

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 Hotel Sorrento
other names/site number Sorrento Hotel

2. Location

street & number 900 Madison Street not for publication
city or town Seattle vicinity
state Washington code WA county King code 033 zip code 98104

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
X A 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

HOTEL SORRENTO

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5. Classification

Ownership of Property

(Check as many boxes as apply.)

- private
- public - Local
- public - State
- public - Federal

Category of Property

(Check only **one** box.)

- building(s)
- district
- site
- structure
- 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/Hotel

COMMERCE/Restaurant

Current Functions

(Enter categories from instructions.)

DOMESTIC/Hotel

COMMERCE/Restaurant

7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH & 20TH CENTURY REVIVALS:

Italian Renaissance

Materials

(Enter categories from instructions.)

foundation: CONCRETE

walls: BRICK; TERRA COTTA

roof: ASPHALT

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.)

Site, Setting and Urban Context

The Hotel Sorrento is a prominent seven-story hotel building located at the northwest corner of the intersection of Madison Street and Terry Avenue in the First Hill neighborhood of Seattle approximately three blocks east of the Interstate 5 freeway and the downtown commercial core. The hotel is Seattle's oldest operating tourist hotel and is a notable example of the work of the highly-skilled Seattle architect, Harlan Thomas. Completed in 1909, the building design was developed to accommodate a sloping site and take advantage of then-panoramic westerly views over the downtown commercial district toward Elliott Bay, Puget Sound and the Olympic Peninsula. This architecturally distinctive hotel building is composed of two perpendicular wings that are set back to the west and north with a 70' x 70' courtyard separating the hotel from the busy street intersection. The formal hotel entryway and port cochère are located within the courtyard at the junction of the two wings.

The Hotel Sorrento is located on a westerly sloping quarter block site measuring 120 feet by 120 feet (.33 acres). The building is formally oriented toward both Madison Street and Terry Avenue; the remainder of the half city block to the north is occupied by the John Alden Apartments, a distinctive four story brick apartment house constructed in 1924. Directly to the west of the hotel and across a north-south alley is a modest two-story parking garage constructed c.1926. The remaining quarter block to the northwest of the hotel is occupied by another distinctive brick apartment building, the four-story Paul Revere Apartments constructed in 1923-24. A small scale commercial building is located directly across Terry Avenue to the east; a surface parking lot and the Baroness Apartments are located at the northeast side of Terry Avenue. Terry Avenue is terminated at the north end of the block by the Virginia Mason Hospital, a modern high rise medical complex that encompasses several city blocks.

Due to its site and building configuration, the principal courtyard facades of the Sorrento Hotel are visually prominent from views points to the east along Madison Street and from the south along Terry Avenue. The more utilitarian west elevation at the alley side of the hotel is highly visible from the west at downhill views points along Madison Street.

Courtyard: The formal entry to the building is through an historic courtyard area that now serves as a landscaped hotel entryway, temporary parking lane and port cochère. Portions of an original low stepped brick and stone wall separate the level paved courtyard from the adjacent sidewalk along Terry Avenue. The original taller courtyard wall along Madison Street increases in height as it descends downhill. The courtyard walls are capped by an ornate, non-historic wrought iron fence rail with a corner gate. Pedestrian entry to the courtyard is via a set of shallow curved steps at the original wall opening at the southeast corner or by way of the wider port cochère driveway at the northeast corner. The courtyard now contains several non-historic features, including; an ornate fountain; decorative paving; palm trees; and other landscape materials. A modern canvas canopy/port cochère extends from the original hotel entry vestibule into the center of the courtyard. The landscaped central fountain feature continues to function as a focal point within the courtyard and is similar to the original design.

Current Exterior Appearance

The seven-story hotel building has an irregular L-shaped footprint composed of two perpendicular wings that appear to be symmetrical but actually vary slightly in width. The north-south wing (at the western side of the site) measures approximately 52 feet wide by 120 feet deep – including the octagon structure at the junction of the wings - and the east-west wing (at the northern side of the site) measures approximately 46 feet wide by 76 feet deep excluding the junction. The variation in width is due to the accommodation of a light well at the

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northern side of the building. The concrete, brick masonry and wood-frame structure includes a full concrete and brick masonry basement and sub-basement level.

The building design is eclectic although essentially Italian Renaissance Revival in style and distinguished by a variety of over-exaggerated design features and elements. It exhibits a distinct base, shaft and cap as part of a complex façade composition oriented toward the entry courtyard. The formal facades within the courtyard and the other principal elevations at Madison Street and Terry Avenue are primarily clad with red brick laid in an ornate Flemish double-stretcher bond highlighted by grey-white header bricks. The first floor level/building base is painted brick laid in a common bond with a wide water-table that distinguishes it from the ornate brickwork that dominates the upper floor levels. The west and north elevations are red brick laid in a common bond and much more utilitarian in character. Poured in place concrete walls are visible at the basement level of both the alley side elevation and the Madison Street elevation.

Courtyard Facades: The formal courtyard facades of each of the wings and the entry bay (at the junction of the wings) are accentuated by a wide recessed bay extending through the sixth floor level of the building. The bays in each wing are recessed approximately 3'-6" and the entry bay is a recessed concave form approximately 12 feet in depth. Each of the bays is terminated by a segmental arch that corresponds with elaborate terra cotta ornament. Terra cotta ornament further accentuates the sixth floor level and the building cap, which encompasses an even more elaborate seventh floor level.

Double-hung, one-over-one windows are located within each bay; they are typically set in rows of four individual openings and accentuated by continuous terra cotta sills with brackets. The segmental arched openings are flanked by wide piers forming tower features that are dramatically terminated above the seventh floor level as part of the building cap. At each of the four piers there are individual window openings with typical double-hung windows up to the sixth floor level; at the sixth floor level there is an ornate oculus window with an elaborate terra cotta surround surmounted by a terra cotta gable pediment. Windows within the central concave junction bay and those at the piers/tower features have plain terra cotta sills.

The brick clad shaft is capped by a terra cotta coping at the top of the sixth floor level. The sixth floor level is further embellished by highly ornate terra cotta segmental arched window surrounds that echo the recessed segmental arched bays. This terra cotta treatment is very similar to the ornate window openings at the sixth floor level of the prominent elevations oriented toward Madison Street (at the south side of the building) and Terry Avenue (at the north side of the building) that are described below. The elaborate terra cotta ornament at the sixth floor level windows and tower features is part of the dramatic building cap that is only oriented toward the courtyard.

The four piers that dominate the brick entry facades extend through the seventh floor level; each pier is terminated by a hipped roof with wide bracketed eaves. The piers form dramatic tower features, which are particularly prominent due to the roof forms, architectural details and the light color terra cotta cladding that accentuates each tower feature and the roofline. The remainder of the seventh floor level of the building is typically set back from the façade line and reads as a penthouse above the courtyard; the tower features are further accentuated by tall round arched window openings, some of which have been altered or infilled but are still distinct design elements. Other windows within the penthouse level appear to have been infilled. The original penthouse balcony at the junction point appears to have been partially renovated and is barely visible from the street level.

At the seventh floor level junction of the two façade wings, directly above the formal hotel entry is a round arched, barrel vaulted lunette, similar to several window features originally at the opposite (Northwest) side of the building. This feature appears to retain portions of original classical-derived terra cotta ornament along with modern "Sorrento Hotel" signage. The complex main roof over both wings is mostly hipped with various hipped projections in addition to the four tower roofs. A taller hipped roof with a diagonal main ridge is located

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at the junction of the two wings. Extant barrel vaulted lunettes (that are not visible from the street level) are indicative of the location and extent of the original main dining at the seventh floor level.

The building base at the courtyard is accentuated by the painted brick finish and round arched window openings that contrast with the traditional rectangular double-hung openings throughout the shaft. The original recessed entry vestibule at the junction of the two façade wings appears to be mostly intact; however, some extant elements are obscured by the modern canvas canopy/ port cochère. The low segmental arched entrance to the vestibule is adorned to each side by tall, classical-inspired, scroll-shaped terra cotta corbels; the same bracket design is utilized elsewhere at the sixth floor level windows and segmental arched openings. Modern hotel entrance doors with sidelights and transom are flanked by original terra cotta surrounds composed of ornate sets of pilasters that are trimmed with classical motifs.

The terra cotta coping at the concave recess above vestibule, as well as the original terra cotta tile sign inscribed with "The Sorrento" and an ornate cartouche embossed with "Hotel" are visible but somewhat concealed behind the modern entrance canopy. The base of the recessed bay above the entry vestibule exhibits ornate serpent-fish brackets that adorn the corner of each of the adjacent pier/tower features.

South and East Elevations: The south and east elevations exhibit the same façade composition and design; however, the east elevation is narrower in width in order to accommodate a light well at the northern side of the building. The shaft exhibits similar fenestration as the courtyard facades; double-hung, one-over-one windows are typically set with a central individual window opening flanked by sets of two windows to each side and accentuated by plain terra cotta sills.

Each of these elevations is accentuated by a highly ornamental sixth floor level cap that corresponds with the courtyard windows at this floor level. The window units at this level are unified by elaborate terra cotta surrounds and continuous terra cotta sills with brackets. Classical-inspired, terra cotta scroll-shaped corbels flank each of the five window openings and the entire assembly is surmounted by a classical Italianate pediment feature with a prominent denticulated cornice.

The south elevation was originally capped by a prominent rooftop arbor and loggia that was visible from the east, south and west and wrapped around the west side of the building. The penthouse level was set back from the shaft to provide for a large balcony and terrace; thus, it functioned as a belvedere with dramatic westerly and easterly views. The arbor feature is no longer in place and the brick clad shaft is capped by a terra cotta coping at the top of the sixth floor level. The east elevation was originally capped by a narrow central penthouse with a bracketed cornice and had open balconies to the south and north sides. The balconies included rooftop arbors similar but much smaller than the belvedere at the south elevation. The balcony areas have been eliminated and the penthouse expanded to be flush with the south and north walls of the north wing, which now has a continuous bracketed cornice.

The building base at these elevations is also accentuated by a painted brick finish and round arched window openings that contrast with the openings within the shaft. Due to the sloping site the south elevation base is taller with the arched openings located at a second floor level above the street. At the east elevation the arched openings are at the ground floor level; they are part of a formal entryway into the restaurant space located at the ground floor level of this wing. The central arched opening is a doorway (added c.1912) that is surmounted by a non-historic glass/metal arched canopy. Non-obtrusive, modern casement window units have been installed at this portion of the elevation. The second floor level also varies slightly; it includes a door opening at the central window bay and a narrow (non-historic) wrought iron balcony supported by ornate brackets. Two highly ornate lanterns that appear to date from a 1960s era remodel have also been installed at this elevation.

West and North Elevations: The west and north elevations are basically utilitarian in character. They are typified by red brick laid in a common bond and poured in place concrete walls at the basement and sub-

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basement levels. Both elevations exhibit double-hung, one-over-one windows that are typically located in individual segmental arched openings with brick sills; they are set in groups that accentuate the interior room breakup and structural bays. Terra cotta coping and trim accentuates a portion of the south end of the west elevation at the sixth floor level. The seventh floor/penthouse level is flush with the west elevation and the elevator core with mechanical penthouse projects above the main roof line at this elevation. A bracketed cornice line highlights the penthouse and varied fenestration reflects the original social and dining room uses at this floor level.

The northwest corner of the building is canted and a bay window feature extends from the second through the sixth floor levels at this junction; this canted corner corresponds to the octagonal internal structure at that junction of the two wings. Two round arched, barrel vaulted lunettes, similar to a feature at the opposite (southeast) side of the building, are visible at the north end of the west elevation. There is a sub-basement level delivery bay and secondary service entry at the alley level of the west end of the base. The north elevation is separated from the adjacent apartment building by a narrow passageway with a stairway at the west end. The seventh floor/penthouse level is also flush with the north elevation, which is capped by a continuous bracketed cornice. Only portions of the upper three floor levels are visible from the northeast. One round arched, barrel vaulted lunette is visible at the west end of the north elevation.

Interior Features

No original architectural drawings or records regarding the original interior finishes or features of the guest room facilities have been located. Thus, identification of historic building fabric and features is based on a small group of c.1909 and c.1920 historic interior photographic views, some limited press descriptions, 1939 tax records and field examination.

The second through the sixth floor levels are entirely devoted to guest room and hotel service related functions. The layout and features of each of these floor levels is similar. Each floor level includes approximately 15 guest rooms; these guest rooms vary considerably in floor area, amenities and plan configuration. Four of the Fifth floor level bathrooms include oculus windows. The typical L-shaped corridor system is double-loaded with guest rooms situated to each side. The elevator vestibule is located on the west side of the west wing corridor. Exit stairs are located at the south end of the west wing and the east end of the north wing.

First Floor - Entryway, reception desk and elevator lobby: All of the current major public spaces on the first floor level are very distinctive with elaborate hand-rubbed and polished Honduran mahogany paneling and trim and twelve-foot high plaster ceilings. The distinctive interior is characterized by classical motifs incorporated into the wall paneling and trim members, especially the classical pilasters and elaborate ceiling moldings. The original entryway lobby, reception desk and elevator lobby appear to be essentially unaltered. The elevator lobby is terminated by a distinctive curved ceiling cove. The reception desk retains a distinctive large wooden key box that appears to be an historic feature. The floor areas were originally exposed fir covered by some small area rugs; the floor areas are now entirely covered by carpeting. Historically, the interior lighting appears to have been provided primarily by numerous dropped double-ball wall sconces, which are no longer in place. However, several ornate ceiling-mounted brass chandeliers appear to be original fixtures and definitely pre-date the 1981 renovation project. Reportedly, the first floor level originally included a "ladies parlor" and private reception rooms; these areas are no longer intact or accessible to the public.

