NPS Form 10-900
(Oct. 1990)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

KI 990

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

Historic name **Washington Hall**

Other names/site number Danish Brotherhood of America, Seattle Lodge #29

2. Location

street & number 153 14th Avenue ____ not for publication

city or town Seattle ____ vicinity

State Washington code WA county King code 033 zip code 98122

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X nomination __ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets __ does not meet the National Register criteria. I recommend that this property be considered significant __ nationally X statewide __ locally. (_ See continuation sheet for additional comments.)

Signature of certifying official/Title — Date 10-26-10

WASHINGTON STATE HISTORIC PRESERVATION OFFICE
State or Federal agency and bureau

In my opinion, the property __ meets __ does not meet the National Register criteria. (__ See continuation sheet for additional comments.)

Signature of certifying official/Title — Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby, certify that this property is:

__ entered in the National Register.
__ See continuation sheet

__ determined eligible for the National Register.
__ See continuation sheet

__ determined not eligible for the National Register.

__ removed from the National Register.

__ other (explain:) _____

Signature of the Keeper — Date of Action

5. Classification

Ownership of Property
(Check as many boxes as apply)

___ private
x public-local
___ public-State
___ public-Federal

Category of Property
(Check only one box

1 building(s)
___ district
___ site
___ structure
___ object

Number of Resources within Property
(Do not incl. previously listed resources in the count.)

Contributing	Non-Contributing	
1		buildings
		sites
		structures
		objects
1		Total

Name of related multiple property listing:
(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

None

6. Functions or Use

Historic Functions
(Enter categories from instructions)

SOCIAL/meeting hall
DOMESTIC/multiple dwelling
RECREATION AND CULTURE/music facility

Current Functions
(Enter categories from instructions)

SOCIAL/meeting hall
RECREATION AND CULTURE/music facility

7. Description

Architectural Classification
(Enter categories from instructions)

LATE 19TH AND EARLY 20TH CENTURY REVIVALS
Other: Mission/Spanish Colonial Revival

Materials
(Enter categories from instructions)

foundation Concrete
walls Brick
roof Asphalt
other Stucco

Narrative Description
(Describe the historic and current condition of the property.) SEE CONTINUATION SHEET

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- X **A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ___ **B** Property is associated with the lives of persons significant in our past.
- X **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ___ **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- ___ **A** owed by a religious institution or used for religious purposes.
- ___ **B** removed from its original location.
- ___ **C** a birthplace or grave.
- ___ **D** a cemetery.
- ___ **E** a reconstructed building, object, or structure.
- ___ **F** a commemorative property.
- ___ **G** less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

SOCIAL HISTORY
ARCHITECTURE
ETHNIC HERITAGE

Period of Significance

1908 - 1949

Significant Dates

1908 (built date)
1918 (exterior alterations)
1949 (earthquake)

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Voorhees, Victor Wilbur (architect)
Willatsen, Andrew (architect)
Pederson, Hans (builder)

Narrative Statement of Significance

(Explain the significance of the property.) SEE CONTINUATION SHEET

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form.) SEE CONTINUATION SHEET

Previous documentation on file (NPS):

- ___ preliminary determination of individual listing (36 CFR 67) has been requested
- ___ previously listed in the National Register
- ___ previously determined eligible by the National Register
- ___ designated a National Historic Landmark #_____
- ___ recorded by Historic American Engineering Record#_____

Primary location of additional data:

- ___ State Historic Preservation Office
- ___ Other State agency
- ___ Federal agency
- ___ Local government
- ___ University
- ___ Other

Name of repository:

10. Geographical Data

Acreage of Property Less than one acre

UTM References
(Place additional UTM References on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
1	10	5 51 521	52 72 387	3			
2				4			

Verbal Boundary Description
(Describe the boundaries of the property.) See continuation sheet.

Boundary Justification
(Explain why the boundaries were selected.) See continuation sheet.

11. Form Prepared By

name/title Eugenia Woo/Director of Preservation Services
organization Historic Seattle date April 14, 2010
street & number 1117 Minor Avenue telephone 206.622.5444, ext 245
city or town Seattle state WA zip code 98101

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

Sanborn Fire Insurance Co. maps and original plat map.

Photographs

Representative **color photographs** of the property.
Historic photographs.

Additional items
Original drawings by architect Victor Voorhees; alterations drawings by architect Andrew Willatsen; current floor plans by SMR Architects.

Property Owner (Complete this item at the request of the SHPO or FPO.)

name Historic Seattle PDA
street & number 1117 Minor Avenue telephone 206.622.6952
city or town Seattle state WA zip code 98101

PHYSICAL DESCRIPTION

Note: A large portion of the content for the physical description comes from the City of Seattle Landmark Nomination report for Washington Hall prepared by Brandi Link and Zola Mumford for 4Culture in 2008. The description was revised and updated for this nomination by Eugenia Woo of Historic Seattle.

On May 6, 1908, local Lodge #29 of the Danish Brotherhood celebrated its 20th anniversary with the grand opening of Washington Hall, located in the Squire Park neighborhood of Seattle's Central District, east of downtown. Designed by local architect Victor W. Voorhees, the impressive red brick-clad building, with its large, shaped parapet exhibits elements of the Mission Revival style and exemplifies Voorhees's proclivity for eclectic modes of design. More than just a fraternal lodge, the hall was built to accommodate various Danish activities and included a dance hall with a stage on the second floor, and boarding rooms for newly arrived Danish immigrants at the back of the building.

Although the hall functioned primarily as a private social lodge, it is the public performances that took place in the dance hall that many Seattleites associate with their memories of the building. As early as 1916, the Danish Brotherhood began to rent out use of the dance hall to the greater Seattle community. From the 1930s on, Washington Hall has remained a popular rental space for a wide variety of social clubs, performing arts groups and musical concerts. In 1973, the Danish Brotherhood sold the building to the Sons and Daughters of Haiti, an African-American Masonic lodge, who continued to use the first floor rooms for their own organization and rent out the second floor as a performance space.

Despite changes to both the exterior and interior of the building, Washington Hall still exhibits strong physical integrity. Its size and scale, eclectic style, and many intact interior spaces demonstrate its level of integrity. Among the hall's main character-defining features are its:

- Dominant Mission style shaped parapet and red brick veneer
- Romanesque character of the deeply arched entrances and fenestration
- First floor lodge room suitable for multiple uses
- Second floor performance area (former dance hall) with proscenium stage and horseshoe-shaped balcony

Existing Site Conditions

Washington Hall is sited in the Squire Park neighborhood in Seattle's Central District. The subject block is currently zoned Lowrise-3, as are the blocks directly north and east. The neighborhood consists of mixed low-rise commercial buildings and single-family residential properties. The neighborhood was part of the "Model Cities" urban renewal program, developed between 1969 and 1974, which included multi-family housing units and a park a few blocks east of Washington Hall, near Yesler Way. One block southwest of

the subject property, along Yesler Way between 12th and 13th Avenues, are a King County Records facility (north side) and the Gatzert Elementary School (south side). One block north of the subject property on 14th Avenue and Spruce Street is the King County Youth Service Center building, where Juvenile Court, Services, and Detention Center are located. Farther north along 14th Avenue and Jackson Street is Seattle University. To the east, along 15th, 16th, 17th and 18th Avenues are newly constructed apartment buildings and townhomes.

Oriented to the east, the hall is located on the northwest corner of the intersection of 14th Avenue and East Fir Street. The site consists of Lots 5-6-7-8, Block 1, Lawler's Addition, to form a parcel of 15,600 square feet or 0.36 acres. Directly west of the hall are several parcels currently owned by the Corporation of the Catholic Archbishop, including two paved surface parking lots (adjacent to the subject property), a Vietnamese Catholic Church, parish hall, rectory and several other related buildings. The rest of the block is a mix of single-family residential and one to two-story commercial properties.

The site slopes down slightly to the south, approximately 3' grade from the northeast to the southeast corner. The hall fronts 14th Avenue and is bounded by paved 6' wide concrete sidewalks on the south and east sides (set back 8' from the curb), and a paved surface parking lot on the north side. The parking lot measures 46' by 131'. A 1937 King County tax assessment of the property indicates a small garage, with a wood shed-roof, occupied the northeast corner of this parking lot. Early photographs from this period confirm this, but at some point after 1950 it was removed. A chain link fence separates the property along the west side and part of the north side from adjacent church property. Two street trees are located in front of the hall along 14th Avenue along with two small palm trees in raised brick planters on either side of the entrance walkway. Two additional street trees are located in the southwest corner of the property, one along the East Fir Street side and the other at the back of the building.

Building Exterior

Washington Hall is a brick-clad, three-story, double wood frame structure designed with Mission Revival style elements. The building rises from a poured concrete foundation, has a partial basement at the west end, and is rectangular in plan, measuring 61' by 128' with a maximum roof height of 46'.

The overall massing of the building reflects three basic functions defined in Voorhees's original floor plans: private fraternal lodge rooms located on the first floor, a large public "dancing hall" located on the second floor, and boarding rooms in the rear west section of the building.[1] Throughout the design of the

[1] Original blueprints for Washington Hall (8 sheets total including floor plans, elevations and sections) can be found in Victor W. Voorhees, *Washington Hall, Danish Brotherhood*, blueprints, 1907, Willatsen Collection, Special Collections, University of Washington.

hall, arched or semi-curved openings are used to indicate public spaces and square cut openings private.[2] Attributes that contribute to the overall design concept include deeply recessed, arched entrances, a formal facade with large parapet and symmetrical composition of windows that inform upon a multiplicity of internal functions. Overall, Washington Hall is a striking interpretation of popular early-twentieth century styles.

Exterior Walls

All four exterior walls are clad in red brick.

The east (front) facade is the only wall on the building that is painted. The large mission style, shaped parapet is clad in heavily textured stucco and features white metal coping and bracketed eaves with hip roofs. Concrete extensions flank either side of the parapet. These extensions used to serve as the bases for round-shaped finials that were removed after the 1949 earthquake in Seattle. Centered within the parapet are two panels that announce the name of the building "WASHINGTON HALL" and the date it was built "1908." Voorhees's original drawings note the panels are galvanized iron. Above the name of the building is a cast relief design depicting a heart above an oval feature rimmed with rivets and a floral/leaf motif extending from the oval.

The south (side) wall faces East Fir Street and measures 128' long, with a roof height of approximately 46' at the east end, which slopes down to 37' at the west end. The bracketed eaves with hip roof continue along the entire roofline, flanked by concrete parapet extensions. Historic photographs and the original drawings show a second parapet was located along the East Fir Street side. It was constructed in the same Mission Revival style as the 14th Avenue parapet, with a large finial placed at the crest. The center of the parapet on the south side featured a quatrefoil design. This parapet is no longer extant and was most likely removed after the 1949 Seattle earthquake and the eave line was filled in. A decorative steel fire escape, located between the first story windows and the entrance to the lodge kitchen near the rear of the building, provides access to the ground.

The north (side) wall, bordered by the parking lot, is secondary. A plain steel fire escape, located between two non-primary entry doors, offers roof access. Located 14' to the west of the fire escape, a brick chimney connects to the main boiler in the basement. A bracketed eave course runs the entire length of the roofline but the hip roof was deteriorated and removed.

The west (rear) wall is also secondary. Like the north and south walls, the brick is unpainted.

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2 Throughout the building, fenestration consists almost entirely of one-over-one light (top light either arched or square), single-hung wood sash frames. Although many of the wood frames are original, several of the lights have been replaced.

Roof
The roof is pitched over the main hall and slopes down to a flat section located at the west end of the building. The pitched portion is asphalt shingle, and the flat section is combination tar and gravel. Two large skylights, located at this end, act as the main light source for the back portion of the building.

Windows
Washington Hall retains all of its original wood windows. The window description that follows is broken down by facade.

East Facade: The east facade fenestration is symmetrical. At the center of the parapet on the east facade, below the sign panels, are two arched, one-over-one, single-hung windows bisected by a stringcourse. Semi-curved window surrounds add a decorative element and reinforce the building's original white on red color scheme.

Two groups of three arched, one-over-one, single-hung windows are located below the eaves and provide light for the interior balconied area, which overlooks the dance hall. Below these, several windows provide light for the second floor box office area: a centrally placed group of three windows (Palladian design), and two, one-over-one, cottage style windows on either side of this group.

Flanking each side of the main entrance are two, one-over-one cottage windows: one provides light for the main office, located in the southeast corner, and the other illuminates the stairwell leading up to the second floor, at the northeast corner. Two more single fixed light windows at the first story complete the symmetrical design of the east facade.

South Facade: Unlike the east facade, which succumbs to a stricter symmetry, the south (East Fir Street) facade's window arrangement gives a better indication of the hall's internal layout. There are three distinct fenestration patterns, marking each segment of the building's organization. At the east end, an arched, one-over-one, single-hung window indicates the beginning of the dance hall and balcony areas on the second and third floors, respectively. The first floor lodge office is identified by a group of three one-over-one, single hung windows. The middle segment consists of three groups of windows, representing the three levels of the interior lodge halls. The uppermost group is a series of five arched, one-over-one, single-hung windows. These provide light for the balcony area above the dance hall floor. The middle group is a series of five hopper windows, which provide light for the main dance hall area. The bottom group is a series of five one-over-one, single-hung windows, which provide light for the main lodge room. At the west end, one-over-one, double hung windows provide light for the boarding rooms on all three levels.

North Facade: The north side facade fenestration is similar to the south (East Fir Street) facade, although with a less formal grouping and smaller windows at the west end. The only section that mirrors the south wall is the series of arched windows that provide light for the dance hall. The other windows on this facade are segmental.

West Facade: A total of four one-over-one, double-hung, wood segmental windows (centrally located); one at the second story, one at the third story, and two at the first story, provide light for the interior stairway at the back of the building.

Entrances

Washington Hall has entrances on the south, north, and east facades. Two primary entrances to the building are located on the east facade. The main entrance is set within a deep recess, under a massive semicircular masonry arch.[3] A historic photograph of the building shows a bracketed, metal tile, shed roof over the entrance.[4] This feature was removed in the 1918 alteration of the exterior. A short series of concrete steps lead visitors to the recessed entrance, where one set of wood, double doors leads into the first floor lobby and fraternal rooms. To the right (north), another set of wood, double doors leads up to the dance hall on the second floor. A concrete entrance ramp, with a welded metal handrail, provides disabled access to the building.

Two side entrances lead to the boarding rooms and lodge kitchen on the south (East Fir Street) side. As with the front entrance, these are also located under deeply set semicircular masonry arches. A short series of wooden steps lead visitors to a recessed entrance. The right portal provides entry to the lodge kitchen, via a single wood frame door set back from the steps, and street level access to the basement through a set of adjoining, double wood frame doors. Exterior access to the boarding rooms on the upper floors is via the left (far west) entrance. The arched entry has been enclosed to accommodate a non-historic single door protected with a metal security door.

On the north side, there are two plain entrances located at the west end of the building: the left one leads down to the basement, and the right one is used to provide access to the caretaker's unit.

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[3] Voorhees' original designs for the hall called for a square cut opening, flush with the wall plane, with a shed roof supported by brackets and covered with metal tile (identical to the eaves). Similar designs for the two Fir Street entrances were also drawn, along with more elaborate fenestration, including some stain-glasswork. Early prints and photographs suggest, however, that the design was changed prior to construction to include the arched, deeply recessed openings visible today.

[4] This early print appears as the letterhead on a set of receipts dating from 1912 to 1914. Found in "Danish Brotherhood in America, Lodge 29 (Seattle, Wash.) Records, 1888-1999." Pacific Northwest Lodges; Scandinavian Archives, Special Collections, University of Washington Libraries.

Building Interior

Similar to Masonic lodges, the interior organization of fraternal lodges often has a specific hierarchy of primary and secondary functions.[5] Although Washington Hall functions more like a settlement house, than a Masonic lodge, its original plan illustrates a deliberate separation of private (primary) and public (secondary) space. It is divided into three units: private gathering spaces for the fraternal members are on the first floor; public dance hall/performance area on the second floor; and boarding rooms are in the rear. These units were designed to be completely separate and autonomous, and access to all three could only be gained via exterior entrances.

First Floor
From the 14th Avenue (east) entrance, one immediately enters a small lobby with painted white, wood paneled wainscoting and parquet wood floor. The lobby connects to a corridor that leads members to rooms along the north wall. All the rooms on this floor, except the kitchen and the bathrooms, have their original wood paneled wainscoting and wood floors. The main office, a 22'4" by 21' carpeted room, occupies the southeast corner. Originally used as a library, the room still has its dark wood paneled walls.

From the lobby, wood double doors lead into the lodge room, where members used meet to discuss the order's business. The dual ceremonial halls, lower lodge room and upper dance hall, are centrally placed because they represent the focal point of the building, and the remaining activities defer.[6] The first floor lodge room is situated along the building's south wall, and measures 38' by 55'. A 6" high, 3' deep wood riser runs along all four walls, except where broken by two double doors at the east end of the hall, a single door on the north side and two single doors on the west side that provide entry to the kitchen area. Three paneled box beams cross the ceiling, ending in brackets along the south and north walls.

The rectangular shaped kitchen measures approximately 34' by 12'. This kitchen has also been remodeled, although it contains much of the original cabinetry. Voorhees's drawings show that this was originally split into three spaces: a kitchen and connecting pantry at the south end and a separate locker room at the north end. Members could enter the locker room from the first floor lodge room via the north door. At some point, the kitchen was extended at the north end, removing the locker room, and an additional door along the north end was added to provide access to the corridor. The small pantry, located at the south end of the kitchen, provides access to the lodge room via a south door. Kitchen staff could also enter the building from an exterior door along East Fir Street, which opens to this little pantry and then the kitchen beyond.

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5 Noel P. Gist, "Secret Societies: A Cultural Study of Fraternalism in the United States" Columbia, Mo.: University of Missouri Studies, Vol. XV, No. 4, Oct. 1, 1940, 11.

6 Andrew A. Phillips, "Washington Hall: a case for urban adaptive continuity" (Master's Thesis, University of Washington, 1995), 51.

Along the north wall of the building, separated from the kitchen and lodge room by a corridor, are two smaller areas, which measure 20' by 22' and 20' by 17', respectively, a ladies' restroom and smoking room/bar area. According to Voorhees's drawings the larger of these spaces was the "billiard room," and the smaller areas and ladies' restroom were actually two separate areas, the "ante" and "waiting" rooms. These rooms have been significantly remodeled over the years, so that little remains of the original layout or design. A half-story was added to include locker rooms for members, and a portion of the staging area was enclosed to create storage space. The "smoking room," which still contains the original wooden bar, measures 12'4" by 27'9". Restrooms are located in the northeast corner of the building.

Second Floor
The second floor "dancing hall" is accessed from the first floor landing (14th Avenue entrance), via a set of exterior double doors and two flights of wide, wooden stairs. Additional access to the stairway is provided via the first floor lobby, by a single framed door along the east wall just north of the main entrance. The original floors, wood paneling, handrails and upper balustrades are still in place and in relatively good condition. The stairs lead to a rectangular shaped lobby along the east wall of the building. Voorhees's drawings show the lobby originally contained a coat "check room" with a claim window, and a large "women's dressing room" with two bathroom stalls and entrances on both the lobby and dance hall sides. Both rooms have since been altered, and now are two restrooms. The claim window remains unaltered.

A set of original, swinging, wood, double doors leads visitors from the lobby onto the main dance hall floor. The room measures approximately 69'4" by 58'. The original wainscoting and wood floors are still intact. Four box beams cross the ceiling, ending in pilasters along the south and north walls. At the northeast and southeast corners are two original cast iron radiators, painted silver.[7]

At the west end of the hall is a proscenium stage. The stage level begins 4' from the dance floor and rises approximately 13' to meet the dance hall ceiling. The width of the stage measures 33'8" with a depth of 14'3", and the widths of the wings measure an additional 12'. A storage area beneath the stage, used as dressing rooms for the performers, stands 7'11" high and 33'8" wide. The sockets for the exposed bulb lighting system along the curve of the proscenium arch and the convex surface of the stage ceiling are still intact.

Third Floor
From the second floor lobby, two short flights of stairs (one at the north wall and one at the south) lead visitors up one level to the horseshoe shaped balcony area. Some of the original auditorium seating, plush

[7] The first floor lodge rooms, dance hall, lobby area and balcony all contain their original radiators. Most have been painted silver, white or brown to match the interiors. Although the original boiler is still extant, it is no longer used to heat the hall. Instead, inlaid floor heating provides warmth for the large dance hall.

faux-velvet and cast iron chairs, is still in place. At the west end, stairwells lead the visitor back down to the stage area and/or dance hall floor.

West Section
The boarding rooms are located in the west rear section of the building. A metal security door along the East Fir Street wall provides access to the enclosed porch, under which another metal security door allows former tenants entrance to the building. This section was originally designed to be completely separate from the main building. The first floor contained a parlor, dining room, kitchen with door to parking lot, smoking room and a "chamber," presumably for the building manager. The upper two floors contained 18 single room "chambers," with small closets, and two restrooms for renters. A 10" thick firewall, which ran the width of the building, formerly isolated this area from the meeting halls in the front. This section of the building burned in 1970 and has subsequently been extensively remodeled.[8] A door, next to the main lodge kitchen, now connects the meeting hall rooms to this rear area from the inside.

The three floors of this west section are situated around a light well and sky lit stairwell. Although the light well has been altered, both it and the skylight are original to the design as indicated by Voorhees's drawings. Although the plan of the first floor parlor (southeast corner) and stairway (west wall, center) remain, a new parlor and stairway were rebuilt after the fire. The old boarding room kitchen (northeast corner), dining room, chamber and smoking room (northwest corner) were not rebuilt. These spaces are now an open common room (northeast corner) and enclosed storage space (northwest corner). The second floor contains nine small studio rooms, with closets, and shares a single bath. The third floor contains eight rooms and a shared bath. The largest room, located along the south wall, was used at some point as a ritual space by the Sons of Haiti (the second building owner), as indicated by the molded decorative features that line the walls.[9]

Alterations

Washington Hall has gone through several large and small alterations in the last 102 years. The following specific changes listed in the table are documented in Victor Voorhees's original 1907 drawings, Andrew Willatsen's 1918 alterations drawings, historic photographs, and/or witnessed by the preparer of this nomination. Voorhees's original elevations show brick cladding on the building with stucco cladding for the parapets. However, Washington Hall was originally clad in horizontal wood siding. Additionally, the decorative cornice features above the windows on the south and east facades were never built as shown in

[8] Ibid.

