

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. 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 certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Bloch, William and Minna, House

other names/site number _____

2. Location

street & number 1439 E Prospect St

☐ n/a

not for publication

city or town Seattle

☐ n/a

vicinity

state Washington

code WA

county King

code 033

zip code 98112

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, 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 at the following level(s) of significance:

 national statewide X local

Applicable National Register Criteria

 A X B X C D

Signature of certifying official/Title

Date

WASHINGTON STATE SHPO

State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official

Date

Title

State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

 entered in the National Register

 determined eligible for the National Register

 determined not eligible for the National Register

 removed from the National Register

 other (explain:)

Signature of the Keeper

Date of Action

Bloch, William and Minna, House

Name of Property

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5. Classification

Ownership of Property

(Check as many boxes as apply.)

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

Category of Property

(Check only **one** box.)

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing
1	buildings
	district
	site
	structure
	object
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. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC / single dwelling

Current Functions

(Enter categories from instructions.)

DOMESTIC / single dwelling

7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19th AND 20th CENTURY REVIVALS:

Tudor Revival

Materials

(Enter categories from instructions.)

foundation: CONCRETE

walls: BRICK, WOOD, STUCCO, METAL / Steel

roof: SYNTHETICS / Polymer

other:

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

INTRODUCTION

The William and Minna Bloch House is a three-story Tudor revival single-family home located at 1439 East Prospect Street in Seattle's Capitol Hill. It was designed by the architectural partnership of Clayton D. Wilson and Arthur Loveless and built by W.A. Mueller in 1908. Boasting a modified rectangular floor plan, it is a wood-framed building with a concrete foundation and a modern synthetic-slate roof. The exterior walls are clad in clinker brick and half-timbering with stucco. The windows and doors in the home are all original and made of wood with leaded glass. The interior spaces are exquisite examples of the Arts and Crafts Tudor aesthetic with Classical influences. The main living spaces are located on the first floor with bedrooms on the second floor. The third floor houses a large ballroom as well as a staff suite; there is an attic above these spaces. Service rooms are located in the basement adjacent to a rathskeller for entertaining. The house is in excellent condition and has undergone very few alterations through six different owners. The period of significance spans from when the home was completed in 1908 until the Bloch family were forced to sell it in the wake of losing their business in 1918.

SITE DESCRIPTION

The Bloch residence is located in Capitol Hill, a residential district situated east of downtown Seattle, south of the Ship Canal, west of Lake Washington, and north of First Hill. Much of Capitol Hill was platted by James A. Moore in the early 1900s. The neighborhood around the Bloch residence is a mixed residential district where single-family residences are interspersed with small multi-unit properties. The block where the subject site sits is bounded on the north by East Prospect Street; on the east by Fifteenth Avenue East; on the south by East Ward Street; and on the west by Fourteenth Avenue East. The house sits at the southeast corner of Prospect and Fifteenth, directly across from Volunteer Park, which was designed by the Olmstead Brothers landscape firm. An alley that bisects the block runs along the west side of the property. Fourteenth Avenue is a national historic district known as Millionaires' Row that terminates at the base of Volunteer Park's water tower.

The subject property comprises a nearly-rectangular parcel of land approximately 105 feet by 55 feet, with the long dimension oriented east-west along Prospect. The home occupies much of the parcel, measuring roughly 66 feet in the east-west direction by 40 feet in the north-south direction. The site is relatively level before dropping off along both the north and east property lines. A brick retaining wall that was constructed at the same time as the residence sits along the west property line adjacent to the alley. Three stepped segments at the north end of this wall have been removed. Another low brick retaining wall that runs along the north and east property lines was constructed in 1910.¹ Both of these site walls were repointed in 2022 and their crumbling concrete caps were replaced in kind. An original but deteriorated concrete stairway that provided access to the primary entrance off Prospect was also replaced in 2022 closely following the original design.

A new concrete retaining wall was added to the east yard during the 2022 building campaign to terrace the east yard and provide more usable outdoor space. A wood fence on top of the new wall is punctuated by decorative brick piers that echo the architecture of the porches. New fountains and site paving were also installed at that time and the landscaping was revitalized throughout the site.

¹ Permit #88073 received from the Seattle Department of Construction & Inspections (SDCI) Microfilm Library.

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EXTERIOR BUILDING DESCRIPTION

The Bloch residence was built in the Tudor revival style with symmetrical paired gables on the front (north) elevation.² The primary entrance sits below a one-story porch nestled in the central bay. The ground floor is clad in dark maroon clinker brick. When the entire house was repointed in 2022, the dark mortar color and raking profile were meticulously matched to the original. Most of the openings at this floor are recessed into the brick cladding with segmented brick arches above and cast concrete sills below the windows. The foundation of the house is parged in concrete with a beveled top that creates the appearance of an exposed concrete plinth. The parging was replaced in kind in 2007 with subsequent repairs in 2022.

Much of the second storey is jettied out over the first floor and supported below by timber corbels.³ This upper floor, along with the gable ends, is primarily finished in half timbering with stucco though there are areas where the brick veneer continues up to the gable ends. Upper storey windows are integrated into the half-timbering pattern and all have squared heads. Decorative fachwerk motifs sit below the bedroom window groupings on three elevations. While the half-timbering and stucco were originally painted in a more traditional brown and cream combination, the current owners have painted it in complementary light and dark greens to distinguished effect.

Aside from steel windows and doors that were added to the east porch in 2022, the windows are all original wood sash and frames with leaded glass. At the ground floor, the typical window grouping includes casement windows (3Wx6H) below transoms (3Wx2H).⁴ The transoms are omitted at the upper floor windows (typically 3Wx6H at the second floor; 3Wx4H at the third floor; and 3Wx3H at the shed dormers). Two double-hung windows (3Wx2H each sash) in the second-floor primary bathroom are the only non-casement windows in the house. The exterior wood doors are all also original. The front door, the kitchen door, and the two rear south doors have leaded glass panels ((2) 3Wx2H at the front, 5Wx4H at the kitchen, 5Wx2H at the south). The exterior doors to the east and west porches are glazed French doors with two glazed panels each (3Wx2H above, 3Wx7H below). The kitchen door and south doors also have original wood screen doors.

When it was built, the roof was covered in rolled asphalt shingles and the original gutters appear to have been wood with metal downspouts, decorative leader boxes, and ornate straps. Later composite shingles and commercial gutters were replaced in 2007 with mixed-width synthetic slate roof tiles and copper drainage components that were recreated following the historic details. Solar panels were added to the south roof during that renovation.

North Elevation

While the paired gables of the front elevation are formally symmetrical, differences in how they are articulated at the second floor demonstrate a high degree of architectural literacy. The east side, with its group of four windows, is fully half-timbered and punctuated by angle braces. Conversely, the west side is one location where the brick continues to the second floor, and a group of five windows are set into a timbered window box that projects out in typical Tudor fashion. The resulting picturesque composition is refined and skillfully balanced. Stout brick piers that mark the corners of the central porch are adorned with concrete

² While Virginia Savage McAlester identified this form as one of the eight principal subtypes of American Tudor homes, she notes that it's a rare form represented in only about five percent of the homes of this style.; McAlester, Virginia Savage. *A Field Guide to American Houses*. 2nd ed. (New York: Alfred A. Knopf, 2013).

³ Jetty refers to the "projection of a timber-framed upper storey overhanging a wall beneath [...]" that was typical of medieval architecture and subsequently employed in the Tudor revival style.; Curl, James Stevens and Susan Wilson. *Oxford Dictionary of Architecture*. 3rd ed. (Oxford: Oxford University Press, 2016.) p. 396.

⁴ The description in parenthesis refers to the arrangement of panes in the leaded glass being described. In this example, there are three panes wide by two panes high. This method is repeated throughout the exterior building description. Where multiple units are included in the same description, this note refers to a single sash in each group.

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accents.⁵ An arcade of timber posts supports the front of the porch and it is crowned by a half-timbered parapet. Exposed beam and rafter tails are decoratively cut. The front door is located in the eastern bay of the porch, flanked by two casement windows (3Wx6H). Foyer windows sit in the western bay of the porch. The porch floor is finished with square terra cotta tiles set flush into a frame of concrete. The second floor is pulled back at the porch and notched rafter tails peek out over windows from the eaves of the dramatically pitched hip roof of the main block. A shed dormer pops out of the roof. To the west, the roof sweeps down over a covered porch that is pulled back from the primary elevation, resulting in a distinct visual hierarchy.

East Elevation

The east elevation was designed as a secondary public-facing façade of the Bloch residence. A tall concrete terrace with inset terra cotta tiles and built-in concrete benches lined the entire east side of the house, encapsulating a projecting porch at the center of the building that covered the French doors into the living room. This end of the house was badly deteriorated from overgrown vegetation. In 2016, all the timber portions of the porch were rebuilt in kind. The terrace and benches had been documented and removed in 2007; both were reconstructed in 2022 closely following the original details. The porch was enclosed at that time with tall steel windows and another pair of French doors selected for their period-appropriateness. Centered above the porch is a semi-hexagonal bay window below a half-timbered gable end supported by carved timber brackets. The other groups of windows on this elevation are symmetrically ordered.

South Elevation

The south elevation is architecturally complex, as here many interior functions are skillfully expressed outwardly. This side of the house is tucked into a tight four-foot-wide south yard, resulting in a tall and solid elevation. In terms of massing, the paired gables from the front are still expressed on the rear, though the eastern one is pulled back on this elevation. A third intermediate gable is also introduced. Brick continues to the second floor at the eastern paired gable. The most massive of the three chimneys sits at the center of this gable, seemingly forcing its way up through the half-timbered gable end. The chimney has sculptural brick work and concrete accents. Originally, the chimney pots were simple tapered rectangles made of light metal. Later chimney pots were replaced in 2022 with more ornate pots in a similar metal color that are appropriate to the Tudor style.

The rest of the second floor is half-timbered. Protruding timber-framed window boxes, supported by corbels, dip down into the first-floor brick to accommodate both sets of stairs. Both stairs sit above wood rear doors. Fachwerk repeats here, denoting the only bedroom on the south side of the house. A shed dormer peeks out of the roof. To the left of the service stairway is a small inset second-floor balcony with Craftsman detailing. The façade under the sweeping eave continues in plane on the rear elevation. A second chimney rises from the peak of the western paired gable at the south and a third sits near its center.

West Elevation

The sweeping eave covers roughly two thirds of the western elevation. There are two covered porches on the first floor - one leads to the kitchen and the other to the dining room. Both have straight-lain terra cotta tile floors set into concrete borders. Both are also accessed through wide openings in the brick framed by broad segmented arches; the northern porch has openings on two sides. In 2022, the north porch was infilled with screens in steel frames that match those used on the east porch. Because the sloped eave comes down so low on the west elevation, the half timbering is very simple. Two gabled dormers with fachwerk pop up above the eave. A shed dormer sits high in the roof of the western paired gable on this elevation. The

⁵ The concrete pier caps were replaced in kind in 2016. Whereas the faces of the original caps were flush with the brick piers, the new caps were built with a slight overhang.

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northern third of the west elevation is once again full-height brick as it wraps back around the corner to the front elevation.

INTERIOR BUILDING DESCRIPTION

The original interior of the Bloch residence remains remarkably intact. The public rooms on the ground floor are arranged about a central axis that allows a direct view to the exterior porches on either side of the house. The first floor has gracious nine-foot ceilings while the ceiling at the second floor are eight feet tall. The floors on both levels are primarily blonde rift oak with geometric mahogany-inlay borders. One interesting aspect of this home is that, despite the Tudor exterior, the more ornate mouldings throughout the interior follow a scholarly Classical language. Even the Craftsman-style details are derived from Classical proportions. Several light fixtures remain throughout, and the current owners have been replacing the others with fixtures that are more fitting to the style of the house.

Ground Floor

Upon entering the house, visitors arrive in a vestibule richly paneled in stained quarter-sawn oak. Both the doors and the small casement window in this room are integrated into the paneling. A deep, dentilated crown at the top of the paneling conceals up-lights aimed onto a coved plaster ceiling. The ceiling was covered with a canvas mural depicting a Byzantine-style mosaic painted by the artist Mary Fields in 2007.⁶ The vestibule floor is finished with square terra cotta floor tiles.

A paneled interior door leads next into the central foyer, which is a stately rectangular room with a dropped-beam ceiling and an oak wainscot echoing the vestibule paneling. Directly across from the entrance is the Craftsman-style primary staircase with a square newel post and closely-spaced square railing spindles, both of which are adorned with Tudor roses. A passage next to the stairway leads to a largely unchanged powder room concealed below the intermediate landing and to a rear exit to the south yard. The northwest corner of the foyer pushes out into an alcove wrapped with a built-in bench. A group of four windows centered in the alcove looks out onto the front porch. All the spaces that open onto the foyer can be closed off with either pocket or swing doors that blend into the wainscot when closed.

The living room east of the foyer has a group of four windows on the north wall and a group of three windows on the east wall next to glazed French doors that lead out to the east porch. A pair of pocket doors on the south wall open to the study, which has its own group of three windows on the east wall as well as groups of three high casement windows on either side of the fireplace on the south wall. A single-leaf pocket door on the west wall of the study leads back into the foyer. These two rooms are finished in the same manner, with polished mahogany millwork and dramatic, highly-Classical painted crown moulding. The ceilings are covered in the original anaglypta. While both rooms have historically been finished with wallpaper, A.W.N. Pugin's Triad wallpaper in a custom colorway was added by the current owners in 2007.

Along the south wall of the study is a handsome fireplace flanked with built-in bookshelves behind leaded glass doors. The ornate mahogany mantelpiece is derived from the Doric order with a deep dentilated mantel supported by square wood pilasters on either side. The fireplace surround and hearth have the original Moravian tile glazed in a dynamic mottled green color. Cream tiles with a carved tree relief border the firebox opening.

The dining room west of the foyer mirrors the living room with a group of four windows centered on the north wall as well as a group of three windows and glazed French doors on the west wall leading out to the west porch. However, this space is finished in a very different manner than the east suite. It has a very tall quartersawn oak wainscot akin to that in the foyer that is capped with a plate rail supported by carved corbels. The interstitial panels are painted plaster. An original painted canvas mural still exists above the wainscot,

⁶ This is one of several murals in the house that the current owners have commissioned from Fields.

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though the current owners restored the satyrs using historic photographs for reference.⁷ They also refreshed decorative canvas murals between the dropped beams of the ceiling. Both the hammered-iron sconces and the center pendant light (with later fringe) are original.

A Craftsman fireplace centered on the south wall features stocky box pilasters on either side. There are paired corbels supporting the plate rail and a sconce mounted on each pilaster. A lower mantel shelf is supported from below by five wide corbels. The surface between the plate rail and the mantel is paneled in quartersawn oak. The fireplace surround is a remarkable piece composed of metallic gold, copper, and opalescent black glass tiles produced by the Chicago firm of Giannini and Hilgart. A brass metal frame finishes the firebox edges. To the east of the fireplace is a built-in cabinet with leaded glass doors that mirrors the pantry door to the west of the fireplace, creating a symmetrical composition.

The southwest corner of the main floor is devoted to staff spaces. The butlers' pantry next to the dining room still has most of the original cabinetry, though a refrigerator was added at the east end. An original rangehood still hangs on the east wall of the kitchen. The original tile wainscot also remains, and repairs were made with custom-matched tile in 2022. William Morris' "Pomegranate" wallpaper was installed in 2007. As no original cabinetry remained in the kitchen, new period-appropriate wood cabinets were installed in 2022. The millwork in these spaces is painted and the floors are scored concrete in a rich terra cotta color that were restored in 2008.

The kitchen leads through a door to the rear service stairs, which are stained fir and appropriately modest in scale and detailing. A dumbwaiter is accessible from the service stair on all three floors. To the south, there are two stairs that lead down to a rear door and the basement stairs. There used to be a door on the east wall at the foot of the stairs that led to the breakfast room, which is the only room in the house that has been drastically altered. Originally the breakfast room matched the dining room in detailing but with painted millwork. This room was first remodeled in the 1920s renovation, with subsequent changes made by later owners. The current owners have converted it into a neo-Gothic television room.

Second Floor

At the intermediate landings of the main stairs there are groups of four windows and the service stairs have pairs of windows in the same locations. The millwork in the second-floor hallway is stained oak. The second floor consists of five bedrooms, two bathrooms, and storage areas that still boast the original stained cabinetry. The painted millwork and finishes in the bedrooms have been largely unchanged, though panel moulding was added in the 1920s. The primary bedroom has a built-in window seat on the east wall. A painted wood fireplace mantel with a Rookwood field tile surround is located in the northwest bedroom. Although many plumbing fixtures in the bathrooms are period-appropriate replacements, the original tile wainscots, tile floors, and radiators remain.

Third Floor

At the third floor, the main stairs arrive at a door to the ballroom. The stained fir millwork and natural fir floors on this level are original, as are the pendant lights and sconces in the ballroom. There are four alcoves lined with built-in benches peppered around the main space. Three of them have windows and the fourth has a small fireplace with a Rookwood tile surround and hearth. A simple mantelshelf is supported by corbels and a new gas insert was added in 2022. In 2007, the current owners had custom fir bookcases built around the perimeter of the ballroom and wainscot paneling was added to the walls. An antique-style library curio cabinet was also installed at the center of the room. While these changes altered the function of the space, the careful

⁷ According to the fourth owner of the home, Anna Mirante Majors, "The late Mr. Holmes [the third owner] had a major renovation done while they lived there." Although the exact date of the renovation is unknown, it has been conjecturally dated to the 1920s by subsequent owners. In addition to remodeling the breakfast room entirely, wall coverings and treatments were changed and most of the light fixtures were changed out. It was also during this period when the satyrs were painted over with fruit baskets in the dining room and the German phrases in the Rathskeller were presumably filled in.; Brazier, Dorothy Brant. "Capitol Hill Mansion has Jewel Cache, Secret Closet." *The Seattle Times*. 24 November 1963. p. 44.

