

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

STATE: Washington	
COUNTY: King	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE
70.6.46.0004	6/22/70

(Type all entries - complete applicable sections)

1. NAME
COMMON
 Pioneer Square - Skid Road District
 AND/OR HISTORIC:

2. LOCATION
 STREET AND NUMBER:
 boundaries as marked on map (See Continuation Sheet)
 CITY OR TOWN:
 Seattle, 98104
 STATE: Washington CODE: 46 COUNTY: King CODE: 33

3. CLASSIFICATION

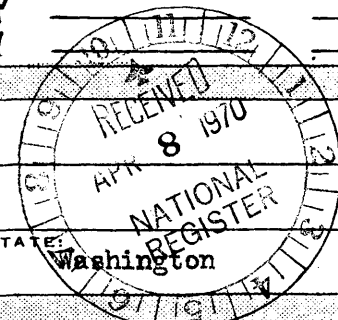
CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
District <input checked="" type="checkbox"/> Building <input type="checkbox"/> Site <input type="checkbox"/> Structure <input type="checkbox"/> Object <input type="checkbox"/>	Public <input type="checkbox"/> Private <input type="checkbox"/> Both <input checked="" type="checkbox"/>	Public Acquisition: In Process <input type="checkbox"/> Being Considered <input type="checkbox"/>	Occupied <input checked="" type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress <input type="checkbox"/>
PRESENT USE (Check One or More as Appropriate)			Yes: Restricted <input checked="" type="checkbox"/> Unrestricted <input type="checkbox"/> No: <input type="checkbox"/>
Agricultural <input type="checkbox"/> Commercial <input checked="" type="checkbox"/> Educational <input type="checkbox"/> Entertainment <input checked="" type="checkbox"/>	Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input type="checkbox"/> Museum <input type="checkbox"/>	Park <input checked="" type="checkbox"/> Private Residence <input type="checkbox"/> Religious <input type="checkbox"/> Scientific <input type="checkbox"/>	Transportation <input type="checkbox"/> Other (Specify) <input type="checkbox"/>

4. OWNER OF PROPERTY
 OWNERS NAME:
 multiple owners and city-owned park
 STREET AND NUMBER:
 CITY OR TOWN:
 Seattle
 STATE: Washington CODE: 46

5. LOCATION OF LEGAL DESCRIPTION
 COURTHOUSE, REGISTRY OF DEEDS, ETC.:
 King County Auditor's Office
 STREET AND NUMBER:
 County Courthouse
 CITY OR TOWN:
 Seattle, 98104
 STATE: Washington CODE: 46
 APPROXIMATE ACREAGE OF NOMINATED PROPERTY: 64

6. REPRESENTATION IN EXISTING SURVEYS
 TITLE OF SURVEY:
 Municipal Art Commission List of Historic Buildings
 DATE OF SURVEY: 1968 Federal State County Local
 DEPOSITORY FOR SURVEY RECORDS:
 Municipal Art Commission
 STREET AND NUMBER:
 Seattle Municipal Building
 CITY OR TOWN:
 Seattle, 98104
 STATE: Washington CODE: 46

SEE INSTRUCTIONS



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7. DESCRIPTION

CONDITION	(Check One)					
	Excellent <input type="checkbox"/>	Good <input type="checkbox"/>	Fair <input checked="" type="checkbox"/>	Deteriorated <input type="checkbox"/>	Ruins <input type="checkbox"/>	Unexposed <input type="checkbox"/>
INTEGRITY	(Check One)			(Check One)		
	Altered <input type="checkbox"/>	Unaltered <input checked="" type="checkbox"/>	Moved <input type="checkbox"/>	Original Site <input checked="" type="checkbox"/>		

DESCRIBE THE PRESENT AND ORIGINAL (If known) PHYSICAL APPEARANCE

The buildings in this district embody the distinctive characteristics of the Late Victorian of High Victorian style. They often show the hand of one architect, Elmer H. Fisher. The entire group contains a significant and very distinguishable homogeneity of style, form, character, and construction.

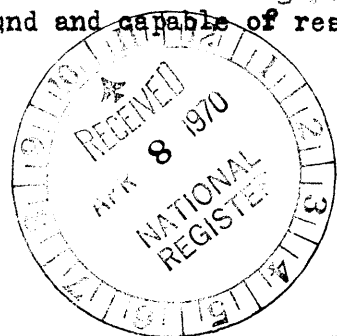
For more than half of Seattle's history, the district has been the heart of the City's commercial and business life, and it is rich in association with the region's colorful past. Since those glamorous days, while having fallen into disrepute as an area of cheap hotels and taverns, it has continued to be part of the unique character and color of this waterfront city.

Restoration of some of the buildings, notably by architects Ralph Anderson and Dick White, has helped to revive interest in the district's potential by showing both the financial feasibility and the architectural merit of such improvements. The architecture of the Ekid Road is the most consistent in the city due to the considerations of change in business location, mentioned in statement of significance. Now, there are many spatial voids due to demolition for parking lots, but not to the extent where continuity need be lost in effective future restoration. There has been little unsympathetic remodeling.

Because of strict fire codes after the Seattle Fire of 1889, only masonry materials have been used with forms and details consistent with the style and its era. Considerable variety is found among the buildings. The Pioneer Building exhibits flamboyant patterns and varied details typical of Victorian Romanesque. The Maud Building shows vari-colored brickwork and pleasing restraint and proportion. Some buildings, like the Maynard and Mutual Life Buildings, show most ornamentation on the exterior. Others, like the L.C. Smith Building, Smith Tower Annex, and a few restored buildings, show more noteworthy characteristics in their interior detailing. Many buildings are quite anonymous in character and design and yet the simple, direct brickwork of stone masonry adds to the overall effect of the district by providing contrast within a range of homogeneity. The wooden windows, usually double-hung, help to give a consistent scale as well. Most of the buildings were built in 1889, 1890, and up to 1910.

Most of the buildings have lost their cornices as a result of the 1948 earthquake. However, it proved their structural strength. Most of the buildings are structurally sound and capable of restoration.

SEE INSTRUCTIONS



8. SIGNIFICANCE

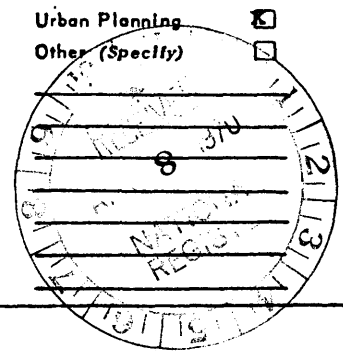
PERIOD (Check One or More as Appropriate)

Pre-Columbian 16th Century 18th Century 20th Century
 15th Century 17th Century 19th Century

SPECIFIC DATE(S) (If Applicable and Known)

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

Aboriginal	Education	<input checked="" type="checkbox"/>	Political	<input type="checkbox"/>	Urban Planning	<input checked="" type="checkbox"/>
Prehistoric	Engineering	<input type="checkbox"/>	Religion/Phi-	<input type="checkbox"/>	Other (Specify)	<input type="checkbox"/>
Historic	Industry	<input checked="" type="checkbox"/>	losophy	<input type="checkbox"/>		
Agriculture	Invention	<input type="checkbox"/>	Science	<input type="checkbox"/>		
Art	Landscape	<input type="checkbox"/>	Sculpture	<input type="checkbox"/>		
Commerce	Architecture	<input type="checkbox"/>	Social/Human-	<input type="checkbox"/>		
Communications	Literature	<input type="checkbox"/>	itarian	<input checked="" type="checkbox"/>		
Conservation	Military	<input type="checkbox"/>	Theater	<input type="checkbox"/>		
	Music	<input type="checkbox"/>	Transportation	<input type="checkbox"/>		



STATEMENT OF SIGNIFICANCE (Include Personages, Dates, Events, Etc.)

On February 15, 1852, the homestead stakes for land that ultimately became the city of Seattle were driven by the founding pioneers C.D. Boren, Arthur A. Denny, and William N. Bell. The area claimed now constitutes most of the present central business district and waterfront, ranging from South Jackson Street to Denny Way. These men were part of the group which had landed on November 13, 1851, at Alki Point, across Elliott Bay. They chose the new location as a better place from which to ship logs and lumber to booming gold-rush San Francisco.

Dr. David S. Maynard arrived shortly thereafter with lumber and supplies from Olympia, to build the town's first structure, a combined store and home on the northwest corner of First South and S. Main. He was responsible for naming the town after his friend, Chief Sealth, or Seattle.

In the spring of 1853, Henry L. Yesler was encouraged to begin operating his steam sawmill at the location of the northwest corner of First Avenue and Yesler Way (Pioneer Square). This was Seattle's first and major industry. As lumber was selling for \$60/thousand board feet in California, the new community prospered.

Yesler's donation claim included a narrow corridor encompassing what is now Yesler Way -- the street from which the term Skid Road was derived. When the skid road was used to skid logs down to the mill, it was a 49% grade. When improved, it was eased to a 15% grade, to accommodate wagons and the Yesler-Leschi cable car which started from Pioneer Square. Most of the early settlers, and many of the Indians, worked in Yesler's mill.

The area that is known as the Skid Road and Pioneer Square was the heart of the community for more than the first half century of the town's existence. During this period, Seattle became the major city in the northwest quarter of the nation.

June 6, 1889, Seattle suffered a major disaster when all of the docks and most of the business district were burned down. But immediate reconstruction and widespread publicity after the fire brought hordes of new people and much additional business. Statehood on November 11, 1889 made it possible for the town to spend money in public work, and the citizens declared their intentions to rebuild the Skid Road area into the most beautiful city center in the world.

Because of the massive rebuilding within a short period after the fire, and partly because of the influence of one architect, Elmer H. Fisher, there is great homogeneity of style and construction in the Skid Road - Pioneer Square architecture. Although he is virtually unknown today, Fisher appears to have been responsible for the design of at least sixty buildings in Seattle, many of which were located in

SEE INSTRUCTIONS

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Continuation Sheet)

STATE Washington	
COUNTY King	
FOR NPS USE ONLY	
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70-646000	6/22/70



(Number all entries)

the Skid Road area.

Since all rebuilt structures were required to be of brick, stone, and iron, the area has a unity of appearance, and a feeling of substance. The buildings were constructed in a period of high prosperity and built most solidly. Streets were widened, grades improved, and street trees planted. The location was the crossroad of all transportation in the city, and so the fine iron pergola was built in Pioneer Square. That Square (really a triangle) was made into a small city park, and an authentic Indian totem pole was erected there. It has since been replaced as the original one was lost.

The area to the south of Yesler Way was originally boggy. During reconstruction, much regrading was accomplished and all of the swamps were filled. As streets were regraded, roadways were filled between bulkheads at the curbs on both sides of the street and the sidewalks were bridged over to the buildings, sometimes leaving lower store fronts to be replaced by main entrances at the new upper street grades. Some of this underground, the older city, is visible today, and is seen on guided tours of the area.

Seattle and this historic area prospered during the last decade of the 19th century, always due to lumber, but also from other factors. James Hill's initiation of the operation of a combination of rail and shipping put Memphis cotton into Shanghai 197 days faster than any other means of transportation. The gold rush of the Klondike and Nome brought not only miners, but business, and shipping to Seattle as the nearest large port. Seattle built ships for Alaska trade, and also became the center of the Mosquito Fleet of small steamers in Puget Sound.

Following World War I, business moved northward out of the Skid Road, and the area gradually fell into lower uses. By the Depression of the 1930's the area became an almost forgotten district.

Seattle's hour-glass configuration forces districts into rather confined geographical areas. The business district of Seattle has further been controlled by the recent building of the Interstate Highway #5 freeway. Therefore, businesses can go only north or south of present locations. The south, historic area, is becoming of increasing interest as usable business area. Increasing numbers of property owners are following the examples of Ralph Anderson, Dick White, and Marvin Burke in cleaning and restoring the fine buildings of Pioneer Square and Skid Road. Many decorator shops, galleries, lively bars, and elegant restaurants are opening and remaining in the area.

Several historic markers are already in the area: First private school, founding of United Parcel Service, small fort of the Indian war. Many events of local color and interest occurred in these blocks and on these streets. All of the original settlers lived and worked here.

(It has been brought to our attention that there is also a fine sidewalk mosaic in the 100 block on First South, advertising the Lippy Building, now the Cascade Hotel.) Such mosaics were once quite common, but possibly only two remain in Seattle.

9. MAJOR BIBLIOGRAPHICAL REFERENCES

Morgan, Murray, Skid Road. New York: The Viking Press, 1960.
 Speidel, William S., Sons of the Profits. Seattle: Nettle Creek Publishing Co., 1967.
 Bagley, Clarence B., History of Seattle. Chicago: The S. J. Clarke Publ. Co., 1916.

10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			O R	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN ONE ACRE		
CORNER	LATITUDE	LONGITUDE		LATITUDE	LONGITUDE	
	Degrees Minutes Seconds	Degrees Minutes Seconds		Degrees Minutes Seconds	Degrees Minutes Seconds	
NW	N47° 36' 12"	W122° 20' 07"				
NE	N47° 36' 12"	W122° 19' 44"				
SE	N47° 35' 53"	W122° 19' 44"				
SW	N47° 35' 53"	W122° 20' 07"				

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

STATE:	CODE	COUNTY	CODE

11. FORM PREPARED BY

NAME AND TITLE: Margaret A. Corley, King County Liason

ORGANIZATION: Seattle Historical Society

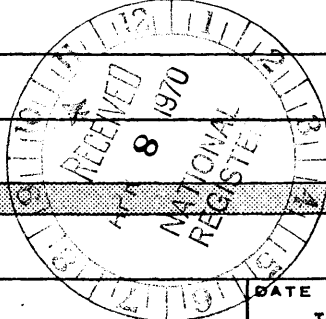
DATE: July, 1969

STREET AND NUMBER: 2161 East Hamlin St.

CITY OR TOWN: Seattle, 98102

STATE: Washington

CODE: 46



12. STATE LIAISON OFFICER CERTIFICATION

As the designated State Liaison 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. The recommended level of significance of this nomination is:

National State Local

Name: Charles H. Odegaard
 Charles H. Odegaard

Title: Director
 Washington State Parks and Recreation Commission

Date: 1/28/70

NATIONAL REGISTER VERIFICATION

I hereby certify that this property is included in the National Register.

Ernest Allen Connelly
 Chief, Office of Archeology and Historic Preservation

Date: JUN 22 1970

ATTEST:

William J. Smuttag
 Keeper of The National Register

Date: JUN 3 1970

NO
 UTM
 CD
 SEE INSTRUCTIONS

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

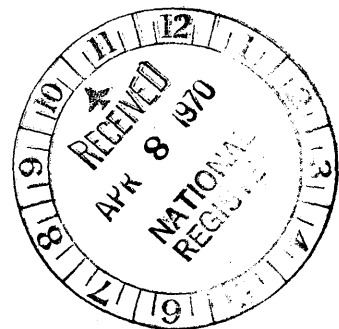
(Continuation Sheet)

STATE Washington	
COUNTY King	
FOR NPS USE ONLY	
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(Number all entries)

#2

Starting at the intersection of Alaskan Way Viaduct and Columbia Street proceed east on Columbia to the mid point between 1st and 2nd Avenues, go south to Cherry then east to the mid point between 2nd and 3rd Avenues. Go south to a point about 75 feet north of Washington Street then east to 3rd Avenue South and south to a point about 75' south of Washington Street. Go west to 2nd Avenue South then south to the mid point between South Jackson Street and South King Street. Turn west to the mid point between Occidental Avenue South and 1st Avenue South. Go south to South King Street then west to 1st Avenue South. Go south to a point about 125 feet south of South King Street then west to the Alaskan Way Viaduct^N to intersection with Columbia Street.
^



Form 10-301
(July 1969)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

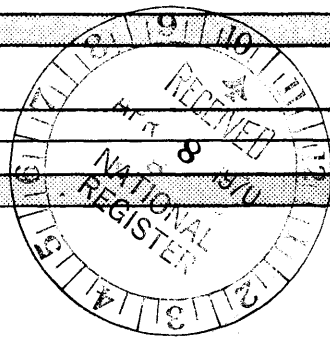
NATIONAL REGISTER OF HISTORIC PLACES
PROPERTY MAP FORM

(Type all entries - attach to or enclose with map)

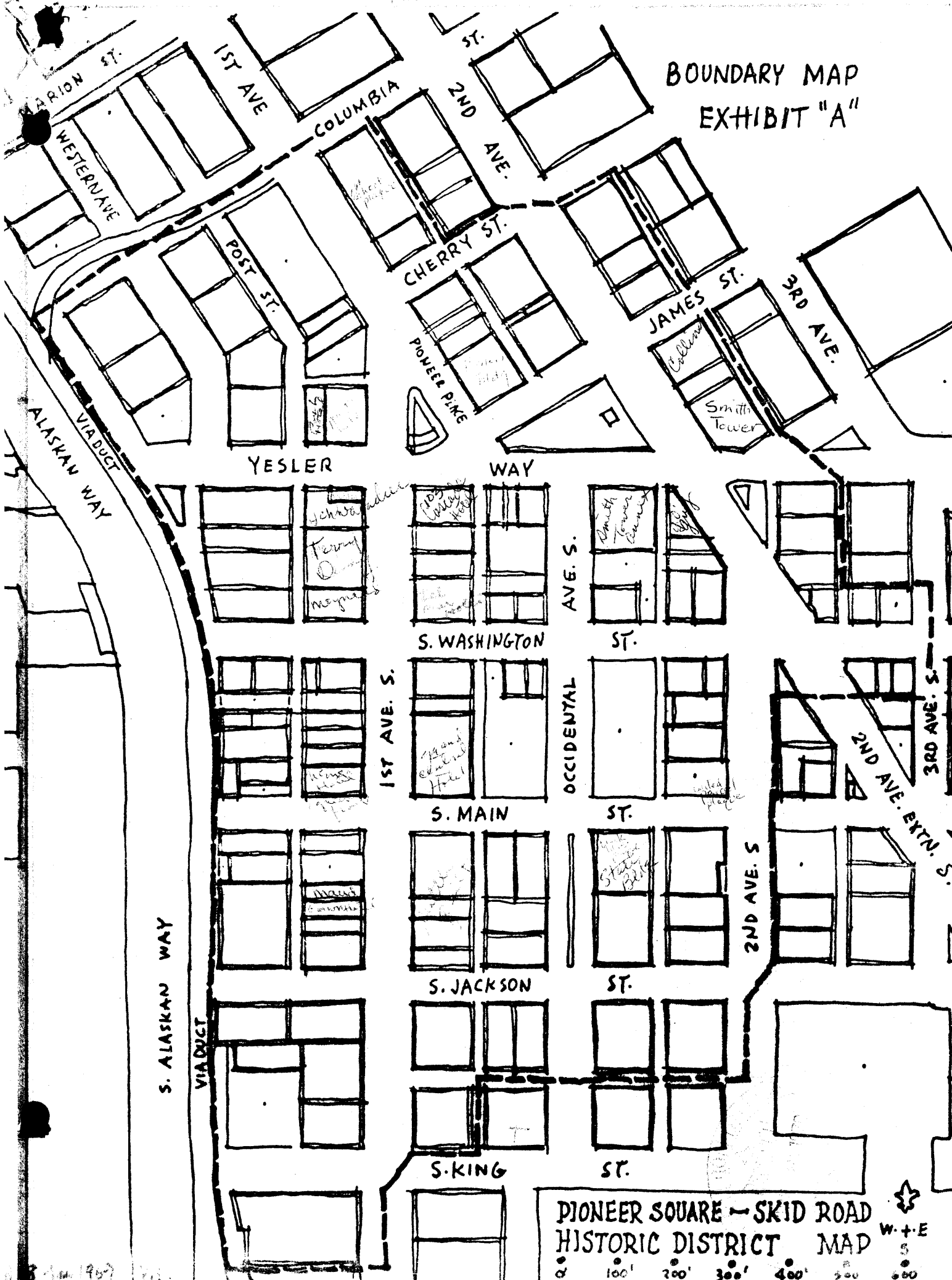
STATE	
Washington	
COUNTY	
King	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE
70.6.46.0004	6/22/70

SEE INSTRUCTIONS

1. NAME			
COMMON: Pioneer Square - Skid Road District			
AND/OR HISTORIC:			
2. LOCATION			
STREET AND NUMBER:			
Boundaries as marked on map and designated under item #2			
CITY OR TOWN:			
Seattle 98104			
STATE:	CODE	COUNTY:	CODE
Washington	46		33
3. MAP REFERENCE			
SOURCE:			
City of Seattle			
SCALE: 1 inch equals 200 feet			
DATE: 1969			
4. REQUIREMENTS			
TO BE INCLUDED ON ALL MAPS			
1. Property boundaries where required.			
2. North arrow.			
3. Latitude and longitude reference.			



BOUNDARY MAP
EXHIBIT "A"



PIONEER SQUARE - SKID ROAD
HISTORIC DISTRICT MAP

0 100' 200' 300' 400' 500 600

W. + E

5

600



E $W 122^{\circ}20'07''$

N $47^{\circ}36'12''$

W $122^{\circ}19'44''$

N $47^{\circ}36'12''$

DOWNTOWN SEATTLE

ONE INCH SQUARE APPROX. 1.25 MILES
One-way Streets

W $122^{\circ}20'07''$

N $47^{\circ}36'12''$

Pioneer Square

Skid Road District

W $122^{\circ}19'44''$

N $47^{\circ}35'53''$



**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section _____ Page _____

=====

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 70000086

Date AD Approved: 1/15/2008

Pioneer Square-Skid Road District
(Additional Documentation)

Property Name

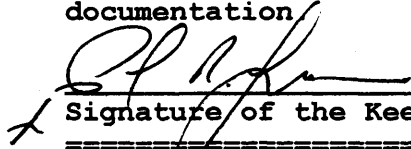
King
County

WA
State

N/A

Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation



Signature of the Keeper

1/15/2008

Date of Action

Amended Items in Nomination:

State Certification:

The SHPO staff has confirmed that the documentation was submitted as a *nomination at the local level of significance*. [The certification block was not fully completed on the original form.]

Resource Count:

The resource count is revised to acknowledge the change in resource status for the two heavily altered buildings at 318 Second Avenue (#145) and 213 Main Street (#146) [see below].

Significance:

The correct Period of Significance under Criteria A & C is: *1889--1931*.
[This consolidates the four context periods defined in the nomination into a single comprehensive period.]

The buildings located at 318 Second Avenue (#145) and 213 Main Street (#146) do not retain sufficient historic integrity to merit listing as contributing buildings and are therefore re-categorized as non-contributing resources. Each of the buildings was originally three stories in height, reflecting typical patterns of local architectural development in the downtown area. Subsequent to damage from the 1949 earthquake the buildings were reduced to one story. While elements of the original historic fabric remain, overall the buildings no longer convey sufficient integrity of design, materials, workmanship, and feeling to convey an accurate picture of the historic period. Retention of minor details does not compensate for the loss of scale or design and the impact of the alterations on the sense of historic streetscape patterns. (Should the period of significance for the historic district be extended up to and including the 1949 era in which the earthquake damage occurred, these properties might be reconsidered as contributing resources in a similar manner to those buildings effected and radically altered by the Second Avenue Extension project.)

continued

Verbal Boundary Description:

The Verbal Boundary Description should read: **See attached sketch map.** *The boundary of the district conforms to that proposed in the original 1970 nomination and amended in boundary increases approved in 1978 and 1988 (see 1988 Boundary Increase for detailed verbal description). A clarification is necessary with regard to the southeast boundary where new buildings have been built since the last boundary documentation project. The modern, non-historic buildings set to the rear of the historic train stations are not considered part of the nominated historic district despite the fact that the boundary line now appears to cut through the building footprints.*

The Verbal Boundary Justification should read: *The boundary includes the resources that define the best collection of historic buildings reflecting the historic period of Seattle's earliest commercial development. Areas outside the district reflect modern construction not in keeping with the historic period of significance, major arterials (Alaskan Way), and different patterns of commercial and industrial development.*

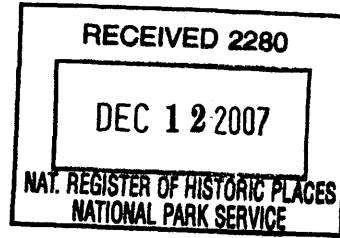
These clarifications were confirmed with the WA SHPO office.

DISTRIBUTION:

National Register property file

Nominating Authority (without nomination attachment)

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 PIONEER SQUARE-SKID ROAD NATIONAL HISTORIC DISTRICT

Other names/site number _____

2. Location

street & number Roughly bounded by the Viaduct, Railroad Ave. S., King St, 4th and 5th Avenues, James and Columbia Sts and including the 500 block of 1st Ave South not for publication

city or town Seattle _____ vicinity _____

State Washington code WA county King code 033 zip code 98104

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.)

[Signature] _____ Date 12-07-07

WASHINGTON STATE HISTORIC PRESERVATION OFFICE
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 certifying official/Title 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:) _____

Signature of the Keeper [Signature] Date of Action 1/15/2008

5. Classification**Ownership of Property**

(Check as many boxes as apply)

private
 public-local
 public-State
 public-Federal

Category of Property

(Check only one box)

building(s)
 district
 site
 structure
 object

Number of Resources within Property

(Do not incl. previously listed resources in the count.)

Contributing	Non-Contributing	
126	29	buildings
5	7	sites
1	3	structures
1	11	objects
133	50	Total

Name of related multiple property listing:

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

NA

Number of contributing resources previously listed in the National Register

5 buildings +2 sites +1 structure + 2objects = 10

6. Functions or Use**Historic Functions**

(Enter categories from instructions)

Domestic: hotel

Commerce/Trade: business, financial institution, restaurant, warehouse, specialty store

Social: meeting hall, clubhouse, civic

Government: City Hall, firehouse, public works, correctional facility

Recreation & Culture: theater, monument

Agriculture: processing (brewery, meat packing)

Industry/Processing/Extraction: manufacturing, communications & energy facilities; industrial storage

Defense: military facility, battle site

Landscape: park, plaza, street furniture

Transportation: rail & road related

Current Functions

(Enter categories from instructions)

Domestic: multiple dwelling, hotel, institutional housing.

Commerce/Trade: business, financial institution restaurant, warehouse, professional, specialty store

Government: City Hall, firehouse, public works, post office;

Education: school

Recreation & Culture: monument, museum, art

Industry/Processing/Extraction: manufacturing, communications/energy facilities.

Landscape: park, plaza, street furniture, parking

Transportation: rail & road related

Work in Progress/ Vacant

7. Description**Architectural Classification**

(Enter categories from instructions)

Late Victorian: Victorian & Romanesque (Richardsonian);

Renaissance; Late 19th & 20th Century Revivals: Beaux Arts,

Italian & French Renaissance; Mission/ Spanish Colonial Revival

Late 19th & 20th Century American Movements: Commercial

Style, Chicago

Modern Movement: Moderne

Materials

(Enter categories from instructions)

foundation Concrete

walls Brick ; stone; cast stone; terra cotta; cast iron

roof Asphalt/ built-up

other

Narrative Description

(Describe the historic and current condition of the property.)

SEE CONTINUATION SHEET

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.

Narrative Statement of Significance

(Explain the significance of the property.)

SEE CONTINUATION SHEET

9. Major Bibliographical References**Bibliography**

(Cite the books, articles, and other sources used in preparing this form.)

SEE CONTINUATION SHEET

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 Engineering
- Record# _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

1. OAHF 2. WA State Archives 3. NPS
4. Seattle Dept. of Neighborhoods
5. Manuscripts/Special Collections, U of Washington

Areas of Significance

(Enter categories from instructions)

Architecture, Commerce

Community Planning and Development, Engineering,

Industry, Landscape Architecture,

Politics/ Government, Social History,

Transportation

Period of Significance

1. 1889-1899 2. 1900-1910

3. 1911-1927 4. 1928-1931

Significant Dates

1889; 1893; 1897; 1929; 1931

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation**Architect/ Builder**

Architects: Boone, W. E.; Fisher, Elmer; DeNeuf, E.; Houghton, E.W.; Saunders, C.; Parkinson, J.; Skillings, W.; Wickersham, A; Bebb C.; Breitung, C. A; Gould, A. W., Heins & LaFarge; Umbrecht, Max; Patterson D. J.; Reed & Stem Gaggin & Gaggin; Saunders and Lawton;

10. Geographical Data**Acreage of Property** 91.3 acres**UTM References**

(Place additional UTM References on a continuation sheet.)

1	<u>10</u> Zone	<u>5</u> <u>49</u> <u>846</u> Easting	<u>52</u> <u>723</u> <u>21</u> Northing	3	<u>10</u> Zone	<u>5</u> <u>50</u> <u>544</u> Easting	<u>52</u> <u>718</u> <u>68</u> Northing
2	<u>10</u> Zone	<u>5</u> <u>50</u> <u>539</u> Easting	<u>52</u> <u>722</u> <u>97</u> Northing	4	<u>10</u> Zone	<u>5</u> <u>50</u> <u>134</u> Easting	<u>52</u> <u>715</u> <u>22</u> Northing

Verbal Boundary Description

(Describe the boundaries of the property.)

See continuation sheet.**Boundary Justification**

(Explain why the boundaries were selected.)

See continuation sheet.**11. Form Prepared By**name/title Karin Murr Linkorganization Thomas Street History Servicesdate July 14, 2005 (revised by SHPO -Nov 07)street & number 705 East Thomas Street, #204telephone (206) 860-2949city or town Seattlestate WAzip code 98102**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 Various

street & number _____ telephone _____

city or town _____ state _____ zip code _____

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Present and Historical Physical Appearance

The Pioneer Square-Skid Road Historic District was originally listed in the National Register of Historic Places in June 1970. There have been two subsequent boundary expansions. The 1978 boundary expansion increased the district from 52 acres to 88 acres. The 1988 boundary increase included an area of approximately 3.3 acres, located along First Avenue South and south of King Street. The goal of this nomination is to assemble a much more complete record concerning both the physical appearance and cultural significance of the existing resources in the district. This updated nomination, in particular, reconsiders the cultural significance of several buildings that were overlooked in the previous nominations. It also extends the period of significance of the district in light of previously ignored historical events that have affected the overall urban design and physical appearance of the district. This update maintains the existing boundaries of the district.

All of the district's buildings date from after the Great Fire of June 6, 1889, which reduced roughly 30 blocks or more of the original City of Seattle to ashes. The area was quickly rebuilt. Today, the district remains a striking ensemble of architecturally significant buildings, many of which date from right after the Great Fire of 1889 and into the 1890s. Typically, the streets follow a grid pattern, although there is a well-known change in the direction of the grid north of Yesler Way, as a result of a tiff or miscommunication between two early landowners, Maynard and Boren (This is explained in greater detail in the Statement of Significance). Buildings typically cover most the width and depth of their assigned lots, but with sidewalk consistently encircling city blocks.

Buildings within the district date from four successive periods. The first period spans from right after the Fire of June 6, 1889 to 1899. During this period, Seattle's commercial district, known as the "burnt district," was rebuilt and the area subsequently suffered the impacts of the Panic of 1893 and then the early impacts of the Klondike Gold Rush. The second period, a time of explosive growth, is related to both the Klondike Gold Rush and the railroads and spans from 1900 to 1910. In the original nominations, the third period spanned from 1911 to 1916 and a final pre-World War I surge of construction. For this update, the third period has been extended to encompass buildings associated with the war effort during World War I and/ or completed between 1911 and 1927. A fourth period, from 1928 to 1931, is associated with the Second Avenue Extension, a public works project of 1928-1929, which continued to have far-reaching consequences on the architecture, the open spaces and streetscape in the district until 1931.

The many extant buildings all have common characteristics, but vary somewhat over the successive periods. The first period from 1889 to 1899 shows a preponderance of buildings with exterior brick walls and heavy timber interiors. Stylistically, some buildings show the influence of the Late Victorian style, particularly in the façade composition, which is marked by vertical bays, with additional horizontal and vertical elements. Other buildings are more typically Richardsonian Romanesque, inspired by the work of H.H. Richardson, or reflect the influence of contemporary Chicago architectural firms such as Burnham and Root. Not uncommon in this period is the combination in one building exterior of Victorian façade composition with more Richardsonian Romanesque, as well as Chicago School elements. The architectural vocabulary includes repeated round and/ or flat arches, low

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slung arched entries, heavy masonry, sculpted Romanesque Revival column capitals and façade compositions which often suggest both a base, shaft and capital arrangement, in addition to standard Victorian façade divisions.

During the period from 1900 to 1910, the façade composition becomes more regular, with a clearly delineated base, shaft and capital arrangement and a greater sophistication in design. The Alaska Building of 1904 is a Beaux Arts influenced, steel frame skyscraper and, after its completion, remained the tallest building in the district for the next 10 years. Several other Beaux Arts influenced buildings, including the Frye Hotel, made their appearance in the district during this period. There are also buildings by the architecture firm of Bebb and Mendel: the Corona Building and the Schwabacher Hardware Company Building are clearly influenced by the work of Louis Sullivan. In this period, however, the most prevalent building exterior features a clear base, shaft and capital arrangement and vertical recessed bays, set between multi-story brick piers. The treatment of the cladding of the base, of the belt-course, of the piers themselves, which may or may not be ornamented, and of the cornice, varies considerably from building to building.

The period from 1911 to 1927 sees comparatively less building, although the monumental achievement is the Smith Tower, a skyscraper by the architectural firm of Gaggin and Gaggin, whose exterior includes recessed bays, trabeated openings and cladding in ornamented white terra cotta. The first six floors of the King County Courthouse, designed by local architect A. Warren Gould and completed in 1916, are Beaux Arts inspired. More utilitarian hotel building exteriors by Albert Wickersham, a Seattle architect, who also practiced during the 1889-1899 period, have repeated openings and simple decorative elements, often in dark red brick, perhaps a throw-back to an earlier period. The 1920s, before the Second Avenue Extension, see very little building, although some variety in styles and materials, rug brick combined with terra cotta trim or stucco exteriors.

Finally the period from 1928 to 1931 includes buildings modified or erected at the time of the Second Avenue Extension Project. This public works project cut a swath from Yesler Way to past Jackson Street, near the train terminals and sliced into buildings in its path. In some cases, buildings were partially demolished and lost one or more of their façades. After remodeling, for instance, an early building might retain one façade from the 1900s, but have a second façade, dating anywhere from 1928 to 1931 and usually Moderne in style. Examples of such treatment occur in the case of the Ace Hotel, which dates originally from 1904. It retained its 1904 eastern façade, while its western Moderne facade dates from the time of the Second Avenue Extension and was completed in 1930. There are many more examples related to the Second Avenue Extension Project.

The district has only a few historic contributing open spaces; however, Pioneer Place, which includes a cast iron pergola, a totem and a fountain with the bust of Chief Seattle, remains an important focal point, which has given its original name, Pioneer Square, to the district. Occidental Park and Occidental Mall, built subsequently in 1972, were created as an extension of the original Pioneer Place. The other historical open space is City Hall Park, previously known as Dilling Park, which is located to the south of the King County Courthouse and near the eastern edge of the district. Within City Hall Park, the "Daughters of the American Revolution Battle of Seattle Site" is also listed separately on the National Register of Historic Places as an historic site.

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The following five buildings were also previously listed separately on the National Register or as part of a nomination for a much smaller grouping of historic resources: the Triangle Building, the Pioneer Building, King Street Station, Union Station (formerly the Oregon and Washington Station) and 400 Yesler Way. The two objects described as part of a small nomination which included Pioneer Place, as well as the Pioneer Building, are the Pioneer Place totem pole and the Chief Seattle fountain. The same nomination also includes the Pioneer Place Pergola.

In general, the district has a sizeable number of historic, contributing resources and the large majority of these are buildings. Of the 193 resources, (including 10 listed separately or as part of other National Register nominations, but minus 12 vacant sites), 143 (74 %) are contributing and 50 (26 %) are non contributing, with 21 historic, non contributing resources and 29 non historic, non contributing resources. Of the 133 historic, contributing resources not listed elsewhere, there are 126 buildings, 5 historic sites, 1 historic object and 1 historic structure. Of the 50 non contributing resources, there are 29 non contributing buildings, 7 non contributing sites, 3 non contributing structures and 11 non contributing objects. Below is a more general summary of the distribution of resources.

<u>CLASSIFICATION</u>	<u>No. of Resources</u>
Resources previously on the National Register	10
Historic, Contributing	133
Historic, Non contributing	21
<u>Non Historic, Non contributing</u>	<u>29</u>
Total Resources	<u>193</u>
<u>Vacancies</u>	<u>12</u>
Total No. with vacancies	205

In general, resources were considered historic, if they dated from within the periods of significance, assigned to the district in this nomination, that is, if they dated from 1889 to 1931. In general, they were considered contributing, if they retained their physical exterior integrity, based on original design, detailing and materials. In addition, a few resources were considered contributing, if they retained a sufficient amount of historic integrity and, in addition, were of particular historic significance to the district. In most cases, the current appearance was compared with historic photos.

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Historic District Resources (numerical by identification)

ID #	Address	Historic Name	Rank	Architect	Date
1	61 Columbia St	Polson Building	Historic, Contributing	Saunders & Lawton	1910
2	611 Western Avenue		Historic, Contributing	Saunders & Lawton?	1910
3	305 1 st Avenue	Parking Lot	Vacant - NA	-	
4	1 Yesler Way	Bedford Hotel	Historic, Contributing	-	1911
5	83 Columbia St	Journal Building	Historic, Contributing	-	1898/ 1914
6	633 Post Ave. (Alley)	New Post Station, Seattle Steam Company	Historic, Contributing	Engineer: Stone & Webster	1902
7	619 Post Ave. (Alley)	Old Post Station, Seattle Steam Company	Historic, Contributing	-	1890/ 1903
8	611 Post Ave. (Alley)	Elgin Hotel/ Travellers' Hotel	Historic, Contributing	A. Wickersham	1913
9	77 Yesler Way	Yesler Hotel	Historic, Contributing	A. Wickersham	1914
10	110 Alaskan Way S.	Heffernan Engine Works	Historic, Contributing	-	1918
11	114 Alaskan Way S.	Prudential Building/ Fred Cole Building	Historic, Contributing	-	1902
12	69 S. Washington St	Lowman and Hanford Printing and Binding Company	Historic, Contributing	-	1890
13	81 S. Washington	St. Charles Hotel	Historic, Contributing	-	1889
14	77 S. Washington	Pacific Coast Company	Historic, Contributing	-	1904/ 1908
15	210 Alaskan Way	Lutheran Compass Center Addition	Non Historic, Non contributing	Stickney Murphy Romine	2004
16	212 Alaskan Way	O. K. Hotel	Historic, Contributing	Ishram Johnson	1917
17	76 S. Main St/ 218 Alaskan Way South	Boston Hotel/ Puget Sound Hotel	Historic, Contributing	-	1907
18	80 S. Main St	Victor Appel Building - Argens Lock	Non Historic, Non contributing	-	1951
19	75 S. Main St	Alaska Hotel/ Alaskan Commercial Hotel	Historic, Contributing	-	1892

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ID #	Address	Historic Name	Rank	Architect	Date
20	304 Alaskan Way S.	Oregon and Washington Railroad and Navigation Company	Historic, Contributing	-	1890
21	316 Alaskan Way S.	Terminal Garage	Historic, Non contributing	-	1909
22	83 S. Jackson St	Schwabacher Warehouse Annex	Historic, Contributing	Bebb & Gould	1909
23	83 S. Jackson St	Merrill Place Fountain (Site)	Non Historic, Non contributing	NBBJ/Olson Walker	1984
24	83 S. Jackson St	Merrill Place Parking Garage	Non Historic, Non contributing	"	1984
25	701 1 st Avenue	People's Bank and Parking Garage	Non Historic, Non contributing	-	1970
26	627 1 st Avenue	Silver Hotel/ Pioneer Drug Company	Historic, Non contributing	-	1908; late 20 th century
27	625 1 st Avenue S.	K & R Building/ Pioneer Office Equipment	Historic, Contributing	-	Ca.1889? 1905
28		Diamond Parking Lot	NA - Vacant	-	NA
29	606 Post Ave. (Alley)	Fischer and MacDonald Wholesale Store	Historic, Contributing	E. Fisher/ E. DeNeuf	1892
30	605 1 st Ave.	Mutual Life Building/ Yesler Building	Historic, Contributing	E. Fisher/ E. DeNeuf/ Robertson & Blackwell	1890, Alt. 1893; Addition Ca.1904
31	95 Yesler Way	Yesler Building/ Bank of Commerce Building	Historic, Contributing	E. Fisher/ E. DeNeuf	1891; Ca.1895
32	105 1 st Ave. S.	Schwabacher Building	Historic, Contributing	E. Fisher/ E. DeNeuf	1890; ca. 1892
33	109 1 st Ave. S.	Terry Denny Building/ Northern Hotel	Historic, Contributing	Saunders & Houghton	1891
34	119 1 st Ave S.	Maynard Building/ Dexter Horton Building	Historic, Contributing	A. Wickersham	1892
35	89 S. Washington St	J & M Annex/ Walter Collins Building	Historic, Contributing	-	1892
36	201 1 st Ave. S.	J & M Hotel/ J & M Card Room/ Seattle Bar Saloon	Historic, Contributing	Comstock & Troetsche	1889; Ca.1900

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ID #	Address	Historic Name	Rank	Architect	Date
37	207 1 st Ave. S.	Skagit Hotel/ Central Card Room	Historic, Contributing	Comstock & Troetsche	1889
38	209 1 st Ave. S.	Hotaling Block/ Marathon Hotel	Historic, Contributing	Builder: Capt John Nixon	1889, 1899?
39	211 1 st Ave. S.	Parker Bldg/ Lucky Hotel/ Killion Building	Historic, Contributing	-	1889
40	213 1 st Ave. S.	Branagan-Smith Building /Rocker Hotel	Historic, Contributing	Builder: Matthew Branagan?	1889
41	219 1 st Ave. S.	New England Hotel	Historic, Contributing	E. Fisher	1889
42	301 1 st Ave. S.	Matilda Winehill Block	Historic, Contributing	Bucheler & Hummel	1890
43	305 1 st Ave. S.	Surface Parking	NA - Vacant	-	NA
44	311 1 st Ave. S.	Maud Building	Historic, Contributing	Saunders & Houghton	1890
45	313 1 st Ave. S.	Crown Hotel	Historic, Contributing	Charles Bebb?	1900
46	317 1 st Ave. S.	Squires Building	Historic, Contributing	Charles Bebb	1900
47	80 S. Jackson St	Smith Building	Historic, Contributing	Max Umbrecht	1900
48	401 1 st Ave. S.	Schwabacher Hardware Company Building	Historic, Contributing	Bebb & Mendel	1905
49	411 1 st Ave. S.	Seller Building	Historic, Contributing	A. W. Gould	1906
50	419 1 st Ave. S.	Hambach Building	Historic, Contributing	-	1913
51	83 S. King St	Seattle Hardware Company Building	Historic Contributing	A.Wickersham	1904
52	501 1 st Ave. S.	Seattle Hardware Company Warehouse Annex	Historic, Contributing	same	1923
53	535 1 st Ave. S.	Parking garage & surface parking	Non Historic, Non contributing	-	1969
54	547 1 st Ave. S.	West Transfer Company Building/ Duncan & Sons Bldg	Historic, Non contributing	-	1919
55	551 1 st Ave. S.	Triangle Bar/ Flatiron Building	Historic, Contributing, NR	C. A. Breitung	1910

NR= on the National Register (separate or other listing)

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56	706 1 st Ave. S.	Parking Garage	Non Historic, Non contributing	-	1958
57	110 Cherry St/ 700 1 st Ave.	Scheuerman Block	Historic, Contributing	E. Fisher	1890 & 1903
58	107 Cherry St	Lowman Building	Historic, Contributing	Heide & DeNeuf	1906
59	616 1 st Ave. S.	Lowman and Hanford Building	Historic, Contributing	Emil DeNeuf	1892 ; 1902
60	612 1 st Ave. S.	Howard Building	Historic, Contributing	DeNeuf (attrib.)	1890
61	606 1 st Ave. S.	Pioneer Building	Historic, Contributing, NR	E. Fisher	1892
62	Pioneer Place	Pioneer Square, "Occidental Square"	Historic, Contributing, NR	-	1889- 1910
63	Pioneer Place	Pergola (structure)/ Comfort station	Historic, Contributing, NR	Julian Everett	1909- 1910
64	Pioneer Place	Chief Seattle Bust & fountain	Historic, Contributing, NR	J. Wehn (sculptor)	1909
65	Pioneer Place	Totem Pole (Replica of pre-1899 Tlingit pole)	Historic, Contributing, NR	C. Brown & father	1938
66	Pioneer Place	"Day and Night" (object)	Non Historic, Non contributing	E. Heap of Birds	20 th C.
67	102 1 st Ave S.	Olympic Building	Non Historic, Non contributing	-	1984-5
68	104 1 st Ave. S.	Lippy Building	Historic, Contributing	E. Houghton	1902
69	112 1 st Ave. S.	City Club Building/ Olympus Cafe	Historic, Contributing	Heins & Lafarge	1897 & 1906
70	108 1 st Ave. S.	Terry Kittinger Building	Historic, Contributing	Steinmann	1891
71	202 1 st Ave. S.	Buttnick Building	Historic, Contributing	-	1909
72	206 1 st Ave. S.	Gottstein Building	Historic, Contributing	-	1903
73	216 1 st Ave. S.	Squire Latimer Block	Historic, Contributing	Comstock & Troetsche	1891
74	310 1 st Ave. S./ 107 1 st Ave. S.	Marshall-Walker Block	Historic, Contributing	W.E. Boone	1891
75	SE Corner of 1 st Ave. S. and Main St	Earl Layman /Young Credit Jewellers' Clock	Historic, Non-Contributing (Moved to present site in 1984)	-	1907

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76	314 1 st Ave. S.	Nord Hotel	Historic, Contributing	-	1890
77	316 1 st Ave. S.	Seattle Quilt Building/ Walker Building	Historic, Contributing	Boone & Corner	1890
78	322 1 st Ave. S.	Capitol Brewing and Malting Company	Historic, Contributing	A. Breitung	1900
79	101 S. Jackson St	Western Dry Goods/ Wax and Raine Building	Historic, Contributing	-	1904
80	100 King St	Westland Building/ Hambaca Building/ Tempco Quilters	Historic, Contributing	Saunders & Lawton	1904
81	101 King St/ 500 1 st Ave S.	Mueller Wholesale Block/ Norfin Building	Historic, Non-Contributing	F. A. Sexton	1910
82	508-34 1 st Ave. S.	Seattle Security Company Building/ Norfin Warehouse	Historic, Non-Contributing	Lohman & Place	1909
83	538 1 st Ave. S.	Kaufman Warehouse	Historic, Contributing	W.P. White	1910
84	542 1 st Ave. S.	George Hoffman's Carriage Factory/ Washington Shoe Company Building	Historic, Contributing	Builder: Megath & Duhamel	1903
85	548 1 st Ave. S.	Carstens Bros. Cold Storage	Historic, Contributing	Builder: David Dow	1904
86	558 1 st Ave. S.	E. N. Fobes Building	Historic, Contributing	A. W. Gould	1908/ 1910
87	562 1 st Ave. S.	Bornstein & Sons Warehouse	Historic, Contributing	Josenhans & Allan?	1909
88	568 1 st Ave. S.	Provident Building	Historic, Contributing	Saunders & Lawton	1910
89	590 1 st Ave. S.	Seattle Plumbing Company Building	Historic, Contributing	-	1903
90	109 Yesler Way	Sanderson Block/ Merchant's Cafe	Historic, Contributing	W. E. Boone	1890
91	111 Yesler Way	Padden Block/ Bohemian Cafe/ Eagle Cafe	Historic, Contributing	E. Fisher	1890

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ID #	Address	Historic Name	Rank	Architect	Date
92	119 Yesler Way	Korn Block	Historic, Contributing	E. Fisher	1889
93	107 Occidental Way S.	Walker Block/ Frye Market	Historic, Contributing	Boone & Willcox	1891
94	117 Occidental Way S.	Star Theater?	Historic, Non contributing	-	1915/ late 20 th century
95	116 & 118 S. Washington St	Scandinavian Hotel and Clancy Building	Historic, Contributing	-	1890
96	124 S. Washington St	Hotel Interurban	Historic, Non contributing	-	1895/ late 20th century
97	Occidental Park (Occidental Way between S. Washington & S. Main Streets)	Occidental Park/ Occidental City Park (Site)	Non Historic, Non contributing	Ilze Jones, Jones and Jones	1972
98	same	Tsnonoqua (totem)	Non Historic, Non contributing	Duane Pasco	1973
99	same	Bear (totem)	Non Historic, Non contributing	same	1973
100	same	Sun & Raven (totem)	Non Historic, Non contributing	same	1971
101	same	Man Riding on the Tail of a Killer Whale (totem)	Non Historic, Non contributing	same	1974
102	same	Pergola (structure)	Non Historic, Non contributing	Ilze Jones, Jones & Jones	1972
103	Occidental Park	Sculpture: Seattle Fallen Firefighters Memorial	Non Historic, Non contributing	Hay Ying Yu	Ca. 1990
104	Main St/ Occidental Way	Trolley Structure	Non Historic, Non contrib.	-	same
105	Occidental Way between S. Main & S. Jackson St	Occidental Mall	Non Historic, Non contributing	Ilze Jones	1972
106	117 S. Main St	Superior Candy and Cracker Company?	Historic, Contributing	-	1902
107	119 S. Main St	Union Trust Building	Historic, Contributing	Skillings & Corner	1893

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ID #	Address	Historic Name	Rank	Architect	Date
108	311 Occidental Ave S	Waltham Block	Historic, Contributing	-	Ca. 1890
109	122 S. Jackson St	Crescent Manufacturing Co./ Ingels Block	Historic, Contributing	-	1890; 1910s
110	123 S. Jackson St	Seattle Transfer Co./ Scientific Supplies	Historic, Contributing	-	1902
111	115 S. Jackson St	Fisher Building/ Rautman Plumbing & Heating Co./ Simonds and Brawley Buildings	Historic, Contributing	-	1890; 1930
112	419 Occidental Ave. S.	Manufacturers Building/ Manufacturers Exchange Building/ Stewart and Holmes	Historic, Contributing	Saunders & Lawton	1906
113	102 Occidental Ave S.	Seattle National Bank/Pacific Block	Historic, Contributing	J. Parkinson/ Parkinson & Evers	1892
114	NE corner Occidental Ave S and S. Washington Street	Surface Parking	NA - Vacant	-	NA
115	Between S Washington St & S. Main Sts & Occidental Way (Ave)	Surface Parking	NA - Vacant	-	NA
116	300 Occidental Ave. S.	State Building	Historic, Contributing	E. Fisher	1891
117	314 Occidental Ave. S.	Sportscaster and Company Building	Historic, Contributing	-	1900
118	400 Occidental Ave S.	Washington Shoe Mfg Co. Bldg/ Washington Iron Works/ J. M. Frink Building	Historic, Contributing	Boone & Willcox; Blackwell & Baker	1892; 1912; 1930s
119	416 Occidental Ave. S.	Graybar Electric Co./ Pacific Northwest Bell Telephone	Historic, Contributing	-	1930
120	619 2 nd Avenue	Bailey Building/ Harrisburg Building	Historic, Contributing	Saunders & Houghton	1889-1892
121	601 2 nd Avenue	Butler Block/ Butler Hotel	Historic, Non Contributing	Parkinson & Evers	1890
122	515 2 nd Avenue	Sinking Ship Parking Garage	Non Historic, Non contributing	Mandeville & Berge	Ca. 1961

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123	433 2 nd Ave. Extension S.	H. K. Owens Building/Metropole Bldg	Historic, Contributing	E. Fisher/ E. DeNeuf	1893
124	417 2 nd Ave. Extension S.		Historic, Contributing	-	Ca. 1891
125	411 2 nd Ave. Extension S.	Circle Theater	Historic, Non contributing	-	1910
126	164 S. Washington St	Nugent Block and Considine Block	Historic, Contributing	-	1890
127	East of 164 S. Washington St	Sculpture (Steel, painted orange)	Non Historic, Non Contributing	Artist: Jan Evans	Late 20 th C.
128	West of 173 S. Washington St	Vacant lot (demolished buildings)	NA - Vacant	-	NA
129	173 S. Washington St	McGowan Block (w. portion)	Historic, Contributing	-	Ca. 1895
130	211 2 nd Ave. S.	LeRoy Hotel	Historic, Non-Contributing	-	1890; Ca. late 1990s
131	215 2 nd Ave. S.	Lucknow Building/ Ruggles Building	Historic, Contributing	-	1900
132	NW corner-2 nd Ave. S. and Main Street	Annie E Casie Waterfall Garden/ Casey Waterfall Park (site)	Non Historic, Non contributing	Masao Kinoshita	1977
133	305 2 nd Ave. S.	Fire Station No. 10 (now No.2)	Historic, Contributing	-	1929
134	315 2 nd Ave. S.	Duncan & Sons Building	Historic, Contributing	-	1900
135	319 2 nd Ave S.	Wittler Block/ Shanks and Mills Block/ Elliott House/ Star Lodge	Historic, Contributing	Hetherington & Clements & Company	1889
136	171 S. Jackson St	Northcoast Building/Fuller Building/Chapin Building	Historic, Contributing	Boone & Corner	1901
137	401 2 nd Ave. S.	Goldsmith Building/ Crane Building	Historic, Contributing	Saunders & Lawton	1907
138	201 S. Washington St	Apex Building	Historic, Non-Contributing	-	Ca. 1890; 1900

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139	312 2 nd Ave. Extension	Hambach Warehouse/ Northwest Hotel Supply	Historic, Contributing	Josenhans & Allan; Lawton & Moldenhour	1905; 1928
140	220 2 nd Avenue South	Furuya Building	Historic, Contributing	-	1900; Ca. 1903- 1904
141	222 S. Main St	Corgiat Building/ Main Hotel	Historic, Contributing	R. L Robertson; D. Delaney (builder)	1900
142	301 2 nd Ave Extension S.	Fiesta Building/ Fiesta Coffee Shop	Non Historic, Non contributing	-	1934
143	(No address available)	Surface parking (#5247800845)	NA - Vacant	-	NA
144	312 2 nd Ave. S.	Moses Building/ Sartori Building	Historic, Contributing	-	1901
145	318 2 nd Ave. S.	Fulton Hotel/ Fulton Inn/ Totem Distributing Co.	Historic, Contributing	-	1890;
146	213 S. Main St	Cannery Workers ILWU Local 37/ Cascade Laundry	Historic, Contributing	E. W. Houghton; Spurr & Silber, (builder)	1900; Ca. 1928
147	307 3 rd Ave. S.	Mottman Building/ Norris Safe Building/ Mohawk Building	Historic, Contributing	-	1906
148	319 3 rd Ave. S.	U. S. Rubber Building/ Pacific Drug Company/ Stadium Furniture/ Seattle Paint Company	Historic, Contributing	Boone & Corner	1902
149	201 S. Jackson St	King County Center	Non Historic, Non contributing	NBBJ	1999
150	201 S. Jackson St (southeast plaza)	King County Center southeast plaza	Non Historic, Non contributing	NBBJ & Hewitt; Jack Mackie, artist	1999
151	618 2 nd Ave.	Alaska Building	Historic, Contributing	Eames & Young	1904
152	606 2 nd Ave.	Corona Building/ Oriental Building	Historic, Contributing	Bebb & Mendel	1903
153	600 2 nd Ave.	Hartford Building	Historic, Contributing	John Graham, Sr.	1929

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Contributing buildings within the district, often three stories in height or taller, retain a significant portion of their historical exterior design, materials and architectural detailing. Changes to the ground floor storefronts are not uncommon, but are more than offset by the intact nature of the upper floors, or by significant detail even at the storefront level. In several cases, cornices on buildings have been lost or replaced as a result of a major earthquake in 1949, but this loss is balanced by the integrity of the rest of the building exterior. The few contributing sites retain their original shape, in addition to contributing elements such as historic pergolas and totems and/or significant paving or landscaping. The number of contributing structures and objects, as opposed to buildings, are few, but most are associated with contributing sites. Following is a **table of the resources** within the Pioneer Square-Skid Road National Historic District. This will be followed by **descriptions and cultural data** for each of the resources.

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ID #	Address	Historic Name	Rank	Architect	Date
154	520 2 nd Ave.	Collins Building	Historic, Contributing	A. B. Chamberlin	1894
155	512 2 nd Ave.	Florence Theater	Historic, Non contributing	-	1900; 1924; ca. 2000
156	502 2 nd Ave.	Smith Tower	Historic, Contributing	Gaggin & Gaggin	1911- 1914
157	Fortson Square	Fortson Square	Historic, Non contributing	Willwerth/ Conner - 2000	1901; ca. 1929; 2000
158	Fortson Square	(Sculpture by Elizabeth Conner)	Non Historic, Non contributing	E. Conner (artist)	Ca. 2000
159	Fortson Square	(Five lamps- replicas of historic gaslight fixtures)	Non Historic, Non Contributing	-	Ca. 2000
160	201 Yesler Way	Campbell Fuller Building/ Tyee Saloon	Historic, Non contributing	-	1891
161	408 2 nd Ave. Extension S	Leighton Center/ Leroy Helms Center/ Harbor Light	Historic, Non contributing	-	1909; 1967; Ca. 1999
162	406- 410 2 nd Ave.	Monterey Hotel/ Lexington Hotel (north wing)	Historic, Contributing	-	1909; Ca. 1929
163	400 2 nd Ave.	Kon Yick Building/ Chin Gee Hee Building	Historic, Contributing	W. E. Boone? (1890 form)	Ca. 1890; 1900
164	211 S. Washington St	Duppenthaler Building	Non Historic, Non contributing	-	1936
165	318 2 nd Ave. Extension S.	Ace Hotel	Historic, Contributing	-	1904; ca. 1930
166		Surface parking	NA - Vacant	-	NA
167	519 3 rd Avenue	Drexel Hotel	Historic, Contributing	-	Ca. 1890
168	501 3 rd Avenue	Morrison Hotel	Historic, Contributing	Schack & Huntington	1909

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ID #	Address	Historic Name	Rank	Architect	Date
169	3 rd Avenue & Yesler Way	Pioneer Square Metro Station (bus tunnel)	Non Historic, Non Contributing	TRA	1990
170	Prefontaine Place (Between Jefferson & Yesler & 3 rd Ave.)	Prefontaine Place (site)	Historic, Contributing	Carl F. Gould	1926
171	223 Yesler Way	Frye Hotel	Historic, contributing	Bebb & Mendel	1908
172	115 3 rd Ave. S.	Frye Garage	Historic, Contributing	J. H. Randall	1926
173	West of 123 3 rd Ave	Surface Parking	NA - Vacant	-	
174	123 3 rd Ave.	Walthev Building	Non Historic, Non contrib..	-	1971
175	219 S. Washington St	Graham Block (part of)	Historic, Contributing	-	Ca. 1892
176	221 S. Washington St	Graham Block (part of)	Historic, Contributing	-	1890
177	Union Station Square	Union Station Square (Site)	Historic, Non Contributing	K. Nakano (late 20 th c.)	1929; 20 th C.
178	Union Station Square	Sculptural elements	Non Historic, Non Contributing	Bill Will (artist)	20 th C.
179	301 S. Jackson St	King Street Station	Historic, Contributing, NR	Reed & Stem	1906
180	500 3 rd Ave.	King County Courthouse	Historic, Contributing	A. W.. Gould/ Bittman/ McCauley	1916, 1931
181	City Hall Park (SE of King County Courthouse)	City Hall Park/ Dilling Park (Site)	Historic, Contributing	-	1911, 1917, 20 th C.
182	City Hall Park	Battle of Seattle Site (Boulder with plaques)	Historic, Contributing, NR	-	1916
183	City Hall Park	Tunnel walls	Historic, Contributing	Huntington/ Josenhans	1917
184	101 Prefontaine Place	Tashiro Building	Historic, Contributing	-	1908
185	115 Prefontaine Place	Kaplan Building	Historic, Non contributing	C. R. Aldrich	Ca. 1906-8
186	200 3 rd Ave S.	Davenport Hotel/ Hotel Union	Historic, Contributing	Elliot & West	1905
187	206 3 rd Ave. S.	Norton Building/ Northcoast Electric Bldg	Historic, Contributing	Saunders & Lawton	1905

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ID #	Address	Historic Name	Rank	Architect	Date
188	210 3 rd Avenue S.	Richmond Paper Company/ Westcoast Wholesale Drug	Historic, Contributing	Saunders & Lawton	1904
189	220 3 rd Avenue S.	C.T. Takahashi and Company	Historic, Non contributing	-	1905; Late 20 th C.
190	222 2 nd Ave.Extension S.	Metropolitan Building	Historic, contributing	-	Ca. 1905; Ca. 1929
191	210 2 nd Ave. Extension S.	Seattle Lighting Fixture Company Annex	Non Historic, Non Contributing	-	1946
192	South of 210 2 nd Ave. Ext. S.	Surface Parking	NA - Vacant	-	NA
193	4 th Ave S. and Yesler Way	Yesler Overpass	Historic, Contributing	-	Ca. 1908
194	110 Prefontaine Place S.	Prefontaine Building	Historic, Contributing	H. Pederson (builder)	1909
195	Between S. Washington and S. Main Sts, w of 4 th Avenue South	{Opening above train tracks, associated with 2 nd Ave. Extension Project} - site	Historic, Contributing		Ca. 1929
196	Between S. Main and S. Jackson Sts, w of 4 th Avenue South	same	Historic, Contributing	-	Ca. 1929
197	On & south of Jackson Street and s. Main St, west of 4 th Avenue South	{Triangular opening above train tracks, associated with 2 nd Ave. Extension Project} - site	Historic, Contributing	-	Ca. 1929
198	401 S. Jackson St	Oregon and Washington Station/ Union Pacific Station/ Union Station	Historic, Contributing, NR	D. J. Patterson	1911
199	420 4 th Avenue	420 4 th Avenue	Historic, Contributing	-	1924
200	411 Jefferson St	Milburn Hotel	Historic, Non contributing	-	1902; 1965
201	north of 410 4 th Ave	Surface Parking	NA - Vacant	-	

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ID #	Address	Historic Name	Rank	Architect	Date
202	410 4 th Avenue	Crouley Building/ Reynolds Hotel	Historic, Contributing	-	1909- 1910
203	400 4 th Avenue	MacRae Parking Garage	Historic, Contributing	-	1927
204	400 Yesler Way	City Hall/ Public Safety Building	Historic, Contributing, NR	Clayton D. Wilson	1909
205	Yesler and 4 th Avenue	Surface Parking	NA - Vacant	-	NA

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Descriptions and Cultural Data

Address: 61 Columbia St

Historic Name: Polson Building **Built:** 1910

Plat: Seattle Tide Lands Block 01-376/Block 194 /Lots 1-2 **Parcel #:** 7666202565

Style: Commercial/ Chicago School

Architect: Saunders and Lawton **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 1

Description

This six story building, rectangular in plan, has a concrete foundation, a full basement and reinforced concrete walls. It has a primarily flat roof and parapet and primary facades on Western Avenue and Columbia Street. The Western Avenue façade is divided into six bays with trabeated openings at the ground level. Within these openings, the storefronts are set in wooden frames and have transom lights. Above a belt-course in concrete, there are four standard central vertical bays, set between piers. Each of these bays has a horizontal row of four double-hung windows in a wood frame (per floor). To each side of the four central bays, are end bays with a horizontal row of three windows per floor. The Columbia Street elevation has a similar design and detailing, except that there are six central bays with horizontal rows of three double-hung windows. Here, side bays consist of horizontal rows of two windows. There is now an entrance at the fourth bay from the east (or from the corner of Western Avenue and Columbia Street), which is a later addition.

Cultural Data

Named after its original owner, the Polson Realty Company, the Polson Building was built in 1910 and designed by the architectural firm of Saunders and Lawton. The building is significant, because it dates from a period of economic and industrial growth in Seattle, which included the expansion of the original heart of the city along the former tideflats. The building's construction is in reinforced concrete, indicating a shift in construction knowledge and techniques, since many warehouse buildings from only a few years before had brick exterior walls and heavy timber interiors.

While this is a simple, utilitarian building, it has much in common with other more ornate warehouse buildings, erected in the same period in the district. It was also designed by a notable Seattle architecture firm. The architectural firm of Saunders and Lawton was formed in 1898, when Charles Saunders joined with his former draftsman, George Lawton. Within this historic district alone, the firm was very prolific. It was responsible for several other warehouse buildings in the district, including the Westland Building of 1907, the Norton Building of 1904, the Mottman Building of 1906 and the F. X. McRory Building (formerly the McKesson and Roberts Building) of 1906.

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Charles Saunders' career in Seattle goes back to 1889. He came to Seattle in 1889 right after the Great Fire, probably because of an association with William Elder Bailey. Bailey was involved in ventures in real estate, railroads and newspapers in Seattle, right after the Fire of 1889 until the early 1890s, when his finances went sour. By September of 1889, Charles Saunders had formed a partnership with the British born Edwin Houghton, whom he had probably met in California. The Saunders and Houghton Partnership also produced several notable buildings in the new heart of Seattle right after the Fire of 1889, including the Bailey Building, the Terry Denny Building and the now demolished Olympic Block. After the dissolution of the Saunders and Houghton partnership in 1890, Saunders practiced independently until the formation of the Saunders and Lawton partnership in 1898, which lasted until 1915. Saunders and Lawton were also responsible for the Forestry Building, made of raw logs, at the Alaska-Yukon Exposition in Seattle in 1908-09 and were supervising architects on the construction of Eames and Young's Alaska Building, also in the Pioneer Square Historic District.

The Polson Building was partially burnt in 1958 and is described as having been "rebuilt" in 1958. In the late 1990s, it also suffered a severe fire, which destroyed the art work of many artists who had studios in the building at the time. It was again rehabilitated, but based on historical photographs and despite two major fires, the basic design and exterior have not changed significantly since 1910.

Sources

Ochsner, Jeffrey and Dennis Andersen. Distant Corner: Seattle Architects and The Legacy of H. H. Richardson. Seattle and London: University of Washington Press, 2004.

Address: 611 Western Avenue

Historic Name: Unknown **Built:** 1910

Plat: Seattle Tide Lands Block 01-376/Block 194 /Lots 3-4 **Parcel #:** 7666202570

Style: Commercial/ Chicago School

Architect: Saunders and Lawton? **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 2

Description

611 Western Avenue has three elevations, which are now visible from the street: two, on Western Avenue and Alaskan Way, were meant to be facades. A third, south elevation, along Yesler Way, was originally designed to face an alley, and now looks down on a surface parking lot. The building footprint is 100' x 134', with the longer dimension facing north and south. The building is six stories, with, like its neighbor, the Polson Building, reinforced concrete walls. It has a partial basement and concrete foundation walls. The Western Avenue and Alaskan Way elevations have belt-courses, just above the first story and just below the sixth story. Otherwise the building exterior is unadorned.

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The Western Avenue façade, which faces east, is divided into five bays, separated by piers. At the ground level, it has wood framed storefronts with multi-light transom windows in the third and fourth bays (counting from the South). The three central bays of levels two to five have a horizontal row of four pivoting windows, (three over three), in wooden frames, topped by horizontally pivoting transom windows (three lights). The single bays to each side of the three central bays each consist of a row of three windows, also with pivoting transom windows overhead. The top sixth level has the same standard multi-light window, but no transoms. The whole is surmounted by a flat cornice in concrete, surmounted by additional parapet wall in concrete, which looks as though it may have been added later.

The west elevation on Alaskan Way more or less mirrors the Western Avenue elevation, except that the ground level has a loading dock platform and a hodge-podge of doorways, fenestration and garage doors. The former alleyway elevation on Yesler is wider and has no belt-courses. At the second level, it has 14 of the standard window, but no transom windows. The next three floors have 8 of the standard windows with transom windows. There is a wide expanse of wall to each side of the windows (in the horizontal direction). The top level of windows consists of the standard three over three windows, with no transoms.

Cultural Data

The building was designed in 1910. It is a utilitarian building, similar in design to its neighbor, the Polson Building. Not surprisingly, it was also designed as a warehouse building. While simple and utilitarian, it has much in common with other more ornate warehouse buildings erected in the same period in the district. It stands out somewhat because of its original multi-light windows above the storefront level. These impart a pleasing rhythm, especially on the Western Avenue façade. The building is significant because it dates from the period of economic and industrial growth of the original heart of Seattle along the former tideflats. Like its neighbor, the Polson Building, its construction is in reinforced concrete, indicating a shift in construction knowledge and techniques, since many warehouse buildings from just a few years before still had brick exterior walls and heavy timber interiors. There does not seem to be an architect of record, but given the similarity with the Polson Building and the fact that it was also designed in 1910, it is very possible that it too was designed by Saunders and Lawton, a notable Seattle architecture firm. (For further information on Saunders and Lawton, please see the context statement, Section 8, and the cultural Data Section for the Polson Building, Field no. 1)

Sources

Ochsner, Jeffrey and Dennis Andersen, Distant Corner: Seattle Architects and The Legacy of H. H. Richardson, Seattle and London: University of Washington Press, 2004.

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Address: 305 First Avenue S. (Surface Parking Lot)
Historic Names: NA **Built:** NA
Plat: Seattle Tide Lands BL 01-376/ Block 194 / Lot 4-5 **Parcel:** # 7666202575
Style: NA
Architect: NA **Builder:** NA
Classification: Vacant **Site ID #:** 3

Address: 1 Yesler Way
Historic Name: Bedford Hotel **Built:** 1911
Plat: Seattle Tide Lands Block 01-376/Block 197 /Lots 1-2 **Parcel #:** 7666202594
Style: Commercial
Architect: Unknown
Builder: Unknown
Classification: Historic Contributing **Site ID #:** 4

Description

This is small, three story brick-clad building, triangular in plan. It has a flat roof and a parapet which rises at the corners of the building and at the narrow south elevation. The main elevation faces north and has five asymmetrically placed arched openings toward the west at the ground level, which date from a 1967 remodel. One of these serves as an entry to a business, currently a restaurant. Above the storefront on the north and on the east and west elevations, rectangular window openings are placed in a more or less consistent fashion from elevation to elevation. They are equally spaced on the east and west elevations and less regularly on the north elevation, with the first two rows of windows to the east spaced more closely.

Cultural Data

The original building, which first housed the Bedford Hotel from 1911 to 1940, was erected in 1911. After World War II, this building continued to serve as a seamen's and travelers' hotel. Restored as an office building in 1967, it was known in the 1969-70 National Register nomination as the Pacific Banking Building. Its earlier address was "67-71 Yesler Way," but it seems that the address "1 Yesler Way" is now official, according to current King County Records. The draft of Victor Steinbrueck's Seattle Register Nomination Form for the Pioneer Square Historic District, as well as the Pioneer Square Preservation District Inventory, done by the Seattle Department of Community Development in 1982 - apparently based on Steinbrueck's assessment - claim that the building was "restored and rebuilt in 1967." While the north facing street level has obviously been redesigned and probably in the 1960s, the fenestration of the upper level appears exactly as it does in a King County Property Record card of 1936. Also, the photograph shows that the parapet did rise at the corners and south elevation of the building, as it does now, although there were overhangs that ran the length of the lower parts of the parapet. All this suggests that, despite changes in 1967, particularly at the lower level of the north elevation, the building has retained much

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of its fabric and integrity from 1911, or has been reconstructed so as to retain its essential architectural characteristics.

Sources

King County Tax Assessor's Records, ca. 1936-1972.

Lange, Greg and Tim O'Brian. "Virtual Pioneer Square." unpublished manuscript, 27 October 1996, City of Seattle, Department of Neighborhoods, Historic Preservation Program files.

Steinbrueck, Victor, "Seattle Register of Historic Places Nomination Form for the Pioneer Square Historic District," Manuscript, ca. 1969 (University of Washington, Manuscripts and Special Collections- Accession number 3252, 3252-2, Box 4, Folder 25)

Address: 83 Columbia Street

Historic Name: Journal Building ? **Built:** 1898; 1914

Plat: Seattle Tide Lands Block 01-376/Block 195 /Lots 1-2 **Parcel #:** 7666202580

Style: Richardsonian Romanesque /Chicago School

Architect: Unknown **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 5

Description

The building at 83 Columbia Street is a four story masonry building with parapet. The main, north elevation faces Columbia Street, while the west elevation faces Western Avenue and the east elevation Post Alley. The ground floor story is clad with rusticated stone, cut in large blocks, while the three upper floors are clad in brick. On these floors, the lintels over window openings are marked by stretcher bricks sets vertically.

The ground floor openings - storefront and doorways - are trabeated and have clerestory windows. Storefront and door frames and cladding are of wood. Openings at the ground level are generally of the same overall width as the sets of windows on the floors above, except at the second bay of the north elevation, (counting from the east), which instead has two doorways. The main doorway, located on the north elevation, is gently emphasized at the clerestory level by a curved element, which flairs out at the top of each of the stone jambs. The other doorway, to the east of the main doorway, is more utilitarian. It is detailed in a manner similar to the other wood elements of the storefront. On the ground floor level, another interesting detail is that the large, central stone blocks of the lintels are often cut in the shape of keystones.

On the upper floors, all the windows are double-hung and arranged in triple or double sets. The north elevation is divided into five bays, with five sets of triple double-hung windows; the west elevation has four sets of triple windows and then two sets of double windows. The east elevation has five sets of double windows and one triple set of windows near the northeast corner of the building.

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Just below the parapet, the west, north and a portion of the east elevations are marked by a generous overhanging metal cornice with well-sized dentils.

Cultural Data

83 Columbia St bears a plaque that says that it was erected in 1898, but according to the King County Record Assessor's record cards, this building was completed in 1914. While the Tax Assessor Records, at least as they relate to the Pioneer Square area, seem occasionally inaccurate, according to oral tradition at the Daily Journal of Commerce, the current main tenant of the building maintains that the first floor was completed in 1898, while upper floors were added later at the beginning of the twentieth century. Most secondary sources give an historic name for the building associated with newspapers or even the current tenant. The most common name seems to be the Journal Building. Polk's directories, however, suggest that the Daily Bulletin, the Daily Journal of Commerce's predecessor, only definitely became associated with the building in 1918 (At that time, according to advertisements, the Daily Bulletin had been in existence for 26 years). By 1921, the paper, by that time, called the Daily Journal of Commerce, had headquarters in the building, as did other newspapers such as a weekly, The American.

The building was built on the tidal flats, an area which began to be reclaimed in the 1890s and where a significant industrial and commercial area was created, beginning in the 1900s. This building was part of the development of the area, after the economic and industrial upturn caused first by the Klondike Gold Rush, and is again associated with the increased industrialization of the area, as World War I approached.

The building is also architecturally distinguished and appears to be intact at the upper floors, with perhaps a few changes to the wooden doors and street frontage at the ground level over the years.

Sources

King County Tax Assessor's Records, ca. 1936-1972.

Brown, Phil, Owner, Daily Journal of Commerce, Telephone Interview by Karin Link, 2 September, 2004.

Polk's, City of Seattle Directories, 1919 and 1921.

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Address: 633 Post Avenue

Historic Name: New Post Station, Seattle Steam Company **Built:** 1902

Plat: Terry's 3rd Addition/Block M/Lots 17 **Parcel #:** 8591400100

Style: Italian Renaissance /Commercial/Utilitarian

Engineer: Stone & Webster **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 6

Description

The Seattle Steam Company Post Street Plant, also known as Seattle Steam's New Post Station, is a striking Neo-Renaissance industrial building, located between Post Avenue and Western Avenue. It is adjacent to Seattle Steam's Old Post Station. The building is rectangular in plan and rises five stories, thanks to a steel and cross-braced frame and additional structural elements of steel and concrete.

The main west elevation, facing Western Avenue, is divided into six bays, five of which are identical. The standard vertical bay consists of two basement type windows, set in a rusticated sandstone base, above which is a sandstone belt course. A long trabeated three-lite window opening occurs at the second floor, then a similar window arrangement at the third level, topped by a clerestory level semi-circular window, also divided into three lites. This is topped by another sandstone belt course and then by a grouping of three smaller arched windows at the fourth floor. The spandrel above the fourth floor windows is topped by a metal ornamental band, (which runs the length of the elevation), distinguished by a band of bead motifs and further up the wall, by a more classically detailed metal cornice, including dentils and projecting modillions. Vertical bands of brick, beginning at the first level belt course and topped by arched forms, emphasize the verticality of the bays. The top level of this typical bay has three small rectangular windows. The parapet is marked by a thinner metal band and then, at the very top, a simple metal projecting cornice.

In contrast, the north bay, which is slightly recessed, has a small, single window, more or less corresponding to each level, with an arched window at the fourth floor, at the same height, as the grouping of three windows in the typical bay. This configuration corresponds with the hoistway on the interior of the building, which was used to move batteries to an upper battery room. The east façade along Post Avenue has architectural elements similar to the main Western Avenue façade, except that there are no window openings at the second level and the elevation is divided into six similar bays.

The west and east façades are topped by a seventy foot smoke stack with a masonry base, an exact replica of the original. The smoke stack is noticeable from many parts of Pioneer Square and Downtown Seattle. The roof monitor has been removed and there is a corrugated metal door on the west elevation, which is clearly not original. Aside from these changes, the building is surprisingly intact. This is also true on the interior of the building.

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Cultural Data (633 Post Avenue)

Along with the adjacent Old Post Station, this is one of the last working remnants of the original industrial fabric of the Pioneer Square-Skid Road National Historic District. The building was erected between 1900 and 1902 by Stone & Webster, the Boston based utility company. Founded in 1889 by Charles A. Stone and Edwin Webster, both graduates of MIT in electrical engineering, the company was originally called the Massachusetts Electrical Company. The firm began by managing utility plants in 1895. By 1902, it had begun financing the plants through an in-house securities department and was also responsible for their construction. This Seattle Steam Plant appears to be among the company's earliest efforts and certainly one of their earliest enterprises in Seattle. Stone and Webster had, in fact, maintained a significant presence in King County since 1898, when it had acquired the region's first hydroelectric plant at Snoqualmie Falls and its subsidiary, the Seattle Electric Company, took control of Seattle area utilities, as well as the local street car lines.

The building has been in continuous use as a steam plant. In terms of function, the interior of the building was designed to maximize the use of gravity in the movement of coal. Coal came into the building through "Hell's alley," located at the southwest corner of the building. From there, it moved to the eastern portion of the building and was raised by a conveyor to the roof, where it was emptied into a covered roof monitor and moved in a north-south direction. From the roof monitor, the coal would be dropped into the coal bunkers below, and then from the coal bunkers to the "water-tube" boilers. The plant also produced electricity for the streetcars, which had been operating in Seattle, since before the Great Fire, thanks to two battery rooms, one in the basement and one at the penthouse level.

The building still provides steam to most of Pioneer Square and to other areas of Seattle, from Pioneer Square roughly up to Harvard Avenue to the east and between Blanchard Street to the north and King Street to the south. High pressure steam lines provide steam to areas east of Interstate-5, while low pressure lines are used to provide steam to Seattle's downtown and west of the I-5. The fact that this is still a working steam plant, in itself, is significant, since similar buildings throughout the United States have frequently been converted to other uses

The Neo-Renaissance composition, particularly of the original five bays along Western Avenue, is especially striking. In addition, the smokestack, which is visible in many parts of Pioneer Square and Downtown Seattle, is an important visual marker within the city. In the context of American urban history, this building is typical of power production buildings associated with industrial growth at the turn of the twentieth century. It is similar to several other industrial buildings produced by and administered by Stone & Webster or its subsidiaries in this period

The top floor is not shown in the original drawings, but appears to have been added at the end of construction in 1902. The northern bay, corresponding to the hoistway and one of the battery rooms, was apparently added in 1935. Both the later date of design and construction and the functional aspects of the interior account for differences between it and the symmetrically composed Neo-Renaissance elements of the earlier part of the façade; but stylistically, the difference between the two parts of the façade is not jarring. Aside from the 1935

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addition, as well as an enlargement of a door to accommodate the installation of a new generator, later filled in, the building's exterior appearance has been not been altered since 1902.

Sources

Crowley, Walt. "Interurban Rail Transit in King County and the Puget Sound Region - A Snapshot History." History Link.org, 19 September 2000. Database on-line. Available from <http://www.historylink.org/>

Stickney & Murphy Architects. "Old Post Station, Seattle Steam Company," Historic Preservation Certification Application, Part 1," 27 July 1993. Office of Archeology and Historic Preservation, State of Washington, Olympia, Washington, Microfiche File.

Roberston, Amanda. "An Investigation of Post Avenue Steam Plants." Report for URBDP 586. University of Washington, 2003. City of Seattle, Department of Neighborhoods, Historic Preservation Program Files.

Address: 619 Post Avenue

Historic Name: Old Post Station, Seattle Steam Company **Built:** ca. 1890. Altered 1903

Plat: Terry's 3rd Addition/Block M/Lots 17 **Parcel #:** 8591400100

Style: Utilitarian

Engineer: Stone & Webster (alterations 1903, 1910, 1913) **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 7

Description

This low, industrial brick building, in fact, combines two utilitarian masonry buildings, forming an overall structure of irregular shape and floor plan. While both parts of the building have varying roof as well as interior floor levels, the building appears to be one-story. It is located between the New Post Street Station to the northwest and the Travelers Hotel/ Post Mews to the south, both early twentieth century buildings. Its street elevations face Post Avenue and Western Avenue. On Post Avenue, the northern structure, angled in the northwest direction, mainly has a flat roof with corbelled parapet, made up of three courses of brick- (two stretcher courses and a top layer of headers bricks); until very recently, an exposed exterior roof truss also formed part of the roof landscape. The building's Post Avenue elevation is marked by three window openings with segmental arches, a door opening, now closed-off by pieces of sheet metal and a small window with segmental arch. Set at an angle is the southern structure, which is also brick clad. It has rectangular window with two lites each and concrete lintels. The corbelled band set a few feet below the top of the parapet is made up of five courses of brick.

On Western Avenue, the north part of the structure has a narrow elevation with a large rectangular door opening. Here, the northern and southern parts of the building form an acute angle. The south portion has a large double window opening. The lintels above the doorway and windows are also of concrete. Any other detailing above the doorway or windows is currently obscured by ivy.

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Cultural Data

The Old Post Station Facility, along with the Seattle Steam's New Post Station, is one of the last working remnants of the industrial fabric of the Pioneer Square-Skid Road Historic District. It definitely dates from before 1903, but ascribing an earlier date for the entire building is difficult, although it seems very likely that at least portions of the building date from 1890. The Seattle Steam Heat and Power Company was granted a "franchise" by the City of Seattle to provide steam heating and water on February 19, 1890. In a letter of September 24, 1890, the Seattle Steam Company described the imminent completion of a plant at 619 Post Avenue and the two duplex Worthington steam pumps, which would provide water in the event of a fire. Whether all or part of the present building was built around 1890, however, is uncertain. It is known that the east and north masonry walls were constructed before 1903 and that the original boilers were located along a south wall. By 1903, the building had a large stack, as well as boilers on the roof. The original building designer and builder are unknown; however, Stone and Webster, the well-known Boston based utility company, who also designed the adjacent New Post Station, modified it in 1903, 1910 and 1913. In 1913, the south façade and a portion of the east façade were reconstructed. This building, like the New Post Station, is therefore associated with the company's very early efforts in King County.

The structure was also further modified by Puget Power in 1922. Interior columns were eliminated and exposed exterior roof trusses on the northeast part of the building were added (only one was clearly visible, until very recently). The only elements that post-date 1922 and that do not contribute to the integrity of this building are the metal doors on the west and east elevations of the building. The building is a rare example of utilitarian architecture in the district.

Sources

Crowley, Walt. "Interurban Rail Transit in King County and the Puget Sound Region - A Snapshot History." History Link.org, 19 September 2000. Database on-line. Available from <http://www.historylink.org/>

Stickney & Murphy Architects. "Old Post Station, Seattle Steam Company," Historic Preservation Certification Application, Part 1," 27 July 1993. Office of Archeology and Historic Preservation, State of Washington, Olympia, Washington, Microfiche File.

Robertson, Amanda. "An Investigation of Post Avenue Steam Plants." Report for URB DP 586. University of Washington, 2003. City of Seattle, Department of Neighborhoods, Historic Preservation Program Files.

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Address: 611 Post Avenue

Historic Name: Elgin Hotel/ Traveler's Hotel **Built:** 1913

Plat: Travelers Hotel the Post Mews/ Lot 1 **Parcel # :** 8670450000

Style: Commercial

Architect: Albert Wickersham **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 8

Description

This is a three story building, rectangular in plan, with exterior walls in red brick and an original interior structure of wood post and beam construction. It has a footprint of 96 feet by 101 feet and a full basement in concrete, as well as a concrete foundation. Its two street facing elevations are on Yesler Way and Post Avenue (also known as Post Alley). The upper two floors of the primary Yesler Way façade consist of five bays, each with two separate trabeated window openings per floor. The ground level of the Yesler Way elevation is storefront. The southwest corner of Post Avenue elevation continues the storefront of the Yesler facade. The 110 foot Post Avenue elevation also has five pairs of separate trabeated openings on its upper floors and wall expanse with no openings, which corresponds to the storefront at the southwest corner of the ground level. The parapet is capped by a classically detailed projecting metal cornice. Currently these two elevations are covered by a lot of ivy, so that specific details of the elevations are not easily visible.

Cultural Data

Albert Wickersham, a local Seattle architect, responsible for the masterful Maynard Building of 1892, was the architect of this building, first known as the Elgin Hotel and later as the Travelers Hotel. It was completed in 1913. The building is located in the near vicinity of the former tidal flats, an area which began to be reclaimed in the mid-1890s, and where a significant industrial and commercial area was created, beginning in the 1900s. This building was part of the development of the area, after the economic and industrial upturn caused first by the Klondike Gold Rush, and again, with the increased industrialization of the area, as World War I approached. The building is located across the street from the Pioneer Square Hotel, formerly the Yesler Hotel of 1914, also designed by Wickersham. It is not far from a number of warehouse and industrial buildings erected during the same period, such as the Heffernan Engine Works Building of 1918. The design of the elevation is extremely simple, and unlike the Yesler Hotel, does not particularly recall elements of some of the older Victorian buildings in the area.

Albert Wickersham arrived in Seattle in 1889, as a representative of A. B. Jennings, a New York architect. He was the supervising architect on the initial phases of the Denny Hotel in Seattle, later demolished thanks to the Denny Regrade. He had an independent practice by 1893. Aside from the Maynard Building, the Denny Hotel and Seattle Hardware Building, he appears to have received few commissions that allowed him to show off his full design capabilities. This building, although very different from the Maynard Building and the Seattle Hardware Building,

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has well proportioned elevations, which use simple repeated elements to good effect.

Sources

Andrews, Mildred and Marc Blackburn, Dana Cox, Leonard Garfield, Karin Link, co-authors. Pioneer Square: Seattle's Oldest Neighborhood. Manuscript. Seattle and London: University of Washington Press, forthcoming 2005: especially chapter 9.

Baist, William. Baist's Real Estate Atlas of Surveys of Seattle, Wash. Philadelphia: W. G. Baist, 1908 and 1912.

Lange, Greg and Tim O'Brian. "Virtual Pioneer Square." unpublished manuscript, 27 October 1996, City of Seattle, Department of Neighborhoods, Historic Preservation Program files.

Ochsner, Jeffrey and Dennis Andersen, Distant Corner: Seattle Architects and The Legacy of H. H. Richardson, Seattle and London: University of Washington Press, 2004.

Address: 77 Yesler Way

Historic Name: Yesler Hotel **Built:** 1914

Plat: Maynards D S Plat / Block 9/ Lot 7-8 **Parcel #:** 5247800005

Style: Commercial

Architect: Albert Wickersham **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 9

Description

The former Yesler Hotel is rectangular in plan and four stories in height. The only street facing elevation is the main façade on Yesler Way. The building is clad in brick and has a projecting classical cornice. The ground floor level has several individual storefronts and an entry to the building. The design of the upper level consists of a series of repeated rectangular window openings, some big and others small. In fact, they can be seen as three bays and the rhythm of the façade, despite the repetition of similar window openings, is lively. Each bay starts with a smaller rectangular window, which is followed by five full-size window openings and ends with a smaller window. The pattern begins again with a small window followed by five full-size window and ends with a smaller window; ending with the third set of window openings. Windows are double-hung. The only approximation to ornament is the raised brick, which occurs over the lintels and at the top of window jambs. Sills are of brick. Also of interest are the original balconies, made of flat iron pieces.

Cultural Data

Albert Wickersham was the architect of this building, formerly known as the Yesler Hotel. It was completed in 1914 and was a "flophouse" by the 1930s. It was restored again in the mid-1990s to become the Pioneer Square Hotel, currently the only hotel in the district. The building was erected on the location of the tidal flats, an area which began to be reclaimed in the 1890s, and where a significant industrial and commercial area was created,

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beginning in the 1900s. This building was part of the development of the area, after the economic and industrial upturn caused, first by the Klondike Gold Rush, and then by the increased industrialization of the area, as World War I approached. The building is located across the street from the Travelers' Hotel/ Elgin Hotel, an even simpler building from 1913 and also designed by Wickersham. It is not far from a number of warehouse and industrial buildings erected during the same period, such as the Heffernan Engine Works Building of 1918. The design of the elevation, although from 1914, recalls elements of some of the older Victorian buildings in the area, such as the St. Charles Hotel or Our Home Hotel.

Albert Wickersham arrived in Seattle in 1889, as a representative of A. B. Jennings, a New York architect. He was the supervising architect on the initial phases of the Denny Hotel in Seattle, later demolished as a result of the Denny Regrade. He had an independent practice by 1893. Aside from the Maynard Building, the Denny Hotel and Seattle Hardware Building, he appears to have received few commissions that allowed him to show off his full design capabilities. This building not only cleverly mimics earlier buildings in the district, but also manages to convey visual interest, with similar and simple repeated elements.

Sources

Cliver, E. Blaine, Chief Appeals Officer, Cultural Resources, Letter to Bart Seidler, n.d., stamped received May 1996.

Andrews, Mildred, Pioneer Square Journey, Map (walking tour), Seattle: Pioneer Square Community Council, ca. 2001.

Ochsner, Jeffrey and Dennis Andersen, Distant Corner: Seattle Architects and The Legacy of H. H. Richardson, Seattle and London: University of Washington Press, 2004.

Address: 110 Alaskan Way

Historic Name: Heffernan Engine Works **Built:** 1918

Plat: Maynards D S Plat/ Block 1/ Lot 8 **Parcel #:** 5247800015

Style: Commercial/ Industrial

Architect: Unknown **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 10

Description

This 50 feet x 200 feet warehouse and manufacturing building is almost rectangular in plan. It has a main west façade, oriented toward Alaskan Way. The north part of the building is a two story structure, while the south portion is three stories high. This is reflected in the western façade (the north bay is two stories, the south bay steps up to three stories). The west facade is clad in brick veneer in a common bond pattern and in a variety of colors, mainly red and ocher. The parapet cap above the north bay is emphasized by a dentil course. A similar brick parapet above the south bay was removed, probably as a result of the 1949 earthquake, around 1950. Currently, the southern bay is covered by a shed roof that is lower at the north. Both bays of the west elevation have extensive trabeated openings, filled with multi-pane wood frame windows and doors. The east elevation is poured concrete

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and is undistinguished.

Structurally, the building, although from 1918, is typical of buildings erected in the district right after the Great Fire of 1889: side walls are brick bearing walls. The main façade is also of brick. The interior is dominated by a heavy timber post and beam system. It also includes deeps girders, posts with brackets and exposed roof and mezzanine floor joists. The foundation is a poured concrete pier type. There is a partial basement with a slab floor.

Cultural Data

This industrial warehouse building was erected on the original tidal flats, which began to be reclaimed in the mid-1890s, and near the site of many nearby industrial buildings. Prior to the Great Fire of 1889, a wood frame warehouse sat on the site. That building as well as wharves, sawmills, print shops and other businesses were destroyed by the fire. By 1904, another wood frame building which housed the Heffernan Engine Works' engine shed and machine shop had apparently replaced the wood structure, although a permit had also been granted to build a masonry building, which was not built.

The Hull Building Company applied for a permit for the Heffernan Engine Works Building in May 1918. The Heffernan Engine Works, which specialized in ship machinery was established by John T. Heffernan in 1899. In 1907, John Heffernan also founded the Heffernan Dry Dock Company; (by 1915, John Heffernan's Dry Dock Company was so successful that he was able to commission Kirtland Cutter to design a Tudor Revival home). By 1916, Heffernan Engine Works had equipped over seventeen steam vessels used for coastal trade purposes. It also had large ship repair contracts with the United States Government. The Heffernan machine and pattern shops offices and storage continued to be housed in the building until the late 1920s. In 1931, L. L. Buchanan purchased the building and by the late 1930s, Draper Engine Works and Buchanan Auto Freight shared the building. Draper Engine Works continued to occupy the building until 1979. From 1980 until 1998, the building housed the Old Firehouse Antique Market, a retail antique mall. Around the late 1990s, the owner at the time considered a renovation of the building.

This building is a vestige of the expansion of the original "burnt district," as the district was called right after the Great Fire. The area expanded significantly in the 1900s, both as a result of the Klondike Gold Rush of 1897-1898 and the prosperity brought by the railroads. The building is also representative of a type of utilitarian building, erected on the reclaimed tide flats, as both railroads and shipping became increasingly important and Railroad Avenue, (now Alaskan Way), was gradually transformed. The building is also associated with economic and industrial growth along the waterfront as a result of World War I. It was occupied by a business involved in shipbuilding, which was founded not very long after the Great Fire of 1889, as were several other warehouses along First Avenue South, for instance. The building continued to serve industrial uses well into the 1970s, a rarity this late and this close to the original heart of the Pioneer Square Historic District.

Overall, despite some changes, the main Alaskan Way façade retains a significant part of its original design features. Most of the window and door openings of the main facade are original. On the south bay, three original X

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braced doors with twelve panel upper lights remain at the street level. Other multi-pane windows and doors on the lower half of the south façade are replacements, but very similar to the originals. The historical multi-pane window and door sashes have been replaced over time, (most original windows were top hinge operated), but are similar to the originals. At the lower portion of the north bay, multi-pane glazing replaced an original storefront with panel doors and sidelights, while the mezzanine level had multi-pane windows as it does now. Also on the north bay, the current multi-pane sash at the upper level replaced separated window units.

Interestingly, the original 1970 National Register Nomination for the Pioneer Square District appears to make no mention of this building at all, not even as an intrusion.

Sources

APH Corporation, "Heffernan Engine Works, Historic Preservation Certification Application, Part I," N.D., (OAHF Archives Microfiche File).

"The Compass Center, 77-79 South Washington Street, Preservation Certification Application, Part I," 24 January 24, 2003.

Address: 114 Alaskan Way

Historic Name: Prudential Building/ Fred Cole Building **Built:** 1902

Plat: Maynards D S Plat / Block 1/ Lot 3 **Parcel #:** 524780002

Style: Commercial / Chicago School

Architect: Unknown **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 11

Description

This six story warehouse and manufacturing building occupies a long, narrow lot, and has an angled façade, which echoes the northwest line of Elliott Bay. Its main west façade is oriented toward Alaskan Way and is currently set fairly close to the Alaskan Way Viaduct. The other elevations are not visible from the street. The exterior walls are masonry, while the interior structural system is heavy timber. It includes timber columns and flooring. The west elevation, painted brick, consists, at the lower level, of a double height storefront, divided into two bays, which are surmounted by a flat belt-course, emphasized by a dentil band beneath it. The upper part of the façade consists of two recessed bays. Here, each bay opening contains four wood sash double-hung windows, set side by side. The four level bays are each emphasized by a simple band of raised brick which creates a rectangular enclosure around each bay. The top of the façade is topped by a sign that says "Prudential," originally made of sandstone. A rehabilitation in the mid- 1980s added a penthouse, which is barely visible from the street and only from certain angles.

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Cultural Data

The Prudential Building appears to have been built in 1902, a time of great prosperity in Seattle, as a result of the Klondike Gold Rush. Other records suggest that it may have been built somewhat later, between 1904 and 1905. The building was erected on the tidal flats, which by 1893 were being reclaimed to create Railroad Avenue, now Alaskan Way. Soil from the regrading of the Seattle's hills was used to fill in the swamplands bordering Elliott Bay. Because of the difficulty of this enterprise and a dispute over the grading of the new streets in the tidelands area, construction had been held up for a time; however, by 1902, construction in this area was in full force. The Prudential Building was a harbinger of the subsequent development of the Seattle tidelands into a valuable manufacturing district. To the north of the Prudential Building is the former Heffernan Engine Works Building, (110 Alaskan Way), a later building of 1918, which replaced a series of wooden industrial buildings; but there are also vestiges of the first development of the area, right after the fire of 1889: the former Lowman and Hanford Printing and Binding Building (68-74 South Washington St) from 1890, sits to the south of the Prudential Building.

The Prudential Building is, in many ways, typical of the type of warehouse and manufacturing building, erected at the time of the economic and industrial boom, after the Klondike Gold Rush of 1897-98. While it is a simple building, the design of its façade resembles many of the Chicago School influenced warehouse buildings, built in this period in the Pioneer Square area, such as the Seller or the Hambach Building, on First Avenue South, between Jackson and King Street, for instance.

The building was owned by the Prudential Bond Investment Company from 1904 to 1923, and then by William Grimshaw, vice-president of the Prudential Company, primarily a real estate firm, from 1923 to 1946. At least from the 1920s until the late 1960s, the Prudential Building housed industrial businesses. In the 1920s and 1930s, it was the home of Acme Steel and Valco Chemical Companies, while the upper floors served a variety of uses: warehouse, office and residential space.

Sources

"The Prudential Building (Fred Cole Co. Bldg.), 114 Alaskan Way, Historic Preservation Certification Application, Part I," September 13, 1982.

"The Compass Center, 77-79 South Washington Street, Preservation Certification Application, Part I," 24 January 2003.

Lange, Greg and Tim O'Brian. "Virtual Pioneer Square." unpublished manuscript, 27 October 1996, City of Seattle, Department of Neighborhoods, Historic Preservation Program files.

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Address: 68 S. Washington St

Historic Name: Lowman & Hanford Printing and Binding Building **Built:** 1890

Plat: Maynards D S Plat/ Block 1/ Lot 4 **Parcel #:** 5247800030

Style: Richardsonian Romanesque/ Commercial

Architect: Unknown **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 11

Description

The former Lowman and Hanford Printing and Binding Building, now the Washington Park Building, was built right after the Great Fire of 1889 and completed in 1890. It is irregular in plan, with its longer southern elevation on Washington Street, as well as a shorter west elevation angled to the northwest, parallel to the former Railroad Avenue, now Alaskan Way. The building exterior is distinguished, in particular, by its rusticated street level stone piers, surmounted by characteristic triangular metal ornaments, which emphasize the main bays. Upper floors have red brick cladding with stone sills. The street level is, in fact, a series of high commercial storefronts, with a mezzanine clerestory. The base of the building, in stone and metal, contrasts with the upper two levels in brick, but the entire composition is divided, both horizontally as well as vertically into a grid, not atypical of the Victorian tendencies of buildings erected in the district, right after the Great Fire. Upper bays are well defined by brick piers, which usually are a continuation of the rusticated stone piers at the ground/mezzanine level.

On the south elevation, at the second and third levels, there are nine similar bays, each with two individual double-hung windows. Each brick spandrel between the second and third levels has a recessed square, relating to the window above and below it. The most western bay of the south elevation consists of three windows, (per floor), instead of two. Turning the corner on Alaskan way, there is a similar bay, consisting of a horizontal row of three windows, but the design of the Alaskan Way elevation is generally less regular. Following this, a central bay at the upper levels has two distinct and well spaced windows, and the last bay to the north is a typical bay with a horizontal row of two windows. Because the width of the Alaskan Way elevation is so much smaller, and because the Alaskan Way Viaduct currently cuts out a full view of the upper levels, the Victorian detailing of the lower level - the rusticated piers and the comparatively flimsy cladding and triangular/pediment-like ornamentation above it - takes on more prominence.

Currently, there is a painted sign on the brick at the third level announcing that this is the L& H Printing Company, but another sign at the second level saying "Seattle's Oldest Retail Company" suggests that this sign, at least, is a much more recent addition, since the word "retail" was not used in this way in the 1890s.