First floor - Fireside Room: The most distinctive interior space within the hotel is the highly intact Fireside Room, the original main hotel lobby. It is octagonal in shape with a 40-foot diameter and exhibits the previously described elaborate dark Honduran mahogany paneling and trim. The intact twelve-foot high plaster ceiling is accentuated by ornate wood-paneled beams supported by a central structural column and further accentuated by a dramatic fluted ceiling light cove. The main hotel lobby is also distinguished by a highly unique inglenook fireplace adorned by particularly distinctive Rookwood tilework as described below. The original floor areas were also exposed fir and are now entirely covered by carpeting. Historically, this interior

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space was lit by numerous dropped double-ball wall sconces, which are no longer in place. The current wall mounted sconces are non-historic fixtures that are in character with the original design.

The Italianate-inspired design of the hotel is further accentuated by the unique tile-clad inglenook fireplace and over mantel located in the main lobby, now known as the Fireside Room. Set within a segmental arched opening, it measures approximately 12-feet wide with a raised hearth that is approximately 3'-6" deep. The face of fireplace nook and the hearth are clad with glazed and decorated Rookwood tiles. The hearth, two-foot wide side panels and segmental arched header are clad with emblematic Rookwood matte green glazed tile. The firebox is trimmed with polychromatic fruit garland faience tiles from classical motifs accentuated by a ribbed matte green surround with raised plinths. The over mantel is a green tile clad and bracketed sill surmounted by a Rockwood scenic tile panel. The panel is composed of hand-painted and sculpted tiles illustrating a scenic view of an Italian villa and garden. The scene includes blue skies, Cyprus trees, classical garden stairs with planters (similar to the original courtyard planters) leading up to a domed pavilion, and a path leading off into dense trees and shrubs. It is executed in multiple colors including various shades of blue and green, brown, purple, yellow and cream. The panel is a segmental arched shape with a ribbed green tile surround.

First Floor - Hunt Club (dining room and bar): The first floor area that is now the Hunt Club dining room and bar appears to have originally housed a billiard room and a "grill room" - probably a small men-only bar and dining room. Portions of this space appear to have been remodeled as early as 1912 when the entry canopy was added. The area within the current bar includes mahogany paneling and trim; however, it is dissimilar in wood grain and texture to finishes within the entry and main lobby. The room is also characterized by classical bracket motifs, carved ceiling and trim features including lion and acorn finials. The dining room and bar spaces have been remodeled at various points; thus, it is difficult to determine the extent of historic building fabric and faux historic construction. Portions of the current interior finishes within the bar area may be extant features from the original "grill room" or early remodeling efforts; however most of the finishes and features appear to date from the 1960s Dunbar Room remodel, including a distinctive historic Arts & Crafts style light fixture at the Terry Avenue entry vestibule.

Seventh Floor – former "Top of the Town" dining room: The original design of the hotel was unusual due to the fact that the entire seventh floor/penthouse level was "given over entirely to entertainment and the social side of hotel." This floor level appears to have been primarily devoted to various dining spaces and kitchen facilities. The most distinctive of these rooms was the main dining room, a large oblong-octagonal shaped room with an ornate trussed ceiling that did not require any support columns. It was located at the junction of the two wings and appears to have opened directly onto the elevator lobby. This dining room later became known as the "Top of the Town." It was originally lit by large picture windows and a total of three ornate stained-glass lunette windows to the west, northwest and north and possibly three stained-glass lunette windows to the southeast. The picture windows to the west commanded dramatic and highly promoted westerly views over downtown Seattle and Puget Sound. The kitchens and other private dining and banquet rooms appear to have been located in the north wing. The west wing appears to have housed a "sun room" and "tea rooms." The south end (and the south west side) of the west wing housed what was described as a "Florentine loggia and roof garden." The tea rooms appear to have opened onto the loggia and roof garden, which also provided dramatic unobstructed westerly views. The loggia appears to have been directly accessible from the elevator lobby.

The seventh floor level appears to have been repeatedly and extensively remodeled during the 1940s, 1950s and 1960s. Small portions of the original trussed ceiling within the old "Top of the Town" space remain in place. The original large oblong-octagonal shaped room has been significantly reduced in size and all of the original fan lights and lunette features have been removed or enclosed. The remaining space is now used for private banquet purposes. The areas within the west wing that originally housed the "tea rooms" and loggia and roof garden have been extensively remodeled and adapted to function for other private event and banquet

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purposes. The area at the south end of the west wing still functions as a small roof top garden; however, it is not open to the public.

Alterations

The hotel rooms were remodeled, reconfigured and combined in 1981 and again updated and remodeled in 2002, however the original hallway circulation spaces remain intact. The guest rooms currently exhibit painted plaster and plasterboard walls and modern light fixtures, painted wooden trim and doors. The corridors currently exhibit modern painted plaster and plasterboard wall finishes as well as modern light fixtures, painted wooden trim and doors. Floors are entirely carpeted with the exception of bathrooms. The bathroom exhibit modern marble tile wall cladding and flooring.

Courtyard: The original courtyard did not include automobile access or a port cochère. The courtyard wall along Terry Avenue was not stepped and the walls did not include a fence grill or entry gates. Until at least the 1940s, the courtyard walls were capped by four single-ball light standards located along both the Madison Street and Terry Avenue elevations. Historic photos (c.1920) show a formal courtyard with a wide concrete paved walkway on axis with the hotel entryway and the curved courtyard entry steps at Madison Street and Terry Avenue. The center of the courtyard included a circular path around a small circular focal point that was flanked to the southwest and northeast by landscaped lawn areas. The focal point and the lawn areas appear to have been originally trimmed by boxwood hedges and included planters and conifer trees. A narrower concrete pathway also ran along the outer edges of the courtyard, which also included narrow planting beds along the interior side of the courtyard wall and deeper planting beds adjacent to the building. The deeper beds appear to have been trimmed with hedges and landscaped with conifer and deciduous trees.

The courtyard now contains several non-historic features, including: an ornate fountain; decorative paving; palm trees; and other trees and established landscape materials. A modern canvas port cochère canopy extends from the original hotel entry vestibule into the center of the courtyard. The landscaped central fountain feature continues to function as a focal point similar to the original courtyard design. Narrow planting beds along the inside of the courtyard wall and deeper planting beds adjacent to the building are also similar to the original design. The deeper beds continue to be trimmed with hedges and landscaped with conifer and deciduous trees and flowering shrubs.

Courtyard Facades: The courtyard facades appear to be relatively unaltered. Wooden window frames remain in place although sash members have been retrofitted with modern double-pane glazing in metal sash to match original. Some minor changes have occurred at the building base as hotel and restaurant functions have evolved. A small entry vestibule was added to center of the north wing in 1961 as part of the construction of the Dunbar Room. It remains in place but no longer functions as an entry or exit way. As noted above, portions of original ornate terra cotta trim above the hotel entry vestibule are obscured by the modern canvas port cochère canopy; however, the canopy construction is non-obtrusive and does not appear to have damaged historic building fabric. Non-obtrusive modern hotel entrance doors with sidelights and transom have been installed. The greatest alterations have occurred at the penthouse/seventh floor level of the building and are described below.

Other elevations: Few alterations have been made to shaft and base portions of the principal south and east elevations and the minor west and north elevations. Wooden window frames remain in place although sash members have been retrofitted with modern double-pane glazing that closely matches the original sash members. At the east elevation the arched openings at the ground floor level now include a small non-historic glass/metal arched canopy, modern casement window units and ornate lanterns that appear to date from a 1960s era remodel. The second floor level includes a non-historic wrought iron balcony. This portion of the elevation was initially altered c.1912 when a 9' x 19' glass and metal entry canopy was added; it was removed during the 1960s or earlier.

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Penthouse/Seventh floor level: The greatest exterior alterations have occurred at the Penthouse/Seventh floor level. Several windows at the courtyard facades and tower features have been infilled. Original casement window sash members have been replaced by double-hung window units. The prominent rooftop arbor and loggia at the south end of the west wing, which was highly visible from the east, south and west is no longer in place. The open balconies with arbors at the penthouse level of the east elevation have been eliminated and the penthouse expanded to be flush with the south and north walls of the north wing. The lunette features at the northwest and southeast sides of the junction of the two wings appear to have been altered and partially enclosed. Portions of original classical-derived terra cotta ornament at the southeast lunette remain in place. The original Roman tile roofing appears to have been replaced by modern tile and asphalt roofing materials.

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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.)

DOMESTIC

COMMERCE

ARCHITECTURE

Period of Significance

1909 - 1970

Significant Dates

1909

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Thomas, Harlan (Architect)

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Narrative Statement of Significance

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

Summary Statement

The Hotel Sorrento just east of downtown Seattle is historically significant under Criteria A for its broad connection to commerce and rich history of residential accommodations. The hotel, completed in 1909 for Samuel Rosenberg, a successful Seattle clothier and developer, initially operated as a first-class family (i.e. residential) and tourist hotel attracting famous visitors and housing members of many of Seattle's oldest families. Today it remains as oldest continuously operating residential hotel in the city.

Additionally the hotel is historically significant under Criteria C as a project that embodies the distinctive characteristics of its type (a residential hotel" and a as project that represents the work of noted local architect Harlan Thomas. The Italian Renaissance style hotel was developed to accommodate a steeply sloping site and to take advantage of then-panoramic views over the downtown commercial district toward Elliott Bay and Puget Sound.ⁱ The original hotel design included a unique Italianate-inspired entrance courtyard, seventh floor level dining facilities and a belvedere with a Florentine style loggia and roof garden.

With the advent of nearby high rise commercial and residential development in the 1960s the panoramic views from the hotel were diminished along with some of the architectural charm that had made the hotel famous. Despite economic challenges during this period, the hotel and its famous restaurant businesses endured. In December 1981, the Sorrento Hotel reopened after undergoing a major renovation that included the addition of a circular driveway and a newly landscaped courtyard. The European style interior design involved renovating the original 154 hotel rooms in order to create modern guest rooms and suites. The original entry lobby and main lobby were carefully preserved and exhibit highly distinctive Honduras mahogany woodwork.

The period of significance begins in 1909, its date of completion and since the property has been in continuous use ends in 1970 the fifty-year limit for NRHP eligibility.

First Hill Neighborhood

First Hill was the first distinct residential district to be established beyond Seattle's early commercial, industrial and residential townsite, which had evolved along the Elliott Bay waterfront between the early-1850s and 1880. The development of the First Hill was instrumental in the evolution of the town from a fledgling settlement to a diverse and prosperous city. The first substantial single-family residences were constructed in the early 1880s; by 1905 nearly forty mansions were situated along the western slope of the hill and along the crest of the hill near Boren Avenue and Minor Avenue. These distinctive homes were owned by some of the city's most prominent settlement-era families and late nineteenth century entrepreneurs and industrialists. However, but the early decades of the 20th century, the introduction of the automobile allowed for development of more distant residential districts. Gradually the elite residential character of First Hill began to change as a wider range of housing types and commercial and institutional uses came to characterize the community.

The earliest hospital on First Hill was Grace Hospital, which was established in 1885. By 1924, at least four sizable medical institutions had been established on First Hill; Minor Private Hospital, Swedish Hospital, Columbus Hospital, and Virginia Mason Hospital. Shortly thereafter the original portion of the Old Maynard Hospital opened in 1930 then King County constructed King County General Hospital (Harborview Hospital) the following year. Each of these institutions with the exception of Minor Private Hospital continued to grow and expand. Thus, by 1971, the First Hill neighborhood was commonly referred to as "Pill Hill." Today, three major medical institutions (Swedish, Virginia Mason & Harborview) continue to dominate the central and western portions of First Hill.

ⁱ The eclectic design of the Hotel Sorrento is difficult to pigeon hole into an established early 20th C. stylistic definition..

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By 1905, several small apartment buildings had been constructed and were mingled among older single-family residences.ⁱⁱ Within five additional years there was also a scattering of “residential hotels”. Among the first, was the nominated building, the Sorrento Hotel. Apartment and hotel-apartment construction on First Hill accelerated in the 1910s; during the 1920s as numerous distinctive taller apartment houses were constructed and the character of the neighborhood changed significantly.

Hotel Developmentⁱⁱⁱ

“Residential” or “Family-style” hotels like the Sorrento were designed to include suites of rooms that could be used by individuals who needed especially comfortable long-term accommodations for their relocated families or for those who traveled on a regular basis and maintained a principal residence elsewhere. Such well-appointed hotels typically included comfortable lobby areas, formal dining rooms, event and meeting rooms, and provided special housekeeping, laundry and meal services for their guests, many of which were long term or semi-permanent residents. These hotels would rent a suite of rooms –on a monthly or yearly basis – that were often furnished by a tenants own furniture and personal belongings. This differs from the concept of “apartment hotels” which became much more popular (particularly in the 1920s) that included modest kitchen or cooking facilities within each unit and smaller rentable living spaces.

The concept of the modern hotel designed to include private rooms, toilet and bathing facilities, public spaces and related guest services, originated in the early nineteenth century. By 1853, the community of Seattle included its first hotel, the Felker House. It was a modest wood-frame structure located near First Avenue S. and Jackson Street, which also served as a community gathering place where early King County court sessions and territorial legislative meetings took place. By the latter part of the nineteenth century, Seattle - like cities throughout the United States - included a significant number of hotels that served a wide variety of business travelers, tourists and both long-term and semi-permanent residents. And by the late 1880s several elegant hotels were clustered along the west side of First Avenue between Cherry and Columbia Streets in proximity to the original railway passenger depot.

Local hotel development was stimulated by improvements in railroad service that transported immigrants and drew tourists and entrepreneurs. Prior to the fire of 1889, the Occidental/Seattle Hotel (1864, 1887 & 1889, destroyed) served as the city’s premier tourist-oriented hotel, although there were dozens of other hotels located within the commercial district. A significant number of hotel buildings were destroyed in the fire of 1889; however, by 1893 according to Polk Directories at least 63 hotels and lodging places were operating in the reconstructed commercial district.

After the fire, both the Rainier Hotel (1889, destroyed) located above Fifth Avenue between Columbia and Marion Streets and the Rainier-Grand Hotel (c.1889, destroyed) at First Avenue and Marion Street functioned as the major tourist hotels. The Rainier had been intended initially to serve as a resort hotel, like the Denny Hotel (a.k.a. Washington Hotel, 1890-1892, destroyed) on the south slope of Denny Hill. Both were large wood-frame buildings located on sites above the downtown commercial and residential district with panoramic views overlooking Elliott Bay. Other major post-fire tourist-oriented hotels included the Butler Hotel (1893, partly destroyed) and the Lincoln Hotel (1900, destroyed by fire in 1920) at Fourth Avenue and Madison Street. The Lincoln Hotel was promoted as a particularly elegant residential hotel with “family-style” living quarters; it was also renowned for the panoramic views from its roof top garden.