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attention to detail truly integrates the new work into the home. Across the vaulted ceiling, Mary Fields painted a stunning constellation map modeled after Grand Central Station in New York City.

A staff bedroom and bathroom are located on the west side of the third floor, separated from the ballroom by a small hall that leads to the service staircase. While the millwork in this area is also fir, it was left natural and the profiles are simple. These spaces are tucked under gables, which is reflected in their irregular architecture.

Basement

The service stair provides the only access to the basement, which in itself is not unusual since most of the basement comprises service spaces like the boiler room and laundry room. There is also a wine cellar on this level with deep storage shelves cast into the concrete foundation. What is unusual about this floor is the rathskeller – a public entertaining space - situated at the east end that is accessed by the service stair, through adjacent utility rooms. Initially, it seemed that it was intended to be a hidden speakeasy-like space, but it was celebrated from the earliest descriptions of the house. Rather it is likely that the decision to add the rathskeller was made after the house was already under construction.

The millwork in the basement is also fir, and darkly stained in the rathskeller. Its door is tongue-and-groove fir with Gothic strap hinges; there is a row of spades and another of hearts cut into its inside face. At just seven feet, the ceiling is low and its plaster transitions to the walls through a dramatic cove. A fir plate rail supported by corbels runs around the room above a rough-textured cement-parged wainscot that was carved to resemble heavy stone. Two German quotes and other images are also carved into the wainscot.⁸ The south end of the room is treated as a large inglenook, raised a step up, with fir benches that wrap three sides. The fireplace at the center is also faced in carved concrete with an arched firebox opening below a thick concrete mantle supported by wide corbels. This fireplace has never functioned well, so a new gas insert was added in 2022 to allow its safe operation. The fireplace surround was recreated closely following the original details. Casement windows on three walls open onto window wells. The floor is scored terra cotta-colored concrete that was also restored in 2008.

⁸ The German quotes had been filled in at some point; the current owner painstakingly removed this filler.

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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.)

- ☐ 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.
- ☒ 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 Owned 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.)

COMMERCE

ETHNIC HERITAGE

ARCHITECTURE

Period of Significance

1908-1918

Significant Dates

1908

Significant Person

(Complete only if Criterion B is marked above.)

Bloch, William Karl

Cultural Affiliation

Architect/Builder

Wilson & Loveless (Architect)

Mueller, Wilhelm Anton (Builder)

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Narrative Statement of Significance

(Provide at least **one** paragraph for each area of significance.)

The William and Minna Bloch House in Seattle, Washington, is historically significant under criteria "B" as home to noted German immigrant William K. Bloch. For three decades, William "Billy" Bloch served as the proprietor of the popular Germania Café on the corner of Second Avenue and Seneca Street in downtown Seattle. As a prominent businessman, and real estate developer, with notable connections throughout the booming city during the early part of the 20th century, Bloch became a beloved figurehead of Seattle's German community. However, anti-German sentiment around World War I, and prohibition of alcohol during the 1920s, led to a rapid decent of his influence in the community.

The home is also significant under Criteria "C" as a dwelling that embodies the distinguishing characteristics of its period of construction. Designed shortly after the turn-of-the-century, the house is a careful composition of architectural detailing that showcases the tenets of the Arts & Crafts movement. With an innate understanding of proportion and scale, the building also serves as an example of the work of significant local architects Clayton D. Wilson and Arthur Loveless. The home was the first collaboration between two architects who would continue to contribute many notable buildings to the urban fabric over the course of their careers, both independently and as a partnership. The house retains a high level of architectural integrity.

The period of significance begins in 1908, the year the home was completed, and ends in 1918, the year William and his wife, Minna, were forced to sell the home.

WILLIAM AND MINNA BLOCH

Owner Wilhelm [William] Karl Bloch was born on June 19, 1863, in the town of Ettlingen in Baden, Germany.⁹ At eighteen, he emigrated to New York City, where he lived for a decade before arriving in Seattle "shortly before the great fire" that destroyed most of downtown Seattle on June 6, 1889.¹⁰ Following the fire, Bloch worked as the bartender at the re-established Pioneer Saloon on Columbia Street.¹¹ In 1894, Bloch along with partner, Martin J. Lutz, assumed ownership of the saloon.¹² During this time, Bloch wed Minna Mischke, who had also emigrated from Germany.¹³ Together they had two children - William Jr. (1892), and Frank (1896). While Minna supported her husband in his business and was equally active in the German community, her role was largely domestic. Her husband was the public face of their family's success.

In 1893, the Blochs made their first of several real estate purchases near the corner of Lenora Street and Sixth Avenue.¹⁴ They later purchased the flanking lots on Sixth Avenue to expand the buildable lot.¹⁵ In 1901, Bloch built a four-unit apartment building on the corner parcel. With the help of architect Clayton D. Wilson, four years later he built a six-unit apartment building on the lots to the north.¹⁶ The two buildings provided the Bloch family rental income, as well as housing, for nearly three decades. This project served as the first of several collaborations between Wilson and Bloch.¹⁷

⁹ Like many immigrants, Bloch's first name was Americanized in the course of his immigration. Biographical information from Bloch family tree on www.ancestry.com. <https://www.ancestry.com/family-tree/tree/181575272/family?cfid=162358425700>.

¹⁰ "Mr. and Mrs. Bloch Celebrate Wedding." *The Seattle Daily Times*. 25 June 1911. p. 11.

¹¹ "Corbett & Co's Seattle City Directory, 1892-93." *U.S. City Directories, 1822-1995*. www.ancestry.com.

¹² "Seattle City Directory for 1894-5," www.ancestry.com.

¹³ *Washington, U.S., County Marriages, 1855-2008*. www.ancestry.com.

¹⁴ Warranty Deed dated 27 October 1893, recording #123087. King County Recorder's Official Records database, <https://recordsearch.kingcounty.gov/LandmarkWeb>.

¹⁵ Warranty Deed dated 15 November 1898, recording #171445. Deed dated 2 June 1900, recording #191753. King County Recorder's database.

¹⁶ Building permit #7354 was issued to Kessler and Thomas on March 27, 1901, who were presumably the builders. There was no known architectural firm with that name practicing during that period and no architect is listed on the permit.; SDCI Microfilm Library; "Lokales." *Washington Staats-Zeitung*. 21 March 1901. p. 8.; "William Bloch is to build..." *The Seattle Post-Intelligencer*. 12 March 1905. p. 29.; Permit #34290 dated 14 April 1905, SDCI Microfilm Library.

¹⁷ To date, no other evidence has been found linking Wilson to the first apartment building.; "No Cessation in the Volume of Realty Activity." *The Seattle Sunday Times*. 10 December 1905. p. 58.

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Bloch and Lutz ran the Pioneer Saloon together until January 1898, when Bloch decided to leave the partnership.¹⁸ Instead, Bloch and new partner, Herman Boltz, opened a new establishment, the Germania Café - liquor license was granted on April 11, 1898.¹⁹ Through this enterprise Bloch would establish himself as "one of the most picturesque and beloved figures of early [Seattle]."²⁰ The partnership of Bloch and Boltz was short-lived, however, with a "Notice of Dissolution" being issued just three days after the liquor license was granted.²¹ Bloch would spend much of his life behind the bar, while Boltz had an unrelated career as the instructor of the Seattle Turnverein - a society founded in 1885 to promote "the development of the physical and mental capacities of its members, by literacy and gymnastic exercises, singing and target shooting."²² Despite going separate ways, the two lives of the German immigrants would continue to intertwine throughout the years.

The Turnverein movement was founded by Friedrich Ludwig Jahn in 1811 as a gymnastic club and social movement that emphasized physical and mental fitness alongside cultural and political engagement.²³ After spreading to America in the 1870s, turnvereins offered displaced Germans a shared connection through the traditions of the fatherland. In the wake of the 1893 financial panic, the Seattle Turnverein were forced to sell their headquarters. However, to meet the needs of the club members, the owners of the Seattle Brewing & Malting Company (SBMC) helped build a new hall - Germania Hall in 1905.²⁴ Bloch was offered the ground floor space in the new hall and shortly thereafter moved his Germania Café to the new hall.

At the same time a variety of fraternal organizations, many centered around ethnic backgrounds of members, were at their peak enrollments in this era. Prominent men like Bloch and the SBMC officers (whom were also of German descent) became key players in such organizations. However, they were scattered across the city at different locations. It was under this framework that the SBMC capitalized on the opportunity to consolidate many of Seattle's German social communities within one establishment.

They built Germania Hall at 1120-1122 Second Avenue on the southeast corner of the intersection with Seneca Street. The second floor of the hall would house several fraternal lodges, and the third floor with its vaulted gymnasium was reserved for the Turnverein. The main floor was mainly reserved for Bloch's Germania Café.²⁵ And soon the jovial "Billy" Bloch – as he was familiarly known – became the de-facto welcome host to countless proprietors of the building. In many ways this building would serve as a German community center – playing host site for the 1905 national Sons of Hermann convention.^{26 27}

Bloch was an astute businessman who carefully crafted his public persona as the quintessential German. His mannerisms like "his delightful English" were lovingly caricatured in the press, as was his notable girth.²⁸ Reportedly he was a "ponderous person with penchant for pinochle".²⁹ At the annual Turnverein picnic in 1902, Bloch was deemed the "most popular German on the grounds" receiving 655 votes.³⁰ As "the band struck up a popular air, ten sturdy Germans hoisted on their shoulders Mr. Bloch and his 400 pounds weight, and headed a procession composed on nearly every man, woman, and child on the ground."³¹ Such stories represent just one instance when Bloch was at the center of the merriment, and it was his endearing qualities –

¹⁸ "Dissolution of Partnership." *The Seattle Daily Times*. 15 January 1898. p. 15.

¹⁹ "The City Council." *The Seattle Daily Times*. 12 April 1898. p. 5.

²⁰ "'Billy' Bloch Famed as Café Owner, Dead." *The Seattle Post-Intelligencer*. 31 October 1931. p. 1.

²¹ "Notice of Dissolution," *The Seattle Post-Intelligencer*, 15 April 1898, page 13.

²² "Articles of Incorporation of the Seattle Turn Verein," 25 August 1885. UBI 601600219. Accessed at Washington State Archives Digital archives, <https://www.digitalarchives.wa.gov/>.

²³ Eisenberg, Christiane. "Charismatic Nationalist Leader: Turnvater Jahn." *European Heros: Myth, Identity, Sport*. Ed. Richard Holt, J.A. Mangan, and Pierre Lanfranchi. New York: Routledge, 2013. p. 17.

²⁴ "Lay Cornerstone of Turner Hall." *The Seattle Post-Intelligencer*. 16 October 1905. p. 1.

²⁵ Lease dated 17 November 1906, recording #438675. King County Recorder's database.

²⁶ "Sons of Hermann Gathering in Seattle." *The Seattle Sunday Times*. 17 September 1905. p. 3.

²⁷ Bloch also belonged to the Independent Order of Odd Fellows (IOOF) and the Seattle Aerie of Eagles in addition to his heavy involvement with the Turnverein and the Liederkrans singing group.; "The Order of the Sons of Herman." Undated historical article posted online by the University of Washington German Department at: <http://depts.washington.edu/heritage/Organizations/Clubs/turnverein.pdf>.; "'Billy' Bloch, Germania Café Operator, Dies." *The Seattle Daily Times*. 30 October 1931. p. 7.

²⁸ "Returns from a Trip to Europe." *The Seattle Daily Times*. 4 October 1904. p. 5.

²⁹ "Whole City Trembles when Bloch Leaves." *The Seattle Daily Times*. 8 October 1911. p. 18.

³⁰ "Germans Make Merry." *The Seattle Post-Intelligencer*. 14 July 1902. p. 5

³¹ Ibid.

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"his foresight, his genial good humor and his rugged honesty," that allowed him "to build up a large clientage of friends" in his highly successful Germania Café.³²

At the time, Seattle was booming with the population nearly tripling over a short ten-year period; reaching 237,194 people by 1910. The immigration of people of German descent was also increasing and the German organizations that supported them soon outgrew Germania Hall. Bloch was one of eight committee members charged with building a new Turnverein Hall on Eighth Avenue, between Olive and Stewart, which opened in April 1906. This left a vacancy above the Germania Café and Bloch approached Alexander Pantages, the merging vaudeville magnate, about opening "a theater in a remodeled hall."^{33 34} Less than two weeks after the new Turnverein Hall opened, plans for the newest Pantages playhouse were announced.³⁵

Pantages' first Seattle enterprise, the Crystal Theater, had been established just a few doors north of the Germania Hall in the Beckshire Building on Second Avenue in 1903.³⁶ The next year, he opened the eponymous Pantages Theater at the northeast corner of Second and Seneca, directly across the street from Bloch's café.³⁷ To help with the \$50,000 remodel, Pantages hired Seattle architect Clayton Wilson to convert the hall into the 1,000-seat Lois Theater.³⁸ The grand opening of the Lois on October 1, 1906, ushered in the greatest period of prosperity for Bloch and his Germania Cafe.³⁹

Confident of his business outlook, that November, Bloch secured a new twenty-year lease for the highly desirable Second and Seneca property.⁴⁰ The following month William and Minna incorporated the Germania Café Company of Seattle.⁴¹ With these achievements, in addition to the steady income from their Sixth Avenue apartment properties, the Blochs were poised to build a family home befitting of their success.

In October 1906 they purchased the parcel at the corner of Fifteenth Avenue and Prospect Street from Hattie Nelson for \$5,000.⁴² It was located in the highly-fashionable Capitol Hill neighborhood, just one block east of what would become known as Millionaires' Row. A foundation permit was taken out in January 1908 followed by a building permit for a \$10,000 two-story frame dwelling the next month.⁴³ For the commission, Bloch turned once again to his architect Clayton Wilson, who by that time, had formed a partnership with Arthur Loveless.

Upon its completion, the Bloch residence was celebrated for its magnificence, noted for its "splendid" exterior and an interior that was "most handsomely furnished and beautifully arranged."⁴⁴ It was afforded several paragraphs of text, alongside a photograph of the complete residence, in the Seattle Sunday Times. Most contemporary descriptions of the home mention two rooms specifically: a basement rathskeller decorated with "hand-painted reproductions of characteristic German scenery" and a "spacious [top floor] dance hall [...] large enough to allow of the comfortable occupancy of fifty people in a dance."⁴⁵ The house was often discussed in the context of the spectacular parties that were thrown there, including the 200-person surprise house-warming party "headed by a brass band, reinforced by a string orchestra" that arrived at the Bloch residence one Friday night in late September.⁴⁶ "It was a sure enough surprise party," the reporter noted, "but

³² "Home of William Bloch, Successful Business Man." *The Seattle Sunday Times*. 14 February 1909. p. 6.

³³ "New Hall of Seattle Turn-Verein." *The Seattle Post-Intelligencer*. 10 November 1905. p. 16.

³⁴ "Do Not Desire to Change Any Laws." *The Seattle Daily Times*. 20 May 1906. p. 8.

³⁵ "New Theater is Planned for City." *The Seattle Post-Intelligencer*. 10 May 1906. p. 4.

³⁶ "Building Permits Granted." *The Seattle Post-Intelligencer*. 29 March 1903. p. 8.

³⁷ "Pantages Theater Grand Opening." *The Seattle Times*. 9 October 1904. p. 23.

³⁸ The Lois Theater was named after Pantages' wife.; "Do Not Desire to Change Any Laws." *The Seattle Daily Times*. 20 May 1906. p. 8.

³⁹ "Lois Theater Opening." *The Seattle Post-Intelligencer*. 2 October 1906. p. 7.

⁴⁰ Lease dated 17 November 1906, recording #438675. King County Recorder's database.

⁴¹ "New Corporations." *The Seattle Daily Times*. 16 December 1906. p. 20.

⁴² "Realty Notes." *The Seattle Daily Times*. 14 October 1906. p. 67.

⁴³ Both the foundation permit and the building permit were taken out under the address 1021 Fifteenth Avenue North, which was the original address for the parcel. Upon completion, the house address was 1436 E Prospect Street. The house number was changed to its current 1439 sometime after 1919. Fifteenth Avenue North's directional designation was changed to East in 1961.; "Building Permits." *The Seattle Post-Intelligencer*. 28 January 1908.; "Building Permits." *The Seattle Post-Intelligencer*. 26 February 1908.

⁴⁴ "Home of William Bloch, Successful Business Man." *The Seattle Sunday Times*. 14 February 1909.

⁴⁵ Ibid.

⁴⁶ "Help William Bloch to House-Warming." *The Seattle Sunday Times*. 20 September 1908. p. 5.

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Mr. Bloch was at home and in half an hour the Rhine wine was flowing in the big basement of the house, which is almost a castle, and in the [third floor] tables had been set for 125 people.”⁴⁷ This was just seven months after the building permit had been issued.

