

The Griffin Building is located within a commercial district that includes hotels, multifamily residential buildings, and medium-density office and street-level retail. Surrounding buildings include masonry- and terra cotta-faced buildings, manufacturing and office buildings of the 1920s, and the two towers of the 1970s-era Westin Hotel located across Fifth Avenue from the site. The nine-story Hotel Ändra (former Claremont) is located to the northwest of the site, and the Times Square and Medical Dental Building are located to the southeast of the site. The original monorail line, starting from Seattle Center in the north and ending at Westlake Mall to the south, runs on elevated concrete rails along Fifth Avenue immediately alongside the building.

The street grid in this neighborhood shifts at Stewart Street and Olive Way, with the north-south oriented streets of the Central Business District turning even further toward the west for a northwest-southeast orientation. For the purpose of this report, we will consider project north to be actual northwest, so that the façade along Fifth Avenue that is actually facing northeast will be called the eastern façade, the alley façade as the western façade, and so forth.

Site

The Griffin Building is located on the northwestern corner of Fifth Avenue and Lenora Street. The site measures approximately 60 feet north-south and 108 feet east-west, and the building footprint covers the entire site. The grade slopes from the northeastern corner of the lot upward approximately seven feet to the west and upward a few inches northward along Fifth Avenue. An alley located at the rear of the lot runs from Virginia Street to Lenora Street. Two street trees are located in the right-of-way along Fifth Avenue.

Building Structure & Exterior Features

The Griffin Building is a four-story building made of reinforced concrete with brick masonry infill and terra cotta cladding. The building measures approximately 60 feet north-south by 108 feet east-west. Stylistically it could be identified as Collegiate Gothic, a subgenre of Gothic Revival architecture, due its pointed arches, verticality, and other characteristic exterior detailing. The building has three bays running east-west and five bays running north-south with six structural beam lines. The spread footing foundation supports perimeter walls and eight vertical round columns in turn supporting reinforced concrete beams and concrete slabs on all four floors. The flat roof is covered with membrane roofing and is surrounded by a perimeter parapet. Floor-to-floor heights are approximately 17 feet from the ground floor to the second floor, with all other floors having a floor-to-floor height of 12 feet. The building is approximately 63 feet tall from the eastern sidewalk to the top of the eastern parapet. The terra cotta cladding is a light cream color. The upper three floors of the building originally had multiple-light industrial steel sash windows separated by thin round turned wooden columns/mullions. Plate glass windows have replaced the steel sash glazing, although the original vertical mullions remain in place.

The eastern façade is primary and is dominated by a Gothic-style entry portal occupying the street-level northern bay at the building's northeastern corner. The entry's pointed arch has discontinuous impost, complex ribbing, and upper foliated spandrels resolving the arch into

the nearly rectangular entry panel. The entry has three original glazed wooden entry doors with a cast metal head with a central cartouche flanked by torches. The upper arched transom windows are tripartite, with the center light having an upper operable hopper window. A projecting corbel table crowns the entry. The corbel table contains a central cartouche flanked by spandrels with quatrefoils and large projecting pendants. Vertical metal and glass lanterns flank the upper portion of the entry. The lanterns are supported on decorative terra cotta corbels with terra cotta pendants above. The two storefronts to the south of the entry are non-original, although they retain upper head fretwork distinguished by spaced shells and simple festoons. The storefronts have green marble wainscots and a wide spandrel mullion separating the storefront windows from the large upper transom windows. The southern bay contains a double store-door entry and an ATM. The façade's four vertical shafts emerge from the sidewalk levels and rise as above the parapet. The central two shafts originally had pinnacles supporting flagstaffs. The third- and fourth-floor spandrels each have six protruding vertical pendants supporting the window jambs or mullions above. Between the pendants is a raised key pattern. The spandrel above the fourth floor windows is arched. Each parapet panel has three protruding vertical pendants with intervening trefoil arches. The southern façade is secondary, but still prominent. This façade's detailing is similar to that of the eastern façade, but is divided into five bays. The three westernmost storefronts each have storefront glazing with central recessed entry door framed by original metal columns. The storefront windows have a green marble wainscot and upper head fretwork distinguished by spaced shells and simple festoons.

The western façade is a utilitarian combination of reinforced concrete and brick masonry infill. The façade is divided into two sections: the northern section contains a partially open egress stairway with a lower egress doorway, and the southern portion contains the upper three floors, each with two non-original aluminum glazed windows. The alley level portion of this section is largely blank, having one large louvered vent.

Plan & Interior Features

The interior plan of the Griffin Building has all vertical circulation on the northern side of the building with an interior stairway and elevator located on the eastern side, and an egress stairway located at the northwestern corner of the building. The street-level floor is mainly devoted to the four street-level retail spaces. Finishes at the retail spaces have been altered over time. Those spaces currently occupied by tenants have new gypsum drywall in the ground floor retail and the lobby, and non-original flooring. The westernmost retail spaces have had the interiors partially demolished as part of a tenant improvement. The corner retail space has a mezzanine with modern finishes, carpeting, and gypsum drywall, as well as a dropped acoustical ceiling. The second and third floors have been divided into offices. Originally the second floor contained an assembly or auditorium area with a stage at the northern side and administration area in the southeastern corner. The upper floor is mostly open, with a dividing wall separating the westernmost two bays from the easternmost three bays. Finishes at the interior upper floors consist of non-original carpeting at the upper floors, gypsum drywall, and dropped acoustical ceilings. The upper three floors that were originally occupied by the business college are all now commercial offices that have been reconfigured over time. The building has a partial basement.

