



The City of Seattle

Landmarks Preservation Board

Mailing Address: PO Box 94649, Seattle WA 98124-4649

Street Address: 600 4th Avenue, 4th Floor

LPB 419/17

REPORT ON DESIGNATION

**Name and Address of Property: Colonnade Hotel/Gatewood Apartments
107 Pine Street**

Legal Description: LOTS 1 AND 4 BLOCK 26, ADDITION TO THE CITY OF SEATTLE AS LAID OUT BY A. A. DENNY, COMMONLY KNOWN AS A. A. DENNY'S 3RD ADDITION TO THE CITY OF SEATTLE, ACCORDING TO THE PLAT THEREOF RECORDED IN VOLUME 1 OF PLATS P. 33, IN KING COUNTY WASHINGTON, EXCEPT THE WESTERLY 9 FEET THEREOF HERETOFORE CONDEMNED IN DISTRICT COURT COUSE NUMBER 7092 FOR WIDENING OF FIRST AVENUE, AS PROVIDED UNDER ORDINANCE NUMBER 1129 OF CITY OF SEATTLE; EXCEPT FOR THE NORTHWESTERLY 7 FEET OF SAID LOT 1 HERETOFORE CONDEMNED IN KING COUNTY SUPERIOR COURT CAUSE NUMBER 57057 FOR THE WIDENING OF PINE STREET AS PROVIDED UNDER ORDINANCE NUMBER 14500 OF THE CITY OF SEATTLE.

At the public meeting held on June 7, 2017 the City of Seattle's Landmarks Preservation Board voted to approve designation of the Colonnade Hotel/Gatewood Apartments at 107 Pine Street as a Seattle Landmark based upon satisfaction of the following standard for designation of SMC 25.12.350:

- C. *It is associated in a significant way with a significant aspect of the cultural, political, or economic heritage of the community, City, state or nation; and*
- D. *It embodies the distinctive visible characteristics of an architectural style, or period, or a method of construction.*

**Administered by The Historic Preservation Program
The Seattle Department of Neighborhoods**

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DESCRIPTION

Location and Neighborhood Character

The subject building is located in Seattle's Central Business District, across the Street and to the east of the Pike Place Market Historic District. The city's major commercial and financial business buildings, as well its governmental buildings (city, county, and federal) and some cultural institutions (Seattle Art Museum and Benaroya Hall) are located to the south of the site. Major retail stores (Macy's, Nordstrom, and Banana Republic) are located to the east of the site.

Site

The Colonnade Hotel/Gatewood Apartments Building is located on southeastern corner of the intersection of First Avenue and Pine Street. The building covers nearly the entire site, which measures 111 feet east-west and 113 feet north-south. The site slopes down approximately five feet from north to south. An open parking lot is on the adjacent property to the south. The building fronts on both First Avenue and Pine Street with paved sidewalks on both frontages. An alley borders the eastern property line.

Building Structure & Exterior Features

The Colonnade Hotel/Gatewood Apartments Building was originally constructed in 1900 as a four-story unreinforced brick masonry hotel building. Stylistically it could be identified as a vernacular building with some elements of the Classical Revival style, including stone sills and lintels, and jack arches with stone keystones above second- and third-floor windows. All storefronts and upper windows are non-original, although the present upper window configuration, with 16-over-1 insulated double-hung windows, is the same as the original single-glazed windows. The brick masonry is a red common brick stacked in a Flemish bond. The construction is of unreinforced masonry with heavy timber columns or wood-framed walls supporting heavy-timber beams and 2" x 14" or 2" x 12" wood joists for all floors and the roof. Wooden joists typically run north-south. The building's structure was majorly augmented and seismically upgraded in the early 1990s, with a steel braced frame running along the northern and western exterior walls. Seven east-west structural bearing lines create one short bay on the north and five equal bays along the western exterior wall. Seven north-south structural bearing lines create one short bay the second bay from the east, and five equal bays along the northern exterior wall.

The building takes up the entire site and presently measures approximately 111 feet east-west and by 53 feet north-south. The upper floors have a "U"-shaped plan, allowing a central light well open to the south, allowing light into the interior room on the second, third, and fourth floors. The northern and western façades are primary, with the eastern utilitarian façade fronting an alley and the southern façade, originally abutting another building, facing onto an on-grade parking lot. The building measures approximately 51 feet tall from its low point at the southern end of the First Avenue frontage to the top of the parapet. Floor-to-floor heights are approximately 15 feet 2 inches from the first to second floor, 11 feet from the second to third floor, 10 feet from third to fourth floor, and 12 feet from the fourth floor to the sloping roof. The building's roof is covered with membrane roofing.

The building's western façade is primary. The façade was originally classically composed with a base, shaft, and crown, more specifically with street-level storefronts with recessed entries and a central hotel entry, a brick masonry two-story shaft defined by projecting second- and fourth-floor sub-cornice bands, and upper crown with a prominent sheet-metal upper projecting cornice with dentils and an upper brick parapet with parapet extensions at structural bay lines. The street level square brick columns have rusticated sandstone bases and capitals, with two intermediate sandstone bands. The upper cornice and parapet were removed at some time and the entrance to the hotel or apartments has been moved to the northern façade. The non-original street-level storefronts are similarly detailed with wooden-framed stopped-in glazing and simple recessed panel stem walls. All storefronts have upper transom lights, although the fenestration differs. The southernmost storefront contains a recessed doorway on the south and three large undivided transom lights. (The northernmost window has been divided to allow the insertion of an air conditioning unit.) The next storefront to the north has a solid-panel egress door on the south and a storefront door to the north, with the central section consisting of an angled bay. The upper transom features three large undivided lights. The third storefront bay from the south has a central recessed store door with three upper transom lights, each divided into three sections by vertical muntins. Steel seismic bracing is visible through the storefront glazing. The next bay to the north has a similar arrangement as the previous one, although the recessed doorway is wider and the store door has a sidelight. The next storefront bay, the second from the north, is smaller due to non-original brick infill on the northern side; a recessed store door is located on the southern side and the upper transom is divided into four lights, each divided into five sections by vertical muntins. The upper glazing appears to be older float glass. The northernmost storefront has no entry and the upper transom window has been covered by signage. A cast iron square column with a simple base and capital supports the storefront at the corner.