Based on the number of hotels that were operating in Seattle by 1900, some mostly likely catered to long-term and semi-permanent residents rather than temporary visitors or tourists. Many buildings that were identified as hotels actually functioned as lodging houses or family hotels. During the late nineteenth and early twentieth centuries hotel living was particularly common, especially in the developing cities of the American West.

ⁱⁱ Contextual information regarding apartment house development in Seattle based on “Seattle Apartment Buildings 1900-1957” NRHP, MPD Form (Prepared by Mimi Sheridan, 2008).

ⁱⁱⁱ Contextual information regarding hotel development in Seattle based on “Historic Property Survey Report: Downtown Commercial Core – Seattle, Washington” (Krafft, Kate & LaFever, Alison. 2006).

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Hotels varied significantly in size and the accommodations that they provided; they served every economic level from those of wealth to recent immigrants, transient salesmen and laborers. Given the tremendous population growth in Seattle after 1902, hotels and lodging houses played an important role in absorbing a new and largely transient population. While large resort or tourist-oriented hotels like the Rainier-Grande Hotel and the Denny Hotel are noteworthy, the great majority of hotel buildings built after 1900 and prior to the 1920s were much more modest operations.

The nominated Sorrento Hotel is an excellent example of a residential hotel. It is among a group of noteworthy family-style and luxury hotels constructed during this era, including: the nearby Perry Hotel (1906-07, destroyed) at the SW corner of Boren Avenue and Madison Street, the 12-story Savoy Hotel (1906, destroyed) on Second Avenue near University Street; the New Washington Hotel (Josephinum Apartments, 1908), the Moore Hotel and Theater (1907), and the Frye Hotel (1910) at Yesler Way and Third Avenue. Today the Sorrento Hotel is the only historic hotel that continues to serve its original luxury tourist hotel purposes. The other extant hotel buildings from this era have been adapted to include individual kitchens and today serve as apartments and/or are used for low-income housing purposes.

A particularly significant boom in hotel development occurred between 1906 and 1910 in conjunction with local population growth economic opportunities such as the Alaska-Yukon-Pacific (AYP) Exposition of 1909 which drew some 3.7 million visitors. By 1910, *Polk's Seattle City Directory* included over 475 hotel listings.

A second local boom in major hotel development occurred during the 1920s. These modern hotels contrasted with earlier hotel buildings that were rarely taller than six-stories in height. These new hotels were significantly larger and taller multi-story buildings that accommodated hundreds of guest rooms. Several were designed to include kitchen facilities and were promoted for both tourist hotel and apartment hotel purposes, including: the Spring Apartment Hotel (now Vintage Park, 1922); Claremont Apartment Hotel (now Hotel Andre, 1925); and Camlin Apartment Hotel (1926). The construction of the highly luxurious Olympic Hotel in 1923 at a pivotal central location in the Metropolitan Tract spurred other major hotel construction nearby, including: the Continental Hotel (now Hotel Seattle, 1926) and the Hungerford Hotel (now Pacific Plaza, 1928). Other notable hotels nearer the new retail core at the north end of the commercial district, including: the Vance Hotel (1926); the Benjamin Franklin Hotel (1928, destroyed); and the Bergonian Hotel (Mayflower Park Hotel, 1927).

The design for most – but not all – of these hotels included large lobbies, restaurants, meeting rooms, and storefront level retail spaces. They were typically executed in a modest Neoclassical design mode with brick cladding and distinctive terra cotta ornament at the base and building cap. The 17-story Roosevelt Hotel, designed in the distinctive Art Deco style was completed in 1930. It was the last major downtown hotel constructed during this era and the tallest to be built until the late 1960s.

Among the early residential hotels were the Herald Hotel and The Perry (both demolished). Designed and constructed during 1906 and 1907 along the western slope and the crest of First Hill near Boren Avenue and Madison Street, these two hotels were direct competition for the Sorrento Hotel. The Hotel Herald at the NE corner of Terry Avenue and Marion Street, designed by the firm of Saunders & Lawton, was five stories tall and included 100 hotel rooms. The seven-story Hotel Perry (a.k.a. Perry Apartments, designed by Somerville & Cote) at the southwest corner of Boren Avenue and Madison Street essentially functioned as a hotel – renting suites of rooms on a daily, weekly and monthly basis.

Hotel Sorrento History

The Hotel Sorrento was developed by Samuel Rosenberg, a retired Seattle clothier and successful real estate investor. He had acquired two vacant land parcels at the northwest corner of Terry Avenue and Madison Street with the intention of constructing an eight or nine-story steel frame hotel building.^{iv} At the time Madison Street was a major east-west thoroughfare between the expanding downtown Seattle commercial district and burgeoning neighborhoods to the east and along Lake Washington, an ideal spot for a hotel. On January 20,

^{iv} *Seattle Times* reported on December 31, 1905 that Rosenberg had paid \$25,000 for the property purchased six months earlier.

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1907 the *Seattle Times* published a rendering of “Sam Rosenberg’s New Family Hotel” initially identified as the Hotel Puget. The rendering of the hotel showed a conventional six-story, full double-corner block building, designed to include 180 rooms and cost \$265,000. The principal entrance was oriented to Terry Avenue with a side entry from Madison Street. The design appears to have included a roof garden covering the entire roof area, and was designed by Spear & Co. (owned by Harry B. Spear).^v

However, by April of 1908 a new architect had taken over the project and the hotel design and development plans – as well as the construction budget - had been significantly revised. An illustrated article appeared in the *Seattle Post Intelligencer* announcing a “Seven Story Hotel under Construction on Madison Street.” The relatively brief article included an accurate architectural rendering by the new architect, Harlan Thomas.^{vi}

Thomas designed the seven-story hotel to include two wings placed at right angles facing the west and north sides of a 70’ x 70’ courtyard. The article reported that the courtyard was designed with the “very latest effects of landscape gardening.” The interior room arrangements were also described in some detail, including the octagonal shaped “main office lobby” to be located on the first floor level along with a ladies parlor and reception rooms, elevator and stairwell lobbies and “billiard and grill rooms.” The top –seventh- floor level arrangement of dining rooms and kitchen facilities was described as a “novel feature.” The formal main dining room would contain 3,000 square feet of space; octagonal in shape it was distinguished by a decorative trussed ceiling, crystal chandeliers and several ornate leaded glass lunette windows. The top floor would be “given over entirely to entertainment and social side of hotel” and include a sun room, tea rooms, a Florentine loggia and a roof garden. Guest rooms were arranged in three-room, two-room and single suites with private baths and the ladies reception room would be furnished in the Louis XVI style. The article emphasized that the guest room placement was arranged to provide a view of Puget Sound, Lake Washington, and/or the Olympic or Cascade mountain ranges.

The site of Rosenberg’s new hotel had the potential for expansive views overlooking Elliott Bay and Puget Sound. The hotel was designed to house the formal dining room and other social spaces including a loggia and roof garden on the top floor, a rather unique feature for the era. While other contemporary Seattle hotels featured rooftop gardens and belvederes (i.e. Lincoln Hotel and New Washington Hotel) the hilltop location of the aptly renamed Hotel Sorrento and the actual height of the dining facilities and loggia overlooking Puget Sound were particularly dramatic in comparison with its contemporaries.^{vii}

The architect enhanced the unusual Italian Renaissance inspired design of the building by setting it away from the street intersection with a landscaped courtyard. The courtyard presented a formal entryway and functioned to separate the building from the noise of cable cars and other traffic along Madison Street. Rosenberg is said to have deferred to the architect on this rather novel design feature, which decreased the potential hotel size. Architect Harlan Thomas is also believed to have recommended the name of the hotel and to have personally selected the Honduras mahogany panels used in the construction of the main lobbies and original grill room area.^{viii}

It seems very likely, given his artistic interests and skills, that Harlan Thomas also provided the scenic Italian villa imagery used for the production of the Rookwood tiles in the main lobby fireplace design. The matte vellum green fireplace surround and scenic landscape panel were specifically commissioned from the Rookwood Pottery for the hotel’s main lobby and installed by W.W. Kellogg, Inc., a Seattle showroom and tile distribution business.^{ix} In Seattle Rookwood was known to have been commissioned to create a similar tile

^v During this period Spear & Co. occupied offices in the New York Block (Room 649) and regularly placed paid advertisements under “Architects” in the *Seattle Times*; however, after 1907 there is no other record of the firm and no known local attributions to the firm have been identified. The earliest advertisements also list “Spear & Hunt” at the same address.

^{vi} “Seven Story Hotel under Construction on Madison Street” *Seattle Post Intelligencer*, April 10, 1908, pg. 9.

^{vii} Samuel Rosenberg was also very well-traveled and quite familiar with Italian and European architecture. In 1904, he spent six months traveling throughout Europe and expressed a particular admiration for the Mediterranean areas. (*Seattle Times* August 16, 1904).

^{viii} Ibid. Jackson, Leslie.

^{ix} “The W.W. Kellogg Exhibit” *Pacific Builder & Engineer*, Jan 9, 1911.

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fireplace surround for the library of the John Leary residence (1904-1907) and the New Washington Hotel (1908, Josephinum Apartments). The Leary surround was executed by noted Rookwood artist John D. Wareham. Due to the similarities in character, Wareham may have executed the Sorrento panel; however, it could have been executed by William Purcell McDonald who is considered to have been an Italian landscape specialist at Rookwood.^x

By April 1908, building construction was underway, construction costs had been revised downward to an anticipated \$150,000 and the building was scheduled to be completed by September 1, 1908. A photograph taken by Asahel Curtis shows a promotional sign that was mounted on the south elevation during construction; it stated "Hotel Sorrento... a select family & tourist hotel."^{xi} The name of the general contractor of the hotel is unknown. Some histories note that Mark Odell of the firm Whitmore & Odell (concrete contractors), was one of several contractors involved in the construction of the hotel, but at this time his involvement cannot be verified. Other known sub contractors included Fred C. Cook (lath & plaster); and John Galber (brick mason). Suppliers included the Denny-Renton Clay & Coal Co. who supplied the brick and terra cotta, and the after mentioned William W. Kellogg Inc. who supplied the fireplace tile.

Construction took longer than expected and the hotel had a soft opening in the early spring of 1909 when it began full operations. One of the first published events at the new hotel was for a bridge party arranged at the hotel by Miss Louise Langford (on-site manager) "in honor of Miss Ethel Amana" visiting from Oakland, California. The second citation noted that Mrs. H.N. Richmond and her daughter Helen have "returned from California and are at the Hotel Sorrento for the winter."^{xii} Since none of the Sorrento's seventy-six suites had kitchens, most likely the Richmond's were often taking their meals in the hotel's Dunbar Room, a name that the hotel has revived with its recent changes. The hotel had opened just in time to accommodate guest at the Alaska Yukon Pacific Exposition (AYP) which opened in on June 1, 1909. Reportedly, President William Taft stayed at the hotel and signed the guest register while in town as part of the AYP ceremonial events.

Shortly after its opening, the Hotel Sorrento quickly became known as one of the finest residential hotels in Pacific Northwest. It was described as a "strictly first-class family and tourist hotel" and promoted for its warm wood paneled "home-like" main lobby. The lobby was simply furnished with Mission oak rockers and the formal top floor dining room with Mission oak tables and chairs. Its location on First Hill was desirable because it was just a short walk or quick ride to the financial, shopping and shipping districts of the city. It was described as "near enough to be convenient, but away from the noise and confusion of the busy streets."

Rooms were available on the European plan with daily, weekly or monthly rates and "special rates" for long term guests. Rooms included large airy closets and were available "en suite" (or interconnected as an apartment) and furnished with solid mahogany furniture. Meals were available "table d'Hote" or "a la carte." The kitchen facilities as well as the main dining room, tea room, banquet rooms and private dining rooms were all located on the top floor; thus, hotel rooms and guests were not subject to unpleasant cooking fumes.

To run the hotel, Rosenberg leased the building to Langford & Henderson for a term of ten years.^{xiii} The company was comprised of two sisters, Mrs. Elizabeth M. Langford (1866-1915) and Miss. Mary Emma Henderson (1865-1923). As female managers and operators of the Sorrento, they attracted many female residents to the facility. In fact, reportedly several female Perry Hotel residents moved to The Sorrento after its opening due to their unhappiness with the Perry Hotel's manager and management practices. According to US census data, much of the early staff at the hotel were of Japanese descent. Langford & Henderson were stockholders of the Hotel Sorrento Company and left the hotel after they sold their holdings in 1914.^{xiv}

^x An expert in Rookwood tile installation, Richard D. Mohr (University of Illinois, Urbana) has noted to the author that William Purcell McDonald (head of Rookwood's architectural Dept. 1904-1931) was considered to be the Rookwood "Italian landscape" expert. The face of the tile panel does not include an artist's mark; thus, an exact attribution cannot be made.

^{xi} University of Washington Libraries, Special Collections Division [CUR468]

^{xii} "Miss Langford to Entertain for Visitor" *Seattle Times* – Feb 7, 1909.

^{xiii} *Ibid.* Jackson, Leslie, pg. 58

^{xiv} "Former Seattle Woman Hurt When Auto Upsets" *Seattle Times*, June 29, 1915.

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Like other hotels many individuals passed through on a regular basis, but as a luxury hotel several people had long-term leases. Early residents included members of Seattle white collar society such as Charles H. Alden (architect); Joseph Jacobs (civil engineer); and D.W. Helson/Kelson (physician) who began to live at the Sorrento soon after its completion.^{xv}

In late 1910, Samuel Rosenberg appears entered into a business transaction involving the trade in ownership of the hotel land parcels for “goods and valuable consideration” – some 240 acres of pear and fruit orchards on Bear Creek in the Rogue River Valley of Jackson County near Medford, Oregon.^{xvi} Thereafter, he appears to have been fairly involved in the orchard operations and is said to have taken “great pride in his fruit ranch.” However Rosenberg still kept a residence at the Hotel Sorrento and was directly involved in the management of the property until his death in 1916.

