



The City of Seattle

Landmarks Preservation Board

Mailing Address: PO Box 94649 Seattle WA 98124-4649
Street Address: 700 5th Ave Suite 1700

100 Denny Way/Champion Wine Cellar/Tini Bigs
Name Lounge Year Built 1929
(Common, present or historic)

Street and Number 104 Denny Way

Assessor's File No. 1989201430

Legal Description See below

Plat Name: _____ Block _____ Lot _____

LOTS 7, 8, 9, AND 10, BLOCK 29, DAVID T. DENNY'S NORTH
SEATTLE ADDITION, ACCORDING TO PLAT RECORDED IN
VOLUME 1 OF PLATS, PAGE 41, RECORDS OF KING COUNTY,
WASHINGTON.

Present Owner: Denny Property, LLC and Magnusen Real Estate LLC Present Use: Retail and restaurant

Address: _____

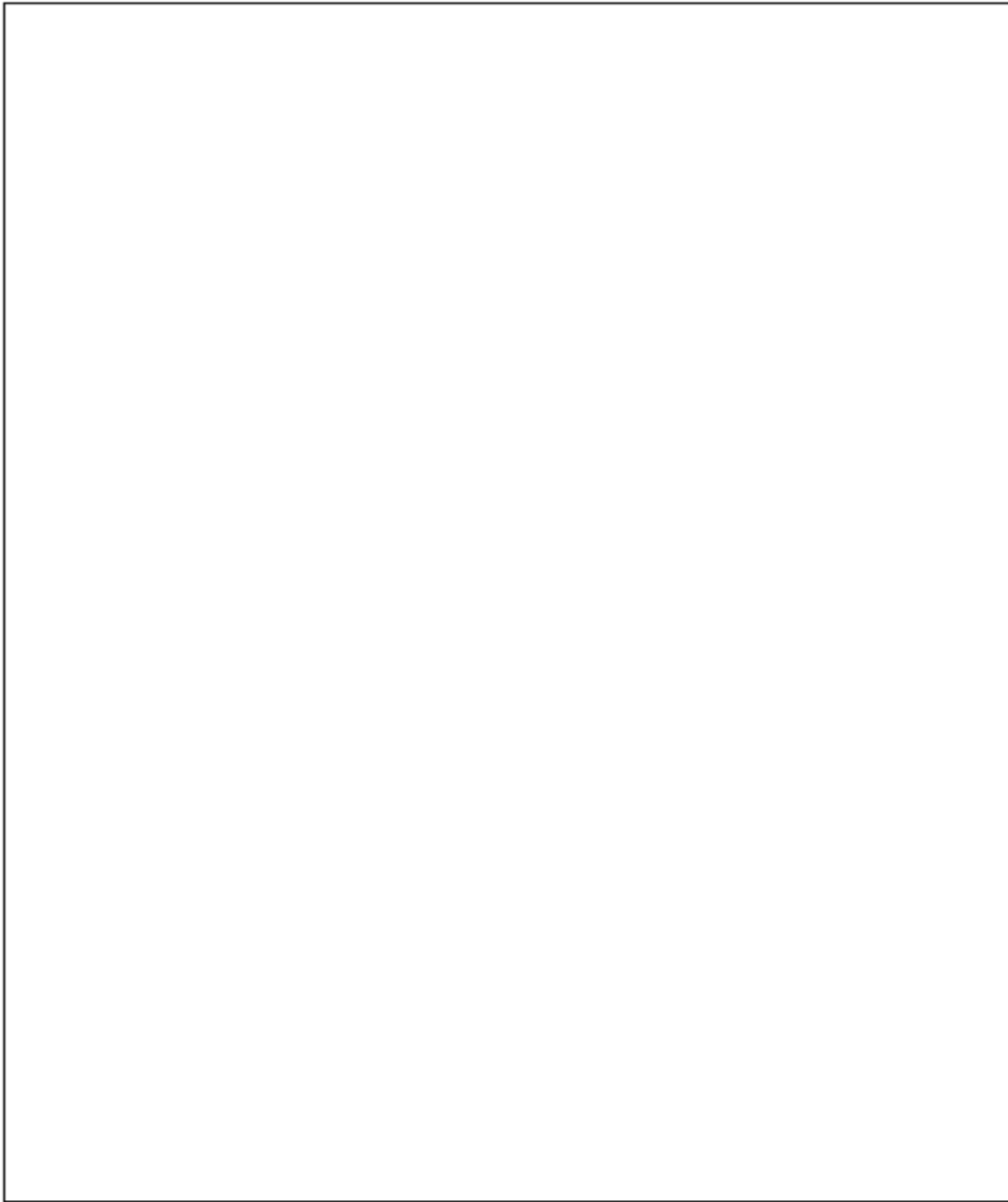
Original Owner: American Finance Corporation

Original Use: Retail and restaurant

Architect: Albert B. Cornelius

Builder: Unknown

Photographs



Submitted by: Denny Property LLC and Magnusen Real Estate LLC,
Carrie Magnuson, Gerald Freman Magnuson

Address: c/o Jay Miller, Alchemy Real Estate Group,
1000 Dexter Avenue North, Suite 310, Seattle, WA 98109

Phone: (206) 409-4332 Date _____

Reviewed: _____ Date _____
Historic Preservation Officer

104 Denny Way Building

Landmark Nomination Report
100-104 Denny Way, Seattle, WA
January 2015

Prepared by:
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TABLE OF CONTENTS

1.	INTRODUCTION	1
1.1	Background	1
1.2	Methodology	1
2.	PROPERTY DATA	2
3.	ARCHITECTURAL DESCRIPTION.....	3
3.1	Location & Neighborhood Character	3
3.2	Site	3
3.3	Building Structure & Exterior Features	3
3.4	Plan & Interior Features	6
3.5	Documented Building Alterations.....	6
4.	SIGNIFICANCE	8
4.1	Historical Site Context.....	8
4.2	104 Denny Way Building	9
4.3	Building Owner	9
4.4	Subsequent Building Owners	9
4.5	Other Associated Individuals: Tenants	10
4.6	Historical Architectural Context: Eclectic Vernacular Commercial Retail Typology	10
4.7	Building Architect.....	11
4.8	Building Contractor.....	12
5.	BIBLIOGRAPHY	13
	APPENDIX 1—FIGURES	A-1
	APPENDIX 2—ARCHITECTURAL DRAWINGS.....	A-2

LIST OF FIGURES

Figure 1. Location Map	1
Figure 2. Neighborhood Aerial	2
Figure 3. Kroll Map	3
Figure 4. View A, viewing south on First Avenue N.....	4
Figure 5. View B, viewing east on Denny Way	4
Figure 6. View C, viewing northwest on First Avenue N	5
Figure 7. View D, viewing west on Denny Way	5
Figure 8. 104 Denny Way building, site plan	6
Figure 9. 104 Denny Way building, western façade along First Avenue N.....	7
Figure 10. 104 Denny Way building, western façade, northern entrance to 106 First Avenue N	7
Figure 11. 104 Denny Way building, western façade, southern entrance at 106 First Avenue N.....	8
Figure 12. 104 Denny Way building, western façade, detail at parapet	8
Figure 13. 104 Denny Way building, western façade, brick and clerestory detail	9
Figure 14. 104 Denny Way building, western façade, brick and tile detail	9
Figure 15. 104 Denny Way building, southern façade	10
Figure 16. 104 Denny Way building, entrance at 100 Denny Way	10
Figure 17. 104 Denny Way building, transom and parapet detail at 100 Denny Way	11
Figure 18. 104 Denny Way building, southern façade, entrance at 106 Denny Way	11
Figure 19. 104 Denny Way building, southern façade, tile and panel detail.....	12
Figure 20. 104 Denny Way building, southern façade, entrance at 108 Denny Way	12
Figure 21. 104 Denny Way building, southern façade, aluminum parapet at 108 Denny Way	13
Figure 22. 104 Denny Way building, southern façade, entrance at 110 Denny Way	13
Figure 23. 104 Denny Way building, eastern façade at alley	14
Figure 24. 104 Denny Way building, northern façade at parking lot	14
Figure 25. 104 Denny Way building, eastern façade at parking lot	15
Figure 26. 104 Denny Way building, viewing from the northeast.....	15
Figure 27. 104 Denny Way building, interior at 106 First Avenue N, Hula Hula	16
Figure 28. 104 Denny Way building, interior at 106 First Avenue N, Hula Hula	16
Figure 29. 104 Denny Way building, interior at 100 Denny Way, Tini Bigs Lounge	17
Figure 30. 104 Denny Way building, interior at 106 Denny Way, Hunter’s Antiques.....	17
Figure 31. 104 Denny Way building, interior at 108 Denny Way, Champion Wine Cellars	18
Figure 32. 104 Denny Way building, interior at 110 Denny Way, Morfey’s Cakes	18
Figure 33. 104 Denny Way building, roof viewing southwest.....	19
Figure 34. 104 Denny Way building, detail at parapet above 108 Denny Way.....	19
Figure 35. Streetcar routes, 1896	20
Figure 36. 1893 Sanborn Map.....	20
Figure 37. Kinnear Park, 1889.....	20
Figure 38. Queen Anne Avenue counterbalance route, built 1905	21
Figure 39. The Chelsea Apartments (1907), City of Seattle landmark.....	21
Figure 40. The De la Mar Apartments (1909), City of Seattle landmark.....	22
Figure 41. Denny Regrade, 1935	22
Figure 42. Century 21 Exposition, 1962.....	23
Figure 43. 100 Denny Way, Tax Assessor’s photo, 1937	24
Figure 44. Garages at 100 Denny Way, Tax Assessor’s photo, 1937	24
Figure 45. Sanborn Map, 1950.....	25

Figure 46. 104 Denny Way Building, ca. 1980.....	26
Figure 47. 2344-2352 California Avenue (1920, Victor Voorhees).....	27
Figure 48. 425 Cedar Street (1922, Earl Roberts).....	27
Figure 49. The Pathe Building, 2025 Third Avenue (1923, J. G. Everett).....	28
Figure 50. The Colsky Building, 2121 First Avenue (1926, James E. Blackwell).....	28
Figure 51. Patent drawing for reclining automobile seat (1924, Albert B. Cornelius).....	29
Figure 52. The Linden Crest Apartments, Fremont (1928, Albert B. Cornelius).....	29

104 Denny Way Building Landmark Nomination Report

FEBRUARY 2015

1. INTRODUCTION

This landmark nomination report provides information regarding the architectural design and historical significance of a property located at 104 Denny Way in the Lower Queen Anne neighborhood of Seattle, Washington, also known historically as Champion Wine Cellar, and commonly as Tini Bigs Lounge. The Johnson Partnership prepared this report at the request of the owner of the property.

1.1 Background

The City of Seattle's Department of Planning and Development (DPD), through a 1995 agreement with the Department of Neighborhoods, requires a review of "potentially eligible landmarks" for commercial projects over 4,000 square feet in area. As any proposed demolition of the subject buildings described within this report will require a permit from DPD, the owner of the property is providing the following report to the staff of the Seattle Landmarks Preservation Board (LPB) to resolve the property's status.

