

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

DATA SHEET

FOR NPS USE ONLY

RECEIVED JAN 7 1976

DATE ENTERED JUN 3 1976

**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 *MS*  
 **Monte Cristo Hotel**  
AND/OR COMMON

**2 LOCATION**

STREET &amp; NUMBER

1507 Wall Street

\_\_NOT FOR PUBLICATION

CITY, TOWN

Everett

CONGRESSIONAL DISTRICT

#2 - Honorable Lloyd Meeds

STATE

Washington

\_\_ VICINITY OF

CODE

53

COUNTY

Snohomish

CODE

061

**3 CLASSIFICATION**

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

**4 OWNER OF PROPERTY**

NAME The Everett Monte Cristo Hotel, Inc.  
c/o Mathew D. Griffin, President (Attorney-at-Law)

STREET &amp; NUMBER

3101 Oakes Avenue

CITY, TOWN

Everett

\_\_ VICINITY OF

STATE

Washington 98201

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE,  
REGISTRY OF DEEDS, ETC.

Snohomish County Administration Building

STREET &amp; NUMBER

CITY, TOWN

Everett

STATE

Washington 98201

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE

Washington State Inventory of Historic Places

DATE

1974

\_\_FEDERAL  STATE \_\_COUNTY \_\_LOCAL

DEPOSITORY FOR  
SURVEY RECORDS

Washington State Parks &amp; Recreation Commission

CITY, TOWN

Olympia

STATE

Washington 98504

## 7 DESCRIPTION

### CONDITION

EXCELLENT  
 GOOD  
 FAIR

DETERIORATED  
 RUINS  
 UNEXPOSED

### CHECK ONE

UNALTERED  
 ALTERED

### CHECK ONE

ORIGINAL SITE  
 MOVED DATE \_\_\_\_\_

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### DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Monte Cristo Hotel, Everett's largest hotel project and a community enterprise involving hundreds of stockholders, was opened for use with due ceremony in 1925. Designed by Seattle architect Henry Bittman in the Second Renaissance Revival Style and solidly constructed by Mount Vernon (Washington) paving and building contractors Alexander and MacNeil, the Monte Cristo is among the six or seven examples of monumental historic architecture in Everett. For over forty years the town's important hotel and social center, it now stands vacant, awaiting the outcome of litigation and plans to refinance an expanded hotel project which is aimed at providing a multi-functional facility and revitalizing a portion of the town's core.

The Monte Cristo Hotel is located in the NE $\frac{1}{4}$ , Section 30, T.29N., R.5E., of the Willamette Meridian. It is situated on Lots 13 through 18 of Block 682 of the Plat of Everett. The building is oriented on its corner site toward the south, its principal facade fronting on Wall Street. Because of its height and elevated position on the westerly slope of the downtown core, the hotel is a major landmark which may be seen for some distance along the principal approach to the city from the southwest. Owing to the slope of the site, a portion of the basement is above grade on the north and west elevations.

The hotel's Wall Street facade measures 120 feet, and the Hoyt Avenue elevation extends 100 feet. The building is concrete construction on a concrete foundation. It has a concrete slab roof and poured concrete floors. Exterior walls are faced with red brick and trimmed with concrete plaster and cast stone.

Enclosing 59,242 square feet of space, the building has an H-shaped plan in which two five-story wings oriented longitudinally on the site are joined by a six-story transverse, or lateral block. The forecourt contains a single-story entry vestibule and a two-story lobby space. The rear court is taken up by a single-story banquet hall.

On Hoyt Avenue and Wall Street elevations, respectively, the ground story is organized into three and four large bay windows on either side of a central entry. Facing material of the ground story is cement plaster which is rusticated on piers between bays and on the bolder corner uprights. Each bay window has a fixed, three-light transom. Delimiting the ground story is a cement plaster entablature. The principal entrance, on Wall Street, consists of oak-framed double-leaf glass doors and side doors. It is framed by a shallow portico created by pilasters with imaginative "Corinthian" capitals and, above the entablature, a broken pediment with volutes and a central cartouche. The deck above the vestibule is shielded by a cast stone balustrade. The name "Hotel Monte Cristo" is incised in the frieze above the doorway. The pineapple, a motif symbolic of hospitality, was purposefully used in the capitals of the portico as well as for corner accents in the dentil course of the portico cornice.