Samuel Rosenberg (c.1860-1916)

Hotel developer Samuel Rosenberg was born in New Haven, Connecticut around 1860. He migrated to Seattle in 1886 at the age of 27. In the mid-1890s he opened a business with Lazarus Kline, who was married to Rosenberg’s aunt, Caroline Rosenberg Kline (Galland).^{xvii} The successful firm of Kline & Rosenberg specialized in men’s furnishings, particularly outdoorwear; and became one of the leading clothiers in Seattle. The store was centrally located on the west side of Front Street/First Avenue at foot of Cherry Street was the first brick building on Commercial Street.

In 1888, Rosenberg married Miss Ella Lapworth of Saginaw, Michigan at a private residence located at the corner of Front Street and Seneca Street. A prominent newspaper story noted that the couple would have an extensive wedding tour to Washington D.C., New York and Berlin, and would reside in a beautiful new residence at 1309 3rd Avenue. Located at the current site of Benaroya Hall, the Rosenberg residence remained in place until at least 1912; it was among of the longest surviving residences to remain in place as the commercial district expanded northward. They continued to reside there until c.1899 when they moved with their two young sons to 2205 Madison Street (*demolished*).

Rosenberg was very active in the early promotion of the city. He was one of the seven members of the Bureau of Information, which was established by the Seattle Chamber of Commerce in August 1897. The Bureau of Information members were responsible for devising a plan to promote Seattle as the Klondike gold rush provisioning and departure center which dramatically changed the economy of Seattle. The Bureau not only promoted Seattle for these purposes but actively worked to counteract the efforts of other cities undertaking similar efforts.

In addition to the clothing business, Kline divested in real estate holdings and commercial development. Reportedly he had several lucrative real estate holdings at various downtown sites. Most were near Third Avenue and Union Street, and included the Curtis Block at Second Avenue between Union and University Streets, and the Rosenberg Building at the east side of Third Avenue between Pike and Pine Streets. In 1901, he developed a family hotel at First Avenue and Virginia Street, now known as the Livingston-Baker Building.^{xviii} Due to poor health, in 1904 Rosenberg decided to retire and he and his partner closed the clothing shop. Rosenberg and his wife then took an eight-month trip throughout Europe seeking “rest, recreation and health”.

^{xv} *Hotel Sorrento - Seattle's Exclusive Hostelry* (by V.F. Pavey c.1919)

^{xvi} “Sorrento Hotel Sold to Orchard Company” *Seattle Times*, December 14, 1910, pg. 4.

^{xvii} Lazarus Kline was a native of Bohemia who immigrated to America as a boy; after arriving in New York City he worked in a clothing store for board and clothing. In the 1850s he migrated to the Pacific Coast and went to work for the house of Allen M. Sachs in San Francisco and then established his own clothing business in Stockton, California. He subsequently established a successful business in Albany, Oregon and operated it for several years before coming to Seattle in 1881. He appears to have operated the business on his own until around 1885 when he became inactive due to health problems associated with malarial fever. By 1886, his wife’s nephew Samuel Rosenberg was actively operating Kline & Rosenberg and Kline was primarily residing in San Francisco and traveling in the United States and Europe. Kline is known to have owned a considerable amount of real estate in Seattle and San Francisco. He died in San Francisco on April 15, 1891 at the age of 56.

^{xviii} Located at 1931 First Avenue, a contributing property in the Pike Place Public Market Historic District (NRHP, 1972/2011).

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Returning reinvigorated, shortly after his return to Seattle he purchased a parcel of land at Madison Street and Terry Avenue with the intention of constructing a large luxury hotel. The specific circumstances related to development of the Hotel Sorrento are not known, other than the project was undertaken by the Samuel Rosenberg Investment Company and in conjunction with other nearby hotel development. After the construction of the hotel, Rosenberg maintained real estate business offices in American Bank Building and then the Central Building.

In late 1910, Rosenberg entered into a business transaction involving the trade of the ownership related to the land underneath the hotel to a holding company, the Bear Creek Company. The sale involved "goods and valuable consideration" of some 240 acres of pear and fruit orchards on Bear Creek in the Rogue River Valley of Jackson County near Medford, Oregon. The December 13, 1910 deed transfer document states that "for the consideration of ten (\$10.00) dollars in hand paid, convey and warrant to The Bear Creek Company, a corporation, the grantee, the following described real estate: Lots six (6) and seven (7), Block Seventy-Six (76) of A.A. Denny's Extension to Terry's 1st." The document was filed for the record at the request of Max Hardman, a Sorrento resident and notary public with the firm of Reed & Hardman. He was also one of the five trustees of the newly formed Bear Creek Company.

Bear Creek Company

The Bear Creek Company had been incorporated the day before on December 12, 1910. The five trustees of the corporation were John D. Alwell, C.E. Whisler, and S.V. Beckwith of Medford, Oregon; W.R. Clark of Eason, Colorado; and Max Hardman of Seattle. Their mission was *"To buy, sell, mortgage, rent, improve, develop, exchange or otherwise acquire or dispose of, trade and deal in real property, improved and unimproved; and conduct a general real estate agency and brokerage business and act as agent, broker, or attorney-in-fact of any person, firms, or corporations, in buying, selling and dealing in real property or its accessories."* The incorporation papers also state the objective of *"purchase, acquire, lease, own, mortgage and operate theaters, play-houses, gardens, roof-gardens, opera houses, and other pleasure resorts and places of amusement and recreation, and inns and hotels, and to erect, maintain, purchase, rent, hire, lease, let or otherwise acquire or dispose of buildings or structures for said purposes."*

With this transaction the exact ownership of the hotel and land it sat on became clouded. In November of 1910, Samuel Rosenberg was listed as the owner of the Hotel Sorrento property on King County tax rolls; however, The Bear Creek Company paid the property taxes. By March of 1915, Sam Rosenberg was paying the property taxes for the Hotel Sorrento and signed for the owner, which was identified as The Bear Creek Company. Then by 1920, four years after Samuel Rosenberg's death the property taxes were paid by the Manhattan Investment Company; executor of the Samuel Rosenberg Estate (President Joseph Levinson).

The 240 acres of orchards in the Rogue River valley was initially operated by a manager under Rosenberg's supervision. Rosenberg's two sons - David and Harry Holmes - who had both been trained in agricultural studies at Cornell University became actively involved with the operation of the orchards in 1914 (It is unclear when or why his son's changed their surname). After Rosenberg's death, they took over all of the orchard operations. They specialized in the Comice pears - renamed Royal Riviera - and expanded the orchards and plant facilities due to strong export trade to markets in San Francisco, the East Coast as well as grand hotels and restaurants in Europe. The business flourished during the 1920s; however, due to the Great Depression these markets died out. By the mid-1930s they had established an innovative mail-order business and a "fruit-of-the-month" club - that would evolve to become one of the nation's oldest and most successful food catalog mail-order companies. The business has been widely known for over seven decades as "Harry & David."

Samuel Rosenberg died on his Oregon fruit ranch at the age of 57 on October 1, 1916. He apparently contracted pneumonia sometime after July 2nd when he departed Seattle in good health to spend time at his ranch. His obituary, which appeared on the front page of the *Seattle Post Intelligencer* the following day, identified him as the owner of Hotel Sorrento. It took nearly nearly four years to resolve questions related to the Rosenberg estate, ownership of the hotel and the distribution of Rosenberg's other assets.

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Harlan Thomas (1870-1953)^{xix}

To design the second and final version of Hotel Sorrento, Rosenberg hired local architect Harlan Thomas. Thomas was highly qualified, but was fairly new to the community of Seattle, having arrived in 1906. He was also widely travels and spent months in Europe sketching and studying architecture. Over the prior decade Thomas is believed to have made several visits to Sorrento, Italy where he stayed at an elegant hotel overlooking the Bay of Naples.^{xx} His travels in Italy likely affected his design for the Hotel Sorrento.

He was born in Des Moines, Iowa on January 10, 1870, and raised there until 1879 when his family migrated to Fort Collins, Colorado.^{xxi} At an early age Thomas possessed an intense interest in architecture, drawing and mechanics. Augmented by experience as a carpenter, he became a draftsman for the Denver architecture firms of Baerresen Brothers (1890), and A.M. Stuckert (1891). In 1891 he began to attend Colorado State College in Fort Collins majoring in mathematics and mechanics. While there he taught drawing classes and graduated with a Bachelor's of Science degree in 1894.

Before he graduated, Thomas had already designed two campus buildings, Agricultural Hall and the Industrial Arts/Mechanics Shop, as well as several family homes in the community. With experience and a degree in hand he opened his own architecture practice in Denver in 1894. The next year he married Edith Partridge and together they departed on a honeymoon trip to Europe. They extended their stay for sixteen months, during which Thomas undertook architectural studies in Paris at an American Atelier. The urge to travel and expand his skills remained with him throughout his entire career.

Upon their return to Denver in the fall of 1896, Thomas reestablished his architectural practice. During this period, he is known to have designed numerous buildings in the Denver area and elsewhere in Colorado including the Fort Collins Methodist Church, Greeley High School, Stratton Hall at Colorado College of Mines, and a family home in Montclair (a Denver suburb) where he also served three terms as mayor. During 1903 and 1904 he took a fifteen month, round-the-world tour with his wife and two small children, again focusing on further architectural study, sketching and painting. He continued his thriving Denver practice until the family moved to Seattle in June 1906.

Facilitating the move may have been a commission in 1905 to design the National Park Inn at Longmire on Mt Rainier (destroyed by fire in 1926). Luckily for Thomas, the momentum from his successful career in Colorado continued in Seattle, and he almost immediately received several high profile commissions. Among his earliest local commissions were home for Roy Kinnear; a bungalow for William Bremer; and a house for Mrs. Kate Noble (1907, 1700 37th Ave). On the multi-family dwelling side, projects included the Rosita Villa Apartments and the Chelsea Family Hotel (1907-08, both on the southwest slope of Queen Anne Hill); as well as the nominated building, the Hotel Sorrento (1909). These apartment projects represented a fresh standard for Seattle apartment/hotel living as well and showed Thomas's willingness to divert from the traditional architectural vocabulary at the time.

Much of his subsequent career was in partnership with others; Thomas, Russell & Rice (Arthur J. Russell & Walter E. Rice); Grainger & Thomas (Clyde Grainger); and Thomas & Grainger & Thomas (Clyde Grainger & Donald P. Thomas (his son)).^{xxii} Projects under the Thomas, Russell & Rice partnership include Weatherwax High School in Aberdeen (1909); the Bank for Savings (1909); a home for Major F.A. Boutelle (1910, unbuilt); and Monroe High School (1911). With partner Clyde Grainger and/or own his son, Donald P. Thomas, he

^{xix} Biographical information is based on *Shaping Seattle Architecture* (essay prepared by Johnston, Norman) and independent research undertaken by the author with assistance from Jeffrey Williams, Harlan Thomas' great grandson.

^{xx} The model for Thomas' design may have been the Excelsior Vittoria/Grand Hotel Vittoria. Built atop the remnants of an ancient villa in 1834, the hotel is still famous for its terraces, breathtaking views and garden terraces.

^{xxi} Irving Harlan Thomas was his actual full legal name.

^{xxii} The brief partnership of Thomas, Russell & Rice (with Arthur J. Russell and Walter E. Rice) occurred between 1908 and 1911. The formal partnership of Thomas & Grainger lasted from 1924-1927 when Harlan Thomas promoted his chief draftsman, Clyde Grainger, in 1925. The next year they were joined by Thomas' son, Donald, and the firm of Thomas, Grainger & Thomas was established: it operating as such until 1949. Later associate Edward Barr was added as a partner.

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designed the William O. McKay Lincoln and Ford Showroom (1925); Enumclaw Municipal Building (1925); Seventh Church of Christ Scientist (1926); the Arcade Building/Rhodes Department Store (1926-27, destroyed); the Seventh Church of Christ Scientist (Seattle, 1926); the original portion of Harborview Hospital (1931); the Kappa Kappa Gamma Sorority House (1930) at the University of Washington; St. Stephen's Church (1940) and the Sand Point Community United Methodist Church (1945).

Under his own name he designed the Corner Market (1912); a school for the community of Sultan (1912); the Delta Kappa Epsilon Fraternity House (now Tau Kappa Epsilon, 1914); the Bremerton Savings & Trust Building (1915); an addition to the Arcade Building (1920); the College Club (1921, demolished); and Enumclaw High School (1921).

He also joined in a variety of short term collaborations with other firms that produced distinctive designs. These the Queen Anne, Columbia and Douglas Truth Libraries (1912-13, with Marbury Somerville); the Chamber of Commerce Building (1923-24, with Schack, Young & Myers); a proposal for the Oregon State Capitol (1936, with Lance Gowan, Henry Olschensky & Arthur Herrman); and Daniel Bagley Hall at the University of Washington (1936, with Floyd Naramore) and a five-hundred unit WWII defense housing project in Bremerton (1940, with Smith, Carrol & Johanson).

In addition to his private practice, Thomas was highly regarded for his role as an educator at the University of Washington. He served as a professor of architecture and served as the department head from 1926 to 1940. He was also active in the Seattle chapter of the American Institute of Architects serving as the chapter president from 1924-26, and was elected a fellow in 1928. Thomas was also a prolific watercolor and sketch artist and is known to have continued to travel, sketch and paint throughout his long career. He was an active member of the Seattle Fine Arts Society and was respected watercolorist, participating in exhibitions, especially after his retirement in 1949. Thomas passed away in Seattle on September 4, 1953 at the age of 83 in Seattle.

Thomas is considered to have been one of Seattle's most urbane, versatile and influential architects. His worldly background, Beaux-Arts era training and true artistic skill are demonstrated in his ability to create composite stylist treatments for distinctive modern buildings. His body of work was eclectic, relying on both historical precedents and modern idioms to develop a design appropriate to each project. He most likely used his vast travel experiences as inspiration for many of his designs. For instance it is believed that the distinctive design of his Chamber of Commerce Building (1924), a Late Romanesque Revival style building, was inspired by twelfth century churches he observed in the northern region of Lombardy, Italy. His design for the Hotel Sorrento is believed to be based off of Italian models such as the Villa Medici in Rome and the Excelsior Vittoria/Grand Hotel Vittoria in Sorrento.

