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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 Matzen, George & Irene, House

other names/site number \_\_\_\_\_

### 2. Location

street & number 320 W Kinnear Place

not for publication

city or town Seattle

vicinity

state Washington code WA county King code 033 zip code 98119

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination     request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets     does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

    national     statewide X local

Applicable National Register Criteria

    A     B X C     D

Allen M 7-16-19  
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] 8/26/2019  
Signature of the Keeper Date of Action

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**5. Classification**

**Ownership of Property**  
(Check as many boxes as apply.)

**Category of Property**  
(Check only **one** box.)

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

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

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing
1	buildings
	district
	site
1	structure
	object
2	<b>Total</b>

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

**Number of contributing resources previously listed in the National Register**

N/A

None

**6. Function or Use**

**Historic Functions**  
(Enter categories from instructions.)

DOMESTIC: Single Family  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Current Functions**  
(Enter categories from instructions.)

DOMESTIC: Single Family  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**7. Description**

**Architectural Classification**  
(Enter categories from instructions.)

LATE 19<sup>TH</sup> & 20<sup>TH</sup> CENTURY AMERICAN  
MOVEMENT: Prairie School  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Materials**  
(Enter categories from instructions.)

foundation: CONCRETE  
walls: STUCCO  
\_\_\_\_\_  
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.)

The Matzen House is located on the north side of West Kinnear Place on the south slope of Queen Anne Hill in Seattle, Washington. The house sits between 3<sup>rd</sup> Ave West and 5<sup>th</sup> Ave West, in the middle of the long block. The house was one of the first primary resident houses built on Kinnear Plot on West Kinnear Place; with the exception of a few Victorian Queen Anne house built farther up the hill on Prospect, most of the Matzen House neighbor houses were built in the 1920s.

The site is a large residential lot of land surrounded by landscaping on all sides. The front entrance of the property faces south, and the parcel rises dramatically to the north. The north edge of the property is bounded by an alley and provides access to the detached original carriage house. There is a concrete walkway up the west side of the property (original), a mix of tall grasses, plants and trees, bordered with a stone wall in the front and a bamboo fence between the house and the neighbor's house to the west. The east side of the house is edged with a stone walkway with matching rising stone walls and a laurel hedge.

### **EXTERIOR:**

The 2 story classic mid-western Prairie Style house is 3,800 square feet with a detached carriage house to the rear (now a fully functional 2-car garage). The home features a Prairie-style low-slung hipped roof with extended overhangs to protect the house from rain in the winter and hot sun in the summer. The house features a grand porch which reaches out from the front of the house giving a towering feel as you approach the house from the street. The porch is accessible from the living room and offers a commanding and panoramic view of downtown Seattle, the Space needle, Elliott Bay and Mount Rainier. The porch design, with hip-tall sides and placement that is two-stories higher than the front street due to the slope of the properties and how the house is situated, provides residence not only stunning views, but complete privacy from both the street, and the neighbors to the east and west. The house itself is longer than the houses that surround it in an elongated cross style, with the back of the house at ground level due to the slope of the property.

The house is wood-framed, tied down to the poured concrete foundation (original) as was typical of Prairie-style homes. The main body of the house is covered with a low-pitched hip roof covered with three-tab asphalt shingles (originally it had a shingled roof) with custom-designed copper gutters (as found sketched on the plans).

The symmetric abbreviated cross plan house is clad in cream-colored stucco. The broad expanses of stucco are bordered along edges of the roofline, and along the top and bottom of the second story windows with long pieces of dark brown painted fir wood trim. The large horizontal pieces are typical of prairie homes, and critical to the houses iconic prairie look, accentuating the horizontal lines that is typical of the style. All but the stucco on the very front of the porch is original to the house. The trim work is original and the installed copper gutters were designed based on the sketches found on the original plans have darkened to match the color of the trim, and act to extend the visual effect of the very broad cantilevered roof and to accentuate the houses horizontal lines.

There are twenty-one casement style wood windows on the first floor. The fifteen in the formal area of the house have nine divided lights and the six in the utilitarian side have six divided lights, In addition the back door has six divided lites. The three doors to the porch have sixteen divided lites each. The stairway to the second floor has three tall narrow casement windows. The center window had fifteen divided lites (3 over 5) and the two windows on either side have 12 divided lites (3 over 4). There are twenty-four casement style wood windows on the second floor. There are nine sets of two windows paired together with divided lites (3

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over 1). There is five narrower windows on the east side. (3 over 1). And one window facing north (bathroom) and one facing west (bathroom/closet) (3 over 1).

All the windows on the main story are original to the house, and completely refurbished during the initial restoration/rehabilitation of the house starting in 1996. The second story windows were replaced with aluminum windows sometime in the 1960's. Those windows have now been replaced with custom- built casements to exactly match the originals, including the exact shape of the muttons and the double-thick glass (for clarity and noise abatement).

The hipped roof of the south-facing front porch is supported by two large hollow wood framed stucco columns. Those hollow columns act to pull moderate temperature air from the basement to cool the porch roof from the south summer sun. Similar, smaller columns are placed in the living room, the laundry chute, kitchen and dining room to draw air from the basement into the third-story attic of the house to help moderate the temperature of the interior of the house by pulling cooler air up to the roof in the summer, and warmer air up to the roof in the winter.

The porch is only accessible from the living room, and helps provide privacy to the main house by effectively blocking visual access to the main living room from the street, but also provides outdoor living space during the warmer months of the year. The extended eaves of the porch also protects the porch from the summer sun during the summer, and effectively captures the cool breezes that travel from the Puget sound up the south slope of Queen Anne during the hottest days of the year. The floor of the porch is painted magnesite (a composition of Portland cement, wood chips, dye) scored to look like tile. The planter box runs along the front of the porch, in front of the two stucco pillars. The half walls of the porch are topped with massive dark fir trim, consistent with the trim of the house emphasizing the horizontal lines of the Prairie style.

As is typical in FLLW designed houses, the front door is set back on the west side of the house, tucked into the interior corner of the cross, detached from the front of the house. To access the house from the street a cement walkway which runs the entire west side of the property. As is typical of prairie houses, the hard surfaces of the original landscaping are all linear and are parallel or perpendicular to the house; nothing is curved. One of the main perpendicular landscaping elements is the front retaining wall – with flanking wooden planter boxes, which runs the entire length of the front of the property along West Kinnear Place except for a broad opening which flanks the front stairs and entry onto the property. Atop the retaining wall is a short wooden fence which matches the trim color of the house and was meticulously recreated from the original photos. The wooden fence is anchored by three planter boxes, one that sits at the very east end of the retaining wall, and two more that anchor the two sides of the entry stairs leading up to the house.

To reach the front door one must climb three sets of stairs, and walk along a cement walkway that runs the entire west length of the property from the front sidewalk to the back alley. The first set of stairs (15 risers) brings you to the level of the front lawn, still a good story or more below the main floor of the house and front porch. There you are greeted with a lightly sloped front lawn and garden to the east. If you walked across the lawn you would encounter the east garden with a stepping-stone walkway that runs along with eastern side of the house leading to the back. Continuing along the main walk way towards the front door, you encounter the house (on your right) and a second set of stairs (7 risers) running up and attached to the side of the house. To your right is the porch (which, from the foot of the stairs is a story above you), and to your left is another cement architectural element which acts to balance the weight of the house on the other side of the walkway, as well as proving a bench-like element that leads you on towards the front door. Originally, this architectural piece supported a wood planter box. These types of architectural features are reminiscent of FLLW garden design. At the top of stairs you are now standing about a half a story below the living room. Moving forward (north) you walk below the living room west casement windows to approach a small copper-roofed front stoop. At ground level to your right is a set of casement windows were you can see into the billiard room in the basement. Up a few more stairs (4 risers), you are now at the large wooden front door and at the level of the interior entry-way, but still a good half a story below the main floor. To your right is a cement planter box which anchors the last set of front steps to the left.

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Just below the front door the walkway takes a slight jog to the left, around the rectangular planter box next to the front door, and continues north on to the back of the house, at a slightly uphill grade, past the back lawn (to your right) and garden, to the carriage house and alley. There is a bamboo fence which runs the entire west length of the property in the back. To the east of the garage (and to the north of the back yard) is a patio. There is also a bamboo fence between the patio and the back alley. The fence was designed to match and complement the lines of the house.

## **INTERIOR**

The Matzen House was largely intact with most of its original elements. The interior was remodeled in the 1960s, including the floor to ceiling picture window on the porch, second floor aluminum windows and kitchen.

The current owners embarked on a 20 year restoration/rehabilitation project in 1995. Although the main floors main features were largely kept, dining room and living room built-ins were removed, original light fixtures disappeared, and all of the walls were covered with wallpaper. The majority of the trim work was removed on the second floor, and many of the wooden doors were painted. Many resources were used to determine and fully understand how best to recreate, restore or rehabilitate the house to not only bring it back to its original splendor and beauty and preserve it's unique place in Seattle architectural history as one of the only true Prairie style houses in Seattle, but to make the house livable and a place that a family could live and thrive. Those sources included: the original plans and photos of the house filed in the archives at the University of Washington, the detailed specs for a similar house built in the Highlands of Seattle, also housed at the U of W archives, consultation with lead architect and FLLW house expert John Thorpe and the FLLW Building Conservancy, many visits to other FLLW houses and buildings throughout the US, conversations and consultation with other trades people with restoration and old house experience, and many conversations with other house owners and books published on the restoration of FLLW houses.

### **Main floor:**

The front door is a massive south-facing wooden piece which opens into an entry area about a half a floor below the main living area of the house. The floors in the entry area are magnesite, dyed/swirled to look like marble. The entry way has one small casement window near the ceiling on the west wall. The low feeling ceiling creates a restrictive feeling compelling and inviting you upwards to the more brightly lit area of the main house.

From the entry, you turn right (east), and climb the entry stairway (5 risers) to arrive in the "hall", which is the center of the cross. Where front door entryway is small, cramped and darkly lit, the main house is open and bright, a "coming into the light" and you can see from one end of the main floor to the other, without impediment of walls or doorways. This gives the impression that the house is bigger than it actually is. The main area is bright and open, with trim to accentuate and define the shapes of the rooms. The interior of the house changes all day long as the sun moves across the horizon in the south. The first and second stories have floors of white Russian Oak which have been well refurbished and coated with amber shellac.

From the hall to the right encompassing the whole south end of the house, the grand living room which include set of three lighted doors and flanked by two windows which open up to the porch at the front of the house and with magnificent views of downtown and Elliott bay. The living room is divided visually in thirds emphasized by the ceiling trim. The east wall is dominated by a roman brick fireplace flanked on either side with a window. Below each is a built-in window seat. The west side has a piano (see original photo) and art glass built-in bookcases on the south and north of the room.

