

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 *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "X" in the appropriate box or by entering the information requested. 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 entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name SHAFFER BUILDING
other names/site number SIXTH AND PINE BUILDING

2. Location

street & number 523 PINE STREET not for publication
city or town SEATTLE vicinity
state Washington code WA county KING code 033 zip code 98101

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this 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 meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Mary Thompson 10.30.95
Signature of certifying official Date

Mary Thompson, State Historic Preservation Officer
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby, certify that this property is:

- entered in the National Register.
 See continuation sheet
- determined eligible for the National Register. See continuation sheet
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain:)

Edson H. Beall 12.13.95

Special Registrar of
Historic Places

Signature of Keeper Date of Action

Property Name SHAHER BUILDING

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5. Classification

Ownership of Property	Category of Property	No. of Resources within Property	
		contributing	noncontributing
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	<u>1</u>	<u>0</u> buildings
<input type="checkbox"/> public-local	<input type="checkbox"/> district	<u>0</u>	<u>0</u> sites
<input type="checkbox"/> public-State	<input type="checkbox"/> site	<u>0</u>	<u>0</u> structures
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<u>0</u>	<u>0</u> objects
	<input type="checkbox"/> object	<u>1</u>	<u>0</u> Total

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

N/A

No. of contributing resources previously
listed in the National Register:

N/A

6. Functions or Use

Historic Functions
(Enter categories from instructions.)

COMMERCE/TRADE:
BUSINESS, OFFICE BUILDING & SPECIALTY STORE.

Current Functions
(Enter categories from instructions.)

COMMERCE/TRADE/DOMESTIC:
SPECIALTY STORE, OFFICE USE & MULTIPLE DWELLING
OF EIGHTY (80) UNITS.

7. Description

Architectural Classification
(Enter categories from instructions.)

LATE 19TH & EARLY 20TH CENTURY
AMERICAN MOVEMENTS IN CHICAGO/SKYSCRAPER STYLE

Materials
(Enter categories from instructions.)

foundation CONCRETE
walls GLASS WINDOWS WITH WOOD FRAMES, CONCRETE COLUMNS
WITH TERRA COTTA CLADDING
roof N/A
other WINDOWS AND STUCCO AT LIGHT WELL.

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

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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.)

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1924

Significant Dates

1924

Cultural Affiliation

Significant Person

Architect/Builder

BLACKWELL, JAMES EUSTANCE

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

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9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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 # _____

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Specify repository: _____

10. Geographical Data

Acreage of property LESS THAN 0.15

UTM References

1	<u>1/0</u>	<u>5/5/0/0/4/0</u>	<u>5/2/7/3/2/0/0</u>	3	<u>/ /</u>	<u>/ / / / / /</u>	<u>/ / / / / /</u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u>/ /</u>	<u>/ / / / / /</u>	<u>/ / / / / /</u>	4	<u>/ /</u>	<u>/ / / / / /</u>	<u>/ / / / / /</u>

See continuation sheet

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

The nominated property consumes one lot at the corner of Pine Street and Sixth Avenue.

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

Boundaries are based on and delineated by the original footprint of the building.

11. Form Prepared By

name/title KENNETH S. CHU/ PRESIDENT-ARCHITECT

organization PROJECT DEVELOPMENT INTERNATIONAL CORPORATION date NOVEMBER 23, 1993

street & number SUITE 3703, 900 4TH AVENUE telephone (206) 622-8228

city or town SEATTLE state WASHINGTON zip code 98164

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

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.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items.)

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

name MR. PAUL B. LIAO & MRS. MEI-YEA LIAO

street & number 2816 29TH AVENUE W. telephone (206) 282-2477

city or town SEATTLE state WASHINGTON zip code 98199

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The ten story Sixth and Pine Building (originally known as the Shafer Building) was constructed in 1924 as a retail store and office building. It occupies a single lot at the southwest corner of the intersection of Sixth Avenue and Pine Streets. Designed by James E. Blackwell, this is a steel reinforced concrete post and beam structure which measures one hundred twenty-three feet by fifty-three feet. Clad in white terra cotta with expansive (seven feet by seven feet) windows, it typifies the design of the Chicago School of Architecture, which defined much of high rise building construction during the last quarter of the nineteenth century.