Documented Building Alterations & Building Condition

Exterior alterations to the building include removal of flag poles at the pinnacles, replacement of all steel sash windows with plate glass glazing on upper three floors, and alterations to the storefront glazing. The retail spaces off of Virginia Street appear to retain their original doors and transom sashes, along with the original green marble of the storefront bulkheads. The original lobby at the northeastern corner of the building has been remodeled with contemporary finishes. The ground floor storefronts have all been remodeled over time. The interior of the upper three floors and the mezzanine have been reconfigured to adapt to various tenants over time, resulting in the complete replacement of all interior finishes. DCI Engineers of Seattle completed a structural review of the condition of the building in November 2016. The report found the following: in locations where the interior has remained unfinished there is evidence of deterioration of the building's structural system, evidence that the parapet has been structurally compromised, and questionable structural integrity of the façade cladding. Evidence of structural deterioration can be seen at the first floor slab where concrete spalling has exposed the steel reinforcing, and at the exposed western stair where concrete spalling has exposed more steel reinforcing bar. The report states: "The visible damage observed to structural gravity elements (beams and slab) leads us to believe the capacity of the structure may have been compromised."

The DCI report also discusses evidence of damage to the terra cotta façade. Color changes to the panels indicate patches of terra cotta may have been replaced over the years. There is also evidence of unrepaired damage and terracotta deterioration, with observable cracks and moss and other vegetation beginning to develop at the terra cotta joints. Other exterior deterioration can be seen at the back side of the parapet, where vegetation has started to develop and the masonry is in poor condition, showing spalling and poor condition of the mortar. A more thorough analysis of the structure will need to be undertaken to assess the extent of the damage to the concrete structural system.

Recorded Building Permits (Not including Mechanical, Electrical, and Signage)

Date	Permit No.	Architect	Description (Permit No.)
1927	272766	Frank Fowler	Build
1951	409786		Build 8' x 108' addition to penthouse of existing building
1954	431714		Install partitions (Fourth floor)
1955	436817		Alter third floor
1956	448590		Alter existing building, construct partitions
1959	485391		Alter portion of second floor
1960	485391		Remove loose cast stone facing on building
1960	487070		Alter lobby of existing building
1964	510421		Alter portion of first floor existing building
1965	512461		Alter second floor of existing building
1965	512726		Construct part on mezzanine
1965	513067		Alter portion first floor of existing building
1967	524296		Alter & repair exterior of building

1967	524965	Alter portion of mezzanine in building
1990	9002275	Alterations to façade (non-structural), per plans
1990	9005782	Interior demolition of partitions and ceilings, STFI
1990	9006554	Alteration to common area of building, per plans
1991	9105487	Structural reinforcement of mezzanine, per plans
1992	9200035	Alter portion of building and occupy as retail, change use of portion of first floor and mezzanine from private college to retail.
1993	9301422	Interior non-structural alterations to office area, 2nd flr, Suite 201, STFI
1993	9302228	Interior non-structural alterations to office area, 3rd flr, STFI
1993	9303526	Interior non-structural alterations to office area, 2nd flr, STFI
1994	9400411	Interior non-structural alterations to office area, 1st flr, STFI
1994	9400760	Interior non-structural alterations to office area, 4th flr, STFI
1994	9406070	Interior non-structural alterations to office area, 4th flr, STFI
1999	9900772	Interior non-structural alterations to office area, 3rd flr, STFI
1999	9903018	Non-structural tenant improvements to portion of 1st floor offices STFI
2002	2204700	Interior alterations to existing office area, 2nd flr, STFI
2010	6237752	Non-structural interior alterations to office area, 3rd flr, STFI
2012	6336211	Install 3 skylights on existing curbs on roof of office building
2013	6354315	Non-structural interior alterations to existing tenant space in commercial building of existing first floor, STFI
2013	6242294	Construct interior alterations to reconfigure bathrooms (STFI)

STATEMENT OF SIGNIFICANCE

Historic Site Context: Development of the Denny Regrade District

The development of the Denny Regrade district—generally considered the area stretching north of the central business district from Stewart Street to near Mercer Street—is a reflection of the gradual early 20th century expansion of the business community northward from its origins in Pioneer Square to major focal points along Second Avenue. Spurred by the

economic boom, a direct result of the 1897 Klondike Gold Rush, Seattle's population rose dramatically—growing from around 43,000 in 1890, to 88,000 in 1900, to over 236,000 by 1910, with subsequent northward expansion of the downtown business district.

Rapid growth of the city was also aided by the improvements to and expansion of the streetcar lines, which tended to dictate the location of both commercial and residential developments. Second Avenue provided major streetcar links through downtown and to nearby residential developments on Queen Anne Hill. Before 1904, downtown commercial expansion had essentially stopped just north of Pike Street due to the abrupt grade change as Second Avenue ran into Denny Hill, essentially making Pike Street the “end of town.” As the bluff overlooking Elliott Bay halted development west of First Avenue, and southward development was limited by the Duwamish tidal estuary, commercial development generally moved eastward to Third Avenue and then to Fourth Avenue.

When Seattle's leaders envisioned a shortage of developable land, they turned to engineers to remake the landscape. R.H. Thompson was appointed City Engineer in 1892, and quickly developed schemes to continue re-grading and paving Seattle's downtown streets, continuing northward from the developed central business district and subsequently leveling Denny Hill. Work began in 1898, and continued in segments until 1911. Denny Hill—with its crowning Victorian edifice, the Denny Hotel—was shoveled and sluiced away beginning in 1905, under the direction of City Engineer Thompson, and the Duwamish tidal areas south of town were systematically filled with soil from the Jackson Street Regrade and Dearborn cut beginning in 1907, increasing available land for industrial development.

The first phase of the Denny Regrade, from Second Avenue to Fourth Avenue, was completed in 1911; over three million cubic yards of soil were removed. Land values in the area rose dramatically, to the extent that lots valued at \$2,500 before the regrade subsequently rose to \$15,000. The first wave of development in the Denny Regrade area came as soon as the most westerly portions of the former Denny Hill area were accessible, and consisted of a variety of hotel types. The nearby Pike Place Market was another new commercial venue supporting general growth of the area. In C.H. Hanford's *Seattle and Environs*, the author describes the early development of the area:

“Building enterprise advanced to the Denny hill regraded district, and in rapid succession the New Washington Hotel, the Archibald [destroyed], Holland, Calhoun and Gowman Hotels, Wilson's Modern Business College, the Haight Building, the Securities Building and the Moore Theater were erected. The Times Building, home of the Seattle Daily Times, is also located in that district. The Standard Furniture Company's nine-story building is a distinct feature of the same district.”