The northern façade is also primary. Its composition is similar to the western façade, although the façade lacks the square brick and sandstone lower columns. The second floor sub-cornice band that runs the entire width of the western façade returns around the northwestern corner of the building and extends eastward approximately fifteen feet. A rusticated sandstone stringcourse extends eastward along this line until the sub-cornice band is continued on the eastern side of the building, extending approximately thirty-five feet westward from the building's northeastern corner and accentuating the easternmost storefronts. The western storefronts are similarly composed, with a cast iron column (signed "Rainier Foundry Seattle" on the base) on the building's northwestern corner, and four storefronts separated by three simple square wooden columns. These columns do not align with the building's upper-floor structural bays. The entrance is located at the second bay from the east and has a central double store door. The remaining bays are divided into three glazed units, while the upper transoms of the four bays are divided into three lights, each divided into four sections by thin vertical mullions. Seismic bracing is visible behind the two easternmost storefronts. The central portion of the façade is brick, with a recessed hotel entrance on the eastern side and a three-section storefront on the western side. A non-original projecting sheet-metal canopy shelters the entrance and storefront. The entrance doorway has sandstone banding on either side. A simple square column divides the two eastern storefronts. The recessed store doors are located at the intersection of the two storefronts and are flanked on each side by a two-light store window. The outermost residential units are

slightly smaller than the inner units. The upper transoms are divided into five sections, with the outer sections somewhat smaller. The three floors above the street-level are divided into six bays, each with groups of three windows on each floor, with the exception of the smaller second bay to the west, which has two windows: one intermediate between the second and third floors and one intermediate between the third and fourth floors. The upper window interrupts the upper projecting sub-cornice band. Both windows have a four-over-two configuration.

The eastern (alley) façade is utilitarian, and consists of common brick masonry walls, with the lower portion parged cement. Six windows on the lower level have been filled in with masonry, and a group of three windows and an egress door are located on the façade's southern side. The upper portion of the façade has groups of three windows at each structural bay on each floor, with the exception of the northernmost bay, which has only one window per floor. The third-floor window in this bay is missing. The windows all have brick sills and brick relieving arch headers.

The southern façade is utilitarian, abuts a parking lot, and consists of a blank common brick wall with several former window openings filled in. The central portion is open to the light court.

The exterior sides of the narrow light court are utilitarian and faced with common brick with the exception of the western side. The northern side has two pairs of three-over-two windows per floor. The western side is sheathed with vertical metal siding and has three groups of three, three-over-two windows per floor on the northern side and one window on the second and third floor and two windows on the fourth floor on the southern side. The eastern side has two groups of three three-over-two windows per floor on the northern side and one group of three three-over-two windows per floor on the southern side. The wall between the two window groups has six irregularly-spaced windows.

Plan & Interior Features

The building has a small centrally located basement. The street-level floor consists of perimeter storefronts on the western and northern sides. The building lobby is located near the center of the northern façade, and has both an elevator and a non-original stairway leading to the second floor. To the south of the lobby is a large high-ceiling space situated under the light court. To the east of this room are two restrooms, the elevator mechanical room, a storage and trash area, and an egress stair and hallway leading to the exterior (alley). The upper three floors have a "U"-shaped plan with double-loaded corridors that access thirty-three efficiency units per floor. Shared restrooms and showers are located either at corridor terminations or on the inside corners of the "U"-shaped corridors. Finishes are all non-original, simple, and contemporary.

Documented Building Alterations

The building was constructed in 1900. In 1904, the Pine Street right-of-way was leveled, allowing for new storefronts and a side entrance to the hotel on the building's northern side. In 1912, the building's northern side was demolished and reconstructed approximately seven

feet to the south to allow the enlargement of the Pine Street right-of-way. The metal cornice of the building was removed in 1951.

The building received a major renovation in 1991, including seismic upgrades. This renovation converted the building into a low-income apartment hotel. The renovation included the alteration and reconfiguration of the hotel stair, removing original fabric and either reusing selected portions or using other salvaged stair parts, re-building the lower risers to create an “L” shaped stair from a straight run and adding a landing. The 1991 renovation rebuilt the western and northern light well walls; the masonry was removed; and the wall framed and clad with corrugated metal siding. Alterations in 1991 and over time also include the removal and alteration of retail mezzanine spaces.