Facing north toward Pine Street, the building is composed of seven bays of paired windows, with three bays of paired windows facing east to 6th Avenue and west toward an alley. Like the Colman Building (constructed in 1904), these large windows originally pivoted on a center axis to open and close. (These have been permanently closed to comply with safety and energy conservation issues, without affecting their original appearance). Each window pair is separated by a thin terra cotta mullion and in turn, each bay is defined by the larger fluted terra cotta covered piers which express the primary steel reinforced concrete structural system. The spandrel sections are sheathed with a lancet arch frieze consisting of five repeated arches under each window. Below the top floor windows these arches are extended outward to form shallow corbels. Instead of the traditional overhanging cornice of the more common classical style, the building is topped by diamond decorated tudor arches, its repeat pattern broken by medallions at the termination of the vertical piers. The verticality of the building is further accentuated by tudor inspired finials above the arched frieze of the roof parapet. The flat roof itself is hidden from view by the height of the building and the parapet.

The south face of the building shares the lower two floors of its wall height with the adjoining Decatur Building. This is sheathed with ordinary masonry and is painted. A light well descends four floors from the Decatur's roof to the second floor roof, enabling indirect light to reach the original double hung steel sash windows located there. Five of the sixteen possible tenants planned for each floor in the 1923 plan set could access this lightwell for fresh air. The remaining units all faced the street or alley.

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Six other buildings occupy block 18 of Denny's Third Addition to the City of Seattle. The design of two of these buildings are also derived from the "Chicago School" style:

1. The Decatur Building, (1921). A four story classical style structure clad in cream color terra cotta located due south and adjoining the Shafer Building.
2. The O'Shea Building, (1914). A four story classical revival style clad in brown brick located due west of the Shafer Building and separated from it by an alley.

Other buildings of the same block are:

3. The Coliseum Theatre, (1916) located at Fifth Avenue and Pike Street, itself a National Register property faced white terra cotta in classical style.
4. Two buildings of three and four stories facing Fifth Avenue, between the Coliseum and the O'Shea Building, were constructed of ordinary structural masonry. The Central Hotel of 1903 and 1904 is a three-story section since re-faced on its upper floors in a flat cast concrete facing which has eliminated all of the double hung wood windows. Earthquake ties appear at regular intervals above the acrylic marquee of the street level bakery located within. The four story section appears today much as it did in its original incarnation, which can be viewed in the King County Assessor's Tax Folio. It remains in use as a hotel today, with retail jewelry store tenants on the street level.
5. 520 Pike Tower (1984) is a modern steel frame high rise exceeding twenty stories. It has a stone and glass facade situated at the corner of Sixth Avenue and Pike Street, due south of the Shafer Building and adjoining the Decatur Building. It occupies the site of the building which housed Ernst Hardware for many decades. This demolished building was four stories of common structural brick masonry like the Central Hotel Building on Fifth Avenue.

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Three additional buildings which affect the character of the district are:

1. Nordstrom Department Store (1926) at Fifth Avenue and Pine Street, a portion of which was originally known as the Ranke Building. The top two floors have been retained in the original style while the remainder of the structure has been thoroughly modernized (1974) with a flat travertine panel facade, a few widely spaced modern windows and continuous glass displays at street level under a continuous marquee.
2. The I Magnin Department Store (1929) located at the southeast corner of Sixth Avenue and Pine Street, across Sixth Avenue East of the Shafer Building was originally similar in size and style to the Decatur Building. City permit records reveal that the most extensive remodel occurred in 1953. Today the building is vacant and boarded up. Its modern look is similar to Nordstrom, but its smooth marble facade is unbroken by the presence of the marquee common to its neighbors.
3. The Frederick and Nelson Building (1919) now vacant, lies due north across Pine Street, facing the O'Shea and Shafer Buildings. Its classical style cornice was not retained when four additional floors were subsequently added. Corner window bays were infilled to fortify the building against possible earthquake damage.

Though street level storefronts have been repeatedly changed in all of the neighboring buildings of the district, the Shafer Building, like the Decatur and the O'Shea, remains one of a diminishing number of structures which retains most of its exterior integrity.