[9] When and how the Sons of Haiti used this room is unknown. The group has not used it, other than living/storage space, for several decades.

the original drawings. Leaded glass windows shown on the east and south facades in the original drawings were also never included as features when the building was actually constructed. This is all evident in a 1914 photograph of the building (the earliest known photograph found to date). The building was clad in brick during the 1918 alterations. The Sons of Haiti made the majority of other changes to the building during their period of ownership, 1973-2007:

Date	Alteration
1918	Drawings by Andrew Willatsen show changes to the building: removal of original wood siding; red brick cladding added; red brick lintels and sills added to windows; east and south facade entrances altered—metal tile shed roof over entrances removed and replaced with arched, brick entrance design; first floor lodge kitchen altered; women's restroom added on first floor; names and functions of first floor secondary lodge rooms changed but spaces remained the same.
1949	South side parapet, all finials, and two flag poles removed after 1949 earthquake
1970	Fire at west end of building in boarding room area
1970s	Boarding rooms renovated; first floor waiting room area remodeled
1970s	Air vents in first floor lodge hall windows added
1970s	Concrete entrance ramp added to 14th Ave entrance
1994	Danish Brotherhood sign on exterior removed
2000s	Second floor stage altered (but restored in late 2009)
2000s	Interior balcony area altered (but restored in late 2009)
2000s	Metal tile on south and north side eaves replaced with sheet metal. Metal tile on east facade eaves replaced with composition roof material
unknown	First floor lodge kitchen area remodeled
2009	Removal of non-historic partitions on first floor and balcony; first floor restrooms remodeled; restrooms added on second floor, east end; roof repaired; remodeled caretaker's unit on first floor; remodeled kitchen on first floor; repaired original boiler, allowing for re-use of original radiators

A 1914 receipt from the Danish Brotherhood, includes an image of Washington Hall as its letterhead. That image shows an elaborate entrance for the 14th Avenue facade. A metal tile shed roof, painted faux pilasters, and large stylized brackets enliven the entrance and cast the arched recessed entrance in deep shadow. Voorhees's drawings indicate that all three entrance portals, along the east and south walls, were intended to have metal tile, and bracketed shed roofs. The 1918 alterations detailed in Andrew Willatsen's

drawings show the changes to the entrances on the south and east facades. These changes include removal of the metal tile shed roof over the entrances, resulting in exposed arched masonry entries.

In 1949, Seattle experienced a 7.1 earthquake, which, it is believed, caused the loss of the second East Fir Street parapet, finials, and flag poles. Unlike the 14th Avenue parapet, which is backed by the pitched roof, the East Fir Street parapet stood separate from the roof and was supported only by a single wood beam. After the loss of the East Fir Street parapet, the eaves were extended along the full length of the wall, and brackets were repositioned to create a more uniform look.

In 1970 a fire destroyed portions of the back west section of the hall, where the boarding rooms were located. After they purchased the property in 1973, the Sons of Haiti began a long series of renovations and remodels to this area. Changes to the main hall include: interior connection between the meeting halls in the front and this rear area, the boarded up porch on the exterior entrance, bars on the exterior door and interior windows, and remodeled exterior staircase (ramp was added). The Sons of Haiti also carried out extensive remodeling of the west section of the building, including, significantly altering the first floor plan, partial removal of plaster work from the walls along the third floor, exposed ceilings where water or birds have caused damage and see-through plastic viewing windows for the light well.

Two of the smaller staging areas along the first floor have been altered, probably in the 1970s, to create one larger area with a storage closet and stairs leading up to a ½ story where members lockers are now located. Original drawings placed the members' lockers in a small room adjacent to the original lodge kitchen. The lodge kitchen was also remodeled, incorporating this old locker room, but it is unclear when.

Along the East Fir Street wall, the uppermost lights of the first-story windows (looking into the main lodge hall) have been replaced with air vents.

A 1988 photograph shows a contemporary photograph of the building with the "Danish Brotherhood" sign removed. This sign was located on the 14th Avenue facade, below the exposed eave cornice. Like the Washington Hall sign above it, original drawings indicate that it was galvanized iron. The exact year of when the sign was removed is unknown but it would have been in the 1970s or 1980s.

The current tenants of the dance hall altered both the stage area and eastern portion of the balcony. The arch of the proscenium stage was temporarily covered up to create a smaller altar space. A temporary wall that separates the eastern end of the balcony area was erected, in order to create a smaller worship space there as well. All of these temporary alterations have been removed by the current owner, revealing the original features and spaces.

Recently, the metal tiles that remained on the south eaves were replaced by sheet metal. The Sons of Haiti were told by the fire department to remove these tiles, because they caused a potential threat to passers-by. The north eaves are completely open and are starting to loose their brackets.

Original drawings show the first floor restroom to be much smaller than it is currently. More stalls were added, and its walls were brought flush with the hall, creating its current L-shape. The date of its remodel is unknown.

The current owner, Historic Seattle, acquired the building in June 2009. After decades of deterioration, the organization began a phased rehabilitation of the Washington Hall starting in fall 2009. Work included stabilizing the building structurally, re-roofing, repairing windows, remodeling and adding new restrooms, and removing large amounts of debris from the building. The intent is to reopen the building in spring of 2010. Later phases include full rehabilitation of the Washington Hall.

STATEMENT OF SIGNIFICANCE

Note: A large portion of the content for the significance statement comes from the City of Seattle Landmark Nomination report for Washington Hall prepared by Brandi Link and Zola Mumford for 4Culture in 2008. Eugenia Woo of Historic Seattle contributed to additional research, writing, and revisions for this nomination.

Washington Hall, prominently situated on 14th Avenue, an arterial running north-south through Seattle's Squire Park neighborhood, is eligible for listing on the National Register of Historic Places under Criteria A and C. The period of significance begins in 1908 with the construction of the building and ends in 1949 when exterior changes were made as a result of damage from the 1949 Seattle earthquake.

Social history and ethnic heritage are the areas of significance that demonstrate the building's eligibility under Criterion A for its contribution to broad patterns of local and state history. The building's social history is represented by its Danish origins as it was built by the Danish Brotherhood of America (DB) as a fraternal lodge, dance hall, and settlement house. Seattle Lodge #29, chartered in 1888, is significant as the first Danish Brotherhood lodge established in the western United States. Other DB lodges up to that time were all located in the Midwest. From its early years, Washington Hall's dance hall and meeting rooms were also used by groups of various ethnic backgrounds including African Americans, Euro Americans, Filipino Americans, and Jewish Americans. The dance hall was a popular performance venue for dance, music, theater, and lectures and was rented out frequently.

Washington Hall is also eligible under Criterion C as an excellent example of the work of prominent and prolific Seattle architect, Victor Voorhees. Out of the hundred plus buildings he is credited with designing, the subject building is Voorhees's only fraternal hall. Comparatively, Washington Hall stands as one of his most significant buildings. Although the fraternal lodge as a property type is not uncommon, Washington Hall was a unique project for Voorhees. It sets itself apart because it was designed to function not only as a fraternal hall with a lodge room (typical of all fraternal halls) but also as a settlement house and performance venue. Washington Hall is also excellent example of the work of builder Hans Pederson, one of the most successful contractors in early twentieth century Seattle who is responsible for building many commercial buildings in Seattle and Puget Sound. In addition, he built bridges, roads, and other infrastructure throughout the state of Washington.

Danish Origins

The Danish Brotherhood in America, Seattle Lodge #29, commissioned the construction of Washington Hall in 1907 to house the needs of its growing fraternal lodge. For some 65 years, the building served as a fraternal lodge and center for the social and cultural activities of Seattle's Danish immigrant population.

But the hall came to symbolize something much greater for the Squire Park neighborhood in which it is located, the larger Central District, and Seattle as a whole. For over 100 years, Washington Hall has anchored a diverse, constantly fluctuating neighborhood in several important ways—as a popular assembly hall, as a social gathering place for the broader ethnic community, and as a well-loved venue for music and the performing arts.

The Danish Brotherhood in America is a fraternal benefit society formed in 1881 in Omaha, Nebraska by several Danish immigrant veterans' organizations. The first six lodges were chartered in 1882, but this number grew quickly throughout communities where there were significant Danish settlements. Within ten years, membership had grown to forty-one lodges and nearly 2,000 people. Membership reached its peak in 1925 with 21,000 members. The Danish Brotherhood provided its members with an array of benefits including life insurance, help in old age and sickness, and burial aid. The group is still active today, and its goals are not so different. The Brotherhood is dedicated to perpetuating Danish cultural traditions. It also provides financial support to its members in times of need, assists them in securing employment, and offers them low cost life insurance.[1]

The growth of the Brotherhood followed Danish immigration patterns in the United States. Many settled in the Midwest first and then migrated west, particularly to the Pacific Northwest, where the natural environment, climate, and economic industries (such as fishing, timber, and agriculture) were similar to what Danes knew back in their homeland. Many Danish immigrants (mostly single men and women, as opposed to families) came to Washington state for better economic opportunities, particularly in urban centers such as Seattle, Tacoma, and Spokane.

Seattle Lodge #29 was organized on April 8, 1888. At the time of its establishment, the group had only eleven charter members and was the first Danish Brotherhood in America lodge in the Western United States. All other Danish Brotherhood lodges at the time existed only in a handful of Midwestern states—Nebraska, Wisconsin, Iowa, Michigan, Illinois, and South Dakota. Nine more lodges in Washington state subsequently formed in cities and small communities where there were Danish settlements. These areas included Tacoma in 1889 (Lodge #33), Spokane in 1890 (Lodge #42), Enumclaw in 1898 (Lodge #113), Everett in 1900 (Lodge #131), Wilbur (Lodge #152) and Bellingham (Lodge #155) in 1902, Winlock in 1903 (Lodge #168), Bickleton in 1910 (Lodge #285), and Chehalis in 1912 (Lodge #293). Of the ten Danish Brotherhood Lodges chartered in Washington state, only four are known to be active today, including Seattle Lodge #29. Early Seattle Lodge #29 meetings were held in Germania Hall at Second

[1] Historical note from the "Danish Brotherhood in America, Lodge 29 (Seattle, Wash.) Records, 1888-1999" Pacific Northwest Lodges; Scandinavian Archives, Special Collections, University of Washington Libraries.

Avenue and Seneca Street in downtown, and later in Carpenters' Hall on Fourth Avenue.[2] By 1903, the lodge had grown to 109 members and its ranks continued to expand over the next several years. The Brotherhood was ready for a new and better location.

In 1907, the organization purchased two lots at 14th Avenue and East Fir Street for $10,000, with an option to buy one more lot for $3,000.[3] In their choice of site, the group may have been speculating on the growth of Seattle's downtown in that direction. The regrade of Jackson Street, between 1906-1908, flattened an area between Pioneer Square and 12th Avenue, improving access to various points east and south, and creating the potential for expansion of the business district.[4] The Brotherhood believed the renewed potential of the area, adjacent to the wealthy residential neighborhood of First Hill, might strengthen the economic and cultural standing of Danish immigrants in Seattle.[5]

Seattle architect Victor W. Voorhees was commissioned to design the new lodge hall, and Hans Pederson was contracted to build it for the price of $22,225. This large sum was raised mainly through personal pledges from the community and fundraising by the Danish Sisterhood Lodge #40. The Danish Sisterhood of America was formed in Michigan in 1883 as a social and financial aid association for immigrant Danish women. The Sisterhood Lodge #40 was formed in Seattle in 1897. Members of both the Brotherhood and Sisterhood lodges held shares in Washington Hall which helped finance the building's erection. Construction began in January of 1908 and ended in May of that same year.[6] The function of the new "Washington Hall" was multi-purpose from the outset: specifically, it provided residential boarding facilities for newly arrived Danish immigrants, meeting and social spaces for lodge members, and an income-producing dance hall and performing arts venue for the larger community. Both the Danish Brotherhood and the Danish Sisterhood met in the lodge room on a weekly basis, but on different days.

Many Danish newcomers to Seattle and Washington state first landed at Washington Hall, in need of temporary room and board. The building was a temporary home to many Danish immigrants from the time it was built through the 1950s. Author, Janet Rasmussen, interviewed a Danish immigrant about his experience at Washington Hall:

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2 Otto Brask, "A brief summary of Washington Hall's early history, extracted from D.B. lodge 29 journals 1905-1911." Found in "Danish Brotherhood in America, Lodge 29 (Seattle, Wash.) Records, 1888-1999." Pacific Northwest Lodges; Scandinavian Archives, Special Collections, University of Washington Libraries.

3 Ibid.

4 Phillips, p. 44.

5 Ibid.

6 Brask, p. 1.

> *"...through the paper Pioneer (i.e. Den Danske Pioneer, a newspaper published in Omaha, NE and distributed nationwide), I saw this boardinghouse they advertised, Washington Hall, that used to be the Danish Hall. I found that address and it cost eight dollars a week for board and room. It was pretty nice. I stayed there two-three weeks, then I found a job on a dairy farm. That was in 1932."*[7]
>
> --Gustav Simonson, Danish immigrant, quoted in *New Land, New Lives: Scandinavian Immigrants to the Pacific Northwest*, by Janet E. Rasmussen, 1998.

Others found employment, formed enduring friendships, and met future spouses through the social events and dances sponsored by Lodge #29.

> *"I couldn't talk the English, so I worked in this Danish boardinghouse, cleaning rooms and stuff. There was eighteen rooms rented out so there was a lot of people coming in just to eat. I saw my husband-to-be John Petersen every day; he was there for breakfast, lunch and dinner. I got thirty-five dollars a month and my room and board we had a little Danish society and we danced and had basket socials and necktie socials and all those things. I was in this boardinghouse for about nine months. Everybody spoke Danish there; you have got to get out so that you can learn the language. So I got a job in Laurelhust."*
>
> -- Grethe Petersen, Danish immigrant, on her experience working at Washington Hall.[8]

In Washington Hall, the Danish community found a center for the preservation of its cultural heritage over a span of decades. Having ties to their heritage was important for Danes because as immigrants, they assimilated to American communities rather quickly compared to most other immigrant groups. The social gatherings and activities in Washington Hall gave Danes the opportunity to connect with their heritage and pass down customs to younger generations. Dances, weddings, music and theatre were important activities that took place in lodge room and main hall. The very first documented theatrical production presented at Washington Hall was, appropriately enough, a 1911 Danish-language production, *En Sondag Paa Amager (A Sunday in Amager)*, presented by a new Seattle-based Danish language theater company, Harmonien.[9] The play was "a sort of vaudeville love story with music." Harmonien established a tradition of staging the play every 25 years. The last documented performance of the play at Washington Hall was in 1986. Lori Larsen, a daughter and granddaughter of actresses who performed in the play in 1936 and 1961, respectively, restaged the show.

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[7] Janet E. Rasmussen, *New Land, New Lives: Scandinavian Immigrants to the Pacific Northwest* (Seattle: University of Washington Press, 1998).

[8] Ibid.

[9] Wayne Johnson, "Carrying On A Tradition: Seattle Actress Is Third In Family To Do Role," *The Seattle Times*, 14 May 1986.

Ethnic Heritage

While celebrating its own cultural heritage, the Danish community (from early on) also opened up Washington Hall to Seattle's many diverse ethnic groups. The Central District/North Rainier Valley area surrounding Washington Hall has been the home of a wide variety of ethnic communities, including but not limited to: African-American, Danish, Italian, Japanese, Jewish, Vietnamese, and first and second generation residents from various European countries. A small sampling of Washington Hall rentals during the first half of the twentieth century included: the Sons of Israel, 1917; "Hebrews Bazaar," 1917; the King County Auditing and Recording Department (for use as a polling place), 1918; Black Star Line Library (Marcus Garvey/Universal Negro Improvement Association), 1920; Filipino Women's Club, Serbian Sisters, both 1935; 'Mr. Sakamoto,' Taiyo Club, Italian Club, 1940; Finnish Women's Club, Lithuanian Workers, Croatian Fraternal Union, Filipino Community Club, all in 1941; and the Seattle Chapter of the NAACP, 1943.

Washington Hall as a performance venue benefited from the proximity of other prominent buildings that had significant ties to immigrant populations in the surrounding neighborhood. The Seattle Japanese Language School (1902), at 14th Avenue and South Weller Street (a few blocks south of Washington Hall). Citizenship swearing-in ceremonies were held in the school building during the mid-twentieth century[10], and there is documentation from 1918 and 1935 of the building's rental as a polling place. Located a few blocks from Washington Hall, Chevra Bikur Cholim (1915), one of Seattle's largest Orthodox Sephardic Jewish synagogues, served the Sephardic Jewish community through 1971. The building was purchased by the City of Seattle as part of the Model Cities Project, and it reopened as a community center, later renamed the Langston Hughes Performing Arts Center, in 1974.

Not long after Washington Hall opened its doors, it became a gathering place for diverse groups seeking space in which to hold religious services, cultural events, classes, or political meetings. Even today, in an unbroken tradition, the hall is used by an Ethiopian Orthodox church and recently served as the temporary home of the Jamaatul Ikhlas Muslim Community Center.

African-Americans began to frequent Washington Hall for community and cultural events very early in its history. One of the earliest documented gatherings was in June of 1918. Lillian Smith's Jazz Band performed here for a "Grand Benefit Ball" to raise money for the NAACP.[11]

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[10] Thomas Boyer Maul, "Renovation and Addition to Washington Hall" (Master's Thesis, University of Washington, 1996), pp. 7 & 14.

[11] Paul De Barros, *Jackson Street After Hours* (Seattle: Sasquatch Books, 1993), p. 10.

Although racial segregation in public places, public schools, and accommodations was not legislated in Washington State, *de facto* segregation meant that the majority of African-Americans in Seattle lived, worshipped, and socialized within the Central District and South Seattle neighborhoods. Early African-American settlers and their descendants formed mutual benefit, social, and charitable organizations to support each other socially and economically.[12] Over the years, many of these groups rented Washington Hall for social events such as dances, meetings, and concerts.

Sephardic Jewish communities, such as the congregation that would become Ezra Bessaroth,[13] leased Washington Hall for religious services in the building's early days. In Jack Wertheimer's book, *The American Synagogue: A Sanctuary Transformed*, it is documented that on one occasion, the congregation was forced to vacate Washington Hall before Yom Kippur services had ended because the space had been rented out for a dance the same evening. The building was a frequent stop for touring Yiddish language theater companies during the 1910s and 1920s.

Many of the Filipino immigrants who were drawn to opportunities in Seattle during the early twentieth century were unattached men. They found a respite from loneliness at social events in places like Washington Hall, which was rented for dances that were either organized by, or were welcoming to, the Filipino community. In *American Workers, Colonial Power: Philippine Seattle and the Transpacific West, 1919-1941*, historian Dorothy B. Fujita-Rony notes that "Men seeking female companionship had other options in Seattle. ... as well as Washington Hall, a local meeting hall frequented by Filipina/os."[14]

The Filipino Youth Club held meetings and dances at Washington Hall as early as 1937.[15] The Seattle Filipino community thus has had a long association with the building, leasing spaces in the hall since at least 1917, when financial records show a November 17th rental of the "hall" by the "Phillipino Club." A 1958 semi-annual report shows that the Danish Brotherhood placed an ad in the Filipino Forum, a local newspaper, offering the building for rental.

In 1973, the Sons of Haiti, an African-American Masonic Lodge, purchased the hall from the Danish Brotherhood.[16] The change in ownership marked a major shift in the property's primary ethnic identity.

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12 Esther Mumford, *Seattle's Black Victorians, 1852-1901* (Seattle: Ananse Press, 1980).

13 The congregation had filed articles of incorporation under the name Koupa Bessaroth of Rhodes in 1914; many members traced their ancestry to the Isle of Rhodes.

14 Dorothy B. Fujita-Rony, *American Workers, Colonial Power: Philippine Seattle and the Transpacific West, 1919-1941* (Berkeley: University of California Press, 2003), p. 134.

15 Phillips, p. 16.

16 During the late 1950s, the Brotherhood experienced a severe decrease in membership, which resulted in loss of financial income. Consequently, by the late-1960s, the Brotherhood had decided to sell Washington Hall and seek out a smaller space for their lodge meetings. Having received some offers and in anticipation of selling the hall, in 1969 the Brotherhood began meeting at the Crabtree Restaurant in Bellevue. In January 1970 they

Masonic Lodges were significant factors in the development of economically stable, middle-class African-American communities around the United States, and especially in the Pacific Northwest, where there was a small Black population. Masonic Lodges provided social and business networking opportunities, charity work, parties and social events, youth mentorship, college scholarships, and other forms of community activity. Becoming a Mason also involved social mobility and entry into an emerging Black middle class in the Pacific Northwest, one that valued education, home ownership, entrepreneurship, and self-improvement.

Social and Political Associations

Many social and political movements of the twentieth century United States are also reflected in Washington Hall's colorful history.

James A. Hassel, an African-American Seattleite, presented a lecture at Washington Hall on March 14, 1920, on the work of activist Marcus Garvey, founder of the UNIA (United Negro Improvement Association), an early Black empowerment movement that had an international following. Hassel presented Garvey's political theories and discussed the need for Black economic self-sufficiency. A paper published by the UNIA described the meeting:

> *"A Negro Activities Agent from the Department of Negro Activities attended a meeting of Seattle Negroes held in Washington Hall on March 14, 1920, which was advertised in The Searchlight, a Negro newspaper, as the Grand forum at which meeting would be presented 'The cause of unrest in Panama' and 'The Progress of the Negro Factories Corporation Boom.' From information gained at the lecture, Marcus Garvey, president, incorporated the Universal Negro Improvement Association."*[17]

Washington Hall also has hosted many labor union meetings. For instance, the Stove Mounters' & Steel Range Workers International Union of North America met there the first Thursday of each month during 1962.[18]

made an agreement with the Swedish Club to rent rooms for their permanent monthly meetings for the next several years. See their meeting minutes in "Danish Brotherhood in America, Lodge 29 (Seattle, Wash.) Records, 1888-1999." Pacific Northwest Lodges; Scandinavian Archives, Special Collections, University of Washington Libraries.

17 Robert A. Hill, ed. *The Marcus Garvey and Universal Negro Improvement Association Papers* (University of California Press, 1990).

18 *Stove Mounters & Range Workers Journal*, 1962.

