The City of Seattle

Landmarks Preservation Board

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

**REPORT ON DESIGNATION** LPB 47/08

Name and Address of Property: Terminal Sales Annex
1931 Second Avenue

Legal Description: The southerly ½ of Lot 2 and the northerly 15 feet of Lot 3, Block 44, A.A. Denny's Addition to the Town of Seattle, according to Plat recorded in Volume 1 of Plats, Page 99, in King County, Washington.

Except the northeasterly 12 feet of Lots 2 and 3 heretofore condemned for widening of 2nd Avenue in King County Superior Court Case No. 39151 as provided by Ordinance No. 9311 of the City of Seattle.

At the public meeting held on January 16, 2008, the City of Seattle's Landmarks Preservation Board voted to approve designation of the Terminal Sales Annex at 1931 Second Avenue, as a Seattle Landmark based upon satisfaction of the following standard for designation of SMC 25.12.350:

*D. It embodies the distinctive visible characteristics of an architectural style, period, or of a method of construction.*

**STATEMENT OF SIGNIFICANCE**

**Seattle's Commercial Development:**
**Northern Central Business District and Southern Regrade Area**

Beginning in the later part of the nineteenth century and continuing into the early 1900s, Seattle's central business district expanded northward from its origins in Pioneer Square to major focal points along 2nd Avenue. Spurred by an economic boom, a direct result of the 1897 Alaska Gold Rush, Seattle's population rose dramatically—growing from 43,000 in 1890, to 80,000 in 1900, to over 240,000 by 1910. Economic and population growth stimulated building development.

Before 1904, downtown commercial expansion had essentially stopped just north of Pike Street due to the abrupt grade change as 2nd Avenue ran into Denny Hill, essentially making Pike Street the "end of town." At Pike Street the Bon Marché department store (1902, Saunders and Lawton), the Seattle Masonic Temple, and the Eitel Building (1906, W. D. Van Siclen), anchored the northern end of the commercial spine. As the bluff overlooking Elliott Bay halted development west of 1st Avenue

and southward development was limited by the Duwamish tidal estuary, commercial development also gradually moved eastward to 3rd Avenue and then to 4th Avenue when Stirrat and Goetz pushed the commercial district further eastward with their initially six-story Northern Bank and Trust Building (1906, Van Siclen, now known as the Seaboard Building) at 4th Avenue and Pine Street.

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

The first phase of the Denny Regrade, from 2nd Avenue to 4th Avenue, was completed in 1911; over three million cubic yards of soil were removed. Property parcels valued at $2,500 before the regrade subsequently rose to $15,000.[1] The first wave of development in the Denny Regrade area came as soon as the most westerly portions of the former Denny Hill area were accessible, and consisted of a variety of hotel types. The nearby Pike Place Market was another new commercial venue supporting general growth of the area.

As regrade work progressed, buildings were built on 2nd Avenue north of Pike Street, including: Peoples Bank (1906, Bebb and Mendel), which replaced the Masonic Temple on the northeast corner of 2nd Avenue and Pike Street; the nine-story Standard Furniture Building (1905-07, A. Warren Gould) and the seven-story Haight Building (1909, S. A. Jennings), both at 2nd Avenue and Pine Street; the seven-story Moore Theater and Hotel (1908, E. W. Houghton) at Virginia Street; and the New Hotel Washington (1906-1908, Eames & Young, now known as the Josephinum) at 2nd Avenue and Stewart Street. As the Pike Street Market developed west of 1st Avenue beginning in 1907, architect Harlan Thomas executed his design for the Corner Market Building (1911-12), helping to create one of the most memorable intersections in Seattle.

Other smaller businesses such as clothing distributorships, furniture and upholstery shops, and sewing machine sales/repair shops also located in the area—likely drawn to the availability of parking and the proximity to both the retail shopping district and the wholesale trade facilities nearby at the Terminal Sales building. Service businesses in the vicinity either catered to the needs of other commercial businesses, e.g., print shops and sign companies, or catered to the residential or tourist occupants of the nearby hotels, e.g., tailor/dry-cleaning/shoeshine shops and auto/garage services.[2]

In some ways, 2nd Avenue developed into Seattle's "main street" after the regrade. As local historian Walt Crowley noted in *The National Trust Guide to Seattle*:

> *Second Avenue became the spine of Seattle's "second downtown" as business and retail activity expanded north from Pioneer Square. The street became the main route for "Golden Potlatch" parades, Seattle's first annual summer festivals, 1911. Second Avenue was the original home of the Bon Marché and Frederick and Nelson, and Penny's and Rhodes department stores later anchored its north end.*[3]

---

[1] Phelps, *Public Works in Seattle,* p. 21

[2] Dodrill-Rezghi, "Commodore Hotel," p. 8-10.

[3] Crowley, *National Trust Guide/Seattle,* pp.107-108.

The development of the area north of Virginia Street, however, would go largely unfulfilled, with major development occurring instead through the late 1920s in what was considered the new commercial core, extending eastward from 2nd Avenue to 6th Avenue. McDougal and Southwick located their new department store on the southeastern corner of 2nd Avenue and Pike Street in 1914, and architects Bebb & Gould designed the five-story Puget Sound News Building between 1915 and 1916, across the street from the Moore Theater. Farther eastward, architect John Graham Sr.'s Joshua Greene Building (1911-1912) at 4th Avenue and Pike Street, his new Frederick & Nelson department store at 5th Avenue and Pine Street, and Bebb & Gould's Time Square Building (1913-15) at 4th Avenue and Stewart Street were among the first major northern downtown developments east of 2nd Avenue.