Other smaller businesses such as clothing distributorships, furniture and upholstery shops and sewing machine sales and repair shops also existed in the area—likely drawn to the availability of parking and the proximity to both the retail shopping district and the wholesale trade facilities nearby at the Terminal Sales Building. Service businesses in the vicinity either catered to the needs of other commercial businesses, e.g., print shops and sign companies, or

catered to the residential or tourist occupants of the nearby hotels, including tailors, dry cleaning, and shoeshine shops and auto and garage services.

The Griffin Building, although it initially housed a private college along with retail on the main floor, is consistent with the commercial urban infill development occurring between 1911 and 1930 in Belltown and the Denny Triangle. In 1923, the city adopted one of the nation's first zoning ordinances, designating most of Belltown and the Denny Triangle a commercial district. This designation led to greater variety than in the office-heavy downtown core, with uses including residential (hotels and apartment buildings), service-oriented (banks, fire stations, telephone exchanges, laundries), recreational (theaters and dance halls), and light industrial (printing presses, office supply manufacturers). The new zoning structure also led to an increase in apartment buildings in Belltown, and businesses sprang up to serve the influx of new residents. The Griffin Building reflected Belltown's new commercial diversity by housing not only the private business college, but also other retail tenants. These joined businesses in the area such as the regional sales offices of the National Cash Register Company at 1923-1927 Fifth Avenue, along with musicians' clubs and speakeasies, a church, and additional retail concerns.

Expectations of major development of the area north of Virginia Street, however, would go largely unfulfilled, with most development through the late 1920s concentrated in what was considered the new commercial core, extending eastward from Second Avenue to Sixth Avenue south of Stewart Street. Developments that marked the eastward shift included:

- the Joshua Green Building (1911-12, John Graham, Sr.) at Fourth Avenue and Pike Street;
- The Times Square Building (1913-15, Bebb & Gould) at Fourth Avenue and Stewart Street;
- The new Frederick & Nelson Department Store (1916-19, John Graham Sr.) at Fifth Avenue and Pine Street;
- The Medical Dental Building (1924-25, John A. Creutzer) adjacent to the north on Olive Street; and
- The new Bon Marché Department Store (1927-29, John Graham, Sr.), taking an entire block between and Third and Fourth avenues and Stewart and Pine streets.

Henry Bittman's Terminal Sales Building (1923) at First Avenue and Virginia Street; his Northwestern Mutual Building (1928-31, now known as the Olympic Tower) at Third Avenue and Pine Street; Victor W. Vorhees' Joseph Vance Building (1927) at Third Avenue and Union Street; and the eleven-story Republic Building (1927) at Third Avenue and Pike Street were some of the last projects built at the northern edge of the central business district before the Great Depression.

The first Denny Regrade stopped short of leveling the streets and land on the eastern half of Denny Hill and subsequently property values deteriorated in this area, as developers were reluctant to invest in the area before the inevitable completion of the regrade. In 1928, work commenced on the second and final Denny Regrade, which focused on a trapezoidal area bounded by Virginia Street to the south, Fifth Avenue to the east, Thomas Street to the north,

and Westlake Avenue to the west, resulting in the lowering of the grade throughout that area, as well as Denny Park, which had for years loomed over the surrounding commercial district.

The Orpheum Theater (1926-27, B. Marcus Priteca) and the adjacent Benjamin Franklin Hotel (1928, Earl A. Roberts) were both built at the southeastern corner of the district, at Stewart Street and Fifth Avenue, prior to the regrading, but further commercial development of the area after the regrade occurred at a much slower pace and scale than originally anticipated, primarily due to the economic slowdown associated with the Depression of the 1930s, as well as concentration on war-related industries during World War II. During this time and through the 1960s, the neighborhood generally became a service area for the central downtown commercial core and the nearby theater and shopping district, with the construction of small and medium-scaled store and office buildings for retail, wholesale, and service businesses. Parking lots, garages, and auto service centers tended to be located on the eastern side of the district, where property values were lower.

During the 1950s and 60s, major regional development was directed to outlying areas, stimulated by post-war prosperity and increased availability of automobiles and highways. The Seattle World's Fair of the early 1960s was one attempt to stimulate investment in this area, with the original monorail and its elevated concrete tracks running from the fair site at Mercer Street south along Fifth Avenue to Westlake. Development in the downtown, when it occurred, was mainly directed to the Central Business District, with development of another generation of modern curtain-wall skyscrapers. The Orpheum Theater and the adjacent Benjamin Franklin hotel were razed in 1967 for the development of the new Westin Hotel.

A brief real estate boom and bust cycle in the 1980s and 1990s brought new office construction and condominium development, and today the area presents a rather mixed urban fabric that belies its renewed struggle for a less marginalized urban identity.

Building History: 2005 Fifth Avenue

The subject building was designed by Frank Fowler, and developed in 1927 by the Wilson Investment Company for Wilson's Modern Business College. The building consists of a main entry to the upper floors at 2005 Fifth Avenue, along with a corner retail space located at 2001 Fifth Avenue, and three smaller retail spaces along Virginia Street.

The building has had several names through the years. It started off as the "Wilson's Modern Business College Building," even though both Wilson's Modern Business College and Racine's Western Institute occupied the building between 1927 and 1955. By 1970, even though Racine's Western Institute was no longer a tenant, and hadn't been since 1955, the building was called the Racine Building. By 1980, the building was called the "Griffin Building," having been occupied by first the Griffin-Murphy Business School since 1955, then renamed the Griffin Business School starting in 1980. By 1995, the building was simply called the "2005 Fifth Avenue Building," in the city directory. In 2016, according to a plaque placed in the lobby by the Griffin Family, the building is called the "Griffin Building."