The den is to the east of the hall. The dining room is in the Northeast corner and has a built-in covering the entire north wall.

There are parallel staircases separated by a wall and door. The main stairs has a total of 18 risers with two landings, the service stairs has 16 risers with one landing.

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The interior of the house is lath and plaster. There is a three and three quarter inch horizontal fir trim which runs continuously along all the walls in the house at the height of the interior doorways. This trim emphasizes the horizontal nature of the prairie design and is typical of the FLLW houses of the period. A two and half inch vertical combined fir trim pieces frame each doorway and all architectural features, such as the fireplace or built-ins. Those wall spaces are then trimmed with a secondary one and half inch fir trim pieces, effectively making each wall look like a framed piece of art. Some of the built-in wood pieces were removed at some point in the house's history. All those built-ins have now been recreated using the original plans and photos, including the two cupboards and sideboard (the original, was found in the store room 2 in the basement) which run the entire length of the north wall of the dining room, and one of the two windows seats (the one to the left) that are on each side of the living room fireplace. The window seat to the right of the fireplace (which also houses the radiator), the fireplace mantel and two low art-glass fronted bookcases on the west side of the living room are original and were left in-tact. Also original is the long horizontal roman-brick fireplace with original mortar design specifically done to emphasize the horizontal nature of Prairie-style architecture and classic FLLW feature.

The other main original feature of the main floor is a beautiful original custom-designed art-glass chandelier which sits prominently at the head of the main stairway and brings beautiful light and original elegance to the entryway of the house. There are also 22 custom-designed twin light sconces in the house. The three in the dining room are original to the house, the remainder are historically perfect recreations based on the originals. Two other art glass lights original to the house – the hanging chandelier in the dining room, and the ceiling light in the living room, are no long with us and have not yet been recreated.

The kitchen was remodeled in the 1960s – to modernize it – and again in 2005 – to update it again and to bring back the look and feel of the original kitchen while accommodating modern appliances and modern cooking. Cabinets and counters are all reclaimed wood from the Roosevelt High School gymnasium and in keeping with the original design. The rehabilitated kitchen was designed by John Thorpe AIA, former President & member of the FLLW Building Conservatory and FLLW restoration expert. John also was instrumental in the restoration of the entire home. The floors are the original scored magnesite to mimic tile. The walls under the upper cabinets are scored plaster to mimic subway tile. You can enter the kitchen from the main entryway, or you can enter it from an original swinging door from the dining room.

The half bath retains all its original fixtures with the exception of the faucets, which were purchased in the UK to mimic the period.

### **Second Story:**

The second story of the house is divided into two parts – the servant side, and the main living side of the house. To get the service stairs, which leads to the servant quarters, you must enter from the kitchen. The stairs themselves run parallel to the main stairway, but are concealed on other side of a wall. At the top landing, there is a door to the left which leads from the servants stairway to the main stairway. In front of you is one window looking out over the west walkway. Follow the stairway up to the right, and you will find yourself in the servants quarters – a one bedroom with a closet and a small corner sink (the sink was removed) right above the kitchen. In the servant's quarters, as with the rest of the house, the 2-piece trim moldings have been restored. The room has two sets of double casement windows – the west windows look out across the back yards of the neighboring houses, and the north windows look down upon the back yard and patio, carriage house with a territorial view to the top of Queen Anne hill.

Take the main stairs and you will pass the beautiful art-glass pedestal light cross two landings and passing the very large floor-to-ceiling divided lite casement windows which open out onto the west walkway of the house. At the top the "hall" has two Tiffany glass sconces on the north and south wall. To the left is the linen closet. Past the linen closet is a short hall, the laundry chute door, and Bedroom no. 3. Straight ahead is bedroom no. 1. To the right is bedroom no. 2. To the right of Bedroom no. 3 is a hallway that leads to the main bathroom. There is also an entrance to the bathroom from bedroom no. 1. Each bedroom has a closet, and bedroom no. 1 has two closets and a fireplace featuring the original Greuby tilework. The south bedrooms (Bedroom 1 and

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2) have an expansive view of the Seattle, Mount Rainier, West Seattle, Elliott Bay and Kitsap County. The north bedroom (Bedroom #3) looks out upon the back yard and patio, carriage house with a territorial view to the top of Queen Anne hill.

The second floor bathroom has floor to trim white subway tile. On the floor are six-sided white tiles (repaired with original tile from Wright's Heller house second floor bathroom in Chicago). All original porcelain fixtures remain, including the toilet, and broad pedestal free-standing sink, and a claw-foot tub. The original custom built-in shower with the original nickel-plated Victorian showerhead and side massage needles. All plumbing pipes have been replaced throughout the house with the exception of about 4 inches in the wall just behind the incoming water for the shower. (Note: all radiators are original). All woodwork in the bathroom is painted white, as per original spec. Ceiling is lath and plaster with a sky and cloud painting (not original).

### **Basement:**

From the kitchen (at the base of the servant's stairs) it is a few steps down to the back door – which is to the right. Around to your left is the basement stairs – that run under the servants stairs above. At the base of the basement stairs you will find the original laundry chute – which is still in use today. To your left is the laundry room (under the kitchen). To your right is a doorway that leads to the main part of the basement. The first room – under the entryway upstairs – is the boiler room. To the east is the servant's full bath with a claw foot tub. To the north is what is referred to as the "coal room" now is a storage area. Next to the coal room, is the basement door leading to the outside, and a set of exterior stairs to the backyard. The south side of the basement – under the living room – is the billiard room with a simple painted brick fireplace. Through the billiard room is a door that leads to "storeroom 2" located under the front porch. The ceilings of the basement 8 feet high, not including the heating pipes which run to and through different parts of the house, and also help to keep the basement heated. The floors are scored concrete and are painted red.

### **Attic:**

The house has a fully insulated attic space. Access to the attic is through a trap door in the ceiling of the second floor in the short hallway leading to the bathroom. The attic played a critical role when the house was rewired, as in order to maintain the integrity of the lath and plaster, electrical conduit was used throughout the house and the attic allowed the second floor to be wired through the walls of the second floor as they were originally with knob and tub.

### **Detached Carriage House:**

The one-story Carriage House was built at the same time as the house, and with the same materials and architectural features as the main house, with a hip roof, extensive overhangs, stucco siding, and trim details. The main feature is a flank of divided lite casement windows that run along the south side of the garage, and are adorned with a flower box that runs the entire length of the of the windows. When the carriage house was built, it had barn doors on a roller system. Now it has a modern garage door designed to mimic carriage house doors, and is substantial enough to house two full-sized automobiles. The side walkway on the west side of the property leads directly to the side door of the garage (in the west wall of the garage), and then past the garage to the alley.

### **Alterations/Restoration"**

The porch at the front of the house was enclosed with wood windows matching the original design in the late teens (1915?) and then converted to aluminum windows in 1965, with a center picture window enclosing the porch completely. The second floor's original wood windows were also replaced at the same time with aluminum windows. The owner at the time was concerned that her cats would jump out the casement style wood windows. In 1998, the porch was restored to its original open design of 1910 including the full width flower planter by its current owners. When the aluminum windows and framing were removed, shadow images in the stucco and paint confirmed exactly where the wood trim and original planter should be. The second floor windows were also replaced with precise wood reproductions including having knives cut to match the first floor windows muntin profile and using double-think glass.

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***Additional notes about the architecture / building that the owners discovered from living in it:***

- The house is positioned to be at least 1/2 a story higher than ground level (Because it is set into a hill this is not completely a full half story). The result is that the neighbor's main floors are significantly lower than the main floor of the Matzen House. This allows for greater privacy because the neighbors look up at the main floor windows and therefore cannot see in the windows.
- Inside the front and back doors are stairs that go up to the main floor. What this does is capture the cold air in the winter and send it to the basement. In the summer, even though hot air rises, it contains the air sending it towards the back of the house.
- There is some in floor heating in the house. The second floor bathroom has the hot water pipes running under the tile to warm the floor. The back door also has the hot water pipes running under the floor. And in many other places the heating pipes are run in contact with the floor utilizing the heat convection.
- When working on the house we found in the basement some dry rot and carpenter ant destruction in the sill and the front support wall. The point is that, despite the damage, because of the construction and design the house did not have a total failure and there was no sagging. We also found that the sill was tied down with bolts into the concrete; early earthquake preparedness.
- The south wall in the basement, supporting the exterior wall on the first and second floor is floated on its own concrete "pad". Separate from the foundation and slab floor. This, I believe, is also true for the middle wall to the north. If on purpose or not I do not know, but I do know that when we had the Nisqually Quake (2001) I was working in the basement bathroom and saw the walls moving independently. The previous owner told me that in the Puget Sound Quake (1965) that every chimney on the street fell except hers (the Matzen House)
- Because the original design was about staying cool in the summer and warm in the winter, before central air was available, we have found the design to be quite clever. The deep roof overhangs keep most of the winter weather off the walls and in the summer creates significant shade. The front columns on the porch, the columns in the living room, pathways around the laundry chute and in the exterior wall in the dining room are "hollow" allowing cool air (from the earth) to rise carrying the warm air of the day to the attic.
- There was a large 3x4 foot vent at the rear (north) of the house which allowed the hot air of the day to exit. This kept the structure 10 degrees cooler on a summer day. Unfortunately the metal vent was destroyed when the roof was re-shingled. This is on the list to rebuild and re-install.
- The other cooling design involves a series of doors. Opening the basement doors up the stairs to the kitchen, keeping the swinging kitchen door to the dining room closed, and the door to "living room landing" closed and opening the windows in the servant's quarters creates a chimney effect and pulls the hot air of the house up and out. I only discovered this this past summer after many experiments.



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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.)

ARCHITECTURE

**Period of Significance**

1911

**Significant Dates**

1911

**Significant Person**

(Complete only if Criterion B is marked above.)

**Cultural Affiliation**

**Architect/Builder**

Willatzen & Byrne (Architect)

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### Statement of Significance

(Provide a summary paragraph that includes level of significance and applicable criteria.)

The George & Irene Matzen House in Seattle, Washington is historically significant under Criteria C, as a property that embodies the distinctive characteristics of its type and period of construction, and as resource that represents the work of the noted architectural firm of Willatzen & Byrne. Completed in 1911, the home is one of a handful of Prairie style residences in the Seattle area. The style never gained wide popularity in the Pacific Northwest and was brought to the region mainly by individuals whom had worked for a small group of architects in Chicago area that were dedicated to the idea of creating a new American architecture, suitable to the Midwest and independent of historical and revivalist influence. The movement attracted young designers, the best known among them being Louis H. Sullivan and Frank Lloyd Wright. Architects Andrew Willatzen and Barry Byrne had worked directly for Wright in his Oak Park Studio and came to the Pacific Northwest in the early part of their careers as they were discovering and developing their own independent bodies of work. The nominated house was commissioned soon after the Willatzen & Byrne partnership was formed, during the height of the Prairie style.