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

Date	Architect	Description (Permit No.)
1900	Charles Bebb	Build (permit # 3316)
1900		Build addition, Fourth story (4154)
1900		Install oven (5097)
1900		Alter for coal room (6003)
1901		Alter stairs (6518)
1901		Alter front – wire in place of glass (10272)
1902		Alter – remove partitions (1534)(14288)
1903		Alter partition (1534)
1903		Enlarge chimney flue (23796)
1903		Alter (1524) (24116)
1904		Alter (1530) (24984), build two boxes (1528)
1904		Build two boxes (1528) (25066)
1904		Alter – Street side of Colonnade Hotel Bldg. const. stores on Pine (28085)
1904		New door – plaster partition (31303)
1904		Erect office partition (32062)
1905		Alter store (34999)
1905		(33527)
1905		Cut door in hotel (37434)
1906		Construct two iron fire escapes (1530-34) (9881)
1908		(65453)
1911		Alter 1524 (55417)
1911		Alter 1534 (66232)
1912	J. H. Schack	Cut off 7’ of building as per plans, widening of street (103318)
1930		Alter front (95232) (store)
1930		Tenant improvement (300009)
1935		Illegible (312596)
1937		Tenant improvement (323799)
ca.1946		Alter front (388833)
ca.1946		Alter restaurnat [sic] (388834)

1949		Alter for restaurant & lounge (396996)
1949		Alter for cocktail lounge (397499)
1951		Repair fire damage per original construction (406610)
1952		Remove metal cornice (414422)
1952		Alter store front (13382) (tavern)
1957		Construct stairway to existing balcony & occupy as sales area (459899)
1961		Repair fire escape (493342)
1965		Repair earthquake damage (513328)
1967		Remove non-bearing wall, raise floor in portion of area to make one level (525543) (Tavern)
1991	Stickney & Murphy	Rehab of abandoned hotel into SRO Residential Units, Mechanical and electrical system replacement and seismic structural upgrades, some relocation of existing partitions and general demolition. (657414)

STATEMENT OF SIGNIFICANCE

Historic Site Context: Development of Seattle's Early Northern Commercial District

In the early twentieth century Seattle's business community gradually expanded northward from its origins in Pioneer Square to major points along Second Avenue. Spurred by the economic boom, a direct result of the 1897 Alaska Gold Rush, Seattle's population rose dramatically—growing from 43,000 in 1890 to 80,000 in 1900 to over 240,000 by 1910. Economic and population growth stimulated building development at the end of Seattle's commercial spine along Second Avenue.

Before 1904, downtown commercial expansion had stopped just north of Pike Street due to the abrupt grade change as Second Avenue ran into Denny Hill, effectively making Pike Street the end of town. This "terminus," the intersection of Second Avenue and Pike Street, was marked by the Bon Marché department store at the southwestern corner of the intersection (1901, Charles W. Saunders), the six-story Eitel Building (1904, W. D. Van Siclén) on the northwestern corner, and the Masonic Temple (ca. 1890, possibly W. E. Boone) on the northeastern corner. 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.

Seattle's visionaries anticipated a shortage of land for new development, and they turned to engineers to remake the landscape. Denny Hill—and its crowning Victorian edifice, the Denny Hotel—was shoveled and sluiced away beginning in 1905 under the direction of City Engineer R. H. Thompson. The Duwamish tidal areas to the south of town were systematically filled with soil from the Jackson Street Regrade and the Dearborn Cut beginning in 1907, increasing available land for industrial development.

At this time, the Colonnade Hotel (the subject of this report) was situated at the very northern end of town. Built in 1900, the hotel's northern side was partially covered by mounds of soil from the unimproved Pine Street. Across Pine Street at the northeastern corner of First Avenue and Pine, wooden-framed residential structures were accessed by a long wooden stairway accessed from the northeastern corner of the street. Regrading Pine Street began in 1904, and by 1911 the right-of-way was enlarged and the street paved. The first phase of the Denny Regrade, from Second Avenue to Fourth Avenue, was completed in 1910; more than three million cubic yards of soil were removed. Land values in the area rose dramatically. For example, lots valued at \$2,500 before the Regrade subsequently rose to \$15,000.

As regrading work progressed, buildings rose on Second Avenue north of Pike Street, including Peoples Bank (1906, Bebb and Mendel), which replaced the Masonic Temple on the northeastern corner of Second Avenue and Pike Street; the nine-story Standard Furniture Building (1905-07, A. Warren Gould) at Second Avenue and Pine Street; the seven-story Moore Theater and Hotel (1908, E.W. Houghton) at Virginia Street, and the New Hotel Washington (now the Josephinum, 1906-1908, Eames & Young) at Second Avenue and Stewart Street. The Stirrat and Goetz Investment Co. pushed the commercial district eastward with their six-story Northern Bank and Trust Building (1906, W. D. Van Siclen, now Seaboard Building) at Fourth Avenue and Pine Street.

The 1907 opening of the Pike Place Market stimulated development around the intersection of First Avenue and Pike Street. Shortly thereafter, architect Harlan Thomas executed his design for the Corner Market Building (1911-12).

Development of the area north of Virginia Street, however, would go largely neglected, with major development through the late 1920s focusing on what was considered the new commercial core, extending eastward from Second to Sixth avenues. In 1914 MacDougall and Southwick located their new department store on the southeastern corner of Second Avenue and Pike Street. Architect John Graham's Joshua Green Building (1912) at Fourth Avenue and Pike Street, his new Bon Marché building at Third Avenue and Pine Street, and Bebb & Gould's Times Square Building (1913-15) at Fourth Avenue and Stewart Street were among the first major northern downtown projects as development shifted eastward. 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. Voorhees' Joseph Vance Building (1927) at Third Avenue and Union Street, and the eleven-story Republic Building (1927) at Third Ave and Pike Street were some of the last projects built in the area before the Great Depression. The Pike Place Market thrived in 1920s, becoming associated with a "lively mix of Japanese and Italian American farmers, struggling artists, political radicals, and eccentrics."