Finishing the Prospect residence was “an epoch in Bloch’s life – a life filled with the greatest possible activities, involving a struggle from a humble position to that of financial independence, and prominence in all of the more interesting civic activities of Seattle life.”⁴⁸ The Blochs would reside in their home for ten years – time Bloch spent at the forefront of Seattle social culture. They traveled, they purchased property, and Bloch became an early participant in automobile culture. The Germania Café maintained its success while Bloch was regularly rejecting \$90,000 offers to buy out his coveted lease at the site.⁴⁹ He was living the high life at the outset of the teens, but looming circumstances would soon tragically impact his livelihood.

The first blow came on December 19, 1911, when a fire started in the kitchen of the Germania Café. While there were no casualties, the fire “proved one of the ugliest and most difficult” ones the Seattle fire department had fought.⁵⁰ The café was able to reopen just two days later, but the Lois Theater was a total loss and Pantages decided not rebuild. Bloch turned to Clayton Wilson once again to repair the damage.⁵¹

As the cafe reopened in July 1912, prohibition would soon become an imminent threat to Bloch’s business. When statewide prohibition was enacted in January 1916, Wilson was hired again to “transform the restaurant into a place suitable for afternoon ladies’ teas and for dinner and after-theater supper, and dancing parties” with its entrance relocated to Second Avenue.⁵² By all appearances, the Germania Café was brought into compliance with dry laws. However, on October 30, 1916, though, both Bloch’s residence and the Germania Café were raided by the dry squad and whiskey was found.⁵³ While it was the only time that the Germania would be raided during prohibition, other trouble was brewing.

In the early twentieth century, nearly one-fifth of the foreign-born population living in the United States was German.⁵⁴ But as World War I drew nearer, virulent anti-German sentiment swept the country, and Bloch, who, as one of the city’s more prominent German immigrants, began to be affected by hysteria. As early as 1911, there was a report of national guard officers who “[combined] in assault on Seattle Germans” including “Baron Billy Bloch, beleaguered in the Germania.”⁵⁵ By 1915, statesmen like Theodore Roosevelt were railing against “hyphenated Americanism.”⁵⁶ In his war message to Congress on April 2, 1917, President Woodrow Wilson gave assurances that Americans would proudly “prove [their] friendship [...] towards the millions of men and women of German birth and native sympathy who live amongst us and share our life,” provided that those Germans “[were] in fact loyal to their neighbors and to the Government in the hour of test.”⁵⁷ The subtext was a clear challenge to German-Americans: renounce the fatherland or be counted amongst the enemy.

The same month that America entered World War I, Wilson formed the Committee on Public Information (CPI), which “served as the first large-scale propaganda agency of the U.S. government.”⁵⁸ Its purpose was to “sell the war” to Americans utilizing every form of mass media available. Through a calculated

⁴⁷ Ibid.

⁴⁸ “Home of William Bloch, Successful Business Man.” *The Seattle Sunday Times*. 14 February 1909.

⁴⁹ “\$90,000 Bid for Second Avenue Lease.” *The Commercial West*. 31 January 1911. p. 42. Accessed on Google Books, https://www.google.com/books/edition/Commercial_West/pJwwAQAAMAAJ?hl=en&gbpv=0.

⁵⁰ “Fire Ends Existence of Lois Theater and Causes \$45,000 Loss.” *The Seattle Daily Times*. 19 December 1911. p. 1.

⁵¹ “Quaker Drug Company Leases Germania Café.” *The Seattle Daily Times*. 24 March 1912. p. 5.

⁵² “Here’s Good News for Bon Vivants.” *The Seattle Daily Times*. 30 January 1916. p. 10.

⁵³ “Three Dry Squad Raids Net Ten Arrests.” *The Seattle Daily Times*. 31 October 1916. p. 2.

⁵⁴ Department of Commerce. *Thirteenth Census of the United States Taken in the Year 1910, Population, General Report and Analysis*. p. 78. Accessed at <https://www.census.gov/library/publications/1913/dec/vol-1-population.html>.

⁵⁵ “Turbulent Sextet May Travel South.” *The Seattle Daily Times*. 10 March 1911. p. 9.

⁵⁶ Roosevelt, Theodore. “Americanism” in Philip Davis and Bertha Schwartz, ed. *Immigration and Americanization; Selected Readings*. (Boston: Ginn and Company, 1920.) p. 649. Accessed at https://www.google.com/books/edition/Immigration_and_Americanization/tbtAAAAIAAJ?hl=en&gbpv=0.

⁵⁷ Wilson, Woodrow. “Joint Address to Congress Leading to a Declaration of War Against Germany (1917).” Accessed through the National Archives at <https://www.archives.gov/milestone-documents/address-to-congress-declaration-of-war-against-germany#transcript>.

⁵⁸ Neumann, Caryn E. “Committee on Public Information.” *The First Amendment Encyclopedia* published by the Middle Tennessee State University. Accessed at <https://www.mtsu.edu/first-amendment/article/1179/committee-on-public-information#:~:text=CPI%20established%20to%20mobilize%20public,available%20form%20of%20mass%20communication>.

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campaign of incendiary rhetoric and imagery, the CPI defined the “other” that loyal Americans were fighting against. Germans were cast as Huns, murderers, and barbaric gorillas. The spiked *pickelhaube* helmet of the German army became an instantly recognizable icon of evil.

One of the more insidious notions the CPI promoted was that of a German spy network comprised of traitorous German immigrants who were feeding intelligence back to the Kaiser. Ironically, this imagined fear of the Kaiser’s spies generated a very real domestic spy network in America. The Bureau of Investigation in the Department of Justice lacked manpower to monitor all the perceived German threats across the country. On March 30, 1917, one week before the U.S. joined the war, Wilson approved the establishment of the American Protective League (APL). By that fall, the APL would boast an estimated 250,000 volunteer members in 600 cities deputized with exposing and even arresting pro-German sympathizers.⁵⁹ However, as is common with vigilante justice, the burden of proof was low.

Bloch never concealed his innate devotion to the fatherland and the cultivated prototypical-German image that had once driven his success was now contributing to his downfall. In early 1917, Bloch “removed the picture of [the personified] Germania from [his café] so as not to make his restaurant the target of mob attacks.”⁶⁰ Bloch’s earlier decision to relocate the café’s entrance to Second Avenue, and removing the Germania name from the corner marquee, may also have been motivated by the desire to deflect attention during a turbulent era.

In January 1918, a cashier at the Pacific Meat Market referred Bloch to the Department of Justice for “again voicing sentiments inimical to this country.”⁶¹ According to the investigating agent, Bloch “stated that the war [had] made it very difficult for him – that the American people with whom he was always friendly and from whom he enjoyed a large patronage seemed to be slipping away from him for the past two years.”⁶² The agent, who described himself as “naturally anti-German,” dismissed the complaint but his report provides clear evidence of how drastically sentiments had shifted.⁶³

It was in this combined storm of prohibition and anti-Germanism that “Billy Bloch’s eatery [closed] its hospitable efforts forever” in May 1917, just one month after America entered the war.⁶⁴ “All fixtures, lease and good will of [the] celebrated restaurant [were] offered for sale” and an icon of early Seattle was swept away.⁶⁵ Bloch tried to recapture some of his success in a more low-key adventure, a soda shop called the Orpheum Café. However, on November 24, 1917, both the Orpheum and Bloch’s residence were raided again by the dry squad.⁶⁶ Three months later, the Orpheum was raided again and a small quantity of whiskey and “two sections of a German flag” were found behind the bar.⁶⁷ The two pieces of fabric led to “heated words between police officers and Bloch, who was accused of being pro-German in his sentiments.”⁶⁸ “Kultur in its most exalted form was practiced” that afternoon, when “a corps of officers [...] took out everything [from the café] that was not nailed down, and those things that were, they smashed with axes.”⁶⁹ Bloch was convicted on a bootlegging charge for the March 1918 raid.⁷⁰

Two weeks after his conviction, the Bloch’s sold their “palatial Capitol Hill residence” in “what [was] regarded by realty men as the most important private-home sale of the entire year” to Mrs. Chauncey Wright,

⁵⁹ Nagle, Bethany. “The American Protective League and White House Security During World War One.” *The White House Historical Association*. Accessed at <https://www.whitehousehistory.org/the-american-protective-league-and-white-house-security-during-world-war-one>.

⁶⁰ “Germanias Ende.” *Washington Staats-Zeitung und Presse*. 3 May 1917. p. 2.

⁶¹ “European Neutrality Matter,” case #123419. *Investigative Case Files of the Bureau of Investigation, 1908-1922*. Accessed at www.fold3.com.

⁶² Ibid.

⁶³ Ibid.

⁶⁴ “Germanias Ende.” *Washington Staats-Zeitung und Presse*. 3 May 1917. p. 2.

⁶⁵ “Business Opportunities.” *The Seattle Daily Times*. 20 May 1917. p. 22.

⁶⁶ “Former Café Man Arrested by Dry Squad.” *The Seattle Daily Times*. 25 November 1917. p. 11.

⁶⁷ “Dry Squad uses Kultur in Raid on Orpheum Café.” *Seattle Post-Intelligencer*. 20 February 1918. p. 1.

⁶⁸ Ibid.

⁶⁹ “Kultur” was a derogatory term favored by propagandists used to describe the perceived German predisposition towards authoritarianism and destruction during both World Wars.; Ibid.; “Axes of Dry Squad put Bloch out of Business.” *The Seattle Daily Times*. 20 February 1918. p. 14.

⁷⁰ “William Bloch Draws 30 Days and \$100 Fine.” *The Seattle Daily Times*. 8 March 1918. p. 23.

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the widow of another prominent Seattle restaurateur.⁷¹ It was a rapid and unceremonious end to Bloch's era of prosperity. The family moved back to their apartments on Sixth Avenue before relocating briefly to Chicago. After they returned to Seattle from Chicago in 1920, they lived a much quieter life for the next 10+ years. Whereas Bloch's name once regularly peppered the city newspaper, he's conspicuously absent from the press through the 1920s. In October of 1925, they sold all their Sixth Avenue properties to the Schoenfeld family who owned the Standard Furniture Company.⁷² The Blochs then purchased a modest home in 1926 that faced onto Green Lake, at 7257 W Green Lake Dr., where both William and Minna lived until their deaths.⁷³

Billy Bloch, "one of Seattle's outstanding bonifaces of the 'old days,'" died on October 29, 1931.⁷⁴ Minna died twelve years later on April 14, 1943.⁷⁵ While Bloch may have never regained his former prominence, his passing as "one of the city's most popular personages in days gone by" found Billy's face gracing the front page of the newspapers one final time.⁷⁶

OWNERSHIP SUMMARY

After the Blochs sold their home, it went through several subsequent owners. Below is a complete list of owners of the Bloch Residence, from the year it was built to the present day:

1908 - 1918:	William and Minna Bloch
1918 - 1923:	Annie Wright Johnston
1923 - 1958:	Jonathan Allison and Edith Furman Holmes
1958 - 2001:	Harry Majors, Jr and Anna Mirante Majors
2001 - 2005:	William and Claudia Stelle
2005 - Present:	Walter R. Smith and Mary-Alice Pomputius ⁷⁷

WILSON AND LOVELESS, ARCHITECTS

When the Bloch Residence appeared in the Washington AIA's architectural exhibition in May 1908, it was the first known introduction of the new partnership of Clayton D. Wilson and Arthur Loveless.⁷⁸ While Wilson's work was well known to Seattleites, Loveless had just arrived in Seattle the previous autumn. The Bloch Residence was not only an auspicious first project for the partnership, it was a remarkable introduction to Seattle of Arthur Loveless, who would later become one of the city's preeminent architects in his own right.

Clayton Danforth Wilson was born in Ohio in August 1865. His father was partner in the family lumber dealership Fisher, Wilson & Co. in Cleveland where Clayton began working in his teens.⁷⁹ By 1886 Wilson was working as a "lumberman" in Ventura, California. Six years later, he moved with his first wife to Los Angeles where he began working as an architect. He also partnered with Louis L. Mendel during his time in Los Angeles.⁸⁰ Around the turn of the century, Wilson moved to Seattle and by 1901 was rehired by Mendel,

⁷¹ "Mrs. Wright Buys William Bloch Residence." *The Seattle Daily Times*. 22 March 1918. p. 32.

⁷² Warranty Deed dated 9 October 1925, recording #2084708. King County Recorder's database.; "Personal-Notizen." *Washington Staats-Zeitung*. 15 October 1925. p. 8.

⁷³ Property Abstract for Winona Park Addition received from the SDCI Microfilm Library.

⁷⁴ "Billy' Bloch, Germania Café Operator, Dies." *The Seattle Daily Times*. 30 October 1931. p. 7.

⁷⁵ Minna Bloch death certificate. Accessed at Washington State Digital Archives.

⁷⁶ "Billy' Bloch Famed as Café Owner, Dead." *The Seattle Post-Intelligencer*. 31 October 1931. p. 13.

⁷⁷ The restoration work undertaken by the current owners has been published Kreisman, Lawrence. "The Beauty of Basic: A Tudor Revival." *Seattle Times Pacific NW Magazine*. 18 May 2008 and Coleman, Brian D. "Rescue for a Tudor." *Arts & Crafts Homes and the Revival*. Vol. V, No. 4. Fall 2010. pp. 38-45.

⁷⁸ The "Residence for Wm. Bloch, Seattle" was catalog number 352 and listed in the index under Clayton Wilson's name but with credit to both Wilson and Loveless.; *Architectural Exhibition, Washington State Chapter, American Institute of Architects*. (Seattle: 1908): p. 23.

⁷⁹ *Industries of Cleveland* (Cleveland, Elstner Publishing, 1888): pp. 94-95; 1883 *Cleveland Directory*, 1883, p. 611.

⁸⁰ The firm Wilson & Mendel is listed at 101 ½ S. Broadway in the Los Angeles directory that year. The entries for Clayton D. Wilson and Louis L. Mendel both also list their place of employment as Wilson & Mendel.; *Maxwell's Los Angeles Directory* (1897): pp. 639, 992, 1026.

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whom by this time had formed a partnership with Charles Bebb.⁸¹ Within a year, by 1902, Wilson had formed his own independent firm.

Wilson's work over the next six years included a mix of flats, houses, and small commercial buildings. He also designed several large and notable buildings, including the Seattle Municipal Building (now known as the Public Safety Building, 400 Yesler Way), which he won in competition against eight other architects; the Harvard Club House (1903); an Opera House in the community of Elma (1908); and the West Seattle Congregational Church (1912).⁸² Wilson's single-family residences during this time were well-proportioned and well-detailed, revealing the hand of an experienced architect. Among them were five dwellings for C.B. Bussell (1903, near Madrona Park); the C.C. Filson House (1905, 115 Maiden Ln);⁸³ the Oscar J. Lucks House (1905, 732 Fifteenth Avenue);⁸⁴ and the William D. Allen House (1906, 3615 E Pine Street).⁸⁵

Wilson generally maintained a small office, however when busy he would associate with other architects. In 1903 he had a brief partnership with architect William W. deVeaux.⁸⁶ When Bloch hired Wilson to design his new home in late 1907, he was not only absorbed with continuing changes at the Municipal Building, but also had several residences and two commercial laundries in the design development stages. For assistance, he turned to Arthur L. Loveless, a recent arrival whose sister and brother-in-law were active with Wilson in several West Seattle community organizations.⁸⁷

Architect Arthur Lamont Loveless was born on September 22, 1873, in Big Rapids, Michigan. After high school, he moved to Manistee, Michigan, in 1891 where he worked as a bookkeeper.⁸⁸ He then entered the school of architecture at Columbia University in the fall of 1902. It was a key time when changes influenced by the French École des Beaux-Arts program were sweeping through architectural education across the United States.⁸⁹ Loveless' summers were spent working in a variety of architectural offices; reportedly including a stint with the notable firm of McKim, Mead & White.⁹⁰ Loveless later joined the advanced design atelier of William Adams Delano who ran a distinguished practice with Chester Holmes Aldrich.⁹¹ Loveless left Columbia before receiving a diploma in the spring of 1906 to work for Delano & Aldrich.⁹²

He remained with Delano & Aldrich for roughly a year during which time the firm was working on the Walters Art Gallery in Baltimore (existing) and remodeling a portion of the Metropolitan Museum of Art in New

⁸¹ When Polk's Seattle City Directory was published in August 1900, Louis Mendel was listed as an architect at 109 Washington Building, the same building and room as Charles Bebb. No 1900 Census record has been found for Mendel, suggesting he arrived in Seattle that summer, after the census was taken but before the Directory was published. On March 13, 1901 the first newspaper article appeared identifying the Bebb & Mendel partnership (new Times Building) and when the City Directory was published later that year Bebb & Mendel were listed as partners with offices at 110 Washington Building. Clayton Wilson arrived in Seattle sometime before June 22, 1900 when the US Census recorded him as a lodger at 1108 Sixth Avenue; his occupation was listed as architect but no firm was identified. Wilson's name did not appear in the 1900 Seattle City Directory, but the following year's Directory listed him rooming at 1407 Seventh Avenue and working as a draftsman for Bebb & Mendel. Wilson's position there appears to have been short term, perhaps just long enough for him to get his bearings in the new city. By the time the 1902 Directory was published he had established his own office on First Avenue at Seneca.; 1900 *United States Federal Census*; *Seattle City Directory*, 1900, p. 1286; *Seattle City Directory*, 1901, p. 1237; *Seattle City Directory*, 1902, p. 1381.