The house was commissioned by George Matzen and his wife, Irene, the founders and owners of the Matzen Manufacturing Company a successful clothier in the Seattle's Pioneer Square neighborhood. Since being built, the house has had five owners and today retains a high level of integrity, mainly due to the current owners whom have spent the last 10 years restoring the home to its original condition. The period of significance begins and ends in 1911, the year the home was completed.

### Queen Anne Hill:

The Matzen House is located on the southern slope of the Queen Anne neighborhood, one of the early residential plats of the city (1883). It contains a variety of historic home's, including some of the few remaining Queen Anne style houses in Seattle, hence its name. Once considered the place of "summer homes" in the city, Queen Anne (originally called Queen Anne Hill) started to become a prominent residential neighborhood in 1883 when the area was annexed to the city.

During the period of 1880 to 1890, about 65% of the land that makes up Queen Anne Hill was subdivided, largely into single-family lots (typically 30' by 120'), which sold for as little as \$300. Those on the top of the hill were aimed at middle-class buyers, while larger parcels on the south slope continued to command higher prices. An 1890 advertisement notes, for example, a 125'-wide corner for sale for \$2,760; while large view lots on the south slope sold for \$5,500 and \$10,000. While the hilltop was platted by this date, it was sparsely settled with a few dwellings clustered around the extension of Queen Anne Avenue, along a few streets near Howe Street, and the west to 3rd Avenue N. By 1889, there were sufficient residents on the hill to warrant construction of an Elementary School (1889-1916), and later a High School (1909). More housing followed.

Further development was spurred when a cable car (known as the counter-balance) was installed on Queen Anne Avenue in 1902. Just as they did throughout the city, the streetcar routes reinforced urban growth. The top of the hill continued to densify with the construction of more residences, churches and schools, and a small commercial center continued to develop along Queen Anne Avenue. Four streetcar lines served the hilltop by 1920. In 1923, the City passed its first zoning laws, which strengthened this residential development pattern. Parks played an important role in the neighborhood by providing open space amenities and attracting new residents.

Queen Anne Hill has long been home to many middle- and upper-income residents. According to the 1900 U.S. Census, its housing stock was primarily single-family houses, with 95% of dwellings built between 1899 and 1930. Records indicate that much of the hill remained racially segregated with policies that limited homeownership to white families. Data from 1900 and 1940 census indicates that the early residents of Queen Anne Hill were typically middle-class and well-educated, with 32% having completed four or more years of college.

George & Irene Matzen House

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By 1910, when George Matzen commissioned architects Andrew Willatzen and Barry Byrne to design and build the house at 320 West Kinnear Place on Queen Anne Hill, the family joined other successful businessmen in establishing what was then a new and exclusive neighborhood of homes and what would eventually be known as "The South Slope of Queen Anne" - a coveted location above the fray of the growing city, and with breathtaking views of growing downtown Seattle. Directly across the street was prominent railroad contractor Donald V. McDonald and his family. Just east of the McDonald's were the Albers Family, owners of Albers Mill in Tacoma. At the time, Matzen had become one of the foremost manufacturers of women's garments in the Pacific Northwest and was seeking a permanent home to raise his family.

### **Owner – George H. & Helen Irene Matzen:**

He was born in Plymouth, Michigan on July 3, 1875 and arrived in Seattle with \$35 to his name at the age of 26. By 1926 George H. Matzen had become one of the most successful businessmen and clothing barons of Seattle. While details of his early life are unknown, records indicate that he moved in Seattle around 1902 shortly after his marriage to Helen Irene Pinney (1876-1951). With three sewing machines Matzen formed *The Shirt Factory* with Henry L. Pinney. By 1903 they had changed the name of the business to *Seattle Skirt & Suite Manufacturing Co.* and employed six people working on four sewing machines. Reported in the *Seattle Times* as one of the city's "most flourishing businesses," by 1906 the company had grown to 60 employees, working on 30 machines. Matzen served as president of the company. By 1914 the company was doing \$350,000 a year and had a payroll of \$2,000 a week.

With business booming, Matzen sought additional investment opportunities. He incorporated the Matzen Manufacturing Company with Fred Herman, V.J. Haus and Harry Shelton for \$35,000 in June of 1907. Other business opportunities included the *Commercial Cub Equipment Co.* (1909) and the *Matzen Woolen Mills* (1913).

The establishment of the woolen mill was a logical tie with his clothing manufacturing business. In fact, when Matzen started his business he purchased wool cloth from the *Seattle Woolen Mill*, vowing one day to own the mill itself. The Puget Sound area had a unique advantage over the more well-established mills up and down the northern New England seaboard. Most of the eastern fabric mills were actually using wool from the west, and Matzen's goal was to cut out the middle man and deal directly with the wool farmer. The Seattle area was an ideal climate for processing wool, with cheap rail and water transport, and good labor conditions. Plus it had plenty access to soft water - a key component to fine wool cloth processing and production. To start the business, he purchased the defunct *Seattle Woolen Mills* in Kirkland, Washington in 1913. After hiring an initial staff of 30, annual revenues reached \$100K for the year. With cutting edge machinery and a skilled workforce, he reestablished the business as one of the most efficient and economical woolen plants in the country. By the second year, the plant grew to over 160 employees and revenues had risen to \$250K a year.

By 1923 the *Matzen Woolen Mill* was manufacturing a half-a-million yards of mackinaw cloth (a durable and naturally water-repellent wool popular with outdoorsmen and women who need protection from the wind, water and other types of inclement weather) yearly. Eighty percent of the product was sent to east coast clothing manufactures (such as Montgomery Wards; Sears, Roebuck & Co.; J.B. Pearson; Parker, Wilder & Co.), and twenty percent was sold to local clothiers such as The Black Manufacturing Company.

Tragedy struck the woolen mill in May of 1924 when a devastating fire completely destroyed the dry house, finishing rooms, the dye house, and wash houses and office in less than a half hour. The business incurred \$125,000 worth of damage. However by 1925 Matzen re-built the business, re-opened the mill in a new brick factory approximately three times large than the original facility. Soon he re-gained profitability despite the debt. In 1926, Matzen decided to re-organize the business by issuing 50,000 shares of common stock and by 1929 the mill was renamed the *National Woolen Mills Inc.* For reasons unknown, by 1930, Matzen had moved to California and while there helped re-established the *Santa Ana Woolen Mills*. The mill in Kirkland continued until 1934, when another fire destroyed the facility and operations seized. Matzen died in California on April 4, 1945 at the age of 69.

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While in Seattle Matzen was very active in the local Chamber of Commerce and helped with the merging of the Chamber of Commerce and the Commercial Club in 1911. In 1910 he was elected second vice-president of the club and then continued serving on a variety of sub-committees for numerous years. Matzen had married Helen Irene Phinney (*who went by Irene*) on June 4, 1902 in Cass City, Michigan. Together they raised two children; Quentin (1908-1963) and Muriel (1912-1974), both born in Seattle. Before they built the nominated house, the Matzen's lived in a variety of locations across the city, never residing in one location for more than a year or two.

### **Architects: Willatzen & Byrne**

To design the home, the Matzen's hired the newly established architectural firm of Willatzen & Byrne. The firm was comprised by two former apprentices and/or "members" (as Wright referred to them in his 1908 manifesto "*In the Cause of Architecture*") of Frank Lloyd Wright's studio in Oak Park, Illinois.

Andrew (born Andreas) Christian Peter Willatzen was born in Germany on October 8, 1876. His father was a cabinet maker, and reportedly the young Andreas studied at a trade school in Denmark. University of Washington student Alan Grainger interviewed Willatzen in 1972 and he stated that after serving in the German Army for two years, he immigrated to the United States in 1901 at the age of twenty-four. After working as a carpenter in Moline, Illinois he lost his job due to a lack of work. Since his knowledge of the English language was limited, he took a job with a German contractor in Rock Island, Illinois. While employed there, he showed some design and drafting skills by solving on-site problems relating to the installation of an elevator. Soon he found a job as a mechanical draftsman. Through magazines, he discovered the work of Frank Lloyd Wright and decided to approach him for a job. He joined Wright's Oak Park studio in 1902 where he remained intermittently until 1907. Some biographies state that Willatzen attended night classes in architectural engineering at the Armour Institute, but this has not been verified. Willatzen entered Wright's studio at the time when the "*Prairie House*" reached its peak. While there, several key works of Wright's most fertile period were in the design process and/or were under construction. These included the Larkin Building and houses for Susan Dana, Daniel Martin, Ward Willits and Edwin Cheney. Willatzen claimed sole responsibility for the design of the fence at the Larkin Building (1904), and for the ornament of the 1905 lobby remodeling of the Rookery Building in Chicago. Reportedly he also worked on the interiors of Willits House (1902), the Dana House (1903) and Martin House (1904).

After an enviable apprenticeship as one of Wright's draftsmen in company with George Willis, Isabel Roberts, Cecil Barnes, Walter Burley Griffin and Barry Byrne, Willatzen left the studio and took a job at the architectural firm of Spencer & Powers (also proponents of the Prairie style). The job paid twice the salary. After a short stay there, he moved again to the office of Pond & Pond. At the time both firms were doing innovative work and had offices in Steinway Hall in downtown Chicago. Wright was also renting space there. The various architects all were members of a lunch club named the "Eighteen" at which architectural theories and problems were discussed. They spent time together at various events sponsored by the Chicago Architectural Club. These years were formative for Willatzen and shaped his early independent architectural career.

For reasons unknown, Willatzen moved to the Pacific Northwest in 1907. He initially took a job in Seattle working for architect Harlan Thomas, but shortly thereafter moved to Spokane and took a job with the architectural firm of Cutter & Malmgren. They sent him back to Seattle to supervise and manage the construction of the Seattle Golf & Country Club (1908) in *The Highlands*, an exclusive gated neighborhood north of Seattle. When Carl Nuese left the firm in 1908, Willatzen took over his responsibility as chief draftsman. The firm had already begun some design work on a large estate for Charles H. Clarke also in the Highland neighborhood, and Willatzen was assigned responsibility for the design. However, he possessed a design philosophy which differed from Kirtland Cutter, and by this time he was ready to branch out on his own. That winter, Willatzen convinced his former colleague, Francis Barry Byrne, to move to Seattle and form a partnership with him in January of 1909.

Called "Frank" by Wright, Francis Barry Byrne was born in Chicago on Dec 19, 1883 and had no formal architectural training. He joined the FLLW's Oak Park studio in 1902 where he became friends with Willatzen.

