



The City of Seattle

Landmarks Preservation Board

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

Street Address: 600 4th Avenue, 4th Floor

LPB 134/21 REV

REPORT ON DESIGNATION

Name and Address of Property: **La Quinta Apartments**
1710 E Denny Way

Legal Description: Lots 7, 8 and 9, Block 16, Summit Supplemental Addition to the City of Seattle, according to the plat thereof recorded in Volume 3 of Plats, Page(s) 125, in King County, Washington.

At the public meeting held on March 17, 2021 the City of Seattle's Landmarks Preservation Board voted to approve designation of La Quinta as a Seattle Landmark based upon satisfaction of the following standard for designation of SMC 25.12.350:

- B. *It is associated in a significant way with the life of a person important in the history of the City, state, or nation.*
- D. *It embodies the distinctive visible characteristics of an architectural style, or period, or a method of construction.*
- E. *It is an outstanding work of a designer or builder.*

DESCRIPTION

Setting and Site

Located in the south central portion of the Capitol Hill neighborhood, the La Quinta, a courtyard apartment building, stands at the northeast corner of E Denny Way and 17th Avenue E. The location is roughly halfway between downtown and Lake Washington, just north of the Central District neighborhood, and less than a mile south of Volunteer Park and

Administered by The Historic Preservation Program
The Seattle Department of Neighborhoods

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the Washington Park Arboretum. The building is a significant aesthetic feature of the neighborhood due to its courtyard form and landscaping, and stylistic detailing.

The La Quinta Apartments contribute to Capitol Hill's status as the city's primary apartment neighborhood. Within this half block the north end is anchored by the prominent and intact Craftsman style foursquare (built ca. 1908) at the corner and an adjacent house along the alley (built ca. 1914). Two recently built townhomes replaced former houses to the south, with two large houses (both built ca. 1905) between the townhouse development and the La Quinta Apartments.

Buildings within the immediate area consist predominately of apartments, including former single family residences converted to apartment use. The three-story brick clad Roxborough Apartments (built ca. 1920, recent rear addition) are to the east across the alley and likewise front E Denny Way. This half of the block contains the new four-story Ruth Court (built 2016) at the north end with two houses built ca. 1905 (new townhomes behind one of the houses) between the two apartment buildings.

South, across E Denny Way is the Fred Lind Manor, a retirement community (built ca. 1988) occupying a full half-block. The half block to the east contains the new four-story Denny18 Apartments (built 2015) at the north end with four houses immediately to the south (all built between ca. 1906 and 1908).

To the southwest across the traffic circle, the east half of the block is anchored at the south end by the Hillcrest Apartment Building (built ca. 1909, Seattle Landmark) with new townhomes (built ca. 1985 and 2014) to the north with a large house anchoring the corner (built ca. 1901). The west half of the block contains the Laurelton Apartments (built ca. 1928) at the north end, with three houses to the south (all built ca. 1906) and townhomes along the alley built in 2006.

West across 17th Avenue E the block is anchored at the northeast corner by the Whitworth Apartments (built ca. 1927) and the sandstone former Capitol Hill United Methodist Church (now the Catalysis Corporation) building (built ca. 1906, Seattle Landmark). The Sheffield and the Buckley apartments (built ca. 1928 and 1929), both with corner entrances, share the north side of the intersection with the Whitworth Apartments. The Anhalt Apartment Building (built ca. 1930, Seattle Landmark) is immediately west of the Buckley Apartments and across the street to the north of the Catalysis (Capitol Hill United Methodist Church). Town homes occupy the middle portion of the block (built ca. 2000 and 2016), with two large houses (built ca. 1908 and 1909) on either side of a house built in 2000 that are to the south in the east half and the Kaiser Permanente medical dental building (built ca. 1990) in the west half.

The La Quinta is a short two-three block walk from commercial corridors along 15th Avenue E to the west and E Madison Street to the south. Development during the 2000s brought an increase in the demolition of existing single family homes and construction of townhomes and apartments within the area. Kaiser Permanente (originally Group Health) is a large health

institution that takes up several blocks and is just west of 16th Avenue E, including another half block across E Thomas Street and parking lots along E Thomas Street.

Seattle Landmarks within a three-block radius of the La Quinta Apartments include the following.

- Anhalt Apartment Building (1600 E John Street), also individually National Register and Washington Heritage Register listed
- Capitol Hill United Methodist Church (128 16th Avenue E), also individually National Register and Washington Heritage Register listed
- First Church of Christ, Scientist (1519 E Denny Way)
- Hillcrest Apartment Building (1616 E Howell Street), also individually Washington Heritage Register listed
- Gaslight Inn/Singerman Residence (1727 15th Avenue)
- Galbraith House/Seattle Mental Health, demolished (1729 17th Avenue)
- Sullivan House, demolished (1632 15th Avenue)
- Mount Zion Baptist Church (1634 Reverend Dr. McKinney Avenue (previously 19th Avenue)

The La Quinta building stems from a period of significant apartment construction growth in the city. Building ages within the immediate area trend towards 1900-1909, and 1920s with some 1940s to 1960s development, along with increasing 2000s development and a single building built ca. 1898. Buildings from 1900-1909 were predominately built as single family dwellings along with some apartment buildings with denser single family development continuing north of E Roy Street. The 1910s brought limited apartment and single family dwelling development, followed by significant apartment building development during the 1920s, including construction of the La Quinta Court Apartments and several other apartment buildings in the immediate area.

The building's type is a courtyard apartment. Stylistically the building is an example of the Spanish Eclectic style.

The Building and Changes through Time

The two-story building has a U-shaped plan. The projecting wings (legs) extend south to enclose the courtyard. A square plan attached two-car garage with an upper story studio extends off the northeast corner of the building along the alley. A detached (20 by 22-foot) garage added in 1950 is located immediately to the north of the attached garage. The building does not have interior corridors; each of the twelve units is two stories and opens directly to the courtyard and the alley/street/back yard depending on location. The thirteenth unit, the studio, has direct access to only the back yard. The upper story at each unit (except the studio and northwest corner unit) includes an exterior balcony overlooking the courtyard, with enclosed sun porches at the southernmost unit on each wing. The northwest corner unit has an open balcony facing north overlooking the back yard. The studio has a metal balcony

projecting off the east side of the unit above the alley. The building features low pitched tile clad hipped roofs with broad boxed eaves and decorative brackets. Exterior walls are clad with painted stucco. A stucco clad round arched gate provides access to the landscaped courtyard from the street, with a low metal fence enclosing the south edge of the courtyard.

The building site slopes from a high point at the southwest corner down to the north and east, dropping approximately five feet in elevation between 17th Avenue E and the alley along the east side of the building.

Landscape

Landscape as exterior spaces for the building's community is a major aspect of the La Quinta residential experience. The courtyard provides an important semi-public space for apartment community use and gatherings that transitions between the public street and the private apartment units. The overall design and plant selection based on historic photographs and remaining original plantings reflects a Mediterranean style utilizing evergreen rather than deciduous plants that complement the building's colors and material textures. The state of the plantings through the 1937 King County Assessor (assessor) photograph and a 1969 US Geological Survey aerial reflect a well-cared for landscape with ongoing pruning and training of vines.

The courtyard and backyard collectively comprise over 40-percent of the parcel square footage. They reflect, as described in the National Register of Historic Places Multiple Property Documentation (MPD), "Seattle Apartment Buildings, 1900-1957," prepared by Mimi Sheridan, developer Frederick Anhalt's "emphasis on landscaped courtyards as a refuge" and desire to provide views for tenants regardless of neighboring construction patterns with each apartment unit stacked vertically to provide for tenant space without diminishing the individual unit access to the courtyard and the back yard. Tall leaded lite casement windows provide views out to the courtyard. Second story balconies and sunrooms afford private spaces overlooking the courtyard and the back yard, while also supporting an extension of greenery beyond the courtyard into private spaces through hanging and potted plants. This aspect of the Mediterranean design influence remains evident in the 1937 assessor photograph as well as today, with plants on the balconies and residents utilizing these spaces for herbs and flowers.

Courtyard

Spatial organization of the courtyard consists of a single original gated entrance from the street centered on the south side. Original walkways branch to either side and extend around the perimeter of the original open space design with a central specimen tree. Original planting beds occur along the building foundation, at the outer corners of the central space, and along the south edge of the courtyard. The courtyard topography is generally level. The central space provides the main activity and gathering area for tenants. The low original metal fence and round arched gate marked the separation between the semi-public courtyard and the public sidewalk along E Denny Way while still affording connecting views. The 1937

assessor photograph shows little planting around the low metal fence, allowing for a more open experience between the courtyard and the public street; the added arborvitae hedge reflects changes in perceptions of safety and privacy. The planting bed set immediately north of the entrance gate shields the gate from view within courtyard and the courtyard from view when looking through the gate from the street providing an important arrival sequence. This was an intentional design feature used in a variety of garden styles to create pauses and dramatic reveals.

