime after 1946. His earliest known theater projects include the 1935 remodel of the Roman Theater in Red Lodge, MT, and the Huff Theater in Coeur d’Alene, ID in 1936.

By 1937, Moe was known as “a leading theater architect in the Northwest.” He was working for himself, garnering commissions for the Green Lake Theater and market building (now La Escuelita). The same year he designed the Ritz Theater in Ritzville, WA, and the Liberty Theater in Ellensburg. He also had a commission by John Wilson for a market building in Green Lake. In 1938 he was associated with the remodel of the Capitol Theater in Walla Walla and was the architect for a new Liberty Theater for Charles Laidlaw in Dayton, WA. In 1939 he oversaw construction of the remodel of the Liberty Theater in Walla Walla, and was the architect for the Bungalow Theater in St. Maries, ID, the Renton Theater, and the Lake City Theater. Moe was also involved in the Norwegian Commercial Club in 1938-39. He is listed as the architect for the 1939 Lutheran Church at Eighth Avenue N and John Street, just north of Denny Park.

1940 was a busy year for Moe. He was the architect for the remodeled New Richmond Hotel Coffee Shop, the Empire Theater in Tekoa, WA, the Varsity Theater in the University District (O. A. Carlson contractor), and the Norwegian Evangelical Lutheran Church in Seattle. That same year he purchased a house at 2650 W Dravus Street in Magnolia. In 1941 he designed the Roxy Theater in Bremerton, WA.

In 1945 he was the architect for an unbuilt theater project in South Bend, WA, and for the remodel of the Rainier Theater in Seattle. In 1946-47, he was the architect for the new Liberty Theater in Lynden, WA, and Coy’s Highline Theater in Highline, south of Seattle. In 1949 Moe was the architect of the Crest Theater in Shoreline. Moe is thought to have designed auditorium seating for the B.F. Shearer Co., a part of the National Theater Supply Company in Seattle. Little else about his theater work is known until 1967, when he was the architect for the remodel of the Ridgemont Theater (demolished) at Greenwood Avenue N and N 78<sup>th</sup> Street.

### **Other Building Tenants**

It is notable that, in addition to the Moe family, the Borchert Family is listed living in the building in 1929. Borchert is the family name of Anhalt’s wife, Cresence, and so Anhalt’s in-laws were living in the building for a short period of time. Members of the Borchert family listed as tenants of 603 E 43<sup>rd</sup> Street included Mark, who helped finance many of Anhalt’s other apartment buildings, Mrs. Lou L. Borchert, and Lucy Borchert. By 1930 Mark Borchert and his wife, Ruth, had moved into 417 Harvard Avenue (the Borchert Building, Anhalt, 1929) and Mrs. Lou L. Borchert and Lucy Borchert, a bookkeeper, were both living at 750 Belmont Avenue (Belmont Court, Anhalt, 1929).

Besides the Moe and Borchert families, there were no other notable tenants in the building. There were also no long-term tenants. A listing of additional residents follows.

By 1931, tenants besides Agnes Moe and her two siblings included Alfred H. Bowles, general manager at Am Medical Life Co. and his wife Jennie C.; Lawrence R. Hagler, a salesman, and his wife Amy in Apartment 4; and Mr. and Mrs. Robert H. Garvin who had a baby boy on August 7, 1931. Other tenants before 1935 included F. D. James, Crim Zander, and newlyweds George C. and Caroline (née Calvert) Kinnear. Carl J. Ross, a manager of the Transportation

Club of Seattle, and his wife Margaret were some of the few whose tenancy lasted more than four years; they resided in the building beginning in 1934 and moved out sometime after 1938, but prior to 1940.

In 1938, besides the Rosses, tenants included Florence Ethington, Howard W. Haight and his 11-year-old son Bill, Mrs. E. M. Lyons, a music instructor, and Mrs. Mildred K. Wilson. The Haight family stayed in the apartment until after 1940, when Howard worked as the manager of the building. By 1940 all other tenants had left and been replaced with several single women, a widow and her son, several married couples, and a single man.

In 1942 the Haberbush family, consisting of Mr. and Mrs. L. J. and their four children, moved into one of the one-bedroom apartments (with extra pull-down bed). In July of 1943, their middle son Charles, age 14, drowned in Portage Bay in a swimming accident. The family remained tenants until sometime after 1945.

In 1944 Robert Eilenberg, president of the Terminal Concessions Inc., was a tenant. He died at the age of 50.

Also in 1944, Peter Olsen, a police detective lieutenant living in the building, retired. His daughter Pat attended the University of Washington. Her tenancy is the first recorded evidence available of a University of Washington student inhabiting the building, although it is highly probable that some of the other tenants were also students.

