The City of Seattle

Landmarks Preservation Board

700 Fifth Avenue • Suite 1700 • Seattle, Washington 98124 • (206) 684-0228

Landmark Nomination Application

Name:	Guild 45th Theatre **Year Built**: 1920-1921
Historic Names:	Paramount Theatre, Bruen's 45th Street Theatre, 45th Street Theatre
Address:	2115 N. 45th Street
Assessor's File No.	051000-2360
Legal Description:	West 60.5 feet of Lots 2, 3, and 4 together with Lots 5 and 6, less the east 40 feet of said Lot 5, less the north 10 feet of the west 10 feet of the east 50 feet of the said Lot 5, less the east 40 feet of the north 15 feet of the said Lot 6, Block 15 of the Baltimore Addition to the City of Seattle as per plat recorded in Volume 7 of plats, Page 89, records of King County; except that portion of said Lot 2 heretofore condemned in King County Superior Court Cause No. 42256 for widening North 45th Street, as provided in Ordinance No. 10566 of the City of Seattle.
Present Owner:	Landmark Theatres
Address:	2222 South Barrington Avenue, Los Angeles, CA 90064
Present Use:	Movie Theater
Original Use:	Movie Theater
Original Owner:	William F. Code
Architect:	George B. Purvis (1920-1921), Henry Bittman (1923), Bjarne H. Moe (1933), Jonathan W. Reich (1977-1978)

Administered by
The Historic Preservation Program, Seattle Department of Neighborhoods

Submitted by: Christopher J. Hetzel, Project Manager/Sr. Architectural Historian

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Phone: (206) 801-2817 Date: 1/21/2016

Reviewed: _____ Date: _____

Historic Preservation Officer

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Physical Description

The 45th Street Theatre, located in the Wallingford neighborhood of Seattle, was initially constructed in 1920-1921 as a so-called "neighborhood" type movie theatre. The existing theatre actually consists of two separate buildings, which are now combined to form a single property. These buildings were built as an original theatre building at 2115 N. 45th Street and a narrow commercial storefront building at 2113-2113 ½ N. 45th Street. Both were completed in 1921. Operationally, these two buildings were consolidated in 1952 and eventually connected by an interior door opening. A substantial rehabilitation of the façade visually combined the two buildings to form the existing structure in 1977-1978 (Figure 1).

Since its construction, the 45th Street Theatre has been known by a series of different names and subject to several substantial rehabilitations, which have changed its appearance and configuration. The theatre was originally known as the "Paramount Theatre," when first constructed by owner/manager William F. Code in 1920-1921. Later names consisted of the "45th Street Theatre," "Bruen's 45th Street Theatre," and the current "Guild 45th Theatre." Among the building's many alterations, substantial rehabilitations were undertaken in 1923, 1933, 1949, 1957, and 1977-1978. The latter was the last major renovation of the building, resulting in its current interior configuration and exterior appearance.

Neighborhood Setting

Located in the Wallingford neighborhood of Seattle, the 45th Street Theatre is located at 2115 N. 45th Street several blocks west of the I-5 freeway and east of State Route 99, approximately equidistant between the two (Figures 2 and 3). Geographically it is situated west of the University District neighborhood, east of the Fremont neighborhood, and south of the Green Lake neighborhood. Forming an east-west corridor, the several blocks of North 45th Street in this location form Wallingford's commercial center. The 45th Street Theatre is located on the south side of North 45th Street between Meridian Avenue North and Bagley Avenue North. It has a north-south orientation and is set on a level site consisting of several combined parcels along the commercial thoroughfare. The theatre building is surrounded by residential housing in a gridded street pattern on the north and south and other commercial buildings on the east and west. Some of the commercial buildings consist of converted single family residences, such as the neighboring property at 2109 N. 45th Street. Immediately adjacent to the theatre on the same block are two bars, a restaurant, and a second theater. The latter is known as the Guild 45th Theatre II, which is a separate building containing the 45th Street Theatre's second screen. North 45th Street consists of three lanes through this corridor, plus unmetered street parking on both its north and side sides. The street is lined with concrete curbs and sidewalks, which span the space between the street and its adjacent rows of buildings and structures. These are interspersed by regularly placed street trees and cobra-head style street lighting.

2115 N. 45th Street

Original Exterior

The 45th Street Theatre was originally built as a small neighborhood theater called the "Paramount Theatre" in 1920-1921 (Figure 4). Designed by Seattle architect George B. Purvis, the building's

exterior was articulated in the Mediterranean Revival style on the exterior and combined the elements of a typical live entertainment hall and an early motion picture theatre on the interior. It was structurally constructed of ceramic hollow masonry blocks (today commonly known as structural glazed tile or glazed block) and had a rectangular plan. The building originally measured 40 feet 8 inches wide and 84 feet 6 inches long with a foyer, auditorium, and stage on the interior. These areas did not include the adjacent building at 2113-2113 ½ N. 45th Street, completed the same year (described below).

The theatre's original façade was three bays wide and symmetrically divided, and its exterior surfaces were clad with a cement plaster finish. The first story featured a wide, inset entrance vestibule in the center bay. The entrance vestibule had a segmented arch opening, rising from approximately 8 feet to 9 feet high, and contained a central ticket booth flanked by two double door openings measuring 5 feet wide and 7 feet high. The ticket booth was a five-sided structure with a three-sided exterior ticket window and an interior access door. Flanking the entrance vestibule, pairs of individual windows punctuated the façade in the space of the building's existing single windows. The façade's windows, which were identical in design, consisted of narrow 12 inch wide by 36 inch tall, four-light, fixed sash windows separated by wide piers on both the first and second stories. Pairs of windows in the outer bays of the façade's second story mirrored the design and placement of the first story windows. A bank of three windows likewise punctuated the center bay on the second story, providing light to the second floor projection room. These are the same window openings that exist in this space today, one of which has been removed and enclosed. All the original window openings were framed by surrounds of soldier course brick, referred to in the original drawings as "brick rowlocks."[1]

The façade's second story was capped by a Mission style parapet with ceramic tile coping. Below the cornice, a circular medallion of brick centered the second story above the windows. A slightly off-center projecting blade sign, fixed between two of the central second-story windows and stabilized by anchored guide wires, served as the theatre's marquee. It featured the theatre's original name, "Paramount," in incandescent lights above a rectangular reader board that displayed current shows. Beneath the central bank of windows were also two horizontal 2 inch by 12 inch "fresh air vents," which provided ventilation at the floor level of the projection room. Galvanized metal downspouts extended the building's height at either end of the façade and a horizontal canopy projected from the façade between the first and second stories, spanning its full width. The latter was supported by a series of cables anchored in the façade's second story and featured a classically styled metal cornice adorned with a continuous series of exposed incandescent track lights below its outer edge for nighttime illumination.[2]

[1] George Purvis, "Motion Picture Theatre for Paramount Theatre Co." n.d., construction drawings on file with the City of Seattle Department of Planning and Development, Public Resource Center.

[2] Paul Dorpat, "Paramount Theatre Opening Night," Pauldorpat.com (8 March 2009), online resource: http://pauldorpat.com/seattle-now-then-archive/2009-03-08-paramount-theatre-opening-night, accessed September 2015; Webster & Stevens, "Bruen's 45th Street Theatre, Seattle, 1934," Image Number: 1983.10.4964.30, 1934, PEMCO Webster & Stevens Collection (Seattle, WA: Museum of History & Industry Collection (MOHAI)), online resource: http://www.mohai.org/research/photo-archive-search, accessed May 2015; George Purvis.

Original Interior

On the interior, the 45th Street Theatre originally contained a foyer, auditorium, and a stage on the first floor and a projection room and men's and women's restrooms on the second floor.[3] All of the interior walls, ceilings, soffits, and partitions were finished with plaster, except for those in the projection room.

One entered the theatre's foyer after passing through the entrance vestibule from the street. The foyer originally consisted of a relatively narrow space between the front entrance and the auditorium. It provided access to two staircases leading to the building's second floor and two small "Loges" with curved walls, in addition to the auditorium. The staircases flanked the entrance vestibule's interior walls on the east and west in the locations of the building's existing stairways. The original staircases, however, each possessed a 270 degree short radius design (also known as a dog-leg stair with winders), which is in contrast to the 180 degree configurations of today. The staircases' original landings and possibly their original newel posts and balustrades still exist on the second floor, but their lower sections were altered by changes to the foyer in 1957. Small closets existed under each staircase.

The loges consisted of small alcove-like spaces south of the staircases, enclosed by curtains and presumably set aside as small lounges. Access to the theatre's auditorium was provided by two sets of double doors in the foyer's south wall next to these spaces. This wall, which was also the auditorium's north wall, originally featured a 40 degree radius curve that carried through to the second floor, where it also defined the south wall of the theatre's second floor spaces. This wall was significantly altered on the first floor during rehabilitations in 1933 and 1977-1978.

The second floor's original configuration was similar to today, except for changes to some of the interior partitions and finishes. It consisted of a rectangular projection room in the center flanked by men's and women's restrooms on the east and west, respectively. These spaces were reached by the aforementioned staircases. The eastern staircase rose just east of the men's restroom, ending at an original "Smoking Room." The western staircase likewise rose just west of women's restroom, ending at a space originally labeled as a "Rest Room" or lounge. Both the smoking room and the women's lounge were defined by the auditorium's curved north wall, which formed a mezzanine-level viewing gallery in these spaces. The gallery wall consisted of a series of four-light, fixed, wood sash windows in a wood frame over a low wall, with decorative wood casing exhibiting a linear vine-pattern adorning a cornice above the windows.

All of these spaces still exist in the present-day theater, except for changes to some of the interior partitions and finishes. Among these changes, the original interiors of both the men's and women's restrooms have been completely updated with modern fixtures and finishes. The original gallery windows in the women's lounge remain intact and have been refurbished, although they no longer provide a view of the auditorium, and the decorative wood casing with its linear vine-pattern also remains intact in this location. Meanwhile, the original gallery windows of the former men's smoking room have been enclosed and are now concealed by a non-original wall partition. This wall partition has foreshortened the room's size, creating a small storage space between the wall and the curved gallery wall.

The original projection room was accessed from the men's smoking room, just as it is today. Originally referred to as the "Picture Booth," this space had a concrete floor and tin covered walls

[3] George Purvis.

and ceiling over shiplap wood paneling. The booth's outer walls were likewise covered with metal lath and plaster on shiplap wood paneling. A tin-covered self-closing fire door, which remains intact as the room's primary access point, was the room's only entrance. The projection booth's many metal design features were likely due to the original use of nitrate-based films, which were known to be highly flammable, and the need for increased fire protection. The room's tin finishes on the walls and ceiling remain intact. However, the floor exhibits several layers of linoleum and vinyl flooring.

The theatre's auditorium originally consisted of a long rectangular space with three banks of seats, divided by two aisles. It had a capacity of 426 fixed seats, spaced 32 inches back to back, with 4 foot 6 inch wide aisles. The auditorium had a sloping poured concrete floor that extended southward below grade and terminated at an elevated stage. A large galvanized metal ventilator was installed over a rectangular vault in the auditorium ceiling. The vault, which approximated the northernmost ceiling vault in the current auditorium, was originally encircled by electric lights. A shallow, rectangular "orchestra pit" existed in front of the stage. The theater was originally equipped with a Kimball pipe organ.[4]

The theatre's original stage measured approximately 4 feet high from the auditorium floor and 12 feet deep with a curved apron over the orchestra pit. It had a decorative proscenium and featured angled side walls on the east and west. The angled side walls, which extended from the auditorium to the stage's back wall, each contained single door openings and the theatre's organ lofts. The door openings led to original at-grade exit doors, accessed via short staircases, at the rear of the building off stage right and left. The exit door landings also provided access to an interior storage space positioned against the stage's west side and a staircase to the building's original basement boiler room, which was opposite the east exit door. The original boiler room was a rectangular space located beneath the theatre's northeast corner, under the stage. It was accessed from a single flight staircase. There was also an exterior fuel chute to the space from outside the east elevation. There was no direct "staircase" access to the stage or from any backstage areas in the theatre's original design. Both the stage and the orchestra pit were accessed from the auditorium only.

1923 Addition

The 45th Street Theatre underwent its first substantial rehabilitation in 1923, only two years after its first opening. The building was expanded with the construction of a large addition at its south elevation and alterations were made to the ticket booth, foyer, and primary façade. These changes were designed and implemented by architect and engineer, Henry Bittman, of Seattle (Figure 5).[5]

The new addition extended the theatre's length at the south (back) elevation by 32 feet 8 inches, bringing the theatre to its current overall dimensions of 116 feet six inches long and 40 feet wide (not counting the building at 2113-2113 ½ N. 45th Street). The building's added length increased the overall size of the auditorium, bringing its total capacity to a maximum of 500 possible seats, and resulted in the complete removal of the original stage, orchestra pit, organ loft, and other backstage areas. The original orchestra pit was filled in and the auditorium floor, which consisted of a poured concrete slab set on grade with a 1/12 degree slope, was extended across the areas formerly

[4] Glass Steel and Stone, "The Guild 45th Theater: 2115 North 45th Street, Seattle, Washington," *Glasssteelandstone.com* (2015), online resource: http://www.glasssteelandstone.com/BuildingDetail/573.php, accessed May 2015.

[5] Henry Bittman, "Addition to Paramount Theatre, 2115 North 45th Street," Permit #199699 (28 February 1923), construction drawings and permit on file with the City of Seattle Department of Planning and Development, Public Resource Center.

occupied by these elements. The expansion also increased the auditorium's ceiling length, which provided for the installation of a second recessed ceiling vault, identical to the first. The existing ceiling's southernmost vault was added at this time. Both vaults are square coffers and possess a central sunburst motif bordered by a decorative square and repeating lunette pattern.

The new addition contained new exterior exits, an orchestra pit, screen, stage, and a basement-level boiler room and fan room. It also provided space for completely new backstage elements, such as a dressing room, office, and other live performance facilities. The new stage and backstage areas resembled those of the theatre's original configuration, but with several notable changes.

The new stage was constructed to the approximate height and location of the building's existing stage. It had an outwardly curving apron that connected with a rectangular stage platform, which itself was situated above the newly excavated orchestra pit. The stage featured a decorative proscenium, and a new movie screen was installed across its leading edge. This screen could be removed or retracted to accommodate live performances.

The orchestra pit, constructed of poured concrete, was deeper than the original and accommodated the installation of a new Kimball pipe organ. The theatre's original Kimball pipe organ was removed during the renovation and replaced by this second pipe organ. The first organ is said to have been moved to a church in the Greenwood neighborhood. The second, removed during a subsequent rehabilitation in 1978, is reportedly now privately-owned by an individual in Seattle.[6]

At the side walls, the proscenium intersected newly constructed, decoratively-paneled wall partitions on the east and west that angled (at about 30 degree angles) into the auditorium, similar to the building's original configuration. Unlike the original configuration, however, these partitions each contained two doorways instead of one. Ornate, arched recesses, containing sound ducts and organ pipes, were located above the door openings. These recesses replaced the organ lofts of the theatre's original configuration.

Within each side wall, the northernmost doorways consisted of double wide door openings that led to newly constructed exterior exits. The new exterior exits were accessed through curtained door openings in the side walls and punctuated the theatre's exterior walls below grade. The old exit doors were reportedly reused in the new addition. The new openings required the construction of the existing sunken walkways along the theatre's east and west exterior elevations. The exterior door openings were double doors, located approximately 10 feet farther north than the theatre's existing auditorium exit doors. On the west elevation, the exit was located just north of the original organ loft opening and platform. The enclosed openings of both these exterior exit doors remain visible today.

The southernmost doorways, which were elements of the side walls' decorative panels, served as access doors to the theatre's new stage and backstage areas. Behind the stage's east side wall, a concealed staircase led from the southernmost doorway to stage right of the theatre's backstage area and a small partitioned dressing room. An iron ladder affixed to the wall in this location led to the attic area above the stage. Behind the stage's west side wall, a similar staircase led to stage left of the theatre's backstage area and a small partitioned office. A second angled staircase in this location provided access to a new basement-level space located below the stage.

[6] Glass Steel and Stone.

Below the stage, the new addition involved the excavation of a new basement. This basement, which remains intact but in a different use, spanned the building's entire width and originally housed a "boiler room" and a "fan room." The boiler room contained the theatre's heating system and the fan room contained the electric blowers that supported function of the new Kimball pipe organ. The boiler room was accessed from an exterior opening in the floor of the sunken walkway at the theatre's east elevation (the opening remains extant) and an interior access door from the fan room. The fan room was accessed from the aforementioned staircase located behind the west side wall.

The new stage itself measured approximately 24 feet wide and 12 feet deep with large triangular ventilation chases (ducts) at its back corners. It was configured for use by both film screenings and during live stage performances.

The addition's exterior walls were constructed of 8 inch ceramic hollow masonry blocks with a cement plaster finish, to match the existing building. This included the installation of a large "organ chamber" projecting from the addition's west elevation. No longer intact, present-day evidence of this structure is visible in the large rectangular opening at the theatre's west elevation, which is enclosed with concrete block, and what appears to be an elevated platform located below it. The platform, which spans over the top of the sunken walkway, was the organ chamber's base and the rectangular wall opening was where the space extended into the theatre. The chamber was rectangular in shape and reached the full height of the wall opening. On the interior, the organ chamber was hidden behind the stage's west side wall and elevated above the floor level passage and staircase to the back stage areas. The organ chamber appears to have been associated with the newly installed Kimball pipe organ and was likely connected to equipment in the fan room and the organ lofts in the paneled side wall recesses.

Finally, the new addition's south elevation featured two new door openings on the east and west. Now enclosed, these openings served as exterior windows for the new dressing room and office, respectively, located in the theatre's new backstage area.

The improvements completed in 1923 were not limited to the theatre's stage and backstage areas. Besides the addition, the architect also made changes to the building's foyer and primary façade. The theatre's original ticket booth was removed at this time and replaced with a third set of entrance doors. Meanwhile, a new dark marble veneer wainscot was installed across the façade's entire length, and the pairs of original windows on the first story were each removed and replaced with new single fixed windows. The new windows had ornately carved frames featuring turned spindles surrounded by tile. The window in the façade's eastern bay was configured as a shadow box, advertising upcoming shows, and the opening in the western bay as a ticket window. Behind the ticket window, the theatre's former ticket booth functions were relocated to a small room built into the foyer's northwest corner. None of these features remain intact.

1933 Rehabilitation

Following his acquisition of the property in 1933, owner Hugh W. Bruen commissioned a substantial rehabilitation of the 45th Street Theatre (Figures 6, 7, and 8). Designed by Seattle architect Bjarne H. Moe, the rehabilitation updated the theatre's appearance and configuration to 1930s-era standards

for motion picture venues and affected nearly every one of the theatre's exterior and interior elements. The most substantial changes were made to the theatre's façade and foyer.[7]

The theatre's façade was originally designed in the Mediterranean Revival style. The 1933 rehabilitation removed elements of this style and updated its appearance to have a contemporary Art Deco aesthetic. On the first story, the 1923 marble veneer was removed and the theatre's central ticket booth was reconstructed in its original location. Reconstruction of the ticket booth, in particular, involved extensive changes to the theatre's front entrance vestibule, doors, and first story windows. On the second story, the Mission style parapet was removed and replaced with a stepped parapet; the theatre's projecting blade sign was replaced; and new structural elements were applied to the cornice and exterior wall to provide the façade with an Art Deco appearance.

Reconstruction of the ticket booth required the removal of the central entrance doors installed in 1923, and modifications were made to the (outer) door frames and jambs. The new ticket booth measured approximately 4 feet wide and 4 feet deep. It had five sides, including a three-sided exterior ticket window on the north. The ticket booth was accessed through an interior doorway from the foyer. Its exterior featured bands of molded aluminum inlays above decorative plywood panels with a birch wood veneer set over a marble base. On the interior, it had a raised wood floor and metal cash drawer below a wood counter. Flanking the new ticket booth, the original double-wide door openings were rebuilt with new jambs and decorative molding and cement plaster finishes on the wall surfaces. The result was a reconstruction of the vestibule's south wall in a different, slight inwardly curved configuration. The original doors and door hardware were reinstalled in the new door openings.

In the façade's outer two bays, the 1923 window openings were filled-in with new "rebuilt" shadow boxes. The shadow boxes featured plate glass windows with decorative wood panel backings and were installed within the previously existing window openings. This change included the removal of the ticket window from the opening in the western bay, which had been installed in 1923, and its restoration as a window. On the interior, the 1923 box office behind the western window opening was removed and the foyer restored to its original configuration in this location.

At the façade's second story, the theatre's original projecting blade sign was removed and a new, much larger sign installed in its place. The new signed displayed the theatre's new name, "Bruen's 45th St.," in bright neon letters over a new illuminated, rectangular reader board. The sign was large enough that its structural support extended from the roof, in addition to being affixed to the façade's second story by brackets and cables. The original projecting canopy was also upgraded with the addition of neon banding along its length.

Flanking the projecting blade sign, the façade's original windows and projection room vents were retained. However, the original Mission style parapet was removed and replaced with a new stepped parapet with applied Art Deco style elements. These Art Deco style elements included: new painted band decorations across the facade at the top and bottom levels of the second story windows; new metal coping at the parapet's cornice; and new applied cement plaster pilaster panels with vertical fluting bolted to the exterior walls on either side of the central windows. The latter measured 4 feet 3 inches wide, extended the second story's full height, and were topped with horizontally banded capitals. Additional panels were installed perpendicular to the banded capitals. These panels formed

[7] Bjarne H. Moe, "Alterations to Theatre Bldg at 2115 East 45th St., Seattle, WA for H. Bruen" (5 July 1933), construction drawings on file with the City of Seattle, Department of Planning and Development, Public Resource Center.

2 foot wide returns at the top of the pilasters, providing the illusion of greater verticality around the façade's central massing.

On the interior, the rehabilitation increased the foyer's overall size by relocating its south wall southward by three feet. This widening of the foyer required an expansion of the space into the auditorium. With the expansion, the new wall no longer aligned with the original south wall of the projection room and second floor gallery. This condition necessitated several structural improvements and resulted in the existing deck-like structure below the projection room at the auditorium's north wall. The new wall was also built with a deeper curve than the original, further increasing the foyer's floor space. The wall was finished with textured plaster on both sides.

Within the foyer, new wood cornice moldings were added to the top of the interior walls throughout, and the floor was leveled where the space had been expanded. At the second floor staircases, new arched openings were constructed at the stairway doors on both sides. A pedestal drinking fountain was also installed, and the foyer's original lighting relocated and the lights replaced with more contemporary Art Deco style fixtures.

The 1933 rehabilitation likewise replaced and reconfigured the theatre's auditorium seating (Figure 9). The new seating was produced by the Heywood-Wakefield Company as supplied by the B. F. Shearer Company of Seattle, their Pacific Coast distributors.[8] The B. F. Shearer Company was well-known as a supplier of curtains, seats, and other furnishings and supplies for theaters throughout the Pacific Northwest. The new arrangement called for the installation of new aisle lighting and multiple chair sizes for a total of 498 seats. This quantity included 186 19 inch seats, 210 20 inch seats, 56 21 inch seats, and 46 22 inch seats. The seating was placed in a three bank/two aisle arrangement, similar to the original configuration, but all of the seating rows were curved. This configuration resulted in a narrowing of the aisles from a width of 5 feet at the auditorium doors to a width of 3 feet 6 inches at the front row. The number of seats in the side banks also increased from four in the rear row to six at the front row (equivalent to the fifth row in the central bank of seating). Eighty-one seats were on level floor immediately in front of the orchestra pit, consisting of 63 19 inch seats and 18 20 inch seats. The remaining 417 seats were set on the sloped auditorium floor. Other changes in the auditorium included updates to the lighting and decorative finishes to have a more Art Deco style.

1949 Renovation

The 45th Street Theatre was again renovated circa 1949 following its purchase by Jack B. Neville.[9] Little is known about the changes made to the building at this time. However, it appears that several significant modifications were made to the primary façade as a reflection of the new ownership (Figure 10). These included the removal of the original canopy and the installation of the existing angled marquee around a modified version of the theatre's 1933 projecting blade sign.[10] The blade sign was centered on the façade, the label "Bruen's" was removed, and its metal box frame were

[8] Heywood-Wakefield Company, "Seating Plan for Bruen Theatres, Inc., Theatre at 2115 No. 45, Seattle, WA, Drawing 2, Section Thru Floor (Concrete)" (Seattle, WA: Heywood-Wakefield Company, B. F. Shearer, Pacific Coast Distributors, 18 July 1933), construction drawing on-file with the City of Seattle, Department of Planning and Development, Public Resource Center.

[9] King County, Department of Assessments, "2115-2119 N. 45th Street North," Property Record Cards, 1937-1973, Washington State Archives, Puget Sound Branch, Box #05100, The Baltimore Addition, Blocks 15-20, 2340-3537.

[10] "Behind the Scenes – Movie Marquee Maven, Kim Huston," *The Seattle Times,* 10 August 2003, K1.

rebuilt using the original neon. Except for the "Guild" portion of the sign, the theatre's existing marquee and sign appear to date to this renovation. Other 1949 changes to the façade included the application of ceramic tile across the entire wall surface of the façade's first story.

The theatre's existing marquee is triangular in shape and symmetrical, framed with two bands of neon tubing. Its angled sides are topped with solid panels of horizontally-banded sheet metal with the lettering "Guild" outlined on each side with neon tubing. The marquee's soffit consists of tongue and groove wood construction and is decorated by multiple arcing patterns of neon tubing interspersed by an arc of incandescent lights. Two circles of incandescent lights likewise characterize the soffit's far corners closest to the façade. The theatre's existing blade sign possesses an asymmetrical design. It extends upward from behind the angled marquee where it a second narrow box projecting from the cornice. Together the two elements form an irregular triangular shape. Four neon tubes illuminate the top of the narrow box; two neon tubes extend down the street-facing side of the blade sign; and one neon tube outlines "45th," which is applied in raised sheet-metal lettering on each of the sign's two faces.

1957 Rehabilitation

Another new owner, Robert S. Clark, assumed control of the 45th Street Theatre in 1955. Two years later, he initiated the next rehabilitation of the theatre's exterior and interior spaces and rebranded the venue as the "Guild 45th Theatre." The intent was to reopen the theatre as an "art house."[11] This rehabilitation involved changes to the building's front entrance, the foyer (now known as the lobby), and the auditorium. The rehabilitation also included modification of the neighboring commercial building at 2113-2113 ½ N. 45th Street (see below). The word "Guild" was added to the top of both sides of the marquee in neon at about this time (Figure 11).[12]

The changes to the theatre's front entrance were limited primarily to the first-story vestibule. Within the vestibule, the theatre entrance still retained its 1933 configuration, which consisted of a central ticket booth flanked by double-door openings. The rehabilitation again removed and replaced the ticket booth with a new set of slightly-offset glass double doors and a new wall panel at the vestibule's western end, containing a new shadow box. The result was a new asymmetrical entrance consisting of two five-foot wide door openings situated in each of the vestibule's center and eastern bays, and a new shadow box filling a narrow western bay.[13]

Drawings for the rehabilitation on file with the City of Seattle indicate initial plans to construct a new interior concession stand in the space of the lobby's northwest corner. However, it is unclear whether they were ever fully implemented. The concession stand was to have a long, curvilinear, modern design with a built-in candy case and featuring a popcorn machine. One aspect of the plan that was implemented was the alteration of the theatre's original staircases. The staircases were modified from their original 270 degree short radius designs to their existing 180 degree configurations. This change would have created the necessary space in the lobby for the new concession stand and lobby alcove.

[11] Louis Guzzo, "Guild 45th Theatre Will Open Doors as 'Art House,'" *The Seattle Times,* 9 October 1957, 50.

[12] King County, Department of Assessments, "2115-2119 N. 45th Street North."

[13] "45th Street Thea., 2115 N. 45th, Seattle, Proposed Alterations," Permit #458770 (21 September 1957), construction drawings and permit on-file with the City of Seattle, Department of Planning and Development, Public Resource Center.

The lobby was further modified with the construction of the existing alcove between the two auditorium doors in the room's south wall. The alcove's purpose at the time was to serve as a small art gallery featuring the work of Pacific Northwest artists. To create the desired space, the lobby's south wall behind the alcove was relocated even further into the auditorium. The "deck" created below the project room by the 1933 wall relocation was increased in size as a result, and the auditorium doors were moved back to match the alcove wall's new location. The south lobby wall's outer sections remained in their original 1933 positions.

Finally, new seats were installed in the auditorium by the Ideal Seating Company of Grand Rapids, Michigan. Most of the seats in the center section were replaced entirely, while the seats in the outer two sections were reupholstered. A reconfiguration of the seating reduced the total number of seats from 498 to 449.[14]

1977-1978 Rehabilitation

The 45th Street Theatre's most recent rehabilitation occurred in 1977-1978. It was during this period that it gained its current outward appearance and interior décor (Figure 12).[15] The rehabilitation began in 1977 by cutting a door opening between the theatre and the adjacent commercial building at 2113-2113 ½ N. 45th Street through the buildings' shared party wall. The doorway was installed to create additional lobby space for the theatre by providing access to the restaurant/café space of the adjacent building, a purpose it still serves. The restaurant/café space was then upgraded with introduction of the existing concession stand, bathrooms, and kitchen. This required the installation of a new electrical service, one for the kitchen and a second for a popcorn machine.[16] In 1978, substantial changes were subsequently made to the theatre's primary façade, auditorium, and stage/back stage areas. The rehabilitation work on both buildings was carried out by architect Jonathan W. Reich for then-owner Robert A. Finley of the Seven Gables Corporation.[17]

On the exterior, the façades of both the theatre and the 2113-2113 ½ N. 45th Street building were substantially modified to create the appearance of a single, unified building. Some of the theatre's previously installed Art Deco architectural elements were retained. However, the wall surfaces of both façades were clad with matching stucco, and several new features were introduced to create the building's Streamlined Moderne aesthetic. It is this aesthetic that characterizes the theatre's facade today.

At the façade's second story, the pairs of original window openings in the two outer bays of the theatre were enclosed and covered with stucco. These window openings were likewise enclosed on the interior, but remain accessible through wooden cabinets set over the openings in the north interior wall of the second floor. A large semi-circular arched panel was also added atop the center of the façade's stepped parapet, behind the projecting blade sign. Most of the theatre's other

[14] Ideal Seating Company, "45th St. Theatre, Seattle, Washington" (Grand Rapids, MI: Ideal Seating Company, 5 June 1957), construction drawing on-file with the City of Seattle, Department of Planning and Development, Public Resource Center; Guzzo.

[15] Jonathan W. Reich, "Alterations to the Guild 45th Theater, 2115 N. 45th Street" (Seattle, WA: Seven Gables Corporation, 5 September 1978), construction drawings on-file with the City of Seattle, Department of Planning and Development, Public Resource Center.

[16] City of Seattle, Department of Planning and Development, Permit #562341 (21 April 1977), permit on-file with the City of Seattle, Department of Planning and Development, Public Resource Center.

[17] City of Seattle, Department of Planning and Development, Permit #579641 (4 November 1978), permit on-file with the City of Seattle, Department of Planning and Development, Public Resource Center.

architectural elements dating from prior rehabilitations were retained. These included the fluted pilaster panels and returns installed in 1933 and the projecting blade sign and the two-sided marquee installed in 1949.

At the façade's first story, the theatre's slightly off-center entrance doors were removed and re-installed to create a centered, symmetrical entrance into the lobby. This work involved removing the narrow section of wall at the vestibule's south bay, the construction of new beams and framing, and re-hanging the previously-existing doors. The alteration brought the doors forward slightly, straightening the wall, and centering them. The result was the theatre's existing entrance, which consists of a two pairs of centered double-doors within a shallow entrance vestibule with a segmented arch opening.[18]

Flanking the entrance vestibule, the window openings in each of the theatre's two outer bays on the first story were altered to contain similarly-sized windows with rounded openings and frames. The easternmost window was also converted to serve as the theatre's ticket booth and a small room was partitioned behind the window in the lobby's northeast corner for this purpose. The interior ticket booth consisted of a room similar in size to the existing, but with the access door in the south wall next to the eastern staircase. A matching window was installed in the east bay of the 2113-2113 ½ N. 45th Street building's façade. The building's plate-glass storefront was enclosed to accommodate the window, as were the transom and sidelights around the entry door, which was setback from the elevation within an arched entry.

All three of the theatre's altered first-story windows had rounded openings trimmed with raised, half-pipe, applied composite casings. This same material was used to create three slender belt courses across the façade at the level of the windows. The belt courses extend nearly the combined façade's full width, and each wraps around the curved corners of the door and vestibule openings. Together, they provide the combined façade with a horizontal quality that contributes to its current Streamline Moderne appearance.

This appearance was emphasized further by the installation of a band course with two runs of neon lighting and two neon signs.[19] The band course extends across the entire length of the combined façade just above its first story. The neon signs were integrated into this design below new semi-circular canopies in the band course, positioned above the new ticket window in the façade's easternmost bay and above the altered entrance to the 2113-2113 ½ N. 45th Street Building. Both signs have a nearly identical design. They consist of translucent pillbox-shaped boxes mounted under the semi-circular canopies perpendicular to the façade. Neon lettering characterizes both the boxes' east and west faces, protected by the translucent case, displaying the words "TICKETS" and "ENTRANCE" above the ticket window and entrance, respectively. As currently configured, moviegoers are expected to enter the theatre through the door into the 2113-2113 ½ N. 45th Street Building and are allowed to exit after a show through the theatre's front lobby doors.

On the interior, the 1977-1978 rehabilitation included significant changes to the theatre's auditorium, stage, and back stage areas. No longer used for live performances, the dressing room,

[18] Grant Hildebrand, "'Streamlined Moderne' revived," *The Seattle Times*, 14 February 1982, F2.

[19] City of Seattle, Department of Planning and Development, Permit #5621 (15 February 1979), permit on-file with the City of Seattle, Department of Planning and Development, Public Resource Center; City of Seattle, Department of Planning and Development, Permit #5914 (1 May 1979), permit on-file with the City of Seattle, Department of Planning and Development, Public Resource Center. The neon lighting and signs were permitted in 1979, but appear to have been part of the theatre's 1977-1978 rehabilitation.

office, ducts, and other back stage areas were gutted and their wall partitions removed. The orchestra pit was filled-in and the stage side walls, including their associated staircases, screens, and organ lofts, were also removed.

