



The City of Seattle

Landmarks Preservation Board

700 Third Avenue · 4th floor · Seattle, Washington 98104 · (206) 684-0228

REPORT ON DESIGNATION

LPB 1/99

Name and Address of Property: Camlin Hotel
1619 9th Avenue

Legal Description:

Lots 9 & 10, Block 29 of Heirs of Sara A. Bell
2nd Addition

At the public meeting held on January 6, 1999, the City of Seattle's Landmarks Preservation Board voted to approve designation of the Camlin Hotel as a Seattle Landmark based upon satisfaction of the following standards for designation of SMC 25. 12.350:

- D. It embodies the distinctive visible characteristics of an architectural style, or period, or a method of construction*
- E. It is an outstanding work of a designer or builder*
- F. Because of its prominence of spatial location, contrasts of siting, age, or scale, it is an easily identifiable visual feature of its neighborhood or the city and contributes to the distinctive quality or identity of such neighborhood or the city.*

narrow hinged windows on floors 2-9. The two central "A" bays are accented with terra cotta quoins and mini-buttresses.

Located within each of the two "B" bays are four French doors which open onto the second floor balcony. The larger French doors are topped with brick hood moulds ending in terra cotta label stops. The two smaller central French doors have flat header brick arches topped with terra cotta hood moulds. Center bay "C", above the entrance, contains a window topped with a brick hood mould with terra cotta label stops.

Floors three through nine

Between the windows in bays "B" are stylized pilasters made of moulded brick. Terra cotta lion head consoles flanked by pairs of flags comprise the base of these pilasters. Between each floor are raised brick panels. A total of thirteen windows are within the seven bays. Window types include; narrow hinged windows in bays "A", a combination of four over one single hung sash and paired four over one single hung sash in bays "B", and paired four over one single hung sash in bay "C". All windows have glazed terra cotta lintels and sills. Only the third floor window sills are topped with weathering.

Tenth floor

The tenth floor of the hotel is elaborately decorated with brick and glazed terra cotta and a combination of windows and doors to simulate a clerestory. Two glazed terra cotta spires rise above the parapet from the two central "A" bays. Two smaller spires are at either end of the parapet. The spires are decorated with blind arcades, Tudor arches, and trefoils. A wide terra cotta frieze separates the 9th from the 10th floor and is decorated with quatrefoils and diamonds.

Within each of bays "B" and in bay "C", French doors open onto arcaded glazed terra cotta balconies and transoms are decorated with Y tracery. Beneath the center of each balcony (except in the "C" bay) is a fully sculpted terra cotta figure of a crouching man. The window grouping in the "B" bays are comprised of four casement windows topped with transoms decorated with Y tracery. The windows and French doors are framed with deep terra cotta Tudor arches. In each of the "B" bays, between the windows and doors, are glazed terra cotta niches containing terra cotta eagles. These three dimensional eagles are protected by conical shaped terra cotta hoods.

Above the doors and windows, the brickwork is accented with terra cotta to create a checker pattern. The glazed terra cotta cornice is decorated with escutcheons and a blind arcade of ogee arches. The parapet is castellated glazed terra cotta.

Eleventh floor

The eleventh floor is set back from the front elevation and provides an outdoor sitting area for the restaurant. The east wall of the eleventh floor has no decoration. A neon hotel sign which reads "Camlin" is atop the eleventh floor.

North, south and west elevations

The north elevation is comprised of eleven full floors. It is void of ornament and has a small two over one single hung sash window on each floor. The tenth floor has a small projecting window

Tudor arched hood moulds. The check-in desk is located to the south of the entrance on the east wall. It is tucked back into a recessed area denoted by a wide Tudor arch. This same design is on the opposite side of the entrance to the north and is furnished with couch, chairs, and tables. Shallow niches are cut into the back walls (west) of the lobby. This portion of the lobby is also furnished as a sitting area. In the center of the north and south walls are steps leading to offices and first floor hotel rooms. Each of these openings is decorated with a cast stone Tudor arched hood moulding and an iron grille.