The 1923 Shafer Building plan set shows six shops with the main building entrance facing Pine Street, and a seventh shop entrance facing Sixth Avenue. Each entry consisted of a single glass pane store door recessed between display windows which bordered an entry foyer two times wider than the width of the door. The original display window corner was at a 45° angle to the storefront and to the entry return. A wainscot below the storefront glass was of marble and granite and varied from store to store. All display fronts were of

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Kawneer metal sash. Above each shop was a steep angled awning of glass framed in wood. This detail was typical of each storefront. The building lobby lay behind a four door arrangement, beneath a glass transom partitioned into three sections.

Facing the building from Pine Street, the present day view is similar to the original plan view in some respects: granite and marble remain below the display windows of each store. The original appearance was of a large expanse of glass interrupted by thin mullions, oblique corner angles and the buildings structural piers. This same expanse of glazing is present now, with similar pattern breaks.

The modern bays differ in configuration and number. There are four facing Pine Street and none facing Sixth Avenue. Starbuck's Coffee Shop, at the building's west end has a large recessed bay with two doors separated by a structural pier. The oblique display corner windows are now square. One tenant's entire storefront is oriented at a slight angle to the sidewalk, rather than the original's perpendicular perspective. The original glass and wood awnings (if indeed these were installed) have been replaced by a continuous flat roofed marquee which wraps the building at the second floor from Pine Street around the corner to Sixth Avenue. While Seattle DCLU permit records do not refer specifically to this marquee, it was most likely installed as part of a large storefront remodel of the building in 1953. When comparing the modern view with a 1925 photo of the building (contained in the library of the Museum of History and Industry) the marquee is potentially the single most significant addition to the structure, yet it is unobtrusive and fitting for a commercial use type building.

The renovation of 1992-93 included the demolition of all existing interior tenant improvements, ie: counter tops; partitions; wood and vinyl tile floorings; restrooms from floors two to ten; majority of the utilities; light fixtures; corridor walls; doors; relights; transoms; sanitary fixtures; hardware with the exception of the corridor walls and the related items on the tenth floor.

The following summarizes the existing design and the integrity of all floors, respectively, prior to 1992:

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a. The basement

The original basement did not exhibit any improvements prior to demolition. There were some partial height partitions, primarily located at the south end of the elevator core, as well as storage and utility areas for the building.

The remodeled basement consists of storage for the tenants, utility rooms, laundry facility, existing exit stair with original stair railing detail, new doors and relight leading to the commercial leased space, new utilities, new suspended ceiling and recessed lighting systems. The original concrete floor is covered with new vinyl composition tile and a rubber wall base installed at the bottom of the corridor walls.

b. The lobby, entry vestibule and the rear exit corridor

The original lobby had the same dimensions and configuration as the present lobby. A suspended acoustical ceiling was hung at twelve feet above the marble floor; the west wall had plaster with paint finish; the east wall had full-height marble and granite cladding with a matching granite stone base which was salvaged for the lobby area.

The remodeled lobby was given certain cosmetic treatments and structural reinforcements, ie: an 8" thick, full-height "Short-crete" shear wall was cast in between the elevator core and the mail boxes, as well as the very first bay of the east wall by the entrance. These walls were extended to the basement; new suspended ceiling system was installed at twelve-foot height to replace the previously damaged and stained ceiling tile system; and new recessed light fixtures were installed to replace the surfaced-mount florescent fixtures. The existing marble tile flooring was retained and cleaned in these areas, with the exception of new carpeting installed with an adhesive over the marble flooring at the elevator vestibule. The original granite bases were salvaged and re-installed where walls were affected due to construction; the original marble wall cladding at the lobby was retained and cleaned; new gypsum wall boards were installed on walls where work was done; and reveal lines were used to harmonize the jointing of the marble and

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granite cladding, which were extended from inside of the lobby to the structural wing walls at the exterior, defining the entry to the building.

Matching granite cladding was re-installed on the east wing wall to harmonize with the west wing wall. New outdoor carpet mat was installed at the entry vestibule, over the removable access for the electrical transformer. A new dark bronze, anodized aluminum entry storefront system was installed to replace the interim

clear anodized aluminum storefront system previously installed. This enabled compliance with the current building code and color coordination with other retail tenants.