Except for during one decade, the main tenants of the building's three upper floors until the mid-1990's were the three business colleges named above. There have subsequently been various other tenants located at the upper floors of the building at different times. For

instance, the Accountants Association of Washington was a tenant between 1938 and 1942, and from 1944 to 1955 Pacific Telephone & Telegraph Company was the main tenant of the building at the main floor and upper floors.

In 1955, the Griffin-Murphy Business College moved in. The college occupied only a portion of the upper floors, and other tenants in 1955 included Gudgeon Realtors and the Seattle Housing Center, as well as various church organizations, including the Seattle King County Council of Christian Churches. By 1970, the entire second floor was used as office space, rented to Fidelity Finance Co., West Coast Credit Corp., Webster and Stevens Photographers, and the Washington State Council of Churches. The Griffin-Murphy Business College occupied the third and fourth floors.

By 1975 the Racine Building at 2005 Fifth Avenue had the following tenants: Griffin-Murphy Business College, Fidelity Finance Co., West Coast Credit Corporation, Webster & Stevens Photographers, and the American Association of University Women. Five years later, in 1980, the only tenant of the upper three stories besides the Griffin Business College was Webster & Stevens Photographers. Webster & Stevens had moved out by 1985 and the Griffin Business College occupied the entire Griffin Building from 1985 through 1990. The retail tenant space located at 2001 Fifth Avenue, on the corner of Fifth Avenue and Virginia Street, was occupied by a drug store until about 1950. The first drug store tenant was called "U.S. Chain Drugs." The next was Warren Drug Co. in 1938, then Rankin Drug Store starting in 1940. It appears that the space was divided in two between 1948 and 1951, and the following tenants occupies a space addressed at 2003 Fifth Avenue: Farmers Insurance Exchange Insurance Co, Fire Insurance Exchange Insurance Co, Hall & Pemberton insurance agents, and Truck Insurance Exchange Co. In 1951, Al Mar Sundries occupied the corner space, and in 1953, Coble's Cafe re-combined the spaces at 2001 and 2003, and converted the use to a restaurant. The restaurant didn't last long, and by 1955, the space was leased by the American Baptist Publishing Society and a Baptist bookstore. In 1966, the tenant was a temporary employment agency called Availability of Seattle. By 1970 it was an investment firm called the Harrison-Heerschap Company, and then a year later, the Seattle Investment Corporation. By 1980, the corner storefront was once again occupied by an employment agency, this time called the Career Corner Inc. In 1996, County Furniture USA was the tenant of the corner retail space. Since 2004 the space has been occupied by the Sound Community Bank, which is also the tenant of the three upper floors.

Three storefront retail spaces are addressed along Virginia Street; these are 420, 430 and 440, previously addressed 412, 414, and 416 Virginia Street. Webster & Stevens Photographers appear to have occupied the two westernmost spaces between 1938 and 1949, while Samuel F. Racine & Co. and Racine, Stone & Anderson Accountants tenanted 416 Virginia Street. In 1951, Webster & Stevens reduced their space to only 412 Virginia, as Pacific Telephone & Telegraph moved into the center unit. It is unclear how much of the telephone operations that had previously occupied the upper floors of the building were transferred to the much smaller storefront space. Around 1966, Webster & Stevens left their storefront location and moved to the second floor of the Racine building.

Also in 1951, Samuel F. Racine shared his accountant office with R. L. Knight. By 1953, Racine had left, and Knight was partnered with three other accountants, Gladys Johnson and Helen and Mable Yeager. Knight moved out by 1957, and Gladys Johnson moved out around 1964. Mable Yeager appears to have left the building after 1970, and Helen Yeager stayed in the building until 1980.

Between 1982 and 1992 no tenants are listed for the three storefronts along Virginia Street, and these may have all been occupied by the Griffin Business College, as there were no other tenants for the upper three floors or the corner retail space during that time period either. By 1996, the three tenant spaces along Virginia Street were occupied by Kitchen and Bath Works Northwest, the Credit Union of the Pacific, and Seattle Mindgames. The corner retail space was occupied by a furniture store. The upper three floors were occupied by the Credit Union of the Pacific, Inside Chess Magazine, Stewart Associates, and Wasser Inc. The Credit Union of the Pacific changed their name to Sound Community Bank in 2003, and in 2004 made the subject building their bank headquarters. In 2016, the only other tenant of the building is an architect's office at 430 Virginia Street. The westernmost two retail spaces are currently vacant.

Historical Architectural Context

The relevant architectural context of the subject building includes the style of the building, the typology of the building, and the materials the building is created from. The Collegiate Gothic style, a subgenre of the Gothic revival style, was widely used during the period of construction of the building, however, the typology of building created specifically as an urban infill vocational school is rare. This section also briefly discusses the context of reinforced or ferro-concrete structural systems along with the history and use of terra cotta cladding.

Gothic Revival and Collegiate Gothic Architecture

The Griffin Building can be classified by its vertical ornamentation as designed in the Collegiate Gothic style, a later Beaux-Arts version of the Gothic Revival style. The Gothic Revival began in England in the late eighteenth century as an inspiration to revive the European, Christianity-based Gothic styles. It was most often employed in the construction of country houses, churches, schools, and libraries in both England and later in the United States. The earliest significant public building constructed in the Gothic Revival style was the Palace of Westminster (Houses of Parliament) in London (A. W. N. Pugin and Sir Charles Barry, 1836-65).

Around the turn of the twentieth century, Gothic Revivalists reacted to the excesses of the Victorian era by promoting academic historicism and a return to the Anglo-Gothic styles that were based on the simple medieval churches of the English countryside. This historicism was concerned more with historical associations of the style. This shift towards a more "modern" rendition of Gothic Revival in England was exemplified by George Frederick Bodley's designs for buildings at Oxford and Cambridge. Oxford and Cambridge inspired the designs of numerous collegiate campuses across the United States, especially in New England, such as Princeton University. Today, this modern adaptation of the Gothic Revival style, which is often associated particularly with the style of collegiate campuses, is

commonly referred to as Collegiate Gothic. Collegiate Gothic reveals influences of the Tudor, Elizabethan, and Jacobean styles: English forms that bridged the styles between Gothic (characterized by the use of the pointed arch) and the classicism of the Renaissance period. Thus the style adopts some classical conventions of formalism and rectilinear and symmetrical plans and massing. As the style further evolved along with new engineering technology for building in reinforced concrete and steel, the form was adapted to these new methods of construction that allowed freedom to fashion interior spaces. Style was focused on the use of ornamental detail to preserve the sense of historical associations.