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Cultural Data

This building dates from 1890. Despite a little patching here and there, and perhaps the loss of some of the original stone plinth, the building is a mostly intact example of an early industrial building, originally sited at the very edge of the district. It appears to have been built for the Lowman and Hanford Stationery and Printing Company right after the fire of 1889. One account, however, suggests that the occupants in 1905, Harrington and Smith, actually built and first occupied the building. Other documents suggest that Lowman and Hanford were indeed the original occupants of the building.

The building was erected close to what had once been the original coastal shoreline and on reclaimed tidal flats along Railroad Avenue, now Alaskan Way. This area was to become the site of increased industrial development, particularly after 1902; however, this building, typical of the earliest buildings erected right after the fire of 1889, would remain along Railroad Avenue, despite booms and busts and increased industrial growth.

James Lowman and Clarence Hanford, associated with the stationery and printing company, which was later to have offices in the Lowman and Hanford Building, located in Pioneer Place, were both local civic and business leaders, with important ties to Seattle's earliest pioneer settlers. The Lowman and Hanford Stationery and Printing Company was an early Seattle business, which began operation in the Pioneer Square area as early as 1885. The Great Fire of 1889 destroyed all buildings, (save perhaps one), in the "burnt district," as Pioneer Square was known after the fire. The Lowman and Hanford Stationery and Printing Company returned to the former "burnt district," after the fire, apparently building both this building, which they moved into in 1890 and, subsequently, the Lowman Hanford Building of 1892, facing what is now Pioneer Place. The firm advertised itself as booksellers, stationers, printers and binders and blank bookmakers; but also showed great versatility and sold typewriters, sewing machines, pianos and organs.

James D. Lowman, born in Leitersburg, Maryland in 1856, had come to Seattle in 1877 at the invitation of Henry Yesler, who was his uncle. Famous for building Seattle's first sawmill in 1853, a founding father and very early Seattle entrepreneur, Yesler also commissioned several well-known buildings near Pioneer Place, employing first Elmer Fisher and then Emil DeNeuf as architects. Later, Lowman and Hanford were to employ DeNeuf for their 1892 Lowman and Hanford Building in Pioneer Place.

Lowman's association with the printing business predates this building. After working as assistant wharf manager for his uncle for four years, in 1881, he bought half interest in a bookstore owned by W. H. Pumphrey. Pumphrey and Lowman were in business, until Lowman bought out Pumphrey in 1882, and started the Lowman and Hanford Stationery and Printing Company with Clarence Hanford in 1885. In the meantime, in 1886, Lowman would become a trustee of Yesler's estate, which included many businesses all over Washington State. As a result, Lowman was involved in the completion of the Pioneer Building and of the Mutual Life Building, (then called the Yesler Building), both commissioned by Henry Yesler before his death in 1892. Lowman himself commissioned the Lowman Building on Pioneer Place.

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Lowman's associate, Clarence Hanford was was born in Seattle in 1857 and the son of pioneer settlers. After attending the Territorial University of Washington, Hanford learned the printing trade in the offices of the Seattle Intelligencer, (the forerunner of the Seattle Post-Intelligencer), which was published by Thaddeus Hanford, his elder brother. In 1880, he established a job printing business. When the Lowman and Hanford Stationery and Printing Company was created, Lowman became president and Clarence Hanford vice-president. Lowman was also principal stockholder, while Hanford, whose original business was absorbed by the new company, became manager of the printing and bookmaking department.

By 1905, the building was owned, occupied and named after the Harrington and Smith Company, which had been started in 1871 as Crawford and Harrington. Harrington and Smith were wholesale dealers of groceries, hardware, building supplies and ship chandlery.

Sources

"The Lowman Building, 107 Cherry Street, Historic Preservation Certification Application, Part 1," 5 February , 2004.

The Conservation Company, "Lowman-Hanford Building, 612-616 First Avenue, Historic Preservation Certification, Part 1," April, 1982.

Address: 81 S. Washington St

Historic Name: St Charles Hotel **Built:** 1889

Plat: Maynards D S Plat/ Block 2/ Lot 1 **Parcel #:** 5247800065

Style: Richardsonian Romanesque/ Victorian/ Commercial

Architect: Unknown **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 13

Description

This is a three story building, dating from right after the Fire of 1889. It has exterior walls in red brick and an interior structure in heavy timber post and beam. Its one façade on Washington Street has an implied symmetrical composition, although the last bay to the east is wider than its counterpart to the south. There is a central bay with a single arched doorway at the ground floor, a single window opening with a segmental arch at the second floor, and a single window opening with an arched opening at the third floor. This is topped by a raised portion of the parapet with a sign with "1889," emphasized by a special thickening of the brick wall on each side with corbel decoration.

To each side of the central bay are two bays of storefront. These are surmounted at the second level by two separate windows, topped by segmental arches. The top of all the openings at this level are framed by smooth stone, with decorative keystone motifs, that protrude out of the frame. Corresponding to the second floor openings, are the arched third floor openings, with stone frames around the arched portion of the opening, in rusticated stone.

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Of note are the engaged brick piers, that vertically separate the bays and the decorative corbelling, which runs the length of the Washington Street façade. The east elevation, facing the alley, is visible from the street. It has regular window openings, topped by segmental arches. In general, windows are wood frame and double-hung.

Cultural Data

Part of the property of early settler Dr. David Maynard, this building was built in 1889, not long after the Great Fire of June 6, 1889. Like many of the buildings of this time, it has a brick façade, divided in Victorian fashion by a grid. It uses two similar, but differing, window openings. Its chief adornment is brick corbelling, in addition to a modest amount of stone trim. It is typical of buildings erected in the district, right after the fire and yet has its own distinctive architectural quality. Its original name is the St. Charles Hotel and it has operated as a hotel for a long time.

The St. Charles Hotel can be seen in later historic photographs of the elevated Seattle Municipal Street railway, which was completed on September 4, 1919. The elevated railway line ran east and west along Washington Street, from and to the former Railway Avenue, now Alaskan Way. It moved past what is now the former Pacific Coast Company Building at 77 S. Washington St, the St. Charles Hotel, (still its name in 1919), the "little Collins Building," which in 1919 housed the C. M. & St. P. Employment Agency, and past the J & M Café. The railway was built mainly to speed the arrival of workers involved in shipbuilding in Seattle's southern harbor, which was heavily involved in building ships for the war effort during World War I.

Sources

Dorpat, Paul. "101 The Railroad Avenue Elevated." *Seattle, Now and Then*. Seattle: Tartu Publications, 1984.
King County Tax Assessor's Records, ca. 1936-1972 (source of date of building).

Address: 77 S. Washington St

Historic Name: Pacific Coast Company Building **Built:** 1904 & 1908 (5th fl.)

Plat: Maynards D S Plat/ Block 2/ Lot 1 **Parcel #:** 5247800070

Style: Richardsonian Romanesque/ Commercial

Architect: James Donnelson? **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 14

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Description

This five story building is roughly square in plan. It has exterior un-reinforced brick walls, interior steel columns and beams and wood floor and roof joists. It occupies a corner lot on the south side of South Washington Street, along the former Railroad Avenue, now Alaskan Way. The building has two street facing elevations, the main north façade on Washington Street and the west elevation, which sits close to the current Alaskan Way Viaduct. The upper four floors of these elevations are both clad in light brown dry-pressed brick, with sandstone trim, while the ground floor level has a veneer of flush sandstone, cut in relatively long narrow bands. The interior lots walls are of unadorned brick.

The main façade is divided into three bays. At the ground level, the central bay has an arched entry, while each bay opening to either side contains storefront. Each storefront is divided into three sections by thin, delicate metal piers and has transoms. The storefronts are set over a sandstone base, corresponding to the basement level, and a double stone belt-course. Each of the four top levels have central bay openings, filled by a row of five double-hung windows. On either side of the central bay, the bay openings have a row of three double-hung windows. The main cladding is light brown brick. Lintels and string-courses, which sometimes double as sills or lintels, as well as rusticated quoining to each side of the upper window openings, are of sandstone.

The west, Alaskan Way façade, is also divided into thirds, with a configuration similar to the South Washington façade, on its upper floors. The ground floor elevation has paired double-hung windows in three centered groups. In general, these elevations reflect the interior structural layout of four primary columns at the bay division lines.

Cultural Data

The first four floors of the building, originally owned by the Pacific Coast Company, were erected between 1903 and 1904, a time of prosperity in Seattle, as a result of the Klondike Gold Rush. A fifth floor was added in 1908. According to a 2003, "Historic Certification Application, Part 1," the architect was James Donnelson. The building was erected on the tidal flats, which by the 1890s were being reclaimed to create Railroad Avenue, now Alaskan Way. Soil from the regrading of the Seattle's hills was used to fill in the swamplands bordering Elliott Bay. Because of the difficulty of this undertaking and a dispute over the grading of the new streets in the tidelands area, construction of buildings had been held up for a time; however, by 1902, construction began to boom, creating a new and thriving industrial and manufacturing area.

The building was originally occupied by the Pacific Coast Company, later known as the Pacific Railroad Company, which operated both coal mines (mainly near Issaquah and Newcastle), as well as railroad and steamship lines. The Pacific Railroad Company appears to have occupied this building into the 1920s. By 1926 and into the 1930s, there were several tenants, including Seattle Public Employment, which remained until 1938, when the Volunteers of America Mission took over occupancy of the building. Subsequently, in 1941, the Lutheran Church, which founded Lutheran Compass Center, owned the building, although, from 1943 to 1945, the Coast Guard were tenants and used it for a communications center and offices. In 1946, the Lutheran Compass Mission and the Compass Center Hotel moved in and still occupy the building today.

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Sources

“The Compass Center, Historic Preservation Certification Application, Part 1, 77-79 South Washington Street,” 24 January, 2003.

Address: 210 Alaskan Way S.

Name: Lutheran Compass Center Addition **Built:** 2004

Plat: Maynards D S Plat/ Block 2/ Lot 2 **Parcel #:** 5247800080

Style: Modern

Architect: Stickney Murphy Romine

Builder: Unknown

Classification: Non Historic, Non Contributing **Site ID #:** 15

Description

New construction has recently replaced what little was left of one of two historic buildings, which had already undergone a complete makeover in the 1960s.

The present building, a four story concrete structure, functions as an addition to 77 S. Washington Street and adjoins it along Alaskan Way. It has only one main, west façade along Alaskan Way, not visible at the third and fourth levels, because of the Alaskan Way Viaduct, located just to west. The facade is clad at the first level in concrete, treated to match the color of the sandstone of the main building, while the upper floors are clad in concrete with brick veneer. All openings are trabeated.

On the north side of the facade, the first level consists of four bays: a recessed bay with service doors is followed by a double door entrance, surmounted by large, glazed fixed windows. The entrance is further emphasized by two vertical columns, made from steel sections, surmounted by a canopy of bent steel sections. To the south of the entrance are two bays, each consisting of pairs of large window openings with clerestories. At the upper levels, openings begin to the south of the recessed bay. Each bay consists of a row of three double-hung windows.

Significance

The present building was completed very recently, in 2004. It was designed by the Seattle architectural firm, Stickney Murphy Romine, as an addition to 77 S. Washington Street. Like 77 S. Washington Street, this building is presently owned and operated by the Lutheran Compass Center. The exterior cladding and fenestration were carefully detailed to fit with the original building. Because of the date of this building, it is non historic, non contributing.

This new building replaced the vestiges of historic structures. Two one-story masonry retail buildings originally occupied the site at 208-210 Railroad Avenue (now Alaskan Way South). Tax Assessor's Records suggest that the

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northern one dated from 1889 and the southern one from 1916. These buildings housed various second-hand shops and hardware stores, such as the People's Supply Company. In 1961, the northern portion of the site, (adjacent to the Lutheran Compass Center), was demolished and replaced by a surface parking lot, while the exterior of the west portion of the southern building was also apparently demolished, but rebuilt.

Sources

"People's Supply Company, 208-210 Alaskan Way, Historic Certification Application, Part 1." 23 December, 2003.

King County Tax Assessor's Records, ca. 1936-1972.

Address: 212 Alaskan Way S.

Historic Name: O. K. Hotel **Built:** 1917

Plat: Maynards D S Plat/ Block 2/ Lot 3 **Parcel #:** 5247800090

Style: Commercial

Architect: Ishram Johnson **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 16

Description

This is a five story building, with exterior brick walls and an original wood frame interior structure. It has one primary façade along Alaskan Way, divided into three bays. It has a 61 feet by 136 feet footprint, with a concrete foundation and basement. The ground level of the façade consists of wood sash storefronts, with plate glass windows and high transoms, divided by tall vertical muntins. The three storefronts are trimmed with turquoise-colored brick lintels. Above the storefront level, the bays are separated by four story brick piers, which have corbels for capitals. There is also continuous corbelling between the "capitals" at the parapet level. At the upper level, each bay has two trabeated window openings, with a pair of double-hung windows in a wood frame. The top light of the double-hung windows is multi-pane, and has been so historically. Edges of window openings, areas under sills and above lintels, as well as the corners of piers, are emphasized by darker brickwork. This establishes an overall decorative grid pattern, which contrasts with the regular and predominant red facing brick of the façade

Cultural Data

Drawings for 212 Alaskan Way South, known as the O. K. Hotel, were completed by Ishram B. Johnson in March 1914, with construction occurring between 1915 and 1917. There seems to be little other information on Ishram Johnson. The building was commissioned by Harry Buttneck, who bought the site in 1909. He had begun his project as a warehouse building, but then constructed a hotel, with retail at the ground floor and warehouse facilities in the basement.

While the building has a later date, its structure and façade follow many of the conventions used on earlier Pioneer

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Square buildings: the separation of bays by tall multi-story piers, the use of corbelling to create both the idea of pier "capitals" and general decoration at the top of the façade. This building was part of the development of the area, first after the economic and industrial upturn, caused first by the Klondike Gold Rush and the building of the railroads, and then by the increased industrialization of the area, associated with World War I.

The hotel opened in 1917 and offered lodgings to World War I industrial workers and then to loggers, and was known as a workingmen's hotel.

Sources

Andrews, Mildred. "O.K. Hotel - 212 Alaskan Way South, Seattle, Historic Preservation Certification Application, Part 1." n.d. (ca. 2002).

Brians, Ann Elizabeth. Indomitable Pioneer Square. Master of Urban Planning Thesis, University of Washington, Seattle, 1973.

King County Assessor's Reports, ca. 1936-1972.

Address: 76 S Main St/ 218 Alaskan Way S.

Historic Name: Boston Hotel/ Puget Sound Hotel **Built:** 1907

Plat: Maynards D S Plat/ Block 2/ Lot 4 **Parcel #:** 5247800095

Style: Commercial

Architect: Unknown **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 17

Description

This three story building, which has red brick exterior walls and stone trim, is located on the northeast corner of Alaskan Way South and Main Street. It is virtually rectangular in plan, but has an angled bay between its two primary facades on Main Street and on Alaskan Way. It is distinguished by storefront on the first floor of the Main Street façade, which continues past the doorway of the angled bay, into the first southern bay of the Alaskan Way façade. These storefronts include transom levels, topped by a projecting cornice. There is also a similar projecting cornice above trabeated openings at the north bays of the Alaskan Way elevation. The Main Street storefronts are also distinguished by several original cast-iron columns, which separate storefront bays. At the upper levels, all primary facades have trabeated openings, including five windows, (per floor), facing Main Street; a single opening per floor on the angled bay; and ten openings along Alaskan Way. There is a thin stone belt-course, which doubles as a continuous sill, below the second and third story windows. Lintels are also of stone, which contrasts in color with the red brick.

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The building exterior retains the most important architectural features, while others have been carefully replaced in kind, or in keeping with the original design, following changes that have occurred over the years. The original metal cornice at the top of the building was removed in 1968 and never replaced. In 1980, the Main Street entry to the first floor was changed from a double to a single door entry, which provided access to offices on the second and third floors. The building was renovated and certified around 1990. It retained the business storefront on the ground floor, facing Main Street, while the interior on the upper levels has been modified to create apartments. The 1990s renovation also changed the Main Street entry back to a double door. Storefronts were restored to match the historical appearance of the original storefronts, with some small differences. In addition, the cornices above the first floor were rebuilt to match the profile of the original cornices, which were in disrepair. A penthouse, which is not visible (or hardly visible) from the street was also added.

Cultural Data

According to King County Tax Assessor Record cards, the Boston Hotel building dates from 1907, although the Victorian style of some of the detailing makes it more typical of buildings constructed earlier, perhaps a few years after the Great Fire of 1889. On its ground floor, the building housed the Puget Sound Hardware Company, known for providing supplies to potential prospectors involved in the Klondike Gold Rush. The upper floors housed the Boston Hotel, which provided lodging to similar clientele. Historically, the building had a second address : "218 Railroad Avenue."

Sources

Brians, Ann Elizabeth. Indomitable Pioneer Square. Master of Urban Planning Thesis, University of Washington, Seattle, 1973.

King County Assessor's Reports, ca. 1936-1972.

Brunner Jr., George David. "Old Boston Hotel, 76 S. Main Street, Historic Preservation Certification Application, Part 1," 9 February 1990.

Address: 80 S Main St

Historic Name: Victor Appel Building **Built:** 1951

Plat: Maynards D S Plat/ Block 2/ Lot 4 **Parcel #:** 5247800100

Style: Modern/ Industrial

Architect: Unknown **Builder:** Unknown

Classification: Non Historic, Non Contributing **Site ID #:** 17

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Description

This is a two story building from 1950-51, which replaced an original one story building from 1895. Its primary façade on Main Street is of concrete block, with brick veneer on the lower level. It is unobtrusive and, in terms of scale, fits in with the rest of the Historic District. It is not architecturally striking in any way.

Cultural Data (80 S. Main St)

This building is non- historical, non-contributing within the Pioneer Square-Skid Road National Historic District. It sits on the former site of a one story building from 1895, which was torn down in 1949-50. That building's demolition may well be related to the 1949 Earthquake. The previous building was also the location of some of Seattle's early Chinese laundries and housed a bath house.

Sources

Brians, Ann Elizabeth. Indomitable Pioneer Square. Master of Urban Planning Thesis, University of Washington, 1973.

King County Assessor's Reports, ca. 1936-1972.

"Department of Community Development, Pioneer Square Preservation District Inventory." May, 1982.

Address: 75 S Main St

Historic Name: Alaska Hotel, Alaska Commercial Hotel, Our Home Hotel **Built:** 1892

Plat: Our Home Hotel/ Lot Unit 85 **Parcel #:** 6347008888

Style: Commercial/ Richardsonian Romanesque/ Victorian

Architect: Unknown **Builder:** Unknown

Classification: Historic, Contributing **Site ID #:** 19

Description

This is a three story building with basement. It has a primary façade along Main Street and an elevation facing the former Railroad Avenue, now Alaskan Way. Exterior walls are of red brick and, as is typical of many Pioneer Square buildings, the interior structure was of heavy timber construction, but was rebuilt in the late 1980s. The building footprint is 135 feet along Main Street and about 40 feet along Alaskan Way South. Alley facing walls to the east and south are also of red brick. The plan is virtually rectangular with a single angled bay between Main Street and Alaskan Way.

The Main Street façade is divided into seven bays. Like many Victorian facades in the district, the façade is divided into a grid, both horizontally, by belt-courses in metal and in brick, and vertically, by engaged brick piers. The ground floor consists of wood storefronts, now reconstructed, set between brick piers. A metal belt-course surmounts the first floor. At the second and third levels, the façade consists of repeated window openings with

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segmental arches. These are emphasized by raised ornamental brick bands, which follow the outline of the top of the openings. The first six bays consist of three segmental window openings per bay. The seventh bay has only two segmental openings per floor. The bay divisions are emphasized by the engaged brick piers between bays. Below the brick sills of the second story windows, rectangles with angled stretcher bricks add visual interest, as does the corbelling at the top of each bay and at the parapet. Except for the metal bases applied to the ground level piers and the sheet metal cornice above the first level, all ornamentation is achieved in brick, most often by various types of corbelling or bands of trim brick.

The single angled bay between Main Street and Alaskan Way uses all the same devices and is a continuation of the Main Street façade. The same is true of the northernmost bay of the Alaskan Way elevation. Beyond this bay, the metal cornice, detailing of the window openings and corbelled cornice stops abruptly. The rest of the elevation, which currently butts up fairly closely to the Alaskan Way Viaduct, has plain segmental openings and unadorned red brick cladding.

Cultural Data

75-85 South Main Street was originally known as the Alaska Hotel and its address at the time was "113 West Main." According to historian John Tess, it dates from 1892, although Victor Steinbrueck's handwritten draft for "Pioneer Square Historic District - Seattle Register of Historic Places" says 1895. The building is typical of buildings erected in the district, soon after the Great Fire of 1889, both in its general construction and in the Victorian grid composition of its façade. The design uses the same repeated segmental opening, while the main embellishments of the façade rely on an interesting use of brick detailing. It was rehabilitated in the late 1980s and retains the most important features of its exterior. The exterior is virtually intact.

The original proprietors of the Alaska Hotel were Jacob T. Martin and George Worrall, both of whom resided in the hotel, according to the Seattle City Directories from 1892. In 1891, the Seattle directories listed Jacob T. Martin as an engineer, so it is possible that he had a hand in the construction of the building; however, by 1893, the new proprietors of the building are listed as John Willard and Lorenzo Tatro.

By 1895, "William F. Butler & Son" were owners and seem to have run the Alaska Hotel as a family business. Butler Family members, residing at the Alaska Hotel in 1895, included Spencer Butler, presumably the son, and Mabel and Maggie Butler, listed as chambermaids. William Butler had previously been the proprietor of the West Street Hotel at Columbia Street (and Western Avenue) in 1893. He appears to have switched from running the West Street Hotel to the Alaska Hotel sometime in 1894. He continued to be listed as the proprietor of the hotel until 1900, although the name of the hotel was changed to the Alaska-Commercial Hotel in 1899, because the former Alaska Hotel was now being run jointly with the Commercial Hotel, next door at "107 West Main Street." It is likely that the Alaska-Commercial Hotel was a typical workingman's hotel. By the late 1890s, there were many hotels in the neighborhood that would cater to the influx of people, as a result of the Klondike Gold Rush. A restaurant, the Alaska Restaurant, was added to the hotel, in 1897.

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From 1901 to 1905, Jacob Haas and Joseph Perry were proprietors of the Alaska- Commercial Hotel. In the 1920s, J. Nishimoto was listed as proprietor, at a time when many hotels in the district were run by Japanese families. By the 1890s, Nihonmachi, "Japan Town," ran along Main Street, but started farther east from Second Avenue South and ran east from there. In 1930, the hotel was renamed "Our Home Hotel." By this time, it is likely that the hotel was being run from the original "Alaska Hotel" building.

Sources

Chin, Doug. Seattle's International District: The Making of a Pan-Asian American Community. Seattle: International Examiner Press, 2001 (especially pages 25-30).

Tess, John M., Historic Consultant and President, Heritage Investment Corporation and DKB Corporation. "Our Home Hotel, 75-85 South Main Street, Historic Preservation Certification Application, Parts 1 and 2," 14 August, 1986 and 12 September, 1986.

Address: 304 Alaskan Way S.

Historic Name: Oregon and Washington Railroad and Navigation Co. **Built:** 1890

Plat: Maynards D S Plat/ Block 3/ Lots 1-2 **Parcel #:** 5247800140

Style: Commercial/ Richardsonian Romanesque/ Victorian

Architect: Unknown **Builder:** Unknown

Classification: Historic, Contributing **Site ID #:** 20

Description

Located between South Main Street and South Jackson Street, this is a three story building with only one primary façade along Alaskan Way South. It has exterior brick walls and an original interior structure of wood post and beam. It has a footprint of 50 feet by 110 feet with a parapet. It has a concrete foundation and basement. Above the ground level, the main façade is distinguished by three bays, each composed of two segmental arched openings, per floor. Separating the three bays are brick piers. Corbelling visually closes off each of the bays. There is also a corbelled band that runs the length of the façade. The first level is used as a loading dock, and also has a low, angled wood roof, that has been added, making it difficult to see the openings. This much is obvious: to the north is a segmentally-arched doorway, followed by a window opening with a segmental arch, then, a series of trabeated openings, including a main entry with double doors and two windows with multi-pane transoms, which look original.

Cultural Data

304 Alaskan Way South was completed in 1890, according to King County Tax Assessor records. It is typical of buildings erected in the district, right after the Great Fire of 1889. This is true, both in terms of construction and in the design and detailing of the façade: the expression of the brick piers, the use of corbelling and the repeated segmental arched openings. From 1913 to 1954, the Oregon and Washington Railroad and Navigation Company owned the building, which was used to warehouse goods, transported by their trains. Based on an historical

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photograph from the 1930s, the building already had a loading dock and many signs that obscured its ground level.

Most historical studies do not give the building much credit, except for being part of the district, but it is, in fact, one of the few remaining buildings from as early as 1890 in the Pioneer Square-Skid Road National Historic District, and also located close to the former tidal flats. Only the former Lowman & Hanford Printing and Binding Building from 1890, (69 S. Washington St), is located as close to the former tide flats. The St. Charles Hotel from 1889 is located one building to the east, but in the vicinity. The building's exterior is also virtually intact, particularly the upper floors. The makeshift wooden roof at the lower floor and the wood fire stairs make it hard to see some details, but the most important elements seem to be unchanged.

Sources

Brians, Ann Elizabeth. Indomitable Pioneer Square. Master of Urban Planning Thesis, University of Washington, Seattle, 1973.

King County Assessor's Reports, ca. 1936-1972.

Lange, Greg and Tim O'Brian. "Virtual Pioneer Square," unpublished manuscript, 27 October 1996. City of Seattle, Department of Neighborhoods, Historic Preservation Program files.

Steinbrueck, Victor, "Inventory Nomination Form, Seattle Register of Historic Places, Item 20," Hand-written draft, ca. 1969.

Address: 316 Alaskan Way S.

Historic Name: Terminal Garage **Built:** 1909

Plat: Maynards D S Plat/ Block 3/ Lots 2-3-4 **Parcel #:** 5247800150

Style: Utilitarian

Architect: Unknown **Builder:** Unknown

Classification: Historic, Non-Contributing **Site ID #:** 21

Description

Located on the north corner of Alaskan Way and Jackson Street, this 1909 building has three stories and a basement. It has a stucco veneer and wide trabeated windows. Underneath the stucco, the exterior walls are of brick and the window openings have brick sills. The building has eight bays along Alaskan Way and seven bays along Jackson Street and its footprint is 150 feet by 140 feet. It has interior wood timber structure, as well as some concrete walls.

A photo from 1936 shows a brick parapet, set back over the stucco, suggesting that the building was reclad at some point. It may have originally looked like many earlier brick buildings in Pioneer Square from 1909. Its interior, with the preponderance of heavy timber structure, is typical of many buildings in the district from the period. The

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1936 photo shows that the windows were then industrial sash, which have been replaced. The photo also shows one open trabeated opening along Alaskan Way and on the Jackson Street elevation, two similar ones on the west side, as well as another opening on the east side.

Cultural Data

This building, formerly given the address 84 South Jackson Street, dates from 1909, according to King County Tax Assessor Record cards. It currently serves as a garage for Pioneer Square. It was called the Terminal Garage from 1919 to 1948. The building was considered an intrusion in the original nomination. Its significance still remains doubtful. The exterior has clearly been significantly changed, although the heavy timber interior structure is typical of early district buildings and is relatively unchanged.

In 1957, records show that the Orphans Home of Seattle made changes to the building. There do not seem to be any records that show what the building looked like in 1909, but it seems likely that, while the general shape and the window openings may not have been changed for some time, extensive changes were made to the exterior and particularly to the cladding, parapet and windows.

Although the building has served as a garage since 1919, in general, it does not appear to be associated with specific historic events or significant people.

Sources

King County Assessor's Reports, ca. 1936-1972.

Address: 83 S. Jackson St

Historic Name: Schwabacher Warehouse Annex **Built:** 1909

Plat: Maynards D S Plat/ Block 4/ POR **Parcel #:** 5247800203

Style: Commercial-Chicago School

Architect: Bebb and Gould **Builder:** Unknown

Classification: Historic, Contributing **Site ID #:** 22

Description

This is a three story building, located behind the main Schwabacher Hardware Company Building, which has elevations on First Avenue South and Jackson Street. This building is clad in dark red brick, similar to that on the main building, and has a similar corbelled parapet. The design and detailing of this building, however, is simple. Window openings are almost square and contain pairs of double-hung windows at the second and third levels. At the first level, openings are wider: There is now a large opening at the first bay, which leads to the Merrill Place alley /courtyard, as well as an entry to what now serves as the local Post Office for Pioneer Square.

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Cultural Data

Designed by the Seattle architecture firm of Bebb and Gould, this was originally a warehouse building, and an annex to the original Schwabacher Hardware Company Building, designed by the firm of Bebb and Mendel (Architect Charles Bebb was in partnership first with Louis Mendel, then with Carl Gould). It dates from 1909 and was at one time, (and sometimes still), known as the Schwabacher Warehouse Annex. While it is much simpler than the main building, it was only built about four years after the original. Its architectural style clearly echoes it. With the other buildings on the block – the Schwabacher Hardware Company Building, the Seller and Hambach Buildings - it reflects the cleaner lines and simplicity of buildings of this period. It was clearly designed as an annex, rather than a building that was to have a major presence, as were the other buildings on this block. Its upper level windows appear to have been double-hung, as they are now, while the wider openings, although mostly the same width, have been modified to fit various uses. Still, the building exterior is reasonably intact. The building is an important part of the ensemble of buildings on the west side of First Avenue South, from Jackson to King Streets.

The building was built for the Schwabacher Hardware Company, which was a leading supplier of dry goods during the Klondike Gold Rush (The Canadian government required that Americans coming to the Klondike have a year's worth of supplies). The Schwabacher Brothers had been important in this part of Seattle since 1869 and had previously built the Schwabacher Building (First Avenue South and Yesler Way) and the State Building (Occidental Avenue South and Main Street), both of which are extant. This building, like its neighbors, represents the extension of the earlier part of the city, originally built closer to Pioneer Place right after the Fire of 1889.

Sources

R. D. Merrill Company. "Merrill Place, Historic Preservation Certification, Part 1," 18 May 1983. Office of Archeology and Historic Preservation, State of Washington, Olympia, Washington, Microfiche File.

Ochsner, Jeffrey and Dennis Andersen. *Distant Corner: Seattle Architects and The Legacy of H. H. Richardson*. Seattle and London: University of Washington Press, 2004, p 288-289.

Address: 83 S. Jackson St

Name: (Fountain pool and seating) **Built:** 1985

Plat: Maynards D S Plat/ Block 4/ POR **Parcel #:** 5247800201

Style: Modern

Architect: NBBJ/ Olson Walker (Merrill Place Complex) **Builder:** Unknown

Classification: Non Historic, Non Contributing **Site ID #:** 23

Description

This is a water feature and seating, accessed from the added entry in the north elevation of the Schwabacher Warehouse Annex at 83 S. Jackson St. The fountain and its surrounding seating relate to the modern glazed west wall of the Seller Building at 411 1st Avenue South, directly to the east (across the alley).

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Significance

The pool and surrounding seating were built in 1985, as part of the creation of the Merrill Place complex by architecture firms, NBBJ and Olson Walker. It is therefore a non historic, non contributing resource. While the seating and the glazed back wall of the facing Seller Building are from 1985, the complex includes major historical buildings, which are mainly intact, particularly along First Avenue South. In addition to the Seller Building, the historical buildings are: the Schwabacher Hardware Company Building, (401 1st Avenue South), the building at 83 S. Jackson Street and the Hambach Building, (419 1st Avenue South).

Sources

Kreisman, Lawrence. Made to Last, Historic Preservation in Seattle. Historic Preservation Foundation and University of Washington Press, 1999.

Address: 83 S. Jackson St

Historic Name: Merrill Place Parking Garage **Built:** 1984

Plat: Maynards D S Plat/ Block 4/ POR **Parcel #:** 5247800201

Style: Modern

Architect: NBBJ/ Olson Walker (Merrill Place Complex) **Builder:** Unknown

Classification: Non Historic, Non Contributing **Site ID #:** 24

Description

This is a three story concrete parking garage in a modern utilitarian and tasteful style (for a garage). It serves as a parking structure for the Merrill Place complex. It also covers the entire lot, which formerly included a building considered intrusive and a parking lot .

Cultural Data

This is a modern building from 1984, part of Merrill Place, which also includes the four historic buildings: the Schwabacher Hardware Company Building (1903-05), the M. Seller Building (1906), the Hambach Building (1913) and the Schwabacher Warehouse Annex (1909). This garage is the most utilitarian portion of the entire complex, for which Olson/Walker Architects and NBBJ were responsible. It does not itself contribute to the Pioneer Square-Skid Road National Historic District.

Sources

King County Assessor Property Characteristics Report.

Kreisman, Lawrence. Made to Last, Historic Preservation in Seattle. Historic Preservation Foundation and University of Washington Press, 1999.

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Address: 701 1st Avenue
Historic Names: First and Columbia Garage/ People's Bank and Parking Garage **Built:** 1970
Plat: Terrys 3rd Addition / Block M/ Lot 1-6 **Parcel:** 8591400025
Style: Commercial /Modern/ Brutalist
Architect: Unknown **Builder:** Unknown
Classification: Non Historic, Non Contributing **Site ID #:** 25

Description

This is a nine story concrete building, with Brutalist tendencies, which is mostly open parking garage. Its main façade along First Avenue consists of five bays of open parking structure, followed by a narrow bay surmounting a double door, and then, a full width end bay with a triple height storefront, surmounted by more open parking structure. Its north elevation is windowless and has no openings for three stories and then, is topped by more open parking.

Significance

This concrete garage building from 1970 is non historic, non contributing.

Source

King County Assessor Property Characteristics Report. Database Available at:
<<http://www5.metrokc.gov/ddes/gis/parcel/>>

Address: 627 1st Avenue
Historic Names: Silver Hotel / Pioneer Drug Company **Built:** 1908
Plat: Terrys 3rd Addition / Block M/ Lot 7 **Parcel #:** 8591400055
Style: Commercial /Modern
Architect: Unknown **Builder:** Unknown
Classification: Historic, Non-Contributing **Site ID #:** 26

Description

This is now a two story building, which began as a five story building. The main east elevation has a double height storefront, divided into two bays at street level, framed by big piers. The current façade composition consists of recessed rectangles, set vertically next to the piers and horizontally above the door openings. The top level is one bay and has a large three-light window, with the central light wider than the other two. The division of the window is reflected in the three horizontal recessed rectangles of the parapet. The present façade is not the historical façade dating from the 1900s.

Based on photos in the King County Tax Assessor's records, the building had lost its three upper floors by 1952,

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probably as a result of the 1949 Earthquake. In addition, a photograph (Historic Preservation Program files, City of Seattle), which probably dates from the 1960s, indicates that the extant portion of the original 1900s façade was then considerably altered, particularly at the ground level. The 1900s facade had big piers, which divided the ground level into two, as does the modern facade, but the piers also had classical capitals (or moldings approximating capitals) and were topped by low segmental arches

The west elevation is clad in red brick and has single segmental arched openings, typical of buildings erected in the district right after the Fire of 1889; however, there is no direct evidence that this part of the building dates from this early period.

Cultural Data

The original building is given a date of 1908 in the King County Tax Assessor's Records. According to a Baist Map from 1912, the building housed the Silver Hotel and "Gary Silver" was the owner of the building in 1937 (Tax Assessor's Record Card). While employing differing architectural elements, the original 1908 façade was more of a cousin to the western façade of 625 First Avenue, which still retains somewhat flamboyant, but Beaux-Arts derived elements. The original façade also had various types of moldings, emphasizing the shapes of the various architectural elements: the segmental arches or rectangular projecting moldings in rectangular shapes, emphasizing the shafts of the piers. The present remodel of the façade may have been inspired by these, but does not retain the shape or sense of the original ornament or architectural elements. In addition, the building has lost three floors.

The west façade, more typical of early construction techniques and styles from right after the Fire, may well date from that time, although no records prove this. It suggests that the more ornate 1900s façade may have been added to an older five story building and that the Assessor's Records may have only documented the façade change of 1908, as the date of the building construction. In turn, about a decade after the loss of the upper floors, the remaining details of 1900s façade were replaced in the 1960s by the present façade.

Sources

Baist, William. Baist's Real Estate Atlas of Surveys of Seattle, Wash. Philadelphia: W. G. Baist, 1912.
King County Tax Assessor's Records, ca. 1936-1972.

Files, Historic Preservation Program, Department of Neighborhoods, City of Seattle.

Address: 625 1st Avenue

Historic Name: K & R Building/ Pioneer Office Equipment **Built:** ca.1890?; ca. 1905; 1908

Plat: Terrys 3rd Addition / Block M/ Lot 8 **Parcel #:** 8591400060

Style: Beaux Arts/ Commercial

Architect: Unknown **Builder:** Unknown

Classification: Historic, Contributing **Site ID #:** 27

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Description

This two story building has a main east façade with a double height storefront level, topped by a projecting cornice, which is now painted. At each side of the façade are tall ionic columns, which rise almost to the top of the building, just underneath a masonry parapet wall, recessed behind it. The second level above the storefront is topped by a horizontal element, which is curved in profile and then flattens out at the level above the capitals. This band runs the length of the façade between the capitals and is adorned with repeated circular ring shapes.

Of interest are the thin piers, which are concave in profile and ornamented with a running pattern of interlinked circular and floral shapes. These piers are further topped by less delicate ornaments, original in style, that look like volutes seen from the side. Rising from these ornaments and the curved section of the horizontal element, (more an ornamental lintel, it seems, than a real lintel), above the columns, are acanthus leaf shapes.

According to historic photos and records, the building was originally a four story building. Despite this, it retains striking and significant architectural detail. The many coats of paint sometimes make it difficult to identify the materials used in the façade, although the main ornamental metal elements and the masonry above the ornamented facade are easily identifiable.

The back western wall is of red brick and has single, segmental arched openings, typical of buildings erected in the district right after the Fire of 1889. The south wall, perhaps an original party wall shared with the Starr-Boyd Building, is also of red brick. It appears to be from the same period as the western wall. Also of interest is what appears to be an ornamental vestige of the Starr-Boyd Building, adjoining the main facade: a cast-iron pier, topped by short columns with cushion capitals, decorated with running floral motifs, surmounted by a portion of brick wall with terra cotta ornamentation. These elements are now part of 625 First Avenue.

Cultural Data

According to King County Tax Assessor's Records, the building was completed in 1908, however it appears consistently on Baist Maps as the "K & R Building" from 1905 onward. It adjoined the now demolished Starr-Boyd Building, designed by Elmer Fisher and completed in 1890. While the present building's storefront was somewhat modernized in the 1960s and then in 1982 by architect R. L. Stasny and Harvey Dodd and Associates Engineers, the important elements of the main façade and the somewhat loopy but rich, ornamental detailing remain. This building façade was constructed at a time of explosive growth in the Pioneer Square area and in Seattle in general. The building is similar in scale and shares a similar history with 627 First Avenue, which unfortunately lost most of the original elements of its façade, in addition to several floors.

The architectural vestiges, now forming part of this building, both the ornamental features attached to the eastern façade and the north wall, are most likely remains of Elmer Fisher's Starr-Boyd Building. In addition, the western back wall may date from a period closer to the Fire of 1889, although no records prove this. In any case, the 1908

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façade and the vestiges of the earlier adjoining building form an intriguing ensemble, significant in the context of the district.

Sources

Baist, William. Baist's Real Estate Atlas of Surveys of Seattle, Wash. Philadelphia: W. G. Baist, 1905, 1908, 1912.

King County Tax Assessor's Records, ca. 1936-1972.

Stasny, R. L. and Harvey Dodd & Associates, Consulting Engineers, Drawing for remodel, 1 October, 1982 (State of Washington, Office of Archeology and Historic Preservation, Microfiche files).

Address: Not given

Name: Diamond Parking Lot (surface parking) **Built:** NA

Plat: Terrys 3rd Addition, Block M/ Lot: POR **Parcel # :** 8591400065

Classification: Vacant **Site ID #:** 28

Address: 606 Post Avenue

Historic Name: Fischer and MacDonald Wholesale Store **Built:** 1892

Plat: Unit 88 Yesler **Parcel #:** 7804128888

Style: Commercial/ Richardsonian Romanesque

Architect: Elmer Fisher/ Emil DeNeuf **Builder:** Unknown

Classification: Historic, Contributing **Site ID #:** 29

Description

This is five story building, square in plan, with a flat roof and parapet. The main elevation faces Yesler Way. There is a secondary street elevation, facing west on Post Alley (Avenue). Above the double height storefront on Yesler Way, the symmetrical façade is divided into three bays of equal width. The building is mainly clad in red brick, but the composition of the Yesler Way elevation is accented by light colored, (it looks white in many places), rusticated, stone trim. Stone trim occurs at the belt course above the double height storefront, again, above the third floor trabeated windows, and as a continuous band above the fourth floor main window openings. It is also used for the fourth and fifth floor window sills and occurs over the arches of the fourth floor clerestory windows and between the fifth story windows and clerestories. Finally, rusticated stone punctuates the top of the façade. Another notable feature is the textured brick pattern of shallow incised rectilinear shapes between the arches of the fifth floor windows and the top of the parapet.

The side and west elevation is less composed, but has many regularly spaced windows with segmental arches and a cast-iron storefront, located on the south part of this elevation. A continuation of the storefront of the main façade, the cast-iron storefront is divided into three bays by posts, which flair out at the top in a gentle curve.

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Cultural Data

This building, constructed as the Fischer and McDonald Wholesale Store, was completed in 1892. Based on historic photographs and drawings, the building appears to be intact, except for the obvious changes to the double height storefront level. The building is also interesting in terms of the careers of Elmer Fisher and Emil DeNeuf, both of whom produced important buildings in the Pioneer Square district. Elmer Fisher produced many post-fire buildings in the district, especially between 1889 and 1891. Emil DeNeuf began his career in Seattle, working for Fisher. Some architectural historians believe that he may even be the real designer of many buildings produced in Fisher's office. In the case of this building, Elmer Fisher had designed a building for this site, the Feurer Building in 1889, but it had not been built at the time. In 1892, DeNeuf was the supervising architect on the construction of the present building. Whether or how much DeNeuf redesigned the building is unclear, however. In any case, it is typical of early buildings erected in the "burnt district," after the Great Fire.

Aside from the great number of buildings that Fisher produced from 1889 to 1891, what we know about his career is somewhat spotty. It is known that he came to the Pacific Northwest in 1886 and designed buildings in Vancouver, Victoria and Port Townsend, before coming to Seattle in 1889. His most well-known work in Seattle is the Pioneer Building, which he designed for Henry Yesler. By 1891, despite the accolades the Pioneer Building received in 1892, he had abandoned his career as an architect to run the Abbott Hotel in Seattle, which he had also designed and built.

Emil DeNeuf arrived in Seattle in 1889 and began his career as a draftsman in Elmer Fisher's office. While working for Fisher, he was also responsible for the Metropole Hotel and the First Avenue façade of the fire-damaged Schwabacher Building, both in the Pioneer Square district. He had an independent practice by the end of 1891. He was retained by Henry Yesler to complete the upper floors of the Mutual Life Building, originally the "Yesler Building," whose design was begun by Fisher. DeNeuf also was the designer of the Lowman and Hanford Building. His partnership with Augustus Heide, with whom he designed the Lowman Building (ca.1906), lasted from 1901 to 1906. (For additional information on Fisher and DeNeuf, please see the Statement of Significance).

Sources

Luxton, Donald, editor, Building the West: the Early Architects of British Columbia, Vancouver B.C.: Talonbooks, 2003.

Ochsner, Jeffrey and Dennis Andersen. Distant Corner: Seattle Architects and The Legacy of H. H. Richardson. Seattle and London: University of Washington Press, 2004.

"The Lowman Building, 107 Cherry Street, Historic Preservation Certification Application, Part I," 5 February 2004. . Office of Archeology and Historic Preservation, State of Washington, Olympia, Washington, Microfiche File.

The Conservation Company. "Lowman-Hanford Building, 612-616 First Avenue, Historic Preservation Certification, Part 1," April 1982. Office of Archeology and Historic Preservation, State of Washington, Olympia,

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Washington, Microfiche File.

An Illustrated History of Skagit and Snohomish Counties. Chicago: Interstate Publishing Company, 1906.

Address: 605 1st Avenue

Historic Name: **Mutual Life Building/** Yesler Building **Built:** 1890, Alt. 1893; ca.1904 (w. addition)

Plat: Terrys 3rd Addition / Block M/ Lots 11-12 **Parcel #:** 8591400075

Style: Richardsonian Romanesque

Architect: Elmer Fisher; Emil DeNeuf; Robertson & Blackwell **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 30

Description

The Mutual Life Building, formerly called the Yesler Building, is rectangular in plan and six stories in height. It is clad in red sandstone at the ground level and buff colored brick on the upper floors. According to an historical photo at the Museum of History and Industry, the sixth story used to rise on the northeast and southeast corners, defining two towers. These portions of the sixth floor were lost as a result of the Earthquake of 1949. On First Avenue, two projecting bays, which used to be part of the tower-like structures, flank three recessed bays. The main entry to the building is on the First Avenue elevation. It has a wide low- slung arch supported on flat pilasters and wide, flat capitals with Romanesque Revival floral patterns, all in red sandstone. Above the ground floor level, each typical bay consists of a tall wide arch, two stories in height, at the second and third floors, which is topped by a red sandstone stone belt-course. Just below another belt-course, three tall linked arches, also two stories in height, complete the fourth and fifth levels of the façade. At these levels, the wide pilasters that define the bays have carved red sandstone capitals. The series of arches are topped by groups of *trabeated window openings on the top floor, surmounted by a generous classically detailed sheet metal cornice.*

Red sandstone is used liberally as trim, and rusticated or carved with floral motifs throughout the upper levels of the building exterior. The original Yesler Way elevation has a projecting bay to the east, and then one single typical recessed bay. Two more identical bays, set next to the Post Hotel Building at 606 Post Avenue (Alley), were apparently added subsequently.

Cultural Data

The building, originally called the "Yesler Building" and subsequently the Mutual Life Building, was built on the approximate site of Henry Yesler's cookhouse, which served as Seattle's first public space and restaurant. Henry Yesler commissioned Elmer Fisher to design this building as well as the Bank of Commerce Building, now confusingly called the "Yesler Building." Emil DeNeuf is now credited with the design of the upper floors in 1892-93, and Robertson & Blackwell for the 1904 (or circa 1904) rear addition to the west and for the redesign of the cornice of the original building, which was modified to be horizontal.

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Henry Yesler was one of Seattle's early founding settlers, and an influential early Seattle entrepreneur and owner of prime real estate in the area around Pioneer Place and north of Yesler Way. He owned Seattle's first steam mill and operated his famous cookhouse, a grist mill as well as a general store. Two of the four mills he owned were located west of the site of this building.

Only the basement and first floor of Elmer Fisher's design were actually built. The first floor rusticated stone cladding was smoothed over in 1904. Fisher had grand plans for the building, which included two major towers. A quote from the March 1891 Northwest Real Estate and Building Review read: "When completed the building will present one of the most showy [sic] exteriors in Seattle. Its design is semi-Romanesque, with two red tile-covered towers on the broad eastern front." The first floor was temporarily roofed over in 1891. Henry Yesler died in 1892 and economic conditions were also poor in this period.

In 1892, five floors were added, according to a design by Emil DeNeuf. DeNeuf did not follow Fisher's original design exactly, although he was responsible for two towers. Instead he created a more unified design of repeated arches. Based on other works such as the Lowman and Hanford Building and the First Avenue South façade of the Schwabacher Building, the more unified design and the use of light colored brick, seem to be hallmarks of DeNeuf's work. The upper parts of the sixth level of the building were lost during the 1949 Earthquake, oddly enough giving even more consistency to DeNeuf's design. In some historical studies, James Blackwell is credited with the five floors, added by DeNeuf. More recent studies credit Robertson and Blackwell for the western addition near the Post Hotel and a new horizontal cornice for the original building.

Elmer Fisher produced a great number of buildings in the district, especially between 1889 and 1891. His most well-known work in Seattle is the Pioneer Building, which he also designed for Henry Yesler. By 1891, despite the praise the Pioneer Building received in 1892, he had abandoned his career as an architect to run the Abbott Hotel in Seattle, which he had also designed and built. Emil DeNeuf arrived in Seattle in 1889 and began his career as a draftsman in Elmer Fisher's office. He had an independent practice by the end of 1891. He also was the designer of the Lowman and Hanford Building. (For more complete information on Fisher and DeNeuf, please see the Statement of Significance)

In 1895, the Mutual Life Insurance Company of New York bought the building and it has been named the Mutual Life Building (or some variation on this name, since that time). This insurance company occupied the southeast corner of the second floor until 1916. The main floor was occupied was the First National Bank, which incorporated on this site in 1892 and in 1929 merged with other local Seattle banks, the Dexter Horton Bank (originally in the Maynard Building) and the Seattle National Bank to form the Seattle-First National Bank, then Washington State's largest financial institution.

Sources

Three Fine Buildings Almost Finished," Seattle Post-Intelligencer, 2 April 1892, p 5.

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Kreisman, Lawrence. Made to Last, Historic Preservation in Seattle. Historic Preservation Foundation and University of Washington Press, 1999.

Luxton, Donald, editor. Building the West: the Early Architects of British Columbia. Vancouver B.C.: Talonbooks, 2003.

Olson/ Walker. "The Mutual Life Building - Historic Significance and Existing Conditions, Part 1," ca.1983.

Ochsner, Jeffrey and Dennis Andersen. Distant Corner: Seattle Architects and The Legacy of H. H. Richardson. Seattle and London: University of Washington Press, 2004.

Address: 95 Yesler Way

Historic Names: Yesler Building, Bank of Commerce Building, Scandinavian-American Bank **Built:** 1891; ca.1895

Plat: Maynards D S Plat/ Block 1 / Lot 8 **Parcel #:** 5247800055

Style: Richardsonian Romanesque/Commercial

Architect: Elmer Fisher; Emil DeNeuf **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 31

Description

The former Bank of Commerce Building, more recently known as the Yesler Building, is four stories in height and was built on a lot measuring 24 feet by 70 feet. It is almost rectangular in plan, but has an angled façade between the long Yesler Way façade and a one bay façade along First Avenue South. The longer Yesler Way façade, clad in rusticated sandstone, is organized as four bays of tall arches, three stories in height. The fourth level, added subsequently, is clad in light grey brick, with each upper bay consisting of two separate rectangular openings with double-hung windows. A prominent cornice, featuring decorative and somewhat squat bracket shapes, set above the inset window openings, caps the parapet.

The single First Avenue South bay is composed in the same way as the typical bay on the Yesler Way façade. The angled elevation is also has one bay with a tall arch. Here, however, a grand portal occurs and leads to a business on the lower level. Above the main portal, is a balcony, also of rusticated sandstone. Delicate Romanesque Revival carved floral motifs spring up under the balcony and at both sides of the portal. They also occur on the capitals of all the rusticated piers that define the bays.

Cultural Data

The bottom three floors of the former Bank of Commerce Building, more recently now the Yesler Building, were designed by architect Elmer Fisher. An early photo of the building by Asahel Curtis indicates that the top floor of the building was added somewhat later, probably by 1895. Architect Emil DeNeuf is responsible for the upper floor. The original building was commissioned by mill owner and entrepreneur Henry Yesler in 1890, along with the

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building across the street on First Avenue, the Mutual Life Building (confusingly enough called the "Yesler Building" in Fisher and Yesler's day). Both buildings were located across Pioneer Place, from Fisher's very successful Pioneer Building, also commissioned by Henry Yesler.

Henry Yesler was one of Seattle's earliest and founding settlers, and an influential early Seattle entrepreneur, guiding force and owner of prime real estate in the area around the Public Square and north of Mill Street, currently known as Yesler Way. He owned the first steam operated mill in Seattle and in all of Puget Sound, and also operated a grist mill as well as a general store.

Elmer Fisher produced many postfire buildings in the district, especially between 1889 and 1891. He arrived in the Pacific Northwest in 1886 and designed buildings in Vancouver, Victoria and Port Townsend, before coming to Seattle in 1889. His most well-known work in Seattle is the Pioneer Building, which he designed for Henry Yesler. Emil DeNeuf arrived in Seattle in 1889 and began his career as a draftsman in Elmer Fisher's office. He had an independent practice by the end of 1891. He was retained by Henry Yesler to complete the Mutual Life Building and was the designer of the Lowman and Hanford Building. (For more information on Fisher and DeNeuf, please see the Statement of Significance).

Sources

Luxton, Donald, editor. Building the West: the Early Architects of British Columbia. Vancouver B.C.: Talonbooks, 2003.

Ochsner, Jeffrey and Dennis Andersen. Distant Corner: Seattle Architects and The Legacy of H. H. Richardson. Seattle and London: University of Washington Press, 2004.

Woodbridge, Sally and Roger Montgomery, A Guide to Architecture in Washington State. Seattle: University of Washington Press, 1980.

Address: 105 1st Avenue S.

Historic Names: Schwabacher Building **Built:** 1890; ca.1892

Plat: Maynards D S Plat/ Block 1 / Lot 7- 8 **Parcel #:** 5247800046

Style: Richardsonian Romanesque/ Italian Renaissance/ Commercial

Architect: Elmer Fisher; Emil DeNeuf (1st Avenue façade) **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 32

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Description

The Schwabacher Building is a four-story building with brick walls, as well as rusticated stone at the storefront level of its Yesler Way façade. Its plan is L-shaped and its façade on Yesler Way dates from 1889-1890, while its First Avenue east façade was altered as a result of a fire and completed in 1893. The Yesler Way façade, mainly clad in red brick, is organized as three bays of tall arches, which are three stories in height and inset between brick pilasters. The arches are set over a clerestoried storefront which takes up the length of the lower level. The storefront is flanked on each side by blocks of rusticated stone. At the top of the façade, directly under each arch are a semi-circular window and a set of paired, double-hung windows, at the two lower levels. Distinctive elements include the decorated spandrels, particularly a weave pattern above the second floor, Romanesque Revival pilaster capitals and raised decorative bands, consisting of egg-and-dart motifs, which follow the semi-circular shape of the arches.

The First Avenue South façade, four stories in height, is clad in cream colored brick with stone trim. The facade consists of three bays of rectangular openings at the second and third levels, set over a storefront, with, at the top level, a triad of smaller semi-circular arches at each bay. These are separated by short columns with decorative capitals. Raised bands also emphasize the curve of the arches below. The wall below the projecting stone cornice is decorated by a somewhat intricate pattern of lozenge shapes in brick, often punctuated by raised circular shapes at their centers. The stone lintels above the third floor window openings and the stone spandrels between second and third floor windows contrast in color with the cream-colored brick.

Cultural Data

The original building was designed in 1889-1890 by architect Elmer Fisher. The Yesler Way façade dates from the original design by Fisher. In June 1892, the building suffered a major fire. Emil DeNeuf, who had originally worked in Fisher's office, by this time, was an architect in his own right and designed the First Avenue South elevation. This accounts for the difference in the design of the two elevations. The Yesler Way elevation is Romanesque Revival in derivation, whereas the First Avenue South elevation shows a Renaissance influence. Also, DeNeuf often used light colored bricks in his work, as demonstrated also in the façade of the Lowman and Hanford Building, also in the district.

The building was designed for the Schwabacher Brothers, grocery wholesalers, who had been in business since 1869 on this site. They continued to have a thriving business in this area. Later, they also commissioned the Sullivanesque Schwabacher Hardware Company Building at First Avenue S. and Jackson Street, designed by Bebb and Mendel. The 1892 fire in the Schwabacher Building is reported to have cost the business \$ 425,000; however, the fire was contained and illustrated the success of the new building regulations as originally set forth in Ordinance No. 1147 (see Context Statement for details on Ordinance No. 1147).

This building is the work of two architects who contributed to the rebuilding of the "burnt district," as the Pioneer Square area was known right after the Great Fire of 1889, and particularly near Pioneer Place. Elmer Fisher is considered the most prolific of the post-fire architects. He came to the Pacific Northwest in 1886 and designed

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buildings in Vancouver, Victoria and Port Townsend, before coming to Seattle in 1889. His most well-known work in Seattle is the Pioneer Building, which he designed for Henry Yesler. By 1891, despite the praise the Pioneer Building received in 1892, he had abandoned his career as an architect to run the Abbott Hotel in Seattle, which he had also designed and built. Emil DeNeuf arrived in Seattle in 1889 and began his career as a draftsman in Elmer Fisher's office. He had an independent practice by the end of 1891. He was retained by Henry Yesler to complete the Mutual Life Building, originally the "Yesler Building," which Fisher had begun. He also was the designer of the Lowman and Hanford Building. His partnership with Augustus Heide, with whom he designed the Lowman Building (ca.1906), lasted from 1901 to 1906. (For additional information on Fisher and DeNeuf, please see the Statement of Significance).

The building, commonly known as the Schwabacher Building, is also known as the Gatzert-Schwabacher Building, named after Bailey Gatzert. Bailey Gatzert, who had married into the Schwabacher family and became the head of the Schwabacher business, was also mayor of Seattle in the 1870s.

Sources

Ochsner, Jeffrey and Dennis Andersen. Distant Corner: Seattle Architects and The Legacy of H. H. Richardson. Seattle and London: University of Washington Press, 2004.

"The Lowman Building, 107 Cherry Street, Historic Preservation Certification Application, Part 1," 5 February 2004. Office of Archeology and Historic Preservation, State of Washington, Olympia, Washington, Microfiche File.

Address: 109 1st Avenue S.

Historic Names: Terry Denny Building/ Northern Hotel **Built:** 1891

Plat: Maynards D S Plat/ Block 1 / Lot 6-7 **Parcel #:** 5247800041

Style: Richardsonian Romanesque/ Italian Renaissance

Architect: Saunders and Houghton **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 33

Description

This is a five story building, located mid-block between Washington Street and Yesler Way, on the west side of First Avenue South. It is located between the Maynard Building by Albert Wickersham to the south and the First Avenue elevation of the Schwabacher Building to the north. Its only street facing elevation is along First Avenue South. Its façade is divided into five bays until the fifth floor and is clad in red brick with stone trim. The composition of the façade is symmetrical, with a prominent central portal at the ground floor. This has a wide archway and distorted classical elements, including a broken pediment with scrolls and griffins to each side of a mysterious urn-shape, set on piers of rusticated stone. To each side of the portal are clerestoried storefronts, with a metal cornice overhead.

The central bay, slightly recessed, continues up the building for three floors, with rectangular openings, inset with a

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triad of three double-hung windows, each surmounted by a stone lintel. At the top and fifth level is a large semi-circular window, decorated at its perimeter with circular panes along the arch and with rectangular lites along the base. This window is then topped by a remarkable cornice. The cornice includes repeated brackets that run the length of the façade and features a woman's head, set between the names "TERRY" and "DENNY." Each of the other bays, also slightly recessed from the second to the fourth levels, has three individual rectangular openings, also surmounted by a continuous stone lintel. At the fourth level, however, each stone lintel has a segmental arch shape.

Ornamental terra cotta panels occur typically at the spandrels, separating the second from the third floor and the third floor from the fourth floor, and also in the spandrel below the central semi-circular window. At the top level, the bays are not differentiated; the windows to each side of the central bay are single arched windows, with decorated terra cotta keystone shapes and raised bands, that follow the shape of the arched window below.

Cultural Data

Commissioned by early Seattle settlers, Charles Terry and Arthur Denny in 1889, and described in the 1889 Seattle Post-Intelligencer, the building was designed by the architectural office of Saunders and Houghton and completed in 1891. It housed the Northern Hotel on its upper floors. During the Klondike Gold Rush, this was a popular hotel for miners and loggers on their way to Alaska. During the 1920s and 1930s, the hotel was described as a "Prohibition oasis," where liquor could be obtained. Its exterior is virtually intact, except for changes to the storefronts and the loss of an upper part of the cornice that once included a pediment-like piece and a delicate railing.

The architectural firm of Saunders and Houghton did a number of projects for William Bailey, including the more restrained, but well composed Bailey Block, now called the Broderick Building, also in the district. The Terry Denny Building is from around the same period as the Bailey Building, also begun in 1889 and completed in 1892, but seems more Victorian in style: It has a grid-like composition and an interesting juxtaposition of ornamental elements. The difference in the designs of these two buildings suggests the variety in the work of Saunders and Houghton. This building has definite roots in the history of Seattle's development right after the Great Fire of 1889 and in the arrival of those who saw great opportunity in the rebuilding of Seattle at this time. This is an early design by two Seattle architects who were to make important contributions to Seattle and later had established architectural practices.

Charles Saunders appears to have first come to Seattle in 1889, as a result of his association with William Elder Bailey, whom he had met in California. William Bailey, the son of a leading Pennsylvania iron and steel manufacturer, was involved in the rebuilding of Seattle right after the Fire and provided capital for many local ventures in real estate, railroads and newspapers. Bailey was sometimes involved in business ventures with other Seattle businessmen, such as Thomas Burke.

Saunders had grown up in Cambridge, Massachusetts. He practiced architecture for a time, from 1886 to 1889, in Pasadena, California, along with his wife, Mary, before moving to Seattle in June 1889. By September of 1889, he had formed a partnership with Edwin Houghton, whom he may have also met in California. Edwin Houghton was born in Hampshire, England in 1856 and came from a family of quantity surveyors and architects. He was

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apprenticed in the London architectural office of Thomas Houghton, his brother and in Chelsea. Before arriving in Seattle in September 1889, he had first worked as a farmer outside of El Paso, Texas. He then opened an independent architectural practice in Pasadena, California. He moved with his family to Port Townsend, Washington in early 1889. One of the other early projects of the firm, and designed for Bailey, was the now demolished Washington Territory Investment Company (1889-90). Like the Terry-Denny Building, it exhibited a combination of Victorian composition and Richardsonian Romanesque style. It had more similarities with the Terry-Denny Building than the Bailey Building. Saunders and Houghton also designed the Olympic Block, once located on the corner of Yesler and First Avenue South, which collapsed famously and dramatically in 1972.

The Saunders and Houghton partnership dissolved around 1891, when Saunders established an independent practice. It was around this time that Saunders designed Denny Hall, the first building on the present University of Washington campus. In 1898, Saunders formed a partnership with George Willis Lawton. In Pioneer Square, Houghton also designed the original Cannery Building on the corner of Main Street and Second Avenue Extension, which lost one its original facades as a result of the Second Avenue Extension.

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“The Northern Hotel – ‘It had personality.’ ” In “Pictorial,” The Seattle Times, 16 April 1972

Address: 119 1st Avenue S.

Historic Names: Maynard Building, Dexter Horton Building **Built:** 1892

Plat: Maynards D S Plat/ Block 1 / Lot 5 **Parcel:** 5247800035

Style: Chicago School/ Richardsonian Romanesque

Architect: Albert Wickersham **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 34

Description

This is a five story building, clad in buff brick and sandstone. It is rectangular in plan and also has a basement level, partially visible from the street. It has a shorter main elevation on First Avenue of six bays and a secondary street elevation facing south on Washington Street, consisting of two sets of five bays, separated by a continuous pilaster, which rises to the cornice level. The cornice is somewhat elaborate and includes a dentil band of corbel shapes and a tower-like ornament at the southeast corner of the building. The tower-like ornament is also extended down to the ground level by an engaged cylindrical shape set on a circular plinth.

In general, ground level openings on the first level are simple arched openings in sandstone. Above the ground level, the typical vertical bay is mainly clad in brick and has two levels of trabeated window openings, surmounted by an

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arched window opening. Spandrels consist of a checkerboard pattern of squares, with every other one recessed slightly. Above the fourth floor, is a belt course, which includes a dentil band. The top level windows are rectangular in shape. The Washington Street elevation has two sets of five similar bays. Below the second level of the five western bays of the Washington Street elevation, are three sets of wide rectangular openings at the ground level.

The main First Avenue South is not symmetrically composed: It has four similar bays, followed by two slightly projecting bays at the upper floors, surmounting a striking entry portal at the ground level. The portal has a low slung arch and elaborate Romanesque Revival carving. The ornamental carving of the entry portal consists mainly of interlaced floral patterns with an occasional small carved head. Two short, round columns, at each side of the entry arch, have shafts of pink marble and carved sandstone capitals.

Cultural Data

The Maynard Building, originally known as the Dexter Horton Building, was designed by architect Albert Wickersham in 1892. The building was designed to house the Dexter Horton Bank.

This building has beautifully composed elevations, fine detailing and delicate Romanesque Revival carving. It has been praised by many, including Sally Woodbridge and Roger Montgomery, who stated in A Guide to Architecture in Washington State: "The most sophisticated of the Chicago School buildings of the area, it is true to the Sullivanesque principle of weaving spandrel and pier to create a refined and structurally expressive design." Jeffrey Ochsner and Dennis Andersen have also pointed out echoes of the buildings of Burnham and Root and more specifically of the now demolished Insurance Exchange Building in Chicago. If anything, the Maynard Building is perhaps very slightly more sophisticated, in its balancing of rectangular and arched forms, the overall unity of the composition and the restraint and delicacy of the carved ornament.

Albert Wickersham arrived in Seattle in 1889 as a representative of A. B. Jennings, a New York architect. He was the supervising architect on the initial phases of the Denny Hotel in Seattle, later demolished, as a result the Denny Regrade (For additional information on the Denny Regrade, please see the statement of significance). He had an independent practice by 1893. Despite the work on the Maynard Building, he appears to have received few commissions outside of this building and the Seattle Hardware Company Building that allowed him to show off his full design capabilities. (The Seattle Hardware Company Building is also located in the Pioneer Square-Skid Road National Historic District at 83 King Street - See Field Entry 51).

Dexter Horton, who originally commissioned this building, was born in Seneca Lake, New York in 1825 and raised on a farm 70 miles from Chicago. He arrived in Seattle in 1853, as part of the Bethel Party, Seattle's second covered wagon expedition, which also included Thomas Mercer, the Reverend Daniel Bagley and their families. He and his first wife worked in Henry Yesler's mill, while he also helped Thomas Mercer with his hauling business. Horton later started a general store on First Avenue and Washington Street. It was as the manager of the general store that he began to safeguard fishermen and loggers' money. At first, he placed it in sacks and hid the sacks in various parts of his store. Through an advertisement, he eventually acquired a small safe, which apparently had no back. After a stint

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in San Francisco in the brokerage business, he returned to Seattle in 1870, with a heavy, steel safe, (including a back), as well as a better knowledge of banking. He established the first real bank in Seattle in a one story stone house, a building which partially survived the Great Fire of 1889. Despite the fire, the building's bank vault preserved the money it contained. The present building was built on this site and became the new bank building. Dexter Horton's bank later became Seafirst Bank and is currently the Bank of America.

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Address: 89 S. Washington St

Historic Names: Walter Collins Building/ J & M Annex **Built:** 1892

Plat: Maynards D S Plat/ Block 2 / Lot 8 **Parcel:** 5247800130 (part of J & M Building)

Style: Commercial/ Richardsonian Romanesque

Architect: Unknown **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 35

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Description

This small building adjoins the J & M Building and is currently part of the same parcel. It faces north on Washington Street and has an alley elevation facing west. The northern half of the building is one story, while the southern portion of the building, because of a grade change is three stories. The one story portion of the west elevation has three segmental window openings. The southern three story portion of the west elevation has segmental openings on its two upper stories and is filled in with new concrete block at the ground level. Currently, the north elevation is covered with horizontal tongue and groove siding and has a remnant of an original brick pier with a stone capital and a cast-iron base.

Cultural Data

Although listed separately in the original National Register nomination for the Pioneer Square-Skid Road Historic District, the building is part of the J & M Building parcel. By itself, the annex building is not distinguished architecturally. It may date from as early as 1889-1890 and therefore from the rebuilding of the "burnt district," right after the Great Fire or most likely from slightly later, around 1895. The remnant of the pier on the Washington Street elevation suggests that there may be more details of architectural interest below the wood siding, but at present, this has not been proven.

According to records at the Seattle Department of Planning and Development, in 1895, a permit was issued to Frye and Bruhn, allowing them to build a "two story" building, with a 10' by 10' footprint at 201 Commercial Street, the historical address of the J & M Café. This may very well refer to this structure, whose front dimension is about 10 feet (and the lowest level to the south may be considered a basement). This would give it a slightly later date than the original J & M Building. In any case, it indicates that Charles Frye and his associate Charles Bruhn, who in 1891 created the Frye and Bruhn Meat Packing Company, probably owned the building site in 1895.

Now commonly known as the J & M Building Annex, which is its role today, the building appears to have been known as the Walter Collins Building by the 1910s. At least by 1919, the Walter Collins Building housed an employment Agency, known as the C. M. & St. P. Employment Agency, which provided work to shipbuilders. The Walter Collins Building can be seen in contemporary photographs of the elevated Seattle Municipal Street railway, which was completed on September 4, 1919. At that time, the north elevation had an overhanging awning indicating both the name of the agency, with, above it, an ornamental sign in raised letters with the name "Collins." The elevated railway line ran east and west along Washington Street from and to the former Railway Avenue, now Alaskan Way, past 77 S. Washington St, (now the Lutheran Compass Center), the St. Charles Hotel (its name in 1919), the "little Collins Building" and the J & M Building.

Since the building is considered physically part of the J & M property and it has historical significance, it should retain its contributing status. Also, additional vestiges of its original fabric may well be underneath the siding of the north façade.

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Address: 201 1st Ave S

Historic Names: J & M Hotel/ J & M Card Room/ Seattle Bar Saloon **Built:** 1889; ca. 1900

Plat: Maynards D S Plat/ Block 2 / Lot 8 **Parcel #:** 5247800130

Style: Commercial/ Richardsonian Romanesque

Architect: Comstock and Troetsche **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 36

Description

This is a three story, brick clad building with a small amount of stone trim. It is located on the southwest corner of First Avenue South and Washington Street. The plan of the building is rectangular. Its roof is not visible and it has a parapet, enhanced by a thin projecting cornice. The main elevation along First Avenue South has a storefront with stained glass windows in the clerestory. On the second floor, the First Avenue facade consists of six single double-hung windows, topped by segmental arches. The arches are further emphasized by ornamental keystone shapes in stone and small stone rectangular trim pieces on each side of the window opening. Thin raised bands link these rectangles visually and also follow the upper contours of the segmental shapes of the windows.

Above the second floor, is a band of arched corbelled forms, topped by a series of slightly projecting bands. This was probably the original cornice of the 1889 portion of the building. Surmounting this is a third level, with six paired double-hung windows, surmounted by flatter segmental arches. The Washington Street elevation has similar window configuration and detailing in its eastern bay, but then has mainly paired windows with flat segmental arches on the second and third levels. The composition of this elevation is less regular. The ground level has several irregularly placed arched openings and two large trabeated openings toward the west.

The interior of the ground level café is known for its period metal ceiling.

Cultural Data

The lower two floors of the J & M Café, also known as the J & M Hotel Building, were originally built in 1889 for Captain J. H. Marshall. The King County Assessor's Records also indicate that there was an alteration in 1900, which may correspond to the third level of the building. Another report gives the date for the third floor addition as 1903. The original J. H. Marshall Building was designed for Marshall's wholesale business by Comstock and Troetsche, known mainly as San Diego architects, who were also responsible for the Squire Latimer Building at 216 1st Avenue South. The decorative band at the top of the second level is most probably the cornice of the original 1889

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building. The July 25, 1889 Seattle Post-Intelligencer made clear that this was to be a utilitarian building: "Captain J. H. Marshall will erect a brick building on the southwest corner of Commercial and Washington Streets, which will be used by a wholesale business house...It will be built in a most substantial and durable manner and will present a massive and imposing appearance rather than ornamental. Architects Comstock and Troetsche are preparing the plans. The building will cost about \$ 20,000."

According to records at the Seattle Department of Planning and Development, in 1895, a permit was issued to Frye and Bruhn, allowing them to build a "two story" building, with a 10' by 20' footprint at this address. This probably refers to the small structure to the west of the main building, known as the "J & M Annex," and which is still standing (# 35). It indicates that Charles Frye and his associate Charles Bruhn, who in 1891 created the Frye and Bruhn Meat Packing Company, owned the building in 1895. The Frye and Bruhn Meat Packing Company Headquarters are thought to have occupied 15 acres of tideflats on the present site of Seahawks Football Stadium. They also gained possession of the building, originally commissioned by Cyrus Walker, on Occidental Avenue South, that currently houses "Al & Bob's Saveway."

Not long after, by the time of the Klondike Gold Rush, this building, like all the buildings on the block, was occupied by a business on the ground floor and a hotel on the top levels. The building is typical of the buildings that were erected right after the Great Fire of June 6, 1889. The shape and detailing of its second floor window openings, in particular, have a Victorian quality, characteristic of many buildings of this period in Seattle (and its environs). With the other buildings on the western block from Main Street to Washington Street, this building presents a unified façade and a powerful sense of early Seattle, as it rose from the ashes right after the Great Fire of 1889. The building, of course, is of the same construction type as these buildings: brick exterior walls with heavy timber construction on its interior.

Its ground floor business, at some point abbreviated to "J & M," has been a bar and card room, (when the Seattle was a "wide-open" city and allowed card playing), since the Klondike Gold Rush. During the "wide-open" times, from 1906 to 1916, it was known simply as the "J & M Saloon." Several versions of what "J & M" stands for are documented: "Jamieson & Moffett," "Jamieson and McFarland" (around 1901) and then "Joe and Mary McConagin." In any case, the "J & M" name appears to have been associated with the building for some time. The building was located on a block which included several hotels, (in particular 213, 211 and 209 First Avenue), also popular during the Klondike Gold Rush. Its hotel, housed in the upper stories, also served the same sort of clientele.

The architectural firm, responsible for this building, Comstock and Troetsche, had a thriving practice in San Diego, during the mid 1880s. As a result of an acquaintanceship with Judge Thomas Burke, an important early Seattle figure, the firm also opened a Seattle office. Comstock and Troetsche contributed to the rebuilding of Seattle after the Great Fire of 1889, although their partnership dissolved in 1890, so that the 1900 alteration is probably not by them.

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Raffin, Melina and Shelley Krueger. “201-221 1st Avenue South.” Report for URBDP 586 A. University of Washington, 2003. City of Seattle, Department of Neighborhoods, Historic Preservation Program Files.

Address: 207 1st Ave S **Historic Names:** Skagit Hotel/ Central Card Room **Built:** 1889

Plat: Maynards D S Plat/ Block 2 / Lot 7 **Parcel:** 5247800120

Style: Commercial/ Richardsonian Romanesque

Architect: Unknown/ Comstock and Troetsche? **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 37

Description

Rectangular in plan, this is a three story building, mainly clad in brick with cast stone and stone trim. The only street elevation faces First Avenue South. The building is very similar in size and width to the buildings at 213, 211 and 209 First Avenue South, all located to the south on the same block. In fact, the similarities between its façade and 211 First Avenue South are particularly strong.

The building retains the metal cornice at the top of the façade, which, in this case, is divided into three bays, reflecting the bay divisions of the wall below it. It consists of molding shapes in metal supported by tiny repeated arches, similar to those that originally graced the 211 façade. Below this, the façade is very close in appearance to 211 First Avenue South. There are two floors of double-hung windows. These are arranged so that the central bay is wider and has two windows per floor, while each side bay only have one window per floor. Lintels and window sills are of rusticated cast stone and the belt course just above the storefront level doubles as a sill for the second floor windows. There are also thin bands of cast stone trim, just below the level of window lintels to each side of the windows and on the brick pilasters that emphasize the bay divisions. Spandrels are decorated by a series of squares, composed of header bricks set at right angles to each other, in a sort of checkerboard pattern. The metal storefront takes up most of the width of the ground floor level, with an entrance to the upper floors located to the south. The

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storefront also has clerestory windows. To each side of the storefront, what little wall is visible made of rusticated stone blocks.

Cultural Data

This building, commonly referred to as the Central, in reference to the bar at the ground floor, is also called the Skagit Building. The building dates from 1889 and was built right after the Great Fire of June 6, 1889. Based on historical photos, the Central's facade appears to be intact, except for possible changes to the storefront. The upper floors have historically housed the Skagit Hotel. With the New England Hotel, the buildings at 213, 211 and 209 First Avenue South, and the J & M Building, which make up the western block from Main Street to Washington Street, this building presents a unified facade and a powerful sense of early post-fire Seattle. The building, of course, is of the same construction type as these buildings: brick exterior walls, with heavy timber construction on its interior.

This building most likely served the same clientele as the string of buildings at 213, 211 and 209 First Avenue South, whose upper floors were linked and served as brothels during the Klondike Gold Rush. At the very least, the upper floors of the Central provided inexpensive lodgings. The central tavern, which claims to be Seattle's oldest saloon, is known to have catered to clientele involved in the Gold Rush. Both the Central and the J & M Café, located on the same block, are supposed to have also functioned during the same period as shady employment agencies. While this building and its neighbors are associated with Seattle's rebirth after the Great Fire, they are also particularly associated with the later rough and tumble existence during the time of the Klondike Gold Rush.

Sources

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Address: 209 1st Ave S

Historic Names: Hotaling Block/ Marathon Building **Built:** 1889; 1899?

Plat: Maynards D S Plat/ Block 2 / Lot 7 **Parcel #:** 5247800125

Style: Commercial

Architect: Unknown **Builder:** Captain John Nixon

Classification: Historic Contributing **Site ID #:** 38

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Description

Situated between 211 First Avenue South and the Central Tavern, this building, once known as the Hotaling Block, has one street facing elevation on First Avenue South. It is three stories in height with a basement level. Its storefront has clearly been modernized, but, based on historical photographs, has retained the original division of the storefront into four parts and the wooden bulkhead. The upper floors are brick clad and have two trabeated windows per floor. Distinctively shaped trim pieces are set over the windows: They consist of a deep band with a small rising rectangle at its center, and returns on each side of the opening at right angles to it. While the shape of the trim is original, it appears to have been stuccoed or treated with some similar material recently, or at least painted beige. Other characteristic elements include the metal cornice with repeated metal bracket ornaments with a dentil band and the capitals and geometric ornament at each end of the façade over the storefront. Aside from the treatment of the trim, the overall appearance of the building seems to have changed little. The general design of the façade and its detailing is in keeping with the other buildings on the block between Main Street and Washington Street that also included the New England Hotel, 213 and 211 First Avenue South, the Central Café and the J & M Café and Cardroom, many of which were built at the same time in 1889, right after the Fire of 1889.

Cultural Data

With the New England Hotel, 213 and 211 First Avenue South, the Central Café and the J & M Café and Cardroom, which make up the western block from Main Street to Washington Street, this building presents a unified façade and a powerful sense of early Seattle, right after the Fire of 1889. It was originally constructed in 1889 by the A. P. Hotaling Company of Puget Sound, who was its first tenant. Established in 1883, the A. P. Hotaling Company sold wholesale liquor. The July 25, 1889 issue of the Seattle Post-Intelligencer announced: "Work on the Hotaling Block on Commercial Street between Main and Washington was commenced yesterday. It is Captain John C. Nixon's intention to crowd construction on the building. He is confident that he can complete the building inside of ninety days." King County Assessor's Records, which occasionally lack in accuracy, give the building a later date of 1899, but the composition of the facade is in keeping with that of the slightly earlier buildings on the block. The directness and simplicity of the design, on the other hand, is less Victorian and might reflect changes at a later date. The building, of course, is of the same construction type as the earliest buildings, constructed right after the fire: brick exterior walls with heavy timber construction on its interior.

The building was later known as the Marathon Building. It is the typical three-story building with storefront on the ground floor and hotel on the upper floors, repeated on this block. During the Klondike Gold Rush, the building's upper floors were apparently used as a brothel and the second level had a doorway that led into the second floor of 211 First Avenue to the south (which in turn had a doorway leading to the second floor of 213 First Avenue South). King County Assessor's Records show that the building was owned by S. J. Kreielsheimer by the 1930s.

Sources

King County Tax Assessor's Records, ca. 1936-1972.

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Lange, Greg and Tim O'Brian. "Virtual Pioneer Square." unpublished manuscript, 27 October 1996, City of Seattle, Department of Neighborhoods, Historic Preservation Program files. –

"The Wings of the Phoenix – Two New Brick Blocks on Commercial Street," Seattle Post-Intelligencer, 25 July 1889, p 4 (reference to the Hotaling Block).

Address: 211 1st Ave S

Historic Names: Parker Building/ Silver Bow Hotel/ Portland Hotel/ Lucky Hotel Lodgings/ Killion Building

Built: 1889

Plat: Maynards D S Plat/ Block 2 / Lot 6 **Parcel:** # 5247800115

Style: Commercial/ Richardsonian Romanesque

Architect: Unknown **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 39

Description

Rectangular in plan, this is a three story building clad in brick with stone trim. At its ground level, it retains the most striking elements of its original metal storefront and the detailing of the transom above a main doorway .

The only street elevation faces First Avenue South. The building is similar in size and width to 213 First Avenue South to the south and to 209 First Avenue South to the north. The present cornice, although striking, appears to have been added later, since the building had a pedimented metal cornice, which has been lost. The central spandrel below is decorated with a series of inset rectangles, as are the spandrels of the flanking bays to each side of it. Below are two floors of double-hung windows. These are arranged so that the central bay is wider and has two windows per floor, whereas each side bay only has one window per floor. Lintels and window sills are of rusticated stone and the belt course just above the storefront level doubles as a sill for the second floor windows.

A comparison with older photographs suggests that where the storefront has been rebuilt, it has been carefully replicated, based on the original storefront design, or it may be mostly original. The storefront takes up most of the width of the ground floor level, with an entrance to the upper floors located to the south. Thin metal pilasters with acanthus-like capitals divide the remaining storefront into three bays. The pilasters do not line up with the central brick piers which define the bays of the upper floors. The storefront also has clerestory windows, organized in sections of four panes each, with two of these sections per storefront bay.

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Cultural Data

Originally known as the Parker Building, the building, like the ones constructed next to it, was built in 1889, right after the Great Fire of June 6, 1889. Like its present neighbors, it housed a store on the ground level and a hotel on the second and third floors. It is almost intact and/or renovations have been very sensitive to the original design and materials. The detailing in brick and metal is distinctive. In design and detailing, 211 First Avenue South is also typical of many of buildings erected in the district right after the Great Fire of June 6, 1889. With other buildings on the same block, particularly the New England Hotel and 213 as well as 211 First Avenue, it forms a powerful ensemble of buildings from that time. At the same time, it appears to be one of the most intact buildings on the block.

During the Klondike Gold Rush years, the hotel was called the Silver Bow Hotel and then the Portland Hotel. It is thought that, at least during that time, the second floors of 213, 211 and 209 First Avenue South were connected, and functioned as brothels. These connections would have allowed easy traffic between the three brothels or hotels. Subsequently, probably in the 1930s, 211 and 213 First Avenue were combined as the Lucky Hotel Lodgings, which provided fifteen cent beds.

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Lange, Greg and Tim O'Brian. "Virtual Pioneer Square," unpublished manuscript, 27 October 1996. City of Seattle, Department of Neighborhoods, Historic Preservation Program files.

"211 First Avenue South, a.k.a. Parker Building." Part 1, August 28 2001.

Address: 213 1st Ave S

Historic Names: Branagan-Smith Building/ Rocker Hotel **Built:** 1889

Plat: Maynards D S Plat/ Block 2 / Lot 6 **Parcel #:** 5247800110

Style: Commercial/Richardsonian Romanesque

Architect: Unknown **Builder:** Matthew Branagan?

Classification: Historic Contributing **Site ID #:** 40

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Description

213 First Avenue South is a simple three-story brick clad building with cast-iron elements. The building dates from 1889. It is rectangular in plan and also has a basement level. It is located between the New England Hotel to the south and the building at 211 First Avenue South. Its only street facing elevation is on First Avenue South. It has a storefront at the ground level and a separate entrance to the upper level floors at its the southern bay.

The storefront is surmounted by two floors, each divided into three bays. Each bay has one rectangular opening per floor, but each window area is divided into two double-hung windows separated by a thin ornamental pilaster, probably of cast-iron. Windows and spandrels are inset between engaged brick piers, topped by cast-iron plates, which rise into the generous ornamental metal cornice at the parapet level. This cornice is fairly ornate and includes fan shapes, a projecting metal "belt course," and various types of floral shapes. It also is subdivided to emphasize the bay divisions of the façade below. Similar elements adorn the lintel of the storefront below. Another distinguishing feature: the ornamental rectangles of textured brick, that occur in the spandrels between the second and third levels, (and similar to those that used to exist in the lunettes of the third level arches of the neighboring New England Hotel before the 1949 Earthquake), a common ornamental device found in many neighboring buildings from the same period.

In fact, the present storefront, including the metal lintel between the two original ornamental elements to each side of the storefront, are due to a sensitive rehabilitation, done around the mid-1980s (after encouragement and approval from the Washington State Office of Archeology and Historic Preservation and the National Parks Service). The new pilaster capitals of the storefront were a simplified version of the central mullions of the upper façade windows. The pilasters are placed to reinforce the bay divisions of the existing upper levels of the building. The reconstructed metal storefront is inset between two rusticated stucco finished pilasters, which were also restored. Correspondence indicates that a penthouse, not visible from the street, was also added in the 1980s.

Cultural Data

This building dates from 1889 and was known as the Branagan-Smith Building from 1889 to 1916. The building was commissioned by Matthew Branagan, a building and street contractor and by James M. Smith, a saloon keeper. At some point, the building may also have housed or have been called the Luck Hotel. By 1918, the hotel was known as the Rocker Hotel.

The composition of its façade and many of its architectural elements are typical of brick buildings erected the district, right after the Fire of 1889. It also had much in common with the much larger New England hotel, located just to the south of it, particularly before that building lost much its textured brick ornament, its third floor arches and its cornice as a result of the Earthquake of 1949; however this building has a cast-iron cornice, and has retained all the brick decorative elements of its upper floors and the main decorative elements above its storefront.

During the Klondke Gold Rush years, this building was also connected to 211 First Avenue South, at the second

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level. It is thought that 213, 211 and 209 First Avenue South were connected at the second floor and functioned as hotel/ brothels. These connections would have allowed easy traffic between the three hotels. The connections were bricked in, probably during the 1960s, when the buildings were no longer served as hotels.

Sources

King County Assessor's Records, ca. 1936-1972.

Johnson, G. Rodney, Owner. "Luck Hotel, 213 First Avenue South, Parts I and II," 10 October 1985 and 18 April 1986, (includes related drawings by Mithun Architects and Stephen Peters, Architect and correspondence). Office of Archeology and Historic Preservation, State of Washington, Olympia, Washington, Microfiche File.

Lange, Greg and Tim O'Brian. "Virtual Pioneer Square," unpublished manuscript, 27 October 1996. City of Seattle, Department of Neighborhoods, Historic Preservation Program files.

Peters, Stephen, Architect. Letter to Stephen Mathison, Restoration Designer, Washington State Office of Archeology and Historic Preservation, "Re: Luck Hotel Preservation Application, Request for Certification of Completed Work, Pioneer Square Historic District, Seattle WA." 30 November 1987. Office of Archeology and Historic Preservation, State of Washington, Olympia, Washington, Microfiche File.

Address: 219 1st Ave S

Historic Names: New England Hotel **Built:** 1889

Plat: Maynards D S Plat/ Block 2 / Lot 5 **Parcel:** # 5247800105

Style: Richardsonian Romanesque/ Victorian

Architect: Elmer Fisher **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 41

Description

Virtually rectangular in plan, except that it has an angled façade between First Avenue South and Main Street, the New England Hotel is three stories in height and clad in brick. It has lost its original cornice. At the ground level, the Main Street elevation alternates between rectangular storefront openings and distinctive arched ones with ornamental semi-circular forms, topped by pointed shapes in brick. All the other openings at the second and third levels are trabeated.

At the second and third levels, bay divisions are emphasized by brick piers or a thickening in the wall. Some of these piers go down to the ground level, others not. The Main Street façade has two floors of nine bays, each with distinctive windows, divided into two by a central mullion. Each half is divided in the vertical direction into three

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squares. Similar windows appear on the four northern bays of the First Avenue elevation. The nine bays of the Main Street elevation and the four bays of the First Avenue elevation flank single wider bays, with windows divided into three, which appear to be symmetrically angled in relation to the angled bay. The central angled bay has only one vertical row of fenestration, which surmounts a doorway, between Main Street and First Avenue.

The building, which was severely damaged, was restored in 1977. Based on historical photographs, the current fenestration carefully replicates the essential features of the original windows, with only a few minor differences (This was approved by the Pioneer Square Historic Review Board in 1977). Other essential architectural elements, including those that give texture to the building, such as the inset squares in the spandrels between the second and third level windows and the inset rectangles at the top of the piers, are intact.

Changes to the Building Above the Top Level Windows and at the Cornice Level

There have been some interesting changes in general appearance, as a result of the loss of the cornice and of the wall area just above the top level windows. In fact, the building, designed by architect Elmer Fisher, originally resembled the Korn Building, at 119 Yesler Way, more than it does today. The nine bays of the Main Street elevation and the four bays of the First Avenue South elevation were originally topped by arches, which were inset with what appears to be a screen of ornamental brick. The arches, in turn, were surmounted by semi-circular ornamental bands with added pointed shapes, much like the ones on the first level of the Main Street elevation. Rectangular shaped "screens" of brick also surmounted the larger bays flanking the central angled bay. The elevations were further augmented by the brick and terra cotta cornice, also divided into bays, (or continuing the sense of the bays below), and decorated with many inset square shapes. This parapet rose even higher above the angled façade, in a manner similar to drawings of Fisher's Korn Building.

This portion of the cornice had already disappeared by the 1930s, before the earthquake of 1949, according to King County Tax Assessor's photos.

Cultural Data

This building was built on the site of the first New England Hotel Building, built by L.C. Harmon in 1873. The present New England Hotel was designed by architect Elmer Fisher in 1889-1890 for Mrs. Margaret Harmon. It replaced the previous New England Hotel, which had burned down as a result of the Fire of June 6, 1889. The building and Mrs. Harmon are mentioned in the July 31, 1889 issue of the Seattle Post-Intelligencer: "Mrs. Margaret Harmon has decided to erect a hotel on the old site of the New England Hotel on the northwest corner of Commercial and Main Street instead of a business block as was her original intention. A Chicago Hotel man has secured a lease of the hotel for the number of years at \$ 1, 200 a month and will furnish it in splendid style."

From 1895 to 1904, the Frye and Bruhn Meat Packing Company had offices in the building. The actual meat packing headquarters were located well to the south of this building on 15 acres of tideflats at the present site of Seahawks Stadium. The site of this building is also where in 1852 Dr. David Maynard, known more commonly as Doc

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Maynard, built the second cabin when the area was first being settled.

Despite changes, the building retains essential elements of its original design and is architecturally significant in the context of the Pioneer Square-Skid Road National Historic District. It is also another significant work of the very prolific Elmer Fisher. This building shows Elmer Fisher's tendency to divide the facades of his buildings into a grid, the influence of Victorian architecture. It also reflects the influence of the American version of the Romanesque Revival, popularized through the work of H. H. Richardson and others. (For more complete information on Elmer Fisher, please see the Statement of Significance).

Sources

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Seattle Post-Intelligencer, 31 July, 1889 issue.

"New England Hotel, Part 1, Application for Evaluation of Significance," (includes written statements by Ibsen Nelsen, dated June 6, 1977 and April 7, 1978). Office of Archeology and Historic Preservation, State of Washington, Olympia, Washington, Microfiche File.

Address: 301 First Avenue S.

Historic Names: Matilda Winehill Block **Built:** 1889-1890

Plat: Maynards D S Plat/ Block 3 / Lot 8 **Parcel:** # 5247800190

Style: Richardsonian Romanesque/ Victorian

Architect: Bucheler and Hummel **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 42

Description

This Bread of Life Mission Building, formerly known as the Matilda Winehill Block, is a three story building, with exterior brick walls and cast stone trim, as well as two projecting wood bays. One of the wood bays is set on an angled elevation, located between Main Street and First Avenue South; the other is placed at the central bay of the Main Street elevation. The angled projecting bay actually indicates the former name of the building as well as the date, "1889." The two street facing elevations are on Main Street and First Avenue South.

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These elevations are divided vertically by brick pilasters that alternately rise from the ground or from above the first level to a horizontal brick band or to a parallel dentil band, near the top of the parapet. The building is also distinguished by typical repeated bays, some with paired windows, other bays with only a single window. The window openings have low segmental arches, with decorative partial surrounds, which emphasize the arched shape and the top of the window opening, and include a characteristic ornamental keystone. In addition to the various moldings and dentils toward the top of the parapet wall, other elements that reinforce horizontality are the cast stone window sills. The two projecting wooden bays, particularly on the angled entrance, are particularly noticeable: They have long, single double-hung windows at two levels, and two levels of ornamental pilasters with simple Doric or Tuscan capitals.

Significance

This building sits on the former site of Doc Maynard's original general store. The Matilda Winehill Block was built as a hotel between 1889 and 1890 by Bucheler and Hummel. In terms of structure, it is typical of the buildings erected after the Great Fire of 1889: it has brick exterior walls and heavy timber interior structure. It followed the rules as set forth in Ordinance No. 1147, which was publicized in the Seattle Post-Intelligencer shortly after the Fire and outlined the regulations for buildings erected in the former "burnt district." The wooden bays, however, were more typical of the Victorian appendages on buildings constructed before the fire. They were also considered a fire hazard by some, and according to an article in the April 3, 1890 issue of the Seattle Post-Intelligencer, became the target of a lawsuit. Originally the main angled projecting bay, also had a ridged roof, which has been lost.

Aside from the loss of the top level of the main angled projecting bay and a portion of the parapet, probably as a result of the 1949 Earthquake, the building is fairly intact, particularly at the second and third levels. The building, with the gridlike composition of its facade and the ornamentation over the flattened segmental arches, as well as the wooden bays, has a particularly Victorian flavor, that harkens back to pre-fire buildings in the area, but also reflects the changes in design and building as a result of Ordinance No. 1147.

Sources

Seattle Post-Intelligencer, 3 April, 1890, p.8.

Ochsner, Jeffrey and Dennis Andersen. Distant Corner: Seattle Architects and The Legacy of H. H. Richardson. Seattle and London: University of Washington Press, 2004, 339-340, Note 30.

King County Assessor's Records, ca. 1936-1972.

Address: 305 First Avenue S.

Name: Diamond Parking Lot (Surface parking lot) **Built:** NA

Plat: Maynards D S Plat/ Block 3 / Lot 7-8 **Parcel #:** 5247800185

Classification: Vacant **Site ID #:** 43

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Address: 311 First Avenue S.
Historic Name: Maud Building **Built:** 1890
Plat: Maynards D S Plat/ Block 3 / Lot 7 **Parcel:** # 5247800180
Style: Commercial/ Richardsonian Romanesque/ Victorian
Architect: Charles Saunders; Saunders & Houghton **Builder:** Unknown
Classification: Historic Contributing **Site ID #:** 44

Description

The Maud Building is a narrow three story building, clad mainly in red brick. Visual interest is created by the contrast between light gray trim brick and small areas of gray stone with the predominant red brick. Lozenge shaped openings, created in brick, also emphasize the top of the parapet wall. The ground floor level has a clerestoried storefront, divided into three sections by very thin, cast-iron columns. A short overhang set over cast-iron and ornamented brackets surmounts the columns. To the side and south of the storefront is a narrow door opening with a semi-circular arch. This opening consists of a doorway, topped by an interim clerestory and then a semi-circular lunette. The second and third floors bays consist each of two sets of paired windows, with flat arches for the second floor openings and semi-circular openings at the third level. Typically, the second floor openings have single double-hung windows, topped by a transom, created by a stone lintel. "Quoining" is created visually at the second and third floors by the use of light colored bricks which contrast with the predominant red brick.

Cultural Data

The Maud Building was designed in 1889 and completed in 1890 by Saunders and Houghton. The Saunders and Houghton partnership had been created in 1889, because Saunders had a backlog of work. While the building was begun by Charles Saunders alone, this is supposed to be one of the first projects that the firm took on soon after the partnership was formed. The building was built for William Maud and housed a hotel on its upper floors. It was built right after the Great Fire of 1889, although in terms of style, it seems to have much in common with some of the buildings of the subsequent wave of building during the Klondike Gold Rush. While it was built earlier than the other buildings on the same block, the Smith, Squires and Crown Hotel Buildings, it also became part of an area of the city, which thrived as a result of the Klondike Gold Rush.

Charles Saunders first came to Seattle in 1889, probably as a result of his association with William Elder Bailey, whom he had met in California. William Bailey, the son of a leading Pennsylvania iron and steel manufacturer, was involved in the rebuilding of Seattle right after the Great Fire and provided capital for many local ventures in real estate, railroads and newspapers. Saunders had grown up in Cambridge, Massachusetts. Saunders practiced architecture for a time, from 1886 to 1889, in Pasadena, California, along with his wife, Mary, before moving to Seattle in June 1889. By September of 1889, he had formed a partnership with Edwin Houghton, whom he may have also met in California. Edwin Houghton was born in Hampshire, England in 1856 and came from a family of quantity surveyors and architects. He was apprenticed in the London architectural office of Thomas Houghton, his

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brother and in Chelsea. After working as a farmer outside of El Paso, Texas and running an independent architectural practice in Pasadena, California, he moved with his family to Port Townsend, Washington in early 1889. Saunders and Houghton also designed the Olympic Block, once located on the corner of Yesler and First Avenue South, which collapsed famously and dramatically in 1972. The partnership dissolved in 1891. For more information on Saunders and Houghton, and subsequent career moves, please see the Statement of Significance or the Cultural Data section for the Terry Denny Building (# 33).

Sources

Ochsner, Jeffrey and Dennis Andersen. Distant Corner: Seattle Architects and The Legacy of H. H. Richardson. Seattle and London: University of Washington Press, 2004.

Address: 313 1st Avenue South

Historic Names: Crown Hotel **Built:** 1900

Plat: Maynards D S Plat/ Block 3/ Lot 6 **Parcel:** # 5247800170

Style: Commercial- Chicago School/ Italian Renaissance/ Eclectic Mixed

Architect: Charles Bebb? **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 45

Description

Rectangular in plan and mainly clad in gray brick, the Crown Hotel Building is a four story building with parapet. There is also a basement level, which is not visible from the exterior. The only street facing elevation is on First Avenue South. Its general façade design - the width and height of the elevation, the proportion of its floor levels and bays and the detailing - is similar to the neighboring Squire/ Squires Building to the south.

It too has a high clerestoried storefront level, surmounted by a projecting metal band, set at the sill level of the second floor windows. Two tall, delicate cast iron pillars reinforce the central storefront entry at the ground level. At the second and third levels, there is a row of three square windows, separated by ornamental pilasters, as in the case of the Squires Building at 317 1st Avenue South. The fourth level consists of a horizontal row of four thinner, rectangular window openings, with thin, raised bands of brick emphasizing the unity of the bay. Again, as in the case of the Squires Building, a metal projecting band, with a rectangular cross-section, occurs at the sill level of the fourth floor windows. There is a deep flat, metal panel, set at the parapet level, with a simple, long, rectangular, raised shape outlined within it.

The Crown Hotel Building, although much simpler in detailing, and devoid of the characteristic geometric flourishes seen in the neighboring building, appears as though it was designed in reference to the Squires Building and possibly by the same hand.

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Cultural Data

This building forms a striking and pleasing ensemble with its neighbor, the Squires (now Squire) Building. Like the Smith and Squires Buildings, it was part of a logical extension of the early "heart of Seattle," as a result of the Klondike Gold Rush. The original "heart of Seattle" was located closer to what is now Pioneer Place. Its upper floors, like many buildings from this later wave of building, housed the Crown Hotel from 1912 to 1928, hence its current name. Although simpler in detailing, it uses metal, sometimes with geometric designs, as trim, to great effect. It appears to have been designed in reference to the neighboring Squires Building, possibly by architect Charles Bebb, although records do not prove this (See the Statement of Significance or the Cultural Data Section for # 46 below, for additional information on Charles Bebb).