The first Denny Regrade stopped short of leveling the streets and land on the eastern half of Denny Hill and subsequently property values deteriorated in this area, as developers were reluctant to invest in the area before the inevitable completion of the regrade. The Orpheum Theater (1926-27, B. Marcus Priteca) and the adjacent Benjamin Franklin Hotel (1928, Earl A. Roberts) were both built at the southeastern corner of the District at Stewart Street and 5th Avenue prior to the regrading, but further commercial development of the area after the regrade occurred at a much slower pace and scale than originally anticipated. In 1928, work finally commenced on the second and final Denny Regrade, which focused on a trapezoidal area bounded by Virginia Street to the south, 5th Avenue to the east, Thomas Street to the north, and Westlake Avenue to the west. It resulted in the lowering of the grade throughout that area, as well as lowering Denny Park, which had for years loomed over the surrounding commercial district. [4]

Henry Bittman's Terminal Sales Building (1923) at 1st Avenue and Virginia Street; his Northwestern Mutual Building (1928-31, now known as the Olympic Tower) at 3rd Avenue and Pine Street; John A. Creutzer's Medical Dental Building (1924-25); Victor W. Vorhees' Joseph Vance Building (1927) at 3rd Avenue and Union Street; the eleven-story Republic Building (1927) at 3rd Avenue and Pike Street; and John Graham Sr.'s new Bon Marché department store building (1927-29) at 3rd Avenue and Pine Street represent pre-Depression developments in the area between the Central Business District and the Denny Regrade Neighborhood.

Beginning in the late 1930s, the area around 1st Avenue and Pike Street generally declined and became the home of marginal businesses with shady reputations, while the area to the east remained Seattle's major commercial shopping area. The Denny Regrade Neighborhood generally became a service area for the central downtown commercial core and the nearby theater and shopping district, with the construction of small and medium-scaled retail and office buildings for retail, wholesaling, and services businesses, while parking lots, garages, and auto service centers were located on the eastern side of the district, where land was cheaper.

During the 1950s and 60s, major regional development was directed to outlying areas, stimulated by post-war prosperity and increased availability of automobiles and highways. The Seattle World's Fair of the early 1960s was one attempt to stimulate investment in this area, with the original monorail and its elevated concrete tracks running between the fair site at Mercer Street south along 5th Avenue to Westlake. Expansion in the downtown, when it occurred, was mainly directed to the Central Business District, with development of another generation of modern curtain-wall skyscrapers. The Orpheum Theater and the adjacent Benjamin Franklin Hotel were razed in 1967 for the development of the new Westin Hotel.

[4] Phelps, *Public Works in Seattle,* pp. 29-31.

Major urban renewal proposals of the late 1960s were eventually defeated with a public vote in 1971, creating the Pike Place Market Historic District. Recent major commercial redevelopment patterns in some ways are similar to historical growth with new projects replacing older buildings at the northern end of town.

**The Terminal Sales Annex**

The Puget Sound News Company, a branch of the American News Company of New York, commissioned and built the building now known as the Terminal Sales Annex in 1916.[5] The company owned and occupied the entire building until 1944, when the building was sold to the Pacific Warehouse Company.[6] The Pacific Warehouse Company was a real estate concern operated by Stephen A. Hull, Harry B. Hull, and George H. Hull, who also owned and managed the Maritime Building and the Terminal Sales Building.[7]

Puget Sound News Company vacated the building in 1948,[8] after which it was eventually incorporated into use as the World Merchandise Mart; an expansion of the neighboring Terminal Sales Building operations. It then became known as the Terminal Sales Annex Building.[9] The adjacent Terminal Sales Building is a loft and warehouse building constructed in 1923, as a way to group together under one roof all the sales and display rooms for manufacturers and jobbers serving the growing retail district in the area. Because the Puget Sound News Building was also a loft and warehouse structure, it was easily adapted to the contemporary use of the Terminal Sales Building by adding skyway bridges at the first and third floors of the Terminal Sales Annex.[10]

In 1960, both the Terminal Sales Building and the Terminal Sales Annex Building were purchased by the Shafer Brothers Land Company, a real estate firm with offices in the Shafer Building at 523 Pine Street. The principals were Mrs. Betty Shafer, Mrs. Harriet R. Katz, and Norton F. Shafer. The ownership changed three more times before the building was purchased in 1972 by Joseph Diamond of the Diamond Parking Company, and it is currently owned by Diamond family members, principals of Columbia West Properties.[11]

The building functioned as part of the Merchandise Mart until 1980.[12] A shift in wholesale and retail trade toward a more global market caused a shift in such marketing techniques away from local trade centers towards the format of periodic specialized trade shows organized at various convention venues. In 1981, an exercise studio was one of the tenants, and by 1985, *The Seattle Weekly* newspaper was leasing several floors in both buildings.[13] Other businesses leased office space over the years, including physicians, consultants, lawyers, graphic and other designers, and writers. The *Seattle Weekly* offices included operations for Sasquatch Books.[14] The Sub Pop record company was a major tenant as well from the mid-1990s until recently.[15] Some companies

---

[5] R. L. Polk, *Seattle City Directory*, 1916; Bebb & Gould, "Building for the Puget Sound News Company."

[6] Washington State Archives (WSA), King County Property Record Cards (PRC) 0659000435 and 0659000425.

[7] R. L. Polk, *Seattle City Directory*: 1944.

[8] City of Seattle, Department of Neighborhoods-Office of Historic Preservation, online database of historic properties and library resources. http://web1.seattle.gov/dpd/historicalsite/QueryResult.aspx?ID=534. Accessed Oct. 19, 2007. n.p.

[9] R.L. Polk, *Seattle City Directory*: 1948; WSA King County PRC 0659000435.

[10] The sky-bridge approval will expire in September 2008, unless an extension is granted.

[11] WSA, King County PRC 0659000435.

[12] R.L. Polk, *Seattle City Directory*: 1980.

[13] R.L. Polk, *Seattle City Directory*: 1981, 1985.

[14] R.L. Polk, *Seattle City Directory*: 1981, 1985.

[15] R.L. Polk, *Seattle City Directory*: 1990, 1995.

leased space in both the Terminal Sales Building and the Annex, especially on the floors that are connected by sky-bridges. Current tenants on the lower levels include interior and graphic designers. The third and fourth floors are vacant.[16]

The building is currently owned by Columbia West Properties and offers leased office space for a variety of tenants. Columbia West also owns the Terminal Sales Building, which is a designated City of Seattle Landmark.[17]

**Historical Architectural Context:**
**Gothic Revival and Collegiate Gothic Architecture**

The building now known as the Terminal Sales Annex can be classified because of its vertical ornamentation as designed in the Collegiate Gothic style, a later Beaux Arts version of the Gothic Revival style.