Beginning in the late 1930s, the area around First Avenue and Pike Street generally declined and became the home of marginal businesses with shady reputations. Major urban renewal proposals of the late 1960s were eventually defeated by a 1971 public vote that created the City of Seattle Pike Place Market Historical District. Recent major commercial redevelopment patterns in some ways are similar to historical growth with new projects

replacing older buildings at the northern end of town, although the area remains somewhat blighted with semi-derelict buildings and marginal retail stores. The recent replacement of the former Rhodes Building at Second Avenue and University Street with the Washington Mutual Tower (2005, NBBJ) and 1521 Second Avenue (2009, Weber Thompson) represents the current trend for taller buildings in the vicinity.

Subject Building History: Colonnade Hotel/Gatewood Apartments

The original Colonnade Hotel was constructed in 1900 as a three-story \$30,000 hotel building designed by Charles H. Bebb. While under construction an additional permit was granted to add a fourth story to the building.

The Colonnade Hotel was the first occupant of the building, occupying a street-level lobby on the northwestern side of the building, 1532 First Avenue. The right-of-way on the northern side of the building, Pine Street, had not at that time been improved and the grade along the hotel sloped steeply up toward the original Denny Hotel at the top of Denny Hill. The hotel was sold at a public auction on May 6, 1905. The sale included 105 furnished rooms, a bar, fixtures, and a three-year leasehold.

In 1907, the City of Seattle began awarding contracts for the removal of Denny Hill, northeast of the Colonnade Hotel building. Pine Street was lowered and paved by 1910, and the six-story Afton Hotel was completed across Pine Street to the north. In 1911 the city enlarged the Pine Street right-of-way by seven feet on both sides in 1911. As a result, the northern façade of the hotel building was removed and reconstructed seven feet to the south, from a design prepared by architect James H. Schack. The entrance to the hotel was moved to near the center of the new northern façade, and new storefronts were added at the eastern and western sides. In 1913, the lavish Liberty Theater (Henderson Ryan) was completed to the south of the hotel building.

The Colonnade Hotel, addressed at 1532-34 First Avenue, was renamed the Standard Hotel in 1911, and operated under that name until 1922 when it was renamed the Gateway Hotel, addressed at 107 Pine Street. In 1932 the hotel was again renamed, to the Gatewood Hotel after a new lease was initiated between the lessors (the Stimson-Moore Company and the C.D. Stimson Company) and the lessee (Austin R. and Stella Helland of Aberdeen, WA). The original street-level storefronts on First Avenue were occupied by restaurants and a gas lamp store. The gas lamp store, at 1530 First Avenue, was for sale in 1902, and both restaurants located at 1524 and 1528 First Avenue were for sale in 1903. The Oriental Optical Company occupied the 1526 First Avenue storefront until 1906, when the Union Hat Company moved into the space. In 1907, the southernmost storefront, 1524 First Avenue, was occupied by a Singer Sewing Machine Store, which remained in business there until at least 1951, under various ownerships. The storefront at 1528 First Avenue was occupied by a tailor shop in 1908, and around 1918 became the Schulman Brothers Furniture Store. Schulman continued to occupy the space until around 1953. The storefront at 1530 First Avenue became a furniture store that went bankrupt in 1910.

By 1905 the Pine Street right-of-way was sufficiently cleared to allow a storefront at 109 Pine Street. The Home Supply Company occupied this space. By 1908, a restaurant, the

Colonnade Café, occupied the space. In 1930, the space at the northeastern corner of the building, 109 Pine Street, was occupied by the Seattle Oyster House, which was operating as the Seattle Grill in 1931, and the New Oyster Shop in 1935. By 1949 the space became the Gatewood Grill with the “Riksha Room.” The Gatewood Grill became Ciro’s Restaurant around 1957, although retaining the Riksha Room. Ciro’s operated here until the early 1990s.

In 1919, Mattson’s Music Store and a secondhand sack store shared the storefront at 1526 First Avenue. By 1914, the former furniture store at 1530 First Avenue was a pool hall and cigar stand. This space became a barbershop in 1915. Schulman Brothers expanded into the 1530 storefront in 1919, eventually taking over the original hotel entrance at 1532 First Avenue. By 1922, the storefront at 1526 was occupied by the Queen City Dye Works. By 1933, the 1526 storefront was occupied by the F. Lohr Fur Shop.

By 1940, 1524 First Avenue was shared by Allen AA Sewing Machines and a barber, and by 1943, the sewing machine company was operated by Holderby CH Industrial Machinery Company. The barber shop, Liberty Barber Shop, took over 1524 First Avenue around 1955 and was replaced by Bill’s Barber Shop in 1957, the same year that the Willie Dan Laundry moved in to share the space, staying until 1966. Bill’s Barber Shop was renamed the Liberty Barber Shop in 1975, and remained at 1524 until the building was completely renovated in the early 1990s.

Andrew Dow and David Dow & Son occupied 1526 First Avenue in 1928. The Olympian Tavern replaced them as tenants by 1936, and occupied the space until 1970 when the tavern’s name was changed to Bob’s Waterfront Tavern, which stayed in this location until at least the early 1980s.

Schulman Brothers Furniture occupied 1528 First Avenue until around 1955, when it became A-1 Furniture. A-1 remained in the space until 1963, when the space appears to have been vacant for a number of years.

Sam Israel acquired the building sometime before 1981, and it was converted to part of the Samis Foundation holdings in 2001.