During World War II, tenants included both returned servicemen and the spouses of active duty servicemen. In 1945 Captain Jack London, a recipient of the Bronze Star, was living in the building, while Harriet Gadd, the wife of Lieutenant Gadd, a German prisoner of war, was also a tenant.

In the years after the war, before the building was moved, the longest-term tenant was Mrs. Lorna Sherfy, who lived in the building beginning in 1948, possibly until it was sold at auction in 1958. Mrs. Sherfy was an elderly widow. Other tenants during that period included apartment manager Louis LaRue and his wife Isabel, J.G. Falk, Fred K. Harrison, Mr. and Mrs. Paul B. Stienman, Martin H. Brashem, an accountant at Boeing, and his wife Joan F., Clyde and Martha Burkes, and M. Willard Gibson, and employee of the Seattle Gas Company.

After the building moved to 709 NE 43<sup>rd</sup> Street (later addressed as 711 NE 43<sup>rd</sup>) the longest-term tenant was a widow, Mrs. Alice K. Kellog, who lived in apartment 3 through at least 1962. In fact, in 1962 all apartments besides Alice Kellog's were vacant. By 1965, Mrs. Kellog had moved out, her apartment was vacant, and other tenants included Raymond A. Pritchard, a former manager of the Gables Apartments, Larry Bush, and Christopher J. Genis. After 1965, although the building was not often advertised in the *Seattle Times*, there were no tenants that were residents for more than a few consecutive years.

### **Historic Architectural Context: Eclectic Tudor Revival**

At the turn of the nineteenth century, the vast majority of larger residential and institutional architecture represented the contemporary programs dressed in eclectic architectural styles derived from European models. One of these derivative styles was identified as Jacobean, a melding of medieval and Renaissance features. The form was used extensively in seventeenth-century England and to a lesser extent in the American Colonies, taking its inspiration from architectural forms developed in the Netherlands and Germany. This style was first used in the

United States in the mid-seventeenth century for major residences in the mid-Atlantic States of Maryland, Virginia, North Carolina, and South Carolina.

English architect Richard Norman Shaw (1831-1912), probably the most influential architect of the Victorian period, drew heavily on earlier examples to create flamboyant original compositions for large country estates during the 1860s and 1870s. Shaw's architectural designs were widely published in American architectural journals and would influence generations of architects. "Shavian Medieval" style, as it was popularly known, led to the popularity of Queen Anne-style buildings and the creation of the Shingle style. The form eventually reached other areas of the United States where the forms were applied to major residences, university buildings, and men's clubs. The Rainier Club (1902-04, Cutter, Malgren, & Wager) in downtown Seattle is a fine example of this style applied to the latter. Jacobean styling eventually filtered down to school buildings throughout the nation.

In 1913, Ralph Adams Cram designed Princeton's Graduate College in Gothic revival style, harkening back to the fifteenth century and William Wykeham's New College at Oxford. Cram desired an academic architectural form consistent with a sense of historic and cultural continuity. The English universities of Oxford and Cambridge provided a Gothic style precedent for university buildings that was hard to ignore. Gothic forms grew to become national emblems of higher education institutions.

Locally, the University of Washington's 1915 Regents' Plan recommended Collegiate Gothic style for all University of Washington buildings. Carl Gould started to develop an architectural curriculum for the eventual department of architecture in 1914, and his firm Bebb & Gould also was commissioned to devise a master campus plan. Gould served the University in multiple roles for 12 years, until his resignation in 1926. He left a lasting impression on the university; he introduced the quadrangle plan and the overall Gothic style of the buildings. His *École de Beaux-Arts* education is evident in plan and building forms. He also modeled his teaching curriculum on American Beaux-Arts curricula at Columbia University, the University of Pennsylvania, and the University of Oregon, whose architecture program had been established a year earlier. Henry Suzzallo, the president of the University of Washington, was Gould's patron as both a teacher and an architect. They had a mutual vision resting on a "belief of beauty as a positive force in ordinary lives." One stated reason the Gothic style was chosen was to provide more interior light in a gray climate. The brown brick colors chosen were also an attempt to warm visually the coolness of a "monotonous grey." In 1920, Henry Suzzallo, in a talk before the University Commercial Club, urged the use of Tudor Gothic or University Gothic in new construction for the University District to develop its identity.

The Tudor Revival style, one of several post-Victorian revival styles, is also based on Shaw's Medieval Revival, adapted to a Queen Anne house. The most common feature of the Tudor revival house is half-timbering. Between the end of World War I and the Great Depression, a period-type Fantasy or Storybook style also emerged, with picturesque exteriors based on medieval English and French cottages and interiors that incorporated all modern utilities. This conservative eclectic style was popular for houses throughout the United States, and used in pattern books by builders and developers as well as architects.