Alterations to the auditorium in 1977-1978 included full replacement of the older auditorium seating with its existing seating, and the installation of the existing movie screen. The number of seats in the auditorium was reduced from 498 seats to the current 481, including 10 wheel-chair accessible spaces, at this time. The new seats retained the theatre's two aisle configuration. However, their row arrangement was straight across in the middle bank and slightly angled in the outside banks, instead of curved. The auditorium's floors are currently a mixture of several layers of flooring, including carpet and tile, a likely result of these and prior seating changes.

The newly installed movie screen was larger than the old, consisting of a 35 foot wide screen, and was mounted at the back of the former stage instead the front. The stage itself was altered with the removal of its curved apron and its leading edge straightened. This is its current configuration. The stage floor was covered with carpet and access provided from stage left by a short, integrated, wooden staircase from the auditorium floor, also installed during the rehabilitation.

The many changes to the theatre's stage and back stage areas likewise necessitated the removal of the interior staircase leading to the building's basement-level boiler room and fan room. The opening leading to the basement was enclosed and the equipment in the two rooms removed. The spaces were then converted for use as storage. This is its current use. Today, the only access to the basement spaces is the opening in the floor of the sunken walkway along the theatre's east elevation.

Within the auditorium, the below-grade exit doors in the east and west elevations, once located behind the stage's sidewalls, were filled-in with concrete block. New single-door emergency exits were then created approximately 10 feet farther south from the original openings. These new exits are the door openings at the south end of the auditorium that exist today. They punctuate the auditorium's east and west interior walls, just north of the reconfigured stage. The doorways exit the building below-grade to the exterior sunken walkways.

Other changes to the theatre's exterior in 1977-1978 included the removal of the organ chamber, which projected from the west elevation, leaving only its base. The auditorium's western emergency exit is located underneath the former organ chamber's remnant platform. The opening for the former organ chamber, the old exit doors, and the exterior dressing room and office windows on the south elevation were all filled-in with concrete block. These enclosures are still visible today at the theatre's west, south, and east elevations.

1980s and 1990s Alterations

Various lesser changes were made to the 45th Street Theatre in the 1980s and 1990s. These were undertaken by the Seven Gables Theatre Corporation and Landmark Theatres, which acquired the property in 1989, to update its appearance and operations. These changes included updates to the finishes of the lobby and auditorium, improvements to the second floor men's and women's restrooms and lounge areas, and minor changes on the exterior to the front façade.

The theatre's existing lobby and concession spaces are highlighted by pale wood wainscoting and paneled veneer along the walls, curved wood door frames, and a thin crown molding lining a dropped ceiling. The floors are covered with carpet. These interior finishes are believed to have been added sometime in the late 1980s are 1990s. On the second floor, the men's and women's

restrooms have likewise been improved with the installation contemporary bathroom fixtures and refinished floors and wall finishes. The women's restroom features stall partitions that likely date to the 1920s or 1930s; its floor covering has been replaced with contemporary ceramic tile; and a vanity was installed at the east wall of the women's lounge area. Laminate veneer wall cladding and new partitions were installed in the men's restroom, and the space currently has no flooring. Both staircases and second floor lounges were also carpeted, and the projection room contains original tin wall and ceiling finishes, but has several layers of non-original linoleum flooring.

The auditorium features wall and ceiling finishes that appear to have been installed sometime in the 1980s or 1990s. Currently, its walls are lined with curtains near the stage and around the movie screen, and with overlapping panels of sound-muffling green fabric in thin wood frames through the rest of the space. The auditorium's ceiling is clad with rectangular, black-painted acoustical panels. Several speakers are also affixed to the side walls at regular intervals below the ceiling, which is highlighted by the two, large, square ceiling vaults.

On the exterior, the entrance doors installed during the 1977-1978 rehabilitation were replaced with the existing aluminum doors and frames sometime in the mid-1980s. Meanwhile, the existing "Guild" signs located atop the marquee's reader boards were added in 1996, replacing the older versions of the lettering installed circa 1957. A new 500-ton air-conditioning system was added to the building in 1996, including the installation of ductwork and a rooftop HVAC unit.

2113-2113 ½ N. 45th Street

King County, Department of Assessor property records indicate that the 45th Street Theatre at 2115 N. 45th Street and the neighboring commercial building at 2113-2113 ½ N. 45th Street were merged together for the consideration of tax purposes in 1952. Up to this point, the two buildings had shared a party wall and were operated in close association to one another. However, they had remained two separate buildings. Thereafter, they would still function as two separate buildings until an interior door opening was created between the two buildings in 1977.

The commercial building at 2113-2113 ½ N. 45th Street was originally constructed in 1921 as a relatively small traditional storefront building (Figure 13).[20] The structure was one-story high, measured 60 feet long with a 15 foot street frontage, and was constructed of wood frame. The primary façade was finished with an unadorned brick veneer and featured a recessed entry with a single door in a paneled wood frame and a plate glass storefront window. The brick veneer included an 18-inch return that wrapped around to a part of the west elevation. The entry door was installed below a transom window and the storefront window rested on a low brick clad knee wall. Above the storefront opening, a full-width, multiple-light transom window in a wood frame further characterized the façade. The façade otherwise was unornamented. It had a simple parapet and no discernible cornice or other decoration.[21]

The building's east elevation was the shared party wall with the theatre and the west elevation was clad with horizontal wood shiplap siding with no door or window openings. The wood shiplap siding

[20] City of Seattle, Department of Planning and Development, Permit #202009 (1921), permit on-file with the City of Seattle, Department of Planning and Development, Public Resource Center;

[21] King County, Department of Assessments, "2113-2113 ½ N. 45th Street North," Property Record Cards, 1937-1973, Washington State Archives, Puget Sound Branch. Box #05100, The Baltimore Addition, Blocks 15-20, 2340-3537.

remains intact, but was covered over with a layer of coursed asbestos shingles. The asbestos shingles were likely applied during improvements to the building in 1966.[22]

On the interior, the 2113-2113 ½ N. 45th Street building originally consisted of open retail space at the front of the building with storage space in the rear. Like the theatre building, however, the building has experienced numerous alterations through its history.

In 1924, a one-story, 300-square foot addition was added to the building's south elevation, bringing it to its current dimensions of approximately 83 feet long and 16 feet wide. Measuring 16 feet wide and 21 ½ feet long, the addition was constructed of "ordinary masonry" clad with stucco and was initially used for storage.[23] This space was eventually converted for use by the building's owner/manager as a residential apartment.

In the 1930s, the building housed a restaurant in the front with a kitchen and the residential apartment in the back. The apartment consisted of a single bedroom with two closets and was separated from the kitchen by a wide storeroom. The addition had wood-frame stud walls, wood fir floors, and an 11-foot plaster ceiling.[24] The building's original floors were poured concrete. The residential apartment could be accessed through the building's interior or from an exterior doorway in its west elevation. Several window openings also punctuated the west and south elevations of the addition.

A subsequent rehabilitation in 1960 significantly altered the building's interior plan and replaced its original door and window openings. The original doorway on the west elevation was converted to a window, a new door opening in the west elevation was created, and all of the original windows were replaced with new aluminum inserts. These windows appear to be the same as those that exist today. On the interior, new dropped ceilings were installed and the former storage space and residential apartment were rehabilitated as a slightly larger single-bedroom dwelling unit. The reconfigured apartment contained a washroom, bathroom, bedroom, and living room.[25] A new furnace was also installed at this time.[26] These changes were designed by structural engineer William S. Kelton and constructed by contractor Pete Bugal for then owner C. G. Nadon.

Other lesser changes to the 2113-2113 ½ N. 45th Street building occurred in 1940 and 1948 to install new range hoods and vents; and in 1954 to repair damage caused by a fire in the restaurant.[27] In 1957-1958, the restaurant space was redecorated by theatre-owner Robert S. Clark (in

[22] City of Seattle, Department of Planning and Development, Permit #BN26076 (25 August 1966), permit on-file with the City of Seattle, Department of Planning and Development, Public Resource Center; City of Seattle, Department of Planning and Development, Permit #579568 (9 October 1978), permit on-file with the City of Seattle, Department of Planning and Development, Public Resource Center.

[23] City of Seattle, Department of Planning and Development, Permit #236041 (1924), permit on-file with the City of Seattle, Department of Planning and Development, Public Resource Center.

[24] King County, Department of Assessments, "2113-2113 ½ N. 45th Street North."

[25] City of Seattle, Department of Planning and Development, Permit #BN2542 (10 March1960), permit on-file with the City of Seattle, Department of Planning and Development, Public Resource Center.

[26] City of Seattle, Department of Planning and Development, Permit #FN1313 (1960), permit on-file with the City of Seattle, Department of Planning and Development, Public Resource Center.

[27] City of Seattle, Department of Planning and Development, Permit #339282 (1940), permit on-file with the City of Seattle, Department of Planning and Development, Public Resource Center; City of Seattle, Department of Planning and Development, Permit #387635 (1948), permit on-file with the City of Seattle, Department of Planning and Development, Public Resource Center; King County, Department of Assessments, "2113-2113 ½ N. 45th Street North."

conjunction with changes to the neighboring theatre) and opened as one of Seattle's first coffee houses. Called "The Place Next Door," it featured brick interior walls artfully ruined to suggest a French underground décor. The space was again redecorated in the 1960s by manager and renowned folk singer/folklorist, Stan James. He re-envisioned the space as an authentic "post-beat Hootenanny era coffee house" and renamed it the "Corroboree."[28]

In 1977, the aforementioned interior door opening was created between the 2113-2113 ½ N. 45th Street and the adjacent theatre through the shared party wall. The commercial building's façade was rehabilitated this same year, along with the aforementioned rehabilitation of the theatre, to visually combine the two structures as a single Streamline Moderne style theatre building.

At present, the 2113-2113 ½ N. 45th Street building's front entrance provides direct access to the theatre's concessions and is the primary entry for patrons entering the theatre. Behind the concessions is the kitchen, which is flanked by a short hallway with a dog-leg that leads to a handicap-accessible bathroom. The hallway is highlighted by the same wainscoting, original light fixtures, and rounded door frames. The bathroom retains its original sink, along with a contemporary toilet. The former apartment is located south of the kitchen, and is only accessible through this space. Similar to the theatre lobby, the concession walls feature wood veneer wainscoting with projecting curved elements and rounded poster frames. The floors have been refinished with square ceramic tiles and a dropped ceiling has been added. A large wood door through the east interior wall provides access into the theatre lobby.

Alterations

1923 Theatre improvements and new rear addition, designed by architect Henry Bittman.

- Extended building length; increased seating capacity of auditorium.
- New auditorium exit doors and new egress along exterior sunken walkways.
- Addition of second ceiling vault in auditorium.
- Replaced original orchestra pit, stage, proscenium, screen, and boiler room.
- Constructed new dressing room, office, organ lofts, and organ chamber.
- Removed original ticket booth.
- Replaced original front windows with new ticket window and shadow box.
- Added third set of front entrance doors.
- Applied new marble veneer across first-story façade.
- Added new basement-level boiler room and fan room.
- Replaced original Kimball pipe organ.

[28] Pacific Northwest Folklore Society, "Stan James: May 20, 1935 – October 31, 2008," *PNWFolklore.org* (2008), online resource: http://pnwfolklore.org/stanjames.html, accessed September 2015; Paul Dorpat, "Stan James in Practice in 2004 and Now in Memoriam," *PaulDorpat.com* (6 November 2008), online resource: http://pauldorpat.com/2008/11/06/stan-james-in-practice-in-2004-and-now-in-memoriam, accessed September 2015; King County, Department of Assessments, "2113-2113 ½ N. 45th Street North."

1924 One-story addition to rear elevation of 2113-2113 ½ N. 45th Street.

1933 Rehabilitation of theatre, designed by architect Bjarne H. Moe.

- Expanded size of foyer; rebuilt south foyer wall and leveled floor.
- New wood cornice moldings and finishes in foyer.
- New lighting in foyer.
- New arched door openings built at stairway doors.
- New pedestal drinking fountain in foyer.
- New aisle lighting installed in auditorium, embedded into the concrete floor.
- Reconstructed central ticket booth, removing central entrance door.
- Rebuilt entrance vestibule and door frames, reusing original doors and hardware.
- Replaced ticket window with shadow box.
- Replaced original Mission style parapet with new stepped parapet.
- Added new pilaster panels and other Art Deco elements to façade.
- Replaced original projecting blade sign.
- Replaced the original auditorium seating.

1940 Installed canopy and vent over cooking range for restaurant at 2113-2113 ½ N. 45th Street.

1948 Installed range hood and vent for restaurant at 2113-2113 ½ N. 45th Street.

1949 Façade improvements at theatre.

- Removed the original façade canopy.
- Installed the existing angled marquee.
- Added tile veneer to first-story of the façade.
- Rebuilt/modified the projecting blade sign.

1954 Repaired fire damage to restaurant at 2113-2113 ½ N. 45th Street.

1957 Rehabilitation of the theatre.

- Removed central ticket booth.
- Rebuilt entrance vestibule with two new double door openings and shadowbox.
- Added “Guild” signs to marquee.
- Replaced central section of auditorium seating; reupholstered seats in outer sections.
- Altered lobby’s south wall to create alcove; relocated the auditorium doors.

- Altered original staircases from original design to current configuration.
- Installed new concession stand in lobby (unverified).

1960 Rehabilitation of rear apartment at 2113-2113 ½ N. 45th Street.

- Reconfigured the building's floor plan.
- Installed dropped ceilings.
- Replaced doors and windows; installed new windows.
- Installed new furnace.

1966 New asbestos siding added to the west and south elevations of 2113-2113 ½ N. 45th Street.

1966 Installed new fluorescent lighting to replace neon lighting in marquee.

1967 Installed new metal business sign for Rikes Café at 2113-2113 ½ N. 45th Street.

1970 Installed new electrical neon sign for the Red Head Café at 2113-2113 ½ N. 45th Street.

1972 Installed electrical conduit for Brom's Café at 2113-2113 ½ N. 45th Street.

1977 Created door opening between the theatre and 2113-2113 ½ N. 45th Street.

1978 Rehabilitated theatre and 2113-2113 ½ N. 45th Street building to create single property, designed by Jonathan W. Reich.

- Modification of building façades to create unified appearance; new stucco applied.
- Enclosed second-story façade windows in outer bays.
- Added semi-circular arched panel at central parapet.
- Replaced structure and framing of entrance vestibule walls.
- Removed and reinstalled entrance doors in centered location.
- Rebuilt first-story façade windows to have rounded openings.
- Created ticket booth at eastern façade window.
- Constructed rounded corners at door openings and building's corners.
- Enclosed storefront at 2113-2113 ½ N. 45th Street and installed rounded window.
- Add decorative belt courses to façade's first story.
- Added concessions to 2113-2113 ½ N. 45th Street.
- Removed proscenium, dressing room, office, organ lofts, and organ chamber; filled-in orchestra pit.
- Enclosed auditorium exits and installed new door openings.
- Enclosed organ chamber wall opening.

- Rebuilt stage.
- Replaced and relocated movie screen.
- Replaced and reconfigured auditorium seating.
- Installed new finishes in auditorium, lobby, and concessions spaces.
- Converted boiler room and fan room to storage space.

1979 Add two neon signs, canopies, and decorative band course to façade.

1980 Installed new 200 Amp electrical service.

1995 Installed a new 5-ton A/C unit (on roof) and ductwork.

1996 Replaced the "Guild" signs at the marquee.

Statement of Significance

During the early twentieth century, motion pictures emerged as the newest form of entertainment in America's cities. Beginning with silent films in the 1910s followed by "talkies" in the late 1920s, the film industry transformed people's perception of the world and affected the urban fabric of individual communities. Among its greatest influences was the development of the motion picture theater. The motion picture theater evolved in form and function throughout the twentieth century, and both influenced and reflected the changing social, cultural, and economic conditions of American society during this period.

The 45th Street Theatre, constructed in 1920-1921, was one of Seattle's earliest motion picture theaters. Also capable of hosting live performances, its development reflects the evolutionary progression of small, neighborhood motion picture theaters in America from the 1920s through the 1960s. The 45th Street Theatre as it exists today bears little resemblance to the theatre that first opened in Wallingford in 1921. However, its story is one that parallels the ups and downs of the motion picture industry through the twentieth century and the many factors and trends that impacted and shaped the communities of Wallingford and Seattle during these years.

The 45th Street Theatre was first established during the roaring twenties as a prominent anchor in Wallingford's emerging commercial district. It began as a small neighborhood venue designed in the Mediterranean Revival style, capable of hosting live stage performances as well as film. The Great Depression and the shifting sensibilities of the movie-watching public during 1930s and 1940s affected updates to the theatre to incorporate contemporary architectural styles and modern amenities. The theatre was remade in the then-popular Art Deco style and its facilities improved to accommodate expanded programming at this time. During the postwar era, the 45th Street Theatre again found new life as an institution devoted to art films and the emerging counterculture of the 1960s. The theatre and its associated coffee house became well-known venues for art and culture in Seattle. Finally, in the late 1970s the 45th Street Theatre was again modernized to capitalize on the appeal of a small neighborhood theatre within Seattle's north end communities and to compete with the proliferation of suburban movie multiplexes. Its current configuration and appearance were instituted during this period.

Background – Early Motion Picture Theaters

In the 1910s, motions pictures had not yet achieve the widespread popularity they possess today. Traditional Nickelodeons and small vaudeville houses were still the primary entertainment venues in most America's cities. However, they were beginning to experience a slow decline in favor of the increasingly popular feature film and the proliferation of venues devoted exclusively to the showing of motion pictures. As the popularity and financial viability of motion pictures grew, exhibitors increasingly turned to the creation of these newer venues.[29] As a result, many nickelodeons and small vaudeville houses were converted to movie houses and a whole slew of new "moving picture theatres" were created. Between 1914 and 1922, over 4,000 new motion picture theaters were

[29] Maggie Valentine, *The Show Starts on the Sidewalk: An Architectural History of the Movie Theatre, Starring S. Charles Lee* (New Haven, CT: Yale University Press, 1996), 29.

constructed in the United States creating distinctly new categories of building types.[30] The 45th Street Theatre was one of these establishments.

Many of these new theaters were owned by independent exhibitors, while others were part of circuit-owned chains. The latter typically had no financial affiliation with the major film producers or distributors of the day. Rather, they were operated by independent exhibitors who banded together for mutual financial benefit or were owned by single-interest owners attempting to corner the market in a given community or region. In comparison, even more theaters were owned by or affiliated with one of several vertically-integrated film studios. In the late 1910s and 1920s, these included the Famous Players-Lasky Corporation (i.e., Paramount Pictures), Leow Theatres (i.e., Metro-Goldwyn-Mayer Pictures), the Fox Film Corporation, Warner Brothers Pictures, and RKO Pictures. These five companies constituted a nationwide oligopoly of production and theater ownership during this period, together owning between 2,500 and 3,000 motion picture theaters in the United States and Canada by 1930.[31] Statistically, this amounted to approximately 13% of the nation's theaters and earnings of approximately 70% of all film industry box office profits.[32]

The major studios subsidized the construction and operation of extensive chains of motion picture theaters to further control the production and distribution of films, and to capitalize upon emerging markets. These theaters included the palatial movie palaces often found in major urban centers, as well as smaller venues in more suburban locations. The independent theater owners (classified as those owning from one to three theatres) and theater circuits competed with these industry giants for paying audiences.

The studios established a business hierarchy of motion picture theater types that aided in the distribution and exhibition of their films. This classification system was disseminated throughout the motion picture industry and is useful in making distinctions about theater types today. In the late 1910s, the motion pictures industry recognized six basic types of motion picture venues: "de lux," "super," "neighborhood," "third run" and "fourth run," vaudeville," and "double feature." The differences between these theater types had to do with their capacities, locations, and prioritization in the distribution of new films. Whether a theater was considered a first, second, third, or fourth run house, for example, depended on the priority rights of a given exhibitor to show a particular film, in a specific geographical area, and without competition from another theater during the same period of time.[33]

The 45th Street Theatre would have been considered a first run "neighborhood" theater when it first opened in 1921. In later years it would become a third or fourth run theater. In comparison, the Paramount Theatre in downtown Seattle would have been a categorized as "de lux" first run theater. Neighborhood theaters were typically located in residential rather than commercial areas. They tended to be smaller in size, seating as few as 300 to 400 people, but could equal the opulence of larger downtown venues. They could be first or second run theaters, following a downtown premier, or even third or fourth run theaters. In the motion picture industry's early years, movie theaters were established wherever a population warranted.[34]

[30] Valentine, 72.
[31] Valentine, 73 and 90.
[32] Valentine, 55.
[33] Valentine, 54.
[34] Valentine, 55.

In the 1910s and 1920s, most motion picture theaters were typically constructed to host both films and live stage performances. This caused their overall designs to be somewhat different than more traditional performing arts venues, and even film-only theaters. Traditional entertainment venues were designed around the stage and the needs of live theater. In cases where venues featured both live and film entertainment, films often were almost incidental to the live shows and emphasis was placed on the venue's architectural appointments and staff.

Beginning in the 1910s and before the introduction of sound in 1927, in particular, many live performance venues were converted into motion picture theaters, offering combined programs of live performance and film. They resembled the "playhouse" with rows of seating facing a stage with an apron, but were referred to in the popular press as "moving picture theatres" because of their incorporation of projectors and film screens.[35] Onstage singers and musical selections were frequently billed in conjunction with the latest film release at these theaters, utilizing both the venue's stage and musical accompaniment.[36]

In contrast, theaters devoted exclusively to the presentation of films were planned around their projection booth and screen. Their mechanical and acoustical considerations differed substantially from those of the performing arts theater because of its need to accommodate a loud, dangerous projector, and a piano or organ to accompany the era's silent films. The stage, if there even was one, was deemphasized and virtually no backstage facilities were needed. Pipe organs provided the musical accompaniment, in place of live orchestras, and a large staff was not necessary. Small motion picture theaters, for example, minimally required a ticket seller and a projection booth operator, nothing more. The majority of a motion picture theater's interior space was devoted to the comfort to the audience, and not to production.[37]

The 45th Street Theatre was primarily billed as a motion picture theater, but also offered live performances. It was also frequently used for meetings, social gatherings, and other community events. Its design and configuration consequently embodied the needs of a dual-purpose facility. From the beginning, it contained only those spaces and features needed for a successful operation.

The typical movie palace of the late 1910s and early 1920s was an ornate, period revival extravaganza with references to live theater in its architecture and entertainment program.[38] These qualities carried through, as well, to smaller venues such as the 45th Street Theatre. Exotic architectural styles were applied liberally to both exterior and interior spaces. The intent was to attract patrons by conjuring images of escape and fantasy and providing them with an experience that matched those conveyed by the films being shown.

In the 1920s, historicist styles characterized most theater architecture. These styles connoted escape, while at the same time demonstrated the ambivalence of American attitudes. Period revival styles represented the popularity of medieval English architecture and Spanish Colonial missions. Other more exotic styles evoked the mystery and wonder of Egypt and the Orient. All of these styles helped elicit the conflation of reality and fantasy as portrayed in Hollywood movies. The formal plan, organization, and hierarchical meaning of these architectural styles were irrelevant. Rather, the applied ornamentation was more a means to transport visitors to another place and time outside

[35] Valentine, 15.
[36] Valentine, 23.
[37] Valentine, 29.
[38] Valentine, 34.

their normal day-to-day experience. In the 1930s, for example, motion picture theaters offered Depression-era populations an escape from the stress and hardships of their everyday lives.[39]

The use of historicist styles in theater architecture transitioned to modern styles in the late 1920s and 1930s, such as the Art Deco and Streamline Moderne styles. Implementation of these styles commercially stretched modernist philosophies to the extreme, introducing the public to a new type of experience. Theaters in period revival styles, meanwhile, were remodeled to appear more futuristic and modern, reflecting these trends. By the 1940s and 1950s, theater design shifted even further to simpler forms, losing much of their extraneous flamboyance.[40] These changes reflected a maturation of the motion picture industry. As "movies" became "films" with more serious attitudes, the seemingly anachronistic architecture and design of early decades disappeared. What was left were practical designs that engendered a more "honest, if brutal, examination of life."[41] The 45th Street Theatre went through these same transitions.

First and foremost, motion picture theaters represented an investment by an owner wishing for a financial return. A theater's architecture reflected this reality. Theaters represented marketing and presence in their design, but at the same time had to be practical in their operation and upkeep.[42] Stylistically, the theater had to be the newest and most fashionable expression of civilized living. This meant keeping a theater's design at the cutting edge of popular architecture. Style sold tickets and gave a theatre identity within a community. Beginning in the 1920s, this translated into theaters that conveyed the feeling of going to the opera in Paris, strolling through Versailles, or visiting Spanish Colonial villas. The use of such distinct architectural forms could be advertised as unique, exotic, and above all, as a cultural experience.[43]

Beyond style, theater owners also concerned themselves with audience safety, sightlines, maximum capacity, and heating, lighting, and ventilation. Some early movie theaters were small box-like structures, little different than a traditional Nickelodeon or small vaudeville house. Others were large, grander structures.[44] Many early motion picture theaters, for example, were modeled after the first theater devoted solely to motion pictures, Tally's Electric Theatre (1902; demolished) in Los Angeles.[45] The 45th Street Theatre resembled this venue in its original design and construction with the added accommodation of a small stage for live presentations.

Seattle's Early Motion Picture Theaters

Seattle's first permanent movie houses began appearing around the turn of the nineteenth century. By 1908, there were at least eight storefront theaters operating downtown along 2nd Avenue and many more were planned. Most of these establishments, however, appear to have been little better than nickelodeons or small vaudeville houses equipped with a projector. Edison's Unique Theatre on 2nd Avenue, the Le Petit Theatre at 222 Pike Street, and Pantages' Crystal Theatre, were all vaudeville theaters that sought to capitalize on motion pictures' increasing popularity. Other venues included the Bell Theatre, the Bijou Theatre, the Odeon Theatre, and the Dream Theatre. The latter

[39] Valentine, 72.
[40] Valentine, 10.
[41] Valentine, 6.
[42] Valentine, 9.
[43] Valentine, 10.
[44] Valentine, 29.
[45] Valentine, 22.

was even reportedly the first house in the United States to install a pipe organ for musical accompaniment.[46]

The Alhambra Theatre (1909, demolished) at the southwest corner of Fifth and Pine Streets was among the first large theaters in Seattle to exclusively show motion pictures. A respectable stock and vaudeville theatre, its owners converted the theater to film in 1911. At the time, this conversion was a clear indication that at least some entrepreneurs believed motion pictures could be as financially viable as live stage performances. New theaters were established throughout the city in attempt to capitalize on film's rising popularity. The Clemmer Theatre (1912, demolished) at 1414 2nd Avenue was the city's first theater built exclusively for showing motion pictures. Many others soon followed. Some were large downtown establishments, including: the Colonial Theatre (1913, demolished) at 1515 Fourth Avenue; the Liberty Theatre (1914, demolished) at 1520 First Avenue; the Mission Theatre (1914, demolished) on 4th Avenue between Pike Street and Union Street; and the Coliseum Theatre (1916) at the northeast corner of 5th Avenue and Pike Street. Others were smaller venues in neighborhoods such as Ballard and Queen Anne.[47] The 45th Street Theatre was the first motion picture theater to be constructed in the Wallingford neighborhood.

Wallingford

Wallingford is a centrally-located community, located north of downtown Seattle. It is situated just north of Lake Union, west of the University District neighborhood, east of the Fremont neighborhood, and south of the Green Lake neighborhood.[48] This vicinity was originally developed in the 1880s as two distinct communities known as Edgewater and Latona.

The town of Edgewater was first established in 1883 by Corliss P. Stone, when he platted substantial real estate holdings in the area. It was not until the development of railroad connections in the late 1880s, however, that any substantive development of the community occurred.[49] The town of Latona was likewise platted in 1888 and occupied the area east of present-day Wallingford towards the University of Washington. Initially, it primarily consisted of a quick-stop station on the Seattle, Lake Shore and Eastern Railroad.[50] The railroad's arrival in 1887 stimulated the growth of both Latona and Edgewater, and stations were established at both communities. [51]

The construction of a new bridge over Passage Bay (where Lake Union joins Portage Bay and the location of the present I-5 bridge) increased access to the area. The first Latona Bridge spanned a narrow neck of Lake Union in 1891, linking the Eastlake neighborhood and what would become the University District. The north end of this structure later became the commercial center for northeast

[46] Eric Flom, "Seattle's Early Movie Theaters," File #3257, *HistoryLink.org* (Seattle, WA: HistoryLink.org, 2001), online resource: http://www.historylink.org/index.cfm? DisplayPage=output.cfm&file_id=3257, accessed September 2015.

[47] Ibid.

[48] Mimi Sheridan, "Historic Property Survey Report: Seattle's Neighborhood Commercial Districts" (Seattle, WA: City of Seattle, Department of Neighborhoods, Historic Preservation Program, November 2002), online resource: http://www.seattle.gov/Documents/Departments/ Neighborhoods/HistoricPreservation/HistoricResourcesSurvey/context-neighborhood-commercial-properties.pdf, accessed May 2015.

[49] Thomas Veith, "A Preliminary Sketch of Wallingford's History, 1855-1985" (Seattle, WA: City of Seattle, Department of Neighborhoods, Historic Preservation Program, 2005), online resource: http://www.seattle.gov/Documents/Departments/Neighborhoods/ HistoricPreservation/HistoricResourcesSurvey/context-wallingford.pdf, accessed May 2015.

[50] Veith, 20.

[51] Sheridan, 34; Veith, 19.

Seattle. The bridge was replaced by the University Bridge in 1919, when the Lake Washington Ship Canal was completed.[52]

The area that is now Wallingford was annexed to the City of Seattle on June 1, 1891. Much of this area had been platted in the years leading up to this event, most notably the division of the Green Lake Addition. This plat was filed by John and Annabelle Wallingford on July 267, 1889, for which the surrounding neighborhood was eventually named.[53]

Wallingford's most rapid period of development was between 1900 and 1920.[54] In 1900, its population was approximately 1,500 people. This grew to 9,000 by 1910 and 20,000 by 1920.[55] During this period, residential growth increased as new workers were attracted to the area by new and expanding industries along the Lake Union waterfront and the success of the 1909 A-Y-P Exposition, and improved transportation connections created better access to downtown Seattle.[56] A coal gas plant, for example, was constructed on the shore of Lake Union in 1907, bringing jobs and a measure of prosperity to the community.[57] Home construction in Wallingford surged most noticeably between 1906 and 1915.[58] This development corresponded with the completion of the Green Lake, Wallingford, and Meridian electric railway lines from the University District.[59] All three routes ran along North 45th Street for at least a few blocks."[60] By 1909, streetcars also connected Wallingford with downtown Seattle.[61]

The new electric car lines spurred commercial development along their routes. Wallingford's commercial center emerged along North 45th Street as a result. The character of North 45th Street was mostly residential prior to World War I, but began to change with the construction of the first commercial and mixed-use buildings as early as 1909.[62] Commercial development was primarily located along this corridor, but also centered on Woodland Park Avenue and Wallingford Avenue with neighborhood corner stores becoming a discernable feature along the street railway routes.[63]

The community's growth continued unabated through the 1920s. By the mid-1920s, the business district on North 45th Street was said to have grown as fast as any in the nation, with properties increasing 500% in value in only eight months. The Wallingford Commercial Club worked actively to promote the area.[64] Hundreds of homes were constructed, the streets were paved, and new street lights installed along North 45th Street.[65] Substantial commercial development accompanied this rapid growth, most notably on North 45th Street between Densmore Avenue and Bagley Avenue.

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[52] Sheridan, 34.

[53] Veith, 21.

[54] Folke Nyberg and Victor Steinbrueck, *Wallingford: An Inventory of Building and Urban Design Resources* (Seattle, WA: Historic Seattle Preservation and Development Authority, 1975); Sheridan, 34.

[55] Nyberg.

[56] Nyberg; Veith, 48.

[57] Sheridan, 35.

[58] Veith, 48.

[59] Sheridan, 35; Veith, 48.

[60] Veith, 49.

[61] Sheridan, 35.

[62] Veith, 49.

[63] Nyberg.

[64] Sheridan, 35.

[65] *North Central Outlook,* 29 February 1952: 6 from Veith, 59.

The heart of Wallingford's North 45th Street commercial district is primarily a product of this period. In 1926, "optimism prevailed in the district" and the *North Central Outlook* noted that "several buildings were being erected, or were in the hands of architects."[66] The 45th Street Theatre was constructed during this period and contributed to this growth.

The Paramount Theatre

The 45th Street Theatre was constructed in 1920-1921 by William F. Code in association with the Paramount Theatre Company. Originally named the "Paramount Theatre," the theater was designed by Seattle architect George B. Purvis in the Mediterranean Revival style as a relatively small, neighborhood motion picture venue (Figure 4). It contained a small foyer and auditorium on the first floor, and a projection room, men's and women's restrooms and lounges on the second floor. A small stage also allowed for live performances before, after, or between shows and a Kimball pipe organ was installed to provide musical accompaniments.[67]

William F. Code lived on Burke Avenue, a block off North 45th Street, in the heart of Wallingford in 1921. He and his brother Charles H. Code were originally from San Francisco, but had emigrated to the Pacific Northwest at the turn of the century, along with many others seeking their fortunes as gold prospectors. In 1897, they traveled to the Yukon Territory and Nome, Alaska, during the height of the Klondike Gold Rush. Whether the brothers prospered as miners is unknown. However, they remained in the region until 1907, when together they opened one of the first motion picture theaters in Nome, Alaska.[68]

Having found success in Alaska, the Code brothers returned to Seattle in the mid-1910s.[69] In Seattle, they acted as representatives for various motion-picture companies and William Code opened the Paramount Theatre in 1921. William was the owner and manager of the Paramount Theatre until 1932, when he sold it to Hugh W. Bruen. Thereafter, Charles Code is known to have returned to Nome, where he continued to manage the brothers' original theater there until it burned in the Nome fire of 1934.[70] The whereabouts of William Code after 1932 is unknown.

The Paramount Theatre Company was one motion picture company with which the Code brothers were closely associated and likely represented in the Pacific Northwest, and possibly Alaska. Little is known about this company, except that it was one of several early motion picture companies during the early twentieth century that assumed the name "Paramount." The most common reason to do so was for name recognition and to establish association with the activities of the Paramount Pictures Corporation, established in Utah by W. W. Hodkinson in 1914. The Paramount Pictures Corporation was the first successful nationwide film distribution company. It dominated the North American film market in the late 1910s and 1920s as a subsidiary of the Famous Players-Lasky Corporation, the

[66] *North Central Outlook*, 29 February 1952: 10 from Veith, 60.