Sources

Lange, Greg and Tim O'Brian. "Virtual Pioneer Square." unpublished manuscript. 27 October 1996. City of Seattle, Department of Neighborhoods, Historic Preservation Program files.

Woodbridge, Sally and Roger Montgomery, A Guide to Architecture in Washington State. Seattle: University of Washington Press, 1980, p. 114.

"The Smith Building, Historic Preservation Certification Application, Part 1," 1984. Office of Archeology and Historic Preservation, State of Washington, Olympia, Washington, Microfiche File.

Address: 317 First Avenue S. (part of 80 South Jackson St complex)

Historic Name: Squires Building **Built:** 1900

Plat: 80 South Jackson Building/ Lot: Unit 101 **Parcel #:** 2285430000

Style: Chicago School/ Italian Renaissance/ Eclectic Mixed

Architect: Charles Bebb **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 46

Description

Rectangular in plan, this four story building is mainly clad in light gray and buff colored brick, with a fair amount of ornamental metal trim. There is a basement level, which is not visible from the exterior. The only street facing elevation is on First Avenue South. It has a high clerestoried storefront level, surmounted by a projecting metal band, ornamented by a repeated pattern of thin, curving and crossed bands, which define longer pointed ellipse shapes. The second and third levels have one slightly recessed bay, with two horizontal sets of paired windows per floor. The windows are separated by what appear to be ornamental metal pilasters. The top level has a projecting metal band, rectangular in cross-section, surmounted by a loggia-like arrangement in stone: four windows separated by circular stone columns, with simple Doric capitals, and Doric piers at the ends. A spiritedly ornamented band and cornice top the stone lintel of the loggia: There are fairly large pointed ellipse shapes, interlaced with circular shapes, for

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instance, on the deep metal band just above the top windows. The projecting loggia cornice, below the current coping of the façade, is ornamented with smaller irregular polygonal shapes, which are variations on squares and rectangles, but also include curves.

Cultural Data

The Squires Building was designed by architect Charles Bebb in 1900. The building was commissioned by Samuel E. Squires, who had become rich during the Klondike Gold Rush. Over the years, the "s" in "Squires" was dropped and the building has more recently been known as the "Squire Building." Not only is this building associated directly with the area's economic and physical growth as a result of the Klondike Gold Rush, but it is interesting in terms of Charles Bebb's career. It dates from Bebb's early practice before the Bebb and Mendel partnership was formed in 1901. The building appears to be virtually intact. Its architectural interest derives in part from the original use of metal panels and the detailing of the loggia at the top of the façade, in addition to the general proportions of its elements. It is an important contributing building.

Charles Bebb, later one of Seattle's pre-eminent architects, was born in England in 1856 and unlike some of Seattle's earlier architects, had a well-rounded general and professional education. He attended a preparatory school in Switzerland and then the University of Lausanne. He also studied engineering at the School of Mines in London. During his early career, he was a railroad engineer in South Africa. After returning to England, he departed for the United States. By 1888, he had been hired by Adler and Sullivan in Chicago, as the "chief superintendent architect" on the building of the Auditorium Building. In 1890, he was sent by Adler and Sullivan to supervise the building of the Seattle Opera House. The project was never built and later in 1890, Bebb, still in the employ of Adler and Sullivan, returned to Chicago. He came back to Seattle in September 1893 and became a designer for the local Denny Clay Company. His work there is credited with making the Denny Clay Company a leading producer of terra cotta on the West Coast. It is also reflected in his approach to terra cotta ornament and cladding in several of his later buildings.

By 1898, Bebb had established an independent architectural practice and by 1901, formed a partnership with Louis Leonard Mendel, originally a native of Mayen, Germany. The firm of Bebb and Mendel produced several Seattle architectural "gems," including the Hoge Building in downtown Seattle, just outside Pioneer Square and the Schwabacher Hardware Company Building, (401 1st Avenue South), not far from the Squire Building. It also produced the Washington State Pavilion at the Seattle Alaska Yukon Exposition in 1908 (no longer standing). After the Bebb and Mendel Partnership dissolved, Bebb formed a successful partnership with Carl Gould, producing more well-known Seattle buildings, such as the Times Square Building and Suzzallo Library at the University of Washington.

Over the years, the building has come to be known as the Squire Building, possibly as a result of a confusion of Samuel E. Squires with the former Governor of Washington State, Watson Squire (who was one of the partners responsible for the Squire Latimer Building, now Grand Central on the Park). In 1984, this building and the neighboring Smith Building were rehabilitated as a one property, a condominium complex.

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Ochsner, Jeffrey, editor. Shaping Seattle Architecture: A Guide to the Architects. Seattle and London: University of Washington Press (in association with the American Institute of Architects Seattle Chapter and the Seattle Architectural Foundation), 1994.

"The Smith Building, Historic Preservation Certification Application, Part 1," 1984. Office of Archeology and Historic Preservation, State of Washington, Olympia, Washington, Microfiche File.

Woodbridge, Sally and Roger Montgomery. A Guide to Architecture in Washington State. Seattle and London: University of Washington Press, 1980.

Address: 321 First Avenue S. (part of Jackson Street Condominium)

Historic Name : Smith Building **Built:** 1900

Plat: 80 South Jackson Building/ Lot: Unit 101 **Parcel #:** 2285438888

Style: Commercial/ Italian Renaissance/ Eclectic Mixed

Architect: Max Umbrecht **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 47

Description

Rectangular in plan and mainly clad in light gray brick with stone trim, this is a four story building with basement. It has a parapet and cornice. The street elevations are on First Avenue South and Jackson Street. Above the storefront level, the facades are symmetrically composed. Both these elevations are distinguished by a recurring tripartite two-story bay, surmounted by an independent ornamental stone element, which includes a central arch containing a stylized shell motif. The shell motif appears to be a reference to the nautically related businesses originally housed in the building. From a distance, the tripartite vertical bay, combined with the ornamental element, suggests an ornate Palladian window shape. At the fourth level, a trio of linked arched openings surmounts this typical ornamental bay. Simpler bays, usually set near the corners of the elevations, consist of pairs of rectangular openings at the second and third levels and without the arched ornamental motif. They are topped at the fourth level by pairs of semi-circular arched openings.

The First Avenue façade has a metal storefront level and is divided into three bays above: an ornamental bay with the crowning shell motif, flanked by two simpler bays. In contrast, on Jackson Street, the trabeated openings at the ground level, doorway and window openings, are more random. At the upper level, however, the elevation is symmetrically composed and has five bays: the three central ones are of the more ornamental variety, and the

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flanking bays at each end of the elevation are of the simpler type. Corbelled brick ornament emphasizes the top of the wall just below the lower projecting cornice. There is also an upper cornice a few feet above the lower one. A modern penthouse level is visible from some angles on the Jackson Street elevation.

In 1984, the Smith Building and the neighboring Squire Building, designed by Charles Bebb, were certified and rehabilitated as one property, a condominium, and given the official address: 80 South Jackson Street. (See entry for 317 First Avenue S., the Squires/ Squire Building).

Cultural Data

The Smith Building, designed for L. C. Smith, later responsible for the Smith Tower (1914), was completed in 1900 and designed by architect Max Umbrecht. The Smith Building and buildings in its vicinity, particularly those on the same block, including the Squire (Squires) and the Crown Buildings, were part of the extension of the original "heart of Seattle," originally located closer to the public square, now Pioneer Place. The Klondike Gold Rush and the railroads were in large part responsible for this growth. While hotels often took up the upper floors of several buildings, and were sometimes used for "despicable purposes," more warehouses and stores were also needed. This building was constructed as a warehouse and like many Pioneer Square buildings, had a storefront at its ground level. A photo of the period (ca.1900) shows a variety of signage indicating that the Smith Building housed companies that manufactured sails and riggers as well as net and twine.

Max Umbrecht, became a well-known architect in Seattle, and has a sometimes eclectic, but identifiable style. He practiced architecture in Syracuse, New York (The home of Gaggin and Gaggin, the architects of the later Smith Tower) and in New York City, before coming to Seattle. He came to Seattle, in fact, on the request of the Smith family in 1900; so this is one of Umbrecht's earliest works in Seattle. In Seattle, he also designed the W. D. Hafins House (now the Roman Catholic Archbishop's Residence) on Seattle's First Hill in partnership with A. Spaulding and the original building of the New Richmond Laundry in the Cascade neighborhood (1917).

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Crowley, Walt. National Trust Guide: Seattle. New York: Preservation Press/ John Wiley & Sons, Inc., 1998.

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Address: 401 1st Avenue S.

Historic Names : Schwabacher Hardware Company Building/ Pacific Marine Schwabacher Building **Built:** 1905

Plat: Merrill Place Building **Parcel:** # 5479608888

Style: Chicago School: Sullivanesque

Architect: Bebb and Mendel **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 48

Description

The five story Schwabacher Hardware Company Building, located on the southwest corner of First Avenue South and S. Jackson Street, was constructed as a warehouse. It has exterior walls of brick and an interior structure of heavy timber post and beam, the typical structural system for buildings erected in the former "burnt district" after the Fire of 1889. It is rectangular in plan, 75 feet by 125 feet, with a main façade on First Avenue south and a major entry on the northeast corner of the building. Over each doorway of the entry is a terra-cotta bas-relief with floral motifs, reminiscent of the designs of Louis Sullivan. Ground floor storefront openings are recessed between piers, clad in rusticated brick, which have simple bases and capitals in light colored granite. Bays established at the ground level are picked up at the upper levels. On the First Avenue façade, pairs of individual rectangular window openings at each upper floor flank two recessed central bays, each with paired windows, which are wider than those in the side bays. The Jackson Street elevation has six bays, with typical side bays, flanking four central recessed bays. The top of the brick wall on both street elevations ends in a repeated corbel pattern, topped by a relatively modest cornice.

Cultural Data

The Schwabacher Hardware Company Building, also formerly known as Pacific Marine Schwabacher Building, was designed as a warehouse building by the architectural firm of Bebb and Mendel from 1903 to 1905. Like most of the buildings in Pioneer Square, its exterior walls are of brick, while the interior framing consists of wood columns and beams. The simple recessed rectangular bays, set over of the finely detailed base of the building and the Sullivanesque ornament over the main entry, give this building both strength and elegance. It is an example of a new architectural sophistication, brought to the design of buildings in Seattle in the early 1900s, thanks to architects, who were educated and apprenticed as engineers and/or architects, and had a more worldly background than their predecessors. It also clearly shows the influence of the Chicago School of Architecture and in particular of Louis Sullivan.

The building was built for the Schwabacher Hardware Company, another venture of the Schwabachers, who were a leading supplier of dry goods during the Klondike Gold Rush (The Canadian government required that Americans coming to the Klondike have a year's worth of supplies). The Schwabacher Brothers had been important in this part of Seattle since 1869 and had previously built the Schwabacher Building (First Avenue South and Yesler Way) and the State Building (Occidental Avenue South and Main Street), both of which are extant. This building, like its neighbors, represents the extension of the earlier part of the city, originally built closer to Pioneer Place right after

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the Fire of 1889. Bebb and Mendel's building is yet another product of that economic growth, spurred by the Klondike Gold Rush and the railroads.

The building is also representative of the work of the firm of Bebb and Mendel. Charles Bebb, later one of Seattle's pre-eminent architects, was born in England in 1856. Unlike some of Seattle's earlier architects, he had a well-rounded general and professional education: He attended a preparatory school in Switzerland and the University of Lausanne and then studied engineering at the School of Mines in London. By 1888, he had been hired by Adler and Sullivan in Chicago, as the "chief superintendent architect" on the building of the Auditorium Building. In 1890, he was sent by Adler and Sullivan to supervise the building of the Seattle Opera House. The project was never built and later in 1890, Bebb, still in the employ of Adler and Sullivan, returned to Chicago. He came back to Seattle in September 1893 and became a designer for the local Denny Clay Company. His work there is credited with making the Denny Clay Company a leading producer of terra cotta on the West Coast. It is also reflected in his approach to terra cotta ornament and cladding in several of buildings and particularly in the case of this building.

By 1898, Bebb had established an independent architectural practice and by 1901, formed a partnership with Louis Leonard Mendel, originally a native of Mayen, Germany. The firm of Bebb and Mendel produced several notable buildings in Seattle, including the Hoge Building in downtown Seattle, just outside the district and the Schwabacher Hardware Company Building, (401 1st Avenue South), not far from the Squires Building. After the Bebb and Mendel Partnership dissolved, Bebb formed a successful partnership with Carl Gould, producing more well-known Seattle buildings, such as the Times Square Building and Suzzallo Library at the University of Washington.

Sources

R. D. Merrill Company. "Merrill Place, Historic Preservation Certification, Part 1," 18 May 1983. Office of Archeology and Historic Preservation, State of Washington, Olympia, Washington, Microfiche File.

Ochsner, Jeffrey and Dennis Andersen. Distant Corner: Seattle Architects and The Legacy of H. H. Richardson. Seattle and London: University of Washington Press, 2004.

Address: 411 1st Avenue S.

Historic Name : Seller Building **Built:** 1906

Plat: Maynards D S Plat/ Block 4 **Parcel #:** 5247800200

Style: Commercial -Chicago School

Architect: A. Warren Gould **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 49

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Description

This is a seven story building, whose only street facing elevation is on First Avenue South. It is rectangular - almost square - in plan, 107 feet by 119 feet. It is located between the Schwabacher Hardware Company Building to the north and the Hambach Building to the south. The First Avenue South façade is divided into six long vertical bays. It presents a stone clad ground floor level, topped by six floors of recessed window bays, constructed with steel columns and spandrels clad in brick. Windows take up the width of the bay and are emphasized by cast-stone sills. The long vertical columns clad in brick have cast-stone bases and at the top level, unadorned capitals. The façade is surmounted by a projecting classical cornice in metal.

The Seller Building is an interesting mix of construction types: The front wall was constructed of steel spandrels and columns, clad in brick. The original rear wall, now replaced by the new glazed wall of the 1985 rehabilitation and the south party wall were of concrete. The interior columns of the first two floors are of steel and covered with concrete. These parts of the structure reflect A. Warren Gould's experience with steel frame construction and a sophisticated knowledge of structural engineering, given the period; although the interior structure also includes heavy timber posts at the upper levels and wooden beams and flooring, the traditional structural system used in buildings erected in the former "burnt district."

The rear elevation of the building is a modern glazed addition that was added along what began as an alley, when this building, along with the Schwabacher Hardware Company Building, the Schwabacher Hardware Annex Building and the Hambach Building were rehabilitated as part of Merrill Place complex in 1985. A related water feature was also added in the former alleyway and is located to the west of the building.

Cultural Data

Originally called the Seller Building, and for a time named after its tenant, the West Coast Wholesale Drug Company, the building was designed by A. Warren Gould in 1906. Its strong ground floor base level, trabeated openings, recessed vertical bays and strong cornice show the influence of the Chicago School of Architecture and of its neighbor, the Schwabacher Hardware Company Building. In fact, it was completed only a few years after that building. This building and those in its vicinity, (from Washington to King Streets), were part of the extension of the "heart of Seattle," originally located closer to Pioneer Place. The Alaska Gold Rush and the railroads are credited for this growth.

This is an early Seattle work by A. Warren Gould, just as the Schwabacher Hardware Company Building by Bebb and Mendel was completed early in their architectural careers in Seattle. The Seller Building is an example of a simple and elegant design, influenced by the Chicago School, although A. W. Gould also often used Neoclassical and Beaux Arts flourishes in his work. It also reflects A. Warren Gould's experience with steel and steel frame construction and other construction materials and methods.

A. Warren Gould was born in Nova Scotia in 1872. There is evidence that he received some education at the Massachusetts Institute of Technology. He began his career in Boston as a contractor. In the late 1890s, he practiced

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architecture in Boston, producing, for instance, the Neoclassical Phillips Brooks School. He arrived in Seattle in 1903 and clearly had a good knowledge of the latest construction techniques. An early project in Seattle was the steel framed Standard Furniture Company Building, one of Seattle's earliest skyscrapers, completed in 1906 (later destroyed by implosion in the 1970s). A. W. Gould's architectural career in Seattle was thriving but varied. It included an almost three-year partnership with Edward Frere Champney, (beginning in 1909), civic activism and support of the Bogue Plan, expulsion from the Washington State AIA over a purported breach of ethics in securing the King County Courthouse Commission, the design of the lower floors of the King County Courthouse and of the terra-cotta-clad Arctic Building. He produced many other notable Seattle buildings.

Sources

R. D. Merrill Company. "Merrill Place, Historic Preservation Certification, Part 1," 18 May 1983. Office of Archeology and Historic Preservation, State of Washington, Olympia, Washington, Microfiche File.

Ochsner, Jeffrey, editor. Shaping Seattle Architecture: A Guide to the Architects. Seattle and London: University of Washington Press (in association with the American Institute of Architects Seattle Chapter and the Seattle Architectural Foundation), 1994.

Brians, Ann Elizabeth. Indomitable Pioneer Square. Master of Urban Planning Thesis, University of Washington, Seattle, 1973.

Address: 419 1st Avenue S.

Historic Name : Hambach Building **Built:** 1913

Plat: Maynards D S Plat/ Block 4 **Parcel:** # 5247800200

Style: Commercial -Chicago School

Architect: Unknown **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 50

Description

The Hambach Building, which dates from 1913, is rectangular in plan, 78 feet by 119 feet, with the narrower and main elevation on First Avenue South. The other street elevation faces south on King Street. The building is seven stories in height with a parapet and cornice. Its structure is somewhat advanced for its time. The structure is entirely of reinforced concrete and consists of two-way concrete slab with coffered bays and concrete columns. The skin of the Hambach building is a veneer of light colored brick on First Avenue South and on King Street and clay block covered with stucco on the rear elevation.

The First Avenue South façade is divided into four bays and the King Street elevation into six bays. The design of the exterior facades is based on the notion of a well-defined base, shaft and capital, as seen in many buildings of the Chicago School. The "base" consists of a ground floor with clerestory, topped by a belt-course, with a second level

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topped again by a belt-course. This gives the Hambach building a really generous base as well as a sense of solidity. The “shaft” consists of the next four floors, again topped by a belt-course. The “capital” consists of trios of single double hung windows topped by a classical cornice. Below the top level, bays consist of three linked double-hung windows at each level. From the second level to the fifth level, the bays, which are recessed, are the same, although they are narrower on the First Avenue South elevation. The floors of the Hambach building were designed to align with those of the adjacent Seller Building. A narrow, arched entrance, ornamented in terra cotta, occurs at the fourth bay, (counting from King Street). It contrasts somewhat with the simple, clean lines of the rest of the building.

The building was restored as part of the R. D. Merrill Complex, which includes the Seller and the Schwabacher Hardware Company buildings, in 1985.

Cultural Data

The Hambach Building, built in 1913, forms part of an interesting ensemble of buildings, aligned along First Avenue South, from Jackson Street to King Street, all designed as warehouse buildings. The Schwabacher Hardware Company Building by the architectural firm of Bebb and Mendel of 1903-05 on the corner of Jackson and First Avenue and the Seller Building of 1906 by A. Warren Gould are the two others. So far, the architect of the Hambach Building is a mystery. All the buildings are clearly influenced by the Chicago School and as a result, are stylistically tied together. The Hambach was obviously designed to fit in with the other two, but, in fact, its exterior has a more clearly defined base, middle and top, with repeated recessed vertical bays.

Previous studies, by Victor Steinbrueck and Elizabeth Brians, for instance, have commended the building for fitting in with the others, but have described it as “undistinguished;” but particularly as a utilitarian warehouse building, its overall design seems to be greater than the sum of its parts. With a simple, repeated bay, a well defined base and seemingly lighter top level, it is striking in its own right. It is also structurally more advanced than the other two buildings. The Schwabacher Hardware Company Building, remarkable because of its exterior design and Sullivanesque ornament, has the most traditional structure, while the Seller Building had absorbed more cutting edge aspects of construction (for its time), but was not quite up to the level of the Hambach Building.

The Hambach Building was designed for Albert Hambach, a successful wholesale dealer in steam and plumbing supplies. He had owned property or commissioned buildings in the district since 1898 and is listed at an address on Western Avenue local directories in 1898. In 1905, a warehouse building designed by Josenhans and Allan at 212 Second Avenue/313 Second Avenue Extension, between 2nd Avenue and 2nd Avenue Extension was also built for Hambach. Hambach also commissioned the 1907 Westland Building (one of its former names was the “Hambaca Building”) across the street at 100 S. King Street.

Sources

Brians, Ann Elizabeth. Indomitable Pioneer Square. Master of Urban Planning Thesis, University of Washington, Seattle, 1973.

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Steinbrueck, Victor. "Pioneer Square Historic District – Seattle Register of Historic Places." manuscript (n.d., probably ca. 1969-70). Victor Steinbrueck Papers, Manuscripts and Special Collections, University of Washington, Seattle.

Address: 83 S. King St

Historic Name : Seattle Hardware Company Building **Built:** 1904

Plat: Seattle Tide Lds BL 01-376/ Block 327/ Lots 1-3 **Parcel #:** 7666206895

Style: Commercial -Chicago School

Architect: Albert Wickersham **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 51

Description

Virtually rectangular in plan, with a west elevation angled toward Alaskan Way, this eight story building has, on its east and north facades, a double-height storefront level, mainly clad in sandstone, topped by six floors in light brown brick. It ends in a parapet emphasized by a ornamental corbel band and stone coping. Delineating the bays and separate storefronts are sandstone piers, which are rectangular in plan with rounded edges. In a few places, the recent storefront renovation and structural strengthening of the building included the introduction of a steel lintel and smaller piers were replaced with matching piers in painted concrete.

The storefront level is surmounted by a sandstone cornice/ belt-course, which includes a dentil band. Above this, six stories consist of similar recessed bays, each a vertical row with five single trabeated openings topped by an arched one. The east elevation on First Avenue South has nine bays, while the King Street elevation is very long: nineteen bays. The west elevation is similar to the east elevation. The south elevation is common bond masonry with segmental arch window openings.

A distinctive element of the building is the corner entry at First Avenue South and King Street, with a large round stone column set at the actual "corner." Affixed to the column is a metal plaque that says : "Seattle Hardware Company." The actual door hardware and design behind this column are modern.

The building retains the most important features and materials from its original design, while doors and hardware and storefronts have been replaced by sleekly detailed modern replacements. The building also has a later annex, which dates from 1923. The building exterior was damaged by the Nisqually Earthquake of 2001 and has been restored since then.

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Cultural Data

This building was built in 1904 as a combination warehouse and office by architect Albert Wickersham, responsible for several interesting buildings in the Pioneer Square area, including the Maynard Building which bears some resemblance. The Seattle Hardware Company Building is the first monumentally scaled office-warehouse to be constructed in the district during the period of economic and industrial growth in the 1900s. Along with the buildings in its near vicinity, it formed an extension of the original heart of the district. Typical of all of these buildings, is the clear base, shaft and capital arrangement, following the model for warehouse/ office buildings, established by the Chicago School. The component bays ending in arched openings and with stone spandrels are very typical of many of the buildings of the same period and significance.

Albert Wickersham arrived in Seattle in 1889 as a representative of A. B. Jennings, a New York architect. He was the supervising architect on the initial phases of the Denny Hotel in Seattle, later demolished thanks to the Denny Regrade. He had established an independent practice by 1893. Despite the work on the Maynard Building for Dexter Horton, he appears to have received few commissions outside of the Seattle Hardware Company Building and the Maynard Building that allowed him to showcase his full design capabilities. He was also the architect of the former Yesler Hotel, now the Pioneer Square Hotel, completed in 1914.

Sources

King County Tax Assessor's Records, ca. 1936-1972.

Krafft, Katheryn Hills, "Pioneer Square - Skid Road Historic District (Boundary Increase)," submitted 15 December, 1987 and approved 6 May, 1988.

Ochsner, Jeffrey, editor. Shaping Seattle Architecture: A Guide to the Architects. Seattle and London: University of Washington Press (in association with the American Institute of Architects Seattle Chapter and the Seattle Architectural Foundation), 1994.

Address: 501 1st Ave S.

Historic Names: Seattle Hardware Company Warehouse Annex **Built:** 1923

Plat: Seattle Tide Lands BL 01-376/ Block 327/ Lots 3 **Parcel #:** 7666206830

Style: Commercial

Architect: Albert Wickersham **Builder:** -

Classification: Historic Contributing **Site ID #:** 52

Description

This is an annex to the main Seattle Hardware Company Building. It is two stories in height, rectangular in plan and continues the belt course as well as the storefront of the adjacent building. Major piers and thinner piers are rectangular in plan with rounded edges, as in the main building. The regular storefront clerestory is multi-pane glass.

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A large central expanse of the façade has a veneer of thin black plexiglass, added more recently. Within this bay, the entry is a wide rectangle with two small windows placed symmetrically.

Cultural Data

This was designed in 1923 as a warehouse-office by Albert Wickersham and as an addition to the original eight story Seattle Hardware Company Building, also designed by Wickersham in 1904. It was originally planned to rise to the same height as the original building. It mimics many of the elements of the original building, particularly the stone piers which are rectangular in plan with rounded edges. Based on historical photos, it originally consisted of five bays, set between piers, with large two over two windows.

Sources

Krafft, Katheryn Hills. "Pioneer Square - Skid Road Historic District (Boundary Increase)," submitted 15 December 1987 and approved 6 May 1988.

City of Seattle, Department of Planning and Development, Microfiche Library.

Address: 535 1st Ave South

Historic Name: NA **Built:** 1969

Plat: Seattle Tide Lands BL 01-376/ Block 327/ Lots 4-7 **Parcel #:** 7666206897

Style: None

Architect: Unknown **Builder:** -

Classification: Non-Historic Non-Contributing **Site ID #:** 53

Description

This is a one story concrete parking structure. It has no windows or openings of any sort on First Avenue South and no real distinguishing architectural characteristics. There is an entrance on southwest corner of the building, which is not visible from First Avenue. The rest of the lot is occupied by a surface parking to the south.

Cultural Data

The concrete structure dates from 1969, according to the King County Tax Assessor Report. This property is non-historic, non contributing

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Address: 547 1st Ave South

Historic Names: West Transfer Company Building/ Duncan and Sons Building **Built:** 1919

Plat: Seattle Tide Lands BL 01-376/ Block 327/ Lots 7-8 **Parcel #:** 7666206930

Style: Commercial

Architect: Unknown **Builder:** Unknown

Classification: Historic Non-Contributing **Site ID #:** 54

Description

This is a one-story building with a trapezoidal plan and exterior brick walls. Along First Avenue South, it has a two-part façade, divided into five unequal bays. The three northernmost bays exhibit original storefronts, with high transom lights. The top of the First Avenue façade features a stepped parapet, with a central, almost free standing curved section, which rises well above the building's flat roof. The rear elevation is painted brick and includes altered steel sash window and miscellaneous delivery doors.

Cultural Data

The building was constructed on the site of previous wood frame commercial buildings. It dates from 1919, and post-dates the initial period, 1900 to 1910, when the district experienced really explosive growth. By 1919, there was increased industrialization of the neighborhood, when the United States was involved in World War I. In the meantime, the commercial center of Seattle was moving north from its original center. As the West Transfer Company Building, the building appears to have operated as a truck transfer station and was used to store and move goods from the railroads along the former Railroad Avenue, now Alaskan Way. Similar enterprises operated in the area during the same period. At a much later time, this building was also associated with Duncan & Sons, a saddlery and harness shop, which moved here from its original digs on Second Avenue and Jackson Street at 315 2nd Ave South in 1977.

Sources

Krafft, Kathryn Hills, "Pioneer Square – Skid Road Historic District (Boundary Increase)," submitted 15 December, 1987 and approved 6 May, 1988.

King County Tax Assessor's Records, ca. 1936-1972.

City of Seattle, Department of Development and Planning (formerly DCLU), Microfilm records.

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Address: 551 1st Ave S.

Historic Names: Triangle Bar/ Flatiron Building **Built:** 1910

Plat: Seattle Tide Lands BL 01-376/ Block 327/ Lots 8 **Parcel #:** 7666206935

Style: Commercial/ Tudor Revival

Architect: C. A. Breitung **Builder:** Unknown

Classification: Historic Contributing (Individual listing - National Register) **Site ID #:** 55

Description

The Triangle Hotel is trapezoidal, almost triangular in plan, and three stories in height. It was sited on a triangular lot, whose shape was dictated by the intersection of First Avenue South and the railroad tracks which led to Seattle's wharves. It has a narrow, south elevation of one bay, which is only six feet in length, a major 48 foot elevation facing east along First Avenue South, a less complete 56 foot west elevation along Railroad Avenue and a rear, north elevation of 28 feet. The basement is concrete and below grade, the east basement wall extends an additional six feet under the sidewalk. In general, the building stands out because of its shape and eclectic detailing, which includes rusticated brickwork with a Flemish bond pattern and pointed arches, inspired perhaps by late Medieval architecture (or possibly by Venetian or Moorish architecture).

The ground story structure is of cast concrete and has a brick and pebble-dashed stucco veneer exterior. On the First Avenue South façade, the ground floor exterior has three large openings, topped by steel spandrel beams and then by three flat pointed arches. The central bay is slightly narrower than the other two. Above the ground level, a projecting string course is decorated with a band of lozenges in copper-green ceramic tile. The second and third level walls are faced with dark red brick and darker clinker header bricks set in a Flemish bond pattern. The brickwork is also rusticated. Set within the brick walls are three projecting wood frame window bays with decorative brackets and zinc-coated sheet metal veneer. The wood bays are completed by a cornice with a deep cavetto molding pierced by pointed arches, which is then topped by a projecting fillet molding. The brick wall in the background continues up several feet and is surmounted by a corbelled parapet. The topmost course is a cast concrete beam, originally tinted to match the brick and ornamented with a raised floral design. The rich surface ornamentation, particularly the brick detailing, string course and cornice, also occur on the south and east elevations.

The ground level of the narrow, south elevation has a rectangular glazed opening framed by cast-iron columns with cushion capitals, which support the steel spandrel beam. Above the beam is a narrow, round arched opening. The top levels, clad in rusticated brick in the Flemish bond pattern, also have narrow arched window openings.

The longer elevation along Railroad Avenue only has one typical, wide arched opening at the ground level, while the rest of the wall is concrete, (and apparently partially filled in), with a small doorway and one small opening to the north. At the upper levels are two wood frame bays, similar to those on the main façade. In other respects, the detailing of the upper levels reflects the detailing of the First Avenue South façade.

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Cultural Data

The Triangle Hotel, also known as the Flatiron Building, was designed by architect C. A. Breitung for real estate figure and financier, Victor Hugo Smith. It is architecturally distinctive because of its rich detailing and its shape, dictated by its location at the intersection between First Avenue South and the railroad tracks which led to Seattle's wharves. The site had previously been occupied by the Stetson and Post Sawmill and Planing Mill Company.

Construction on the Triangle Hotel was begun in 1909 and completed in 1910. The hotel was built in the northern portion of First Avenue South, south of King Street. In the early 1900s, this part of First Avenue South was still a planked street and the adjacent tidelands were being filled. The area was developed to allow more direct access from railroad cars to the wharves along the waterfront, facilitating both transportation and industrial growth. This development was typical of the explosive growth of the original commercial center of Seattle, (more or less represented by the original Pioneer Square-Skid Road National Historic District created in 1970), from the period 1900 to 1910. Heavily involved in real estate development, Victor Hugo Smith acquired the site around 1908 or 1909. In 1909, Pacific Builder and Engineer announced Victor Hugo Smith's intention to erect a building on the site for \$ 15,000. The building was completed by December of 1910 for \$22,000.

Victor Hugo Smith (1854 or 1860 -1927) was a successful Seattle financier and real estate investor. President of the Peninsular Land and Building Company, when the Triangle Hotel was built, Smith played an important role in Seattle's real estate boom from 1889 to the height of the tidelands development in 1907. A native of Iowa, he arrived in Seattle in 1883 and began his career at the Puget Sound National Bank, a position he held until 1887. From 1887 to 1889, he was cashier for the Bank of Snohomish in Snohomish County (Washington State). He returned to Seattle in 1889, launching a career in real estate and loans. By 1892, he had formed the brokerage house of V. H. Smith and Company and was also an unsuccessful candidate for City Treasurer. He secured financial backing for the electrification of the Second Avenue street car line and was one of the incorporators of the Seattle Electric Railway.

Carl Alfred Breitung, the architect of the Triangle Hotel, is often mentioned in association with the short-lived, but productive partnership with Theobald Buchinger, which lasted from 1905 to 1907. The Seattle firm produced designs for the Academy of the Holy Names (1906-07) and the House of the Good Shepherd (1906-07), both well-known Seattle landmarks. In general, Breitung's work reflected knowledge of Classical architecture, as well as exposure to Central and Northern European examples. The Triangle Hotel, a Seattle landmark as well a National Register landmark, is a famous work by Breitung, as is the Jackson Building (the former Capital Brewing and Malting Company) at 322 1st Ave S., also in the Pioneer Square-Skid Road National Historic District. Another well-known building is the Odd Fellows Temple of 1908-10 in Seattle's Capitol Hill neighborhood. All of these projects reflect Breitung's early life and education in Europe, but also the influence of his practice in various parts of the United States.

Breitung was born near Munich in 1868 and according to most accounts, studied architecture in both Munich and Rome. He began his career in the United States in the late 1880s, first on the East Coast and then in Kansas City, Missouri. His architectural career in Seattle began in 1900 and one of his earliest projects was the Jackson Building.

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After the dissolution of the Breitung & Buchinger Partnership in 1907, Breitung worked independently in Seattle until the early 1920s, when he appears to have relocated to San Antonio, Texas. Nothing seems to be known of his life or career after that time.

The Triangle Hotel's history, however, is documented at least into the late 1920s. The hotel opened at the end of 1910 and at that time, had a saloon and eight rooms. At some point, like many hotels in the district, it operated as a brothel, while the ground story continued as a neighborhood tavern until 1929. In 1929, the Western Union Telegraph Company established its "C" branch in the space. The "C" branch was the first Western Union branch office in Seattle and communicated with the main office at Second and Cherry Street by pneumatic tubing. It is also thought to be one of the telegraph company's early urban branch offices.

Sources

"A Lot of Worthy Men: Brief Biographies of Republican Candidates," Seattle Press-Times (7 March, 1892), Page 1. Note on Victor Hugo Smith, candidate for City Treasurer.

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Victor H. Smith, Obituary, Seattle Post-Intelligencer, 4 March 1927.

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Address: 706 1st Avenue **Historic Name :** NA **Built:** 1958
Plat: Borens & Dennys Add/ Block 5/ Lots 4 & 5 **Parcel:** # 0939000175
Style: Modern/ Utilitarian **Architect:** Unknown **Builder:** Unknown
Classification: Non Historic, Non Contributing **Site ID #:** 56

Description

This is a two story concrete parking garage, with nine bays on First Avenue and five bays on Columbia Street. It is essentially an open parking garage structure, although regularly spaced, vertical metal elements have been added on the exterior, as barriers in front of the openings.

Cultural Data

This two story parking structure is non-historic, non contributing.

Sources

King County Assessor Property Characteristics Report. Database Available at:
<http://www5.metrokc.gov/ddes/gis/parcel/>

Address: 110 Cherry Street / 700 1st Ave. S.
Historic Name : Scheurman Block **Built:** 1890 & 1903
Plat: Borens and Dennys Addition/ Block 5/ Lot 8 **Parcel #:** 0939000235
Style: Richardsonian Romanesque/ Victorian
Architect: Elmer Fisher **Builder:** Unknown
Classification: Historic Contributing **Site ID #:** 57

Description

The building at 110 Cherry Street/ 700 1st Avenue is a three story building, mainly clad in brick. It is located on the northeast corner of First Avenue and Cherry Street. It is rectangular in plan, with a flat roof and parapet. Its south elevation faces Cherry Street and its west elevation First Avenue. The building has a cast-iron storefront beginning at the two western bays of the Cherry Street elevation and continuing along the First Avenue elevation. On both elevations, the second floor has segmental arched openings, topped by rusticated sandstone trim, while the third floor has arched openings with rusticated stone trim following the arch of each opening. The spandrels directly above the third floor arches are filled with cast-stone.

The south elevation along Cherry Street is divided into nine bays. The ninth bay, (from First Avenue and closest to Second Avenue), has a distinctive arched entry with stone trim over the arch and header bricks organized in a checkerboard-like pattern of square shapes. These square shapes are alternately inset, which creates a special pattern

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as well as texture, emphasizing the entry. The First Avenue façade is divided into five bays. The cast-iron storefront, which runs the length of the First Avenue elevation, includes pilasters ornamented with rosettes and acanthus shapes. A metal fire escape with gracefully curving rails is attached along the first two northern bays of this elevation.

Cultural Data

King County Tax Assessor's Records give this building a date of 1903, but photos that are part of the previous Pioneer Square Historic Inventory give a date of 1890. The combination of differing types of arches and cast-iron storefronts suggest that the building might well be from the earlier date, with perhaps modifications made in the early 1900s. It is typical of buildings erected in Pioneer Square right after the Fire of 1889. Other records make clear that this is a building designed by architect Elmer Fisher, designed in 1889 and completed in 1890 and associated over the years with the same name, spelt alternatively: "Sherman," "Scheurman," and "Scheurman."

An item in an article entitled "The Spirit of the Time – New Buildings Additional to Those Already Announced" in the Seattle Post-Intelligencer of June 19, 1889, describes a three story building, "of brick, iron, stone and terra cotta," about to be constructed on the "northeast corner of Front and Cherry Streets." (Front Street became First Avenue). It was commissioned by "Mr. Chris Sherman," and the architect who was drawing up the plans was Elmer Fisher. The lower floor was to be divided into two stores. The corner store was to be occupied by Hirschberg and Co. clothiers and the "other store" by "Hasbrouck, the druggist." The upper floors were to be designed for office space. The description fits very closely with the present building and a photo of the period shows the Hirschberg sign attached to the building. In addition, the Cherry Street entrance has tilework which includes the name "Scheurman," suggesting that the early newspaper article spelled the owner's name incorrectly; therefore, it is almost certain that an initial construction date of 1889-1890 is correct and that the architect was Elmer Fisher.

The building is identified as the "Scheurman Block" on a Baist's Map from 1905 and clearly some version of that name has been attached to the building from 1890 to at least the 1960s. The building was owned by the "Scheurman Investment Company" in 1928, according to King County Tax Assessor's Records. According to Henry Broderick, (as quoted in a 1969 Seattle Times article), during the early 1900s, the "Scheurman Block," as it was called in the late 1960s, was "the major commercial building in Seattle" and housed the original office of Washington Mutual Savings Bank, now a leading banking establishment in Washington State, before Seattle's downtown center moved north (from the present Pioneer Square Historic District). Around 1969, the building underwent a major restoration. Except for the loss of the parapet and some possible changes to the spandrels above the third floor arches, the building retains its original exterior architectural features.

Sources

Baist, William. Baist's Real Estate Atlas of Surveys of Seattle, Wash. Philadelphia: W. G. Baist, 1905, 1908, 1912 and 1928.

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“The Spirit of the Time – New Buildings Additional to Those Already Announced,” Seattle Post-Intelligencer, 19 June 1889, p 4 (?)

“Building Shows Its Age Proudly,” The Seattle Times, 23 March 1969, C7

110 Cherry Group, “110 Cherry Street, Seattle, Historic Preservation Certification Application, Part 1,” 12-1-78.

“Pioneer Square Preservation District Inventory, Department of Community Development,” June 1982: Item 4-5-8 (Note: “ Photographs show date of construction 1890.”)

Address: 107 Cherry Street **Historic Name :** Lowman Building **Built:** 1906

Plat: Borens and Dennys Addition/ Block 4/ Lot 1 **Parcel #:** 0939000120

Style: Commercial/ French Chateausque/ French-French Renaissance/ Other-Eclectic

Architect: Heide and DeNeuf **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 58

Description

The Lowman Building is a ten story building. It is the only building with marked Chateausque tendencies in the Pioneer Square-Skid Road National Historic District, although it bears the influence of the Romanesque Revival and of French Renaissance eclectic styles. It is located on a 51'-4" by 111' lot, at the corner of First Avenue and Cherry Street. On First Avenue, it faces Pioneer Place. It has varied roof shapes, including a gabled roof type and hipped dormers, which occur on the primary north and west facades. Its exterior walls are made of two wythes of common red brick. On the south and east elevations, which do not face the street, the common brick is mainly exposed. On the main elevations, facing west on First Avenue and north on Cherry Street, the walls have a veneer of “steam-pressed” light gray colored brick, with buff terra cotta coping and ornament of a lighter gray color terra cotta. The light gray brick veneer also wraps the corners of the south and east elevations.

In terms of structure, according to historic King County Tax Assessor’s records, the building has a concrete cable-reinforced foundation, floors slabs and roof and a riveted “steel frame skeleton.” There is also a 13' by 30'-4" light-well located at the middle of the south elevation above the first floor, so that the mass of the building is partly cut away, but this is not visible from the street. The building is currently (2004) undergoing a “substantial renovation,” which will may affect the interiors, as well as the elevation not visible from the street.

The First Avenue elevation consists of two major bays. Its composition has many of the same elements as the Cherry Street elevation, which has four major bays. Both elevations have an arrangement, based on a “base,” “shaft” or “middle” and “capital” or “top” arrangement. The “base” of the building consists of the first floor, mezzanine and second floor levels, where each bay is marked by tall pillars, with ornamented capitals. A continuous terra cotta cornice separates the base from the middle. The shaft consists of tall recessed vertical groupings of six single

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window openings, each grouping ending at the sixth level with an arched opening. The arch shape is emphasized by several rows of corbel brick, which project slightly. Thin double-belt courses aligned with the springline of the arches provide a continuous horizontal tie between the arches. In general, windows are separated by recessed spandrels in the same light brick.

The northern bay of the First Avenue elevation consists of four tall vertical groupings. This portion of the elevation projects out slightly from the southern major bay consisting of three of these vertical elements. The “shaft” or “middle” is surmounted by a second terra cotta belt-course, which includes a band of repeated curved bracket shapes and a dentil band. At the “capital” or “top” of the First Avenue elevation, the northern bay consists of a two story gable end, with a horizontal row of four single windows at its first level and a second level of three windows with a common sill. At the third level of the gable end is a circular opening surrounded by stylized swirls in terra cotta. On each of the angled edges of the gable end is a stepped decorative band in lighter colored terra cotta. The outer end of the gable is capped by a pinnacle with crockets and a finial. The “top” of the second recessed bay to the south, has a lower level with a horizontal row of three single windows, topped by a belt-course, with an egg-and-dart band. The very top level here has a prominent hipped dormer with two single windows.

The Cherry Street façade uses a similar configuration of bays, roof elements and belt courses to create a longer façade. The western major bay, which projects out slightly from the rest of the façade above the first belt-course, is topped by a gable end and has the same design as the north bay of the First Avenue façade. The rest of the façade consists, from east to west, of twelve of the typical tall vertical groupings of windows. These are not really differentiated into separate major bays, until the top level, where three hipped roof dormers each correspond to four of the vertical groups. Each dormer is wider than the dormer on the west façade and has a horizontal row of three rectangular windows. Original roofing was of slate. In 2001, it was replaced by synthetic slate roof tiles.

At the ground level of the Cherry Street façade, the entrance to the upper floors occurs at the second bay from the east. Light gray granite was used for exterior steps and for cheek-blocks. The entrance is surmounted by a bas-relief in granite with the words “LOWMAN BUILDING.”

Cultural Data

The Lowman Building was designed by the architectural partnership of Heide and DeNeuf for James Lowman. According to the King County Assessor’s records, it was completed in 1906, although some records suggest an earlier completion of 1903, or perhaps even earlier. Architecturally, it is one of the most stately buildings in the district. It has retained the most important elements of its original design, which is extremely rich. In particular, its upper floors are intact, except for the replacement of metal window frames, but by similar ones. Its storefronts have had few major changes. It has an imposing presence on Pioneer Place, and along with the neighboring Lowman and Hanford Building, the Howard Building and the Pioneer Building, forms the eastern edge of one the area’s original public square.

The partnership of Heide and DeNeuf was formed by Augustus Heide and Emil DeNeuf in 1901 and lasted until

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1906. Augustus Heide came from from Alton, Illinois. He was an architectural apprentice in Chicago and worked in Los Angeles from 1886 to 1889. In 1889, he moved to Tacoma, where he established a practice that lasted until 1892. He then moved to Everett, Washington, where he became the architect for the Everett Improvement Company and designed many notable buildings. Heide also designed the 1914 Washington State buildings at the San Francisco Pan Pacific Exposition and at the San Diego Exposition.

Emil DeNeuf began his career as a draftsman in Elmer Fisher's office, after his arrival in Seattle in 1889. While working for Fisher, he was also responsible for the Metropole Hotel and the First Avenue façade of the fire-damaged Schwabacher Building, both in the Pioneer Square district. He had an independent practice by the end of 1891. He was retained by Henry Yesler to complete the upper floors of Mutual Life Building, originally the "Yesler Building," which Fisher had begun. DeNeuf was also was the designer of the Lowman and Hanford Building. Subsequently, DeNeuf practiced architecture in Guatemala from 1894 to 1900 and was Mayor of West Seattle from 1900 to 1905. Sometime around 1906, DeNeuf moved to San Francisco, where he practiced architecture and designed several notable Mission Style Revival public buildings. He died in 1915.

The building is also significant because of its association with James Lowman and tangentially with Henry Yesler. James Lowman was a civic and business leader in early Seattle, with important family ties to one of Seattle's earliest pioneer settlers. Born in Leitersburg, Maryland in 1856, he came to Seattle in 1877 at the invitation of Henry Yesler, who was his uncle. Henry Yesler was one of Seattle's founding settlers, and an influential early Seattle entrepreneur and owner of prime real estate in the area around the public square, (now Pioneer Place), and north of Mill Street, currently known as Yesler Way. He was famous for building Seattle's first sawmill in 1853. He also commissioned several well-known buildings in Pioneer Square and employed first Elmer Fisher and then Emil DeNeuf as architects.

James Lowman is perhaps chiefly associated with the Lowman and Hanford Stationery and Printing Company, which he started with Clarence Hanford in 1885. The Great Fire of 1889 destroyed all buildings (save perhaps one), in the "burnt district," as Pioneer Square was known after the fire. The Lowman and Hanford Stationery and Printing Company returned to the former "burnt district," after the fire. The firm advertised itself as booksellers, stationers, printers and binders and blank bookmakers; but also showed great versatility and sold typewriters, sewing machines, pianos and organs

James Lowman had many other business and personal interests. In 1886, he became a trustee of Yesler's estate, which included businesses all over Washington State. As a result, Lowman was involved in the completion of the Pioneer Building and of the Mutual Life Building (then called the Yesler Building), both commissioned by Henry Yesler before his death in 1892. He also ran the thriving Yesler Coal, Wood and Lumber Company and was the secretary of the Union Trunk Line (the James Street Railway System). He was a trustee and stockholder in the Washington National Bank, the Guaranty Loan and Trust Company, the Home Insurance Company, the Denny Hotel Company and Seattle Steam, Heat and Power. His civic contributions were also numerous. For instance, he was the president of the Seattle Theater Company, a founding member of the Seattle YMCA and served on the Board of Park Commissioners from 1896 to 1898.

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"The Lowman Building, 107 Cherry Street, Historic Preservation Certification Application, Part 1," 5 February 2004. . Office of Archeology and Historic Preservation, State of Washington, Olympia, Washington, Microfiche File.

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Wolfe, Wellington C. Sketches of Washingtonians: Containing Brief Histories of Men of the State of Washington. Seattle: Wellington C. Wolfe and Company.

Address: 616 1st Ave

Historic Name : Lowman and Hanford Building **Built:** 1892; 1897; 1902

Plat: Borens and Dennys Addition/ Block 4/ Lot: Portion **Parcel #:** 0939000125

Style: Commercial/ Italian Renaissance/ Eclectic /Mixed

Architect: Emil DeNeuf **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 59

Description

This is a seven story building clad in orange-beige pressed brick. The building was originally designed as a four story building and completed at the end of 1892. The building is supposed to have undergone remodels, according to the King County Tax Assessor Records in 1893, as well as 1897. The upper three floors were apparently completed in 1902. The only street facing elevation is on First Avenue on Pioneer Place.

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The main façade has a storefront on the first level, surmounted by a rectangular sign with the name "Lowman and Hanford." Above this is a horizontal row of four rectangular window openings. A projecting cast-stone molding runs the length of the façade. This is surmounted by a four double-story bays, topped by semi-circular arches. Bays are also defined by flat piers with ornamental capitals and raised semi-circular corbel bands.

Above this, begins the 1902 vertical addition. On the fifth level is a row of four regular trabeated window openings, topped by a second belt-course in lighter colored cast stone. The configuration of the top floors repeats that of the two-story arched bays at the third and fourth levels, although the double-hung windows at the sixth level appear to be longer. Slightly recessed circular medallions, encircled by circular corbel bands, are set above and between the arches and thin raised arched bands. Moving up the façade, another belt-course occurs. The parapet wall curves up at the edges of the façade and is capped by bands of lighter cast stone.

Cultural Data

The Lowman and Hanford Building was designed by Emil DeNeuf. Construction of the first four floors of the Lowman and Hanford Stationery and Printing Company was completed by late 1892. King County Tax Assessor Records also claim that the building was also remodeled in 1893 and 1897. The top three floors were added in 1902. The use of light colored brick - beige brick with an orange cast - and the relative clarity of the façade design, are typical of DeNeuf's work in the 1890s, as is the eclectic combination of the Commercial Style with shades of the Italian Renaissance. There are similarities with the façade for the fire damaged Schwabacher Building across Pioneer Place near Yesler Way, which DeNeuf created for the original building designed by his previous employer and associate, Elmer Fisher.

Emil DeNeuf arrived in Seattle in 1889 and began his career as a draftsman in the office of Elmer Fisher, considered the most prolific architect in the "burnt district" of Seattle right after the Fire of 1889. DeNeuf had an independent practice by the end of 1891. He was retained by Henry Yesler to complete the Mutual Life Building, originally the "Yesler Building," which Fisher had begun. His partnership with Augustus Heide, with whom he designed the Lowman Building (ca.1906), lasted from 1901 to 1906. DeNeuf also practiced architecture in Guatemala from 1894 to 1900 and was Mayor of West Seattle from 1900 to 1905. Sometime around 1906, DeNeuf moved to San Francisco, where he practiced architecture and designed several notable Mission Style Revival public buildings. He died in 1915.

James Lowman and Clarence Hanford, who commissioned and owned this building, were both civic and business leaders in early Seattle, with important ties to Seattle's earliest Pioneer settlers. The Lowman and Hanford Stationery and Printing Company had operated in the Pioneer Square area since 1885. The Great Fire of 1889 destroyed all buildings (save perhaps one), in the "burnt district," as Pioneer Square was known after the fire. The Lowman and Hanford Stationery and Printing Company returned to the former "burnt district," after the fire and built this building. (For additional information on James Lowman, see the Context Statement and the entry for 107 Cherry Street, the Lowman Building, Resource # 58).

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Clarence Hanford was born in Seattle in 1857 and was the son of early pioneer settlers. After attending the Territorial University of Washington, he learned the printing trade in the offices of the Seattle Intelligencer, which was published by Thaddeus Hanford, his elder brother. In 1880, he established a job printing business. When the Lowman and Hanford Stationery and Printing Company was created in 1885, Clarence Hanford became vice-president, while Lowman was president. In addition, Hanford, whose original business was absorbed by the new company, became manager of the printing and bookmaking department, while Lowman was the principal stockholder.

Sources for Lowman & Hanford Building (also see sources for the Hanford Building, No. 58)

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King County Tax Assessor Records, ca. 1936-1972.

The Conservation Company. "Lowman-Hanford Building, 612-616 First Avenue, Historic Preservation Certification, Part 1," April 1982. Office of Archeology and Historic Preservation, State of Washington, Olympia, Washington, Microfiche File.

Address: 612 1st Ave

Historic Name : Howard Building **Built:** 1890

Plat: Borens and Dennys Addition/ Block 4/ Lot: 4-5 **Parcel:** # 0939000140

Style: Commercial/ Richardsonian Romanesque

Architect: Elmer Fisher (attributed) **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 60

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Description

The Howard Building at 612 First Avenue is a four story building, rectangular in plan, with a flat roof and parapet. It is one of the earlier buildings erected on what became Pioneer Place and sits between architect Emil DeNeuf's Lowman and Hanford Building and the Pioneer Building by architect Elmer Fisher. The ground floor and mezzanine level of the Howard Building are clad in rusticated stone. The composition of this part of the façade is asymmetrical. Openings are mostly trabeated, but at the mezzanine level, a distinctive arched opening appears over the main doorway, creating a more prominent entry. Above this level, there is a projecting stone belt course. The top two floors are clad in brick and the composition shifts to a symmetrical one, with three rectangular flat arched openings. Above these is a thin decorative molding, then a band of stretcher bricks set at angles, surmounted by a cast stone belt course. The top level has three arched openings with projecting brick ornamental trim, following the half circular curve of the arches. Flat piers between the arches have decorative Romanesque Revival floral capitals.

The spandrels above the curved decorative brick bands are decorated by a pattern of bricks, defining a series of squares. Terminating the wall are a series of decorative bands in brick including a dentil band. The top of the parapet has a projecting cast stone cornice, with a profile consisting of what appears as a classical combination of flat bands (fillets), convex moldings and smaller concave moldings.

Cultural Data

The building was designed immediately after the Great Fire of June 6, 1889 and first completed in 1890. It is typical of many post-fire buildings that, although its composition is somewhat simpler than many of these early buildings. It has been attributed to architect Elmer Fisher. It is important as one of the earliest buildings that defined the triangular Pioneer Place. King County Assessor's Records give another date for the building as 1892, so it is likely that further changes were made by 1892. (For information on Elmer Fisher, please see the Statement of Significance or the Cultural Data section for the Pioneer Building, below).

Sources

Luxton, Donald, editor. Building the West: the Early Architects of British Columbia. Vancouver B.C.: Talonbooks, 2003.

"The Lowman Building, 107 Cherry Street, Historic Preservation Certification Application, Part 1," 5 February, 2004.

Address: 606 1st Ave

Historic Name : Pioneer Building **Built:** 1892

Plat: Borens and Dennys Addition/ Block 4/ Lot: 5 & 8 **Parcel:** # 0939000150

Style: Richardsonian Romanesque/ Victorian

Architect: Elmer Fisher **Builder:** Unknown

Classification: Historic Contributing (National Register Landmark) **Site ID #:** 61

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Description

The Pioneer Building, designed by Elmer Fisher, consists of six floors, with brick exterior walls and stone and terra cotta trim. The building's design is marked by its Victorian composition, which divides it into almost discrete vertical bays, set off by pilasters, with horizontal bands of brick, dividing up these areas at various floor levels. The building also shows the influence of the Richardsonian Romanesque style: the main and side entrances are marked by heavy masonry arches in Bellingham Bay sandstone; but these are accentuated by projecting cast-iron bay windows above them. The entire building is marked by a very spirited use of window openings, some arched, some trabeated and in varying sizes. The base of the building is generally in ashlar cut sandstone. Above this, the walls are clad in red brick, with sandstone and terra cotta trim.

Toward the center of façade, the main, low slung, arched entrance is accentuated by pilasters, made of blocks of rough hewn Bellingham Bay sandstone, which rise to the top of the building. These once ended in a tower, which has since been demolished. Supporting the entry arch itself, on each side, are four small, engaged, pink, polished granite columns, with stone capitals that blend together and are ornamented with Romanesque Revival floral motifs. Above the entrance, still as part of the base level of the building, are four small arched openings. A terra cotta egg-and-dart belt-course set between floral capitals separates the base level of the building from the upper floors.

The central bay above the entry level is distinguished by a projecting cast-iron bay, which at the second level, has arched openings and at the third level, rectangular openings. At the fourth and top level, there is an arched central opening, divided into two, with two single, arched openings, set to each side of it. The projecting bay ends at the fifth level. At the sixth level, there are three trabeated openings in red sandstone and above them, in arched lettering, the words: "Pioneer Building" with, below it, a basket weave medallion, surrounded by decorative swirls, set within a semi-circular shape

There are similar projecting cast-iron bays and window openings between First Avenue and James Street and at the center of the south elevation. In plan, the corner bay approaches a semi-circular shape. In comparison to the First Avenue/ Pioneer Place elevation, the James Street elevation is more symmetrical, but the general detailing and design is similar.

Cultural Data

The Pioneer Building was commissioned in 1889 by mill owner and entrepreneur Henry Yesler and designed by architect Elmer Fisher. The building has a grid composition and includes an amazing variety of window openings and decorative elements, all typical of Victorian buildings; but Elmer Fisher himself described the building in a October 1889 article in the Seattle Post-Intelligencer as "Romanesque, after the great architect of America, Mr. Richardson." It owes a debt to both traditions and is typical of buildings constructed right after the Fire of 1889, but it stands out in the variety of its detailing and the richness of its interior. Completed in 1892, the Pioneer Building won an award from the American Institute of Architects for "being the finest building West of Chicago."

Henry Yesler was one of Seattle's earliest and founding settlers, and an influential early Seattle entrepreneur, and

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owner of prime real estate in the area around the Public Square and north of Yesler Way. He built Seattle's first sawmill in 1853 and ran a grist mill as well as a general store. Yesler also commissioned the Mutual Life Building, (formerly the "Yesler Building" in Fisher and Yesler's day), and the Yesler Building, (formerly the Bank of Commerce Building), both by Fisher and located across Pioneer Place.

The Pioneer Building itself was briefly at the vortex of a controversy between Yesler and Seattle's City Council over the 1889 project to raise and widen the streets. Quoted at length in the July 1, 1889 issue of the Seattle Post-Intelligencer, Yesler complained about the hardships created by the replatting of the streets near his properties. He had intended to complete the Pioneer Building, "as fast as men and money should accomplish the work," he stated, but was held up by the decision to raise and widen the streets. He planned to sue the City over this issue. The upshot, of course, is that the streets were raised and widened and the construction of the Pioneer Building was completed, to much acclaim. By 1891, though, the interior finishes for the building, the beautiful lobby wainscoting, for instance, were still being added.

Elmer Fisher produced an incredible number of buildings, especially between 1889 and 1891 and is considered the most prolific of the post-fire architects; but his account of his birth in Scotland in 1840, arrival in Massachusetts at age 17 and architectural apprenticeship in Worcester, Massachusetts now appears to be untrue or at least completely uncorroborated. It is known that he came to the Pacific Northwest in 1886 and designed buildings in Vancouver, Victoria and Port Townsend, before coming to Seattle in 1889. Despite the number of buildings he designed in the former "burnt district," his most well-known work in Seattle is the Pioneer Building. By 1891, despite the accolades the Pioneer Building received in 1892, he had abandoned his career as an architect to run the Abbott Hotel in Seattle, which he had also designed and built.

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Pitts, Carolyn, "Pioneer Building, Pergola and Totem Pole," National Register Nomination, 22 February, 1977.

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Address/ Location: Pioneer Place

Historic Name : Pioneer Square, "Occidental Square" **Built:** 1889-1910

Plat: Borens and Dennys Addition/ Lot: POR **Parcel:** # 0939000160

Style: Various

Architect: NA **Builder:** NA

Classification: Historic Contributing **Site ID #:** 62

Description

This is a virtually triangular public square, famous for its cast-iron pergola, totem pole and small drinking fountain. The fountain includes a bust of Chief Seattle, sculpted by James Wehn in 1909. Facing Pioneer Place are some of the well-known Pioneer Square buildings, many commissioned by Henry Yesler or by his nephew, James Lowman. The surrounding buildings include the Pioneer Building, the Howard Building and the Lowman and Hanford Building, and the Lowman Building to the east, the Scheuerman Building, now known as 700 First Avenue to the north, as well as the Mutual Life Building (formerly the Yesler Building) and the Yesler Building (formerly the Bank of Commerce) to the west.

A more recent addition are the late Twentieth Century panels, created by Edgar Heap of Birds and written in transcribed Lushootseed (Salish) and English. Entitled "Day and Night," the panels refer to Pioneer Place's Native American roots.

Cultural Data

This public square has had several names since it was created. Now called Pioneer Place, it has historically been also known as "Pioneer Square," and "Occidental Square," not to be confused with the 1972 Occidental Park. It sits at the known location of what was once a Native American village, before the arrival of the pioneers and platting of the streets in the area in 1853. Now a triangular square, it sits in the location of what was once a large open meadow, used by pioneer settlers for social occasions, such as picnics and ballgames. Sometime before the Great Fire of 1889, there was a persistent and uncomfortable bottleneck for wagon traffic near the square meadow, known at that time as "Occidental Square." This was due to the change of direction in the platting of the streets at Yesler Way, with the streets south of Yesler organized along a north- south axis and the streets to the north, set at an angle, so as to be parallel to the waterfront. To resolve the problem, First Avenue South, then Commercial Street was extended north across "Occidental Square" to tie in with First Avenue, then called Front Street. This cut across the square area and created a triangular piece of land, which by then was owned by Henry Yesler.

Shortly after the Great Fire of 1889, the triangular area was purchased from Yesler by the City of Seattle and renamed Pioneer Square. Sometime subsequently, it also appears to have been also called the Public Square. It was improved with lawn, flowers, six gas lamps and a perimeter iron fence. Pioneer Place, eventually surrounded by many new buildings commissioned by Yesler, was also where trolley, cable cars and the Interurban all converged. Sunday concerts and public events, such as the celebration for the arrival of the first tradeship from an Asian Port,

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the Miike Maaru, in 1896, took place here.

In 1899, a group of Seattle worthies, including Jacob Furth, J. W. Clise, James Hoge, Thomas Prosch and E. F. Blaine, (later honored as the "Father of Seattle's Park System"), were involved in an excursion to Southern Alaska, during which four totem poles were cut down and taken from the Tlingit village of Tongass. One of the totem poles was erected in Pioneer Place in 1899, amid much celebration, although there was a legal suit brought against the group of notable men for stealing the pole. The erection of the pole coincides with the Klondike Gold Rush.

Pioneer Place was essentially the center of Seattle's commercial district and saw incredible growth and prosperity. It was clearly a hub of transportation, when Seattle was hosting the Alaska Yukon Exposition in 1909. The Pergola, and its richly appointed underground "Queen Mary of Johns," underground toilets, were commissioned by the Seattle Parks Board. Architect Julian Everett designed the Pergola and it was constructed during 1909 and the very beginning of 1910. At the same time, the Parks Board hired Seattle's foremost Seattle sculptor, James Wehn, to design a drinking fountain which could be used by man, dog and horse, and was topped by a bust of Chief Seattle. The fountain was completed in 1909.

During the redevelopment of Pioneer Place around 1923, while new flower beds were planted and walks paved, the totem was relocated from a point at the apex of the triangle to one midway along the east side of the triangle. In 1938, the totem was damaged by fire and Tlingit tribesmen carved a new totem. In the 1970s, the totem pole was again in disrepair. (In 1972, a Seattle longshoreman and a traditional carver from the Tsimshian Tribe of Northern British Columbia, John C. Hudson, Jr., restored the totem pole. Bill Holm, the anthropologist and Jones and Jones Architects, Landscape Architects, were also involved in the restoration. The new totem was placed at the original location of the first totem pole).

In 1958, the walk areas in Pioneer Place had been repaved with asphalt and the stairways to the underground toilets effectively sealed off. In 1971, James Casey, founder of the United Parcel Service, donated a substantial amount of money for the rehabilitation of Pioneer Place, as well as for the creation of Occidental Park and Occidental Mall. Ilze Jones of Jones & Jones Architects Landscape Architects was responsible for the restoration of the Pergola structure and for the landscape design of the public square. The original flowerbed alongside the Pergola retained the trees planted in 1958 and the square, slightly enlarged, was paved with reclaimed cobblestones, which had once covered Seattle streets. The work by Jones and Jones was completed in 1972. The cobbles, although picturesque, were sometimes considered difficult to walk on and were replaced by brick pavers in 2004. (See separate entries on the Pergola and on the totem pole)

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Link, Karin in Mildred Andrews and Marc Blackburn, Dana Cox, Leonard Garfield, Karin Link, co-authors. Pioneer Square: Seattle's Oldest Neighborhood. Manuscript. Seattle and London: University of Washington Press, forthcoming 2005.

"Special Problems of Comfort Station Designs." Pacific Builder and Engineer, 29 January 1910, pp. 34-36.

Display on Franz Boas, Viola E. Garfield and students of Franz Boas who studied Northwest Native tribes, Suzzallo Library, University of Washington, summer 2004.

Location: Pioneer Place

Historic Name : Pergola/ Comfort Station **Built:** 1900-1910

Plat: Borens and Dennys Addition/ Lot: POR **Parcel #:** 0939000160 (for Pioneer Place)

Style: Beaux Arts

Architect: Julian Everett **Builder:** Unknown

Classification: Historic Contributing (on National Register) **Site ID #:** 63

Description

The now well-known cast-iron pergola, which was built in 1909 and completed early in 1910, is mainly sited along Yesler Way at the base of the virtual triangle that describes Pioneer Place. It consists of delicate intersecting barrel vaults of glass, which have a cast-iron framework and are supported on ornate columns with Corinthian capitals. The structure has a ridge line, ornamented with repeated circular rings in bent iron, ornamented brackets and finials, as well as garland reliefs on the column shafts. In addition, four separate ventilating columns for the original underground comfort station are decorated with similar motifs. The ventilating columns double as light standards and carry tiers of round light globes.

Cultural Data

Designed by architect Julian Everett, this open air structure has become the symbol not just of Pioneer Place, but of the entire Pioneer Square-Skid Road National Historic District. It was built, in part, to greet the many visitors who came to Seattle for the Alaska Yukon Exposition, located on the new campus of the University of Washington. The Pergola served not only as a shelter, but also as the upper part of the underground comfort station, frequently described, because of the elegance of its design, as the "Queen Mary of Johns." Both parts of the project were completed in November, 1909 with finishing touches to the "superstructure" completed during the week of January 15, 1910.

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The whole project was described in glowing terms in 1910 in Pacific Builder and Engineer: "The man of travels will find nowhere in the Eastern hemisphere a sub-surface public comfort station equal in character to that which has recently been completed in the downtown district of Seattle.." Before their construction, there was initial resistance to the building of the Pergola and the comfort station by the local Seattle press and owners of property near them. Once the Pergola was completed, it was hailed as a wonderful addition to an area still considered an important commercial center: "Three of the four nearest street corners are occupied by banks, and the fourth by the city ticket office of one of the transcontinental railroads. Two of the crosstown and the Tacoma interurban car lines terminate within a block of it; it is also passed by a large majority of the Puget Sound and coastwise steamship passengers. It is on the base of the triangle, the apex of which is occupied by the totem pole that has made Seattle famous."

The architect of the Pergola and comfort station, Julian Everett studied at Massachusetts Institute of Technology. This suggests a new trend in the 1900s, when architectural practitioners of some education and sophistication began to arrive in Seattle. During the decade before, many of the architects came into the field of architecture through the building trades and/ or had received no formal education in architecture. Julian Everett had an independent practice in Seattle from 1904 to 1922. Aside from the Pergola, in Seattle, he designed Pilgrim Congregational Church (1905-6), still extant and Temple de Hirsch (1906-08).

Sources

"Special Problems of Comfort Station Designs." Pacific Builder and Engineer, 29 January 1910, pp. 34-36.

Kreisman, Lawrence. Made to Last, Historic Preservation in Seattle. Seattle: Historic Preservation Foundation and University of Washington Press, 1999.

Address/ Location: Pioneer Place

Historic Name : Chief Seattle Fountain **Built:** 1909

Plat: Borens and Dennys Addition **Parcel:** # 0939000160 (for Pioneer Place)

Style: Early Twentieth Century/ Representational

Sculptor: James Wehn **Builder:** NA

Classification: Historic Contributing **Site ID #:** 64

Description

This bust of Chief Seattle was completed by sculptor James Wehn in 1909. The bust is part of a fountain, which once served as watering trough for dogs and horses and people. The fountain itself is wide and circular in plan and the bust, supported on a representation of rocks, is set to the side of the circle.

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Cultural Data

The bust of Chief Seattle in Pioneer Place was sculpted by James Wehn and completed in 1909. It has been part of Pioneer Place since that time and appeared in the public square around the same time as Julian Everett's Pergola. These additions to Pioneer Place also coincide with the Alaska Yukon Exposition of 1909-1910, which was located on the new campus of the University of Washington and drew many visitors to Seattle, enhancing Seattle's image as a new city of rising importance, as well as the gateway to Alaska and the Yukon. The bust is a permanent part of Pioneer Place. James Wehn, in his day, was a noted Seattle sculptor, who had spent his youth as an orphan and a protégé of Father Francis Xavier Prefontaine, the head of Seattle's first Catholic parish. The lower fountain portion of the work has been restored, while the statue retains the essential artistic qualities that have always distinguished it.

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Address: Pioneer Place

Historic Name : Totem Pole

Built: 1938 replica of pre-1899 Tlingit totem pole; restored 1972.

Plat: Borens and Dennys Addition (Portion) **Parcel:** # 0939000160 (for Pioneer Place)

Style: Replica of Tlingit totem

Artist: Charles Brown and father, Tlingit Tribe **Restoration:** John C. Hudson, Tsimshian Tribe

Classification: Historic Contributing (on National Register) **Site ID #:** 65

Description

The wooden totem pole in Pioneer Place is a late 1930s replica of a Tlingit totem pole, originally erected in 1899. It was restored in 1972. The totem pole includes representations of Raven with a crescent moon in Raven's beak, a woman holding her frog child, a woman's frog husband, Mink Raven, a whale with a seal in its mouth and at the very base, "Raven-at-the-Head-of-Nass," also called the Grandfather of Raven.

Significance

This is a 1938 replica of the original wooden totem pole, first erected in Pioneer Place in 1899. It was also restored in 1972. The original totem pole belonged to the Tlingit lineage of the Raven clan, known in English as the Kininook Family.

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The history of the totem's origins and arrival in Seattle is the following: a group of Seattle businessmen and worthies, including Jacob Furth, J.W. Clise, James Hoge and Thomas Prosch and E. F. Blaine, (later honored as the "Father of Seattle's Park System"), took an excursion to Southern Alaska and went to the Tlingit village of Tongass. Finding few people in the village, because the able bodied men and women were working in the fields, the businessmen apparently surmised that the village had been abandoned. They cut down four totem poles as a souvenir of their trip and floated them back to their ship. While the Pioneer Place totem, repainted with garish paint, was placed in Pioneer Place, soon after its trip from Tongass, what happened to the other three poles apparently remains a mystery.

The Pioneer Place totem pole was officially dedicated on October 18, 1899. A January 29, 1910 article concerning the nearby Pergola described it as the "totem pole that made Seattle famous." Apparently, a federal grand jury in Juneau indicted eight of the party for the theft and sent a United States Marshall to Seattle to arrest them, but he was unsuccessful. A second envoy from Alaska, upon arrival in Seattle, was wined and dined at the Rainier Club. The indictments were dropped, while the original fine of \$ 20,000 was reduced to \$ 500.

The totem stood in Pioneer Place until October of 1938, when it was damaged by fire. In 1938, Tlingit tribesmen, (under supervision of the "U.S. Forest Service Division"), carved a new totem. The Tlingit craftsmen were Charles Brown and his father, who used special adzes to carve the new totem pole. Although the current totem dates from 1938, it is a replica of the original totem which has been an integral part of Pioneer Place since 1899; therefore it should be considered a contributing resource.

Sources

Andrews, Mildred to Karin Link, "totem scoop," (e-mail), Friday, 18 July 2003, 1:17 P.M.

Garfield, Viola E. The Seattle Totem Pole. Bellevue, Washington: Thistle Press, 1996.

Garfield, Viola E. Seattle's Totem Poles. Seattle and London: University of Washington Press, 1980.

Andrews, Mildred and Marc Blackburn, Dana Cox, Leonard Garfield, Karin Link, co-authors. Pioneer Square: Seattle's Oldest Neighborhood. Manuscript. Seattle and London: University of Washington Press, forthcoming 2005.

Seattle Times, 24 May, 1974, N.P. (courtesy of Ilze Jones, Jones and Jones Architecture Landcape Architecture, Clipping File).

Exhibit on Franz Boas, Viola E. Garfield and students of Franz Boas who studied Northwest Native tribes, Suzzallo Library, University of Washington, summer 2004

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Address/ Location: Pioneer Place
Historic Name : "Day and Night" **Built:** Late Twentieth Century
Plat: Borens and Dennys Addition/ Lot: Portion (for Pioneer Place) **Parcel:** # 0939000160
(for Pioneer Place)
Style: Modern
Artist: Edgar Heap of Birds **Builder:** Unknown
Classification: Non Historic, Non Contributing **Site ID #:** 66

Description

These are two vertical, rectangular panels. They have a white background with written characters in green. One side of each panel is inscribed in transcribed Lushootseed (Salish) and the other side in English. The message on one of the panels is: "Far Away Sisters and Brothers We Still Remember You." The other panel's inscription reads: "Chief Seattle Now the Streets Are Our Home."

Cultural Data

Pioneer Place sits at the known location of what was once a Native American village, before the arrival of the pioneers and platting of the streets in the area in 1853. The area has been consistently a gathering place from the time the Duwamish tribe had a village at this site to the present day. Edgar Heap of Birds' two panels are written in Lushootseed, (transcribed according to Franz Boas' notation system), and English. Entitled "Day and Night," the panels refer to the Native American presence in this area, which was considered a sacred site. Although an important part of the public square, they post-date the periods of significance for the district and therefore are non historic, non contributing.

Sources

Andrews, Mildred and Marc Blackburn, Dana Cox, Leonard Garfield, Karin Link, co-authors. Pioneer Square: Seattle's Oldest Neighborhood. Manuscript. Seattle and London: University of Washington Press, forthcoming 2005.

Watson, Kenneth Greg. "Native Americans of Puget Sound –A Snapshot History of the First People and Their Cultures." HistoryLink, 2004. Database on-line. Available from <<http://www.historylink.org/>>

Address: 102 1st Ave S.
Name : Olympic Building **Built:** 1984 -1985
Plat: Maynards D S Plat/ Block 8/ Lots 1-2 **Parcel:** # 5247800440
Style: Modern/ Post-Modern
Architect: Olson/ Walker Architects/ Hewitt Isley Architects
Classification: Non Historic, Non Contributing **Site ID #:** 67

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Description

This is a six story building with a steel frame structure and concrete exterior walls from the 1980s. It has a flat roof with a parapet and penthouse. There are eight bays along Yesler Way and four full-sized bays on First Avenue. These are located to each side of a narrower bay, which serves as transition to the angled façade, located between Yesler Way and First Avenue South. Cladding consists mainly of scored concrete, with granite at the base of the building. Above the granite base, the concrete is painted, first a dark orange brown, and then a beige/ orange for most of the building. Simple rectangular window openings are recessed between piers and extruded bands along the spandrels, reflecting the influence, perhaps, of buildings dating from the 1900-1910 period. The parapet is marked by a projecting cornice with a curved cavetto profile, which is broken above the narrow "transition bays." Like the historic buildings in the neighborhood, the Olympic Building has storefront at the ground level. Condominium apartments fill the upper floors.

Cultural Data

This non historic, non contributing building replaced Saunders and Houghton's Olympic Block, which collapsed dramatically in 1972, as a result of repair efforts and was subsequently demolished after some debate. Olson/ Walker and Hewitt Isley Architects designed this building, amid more heated debate. At one point, the cladding was supposed to be brick, in keeping with the historic buildings in the district. The building was completed in 1985.

Sources

Andrews, Mildred and Marc Blackburn, Dana Cox, Leonard Garfield, Karin Link, co-authors. Pioneer Square: Seattle's Oldest Neighborhood. Manuscript. Seattle and London: University of Washington Press, forthcoming 2005: Chapter 9.

Address: 104 1st Ave S.

Historic Name : Lippy Building , Kind Building **Built:** 1902

Plat: Maynards D S Plat/ Block 8/ Lot **Parcel:** # 5247800461

Style: Commercial

Architect: E. W. Houghton **Builder:** Not known

Classification: Historic Contributing **Site ID #:** 68

Description

The Lippy Building is currently a four story building with a flat roof and parapet and a cornice. The only street elevation faces First Avenue South. In general, exterior walls are of brick, with light gray brick and sandstone veneer and trim on the main façade. The original interior structure is of heavy timber. The building has a basement level, not visible from the exterior. The main façade lost its top floor and original cornice in 1950, a result of the Earthquake of 1949. The current cornice, which has very large projecting dentils, is a replacement for an original cornice in the same location. The east side of the building, not visible from the street, is characterized by its common red brick exterior and arched window openings, several of which have been filled in with masonry. On this side the parapet is

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concrete

The straightforward and well-proportioned design, particularly the upper floors of the main facade, typifies warehouse buildings of the early 1900s in the district. The building's base level – a double floor – is clad in rusticated sandstone, but a storefront takes up most of this portion of the façade. A tall, original, metal column, occurs midpoint under the cast stone lintel of the large rectangular ground floor opening. Storefront then fills this opening. The storefront had undergone many changes by the 1980s and the current storefront dates from a 1980s restoration of the building. Above these levels, there is a projecting sandstone belt course, surmounted by two bays. Wall cladding is mainly light grey brick, with rusticated stone trim between windows and at second and third floor lintels; but each bay, (three floors of three windows grouped together in the horizontal direction), is framed by a smooth molding, which projects out slightly from the light grey brick.

A curious detail at the north side of the façade is a tall, engaged, stone column, set above the stone belt course, and corresponding in height to the two top stories. It has a Romanesque Revival capital of modified acanthus leaves. It appears to be a vestige of the original Olympic Block, by Saunders and Houghton, which collapsed in 1972 and was subsequently demolished.

Cultural Data

Known for a time, at least in the late 1960s, as the Kind Building, the Lippy Building is named after its original owner, T. S. Lippy. Lippy, who had previously been Secretary of the Seattle YMCA, had made a fortune in the Klondike Gold Rush, where he had dug eighty-five thousand dollars worth of gold nuggets. The building was designed mainly as a warehouse and had retail at the storefront of the First Avenue South elevation. The Lippy Building was completed by 1902 and designed by E. W. Houghton, also the architect with Charles Saunders, of the historic Olympic Block.

E. W. Houghton's known career in Seattle began in late 1889 when he formed an architectural partnership, Saunders and Houghton with Charles Saunders. (For information on Saunders and Houghton and their backgrounds, please see the Statement of Significance or the Cultural Data Section for the Terry Denny Building, # 33). That partnership dissolved around in 1891 and Houghton started an independent practice, which began to thrive by the time of the Klondike Gold Rush. He became known as a designer of theaters and worked for Seattle theater impresario John Cort. Houghton, in fact, was the architect of theaters all over Washington State. He also designed the Heilig Theater in Portland, Oregon (now Arlene Schnitzer Playhouse), the Cort Theater in Chicago (destroyed) and the Pinney Theater Block in Boise, Idaho (destroyed). It is from the early years of this independent practice that the Lippy Building, somewhat modest compared to some of these more ornate and intricate designs, also dates.

Sources

"The Lippy Building, Historic Preservation Certification, Part 1," March 1983. Office of Archeology and Historic Preservation, State of Washington, Olympia, Washington, Microfiche File.

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Ochsner, Jeffrey Karl and Dennis A. Andersen, "Edwin Houghton," Shaping Seattle Architecture: A Guide to the Architects, Jeffrey Ochsner, Editor. Seattle and London: University of Washington Press in association with the American Institute of Architects Seattle Chapter and the Seattle Architectural Foundation), 1994, p 46-51, especially photo page 46.

Address: 112 1st Ave S.

Historic Name : City Club Building /Olympus Cafe **Built:** 1897 & 1906 (fl. 2 & 3)

Plat: Maynards D S Plat/ Block 8/ Lot 3 **Parcel:** # 5247800466

Style: Beaux Arts – Neoclassical/ Art Nouveau/ Eclectic Mixed

Architect: Heins and LaFarge/ Somervell and Cote (top 2 flrs) **Builder:** Not known

Classification: Historic Contributing **Site ID #:** 69

Description

The City Club is a three-story building, with exterior walls of brick and a basement level. Its only street facing, First Avenue South elevation is clad in buff brick and what appears to be a combination of metal and cast-stone, all painted one color. The façade has dramatic Beaux Arts ornamental flourishes which also manage to have Art Nouveau tendencies. Other elevations are not visible from the street. The building is set between the Lippy Building to the north and the Terry-Kittinger/ Delmar Building to the south.

On the First Avenue South façade, the ground level storefront is a two level space with piers of ornamented cast iron. The high storefront level is divided into two bays by a central pier, emphasized by a delicate engaged pilaster, which is topped by a fanciful floral capital in metal, a representation of a bunch of grapes set between bulging floral shapes. The string course above the storefront is of metal. Above it is a single two level bay, striking in its use of elliptical and oval shapes, floral ornament and somewhat exaggerated classical detailing. The first level of this bay is a wide window, divided by mullions into a series of thinner and wider shapes, mostly rectangles. At the center, is a casement window with a flat segmental arch and two thin rectangular lights on each side. This is topped by an intricate elliptical lunette, (or half-ellipse), with a central light, set in an oval frame. The elliptical nature of the design is further emphasized by a semi-elliptical mullion that ties in with the outer mullions of the fenestration below. The second level of this bay is subdivided into three rectangular openings with casement windows topped by clerestories.

These two levels are set in a frame that includes a continuous floral pattern. At the top of the façade, the middle of the horizontal band that makes up the frame is punctuated by a wild Beaux Arts ornamental confection. This includes an acanthus bracket, a scroll shape and a shell, with floating ribbons to each side. On each side of the entire floral frame are oval medallions, also festooned with hanging floral garlands. The whole is capped by a projecting cornice with exaggerated modillions. At each side of the façade, two modillions have additional vegetal hanging ornament.

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An egg-and-dart band runs the length of the façade between hanging vegetal modillion ornaments. What little is left to the eye is exposed buff brick wall

Cultural Data

The original structure was one story and dated from 1897. From 1897 to 1915, an elegant restaurant, the Olympus Café occupied it. The top two floors were added in 1905 to accommodate a much larger Olympus Café, including the classically designed Venetian Room, the German Room, the Blue Room and the Lumberman's Club, which took up the whole of the top floor. From 1908 to 1911, The Seattle City Club occupied the building. Described as possibly a posh gentleman's club or as a gambling club, the Seattle City Club, along with the City Club Café, occupied the building from 1927 to 1933. The City Club Hotel occupied the upper floors from 1928 to 1965.

The building facade stands out because of the combination of Beaux Arts and Art Nouveau architectural detailing. The ornate second and third stories were added in 1905 by Heins & La Farge, with Somervell and Cote, as the local supervising architects. During the same period, Heins and La Farge, also with Somervell and Cote as supervising architects, were involved in the design of St. James Cathedral in Seattle's First Hill neighborhood (St. James Cathedral was planned as early as 1903 and completed in 1907).

The architectural firm of Heins & La Farge is perhaps best known for winning the competition for the design of St. John the Divine in New York City, still not considered "finished," as of this writing. In general, aside from St. James Cathedral, the firm's work is not associated with Seattle. By 1891, when it won the St. John the Divine competition, Heins & La Farge was considered a relatively young firm. Until that time, its only major commission had been the Roman Catholic Cathedral of the Blessed Sacrament in Providence, Rhode Island. George Lewis Heins studied at the University of Pennsylvania and MIT. Christopher La Farge, the son of the painter and stained glass artist, John LaFarge, who had decorated H. H. Richardson's Trinity Church in Boston, studied at MIT and apprenticed in H. H. Richardson's office. Both Heins and LaFarge also worked for Cass Gilbert in St. Paul, Minnesota. In the case of the City Club façade, a very small project in comparison to their big church projects, and St. James, they brought a sensibility and aesthetic, shaped by the Beaux Arts and other trends in the United States and Europe. For Seattle, and particularly for the date, the redesign of the City Club façade is unique. The adjacent Lippy Building is much more in keeping with what was being built in the 1900s. On the other hand, since this was a building meant for purposes other than a warehouse, the ornate redesign makes some sense.

The restoration has kept the essential architectural elements of the storefront level and left the top levels intact.

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Tobin, Carol. Downtown Seattle Walking Tours. Seattle: City of Seattle, 1985.

Address: 108 S. Washington St
Historic Name : Terry Kittinger Building **Built:** 1891
Plat: Maynards D S Plat/ Block 8/ Lot 4 **Parcel #:** 5247800481
Style: Richardsonian Romanesque/ Eclectic Mixed
Architect: Hermann Steinmann **Builder:** Not known
Classification: Historic Contributing **Site ID #:** 70

Description

Rectangular in plan, this four-story, brick clad building is located on the northeast corner of First Avenue South and South Washington Street. The First Avenue façade is divided into four equal bays. The Washington Street elevation is divided into six bays, with a central bay that is slightly wider, (three windows instead of a pair of windows), than the others. On First Avenue South, a typical bay is composed of a two-story, semi-circular arched opening, topped by an ornamented, hobnail terra cotta panel. There is a stone belt-course above this, and topped by two levels of paired, rectangular, double hung windows at the third and fourth levels. Storefronts occur at the ground level of the two-story arched openings, which are also emphasized by tall piers with Romanesque Revival capitals and deep bases. The faces of the piers are also adorned by a characteristic sheet metal façade ornament.

The South Washington Street elevation has the same typical bay, which includes semi-circular arches and terra-cotta spandrels in the first bay to the west and in the two corner bays to the east. The bays between are much simpler and have flat arched window openings at the second and third levels. Terra-cotta ornamental panels, which are fluted, are set between the top level windows on both elevations. The building has clearly lost its original parapet and cornice,

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which has been replaced by a reinforced, poured-in-place, concrete parapet, currently a pinkish color. The interior of the building is notable for the pressed metal wainscot panels in the main entry stair.

The building was restored by two Seattle firms: in 1979, the architectural firm of Stickney Murphy architects appears to have worked on the southern portion of the property; in 1985-86 Tonkin Koch Architects, worked on the northern portion. In the 1985-86 restoration, original wood frame windows were retained and repaired in place. The interior structure was unsound, but care was taken to retain important architectural elements, such as interior brick arches and pressed metal wainscot panels. A penthouse, that is not visible from the street, was also added at that time. Aside from the loss of the parapet and cornice, the building has retained its architectural integrity and remains a very important and contributing building in the district.

Cultural Data

Now called the Delmar Building / State Hotel, this building was originally designed as a joint block for two different owners by architect Henry Steinmann. It was completed in 1891 and was part of the wave of building activity right after the Fire of June 6, 1889. The northern portion of the property, later the State Hotel, originally served as a dry goods store. The building is also supposed to have housed the city's earliest pharmacy as well as a Chinese laundry in the basement.

Two different owners, Kittinger and Terry, originally had possession of the property, so the original name of the building was the Terry-Kittinger building. In one version of the story, it was G.B. Kittinger and R.L. Terry who jointly developed the property. In another version of this story, Mary C. Terry Kittinger and her brother, Edward Terry, each inherited adjacent properties from their deceased father, Charles Terry, and jointly developed them. According to the Part I for the certification application, the building was physically divided into two parts, either before construction or soon thereafter, possibly in 1902. In 1909, the northern portion of the building became a 200 room, low budget hotel, with an entry on First Avenue South. The State Hotel continued to serve as a low-budget hotel until a fire occurred in an upper floor of the building in 1967. The Delmar name stuck to the southern portion of the building at a later date, and even in the 1969/ 1970 National Register nomination for the Pioneer Square-Skid Road Historic District, was written "Del Mar."

There is a little more certainty about the architect of the building. Herman Steinmann was born in 1860 and practiced architecture in St. Louis, Missouri from 1883 to 1887, before arriving in Seattle in 1887. He designed several buildings before the Fire of 1889, including a Squire Building in 1888, which was destroyed. His only known extant building in the Pioneer Square area appears to be the State Hotel/ Delmar Building. He also designed a brewery building in Vancouver B.C. in 1890. He later worked in New York City, where he designed breweries. Sadly, he also committed suicide there in 1905.

Sources

Andersen, Dennis. "Herman Steinmann." in Jeffrey Ochsner, editor. Shaping Seattle Architecture: A Guide to the Architects. Seattle and London: University of Washington Press, 1994.

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Stickney & Murphy Architects. "The State Building, Historic Preservation Certification Application, Part 1," 1979. Office of Archeology and Historic Preservation, State of Washington, Olympia, Washington, Microfiche File.

Lange, Greg and Tim O'Brian. "Virtual Pioneer Square," unpublished manuscript, 27 October 1996. City of Seattle, Department of Neighborhoods, Historic Preservation Program files.

Tonkin Koch Architects. "The Delmar Building, Historic Preservation Certification, Parts 1 & 2." 1985-86. Office of Archeology and Historic Preservation, State of Washington, Olympia, Washington, Microfiche File.

"Building a Better City, the Terry-Kittinger Block on Commercial Street," Seattle Post-Intelligencer, July 12, 1889, p 4, Col. 4 (unfortunately, the microfilm on which this article appears is barely legible either at the Seattle Public Library or at the University of Washington).

Address: 202 1st Avenue S.

Historic Name : Brunswick Balke Collender Building/ Buttnick Building **Built:** 1909

Plat: Maynards D S Plat/ Block 7/ Lot 1 **Parcel #:** 5247800380

Style: Commercial/ Utilitarian

Architect: Unknown **Builder:** Not known

Classification: Historic Contributing **Site ID #:** 71

Description

The Buttnick Building is a three story building, with brick masonry walls. Wall thicknesses vary from 23 inches at the basement level to 18 inches at the parapet. The building is almost rectangular in plan, roughly 60 feet by 100 feet, and has a basement. The roof is virtually flat, except for a small skylight, located near the southeast. The basic interior structure consists of 11 inch by 11 inch steel and concrete columns, with heavy timber beams and wood joists. Street elevations face north on Washington Street, west on First Avenue South and at about a forty-five degree angle between Washington Street and First Avenue South. The building has high storefronts on the ground level and trabeated openings with wood casement windows and clerestories on the upper floors. The building is also distinguished by its horizontal signage of green letters on a white background : "BUTTNICK MFG CO." on its northern elevations and "DRIFTWOOD SPORTSWEAR" on its angled elevation. Both of these were added in the 1950s. The east elevation, very much a back elevation, has a faded sign for Rainier Beer and window openings with segmental arches. It also includes a one story, projecting, glazed structure, with a polygonal plan and pitched roof, that was added to the building during the 1970s.

The south party wall, shared with the neighboring building 206 1st Avenue South, is apparently a partial vestige from a previous building on the site, originally known as Commercial House and then Kenyon House, and originally built in 1889.

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The recent renovation has uncovered, but also rebuilt, the storefronts. The original cornice was lost as a result of the 1949 Earthquake and has also been replaced. Aside from these changes and the later painted signage which actually gives the building some character, the Buttnick Building's exterior appearance seems to have changed little

Cultural Data

Now known as the Buttnick Building, this building was constructed in 1909 for the Brunswick Balke Collender Company, which manufactured billiards equipment. The building replaced two smaller structures (the more southern of the two was Commercial House, later renamed Kenyon House), which apparently housed a less than respectable hotel and a rowdy saloon. In comparison, the new business was seen as respectable. The building dates from a time of explosive growth, mainly due to the Klondike Gold Rush and the arrival of the Great Northern Railroad. In 1909, not far from here, the Pioneer Place Pergola (designed by Everett) was built. The year 1909 also coincides with the Alaska Yukon Pacific Exposition, essentially Seattle's first "World's Fair."

By the 1910s, the commercial heart of downtown Seattle began to move north. The original commercial center became increasingly devoted to industrial uses and had a preponderance of warehouses, small factories and workingmen's hotels. As part of this trend, in 1929, Harry Buttnick began manufacturing water repellent in the building, which then belonged to Mrs. Maud, (associated with the Maud Building). Water repellent had been an important industry since the Klondike Gold Rush, when many local businesses also began to supply clothing and gear for the trip to the Yukon. Sometime around 1929, the Butticks purchased the building and also moved other businesses into it, such as the O K Loan Office and the Buttnick Jobbing and Investment Company. Other tenants were United Shoe Repair, the Seaport Tavern, a barber school and the Washington Cigar Store.

The building's upper floors, in particular, are typical of early utilitarian warehouse and manufacturing buildings, constructed in the 1900s. Architecturally, this is perhaps one of the least eye-catching examples, but the upper floors have historical integrity and the general shape and scale and overall design are typical of the late 1900s. This is a contributing building in the district.

Sources

"The Buttnick Building, 200-204 First Avenue S. and 101-109 S. Washington Street, Historic Preservation Certification, Part 1," ca. 2001. Office of Archeology and Historic Preservation, State of Washington, Olympia, Washington, Microfiche File.

Address: 206 1st Avenue S.

Historic Name : Gottstein Building **Built:** 1903

Plat: Maynards D S Plat/ Block 7/ Lot 2 **Parcel:** # 5247800385

Style: Commercial

Architect: Unknown **Builder:** Not known

Classification: Historic Contributing **Site ID #:** 72

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Description

This is a five-story building, rectangular in plan, with a roof, which is not visible from the street and a parapet, but no cornice. The City Loan Building, currently called the Buttnick City Loan Building, is designed as one bay and has a west facing elevation on First Avenue South, as well as an eastern elevation along Occidental Park. The First Avenue façade has a high storefront with a clerestory, which is divided into three main sections. They each have a long, rectangular opening divided into four double-hung windows. The storefront frame is a combination of cast-iron and wood. The ground floor is separated from the upper floors by a projecting stone belt course. Upper floors are of light, off-white or light grey, brick. Distinctive, but non historical, are the structural rosettes in the shape of fish. The Occidental Park elevation has horizontal rows of three segmental window openings per floor and a low modern glazed addition, somewhat reminiscent of historic conservatory structures. This detracts little from the overall integrity of the original building.

Cultural Data

This building, historically known as the Gottstein Building, was constructed in 1903 for M. K. Gottstein, a wholesale dealer of liquor and cigars. He occupied the building until January 1, 1916, when it was no longer legal to sell liquor. The building was later associated with the North Pacific Banknote Company. The building shares a party wall with the Buttnick Building to the north, part of which is the remnant of a building from 1889, known first as the Commercial House and then as the Kenyon Building.

Sources

King County Tax Assessor's Records, ca. 1936-1972.

Lange, Greg and Tim O'Brian. "Virtual Pioneer Square," unpublished manuscript, 27 October 1996. City of Seattle, Department of Neighborhoods, Historic Preservation Program files.

Crowley, Walt. National Trust Guide: Seattle. New York: Preservation Press/ John Wiley & Sons, Inc., 1998.

Address: 216 1st Avenue S.

Historic Name : Squire Latimer Block **Built:** 1890

Plat: Maynards D S Plat/ Block 7/ Lot 2-3-4 **Parcel:** # 5247800390

Style: Richardsonian Romanesque

Architect: Comstock and Troetsche **Builder:** Not known

Classification: Historic, Contributing **Site ID #:** 73

Description

Rectangular in plan and four stories in height, the former Squire-Latimer Block is mainly clad in rusticated and smooth stone, which has been painted. On the west elevation, it has cast-iron and wood storefront frames at ground

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level and brick clad walls on the upper levels.

The west elevation is divided into eight bays. A typical vertical bay consists of a ground level storefront with piers made of semi-rough hewn stone blocks, surmounted by a stone capital with acanthus leaves. A brick spandrel typically separates the storefront's cast-iron lintel from a belt-course. The stone piers are continued by a thickened portion of the wall at the upper levels. At the second level, a continuous belt-course also becomes a continuous sill between individual trabeated windows, which have stained glass clerestories. Above these windows, is a stone lintel which runs the length of each bay between thickened sections of wall. At the third level, there are corresponding windows with segmental arches. These are surmounted by a large curved piece of stone trim with rusticated stone filling in the spandrels between the segmental arches and the stone trim. A typical fourth floor bay consists of three arched windows, topped by stone trim, which follows the three curves of the arches, creating a shape of three intersecting circular sections.

A distinctive element of the western elevation is the projecting entrance bay and its portal, leading to upper floors, which is not symmetrically placed and occurs in the third bay from the south. The actual portal has a wide, deep, semi-circular arch with a spandrel of rusticated stone block. The arch is supported by four short columns, engaged in the thickened stone wall. Above these columns, and continuing to the edge of the bay, is a continuous frieze of enlarged, running floral motifs, which also include on each side of the portal, a stylized lion motif. At the ground level, the next bay north stands out because of an iron gate that was added during the restoration of the building. A similar, facing gate occurs on the east wall facing Occidental Park.

The south elevation is mainly clad in brick. It has five bays, including a central bay that is wider than the rest. Above the second floor, the typical bay pattern of the west elevation is followed; however, the central bay has five individual windows running horizontally, instead of three. At the third level, a large three lite window with a large, flatter segmental arch is flanked by two single openings with segmental arches.

The east elevation facing Occidental Park has no differentiated bays; but there is a fairly consistent pattern of single openings with segmental arches. The wall here is mostly covered by ivy, so no other distinctive details are obvious.

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Cultural Data

This building, originally named the Squire Latimer Block, was designed by the architectural firm of Comstock and Troetsche in 1889-1890. The southern half of the building was constructed on the site of Watson Squire's Opera House, which opened in 1879 as Seattle's first real theater and was destroyed by the Great Fire of 1889. The building was commissioned by Watson Squire, the former territorial governor and senator and Norval Latimer, an important early Seattle businessman, who was involved with the Dexter Horton Bank.

The Squire and Latimer Building's architects, Nelson Comstock and Carl Troetsche, were known mainly for their work in San Diego, where their practice thrived in the mid-1880s. As a result of an acquaintanceship with Judge Thomas Burke, an important early Seattle figure, they also opened a Seattle office in 1889. They contributed to the rebuilding of Seattle after the Fire of 1889, although their partnership dissolved in 1890. They also designed the J. H. Marshall Block, later known as the J & M Cardroom and Bar, also in the district.

Prior to its construction, the building was hailed in 1889 in the Seattle Post-Intelligencer for the high quality of its design: "The structure will stand four stories high above the basement and cover an area 60 x 111 feet in dimensions, and when completed will be one of the largest and handsomest blocks in the city. The front and sides will be beautiful and attractive with walls of pressed brick trimmed with stone and iron, and handsomely surmounted by an imposing and elaborate cornice...The exterior appearance of the structure will be beautiful in design and a gem in architectural appearance..."

During the Klondike Gold Rush, the building housed the Grand Central Hotel, hence its present name, which is now officially is "Grand Central on the Park." This building was also one of the earliest examples of rehabilitation in the district in 1971-1972 by Richard White, Alan Black and architect Ralph Anderson.

Sources

Bagley, Clarence. History of King County. Chicago-Seattle: S. J. Clarke Publishing Company, 1929.

"The Wings of the Phoenix, Two New Brick Blocks on Commercial Street," Post Intelligencer, 25 July, 1889, p. 4.

Rhodes, Marjorie. Biography Notes on Pioneers of Puget Sound. Seattle: Marjorie Rhodes, 1992.

Address: 310 1st Ave S./ 107 S. Main Street

Historic Name : Marshall Walker Block **Built:** 1891

Plat: Maynards D S Plat/ Block 6/ Lot 1-2 **Parcel:** # 5247800320

Style: Richardsonian Romanesque/ Chicago School (early)/ Victorian

Architect: W. E. Boone **Builder:** Not known

Classification: Historic Contributing **Site ID #:** 74

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Description

Currently known as the Globe Building, this is a four story building, mainly clad brick and stone block. Its historical interior structure is heavy timber. It has a 60 feet by 112 feet rectangular footprint and a basement level. The ground level is clad in rusticated stone, which is also used at the second floor level to emphasize parts of the building: for instance the rustication is brought up to the second level above the Main Street entrance, which is topped by a semi-circular window opening. The same treatment is used at the corner entry on Main Street and First Avenue South (on both sides of the corner) and on the last bay, moving south along First Avenue.

The upper level of the facades along Main Street and First Avenues are of brick, with stone or cast-stone trim, and each divided into eight bays. Standard bays above the ground floor level consist of paired trabeated openings with rusticated stone lintels and sills. The "special" bays, which have semi-circular openings at the second level, consist of paired openings, as well, but the top paired openings are arched. Currently there are vestiges of what was once an imposing cornice. This was partially destroyed during the 1949 earthquake and most of the rest of cornice removed, when cornices in the district were being removed as a safety precaution. The cornice detailing was higher at the "special bays," creating a kind of towerlike element at the corner of Main Street and First Avenue South.