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Byrne, along with William Drummond, Marion Mahoney, and Walter Burley Griffin, were the members whom Wright entrusted to take his house and building sketches to working drawings and to complete the construction. Byrne is credited (sometimes referred to as the "architect of note") for Wright's Peter A. Beachy House (1906) and the Unity Temple (1908), both in Oak Park, Illinois; as well as the Frederick F. Tomak House (1904) and the Coonley House (1912), both in Riverside, Illinois; and the Edward E. Boynton House (1908) in Rochester, New York.

Willatzen and his new partner retained the Charles H. Clarke commission and revised plans for that commission. Under their leadership, the Clarke design achieved greater consistency, and design atheistic towards the Prairie style. The commission also lead to other Highland commissions; including a grand Prairie style estate for A.S. Kerry (whom Cutter & Malmgren had previously planned a chalet). Initially Cutter & Malmgren agreed to give Willatzen & Byrne responsibility for their Seattle work, but this attempt to set up a branch office did not work and the new firm branched out on their own.

Between 1909 and 1913 the partnership realized more than fifty residences and commercial buildings in the Seattle area. Using their skills from working with Wright, the new firm began a series of homes adapting Wright's principles of the Prairie style to the Northwest environment. Among these were the L. George Hager House (303 W Prospect St., 1913); the George Bellman House (2021 E Lynn, 1912); the Frederick Handschy House (2433 9<sup>th</sup> Ave, 1909); the Oscar E. Maurer House (2715 Belvidere Ave, 1910); the James McVay House (1025 Belmont Pl, 1911), and the nominated house (1911). They also designed a variety of business, commercial, and industrial structures as well as at least three church structures.

Reportedly differences in opinion led to a mutual agreement to dissolve the partnership in February of 1913. Byrne then moved to southern California where he lived briefly with Wright's sons, Lloyd Wright and John Lloyd Wright. In 1914, he returned to Chicago at first to manage, then, take over the practice of Walter Burley Griffin who had moved to Australia to develop plans for its new capital city, Canberra. By 1917, Byrne was practicing under his own name. He briefly served in World War I, and then returned to Chicago. Byrne's style developed independently of Wright and the Prairie School and he moved toward greater simplification of forms. In the 1930s, he moved to New York, but returned to Chicago after 1945. Byrne partially retired about 1953, but continued to accept commissions until his death on December 17, 1967.

Willatzen remained in Seattle and continued to design homes in the Prairie style idiom, including the J.C. Black House (1914); the George Vincent House (1918); the Elmer Vogue House (1919); Polson House (1921); Rasmussen House (1923); and the Orrin Martin House (1928). When the popularity of the Prairie style waned, he utilized a wide variety of styles. Projects include the Dutch Colonial style Carleton Huiskamp House (1912); the Colonial Revival style Frederick Burwell House (1926); and the Tudor Revival style Jeremiah Neterer House (1916) and Frederick Hurlburt House (1915).

From 1915 until the 1960s, he was the architect for several alterations to the Pike Place Market. He changed the spelling of his name to Andrew Willatsen around 1923 because of anti-German sentiment after WWI and thereafter emphasized the Danish side of his heritage. He continued to design buildings until his "retirement" in the late 1940s. His last years were spent managing the apartment building he owned, studying philosophy, and producing an occasional design for a friend or old client. Willatsen died in Seattle on July 25, 1974 at the age of 97.

Before his death, Willatsen donated his papers, drawings, furniture, and an art glass window he designed in 1915 to the University of Washington. These magnificent windows are installed in the Architecture Library in Gould Hall, and Willatsen's table and chairs can be found in the University's branch office at the Palazzo Pio in Rome, Italy.

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### **Prairie Style Architecture:**

The Prairie style has its roots in the city of Chicago, Illinois. While it was most common in the Midwestern United States, its influence was felt around the world (especially in north-central Europe and Australia) and examples can be found in every state in the union. Like many architectural styles, the Prairie Style arrived late in Washington State. Those practicing in the style included not only Willatzen & Byrne, but William G. Purcell, Ernest B. MacNaughton; Ellsworth Storey; and Charles L. Haynes. Willatzen was the main proponent of the style and designed numerous dwellings in the style.

The emergence of the style was nourished by a small group of dedicated individuals obsessed with the idea of creating a new American architecture. This group, which Frank Lloyd Wright would later refer to as "The New School of the Middle West," included not only Wright himself, but architects such as George Elmslie, Myron Hunt, George Washington Maher, Dwight Perkins, William Gray Purcell, Thomas Talmadge, and Vernon S. Watson, as well as Wright's later associates Marion Mahony, Walter Burley Griffin, William Drummond and Francis B. Byrne. These talented individuals honed their skills while working under the leading architects of nineteenth-century Chicago. Inspired by the teachings of Wright's mentor, Louis Sullivan, the architects of the Prairie School wanted to develop an architecture style suitable to the American Midwest that would be independent of historical and revivalist influence.

The style developed in tandem with the ideals and design philosophies of the Arts & Crafts Movement started in the late 19th century in England by John Ruskin, William Morris, and others. An alternative to the then-dominant Classical Revival influence, both architectural styles share a desire for simplicity and function. Like Arts & Crafts, the Prairie style embraced handcrafting and craftsman guilds as a response in opposition to the new assembly line, which they felt resulted in mediocre products and dehumanized workers.

Prairie School style architecture is usually marked by its integration with the surrounding landscape, horizontal lines, flat or hipped roofs with broad eaves, windows assembled in horizontal bands, solid construction, craftsmanship, and restraint in the use of decoration. Horizontal lines were intended to unify the structure with the native prairie landscape of the Midwest.

The Matzen House is a textbook example of the style and how shows how it disseminated to the far reaches of the Pacific Northwest. Built on a hill, the shallow hip roofs with wide overhanging eaves appear flat and are highlighted by horizontal bands, framing second floor groupings of casement windows. Smooth exterior stucco walls clad a series of cube-like forms, de-emphasize the main entry door. Like many prairie style homes the interior is a celebration of wood and horizontal lines. Here continuous header molding above the windows flow around the various rooms, highlighted by a smaller band in the living room. In keeping with the horizontal theme, a simple fireplace of roman brick flanked by window seats can be found. Three original sconce light fixtures were used to create 19 reproductions installed throughout the house. The main stair custom-designed original pedestal light is still in place, as are the Tiffany glass for the sconces on the second floor. The Russian white oak floors and extensive Prairie Style fir trim have been restored or re-created to the original bees wax finish. An original Greuby tiled fireplace can be found in the master bedroom.

### **Conclusion:**

The Matzen family occupied the nominated house from 1911 until 1930. There were several subsequent owners, notably Frank Nickerson, the editor of The Teamsters Record, and his wife Mary, who lived in the home from 1964 until the 1990s.

With many designs by Willatzen & Byrne, either altered or demolished, the Matzen House is the best standing example of their work. The intact interior is reputed to be the finest ever created by Willatzen & Byrne and the design of the home illustrates how the Prairie style migrated and was adapted to the Pacific Northwest.

George & Irene Matzen House  
Name of Property

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## 9. Major Bibliographical References

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Wikipedia. "Andrew Willatsen" [https://en.wikipedia.org/wiki/Andrew\\_Willatsen](https://en.wikipedia.org/wiki/Andrew_Willatsen)

Wikipedia. "Barry Byrne" [https://en.wikipedia.org/wiki/Barry\\_Byrne](https://en.wikipedia.org/wiki/Barry_Byrne)

Patch. "Then and Now: The Klondike Gold Rush, WWI and Kirkland's Woolen Mill"  
<https://patch.com/washington/kirkland/then-now-c-c-filson-the-klondike-gold-rush-and-kirkla86d8e32aaf>

Willatsen's archive of work, plans, personal ledger, are in the University of Washington archives. The library's Special collection has photographs, plans, general specifications for many of the Prairie houses. In addition art glass and furniture is also in the collection.

### Newspapers

"Growing Industry: George Matzen, the "Rainy Day Skirt" Man, Will Enlarge His Business - Seattle Daily Times, June 28, 1903.

"Seattle Skirt and Suit Mfg Co." - Seattle Sunday Times, December 11, 1906, p. 61.

"Commercial Club Election Spirited" - Seattle Sunday Times, December 11, 1910, p. 20.

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“Commercial Club is Holding Election” – Seattle Daily Times, December 9, 1911, p. 40.

“Little Journeys to the Homes of Seattle’s Great Manufacturers” – Seattle Daily Times, November 3, 1912, p. 40.

“Views Woolen Mills at Kirkland” – Seattle Sunday Times, April 13, 1913, p. 26.

“View of Matzen’s Seattle Woolen Mills” – Seattle Sunday Times, May 31, 1914 p. 26;.

“Scores Flee in \$125,000 Kirkland Mill Blaze” – Seattle Daily Times, May 28, 1924, p. 28.

Advertisement - “50,000 Shares Matzen Woolen Mills” - Seattle Daily Times, Feb 15, 1926, p. 16.

“Woolen Mills Offer 50,000 Stock Shares” - Seattle Daily Times, Feb 16, 1926, p. 19.

Advertisement - “Profits in Woolens” - Seattle Daily Times, Feb 19, 1926, p. 33.

“Seattle Business Men Back Matzen Woolen Mills” - Seattle Daily Times, May 9, 1926, p. 74.

“Modern Magic That Transforms Wool Into Millions” Seattle Sunday Times , December 15, 1929, p. 61.

“A Mile of Washington Made Woolen Cloth Does out from Seattle Daily” – Seattle Daily Times, Dec 30, 1930, p. 55.

**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: \_\_\_\_\_

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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                 
Zone Easting Northing

3                 
Zone Easting Northing

2                 
Zone Easting Northing

4                 
Zone Easting Northing

**Or Latitude/Longitude Coordinates**  
(enter coordinates to 6 decimal places)

1 47.627985° -122.361625°  
Latitude Longitude

3            
Latitude Longitude

2            
Latitude Longitude

4            
Latitude Longitude

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

The nominated property is located in Sections 25, of Township 25 North, Range 03 East of Willamette Meridian, in King County, Washington and is legally described as Lot 8 of G Kinnear's Addition – Supplemental Plat of Block 20 of Seattle, Washington. It is otherwise known as Parcel No. 388090-0070

**Boundary Justification** (Explain why the boundaries were selected.)

The nominated property encompasses the entire urban tax lot that is occupied by the George & Irene Matzen House.

