

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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RECEIVED DEC 28 1979
DATE ENTERED MAR 10 1980

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

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

1 NAME

HISTORIC Olympic Club Saloon

AND/OR COMMON Olympic Club

LOCATION

STREET & NUMBER 112 North Tower St.

CITY, TOWN Centralia VICINITY OF 3rd - Donald L. Bonker

STATE Washington CODE 53 COUNTY Lewis CODE 041

CLASSIFICATION

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

OWNER OF PROPERTY

NAME Paul Vogel and Charles Vogel

STREET & NUMBER 112 North Tower

CITY, TOWN Centralia VICINITY OF Washington 98531

LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC. Lewis County Courthouse

STREET & NUMBER 351 N.W. North Street

CITY, TOWN Chehalis STATE Washington 98532

6 REPRESENTATION IN EXISTING SURVEYS

TITLE Washington State Cultural Resource Survey: Lewis County

DATE 1979 FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR SURVEY RECORDS Lewis County Courthouse, 351 N.W. North Street

CITY, TOWN Chehalis STATE Washington 98532

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input checked="" type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input 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

Facing west on Tower Avenue in the central business district of Centralia, the Olympic Club is a single-story building of dark "clinker" brick construction. Large cement quoins support the brickwork. The building is 30 feet wide and approximately 90 feet deep, with an additional interior room, approximately 30 by 45 feet, taken from the rear of the building immediately to the south, making the total area of the saloon "L" shaped. A decorative brick parapet, highlighted by a stucco pediment containing the words "Olympic club," a fan-shaped ornament, and scrollwork, all in relief, surmounts the facade of the building. The parapet is visually separated from the lower portion of the building by an entablature which includes S-shaped moldings and a dentiled cornice. Below the entablature is fenestration comprised of 128 small glass panes (4 high by 32 long). Several panes at the south end have been removed and a small air conditioner installed. A metal marquee protects the entrance. A neon sign with the words "Olympic Club, Coffee, Cards, Pool" hangs at a right angle to the building. (A photograph from 1910 shows a canvas awning above the fenestration, rather than the marquee below, and a sign with the words "Olympic Club" hanging at a right angle to the building.) A wire screen can be pulled across the front to provide security.

To the left of the recessed entry is a curved glass and wood counter containing cigars; to the right is the entrance to a small restaurant. The doors to the restaurant and the saloon are mahogany with brass trim, kick plates, and push bars. Beginning at the sidewalk, a patterned floor of hexagonal tiles continues through the bar to the card room. The word "Olympic" is spelled out in the tiles at the entrance to the restaurant. The 1910 photograph shows the restaurant on the left side of the building. The location was moved to the right, it is believed, in 1913.

It was in 1913 that the Olympic Club received the handsome Art Nouveau appointments which characterize it today. Separated from the outside world by sparkling windows of beveled and leaded glass, the bar room and fixtures are much as they were described in a 1914 edition of the Daily Chronicle Examiner:

The woodwork throughout is solid selected South American mahogany, highly wrought and finished, embodying the nice ensemble of the massive and the delicate that expresses the highest achievement of decorative art. Opposite the bar, and running the entire length of the corridor and room, is a high wainscoat of superb mahogany panelling, and this is surmounted by a continuous series of heavy beveled mirrors of the best French glass. The chandeliers wrought of art glass are beautiful examples of the modern artisan's creative genius, being the latest type which is so constructed that the light is suffused in subdued rays throughout the room. The effect is particularly pleasing, as it affords a soft light that does not flare back from mirrors or glassware, and admirably sets off the splendid mural decorations done in oil. The floor of the room is of parquetté tiling....

A tulip theme was selected for the decor and carried out in the vibrant colors of Tiffany-style chandeliers and in the stenciled designs which accent the plaster walls. The ornate cherry veneer backbar frames three sections of mirrors, each measuring 8 by 12 feet. The edge of the bar is trimmed with ebony. The original safe and cash registers remain in use. Of special interest are two ceiling sections of the tulip-motif, Tiffany-styled glass which

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CONTINUATION SHEET

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rested above booths designed to give privacy to patrons. Only one booth remains but the ceiling sections are intact. At the rear of the bar is the card room. The linoleum tile floor in this area has been replaced with small square ceramic tiles, but the light fixtures and tulip-designed wall stencils remain from 1913, as does the wood-burning potbellied stove and barber chair. The cavernous pool hall is separated from the card room by a low railing. Continuing around the walls are the tulip-motif stencils. The interior of the restaurant features mahogany wainscoating, beveled mirrors, and oak stools. In all, the establishment has been virtually unchanged for the last 66 years.