An important feature of the 1980s restoration by Jones and Jones Architects Landscape Architects involved breaking through the brick wall that separated the "Marshall" and the "Walker" on the interior and connecting the two parts. The name of the former Globe Hotel, housed in the Marshall wing, inspired the current name of the building. Aside from the loss of the cornice, and reconstruction of the storefronts at the Main Street /First Avenue South corner and along First Avenue, the building is surprisingly intact on the exterior. The interior retains finishes and characteristic Victorian millwork from its original design.

Cultural Data

This building was designed by William E. Boone in 1890-1891 as the Marshall-Walker Block. The two portions of the building were jointly developed by Ezekiel L. Marshall and Cyrus Walker, who separated their respective portions with a brick wall. Cyrus Walker, a very successful Puget Sound lumberman, involved in real estate in Seattle, was the primary investor. He was the head of the Puget Mill Company in Port Ludlow. He also developed other properties in the district: the Walker Building, now the Seattle Quilt Building, located on First Avenue S., south of this building, and most likely the one-story building just south of the Korn Building, now Al and Bob's Saveway. The Globe Building also sits on the former site of Seattle's first hospital which was opened in 1863 by a famous early settler, Dr. David S. Maynard, affectionately and more commonly known as "Doc" Maynard.

The structure was designed for warehouse use and designed to carry heavy loads; but the north half of the building originally had fifty separate offices. In the 1890s, it was converted to the Windsor Hotel and in 1898, renamed the Globe Hotel. The Globe Hotel operated until the 1960s. A major fire broke out in the building in 1901. All of Seattle's fire engines and a five-inch stream of water from the fireboat Snoqualmie were needed to put out the blaze. In 1924, the premises of the Northwestern Drug Company, a front for illegal liquor production, located on the second floor, exploded, showering glass and debris on the street below. At the ground level, the building also housed a

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saloon, from 1891 to 1970, which, however, sold soft drinks during Prohibition. In 1926, the Seattle Quilt Company became one of the building's tenants and stayed until the 1970s. The Marshall-Walker/ Globe Building is an interesting combination of the grid-like tendencies of Victorian architecture, with many elements of Chicago School architecture: the strong base, shaft and capital arrangement of the main facades, the wide arches in rusticated stone and the repeated bays and corbel treatment.

The architect of the Marshall-Walker Building, W.E. Boone was born in Pennsylvania in 1830, and described in his 1921 obituary in the Seattle Post-Intelligencer, as a direct descendant of Daniel Boone. His architectural career in Seattle is interesting, because he had a known practice before Seattle's Great Fire of 1889 and was a partner in several successful offices well after the fire, a rarity among the architects who contributed to the rebuilding of Seattle in 1889. He began his career in railroad construction in Chicago and worked in building construction in Minneapolis and the Bay Area. There, he began to enjoy some prominence as the designer of the "Institution for the Deaf, Dumb and Blind," in Berkeley and a Masonic Temple and a City Hall in Oakland, California. He arrived in Seattle around 1882, where he remained until his death. He was responsible for many buildings in what is now the historic district including: the pre-fire Yesler-Leary Building, which once stood at the intersection of Yesler Avenue and First Avenue, the Merchant's Café Building (the former Sanderson Block) and the Seattle Quilt Building (former Walker Block) at 316-318 First Avenue S., between Main and Jackson Streets. In partnership with William H. Willcox, he designed the original four floors of the J.M. Frink Building (or Washington Iron Works Building), now known as the Washington Shoe Building (1891-1892), at the southeast corner of Occidental Avenue South and Jackson Street.

In 1893, in A History of Washington, the Evergreen State, From Early Dawn to Daylight, Julian Hawthorne wrote of Boone: "This well-known citizen, though not among those who came to Seattle at the earliest day of the city's history to lay here the foundations of municipal and commercial greatness, is a prominent and representative man of the re-enforcement [sic] that came when the place was beginning her larger growth; and to this re-enforcement much of the credit of the city's remarkable advancement is due."

Sources

A Volume of Memoirs and Genealogy of Representative Citizens of the City of Seattle of the County of King, Including Biographies of Those Who Passed Away. New York and Chicago: The Lewis Publishing Company, 1903.

Hawthorne, Julian, editor. History of Washington, the Evergreen State, From Early Days to Daylight. New York: American Historical Publishing Company, 1893.

Lange, Greg. "Written on the Occasion of the Elliott Bay Book Company's Twentieth Anniversary in 1993." Database on-line. Available from <http://www.elliottbaybook.com/about/globe.jsp>

"Nonagenarian Kin of Famous Scout Dies in Seattle." Seattle Post-Intelligencer. 31 October 1921, n.p. Architects' File, Manuscripts and Special Collections, University of Washington.

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Ochsner, Jeffrey and Dennis Andersen. Distant Corner: Seattle Architects and The Legacy of H. H. Richardson. Seattle and London: University of Washington Press, 2004.

Ochsner, Jeffrey, editor. Shaping Seattle Architecture: A Guide to the Architects. Seattle and London: University of Washington Press (in association with the American Institute of Architects Seattle Chapter and the Seattle Architectural Foundation), 1994.

Location: SE corner of 1st Ave S. and Main St, on sidewalk west of 107 1st Ave. S.

Historic Name : Earl Layman Clock/ Young Credit Jewellers' Clock **Date:** 1907, installed 1984.

Style: Victorian

Classification: Historic Non-Contributing **Site ID #:** 75

Description

This is a cast-iron street clock, which was moved and installed at the southeast corner of 1st Avenue South and Main Street in 1984. It features a large round clock, with faces on two sides, facing north and south. Two light globes are attached to each side of the clock (in the east-west direction). The clock is supported on a short, fluted column, with a modified Corinthian capital. The short column sits on a high pedestal, with a square plan. The pedestal is divided into three sections, with a longer middle section. All four sides of this portion of the pedestal are distinguished by metal ornaments, in an oblong, octagonal shape.

Cultural Data

Originally called the "Young Credit Jewellers' Clock," it was donated by the Dean Black Family to Historic Seattle in 1984. It was renovated and installed by Historic Seattle at its present location in 1984. It was named in honor of Earl Layman, the City of Seattle's first Historic Preservation Officer. It is similar to many historic clocks seen around Seattle. Although it has historical significance, it was not originally part of the district and was relocated there; therefore, it is non-contributing.

Source

Historic Seattle (with City of Seattle). Available from:

<<http://www.ci.seattle.wa.us/Commnty/Histsea/projects/pr3.htm>>

Address: 314 1st Ave S.

Historic Name : Nord Hotel **Built:** 1890

Plat: Maynards D S Plat/ Block 6/ Lot 3 **Parcel #:** 5247800330

Style: Richardsonian Romanesque

Architect: Unknown **Builder:** Not known

Classification: Historic Contributing **Site ID #:** 76

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Description

The Nord Hotel is three stories in height with a basement. Its footprint is 60 feet by 108 feet. Its basement has a concrete floor. Its exterior walls are of brick. On the interior, the primary structural elements of the upper floors are wood joists, which are supported by wood frame walls and or wood or brick columns. There is only one street facing elevation on First Avenue South. This façade sits between the western façade of 107 S. Main St (Marshall Walker Block/ Globe Building) to the north and 316 1st Avenue S. (Seattle Quilt Building). The ground level is currently divided into three sections by brick piers. The openings between piers are filled with new storefront, which includes transom lights. The second floor has four window openings with segmental arches and the third floor four arched openings. Brick corbelling and raised bands of brick, which mimic the shape of the window openings, emphasize the window openings on both levels. Engaged pilasters also tie the second and third floors together visually.

Aside from the new storefront set between brick piers and the loss of the original cornice, which included a raised triangular pediment shape centered over the main façade, the architectural details of the building façade appear to be intact

Cultural Data

The building was erected in 1890. It is significant both architecturally and as an early building that was constructed right after the Great Fire of 1889. It combines repeated arched openings with the Victorian grid, typical of many buildings erected in the district right after the Fire of 1889. The upper floors are especially visually pleasing, but the only exterior material is brick. The building apparently first housed the Thompson Hotel and had a fountain saloon on the ground floor. The Nord Hotel, named in honor of Frank Nordquist, a hotel manager from 1911 to 1914, occupied the building from 1915 to 1969.

Sources

"314 First Avenue South, Seattle, Historic Preservation Certification Application, Part 1," 30 December 1977. Office of Archeology and Historic Preservation, State of Washington, Olympia, Washington, Microfiche File.

Lange, Greg and Tim O'Brian. "Virtual Pioneer Square," unpublished manuscript, 27 October 1996. City of Seattle, Department of Neighborhoods, Historic Preservation Program files.

Mills, Dale Douglas. "Pacific Northwest Living." In "Pictorial," *The Seattle Times*. 18 November 1979, p 54-63.

Address: 316 1st Ave S.

Historic Name : Seattle Quilt Building/ Walker Building **Built:** 1890

Plat: Maynards D S Plat/ Block 6/ Lot 3-4 **Parcel #:** 5247800335

Style: Commercial -Chicago School/ Beaux Arts- Neoclassical

Architect: Boone & Corner **Builder:** Not known

Classification: Historic Contributing **Site ID #:** 77

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Description

This is a six story building with exterior brick walls, an interior structure of heavy timber and a basement level in concrete. Its only street facing elevation is on First Avenue South. This façade is divided into two major bays. It is mainly of red brick, with ornamentation and other elements in cast stone and terra cotta. At the ground level, the bays contain storefronts and are framed by columns clad in granite block, (probably a veneer), with very thin mortar joints. The second, third and fourth floor bays each consist of three rectangular window openings with pivot windows. Each bay at the second, third and fourth floors, is slightly recessed and framed by thin masonry roll molding, a detail which the architects, Boone & Corner, also used in the Chapin/Goldsmith Building at 171 S. Jackson Street. The top floor is an undifferentiated horizontal row of rectangular openings. Four ornamental medallions occur in the spandrels above the top window.

The whole is topped by an ornamental cornice in cast stone and terra cotta. Frequent modillions, as well as ornate brackets to each side of the façade, occur below the projecting cornice. The design clearly follows the Chicago School model for warehouse buildings. It has a clear base, shaft and capital arrangement and its two recessed bays are made up of simple openings. The whole is capped by a more ornate cornice. Although the actual ornamentation is more Beaux Arts than Sullivanesque, the general composition has been compared to buildings by Louis Sullivan from the same period.

Cultural Data

The Seattle Quilt Building is in many ways typical of warehouse buildings, designed in the district, at a time of economic and industrial growth in the area and in Seattle in general, after the Klondike Gold Rush. The building was designed by Boone and Corner in 1904-1905 for Cyrus Walker and was known as the Walker Building. Cyrus Walker was a very successful Puget Sound lumberman, involved in real estate in Seattle. He was the head of the Puget Mill Company in Port Ludlow and of the Pope and Talbot Lumber Company. He also developed other properties in the district. He was the primary developer of the Marshall-Walker Block, now called the Globe Building, two buildings north on First Avenue South. He may also be responsible for the current "Al & Bob's Saveway," which is a one story building by Boone & Willcox, originally projected as a four story building and also called the "Walker Building," in articles in the Seattle Post-Intelligencer at the time of its construction.

The architects of the building, W.E. Boone and James Corner, formed a partnership in 1900, which lasted until 1905, so that this building dates from the end of that partnership. Boone's career in Seattle began around 1882 and he only retired from architecture in 1910. His architectural career is interesting, because he had a known practice before Seattle's Great Fire of 1889 and was a partner in several successful offices well after the fire, a rarity among the architects who contributed to the rebuilding of Seattle in 1889. In partnership with William H. Willcox, he designed the original four floors of the J.M. Frink Building (or Washington Iron Works Building), now the Washington Shoe Building. His subsequent partnership with James Corner, who had been in a previous partnership with Warren Skillings (designed the Union Trust Buildings), was famous for the Broadway High School, now the Broadway Performance Hall in Seattle's Capitol Hill. (For additional information on W. E. Boone, please see the Statement of Significance or the Cultural Data and Sources sections for the Marshall Walker Block, # 74)

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The Seattle Quilt Company, makers of down jackets and sleeping bags, first located in what is now the Globe Building in 1924. Several years later, it moved to this building. The name of the company stuck to the second building, hence its current name.

Sources

Bergmann, Charles A. "Correspondence and Report, Re: Seattle Quilt Building," 1982. Office of Archeology and Historic Preservation, State of Washington, Olympia, Washington, Microfiche File.

Lange, Greg. "Written on the Occasion of the Elliott Bay Book Company's Twentieth Anniversary in 1993." Database on-line. Available from <http://www.elliottbaybook.com/about/globe.jsp>

Tobin, Carol. Downtown Seattle Walking Tours. Seattle: City of Seattle, 1985.

Address: 322 1st Ave S.

Historic Name : Capitol Brewing and Malting Company **Built:** 1900

Plat: Maynards D S Plat/ Block 6/ Lot 4 **Parcel #:** 5247800345

Style: Commercial / Italian Renaissance/ Eclectic Mixed

Architect: Carl Alfred Breitung **Builder:** Not known

Classification: Historic Contributing **Site ID #:** 78

Description

Formerly the Capitol Brewing and Malting Company, this is a three story building, located on the northeast corner of First Avenue South and Jackson Street. Its main street facing elevations are on First Avenue South and Jackson Street. The ground levels of both facades are entirely clad in stone – sandstone – and the upper levels mainly in buff brick.

Jackson Street facade

The two facades are composed very differently. The longer façade on Jackson Street is symmetrically composed. It has, at the top two levels, a major central, two-story pedimented bay, terminated by two pilasters at each side, all in brick. The pilasters have Ionic composite floral capitals. Within the bay, at both levels, is a row of two window openings, topped by segmental arches. Also at the top two levels, to each side of the pedimented bay are three bays, each with a horizontal row of similar single window openings, topped by segmental arches. These openings are not as wide as those of the central bay.

The ground level on Jackson Street, clad in stone, is distinguished by the central doorway, which has a slightly trapezoidal stone surround, surmounted by a semi-circular arched opening, also graced by an ornamental stone surround. The door surround's ornamentation includes egg-and-dart banding around both openings and a bracket ornament at the top of the arched surround. Openings to each side of the central doorway vary and do not necessarily

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align with the fenestration above, but are symmetrically placed within the wall expanses to each side of the central bay.

First Avenue South Façade

The First Avenue S. façade is divided into two bays. The street level, clad in stone, is divided into two by solid looking stone pillars with plain capitals, ornamented with egg-and-dart bands. There are two storefronts sections with transom lights between the columns. The southernmost column is set at the corner First Avenue S./ Jackson Street corner and has a smooth shaft and is polygonal in plan. Above the ground floor, the belt-course is a projecting one and also is decorated with egg-and-dart motifs. There is also a lion's head at the north end. The top two floors are in buff brick and each have two well-spaced rectangular openings with flat arches. There are horizontal bands of brick above the third level and above a metal cornice."

The interior of the building is the most striking interior of any building in the district and includes decorated cross-vaulting supported on tall, slender columns.

Cultural Data

This building originally housed the Capitol Brewing and Malting Company and was built in 1900. It was designed by architect Carl Alfred Breitung. The Capitol Brewing and Malting Company later became the Olympic Brewery. Subsequently, the elegant interior became the home of the Tumwater Tavern. Although built as a utilitarian building, it is an elegant Renaissance Revival building. Like its neighbors, it dates from a time of economic and industrial growth for the original heart of Seattle, in part due to the Klondike Gold Rush. Although many of its neighbors are also distinguished buildings, the Jackson Building stands out for the quality and originality of its design.

This building is the earliest known extant work in Seattle by Carl Alfred Breitung, who arrived in Seattle in 1900. Breitung is often mentioned in association with a short-lived, but productive architectural partnership, formed with Theobald Buchinger. This firm lasted from 1905 to 1907 and produced the Academy of the Holy Names (1906-07) and the House of the Good Shepherd (1906-07), both well-known Seattle landmarks.

In general, Breitung's work shows both knowledge of classical architecture, as reflected in this building, as well as exposure to Central and Northern European examples. The Triangle Hotel, a Seattle landmark as well as a National Register landmark, is another famous work in the district, now a National Register landmark, produced after the dissolution of the Breitung & Buchinger partnership. Breitung was born near Munich in 1868 and according to most accounts, studied architecture in both Munich and Rome. He began his career in the United States in the late 1880s, working first on the East Coast and then in Kansas City, Missouri. After the dissolution of the Breitung & Buchinger partnership in 1907, he worked independently in Seattle, until the early 1920s, when he appears to have relocated to San Antonio, Texas.

The Jackson Building is also famous in the history of the Pioneer Square-Skid Road National Historic District, because it was the first building restored in the district in 1963. Architect Ralph Anderson was responsible for this

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early renovation, which occurred several years before the establishment of the district.

Sources

King County Tax Assessor Record Cards, ca. 1936 to 1972.

Ochsner, Jeffrey, editor. Shaping Seattle Architecture: A Guide to the Architects. Seattle and London: University of Washington Press, 1994.

Address: 101 S. Jackson St

Historic Name : Western Dry Goods/ Wax and Raine Building **Built:** 1904

Plat: Maynards D S Plat/ Block 5/ Lots 1-2 **Parcel:** # 5247800255

Style: Commercial – Chicago School

Architect: Unknown **Builder:** Not known

Classification: Historic Contributing **Site ID #:** 79

Description

101 S. Jackson St is a five story building with street facing elevations on Jackson Street and on First Avenue South. The building has a full basement in concrete and has a footprint of roughly 120 feet by 111 feet. Exterior walls are mainly of brick, with sandstone veneer on the First Avenue South and Jackson Street facades. Alley facing walls are of red brick.

The Jackson Street façade is divided into five bays. It consists of storefronts with transom lights at the ground level. The First Avenue South elevation is divided into six bays, and continues the Jackson Street storefront in its north bay. On both facades, the second, third and fourth floors have wide trabeated openings. A projecting stone belt-course occurs above the ground floor level and another just above the fourth floor windows. Between the first and second belt course, each vertical bay is slightly recessed and emphasized at the top by dentils or repeated stone squares, just below the second belt course. The top level of the facades reads as a loggia, with each bay composed of a horizontal row of three separate trabeated openings, framed by short columns (rectangular in plan), with simple bases and capitals. Engaged pilasters in the same design are set at the corners of the facades. The stone cladding also turns the corner from Jackson Street to the east façade and stops a few feet in, where red brick takes over. Topping both facades is a generous projecting cornice in stone with a row of frequent modillions below.

The First Avenue South elevation is detailed in the same manner as the Jackson Street façade on the floors above the ground level. The ground level has the following openings: the north bay has storefront; following this are two recessed bays, each with two smaller rectangular windows with stone sills. The fourth and fifth bays are mainly storefront and the sixth bay (to the south) has a single opening again with a stone sill.

The building stands out in the simplicity and unity of its classical design and also in the relative richness of its

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cladding, since the building is entirely clad on Jackson Street as well as First Avenue in stone. Aside from changes at the storefront level, the restoration by NBBJ done in 1982, has retained the historic appearance of the building. The storefronts in the fourth and fifth bays on First Avenue South are reconstructions, based on the original storefronts, as is the lower section of the north bay storefront, in addition to at least one of the storefronts and the entry on Jackson Street.

Cultural Data

Now commonly known as the Heritage Building, 101 S. Jackson St was built as a warehouse in 1904. W. C. Talbot and Cyrus Walker, then heads of the Pope and Talbot Lumber Company, purchased the lot in 1899 and commissioned the building. The building remained in Pope and Talbot's hands until 1943. Cyrus Walker, a very successful Puget Sound lumberman, was involved in real estate in Seattle. He was the head of the Puget Mill Company (founded in 1852) in Port Ludlow and later the head of the larger and related Pope and Talbot Lumber Company. He also developed other properties in the area. He was the primary developer of the Marshall-Walker Building, now called the Globe Building and of the Seattle Quilt Building (originally the Walker Building), on First Avenue South, not far from this building. He may also be responsible for the current "Al & Bob's Saveway," which is a one story building by Boone & Willcox, originally projected as a four story building and also called the "Walker Building," in articles in the Seattle Post-Intelligencer, at the time of its construction.

By 1914, Welford Beaton's The City That Made Itself shows a picture of the building with a caption showing that the building was known by the name of its tenant, the Western Dry Goods Company. The building was later known as the "Wax and Raine Building" and the "Standard Brands Building." It continued to house the "Wax & Raine Standard Brands Store," an outlet for "paint, linoleum, carpet, tile, formica, vinyl and ceramic tile," in its ground level commercial space off Jackson Street into the 1960s.

Sources

Beaton, Welford. The City That Made Itself, A Literary and Pictorial Record of the Building of Seattle. Seattle: Terminal Publishing Company, 1914.

"Heritage Building - 101 South Jackson Street, Historic Preservation Certification Application - Part 1," 17 May, 1982.

King County Tax Assessor's Records, ca. 1936-1972.

Lange, Greg and Tim O'Brian. "Virtual Pioneer Square," unpublished manuscript, 27 October 1996. City of Seattle, Department of Neighborhoods, Historic Preservation Program files.

Ochsner, Jeffrey and Dennis Andersen, Distant Corner: Seattle Architects and The Legacy of H. H. Richardson. Seattle and London: University of Washington Press, 2004, especially pages 199, 204, and p 363, note 92.

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“Pope and Talbot, Our Company History.” Database on-line. Available from
<<http://www.poptal.com/about/history.htm/>>

Address: 100 S. King St
Historic Name : Westland Building/ Hambaca Building/ Tempco Quilters **Built:** 1904
Plat: Maynards D S Plat/ Block 5/ Lots 7-8 **Parcel #:** 5247800300
Style: Commercial – Chicago School/ Beaux Arts **Architect:** Saunders & Lawton **Builder:** Not known
Classification: Historic Contributing **Site ID #:** 80

Description

This is a six story building, rectangular in plan and clad in gray brick. The interior structure is heavy timber post and beam, which is visible in the present two-story lobby off King Street. The building's main elevations face west on First Avenue South and south on King Street. The King Street elevation has a symmetrical composition and a wide two-story central entrance. To each side of the entrance are two bays, each consisting of two levels of rectangular windows. On the interior, the lower level windows correspond to spaces which are slightly below grade. Each window opening is filled with a wooden frame with a horizontal row of four windows. A solid stone belt course separates the two-story base of the building from the upper levels.

The four upper floors of the central bay are defined by four-story brick pilasters with a base and a simplified capital, based on the Doric order, but with, at the center of the capital, a square emblem with three large hanging dentils. Each capital is topped by a plain circular medallion attached to the brick wall behind it. A continuous belt course runs the length of the elevation just above the cushion of the capital. Between the pilasters and immediately to each side of them, the upper level bays are all the same, a row of four double-hung windows in a wooden frame. To each side of the corner bays, which consist of pairs of single double-hung windows, is a stone shield motif set below the top belt course.

Capping the façade is a projecting cornice with big modillions. Each modillion “face,” (parallel to the ground), has a diamond shape ornament. Small circular shapes in relief appear between the modillions on the band that runs the length of the façade.

The First Avenue South elevation is also five bays wide and almost identical on the upper levels to the King Street elevation. At the ground level, there is an entrance on the north bay.

The building was restored in 1978. An extant photo, which looks as though it is from the 1960s or 1970s, as well as an earlier 1930s photo, shows that the current ground floor window openings had garage doors and that there was no major central entrance on King Street. Aside from this, changes to the building's exterior seem minor.

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Cultural Data

Currently and historically called the Westland Building, 100 S. King St was designed by the architectural firm of Saunders and Lawton in 1907. The building is typical of warehouse buildings constructed in the same period, as a result of an economic upswing, initially caused by the Klondike Gold Rush of 1897-98 and the railroads. It also stands out somewhat because of its idiosyncratic ornament.

The building has had other historical names. These include the "Hambaca Building," and the "Tempco Quilters Building." The first of these clearly refers to Albert Hambach, who commissioned the building.

Albert Hambach was a successful wholesale dealer in steam and plumbing supplies and had owned property or commissioned buildings in the district since 1898. In fact, he is listed in local directories in 1898 at an address on Western Avenue. In 1905, a warehouse building designed by Josenhans and Allan at 212 Second Avenue/313 Second Avenue Extension, between 2nd Avenue and 2nd Avenue Extension was built for Hambach (It later became Northwest Supply Company and in the 1920s, as a result of the Second Avenue Extension, acquired a new façade by no other than Lawton and Moldenhour). In 1913, the Hambach Building, located next to the Seller Building and directly across the street from the Westland Building was also completed.

The architects of this building were responsible for the design of many of the warehouse buildings in the district from the same period. The Saunders and Lawton partnership was formed in 1898, when Charles Saunders joined with his former draftsman, George Lawton. The Westland Building is not only typical of the warehouse buildings produced in the same neighborhood - buildings with a strong "base," "shaft" and prominent cornice, following the Chicago School model, with simple repeated bays - but it also has some fairly distinctive ornament. It is a definite departure from the works associated with Saunders from the 1890s, when he was in partnership with E. W. Houghton or working independently. The building, although simple in some ways, is also clearly a product of a few more years of experience and maturity. (For a description of Saunders' early career and his partnership with E. W. Houghton, please see the Cultural Data section for the Bailey Block/ Broderick Building at 619 2nd Ave - # 120 - or the Statement of Significance).

Sources

Lentz, Florence K. "Hambach Warehouse - NW Supply- 212 Second Avenue, Historic Preservation Certification, Part 1," 28 August 2003.

R. D. Merrill Company. "Merrill Place, Historic Preservation Certification, Part 1," 18 May 1983. Office of Archeology and Historic Preservation, State of Washington, Olympia, Washington, Microfiche File.

Ochsner, Jeffrey and Dennis Andersen, Distant Corner: Seattle Architects and The Legacy of H. H. Richardson, especially p 168-169.

Ochsner, Jeffrey, editor, Shaping Seattle Architecture: A Guide to the Architects, especially p 166-175.

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Address: 500 1st Ave S./ 101 S. King St
Historic Names: Mueller Wholesale Block/ Norfin Building **Built:** 1910
Plat: Seattle Tide Lands BL 01-376/ Block 326/ Lots 1-2 **Parcel #:** 7666206830
Style: Commercial/ Modern/ Post-Modern **Architect:** F. A. Sexton **Builder:** -
Classification: Historic Non-Contributing **Site ID #:** 81

Description

The original portion of the building consists of the first four stories of the present structure. The building footprint is approximately 79 feet by 180 feet. The original structure combined reinforced concrete with interior steel frame construction over wood piling. On the exterior, the original walls have a brick veneer. There is frontage along First Avenue, King Street and Occidental Avenue. These elevations are divided vertically by recessed bays, which typically accentuate individual pairs of double-hung windows with cast-stone headers and sandstone sills, at each floor. A central entry bay on King Street, however, is slightly wider and has three windows per floor. The base of the building, which features trabeated storefront windows on King Street and on First Avenue, is emphasized by a glazed terra-cotta belt-course with dentil moldings. The east elevation on Occidental Avenue includes multi-light, industrial sash windows without headers.

The building was designed so that three floors could be added. This was finally taken advantage of in 1990-1991, when two additional stories were added. As a result, the original terra-cotta cornice, which includes egg and dart molding, now acts as a belt-course. The 1990-1991 two-story addition attempts to replicate the composition and detailing of the original bays, but is faced in dryvit. There is also a somewhat Post-Modern terminating cornice, which rises over the central entry bay to form a rectilinear parapet crest. At the ground level, storefront windows and doors have also been altered.

Cultural Data

The building was designed by architect F. A. Sexton and completed in 1910. It replaced several two and three story frame lodgings with restaurants. This building is typical of the kind of warehouse buildings that were constructed at a time of explosive growth for Seattle's original commercial center. It was built for warehouse and wholesale use with steam heat, electric freight hoists and a sprinkler system. This may have been one of the last parcels on the block to be developed, since, for a long time, the Northern Pacific Railroad tracks also crossed the site. The building, formerly known as the Mueller Wholesale Block, was commissioned by John Mueller, former Mayor of Georgetown and vice-president of the Seattle Brewing and Malting Company. F. A. Sexton was the architect of the distinctive Annie Russell House, of numerous apartment buildings in the First Hill and Capitol Hill neighborhoods and of the Georgetown City Hall, now all in Seattle. Subsequently the building was known as the Norfin Building and then housed the local DSHS, the Department of Social and Health Services.

The building was included in the 1976 Amendment to the National Register Historic District Nomination and in the

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1986 Boundary Increase for the National Historic District. Because of the significant addition of two floors to the building and changes to the storefrontage, the building is considered historic, non-contributing.

Sources

Bagley, Clarence. History of Seattle from the Earliest Settlement to the Present Time. Chicago: S. J. Clarke Publishing Company, 1916, Vol. 3. p 48-49.

Potter, Elizabeth Walton. "Pioneer Square Historic District Expansion Amendment." December 1976.

"DSHS Building, formerly Norfin Building, 101 King Street, Seattle, Historic Preservation Application, Part 1." 20 August 2001. Office of Archeology and Historic Preservation, State of Washington, Olympia, Washington, Microfiche File.

City of Seattle, Department of Planning and Development, Microfiche Library (Especially, drawings and "white cards.")

Seattle Post-Intelligencer, 6 March 1910.

Address: 508-534 1st Ave S.

Historic Names: Seattle Security Company Building/ Norfin Warehouse **Built:** 1909

Plat: Seattle Tide Lands BL 01-376/ Block 327/ Lots 2-3-4-5-6-7 **Parcel #** 7666206831

Style: Commercial **Architect:** Lohman and Place **Builder:** David Dow

Classification: Historic Non- Contributing **Site ID #:** 82

Description

This is a four story building, with exterior walls clad in brick and a flat roof. It is rectangular in plan with a footprint of 150 feet by 290 feet. The main, 290 foot west façade along First Avenue South, (as well as the east façade), is divided into fourteen bays. The ground level consists of a series of storefronts, with very high transom windows, corresponding to a mezzanine level. The storefront bays are separated by thin cast-iron columns with simple capitals. The top three floors consist of corresponding bays, clad in brick in a Flemish Bond pattern, and separated by piers. Former window openings are trabeated, but the openings no longer hold windows. At the top three floors, a new exterior west wall of what are now apartment units has been set inside the original exterior wall, and behind the extant trabeated openings, creating a series of enclosed loggias. At the time of initial construction, no cornice was installed, because the building was designed to allow a three story addition.

The recent remodel of the building into a condominium with apartment units has kept the western storefronts and the general sense of the top floors, including the trabeated openings. Historic photos reveal that the transoms of the west elevation storefront had prism lights, which are no longer extant. They also show the typical window configuration,

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which included a central pivoting window, flanked by a double-hung window to each side. Other major changes have occurred behind the original exterior west façade. A penthouse level, mostly not visible from the street, has also been added. The back, eastern elevation has also been considerably modernized.

Cultural Data

This building was designed as a “mammoth wholesale block” in 1909 by architects Lohman and Place and built by contractor, David Dow. The building dates from a time of explosive economic and physical growth for the original commercial district, which expanded with, in particular, the construction of many well-designed warehouse buildings. The Seattle Security Company, who commissioned the building, had previously developed property in the district. The structure was planned to be three stories taller than built and was promoted as the largest wholesale building in the district. It was located immediately adjacent to the freight yards and for a time, conveniently next to a rail spur, for easy shipping and receiving. The rail spur was in the location of the former Kaufman Warehouse Building, (at 538 First Ave S), completed the following year. The Seattle Security Company Building also included modern steel rolling shutters at the delivery bays on the east elevation, as well as ten freight elevators.

Architects Lohman and Place are relatively obscure, although they are believed to have designed industrial projects around Lake Union. David Dow was a prominent contractor and Seattle citizen between the 1890s and his death in the 1920s. He is described in Clarence Bagley’s History of King County and came from a family of well-known Seattle contractors, which included his sons, Andrew and Dwight, as well as his brother Matthew. He also built the warehouse at 548 First Avenue South, in addition to buildings all over Seattle.

Now known as the Florentine, and remodeled into condominium apartments, the building has sustained major and visible changes on its exterior. Because of these changes, and particularly because of the redesign of the extant window openings on the main, western facade into loggias and the loss of significant detail at the storefront level, the building is considered, historic, non-contributing.

Sources

Bagley, Clarence. History of King County. Chicago: S. J. Clarke, 1929.

Krafft, Katheryn Hills. “Pioneer Square – Skid Road Historic District (Boundary Increase),” submitted 15 December 1987 and approved 6 May 1988.

King County Tax Assessor’s Records, ca. 1936-1972.

City of Seattle, Department of Planning and Development, Microfiche Library.

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Address: 538 1st Ave S.

Historic Names: Kaufman Warehouse **Built:** 1910

Plat: Seattle Tide Lands BL 01-376/ Block 327/ Lot 7 **Parcel #** 7666206859

Style: Commercial **Architect:** W. P. White **Builder:** F. G. Combs

Classification: Historic Contributing **Site ID #:** 83

Description

This is a one story building with a reinforced concrete structure. It has a flat roof with parapet. It is very narrow, 17 ½ feet fronting on the street (by 150 feet), and appears as a diminutive structure. It is located to the south of the former Seattle Security Company Building / Florentine Apartments at 504-538 First Avenue South. The building's west façade included large display windows and a door with transoms at the ground level. The mezzanine level, multi-pane transom, the terra cotta frame and sign band are original and still extant. The east elevation has been altered.

Cultural Data

The building was formerly the Kaufman Warehouse. Jacob Kaufman commissioned the one-story building with the intention of adding three floors. The warehouse was designed by architect W. P. White and completed in 1910. W. P. White was an active architect in his day, from 1902 to 1922. He designed many apartment buildings and hotels in Seattle, including the Kinneer Apartments (1907-08), the Astor Hotel (1909) and the Calhoun Hotel (1909-10). The contractor was F. G. Combs. The diminutive seventeen and a half foot width of the building relates to the fact that this was previously the location of a railroad spur that had run through this site, since before 1893. This appears to be the very railroad spur that originally made the location of the mammoth warehouse just to the north, and constructed the year before, so desirable.

Sources

Krafft, Katheryn Hills, "Pioneer Square – Skid Road Historic District (Boundary Increase)," submitted 15 December, 1987 and approved 6 May, 1988.

Ochsner, Jeffrey, editor. Shaping Seattle Architecture: A Guide to the Architects. Seattle and London: University of Washington Press, 1994, p 353.

King County Tax Assessor's Records, ca. 1936-1972.

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Address: 542 1st Ave S.

Historic Names: George Hoffman's Carriage Factory/ Washington Shoe Company Building **Built:** 1903

Plat: Seattle Tide Lands BL 01-376/ Block 327/ Lots 7-8 **Parcel #:** 7666206851

Style: Commercial

Architect: Unknown **Builder:** Megath and Duhamel

Classification: Historic Contributing **Site ID #:** 84

Description

This is a three story building with exterior brick walls. Its footprint is 90 feet by 150 feet. It has a flat roof with parapet. It has a two-part main west façade on First Avenue South with a back, east façade. The main façade is divided into four bays, that vary slightly in width and window placement. It also currently painted beige. The ground floor consists of storefronts with transoms, separated by simple columns. The typical second floor bay consists of three segmental openings, with varying amounts of space between them. The top floor bays are organized with corresponding trabeated openings. Other features include continuous stone sills and double-hung windows. The façade is topped by a corbelled brick cornice. The rear elevation, clearly undergoing changes as of this writing, is slightly less regular, but still combines wide trabeated openings at the first floor, segmental openings arranged in groups of three at the second level and trabeated openings at the third level. Here the cladding is red brick.

Cultural Data

542 First Avenue South was completed in 1903, during the early part of the decade, 1900-1910, when both the district and Seattle experienced explosive economic and physical growth. This is one of the earliest masonry structures to be built this far south, during a time when this portion of the old planked First Avenue and the adjacent tidelands were still being filled. George W. Hoffman commissioned builders Megath and Duhamel to erect the building. Hoffman had sold his blacksmith shop in 1902 to construct this building on leased ground. He used the building first as a carriage factory and blacksmith shop. Eventually it evolved into an auto part and body manufacturing company. More recently, the building has been commonly known as the Washington Shoe Company Building.

Sources

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Address: 548 1st Ave S.

Historic Names: Carstens Bros. Cold Storage **Built:** 1904

Plat: Seattle Tide Lands BL 01-376/ Block 327/ Lots 8-9-10 **Parcel #** 7666206855

Style: Commercial **Architect:** Unknown **Builder:** David Dow

Classification: Historic Contributing **Site ID #:** 85

Description

548 First Avenue South is a four story building with exterior brick walls and a rectangular floor plan. It has frontage on First Avenue South and on Occidental Avenue South. Both elevations exhibit a two-part vertical block façade composition. Both have or had wide trabeated openings on the first level, with storefronts on the First Avenue façade and delivery door openings on the back elevation on Occidental Avenue South. Above the first level, facades are divided into four equal bays with double-hung windows grouped in sets of four at each level. Raised brick surrounds frame and accentuate each window. On the First Avenue South elevation, the ground floor storefronts have been filled in for several years, with only the transom still visible as a continuous ribbon window, but most detailing, particularly on the upper floors of both facades seems to be intact.

Cultural Data

This historically significant property was completed in 1904, during the early part of the decade, 1900-1910, when both the district and Seattle experienced explosive economic and physical growth. It was during this time that the old planked First Avenue and the adjacent tidelands were filled to facilitate industrial expansion and new transportation systems. This building is one of the earliest masonry structures to be built this far south. Seattle Security Company, also responsible for the “mammoth warehouse” at 508-534 First Avenue, later in 1909, commissioned builder David Dow to construct this building for the Carstens’ Packing Company and related cold storage. The upper three floors were used for cold storage, while beef and pork packing took place in the basement. Several other packing companies were located in the district. The building currently houses Nordic Cold Storage.

The builder, David Dow, was a prominent contractor and Seattle citizen between the 1890s and his death in the 1920s. He is described in Clarence Bagley’s History of King County and came from a family of well-known Seattle contractors, which included his sons, Andrew and Dwight, as well as his brother Matthew. He was also the contractor for the “mammoth warehouse” at 548 First Avenue South, and for buildings all over Seattle.

Sources

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Krafft, Kathryn Hills, “Pioneer Square – Skid Road Historic District (Boundary Increase),” submitted 15 December, 1987 and approved 6 May, 1988.

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Address: 558 1st Ave S.

Historic Names: E. N. Fobes Building **Built:** 1908; Addition 1910

Plat: Seattle Tide Lands BL 01-376/ Block 326/ Lots 10-11 **Parcel #:** 7666206865

Style: Commercial / Arts and Crafts

Architect: A. Warren Gould/ Gould and Champney **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 86

Description

This is a five story building with a reinforced concrete structure and exterior stucco on its main, west façade on First Avenue South. Its footprint is 43 feet by 150 feet. There are two 43 foot elevations, that front the street: the main façade on First Avenue South and the east facing, back elevation on Occidental Avenue South. The First Avenue South façade has a two-part block composition, broken up into two vertical bays. Notable features include transom prism lights and Moravian tile ornament throughout the façade. The ground floor has intact storefronts with transom lights and side entries. Above a belt-course, on each of the upper floors, a typical bay consists of a group of four horizontal pivoting windows with transom lights. The upper floors are surmounted by a sheet metal cornice and a raised parapet, which rises over the mainly flat roof. There is a mosaic tile sign for "Fobes Electric Supply" at the south entry. The more utilitarian back elevation has trabeated openings, with four over four, double-hung windows.

Cultural Data

This historically significant property was first completed in 1908, and then added to in 1910. As is typical of many speculative real estate ventures in this area, the building was designed to be seven stories tall. At first, only three stories were built, and then two were added subsequently, but the full seven stories were never built. It was erected during the decade that runs from 1900 to 1910, when both the district and Seattle experienced explosive economic and physical growth. The building was designed by A. Warren Gould, when he was in the partnership of Gould and Champney, as a "substantial wholesale building" for the Fobes Electrical Supply Company, founded around 1895. Gould was associated with E. N. Fobes, the head of that company on other projects, including the American Savings Bank and Trust Building, for which the Fobes Electrical Company supplied electricity.

Augustus Warren Gould was an important Seattle architect in his day, whose work is still recognized. He was born in Nova Scotia and may have received instruction at MIT, although there are no real records of his education. He began his career as a contractor in Boston, but turned to architecture in the late 1890s. He arrived in Seattle in 1903. His architectural career in Seattle was thriving but varied. It included: an almost three-year partnership with Edward Frere Champney (beginning in 1909), civic activism including membership in the Municipal Plans Commission and support of the Bogue Plan, a master plan which would have moved downtown Seattle to an area north of its location at the time. Gould's colorful career also included expulsion from the American Institute of Architects (AIA), which accused him of dishonest practices in procuring the City-County Building (now King County Courthouse) project. This did not deter A. W. Gould from producing the designs for many notable Seattle buildings, not only the first six

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stories of the King County Courthouse (1916), but also the terra-cotta-clad Arctic Building in downtown Seattle. He became President of the Washington State Society of Architects, an AIA rival, in 1917. He died in 1922.

Sources

City of Seattle, Department of Development and Planning, (formerly DCLU), Microfilm records.

City of Seattle, Office of Historic Preservation, Department of Neighborhoods, Files.

King County Tax Assessor's Records, ca. 1936-1972.

Krafft, Katheryn Hills. "Pioneer Square – Skid Road Historic District (Boundary Increase)," submitted 15 December 1987 and approved 6 May 1988.

Andersen, Dennis. "Augustus Warren Gould." Shaping Seattle Architecture: A Guide to the Architects. Ochsner, Jeffrey, editor. Seattle and London: University of Washington Press, 1994, p 108-113.

Potter, Elizabeth Walton. "Pioneer Square Historic District Expansion Amendment." December 1976.

The County-City Building, Seattle Municipal Archives, City Hall Exhibit." n.d. Database on-line. Available from <http://www.cityofseattle.net/CityArchives/Resources/CityHall/CCbuilding.htm>

Address: 562 1st Ave S.

Historic Names: Bornstein & Sons Warehouse **Built:** 1909

Plat: Seattle Tide Lands BL 01-376/ Block 326/ Lot 11 **Parcel #** 7666206865

Style: Commercial- Chicago School

Architect: Josenhans and Allan? **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 87

Description

This is a seven story building with frontage on First Avenue South and on Occidental Way South. Its footprint is 30 feet by 150 feet. It has a reinforced concrete and steel structure with exterior brick cladding on the main First Avenue South façade and the east facing, back elevation. The 30 foot First Avenue S. façade has a two part composition and is typical of Chicago School influenced warehouse buildings. It consists of one single bay, which is slightly recessed above the ground level. The ground level consists of storefront, framed by two original cast-iron pilasters. The upper floor bays are framed by slightly projecting piers. At each level, there is one wide, trabeated opening with a cast-stone sill and a header course emphasizing the top of the opening. Each opening contains four large vertically pivoting windows with transom lights. The original sheet metal cornice and masonry parapet pier extensions, which rose over the flat roof, have been removed. The rear elevation includes rectangular openings with intact multiple-

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light sash, as well as delivery bays.

Cultural Data

This historically significant property was first completed in 1909. It was built at the end of the decade that runs from 1900 to 1910, when both the district and Seattle experienced explosive economic and physical growth. This warehouse was built for Julius Bornstein, one of Seattle's earliest merchants. Around 1885, Bornstein established one of Seattle's first department stores, the Golden Bazaar, which was destroyed in the Great Fire of 1889. The business was rebuilt after the fire and in 1909, the company branched out into a wholesale business which operated out of this warehouse building. The company provided department store supplies throughout the Northwest and Alaska. The warehouse building is attributed to the Seattle architectural firm of Josenhans and Allan, also responsible for the Hambach Warehouse at 312 Second Avenue Extension and the design of the base of the Drexel Hotel at 519 3rd Avenue in the historic district.

Josenhans later became a City of Seattle superintendent of public works. His early experience in the office of William LeBaron Jenney explains his familiarity with the Chicago School, as shown in this building, if, in fact, the firm of Josenhans and Allan is the designer. While less seems to be known about Norris Best Allan, there are more details concerning Josenhans' career. Timotheus Josenhans was born in Wurttemberg, Germany. He worked briefly for William LeBaron Jenney and then as a railroad construction engineer in Chicago. He arrived in Oregon in 1880 and worked as draftsman in Portland for Joseph Sherwin and Warren Williams. By 1888, he had moved to Seattle and was a draftsman in the office of Hermann Steinmann, the architect of the Terry and Kittinger Building, now known as the Delmar in Pioneer Square. Between 1888 and 1889, he designed powerhouses for Seattle's electric railways. He formed a partnership with James Stephen which lasted from 1894 and 1897. Josenhans and Allan are also responsible for Parrington Hall on the University of Washington Campus (1903-04). The partnership lasted until 1912.

Sources

King County Tax Assessor's Records, ca. 1936-1972.

Krafft, Katheryn Hills. "Pioneer Square – Skid Road Historic District (Boundary Increase)," submitted 15 December 1987 and approved 6 May 1988.

Ochsner, Jeffrey Karl, editor. Shaping Seattle Architecture: A Historical Guide to the Architects. Seattle and London: University of Washington Press, 1994.

Seattle Post-Intelligencer, 10 November 1914, p 2.

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Address: 568 1st Ave S.

Historic Names: Provident Building **Built:** 1910

Plat: Seattle Tide Lands BL 01-376/ Block 326/ Lot 11-12 **Parcel #:** 7666206871

Style: Commercial- Chicago School

Architect: Saunders and Lawton **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 88

Description

The Provident Building is irregular in plan, with a major façade fronting on First Avenue South, with one bay slightly angled from it, as well as a more utilitarian elevation along Occidental Way South. The building structure combines reinforced concrete and heavy timber interior columns and beams. The First Avenue South façade, clad in red brick, has a two-part vertical block composition. The façade is divided into six bays, five of which front directly on First Avenue South, with the sixth bay facing Railroad Way at an obtuse angle. The façade is modestly ornamented, with the spandrel panels framed by brickwork and diamond pattern tiles. Simple rectangular window openings include large vertical pivot type sash in sets of two. Mezzanine level windows have been restored. There is an original entrance at the center bay, with an original sign inscribed with the words "Provident" above it. A simple brick cornice has been removed. The more utilitarian rear elevation has sustained minor alterations and a new coat of beige paint.

Cultural Data

Designed in the Chicago School Commercial style as a wholesale warehouse by the Seattle architectural partnership of Saunders and Lawton, the Provident Building was completed in 1910. It is typical of warehouses erected in the neighborhood, particularly between 1900 and 1910, when both the district and Seattle experienced explosive economic and physical growth. The Saunders and Lawton partnership was formed in 1898 by Charles Saunders and his former draftsman, George Lawton. Saunders and Lawton were responsible for other warehouse buildings in the district, including: the Norton Building of 1904 at 206 3rd Ave S, the Mottman Building of 1906 at 307 3rd Ave S, the former Manufacturers' Exchange Building of 1906 at 419 Occidental Ave. S, the Westland Building of 1907 at 100 S. King St, and somewhat later, the Polson Building of 1910 at 61 Columbia Street. Saunders and Lawton were also supervising architects on the construction of Eames and Young's Beaux Arts Alaska Building of 1904. For additional information on Charles Saunders, please see the Context Statement or the Cultural Data section for the Terry Denny Building at 109 1st Avenue South, Field No. 33.

Sources

City of Seattle, Department of Planning and Development, Microfilm Records.

City of Seattle, Department of Neighborhoods, Historic Preservation Program Files (photo).

King County Tax Assessor's Records, ca. 1936-1972.

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Krafft, Katheryn Hills. "Pioneer Square – Skid Road Historic District (Boundary Increase)," submitted 15 December 1987 and approved 6 May 1988.

"Provident Building, 568 First Avenue South, Historic Preservation Certification Application, Part 1." 23 May 2001 (information on structure).

Sanborn Insurance Map, 1916.

Address: 590 1st Ave S.

Historic Names: Seattle Plumbing Company Building/ Old Johnson's Plumbing Building **Built:** 1903

Plat: Seattle Tide Lands BL 01-376/ Block 326/ Lot 13-15 **Parcel #** 7666206880

Style: Commercial

Architect: Unknown **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 89

Description

This two-story building is trapezoidal in plan, (almost triangular), with a longer, southwest facing, street frontage along Railroad Avenue, as well as a recessed section toward the south end of that elevation. There is also an Occidental Way South elevation and a short, south elevation of one bay. On all these elevations, the building presents a one-part block façade composition. There is a continuous stone watertable at the base of the building and a continuous belt-course in brick that ties together the stone sills of the second story openings. In general, window openings are trabeated.

There is double-hung sash, which appears to be intact, at the second floor of all three elevations, while several lower level openings, particularly at the south end of the building, have been filled in. The original formal entrance on the southwest elevation along Railroad Avenue has staggered surrounds in buff stone. The building appears to have been originally divided into two separate warehouses, located on the east and west side of the structure. The original projecting sheet metal cornice has been removed.

Cultural Data

This historically significant property was built in 1903, during the early part of the decade, 1900 to 1910, when both the district and Seattle experienced explosive economic and physical growth. This is one of the earliest masonry structures to be built this far south, during a time when this portion of the old planked First Avenue and the adjacent tidelands were still being filled.

The striking trapezoidal shape of the building was determined by the siting of Railroad Avenue and of the spur trackage intended for the future rail linkage to the waterfront. The Sanborn Insurance Map of 1904 shows that tenants were the Duncan, Carrigan and Hayden Company, who supplied hardware and George Tay, whose specialty

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was plumbing supplies. By 1916, the Seattle Plumbing Company occupied the entire building. Later on, the building was also commonly known as Old Johnson's Plumbing Building. Original building permit records were not available and there is no architect of record.

Sources

City of Seattle, Department of Neighborhoods, Historic Preservation Program Files (photo)

Krafft, Katheryn Hills. "Pioneer Square – Skid Road Historic District (Boundary Increase)," submitted 15 December 1987 and approved 6 May 1988.

King County Tax Assessor's Records, ca. 1936-1972.

"Sanborn Insurance Map," 1904.

Address: 109 Yesler Way

Historic Name: Sanderson Block/ Merchant's Café **Built:** 1890

Plat: Maynards D S Plat/ Block 8/ Lot 8 **Parcel:** # 5247800550

Style: Commercial/ Richardsonian Romanesque/ Victorian

Architect: W. E. Boone **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 90

Description

109 Yesler Way, known as the "Sanderson Block," in its day, is a three story building with a basement level. The building's exterior walls are of unreinforced brick masonry. It is rectangular in plan, approximately 29'-6" by 60'. There is one main street facing elevation façade Yesler Way. On the street level, the building has a recessed glazed storefront, with, above it, a marquee that runs the length of the building façade. Above the marquee is a glazed clerestory of multi-colored leaded glass. This glazing boasts an advertisement: "Havana Cigars LOVERA five cents." Based on photographs from 1929 and 1936, this sign was already part of the building at least by the late 1920s. A photograph from 1911 shows advertisement in the glazing for Olympia Beer.

On the second and third floors, the façade is divided into four bays, further emphasized by engaged brick pilasters and decorative corbelled brickwork above the windows. The façade is also divided by horizontal bands in cast-stone, which emphasize the various levels of the building. Between the second and third floors, two decorative cast stone bands delineate the spandrels, which are decorated by cast-stone rectangles emphasizing the window bays. Above the third level, an additional horizontal corbelled band marks the transition to another horizontal expanse of wall, also punctuated by smaller cast-stone rectangles. Based on photographs from the 1930s, a classically inspired cast-stone cornice sat above this wall, over which was a decorative brick parapet wall. The original decorative parapet

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wall has been replaced by concrete wall and much of the original cornice is gone, a casualty of the 1949 earthquake.

This ground floor interior, the Merchant's Café, is also noteworthy for its elegantly carved thirty foot "bar," which includes short columns with Ionic Composite capitals. The "bar" was brought around Cape Horn, (much like the "bar" on the ground floor restaurant space of the Howard Building), on a schooner in the late 1800s. The room's metal pressed ceiling is also of note. Its decorative elements include repeated squares, which give the impression of a caisson ceiling and a wide and striking variety of intricate garland shapes, floral motifs and geometric patterns, in addition to an ornamental cove ceiling.

Cultural Data

In terms of style, 109 Yesler Way's exterior is a pared down version of the Victorian style, with elements of Richardsonian Romanesque and early Chicago School. It was built in 1889-1890 right after the Great Fire of 1889. Known as the Sanderson Block, when it was built, it was designed by W. E. Boone. Its restaurant, the Merchant's Café, considered the oldest standing restaurant in Seattle, is said to have been in continuous use, since its founding in 1890. The top floors were originally designed as offices, but were subsequently used as a hotel. For more information on W. E. Boone, his early career before the Fire of 1889 and right after it, please see the Cultural Data section for 107 S. Main Street or the Statement of Significance.

Sources

Seattle Post-Intelligencer, 5 July 1889, 8, col.1; 10 July 1889, 4, col. 6; "Yesler Avenue Activity." 31 July 1889.

Kovalenko Hale Architects (Link, Karin), "Merchant's Café Building, 109 Yesler Way, Historic Preservation Certification Application, Parts 1 and 2," 1999.

Ochsner, Jeffrey, editor. Shaping Seattle Architecture: A Guide to the Architects. Seattle and London: University of Washington Press, 1994.

Address: 111 Yesler Way

Historic Name: Padden Block/ Bohemian Café/ Eagle Cafe **Built:** 1890

Plat: Maynards D S Plat/ Block 8/ Lot 8 **Parcel:** # 5247800545

Style: Commercial/ Richardsonian Romanesque/ Victorian

Architect: Elmer Fisher **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 91

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Description

This is a three story building with brick walls. It has a high trabeated storefront level, topped by two levels that consist of two vertical recessed bays, with corbelling at the top. Each vertical bay has simple, trabeated window openings. It is consistent in scale and style with its neighbors, the Korn Building and the Merchant's Café Building, although it is much simpler.

Cultural Data

Situated between the Korn Block of 1889, designed by architect Elmer Fisher and the former Sanderson Block, now the Merchant's Café Building, which was designed by local architect W. E. Boone, the building was designed in 1890 by Elmer Fisher. It is thought to have been designed for Mary McDonald, who died in 1898. Early on, it was also known as the Padden Block. Subsequently, it was known for a long time as the Bohemian Café and the Eagle Café. It is a small, simple, utilitarian "filler" building, with the signs of its 1890 construction mainly visible on its upper floors. Despite this, with the Korn Block to the east and the former Sanderson Block to the west, the Mary McDonald Building/ Padden Block contributes to the historic fabric of the Pioneer Square-Skid Road National Historic District. It is one of many buildings designed by Fisher and erected after the Great Fire of June 6, 1889. (For information on Elmer Fisher, please see the Cultural Data section on the Pioneer Building at 606 1st Ave or the Statement of Significance)

Sources

Ochsner, Jeffrey and Dennis Andersen. Distant Corner: Seattle Architects and The Legacy of H. H. Richardson. Seattle and London: University of Washington Press, 2004.

Lange, Greg and Tim O'Brian. "Virtual Pioneer Square," unpublished manuscript, 27 October 1996. City of Seattle, Department of Neighborhoods, Historic Preservation Program files.

Address: 119 Yesler Way

Historic Name: Korn Block/ Korn Building **Built:** 1889

Plat: Maynards D S Plat/ Block 8/ Lot 8 **Parcel #:** 5247800545

Style: Commercial/ Richardsonian Romanesque/ Victorian

Architect: Elmer Fisher **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 92

Description

The Korn Building at 101 Occidental Avenue South is a three story brick clad building whose parapet on the north elevation is partially missing. Other materials are stone trim and wood, particularly in the spandrels between the second and third floors. The building is almost rectangular in plan, although it has a short angled façade between Occidental Avenue South and Yesler Way. The two other main street elevations occur to the north on Yesler Way and to the east on Occidental Avenue South.

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The Yesler Way façade is divided into four bays with two central bays which are wider than the side bays. The ground level has trabeated storefront openings of varying heights. The storefronts are not original. More distinctive are the second and third floor portions of this north elevation. At the second level the fenestration of the side bays consists of a series of two elongated rectangular, double-hung windows. These flank the two central bays, which each consist of similar windows set in groups of three. Each bay is continued at the third level by arched window openings, with a stone molding outlining the arch of each opening. The spandrels between the second and third floor windows are of wood with panels inset with square and rectangular shapes.

An angled elevation between Yesler Way and Occidental Avenue S. is one bay, with a stuccoed ground floor and rectilinear openings (later insertion). There is a similar vertical bay with a rectilinear opening at the second level and an arched opening at the third level.

The Occidental Avenue South Elevation also has rectangular storefront openings at the ground level. The second and third levels have two wider central bays with the distinctive wood window frames. These are divided into three generous window openings at each level. They are flanked by the thinner bay configuration, also seen on the Yesler Way elevation, although the top window of the north bay is rectangular.

The openings of the first level of the building have clearly been subjected to much more recent alterations. At this point, it is not clear if galvanized iron, mentioned in an 1889 article in the Seattle Post Intelligencer, was used in the design in the end, but judging from a contemporary drawing, it seems likely that the iron may have been used in the original storefronts at the ground level. The upper floors are reasonably intact, except for the loss of the cornice, possibly of brick and concrete, which continued the grid of the bays below and had a raised portion over the smaller angled façade between Occidental Avenue S. and Yesler Way.

Cultural Data

The Korn Building was designed by Elmer Fisher in 1889 for Moses Korn to replace an earlier building that had been destroyed during the Great Fire of 1889. In fact, this is one of the first commissions that Fisher received after the Great Fire. The building was originally planned as a two-story building and was described as such in the June 18, 1889 issue of the Seattle Post-Intelligencer; however in the August 1, 1889 issue, it became clear that it was to be a three-story building. The second article spoke very positively of the future building: "A glance at the plans in Architect's Fisher's office show that the building will present a much handsomer appearance than the old structure. There will be more ornamentation, terra cotta, stone and galvanized iron being literally distributed over the front elevations."

This new version of the Korn building had a plan that was similar to the older Korn Building, but its elevations were more paired down than most of the buildings designed by Fisher or other architects before the fire. The tendency to grid the elevations shows vestiges of the Victorian tendency in Fisher's work; but the relatively paired down ornamentation and the repetitive arches suggest an awareness of the increasingly popular American version of

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Romanesque Revival, popularized in the work of H.H. Richardson and others. The new building Ordinance No.1147 also encouraged less ornamentation: It mainly required stone and brick and non-combustible exterior materials, which did not lend themselves to the fussier wood ornamentation of some of the pre-fire wood buildings; for instance, most post-fire buildings would not have the wooden spandrels between the second and third floors that the Korn Building has.

While the Korn Building is simpler and now makes a very different impression, it resembles a less solid version of the New England Hotel, (also designed by Fisher in 1889-1890), because of the following characteristics: the gridlike divisions of the elevation, the repeated use of arches, the treatment of the corner elevation and the raised parapet which used to rise above it. The New England Hotel also stands on a corner- the northwest corner of Main and First Avenue South.

Moses Korn, who ran Korn Druggists, was an important entrepreneur before and after the Fire of 1889. He was also caught up in the controversy over the widening and raising of the streets, shortly after the Great Fire. Korn, however, was less vocal than Henry Yesler, (who protested vehemently that these civil works would destroy the value of his nearby property and make it impossible to build the Pioneer Building. The Pioneer Building is located very close to the Korn Building and was also designed by Fisher). For more information on the controversy over the replatting and raising of the streets, Henry Yesler and Elmer Fisher, please see the Cultural Data section for 606 1st Ave S. (the Pioneer Building), or the Statement of Significance.

Sources

King County Tax Assessor's Records, ca. 1936-1972

Ochsner, Jeffrey and Dennis Andersen. Distant Corner: Seattle Architects and The Legacy of H. H. Richardson. Seattle and London: University of Washington Press, 2004.

Ochsner, Jeffrey, editor. Shaping Seattle Architecture: A Guide to the Architects. Seattle and London: University of Washington Press, 1994.

Seattle Post-Intelligencer, 1 August 1889

Address: 107 Occidental Way S.

Historic Name: Walker Block or Building/ Frye Market **Built:** 1891

Plat: Maynards D S Plat/ Block 8/ Lots 6-7 **Parcel:** # 5247800535

Style: Commercial

Architect: Boone and Willcox **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 93

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Description

This is a one story building. It has one façade on Occidental Avenue South. Exterior walls are constructed of brick, but the façade is mainly taken up by storefront and has rusticated stone cladding. There is also what appears to be cast stone cladding above the storefront lintel. The façade is divided into three parts by original bracket-like ornaments at the top of the façade. The ends of the façade are rusticated blocks, topped by the same kind of ornament. Storefronts are newer and utilitarian, but there are also vestiges of original ornamental metal storefront: thin engaged round tube-like columns with capitals which show a leaf pattern. These vestiges of metal pier occur at the center of the second bay, at each side of the doorway and at the third bay, at each side of a doorway.

Cultural Data

The Seattle Post-Intelligencer of September 8, 1891 wrote: "The piledriving for Cyrus Walker's four-story brick immediately south of the Korn Block on Second Street is about to be completed. The building will complete the block of buildings on South Second Street between Yesler avenue and Washington street [sic]." Second Street, of course, is now Occidental South. In Distant Corner: Seattle Architects and the Legacy of H. H. Richardson, Jeffrey Ochsner and Dennis Andersen mention that the architects of this building were Boone and Willcox. Also noted is that the building, although planned as a four story building, was never built past the first floor. Despite the changes to the storefront, it retains enough detailing, a mix of Victorian and classical ornament, to give a sense that it is part of the first wave of building, right after the Great Fire of 1889.

It is also intriguing that it is another building commissioned by Cyrus Walker. Cyrus Walker was a very successful Puget Sound lumberman and the head of the Puget Mill Company in Port Ludlow. He also developed several properties in the Pioneer Square area, including the very notable Marshall-Walker Building, now the Globe Building as well as another "Walker Building," now the Seattle Quilt Building, located on First Avenue S., south of the Globe Building.

This is by no means the best example of Boone and Willcox work, partly because it was never really completed. It still represents an early commercial building erected soon after the Fire of 1889.

W. E. Boone was responsible for many buildings in what is now the Pioneer Square-Skid Road National Historic District, including the pre-fire Yesler-Leary Building, which stood at the intersection of Yesler Avenue and First Avenue, the former Marshall Walker Block at 107 S. Main St, the Washington Iron Works Building (now the Washington Shoe Building) at 400 Occidental South and the Walker Building/ Seattle Quilt Building at 316 1st Avenue South. In partnership with William H. Willcox, Boone also completed the spectacular New York Building, built in 1889-1892 and now demolished, at the northeast corner of Second Avenue and Cherry Street. (For Boone's early career, please see the Cultural Data section for the Marshall Walker Block/ Globe Building, 107 S. Main St, # 74, or the Statement of Significance).

Before the formation of Boone and Willcox in 1890, William H. Willcox, (born in 1832; he should not to be

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confused with W. H. R. Willcox, another early architect who worked and taught architecture in the Pacific Northwest), practiced in New York, Chicago, Nebraska and Minneapolis-St. Paul. He published an eighty four page booklet entitled: Hints to Those Who Propose to Build – Also a Description of Improved Plans for the Construction of Churches. The Boone and Willcox partnership lasted until 1893. Willcox then practiced architecture in Los Angeles from 1893 to 1895 and architecture and surveying in San Francisco in the 1900s and 1910s. He died in California in 1929.

From 1894 to 1899, Charles Bruhn occupied the building. From 1903 to circa 1906, the Seattle Market, owned by the Frye-Bruhn Company, was also located in this building. Then, from 1906 to 1930, its successor, the Frye Company, owned by Charles Frye, occupied the building. Charles Frye founded Cudahy Bar-S Brand Meats and is also associated with the Charles and Emma Frye art collection and the Frye Art Museum in Seattle. The building was known for a long time, at least until the late 1960s, as the “Frye Market.”

Sources

Seattle Post-Intelligencer, 8 September, 1891.

Ochsner, Jeffrey and Dennis Andersen. Distant Corner: Seattle Architects and The Legacy of H. H. Richardson. Seattle and London: University of Washington Press, 2004.

Common Name: 117 Occidental Avenue South/ New Stage Theater
117 Occidental Ave S.

Historic Name: Star Theatre? New **Built:** 1915, recent remodel
Maynards D S Plat/ Block 8/ Lots 6 **Parcel:** # 5247800530

Style: Modern

Architect: Unknown **Builder:** Unknown

Classification: Historic Non-Contributing **Site ID #:** 94

Description

This is a one story building with one façade on Occidental Avenue South. It has a modern stucco façade, painted green and rectangular window openings. It has no obvious vestige of historical materials or architectural detailing on its exterior (or interior).

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Cultural Data

Called the "New Stage Theater," in current King County records, the building has been altered to the point where it has no historical or architectural integrity. It may, in fact, be the first level of the former Star Theatre, built in 1915, and which operated as a movie palace. This building is described in the Tax Assessor's records in 1953 as being "2 stories" in height. Historical photos show that the second story rose higher than the third story of the building alongside it, because the upper level, at least, must have contained the theater. Like many buildings in Pioneer Square, the building may have lost its upper floors in the Earthquake of 1949, but there is no hard evidence of this fact.

Source

King County Tax Assessor's Records, ca. 1936-1972.

Address: 116 & 118 S Washington St

Historic Name: Scandinavian Hotel and Clancy Building **Built:** 1890

Plat: Maynards D S Plat/ Block 8/ Lots 5 **Parcel:** # 5247800525 (116 S Washington) & 5247800520

Style: Commercial

Architect: Unknown **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 95

Description

This is a simple, two story, brick clad building, which is actually made up of two separate, but similar structures. It has a common replacement parapet and cornice, but retains significant architectural detailing. The only street elevation faces Washington Street and is divided into two bays at the ground level by brick piers with cast iron bases, set into the brick and rusticated stone capitals, also visibly attached to the brick as a veneer. In fact, each bay corresponds to what was originally a separate building. On the second floor, each window frame consists of a pair of double-hung windows. The west bay has two sets of windows separated by a brick pier or thickening in the wall. The east bay has three sets of double-hung windows.

Cultural Data

This building, actually made up of two structures, was completed in 1890 and retains the scale and feel of many of the early Pioneer Square buildings, built right after the Great Fire of 1889. Most historical records describe the two structures as though they were one building and they now share a common parapet. The western portion, 116 S. Washington Street, housed the Scandinavian Hotel from 1912 to 1928, while the eastern one, 118 S. Washington Street, was known as the Clancy Building and housed a gambling hall and saloon, run by the Clancy brothers, Charles and Frank. The first floor of the Clancy Building was built and occupied very soon after the Great Fire, while the top floors were completed by 1890. According to the King County Assessor's Records, the ensemble appears to have been originally four stories, but there are no records that explain when the upper floors were lost.

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Sometime after construction, during "Seattle's illustrious days as a 'wide open town,'" during the time of the Klondike Gold Rush, one of the buildings is purported to have housed an opium den in its basement and a mission on its above-ground floors. By the 1940s, the entire ensemble was described as a hotel and store building. While, compared to many Pioneer Square buildings, it is not masterfully designed, it represents some of the earliest construction right after the Fire of 1889.

Sources

Brians, Ann Elizabeth. Indomitable Pioneer Square. Master of Urban Planning Thesis, University of Washington, Seattle, 1973.

King County Tax Assessor's Reports, ca. 1936-1972.

Lange, Greg and Tim O'Brian. "Virtual Pioneer Square." unpublished manuscript, 27 October 1996. City of Seattle, Department of Neighborhoods, Historic Preservation Program files.

Address: 124 S Washington St

Historic Name: Hotel Interurban **Built:** 1895

Plat: Maynards D S Plat/ Block 8/ Lots 5 **Parcel:** # 5247800515

Style: Commercial

Architect: Unknown **Builder:** Unknown

Classification: Historic Non-Contributing **Site ID #:** 96

Description

This is currently a one story building with exterior brick walls. It was originally a four story building. The facades are mainly filled with storefront. The building has facades on Washington Street and on Occidental Avenue South. The building shares a party wall with 116 S. Washington Street. The storefront seems to have been rebuilt fairly recently in wood and with transom windows, but retains in certain places, thin ornate cast-iron pillars, that were part of the original storefront. The corner of the building is marked by a single round metal column with a simple flaring base (all cast in one piece). The column sits in front of the current corner entry of the building at Washington Street and Occidental Avenue South.

Cultural Data

Originally called the Hotel Interurban, the building dates from 1895 and originally was a four story building with a commercial level at the ground floor. While it retains some vestiges of its original brick construction and metal storefront, most of what remains is not original. In addition, the building has lost its three upper floors.

Sources

King County Tax Assessor's Records, ca. 1936 to 1972.

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Location: Occidental Way, between S. Washington & Main Sts
Historic Name: Occidental Park/ Occidental City Park **Built:** 1972
Plat: Maynards D S Plat/ Block 7/ Lots 5-6-7-8 **Parcel:** # 5247800405
Style: Modern
Landscape Architect/ Architect: Ilze Jones, Jones and Jones Architects Landscape Architects **Builder:** Unknown
Classification: Non Historic, Non Contributing **Site ID #:** 97

Description

Occidental Park is sited just east of the building known as “Grand Central on the Park,” originally known as the Squire-Latimer Block. It was built on the site of a large open parking lot. Occidental Park was completed in 1972, with only a few changes made over the years. As of 2004, this a cobblestone and brick paved open space, distinguished by its modern, glass covered pergola at the south side and by rows of London planetrees, which frame the main part of the square and create two long allees, running north-south on the eastern edge. Other important features are a tall totem pole representing “Sun and Raven,” which tells of Raven’s theft of the moon, a second one entitled “Man Riding on the Tail of a Whale,” and a specially landscaped area at the Square’s north side with two totems. One represents a bear and the other, Tsonoqua, a mythical giantess and “nightmare bringer.” The park is also known for its distinctive benches, which include large, hoop-like, curved arm rests. A recent addition to the brick allee, is the Fallen Firefighters Memorial, which consists of a series of stone slabs and a literal representation of firefighters battling a fire.

Cultural Data

In 1971, the City of Seattle obtained federal monies to create a landscaped square on the site of a parking lot, located east of the Grand Central Building. The City commissioned Jones and Jones Architects, Landscape Architects to design Occidental Park. Ilze Jones designed the new park and public square as part of a spine that tied Pioneer Place to Occidental Park and then to Occidental Mall, (also designed by Ilze Jones), and created a cohesive set of open spaces and buildings. The glass covered pergola was inspired by the Washington Street Boat Landing, sited along the waterfront at Washington Street and the industrial nature of the district, its fire escapes and water towers. Reclaimed cobble stones, which once paved city streets, were used to pave the square. Originally, a single row of London Plane trees served to underscore the Jones and Jones’ suggestion for a building to frame Occidental Park to the east, as of 2004, still the site of a parking lot. The construction of Occidental Park was completed in 1972. The design of Occidental Park represents the early efforts to reclaim the historic district, not only to rehabilitate historic open spaces such as Pioneer Place, but to create attractive open spaces, as well.

All the totems were carved by Duane Pasco. The tallest totem, representing Raven stealing the moon, “Sun and Raven,” was originally created for the Spokane World’s Fair in 1974. Not far from it, “Man Riding on the Tail of a Whale,” was made in 1971. The bear and Tsonoqua totems, at the north end of the park, were donated by Richard White, who was also involved in the early restoration of Pioneer Square buildings, in 1987 and 1988.

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In 1998, a sculpture commemorating Seattle Firefighters was placed on the south side and more or less in the center of the allee, created by the two long rows of plane trees on the eastern side of the park.

In general, the London planetrees have since developed much denser foliage, so that the space really resembles a park; however, others have objected that the density of foliage on the trees has created a dark, shadowy place. This and other concerns have probably led to a recent and controversial Project for Public Spaces proposal. As of this writing, there is a City sponsored plan to radically modify Occidental Park, which would include the demolition of the modern pergola and of the custom-made, fixed benches and repaving. The proposed plan also calls for the felling of about twenty of the park's sixty trees.

Because the park is a fairly recent work, it is non-contributing; however, as originally designed, it is very significant as a public place in the district. This work, as designed by Jones and Jones, should be considered historically significant in the years to come.

Sources (Combined for Occidental Park and Resources # 97 to 103)

Ilze Jones. Interview by Mildred Tanner Andrews and Leonard Garfield (transcript). Seattle, Washington, 30 October 2000.

Birnbaum, Charles, FASLA and Jane Brown Gillette and Nancy Slade. Preserving Modern Landscape Architecture II, Making Postwar Landscapes Visible. Washington DC: Spacemaker Press, LLC, 2004.

Crowley, Walt. National Trust Guide: Seattle. New York: Preservation Press and John Wiley & Sons, 1998.

Pasco, Duane. "About Duane Pasco." Database Available at: <<http://www.duanepasco.com/frameset>>

Sherwood, Don. "Pioneer and Occidental Squares." Sherwood History Files (produced in the 1970s), Seattle Parks and Recreation. Database available at: <<http://www.CityofSeattle.net/parks/history/sherwood.atm>>

"Seattle Outdoor Art." Database available at: <<http://www.seattleoutdoorart.com>>

Location: Occidental Park

Historic Name: Tsonoqua (totem) **Date:** 1973

Plat: Maynards D S Plat/ Block 7/ Lots 5-6-7-8 (for Occidental Park) **Parcel:** # 5247800405 (Occidental P.)

Style: Northwest Coast Native American traditional

Sculptor: Duane Pasco

Classification: Non Historic, Non Contributing **Site ID #:** 98

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Description

This is a representational totem of a female figure, the giantess Tsonoqua, according to Native American myth. It is placed within a large rectangular planted area at the north end of Occidental Park and faces a wooden figure of a bear. The symmetrically designed wood figure has stylized head and breasts and is distinguished by her outstretched arms. The figure is mainly painted black, with projecting ears, painted red and green.

Significance

This representation of Tsonoqua, the “nightmare bringer,” was sculpted by Duane Pasco, as were the other totems in Occidental Park. Pasco began carving traditional Northwest Coast totems and other objects in the late 1960s and was particularly influenced by Bill Holm’s book, Northwest Coast Indian Art, An Analysis of Form. This figure was completed in 1973. The Tsonoqua totem, like the bear totem which currently faces it, was donated by Richard White during the late 1980s. White was also involved in the early restoration of Pioneer Square buildings as early as the late 1960s.

Like all the totems in Occidental Park, “Tsonoqua” is a significant part of the design of Occidental Park, which represents an early effort, influenced by the historic preservation movement in Pioneer Square, to develop a series of inviting open spaces for the emerging historic district and to tie in with its Native American origins. “Tsonoqua” however, is not fifty years old, and therefore can not be considered “contributing.”

Sources

See combined sources under Occidental Park, above

Location: Occidental Park

Historic Name: Bear (totem) **Date:** 1973

Plat: Maynards D S Plat/ Block 7/ Lots 5-6-7-8 (for Occidental Park) **Parcel:** # 5247800405 (Occidental P.)

Style: Northwest Coast Native American (traditional)

Sculptor: Duane Pasco

Classification: Non Historic Non Contributing **Site ID #:** 99

Description

This is the totemic figure of a bear. It is placed within the large rectangle of vegetation at the north end of Occidental Park and faces a wooden figure of the giantess Tsonoqua. Symmetrically designed, the figure has a stylized head with bared teeth and upturned paws, each with a small carved face. Like the Tsonoqua totem, it is mainly painted black. Green and red coloring are used on the face and natural wood on the teeth and on the faces, shown on the upturned paws. Knees appear as flattened ovals in red and natural wood, with smaller green circles inside the larger oval.

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Significance

The figure was completed by Duane Pasco in 1974. Like the Tsonoqua figure, it was donated by Richard White, who was also involved in the early restoration of Pioneer Square buildings beginning in the late 1960s. Pasco began carving traditional Northwest Coast totems and other objects in the late 1960s and was influenced by Bill Holm's book, Northwest Coast Indian Art, An Analysis of Form. Like all the totems in Occidental Park, the figure is a significant part of this park, which was designed as part of a series of inviting open spaces for the emerging historic district, and to tie in with the area's Native American origins. "Bear," however, is not fifty years old, and therefore can not be considered "contributing."

Sources

See combined sources under Occidental Park, above.

Location: Occidental Park

Historic Name: Sun and Raven (totem) **Date:** 1971

Plat: Maynards D S Plat/ Block 7/ Lots 5-6-7-8 (for Occidental Park) **Parcel:** # 5247800405 (Occidental P.)

Style: Northwest Coast Native American (traditional)

Sculptor: Duane Pasco

Classification: Non Historic, Non Contributing **Site ID #:** 100

Description

The tallest totem in Occidental Park, it is located toward the east and slightly north of the center of the park. It forms part of a group with another totem, "man riding the tail of a killer whale." This totem represents the mythological figure, Raven stealing the moon.

Significance

Entitled "Sun and Raven," the totem was completed by Duane Pasco in 1971 and was first displayed at the Spokane Fair of 1974. Like all the totems in Occidental Park, it is a significant part of the design of Occidental Park.

Sources (See combined sources under Occidental Park, above)

Location: Occidental Park

Historic Name: Man Riding on the Tail of a Killer Whale (totem) **Date:** 1974

Plat: Maynards D S Plat/ Block 7/ Lots 5-6-7-8 (for Occidental Park) **Parcel:** # 5247800405 (Occidental P.)

Style: Northwest Coast Native American (traditional)

Sculptor: Duane Pasco

Classification: Non Historic, Non Contributing **Site ID #:** 101

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Description

The tallest totem in Occidental Park, it is located toward the east and slightly north of the center of the park. It forms part of a group with another totem, "man riding the tail of a killer whale." This totem represents the mythological figure, Raven stealing the moon.

Significance

Entitled "Sun and Raven," the totem was completed by Duane Pasco in 1971 and was first displayed at the Spokane Fair of 1974. Like all the totems in Occidental Park, it is a significant part of the design of Occidental Park.

Sources

(See combined sources under Occidental Park, above)

Location: Occidental Park

Historic Name: Pergola **Date:** 1972

Plat: Maynards D S Plat/ Block 7/ Lots 5-6-7-8 (for Occidental Park) **Parcel:** # 5247800405 (Occidental P.)

Style: Modern

Architect/ Landscape Architect: Ilze Jones, Jones and Jones Architects Landscape Architects

Classification: Non Historic, Non Contributing **Site ID #:** 102

Description

This modern pergola is set at the southeast corner of the cobble stone portion of Occidental Park. It sits on a low, stepped platform. The steps leading up to the platform are made of reclaimed cobblestones. Above the central concrete platform, is a concrete base, which supports an open "tower" of cross-braced metal. The concrete base itself is currently square in plan, but was reduced in size and modified in the 1990s. A series of open-web trusses, attached to the main metal braced "tower," as well as small steel sections, support a glazed canopy. The square-based metal "tower" continues above the glazed canopy. A large sculptural water spigot/fountain, attached to the south side of the concrete base, once provided water, but is not currently in use. More recently, around 1999, a series of historical, interpretive panels, made in ceramic, were affixed to the sides of the supporting concrete base.

Significance

As part of the design of Occidental Park, which replaced a parking lot, Ilze Jones of Jones and Jones Architects Landscape Architects designed this modern "pergola." According to an interview conducted by historians Mildred Andrews and Leonard Garfield, the design was inspired by historical structures in the neighborhood and in particular by the Washington Street Harbor Boat Landing, located along the waterfront at Washington Street, (an historical structure, but not part of the national historic district, but part of the City of Seattle historic district), and the neighborhood's numerous fire escapes.

Ilze Jones, who was responsible for the initial restoration of the Pioneer Place pergola, seems to have been influenced by the historical one; however, the actual shape and design of the modern pergola differs greatly from that of the

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Pioneer Place pergola and reflects the influence of the other models. The ceramic interpretive panels were added to the modern pergola in 1999. The modern pergola is less than fifty years old and dates from after the district's period of significance; therefore, it is considered non-historic, non-contributing. As of this writing, the City of Seattle has plans to redesign Occidental Park and this structure is slated for demolition.

Sources

(See combined sources under Occidental Park, above)

Location: Occidental Park

Name: Seattle Fallen Firefighters Memorial **Date:** 1999

Plat: Maynards D S Plat/ Block 7/ Lots 5-6-7-8 (for Occidental Park) **Parcel:** # 5247800405 (Occidental P.)

Style: Modern

Artist: Hay Ying Yu

Classification: Non-Historic Non-Contributing **Site ID #:** 103

Description

Designed by sculptor Hay Ying Yu, the Seattle Fallen Firefighters Memorial consists of two types of sculptural objects: four bronze representational figures of firefighters in the act of putting out a fire, surrounded by a series of granite slabs, some with inscriptions and explanations. Some of the granite slabs are smaller, while others are longer. Often one slab rests on top of another. In one case, two stones rest against each other, creating an acute angle. This is supposed to suggest a building collapsing, and also, according the sculptor, creates a "pyramidal composition, reinforcing the sense of strength and unity."

Significance

This sculptural ensemble was created by Hay Ying Yu, and dedicated on June 6, 1998, ninety-nine years after the Great Fire of June 6, 1889 destroyed the "heart of Seattle," which became the Pioneer Square-Skid Road National Historic District. As Hay Ying Yu stated in an inscription on one of the slabs: "The four firefighters are represented realistically, yet with exaggerated gestures to emphasize the intensity of the battle in which they are engaged." This is a contemporary artwork created well after the periods of significance for the historic district and is therefore non-historic, non-contributing.

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Address/ Location: Main St, between First Ave S. and Occidental Avenue
Name: Pioneer Square trolley stop and lines **Date:** ca. 1990
Plat: NA
Style: Modern
Classification: Non-Historic Non-Contributing **Site ID #:** 104

Description

The Main Street trolley stop is located in the middle of Main Street, south of Occidental Park, between Occidental Avenue South and First Avenue South. The trolley shelter consists of an open, metal structure with a deep pitched, metal roof, supported on round, metal columns, set on top of a concrete platform. In plan, the western portion of the platform, upon which the shelter sits, appears as a long rectangle, which ends in a semi-circular shape. The vertical exterior of the platform base is adorned with an uninterrupted band of bricks, inset into the concrete in a vertical position. The surface of the platform is covered with brick pavers, with smaller, square pavers in the curved portion of the platform. A concrete ramp, parallel to Main Street rises from the east at the grade level of the street to the platform.

The trolley platform is also skirted by an ornamental metal railing, which begins with two bollard-like shapes to each side of the bottom of the ramp and continues along the south side and the curved portion of the platform to the west.

Cultural Data

Seattle's historic streetcar system was a comprehensive system, which ranged all over Seattle. First created before the fire of 1889, it was dismantled in 1941. The present trolley system, the brainchild of Seattle Councilman, George Benson, was sometimes known as "Benson's Folley." Benson first became a proponent for the new trolley system in 1974. He eventually garnered the support of local business and property owners. On a personally financed trip to Melbourne, Australia, George and his wife Evelyn picked out the five wooden 1920s streetcars for the new system. The system was officially opened in 1982 and still runs along the Elliott Bay waterfront, west of the district. Extensions of the line into Pioneer Square area and the Seattle-Chinatown Historic District occurred by June 1990.

The present trolley system has trackage along the Elliott Bay waterfront from Broad Street to Main Street. The tracks veer into the historic district, running east, as well as west, along Main Street, to and from the Seattle-Chinatown Historic District. The Main Street trolley station is the official Pioneer Square station within the district. There is one a trolley stop on Washington Street, situated west of the Alaskan Way Viaduct, and technically outside the boundaries of the historic district.

Because the Alaskan Way Viaduct is slated to be replaced, there are questions as how best to deal with the trolley, which would be affected by long-term construction along the waterfront. There been suggestions that the system might be permanently dismantled, but this has caused some public outcry.

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Sources

Burrows, Alyssa, "Benson, George (1919-2004), Father of the Seattle Waterfront Streetcar," 4 November 2004. Database available at <[http: www.historylink.org](http://www.historylink.org)>

Crowley, Walt, "Seattle voters reject plan to scrap municipal streetcars on March 9, 1937," 2 October 2000. Database available at <[http: www.historylink.org](http://www.historylink.org)>

Location: Occidental Ave S. between S. Main & Jackson Sts

Historic Name: Occidental Mall **Built:** 1972

Plat: Maynards D S Plat/ Block 11/ Lots 1-2-3-4 **Parcel:** # 5247800695

Style: Modern

Landscape Architect: Ilze Jones, Jones and Jones Architects Landscape Architects

Builder: Unknown

Classification: Non-Historic Non-Contributing **Site ID #:** 105

Description

South of Occidental Park, Occidental Avenue South from Main Street to Jackson Street was closed off and paved with brick and became a pedestrian mall. A single row of trees was placed at each side, (west and east), of the open space.

Address: 117 S. Main Street

Historic Name: Superior Candy and Cracker Company? **Built:** 1902

Plat: Maynards D S Plat/ Block 6/ Lots 7-8 **Parcel:** # 5247800365

Style: Commercial/ Italian Renaissance/ Eclectic

Architect: Unknown (similar to Skillings and Corner design) **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 106

Description

117 S. Main Street, now known as the Union Trust Annex, is located mid-block between the Union Trust Building at 119- S. Main Street and the Marshall Walker Block/ Globe Building (107 S. Main St) at the southeast corner of First Avenue South and Main Street. Its footprint is 50 feet by 120 feet. Its only façade, fifty feet wide, looks toward Main Street and is clad in light gray brick, considered "white brick," according to journalists from the 1890s. The building is four stories in height and alley walls are of common red brick. Not surprisingly, the design of the façade's component bays and its detailing are extremely similar to the Union Trust Building, its neighbor at 119 S. Main Street, although there are differences. The similarities are the following: It has two major bays subdivided into three single bays at the ground floor storefront level by the typical, but distinctive cast-iron columns, found on the Union Trust Building. These are square in plan, fluted to three quarters of the way up the shaft and then topped by a motif

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of raised half circles.

Whereas in the neighboring Union Trust Building, each storefront is divided into three bays, corresponding to the three bays of the “major bays” at the upper levels, there is no grouping of the single bays into larger tripartite “major bays” at the upper levels of this façade. As in the Union Trust Building, a belt-course in metal with a running egg-and-dart motif, surmounted by a running Greek key motif, separates the ground floor level from the upper levels; above this, are single trabeated openings with well-expressed flat arches in brick. The second level is topped by a dentil course and then by the top two levels, which consist of single double-height bays, framed by brick piers, surmounted by circular arches. The capitals of the piers are created in masonry by bands of stretcher bricks and headers set at angles. Arches are also emphasized by corbelled brick bands in a semi-circular pattern. All of this part of the design is identical to the Union Trust Building, but the major difference remains that the bays are not organized into sets of three. There are also differences at the parapet level: Ornamental corbelling along the top of the parapet creates small pointed arches in brick.

Cultural Data

Built adjacent to the corner Union Trust Company Building, this building is extremely close in design to its companion at 119 South Main Street, designed by the Seattle architectural firm of Skillings and Corner. The use of light brick had been something of a rarity at the time of the construction of the older Union Trust building in the 1890s, although it became more prevalent thereafter. According to Greg Lange and Tim O’Brian, this second building dates from 1900-1901 and was designed for Ernest Thurlow, one of the organizers of the Superior Candy and Cracker Company, which occupied the entire building from 1901 to 1915. During that time, there were five kettles for making candy on the fourth floor. They also state that the architect was not Skillings and Corner, although the design clearly mimics their design on the corner of Occidental and Main Street. Ernest Thurlow was a member of the Seattle Fire Department during the Great Fire of 1889. In the late 1890s, he opened the Palace of Sweets, located at Second Avenue and Marion Street.

Previous literature, including the 1973 thesis by Elizabeth Brians, bases the date of this building and of the Union Trust on the Tax Assessor’s Record cards, which give a date of 1902 for both buildings; however, articles in the Seattle Post-Intelligencer clearly indicate that the older building was designed by Skillings and Corner and completed by 1893. It appears that despite the incredible similarities in design, the buildings were designed at different times by different architects and originally for different owners. The building was renamed the Union Trust Annex in the 1970s.

The building retains its original appearance, including all of its original parapet. With 119 S. Main Street, it has a powerful presence on Main Street and anchors the corner of Occidental and Main Street.

Sources

Ochsner, Jeffrey and Dennis Andersen. Distant Corner: Seattle Architects and The Legacy of H. H. Richardson. Seattle and London: University of Washington Press, 2004.

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Ochsner, Jeffrey, editor. Shaping Seattle Architecture: A Guide to the Architects. Seattle and London: University of Washington Press, 1994.

Address: 119 S. Main Street
Historic Name: Union Trust Building **Built:** 1893
Plat: Maynards D S Plat/ Block 6/ Lots 7-8 **Parcel:** # 5247800360
Style: Commercial/ Italian Renaissance/ Eclectic
Architect: Skillings and Corner **Builder:** Unknown
Classification: Historic Contributing **Site ID #:** 107

Description

Located on the southwest corner of Occidental Way South and Main Street, this is a four story building with a parapet. It clad in light gray brick, which was described as white in local newspaper articles from the 1890s. The building's footprint is 120 feet by 60 feet and it has a basement level. It has main facades on Occidental Way South and on Main Street and is located next to the Union Trust Annex, which has a surprisingly similar design, but was apparently not designed by the same architect.

The Occidental South elevation has four major bays subdivided into three single bays each. Each major bay on Occidental Way South has storefronts with distinctive cast-iron columns. These are square in plan, fluted to three quarters of the way up the shaft and then topped by a motif of raised half circles. They are similar to the cast-iron columns at 311 Occidental South to the south. Each storefront is divided into three bays, corresponding to the three bays of the major bays at the upper levels. A belt-course in metal with a running egg-and-dart motif, surmounted by a running Greek key motif, separates the ground floor level from the upper levels.

Each major bay, at the second level, has three trabeated openings with a well-expressed flat arch with a "voussoir" in brick. The second level is then surmounted by a dentil course and then by a stone belt-course, which is semi-circular in section. Above this, are two story vertical bays, framed by brick piers, surmounted by circular arches. The capitals of the piers are created in masonry by bands of stretcher bricks and headers set at angles. Arches are also emphasized by corbelled brick bands in a semi-circular pattern. Between the major bays, are medallions in raised brick. The third and fourth floor window openings are separated by recessed spandrels. The top of the parapet has well-spaced dentils surmounted by corbel ornamentation, which alternates with a hollowed-out cross shape in brick. The Main Street elevation has two major bays and the same configuration and detailing within them.

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Cultural Data

Built for the Union Trust Company, this building was considered one of the most interesting contributions to the district in the 1890s by the local press. It was designed by the architectural partnership of Skillings and Corner and completed in 1893. It was built to house a series of wholesale businesses, including Roy & Company, H N. Richmond and Company and John B. Agen. The building was designed to carry what were considered heavy loads – 250 pounds per square foot – and the walls and piers were of “extra size.” The original design was supposed to have facades with a ground floor, clad in white sandstone and the upper floors, clad in red brick. This part of the design was evidently modified to white brick, which greatly impressed the Seattle Post-Intelligencer writers. The use of light brick had been something of a rarity at the time of the building’s construction, although it became more prevalent thereafter. Jeffrey Ochsner and Dennis Andersen suggest that Corner, because of his recent arrival from Boston and the influence of Eclectic styles found on the East Coast, may have been behind the use of white brick. The building was also planned with elevators powered by “Edison electric motors,” something of a novelty in 1893, since hydraulic elevators were more prevalent in Seattle (although the Pioneer Building, from the same period, was also to have an electric elevator).

Warren Porter Skillings was born in Portland, Maine in 1860 and graduated from Bowdoin College in 1880. He worked in “several leading” architectural offices in Boston, before coming to Seattle after the Great Fire of 1889. By the 1890s, he was designing important warehouse/office buildings and was also credited in the Seattle Post-Intelligencer in 1892 with designing “a number of the prettiest dwellings” in Seattle. Once in Seattle, he became an important member of the architectural community. His drawing for a design for the Washington State Building was showcased in the Seattle Post-Intelligencer. His articulate comments concerning the architectural profession in Seattle were also quoted at length. In September 1892, he formed the architectural partnership of Skillings and Corner with James N. Corner. Corner, born in 1862, was a recent arrival from Boston as well as a native of that city. With W. E. Boone, Corner later formed Boone and Corner, a partnership which lasted from 1900 until 1905. Corner then practiced independently until 1919.

The building retains its original appearance and is distinctive, not only because of the fine detailing of its brickwork, but also because of the delicacy of the storefront detailing, particularly along Occidental Way South (actually Occidental Mall). Based on a comparison with its neighbor, it appears to have lost the very top of its parapet, although it retains most of it. With 115 S. Main Street, it has a powerful presence and anchors the corner of Occidental and Main Street.

Sources

“Artists in Building. Points of Professional Ethics among Architects. Standard of the Art Rising. Two New Wholesale Blocks on Main Street – Plans for the New Presbyterian Church – Collins’ Block,” Seattle Post-Intelligencer, 13 March 1893, p 5.

“Typical of A State. Unique World’s Fair Building for Washington. Will Display Our Resources. Most Characteristic Presented for Any State- Description of the Mr. Skillings’ Plans.” Seattle Post-Intelligencer, 17 April 1892, p 8.

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Ochsner, Jeffrey and Dennis Andersen. Distant Corner: Seattle Architects and The Legacy of H. H. Richardson. Seattle and London: University of Washington Press, 2004.

Ochsner, Jeffrey, editor. Shaping Seattle Architecture: A Guide to the Architects. Seattle and London: University of Washington Press, 1994.

Address: 311 Occidental Ave. S.

Historic Name: Waltham Block **Built:** ca. 1890

Plat: Maynards D S Plat/ Block 6/ Lot 6 **Parcel:** # 5247800355

Style: Commercial/ Richardsonian Romanesque/ Italian Renaissance/ Eclectic

Architect: Unknown **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 108

Description

This is a three story building. The ground floor is clad in stone and has a cast-iron storefront. The upper floors, mainly clad in brick with stone trim, are distinguished by the delicacy of their brick ornamental detailing. The building is rectangular in plan and has a roof that is not visible from the street, as well as a parapet. The building has only one major public façade which fronts on Occidental Mall.

The ground level is divided into two major bays, which are divided into three by cast-iron pillars. These pillars have deep bases, ornamented with lozenge shapes and with circular as well as semi-circular ornamentation on their shafts. Another distinguishing feature is that each central storefront section is set back from the other two. The glass of the storefront's clerestory level is divided into multiple, small, square lites, some of which are decorated with intersecting circles, curves and squares and are stamped as having being produced by "LUXFER." Above the first level, is an ornamental stone belt course, which includes a dentil band surmounted by a continuous frieze of running wave motifs.

Each of the two major bays at ground level are surmounted at the upper level by three two-story bays, so that the façade is now divided into a total of six bays, corresponding to the tripartite division of the storefronts. Each bay is marked by brick pilasters with stone bases. The pilasters rise two floors to ornamental capitals detailed in brick, and support, (at least visually), semi-circular arches. Windows, which occur in each of these bays, are typically framed in pairs of two. They are double-hung windows and also have clerestories consisting of small square panes. This is also true of the semi-circular clerestory windows on the third level.

Raised and curved bands of ornamental brick follow the shape of the semi-circular openings. Inset circular medallions, ringed by thin circular brick bands, punctuate the spandrels between the arches. Repeated corbelled brick ornamental shapes dot the top of the wall. The cornice has been replaced by concrete coping.

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Cultural Data

This significant building dates from around 1890 to 1892. King County Tax Assessor Records give a date of 1890, while historians Lange and O'Brian give a slightly later date of 1892. In any case, it is clear that the building dates from the first wave of construction right after the Great Fire of 1889. It was constructed for the original owner, M. H. Young, who came from Waltham, Massachusetts, hence the name of the building. Since what became the Luxfer Company was founded in 1896, with the name "Luxfer" only adopted in 1897, the Luxfer prismatic glass of the storefront clerestory must have been added at least a few years after the completion of the building. In general, the building is significant because of the fine architectural detailing, both at the storefront level and on its upper floors.

Sources

King County Tax Assessor's Records, ca. 1932-1972.

Lange, Greg and Tim O'Brian. "Virtual Pioneer Square." unpublished manuscript, 27 October 1996. City of Seattle, Department of Neighborhoods, Historic Preservation Program files.

Neumann, Dietrich, "Prismatic Glass," in Thomas C. Jester, editor, Twentieth Century Building Materials, New York: The McGraw Hill Companies, 1995, p 188-193.

Address: 122 S. Jackson St

Historic Name: Ingels Block/ Crescent Manufacturing Co. **Built:** 1890; 1910s

Plat: Maynards D S Plat/ Block 6/ Lot 5 **Parcel:** # 5247800350

Style: Commercial/ Eclectic

Architect: Unknown **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 109

Description

This is a three story building. It is almost rectangular in plan, but has an angled entry elevation between Jackson St and Occidental Avenue S. Its other main street elevations face south on Jackson Street and east on Occidental Mall. The building's exterior walls are brick with a thin coat of concrete, which has been scored to look like masonry blocks and has been painted off-white. The angled façade has a major entry set in an arched opening, with a semi-circular lunette and double doors. Aside from the major entry, most of the ground floor fenestration consists of long wide windows with metal sash. The ground level is topped by a belt-course consisting of a smooth band and then a generous ornamental molding, now painted black, which runs the length of the street facing elevations.

Above the ground level, the east façade is divided into three bays, set between scored concrete expanses of wall or ornamental pilasters. Each vertical bay consists of two rectangular, double-hung windows on the third floor, set above two similar windows on the second floor. An incised rectangle is set in the spandrel between second and third

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floor windows. Also, ornamenting the center of each spandrel is a small, vertical and rectangular panel with a horizontal rectangle crossing it (creating sort of a cross shape). Structural rosettes are now strategically placed at the center of each of these ornaments.

The south elevation has the same division and basic detailing at the ground level and upper floors as the east elevation. In particular, the second and third stories consist of a row of three windows flanked by two sets of paired rectangular windows.

Cultural Data

This building, built in 1890, was historically known, at least by 1905, at the Ingels Block. By 1914, based on a photo caption in Welford Beaton's The City That Made Itself, the building was known by the name of its tenant at the time, the Crescent Manufacturing Company. By the 1960s, it was known as the Herman and Blumenthal Building and is called "Herman Blumenthal Building" in current King County records. Records show that it was remodeled in 1920; however, the photo in Welford Beaton's 1914 publication shows that the appearance of the building' was very close to what it is today. At the same time, the exterior treatment is not typical of 1890. In any case, the building still retains its general scale and shape and dates from the rebuilding of the district right after the Great Fire of 1889. Despite some possible exterior changes, it retains its fenestration, scale and shape and anchors the northwest corner of Jackson Street and Occidental Way South, now Occidental Mall. As such, it is an important part of the Pioneer Square-Skid Road National Historic District. In the late 1930s, it was owned by Scientific Supplies, whose main offices were across the street at 123 South Jackson Street.

Sources

Beaton, Welford, The City That Made Itself, A Literary and Pictorial Record of the Building of Seattle.
Seattle: Terminal Publishing Company, 1914.

Brians, Ann Elizabeth. Indomitable Pioneer Square. Master of Urban Planning Thesis, University of Washington, Seattle, 1973.

King County Assessor's Reports, ca. 1936-1972.

Lange, Greg and Tim O'Brian. "Virtual Pioneer Square," unpublished manuscript, 27 October 1996. City of Seattle, Department of Neighborhoods, Historic Preservation Program files.

Address: 123 S. Jackson St

Historic Names: Seattle Transfer Company/ Scientific Supplies **Built:** 1902

Plat: Maynards D S Plat/ Block 5/ Lot 4 **Parcel:** # 5247800275

Style: Commercial

Architect: Unknown **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 110

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Description

This is a two-story brick building with a basement. It is rectangular in plan, 52 feet by 121 feet, and has a flat roof and parapet. It has solid brick walls, 13 inches thick, and was built in heavy timber interior construction. Its main elevation faces north on Jackson Street, while its east elevation faces Occidental Avenue South.