The Gatewood Hotel closed in 1982 and remained vacant for a number of years. The Plymouth Housing Group obtained the master lease on the property in the early 1990s and oversaw the complete renovation of the building, including seismic upgrades, reconfiguration of the hotel lobby, reconfiguration and upgrades to all hotel rooms, the addition of a new hotel canopy, and reconstruction of all storefronts.

Building Typology: Small Mixed-Use Worker Hotels

The Colonnade Hotel Building was built as a mixed-use building with street-level retail/commercial spaces, with upper floor areas used as a working-class hotel. Small worker hotels, sometimes referred to as SROs (single room occupancy), were common in Seattle and other pioneer western towns and cities during the latter part of the 19th and early 20th centuries. As opposed to mixed-use buildings originally built to accommodate

offices or larger hotels that included amenities such as lobbies, restaurants, and room suites with individual unit bathrooms, the smaller worker hotels included only a single sleeping room without kitchens or bathrooms. Several rooms on each floor shared toilet and bathing rooms, although individual rooms often had sinks. The sleeping rooms received natural light and ventilation from windows in exterior walls, or through windows opening onto exterior or interior light wells. As opposed to daily rentals associated with transient hotels that were located adjacent to transportation hubs, occupants of worker hotels usually rented their rooms on a weekly or monthly basis, often paying their rent to a manager working at one of the street-front commercial businesses. These main-floor commercial uses catered to single workingmen's needs and included such businesses as saloons, cafés, barber shops, clothing stores, and laundries. Although the primary tenants were single men working at saw mills, shipyards, marine terminals, mines, building sites, and other businesses and services, female sex workers also rented SRO rooms.

Worker hotels were clustered either in industrial areas or along streetcar routes leading to them. These clusters included, but were not limited to, older commercial neighborhoods in Seattle including Pioneer Square, the International District, Belltown, Fremont, Ballard, and the Cascade Neighborhood. The buildings themselves were from two to four stories and were built of either frame or brick masonry construction. Well-known extant worker hotels include the Scargo Hotel and New Latona Hotel (now the Ace Hotel) in Belltown, and the Eastern Hotel (also known as the OK Hotel, City of Seattle Landmark) in the International District. Upscale hotels serving wealthy visitors and residents included the Cadillac Hotel and the Butler Hotel.

A deadly fire on March 20, 1970 at the sixty-room Ozark Hotel in the Denny Triangle neighborhood spurred the Seattle City Council to enact new building and fire codes. Since many tenants in workers hotels had marginal income and many owners were unwilling to make the required safety upgrades, many worker hotels closed. Owners opted to convert the space to office use, abandon the buildings, or demolish them entirely. Some remaining worker hotels were converted to higher-end hotel use by joining rooms and installing individual bathrooms, and to apartment use by adding both bathrooms and kitchens. Of the few remaining operating larger SRO hotels, most are located in the International District.

Historical Architectural Context: Eclectic Commercial Architecture

Late nineteenth and early twentieth century American architects were traditionally trained to articulate larger buildings in the three-part Classical manner of base, shaft, and capital, with a base of one story, a shaft of two or three stories, and a capital of one story. At the turn of the twentieth century, the Richardsonian aesthetic was firmly entrenched in the minds of local architects, all of whom had arrived in this “distant corner” of the country to find new opportunities to develop their practices. The Pioneer Building (1889-91, Elmer H. Fisher) is probably the best extant example of a traditional masonry building with the heavy rusticity of this style in Seattle.

When 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, and 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 utilizing versatile and relatively light terra cotta rather than heavier carved stone. Charles W. Saunders was among the first Seattle architects to explore steel-frame construction with the original Bon Marché store (1900-02, Saunders & Lawton, destroyed) on the southwestern corner of Second Avenue and Pike Street and the Lumber Exchange Building (1902-03, Saunders & Lawton, destroyed) at the southwestern corner of Second Avenue and Seneca Street. The Alaska Building (1903-04, Eames and Young) is thought to be the first "skyscraper" built in Seattle. Around 1920, terra cotta became the preferred cladding material for exterior wall surfaces because of its durability, lighter weight, and visual lightness. Using this material, 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, (1914-17, 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).

Building Owner: The Stimson Brothers

The Stimson Brothers are listed on the building permit as the owners of the subject building at the time of construction.

In 1888, Charles Douglas (C. D.) Stimson (1857-1929) and his family, including his brother Frederick Spencer (F. S.) Stimson (1869-[uncertain]) moved to the Puget Sound area. In 1889 another Stimson brother, Willard Horace (W. H.), who lived in Los Angeles, sent his son, Charles Willard (C. W.), to work with his uncles in the Pacific Northwest. After touring the area to scout out potential milling sites and area resources, C. D. established the Stimson Land Company with his brothers and father (T. D.) as directors. C. D. and F. S. established themselves in Seattle with their families, and ran the Stimson mill. Seattle's Great Fire of 1889 meant that there was an immediate demand for the company's services and products. This included the Stimson Mill, founded in Ballard by C. D., and C.W.'s 1923 purchase of the Brace Hergert Mill at the base of Lake Union, and timber lands from all over Puget Sound and Oregon.

The Stimson family was responsible for the construction of not only their various residences, but also of commercial properties in Seattle and Los Angeles. The Stimson Mansion (now the Stimson-Green Mansion, 1899, Kirtland Cutter, City of Seattle Landmark) on First Hill was the home of C. D., his wife, and two children. Cutter was the primary architect of C.D.'s

residence, although since he was based in Spokane he contracted out site supervision and interior furnishing work to Charles Bebb in Seattle. Cutter soon set up an office in Seattle and was the architect of the Stimson Mill Company building in Ballard, the Rainier Club (City of Seattle Landmark), the clubhouse for the Seattle Golf Club in the Highlands (1908), and C. D. Stimson's other retreat in the Highlands, Norcliffe (1909).