During the Cold War era, some of the groups renting Washington Hall came under surveillance. The United States Congress House Committee on Un-American Activities published a report noting the occasion of a "Meeting on March 6, 1954, at Washington Hall sponsored by the Washington State Committee for the Protection of the Foreign Born, in honor of Abner Green, executive secretary of the American Committee for the Protection of the Foreign Born." The documentation of this meeting became part of the information presented in hearings on "Communist Political Subversion" in 1957.[19] Monitoring of suspect activities at Washington Hall continued for some years. A November 1963, enlarged district meeting of the Communist Party of the State of Washington at Washington Hall was noted in the Report of the Subversive Activities Control Board.[20]

In a 1995 University of Washington Department of Architecture master's thesis on Washington Hall is an interview with Ms. Ingeborg Kisbye, caretaker of the building from 1954 through 1970, which sheds some light on how the Danish Brotherhood regarded such activities in the building. Ms. Kisbye remembers leasing Washington Hall to a radical Communist Finnish organization and later to the Black Panthers. She notes that, "The [Danish] Brotherhood did not always approve of these groups using the hall," she remembered. "Other places, however, barred them and they did provide a reliable income."[21]

Performing Arts Venue

King County's diverse populations are well represented in the long and colorful history of Washington Hall as a venue for music, theater, and dance. The hall has a long and continuous use as a performance venue for a variety of entertainment and the arts since 1908.

The first documented jazz performance by a local ensemble in Seattle took place in 1918 at Washington Hall, when Lillian Smith's Jazz Band played the Grand Benefit Ball for the NAACP. In November of the following year, she again performed at Washington Hall, this time leading the Grand Ball for the Seattle Chapter of the Elks Club. "Plenty of Jazz Music by the Best Jazz Band in Town," read the ad.[22]

Other famed African-American musicians of the period performed at Washington Hall through the mid-twentieth century. Seattle singer Joni Metcalf remembers playing the community dance in 1951 where Billie Holiday performed. "It was a community dance," she recalled. "Our band played for the dancing,

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[19] U.S. Congress, House Committee on Un-American Activities, *Communist Political Subversion: Hearings by United States Congress, 1957.*

[20] *Report of the Subversive Activities Control Board,* Manchester, New Hampshire City Planning Board. Volume IV (1966), p. 509.

[21] Phillips, p. 18.

[22] De Barros, p. 10.

then Billie came out and did her show. I was so excited, just to be that close to her. She sang beautifully!"[23] Other big name artists of the period, such as Duke Ellington, Mahalia Jackson, Marian Anderson and Count Basie are said to have performed at Washington Hall. Although precise documentation has not yet been found for these appearances at the hall specifically, local newspapers do document their presence in Seattle at several other larger venues during the 1930s, 1950s and 1960s.[24] A teenaged Jimi Hendrix and his band, The Rocking Kings, played what was probably one of their first Seattle gigs at Washington Hall. A 1960 photograph of the group on stage at Washington Hall appears in Paul De Barros's history of jazz in Seattle, *Jackson Street After Hours.*[25]

For much of its history, Central District residents knew the building more as a dance hall with a good hardwood floor, than as a Danish fraternal lodge. Architect Victor Voorhees had labeled the second floor space as a "dancing hall" on original floor plans, and it is clear that the Danish Brotherhood always viewed it as an income-producing asset. The Brotherhood's financial records for 1916 include a $10.00 dance license expense, and the building is referred to as a "public dance hall" in 1939 Seattle Fire Department inspection records.

The Northwest Enterprise, an early local African-American newspaper, publicized weekly dances that took place at the hall during the late-1920s and early-1930s. In the "Seattle Notes and Gossip" section of the weekly, advertisements for these dances announced:

> *"Novelty Surprise Dance! hosted by the Auspices Metropolitan Club. Monday Night, September 16 at Washington Hall. Free Door Prizes! Music By Freda Shaw's H.F. Alexander Band."*[26]

> *"Get Hot, Get Hot. Make Whoopee. Past Exaulted Ruler's Council No. 29. Autumn Dance. Monday Night, Sept. 23 at Washington Hall. Cecil Finley's California Stompers! Prize Waltz Contest."*[27]

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23 "Historic Theaters Still in Operation," *Seattle Times*, 12 August 2001.

24 Marian Anderson performed at the Plymouth Church January, 1931 as part of the Plymouth Artist Series. *The Northwest Enterprise*, 1 January 1931: 4. Duke Ellington had a week's engagement at Seattle's Music Hall starting Saturday, May 19, 1934. *The Northwest Enterprise*, 17 May 1934: 1. He also performed at the Seattle Opera House and Paramount Theatre in the 1950s. Mahalia Jackson sang at several venues in Seattle during the 1950s, including the Opera House, Seattle Arena, Music Hall and The Orpheum. Count Basie performed at Seattle's 1962 World's Fair. *Seattle Times*, 29 August 29 1980: C1.

25 De Barros, p. 205.

26 *The Northwest Enterprise*, 5 September 1929: 8.

27 *The Northwest Enterprise*, 19 September 1929: 8.

"COME! BEHOLD! ENJOY! Carnival Dance. Seattle's Most Popular Dance Club. Monday Evening, October 11 at Washington Hall. Sizzlin Hot Music By Evelyn Bundy's New Five. This Dance is Gonna Be Hot!"[28]

Bands that frequently played the hall during this period included Evelyn Bundy's New Five, Oscar Holden's Orchestra, Jazz Kings 5 and Jimmy Adams Band.[29] *Northwest Enterprise* ads also announced several inter-racial dances held at the hall, including ones hosted by the Young Communist League in 1930 and 1931.

A 1932 advertisement indicates that the dance hall was used for another type of popular entertainment as well—movies. The ad announced:

"First Seattle Showing, Bill Robinson starring in The All Negro Talking Picture: 'Harlem is Heaven'. The most sensational talking picture ever made with an all Negro cast. SEE AND HEAR BILL ROBINSON. World's Greatest Dancer...Beautiful Negro Chorus...Tuneful Song Hits...and Great Story and Romance of Harlem. Friday Night, Sept. 30 at Washington Hall. Big Dance After Show. All under auspices of Sojourner Truth Home. Admission 50¢ Time 8:30P.M."[30]

Washington Hall hosted local dances and entertainment events of all sorts. A 1950s local Garfield High School club, the Bon Temps—founded by Carver Gayton, current director of the Northwest African-American Museum, and his friends - booked the hall for dances to the latest R&B records.[31]

Eddie Cotton, a Seattle light-heavyweight fighter, was a co-promoter of boxing matches at the hall. Public figures that were not performing artists, such as champion boxer Joe Louis, would have drawn enthusiastic crowds from Seattle's close-knit African-American community.[32]
In more recent decades, Washington Hall's second floor space has been valued as an intimate auditorium, with its cozy curved balcony and proscenium stage. Besides jazz, rock, and punk concerts, the hall has hosted a rich array of experimental dance, performance art, and professional theater.

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28 *The Northwest Enterprise*, 3 October 1929: 8.

29 *The Northwest Enterprise*, Seattle, Wash. 1930-1933.

30 *The Northwest Enterprise*, 15 September 1932: 6.

31 Spider Kedelsky, "Seattle's storied Washington Hall is likely to be sold and demolished." *Crosscut*, 2007. Article on-line at http://www.crosscut.com/arts/3589.

32 Chelan David, "Seattle Musical Tour: From The Beatles and Hendrix to grunge gods, Seattle's rich musical history is hard to beat," *Midwest Airlines Magazine*. No date.

On the Boards, an organization of performing and visual artists, rented Washington Hall from the Sons of Haiti for twenty years, from 1978 to 1998. During this period, many renowned dance groups and performing artists graced its stage, and emerging artists premiered or refined their work there. Seattle first saw two world-class performers, Spalding Gray and Meredith Monk, in Washington Hall. Local choreographers such as Pat Graney and Mark Morris launched national careers on its cramped stage. Early works were given there by artists who later went on to receive the prestigious MacArthur Foundation genius awards, including sound artist and kinetic sculptor Trimpin, and choreographer Bill T. Jones.[33] Through the 1980s and 1990s, the hall continued to be rented out for unaffiliated touring artists and local performers, adding to Seattle's rich artistic and cultural history. Nu Black Arts West Theatre was the last major arts tenant, renting the space from 1998-2001.

Architectural Context

Neighborhood Fraternal Halls in Seattle
The subject building is a distinctive, well-preserved example of early twentieth century social/fraternal halls in Seattle, as identified in a city survey. In its exterior architectural style, Washington Hall differs from other neighborhood lodges built in the Beaux Arts/Neoclassical or commercial modes. In its internal organization, however, Washington Hall provides important insight into the vital role such structures played in neighborhood development and in contemporary social movements.

The primary purpose behind construction of lodge halls was to house the programmatic needs of the member organization. Washington Hall, like others of its era, contains a hierarchy of public and private spaces for official meetings of the organization and for its own social gatherings. To maintain financial viability, however, neighborhood fraternal lodges often rented out space for community meetings, lectures, parties and receptions. Ground floor storefronts were frequently leased for commercial use. The income generated from these rents provided welcome support for lodge membership programs, as well as for maintenance of the building. Usage by non-members, in fact, represents a significant portion of the history of these halls, and demonstrates their integral connection to the life of the neighborhoods in which they flourished.

Like the subject building, Phalen Hall in Columbia City (a historic neighborhood in southeast Seattle) contained a dance hall on its second floor that was the site of numerous community meetings and local events. Built by the Knights of Pythias in 1892, the dance hall provided extra income for lodge members from the outset. In 1901 William W. Phalen purchased the building, turning the first floor into a grocery

[33] Kedelsky, p. 2.

business and continuing to rent the upper story for local events. Unfortunately, the second floor was destroyed by fire in 1941 and the original appearance of the ground floor has been greatly altered. The Greenwood Masonic Lodge, home of Lodge #253 in the Greenwood neighborhood in north Seattle, in particular has a history of contribution to the growing Greenwood commercial district.[34] The two-story brick, Commercial-style building was built in 1924 and has its original cast stone cornice, ornate entry and storefronts. The lodge still serves as a local Masonic headquarters and a meeting place for numerous Masonic groups, but is also available for lease to other neighborhood organizations and events. Valentine's Salon currently occupies the ground floor.

The Beaux Arts/Neoclassical style Ark Masonic Temple Lodge on Rainier Avenue South in Columbia City was built in 1921. Lodge rooms were located on the second floor, while the Freeman Heater Glove Company (manufacturer of aviator hats and assorted clothing) occupied the ground floor. After 1949, the Masons took over the ground floor as well, and remodeled it to serve as a dining room and kitchen.[35] The entire building underwent a series of renovations and, in 2004, the Columbia City Cinema opened on the second floor. The ground floor now houses the Victorious Life Christian Center.

Although the 1915 Prince Hall Masonic Temple on 24th Avenue in the Central District has been altered, changes to it are moderate and the main side-gabled rectangular block is still relatively intact.[36] Built for an African-American Masonic lodge, which was first established on the west coast in 1902, the temple continues to serve as a meeting place and headquarters for members.

Pioneer Hall, a National Register-listed property in the Madison Park area, was built in 1910 as a meeting place/social club for descendants of pioneers "to preserve and carry on the memories of the early pioneer families."[37] It currently houses a genealogical database and library which are open to the public.

With its income-generating "dancing hall," and its basic hierarchy of fraternal meeting rooms, Washington Hall resembles other neighborhood lodge buildings in Seattle. Unlike the structures mentioned above, however, the subject building was designed as a resource for a specific immigrant group, that being peoples of Danish descent. In fact, Washington Hall served as an informal settlement house, and thus embodies

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34 "Summary for 7910 Greenwood Ave/Parcel ID 6690500006" (City of Seattle, Department of Neighborhoods, 2004) {databse on-line} available from http://web1.seattle.gov/dpd/historicalsite.

35 "Summary for 4812 Rainier Ave/Parcel ID 1702900680" (City of Seattle, Department of Neighborhoods, 2004) {databse on-line} available from http://web1.seattle.gov/dpd/historicalsite.

36 There have been extensive changes to the windows. See "Summary for 306 24th Ave/Parcel ID not noted" (City of Seattle, Department of Neighborhoods, 2004) {databse on-line} available from http://web1.seattle.gov/dpd/historicalsite.

37 "Summary for 1642 43rd Ave/Parcel ID 5318102225" (City of Seattle, Department of Neighborhoods, 2004) {database on-line} available from http://web1.seattle.gov/dpd/historicalsite.

important differences in form and function than more traditional neighborhood fraternal halls in Seattle. In developing Washington Hall, the Danish Brotherhood looked to create a haven where the Danish community could engage in the common traditions and language of their heritage, while adapting to American society. The boarding rooms in the rear provided a place for newcomers from Denmark to sleep, eat, and socialize in close quarters. As a home away from home, this building provided an internal social service to its immigrant membership—a function not envisioned in the city's other fraternal halls.

In terms of architectural style, the Danish Brotherhood and their architect, Victor W. Voorhees incorporated Mission Revival elements in the design of Washington Hall, a style not found in Denmark and thus, not rooted in the Danes' history. Built in 1908 during the decade of Seattle's biggest population and building boom, Voorhees chose a style (Mission Revival) that was in vogue at the time, mostly in California (birthplace of the style) and in the southwestern states. Fashionable architects and national builders' magazines featured the style and the influence of spread eastward from California. Examples can be found throughout the country and most date from 1905 to 1920. Architects in Seattle, such as Voorhees, paid attention to architectural trends in the country and thus adapted the Mission Revival style to some of their own work in the first decade of the twentieth century. The main character-defining feature of the Mission Revival style on Washington Hall—the prominent shaped parapet on the east and south facades, gave the building a striking quality, making its massing, form, and scale appear larger than its three stories. The finials and flagpoles added to this building's prominence in the neighborhood. The bracketed eaves with metal tile hip roof on the north, south, and east facades added to the Mission Revival style features.

According to Dennis Andersen, an authority on architectural history in the Pacific Northwest, the design was a progressive one "reflecting new impulses in the architecture of the American West—the Mission Revival. Voorhees and a few of his Seattle contemporaries by this time had produced residential and small-scale commercial commissions in this architectural mode – some with applied stucco, but most with wood frame. Washington Hall, while monumental for its location at the time, did not 'proclaim' its purpose, architecturally and ethnically speaking, in the way that the Swedish Club and Norway Hall did. It instead pointed to already existing patterns of community structures in the Mission Revival style (University Heights School by Bebb & Mendel, for instance)."[38]

Since its construction, Washington Hall has served the needs and desires of both its owner organizations, and the changing neighborhood surrounding it. Meeting wide-ranging social and cultural needs of the local community, the building has come to symbolize something much greater than a single-purpose fraternal hall.

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[38] Personal communication between the preparer of this nomination and Dennis Andersen regarding the architectural style of Washington Hall, January 27, 2010.

Architect Victor W. Voorhees

Although Seattle architect Victor W. Voorhees (1876-1970) is probably best known for his early twentieth century plan books,[39] his contribution to the built environment of the greater Seattle area goes far beyond this narrow residential scope. A prolific designer, his career embraced a great variety of building types in many styles, including a number of Seattle's significant urban commercial buildings. Interestingly, however, Voorhees actually got his start in the building trade while working for the railroad.

Victor Wilbur Voorhees, Jr. was born in Cambria, Wisconsin on May 4, 1876 to Victor Wilbur Voorhees, Sr., owner of the general store, and Violetta Irons, a schoolteacher. His father's ancestors came from Hees, a small Dutch Village, and in the seventeenth century immigrated to the Dutch colony of New Amsterdam (now New York). In 1881 Voorhees Jr. moved to Minneapolis and studied law at Minneapolis Academy. While attending school there, he also began working as a general laborer in construction. He married Antoinette Blackmarr in 1898, with whom he had two children, Virginia and Frank. Shortly after he began working for the Milwaukee Road Railroad (later the Chicago, Milwaukee & St. Paul RR) in its building department.[40]

Working for the Chicago, Milwaukee & St. Paul RR, Voorhees moved his family to Seattle in 1904. By August of that same year, however, he had left the railroad, and opened an architectural practice in Ballard (a neighborhood in northwest Seattle) partnering with Elmer Fisher. Voorhees set a fast pace, and although the partnership was brief, the firm of Fisher & Voorhees designed several smaller business and apartment buildings in Ballard.[41] By early 1905 Voorhees had dissolved the partnership and moved his practice to the Eitel Building, at Second Avenue and Pike Street, in downtown Seattle.

The first decade of the twentieth century was a period of great population growth and real estate development in Seattle. This boom presented many opportunities for architects, including Voorhees. He was inspired by many different architectural styles and drew upon a wide variety of influences in his

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39 *Western Home Builder* was first published in 1907 and in its seventh edition by 1911. Plan books, like this one, advertised drawings and specifications of homes for direct sale. Potential homebuyers could look through a catalogue of home designs and floor plans, pick out one they liked and send in the advertised price for a set of plans. Many of Voorhees published designs can still be seen in Seattle's older neighborhoods. See Dennis A. Andersen and Katheryn Hills Krafft, "Pattern Books, Plan Books, Periodicals," in *Shaping Seattle Architecture: A Historical Guide to the Architects*, Jeffrey Karl Ochsner, ed. (Seattle: University of Washington Press, 1994), 64-71.

40 Information about Voorhees' early life comes from Don Glickstein, "Victor Voorhees and the Prospering of Seattle, 2001," Architect files (photocopy). Special Collections, University of Washington Libraries, Seattle.

41 Jeffery Karl Ochsner, ed., *Shaping Seattle Architecture: A Historical Guide to the Architects* (Seattle: University of Washington Press, 1994), 353. Although Ochsner gives the types of building projects Fisher & Voorhees designed, he does not provide a list of names or addresses. It is unclear whether any of the firm's early buildings in Ballard are still extant.

work.[42] Washington Hall, built in 1908, was one of his earliest large-scale projects as a sole practitioner. As such, it shows an originality of design and efficiency in plan that would become characteristic features of Voorhees' buildings throughout the rest of his career.

Over the next twenty-five years, Voorhees designed over 110 building projects, including apartment buildings, single-family residences, commercial laundries and garages, industrial buildings, retail stores, banks and hotels. His designs for Seattle area retail stores include: the 1920 Perry's 10 Cent Store (now Zatz Bagels), one of the oldest and most intact commercial buildings in the Admiral business district of West Seattle; the 1924 Benjamin Franklin Thrift Market (now Café Soleil), in the Madrona neighborhood; the 1926 J. C. Penney Department Store (now an Antique Mall), located in the West Seattle Junction business district; and the 1929 Bartell Drugs (now Washington Management Co. building), also located in the West Seattle Junction business district. Voorhees also did a considerable amount of work for the Vance Lumber Company during the 1920s, including remodeling the Seattle Engineering School in 1926 into the Marqueen Apartments (now Marqueen Hotel) in the Queen Anne neighborhood, and designing the Vance Hotel (1926) in downtown Seattle (now Hotel Max). In 1917 he became the supervising architect for the Willys-Overland Motor Company, one of the earliest producer/manufacturer of Jeeps, and designed many auto showrooms and garages in Seattle and Spokane.

Although the pace of his work declined after 1930, Victor Voorhees was still listed in the Seattle city directories as an architect until 1957. Shortly thereafter, he moved to Santa Barbara, California, where he died on August 10, 1970 at the age of 94.

Out of the hundred plus buildings he is credited with designing, the subject building is Voorhees's only fraternal hall. Comparatively, Washington Hall stands as one of his most significant buildings. Although the fraternal lodge as a property type is not uncommon, Washington Hall was a unique project for Voorhees. It sets itself apart because it was designed to function not only as a fraternal hall with a lodge room (typical of all fraternal halls) but also as a settlement house and performance space. Voorhees designed the building to meet the needs of the Danish Brotherhood as an organization, those of the Danish immigrant population, and the diverse communities of Seattle. As a prolific designer of many different types of buildings (with the bulk of his work occurring within an approximately 25-year span), most of Voorhees's non-residential projects, with a few exceptions, do not stand out architecturally. Rather, most of his buildings help provide character to the neighborhoods in which they are located. They are modest in design, scale and massing and fit in with the commercial streetscape. His buildings housed uses typically

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42 Neoclassical Revival, Colonial Revival, Tudor Revival, Dutch Colonial, Craftsman, Modern Colonial, and Four-Square (also known as the "Seattle Box") are just some of the styles found in *The Western Home Builder.*

found in most business districts. Whether it was the neighborhood drugstore, department store, garage, laundry, retail store, or bank, the building usually served a local community.

Washington Hall, with its original two massive Mission Revival style parapets and finials, was designed to be prominent architecturally but also serve the community in which is resides. It is unclear why the Danish Brotherhood did not build Washington Hall exactly as shown in Voorhees's original drawings. Rather than brick cladding, the building was originally clad in horizontal wood siding. The two parapets were clad in stucco as originally designed. The decorative cornice details over the windows and leaded glass windows shown in the original drawings were also not built. It can only be assumed the decision to not use brick or to include the cornice details and leaded glass was an economic one. But ten years after Washington Hall's construction in 1918, the Danish Brotherhood raised the funds to clad the building in brick, as originally intended. They commissioned architect Andrew Willatsen to make some changes to the building as described in Section 8 of this nomination.

Builder Hans Pederson

The Danish Brotherhood chose Hans Pederson, a fellow Dane, as the building contractor for Washington Hall. Pederson was as prolific a builder as Voorhees was an architect. Born in Denmark on September 2, 1864, Pederson received a common school education and completed the required term of military service before coming to the United States to seek better opportunities. He first settled in Minnesota in 1884, working as a farm hand. He then journeyed westward in 1886, working on the construction of the Northern Pacific tunnels through the Cascade mountains. He arrived in Seattle in 1886 and worked on the railroad construction along Lake Union. After the June 6, 1889 great fire in Seattle, he helped rebuild the city's business district and continued in the building business. Pederson's spirit of adventure and desire to strike it rich took him to Alaska during the Klondike Gold Rush in 1898. He came back to Seattle unsuccessful and returned to the contracting business.[43] He excelled as a builder and soon because one of Seattle's most prominent and prolific contractors. The first decade of the twentieth was a good time for builders and architects in the city—Seattle and Puget Sound were bustling with the biggest population growth in history and building had to keep pace to provide residential, commercial and public buildings, and infrastructure (streets and bridges) to meet and support demand. Seattle continued to do well into the 1910s and 1920s before the stock market crash.

Among Pederson's most notable projects are the Arctic Building (1916, City of Seattle Landmark), Seaboard Building (1909, City of Seattle Landmark), Milwaukee Hotel (1911, contributing resource –

[43] Cornelius Hanford. *Seattle and Environs, 1852-1924*. Chicago and Seattle: Pioneer Historical Publishing Co., 1924, pp. 302-305.