The style was later briefly employed in the construction of commercial buildings in the United States, most significantly beginning with the Woolworth Building (ca. 1913-1917) in New York City. The work by Cass Gilbert had nationwide influence on the use of the Gothic style for tall commercial buildings. It was deemed much more suitable to express the basic vertical form of the skeletal structure of skyscrapers than the prevailing Classical Revival mode that had been awkwardly employed up until that time. However, by the 1930s, the Art Deco style came into favor for commercial buildings and the Gothic Revival left only a small legacy of design in most metropolitan commercial districts. Throughout the Gothic Revival period, the building types which were most prolifically constructed in the style continued to be churches, schools, and libraries.

The Gothic Revival Style first came to be used prominently in Seattle with construction of the Collegiate Gothic buildings at the University of Washington designed by architects Bebb & Gould. Their first executed building for the campus was the Home Economics building (1916, now Raitt Hall) as part of the planned Liberal Arts Quadrangle, modeled on Collegiate Gothic campuses such as Oxford and Cambridge. The collegiate building was completed the same year as Bebb & Gould's Puget Sound News Building, and the Tucker Hanford Company Printing Plant. The choice of Collegiate Gothic for the two commercial buildings may have been intended to associate the printing companies in the public eye to institutions of higher learning. Photos of both the Puget Sound News Building and the Tucker Hanford building were published side by side in the November 1917 issue of *Architectural Record*. These may have been the only buildings designed by Bebb & Gould in this style outside of the college campus. In Spokane, Kirtland K. Cutter and G. A. Pehrson also employed this style in the design of the Chronicle Building, completed in 1923 for the Spokane Chronicle newspaper.

The Puget Sound News Building was an early commercial building in downtown Seattle to be built with a façade in the Gothic Revival style. Later commercial building in downtown Seattle and the northwest that employ Gothic Revival or Collegiate Gothic styling include the Terminal Sales Building (ca. 1923), the Shafer Building (1924, James E. Blackwell), the Medical Dental Building (1924-1925, John A. Creutzer), the Fourth and Pike Building (1926-1927, Lawton and Moldenhour, also known as the Liggett Building), and the Chronicle Building (Spokane, 1923, Cutter & Pehrson). Extant smaller-scale commercial buildings executed in the style during this period include the Griffin Business College (ca. 1927, Frank H. Fowler), and the Mann Building (1926, Henry Bittman). By the late 1920s and early 1930s, Art Deco had evolved from the Gothic form and had begun to be employed more often in commercial architecture in Seattle and nationwide. Art Deco enjoyed brief

popularity until commercial buildings and the steel-frame modernist structures of the post-war era were sheathed with glass curtain walls.

History and Typology of Higher Education Urban Infill buildings

Most buildings associated with post-secondary education are associated with a campus or larger planned space that encompasses lawns, quadrangles or other outdoor spaces. The North American college campus was established by the earliest-founded colleges and universities, such as Harvard (1636), the College of William & Mary (1693), Yale University (1701), and the University of Pennsylvania (1740). Even colleges and universities in restricted urban sites, such as Columbia University (1754), tend to try to establish a sense of outdoor space and a campus-like feel.

Some vocational schools and institutes of higher education, however, own or utilize urban infill buildings rather than dedicated campuses or grand stand-alone buildings. These urban infill-type buildings have one or two primary façades at the lot line, are several stories tall, and have secondary façades abutting alleys or other buildings. The most common use of urban infill buildings for educational purposes is tenancy in an office building. Office buildings are easily adapted for classrooms and administration space because they have flexible interior spaces, with an ease of circulation that includes both elevators and stairs. The pattern of vocational schools in Seattle adopting office building space for their curricular and administrative needs is clear. Leo's Business College was located in the Occidental Block in 1896. By 1896 the Acme Business College was located in the Seattle National Bank Building (1890, J. Parkinson, also known as the Pacific Block building or the Interurban Building). Wilson's Modern Business College was operating in Seattle by 1896, and by 1899 had relocated in the Collins Block, where it remained until moving into its own building, the subject building, at 2001 Fifth Avenue in 1927. By 1897 the Pacific Telegraph School was teaching telegraphy in the National Bank Building alongside the Acme Business School. Also by 1901, Clarke's Pernin Shorthand School of New York and Chicago had opened a branch in Seattle, located in the Boston Block. The Western Institute of Accountancy was located at Second Avenue and Madison Street in 1922, before it became Racine's Western Institute and joined in 1927 with Wilson's Modern Business College. In 1926, the Metropolitan Business College was located in the Henry Building, and the Success Business School was housed in the Crary Building at Fifth Avenue and Union Street.

There are several examples of office buildings in use by educational institutions elsewhere in the country. In San Francisco, the Academy of Art University was founded in 1929 specifically to teach advertising art. It moved into the Crossley Building at 79 New Montgomery Street (1907 and 1920, Mel I. Schwartz), a five-story-tall eclectic commercial building, with storefronts at street level, eclectic ornamentation, and a flat roof with a parapet. The Little Building at Emerson College in Boston was built in 1917 as a grand "skyscraper" office building/arcade complex, with space for 900 offices. In 1994, Emerson College bought it and renovated it as housing for 750 students. It dominates the corner of Tremont and Boylston streets. . The Ludington Building (1891, Jenney & Mundie) was commissioned by Mary Ludington Barnes for the American Book Company. Columbia College, Chicago, took over occupancy of the building in 1999.