1.2 Methodology

Research and development of this report were completed in January 2015, by Ellen Mirro with the assistance of Katherine Jaeger and Larry E. Johnson, AIA, principal of the Johnson Partnership, 1212 N.E. 65th Street, Seattle, WA. Research was undertaken at the Seattle Department of Planning and Development, the Seattle Public Library, the Puget Sound Regional Archives, and the Seattle Times Digital Archives. The site and buildings were photographed to document the existing conditions in January 2015.

2. PROPERTY DATA

Historic Building Name: 100 Denny Way/Champion Wine Cellar

Common Building Name: Tini Bigs Lounge

Address: 104 Denny Way

Location: Lower Queen Anne Neighborhood

Assessor's File Number: 1989201430

Legal Description: LOTS 7, 8, 9, AND 10, BLOCK 29, DAVID T. DENNY'S NORTH SEATTLE ADDITION, ACCORDING TO PLAT RECORDED IN VOLUME 1 OF PLATS, PAGE 41, RECORDS OF KING COUNTY, WASHINGTON.

Date of Construction: 1929

Original/Present Use: Retail store and restaurant

Original/Present Owner: American Finance Corporation/Denny Property LLC and Magnuson Real Estate, LLC

Original Designer: Albert B. Cornelius

Zoning: NC3-65, in the Uptown Urban Center (Urban Village)

Property Size: 28,690 square feet

Building Size: 10,050 square feet

3. ARCHITECTURAL DESCRIPTION

3.1 Location & Neighborhood Character

The subject building is located on the 100 block of Denny Way at the northeast corner of Denny Way and First Avenue N. The surrounding neighborhood consists of office buildings, apartments, and mixed-use buildings. The Seattle Center is a block and a half to the east, and Elliot Bay Park is approximately two blocks to the southwest, along the waterfront. Buildings in the vicinity date from the early 1890s to the present day. The site and most of the neighborhood is zoned NC3-65, with some C2-40 along Western Avenue, DMC-65 along Elliot Avenue and the waterfront, and some MR zoning to the northwest. The neighborhood is in the Uptown Urban Center. *See figures 1-7.*

3.2 Site

The subject building occupies the southern portion of a site measuring 120 feet east-west and 240 feet north-south, except that the southwestern corner has a small diagonal portion. First Avenue N borders the site's western side; Denny Way borders the southern side; the eastern side is bordered by an alleyway that runs north-south, bisecting the block; and the northern side is bordered by an adjacent property. The northern portion of the site is a paved parking lot. The First Avenue N and Denny Way rights-of-ways have concrete sidewalks and a RapidRide bus stop is located adjacent to the building on First Avenue N. *See figure 8.*

3.3 Building Structure & Exterior Features

The subject building is a one-story L-shaped wood-framed vernacular commercial building. The two outside legs of the "L" face First Avenue N on the west and Denny Way on the south. The western, southern, and eastern façades have a brick masonry veneer, while the inside legs are sheathed with five-inch exposure-painted wooden lap siding. The veneer brick is a rug cut tapestry brick with yellow and brown tones. The building has a flat roof and parapet. A non-original painted metal flashing caps the brick parapet. Decorative elements include blue- and orange-tone tiles located at sidewalk level and at certain locations in the parapet. Storefront window systems on the southern and western façades vary, with each commercial space exhibiting different materials, installed at different points in time. Windows at the interior of the "L" are typically wood sash double-hung windows, with some being two-over-two light configurations, and some half the size with a one-over-one configuration. The building's primary entrance is at the corner of the "L," where Denny Way and First Avenue meet. In addition to this entrance, there are two storefronts along the western façade, and three storefronts along the southern façade.

The western façade is primary and is divided into four irregular bays. Bays are separated by plain brick pilasters which project out from the building by one brick wythe and rest on flush cast stone bases. Each of the northern two bays appears to be approximately thirty feet wide, each housing a separate storefront with forty-five-degree, approximately four-foot-deep recessed entries. The sidewalk slopes to the south at this façade, and as the storefronts step down the clerestory windows get taller, and the brick spandrels above remain regular. The northern bay storefront is addressed at 108 First Avenue N. The upper brick spandrel is outlined by soldier bricks at the lintel and top of the parapet and stretcher bricks at the side adjacent to the pilasters, with four terra cotta-colored tiles at each corner. The spandrel contains three brick panels outlined by protruding soldier and stretcher bricks with double soldiers at each corner. Below that there are approximately twelve-inch-high storefront clerestory sashes, in-filled with blue painted glass. The frame for the lower portion of the storefront system on the northern side appears to have been altered, with painted wood frame and an aluminum mullion at the corner as the façade recesses forty-five degrees to the double entry. The entry doors each have a narrow twelve-inch clerestory above and are separated by an approximately ten-inch-wide painted post. The southern portion of the storefront may exhibit some original detailing, with a painted wooden frame on top of brick panels outlined by alternating brown and blue tiles. The aluminum corner mullion and glass are non-original. *See figure 9.*

A vertical blade sign is supported on steel C-channels at the pilaster separating the northernmost storefront from the central bay addressed at 106 First Avenue N. This bay has a central raised section of the parapet with an arched top and brown and blue tile panel. The upper brick spandrel is outlined by soldier bricks at the lintel and top of the parapet and stretcher bricks at the side adjacent to the pilasters, with four terra cotta-colored tiles at each corner. The spandrel contains three brick panels outlined by protruding soldier and stretcher bricks with double soldiers at each corner. Two blue linear terra cotta ornaments are located at either side of the raised section of the parapet, between panels. Below that there are approximately two-foot-high storefront clerestory sashes, in-filled with blue painted glass, but with the central sashes above the recessed entry replaced with a plywood panel and an electrical box. The storefronts in this bay exhibit a painted wooden frame on top of brick panels outlined by alternating brown and blue tiles. The aluminum corner mullion and glass are non-original. The entry is non-original, with only the southern portion of the double doors still remaining. The entire section is covered in bamboo. *See figures 10-12.*

The next bay to the south is approximately sixteen feet wide, with only two brick panels outlined by protruding soldier and stretcher bricks with double soldiers at each corner. The clerestory is similar to the bay to the north, and there are two equal-sized windows below with painted wood frames and a wooden mullion. The brick panel below only contains a small remnant of original tiles at the lower northern corner; the rest of the brick below the windows is non-original, rug cut red brick laid in a running bond. *See figures 13-14.*

The southernmost bay on the western façade is approximately thirty feet wide. The upper brick spandrel is outlined by soldier bricks at the lintel and top of the parapet and stretcher bricks at the side adjacent to the pilasters, with four terra cotta-colored tiles at each corner and contains one brick panel outlined by protruding soldier and stretcher bricks with double soldiers at each corner. It has a plain running bond brick wall below with an access door at the northern side, and an approximately eight-foot-wide window with a two-light clerestory window above at the southern side.

The façade at the corner entry, addressed at 100 Denny Way, is approximately twenty feet wide. It has a central raised section of the parapet with an arched top and the entire upper spandrel is clad in painted metal siding. There is a painted sign and two gooseneck lights located at the center. The brick pilasters on either side are reinforced with two-and-a-half-inch-wide steel straps bolted to the brick, and exhibit some damage at the bricks and mortar at the level of the clerestory sill, exhibiting the remnants of sawed-off steel bolts. The storefront windows and five clerestory windows are non-original anodized aluminum, resting on a painted wooden sill atop brick and tile walls. The recessed wooden door and sidelight is non-original and contains reed glass. The paving in front of the door slopes up from the sidewalk and is painted red. *See figures 15-17.*

The southern façade is also primary and is divided into four irregular bays. Bays are separated by plain brick pilasters which project out from the building by one brick wythe and rest on flush cast stone bases. The westernmost bay is approximately sixteen feet wide, and the next three bays to the east are approximately thirty feet wide with forty-five-degree, approximately four-foot-deep recessed entries. The sidewalk slopes down to the west at this façade, and as the storefronts step down the spandrels above retain a level datum.

The westernmost bay of the southern façade is approximately sixteen feet wide, with two brick panels covered by a painted sign lit with two gooseneck lights located at the painted metal parapet cap. The three-light clerestory has an anodized aluminum frame, and the storefront below has a painted wooden frame with an aluminum mullion, and rests on a painted wooden sill. The wall below has four courses of brick with brown and blue original tiles at the sidewalk level and adjacent to the pilasters on either side.

The next bay to the east, addressed at 106 Denny Way, is approximately forty feet wide. The upper brick spandrel is outlined by soldier bricks at the lintel and top of the parapet and stretcher bricks at the side adjacent to the pilasters, with four terra cotta-colored tiles at each corner. The spandrel contains three brick panels outlined by protruding soldier and stretcher bricks with double soldiers at each corner. The area below the clerestory has been covered with non-original painted metal siding. The westernmost storefront detailing includes a painted wooden frame on top of four-course brick

panels outlined by alternating brown and blue tiles, with up to four courses of tiles at the sidewalk level as the pavement slopes. The corner muntin and glass are non-original. The wood and glass panel entry doors are separated by an approximately ten-inch-wide painted post. The paving in front of the recessed entry slopes up from the sidewalk. The easternmost storefront in this bay contains non-original glazing with a wooden frame on top of a painted wooden panel clad wall. *See figures 18-19.*

The central bay of the southern façade, addressed at 108 Denny Way, is approximately thirty feet wide. The upper spandrel is covered in non-original painted metal siding all the way down to the top of the storefront glazing. The parapet has a central raised portion with an arched top. The storefronts exhibit irregular detailing, with a painted wooden frame on top of one course of four-inch square terra cotta-colored tile cladding above four-course brick panels outlined by alternating brown and blue tiles, with up to seven courses of tiles at the sidewalk level as the pavement slopes down to the west. The terra cotta colored tiles wrap the forty-five-degree corner of the storefront on the eastern side only. The entry contains a single, slightly angled, wood entry door on the western side, and an angled wooden panel painted with a mural depicting the crushing of grapes to make wine on the eastern side with an air conditioning unit located above it. *See figures 20-21.*

The easternmost bay, addressed at 110 Denny Way, is approximately thirty feet wide. The upper brick spandrel is outlined by soldier bricks at the lintel and top of the parapet and stretcher bricks at the side adjacent to the pilasters, with four terra cotta-colored tiles at each corner. The spandrel contains three brick panels outlined by protruding soldier and stretcher bricks with double soldiers at each corner. The area below the clerestory has been covered with non-original painted metal siding. The storefront has painted wooden frames on top of four-by-twelve-inch black granite tiles above four-course brick panels outlined by alternating brown and blue tiles, with up to three courses of tiles at the sidewalk level as the pavement slopes down to the west. The forty-five-degree corners of the recessed entry are wrapped with four courses of two and a quarter brown and blue tiles. The aluminum corner muntin and glass of the storefront are non-original. The wood and glass panel entry doors are separated by an approximately ten-inch-wide painted post. The paving in front of the recessed entry slopes up from the sidewalk. *See figure 22.*

The eastern façade of the building is sixty feet long, and veneered with the typical rug cut tapestry brick in running bond, with a storefront window in a painted wooden frame on the southern end. The clerestory is covered with a panel and a sign, above which is a single brick panel outlined by protruding soldier and stretcher bricks with double soldiers at each corner. The parapet has a painted metal cap. The brick at the alley level, as well as the area approximately eight feet up the wall, has been painted beige, probably to cover graffiti. Two additional square wood sash windows with brick sills are located on the northern end of this façade. *See figure 23.*

The northern façade at the interior of the L-shape is approximately seventy feet long and sheathed with painted wooden lap siding with a five-inch exposure. The parapet is approximately three feet lower than the brick portion of the building, and is capped with a metal flashing. The eastern end contains two typical square two-over-two double-hung wood sash windows and a non-original metal garage door. The central section contains two one-over-one double-hung wood sash windows, a wood paneled garage door, and two access doors, one retrofit immediately adjacent to a door in the original opening with an in-filled transom. The westernmost section of this façade contains one typical two-over-two double hung window, two one-over-one double-hung wood sash windows, and a non-original aluminum sash single-hung window infilling an original access door. A collection box and downspout are located to the east of the in-filled door opening. *See figure 24.*

The eastern façade of the interior of the L-shape is approximately sixty feet long and clad with painted wooden lap siding with a five-inch exposure. It contains an access door at the southern end, one at the center and one located approximately sixteen feet from the northern end of the façade. Five small vents are evenly spaced across the upper portion of the façade, and various electrical conduits cross the façade and route to a meter near the southern access door. *See figure 25.*

The northern façade of the western leg is approximately fifty feet long, and veneered in mostly painted rug cut brick in running bond. The parapet has a raised section at the western end with the

brick under it painted as if for a billboard. The lower ten feet of brick is painted a brick red color. *See figure 26.*

3.4 Plan & Interior Features

The existing five businesses located in the building each occupy a separate space with an entry door and a rear door to the parking lot, except Tini Bigs Lounge, which has an interior door with access to the Hula Hula Bar.