The exit corridor at the rear remains unchanged, with the exception of new paint on existing plaster wall, new installation of the firemen life safety system, and a new tile wall and counter tops for the restrooms. Concrete floor, marble clad wainscoting and stairs remain unchanged.

c. Design features

The usage of floors two to ten, prior of the renovation in 1992-93, was commercial office space in sixteen structural bays per floor.

The original design features of the common area, such as the elevator vestibule and the corridor from floors two to ten, consisted of paint over a gypsum plaster wall finish; painted elevator doors and frames in black or grey; marble stone wall bases and rubber wall bases; ceramic mosaic tile flooring in black and white grid pattern; painted plaster ceiling with surface-mounted fluorescent light fixtures and the bronze and glass mail chute. Most of these finishes have all been salvaged in place.

The current design features of the common area from floors two to nine consist of painted plaster and gypsum wall boards; painted millwork, ie: doors and relights; rubber wall bases; carpet overlaid on existing ceramic mosaic tile flooring with an approved adhesive. New corridor walls are four feet apart with the original south wall unchanged. New suspended acoustical

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ceiling with new recessed lighting systems was installed. New HVAC and utility systems as well as fire sprinkler systems were installed. New restrooms were built at the southwest corner on this floor and a new exit stairwell was added in the west side of the building from floors two to the roof, replacing the original iron fire escape which has been removed from the west wall. The original exterior windows, trims and moldings have been salvaged, re-caulked and painted. Unified window treatments have also been provided for the interior. Inside the apartment units, new suspended ceilings were installed above the top of the window trims.

The current usage for the second floor remains as commercial. The current usage of floors three to ten is as eighty rental apartment units total, or ten units per floor.

d. Second floor

The original corridor wall for the second floor was partially enclosed with modern framing such as metal studs, gypsum wall boards, large glass relights and rubber wall base, unlike the original corridor design found on selected upper floors. A direct overlay carpet insert was installed over the ceramic tile flooring at the elevator lobby. All of the former tenant improvements, such as counter tops; light fixtures; wood and vinyl floorings were removed.

e. Third floor

Previously, the character of a majority of the corridor walls was open, due to the single occupancy of a salon. At the east end of the corridor, there were five relights with clear glass inserts and painted sashes, from mid-height of the wall to twelve inches below the ceiling. Painted bands were used on the walls and on the furred columns. Ceramic mosaic tile flooring was located at the common area, conventional wood floor was used inside the tenant space, and rubber bases were used at the bottom of the corridor walls.

f. Fourth floor

Prior to remodeling, this floor had a semi-open corridor and partitions suggesting this floor had been improved for a single tenant. Mosaic tile floor remains unchanged in the common area.

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Conventional carpet and wood flooring had been used inside the leased space. There were no relights along the corridor but chair-rails covered with plastics laminate, which had been installed on the painted plaster walls at the same height as the counter top located at the elevator lobby. Surface-mounted fluorescent light fixtures were located in the painted plaster ceiling.

g. Fifth floor

The layout of the original corridor consisted of full-height gypsum plaster walls with painted finish; relights, transoms and entry doors to separate tenant suites and restrooms. There were fewer doors than those on the tenth floor. The frames of the openings, some relights and doors had been painted. Some relights had clear glass inserts and some had opaque glass. All of the tenants had surface-mount light fixtures installed in the painted plaster ceiling. A combinations of carpet and vinyl tile flooring existed in the tenant spaces.

h. Sixth floor

The layout and the condition of this corridor resembled the fifth floor, and served multiple tenants. The millwork and sashes of the openings had been painted, some relights had clear glass inserts and some had opaque glass inserts. The light fixtures in the tenant spaces were the same as of those found on the fifth floor. Again, a combination of carpet and sheet vinyl flooring was found in the tenant spaces.

i. Seventh floor

The layout and the condition of this corridor resembled the fifth and sixth floors and again served multiple tenants. There were glass light fixtures suspended from the painted plaster ceilings in some of the tenants spaces.

j. Eighth floor

A part of the west facing wall across from the elevator core had been panelized with mirrors. The millwork and the relights along the corridors had also been painted. The light fixtures in the tenant spaces were the same as those found on the fifth floor. The use of carpet as flooring was consistent throughout the tenant spaces.