The north elevation has a high two-story storefront. The façade is divided into three bays with a larger central bay, each bounded by brick pilasters, simply emphasized by subtle brick corbelling in lieu of capitals. Corbelling also marks the parapet level.

The east elevation has a series of window openings of different sizes and widths, although many are topped by segmental arches. It has, from north to south, three openings topped by segmental arches, alternating with trabeated openings. Then there is an expanse of wall. Moving north, there are two thinner openings, topped by segmental arches, then three longer sets of openings with segmental arches and finally, the trabeated storefront windows, which turn the corner and continue into the storefront of the north elevation.

Cultural Data

This is a simple, utilitarian building, completed in 1902, not too long after the Great Fire of 1889 and just as the original downtown area was expanding, as a result of the economic and industrial upturn, caused by the Klondike Gold Rush. While its storefront has been changed, perhaps several times, the detailing of its masonry walls and basic openings do not appear to have changed at all. In scale and detailing, this building contributes to the district. It was built for James McKinlay, who operated a blacksmithing and machinery repair shop until sometime after 1889. McKinlay and his heirs owned the building site from 1879 to 1923. Historic Baist maps from 1905 to 1912 also indicate that the building housed the Seattle Transfer Company. In the 1930s, the building was the site of Scientific Supplies, (an historic photo shows their sign affixed to the building), who also owned the Herman and Blumenthal Building, (former Ingels Block), across Jackson Street

Sources

Baist, William. Baist's Real Estate Atlas of Surveys of Seattle, Wash. Philadelphia: W. G. Baist, 1905, 1908, 1912 and 1928.

King County Tax Assessor Record Cards, ca. 1936-1972.

Lange, Greg and Tim O'Brian. "Virtual Pioneer Square," unpublished manuscript, 27 October 1996. City of Seattle, Department of Neighborhoods, Historic Preservation Program files.

Mutundro, Jim, (handwritten-hard to read). Notes- "Improvements Description," 20 June 1978, Archives, Historic Preservation Program, City of Seattle.

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Address: 115 S. Jackson St

Historic Names: Simonds and Brawley Buildings/ Rautman Plumbing and Heating Co. **Built:** 1890; remodeled 1930

Plat: Maynards D S Plat/ Block 5/ Lot 3 **Parcel:** # 5247800265

Style: Art Deco **Architect:** Unknown **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 111

Description

This is a two story building with brick walls, made up of two buildings, which originally dated from 1900. In a remodel of the two buildings, between 1929 and 1930, the façades were re clad with a veneer of concrete/cast stone, now painted white. Cast-stone ornament in a terra cotta pink color, as well as granite at the storefront level, were also added. The resulting facade is one of the better examples of Art Deco in Seattle.

The façade is distinguished by six implied bays, grouped in two sets of three bays each. Each tripartite section consists of a central entry, emphasized by symmetrically placed "horns of plenty," around a hexagonal medallion with geometric patterns. To each side of the entry, which has double doors, are shallow ornamental pilasters. The pilasters each consist of a granite base topped by a fluted shaft, capped by a stylized, cast stone ram figure, in bas-relief. The cast stone ram figures are set at roughly the same height as the second story casement windows, which have clerestory levels.

The central pilaster and the pilasters at the corner of the façade rise above the level of the circular terra cotta medallions, which are set symmetrically above each of the window openings. Corner pilasters are surmounted by pairs of cast stone panels, which are more or less square in general shape, and show a stylized figure turning a wheel in bas-relief, with cogged wheels in the background, as well as some floral decoration- a representation that seems to allude to industry and work.

Cultural Data

According to King County Assessor records, the original building dates from 1900. In fact, the original structure consisted of two separate buildings, an east building, originally known as the Simonds Building, whose first floor was constructed in 1898 and the second floor in 1900. The west building was the Brawley Building, completed in 1900. Both buildings were subsequently remodeled with one single façade in 1929-30. According to unsigned drawings at the City of Seattle Department of Planning and Development, the 1929-30 remodel was done for the Rautman Plumbing and Heating Company. At this time, it acquired its Art Deco façade. In addition to the Second Avenue Extension façade changes, along Jackson Street, the remodels of this building and of the storefront level of the Washington Shoe Building suggest that business owners were making an effort to attract clientele, in several cases with "jazzier," Art Deco design. The Washington Shoe Building storefront and particularly this facade are excellent examples.

The original occupant, before the remodel, was the Simonds Manufacturing Company, which was in the east

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building from 1898 to 1915. The Brawley Brothers, W. R. and W. C. Brawley, as well as their heirs, owned their property from 1887, before the construction of their building, to 1929. Morris Fisher purchased the entire building, as remodeled, in 1959. As a result, the building has frequently been known as the Fisher Building and in 1979, the Fisher Inventory Company was still listed as a tenant.

Sources

City of Seattle, Department of Planning and Development, Microfiche Library, (especially, drawings and “white cards.”)

King County Tax Assessor’s Records, ca. 1936-1972.

Lange, Greg and Tim O’Brian. “Virtual Pioneer Square,” unpublished manuscript, 27 October 1996. City of Seattle, Department of Neighborhoods, Historic Preservation Program files.

Mutundro, Jim, (handwritten-hard to read). Notes - “Improvements Description,” 20 June 1978, Archives, Historic Preservation Program, City of Seattle.

Address: 419 Occidental Ave. S.

Historic Names: Manufacturers Building/ Manufacturers Exchange Building/ Stewart and Holmes/ McKesson and Robbins Building **Built:** 1906

Plat: Maynards D S Plat/ Block 5/ Lots 5-6 **Parcel #** 5247800280

Style: Commercial-Chicago School

Architect: Saunders and Lawton **Builder:** James Black Masonry and Contracting Company **Classification:** Historic Contributing **Site ID #:** 112

Description

419 Occidental Avenue South is nearly square in plan, 110 feet by 111 feet, and has a flat roof with parapet. It has solid brick exterior masonry walls with an interior structure of heavy timber and cast iron. It has a concrete basement and foundation walls, that sit on pile caissons. The building’s primary facades are to the east, on Occidental Avenue South and to the south, on King Street. It is a six story building, with new cladding, mainly of wood at the ground level, which is topped by a generous stone belt-course and brick cladding for the five floors above. Above the ground level, the exterior appears to be intact up to the cornice level. The entrance to the upper floors of the building is situated at the north end of the east elevation. It is marked by a large, arched masonry opening with a glazed area framed in wood.

On the primary facades, the five upper floor elevations are each divided into six bays, framed by continuous projecting piers. Each bay ends at the sixth level with a wide brick segmental arch. Windows and intervening spandrels are set back between the piers and the reveals of the segmental arches above. Each segmental arch also has

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an ornamental keystone at its center in stone. Inset circular medallions punctuate spaces between the segmental arches. Window openings are typically filled with a trio of double-hung windows. Above the sixth floor, the wall corbels out toward a stone belt course. This corbel table is broken up into smaller expanses, so that they appear like crenellations. Above the belt-course, there is now a brick parapet with simple coping, which resembles the stone used elsewhere on the facades. The corbel table originally supported a cornice.

Cultural Data

This building was designed by architects Saunders and Lawton and completed in 1906. It has had many names. Originally known as the Manufacturers Building, then as the Manufacturers Exchange Building (by 1912), it is now known by the name of the restaurant that is housed on its ground floor, F.X. McRory's. The building's ownership is somewhat complicated and has roots in pre-fire Seattle: A. B. Stewart and H. E. Holmes, druggists, had started their first business in Seattle in 1888 at the foot of Cherry Street and after the Great Fire of 1889, established wholesale and retail drug businesses. From 1919 to 1977, they owned and occupied the building, but were taken over by McKesson and Robbins, Incorporated, a related company, who in turn, gave yet another name to the building, the McKesson and Robbins Building.

Along with a number of other buildings in its vicinity, this building was erected during the time of economic and industrial growth in the heart of Seattle between 1900 and 1910. This period produced a second wave of building after the Great Fire destroyed most of the area. This building, as well as the Crane/ Goldsmith Building at 401 2nd Avenue S. and the former Chapin/ Fuller/ Northcoast Building at 171 S. Jackson St, as well as various manufacturing buildings in the blocks to the west of them, were close to a spur of the Great Northern Railroad line, which lay alongside and under Fourth Avenue. The general location of these buildings was desirable, because of the proximity of the railroad line and of Elliott Bay.

This building is a handsome, but typical example of many of the well-designed warehouse buildings in the same neighborhood, although it has some distinguishing characteristics, such as the wide segmental arches that top the bays. It was also designed by a notable Seattle architecture firm, responsible for many warehouse buildings in the Pioneer Square area.

The Saunders and Lawton partnership was formed in 1898 by Charles Saunders and his former draftsman, George Lawton. Saunders and Lawton were responsible for other warehouse buildings district, including: the Norton Building of 1904 at 206 3rd Ave S, the Westland Building of 1907 at 100 S. King St, and somewhat later, the Polson Building of 1910 at 61 Columbia Street. Saunders and Lawton were also supervising architects on the construction of Eames and Young's Beaux Arts Alaska Building of 1904. For additional information on Charles Saunders, please see the Statement of Significance or the Cultural Data section for the Terry Denny Building at 109 1st Avenue South, ID # 33.

The contractor for the building was James Black Masonry and Contracting Company, Seattle and St. Louis. The company's first substantial contract in Seattle was the Alaska Building, with which Saunders and Lawton were

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supervising architects. This building was considered James Black Masonry and Contracting Company's third major project in Seattle.

Sources

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The Conservation Company (Arthur Skolnik). "419 Occidental Avenue South, Historic Preservation Certification, Parts 1 and 2," 1978. Office of Archeology and Historic Preservation, State of Washington, Olympia, Washington, Microfiche File.

King County Tax Assessor's Records, ca. 1936-1972.

Lange, Greg and Tim O'Brian. "Virtual Pioneer Square," unpublished manuscript, 27 October 1996. City of Seattle, Department of Neighborhoods, Historic Preservation Program files.

Ochsner, Jeffrey and Dennis Andersen. Distant Corner: Seattle Architects and The Legacy of H. H. Richardson. Seattle and London: University of Washington Press, 2004.

Ochsner, Jeffrey, editor. Shaping Seattle Architecture: A Guide to the Architects. Seattle and London: University of Washington Press, 1994.

Address: 102 Occidental Way S.

Historic Names: Seattle National Bank/ Pacific Block **Built:** 1892

Plat: Maynards D S Plat/ Block 9/ Lots 1-2 **Parcel:** # 5247800555

Style: Richardsonian Romanesque

Architect: John Parkinson; Parkinson & Evers **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 113

Description

The former First National Bank Building was built in 1890-1892 and occupies a site roughly 112 feet by 119 feet. It is located on the southeast corner of Yesler Way and Occidental Way (Avenue) South. It is six stories tall. The interior spaces were originally designed around a light court. The building has brick walls, with Colorado sandstone for cladding, as well as trim at the base level. Notable is the corner entrance, emphasized by groups of engaged Romanesque Revival columns, which frame the door and as well as a carved lion's head above the arched doorway. The inset arched doorway is further outlined by delicate floral carving in sandstone. In addition, there is supposed to be terra cotta trim throughout the exterior of the building.

The first two levels of the building are distinguished by a continuous arcade of wide, double height arches along

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Yesler Way and along Occidental. Above this is a belt-course and a series of smaller arches, usually paired in smaller bays, (the third eastern bay on Yesler has a bay of a trio of arches). At the third and fourth levels, are a series of double height arches, corresponding to the bays on the third level. Here window openings are separated by recessed spandrels. A second belt course separates the fifth and the sixth levels. The bays of the sixth level consist of groups of trabeated window openings, corresponding to the openings on the fifth level. The window openings are framed by short, engaged Romanesque Revival columns, which are usually doubled up between grouped openings. A top belt-course with projecting dentils is surmounted by a parapet, which continues the arch theme with small, paired arched openings.

Cultural Data

Currently called the Interurban Building, the former Seattle National Bank Building was designed by Parkinson and Evers in 1890-92, as a result of a competition. John Parkinson is credited as the designer, since in 1890, when a rendering of the building appeared in American Architect and Building News, the Parkinson and Evers partnership was already dissolved. His name also appears on a stone plaque on the building.

William Rankin Ballard (1847-1929), a prominent Seattle business leader who in 1883 also founded the new town of Ballard, (now a neighborhood of Seattle proper), commissioned the building for the newly formed Seattle National Bank. Ballard and the Seattle National Bank investors wanted the building to be the finest business block in Seattle. The building shows the influence of Richardsonian Romanesque architecture. An April 30, 1890 Seattle Post-Intelligencer article wrote: "The exterior of the building will be Romanesque in style and nothing but pressed brick, stone and terra cotta will be used. The corner will be rounded and the whole building will present as fine an appearance as any other building in the Northwest."

The Seattle National Bank/ Interurban Building is indeed one of the finest examples of buildings erected in the district after the Great Fire of 1889. Its composition is harmonious and detailing elegant. The horizontal divisions above the second floor and above the fifth floor actually correspond to changes in the thickness of the walls, as required by the building Ordinance no. 1147, passed shortly after the Great Fire. The corner entrance with the carved lion's head was the bank entrance, while the main entrance to the building (and to the upper floors) was, and still is, on the Yesler Way elevation. (For information on Ordinance No. 1147, please see the Statement of Significance).

John Parkinson was a young, fairly inexperienced architect at this point of his career and with this building proved his metal. After designing the Seattle National Bank, he continued to work in Seattle for a few more years, designing buildings for the Seattle School District, such as the B. F. Day School, (still standing), and the Cascade School, demolished in the 1950s. In Seattle, with the economic panic of 1893, many architects and well as business people had financial difficulties. Parkinson, a British native, (born in 1861 in Scorton, U.K. and originally trained in the building trades), returned to California, where he had worked before his arrival in Seattle. This time he moved to the Los Angeles area and founded the very successful Parkinson and Associates, responsible for many Los Angeles landmarks, including buildings on the campus of the University of Southern California, the Los Angeles City Hall and the Art Deco Bullock's on Wilshire Boulevard. William Rankin Ballard, who came to Seattle in the 1850s from

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Ohio, is now best known for the founding of the town of Ballard; he was involved in early investments in Seattle in street railways, banks and real estate.

The building which Ballard commissioned for the Seattle National Bank also housed the offices of the city's first interurban railway, started in 1889, hence the building's current name. The railway line took passengers as far as the then independent town of Georgetown. Historically, the building has had other names. By the mid-1960s, it was considered and known as the Smith Tower Annex.

Sources

King County Tax Assessor's Records, ca. 1936-1972.

Ochsner, Jeffrey and Dennis Andersen. Distant Corner: Seattle Architects and The Legacy of H. H. Richardson. Seattle and London: University of Washington Press, 2004.

Seattle Post-Intelligencer, 30 April 1890.

Location: Northeast corner of Occidental Ave South and Washington St
Historic Name: NA (surface parking) **Built:** NA
Plat: Maynards D S Plat/ Block 9/ Lots 3-4 **Parcels:** # 5247800565 & 5247800570
Classification: Vacant **Site ID #:** 114

Location: Between Washington and Main Streets, east of Occidental Way (Occidental Ave South)
Name: Diamond parking lot (surface parking) **Built:** NA
Plat: Maynards D S Plat/ Block 10/ Lots 1-2-3-4 **Parcels:** # 5247800614
Classification: Vacant **Site ID #:** 115

Address: 300 Occidental Ave S.
Historic Name: State Building **Built:** 1891
Plat: Maynards D S Plat/ Block 11/ Lots 1-2-3-4 **Parcel:** # 5247800695
Style: Commercial/ Richardsonian Romanesque
Architect: Elmer Fisher **Builder:** Unknown
Classification: Historic Contributing **Site ID #:** 116

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Description

Designed by Elmer Fisher in 1890-91, the building's street elevations face what is now Occidental Mall and Main Street. Both elevations are four stories in height and, above the storefront level, appear identical in design. In each case, two wider bays flank a narrower bay, which features a major entry to the building. At the ground floor, the street facing elevations have ornamented cast-iron storefronts. Trim in smooth and rusticated stone tops the storefronts. Typical of the cast-iron portion of the storefront are high bases, which support a series of short engaged columns, set at the level of the storefront clerestory.

Above the ground level and a stone belt-course, each bay consists of tall, inset arches in pairs, that run the height of the second and third floors. Within these inset arches, textured brick spandrels separate the rectangular windows of the second floor from the arched windows on the third floor. Each fourth floor bay has two double sets of single, trabeated window openings, with standard double-hung windows. Lintels and sills are of rusticated stone. The central bays of the north and west facades have raised parapet walls. Above the entry level, the central bay is subdivided horizontally by a trio of three narrow window openings on each floor. The narrow window openings at the top level are arched. While a continuous lintel connects each set of four windows in the standard flanking bays, in the central entry bays, a wider piece of stone with the words "STATE BUILDING" is set at a level slightly higher than these stone lintels. A penthouse, mostly not visible from the street, has been added recently to the building. It does not detract from the overall appearance of the original design.

Cultural Data

The State Building was designed by Elmer Fisher in 1890-91 for the Schwabacher Brothers, owners of what later became known as the Schwabacher Company. Based on its historic and recent condition, the building appears to be virtually intact and still retains its cornice. The building was commissioned in June of 1890 and completed in September of 1891. It was built to house the Schwabacher Brothers' wholesale dry goods business, which needed more space than what the Schwabacher Building (at First S. and Yesler) alone could provide. In 1892, after a fire destroyed the original First Avenue facade of the Schwabacher Building located near the southeast corner of First Avenue South and Yesler Way, for a time, the State Building served as the main headquarters of the Schwabacher Company. Jeffrey Ochsner and Dennis Andersen suggest that the design of the building was influenced by an illustration of Adler and Sullivan's Ryerson Wholesale Store in Chicago, which Elmer Fisher might have seen in the April 1889 issue of *Inland Architect*. Because the building was designed as a warehouse, the interior structure was built to carry hefty loads, supposedly 500 pounds per square foot. Its original interior had cast-iron columns, steel beams in addition to timber floor joists.

The Schwabacher Company, a thriving early Seattle hardware and general mercantile store, began doing business in the Pioneer Square area in 1869. It built not only the Schwabacher Building near First Avenue and Yesler Way and the State Building, but also the Schwabacher Hardware Company Building by Bebb and Mendel, located on the corner of First Avenue South and Jackson Street. The family also owned the Schwabacher Dock, the only dock on the waterfront to survive the Fire of 1889. The Schwabacher Company did particularly well during the Klondike

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Gold Rush and continued to thrive well into the twentieth century.

Elmer Fisher produced an incredible number of buildings, especially between 1889 and 1891 and is considered the most prolific of the post-fire architects. He came to the Pacific Northwest in 1886 and designed buildings in Vancouver, Victoria and Port Townsend, before coming to Seattle in 1889. His most well-known work in Seattle is the Pioneer Building, which he designed for Henry Yesler. For additional information on Elmer Fisher, please see the Statement of Significance or the Cultural Data section for the Pioneer Building at 606 1st Avenue.

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Address: 314 Occidental Way (Ave) S.

Historic Name: Sportscaster and Company Building **Built:** 1900

Plat: Maynards D S Plat/ Block 11/ Lots 1-2-3-4 **Parcel:** # 5247800695

Style: Commercial/ Italian Renaissance/ Eclectic

Architect: Max Umbrecht **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 117

Description

This is a four story building with a heavy timber interior structure and brick exterior walls and some sandstone veneer cladding. It has two facades, a major one facing west on Occidental Mall, formerly Occidental Way South, and the other on Jackson Street. Both elevations are divided into six bays. In general, cladding is buff sandstone at the ground level and buff brick on the upper levels.

The Occidental elevation is divided into six bays by major sandstone piers, which have simple rectangular faced capitals, each with a thin extruded band at the top. The base of the piers is a slightly projecting plinth with a slight curve at its top, allowing the transition to the pier shaft. The Occidental elevation mainly has storefronts between the piers: each of these has a wood frame with transom lights and a double door set to the north side of the entire opening. A stone belt-course separates the ground floor from the upper floors.

At the second level, four two-story central bays are created by flat piers each supporting an arched opening. The top

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semi-circular window opening has a central double-hung window. The flat piers have simple capitals. Recessed rectangles emphasize the shape of the pier shafts.

End bays to each side of the four central bays consist of two separate trabeated openings at the third level, topped by two separate arched openings at the fourth level. Circular medallions, which are a series of circular brick bands applied to the face of the wall, punctuate the wall slightly above and between the arches. A second sandstone belt-course tops the two story bays. At the top floor, each bay consists of a wider, central window opening, flanked by two thinner rectangular openings. Windows are double-hung. Topping all of this is a generous projecting cornice with comparatively delicate and repeated ornamental brackets.

The Jackson Street elevation is identical to the primary façade on Occidental Mall. At the ground level, it is less regular and changes have been made. The ground floor, clad in sandstone, contains wood frame storefront or glazed entries in a configuration similar to the Occidental elevation, but the second, third and fourth bays from the west do not. The first bay to the east has an entry to the upper levels of the building.

The building was remodeled in the 1960s. Exterior changes occurred mainly on the first level of the Jackson Street elevation.

Cultural Data

This building was designed by Max Umbrecht and completed in 1900. It is a striking Renaissance Revival building. It has retained its most important architectural features and materials and appears to be virtually intact, aside from changes to the ground level of the Jackson Street elevation, which does not operate as the building's main façade.

The architect, Max Umbrecht, became a well-known Seattle architect, and has a sometimes eclectic, but identifiable style. He practiced architecture in Syracuse, New York, (home of Gaggin and Gaggin, the architects of the later Smith Tower), and in New York City, before coming to Seattle. He came to Seattle, in fact, on the request of the Smith family in 1900. Like the Smith Building on First Avenue South and Jackson Street, (also from 1900), this is one of Umbrecht's earliest works in Seattle. In general, his work seems more influenced by Renaissance examples than by the work of H. H. Richardson, the Romanesque Revival or the Chicago School, (which were the most prevalent influences on the work of his Seattle contemporaries in the 1900s). Umbrecht also designed the W.D. Hafins House, (now the Roman Catholic Archbishop's Residence), on First Hill in partnership with A. Spaulding and the original building for the New Richmond Laundry in the Cascade Neighborhood (1917).

The building was erected on the location of Charles Plummer's house and outbuildings, which were used as a sentry post during the 1856 Battle of Seattle.

Sources

Seattle Daily Bulletin, 14 June 1900, p. 6.

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Ochsner, Jeffrey, editor. Shaping Seattle Architecture: A Guide to the Architects. Seattle and London: University of Washington Press (in association with the American Institute of Architects Seattle Chapter and the Seattle Architectural Foundation), 1994.

Lange, Greg and Tim O'Brian. "Virtual Pioneer Square," unpublished manuscript, 27 October 1996. City of Seattle, Department of Neighborhoods, Historic Preservation Program files.

Address: 400 Occidental Ave S.

Historic Name: Washington Iron Works/ J. M. Frink Building/ Washington Shoe Manufacturing Company Building
1892; 1912; 1930s

Plat: Maynards D S Plat/ Block 12/ Lots 1-2 **Parcel:** # 5247800735

Style: Commercial/ Richardsonian Romanesque/ Eclectic/ Art Deco

Architect: Boone and Willcox; Blackwell and Baker **Builder:** Not Known

Classification: Historic Contributing **Site ID #:** 118

Description

The building at 400 Occidental Avenue South was originally built as a four story building. Two stories were added subsequently and completed in 1912. The building is rectangular in plan and mainly has a flat roof and parapet. Its street elevations face north on Jackson Street and west on Occidental Avenue South. The ground floor street elevations are clad in sandstone with Art Deco motifs, while the floors above are mainly clad in brick with rusticated stone belt courses. The current interior structure consists of steel frame enveloped in concrete with floors of heavy timber beams and joists.

At the second and third levels, the street facing elevations have trabeated window openings. Each elevation consists of five bays, with three window openings each. Above the third floor, the walls corbel out. The north façade is inscribed with a painted sign running its the length: "THE WASHINGTON SHOE MFG CO." A smaller sign with the same information occurs on the first half of the west façade.

The fourth level of the building is clad in rusticated brick. Both north and west elevations have five bays, consisting of three arched window openings. These are topped by a thin stone belt course, which is rectangular and shallow in section. Here, vertical wall space between grouped windows has a distinctive profile, which curves out and then in and sits on a projecting stone base, which is more or less flush with the wall below. Another distinctive characteristic is the radiating and intersecting brick patterns above each series of wall openings.

On the fifth and sixth floors, each bay consists of a double set of window openings, with an arched window on the 6th floor set directly above a fifth floor rectangular one. Each paired set of windows is separated by a thickened wall, which resembles a shallow pilaster. Each of the "pilasters" disappears toward the top of the wall into the corbelled top of the wall parapet.

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The ground floor Art Deco cladding around the storefronts of the street-facing elevations dates from the 1930s. It is distinguished by a series of decorative, fluted pilasters on smooth bases. The pilaster capitals consist of ellipses, set within elongated polygons, resembling stylized shields. Stylized floral motifs adorn each side of the "shield" shapes. A continuous frieze with faceted zigzag decoration runs the length of north and west elevations above the storefronts. The storefronts themselves sit on a black tile base, with small gold tiles occurring below the first row of black tiles.

Cultural Data

The first four floors of the building were designed by the firm of Boone and Willcox as the Washington Iron Works Building for John M. Frink and completed in 1892. The building, used as a manufacturing/ warehouse building, was also known as the J. M. Frink Building, at least until 1895. In that year, the owners of the building, including John M. Frink and Abbie Frink, as well as James and Annie Readman, relinquished the building during the course of a legal suit. The complainants alleged that the Frinks and the Readmans had failed to make good on promissory notes or to pay property taxes for the years 1892, 1893 and 1894. The top two floors were added by the architectural firm of Blackwell and Baker in 1912. The ground floor Art Deco cladding was added in according to some sources in the 1920s and according to others in 1936 by Harold H. Ginnold Architects for the Detroit Investment Company. By the 1930s, the building was used as an office building.

Aside the Art Deco cladding at the ground floor, which adds another layer of interest and the loss of the parapet as a result of the 1912 addition, the building's first four floors seem to be reasonably intact. The building retains the important features from 1892, while reflecting the subsequent economic and industrial growth in the neighborhood by the addition of the floors from 1912. In the Art Deco flourishes of the storefront level, it also reflects the tastes of later business owners, who used the building as an office building after 1920.

W. E. Boone's architectural career in Seattle is interesting, because he had a known practice before Seattle's Great Fire and was a partner in several successful offices well after the fire, a rarity among the architects who contributed to the rebuilding of Seattle in 1889. He was responsible for many buildings in the district, including the pre-fire Yesler-Leary Building, which stood at the intersection of Yesler Avenue and First Avenue, the Globe Building (the former Marshall Walker Block), and the Seattle Quilt Building. (For additional information on Boone's early career, please see the Cultural Data section for 107 S. Main St, the Marshall Walker Block, ID # 74, or the Statement of Significance).

Before the formation of Boone and Willcox in 1890, William H. Willcox, (born 1832; not to be confused with W. R. B. Willcox, another early architect practicing in the Pacific Northwest), practiced in New York, Chicago, Nebraska and Minneapolis-St. Paul and published an eighty four page booklet entitled Hints to Those Who Propose to Build – Also a Description of Improved Plans for the Construction of Churches. The Boone and Willcox partnership lasted until 1893. From 1893 to 1895, Willcox then practiced architecture in Los Angeles and in the 1900s and 1910s, was an architect and surveyor in San Francisco. He died in California in 1929.

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Ochsner, Jeffrey and Dennis Andersen. Distant Corner: Seattle Architects and The Legacy of H. H. Richardson. Seattle and London: University of Washington Press, 2004, especially p 16-21.

“Washington Shoe Building, 400 Occidental Avenue South, Historic Preservation Certification Application, Part 1,” 7 January 2001.

Address: 416 Occidental Ave. S.

Historic Names: Graybar Electric Company/ Pacific Northwest Bell Telephone **Built:** 1930

Plat: Maynards D S Plat/ Block 12/ Lots 7-8 **Parcel #** 5247800780

Style: Art Deco **Architect:** Unknown **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 119

Description

This is a two-story masonry building with a flat roof. The building's parapet is punctuated by the tops of brick pilasters, that visually divide the street facing elevations, west and south, into five bays. All of the visual interest of the building exterior is created by a variety of brick detailing. Ornamental brick pilasters sit on a base, created in basic running bond, topped by a stretcher course. The “shaft” of each pilaster is created by the incremental thickening in plan of the brick wall toward the centerline of the pilaster. Spandrels are detailed with alternating vertical bands of stretchers and headers, below and above the second story windows.

Storefront window openings take up most of the width of the bays between brick pilasters. A major entry is placed symmetrically at the central bay of the west façade. Ornamental shields of blue and grey tile sit above elongated, rectangular window openings. Also distinctive are the two Moderne metal light fixtures. These are square in plan with chamfered edges, but elongated in elevation.

Cultural Data

This is a distinctive Moderne building which dates from 1930. Moderne facades are somewhat rare and mainly show up in Pioneer Square directly as a result of the Second Avenue Extension Project of 1928-29. This building is not directly located along the path of the Second Avenue Extension, but the Extension project affected neighboring

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streets, such as Jackson Street, from 4th Avenue South to First Avenue South. This building, which originally housed the Graybar Electric Company, is also located very close to the railroad stations. Its construction is related to the same impetus that drove the Second Avenue Extension. It later housed Pacific Northwest Bell.

Sources

King County Tax Assessor's Records, ca. 1932-1972.

Lange, Greg and Tim O'Brian. "Virtual Pioneer Square," unpublished manuscript, 27 October 1996. City of Seattle, Department of Neighborhoods, Historic Preservation Program files.

Address: 619 2nd Ave

Historic Names : Bailey Building/ Harrisburg Block **Built:** 1889-1892

Plat: Borens & Denny Add/ Block 4/ Lots 2-3 **Parcel #:** 0939000130

Style: Commercial / Richardsonian Romanesque

Architect: Saunders & Houghton **Builder:** Not known

Classification: Historic Contributing **Site ID #:** 120

Description

Now known as the Broderick Building, the Bailey Building is rectangular in plan. It is a six story building with brick walls, which are faced with large blocks of rusticated Tenino sandstone on its main facades. Its original interior structure consists of cast-iron columns with steel girders, which support wood beams and floors. Street elevations face north on Cherry Street and east on Second Avenue. The building has a flat roof with parapet and all openings are trabeated.

The main elevation facing east on Second Avenue is divided visually into six asymmetrical bays, although the overall composition implies symmetry. Above the ground level, (second to fifth floors), from south to north, there are three bays of paired double hung windows, followed by the bay above the main entry, consisting of paired double-hung windows which are less wide than the first three pairs. The last two bays, which balance the composition of the entire elevation, consist of three windows each. Other distinctive elements of the façade include the Romanesque Revival portal which includes four short engaged columns at each side, supported on a more massive plinth of rusticated stone. This plinth is partially and delicately carved with floral motifs near the base of the columns. The columns also have delicately carved floral capitals. Curved bands, resembling the engaged shafts of the columns below, and with similar running floral motifs, also occur over the portal.

Smooth stone bands are inset around each series of windows, further accentuating the divisions between the bays. Belt courses with typical floral motifs appear above the second level and small spots of sculptured ornament, floral motifs or delicately carved grotesque heads appear occasionally throughout the composition of the exterior facades.

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The north elevation is distinguished by its asymmetrical composition and an entry bay that occurs toward the western part of the façade, (the second bay counting from First Avenue). This bay is also less wide than the other bays on this elevation. The elevation is divided here into five bays, with the first two bays being wider and consisting of a series of three windows, followed by double window bays. The actual design of the bays repeats most of the elements described on the west elevation.

Cultural Data

The architectural firm of Saunders and Houghton designed the Harrisburg Block, also known at the time as the Bailey Building in 1889 for William Elder Bailey. In fact, Bailey is thought to have been responsible for attracting Charles Saunders from California to Seattle in 1889. The Bailey Building was designed first as a four story building, then as a five story building and finally augmented to six stories. Construction of the six story building was somewhat slow, but careful and it was completed in 1892, prompting the Seattle Times to observe: "Mr. Houghton is an English architect, and believes that a slowly built structure is the best constructed one. Therefore, he built the Bailey Building slowly, surely and well."

William Bailey, originally from Harrisburg, Pennsylvania, was the son of a leading Pennsylvania iron and steel manufacturer. He became involved in the rebuilding of Seattle right after the fire of 1889 and provided capital for many local ventures in real estate, railroads and newspapers. Only several months after the Great Fire, he created the Washington Territory Investment Company, which offered help and advice concerning real estate and business transactions and insurance in Seattle to investors from outside the Pacific Northwest. The first commission Saunders and Houghton received from Bailey in Seattle was for the Washington Territory Investment Company Building. In 1890, Bailey was also involved in a joint business venture with local businessmen Thomas Ewing and Thomas Burke to create the Hotel Rainier, designed by Saunders and Houghton and built as a large resort hotel in what is now downtown Seattle. In 1889, Bailey also bought the newspaper, the Seattle Press and in 1890, the failing Seattle Times, and combined the two, hiring a very literate New Englander, Erastus Brainerd, as editor. Bailey, however, already had financial difficulties by at least 1892. With the financial panic of 1893 and downturn of the national and Seattle economy, Bailey left Seattle.

Of all of the projects Saunders and Houghton designed for Bailey, the Bailey Building seems to be the only one that is still extant. It is also the most sophisticated and elegant and one of the few buildings in the district with facades fully clad in stone. Before the building's completion, the Seattle Post Intelligencer of 1889 announced: "Firmness, massiveness, elegance and architectural simplicity are an especial feature of the imposing structure." Later, the press described the finished Bailey Building as a "Symphony in Stone." During the same period, Saunders and Houghton also designed the Terry Denny Building for Charles Terry and Arthur Denny, which, because of its Victorian composition and design, has more in common with the demolished Washington Investment Company Building.

The difference between the Bailey and the two other buildings also shows the variety in the work of Saunders and Houghton. It is not entirely clear who was the real designer of the building, which might explain the unique nature of the building's design within the firm's known work. Like the Terry Denny Building and the Washington Territory

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Investment Company Building, the Bailey Building has definite roots in the history of Seattle's development right after the Fire of 1889 and the arrival of adventurous businessmen and architects who saw opportunity in the rebuilding of Seattle. This is also an early and striking design by two Seattle architects who were to make important contributions to Seattle and later had established architectural practices. (For information on Saunders and Houghton, please see the Statement of Significance or the Cultural Data Section for the Terry Denny Building at 109 1st Ave. S.)

During the early Twentieth Century, the building was known as the Railway Exchange Building. It housed various railway and steamship companies, professional offices, labor unions and developers and even a popular seer and spiritualist, Mrs. Pettibone. In the early 1900s, a former territorial governor, Eugene Semple, headed the offices of the Seattle and Lake Washington Waterway Company.

In the early 1930s, Henry Broderick, bought the building. For forty years, Broderick ran a thriving real estate management and development company from an office prominently located on the ground floor. During his ownership, Western Union also occupied one of the storefronts, as well as office space on the upper floors of the building.

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Morgan, Murray. Skid Road, An Informal Portrait of Seattle. Seattle and London: University of Washington Press, 1995 (first publication 1951).

Ochsner, Jeffrey and Dennis Andersen. Distant Corner: Seattle Architects and The Legacy of H. H. Richardson. Especially p 166-175.

Ochsner, Jeffrey, editor. Shaping Seattle Architecture: A Guide to the Architects. Especially p 34-39.

Address: 601 2nd Ave

Historic Names : Butler Block / Butler Hotel/ Butler Building **Built:** 1890

Plat: Borens & Denny Add/ Block 3/ Lots 6-7 **Parcel:** # 0939000155

Style: Richardsonian Romanesque

Architect: Parkinson & Evers **Builder:** Guy Phinney?

Classification: Historic, Non Contributing **Site ID #:** 121

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Description

The Butler Building, also known as the Butler Block, is currently a two story rusticated stone and brick structure, surmounted by nine stories of new parking structure. The primary street elevation faces west on second avenue, while the south elevation faces Yesler Way. The second avenue elevation - the first story of the original design - is divided into five bays surmounted by a stone belt-course which rakes out. The central bay, less wide than the other four is marked by a striking Romanesque Revival arched portal, with large rusticated stone voussoirs. The belt-course over the portal is raised up slightly and below it in bold relief are the words: "BUTLER BLOCK." Other distinctive elements are the rusticated stone base of the main portal, surmounted by large blocks of rusticated stone. Inset on each jamb of the portal are short pink marble columns, surmounted by capitals, carved in a stylized Romanesque Revival floral pattern. This pattern continues as a frieze along the portal jamb and onto the façade of the building, although it is confined to the central bay. Each west facing bay is flanked by stone piers, also of rusticated stone block, topped by a stone molding, bearing an egg-and-dart motif. Storefront windows between piers are modern metal insertions.

The two-story south facing Yesler Way elevation of the original building is divided into unequal bays and its composition is less clearly delineated. The south exterior wall is clad mainly in brick with rusticated stone trim. The east corner of the elevation has stone piers similar to those of the main façade and an inserted metal storefront. To the west of this, is a low wide arched portal with voussoirs of rusticated stone and a wide rectangular opening associated with the garage entry.

The building has undergone major changes since its initial construction. By the 1930s, the building had lost its top three floors. The bottom two floors survived until around 2001, when the Samis Company, while shoring up the two major exterior facades, gutted the inside of the building and replaced the storefronts with modern storefront units. The many floors of modern parking were then added, thanks to a new interior structure. Nevertheless, some striking exterior elements of the bottom two stories of the original façade do survive. While the gutting and remodel detract from the significance of the building, the exterior facades are still contributing to the historical character of the Pioneer Square-Skid Road National Historic District.

Cultural Data

The two floors are the remnants of the Butler Block, which once housed the Butler Hotel, one of Seattle's most elegant hotels. Built in 1889-1890, it was designed by the architectural firm of Parkinson and Evers and was initially called the Phinney and Jones Building. The July 3, 1889 Post-Intelligencer article entitled "Live Times for Builders, A Five Story Block at Second and James Streets" announced its design and imminent construction: "Architects Parkinson and Evers are completing plans for a big brick building to be built by Mr. Guy C. Phinney and Mr. Daniel C. Jones on the northwest corner of Second and James Streets. The plans show that it will be a handsome structure and an ornament to the city...The exterior of the building will be beautiful, being composed of pressed brick with granite, terra cotta, galvanized iron trimmings and fashioned after modern architectural designs." Guy Phinney was a Seattle businessman, involved in banking, insurance and real estate. He was the primary developer of the property. His partner in the venture, who held a minority interest, was Daniel Jones, described by Parkinson in later memoirs,

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as "a typical frontiersman," who apparently carried a gun in both hip pockets and whose every other utterance was a curse word. According to a contemporary account in the Seattle Post-Intelligencer, Phinney seems to have been personally involved in the construction. He ordered steel from San Francisco and set up a "10 x 12 office," sort of a construction shack, on Second Avenue near Cherry Street.

John Parkinson of Parkinson and Evers was an important architect in Seattle, right after the Great Fire of 1889. He was born in England in 1861, where he was trained in the building trades and design. The partnership of Parkinson and Evers was begun in 1889 and dissolved by June of 1890. Parkinson continued to work in Seattle for a few more years, designing buildings for the Seattle School District, such as the B. F. Day School (still standing) and the Cascade School, demolished in the 1950s. Within the district, Parkinson's other work is the Interurban Building, originally the Seattle First National Bank Building, a very striking Romanesque Revival building. For more information on John Parkinson, please see the Statement of Significance.

The building was converted to the elegant Butler Hotel in 1894. President Grant is supposed to have stayed here on a visit to Seattle and in 1927, during Prohibition, "respectable" patrons of the upscale "Rose Room" were caught during a police raid sipping drinks, while the orchestra played "How Dry I Am."

Since then, age and circumstance have not been kind to the Butler Building. Because of the addition of the many floors of parking structure and the loss of significant historic detail around the storefronts, the building is historic, non contributing.

Sources

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Ochsner/ Andersen, Distant Corner, p 175-176.

Parkinson Archives. Database on-line. Available from <http://www.parkives.com/>

Seattle Post-Intelligencer, 3 July 1889, p 4.

Address: 515 2nd Ave

Names : Sinking Ship Garage/ Sinking Ship Parking Garage **Built:** 1961 (ca.)

Plat: Borens & Denny Add/ Block 1/ Lots 1-2-3-4 **Parcel #:** 0939000005

Style: Modern/ Utilitarian **Architect:** Mandeville and Berge

Classification: Non- Historic Non-Contributing **Site ID #:** 122

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Description

This is a three story, concrete parking garage, with a triangular floor plan. Because of the grade change from west to east (the grade rises to the east), the walls of the garage appear to sink to the east. As a result, the building has been likened to a sinking ship and is popularly, and now officially, known as the "sinking ship parking garage."

Cultural Data

The building was designed by Mandeville and Berge. Current King County records indicate that it was completed in 1961 (although other documents mention 1963 or 1965). The building is a non-historic, non-contributing building. It sits on the site of the once elegant Occidental Hotel, subsequently renamed the "Hotel Seattle" and then the "Seattle Hotel." The historic hotel designed by Stephen Meany, was originally constructed in 1889-1890 for Seattle entrepreneur John Collins to replace the original Occidental Hotel, which had burnt down as a result of the Fire of June 6, 1889. The destruction of the "Seattle Hotel" in 1961 spurred the movement to save other historical buildings and to create the Pioneer Square-Skid Road National Historic District. The present building, usually considered an eye-sore, remains a symbol of the destruction of the historic buildings in the district. The 1960s garage building is considered a very poor replacement. Public historian Paul Dorpat expressed this attitude eloquently: "...where once the softly lit arches of windows, long-stemmed ferns, and Ionic columns encouraged moments of relaxed meditation, now the oil-soiled concrete of an eye-sore inspires nothing."

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MacIntosh, Heather. "June 2003: Critical Junction: Preservation between the Sinking Ship and King Street Station." Preservation Seattle. June 2003.
website: <<http://www.cityofseattle.net/community/histsea/preservationseattle>>

Address: 433 2nd Ave Extension S.

Historic Name: H. K. Owens Building/ Metropole Building **Built:** 1893

Plat: Maynards D S Plat/ Block 9/ Lots 7-8 **Parcel #:** 5247800595

Style: Richardsonian Romanesque **Architect:** Elmer Fisher; Emil DeNeuf **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 123

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Description

The building at 433 2nd Avenue Extension South is trapezoidal in plan. It is a three story building with parapet. It has two street facing facades, both clad in rusticated sandstone. The longer elevation faces the northern portion of Second Avenue Extension South and a much shorter one Yesler Way. The longer elevation is distinguished by its regular and symmetrical composition and is divided into five bays. It has a main portal with a semi-circular arch, located at the center of the façade, flanked by long trabeated storefronts with clerestory levels. On the second floor, paired rectangular window openings emphasize the entry portal. Smooth stone bands create a frame around the first floor portal and the two second floor central windows above it. In general, openings on the second level are rectangular and organized in pairs.

On the third level, two small rectangular windows continue the vertical bay about the central portal. To each side of these smaller windows are three pairs of arched windows. Interest is created by changes in texture and pattern in the rusticated stone. Examples of this can be seen in the following: the belt course above the first level, the detailing of the flat arches over the second floor windows, the voussoirs of the arched second floor window openings and the decorative stone bands that mimic the curves of these openings.

The Yesler Way elevation is only one bay and has two rectangular flat arched window openings, surmounted by two arched ones. There is also an entryway to a business at the ground level.

Cultural Data

The Metropole, previously known as the H. K. Owens Building, was owned by Henry Yesler, who had also commissioned the more well-known Pioneer Building down the street. It is thought to have been built between 1892 and 1893. While Emil De Neuf was the architect, Jeffrey Ochsner and Dennis Andersen suggest that the design architect may have been Elmer Fisher. It has one of the better designed and well proportioned exteriors from the early period of the district's reconstruction. The building is a simple, but pleasing rendition of the commercial Richardsonian Romanesque style.

The building itself was the original location of the G. O. Guy Pharmacy, which later produced a chain of Seattle pharmacies. This G. O. Guy Pharmacy, until not long ago located on the northern portion of the building, is also famous as the site of the 1901 gun battle between Seattle Chief of Police William Meredith and John Considine.

Considine was the owner of the People's Theater, known as a "box house," which provided "theatrical" entertainments such as magic acts, singing, dancing, minstrel shows, as well as sexual services. In 1901, the Seattle City Council was waging a war against "vice." One of the results of this conflict is that Chief of Police Meredith, armed with a sawed off shotgun, pursued John Considine and his brother Tom into the G. O. Guy Pharmacy. Meredith fired several times at John Considine, eventually grazing him slightly and nearly hitting G. O. Guy, the owner. In self-defense, John Considine clubbed Meredith with the shotgun, which he had managed to wrestle away from Meredith and then shot him. Although the anti-vice forces wanted John Considine hanged for Meredith's death, at the end of a dramatic trial, he was acquitted.

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Sources

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Morgan, Murray. Skid Road. Seattle: University of Washington, 1951, reprint 1982, p 195.

Ochsner, Jeffrey and Dennis Andersen. Distant Corner: Seattle Architects and The Legacy of H. H. Richardson. Seattle and London: University of Washington Press, 2004.

Address: 417 Second Avenue S.

Historic Name: 417 Second Avenue S **Built:** ca. 1891

Plat: Maynards D S Plat/ Block 9/ Lots 7-8 **Parcel #:** 5247800595

Style: Richardsonian Romanesque **Architect:** Unknown **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 124

Description

This is a two story building with exterior brick walls. It has one primary street facing elevation on Second Avenue South. The brick on this elevation is currently painted. The façade has one wide and high trabeated opening, with storefront. Above, on the second level are two bays, framed by brick piers. Each bay has two trabeated window openings, each with one double-hung window with transom lights. All ornamentation and detailing is in brick. Distinctive are the ornamental rectangles in the spandrels above each second floor bay. These are filled with a textured pattern of what appear to be small pyramidal shapes. Similar banding occurs at the level between the top of the second floor windows and the transom, on the surface of the piers. The building was originally four stories in height and had lost the two upper floors by the 1930s.

Cultural Data

This building dates from 1898, according to the King County Assessor's Records. Other sources give a date of 1891. The building is more typical of those erected in the Pioneer Square-Skid Road National Historic District right after the Great Fire of 1889, in the early 1890s to mid 1890s. This is suggested by the Victorian gridding of the façade and the brick decorative elements. The building had lost two additional floors by the 1930s. By the 1970s, its façade was covered over, but it has since been revealed. With the Metropole Building, (dated from 1892-93 by Jeffrey Ochsner and Dennis Andersen), to the north, it forms an interesting ensemble of Victorian/ Richardsonian Romanesque inspired buildings, although its scale is somewhat smaller than that of the Metropole. The wide open first floor may well have been also divided into two bays originally (obviously elements have been cut away at this level), but historic photos show that there has been one wide opening, at least since the 1930s.

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King County Tax Assessor's Records, ca. 1936-1972.

Lange, Greg and Tim O'Brian. "Virtual Pioneer Square," unpublished manuscript, 27 October 1996. City of Seattle, Department of Neighborhoods, Historic Preservation Program files.

Address: 411 Second Avenue Extension S.

Historic Name: Circle Theater **Built:** 1910

Plat: Maynards D S Plat/ Block 9/ Lot 6 **Parcel:** # 5247800580

Style: Modern/ Utilitarian **Architect:** Unknown **Builder:** Unknown

Classification: Historic Non-Contributing **Site ID #:** 125

Description

This is a one story building, with only one primary façade on Second Avenue Extension South. Currently, what original façade may remain is mostly covered up with new cladding (concrete) above a modern storefront. To each side of the modern storefront, however, are vestiges of the original façade. Brick piers with metal bases are visible, as well as the remains of a metals fluted columns, which are now inset to each side the storefront. The building was originally three stories high

Cultural Data

This is a vestige of an original three story building, which the King County Tax Assessor's Records date from 1910. According to photos from the 1930s, the building at that time housed the Circle Theater. It was also supposed to have been a "flophouse." It was severely damaged during the Earthquake of 1949 and as a result, its top two floors were removed. The building has lost its architectural integrity and does not contribute to the district.

Sources

Brians, Ann Elizabeth. Indomitable Pioneer Square. Master of Urban Planning Thesis, University of Washington, Seattle, 1973.

King County Tax Assessor's Records, ca. 1936-1972.

Lange, Greg and Tim O'Brian. "Virtual Pioneer Square." unpublished manuscript. 27 October 1996. City of Seattle, Department of Neighborhoods, Historic Preservation Program files.

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Address: 164 S. Washington St.

Historic Name: Nugent Block and Considine Block **Built:** 1890

Plat: Maynards D S Plat/ Block 9/ Lot 5-6 **Parcel #:** 5247800575

Style: Richardsonian Romanesque **Architect:** Unknown **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 126

Description

This building is rectangular in plan, with exterior brick walls. In fact, it is a property originally built as a joint block. It has two one-story primary facades, an east façade on Second Avenue Extension South and a south facade on South Washington Street. A former alley elevation now faces a parking lot to the west. The Second Avenue Extension façade is symmetrically composed around a central arch, which is now closed off with a makeshift wooden door. To each side of it, are two bays, framed by brick piers with corbel capitals and a decorative corbel band about three and half feet down from the current top of the wall, which runs the length of this elevation. Within each of the side bays is storefront in various configurations, with transom lights (The current Double-Header Bar, located to the north of the central arch, for instance, has a lower storefront, with a higher multi-pane transom, while other storefronts are higher with lower transoms). Corbelled ornamentation representing capitals is also used to emphasize the central archway.

The Washington Street elevation has seven bays. At the ground level, the first four, (counting from the east), are similar to the standard bay on Second Avenue Extension, combining red brick and storefront, but have been reclad in concrete at the second level. Three bays to the west have detailing similar to the standard bays on Second Avenue Extension. The west elevation consists of a variety of segmental arched openings.

Cultural Data

This building was constructed in 1890 as a joint block for Captain James Nugent and for John Considine. The design and detailing – the gridded Victorian composition and the use of brick corbelling as the only ornament - are typical of buildings erected in the district right after the Great Fire of 1889. The Second Avenue Extension façade, in particular, has a surprising amount of architectural detailing, despite the loss of its upper two floors. Like many of the buildings on Second Avenue Extension between Yesler to Washington Street, it was once a taller building. The first floor was topped by two floors with segmental arched openings arranged in groups of three on Second Avenue and groups of two on Washington Street. Despite the loss of the upper floors, the building contributes architecturally to the Pioneer Square-Skid Road National Historic District, particularly on Second Avenue Extension South.

This kind of joint block, often designed by the same architect, with similar detailing for the primary facades was not uncommon, particularly right after the Fire of 1889. The Delmar, or former Terry-Kittinger Block and 116-118 S Washington are other examples, as is the Globe Building, the former Marshall-Walker Building. In this case, Captain Nugent leased the property from Robert Abrams for a fifteen year period, during which he constructed his portion of the building. At the end of the lease in 1904, the building ownership reverted to Abrams, who did not compensate

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Nugent for the construction of the building. Considine also leased from Abrams to construct his portion of the building.

Beginning with John Considine, this building, over time, has been associated with some of the more risqué aspects of the history of the district. In the basement below the current Double Header Bar, from 1890 to 1904, John Considine ran his People's Theater, known for the "box houses." These provided "theatrical" entertainments such as magic acts, singing, dancing, minstrel shows, as well as sexual services. The People's Theater is also known for showing a silent film clip of the Corbett-FitzSimmons fight as early as the late 1890s. Considine is also famous in local Seattle history for shooting Seattle police chief William Meredith, after the later pursued him into the H. K. Owens/Metropole Building and tried to kill him with a sawed off shot gun. (See the Cultural Data section for 433 2nd Avenue Extension, the H. K. Owens Building/ Metropole Building, for a more detailed description of this episode).

Sources

King County Tax Assessor's Records, ca. 1936-1972.

Lange, Greg and Tim O'Brian. "Virtual Pioneer Square," unpublished manuscript, 27 October 1996. City of Seattle, Department of Neighborhoods, Historic Preservation Program files.

Morgan, Murray. Skid Road. Seattle: University of Washington, p 195.

Address/ Location: East of building at 164 S. Washington St

Name: "Anawog" **Date:** 1978

Plat: Maynards D S Plat / Block 9 **Parcel #:** NA

Artist: Jan Evans **Date:** 1978

Classification: Non Historic, Non Contributing **Site ID #:** 127

Description

Painted red-orange, this sculpture is an assemblage of varying thicknesses of steel plates, which are cut to create an overall shape, consisting of irregular, free-form curves. The main shape is created in thicker steel plate, with thinner plate mirroring the sides of the main shape and attached to it with nuts and bolts. The sculpture sits upright on the triangular portion of sidewalk where Washington Street crosses Second Avenue Extension, east of the building at 164 S. Washington.

Significance

This is a twentieth century sculpture, created in 1978 and acquired by the City of Seattle in the same year. It appears to have been placed at its present location about twelve years ago, based on local oral tradition. Entitled "Anawog, it was created by Jan Evans.

Source

Office of Arts and Cultural Affairs, City of Seattle

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Address/ Location: west of 173 S. Washington St
Name: (Vacant Lot/ Site of demolished building) **Built:** NA
Plat: Maynards D S Plat/ Block 10/ Lot 8 **Parcels #:** 5247800690 & 5247800682
Classification: NA **Site ID #:** 128

Address: 173 S. Washington St. **Historic Name:** McGowan Block **Built:** 1890 (west portion); ca. 1895
Plat: Maynards D S Plat/ Block 10/ Lot 8 **Parcel:** # 5247800675
Style: Commercial/ Richardsonian Romanesque
Architect: Unknown **Builder:** Unknown
Classification: Historic Contributing **Site ID #:** 129

Description

This is a one story brick building, originally made up of two structures, with a brick foundation and exterior wall and an original post and beam interior. The building footprint is rectangular. The exterior is mainly clad in buff/gray brick, with a western bay mainly in red brick and with a separate corbel band on Washington Street. This red brick section also has a low stone base and was originally part of an earlier structure. The eastern, second bay along Washington Street is in buff brick and its parapet also extends over the red brick section. Both elevations have storefronts, which have wood frames, and although in keeping with historic wood frame storefronts, are obviously new. A distinguishing feature of these basically simple one story structures is a projecting decorative brick band on the buff brick clad structure, that includes a row of header bricks set at angles.

Cultural Data

According to King County Tax Assessor's Records, this "building," in fact, made up of two structures, dates from 1895, although this is probably the date of the corner buff brick structure. Other documentation gives a later date of 1898. Historic photos in the Washington State Archives show a three story building in the location of the eastern buff brick portion of the building, which is built up over a one story building, which resembles the red brick portion. Documentation concerning the red brick section, which seems older and more in keeping with district buildings from the early 1890s, suggests that this portion was in fact constructed in 1890 by David and Mary McCowan. They leased the property from 1877 to 1893 and constructed a building on it in 1890. From 1894 to 1899, they also owned the property. The narrow, buff brick, one story eastern building was owned by Louis Pearl and heirs from 1924 to 1995. It also seems to be the remnant of what was once a three story building that in the early 1930s was a hotel and had a drug store facing Second Avenue South. This building lost its upper floors as a result of the 1949 Earthquake.

Sources

King County Tax Assessor's Records, ca. 1936-1972.

Lange, Greg and Tim O'Brian. "Virtual Pioneer Square," unpublished manuscript, 27 October 1996. City of Seattle,

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Department of Neighborhoods, Historic Preservation Program files.

Address: 211 2nd Avenue S.
Historic Name: LeRoy Hotel **Built:** 1890; ca. late 1990s
Plat: Maynards D S Plat/ Block 10/ Lot 7 **Parcel #:** 5247800665
Style: Richardsonian Romanesque **Architect:** Unknown **Builder:** Unknown
Classification: Historic Non-Contributing **Site ID #:** 130

Description

This is a one story building with a symmetrical composition that has been recently reclad with ornamental terra cotta and tilework and a stucco finish. It has two storefronts with transom windows at each end of the elevation, while two storefronts have been knocked out to create entry vestibules, which are open to the outdoors. It is the vestige of a three story hotel building.

Cultural Data

The original structure dates from 1890, the period in which the district was being rapidly rebuilt, right after the Great Fire of 1889. The building was remodeled in 1912. It was a three story building at some point, when it housed a hotel and retail on the ground floor. From 1905 to 1948, the LeRoy Hotel apparently occupied the upper floors of the building, which are no longer extant. It appears to have lost its upper floors as a result of the 1949 Earthquake.

Even the lower floor has been remodeled many times and different storefront configurations put in place. The present remodel was done sometime between the late 1990s and the early 2000s, when a tile store occupied the commercial space off the street. This building, because of its scale and its storefronts, fits in with the scale and detailing of nearby buildings, although the lively tile work is a little out of the ordinary. The integrity of the exterior design and materials, however, seems to be long gone. Although, not an unpleasant sight, this building no longer "contribute" to the district.

Sources

King County Tax Assessor's Records, ca. 1936-1972.

Lange, Greg and Tim O'Brian. "Virtual Pioneer Square," unpublished manuscript, 27 October 1996. City of Seattle, Department of Neighborhoods, Historic Preservation Program files.

Address: 215 2nd Ave S.
Historic Name: Lucknow Building/ Ruggles Building **Built:** 1900
Plat: Maynards D S Plat/ Block 10/ Lot 6 **Parcel #:** 5247800660
Style: Commercial/ Chicago School
Architect: Unknown- Boone & Corner (??) **Builder:** Unknown
Classification: Historic Contributing **Site ID #:** 131

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Description

The Lucknow/ Ruggles Building is a four story building with a main façade on the Second Avenue South. Divided into three bays, the façade is clad in brick and terra cotta. Structurally, walls are of brick with a wooden post and beam interior. There is a full basement, as well. The ground level has three wood framed storefront bays with transom lights. An egg-and-dart band, topped by a terra cotta band with a running Greek key motif, surmounts the ground level.

At the upper levels, three recessed vertical bays are outlined by a frame in roll molding. This detail is also used by Boone and Corner, in the design of the vertical bays of 316 1st Avenue South, (former Walker Building/ the Seattle Quilt Building and of 171 S. Jackson St (former Chapin Building). Each bay has two large rectangular pivoting windows per floor. The building is topped by a projecting cornice with stylized brackets and a large central rectangle with the words: "THE LUCKNOW."

The south elevation, not meant to be a façade, looks onto Waterfall Garden. It has segmental arched openings and has been stuccoed, probably around the late 1970s.

Cultural Data

Known originally as the Lucknow, and later as the Ruggles Building, 215 2nd Avenue South is now officially known as "Lucknow/Waterfall Place." Built in 1900, it is typical of well-designed warehouse buildings in the district of the same period, but has distinguishing ornamental detailing. It marks the economic and industrial resurgence of the district, which came about, in large part, as a result of the Klondike Gold Rush and the railroads, following the Panic of 1893. Some of the building's detailing, the roll molding, or curved brick frame, around the bays, recalls work by Boone and Corner from the same period. It is possible that Boone and Corner are responsible for this building, but there is no known architect.

King County Tax Assessor's records also suggest that this building, along with several others in district, was owned by Albert Hambach. Hambach was a successful wholesale dealer in steam and plumbing supplies and had owned property or commissioned buildings in the neighborhood since 1898. Hambach also commissioned the Hambach Warehouse building, (now Masin's, also formerly Northwest Hotel Supply) at 312 2nd Avenue Extension in 1904, the Westland Building at 100 King Street in 1907, and by 1913, the Hambach Building at 419 1st Avenue S. The Lucknow Building was renamed the Ruggles Building, after later owners, Ruggles Incorporated. That name was used in the 1969/1970 National Register Nomination for the district.

Sources

Lange, Greg and Tim O'Brian. "Virtual Pioneer Square," unpublished manuscript, 27 October 1996. City of Seattle, Department of Neighborhoods, Historic Preservation Program files.

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Tobin, Carol. Downtown Seattle Walking Tours. Seattle: City of Seattle, 1985

Location: NW corner- 2nd Avenue South and Main Street
Name: Annie E Casey Waterfall Garden/ Casey Waterfall Park **Built:** 1977
Plat: Maynards D S Plat/ Block 10/ Lot 5 **Parcel #:** 5247800655
Style: Modern (Picturesque)
Landscape Architect: M. Kinoshita **Builder:** Unknown
Classification: Non Historic, Non Contributing **Site ID #:** 132

Description

This is an enclosed pocket park, located at the northwest corner of Second Avenue South and Main Street. It includes a dramatic man-made waterfall fountain, as well as hardscape and benches.

Cultural Data

The Annie E. Casey Waterfall Garden was designed by Masao Kinoshita and completed in 1977. It was commissioned by James Casey, a founder of the United Parcel Service (and technically funded by the Annie E. Casey Foundation). The garden sits on the site of the 1907 birthplace of United Parcel Service, south of the Lucknow/ Ruggles Building.

Sources

Crowley, Walt. National Trust Guide: Seattle. New York: Preservation Press and John Wiley & Sons, 1998.

Sherwood, Don. "Pioneer and Occidental Squares." Sherwood History Files. Seattle Parks and Recreation. 1972-77. Database on-line. Available from www.CityofSeattle.net/parks/history/sherwood.atm

Andrews, Mildred and Marc Blackburn, Dana Cox, Leonard Garfield, Karin Link, co-authors. Pioneer Square: Seattle's Oldest Neighborhood. Manuscript. Seattle and London: University of Washington Press, forthcoming 2005.

Address: 305 2nd Ave S.
Historic Name: Fire Station # 10 **Built:** 1929
Plat: Maynards D S Plat/ Block 11/ Lot 7-8 **Parcel #:** 5247800725
Style: Beaux Arts - (Baroque elements)/ Chicago School
Architect: Unknown **Builder:** Unknown
Classification: Historic Contributing **Site ID #:** 133

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Description

This is a four story fire station building, with a three story addition to the south. The main east and north façade walls are of reinforced concrete with cast-stone trim. The building is distinguished by its scooped-out corners at the southeast and northeast. These have curved rusticated pedestals over a smooth plinth, with the scooped area above acting like a niche. A partial classical entablature, somehow reminiscent of the work of Borromini, occurs near the top of the parapet. The building is eclectic in style, with a marked Beaux Arts influence, particularly at the base, but also shows the influence of the Chicago School, particularly in the upper floors. Other distinguishing features are the partial rustication of the single first floor windows on the east elevation, the balustrade ornament that runs the length of east and north elevations above the ground floor level and rectangular window openings, with multi-pane windows and transoms. Modern art work, metal cut-outs of firefighters in silhouette, has been placed in the corner niches, but do not detract from the overall integrity of the building exterior.

Cultural Data

According to King County Tax Assessor Records, this fire station building was completed in 1929. It is possible that its exterior shell was completed in 1928, since its exterior appears in photographs dating from 1928 and taken by the Seattle Engineering Department during the progress of the Second Avenue Extension public works project. It is a striking building with some fairly original detailing. It was built at its present location, after the previous fire station, located east of the Corgiat Building/ Main Hotel, (222 S. Main Street), was demolished, as a result of the Second Avenue Extension project. The present building, from the last period of significance of the Pioneer Square-Skid Road National Historic District, contributes to the architectural quality and interest of the district.

Sources

King County Tax Assessor's Records, ca. 1936-1972.

Brians, Ann Elizabeth. Indomitable Pioneer Square. Master of Urban Planning Thesis, University of Washington, Seattle, 1973.

Address: 315 2nd Ave S.

Historic Name: Duncan and Sons Building/ Duncan and Sons Saddlery and Shoe Building **Built:** 1900

Plat: Maynards D S Plat/ Block 11/ Lot 6 **Parcel #:** 5247800720

Style: Commercial/ Italian Renaissance

Architect: Unknown **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 134

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Description

The Duncan and Sons Building is a three story building with a partial mezzanine floor above the first floor, as well as a basement level. It has one street facing elevation on Second Avenue South. The façade is clad in pressed light buff brick with trim made from local Washington State sandstone, known as Wilkeson stone. The facade is divided into three major bays, emphasized at the ground level by metal pillars, which have been painted. The ground level, (which includes the partial mezzanine level), is mainly storefront with transom lights. The storefront level is surmounted by an original Wilkeson stone lintel that runs the length of the façade.

On the two upper floors, each bay has trabeated window openings with a common stone sill and lintel. Within each bay, window openings are separated by rectangular stone piers with capitals decorated with lightly carved floral motifs. A thin belt-course in stone tops the two upper levels. At the center of this is a rectangle of Wilkeson stone with the name "Duncan" carved into it. This is topped by a stone band with a projecting cornice across the face of the building. Below the projecting portion of the cornice, double brackets in stone occur at the bay divisions, while single stone brackets correspond to the piers that divide each bay into three. The parapet above the projecting cornice is in pressed buff brick.

Cultural Data

This building was erected in 1900 for Duncan & Sons Saddlery and Shoe Findings. It is a good example of a building with a ground level used for retail and upper floors for light manufacturing, a standard configuration in the district. In terms of design, it stands out among the historic district's retail/warehouse/manufacturing buildings. It has a simple, unified, symmetrical design with an elegant use of light brick and stone trim, unlike the gridlike and less unified designs of many of the Victorian style buildings, that date from right after the Great Fire of 1889. It is not a tall building that relies on repeated recessed bays or a Chicago School warehouse model, unlike many of its counterparts from the 1900s. The building was occupied continuously by the Duncan family until they sold it in 1976. For a long time, the building has been identified by a painted sculpture of a horse, associated with the Duncan & Sins business, mounted above the front entrance. Most recently, a replica of the original horse sculpture hung there.

For many years, the first floor of the building housed the Duncan & Sons saddlery leather store and the top floors were used as its workshop. The Duncan & Sons tenants walked through the leather store to access the upper floors. During a 1979 restoration, this condition was changed to meet building code requirements. A recessed entry vestibule was designed for the north bay. The building suffered much damage during the 2001 Nisqually Earthquake: For instance, the lintels of the central bay were visibly deflected. The building has recently undergone a careful, but accurate restoration.

Sources

"Duncan Building, Historic Preservation Certification, Part 1," 22 November, 1978. Office of Archeology and Historic Preservation, State of Washington, Olympia, Washington, Microfiche File.

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Terry, Roland of Aehle, Thurman and DeMers Architects. "re: Duncan Building." Letter to John Myers of Technical Preservation Services. 31 May, 1979. Office of Archeology and Historic Preservation, State of Washington, OAHF Microfiche File.

Address: 319 2nd Ave S.

Historic Name: Wittler Block, Shanks & Mills Block, Elliott House, Star Lodge, Cadillac Hotel **Built:** 1889

Plat: Maynards D S Plat/ Block 11/ Lot 6 **Parcel #:** 5247800715

Style: Commercial

Architect: Hetherington and Clements and Company **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 135

Description

This three story building dates from right after the Great Fire of 1889. It has exterior walls of red brick. It is distinctive because of its arched window openings and simple decorative brickwork. Engaged brick pilasters mark off vertical bays, while horizontal courses show the separation of floors, exhibiting the grid pattern typical of Victorian buildings found in the district from right after the 1889 fire.

Cultural Data

Designed as the Wittler Block by Hetherington, Clements and Company, the Cadillac Hotel was one of only two brick buildings on Jackson Street, when it was built right after the fire of 1889. Neighboring structures were mostly run-down wooden buildings which housed workingmen's hotels. It was also sited one block from the railroad trestle carrying Northern Pacific trains and freight to Elliott Bay. James Hetherington, like many of his contemporaries who were described as architects, is thought to have begun his career as a skilled carpenter before turning to architectural practice.

When the building opened, early main floor businesses included a bar, a drugstore and cheap restaurants. On the upper floors, the tenant was the 56 to 59 room Derig Hotel. By the time of the Klondike Gold Rush and the subsequent economic and industrial growth, not only of Seattle's original downtown, but of all of Seattle, the building housed prospectors, loggers, shipyard and railway workers, mostly single men.

The building is significant, not only because it dates from the earliest time of the reconstruction of the district right after the Great Fire, but also because it is an example of an early workingman's hotel, erected slightly outside what was the original heart of Seattle. After the building's construction, it took at least another ten years for the area around Jackson Street to be built up with more solid structures. The building exterior has remained relatively intact through the years, except for the loss of a free-standing brick pedimented portion of the parapet, which once rose at the center of the Second Avenue façade. The brick was also sandblasted in the 1970s. The 2001 Nisqually Earthquake damaged the building badly, but it was carefully restored, with damaged exterior areas replaced in kind.

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Address: 171 S. Jackson St

Historic Name: Chapin Building, Fuller Building, Northcoast Building **Built:** 1901

Plat: Maynards D S Plat/ Block 12/ Lots 3-4 **Parcel #:** 5247800745

Style: Commercial - Chicago School

Architect: Boone and Corner **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 136

Description

171 S. Jackson Street is located on the southwest corner of South Jackson Street and Second Avenue South. The four story, former commercial warehouse building is rectangular in plan and has a footprint of 120 feet by 108 feet. It has a full basement. Exterior structural walls are of solid brick with sandstone veneer at the ground level. The interior structure is heavy timber post and beam. The first story is very high, about twenty feet high on the interior.

The two street elevations face Jackson Street and Second Avenue South. The Jackson Street façade is divided into four bays. At the ground level, big piers at either end of the façade have rusticated bases in stone veneer, while the rest of the ground floor level is clad with a veneer of smooth sandstone. Most of the façade at the ground level is taken up by storefront, with very high transom windows. The storefront turns the corner onto Second Avenue and occupies the first bay to the north. The Second Avenue façade is divided into five bays.

Above a simple belt course, the Jackson Street and Second Avenue South facades are similar. Unadorned piers rise above the simple belt-course and the bays between them are slightly recessed. The bays are also framed by a simple brick roll molding. At each floor, trabeated window openings have a horizontal row of four windows. The horizontality of the composition is emphasized by sills and lintels of stone, between the piers as well as a band of corbelled bricks at the top of the parapet, which form a decorative frieze.

The south elevation, in red brick, used to face a former railroad spur right-of-way and now faces the enclosed and glazed common atrium which this building shares with the building to the south at 401 2nd Avenue South (the Goldsmith Building, previously known as the Crane Building). Both buildings form part of renovation (by Ralph Anderson), known as Court in the Square.

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Cultural Data

117 South Jackson Street was designed by architects Boone and Corner and completed in 1900/ 1901. It was built for Henry Chapin, an early investor in Seattle real estate and developer of retail and other commercial properties. The building was originally known as the Chapin Building. Chapin's warehouse building was located in the vicinity of a number of other buildings erected during the time of economic and industrial growth in the heart of Seattle around the 1900s. This produced the second wave of building after the Fire of 1889 destroyed most of the area. This building and 401 2nd Avenue, as well as various manufacturing buildings in the blocks to the west of them, were all serviced by a spur of the Great Northern Railroad line, which lay alongside and under Fourth Avenue. The general location of all of these buildings was desirable, because of the proximity of the railroad line and of Elliott Bay.

117 South Jackson Street also came to be known as the Fuller Building, because, although Chapin was the developer of the building, the first tenant was W. P. Fuller & Company, a distributor of paints and related products. At the same time, the John Schram Company, a plumbing supplier was also a tenant. In 1937, the North Coast Electric Company moved to the building. They remained there until 1976. This provided the building with yet another name and it was known as the North Coast Building, sometimes spelled as the "Northcoast Building." The North Coast Electric Company had operated as a wholesaler of electric supplies in Seattle since 1914.

117 South Jackson Street is a handsome, but typical example of warehouse buildings. There are several examples of buildings from the 1900s and the next decade, which typically display slightly recessed vertical bays, framed by a simple rolled molding band. Boone and Corner were responsible for several well-designed warehouse/manufacturing buildings of this type in the Pioneer Square-Skid Road National Historic District. Among these are 316 1st Avenue South (the former Walker Block/ Seattle Quilt Building) and 319 3rd Avenue South (the U.S. Rubber Building).

In Seattle, the architectural partnership of Boone and Corner was notable, but brief. W.E. Boone and James Corner formed a partnership in 1900, which lasted until 1905. This building dates from the beginning of that partnership; however, Boone's career in Seattle goes back to around 1882 and he only retired from architectural practice in 1910. Boone was responsible for many earlier buildings, including the pre-fire Yesler-Leary Building, which once stood at the intersection of Yesler Avenue and First Avenue, as well as 109 Yesler Way, famous for the Merchant's Café, of 1889-90, (the former Sanderson Block), and 107 South Main Street, (former Marshall-Walker Block/ Globe Building). The partnership of Boone and Willcox also designed the original four floors of 400 Occidental Avenue, (historically the J. M. Frink Building, or Washington Iron Works Building, now the Washington Shoe Building). Boone's subsequent partnership with James Corner, who himself had been in a previous partnership with Warren Skillings, (Skillings and Corner were responsible for 119 S. Main St, the Union Trust Building), produced the Broadway High School, now the Broadway Performance Hall on Seattle's Capitol Hill. (For more complete information on Boone's early career before and right after the Great Fire of 1889, please see the Cultural Data section for 107 S. Main St, the Marshall Walker Block, ID # 74, or the Statement of Significance).

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Address: 401 2nd Ave S

Historic Names: Crane Building, Goldsmith Building **Built:** 1907

Plat: Maynards D S Plat/ Block 12/ Lots 5-6 **Parcel #:** 5247800755

Style: Commercial-Chicago School/ Beaux Arts-Neo-Classical

Architect: Saunders and Lawton **Builder:**

Classification: Historic Contributing **Site ID #:** 137

Description

401 2nd Avenue South is located on the northwest corner of South King Street and Second Avenue South. The seven story former commercial warehouse building is rectangular in plan and has a footprint of 110 feet by 108 feet. It has a basement and the foundation is of concrete. Exterior structural walls are of reinforced concrete, with brick veneer and stone trim. Overall, the building facades present a distinct "base," "shaft" and "capital" arrangement, with mottled color brick veneer, primarily in brown and gray, as well as stone trim at sills and lintels.

There are two primary facades, a south façade on King Street and an east façade on 2nd Avenue South. The King Street façade has six bays. The ground and second floor are clad in rusticated brick, although the ground floor is primarily storefront. The second level consists of four central bays, each with two trabeated window openings. Stone lintels have keystones and sills are also of stone. To each side, the four central bays are flanked by a single bay, with one single opening. The whole is surmounted by a stone belt-course. The next four floors have a configuration of windows, corresponding to the second floor, but the brick is not rusticated and the lintel keystones are not emphasized. This is surmounted by a flat belt-course in stone. The top level again has corresponding trabeated window openings and rusticated brick. The parapet is topped by a deep corbel band, which defines repeated small arches and runs the length of the façade.

The Second Avenue South façade is similar, except that the upper floors consist of five central bays of double window openings, flanked on each side by a bay with one window opening. The ground level is distinguished by a symmetrically placed entry, with a classically detailed stone frame, including carved floral rosettes. The entry leads

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up a low flight of steps to centrally placed double doors.

The north elevation once faced a former railroad spur right-of-way and now faces the enclosed and glazed common atrium which this building shares with the building to the north at 171 S. Jackson St, (historically known as the Chapin Building, then the Fuller Building and then the Northcoast Building). Both buildings form part of the renovation by local architect Ralph Anderson, considered a pioneer in the preservation of Pioneer Square buildings, of what is currently known as the “Court in the Square.”

Cultural Data

401 2nd Avenue South was designed by the architectural partnership of Saunders and Lawton and completed in 1907. It was originally built for the Crane Company Corporation, which dealt in plumbing supplies and was first known as the Crane Building. It later became known as the Goldsmith Building. The Crane/Goldsmith Building was located in the vicinity of a number of other buildings erected during the time of economic and industrial growth in the heart of Seattle around the 1900s. This period produced a second wave of building after the Great Fire of 1889 destroyed most of the area. The Crane Building and the former Chapin Building, also part of Court in the Square and various manufacturing buildings in the blocks to the west of them were all serviced by a spur of the Great Northern Railroad line, which lay alongside and under Fourth Avenue. The general location of these buildings was desirable, because of the proximity of the railroad line and of Elliott Bay.

The Crane/ Goldsmith building is a handsome, but typical example of warehouse buildings, designed by a notable Seattle architecture firm, that was responsible for many buildings in the Pioneer Square-Skid Road National Historic District. The Saunders and Lawton partnership was formed in 1898 by Charles Saunders and his former draftsman, George Lawton. Saunders and Lawton were responsible for warehouse buildings in the district including: the Norton Building of 1904 at 206 3rd Ave S, the Manufacturers' Building, (formerly the McKesson and Roberts Building, now called the F. X. McRory Building), of 1906 at 419 Occidental Ave. S., the Westland Building of 1907 at 100 S. King St, and somewhat later, the Polson Building of 1910 at 61 Columbia Street. For additional information on Charles Saunders or Saunders and Lawton, please see the Context Statement or see the Cultural Data section for the 419 Occidental Avenue South, (Manufacturers Building), ID # 121.

Sources

The Conservation Company. “Chapin Building (North Coast Electric Building), 165-173 S. Jackson Street, Historic Preservation Certification, Part 1.” 10 December 1981.

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Address: 201 S. Washington St
Historic Name: Apex Building **Built:** ca. 1890; 1900
Plat: Maynard D S Plat / Block 15 / Lot 1 **Parcel #:** 5247800885
Style: Commercial
Architect: Unknown **Builder:** Unknown
Classification: Historic Non-Contributing **Site ID #:** 138

Description

The Apex Building is sited on a triangular block, created by Second Avenue and Second Avenue Extension. The Apex Building, as its name might indicate, occupies the north end of this block. It has a trapezoidal footprint, with frontage that is 60 feet along Second Avenue Extension, 70 feet along Second Avenue and 11 feet along its north elevation on Washington Street. It is two stories high and has a basement.

What remains of the original exterior walls, at the second level, is mainly brick, while the interior structure is of heavy timber construction. Buff colored brick contrasts with the cast stone coping and trim at the second level. Here, above a painted belt-course, especially on the Second Avenue elevation, unaltered wood sash windows are arranged in groups of three and set between brick pilasters. At the center of each window grouping, is a taller window opening, with a transom light. The north elevation has one wide rectangular window, also with a transom light. The Second Avenue Extension façade, wider than the others, has end bays, each with one single window opening with a transom light. Brick in contrasting colors, buff and darker brown, is used to set off some of the openings. The building also retains unaltered marble window sills on the interior. At the ground level on all the elevations, nothing is left of the original building fabric and the storefronts, if not boarded up, have been modernized.

Cultural Data

The Apex Building's footprint and distinctive flatiron shape are emblematic of the far-reaching changes to urban spaces and buildings along the eastern edge of what became the historic district, wrought by the Second Avenue Extension. At the same time, the building has lost a significant amount of its exterior cladding and architectural detailing and does not really contribute to the historical nature of the district.

The site where the Apex Building was built in 1928 was profoundly affected by the Second Avenue Extension of 1928-29. This public works project cut a huge swath from Yesler Way to past Jackson Street, near the train terminals, slicing into buildings in its path. Some buildings, simply lost a façade, but, in several cases, buildings were completely demolished. The Extension apparently sliced the site, where the Hoffman House sat, in half. As newspaper article of the time wrote, the original Hoffman House, "long a symbol of easy days and overflowing hospitality, passed out." The Hoffman House appeared on Sanborn maps from as early as 1888 and it was removed by March of 1928. This dictated the flatiron shaped footprint of the new Apex Building.

The Apex Building, completed in 1928, retains its original massing and some of the basic architectural features of its

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original design at the second level. Even at the second level, a few details have been lost: The parapet originally boasted spandrels of applied Gothic arch detailing and ball-shaped finials. These had been removed by the 1950s. There was also a simple cornice at the roofline, with the words "Apex Building" in raised letters in the short spandrel facing north. Ground floor alterations included a 1938 stucco cover-up of the original storefronts, which had transom windows. The primary entrance was also moved from the north elevation to the east elevation, with forty feet of structural steel applied at the new entrance. An exterior entrance to the basement was also added in the 1938 remodel. Since then, at the ground level, the building exterior has lost almost all of its original fabric and detailing.

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Lentz, Florence. "Apex Building, 200-201 S. Washington Street, Historic Certification Application, Part 1," 24 August 2003.

Chin, Doug. Seattle's International District: The Making of a Pan-Asian American Community. Seattle: International Examiner Press, 2001.

Address: 312 2nd Avenue Extension S.

Historic Name: Hambach Warehouse/ Northwest Hotel Supply **Built:** 1905; 1928

Plat: Maynards D S Plat/ Block 15/ Lots 2-3 **Parcel # :** 5247800890

Style: Commercial-Chicago School/ Art Deco

Architect: Josenhans and Allan; Lawton and Moldenhour **Builder:** Not known

Classification: Historic Contributing **Site ID #:** 139

Description

Built in 1905, the Hambach Warehouse, also known as the Northwest Hotel Supply Building, occupies a section of a triangular configuration created by Second Avenue and the southern extension of Second Avenue. The Second Avenue Extension project, begun in 1928, had a far-reaching effect on many of the buildings in its path and on the overall urban design of the eastern edge of the district. The Hambach Warehouse occupies the middle of the block. It has two elevations, a primary one facing west, dating from the initial design of the building and the east elevation, modified as a result of the southern extension project.

The Hambach Warehouse, trapezoidal in plan, has brick bearing walls and heavy timber post and beam framing on the interior. It stands four stories in height and has a basement level. It shares a common wall with the 1900 Furuya Building to the south and the Apex Building to the north. The primary west façade features pressed brick in four bays with a corbelled cornice, one-over-one double-hung wood sash grouped in fours, original triple-light transoms at the ground floor and storefronts.

The east elevation has buff-colored brick spandrels and piers, decorative brick and terra cotta ornament at the roofline and terra cotta enframements around four storefront bays. The ground floor has original metal transoms with crested detail set over storefront display windows. Upper floors have original pivoted wood sash.

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Cultural Data

The building was designed as warehouse by Josenhans and Allan in 1905 for Albert Hambach. Hambach was a successful wholesale dealer in steam and plumbing supplies. Since 1898, he had owned property or commissioned buildings in the former "burnt district," as the Pioneer Square area was known after the fire of 1889. In fact, Hambach is listed in local directories in 1898 at an address on Western Avenue. As a result of his growing inventory, Hambach commissioned this warehouse building on Second Avenue in 1904. In 1907, 100 S. King Street, historically known as the Westland Building, as well as the Hambaca Building, was built for Hambach. By 1913, the Hambach Building, located next to the Seller Building and directly across the street from the Westland Building, was also complete. This Hambach Warehouse Building not only represents the success of an early Seattle businessman, but also dates from a time (late 1890s to 1910s) of explosive economic growth in the district, (and in Seattle in general), characterized by increased industrialization, hillside regrading, the filling of the nearby tideflats, and massive railroad improvements.

The building is also the work of an important local Seattle architecture firm. While less seems to be known about Norris Best Allan, Josenhans' career is better documented. Timotheus Josenhans was born in Wurttemberg, Germany. He worked briefly for well-known Chicago architect William LeBaron Jenney and then as a railroad construction engineer in Chicago. He arrived in Oregon in 1880 and worked as draftsman in Portland for architects Joseph Sherwin and Warren Williams. By 1888, he had moved to Seattle and was a draftsman in the office of Hermann Steinmann, the architect of the Terry and Kittinger Building, now known as the Delmar Building in Pioneer Square. Between 1888 and 1889, he designed powerhouses for Seattle's electric railways. He formed a partnership with Seattle architect James Stephen which lasted from 1894 and 1897. Josenhans and Allan are also responsible for Parrington Hall on the University of Washington Campus (1903-04). The partnership endured until 1912.

Sanborn Company Insurance maps for 1916 indicate the Hambach Warehouse Building was used for purposes other than warehousing. It served as a moving picture show hall, a harness shop, a restaurant and a carpentry shop. Photos indicate that it also housed the New Second Avenue Market on the ground floor, and a suitcase and traveling factory bag factory upstairs.

As a result of the Second Avenue Extension project, begun in 1928, the east façade of the former Hambach Warehouse was cut away. It was redesigned by Lawton and Moldenhour and rebuilt with Art Deco flourishes. The building is one of the best representatives of the physical changes that this ambitious public works project was to have on the district. (For additional information on the Second Avenue Extension, please see the Statement of Significance).

By the mid-1950s, the building was the home of Northwest Hotel Supply, hence one of its names. Aside from the changes to the Second Avenue Extension façade, which should be considered historically significant to the historic district, few changes have been made to the facades, except for a slight, but sensitive, modification to the storefronts.

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Ochsner, Jeffrey, editor. *Shaping Seattle Architecture: A Guide to the Architects*. Seattle and London: University of Washington Press, 1994.

Address: 220 2nd Avenue S.

Historic Name: Furuya Building **Built:** 1900; ca. 1903-04

Plat: Maynards D S Plat/ Block 15/ Lots 3-4 **Parcel # :** 5247800900

Style: Commercial-Chicago School/ Italian Renaissance **Architect:** Unknown **Builder:** -

Classification: Historic Contributing **Site ID #:** 140

Description

The three-story Furuya Building, which currently houses Masin’s Furniture, is located on a triangular block formed by the crossing of 2nd Avenue and 2nd Avenue Extension, with the base of the triangle, located along Main Street. The Second Avenue Extension, begun in 1928, was the result of a major public works project which cut a swath from Yesler Way past Jackson Street and had a far-reaching effect on the urban spaces along the edge of the district, causing several buildings in its way to be demolished or to lose their facades.

The appearance of the Furuya Building, however, does not appear to have been affected by the Second Avenue Extension. The building itself has an L-shaped-plan, with one major south façade occupying part of Main Street, and the other facing Second Avenue South. A rear wing extends east to a former alley. The building, like many Pioneer Square buildings, has brick bearing walls and an interior structure of heavy timber.

The primary south and west facades are completely faced with rusticated sandstone blocks. The narrow rear wall is faced with stucco. The Main Street elevation is fifty feet long and is divided into three bays. The Second Avenue façade is ninety feet long and divided into six bays. Except for an arched entry on Second Avenue, all openings on the primary facades are trabeated. The ground floor features wide storefront openings with original iron lintels and decorative wood transoms. Display windows have lowered stone bulkheads on Main Street and wooden ones on Second Avenue, with fixed metal awnings where retractable canvas awnings once hung.

The second level window openings feature a wood window frame with paired double-hung windows and three-light transoms. At the third level, each bay features a row of separate paired double-hung windows with corresponding transom lights. On the Second Avenue elevation, the third story bays are emphasized by slightly projecting piers,

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also in rusticated sandstone. Belt-courses separate the three levels of the primary facades: the one above the first floor is a thin band, while the second belt-course is a little heavier. Also of note is the major ground floor arched entry with radiating voussoirs, located on the Second Avenue elevation at the third bay counting from the north. This was once the entrance to the Furuya import store.

Cultural Data

The Furuya Building was built by Masahiro Furuya to house the main office and retail outlet of the M. Furuya Company, originally an import-export firm, as well as the headquarters of the Japanese Commercial Bank. Both enterprises were founded and run by Masahiro Furuya, who, for a time, was a successful and very influential business leader. He was once considered the pre-eminent Japanese businessman in the Pacific Northwest. The building was constructed in two stages. In 1900, the basement and first two stories were erected. By 1904, three more floors had been added. Upper stories housed a Japanese Hall and various businesses. While the building now seems reasonably intact, it lost two stories in 1940 or 1941. The fourth story had arched fenestration and there was a crowning cornice.

Despite the loss of the two upper floors from 1904, the building stands out, even among the many well-designed buildings from the 1900s, a time when Seattle's commercial heart was growing, as a result of an economic and industrial boom, which also affected all of Seattle. In addition, the building is well proportioned and carefully detailed, exhibiting solidity and richness, in part because of its rusticated sandstone cladding. It actually reads as something more than the usual early Seattle warehouse building and seems fitting for a commercial bank.

In addition to its architectural quality, the building has particular historical significance. The Japanese Community, Nihonmachi ("Japanese town"), like the original Chinatown, was originally located in what is now Pioneer Square. In 1908, S.K. Kanada, a representative of the Japanese Government explained in an article in Washington Magazine: "If you walk up Main Street from Second Avenue South, you will find where the Japanese town is." Nihonmachi was located on Main Street from Second Avenue and eastward, and on Washington, Jackson, King and Weller Streets from Fifth Avenue and east. The building's location on Second and Main Street, its association with the early Seattle Japanese community and particularly with Masahiro Furuya, lend particular historical significance to the building.

Masahiro Furuya was born in 1863 and came to Seattle from Yokohama (by way of Vancouver B.C) in 1890. An educated man, he first worked as an apprentice tailor, then, in St. Louis, in a grocery store. He opened his own grocery store at 303 Yesler Way in 1892. It catered to the population of Nihonmachi and sold mainly Japanese goods. In 1896, he opened a branch of his store in Yokohama. In 1900, the Second Avenue South building allowed him to expand his inventory and he also sold Japanese art there, in addition to groceries. He later added a post office. The arched entrance on Second Avenue was the original entrance to the M. Furuya Company. Eventually branches of the company were opened in Tacoma, Portland, Vancouver B.C. and Kobe, Japan. The company also operated through a subsidiary as a Japanese labor contractor, competing with the largest labor contractor, the Tobo Company. Furuya was responsible for providing laborers to the Chicago-Milwaukee Railway and the Northern

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Pacific. The M. Furuya Company expanded into real estate, construction, printing and eventually into banking.

In 1907, with \$ 25,000, Furuya created the Japanese Commercial Bank and became its president. The bank was located in the southwest corner of the ground floor of the Furuya Building. Distinctive features of the bank interior still remain: the coffered ceiling with dentil ornament, the painted iron columns, the mezzanine with balustrade, and the bank vault room with two original metal doors. As president, Furuya invested in other local Japanese banks, often to prevent their failure. In 1914, he acquired the Beikoko Toyo Ginko or Oriental American Bank located at Fifth Avenue and Main Street. In 1923, he merged the Japanese Commercial Bank with the Specie Bank of Seattle, which was financially troubled. In 1928, he merged the Japanese Commercial Bank with the Oriental American Bank to create the Pacific Commercial Bank and also established the Pacific Holdings Company. The Pacific Commercial Bank still occupied the southwest corner of the ground floor of the Furuya Building, when the stock market crashed in 1929. Furuya's great success came to a final end in 1932. With the Pacific Commercial Bank bankrupt, Seattle's Japanese immigrant population suffered great hardship. Masahiro Furuya retired to Japan. He died in 1938.

Since Masahiro Furuya's departure, in addition to the loss of the floors added in 1904, a few other minor physical changes have been made to the building. The arched entry to the M. Furuya Company is now the main entrance to Masin's Furniture Store and has newer doors and a projecting canvas canopy. A secondary entrance off Main Street, which once led into a separate retail space, has been partially infilled to form a narrower doorway. A pedimented third entrance at the southwest of the building, (in the bay farthest to the south of the west facade), which once served as the main entrance to the bank, has since been removed. Despite these changes, the overall sense of the building remains. In addition, this is an important vestige of the early Japanese community's history within the Pioneer Square-Skid Road National Historic District.

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Ito, Kazuo. Issei: A History of Japanese Americans in North America. 1973

Lentz, Florence K. "Furuya Building, 200-220 Second Avenue South, Historic Preservation Certification, Part 1," 28 August 2003.

Address: 222 S. Main St (204-214 S.Main)

Historic Name: Corgiat Building/ Main Hotel **Built:** 1900

Plat: Maynards D S Plat/ Block 15/ Lots 4 **Parcel #:** 5247800910

Style: Commercial-Chicago School/ Italian Renaissance

Architect: Robert L. Robertson **Builder:** D. Delaney

Classification: Historic Contributing **Site ID #:** 141

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Description

This is a three-story building with one major façade on Main Street and an exposed east elevation, which was not meant to be seen from the street. The block on which the building stands is a triangular shape formed by Second Avenue and Second Avenue Extension, the later built as a public works project begun in 1928. The Second Avenue Extension, however, did not affect this building. The building structure consists of brick exterior walls, with a brick foundation and an interior heavy timber, post and beam structure. The main façade is 58 feet wide, while the exposed east elevation is 59 feet wide. The north and west sides of the building butt up to the former Furuya Building (Masin's Furniture), which has an L-shaped plan, at 220 2nd Avenue South.

The south Main Street façade is symmetrically composed. It is clad in buff brick with sandstone trim, particularly at the base of the brick portions of the ground level and at sills and lintels. The ground level consists of a central doorway with wood storefronts with transom lights, placed to each side of it. The central door leads to the upper floors.

The upper level façade consists of five recessed bays, framed by brick piers. Recessed rectangles ornament the spandrels. Each bay has two separate double-hung windows, with a common stone sill and lintel. Near the top of the facade, there is a corbelled band at the top of each bay, as well as a band of inverted pyramid-shaped corbels, which run the length of the façade. The buff brick facing has fallen away at the top of what is left of the original parapet, revealing red brick. The eastern wall is red brick and has segmental arched openings.

Cultural Data

This building was built for John Corgiat in 1900. The builder was D. Delaney. The architect was Robert L. Robertson, an independent architect who worked briefly with Seattle architect James E. Blackwell (who added floors to the Washington Shoe Building at 400 Occidental Ave S. and the western addition to the Mutual Life Building at 605 1st Ave.) and with local architect J. J. Donnellan. Robertson worked from about 1900 to World War II. The building has been described as designed in a "conventional Renaissance Style," no doubt because of its symmetry, well-proportioned bays and corbelling, but it also belies the influence of Chicago School warehouse buildings, particularly in the repeated recessed bays and the well defined base and shaft and parapet, the later now partially lost. The building was erected as a time of economic and industrial growth, as the original commercial heart of Seattle expanded. It is similar to many well-designed buildings of the same period in the Pioneer Square area.

Not surprisingly, the building was originally known as the John Corgiat Building. Original photos show a plaque at the center of the parapet with the name "J. CORGIAT" and the date "1900." As early as 1898, John Corgiat was listed as the keeper of a saloon., and later as a market gardener and a resident of Duwamish or Georgetown (Georgetown, on Seattle's outskirts, was annexed by Seattle in 1910). By 1905, Corgiat was a realtor, who lived in Georgetown. Subsequent listings confirm that he continued to be involved in real estate, while living on the outskirts of Seattle.

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The Hotel Main continued as a single-room occupancy hotel from 1908 through the Depression. By 1937, the Hotel Main was still the main tenant and John Corgiat still the owner. The building also represents an example of another typical historical property type, the single room occupancy hotel with commercial space on the ground floor. This building type, prevalent in Pioneer Square, at least from after the Great Fire, can be found in the nearby the Seattle-Chinatown Historic District and was once common throughout Seattle.

Sources

Lentz, Florence K. "Corgiat Building, 204-214 South Main Street, Historic Preservation Certification, Part 1." 28 August, 2003.

Potter, Elizabeth Walton. "Pioneer Square Historic District Expansion Amendment." December 1976.

Address: 301 2nd Ave Extension S.

Historic Name: Fiesta Building/ Fiesta Coffee Shop **Built:** 1934

Plat: Maynards D S Plat/ Block 15/ Lots 5 **Parcel #:** 5247800915

Style: Spanish-Mission

Architect: Unknown **Builder:** Unknown

Classification: Non Historic, Non Contributing **Site ID #:** 142

Description

This is a somewhat diminutive, one-story, Mission Style building, 22 feet by 22 feet in plan. Its exterior walls are built of stucco over metal lath. Its main elevations are along Main Street and Second Avenue Extension. These are marked by wide, rectangular punched windows, as well as projecting, thickened portions of wall. On the south, Main St elevation, the projecting form is topped by a tiny gabled roof and Spanish tile, currently painted turquoise. On the eastern elevation facing Second Avenue Extension, projecting forms flank a rectangular window. The southern form ends in a flat parapet, while the northern projection appears as a shorter, buttress form.

In general, windows seem to be replacements. While the roofing appears to have been originally Spanish tile, this has been mostly replaced by roll roofing.

Cultural Data

The building dates from 1934. One of its earliest tenants was the the Fiesta Coffee Shop, so it has frequently been called the Fiesta Building. The building was relocated from the lot to the east (Lot 6), which now serves as a pedestrian island, between Second Avenue Extension and Third Avenue, around 1953. It post-dates the period of significance for the district and is, in fact, not associated with the Second Avenue Extension public works project. It appears to have lost original fenestration and distinctive elements, such as its original Spanish tile roofing, which is almost completely gone.

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Sources

Lange, Greg and Tim O'Brian. "Virtual Pioneer Square," unpublished manuscript, 27 October 1996. City of Seattle, Department of Neighborhoods, Historic Preservation Program files.

Potter, Elizabeth Walton. "Pioneer Square Historic District Expansion Amendment." December 1976.

Address/ Location: North of 312 2nd Ave S.

Name: (Surface Parking) **Built:** NA

Plat: Maynards D S Plat/ Block 14/ Lots 1 & 2 **Parcel # :** 5247800845

Classification: NA - Vacant **Site ID #:** 143

Address: 312 2nd Ave S.

Historic Name: Moses Building/ Sartori Building **Built:** 1900-1901

Plat: Maynards D S Plat/ Block 15/ Lots 7 **Parcel # :** 5247800855

Style: Richardsonian Romanesque

Architect: Thompson and Thompson **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 144

Description

This is currently a three story building with only one street facing elevation on Second Avenue South. Its footprint is 60 feet by 108 feet and it has a basement level. The interior structure is based on a grid of columns: 5 bays in the east-west direction and 3 bays in the north-south direction. In the basement, columns are of sandstone and granite. Above the basement, columns are of heavy timber. The floor-ceiling system consists of heavy timber beams with joists and tongue and groove wood floors.

On the exterior, the façade is divided into three bays, with, at the ground level, three distinct wood storefronts with transom lights. At the second level, the façade is also distinguished by one semi-circular arched window opening per bay. Up to the three second story arches, cladding is of rusticated as well as smooth stone. Above the arches and at the third level, the wall is mainly of buff brick. At the third level, each bay consists of a row of three trabeated openings outlined by stone trim: There is a continuous sill / belt-course across the façade. Lintels are of stone. Vertical trim pieces in rusticated stone continue up to what appears to be more recent coping in cast-stone. Windows are double-hung.

Other exterior detailing is also notable. At the ground level, piers, located at each end of the façade, have deep bases of rusticated stone, with a molding shape in smooth stone, which allows a transition to the thinner "shaft" of the pier. The "shaft" of the pier is rusticated stone block, topped by a floral capital carved with a distinctive lion's head. Trim

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around arched openings at the second floor is also of rusticated stone. Each rusticated arch also has a carved leaf pattern at its center, (where a keystone might normally be). Surmounting the arched rusticated stone shapes, are thin semi-circular bands in stone, which cross each other. At the center of each stone band, and where the band intersects with its neighbor, are floral leaf motifs. Semi-circular window frames are made of wood.

A vestige of wall from a neighboring and now demolished building is also of note. Attached to this wall is a piece of rectangular metal ornament with a floral pattern.

Cultural Data

312 2nd Avenue South, was built for Mrs. Sarah Moses in 1900 and was known as the Moses Building. The original building was designed by the father-son architectural firm of Thompson and Thompson. By 1905, the building was known as the Sartori Building and continued to be known as the Sartori Building at least until 1912. Originally, the building was five stories in height and lost its top two floors as a result of the 1949 Earthquake, which damaged or destroyed the cornices and/or top floors of many buildings in the Pioneer Square area.

Even though the building has lost its top floors, the composition and detailing of the building are striking. The amount of rusticated stone at the first two levels and the openness of the façade are somewhat unique. Also, on closer inspection, the building has some interesting ornament, including the carved lions' heads. Despite the loss of upper floors, the building retains a significant amount of its architectural integrity and detailing, and should not be considered a mere "background building," as it sometimes has been.

The Seattle architectural firm of Thompson and Thompson, founded by Charles L. Thompson (born 1842) and his son C. Bennett Thompson, were responsible for a variety of commercial buildings as well as residences in Seattle, few of which appear to be extant. The most well-known extant building appears to be the Goon Dip Building, also known as the Milwaukee Hotel, in the neighboring "Seattle Chinatown Historic District," which dates from around 1910-1911.

Sources

"The Moses Building - 312-316 2nd Avenue South - Historic Preservation Certification Application - Part 1." 7 October, 2003.