⁸² The building is now known as the Public Safety Building. "Clayton Wilson Will Build New Jail." *The Seattle Daily Times*. 28 October 1905. p. 1. The eight competition entries were illustrated in *The Seattle Post-Intelligencer*, 26 September 1905, p. 9.

⁸³ *Pacific Record*, 30 July 1904, p. 6.

⁸⁴ *Seattle Daily Bulletin*, 13 September 1905.

⁸⁵ *Pacific Builder & Engineer*, 16 February 1907, p. 12.

⁸⁶ DeVeaux was profiled in *Pacific Builder & Engineer*, 24 October 1908, p. 383.

⁸⁷ Loveless' sister was Georgia Shorett. Wilson and Georgia's husband J.B. Shorett were both trustees of the West Side Club: *Seattle Post-Intelligencer*, 20 March 1908, p. 3. Wilson & Loveless designed a clubhouse for the organization (status unknown) that was illustrated in the *Seattle Post-Intelligencer*, 22 March 1908. p. 24.

⁸⁸ *R. L. Polk's Manistee City Directory* (1893): p. 125; *R. L. Polk's Manistee City Directory* (1902): p. 156.

⁸⁹ Theodor K Rohdenburg, *A History of The School of Architecture, Columbia University* (New York, Columbia University: 1954). Steven M Bedford and Susan M Strauss, "History II: 1881-1912" in *The Making of an Architect 1881-1981: Columbia University in the City of New York*, edited by Richard Oliver (New York, Rizzoli: 1981): pp. 23-48. A.D.F. Hamlin, "The School of Architecture" in *A History of Columbia University 1754-1904* (New York, Columbia: 1904): pp. 381-396.

⁹⁰ Thomas Veith, "An Analysis of the Work of Arthur L. Loveless with an Emphasis on Human Aesthetic Response," MArch. Thesis, University of Washington (1991): p. 7.

⁹¹ *Ibid.*, pp. 7-8. Delano began teaching at Columbia in 1903 and was head of its advanced design atelier on the Morningside campus beginning in the fall of 1905; Peter Pennoyer and Anne Walker, *The Architecture of Delano & Aldrich* (New York, WW Norton: 2003): pp. 11-17

⁹² Loveless attended the School of Architecture from 1902-1906 but never graduated. E-mail correspondence with Bill Santin, Registrar Services Associate, Columbia University, 17 March 2022.; Veith, "An Analysis of the Work," pp. 7-9.

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York. They also had several large residential commissions on the boards, including John D. Rockefeller's House at Pocantico Hills, New York (existing).⁹³ Loveless' time with Delano & Aldrich amounted, in effect, to a post-graduate course working closely with two partners who were his own age but who had received much more advanced design education through the École.⁹⁴ In January 1907, an entry submitted by Loveless under the name "Delano, Aldrich, & Lovelace" was favored in the design competition for a new City Hall at Montpelier, Vermont.⁹⁵ Whether "Delano, Aldrich & Lovelace" was merely a tactic to impress the committee or truly represented Loveless' standing with the partners is unknown but it speaks to his tremendous talent. They were ultimately not awarded the City Hall commission and Loveless left New York for a grand European tour in May 1907.⁹⁶

Clayton Wilson and Arthur Loveless probably began collaborating on the Bloch residence shortly after Loveless arrived in Seattle in late 1907. Lacking direct evidence, it is impossible to know the exact roles Wilson and Loveless each played in its design. That Loveless was more than a draftsman for Wilson is evident though: the floor plan is ordered, spatially coherent, and nearly symmetrical with well-proportioned rooms that connect more gracefully than those in Wilson's own residential designs. The interior and exterior decorative scheme is cohesive, with every part well-related to the next in size, scale, historic precedent, and invention. Wilson crediting Loveless in the Washington AIA Exhibition catalog also speaks to their roles as equals in the design of the house.

By the summer of 1908, projects attributed to "Wilson & Loveless, Architects" began appearing in Seattle periodicals and over the next four years the partners completed more than 40 buildings together. Among these were industrial buildings, hotels, school buildings, a courthouse competition entry, and small commercial buildings including the Campbell Building (1911, existing).⁹⁷ Both Bloch and Pantages hired them for continued work at their various properties during this period. More than half of the projects produced under the name Wilson & Loveless were single family residences.

While a number of these were small "spec" houses in West Seattle, the partnership is best remembered for their large, custom single-family residences. In 1908, while the Bloch residence was under construction, building permits were issued for the H.O. Fuhrburg Cottage (1526 Palm Avenue) and the John B. Shorett Residence (3639 45th Avenue SW).⁹⁸ In 1909, Wilson and Loveless designed four large custom residences, the most lavish of which was built in Madison Park for Alexander Pantages (1117 36th Avenue).⁹⁹ Compared to the Bloch's home, the Pantages residence is less overtly Tudor. While the plan is similarly arranged about a large, beam-ceilinged hall through which passes an axis uniting the major rooms, the Pantages interior is lighter and more open than Bloch's. That year they also designed two-story Colonials for Hiram B. Kennedy in West Seattle (1620 Sunset Avenue SW)¹⁰⁰ and James M. Sparkman on Queen Anne (620 West Howe Street).¹⁰¹

⁹³ "Chronology and Catalogue Raisonné" in Pennoyer and Walker, *Architecture of Delano & Aldrich*, pp. 182-184.

⁹⁴ Aldrich was born in June 1871, Loveless in September 1873, and Delano in January 1874. Perhaps in deference to his employers, Loveless stated he had been born in September 1876 when applying for his 1907 passport. He also used the name "Arthur L. Lovelace" on his passport and several other documents of the time.

⁹⁵ *Barre Daily Times*, 23 February 1907, p. 1. Loveless' plan (no. 7) was favored and recommended by the city hall committee in March: *Montpelier Daily Journal*, 2 March 1907, p. 1.

⁹⁶ *New York Times*, 7 May 1907, p. 9.

⁹⁷ *Pacific Builder and Engineer*, 11 February 1911, p. 6. *Pacific Builder and Engineer*, 18 March 1911, p. 8. *Pacific Builder and Engineer*, 22 April 1911, p. 6. Florence Lentz and Sarah Martin, landmark nomination for the Campbell Building, October 16, 2016.

⁹⁸ For Fuhrburg: *Seattle Times*, 23 February 1908, p. 41; *Pacific Coast Architect*, July 1912. For Shorett: *Pacific Builder and Engineer*, 16 May 1908, p. 16; *Architecture and Building*, October 1911, pp. 578-579.

⁹⁹ *Pacific Builder and Engineer*, 27 February 1909, p. 8. The completed house was exhibited at the First Annual Exhibition of the Architectural League of the Pacific Coast in Seattle, Washington, 16-30 April, 1910 and exhibited in the catalog. It was published in *Architecture & Building*, October 1911, pp. 576-577 and *Homes and Gardens of the Pacific Coast*, v. 1, Frank Calvert, editor (Beaux Arts Village, Lake Washington, 1913).

¹⁰⁰ When built, the street address was 1618 47th Ave. S.W. The address today is 1620 Sunset Ave S.W. and the house looks much as it did when first constructed.; *Pacific Builder and Engineer*, 1 May 1909, p. 8.

¹⁰¹ Just as Wilson had previously worked for Bloch and Pantages, in 1905 he designed a building for Sparkman & McLean on Sixth Avenue S. (status unknown) which was variously described as a hotel with stores, apartments, and offices: *Seattle Daily Bulletin*, 2 August 1905 (hotel); *Seattle Daily Bulletin*, 3 August 1905 (apartments); *Seattle Post-Intelligencer*, 6 August 1905, p. 24 (apartments); *Seattle Daily Bulletin*, 8 August 1905 (business building); *Pacific Builder and Engineer*, 3 July 1909, p. 8.

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Similarity in plan arrangement, clarity in the organization of rooms made legible on the building exterior, and richness in detail amidst diversity in style all suggest that academically-trained Arthur Loveless may have taken the lead in design of these homes. Wilson & Loveless' residential work was quickly recognized and published, most notably in a series of *House Beautiful* articles during 1911 and 1912 that promoted the Bloch, Pantages, Wilson, Shorett, and Sparkman residences as good examples to be studied and emulated, illustrating them next to contemporary homes from across the United States – including recent work by Frank Lloyd Wright.¹⁰²

At the end of 1911, Loveless left Seattle for another “extended trip through the East,” returning in March 1912.¹⁰³ Instead of rejoining Wilson, who by then had an office in the Arcade Annex, he formed a new partnership with Daniel R. Huntington then recently-appointed as City Architect.¹⁰⁴

The later architectural career of Arthur Loveless is well known, and by the 1920s he appeared regularly in the Seattle press - noted as one of the city's leading architects.¹⁰⁵ Known projects include the Colman House - called “Laurentide” (1922, 9343 Fauntleroy Avenue SW) in West Seattle; the John Porter residence (1922, 2624 Mt Adams Place S) in the Mt. Baker neighborhood;¹⁰⁶ Loveless' own home “Hollyhock House” (1924, 7126 55th Avenue S);¹⁰⁷ the Darrah Corbet Residence (1925, 300 Maiden Lane E);¹⁰⁸ and numerous others in neighborhoods like Seward Park, Laurelhurst, and Windermere. Stylistically, they are adaptations of the English Country house, derived in history from the Tudor style. It was a “type” that he continued to refine. This derivation, expressed through linear, gable-roof forms arranged on their site to capture the view, characterized Loveless' best-known designs from the 1920s and 1930s.¹⁰⁹

From 1915, when he began independent practice, until retirement in the late 1930s,¹¹⁰ Loveless went on to design over 70 single-family residences, at least six sorority and fraternity houses, and the Seattle Repertory Playhouse (4045 University Avenue, heavily altered).¹¹¹ Perhaps his best-known building is the eponymous 1930 Loveless Studio Building at the north end of Capitol Hill's Broadway District where Loveless' own office was to be found (711 Broadway E.)¹¹² In 1923, Loveless hired Lester P. Fey as a draftsman. With Loveless' financial assistance, Fey attended the architecture school at the University of Pennsylvania in 1926-27 before returning to become Loveless' associate in 1930. He became a partner in the firm in 1935 and by 1936 the firm had been renamed “Loveless & Fey”; and by 1940 as “Loveless, Fey & Lamont,” after the addition of Daniel Lamont.¹¹³

¹⁰² Charles E. White Jr., “Some Western Houses,” *House Beautiful*, January 1911, pp. 34-38. Charles E. White Jr., “The A-B-C of House Design,” *House Beautiful*, February 1911, pp. 76-79, 96. Charles E. White Jr., “Housing the Automobile,” *House Beautiful*, August 1911, pp. 84-87. Charles White, “House Design: Good Taste and Poor Taste,” *House Beautiful*, October 1911, pp. 129-133, 155. Charles E. White Jr., “Planning a Vital Department: The Kitchen,” *House Beautiful*, December 1912, p. 27-30.

¹⁰³ *Seattle Post-Intelligencer*, 31 March 1912, p. 46; *Seattle Post-Intelligencer*, 28 April 1912, p. 69.

¹⁰⁴ *Seattle Post-Intelligencer*, 28 April 1912, p. 69. *Pacific Builder and Engineer*, 4 May 1912, p. 375. The “Architect's Reference File” for Arthur Loveless in the University of Washington Library Special Collections contains transcripts of Norman Johnston interviews with Charles Williams on August 7 and 14, 1974. Williams worked as a draughtsman for Arthur Loveless from 1912-1917 and, when times were slow in the Loveless office, for Andrew Willatzen. According to Williams, Loveless and Willatzen “were close pals” but “never worked for each other and they never commented on each other's designs” as “they were miles apart in their basic design concepts.”

¹⁰⁵ Thomas Veith, “Arthur L. Loveless,” in *Shaping Seattle Architecture*, edited by Jeffrey Ochsner (Seattle, University of Washington Press: revised edition 2014): pp. 180-185. Veith, “An Analysis of the Work of Arthur L. Loveless.”

¹⁰⁶ *Pacific Builder and Engineer*, 5 May 1922, p. 10; Veith, “An Analysis of the Work of Arthur L. Loveless,” pp. 26-28.

¹⁰⁷ *Seattle Times*, 7 October 1923, p. 11 (with rendering); *Pacific Builder and Engineer*, 8 December 1923, p. 10.

¹⁰⁸ *Seattle Times*, 16 May 1926, p. 63 (with rendering); *Seattle Times*, 16 November 1927, p. 19 (with photograph). Both the Corbet house and Hollyhock House won awards from the American Institute of Architects.

¹⁰⁹ Veith discusses Loveless' mid-career in “An Analysis of the Work of Arthur L. Loveless,” p. 28

¹¹⁰ As Veith points out, the date of Loveless' retirement from active practice is difficult to pinpoint and is variously given as 1934, 1935, 1937, and 1942. Veith, “An Analysis of the Work of Arthur L. Loveless,” p. 28, fn. 62.

¹¹¹ Student housing near the University include Beta Theta Pi Fraternity (1922, status unknown), Alpha Gamma Delta Sorority (1923, status unknown), Alpha Xi Delta Sorority (1923, status unknown), Alpha Theta Delta Sorority (1924, status unknown), Zeta Psi Fraternity (1927, existing), and Zeta Tau Alpha Sorority (1929, status unknown). For the Playhouse, where Loveless worked with artist Mark Tobey on design of the lobby, see *Seattle Post-Intelligencer*, 17 August 1930, p. 23 (with rendering).

¹¹² *Seattle Times*, 30 March 1930, p. 20 (with rendering). Building permit issuance was announced in the *Seattle Times* 26 February 1931, p. 23. The building is in the Harvard-Belmont Historic District and has been published many times since completion.

¹¹³ Veith, “An Analysis of the Work of Arthur L. Loveless,” p. 28, 44. Among those who worked with Loveless was also his nephew, LaMonte Shorett (1905-1991).

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Loveless appears to have withdrawn from active involvement in the firm around 1937. He traveled extensively in Mexico, Central America, and Asia, and built a house in Morelia, Mexico, where he regularly spent the winter months. While in Seattle, Loveless maintained his residence in his previous office space in the Loveless building. He passed away on January 5, 1971, at the age of 97.¹¹⁴

After Loveless the Wilson & Loveless firm dissolved in 1911, Wilson returned to working as a solo practitioner. His projects included continued alterations to the Germania Café and Germania Hall;¹¹⁵ a series of "spec" houses for Hainsworth's Fauntleroy Grove Addition (1913, address unknown);¹¹⁶ the Hardman Hat Company Factory (1920 and 1932, 500 Aurora Avenue);¹¹⁷ the White and Hitchcock Building (1930, 2234 First Avenue);¹¹⁸ and the Howden residence in Georgetown (1935, 6929 Carleton Avenue S).¹¹⁹ Wilson's architectural practice was never again as busy as it was while in partnership with Loveless. In 1916 he unsuccessfully applied for the position of City Architect,¹²⁰ and through the 1920s and 1930s he worked in various positions for the City of Seattle.¹²¹ City Directories show he maintained an office in various downtown Seattle buildings until the Great Depression. In the late 1930s, Wilson moved with his second wife to Port Gamble.¹²² Following his wife's death in 1944, Clayton Wilson moved to the Masonic Home in Zenith (now Des Moines) where he passed away at age 81 on April 9, 1947.¹²³

W.A. MUELLER, BUILDER¹²⁴

Little is known about Wilhelm Anton Mueller, the builder of the Bloch Residence.¹²⁵ He was born in Medebach, Germany, in 1859 but immigrated to San Francisco around 1890. By 1905, he had moved to Seattle and was working as the construction foreman for the Seattle Turnverein's new Turner Hall.¹²⁶ Mueller spent his life as a builder, working mostly on residences and small commercial buildings. Few announcements have been found for Mueller's buildings, but of these, several were for clients with German surnames, and it was likely through the German community that he and Bloch came to know each other.¹²⁷ It is unclear whether Mueller was involved in any of Bloch's subsequent construction projects. Mueller died on August 16, 1915, following a month-long illness.¹²⁸

THE ARCHITECTURAL STYLE

The Bloch residence is a textbook example of Tudor revival architecture. Author Virginia McAlester's description of the identifying features of this style nearly reads like a checklist describing the Bloch house:

¹¹⁴ "Arthur L. Loveless, 97, architect, dies," *Seattle Times*, 9 January 1971, p. 23.

¹¹⁵ *Seattle Times*, 24 March 1912, p. 5; *Seattle Times*, 8 June 1913, p. 130; *Mantel, Tile and Grate Monthly*, July 1914, pp. 12-16; *Seattle Times*, 30 January 1916, p. 10.

¹¹⁶ *Seattle Times*, 18 April 1913, p. 32; *Seattle Times*, 20 April 1913, p. 58.

¹¹⁷ *Seattle Times*, 14 March 1920, p. 31; *Seattle Times*, 21 February 1932, p. 20; Listed on Seattle Department of Neighborhoods, Seattle Historical Sites, 500 Aurora Ave. <https://web6.seattle.gov/DPD/HistoricalSite/QueryResult.aspx?ID=2147012343>.

¹¹⁸ *Seattle Times*, 28 September 1930, p. 32.

¹¹⁹ Listed on Seattle Department of Neighborhoods, Seattle Historical Sites, 6929 Carleton Ave.

<https://web6.seattle.gov/DPD/HistoricalSite/QueryResult.aspx?ID=-226337948> The biographical sketch of Clayton Wilson in *Shaping Seattle Architecture* (p. 486) also states that Wilson designed "Westminster Presbyterian Church" in West Seattle in 1927-28. We have been unable to locate this building or any information regarding it.