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k. Ninth floor

The character of this corridor was mostly open, suggesting a smaller number of tenants was occupying this floor. Some painted millwork and relights were located at the eastern end of the corridor. The light fixtures in the tenant spaces were the same as those found on the fifth floor. Wood and vinyl tile floorings were found in the tenant spaces.

l. Tenth floor

This floor still represents the historic values originally found on other floors of the building. The corridor exhibits full-height painted gypsum plaster finish installed over hollow clay tile partitions (a number of doors and relights have been located in between the corridor walls in a sequential manner). The relights have opaque glass inserts; the millwork has a stain finish; and the existing marble base provides a foundation for the door trims. The original plaster ceilings were heavily damaged from the leaky roof. Some glass pendant light fixtures were suspended from the ceiling. The use of vinyl tile flooring was found inside the tenant spaces.

The improvements on this floor involved a conversion to ten rental apartment units. The corridor walls remain unchanged and the layout of the units resembles those below. New suspended ceilings and recessed lighting systems were installed to match the floors below. New carpeting was installed over the original ceramic mosaic tile flooring with an approved adhesive. The millwork received new paint and the doors leading to the apartment units were painted in an accent color. The new, rated metal doors leading to the apartment units, required by local building codes, replaced the original wood doors which now are being stored at the basement. New rated walls were built behind the original relights and unused doors and transom windows to fully comply with the local building codes. A few relights were damaged prior to remodeling and were replaced with new opaque glass inserts in a similar pattern. Some marble stone bases were salvaged and re-installed at the bottom of the walls.

No remodeling was undertaken at the four street level spaces.

The original tenth floor corridor was retained as is, to include the ceramic tile corridor floor, which has been carpeted over but remains unchanged, wood doors, transoms and glass

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relights, all wood moldings and marble base at the elevator lobby. Interior moldings of the perimeter windows have also been retained on this floor.

In addition, window moldings have been retained and repaired throughout the building. All of the original interior doors have been placed in storage in the building's basement. The iron and oak handrails of the original (east) stairs have been retained, as have the marble floor and granite wainscot of the entire lobby. While the mail chute has been disconnected at some unknown time in the past, the bronze and glass mail drop on each floor had been restored -- though closed to prevent use. The original electric panel closet and its paired doors have been retained on each floor.

This most recent renovation has returned the Shafer Building to a condition with a uniform design and layout. For the first time in decades the structure contains the newest technologies and materials. The pastiche of materials from partial remodels of the past decades has been removed and replaced. Now, the interiors of the apartment units and the corridor plans are consistent at the same location from floors two to nine. Fire resistant construction of gypsum wallboard over steel stud framing is consistent throughout. Fire sprinklers have been installed throughout, and acoustical suspension ceilings have been installed to dampen noise and maintain a more consistent temperature within. Carpeting has been installed in the eighty residence units and on all corridors throughout to be complimentary and thematic.

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The Shafer Building is eligible for listing in the National Register of Historic Places under criterion C as one of only a handful of Seattle's Tudor Revival inspired buildings designed in the Chicago School style. Contextually the building is associated with the rapid population growth which occurred in Seattle following the First World War. The city's commercial district expanded to the northeast to accommodate the increase in the number of new businesses and existing businesses seeking new or additional locations.

Supporting Statement

Seattle city planners desired to rebuild the city after its own "great fire" in 1889 with more fire resistant materials and technologies as inspired by the Chicago School design movement. The perfection of the steel frame led buildings away from the limitations of load bearing brick walls or heavy timber construction. Steel reinforced concrete piers and beams allowed for large window spans and minimal structure. The development of the elevator also allowed for taller multi-storied buildings. These engineering developments permitted architects new freedom in their designs. One of the earliest buildings to take advantage of these technological advancements was the Reliance Building (1890-94) designed by the Chicago firm of Daniel Burnham and J.W. Root. It contained large expanses of windows, extending bays, and a terra cotta exterior treatment which sheathed the structural steel frame. Seattle's Shafer Building, while built considerably later (1923-4), shares these same characteristics.