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 type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN	
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER	
<input type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION	
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)	
		<input type="checkbox"/> INVENTION			

SPECIFIC DATES

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

The primary significance of the Olympic Club is in its Art Nouveau styling as interpreted in a commercial establishment. It has long survived as a community landmark on Centralia's main street and as such has served as a popular meeting place, cutting across socio-economic lines.

Decorated in 1913 at the height of the Art Nouveau period, the Olympic Club with its swinging mahogany doors, tile floor, vibrantly colored glasswork, and stenciled walls is a classic example of the style. Maurice Rheims in The Flowering of Art Nouveau (Harry Abrahms, Inc., 1966) states: "The cafes often retained a modest exterior, but the interior was sumptuous. They took advantage of every technical advance: the effect was based on the use of rare and exotic woods, with inlays or incrustations, surrounding mirrors or ceramic panels; the supple branches of these frames reached up to the ceiling which was frequently of stained glass. The handles and push-plates on doors were often of metal, designed to set off the choice woodwork" (p. 76). Rheims further observes that smaller businessmen strove "... to make their establishments attractive, to give them a cachet and personality which would make them stand out against standardization and anonymity....to win customers and sales it had to catch the eye" (p. 75). Undoubtedly competition was one of the factors determining the choice of decor for the Olympic Club, since in 1910 there reputedly were 35 saloons on Tower Avenue.

The Olympic Club has existed in its present location since 1908. It may have been preceded by the Olympic Saloon in the same block. In 1908 a fire severely damaged the 100 block of North Tower, necessitating the rebuilding of the Patton and Lake Building, which the Olympic Club would occupy. The saloon was then owned by Jack Sciutto. A Canadian, Sciutto had operated two hotels in the "Old Towne" district of Vancouver, B.C., and is remembered as "an appreciator and lover of nice things" (interview with Violet Sciutto Blue). In 1911 Ernest Rector joined the establishment and by 1913 it was refurbished in its present style. The changes over the years have been minor and modernizing restricted to the non-visible equipment. Since the dissolution of the Sciutto-Rector partnership, the business has been owned by one family, passing from Arthur Vogel to his sons, Paul and Charles.

The Olympic Club continues to serve as a reference point and popular meeting place, as well as location for ongoing card games. In its early years, beverages were dispensed in five vessels of Belgian cut glass. Beside the bar an employment board for loggers was kept. From its beginning in 1908, the club has survived depressions, changes in fashion, prohibition, a gambling halt, and women. Despite current trends, a sign above the entrance remains: "Ladies patronage not solicited." Not enforced, the sign is a link with the past, a symbol of another age as is the Olympic Club itself. It exists today as an evocation of that era.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Centralia Daily Chronicle Alaska-Yukon-Pacific Exposition Number, June 1, 1909, p. 6.
 Daily Chronicle-Examiner, August 25, 1917, p. 8.
 Daily Chronicle, June 26, 1908.
 The Magnet, June 15, 1910, p. 23.
 Interview: Paul Vogel, present owner.
 Interview: Violet Sciutto Blue, daughter of former owner.

R. & L. Polk Directories for Lewis and Pacific Counties: 1904-1934.

10 GEOGRAPHICAL DATA

UTM NOT VERIFIED
ACREAGE NOT VERIFIED

ACREAGE OF NOMINATED PROPERTY less than 1 acre Quad Name: Centralia, WA
 UTM REFERENCES Quad Scale: 1:62,500

A	1,0	5,0,3,7,0,0	5,1,7,3,5,0,0	B			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C				D			

VERBAL BOUNDARY DESCRIPTION

S $\frac{1}{2}$ of Lot 3 less R/W
 Blk $\frac{1}{2}$ 2 Washington Addition

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

Sharon Paulsen, Historic Preservation Planner

ORGANIZATION

Lewis Regional Planning Commission

DATE

October 1, 1979

STREET & NUMBER

P.O. Box 418

TELEPHONE

(206) 748-9121 Ext. 146

CITY OR TOWN

Chehalis

STATE

Washington 98532

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

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

James M. Welch 12/14/79

TITLE

DATE

FOR NPS USE ONLY

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

Carol D. Skell
 DIRECTOR, OFFICE OF ARCHAEOLOGY AND HISTORIC PRESERVATION

DATE

3-10-80

ATTEST:

KEEPER OF THE NATIONAL REGISTER

DATE

3/7/80

KEEPER OF THE NATIONAL REGISTER