¹²⁰ *Seattle Post-Intelligencer*, 23 August 1916, p. 5.

¹²¹ On 15 December 1926 a small notice in the *Seattle Post-Intelligencer* (p. 16) listed "C.D. Wilson" as building inspector, and on 28 August 1937 one "C.D. Wilson" was listed in the *Seattle Post-Intelligencer* (p. 3) as superintendent of buildings. No record of his employment in either position has been located in the Seattle Municipal Archives.

¹²² Wilson's house on Price Street was listed for sale in the *Seattle Times* on 22 October 1939, p. 24.

¹²³ *Seattle Times*, 11 April 1947, p. 21.

¹²⁴ Mueller's name is spelled many different ways in various documents: William A. Muller; William A. Miller; W. Anthony Miller; Anton Miller; William Ardon Mueller, etc. In the official documents that have been found, such as his wife's passport application and the obituary she published for her husband in the *Washington Staats-Zeitung*, his name is spelled "Mueller," which has been utilized as the official spelling in this nomination. The variation in spellings contributes to the challenge of researching him.

¹²⁵ His name is variably spelled as Muller, Müller, and Mueller in the historic documents that have been found and corroborated.

¹²⁶ "Personal Messages," *Washington Staats-Zeitung*, 20 July 1906, p. 8.

¹²⁷ The building announcements that have been found were all published in San Francisco newspapers and clients include Isabella Stevenson (*The San Francisco Call*, 16 September 1892, p. 6); Jacob Geunagel (*The San Francisco Examiner*, 20 April 189, p. 9); C. Rensche (*The San Francisco Examiner*, 2 November 1893, p. 11); A.M. and Matilda Brutchter (*The San Francisco Call*, 8 April 1895, p. 4); Patrick Lally (*The San Francisco Examiner*, 24 June 1895, p. 10); and C.H. Brusaber (*The San Francisco Examiner*, 22 January 1896, p. 11).

¹²⁸ "Todesanzeige," *Washington Staats-Zeitung*, 18 August 1915, p. 7.

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“a steeply pitched roof, usually side-gabled [though] less commonly hipped [...]; a façade dominated by one or more prominent front-facing gables, usually steeply pitched; tall, narrow windows, usually in multiple groups, with multi-pane glazing; massive chimneys, sometimes crowned by decorative chimney pots; [...] decorative (i.e., not structural) half-timbering present on about one-third of examples.”¹²⁹

She also acknowledges that “some examples have a deep one-story American sitting porch” much like the Bloch residence.¹³⁰

Tudor Revivalism was an eclectic style born out of the Arts and Crafts movement, and one closely tied to ideas of domesticity. Like so many aspects of the Arts and Crafts movement, the term Tudor is a romantic reference to English tradition and it was often couched as a vernacular style that stood in contrast to imported Classicism.¹³¹ Taken a step further, it was viewed as an honest style wherein the interior functions are expressed externally versus the rigid symmetry of Classicism which concealed and homogenized the rooms within.

In America, the domestic notions of the Tudor revival were particularly well received. McAlester estimates that “this dominant style of domestic building” comprised approximately a quarter of the houses built in the early 20th century, being surpassed only by Colonial Revival architecture in popularity.¹³² Half-timbered architecture has Prussian roots as well, and would have been familiar to the Blochs. The fashionable Americanism of the Tudor idiom certainly appealed to them as a means for expressing the success they had found in this country. But the notions of homemaking and the connection to the fatherland undoubtedly played a role as well.

In plan, the house follows the Tudor tradition of “three divisions always more or less clearly marked” between public, private, and service spaces.¹³³ Interestingly though, the Bloch floor plan is much more ordered than typical Tudor revival homes. The careful, axial formality of the plans hints at the training of the architects. Yet it doesn’t read that way experientially. Even those spaces that boast Classical attributes are fundamentally picturesque in their composition.

It is this interplay between idioms – a design that is clearly Tudor overlain with a sort of Beaux-Arts-and-Crafts detailing – that truly elevates the Bloch residence above other examples of this favored style. The approach is principled and clear: the various components are reused appropriately throughout following an established set of rules, with flourishes that individualize the spaces. Function is conveyed clearly through the design. The exterior describes the interior spaces that lie beyond through its ornamental language. At the interior, aesthetic cues point to the way rooms are meant to be used and who is intended to use them. Its architecture speaks subtly but clearly.

¹²⁹ McAlester, *A Field Guide*, p.449

¹³⁰ Ibid., p. 449, 452.

¹³¹ Saylor, Henry H., ed. *Architectural Styles for Country Houses*. (New York: Robert M. McBride & Co., 1919.) p.80

¹³² McAlester, *A Field Guide*, p. 454.

¹³³ Saylor, *Architectural Styles*, p. 59.

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9. Major Bibliographical References

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

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Fold3, www.fold3.com.

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Northwest Architect.

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Pacific Coast Architect.

The Pacific Record.

The Seattle Daily Bulletin.

The Seattle Daily Times / The Seattle Sunday Times.

The Seattle German Press.

The Seattle Post-Intelligencer.

Washington Staats-Zeitung und Presse.

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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 Buildings Survey # _____
☐ recorded by Historic American Engineering Record # _____
☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

☒ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☐ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property Less than one acre
(Do not include previously listed resource acreage.)

UTM References NAD 1927 or ☒ NAD 1983

(Place additional UTM references on a continuation sheet.)

1	<u> </u>	<u> </u>	<u> </u>	3	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u> </u>	<u> </u>	<u> </u>	4	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing

Or Latitude/Longitude Coordinates

(enter coordinates to 6 decimal places)

1	<u>47.628216°</u>	<u>-122.312932°</u>	3	<u> </u>	<u> </u>
	Latitude	Longitude		Latitude	Longitude
2	<u> </u>	<u> </u>	4	<u> </u>	<u> </u>
	Latitude	Longitude		Latitude	Longitude

Verbal Boundary Description (Describe the boundaries of the property.)

The nominated area is located in the NE ¼ of Section 29, Township 25, Range 4, in the City of Seattle, King County, Washington and is legally described as Plat Lot 1 in Plat Block 12 of the Capitol Hill Addition to the City of Seattle Division #3. It is otherwise identified as King County tax parcel #133730-0265 at the said location.

Boundary Justification (Explain why the boundaries were selected.)

The nominated property encompasses the entire urban tax lot (55 x 105 feet) that is occupied by the William and Minna Bloch Residence.

11. Form Prepared By

name/title	<u>Bridget Hembree / Project Architect</u>	(Edited by DAHP Staff)
organization	<u>Marvin Anderson Architecture</u>	date <u>August 2025</u>
street & number	<u>1108 Nineteenth Ave E</u>	telephone <u>(206) 525-5054</u>
city or town	<u>Seattle</u>	state <u>WA</u> zip code <u>98112</u>
e-mail	<u>bridget@marvinandersonarchitects.com</u>	

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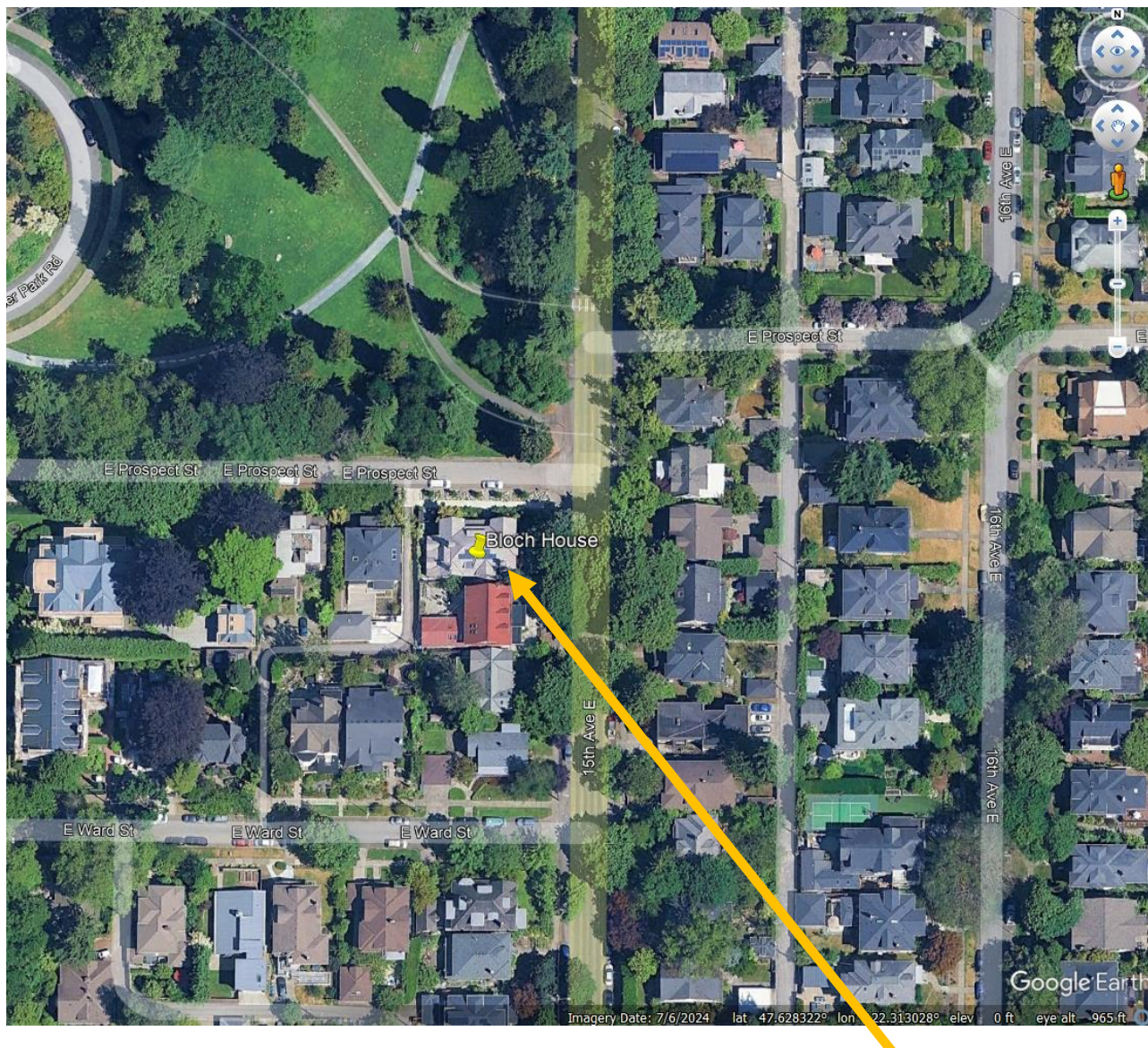
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Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)



Bloch House

1439 E Prospect St

Google Earth Map

Name:

Latitude:

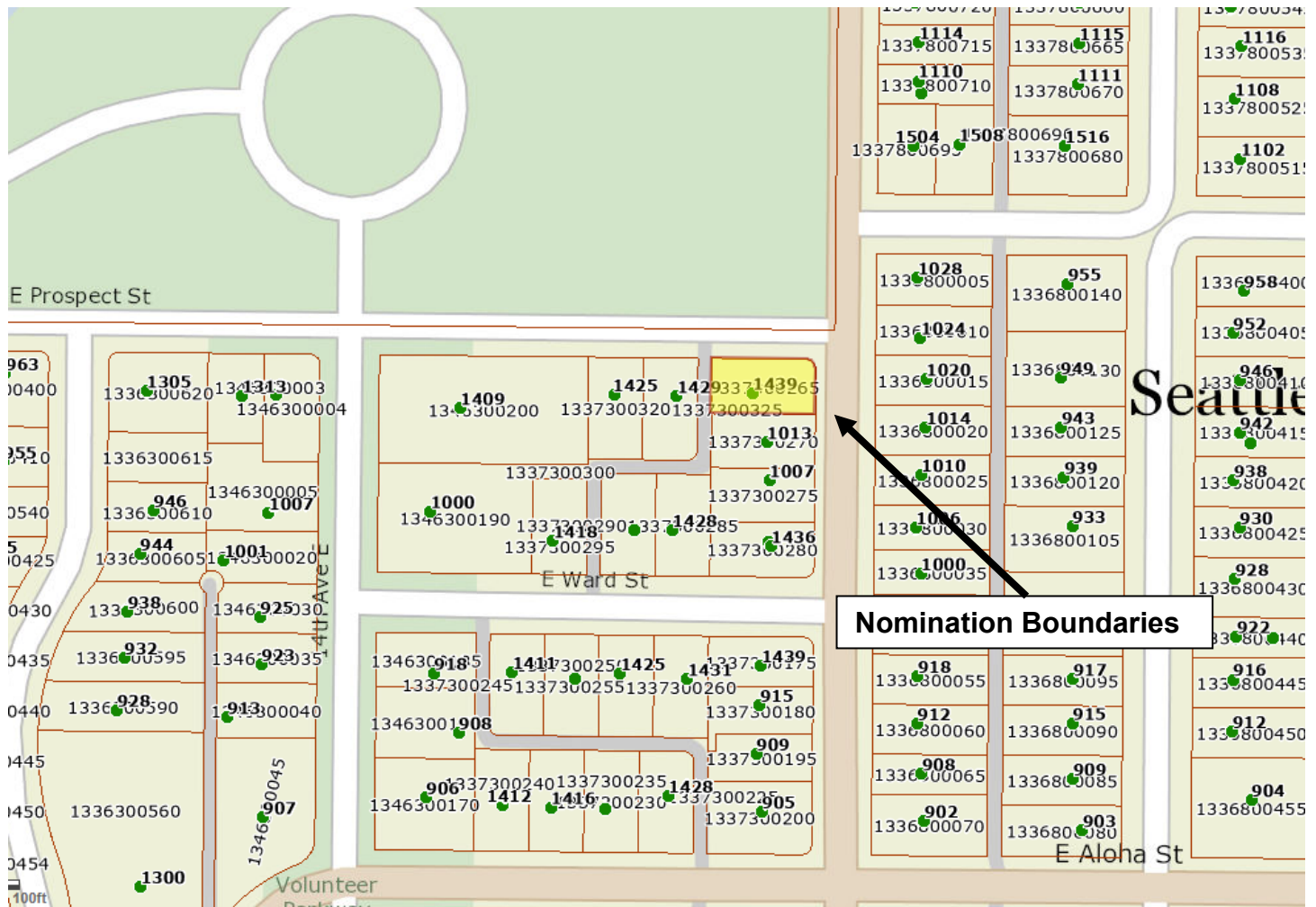
Longitude:

Bloch, William and Minna, House

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Bloch House

1439 E Prospect St

Parcel No. 133730-0265

King County Assessor Map

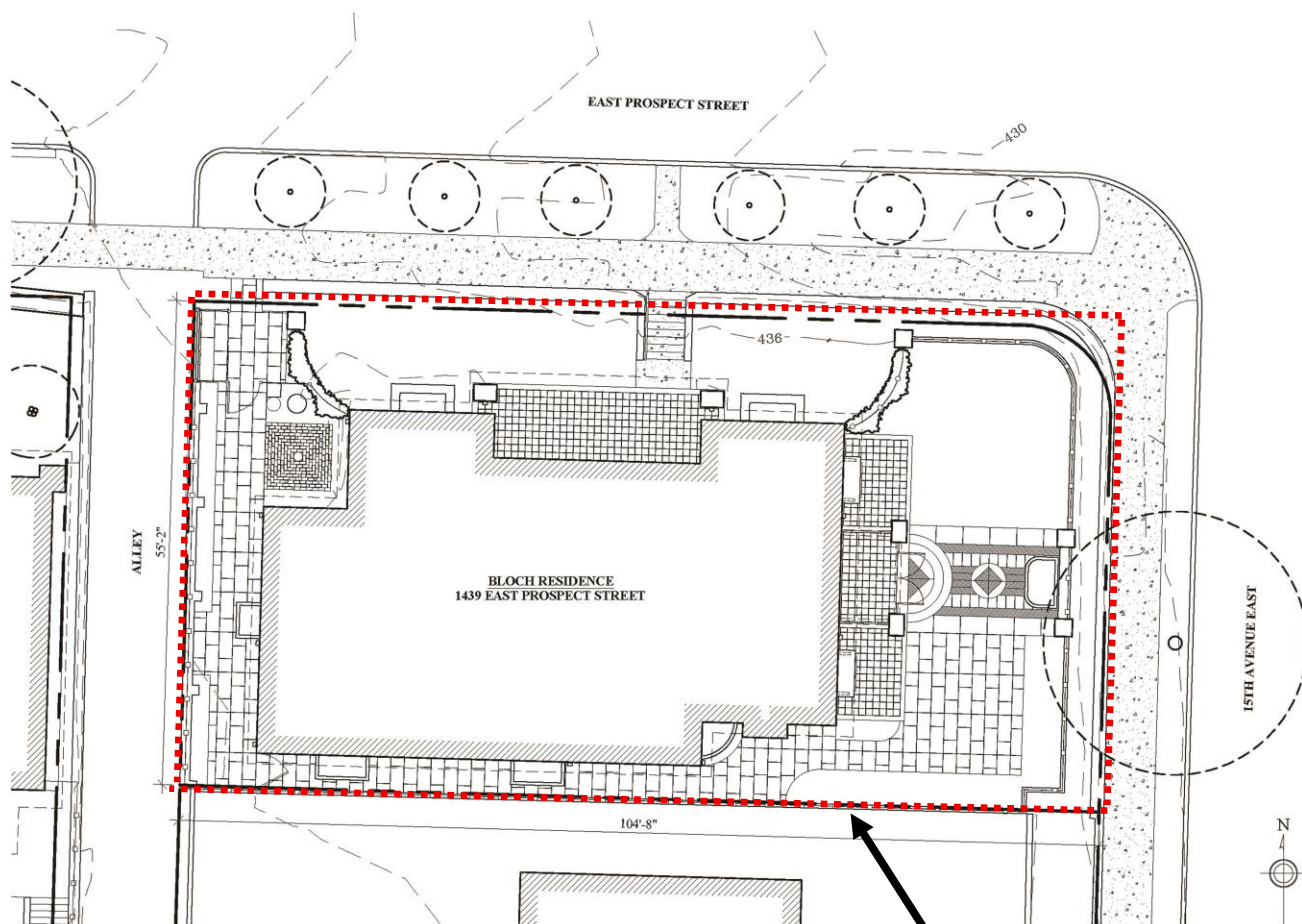
(<https://kingcounty.gov/en/dept/kcit/data-information-services/gis-center/maps-apps/parcel-viewer>)