**11. Form Prepared By**

name/title Tim Mar & Eliza Ward (owners) (Edited by DAHP Staff)  
organization      date April 2019  
street & number 320 Kinnear PI telephone (206) 583-0093  
city or town Seattle state WA zip code 98119  
e-mail [Tim\\_m@compluvium.com](mailto:Tim_m@compluvium.com)

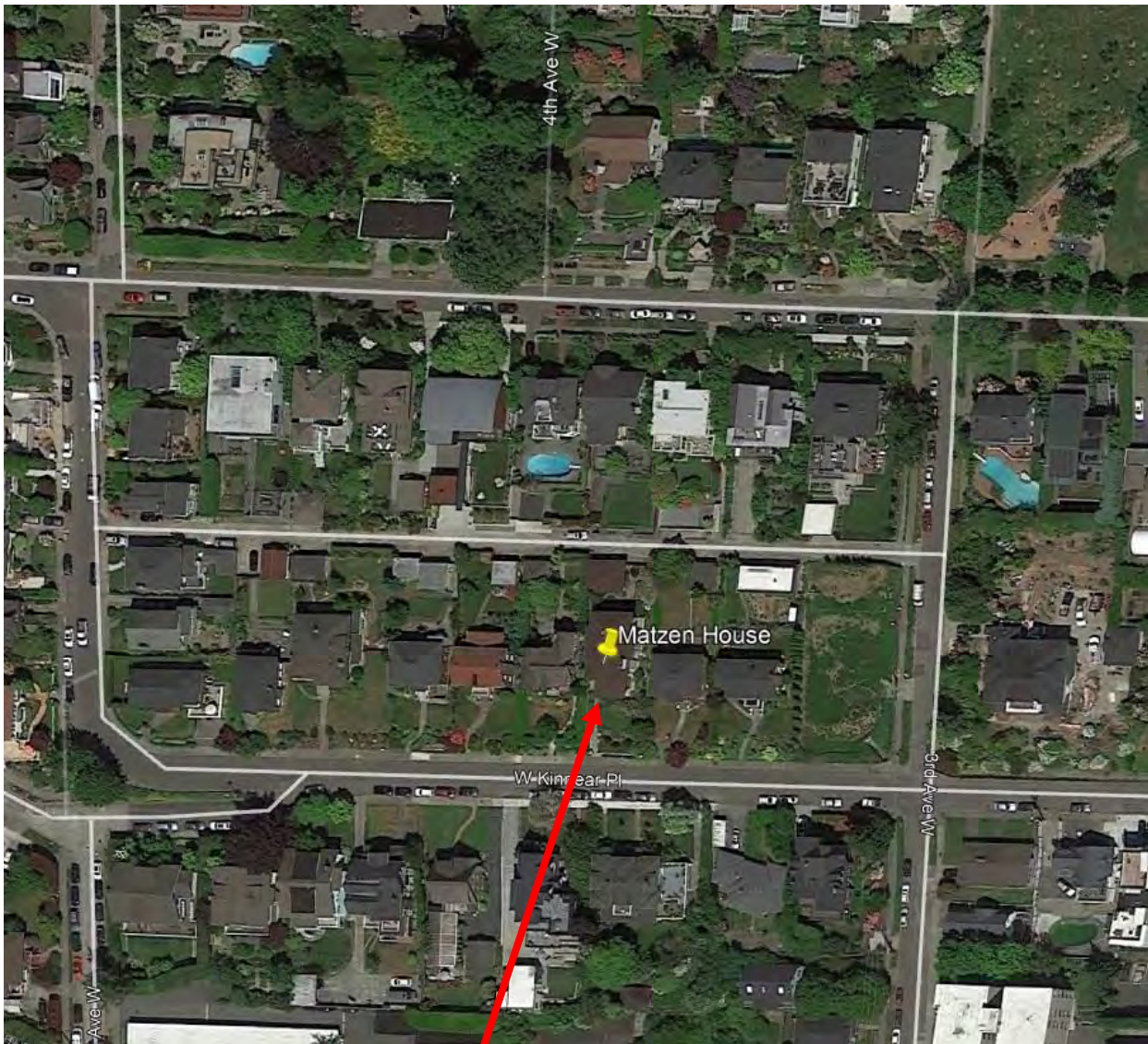
George & Irene Matzen House  
Name of Property

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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**

Matzen House

1 47.627985°      -122.361625°  
Latitude              Longitude

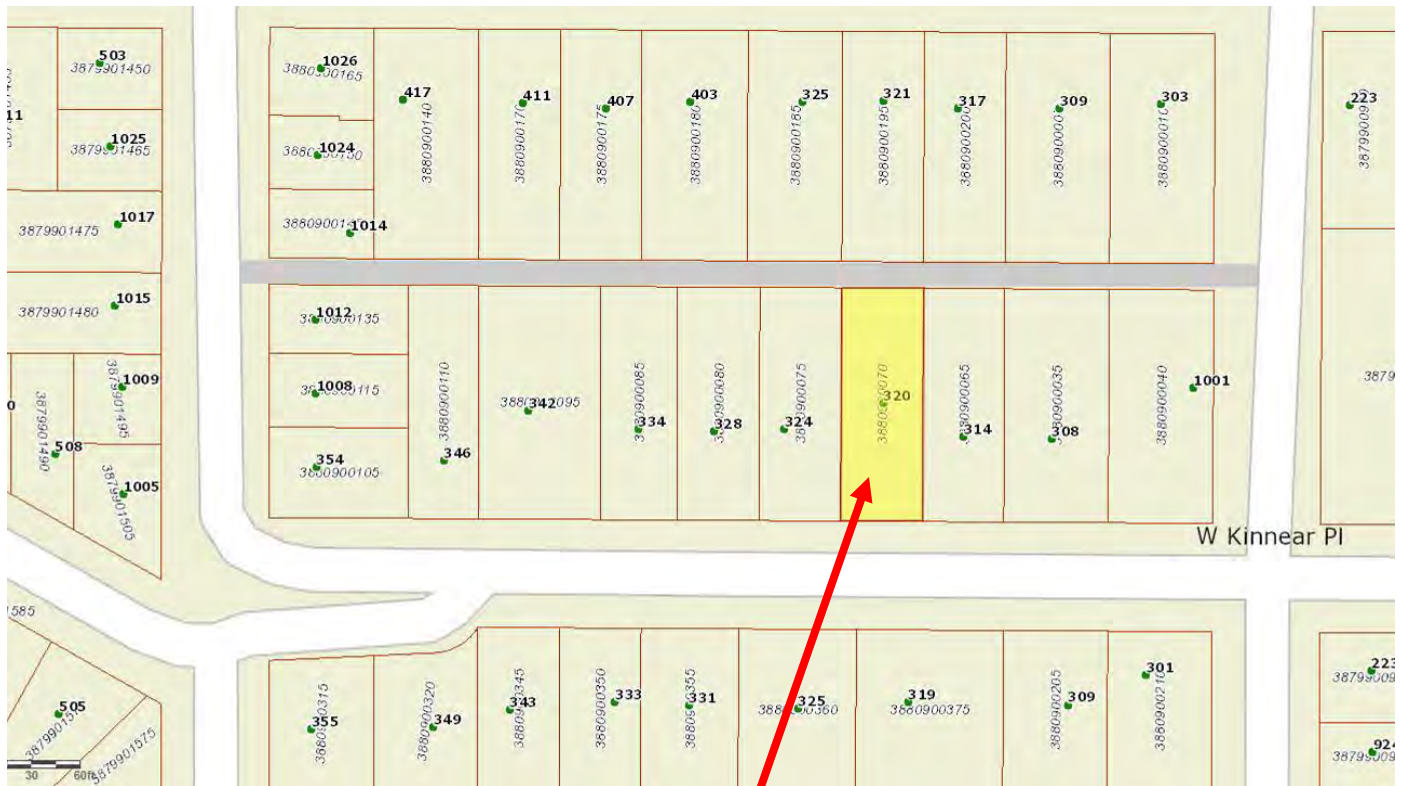
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Latitude              Longitude

4 \_\_\_\_\_  
Latitude              Longitude

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**King County Assessor Map**  
Matzen House