Vegetation consists of lawn, trees, shrubs, vines, perennials, and annuals. The lawn is an original feature and comprises most of the space extending between the perimeter walkways across the central area below the central Deodar Cedar. The tree's needles are fine providing dappled shade but not dense cover for the lawn area below. A pair of Holly, attributed as original, with variegated leaves and pruned into a tree form flank the inner side of the gate. Shrubs, including added laurels and lilacs occur within the foundation beds as low to mid-height ornamental elements including several added roses and as a screen (added arborvitae) along the south edge of the courtyard. An older irrigation system (post 1937), some from the Los Angeles Champion Company, consisting of buried lines and exposed sprinkler heads supports the watering of the lawn and planting beds. Existing vegetation reflecting more recent additions include but are not limited to the following: Autumn Joy Sedum, Azalea, Bracken, Sword, and Deer Ferns, Evergreen Clematis Vine, Hosta, Hydrangea, Japanese Maple, Juniper, Periwinkle, Rosemary, and several varieties of climbing roses.

Large Yews, attributed as original, flanking the front gate have been trained to merge in their growth above the gate and are trimmed to provide a tunnel leading to the gate. An added New Zealand Flax grows on the south side of the central space directly across from the entrance gate. Several added Passion vines grow up onto the building at the northeast and north unit doorways. Added perennials populate the original planting beds between shrubs, with added annuals generally occurring as potted plants along balconies, in pots on the stoops, and in pots suspended from brackets. Added brick edging extends along part of the north planting bed.

Circulation consists of concrete walkways, generally three-feet in width. Curvilinear branches extend from the main gate with rectilinear walkways around the perimeter and providing access to apartments. A four by seven foot landing is at the inner side of the front gate. There are five exterior stoops painted red that serve the clustered entrance vestibules, and each consists of a raised concrete pad with decorative scoring. A later added brick patio in the southeast corner provides a space for a gas grill.

Site furnishings include the stucco clad hollow clay tile entrance gate. The round arched gate has sloped shoulders with a raised scroll pattern at the shoulders. Original metal gate sections remain at the interior side of the gate with an added metal gate and associated call box set within the arched opening. Decorative iron scroll type light fixtures with replacement globes flank the entrance on the exterior side of the gate. Added lighting is mounted to the top of the gate. Extending from the gate shoulders are short stucco clad walls. Corresponding short

walls occur at the opposite building corners with a low metal fence with decorative finials extending between the walls. Added wire fencing installed to contain a former resident's cat(s) extends above the low fence. The larger northeast and northwest stoops each have low metal railings with scroll buttresses along their outer edge. These railings match the low metal fence. A picnic table and several small tables and associated chairs are distributed throughout the courtyard for tenant use.

Backyard

Spatial organization of the backyard consists of an open lawn area with several trees. The space is open to and shared with the house at 114 17th Avenue E. A walkway extends the length of the north facade. Planting areas occur along the foundation of the building, extending out from the northwest corner of the building, and at the east end adjacent the detached garage (built 1950). A concrete block wall (built ca. 1950 and not evident in a 1937 aerial) encloses the west edge with the attached and detached garages enclosing the east end. The north side opens to the yards of the adjacent houses (114 and 116-118 17th Avenue E) on separate parcels and built ca. 1926 and 1905, respectively. The topography of the backyard has a slight slope down to the north edge of the property line.

Vegetation consists of lawn, trees, shrubs, perennials, and annuals. The lawn is an original feature and comprises most of the space extending the length of the back yard and providing the main function space for tenants. Trees consist of a Threadleaf Falsecypress, attributed as original, at the west end adjacent to the fence (originally a pair of trees flanked the sidewalk where it connected to the sidewalk along 17th Avenue E). A row (north-south) of three mature pear trees are located along the central portion of the back yard. Based on a 1937 aerial, the middle pear tree existed by 1937 with the other pear trees existing by 1969. Although notable, the central tree is attributed as associated with the previous house on the site as fruit trees with their high level of maintenance are not typically associated with apartment buildings. Shrubs occur within the foundation bed as low to mid-height ornamental elements and along the west side of the detached garage. Perennials and annuals grow in the three planting beds.

Circulation consists of a concrete three foot wide walkway linking each of the doorways from the units with the street, attached garage and alley access. The walkway also connects to the exterior concrete basement stairs. These provide tenant access to the basement laundry room and storage areas. Metal pipe railings enclose the stairwell with the wood deck of one of the unit entrances built out over the stair well. Added concrete pavers in the west end of the back yard provide an exterior space for a raised propane fire pit element.

Site furnishings include multiple added chairs and small tables for tenant use. Hammocks extend between two of the trees.

Perimeter

Spatial organization of the perimeter landscape elements consists of foundation planting beds along 17th Avenue E and E Denny Way. An added low rock wall extends east of the front gate to the southeast corner of the building. Small boulders existed at the southwest corner of the building in 1937; however, these no longer remain.

Vegetation consists of trees and shrubs. Trees include two Yews, attributed as original, along the west facade trained in their growth to extend around the window openings. A Threadleaf Falsecypress, attributed as original, is located at the southeast corner of the building. Original shrubs consist of several Japanese Aucuba with variegated leaves, and a rose at the north end of the west facade. The Aucubas would have been a relatively new plant introduction and as such a novelty, similar to the Monkey Puzzle Tree, that added to the evergreen Mediterranean aesthetic even though the plant is from Japan. There is an added Holly off the southwest corner with added arborvitae extending along the length of the south facade.

Foundation & Structure

The building features a reinforced concrete grade beam foundation supporting a wood, platform frame structure. Board formed concrete walls (ten-inch width) enclose the excavated basement below the north portion of the building. The two wings are built-out on grade without a basement. Support posts mid-span below the first floor framing are six by six-inch with concrete footings. The floor framing consists of six by eight-inch girders with two by twelve (first floor), two by ten-inch (second floor), and two by eight-inch (attic) joists on sixteen inch centers. Ceiling heights are generally 8 feet 6 inches.

The building's exterior walls consist of painted stucco applied over metal lath. The stucco has a rough troweled texture. Decorative design elements occur at the center of the south facade of the two wings and at the two arched entrances on the south side of the building's central portion.

The wing end elements each consist of a tall, round arched raised panel with narrow angled stones set into the stucco and arranged above the header imitating voussoirs. The raised panels consist of molded stucco forming an outer band enclosing two panels. Both the band and panels were originally white. Set within the band and panels are colored (including red, green, black, gray, tan) tiles. The coloring is marbled and appears to have been applied to each piece. Vents consisting of metal grilles occur in exterior walls and correspond with individual units.

The arched entrance features consist of narrow angled stones set into the stucco and arranged above the header at the two doorways imitating voussoirs.

The detached garage consists of concrete block walls with a concrete floor.

Roof

The building features low-pitched hip roofs over the main portion and the two wings, with roof extensions at the two enclosed sleeping porches. Additionally, there are low-pitched tent (hipped on back side) roofs at the two canted towers, pent roofs at the balconies, a small shed-roof addition (built 1950) at the northwest corner, and a flat roof with low parapets at the attached garage/studio apartment. The flat roof is clad with rolled asphalt composition roofing with metal coping flashing along the parapet. All other roofs except the shed roof addition are clad with precast concrete tiles, American Spanish tile having flat valleys with anchor locations at the top of each valley and painted red. The system is laid up in regular courses and not staggered. Ridge and hip tiles are used at all slope junctures. The shed roof addition uses half round Mission tiles with rake tiles wrapping the eave. The pent roofs extend onto the south facade below the sun porches and return with a hip back into the building facade.

The hipped, tent, and pent roofs have broad, boxed eaves with a decorative bed molding along the top edge of the wall/soffit junction. Tongue and groove bead board encloses the soffits, with a broad fascia board along the outer edge. Scroll cut wood brackets occur along the eaves of the hip and pent roofs, except along the alley, and the north side of the hip roof over the main building portion. Brackets are placed at the outer and inner building corners, and flanking window openings. Brackets occur with greater frequency at the hip and pent roofs fronting the courtyard.

The balconies feature tall parapet walls set behind the pent roofs with only a portion of the wall projecting above the roofline as a wide stucco clad curb. Stucco clads the inner faces of the parapets with painted membrane or similar roofing material comprising the floor of each balcony over the underlying wood framing. Metal egress ladders at the balconies extend out over the concrete tiles from the curb with a second at each balcony attached to the wall adjacent the tower. Metal flashing caps the top edge of the tiles with cement fill at the voids between the flashing and tiles.