[67] George Purvis; Glass Steel and Stone. The theatre was originally equipped with a Kimball pipe organ. This organ was replaced by a second Kimball pipe organ in 1924. The first organ is said to have been moved to a church in the Greenwood neighborhood. The second is now privately owned by an individual resident in Seattle.

[68] "Charles H. Code," *The Seattle Times,* 16 October 1956, 42; "Code Dies at 85; Nome Movie Man," *Fairbanks Daily News-Miner*, 17 October 1956, 15. Charles Code rebuilt the theater and managed it until 1940, when he re-moved to Seattle. He retired in 1953 when his theater burned.

[69] David Code returned to Seattle in 1914. It is assumed his brother William came with him about this same time, but the exact date is unrecorded.

[70] "Charles H. Code," *The Seattle Times*. Charles Code rebuilt the theater and managed it until 1940, when he re-moved to Seattle. He retired in 1953 when his theater burned.

film studio today known as Paramount Pictures.[71] Association with the Paramount Pictures Corporation, or better yet the possession of contracted franchise or film distribution rights with the company, guaranteed theaters access to first run films as soon as they were released.

It is possible the Paramount Theatre Company was itself a subsidiary of the Paramount Corporation. However, no evidence has been found to support this supposition. It is more likely the company was one of several independent theater chains operating under this name in the late 1910s and 1920s; or it could have been a local company established by the Code brothers to govern the operation of their various businesses in Washington and Alaska. At least two American businesses are known to have incorporated under the name Paramount Theatre Company in the 1920s. One appears to have owned a nationwide chain of theatres from the 1910s to 1930s, including theaters in Washington, Oregon, North Dakota, Wisconsin, Indiana, Ohio, and New York, among many others.[72] The other, known as the Fischer-Paramount Theaters Company, was owned by Frank Fischer of Chicago and appears to have primarily consisted of chain of motion picture theaters in the Midwest.[73]

Because of the Code brothers' close connections with Alaskan film markets and the involvement of George B. Purvis in the Paramount Theatre's design, another possibility is the Paramount Theatre Company was a Canadian corporation working to establish a foothold in Seattle through the actions of William and Charles Code.

In Canada, the Paramount Theatre Company was a corporation organized by N. L. Nathanson in Toronto as the Regent Theatre Company. Nathanson was an American from Minneapolis, who had first ventured to Toronto sometime in the early 1910s, interested in taking charge of a food concession held by an American company at Toronto's now-vanished East End Amusement Park at Scarborough Beach. When the park closed for the winter, Nathanson obtained work with the E. L. Ruddy Company, selling outdoor advertising, including advertising for Canada's emerging motion picture industry. It was during this time that Nathanson met Jule Allen, the scion of the Allen theater chain of over 50 luxury cinemas in the Toronto area. Nathanson initially sought to open a downtown Toronto theatre in cooperation with the Allen circuit. However, a final agreement was never reached. Instead, Nathanson organized a group of investors and established his own theater company, the Regent Theatre Company, in 1916. Notable investors included E. L. Ruddy (owner of

[71] Bernard F. Dick, *Engulfed: The Death of Paramount Pictures and the Birth of Corporate Hollywood* (Lexington, KY: The University Press of Kentucky, 2001),10-18; "Distribution: Early Practices," *FilmReference.com* (Advameg, Inc., 2007-2015), online resource: http://www.filmreference.com/encyclopedia/Criticism-Ideology/Distribution-EARLY-PRACTICES.html, accessed September 2015; J. A. Aberdeen, *Hollywood Renegades: The Society of Independent Motion Picture Producers* (Los Angeles, CA: Cobblestone Entertainment, 2000. In 1916, the Paramount Pictures Corporation merged with Adolph Zukor's Famous Players Company and Jesse L. Lasky's Lasky Company to become the Famous Players-Lasky Corporation. The company was briefly known as the Paramount Lasky Corporation in the late 1920s and became the Paramount Publix Corporation because of its close association with the Publix Theatres Corporation, which was a nationwide chain of nearly 2,000 theater, two studios, and other operations, owned by Zukor. The company was reorganized as Paramount Pictures, Inc., after recovering from bankruptcy in 1935-1936.

[72] "A.H. Blank is Sued by Girl," *The Mason City Glob-Gazette* (Mason City, Iowa), 23 August 1929, 1. This company was a contemporary of the Paramount Publix Corporation and possibly could have been a subsidiary of the Paramount Pictures Corporation.

[73] "New Church and Theatre for Beloit," *Freeport Journal-Standard* (Freeport, IL), 27 June 1928: 11; "Fischer Oshkosh Theater Your Opportunity," Display Ad, *Oshkosh Daily Northwestern* (Oshkosh, WI), 26 March 1926: 25; "Oshkosh to Get Fischer Co. Theater," *Manitowoc Herald-Times* (Manitowoc, WI), 17 February 1926, 1; "Fisher Will Build Theatre in Oshkosh," *The Post-Crescent* (Appleton, WI), 17 February 1926, 1.

the advertising business for whom Nathanson had worked), J. P. Bickell, a mining magnate, W. J. Sheppard, and J. B. Tudhope.[74]

The Regent Theatre Company purchased existing theaters and built new ones in Toronto, Montreal, Ottawa, and Vancouver. In 1918, the company reorganized as the Paramount Theatre Company and announced plans to build 20 new theaters in 1920.[75] It is possible that one of these theatres was the 45th Street Theatre in Seattle, a direct attempt to expand into the American market. Primary source information connecting Nathanson's Paramount Theatre Company with the 45th Street Theatre is tenuous at best and remains largely circumstantial. However, given the Alaskan and Canadian associations of the theatre's original owner and architect, this identification of the Paramount Theatre Company seems feasible.

Nathanson's Paramount Theatre Company had nothing to do with the Hollywood studio of the same name, but later formed a business relationship with Adolph Zukor of the Famous Players-Lasky Corporation in 1920. Following this event, the Paramount Theatre Company changed its name to the Famous Players Canadian Corporation. Closely associated with Zukor's vertically-integrated motion picture corporation and its nationwide film distribution subsidiary, Paramount Pictures, the company emerged to become one of the most dominant theater chains in Canada. It was eventually acquired by Paramount Publix, the trading eventually name of Paramount Pictures, in 1930 (as Famous Players-Lasky had become).[76]

Architect George B. Purvis

The architect of record for the 45th Street Theatre was George B. Purvis. Purvis was a prolific architect in the late nineteenth and early twentieth centuries, known for both designing and building structures in the Pacific Northwest, British Columbia, and Alaska. In these areas, he was especially well-known for his designs of theaters and playhouses.

Purvis was born in Australia about 1866. He came to the United States when he was quite young and soon became engaged in the theater business. Purvis married Ella Victoria Purvis, an actress in one of the shows with which he was associated, and developed a particular interest in theater construction and "made a study of it." He eventually moved to Vancouver, British Columbia, where he established an architectural practice and successfully constructed one of his first show houses.[77]

Much of Purvis' work was on the west coast. He maintained an architectural practice in Vancouver through the 1910s, where he partnered for a couple years with architect Richard Thomas Perry (Perry & Purvis, 1910-1911).[78] In 1917, Captain Austin E. Lathrop convinced Purvis to relocate his practice to Anchorage, Alaska, where he commissioned the design of a theater and apartment building. Purvis next moved to Cordova, Alaska, where he constructed the former First Bank of

[74] Manjunath Pendakur, *Canadian Dreams and American Control: The Political Economy of the Canadian Film Industry* (Detroit, MI: Wayne State University, 1990), 57; Gerald Pratley, *Torn Sprockets: The Uncertain Projection of the Canadian Film* (Cranbury, NJ: Associated University Presses, 1987), 19;

[75] Pendakur, 59; Pratley, 20-21.

[76] Paul S. Moore, *Now Playing: Early Moviegoing and the Regulation of Fun* (Albany, NY: State University of New York Press, 2008), 109-111; Pendakur, 57-61; Pratley, 20-21.

[77] "George Purvis Renowned for Theater Work," *Fairbanks Daily News-Miner*, 6 April 1934, 6.

[78] Robert G. Hill, "Richard Thomas Perry," *Biographical Dictionary of Architects in Canada, 1800-1950* (Robert G. Hill, Architect, FRAIC, April 2009, revised 2015), online document: http://dictionaryofarchitects incanada.org/node/2062, accessed September 2015.

Cordova and the Lathrop Building, both for Lathrop.[79] Lathrop was a prominent individual in Alaska's early development, particularly its film industry. He established the Alaska Motion Picture Corporation in 1922 and owned a chain of theaters throughout the state.[80] Many of these theaters were designed by Purvis in the late 1910s and 1920s.

Purvis is also known to have constructed theaters in Cordova, Fairbanks, and Anchorage, Alaska, and in Bellingham, Tacoma, Olympia, Everett, Walla Walla, and many other Washington cities.[81] Some of his better known theater designs are: the Mack Theatre (1922, later known as the Olympian Theatre; demolished) at 113 E. First Street in Port Angeles, Washington; the Columbia Theatre (1924) at 1225-1231 Vandercook Way in Longview, Washington; the former Montlake Theatre (1924, remodeled; now the Montlake Apartments) at 2308 24th Avenue East in Seattle; the Arabian Theatre (1925, remodeled; now the I Am Reading Room) at 7610 Aurora Avenue in Seattle; the Liberty Theatre (1924, demolished; now the location of the Washington Center for the Performing Arts) at 512 Washington Street Southeast in Olympia, Washington; and the Vitaphone Theatre (1930) at 19 S. Mission Street in Wenatchee, Washington.[82]

Purvis permanently relocated to Seattle in the 1920s. There he established an architectural practice, Eastman & Purvis, in partnership with architect Charles K. Eastman for a short time.[83] He appears to have remained in Seattle for the rest of his career, but continued working throughout the Pacific Northwest and Alaska. In January 1930, Purvis and his family traveled via ship to Juneau, Alaska, where he was again hired by Captain Lathrop, along with his partner Isador Goldstein, a Juneau merchant. This time, however, Purvis remodeled Lathrop's chain of Alaskan theaters instead of building new ones.[84] One of these projects was the Empress Theatre in Cordova, Alaska, which he renovated circa 1931. Purvis died in Seattle on March 20, 1934. He was survived by his wife and daughter.[85]

1923 Addition

After the Paramount Theatre's opening in 1921, it was not long before William Code initiated improvements to the theatre to increase its capacity and upgrade its facilities for both motion pictures and live entertainment. He commissioned a large addition to the theatre's south elevation and several other improvements to achieve these goals. The specific reasons for this expansion are

[79] "George Purvis Renowned for Theater Work."

[80] John Combs, "The Chechahcos," *AlaskaRails.org* (1997-2015), online resource: http://www.alaskarails.org/sf/film/cheechakos, accessed September 2015; *Fairbanks Daily News-Miner*, 6 April 1945, 6.

[81] Arthur Remington, *Cases Determined in the Supreme Court of Washington*, Washington Reports*, Volume 98, August 17, 1917-November 12, 1917* (Seattle, WA: Bancroft-Whitney Company, 1918), 151. These commissions included the Liberty Theatre (1915) in Walla Walla, Washington.

[82] "Architects who designed Seattle and Tacoma Theatres," *Marquee*, 33: 2 (New York, NY: Theatre Historical Society of America, 2001), 26; Eric Flom, "Mack Theatre in Port Angeles opens November 24, 1922," File #5165, *HistoryLink.org* (Seattle, WA: HistoryLink.org, 4 February 2003), online resource: http://www.historylink.org/index.cfm? DisplayPage=output.cfm&file_id=5165, accessed September 2015; Michelson. The Mack Theatre was managed by Mack J. Davis and opened on November 24, 1922. The Columbia Theatre was originally opened as a vaudeville and silent film house in 1925. It continued as a movie theater for many years, and was actually scheduled to be torn down in 1980. However, it was saved and renovated to become a live performance venue.

[83] Michelson.

[84] "The Gangplank," The Seattle Sunday Times, 26 January 1930, 1D.

[85] "Georg Purvis Renowned for Theater Work."

unknown. However, it is possible that Wallingford's rapid growth in the early 1920s and the theatre's financial success contributed to the decision.

The changes were designed and implemented by architect and engineer, Henry Bittman, of Seattle. Bittman (1882 -1953) is well-known for his work throughout Washington and Alaska, having designed or contributed to over 250 building construction and rebuilding projects. Born on July 15, 1882, Bittman grew up in Brooklyn, New York, in the city's Greenpoint neighborhood, before emigrating to Seattle in 1906. In Seattle, he worked with architect William Kingsley for one year (Kingsley and Bittman, 1907) before establishing his own structural engineering practice, specializing in the structural designs for Seattle's new buildings. Bittman became a registered architect in the state of Washington in 1923 and thereafter established a successful and respected commercial practice. Some of Bittman's more notable designs include his own home at 4625 Eastern Avenue (1914-1915), the Decatur Building (1921-1922) at 1521 6th Avenue, the Terminal Sales Building (1923) at 1932 1st Avenue, and the United Shopping Tower (1928-1931, now the Olympic Tower) at 3rd Avenue and Pine Street. The latter three buildings are designated City of Seattle landmarks. Other theaters designed by Bittman were the Music Box Theatre (1928, demolished) at 1414 5th Avenue and the Embassy Theatre located in the Mann Building (1926) at 1401 3rd Avenue.[86]

The new addition extended the 45th Street Theatre's length at the south (back) elevation by 32 feet 8 inches, bringing it to its current overall dimensions and increasing the overall size of the auditorium. Its construction likewise increased the theatre's total capacity, bringing it from an original 426 seats to a maximum of 500 possible seats. The addition required the complete removal of the theatre's original stage, orchestra pit, organ loft, and other backstage areas and their replacement with new facilities.[87] The result was an expansion of the venue's ability to host both motion pictures and live stage performances. A new, larger stage was installed, spaces for a dressing room and back stage office were provided for the first time, and the theatre's musical accompaniment was expanded with the installation of a new Kimball pipe organ, the theatre's second. Several changes to the theatre's original façade were also implemented to improve its appearance and function (Figure 5).[88]

Primarily a motion picture theater, 45th Street Theatre (still known then as the Paramount Theatre) hosted live entertainment, meetings by local community organizations, and other events. In the 1920s, for example, newspaper listings indicate the theatre hosted events as widely varied as Christian church services and a first run showing of the film comedy, *The Perfect Flapper*, starring Colleen Moore, in conjunction with a performance by the Ladies Columbia Concert Symphony Orchestra direct from New York City.[89] In the 1930s, the 45th Street Theatre hosted rallies for political candidates, the regular meetings of the Wallingford Commercial Club, and a series of

[86] City of Seattle, Department of Neighborhoods, "Summary for 4625 Eastern AVE/Parcel ID 7834800240." *Seattle Historical Sites Database,* online resource: http://web6.seattle.gov/DPD/HistoricalSite/QueryResult.aspx?ID=-1581748802, accessed September 2015; "Henry W. Bittman (Architect, Structural Engineer)," *Pacific Coast Architectural Database (PCAD)* (Seattle, WA: University of Washington Libraries, 2005-2015), online resource: http://pcad.lib.washington.edu/person/2156/, accessed September 2015; Caterina Provost, "Henry Bittman," *Shaping Seattle Architecture: A Historical Guide to the Architects*, Jeffrey Karl Ochsner, e.d. (Seattle, WA: University of Washington Press, 1994, revised 1998), 192-197; "Architects who designed Seattle and Tacoma Theatres."

[87] Henry Bittman.

[88] Glass Steel and Stone.

[89] *North Central Outlook*, 26 February 1952: 7 from Vein, 66.

orchestra and choral performances.[90] The Norwegian Male Chorus and the Olympic Male Chorus performed at the 45th Street Theatre in 1934. These were followed by the Washington Glee Club. All were part of a choral series program presented through the winter season.[91] In 1937, the latter likewise included a "Christmas Review" dance recital for students of the local Edna O'Brien Studios.[92] During World War II, like many other theatres, the 45th Street Theatre was also a source of the latest news from the war efforts overseas.[93]

Between the 1920s and 1950s, motion pictures played a significant role in community life. A city's theater was one of the most glamorous buildings in town, and often served as a common source of information. It was also a central meeting place and a highly-visible indicator of the physical, social, and economic growth of a community and its inhabitants.[94] Accordingly, it was during this period that the 45th Street Theatre earned a reputation as being a social-cultural center of the Wallingford community.

Code vs. Seattle Theatre Corporation

William Code continued to successfully manage the 45th Street Theatre (still known as the Paramount Theatre) through the early 1930s. Despite the theatre's success, it was not without its difficulties. One of these difficulties was competition with one of downtown Seattle's first run "de lux" theaters and efforts by a major studio to influence the marketing and distribution of films in the Seattle area. Another was the Great Depression.

In 1926, the owners of the Famous Players-Lasky Corporation organized a subsidiary company, the Paramount Theatre Corporation, under the laws of the State of Washington. Having no apparent relation to the earlier Paramount Theatre Company, the purpose of this new business was to extend the Paramount Pictures Corporation's influence in the Seattle market and to erect a new motion picture theatre at 9th and Pine Streets in downtown Seattle.[95] Originally named the "Seattle Theatre," this theater is today better known as the Paramount Theatre.

The Seattle Theatre was constructed in downtown Seattle in 1926-1928.[96] It retained its original name until March 14, 1930, when it first became known as the "Seattle Paramount Theatre."[97] On

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[90] "Dore Requests Heavy Vote to 'Club' City Hall," *The Seattle Daily Times*, 3 March 1932, 2; "Club Trustees to Pick Officers," *The Seattle Daily Times*, 16 October 1936, 21; "Lights Wanted in Wallingford," *The Seattle Daily Times*, 9 January 1939, 12; "Wallingford to See Grid Game 'Movies,'" *The Seattle Daily Times*, 23 November 1936, 28; "Wallingford Club Will Study Plan to Aid Business," *The Seattle Sunday Times*, 25 September 1938, 17; "Wallingford Commercial Club to Give Luncheon," *The Seattle Daily Times*, 6 November 1939, 11; "Wallingford Club to Hear Banker," *The Seattle Sunday Times*, 19 November 1939, 15.

[91] "Male Chorus to Appear in 45th Concert," *The Seattle Sunday Times*, 2 December 1934, 14.

[92] "Noted Piano Virtuoso to Give Recital at the Moore," *The Seattle Sunday Times*, 19 December 1937, 18; "Edna O'Brien Studio," Display Ad, *The Seattle Sunday Times*, 19 December 1937, 18.

[93] Valentine, 128.

[94] Valentine, 10.

[95] "Code v. Seattle Theatre Corporation," 162 Wash. 379, 298 Pac. (1930). Online resource: http://courts.mrsc.org/mc/courts/zwashreports/162WashReport/162WashReport0379.htm, accessed September 2015.

[96] Eric Flom and John Calbick, "Paramount Theatre (Seattle)," File #3973, *HistoryLink.org* (Seattle, WA: HistoryLink.org, 11 May 2012), online resource: http://www.historylink.org /index.cfm?DisplayPage=output.cfm&file_id=3973.

[97] R. L. Polk & Company, *Polk's Seattle (Washington) City Directory, 1929, Vol. XLIV* (Seattle, WA: R. L. Polk & Company, Inc., 1929), 1418 and 2108; R. L. Polk & Company, *Polk's Seattle (Washington) City Directory*, *1931, Vol.*

this date, the theater management changed its name to conform to the Famous Player-Lasky Corporation's new policy of giving the same name to the grandest of its theaters in each city, to better market its brand. Across the country, there were a total of 44 downtown theaters that assumed the Paramount Theatre moniker. Owing to the perceived value the brand, the Famous Player-Lasky Corporation itself reorganized as the Paramount Famous Lasky Corporation in 1927 and again as the Paramount Publix Corporation in 1930. It was the latter corporation under which the Seattle Theatre's name change was implemented.[98]

William Code promptly sued the Seattle Theatre Corporation in King County trial court over the latter's use of the name "Paramount" to identify its downtown Seattle theater. He sought an injunction against the use of the name, claiming it was an issue of trademarks and trade names and was an unfair business practice. In April 1931, however, the trial court ruled in favor of the defendant, citing that the plaintiff's theater was in "a suburban district and devoted to fourth and fifth run films, while [the] defendant's, in a down-town district four or five miles away, exhibit[ed] first run films, drawing patronage from all parts of the city, and its use of the name and advertisements in no way deceive[d] the public."[99] The court's finding stated the following:

> "The two theatres have entirely different locations, within the city of Seattle, each distant from the other four or five miles. Appellant's is a small theatre located in a suburban community. Its patronage is limited chiefly to the local neighborhood, and it exhibits fourth and fifth run films. On the other hand, the theatre of the respondent corporation is located in the heart of the down town section of the city, has a seating capacity of about three thousand, exhibits first run films, and draws its patronage from all parts of the city."
>
> "Because of the difference in the location and character and standard of the performances given by the respective theatres, no unfair competition has resulted, notwithstanding the use of the name 'Paramount' by respondents' theatre. The use of the name 'Paramount' on the electric signs in front of the respective theatres has in no way deceived the public. The advertising carried on by [the] respondent corporation was not for the purpose of defrauding the appellant, or deceiving the public, but was such as is usually carried on by any metropolitan theatre."[100]

Code and his attorney's appealed the ruling to the King County Superior Court. The higher court, however, affirmed the lower court's judgement. Thereafter, the two Paramount Theatres continued to coexist in Seattle until the sale of the 45th Street Theatre to Hugh W. Bruen and its reopening as "Bruen's 45th Street Theatre" in 1933.

The specific reason for William Code's sale of the 45th Street Theatre is unknown. However, it seems likely that the effects of the Great Depression, the circumstances of the lawsuit against the Paramount Publix Corporation, and the conclusion of over 10 years of theater management were all potential factors in the decision. The introduction of "talkies" in 1927 could have also played a

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XLVI (Seattle, WA: R. L. Polk & Company, Inc., 1931); R. L. Polk & Company, *Polk's Seattle (Washington) City Directory*, *1932, Vol. XLVII* (Seattle, WA: R. L. Polk & Company, Inc., 1932); R. L. Polk & Company, *Polk's Seattle (Washington) City Directory*, *1933, Vol. XLVIII* (Seattle, WA: R. L. Polk & Company, Inc., 1933), 1159 and 1730. The Seattle Theatre appears in the Seattle city directory for the first time in 1929. It is listed as the Seattle Paramount Theatre the following years in 1930-1932, and finally the Fox Paramount Theatre in 1933.

[98] Eric Flom and John Calbick; Valentine, 73.

[99] "Code v. Seattle Theatre Corporation."

[100] Ibid.

role.[101] Unlike the newly branded Paramount Seattle Theatre, the older 45th Street Theatre was not equipped to handle the exhibition of films with sound.[102]

Motion Picture Theaters during the Great Depression

The Great Depression had a significant, detrimental effect on both film and live performance theaters in Washington State. Vaudeville venues that had previously provided live-only performances were already in decline, due to the introduction and increased popularity of motion pictures. The Depression shut down many of these once prolific circuits shut down entirely and the local professional theater scene is said to have largely disappeared.[103] In comparison, film exhibition fared somewhat better, but success commonly depended on one's associations with the major studios and their national distribution systems, or with local or regional chains.

The motion picture industry was increasingly administered on a national level and many theaters continued to achieve a measure of success during the Depression, as a result. Because of this circumstance, the period from the 1920s to the 1950s would later be regarded as the motion picture industry's "Golden Era," and the concept of "Hollywood" would become synonymous with big studio productions and the standard for movies around the world.[104] Unfortunately, many independent local and regional chains could not compete with the marketing and financial poise of their larger and better connected rivals in the 1930s.[105] William Code's conflict with the Paramount Theatres Corporation, for instance, was likely a small example of this circumstance. Independent theaters, such as the 45th Street Theatre, typically were unable to compete with larger theaters and those more closely integrated into the monopolistic studio system.

The effects of the Great Depression left the film industry operating at essentially half its former capacity, making it especially difficult for independent exhibitors to survive. After the economic crash, average weekly theater attendance nationally dropped from approximately 90 million patrons in 1930 to about 60 million patrons in 1932, and the number of operating motion picture theaters dropped from 22,000 theaters to just over 14,000 theaters during this same period.[106] In 1931, even the Seattle Paramount Theatre was "beset with financial woes" and forced to close for a full year.[107] The Paramount Publix Corporation, one of the big five movie studios, itself went into receivership in 1933 and then into bankruptcy. It was reorganized again 1936.[108]

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[101] Valentine, 34.

[102] Valentine, 83.

[103] Sarah Guthu, "Theatre Arts in the Great Depression," *The Great Depression in Washington State* (Seattle, WA: University of Washington, Pacific Northwest Labor & Civil Rights Projects, 2012), online resource: https://depts.washington.edu/depress/theater_arts_index.shtml, accessed May 2015.

[104] Andrea Kaufman, "Escape to the Movies: Seattle Cinema in the Great Depression," *The Great Depression in Washington State* (Seattle, WA: University of Washington, Pacific Northwest Labor & Civil Rights Projects, 2010), online resource: https://depts.washington.edu/ depress/seattle_cinema_great_depression.shtml, accessed May 2015; Zachary Keeler, "When Hollywood Went to Washington: Film's Golden Age in the Evergreen State," *The Great Depression in Washington State* (Seattle, WA: University of Washington, Pacific Northwest Labor & Civil Rights Project, 2012), online document: https://depts.washington.edu/depress/when_hollywood_went_to_ washington.shtml, accessed August 2013.

[105] Keeler; Valentine 75.

[106] Valentine, 90.

[107] Kaufman.

[108] Valentine, 90.

Despite these hardships, Seattle's motion picture theaters continued to draw rather large crowds. Movies helped people escape from the realities of the Depression and theaters capitalized on this sentiment to remain financially viable.[109] Motion picture theaters, including the 45th Street Theatre, began running daily advertisements in *The Seattle Times* with their weekly schedule, and the newspaper's "Amusement" section regularly featured movie news and reviews on the industry's latest offerings. William Code also advertised the 45th Street Theatre in *The Outlook*, the local Wallingford community newspaper. He regularly ran large advertisements on page two of *The Outlook* and was remembered as having used theater passes to pay the interest to the newspaper on his mounting advertising debt.[110]

Theaters devised many other creative solutions to attract moviegoers during this period as well. They cut ticket costs, ran promotions, and adopted new marketing techniques to appeal to the movie going public. One author described these actions as making "movie-going seem like a necessary, yet cheap, part of everyday life".[111] In Seattle, popular promotions included offering a "double bill" or "triple bill," and providing audiences with multiple full-length shows for the price of a single entry. Screwball comedies, gangster films, and musicals were particularly popular, as they offered audiences a sense of escape.[112] Beginning in May 1932, many area theaters also dropped their admission rates by 10 cents to remain competitive and better appeal to audiences experiencing heavier economic burdens.[113]

Another common promotion, sponsored by smaller theaters such as the 45th Street Theatre, was to offer giveaways for attendance at specific show times or sponsor other special events. "Dish Nights" were particularly popular.[114] Theatres would give away collectible plates, spoons, or other kitchenware as part of these promotions. The individual pieces were often presented as part of whole sets with one dish given away per customer per showing. One could collect a full set of dishes by going to the movies once a week, at a time when most families could not afford real china. The sale of popcorn and candy also replaced once free amenities, which theater owners could no longer afford.[115] With these promotions, movie houses not only made back what they spent on gifts for patrons, but could sometimes even double their previous ticket sales.[116] At the 45th Street Theatre, Hugh Bruen offered a similar promotion consisting of an on-screen animated horse race between feature films. The animated horses were numbered 1 through 10 and the last digit on the moviegoer's ticket stub was their 1-in-10 chance of winning. When the 500-seat house was completely filled, there were 50 winners and each took home a sack of groceries.[117]

The 1930s likewise helped initiate changes in the architecture of motion picture theaters. Modern architectural styles, such as the Art Deco and Streamline Moderne styles, were introduced during this period in both the construction of new theaters and to update and modernize the appearance of

[109] Kaufman.

[110] Paul Dorpat, "1993-01-31 The Guild 45 Theater – Wallingford Art House," *PaulDorpat.com* (31 January 1993), online resource: http://pauldorpat.com/seattle-now-then-archive/1993-01-31-the-guild-45-theater-wallingford-art-house/, accessed September 2015.

[111] Kaufman; Valentine 90.

[112] Kaufman; Valentine, 90.

[113] Kaufman.

[114] Kaufman; Valentine, 90.

[115] Valentine, 90.

[116] Kaufman.

[117] Paul Dorpat, "1993-01-31 The Guild 45 Theater – Wallingford Art House."

old ones. Owners and architects found these styles desirable because they could be applied decoratively and did not require substantive alterations to spaces or forms. Art Deco, in particular, was thought to provide luxurious quality through the use of rich materials and decorative motifs, and was considered an ideal substitute for the luxury of previously-used traditional interior decorative styles, such as the Louis XIV.[118] More importantly, the Modern styles represented a break from the past and conveyed association with the new, modern, and cutting-edge.

On a more practical level, economic circumstances of the 1930s also influenced specific physical changes to accommodate new amenities. Older theaters, such as the 45th Street Theatre, were remodeled to achieve the perceived benefits of contemporary interior design, and theaters sold popcorn and candy as concessions for the first time. Through the 1930s and 1940s, candy counters were afforded larger amounts of floor space and more central locations, as they were increasingly recognized as important generators of revenue. Candy had been previously prohibited for sanitary reasons and to protect the quality of a theater's expensive interior furnishings. In addition, whole interiors were developed to have a set-design quality, beginning in the lobby with built in sofas for lounging and small signs announcing restrooms and exits.[119]

Notably, the design of marquees shifted as well. To make them more readable to automobile traffic, the size and shape of marquees changed from small rectangles to large trapezoids that projected obtusely from a theater's façade. The amount of info displayed on these signs likewise decreased while the graphics became larger, and all were displayed in colorful neon that was visible both at night and day. In some instances, what started as a single sign announcing a film eventually enveloped an entire façade.[120]

Bruen's 45th Street Theatre

The 45th Street Theatre is an example of a theater reinvented in the 1930s to meet the demands of the modern era. This task was undertaken and successfully achieved by Hugh W. Bruen following his purchase of the property from William Code in 1933. Bruen initiated a complete rehabilitation of the 45th Street Theatre almost immediately. He hired local architect Bjarne H. Moe (1904-1980) to carry out the project, which involved updating the theatre's façade and interior to the Art Deco style, and changed the theatre's name to "Bruen's 45th Street Theatre" to reflect its new identity (Figures 6, 7, 8, and 9).

Born in Trondheim, Norway, Moe immigrated to the United States with his family as a young boy in 1907. He was raised in Tacoma and Everett, and studied for a few years at the University of Washington in the 1920s. Moe's education as an architect was obtained through work experience with a variety of architects in the western Washington, including Ludwig Solberg, Sherwood Ford, Victor Steinbeck, J. Charles Stanley, R. C. Reamer and the firm of Shack, Young & Meyers. He acquired a Washington state architecture license in 1930. Moe specialized in the architecture of movie theaters and is credited with theater designs across the Pacific Northwest. In the Seattle area, his theater commissions included: the Green Lake Theatre (1937, remodeled) at 7107 Woodlawn Avenue Northeast; Lake City Theatre (c. 1939) at 3120 N. E. 125th Street; the Renton Theater (1939) at 507 South Third Street in Renton, Washington; the Varsity Theater (1940) at 4329 University Way Northeast; Coy's Highline Theater (1947, demolished) at 13400 1st Ave South in

[118] Valentine 78 and 82.

[119] Valentine, 103 and 118.

[120] Valentine, 97.

Burien, Washington; the Crest Theater (1949) at 16505 Fifth Avenue Northeast in Shoreline, Washington; and alterations to the Rainier Theater (1945, demolished) at 609 S. 3rd Street in Renton.[121]

The rehabilitation of the 45th Street Theatre involved removing elements of the theatre's original Mediterranean Revival style façade and the application of new Art Deco features. These features included: new painted band decorations across the facade at the top and bottom levels of the second story windows; new metal coping at the parapet's cornice; and new applied cement plaster pilaster panels with vertical fluting bolted to the exterior walls on either side of the central windows. These changes necessitated replacement of the façade's original Mission style parapet with a new stepped parapet and the installation of a new neon sign prominently displaying the theatre's new name. The theatre's central ticket booth, which had been removed in 1923, was also reconstructed in its original location and the façade's first-story windows rebuilt as shadow boxes to advertise upcoming shows. The result was a completely new "modern" look for the theatre.[122]

The property's new look was carried through to the interior as well. The rehabilitation increased the overall size of the foyer by expanding it into the auditorium and updated the interior's decorative moldings, light fixtures, and other accoutrements with contemporary Art Deco style elements. It likewise replaced and reconfigured the theatre's auditorium seating. The new seating was produced by the Heywood-Wakefield Company as supplied by the B. F. Shearer Company of Seattle, their Pacific Coast distributors. The B. F. Shearer Company was well-known as a supplier of curtains, seats, and other furnishings and supplies for theaters throughout the Pacific Northwest at the time. The new seating arrangement called for the installation of new aisle lighting and a total of 498 seats. The seats had varying sizes and were placed in a three bank/two aisle arrangement with curved rows. Its new arrangement was presumably designed to maximize audience comfort by providing the best possible sight lines and offering suitable spacing among the seats and rows. Other changes in the auditorium included updates to the lighting and decorative finishes to have a more Art Deco style (Figure 9).[123]

A gala opening for the new Bruen's 45th Street Theatre was held on Friday, September 1, 1933. The Seattle Daily Times heralded the event as Bruen's reentry into the theater business, because it followed an end to his former employment as general manager of a circuit of 11 Seattle-area theaters owned by the Pacific Theatres Company. Wallingford merchants held open houses and North 45th Street was decorated for several blocks to commemorate the event. Associated with Bruen in the venture was Frank Flohr, who had worked with him in the former theater circuit. The film "The Working Man" with George Arliss and Bette Davis was selected as the opening night attraction.[124]

Hugh W. Bruen

Hugh W. Bruen and his family first moved to Seattle and purchased the Majestic Theater (1914, remodeled; now the Majestic Bay Theater) at 2044 N.W. Market Street in Ballard in 1918. He had

[121] Michael Houser, "Bjarne H. Moe," Architect Biographies (Olympia, WA: Washington Department of Archaeology and Historic Preservation, March 2013), online resource: http://www.dahp.wa.gov/learn-and-research/architect-biographies/bjarne-h-moe, accessed September 2015.