The facing brick, laid up in a regular bond without header rows, achieved extra textural dimension through the random use of darker (possibly burned) bricks.

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The light cement plaster and cast stone trim contrasts admirably with the brick veneer. Cement plaster is used to create the effect of quoins, continuing from ground story through attic, at building corners and, on the south face of the penthouse, above the inside walls of the wings. The same material is used for the superior entablature and for the belt cornice of the penthouse. The nine bays of the Hoyt Avenue elevation are perfectly regular. On the facade there are three bays in the ends and court-side elevations of each wing. The innermost face of the facade, that of the transverse block, is also lighted by three bays. The windows are typically linteled and are the double-hung wood sash type, with six lights over six and cement sills. The subtlest of sculptural relief is given to either facade by broad strip pilasters in low relief which extend from ground story entablature to attic. Windows of the mezzanine, or second story, have the most elaborate treatment, including molded cast stone surrounds, hooded lintels, and panels with scroll motifs in the spandrels between lintels and third story window sills. Second story window casings rest directly upon the ground story entablature, and the window posts are decoratively linked to the entablature by cast stone scrolls. The attic stories of both wings and penthouse are decorated with cast stone panels aligned with the bays and displaying a garland and shield motif. Surmounting each attic corner and terminating the decorative quoining of the south face of the penthouse are cast stone urns with finials and a raised decoration of drapery swags. Several of the urns have been toppled and destroyed by vandals in recent months. The few round-arched window openings consist of a fanlight atop multi-paned casement windows flanking a central panel of fixed panes. These windows are found on the facade, lighting the penthouse, and, on the rear elevation, lighting the ground story banquet hall.

Surprisingly, the original treatment of the sidewalk lawn planters, in which large semi-circular beds abut the base of the building, have remained intact. In the earliest period, these were not complicated with additional plant materials, and they created a pleasingly crisp pattern of color along either sidewalk. It is not known precisely when the existing shrubbery was added.

The Italian Renaissance palazzo was a major archetype of the Second Renaissance Revival Style. However, the spirit of Bittman's scheme for the Monte Cristo Hotel appears more related to the early 17th Century -- to Inigo Jones' interpretation of the work of Andrea Palladio. The building's strict symmetry and the "dignified plainness" of its elevations, in which weighty masonry work is minimized, have more in common with Jones' Queen's House at Greenwich (begun in 1616), for example, than with Florentine and Roman palazzi, in which massive facades were treated sculpturally with windows graduated in size according to the importance of the story.

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Although it is a generally held view that the Second Renaissance Revival Style had "diminished in vitality" by the time of the hotel's construction in 1925, Bittman's Hotel Monte Cristo nevertheless was a competent rendering of the mode, and it was suitably monumental for a public project of such importance to Everett. No doubt it was a consequence of Bittman's background as a structural engineer and the contractors' experience with concrete that the hotel was so solidly constructed. Reinforced concrete columns were used in the public spaces of the first and second stories, and they were plastered in imitation of boxed columns with molding and carved capitals. Shallow ceiling beams of plaster completed the illusion of painted wood finish. It was the original decor, including sumptuous draperies and hangings, diffused lighting effects, and overstuffed furniture, which gave the hotel interior its aura of luxury.

Because of their arrangement along either side of central corridors in the longitudinal wings and in the transverse block, each of some 140 guest rooms was an "outside" room which afforded natural light and ventilation. Each room was comparatively small, however, and only half were provided full bath. The remainder were equipped to lesser degrees. Those rooms above the second floor having a north or westerly exposure offered the additional advantage of a view of Port Gardner Bay. There were four bridal suites allocated to floors 2 through 5. Five larger bedrooms and a 20 by 35 foot committee room occupied the penthouse, or sixth story, which was reportedly added to the scheme as an afterthought.