Bloch, William and Minna, House

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Bloch House

1439 E Prospect St

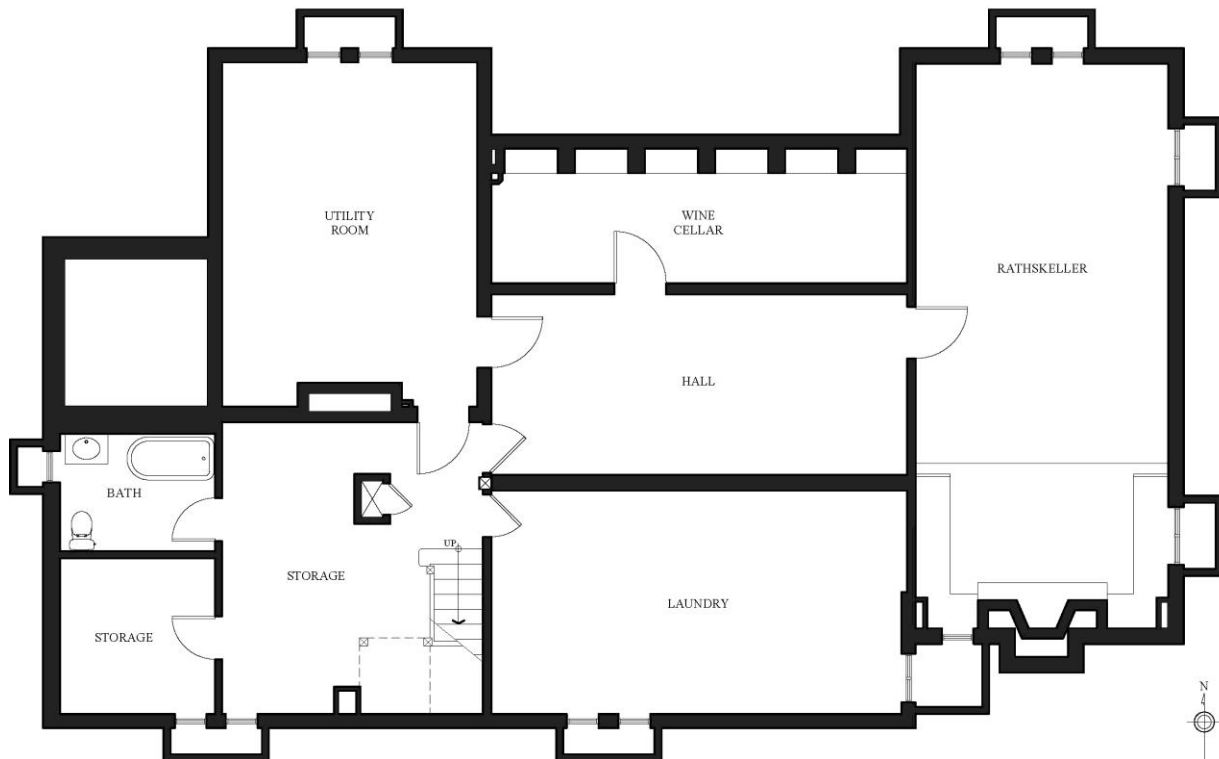
Site Plan

2022. (Marvin Anderson Architects.)

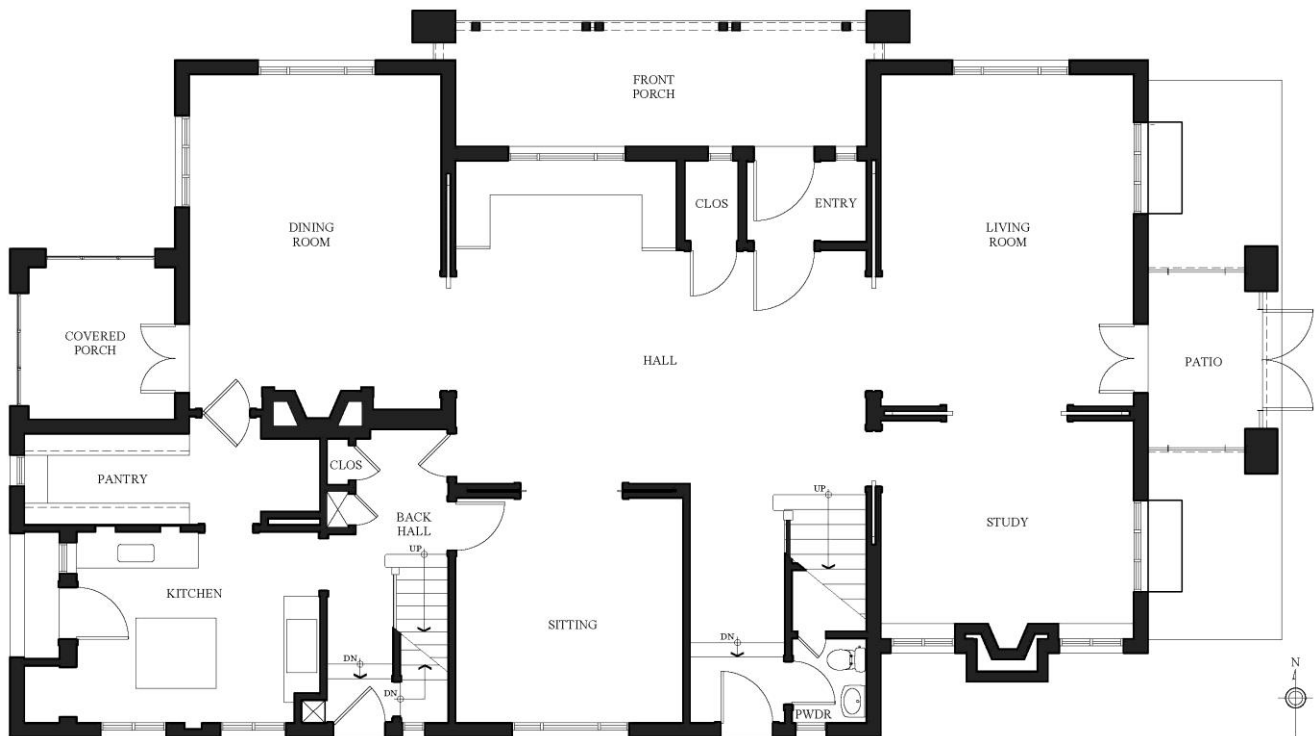
Nomination Boundaries

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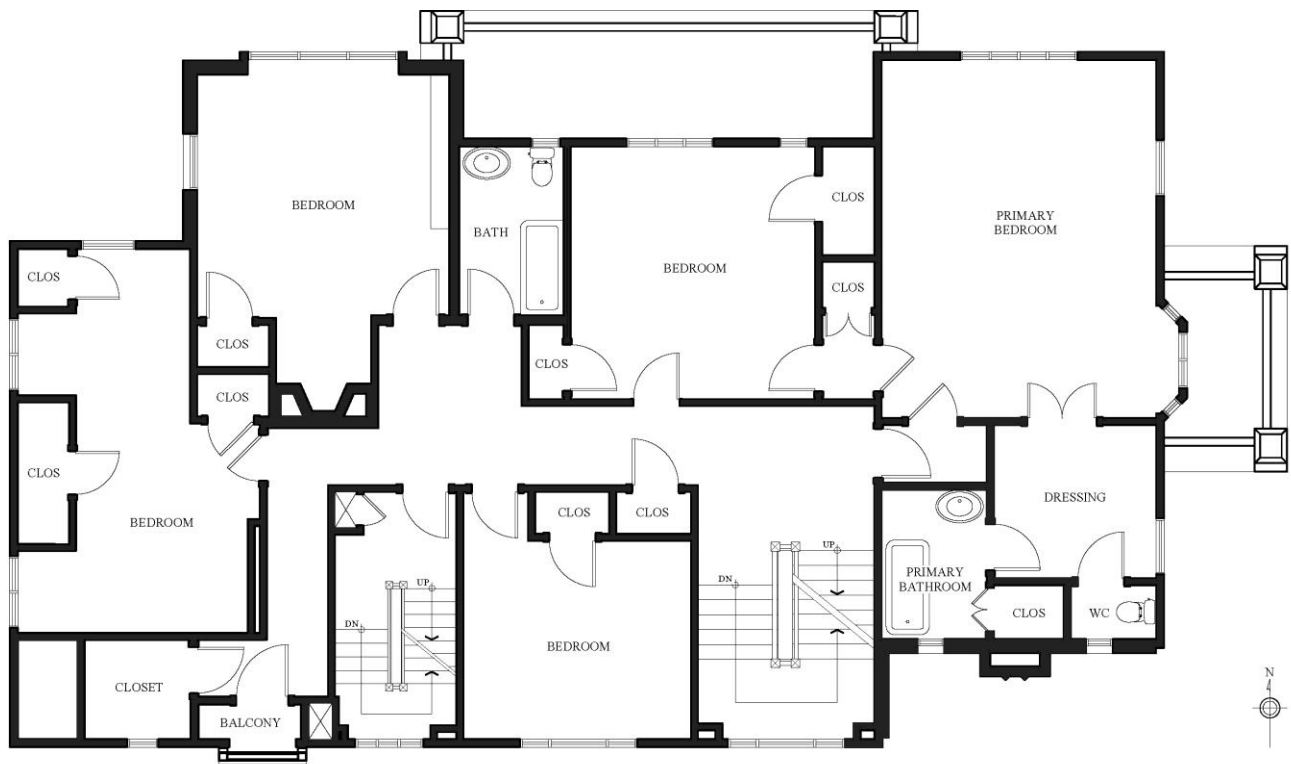
Basement floor plan, 2022. (Marvin Anderson Architects.)



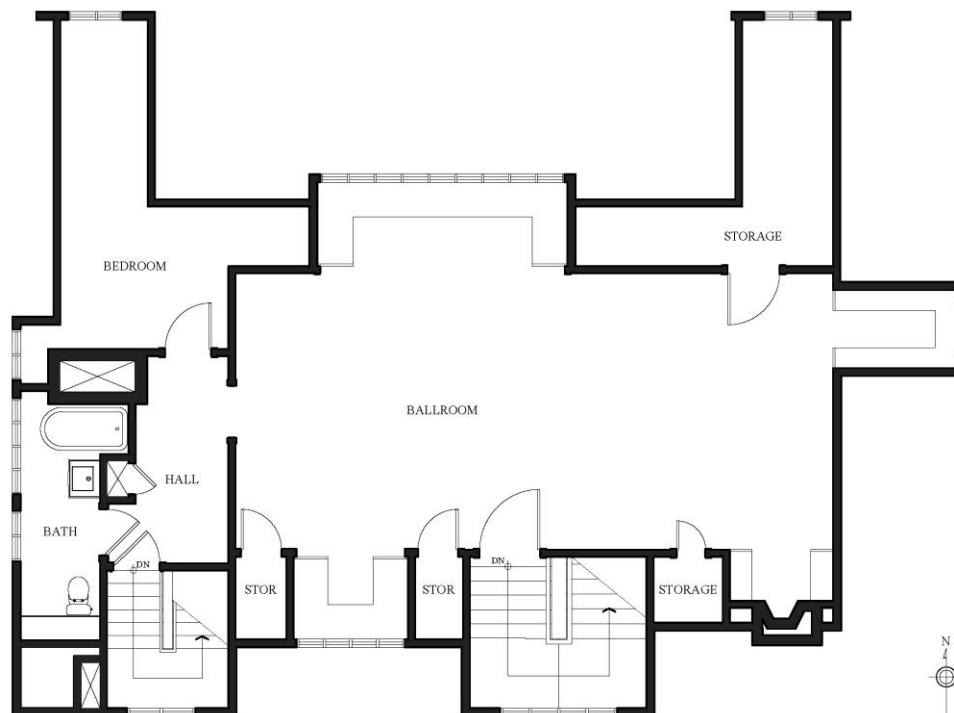
First floor plan, 2022. (Marvin Anderson Architects.)

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Second floor plan, 2022. (Marvin Anderson Architects.)



Third floor plan, 2022. (Marvin Anderson Architects.)

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North exterior elevation, 2022. (Marvin Anderson Architects.)



East exterior elevation, 2022. (Marvin Anderson Architects.)

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South exterior elevation, 2022. (Marvin Anderson Architects.)



West exterior elevation, 2022. (Marvin Anderson Architects.)

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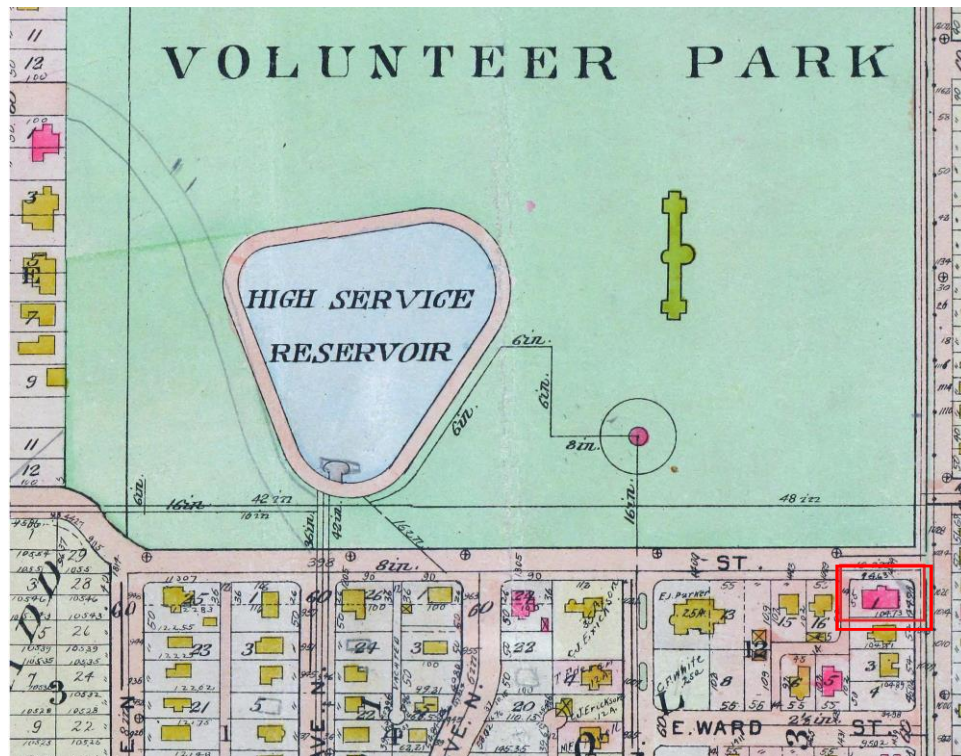
Bloch residence exterior, undated. The concrete stairs and the west retaining wall are both visible in this photo, but the site has not yet been planted with grass or other landscaping. Drapes are visible in the first-floor windows. All indicating that this photo was likely taken near the end of construction. (Owner's collection.)



Northeast corner of the Bloch residence, viewed from East Prospect Street, undated. The ungraded alley can be seen to the right of the stepped brick retaining wall. (University of Washington Special Collections, Arthur Loveless Collection, PH Coll 428, UW 41108.)

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Baist's Real Estate Atlas of Surveys of Seattle, Wash - Plate 11, 1912.
(Dorpat, Paul and Jean Sherrard, *Seattle Now & Then*, <https://pauldorpat.com/maps/1912-baists/>.)



William Bloch House, ca. 1910. (Seattle Public Library, spl_shp_40074.)

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Bloch residence exterior north (front) view, undated. (University of Washington Special Collections, Arthur Loveless Collection PH Coll 428, UW13392.)



Bloch residence exterior, east elevation with porch, undated. (University of Washington Special Collections, Arthur Loveless Collection PH Coll 428, UW41105.)

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Bloch residence exterior side/rear view, undated. (University of Washington Special Collections, Arthur Loveless Collection PH Coll 428, UW41107.)



Bloch residence foyer looking east, undated. (Owner's collection.)

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Bloch residence foyer and sitting alcove looking west, undated. (Owner's collection.)



Living room during the Bloch era, undated. (Owner's collection.)

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Study during the Bloch era, undated. (Owner's collection.)



Bloch residence dining room, undated. (Owner's collection.)

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Bloch residence primary bedroom, undated. (Owner's collection.)