C. Rich. "Gallery Restaurant." in "Department of Community Development, Pioneer Square Preservation District Inventory." June 1982.

Address: 318 2nd Ave S.

Historic Name: Fulton Hotel/ Fulton Inn/ Totem Distributing Company **Built:** 1890; remodel 1949

Plat: Maynards D S Plat/ Block 14/ Lots 4 **Parcel # :** 5247800860

Style: Richardsonian Romanesque **Architect:** Unknown **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 145

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Description

This is a one story building with brick walls and a basement. West and south elevations face the street. The western façade is divided into three bays by brick piers, which sit on stone bases. Intermittent bands of stone appear among the courses of brick. Each bay has a cast-iron storefront with transom lights, divided into three sections by a central doorway, framed by thin engaged round columns with Ionic capitals. The cast-iron columns have Ionic capitals on the western façade and plainer capitals (a sleek metal version of a cushion capital), which may originally also have had Ionic ornamentation over them, (as witnessed on the western façade, where one of the Ionic capitals is coming apart, revealing the other type of capital). New exposed I-beams act as lintels. The parapet has been rebuilt in concrete, (now painted light reddish brown). Modern metal capitals with a somewhat fanciful design - including repeated trapezoidal sheets of metal welded to another flat trapezoidal shape, attached to the parapet - top the original piers.

The south elevation is less regular in design. It is divided into five sections, or major bays, by the typical brick piers, with the first two western sections, subdivided into two bays by piers. The first half bay continues the storefront from the western façade and stops at the first pier. The fourth major bay section has a wooden storefront, probably of a later period, while the fifth and sixth bays have the more typical metal storefront: here, the general height of the storefronts and their elements, (columns, transoms), is lower, because of the change in grade. The second bay also has two square openings located toward the top of the wall.

The building lost its upper two floors as a result of the Earthquake of 1949 and originally presented a typical Victorian grid pattern on its façade, overlaid with Richardsonian Romanesque elements. Despite the loss of the upper two floors, the building retains significant elements of its architectural detailing and particularly its striking cast iron storefront.

Cultural Data

Erected in 1890, this building was originally three stories and housed the Fulton Hotel, (or Fulton Inn), which had 50 rooms and a basement. The building lost its upper floors, as did its neighbor, the Moses Building, as a result of the 1949 Earthquake and was remodeled. After its 1949, according to a photo from 1950, it was a one story concrete white building; however, the building must have been cleaned up again, because the original piers and cast-iron storefronts are now revealed. Despite the loss of the upper floors, the building retains a significant amount of its architectural integrity at the first level. The building is also important as an early building erected soon after the devastating fire of 1889.

Sources

King County Tax Assessor Records, ca. 1936 to 1972.

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Address: 213 S. Main St

Historic Name: The Old Cannery Workers ILWU Local 37 Union Building/Cascade Laundry **Built:** 1900; ca. 1928

Plat: Maynards D S Plat/ Block 14/ Lots 8 **Parcel # :** 5247800880

Style: Commercial-Richardsonian Romanesque/ French Renaissance/ Eclectic

Architect: Edwin W. Houghton (original building) **Builder:** Spurr and Silber

Classification: Historic Contributing **Site ID #:** 146

Description

This is a one story building with two primary facades, one on Main Street and the other facing Second Avenue Extension. It has a trapezoidal plan, with the Main Street elevation measuring 77 feet in length, the Second Avenue elevation 70 feet, the south wall 120 feet and the west alley wall measuring 60 feet in length. The Main Street elevation consists of five bays, defined by brick piers with rusticated cast stone bases and capitals, which have been painted. In between the piers, are the multi-panes transoms of storefronts, now covered over by plywood. Each transom is divided into two sections by a mullion and there are twenty lights in each section.

The Second Avenue Extension primary façade differs markedly from the Main Street facade. Its exterior cladding is rug brick, in a variety of colors. It is divided into three bays. The central bay has a wide segmental arch in cast stone, or very weathered terra cotta, with a transom below it, divided into five sections with multiple lites. Below the transom, the storefront is boarded up. To each side of the central bay, are trabeated openings, also with multi-pane transoms. The lower portion corresponding to the storefront also boarded up. There are decorative cast stone or weathered terra cotta panels above the three openings. For instance, the central spandrel includes a decorative shield with Imperial crown and symmetrically placed floral motifs. To each side of this ensemble, are stylized ewer shapes with more floral motifs to each side. The back alley wall has segmental openings, most of which have been filled in.

Also of note, is a vestige of several stories of a higher portion of the building, adjoining the Mottman building to the south.

Cultural Data

The original building was designed by Seattle architect Edwin W. Houghton in 1900. In fact, the original building was three stories high with a basement. The builder was Spurr and Silber and the original owner, the Cascade Laundry. The Cascade Laundry occupied the building until at least 1909 and a laundry was still the main occupant of the building, according to a 1912 Baist map of Seattle. By 1928-1929, the Second Avenue Extension, an important public works project, cut a huge swath from Yesler Way to past Jackson Street, near the train terminals, slicing into buildings in its path. The Extension sliced the site on this building in such a way as to destroy its original east facing façade, which explains the great difference between the two primary facades. The building also lost its upper floors, sometime between 1949 to 1951, after being damaged by the 1949 Earthquake, with only a vestige of its three story eastern wall remaining. Despite these various destructive forces, the building retains important architectural elements which contribute to the district as a whole.

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The Main Street façade was designed by Edwin W. Houghton. Houghton contributed to the rebuilding of Seattle right after the Great Fire of 1889, as one of the partners of the Seattle architectural firm of Saunders and Houghton. Born in Hampshire, England in 1856, he came from a family of quantity surveyors and architects. Sometime before moving his family to Port Townsend, Washington in early 1889, Houghton worked as a farmer in El Paso, Texas and in architectural practice in Pasadena, California. He moved to Seattle at the end of 1889, founding the partnership with Saunders. Saunders and Houghton's projects include the Terry-Denny Building, at 109 1st Avenue South and the Bailey Building at 619 2nd Avenue. The Saunders and Houghton partnership dissolved around 1891, when Houghton established an independent practice, known for theater design. (For additional information on the Saunders and Houghton partnership, please see the Statement of Significance).

213 S. Main St is significant as a work of Edwin Houghton's independent practice, but also directly reflects the effects of the Second Avenue Extension, begun in 1928. In this case, the effect is dramatically shown in the marked difference between two architecturally interesting facades.

Subsequently the building was occupied by the Cannery Workers of ILWU Local 37. On June 1, 1981, Silme Domingo and Gene Viernes of Local 37, who were trying to reform the conditions for cannery workers and also had actively opposed President Marcos of the Philippines, were gunned down in this building.

Sources

Andrews, Mildred and Marc Blackburn, Dana Cox, Leonard Garfield, Karin Link, co-authors. Pioneer Square: Seattle's Oldest Neighborhood. Manuscript. Seattle and London: University of Washington Press, forthcoming 2005.

Baist, William. Baist's Real Estate Atlas of Surveys of Seattle, Wash. Philadelphia: W. G. Baist, 1905, 1908 and 1912.

Chin, Doug. Seattle's International District: The Making of a Pan-Asian American Community. Seattle: International Examiner Press, 2001.

Lentz, Florence. "Apex Building, 200-201 S. Washington Street, Historic Certification Application, Part 1." 24 August 2003.

Ochsner, Jeffrey and Dennis Andersen. Distant Corner: Seattle Architects and The Legacy of H. H. Richardson. Seattle and London: University of Washington Press, 2004, p 166-175.

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Address: 307 3rd Ave S.

Historic Name: Mottman Building / Norris Safe Building/ Norris Sales Building/ Mohawk Building **Built:** 1906

Plat: Maynards D S Plat/ Block 14/ Lot 7 **Parcel # :** 5247800875

Style: Commercial-Chicago School/ Beaux Arts

Architect: Saunders and Lawton **Builder:** Alex Pearson

Classification: Historic Contributing **Site ID #:** 147

Description

This is a five story building. It has brick exterior walls, which have an exterior layer of light colored, pressed brick on the primary facades. In fact, it has an irregular configuration, particularly on its primary façade, or facades. There are three bays on Third Avenue South and one angled bay between Third Avenue South and Main Street. The two southern bays of the primary Third Avenue South façade have the same design. At the first floor, piers, currently painted mustard yellow, frame storefronts with transom windows. Above this, at the second level, each bay has "Chicago windows," each consisting of one larger central window with at each side, a less wide, vertically pivoting window.

A belt-course which runs the length of the Third Avenue South façade and continuous along the length of the angled façade, tops the second floor. Above the belt-course, are three-story brick piers with brick bases and Ionic capitals in terra cotta. Between these piers, at the third, fourth, and fifth levels, each bay has two single trabeated openings with stone lintels. The typical fifth floor lintel is distinguished by a keystone at its center. At these levels, windows within the openings are single and double-hung. Surmounting all of this is an overhanging cornice, with modillions and below it a dentil band. Double ornamental brackets occur at the ends of the facades and at the transition between the Third Avenue bays and the single angled bay, where the piers below are also doubled. Single brackets occur about the intervening piers.

The third bay on the angled façade is similar to the first two bays, but has only one single window per floor. The angled bay has an entry to the upper floors at the ground level. This opening has a transom with multi-pane lights. Above this, the distinguishing features are the single openings with double-hung windows at the third, fourth and fifth floors. Other elevations, north and west, are not meant to be seen from the street. The west elevation can be seen from a parking lot and has regular segmental arches in red brick

Cultural Data

The Mottman Building at 307 3rd Avenue South was built in 1906 and designed by the Seattle architectural firm of Saunders and Lawton. Early on, a central frieze panel carried the title "Norris Safe Company," and the building was, for a long time, known as the Norris Safe Building. The building is a somewhat eclectic interpretation of the standard Commercial style, usually found in 1900s Seattle. This eclectic interpretation is characterized by the use of Ionic capitals at the top of the exterior piers and by the Italianate cornice with paired ornamental brackets. The angled façade is associated with the the Second Avenue Extension, which, beginning in 1928, cut a huge swath from Yesler

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Way to past Jackson Street, near the train terminals, slicing into buildings in its path, including the neighboring Cannery Building.

This is an interesting variation on the standard warehouse building designed by one of Seattle's important architecture firms. The Saunders and Lawton partnership was formed in 1898 by Charles Saunders and his former draftsman, George Lawton. Saunders and Lawton were responsible for warehouse buildings in the historic district, including: the Norton Building of 1904 at 206 3rd Ave S; the Manufacturers Building, (later the McKesson and Roberts Building and now the F. X. McRory Building), of 1906 at 419 Occidental Ave. S.; the Westland Building of 1907 at 100 S. King St; the Crane/ Goldsmith Building of 1907, (currently part of the "Court in the Square"), at 401 2nd Ave. S.; and from somewhat later, the Polson Building of 1910 at 61 Columbia Street. For additional information on Charles Saunders, please see the Statement of Significance or the Cultural Data section for the Terry Denny Building at 109 1st Avenue South.

Sources

Ochsner, Jeffrey and Dennis Andersen. Distant Corner: Seattle Architects and The Legacy of H. H. Richardson. Seattle and London: University of Washington Press, 2004, p 168-169.

Ochsner, Jeffrey, editor. Shaping Seattle Architecture: A Guide to the Architects. Seattle and London: University of Washington Press, 1994.

Potter, Elizabeth Walton. "Pioneer Square Historic District Expansion Amendment." December 1976.

Lentz, Florence. "Apex Building, 200-201 S. Washington Street, Historic Certification Application, Part 1." 24 August 2003.

Lentz, Florence K. "Hambach Warehouse – NW Supply- 212 Second Avenue, Historic Preservation Certification, Part 1." 28 August 2003.

Address: 319 3rd Ave S.

Historic Name: U. S. Rubber Building/Pacific Drug Company/ Seattle Paint Company/ Stadium Furniture **Built:** 190

Plat: Maynards D S Plat/ Block 14/ Lot 5-6 **Parcel #:** 5247800865

Style: Commercial-Chicago School/ Beaux Arts - Neoclassical

Architect: Boone and Corner **Builder:** Unknown

Classification: Historic Contributing **Site ID #:** 148

Description

Square in plan, 120 feet by 120 feet, the U.S. Rubber Building is a four story building with basement. Located on the northwest corner of Third Avenue South and Jackson Street, it has exterior brick walls, with stone and cast-stone trim. It has two primary facades, a south elevation on Jackson Street and an east elevation on Third Avenue South,

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each composed of five bays. The base of the building is mainly composed of storefronts, which correspond to the bay divisions above them. The storefronts are often separated by distinctive metal columns, with two tiny triglyphs and metopes on their capitals and semi-circular molded shapes at the top and bottom of their shafts. The typical storefront also has a multi-pane transom. Piers at the corner and at the end of the primary facades and the lintel above the storefront openings are of stone.

Above the first level cast-stone belt-course, are three story brick piers with cast-stone bases and capitals, which separate the bays. At the top of these piers is a belt-course, which at first is slightly recessed in relation to the pier capital and then projects out with a fillet. The parapet, as it appears now, is brick wall with circular discs placed over the second and third piers, (counting from the east), on Jackson Street and over the first four piers on Third Avenue South (from north to south).

The Jackson Street and Third Avenue corner is emphasized by the raised parapet in this region, which is lower on each side of it. Emphasizing this change of height even further are what seem like fluted bands in cast stone that run the length of both Jackson Street and Third Avenue South. Above the ground level, window openings are filled with a horizontal row of four double-hung windows in a wood frame.

Cultural Data

Now commonly known as the U.S. Rubber Building, 319 3rd Avenue South was designed by the architectural partnership of Boone and Corner and completed in 1902. Early on, from at least 1905 to 1912, the building appears to have been owned and occupied by the Pacific Drug Company Wholesale Stores. Another early owner was the Seattle Paint Company, founded in 1899, which moved to this building in 1913.

The building is representative of the expansion of Seattle's original commercial district at the beginning of a period of important industrial and economic growth (ca 1900 to 1910s). It is also another well-designed warehouse building by the architectural firm of Boone and Corner. The building facades mix basic elements of Chicago School design with elements of classical architecture. South and east facades are composed according to a "base," "shaft" and "capital" arrangement, with projecting piers and recessed bays. They also include classical elements such as the entablature and decorative discs at the parapet level and details on the cast metal storefront columns. Though most architectural elements seem to have been retained, the original classical cornice of the building has been lost.

The architects of the building, W.E. Boone and James Corner, formed a partnership in 1900, which lasted until 1905. Boone's architectural career is somewhat unique, because he had a known practice before Seattle's Great Fire of 1889 and was a partner in several successful offices well after the fire. He was responsible for many buildings in what is now the historic district, including the Merchant's Café Building of 1889-90 (the former Sanderson Block) at 109 Yesler Way and the former Marshall Walker/ Globe Building at 107 S Main St. In partnership with William H. Willcox, Boone designed the original four floors of the J.M. Frink Building (or Washington Iron Works Building) at 400 Occidental Ave. S.

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Boone's subsequent partnership with James Corner was famous for the Broadway High School, now the Broadway Performance Hall on Seattle's Capitol Hill. In the Pioneer Square Historic-Skid Road National Historic District, Boone and Corner also designed the Seattle Quilt Building (formerly the Walker Building) at 316 1st Ave S. and the former Chapin/ Fuller Building now part of the Court in the Square at 171 S. Jackson St. These last two buildings bear the most resemblance to the present building.

Sources

Hawthorne, Julian, editor. History of Washington, the Evergreen State, From Early Days to Daylight. New York: American Historical Publishing Company, 1893.

A Volume of Memoirs and Genealogy of Representative Citizens of the City of Seattle of the County of King, Including Biographies of Those Who Passed Away. New York and Chicago: The Lewis Publishing Company, 1903.

"Nonagenarian Kin of Famous Scout Dies in Seattle." Seattle Post-Intelligencer. 31 October 1921, n.p. Architects' File, Manuscripts and Special Collections, University of Washington.

Address: 201 S Jackson St

Name: King County Center **Built:** 1999

Plat/ Block/ Lot: Maynards D S Plat/ Block 13/ Lots 1-8 **Parcel #** 5247800795

Style: Modern/ Post-Modern **Architect:** NBBJ **Engineer:** KPFF

Classification: Non Historic, Non Contributing **Site ID #:** 149

Description

This is an eight story building with a steel frame and reinforced concrete structure, clad mainly with brick veneer. It was completed in 1999. Its exterior elevations have a clear "base," "shaft" and "capital" arrangement and loosely mimic many of the elements and composition of historical buildings in the district. The main west and north facades have repeated vertical bays, consisting, at each floor, of trios of rectangular windows. The recessed main entrance, at the corner of Jackson Street and Second Avenue South, is also emphasized by a curved glazed wall and an ornamental gate.

Cultural Data

Designed by NBBJ with KPFF Consulting Engineers and completed in 1999, this building is non- historical non-contributing, but attempts to fit within the context of the historic neighborhood. It was also designed according to sustainable principles and uses recycled materials on its interior. The ornamental gate, by public artists Jean Whitesavage and Nick Lyle, is called "The Rain Forest Gates."

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Source

“King County Opens King Street Center; environmental construction the newest Pioneer Square neighbor.” King County News Release, 12 October 1999. Database on-line. Available from <<http://www.metrokc.gov/exec/news/1999/101299.htm>>

Smith Laura N. “Novel elevator design gives King Street Center a lift,” Daily Journal of Commerce Online Edition. 8 March 1999. Database on-line. Available from <<http://www.djc.com/special/construct99/10050564.htm>>

Address: 201 S Jackson St

Name: Southeast Plaza, King County Center **Built:** 1999

Plat: Maynards D S Plat/ Block 13/ Lots 1-8 **Parcel #** 5247800795

Style: Modern/ Post-Modern **Architect:** NBBJ / Hewitt **Artist:** Jack Mackie

Classification: Non Historic, Non Contributing **Site ID #:** 150

Description

This irregularly shaped outdoor plaza is part of King Street Center and located on the southeast corner of the building. The space is distinguished by a central, raised planted area, defined by terrazzo planters in skewed prism shapes. The plaza is accessed from below near the lower level of King Street Station by a stair located along King Street, which runs along a curved concrete wall. The wall is topped by a railing of long metal rods, painted yellow and angled in shapes, so as to “resemble beach grasses,” in the words of the artist Jack Mackie.

Significance

This plaza was completed in 1999 as part of King Street Center. It was produced as a result of the collaboration of artist Jack Mackie with Kris Snyder and Bob Calderon of Hewitt Architects and with Randy Benedict of NBBJ. Jack Mackie, on an accompanying plaque, explains that the steel railing was meant to “represent beach grasses found at the top of a bluff,” while the skewed shapes within the plaza represent an urban grid that has been “‘snapped’ as if it had been shaken and lifted into an imaginary post-quake alignment..” Because it dates from 1999, it is non historic, non contributing.

Sources

Mackie, Jack. Plaque at King Street Center Plaza. 1999.

Address: 618 2nd Avenue

Historic Name: Alaska Building **Built:** 1904

Plat: Boren and Dennys Add / Block 3 / Lots 1& 4 **Parcel:** # 0939000080

Style: Beaux Arts **Architect:** Eames and Young; **Builder:** James Black Masonry Construction Company
Saunders and Lawton (Supervising Architects)

Classification: Historic Contributing **Site ID #:** 151

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Description

The Alaska Building is a fourteen story Beaux Arts building located on the southeast corner of Second Avenue and Cherry Street. Its footprint occupies an entire quarter block, a rectangle approximately 74 feet by 50 feet. Above the ground level base and the basement of the building, the remaining stories form an L-shaped plan with an interior court to the southwest.

The building has a steel frame and reinforced concrete structure, covered with various veneers. The two-story base, with storefrontage facing 2nd Avenue, is mainly clad in light matte terra cotta veneer, followed by eleven stories clad in buff brick veneer and the top story in matte terra cotta. A projecting belt-course separates the base of the building from the upper floors and a second belt-course separates the top level from the brick clad stories just below.

The ornamentation of the bottom two floors of the building facing the street consists of repeated terra cotta panels showing: interlocking geometrical shapes, angel heads with wings, serpents entwined around a torch with horns of plenty, placed symmetrically to each side of the torch. These are topped by scroll-like shapes, set to each side of a rounded shape with a lion's head above it. Spandrels above storefronts tend to be ornamented in a simpler fashion, with terra cotta panels covering the lintel above each storefront. Often a medallion with a leafy frame is set at the center of these panels. The frame of the main doorway on Second Avenue is also ornate and includes a projecting entablature with large ornate brackets to each side.

The middle eleven stories consist of vertical bays, usually with two separate window openings per floor on the inner bays, and a large single trabeated opening at the end bays on Second Avenue and on Cherry Street. The inner bays are framed by tall piers, with smooth capitals and a simple, appended ornament at the center of each flat capital. The "top" of the building at the fourteenth level has trabeated openings, surmounted by circular openings and a projecting cornice with a dentil band and an egg-and-dart band below it. Aside from the height of the building, its most striking features are the ornate Beaux Arts ornamentation at the top level particularly at the base of the building.

The building is also notable for its lobby interior, which has marble veneer on walls as well as on the ceiling.

Cultural Data

The Alaska Building was completed in 1904, after eleven months of construction. It was designed by Eames and Young, a St. Louis architecture firm, with Saunders and Lawton acting as supervising architects. The contractor was James Black Masonry Construction Company. In its day, it was the first steel frame building of any height in the Pacific Northwest and Seattle's first skyscraper. It remained Seattle's tallest building for ten years after it was built. Its exterior is heavily clad in terra cotta and designed in a style inspired by the Beaux Arts. The building dates from a period of economic and industrial growth, 1900-1910, in the heart of Seattle and in the city as a whole.

The history behind the building's construction is of note. In 1903, J. E. Chilberg, Jafet Lindeberg and other stockholders of the Scandinavian-American Bank, purchased the southeast corner of the Second and Cherry from the

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Amos Brown Estate for \$ 250,000. They intended to erect a building for the bank. Shortly after the purchase of the land, however, J. C. Marmaduke of St. Louis made a proposition to J. E. Chilberg and they decided to jointly erect the fourteen story steel frame Alaska Building. The top penthouse level housed the Alaskan Club, founded to promote business ventures between Alaska and the Pacific Northwest and as a social club. About four years later, a similar club, the Arctic Club, formed as a result of the merger of the Arctic Brotherhood and of the Alaska Club, would erect a building for itself at 501 3rd Avenue, now known the Morrison Hotel and also within the historic district.

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King County Tax Assessor's Records, ca.1936-1972.

Beaton, Welford. The City That Made Itself, A Literary and Pictorial Record of the Building of Seattle. Seattle: Terminal Publishing Company, 1914, especially p 165.

Address: 606 2nd Avenue

Historic Name: Corona Building/ Oriental Building **Built:** 1903

Plat: Boren and Dennys Add / Block 3 / Lots 5 **Parcel #:** 0939000100

Style: Commercial/ Sullivanesque

Architect: Bebb and Mendel **Builder:** -

Classification: Historic Contributing **Site ID #:** 152

Description

The Corona Building is located mid-block on Second Avenue between, to the north, the Alaska Building, which towers over it and, to the south, the Art Deco Hartford Building, which is only two stories tall. The Corona Building is six stories in height with red brick walls and matching terra cotta trim. The only elevation designed to be façade is on Second Avenue.

Above the ground level storefront on Second Avenue, the façade consists of four vertical central bays, with one single window opening per floor, framed by piers. Spandrels and window openings are slightly recessed behind the piers. At each floor, the side bays each have a wider trabeated opening with two double-hung windows in a wood frame. All of these bays rise four stories above a belt-course to a second belt course.

At the top level, four central windows correspond to the four central bays below and are separated by short pilasters with Sullivanesque ornament on their shafts. The four central windows at the top form a unit, which looks like a loggia. The side bays at the top level are wider openings like those on the lower floors.

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While the overall composition of the façade is pleasing, the most striking feature is the profusion of Sullivanesque floral ornament in terra cotta which runs the length of the façade above the storefront, below the second belt-course and finally covers most of the top level of the façade. The building is capped by a projecting cornice with modillions. The building follows the classical Chicago School model and has a clearly defined base, shaft and capital arrangement. It also features some of the finest examples of Sullivanesque ornament in Seattle.

Cultural Data

The Corona Building, also historically known as the Oriental Building, was built in 1903 for Hamm and Schmidt and was still part of the Emma Schmidt Estate in the early 1970s. Its siting represents the gradual expansion of Seattle's original downtown to the north during the early 1900s. The building was designed by the architecture firm of Bebb and Mendel. It shows influence of the Chicago School and also of Bebb's early involvement in the production of terra cotta. Bebb and Mendel also used Sullivanesque ornament and terra cotta on 401 1st Avenue South, the Schwabacher Hardware Company Building (1903-05) on First Avenue South and Jackson Street.

Both Bebb and Mendel had previous experience in the Midwest of the United States, where we know for sure that Bebb worked for Adler and Sullivan in Chicago and Mendel worked for Schweinfurth Brothers in Cleveland. There is a chance that Mendel also worked for Adler and Sullivan. Both architects would have been influenced by trends in Chicago and not unaware of Louis Sullivan's work. The Corona Building, as well as the Schwabacher Hardware Company Building and other works by this firm, marks a new sophistication in the work of Seattle architects. These were practitioners who were educated as architects and had had important professional experience, before coming to Seattle. This is somewhat different from the case of architects who appeared in Seattle right after the Fire of 1889, who often started out as carpenters and frequently were self-educated. (For additional information on the firm of Bebb and Mendel, please see the Statement of Significance or the Cultural Data section for 401 1st Avenue South --- Schwabacher Hardware Company Building)

Sources

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Address: 600 2nd Avenue

Historic Name: Hartford Building **Built:** 1929

Boren and Dennys Add / Block 3 / Lots 8 **Parcel:** # 0939000115

Style: Art Deco **Architect:** John Graham, Sr. **Builder:** -

Classification: Historic Contributing **Site ID #:** 153

Description

This two story building has reinforced concrete walls, which are faced in ornamented cast-stone on both the Second Avenue and James Street facades. The other two elevations do not face the street. The building has a footprint of 60 feet by 108 feet and a basement level. The longer façade is on James Street, which despite its length, seems like a secondary façade and also accommodates a side entry to the upper floor of the building.

The building exterior features three bays on Second Avenue and six on James Street. The Second Avenue façade is composed of three typical bays, framed by ornamental pilasters that rise to the top of the second level and are ornamented with long vertical grooves and stylized Art Deco floral motifs at the top. The base level of the façade is storefront, while each bay at the second level has three rectangular openings. The typical decorated bay is a distinguishing feature of the entire building and is repeated in the first three bays of the James Street façade, counting from the west. On the Second Avenue elevation, pulled back from the decorated cast stone bays, is a low parapet with the words "HARTFORD BUILDING," at the center of it.

The storefronts exhibit elements of the original Art Deco metal storefront frame, which have been painted over, as well as a low granite bulkhead along Second Avenue.

Cultural Data

This small, compact building, built in 1929, is a wonderful example of Art Deco in the Pioneer Square-Skid Road National Historic District. Although little appreciated in early studies of the district, it was nevertheless described as being of "secondary" significance and therefore was not ruled out as a contributing building. Not noted in any of these previous studies is that it was, in fact, designed by the famous Seattle architect, John Graham, Sr. for the First Realty Company.

By the 1920s, the center of Seattle's downtown had definitely moved north from the original heart of the city. At the same time, in 1928, a major public works project, the extension of Second Avenue, cut a diagonal swath from Yesler Way to slightly South of Jackson Street. This had a major effect on the buildings and urban spaces of what became historic district. Several buildings in the path of this great force were demolished, while others lost facades and storefronts and needed new ones. The new facades were often representative of the styles of the time and done in Art Deco style. The Hartford Building is located about a block north of the actual extension, but the diagonal Extension appears to have spurred changes to other buildings, close its path. This is represented by the Art Deco façade of the

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Hartford Building and seems to be tied the Art Deco changes to several buildings along Jackson Street, which were reclad in the 1920s with Art Deco flourishes.

John Graham (Sr.) practiced architecture in Seattle from 1901 to the 1940s. Born in Liverpool, and initially trained in architecture in the United Kingdom through apprenticeship, his body of work in Seattle includes major buildings such as the Ford Motor Company Assembly Plant of 1913, the Frederick and Nelson Department Store Building of 1916-1919 (now Nordstrom's), the Dexter Horton Building of 1921-4 and the Exchange Building of 1929-31, an Art Deco masterpiece completed slightly later than the much smaller Hartford Building. His independent practice was started in 1910. It became a thriving and well-established firm in Seattle, which remained in business until the 1970s.

Sources

Graham, Sr., John, "Store and Lofts for the First Realty Company." Drawings, 1929. City of Seattle, Department of Planning and Development, Microfilm Library.

King County Tax Assessor's Records, ca. 1936-1972.

Ochsner, Jeffrey, editor. Shaping Seattle Architecture: A Guide to the Architects, especially p 93.

Address: 520 2nd Avenue

Historic Name: Collins Building **Built:** 1894

Plat: Boren and Dennys Add / Block 2 / Lots 1 & 4 **Parcel:** # 0939000025

Style: Richardsonian Romanesque

Architect: Arthur Bishop Chamberlin **Builder:** -

Classification: Historic Contributing **Site ID #:** 154

Description

Sited on the southeast corner of Second Avenue and James Street, the Collins Building's main elevation faces Second Avenue. The building has a second street elevation along James Street. Rectangular in plan, (80' x 108' for a typical floor), the Collins Building is five stories in height, with a mezzanine level above the first floor, as well as a partial basement level. The building's roof is not visible from the street, but the building has a parapet. (In fact, the southern third of the roof is almost flat. There is a small skylight near the center of the roof and a low vaulted roof covers the remainder of the building). In general, the building exterior is clad in brick with a cast-iron and wood storefront at the first level of the main façade and rusticated sandstone on the first level of the James Street elevation. Sandstone trim is also used on the upper brick clad levels.

The main façade on Second Avenue is symmetrically composed, although the main entrance is placed at the fifth bay, counting from the north. The ground floor clerestoried storefront consists of cast-iron pilasters with floral

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ornamentation at the top of the pillar shafts and Corinthian capitals. The upper floors are clad in buff brick with thin sandstone belt courses and window sills. The second floor has five bays, with wide rectangular windows with clerestories, each of which is divided into three lights. Above the second floor, each bay consists of a double set of double-hung windows at the third and fourth floors, surmounted by a semi-circular opening at the top floor, with a double hung window at its center.

The ground level on the James Street elevation has one bay of cast-iron storefront facing west, followed by sandstone blocks of varying sizes. The rusticated level disappears as the grade of the street rises toward Third Avenue. The upper levels of the James Street elevation are consistent with that of the main façade.

The building is remarkable for the brick detailing, which pulls the composition of the elevations together, particularly on Second Avenue. Bricks are arranged to create an interesting variety of texture and pattern in the spandrels between floors and over the arches. Ornamental bricks arranged in arched semi-circles further accentuate the arched openings. At the parapet level, corbelled bricks in pyramid-like shapes, (turned upside down), punctuate the top of the walls and are surmounted by small ornamental arches. This band is surmounted by a band of brick dentils, topped by slightly projecting brick and then a slightly projecting cornice – which is a concave shape surmounted by a flat band.

Cultural Data

The building was built in 1893 and completed in 1894. It was designed by Arthur Bishop Chamberlin (1865-1933), originally known as a delineator and only later as an architect. Chamberlin was known for his many skillful illustrations in pen and ink of Seattle buildings. These appeared in journals of the time such as American Architect and Northwestern Architect between 1890 and 1894. Before his move to Seattle in 1890, Chamberlin worked in Minneapolis as a draftsman for Long and Kees, whose work followed the Richardsonian Romanesque tradition. He also developed consummate rendering skills under Harvey Ellis, considered a leading architectural delineator in his day. In Seattle, he worked for the architectural partnership of Saunders and Houghton and for John Parkinson, the architect of the Seattle National Bank Building/ Interurban Building. Chamberlin also worked briefly for W. E. Boone, the architect of 109 Yesler Way (the Merchant's Café Building/ former Sanderson Block) and 107 S. Main Street (Globe Building/ former Marshall-Walker Block).

Chamberlin had an independent architectural practice by 1893. Jeffrey Ochsner has noted the obvious influence of Burnham and Root's Fidelity Trust Company Building in Tacoma and the less obvious influence of Adler and Sullivan's Walker Warehouse. Subsequently, Chamberlin won few commercial commissions. Unfortunately, there are few known examples of buildings which showcase his architectural talents.

The building was commissioned by John Collins, an important figure in early Seattle. Born in Ireland in 1835, Collins moved to New York around the age of ten. He worked in Maine in the lumber business, before moving to Port Gamble in the 1850s to work in the Puget Mill Company. He arrived in Seattle in the 1860s and by the 1870s, became something of a Seattle civic leader: He served on the city council, as mayor and in the territorial legislature.

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He was also an important Seattle entrepreneur and invested in Seattle real estate, in mining properties as well as the Walla Walla Railroad.

Collins is famous for commissioning the pre-fire Occidental Hotel, an elegant Victorian building on the site of the present day Sinking Ship Garage at 515 2nd Avenue and originally designed by architect Donald Mackay. After the destruction of the Occidental Hotel in the Great Fire of June 6, 1889, Collins commissioned architect Stephen Meany, who had worked in Mackay's office, to design a new hotel. At first, the new building was named the Occidental Hotel. It was later renamed the "Seattle Hotel" and then the "Hotel Seattle." The subsequent destruction of this last building in the 1960s was a major factor in the founding of the movement responsible for creating the Pioneer Square-Skid Road National Historic District in 1970.

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Samis Foundation. "Collins Building," "Historic Preservation Certification Application, Part 1." 10 September, 1998, Office of Archeology and Historic Preservation, State of Washington, Olympia, Washington, Microfiche File.

Ochsner, Jeffrey Karl and Dennis Andersen, Distant Corner: Seattle Architects and the Legacy of H. H. Richardson, especially p 202-203.

Ochsner, Jeffrey. "A. B. Chamberlin: The Illustration of Seattle Architecture, 1890-96." Pacific Northwest Quarterly 81/4 (October 1990), p 130-144.

Address: 512 2nd Avenue

Historic Name: Florence Theater **Built:** 1900; 1924; ca. 2000

Plat: Boren and Dennys Add / Block 2 / Lots 4 **Parcel:** # 0939000055

Style: Beaux Arts / Commercial

Architect: Unknown **Builder:** -

Classification: Historic Non-Contributing **Site ID #:** 155

Description

This is a two-story building, located mid-block between James Street and Yesler Way on Second Avenue on the block which lies north of the beginning of Second Avenue Extension. The building has only one facade and is located between two much taller buildings, the Collins Building to the north and the Smith Tower to the south (or

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southeast). While a recent remodel of the interior and of the façade has uncovered an original ornamental pilaster and the two original bays windows, shown on historical photos, the bottom level has been completely remodeled, with major changes to openings and to cladding. The original projecting cornice below the top of the parapet is also gone. The general scale and the configuration of the top level, as well as ornamental pilaster that separates the two bay windows remain.

Cultural Data

The building was constructed in 1900 and first remodeled in 1924. In its early years, it was a burlesque theater. It continued to operate as a theater of some sort well into the late 1980s. It was originally known as the Florence Theater, which was still its name in the 1930s, based on historical photos (King County Tax Assessor). By the 1930s, it had a marquee above the ground level and a large blade sign with the name "Florence Theater." By the 1970s, as the Paris Theater, it still retained a 189 square foot skylight, three stairways, a 31 foot dropped beam ceiling and decorated plaster detailing.

By the time of the remodel/ renovation of the Smith Tower in the late 1990s, the original architectural detailing of the lower part of the façade had been lost, although the remodel did retain the general configuration of the façade and elements of the upper story. For a long time, the building was one of last recognizable theaters from Seattle's early days, but nothing indicating its former use seems to be left and the façade has lost most of its original architectural elements. It is historic non-contributing.

Sources

Brians, Ann Elizabeth. Indomitable Pioneer Square. Master of Urban Planning Thesis, University of Washington, Seattle, 1973.

King County Tax Assessor's Records, ca. 1936-1972.

Address: 502 2nd Avenue

Historic Name: Smith Tower **Built:** 1911-1914

Plat: Boren and Dennys Add / Block 2 / Lots 5 & 8 **Parcel:** # 0939000060

Style: Commercial - Chicago School /Beaux Arts/ Eclectic

Architect: Gaggin and Gaggin **Builder:** -

Classification: Historic Contributing **Site ID #:** 156

Description

The Smith Tower is a forty-two story structure, located at Second Avenue and Yesler Way. It has a steel skeleton fireproofed in concrete which, in turn, sits on a grillage of concrete and iron beams, also fireproofed in concrete. All this is supported on 1,281 concrete pilings. The first twenty-four floors are roughly 120 feet by 108 feet, but irregular in plan, with an elevation set diagonally at the southwest corner between Second Avenue and Yesler Way. From the third floor up, the building was designed with two open light courts which penetrate the building at the middle of the

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east and north elevations. From the twenty-fifth floor to the thirty-fifth floor is a tower, about 54.5 feet by 44 feet in plan, which is centered over the west elevation. This is surmounted by a pyramidal shaped roof which begins at the 36th floor and extends upward seventy feet.

On the exterior, on Yesler Way and Second Avenue, the granite faced elevations of the two lower floors are divided into regular bays by piers, faced in granite with decorative capitals at the second level. These piers continue up the face of the building, but are clad in terra cotta above the second floor. Above the first floor storefronts, from the second to the 35th floor, the bays are similar, with a rectangular window opening containing a row of three double-hung windows, set in a bronze window frame. The terra cotta clad floors are distinguished by the running ornamental bands of small ogee arches above the window openings, repeated pairs of circular medallions set on the continuous piers, (at the level of the lintel of a lower window and sill of the window above it), and terra cotta roll molding running vertically up the face of the piers.

A major remodel in 1999 included filling in one of the building's light-wells, the addition of a fiber-optic cable system throughout the building, the creation of a penthouse apartment in the location of the old watertank at the top of the tower, changes to the office configuration around the upper floor lobbies and recladding of the lobby's foyer off Second Avenue.

Cultural Data

The Smith Tower was begun in 1911. Completed in 1914, it was opened to the public on July 4 of that year. In its day, it was considered the tallest building west of the Mississippi. In fact, it was reported to be the tallest building in the world, outside of the F. W. Woolworth Building, the Singer Building and the Metropolitan Life Building in New York. It was commissioned by the typewriter and rifle magnate Lyman C. Smith, whose son, Burns Lyman Smith, had originally pushed the idea of a skyscraper over the initial plan for a fourteen story building. Smith hired Gaggin and Gaggin, an architectural firm from Syracuse, New York to design the building. The permit for construction was obtained in 1911. From the start, L. C. Smith intended to lavish as much money and care on the building as possible and stated: "No money, artistic or architectural skill will be spared in making the edifice a monumental advertisement for Seattle and the Northwest." Construction for the building exceeded \$1.5 million.

After the Great Fire of 1889 in Seattle and numerous fires in major American cities, fireproofing continued to be an important consideration in the construction of buildings. Special care was taken in the construction of the Smith Tower, which was advertised as "absolutely fireproof." In addition to its fireproofed structural steel frame, it had interior doors and trim of metal, finished to look like mahogany, as well as bronze window frames. In the same period, terra-cotta cladding was also widely advertised as a fire-proofing material. The building's exterior, almost entirely clad in gleaming white terra cotta, is one of the finer examples of the legacy of terra cotta clad buildings in Seattle, built between the 1910s and the late 1920s.

When it opened, the Smith Tower contained the latest conveniences of the time, including: lavatories on every floor, telephone, telegraph, wireless and cable offices. It also featured shops and restaurants. It is still famous for the

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richness of its lobby interior, paneled with Pedrara onyx, the ornate steel cage elevator cabs (by the Otis Elevator Company), upper floor lobbies clad in marble, as well as the Chinese Room, located on the thirty fifth floor of the building. The interior furnishings of the Chinese room were originally provided by the last Empress of China as a gift to L. C. Smith.

At the time of the Smith Tower's initial construction in 1911, there was a strong impetus to move Seattle's downtown much farther north of the site. In fact, in 1911, Virgil Bogue produced the Bogue Plan, a Beaux Arts master plan for downtown Seattle, which would have moved Seattle's commercial center north to the Denny Regrade and created a civic center at around Fourth Avenue and Blanchard Street. There was also a movement to counter Bogue's idea for a more northern city center and the Smith Tower was a big part of it. Before building the Smith Tower, L. C. Smith actually extracted a promise from the city administration that he would build the Smith Tower, only if it would not move city hall north.

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<<http://www.historylink.org/>>

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Wakefield, Arthur F., Editor. History of the Forty-Two Story L. C. Smith Building, Seattle: DeLuxe Publication Company. Reprint 1998. University of Washington, Special Collections and Manuscripts.

Address/ Location: Fortson Square

Historic Name: Fortson Square **Built:** 1901; ca. 1928-1929; 1999.

Plat: Maynards D S Plat **Parcel #:** NA

Style: Modern

Landscape Architect: Cliff Willwerth (CNA Landscape Architects) **Artist:** Elizabeth Conner

Classification: Historic Non-Contributing **Site ID #:** 157

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Description

This is a triangular public square, located west of 408 2nd Avenue Extension (the Leighton Center/ Harbor Lofts) and of 201 Yesler Way (Tyee Saloon/ the Campbell Fuller Building). While most original elements of the square's landscaping do not remain, the buildings that have historically fronted the square remain, despite changes to their exteriors over the years. Set within the larger triangle of Fortson Square, the most dominant feature are a series of sculptural objects, modern "historical artifacts," in the words of the designers, cast in concrete and reminiscent of architectural ruins, as well as remains of historic tile flooring. Brick paving separates the artwork from the buildings to the east, while regular concrete paving occurs to the west and north. Also, including are five lamp posts, replicas of turn of the century gas lights.

Significance

Fortson Square was originally dedicated in 1901 in honor of Captain George Haley Fortson of the United States Navy and other Seattle war dead, who were killed in the Philippines during the Spanish American War. Captain Fortson, a former City Attorney of Seattle, was wounded in a skirmish at the Pasig Delta Campaign and died on March 27, 1898. His widow, Minnie Frye, was a member of the George Frye family and the square is located west of the former Frye Hotel at 223 Yesler Way.

Fortson Square, which began as small triangular "park," has been transformed several times since its dedication in 1901. Based on notes in the Don Sherwood Files (City of Seattle Municipal Archives) and a 1908 Baist Map, the original planted triangle was paved over, probably around 1908 and a weather station was added. A photo from 1914 shows that Fortson Square was a very active transportation hub, with trolley cars, passing along Second Avenue on the western side of the square, as well as along Yesler Way. There was also a road on the eastern side of the square. Typical light fixtures appear to have been three-globe lights.

In 1928-29, the Second Avenue Extension, a public works project, cut a diagonal swath from Yesler Way to past Jackson Street, transforming many of the buildings and streets south of Fortson Square. It seems likely, based on a comparison of pre-1929 maps with present-day maps that Fortson Square may actually have been slightly truncated by the Second Avenue Extension or even moved over slightly, but, in any case, it kept its basic shape.

Fortson Square was definitely transformed again in 1968. The east side of the square was filled in with brick, as it appears today and five historical gas lights, donated by the Washington Natural Gas Company for a cost of \$ 1,000 were added. It is not clear that the historical Fortson Square had lamps that looked like the ones, donated by Washington Natural Gas. In addition, landscaping, including a central planter and other trees and shrubs, were added.

By the 1990s, Fortson Square was described as a "triangular patch of brambles and weeds, littered with trash." Another transformation was made and completed in 2000 by landscape architect Cliff Willwerth and artist Elizabeth Conner. The existing central planter and vegetation were removed and replaced by one single shore pine and low growing ground cover. The remains of the broken down gaslight fixtures were removed and replaced by replicas. As

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part of the design, Elizabeth Conner created the "historic artifacts," inspired by Pioneer Square architecture. Fortson Square, although historically interesting and graced with important new artwork, has changed markedly since its initial design. Fortson Square is therefore historic, non-contributing.

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Pioneer Square Community Development Organization, Project Designers Elizabeth Conner and Cliff Willwerth, "Fortson Square Redesign, Application for Certificate of Approval, submitted to Pioneer Square Preservation Board," 25 May 1999.

"Union Station Square." Sherwood History Files, Seattle Parks and Recreation. 1972-77. Database on-line. Available from www.CityofSeattle.net/parks/history/sherwood.atm

Wilma, David. "Philippine war dead buried on February 8, 1900." HistoryLink.org, 8 October 1999 & 2 December 2002. Database on-line. Available from <http://www.historylink.org/>

Address/ Location: Fortson Square

Name: (sculptural elements)**Built:** ca. 2000

Plat: Maynards D S Plat **Parcel #:** NA

Style: Modern

Artist: Elizabeth Conner **Landscape Architect:** Cliff Willwerth (CNA Landscape Architects)

Classification: Historic Non-Contributing **Site ID #:** 158

Description

Set within the larger triangle of Fortson Square, this is a smaller triangular area, consisting of a series of sculptural objects, cast in concrete, which include representations of arches and a column in ruin, as well as historic tile flooring. The concrete pieces, in particular, loosely reflect the detailing of the Pioneer Square district's historic buildings.

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Significance

Landscape architect Cliff Willwerth and artist Elizabeth Conner collaborated on the transformation of Fortson Square, completed in 2000. Elizabeth Conner was mainly responsible for the sculptural portion, seemingly inspired by Pioneer Square buildings. Elizabeth Conner's work often makes reference to the architecture and history of urban neighborhoods. Although an interesting contribution to a public square that had fallen on hard times, the actual work is very recent and therefore is non historic, non contributing.

Sources

Pioneer Square Community Development Organization, Project Designers Elizabeth Conner and Cliff Willwerth, "Fortson Square Redesign, Application for Certificate of Approval, submitted to Pioneer Square Preservation Board," 25 May 1999.

Address/ Location: Fortson Square

Name : Gas light fixture replicas **Built:** ca. 2000.

Plat: Maynards D S Plat **Parcel #:** NA

Style: Modern

Landscape Architect: Cliff Willwerth (CNA Landscape Architects) **Artist:** Elizabeth Conner

Classification: Historic Non-Contributing **Site ID #:** 159

Description

These are five lamp posts, in metal, topped by standard glass light enclosures, which are virtually cylindrical at the top and then taper below. The lamps are located in a row along the east side of the central triangle in Fortson Square.

Significance

These are replicas of former gas lights, which were originally placed in Fortson Square, when it was refurbished in 1968. The original gaslight fixtures dated from the late 1800s or early 1900s, and were donated by the Washington Natural Gas Company in the 1960s. By the 1990s, all the lamps were in very poor condition. The new design for Fortson Square by landscape architect Cliff Willwerth and artist Elizabeth Conner, completed in 2000, replaced the lamps with the current replicas. These are modern replicas of historical gaslight fixtures, which were installed in 1968, therefore they are non historical, non contributing.

Sources

"Fortson Square Enlargement Improvement Is Proposed," Seattle Times, 22 September 1965, NP (clipping, Fortson Square File, Pioneer Square Preservation Officer, Historic Preservation Program, City of Seattle).

"Union Station Square." Sherwood History Files, Seattle Parks and Recreation. 1972-77. Database on-line. Available from www.CityofSeattle.net/parks/history/sherwood.atm.

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Address: 201 Yesler Way

Historic Name: Tyee Saloon/ Campbell Fuller Building **Built:** ca. 1891

Plat: Maynards D S Plat/ Block 16/ Lots 1 **Parcel:** # 5247800955

Style: Commercial / Victorian/ Eclectic Mixed

Architect: Unknown **Builder:** Unknown

Classification: Historic Non-Contributing **Site ID #:** 160

Description

This is a one story building with parapet, constructed with brick exterior walls and heavy timber interior structure. There is a basement level and the footprint of the ground floor is 60 feet by 108 feet. Of note is the angled northwest façade with a large arch framed in wood (the opening is currently boarded up) and a series of openings on the west façade with segmental arches and a continuous wood frame and molding that outlines the arched portions of the openings and links them together. Again, the actual openings are currently closed -in. The building is located to the east of and facing Fortson Square.

While there are a few interesting remnants of architectural detailing, the building appears to have gone through many remodels and changes, with many signs attached and detached over time. The south façade, in particular, has received particularly harsh treatment. Because of the lack of architectural integrity, the building is historic non-contributing.

Cultural Data

The most complete documentation states that 201 Yesler Way was built right after the Fire of 1889 and completed in 1891. A King County Tax Assessor Record Card gives a date of 1895, but in the case of the Pioneer Square area, these reports often give later dates that are associated with a subsequent remodel. It is fairly certain that construction was begun before the regrading and widening of the streets in the district, which took place in the summer of 1889, not long after the June 6 Fire. This is evident in the half covered windows at the ground level. The building's first tenant was the Tyee Saloon. The Tyee Saloon reflected the sometimes brash and bawdy nature of Seattle in the 1890s. It was also a frequent haunt of early civic leaders, who worked in City Hall, which was located nearby. Located at the hub of traffic, like many buildings of its time, it was covered with many wall signs. By 1906, the northwest doorway was remodeled and billboards were attached to the parapet of the building.

The building was located not far from Seattle's original Chinatown and its tenants came from a wide assortment of national backgrounds. A 1912 photograph, for instance, shows the building covered with a profusion of commercial signs, with at least one advertising a Chinese tailor and another in Greek and English advertising the "Paradise Café." In 1928, the Second Avenue Extension, a major public works project, cut a diagonal swath through the eastern edge of the district. It drove a huge wedge through the original Chinatown dispersing its remaining inhabitants, who had already begun to move to the current "Chinatown-International Historic District." As a result, 201 Yesler Way was no

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longer associated with the original Chinatown and the international flavor of the building and of Fortson Square was lost. Around the same time, however, one of the most active speakeasies moved to the basement of the building.

The general history of the building reflects the urban and social changes at the edge of the former district. Although Historic Certification was granted in 1979, the building has undergone extensive physical changes over the years. It is therefore historic non-contributing.

Sources

Brians, Ann Elizabeth. Indomitable Pioneer Square. Master of Urban Planning Thesis, University of Washington, Seattle, 1973.

"Campbell Fuller Building, 207 Yesler Way, Historic Preservation Certification Application, Part 1," 27 April 1979. Office of Archeology and Historic Preservation, State of Washington, Olympia, Washington, Microfiche File.

King County Assessor's Records, ca. 1936-1972.

Address: 408 2nd Avenue Extension

Historic Name: 408 2nd Avenue Extension S./ Harbor Light Center **Built:** 1909; 1967; ca. 1999

Plat: Maynards D S Plat/ Block 16/ Lots 2 **Parcel:** # 5247800960

Style: Modern / Classical (soffit only)

Architect: Unknown **Builder:** Unknown

Classification: Historic Non- Contributing **Site ID #:** 161

Description

This is a two story building with a basement level, located along Fortson Square. The foundation and basement are of concrete, while the original exterior walls are mostly of concrete, which has been stuccoed. A rear alley wall is wood frame construction and was covered in the 1990s with metal siding. The plan of the building is roughly 60 feet by 104 ½ feet and very slightly irregular. While the building retains its overall shape and the three large window openings at the second level, it was significantly altered and modernized in 1967. The only obvious vestiges of exterior historic fabric or detailing remain in the raised pattern on the soffit of the overhang that runs the length of the façade and in the repeated metal brackets under it. Lower level storefronts were replaced by two entries to the north and a series of punched window openings.

Cultural Data

The original structure was built in 1909. The building's facade was visibly divided into three bays and had storefronts at the ground level and three large bay windows at the top level. By 1941, Josiah Collins was an owner of the property. The building was occupied by the Salvation Army for many years and its name was the Salvation Army Harbor Light Building, also known commonly as "Harbor Light." A 1967 remodel was extensive and irreversible.

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The building exterior has lost its historical architectural integrity. Although it fits into the district in terms of height and scale, it is non-contributing.

Sources

King County Assessor's Record Cards, ca. 1936-1972.

Brians, Ann Elizabeth. Indomitable Pioneer Square. Master of Urban Planning Thesis, University of Washington, Seattle, 1973.

"Campbell Fuller Building, 207 Yesler Way, Historic Preservation Certification Application, Part 1," 27 April 1979.

Address: 406 & 410 2nd Avenue

Historic Name: Monterey Hotel/ Lexington Hotel (north structure) **Built:** 1909; ca. 1928

Plat: Maynard D S Plat / Block 16 / Lot 2 **Parcels:** # 5247800965 and 5247800970

Style: Art Deco/ Commercial

Architect: Unknown **Builder:** -

Classification: Historic Contributing **Site ID #:** 162

Description

410 2nd Avenue Extension South is a three story structure with a basement. It mainly has walls of pressed brick, while the partially visible south elevation is covered with stucco. Alongside this structure is a one story structure, 406 2nd Avenue Extension, which was re-clad along its Second Avenue Extension elevation at the same time as the three story 410 2nd Avenue Extension. Currently and historically, the two structures are considered as one building and are commonly known as the Monterey Hotel.

The main façade of the three story structure is along Second Avenue Extension. It is divided into three bays on the second level. The central bay has two wide rectangular openings per floor, with each opening filled with two double-hung windows. The side bays consist of one pair of separate single openings per floor, each with a double-hung window. The street level has storefronts with transom windows. Currently, these are partially boarded up. Dark brown and buff brick is used on the Second Avenue extension elevation. Dark brick is used to frame window openings, to create long horizontal bands, just above the storefront level, and to accentuate the parapet level. Here a special pattern is created, usually by alternating two buff bricks with one dark brick and so forth, then alternating the pattern in relation to the course above (or below). This special pattern has a thin band of small bricks below it, and close to the top of the parapet, a header course of dark brown bricks.

Alongside Second Avenue extension, 406 2nd Avenue Extension is also clad in brown and buff pressed brick. The plan of the building is trapezoidal, with a short elevation facing south and a west façade, which has a storefront level

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(currently boarded over). The brick facing uses the special pattern identified on 410 2nd Avenue over all the brick portions of the west and south facades.

Cultural Data

King County Tax Assessor Records give a date for the building as 1909, coincidentally, the year of Alaska-Pacific Yukon Exposition, but also the same year as the beginning of the Jackson Street Regrade. The Jackson Regrade spurred the Chinese community to relocate to the King Street core in the present Chinatown-International District. The Chinese Community had long been located in the area on Washington Street between Second and Third Avenues, but the neighborhood was becoming too congested, so that the reclaimed King Street/ Jackson Street core was attractive. The building to the north of these buildings was built by early Chinese entrepreneur Chin Gee Hee and is considered the last obvious vestige of the old Chinese community in Pioneer Square.

A hand notation on the King County Tax Record card for the present structures indicates that they belonged to "Chum Ching Hock?" Chin Chun Hock was thought to be the first Chinese to settle in King County and one of the first residents of King County. He was also a business associate of Chin Gee Hee. The Wah Chong Company, which Chin Chun Hock founded, operated as a retail and import business, as well as a labor contractor. While Chin Chun Hock may not have been alive when the notation was made, it suggests that he or his heirs originally owned the property. The notation at least indicates that the building was also associated with the early Chinatown that existed in this area, particularly before the Second Avenue Extension of 1928 cut a swath through the edge of district.

As a result of the Second Avenue Extension, a public works project which altered the urban spaces in the area and caused several buildings in its path to lose their facades, most of what was left of the original Chinatown was gone. In fact, the three story structure is the vestige of the former Lexington Hotel, which lost its facade as a result of the Second Avenue Extension and the one story structure sits close to/ or on the same site as the former Wah Chong Building, so that the ties with Chin Chun Hock seem to be corroborated.

A photo in the Seattle Municipal Archives taken on November 13, 1928 shows what became Second Avenue Extension under excavation and construction and this building. The photo shows that, while the new facade for the three story portion of the building was complete, the lower portion of the facade, although built, appears to be missing the glazing in its storefront. The Second Avenue Extension facades are a direct result of the public works project begun in 1928, and this photo proves that the new facades were being completed at least by the end of 1928. In addition this building, like 400 Second Avenue Extension to the north, appears to be a vestige of the earliest Chinese community.

Sources

Chin, Doug. Seattle's International District: The Making of a Pan-Asian American Community. Seattle: International Examiner Press, 2001.

Jones & Jones Architects and Landscape Architects, Ltd. "Monterey Hotel Renovation, Chief Seattle Club and

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Live/Work Lofts, Design Report," March 2004.
King County Tax Assessor's Records, ca. 1936 to 1972.

Kovalenko Hale Architects (& Karin Link). "Merchant's Café Building, 109 Yesler Way, Historic Preservation Certification Application, Part 1," 1999.

"Second Avenue South: Looking North from Second Avenue and Washington" 13 November 1928, Item No: 3095, Orig. No: 7130, Location 46, Seattle Municipal Archives Photograph Collection, City of Seattle.

Taylor, Quintard. "Blacks and Asians in the White City." The Forging of Black Community: Seattle's Central District from 1870 to the Civil Rights Era. Seattle: University of Washington Press, 1994.

Address: 400 2nd Avenue Extension

Historic Name: Kon Yick Building/ Chin Gee Hee Building **Built:** ca. 1890; 1900

Plat: Maynard D S Plat / Block 16 / Lot 4 **Parcels:** # 5247800980

Style: Victorian/ Richardsonian Romanesque/ Far Eastern

Architect: W. E. Boone (original form)? **Builder:** -

Classification: Historic Contributing **Site ID #:** 163

Description

This three story building combines segmental arched openings and semi-circular arched openings on the second and third stories of its angled façade on Second Avenue Extension and on its Washington Street elevation. These elements are typical of Victorian buildings erected in the district after the Fire of 1889. The facades are now stuccoed, as well. The Washington Street elevation also has a third story covered balcony, probably from a somewhat later period, but typical of buildings constructed by the early Chinese community, particularly in the late nineteenth and early twentieth Centuries. Several similar examples of covered balconies can be seen in the "Seattle Chinatown National Historic District."

Cultural Data

This building is considered the last obvious vestige of Seattle's original Chinatown, which was first located near Mill Street, (later Yesler Way), and First Avenue, but had shifted to Washington Street between Second and Third Avenues at least by the 1870s. Seattle's Chinese community revolved around the Wa Chong Company, which had buildings at Third and Washington Street, before and after the Great Fire of 1889. Founded by Chin Chun Hock, one of Seattle's earliest residents, the Wa Chong Company operated as a retail and import business, as well as a labor contractor. This building was built and owned by Chin Gee Hee, a onetime business associate of Chin Chun Hock in the Wa Chong Company, and housed the Quon Tuck Company, also a labor contracting and import/export business.

Chin Gee Hee, like Chin Chun Hock, was originally from Look Choon village in Toisan Province in China. Chin Gee Hee, as a partner in the Wa Chong Company was responsible for making that company the leading Chinese labor

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contractor in the Pacific Northwest. Chin Chun Hock, on the other hand, pushed the focus of the company toward merchandise and dry goods and import/export from China. By 1888, Chin Gee Hee and Chin Chun Hock had dissolved their partnership. Chin Gee Hee then founded the Quon Tuck Company, a similar labor contracting and import/export firm, which he housed in this building. By the late 1890s/ 1900, the Wa Chong and the Quon Tuck Companies as well as a third company, the Mark Ten Suie, were the largest, oldest and most successful Chinese businesses in Seattle.

The building, in its earliest form, appears to have been designed by architect W. E. Boone. While the building was originally completed in 1890, the King County Tax Assessor's record card gives the date "1900." Clearly subsequent changes, including the addition of the balcony, were made, so the 1900 date may allude to those changes. The stucco cladding also dates from a later period. Nevertheless the building retains a significant amount of its original detailing. Photographs in the City of Seattle's Municipal Archives documenting the early phases of the Second Avenue Extension, a public works project, show that at least in late 1928, the building looks much as it does today (despite a recent paint job). The building retains the elements of its Victorian design as well as the striking covered balcony.

By the 1930s, the building was owned by the Yick Kong Corporation. The Yick Kong Corporation is probably related to the Kong Yick Investment Company, founded around 1910 and involved in the construction of some of the first buildings in the current Chinatown Historic District.

While the Monterey Hotel structures to the north also seem to be associated with the early Chinese community, this building, because of its architectural design and detailing, remains an emblem and the last obvious example of the kinds of buildings that were once in the Pioneer Square-Skid Road National Historic District, before the Second Avenue Extension, a public works project, demolished most of what was left of the original Chinatown.

Sources

Andrews, Mildred. Pioneer Square Journey, Map. Seattle: Pioneer Square Community Council, ca. 2000.

Chin, Doug. Seattle's International District: The Making of a Pan-Asian American Community. Seattle: International Examiner Press, 2001, especially pages 17 and p 36-39.

King County Tax Assessor's Records, ca. 1936 to 1972.

Kovalenko Hale Architects (& Karin Link). "Eastern Hotel, Historic Preservation Certification Application, Part 1." 6 February 1997.

Ochsner, Jeffrey and Dennis Andersen. Distant Corner: Seattle Architects and The Legacy of H. H. Richardson. Seattle and London: University of Washington Press, 2004.

Taylor, Quintard. "Blacks and Asians in the White City." The Forging of Black Community: Seattle's Central

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District from 1870 to the Civil Rights Era. Seattle: University of Washington Press, 1994.

Uchida, Naomi and Jeong Woo Lee. "Yick Kong Society Building (Canton Building)." Report for URBDP 586 A. University of Washington, 2003. City of Seattle, Department of Neighborhoods, Historic Preservation Program Files.

"Second Avenue South: Looking Northwest from Second Avenue Extension, Third Avenue and Washington," 13 November 1928, Item No: 3093, Orig. No: 7128, Location 46, Seattle Municipal Archives Photograph Collection, City of Seattle.

Address: 211 S. Washington St
Historic Name: Duppenhaler Building **Built:** 1936
Plat: Maynards D S Plat/ Block 15/ Lots 8 **Parcel:** # 5247800945
Style: Modern
Architect: Unknown **Builder:** Unknown
Classification: Non Historic, Non Contributing **Site ID #:** 164

Description

This is a two-story building, trapezoidal in plan, with wood post and beam interior structure and brick walls. Typical window openings are rectangular, wide and deep. Windows are divided into three and have corresponding upper (transom) lites. The building has a flat roof and parapet. The building dates from 1936.

Cultural Data

The building dates from 1936. Although its shape is influenced by the Second Avenue Extension of 1928-29, which cut a huge swath through the edge of the district and changed the urban design and the facades of many historic buildings, the building dates from well after the completion of this project. Its architecture does not contribute to the historic nature of the district. This building is non-historic, non-contributing.

Sources

"Department of Community Development, Pioneer Square Preservation District Inventory." 1982.

City of Seattle, Department of Neighborhoods, Historic Preservation Program Files.

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Address: 318 2nd Ave Extension S.

Historic Name: Ace Hotel **Built:** 1904; 1930

Plat: Maynards D S Plat/ Block 15/ Lots 7 **Parcel # :** 5247800930

Style: Commercial-Chicago School/ Beaux Arts/ Art Deco

Architect: Unknown **Builder:** Unknown

Classification: Historic, Contributing **Site ID #:** 165

Description

The former Ace Hotel, now part of Union Gospel Mission, located at 318 2nd Avenue Extension, is a six story building, with three street facing elevations: a 60 foot east facade on Third Avenue South, a 70 foot west facade on Second Avenue Extension and a third, 52 foot south elevation, this one more utilitarian and facing Main Street. The building is trapezoidal in plan and has exterior brick walls with stone trim. The interior structure is wood post and beam.

Both the Third Avenue and the Second Avenue Extension façades are divided into three bays. They both have a strongly expressed ground floor levels, slightly recessed bays, emphasized by projecting piers and well expressed parapet level, with a cornice on the east façade. The east façade dates from 1904. Its ground level is clad in stone veneer and has wide trabeated openings. Its upper floors are clad in brick. Its recessed bays are further emphasized by brick roll molding. Topping the façade is an ornamental cornice with modillions, as well as bracket consoles set between bays. The bracket consoles are tied together by a continuous belt-course, inset slightly from the edges of the façade. Additional triglyph ornaments are set below each of the brackets. The facade is typical of warehouse buildings in the district from the 1900-1910 period. It combines elements of Chicago School warehouse design with Beaux Arts ornamentation based on classical motifs.

The western façade along Second Avenue Extension has characteristics in common with the east façade, but differs because of its mainly Moderne design and detailing. It is mainly clad in buff brick, with lighter stone trim. It has wide, trabeated ground floor openings, which correspond to the three bays above. The bases of the wider main piers have a veneer of stone. A belt-course in stone doubles as a continuous sill, below the second floor windows. On each floor, each bay is subdivided by thinner continuous piers into three sections, each with a window opening with a single double-hung window. The sixth level of the elevation is emphasized by several elements, including: a continuous light stone "ribbon" above the fifth floor, angled brick in the spandrels above, angled brick ornamentation on the major piers themselves and a diaper pattern on the parapet wall above the sixth floor windows, and cast-stone coping at the top of the parapet.

The south elevation, which now faces an open lot along Main Street, consists of regularly placed segmental arch window openings, with two per floor.

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Cultural Data

The building was first completed in 1904. The east façade dates from 1904, while the west façade dates from 1930. Judging by the design of the east façade, the building was typical of warehouse buildings in the district from the 1900-1910 period. It combined elements of Chicago School warehouse design with Beaux Arts ornamentation, particularly at the cornice level. The original building dated from a period of economic and industrial growth in the district, when the original commercial area expanded and was built up with well-designed warehouse buildings, usually influenced by Chicago School warehouse buildings. This was also a period of explosive growth in Seattle in general.

Later, the Second Avenue Extension, a public works project begun in 1928, cut a huge swath from Yesler Way to past Jackson Street, near the train terminals, slicing into buildings in its path. The Second Avenue Extension sliced the site of this building in such a way as to destroy its original west façade. The present west façade dates from 1930. The contrast between the 1904 façade and the 1930 façade clearly reflects the effect the Second Avenue Extension project had on the eastern edge of the district, on its architecture and on its urban spaces. The building has two well designed, but contrasting facades of which reflect the prevailing styles of these two periods.

Sources

Andrews, Mildred and Marc Blackburn, Dana Cox, Leonard Garfield, Karin Link, co-authors. Pioneer Square: Seattle's Oldest Neighborhood. Manuscript. Seattle and London: University of Washington Press, forthcoming 2005.

Lentz, Florence. "Apex Building, 200-201 S. Washington Street, Historic Certification Application, Part 1," 24 August 2003.

Potter, Elizabeth Walton. "Pioneer Square Historic District Expansion Amendment." December 1976.

Address/Location: north of corner of 2nd Ave. Extension and 3rd Ave. S

Name: (Surface parking) **Built:** NA

Plat: Plat: Maynards DS Plat / Block 15/ Lot: 5-6 **Parcel # :** 5247800920

Classification: Vacant - NA **Site ID #:** 166

Address: 519 3rd Avenue

Historic Name: Drexel Hotel **Built:** ca. 1890

Plat: Borens C D Add / Block 2 / Lot: 2 **Parcel # :** 0939000035

Style: Modern/ Richardsonian Romanesque/ Victorian

Architect: Josenhans and Allan **Builder:** -

Classification: Historic, Contributing **Site ID #:** 167

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Description

This building is rectangular in plan, 60 feet by 110 feet, and is three stories with a basement level. Its three story elevation faces west on Third Avenue. Its north facing elevation faces James Street. Here the basement level becomes visible, as the grade slopes down from Third Avenue to Second Avenue. The base of the building, one story along Third Avenue and about a story and a half along James Street is constructed in solid brick. The upper two floors were constructed of double frame construction and originally clad in wood, probably clapboard siding. In any case, historic photos indicate that the top floors were clad with some sort of horizontal wood shingle. Surprisingly, based again on historical photographs, even though the top floors of the building have been reclad in modern-day composite material, the actual design of the top floors – the location of openings and fenestration – has not changed very much. At the ground level, historically the western elevation has had storefronts with clerestory windows, while the second floor still has five single double-hung windows, flanked on each side by pairs of double-hung windows. The upper level consists of pairs of double hung windows which flank two recessed porches.

The James Street elevation has trabeated storefronts and a series of openings, at various levels and in various sizes, with segmental arches at the lower brick levels. The third bay of the second level has an odd configuration. The brick clad structure is raised up in this area and appears to be inserted into the recessed porch of the original wooden structure. This is consistent with historic photos. Before the reclading of the upper floors, the five recessed porches on the second and third levels appear to have had delicate columns and railings and possibly ornamental capitals. Also included in the property, and part of the three-story structure, is a one story structure with a flat roof, overhanging cornice on the street side, storefront and original cast-iron columns.

Cultural Data

Underneath the present cladding of the second and third floors of this building is supposed to be the only structure to have survived the Fire of June 6, 1889. At the same time, this fact is sometimes questioned, since the King County Assessor Records give a date of 1890 for the building. It is more likely that the Assessor's Record is giving a date for the finished structure which includes the lower basement and first floor of solid brick masonry. The lower level was designed by the Seattle architecture firm Josenhans and Allan. The older wood structure was then raised upon it.

While the upper levels have been reclad probably twice – one source describes the upper levels as having been refaced with “false stone facing,”—surprisingly, they retain the basic configuration of window openings and recessed porches. Raising older wood structures on masonry structures was historically not uncommon in Seattle at one time, but there are now few examples of this sort of structure. The only other well-known extant example of this sort is the Far East Building, (former Leyte Hotel), in Seattle's Chinatown/ International District on Jackson Street, where a series of wood houses were raised up on a more solid masonry ground story. (In a later restoration, that structure was entirely remodeled and stuccoed over). In addition to the possibility that the upper structure is the last remnant of buildings that predate the Great Fire of June 6, 1889, this is the only situation where an older wood building has been raised up on a later masonry structure within the Pioneer Square-Skid Road National Historic District and within downtown Seattle.

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In addition, the masonry portion of the building is designed by Josenhans and Allan, an architectural firm which operated in Seattle until 1912. While less seems to be known about Norris Best Allan, Josenhans' career is better documented. Timotheus Josenhans was born in Wurttemberg, Germany and grew up in Michigan, where he was trained as an engineer. He worked briefly for architect William LeBaron Jenney and then as a railroad construction engineer in Chicago. He arrived in Oregon in 1880 and worked as draftsman in Portland for architects Joseph Sherwin and Warren Williams. By 1888, he had moved to Seattle and was a draftsman in the office of Hermann Steinmann, the architect of the Terry and Kittinger Building, now known as the Delmar in Pioneer Square. Between 1888 and 1889, he designed powerhouses for Seattle's electric railways. He formed a partnership with James Stephen which lasted from 1894 and 1897. Josenhans and Allan are also responsible for Parrington Hall on the University of Washington Campus (1903-04). By the 1910s, Josenhans was

Sources

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Ochsner, Jeffrey Karl, editor. Shaping Seattle Architecture: A Historical Guide to the Architects. Seattle and London: University of Washington Press, 1994.

Potter, Elizabeth Walton. "Pioneer Square Historic District Expansion Amendment." December 1976.

Address: 501 3rd Avenue

Historic Name: Arctic Club and Hotel Seward/ Hotel Morrison/ Morrison Hotel **Built:** 1908-1909

Plat: Borens C D Add / Block 2 / Lot: Portion **Parcels #:** 0939000040

Style: Beaux Arts – Classicism **Architect:** Schack and Huntington **Builder:** Cawsey and Lohse

Classification: Historic, Contributing **Site ID #:** 168

Description

This is a seven story building with a basement, as well as a penthouse. It is located just east of the Smith Tower and south of the Drexel Hotel building, west of and across the street from the King County Courthouse and City Hall Park and north of Prefontaine Place. Its structure consists of exterior brick walls with an interior structure of steel beams and columns encased in concrete, as well as a wooden roof and frame flooring. The building is rectangular in plan and has a large footprint - 180 feet on Third Avenue and about 112 on Jefferson Street. In general, except for a sheet metal belt-course, all exterior trim is in brick.

The building's major Third Avenue facade is distinguished by large ground floor storefront openings with segmental arches and transom lights. In the wider central portion of the facade, two of these openings are symmetrically organized to each side of the main entry, which is a slightly narrower opening, also topped by a segmental arch. To each side of the central portion of the Third Avenue facade are slightly projecting wings. Each wing consists of two

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wide storefront openings at the ground level, with a low pedimented crest at the parapet level. The second story is faced in rusticated brick and has a series of smaller paired segmental openings, that correspond to the larger openings at the ground level. Above this, is a classical belt-course in sheet metal.

The upper floors each consist of a symmetrical, but somewhat intricate composition, involving full size window openings, often paired, which alternate with much smaller, shallow segmental openings. The full sized openings typically hold double-hung windows with transom lights. The center lines of these upper story elements do not consistently line up with the elements of the first two stories. The shorter Jefferson Street elevation has similar elements, although here single full sized window openings are introduced into the mix of compositional elements. Other notable exterior features include the stained glass window in the transom of the southern storefront on Third Avenue, featuring a mountain range above forest and the word "Alaskan," as well as the original three foot iron cat-walk at the seventh story.

Significance

Designed by the Seattle architectural partnership of Schack and Huntington and completed in 1908, the Morrison Hotel was built as the home of the Arctic Club and of the Seward Hotel. The contracting firm was Cawsey and Lohse, which later became Sound Construction and Engineering Company. The building dates from the 1900 to 1910 period, when the commercial district and heart of Seattle experienced explosive economic and physical growth. It is also somewhat eclectic and atypical, but striking. The slight inconsistencies in the composition, the frequent use of large segmental openings, the variety in the sizes of fenestration and the reliance on brick trim make this a unique building, which stands out in the context of the district and of the time period.

The Arctic Club occupied the second story of the building. Created by the merger of the Arctic Brotherhood and of the Alaska Club in 1908, it was founded both as a social club for the veterans of the Klondike Gold Rush and to promote business ventures between Alaska and the Pacific Northwest. Its promotional literature, however, stressed its prime function as a social club, in contrast to the earlier Alaska Club, which was seen as more business oriented.

The Arctic Club headquarters were famous for sumptuous rooms, including the main dining room, the assembly room, the Chinese tea room or Ladies' Reception Room, the library and the billiard room. In many of these rooms, oriental rugs covered the hardwood floors. The main assembly room had mahogany paneling, with painted murals of northwest scenes. Several rooms, such as the billiard room and the card room, were oak paneled. The building also contained a number of commercial enterprises at its ground level, including a barber shop, a waffle shop and a tavern. In 1909, Alaska Yukon Magazine reported that the new Arctic Club was "one of the most important business structures in the city [Seattle]." Pacific Builder and Engineer further added in its September 14, 1912 issue, that the building was "the richest and most commodious home of any social organization west of Chicago." The Arctic Club vacated the building in 1932 and the building was remodeled on the interior. It was then rehabilitated in a series of phases by Tonkin Greissing and then by Tonkin Koch Architects from 1976 into the 1980s. In 2004, as of this writing, it is undergoing another rehabilitation.

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The short-lived Schack and Huntington partnership, founded by Daniel R. Huntington and James Schack, lasted from 1907 to about 1910. The firm was responsible for several well-known Seattle buildings including: Seattle's First Methodist Episcopal Church (1907-10), which, as of this writing, is in danger of being demolished and the Delamar Apartments (listed on the National Register of Historic Places).

Both Schack and Huntington went on to distinguished careers. Daniel Riggs Huntington was born in 1871 in Newark, New Jersey and was first educated at Columbia Grammar School, a preparatory school for Columbia University. He began his architectural career in Denver, Colorado in 1889 and worked in New York for about six years beginning in 1894, only to return again to Denver. He arrived in Seattle in 1904 or 1905 and by 1907, had formed the Schack and Huntington Partnership. He was also a member of the Arctic Club. Later highlights of Huntington's career include the design of Seattle's 1912 Colman Dock, a two year partnership with architect Arthur Loveless and his role as Seattle City Architect from 1912 until late 1921. One of the early products of his work as City Architect was the Lake Union Steam Plant. Later, he was also responsible for the Washington Street Boat Landing Harbor Pergola of 1920, also listed as part of the City's Pioneer Square Preservation District. He taught briefly at the University of Washington (1923-24) and continued an independent architectural practice at least until the Depression. From 1944 to 1946, he was also employed as an architect for Washington State University. He died in 1962.

James Hansen Schack was born in 1881 in Schleswig-Holstein, (now part of Germany; historically, a region that has been fought over and at times has been part of Denmark). He received architectural training in Chicago through evening classes and office apprenticeship. In 1920, he was a founding member of Schack, Young and Myers, responsible for the original Seattle Opera House (then called the Civic Auditorium). The firm was also associated with the initial planning of the model city of Longview and later evolved into the well-known Seattle architecture firm, TRA, which only closed a few years ago.

Sources

"Morrison Hotel, Historic Preservation Certification Application, Part 1." 1 January 1983.

Ochsner, Jeffrey, editor. Shaping Seattle Architecture: A Guide to the Architects. Seattle and London: University of Washington Press, 1994.

Pacific Builder and Engineer, Seattle: Fuller Publishing Company, 14 September 1912.

Potter, Elizabeth Walton. "Pioneer Square Historic District Expansion Amendment." December 1976.

King County Assessor's Record Cards, ca. 1936-1972.

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Address: Off of Third Avenue South, north of Prefontaine Place

Historic Name: Pioneer Square Metro Station **Built:** 1990

Plat: Borens C D Add / Block 0 **Parcels #:** NA

Style: Modern

Architect: TRA (Jerry McDevitt, Project Architect),
Parsons Brinckerhoff Quade and Douglas (Lead Design Consultant)

Date: 1990

Classification: Non Historic, Non Contributing **Site ID #:** 169

Description

The structure appears to have been built on new paving, laid between the former north side of Jefferson St between 2nd Avenue and 3rd Avenue (south of the Smith Tower and of the Morrison Hotel/ Arctic Club at 501 3rd Avenue) and Prefontaine Place to the south. Formerly this paved area was open to street traffic, as it is often still shown on many supposedly current maps.

From the exterior, this is one story structure, of concrete, brick veneer and metal. At their base, north and south exterior elevations consist of a series of low, staggered walls, with brick veneer and concrete coping. These walls, which move up grade from west to east, support spaced, steel columns, square in section, which in turn, support a series of barrel vaults of steel and translucent material, probably plexiglass. The translucent material allows natural light into the spaces inside. There is also plexiglass sheeting set between the supporting steel columns, so that most of the north and south elevations are more or less translucent. This material is also used on the west elevation above a low brick and concrete wall. Behind the plexiglass sheeting on the north and south elevations, however, is open metal fencing, adorned, toward the top, with repeated metal circles. Typically, all metal is currently painted blue grey, a signature color, also used on other bus tunnel transit stations in the city of Seattle.

The entrance to the station faces west and presents metal gates, with figurative cutouts in flat metal. The cutouts are visible, even when the gates are open and partially folded up around the entrance. Similar metal figurative cutouts are an important feature of the east elevation.

Significance

This is clearly a late Twentieth Century structure and is non historic, non contributing. The architect for the Pioneer Square Metro Station was the architectural firm, TRA Architects, with Jerry McDevitt, acting as project architect. The overall lead design consultant for the entire Metro Bus Tunnel System, which included this station off Third Avenue, was Parsons Brinckerhoff Quade and Douglas. While the late Kate Ericson was the lead artist for the entire Pioneer Square station, Garth Edwards was responsible for the entrance gates with the figurative cutouts. On the interior of the station, near the entrance, Laura Sindell created the mosaic on the south wall, while Kate Ericson and Mel Ziegler were responsible for quotations inscribed on stair risers.

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Source

Carol Valenta (Public Art Administrator, Sound Transit) to Karin Link, E-mail, Subject: Pioneer Square Bus Tunnel Station, Monday, 16 May 2005 at 9:52:20 A M US/Pacific (time)

Address/ Location: between Jefferson & Yesler Streets & 3rd Ave

Historic Name: Prefontaine Place **Built:** 1926

Plat: Borens C D Add / Block : 0/ Lot: Entire Block **Parcel # :** 0939000555

Style: Beaux Arts

Architect: Carl F. Gould **Builder:** -

Classification: Historic, Contributing **Site ID #:** 170

Description

Prefontaine Place sits on a sloping triangular parcel of land, bounded by Jefferson Street, Yesler Way and 3rd Avenue South. Major buildings front it, including the Smith Tower, the Morrison Hotel to the northwest and the King County Courthouse to the northeast, as well as the Frye Hotel to the south. Prefontaine Place has a forty foot bowed terrace, paved with brick and lined with a concrete railing and benches, set on its uphill side, parallel to 3rd Avenue. Pedestals at the outer corners of the terrace railing are surmounted by concrete braziers. Centered on this terrace is a circular pool with a monument at its center with the inscription: "Presented by Msgr. F. X. Prefontaine to the City of Seattle, Died March 4, 1909." There are two sculpted tortoises on the fountain's basin rim, which were originally supposed to issue jets of water.

Slight changes, including the blue tile mosaic, appear to have been made to the fountain, as a result of a restoration of Prefontaine Place in 1967, achieved through the funding and efforts of local Seattle organizations, Allied Arts and the Municipal Art Commission, the predecessor of the City's Office of Arts and Cultural Affairs.

Significance

Since 1926, Prefontaine Place has been maintained by the City of Seattle as a public square and fountain. The fountain was designed by Carl F. Gould, the renowned Seattle architect in the same year. Prefontaine Place was originally known as Yesler Triangle and had been deeded by Henry Yesler to the City as the site for a library. Yesler was one of Seattle's and founding settlers, an influential early Seattle entrepreneur and owner of prime real estate in the area around Pioneer Place and north of Yesler Way. He owned Seattle's first sawmill, established in the early 1850s and generally thought to be responsible for initial growth of the Pioneer Square area and of Seattle as an early urban center in the Pacific Northwest.

"Yesler Triangle" became Prefontaine Place, mainly because of the bequest of Father Francis Xavier Prefontaine, who established Seattle's first Catholic Church. Msgr. Prefontaine, who was born in Montreal in 1838, visited several mill towns in the Puget Sound before coming to Seattle, where he built Our Lady of Good Hope, at 3rd Avenue South and Washington Street in 1869. He also founded Providence Hospital at 5th and Madison in Seattle.

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Our Lady of Good Hope was demolished in 1905, in order to accommodate the street, Prefontaine Place South. When Msgr. Prefontaine died in 1909, he left \$ 5,000 "for a fountain in a public square," but the gift was not really turned over to the City of Seattle until 1922. Meanwhile the Seattle library board had decided that "Yesler Triangle" was too small for a library and by 1912, "control and jurisdiction" were granted to the City for the building of a "park." By 1925, the Mayor of Seattle, Mayor Brown, the Park Board and the Yesler Estate all concurred that a commemorative fountain, dedicated to Msgr. Prefontaine, should be built there, while a "Pioneer" group contested the decision. The Mayor, Park Board and the Yesler Estate eventually prevailed and Carl Gould was hired to design the fountain.

Sources

Potter, Elizabeth Walton. "Pioneer Square Historic District Expansion Amendment." December 1976.

Sherwood, Don. "Prefontaine Place." . Sherwood History Files, Seattle Parks and Recreation . Database on-line. Available from www.CityofSeattle.net/parks/history/sherwood.atm

(re: Prefontaine Fountain) "Beautiful Music to Make City Beautiful," in "Eighth Section - Women's News," The Seattle Sunday Times, 13 March 1960, n. p.

Address: 223 Yesler Way

Historic Name: Frye Hotel **Built:** 1908

Plat: Maynards D S Plat / Block 16 / Lots: 6-7-8 **Parcel # :** 5247801000

Style: Beaux Arts

Architect: Bebb and Mendel **Builder:** Hans Pederson

Classification: Historic, Contributing **Site ID #:** 171

Description

The building has an H shaped plan, with a primary façade on Yesler Way and another one on 3rd Avenue South. A narrow interior court faces 3rd Avenue. The eleven story building has a steel frame, with reinforced concrete walls. Above the second level, the Yesler and 3rd Avenue facades are covered in pale brown brick veneer with terra cotta ornamentation in white or off-white. The building has a footprint of approximately 120 feet by 120 feet and basement as well as sub-basement levels.

The building's Yesler Way façade, at the bottom two levels, consists of a strong rusticated base in concrete. Elaborate ornamentation, particularly around the doorway, includes decorative shields with fruit and various types of ornamental brackets, which are almost Baroque or Rococo in nature. To each side of the elaborate doorway are storefronts.

The upper floors consist of a wide central bay, flanked by two narrow ones, creating strong edges at each corner.

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Here, the walls primarily have pale brown brick veneer, with quoining and other decoration in light terra cotta. The end bays, emphasized by staggered quoins, have one pair of separate trabeated window openings per floor. The central bay has eight trabeated window openings per floor. There is a slightly projecting belt-course in terra cotta above the ninth level. Emphasizing the belt-course and the narrow end bays, are ornamental shields placed just below the belt course and over the quoins. Above the belt course, is one level of trabeated openings surmounted by a level of small window openings, with circular ones at the end bays. At this level, the ornamentation really takes over, with frames around the small windows and all manner of ornamental brackets and other decoration underneath a strong terminal cornice with antefixae.

The 3rd Avenue façade has two side bays, which reflect continuity in design with the Yesler Way façade. There is the same rustication on the two lower floors, which also fills in the lower level of the courtyard, creating a central portal with a slightly projecting balustrade overhead. The underside of the balustrade has a series of ornamented brackets. To each side of the balustrade and portal, are trabeated window openings. Because of the change of grade, part of the basement level is visible above ground, as one moves south from the portal.

Above the second level, each end bay has two paired but separate window openings at the center, with a single opening to each side (per floor). Detailing and ornamentation are consistent with the Yesler Way façade on the outer corners of the interior courtyard elevations. In general, as on Yesler Way, corners are emphasized by staggered terra cotta quoins. The strong ornamental cornice also surmounts the end bays of the 3rd Avenue façade and crowns the interior courtyard elevations.

Cultural Data

Designed by the architectural firm of Bebb and Mendel, the Frye Hotel was commissioned by Charles Frye, who made a large fortune, thanks to his meat packing company. Frye is associated with the Frye art collection, now housed in Seattle's Frye Museum. The Frye Hotel was completed in 1908. At that time, it was one of the tallest steel frame buildings in Seattle and one of its most elegant hotels. The building stands out because of its interpretation of the Beaux Arts aesthetic and may well have drawn inspiration from McKim Mead and White's New York Life Insurance Building of 1890 in Kansas City.

Bebb and Mendel, as an architectural firm, displayed diversity in their work and were also responsible for the Sullivanesque Corona Building at 606 2nd Avenue, the Schwabacher Hardware Company Building, many other Pioneer Square warehouse buildings that reflect the influence of the Chicago School, as well as the more Beaux Arts Hoge Building in downtown Seattle, and close to historic district. The Frye Hotel is also significant, because it reflects the growth of Seattle's original commercial district and a new tendency to move the center of downtown north of the earliest commercial center. At the same time, the Frye Hotel and these other works, reflect a new sophistication in the backgrounds of architects, who came to Seattle, as it experienced explosive growth, particularly in the period from 1900 to 1910. These were practitioners who were educated as architects and had important professional experience, before coming to Seattle. In this, they differed from the architects who appeared in Seattle right after the Great Fire of 1889 and who often started out as carpenters and were self-educated. For more specific

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information on Bebb and Mendel, please see the Context Statement or the Cultural Data section for the Schwabacher Hardware Company Building at 401 1st Avenue South.

Sources

Ochsner, Jeffrey and Dennis Andersen. Distant Corner: Seattle Architects and The Legacy of H. H. Richardson. Seattle and London: University of Washington Press, 2004. (Especially p 288-289).

Ochsner, Jeffrey, editor. Shaping Seattle Architecture: A Guide to the Architects, p 72-77.

Potter, Elizabeth Walton. "Pioneer Square Historic District Expansion Amendment." December 1976.

Address: 115 3rd Avenue S.

Historic Name: Frye Car Park **Built:** ca. 1923-1926

Plat: Maynards D S Plat / Block 16 / Lots: 6 **Parcel # :** 5247801000

Style: Commercial/ Classical/ Craftsman

Architect: J. H. Randall **Builder:** Not known

Classification: Historic, Contributing **Site ID #:** 172

Description

The Frye Parking Garage is a three story building with a basement level. Its structure is of reinforced concrete. The footprint is 60 feet by 120 feet. The building's only street facing elevation, which is 60 feet long, is on Third Avenue South. It was built as a parking structure and continues to be used for that purpose. The Third Avenue façade has a stucco finish with decoration in ceramic tile, which accentuates the spandrels with simple geometric ornamentation and the parapet level with a frieze. The facade is divided into three major bays by continuous piers. The central bay consists of a large trabeated entry/exit to the garage, topped by two floors with large window openings per floor. Each opening is filled with multi-pane industrial sash. The bays to either side of the central bay have single openings with multi-pane industrial sash on all three floors.

Significance

The building was designed by J. H. Randall. Tax Assessor Record cards date it from 1926, while other records mention 1926 with a question mark. Still another record mentions a set of working drawings from 1923. It has a classical façade with a tripartite composition. Although much simpler in detailing, height and general composition, it complements the base of the Frye Hotel to the north. Although not located directly along the Second Avenue Extension, whose construction in 1928-29 had far-reaching effects on the buildings close to it and to the urban spaces on the east side of the district, the building is located very close to it. Since the 1926 date seems a little tentative, this may be another building marked by the Second Avenue Extension public works project. In any case, the construction of this building in this period further emphasizes that the area was in a state of flux. There had been an effort to revive the original commercial district, but by the 1920s, the center of downtown was moving north, with the last great cosmopolitan center located just north on Second Avenue. The garage along with the Frye Hotel was

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owned by members of the Frye family.

Sources

Potter, Elizabeth Walton. "Pioneer Square Historic District Expansion Amendment." December 1976.

Tax Assessor Records, ca. 1936-1972.

"Frye Car Park." Pioneer Square Preservation District Inventory, Department of Community Development (Seattle), June 1982.

Address/ Location: west of 123 3rd Ave. S

Name: (Surface Parking) **Built:** NA

Plat: Maynards D S Plat/ Block 16/ Lots 5 **Parcel:** # 5247800995

Classification: NA- Vacant **Site ID #:** 173

Address: 123 3rd Avenue S.

Historic Name: Walthew Building **Built:** 1971

Plat: Maynards D S Plat/ Block 16/ Lots 5 **Parcel:** # 5247800985

Style: Modern

Architect: Unknown **Builder:** Unknown

Classification: Non Historic, Non Contributing **Site ID #:** 174

Description

This is a modern five story brick clad building from 1971. It has seven regularly spaced bays with vertical rows of single rectangular openings along 3rd Avenue South, facing east. The west elevation is similar to the east elevation. The south elevation consists of eight bays with the same rectangular window configuration.

Cultural Data

The building dates from 1971 and does not contribute to the Pioneer Square-Skid Road National Historic District.

Address: 219 S. Washington Street

Historic Name: Graham Block (part of)/ Union Gospel Mission **Built:** ca. 1892

Plat: Maynard D S Plat / Block 15 / Lot 8 **Parcels:** # 5247800940

Style: Victorian/ Richardsonian Romanesque/ Italian - Italianate **Architect:** Unknown **Builder:** -

Classification: Historic, Contributing **Site ID #:** 175

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Description

This is a two story building with one major façade on Washington Street. Its first level consists of storefront. The storefront is divided into three by thin ornamental columns. On close inspection, one of these appears to be cast-iron and the others of wood. The storefront level is surmounted by brick corbel ornamentation and above this, brick wall.

At the second level, there are two bays, framed by brick piers. Each bay has an arched opening. Within each opening is a painted frame, (probably of terra cotta or possibly of wood – the paint makes it hard to tell), with two arched openings. The curved spandrel above the two arched openings has a distinctive floral ornament, now painted gold. Below this is another floral ornament, set on top of a vertical band, now also painted gold. Brick corbelling is also used to ornament the top of the parapet.

Based on a photograph from before a renovation in the 1980s, the bottom storefront was reconstructed and the wood columns are faithful reproductions of the original cast-iron ones. To accommodate various tenants, the central storefront has been made a bay front, with the two side bays recessed. The overall impression, however, is true to the style of the original building. The architectural fabric and detailing of the top level, however, although restored, appear to be virtually intact.

Cultural Data

Dates for this building are given as 1892 or 1893. While these dates are possible, the tendency to divide the upper level with a grid and the general detailing suggest an earlier date, perhaps closer to that of its neighbor, the Washington Court, which dates from 1890. The building presents a very interesting Victorian façade, with slightly Venetian tendencies. It also forms a striking Victorian era ensemble with the former Lou Graham building, now the Washington Court Building to the east at 221 S. Washington St.

This building, along with the neighboring 221 S. Washington Street, is shown as part of the Graham Block in a 1905 Baist map. Lou Graham, born Dorothea Ohben, was a famous Seattle Madame during the late nineteenth and early twentieth Centuries. She became very wealthy and is credited with funding the construction of a large portion of the district's sidewalks, paid for with the profits from the work of her women employees. Graham's many landholdings were subsequently given to King County's public school system. Please see Cultural Data section for 221 S. Washington Street for more extensive information on Lou Graham.

Sources

219 Washington Street (sic), Historic Preservation Certification Application, Part 1," 29 December 1983, p. 1.

Baist, William. Baist's Real Estate Atlas of Surveys of Seattle, Wash. Philadelphia: W. G. Baist, 1905.

Brians, Ann Elizabeth. Indomitable Pioneer Square. Master of Urban Planning Thesis, University of Washington, Seattle, 1973.

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Address: 221 S. Washington St

Historic Name: (building owned by Lou Graham) Graham Block (part of) **Built:** 1890

Plat: Maynards D S Plat/ Block 15/ Lots 8 **Parcel:** # 5247800935

Style: Commercial/ Victorian/ Richardsonian Romanesque **Architect:** Unknown **Builder:** Unknown

Classification: Historic, Contributing **Site ID #:** 176

Description

Virtually rectangular in plan, with a short angled façade between 3rd Avenue South and South Washington Street, this is a four story building with brick exterior walls, stone trim and cast-iron elements above the storefront. The composition of the three main facades - the Washington Street façade, the Third Avenue South façade and the angled façade between the two - is based on a typical Victorian grid pattern. This pattern is created by brick piers between bays, as well as thin belt courses and other horizontal elements emphasizing the divisions between floors.

A main doorway, with an ornamented arched opening, is set at the ground level of the angled elevation. In the elevations to each side of this entry, are storefronts in wood frames with transom windows. Above the storefront is a typically Victorian frieze in cast-iron, which emphasizes the brick piers with projecting three-dimensional elements, which include a metal rectangle, surmounted by a triangular shaped ornament with flower motifs.

The upper stories have groups of segmental arched openings at the second level and semi-circular arched openings at the third level. Rusticated stone with tooled edges outlines the top of the openings, and each stone frame has a prominent ornamental keystone. At the third level, the rusticated frame mimics voussoirs in an arch, but these are only ornamental. The top level windows are trabeated, with smooth frames in stone. At the top of the parapet, is a projecting cornice with pairs of brackets underneath it, as well as ornamental panels, with a simple repeated design. The design looks like a circle with four leaf-like shapes arranged symmetrically around it.

A close inspection reveals that the brick has been painted a brick red, with the mortar joints repainted in black and that the stone has been painted over with gray paint. From not such a great distance, the extent of the painting is thankfully not that obvious

Cultural Data

Now called the Washington Court Building, 221 S. Washington Street was erected right after the Great Fire of 1889 and completed in 1890. It was commissioned by Lou Graham, one of Seattle's most famous Madames, who lived in the district. She had first opened a bordello in the area in 1888, but it had burnt down in the fire of 1889. She became one of the first property owners to rebuild her business. The new building housed what was considered a high class brothel, which catered to government officials and members of Seattle's first families.

Born Dorothea Ohben in Germany, Lou Graham was charged with "licentious behavior" in 1892 and brought to trial. She was defended by two powerful members of the Seattle establishment, Judge J. T. Ronald, a Superior Court Judge

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in King County for the last fifty years of his life and Samuel Piles, assistant district attorney under Judge Ronald and later a U.S. Senator. Not surprisingly, she was acquitted. Lou Graham became a very rich woman, who is credited with funding the construction of a large portion of Pioneer Square's sidewalks, paid for with the profits from the work of her women employees. She died in 1903. This building, along with the neighboring 219 S. Washington Street, is shown as part of the Graham Block in a 1905 Baist map. Graham's many landholdings were given to the public schools of King County. A plaque on the building explains the first use of the building and describes Lou Graham's contributions to King County public school system.

Aside from changes to some of the storefronts, which have been mainly restored to an appearance probably more in keeping with their original appearance and the odd paint job, which appears on photographs from around the 1960s, the building's architectural detailing and fabric seem to be intact. Architecturally, this is a wonderful and interestingly detailed example of a Victorian style building erected in Pioneer Square, right after the Great Fire.

Sources

Andrews, Mildred and Marc Blackburn, Dana Cox, Leonard Garfield, Karin Link, co-authors. Pioneer Square: Seattle's Oldest Neighborhood. Manuscript. Seattle and London: University of Washington Press, forthcoming 2005.

Brians, Ann Elizabeth. Indomitable Pioneer Square. Master of Urban Planning Thesis, University of Washington, Seattle, 1973.

McDermott, Tom, Owner. "Third & Washington Building, 221 S. Washington, Historic Preservation Certification Application, Part 1." 10 December 1982.

Plaque on 221 South Washington Street, Seattle, Washington.

Address: 210 2nd Ave Extension S.

Historic Name: Union Station Square **Built:** 1928-1929: Late XXth C.

Plat: Maynards D S Plat/ Block 19, Portion of Lot 4 **Parcel # :** Unknown

Style: Modern

Architect: NA **Builder:** NA **Landscape Architect:** Kenichi Nakano **Public Artist:** Bill Will

Classification: Historic, Non Contributing **Site ID #:** 177

Description

Union Station Square is a small triangular public square, bounded by South Jackson Street, 3rd Avenue South and 2nd Avenue Extension. To the south of it, is King Street Station and to the southeast Union Station. It is bordered by sidewalks and for a long time also had an evergreen tree and a bus stop. In addition to a bus stop, it now has a new landscaped sculpture plaza, with new paving and new ginkgo trees. Sculptural elements consist of small, repeated

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cubes of stone, with inscriptions on their horizontal planes, which are polished. The blocks of stone double as seating for those who want to linger in the public square or wait for public buses.

Cultural Data

The 1600 square foot triangle was created as a result of the Second Avenue Extension, the public works project, which was begun in 1928 and which cut a diagonal swath from Yesler Way to past Jackson Street, near the train terminals, slicing into buildings in its path. As part of the creation of Union Station Square, the imposing Armour Building, described as nine stories by some writers, and seven stories by others, became one of these demolished buildings. A photo of 1921 shows the top 6 stories of that building, as seen from the lower level of King Street Station: The building was a typical Chicago School inspired building, with a strong “base,” “shaft” and “capital” arrangement and a projecting cornice at the top of the parapet. The demolition of the building and the 2nd Avenue Extension did, however, allow a new, unobstructed view of King Street Station’s well-known campanile, whose design was based on the campanile of Venice’s Piazza San Marco, as well a better view of Union Station.

The new paving, gingko tree and sculptural elements are all part of a 1999 design by landscape architect Kenichi Nakano and artist Bill Will. While this is a wonderful real addition to this public square, Union Station Square itself retains no elements from its original historical design, which may have been minimal at the outset. It is therefore non-historical, non-contributing.

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"Union Station Square." Sherwood History Files, Seattle Parks and Recreation. 1972-77. Database on-line. Available from <www.CityofSeattle.net/parks/history/sherwood.atm>

Address/ Location: Union Station Square

Name: Union Station Square Sculpture **Built:** 1999: Late XXth C.

Plat: Maynards D S Plat/ Block 19, Portion of Lot 4 **Parcel # :** Unknown

Style: Modern

Architect: NA **Builder:** NA **Public Artist:** Bill Will **Landscape Architect:** Kenichi Nakano

Classification: Historic, Non Contributing **Site ID #:** 178

Description

These repeated sculptural elements are small cube-like blocks of granite, with inscriptions on their horizontal planes, including quotes and historical references. The blocks double as seating.

Significance

This is a sculptural addition to this public square by artist Bill Will, but because it dates from 1999, it is non-historical, non-contributing.