[122] Bjarne H. Moe.

[123] Heywood-Wakefield Company.

[124] "45th Street Theatre Will Open Friday," *The Seattle Daily Times,* 31 August 1933, 11.

previously entered the newly burgeoning theater business in 1915 by opening a motion picture theater in Denton, Montana. Bruen ran the theater, while his wife Katholyn provided the musical accompaniment to the silent films.[125]

After purchasing the Majestic Theater, Bruen further expanded his Seattle theater business with the construction of several new theaters (and the acquisition of a few old ones) beginning in 1919 and continuing through the 1920s. The earliest of these projects was the construction of a new theater in the University District in 1919 with partner Frank Flohr and the erection of a second, the Ridgemont Theater, at the corner of 78th Street and Greenwood Avenue in 1920.[126] Several other theaters soon followed. The outcome of Bruen's business efforts was the eventual amalgamation of a small chain of local theaters organized as the Pacific Theatres Company. LeRoy R. Stradley was the company's president and Bruen its general manager. Like Bruen, Stradley was an enterprising businessman in Seattle in the 1920s; himself responsible for a number of the city's early neighborhood theaters.[127]

Working together as the Pacific Theatres Company, Stradley and Bruen controlled a circuit of 11 theatres in Seattle by the late 1920s. These theaters included the: the Winter Garden Theatre (1920, remodeled) at 1515 Third Avenue; the aforementioned Ridgemont Theatre (1920, demolished) at 7720 Greenwood Avenue; the Arabian Theatre (1925) at 7610 Aurora Avenue North; the Woodland Theatre (1925, remodeled) at 608 N.W. 65th Street; the Queen Anne Theatre (1912, remodeled) at 2201 Queen Anne Avenue; the Cheerio Theatre (1925, demolished; later known as the Queen Anne Theatre) at 1529 Queen Anne Avenue North; the Portola Theatre (1919, today known as the Admiral Theatre) at 2343 California at Admiral Way in West Seattle; the Granada Theatre (1926, demolished; later known as the Egyptian Theatre) at 5011 California Avenue; the Mission Theatre (1924, remodeled) at 5623 Airport Way South; the Gray Goose Theatre (1925, demolished; also known as the Beacon Theatre) at 2352 Beacon Ave South; and the Madrona Gardens Theatre (1924, demolished) at 2815 E. Cherry Street.[128] Interestingly, the theaters owned by the Pacific Theatres Company did not include the 45th Street Theatre. Bruen independently owned and managed the 45th Street Theatre as a separate business under the name Bruen Theatres, Inc.

Bruen successfully managed these venues through the early 1920s and was an active participant in promoting the local motion pictures industry. He reportedly was the first to introduce children's Saturday matinees to Seattle and was involved in several local organizations devoted to the support of motion pictures theaters in the region.[129] He was a founding member and officer of the local Motion Picture Owners of Washington organization, first established in 1923;[130] a founding member

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[125] Frederick Case, "At 100, Katholyn Bruen has Colorful Memories," *The Seattle Times*, 27 February 1981, Scene: D1.

[126] *The Seattle Sunday Times,* 31 August 1919, 134; *Pacific Builder and Engineer*, Volume 25, 1919, 28; Frederick Case.

[127] "Eleven Theatres in City Reported Sold," *The Seattle Daily Times*, 13 December 1926, 2; "Northwestern Theatrical Enterprises, Inc.," *The Seattle Daily Times*, 7 January 1927, 25.

[128] Ibid.

[129] Frederick Case.

[130] *The Seattle Daily Times*, 9 November 1923, 12 and 22; "Picture Exhibitors Elect Officers Here," *The Seattle Daily Times*, 5 November 1925, 25. The Motion Picture Theatre Owners of Washington was newly organized and incorporated in Seattle in 1923. It was organized with no capital stock, and the incorporators were: C. A. Swanson, Gerald G. Johnson, L. A. Drinkwine, F. B. Walton, Hugh W. Bruen, L. L. Goldsmith, and B. B. Vivian. Bruen was elected at a two-day convention ending in November 1923. The purpose of the organization was to "raise the standard of motion picture files and the motion picture business generally, to eliminate immoral and suggestive pictures, to be a good influence and stand for the best interests of their respective communities in general." There

and vice president of the Northwest Film Club, established in 1934;[131] a founding member and trustee of the Wallingford Commercial Club, organized in 1935;[132] and served two terms as president of the Northwest Chapter of the Motion Picture Theatre Owners of America.[133]

The Pacific Theatres Company sold their interest in their 11 theaters to a newly organized subsidiary of the Universal Chain Theatres Corporation, known as the Northwestern Theatrical Enterprises, Inc., in 1926. The transaction included the total sale of 27 theatres in Oregon and Washington, including the company's Seattle theaters and theaters in the Multnomah Theatres Corporation chain in Portland, Oregon. The transaction brought the Universal Chain Theatres Corporation's total holdings to 261 theatres nationwide, a significant acquisition for the company. Hugh Bruen and Frank Edwards of Seattle handled the deal for a number of smaller owners. Bruen was hired as general manager of the newly organized regional company, in charge of operations.[134]

Hugh Bruen and Katholyn Bruen divorced in June 1930. Mrs. Bruen testified at the time that her husband had transferred his affections to Vivian Taylor, his stenographer and a former usher at one of his theaters. Katholyn gained custody of their only child, Hugh Wright Bruen, Jr., who would later become a successful trumpeter performing in many Seattle venues.[135] Hugh Bruen remarried soon thereafter and went on to have a second child.

In September 1936, Bruen relocated with his new family to Whittier, California. There he took over management of the Whittier, Wardman, and Scenic Theatres in the city.[136] From California, he continued to administer the 45th Street Theatre and his other operations in Seattle through at least 1941, either individually or through delegates.[137] *The Seattle Daily Times* reported the sale of the 45th Street Theatre property from Bruen to Jack B. Nevelle in June 1941.[138]

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were more than 200 theater owners in the State of Washington enrolled as members of the association. Bruen was reelected as an officer in 1925 and continued to serve as part of the organization's leadership through the 1930s.

[131] "L. J. McGinely Chosen to Head Northwest Film Club," *The Seattle Daily Times*, 28 December 1934, 11. The Northwest Film Club was formed "for the promotion of good-fellowship between the various branches of the notion picture business in the Northwest."

[132] "Election is Set by Wallingford," *The Seattle Daily Times*, 18 September 1935, 8; "Wallingford Club Elects Trustees," *The Seattle Daily Times*, 14 May 1935, 7. Following formation of the Wallingford Commercial Club, Bruen was appointed a member of the "promotions committee." He continued to be involved in the organization through the 1930s, including hosting meetings at the 45th Street Theatre.

[133] "Theatre Owner Goes to Miami Gathering," *The Seattle Daily Times*, 27 February 1936, 8; "M.P.T.O.A. Elects W. G. Ripley as Its President," *The Seattle Daily Times*, 24 October 1936, 9. Bruen attended the organization's annual meeting in Miami, Florida, in 1936. He was involved in the formation of a new industry regulatory board to replace the then defunct N. R. A. theatre organization, which was one of the principal objectives of the annual meeting. Bruen represented approximately 200 theatres in Washington, Idaho, and Alaska.

[134] "Northwestern Theatrical Enterprises, Inc.," *The Seattle Daily Times*, 7 January 1927, 25; "Universal Buys 11 Seattle Theatres," *The Seattle Daily Times*, 14 January 1927, 16.

[135] "Katholyn Flohr Bruen," *The Seattle Times*, 11 October 1983, 55; "Divorces Granted," *The Seattle Daily Times*, 25 June 1930, 35; "Hugh W. Bruen, Former Theatre Man, Divorced," *The Seattle Daily Times*, 25 June 1930, 2; Katholyn Bruen passed away in October 1983 at the age of 102.

[136] "Amusements Along Film Row," *The Seattle Daily Times*, 22 September 1936, 11.

[137] "Amusements Along Film Row," *The Seattle Daily Times*, 18 November 1937, 25; "Amusements Along Film Row," *The Seattle Daily Times*, 18 March 1940, 18; "Amusements Along Film Row," *The Seattle Daily Times*, 25 April 1941, 20.

[138] "Amusements Along Film Row," *The Seattle Times*, 19 June 1941, 19; R. L. Polk & Company, *Polk's Seattle (Washington) City Directory, 1955* (Seattle, WA: R. L. Polk & Company, Inc., 1955), 466 and 2577; King County, Department of Assessments, "2115 N. 45th Street." Nevelle is generally considered to have been the

45th Street Theatre

Jack B. Nevelle managed the 45th Street Theatre through the 1940s and into the postwar period. It was during this period that the theatre's name was changed to the "45th Street Theatre," dropping the "Bruen's" moniker. Management of the theater appears to have been Nevelle's first foray into the motion pictures industry. Little is known about Nevelle, except that he was also a manager for Davison's Wallingford Appliance Center, another prominent business on North 45th Street.

The 45th Street Theatre was operated as both a motion pictures and live performance venue and remained a central fixture in the Wallingford community during this period. For example, the local Republican Party gathered at the theater in 1944 to hear presidential nominee Governor Thomas E. Dewey talk by radio; and the 45th Street Theatre regularly hosted an annual Christmas event for area children.[139] The latter was sponsored by the Wallingford Commercial Club, with district merchants donating presents, while use of the theatre was donated by the property management. In 1946, *The Seattle Times* reported the year's Christmas party as complete with candy canes, a Santa Claus, the distribution of free presents, and a showing of the "Adventures of Huckleberry Finn." About 500 Wallingford District children between 5 and 12 years old were invited. In 1949, the party featured a showing of the film, "Miracle of 34th Street."[140]

A renovation of the 45th Street Theatre was carried out in February 1949 (Figure 10). The changes made at this time primarily consisted of modifications to the theatre's primary façade, likely as a reflection of its then-current ownership and to further update the theatre for a modern audience. The theatre's original canopy was removed at this time and the existing angled marquee installed around a modified version of the theatre's 1933 projecting blade sign. The projecting blade sign appears to have been rebuilt using the original neon lettering, except that the "Bruen's" part of the sign was removed. Other changes included the application of ceramic tile across the entire wall surface of the façade's first story to provide it with a clean, modern aesthetic.[141]

2113-2113 ½ N. 45th Street

In the early 1920s, at the same time that William Code constructed the 45th Street Theatre, John B. Metcalf and his wife Florence E. Metcalf erected a small retail storefront building on their property at 2113-2113 ½ N. 45th Street. Metcalf had previously owned the tax parcels upon which both the 45th Street Theatre and the retail storefront building now stand, and had sold a portion of this property to William Code and his wife Hosanna Code in 1920 for the theatre's construction.[142]

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property's third owner/manager. However, available sources are unclear on the exact chain of ownership. According to the King County Department of Assessments property record card, Bruen Theatres, Inc., remained the theatre's owner of record through at least 1944. In 1952, the King County indicates the property owner as Crawford D. Tatem and E. L. Tatem, and Nevelle was not listed as the owner of the property until 1954. Meanwhile, articles and advertisements in the Seattle Times and the North Central Outlook indicated Nevelle as the manager of the 45th Street Theatre throughout the 1940s and in 1952, respectively. Yet Polk's City directory lists Tatem as the theatre manager in 1955.

[139] "G. O. P. to Gather for Dewey's Talk," *The Seattle Times*, 24 October 1944, 7; "At Christmas Party," *The Seattle Times*, 24 December 1946, 19.

[140] "At Christmas Party."

[141] "Behind the Scenes–Movie Marquee Maven, Kim Huston.

[142] King County, Department of Assessments, *Real Property Assessment and Tax Rolls of King County, Washington, for the Year 1920*, Volume 19. King County, Washington; King County, Department of Assessments, *Real Property Assessment and Tax Rolls of King County, Washington, for the Year 1925*, Volume 19.

According to a 1978 excise tax document filed with the King County assessor, William and Hosanna Code entered into agreements with the Metcalf's for the joint use of the shared party walls between their two properties in 1921 and 1922.[143]

The storefront commercial building at 2113-2113 ½ N. 45th Street was built in 1921 at an estimated cost of approximately $1,050. The building was one-story high and presented itself as a typical retail establishment, complete with a brick façade, a paneled wood-frame front door, and a plate glass storefront window (Figure 13).[144] The building's initial use is unknown. However, it was well-established as a small restaurant or café by the mid-1930s. A succession of eateries occupied the space during this period, including a small café known as "Ms. Frederick's Luncheon." The building's front room contained seating for the restaurant with a kitchen in the back.

A rear addition increased the building's length by 21 ½ feet and its floor area by 300 square feet in 1924.[145] This space was eventually converted for use as a residential apartment for the restaurant's owner/manager. In 1936, the King County tax assessor recorded the property owner as E. M. Cade and Clara Brown as a renter. The latter presumably leased the property and operated the restaurant, in addition to occupying the rear apartment. Olive Brown was the owner of record in 1939. It is unknown whether there was any relation between the two.[146] The apartment was reconfigured again during a rehabilitation of the building in 1960, although it retained its same use.[147]

Guild 45th Theatre

In 1955, Robert S. Clark (commonly known as "Bob") purchased the 45th Street Theatre from Nevelle. Clark had been an employee of Saffles Theater Service in Seattle that booked films for area theaters such as the 45th. He was also a proponent of the emergent art, music, and culture of the Beat Generation literary movement of the 1950s and 1960s. In the restaurant space of 2113-2113 ½ N. 45th Street, Clark established one of Seattle's first coffee houses, called "The Place Next Door." It featured a brick interior artfully ruined to suggest a French underground décor, an expresso machine imported from California, a French menu (patisseries, gateau and comestibles), folk singers, and abstract art on the walls. He is even said to have dressed the part, frequently wearing a beret, red shirt and white ascot.[148]

The coffee house was an appropriate pairing for the 45th Street Theatre. In October 1957, Clark announced a new "art-house policy without interruption" and booked a series of foreign and art films, including several French, Italian, Swedish, and Danish productions. The theatre was one of three north-end Seattle theaters committed to this type of film policy. The others were the Ridgemont Theatre and the Varsity Theatre. According to Clark, the shift to an art house policy was one of financial necessity. In a *Seattle Times* interview, he cited competition with Seattle's downtown

[143] City of Seattle, Department of Planning and Development. Permit #579641.

[144] King County, Department of Assessments, "2113-2113 ½ N. 45th Street North;" City of Seattle, Department of Planning and Development, Permit #202009; City of Seattle, Department of Planning and Development. Permit #579641.

[145] City of Seattle, Department of Planning and Development, Permit #236041; King County, Department of Assessments. "2113-2113 ½ N. 45th Street North."

[146] King County, Department of Assessments, "2113-2113 ½ N. 45th Street."

[147] Ibid.

[148] Paul Dorpat, "1993-01-31 The Guild 45 Theater – Wallingford Art House;" City of Seattle, Department of Planning and Development. Permit #BN2542; City of Seattle, Department of Planning and Development, Permit #BN26076; City of Seattle, Department of Planning and Development, Permit #BN35842.

theaters and issues dealing with underage patrons as reasons for the shift. Limiting theater goers to 18 years of age or older, Clark sought to cater a decidedly more mature, adult audience.[149]

Clark completed a substantial rehabilitation of the property and rebranded the venue as the "Guild 45th Theatre" in 1957 to support its new art house policy. The rehabilitation involved changes to the building's front entrance, the foyer (now known as the lobby), and the auditorium. It also included modification of the 2113-2113 ½ N. 45th Street building and adding the word "Guild" to both sides of the marquee (Figure 11). The existing alcove in the lobby's south wall was likewise reconstructed as a "special panel" for the purpose of hanging paintings by Northwest artists. The first showing was by the Otto Seligman Gallery. The Guild 45th Theatre, accompanied by the Place Next Door coffee house, opened as Seattle's newest art house venue in October 1957.[150]

The Place Next Door's reputation as an especially authentic "post-beat Hootenanny era coffee house" increased even further when Folksinger and Folklorist Stan James assumed management of the café in the early 1960s.[151] James had emerged as a prominent Seattle folksinger in the early 1950s and was a mainstay of the local folk scene in Seattle in 1960s. He later was involved in efforts to restore the Wawona, a historic three-masted schooner, which had sailed as a lumber carrier and fishing vessel in the Puget Sound from 1897 to 1947. Renamed the "Corroboree," James operated the coffeehouse from 1961 to 1963. The venue hosted live music and open mic events, and was considered one of the best coffee house folk venues in Seattle at the time. Notable players at the coffeehouse included The Turkey Pluckers (an early Phil and Vivian Williams' band), Maggie Maloso (now Savage), John Dwyer, Bob Nelson, Nancy Quence, and Don Firth, in addition to many others.[152]

Through the late 1960s and 1970s, the 2113-2113 ½ N. 45th Street building continued to host a sequence of coffeehouses, restaurants, and cafes. C. G. Nadon followed by his wife Florence Dunstan Nadon managed the property from 1960 through at least the mid-1960s. Jim Harrison operated Rikes Café from the location beginning in 1967; the Red Head Café occupied the space beginning in 1970; and it was Brom's Café in 1972.[153]

Seven Gables Theatres Corporation

Robert Clark sold the Guild 45th Theatre to Randy Finley of the Seven Gables Theatres Corporation in 1975. Founded by Finley in the early 1970s, the Seven Gables Theatres Corporation was the Pacific Northwest's largest chain of independent movie theaters at the time. It eventually included a total of 16 theaters, including the Guild 45th Theatre, the Varsity Theatre, the Seven Gables Theatre (1975, a former American Foreign Legion dance hall) at 911 N. E. 50th Street, the Broadway Theatre

[149] Guzzo.

[150] City of Seattle, Department of Planning and Development, Permit #485770. 5 September 1957. Permit on-file with the City of Seattle, Department of Planning and Development, Public Resource Center; Guzzo.

[151] Paul Dorpat, "1993-01-31 The Guild 45 Theater – Wallingford Art House."

[152] Percy Hilo, "Stan James," *Victory Review,* August 2006, 18, reprinted online by the Pacific Northwest Folklore Society, online resource: http://pnwfolklore.org/StanJames-PercyHilo.html, accessed September 2015; Pacific Northwest Folklore Society. "Stan James: May 20, 1935 – October 31, 2008;" Paul Dorpat, "Stan James in Practice in 2004 and Now in Memoriam."

[153] City of Seattle, Department of Planning and Development, Permit #284445 (1 June 1967), permit on-file with the City of Seattle, Department of Planning and Development, Public Resource Center; City of Seattle, Department of Planning and Development, Permit #53573 (11 June 1970), permit on-file with the City of Seattle, Department of Planning and Development, Public Resource Center; City of Seattle, Department of Planning and Development, Permit #9051 (13 March 1972), permit on-file with the City of Seattle, Department of Planning and Development, Public Resource Center..

(1909, remodeled; originally the Society Theatre) at 201 Broadway in Capitol Hill; the Ridgemont Theatre; the Lakewood Theatre (1938) at 6120 Motor Avenue Southwest in Lakewood, Washington; and the Crest Theatre, as well as several theaters in Portland, Oregon.[154]

Finley, along with two partners, had opened his first theater in March 1970. Called the "Movie House" (now the Grand Illusion Theatre at N. E. 50th and University Avenue), the theater was established in a remodeled dentist's office and featured independent, foreign, and art house films. He opened additional theaters after finding success as a film distributor, including a 355-seat Movie House theater in Portland, Oregon, in 1973 and the aforementioned Seven Gables Theatre in 1975. He bought the Guild 45th Theater this same year. By the mid-1970s, Finley had become a major player in the film industry. His talent for negotiation and enthusiasm for offbeat films, for example, led to deals with Francis Ford Coppola and Woody Allen to screen previews of their new films at the Guild 45th Theatre.

This success led Finley to carry out a major rehabilitation of the Guild 45th Theatre in 1977-1978. This work was part of a so-called long range plan to continuously upgrade the Seven Gables Theatres Corporation's theater facilities. Following its acquisition, Finley had retained the Guild 45th Theatre's "art-house policy," but recognized a need to (once again) update its design.[155] It was at this time that the theatre gained its current outward appearance and interior décor (Figure 12).

The rehabilitation began in 1977 by cutting a door opening between the theatre and the adjacent commercial building at 2113-2113 ½ N. 45th Street through the buildings' shared party wall. The doorway was installed to create additional lobby space for the theatre by providing access to the restaurant/café space in the adjacent building, a purpose it still serves. The restaurant/café space was then upgraded with introduction of the existing concession stand, bathrooms, and kitchen.[156] In 1978, substantial changes were also made to the theatre's primary façade, auditorium, and stage/back stage areas. The rehabilitation work on both buildings was carried out by architect Jonathan W. Reich.[157]

On the exterior, the façades of both the theatre and the 2113-2113 ½ N. 45th Street building were substantially modified to create the appearance of a single, unified building. Some of the theatre's previously installed Art Deco architectural elements were retained. However, the wall surfaces of both façades were clad with matching stucco, and several new features were introduced to create the building's Streamline Moderne aesthetic. It is this aesthetic that characterizes the theatre's facade today. No longer used for live entertainment performances, on the interior the theatre's dressing room, office, and other back stage areas were gutted and their wall partitions removed; the orchestra pit was filled-in and the organ chamber removed; and the existing movie screen installed, among many other changes. All of the older auditorium seating was also replaced, reduced from 498 seats to the current 481 seats.

[154] Doug Merlino, "Finley, Randy (b. 1942)," File #7275, *Historylink.org* (22 March 2005), online document: http://www.historylink.org/index.cfm?DisplayPage=output.cfm&file_id=7275, accessed September 2015.

[155] Paul Dorpat, "1993-01-31 The Guild 45 Theater – Wallingford Art House."

[156] City of Seattle, Department of Planning and Development, Permit #562341.

[157] City of Seattle, Department of Planning and Development, Permit #579641.

The Seven Gables Theatres Corporation opened a second detached auditorium, the Guild 45th II, on North 45th Street, two parcels away from the Guild 45th Theatre in 1983.[158]

The Landmark Theatre Corporation, a national movie-house chain, assumed operation of the Guild 45th Theatre in 1989. The corporation subsequently purchased all of Finley's Seven Gables Theatres Corporation properties, including the Guild 45th Theatre, in 1998.[159]

[158] Paul Dorpat, "1993-01-31 The Guild 45 Theater – Wallingford Art House;" Landmark Theatres, "Info: Guild 45th Theatre," *LandmarkTheatres.com,* online resource: http://www.landmarktheatres.com/seattle/guild-45th-theatre/info, accessed May 2015.

[159] Paul Dorpat, "1993-01-31 The Guild 45 Theater – Wallingford Art House;" Landmark Theatres; King County, Department of Assessments, "2115-2119 N. 45th Street North."

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"Wallingford Commercial Club to Give Luncheon." *The Seattle Daily Times*, 6 November 1939, 11.

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Figures

Figure 1

Guild 45th Theatre, North Elevation, June 2015

45th Street Theatre, 2115 N. 45th Street – Seattle Landmark Nomination

Figure 2
Vicinity Map

Figure 3
Location Map

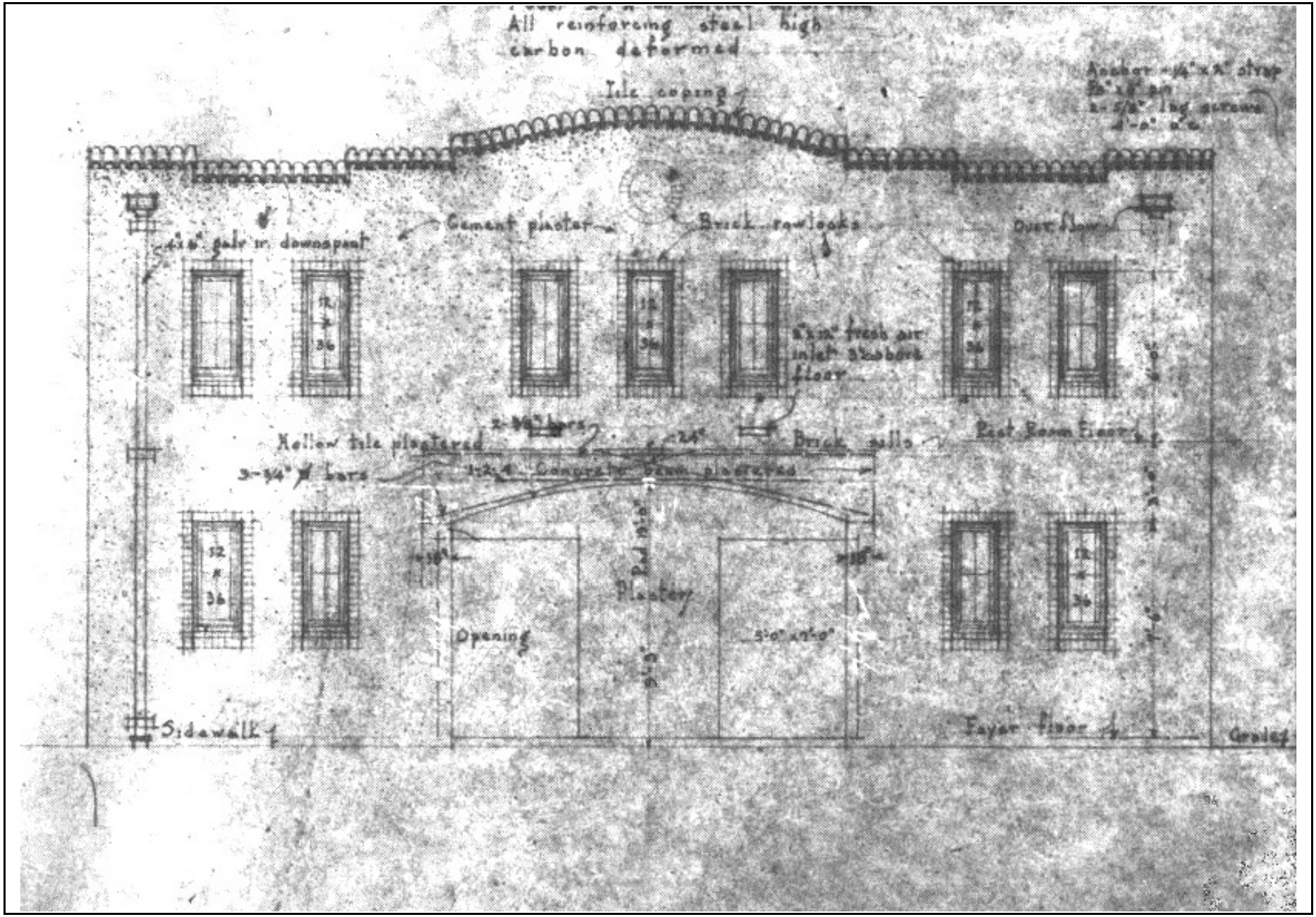


Figure 4

Paramount Theatre, North Elevation (Drawing by George Purvis), 1920-1921

45th Street Theatre, 2115 N. 45th Street – Seattle Landmark Nomination

Source: George Purvis, "Motion Picture Theatre for Paramount Theatre Co."

Figure 5

Paramount Theatre, North Elevation, 1925

45th Street Theatre, 2115 N. 45th Street – Seattle Landmark Nomination

Source: Paul Dorpat, "1993-01-31 The Guild 45 Theater – Wallingford Art House"

Figure 6

Bruen's 45th Street Theatre, North Elevation, 1936

45th Street Theatre, 2115 N. 45th Street – Seattle Landmark Nomination

Source: King County, Department of Assessments, "2115-2119 N. 45th Street," Property Record Cards

Figure 7

Bruen's 45th Street Theatre, North Elevation, 1937

45th Street Theatre, 2115 N. 45th Street – Seattle Landmark Nomination

Source: King County, Department of Assessments, "2115-2119 N. 45th Street," Property Record Cards

Figure 8

Bruen's 45th Street Theatre, North Elevation, 1934

45th Street Theatre, 2115 N. 45th Street, Seattle – Seattle Landmark Nomination

Source: Webster & Stevens, "Bruen's 45th Street Theatre, Seattle, 1934," MOHAI

Figure 9

Bruen's 45th Street Theatre, Auditorium, c. 1935

45th Street Theatre, 2115 N. 45th Street – Seattle Landmark Nomination

Source: Source: Paul Dorpat, "1993-01-31 The Guild 45 Theater – Wallingford Art House"

Figure 10

45th Street Theatre, North Elevation, c. 1949

45th Street Theatre, 2115 N. 45th Street – Seattle Landmark Nomination

Source: Source: Paul Dorpat, "1993-01-31 The Guild 45 Theater – Wallingford Art House"

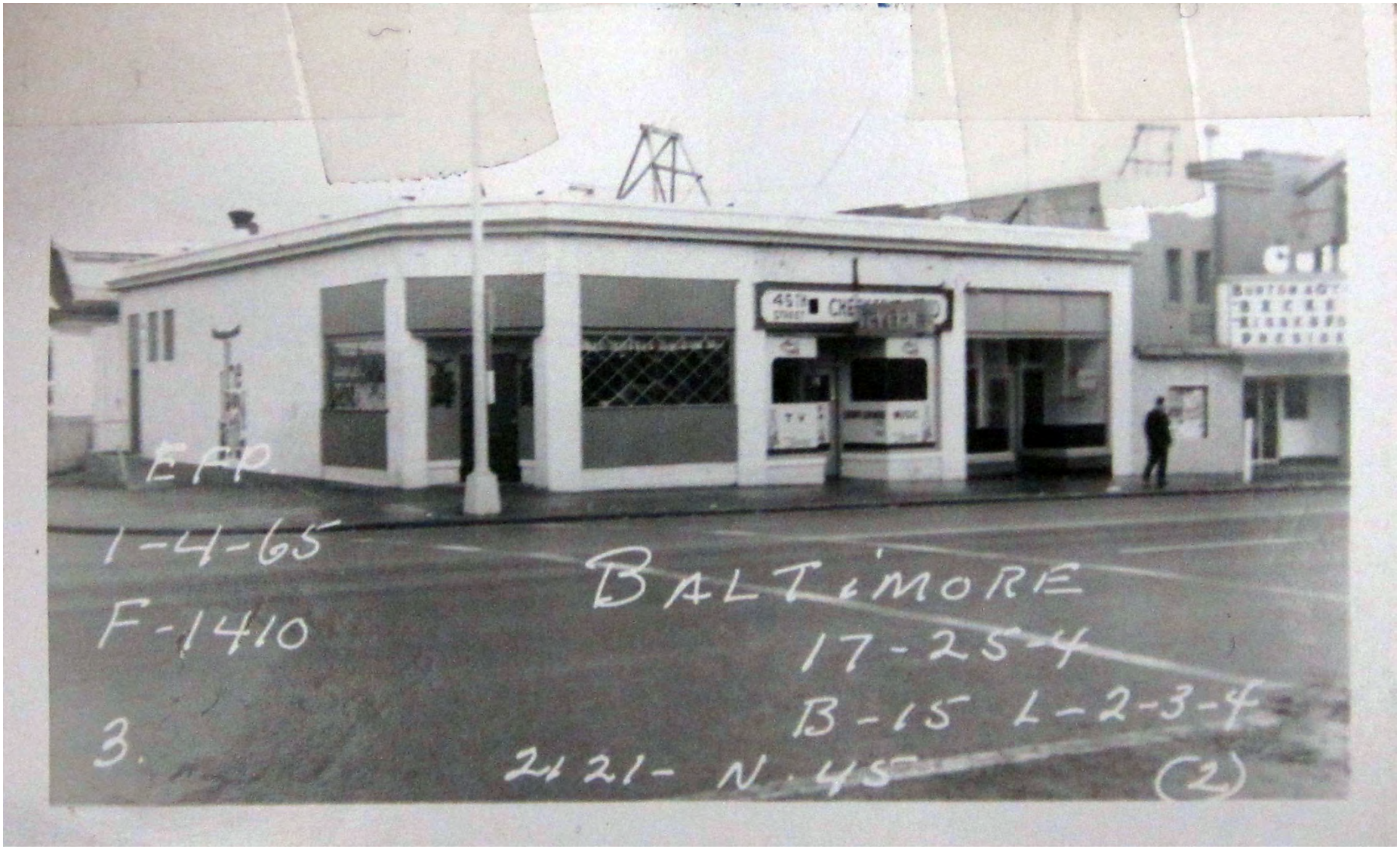


Figure 11

Guild 45th Theatre (On the Right), North Elevation, 1965

45th Street Theatre, 2115 N. 45th Street – Seattle Landmark Nomination

Source: King County, Department of Assessments, "2121 N. 45th Street," Property Record Cards

Figure 12

Guild 45th Theatre, North Elevation, 1987

45th Street Theatre, 2115 N. 45th Street – Seattle Landmark Nomination

Source: King County, Department of Assessments, "2115-2119 N. 45th Street," Property Record Cards

Figure 13

2113-2113 ½ N. 45th Street, North Elevation, 1937

45th Street Theatre, 2115 N. 45th Street – Seattle Landmark Nomination

Source: King County, Department of Assessments, "2113-2113 ½ N. 45th Street," Property Record Cards

Figure 14. Exterior – North Elevation, View Southwest

Figure 15. Exterior – North Elevation, View South

Figure 16. Exterior – North Elevation, View Southeast

Figure 17. Exterior – Overview of North Elevation from N. 45th Street, View Southeast