The detached garage has a low pitched front gable roof with modest eave and gable overhangs and asphalt composition shingle roofing.

Both the apartment building and the detached garage have metal gutters and downspouts.

A stucco clad chimney servicing the basement boiler system projects off the north side of the building. Clay tiles wrap the top edge of the chimney.

Windows

Painted original wood sash windows provide ventilation and day lighting for the building, with all the original windows remaining in use. Added vinyl exterior storm sash protect the original wood sash at the building's outer south, east, and west facades. Windows all feature original

narrow raised casings with projecting sills and leaded muntins. Interior original casings remain and consist of wide casing boards with raised outer edge bands, projecting stools and aprons below the stools. Most windows originally had interior roller blinds. Window configuration and function varies depending on location.

Windows overlooking the courtyard consist of tall fixed and casement sash. Groupings of sash are separated by thin mullions. The original brass casement stays and butt hinges are employed at the casements. Taller and larger window groupings occur at the first story. These windows generally correspond with living rooms on the first story and bedrooms on the second story.

- Group of four at the first story of the main portion consisting of two fixed center sash flanked by casements. All are 12 lite sash.
- Group of three at the second story of the main portion consisting of a center fixed sash flanked by casements. All are 12 lite sash.
- Paired casements at the first story of the wings, each are 12 lites.
- Casements flanking a central fixed single lite at the first story of the wings. The casements are 12 lites.
- Sun porches feature 9 lite fixed and casement windows.
- Towers have individual casements (3) at each story with 12 lites.
- Single 6 lite casement windows occur on both the first and second story. At the first story they are on the main portion at the canted walls leading to the towers. On the second story they are at the ends of both the main portion and the wings.

Windows facing E Denny Way function as part of the front facade for the building and occur at the south end of the two wings. These windows generally correspond with living and dining rooms on the first story and bedrooms on the second story.

- Casements flanking a central fixed large single lite at the first story. The casements are 12 lites.
- Paired casements at the second story, each are 12 lites.

Windows facing 17th Avenue E, the alley, and back yard generally correspond with dining rooms and kitchens on the first story and bathrooms and bedrooms on the second story. The original brass sash locks are located on the meeting rails, with sash lifts on the bottom rail. Sash weights are set in pockets and connected with cotton cords (or compatible replacement material) passing over sash pulleys.

- Paired double hung with wide mullions, and sash weights. These have 6 and 8 lite upper sash with single lite lower sash. These generally correspond with bedrooms and dining rooms.
- Triple double hung with wide mullions, and sash weights. These are typically a group of 8 over 1 sash, except at the studio above the garage, which has 6 over 1 sash

flanking an 8 over 1 sash. These generally correspond with bedrooms and dining rooms.

- Single double hung windows, frequently closely spaced. These have 8 lite upper sash with a single lite lower sash. These generally correspond with kitchens and bathrooms.
- Basement windows on the north facade consist of 3 lite windows.

Entrances

Several entrances provide access to and egress from the building interior. The courtyard entrances are the front, primary entrances. The back, basement, and garage entrances are secondary entrances.

Front Entrances

Front entrances provide access to the courtyard for the twelve main units, and to the back yard for the studio apartment. Entrances are both grouped, paired, and individual. All feature narrow raised casings matching the window casings with wood sills.

Grouped entrances occur at the base of the towers, and at the south end of the wings. Entrances at the base of the towers consist of two outer doorways that lead to recessed tiled vestibules. Each vestibule has doorways to two units. The outer doors have an elliptical arched header with stucco clad jambs and inner vestibule walls and ceiling. Original wall bracket lanterns mounted above each doorway provide lighting. Each vestibule has an Alaskan Tokeen or similar marble threshold with cream to tan small hexagonal tiles for the flooring. Wood doors with tall single lites open to each of the units. A decorative two-bulb ceiling mounted light fixture provides lighting within the vestibule.

Paired entrances occur on the south side of the main building portion and at the southcentral portions of the two wings. Each entrance consists of two doors next to one-another, with each door providing access to a separate unit. The doorways share a common stoop. The south side entrance is a pair of round arched doorways each with decorative stone detailing above the doorway. Original wall bracket metal lanterns set above each door provide lighting at night. Round arch doors with a tall glass lite provide access to the interior. The pairs on the wings are each set below a projecting roof canopy. Wall bracket lanterns provide exterior lighting and single lite doors provide access to the interior.

The single entrance at the studio opens at the second story to a pressure treated wood deck with the west doorway to the attached garage below. A hip roof hood projects out over the doorway at the studio. A fifteen lite wood door provides access to the interior. A direct flight of open riser stairs descends from the deck to the sidewalk at grade. Wall bracket metal lanterns adjacent both doorways provide lighting. Wood railings enclose the deck and extend along the stairway.

Back Entrances

The backyard entrances provide access between individual units and the backyard. The northwest corner entrance features a concrete stoop with a single multiple panel door. The other three entrances each have a small wood stoop with wood railings and steps. These doorways open to the kitchen in each unit. The doorway above the basement entrance has an expanded wood deck built out over the basement entrance areaway.

The west entrances provide access between individual units and 17th Avenue E and consist of a grouped and two single entrances. The grouped entrance is located toward the north end of the facade and features a concrete step (painted red) leading up to a recessed stoop with a single doorway opening to an inner vestibule. Doors to individual units open off the vestibule to the kitchens. The stoop has a tongue and groove wood floor with quarter round molding at the wall transition. Walls and ceiling are clad with stucco with an overhead light fixture. Electrical panels are located on either side of the stoop. A flush panel door leads to the vestibule, which has plaster walls and ceiling, an overhead light fixture, and two small, recessed delivery cabinets directly across from the doorway.

The two single entrances service the two units in the central and south end of the wing. Each doorway opens to the unit's kitchen. Doorways have scored concrete landings (painted red) connecting to the sidewalk and flush panel doors with exterior screen doors leading to the interior. Replacement wall bracket lanterns above each doorway provide lighting. Wall mounted electrical cabinets are located adjacent the entrances.

The east entrances provide access between individual units and the alley. There are two grouped entrances. Each has a flight of stairs ascending to an upper shared landing. Doorways to either side provide access to the two units sharing the entrance. Vestibule walls and ceiling are painted stucco with a ceiling mounted light fixture. Electrical cabinets flank the unit doorways. Delivery cabinets, now used for storage, are located at the west wall of each vestibule. Single lite doors with security grilles provide access to the units' kitchens.

Basement Entrance

This entrance provides tenant access to the basement laundry and storage space as well as mechanical access to the building's heating system. Located on the north facade, a direct flight of concrete stairs descends to a small landing and the entrance doorway. Concrete walls with metal pipe railings form the east and north sides of the areaway.

Garage and Secondary Entrances

A secondary entrance on the alley facade just south of the garage provides access to the building's storage and garbage room area. An added multiple lite two panel door provides access. Garage doorways consist of a folding wood garage door with a smaller personnel door

to the north. Each panel of the garage door consists of a large upper panel above two tall panels. The personnel door is an added multiple lite two panel door.

Interior

The interior layout generally consists of four apartment units in each wing, four units in the central portion, and the studio apartment above the garage off the northeast corner.

- Eight 6-room apartments (units 1, 2, 4, 6, 7, 9, 11, and 12). These have two bedrooms and a bathroom (second floor), in addition to a living room, dining room, and kitchen (all first floor). Unit 9 is a little larger than the other units and has a small extra room off the living room that is used as a closet or room depending on the tenant needs. This unit also has a first floor half-bathroom (added in 1950).
- Four 5-room apartments (units 3, 5, 8, and 10). These have all the same rooms as the six room units, except only one bedroom.
- One 3-room apartment. This is the studio above the garage in the northeast corner that has a kitchen, bathroom, and single living space (living/dining/bedroom).

Typical Units

Individual unit layout varies based on the number of rooms. Generally, the first floor contains the living and dining rooms, and the kitchen. A stairway connects to the second floor bedroom(s) and bathroom with a short hallway linking these second floor spaces. Access to the balconies and sun porches is through the second floor bedrooms. Second floor hallways typically have built in cabinets for linen storage.

Interior finishes generally consist of painted plaster walls and cove ceilings. Open (uncased) doorways between living and dining areas have elliptical arched headers. Flooring consists of wood flooring, including fir, maple, and oak; tile in the bathrooms; and added sheet flooring (linoleum and vinyl) typically in kitchens and some new tile work in bathrooms. Doorways feature painted wood casings with raised outer back profiles matching the window casings. Doors have round knobs with a beveled ring, round rose plate at the base of the knob shank, and a separate thumb latch. Painted wood square edge baseboards with quarter round shoes wrap the base of the walls. Painted wood picture moldings are utilized in the living rooms. Ceiling mounted light fixtures provide lighting. Kitchens feature built in cabinets, a range hood, and counters with painted plaster walls and ceilings. Bathrooms feature built in chests with a mirror and casings matching the windows with a single wall bracket light fixture above.