The interior floor levels step down with the slope of the sidewalks, which is especially evident in the Hula Hula Bar at 106 First Avenue, as the seating areas are arranged in line with the First Avenue Façade, and use ramps and two to three steps to access each of four separate levels. The bar is centrally located, and a service area is partitioned off on the eastern side that has access to the parking lot to the east. The interior is painted, and clad with non-original bamboo-themed materials. Evidence of the removal of a bearing wall between what was once 104 First Avenue and 106 First Avenue is located at a seam at the “L” of the building. Other evidence of wall removal is evident where new columns and beams joined with non-original hardware are located at each floor level change. *See figures 27-28.*

The rear seating area of Tini Bigs Lounge is also up a ramp at least six inches from the bar at the entry level on the corner. Non-original tin ceiling has been applied at the interior, along with other non-original paneling on the walls. The bar and back bar were installed from another location, reputedly the Oregon Hotel in Pioneer Square.¹ There is no evidence to demarcate the original interior volume. *See figure 29.*

Hunter’s Antiques occupies two of the original storefronts along Denny way that shared an entry bay. The interior exhibits a high ceiling, and the original central dividing wall is still intact. A non-original bubble skylight is located on the western half of the shop. *See figure 30.*

The Champion Wine Cellars interior has a dropped acoustical ceiling in the retail space with light storage above. No original finishes are evident in the retail area. The service area is partitioned off on the northern side of the space, and is divided in two by a central wall; each side is accessed separately through doors on the retail side. The service area has a high original ceiling, and plaster on the exterior wall is in poor condition, showing evidence of chronic water intrusion. *See figure 31.*

Morfey’s Cake Shoppe, at 110 Denny Way, has a dropped gypsum drywall ceiling in the retail area, which is open to the kitchen beyond. The ceiling height at the kitchen is the full height of the building. Columns and a beam are evident at the center of the space, where in the past there was a division between two rentable storefront spaces. The windows and non-original garage door on the northern elevation are visible from the interior. *See figure 32.*

3.5 Documented Building Alterations

The building has been modified many times, and exhibits little material integrity. The original design could accommodate up to eleven different businesses, with up to two doors per bay. Today each bay contains only one business, with the First Avenue N section of the building containing one business, indicating the removal of original partition walls. As indicated in the description above, the storefronts have seen modifications through repairs and replacements over the years. All of the clerestory windows on the southern façade have been removed or covered over. The brick parapet fell to the sidewalk in November 2006, possibly due to damage sustained in the 2001 Nisqually earthquake, although no recorded permits were available to record the repairs made at that time. The damage was shown on the local news but new roofing obscured the extent of the damage. Also documented in a letter is the removal of a marquee above the southern and western storefronts that had been in poor condition in 1980.

The removal of the parapet coping and raised pilaster caps was not documented, but the original coping is no longer present. Originally there were also decorative flagpoles positioned at each arched

¹ Interview with Joe Zara, February 26, 2015

raised parapet cap. The flagpoles have been removed, however, their mountings behind the parapet are still present. *See figures 33-34.*

<i>Date</i>	<i>Description</i>	<i>Permit #</i>
1929	Build store building, A. B. Cornelius, architect; American Finance Corp., owner	283215
1941	New vent stack for Best Pie Co.	344989
1945	Build boiler room for Best Pie Co.	369854
1953	Alter exterior of building	422311
1954	Repair fire damages	426947
1955	Alter building	433239
1957	Cover all re-lights above marquee on exterior with asbestos board	454001
1958	Wreck garage building	468387
1959	Install suspended P.B. and aluminum ceiling	474833
1959	HW pressure tank	11360
1959	3 HW supply boilers	11361
1959	Alter por. of building, occupy as self-service laundry	479378
1960	Install 1-hr [?] partition between stores	483724
1965	Repair fire damage per original construction	512607
1975	Alter front of existing tavern; apply studs and shakes over existing painted glass	555477
1980	Removal of marquee	NA
1983	Small commercial	8300805
1985	Install equipment and conditional use permit for fast food restaurant	8405962
1990	Change use from retail to bakery	9006969
1995	Alter tavern, create kitchen space	9500910
1996	Change use from office to tavern, interior alterations	9604595
2000	Alter tavern	2001252
2012	Noise variance, bus shelter	3013722

4. SIGNIFICANCE

4.1 Historical Site Context

The subject properties are located in the Lower Queen Anne Neighborhood. This area lies between the Denny Regrade/Belltown Neighborhood to the south and Queen Anne to the north. The angled shoreline of Puget Sound lies to the west and Lake Union and the South Lake Union Neighborhood are situated to the east. As a mixed commercial and residential neighborhood, its history is interlaced with that of its neighbors.

Queen Anne Hill was first settled in the 1860s and 1870s. Queen Anne was incorporated into the City of Seattle in two annexations, one in 1883, and another in 1890. During the 1880s and 1890s, the roads and sidewalks had been graded and planked on the south side of Queen Anne Hill, and residents had access to municipal water and sewer service.² During this period the subject site was first platted and settled. The Sanborn Insurance map of 1893 shows the subject site between Harrison Street and Republican Street, as today. However, the streets running north-south—now called Second Avenue W, Third Avenue W, and Fourth Avenue W—were then named Light Street, Victory Street, and Marrietta Street. Victory was platted but did not go through, as the existing gulch had not yet been graded in 1893. At that time there were several boarding house-type structures in the neighborhood, along with shacks and cabins still located in the platted alley, and one structure in the public right-of-way on the edge of Victory Gulch. *See figures 35-36.*

Between 1900 and 1910 the population of Seattle was booming, and recently platted Queen Anne Hill lots sold well and much of the housing stock was built during this period. Although many of the houses on Highland Drive, Comstock Street, and other streets on the southern and southwestern slopes could be classified as mansions, most of the neighborhood's residents were solidly middle-class. In the years 1900, 1910, and 1920, approximately one third of Queen Anne's residents worked as laborers.³ Kinnear Park, located on the western edge of the Lower Queen Anne Neighborhood overlooking Elliott Avenue W, was donated to the city in 1889, and developed into a park in the 1890s.⁴ *See figure 37.*

The Queen Anne Avenue counterbalance route was built in 1905, encouraging higher density development along the route. From the early 1900s to the present, the backbone of Queen Anne Hill's business community has been Queen Anne Avenue from Lee Street to McGraw Street. Significant business development also occurred eastward along Galer Street as the streetcar system continued along this street before heading north on Sixth Avenue W. Other lines serving and directing growth on Queen Anne Hill branched off of Mercer Street and either wrapped around the western side of the hill on Tenth Avenue, or continued to Ballard along Elliott Avenue, then known as Beach Drive. The eastern side of the hill was served by a line running north on Taylor Avenue, turning westward at Boston Street.⁵ *See figure 38.*

Several significant apartment buildings were constructed in the southern and southwestern crest and slope of Queen Anne Hill during the early part of the last century continuing into the 1920s. These apartments include the Chelsea Apartments (1907) and the De la Mar Apartments, recognized City of Seattle landmarks. *See figures 39-40.*

Denny Hill, lying between Queen Anne Hill and the central business district, and to the east of Belltown, was leveled in two significant regrades to produce more land suitable for larger-scale development. The first phase of the Denny Regrade, from Second Avenue to Fourth Avenue, was begun in 1905 and completed in 1911; over three million cubic yards of soil were removed, requiring the demolition of the hill's crowning Victorian edifice, the Denny Hotel. In 1928, work commenced

² Larry E. Johnson, "24 West Lee Street, Kleinogel Residence/Offices of Dr. Richard Gordon Landmark Nomination Report," The Johnson Partnership, May 2005, p. 6.

³ Kay Frances Reinartz, *Queen Anne, Community on the Hill* (Seattle, WA: Queen Anne Historical Society, 1993), p. 87.

⁴ Donald N. Sherwood, "Sherwood Park History Files, Kinnear Park," (Seattle Parks and Recreation, n.d.), p. 4.

⁵ Leslie Blanchard, *The Street Railway Era in Seattle: A Chronicle of Six Decades* (Forty Fort, PA: Harold F. Cox, 1968), p. 63; Map "Puget Sound Traction Light & Power Company, Seattle Division," 1915.

on the second and final Denny Regrade, the eastern half, 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 lowering Denny Park, which had for years loomed over the surrounding commercial district.⁶ *See figure 41.*

Further commercial development of the area lying between Queen Anne and the central business district occurred at a much slower pace and scale than originally anticipated, primarily due to the economic slowdown associated with the Great Depression of the 1930s, as well as high concentration of war-related industries during World War II. The development of the Seattle Center for the 1962 Century 21 Exposition (World's Fair) had a major impact on the development of Lower Queen Anne, bringing the monorail to the base of Queen Anne and countless tourists visiting the space needle and other buildings in the Seattle Center. Construction was relatively stable for many years until apartment living and urban growth stimulated apartment and condominium development beginning in the 1990s and continuing to the present. *See figure 42.*

4.2 104 Denny Way Building

Before the subject building was constructed the site was occupied by three residential structures. In 1929 the building was constructed to house six storefront businesses along Denny Way: one on the corner of Denny Way and First Avenue N, and five businesses along First Avenue N. The retail spaces were gradually combined over the years, as the tenants required additional space. For thirty years the American Finance Corporation owned the structure. A fire in 1954 required a permit to repair the damage, and another permit shows that the exterior clerestory windows on the southern façade were covered over as early as 1957. American Finance sold the building in 1959 to Dr. S.T. Magnuson. The building underwent various tenant improvement projects as tenants moved in and out and remodeled their spaces. In 1980, the marquee was deteriorating and the Seattle Building Department requested that the owners repair or remove the marquee. The marquee was removed. In November of 2006 portions of the parapet fell to the sidewalk, possibly as a result of the 2001 Nisqually earthquake. Today the building has five tenants. A bar occupies all of the First Avenue N storefront spaces, another bar occupies the corner storefront, and an antiques business, wine shop, and cake shop each occupy two storefront spaces along Denny Way. *See figure 43-46.*

4.3 Building Owner

The original owner of the building located at 104 Denny Way was the American Finance Corporation. Little is known about this corporation, other than the fact that they also owned some of the land that was condemned for the Seattle Center, and that they sold the subject building to Dr. and Mrs. S. T. Magnuson for \$180,000 in February of 1959.⁷

4.4 Subsequent Building Owners

The subsequent owner of the building was Dr. S.T. Magnuson, a dentist and president of the Seattle Gun Club. He owned several other investment properties including the landmarked Mutual Life Building in Pioneer Square, 603 First Avenue, and the Historic Post Hotel (originally the Fischer and McDonald Wholesale Store) at 90 Yesler Way.⁸ Gerald Freman Magnuson inherited the property, and transferred the property to the Denny Property LLC by Statutory Warranty Deed in 2010.