Directly across from the entrance, on the west wall, is the doorway to the elevator lobby. The doorway is identical to the entrance with mahogany and glass double doors, sidelights and transom. The elevator lobby has two elevators on the north wall and a telephone vestibule which opens onto an outdoor garden and two story cabana. On the south wall is a marble niche and a brass letter box flanked by two openings; one leads to the outdoor swimming pool and the other leads to a lower level and underground parking. The walls of the elevator lobby are concrete with marble frames around the elevator openings. The rear (west) of the elevator lobby has been extended to provide access to a single story meeting room at the rear of the building. This room is accessed by doors on the north wall.

The interior of the remodeled elevator cabs are decorated with wood paneling, brass rails, and marble floors.

Upper floors

Floors two through ten are arranged in a T shape. The elevators open onto the hall, with one room at the west end, in the rear wing. The rest of the rooms run along either side of the T. All rooms and halls are carpeted. Windows have interior storms. Windows are set into the wall with no frames. Halls and rooms have painted door trim, baseboard and crown molding. All doors on the hall side have been resurfaced and now have raised panels. On the room side, the doors are mahogany with a single recessed panel. All hall and room light fixtures have been replaced.

The rooms vary in size from a single (first floor) to a suite of rooms. Originally designed to function as an apartment hotel, all rooms were equipped with kitchens excepting those on the first floor. Some of these kitchens survive, though many have been removed and extra beds or a bar area added. Some bathrooms have original wall and floor tile and fixtures.

Eleventh floor

The eleventh floor was originally designed to be two penthouse suites. In 1949, the suites were remodeled into a restaurant. Known as "The Cloud Room", this restaurant is still in operation today. It has been remodeled many times since 1949 with the most recent major renovation dating from 1980s. Originally, the restaurant, being the tallest building in the immediate area, had tremendous views from the north and west windows. This has been somewhat diminished over the years by the addition of taller buildings to the west.

When the Camlin Hotel opened on October 31, 1926, the east facade looked the same as it does today excepting the arched awnings. Originally an arched awning covered the entrance and extended down the stairs and across the sidewalk. There were no awnings on any of the

STATEMENT OF SIGNIFICANCE

The Camlin Hotel is significant as an excellent intact example of the Jacobethan style of architecture within downtown Seattle. Opening on October 31, 1926, the Seattle Times described the new hotel; "Nothing has been spared in the way of expense in its construction... The Camlin stands as a monument to Seattle development, a mark which equals anything to be found anywhere on the Pacific Coast." In *Hotel News of the West*, it is described as the "most striking structure ever built in Seattle". Designed by architect Carl Linde, it embodies all the characteristics typical of the Jacobethan style such as Tudor and Ogee arches, quoins, quatrefoils, contrasting terra cotta moldings, gargoyles, etc.

The Camlin Hotel was previously determined eligible for inclusion in the National Register under a Section 106 review process. This evaluation occurred in 1985 as part of the Downtown Seattle Transit Project.

Jacobethan Style

Between the wars, there developed an increasing interest in various historic architectural styles. Rather than a single architectural style being popular, this period is characterized by the architects' and the public's interest in all historic modes. Architects needed to be able to design in a number of different architectural styles to accommodate a client's taste. The most successful architects were capable of working in a number of different styles.

The Jacobethan style, one of the popular historic styles, was used between 1910 and 1935. Jacobethan is a composite term of the words Jacobean and Elizabethan. It describes an architecture based on sixteenth-century styles prevalent during the reigns of Elizabeth I and James I. It was most commonly used in large commercial projects. Typical elements of the style include; brick construction, Tudor arched openings, quatrefoil or medieval designs in decorative trim, contrasting stone or terra cotta moldings.

Within the downtown/uptown commercial core, use of the Jacobethan style is rare. The Rainier Club, designed by Kirkland Cutter in 1907, though designed in the English tradition, is quite different in appearance to the Camlin. Several buildings on the University of Washington campus are comparable to the Camlin such as the Suzzallo Library which is comprised of brick and terra cotta with English Gothic details. The Northcliffe Apartments designed by D. R. Huntington and the Edward J. O'Dea High School, both completed in 1924-25, are also in the Jacobethan style.

