

UNITED STATES DEPARTMENT OF THE INTERIOR
 NATIONAL PARK SERVICE

DATA SHEET

**NATIONAL REGISTER OF HISTORIC PLACES
 INVENTORY -- NOMINATION FORM**

FOR NPS USE ONLY

RECEIVED

MAR 31 1976

DATE ENTERED

MAY 3 1976

 SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
 TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS
1 NAME

HISTORIC Hill (Samuel) House

AND/OR COMMON

2 LOCATION
 STREET & NUMBER
 814 East Highland Drive

— NOT FOR PUBLICATION

CITY, TOWN

Seattle

CONGRESSIONAL DISTRICT

— VICINITY OF

1st - Joel Pritchard

STATE

Washington

CODE

53

COUNTY

King

CODE

033

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input type="checkbox"/> MUSEUM
<input checked="" type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL <input checked="" type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	PUBLIC ACQUISITION	ACCESSIBLE	<input type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input type="checkbox"/> OTHER:

4 OWNER OF PROPERTY

NAME Mrs. Theodore Plestcheeff

Telephone: (206) 324-0215

STREET & NUMBER

814 East Highland Drive

CITY, TOWN

Seattle

STATE

— VICINITY OF

Washington 98102

5 LOCATION OF LEGAL DESCRIPTION
 COURTHOUSE,
 REGISTRY OF DEEDS, ETC.

King County Administration Building

STREET & NUMBER

Fourth and James

CITY, TOWN

Seattle

STATE

Washington 98104

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Washington State Inventory of Historic Places

DATE

1969

— FEDERAL STATE — COUNTY — LOCAL
 DEPOSITORY FOR
 SURVEY RECORDS

Washington State Office of Archaeology and Historic Preservation

CITY, TOWN

P. O. Box 1128, Olympia

STATE

Washington 98504

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Samuel Hill House, a two-story structure of reinforced concrete in the Broadway district on Seattle's Capitol Hill, was constructed in the Neo-Classical Revival Style 1908-1909 according to designs by the well-known Washington, D.C. firm of Hornblower and Marshall. The house was built by Hill with the express idea of providing a suitable place to entertain his friend, Crown Prince Albert of Belgium, who was scheduled to visit Seattle during the Alaska-Yukon-Pacific Exposition in 1909. Although the sudden illness of the Belgian King prevented the Crown Prince from realizing his trip to the United States, Hill was host to many other titled Europeans and dignitaries in the twenty-one years he occupied the house. Following the death of the Pacific Northwest's most prominent Good Roads advocate, early in 1931, the house remained vacant for six years. In 1937 the property was acquired by the present owner and renovated, internally, as a duplex. External alterations have been minimal, and the property has been exceptionally well maintained to date.

The Samuel Hill House is located in the E $\frac{1}{2}$ Section 29, T.25N., R.4E. of the Willamette Meridian. Holdings currently associated with the house are comprised of Lots 11 through 14 and a portion of a vacated street adjacent to Lot 13 in Block 1 of Phinney's Addition to the Plat of Seattle. The house occupies the easterly portion of Lot 13, its south elevation fronting directly on East Highland Drive. The remainder of the property falls off somewhat precipitously to the north and west toward a wooded gully. From this sloping site the house commands a view in the northwesterly direction of the city surrounding Lake Union and, beyond, the Olympic Mountains. When the house was newly constructed this view was less inhibited than it is now by vegetation, especially the large maples which buffer the house on three sides. Along the base of the house and around the compact curved driveway at the foot of the house on the west, ivy and ornamental shrubbery have been used effectively as a foil to the massive use of concrete. Access to the driveway and to the front entrance is gained through decorative iron gates. Appropriately antique in spirit, the gates are composed of circlets and spears, the shafts of which form the uprights. Lamps atop concrete gate posts similarly employ a classical motif. They rest on standards composed of strapiron frets. The perimeter of the small, paved courtyard formed by the driveway is defined by a concrete wall and railing. Nineteenth and twentieth century architectural styles in the fashionable residential district surrounding the house are mixed. The immediate neighborhood is a block west of 10th Avenue East, a major north-south arterial, and as a consequence some more or less compatible institutional and quasi-commercial development has occurred in the area. On the opposite side of East Highland Drive, a block to the east of the Samuel Hill House, is the single-story office building of the Medical Services Association, and directly across from the house, to the south, is a modern Scottish Rite Temple with landscaped grounds.