Sources

"Nakano Associates," "Landscape Northwest 2005," Database online. Website available at:
<<http://www.djc.com/special/landscape05/nakano.html>>

Address: 301 S. Jackson St

Historic Name: King Street Station/ Union Passenger Depot **Built:** 1906

Plat: Maynards D S Plat/ Block 20/ Lots 1-8 **Parcel #** 5247801160

Style: Beaux Arts - Neoclassical/ Commercial/ Italian Renaissance

Architect/ Engineer: Reed and Stem **Builder:** -

Classification: Historic, Contributing (Individual Listing in the National Register) **Site ID #:** 179

Description

King Street Station has a concrete ground story, faced in granite, upper walls of pressed red brick with terra cotta and cast stone trim and a tile roof. It consists of a three story building, 135 feet by 220 feet, with a high 120 feet high tower or campanile set inside the southwest corner of the L-shaped plan. The campanile, with its prominent clock, is the building's most distinguishing feature and is based on the campanile on the Piazza San Marco in Venice. The north elevation of the three story portion of the building includes projecting piers and trabeated openings set in recessed bays, with ornamental trim at sills and lintels and a classical entablature, just below the hipped roof. Lighter colored trim, (cast stone or terra cotta), contrasts with the red brick throughout the design.

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Cultural Data

King Street Station, individually listed on the National Register of Historic Places, was constructed between 1904 and 1906 and was the first of two train stations built at the edge of Seattle's original commercial district. It was designed by Reed and Stem. King Street Station was the first example of a showpiece train station in Seattle. It was built for James J. Hill's Great Northern and Northern Pacific Railroads. In 1910-1911, another railroad magnate and rival Edward Henry Harriman would build the Union Station, not far from King Station. Union Station served Harriman's Oregon-Washington Railway, a subsidiary of his Union Pacific. By the completion of Union Station, Hill and Harriman agreed to collaborate and share tracks between Seattle and Portland.

King Street Station was erected at a time of major economic and industrial growth in Seattle's commercial district and in Seattle in general (1900 to 1910's). During this same period, the original heart of the commercial district had expanded and new buildings, including many warehouses, began to fill the area not far from King Street Station. Like Union Station, King Street Station was sited on reclaimed tidal flats, which had been filled by materials from the excavation of Seattle's regrading projects. This site was chosen because of the easy connection to cargo ships berthed on the waterfront.

King Street Station, in addition to Union Station, is also important in the history of the Western United States and particularly in Seattle history. It marks Seattle's victory in the competition to become the major railroad terminus over Tacoma, Port Townsend and Mukilteo. Its original waiting room was beautifully designed and covered with ornamented plaster. Remodels in 1950 and 1964 removed the plaster below a hung ceiling, but much of the ornamented plaster still remains above it. Currently, an on-going restoration of the waiting room is gradually replacing the lost plasterwork with replicated plaster panels below the hung ceiling, in addition to restoring the plasterwork above it. This restoration will make the building, once again, a worthy example of the work of the nationally renowned architectural firm, Reed and Stem.

Reed and Stem were the premier American railroad station designers in their day. Charles Reed was born near Scarsdale, New York in 1858 and was an architectural graduate of MIT. He gained experience as a railroad architect for several lines, including the Chicago Great Western, Northern Pacific, Norfolk & Western, the New Haven and the New York Central Railroads. In 1891, with Allen Stem, he formed the Reed and Stem partnership in St. Paul, Minnesota. One of the firm's most well-known works is New York's Grand Central Terminal, which Reed and Stem designed with Warren and Wetmore. Unfortunately, Reed died of a heart attack in 1911. Allen Stem, born in Van Vert, Ohio in 1856 and educated at the Indianapolis Art School, continued a successful architectural career with Roy H. Haslund until retirement in 1920. He died in 1931. The Reed and Stem firm were responsible for depots in the New York area and in what were then far-flung places like Seattle and Tacoma. Other projects included the Detroit Union Station, depots for the Great Northern and the Northern Pacific at Devils Lake and Bismark, North Dakota, and civic buildings, such as the Lewis and Clark Court House in Helena, Montana and the Civic Auditorium in St. Paul.

When King Street Station was built, its campanile became a major landmark. In the 1910s, the campanile and Smith

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Tower defined Seattle's early skyline.

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"Union Station Square." Sherwood History Files, Seattle Parks and Recreation. 1972-77. Database on-line. Available from www.CityofSeattle.net/parks/history/sherwood.atm

Address: 500 3rd Avenue

Historic Name: City County Building/ King County Courthouse **Built:** 1916; 1931

Plat: Borens C D Add / Block 33 / Lot: All **Parcel #:** 0942000860

Style: Beaux Arts - Classicism

Architect: A. Warren Gould; Henry Bittman and J.L. McCauley **Builder:** Hans Pederson

Classification: Historic, Contributing **Site ID #:** 180

Description

The King County Courthouse, designed as the County City Building at 500 3rd Avenue, occupies the entire block between Third Avenue and Fourth Avenue and James and Jefferson Streets. The former City Hall Park is located to

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the southeast of it. The building is an eleven-story building with a basement and sub-basement. Its structure is steel frame with reinforced concrete walls. It has an H-shaped plan, with both legs of the H-shape measuring 240 feet by 80 feet. The central connection between the legs is 78 feet long. Except for the topmost level, all the fenestration is trabeated. The base of the building, representing the first three floors, is faced in granite. A major entrance with arched openings is located at the center of the Third Avenue façade. The original main entrance was on Jefferson Street, facing the park.

Above the first level, the facades are divided into bays by engaged, two story Ionic columns and pilasters. These are surmounted by a classical belt-course. The intermediate six floors are faced in rusticated, glazed terra cotta, which simulates granite, and are topped by a second classical belt-course. The top level facades present a series of tall arcuated openings, framed by two-story engaged Tuscan pilasters, with a single trabeated window topped by a fronton, set to each side of the series of arcuated bays. For instance, the Third Avenue façade has thirteen arcuated openings with a trabeated opening to each side, while each of the shorter elevations, (the bottom of the legs of the H), each presents three arcuated openings with a trabeated opening, to each side. On each façade, the parapet is terminated by a projecting classical cornice in metal, which includes a frieze just above the engaged pilasters and modillions.

Cultural Data

The first six stories of the former City County Building, now the King County Courthouse, were designed by Seattle architect A. Warren Gould. Construction of this portion of the building began in 1914 and was completed in 1916. A. Warren Gould was at the center of a controversy involving his initial opposition to plans for a city hall building at the same site, when he was on the Municipal Plans Commission and a supporter of the Bogue Plan. The Bogue Plan of 1911, a Beaux Arts master plan, would have moved the center of the commercial district north, away from the Pioneer Square area to Fourth and Blanchard Street in Seattle's Denny Regrade. After Seattle voters rejected the Bogue Plan in 1912, its proponents nevertheless argued for a civic center in the Denny Regrade.

At this point, A. Warren Gould presented a design for a twenty-three story building at the present site. His proposal also grossly underestimated the construction cost for the project. When voters rejected the Bogue Plan, the Seattle chapter of the American Institute of Architects took issue with Gould's role in its defeat and what they considered a dishonest attempt to secure the project for himself. The AIA expelled A. Warren Gould for unethical behavior, but Gould, who by then had already received the commission for the building, retained it.

The upper five floors were designed by Henry Bittman with J. L. McCauley and were built between 1929 and 1931. Their design is considered reminiscent of A. Warren Gould's original design, although Gould's design showed thirteen stories with a pyramidal tower set above the central connection. Hans Pederson, also the contractor on the Prefontaine Building, was the contractor for the upper floors.

The building is significant as a product of the later history of the original center and commercial district of Seattle. Its construction and siting were the source of major controversies concerning the urban design and development of

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Seattle's downtown and commercial district. Despite the building's location, eventually Seattle's downtown did move north, although its center was never as far north as what the Bogue Plan proponents had proposed. It was also the last major building of any significance, completed within the Pioneer Square-Skid Road National Historic District. Its completion followed on the heels of the major engineering and regrading of a good portion of the district, as part of the Second Avenue Extension.

A. W. Gould was born in Nova Scotia and may have received instruction at MIT, although there are no real records of his education. He began his career as a contractor in Boston, but turned to architecture in the late 1890s. He arrived in Seattle in 1903. His architectural career in Seattle was thriving but varied. It included: an almost three-year partnership with Edward Frere Champney (beginning in 1909), civic activism including membership in the Municipal Plans Commission and support of the Bogue Plan. He designed many notable Seattle buildings, including the terra-cotta-clad Arctic Building. He became President of the Washington State Society of Architects, an AIA rival, in 1917. He died in 1922.

Henry Bittman, whose architectural and engineering office was responsible for many beautifully designed terra cotta clad buildings in Seattle, particularly in Seattle's Downtown, was born in 1882 and grew up in the Greenpoint neighborhood of Brooklyn, New York. He appears to have attended both Cooper Union and Pratt Institute (Brooklyn) in New York and very possibly the Armour Institute in Chicago. His studies mainly focused on structural engineering. When he arrived in Seattle in 1906, he began his career as a bridge designer and in 1907, he started a short-lived partnership with William Kingsley, an architect.

By 1908, Bittman had his own engineering practice. He was licensed as an architect in 1923. His office seems to have been especially successful in the 1920s. One of the important designers in the firm was Henry Adams considered responsible for many of the more striking exterior designs and interior spaces produced by the Bittman office. Also among the notable buildings designed by the Bittman firm in Seattle, still standing and reasonably intact are: the Terminal Sales Building (ca. 1923), the Decatur Building (1921), the Olympic Tower (ca. 1929), the Eagles Auditorium (1924-25), and the Hubbel Building (1922).

Sources

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Address/ Location: southeast of King County Courthouse
Historic Name: Dilling Park/ City Hall Park **Built:** 1911; 1917; late XXth C.
Plat: Borens C D Add / Block 38 **Parcels:** # 0942001145
Style: Beaux Arts/ Modern **Architect:** - **Builder**
Classification: Historic, Contributing **Site ID #:** 181

Description

City Hall Park is located to the south of the former City County Building, now known as King County Courthouse. It is bounded by 3rd and 4th Avenues, Yesler Way and Jefferson Street. It is a large open space planted with lawn and deciduous trees and has a large intersecting flat curve toward the southeast, bordered by Dilling Way. A path or allee once bisected the grassy expanse and led toward what was a major entry located within the southeast courtyard of the King County Courthouse building. Another small part of the park is located southeast of Dilling Way and has vestiges of the “railings” for the entrance to the tunnel constructed from 4th Avenue to the basement garage of King County Courthouse. These railings, which present an interesting landscape feature, are made of concrete and decorated with inset red brick, both square and rectangular shapes.

Currently, what appears to be a vestige of the original “allee” is a paved section running from the south elevation of the Courthouse Building, but the rest of the path system has been changed.

Also located in the northwest of the park is a boulder, to which is affixed two plaques and a representation of three cannon balls. One plaque, affixed to the south side of the boulder and dedicated by the Lady Stirling Chapter of the Daughters of the American Revolution, commemorates the Battle of Seattle of 1856. The second plaque, on the north side of the boulder, commemorates the sinking of the USS Maine in Havana Harbor on February 15, 1898. The representations of the cannon shot are attached at the top of the boulder. (See separate entries, which follow, for further descriptions)

Cultural Data

The site for this park was originally purchased by King County in 1883 and a frame wooden courthouse was built there. In 1890, the site, along with the frame building, was sold to the City of Seattle, who demolished the frame building in the same year. Since 1911, the area has been maintained as a park. Early on, it was named Dilling Park, in honor of Mayor Dilling. Dilling Way is still located along the south, along the curved portion of the park.

George Dilling, an agent of the Hunter Tract and Improvement Company, was elected mayor in 1911 by the “forces of decency,” when he ran against incumbent Hiram Gill. In 1911, the City County Building was not yet constructed and the park was a trapezoidal area of lawn bordered by sidewalks and bisected by a central walk and two diagonal paths forming a Y. The park also contained benches and informally planted flower beds and shrubbery. The park was reconfigured in 1916-1917, upon the completion of the first six stories of the City County Building (or City County Administration Building), now King County Courthouse, designed by architect A. Warren Gould. At this time, the

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central path and a few of the shrubbery beds were retained from the earlier trapezoidal design.

In 1916, the local chapter of the Daughters of the American Revolution dedicated a monument, located in the northwest area of the park. The monument is a boulder, to which are affixed two plaques and three cannonballs. One plaque commemorates the Battle of Seattle of 1856, which was fought during one day, with the main blockhouse located around First Avenue and Cherry Street. During the Battle of Seattle, a raid, supposedly led by Chief Leschi, was conducted against pioneers at this site, but recently Chief Leschi has been exonerated of all wrongdoing. The ship Decatur fired cannonballs in defense of the pioneers and the three cannonballs, attached to the top of the boulder, commemorate this fact. The other plaque commemorates the sinking the U.S.S. Maine destroyed during the Spanish American War in 1898.

In 1917, a tunnel to an underground garage for the main building, by then known as the King County Courthouse, was completed. Exterior walls, built in concrete and inlaid with brick, partially hide the entrance to the tunnel. The construction also includes a similarly ornamented stair, which leads to the Yesler overpass over 4th Avenue South.

During World War II, from 1942 to 1944, the park was used as a drill ground and outdoor recreation field for the Seattle Air Defense Wing. In 1955, a pin oak was planted to commemorate the tenth anniversary of the United Nations. Further changes were made in the 1960s and in the late 1990s, but this has always been a greenspace and there is a fair amount of continuity from 1911 to the present. This is the only extant historic greenspace within the district.

Sources

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"The County-City Building, Seattle Municipal Archives, City Hall Exhibit." n.d. Database on-line. Available from <http://www.cityofseattle.net/CityArchives/Resources/CityHall/CCbuilding.htm>

Address/ Location: City Hall Park

Historic Name: Battle of Seattle Site (boulder with plaques) **Built:** 1916

Plat: Borens C D Add / Block 38 **Parcels:** # 0942001145 (for City Hall Park)

Style: Beaux Arts **Architect:** NA **Builder:** NA

Classification: Historic, Contributing **Site ID #:** 182

Description

This is a naturally and irregularly shaped boulder, roughly three and a half feet long, set in the northwest portion of City Hall Park, off of Third Avenue. The boulder has two plaques affixed to its sides, as well as cannon shot, three small spheres from about 2 inches to 3 and a half inches in diameter, attached at its top. The plaque, affixed to the north side of the boulder, mourns the sinking of the U.S.S. Maine in Havana Harbor on February 15, 1898. An inscription explains: "This tablet is cast from metal recovered from the U. S. S. Maine." In addition to the

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inscriptions explaining the purpose of the plaque, there is a scene with the figure of a woman with what looks like a Phrygian cap and her arm outstretched to the left (east) over a representation of a seascape, with the remains of a sinking ship bobbing above it. Most of the woman's body is covered by the representation of a circular medallion, within which is a shield, with an eagle and the stars and stripes.

The plaque, affixed to the south side of the boulder, commemorates the Battle of Seattle. It only has written inscriptions and no figurative representations. Dedicated by the Lady Stirling Chapter of the Daughters of the American Revolution on August 15th, 1916, it reads: "The Battle of Seattle Was Fought on this Ground January 26 1856."

Significance

This boulder was placed in the park by the Daughters of the American Revolution in 1916, but the plaques affixed to the boulder commemorate two events of history. The northern plaque alludes to the Spanish American War and a specific casualty of that war. Not far from City Hall Park, Fortson Square was also originally created and dedicated to Captain Fortson, who had been killed during the Spanish American War. Plaques and dedications to events of the Spanish American War are not specific to the Pioneer Square area, since a major park, Volunteer Park, outside of the area (Seattle's Capitol Hill neighborhood) was also renamed and rededicated to volunteers in the Spanish American War.

The Daughters of the American Revolution plaque dates from 1916, the same year the boulder was placed in the park. It commemorates the Battle of Seattle, a one day battle between pioneers and Native Americans, allegedly led by Chief Leschi. The battle was fought in the general vicinity of the park and centered around a blockhouse at First Avenue and Cherry Street. The three cannon balls are from the ship Decatur, which defended the pioneer settlers during the Battle of Seattle. Local Native Americans, such as Chief Seattle and his daughter Angeline, warned the pioneers of the impending attack.

The monument reflects the patriotic and political attitudes of the 1910s, and more specifically the attitudes of the Lady Stirling Chapter of the Daughters of the American Revolution. It is listed separately on the National Register of Historic Places.

Sources

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<www.CityofSeattle.net/parks/history/sherwood.atm>

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Address/ Location: City Hall Park, south of Dilling Way near 4th Ave S.
Name: Tunnel Walls (for Underground Garage)
Plat: Borens C D Add / Block 38 **Parcels:** # 0942001145 (for City Hall Park)
Style: Eclectic/ Classical
Architect: D. R. Huntington, Timotheus Josenhans **Builder:** Jahn Contracting Company **Built:** 1917
Classification: Historic, Contributing **Site ID #:** 183

Description

Located to the south of City Hall Park and Dilling Way, these are concrete walls, lower than one story in height, inlaid mainly with square shapes in brick, as well as a few rectangular shapes. The walls are set to each side of a path and tunnel that runs from the southeast corner of the park west to an underground parking garage located underneath the park.

The low concrete walls are typically detailed as follows: Expanses of wall, about every eight feet wide, are separated by a less wide expanse of wall, which projects out slightly and has raised coping in the shape of a flattened pyramid. The northern wall curves slightly to the northeast and ends with a cylindrical pylon in concrete. The cylinder has a thickened base, as well as a thickened cap, under which are inlaid stretcher and header bricks. This is topped by a large, spherical ornament. A similar pylon appears where the wall, which runs west, changes direction and veers toward the southwest.

In addition, the wall to the south, on the other side of the tunnel, becomes the outer railing of a stair which leads over 4th Avenue at Yesler Way to the bridge/ overpass, which itself has a distinctive open metal railing, which includes interlocking arc shapes.

Significance

The walls hide the entrance to a tunnel, which leads to an underground parking garage for King County Courthouse. City of Seattle Ordinance No. 35479, approved by the City Council on November 29, 1915 authorized the Board of Public Works to construct the tunnel for an initial sum of \$30,000. Jahn Contracting Company built the walls and stair, mainly during 1916. According to a letter from July 7, 1916, the construction company agreed to do the construction, according to three plans by "A. H. Dimock, Engineer, T. Josenhans, Superintendent of Buildings and D. R. Huntington, City Architect." It seems that finishing touches were still being made in 1917, since Ordinance No. 37458, dating from June 1917, approved an appropriation for additional funds in the amount of \$ 2,000 to complete the tunnel.

A. H. Dimock was the City Engineer for the City of Seattle. Timotheus Josenhans, by this time, the Superintendent of Buildings, had been one of the partners of the architectural firm of Josenhans and Allan from 1899 to 1912. Originally trained as an engineer in Michigan, he had worked briefly for architect William LeBaron Jenney in

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Chicago during the 1870s and for architects Joseph Sherwin and Warren Williams in Portland, Oregon, during by 1880. By 1888, he was a draftsman in the office of Hermann Steinmann, the architect of the Terry and Kittinger Building, now known as the Delmar in Pioneer Square. Between 1888 and 1889, he designed powerhouses for Seattle's electric railways. He formed a partnership with Seattle architect James Stephen, which lasted from 1894 and 1897.

Daniel Riggs Huntington was City Architect for the City of Seattle from 1912 to 1921. He worked in Denver, Colorado and in New York before moving to Seattle in 1904 or 1905. By 1907, he had joined with James Schack to found the architectural partnership of Schack and Huntington. Highlights of Huntington's career include the design of the Arctic Club/Morrison Hotel with James Schack, Seattle's 1912 Colman Dock and the Lake Union Steam Plant (1912 to 1921). He was also responsible for the Washington Street Boat Landing Harbor Pergola of 1920, listed as part of the City of Seattle's local Pioneer Square Preservation District.

Sources

"City Hall Park (in lower right hand corner). Note: tunnel in foreground (along Yesler Avenue leads to parking garage King County Courthouse (top of photo)", photograph with explanatory notes, Item No. 28899, 27 September 1963, Don Sherwood Parks History Collection, Photograph Collection, Municipal Archives, City of Seattle.

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Seattle City Council, Ordinance No. 37458, "An Ordinance Appropriating money to complete the construction of an entrance tunnel from Fourth Avenue to the basement of the new King County Court House." Approved June 14, 1917. Municipal Archives, City of Seattle.

N. F. Jahn, Jahn Contracting Co., Letter to A. H. Dimock, City Engineer, 7 July 1916, City of Seattle Municipal Archives.

Address: 101 Prefontaine Place S.

Historic Name: Tashiro Building **Built:** 1908

Plat: Tashiro-Kaplan Building **Parcel # :** 8566608888

Style: Chicago School **Architect:** Unknown **Builder:** Unknown

Classification: Historic, Contributing **Site ID #:** 184

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Description

The Tashiro Building is a two-story building with a basement level, set above ground along Third Avenue. It adjoins the Kaplan Building. It is built in reinforced concrete and is trapezoidal in plan. It has major frontage, 134 feet, along Prefontaine Place South, 17 feet on Yesler Way and 71 feet on Third Avenue South. It features trabeated openings, with storefront openings at the ground level and single trabeated window openings at the second level, especially along Prefontaine Place South. The building was rehabilitated in 1976 along with the Kaplan Building.

Cultural Data

The Tashiro Building was erected on a site purchased by ex-Governor McGraw of Washington State. The previous owner was the Great Northern Railway, which, at one point, wanted to develop the site into a park, because the railroad tunnel ran beneath it and it appeared that the ground could not take the weight of a building. After McGraw's purchase, the Tashiro Building was completed in 1908. It dates from the district's second period of significance, 1900-1910, a time of explosive economic and physical growth for Seattle's original commercial center. It has a somewhat unusual plan and shape, which is made even more so by the change of grade along Third Avenue, but in many ways is typical of utilitarian and warehouse buildings of this period. From 1919 well into the 1980s, the building housed the Tashiro Hardware Company. Later known for its Japanese tools, the store became an important focus of the neighborhood.

Sources

Potter, Elizabeth Walton, "Pioneer Square Historic District Expansion Amendment," December 1976.

King County Tax Assessor Records, ca. 1936-1972.

Stickney Murphy Romine, "Kaplan/Tashiro Block Feasibility Study, Final Report - Draft," 1994.

Address: 115 Prefontaine Place S.

Historic Name: Exchange Building and Tashiro Building **Built:** ca. 1906-1908

Plat: Tashiro-Kaplan Building **Parcel #:** 8566608888

Style: Chicago School

Architect: C. R. Aldrich **Builder:** Unknown

Classification: Historic, Non-Contributing **Site ID #:** 185

Description

The original Exchange Building, now known as the Kaplan Building, was a three story building with basement and sub-basement levels. A recent renovation has added three upper floors. The building is trapezoidal in plan and built in reinforced concrete. It has street frontage 200 feet along South Washington Street, with 120 feet along Third Avenue South and 130 feet along Prefontaine Place South. The north wall (not seen from the street) is 125 feet. The building exterior features generous trabeated openings and an original two-story pedimented Classical entrance bay along Washington Street. The similar, but smaller entrance on Prefontaine Place South was added at a later date. The

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former parapet cornice now acts as a belt-course and three additional floors have been added to the building during a recent renovation. As part of this renovation, the Kaplan Building was also structurally strengthened

Cultural Data

The Kaplan Building was designed as a wholesale house for Charles Stimson by architect C. R. Aldrich and completed around 1907 (King County Tax Assessor's records give the date as 1908, while a Stickney Murphy Romine study gives an approximate date between 1906 and 1907). Stimson bought the land in 1904 from Our Lady of Good Hope Catholic Church, which would have been located on the western portion of the site, (with Lou Graham's premises located diagonally across the street from the church). The building constructed for Stimson was initially known as the Exchange Building. It dates from the district's second period of significance, 1900-1910, a time of explosive economic and physical growth for Seattle's original commercial center. Its wide, but simple trabeated openings, in combination with the Classical entrance on Washington Street, make it typical of the kind of utilitarian and warehouse buildings in the district in this period.

In 1914, after eight months of remodeling, the Exchange Building became known as Market Square, but was also known as the South End Public Market. At the time, it was described as "Seattle's newest market." Each of the fifteen foot bays along Prefontaine Place was constructed to step down, following the slope of the sidewalk. This allowed for a series of individual stalls open to the street, as well as interior stalls and shops. Like many market buildings of the time, a wide variety of goods and services were provided in the "Market Square." Not only were produce, poultry, fish, dairy, tea, coffee and pastries sold there, but there were also tailors, delicatessens, barbers, shoe repair shops, cafes and law offices.

By the 1940s, the popularity of public markets was on the wane. The Exchange Building/ Market Square was used for general warehousing and light industrial purposes, but its tenants also included restaurants and grills. It also housed transfer companies and printing establishments, including the Japanese daily, Asahi News. In 1945, Jacob Kaplan acquired the building, which by then was known as the Market Center Building. There, he established a paper products operation. Eventually, the building took on the Kaplan name. The building was rehabilitated in 1976

Because three new stories were added in 2004 to a previously three-story building with no remarkable architectural characteristics, the architectural integrity of the building is seen as compromised. It is therefore considered historic, non-contributing.

Sources

Potter, Elizabeth Walton, "Pioneer Square Historic District Expansion Amendment," December 1976.

King County Tax Assessor Records, ca. 1936-1972.

Stickney Murphy Romine, "Kaplan/Tashiro Block Feasibility Study, Final Report - Draft," 1994.

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Address: 200 3rd Avenue S.

Historic Name: Davenport Hotel/ Hotel Union **Built:** 1905

Plat: Maynards D S Plat / Block 18 / Lots: 1 **Parcel # :** 5247801060

Style: Commercial

Architect: Elliot and West **Builder:** Not known

Classification: Historic, Contributing **Site ID #:** 186

Description

200-204 3rd Avenue South is four story building, with primary facades on 3rd Avenue South and on Washington Street and an elevation, which formerly faced an alley, on 4th Avenue South. The building has a concrete foundation and basement and a footprint of 60 feet by 120 feet. Its exterior walls are of brick, with a facing of red common red brick, while the interior structure is wood post and beam construction. On 3rd Avenue South, the ground level consists of storefront, with transom lights in various configurations. A metal column, round in plan, emphasizes the 3rd Avenue South/Washington Street corner.

Above the storefront transom level, cladding is red common brick and the façade is divided into three bays, each with a pair of trabeated window openings per floor. Windows are double-hung. There is a large projecting metal cornice toward the top. The thin band above the storefront and the cornice is currently painted a light green color, which contrasts with the red brick. The red brick parapet wall continues several feet above the projecting cornice. The longer Washington Street elevation is less symmetrical and regular, but consists mainly of trabeated openings similar to the Washington Street façade. On second, third and fourth floors, for instance, moving from east to west, the openings are set in the following pattern: a group of four separate windows, then a group of two, followed by a group of three separate windows, then a group of two separate windows. The 4th Avenue South elevation, meant originally as an alley elevation, has segmental arched openings in red brick.

Cultural Data

Known first as the Davenport Hotel and then as the Hotel Union, the Union Hotel Apartments at 200-204 3rd Avenue South was designed by the architectural firm of Elliot & West and constructed in 1905. Built at a time of economic and industrial development in the district and of explosive growth in Seattle as a whole, this building forms an ensemble with its two neighbors to the south, the "1904 Norton Building" at 206 3rd Avenue South and 208-210 3rd Avenue South. The building also stands out somewhat, because of its red brick exterior and the fact that it does not have the more standard recessed bays of the other two buildings, or follow the obvious Chicago School models.

The architectural partnership of Eliot and West, formed by Charles N. Elliot and Thomas L. West, is listed in the classified section of the Seattle Directory from 1901 to 1905. It was responsible for the Jacobethan Revival Carnegie Library in Fairhaven, Washington, from circa 1903. Information concerning Elliot, (spelled with one t), or West, or concerning their firm, remains undocumented. Except for possible changes to the storefront, also difficult to

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document, because of the profusion of awnings in a 1930s photo, the upper levels of the building exterior appear to be intact

Sources

Baist, William. Baist's Real Estate Atlas of Surveys of Seattle, Wash. Philadelphia: W. G. Baist, 1905, 1908, 1912 and 1928

Union Hotel Associates, John Costello Partner. "Hotel Union, 200-204 Third Avenue South, Historic Preservation Certification Application, Part 1." 24 July 1984.

Potter, Elizabeth Walton. "Pioneer Square Historic District Expansion Amendment." December 1976.

Address: 206 3rd Avenue S.

Historic Name: Norton Building/ Northcoast Electric Building **Built:** 1905

Plat: Maynards D S Plat / Block 18 / Lots: 1-2 **Parcel # :** 5247801065

Style: Commercial - Chicago School

Architect: Saunders and Lawton **Builder:** Not known

Classification: Historic, Contributing **Site ID #:** 187

Description

206 3rd Avenue South is four stories in height, with exterior brick walls. Its footprint is 30 feet by 120 feet and it has a basement, built in concrete, with a concrete foundation. The building is located mid-block between South Washington and South Main Streets. To the north is the former Hotel Union at 200 3rd Avenue South and to the south the Richmond Paper Company/ Lofts at 210 3rd Avenue South. The building's main façade is on 3rd Avenue South. It has one major single bay, clad in a veneer of gray brick. The ground floor is divided into three sections, with a low storefront, but two levels of transom lights, one level which looks as though it is made of small panes, (possibly Luxfer), and another level in more recent clear glass. Above the storefront level, is a cast-stone belt-course.

The upper three stories are one recessed bay. Each level has a wide rectangular opening, filled by a horizontal row of four wood frame double-hung windows. Around the bay is a thin frame, made up of header bricks. A metal rectangular plaque, with two small triangles to each side, is set toward the top of the wall. The rectangle bears the word : "NORTON." At the top of the parapet is a corbel band in brick with cast-stone coping.

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Cultural Data

The building was built for H. F. Norton and completed in 1904. It was designed by the architectural partnership of Saunders and Lawton. Saunders and Lawton was formed in 1898, when Charles Saunders joined up with his former draftsman, George Lawton. The Norton Building is a smaller, but typical version of the warehouse buildings produced in the same neighborhood - buildings with a strong "base," "shaft" and perhaps a less strong "capital" arrangement, but still following the Chicago School model, with simple repeated bays. It is a definite departure from the works associated with Saunders from the 1890s, when he was in partnership with Houghton or working independently. This building is probably one of the simplest buildings, designed by Saunders and Lawton from this period. The building also dates from a period of economic and industrial growth in the district and in Seattle, which caused the original commercial heart to expand: there was a proliferation of simple, well-designed warehouse buildings, often employing recessed bays and simple brick detailing to offset these bays. Other works by Saunders and Lawton in district include the Westland Building at 100 S. King St, the Mottman Building at 307 3rd Ave. S. and 419 Occidental Ave South. For information on the career of Charles Saunders, please see the Statement of Significance or the Cultural Data section for the Terry Denny Building at 109 1st Avenue South.

Sources

Ochsner, Jeffrey, editor. Shaping Seattle Architecture: A Guide to the Architects. Seattle and London: University of Washington Press (in association with the American Institute of Architects Seattle Chapter and the Seattle Architectural Foundation), 1994.

Potter, Elizabeth Walton. "Pioneer Square Historic District Expansion Amendment." December 1976

Address: 210 3rd Avenue S.

Historic Name: Richmond Paper Company/ Westcoast Wholesale Drug **Built:** 1904

Plat: The Lofts **Parcel # :** 4397500000

Style: Commercial -Chicago School

Architect: Saunders and Lawton? **Builder:** Not known

Classification: Historic, Contributing **Site ID #:** 188

Description

This is a five story building, with a primary façade along 3rd Avenue South, a former alley façade along 4th Avenue which has been refurbished, as well as a partially visible, side elevation facing Main Street. It has masonry walls, with pressed brick facing on the 3rd Avenue South façade. It has a basement and its footprint is 60 feet by 120 feet.

The primary façade on 3rd Avenue South, 60 feet in length, is divided into two bays. The ground floor level has two storefront bays framed by metal columns (with two columns at the center). The columns are stamped with the words "BUILT BY THE TRUSTEE COMPANY." Two exposed metal sections currently act as lintels. Above this, are two slightly recessed, four story vertical bays in buff brick. The bays are framed by shallow brick piers, with two at the

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center of the façade, as in the case with the metal columns below. Each bay has one wide rectangular opening per floor, with a cast-stone sill and lintel, in a color lighter than the buff brick. Each opening contains a string of four pivot windows, (which pivot vertically from the center), and corresponding transom lights. The top of each vertical bay ends with corbelling between piers. The top of the parapet has an applied projecting cornice in cast-stone, as well as cast-stone squares which are applied over corbelled brick, so as to look like a row of dentils.

The back of the building features regular wide segmental arched openings in red brick. The partially visible elevation facing Main Street is divided vertically by brick piers and horizontally by corbelled bands. Capitals are implied in the brick, where the vertical bands meet the horizontal corbelling.

Cultural Data

The building was constructed in 1904, as a warehouse or wholesale structure. A Baist Map of 1905 indicates that it was occupied by the Richmond Paper Company, which was associated with the building at least until 1912. Built at a time of economic and industrial development in the district, and of explosive growth in Seattle as a whole (1900 to the 1910s), this building forms an ensemble with its neighbor to north, the "1904 Norton Building" at 206 3rd Avenue South. Like its neighbor, it features recessed bays in light brick, with corbelling used at the top of the façade to provide further visual interest. It is typical of many warehouse buildings in the district from this period, designed by the local architectural firm of Saunders and Lawton, although there is no known architect.

By the 1930s, the building was occupied by Westcoast Wholesale Drug Company and continued to be known by that name in the 1976 "Pioneer Square Historic District Expansion Amendment,"

Sources

Baist, William. Baist's Real Estate Atlas of Surveys of Seattle, Wash. Philadelphia: W. G. Baist, 1905, 1908, 1912 and 1928.

Ochsner, Jeffrey and Dennis Andersen. Distant Corner: Seattle Architects and The Legacy of H. H. Richardson. Seattle and London: University of Washington Press, 2004, p 168-169.

Ochsner, Jeffrey, editor. Shaping Seattle Architecture: A Guide to the Architects. Seattle and London: University of Washington Press, 1994.

Potter, Elizabeth Walton. "Pioneer Square Historic District Expansion Amendment." December 1976.

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Address: 220 3rd Avenue S.

Historic Name: C. T. Takahashi and Company **Built:** 1905; remodeled late XXth C.

Plat: Maynards D S Plat/ Block 18/ Lots 3-4 **Parcel # :** 5247801085

Style: Modern

Architect: Not known **Builder:** Not known

Classification: Historic, Non Contributing **Site ID #:** 189

Description

This is a two story building with primary facades on 3rd Avenue South and on Main Street. It has four bays facing 3rd Avenue South and eight bays on Main Street. It has been re clad with an eifs (exterior insulation finish system, for example, “dryvit”) type material and has modern fenestration, which does not appear to reflect original openings. There is a projecting cornice, which may be original, or is at least older than the obvious remodel. It has retained its general shape.

Cultural Data

Underneath the cladding of the recent remodel, may well be more obvious vestiges of the original 1905 building; however it is unlikely that its original appearance will be uncovered. The building at some point belonged to Takahashi and Company and goes back to a time when Main Street, starting at 2nd Avenue and moving eastward, was part of Nihonmachi, or “Japan town.” In 1908, S.K. Kanada, a representative of the Japanese Government explained in an article in Washington Magazine: “If you walk up Main Street from Second Avenue South, you will find where the Japanese town is.” Nihonmachi was located on Main Street from Second Avenue and east of that, and on Washington, Jackson, King and Weller Streets from Fifth Avenue and eastward. More specifically, Takahashi & Company may well be associated with Tetsuo Takahashi, who became involved in recruiting railroad workers for work on the Northern, Northern Pacific and other railroads, in the late 1890s.

The building may have historical significance as a remnant of the original Nihonmachi, but currently its exterior remodel and re cladding do not give evidence of its original appearance, nor is their much evidence of its specific historic significance.

Sources

Chin, Doug. Seattle’s International District: The Making of a Pan-Asian American Community. Seattle: International Examiner Press, 2001, pages 25-30.

Address: 222 2nd Ave Extension S.

Historic Name: Metropolitan Building **Built:** ca. 1905 and ca. 1929

Plat: Maynards D S Plat/ Block 19/ Lot 1 **Parcel # :** 5247801115

Style: Commercial

Architect: Unknown **Builder:** Unknown

Classification: Historic, Contributing **Site ID #:** 190

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Description

222 Second Avenue South, which currently houses the Seattle Lighting Fixture Company, is virtually trapezoidal in plan with a flattened apex between Second Avenue Extension and Main Street. It is four stories in height and has brick exterior walls, which have been painted, and a wood interior frame. The building has major elevations on Second Avenue Extension, Main Street and the short bay corresponding to the flattened apex, in addition to an elevation facing the railroad tracks on Fourth Avenue South. The ground level of the Second Avenue facade has wide trabeated openings with storefront. In general, the second and third levels have trabeated openings, with bays composed of two or three window openings per floor. The bays are also defined at the second and third levels by slightly projecting two story piers. A belt-course surmounts the second and third levels. The top level has bays of arcuated openings which correspond to the openings below. The piers are not expressed at this level.

Cultural Data

King County Assessor's Records give a date of 1906 to the building, although the "Metropolitan Building," with a rectangular footprint, is consistently shown on this lot on Baist Maps from 1905, 1908 and 1912. The building dates originally from a time of explosive economic and physical growth for the original commercial center of Seattle, although the construction and use of arcuated openings at the top level seem to hark back to older buildings in the district. The trapezoidal footprint, the flattened apex and the longer western façade are related to the Second Avenue Extension public works project of 1928-29, which cut a swath from Yesler Way to past Jackson Street. These are probably a well-done reconstruction from that period.

Sources

Baist, William. *Baist's Real Estate Atlas of Surveys of Seattle, Wash.* Philadelphia: W. G. Baist, 1905, 1908, 1912 and 1928.

King County Tax Assessor's Records, ca. 1936-1972.

Address: 210 2nd Ave Extension S.

Historic Name: 210 2nd Ave Extension S. **Built:** 1946

Plat: Maynards D S Plat/ Block 19/ Lots 2-3 **Parcel # :** 5247801120

Style: Commercial

Architect: Unknown **Builder:** Unknown

Classification: Non Historic, Non Contributing **Site ID #:** 191

Description

This is a two story building with a trapezoidal plan, which was originally built in 1946. Its main façade on Second Avenue Extension is divided into three bays and has been recently remodeled. It has rectangular openings for ground level storefronts and the most southern storefront has been filled in. The large horizontal window openings are each filled with a row of nine vertical window panes. There are no other significant architectural details.

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Cultural Data

The building dates from 1946. It is located on a lot, which the Second Avenue Extension sliced through, causing the demolition of the Armour Building on the two lots to the south. Although it is located along the Second Avenue Extension, the building post-dates the Second Avenue Extension public works project of 1928-29, which had far-reaching effects buildings and urban spaces in its path until 1931.

Sources

Baist, William. Baist's Real Estate Atlas of Surveys of Seattle, Wash. Philadelphia: W. G. Baist, 1905, 1908, 1912 and 1928.

Potter, Elizabeth Walton. "Pioneer Square Historic District Expansion Amendment." December 1976.

Lentz, Florence. "Apex Building, 200-201 S. Washington Street, Historic Certification Application, Part 1." 24 August 2003.

Description

The Yesler Way overpass/ bridge is a short riveted steel bridge, historically sometimes described as a "viaduct." It bridges Fourth Avenue South at Terrace Street and Yesler Way and can be reached by the stair near the tunnel walls in City Hall Park. The bridge is supported on rows of steel columns from below.

The exterior rows of columns on the south and the north are square in plan and typically distinguished by ornamental capitals that include an egg-and-dart band below a convex molding shape. The edges of the underside of the bridge are also marked by brackets, with an ornamental S-shape and a leaf pattern.

At the level of the bridge, the open metal railing includes a horizontal band of repeated diamond shapes, topped by a horizontal band of interlocking arc shapes. Similar railing ornament is repeated on several bridge overpasses farther south over the openings created over the railroad tracks from Jackson Street to Yesler Way.

The upper level of the bridge relates directly to the Prefontaine Building to the southeast: an exterior stair along the east elevation of the building leads to the top of the bridge. At the same level, the bridge also relates to the building at 400 Yesler Way: the east side of the bridge railing is parallel to the north face of that building. The same railing skirts the south elevation of the MacRae Parking Garage (400 4th Avenue) to the northwest. To the west, the bridge becomes a ramp that slopes down to the grade of the street, roughly at Prefontaine Place south or slightly to the east of 3rd Avenue. As part of the Prefontaine Building, on the western side of the Prefontaine South elevation, there is a one story storefront, which fronts "captured space" below the ramp.

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Significance

Extant letters and other documentation, particularly in the City of Seattle Municipal Archives, suggest that the Yesler Way overpass/ bridge, which adjoins the City Hall Park tunnel walls, was constructed sometime before the Dilling Park/ City Hall Park tunnel walls at the garage entrance for King County Courthouse in 1917; however, none of the documentation is absolutely clear and conclusive. Since the area in which the bridge was constructed was regraded in 1908 and 400 Yesler Building was already constructed by 1909 and the Prefontaine Building, which adjoins the bridge, was also completed by the same year, it seems likely that the structure was constructed around this period.

Sources

N. F. Jahn, Jahn Contracting Co., Letter to A.H. Dimock, City Engineer, 7 July 1916,
City of Seattle Municipal Archives

N. F. Jahn, Jahn Contracting Co., Letter to A.H. Dimock, City Engineer, 27 July 1916,
City of Seattle Municipal Archives.

Paul Dorpat, "94 The Four Forms of Fourth Avenue," Seattle Now and Then. Seattle: Tartu Publications, 1984.

Address: 110 S Prefontaine Place South

Historic Name: Prefontaine Building **Built:** 1909

Plat: Maynards D S Plat / Block 17 / Lots: 6-7-8 **Parcel # :** 5247801045

Style: Beaux Arts/ Commercial

Architect: Not known **Builder:** Hans Pederson

Classification: Historic, Contributing **Site ID #:** 194

Description

The Prefontaine Building is a six story freestanding structure, built in reinforced concrete, with red pressed brick facing and terra cotta trim. It has an irregular polygonal plan and a striking overall shape. While the northern Yesler Way and eastern Fourth Avenue facades are perpendicular to each other, there is one short twenty five foot west elevation, perpendicular to the Yesler Way façade and another twenty five foot elevation perpendicular to Fourth Avenue. Tying the two short elevations together is the longer and the most notable façade, made up of three gently angled sections, which follow the contour of Prefontaine Place South.

The frontage along Yesler Way is 119 feet, along Fourth Avenue 145 feet, while the Prefontaine Place façade roughly totals 160 feet. The building facades feature two lower floors, clad in concrete with terra cotta trim, particularly on the rusticated shorter elevations, and upper floors faced in red pressed brick. Presently, the two lower floors have been painted over (in a gray blue color), which makes it difficult to tell clearly what is concrete and what is terra cotta at these levels. Storefronts as well as window openings are treabated.

Above the second level, the facades consist generally of recessed bays between piers, surmounted by a corbel table

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at the parapet level. On the longer facades, a typical upper bay has one large rectangular window opening with a trio of double-hung windows. The Prefontaine Place South façade has a single central entry bay, flanked by three bays (to the northwest of it) and five bays (to the southeast). At the entry, the arch, set on columns within the standard trabeated opening, is a later Post-Modern addition.

The building has a strong relation to the nearby overpass over 4th Avenue South. To the east, the building relates to the bridge by an exterior stair along the building's east elevation. To the west, the building relates to the western extension of the bridge, which is a ramp, via a one story storefront and "captured space" below the ramp.

Cultural Data

The Prefontaine Building was completed in 1909. The contractor was Hans Pederson, whose name is inscribed in the concrete sidewalk along Prefontaine Way South. The building appears to be virtually intact, except for the arcuated addition at the entry, (which is reversible), and changes to the windows at the second level of the Prefontaine Place elevation. The building, like Prefontaine Place and Prefontaine Square, was named for Father Francis Xavier Prefontaine, who established Seattle's first Catholic Church, Our Lady of Good Hope. This church was demolished in 1905 to accommodate Prefontaine Place South. Msgr. Prefontaine died in 1909, leaving 5000 dollars "for a fountain in a public square," which was built on Prefontaine Place, but only completed in 1926.

The Prefontaine Building was built at a time of economic and physical growth for Seattle in general and especially for Seattle's original heart and commercial district, which expanded in all directions. Like many of the buildings of this period, it uses repeated recessed bays, with simple trabeated openings to create a well-balanced design, but is also striking because of its general shape and siting.

The northeastern area where the Prefontaine Building is sited is also known for several notable buildings and public squares of the same period including: 400 Yesler Way, the King County Courthouse (the first six floors), City Hall Park and the Frye Apartments. In general, the area began to be associated around 1909 with city government. In 1913, a feasibility study to buy the Prefontaine Building and turn it into the City Hall was produced. R. H. Ober, the City's Superintendent of Buildings, concluded that the Prefontaine Building was not large enough to accommodate all the city departments and the idea was shelved. The northeastern location of the Prefontaine Building and government related buildings was also a harbinger of the later move of the City's downtown to the north in the 1920s.

Sources

Potter, Elizabeth Walton. "Pioneer Square Historic District Expansion Amendment." December 1976.

Sherwood, Don. "Prefontaine Place," Sherwood History Files, Seattle Parks and Recreation. Database on-line. Available from www.CityofSeattle.net/parks/history/sherwood.atm

"The County-City Building, Seattle Municipal Archives, City Hall Exhibit." n.d. Database on-line. Available from <http://www.cityofseattle.net/CityArchives/Resources/CityHall/CCbuilding.htm>

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Address/ Location: between S. Washington and S. Main St, w. of 4th Ave S.
Historic Name: (opening in tunnel above Northern Pacific train tracks, with southern portal of Northern Pacific Tunnel)
Built: 1904; 1929
Plat: Maynards D S Plat/ Block 18/ Lots: 5-6-7 -8 **Parcel # :**5247801095
Style: Classical / Utilitarian
Engineer: W. D. Barkhuff, City Engineer, City of Seattle Engineering Department (1929) **Builder:** Not Known
Classification: Historic, Contributing **Site ID #:** 195

Description

This is a rectangular opening at the street level above the historic Northern Pacific train tracks, now part of the Burlington Northern Railway. The opening is located between South Washington Street and South Main Street and west of Fourth Avenue South. It is bounded to the west by buildings, (200 3rd Avenue S., 206 3rd Avenue S., 210 3rd Avenue S. and 220 3rd Avenue S.), to the north and south, by metal railings and to the east, by concrete railing, set on the sidewalk along Fourth Avenue South. There is also a wooden walkway from the building 210 3rd Avenue S., which projects into the opening.

The open metal railing, which skirts part of the opening, consists of a horizontal row of diamond shapes, (which can also be seen as a row of interlocking Xs), topped by a horizontal row of interlocking arcs. The top of the railing curves down into the ground, where it stops near the buildings to the west and to the east, at Fourth Avenue S. The solid concrete railing on the eastern side of the opening consists of expanses of wall, about eight feet long, typically separated by less wide expanses of wall, which project out slightly and have raised coping in the shape of a flattened pyramid.

Looking down into the opening, one sees the southern portal of the Northern Pacific Railway tunnel, which is distinguished by a heavy masonry arch with keystone and is classical in design. On the entablature above the arch and keystone, is inscribed the number 1904, which probably alludes to the beginning date for the construction of the portal.

Significance

The heavy masonry portal, inscribed with the year 1904, and located to the north of this opening, is the southern portal to the underground railway tunnel. The tunnel was built by the Northern Pacific Railroad, after City Engineer Reginald Thomson prevailed upon railroad magnate James J. Hill to build it. Thomson felt that a tunnel was necessary to ensure a direct connection to the waterfront and to free Railroad Avenue from excessive congestion. The tunnel ran from this southern portal to a northern portal at Elliott Avenue between Stewart and Virginia Streets. It was complete by the end of 1905, but was not used until the completion of King Street Station in May of 1906. The 1904 date probably refers to an interim construction date, possibly the beginning of the construction of the southern portal.

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The rectangular opening, from which the portal is visible, is one several openings above the railroad tracks and the most northern. It was built in its present configuration during the Second Avenue Extension, a public works project. The project was undertaken mainly between 1928 and 1929, to create a more direct route between the railroad stations to the south and Seattle's new downtown center to the north of the Pioneer Square area. It entailed cutting a huge diagonal swath from Yesler Way to past Jackson Street, obliterating buildings in its path, or simply destroying the facades of certain buildings. Properties in the path of the Second Avenue Extension were condemned. The property of the Northern Pacific Railway was also affected, since its train tunnel, which ran mainly under 4th Avenue South, as well as a "diagonal spur" that ran southwest from 4th Avenue south and mid-block between King and Jackson Street, were in the path of the proposed construction.

The work of rebuilding the tunnel and bridging over the tracks was a major structural engineering endeavor, which involved cooperation between city engineers and the railroad. W. D. Barkhuff, the City Engineer, was one of the members of the Seattle Engineering Department, who played a leading role in the project. The project changed the open spaces and streetscape along 4th Avenue South, and particularly near the King Street Station on Jackson Street.

Construction photographs taken by the City of Seattle's Engineering Department on January 15, 1929, show that this particular part of the street above the train tracks was ripped up and under construction. Later photos, several dating from August 19, 1929, show this opening with its various railings complete, more or less as we see them today.

Sources (combined for resources 196, 197 and 198)

Barkhuff, W.D., "Seattle Street Extension Provides New Traffic Outlet," Engineering News Record, 9 May 1929, p 745-746, Municipal Archives, City of Seattle.

"Second Avenue Extension, Looking Northwest along Second from Union Station Tower, Looking at Intersection of Fourth, Jackson and Second Avenue from Union Station," Item No. 3221, Orig. No. 7257, 15 January 1929, Engineering Department Photographic Negatives, Municipal Archives, City of Seattle.

"Second Avenue Extension, Looking Northwest along Second from Union Station Tower," Item No. 3220, Orig. No. 7264, 15 January 1929, Engineering Department Photographic Negatives, Municipal Archives, City of Seattle.

"Bridge at Jackson," Item No. 3378, Orig. No. 7466, 18 April 1929, Engineering Department Photographic Negatives, Municipal Archives, City of Seattle.

"Union Station Square, looking northeast from the intersection of Jackson Street and 4th Avenue (from Union Station on the southeast corner)," Item No. 30418, Orig. No. 7768, 19 August, 1929, Don Sherwood Parks History Collection, Municipal Archives, City of Seattle.

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Address/ Location: between S. Main St and S. Jackson St, w. of 4th Ave S.
Historic Name: (opening in tunnel above Northern Pacific train tracks) **Built:** 1929
Plat: Maynards D S Plat/ Block 19/ Lots: 5-6-7 -8 **Parcel # :** 5247801140
Style: Classical / Utilitarian
Engineer: W. D. Barkhuff, City Engineer, City of Seattle Engineering Department **Builder:** Not Known
Classification: Historic, Contributing **Site ID #:** 196

Description

This is a second, but slightly irregular opening at the street level above the train tracks. It is located between South Main Street and South Jackson Street. It is bounded to the west by buildings, (222 2nd Ave Extension S and 210 2nd Ave Extension S), as well as by a wooden railing, which follows an irregular shaped portion of the opening. To the north, it is bounded by open metal railing and to the south and east, by concrete railing. The open metal railing consists of a horizontal row of diamond shapes, (which can also be seen as a row of interlocking Xs), topped by a horizontal row of interlocking arcs, very similar to the railings used on the Yesler overpass. The top of the railing curves down into the ground, where it stops near the buildings to the west and to the east, at Fourth Avenue S. The solid concrete railing on the southern and eastern sides of the opening consist of expanses of wall, about eight feet long, typically separated by a less wide expanse of wall, which projects out slightly and has raised coping in the shape of a flattened pyramid.

Significance

This virtually rectangular opening, with an irregular shape along the west side of the opening, was built, like the opening to the north, in its present configuration, as a result of the Second Avenue Extension project, mainly during 1929. Properties in the path were condemned and the property of the Northern Pacific Railway was also affected, since its train tunnel, which ran mainly under 4th Avenue South, as well as a "diagonal spur" that ran southwest from 4th Avenue south and mid-block between King and Jackson Street, were in the path of the proposed construction.

The work of rebuilding the tunnel above the tracks was a major structural engineering endeavor. It changed the open spaces and streetscape along 4th Avenue South, and particularly near the King Street Station on Jackson Street. Construction photographs taken by the City of Seattle's Engineering Department on January 15, 1929, show that this particular part of the street above the train tracks was ripped up and under construction. Later photos, several dating from August 19, 1929, show the construction of this opening with its various railings complete. Just west of the wooden railing, it also shows a kiosk type construction which is no longer standing. The wood railing remains, and, in fact, may predate the Second Avenue Extension, but no firm date for it could be documented.

Sources

Please see combined sources for # 196, 197 and 198 under the bibliography for Resource # 196, above.

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Address: on and south of S. Jackson Street and S. Main St, w. of 4th Ave S.

Historic Name: (opening in tunnel above Northern Pacific train tracks) **Built:** 1929

Plat: Maynards D S Plat/ Block 20/ Lot 8: Portion **Parcel # :** 5247801160

Style: Classical / Utilitarian

Engineer: W. D. Barkhuff, City Engineer, City of Seattle Engineering Department **Builder:** Not Known

Classification: Historic, Contributing **Site ID #:** 197

Description

This is a smaller three sided opening in the street, originally built above the Northern Pacific train tracks, now owned by the Burlington Northern Railway. It is located between South Jackson Street, Fourth Avenue South and Second Avenue Extension. It has concrete railing all around it, with typical, slightly overhanging coping, also in concrete. The corners of the triangle are also rounded. The railing consists of longer expanses of wall alternating with narrower, slightly extruded walls, which act like short pillars and have raised coping in the shape of a very flattened pyramid. This appears to be a standard design, used whenever concrete railing is needed, and is also found around portions of the two openings to the north. Buildings in the vicinity of this triangular opening are the King Street Station to the southwest and Union Station to the southeast.

Significance

This triangular opening above the train tunnel, like the two openings to the north of it, was created during the massive rebuilding and repaving work on many Pioneer Square neighborhood streets during the Second Avenue Extension. This major public works project was undertaken between 1928 to 1929 to create a more direct route between the train terminals to the south and Seattle's new downtown to the north of the Pioneer Square area. It cut a huge diagonal swath from Yesler Way to Jackson Street. Private property in the way of the future avenue was condemned and the Great Northern Railway Company's property, particularly its tunnel and train tracks, was no exception. This particular opening was also associated with major rebuilding and engineering work along Jackson Street, made necessary by the project.

The work of rebuilding and bridging above the train tracks was a major structural engineering endeavor, which also changed the open spaces and streetscape along 4th Avenue South, particularly near the King Street Station on Jackson Street. Construction photographs in the City of Seattle's Municipal Archives show this particular part of the street ripped up and under construction in a photo taken by the City's Engineering Department in on January 15, 1929. A later photo from August 19, 1929, in the Don Sherwood Parks History Collection, also at the Municipal Archives, shows the construction of the triangular opening with its railings complete, and as we see it today.

Sources

Please see combined sources for # 196, 197 and 198 under the bibliography for Resource # 196, above.

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Address: 420 4th Avenue
Historic Name: 420 4th Avenue/ Konich's **Built:** 1924
Plat: Borens C D Add/ Block 37/ Lot 1 **Parcel:** # 0942001095
Style: Commercial/ Vernacular
Architect: Unknown **Builder:** Unknown
Classification: Historic, Contributing **Site ID #:** 199

Description

This is a two story building with exterior masonry walls. It has two street facing elevations, a west façade on Fourth Avenue and a north facade on Jefferson Street. It has a footprint of 60 feet by 70 feet. Its exterior facing is primarily pressed rug brick in several versions of brown with cream colored terra cotta trim. Its Fourth Avenue façade is divided into three bays. Each bay has storefront with transom windows, or a wide rectangular opening. All of these are framed with terra cotta tiles. There is also a distinctive roll molding in terra cotta around each rectangular opening. The northern bay has an entry to the building. A terra cotta belt-course tops the ground level.

The second level is primarily faced in brick and has three long trabeated window openings, with terra cotta tiles at the sill level and in the spandrels over the windows. The window openings are currently filled with modern metal frame windows, each with three lights. Above this, currently, is a band of sheet metal, which obscures the top of the parapet.

The Jefferson Street elevation is somewhat less regular. It also goes from two stories to the west to one story to the east, as a result of the grade change along Jefferson Street. It has a distinctive east entry, topped by a stylized terra cotta cornice with bracket/consols to each side. The west side of the elevation continues the terra cotta tiling and storefront of the ground floor on Fourth Avenue. The rest of the Jefferson Street elevation is faced in rug brick. It has several wide trabeated window openings at the second level. The ground level has a series of smaller window openings. All window openings have terra cotta sills.

Cultural Data

The building dates from 1924. It is architecturally interesting and typical of some of the buildings erected in the district after 1916. The previous nominations recognize the building as being compatible in scale with the district and as "suitably articulated," but also list it as an intrusion, because it dates from after 1916. Enough of its original fabric has been retained, for to be considered architecturally significant. In particular, it uses terra cotta to interesting effect, particularly on the Fourth Avenue façade.

Sources

Potter, Elizabeth Walton, "Pioneer Square Historic District Expansion Amendment," December 1976

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Address: 411 Jefferson St

Historic Name: Milburn Hotel **Built:** 1902; 1965

Plat: Borens C D Add / Block 37 / Lot: 1 **Parcel # :** 0942001090

Style: Modern/ Contemporary

Architect: Not known **Builder:** Not known

Classification: Historic, Non Contributing **Site ID #:** 200

Description

This is a three story wood frame building with a basement. Its main façade on Jefferson Street is 35 feet and its alley elevation 58 feet. Its main façade, which has trabeated openings, has been remodeled and reclad with new brick veneer at its base, new window shutters and vinyl siding. No historic fabric is currently visible from the exterior.

Cultural Data

The original building, known as the Milburn Hotel, dates from 1902, a time of economic and industrial growth for the original heart of Seattle and for Seattle in general. It is not located within the City of Seattle's Pioneer Square Preservation District, but according to the 1976 Amendment to the National Historic District Nomination, was considered "Contributing, Tertiary." The 1976 Amendment describes the building as Italianate. Originally, it had clapboard siding and a simple bracketed cornice, neither of which are now visible. 411 Jefferson Street is interesting, however, as one of the few wood frame buildings in the Pioneer Square-Skid Road National Historic District or in Downtown Seattle. The building was remodeled in 1916 and 1944 and again more recently. Brick veneer had been added to the ground floor by 1976 and the upper stories are now mainly clad in faux-siding. It is difficult to ascertain if there is salvageable historic fabric and detailing beneath the present modern siding. In its present state, the building is historic non-contributing.

Source

Potter, Elizabeth Walton. "Pioneer Square Historic District Expansion Amendment." December 1976.

Address/ Location: South of 410 4th Avenue

Name: (Surface parking) **Built:** NA

Plat: Borens C D Add / Block 37 / Lot: 4 **Parcel # :** 0942001115

Classification: Vacant **Site ID #:** 201

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Address: 410 Fourth Avenue

Historic Name: Crouley Building/ Reynolds Hotel **Built:** 1909-1910

Plat: Borens C D Add / Block 37 / Lot: 5 **Parcel # :** 0942001120

Style: Beaux Arts

Architect: Not known **Builder:** -

Classification: Historic, Contributing **Site ID #:** 202

Description

This is a six story building, with solid brick exterior walls. It is rectangular in plan, with a footprint of 52 feet (on 4th Avenue) by 111 feet, and has a partial basement. Its Fourth Avenue elevation is mainly faced in red brick with cast stone trim. A description of the building from the late 1970s mentions "ivory terra cotta trim," but dirt, discoloration or age no longer allow one to tell where this actually is.

The façade is divided into five bays on the second to fifth levels. The ground level has been mostly covered over in concrete; the north bay, however, has an ornate entry with engaged rusticated pilasters that have "fanciful" capitals, each ornamented with a triglyph motif. Over the doorway, the following words are incised: "CROULEY BUILDING." This is surmounted by a classical entablature and a belt-course at the level of this entablature runs the length of the façade.

At the second level are five similar, segmental arched openings, with projecting frames around the arched portion of the openings, as well as ornamental keystones, set above the center of each arch. The ornamental frames are linked together by a horizontal band across the façade. Inset cast-stone around the openings also emphasizes and ornaments the openings. The window openings at the third level are trabeated, with a contrasting sill and ornamental lintels with keystones. The ornamentation around the trabeated openings of the fourth level is still simpler and has contrasting keystone ornaments above each opening. The fourth level has flat arch ornamentation in red brick and a contrasting sill. Above a second belt-course, the top level has trabeated openings, but is elaborately ornamented.

The Beaux Arts cornice includes a projecting entablature which surmounts dentils and pairs of larger modillions, set between (and above) the windows. A repeated ornament set under the modillions is a ring, from which "hangs" a floral motif. Rectangular patterns are created between the windows by slightly projecting gray brick or cast stone elements (or dirty terra cotta?), that contrast with the red brick.

The north elevation, designed as an alley elevation, now faces a parking lot. It has many regularly placed segmental arched window openings and red brick facing.

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Cultural Data

This is a striking Beaux Arts style building, with eclectic detailing. It was built in 1909-1910. Even though the bays of the first level have been covered over, the north entry and the top levels of the building display amazing sophistication and seem to be virtually intact. The building dates from a period of economic and physical growth, as the commercial district expanded in all directions, but particularly to the north, from its original center. The building is contemporary with City Hall Park's early development and ties in with the Old Public Safety Building/ Yesler Building (400 Yesler), both physically and stylistically. It is contemporary with this building and the Frye Hotel at 223 Yesler Way. All three buildings are good examples of Beaux Arts design in Seattle.

Sources

Potter, Elizabeth Walton. "Pioneer Square Historic District Expansion Amendment." December 1976.

Address: 400 Fourth Avenue

Historic Name: MacRae Parking Garage **Built:** 1927

Plat: Borens C D Add / Block 37 / Lot: 8 **Parcel #:** 0942001140

Style: Spanish- Mission

Architect: Not known **Builder:** -

Classification: Historic, Contributing **Site ID #:** 203

Description

This is a simple Mission Style garage building, located on Fourth Avenue South, alongside the Yesler Way overpass that leads to the Beaux Arts building at 400 Yesler Way. It has one façade on Fourth Avenue, which is two stories high and divided into two bays. At ground level, the façade is divided into two wide, trabeated entry/exits. These are separated by a column with a distinctive flat, splayed capital, consisting of a curved concave shape to each side of the column, in addition to a fillet to both sides of each curve). This shape is repeated to create distinctive openings for each entry/exit. At the second level, two wide window openings correspond to each of the openings below. The window openings are filled with vestiges of industrial sash window. The parapet which has a low, stepped, rising pediment, is characteristic of the Mission Style Revival in Seattle.

Significance

This building dates from 1927, a period of change and growth in Pioneer Square, when the area continued to expand and grow from its original center. Its Mission Style Revival style is also characteristic of a number of garage and auto related buildings erected in the 1920s in Seattle. 1927 is also coincidentally close to the time of public works projects, such as the nearby Second Avenue Extension of 1928-1929, which changed the urban design of the edge of the district. Although completed in 1927, the building lies close enough to that influential public project to be associated with it.

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Sources

Lentz, Florence. "Apex Building, 200-201 S. Washington Street, Historic Certification Application, Part 1." 24 August, 2003.

Potter, Elizabeth Walton, "Pioneer Square Historic District Expansion Amendment," December 1976.

Address: 400 Yesler Way

Historic Name: Public Safety Building/ City Hall **Built:** 1909

Plat: Borens C D Add / Block 39 / Lot: All **Parcel # :** 0942001150

Style: Beaux Arts

Architect: Clayton D. Wilson **Builder:** -

Classification: Historic, Contributing (on the National Register of Historic Places) **Site ID #:** 204

Description

This is a free standing, six story Beaux Arts building, located between Terrace Street, Yesler Way, Fourth and Fifth Avenues. It has an interior post and beam structure in reinforced concrete and exterior walls of both concrete and solid masonry. There is also a basement and sub-basement level. The building has a virtually trapezoidal plan, with the base of the trapezoid broken up into two sections, which gently angle out toward Fifth Avenue. The apex of the trapezoid ends in a curve, which is also made visible at the building's roof level. The basement level near the apex is also visible, thanks to a cut-away opening in the pavement around it.

The first two levels of the exterior are clad in rusticated sandstone and have trabeated openings. This is topped by three stories of trabeated openings in light colored brick, where bays are created by projecting piers in rusticated cast-stone. This is surmounted by a metal belt-course with repeated bracket consoles in pairs and with modillions set between them. At the top level are lower window openings, surmounted by a low mansard roof, which further emphasizes and expresses the unique shape of the building plan. A penthouse was added subsequently and is not visible from many angles.

Cultural Data

The building was listed separately in the National Register of Historic Places on June 19, 1973. Designed by Clayton Wilson for the City of Seattle and completed in 1909, it was built to house various city government departments. The actual design was probably complete at least by 1906, since bidding for various portions of the project, based on Wilson's drawings, was already being described in Pacific Builder and Engineer by that year. The building dates from a period explosive economic and physical growth for Seattle in general and for the original commercial district in the 1900 to 1910 period. The area to the northeast of the original district, where 400 Yesler is sited, is also known for several notable buildings and public squares of the same period and from later in the 1910s, for instance: the Prefontaine Building, the King County Courthouse (the first six floors), City Hall Park and the Frye Apartments. In general, the area began to be associated around 1909 with city government and continued to be developed along

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these lines into the 1910s.

Clayton Wilson began his architectural practice in Seattle around 1904. He generally worked independently, but was associated with Seattle architect Arthur Loveless between 1909 and 1910. Wilson was selected to be the official architect of the building on a competitive basis, after a controversy involving the services of the City's in-house architectural staff and the Seattle chapter of the American Institute of Architects. Apparently, the design is a more carefully rendered version of the original plans produced by the City's Assistant Building Inspector.

The building was officially named the Public Safety Building in 1916. From then until 1951, it housed the Health Department, the City Hospital, the Police Department and the City Jail. The building was vacated by the City in 1951 and sometime thereafter was partially converted to a parking garage. By the time of the 1976 Amendment to the National Register Nomination for the Pioneer Square Historic District, it had been abandoned. By the early 1980s, it had been refurbished for City use and was known as the Municipal Building.

Sources

Potter, Elizabeth Walton. "Pioneer Square Historic District Expansion Amendment." December 1976.

"The County-City Building, Seattle Municipal Archives, City Hall Exhibit." n.d. Database on-line. Available from <http://www.cityofseattle.net/CityArchives/Resources/CityHall/CCbuilding.htm>

Address/ Location: Yesler & 4th Ave

Name: (Surface parking) **Built:** NA

Plat: Maynards D S Plat / Block 30 / Lots: 1-2-3-4

Parcel #s : 5247801465, 5247801475, 5247801505

Classification: NA -Vacant **Site ID #:** 205

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Narrative Statement of Significance

Introduction

The City of Seattle Pioneer Square Preservation District was created in 1970, although the original nomination was presented to the Seattle City Council in 1969 and rejected. The district, with slightly different boundaries, was also listed in the National Register of Historic Places in 1970. Since then, there have been two subsequent boundary expansions, one in 1978 and one in 1988. All of the buildings in the district date from after the Great Fire of June 6, 1889, which reduced roughly 30 blocks or more of the original City of Seattle to ashes.

Buildings within the district date from four successive periods of significance. The first period of significance spans from right after the Great Fire of June 6, 1889 to 1899, during which Seattle's commercial district, known as the "burnt district," was rebuilt. The second period, a time of explosive growth, spans from 1900 to 1910. In the original nominations, the third period spanned from 1911 to 1916 and a final pre-World War I surge of construction. For this update, the third period has been extended to encompass buildings associated with the war effort during World War I and/ or completed between 1911 and 1927. A fourth period, from 1928 to 1931, is associated with the Second Avenue Extension, a public works project which continued to have far-reaching consequences on the open spaces and architecture in the district until 1931. It created not only the Second Avenue Extension and modified buildings in its path, but it also caused important changes in the streetscape along 4th Avenue South, between Yesler Way and King Street. The end date 1931 also coincides with the completion of the last major public building in the district, the City County Building, now the King County Courthouse.

The district is being nominated based on the following National Register Criteria: "A. Property is associated with events that have made a significant contribution to the broad patterns of history"; and criterion 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." The district is clearly associated with the "broad patterns" of United States History, beginning with 1889, after the Great Fire and ending with the Second Avenue Extension, which had a far-reaching effect on both the buildings and the streetscape of the district until 1931. In terms of Criterion C, the district presents many examples of buildings that are architecturally distinctive and are the work of a large number of well known, although local architects. In addition, the district has several public squares and a small collection of artifacts of significance. The areas of significance for the district, based on National Register categories, are: architecture, commerce,

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community planning and development, engineering, industry, landscape architecture, politics/ government, social history and transportation.

The Pioneer Square-Skid Road National Historic District has significant history that predates the Great Fire of 1889, so the early part of this narrative will also describe briefly the peoples who originally inhabited the area, subsequent relations with the early pioneers, as well as the early platting and history of the area.

The Duwamish and Suquamish Peoples

The area that was to become the Pioneer Square Historic District had long been inhabited by Native Americans. They are thought to have called themselves the “duwAHBSH,” meaning “inside people,” a reference to the location of their settlements inside the protected waters of Elliott Bay. Eventually, “duwAHBSH” became “Duwamish,” still used today, although the tribe is currently not recognized by the U.S. Government. They also lived along Lake Washington, (at one point, known as Lake Duwamps), and the Duwamish River (apparently known by various names, including the “t-hwuh-DAH-o, then the “Dewams,” the “D’wmampish” and finally the “Duwamish.”).

By the 1850s, Chief Seattle was the leader of the Duwamish, as well as of the Suquamish tribes. Both tribes had villages and encampments along the Puget Sound. They were part of the Puget Sound tribes, and, with the larger group of Coastal Salish, whose lands extended from the Powell River through the Georgia Strait in British Columbia to the Puget Sound and the Chehalis River Valley to the Pacific Ocean, they shared common Salish linguistic and cultural traditions.¹

The rich cultural traditions of the Duwamish and Suquamish tribes were based on reverence for the natural elements that surrounded them and, in particular, on the change of seasons. Like all the Coastal Salish, the tribes had evolved sophisticated fishing techniques, which included nets, weirs and hook and line. They typically fashioned clothes and baskets, matting for bedding and shelter from strips of cedar bark. Split cedar trees were also used to make canoes, winter lodges and longhouses. Longhouses were gathering places, used for important social ceremonies. These included marriages, healing ceremonies, dancing and singing or the transmission of tribal legends – *syayahub* (pronounced “syah-yah-hobe”). While remnants of these longhouses are no longer in evidence, Duwamish myths and family histories, archeological evidence, in addition to stories handed down by early pioneers, have given anthropologists, archeologists and ethnographic historians clues, and sometimes even definite information, concerning the location of Duwamish encampments or villages.²

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Several Duwamish winter villages were sited in what is now the Pioneer Square area, including two along what were then salt-water marshes, near the subsequent location of train stations at King Street Station and the former Union Station. The site of Pioneer Place, a public square built by pioneers at the end of the nineteenth century, is considered unique, because, it began as the site a Duwamish winter village and continued to function as a gathering place through the pioneer era and into modern times. The original site of the Duwamish village, roughly at the intersection of Yesler Way and First Avenue, consisted of a low isthmus that connected high ground to the north with an island to the south, set along a tidal marsh to the east. A path crossing the isthmus gave the location its name, Djicjila'letc (dje-e-djee-lah-letsh), which in Lushootseed means "little crossing-over place." There, the Duwamish are supposed to have built eight, large longhouses, each about 60 feet by 120 feet. This was one of the most important villages along Elliott Bay and had a population of as many as 200 people. Among the modern Duwamish, the site is still sometimes known as Djicjila'letc.³

The long history of Djicjila'letc is now partially memorialized by the modern panels in transcribed Lushootseed and in English, which are set prominently in this public square. Another Native American artifact, the totem pole, is actually from the Tongass in Alaska and not carved by local tribes.⁴

European Exploration and the Arrival of the Early Pioneers

The first known European explorers did not arrive anywhere near Djicjila'letc until the end of the eighteenth century. Lieutenant Francisco Eliza, the leader of a team of Spanish explorers, traveled close to Elliott Bay and charted most of the San Juan Islands in 1790. In 1792, Captain George Vancouver and his crew ventured a little closer and found themselves anchored off Bainbridge Island. The present Puget Sound was named after Captain Vancouver's Second Lieutenant, Peter Puget, who explored the area west of present day Vashon Island. The next explorers who ventured into the Puget Sound in 1824 were members of the British Hudson's Bay Company. In 1841, Lieutenant Charles Wilkes, exploring the Puget Sound's natural harbors for the U.S. Navy, produced detailed reports that included descriptions of Elliott Bay. He named Elliott Bay after Reverend J. L. Elliott, the Chaplain who had accompanied him on the expedition.⁵

By the 1840s, the Americans and the British, the later mainly represented by the Hudson's Bay Company, argued over land holdings in the Pacific Northwest. This was solved by the Oregon Treaty of 1846, which established the border between British Columbia, and the Oregon Territories, of which the future Washington State was the northern part. The United States Government also established the Donation Land Law of 1850, which allowed each male citizen in the Oregon Territories a land claim of 320 acres, with an additional 320 acres for his wife, if he were to marry.

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As pioneers began to settle in the Puget Sound Area, they edged closer to the present site of Pioneer Square. In 1850, a former California Gold Rusher, Isaac Ebey, further explored the Duwamish River and Elliott Bay, which he called “Dewams,” no doubt influenced by the local natives who brought him there by canoe. In the same year, John Holgate, while investigating Elliott Bay and the Duwamish River, actually staked a claim, but went home for a time to his native Iowa, only to find, on his return, that his homestead had taken over by Luther Collins. Collins, his wife Diana and their daughter Lucinda and other homesteaders, Henry van Asselt, Jacob Maple and his son Samuel, were settled on the banks of the Duwamish, close to modern Georgetown.⁶

By 1851, a vanguard of settlers, Lee Terry, David Denny and John Low traveled from Illinois to Portland in the Oregon Territories and then north. They began to settle on Alki Point in present-day West Seattle. The rest of what were to be Seattle’s first settlers arrived at Alki later in November 1851 on the brig *Exact*, after a rough journey from Portland. Among these early pioneers were Arthur Denny, Carson Boren and William Bell, who began exploring Elliott Bay.

By 1852, men, women and children from the Boren, Bell, Denny and Terry families, collectively known as the “Denny Party,” as well as a more recent arrival, Dr. David Maynard, decided to relocate to an area along Elliott Bay, centered roughly around present-day Washington Street and Occidental Avenue South, at Piner’s Point. Arthur Denny used his skills as a surveyor to pick the present site, which was chosen because it was a deep water harbor. Known as Duwamps, the little town that was built during the next thirty years or so, was to become the original city of Seattle. Maynard, who was on friendly terms with Chief Seattle, moved his general store, the “Seattle Exchange” to the village of *Duwamps*. Sometime around 1853, he convinced the other settlers, as the first plats were being filed, that *Duwamps* should be renamed after Chief Seattle.⁷

Early Plats and Physical Infrastructure

The first homestead stakes that became the City of Seattle were driven on February 15, 1852 by Carson Boren, Arthur Denny and William Bell. In late 1852, Henry Yesler, a native of Washington County, Maryland, who had previous experience operating a sawmill in Massillon, Ohio, was persuaded by Carson Boren and David Maynard to set up the first Seattle sawmill in an area of the waterfront called the “Sag.” They also gave Yesler a piece of land to the east of the waterfront, which provided a corridor down which logs could be dragged. Known as the “Skid Road,” this corridor became Mill Street, later renamed Yesler Way. Platting of what became the essential part of the future Pioneer Square-Skid Road National Historic District occurred in 1853, amid some confusion. Maynard’s Plat covered an area south of Yesler Way. It

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ran in the north-south direction and parallel to the shoreline. Arthur Denny's plat, north of Yesler Way, was also parallel to the shoreline, which now veered to the northwest. As a result, subsequent street grids north and south of Yesler Way did not line up and there was a left-over triangular piece of land at Yesler Way.⁸

As Seattle proper annexed other outlying areas, what later became the historic district continued to be considered the heart or center of the young city. This urban center grew and changed, but remained the commercial center of the city as it expanded, until as late as the 1910s. In the 1850s, however, the area was still undeveloped. David Maynard played an important political role in its development.

Early Relations between the Native Tribes and Early Pioneers

David ("Doc") Maynard, who had originally arrived at Alki independently of the Terry, Denny, Boren and Bell families, is supposed to have been drawn to the area, because of the suggestions of Chief Seattle. Chief Seattle had converted to Catholicism and had been baptized with the Christian name, Noah Sealth, but is supposed to have only spoken Lushootseed. He frequently traveled to buy pelts and other wares in the Fort Nisqually area, (Olympia area), where he made an acquaintance with Maynard. As a son of a Suquamish father and Duwamish mother, Seattle represented both tribes. He was the chief of the tribal members from the Cedar River to Bainbridge Island and Port Madison. Maynard continued to be on friendly terms with Chief Seattle. Unlike other early pioneers in the 1850s, Maynard did not live in a stockade, but practiced medicine and moved freely within the native community.

It was Maynard who arranged the treaty conference held at Point Elliott (now Mukilteo, Washington). An important, and ultimately unfortunate, milestone in the history of Native American and pioneer relations in Washington State and particularly in Seattle, it took place from January 21 to 23, in 1855. Chief Seattle, Chief of the Duwamish and Suquamish tribes, along with the leaders from other Puget Sound Tribes, such as the Snoqualmie, Snohomish, Lummi and Skagit, put his mark on this treaty. These tribes agreed to cede their lands in return for relocation to reservations, access to traditional hunting and fishing grounds, and cash. Leaders of the Hood Canal and upper Puget Sound tribes signed similar treaties at Point- No- Point (near Hansville on the Kitsap Peninsula).

Not surprisingly, the treaties, many of which were not ratified for another four years, did not insure a lasting peace between the pioneers and the native tribes in the mid-1850s: the Point Elliott Treaty was not ratified by the U.S. Congress until 1859 and some tribal leaders began to find that even the apparent advantages, promised by the treaties, were in dispute. As a result, there were several months of clashes between native tribes and U.S. Federal troops, mainly in the southern part of King County, between the end of 1855 and early 1856.⁹

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On January 26, 1856, the clashes moved north to Seattle and proved to be an all-day affair. According to some reports, Chief Seattle and his daughter Angeline warned the fifty or so pioneers of the imminent attack. The pioneers and several refugees from the south King County wars took refuge in a blockhouse, located at what is now First Avenue and Cherry Street. The attack was quelled by artillery fire from the U. S. Navy sloop, Decatur, which was anchored in Elliott Bay. The one day battle is now called the “Battle of Seattle.” It is commemorated by a plaque, also affixed to the State Building, at the corner of Occidental Way and Main Street. (There is also a monument commemorating the battle, donated by the Daughters of the American Revolution, in City Hall Park). Territorial Governor Isaac Stevens held the Klickitat/Yakima Chief Owhi and Chief Leschi of the Nisqually Tribe responsible for the attack. Both Chief Owhi and Chief Leschi were eventually captured and put to death. Chief Leschi was found guilty of the murder of Colonel A. B. Moses, despite the work of sympathetic pioneers, who fought a hard legal battle to prove him innocent.¹⁰ (In 2004, in a very posthumous retrial, the chief Justice of the Washington State Supreme Court exonerated Chief Leschi).¹¹

Seattle’s Growth from the 1850s to the late 1880s- the Fire of June 6, 1889

While relations between pioneers and native tribes were not always peaceful outside of Seattle, within the town, they were reasonably amicable and Seattle continued to grow. Henry Yesler’s decision to locate his sawmill at the “Sag” in late 1852 proved to be the major force in Seattle’s economic development. The first steam driven sawmill on the Puget Sound, Yesler’s mill began producing cut lumber by March of 1853. For ten years, the mill was the main source of livelihood for the male pioneer population, but also employed many local natives. The city and the mill, however, were somewhat affected by an early case of gold fever during the late 1850s, when many able bodied, unmarried men departed for eastern Washington to prospect for gold. This temporarily shut down Yesler’s mill for the summer of 1860, but work resumed soon after. By this period, the city’s economy sustained itself primarily on the export of lumber and had lively commerce with San Francisco.¹²

By the late 1850s, small business establishments were also an important feature of town life. The first store, David Maynard’s Seattle Exchange, was an eighteen by twenty six foot log cabin, built in late 1852 at the northeast corner of First Avenue South and Main Street. Not long after, there were two or three other general stores, including Arthur Denny’s slightly larger, thirty by twenty foot store. There were also “two taverns, or boarding houses,” and about five shops devoted to necessary services such as carpentry, joinery, shoemaking and blacksmithing.¹³

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By the 1860s, while lumber and fishing, in addition to farming and local enterprises were basis for the economy, the cultural life of the city also began to develop. The Territorial University, which later became the University of Washington, was founded in 1861. Its main building, distinguished by a centrally located bell tower, was constructed on “Denny’s Knoll,” at the location of the present Olympic Hotel, and north of the Pioneer Square-Skid Road National Historic District. The first local newspaper, the Seattle Gazette, appeared, although in fits and starts, beginning in 1863. By 1864, thanks to telegraphic cables, the Seattle Gazette was able to provide coverage of the Civil War. Predecessors of the current Seattle dailies or early versions of them were also founded: the Weekly Intelligencer appeared in 1876 and became the Seattle Post-Intelligencer in 1881 and the Seattle Times was first published in 1871.¹⁴

Not surprisingly, the town also evolved physically. In the early 1850s, Seattle was described as having “only one street and nothing to mark the different lots.” In particular, the “sides” of the very uneven streets were interrupted by mud holes and many tree stumps. One of the earliest buildings, which served as a meeting house, town hall and court room, was Yesler’s cookhouse, built of logs. Once Yesler’s mill was providing sawn lumber, however, both public buildings and houses were of frame construction and had white painted, clapboard siding. Public buildings had gable roofs, but often had false fronts facing the street, while dwellings were typically one to one and half stories in height with gabled roofs. Important buildings remained fairly modest: the earliest schoolhouse was a former dwelling and the first hotel, the two-story Felker House, was considered the “best built building,” because its interior had lath with plaster finish. Built in 1853, it was still visible in a view of Seattle taken in the early 1880s.¹⁵

By the early 1870s, the downtown frame buildings were often a story or so higher, more sophisticated in design and had modest Victorian exterior detailing. In 1872, local reports counted 575 buildings. All through the 1860s and early 1870s, Seattle vied with Olympia, Tacoma and Port Townsend, all nearby towns in Washington State, to be the terminus of the Northern Pacific Railway. In 1873, just four years after Seattle’s incorporation, Tacoma was chosen to be the Northern Pacific terminus. Despite this setback, Seattle had a population of about two-thousand people and continued to grow. The town itself had more services than in the 1860s. Not only did it have a tannery, a blacksmith, carpenters and joiners, but there were now two sawmills as well as a brickyard. In addition, coal mining was becoming an important local industry.¹⁶

The Early Chinese Quarter – Anti-Chinese Agitation – Chinese Contributions

Also, contributing to the economic growth of the town were Chinese sojourners, who came to Seattle to earn money, usually with the intention of eventually returning to China. In the meantime, they established a Chinese quarter, which until the mid-1870s, was centered on what is today First Avenue

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South and Yesler Way. During the early 1880s, the center of the Chinese quarter moved to Washington Street, between Second and Third Avenues. During the period from 1885 and 1886, however, there was serious anti-Chinese agitation, probably further encouraged by the nation-wide Chinese Exclusion Act of 1882. This agitation came to a head in 1886 with the forced deportation of many of the Chinese from Seattle.

Despite this, by the late 1880s, enough people remained, so that the Chinese population had rebounded and was in the vicinity of 350 people, although it was about half of what it had been in 1886. The population worked in lumber mills, logging, general construction and in the mines. Retail and import businesses, which provided labor contracting services, were also typical and became increasingly prevalent. A very early business of this type, which prospered into the 1880s and after, was the Wa Chong Company, founded in 1868 by Chin Chun Hock, who had arrived in Seattle in 1860. Despite adversity and the hostility of white settlers, the Chinese community, although diminished in numbers, continued to contribute to the prosperity of the town throughout the 1880s.¹⁷

Early Japanese Presence by the 1880s

As a result of the sudden dearth of available labor following the anti-Chinese riots of 1886, many businesses turned to Japanese labor. The first known Japanese Seattle resident was Kyuhachi Nishii, who arrived in Portland in the Oregon Territories from Ehime Prefecture in 1884. By 1888, Nishii, along with a partner named Azuma, founded the Star Restaurant, not far from the Chinese Quarter at Second and Washington Street. Eventually, Nishii opened a second restaurant in Seattle and continued to be a successful businessman in Tacoma. Obviously, many Japanese newcomers did not see Nishii's success. Most worked as laborers on the railroads, in sawmills or in the canneries, as domestic help or as shop personnel, while others saw really hard times and fell into gambling or prostitution. The Fujin Kai (Women's Organizations), in particular, rescued women, who frequently had been forced into prostitution. The Japanese quarter, Nihonmachi, (meaning Japanese town"), emerged along Main Street, close to the early Chinese quarter.

Seattle was gradually emerging as an area of many contrasts and sometimes intense political problems. These problems mirrored those of many cities along the west coast. While the town had started out with only a few log buildings, it had turned into a commercial downtown district, whose sophistication and population were steadily growing.

The Late 1880s and the Fire of June 6, 1889

By the late 1880s, just before the Great Fire of June 6, 1889, Seattle's population had increased to more than 40,000 people. The hub of Seattle's business district consisted of a half dozen blocks along First

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Avenue (known as Front Street) and First Avenue South. This included various retail stores, a blacksmith, a tannery, hotels, saloons, bawdyhouses, banks, office buildings, wholesale houses, and waterfront piers. While Seattle was still a fairly primitive outpost with mostly frame buildings and planked streets, there was also a sense of grandeur in some of the newer buildings, such as Frye's Opera House, which included a Mansard roof and rose to four stories on Front Street.¹⁸ It housed not only a 1,300 seat theater, but also shops on the ground floor of Front Street, as well as offices. John Collins' Occidental Hotel was constructed in brick and designed by Donald MacKay in the French Empire Style. The Victorian Yesler-Leary Building, designed by W.E. Boone in brick and wood, rose across the street from the Occidental Hotel.¹⁹

Despite the attempts to construct a few lavish buildings, the preponderance of wooden construction in early Seattle would pose a not completely unforeseen problem. By the late 1880s, many nineteenth century American cities and towns suffered dramatic fires, with San Francisco subjected to six major fires by 1852. Chicago had a famous "Great Fire" in 1872. More locally, devastating fires burnt down major portions of the cities of Spokane and Ellensburg in 1889.²⁰ On June 6, 1889, Seattle's business district would also burn. The fire started at 2:30 in the afternoon in a cabinet shop in the basement of the Pontius Building at First and Madison Street, slightly north of the present district. According to testimony from a worker at the cabinet shop, a Swedish employee called "Back" or "Berg," depending on the account, was responsible for accidentally spreading the fire, when he tried to douse a smaller fire, started by an overturned glue pot, with water.²¹

The fire was able to work its way easily from building to building, because most walls were not of sturdy or of fireproof construction, and interior walls, in addition to not being fire resistant, frequently did not continue down to the basement level. This made it easy for the fire to travel laterally. In the end, at least 30 blocks or more of the city, from Jackson Street to University Street, were destroyed. Few buildings in this area survived.²² Today, at the corner of Third Avenue and James Street, the wooden two-story Drexel Hotel, raised on a solid masonry ground floor dating from 1890, is thought to be the only remaining pre-fire building in Pioneer Square. If this is the case, its original historic exterior is now covered by modern day siding.

The Aftermath of the Fire – The Tent City

Despite the incredible destruction, the day after the fire, Mayor Moran called a meeting at the Armory at Third and Union Street to discuss the reconstruction of the "burnt district," as the area was called for several years in contemporary newspaper accounts. Six hundred businessmen, in Clarence Bagley's words, "representative of the city's best energy, hope and confidence," participated and made a

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series of far-reaching decisions concerning Seattle's future and its downtown: wooden buildings would be prohibited and only buildings with brick and stone exteriors erected. Front and Commercial Streets, (now First Avenue and First Avenue South), originally part of two different tracts of land that followed different geometries, would be tied together. During the general reconstruction of the district, streets would also be widened and regraded to improve street drainage.²³

Businessman and banker Jacob Furth, who was originally from Bohemia and had come to Seattle in 1882, was one of the businessmen who played a key role in the reconstruction and recovery of the "burnt district." As president of the Seattle National Bank, he pledged that in no way would the bank try to profit from the fire and backed his promise with \$ 150,000 in bank loans. He also expressed the optimistic view, repeated in various forms in local newspapers: "The time is not far distant when we shall look upon the fire as an actual benefit. I say we shall have a finer city than before, not within five years, but in eighteen months."²⁴

In fact, the renewed spirit of the city was unflagging and described by local journalists as the "Seattle Spirit." While, during the early months after the fire, the commercial district operated out of tents, the fire's aftermath was seen as an opportunity for newcomers, including developers, construction workers and architects.²⁵ Seattle saw an unprecedented population boom in the first year after the fire alone and this spurred a massive rebuilding effort. While W. E. Boone was already practicing architecture in Seattle, it was at this time that several of the architects now known for designing the district's early buildings arrived in Seattle. These included Elmer Fisher, John Parkinson, Charles Saunders and E. W. Houghton. Before the reconstruction could begin, however, Seattle sought information about better methods of construction and set out to create a series of guidelines that would ensure a safe and reasonably fireproof downtown.

Building Ordinance No. 1147

Seattle's builders, contractors and architects sought advice from other cities that had suffered major fires. In late June of 1889, Francis Porter, Chief of the Underwriters' Inspection Bureau of San Francisco, traveled to Seattle to speak about "slow burning construction." According to a June 20, 1889 Post-Intelligencer article concerning Porter's visit, "slow burning construction" referred to construction that would resist the spread of fire with exterior walls of brick or stone and an interior structure of materials such as heavy timber. Porter also advocated shaft and stair enclosures, as well as draft stopping between floors.²⁶ The equivalent of Seattle's first building code, Ordinance No. 1147, which incorporated some of Porter's suggestions, was enacted. The ordinance was also said to be based on similar ordinances

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for the cities of Kansas City and San Francisco. The full text of Ordinance No. 1147 was carried in the July 5th, 1889 edition of the Post-Intelligencer.

Ordinance No. 1147 required that inside the fire limits of the commercial district, exterior walls be constructed of masonry, that is, of brick or stone. The requirements for these exterior walls were set forth in some detail and depended on the height of the walls. For instance, for the masonry bearing walls of a four-story building, the basement walls were not to be less than twenty one inches thick, the first, second and third story walls not less than sixteen inches, and the fourth floor walls not less than twelve inches thick. For a five-story building, the basement walls were to be not less than 24 inches thick, the first story not less than 21 inches, the second, third, fourth stories not less than 16 inches thick and the top story 12 inches minimum.

In addition, foundations were to extend at least 4 feet below grade. In general, header courses were required at regular intervals. Brick or stone arches, or stone or metal lintels were to top exterior door and window openings. Within larger buildings, masonry "division" walls, spaced no farther apart than 66 feet, to prevent the spread of fire, were required. Arched openings walls were permitted within the division walls to allow movement, but the ordinance gave a size limit. Wood cornices were strictly prohibited and bay sizes limited. Party walls were required to extend over roofs, which were to be covered with fireproof materials.

The requirements for interiors were less well defined. At the very least, interiors were to be made of "slowly-combustible" construction, which might include heavy timber, iron or steel columns. Such columns were required for spans greater than 27 feet and in the former "burnt district" turned out to be most often of heavy timber. There was less detail in the ordinance concerning the framing and construction of floors. In actual fact, most of the floor systems consisted of heavy timber girders and beams, as close as 12 to 18 inches on center, covered with wood flooring. The ordinance did require the use of metal anchors between floor beams and exterior masonry walls (a controversial practice in the period, since many builders' handbooks noted that during a fire, if an unattached wooden beam were allowed to burn away freely, it would not pull down the wall to which it was attached). Despite Porter's suggestions, there were no requirements for stair or shaft enclosures. Standpipes were required in all buildings of more than three stories.²⁷

Older scholarship has sometimes described the heavy timber interiors of Seattle's early buildings erected after the fire of 1889 as "mill construction"; however, many of Seattle's buildings were built as warehouses and had to carry much heavier loads than the typical late nineteenth century or early twentieth

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century textile mills to which “mill construction” refers. The expression “slow-burning” was used in newspaper articles of the period, but, in fact, seems to have had several definitions. Some more recent scholarship simply refers to Seattle’s version of heavy timber interiors and masonry exteriors, as first described in Ordinance No. 1147, as “warehouse construction.”²⁸

In any case, the new building regulations allowed fires within buildings to be controlled much more easily. One of the best examples of the advantages of the new regulations is the case of the fire at the Schwabacher Building, (on First Avenue and Yesler Way), which took place in 1892. The building sustained a fire that destroyed a good portion of it, in addition to the First Avenue façade, but the fire was contained within the building and did not spread. While somewhat vague on certain points, Ordinance No. 1147 not only served to contain fire, but to a large extent dictated the physical appearance of the new commercial buildings in the district.²⁹

To enforce the new building regulations, another ordinance created of the position of “Inspector of Buildings.” Described in the July 10, 1889 Post-Intelligencer, the ordinance required that the inspector must be an experienced builder and, during his term of office, not employed or involved with “building or furnishing materials for the State.”³⁰

The Replatting and Regrading of the Streets

Street drainage and sanitation had been a consistent problem in the new city. As part of the rebuilding of the district, Seattle’s City Council voted to elevate portions of the city streets and to replat them. This was a major undertaking. For instance, it decided to widen “Front Street, (later First Avenue), to 84 feet. Second and Third Streets, (now Second and Third Avenues), were widened by 24 feet to 90 feet. An ordinance also established by how much each street would be raised. James Street, for example, was scheduled to be raised at the east line of Front Street, 18 feet; at Second Street, 32 feet.” Yesler Way, Washington, Jackson and Main Streets were all to be raised by similar amounts. What later became the major avenues, for example, West Street (now Western Avenue), Commercial Street (now First Avenue South), Second, Third and Fourth Streets (now Occidental, Second, and Third Avenues South) were also to be raised by anywhere from 6.5 feet to about 19 feet.³¹

At the same time, Front Street (later First Avenue) and Commercial Street (now First Avenue South), originally disconnected because of the earlier “miscommunications” between Carson Boren and David Maynard, were tied together. As a result, Henry Yesler lost a corner of his property near the future Pioneer Building. At the time, this enraged him and he was quoted at length in the Post Intelligencer. This also created a new triangular public square, today called Pioneer Place. It is the most significant and most

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intact historical open space in the current historic district. Not far from Pioneer Place, along the waterfront, the wharves, a very important part of the future commercial district, were also gradually rebuilt.³²

Seattle Begins to Rebuild Itself

With a building ordinance and an inspector of buildings, the new district, built of brick, stone, cast stone and terra cotta rose very quickly, following the devastation of the Great Fire. Since construction on some buildings had already begun, ground floors suddenly became basement levels. This created the district's underground areaways. In addition, square glass prism blocks, set into the sidewalk pavement, which can still be seen today, allowed light to penetrate to the basements of these early buildings.

Within a month of the fire, eighty-eight buildings were either projected or already underway. The Seattle newspapers of 1889 took real delight in recounting the rebuilding of Seattle.

"There is a feature of the new life in Seattle which will not grow old and that is the work of building. The scene in the burnt district is gradually changing for the better and excavations and foundations for many new buildings are already under way... New announcements of proposed buildings continue to be made and they are always met with interest and pleasure by the general public."

"Rise Like a Phoenix" and "wings of the phoenix" were two typical references to Seattle's rebirth.³³ There were very frequent articles on the rebuilding of the district, in the 1889 Post-Intelligencer, for instance, from the day of the Great Fires all through 1889. The articles contained elegantly phrased descriptions of future buildings and usually included the name of the owner, of the architect and of the builder. In addition, they described, often in glowing terms, the seemingly rich materials and exterior ornamentation, which would make these buildings truly worthy of the reborn city. At the same time, the articles did not usually discuss architectural style, although the new buildings often presented an interesting reinterpretation and recombination of known styles.

Seattle Clients and Architects- Construction in 1889 and the very early 1890s

The style of the buildings, erected right after the fire, especially Elmer Fisher's designs, varied from the fussiness of the late Victorian style, which was really more suited to wood, to a stately Richardsonian Romanesque, based on the work of H.H. Richardson, as well on the work of contemporary Chicago architects such as Burnham and Root. Typical of the Victorian façade composition, was the tendency to divide the façade into a grid, marked by vertical bays, with additional horizontal and vertical

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elements. The early Seattle architects, whose knowledge of building design was often gained through experience in the building trades, were usually not formally trained as architects. They tended to reinvent, often in a naïve way, their version of the Late Victorian style and created their own versions of the Richardsonian Romanesque and of the Chicago School, based on what was available in architectural journals of the time. As a result, among the earliest buildings, one of the most prevalent styles was even characterized by a combination of Victorian façade composition with typical Richardsonian elements, such as heavy masonry, Romanesque arches, and echoes of façade arrangements with a recognizable base, shaft and capital arrangement.³⁴

Elmer Fisher's early work particularly reflected this tendency. While, because of the number of buildings his office produced, he played a significant role in defining the district, he should not be given sole credit. W. E. Boone, Charles Saunders, E. W. Houghton and John Parkinson among others, all played extremely important roles in the early rebuilding of Seattle's "burnt district," right after the fire. Nevertheless, since only a small number of architects contributed to the early rebuilding, the district had a distinctive architectural harmony. Later in the 1890s and then from 1900 to the 1910s, another wave of architects or architectural partnerships would take over, adding new elements into the architectural mix, which still contributed to an overall harmony. Associated with the early architects, are early settlers and adventurous businessmen, often slightly later arrivals from other parts of the country, who took a chance on real estate ventures in the rising urban center.

A number of the early entrepreneurs consistently hired the same architectural firms, so that there is often a clear association between patron/entrepreneurs and architects. For instance, W. E. Bailey, then a young entrepreneur and son of a wealthy Pittsburgh iron and steel manufacturer, would hire architect Charles Saunders and then the architectural firm of Saunders and Houghton for several projects. Architect William E. Boone did a number of projects for the lumber baron Cyrus Walker, while architect John Parkinson had several early patrons, involved in both banking and real estate, such as William Ballard and Guy Phinney. Other early architects do not have such clear ties with specific patrons. This is true of the architectural firm of Comstock and Troetsche, a California firm, or for architect Herman Steinmann, who has one known extant building in Seattle.

The following will describe the buildings erected right after the fire of 1889 and note the ties between these early patrons and their architects, when known. The most famous of such associations is between Henry Yesler, the mill owner and developer of real estate in the district and local architect Elmer Fisher, who was later succeeded by his former employee, Emil DeNeuf. Fisher would also work for the local Schwabacher family, who had been selling drygoods in the Pacific Northwest since the late 1860s.