⁶ Myra L. Phelps, *Public Works in Seattle: A Narrative History, The Engineering Department, 1875-1975* (Seattle, WA: Kingsport Press, 1978), pp. 29-31.

⁷ Seattle Times, "High Court Will Review Decision On World Fair Land," March 26, 1958, p. 7, and "Property Sales Worth Nearly \$500,000 Reported Here," February 22, 1959, p. 11.

⁸ Seattle Times, "Firm Reports Sales Totaling \$153,500," August 9, 1959, and "Mutual Life Building Sold to Dr. Magnuson," October 23, 1955, p.24.

4.5 Other Associated Individuals: Tenants

The subject building was constructed in 1929. The original owner was the American Finance Corporation, which owned the building until 1959.⁹

Since its construction, the building has been used as a multi-tenant retail and food service space. Early tenants included a local sales outlet of the De Forest Radio Company (106 Denny), Denny Way Florist (100 Denny), and the Northern Roofing Co. (108 Denny).

100 Denny, the space at the corner of Denny Way and First Ave N, housed businesses including H.H. Stoms Chicken Pies (ca. 1942-1944), Hemphill Oil Co. (ca. 1951-1957), and H&R Block Tax Advisors (ca. 1965-1983). Since 1996, Tini Bigs Lounge has occupied the space.

Yoghurt Products Inc., a health food producer and retailer, occupied 104 Denny from 1940 through 1951. F & E Checkwriter Sales Co., vendor of “check protector machines,” resided at 104 Denny Way from 1957 through at least 1975.

The Best Pie Co. occupied 106-108 Denny from at least 1938 through 1951. That shop front went on to house Hood Wilson Inc. Business Machines (ca. 1955-1960), the Lucky Strike Smoke Shop & Restaurant (ca. 1965-1970), and Progressive Personnel staffing service (ca. 1970-1973). The space has reverted to being a bakery, housing Morfey’s Cake since at least 1990.

The space at 106-108 First Avenue N has been a tavern or bar since at least 1938, and remains so today. The Midway Tavern existed from at least 1938 through 1953, after which it became the Tic Tok Tavern until 1975. The dance club the Romper Room occupied the space from 1990 to 2000, followed by Watertown from 2000 to 2006. Since 2006 the space has been occupied by the tiki-themed bar Hula Hula.¹⁰

In addition to the aforementioned two bars and the bakery, the building currently houses Hunter’s Antiques and Objects (106 Denny Way), and Champion Wine Cellars (108 Denny Way).

4.6 Historical Architectural Context: Eclectic Vernacular Commercial Retail Typology

The subject building is a masonry-veneered wood frame building typologically considered a vernacular commercial building. Although an architect was responsible for the design of the structure, it exhibits no indicators of popular styles or decorative motifs beyond the most minimal, restricted to some polychrome tile at the street level, brick panels at the upper spandrel, a shaped parapet, and two terra cotta ornaments at the shaped parapet on the western façade.

Buildings of all types are classified as “vernacular.” These include the majority of single-family homes in Seattle neighborhoods, along with small apartment buildings, corner shops and storefront buildings, warehouses, mills and sheds, even some industrial buildings and social clubs. These buildings vary in scale, massing, and materials but the intent of the design is economy and practicality, using traditional construction methods, and embellished with whatever minor ornament is deemed appropriate.¹¹

Commercial development in Seattle started with Charles C. Terry of the Denny party, who established Seattle’s first store in the Alki settlement in West Seattle in 1852. When the settlers moved across the bay in 1853, Henry Yesler built a sawmill and cookhouse near what is now the corner of First Avenue and Yesler Way. As the town grew, Front Street and nearby streets were lined with wood-frame commercial buildings housing general stores, for provisions like clothing and hardware, along with a later drugstore, a hotel and taverns. In June 1889, a fire destroyed almost the entire commercial district, sixty-four blocks. After this, fire-proof construction was required for

⁹ King County Tax Assessor, parcel #1989201430. *Seattle Times*, “Property Sales Worth Nearly \$500,000 Reported Here,” February 22, 1959, p. 11.

¹⁰ Polk’s Seattle City Directory, vols. 1934-1975.

¹¹ David Peterson, “1650 E. Olive Way Landmark Nomination,” Nicholson Kovalchick Architects, December 21, 2009, Seattle Department of Neighborhoods.

downtown commercial buildings, which were reconstructed out of brick and stone. As the city grew, with its neighborhoods forming around streetcar lines, small commercial districts grew up around the streetcar stops forming the centers of the new suburban communities. The buildings housing the neighborhood businesses were often one- or two-story vernacular wood or brick structures. These suburban developments were incorporated into Seattle in the first decade of the twentieth century.¹²

Commercial storefronts in the first half of the twentieth century were generally built of brick and wood, with wood-framed or heavy timber interior structure, and large openings at the street front for the plate glass windows. Higher end storefronts would use stone or cast iron at the street front façade. Reinforced concrete with modular steel structural systems became more common in the mid-1930s. Floors were either concrete or heavy timber planks. Ceilings were relatively high, allowing for high exterior windows, especially clearstories above the storefront plate glass that allowed natural light to penetrate into the interior. Plate glass storefronts were common, and were jointed with thin cast iron or cast bronze mullions. The largest expanses of plate glass were supported on metal frames. Entry doors were recessed, providing as much storefront as possible to showcase the goods on offer. Ornamentation or more expensive materials were sometimes used to highlight an entrance or other supports near the display windows. The size of the building was dependent on lot size and the number of rentable spaces on street frontage. Rear walls and sidewalls were often built of less expensive materials, even when they were exposed. Often the sidewalls were used for advertising, and deliveries were made in the rear if it was accessible by an alley or parking area. These types of buildings housing multiple tenants are distinguishable from other one-story storefront glazed commercial structures, like auto showrooms, because of their numerous recessed entries. They were often called a “taxpayer block.” They are often found on streetcar and automobile routes out of the main city downtown, and were common in the late 1800s and into the early 1930s, within a range of eclectic architectural styles until Art Deco and Moderne styles became predominant.¹³

These multi-tenant commercial retail buildings were constructed with the interest of subdividing as many individual rentable retail spaces as possible. They had generic interior spaces to accommodate a variety of different tenants, who would then improve the interiors as they saw fit with the furnishings appropriate to their business. Interiors of these buildings do not often exhibit material integrity, as each tenant made interior changes at move-in, and even sometimes periodically during their tenancy. Street frontage was valuable to each tenant, so multi-unit storefront buildings were often narrow and deep, providing display windows to as many tenants as possible along the street front. The backs of the spaces were used for services areas, and were lit with skylights or rear wall windows.¹⁴

Other good examples of small multi-tenant commercial buildings include:

2344-2352 California Avenue, a 1920 brick building designed by Victor Voorhees,

425 Cedar Street, a 1922 brick building designed by Earl Roberts,

2132 First Avenue, the Standard Paint Company Building, a 1925 brick building,

2121 First Avenue, the Colsky Building, a 1926 brick building designed by James E. Blackwell.

See figures 47-50.

4.7 Building Architect

Albert B. Cornelius (1883-1953, aka Arthur B., or Benjamin A.) was the architect of the building located at 104 Denny Way. He was born in 1883 in Iowa. In 1900 Cornelius lived with his widowed

¹² Mimi Sheridan, *Historic Property Survey Report: Seattle's Neighborhood Commercial Districts*, “Commercial Development Patterns in Seattle,” City of Seattle Department of Neighborhoods, November 2002. <http://www.seattle.gov/neighborhoods/preservation/ContextCommercialreport.pdf>, accessed March 3, 2015.

¹³ David Peterson, “1650 E. Olive Way Landmark Nomination,” Nicholson Kovalchick Architects, December 21, 2009, Seattle Department of Neighborhoods. http://www.seattle.gov/neighborhoods/preservation/documents/LPBCurrentNom_EOliveWay.pdf, accessed March 4, 2015.

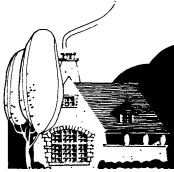
¹⁴ Gottfried, Herbert and Jan Jennings. *American Vernacular Buildings and Interiors: 1870-1960*. (New York: W.W. Norton & Co., 2009).

mother and eleven siblings in Buchanan, Missouri. By 1910 he was practicing as a house architect.¹⁵ By 1920, Cornelius lived in West Seattle. He was granted a patent in 1924 for a reclining automobile seat. In 1926, he married Mae E. Ives. In 1928, he designed the Linden Crest Apartments in Fremont, and a year later the subject building at 104 Denny Way.¹⁶ Between 1927-35 his office was in the Thompson Building. In 1935, he was living in the Lake City neighborhood. In 1941 he was an active member of the Washington State Society of Architects. He married Pearl M. Berg in 1951. There is evidence that he was responsible for the design of some apartment buildings on Capitol Hill in 1916, and an apartment/store building in Ravenna in 1923, but these attributions have not been confirmed. *See figures 51-52.*

4.8 Building Contractor

Unknown

Prepared by:



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¹⁵ Thirteenth Census of the United States: 1910-Population.