Stairways consist of straight-run and quarter-turn variations and are located along party walls off the front entrance. Risers on all stairs observed are painted with a clear finish on the tread. Straight-run examples observed in three units are open to living areas, have both circle end and square starting steps with plain stringers, and decorative wrought iron railings and balusters. The quarter-turn stair observed is open at the lower steps and closed for the upper run with winders instead of a quarter-landing.

Decorative fireplaces serve as a visual feature within living rooms of all but one (unit 8) of the twelve main units. Examples observed project from the walls with an angled upper portion and different mantels in each unit. An electrical outlet at each unit enables plugging in an insert for visual effect and some ambient heat.

Sleeping porches enclose the balconies at the south end of the wings. Each porch consists of 9 lite leaded windows set between slender mullions. Wood framing closes off the north end from the rest of the balcony. Painted bead board clads the ceiling and inner face of the outer walls, with stucco at the building wall. Wood flooring extends throughout the space.

Basement

The basement contains the tenant laundry room and storage units, as well as the building's boiler system for heating the water in the radiators and the original central refrigeration system. Finishes consist of a concrete floor and walls, with painted plaster ceiling.

Building Systems

A central boiler, originally oil fired, supported a hot water heating convection system for the building. Radiators are in each unit within wood cabinets with grilles. Original construction included four sprinklers in the attached garage. The building featured a central Frigidaire refrigeration system with the compressor and circulating pump located in the basement that provided cooling for the refrigerators in each of the thirteen units.

Character-Defining Features

The following features and spaces are defining to the architectural character of the building and stem from its original construction.

Landscape

- Courtyard: open space, lawn, central specimen tree design (currently this is the Deodar Cedar that replaced the Monkey Puzzle Tree), stucco clad main gate and light fixtures, Yews at the main gate, Holly trees adjacent main gate, metal fence, planting beds, and concrete walkways.
- Backyard: open space, lawn, pear trees, concrete walkway, and planting beds.
- Perimeter: Japanese Aucuba, Yews, Bald Cypress.

Exterior

- Building plan, massing, and height.
- Walls: stucco cladding, decorative stone, and painted detailing.
- Windows: leaded lites, casement, fixed, and double hung operation, wood sash, interior and exterior trim, casement stays, latches, sash locks, and sash lifts.

- Roof: hipped, tent, pent, and flat roofs; red concrete tile roofing with flat valleys; wide boxed eaves, bed molding, fascia, and scroll brackets.
- Entrances: grouped and single; access levels to the courtyard and backyards; front and rear doors; stoops including concrete landings, projecting roofs, metal railings; metal lanterns at the courtyard entrances.
- Balconies: including open balconies and enclosed sleeping porches.

Interior

- Units: size, two-story configuration, room types, absence of interior corridors, individual front and back door access, and placement within the building.
- Stairways: within each of the 12 units; open/closed configurations; railings and stairs.
- Decorative fireplaces: within each of the 12 units; chimney and mantel design.
- Interior finishes: original wood flooring; painted plaster walls and ceilings; picture moldings, painted baseboard, and casings; radiator cabinets; ceiling mounted light fixtures; door hardware; original tile work (such as in the bathroom of unit 12), and built-in cabinets in the hallways and in bathrooms.

Alterations

Dates provided for alterations are based on drawing and permit dates and not completed work. The chronological listing of alterations follows below. Changes for which the specific date are not known are identified by ranges based on available background information.

1950

Work included construction of the detached concrete block garage. The building permit was pulled in February of 1950 under the last name of Hanson. The concrete block wall along 17th Avenue E is attributed to this same period based on materials.

Work also included the construction of a 3-foot 8-inch by 3-foot first floor addition with Mission tile roofing to accommodate a small first floor bathroom by Anna Falkoff, building owner (building permit 405207). The work was done on unit 9 and she lived in that unit by 1948.

Circa 1950s

Replacement of the original Monkey Puzzle tree with the existing Deodar Cedar. Frederick Anhalt purchased and transplanted from a nearby property the original Monkey Puzzle tree, which would have been a distinctive element for the courtyard but not pedestrian friendly due to the cones that it drops. The tree is evident in the 1937 King County Assessor photograph, and a past resident remembered the tree from when he lived in the apartments as a child, which dates it as remaining up into the 1950s.

1962, 1963, 1971, 1973

Work included upgrades to boiler system for the building culminating in the installation of a gas conversion burner in 1973 (built permit B-35181).

1977

Work included kitchen remodels in nine of the apartment units. David A. Willett was the architect for the remodel work. The work installed new cabinets (upper and lower) with glass pane doors and plywood bodies, sink, and a butcher block counter adjacent the stove.

1992

Work included installation of a new boiler for the building.

Undated

Work included the following items for which a date is not known.

- Eave reconfiguration along the alley to accommodate placement of the power pole adjacent the building.
- Windows: installation of vinyl storm sash; and replacement of some basement window glass panes with vents.
- Fence, installation of wire above the original fence.
- Tree, replacement of the original monkey puzzle tree with the existing tree.
- Light fixtures: installation of the wall bracket fixtures on the west facade; selective replacement and removal of light fixtures within units.
- Exterior doors: replacement of some exterior doors with flush panel units.

SIGNIFICANCE

Constructed in 1927 in Seattle's Capitol Hill neighborhood, the La Quinta Apartments are a good example of the Spanish Eclectic architectural style and of the courtyard apartment building type in the city. Built during one of Seattle's peak construction eras (1920s), the La Quinta is among the high-quality apartment buildings developed by Frederick William Anhalt and reflects his vision for landscaped courtyards to accompany his apartments, integrating architecture and landscape design in dense urban settings such as Capitol Hill.

Neighborhood Context - Capitol Hill

The city of Seattle is within the ancestral territory of the Coast Salish people, including the Duwamish and Suquamish. Since time immemorial, they have fished the rivers, hunted game, gathered bulbs and berries, and traveled throughout the Salish Sea (Puget Sound). The Duwamish Tribe, the Dx^wdəwʔabš, had villages in the Duwamish Valley and along the shores of Lake Washington; one such village was located near present-day Edgewater Park northeast of Capitol Hill. The Suquamish's known villages were typically on the west side of the Sound, but they had a winter village in Seattle, southwest of Capitol Hill near present-day Pioneer Square.

Life changed dramatically for the region's first people as Euro-Americans arrived in the 1850s to colonize the area. Early immigrants Arthur Denny and J. H. Nagle claimed and platted land on Capitol Hill in the 1860s, but building did not begin until the 1870s and 1880s after the land was cleared of timber. Early development included the 1876 purchase by the City of Seattle of 40 acres from J. M. Coleman to develop a park; the land became City Park in 1885 (renamed Volunteer Park in 1901). In 1889, George and Angie Kinnear platted the addition (Summit Supplemental Addition) within which the La Quinta Apartments is now located. At the time, Denny Way was named Depot Street and 17th Avenue was Chestnut Street. Charles Conover also platted the Renton Addition in 1889, just south of the Summit Supplemental Addition.

Although Euro-American residential development began in the neighborhood in the 1870s and 1880s, development began to swell as streetcar lines made their way up the hill from downtown, increasing ease of access to the area. A streetcar line on Broadway began in 1891, followed by a line along Pike Street and north along 15th Avenue in 1901. James Moore, credited with establishing the name Capitol Hill in Jacqueline Block William's book on the history of the neighborhood, platted the Capitol Hill Addition in 1902 and began actively promoting development on the hill. Over the next decade, three more lines increased access to Capitol Hill; the new lines ran along 19th, 23rd, Harvard, and Summit avenues. Early construction within the neighborhood was predominately residential, with housing for the working, middle, and wealthy classes. Even the larger, more ornate residences built on Capitol Hill during this time—like those on "Millionaire's Row" (14th Avenue E)—were typically constructed on small lots in comparison to the size of the homes on them, creating what historian Paul Dorpat described as "a community that feels both grand and intimate."

Water reservoirs—one in Volunteer Park and the Lincoln Reservoir—were completed in 1901 on Capitol Hill to provide critical support to the municipal water system. Lincoln Reservoir, located in present-day Cal Anderson Park, is just a half mile west of the La Quinta Apartments property and is a Seattle landmark.