Tax Parcel No. 388090-0070

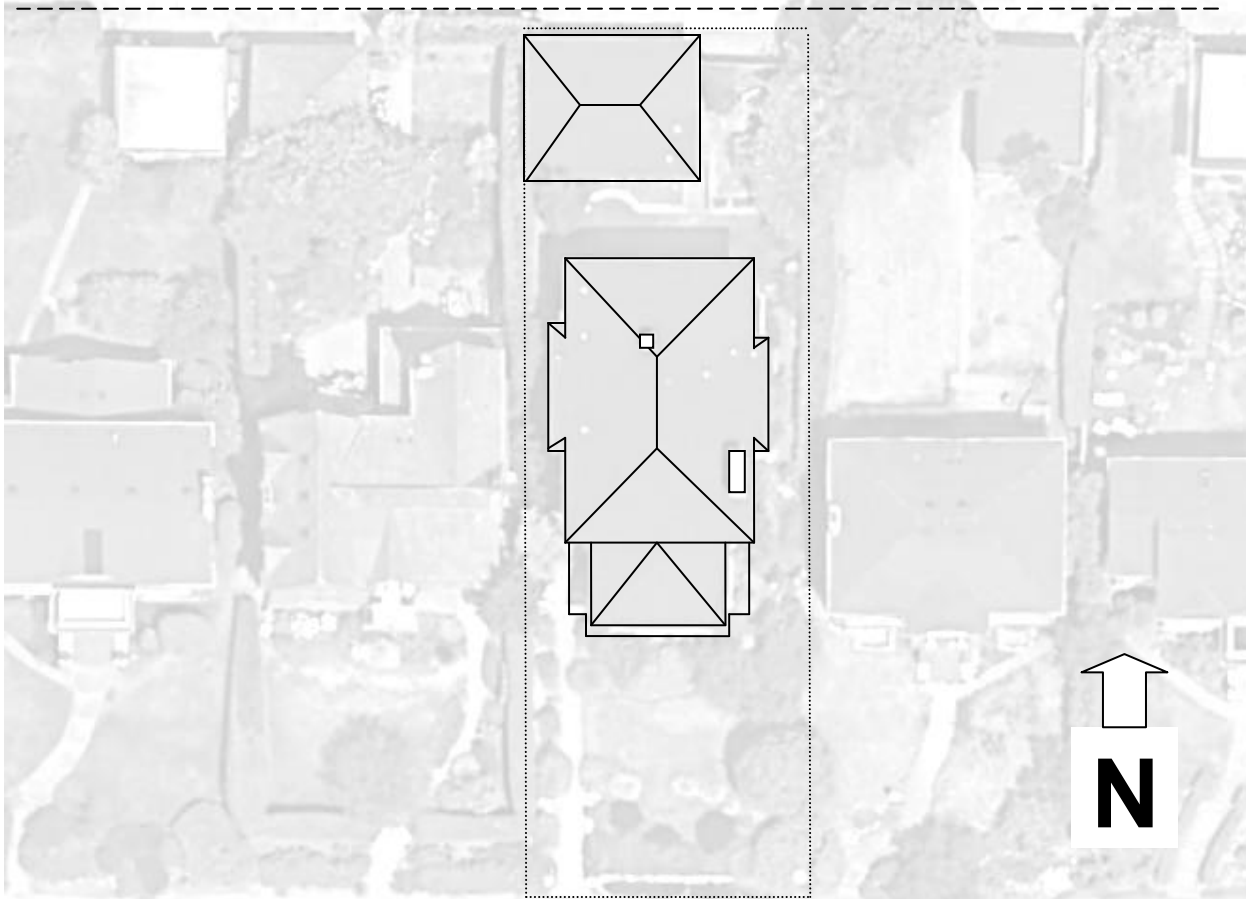
Nominated property  
Boundaries

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Alley



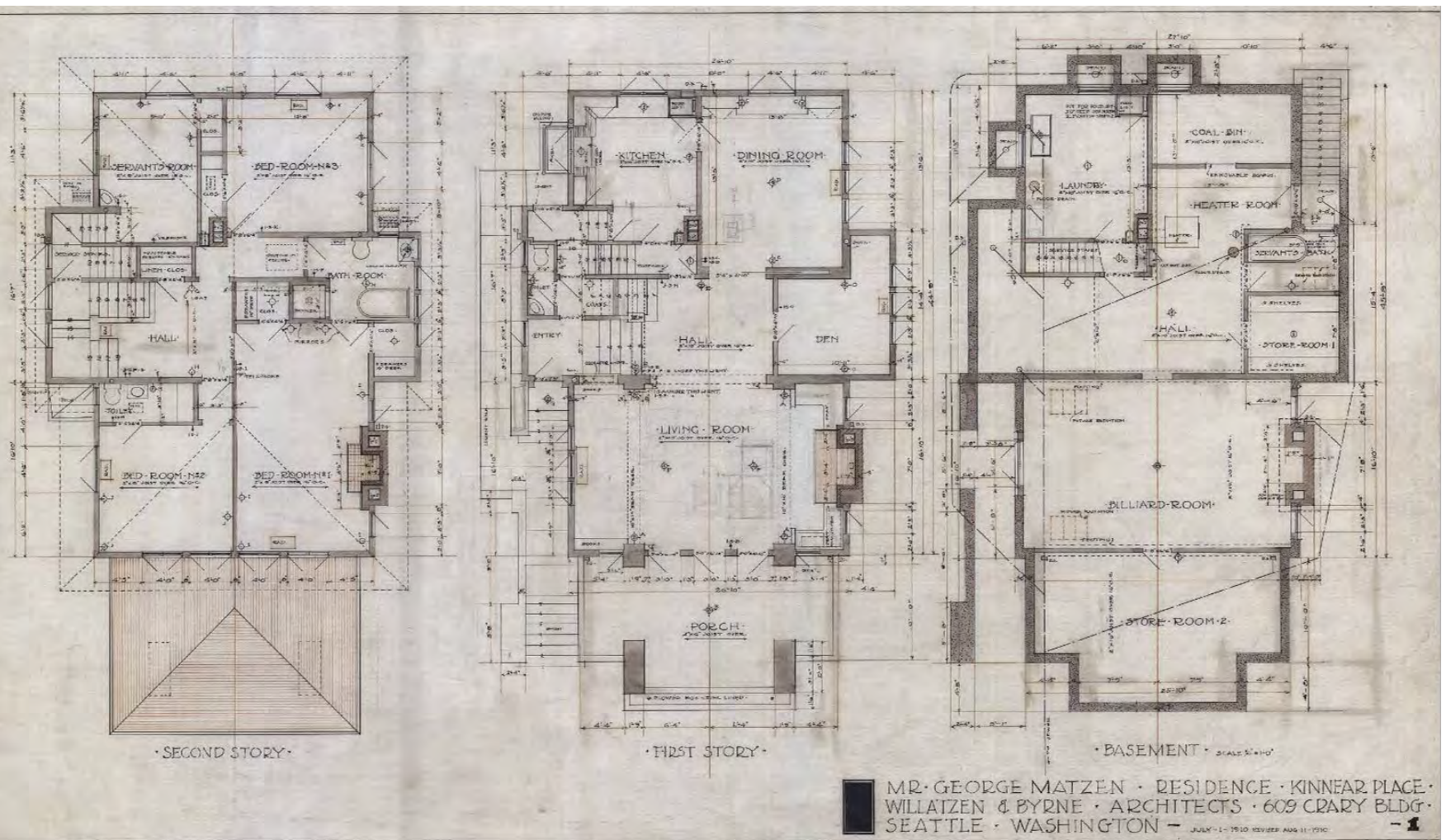
W Kinneer Place



**Site Plan**  
Matzen House

George & Irene Matzen House  
Name of Property

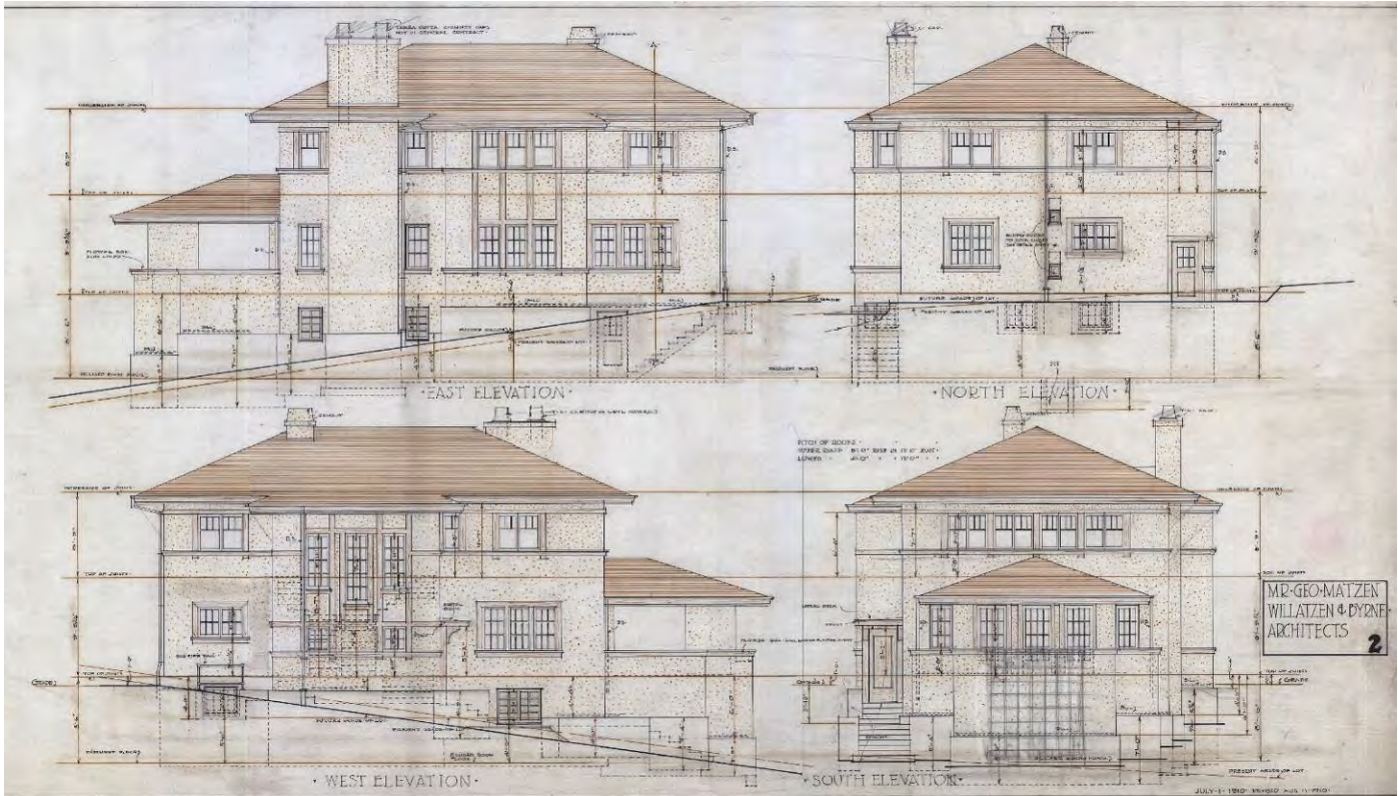
King County, WA  
County and State



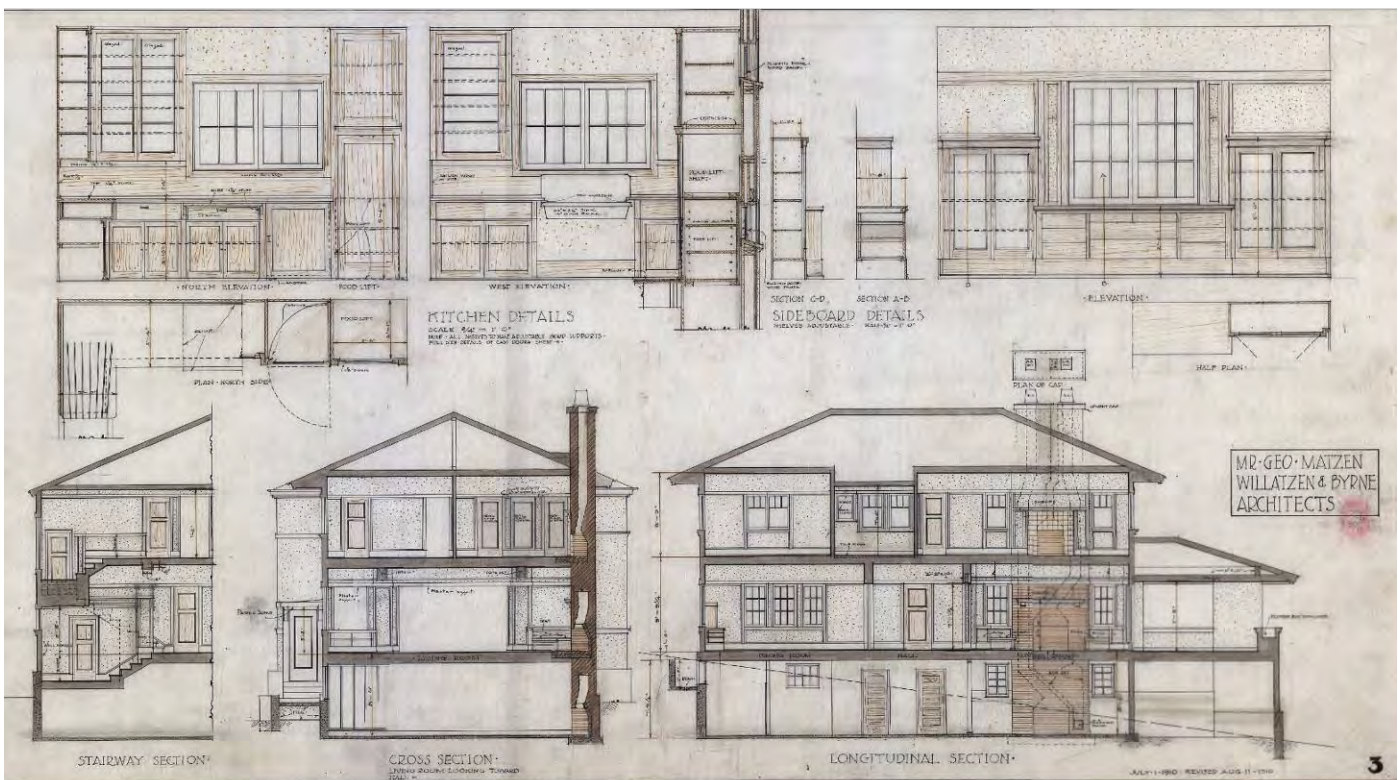
Floor Plans – Matzen House –  
July 1, 1910,  
Revised Aug 11, 1910.