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Henry Yesler, the Schwabacher Brothers, Elmer Fisher and Emil DeNeuf

By 1889, Henry Yesler had become an influential entrepreneur, politician and owner of prime real estate in the area north of Yesler Way and around Pioneer Place. He commissioned several of the buildings erected near this public square. At the time, his preferred architect was Elmer Fisher, whose office was responsible for the **Yesler Building** (resource # 31) and the **Mutual Life Building** (formerly known as the Yesler Building - # 30), all on the west side of the public square. Directly facing Pioneer Place, is the **Howard Building** (# 60) attributed to Fisher and what is considered Fisher's masterpiece, also built for Yesler, the **Pioneer Building** (# 61). Completed in 1892, the Pioneer Building won an award from the American Institute of Architects for "being the finest building West of Chicago." Other early known buildings in the district by Fisher include, on Yesler Way, the **Padden Block (now the Bohemian)**, the **Korn Block** built for Moses Korn and the **New England Hotel** on First Avenue South and Main Street (# 91, 92 & 41). 700 First Avenue, located on the northeast corner of First Avenue and Cherry Street, is also attributed to Fisher.³⁵

Fisher was responsible for the original **Schwabacher Building** (# 32) on First and Yesler (before it sustained a fire in 1892).³⁶ It was designed for the Schwabacher Brothers, drygoods wholesalers, who had been in business since 1869 on this site, and whose previous branch stores were located in such places as Colfax, Washington, Idaho Falls and Boise, Idaho. The official name of the building is currently the Gatzert and Schwabacher Building. Bailey Gatzert was a partner and general manager of the Seattle branch of Schwabacher Brothers and the husband of Babette Schwabacher. Born in Hesse Darmstadt (Germany) in 1829, he was a key figure in Seattle, particularly before the Fire. He became Seattle's first and only (to date in 2004) Jewish mayor in 1875, was an original member of the Chamber of Commerce founded in 1882 and served as its second president from 1884 to 1890.³⁷ On Main Street and Occidental Way, Elmer Fisher also designed the **State Building** (# 116), a warehouse for the Schwabacher Brothers, who soon needed more space than what the earlier Schwabacher Building could provide. After the fire which destroyed the original First Avenue facade of this building in 1892, the State Building, for a time, served as the main headquarters of the Schwabacher Company.³⁸

Fisher's life and career remain something of a mystery. He produced an incredible number of buildings, especially between 1889 and 1891 and is considered the most prolific of the post-fire architects; but his account of his birth in Scotland in 1840, arrival in Massachusetts at age 17 and architectural apprenticeship in Worcester, Massachusetts now appears to be untrue or at least completely uncorroborated. It is fairly certain, however, that he came to the Pacific Northwest in 1886 and designed buildings in Vancouver, Victoria and Port Townsend, before coming to Seattle in 1889. Despite the number

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of buildings he designed in the district, his most well-known work in Seattle is the Pioneer Building. By 1891, despite the praise the Pioneer Building received in 1892, Fisher had abandoned his career as an architect to run the Abbott Hotel in Seattle, which he had also designed and built.³⁹

One of his associates, however, Emil DeNeuf, who had begun his career in Seattle as a draftsman in the Fisher office, had an independent practice by the end of 1891. He was often the architect who made subsequent changes on buildings that had been begun by Fisher in this early period. This is particularly true of the Yesler Building and the Mutual Life Building. DeNeuf also designed the First Avenue South façade of the **Schwabacher Building** (#32), located near Yesler Way, after the 1892 fire. Fisher and DeNeuf also worked on 606 Post Avenue, adjacent to the Mutual Life Building. DeNeuf seems to have inherited Yesler and some of Yesler's associates as clients, although Yesler himself died in 1892.⁴⁰

Charles Saunders – The Saunders and Houghton Partnership & William Elder Bailey

Another entrepreneur, who played an important role in the rebirth of Seattle, was William Bailey. Originally from Harrisburg, Pennsylvania, Bailey was the son of a leading Pennsylvania iron and steel manufacturer. Like many adventurous businessmen drawn to Seattle after the fire of 1889, he became involved in the city's rebuilding. He provided capital for many local ventures in real estate, railroads and newspapers. Only several months after the fire of 1889, he created the Washington Territory Investment Company, which offered help with real estate transactions, investments and insurance in Seattle to investors from outside the Pacific Northwest. He first commissioned the firm of Saunders and Houghton to design the Washington Territory Investment Company Building, which is no longer extant.

A second building commissioned by Bailey was the Harrisburg Block, not long after known as the **Bailey Building** (# 120), and currently called the Broderick Building. It was begun in 1889.⁴¹ It was built "slowly, surely and well," and completed in 1892. Before the building's completion, the Post Intelligencer of 1889 announced: "Firmness, massiveness, elegance and architectural simplicity are an especial feature of the imposing structure." Later, the press described the finished Bailey Building as a "Symphony in Stone."⁴²

Saunders and Houghton also began the imposing **Terry Denny Building** (# 33) for Charles Terry and Arthur Denny in 1889. Because of its grid-like composition and interesting juxtaposition of ornamental elements, it has more in common with the demolished Washington Investment Company Building.⁴³

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Another project by the Saunders and Houghton Partnership, and apparently one of the first projects taken on, when the partnership was formed, was the **Maud Building** (# 44). Built for William Maud, it housed one of the early hotels built on First Avenue South after the Fire.

Charles Saunders grew up in Cambridge, Massachusetts. Little is known about his early professional career. By 1886, he was practicing architecture in Pasadena, California, along with his wife, Mary, and by September of 1889, he had formed a partnership with Edwin Houghton, whom he may have also met in California. Edwin Houghton was born in Hampshire, England in 1856 and came from a family of quantity surveyors and architects. He was apprenticed in the London architectural office of Thomas Houghton, his brother and in Chelsea. Before arriving in Seattle in September 1889, he had first worked as a farmer outside of El Paso, Texas; then had opened an independent architectural practice in Pasadena, California. He moved with his family to Port Townsend, Washington in early 1889.⁴⁴

The Saunders and Houghton Partnership dissolved around 1891, when Saunders established an independent practice for a time. Saunders later became a partner in the firm of Saunders and Lawton, responsible for a profusion of buildings in the district from 1900 to 1910. After his association with Saunders, Houghton also had an independent practice and was responsible for the original designs of the **Cannery Building** (# 146) on the corner of Main Street and Second Avenue Extension and of the **Lippy Building** of 1902 (# 68).⁴⁵

John Parkinson, Guy Phinney & Daniel Jones, William Ballard

John Parkinson, a native of Scorton in the United Kingdom, was trained in that country in the building trades and design. After working for a time in California, he arrived in Seattle, right after the Fire of 1889. The architectural partnership of Parkinson and Evers was begun in 1889 and dissolved by June of 1890. One of the important projects of the firm was the **Phinney and Jones Building**, later the **Butler Block** (#121). The July 3, 1889 Post-Intelligencer article entitled "Live Times for Builders, A Five Story Block at Second and James Streets" announced: "Architects Parkinson and Evers are completing plans for a big brick building to be built by Mr. Guy C. Phinney and Mr. Daniel C. Jones on the northwest corner of Second and James Streets. The plans show that it will be a handsome structure and an ornament to the city." Guy Phinney, a Seattle businessman, involved in banking, insurance and real estate, was the primary developer of the property. His partner in the venture, who held a minority interest, was Daniel Jones, described by Parkinson in later memoirs, as "a typical frontiersman," who apparently carried a gun in both hip pockets and whose every other word was an imprecation.⁴⁶

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On April 30, 1890, the Seattle Post-Intelligencer also announced the impending construction of the **Seattle National Bank Building** (# 113), now more commonly known as the **Interurban Building**: “The exterior of the building will be Romanesque in style and nothing but pressed brick, stone and terra cotta will be used. The corner will be rounded and the whole building will present as fine an appearance as any other building in the Northwest.”⁴⁷ William Rankin Ballard (1847-1929) was a prominent Seattle business leader, involved in early investments in street railways, banks and real estate in Seattle. In 1883, he had also founded the new town of Ballard (now a “neighborhood” of Seattle proper). After a competition for the project, he commissioned the building for the newly formed Seattle National Bank. Ballard and the Seattle National Bank investors wanted the building to be the finest business block in Seattle. While the architectural firm of Parkinson and Evers may have been involved in the early stages of the project, by 1890, the firm had dissolved. John Parkinson is given main credit for the design of the building and his name is also inscribed on it.⁴⁸

Parkinson was a young, fairly inexperienced architect at this point of his career. The Seattle National Bank project proved John Parkinson’s skill as a designer, and in particular the care with which he translated the requirements of Ordinance No. 1147 into building form: the horizontal divisions above the second floor and above the fifth floor actually correspond to changes in the thickness of the walls, as required by the ordinance. After designing the Seattle National Bank, Parkinson continued to work in Seattle for a few more years. With the economic panic of 1893, many architects and well as business people had financial difficulties. Parkinson moved back to California, to the Los Angeles area and founded the very successful Parkinson and Associates, responsible for many Los Angeles landmarks.⁴⁹

Comstock and Troetsche, Judge Burke, Watson Squire, Norval Latimer

While Parkinson established roots in Seattle, but eventually returned to California, the architectural firm of Comstock and Troetsche was a California firm, known for its work in San Diego, where the practice thrived in the mid-1880s.⁵⁰ As a result of an acquaintanceship with Judge Thomas Burke, partners Nelson Comstock and Carl Troetsche opened a Seattle office in 1889. They contributed to the rebuilding of Seattle after the Fire of 1889, although their partnership dissolved in 1890.

Comstock and Troetsche designed the **Squire Latimer Building**, now “**Grand Central on the Park**,” in 1889-1890 (#73). The southern half of the building was constructed on the site of Watson Squire’s Opera House, which opened in 1879 as Seattle’s first real theater and which was destroyed by the Great Fire of 1889. The building was commissioned by Watson Squire, a former territorial governor and senator and Norval Latimer, an important early Seattle businessman, who was involved with the Dexter Horton Bank.⁵¹ Comstock and Troetsche also designed the **J. H. Marshall Block**, now commonly known

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as the J & M Café (# 36).⁵² A few architects, responsible for buildings in post-fire Seattle had been practicing architecture in Seattle for several years before the Great Fire, but then did not remain in Seattle for a long time after. This is the case of architect Hermann Steinmann.

Herman Steinmann

Herman Steinmann practiced architecture in Seattle before the Fire of 1889. The only extant post-fire building by Steinmann is the Delmar Building, originally built for two joint owners, Terry and Kittinger. In its early days, it was known as the **Terry-Kittinger Block** (# 70) and remains one of the most distinctive early buildings in Pioneer Square. Herman Steinmann was born in 1860 and practiced architecture in St. Louis, Missouri from 1883 to 1887, before arriving in Seattle in 1887. He designed several buildings before the Great Fire of 1889, including a Squire Building in 1888, which was destroyed. He also designed a brewery building in Vancouver B.C. in 1890. He later worked in New York City, where he designed breweries. Sadly, he also committed suicide there in 1905.⁵³

Architect W. E. Boone and Lumber Magnate, Cyrus Walker

W.E. Boone, born in Pennsylvania in 1830, also practiced architecture in pre-fire Seattle, but remained in Seattle for the rest of his long life. He was described in his 1921 obituary in the Post-Intelligencer as a direct descendant of Daniel Boone. He began his career in railroad construction in Chicago, and later was involved in building construction in Minneapolis and the Bay Area. He first became known as an architect in Oakland and other East Bay towns. He arrived in Seattle around 1882, when he was in his fifties and had a known practice before Seattle's Great Fire, during which he produced the **Yesler-Leary Building**. After the fire, he continued to practice architecture until 1905. During this time, he formed two successful partnerships, Boone and Willcox and Boone and Corner.⁵⁴

W. E. Boone designed the Sanderson Block in 1889, right after the fire (# 90).⁵⁵ Now known as the building that houses the **Merchant's Café**, its exterior is a very pared down version of the Victorian style, combined with elements from the Richardsonian Romanesque/ Chicago School styles. Boone's other well-known and extant work from this period is the **Globe Building**, formerly the **Marshall-Walker Block** (# 74). The two portions of the building were jointly developed by Ezekiel L. Marshall and Cyrus Walker, who separated their respective portions with a brick wall. Cyrus Walker was a successful Puget Sound lumberman and the head of the Puget Mill Company in Port Ludlow and also developed several other properties in the district.⁵⁶ Somewhat later, he appears to have developed a "**Walker Building**" (# 93), which now houses Al & Bob's Saveway and was designed by Boone and Willcox (1891-92).⁵⁷ In 1905, he was responsible for a second "**Walker Building**," now the **Seattle Quilt Building**, designed by Boone and Corner (# 77).⁵⁸

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Building in the Post-Fire Chinese Quarter and the Boone Connection

William E. Boone had also designed a pre-fire building for the Wa Chong Company, run by Chin Chun Hock. The building was destroyed during the fire. It seems likely that Boone designed a second building, located at Second Avenue and Washington Street for the Quon Tuck Company, owned by Chin Gee Hee, a former associate of Chin Chun Hock in the Wa Chong Company. The Quon Tuck Company, like the Wa Chong Company, was a retail and import business, which also functioned as a labor contractor. The building is still extant and located at 400 Second Avenue Extension (#163). It is the last obvious vestige of the original Chinese quarter, centered at Washington Street and Second Avenue. While this and other buildings remained for some time, the actual Chinese community left the area, during the next decade, relocating to the present Seattle Chinatown National Historic District.

Early Hotel Buildings

Contrasting with the more ambitious buildings by William Boone, Elmer Fisher, Saunders and Houghton, John Parkinson and Hermann Steinmann, were a series of slightly more modest buildings of the early post-fire period. These buildings housed basic hotels and later became associated with the rough and tumble life created by the Klondike Gold Rush in 1897. Following is a description of some of these buildings.

The “Cadillac Hotel”

The former Wittler Block, now more well-known as the **Cadillac Hotel**, was designed by Hetherington, Clements and Company (# 135). It was built on Jackson Street, when new brick buildings would have been a rarity on that street. This building appears to have consistently served working people in the area and had few pretensions. When the building opened, early main floor businesses included a bar, a drugstore, cheap restaurants and the main tenant on the upper floors was the 56 to 59 room Derig Hotel. By the time of the Klondike Gold Rush, the building housed prospectors, loggers, shipyard and railway workers.⁵⁹

First Avenue Hotels

Early on, in addition to the Maud Building, the New England Hotel and the J. H Marshall Building / J & M, several other buildings, containing hotels, were developed soon after the fire. These include the St. Charles Hotel, located off of First Avenue, on Washington Street (# 13) and along First Avenue itself, the Matilda Winehill Block, now the Bread of Life Mission, the Skagit Hotel Building, now the home of the Central Tavern, the Hotaling Block at 209 First Avenue South and the Parker Building at 211 First Avenue South and 213 First Avenue South (# 42, #37, # 38, # 39, # 40).

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The Slow-Down in the First Building Boom After the Fire

Toward the end of 1890 and in 1891, there was a slow-down in building and business activity, which presaged the Panic of 1893. This is reflected in the small number of new buildings completed after 1890. This period also saw a shake-up in the Seattle architectural community, when, for instance, Elmer Fisher stopped practicing architecture and the Saunders and Houghton partnership was dissolved. Another group of architects, successors to established architects or new arrivals from the northeast of the United States, began to have an impact. The following patrons and architects were responsible for the handful of well-designed buildings during this short period before the Panic of 1893.⁶⁰

The Lowman and Hanford Printing Company and Emil DeNeuf

The slow-down years of this first boom were marked by the fire in 1892 at the Schwabacher Building, which was then remodeled by Emil DeNeuf and the completion (around 1892 or 1893, depending on the source) of DeNeuf's **Lowman and Hanford Building** (# 59). That building was commissioned by James Lowman and Clarence Hanford, both civic and business leaders in early Seattle, with important ties to Seattle's earliest Pioneer settlers. The building was built for the Lowman and Hanford Stationery and Printing Company, which had operated in the area since 1885.⁶¹

The Union Trust Company Building – Skillings and Corner

The **Union Trust Company Building** was designed by architects Skillings and Corner as a warehouse building (# 107). On completion, it housed a series of wholesale businesses, including Roy & Company, H N. Richmond and Company and John B. Agen. The building was designed to carry heavier loads – 250 pounds per square foot – and the walls and piers were of “extra size.” Warren Porter Skillings was an 1880 graduate of Bowdoin College and had worked in “several leading” architectural offices in Boston before coming to Seattle after the Great Fire of 1889. James Corner was a recent arrival from Boston. The use of light brick in the building's façade was considered something of a rarity at the time of the building's construction, according to contemporary accounts. Emil DeNeuf also used light brick for the First Avenue Schwabacher Building façade and the Lowman and Hanford Building.⁶²

Another building from this time, the **Collins Building**, designed by Arthur Bishop Chamberlin, who worked as an illustrator for John Parkinson, is remarkable for its brick detailing (# 154). It also shows the influence of H. H. Richardson and the architectural firm of Burnham and Root.⁶³

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While, during this period, building design gradually gained in sophistication, Seattle, as a city, was also expanding outside of the district.

The Downtown District and the Expanded City - Trolley and Railway Connections

To the end of the 1880s, the history of the district reflects the history of all of Seattle. By 1891, however, Seattle would expand considerably outside of its historic downtown area. It is important to place the district within the context of Seattle's growth during this period.

The early 1890s saw Seattle's land area double to about 30 square miles and its population grow markedly, thanks to the early emphasis on public rapid transit. To the north, Seattle annexed several areas: "Brooklyn," now the University District, Ravenna, Green Lake, Fremont, Wallingford and Magnolia. While there had been electric streetcars in Seattle before the Great Fire, new streetcar lines, both cable and electric traction lines, were developed with greater or lesser success by such enterprising citizens as F. H. Osgood, L. H. Griffith and David Denny. The streetcar lines knit the district to the other parts of Seattle, allowing further expansion, as well as easier access to nearby cities, such as Everett and Tacoma. Also to the north, in 1899, after his death, the widow of Guy Phinney, a developer of the Butler Block, would donate their 200 acre estate, Woodland Park, actually a park and menagerie, to the City of Seattle. By 1902, new interurban railroad lines would also link Seattle and specifically Seattle's downtown to Georgetown and to Renton, located to the south. These southern areas would not be actually annexed for more than a decade, with Georgetown holding out until 1910.

During the early 1900s, the Puget Sound Traction Light and Power Company, a subsidiary of Stone and Webster, the national utility company, which also controlled local utilities in Seattle and greater King County, bought up most of Seattle's street railways and interurban lines. The consolidation of the lines, which were previously owned by a variety of independent owners, would make these transportation systems more seamless. It also tied the district more closely with other parts of Seattle. Stone and Webster's power over local utilities and the streetcar lines, however, would eventually cause a revolt by advocates of public ownership of these services and the establishment of the public City Light in 1902. By 1918, Seattle residents also voted to purchase the city's rail lines at an inflated price, which eventually bankrupted it and contributed to the dismantling of the entire trolley system.⁶⁴ Despite these frictions and the ultimate demise of the trolley system, its initial consolidation played an important role in further connecting the district to other parts of Seattle.

New railroad lines also tied Seattle and the district to an even wider sphere, to the rest of the nation. Seattle had long hoped to be a major railway terminus, but appeared to have lost that honor in the

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early 1870s. Not long before the Panic of 1893, Seattle would become an important transcontinental railroad terminus with the arrival of James J. Hill's Northern Pacific Railway in 1893.⁶⁵ The city's prosperity and economic depressions were increasingly tied to forces outside of Seattle and to national trends. The effects of the Panic of 1893 would show how much Seattle was connected economically to the rest of the nation.

The Panic of 1893

On May 5, 1893, the New York Stock market experienced an economic panic and decline, signaled by the failure of the National Cordage Company. Within a year, the Seattle economy was in serious decline with eleven local banks out of business. Among those surviving, but with some difficulty, were the Dexter Horton Bank, the First National Bank and the Seattle National Bank, which saw their deposits shrink dramatically. Loans were called in by desperate investors and the population influx ceased. Jacob Furth, at this time, President of the Seattle National Bank, forestalled further disaster, by convincing the Board of Directors of his bank not to call in all their loans: "If you do this you will create a financial situation that we can perhaps weather, but will bring other institutions crashing down around us. What you propose may be good banking, but it is not human." Not long after, during a trip to New York, Furth secured enough backing to save his bank and other rival banks.⁶⁶

Despite Furth's efforts, middle and upper class investors, nevertheless, were seriously hit. The Panic of 1893 sealed the fate of many business enterprises, which had thrived in better times. Leigh S. J. Hunt, the owner of the Seattle Post-Intelligencer, lost the paper. William Elder Bailey, who had provided capital for many local ventures in real estate, railroads and newspapers in the commercial district right after the Great Fire, had already been experiencing obvious financial difficulties in 1892. With the Panic of 1893, he left Seattle. He had also been an investor, along with Thomas Burke and Thomas Ewing, in the lavish Rainier Hotel, designed by Charles Saunders of Saunders and Houghton and completed in 1890 (between Marion and Columbia Streets, between 5th and 6th Avenues). Considered by many one of Seattle's best hotels, it closed its doors.⁶⁷

In July 1893, architect Edwin Houghton explained that buildings that were under construction would be finished, but that new building would have to wait for an upturn in the economy. In fact, building in the downtown remained at a virtual standstill for the next five years. A hotel designed by Frank Lloyd Wright for Yesler Way and Fifth Avenue was described in the January 10, 1894 Seattle Post-Intelligencer, but was never built.

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During the financial crisis, a number of architects left Seattle for good, some for greener pastures in California. John Parkinson, who had resigned as City of Seattle schools architect and was unsuccessful in securing commissions by competition during the 1893 Depression, left for Los Angeles. There, he started a well-respected and thriving office, responsible for many local landmarks. Emil DeNeuf closed his office in 1894 and moved to Guatemala, where he practiced architecture until 1900 and then returned to Seattle. Warren Skillings, after a stint in Alaska, moved to Eureka and then to San Jose, California, where he worked as an architect until 1930.⁶⁸

The Klondike Gold Rush

True to Seattle's long history of booms and busts, another boom arrived with the Klondike Gold Rush in 1897. Seattle's reputation as the gateway to Alaska and the Yukon was first forged by Erastus Brainerd, the Secretary of the Seattle Chamber of Commerce in 1897 and former editor of the Press-Times (which had been reinvigorated after the Fire of 1889, thanks to the backing of William Elder Bailey). Seattle newspapers and the Seattle Chamber of Commerce continued to promote the city as a point of departure for the Klondike Gold Rush and a place where all the necessary provisions could be obtained.⁶⁹

Prospectors in the Klondike were typically required to bring provisions to last at least one year. Such businesses as the well-established Schwabacher Brothers, Cooper and Levy Outfitters, the Seattle Woolen Mill, and Lilly, Bogardus and Company provided these wares and thrived. The commercial district, the former "burnt district," was once again transformed: "Up First Avenue and down Second Avenue is one train of fanciful, kaleidoscopic pictures from real life. The stores are ablaze with Klondike goods; men pass by robed in queer garments; teams of trained dogs, trotting about with sleds, men with packs on their backs, and a thousand and one things which are of use for the Klondike trade."⁷⁰ In fact, Seattle businesses gained more from the Klondike Gold Rush than most of the prospectors and miners. Sometimes, unscrupulous purchasing agents took advantage of naïve consumers.

Upscale hotels, such as the Hotel Seattle, the Butler Hotel and the Northern Hotel provided elegant accommodations. Particularly along First Avenue South, hotels in buildings erected in the first building boom, such as the New England Hotel, the Skagit Hotel Building, the former Hotaling Block at 209 First Avenue South, the former Parker Building at 211 First Avenue South and 213 First Avenue South, provided less well-appointed accommodations. Prostitution, gambling and drinking often occurred in these hotels. In the lower level of the Merchant's Café, its owner F. X. Schreiner, operated a "Sunday bank," where miners with names like "Whisky Sam" and "Swedish Crown Prince" could exchange gold dust for cash. Morphine and opium consumption, robberies and assaults, were also not uncommon.⁷¹

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By the end of 1897, Seattle had earned an unofficial title as the “greatest petty larceny town on the Coast.”⁷² Vice and virtue would continue to fight for the soul of the city. Relief organizations were a necessary part of the district, since many Klondike miners returned from their adventures discouraged and poor. The Olive Branch Mission, run by African Americans Lloyd and Emma Ray and located in the district, was one of the charitable organizations that ministered to the former Klondike miners and to the down and out.

Notwithstanding hardship cases, by this time Seattle had become the financial center of the Pacific Northwest. Just south of the present Pioneer Square-Skid Road National Historic District, the Moran Brothers Company, which was started as a machine shop in 1882, became a major supplier of steamships for passage to the Klondike. As a result, the company became one of the largest shipbuilders in the United States. This was only one of many examples of Seattle’s economic recovery.⁷³

In tandem with this economic recovery, came further growth, urban development and increased national recognition for both Seattle and the district.

Further Expansion – General Trends 1900-1910

John C. Olmsted – The Alaska Yukon Exposition and Pioneer Place

Clearly, The Klondike Gold Rush and Seattle’s relation with Alaska were an important factor in Seattle’s economic upswing. The Gold Rush and the railroads were responsible for explosive growth, not only in the district, but also throughout Seattle. While building boomed within the city, the Seattle land area continued to expand. In 1907, Seattle annexed six towns, including Ballard, West Seattle and most of southeast Seattle. Georgetown was annexed in 1910. The University of Washington was already located at its present site, but was not yet developed into its present campus.⁷⁴

The decade continued to be marked by City Engineer R. H. Thomson’s regrading zeal, particularly in what became the Denny Regrade and present day downtown. The decade was also marked by the important work of The Olmsted Brothers firm in Seattle. Headed by John C. Olmsted and Frederick Olmsted, Jr., the firm continued the traditions Frederick Law Olmsted. John Olmsted first arrived in Seattle in 1903 and was responsible for a system of parks and boulevards, collectively known as the Emerald Necklace. This new system of parks would have a far reaching effect on the entire urban experience of Seattle, but it was the design of the fairgrounds for the Alaska Yukon Exposition of 1909, which left a permanent imprint on the new campus of the University of Washington, as well as an important legacy in Pioneer Square.

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Originally scheduled to mark the tenth anniversary of the Klondike Gold Rush, the Alaska Yukon Exposition's opening was delayed because of the national recession of 1907.⁷⁵ The exposition reflected Seattle's new role as the gateway to the Yukon and Alaska, as well as its position as a city of potential national and even international importance. As part of the celebration, the area near Pioneer Place was spruced up and Pioneer Place itself was transformed. Not only was a Chief Seattle fountain by sculptor James Wehn added to the public square in 1909, but to greet visitors, an elegant pergola, complete with an underground "comfort station," was designed by architect Julian Everett and built between 1909 and early 1910.⁷⁶ Thanks to these added elements, Pioneer Place remains the most memorable and important historic public square in the district and perhaps in all of Seattle (# 62-65).

Buildings Related to the Klondike Gold Rush

The significance of the Klondike Gold Rush and Seattle's role as the gateway to Alaska is also symbolized by two buildings in the district.

The **Alaska Building** (# 151) was completed in 1904. It was designed by Eames and Young, a St. Louis architecture firm with the local architectural firm of Saunders and Lawton, as supervising architects. In its day, it was the first steel frame building of any height in the Northwest and Seattle's first skyscraper. It remained Seattle's tallest building for ten years after it was built. The top penthouse level housed the Alaskan Club, founded to promote business ventures between Alaska and the Pacific Northwest and as a social club. The Alaskan Club reading room featured a collection of Alaska newspapers and mineral exhibits. Its leaders also promoted the Alaska Yukon Exposition of 1909.⁷⁷

About four years later, the Arctic Club, formed as a result of the merger of the Alaskan Club and the Arctic Brotherhood, would erect a building for itself at Third Avenue and Jefferson Street, now the **Morrison Hotel** (#168). The building was designed by the local firm Schack and Huntington and completed in 1908. In 1909, Alaska Yukon Magazine reported that the new Arctic Club was "one of the most important business structures in the city." The Arctic Club, which actually took up the second floor of the structure, was founded both as a social club for the veterans of the Klondike Gold Rush and to promote business ventures between Alaska and the Pacific Northwest. Its promotional literature stressed its prime function as a social club, in contrast to the earlier Alaska Club, which was seen as more business oriented. The building also housed the Seward Hotel.⁷⁸

While the Alaska Building and the Morrison Hotel had a special relation to the Klondike Gold Rush, the period from 1900 to 1910 produced a series of buildings which represent wider trends in the urban and architectural development of the district.

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Major Architects, Clients and Buildings and Trends - Explosive Growth, 1900-1910

The period 1900-1910 ushered in a wave of building, marked by increased architectural sophistication. Architects who came to Seattle during this era often had a more worldly background and were formally trained in architecture. As a result, these architects injected a new flavor into the commercial district.

In particular, during the early 1900s, a number of buildings along First Avenue South expanded the original commercial center and heart of Seattle, which had previously been centered closer to Pioneer Place. Architects contributing to this expansion were Max Umbrecht, Charles Bebb and Louis Mendel. The architectural firm of Boone and Corner would contribute several notable buildings during the first half of the decade. Bebb and Mendel, and particularly Saunders and Lawton, were some of the main architectural firms, who contributed to the expansion of the district throughout the decade.

L. C. Smith and Max Umbrecht

L. C. Smith, later responsible with his son, for the construction of the Smith Tower, commissioned the Smith Building, situated, along with the Squire (Squires) and the Crown Buildings, along First Avenue South. These buildings formed part of an extension of the original "heart of Seattle," located closer to Pioneer Place. The building, along with many of the buildings from this period, was built as a warehouse with a storefront at its ground level. The Smith Building was designed by Max Umbrecht and completed in 1900. This is one of the first Seattle projects by Umbrecht, who later became a well-known Seattle architect. He had previously practiced architecture in Syracuse, New York and New York City and had come to Seattle at the Smith family's request.⁷⁹

Charles Bebb, Bebb and Mendel – a New Center of Downtown

The early years of architect Charles Bebb's career in Seattle contributed to the second building wave in the commercial district. Bebb, later one of Seattle's pre-eminent architects, was born in England in 1856 and educated in London. He attended a preparatory school in Switzerland before attending the University of Lausanne. He also studied engineering at the School of Mines in London. In 1890, as an employee of Adler and Sullivan, he was sent to Seattle to supervise the building of the Seattle Opera House. The project was never built and later in 1890, Bebb went back to Chicago; however, he returned to Seattle in September 1893 and became a designer for the local Denny Clay Company. By 1898, he had established an independent architectural practice and by 1901, formed a partnership with Louis Leonard Mendel, originally a native of Mayen, Germany.

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A relatively early project by Bebb was a building commissioned by Samuel E. Squires, who had become rich during the Klondike Gold Rush. More commonly known as the **Squire Building** (the s was somehow dropped), the building dates from 1900 (# 46). The building adjoins the Smith Building. To the north is the Crown Hotel, which has similar detailing and may have also been designed by Bebb.

Not long after this building was completed, Bebb formed a partnership with Louis Mendel. Louis Mendel had begun his architectural career in the offices of Lehman and Schmidt and with the Schweinfurth Brothers in Cleveland. He may also have worked for Adler and Sullivan. Across the street from Max Umbrecht's Smith Building, Bebb and Mendel designed the **Schwabacher Hardware Company Building**, completed in 1905 (# 48). The Schwabacher Hardware Company was another business venture of the Schwabachers, who had thrived during the Klondike Gold Rush, but also had a history in the area that goes back to 1869. Built as a warehouse, the building is distinguished by its Sullivanesque terra cotta ornament and its repeated recessed bays set between brick piers.

Around the same time, Bebb and Mendel were also responsible for the **Corona Building** (1903), adjacent to the Alaska Building and located between Cherry and James Streets, on Second Avenue (# 152). The Corona Building is noted for its striking Sullivanesque terra cotta ornament. Both the Corona and Alaska Buildings marked a northern expansion of the commercial district and new center for downtown. Not far from these buildings, Bebb and Mendel also designed the Beaux Arts style **Frye Hotel**, (now the Frye Apartments - #171), at Yesler and Third Avenue and completed in 1908.⁸⁰

Boone and Corner

The architectural partnership of Boone and Corner was formed in 1900 and lasted until 1905, the end of Boone's long career, which had started before the Great Fire.⁸¹ They designed the **Chapin Building** for Henry Chapin, an early investor in Seattle real estate and developer of retail and other commercial properties. Now more commonly known as the **Fuller Building** (# 136) and part of the Court in the Square, the building has recessed bays, framed by a simple brick roll molding, a device that Boone and Corner also used on the Walker Building, now known as the Seattle Quilt Building and located on First Avenue South, between Main and Jackson Streets. That building was commissioned by Cyrus Walker, the very successful Puget Sound lumberman, also a partner in the Marshall-Walker Building (now called the Globe Building), designed by Boone earlier in his career. Another well-designed warehouse by Boone and Corner and representative of the second building wave and the expansion of the district, is the U. S. Rubber Building (1902) at Third Avenue South and Main Street (# 148).⁸²

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Saunders and Lawton

The decade from 1900 to 1910 produced a large number of buildings, many of them warehouse buildings. Characteristically, they usually had a strong base, shaft and capital arrangement. Furthermore, their facades frequently were composed of recessed bays, set between multi-story brick piers. This was often true of the buildings of the architectural firm of Saunders and Lawton, who, of all the known architects of this period in the district, appear to have been the most prolific. The Saunders and Lawton partnership was formed in 1898 by Charles Saunders and his former draftsman, George Lawton.⁸³ Saunders' career in Seattle goes back to 1889, right after the Great Fire, when he appeared in Seattle, probably as a result of an association with William Bailey.

Notwithstanding varying ornamental characteristics, buildings by Saunders and Lawton represent the recessed bay prototype, influenced by the Chicago School of architecture. They include the Norton Building of 1904 (# 187), the former **Stewart and Holmes Building**, later called the **McKesson and Robbins Building**,⁸⁴ which now houses F. X. McRory's Restaurant at Occidental Way South and King Street (# 112), the **Westland Building** (1907) at First Avenue South and King Street (# 80), and the Polson Building (1910) at Western Avenue and Columbia Street (# 1). In addition, the exterior composition of the early **Mottman Building** of 1900 and the **Goldsmith Building** of 1907 relied on repeated bays, which were not recessed, as well as trabeated openings (# 147, # 137).

During this period, the district gained a number of showpiece buildings and also expanded, to the east and to the west. The eastern expansion, in particular, created several unique areas, some with distinctive cultural backgrounds and architecture.

The Japanese presence – The example of the M. Furuya Company

By the early 1900s, a Japanese quarter, Nihonmachi, (meaning "Japanese town"), had emerged along Main Street from Second Avenue eastward, as well as on Washington, Jackson, King and Weller Streets from Fifth Avenue eastward. In 1908, S. K. Kanada, a representative of the Japanese Government explained in an article in Washington Magazine: "If you walk up Main Street from Second Avenue South, you will find where the Japanese town is."⁸⁵

An important built vestige of the early Nihonmachi, located on Main Street at 200-220 Second Avenue South, is the Furuya Building (# 140). The building was commissioned by Masahiro Furuya, a very influential business leader and for a time, considered the pre-eminent Japanese businessman in the Pacific Northwest. The M. Furuya Company began as a retail store that sold groceries and Japanese goods, including artwork and eventually branched into real estate, construction, printing and banking. In 1907,

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Masahiro Furuya would create the Japanese Commercial Bank and become its president. The bank was located in the southwest corner of the ground floor of the Furuya Building. After a series of mergers and the Stock Market Crash of 1929, however, the Pacific Commercial Bank, as it was called by then, went bankrupt in 1932.

Nevertheless, the building is a significant reminder of the Japanese presence and contributions to the district. The Furuya Building itself was built in two stages: In 1900, the basement and two floors were constructed and housed the main office and retail outlet of the M. Furuya Company. In 1904, the building gained three floors, with the upper floors housing a Japanese Hall and a variety of businesses.⁸⁶

Eastern Edge of the District

To the north and east of the Furuya Building, at the northeastern edge of the district, a new area, which began to be associated with city government, also began to develop in the late 1900s and early 1910s. Significant buildings are the **Prefontaine Building** of 1909 and the Beaux Arts style **400 Yesler Way**, which served as the City Hall until 1952 (# 194, # 204). The development of this area was part of the impetus to keep the center of Seattle's downtown from moving farther north. Businessmen, such as Lyman C. Smith, before he decided to build the Smith Tower, would extract a promise from city government that its buildings would remain in the area.⁸⁷

The Reclamation of the Tidelands – Railroad Avenue

On the western side of the district, expansion would also occur, thanks to the reclamation of the tidelands. A result of the regrading of Seattle's topography, orchestrated by City Engineer Reginald Thomson, a home was sought for the large amount of left-over dirt. Most of it was used to reclaim the tidelands along Elliott Bay, south of the commercial district and from Beacon Hill to West Seattle. Seattle's tidelands along Elliott Bay, south of Washington Street, for instance, were filled in with some of the dirt from the South Canal Project (1895-1904), the Great Northern Tunnel Excavation (1903-04) and the Jackson Hill and Dearborn Regrades (1907-1909).

Reclamation of state owned tidelands by "any person or company" was first sanctioned by Washington State law in 1893, but no reclamation really took place until 1895. Because of disputes over the disposition of the wharf structures and platting of the new streets along Railroad Avenue, as well as finances, reclamation and building construction did not really start to take off until the early 1900s. As the tidelands along Elliott Bay were gradually reclaimed, Railroad Avenue, (now Alaskan Way), remained, particularly in the 1900s and 1910s, a dangerous hodge-podge of wood-planked streets, supporting many

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railroad lines and surface traffic. Although congested and makeshift, it would also emerge as a vital manufacturing and industrial area.

While a few early masonry buildings appear to have already been built along Railroad Avenue not long after the Great Fire, the new and solid masonry buildings usually replaced shed buildings set on pile-supported wharf structures. Typical building examples include: a 1903-04 building at Washington Street for the Pacific Coast Company, later known as the Pacific Railroad Company (now occupied by the Lutheran Compass Center). The Pacific Coast Company also built a pier on the waterfront at the former site of Yesler's Wharf, (the location of the current Waterfront Park). Two other examples are the current Daily Journal of Commerce Building, whose ground floor is supposed to have been completed in 1898 and upper floors in 1914 and the more utilitarian Polson Building of 1910.⁸⁸

It took time to transform Railroad Avenue. Its wood planking was only completely converted to paved thoroughfare by 1936. At this time, its protective seawall was also completed and it was renamed Alaskan Way. This avenue was long associated with heavy railroad traffic, but the construction within the district of King Street Station and of an associated tunnel would mitigate some of the congestion.⁸⁹

The Railroads – King Street Station and Union Station

Built to serve James J. Hill's Great Northern and Northern Pacific Railroads, **King Street Station** (# 179) was constructed between 1904 and 1906 on reclaimed tideflats at Third Avenue between Jackson and King Street. The first of two train stations erected within the district, but at the edge of Seattle's original commercial district, it was designed by the architectural firm of Reed and Stem. It replaced a run-down wooden train depot located on Railroad Avenue at the foot of Columbia Street. The new depot site was chosen because it was not directly visible from the water, but still allowed a reasonably easy connection to cargo ships berthed on the waterfront.⁹⁰

Before the completion of King Street Station, Engineer Thomson prevailed upon James J. Hill to build a tunnel. This ran from the southern portal, close to King Street Station, at Fourth Avenue South and South Washington Street to a northern portal at Elliott Avenue between Stewart and Virginia Streets. The tunnel was complete by the end of 1905, but was not used until the completion of King Street Station in May of 1906. It ensured a direct connection to the waterfront, and helped free Railroad Avenue from excessive congestion.⁹¹

The second station, **Union Station** (# 198) was constructed close by, between 1910 and 1911, also on reclaimed tideflats, for Edward Henry Harriman's Oregon-Washington Railway, a subsidiary of his

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Union Pacific. Designed by D. J. Patterson, Union Station's Beaux Arts detailing and interior barrel vaulting reflected a new elegance. It was regarded as the "handsomest on Harriman's lines." By the completion of Union Station, Hill and Harriman agreed to collaborate and share tracks between Seattle and Portland. Both buildings mark Seattle's victory in the competition to become the major railroad terminus over Tacoma, Port Townsend and Mukilteo.⁹²

The proximity of the two showpiece railway stations and of the railroad tracks made the commercial district even more desirable for future development during the 1900-1910 period. It encouraged the building of manufacturing and industrial warehouse buildings, which needed easy access to the railroads. For instance, the Chapin and Crane Buildings, (now part of the Court in the Square), were intentionally built near a spur of the Great Northern Railroad line. The proximity of railroad lines also hastened similar development of previously underused areas along First Avenue South, south of King Street.⁹³

First Avenue S., south of King Street, from the early 1900s to 1910

The early 1900s to 1910 also saw significant development of First Avenue South, south of King Street. It was also associated with the reclamation of the tidelands and the railroads' need for direct access to the harbor. By 1903, this portion of First Avenue was still planked and the adjacent tidelands were still being filled, but by 1904, a mile and a quarter of First Avenue south of King Street was a paved boulevard. The new buildings that were constructed on the fill were primarily masonry warehouses, often designed or built by well-known Seattle architects or contractors.

Among the new warehouses was the Seattle Plumbing Company Building, now commonly known as the "Johnson's Plumbing Building," at the corner of Occidental South and Railroad Avenue (# 89). It originally housed two tenants, a general hardware supplier and a plumbing supplier. George Hoffman's warehouse at 542 First Avenue S. was completed in the same year (# 84). It operated as a carriage factory and blacksmith shop and then housed an auto parts and bodies manufacturing company. A year later in 1904, contractor David Dow built an adjacent warehouse to the south for the Carstens' Packing Company (# 85). The upper floors were used for cold storage and the basement for meat packing.

A few years later, by 1908, A. Warren Gould, then in partnership with Edward Champney, designed a "substantial wholesale building" for the Fobes Electrical Supply Company, at 558 First Avenue South (# 86). The company had been in existence since 1895. Fobes had also commissioned Gould to design the American Savings Bank and Trust Building, for which the Fobes Electrical Company supplied electricity. In 1909, the Bornstein and Sons Warehouse, possibly designed by the architectural firm of Josenhans and Allen, was built next door at 562 First Avenue South (# 87). Bornstein's Golden Bazaar, one of Seattle's

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first department stores, founded around 1885, had been destroyed in the Great Fire of 1889 and rebuilt after the fire. By 1909, this building housed his wholesale department store supply business, which operated throughout the Northwest and Alaska. In 1910, the adjacent Provident Building, designed by Saunders and Lawton, was completed at 568 First Avenue South (# 88).

The end of this period also saw the completion of the mammoth Seattle Security Company warehouse (# 82), now the **Florentine Apartments** at 508-34 First Avenue South, in 1909. The warehouse was sited next to the freight yards and for a time, conveniently next to a rail spur. In 1910, the tiny **Kaufman Warehouse** (at 538 First Ave S) was built on the location of the rail spur (# 83). Also in 1910, architect C. A. Breitung's **Triangle Hotel**, located at the corner of Railroad Avenue and First Avenue South (# 55), was completed for Seattle financier and real estate investor Victor Hugo Smith. President of the Peninsular Land and Building Company when the Triangle Hotel was built, Victor Hugo Smith played an important role in Seattle's real estate boom from 1889 to the height of the tidelands development in 1907.

1911 to 1926- The Search for a Downtown Center- Later Pioneer Square Buildings

While the district developed to the southeast, by the 1910s, the original commercial district was challenged by a series of major engineering schemes and projected or real urban plans.

By 1911, one major phase of R. H. Thomson's scheme to flatten Denny Hill, north of the Pioneer Square area, was complete. The operation changed the topography of a major part of the city and created a new area that could be redesigned into a major downtown center. Seattle residents had voted in 1910 for the creation of a Municipal Plans Committee, which in turn hired Virgil Bogue, a civil engineer, to design this new center. The Bogue Plan would have moved the center of the business district to about Blanchard Street and 4th Avenue, north of Pioneer Square. The scheme is a typical "City Beautiful" plan, with boulevards radiating north and diagonally east and west from Blanchard and 4th Avenue. Drawings, published as part of the plan, also show a grouping of Beaux Arts buildings, including a train station and ferry terminal near South Lake Union. At the same time, other interests wanted to keep the center of the business district farther south, close to James Street and the string of well-designed buildings on Second Avenue. Finally, in 1912, voters rejected the Bogue Plan.⁹⁴

As part of the attempt to stem the northward tide, L. C. Smith built the Smith Tower, but only after gaining assurances that the City government would remain in the original commercial district. The **Smith Tower**, built from 1911 to 1914, is considered the crowning achievement of the decade (# 156). By 1911, the area where the Smith Tower was to be sited was close to Seattle's cosmopolitan center on Second

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Avenue, with many, new shining examples of Seattle's most sophisticated architecture, including Eames and Young's Alaska Building of 1904, Bebb and Mendel's Corona Building of 1903, and Arthur Bishop Chamberlin's Collins Building of 1893-94 (# 151, # 152, # 154).⁹⁵

Another important project from this period was the first six floors of the **City County Building**, which were designed by A. Warren Gould and completed in 1916 (# 180 -The upper floors of the building, now the King County Courthouse, were built between 1930 and 1931. This will be discussed later.).⁹⁶

The Smith Tower and the City County Building temporarily consolidated the center of the commercial area during the 1910s, setting it slightly to the northeast of the original center near Pioneer Place, but still within the original district. Outside of these buildings, there was little construction, except along Railroad Avenue. Prior to and during World War I, there was increased industrialization in the vicinity of the waterfront. A handful of buildings were completed. These included two neighboring workingmen's hotels, both designed by Albert Wickersham, the **Travelers Hotel** of 1913 and the **Yesler Hotel** of 1914, now called the Pioneer Square Hotel (# 8, # 9). Farther south, the **O.K. Hotel** was completed around 1917 (# 16). Existing buildings along Railroad Avenue increasingly were used for industrial or war related uses. The former **Heffernan Engine Works Building** was completed in 1918 (# 10).⁹⁷ Farther south, the **Hambach Building** of 1913, on First Avenue South, was commissioned by Albert Hambach, a successful wholesale dealer in steam and plumbing supplies (# 150). He also owned the 1905 **Hambach Warehouse**, later the **Northwest Supply Company** building designed by Josenhans and Allan (212 Second Avenue/313 Second Avenue Extension) and the 1907 **Westland Building** (# 139, # 80).⁹⁸

During the same period, however, just north of the Pioneer Square area, the site of the recently leveled Denny's Knoll, (not to be confused with Denny Hill, still further north), and the former site of the Territorial University, was beginning to be developed. From 1907 to 1908, as part of the leveling of this area, 4th Avenue from about University Street to Yesler Way was regraded, also affecting the topography of the northern part of the Pioneer Square area. The former site of Denny's Knoll continued to belong to the University of Washington –(it still does)- whose regents wanted to raise money from its development. By 1907, it had been leased by the Metropolitan Building Company and from that time on, has been known as the Metropolitan Tract.⁹⁹ Between 1907 and 1924, the Metropolitan Tract was developed by a series of Seattle entrepreneurs.

As a result, by the 1920s, the new center of the business district, consisting of a series of well-designed buildings, named after major Seattle businessmen, such as H. C. Henry, C. H. Cobb and D. E. Skinner as well as the Olympic Hotel, were built on the Metropolitan Tract. By the 1920s, this was

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Seattle's new downtown center, south of Bogue's proposed Blanchard and 4th Avenue center, but north of the district.¹⁰⁰ While the early effects of the development of the tract merely affected the topography of the streets in the northern part of Pioneer Square area, by the 1920s, it caused the entire Pioneer Square area to be viewed as the southern part of downtown, rather than Seattle's main commercial center.

Until 1928 and the Second Avenue Extension, an important public works project, there was little construction in the original district during the 1920s. Only a handful of buildings were built: Albert Wickersham's 1923 two-story addition to the original eight story Seattle Hardware Company Building, also designed by Wickersham in 1904, was built along First Avenue South, south of Jackson Street (# 52); the Frye Garage was erected on 3rd Avenue South, off of Yesler Way, in 1926 (# 172). In the vicinity of the projected city government center are 420 4th Avenue, clad in pressed rug brick and cream-colored terra cotta, which dates from 1924 (# 199); and 400 4th Avenue, a Mission style parking garage, from 1927 (# 203).¹⁰¹

The Second Avenue Extension – 1928 to 1931

By the late 1920s, because of the shift of the downtown center to the vicinity of the Metropolitan Tract, direct access from this new center to what was now considered the "southern" part of the business district and its railroad stations was considered essential. In 1928-29, the Second Avenue Extension, a public works project, cut a huge swath from Yesler Way to past Jackson Street, near the train terminals, slicing into buildings in its path. Although destructive, the public works project was praised by the local press for removing a "traffic barrier of long standing." Not only would it knit together the various parts of downtown, they claimed, but it would improve conditions for businesses located all along First and Second Avenues, particularly in the new downtown area.¹⁰² One early newspaper illustration depicted Second Avenue Extension, before it was built, as a major boulevard ending at Jackson Street in a central oval square, sort of a "rond point" with a central monument, and surrounded by a wide oval vehicular street. The same drawing even shows one building with a concave façade, mimicking the oval shape, while other buildings face the new oval center.¹⁰³

While the oval elements of the design were never built, the public works project not only created Second Avenue Extension, but also had an immediate physical impact on both the new downtown and on the Pioneer Square area, the former commercial center to the south. The City of Seattle condemned many properties from 2nd Avenue to 4th Avenue South and from Yesler Way to Jackson Street. The city also demolished and repaved streets along Yesler Way, South Washington St, South Main St, from First Avenue South and to at least 4th Avenue, and Jackson Street from First Avenue South almost to 5th Avenue. Period photos from 1928-1929 in the Seattle Municipal Archives show the streets of Pioneer Square under

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demolition or completely torn apart, even when many buildings seem to be intact. On the other hand, the Second Avenue Extension also had a far reaching effect on many of the district's buildings.

Several existing buildings were directly in the path of the Second Avenue Extension. Surprisingly, many of these buildings were not completely demolished, but somewhat radically remodeled, and often lost one or more of their facades. After remodeling, for instance, an early building might exhibit a façade from the 1900s, as well as a façade, dating anywhere from 1928 to 1931 and usually in the Moderne style. For example, at 318 2nd Avenue Extension, the former **Ace Hotel**, (now Union Gospel Mission), originally designed in 1904, has an eastern façade from the same year, which combines elements of Chicago School design with Beaux Arts ornamentation. On the western side of the building, where the Second Avenue Extension sliced through it, the western façade dates from 1930 and is Moderne (# 165).

Across Second Avenue Extension, the former **Hambach Warehouse** or Northwest Supply Building, now part of Masin's Furniture Store, has an eastern Moderne façade, as well as a western façade from 1905 (# 139). Even more emblematic of the far-reaching changes wrought by the Second Avenue Extension is the **Apex Building**, built on the triangular lot north of Hambach Warehouse/ Northwest Supply Building and completed in 1928 (# 138). The triangular shape of the lot and the trapezoidal plan of the Apex Building were a direct result of the way the new avenue sliced directly through the original lot.¹⁰⁴

Moving north, the western elevation of the former **Monterey Hotel** is also the direct result of the Second Avenue Extension project and dates from ca. 1928-29 (# 162). The brick detailing, particularly the special pattern of dark and buff brickwork at the parapet level, reflects the 1920s. Moving north into what was, for a time, an important area within the district in the 1910 at Second Avenue and James Street, we find the Moderne **Hartford Building**, designed by John Graham, Senior and completed in 1929 (# 153).¹⁰⁵

Other buildings, sited in the vicinity of the area affected by the public works project, although not directly along Second Avenue Extension, reflect the Moderne style. Two Moderne designs stand out: the Graybar Building of 1930 at 416 Occidental Avenue South¹⁰⁶ and the 1929-30 Art Deco facade of 115 S Jackson Street (# 199, # 111). In the case of this building, the 1929-30 façade covers two older buildings, originally constructed in 1890.¹⁰⁷

Along Main Street and Second Avenue Extension, the former **Cascade Laundry**, commonly known as the Cannery Building and originally designed by E. W. Houghton in 1900, also has an angled eastern façade dating from the time of the Second Avenue Extension (# 146). The actual ornamentation on this façade, however, is more Jacobethan Revival, than Moderne. To the west of this building, on Second

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Avenue, is the eclectic Fire Station No. 10, which dates from 1928. It was rebuilt in its present location to replace the previous station, which was destroyed as a result of the Extension project.¹⁰⁸

Another interesting result of the public works project is that the area over the Northern Pacific railroad tracks, located along 4th Avenue South from Washington to Jackson Street, was completely rebuilt. City Engineer Barkhuff, writing in 1928, explained that the Second Avenue Extension, as designed, interfered with "the diagonal crossing of the railroad tracks on the west side of Fourth Avenue South," which appears to be a spur than ran west and south between buildings on Jackson and King Streets.¹⁰⁹ Rather than causing a change in the design of Second Avenue Extension, this resulted in the rebuilding of the structure supporting the street around the tunnel tracks. This was a major engineering endeavor all by itself and changed the nature of 4th Avenue South and the edge of the district. Of note are openings at street grade above the tunnel on 4th Avenue South, surrounded by characteristic concrete or metal railings (# 195 to # 197). Although the work on this part of the Extension project was supposed to be mainly complete in August of 1929, serious problems relating to a leaking drainage system were still only being discussed at the end 1930, which brought work related to the project to the end of 1930, at the very earliest.¹¹⁰

The effects of the Second Avenue Extension project on construction in the Pioneer Square area were still felt in 1931, with some building remodels or new buildings still being completed, although sparsely as result of the Depression, which began in 1929. Although the first six floors of the City County Building, designed by A. Warren Gould were completed in 1916, the top floors were designed by Henry Bittman, with J. L. McCauley and constructed between 1929 and 1931. The first six floors had been built, despite the impetus to move the center of downtown farther north. The work by Bittman and McCauley was completed, after the major engineering and construction work of the Extension, with far-reaching effects, just to the south of it. (# 180) It seems as though the Second Avenue Extension project may have influenced the completion of this unfinished work.

Following the completion of the King County Courthouse, very few buildings were added to the district, which by 1931 was almost completely built up. Thankfully, few buildings were destroyed. The Second Avenue Extension and the King County Courthouse represent the last major construction of historical significance, fifty years old or older, within the Pioneer Square-Skid Road National Historic District.

Conclusion

What became the Pioneer Square-Skid Road National Historic District has a detailed and colorful history, despite the relative youth of the city of Seattle. Often described as the "heart" of Seattle, the district

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continued to attract a stream of enterprising, adventurous and strong-spirited newcomers, not easily deterred by destructive fires, economic reverses or problems of construction and engineering. The first wave of Victorian/ Richardsonian Romanesque buildings, which rose from the ashes of the Great Fire of 1889, set the stage for the larger and thriving city. For a long time, Seattle's commercial center, the district continues to play an important role within Seattle's larger downtown. Despite the physical and economic transformations from 1889 to the early 1930s, there has always been a thread of continuity in the history and architecture of the district. This thread remains unbroken to this day, thanks to the perseverance and unflagging energy of local preservationists, who were responsible for the creation of the Pioneer Square-Skid Road National Historic District in 1970.

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Historic Property
Inventory Report for

Crosson and Washington Station/Union Pacific
Station/Union Station

#1 401 S. Jackson St. Seattle, WA 98104

LOCATION SECTION

Field file: 108 OAHF No.:

Historic Name: Crosson and Washington Station/Union Pacific Station/Union
Station

Common Name: Union Station/ Sound Transit Headquarters

Property Address: 401 S. Jackson St. Seattle, WA 98104

Comments:

County: Township/Range/ Section: 14 14 14 Sec Quadrant
City: 124N04E 08 08 08 SE SEATTLE SOUTH

OTM Reference: Zone: 10 Serial Type: Final Acquisition: 88647 Type/Date.com: Nothing
Sequence: 1 Reading: 88647 Nothing: 821008

Tax No./Parcel No.: 80870000 Plat/Block/Lot: Union Station

Supplemental: Acres
1.3

IDENTIFICATION SECTION

Survey: Forest, Square-Glad Road National
Historic District

Field Recorder: Rain, LKH Date Recorded: 7/20/2004
Owner's Name: Sound Transit Owner Address: City/State/Cp

Classification: Building Resource: Comments:
National Register
White a Historic? Yes National Landmark
Contributing? Yes Local Register

National Register Nomination:
Union Station

Local District: Forest, Sound Preservation District

National Register District/Thematic Nomination Name:
Forest, Square-Glad Road Historic District (including Boundary Increase)

DESCRIPTION SECTION

Historic Use: Transportation - Rail-Related
Current Use: Commercial/Office/Professional

Plan: Exterior No. of Stories: 2

Structural System: Steel

Changes to plan: None Changes to None
Changes to original detailing: None Changes to other: None

Style: None
Classical

Form Type: Commercial - Corbel Block with Windows



View of Union Station taken

Photography Neg. No (Roll No./Frame No.):

Comments:

Historic Property
Inventory Report for

Crosson and Washington Station' Union Pacific
Station' Union Station

at 421 S Jackson St Seattle, WA 98104

LOCATION SECTION

Field No: 188 GRIP No.:
Historic Name: Crosson and Washington Station' Union Pacific Station' Union
Station

Common Name: Union Station' Sound Transit Headquarters

Property Address: 421 S Jackson St Seattle WA 98104

Comments:

County: Township/Range/R Section: 14 14 14 36 Quadrange: SEATTLE SOUTH

USFS Reference:
Zone: 18 Spatial Type: East Acquisition: 02/24/11 Image Date: 02/11/09
Requestor: J. Becking Morning: 02/11/09 Afternoon: 02/11/09

Tax No./Parcel No.: 500128000 Plot/Block/Lot:
Union Station

Supplemental:

Acres:
2.18

IDENTIFICATION SECTION

Survey: Flower Square-Skid Road National
Historic District

Field Recorder: Earl Link Date Recorded: 7/09/2004
Owner's Name: Sound Transit Owner Address: City/State/Zip:

Classification: Building Resource: National Register Comments:

Within a District? Yes National Landmark:

Contributing? Yes Local Register:

National Register Nomination:
Union Station

Local District: Flower Square Preservation District

National Register District/Thematic Nomination Name:
Flower Square-Skid Road Historic District (Including Boundary Increase)

DESCRIPTION SECTION

Historic Use: Transportation - Rail-Related
Current Use: Commerce/Trade - Professional

Floor: Second No. of Stories: 4

Structural System: Steel

Changes to plan: None Changes to elevation: None
Changes to original cladding: None Changes to other: None

Style:
Steel Arts - Neo-Classical

Form/Type:
Commercial - Central Block with Wings



View of Union Station taken

Photography Neg. No (Roll No./Frame No.):

Comments:

**Historic Property
Inventory Report for**

**Oregon and Washington Station/ Union Pacific
Station/ Union Station at 401 S Jackson St, Seattle, WA 98104**

Cladding

Concrete
Terra Cotta
Stone - Cast
Stone - Ashlar/Cut
Brick - Common Bond

Foundatio

Concrete - Poured

Roof Material

Clay Tile
Other

Roof Type

Gable
Hip

NARRATIVE SECTION

Date Of Construction: 1911

Study Unit

Architecture/Landscape Architecture

Transportation

Community Planning/Development

Other

Architect: Patterson, D.J.

Builder:

Engineer:

Property appears to meet criteria for the National Register of Historic Yes

Property is located in a potential historic district (National and/or local): Yes - National

Property potentially contributes to a historic district (National and/or local): Yes

**Statement of
Significance**

Union Station was designed by D.J. Patterson of San Francisco. It was also originally called the Oregon and Washington Station, after the Union Pacific line that ran through Seattle and sometimes, Union Pacific Station. While the neighboring King Street Station served James J. Hill's Great Northern and Northern Pacific Railroads, which extended service into Oregon, Union Station served Edward Henry Harriman's Oregon-Washington Railway, a subsidiary of his Union Pacific. King Street Station, built in 1906 was the first example of a showpiece train station of a type heretofore unseen in Seattle; but Union Station employed classical detailing and composition on its exterior to even greater effect and was considered the "handsomest on Harriman's lines." Its interior barrel vaulting, in particular, reflects a time when the design of American train stations was frequently inspired by the architecture of Roman baths. Construction began in January 1910 and was completed by May of 1911. For a time, Hill and Harriman had been rivals, but by this time, were beginning to collaborate: Hill's and Harriman's lines agreed to share tracks between Portland and Seattle.

The building is significant because it marked a new elegance in train station design and also reflects the use of new structural technology: steel frame and concrete, and concealed steel trusses to create a large, but light filled, barrel vault. It is also important in the history of the Western United States and particularly in Seattle history, because it marks Seattle's early importance as a major railroad terminus. The building was built on reclaimed tidal flats and sited to have an easy connection to cargo ships berthed on the waterfront. During this same period, the original heart of the commercial district had expanded and new buildings, many warehouses, began to fill the area not far from Union as well as King Street Station, while the tide flats were also being built up. Union Station was erected at a time of major economic and industrial growth in Seattle's commercial district and in Seattle in general (1900 to 1910's).

**Description of
Physical
Appearance**

Union Station is rectangular in plan and roughly 150 feet by 220 feet. Its structure is steel frame with concrete walls. It has red brick veneer and terra cotta and cast stone classical ornamental trim, as well as the continuous rusticated stone foundation courses that tend to mark the ground level of all the elevations. Its central longitudinal core is four stories and topped by a gable roof. At each side of the central core, the building volume drops down to three stories (above the ground level), which are covered by a hipped tile roof. At the south end, there is a single story passenger entry, distinguished on the west elevation by two wide segmental arches supported on piers with brick shafts and cast-stone bases and capitals. The primary elevations of the main building face north, east and west.

The symmetrical primary north façade on Jackson Street is distinguished by the gable of the central portion of the elevation and overhanging cornices -Doric entablatures- at the roof level and just above the second floor (above the ground level). The second story entablature continues along all four exterior elevations. The central portion of the Jackson Street façade has three similar central bays. These consist of three sets of triple entrance doors with transoms, which are surmounted by a wide wooden canopy, then three pairs of double hung windows, a Doric entablature and then a balcony which includes a railing with thick interlocking swirls. Above this, centered on the parapet gable is a large round clock. Still within the central portion, to each side of the tripartite central section are single bays with rusticated

set back and topped by the hipped roofing. These have the continuous rusticated stone foundation courses at the ground level of all the elevations (and in the case of the east elevation, the two basement level floors), and rusticated brick.

The east and west elevations are terminated by bays which are similar to the side bays of the Jackson Street elevation and frame eight bays of paired windows at three levels. East and west elevations have similar detailing: the continuous cornice/belt-course above the second floor and a heavy cornice with a running band of anthemions (anthemia) just below the hipped roof.

The south elevation's most distinguishing feature is the glazed semi-circular lunette, which provides light to the major interior vaulted space and is clearly visible from that space. In fact, Union Station is perhaps most notable for this spectacular interior barrel vaulted space, which has glazed skylights, arched ribs, engaged classical pilasters, garland and Greek key decoration, green glazed tile wainscoting and tile floors in white, black and grey-green. While metal frame roofing systems and structural frames made the entire structure possible, concealed steel trusses were the structure behind the striking vaulted interior, one way in which large vaulted spaces were achieved in early Twentieth Century architecture.

Changes to windows: Intact

Other (specify):

**Historic Property
Inventory Report for**

Oregon and Washington Station/ Union Pacific
Station/ Union Station

at 401 S Jackson St, Seattle, WA 98104

**Major
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References**

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Historic Property
Inventory Report For

Sector Building

#1 312 2nd Ave S, Seattle, WA 98104

LOCATION SECTION

Field Site: 138

GNP No.:

Historic Name: Sector Building

Common Name: Mines Building

Property Address: 312 2nd Ave S, Seattle, WA 98104

Comments:

County	Township/Range/E	Section	1/4	1/4 1/4 Sec	Quadrant	UTM Reference	Acquisition	GeoConn.com
King	Central	08	06	08	NORTH/SOUTH	Zone: 18 Spatial Type: Point Sequence: 1, Easting	000000	Working: 0112011

Tax No./Parcel No.
524700000

Parcel/Block/Lot
Washwa 0 0 0 Parcel (Block 18 Lot 1)

Supplemental

Acres
0.18

IDENTIFICATION SECTION

Survey

City of Seattle-3rd Coast National
Historic District

Field Recorder: Karin Link

Date Recorded: 7/10/2004

Owner's Name: Intuitive LLC
Owner Address:

City/Town/Zip:

Classification: Building

Resource:
Local Register

Comments

Within a District? Yes

National Register

Contributing? Yes

National Register Nomination:

Local District: Pioneer Square Preservation District

National Register District/Thematic Nomination Name:
Pioneer Square-3rd Coast Historic District (Including Boundary Increases)

DESCRIPTION SECTION

Historic Use: Commercial/Trade - Business

Current Use: Commercial/Trade - Business

Floor: Exteriors No. of Stories: 3

Structural System: Misc

Changes to plan: None

Changes to original detailing: Moderate

Changes to windows: None

Changes to Moderate

Changes to other: None

Other (specify): Stained

Style
Duesen-Anna - Richardsonian Romanesque

Form/Type
Commercial



View of
Photography Reg. No. (Roll No./Frame No.):

None

Comments:

**Historic Property
Inventory Report for**

Sartori Building

at 312 2nd Ave S, Seattle, WA 98104

Cladding

Stone - Ashlar/Cut
Brick

Foundatio

Concrete - Poured

Roof Material

Asphalt / Composition - Built Up

Roof Type

Flat with Parapet

NARRATIVE SECTION

Study Unit

Architecture/Landscape Architecture

Other

Date Of Construction: 1900-01

Architect: Thompson & Thompson

Builder:

Engineer:

Property appears to meet criteria for the National Register of Historic Yes

Property is located in a potential historic district (National and/or local): Yes - National

Property potentially contributes to a historic district (National and/or local): Yes

**Statement of
Significance**

312 2nd Avenue South was built for Mrs. Sarah Moses in 1900 and was known as the Moses Building. The original building was designed by the father-son team Thompson and Thompson. By 1905, the building was known as the Sartori Building and continued to be known as the Sartori Building at least until 1912. As originally built, the building was five stories in height and lost its top two floors as a result of the 1949 Earthquake, which damaged or destroyed the cornices and/or top floors of many buildings in the Pioneer Square area. Even though the building has lost its top floors, the composition and detailing of the building are striking. The amount of rusticated stone at the first two levels and the openness of the façade are somewhat unique. Also, on closer inspection, the building has some interesting ornament, including the carved lions' heads. Despite the loss of upper floors, the building retains a significant amount of its architectural integrity and detailing, and should not be considered a mere "background building."

**Description of
Physical
Appearance**

This is currently a three story building with only one street facing elevation on Second Avenue South. Its footprint is 60' x 108' and it has a basement level. The west façade is divided into three bays and up to (and including) the second floor arches is of rusticated as well as smooth stone. The rest of the façade is a buff brick with stone trim used in selected areas. East, north and south walls are of brick. The interior structure is based on a grid of columns: 5 bays in east-west direction and 3 bays in the north-south direction. In the basement, columns are of sandstone and granite. Above the basement, columns are of heavy timber. The floor-ceiling system consists of heavy timber beams with joists and tongue and groove wood floors.

On the exterior, piers, located at each end of the façade on the ground level, have deep bases of rusticated stone, with a molding shape in smooth stone, which allows a transition to the thinner "shaft" of the pier. The "shaft" of the pier is rusticated stone block, topped by a floral capital carved with a distinctive lion's head. Between stone piers are wood storefronts with transom lights. Trim around arched openings at the second floor is also of rusticated stone. Each rusticated arch also has a carved leaf pattern at its center (where a keystone might be). Surmounting the arched rusticated stone shapes, are thin semi-circular bands in stone, which cross each other. At the center of each stone band and where the band intersects with its neighbor are floral leaf motifs. Window frames are semi-circular and made of wood.

At the third level, the wall is mainly of buff brick. Each bay consists of a row of three trabeated openings outlined by stone trim: There is a continuous sill / belt-course across the façade; lintels are of stone; vertical trim pieces in rusticated stone continue up to what appears to be more recent coping in cast-stone. Windows are double-hung.

Of note and located on the north side of the building is a vestige of wall from a neighboring and now demolished building. Also attached to this wall is a piece of rectangular metal ornament with a floral pattern.

**Historic Property
Inventory Report for**

Sardis Building

at 312 2nd Ave S, Seattle, WA 98104

**Major
Bibliographic
References**

"The Moses Building - 312-318 2nd Avenue South - Historic Preservation Certification Application - Part 1," 7 October, 2003.
Realty and Rental Register - August 1937, pg 26.

C. Fish, "Gallery Restaurant," in "Department of Community Development, Pioneer Square Preservation District Inventory," June 1992.



Historic Property
Inventory Report for

Fulton Hotel/Fulton Inn/ Tolson Distribution
Company

#1 218 2nd Ave S, Seattle, WA 98104

LOCATION SECTION

Field file: 100 GMP No:

Historic Name: Fulton Hotel/Fulton Inn/ Tolson Distribution Company

Common Name: Old Fulton Hotel

Property Address: 218 2nd Ave S, Seattle, WA 98104

Comments:

County:	Township/Range/E	Section	1/4	1/4 1/4 Sec	Quadrant	UTM Reference	Zone	10	Upright Type:	East	Acquisition	Jan/Jan.com
King	12N04E	08	08	08	SEATTLE/SECU	Sequence:	1	Reading:	050213	Marking:	0211803	

Tax No./Parcel No.
541700000

Plan/Block/Lot
Marionette D.S. Plat Block 34 Lot 4

Supplemental

Area/sq
0.18

IDENTIFICATION SECTION

Survey: Project Name: Pioneer Square-First National
Historic District

Field Recorder: Earl Lind

Date Recorded: 7/19/2004

Owner's Name:
SBC Properties, Inc.

Owner Address: City/Town/Zip:

Classification: Building

Resource: National Register Comments:

Winds a District? Yes

Local Register:

Contributing? Yes

National Register Nomination:

Local District: Pioneer Square Preservation District

National Register District/Thematic Nominations Name:
Pioneer Square-18th Street Historic District (Antebellum Foundation Incorporated)

DESCRIPTION SECTION

Historic Use: Commercial - Hotel

Current Use: Commercial/Trade - Business

Plan: [Sketch] No. of Stories: 1

Structural System: Mason

Changes to plan: [Sketch]

Changes to: [Sketch]

Changes to original detailing: Moderate

Changes to other: [Sketch]

Changes to windows: [Sketch]

Other (specify): altered

Style:
Queen Anne - Richardsonian Romanesque

Form/Type:
Commercial



View of

18000

Photography Neg. No (Roll No./Frame No.):

Comments:

**Historic Property
Inventory Report for**

Fulton Hotel/ Fulton Inn/ Totem Distributing at 318 2nd Ave S, Seattle, WA 98104
Company

Cladding
Brick
Metal - Cast Iron

Foundatio
Brick
Concrete - Poured

Roof Material
Asphalt / Composition - Built Up

Roof Type
Flat with Parapet

NARRATIVE SECTION

Date Of Construction: 1890; remodel 1949

Study Unit
Architecture/Landscape Architecture
Community Planning/Development

Other

Architect:

Builder:

Engineer:

Property appears to meet criteria for the National Register of Historic Yes

Property is located in a potential historic district (National and/or local): Yes - National

Property potentially contributes to a historic district (National and/or local): Yes

**Statement of
Significance**

Erected in 1890, this building was originally three stories and housed the Fulton Hotel (or Fulton Inn), which had 50 rooms and a basement. The building lost its upper floors, as did its neighbor, the Moses Building, as a result of the 1949 Earthquake and was remodeled. After its 1949, according to a photo from 1950, it was a one story concrete white building; however, the building must have been cleaned up again, because the original piers and cast-iron storefronts are now revealed. Despite the loss of the upper floors, the building retains a significant amount of its architectural integrity at the first level. The building is also important as an early building erected soon after the devastating Fire of 1889.

**Description of
Physical
Appearance**

This is a one story building with brick walls and a basement. West and south elevations face the street. The western façade is divided into three bays by brick piers which sit on stone bases. Intermittent bands of stone appear among the courses of brick. Each bay has a cast-iron storefront with transom lights, divided into three sections by a central doorway framed by thin engaged round columns with Ionic capitals. The cast-iron columns have Ionic capitals on the western façade and plainer capitals (a sleek metal version of a cushion capital), which may originally also have had Ionic ornamentation over them, (as witnessed on the western façade, where one of the Ionic capitals is coming apart, revealing the other type of capital). New exposed I-beams act as lintels. The parapet has been rebuilt in concrete (now painted light reddish brown). Modern Metal capitals with a somewhat fanciful design - including repeated trapezoidal sheets of metal welded to another flat trapezoidal shape, attached to the parapet - top the original piers.

The south elevation is less regular in design. It is divided into five sections or major bays by the typical brick piers with the first two western sections, subdivided into two bays by piers. The first half bay continues the storefront from the western façade and stops at the first pier. The fourth major bay section has a wooden storefront, probably of a later period, while the fifth and sixth bays have the more typical metal storefront, although the general height of the storefronts and their elements (columns, transoms) is lower, because of the change in grade. The second bay also has two square openings located toward the top of the wall.

The building lost its upper two floors as a result of the Earthquake of 1949 and originally presented a typical Victorian grid pattern on its façade, overlaid with Richardsonian Romanesque elements. Despite the loss of the upper two floors, the building retains significant elements of its architectural detailing and particularly its

King County Tax Assessor Records, ca. 1936 to 1972

**Major
Bibliographic
References**

Historic Property
Inventory Report for

Cascade Laundry/Sportswear Knitting Company/
Cannery Workers I.U.W./ Local 37 Union Building/
Longshore Union Hall

at 213 Main St. Seattle, WA 98104

LOCATION SECTION

Historic Name: Cascade Laundry/Sportswear Knitting Company/ Cannery Workers
I.U.W./ Local 37 Union Building/ Longshore Union Hall

Common Name: Old Cannery Building/ The Old Cannery Workers I.U.W.
Local 37 Union Building

Property Address: 213 Main St. Seattle, WA 98104

Comments:

County: Township/Ranger/ Section: 14 14 1/4 Sec Quadrant/
Dist 06 06 SE SEATTLE/NOE

UTM Reference
Zone: 12 Serial Type: East Acquisition: 00000 TopoCons.com
Sequence: 1 Easting: 00000 Northing: 000000

Tax No./Parcel No.
5241500000

Plot/Block/Lot
Myerds 2-3 17th Block 14 Lot 2

Supplemental

Acreage
0.11

IDENTIFICATION SECTION

Survey

French Square-Skid Road National
District District

Field Recorder: Chris Link

Date Recorded: 7/19/2008

Owner's Name:
City of Seattle

Owner Address:

City/State/Zip:

Classification: Building

Resource
National Register

Comments:

Within a District? Yes

Local Register:

Contributing? Yes

National Register Nomination:

Local District: French Square Preservation District

National Register District/Thematic Nomination Name:

District Source: Skid Road National District (Including Boundary Extension)



Photograph #/Page # (Roll No./Frame No.): 01 - Commercial taken Date: 08/08

Photography Neg. No (Roll No./Frame No.):

Comments:

DESCRIPTION SECTION

Historic Use: Commercial/Trade - Business

Current Use: Warehouse/In Use

Plan: Colonial No. of Stories: 3

Structural System: Masonry

Changes to plan: None

Changes to elevation: None

Style:
French - French Renaissance

Form/Type:
Commercial

Changes to original cladding: None

Changes to other: None

**Historic Property
Inventory Report for**

Cascade Laundry/Sportcraft Knitting Company/ at 213 Main St, Seattle, WA 98104
Cannery Workers ILWU Local 37 Union Building/
Longshore Union Hall

Other - Eclectic/Mixed
Queen Anne - Richardsonian Romanesque
Tudor - Elizabethan

Changes to windows: Moderate

Other (specify):

Cladding

Brick

Stone - Cast

Foundatio

Concrete - Poured

Roof Material

Unknown

Roof Type

Flat with Parapet

NARRATIVE SECTION

Date Of Construction: 1900 + ca. 1928

Study Unit

Commerce

Community Planning/Development

Architecture/Landscape Architecture

Other

Architect: Houghton, Edward W.

Builder:

Engineer:

Property appears to meet criteria for the National Register of Historic

Yes

Property is located in a potential historic district (National and/or local):

Yes - National

Property potentially contributes to a historic district (National and/or local):

Yes

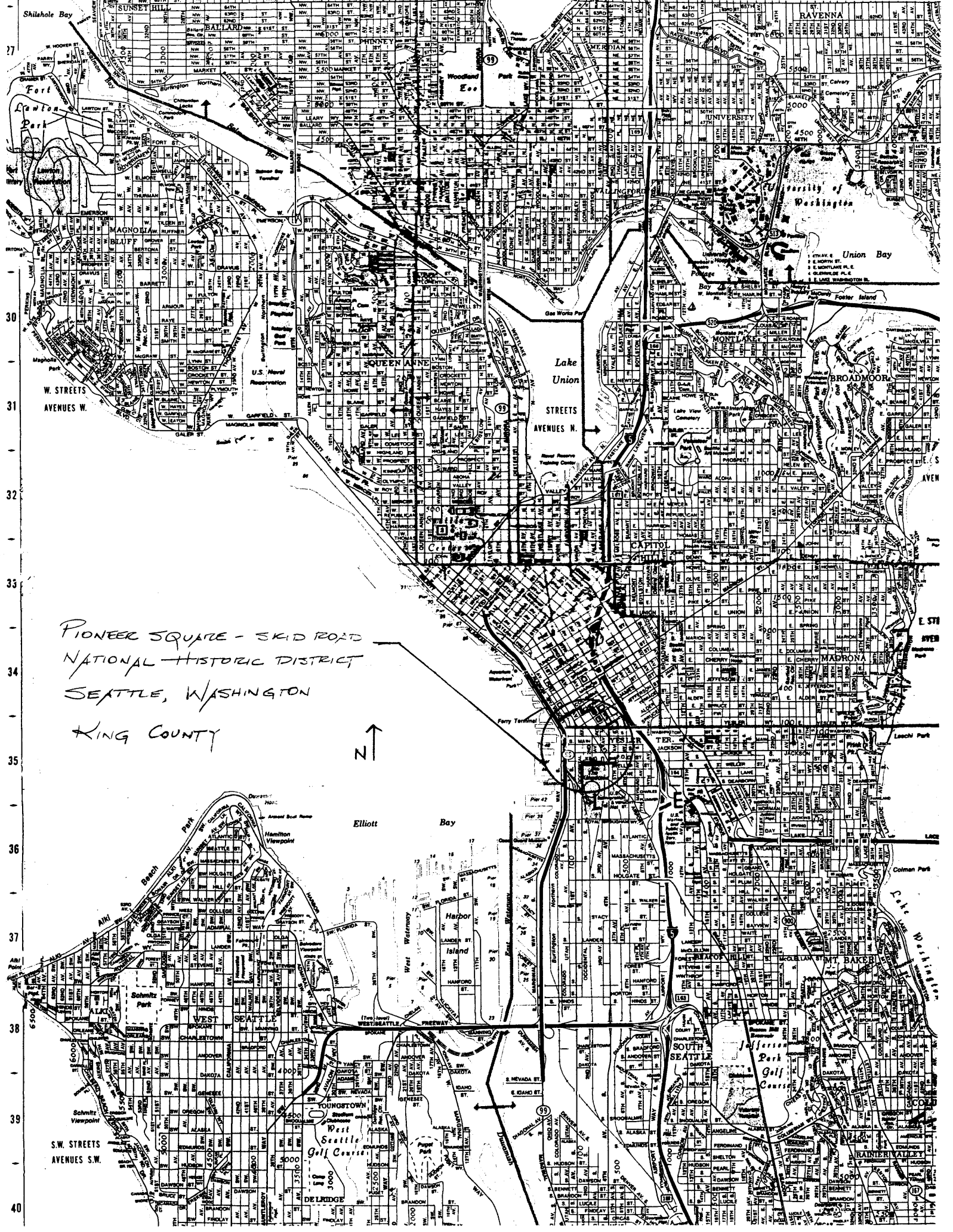
**Statement of
Significance**

The original building was designed by E. W. Houghton in 1900. In fact, the original building was three stories high with a basement. The builder was Spurr and Silber and the original owner, the Cascade Laundry. The Cascade Laundry occupied the building until at least 1909 and a laundry was still the main occupant of the building, according to a 1912 Baist map of Seattle. By 1928-1929, the Second Avenue Extension, an important public works project, cut a huge swath from Yesler Way to past Jackson Street, near the train terminals, obliterating the remains of the earliest Chinatown and slicing into buildings in its path. Some buildings simply lost a façade, but, in all, five buildings are known to have been destroyed. The Extension sliced the site on this building in such a way as to destroy its original east facing façade, which explains the great difference between the two primary facades. The building also lost its upper floors, sometime between 1949 to 1951, after being damaged by the 1949 Earthquake, with only a vestige of its three story eastern wall remaining. Despite these various destructive forces, the building retains important architectural elements which contribute to the district as a whole.

The Main Street façade was designed by E. W. Houghton, an important Seattle architect who contributed to the rebuilding of Seattle right after the Fire of 1889 as one of the partners of the firm Saunders and Houghton. Edwin Houghton was born in Hampshire, England in 1856 and came from a family of quantity surveyors and architects. He was apprenticed in the London architectural office of Thomas Houghton, his brother and in Chelsea. Before arriving in Seattle in September 1889, he had first worked as a farmer outside of El Paso, Texas; then had opened an independent architectural practice in Pasadena, California. He moved with his family to Port Townsend, Washington in early 1889. Some of the early Saunders and Houghton projects were the now demolished Washington Territory Investment Company (1889-90) and Terry-Denny Building, both of which exhibit a combination of Victorian composition and Richardsonian Romanesque. The office was also responsible for the more restrained, but elegant Bailey Building, designed for William Elder Bailey, and now called the Broderick Building. Saunders and Houghton also designed the Olympic Block, once located on the corner of Yesler and First Avenue South, which collapsed famously and dramatically in 1972. The Saunders and Houghton Partnership dissolved in around 1891, when Houghton established an independent practice. A well-known and extant building from roughly the same period as 213 2nd Avenue Extension is the Moore Theater (1903-1905) in Downtown Seattle.

This building is significant as a work of E. W. Houghton, but also directly reflects the Second Avenue Extension of 1928-29, which had a far-reaching effect on an important portion of what became the Pioneer Square-Skid Road National Historic District. In this case, the effect is dramatically shown in the difference between two architecturally interesting facades, that are markedly different from each other. In addition, the building also reflects the effects of the 1949 Earthquake, which seems to have had a particularly dramatic effect on buildings in the general vicinity of this building, particularly along Second Avenue.





PIONEER SQUARE - SKID ROAD
NATIONAL HISTORIC DISTRICT
SEATTLE, WASHINGTON
KING COUNTY



27
30
31
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36
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38
39
40

RAVENNA
UNIVERSITY OF WASHINGTON
BROADMOOR
MADRONA
SOUTH SEATTLE
JEFFERSON PARK GOLF COURSE
BAKER

SHILSHOLE BAY
FORT LAWTON
MAGNOLIA
W. STREETS
AVENUES W.
WEST SEATTLE
S.W. STREETS
AVENUES S.W.

WOODLAND PARK
LAKELAND
SUNSET HILL
BALLARD
MAGNOLIA
W. STREETS
AVENUES W.
MAGNOLIA BRIDGE
GARDEN ST
MAGNOLIA

QUEEN ANNE
LAKELAND
W. STREETS
AVENUES W.
MAGNOLIA BRIDGE
GARDEN ST
MAGNOLIA

LAKE UNION
STREETS
AVENUES N.
LAKELAND
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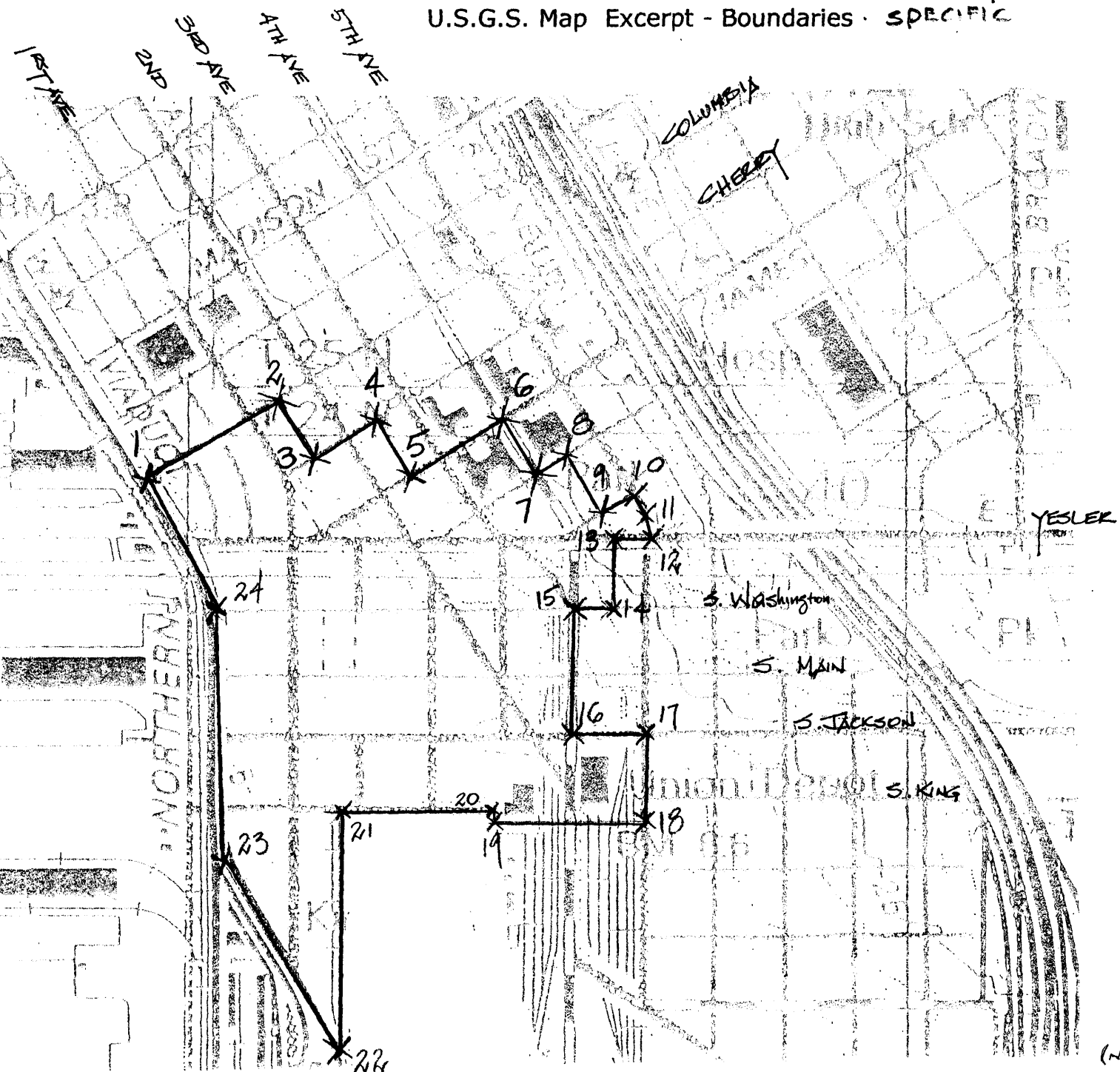
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Pioneer Square-Skid Road National Historic District

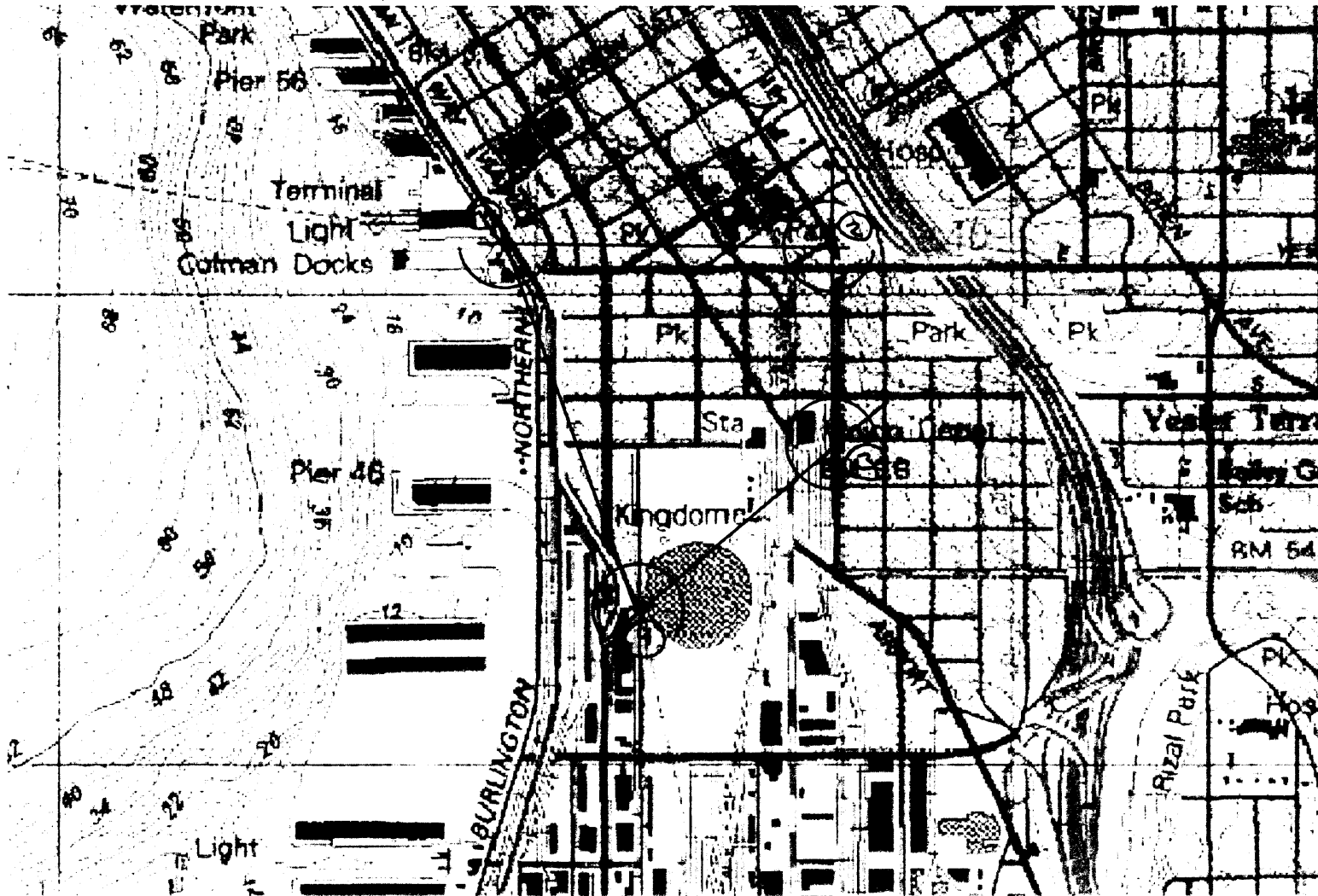
U.S.G.S. Map Excerpt - Boundaries - SPECIFIC

ELLIOTT BAY



- UTM 10
1. 549859E 5272339N
 2. 550030E 5272453N
 3. 550077E 5272379N
 4. 550160E 5272431N
 5. 550209E 5272348N
 6. 550343E 5272427N
 7. 550394E 5272348N
 8. 550432E 5272371N
 9. 550474E 5272300N
 10. 550513E 5272327N
 11. 550529E 5272298N
 12. 550532E 5272255N
 13. 550483E 5272253N
 14. 550483E 5272162N
 15. 550438E 5272162N
 16. 550438E 5271976N
 17. 550533E 5271976N
 18. 550533E 5271829N
 19. 550328E 5271829N
 20. 550328E 5271871N
 21. 550117E 5271871N
 22. 550117E 5271532N
 23. 549951E 5271874N
 24. 549951E 5272158N

N
↑
(NO SCALE)

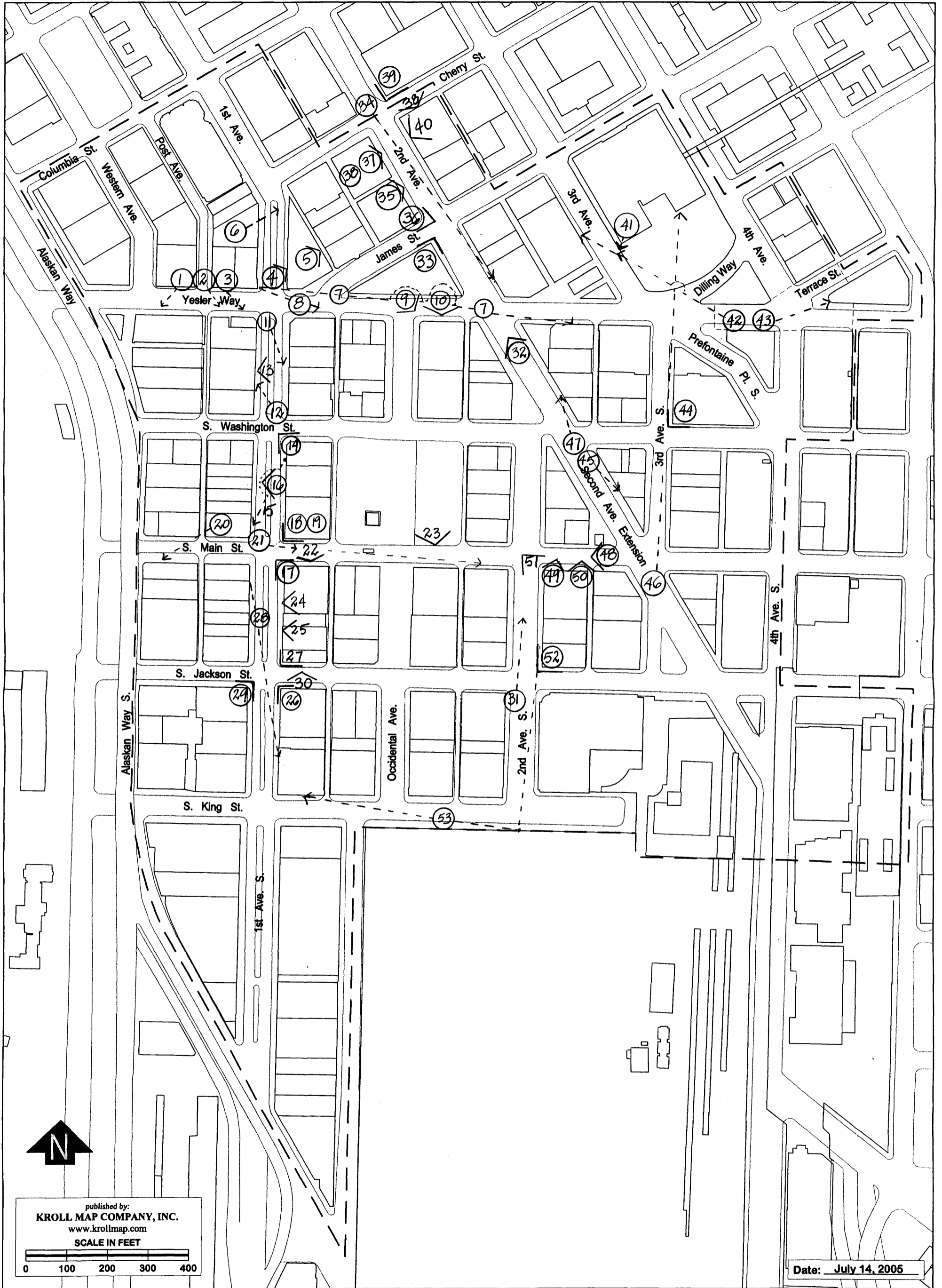


USGS Quad Map - Kingdome (historical), USGS Seattle South (WA)

- 1) UTM 10 549846E 5272321N (NAD83/WGS84)
- 2) UTM 10 550539E 5272297N (NAD83/WGS84)
- 3) UTM 10 550544E 5271868N (NAD83/WGS84)
- 4) UTM 10 550134E 5271522N (NAD83/WGS84)

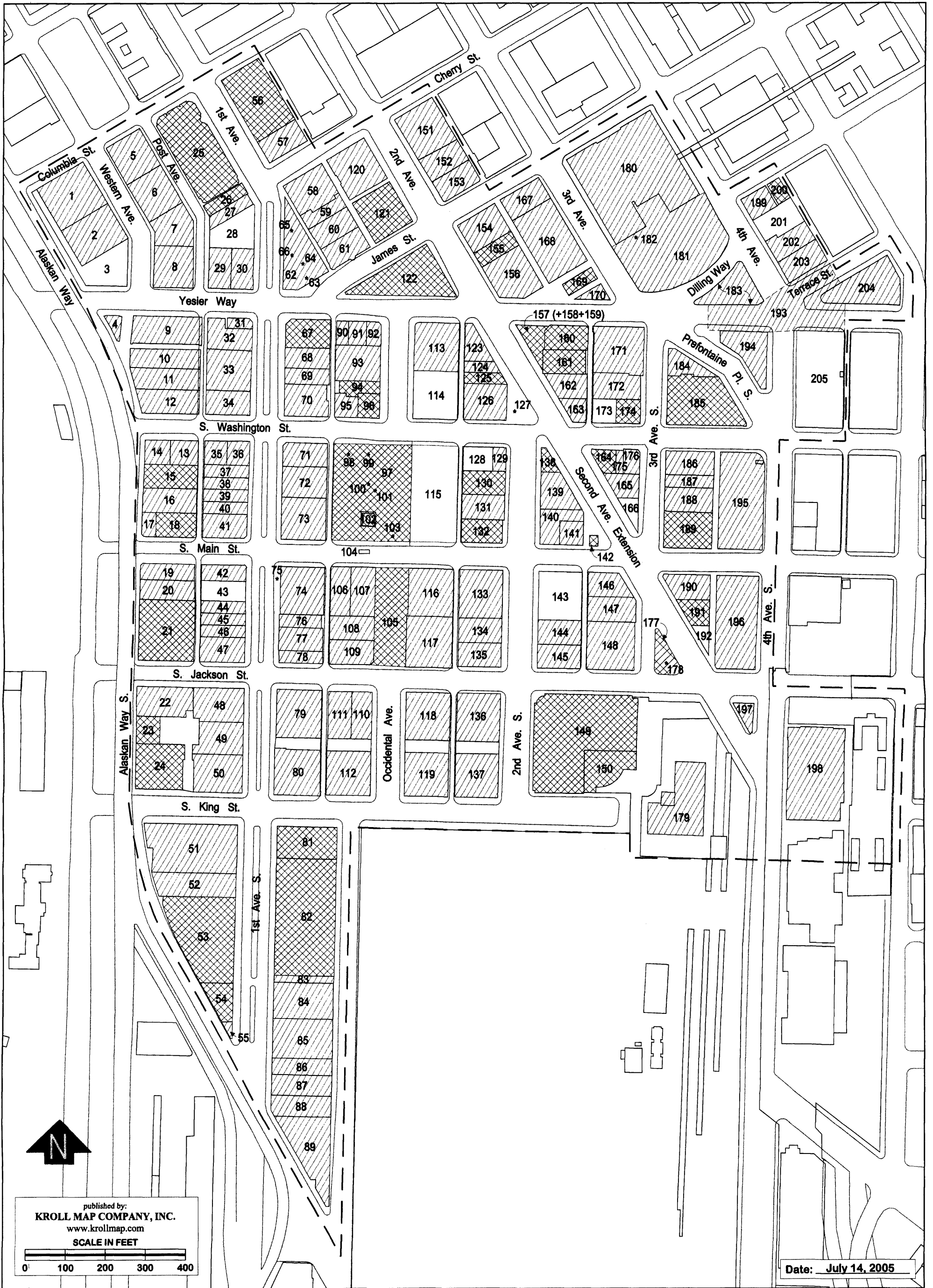
Pioneer Square - Skid Road National Historic District

Sketch Map Showing Photograph Views



Pioneer Square - Skid Road National Historic District

Contributing vs. Non-Contributing



----- National Register Historic District Boundaries

- Contributing
- Non-Contributing
- Vacant

Pioneer Square - Skid Road National Historic District Identification Map



----- National Register Historic District Boundaries

Note 1: Resource Nos. 63, 64, 65, 66 are located on 62 (Pioneer Place)

Note 2: Resource Nos. 98,99,100,101, 102 & 103 are located on 97 (Occidental Park)

Note 3: Resource Nos. 158 & 159 are located on 157 (Fortson Square)

Note 4: Resource No. 178 is located on 177 (Union Station Square)

* = objects or smaller resources

Date: July 14, 2005