View to the east from the Volunteer Park Water tower, ca. 1913. The Bloch residence is pictured on the corner, just right of center, located south of Volunteer Park. Holy Names Academy and Lake Washington are visible beyond. Webster and Stevens, photographer. (Museum of History and Industry Collection, 1983.10.8771.2)

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Samuel W. and Annie Wright Johnston (2nd owners of 1439 e Prospect) posing with c.1918 Detroit Electric coupe at "Syringa", c.1920. (Owner's collection.)

Bloch, William and Minna, House

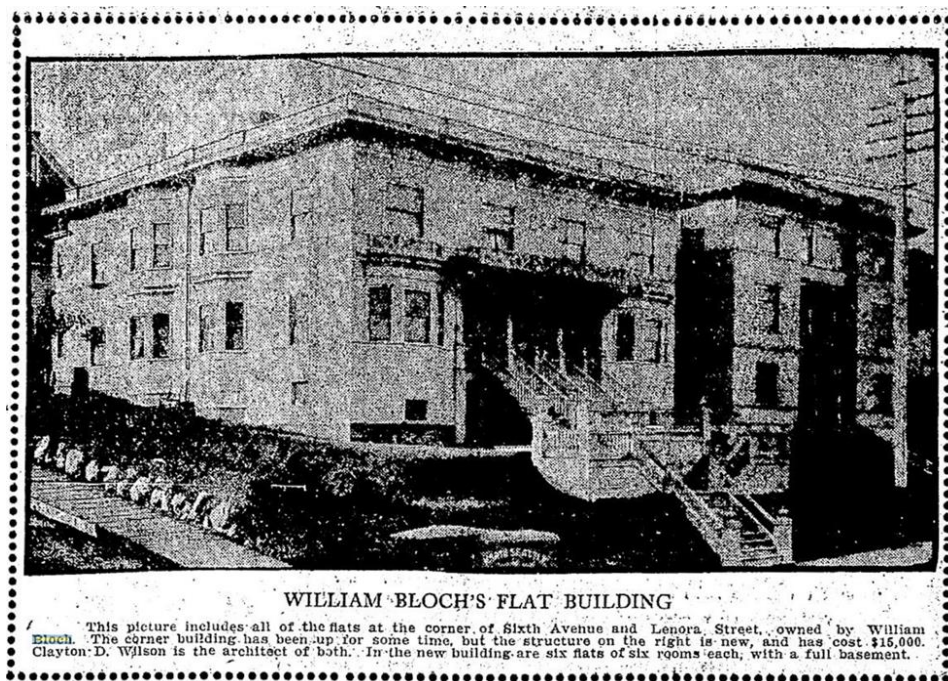
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Bloch family portrait, ca. 1905. (Seattle Public Library, spl_shp_40077.)



WILLIAM BLOCH'S FLAT BUILDING

This picture includes all of the flats at the corner of Sixth Avenue and Lenora Street, owned by William Bloch. The corner building has been up for some time, but the structure on the right is new, and has cost \$15,000. Clayton D. Wilson is the architect of both. In the new building are six flats of six rooms each, with a full basement.

"William Bloch's Flat Building. (*Seattle Sunday Times*, 10 December 1905, p. 58.)

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Germania Hall building at 2nd Ave. and Seneca St., Seattle, circa 1903.
(Museum of History and Industry Collection, 1972.5346.7)



Baist's Real Estate Atlas of Surveys of Seattle, Wash - Plate 2, 1905. Pantages built his second theatre in Seattle across the street from Germania Hall, next door to the Beckshire building, which housed his first theatre.
(Seattle Public Library, spl_maps_341191.2.)

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1898

1906

DAS CAFE

GERMANIA

wünscht allen seinen
Gästen und Gönnern fröhliche Weihnachten!





Ladies Dining Room

WILLIAM BLOCH
Präsident der
GERMANIA CAFE CO.
(Inc.)

Club Room

Was die „Germania“ auf dem Niederwald-Denkmal fuer jeden Deutschen in der alten Heimat, das ist das „Germania“ Cafe fuer jeden Deutschen in Seattle, ein Wahrzeichen deutscher Wehr- und Willenskraft.

Herr William Bloch hat das Geschäft im Jahre 1898 gegründet und es durch seine Geschäftskennntnis, Liberalität und rastlose Energie auf die Hoche gebracht, auf der es heute steht. Das Cafe Germania erfreut sich eines bewundernswerten Rufes an der ganzen pacifischen Kueste, seine Getränke, insbesondere seine vorzüglichen importierten Rheinweine, sowie die Ergebnisse seiner echt deutschen Kueche, haben es zum Sammel-punkt aller Liebhaber kulinarischer Genuesse gemacht.



The Kitchen

Das Local, an der S. Ost Ecke von 2. Avenue und Seneca Strasse gelegen, bildet fuer sich selbst eine Sehenswürdigkeit der Stadt und die umstehenden Bilder geben einen ungefähren Begriff von der eleganten Ausstattung der Restaurationsraume.

Herr William Bloch, ein „Self-made man“ im besten Sinne des Wortes, hat das Geschäft unter dem Namen „Germania Cafe Co.“ mit einem Kapital von \$50,000 als Actiengesellschaft organisiert. Er selbst ist der Präsident u. Schatzmeister, Frau Minna Bloch Vice-Präsident und Herr Max Mueller Secretair und General Manager der Compagnie.



Bar Room

Herrn Bloch ist es gelungen sich einen neuen Pachtcontract von 20 Jahren auf das Gebäude, dessen obere Stockwerke Theaterzwecken dienen, zu sichern, eine sehr wertvolle Acquisition, in einer emporblühenden Stadt wie Seattle.

Fuer die Feiertage hat Herr Bloch mit grossem Kostenaufwand 1000 Kuckuckuhren aus Deutschland importieren lassen, die als Weihnachts-Geschenke fuer die Gaeste des Cafe Germania bestimmt sind.

Im Sommer 1907 beabsichtigt Herr Bloch mit seiner Familie der alten Heimat einen Besuch abzustatten, um, wenn alle Hoffnungen sich erfüllen, der goldenen Hochzeitsfeier seines Elternpaares in Schlitz, Oberhessen, beizuwohnen.

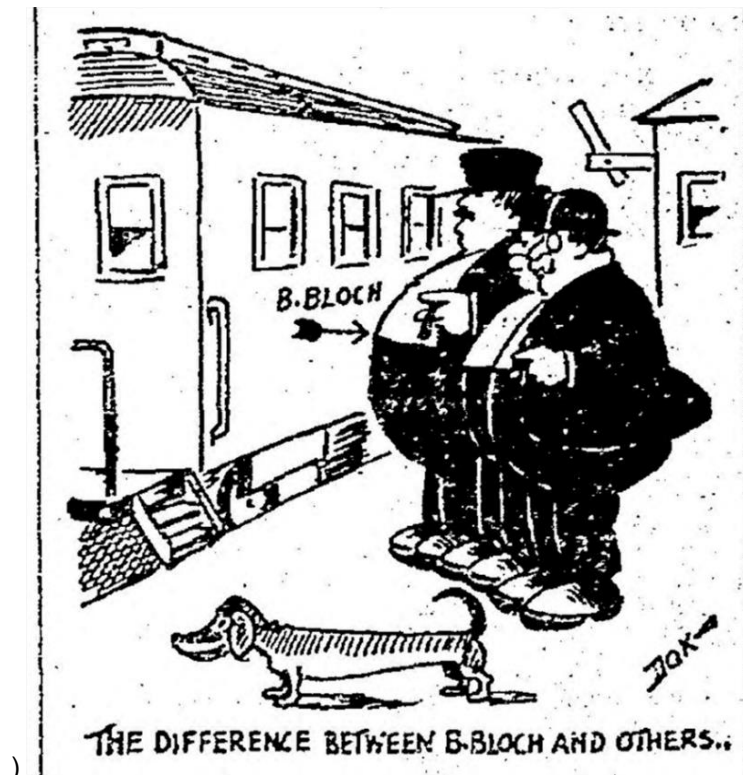


Private Dining Room

“The Café Germania wishes all its guests and patrons a Merry Christmas!”
(Washington Staatszeitung, 21 December 1906, p. 5.)

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"The difference between B. Bloch and others." Descriptions of Bloch and cartoons like this one often poked fun at his portly stature. ("Whole City Trembles when Bloch Leaves," *The Seattle Daily Times*, 8 October 1911, p. 18.)



Pantages Theatre, ca. 1909. Webster and Stevens, photographer.
(Museum of History and Industry Collection, 1983.10.8221.2.)

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"One or the Other." Print showing a man labeled "Hyphen" standing at cross-road signs "American First" and "Deutschland Uber Alles", between 1915-16. (*Sidney Joseph Green, artist; Library of Congress Prints and Photographs Online Collection, <https://www.loc.gov/pictures/item/2022638245/>.*)

"Don't Talk, the web is spun for you with invisible threads, keep out of it, help to destroy it – spies are listening," poster with the head of Kaiser Wilhelm II as the spider, 1918. (*Boston: Walker Lith. & Pub. Co.; Library of Congress Prints and Photographs Online Collection*, <https://www.loc.gov/pictures/item/93515950/>.)

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Projects of Clayton D. Wilson



Seattle Municipal Building (Public Safety Building), 1909 (400 Yesler Way, Seattle). Photographed ca. 1913. Levi Bradley, photographer. (University of Washington Special Collections, Levi Bradley Collection PH Coll 359, SEA3032.)



Allen Residence, 1907 (3615 E Pine St, Seattle). (Frank Calvert editor, *Homes and Gardens of the Pacific Coast*, v. 1, Beaux Arts Village, Lake Washington, 1913.)



Germania Café interior, 1912 (destroyed). (J.H. Longfellow, "The Germania Café in Seattle," *Brick and Clay Record*, 2 Jun 1914: p. 1269.)

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Projects of Wilson & Loveless



Pantages Residence II, 1909 (1117 36th Ave E, Seattle).
(*Northwest Architect*, October 1910.
Oregon Digital pna_21945)



Kennedy Residence, 1909 (1620 Sunset Ave SW, Seattle). (Frank Calvert editor, *Homes and Gardens of the Pacific Coast*, v. 1, Beaux Arts Village, Lake Washington, 1913.)



Sparkman Residence, 1909 (620 W Howe St, Seattle). (Frank Calvert editor, *Homes and Gardens of the Pacific Coast*, v. 1, Beaux Arts Village, Lake Washington, 1913.)

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Projects of Arthur L. Loveless



Colman Residence, 1922 (9343 Fauntleroy Way SW, Seattle).
(West Seattle Historical Society)



Loveless Residence "Hollyhock House," 1923
(7126 55th Ave S, Seattle). (Moira Holly / Realogics
Sotheby's Realty)



Loveless Studio Building, 1930 (709 Broadway E, Seattle). Photographed by Werner Lenggenhager,
April 5, 1953. (Seattle Public Library, spl_wl_bui_00486)

Bloch, William and Minna, House

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Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Bloch, William and Minna, House

City or Vicinity: Seattle

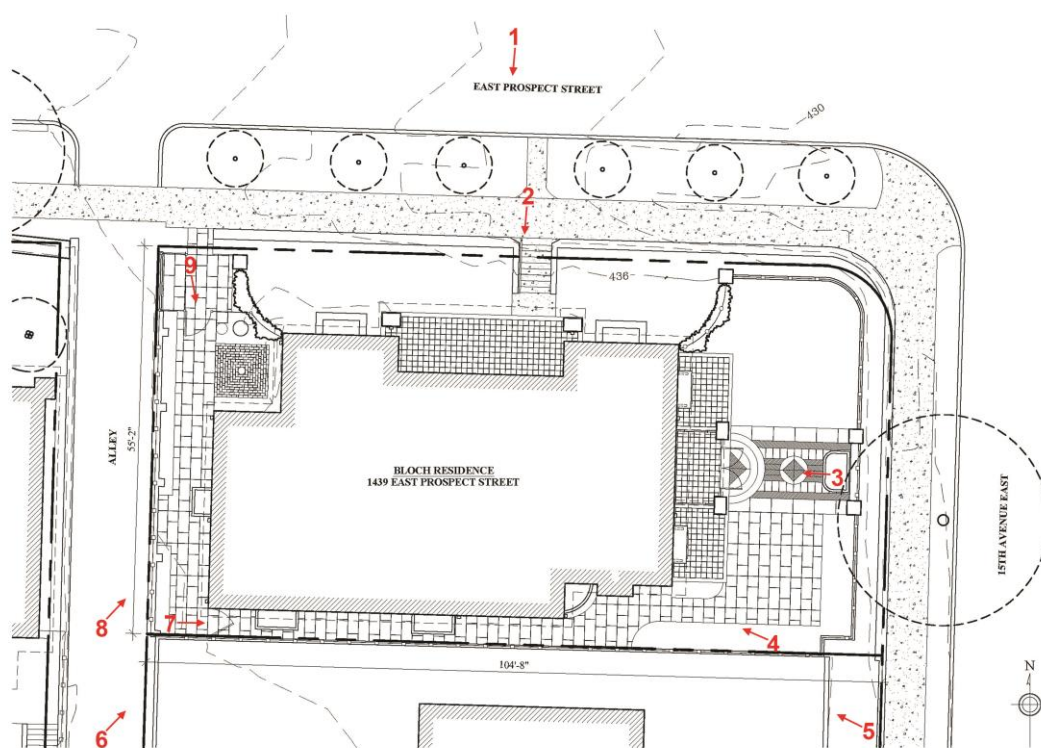
County: King

State: WA

Photographer: Benjamin Benschneider; Bridget Hembree (author's photos); William Wright

Date Photographed: 2008 - 2024

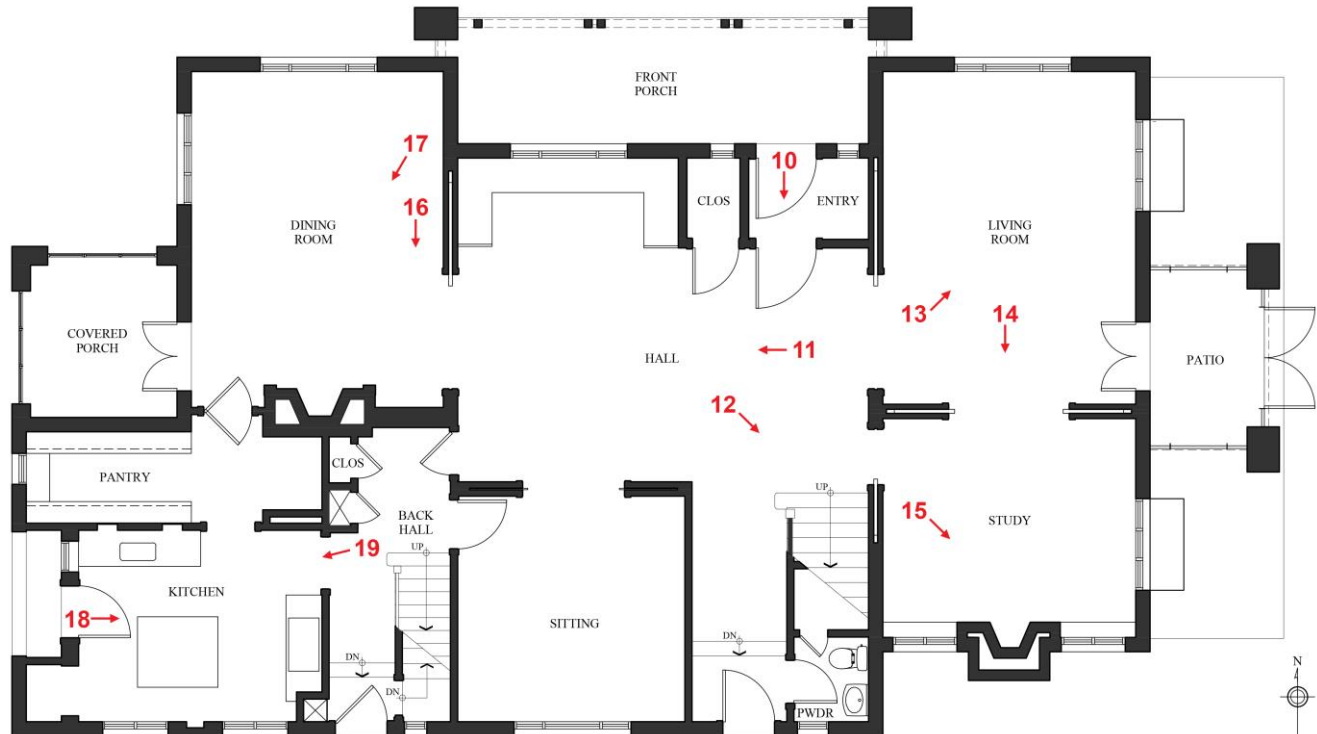
Description of Photograph(s) and number:



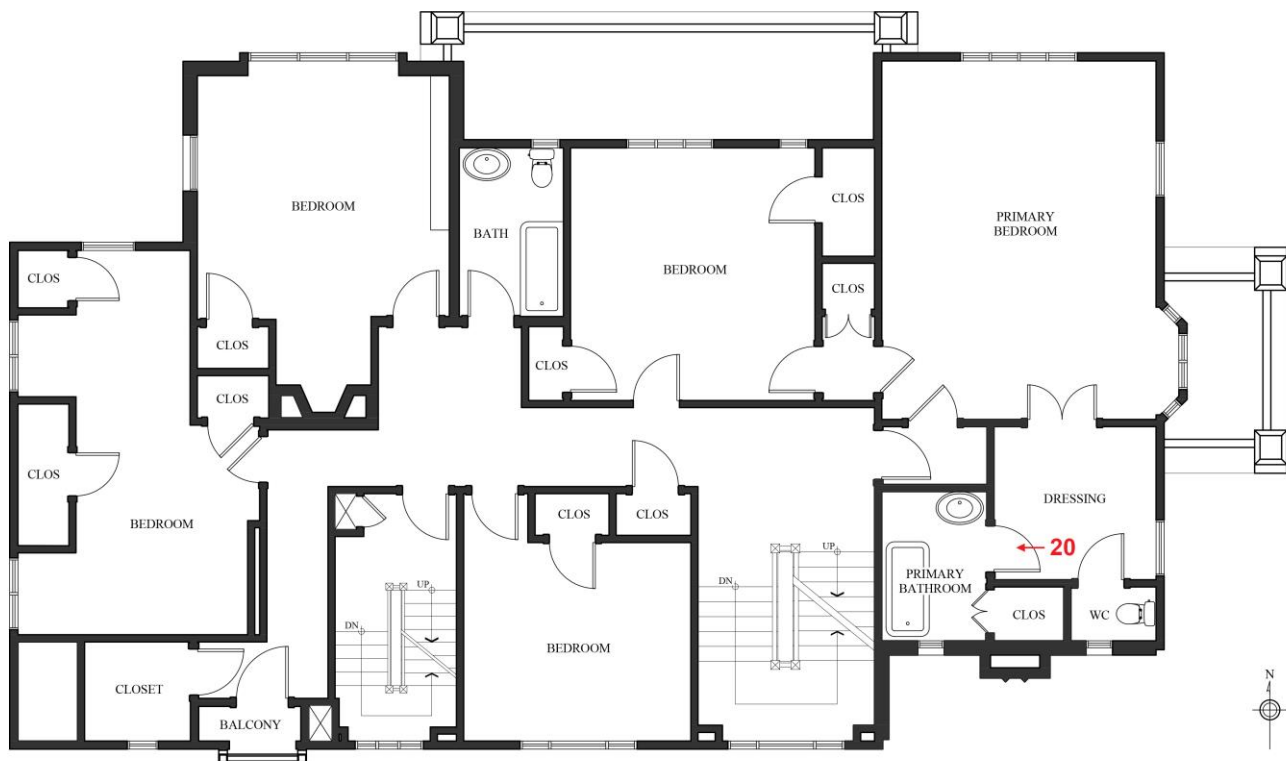
Exterior Photograph Key

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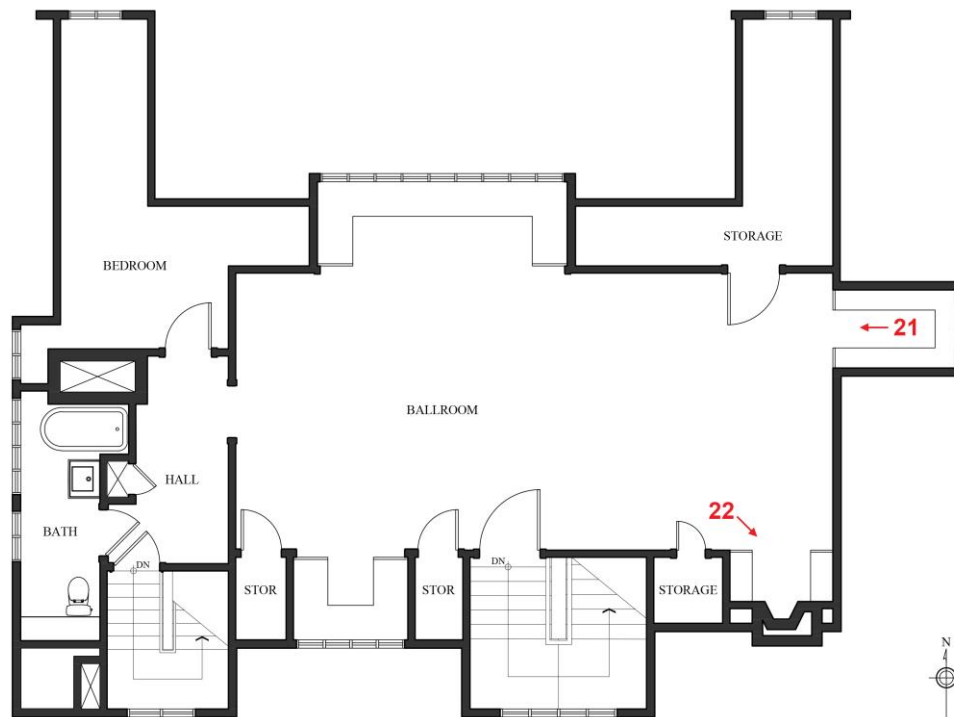
Interior Photograph Key – First Floor



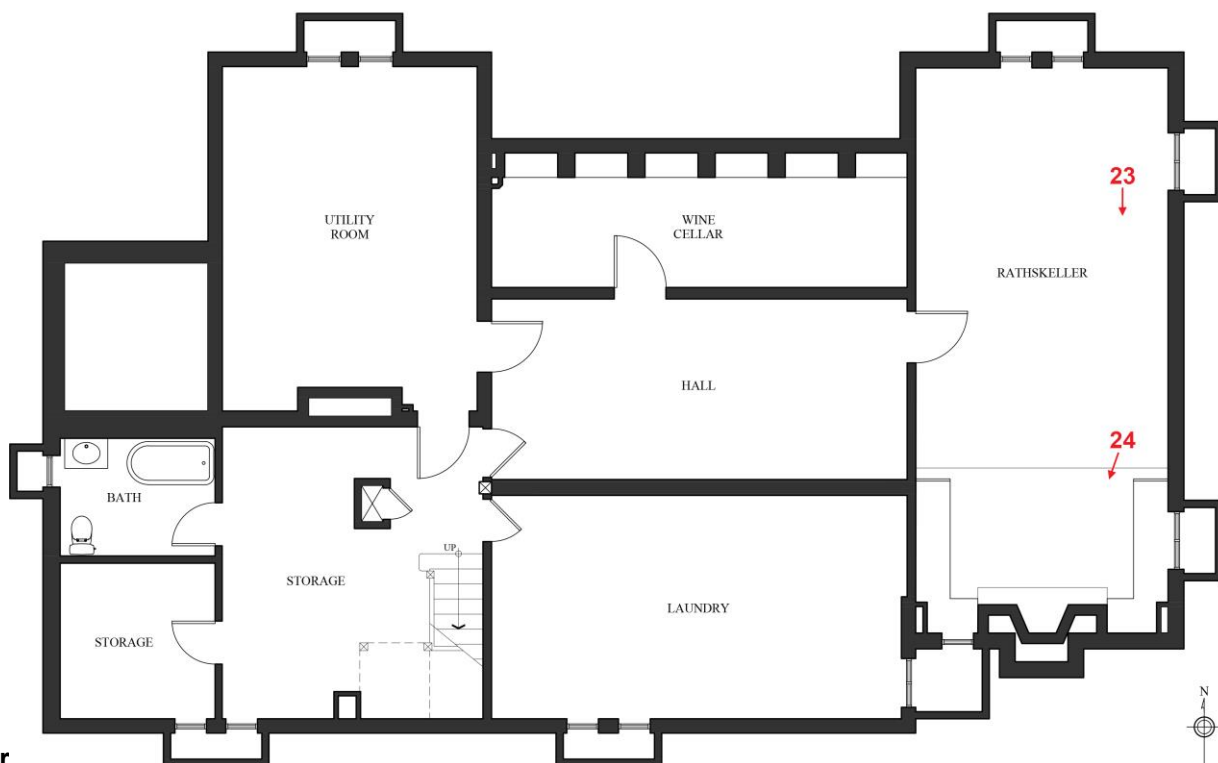
Interior Photograph Key – Second Floor

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Interior Photograph Key – Third



Floor

Interior Photograph Key - Basement

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1 of 24. WA_KingCo_BlochWilliamandandMinnaResidence_0001. North elevation of Bloch residence from Volunteer Park, July 2024. Benjamin Benschneider, photographer.



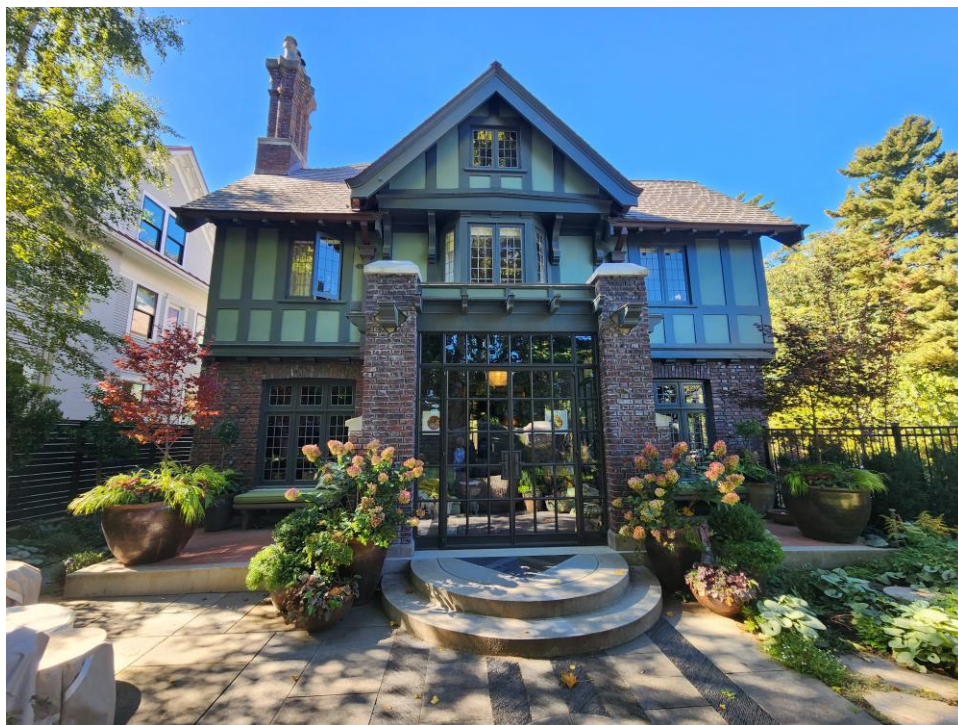
2 of 24. WA_KingCo_BlochWilliamandandMinnaResidence_0002. Front porch, March 2023. (Author's photo.)

Bloch, William and Minna, House

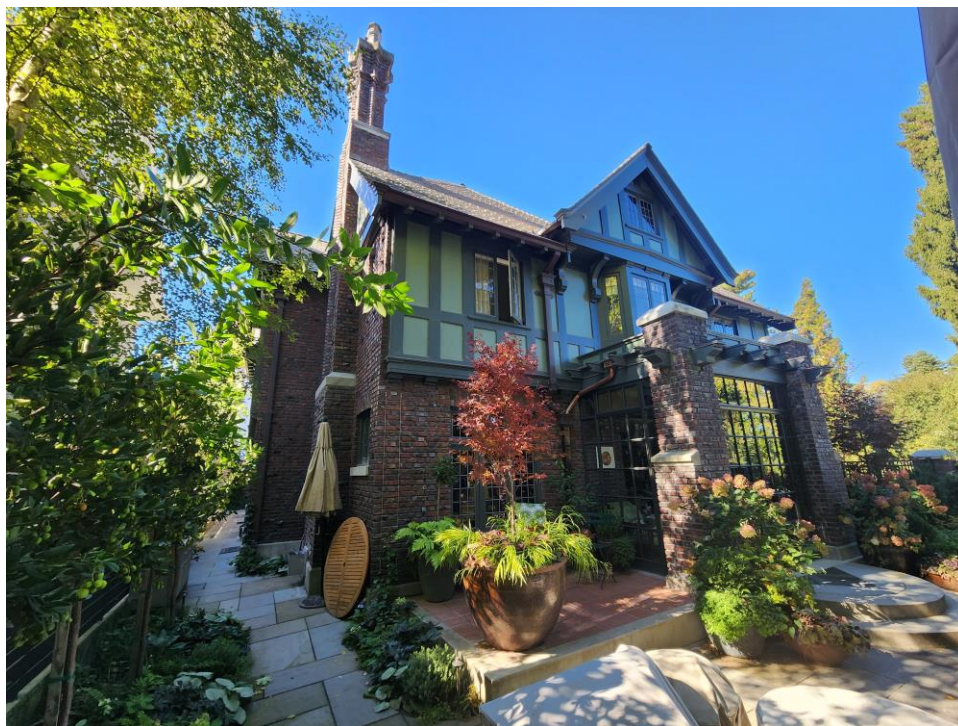
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3 of 24. WA_KingCo_BlochWilliamandandMinnaResidence_0003. East elevation, October 2023. (Author's photo.)



4 of 24. WA_KingCo_BlochWilliamandandMinnaResidence_0004. Southeast corner of the house, October 2023. (Author's photo.)

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5 of 24. WA_KingCo_BlochWilliamandandMinnaResidence_0005. Southeast corner of the house, March 2023.
(Author's photo.)



6 of 24. WA_KingCo_BlochWilliamandandMinnaResidence_0006. Southwest corner of the house, November 2022.
(Author's photo.)

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7 of 24. WA_KingCo_BlochWilliamandandMinnaResidence_0007.South elevation of the house, viewed from the southwest corner of the property looking east, March 2023. (Author's photo.)



8 of 24. WA_KingCo_BlochWilliamandandMinnaResidence_0008.West elevation viewed from the southwest, taken during site construction, May 2022. (Author's photo.)

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9 of 24. WA_KingCo_BlochWilliamandandMinnaResidence_0009. West elevation viewed from the northwest, October 2023. (Author's photo.)



10 of 24. WA_KingCo_BlochWilliamandandMinnaResidence_0010. Entry vestibule ceiling mural commissioned by the current owners encircled by the historic architecture. Benjamin Benschneider, photographer. Published in Kreisman, Lawrence. "The Beauty of Basic: A Tudor Revival." *Seattle Times Pacific NW Magazine*. 18 May 2008. (Owner's collection.)

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11 of 24. WA_KingCo_BlochWilliamandandMinnaResidence_0011. Foyer looking west, 2009. William Wright, photographer. (Image provided by the photographer.)



12 of 24. WA_KingCo_BlochWilliamandandMinnaResidence_0012. Main stair newel and railing, October 2022. (Author's photo.)

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13 of 24. WA_KingCo_BlochWilliamandandMinnaResidence_0013. Living Room, 2009. William Wright, photographer. (Image provided by the photographer.)



14 of 24. WA_KingCo_BlochWilliamandandMinnaResidence_0014. Study viewed from the Living Room. Benjamin Benschneider, photographer. Published in Kreisman, Lawrence. "The Beauty of Basic: A Tudor Revival." *Seattle Times Pacific NW Magazine*. 18 May 2008. (Owner's collection.)

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15 of 24. WA_KingCo_BlochWilliamandandMinnaResidence_0015. Study fireplace, 2009. William Wright, photographer. (Image provided by the photographer.)



16 of 24. WA_KingCo_BlochWilliamandandMinnaResidence_0016. Dining fireplace with remodeled Breakfast Room visible beyond. Benjamin Benschneider, photographer. Published in Kreisman, Lawrence. "The Beauty of Basic: A Tudor Revival." *Seattle Times Pacific NW Magazine*. 18 May 2008. (Owner's collection.)

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17 of 24. WA_KingCo_BlochWilliamandandMinnaResidence_0017. Dining room, 2009. William Wright, photographer. (Image provided by the photographer.)



18 of 24. WA_KingCo_BlochWilliamandandMinnaResidence_0018. Kitchen looking east towards original range hood, July 2024. Benjamin Benschneider, photographer.

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19 of 24. WA_KingCo_BlochWilliamandandMinnaResidence_0019. Kitchen looking west, July 2024. Benjamin Benschneider, photographer.



20 of 24. WA_KingCo_BlochWilliamandandMinnaResidence_0020. Primary bathroom, 2009. While the bathroom fixtures are original to the house, the nearly 115-year-old fittings pictured had to be replaced in kind in 2022. Mary Fields painted the Greek key mural on the bathtub. William Wright, photographer. (Image provided by the photographer.)

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21 of 24. WA_KingCo_BlochWilliamandandMinnaResidence_0021. This photograph predates the constellation map ceiling mural. Benjamin Benschneider, photographer. Published in Kreisman, Lawrence. "The Beauty of Basic: A Tudor Revival." *Seattle Times Pacific NW Magazine*. 18 May 2008. (Owner's collection.)



22 of 24. WA_KingCo_BlochWilliamandandMinnaResidence_0022. Ballroom inglenook, 2009. William Wright, photographer. (Image provided by the photographer.)

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23 of 24. WA_KingCo_BlochWilliamandandMinnaResidence_0023. Rathskeller. Benjamin Benschneider, photographer. Published in Kreisman, Lawrence. "The Beauty of Basic: A Tudor Revival." *Seattle Times Pacific NW Magazine*. 18 May 2008. (Owner's collection.)



24 of 24. WA_KingCo_BlochWilliamandandMinnaResidence_0024. Rathskeller fireplace after reconstruction, July 2024. Benjamin Benschneider, photographer.

Bloch, William and Minna, House
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Property Owner: (Complete this item at the request of the SHPO or FPO.)

name Mary-Alice Pomputius and Walter R. Smith
street & number 1439 E Prospect St telephone (206) 769-4068
city or town Seattle state WA zip code 98112

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.