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

Around the turn of the twentieth century Gothic Revivalists reacted to the excesses of the Victorian era by promoting academic historicism and a return to the Anglo-Gothic styles that were based on the simple medieval churches of the English countryside.[18] This historicism was concerned more with historical associations of the style. This shift towards a more "modern" rendition of Gothic Revival in England was exemplified by George Frederick Bodley's designs for buildings at Oxford and Cambridge. Oxford and Cambridge inspired the designs of numerous collegiate campuses across the United States, especially in New England, such as Princeton University. Today, this modern adaptation of the Gothic Revival style, which is often associated particularly with the style of collegiate campuses, is commonly referred to as Collegiate Gothic. Collegiate Gothic reveals influences of the Tudor, Elizabethan, and Jacobean styles, which were medieval English forms that bridged the styles between Gothic, characterized by the use of the pointed arch, and the classicism of the Renaissance period. Thus the style adopts some classical conventions of formalism and rectilinear and symmetrical plans and massing. As the style further evolved along with new engineering technology for building in reinforced concrete and steel, the form was adapted to these new methods of construction that allowed for freedom in the approach to fashioning interior spaces. Style was focused on the use of ornamental detail to preserve the sense of historical associations.

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

[16] R.L. Polk, *Seattle City Directory*: 2007.

[17] WSA, King County PRC 0659000435 and 0659000425.

[18] Lewis, *The Gothic Revival,* pp. 170-181.

which were most prolifically constructed in the style continued to be churches, schools, and libraries.

The Gothic Revival Style first came to be used prominently in Seattle with construction of the Collegiate Gothic buildings at the University of Washington designed by architects Bebb & Gould. Their first executed building for the campus was the Home Economics building (1916, now Raitt Hall) as part of the planned Liberal Arts Quadrangle to be modeled on Collegiate Gothic campuses such as Oxford and Cambridge. The collegiate building was completed the same year as Bebb & Gould's Puget Sound News Building, and the Tucker Hanford printing plant. The choice of Collegiate Gothic for the two commercial buildings may have been intended to associate the printing companies in the public eye to institutions of higher learning. Photos of both the Puget Sound News Building and the Tucker Hanford building were published side by side in the November 1917 issue of the *Architectural Record.*[19] These may have been the only buildings designed by Bebb & Gould in this style outside of the college campus. In Spokane, Kirtland K. Cutter and G. A. Pehrson also used this style in the Chronicle Building, completed in 1923 for the *Spokane Chronicle* newspaper.

The Puget Sound News Building was an early commercial building in downtown Seattle to be built with a façade in the Gothic Revival style. Later commercial building in downtown Seattle and the northwest that employ Gothic Revival or Collegiate Gothic styling include the Terminal Sales Building (ca. 1923), the Shafer Building (1924, James E. Blackwell), the Medical-Dental Building (1924-1925, John A. Creutzer), the 4th and Pike Building (1926-1927, Lawton and Moldenhour, also known as the Liggett Building), and the Chronicle Building (Spokane, 1923, Cutter & Pehrson). Extant smaller-scale commercial buildings executed in the style during this period include the Griffin Business College (ca. 1927, Frank H. Fowler), and the Mann Building (1926, Henry Bittman). By the late 1920s and early 1930s, Art Deco had evolved from the Gothic form and had begun to be employed more often in commercial architecture in Seattle and nationwide. Art Deco enjoyed a brief popularity until commercial buildings and the steel-frame modernist structures of the Post-War era were sheathed with glass curtain walls.

**Ferro-Concrete (Reinforced Concrete) Construction**

The Terminal Sales Annex is a relatively early example of reinforced concrete construction. Although the Assyrians and Babylonians used clay as the bonding substance or cement and the Egyptians used lime and gypsum cement, the first modern concrete (hydraulic cement) was made by British engineer John Smeaton in 1756, by adding pebbles as a coarse aggregate and mixing powered brick into the cement. Portland cement, invented by English inventor Joseph Aspdin in 1824, has remained the dominant form of concrete used today. [20] Adding steel to concrete gives strength in tension to the compression-resistant concrete. Early experimentation with steel reinforcement began in the mid-nineteenth century by several inventors, including American Thaddeus Hyatt, a constructor and tester of reinforced concrete beams, and J. L. Lambot, a concrete boat builder. Using steel reinforced concrete did not gain widespread acceptance until after Joseph Monier, a French gardener, was granted a patents for reinforced concrete pots between 1849 and 1867.[21] Monier later used his familiarity with the new material to build bridges and concrete water tanks. Engineering design methods had been developed by the end of the nineteenth century, and pre-stressing was actively explored, although it remained experimental

[19] *Architectural Record*, 42 (November 1917), pgs. 484-485.

[20] Onderdonk. *The Ferro-Concrete Style*, p. 3.

[21] Onderdonk, *The Ferro-Concrete Style*, p. 3; Allen, *Fundamentals of Building Construction,* p. 439.

until Eugene Freyssinet achieved a basis for the design of pre-stressed structures.[22] Robert Maillert, a Swiss engineer, designed several innovative bridges and explored concrete shell construction that, along with Freyssinet's designs, had wide influence in northern Europe and the United States.

Reinforced concrete is used architecturally for both its elasticity and ability to accept and retain a shape into which it has been formed, while offering a fireproof building structure. Frank Lloyd Wright's Unity Church (1906), and his later Johnson Wax Complex (1937) in Racine, Wisconsin, show the fluidity and rigid expression available to ferro-concrete construction. The Unity Church is widely recognized as the first building in America to be constructed entirely in concrete, although in 1904, architect S. A. Jennings, a local proponent for ferro-concrete construction, claims to have designed the first entirely reinforced concrete building in the United States, the Adrian Court Apartments (destroyed) on Seattle's First Hill.[23] Other early concrete buildings in Seattle include the Haight Building (1909, S. A. Jennings) at 2nd Avenue and Pine Street, the Corner Market Building (1911-12, Thomas & Granger) at 1st Avenue and Pike Street, and the U.S. Government Locks Building (1916, Bebb & Gould).