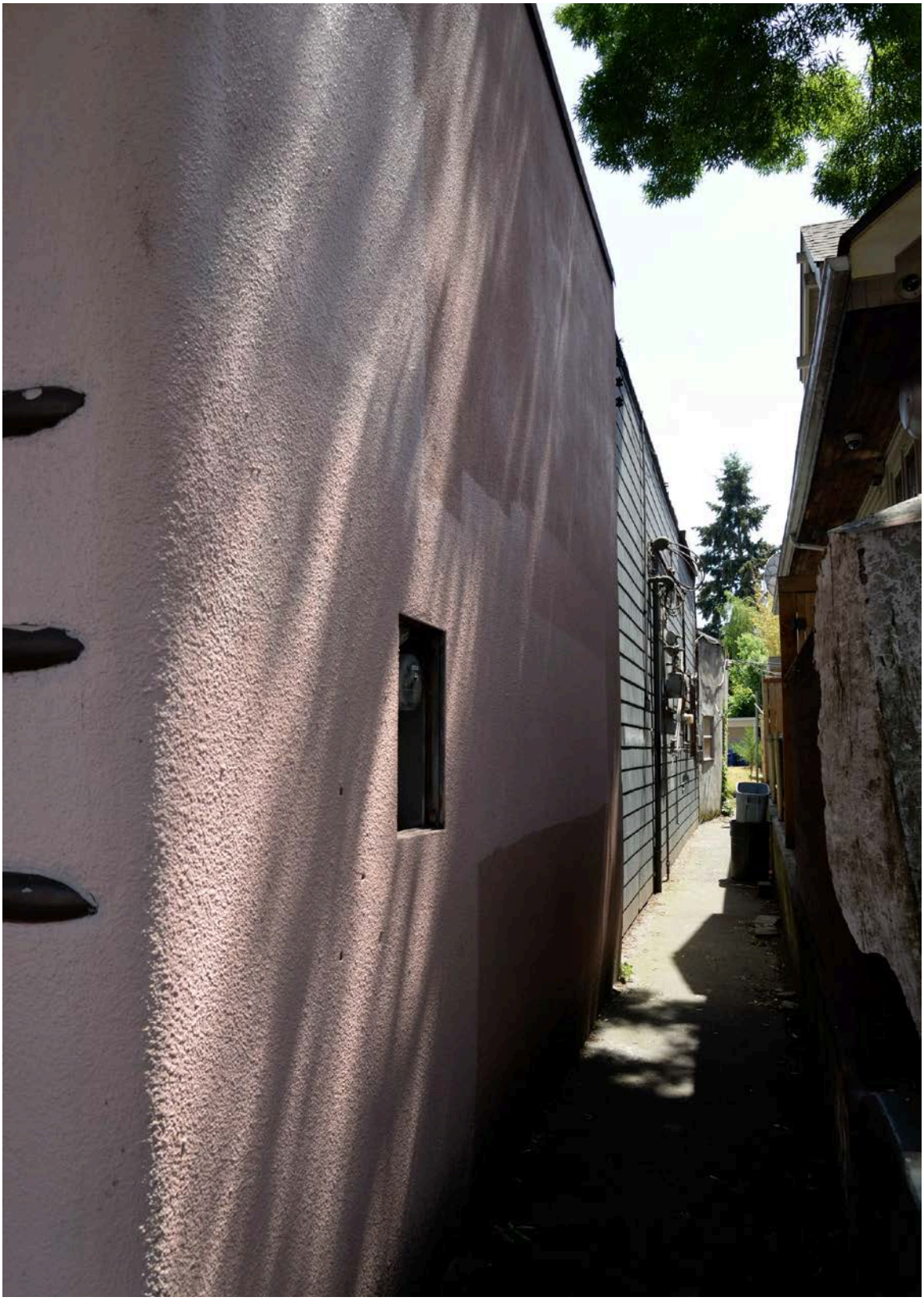


Figure 18. Exterior – West Elevation, View South

Figure 19. Exterior – West and South Elevations of 2113-2113 ½ N. 45th Street, View Northeast

Figure 20. Exterior – West and South Elevations, View Northeast

Figure 21. Exterior – East Elevation, View North

Figure 22. Interior – South and East Walls of Lobby, View Southeast

Figure 23. Interior – North and East Walls of Lobby, View East

Figure 24. Interior – Auditorium, View Southwest

Figure 25. Interior – Auditorium from Stage, View North

Figure 26. Interior – Auditorium, View Northeast

Figure 27. Interior – Auditorium, View Southeast

Figure 28. Exterior – North Elevation, View Southeast

Figure 29. Exterior – North Elevation, View Southeast

Figure 30. Exterior – Marquee at North Elevation, View East

Figure 31. Exterior – Entrance Vestibule and Doors at North Elevation, View South

Figure 32. Exterior – Neon Signs at North Elevation, View East

Figure 33. Exterior – South and West Elevations, View Northeast

Figure 34. Exterior – West Elevation, View North

Figure 35. Interior – Lobby, View West

Figure 36. Interior – Alcove at South Wall of Lobby, View South

Figure 37. Interior – West Auditorium and Concession Doors at South Wall of Lobby, View Southwest

Figure 38. Interior – North Wall of Lobby, View Northwest

Figure 39. Interior – Staircase to Second Floor Men's Restroom, View North

Figure 40. Interior – Staircase to Second Floor Men's Restroom, View South

Figure 41. Interior – Staircase to Second Floor Men's Restroom, View South

Figure 42. Interior – Staircase to Second Floor Men's Restroom, View North

Figure 43. Interior – Second Floor Hallway to Projection Room, View West

Figure 44. Interior – Second Floor Projection Room, View Northwest

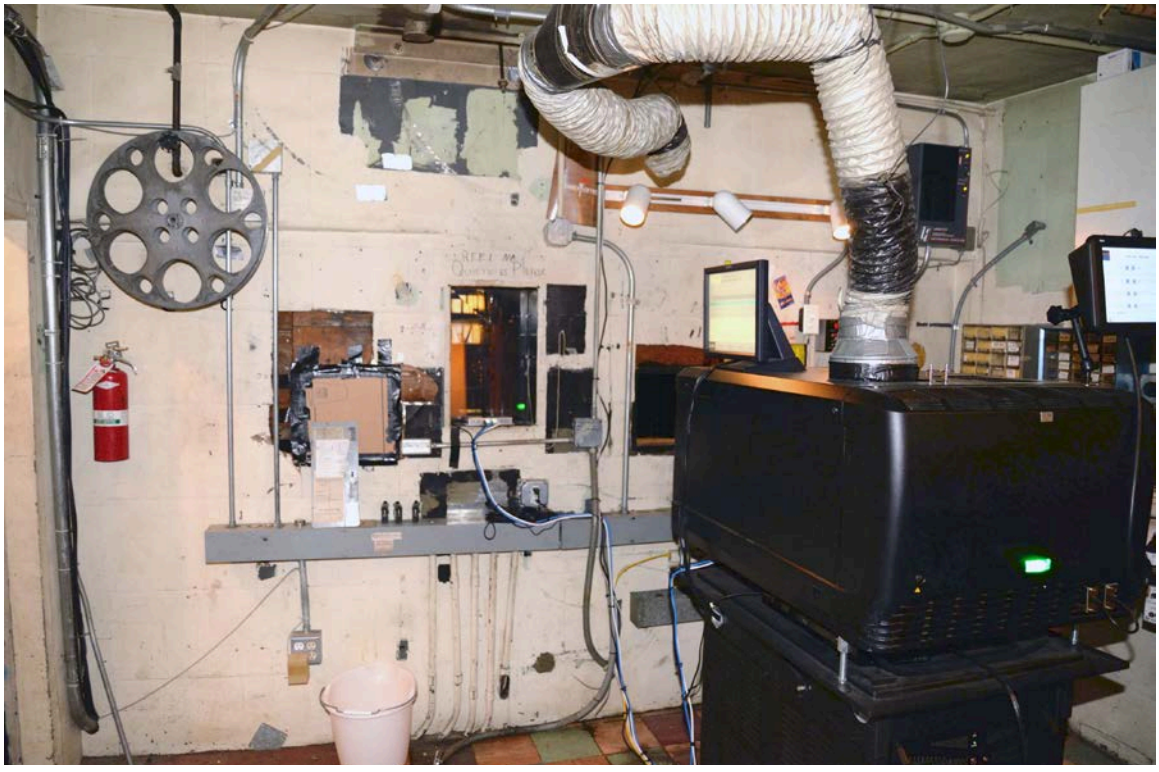


Figure 45. Interior – Second Floor Projection Room, View Southwest

Figure 46. Interior – Doorway to Second Floor Project Room, View Southeast

Figure 47. Interior – Second Floor Men's Restroom, View North

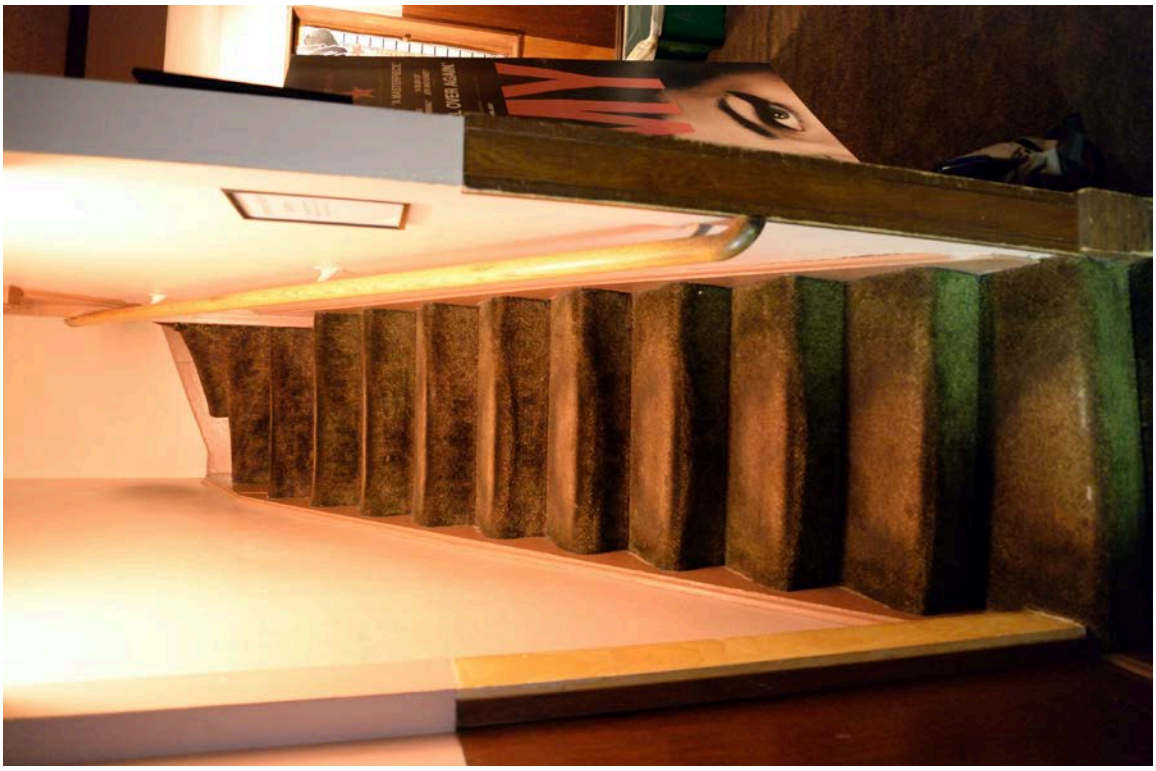


Figure 48. Interior – Staircase to Second Floor Women's Restroom, View North

Figure 49. Interior – Staircase to Second Floor Women's Restroom, View South

Figure 50. Interior – Staircase to Second Floor Women's Restroom, View North

Figure 51. Interior – Second Floor Women's Restroom (former lounge), View East

Figure 52. Interior – Second Floor Women's Restroom, View North

Figure 53. Interior – West and North Walls of the Concessions Lobby, View Northwest

Figure 54. Interior – East Wall of the Concessions Lobby, View East

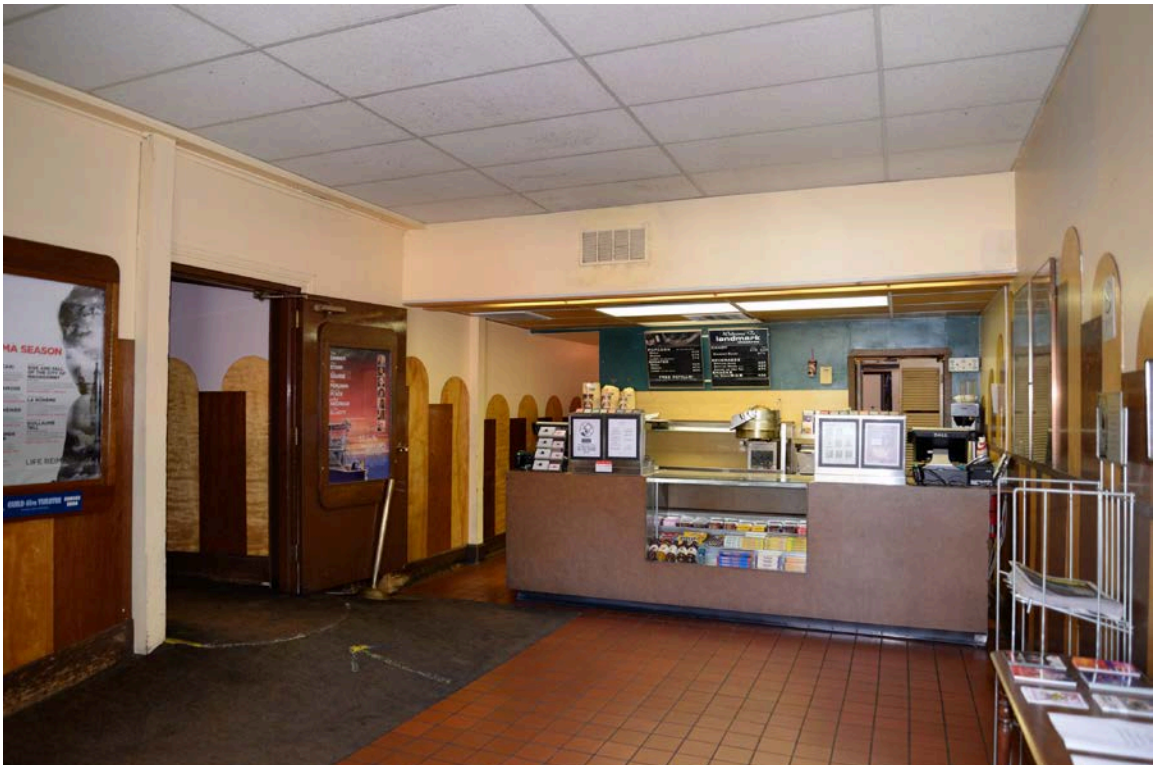


Figure 55. Interior – West and South Walls of the Concessions Lobby, View Southeast

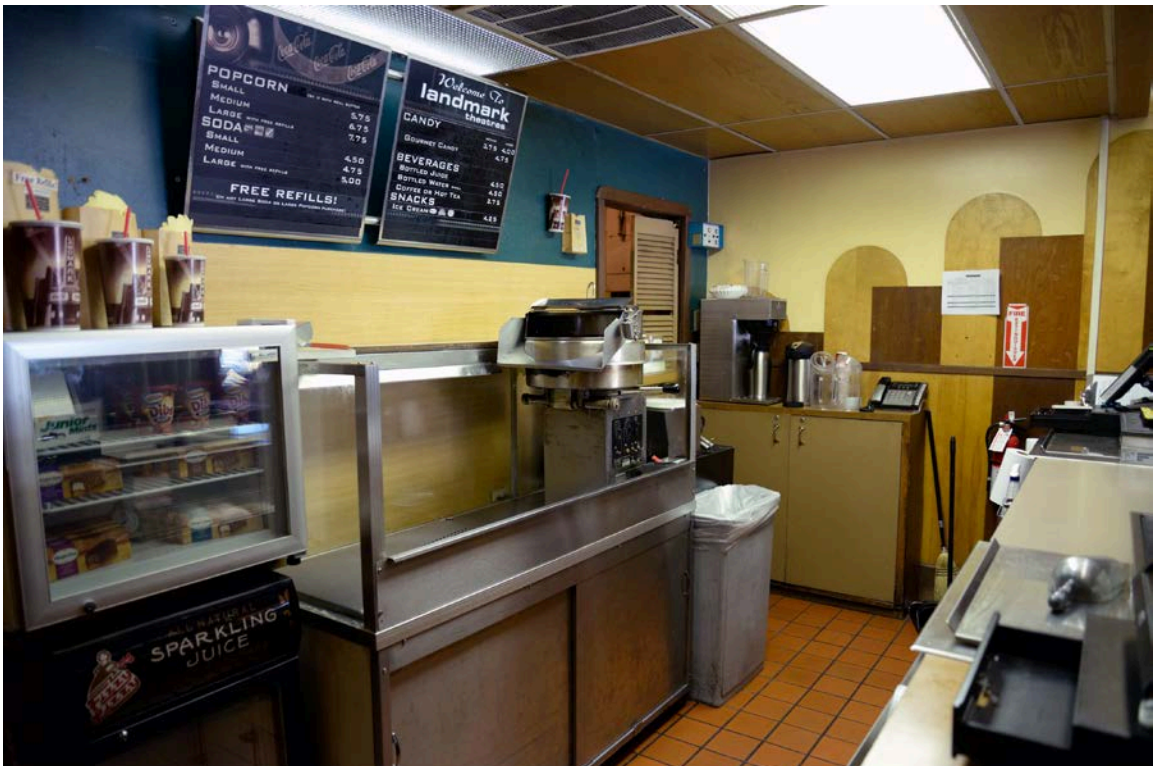


Figure 56. Interior – Concessions Area, View Southwest

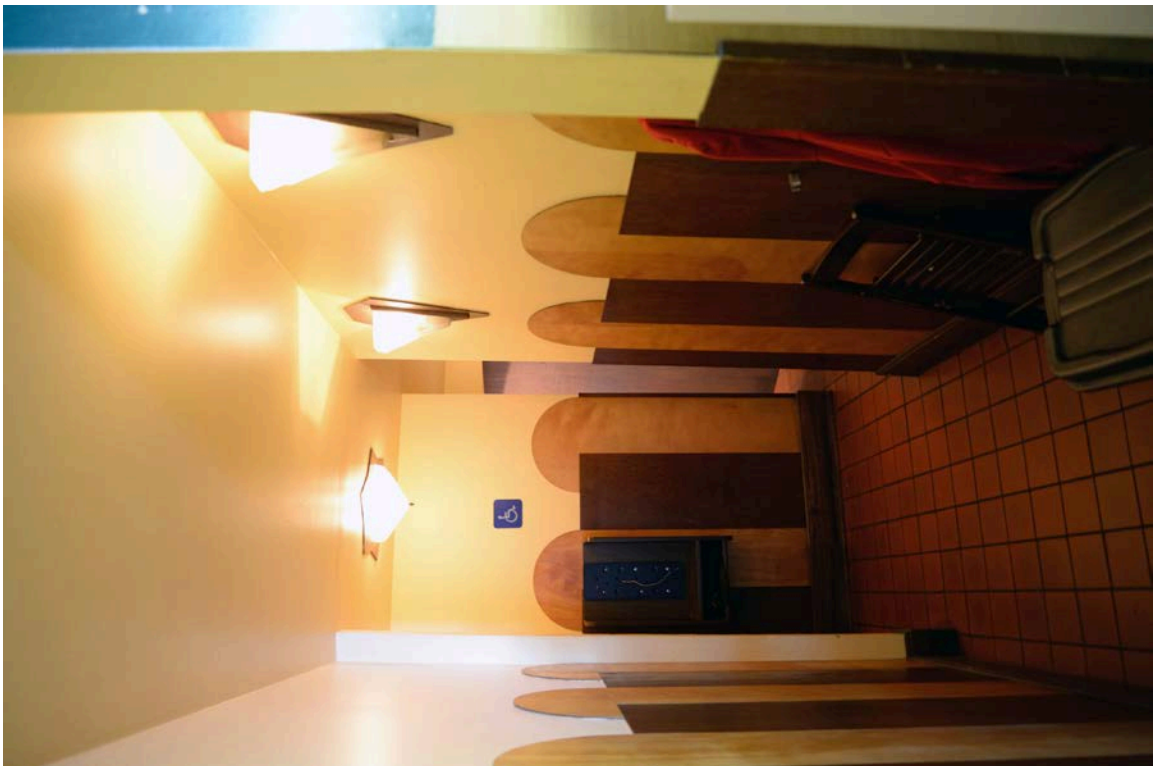


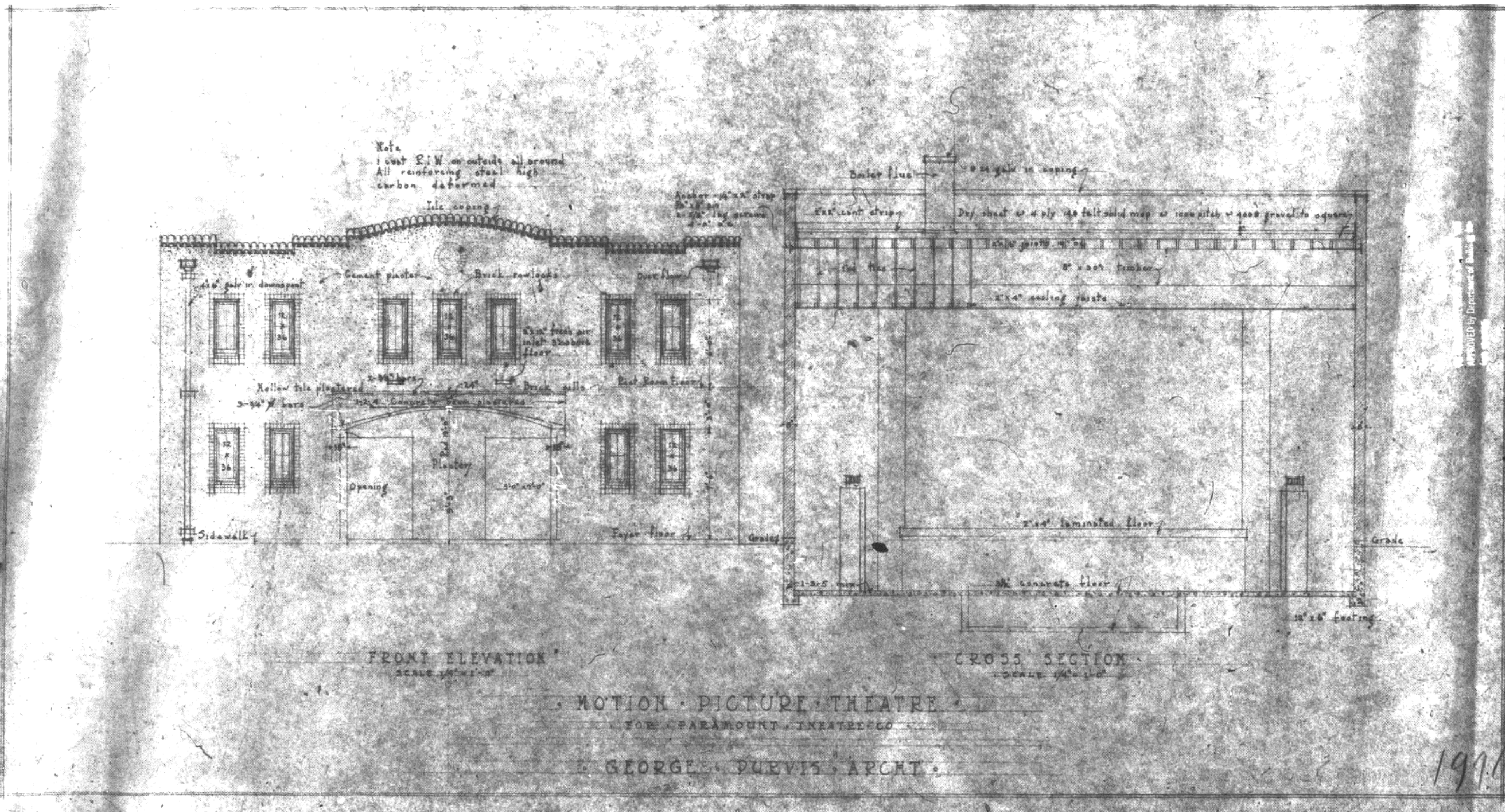
Figure 57. Interior – Hallway to ADA Accessible Bathroom behind Concessions, View South

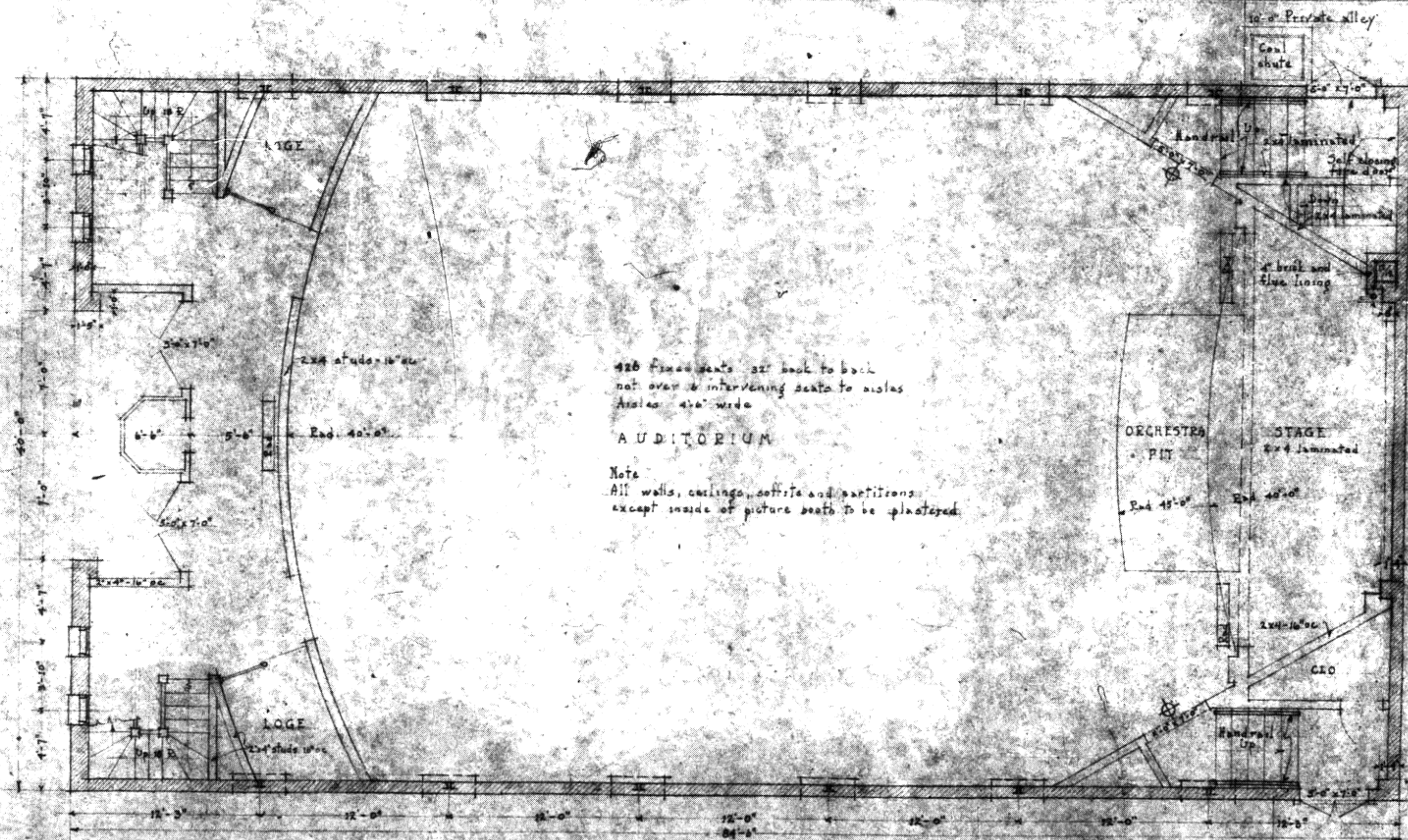
Figure 58. Interior – Ceiling Vault in Auditorium, View Southeast

Figure 59. Interior – North Wall of Auditorium, View North

Appendix A

1921 Construction Drawings

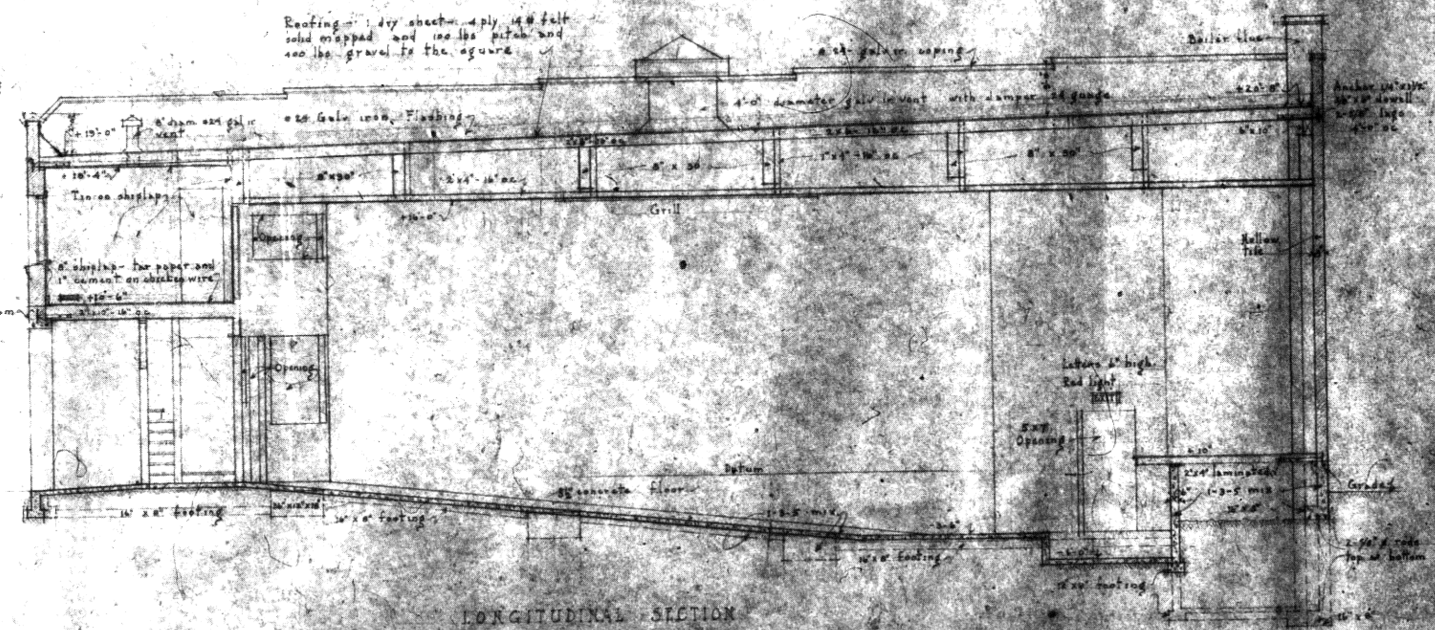

Note
1 coat R.I.W. on outside all around
All reinforcing steel high
carbon deformed
Tile coping
Cement plaster
Brick rowlocks
Overflow
Sidewalk
Opening
Plaster
Hollow tile plastered
Brick sills
Rest Room Floor
Foyer floor
Grade
Boiler flue
2"x2" cont strip
8" x 20' timber
2"x4" ceiling joists
2"x4" laminated floor
concrete floor
1-3-5 mix
Grade
footing
FRONT ELEVATION
CROSS SECTION
SCALE 1/4" = 1'-0"
MOTION · PICTURE · THEATRE ·
FOR · PARAMOUNT · THEATRE · CO ·
GEORGE · PURVIS · ARCHT ·



MAIN · FLOOR · PLAN

SCALE 1/4" = 1'-0"