C. D. was involved in real estate development in Seattle, constructing buildings including one at First Avenue and Union Street, the Plaza Hotel (1906, A.W. Spaulding) at Westlake Avenue and Pine Street, and the Triangle Building at Fourth Avenue and Pine Street. In 1904 C. D. constructed a rustic lodge retreat in Kirkland called The Willows, and developed the exclusive Highlands around the Seattle Golf Club starting in 1908.

F. S. built a home at 405 West Highland Drive in Queen Anne in 1903, choosing Charles Bebb as architect, who by that time was in partnership with Mendel. Several of Stimson's neighbors on West Highland also hired Bebb & Mendel for their homes. It is most likely that F. S. met Bebb while he was supervising the construction of his brother's house on Minor Avenue, and then reinforced the relationship by hiring him as the architect for the Colonnade Hotel (1900). In 1910 F. S. also built a country house, although his was in Woodinville (now Chateau Ste. Michelle) and he employed the architect Fredrick Sexton.

Around 1909, C. D. Stimson began to focus his business interests more on real estate development than lumber. He incorporated the C. D. Stimson Company that year with his children as minor stockholders. Through this company he developed the Liberty Theater (1914) next door to the Colonnade Hotel, the Crystal Pool or Natatorium at Second Avenue and Lenora Street (1914, B. Marcus Priteca, destroyed except the façade), the Coliseum Theater (1915, B. Marcus Priteca), and the Fifth Avenue Theater (1926, Robert C. Reamer). This experience with theater development led the Stimson family to theater developments in Los Angeles and elsewhere in the Pacific Northwest. The Stimsons also developed 1411 Fourth Avenue, a fifteen-story office building (1928, Robert C. Reamer, Metropolitan Building Company, City of Seattle Landmark). C. D. Stimson was a major stockholder in the Metropolitan Building Company. C. D. and his father had previous acquaintance with architect Robert C. Reamer before he came to work at the Metropolitan Building Company. The younger generation of Stimsons included C. D.'s son, Thomas D. Stimson; his daughter, Dorothy Bullitt; and his nephew, C. W. Stimson. C. W. (b. 1879-d. 1952) was director and president of the Metropolitan Building Company between 1931 and 1945, and so was involved in the development of many of the most important buildings in Seattle during that era. In 1924 C. W. and his wife Clara hired Edwin Ivey to design their home in the Highlands. In 1923 Thomas D. Stimson and his wife Emma hired New York architect Charles Platt to design their house in the Highlands in. The Bullitts purchased a home designed by Carl Gould in the Highlands, and asked Gould to design an addition in 1924.

Building Architect: Charles H. Bebb (1856-1942)

Charles Herbert Bebb (1856-1942) was born in Surrey, England, and educated at King's College, London, and the University of Lausanne. He furthered his studies in civil engineering at the London School of Mines, and from 1877 to 1882 worked as an engineer in the construction of a South African railroad. Upon arriving in the United States he found

work as an engineer at the Illinois Terra Cotta Lumber Company. While holding this position he began work on Chicago's Auditorium Building and eventually served as superintendent of construction for the project under the architects Adler & Sullivan. He joined their firm around 1889. Through his work in the terra cotta industry and his experience with Adler & Sullivan, Bebb became skilled in modern building technologies and materials for the construction of fireproof steel, iron, and reinforced concrete skyscrapers and other commercial buildings. Bebb first arrived in Seattle in 1890 to act as superintendent of construction of the Seattle Opera House for Adler & Sullivan. Although the Opera House project never progressed beyond site excavation, Bebb returned to Seattle in 1893 to work as an architectural engineer for the Denny Clay Company, the major local manufacturer of terra cotta.

In 1898, Bebb left the terra cotta firm to open his own architectural practice in Seattle. Buildings designed by Bebb in sole practice included the Everett Theater (1900-01) in Everett and the Colonnade Hotel (1900) in Seattle.

In 1901, he formed a partnership with another former Adler & Sullivan employee, Louis Mendel (1867-1940). The partnership quickly became one of the most prominent architectural firms in Seattle, and over a period of thirteen years the firm produced designs for some of the city's finest homes, hotels, business blocks, apartments, and civic projects in a variety of architectural styles.

Significant buildings from that period included the Hotel Stander (1900-01, demolished), the Albert S. Kerry Residence (1902), the Oriental Block (1902-03), University Heights School (1902), Schwabacher Hardware Company Warehouse (1903-05), Seattle Athletic Club (1903-04, destroyed), William Walker House (also known as the Walker-Ames Residence, 1906-07), First Church of Christ Scientist (1908-09, 1912-14), the Frye Hotel (1906-1911), the Hoge Building (1909-11), and Fire Station 18 in Ballard (1910-11).

In 1908, the firm was selected to design the Washington State Building (1908-09, destroyed) and the Fisheries Building (1908-09) at the Alaska-Yukon-Pacific Exposition.

In 1914, when the partnership with Mendel dissolved, Bebb entered into an association with Carl F. Gould. The two remained in practice together until Gould's death in 1939. The two were well matched, with Bebb acting as engineer and partner in charge of management, contract, and specifications, and Gould as principal designer and planner.