Storybook Gothic, aligned with "fairy tale" residential design, was particularly popular between World War I and the Great Depression. It was influenced by romantic Hollywood adventure films of the time. Exotic film settings held great fascination for average Americans who might never have set foot outside their own states, let alone visited Normandy, France, or the English Cotswolds. Hollywood brought Americans such films such as *Robin Hood* (1923) starring

Douglas Fairbanks, Jr., and *The Thief of Baghdad* (1924) with Raoul Walsh. To assist in creating fanciful settings, film studios maintained architectural libraries covering a wide range of styles and periods. The earliest, the Universal Studios Research Library, was created in 1916. Within a few years, most of the major studios followed Universal's lead.

Characteristics of Storybook Gothic style include vertical gables and towers; picturesque dormers and bays; a mixture of stucco and rustic brick, often with intentionally eroding stucco revealing brick especially around entrances and chimneys; wrought iron door hardware, lighting, gates and railings; fanciful half-timbering; and leaded glass depicting romanticized historical events.

Commercial examples of buildings influenced by the exotic films of the 1920s and 1930s are present in many places throughout North America, but California appears to have some of the finest examples including Normandy Village in Berkeley, the Mission Inn in Riverside, and various buildings in Carmel.

Local examples of the Storybook style include the Loveless Building (1931, Arthur Loveless) on Capitol Hill and many of Fredrick Anhalt's apartment buildings. Fredrick Anhalt built 14 luxury apartment buildings in a vernacular French Norman Tudor style. He had two draftsmen, Edwin Dofson and Bjarne Moe, design the buildings to incorporate historic detail, while utilizing the most recent construction methods. Dofson was self taught and apprenticed in Seattle. Moe attended the architecture program at the University of Washington and worked with Robert Reamer during the 1928-1938 period while he was also working for Anhalt.

Anhalt Hall exhibits elements of the Tudor Revival style including the entry with its steep gable roofs and rustic brickwork and the half-timbering on the eastern and western façades of the building.

### **Building Designer & Builder: Frederick Anhalt (1896-1996)**

Frederick Anhalt was the owner and developer of the subject property. He was born in Minnesota in 1896, and lived with his family on a farm in Canby, western Minnesota. At the age of fifteen he left for Bluert, MN to apprentice as a butcher with his uncle Otto Eckhart. At the age of 16 Anhalt arrived in Whitetail, MT and began work for Dan Calden as a butcher. At the age of 17, his father went into business with him, constructing a restaurant and a meat market in Westby, on the Montana-North Dakota state line. This was Anhalt's first development as a designer/builder, and for several years he worked in his building in Westby as a butcher and grocer. Around 1916 the store burned and Anhalt moved on to Minot, North Dakota, then on to Crookston, MN, then St. Paul, and then Fargo. During this time he married Cresence (1896-1969) in Plentywood, MT. He avoided being drafted for World War I in 1918 by working on a threshing machine, which was considered essential farm labor. After the war, Anhalt began work as a butcher in Billings, MT, where he eventually established his own grocery and meat market business again. After bankrupting himself in Billings by speculating on sugar, Anhalt moved on to Salt Lake City, where he became a furniture and restaurant fixture salesman, eventually ending up as a manager of American Slicing Machine Company in Portland, OR.

In 1922, while visiting Seattle on business, Anhalt decided to make the city his permanent home, quitting his job at the American Slicing Machine Company, and again going into business for himself with a grocery and meat market fixture supply store on Stewart Street. His justification

for moving was that Seattle was “the prettiest city I had ever seen,” and there was a shortage of grocery and meat market fixture suppliers in the area.

Selling fixtures for groceries and markets led Anhalt to developing and leasing space for new markets. His stated strategy was to rent a large building, divide it, equip each tenant space with fixtures, and then sub-lease to retail proprietors, except for the meat market, which he would run for a while himself. After proving the profitability of the business, he would then sell the master lease and fixtures to a new owner. The 1925 city directory lists Anhalt as a salesman for Hurley Store Fixtures Co. During this period he and Cresence lived near Columbia City on S 42<sup>nd</sup> Street.

He soon began selling the master lease for his developments to the chain grocer Munson’s. As his business evolved to real estate leasing rather than wholesale fixture sales, he went into business with Jerome B. Hardcastle, also a former butcher, in 1925. They rented space in a shared office in the White Henry Stuart building and named the business “The Western Building and Leasing Company.” When Munson’s required a new market near the University, Anhalt decided to construct the building himself. Anhalt turned to architect William H. Whiteley (1892-1974) for assistance with his early building projects. Whiteley was providing barn designs and lumber lists to area farmers when he formed a working relationship with Anhalt. Together they initially developed markets throughout Seattle’s in-city neighborhoods. Whiteley prepared designs for many of Anhalt’s small commercial projects, and eventually Anhalt developed a few bungalow court apartment buildings with Whiteley as architect. As Anhalt’s own interest in design developed, he hired his own draftsmen to execute his designs; by that time Whiteley was serving other clients, designing small commercial buildings, bungalow courts, and larger apartment buildings.