Carl L. Linde

Carl L. Linde (1864-1945), was a German native who settled in Milwaukee, Wisconsin in 1870. Before graduating from Milwaukee's German-English Academy in 1887, he apprenticed as an architect. In 1883 he went to New York to enlist in the Navy. After serving a year at the Newport, Rhode Island naval training station, his parents purchased his release. It is unclear whether he stayed in New York for a short time then or returned to New York after graduating from the Academy.

also listed on the National Register. These two Portland buildings and the Camlin Hotel represent the best examples of Linde's work in the Jacobethan style.

Other Jacobethan style buildings by Linde are less elaborate. The Irvington Court Apartments (not listed on the National Register), located in a middle class Portland residential neighborhood, is a much simpler design. The use of terra cotta is quite limited and lacks the elaborate cornice and base. The Jacobethan style was not typically used for single family residential designs and Linde was no exception. His residential work in Portland incorporated Tudor, Mediterranean, and Spanish Colonial styles. In addition to working in a variety of styles, Linde also worked with many different building types. The variety of types is evident in the eleven National Register listed buildings; industrial, commercial, hotels, apartments, and single family residential.

The Camlin Hotel

In 1926, the City of Seattle building industry was booming. The Chamber of Commerce described Seattle as "one of America's healthiest cities". Building permits increased every year from 1918 on and in 1926 they were valued at \$34,000,000. The population was increasing at a steady pace. The amount of money invested in hotels and apartment buildings was \$5,777,200.

Sometimes referred to as the 'Uptown district', the area where the Camlin Hotel is located, developed as a residential hotel and theatre area. Five theatres were constructed near the Camlin Hotel in the 1920s. The Paramount Theatre, located diagonally across from the Camlin is one of the few historic theatres to survive. Currently, as it was done historically, many people stay at the Camlin and attend the theatre.

The Camlin Apartment Hotel, named for developers Adolph Linden and Edmund Campbell, opened on October 31, 1926. An announcement in the Pacific Builder and Engineer described the building as having fireproof reinforced concrete construction with a brick and terra cotta exterior. It was to have two elevators, a phone in each suite, and wiring for radio. The total cost was \$450,000-500,000. The general contractor was listed as General Western Construction Company of Seattle and the terra cotta was done by Columbia Terra Cotta Company of Vancouver Washington. There were to be nine apartments on all but the first and top floors. The first floor would have eight rooms and the top floor would have two apartments.

Described by the Seattle Times as a European palazzi, the Camlin Apartment Hotel was designed to house the wealthy urban dweller. The plush interior was described as having mahogany woodwork, deep carpetings, and Italian mural decorations in the lobby. Originally 93 rooms were designed to accommodate Seattle apartment dwellers. Only eight rooms on the first floor were designed as a single chamber and bath (bachelor apartments). All other rooms were equipped with dinettes and kitchenettes.

When the Camlin Hotel was completed, there was a brick church to the south and a wood apartment building to the north. A few years later, these buildings were demolished. It was the owners' intent to construct an addition to the Camlin soon after the completion of the first

including the record pressing business. He died in 1969. Campbell was paroled at age in April 1937 at the age of 67. He took work as a credit manager for a few years before going to live with his daughter's family. He died in 1954.

The Vance Lumber Company purchased the Camlin Hotel in 1931 and began shifting the focus of the hotel from permanent guests to travelers. The Vance Corporation owned the building until its recent sale in 1997.

The features of the Landmark to be preserved, include:

The exterior of the building, including the roof, the main square portion of the lobby and the elevator corridor; and the site, excluding the cabana building, the meeting room addition, the pool and the pool area; and, that this action conforms to the known Comprehensive and Development plans of the City of Seattle.

Issued: January 12, 1999



Karen Gordon
City Historic Preservation Officer

KG:bjf

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