¹⁶ Seattle Department of Neighborhoods, Historic Sites Survey for 4255 Linden Avenue. Seattle Department of Planning and Development, Permit #283215

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APPENDIX 1

FIGURES

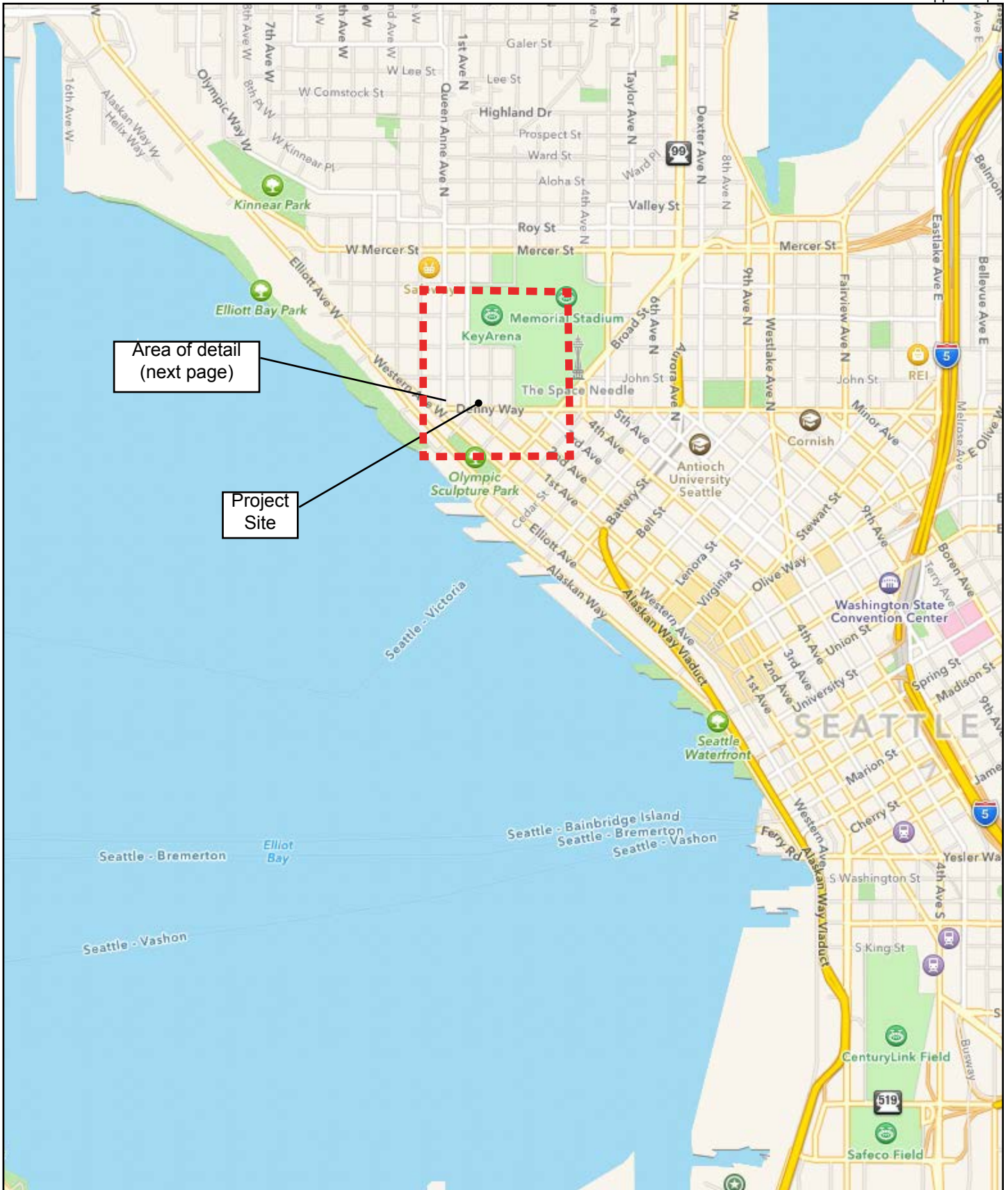


Figure 1. Location Map

104 Denny Way Building Landmark Nomination Report

February 2015



Figure 2. Neighborhood Aerial

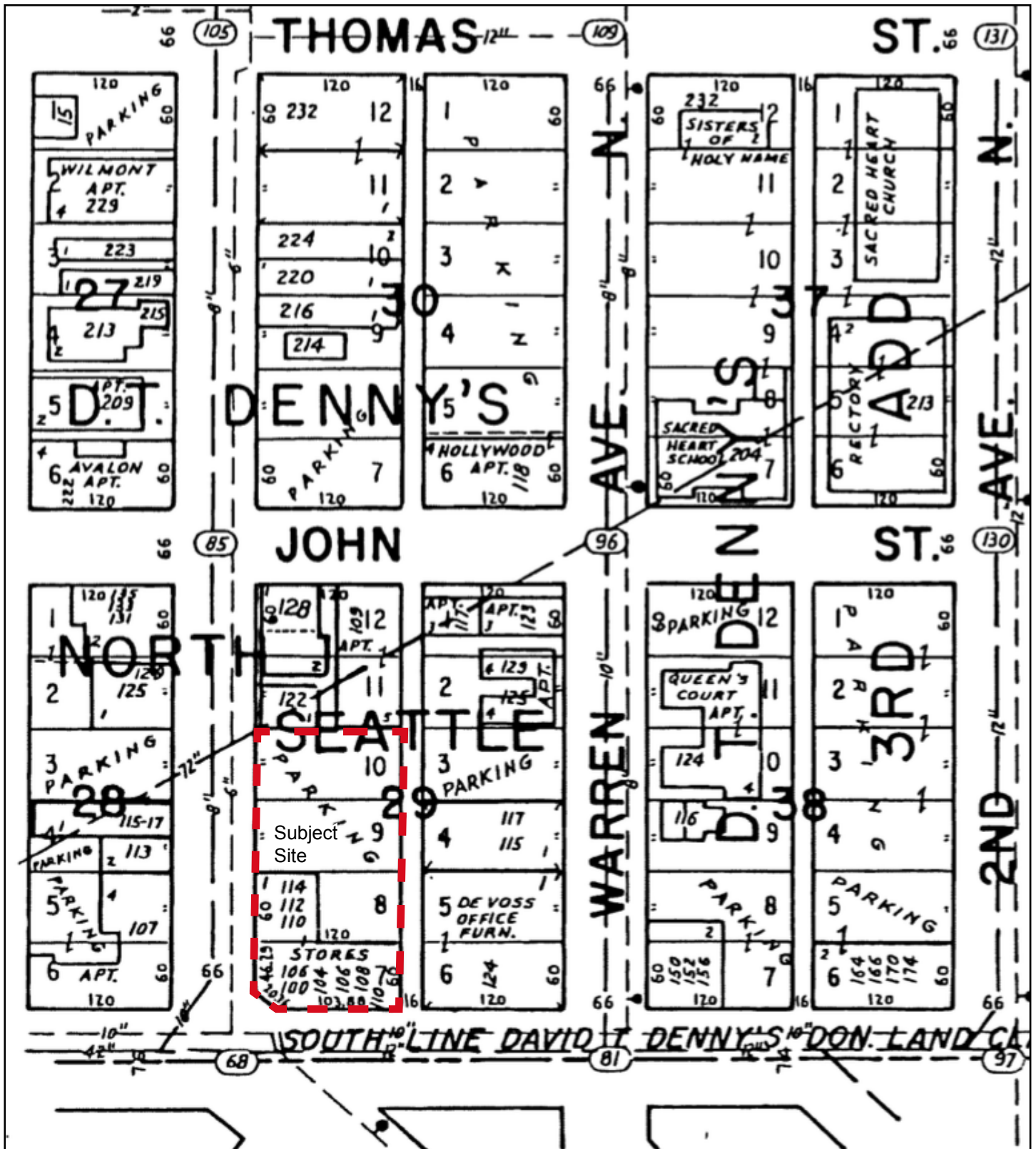


Figure 3. Kroll Map



Figure 4. View A, viewing south on First Avenue N



Figure 5. View B, viewing east on Denny Way

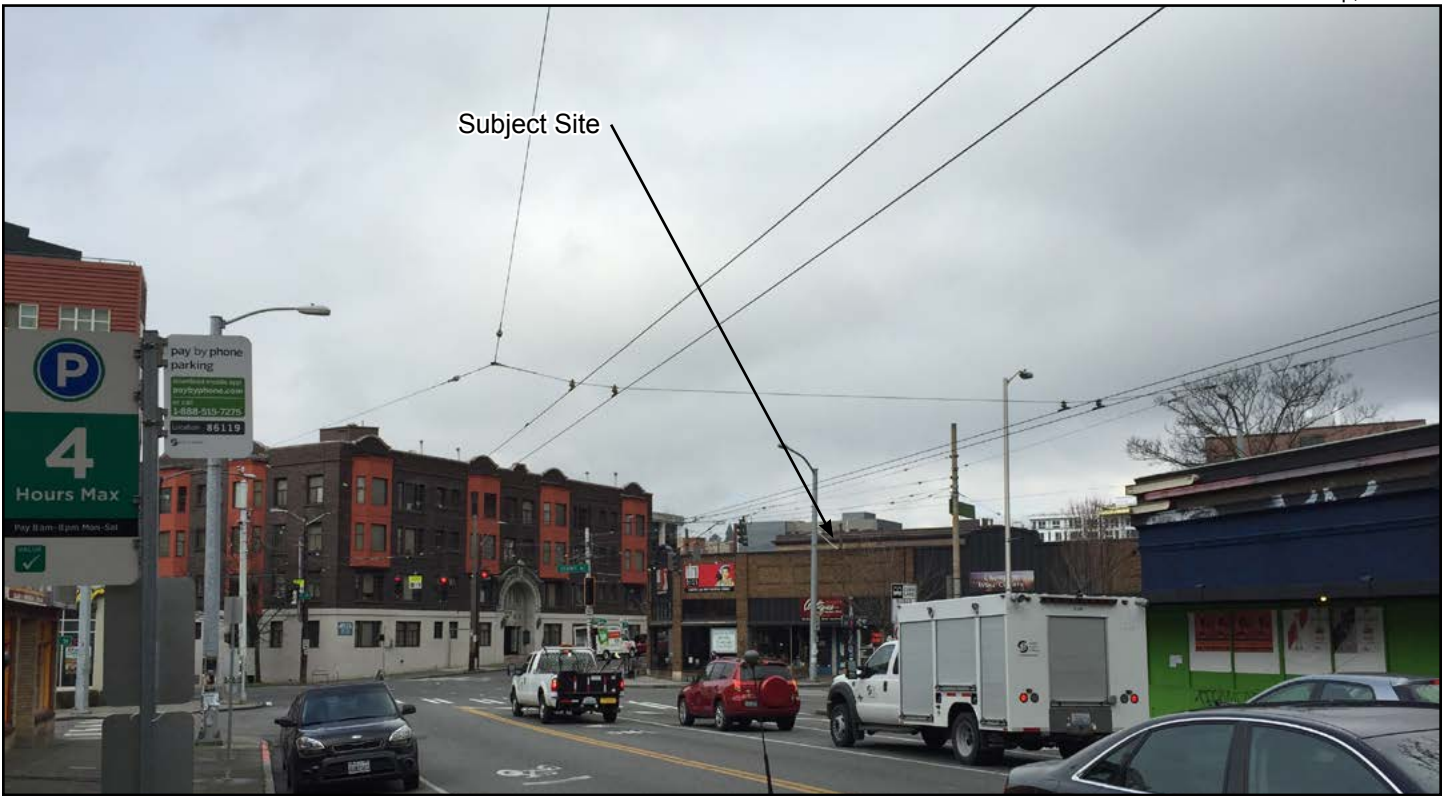


Figure 6. View C, viewing northwest on First Avenue



Figure 7. View D, viewing west on Denny Way

104 Denny Way Building Landmark Nomination Report

February 2015

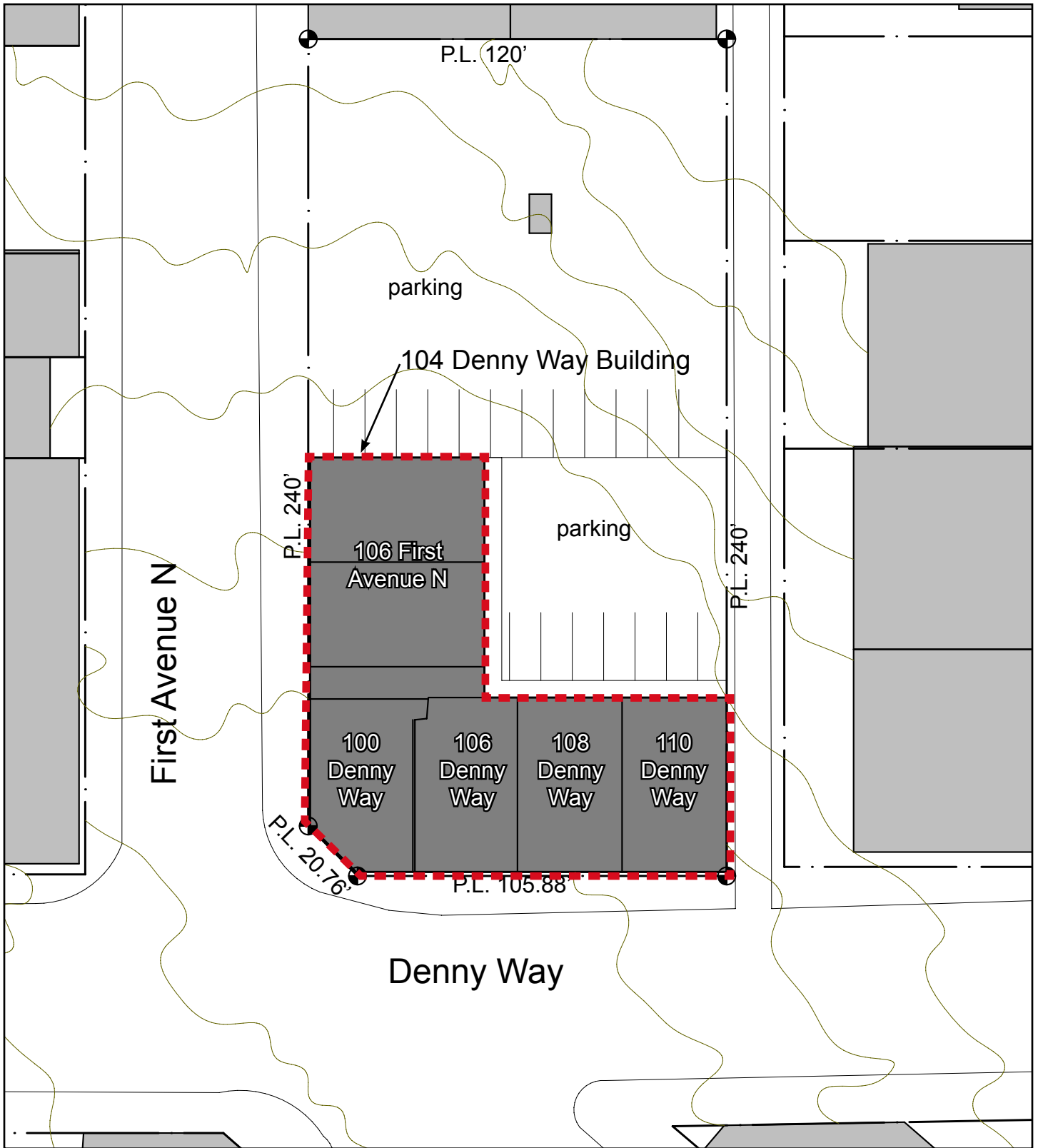


Figure 8. 104 Denny Way building, site plan

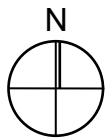




Figure 9. 104 Denny Way building, western façade along First Avenue N



Figure 10. 104 Denny Way building, western façade, northern entrance to 106 First Avenue N