The best examples of urban infill buildings constructed specifically for secondary education are located in New York City. Thomas Hunter Hall of City University of New York (CUNY) was originally built as a Normal College for the training of teachers. This building fronts Lexington Avenue, and although it encompasses almost a half block, and backs up to the other buildings of Hunter College, the massing with a taller central core, turrets and crenellations make it appear less like a flat-roofed, parapetted, traditional urban infill structure, and conveys a sense of institutionalism.

Hemmerdinger Hall (1896, Arthur Zucker) of New York University may be the best example of a multi-tenant urban infill building constructed specifically for a college or university. It is located on the southeastern corner corner of Waverly Place and Washington Square East in New York City. It was constructed as a multi-tenant building, intended for both commercial tenants and university uses. The original tenant was the American Bank Note Company and New York University's schools of Commerce, Law and Pedagogy. Hemmerdinger Hall has neoclassical ornamentation, but contains a taller, open first floor, with storefronts and plate glass windows.

There are also buildings such as former high school buildings in New York that were taken over for secondary education. The New York High School buildings were urban infill structures built to a specific urban model, retaining a sense of minimal outdoor space and an institutional feel. The building currently housing the John Jay College of Criminal Justice, part of CUNY, was originally constructed for DeWitt Clinton High School. In Seattle, an example of a former urban high school converted to post-secondary education is the former Broadway High School now part of the Seattle Community College, however, Broadway High School was intended as a stand-alone structure on an aggregate city block. O'Dea Catholic High School, however, is a collegiate gothic urban infill structure, directly abutting the sidewalks.

It is not known whether any other buildings besides the Griffin Building were constructed in the Pacific Northwest or Seattle specifically as multi-tenant urban infill college or university structures.

Ferro-Concrete (Reinforced Concrete) Construction

The Griffin Building is a relatively early example of reinforced concrete construction. Although the Assyrians and Babylonians used clay as the bonding substance or cement and the Egyptians used lime and gypsum cement, the first modern concrete (hydraulic cement) was made by British engineer John Smeaton in 1756, by adding pebbles as a coarse aggregate and mixing powdered brick into the cement. Portland cement, invented by English inventor Joseph Aspdin in 1824, has remained the dominant form of concrete used today. Adding steel to concrete gives strength in tension to the compression-resistant concrete. Early experimentation with steel reinforcement began in the mid-nineteenth century by several inventors, including American Thaddeus Hyatt, a constructor and tester of reinforced concrete beams, and J. L. Lambot, a concrete boat builder. The use of steel-reinforced concrete did not gain widespread acceptance until after Joseph Monier, a French gardener, was granted a patents for reinforced concrete pots between 1849 and 1867. Monier later used his familiarity with the new material to build bridges and concrete water tanks. New

engineering design methods had been developed by the end of the nineteenth century, and pre-stressing was actively explored, although it remained experimental until Eugene Freyssinet achieved a basis for the design of pre-stressed structures. Robert Maillert, a Swiss engineer, designed several innovative bridges and explored concrete shell construction that, along with Freyssinet's designs, had wide influence in northern Europe and the United States.

Reinforced concrete is used architecturally for both its elasticity and ability to accept and retain a shape into which it has been formed, while offering a fireproof building structure. Frank Lloyd Wright's Unity Church (1906), and his later Johnson Wax Complex (1937) in Racine, Wisconsin, show the fluidity and rigid expression available to ferro-concrete construction. The Unity Church is widely recognized as the first building in America to be constructed entirely in concrete, although in 1904, architect S. A. Jennings, a local proponent for ferro-concrete construction, claims to have designed the first entirely reinforced concrete building in the United States, the Adrian Court Apartments (destroyed) on Seattle's First Hill. Jennings also utilized reinforced concrete in the five-story Haight Building, at Second Avenue and Pine Street, constructed in 1909. Charles Bebb, a Seattle architect originally trained as an engineer and a recognized expert in fireproof building construction, incorporated reinforced concrete construction in several of his early projects. His eleven-story Frye Hotel (1911) incorporates both structural steel and reinforced concrete. Other relatively early reinforced concrete buildings in Seattle include the Corner Market Building (1911-12, Thomas & Granger) at First Avenue and Pike Street, and the U.S. Government Locks Building (1916, Bebb & Gould).

Local Terra Cotta Manufacture and Eclectic Commercial Architecture

After steel-framed construction was pioneered in Chicago in the 1890s, architects were free to increase the size of windows in commercial buildings, resulting in increased façade transparency and higher interior light levels, as well as allowing retail merchants "show windows" on the street-level façades. At the same time and as a direct consequence of several disastrous downtown fires throughout the United States, building codes were developed, initially to protect property and eventually to save lives. After a major fire destroyed Seattle's nascent central business district in 1889, fireproof construction was mandated for new buildings in downtown Seattle. Free from the limitation of load-bearing masonry construction, architects employed Classical Revival styles, particularly Renaissance Revival, which provided architects with the opportunity to dress their buildings with florid ornamentation using versatile, relatively light terra cotta, rather than heavier carved stone. Around 1920, terra cotta became the preferred cladding material for exterior wall surfaces because of its durability, lighter weight, and visual lightness. Seattle architects designed dozens of downtown buildings that became a "source of splendor, richness and architectural variety that contributes to Seattle's vibrant architectural urban environment." Exceptional extant buildings from this period include, but are not limited to: the Arctic Club, (1914, 1917, A. Warren Gould), the Times Square Building (1915, Bebb & Gould), the Coliseum Theater (1916, B. Marcus Priteca, now Banana Republic), the Doyle Building (1919, Doyle & Merriam), the Decatur Building (1921, Henry Bittman), the Dexter Horton Building (1922, John Graham Sr.), Eagles Auditorium (1924-25, Henry Bittman), and the Olympic Tower (1929, Henry Bittman).