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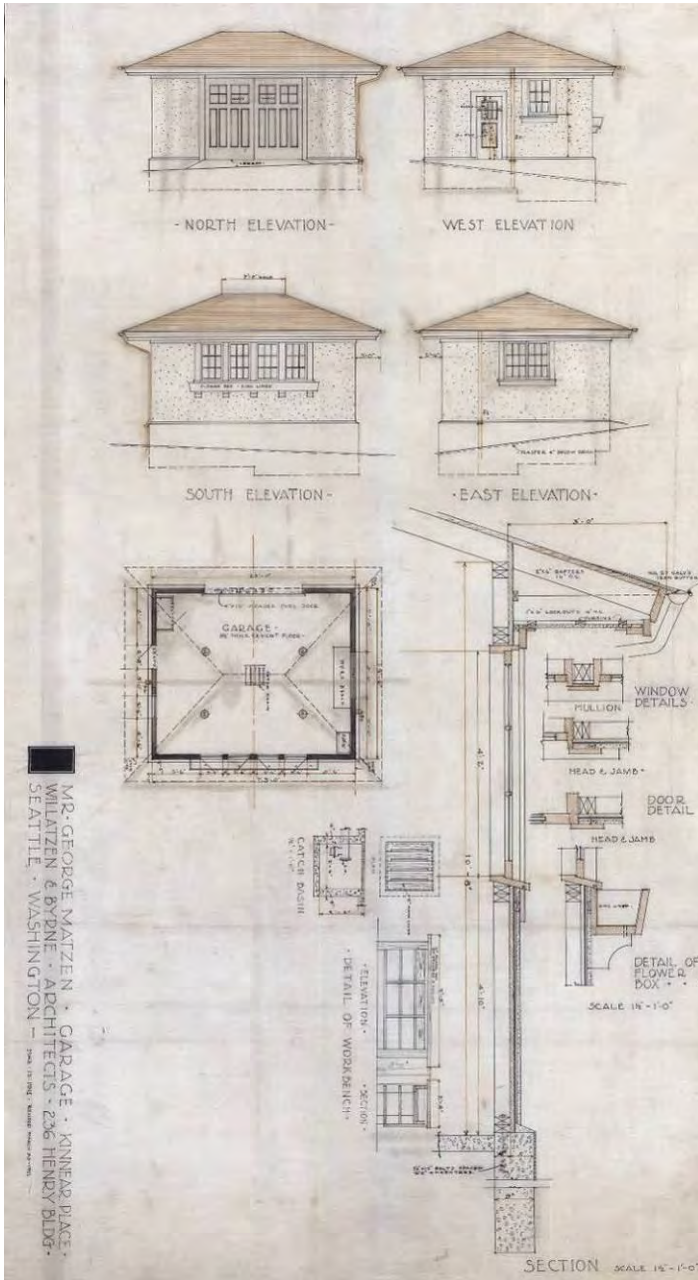
Exterior Elevations – Matzen House – July 1, 1910, Revised Aug 11, 1910.



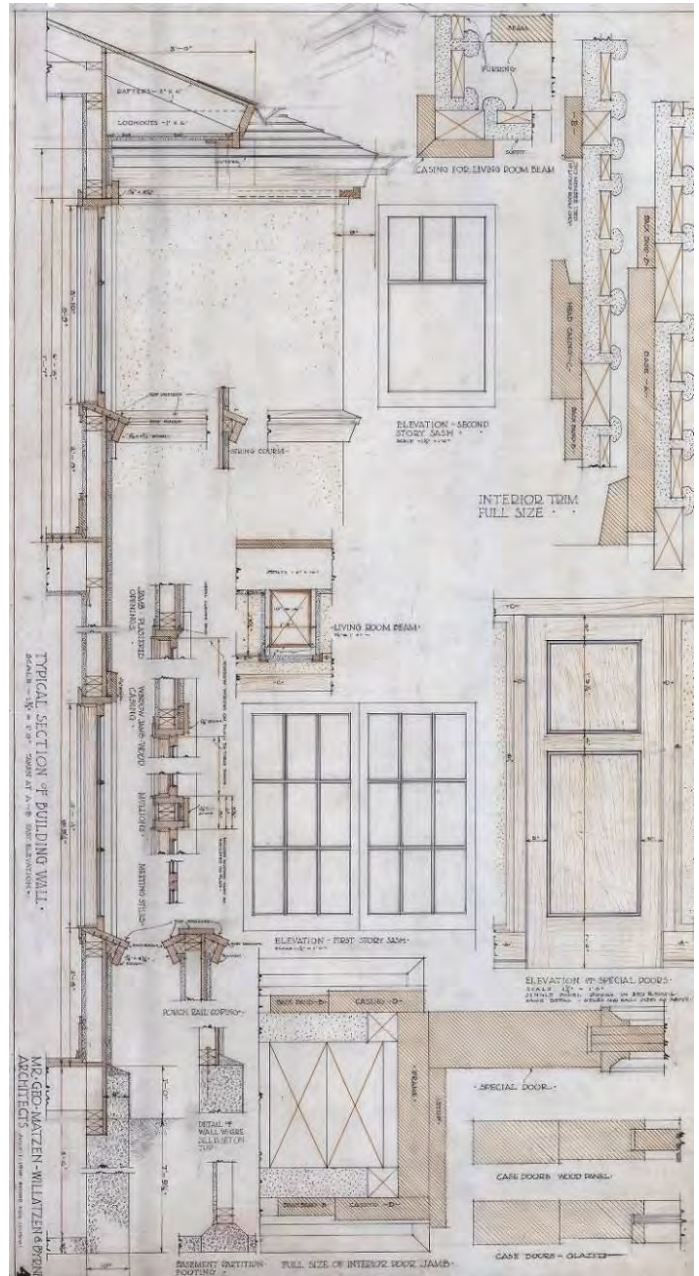
Cross Section and Kitchen Cabinet Details – Matzen House – July 1, 1910, Revised Aug 11, 1910.

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**Garage – Matzen House – July 1, 1910,  
Revised Aug 11, 1910.**



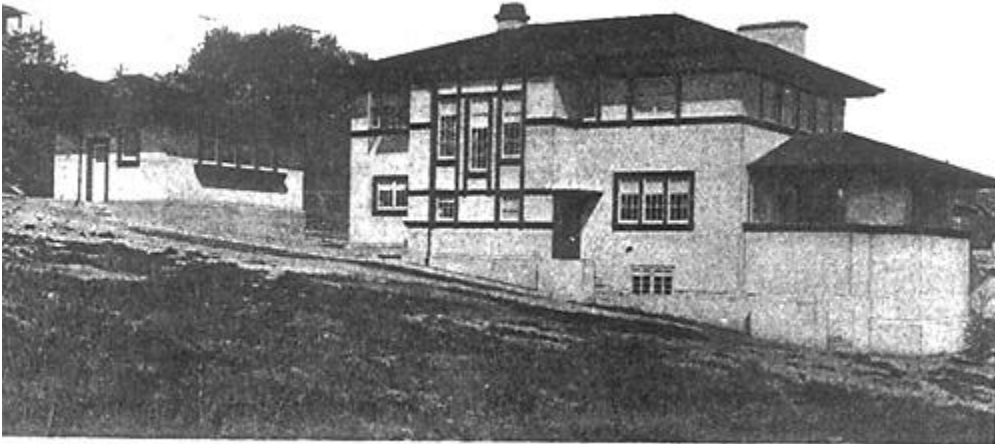
**Wall Section and Casing Details – Matzen House –  
July 1, 1910, Revised Aug 11, 1910.**

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RESIDENCE OF GEORGE MATZEN, ESQ., SEATTLE, WASH.  
Willatzen and Byrne, Architects.  
*Here is shown an ingenious handling of the solid concrete base on a steep hillside.*

Image from "Building the House of Moderate Cost" - Architectural Record, February 1913, p. 162.