**Local Terra Cotta Manufacture and Eclectic Commercial Architecture**

After steel-framed construction was pioneered in Chicago in the 1890s, architects were free to increase the size of windows in commercial buildings, resulting in increased façade transparency and higher interior light levels, as well as allowing retail merchants "show windows" on the street-level facades.[24] At the same time and as a direct consequence of several disastrous downtown fires throughout the United States, building codes were developed, initially to protect property and eventually to save lives. After a major fire had destroyed Seattle's nascent central business district in 1889, fire-proof construction was mandated for new buildings in downtown Seattle. Free from the limitation of load-bearing masonry construction, architects employed Classical revival styles, particularly Renaissance Revival, which provided architects with the opportunity to dress their buildings with florid ornamentation utilizing versatile, relatively light terra cotta, rather than heavier carved stone. Around 1920, terra cotta became the preferred cladding material for exterior wall surfaces because of its durability, lighter weight, and visual lightness. Seattle architects designed dozens of downtown buildings that became a "source of splendor, richness and architectural variety that contributes to Seattle's vibrant architectural urban environment."[25] Exceptional extant buildings from this period include, but are not limited to: the Arctic Club, (1914/17, A. Warren Gould), The Times Square Building (1915, Bebb & Gould), the Coliseum Theater (1916, B. Marcus Priteca, now Banana Republic), the Doyle Building (1919, Doyle & Merriam), the Decatur Building (1921, Henry Bittman), the Dexter Horton Building (1922, John Graham Sr.), Eagle's Auditorium (1924-25, Henry Bittman), and the Olympic Tower (1929, Henry Bittman).

As the demand for lighter and fireproof exterior cladding material grew in Seattle in the 1880s, four West Coast terra-cotta manufacturing companies grew to dominate the industry. Two of these companies were locally based, the Puget Sound Fire Clay Company and the Northern Clay Company. The Washington Brick, Lime, & Sewer Pipe Company was based in Spokane, while

---

[22] Allen, *Fundamentals of Building Construction,* pp. 438-439.

[23] Jordan, *Concise History of Western Architecture*, p. 318-319; Jennings, "The Adrian Apartments Concrete Building," p. 16. Jennings also claimed to have invented spiral steel column reinforcing.

[24] Jordan, *Concise History of Western Architecture*, p. 308.

[25] Aldredge, *Impressions of Imagination,* p. 10.

the Gladding-McBean Company was located in Lincoln City, California. The Denny Clay Company was organized in 1882, after Arthur A. Denny took over the assets of the Puget Sound Fire Clay Company whose factory was near Van Asselt, a former town on the Duwamish where a Boeing factory is now located. By 1900, the company was marketing its tile along the West Coast from California to Alaska. Around that time the company relocated to Taylor, Washington, just east of Buckley, opening large clay mines and building a large factory. The Denny Clay Company merged with the Renton Clay Company in 1905, forming the Denny-Renton Clay Company. This company produced terra cotta for many well-known downtown Seattle buildings, including the King County Courthouse, the Artic Building, and the Times Building. The Northern Clay Company was organized in 1900 in Auburn, and supplied terra cotta for the Coliseum Theater, the Washington Securities Building, the Crystal Swimming Pool, the Joshua Green Building, the Securities Building, and the Frederick & Nelson Department Store. The Washington Brick, Lime, and Sewer Company had a large plant in Spokane that was capable of a monthly production of 450 tons. Gladding-McBean was the "preeminent producer of terra cotta in California, and produced terra cotta for the Smith Tower, the Pioneer Building, and the Federal Office Building. In 1925, the Denny-Renton Clay Company merged with Gladding-McBean. Gladding-McBean is presently the only terra cotta manufacturer in the United States.[26]

**Original Building Owner: Puget Sound News Company**

The Puget Sound News Company, a branch of the American News Company of New York, commissioned and built the building now known as the Terminal Sales Annex in 1916, and occupied the building until 1948.

The American News Company was formed in 1864, when Tousey & Company and Dexter & Brother joined in partnership. The two combined their leading shares of the newspaper and periodical distribution industry and quickly became the largest news dealer in the nation. By 1888, the company had over 22 branches stretching from the east to the west coasts. There were at least three branches in New York City, and locations in Chicago, Cincinnati, New Orleans, Denver, and San Francisco, as well as in Toronto and Montreal. The Seattle branch began around 1897, and was called the Puget Sound News Company. [27]

The American News Company was the first business to engage in a system of nation-wide wholesale distribution of a retail product. The subsequent development of networks for other retail products was based upon their successful business plan. This became the standard form of U. S. retail sales marketing to consumers in almost all product markets. [28]

The company specialized in the distribution of newspapers and periodicals, but also served as distributor of cheap books for mass consumption, especially in the latter half of the nineteenth century. They bought publishers' printed matter at discounts to sell to local dealers, and they gathered materials from the publishers, and packed and shipped the products all over the country. Beginning in the heart of Manhattan's "Printing House Row" in 1866, the company distributed 225,000 cheap publications each month. The company made available every paper, book or pamphlet as soon as it was published, distributing in every major city and along every rail, stage, or steamboat route. The company reached rural customers, schools, and libraries through direct mail catalog services provided by the New York Publishing Company.[29]

---

[26] Smith, "The History of American Terra-Cotta and Its Local Manufacture," pp. 3-5.

[27] J Tebbel, *History of Book Publishing,* p. 393. R.L. Polk, *Seattle City Directory*: 1879.

[28] American News Company, *Serving the Reading Public*.

[29] Stern, "Dissemination of Popular Books," p. 88-90. Tebbel, *History of Book Publishing*, p. 393.

Another subsidiary, The Union News Company, was the country's largest individual retailer of periodicals, with locations at railroad stations and other transportation terminals across the country. Their uniformed newsboys also offered their wares on the train during runs. Besides selling newspapers and periodicals they also operated full-service lunch-counters and restaurants in larger markets.[30]

In 1944, the American News Company claimed to be the largest wholesale distributor of books of all publishers in the world. The company sold more than 1,000,000 copies of Margaret Mitchell's *Gone With the Wind.* The international division of the company, which was formed in 1879, typically handled over 900 foreign publications during the early 1940s. By 1944, the company was responsible for 20 to 35 percent of all popular books sales serving 90,000 retail accounts through approximately 400 branches in the United States and Canada.[31]

**Puget Sound News Company in Seattle**

The Puget Sound News branch of the American News Company began operating in Seattle around 1897 and was first located at 701-703 2nd Avenue, with easy access to the Colman Docks and Railroad Avenue. The first manager was Oscar Nuhn.[32]

The company, like its parent company, functioned primarily as a wholesale distributor of books, newspapers, and periodicals, and also provided both wholesale and retail stationary, postcards, and school and office supply products. The "Puget Sound News Company" imprint appears on postcards produced for the Alaska Yukon Pacific Exposition in 1909. Although they were not strictly publishers, their imprint also appeared on a couple of regional interest books produced just after the turn of the century, including a poetry collection by a Washington author and a photographic collection of Seattle scenes by Curtis and Romans.