The 40 by 53 foot lobby space, entered directly from the Wall Street entrance, is open to the mezzanine. The plastered concrete columns with "Corinthian" capitals support a balcony on three sides and continue to the second story ceiling. The wrought iron balcony railing with its hardwood top rail is still in place, as are the terrazzo floor, now carpeted, and the dadoes of imported buff Vandalla marble and baseboards of black Belgian marble. The three large wrought iron chandeliers with their glass prism pendants and parchment shades which hung from the mezzanine ceiling, however, are gone, as are most of the lesser lighting fixtures of "glazed and tiffany work." Still extant on the north wall of the lobby space, a portion of which was partitioned off for a cocktail lounge in recent years, is a large concrete fireplace with red tile hearth and sculptured cast stone mantle piece. The lobby's initial color scheme of antique gold and blue was carried out by silk damask draperies and enhanced by a Persian rug of cerise centered on the floor. Completing the picture were assorted floor lamps and overstuffed divans and armchairs with such exotic titles as "The Persian", "The Corsican" and "The Arabian" -- all specially upholstered to fit the decorative scheme. On the west side of the lobby was a marble reception counter (its grill work now gone), the hotel office, cigar store and newsstand; ground floor offices and meeting rooms, the mezzanine staircase, the main staircase, and a small passenger elevator. To the east of the lobby was the coffee shop and dining room. The kitchen

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occupied the northeast corner of the ground floor, and the banquet hall occupied the north court behind the lobby.

The banquet hall, measuring 33 by 64 feet, was celebrated for its full ceiling skylight of ribbed wire glass, long since covered over. As was that of the lobby and dining room, the banquet room's plaster trim was loosely patterned after one of the architectural orders of classical antiquity. The Doric frieze, painted wall panels, and column decorations of the banquet hall are still intact.

In addition to guest rooms, the mezzanine level typically contained lounges, and in the northeast corner above the kitchen there was a smaller, 26 by 32 foot banquet and meeting room titled the Rose Room. It has an adjoining serving area supplied by a dumbwaiter from the kitchen below.

Under later management, the hotel underwent a normal amount of interior remodeling. The dining room was redecorated. A cocktail lounge was inserted into a corner of the lobby, and other partitions were added to gain more private meeting spaces. On the ground floor, space to the west of the Wall Street entrance was subdivided for commercial use, and direct outside access was provided in one of the bays.

At the basis of the hotel's straitened circumstances is the size of the guest rooms and limited number of units equipped with baths. As the hotel's popularity among modern-day travelers waned, the Monte Cristo began to see use as a residential hotel with its traditionally well-patronized restaurant and meeting facilities intact. Eventually, however, the out-dated plumbing, wiring and mechanical services, including fire escapes and the elevator, failed to meet building and fire safety codes. Proposals for new uses, including a senior citizens' residential hotel and an art and cultural center, were studied and abandoned as infeasible as costs of upgrading grew beyond the projects' anticipated income. The building was declared unsafe for occupancy above the second floor late in 1971 and was vacated by 1973. Thereafter, it housed government offices for a short while, and was finally closed and locked. In the intervening months, the building has been the intermittent target of vandals and burglars. Meanwhile, a decision on long pending litigation concerning the corporation's default on a loan from the Small Business Administration is expected imminently from the Ninth Circuit Court of Appeals.

As a means of settling its affairs and salvaging the existing hotel building, the insolvent hotel corporation is considering a plan to reorganize and, with the cooperation of a well-known local hotel chain, expand the hotel and develop a number of complementary facilities elsewhere on the block. Present thinking at this preliminary stage is to add two or three stories to the hotel and radically rearrange the interior with the exception, perhaps, of the lobby. While, on the

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one hand, rearrangement of the interior can be viewed as a possible economic necessity, the construction of several stories on the top of the existing structure would destroy the landmark's integrity. As financial planning progresses, it is hoped that a means may be found whereby the hotel may be adapted without destroying its outward architectural character -- perhaps by the addition of a semi-detached annex.