Regardless of its origin, the Sorrento Hotel exhibits an eclectic design inspired by the buildings Thomas sketched in Italy and the surrounding Mediterranean area. It defies easy architectural classification, and boasts Italian Renaissance Revival and Mediterranean Revival design elements, as well as some Beaux-Arts details. More specifically it is reflective of the Late Renaissance or "Mannerism" of 16th century Italy.

Principally an Italian movement in art and architecture between the High Renaissance and Baroque periods (1520--1600), "Mannerism" sought to represent an ideal of beauty rather than natural images of it, using characteristic distortion and exaggeration of human proportions, perspective, etc. In architecture it is characterized by visual trickery and unexpected elements that challenged the Renaissance norms by using elongated proportions, exaggeration and even imbalance. Period examples can be found at the Laurentian Library in Florence, designed (c.1525) by Michelangelo; the Massimi Palace in Rome (1536) by Baldassarre Peruzzi; the Palazzo del Te in Mantua (1534), by Giulio Romano; the Palazzo Uffizi in Florence (1560), by Giorgio Vasari; and the Villa Medici in Rome (1564) by Annibale Lippi.

Stylistic features and design elements at the Hotel Sorrento inspired this Mannerist period include the prominent and isolated towers featuring capped hipped-roof pavilions; massive symmetrical facades with

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multiple curved elements and arches at different depths; exaggerated and heavily bracketed cornices on the east and south facades; and the over-scaled oculus windows with extravagant moldings.

Later Owners & Operators

Various articles and publications identify Vernon F. Pavey, an attorney and successful real estate entrepreneur, as the owner and proprietor of the Hotel Sorrento after January 1915.^{xxiii} However, it is unclear exactly what the extent of his actual ownership position may have been as tax records indicate that Rosenberg & Bear Creek Orchards and/or Rosenberg's estate retained ownership of the property until sometime after 1920.

Incorporated on November 27, 1914, the purpose of the Hotel Sorrento Co. was "to conduct a general hotel business; to buy, sell, lease, own or in any wise acquire for investment, all kinds of property, real, personal and mixed." The corporation was initially headed by Frank H. Holzmeimer, who subsequently lived in and managed the hotel from 1915 until c.1919. V. F. Pavey served as Secretary-Treasurer until assuming the position of the company president and general manager in 1920. Pavey is known to have resided at the hotel (with his wife and his mother) between 1914 and 1918. By the early 1920s, possibly after the resolution of Rosenberg's estate, V.P. Pavey appears to have gained ownership control and was heavily involved in the management and promotion of the hotel.

During World War I, like many other local institutions the hotel became involved in Red Cross support efforts. A dining (or tea) room at the south side of the west wing was given over as a Red Cross headquarters where long tables were set up for making bandages. Special teas dances were held in honor of visiting officers and several admirals were regular hotel guests. Reportedly, the hotel functioned as temporary headquarters for various Army and Navy personnel.^{xxiv}

V.F. Pavey was responsible for two separate but very similar hotel promotional brochures published in the late 1910s and early 1920s that identify him alternatively as The Hotel Sorrento "proprietor and manager" and The Sorrento Hotel Co. "president and general manager." *Hotel Sorrento - Seattle's Exclusive Hostelry* with text attributed to V.F. Pavey may have been published in 1919 when H.E. Barrett served as hotel manager. *Seattle and the Sorrento Hotel* with very slightly revised text prepared by V.F. Pavey includes distinctive color lithographic images and appears to date from 1920 when V.F. Pavey is identified as proprietor and manager. These brochures include flowery descriptions of the hotel services and its design attributes, as well as several photographs of the interior spaces showing original interior furnishings. It was during Pavey's time at the hotel that they hired Emil Tarantuan, a Filipino elevator operator who became very well-known as he continued work at the hotel from 1919 until the 1960s.^{xxv}

A front page article published in the *Seattle Daily Journal of Commerce* in July 1923 featured V.F. Pavey and his role in the successful operation of the Hotel Sorrento, which continued to function as an "exclusive family and tourist" hotel. The formal top floor dining and banquet (and ballroom) rooms continued to be particularly noteworthy; they were described as possessing "the most sweeping and beautiful view of any hotel in the world." It continued to convey a "Homey" and relaxing atmosphere said to be favored by the "most select patronage" of the community including families "who have lived there continuously since she was built in the spring of 1909."^{xxvi} During this era, handsome special menus were published for elaborate multi-course holiday dinners that were served in the famous dining room.^{xxvii}

Reportedly Pavey also owned and operated productive irrigated apple orchards, vineyards and strawberry, asparagus and alfalfa ranches near Richland and Kennewick in eastern Washington. One of these enterprises

^{xxiii} "Seattle Leaders: Hotel Sorrento (V.F. Pavey)" *Seattle Daily Journal of Commerce*, July 17, 1923, pg.1.

^{xxiv} Ibid. *Seattle Daily Journal of Commerce*, July 17, 1923

^{xxv} Ibid. Jackson, Leslie and Krafft, Carl A., oral informant.

^{xxvi} Ibid. Jackson, Leslie.

^{xxvii} Several of these menus remain on display in public areas of the hotel.

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was the Lower Yakima Orchard & Vineyard Company. Products from these orchards and ranches were served to patrons of the Hotel Sorrento. Pavey lived at the Hotel Sorrento between c.1923 and 1927.

Vernon Frederick Pavey was born on an 1100 acre farm near Leesburg, Ohio in 1882. He graduated from Ohio State University with a Bachelor of Science degree in 1904. He went on to earn a law degree in 1906 and was admitted to Ohio Bar. In April 1909, after undertaking some farming endeavors, he migrated to the Pacific Coast and settled in Seattle, where his mother was already living. He was admitted to the Washington Bar in 1910, but it is not known if he ever actively practiced law.

His company, the V.F. Pavey & Company was incorporated November 20, 1912 for the varied purposes of real estate investment and the development of various kinds of properties, as well as to conduct general farming, stock raising, fruit farming, agricultural and irrigation businesses. The company also to deal in insurance and bought, sold, leased, owned and otherwise dealt in the stocks of other corporations. An advertisement in the real estate department of the 1916 Polk directory noted that the company possessed capital stock worth \$500,000. It stated that the company owned, leased, operated or handled "acreage, waterfront, city additions, business blocks, irrigated lands, income ranches, modern city homes, manufacturing plants, income business properties, tide lands and factory sites, timber lands, *first class hotels* and apartments and a magnificent railroad terminal site."

During the early and mid-1920s the hotel served as the recreational and residential headquarters for ship's officers involved with naval maneuvers on Puget Sound. Press clipping describe the hotel as employing "the most modern and progressive methods of inn-keeping...with the highest possible standards in foods, service, ethics and morals."^{xxviii}

An article in the *Hotel News of the West* in November 1925 reported changes in the management of the hotel and the formal dining room, and the installation of new hotel furnishings. These changes may have been precipitated by the increasing number of modern apartment buildings and residential "apartment hotels" that were being constructed in downtown Seattle and on First Hill during this period. The article reported that during the summer of 1925 Merton H. Marston and J.A. Audett "took over" the Hotel Sorrento and redecorated the interior "entirely" with "a complete new outfit of furniture." It described the new dining room chairs as walnut with tapestry seats. The top floor level was remodeled to some degree with the installation of modern kitchen and food preparation facilities and the inclusion of hardwood floors for dancing in the ballroom space. A new hotel chef, Urben Mezzetti who had worked with some of the "finer hotels of New York," Boldt's Restaurant in Seattle and the Arctic Club was also hired. Subsequent hotel managers included Mrs. Jay Allen and Mrs. George Thompson.

Pavey's association with the Hotel Sorrento appears to have ended around 1928 for unknown reasons, most likely related to his financial position. His brief obituary was published in the *Seattle Post Intelligencer* on August 24, 1966 and included no mention of the Hotel Sorrento or his involvement with orchards or other agricultural activities. He was merely described as an attorney and real estate broker and as the owner of V.F. Pavey Real Estate in the San Juan Islands.

Despite his death, operations of the hotel continued. On December 19, 1931 the *Town Crier* featured The Sorrento on the cover and reported that the famous hostelry would be managed by W.S. Sanders, the manager of the nearby Rhododendron Apartment Hotel (1928). Sanders would oversee both hotels described as two of the city's "exclusive apartment hotels." Mr. J.A. Audett continued to superintend the dining and catering services. Art Apgar - a chef who was known throughout the Northwest - was retained to run the hotel kitchen and uphold the high standard of quality the hotel was known for. The *Town Crier* included advertisements for the Hotel Sorrento, noting the "American Plan" and the availability of "two and three room suites...guest rooms" and promoting the "famed view dining room."

^{xxviii} Ibid. *Seattle Daily Journal of Commerce*.

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The Hotel Sorrento changed hands once again in October 1937 when it was purchased for \$100,000 by the Hotel Sorrento Operating Co. that had been operating the establishment under a lease agreement. The seller was the Portland Trust & Savings Bank represented by Glen J. Fairbrook and Merv McInnis, the attorney and chairman of the bond holder's committee. The new ownership group was headed by Jesse M. Jackson, president; Leslie H. Jackson, vice president; and, Fred J. Wettrick, secretary. Jesse Jackson subsequently served as hotel manager. The press announcement stated that \$10,000 would be spent renovating and redecorating the hotel described as a "Seattle Landmark."^{xxix} A month later when the King County Assessor's property record card was prepared the building was described as an "Apart-Hotel" in use as "Resident Apartments" with 158 rooms and 73 tubs; however, *no* kitchens. Tax records describe the hotel as being in good condition with a "very elaborate" lobby and a maple dance floor. Sometime prior to 1937, the L-shaped penthouse level loggia that wrapped around the south and west end of the west wing - described as a "Florentine loggia and roof garden" - was altered. The tea rooms appear to have originally opened onto the loggia and roof garden, which provided unobstructed westerly views. The open balcony at the west elevation side was partially eliminated and the penthouse area was expanded to be flush with main west elevation.

In February 1940, *Seattliffe* published a "The Sauntering Seattlite" column about the Hotel Sorrento that was authored by Leslie Jackson, the vice president of the Hotel Sorrento Operating Co. This chatty commentary provides a significant amount of anecdotal information about the history of the hotel, its original design and notable occupants. Jackson noted that the granddaughter of C.C. Terry, a member of the Denny Party was residing at The Sorrento and that Mr. and Mrs. Cyrus Clapp were also long-time residents, as were Mr. and Mrs. George Lent, and Judge Frederic Bauman and his wife. Other long-time residents and frequent residents included: Mrs. Frank Waterhouse, Mrs. Royal Gunnison, Mrs. Harry Whitney Treat, Mrs. Benjamin Grosscup, Mrs. Alfred Battle, Miss May Quigley, Mr. & Mrs. Frances Schrader, Mrs. H.P. Whitworth, Mrs. Harry Bolcolm, Mrs. Jarvis B. Woods, Mrs. William R. Ballard, Mrs. Stanley Burchard, Mr. & Mrs. Frank Jeffrey, and Miss Henrietta Hamilton, a well-known interior designer.

In her article Jackson also identified several famous guests, including: Mme. Schmann-Heink, a well-known operatic contralto who often appeared locally; Mr. and Mrs. Cornelius Vanderbilt; Mr. Robert Guggenheim, American statesman and nephew of Simon Guggenheim; and Senator James Hamilton (Duke) Lewis, an illustrious Illinois political figure.

During World War II, the Hotel Sorrento again became living quarters for members of the United States military. During this era, housing for military personnel was in great demand and members of the Army Air Corps Ferrying Command were given the opportunity to reside at the hotel. Thus, various flight crews regularly stayed at The Sorrento while on duty delivering Boeing B-17 bombers to air bases around the United States. The tradition of providing housing and services to Air Force personnel appears to have continued through the 1950s.

The earliest extant building permit records date to 1943 when the roof terrace levels of the hotel were remodeled. In 1946, City of Seattle microfilm permit records note that the "club room" was remodeled. This appears to be in reference to the original top floor dining room space, which by then was known as the Aero-Marine Club. By this time, the dining facilities had been relocated to the first floor level "Grill Room" and the top floor functioned as a "very nice bar." Because Washington State liquor laws allowed liquor to be served only in private clubs the bar served as a "club" room.

In 1950, the hotel was sold for \$290,000 to Cross Roads Inc. and appears to have gone through a string of owners over the following decade. By this time, many fewer permanent residents appear to have resided in the hotel. During the early 1950s, the club room became known as the "Top of the Town" and/or "Top O' the Town." The seventh floor level had been significantly remodeled; it housed only limited kitchen facilities and banquet rooms and included several guest rooms in the north wing. The size of the original dining room/club room space was reduced in order to provide a corridor and passage to the guest rooms in the north wing and

^{xxix} "Sorrento Hotel Changes Hands" *Seattle Post Intelligencer*, October 23, 1937.

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the lunette windows were covered and enclosed. In July of 1960, the *Seattle Post Intelligencer* reported that the hotel had been sold for over \$800,000 to Neal Hubbard, president of the Coast Investment Co. The Coast Investment partners included Monty Moeton, John F. Biehl and George J. Mortenson & Associates, all of whom were prominent in Pacific Northwest building ownership and management activities including the operation of several Seattle apartment buildings and other investment properties. The seller was John A. Metzger; however, the purchase agreement allowed Metzger to continue to operate the hotel business for the following sixteen years under a personal lease back arrangement.

An extensive project involving the remodel and enlargement of the Top of the Town Restaurant and the Sorrento Grill was subsequently undertaken. The *Seattle Times* reported in February of 1961 that the "Air Base" – a small cocktail lounge off the main hotel lobby - that had functioned as a regular gathering place for Air Force men would close down due to the remodeling work. For the prior nine years, Air Force personnel had regularly stayed at the hotel while attending the Boeing Bomarc training program. They had tacked some \$300 worth of dollar bills and foreign currency to the ceiling and decorated the room with Air Force trophies.