**Matzen House exterior southwest corner of home. View to north.**

University of Washington Special Collections – Andrew Willatsen Coll. PH Coll 340 – Neg No. UW14761

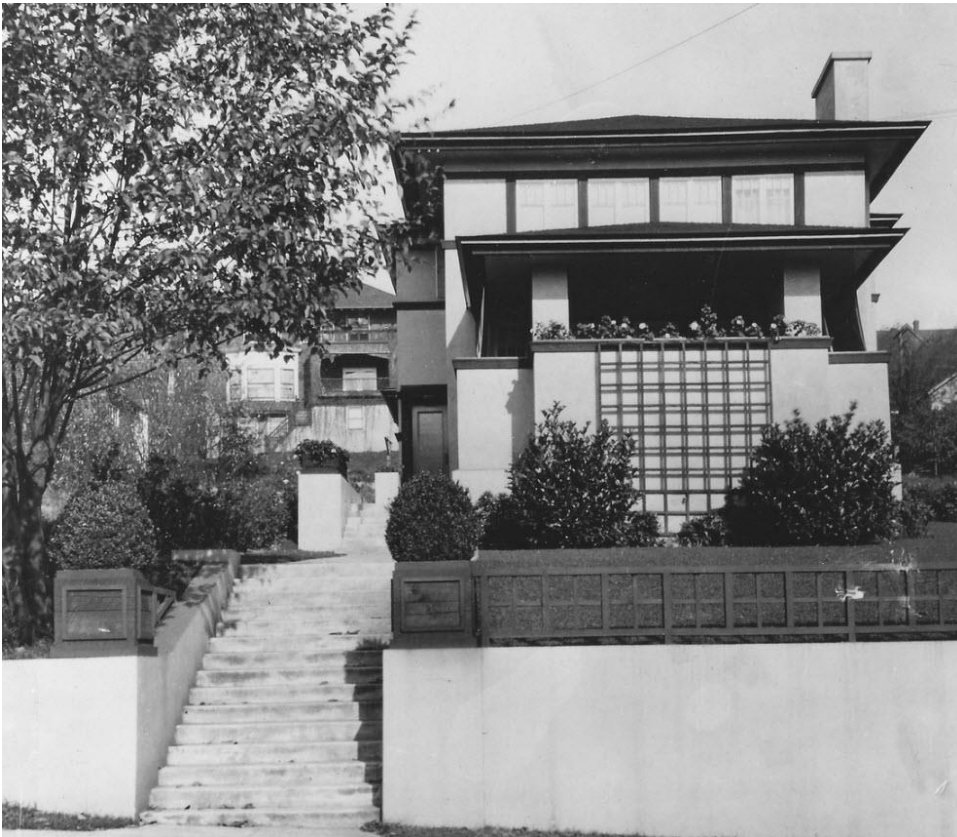


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**Matzen House main elevation, looking north.**

University of Washington Special Collections – Andrew Willatsen Coll. PH Coll 340 – Neg No. UW17016



**Matzen House living Room, view to the west.**

University of Washington Special Collections – Andrew Willatsen Coll. PH Coll 340 – Neg No. UW17015

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**Matzen House living Room, view to the east.**

University of Washington Special Collections – Andrew Willatsen Coll. PH Coll 340 – Neg No. UW17017



**Matzen House living Room, view to the north towards dining room.**

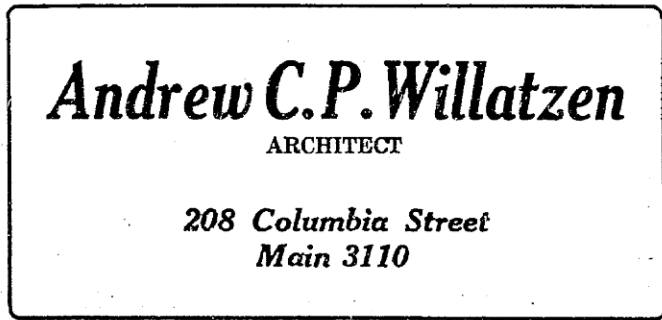
University of Washington Special Collections – Andrew Willatsen Coll. PH Coll 340 – Neg No. UW14768

George & Irene Matzen House

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Advertisement - Seattle Daily Times – May 12, 1922



Portraits of Andrew Willatzen (left) – c. 1910  
Francis Barry Byrne (right) – c. 1913

**WILLATZEN & BYRNE (A C Willatzen, F  
B Byrne), Architects, 602 Crary Building  
Phone Main 3110**

Advertisement – Polk Directory – 1909



Charles H. Clarke House – The Highlands,  
1909, Willatzen & Byrne



George Hager House – 303 W Prospect, Seattle  
1909, Willatzen & Byrne



Frederick Handschy House – 2433 9<sup>th</sup> Ave, Seattle,  
1909, Willatzen & Byrne



George Bellman House – 2021 E Lynn St, Seattle,  
1911, Willatzen & Byrne

George & Irene Matzen House  
Name of Property

King County, WA  
County and State

**Matzen  
Manufacturing Co.**  
— and —  
**Matzen  
Woolen Mills**  
MAKERS OF

<b>Cloaks Suits Skirts</b>	<b>Mackinaws Blankets Flannels</b>
Sold in the high-grade stores throughout the West.	Our mills are complete. We manufacture from raw wool to the finished cloth.
<b>FACTORY AT SEATTLE</b>	<b>MILLS AT KIRKLAND</b>
<b>Matzen Manufacturing Company</b>	<b>Matzen Woolen Mills</b>

Seattle Times - June 8, 1913



**GEORGE MATZEN,**  
Director, President Seattle Skirt and Skirt Co.

Seattle Times –  
January 1, 1906

**It's The Latest  
and Best!**

If you have not had good satisfaction from a ready-to-wear Skirt, try a Matzen. You will want no other.

It combines more wear, style and better quality than any other skirt on the market.

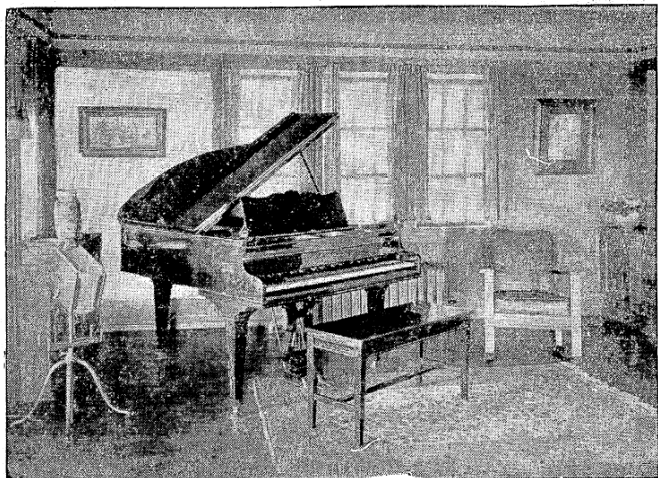
If your dealer cannot supply them write us for **Free Style Book**, samples and measure blank.

**Seattle Skirt & Suit Mfg. Co.**  
Seattle, Wash.

TRADE MARK

The San Juan Islander –  
August 20, 1904

### Little Journeys to the Homes of Seattle's Great Manufacturers



This picture shows the music room of Mr. George Matzen at 320 Kinnear Place. Mr. Matzen, besides being the foremost manufacturer of women's garments in the Northwest, is a musical critic of the first order. He finds that after the business cares of the day, the best tonic and the greatest relaxation is found in music. Being a trained business man as well as a musician, he naturally sought the best investment and the finest musical tone, and discovered the ideal combination in the Chickering. The magnificent instrument shown in the picture was purchased from Ellers music house at Third and University Street, the authorized Chickering representatives in forty towns and cities on the Pacific Coast.

Interior image of Matzen House Music Room  
Seattle Times – November 3, 1912

George & Irene Matzen House  
Name of Property

King County, WA  
County and State

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**Photographs:**

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

**Name of Property:** George & Irene Matzen House  
**City or Vicinity:** Seattle  
**County:** King **State:** Washington

**Photographer:** Tim Mar  
**Date Photographed:** June 2018

**Description of Photograph(s) and number:**



**1 of 20.** Main (south) façade of Matzen House.

George & Irene Matzen House  
Name of Property

King County, WA  
County and State



2 of 20. Main (south) façade of Matzen House showing main entry and partial west facade.



3 of 20. Rear (north) façade of Matzen House.

George & Irene Matzen House  
Name of Property

King County, WA  
County and State



**4 of 20.** Rear (north) façade and garage of Matzen House.



**5 of 20.** Southeast corner of Matzen House.

George & Irene Matzen House  
Name of Property

King County, WA  
County and State



6 of 20. Rear (north) façade of Matzen House.



7 of 20. Rear (north) façade of Matzen House.



George & Irene Matzen House  
Name of Property

King County, WA  
County and State



8 of 20. Living room looking south towards covered porch.



9 of 20. Living of Matzen House.

George & Irene Matzen House  
Name of Property

King County, WA  
County and State



10 of 20. Living room view to north towards kitchen and dining room.



11 of 20. Kitchen of Matzen House.

George & Irene Matzen House  
Name of Property

King County, WA  
County and State



12 of 20. View from landing towards hallway and living room.



13 of 20. Detail of stair area showing sconce.

George & Irene Matzen House  
Name of Property

King County, WA  
County and State



14 of 20. Second floor stair landing, floor detail.



15 of 20. Master bedroom.

George & Irene Matzen House  
Name of Property

King County, WA  
County and State



16 of 20. Southwest corner bedroom.



17 of 20. Southwest corner bedroom detail.

George & Irene Matzen House  
Name of Property

King County, WA  
County and State



18 of 20. Northeast bedroom.



19 of 20. Second floor bathroom.

George & Irene Matzen House  
Name of Property

King County, WA  
County and State



20 of 20. Second floor bathroom shower.

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

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name Tim Mar & Eliza Ward (owners)  
street & number 320 W Kinnear PL telephone (206) 583-0093  
city or town Seattle state WA zip code 98119

**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.















































UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

Requested Action: Nomination  
Property Name: Matzen, George and Irene, House  
Multiple Name: \_\_\_\_\_  
State & County: WASHINGTON, King

Date Received: 7/18/2019      Date of Pending List: 8/9/2019      Date of 16th Day: 8/26/2019      Date of 45th Day: 9/3/2019      Date of Weekly List: \_\_\_\_\_

Reference number: SG100004329  
Nominator: SHPO

Reason For Review: \_\_\_\_\_

Accept       Return       Reject      8/26/2019 Date

Abstract/Summary Comments: The George and Irene Matzen House is locally significant under National Register Criterion C (Architecture). Completed in 1911, from plans by local architects Willatzen and Byrne, the house is a rare and expressive local example of early twentieth century Prairie Style design. The house is the best extant example of Willatzen and Byrne's relatively short-lived but prolific local partnership.

Recommendation/ Criteria: Accept NR Criterion C

Reviewer Paul Lusignan      Discipline Historian

Telephone (202)354-2229      Date 8/26/2019

DOCUMENTATION:    see attached comments : No    see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



Allyson Brooks Ph.D., Director  
State Historic Preservation Officer

July 19, 2019



Paul Lusignan  
Keeper of the National Register  
National Register of Historic Places  
1849 "C" Street NW, MS 7228  
Washington, D.C. 20240

RE: **Washington State NR Nominations**

Dear Paul:

Please find enclosed new NR nominations for:

- **Northern Pacific Railway Depot - Pullman - Whitman County, WA**  
(an all-electronic nomination)
- **George & Irene Matzen House - King County, WA**  
(an all-electronic nomination)
- **Baring Bridge - King County, WA**  
(an all-electronic nomination)
- **McMillen-Dyar House - Spokane County, WA**  
(an all-electronic nomination)

Should you have any questions regarding these nominations please contact me anytime at (360) 586-3076. I look forward to hearing your final determination on these properties.

Sincerely,

**Michael Houser**  
State Architectural Historian, DAHP  
360-586-3076

E-Mail: [michael.houser@dahp.wa.gov](mailto:michael.houser@dahp.wa.gov)