Carl Freylinghausen Gould (1873-1939) was born in New York and graduated from Harvard in 1898. He next studied at the École des Beaux-Arts in Paris for five years, and upon returning to New York he served for two years as an intern in the offices of the prominent firm of McKim, Mead and White. He assisted Daniel Burnham's Chicago-based firm in the preparation of San Francisco's city plan in 1905, and relocated to Seattle in 1908. In Seattle, Gould initially worked as a draftsman for Everett & Baker, and then for Daniel Huntington (1909), eventually forming an association as Huntington & Gould. They designed a number of houses, apartments, and mixed-use projects and entered a competition for the design of the Washington State Capitol. Besides working in association with

Huntington and designing independently for his own practice, Gould became involved in local social, arts, and political organizations and causes. He was active in promoting the Bogue Plan for Seattle (a master plan for the physical layout of the city), served in leadership positions with the Architectural League of the Pacific Coast, and served as president of the Fine Arts Society (1912-16, 1926-29).

Around the same time that Gould entered into partnership with Bebb, he began lecturing at the University of Washington, and established that school's Department of Architecture in 1914. Gould served as head of the department from 1915 until 1926. Bebb also worked with Gould to establish an architecture curriculum at the University of Washington and supported Gould's activities to promote the cultural arts in Seattle.

Between 1914 and 1924, the firm designed more than two hundred projects. These projects were produced in a variety of architectural styles, depending upon the basic considerations of individual projects and building types and the desires of the client. The firm designed schools, hospitals, churches, memorials and monuments, residences, clubhouses, and commercial structures. Prominent works included the Times Square Building (1915), Government Locks at Ballard (1916), and the Fisher Studio Building (1915). One of Bebb & Gould's most prominent and important commissions was as campus planners for the University of Washington, which they undertook beginning in 1914. Besides creating the general campus plan, which was based on earlier plans by the Olmsted Brothers firm for the 1909 Alaska-Yukon-Pacific Exposition, Bebb & Gould designed eighteen buildings for the campus over the next two decades. Nearly all of these buildings were designed in the Collegiate Gothic style. The most notable of these were Suzzallo Library (1922-27) and the liberal arts quadrangle, including the Home Economics Building (1916), one of the first constructed.

Charles Bebb was a founding member of the Seattle chapter of the American Institute of Architects, and both Bebb and Gould served in leadership positions in the local chapter. In 1910 Bebb was among the first Washington architects nominated to the status of Fellow. Gould was named a Fellow in 1926.

Bebb's participation in the firm dwindled greatly after 1924, and over the next decade Gould completed fewer than half the number of projects as the firm had managed in the first decade of its formation. In later years Gould explored Art Deco in the execution of the Longview Post Office (1932) and the Everett Public Library (1933-34). The firm also produced two nationally recognized projects in the Moderne style, both of which are now City of Seattle Landmarks: the U.S. Marine Hospital (1930-32) and the Seattle Art Museum (now the Seattle Asian Art Museum, 1931-33).

The partnership ended when Gould died in 1939. Bebb continued his practice with his draftsman, John Paul Jones, until Bebb passed away in 1942.

Subsequent Architect: James H. Schack

James H. Schack is the architect of record for the 1911-1912 remodel of the subject building, when the northern façade of the building was removed and moved seven feet to the south to allow for the widening of Pine Street.

James Hansen Schack (1871-1933) was born in Germany on October 29, 1871. Prior to his arrival in Seattle in 1901, he received training in architecture and worked in a variety of firms in Chicago. His early works were primarily commercial buildings, hotel and apartment buildings, and residences. A short-term partnership with architect Daniel R. Huntington was notable for the production of designs for the First United Methodist Church (1907-10) and the first Arctic Club (1908-09, now the Morrison Hotel).

Architects James Schack and David Myers formed a partnership with engineer Arrigo M. Young in August 1920. Schack and Myers had shared office space and collaborated on projects as associate architects as early as 1917. The firm of Schack, Young & Myers was one of the most successful design firms in Seattle during the 1920s, designing a number of commercial, residential, religious, and institutional buildings, as well as several projects of a larger scale.

Schack, Young & Myers' most notable early commission was the initial building development of the model city of Longview, WA (1922-23), in association with John R. Nevins. The city was planned by Hare & Hare of Kansas City for the Long-Bell Lumber Company. In addition to their work in Longview, Schack, Young & Myers are noted for their design of the Civic Auditorium complex of three buildings and a sports stadium (1925-28, now the Seattle Opera House, altered), and a number of commercial buildings in a variety of eclectic styles, including the Mission Revival-style Elridge Buick dealership building at 4500 Roosevelt Way (1925-26, altered). The firm designed several other buildings in the University District including the Gelb Building (1927), the Collegiate Gothic style Theta Xi Fraternity (1926), and the University Baptist Church (1925) on 12th Avenue NE. Myers left the firm in 1929, and was in private practice until his death on May 9, 1936. Schack and Young continued their partnership until the death of Schack on March 16, 1933. Arrigo M. Young continued his practice as an architect and engineer through World War II, having obtained his architecture license by that time. At the time of his death on June 27, 1954, the firm had become Young, Richardson, Carleton & Detlie. This firm later became known as the Richardson Associates, and eventually TRA.

Building Contractor: Matthew Dow

Matthew Dow was the general contractor for the subject building.

Matthew Dow was born into a large family on June 19, 1855 in Braehead, Scotland, east of Glasgow. Matthew and several of his brothers immigrated to the United States together around 1875. Matthew and his brother David first moved to Forth Worth, Texas, where they founded a contracting firm. They soon moved to Belton, Texas, where they constructed buildings for Baylor Female College and the Belton courthouse. The brothers' parents and seven of their siblings joined them in Belton.