The remodeling effort involved reestablishing a dining room/restaurant on the seventh floor and making extensive changes to the first floor "Grill Room" space in order to establish the Dunbar Restaurant. Seattle architect Richard E. Lytel prepared plans for the project that involved reconfiguring and redecorating interior spaces, alterations to ground floor windows and the installation of salvaged bronze ornamental lanterns at east elevation. Despite the upgraded dining facilities, the hotel and the restaurant operations struggled due to financial problems. During this era modern downtown hotel development had commenced and benefited from the Seattle Century 21 World's Fair. However the advent of highrise commercial and residential development and the popularity of modern design impacted the panoramic views and diminished the architectural charm that had made the hotel famous. Despite these challenges, the Top of the Town and Dunbar Room endured and attracted a new generation of devotees. The hotel continued to operate and miraculously the distinctive main lobby survived with very few significant alterations.

In 1980, Michael Malone and Robert Burkheimer were able to acquire a long-term land lease and equity rights from the prior hotel owner. In December 1981, they reopened the hotel after undertaking a major \$4.5 million renovation project designed by Bumgardner Architects. The project included the addition of the circular driveway and new landscaped courtyard designed by R.W. Chittlock. The European style interior design involved renovating the original 154 guest rooms in order to create 76 guest rooms and suites. The Dunbar Room was gently adapted to become the Hunt Club, a 52-seat award winning restaurant. The former "Top of the Town" space was adapted to serve as a private banquet facility. The original entry and main lobby spaces were carefully preserved and restored. Every effort was made to retain and refurbish the original Honduras mahogany paneling, some of which had been covered by decorative panels. The highly distinctive Rookwood tilework had been painted and partially covered by decorative art panels; it was carefully cleaned and restored by local tile expert Marie Glass Tapp. Several ornate brass chandeliers and even the wooden key box behind the reception desk were refurbished. The original main lobby, now known as the Fireside Room, remains one of the most distinctive and well-preserved commercial interior spaces in Seattle.

In 2002, additional hotel room renovation and redecorating efforts and modern high-technology upgrades were undertaken. Interior designers Charles Gruwell and Cheryl Neumann created 34 deluxe guest rooms and 42 luxury suites including a 2,000 sq. ft. penthouse level suite. Meeting rooms, the Hunt Club and the Fireside Room were also luxuriously refurbished and decorated. The project was featured in "A Sorrento Revival" published in *Architectural Digest*, September 2003. Today the Hotel Sorrento continues to be widely recognized by the travel industry for its service and historic hotel qualities receiving numerous awards and acknowledgements. After nearly 100 years of operation, despite various alterations, the Hotel Sorrento still convey its unique historic character and maintains a long tradition of hosting leading entrepreneurs, celebrities and politicians, visitors from afar and/or sauntering Seattlites.

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- “Apartment Hotels are Much needed in Northwest” *Washington State Architect*, August 1921, Vol. 11, No. 9.
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[Post -1943 records available only]

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Richard D. Mohr, University of Illinois – Rookwood Tile Installation expert

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Seattle and the Sorrento Hotel (by V.F. Pavey, Sorrento Hotel Co.) c.1920. [Revised Published promotional brochure with color images, UW Libraries, Special Collections]

The Sorrento Story published by the Sorrento Hotel, 900 Madison Street, Seattle, Washington, 2003. [Limited edition bound publication.]

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: University of Washington, Special Collections

Historic Resources Survey Number (if assigned):

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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>47.608961°</u>	<u>-122.326821°</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 SW ¼ of Section 32, in Township 25, Range 04 East of the Willamette Meridian, in King County, Washington and is legally described as Lot 6 & 7, in Block 76, of A.A. Denny's Extension to Terry's 1st Addition. It is otherwise identified as Tax Lot 197920-0270

Boundary Justification (Explain why the boundaries were selected.)

The nominated property encompasses the full extent of the legal parcel that is occupied by the Sorrento Hotel.

11. Form Prepared By

name/title Katheryn H, Krafft (Edited by DAHP Staff)

organization Krafft & Krafft Architecture date January 2020

street & number 2422 29th Ave W telephone 206-284-1926

city or town Seattle state WA zip code 98199

e-mail

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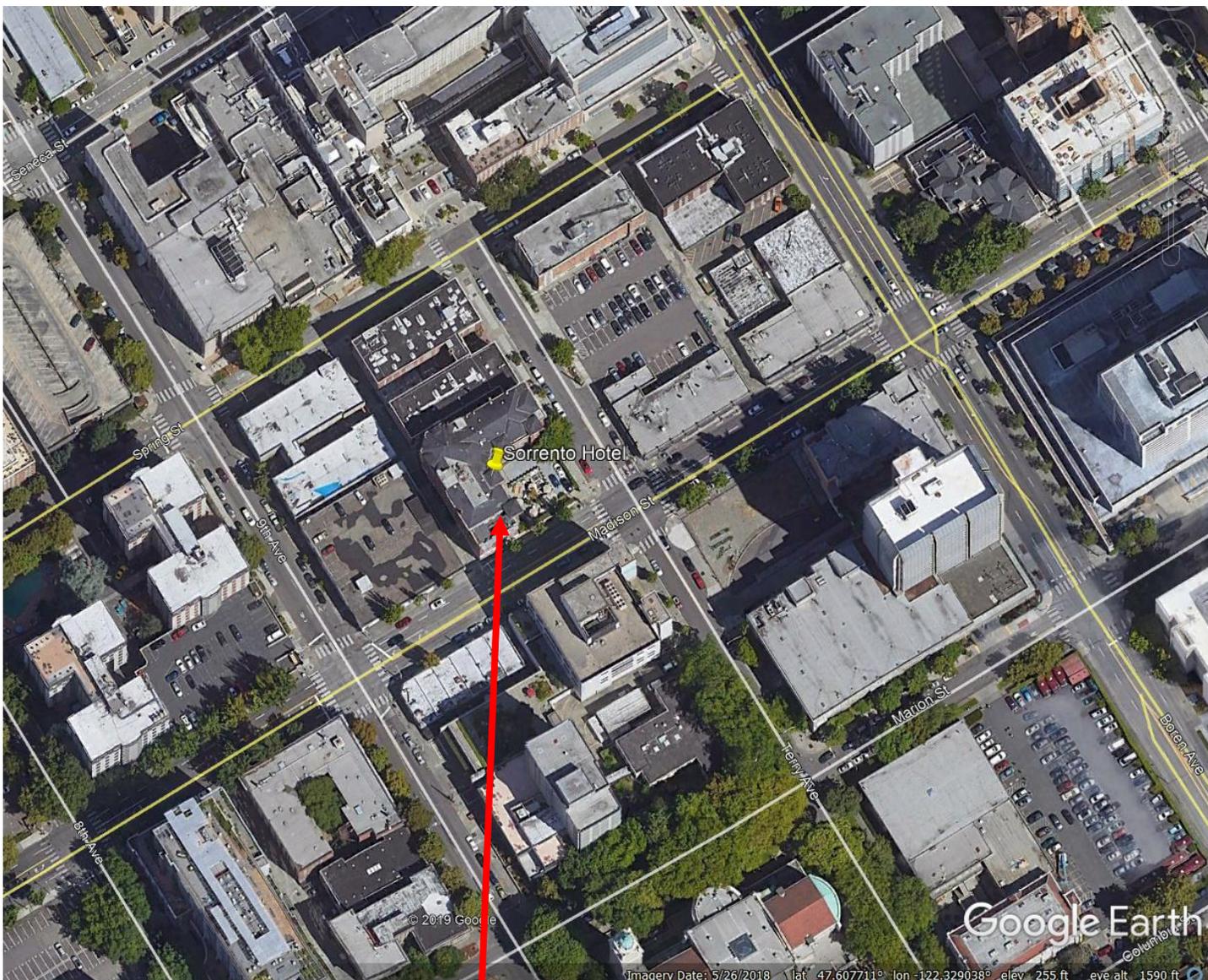
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Additional Documentation

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.)



Google Earth Map

Hotel Sorrento

1 47.608961° -122.326821°
Latitude Longitude

3 _____ _____
Latitude Longitude

2 _____ _____
Latitude Longitude

4 _____ _____
Latitude Longitude

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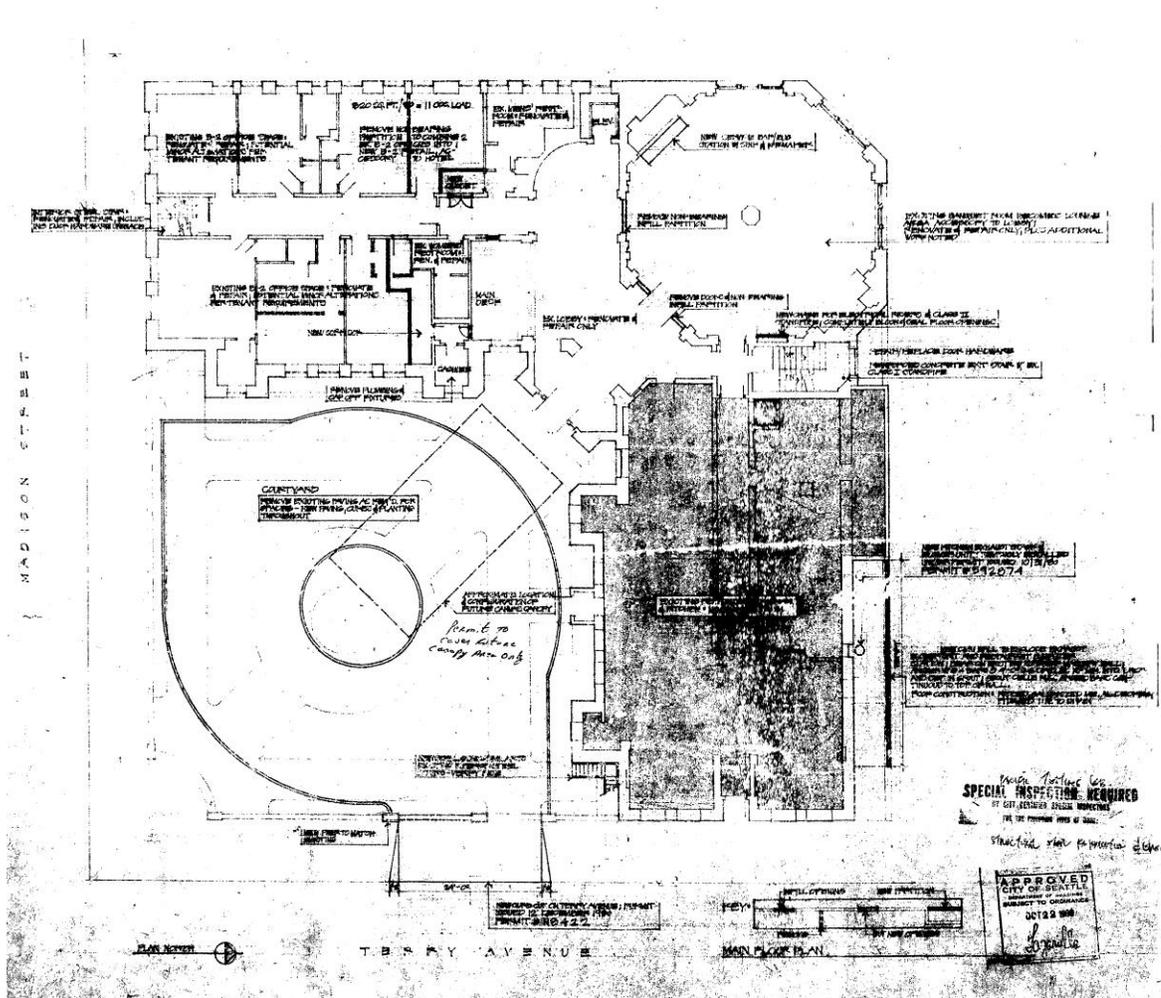
Site Plan
Hotel Sorrento

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Site and First Floor Plan - The Bumgardner Architects (1981) City of Seattle DPD Microfilm Library