Figure 11. 104 Denny Way building, western façade, southern entrance at 106 First Avenue N



Figure 12. 104 Denny Way building, western façade, detail at parapet



Figure 13. 104 Denny Way building, western façade, brick and clearstory detail

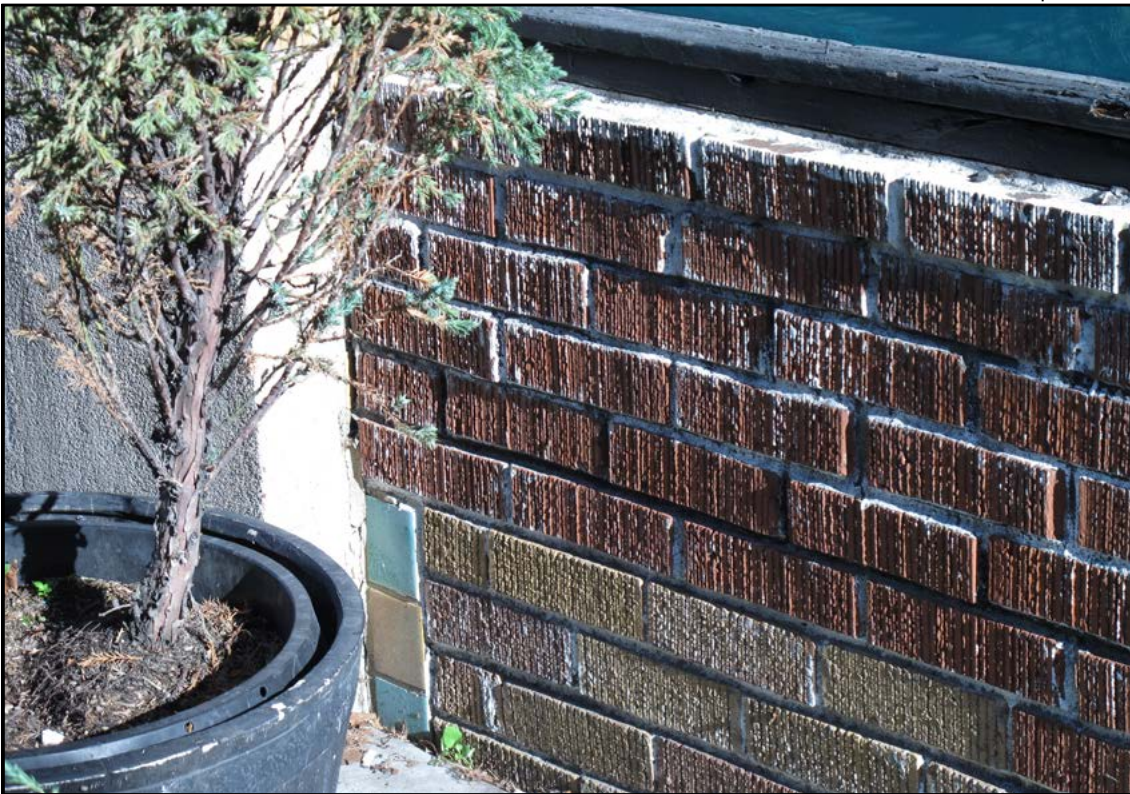


Figure 14. 104 Denny Way building, western façade, brick and tile detail

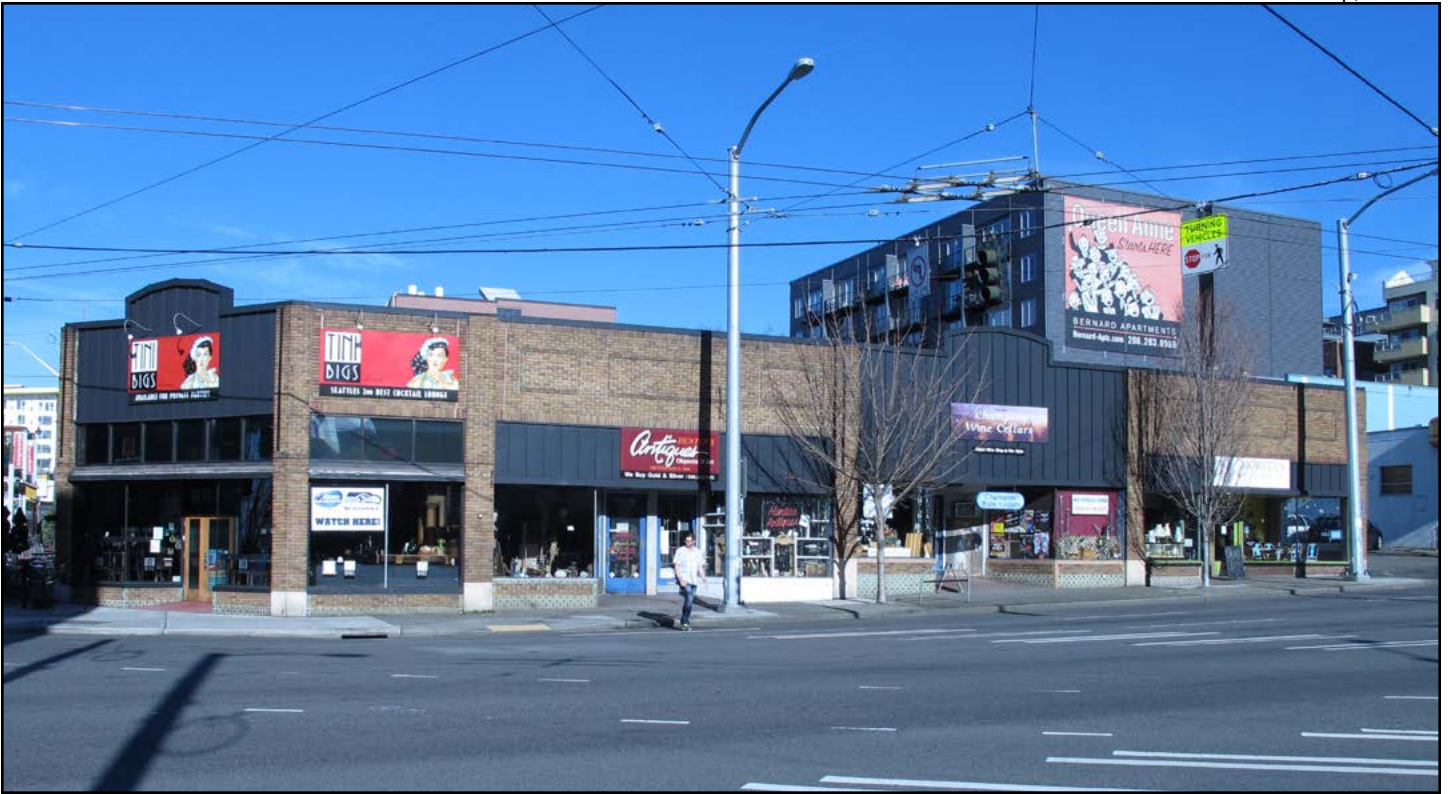


Figure 15. 104 Denny Way building, southern façade



Figure 16. 104 Denny Way building, entrance at 100 Denny Way



Figure 17. 104 Denny Way building, transom and parapet detail at 100 Denny Way



Figure 18. 104 Denny Way building, southern façade, entrance at 106 Denny Way

104 Denny Way Building Landmark Nomination Report

February 2015



Figure 19. 104 Denny Way building, southern façade, tile and panel detail



Figure 20. 104 Denny Way building, southern façade, entrance at 108 Denny Way



Figure 21. 104 Denny Way building, southern façade, aluminum parapet at 108 Denny Way