The two-story house with high basement is square in plan, measuring 50 by 50 feet. As is pointed out by Carl W. Condit in his American Building, following a century of experimentation, concrete construction had become extremely popular in the United States by 1910 because of its strength, durability, low cost, and ease of forming. In the Pacific Northwest, the homes which Samuel Hill built for himself in Seattle, 1908-1909, and at Maryhill six years later represent an early use of monolithic concrete construction for residential purposes. Hill's choice of concrete is presumed to have been an outgrowth of his keen interest in road building. In any event, the material was readily adaptable to the clean, angular lines of the designs provided for both projects by Hornblower and Marshall. Floor slabs and side walls were cast in place as complete units, the molded details and relief work of the exterior being achieved through wooden forms which, of course, were dismantled once the concrete had set.

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CONTINUATION SHEET

ITEM NUMBER 7 PAGE 2

In residential projects, where high-quality exterior finish is normally desirable, exposed concrete did not, in these early years especially, match the surfaces which could be achieved through conventional masonry work. Stuccoed exterior walls of Hill's house were scribed to simulate fine masonry jointing, but other than this subtle effect, no attempt was made to disguise the nature of the material. In contrast to that used at "Maryhill", which stands in harsher climate east of the Cascades, the cement used in Hill's Seattle house appears to have been durable. The grey stucco veneer has weathered well with little sign of deterioration. Neither is there any external evidence of deformation. A crack in the roof caused by the stress of seismic activity about ten years ago has since been repaired.

In its cube-like simplicity, its use of straight entablatures, taut surfaces, graduated fenestration, and colossal pilasters based on an architectural order of classical antiquity, the house is reminiscent of a landmark of the Classical Revival in France during the latter half of the 18th century, namely: the Petit Trianon at Versailles (begun 1762) by Ange-Jacques Gabriel. But the similarities are merely general. The balustrades atop cornices of the main block and the porch are particularly crude by comparison with 18th century models. With their coarse aggregate exposed, they are scarcely more than solid railings pierced by slits in the upper register. Their stylistic prototypes notwithstanding, the balustrades of the Hill house seem admirably expressive of the material of which they are composed.

Front and side elevations are organized into three bays each, with the central bays being typically wider and set off from outer bays by broader expanses of wall. Owing to the sloping site, more of the basement is above grade on the north and west. The basement story, smooth-surfaced and unrusticated, projects a few inches from the common wall plane and is at once the watertable and the platform for colossal strip pilasters. These pilasters, unfluted and with simple capitals and bases, are used at the corners of each elevation rather than between bays. Stylistic features of the house were locally thought to have been patterned after the Greek Doric Order. However, together with their entablature (which is comprised of a cornice and plain architrave and frieze separated by a talon), the pilasters are clearly more suggestive of the Roman Tuscan Order than of any other. On each elevation the entablature is treated as a strip projecting from the common wall and being "carried" by the pilasters. The talon, or molding between frieze and architrave is continued without interruption from one elevation to the other around the corner angles which are, in effect, slightly recessed. In the frieze, aligned above each bay, are small rectangular louvered ventilators which provide a subtle pictorial relief to each face through their dark coloration. These openings appear to have been deployed, purely as a matter of convenience, in such a way as to allude to the panels, or metopes of the Doric frieze.

Casement windows of the second story are more nearly square in proportion than are the elongated openings of the first story. All window openings except those of the basement have ogee molded frames with bracketed sills. Second story window frames abut the architrave above. First story windows have hooded lintels. Central bays of upper and lower

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CONTINUATION SHEET

ITEM NUMBER 7 PAGE 3

stories of the south elevation are treated as a two-story oriel recessed within a single typical framement. The central bay of the second story in the west facade is similarly treated as a recessed polygonal bay window. In further refinement of the street facade, recessed panels were used between first and second story windows of the outer bays.

The entrance is contained in a single-story 12 by 15 foot porch at the south corner of the west face, and it is reached by a curving concrete stairway from the street. The door is set in a shallow recess, and the remainder of the porch is an enclosed vestibule with a bay window in the south wall. The porch is capped by a frieze, cornice and balustrade, the corner posts of which are decorated with concrete urn-shaped planters. A tall chimney stack with classical cornice and tapered cap rises from the northwest corner of the roof.

The built-up roof of the house was specially designed to sustain a garden. It is supported by 24-inch plate girders, and is composed of layers of cement composition, pitch and tar paper, mastic, agricultural drain tile, and clay. Four inches of loam and sod top the fina layer of clay. The elevator superstructure, its block-like lines unembellished with classical detail, is original to the house.