Seattle Chinatown National Register Historic District), St. Regis Hotel (1909), the Rex Theatre (1915, demolished), Alhambra Theatre (1909, extensively altered), Blue Mouse Theatre (ca. 1920, demolished), the 15th Avenue NW (Ballard) Bridge and viaduct (1917), Ford Assembly Plant in Seattle (1913), Temple of Justice (1920) in Olympia, and Terminal Sales Building (1925, City of Seattle Landmark). He also constructed many country roads throughout the state of Washington and worked on reclamation projects.[44] No project was too great or small for Pederson. A March 27, 1931 article in the *Christian Science Monitor* noted Pederson's motto was to take any job to keep his men at work. This was in the depths of the Great Depression when Pederson kept busy and his priority was to keep his crew employed and paid. His reputation reached back to Denmark, his native land, where a book about him was published titled, *Kong Hans ved Stillehavet*, or *King Hans of the Pacific Ocean*.[45]

Pederson married Marie Madsen in 1900. Their only child, Hans Jr., died at the age of nineteen. Pederson later remarried and his second wife's was named Doris. Hans Pederson died in Seattle on September 6, 1933 at the age of 69. His legacy to Seattle's built environment is evident in much of his work, which remains today. Washington Hall was one of Pederson's many projects and though he was prolific, the building is his only known fraternal hall that is extant.

Together, Victor Voorhees as architect and Hans Pederson as builder, created a building that has stood the test of time and continues to play an important role in the community.

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[44] Ibid, p. 305.

[45] *Christian Science Monitor*. "Any Job To Keep His Men At Work, Pederson Motto." 27 March 1931.

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Verbal Boundary Justification

The nominated area is located in the NE ¼ of Section 5, Township 24, Range 4 in King County, Washington, and is legally described as Lawler's Addition, east 2 feet of Lot 5 and all of Lots 6, 7 and 8, Block 1.

Tax parcel number: 4226900030

Boundary Justification

The nominated property encompasses the entire urban tax parcel (lot size measuring 107' x 131') that is occupied by Washington Hall.

Photograph Log

Name of Property:	Washington Hall
City:	Seattle
County:	King County
State:	Washington
Name of Photographer:	Eugenia Woo
Date of Photographs:	December 2009
Location of Original Digital Files:	Historic Seattle, 1117 Minor Avenue, Seattle, WA 98101
Number of Photographs:	15

Photo #1:
View of 14th Avenue, camera facing north. Washington Hall on left.

Name of Property:	Washington Hall
City:	Seattle
County:	King County
State:	Washington
Name of Photographer:	Eugenia Woo
Date of Photographs:	December 2009
Location of Original Digital Files:	Historic Seattle, 1117 Minor Avenue, Seattle, WA 98101
Number of Photographs:	15

Photo #2:
East (front) facade, camera facing west.

Name of Property:	Washington Hall
City:	Seattle
County:	King County
State:	Washington
Name of Photographer:	Eugenia Woo
Date of Photographs:	December 2009
Location of Original Digital Files:	Historic Seattle, 1117 Minor Avenue, Seattle, WA 98101
Number of Photographs:	15

Photo #3:
South (left) and east (right) facades, camera facing northwest.

Name of Property:	Washington Hall
City:	Seattle
County:	King County
State:	Washington
Name of Photographer:	Eugenia Woo
Date of Photographs:	September 2009
Location of Original Digital Files:	Historic Seattle, 1117 Minor Avenue, Seattle, WA 98101
Number of Photographs:	15

Photo #4:
West (left) and south (right) facades, camera facing northeast.

Name of Property:	Washington Hall
City:	Seattle
County:	King County
State:	Washington
Name of Photographer:	Eugenia Woo
Date of Photographs:	July 2009
Location of Original Digital Files:	Historic Seattle, 1117 Minor Avenue, Seattle, WA 98101
Number of Photographs:	15

Photo #5:
North (left) and west (right) facades, camera facing southeast.

Name of Property:	Washington Hall
City:	Seattle
County:	King County
State:	Washington
Name of Photographer:	Eugenia Woo
Date of Photographs:	September 2009
Location of Original Digital Files:	Historic Seattle, 1117 Minor Avenue, Seattle, WA 98101
Number of Photographs:	15

Photo #6:
North facade, camera facing southwest.

Name of Property: Washington Hall
City: Seattle
County: King
State: Washington
Name of Photographer: Eugenia Woo
Date of Photographs: December 2009
Location of Original Digital Files: Historic Seattle, 1117 Minor Avenue, Seattle, WA 98101
Number of Photographs: 15

Photo #7:
Detail of parapet on east (front) facade, camera facing west.

Name of Property: Washington Hall
City: Seattle
County: King
State: Washington
Name of Photographer: Eugenia Woo
Date of Photographs: December 2009
Location of Original Digital Files: Historic Seattle, 1117 Minor Avenue, Seattle, WA 98101
Number of Photographs: 15

Photo #8:
Windows on south facade, camera facing north.

Name of Property: Washington Hall
City: Seattle
County: King
State: Washington
Name of Photographer: Eugenia Woo
Date of Photographs: July 2009
Location of Original Digital Files: Historic Seattle, 1117 Minor Avenue, Seattle, WA 98101
Number of Photographs: 15

Photo #9:
Main (front) recessed entrance at east facade, camera facing west.

Name of Property: Washington Hall
City: Seattle
County: King
State: Washington
Name of Photographer: Eugenia Woo
Date of Photographs: December 2009
Location of Original Digital Files: Historic Seattle, 1117 Minor Avenue, Seattle, WA 98101
Number of Photographs: 15

Photo #10:
View of lobby on first floor looking into former office/library, camera facing south.

Name of Property: Washington Hall
City: Seattle
County: King
State: Washington
Name of Photographer: Daniel Hawkins
Date of Photographs: December 2009
Location of Original Digital Files: Historic Seattle, 1117 Minor Avenue, Seattle, WA 98101
Number of Photographs: 15

Photo #11:
View of lodge room on first floor, camera facing southwest.

Name of Property: Washington Hall
City: Seattle
County: King
State: Washington
Name of Photographer: Daniel Hawkins
Date of Photographs: December 2009
Location of Original Digital Files: Historic Seattle, 1117 Minor Avenue, Seattle, WA 98101
Number of Photographs: 15

Photo #12:
View of former dance hall on second floor, camera facing west (photo taken from balcony).

Name of Property:	Washington Hall
City:	Seattle
County:	King
State:	Washington
Name of Photographer:	Daniel Hawkins
Date of Photographs:	December 2009
Location of Original Digital Files:	Historic Seattle, 1117 Minor Avenue, Seattle, WA 98101
Number of Photographs:	15

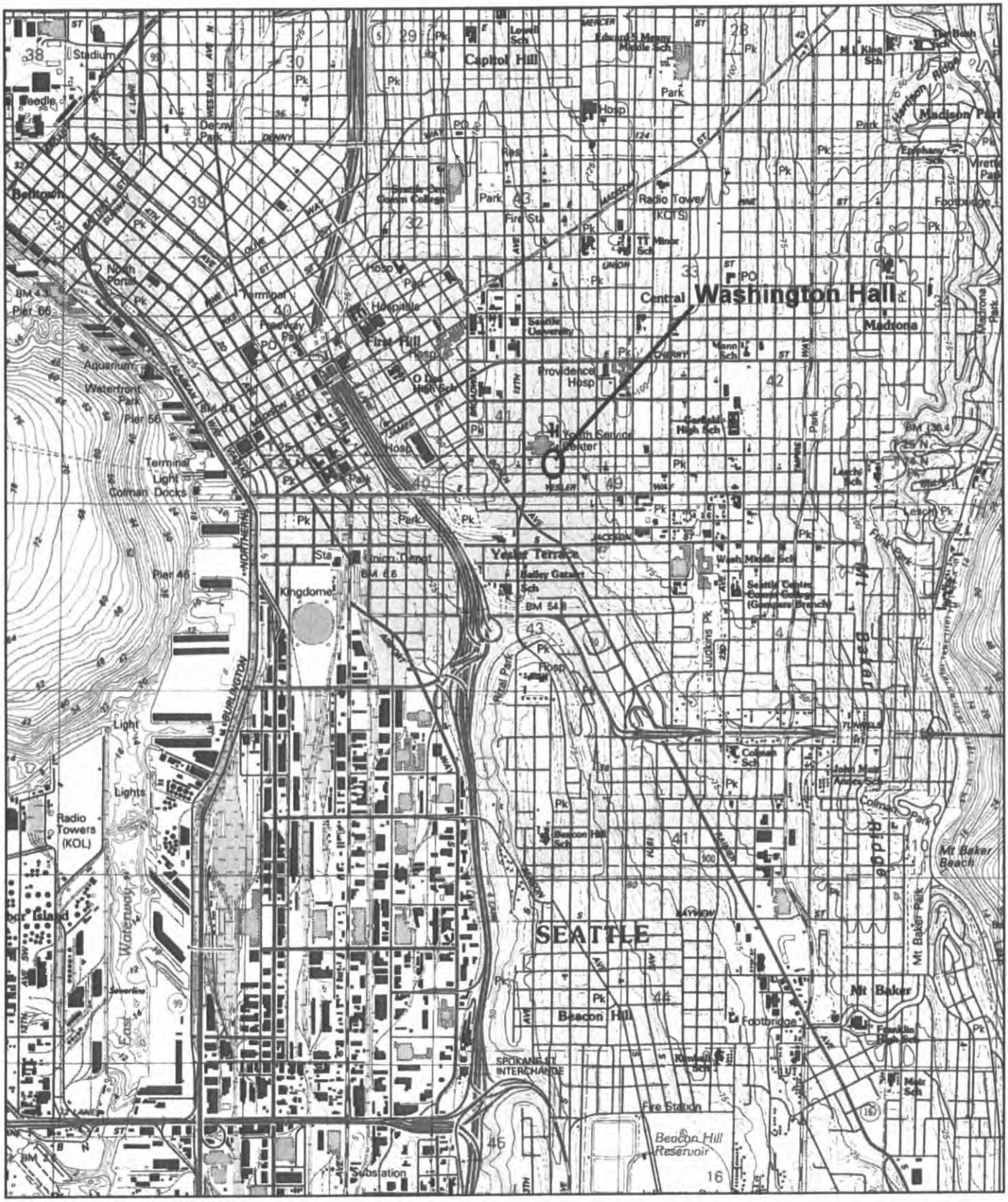
Photo #13:
View of stage, proscenium, and former dance hall on second floor, camera facing west.

Name of Property:	Washington Hall
City:	Seattle
County:	King
State:	Washington
Name of Photographer:	Eugenia Woo
Date of Photographs:	December 2009
Location of Original Digital Files:	Historic Seattle, 1117 Minor Avenue, Seattle, WA 98101
Number of Photographs:	15

Photo #14:
View of balcony at east end of former dance hall space, camera facing northeast.

Name of Property:	Washington Hall
City:	Seattle
County:	King
State:	Washington
Name of Photographer:	Eugenia Woo
Date of Photographs:	December 2009
Location of Original Digital Files:	Historic Seattle, 1117 Minor Avenue, Seattle, WA 98101
Number of Photographs:	15

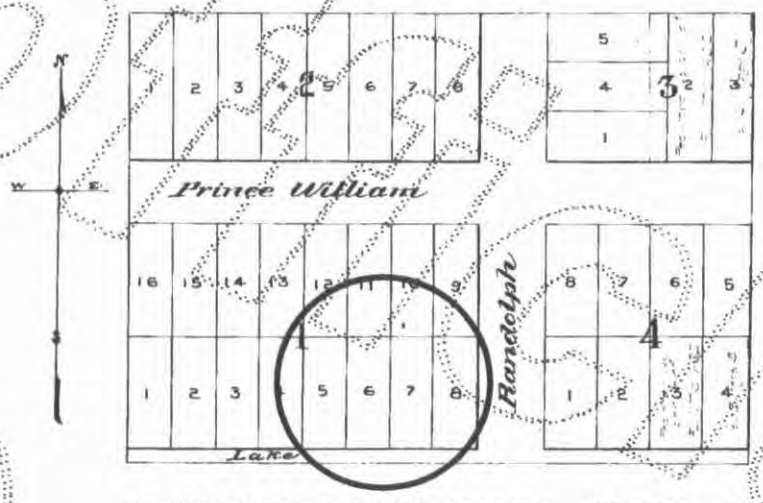
Photo #15:
View of balcony at north end of former dance hall space, camera facing northwest.



USGS map, Seattle, 1983. Washington Hall shown in circle.

Lawler's Addition

TO THE CITY OF SEATTLE.



EXPLANATION.

This tract is described as follows: Commencing at a point 27.50 Chains West of the South East corner of C. D. Boren's Donation Claim, and running thence West 60.52 feet. thence North 477 feet 2 inches, thence East 60.52 feet. Thence South 477 feet 2 inches to the place of beginning containing 6 2/3 acres. All in the said C. D. Boren's Donation Claim and in Sections 3 and 10 of Townships 24 & 25 North and Range 4 East Willamette Meridian, King Co. Washington Territory. Lake Street is 14 feet wide. Prince William Street and Randolph Streets are 66 feet wide. Lots 1. 2. 3. 4. 5. 6. 11. 12. 13. 14. 15 & 16 of Block 1 are 42 feet wide by 120 feet long. Lots 7. 8. 9 and 10 of block 1 are 43 ft. by 120 ft. Lots 1. 2. 3 4. 5 and 6 of block 2 are 42 feet by 157 feet. and Lots 7 & 8 of block 2 are 43 feet by 157 feet. Lots 1 & 4 of block 3 are 52 feet by 120 feet and Lot 5 of block 3 is 53 feet by 120 feet. and Lots 2 & 3 of block 3 are 42 feet by 157 feet. All lots in block 4 are 51 ft. by 120 feet.

This is to certify that John Lawler and Catharine his wife are the owners in fee simple of the above described tract and that they have laid out and platted the same in accordance with this plat of Lawler's Addition to the City of Seattle.
Witness our hands and seals this 9th day of Sept A. D. 1882.
Signed and sealed in presence of witnesses present

Thos C. Lawler
Dan W Lawler

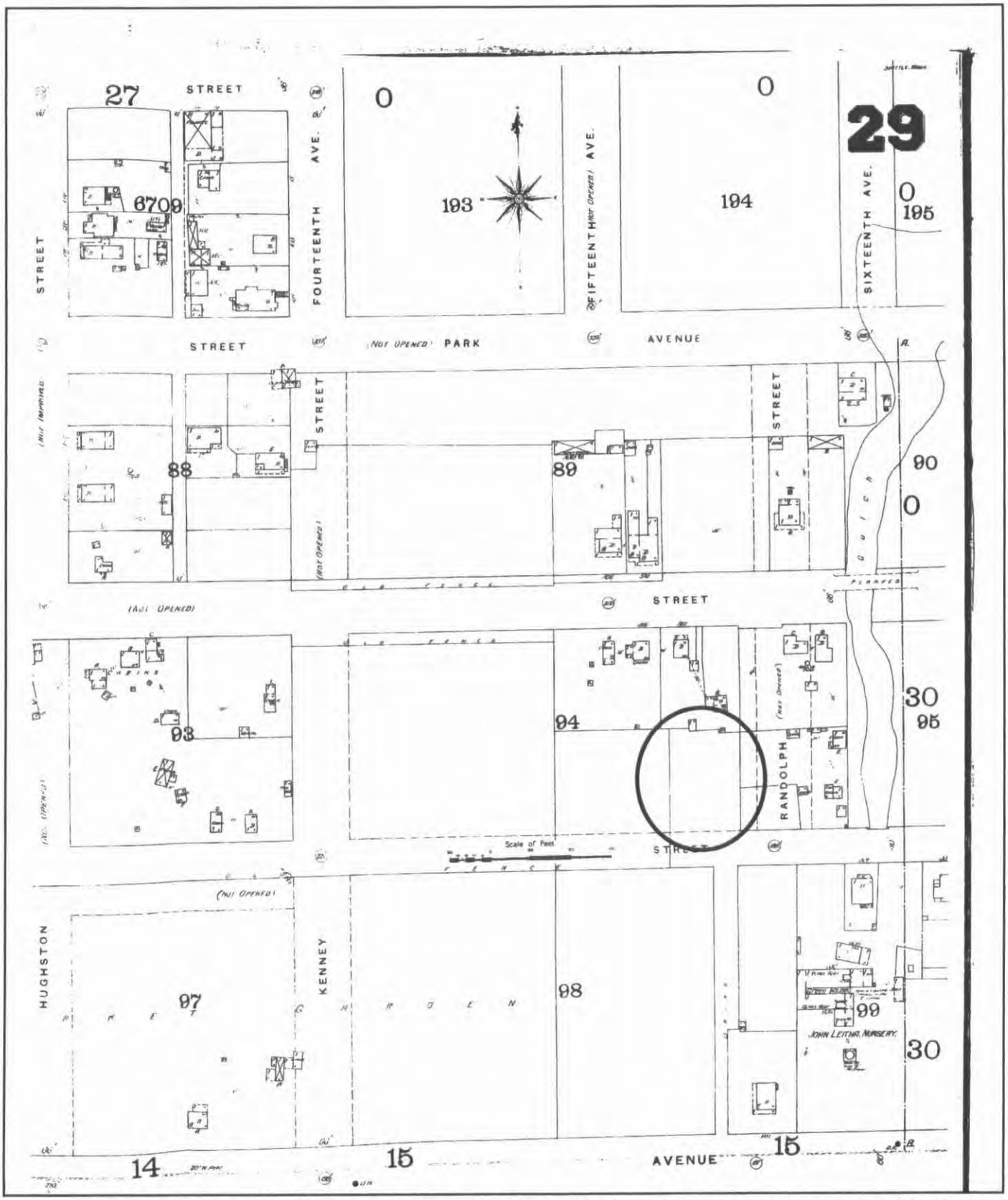
John Lawler (Seal)
Catharine Lawler (Seal)

State of Wisconsin } ss.
Crawford County }

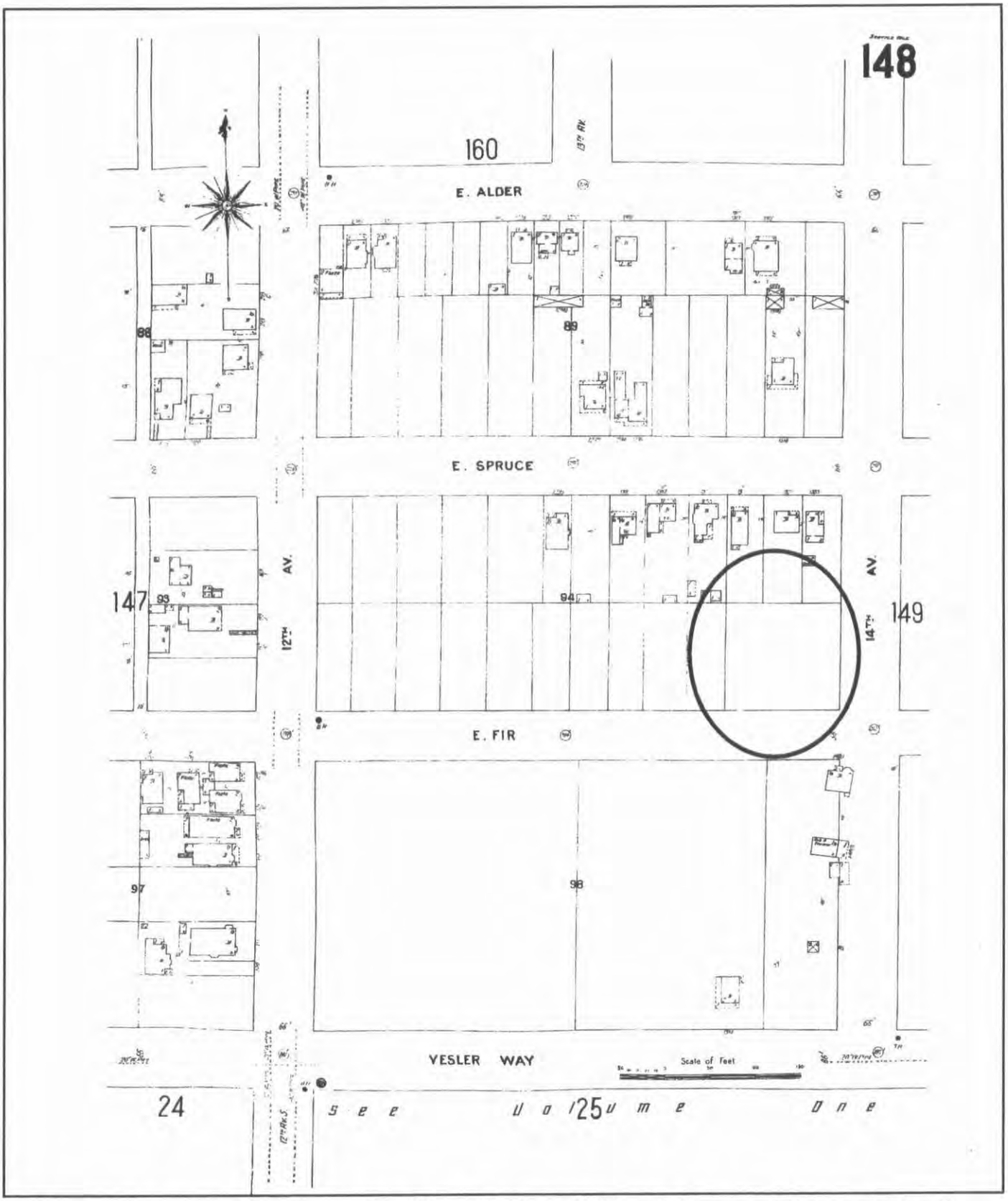
Personally appeared before me a Notary Public in and for said Crawford County John Lawler and Catharine his wife, who acknowledged the foregoing plat to be their free and voluntary act & deed for the purposes therein mentioned and designated.
Witness my hand and official seal this 9th. day of Sept. A. D. 1882.
Thos C. Lawler, Notary Public. (Notarial Seal)

1221
Filed for Record at the request of Chas D. Emery Sept 23rd. 1882 at 4 O'Clock P.M. & Recorded Oct 5th, 1882. S.C. Harris County Auditor.