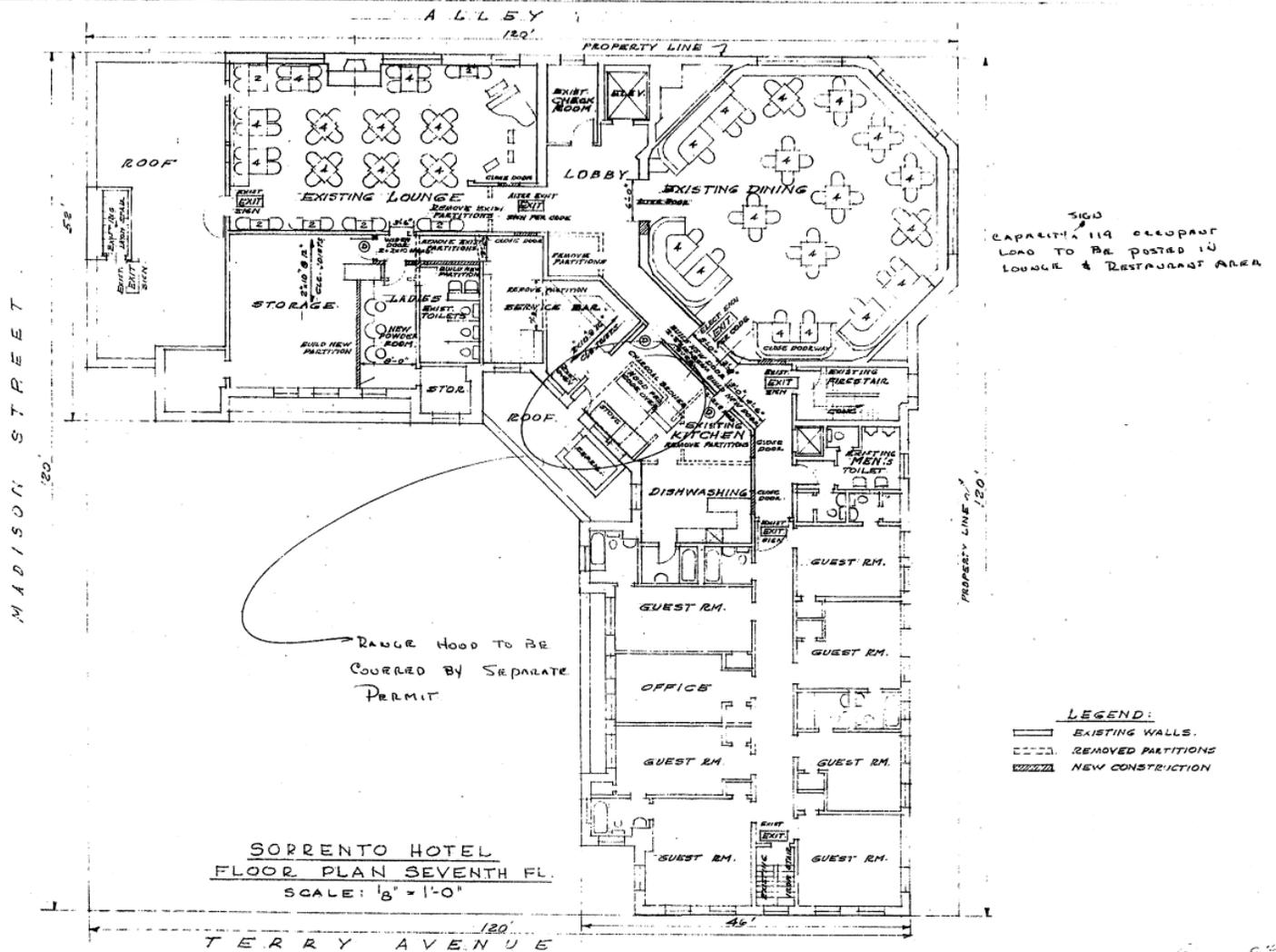
Floor Plans: Current as-built floor plans are not available. Attached below are scanned copies of a First Floor plan prepared by Bumgardner Architects in 1981. The entrance and elevator lobby, Fireside Room and Hunt Room configuration remains essentially the same as shown on this plan. See attached copy of Second Floor plan prepared by L. N. Storset & Associates, PS c.1987. The general layout of floors 2-6 is essentially the same as shown on this plan. See attached copy of the Seventh Floor Plan submitted as part of Permit # 511819, April 1965. The general elevator lobby and corridor layout of this floor level is essentially the same; however, interior room partitions and some room configurations were changed in 1981 and 2002.

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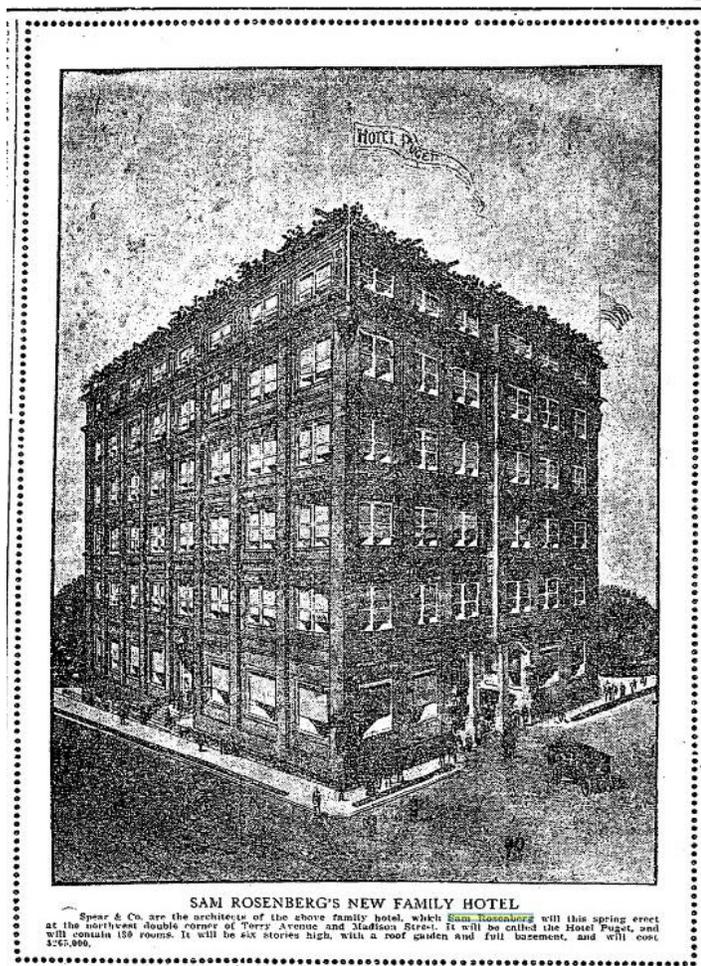
Seventh Floor Plan – Permit # 511819 (April 1965) City of Seattle DPD Microfilm Library

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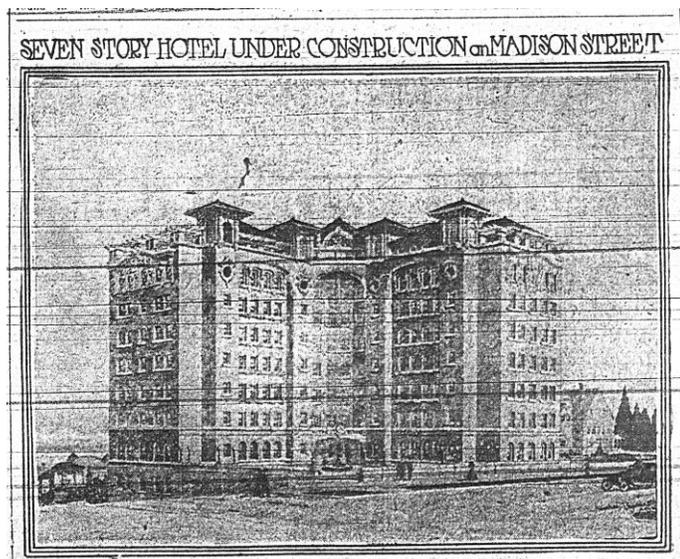
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Advertisement for Kline & Rosenberg –
(Seattle Times October 15, 1896)

Early design concept of Hotel Sorrento
(initially called Hotel Puget), designed by Spear & Co.
– (Seattle Times January 20, 1907)



Rosenberg to Build Apartments.
Sam Rosenberg has filed plans in the building inspector's office for an eight-story apartment house to be built at Terry Avenue and Madison Street. The building will contain 120 rooms and will cost about \$50,000.

Construction Announcement –
(Seattle Times August 18, 1907)

Hotel Sorrento – Revised rendering by architect Harlan Thomas (Seattle Post Intelligencer April 10, 1908)

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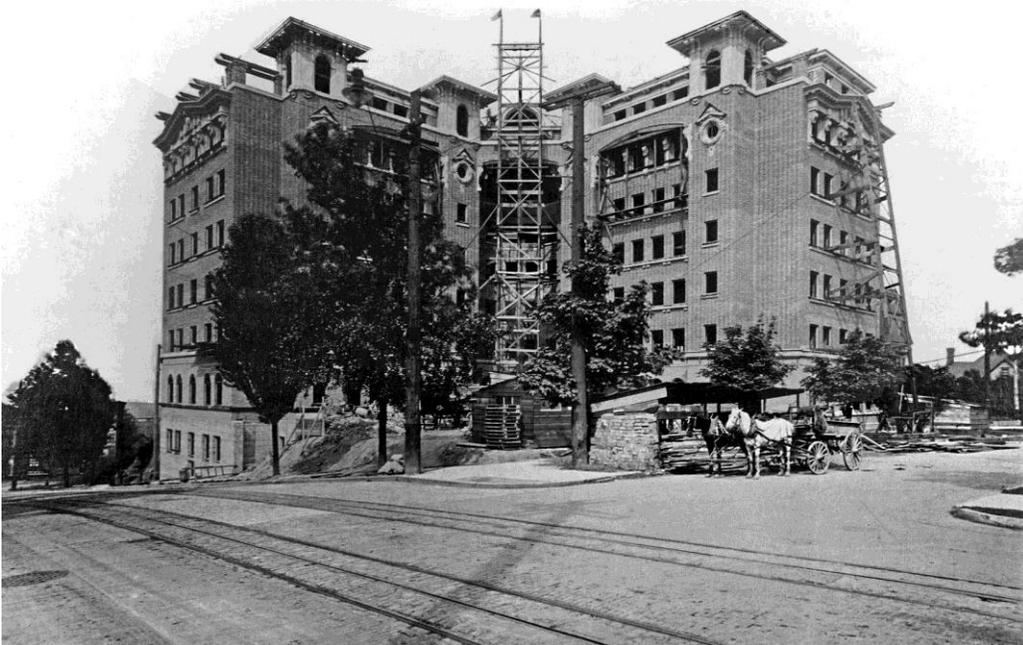
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Hotel Sorrento – Under construction 1908 (*University of Washington SCD – A. Curtis 11026*)



Hotel Sorrento– Under construction 1908 (*Museum of History and Industry*)

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Hotel Sorrento – After completion 1909 (MOHAI neg. 83.10.8063)



Hotel Sorrento – Postcard, c. 1909 (MOHAI neg. 83.10.8063)

HOTEL SORRENTO

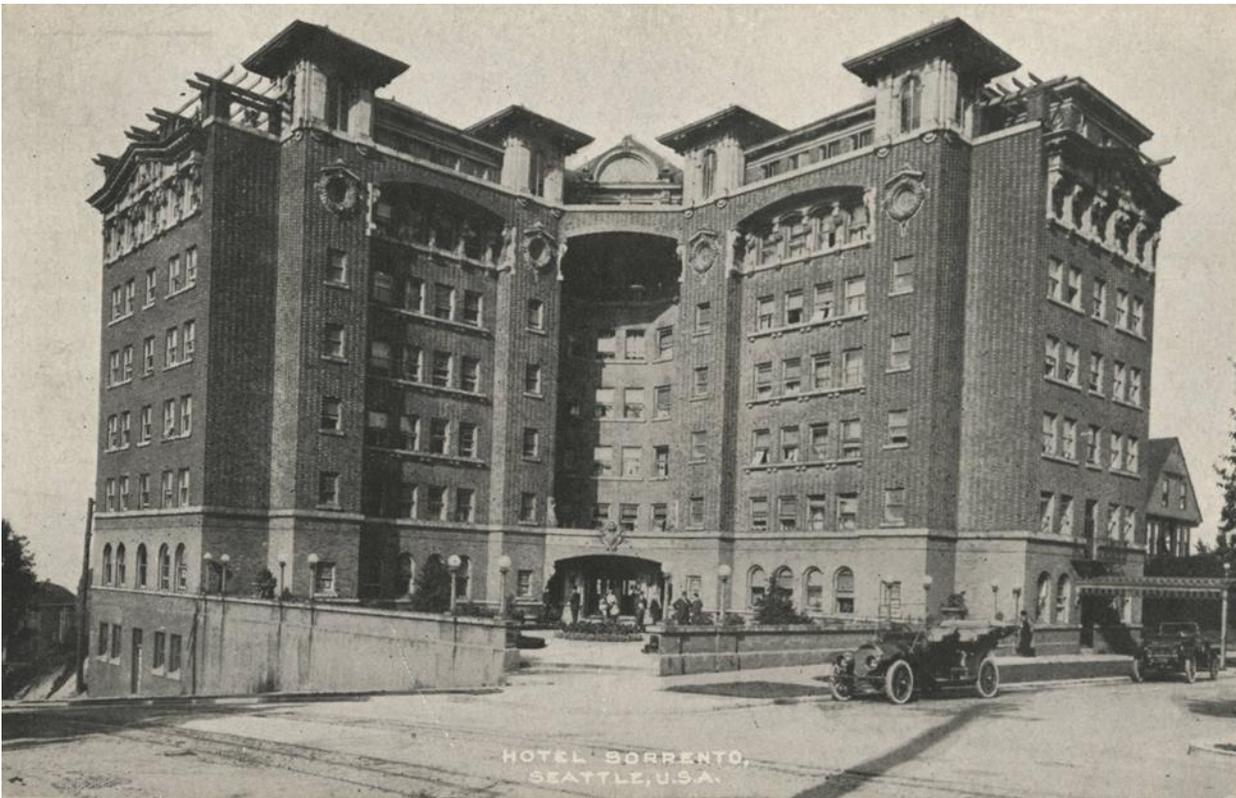
Name of Property

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Hotel Sorrento – After minor alteration to north wing, c.1912 (MOHAI neg. 83.10.9468.2)



Hotel Sorrento – Postcard, c.1911

HOTEL SORRENTO

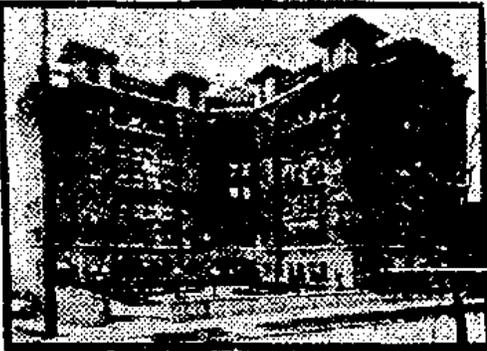
Name of Property

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County and State



Hotel Sorrento – Entrance vestibule, c.1920 (MOHAI neg. 83.10.2171.3)



EUROPEAN AND AMERICAN PLAN

Hotel Sorrento

Madison St. and Terry Ave.,
Seattle.

The Scenic Hotel of the Pacific Coast

Every Room Light.
Dining room, tea room and smoking room on top floor.

HOTEL SORRENTO
Langford & Henderson, Props.

Seattle Times – July 4, 1909 pg 10.