By 1901, Nuhn had relocated the business to 802-804 Western Avenue, at the corner of Columbia Street.[33] In 1910, Clayton Rhoads was the manager and served in this position until his death around 1914. The company continued to lease the building at Western and Columbia until they built their own structure in 1916. Rhoads' successor, Arthur O'Reilly, oversaw the relocation of the company to their own building at 1931 2nd Avenue. O'Reilly was succeeded by Robert V. Miller in 1925, who was in turn replaced by Andrew R. Grant in 1943.[34]

In 1948, Walter Monroe Cory of New York designed a new Art Moderne building and the company relocated to 621 2nd Avenue N.[35] The firm remained in the location at 621 2nd Avenue N until the American News Company was sold to Ancorp National Services Incorporated in 1969.[36] Ancorp filed for bankruptcy and ceased operations between 1973 and 1974. [37]

**Building Architect: Bebb & Gould**

The Seattle architectural firm of Bebb & Gould designed the building now known as the Terminal Sales Annex in 1915. Charles Bebb and Carl Gould formed one of the most prolific

---

[30] American News Company, *Covering the Continent,* p. 48

[31] American News Company, *Serving the Reading Public*.

[32] R.L. Polk, *Seattle City Directory*: 1879.

[33] R.L. Polk, *Seattle City Directory*: 1901.

[34] R.L. Polk, *Seattle City Directory*: 1910, 1916, 1925, 1943.

[35] City of Seattle, Department of Neighborhoods-Office of Historic Preservation, online database of historic properties and library resources. http://web1.seattle.gov/dpd/historicalsite/QueryResult.aspx?ID=534. Accessed Oct. 19, 2007. n.p.

[36] R.L. Polk, *Seattle City Directory*: 1969

[37] Stern, "Dissemination of Popular Books," p. 90.

architectural firms in Seattle during the first half of the twentieth-century—a period when Seattle developed into a major modern metropolitan city.

Charles Herbert Bebb (1856-1942) was born in Surrey, England, and educated at King's College, London, and the University of Lausanne. He furthered his studies in civil engineering at the London School of Mines and then worked as an engineer in the construction of a South African railroad from 1877 to 1882. Upon arriving in the United States he found work as an engineer at the Illinois Terra Cotta Lumber Company. He began work on Chicago's Auditorium Building while in this position and eventually served as superintendent of construction for the project under the architects Adler & Sullivan. He joined their firm around 1889. Through his work in the terra cotta industry and his experience with Adler & Sullivan, Bebb became skilled in modern building technologies and materials for the construction of fire-proof steel and iron skyscrapers and other commercial buildings. Bebb first arrived in Seattle in 1890 to act as superintendent of construction of the Seattle Opera House for Adler & Sullivan. Although the Opera House project never proceeded further than site excavation, Bebb returned to Seattle in 1893 to work as an architectural engineer for the Denny Clay Company, the major local manufacturer of terra cotta.[38]

Bebb left the terra cotta firm to open his own architectural practice in Seattle in 1898. In 1901, he formed a partnership with another former Adler & Sullivan employee, Louis Mendel. The partnership quickly became one of the most prominent architectural firms in Seattle, and over a period of 13 years the firm produced designs for some of the city's finest homes, hotels, business blocks, apartments, and civic projects in a variety of architectural styles.[39]

In 1914, when the partnership with Mendel dissolved, Bebb entered into an association with Carl F. Gould. The two remained in practice together until Gould's death in 1939. The two were well matched, with Bebb acting as engineer and partner in charge of management, contract, and specifications, and Gould as principal designer and planner.[40]

Carl Freylinghausen Gould (1873-1939) was born in New York and graduated from Harvard in 1898. He next studied at the Ecole des Beaux Arts in Paris for five years and upon returning to New York he served for two years as an intern in the offices of the prominent firm of McKim, Mead and White. He assisted Daniel Burnham's Chicago-based firm in the preparation of San Francisco's city plan in 1905, and eventually relocated to Seattle in 1908.[41]

In Seattle, Gould initially worked as a draftsman for Everett & Baker, and then for Daniel Huntington (1909), eventually forming an association as Huntington & Gould. They designed a number of houses and apartments and mixed-use projects and entered a competition for the design of the Washington State Capitol. Besides working in association with Huntington and designing independently for his own practice, Gould became involved in local social, arts and political organizations and causes. He was active in promoting the Bogue Plan (a Master Plan for the physical layout of the city) for Seattle, served in leadership positions with the Architectural League of the Pacific Coast, and served as president of the Fine Arts Society (1912-16, 1926-29).[42]

Around the same time that Gould entered into partnership with Bebb, he began lecturing at the University of Washington, establishing the Department of Architecture in 1914. Gould served as

---

[38] Rash and Anderson, "Bebb & Mendel," pp. 72-73. Also see 4.3.3.

[39] Rash and Andersen, "Bebb & Mendel," pp. 73.

[40] Booth and Wilson, "Bebb and Gould," pp. 175-176.

[41] Booth and Wilson, "Bebb and Gould," pp. 174-175.