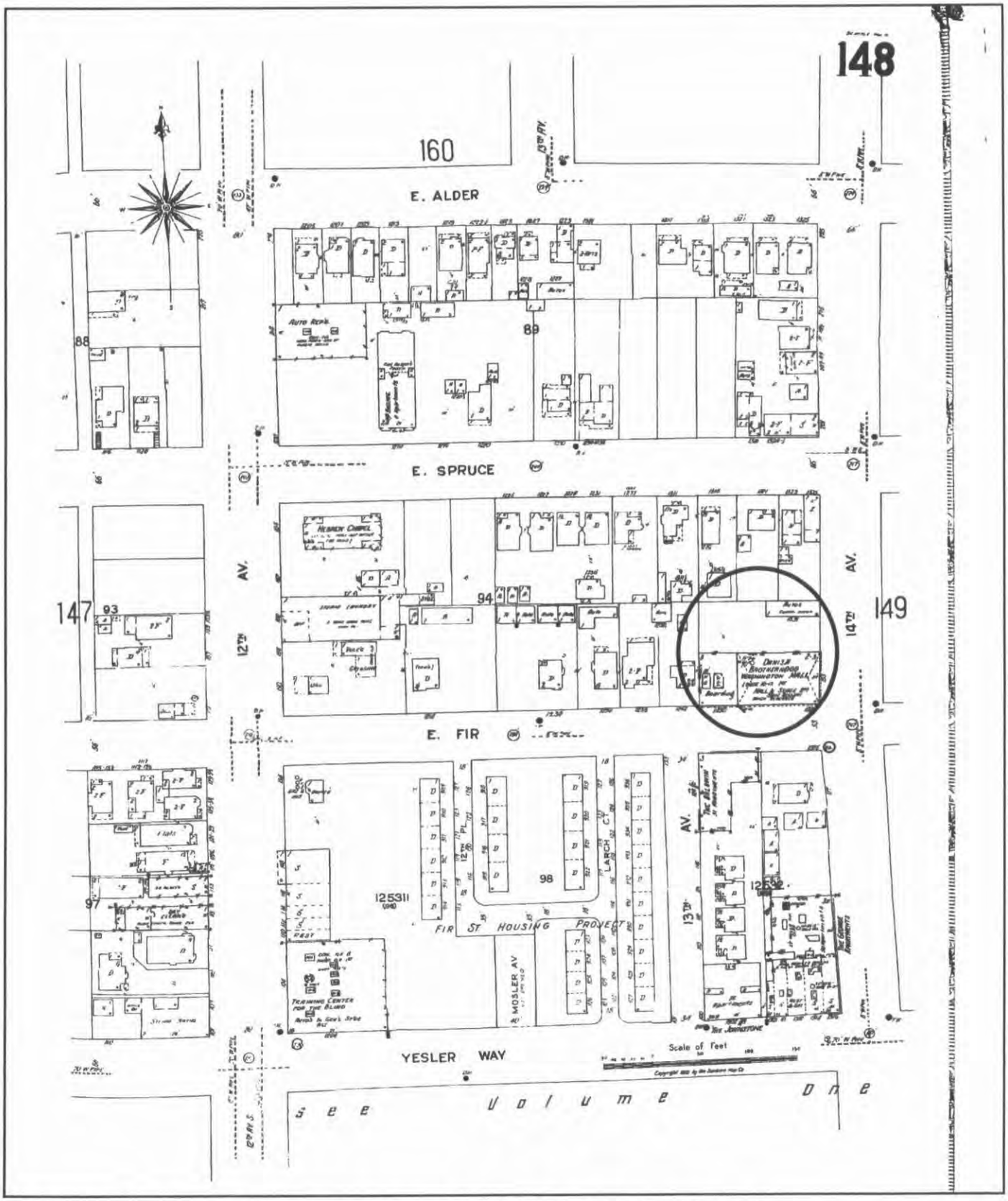
1882 copy of original plat map of Lawler's Addition in Seattle. Site of future Washington Hall in oval - block 1, lots 5, 6, 7, and 8. Street names were completely different in 1882 and the street grid was slightly different. Many streets were platted and named but not yet open. Source: King County Assessor parcel viewer.



1893 Sanborn Fire Insurance Map, Seattle. Site of future Washington Hall in oval. Street names were completely different in 1893 and the street grid was slightly different. Many streets were platted and named but not yet open.



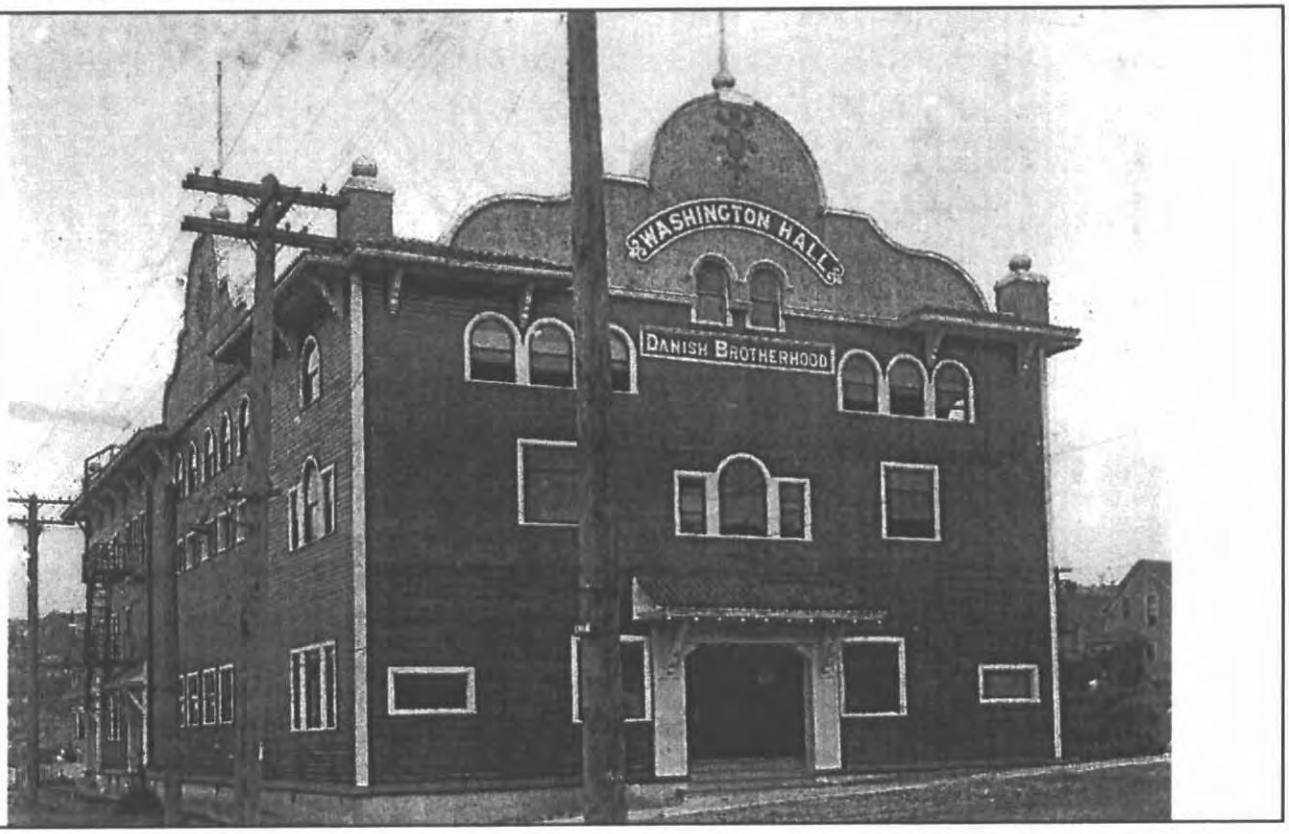
1905 Sanborn Fire Insurance Map, Seattle. Site of future Washington Hall in oval, three years before construction. By 1905, the street names and grid had changed to what we know today.



1950 Sanborn Fire Insurance Map, Seattle. Washington Hall and adjacent parking lot in oval.



1912 photo with Washington Hall in background, view of west and south facades, looking northeast. Source: "Then & Now" by Paul Dorpat. *Pacific Northwest Magazine*, January 18, 2009.



1914 view of south and east facades, looking northwest. Note building was originally clad in horizontal wood siding instead of brick (added in 1918). Photo also shows original entrance design. Source: Danish Brotherhood.



Above and lower left: Ca. 1930s. View of south and east facades, looking northwest. Source: Collection of Nordic Heritage Museum, Seattle, Washington, 92.213.24.





1988. View of south and east facades, looking northwest. Source: King Couty Tax Assessor records, Washington State Archives, Puget Sound Region Branch.

1 DISTRICT 107 LIMITS 01 CODE NO. 1 PERMIT NO.

2 ADDITION LAWLER'S ADD NAME
SECTION TWP. N. RANGE EWM: BLOCK 1 TRACT OR LOT NO. S E 2' of Lot 5 & ALL Lots 6 to 8 incl.
DESCRIPTION

3 ADDRESS—PROPERTY 153 14 Avenue CONT. PURCHASER
4 FEE OWNER Seattle Lodge # 29 B.P.O.E. (1) Daniel Buchtel Jr. Investment
5 ARCHITECT CONTRACTOR

ORIG. COST $	BASEMENT part 36'x61'; concrete 12" wall; concrete floor; plastered	STORE FRONTS no	EXTRA FEATURES fire escapes; 2 stair; 2 landing type
6 BUILDING fraternal Hall 5 story 40 rooms basement boiler room 18 Sleeping Rms. 1-2 Rm. Apt.	FOUNDATION concrete	EXTERIOR brick; select common; galvanized tin coping; double const.; stucco front & sides, parapit	CONSTRUCTION frame; good double
	ROOF tar & gravel composition shingle		REFRIGERATION
INTERIOR 1 partition 2"x6" plastered between apts & lodge; 40 plastered 40 fir trim			7 CONDITION: EXTERIOR good INTERIOR good FOUND. good
FLOORS 38 fir; 2 maple			8 MAIN SUPPORT COLUMN 8" 8" FOOTING concrete SPAN 14' FT.
PLUMBING ~~3928~~ fixtures; 2 baths; 6/toilets; ~~11~~ basin; 3 sink; ~~14~~ urinal; 1 h.w. tank; good			9 FIRST FLOOR JOIST 3"x16" 16 INCH CENTER BRIDGED yes
TILE WORK no			10 BUILDING finished
WIRING			11 GROSS INCOME $ EXPENSE $ NET INCOME $
HEATING central hot water hoy oil burner; ideal h. w. tank W28-8			12 DEPRECIATION: COND. 56 % OBSLSE. % ECON. SUIT. % TOTAL %
ELEVATORS no			YEAR BUILT 1908 REMODELED no
ENTRANCE			EFFECTIVE AGE 28 YEARS FUTURE LIFE 22 YEARS
CEILING—STORY HEIGHT basement 8'1st flr 11'; 2nd flr 8½'; 3rd flr 8½'			DIMENSIONS see below x x SQUARE FT. 7808 AREA CUBIC FT.



IMPROVEMENT VALUE

BUILDING	$
[redacted]	$
[redacted]	$ 16380 ~~15750~~ 16800
[redacted]	$ ~~75000~~ 68000
[redacted]	$ ~~75000~~ 68000

DATE 9/27/37

LAND INFORMATION
1. SIZE x level;on grade
2. STREET—ROAD graded; paved conc; no alley
3. SIDEWALK concrete; sewer
4. LANDSCAPING natural
5. TRENDstati LAND VALUE $
6. USE res.; bus.; bps. 2 md 2 Res.
7. DISTRICT poor old

O C	OWNER OR CONTRACT PURCHASER	DATE	FILE NO.	PRICE	MTGE.	STAMP

REMARKS DIMENSIONS: 128x61; Also E 2" 5 Also 6-7 Lawler's add Also 153-14 Ave 1 Image

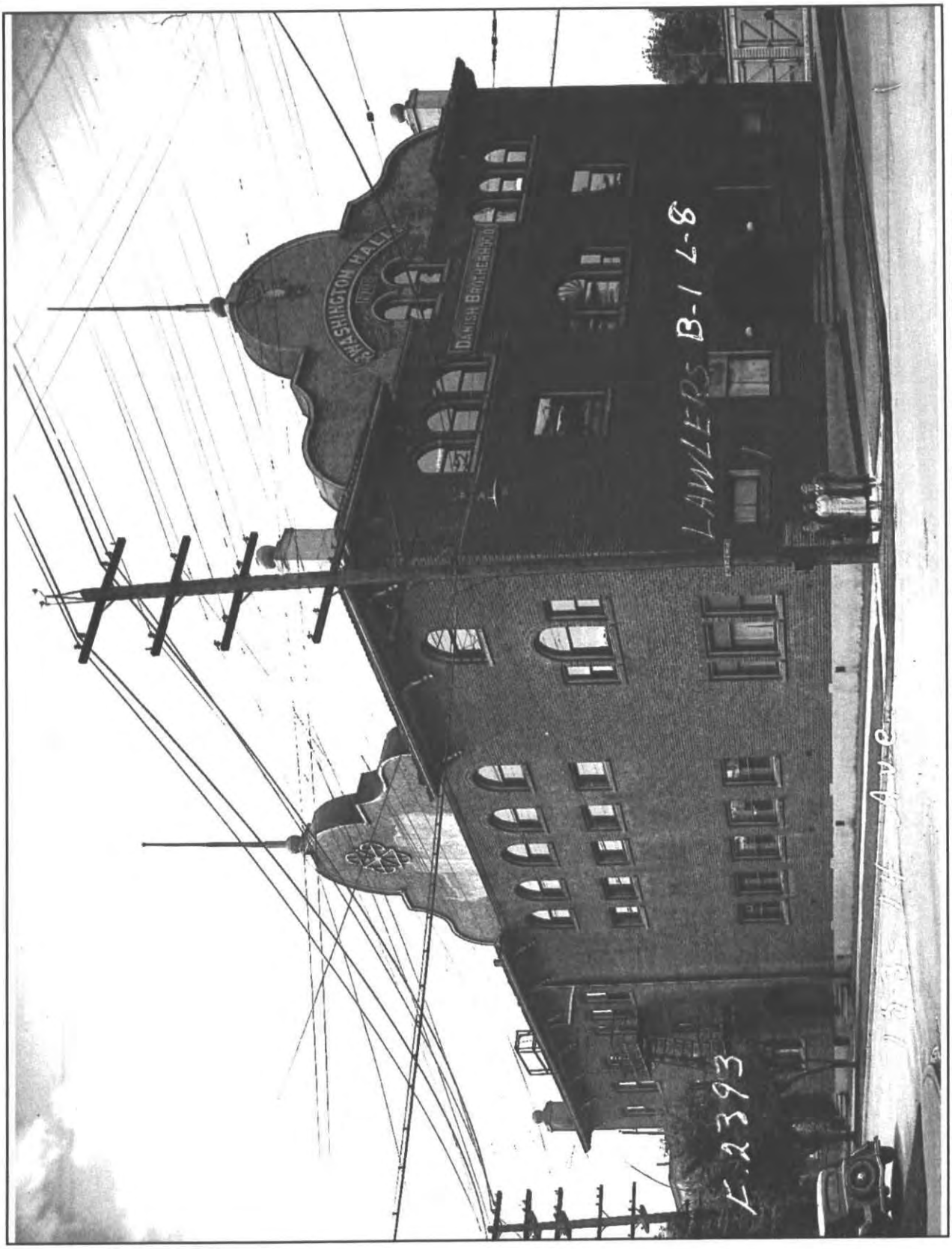
FLOOR PLAN 30 = 1



COMMERCIAL, FACTORY, LOFT, GARAGE—KING COUNTY ASSESSOR, SEATTLE, WASHINGTON

PIGOTT-WASHINGTON PRINTING CO.

1937 King County Tax Assessor's property record card for Washington Hall. Source: Washington State Archives, Puget Sound Region Branch.



1937 King County Tax Assessor's record photo of Washington Hall. Source: Washington State Archives, Puget Sound Region Branch.



Ca. 1960. The Rocking Kings with Jimi Hendrix on guitar on stage in Washington Hall. Source: *Jackson Street After Hours* by Paul de Barros.



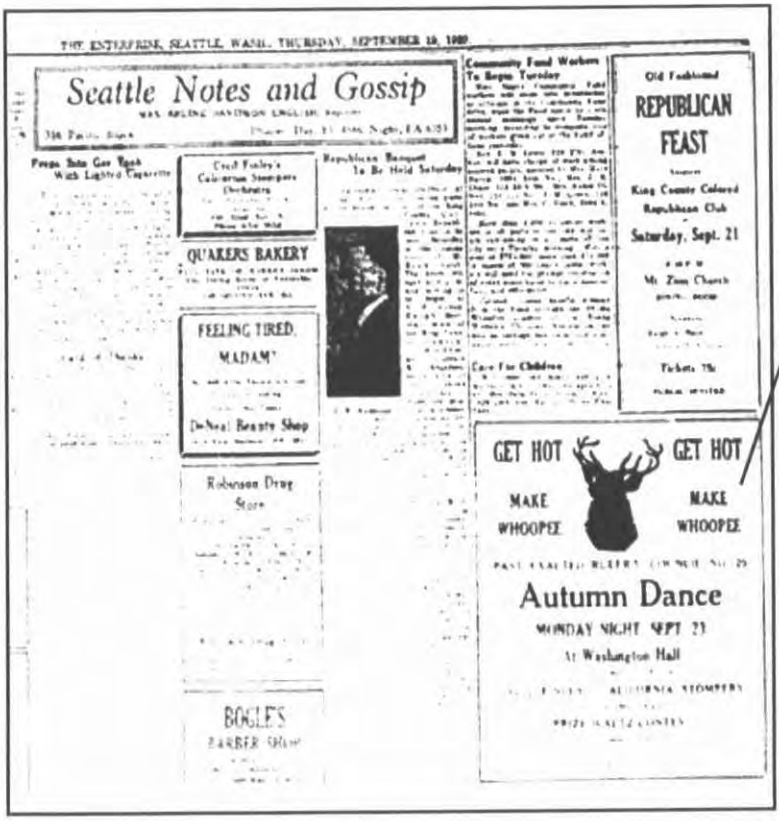
1920s. Sephardic theater group on stage at Washington Hall. Source: University of Washington Libraries, Special Collections, Jewish Archives Collections (JEW022)



Date unknown. Danish drama group on stage at Washington Hall. Source: Danish Brotherhood.



Date unknown. Danish drama group on stage at Washington Hall. Source: Danish Brotherhood.



THE ENTERPRISE, SEATTLE, WASH., THURSDAY, SEPTEMBER 18, 1930

Seattle Notes and Gossip

Community Fund Workers To Begin Tuesday

Republican Banquet To Be Held Saturday

Old Fashioned
REPUBLICAN FEAST
King County Colored Republican Club
Saturday, Sept. 21
Mt. Zion Church

Chief Parker's Californian Sweetpea Orchestra

QUAKERS BAKERY

FEELING TIRED, MADAM?
DeNeal Beauty Shop

Robinson Drug Store

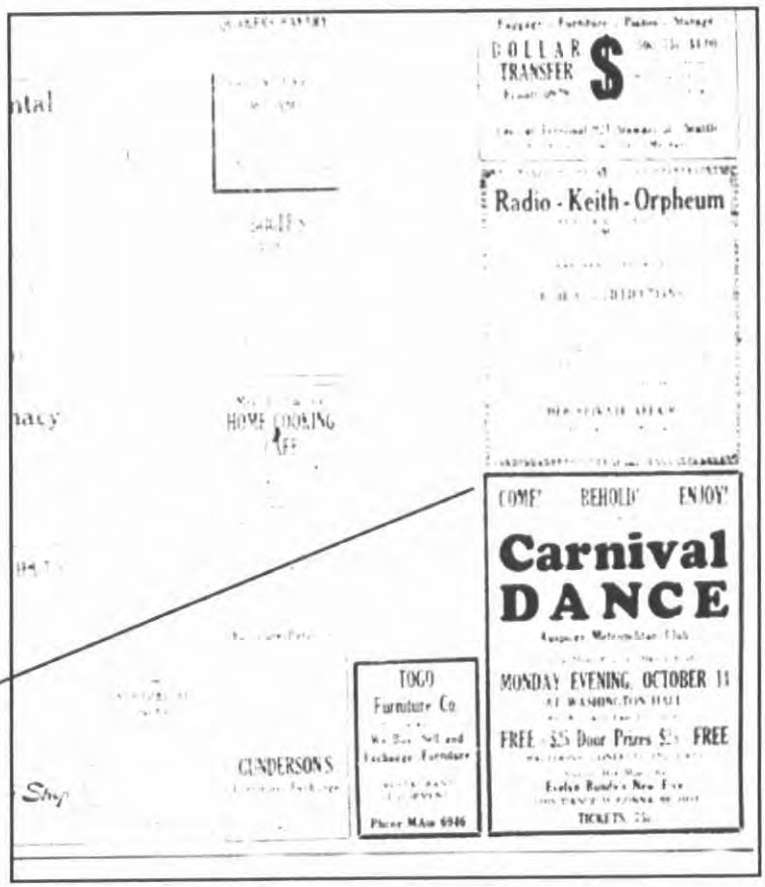
BOGLE'S
BARBER SHOP

Care For Children

GET HOT MAKE WHOOPEE
GET HOT MAKE WHOOPEE

Autumn Dance
MONDAY NIGHT SEPT 23
At Washington Hall

Ad for "Autumn Dance" at Washington Hall, 1930. Source: *The Northwest Enterprise*, November 1930.