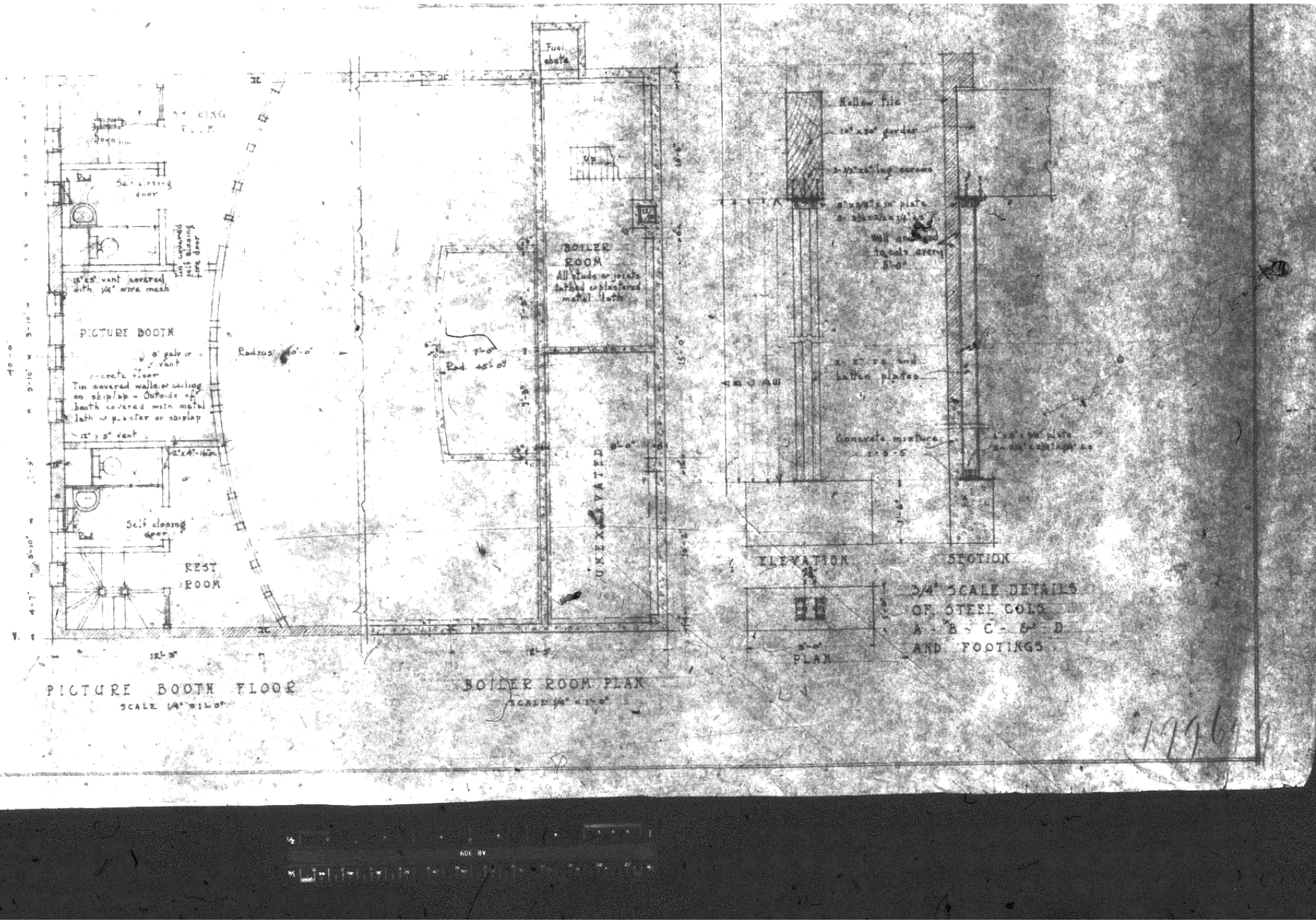
199699

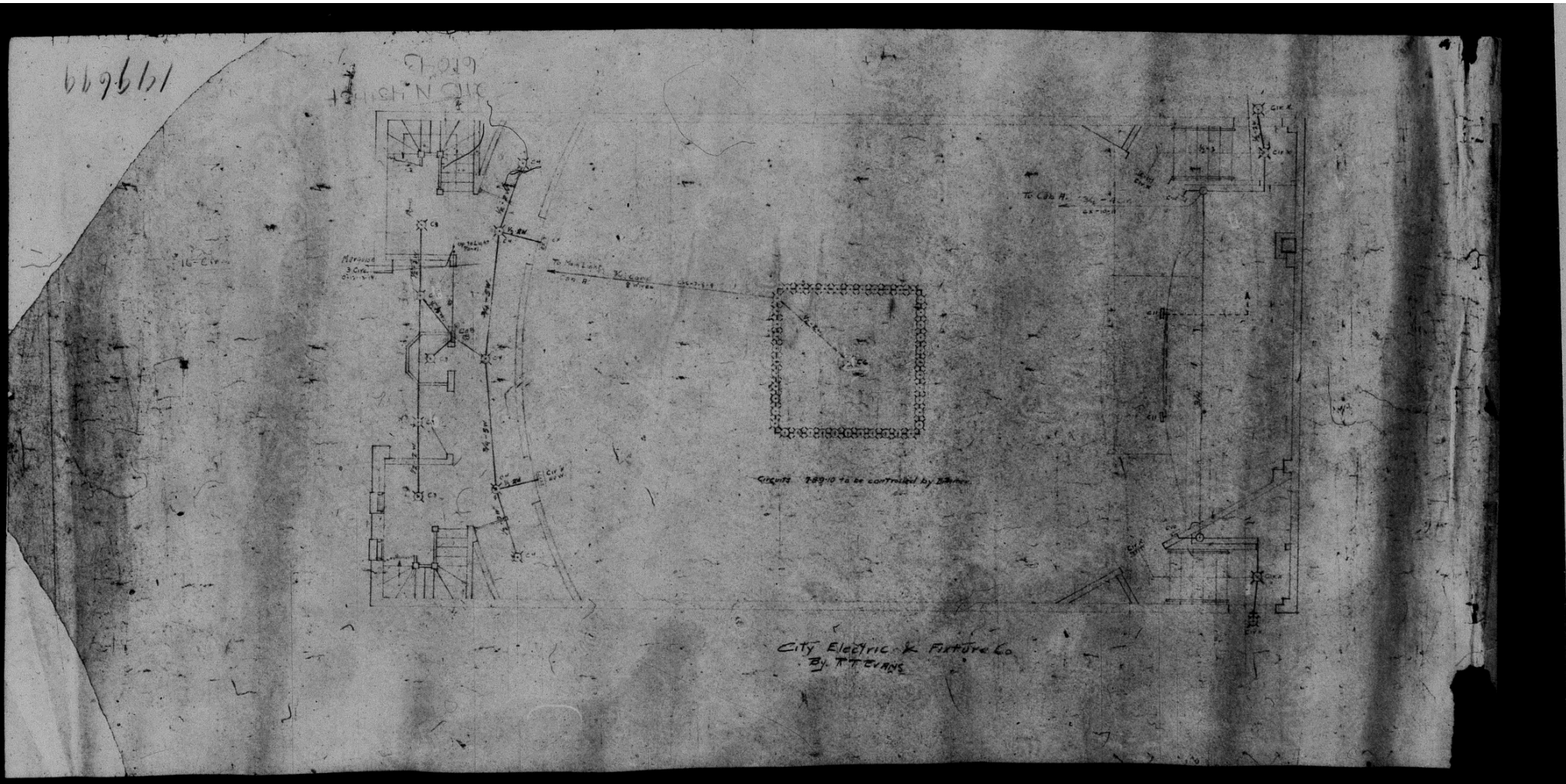


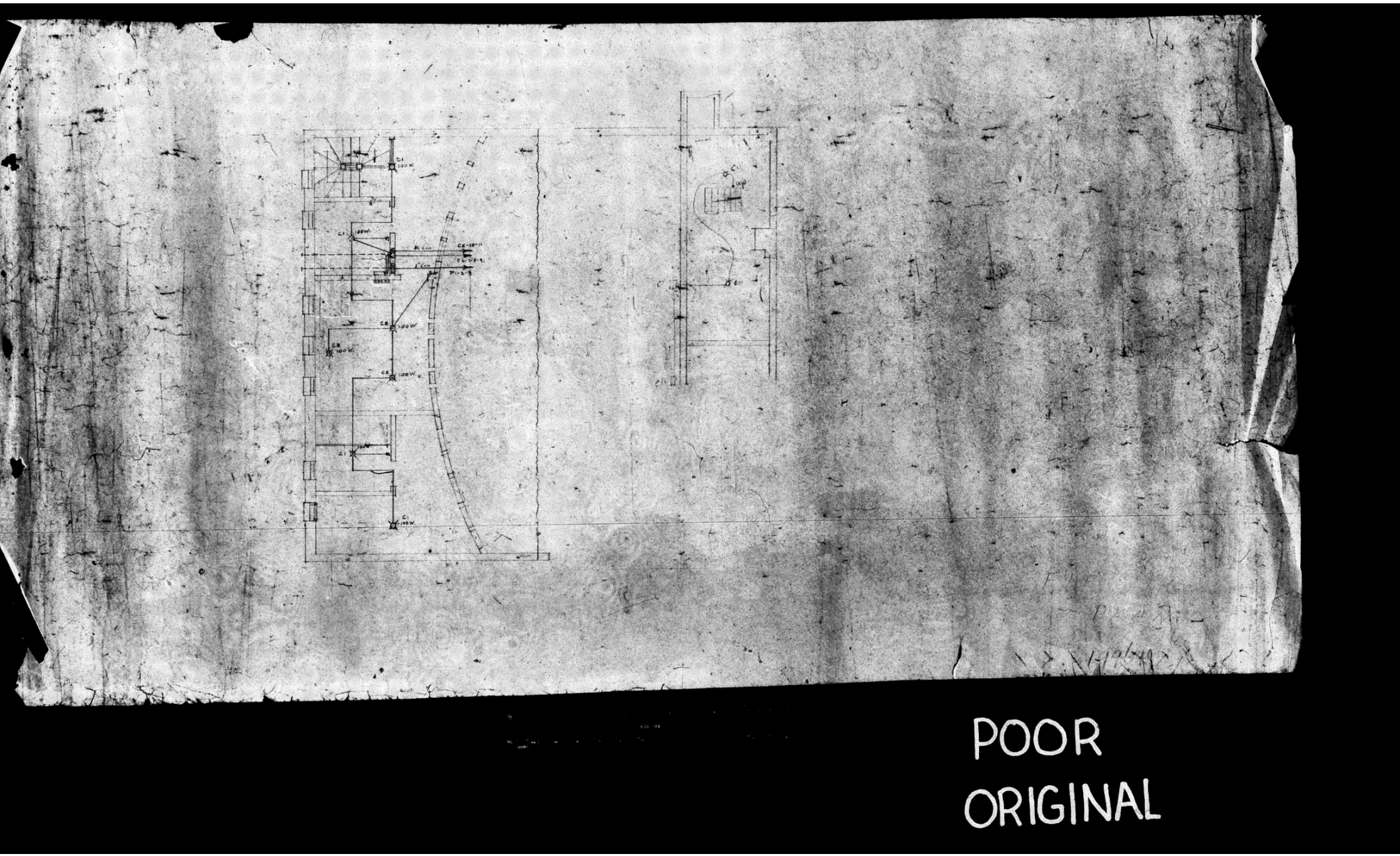
LONGITUDINAL SECTION

SCALE 1/4" = 1'-0"

119699


PICTURE BOOTH
Radius 10'-0"
Self closing door
REST ROOM
PICTURE BOOTH FLOOR
SCALE 1/4" = 1'-0"
Fuel chute
BOILER ROOM
All studs & joists lathed & plastered metal lath
EXCAVATED
BOILER ROOM PLAN
SCALE 1/4" = 1'-0"
Hollow tile
10" x 20" girder
Concrete mixture
ELEVATION
SECTION
PLAN
3/4" SCALE DETAILS OF STEEL COLS A - B - C - & D AND FOOTINGS

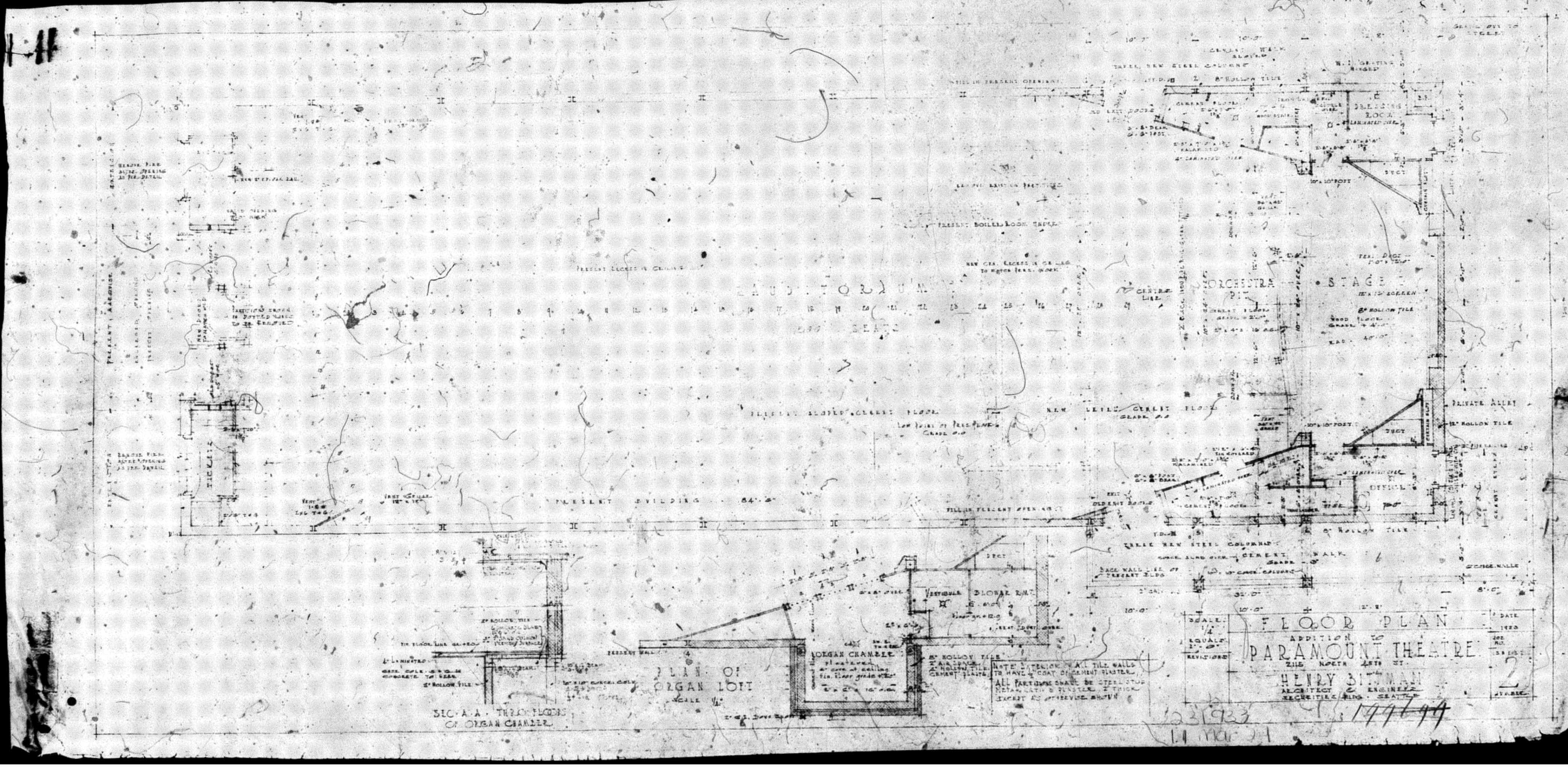


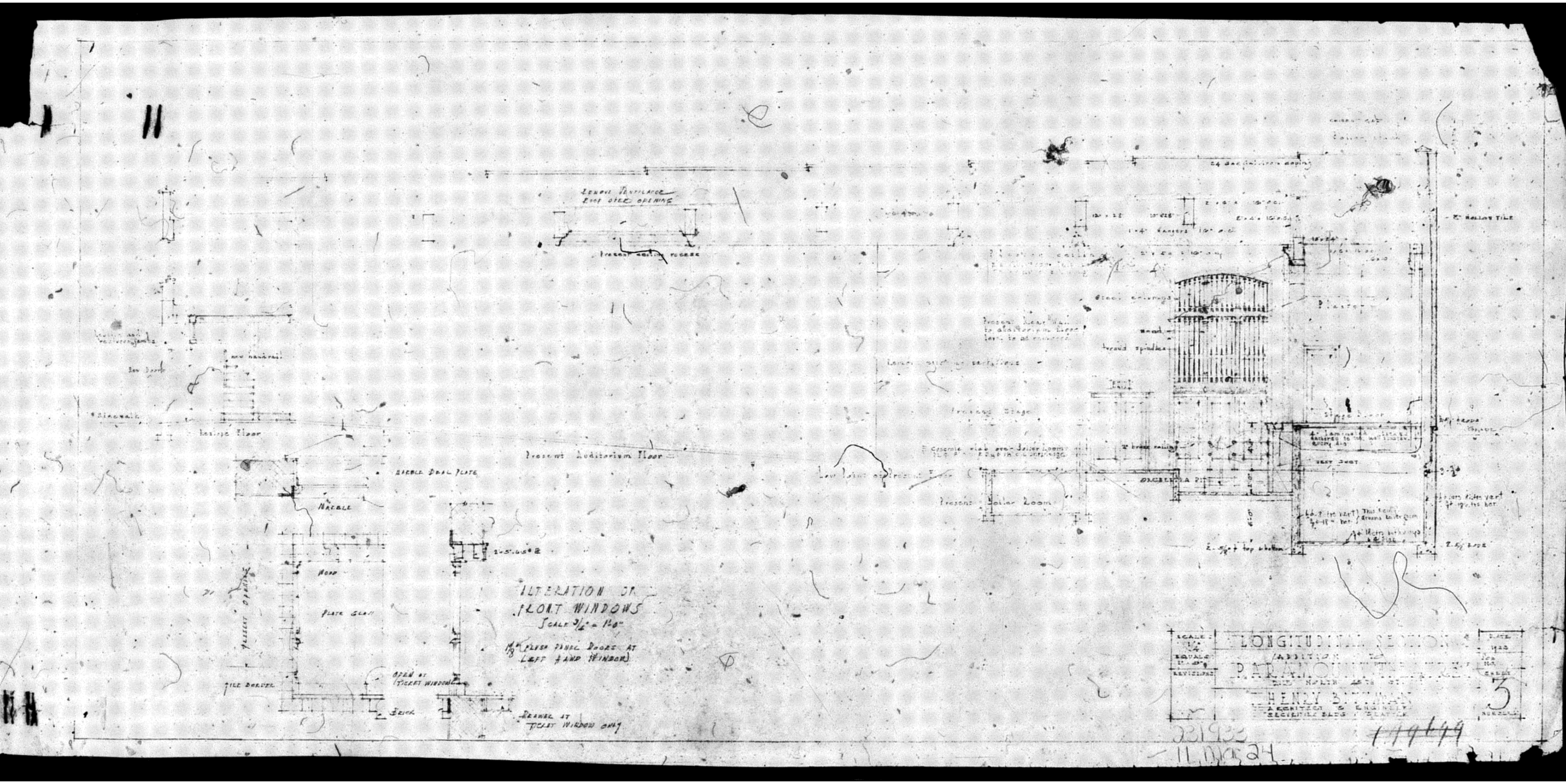


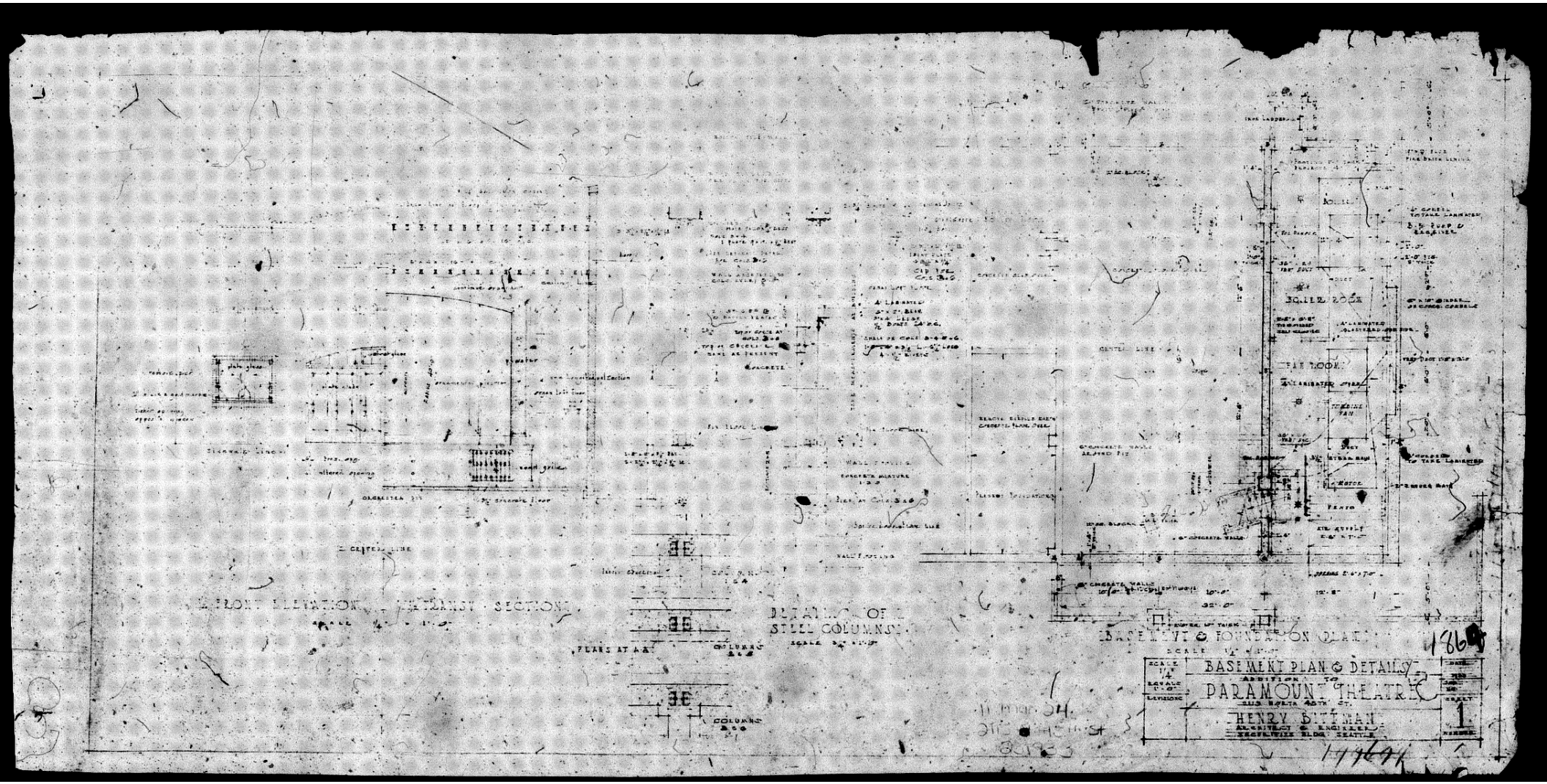
POOR
ORIGINAL

Appendix B

1923 Construction Drawings

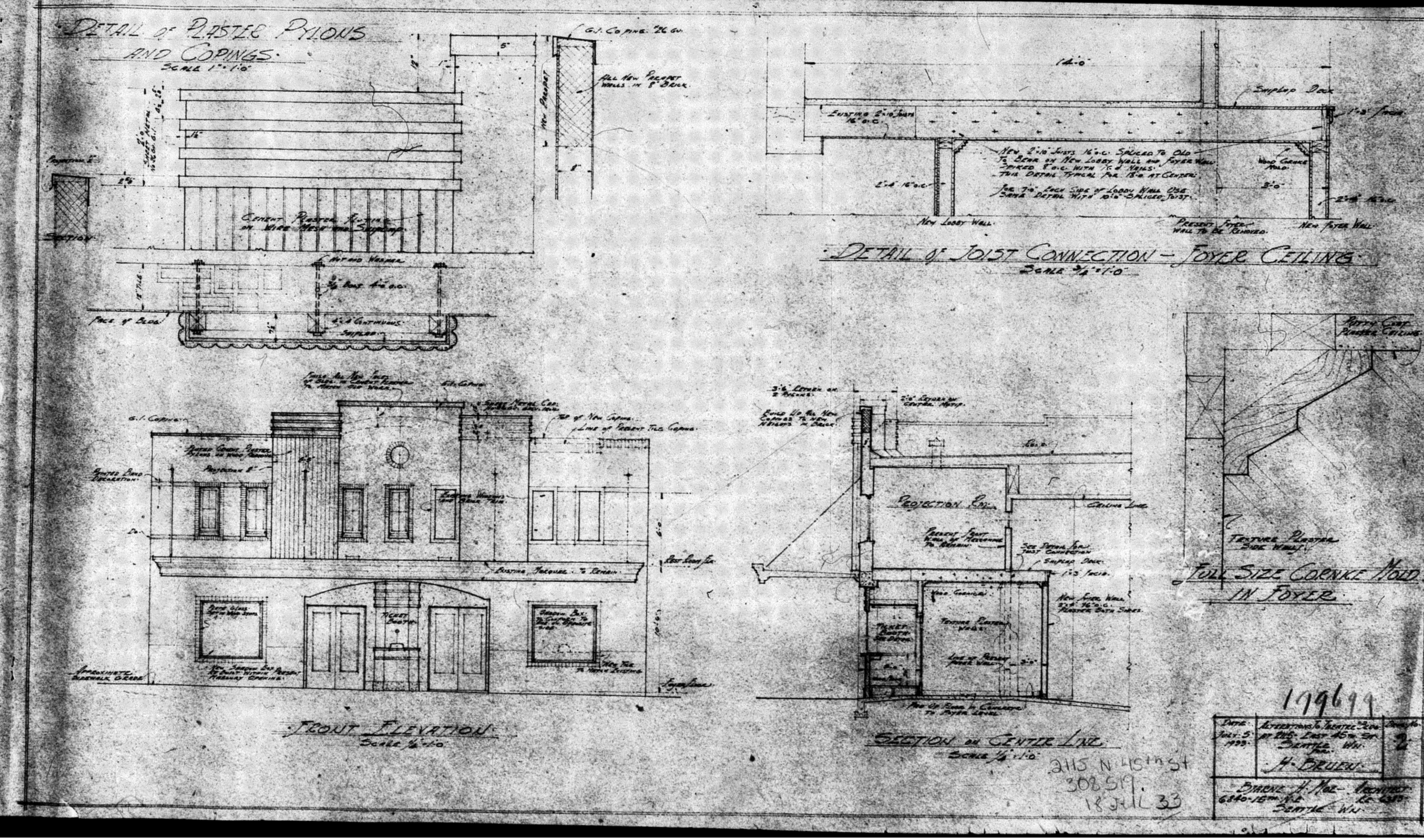

AUDITORIUM
ORCHESTRA PIT
STAGE
PRIVATE ALLEY
OFFICE
CEMENT WALK
PRESENT BUILDING
PLAN OF ORGAN LOFT
ORGAN CHAMBER
VESTIBULE
BLOWER RM.
SEC-A-A THRU FLOORS OF ORGAN CHAMBER
SCALE 1/4" EQUALS 1'-0"
REVISIONS
FLOOR PLAN
ADDITION TO
PARAMOUNT THEATRE
2115 NORTH 45TH ST.
HENRY BITTMAN
ARCHITECT & ENGINEER
SEATTLE
DATE 1923
SHEET 2
12 3 1923
11 Mar 24
199144

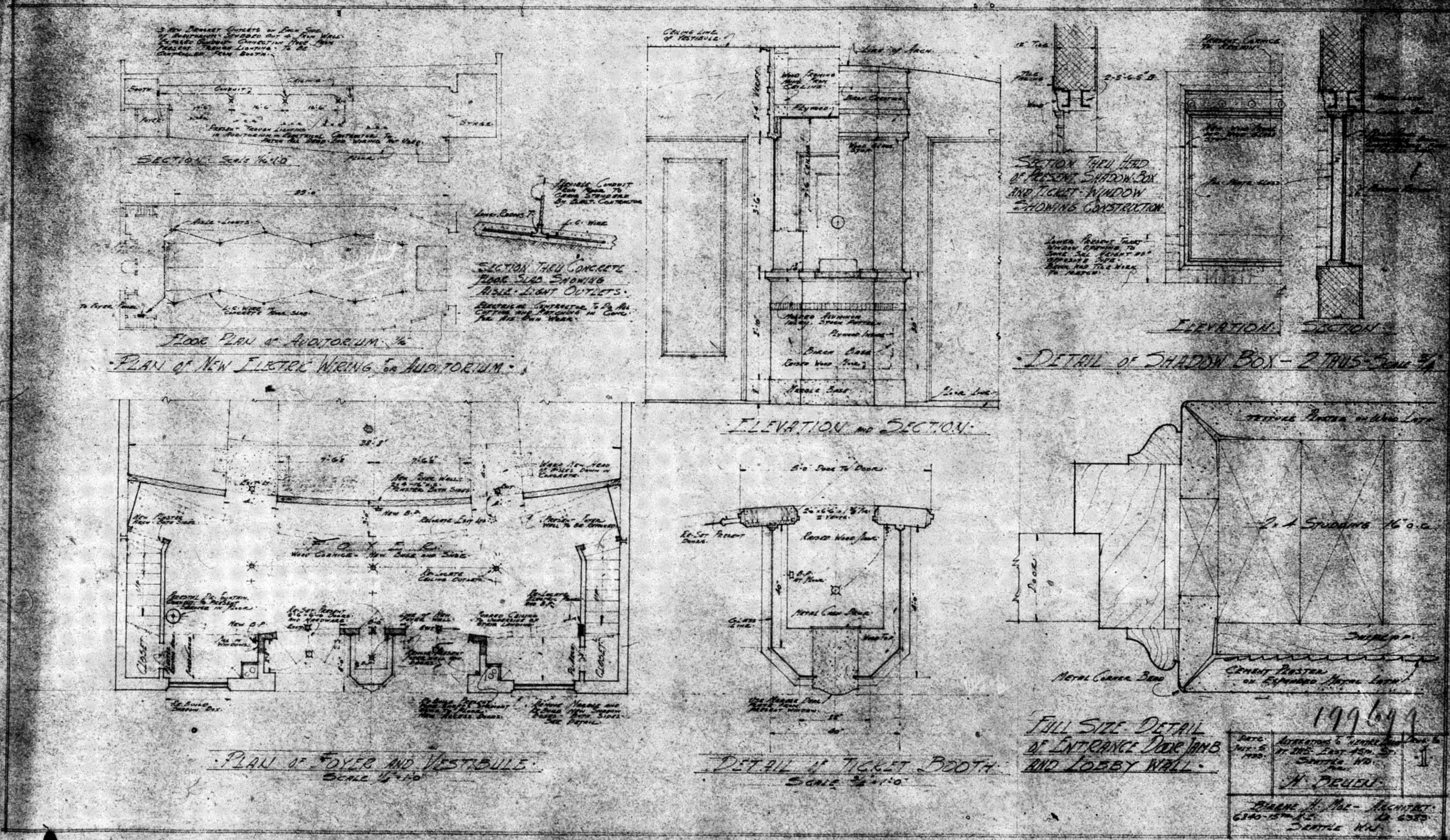

Present Auditorium Floor
Present Stage
Present Boiler Room
Orchestra Pit
Stage Floor
Marble
Wood
Plate Glass
Tile Border
Brick
Open at Ticket Window
Drawer at Ticket Window only
Alteration of Front Windows
Scale 3/4" = 1'-0"
Flush Panel Doors at Left Hand Window
Longitudinal Section
Addition
Paramount Theatre
Henry Bittman
Architect & Engineer
Scale
Date
1928
Sheet
3
331932
11 D1C24

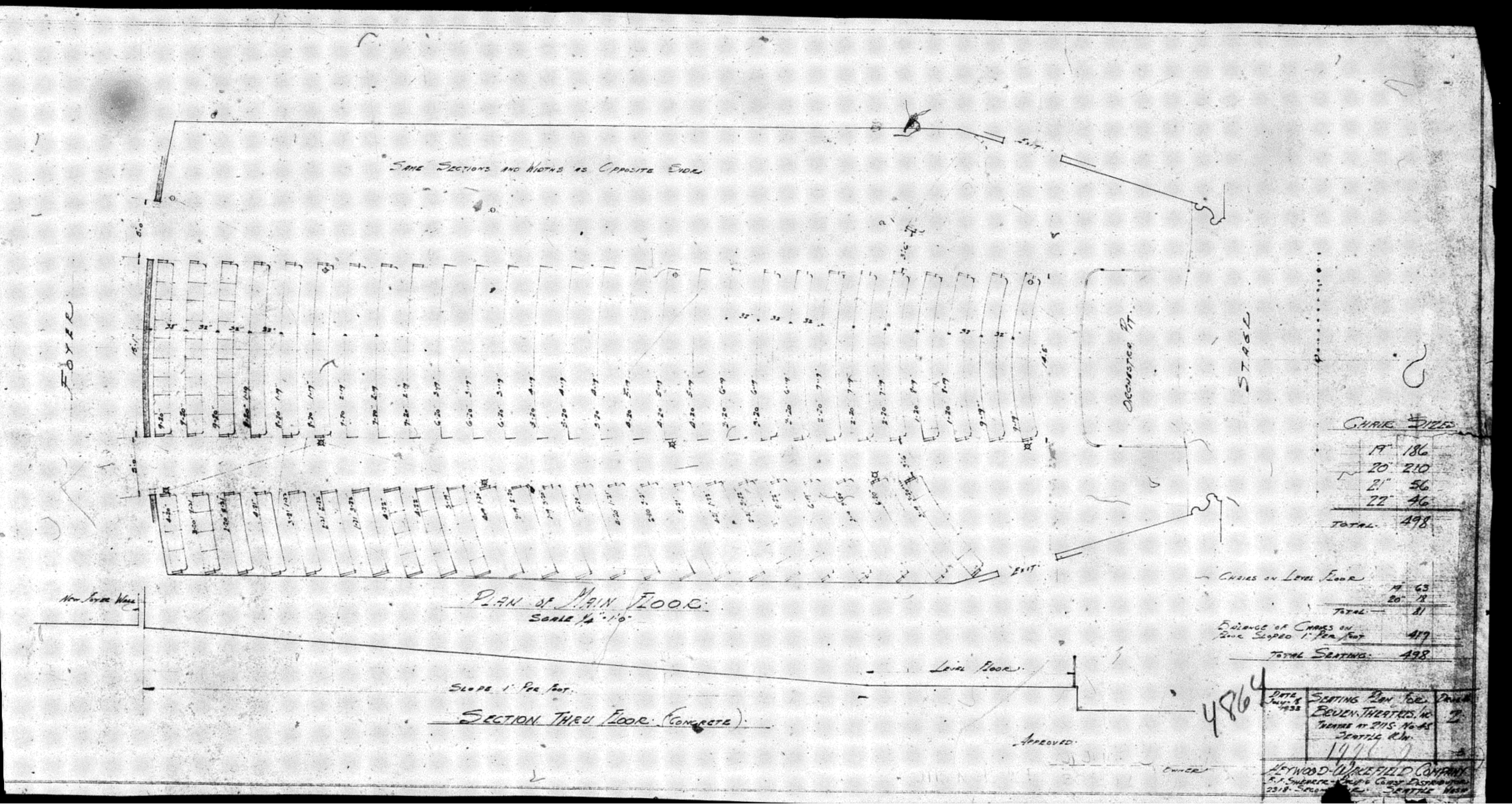

FRONT ELEVATION
TRANSVERSE SECTION
DETAILS OF STEEL COLUMNS
BASEMENT & FOUNDATION PLAN
BASEMENT PLAN & DETAILS
ADDITION TO
PARAMOUNT THEATRE
1111 SOUTH 40TH ST.
HENRY BITTMAN
ARCHITECT & ENGINEER
SEATTLE
1
1864