The Shafer Building was developed to house retail merchants on its street level and a variety of professional and business offices on its upper nine floors. Presently, retail stores occupy the main (street) level; professional offices are on the second floor and residential apartment units fill the remaining eight floors.

Investigation of city business directories and telephone directories indicate a pattern of growth of the city's commercial core to the north and east. The Frederick and Nelson Building (1916-1919), and the O'Shea Building (1914) are early indicators of this trend. A flurry of construction activity is heralded by the Seattle Times and Post Intelligencer in these years, noting the annual successive increases in the value of building permits. Additionally, the census figures reported in Polk's city directory show a substantial increase in population in the greater Seattle area from 1920 to 1930.

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To further illustrate this northward trend of commercial expansion, four businesses which appear to have been long lived were identified as tenants in the O'Shea Building, Shafer Building and the Decatur Building., after having been previously located further south nearer to the old commercial core.

F.S. Harmon Furniture Manufacturing Company had been at 1560 First Avenue South in 1911. By 1915 Harmon's address was at Fifth and Union and in the then six-year-old O'Shea Building in 1920. (By 1925 they had moved to the new Terminal Sales Building and then on to Westlake Avenue North by 1929.)

Another furniture company, Grunbaum Brothers established themselves at Fourth Avenue and Pike Street in 1920 and had relocated to the new Decatur Building in 1922 on Sixth Avenue between Pike and Pine Streets.

The Shafer Brothers Land Development Company itself opened a new office in the Shafer Building in 1924 while retaining their existing office in the Mutual Life Building at First and Yesler.

Similarly, the Northern Savings and Loan, located at 1010 Third Avenue until 1925, occupied a street level store front at 527 Pine Street in 1926.

Numerous additional references to new and relocating businesses are to be found in these two sources which further exemplify the trend of northward expansion of the commercial district. An examination of the telephone directory of 1928 shows the Shafer Building housing the offices of doctors, realtors, jewelers, mens' and women's clothing stores, a bank, Singer Sewing Machine Shop and a host of beauty parlors. By 1960 construction company offices, medical specialists' offices, coffee shops, employment agencies and investment brokers had been added to the list of tenants.

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The descriptive narrative at the beginning of this text summarizes the elements of the "Chicago School" style of design. Seattle, much like Chicago, after fire destroyed its commercial district, could be rebuilt without adherence to styles or methods which dominated the older established cities of the east coast. The opportunity to experiment with new design concepts attracted architects from the east coast who would later become famous for their signature styles. Though not in the same league as Frank Lloyd Wright or John Graham Sr., whose life works are extensively documented, James E. Blackwell contributed significant works to Seattle's building stock. He arrived in Tacoma by way of Washington D.C. and Rochester, New York in 1891, then on to Seattle.

Much of Blackwell's work between 1891 and 1914 was involved with public works projects. Selected projects are briefly discussed as follows:

a. The Bellingham Armory

Located on a sloping site, facing the bay in Bellingham, Washington and bounded by North State Street and two other local accesses, this building was designed by James E. Blackwell and was built in 1901 for the National Guard of Washington. The size of the building is approximately fifty feet by one hundred feet in foot print, for a total of five stories -- three are at the back along North State Street and five are in the front abutting two local access drives. The building is currently occupied by Western Washington University as storage.

The construction of the building consists of a concrete exterior with heavy timber framing inside and dressed in lath and plaster. Similarly, concrete framing and lath and plaster were used in the Shafer Building. However, unlike the characters of the Shafer Building, the exterior design of the National Guard building has very minimal fenestration. Its windows are the steel framed casement type with opaque glazing. The roof of the structure is a shallow barrel vault, shingle roofed, and encased by continuously flat parapet walls projecting from all of the four exterior elevations.