DOLLAR TRANSFER $

Radio - Keith - Orpheum

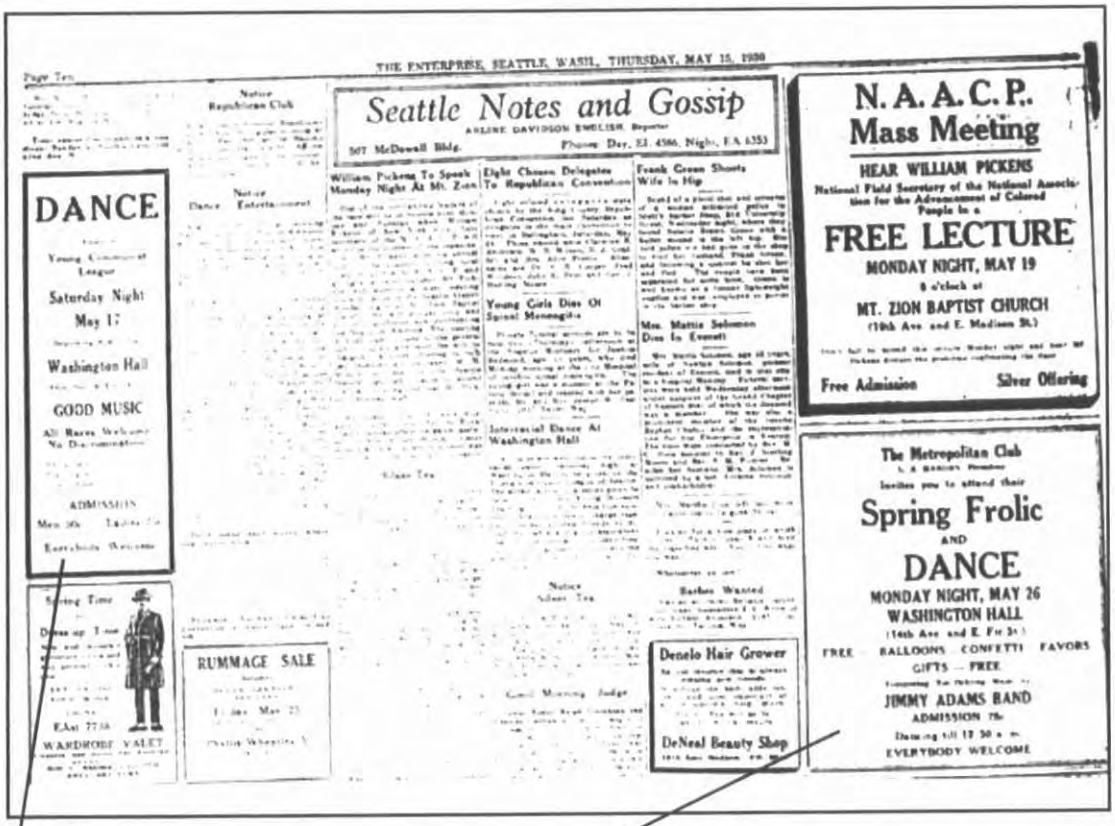
HOME COOKING

COME! BEHOLD! ENJOY!
Carnival DANCE
MONDAY EVENING, OCTOBER 14
AT WASHINGTON HALL
FREE $5 Door Prizes $5 FREE
Evelyn Bundy's New Five
TICKETS

TOGO Furniture Co
Phone Main 6946

GUNDERSONS

Ad for "Carnival Dance" at Washington Hall, 1929. Source: *The Northwest Enterprise*, October 1929.



THE ENTERPRISE, SEATTLE, WASH., THURSDAY, MAY 15, 1930

Seattle Notes and Gossip

DANCE

Young Communist League

Saturday Night

May 17

Washington Hall

GOOD MUSIC

All Races Welcome

No Discrimination

ADMISSION

Men 50c Ladies Free

Everybody Welcome

RUMMAGE SALE

WARDROBE VALET

N. A. A. C. P. Mass Meeting

HEAR WILLIAM PICKENS

National Field Secretary of the National Association for the Advancement of Colored People in a

FREE LECTURE

MONDAY NIGHT, MAY 19

8 o'clock at

MT. ZION BAPTIST CHURCH

(19th Ave and E. Madison St.)

Free Admission — Silver Offering

The Metropolitan Club

Invites you to attend their

Spring Frolic

AND

DANCE

MONDAY NIGHT, MAY 26

WASHINGTON HALL

(14th Ave and E. Fir St.)

FREE BALLOONS CONFETTI FAVORS

GIFTS — FREE

JIMMY ADAMS BAND

ADMISSION 75c

Dancing till 12:30 a. m.

EVERYBODY WELCOME

Above: Ads for dance at Washington Hall hosted by the Young Communist League, and Spring Frolic Dance, 1930. Source: *The Northwest Enterprise*, May 1930.



BEAUTIFUL CHINESE GARDENS

ADMISSION 50c

DANCE

MONDAY NIGHT, OCTOBER 3

ALHAMBRA CLUB

ENTERTAINMENT FEATURES

East Wheeler's Band

ADMISSION 25c

Orange Market

GOLDEN WEST HOTEL

Rates 50c Up

Golden West Hotel

NOTICE All You Dance Lovers

Al Pierre's Royal Knights Band

GREAT AUTUMN DANCE

MONDAY NIGHT, OCTOBER 10

VALHALLA HALL IN TACOMA

Admission 35c

CRANE'S

CASH AND CARRY CLEANERS

Ladies Silk Dresses Suits and Coats

59c

CRANE'S

Larger Quarters

Better Service

Goodyear Rubber Heels 25c

Half Soles 45c

Rubber Soles 35c

ECLIPSE SHOE REPAIRING

PUGET SOUND Power & Light Company

POLITICAL MASS MEETING

Auspices

South End Civic and Progressive Club

Sunday, October 9

WASHINGTON HALL

14th Ave and East Fir St. 2:30 p. m.

Hear —

DITTO CASE

Candidate for State Treasurer

WARREN MAGNUSON

Candidate for Representative, 37th District

LOU NASH and JOHN STEVENSON

Candidates for County Commissioners

AND OTHERS

Discuss Issues of the Campaign

Come Early for a Good Seat

EVERYBODY WELCOME

Ad for a mass political meeting at Washington Hall, 1932. *The Northwest Enterprise*, October 1932.



THE NORTHWEST ENTERPRISE, THURSDAY, SEPTEMBER 15, 1932

Page Six

HAIRCUT, 25c
SHAVE, 15c
Bagle's Barber Shop

CRANE'S
CASH AND CARRY CLEANERS
Ladies' Wool Coats, Suits and Dresses 75c
MEN'S SUITS 60c

Larger Quarters
Better Service
Goodyear Rubber Heels 25c
Half Soles 45c
Ladies' Lifts 15c
ECLIPSE SHOE REPAIRING

Bostonians Special
$5
TURRELL'S
1521 Third Avenue

Fisher's

Woolworth Store Removes Objectionable Candy Display

Dance And Vodvil Show Next Monday Night

Seattle Notes and Gossip
Miss Sadie Melver, Reporter
901 McDonald Building
Phones: Day, ELliot 4686, Night, PRospect 0085

Young Boy Drowns in Lake Washington

Notice Republican Club

G. N. O. Club Card Party Saturday Night

DANCE
Thursday Night
September 22
Chandler Hall

CARD PARTY
Whist and "500"
Saturday Night
Sept. 17
Chandler Hall

George J. Hodge

Orange Market

Men's, Women's Apparel
Cecile Gladly
Eglers

B & B GROCERY
and
MARKET
Under New Management
NEW LOW PRICES

Workers Organize for Community Fund Drive

James Ford Explains Aims Of Communists

Primary Election Results in Many Upsets

Dr. Walter Brown Begins Practice In Seattle

COAST HOTEL
Seattle's Finest Colored Hotel
Reasonable Rates

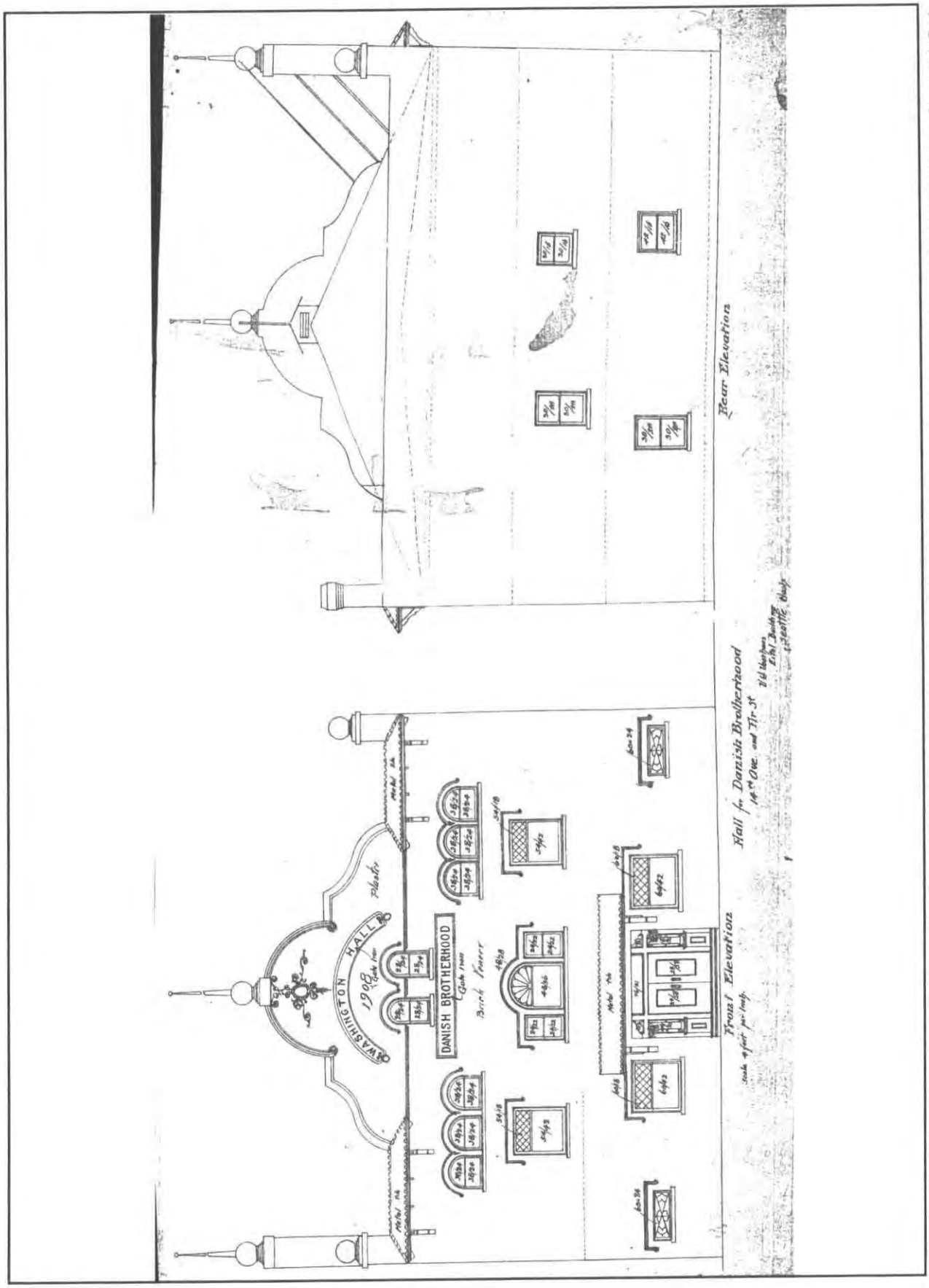
STARTS TODAY 5th AVENUE
"FOLLOW THRU"
AT OUR REGULAR PRICES

DANCE and DINE
SATURDAY NIGHT, SEPT. 17
at the
"QUE CLUB"
12th Main Street
FREE ADMISSION FREE

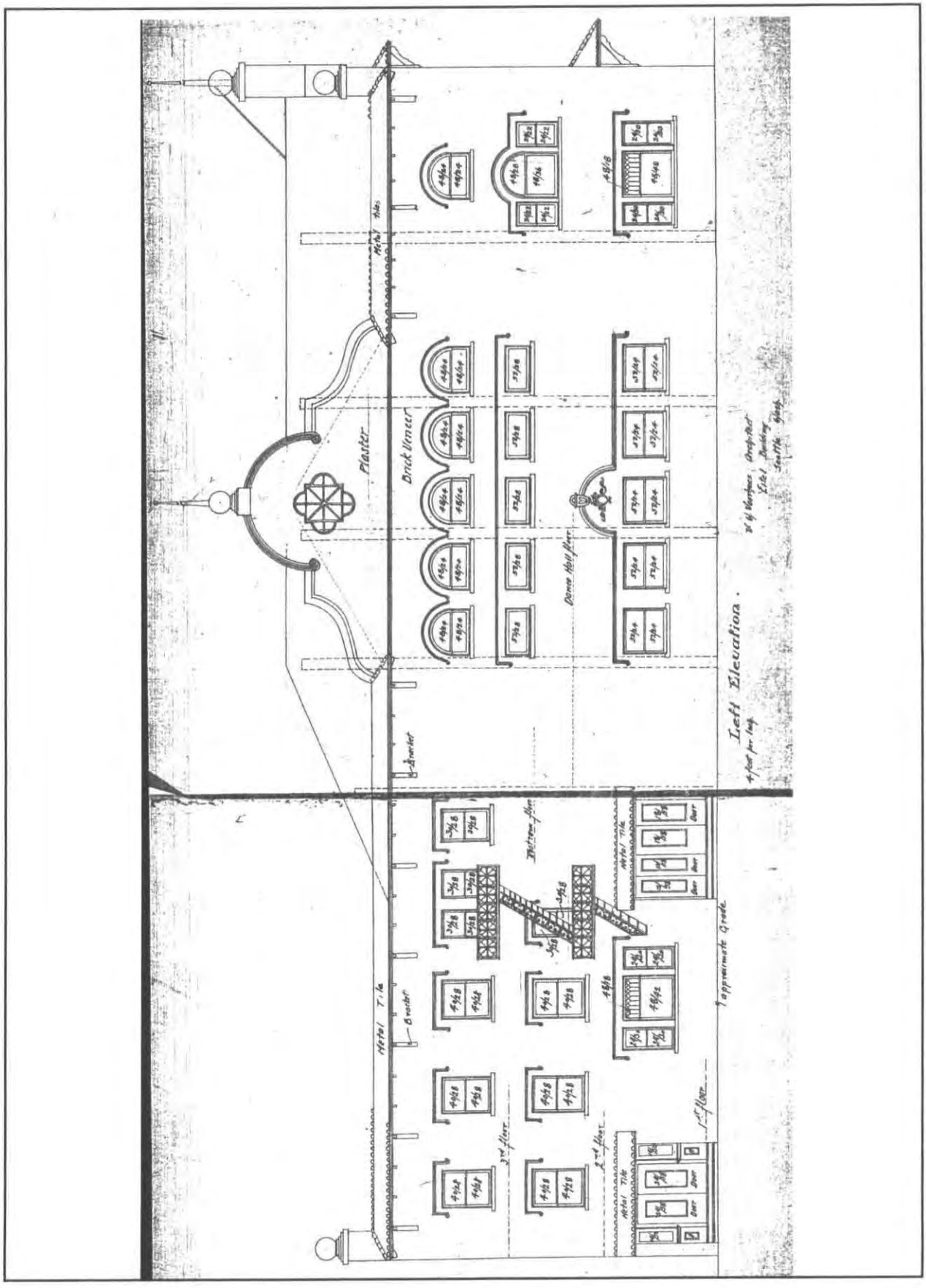
DANCE
AND
VODVIL SHOW
JOYMAKER GIRLS
MONDAY NIGHT, SEPT. 19
at
FINNISH HALL
EARL WHALEY'S BAND
ADMISSION 35c
Come Early Stay Late

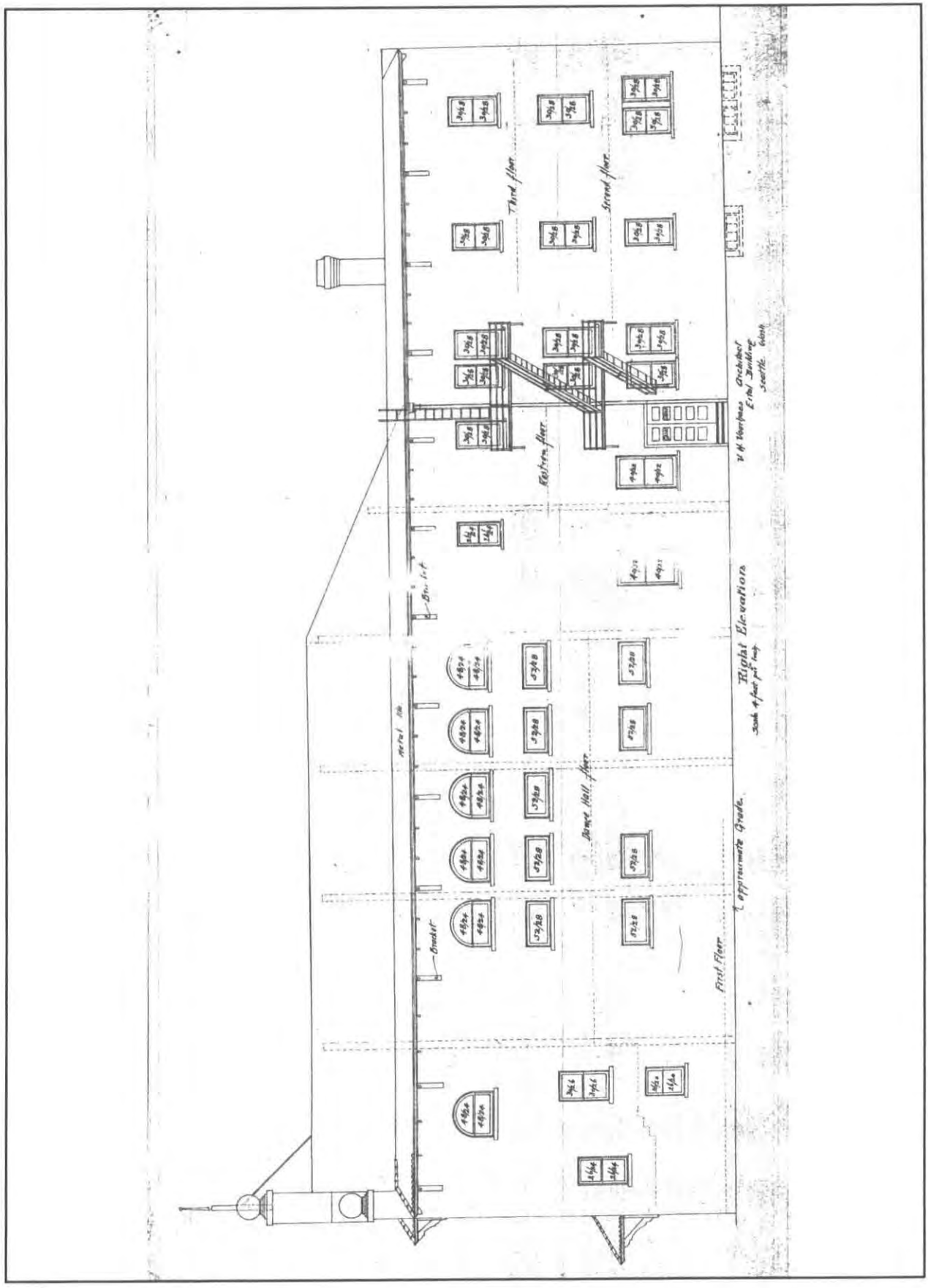
FIRST SEATTLE SHOWING
Bill Robinson
starring in
The All Negro Talking Picture
'HARLEM IS HEAVEN'
SEE AND HEAR BILL ROBINSON
FRIDAY NIGHT, SEPT. 30
at
Washington Hall
14th Avenue — East Fir Street
BIG DANCE AFTER SHOW
SOJOURNER TRUTH HOME
Admission 50c Time 8:30 P. M.

Ad for movie and dance at Washington Hall, 1932. *The Northwest Enterprise*, September 1932.

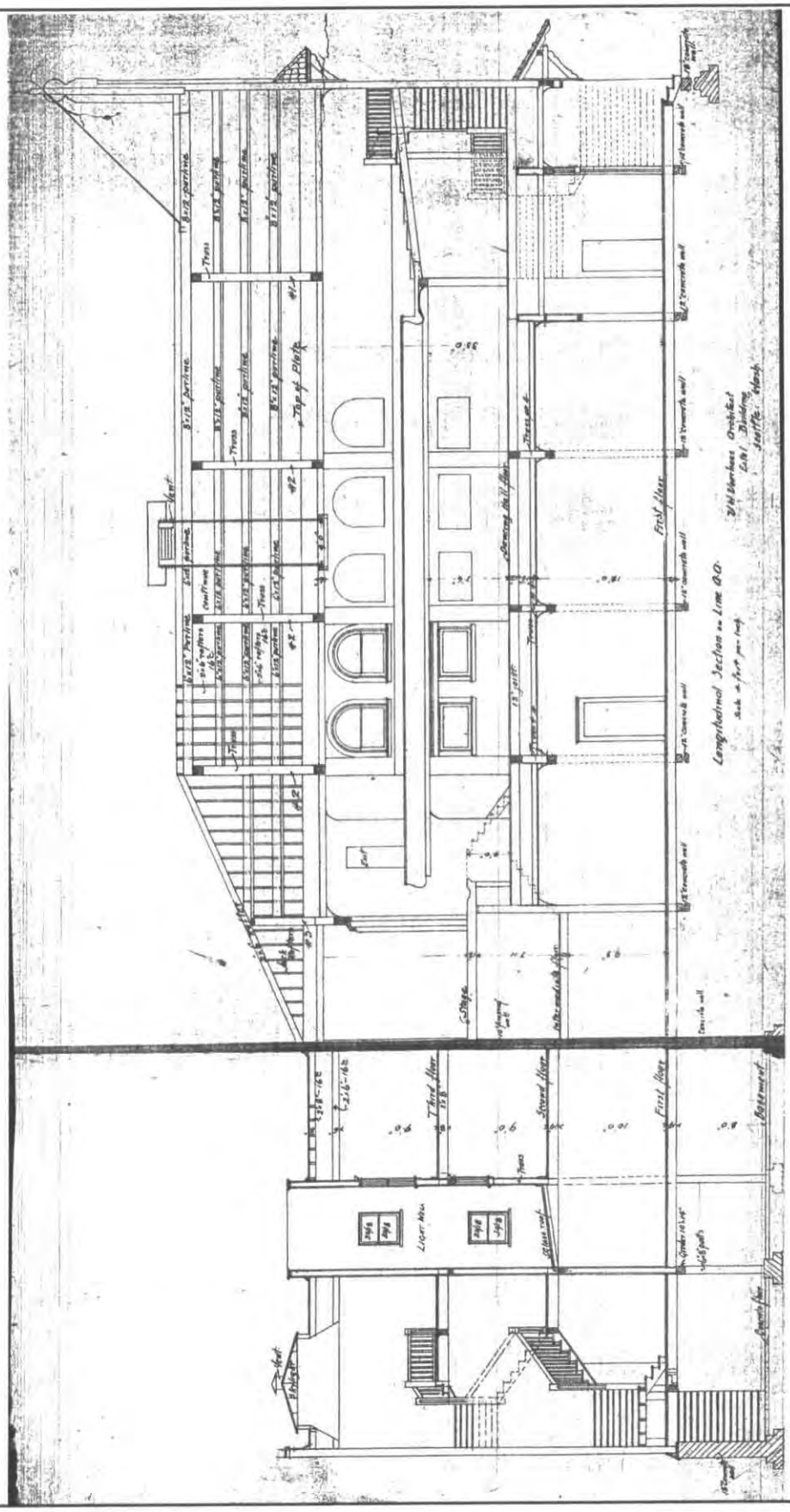


1907. Original drawings by architect Victor Voorhees. East (front) and west (rear) elevations. Source: University of Washington Special Collections, Willatsen Collection