Figure 22. 104 Denny Way building, southern façade, entrance at 110 Denny Way



Figure 23. 104 Denny Way building, eastern façade at alley



Figure 24. 104 Denny Way building, northern façade at parking lot



Figure 25. 104 Denny Way building, eastern façade at parking lot

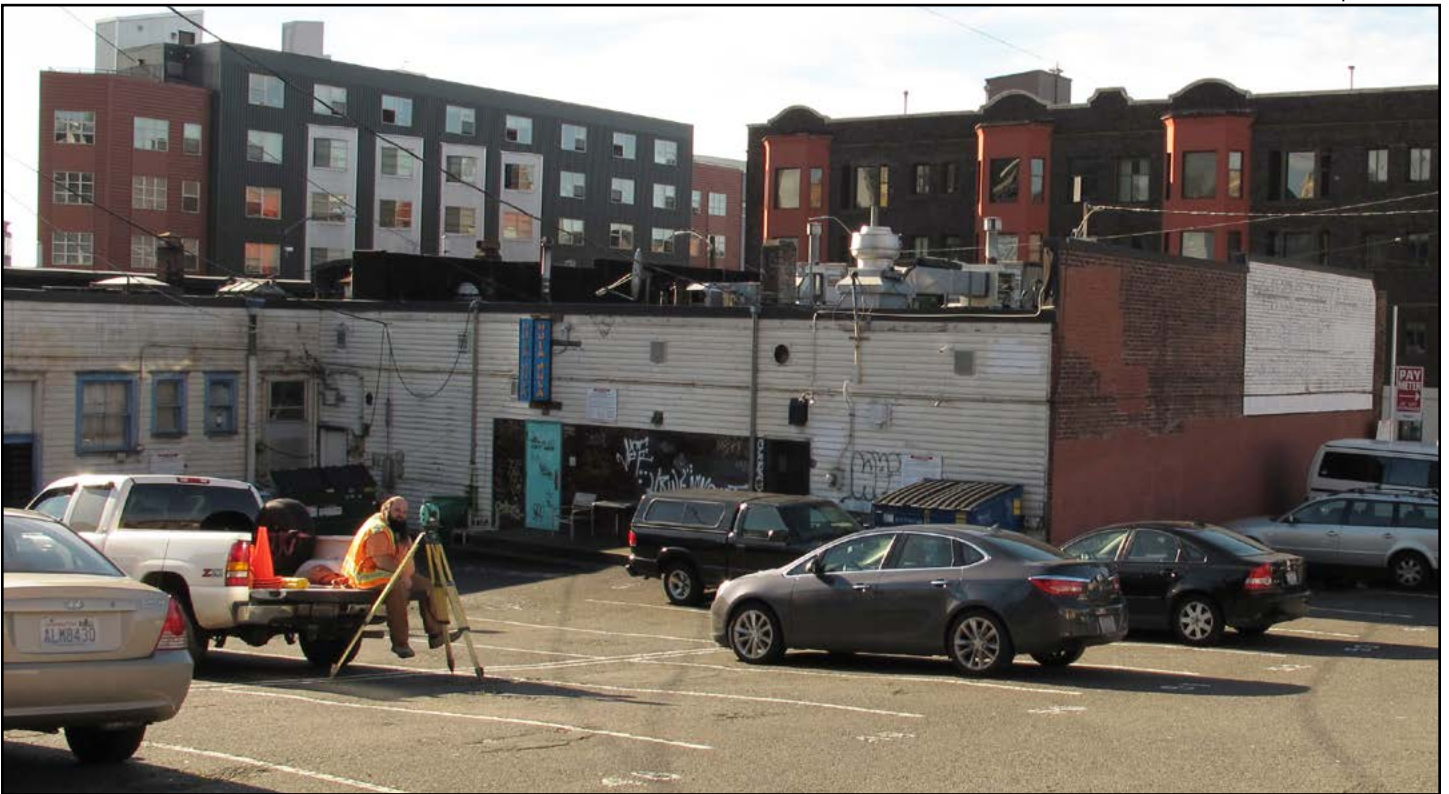


Figure 26. 104 Denny Way building, viewing from the northeast



Figure 27. 104 Denny Way building, interior at 106 First Avenue N, Hula Hula



Figure 28. 104 Denny Way building, interior at 106 First Avenue N, Hula Hula



Figure 29. 104 Denny Way building, interior at 100 Denny Way, Tini Bigs Lounge



Figure 30. 104 Denny Way building, interior at 106 Denny Way, Hunter's Antiques



Figure 31. 104 Denny Way building, interior at 108 Denny Way, Champion Wine Cellars



Figure 32. 104 Denny Way building, interior at 110 Denny Way, Morfe's Cakes



Figure 33. 104 Denny Way building, roof viewing southwest



Figure 34. 104 Denny Way building, detail at parapet above 108 Denny Way

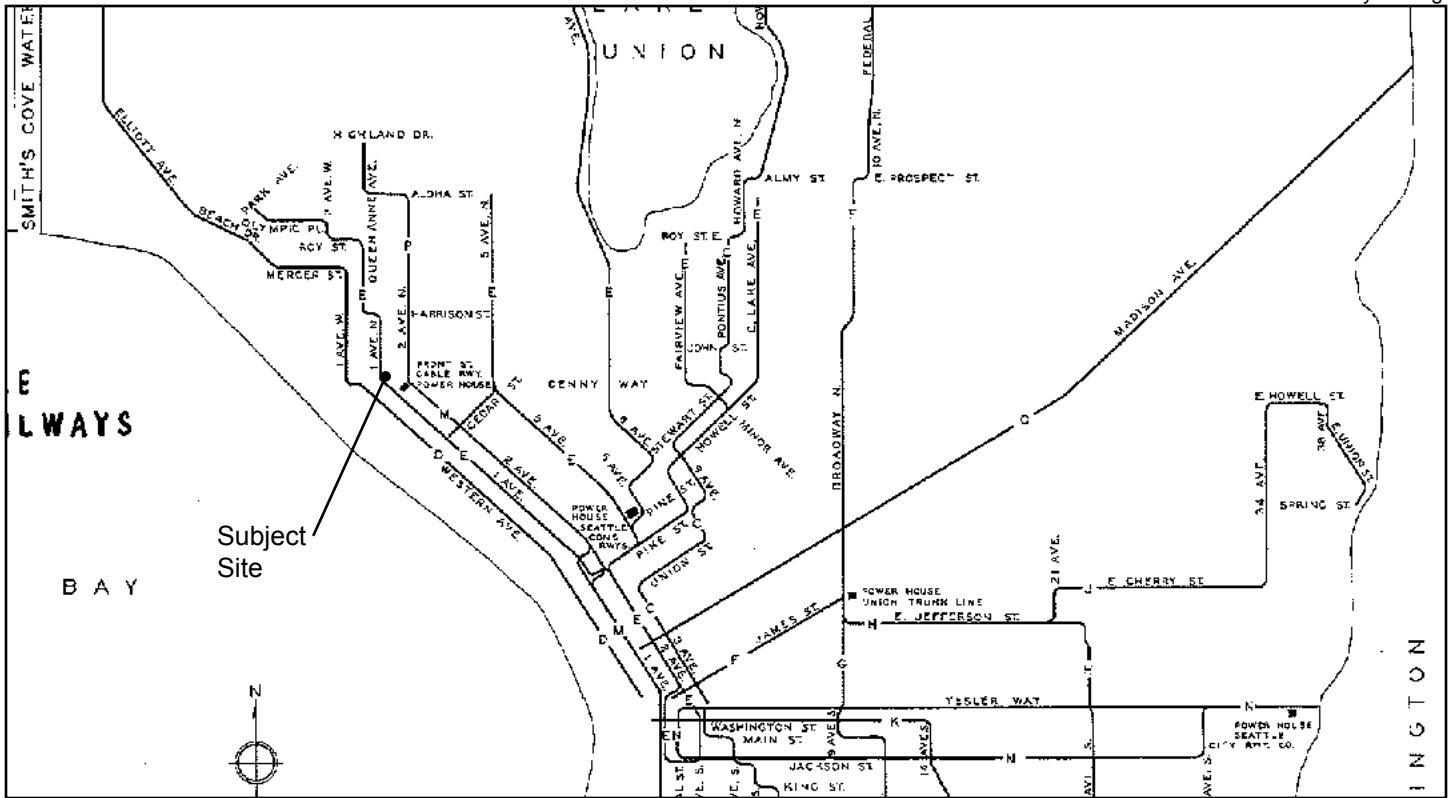


Figure 35. Streetcar routes, 1896

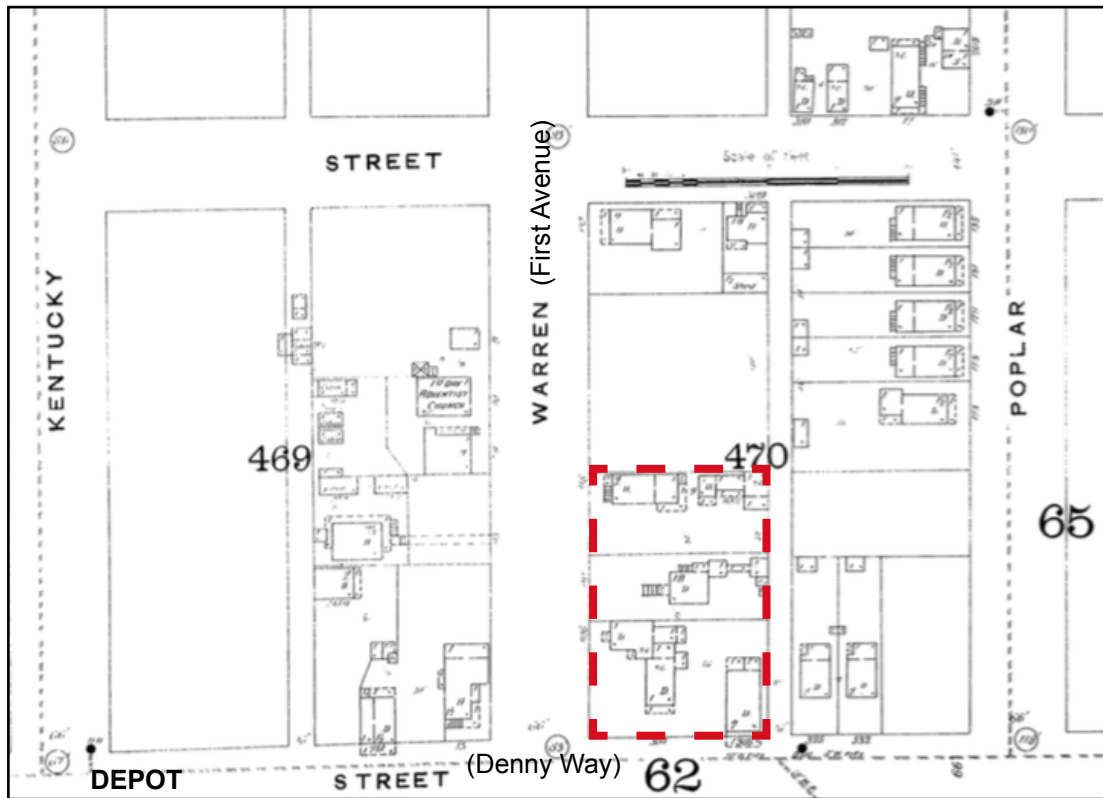


Figure 36. 1893 Sanborn Map

104 Denny Way Building Landmark Nomination Report

February 2015



Figure 37. Kinneer Park (City of Seattle Landmark), 1889

Seattle Post-Intelligencer



Figure 38. Queen Anne Avenue counterbalance route, built 1905



Figure 39. The Chelsea Apartments (1907), City of Seattle landmark

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Figure 40. The De la Mar Apartments (1909), City of Seattle landmark