As the demand for lighter and fireproof exterior cladding material grew in Seattle in the 1880s, four West Coast terra-cotta manufacturing companies grew to dominate the industry. Two of these companies were locally based: the Puget Sound Fire Clay Company and the Northern Clay Company. The Washington Brick, Lime & Sewer Pipe Company was based in Spokane, while the Gladding-McBean Company was located in Lincoln City, California. The Denny Clay Company was organized in 1882, after Arthur A. Denny took over the assets of the Puget Sound Fire Clay Company whose factory was near Van Asselt, a former town on the Duwamish where a Boeing factory is now located. By 1900, the company was marketing its tile along the West Coast from California to Alaska. Around that time the company relocated to Taylor, Washington, just east of Buckley, opening large clay mines and building a large factory. The Denny Clay Company merged with the Renton Clay Company in 1905, forming the Denny-Renton Clay Company. This company produced terra cotta for many well-known downtown Seattle buildings, including the King County Courthouse, the Artie Building, and the Times Square Building. The Northern Clay Company was organized in 1900 in Auburn, WA, and supplied terra cotta for the Coliseum Theater, the Washington Securities Building, the Crystal Swimming Pool, the Joshua Green Building, the Securities Building, and the Frederick & Nelson Department Store. The Washington Brick, Lime, and Sewer Company had a large plant in Spokane that was capable of a monthly production of 450 tons. Gladding-McBean was the "preeminent producer of terra cotta in California," and produced terra cotta for the Smith Tower, the Pioneer Building, and the Federal Office Building. In 1925, the Denny-Renton Clay Company merged with Gladding-McBean. Gladding-McBean is presently the only terra cotta manufacturer in the United States.

Building Owner: Wilson Investment Company, Wilson's Modern Business College, and Judson P. Wilson

The original owner of the Griffin Building was the Wilson Investment Company, of Tacoma, Washington. This company may have been involved in subdividing and selling suburban Seattle properties in the early 1900s. The company incorporated and was listed in the Washington Secretary of State's corporation's publication from 1913 through 1927. Professor J. P. Wilson, also known as Judge or Judson P. Wilson, was the founder and owner of Wilson's Modern Business College, which opened its doors in 1895. Judson P. Wilson was born in New York in 1858. He was married and had one child in New York before he moved to Seattle around 1890. His second child was born in 1891. By 1893 Wilson was listed as a teacher in the city directory. He married Anna Capistran in 1917. He died in 1929. After Wilson's death Samuel Racine of Racine's Western Institute, which shared tenancy of the building, was instrumental in continuing to run the school.

The first building associated with Wilson's Modern Business College is the Collins Building, located at Second Avenue and Pine Street, constructed in 1889. As early as 1899, the college's football team was playing other regional colleges, and in 1902 the girls' basketball team was playing against high school and other regional teams. By 1902, Wilson's Modern Business College had the largest attendance of any technical school in the Pacific Northwest. Students who had completed eighth grade were accepted, and the school drew students from Seattle from out of town. Out-of-town students were placed by the college in residences with families, including J. P. Wilson's own home. By 1912, Wilson's Modern Business College

was also located in the Wilson Building at 1524 Second Avenue (destroyed). The college moved into its own building shortly after it was constructed in 1928. The school incorporated as a non-profit organization in 1936.

By 1940, Wilson's Modern Business College offered courses in English, geography, arithmetic, stenography, bookkeeping, and business administration. The college appears to have gone out of business by 1942.

Building Architect and Designer: Frank H. Fowler (1882-1931)

Frank Hoyt Fowler was born in Saint John, New Brunswick on September 2, 1882, the son of Samuel and Annie Fowler. Around 1900 the family moved to Fairhaven in Whatcom County. Fowler attended the University of Washington in 1902.

Fowler was employed between 1907 and 1908 by the Pullman Company and the F. M. Davis Iron Works in Denver, Colorado; between 1908 and 1909 by the Fort Worth & Denver Railroad in Fort Worth, Texas; between 1909 and 1911 by the Puget Sound Lines as a bridge designer; and between 1912 and 1918 by the Chicago, Milwaukee & St. Paul Railway as an assistant engineer in their bridge department.

In 1914 Fowler appears to have been working on his own, at least part-time, when he designed the Florence Apartments (504 Denny Way) in Seattle, a four-story vernacular concrete and brick apartment building.

In 1915, Fowler designed the Gorin Residence (3403 Bella Vista Avenue), a vaguely Dutch Colonial two-story frame house.

In 1916, Fowler remodeled an existing 1908 building into the Bucklin Building (4137 University Way, now the Hardt Apartments), a small vernacular three-story brick apartment building with first-story commercial spaces.

Fowler's first major commission was the Winter Garden Theatre (1513 Third Avenue, Seattle, vacant, altered), completed in 1920. The theatre was contained within a four-story brick Classical Revival building featuring four classical rectangular pilasters running upward from the marquee to the cornice. The theater was designed with a large sloping floor and a small glazed mezzanine for smokers and mothers with children. In the 1950s and through the 1970s the theater became a notorious venue for X-rated films. The building was gutted in the 1980s and converted to commercial uses.

In 1922, Fowler was commissioned to design the Kincaid Apartments (4522 Brooklyn Avenue NE, now University Regency), a three-and-a-half-story brick masonry apartment building in the University District.

1923 was a great year for Fowler, as he completed three significant projects and consulted on another, all in Seattle. The first was the Lambert Apartments (4536 Eleventh Avenue NE, demolished), a two-story, four-unit apartment building in the University District. The Lambert was followed by a larger project, the Wilsonian Apartments (4710-4714 University

Way NE, altered, City of Seattle Landmark). The Wilsonian is a large, eleven-story, steel-framed, brick masonry-sheathed apartment hotel that originally cost \$760,000. The original owners were Mr. and Mrs. George W. Wilson of the Corinne Simpson-Wilson Company. Later that year Fowler completed work on a three-story apartment building for J. C. Bule (1508 Tenth Avenue E, Seattle, now Fairfax Condominium).