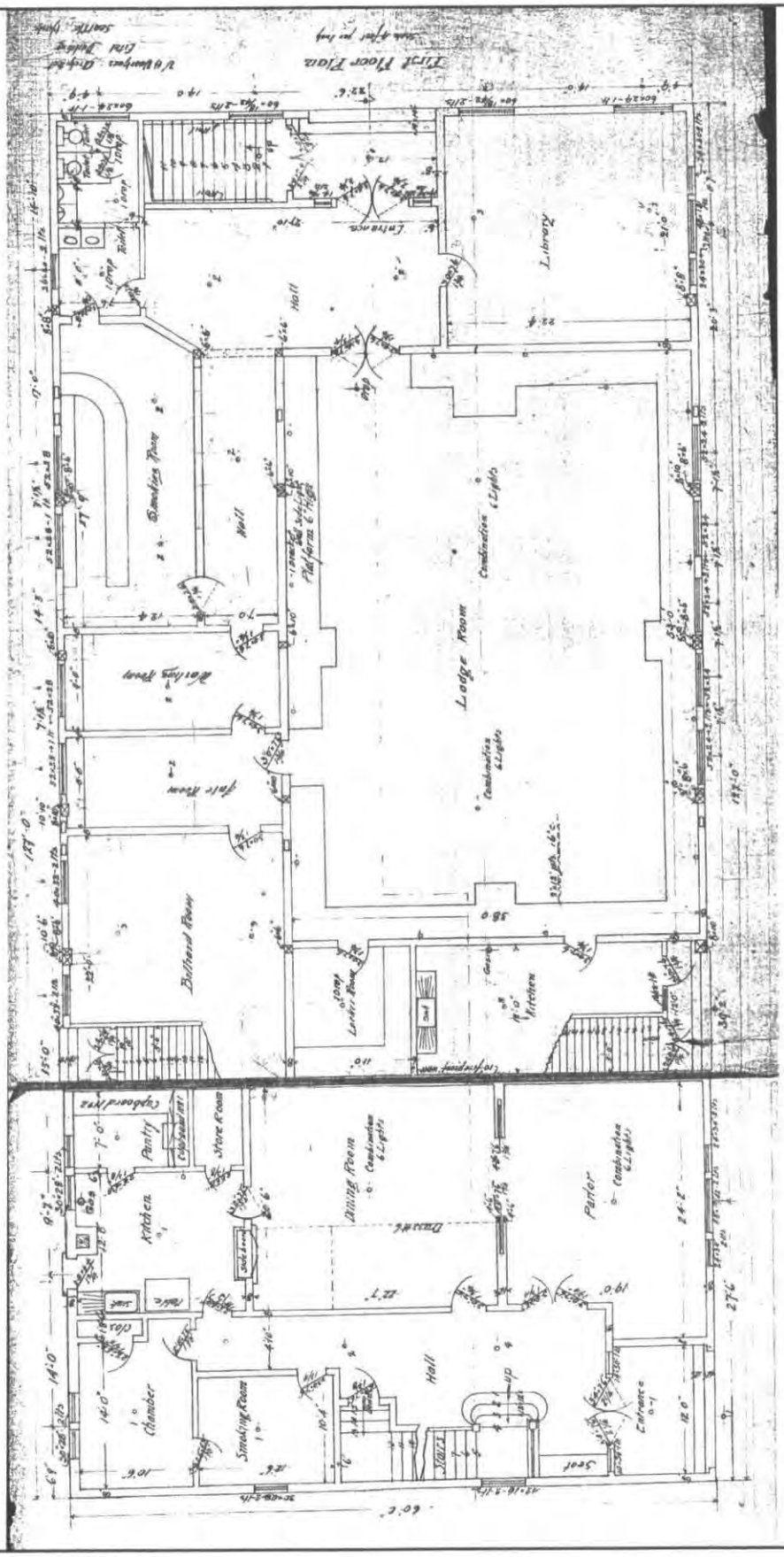

Left Elevation.
Plaster
Brick Veneer
Dance Hall floor
Metal Tile
Gutter
Metal Tile
Gutter
Metal Tile
Metal Tile
Metal Tile



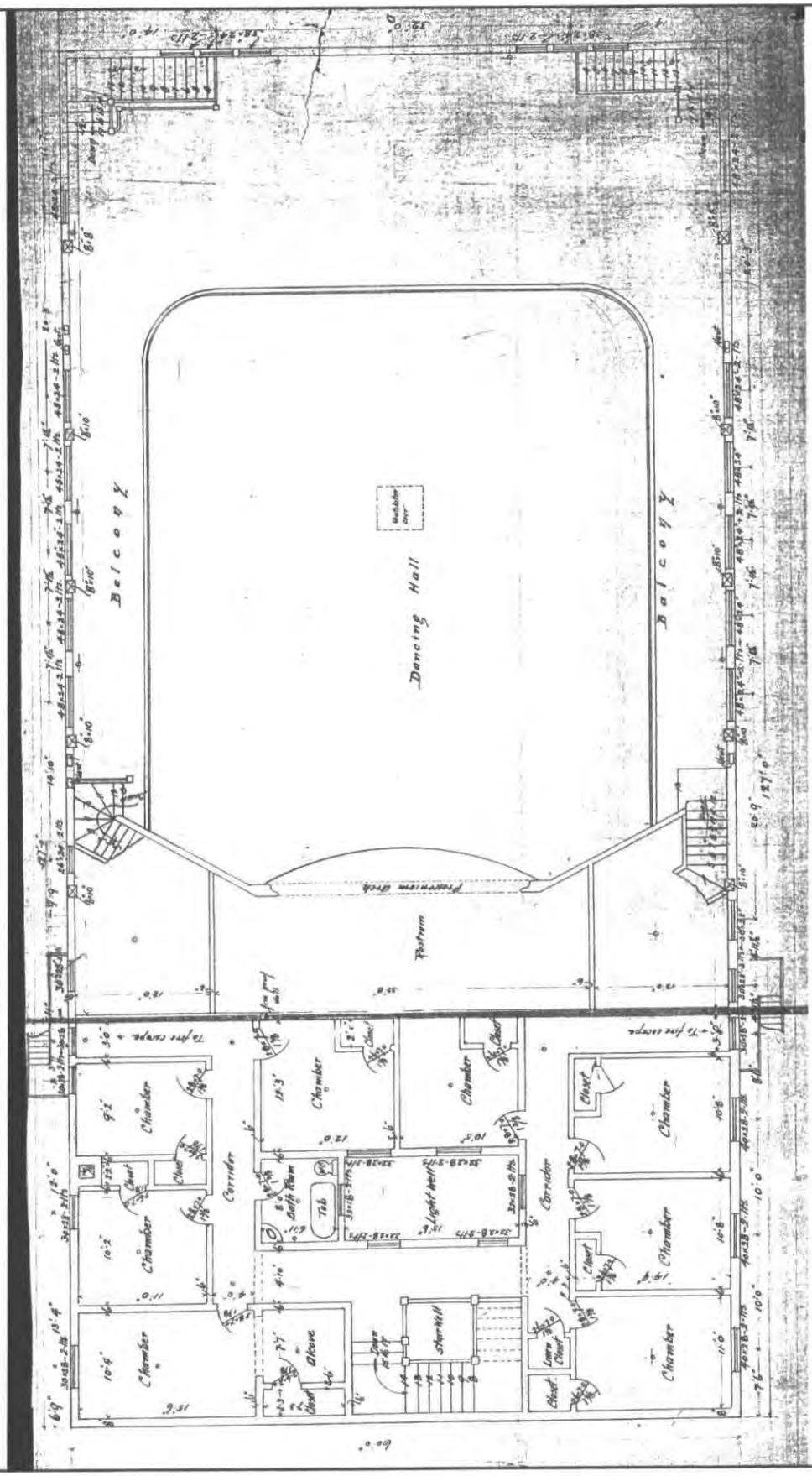
1907. Original drawings by architect Victor Voorhees. North (right) elevation. Source: University of Washington Special Collections, Willatsen Collection



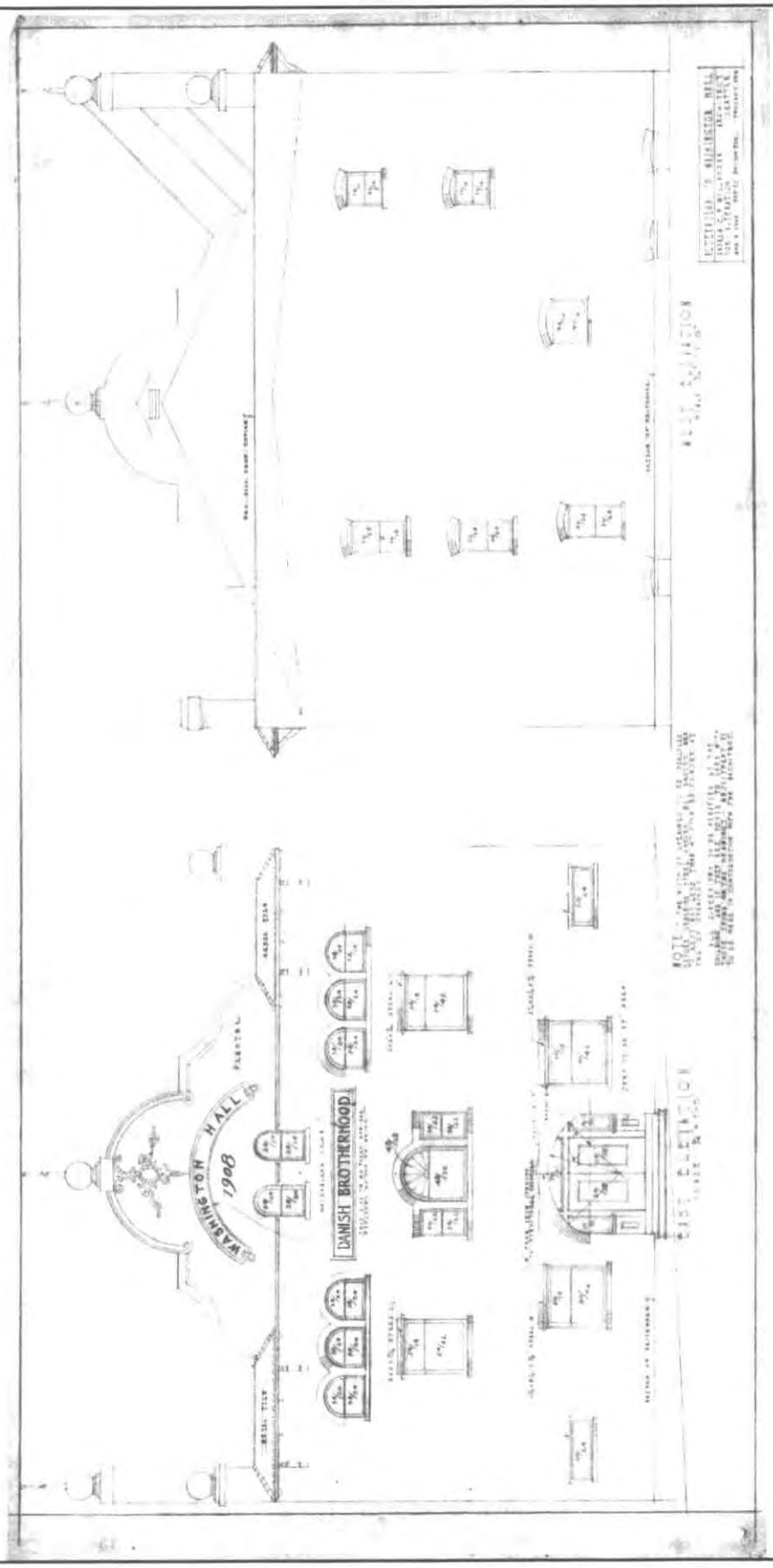
1907. Original drawing by architect Victor Voorhees. Longitudinal section. Source: University of Washington Special Collections, Willatsen Collection



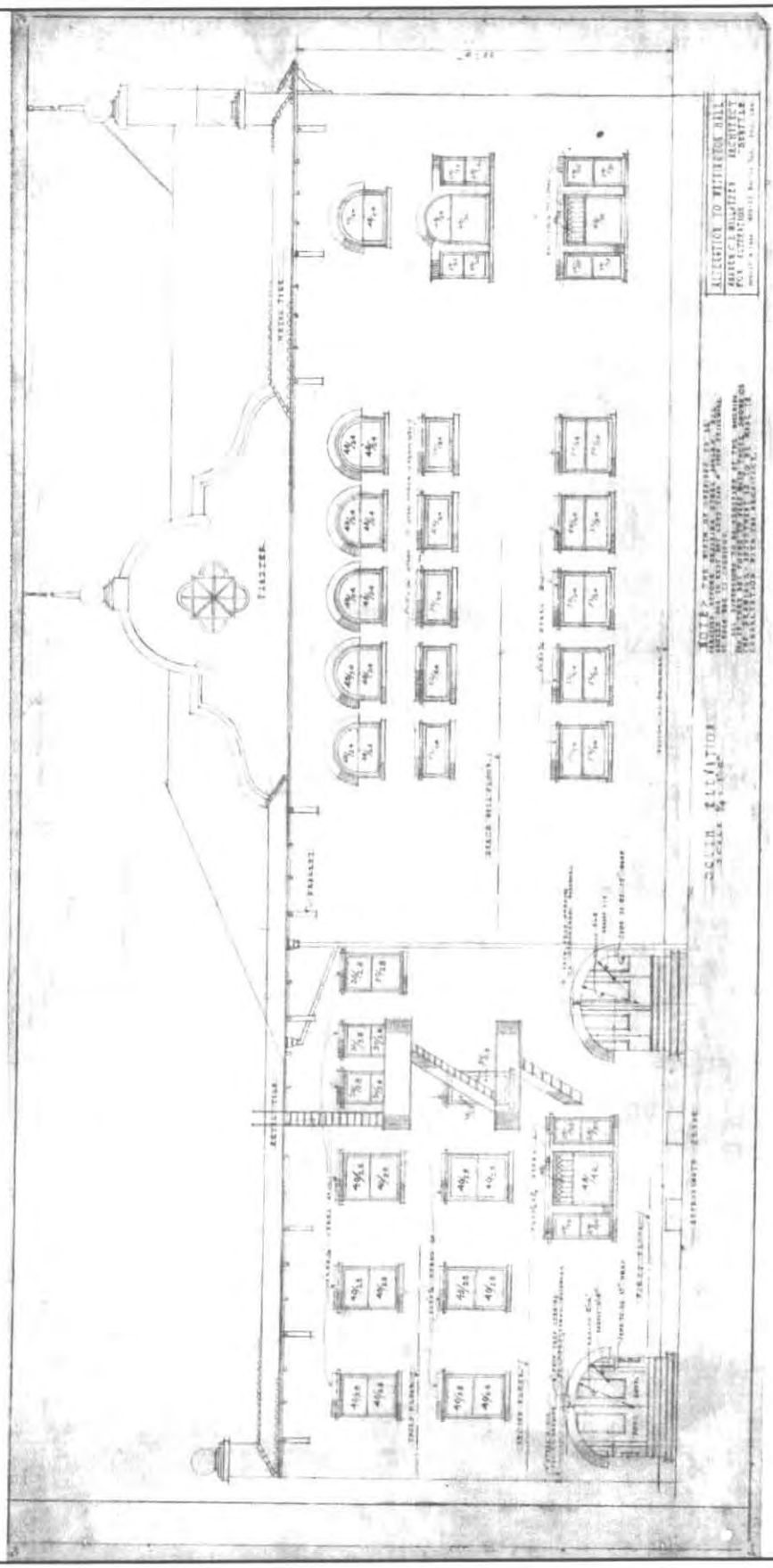
1907. Original drawing by architect Victor Voorhees. First floor plan showing lodge room and secondary spaces for the Danish Brotherhood. Source: University of Washington Special Collections, Willatsen Collection



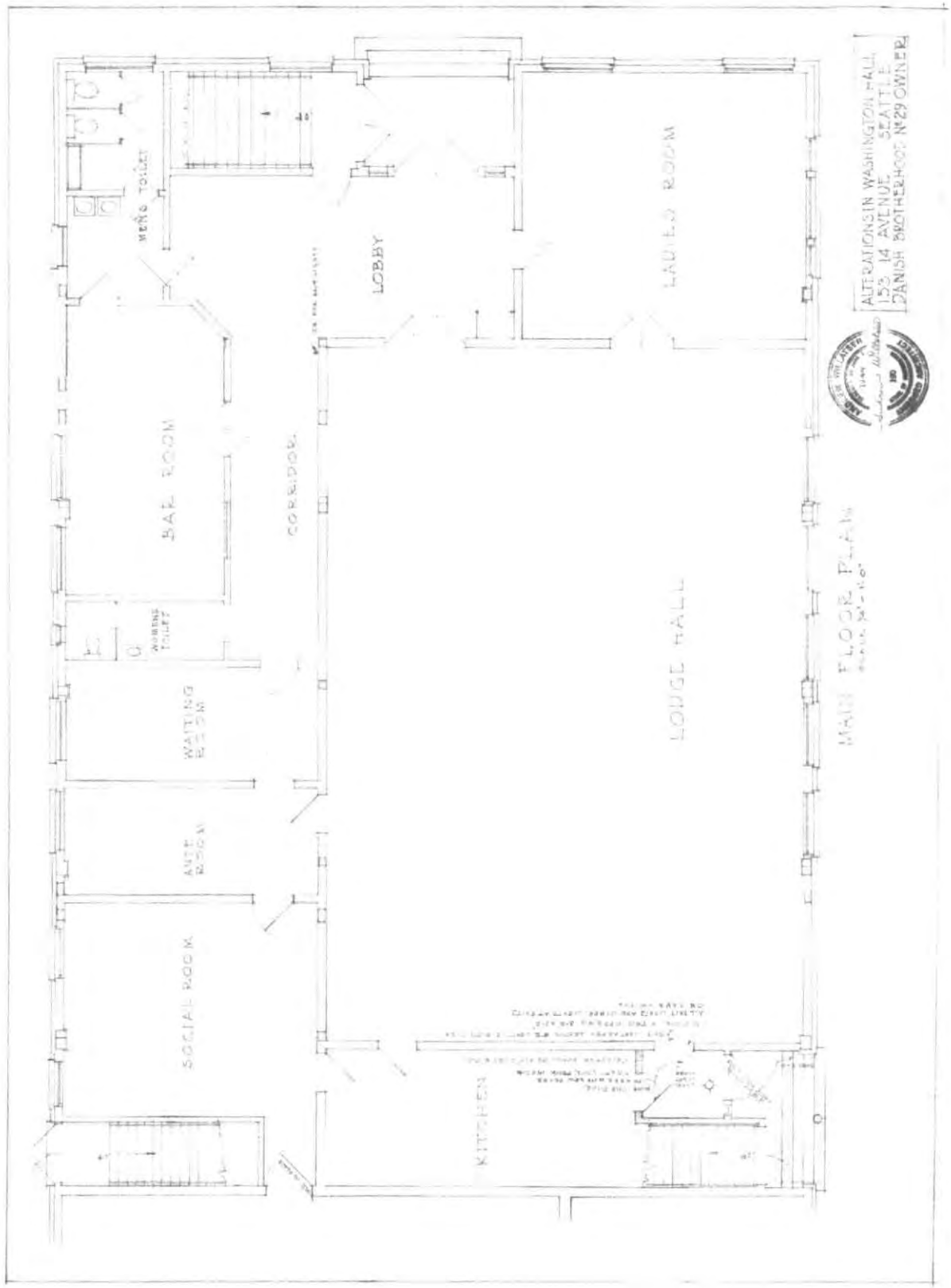
1907. Original drawing by architect Victor Voorhees. Second floor plan showing dance hall and balcony. Single room occupancy units shown on the west side. Source: University of Washington Special Collections, Willatsen Collection



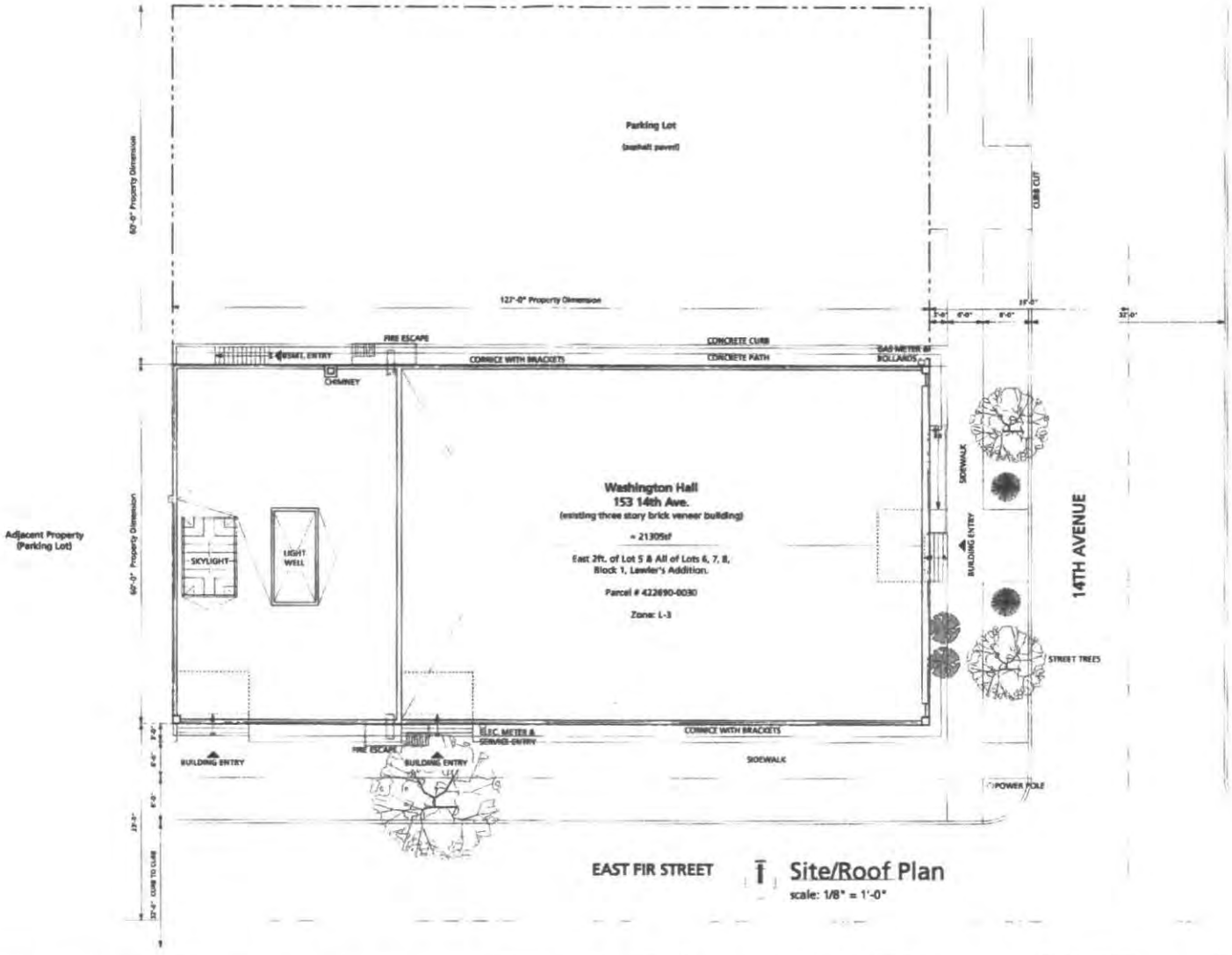
1918. Drawing by architect Andrew Willatsen. East and west elevations showing changes to front entrance (added archway) and window headers. Source: University of Washington Special Collections, Willatsen Collection