Figure 41. Denny Regrade, 1935



Figure 42. Century 21 Exposition (Seattle World's Fair), 1962

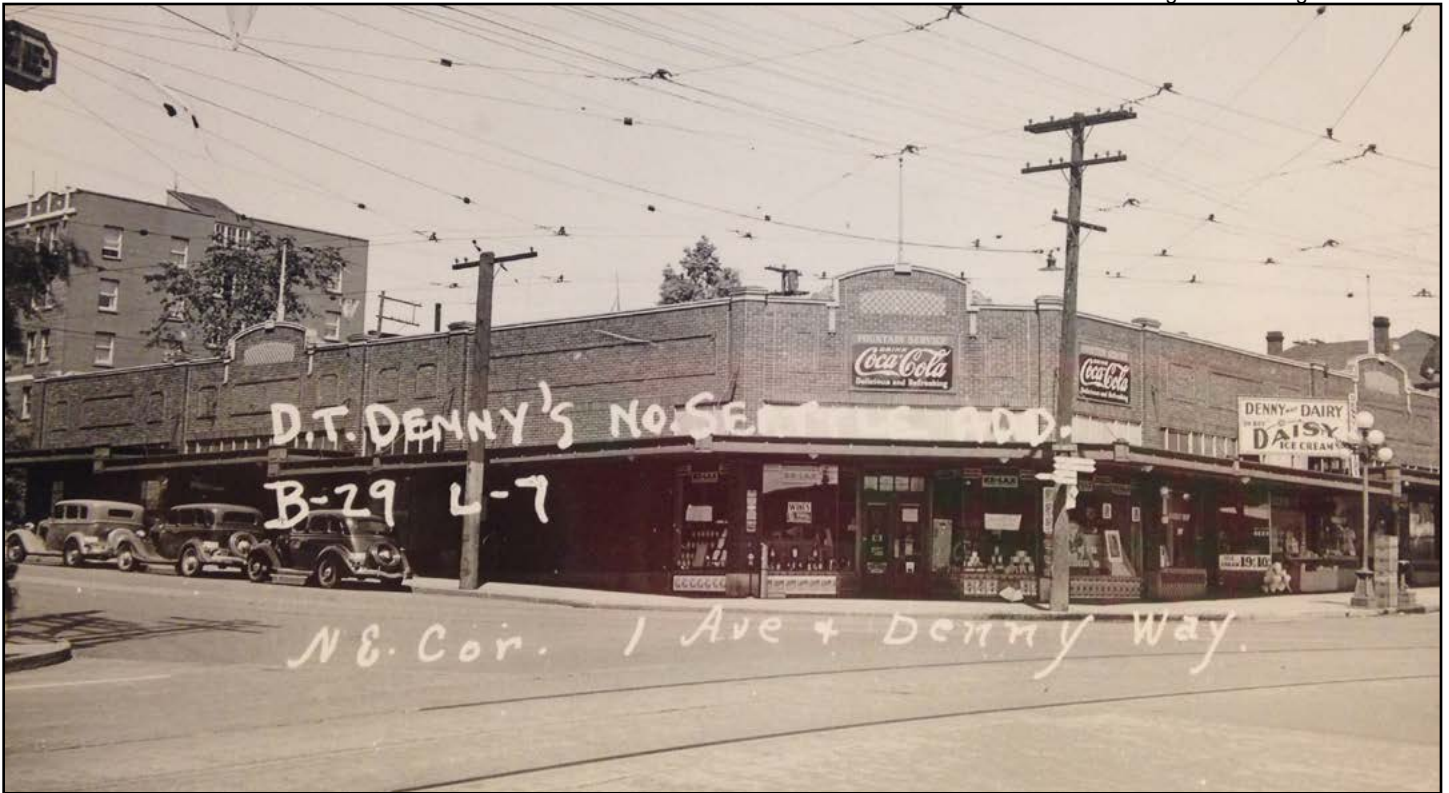


Figure 43. 100 Denny Way, Tax Assessor's photo, 1937

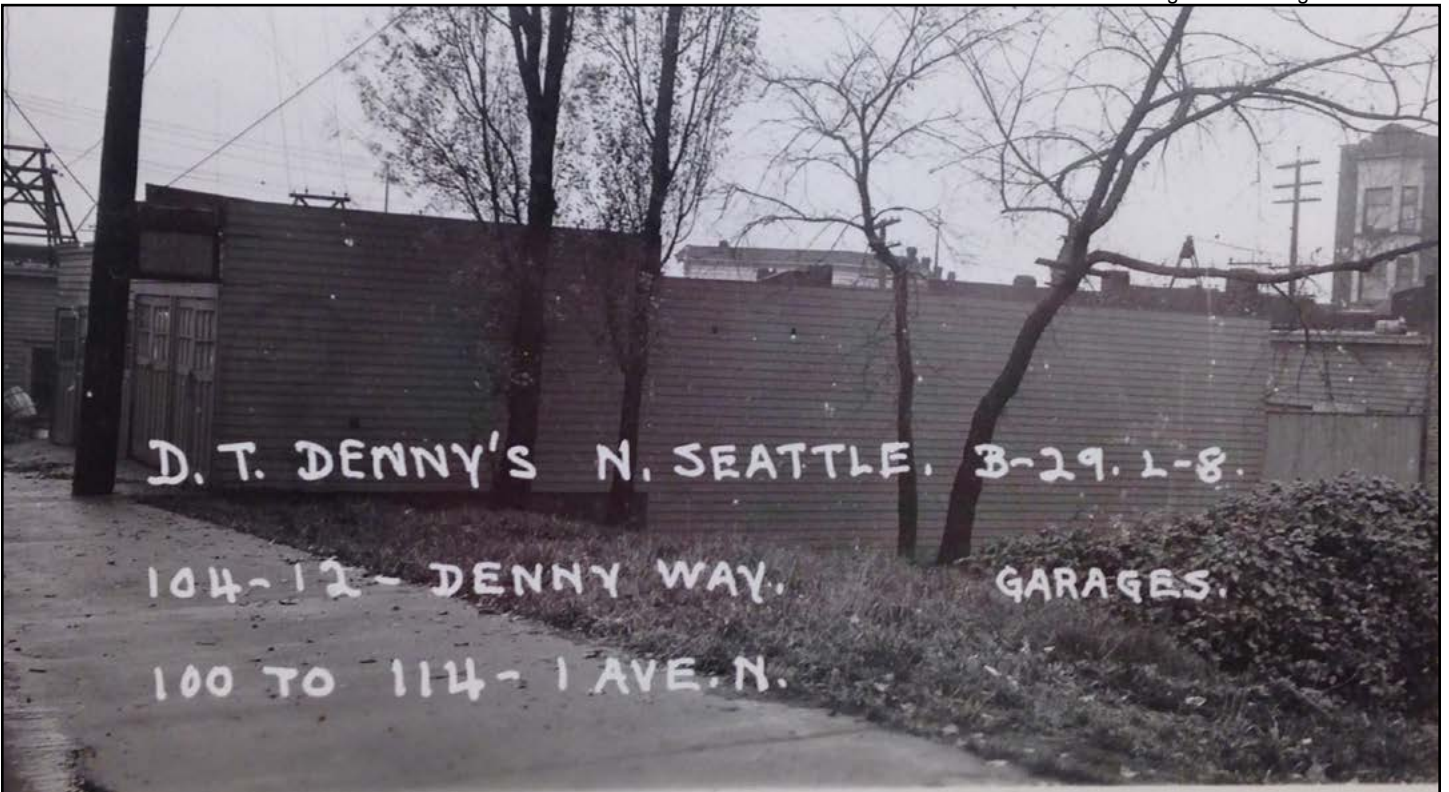


Figure 44. Garages at 100 Denny Way, Tax Assessor's photo, 1937



Figure 45. Sanborn Map, 1950

104 Denny Way Building
 Landmark Nomination Report

February 2015



Figure 46. 104 Denny Way Building, ca. 1980



Figure 47. 2344-2352 California Avenue SW (1920, Victor Voorhees)



Figure 48. 425 Cedar Street (1922, Earl Roberts)



Figure 49. Standard Paint Co. Building, 2132 First Avenue (1925)



Figure 50. The Colsky Building, 2121 First Avenue (1926, James E. Blackwell)

Oct. 28, 1924.

A. B. CORNELIUS ET AL

AUTOMOBILE

Filed March 9, 1923

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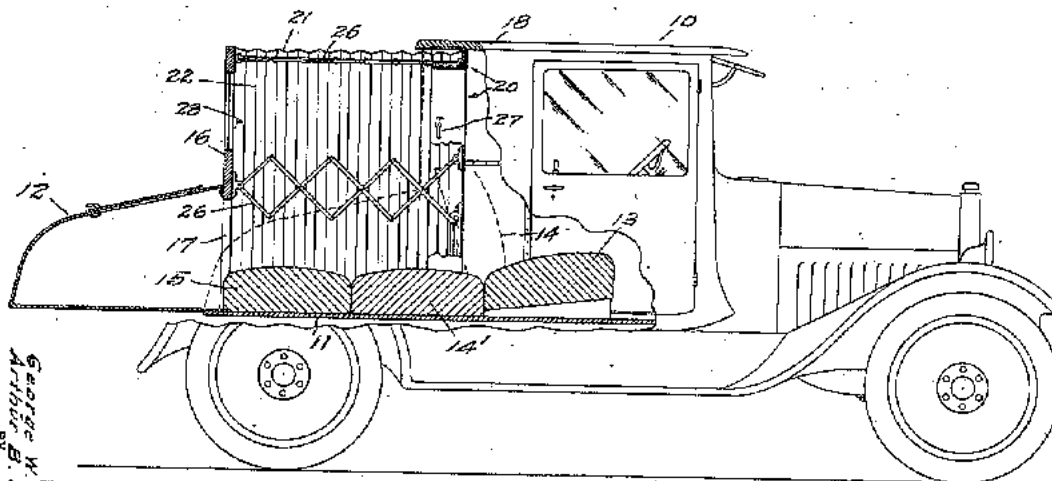


Fig. 1.

INVENTORS:
 George W. Young
 Arthur B. Cornelius
Richard G. ...
 ATTORNEY

Figure 51. Patent drawing for reclining automobile seat (1924, Albert B. Cornelius)

Seattle DON



Figure 52. The Linden Crest Apartments, Fremont (1928, Albert B. Cornelius)