Appendix C

1933 Construction Drawings

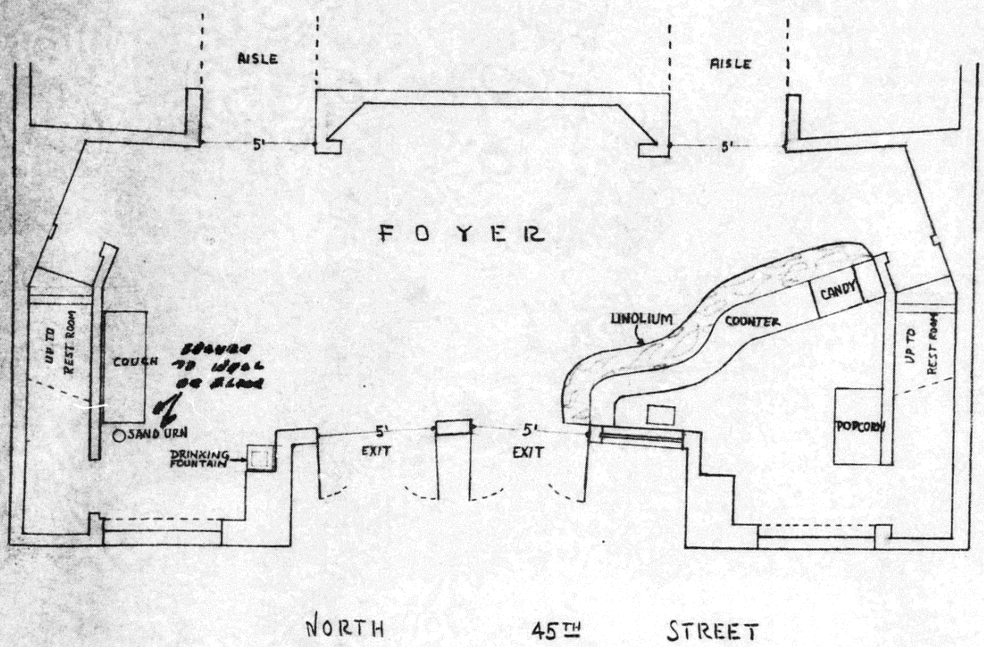

DETAIL OF PLASTER PYLONS AND COPINGS
SCALE 1" = 1'-0"
G.I. COPING #26 GA.
ALL NEW PARAPET WALLS IN 8" BRICK
CEMENT PLASTER FINISH ON WIRE MESH AND SHIPLAP
SECTION
FACE OF BRICK
SHIPLAP
DETAIL OF JOIST CONNECTION – FOYER CEILING
SCALE 3/4" = 1'-0"
14'-0"
SHIPLAP DECK
EXISTING 2"x10" JOISTS 16" O.C.
NEW LOBBY WALL
PRESENT FOYER WALL TO BE REMOVED
NEW FOYER WALL
FULL SIZE CORNICE MOLD IN FOYER
TEXTURE PLASTER SIDE WALLS
FRONT ELEVATION
SCALE 1/8" = 1'-0"
EXISTING MARQUEE TO REMAIN
TICKET BOOTH
SECTION ON CENTER LINE
SCALE 1/8" = 1'-0"
PROJECTION RM.
CEILING LINE
199699
DATE JULY 5 1933
ALTERATIONS TO THEATRE BLDG. AT 2115 EAST 45TH ST. SEATTLE, WN.
H. BRUEN
BYRON H. MOE – ARCHITECT 6840-18TH N.E. SEATTLE WN.
2
2115 N 45TH ST
308519
18 JUL 33


SECTION · SCALE 1/8"=1'0"
FLOOR PLAN OF AUDITORIUM 1/8"
SECTION THRU CONCRETE FLOOR SLAB SHOWING AISLE LIGHT OUTLETS
PLAN OF NEW ELECTRIC WIRING FOR AUDITORIUM
ELEVATION AND SECTION
SECTION THRU HEAD OF PRESENT SHADOW BOX AND TICKET WINDOW SHOWING CONSTRUCTION
ELEVATION
SECTION
DETAIL OF SHADOW BOX – 2 THUS – SCALE 3/4
5'-0" DOOR TO DOOR
2x4 STUDDING 16" O.C.
CEMENT PLASTER ON EXPANDED METAL LATH
METAL CORNER BEAD
DOOR
PLAN OF FOYER AND VESTIBULE
SCALE 1/4"=1'0"
DETAIL OF TICKET BOOTH
SCALE 3/4"=1'0"
FULL SIZE DETAIL OF ENTRANCE DOOR JAMB AND LOBBY WALL
H. BRUEN
BJARNE H. MOE – ARCHITECT
6340-15th N.E.
SEATTLE WN.
199699


SAME SECTIONS AND WIDTHS AS OPPOSITE END
FOYER
STAGE
ORCHESTRA PIT
EXIT
EXIT
PLAN OF MAIN FLOOR
SCALE 1/4" = 1'0"
NEW FOYER WALL
LEVEL FLOOR
SLOPE 1" PER FOOT
SECTION THRU FLOOR (CONCRETE)
APPROVED
OWNER
CHAIR SIZES
19" 186
20" 210
21" 56
22" 46
TOTAL 498
CHAIRS ON LEVEL FLOOR
19" 63
20" 18
TOTAL 81
BALANCE OF CHAIRS ON FLOOR SLOPED 1" PER FOOT 417
TOTAL SEATING 498
4864
DATE JULY 8 1933
SEATING PLAN FOR BRUEN-THEATRES, INC.
THEATRE AT 2115 - No. 45
SEATTLE, WN.
DWG. No. 2
HEYWOOD-WAKEFIELD COMPANY
SEATTLE WASH

Appendix D

1957 Construction Drawings

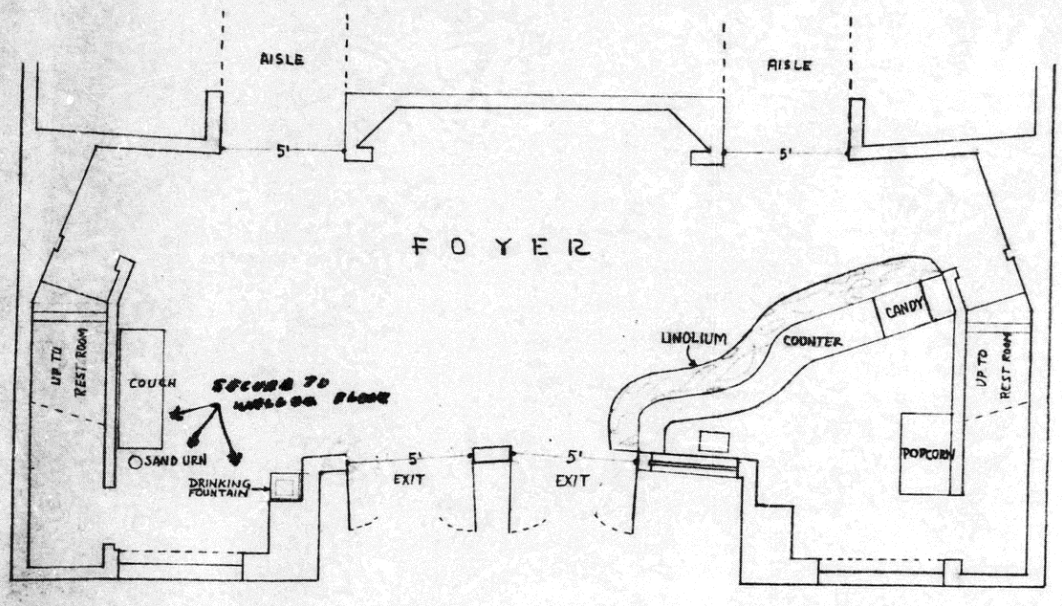


45TH STREET THEA.
2115 N. 45TH - SEATTLE
PREPOSED ALTERATIONS

DEP'T OF BUILDING	[illegible signature]
FIRE DEPARTMENT	[illegible signature]
45TH ST. THEATRE	

SCALE 1/4" = 1'　　9-21-57

199694



45TH STREET THEA.

2115 N. 45TH – SEATTLE

PREPOSED ALTERATIONS

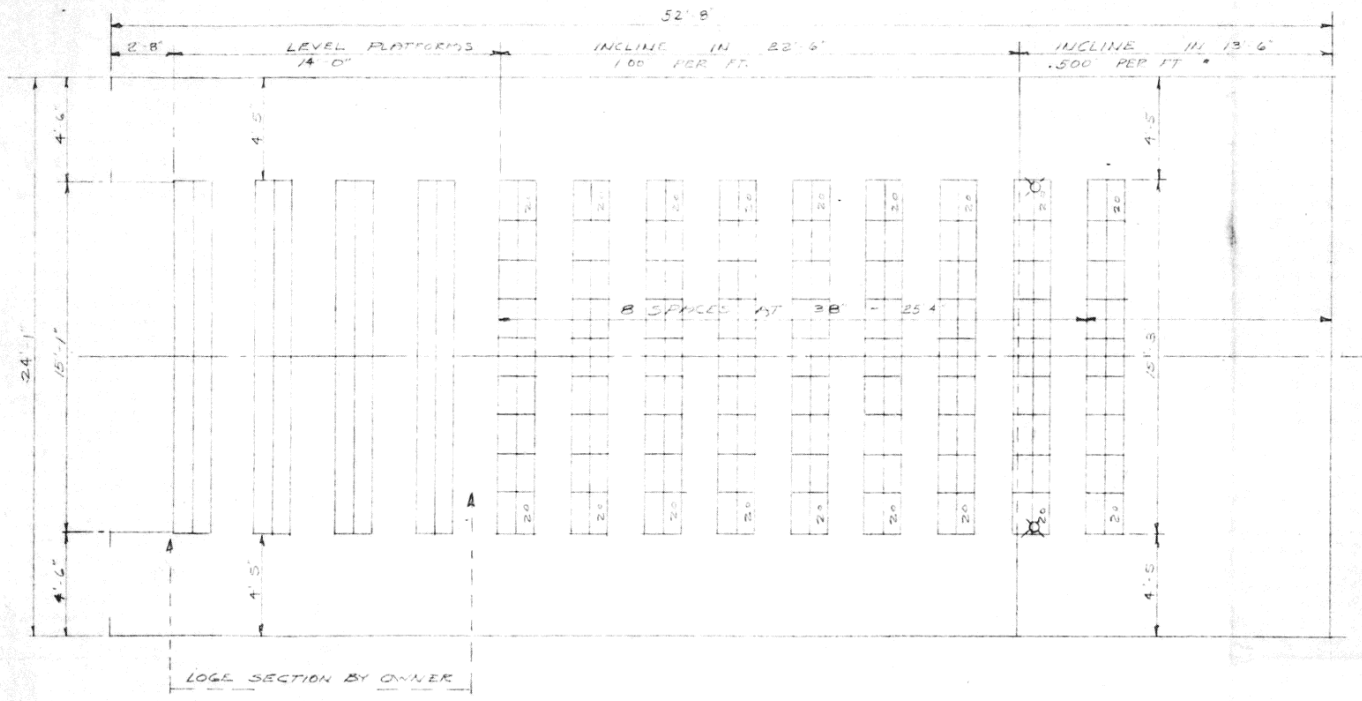
DEP'T OF BUILDING Fred B. Mosby

FIRE DEPARTMENT

45TH ST THEATRE

SCALE 1/4" = 1' 9-21-57

199699



NOTE:
VERIFY ALL MEASUREMENTS
IS FLOOR WOOD OR CONCRETE?
X INDICATES AISLE LITES (2)

CHAIR SUMMARY
81 - 26" CHAIRS

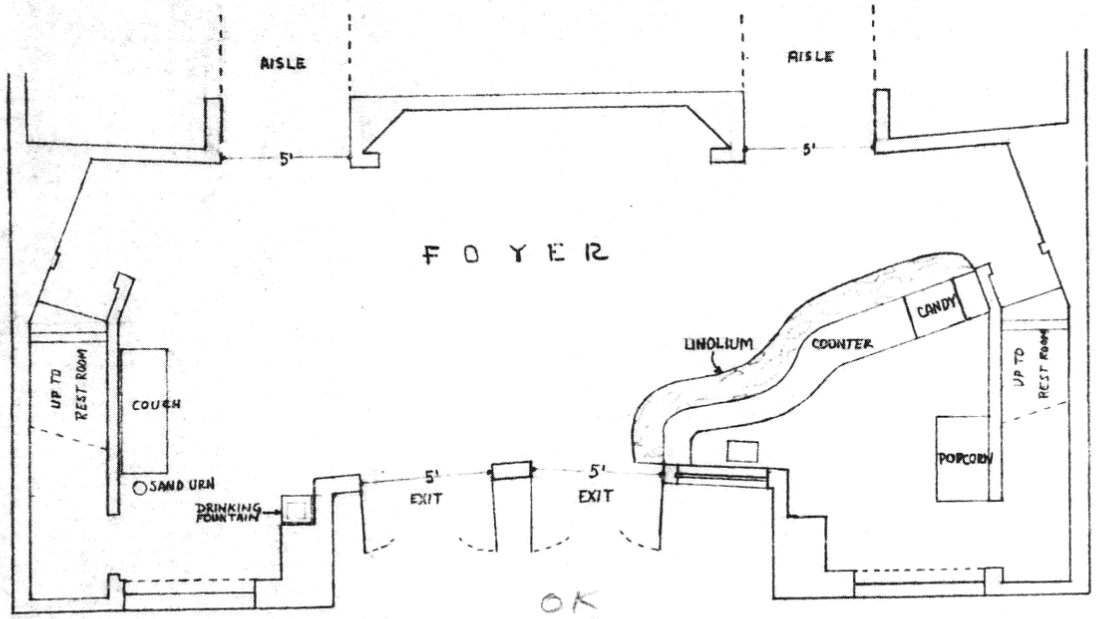
THIS PLAN IS HEREBY APPROVED:
Quantity of Chairs..... Location of Aisle Lights
Arrangement of Chairs..... Measurements of Building
Spacing of Chairs..... Location of Exits/Obstructions, Etc.
Size of Chairs..... Incline of Floor
Width of Aisles..... Material of Floor
Signed _____
Title _____ Date _____

TOTAL SEATS 499 ORIG. - 498 SEATS

45TH ST. THEATRE
SEATTLE, WASHINGTON

IDEAL SEATING COMPANY - GRAND RAPIDS, MICHIGAN
DATE 6-5-57 SCALE 1/4" = 1'-0" 4001
DRAWN SJC CHECKED

199699



OK
DOOR RELOCATION ONLY

NORTH 45TH STREET

Dmlt 9/23/57

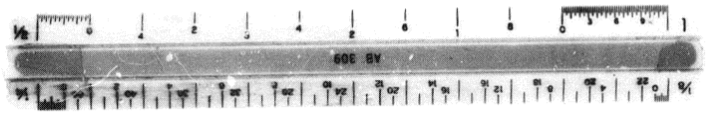
45TH STREET THEA.
2115 N. 45TH – SEATTLE
PREPOSED ALTERATIONS

DEP'T OF BUILDING
FIRE DEPARTMENT
45TH ST THEATRE

FILE
458770

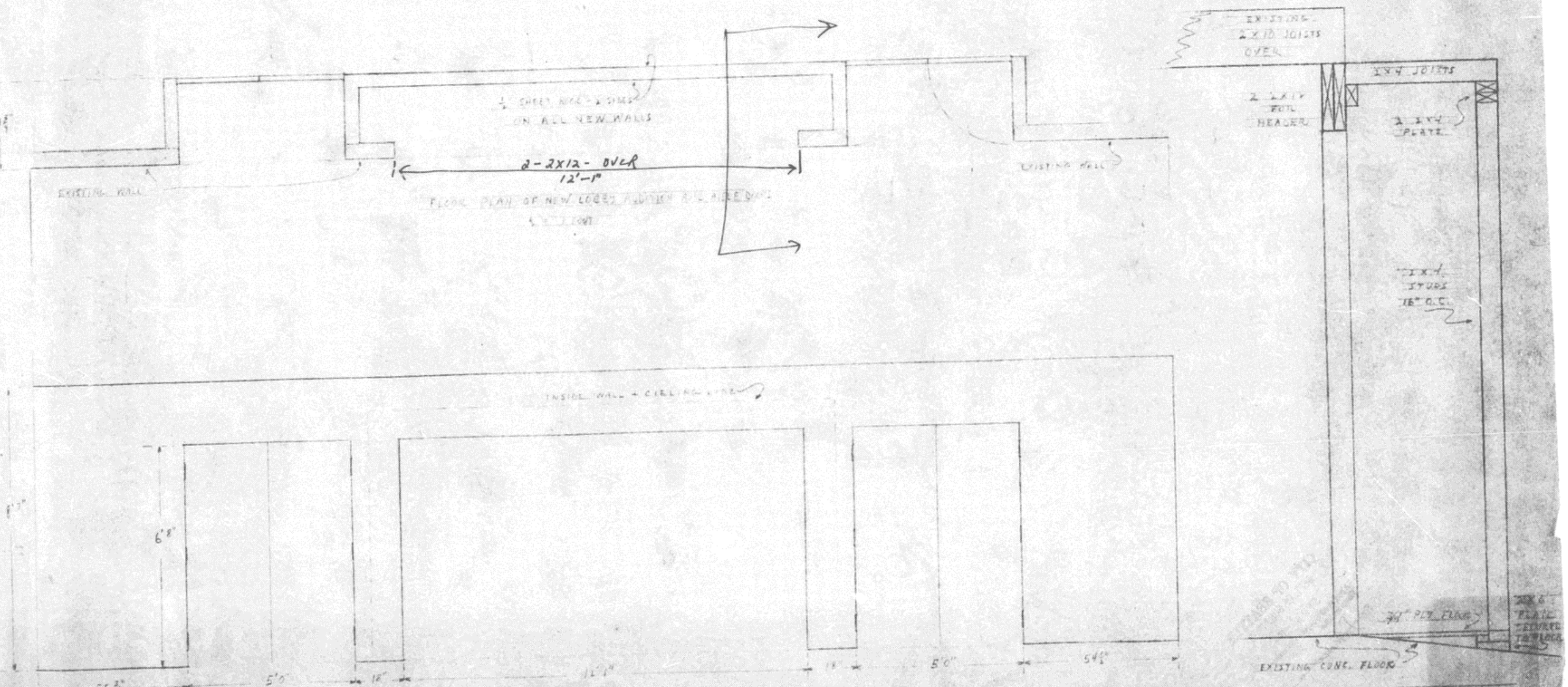
SCALE 1/4" = 1' 9-21-57

199699



45TH STREET THEATRE

PROPOSED LOBBY ADDITION



LOBBY WALL SOUTH ELEVATION

SECTION THRU NEW ADDITION

LOOKING EAST

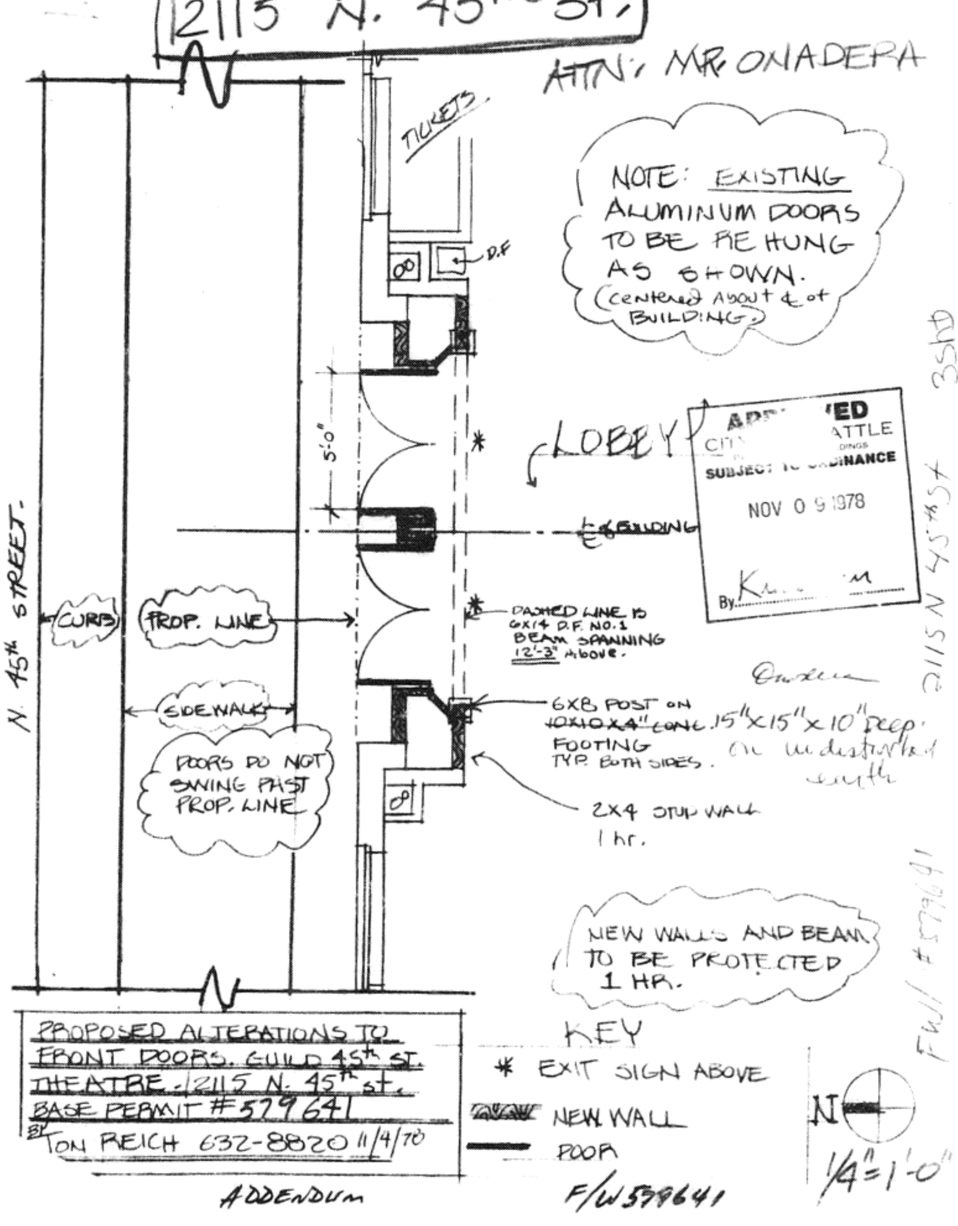
1" = 1 FOOT

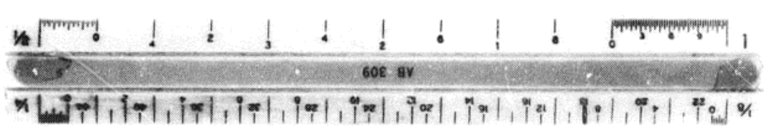
2115 N 45th St
485770
5 Sep 57

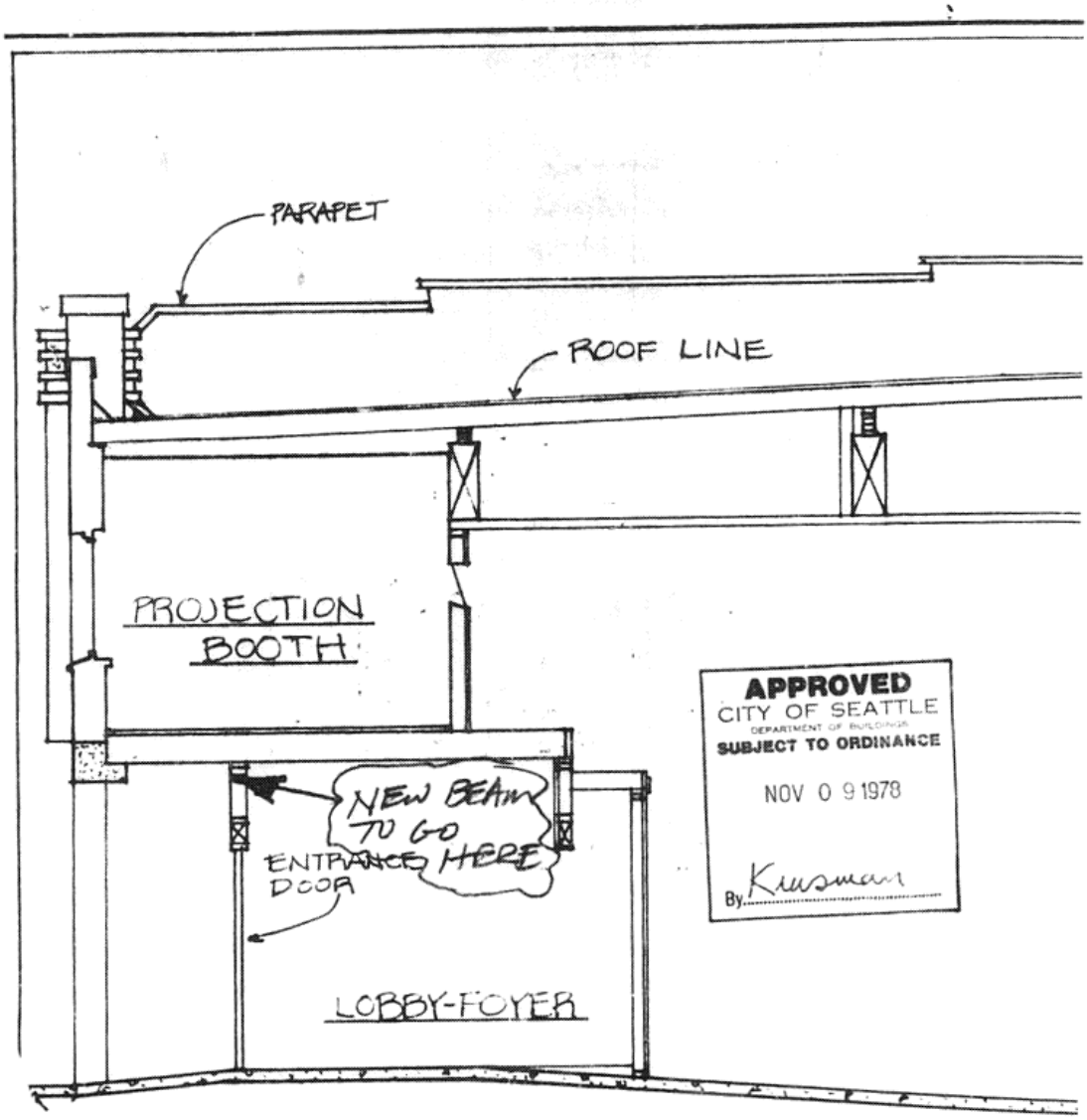
~~199699~~

Appendix E

1977-1978 Construction Drawings


2115 N. 45th St,
ATTN: MR. ONADERA
TICKETS
NOTE: EXISTING ALUMINUM DOORS TO BE RE HUNG AS SHOWN. (centered About ℄ of BUILDING.)
D.F
LOBBY
APPROVED CITY OF SEATTLE SUBJECT TO ORDINANCE
NOV 0 9 1978
By
℄ of BUILDING
5'-0"
N. 45th STREET.
CURB
PROP. LINE
SIDEWALK
DOORS DO NOT SWING PAST PROP. LINE
DASHED LINE IS 6X14 D.F. NO. 1 BEAM SPANNING 12'-3" ABOVE.
6X8 POST ON 15"x15"x10" Deep CONC. FOOTING on undisturbed earth TYP. BOTH SIDES.
2X4 STUD WALL 1 hr.
NEW WALLS AND BEAM TO BE PROTECTED 1 HR.
2115 N 45th St
35HD
FW/ #579641
PROPOSED ALTERATIONS TO FRONT DOORS. GUILD 45th ST. THEATRE. 2115 N. 45th st. BASE PERMIT #579641
BY TOM REICH 632-8820 11/4/78
ADDENDUM
KEY
* EXIT SIGN ABOVE
NEW WALL
DOOR
N
1/4"=1'-0"
F/W 579641





EXISTING SECTION
1/4"=1'-0"


UP
(NO CHANGE)
3 movables @ 19"
4 @ 19" TYP
BATTERY PACK EXIT SIGN (TYP)
DOORS UNCHANGED NO LATCH SETS
EXIT SIGN
54"
DASHED LINE IS LOCATION OF XHEW BEAM
FOYER - LOBBY NO CHANGE
8@19" 2@20"
10@19"
10@19"
8@19" 2@20"
EXISTING
1/4" = 1'-0"
APPROVED
CITY OF SEATTLE
SUBJECT TO ORDINANCE
NOV 0 9 1978
By
BATTERY PACK EXIT SIGN
DOORS UNCHANGED NO LATCH SETS
EXIT SIGN
54"
3 movables @ 19"
4 @ 19" TYP
UP
(NO CHANGE)

COUNTY COMPTROLLER

CHAPTER 28.45 RCW
PLEASE FILL OUT COMPLETELY

1% REAL ESTATE EXCISE TAX

MAKE REMITTANCE PAYABLE TO KING COUNTY COMPTROLLER

Robert A. and Michelle M. Finley, 1336 N.E. 62nd St., Seattle, WA 98105 and Robert B. and Elia C. McRae, P. O. Box 92 Redmond, WA 98052
Name of Seller and complete address, including Zip Code

Patricia Finley, 2006 North Las Palmas, Hollywood, California 90028
Name of Purchaser and complete address, including Zip Code

LEGAL DESCRIPTION OF REAL PROPERTY SITUATED IN KING COUNTY PARCEL NO.
Undivided 1/3 interest in

The real property referred to in the foregoing Financing Statement from Robert A. Finley and Michelle M. Finley and Robert B. McRae and Elia C. McRae to Robert S. Clark and Zella C. Clark is the following:

East 40 feet of the west 60.5 feet of lots 2, 3 and 4, and all of lots 5 and 6, Block 15, Baltimore Addition to the City of Seattle, according to plat recorded in volume 7 of plats, page 89, in King County, Washington; EXCEPT that portion of said lot 2 heretofore condemned in King County Superior Court Cause No. 4.256 for widening North 45th Street, as provided by Ordinance No. 10566 of the City of Seattle; and
EXCEPT the west 20.5 feet of the north 9 feet of said lot 5; and
EXCEPT the east 40 feet of lot 5 and the north 10 feet of the west 10 feet of the east 50 feet of lot 5 and the east 40 feet of the north 15 feet of lot 6 of the said Block 15, Baltimore Addition to City of Seattle. SUBJECT TO Agreement entered into on March 3, 1921, between W. P. Cole, and Rosanna Cole, his wife, and John B. Metcalf and Florence B. Metcalf, his wife, for the joint use of the wall on the east and west line of the east 40 feet of the west 60.5 feet of lots 2, 3 and 4, said Block 15, and easements for driveway and sewer; recorded April 21, 1921, in volume 1145 of deeds, page 284, under auditor's file No. 151016; and Agreement entered into on July 28, 1922 between W. P. Cole and Rosanna Cole, his wife, and John B. Metcalf and Florence Metcalf, his wife, for the joint use of the wall on the east line of the east 40 feet of the west 60.5 feet of lots 2, 3 and 4, said Block 15, recorded July 29, 1922, in volume 1174 of deeds, page 608, under auditor's file No. 163948.

Notary Public in and for the State of Washington residing at Seattle

School District
Real Est. Appr.
Property Class

CASH OR CERTIFIED CHECK

JON REICH SEPT 1, 1978 1/2

(GUILD 45th THEATRE REMODEL
2115 N. 45th ST.
SEATTLE, WASH /FOR SEVEN ARTS CORP.

CALCULATIONS FOR BEAM:

10 X 28 BEAM

$15' \times 60\ PSF = 900\ \#/'$

$39'$ - SPAN LENGTH

$V_{MAX} = 17550^{\#}$

$M_{MAX} = \frac{w\ell^2}{8} = 171.1^{K'} = 2053^{K''}$

$f_v = \frac{3}{2}\left(\frac{17550}{10'' \times 28''}\right) = 94.0\ psi$ ← SHEAR

$< 85\ psi\ (1.15) = 98\ psi$

$f_b = \frac{2053^{K''}}{\frac{10(28)^2}{6}} = \frac{2053}{1307} = 1.571\ KSi$ ← BENDING

O.K. G. BEAMS № 1 or Select structural
Very close to being satisfactory, in
№ 1 GRADE D.F.

JON REICH SEPTEMBER 1, 1978 2/2

$\Delta_{DL+LL} = \frac{5\,M\ell^2}{48EI} = \frac{5(2053^{K''})(468'')^2}{48(1700\ KSi)\ 15293}$

$\Delta\ DL+LL = 1.5''$ ← DEFL.

$< \frac{\ell}{240} = 1.95''$

DEFLECTION IS SATISFACTORY

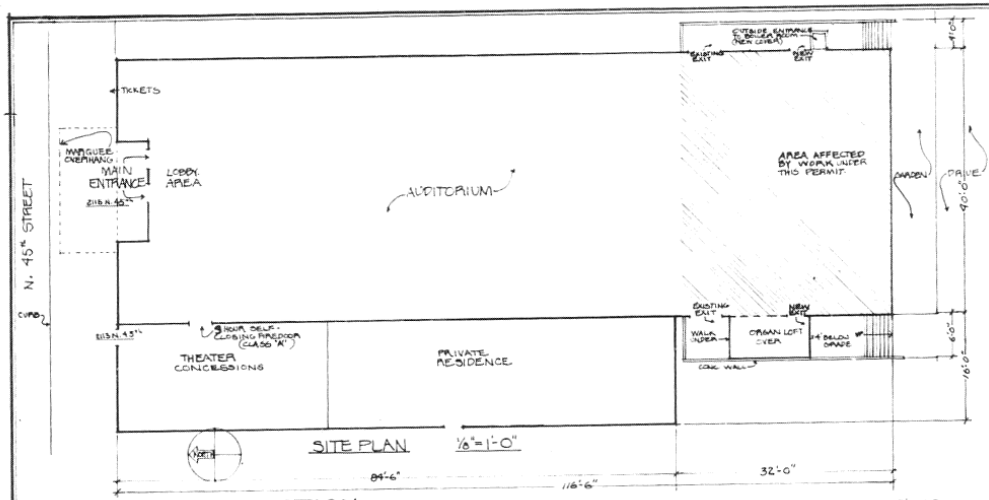
PONDING ON 12" X 28" WOOD BEAMS OVER PROJECTION BOOTH

$W_{water\ 1''\ DEEP} = 5\ psf\ (12') = 60^{\#}/'$

$\Delta\ water = \frac{5\,w\ell^4}{384EI} = \frac{5(60^{\#}/')(39')(468'')^3(.001^{\#}/_4)}{384(1700^{K'})\ 21950\ in^4}$

$\Delta\ water = .089 \ll 1.0''$

PONDING NOT POSSIBLE.



LEGAL DESCRIPTION— 2115 N. 48th ST., E. 40' OF W. 60.5' OF LOTS 2,3 & 4; ALSO LESS W. 60.5' OF 4, LESS E. 40' LESS N. 10' OF W. 10' OF E. 50' OF LOT 5 LESS E. 40' OF N. 15' OF LOT 6 --- BALTIMORE BLK 15.
(FOR FULL LEGAL SEE ATTACHED SHEET)

ZONING— BC
FIRE ZONE— 3
OCCUPANCY— A-2 (B-2)
CONSTRUCTION TYPE— III-N

FLOOR AREAS— AREA AFFECTED BY WORK, 800#; MAIN FLOOR, 1220#; BATHROOMS, 300#; PROJECTION BOOTH, 150#; TOTAL, 4870#.

CAPACITY— 481 FIXED SEATS EXISTING, 10 WHEELCHAIR SPACES.