[42] Booth and Wilson, "Bebb and Gould," p. 175.

head of the department from 1915 until 1926. Bebb also worked with Gould to establish an architecture curriculum at the University of Washington and supported Gould's activities to promote the cultural arts in Seattle.[43]

Between 1914 and 1924, the firm designed over two hundred projects. These projects were produced in a variety of architectural styles, depending upon the basic considerations of individual projects and building types and the desires of the client. The firm designed schools, hospitals, churches, memorials and monuments, residences, clubhouses, and commercial structures. Prominent works included the Times Square Building (1915), Government Locks at Ballard (1916) and the Fisher Studio Building (1915). One of Bebb & Gould's most prominent and important commissions was as campus planners for the University of Washington, which they undertook beginning in 1914. Besides creating the general campus plan, which was based on earlier plans by the Olmsted Brothers firm for the 1909 Alaska Yukon Pacific Exposition, Bebb and Gould designed 18 buildings for the campus over the next two decades. All of these buildings were designed in the Collegiate Gothic style. The most notable of these were Suzallo Library (1922-27) and the liberal arts quadrangle, including the Home Economics Building (1916), one of the first constructed.[44]

Charles Bebb was a founding member of the Seattle chapter of the American Institute of Architects, and both Bebb and Gould served in leadership positions in the local chapter. In 1910 Bebb was among the first Washington architects nominated to the status of Fellow.[45] Gould was named a Fellow in 1926.[46]

Bebb's participation in the firm dwindled greatly after 1924, and over the next decade Gould completed less than half the number of projects as the firm had managed in the first decade of its formation. In later years Gould explored Art Deco in the execution of the Longview Post Office (1932) and the Everett Public Library (1933-34). The firm also produced two nationally recognized projects in the Moderne style. These were the U.S. Marine Hospital (1930-32, now the Amazon.com building) and the Seattle Art Museum (1931-33). The partnership finally dissolved when Gould died in 1939. Bebb continued his practice with his draftsman, John Paul Jones, until Bebb passed away in 1942.[47]

**Building Contractor**

The building contractor was A. W. Quist & Company, who also built the Roosevelt Hotel (1930), a 17-story Art Deco building.[48]

## PHYSICAL DESCRIPTION

The Terminal Sales Annex building is located at the northern end of Seattle's Central Business District and at the southern edge of the Denny Regrade District. The property is located on the western side of 2nd Avenue between Virginia and Stewart Streets. The lot is one lot (30 feet)

---

[43] Booth and Wilson, "Bebb and Gould," p. 176.

[44] Booth and Wilson, "Bebb and Gould," p. 176-179.

[45] Rash and Anderson, "Bebb & Mendel," p. 76.

[46] Booth and Wilson, "Bebb and Gould," p.176.

[47] Booth and Wilson, "Bebb and Gould," pp. 176-179.

[48] City of Seattle, Department of Neighborhoods-Office of Historic Preservation, online database of historic properties and library resources. http://web1.seattle.gov/DPD/historicalsite/QueryResult.aspx?ID=-1181715551 Accessed, October 19, 2007.

south of the intersection of the Virginia Street and 2nd Avenue intersection, north of Stewart Street on the west side of the 1900 block of 2nd Avenue.

**Neighborhood Character**
Buildings immediately to the south to the subject building include retail buildings, a parking structure, and the Plymouth on Stewart (former St. Regis Hotel), located at the northwestern corner of Stewart Street. The Moore Hotel and Theater (1907, E. W. Houghton) and the Josephinum Hotel (1907, Black, James, Eames & Young, formerly the New Washington Hotel), occupy the eastern side of the block. Both buildings are City of Seattle Landmarks and represent some of the earliest development in the immediate area. The Terminal Sales Building (1923, Henry Bittman), a City of Seattle Landmark, is located at 1932 1st Avenue across an alley and immediately to the west of the subject building, and is connected to the annex by two sky-bridges.

The subject building is also one block east of the Pike Place Market Historic District and north of the Pike/Pine shopping district. Other buildings in the vicinity include early hotels, 1920s-era retail, light manufacturing buildings, and contemporary residential and business developments. Second Avenue accommodates one-way traffic traveling southeast, while Virginia Street accommodates two-way traffic.

**Site**
The Terminal Sales Annex Building extends to the limits of the property and the grade descends gradually southward from Virginia Street to Stewart Street, and descends approximately four feet from the 2nd Avenue entrance to the level of the alley on the west. The basement level is about seven feet below grade at the front of the building, and accommodates the loading dock at a level approximately three feet above the alley grade. The adjacent lots immediately to the north and south are paved parking lots.

**Building Structure & Exterior Features**
The Terminal Sales Annex is a five-level reinforced-concrete structure. The building is rectangular in plan, measuring 45 feet wide at the 2nd Avenue street-front (north-to-south) and 108 feet deep (east-to-west), with a total area of 4,860 square feet per floor. The maximum height of the building is approximately 81 feet, 6 inches from the alley level to the top of the elevator penthouse. The maximum height of the street-front façade is approximately 72 feet from the sidewalk to the top of the central raised parapet. Floor-to-floor heights are approximately: 10 feet, 4 inches from the basement level to the main floor; 17 feet, 4 inches from the main floor to the second floor; 13 feet, 6 inches from the second floor to the third floor; 13 feet, 6 inches from the third floor to the fourth floor, and 13 feet, 4 inches from the fourth floor to the top of the concrete roof slab. The building's structural system consists of load-bearing concrete perimeter pilasters on the northern and southern walls and a series of free-standing concrete columns located along a mid-building east/west line, creating two north/south spanning bays, and five east/west spanning bays supporting reinforced concrete beams supporting an integral reinforced concrete structural slab. This simple structural bay system is interrupted on the primary (eastern) façade where the building is divided into five bays, with the central bay supports reinforced by structural steel embedded within thin concrete columns, allowing them to support the eastern end of the central east/west beams.

The primary façade, the eastern street-front, is clad in terra cotta (currently painted light-grey) designed in the Collegiate Gothic Revival style. This façade is nearly symmetrical and is

horizontally arranged in base/shaft/crown hierarchical form, with five vertical bays running from base to cornice. The outer bays are framed by pairs of broad flat pilasters springing from rudimentary low buttressed bases terminating in splayed finials extending from the mid-level of the main floor to slightly above the second-floor spandrel. Narrower columns springing from narrow bases separate the three inner bays, the central bay of which is twice as wide as its flanking bays.

The eastern basement level façade is partially exposed above sidewalk grade and has grilled window openings on the four southern bays. These windows have recessed secondary lintels and an outer lintel with a chamfered detail that extends down the window jamb sides beginning with a corner radius.

On the main floor, the most northern bay contains a recessed entry accessing a vestibule and stairway. The names of the architects are inscribed on the northern side of the entrance. This entry portal extends upward approximately 12 feet to a spandrel with simple corner brackets supporting a fixed plate-glass wood-sash transom window. The entry portal currently has a pair of non-original aluminum storefront entry doors with an upper transom window.