The five years between 1925 and 1930 established Anhalt’s legacy as the designer/builder of some of Seattle’s most characteristic buildings. In 1926 alone he developed at least seven market buildings, most probably with Whiteley as collaborator for all of them. Between 1928 and 1930 he developed at least 16 apartment buildings, collaborating with different people, including Whiteley, and draftsmen Edwin Dofson and Bjarne Moe. Anhalt’s apartments with Whiteley tended to follow a Spanish or Mission Revival style. At least two of these Mission Revival-style apartment buildings were done by Whiteley independently for a developer named Sandberg in 1930. These two apartment buildings, 1108 Olympic Way W, and Franca Villa, at 1108 9<sup>th</sup> Ave West, are sometimes misattributed to Anhalt. Anhalt collaborated with his brother-in-law Mark B. Borchert for four of his most characteristic Tudor Revival-style apartment buildings. Anhalt hired artist Norm Fox to create renderings of these Tudor Revival style buildings in order to gain financing. After he built Berkeley Court at 1405 E John Street in 1928 the Acacia Life Insurance Company offered Anhalt financing for any future apartment projects. With assured financing, Anhalt went on to develop at least ten more apartment buildings. Another of Anhalt’s employees, Ward Edwards, was the head of maintenance for Anhalt’s apartment buildings, and was responsible for submitting for the permit for the subject building.

Of Anhalt’s draftsman Edwin Dofsen, David Rash has written:

*Since Anhalt took an increasingly active role in the development, design, and construction of his buildings, it is not surprising that he would view his buildings, particularly those developed after the departure of his partner Jerome B. Hardcastle, Jr., as his personal creations even though he had no design background and had to hire persons with design expertise-in the case of Twin Gables, and most of his later buildings, Edwin E. Dofsen. Dofsen, who happened to be the son of John Dofsen, Anhalt’s landscape gardener.*

During this period, Anhalt and Cresence had a daughter, Felicia Lou Anhalt, born 1927. One year later, in 1928 Anhalt bought out Jerome Hardcastle, and operated the business on his own. By the next year he had moved out of the White Henry Stuart building and was operating his business, Anhalt Co. builders, out of the Northern Life Tower. Anhalt and Cresence moved into an Anhalt building at 1305 E Republican once it was completed in 1929.

Much has been written about Anhalt's design inspiration: a book on English Castles, his use of salvaged materials, the quality of luxury and comfort in his apartment developments, and his use of landscaping in all of his building projects. For additional information on these subjects see Larry Kreisman's monograph, *Apartments by Anhalt*, published in 1978 by the Office of Urban Conservation at the City of Seattle.

Whiteley and Anhalt, as were many designers and developers, were badly impacted by the Great Depression. Anhalt began going bankrupt in 1930, with the final liquidation of his properties by 1934. The Acacia Life Insurance Company foreclosed on the subject property at 711 NE 43<sup>rd</sup> Street, along with the Twin Gables at 1516 Republican Street. Anhalt began other business ventures, such as selling paneling made from scrap cedar and marketing manure. In 1935, Anhalt and Whiteley again went into partnership, forming the Architectural Services Corporation to build single-family houses, offering customized design services. Due to the ongoing economic straits of the Depression, the partnership only produced seven homes in two years, although Anhalt was able to survive on some stock plan sales and other building commissions. In 1938 Anhalt and Whiteley constructed what may have been a spec home at 3542 45th Avenue NE, and under the business name Northwest Home Builder, where Anhalt lived with Cresence and Felicia. In 1941, Anhalt collaborated with Whiteley on the design of St. Stephen's Episcopal Church.

After 1942 Anhalt was finished with the construction business. However, he had purchased eight acres of land near the University of Washington in 1938 at a tax title sale. He began the Shur-Grow Nursery there, spurred by his earlier contacts with manure resale. In 1941 Anhalt and Cresence moved to a house Anhalt built at 6410 Windermere Road. Cresence died in 1969, and Anhalt married again that year to Henryetta L. Hauck. Anhalt sold his nursery land to the University of Washington in 1973 for more than \$1 million and retired. Due to Anhalt's tremendous contribution to the built environment in Seattle, the Seattle Chapter of the American Institute of Architects (AIA) bestowed honorary membership to Anhalt in 1993. Frederick Anhalt died at the age of 101 in 1996, and was buried in the Acacia Cemetery.

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**The features of the Landmark to be preserved include:** *the site and the exterior of the building.*

Issued: May 23, 2018

Sarah Sodt  
City Historic Preservation Officer

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