# 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 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 1925

BUILDER/ARCHITECT Henry Bittman, Seattle, Architect and Engineer

## STATEMENT OF SIGNIFICANCE

Everett's Monte Cristo Hotel, designed by Seattle architect Henry Bittman in the Second Renaissance Revival Style, was erected in 1924 and 1925 following an intensive public subscription campaign. Construction of a major modern hotel building was looked upon as an enterprise essential to Everett's growth and development. With its six stories, 140 guest rooms, its banquet and dining facilities, and its meeting rooms, the hotel fulfilled varied functions for the community. It was the largest project of its kind undertaken in Everett, and its completion was regarded an outstanding civic achievement. After more than forty years as a hostelry and social center, the Monte Cristo lapsed into limited use, and, finally, mounting financial difficulties and conflict with present-day fire safety codes caused its closure in 1973. The Monte Cristo is among the half-dozen examples of monumental historic architecture in Everett. More than any of the other landmarks, it reflects the city's bright expectations as a trade and tourist center at the opening of the Automobile Age.

The hotel's name was derived from the mining district in the Cascade Mountains which figured significantly in Everett's history. The name had, in fact, been used for the town's predecessor grand hotel erected in the Queen Anne Revival Style in 1892. The original Monte Cristo Hotel was one of the few comfortable spots in Everett in its early "stump town" period. It held sway as the center of social life until about 1900, when hotel trade swung with business activity to Hewitt Avenue. The old Monte Cristo was closed in 1903 and was acquired in the following year by the Sisters of Providence for use as a hospital. The old building served as Providence Hospital until 1924, at which time it was superseded by a new hospital building and subsequently was demolished. A modern nurses' residence went up in its place. In the meantime, the city's second important hostelry, the Mitchell Hotel, had been built on Hewitt Avenue in 1902 and 1903. A large, three-story brick masonry building, the Mitchell was provided with the latest equipment and services and it was optimistically planned by its builders for the addition of three more stories when trade demanded it. The expansion had not materialized by the time the Mitchell was, in turn, superseded by the new Monte Cristo in 1925. Still extant, the Mitchell now serves as an apartment building (Cascadia Apartments).

The second Monte Cristo Hotel, a wholly new undertaking, initially promoted by a group of businessmen from Mount Vernon to the north, was a phenomenon of the unfolding Automobile Age. Only 35 or 40 miles distant from town, the scenic mining district which gave Everett the name of its premier hotels was felt to be a potential tourist attraction as leisure-time travel by automobile increased. New roads were projected, and it was the incentive of local businessmen to build "one of the finest

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

Blueprints of original plans dated 8-23-24 by Henry Bittman, Architect and Engineer, Seattle. Misc. sheets, Everett Public Library.

Everett Daily Herald (May 28, 1925), Sec. II, pgs. 1-12. Special feature devoted to opening.

# 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY Less than one

UTM REFERENCES

A 

1	0	5	5	9	0	8	0	5	3	1	3	9	6	0
ZONE				EASTING				NORTHING						

B 

ZONE				EASTING				NORTHING							

VERBAL BOUNDARY DESCRIPTION

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

STATE	CODE	COUNTY	CODE

# 11 FORM PREPARED BY

NAME / TITLE

Elisabeth Walton Potter, Historic Preservation Specialist

ORGANIZATION Office of Archaeology & Historic Preservation

DATE

Washington State Parks & Recreation Commission

August 1975

STREET & NUMBER

TELEPHONE

P. O. Box 1128

(206) 753-4116

CITY OR TOWN

STATE

Olympia

Washington 98504

# 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

*Arthur M. Skolnik*

TITLE

State Historic Preservation Officer

DATE

December 19, 1975

FOR NPS USE ONLY

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

ACTING

*John P. ...*

DATE

6/3/76

DIRECTOR, OFFICE OF ARCHAEOLOGY AND HISTORIC PRESERVATION

ATTEST:

*...*

DATE

6-2-76

ACTING CLERK OF THE NATIONAL REGISTER

*RBR for WJM 6-2-76*



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caravansaries in the state." By standards of the day, the result was an admirable success. As part of the plan, the local Chamber of Commerce and the Automobile Club of Washington took up office space in the ground floor of the new hotel when it opened.