On the façade's main floor level, at floor level, the two southernmost bays and the bay flanking the northern side of the central bay have tripartite raised spandrel panels, while the central bay spandrel has a blank non-original panel (This panels probably covers original panel inscribed with the name of the original building owner.). Above the spandrels the central three bays contain a large arched tripartite window, with the narrow shafts flanking the central bay acting as window mullions. The central bay window is fixed plate-glass in wood-sash, while the flanking windows are pivot plate-glass windows (presently fixed in place) with wood-sash. The southern main-floor bay has a fixed plate-glass window with an upper transom (presently retrofitted with an air-conditioning unit). The spandrels in the arched frieze above windows of the three central bays are have shallow-arched recessed panels supporting a projecting cornice molding that serves as the sill of the second floor windows. The second-floor spandrels at the outer two bays have arched central niches with a pair of flanking arched panels. The central niches partially protrude into the upper spandrel cornice/window sill, and originally housed full relief terra-cotta newsboy statuettes.

The building's shaft is comprised of the second, third, and fourth floor levels. The window configuration is nearly identical on each floor, as are the third and fourth floor spandrels. All windows are composed of wood-sash casements with upper leaded-glass transoms. The central bays are configured with two pairs of windows with a central wood mullion and upper transoms. The bays flanking the central bay each have a pair of casements with upper transoms, and the outer bays have a pair of casements with upper transoms separated by a central wood mullion. Of the 36 casement windows on these three floors, approximately half of the windows retain their original 15-light float-glass panes, while the others have had their glazing replaced with single pane plate glass. All original leaded float-glass transom windows remain. The spandrel panels of the upper levels are embellished, with the inner bay containing a central quatrefoil flanked by a pair of shields within an incised diapering; the two flanking bays containing a single shield within diapering, and the two outer bays containing tripartite inset raised panels.

The building's crown, or parapet, is in three parts: a minimal architrave above the fourth-floor windows, an elaborate frieze, and an upper cornice. The frieze consists of a trefoil corbel table above a dentil molding, interrupted between bays by the structural columns. The upper cornice contains a series of vertical multicolored painted niches covered with trefoil arches, the central one-third of which is raised approximately two feet above the outer portions. The two pilasters

framing the central bay extend beyond the simple rectangular capstone. The four outer piers extend through the parapet and capstone as false arch niches with canted sills.

Both the north and south façades are painted blank concrete party walls with no windows. The south façade does have one small exit doorway at grade near its mid-point.

The alley façade (western/rear) is non-primary. This façade contains a recessed central basement level loading dock with accessory service doors. The façade is dominated by two sky-bridges, located at the first and third floors connecting the building to the Terminal Sales Building across the alley, and by a large fire escape attached to the exterior wall south of the sky-bridges. Windows are primarily large single or paired industrial metal sash with fire-glass and operable awnings. The loading dock and service area are recessed at the rear of the building at grade level. The shaft of the freight elevator at the southwest corner of the building extends above the roofline to a penthouse, providing access to the roof.

The roof is surfaced with membrane roofing and has skylights. Mechanical equipment is also mounted on the roof surface.

**Plan & Interior Features**

The primary entrance is from 2nd Avenue via a non-original pair of doors at the northern end of the eastern street-front façade. These doors lead directly into a narrow, formerly exterior, entry vestibule, containing a short marble stairway leading to the first floor level landing and another pair of non-original entry doors. The walls of the original recessed exterior vestibule, including the stairway and upper landing, are clad with terra cotta paneling with an arch and shield motif. Past the doors is a small vestibule with an original primary staircase located to the right (north) accessing the upper levels. This staircase is clad in marble and has a decorative railing of cast iron with a wooden handrail. Secondary stairwells, which are reinforced concrete and utilitarian, are located in both the southwestern and northeastern corners of the building and provide emergency egress and direct access to the alley. Generally all circulation, service areas, and restrooms are located along the northern side of the building on all floors. Restrooms are located adjacent to the stairwells at each floor in both corners. The freight elevator in the southwest corner provides all floors.

The basement is partitioned into storage areas, mechanical space, and service workrooms. The freight elevator provides access to the basement loading dock, near the original, built-in freight scale.

The building's interior spaces were originally built as lofts at the upper levels with service areas in the rear (west) portion of the building. The building interior spaces have a variety of spatial configurations created by conventional 2x framing and gypsum board wall partitions to dividing the work/office spaces. The upper levels serve a single tenant per floor, and the first floor offers a variety of smaller individual office spaces.

The first floor differs in character from the more open and/or interconnected partitioned loft spaces of the upper floors. This floor has an interior corridor that divides the western two-thirds of the interior space from the eastern third of the interior. The corridor leads directly to the rear door at the sky-bridge leading to the Terminal Sales Building. Tenant spaces open onto the corridor along the northern side and small offices are located along the southern side of the corridor. The primary office space located to the south of the building entrance is characterized by the tall floor to ceiling windows and the clear space that is approximately16 feet high, accommodating a small mezzanine level in the southern portion of that space.

The large casement windows on the eastern side and the ceiling height of approximately 12 feet, 8 inches characterize the upper level loft floors. The second floor retains an open floor plan and what appears to be original fir flooring. The upper two floors have been partitioned in differing configurations. The large industrial sash windows characterize the west portions of all floors with views to the alley and the Terminal Sales Building's alley exterior. These areas contain the service stairs, restrooms, freight elevator, and sky-bridge entries and are oriented to service uses.

**Documented Building Alterations**

The building's exterior remains largely intact. The only notable structural change made to it is the addition of the sky-bridges at the alley side of the first and third floors, which were connected at existing window openings. The changes to the primary façade include the painting of the terra cotta cladding, removal of the original terra cotta newsboy statuettes, removal of the original wrought-iron gates and their replacement with a pair of aluminum entry doors. Large paired flagpoles flanking the central bay at the lower level that were mounted on the buttress piers have also been removed, as was the original bronze lettering that identified the name of the original owner of the building, and approximately half of the original leaded–glass casement glazing has been replaced.

The interior spaces were originally built with open floor plans featuring custom-designed library-like bookcases and wood paneled wainscoting lining the walls. The first floor originally contained offices for management and cashiers, and a vault room on the perimeter of the open floor space served as a small retail outlet space in the front (east) street-facing end. A partition of carved panel wainscoting, decorated on both sides, with wire-glass window panels above, divided the front office space from the open sorting room lined with large sorting tables on the other side. The upper floors resembled the sorting room, with bookcases and paneled wainscoting along the walls.