GENERAL NOTES—
- THE WORK INCLUDED IN THIS CONTRACT CONSISTS OF THE FOLLOWING:
- GUTTING THE UN-USED STAGE AND BACK STAGE AREAS.
- MOVING THE FIREKITS BACK 8'-0".
- MOVING THE SCREEN BACK AND ENLARGING IT.
- PROVIDING NEW ACCESS TO THE BASEMENT.
- MECHANICAL AND ELECTRICAL WORK WILL BE BIDDER DESIGN AND COVERED BY A SEPERATE PERMIT.
- IN GENERAL THIS WORK IS PART OF THE LONG RANGE PLAN OF SEVEN GABLES CORP. TO CONTINUOUSLY UPGRADE AND IMPROVE ITS THEATRE FACILITIES; WITHIN ITS FINANCIAL MEANS AND WHEREVER NECESSARY, TO PROVIDE FOR THE SAFETY, COMFORT, AND ENJOYMENT OF ALL ITS PATRONS.

SPECIFICATIONS— ALL WORK SHALL BE IN ACCORDANCE WITH THE WASHINGTON STATE BUILDING CODE. ALL WORK TO BE INSPECTED BY SEATTLE BUILDING DEPARTMENT. REQUIREMENTS OF THE SEATTLE FIRE DEPT. (PLAN REVIEW# 2355) SHALL BE INCORPORATED INTO THESE DOCUMENTS.

UTILITIES— KEEP ACTIVE UTILITIES INTACT AND IN CONTINUOUS OPERATION.

DESIGN LOADS— THEATRE (FIXED SEATS)....50 PSF.; AISLES & CORRIDORS....100 PSF.; ROOF.....25 PSF; EXISTING 10X28 BEAM IN QUESTION IS DOUGLAS FIR# DENSE NO. 2 SELECT STRUCTURAL

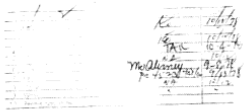
CARPENTRY— EXISTING TIMBERS - (SEE STRUCTURAL SHEETS ATTACHED). NEW TIMBERS - SHALL BE #2 DF LARCH #2, EXCEPT AS NOTED. 2"X LUMBER TO BE #2. JOIST HANGERS TO BE AS NOTED ON DRAWINGS. PLYWOOD: APA PLYWOOD 1/2" C-D EXT. AND 3/4" PLYWOOD (WHERE NOTED).

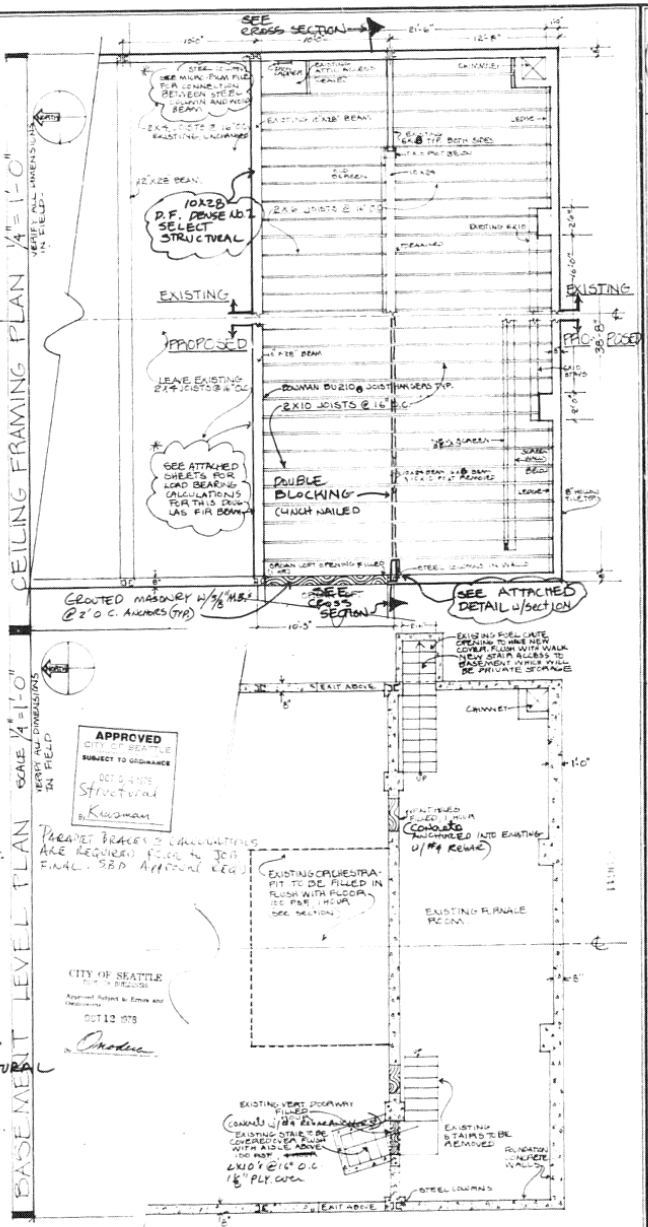
MISC. SPECIALTIES— NEW BATTERY PACK EXIT SIGNS AS NOTED. ABC TYPE TEN lb. FIRE EXTINGUISHERS LOCATED AS DIRECTED BY FIRE MARSHALL. SMOKE ALARM SYSTEM.

STEEL AND IRON— ALL WELDING BY CITY OF SEATTLE CERTIFIED WELDERS (NO WELDING PLANNED).

CONCRETE— NO CONCRETE WORK PLANNED.

GYPSUM— ALL SHEETROCK, WALLBOARD SHALL BE 1/2" OR 5/8" TYPE "X", DOUBLE NAILED. ALL NEW CONSTRUCTION SHALL BE ONE HOUR CONSTRUCTION.





PREPARED BY:
JONATHAN W. REICH
2351 FAIRVIEW AVE. E. #J
SEATTLE, WASHINGTON 98102
322-3973, 632-8820

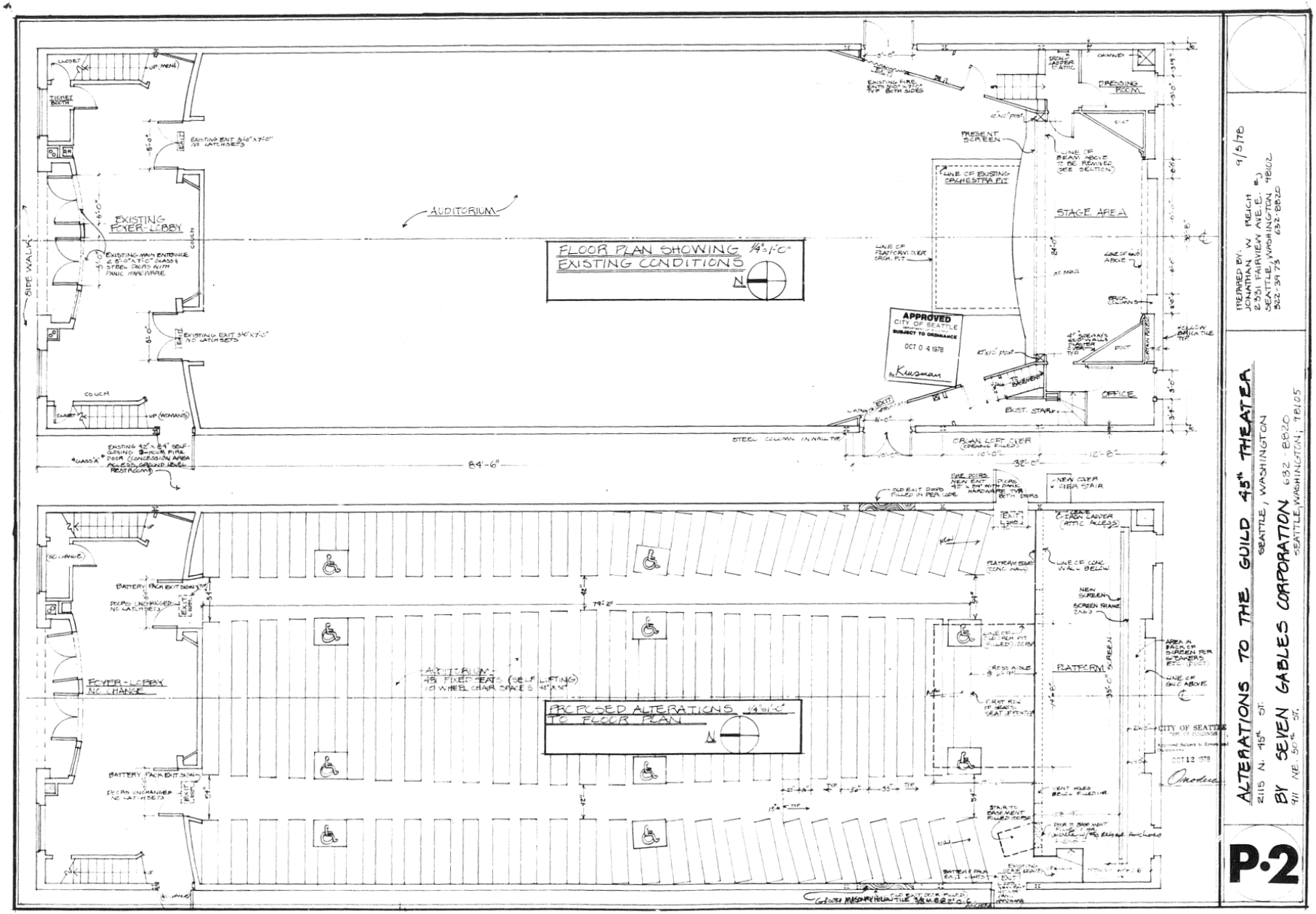
9/5/78

ALTERATIONS TO THE GUILD 45th THEATER

2115 N. 45th ST.
SEATTLE, WASHINGTON

BY SEVEN GABLES CORPORATION
632-8820
SEATTLE, WASHINGTON, 98105

911 NE 50th ST



PREPARED BY:
JONATHAN W. REICH
2531 FAIRVIEW AVE. E.
SEATTLE, WASHINGTON 98102
322-3973 632-8820

9/5/78

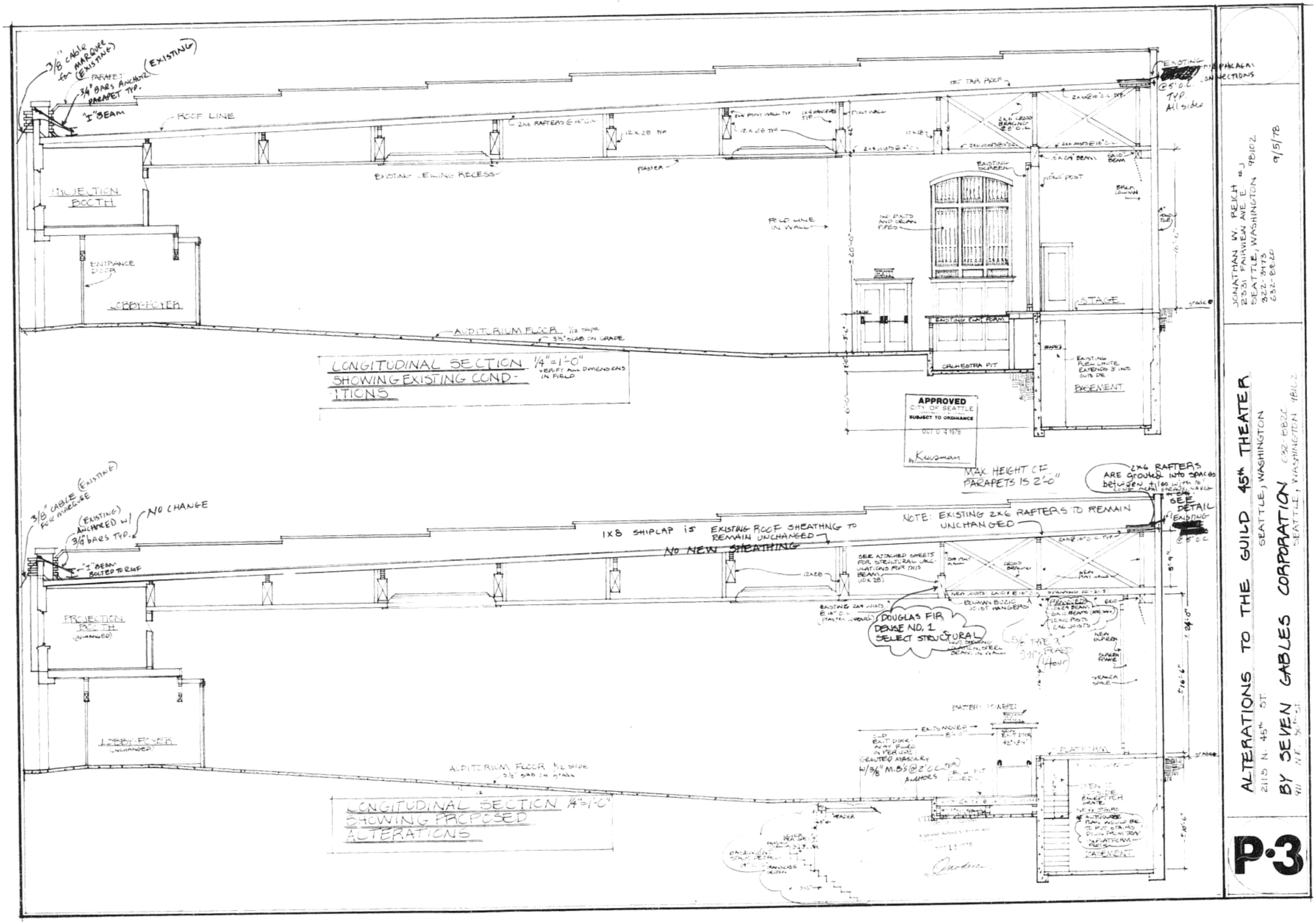
ALTERATIONS TO THE GUILD 45th THEATER

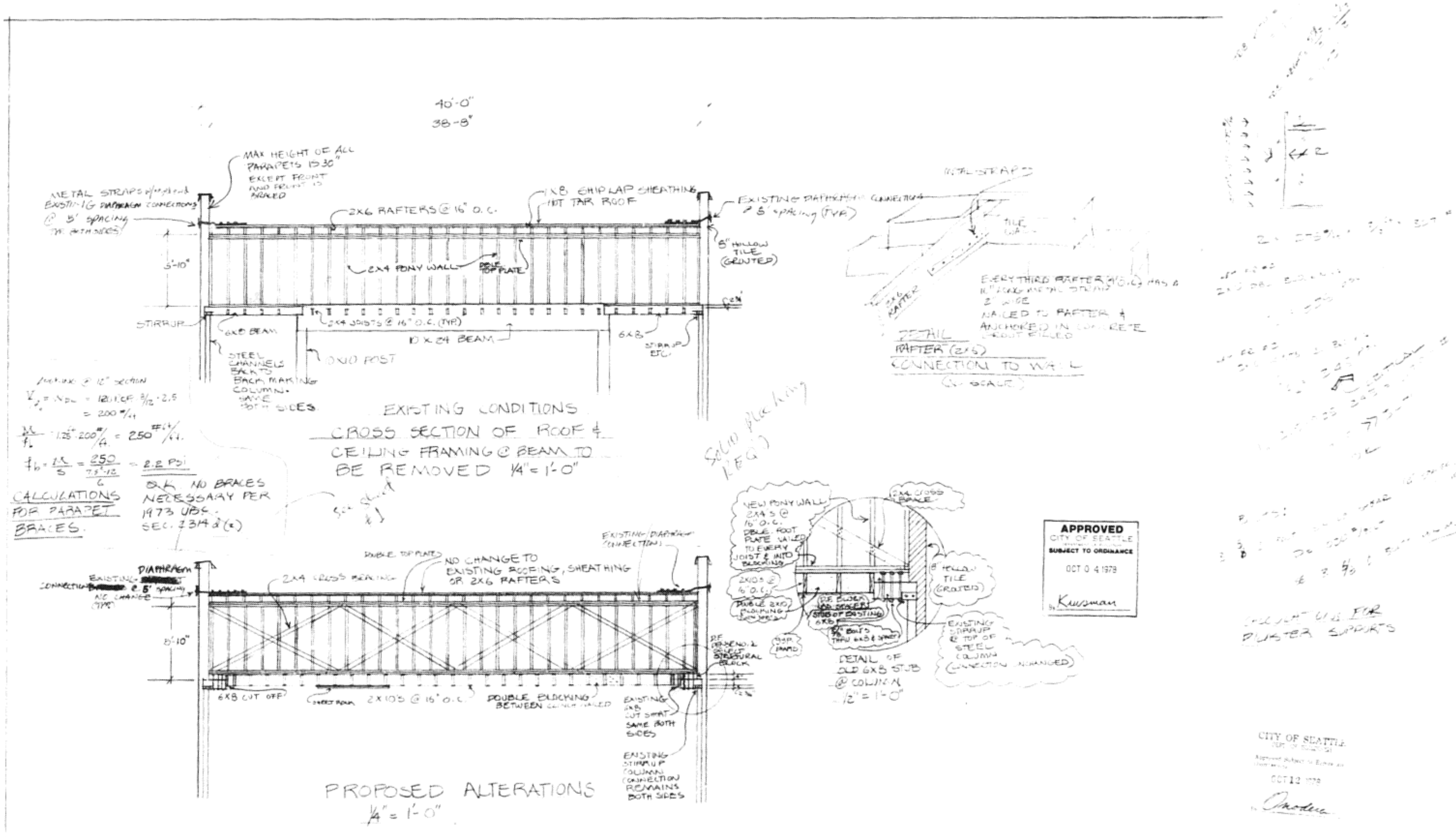
SEATTLE, WASHINGTON

BY SEVEN GABLES CORPORATION 632-8820
SEATTLE, WASHINGTON 98105

2115 N. 45th ST.
911 NE. 50th ST.

P-2

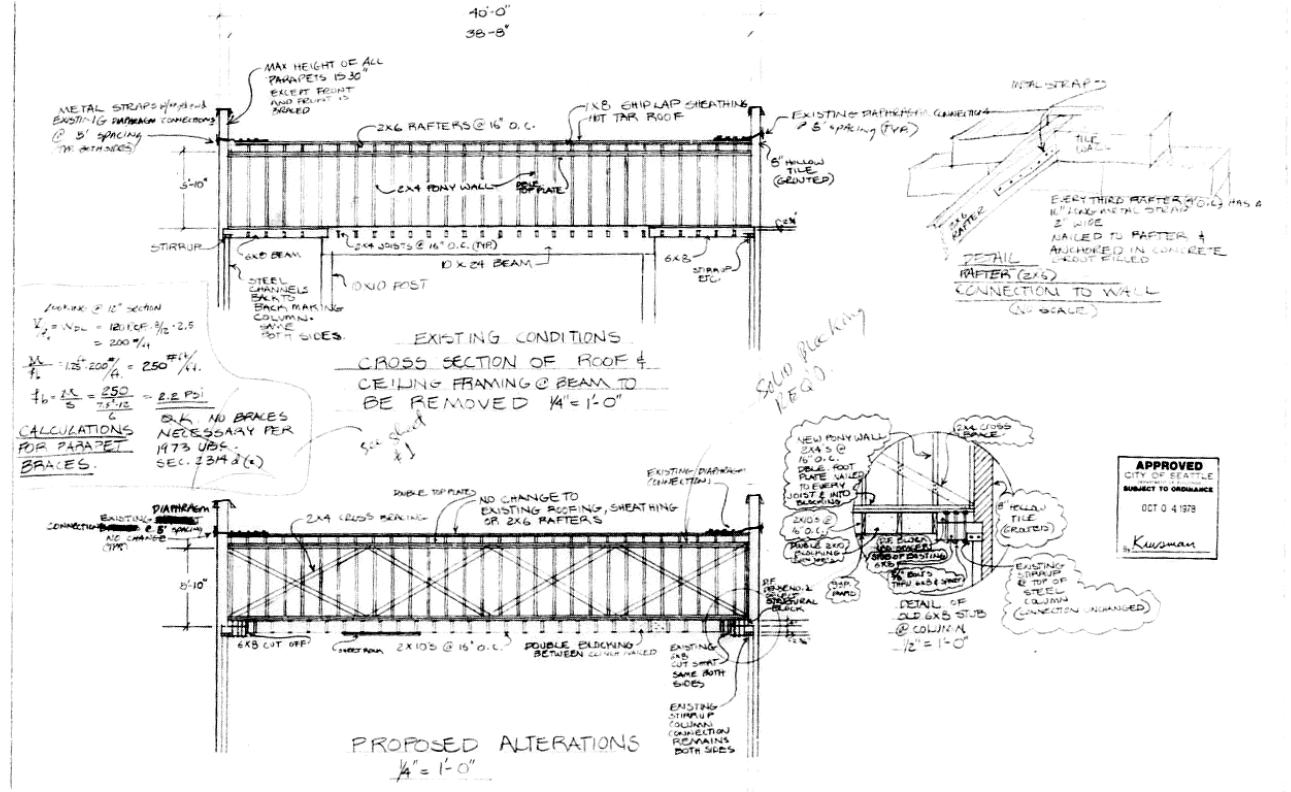

LONGITUDINAL SECTION SHOWING EXISTING CONDITIONS
1/4"=1'-0"
VERIFY ALL DIMENSIONS IN FIELD
PROJECTION BOOTH
ENTRANCE DOOR
LOBBY-FOYER
ROOF LINE
EXISTING CEILING RECESS
AUDITORIUM FLOOR 1/12 slope
3 1/2" SLAB ON GRADE
ORCHESTRA PIT
STAGE
BASEMENT
APPROVED
CITY OF SEATTLE
SUBJECT TO ORDINANCE
OCT 0 4 1978
MAX HEIGHT OF PARAPETS IS 2'-0"
LONGITUDINAL SECTION SHOWING PROPOSED ALTERATIONS 1/4"=1'-0"
NOTE: EXISTING 2x6 RAFTERS TO REMAIN UNCHANGED
1x8 SHIPLAP is EXISTING ROOF SHEATHING TO REMAIN UNCHANGED
NO NEW SHEATHING
NO CHANGE
DOUGLAS FIR DENSE NO. 1 SELECT STRUCTURAL
PROJECTION BOOTH (UNCHANGED)
LOBBY-FOYER (UNCHANGED)
AUDITORIUM FLOOR 1/12 slope
PLATFORM
BASEMENT
JONATHAN W. REICH
2331 FAIRVIEW AVE. E.
SEATTLE, WASHINGTON 98102
9/5/78
ALTERATIONS TO THE GUILD 45th THEATER
2115 N. 45th ST. SEATTLE, WASHINGTON
BY SEVEN GABLES CORPORATION
SEATTLE, WASHINGTON 98102
P-3



PREPARED BY JON REICH
911 NE 50th
632-8820

CROSS SECTIONS SHOWING HOW PILASTER SUPPORT IS TO BE CONTINUED TO TAKE HORIZONTAL SPAN OF (LATERAL LOADS) TILE WALLS BETWEEN STEEL COLUMNS EMBEDDED IN WALLS.

6/2/79



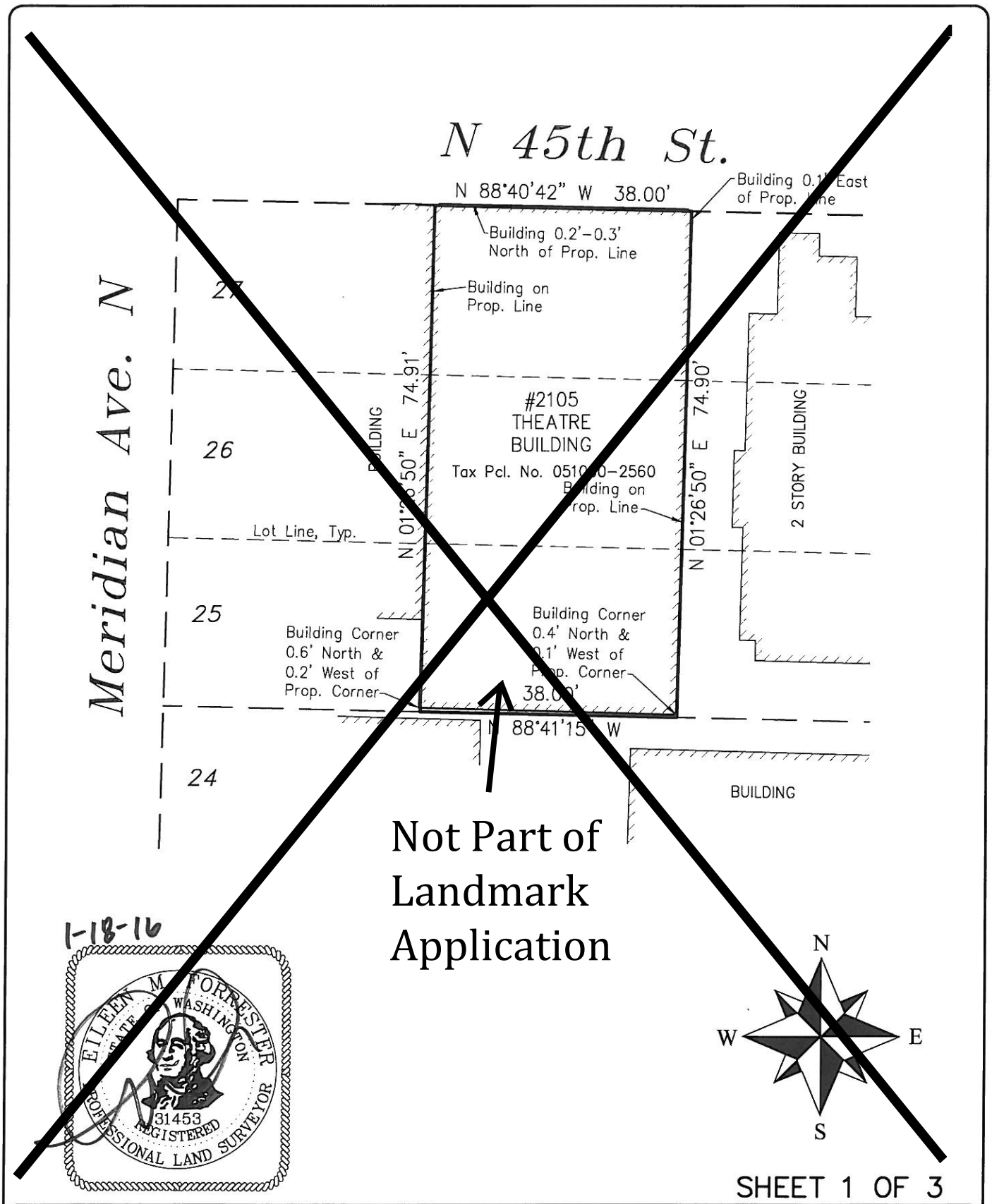
PREPARED BY JON REICH
911 NE 50th
632-8820

CROSS SECTIONS SHOWING HOW PILASTER SUPPORT IS TO BE CONTINUED TO TAKE HORIZONTAL SPAN OF (MATERIAL UNKNOWN) TILE WALLS BETWEEN STEEL COLUMNS EMBEDDED IN WALLS.

10/2/78

Appendix F

Current Site Plan



1-18-16

EILEEN M. FORRESTER
STATE OF WASHINGTON
31453
REGISTERED
PROFESSIONAL LAND SURVEYOR

SHEET 1 OF 3

True NORTH LAND SURVEYING, INC.
815 S. Weller St.
Suite 200
Seattle Wa 98104-3023
206.332.0800

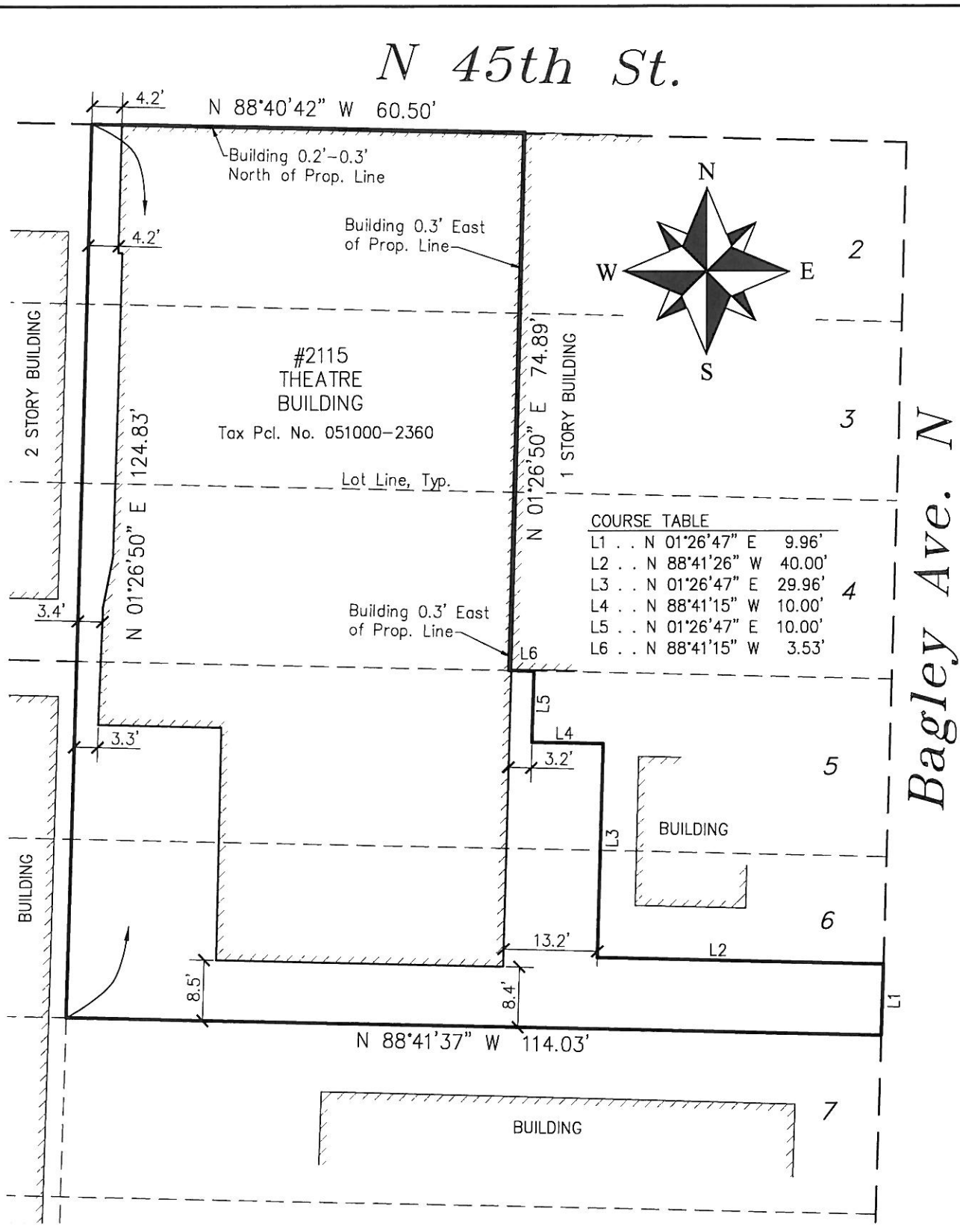
Date: 1-18-2016
Scale: 1"=20'
Job No. J15-195.00

EXHIBIT

2105 N 45th Street, Seattle, WA

FOR LANDMARK THEATRES

TAX PARCEL NO. 051000-2360



SHEET 2 OF 3

True NORTH LAND SURVEYING, INC.
815 S. Weller St.
Suite 200
Seattle Wa 98104-3023
206.332.0800

Date: 1-18-2016
Scale: 1"=20'
Job No. J15-195.00

EXHIBIT

2115 N 45th Street, Seattle, WA

FOR LANDMARK THEATRES

TAX PARCEL NO. 051000-2360

PARCEL A – 2105 N. 45TH STREET

THE WEST 28 FEET OF THE EAST 76 FEET OF LOTS 25, 26 AND 27 IN BLOCK 15 OF BALTIMORE ADDITION TO THE CITY OF SEATTLE, ACCORDING TO PLAT RECORDED IN VOLUME 7 OF PLATS AT PAGE(S) 89, IN KING COUNTY, WASHINGTON;
EXCEPT THAT PORTION OF LOT 27 CONDEMNED IN KING COUNTY SUPERIOR COURT CAUSE NO. 42256 FOR WIDENING OF NORTH 45TH STREET, AS PROVIDED BY CITY OF SEATTLE ORDINANCE NO. 10566.

PARCEL B – 2115 N 45TH STREET (PORTION)

THE EAST 40 FEET OF THE WEST 60.5 FEET OF LOT 2, 3 AND 4 AND ALL OF LOTS 5 AND 6 IN BLOCK 15 OF BALTIMORE ADDITION TO THE CITY OF SEATTLE, ACCORDING TO PLAT RECORDED IN VOLUME 7 OF PLATS AT PAGE(S) 89, IN KING COUNTY, WASHINGTON;
EXCEPT THAT PORTION OF LOT 2 CONDEMNED IN KING COUNTY SUPERIOR COURT CAUSE NO. 42256 FOR WIDENING OF NORTH 45TH STREET, AS PROVIDED OF SEATTLE ORDINANCE NO. 10566;
AND EXCEPT THE WEST 20.5 FEET OF THE NORTH 9 FEET OF SAID LOT 5,
AND EXCEPT THE EAST 40 FEET OF LOT 5 AND THE NORTH 10 FEET OF THE WEST 10 FEET OF THE EAST 50 FEET OF LOT 5;
AND EXCEPT THE EAST 40 FEET OF THE NORTH 15 FEET OF LOT 6 OF SAID BLOCK 15 OF BALTIMORE ADDITION TO THE CITY OF SEATTLE.

PARCEL C – 2115 N 45TH STREET (REMAINING PORTION)

THE WEST 20.5 FEET OF LOTS 2, 3 AND 4 IN THE WEST 20.5 FEET OF THE NORTH 9 FEET OF LOTS IN BLOCK 15 OF BALTIMORE ADDITION TO THE CITY OF SEATTLE, ACCORDING TO PLAT RECORDED IN VOLUME 7 OF PLATS AT PAGE(S) 89, IN KING COUNTY, WASHINGTON;
EXCEPT THAT PORTION OF LOT 2 CONDEMNED IN KING COUNTY SUPERIOR COURT CAUSE NO. 42256 FOR WIDENING OF NORTH 45TH STREET, AS PROVIDED BY CITY OF SEATTLE ORDINANCE NO. 10566.

True NORTH LAND SURVEYING, INC.
815 S. Weller St.
Suite 200
Seattle Wa 98104-3023
206.332.0800

Date: 1-18-2016
Scale: NONE
Job No. J15-195.00

EXHIBIT
LEGAL DESCRIPTIONS
FOR LANDMARK THEATRES

TAX PARCEL NO. 051000-2360