Seattle grew significantly in population during the first two decades of the twentieth century, from 80,671 in 1900, to 237,194 in 1910, and up to 321,931 in 1920. The population stabilized in the 1930s, with a population of 363,426 in 1930 and 368,302 in 1940. This population boom increased demand for residential construction in the city, with numerous apartment buildings erected. Apartments grew in popularity during the early 20th century, reflecting not only the city's economic growth by changing social conditions. As more women left home and joined the work force, apartments afforded them respectable and affordable housing outside of the single room occupancy (SRO) hotels located downtown. Prior to 1923, the city did not maintain regulations on the location of apartment buildings, but for practical purposes, they were typically constructed near downtown with easy access to streetcar lines. With its proximity to downtown and bustling streetcar system, Capitol Hill and apartment buildings were marketed as worthy investments for real estate investors.

In 1923, the City of Seattle adopted a zoning ordinance to regulate land uses, including the form and location of new apartment buildings. The Second Residential zone allowed for apartment buildings and encircled downtown and included western Capitol Hill, where the La Quinta Apartments would be constructed. According to the 1936 Federal Housing Authority (FHA) color-coded map of Seattle, the area within which the La Quinta Apartments was constructed was ranked C-11. As a "C" ranking, the area was considered to be "definitely declining." The specific description for the C-11 area simply stated that it was a "twilight" zone. Areas described as a twilight zone were considered in the process of deterioration, due to the "invasion" of nonwhite racial groups. The area was bordered by two "D" ranked areas to the south and east (D4 and D5), with D4 covering much of the Central District, Seattle's historically Black neighborhood.

Many of the plats within Capitol Hill area were established before restrictive covenants became popular tools of land development companies to restrict who could access particular neighborhoods. However, during the 1920s, campaigns occurred throughout the city to prevent persons of color from finding housing outside of specific neighborhoods. In Capitol Hill, a group of white property owners began a campaign in 1927 to get property owners to sign restrictive covenants to limit who would live in or own property in the district. This effort, which appeared to have been associated with the Capitol Hill Community Club, ultimately resulted in restrictions covering 183 blocks through the signatures of 964 property owners. Many of the Capitol Hill restrictive covenants appeared to specify preventing Black individuals from using or occupying property, likely due to Capitol Hill's proximity to the Central District.

As the neighborhood's population grew, automobile dealerships and associated shops became concentrated on Capitol Hill along main arterials by 1915, so much so that the specific area of Capitol Hill started to be called "Auto Row." After a time, the auto dealers

were slowly displaced by furniture stores in the 1930s and 1940s, changing the name to “Furniture Row.” During the 1950s, many of the furniture shops along Furniture Row began hiring interior designers and decorators to expand their services. This influx of decorative shops and related services made Capitol Hill an enclave for designers and artists. In the same period, Capitol Hill became associated with Seattle’s gay community, with notable gay bars established during this time. By the 1960s, the previously high-end businesses along Furniture Row/Decorator’s Row moved to Pioneer Square and many large showrooms were subdivided into smaller shops, restaurants, and artist studios. The great number of apartment buildings within the neighborhood provided affordable housing to support the smaller businesses establishing themselves on Capitol Hill. Many apartments buildings originally constructed to house families were subdivided to create smaller, more affordable units.

By the 1970s, Capitol Hill had firmly transitioned to a neighborhood of younger residents with less wealth than previous generations. The 2000 census demonstrated that the neighborhood continued to be mostly young (22-39) and mostly white (78%). The neighborhood also continued to be occupied by mostly renters with a considerably lower median annual household income than the statewide average. Capitol Hill remains a popular neighborhood and as Seattle’s business industry has boomed, its proximity to downtown has increased prices in the previously affordable neighborhood.

Construction and Use of the Building

The La Quinta was designed by Frederick Anhalt with architect William H. Whiteley preparing the permit and construction drawings for the Western Building and Leasing Company. J. B. Hardcastle and Frederick Anhalt, were the owners of the Western Building and Leasing Company, and purchased the property at 17th Avenue E and E Denny Way in June 1927 from F. G. Guenther. Construction moved quickly, reflecting a push by Western Building & Leasing Company to quickly turn a profit. Anhalt recounted the building’s construction in an interview with Steve Lambert, author of *Built by Anhalt*:

This was a two story building in the Spanish style; built around three sides of a courtyard that faced on Denny, it was covered with stucco and had a red tile roof... When we got our construction financing, I was very careful to do everything right. I had the mortgage company survey the property and stake out all the lines and I got all the right permits from the city. Well, it was a good thing I did because about the time we were finishing putting the tile roof on, I applied for refinancing with a different bank, and their survey showed that the two ends of our building that wrapped around toward Denny extended four feet into the city’s right of way for sidewalks. The two mortgage companies fought it out for a while, but the final decision was that the second one was right, and the city told us to get our building off their property. Well, moving that whole building back four feet didn’t really appeal to me, so what we did was we cut four feet off the front. Just shoved the front four feet back into the end apartments. The living rooms, dining rooms and bedrooms in those units got kind of small, but it was the only thing we could do other than tear down the entire thing and

start over. The mortgage company paid our actual expenses, but if I'd been thinking straight, I'd have sued them for the reduced value of the building and the revenue it would lose over the years.

The front of the building wasn't the only thing I moved at 17th and Denny. I'd noticed some monkey trees a few blocks away on 15th, and decided to buy one of them for the courtyard of this Spanish style building. My gardener was an old Swede by the name of John Dofsen, and I went to him and asked if he thought the tree would live if we moved it. He said it would if we did it right; we'd have to move the dirt it was planted in with it. So I went to work and had a crew of men start digging a trench around it. We built a wall of planks on all four sides, then tunneled under it and put a bottom on the box. I brought a crane in and we just picked it right up and dropped into a hole in our courtyard.

A rental advertisement for the nearly completed apartment building at 1710 E Denny Way appeared in the November 6, 1927, issue of *The Seattle Times*. The apartment building was called the "Anhalt Apartments," and was noted as a Spanish apartment, "the prettiest and best-arranged individual apartment building in Seattle." The advertisement noted that only 3 of the 12 units were still available for rent. The completed apartment building was featured in an overview of house and investment property real estate transactions, reflecting Anhalt's role as a real estate investor. The building first appeared in the *Seattle Daily Times* under the name La Quinta in 1931.

Anhalt sold the building to an out-of-town buyer, through the office William Brelle & Co., in late 1928. The next known owner of the building was Cyrus W. and Fannie Chandler, who lived in unit 8. The subsequent owner of the building was Anna (A. L.) Falkoff (1879-1966), who purchased the apartment building in January 1943. She was living in the building by 1942, occupying unit 11, followed by unit 9. Anna Falkoff led a fascinating life, immigrating to the United States from Russia in 1903 to escape the political and social upheaval of the Russian Revolution. She had two children, Emma and Ernest, and eventually made her way westward, settling at the utopian colony of Home in Pierce County by 1910. She lived in Home in the midst of the colony's tension, as it divided into factions (the "nudes" and the "prudes," reflecting the liberal and conservative thoughts in the village). Anna was apparently a member of the "nudes" side as she, along with many others, was fined for nude swimming (charges were later dropped). She left the colony of Home by 1914 to enroll at the University of Washington. By this point she was divorced (her husband's name is never mentioned in census records or city directories), raising her two children alone and attending school full-time, while working. She completed her four-year education program in three years, while also working on her high school diploma as the university would not award her a degree until she had finished high school. She worked in the university gardens, and also cultivated almost an acre of land at her home on Fourteenth Avenue NE, the harvests of which she used to feed her family as well as poor neighbors. In 1920, Anna was still living on Fourteenth Avenue NE, later University Way (at 3731). She became a citizen in 1923, and was still identified as a student, likely pursuing her master's degree as was mentioned in a 1917 *Seattle Times* article

about her achievements. By 1930, Anna had moved into apartment management. It's unclear if the La Quinta was her first apartment building purchase, but by 1955 she owned three apartment buildings in the city. She had amassed enough wealth even to offer to sell the La Quinta apartments to help finance a new concert hall for the Seattle Symphony. She had moved out of La Quinta in 1954 and was living in the newly constructed penthouse at 1605 E Madison, another building she owned. It does not appear anyone took her up on the offer to purchase the La Quinta for the symphony.