The first floor was altered and re-configured in 1954, to accommodate vendors for the Merchandise Mart, and the original custom-designed partition wall was removed. The mezzanine level in the first floor space was a later addition. The existing configuration of the individual office entries, the interior windows facing into the interior corridor, and the treatment of the corridor detailing date from the 1954 remodel. This configuration has been altered over the years as the building was adapted to more than one tenant, adapted to a variety of uses, and partitioned and altered. None of the original bookcases or wood paneling remains. The two upper floors have been fully partitioned.

## BIBLIOGRAPHY AND SOURCES


Allen, Edward. *Fundamentals of Building Construction: Materials and Methods.* New York, NY: John Wiley & Sons, 1999.

American News Company. *Covering the Continent: A Story of Newsstand Distribution and Sales.* New York: American News Company, 1930.

American News Company. *Serving the Reading Public: America's Leading Distributor of Books, Magazines, and Newspapers Celebrates 80 Years of Growth*. New York: American News Company, 1944.

*Architectural Record*, 42 (November 1917): 484-485.

Baist Map Company, Maps of Seattle: 1908, 1912.

Bebb, Charles H. & Carl F. Gould Architects, "Building for the Puget Sound News Company." Construction Document. August 1915.

BOLA Architecture+Planning. "Landmark Nomination of 1500 First Avenue South," 2001.

Booth, T. William and William H. Wilson. "Bebb and Gould." In *Shaping Seattle Architecture*: *A Historical Guide to Architects.* Edited by Jeffrey Karl Ochsner, pp. 174-179. Seattle, WA: University of Washington Press, 1994.

City of Seattle, Department of Neighborhoods-Office of Historic Preservation, online database of historic properties (DON database), and library resources. Online Parcel Viewer and Tax Records. Building permit records.

Crowley, Walt. *National Trust Guide/Seattle: America's Guide for Architecture & History Travelers*. New York, NY: Preservation Press, John Wiley & Sons, 1998.

Dorpat, Paul. "Now and Then: Towers of Talent," Seattle Times, June 2, 2006.

Dodrill-Rezghi, Beth. "Commodore Hotel—2013-17 Second Avenue—Landmark Nomination Report," August 2006.

Ferriday, Virginia Guest. *Last of the Handmade Buildings: Glazed Terra Cotta in Downtown Portland.* Portland, OR: Mark Publishing Company, 1984.

Jordan, R. Furneaux. *A Concise History of Western Architecture*. London: Thames and Hudson, 1969.

Jennings, S. A. "The Adrian Apartments Concrete Building." In *Pacific Financial, Real Estate, Building Record*, May 21, 1904.

Katz, Willis Armstrong. *Historical Survey of Washington Publishers and Printers From 1842 to 1956.* Unpublished Masters Thesis: University of Washington, 1956.

King County Tax Files: 0659000435, 0659000425

Kreisman, Lawrence. *Made to Last: Historic Preservation in Seattle and King County*. Seattle, WA: University of Washington Press, 1999.

Kroll Map Company, Maps of Seattle: 1912, 1920.

Layman, Earl and Mathew Lampe. "Terra-Cotta Clad and Ornamented Buildings in Seattle." In *Impressions of Imagination: Terra-cotta Seattle*. Edited by Lydia Aldredge. Seattle, WA: Allied Arts of Seattle, 1986.

Lewis, Michael J. *The Gothic Revival.* London: Thames and Hudson, 2002.

LUCILE Project website: http://sdrc.lib.uiowa.edu/lucile/ (The project documents publication history of a 19th-Century fiction work; includes information and references about the American News Company)

Morgan, William. *Collegiate Gothic: The Architecture of Rhodes College.* Columbia, MO: University of Missouri Press, 1989.

Museum of History and Industry online Digital Photo Collections.

National Parks Service, Historic American Buildings Survey. *What Style Is It?* Washington, D.C.: The Preservation Press, National Trust for Historic Preservation, 1983.

Onderdonk, Francis S. *The Ferro-Concrete Style.* Santa Monica, CA: Hennesy + Ingalls, 1928, 1998.

*Pacific Builder and Engineer*, Volume XX: August 7, 1915, pgs 32-33.

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

Postcard Scrapbook: no title, no date; interior page includes label "Shumate, Railroad Printer, Lebanon, IND," (contains postcards representing a variety of Seattle businesses; possibly an agent's sales sample book).

Rash, David A. and Dennis A. Anderson. "Bebb & Mendel." In *Shaping Seattle Architecture*: *A Historical Guide to Architects.* Edited by Jeffrey Karl Ochsner, pp. 72-77. Seattle, WA: University of Washington Press, 1994.

R. L. Polk and Company. *Seattle City Directory*: 1879, 1910, 1916, 1925, 1943, 1944, 1948, 1969, 1980, 1981, 1985, 1990, 1995, 2007.

Seattle Public Library, Seattle Room, Architect's Index and Scrapbooks.

Smith, Mark. "The History of American Terra Cotta and Its Local Manufacturers." In *Impressions of Imagination: Terra-cotta Seattle*. Edited by Lydia Aldredge. Seattle, WA: Allied Arts of Seattle, 1986.

Stern, Madeleine. "Dissemination of Popular Books in the Midwest and Far West during the Nineteenth Century." In *Getting the Books Out: Papers of the Chicago Conference on the Book in 19th-Century America.* Edited by Michael Hackenberg. Washington: The Center for the Book, Library of Congress, 1987.

Tebbel, John William. *A History of Book Publishing in the United States*. Volume 2-*The Expansion of an Industry*. New York, NY: R. R. Bowker.

Washington State Archives, Puget Sound Regional Branch. King County Property Record Cards: 0659000435, 0659000425.

***The features of the Landmark to be preserved include:***

The exterior of the building.

Issued: January 25, 2008

Karen Gordon
City Historic Preservation Officer

cc: William Justen, The Justen Company
Barbara Congleton
Larry Johnson, The Johnson Partnership
Paul Bottge, Second and Stewart LLC
Stephen Lee, LPB
Lisa Rutzick, DPD

Stella Chao, DON
Diane Sugimura, DPD
Cheryl Mosteller, DPD
Ken Mar, DPD