Interior space was originally organized as follows: garage, laundry and furnace room at lower basement level; kitchen and servants' quarters at upper basement level; reception stair hall, library, dining room and master bedroom on the main floor; and six bedrooms on the second floor. When the house was acquired by the present owner in 1937, architect J. Lister Holmes supervised comprehensive internal renovation which made separate quarters of upper and lower stories. The elevator which Hill installed was removed and the superstructure remodeled for penthouse use. There is a two-story, unroofed wood frame porch on the rear, or east elevation which extends around the corner and along a portion of the north wall.

None of Samuel Hill's furnishings remained in the house, as they were removed to "Maryhill" the home-evolved-as-museum which Hill developed on property in Klickitat County on the Columbia River. Although the same construction techniques and most of the same design features were employed at Maryhill, Hill's second house was larger (65 by 80 feet) and was not, as is commonly understood, a replica of the Seattle house in the true sense of the word.

8 SIGNIFICANCE

PERIOD		AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION	
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE	
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE	
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN	
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER	
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input checked="" type="checkbox"/> TRANSPORTATION	
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input checked="" type="checkbox"/> OTHER (SPECIFY)	
		<input type="checkbox"/> INVENTION		International Relations	

SPECIFIC DATES 1908-1909 BUILDER/ARCHITECT Hornblower and Marshall, Architect

STATEMENT OF SIGNIFICANCE

The Samuel Hill House is significant to the city of Seattle and to the state as a well-preserved and early example of monolithic concrete construction for residential purposes. The house was completed in 1909 for Samuel Hill, son-in-law of Great Northern Railroad tycoon James Jerome Hill and a man renowned in his own right as an advocate of good roads and peace between nations. Perhaps more than any other single figure, Sam Hill was responsible for promotion of two of the great highway construction projects in the Pacific Northwest, namely: the Columbia River Highway and the Pacific Coast Highway. Hill gave impetus to these and other projects through generous financial backing as well as by his expertise and his considerable talent for advocacy. He made innumerable trips abroad, beginning with his Great Northern Railway days and continuing through the First World War, when he traveled for war relief programs. Hill became acquainted with nobility as readily as he mixed in business and engineering circles, and he seemed able to use his friendships with distinguished persons creatively in the causes of peace and good roads. Among his most celebrated friendships were those with Crown Prince Albert, later King of Belgium, and Queen Marie of Romania. By his own account, it was for the sake of entertaining the Belgian heir apparent that Hill constructed his home in Seattle. Designs in the Neo-Classical Style were provided by the noted Washington, D.C. firm of Hornblower and Marshall. The Seattle house is the earliest of four monuments to an outstanding career largely devoted to the public interest. The other landmarks are "Maryhill" (1914), Hill's home on the Columbia River which eventually became a public museum; the nearby replica of Stonehenge, intended as a memorial to Klickitat County war dead; and the International Peace Portal (1921) on the Canadian border at Blaine, Washington. Each was constructed of reinforced concrete, the advantageous properties of which Hill knew well in his capacity as a builder of roads.

Samuel Hill (1857-1931), a native of Deep River, Randall County, North Carolina, claimed to be a descendent of Samuel Hill, Oliver Cromwell's Minister of Finance who emigrated to the American colonies after the Restoration. Hill's father, Nathan B. Hill, was a North Carolina planter, banker, and good roads advocate. Nathan Hill also was a Quaker with strong Union leanings who reportedly headed a southern branch of the underground railroad by which slaves were shipped to Canada. At the outbreak of the War Between the States, the elder Hill moved his family to Minneapolis.

Samuel Hill attended Haverford College, where his father had been awarded a degree in 1846. During summer vacations he gained valuable experience working on the geological survey of Pennsylvania, at which time he came into contact with and was impressed by A. J. Cassatt of the Pennsylvania Railroad. Hill was graduated from Haverford in 1878 and went on to Harvard University for a year. Upon returning to Minneapolis, he secured a job as clerk in a law office, read law in his spare time, and was admitted to the bar in 1880. Early in his career as an attorney, Hill won a number of damage suits against the railroad system headed by James Jerome Hill. By Samuel Hill's own account, he was summoned by the

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Obituary Notice, Seattle Times (February 27, 1931). Samuel Hill
 Lockley, Fred, "Builders of the Pacific Northwest, I. Samuel Hill," The Pacific Northwest
 Vol. 1, No. 3 (July 1928), 27-28.
 "Samuel Hill, Peace Arch Builder, Citizen of the World", Bellingham Herald (September 6,
 1921).