On July 19, 1923, Fowler and architect Hamilton Rowe filed permit drawings for the sixteen-story Romanesque revival Medical Arts Building (509 Olive Way, Seattle) on Olive Street between Westlake and Sixth avenues. The developer wished to vest the project prior to building code changes occurring on July 27, 1923. Architect John Creutzer was later hired to redesign the building in the Gothic style, with A. H. Albertson assisting with the design of the medical suites. Rowe and Fowler possibly continued as project draftsmen. Fowler's success continued into 1924, with the completion of the Alta Casa Apartments (1645 Tenth Avenue E, Seattle). The three-story Mission Style apartment building originally featured a large rooftop garden. He was unsuccessful, however, in securing the commission for the design of a new city hall in Arlington, Washington, although he submitted schematic plans to the city council. He designed renovations of the first floor bank space within the Seaboard Building (1500 Fourth Avenue, City of Seattle Landmark). The remodel included replacing the original bank vault. Also in 1924, Fowler completed a smaller project in the University District, a garage for A. J. Tuskee, (4728-32 Tenth Avenue NE, altered).

The only projects that Fowler is known to have completed in 1925 were an apartment building and a residence. The Cornelius (306 Blanchard Street) is an eight-story brick and terra cotta apartment building constructed for Mr. and Mrs. Carol Cornelius. The residence (2648 Cascadia Avenue S) was purchased by banker Ben Bernard Ehrlichman, who organized financing for the Medical Dental Building.

Fowler completed designs for Wilson's Modern Business College (2005 Fifth Avenue) in 1927. The business school was a four-story terra cotta Gothic revival building.

The last known design that Fowler completed was a three-story brick masonry apartment building, the Cornell (531 Malden Avenue), completed in 1928.

Fowler served as chairman of the Seattle Municipal League's General Housing Committee in 1918. He also served on the 1918 Building Code Commission, writing Part 3 of the Building Code. Between 1926 and 1927 he served on the Washington State Building Code Commission with a view of reducing economic losses and fire hazards. He was member of both the American Institute of Architects and the American Society of Civil Engineers. Fowler was also a founding member of the Washington State Society of Architects. Frank Fowler passed away suddenly at the age of 49, on December 3, 1931.

Building Contractor: Peter (or Peder) P. Gjarde (1875-1938)

The general contractor for the Griffin Building was Peter P. Gjarde.

Gjarde was born in 1874 in Egvedt, Norway, and immigrated to the United States in 1893. By 1900 he resided in Seattle and was working as a carpenter. In 1902, the Seattle city

directory lists his employer as Hutchins & Criddle. He petitioned for naturalization in 1909. On May 15 1912, Gjarde married Aminda Lawrence at Immanuel Lutheran Church in Seattle. He owned his own general contracting business by 1920, and held offices in the Lyon Building. He is known to have been responsible for the construction of the following buildings: the John Hay School (1921, architect Floyd Naramore); the De Honey Dancing Academy (1923) ; a now-demolished mill construction building at the corner of Third Avenue and Lenora Street, designed by Henry Bittman (1926) ; a building for the Crescent Manufacturing Company at the corner of S Maynard Street and Dearborn Avenue S, designed by Stuart & Wheatley (1926) , now known as the RDA Building; and the original Seattle Art Museum by Bebb & Gould (1933, now the Seattle Asian Art Museum, City of Seattle Landmark) . By 1937, Gjarde had offices in the Joshua Green Building, and completed the Anderson Buick Center.

Gjarde died on February 13, 1938.

Other Associated Individuals: Samuel Racine and Racine's Western Institute

Samuel Racine was born in Minnesota in 1883, and followed his father to Alaska in 1897. Racine arrived in Seattle in 1904. He became a certified public accountant, and authored textbooks on accounting. His obituary mentions that he was the proprietor of Wilson's Modern Business College. It is unclear what the relationship was between Wilson's Modern Business College and Racine's Western Institute. Racine donated approximately \$1,200 per year to the college after it became a non-profit organization, and was the head of the college after J. P. Wilson's death. In addition to his private business as an accountant, he also helped to develop the recreation area known as the Snoqualmie Ski Bowl, which was promoted in the newspaper along with Wilson's College, with a night ski train including two cars reserved for dancing and the college band aboard to play. Racine served one term as the secretary of the Accountants Association, and was on the Board of Trustees of the Young Men's Business Club. Racine died in Seattle in 1951.

Other Associated Individuals: Matthew Griffin & the Griffin Business College

John F. Griffin founded the Griffin Business College in Seattle 1909. His son Eugene and grandson Michael continued to run the college until after Eugene's death in 1983. During that time the college grew to include three locations, including the subject building as of 1955. The Griffin Business College offered vocational training, and associates and baccalaureate degrees. In 1977, J. Michael Griffin was the vice president of the college and was elected as the director of the Association of Independent Colleges and Schools in both 1975 and 1977. By 1982 the Seattle campus of the Griffin Business College had an enrollment of 900 in the subject building, with another 400 hundred students at its Bellevue campus. In 1983 Michael Griffin sold the college to Philips Colleges, which kept the name of the school. After the sale, the college rapidly expanded and ran into accreditation trouble. Griffin College went out of business in 1993.

Other Associated Individuals: Webster & Stevens Photographers

Webster & Stevens Photographers consisted of Ira Webster and Nelson Stevens, who arrived in Seattle in 1899. By 1903 they had opened a photography studio and eventually had a staff of seventeen photographers. Between 1906 and 1943, Webster and Stevens were the

exclusive photographers for the Seattle Times. They had a business motto: “Anything. Anytime. Anywhere.” They also used their photography for advertising and other commercial purposes. Webster and Stevens moved into the subject building as early as 1938 and maintained office space there until at least 1980. Nelson M. Stevens died in 1938. Ira J. Webster died in 1943. In 1943 the business was sold to Roy M. Peak, then in 1948 to Lou Miller. In 1980 Al Rankin purchased the business and more than 55,000 negatives of Webster and Stevens. In 1983 the Museum of History and Industry (MOHAI) purchased the photographic collection of the business with a donation made by PEMCO, and other funding support for the preservation of the collection was donated by the King County Office of Historic Preservation, the Seattle Foundation, the DKB Corporation, SDL Construction, the Nielsen Fund, Robert Roblee, Peter LeSourd and the Institute for Museum Services.

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The features of the Landmark to be preserved include: The exterior of the building.

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