The exteriors of the building are clad with sandstone masonry blocks quarried from the Chuckanut Bay nearby, laid in a random bond, and projecting a heavy, fortress-like character. Although, the exterior design is rather massive, this image is softened by the vaulted windows at the south elevation. The windows, three

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stories in height, approximately thirty feet in length, and overshadowing the marching hall inside, recalls the choir of European cathedrals and chapels such as the King's College Chapel at Cambridge University. A combination of a Romanesque styling with a touch of a Tudor detailing designed in a streamlined fashion anticipated some of the treatment later applied to the Shafer Building.

b. Portland City Dock

No information could be located about this project from research at the Architectural Library and the special collection and preservation section of the Allen Library at the University of Washington.

c. Seattle Grand Trunk Pacific Dock

No information was located about this project.

d. Mutual Life Building.

The additions to the Mutual Life Building, located at First Avenue and Yesler Way in the Pioneer Square, were designed in 1897 and 1903 by James E. Blackwell. The fusion of the additions and the original building compose this seven-story structure, employs design approaches from classical and Romanesque Revival periods. This building was built with concrete, stone, plaster and lath, with a very strong architectural

enrichment at the street level. The entry to the building is deeply recessed under a massive stone arch, in proportion to the height of the building and projects a somewhat heavier image, than the Shafer Building. The windows at the upper floors are relatively narrow and separated by stone mullions with stone arches, unlike those employed at the Shafer Building.

By comparing the designs of the Bellingham Armory (ca. 1901) and Mutual Life Building (ca. 1897 and ca. 1903), the Shafer Building (1923-24) reveals a very different design approach developing in James E. Blackwell's work. In his earlier practice, Mr. Blackwell was designing structures projecting strong and massive images, based on the Romanesque Revival. Twenty years later, as evidenced by the Shafer Building, Mr. Blackwell's work was influenced by the

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evolution of Chicago School, a much more streamlined, "light weight," design approach employing steel reinforced frame, large windows and terra cotta cladding.

Many fine examples of Chicago style building remain in Seattle today and are catalogued in an excellent publication entitled "Impressions of Imagination; Terra Cotta Seattle" published in 1986 by Allied Arts of Seattle, Inc. A sampling of photos of the 120 buildings catalogued within indicates a preference by architects for the classical style with its heavy roof cornices supported by rows of dentils. Romanesque Revival styles can be seen in such turn-of-the-century structures as the Pioneer Building and the Mutual Life Building. Art Deco becomes more popular as the Twentieth Century proceeds toward 1930, as evidenced by the Exchange Building and the Seattle Tower (both 1929). Of these, the Shafer Building remains singular for its combined use of large windows with Tudor Revival architecture in a ten story structure. Of the one hundred twenty catalogued terra cotta buildings, sixty-seven could be considered high rise - five stories or greater in height.

Of these, thirty-six exhibit classical characteristics singularly or in combination with other styles. Of the remaining thirty-one high rise buildings, seven appear to exhibit elements of Tudor Revival style and only four of these, the Shafer Building, Fourth and Pike Building, Olympic Tower and the Camlin Hotel are of ten stories or greater. The Camlin Hotel appears to incorporate some Tudor Revival features as well in its repeated arched window pattern at the top floor. Its red facade, narrow windows and use as a hotel further distinguish it from the Shafer Building. Similarly, the Fourth and Pike Building combines Tudor Revival styles with gabled corner parapets and narrow arched windows. The footprint of the Olympic Tower diminishes at the fourth and again at the twelfth floors, creating a tapering tower effect, an Art Deco style which contrasts to the Shafer Building's rectangular mass.

The neighboring O'Shea Building, west of the Shafer Building, offers a convenient contrast of styles. Similar in their construction of steel reinforced concrete with wide window expanses, the O'Shea Building differs from the Shafer Building in that it has only four stories and is faced with brown brick masonry instead of white terra cotta. The traditional arrangement of the O'Shea Building windows is that of a picture window flanked on either side by a narrow wing window; each of the three sections has its own transom. The street facing windows of the Shafer Building, in contrast, are single units with a transom above, in appearance more like a modern high-rise.

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Supported by an exterior presentation much like the original appearance, the Shafer Building remains an expression of the confidence of the local business community of 1924. Retaining its original exterior integrity above its main floor, the Shafer Building, along with its neighbors, reminds us of that era of economic vitality of the 1920-30 which the City of Seattle and its merchants would like to recapture.

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