1918. Drawing by architect Andrew Willatsen. South elevation showing changes to entrances (added archways) and window headers.
Source: University of Washington Special Collections, Willatsen Collection



1918. Drawing by architect Andrew Willatsen. First floor plan showing changes to partitions and doorways. Source: University of Washington Special Collections, Willatsen Collection



Site/Roof Plan

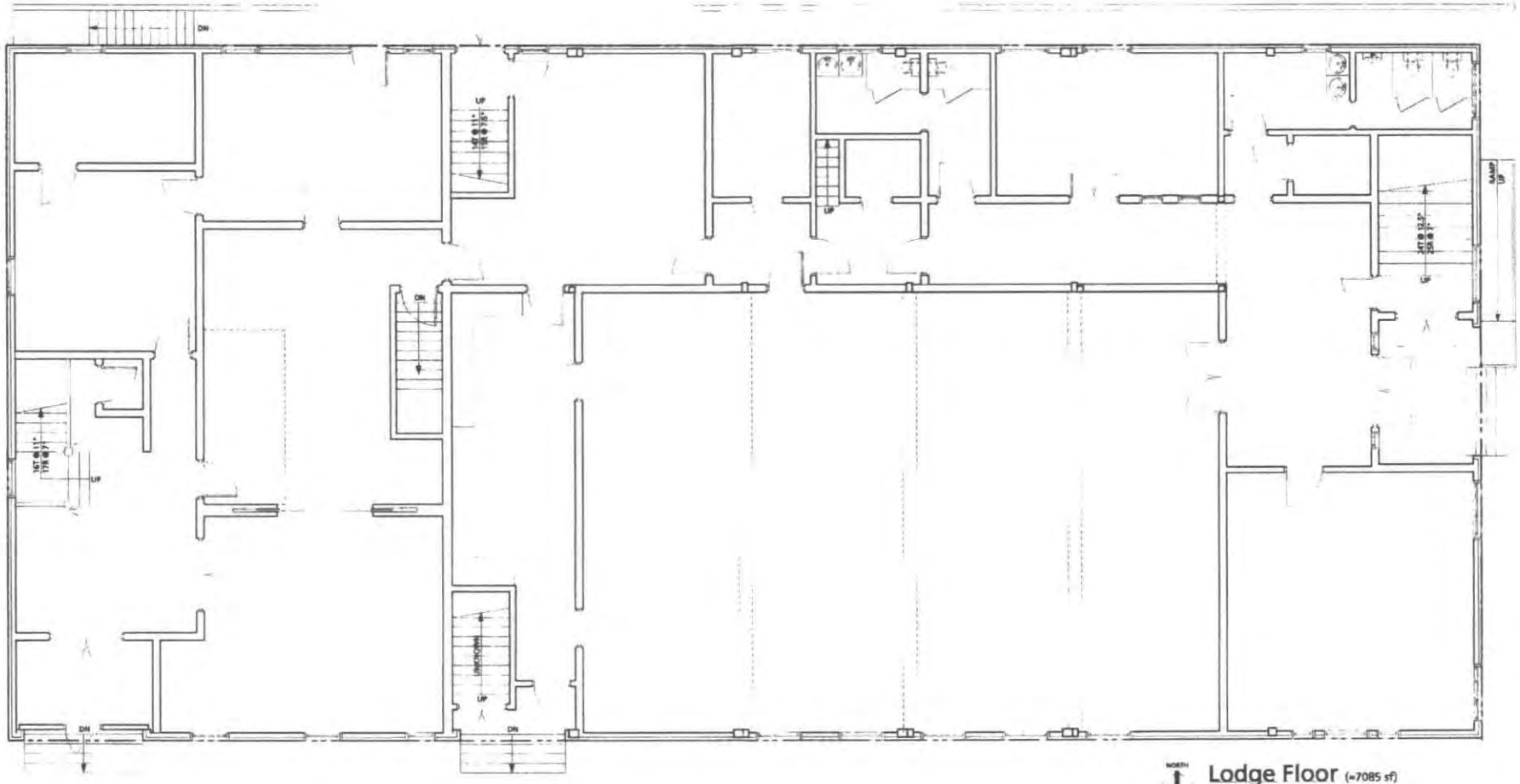
scale: 1/8" = 1'-0"

WASHINGTON HALL

153 14th Avenue
SEATTLE, WASHINGTON

NOTE: THESE DRAWINGS ARE BASED ON INFORMATION PROVIDED BY OTHERS AND LIMITED SITE ACCESS. ALL REPRESENTATIONS AND DIMENSIONS ARE APPROXIMATE AND SUBJECT TO FURTHER FIELD VERIFICATION.

EXISTING PLANS



Lodge Floor (≈7085 sf)
scale: 1/8" = 1'-0"

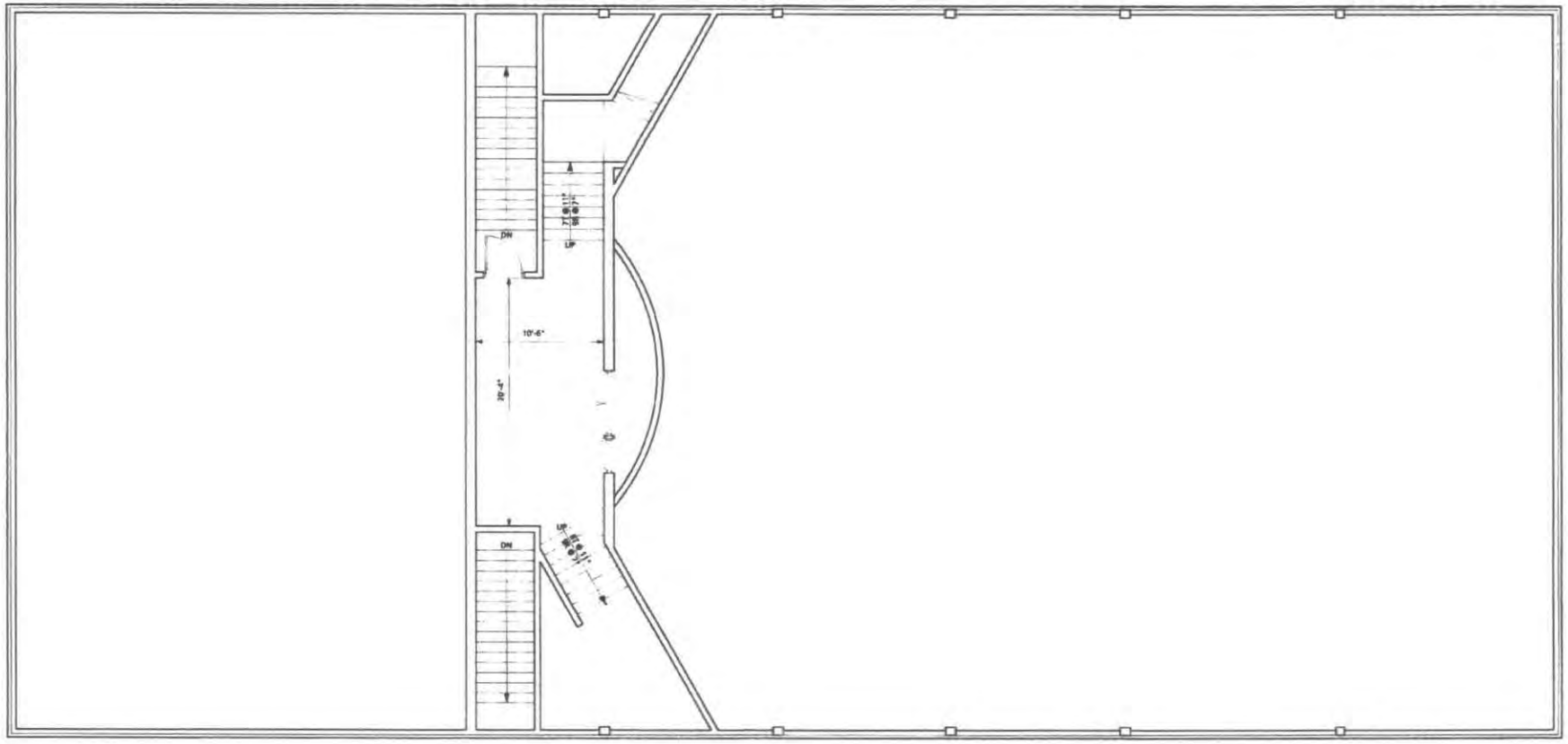
SMR

WASHINGTON HALL

153 14th Avenue
SEATTLE, WASHINGTON

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EXISTING PLANS



NORTH

Intermediate Stage Floor (≈ 750sf)

scale: 1/8" = 1'-0"

SMR

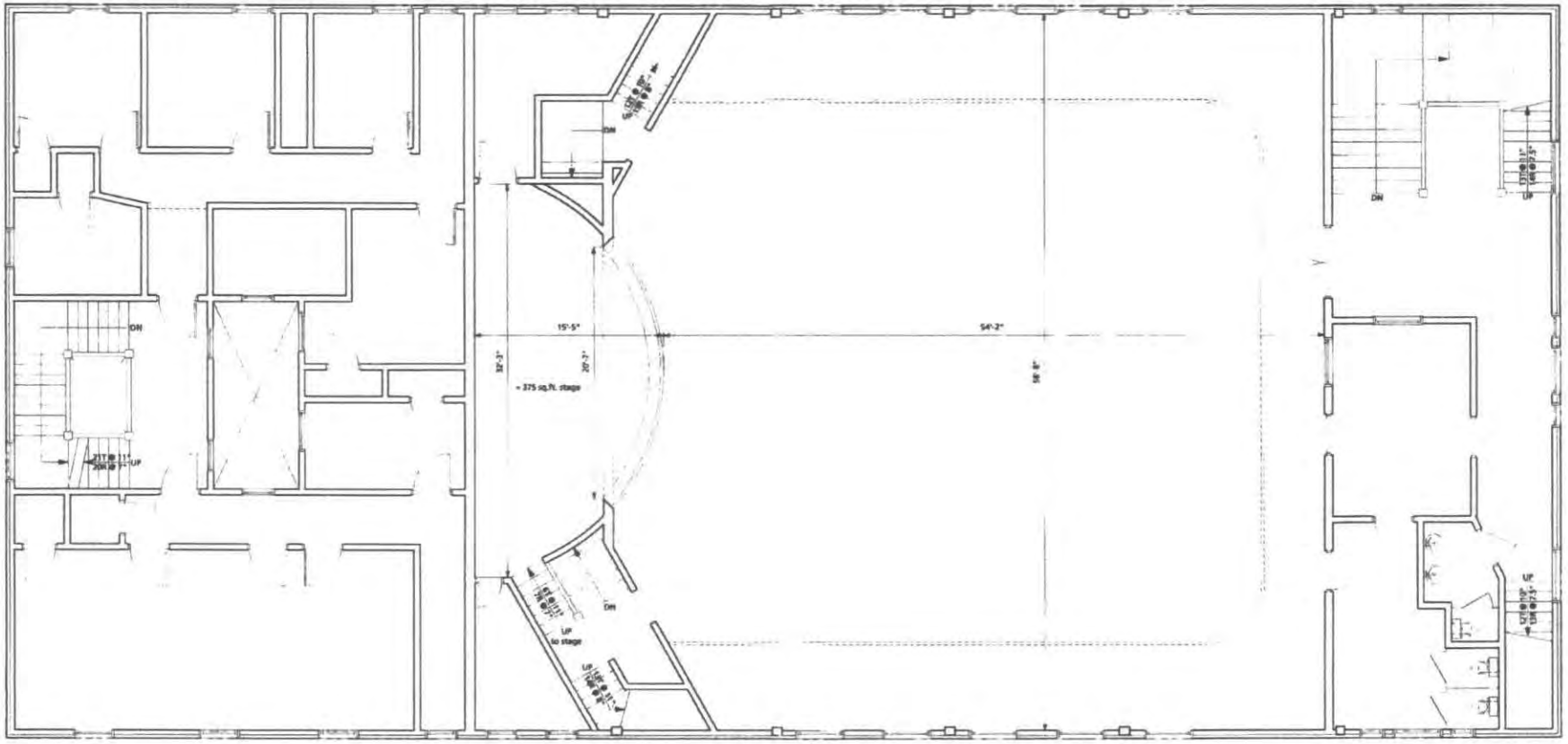
WASHINGTON HALL

153 14th Avenue

SEATTLE, WASHINGTON

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EXISTING PLANS



NORTH

Auditorium Floor (≈ 7245sf)

scale: 1/8" = 1'-0"

SMR

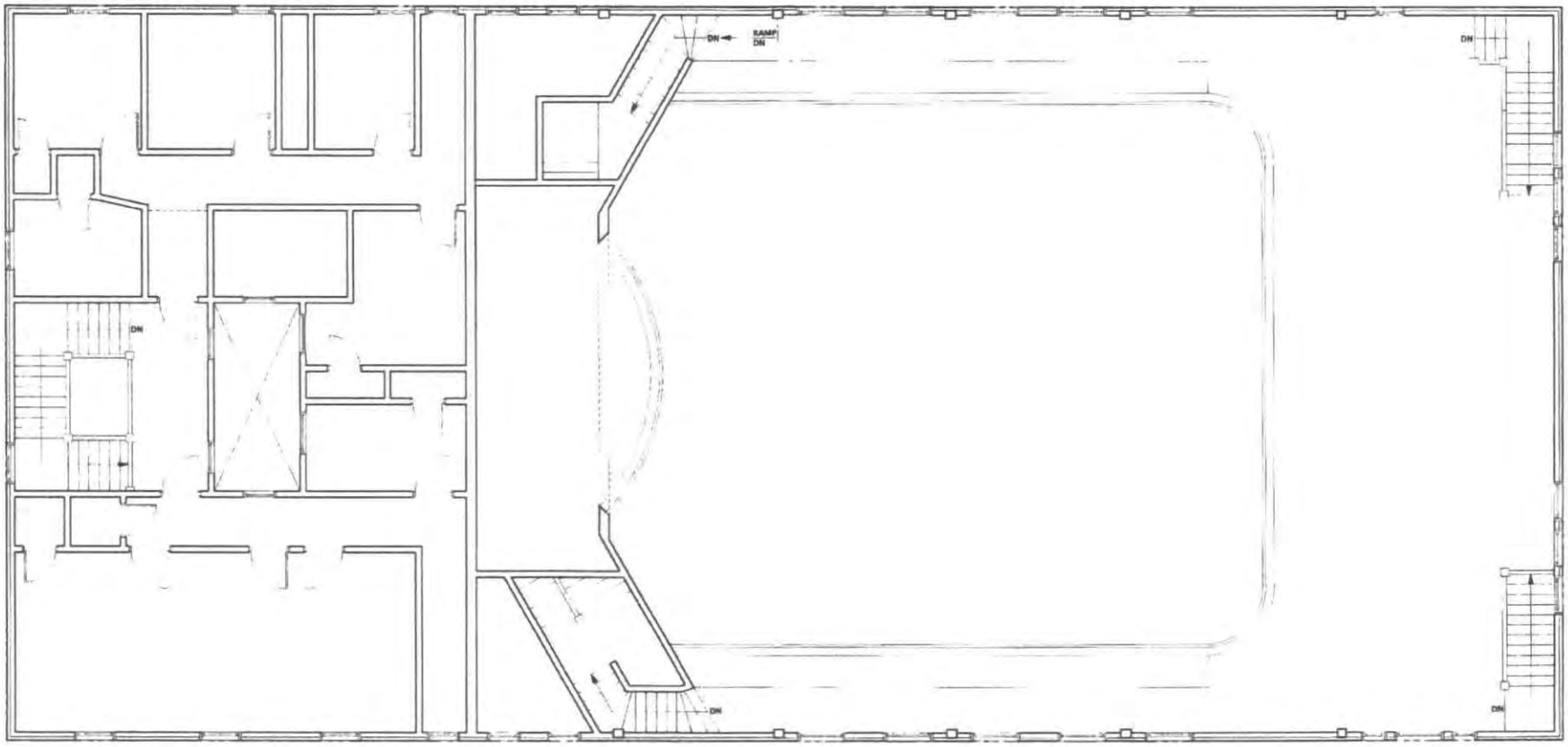
WASHINGTON HALL

153 14th Avenue

SEATTLE, WASHINGTON

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EXISTING PLANS



NORTH

Balcony Floor (≈ 4180sf)
scale: 1/8" = 1'-0"

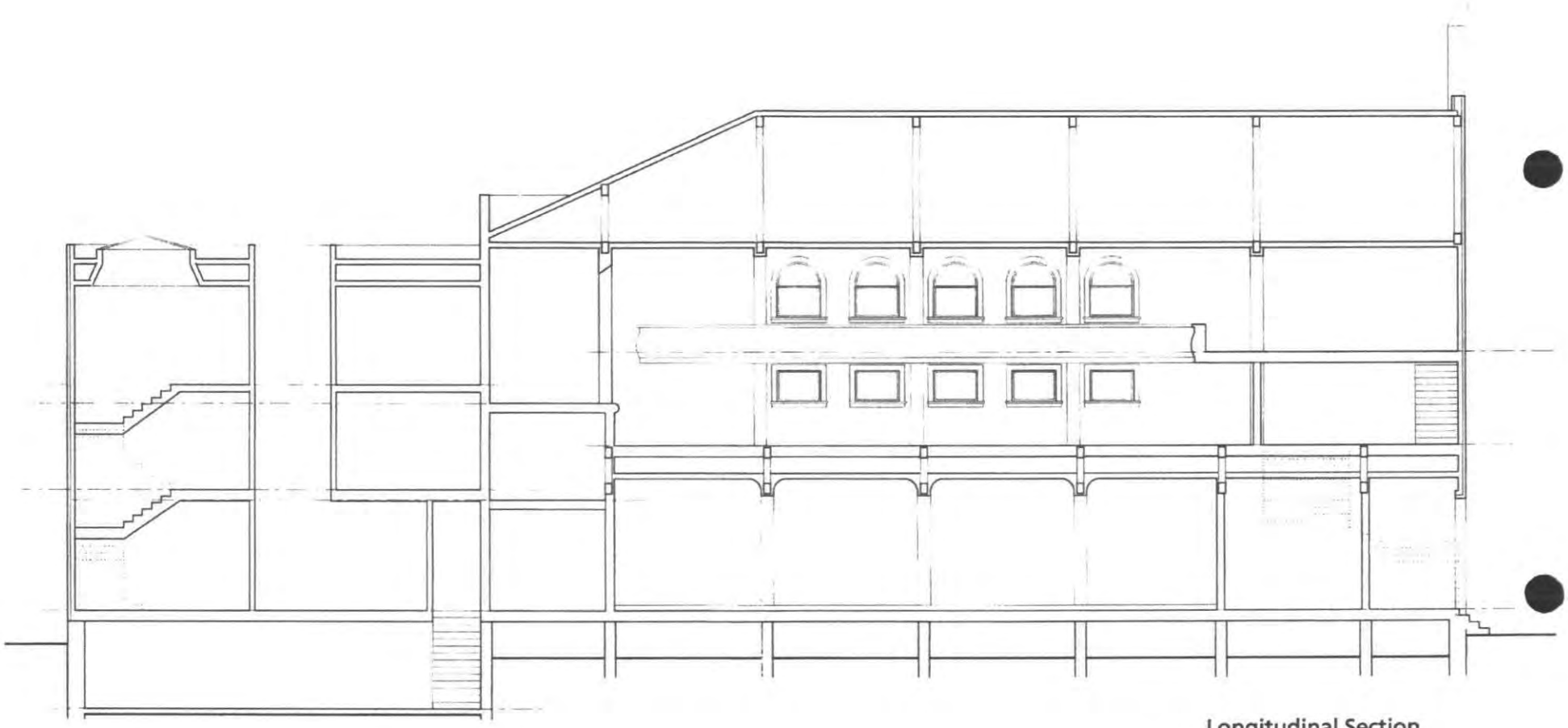
SMR

WASHINGTON HALL

153 14th Avenue
SEATTLE, WASHINGTON

NOTE: THESE DRAWINGS ARE BASED ON INFORMATION PROVIDE BY OTHERS AND LIMITED SITE ACCESS. ALL REPRESENTATIONS AND DIMENSIONS ARE APPROXIMATE AND SUBJECT TO FURTHER FIELD VERIFICATION.

EXISTING PLANS



Longitudinal Section

scale: 1/8" = 1'-0"

SMR

WASHINGTON HALL

153 14th Avenue

SEATTLE, WASHINGTON

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WASHINGTON HALL
1908
HISTORIC SEATTLE


WASHINGTON HALL






PARK
HERE
DIAMOND
PLEASE
PAY HERE


WASHINGTON HALL
1908




153