The Monte Cristo Hotel Company was organized in 1924 with Mount Vernon hotel proprietor A. A. Wood as president and general manager. Though the need for a great hotel had been discussed intermittently in Everett for about ten years, it was not until the Chamber of Commerce heard the proposition of the Mount Vernon promoters that the idea began to take hold. Everett citizens were to subscribe \$115,000 in preferred stock; four Mount Vernon businessmen, including the contractors Alexander and MacNeil, were to subscribe \$165,000 in common stock, and a \$220,000 bond issue (to serve as a first lien on the hotel property) was to be floated. Thus, \$500,000 would be made available for the project. The Everett Chamber of Commerce led a well organized and intensive campaign which netted \$120,000 from over 300 citizen stockholders. A site was selected at the northeast corner of Wall Street and Hoyt Avenue, and early in August, 1924, ground was broken for the new hotel. Completion of the project was anticipated the following April, but mid-winter freezing weather delayed construction for three weeks. In December the hotel company announced that a penthouse would be added to the structure. Though described as a means of giving "more effective architectural treatment", the addition of a sixth story to the transverse block was no doubt motivated as much by economic factors as it was by aesthetic considerations.

The architect, Henry Bittman, whose earliest professional work after his arrival in Seattle from New York in 1906 was as a structural engineer, was regarded a leader in the field of steel structural design. He founded the firm of Henry Bittman Architects and Engineers, and among the major projects in Seattle with which the firm was associated are: the County-City Building (present King County Courthouse); the Northwest Mutual Life Building at 3rd Avenue and Pine Street; the Eagles Auditorium at 7th Avenue and Union; the Terminal Sales Building at 1st Avenue and Virginia; the Post-Intelligencer Building; and additions to the Securities Building, 904-3rd Avenue, in which the firm maintained its offices. The successor firm of Bittman, Sanders, Hasson and Associates, headed by Bittman's nephew, still maintains offices in the Securities Building. Henry Bittman (1882-1953) was a native of New York City and was graduated from the Cooper Institute there shortly before his departure for Seattle.

The hotel's contractors, W. V. Alexander and T. D. MacNeil, were among the state's better known paving and building contractors. At the time they turned their attention to Everett's Monte Cristo Hotel, the firm had just completed construction of the Skagit County Courthouse in Mount Vernon, a sizeable brick-faced building in the New-Classical Revival Style designed by T. F. Doan.

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During the last weeks of the hotel project, the contractors maintained a 24-hour schedule for finish work and painting in order to meet the completion deadline. The opening was celebrated on May 29, 1925, with a day long reception for public inspection and in the evening, a gala dinner-dance was held in the lobby and dining room. The cost of construction and furnishing totaled \$535,000, just under \$40,000 in excess of the initial projection. In addition to being a successful venture, the hotel project was a boon to local firms, many of them stockholders, which furnished, equipped and serviced the building. While the marble and terrazzo were supplied by a Seattle firm, construction materials such as sand, gravel, cement, lime and plaster were supplied by stockholder Harry W. Shaw, for example. Brick and building tile were furnished by the Everett Brick Yard, which is still in operation. The contributions of other local enterprises were numerous and varied.

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Obituary articles re: Henry Bittman. Seattle Times (November 18, 1953), p. 40.  
Post-Intelligencer (November 18, 1953).

Record drawings of hotel by Bryant, Butterfield and Frets, AIA, 1964. 9 sheets.  
Prints from tracings. Everett Public Library.