(continued on attached sheet)

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 20,000 sq. ft.
 UTM REFERENCES (slightly less than 1/2 acre)

A	1,0	5,1	0,5,0	5,2	7,5	2,7,0	B					
	ZONE	EASTING	NORTHING	ZONE	EASTING	NORTHING						
C							D					
	ZONE	EASTING	NORTHING	ZONE	EASTING	NORTHING						

VERBAL BOUNDARY DESCRIPTION

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME/TITLE Elisabeth Walton Potter, Historic Preservation Specialist (Based, in part,
 upon information supplied by Margaret A. Corley)

ORGANIZATION Washington State Office of Archaeology and Historic Preservation DATE December 1975
 STREET & NUMBER P. O. Box 1128 TELEPHONE (206) 753-4117
 CITY OR TOWN Olympia STATE Washington 98504

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL ___ STATE XXX LOCAL ___

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

Arthur M. Sholik

TITLE State Conservator

DATE 3/18/76

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

Acting *W. Smith*

DATE 5/3/76

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST:

Charles A. Skerrett

DATE 5-3-76

KEEPER OF THE NATIONAL REGISTER

UNITED STATES DEPARTMENT OF THE INTERIOR
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CONTINUATION SHEET

ITEM NUMBER

8

PAGE

2

"empire builder" and offered a post as associate counsel for the St. Paul and Northern Pacific Railway and the Minneapolis and St. Louis Railway. Hill reportedly accepted the offer on the basis that he would work without pay if he might be permitted to learn railroading. He held the job from 1884 to 1888 before advancing as president of a number of railroads in the system reorganized by J. J. Hill in 1890 as the Great Northern Railroad. Samuel Hill subsequently became a member of the Great Northern's board of directors. During these years in Minneapolis young Hill met and married J. J. Hill's daughter, Mary, for whom the remote mansion of the Columbia River in Washington would eventually be named. Hill cultivated other business and civic opportunities. He was president of the Minneapolis Trust Company 1888-1903, a vice-president of the Minneapolis Athenaeum Library from 1884, and an overseer of Harvard University 1900-1906.

The turn of the century marked a shift in Sam Hill's interests to the Northern Pacific Coast, the commercial prospects of which the Great Northern Railroad vastly enhanced upon completion of the line from Lake Superior to Puget Sound in 1893. In August, 1901 Seattle newspapers reported that Samuel Hill, then president of Seattle Gas and Electric Company, would make his home in Seattle. Three months later, Hill leased his first home in the area. His personal fortune secured by real estate investments and assorted profitable enterprises, Hill now began tireless efforts on behalf of a viable system of market roads and highways for motor traffic. He pursued these efforts for the rest of his life, and they constituted the work for which he is best remembered in the Pacific Northwest today.

Hill served as president of the American Road Builders Association. He was the long-time president of the Pacific Highway Association, and was made an honorary life member of the Washington Good Roads Association. Perhaps his crowning achievement was the vital part he played in the planning and construction of the Columbia River Highway, which traced the upper levels of the south bank of the Columbia, the natural boundary between Washington and Oregon. Begun as a comprehensive project in 1913, the road which linked the inland empire to Portland's deep water port was opened to traffic in 1916. Celebrated equally as an engineering feat and for its scenic characteristics, which included a number of spectacular vistas, the road ultimately extended 200 miles to meet the Pacific Ocean. Hill not only agitated for the road, he backed the enterprise, along with several prominent Oregonians, and he financed a trip abroad for Samuel C. Lancaster, one of the highway's principal engineers, so that the best road building techniques in central Europe's mountainous terrain could be observed at first hand.

Samuel Hill's work on behalf of the Pacific Highway, which connected coastal communities between Canadian and Mexican borders, was culminated in 1921 by the dedication of the International Peace Portal on the U. S.-Canadian border at Blaine, Washington. It was the first three official ceremonies marking the opening of the highway. With characteristic showmanship, Hill organized an elaborate observance which progressed in stages from the Mayflower barn at Jordans, England and Ghent, Belgium to Blaine. To commemorate the common ancestry of Canadian and U. S. citizens and the peace which had existed along the border since the signing of the Treaty of Ghent by Great Britain and the United States in 1814, Hill acquired and personally escorted a relic of the ship Mayflower to Blaine,

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CONTINUATION SHEET

ITEM NUMBER

8

PAGE

3

where it was imbedded in the reinforced concrete Neo-Classical portal. In the intervening years the Peace Portal has been the backdrop for recurring patriotic ceremonies. Hill generously provided for the needs of motorists traveling across the international border in the early automobile era by building several restaurants, cook houses, an auto camp, hotel, and golf course. Not intended for profit, he claimed, these were ventures of goodwill, and indeed they were in keeping with a widely-held goal of the time to stimulate tourism in Washington and Oregon.