Anna sold the apartment building for \$125,000 in 1964 to Richard Norman, a couple years before her death in 1966. Richard Norman, a Black man originally from Mississippi, was an aeronautical engineer with Boeing. Richard's son Lawrence indicates Richard may have worked around redlining practices by purchasing the property directly from Anna, stating, "my dad had a knack for getting around racist boundaries." Richard met Mildred Letherwood, a white computer programmer from Alabama, while working at Boeing in 1962. Richard began his own work in 1963 and left Boeing to go into business full time in 1965. Richard and Mildred married in February 1965. Together Richard and Mildred combined their talents to establish their own business, Northwest Computing. Their company initially operated out of the La Quinta Apartments—the Norman family lived in unit 9 and knocked down walls of the adjacent unit to support their business operation. The company expanded and by 1969 had offices at 1250 Mercer Street. Unfortunately, their business success was short-lived due to the Boeing Bust and the cancellation of the supersonic transport (SST) program, and the business went bankrupt. According to the Normans' son, Lawrence, the couple owned the building from 1964 until 1974. The Normans owned other apartment buildings, in addition to the La Quinta Apartments, including the Queen Anne Apartments at 1635 Queen Anne Avenue (purchased from Patrick Diesso in 1963).

By 1977, Myron and Jane Kowals owned the property; however, the property was then sold in late summer or early fall of 1977. According to building permits, the Kowalses owned the property in July 1977 permits, but the Blakey Walter Association is listed as owner in October 1977. The property was under new ownership, Kenneth Van Dyke, by 1982 until he passed in 2020, according to building permits. KVD Properties I, LLC is the building's current owner. The property has remained an apartment building for its entire history.

Building Tenants

A review of the digitized 1930 and 1940 census records, along with the Seattle city directories, provides a glimpse into the building's tenants over the years.

The 1930 census records indicate the apartment building's occupants were white, but a quarter of the heads of household were immigrants, from Canada, Austria, and Croatia. Rents for the apartments ranged from \$65 to \$90. Adjusting based on 3.05% annual inflation these were the equivalent of \$970 to \$1,345 values in 2020 dollars, with current rents ranging from \$1,450 to \$2,050. Most tenants were families with young children. They had predominately white collar, middle-class professions, including salespersons, proprietors (confectionary,

shoe repair), managers, and stenographers. The 1940 census records indicate the apartment building's occupants were white. Fewer of the building's residents were immigrants, with only two heads of household born outside of the United States, in Russia and Lithuania. Tenants were a mixture of young married couples (some with small children), a couple of families with older children, and older couples with no children in the home. Many of them were long-term tenants and lived in the building in 1935. Salesperson continued to be the most common occupation within the building. Other occupations included an auditor and an electrician.

Investor, Architect, and Builder – Frederick Anhalt's Team

Frederick Anhalt (1895-1996) was born on March 6, 1895, in Canby, Minnesota. His family lived on an inherited farm before moving to North Dakota when Frederick was eleven. He attended public school until age 12, when he quit to work on the family's land, performing a variety of jobs. He then went to work for a local butcher. After conflicts with his boss, Frederick moved on and traveled to Whitetail, Montana. Still a teenager, he then went to work at a butcher shop in Whitetail. Frederick's father supported him in his new venture, even financing his own shop in Westby, Montana, when he was only seventeen. Frederick expanded into the grocery market in 1916 before a fire in 1917 gutted his store, putting him out of business.

After losing his business, Frederick traveled throughout the Midwest, working as an organizer for the agricultural lobbyist Non-Partisan League and on-and-off for meat packers. He then sold butcher and grocery store fixtures in Oregon and Washington. He arrived in Seattle in the mid-1920s, possibly as early as 1924; he was a salesman for Hurley Store Fixtures Company by 1925.

While working in Seattle, he met former butcher Jerry Hardcastle and together they went into the real estate business, forming Western Building and Leasing Company. They started specializing in building markets, relying on Anhalt's understanding of the industry and his own fixture company. They would work with an existing property owner, often using the owner's capital, to build markets and completely outfit them, before selling them for profit. Anhalt and Hardcastle got into apartment building as they started to build apartments behind the markets to provide close housing to the new markets. As they started to move into the apartment construction, they started to take control of the entire process, hiring an architect to prepare permit and construction drawings and a crew to construct them. After their first few projects, they brought on William H. Whiteley as their architect, with whom Anhalt had worked on his early market designs. La Quinta was Whiteley's first non-commercial design with the company. As it became clear that there was money in apartment construction, but more money if they could be built bigger, faster, and higher quality, Western Building and Leasing Company began to embrace that model. Anhalt also recognized the importance of atmosphere and views with higher end apartment buildings, but understood that a scenic view out from an apartment could be immediately changed by new construction, affecting the property's value. Anhalt is quoted in the Lambert biography on this subject:

It didn't seem to make sense though to spend a lot of extra money on a building site just because it had a pretty view in one direction. Somebody else could always put another building between you and your view. What I decided to do was build my apartments around a view that I would create with landscaping. I could make things look the way I wanted them to that way, which is hard to do when you're dealing with a view of Mount Rainier or Puget Sound.

Anhalt had John Dofsen—the father of one of his draftsmen, Edwin Dofsen—landscape the grounds of his apartment building projects. Anhalt further stated that the first apartment building they constructed with the landscape emphasis was the La Quinta at 17th and Denny. It appears to have been a notable project for the businessman.

Anhalt bought out Hardcastle in 1928. He also began to work with his brother-in-law, Mark B. Borchert, in late 1928, who began the Borchert Company to construct luxury apartments in Seattle. Anhalt's business boomed over the next couple years and his payroll grew to over 100 employees as he controlled his building projects from design to construction. In the midst of this busy period, the Western Building & Leasing Company was renamed the Anhalt Company. He often had two or three buildings underway at one time, keeping his crew in continuous work. Anhalt's management and drive pushed his projects forward at incredible speed, many taking less than 90 days to complete. Extant Anhalt apartment buildings (including those converted to condominiums) include the following.

- 1710 E Denny Way (1927), La Quinta Apartments (subject property)
- 1320 Queen Avenue N (ca. 1927), Barcelona Court
- 906 1st Avenue W (ca. 1927), Seville Court
- 711 NE 43rd Street (1928), Anhalt Hall/Acacia Apartment, Seattle landmark
- 1405 E John Street (1928), Pallais Colline Apartments/Anhalt Arms
- 2205 Bigelow Avenue N (ca. 1928), converted to condominiums
- 1746 S Hanford Street (ca. 1928), bungalow court
- 417 Harvard Avenue E (1928-29), with the Borchert Company. Designed and built by Western Building & Leasing Company
- 730 Belmont Avenue E (1929), Oak Manor, contributing to the Harvard-Belmont Landmark District
- 750 Belmont Avenue E (ca. 1929, contributing to the Harvard-Belmont Landmark District), converted to condominiums
- 1516 E Republican Street (ca. 1929), converted to condominiums
- 1201 E John Street (ca. 1929), converted to condominiums
- 111 14th Avenue E (ca. 1929), converted to condominiums
- 1005 E Roy Street (1930), Anhalt Apartments, Seattle landmark
- 1014 E Roy Street (1930), Seattle landmark
- 721 Boylston Avenue E (also 710 Belmont Place E, 1930-31), The Belmont
- 2020 43rd Avenue E (Anhalt worked on an addition to the existing ca. 1922 Lake Court Apartments)

- 1600 E John Street (1930-31), Seattle landmark and National Register and Washington Heritage Register listed

When the stock market crashed in 1929, so did Anhalt's burgeoning business. Anhalt financed his projects through mortgages and then intended to sell them to other investors once they were finished, like he did with the La Quinta. However, in the lead-up to the crash, Anhalt had difficulty finding buyers as the stock market soared, with investors choosing to play the market over real estate investment. As a result, he sold 49% of his company in 1928 in exchange for 49% of the stock in the U.S. Bond and Mortgage Company. Now owning a mortgage company, he took out second mortgages on all his properties. When the market crashed, Anhalt lost a million dollars and filed for bankruptcy.

Anhalt returned to designing and building housing in 1932, this time low-cost housing. He then formed a brief partnership with William Whiteley between 1934 and 1936. Anhalt completed a handful of projects over the next several years, but never at the scale or financial exposure of his previous projects. He purchased a nursery business near the University of Washington in 1937, which he operated until 1973, when he sold it to the university. He occasionally provided landscape design services during the 1950s and 1960s. Anhalt was made an AIA Seattle Honorary Member in 1993. He died on June 16, 1996.

Jerome B. Hardcastle (b. 1850-unknown)

Jerome B. Hardcastle was born in Illinois. He made his way westward—living in Boulder, Colorado, by the late 1880s and then Chehalis, Washington, in 1910—eventually arriving in Seattle by 1920. He formed the Western Building and Leasing Company with Anhalt in the mid-1920s. After their partnership was dissolved in 1928, Hardcastle continued to work in real estate but his solo work was not as visible in *The Seattle Times* as it had been with Anhalt. He was also an avid golfer—much to Anhalt's irritation while they were in business together.