Matthew and David both settled in Seattle in 1889. They lived in Ballard and worked as carpenters until 1902. Mathew became the most prominent of the Dow siblings. He served a

term as mayor of the City of Ballard around 1895. Both Matthew and David were prominent contractors and as early as 1907 were in business with each other as Matthew Dow & Company, although David continued to do work under his own name, and had a separate business with his son Andrew. David Dow & Son were building contractors and owned a machinery rental business that Andrew kept up after his father's death. In 1910, David was in business with his son with offices at 2102 E Spruce Street, and Matthew was in business with an office in the Walker Building, suite 401.

Unlike his contractor brothers, David Dow promoted himself as both an architect and a contractor, and designed and constructed many buildings as a sole practitioner. His best known individual work outside of his brother's contracting firm was the Cataract Building for the Snoqualmie Power Company, now known as the Furuya Building, built in 1900. Two of his buildings are City of Seattle Landmarks: the upper story of the Eitel Building (1906, William Van Sieten), and the Eastern Hotel (1911, David Dow).

Over the years the Dow brothers variously merged their contracting firms and at different times operated independently. Matthew Dow settled in Ballard, where he became involved in politics and served as mayor of the town for a single term. After the annexation of Ballard, Matthew twice ran for mayor of Seattle before dropping out of the race to support fellow Democrat Judge Moore. He also ran unsuccessfully for a councilman seat on a municipal ownership ticket, which promoted municipal rail and water projects. Matthew Dow was a supporter of labor unions, and his contracting firm employed only union labor. Matthew Dow's contracting firm was responsible for the construction of the following buildings:

- Baptist and Methodist Churches in Ballard, before 1907
- National Bank Building, also known as the Pacific Block, now the Interurban Building (1890, Parkinson and Evers)
- The Marshall-Walker Building, referred to in the Seattle Times as the Walker Building, now known as the Globe Building, 310 First Avenue (1891, W.E. Boone)
- Residence for Klondike millionaire T. S. Lippy, 108-110 First Avenue (1900, E. C. McManus, demolished)
- The first story of (another) residence for T. S. Lippy, 712-716 Third Avenue (1900, Saunders & Lawton, demolished)
- Colonnade Hotel, a four-story brick building for the Stimson Bros, 1524-1534 First Avenue, corner of Pine Street (1900, C. H. Bebb, now called the Gatewood Hotel)
- Pacific Drug Company/Seattle Paint Company/Stadium Furniture, also known as Kelley-Clarke Building and US Rubber Building, 319 Third Avenue (1902, Boone & Corner)
- The four-story Walker Building, 1300-1312 Second Avenue, corner of University Street (1902, demolished)
- Western Dry Goods Company/Wax and Raine Building, also known as the Heritage Building and the Talbot Walker Building, 101 S Jackson Street (1904)
- The Coliseum Theater, renamed the Orpheum Theater in 1908, corner of Third and James streets (1907, E. W. Houghton and John Donnellan, demolished)

- The Hancock Building, now known as the Harold Poll Building, 110 Union Street (1910, Graham & Myers)
- The Chapin Building, Second Avenue and King Street (1901, Boone & Corner, demolished)
- The Chapin Bank Building, also known as the Chapin Building or the Colonial Building, Second Avenue and Columbia Street (1888, Boone & Meeker)
- The Chapin Building, 117 S Jackson, also known as the W. P. Fuller Building and the Northcoast Building (1901, Boone & Corner)
- The Bemis Brothers Bag Factory building, 65 S Atlantic Street (1904-05, damaged in 1949 earthquake)
- The brick- and stonework of the Colman Building (1904 remodel, John Shand)
- Sullivan & Considine's Orpheum Theater, 919 Third Avenue (1911, William Kingsley, demolished)
- John Considine's Majestic Theater, Second Avenue and Spring Street (1909, destroyed)
- Puget Sound Machinery Depot Building, also known as the Lowman and Hanford Printing and Binding Building, and the Washington Park Building, 68 S Washington Street (1890)
- The Seattle Armory Building, located in what is now Victor Steinbrueck Park (1909, Lohman & Place Architects, damaged by fire 1962, destroyed 1968)
- The Victoria Hotel, 1207 First Avenue, between University and Seneca streets (1906, demolished)
- Clubhouse for the Seattle Athletic Club (1903, Bebb & Mendel, demolished)
- Lincoln High School (1907, James Stephen).
- Grand Trunk Pacific Dock (1910, engineer Fred P. Lucas).

In addition to the works listed above, Matthew Dow and the Dow brothers have been credited with construction of buildings elsewhere in Washington State, including "A State training School in Chehalis," and buildings in Alaska and Montana.

The Dow brothers both enjoyed the theater, and singing and dancing to traditional Scottish songs and dances. They were leading members of Clan Mackenzie, the Caledonians, and the St. Andrew's Society. Matthew Dow had a summer home at "Yarrow" on Lake Washington where he threw a birthday party in 1910.

Matthew Dow died in Seattle in May of 1912. David died of a heart attack at the age of 72 in the People's Bank Building on December 8, 1928.

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

Issued: June 20, 2017

Sarah Sodt
City Historic Preservation Officer

Cc: Ramin Kolahi, Lighthouse Investments LLC
Adam Hassan, Samis Land Company
Ellen Mirro, The Johnson Partnership
Nathan Torgelson, DCI
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