Sam Hill was a well-seasoned world traveler since before the turn of the century, but his rise on the international scene dated from the First World War. In 1916 he was selected by the Allies to journey to Vladivostok to direct construction of a trans-Siberian line intended to facilitate shipments to the interior. He also traveled through Europe for war relief programs. In the latter capacity he became acquainted with Queen Marie of Romania, whom he invited to the United States in the fall of 1926 to dedicate Maryhill Museum to the cause of international peace and understanding through art. The first reigning queen to visit the United States, Marie was a guest, as were her children, Prince Nicholas and Princess Ileana, in Hill's Seattle Home after the November ceremonies. (Grand Duchess Marie of Russia was entertained in the house by the subsequent owners).

A royal friendship of which Hill was especially proud, was that which he shared with King Albert of Belgium. The two had become acquainted when Albert, then Crown Prince, visited Canada at the turn-of-the-century as the guest of Hill's father-in-law, J. J. Hill. As plans for Seattle's Alaska-Yukon-Pacific Exposition were being laid, Hill invited Albert to visit the city as his personal guest, and he prepared for the anticipated occasion by constructing a house on Capitol Hill for a cost reported at \$250,000. As it turned out, the heir apparent ascended the throne upon the sudden demise of King Leopold, and the trip to the United States was never realized. The friendship between the two men developed nevertheless. Hill returned from a trip to Belgium in 1916 with a commission as honorary Belgian consul general for Washington, Oregon and Idaho. For his war relief work he was also decorated as a Commander of the Crown of Belgium. (Hill also received the French Legion of Honor and, later, was awarded Japan's Third Class Order of the Sacred Treasure).

In 1922 Hill went to China to escort Marshal Joseph Jacques Cesaire Joffre, the celebrated hero of the Marne, to the United States for a speaking tour on behalf of peace and good roads. In the spring of that year Marshal and Madame Joffre and their daughter, Mlle. Germaene Joffre, were guests at Hill's home in Seattle. As might be expected, there was considerable popular interest in the activities of the Hill household on such occasions. Newspapers reported that Madame Joffre shopped in the public market so that she herself could prepare the first dinner to be partaken in Seattle by the Marshal.

A large-framed and robust figure, Samuel Hill had seemingly boundless energy, which he used to the last of his days. In February, 1931, he was stricken with influenza while en route to Salem to appear before the Oregon Legislature on behalf of his abiding concern, good roads. He died in a Portland hospital.

Among social affiliations Samuel Hill held in various parts of the country were memberships in the University, Cosmos, and Chevy Chase Clubs of Washington, D.C. His ties

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CONTINUATION SHEET

ITEM NUMBER 8 PAGE 4

with the national capital no doubt accounted for Hill's selection of the firm of Hornblower and Marshall to design his Seattle and Maryhill homes. One of the principals, Joseph C. Hornblower (1848 - August, 1908), died before the first commission was completed, and it is not known how much influence he may have exerted on the design. (Application for the building permit was filed in 1908). Hornblower had been trained in architecture at Yale and at the Ecole des Beaux Arts. In 1883 he formed a partnership with John R. Marshall (1851-1927), who had begun his career in 1872 as a draftsman in the Office of the U. S. Supervising Architect. Both principals became Fellows of the American Institute of Architects. Among the firm's better known works are the U. S. Custom House, in Baltimore (1906-1908), and, in Washington, D.C., the Army and Navy Club, the Phillips Gallery, and the Natural History Building of the Smithsonian group, the latter completed after Hornblower's demise. Perhaps of greater consequence as far as Sam Hill was concerned were the many stately residences in Washington and environs which the firm designed.

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CONTINUATION SHEET

ITEM NUMBER 9 PAGE 2

Scrapbook of newspaper and magazine clippings pert. to careers of Samuel Hill.
Seattle Historical Society Library.

Withey, Henry F., and Withey, Elsie Rathburn, eds., Biographical Dictionary of
American Architects, Deceased (Los Angeles: New Age Publishing Co., 1956),
301, Joseph C. Hornblower; 393, James Rush Marshall.

American Art Annual, Vol 24 (1927), 343. Obit., James Rush Marshall.