William Whiteley (1892-1974)

William H. Whiteley was born in Newfoundland, Canada. He eventually immigrated to the United States and settled in Seattle by the mid-1920s. Whiteley and his wife Mildred had two children: Virginia and William Jr. Whiteley was active in Seattle architecture from 1925 through the 1960s. He designed a number of apartment buildings in the late 1920s and early 1930s and worked with developers like Frederick Anhalt and Walter Gratias. His work included a range of single family residences and small markets, in addition to apartment buildings. In 1932, Whiteley served on the architects committee representing both the Washington chapter of the American Institute of Architects and the Washington State Society of Architects. Apartment buildings designed by Whiteley include La Quinta, 527 First Avenue (1929), 617 Third Avenue W (1930), 19 Ward Street, 427 Bellevue Avenue, 201 Roy Street, 2328 Yale Avenue N, 1127 Olympic Way, and 517 9th Avenue. In 1935, Whiteley rejoined with Frederick Anhalt to form Architecture Services Inc., designing and building homes. They also developed speculative residential properties.

John Dofsen (1864-1942)

John Dofsen was born in Sweden and spent time training in landscaping at the king's palace. He immigrated to the United States in 1890 and arrived in Tacoma by 1900. While in Tacoma he worked as a florist and gardener. He relocated to Seattle by 1901. His next known employment was with Anhalt's Western Building and Leasing Company in 1927. He worked with Anhalt's companies, along with the Borchert Company, for the next few years. Dofsen designed the grounds of La Quinta Apartments (1927); Pallais Colline Apartments (1927-28); the Lou Anne Apartments (1928); Ruthmark Apartments (1928-29); Twin Gables apartments (1929); Oak Manor apartments (1929); Belmont Court apartments (1929-30); and Anhalt Apartments building (1929-31).

Architectural Context – Spanish Eclectic

The La Quinta Apartments are a good example of the Spanish Eclectic style, reflecting both the popularity of its application and an adaptation of the style that integrates other stylistic influences. The building's design includes some elements—such as the symmetrical composition and broad enclosed eave overhangs—that reflect broader stylistic influences. Anhalt's use of the Spanish Eclectic style continued and developed in its application in both the Seville Court and Barcelona Court as the scale of his apartment buildings increased.

In the architectural style guide, *A Field Guide to American Houses*, Virginia and Lee McAlester show how the style in its development looked beyond the then established Mission style in California and drew initially from Spanish Colonial Revival architecture precedents from Latin American following the 1915 Panama-California Exposition in San Diego. As interest increased and greater variety was sought, the stylistic influences soon expanded to encompass more elaborate Spanish architecture drawing from a variety of periods in Spain's architectural history. Nationally the style saw use by the mid-1910s and generally spread through California, Texas, and Florida. Use of the style extended across the nation by the 1920s and the early 1930s as it peaked in popularity before fading from popular use by the 1940s. On the West Coast, the success of the style's popularity in California—including in new communities developed during the 1920s, such as La Quinta, established in 1926 as the La Quinta Resort near the Salton Sea—influenced the style's use in the Pacific Northwest. A 1926 article in the *Seattle Daily Times* recounted how local developer and contractor Everett J. Beardsley, who Anhalt knew at the time as doing Spanish style buildings which influenced his shift to develop his own approach, planned to construct a 30-unit Spanish style apartment building in Seattle's then Bellevue-Summit district and intended to travel to California to learn about the most current design approaches. The Spanish Eclectic style is not as widely used as the Tudor Revival and French Norman styles within Seattle amongst courtyard apartments.

The Spanish Eclectic and Mission styles share many attributes based on their design origins and overlapped in their popularity, with Virginia and Lee McAlester identifying the Mission style as gaining in popular use from 1890 through ca. 1920. In evaluating the La Quinta

Apartments to determine the applicable style, we removed the Mission style from consideration due to the La Quinta's construction date and that the building does not have a shaped dormer or roof parapet, a common design feature in the Mission style.

Features characteristic of Spanish Eclectic follow below with a brief statement of how they relate to the La Quinta Apartments.

- Stucco cladding. The La Quinta Apartments exhibit a moderate texture to the stucco, with decorative colored elements at the two south end walls.
- Low pitched roofs. This includes hip, gabled, cross hipped/gabled, and flat roof with parapets (without the decorative parapet profiles characteristic of the Mission style) with minimal to no eave overhangs. The La Quinta Apartments differ in this respect, suggesting a Renaissance revival influence with their wide boxed soffits and scroll cut brackets. These were popular in the Italian Renaissance style that also gained in popularity during the 1920s.
- Red tile roofing. The building utilizes concrete tiles, painted red that are a variation of the Spanish S curve tiles having flat rather than curved valleys. Some Mission style (half cylinder) tiles occur at the 1950 northwest corner addition.
- Arches at doorways. On the La Quinta Apartments these occur at the front gate and the two single unit entrances centered on the south facade of the building's main portion and highlighted with decorative faux stone voussoir detailing.
- Elaborate doors and doorways, often with glazed doors leading to outdoor semi-public and private spaces. The building's balcony doors are lead-lite doors with multiple rectangular glass panes. Generally, the building's doors are more modest in character. Decorative stone elements are used to highlight the two round arched doorways on centered on the south facade.
- Windows with multiple panes and often the use of a large focal window. The building utilizes paired and triple groupings of multiple pane windows, as well as fixed single lite windows flanked by multiple lite casements.
- Round or square towers. Two canted (three-sided) towers set at the inner corners of the U-shaped plan providing prominent visual features within the courtyard.
- Balconies and sun porches. The building utilizes balconies and sun porches as prominent features and tenant amenities creating private outdoor/enclosed spaces with views of the courtyard.

Examples of the Spanish Eclectic style in apartment buildings in Seattle include the following.

- Hacienda Court, built ca. 1924-25, at 1025-1029 Summit Avenue E, consists of two separate buildings fronting a shared parking and landscaped area with attached garages along Belmont Avenue E and balconies. The building exhibits stucco cladding, Spanish style roof tiles, arched entrances, projecting false beam ends, exposed beams and quarry tile interior floors, and multiple lite windows.
- Serena Lavell, built ca. 1926, at 633 12th Avenue E. Advertised in the *Seattle Daily Times* in 1926 as a Spanish style building, it illustrates well the variations in

- interpretations of the style and influences of style popularity, displaying a mix of Tudor Revival (roof form, massing, shingle roofing) and Spanish Eclectic (stucco) with the leaded lite windows and balconies that cross between both styles.
- Bella Rosa, built ca. 1925 at 2345 Franklin Avenue E, also advertised in the *Seattle Daily Times* in 1926 as a Spanish style building, it illustrates a better understanding of the style, particularly with the spiral column and recessed round arch header treatment at window openings. A stucco clad and decorative wrought iron fence encloses a front courtyard area, with a heavy wood panel door with decorative metal work leading to the interior.
 - Seville Court, built ca. 1927 at 906 First Avenue W and attributed to Anhalt with W. Whitely as contributor. This building is larger in scale than the La Quinta Apartments and reflects the Spanish Eclectic style with the roofing, flush to minimal eaves, flat roof with low parapet, and stucco cladding.
 - Barcelona Court, built ca. 1928, 2205 Bigelow Avenue N and attributed to Anhalt with J.P. Hardcastle as contributor. This building is larger in scale than the La Quinta Apartments and reflects the Spanish Eclectic style with the roofing, flush to minimal eaves, flat roof with low parapet, and stucco cladding.
 - Franca Villa, built in ca. 1930, 1108 9th Avenue W and designed by W. Whitely for developer Sandberg. This building is larger in scale than the La Quinta Apartments and reflects the Spanish Eclectic style with the arcaded balconies overlooking the courtyard, tile roofing, flush to minimal eaves, flat roof with low parapet, and stucco cladding.

Typology – Courtyard Apartments

The National Register of Historic Places Multiple Property Documentation (MPD), “Seattle Apartment Buildings, 1900-1957,” prepared by Mimi Sheridan outlines the development of apartment buildings within Seattle and establishes a building typology. The La Quinta Apartments align with the apartment type classified as the “Courtyard/Townhouse Apartments” and referred to as courtyard apartment in this nomination. This is the most distinctive of the apartment sub-types identified in the MPD and due to their small scale are generally compatible with both single family and commercial neighborhoods. The La Quinta Apartments are distinctive within this group in functioning as two-story townhouses arranged around the courtyard, each with direct unit access to the courtyard versus a shared stairwell that connected multiple flats as used in other courtyard apartments, particularly those with three stories.