HOTEL SORRENTO

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Hotel Sorrento – Main lobby view NE, c.1920 (MOHAI neg. 83.10.295.2)



Hotel Sorrento – Dining Room view NE, c.1920 (MOHAI neg. 83.10.2195.3)

HOTEL SORRENTO

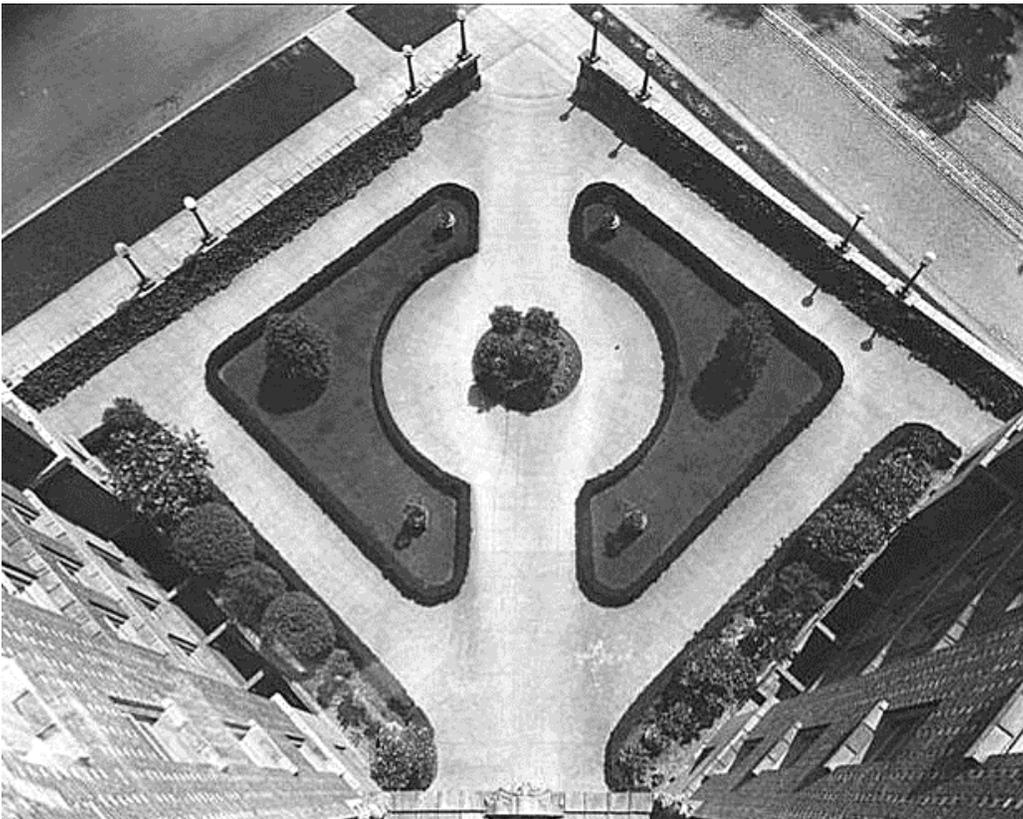
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Hotel Sorrento – Tea Room view west, c.1920 (MOHAI neg. 83.10.2171.4)



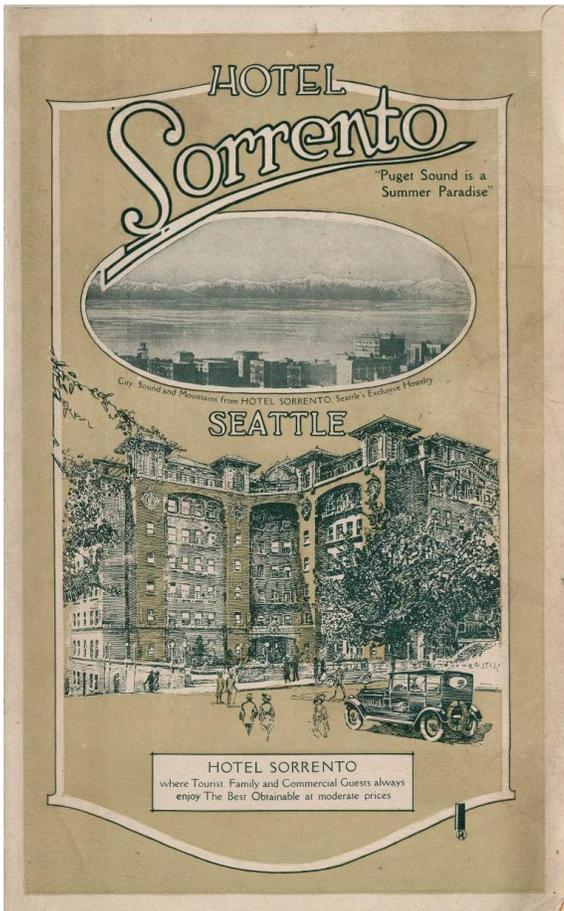
Hotel Sorrento – Entrance courtyard, c.1921 (MOHAI neg. 83.10.2171.2)

HOTEL SORRENTO

Name of Property

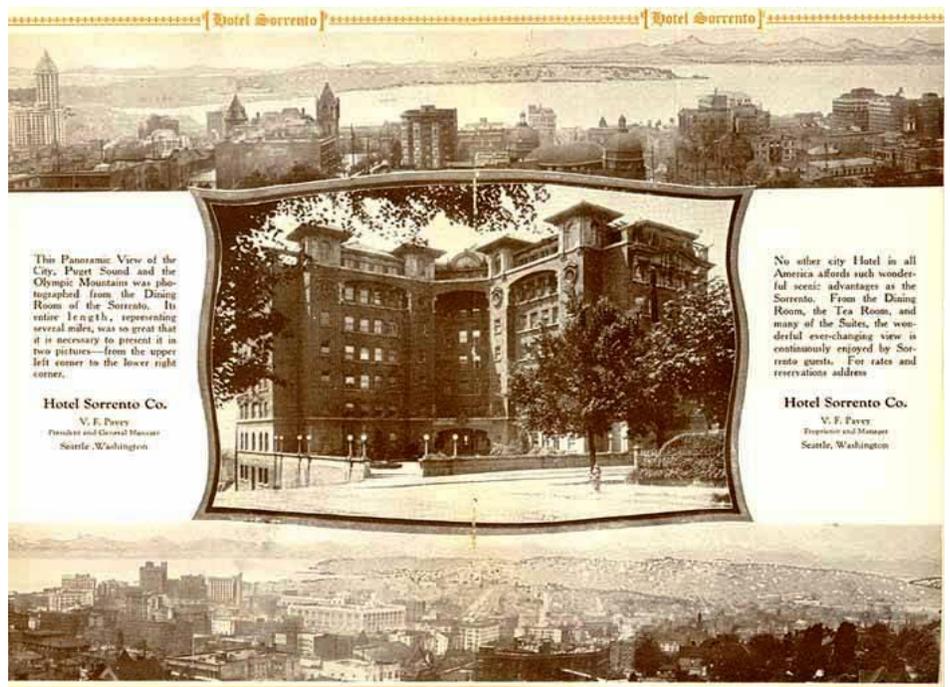
KING CO, WA

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Hotel Sorrento – Postcard, c.1912

Brochure - Hotel Sorrento – Seattle's Exclusive Hostelry c.1919 (MOHA)



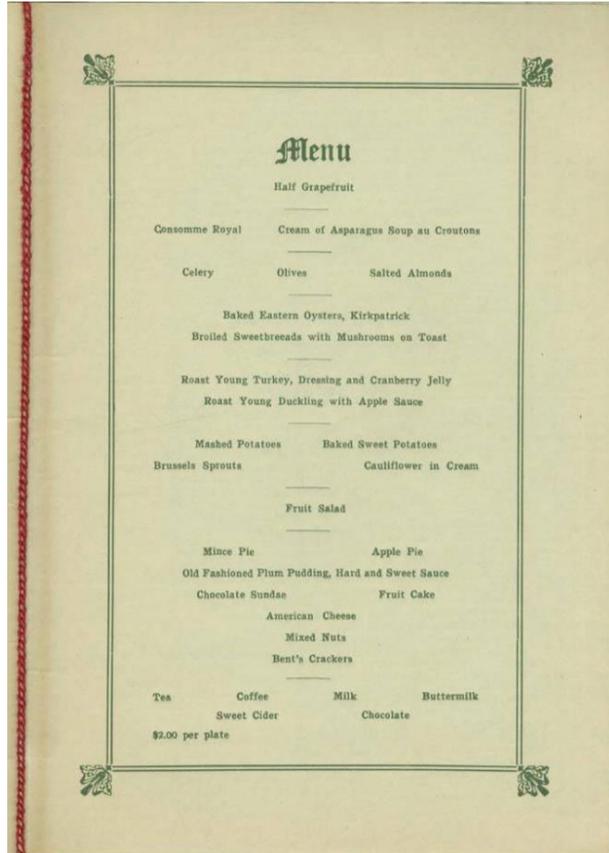
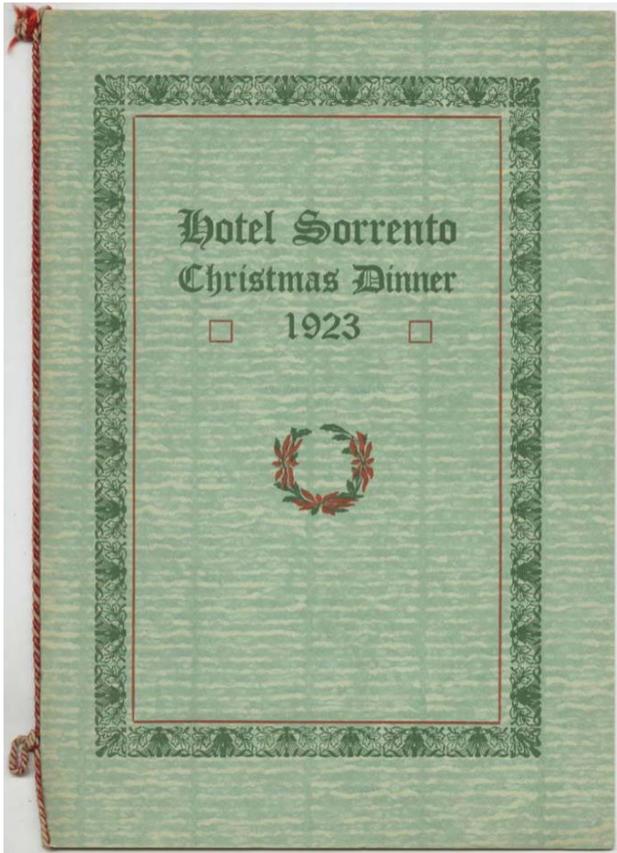
Brochure – Seattle and the Hotel Sorrento c.1920 (PAM 0063 UWL/SCD)

HOTEL SORRENTO

Name of Property

KING CO, WA

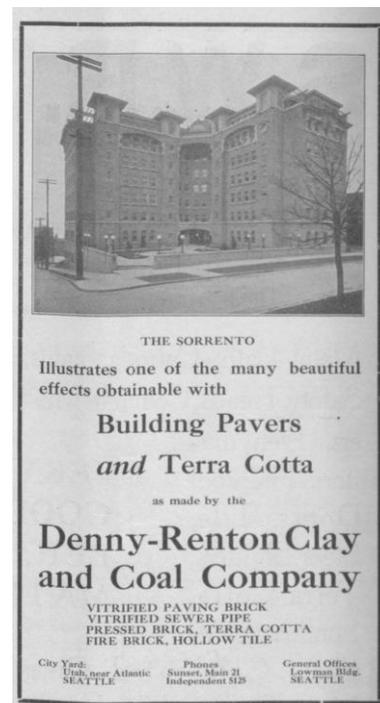
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Dinner Menu – Hotel Sorrento, 1923 (MOHI No. 2016.36.8)



Advertisement – Pacific Builder & Engineer, January 29, 1910.



Advertisement – Pacific Builder & Engineer, September 25, 1909.

HOTEL SORRENTO

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Hotel Sorrento – View of West elevation in background, 1937 (*Puget Sound Regional Archives*)



Hotel Sorrento – View of North elevation of Sorrento Hotel in background (left), 1937 (*Puget Sound Regional Archives*)

HOTEL SORRENTO

Name of Property

KING CO, WA

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Announcing
the
RE-OPENING
of the
HOTEL SORRENTO
Seattle's Most Distinctive Hostelry

WEDNESDAY, OCT. 18th

SEATTLEITES who appreciate better living will welcome the return of the Hotel Sorrento to its position of distinction among the superior residential hotels of Seattle. Entirely refurbished and redecorated, even to rich new carpets and rugs, the new Sorrento once more is comparable with the finest residential hotels in the nation. Under its new management the Sorrento will in every particular live up to its former standards of service, comfort and smartness—at a cost that is the lowest in many years.

EPICUREANS . . .
will delight in the luxurious atmosphere and excellent cuisine of the new and beautiful Sorrento dining room. From its location on the top floor, diners may enjoy a sweeping view to all points of the compass.

Special Opening Dinners \$1.00 and \$1.25
With Orchestra Dancing Afterward
Starting at 5:30 p. m.

HOTEL SORRENTO
Terry and Madison Office MAin 0125

Seattle Times – Oct 17, 1933

Announcing
Supper Dancing
In Seattle's new and
beautiful
FIRESIDE
DINING ROOM
Serving the finest food
in pleasant surroundings
under the personal direc-
tion of internationally
famous Chef
EDUARDO COWAN
SUPPER DANCING
each
Friday and Saturday
9:30 thru 1:00 A. M.
For reservations,
phone either
SE. 9333, SE. 2100
or MA. 6400
**SORRENTO FIRESIDE
DINING ROOM
AND GRILL**
Grill open 24 hrs. daily
Sorrento Hotel
Terry and Madison

Seattle Times – Nov 27, 1947



The Carey Band – members all of the local musicians union – at the Sorrento main entry door, c. 1935.

HOTEL SORRENTO

Name of Property

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County and State



Sorrento Hotel – Aerial View to NW (*Architectural Digest* 2003)

HOTEL SORRENTO

Name of Property

KING CO, WA

County and State

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: Hotel Sorrento

City or Vicinity: Seattle

County: King

State: WA

Photographer:

Date Photographed:

Description of Photograph(s) and number:

1 of ____.

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

name Michael J. Malone

street & number 1620 Broadway, Suite 200

telephone (206) 328-3333

city or town Seattle

state WA

zip code 98122

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.