As defined in the MPD, this property type generally has a U-shaped plan with the courtyard placed at the front of the site, though the courtyard can be at the rear or to the side. Buildings meeting this type must have at least five living units, each with their own kitchen and bathroom, be between one and three stories, and arranged around a useable courtyard. As a courtyard apartment the building type is distinguished from U-shaped low-rise apartment blocks in that it does not have interior corridors. Entrances can be both individual and grouped (horizontally or vertically as with shared stairwells) that open directly to the

courtyard. Each unit has front door access to the courtyard and a back door to the alley, street, or back yard depending on location. The individuality of each entrance is often emphasized by a distinguishing stoop and/or hood. Garages can be separate or integrated, with most of the examples identified in the city having integrated garages.

Courtyard apartments differ from bungalow courts, which had gained in popularity in Seattle by the mid-1910s and were a precursor, in that bungalow courts were small cottages grouped around a defined space. These bungalow courts transitioned to a single apartment building in the courtyard apartments that merged the cottages into a single building. Frederick Anhalt, likewise, undertook construction of the La Quinta in 1927 after first completing some bungalow court apartments in Queen Anne and Beacon Hill. In the *Seattle Daily Times* many of the courtyard apartments were advertised as bungalow courts.

The La Quinta exemplifies the courtyard apartment property type classification with the central landscaped courtyard, U-shaped plan, two-story height, distinctive front and rear entrances, a high level of architectural detailing, and spacious apartment units. In the book *Built by Anhalt* written by Steve Lambert based on tapes and conversations with Frederick Anhalt, Anhalt conveys his entry into apartment building construction and his desire to:

Get away from the long halls that reminded me of tenement buildings, and the way that everything looked the same; the only way you knew which apartment was yours was by the furniture. I thought that people should have a nice view to look out to and the feeling that they were living in a house of their own, different from their neighbor's.

To accomplish this, with what Anhalt in his account in the book *Built by Anhalt* attributes as his first apartment building, he developed the La Quinta Apartments as a courtyard apartment with a U-shaped plan providing “a view that [he] would create with landscaping” that could not be affected by surrounding development. Based on built dates, this was followed shortly by the Seville Court and Barcelona Court apartments.

The Roy Vue Apartments (615 Bellevue Avenue E, built 1924), the La Quinta Apartments, and the Seville Court Apartments (906 First Avenue W, built ca. 1927) remain as early courtyard apartment examples in Seattle that illustrate fully developed courtyards. Even though the Seville Court Apartments were advertised in 1928 as the then more familiar bungalow court, it is a single courtyard apartment building. The courtyard apartments at 421-425 10th Avenue E (built in 1923 and 1925) in Capitol Hill pre-date the Roy Vue and La Quinta Apartments; however, their courtyard is narrow, providing a circulation feature rather than the view envisioned by Anhalt in the La Quinta Apartments.

The MPD identifies the courtyard apartment as a property type that rose in use during the 1920s to become “the most popular multifamily housing type in Seattle,” and is most common to Capitol Hill, though the MPD noted that examples existed as of 2008 in Eastlake,

Queen Anne, and the University District, as well as some of the city's other neighborhoods established prior to World War II.

Based on a city-wide review of building footprints using geographic information system software (GIS) and then refined based on number of stories and individual unit access to the courtyard, we identified the following comparable examples of courtyard apartments having a large scale landscaped courtyard. This is not an exhaustive list, but intended to show how the La Quinta Apartments fit into and contribute to the stature and scale of this apartment sub-type within Seattle. Many of these were originally advertised in the *Seattle Daily Times* as bungalow courts and promoted "all the benefits of a detached home at half the rent." Many included notes that children were welcome as well as emphasizing the high quality finishes (mahogany trim, hardwood floors) and state of the art conveniences (central refrigeration, electric ranges). Each of these extant examples remains in apartment use and few are City of Seattle Landmarks or listed to the National Register of Historic Places.

Queen Anne

- 906 1st Avenue W (Seville Court, Anhalt building), built ca. 1927. The landscaped courtyard has multiple mature evergreens with understory planting beds and lawn. Concrete sidewalks provide access from the front entrance to individual units, which are distinguished by projecting roofs and raised stoops. The Spanish Eclectic style building shares a textured stucco finish, and the use of tile clad hip roofs and flat roofs with the La Quinta. Due to the site grade, attached garages are located along the south side of the building.
- 2205 Bigelow Avenue N (Barcelona Court, Anhalt building), built ca. 1928. The landscaped courtyard has a central water feature and lawn with perimeter walkways providing unit access. The Spanish Eclectic style building shares a textured stucco finish, boxed eaves, and tile clad hip roof, and leaded lite casement and fixed sash windows with the La Quinta. Due to the site grade attached garages are located along the front with the building and courtyard raised above.
- 1108 9th Avenue W (Franca Villa), built ca. 1930. The landscaped courtyard has a central lawn and water feature with walkways branching off the main central pathway to individual units. The Spanish Eclectic style building shares a textured stucco finish, gable end decorative tiles, balconies overlooking the courtyard, hip roofs with tile roofing with the La Quinta. Due to the site grade attached garages are located along the front with the building and courtyard raised above. The building was advertised as a "Spanish Villa Type Court."
- 200 Aloha Street, built ca. 1945. A later Modern Period example, the landscaped courtyard features walkways branching from a central path to individual units. The courtyard is raised above garages at street level to the site grade. The building is unique for its extensive use of exterior walkways at the second story level.

Capitol Hill

- 1710 E Denny Way (1927), La Quinta Apartments (subject property, Anhalt building).
- 417 Harvard Avenue E (Borchert Company Apartment Building, Anhalt building), built ca. 1929. The landscaped courtyard has a central lawn with perimeter sidewalks providing access to units. Corner gables and a tower are set at the inner points of the U. This Tudor Revival style building shares a similar use of a fence along the courtyard edge and leaded lite windows with the La Quinta.
- 111 14th Avenue E (Tudor Manor, Anhalt building), built ca. 1929. The landscaped courtyard has a central lawn with perimeter sidewalks providing access to units. The Tudor Revival style building has a varied roofline with a low fence and gate along the front edge of the courtyard.
- 701 Broadway E, built ca. 1930 (contributing to the Harvard-Belmont Landmark District and Harvard-Belmont National Register and Washington Heritage Register historic district). This building differs slightly in that the courtyard is to the rear with only a narrow point of access to the alley. The landscaped courtyard has a central lawn with perimeter sidewalks providing access to units.
- 615 Bellevue Avenue E, built 1924 (Roy Vue Apartments, Seattle Landmark). The Roy Vue does not have interior corridors. Units all have an entrance/exit to/from the courtyard into a shared stair hall and each unit has another entrance/exit in the kitchen that leads to another shared stair hall or to a side exit outside.
- 1600 E John Street, built ca. 1930 (Seattle Landmark, National Register and Washington Heritage Register listed, Anhalt building). The building originally utilized vertical stairwells at grouped entrances to provide individual unit access to the courtyard and to the street.
- 1405 E John Street, built 1928 (Pallais Colline Apartments/Anhalt Arms, Anhalt building).
- 1005 E Roy Street, built 1930 (Anhalt Apartments, Seattle Landmark, Anhalt building).

Central District

- 705 24th Avenue, built ca. 1926. This building features a central courtyard with perimeter sidewalks providing access to individual units. Originally an open lawn courtyard, it has been landscaped with small trees and paving. The building has only single story units. Due to grade, attached garages are set below the units along E Cherry Street.

West Seattle

- 3600 California Avenue SW (inclusive 3601 42 Avenue SW and 4200 SW Manning Street), built ca. 1928. This Colonial Revival style courtyard apartment is different in that the courtyard is to the rear and spans an alley. The apartment building occupies

three-quarters of the full block. Tenant garages are located along the alley with lawn and perimeter walkways providing access to individual units. Units also have doorways opening to the perimeter streets. Advertisements in the April 7, 1929 issue of the *Seattle Daily Times* advertised individual garden plots as an incentive and part of the courtyard use.

Within Capitol Hill a substantial number of buildings built as courtyard apartments have been converted into condominiums, including but not limited to the following.

- 730 Belmont Avenue E (1929), Anhalt building, converted to condominiums, contributing to the Harvard-Belmont Landmark District
- 750 Belmont Avenue E (ca. 1929), Anhalt building, converted to condominiums, contributing to the Harvard-Belmont Landmark District
- 1516 E Republican Street (ca. 1929), Anhalt building, converted to condominiums
- 1201 E John Street (ca. 1929), converted to condominiums
- 111 14th Avenue E (ca. 1929), converted to condominiums
- 1014 E Roy Street (ca. 1930), Seattle Landmark and Anhalt building, converted to condominiums
- 511 17th Avenue E (ca. 1949), converted to condominiums
- 421-425 10th Avenue E (ca. 1923-1925), converted to condominiums

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

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