



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 272/06

Name and Address of Property: **Eitel Building**  
**1501 Second Avenue**

At the public meeting held on August 2, 2006, the City of Seattle's Landmarks Preservation Board voted to approve designation of the Eitel Building at 1501 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

### **DESCRIPTION**

#### **Location and Neighborhood Character**

The Eitel Building is located in Seattle's Central Business District. The city's major commercial and financial business buildings, as well its governmental buildings (city, county, and federal) and some cultural institutions (Seattle Art Museum and Benaroya Hall) are located to the south of the site. Major retail stores (Macy's, Nordstrom, and Banana Republic) are located to the east of the site. The Pike Place Public Market Historic District is located to the west of the site. Views to the seven-story Eitel Building are available from several blocks north and south of the site along Second Avenue, looking west from Pike Street and viewing east from the Pike Place Market.

#### **Site**

The Eitel Building is located at the northwestern corner of the intersection of Second Avenue and Pike Street. The two-story Levy Building is located immediately to the west and an open parking lot is to the north. The grade slopes up approximately 5' from Pike Street on the south to the building's northern edge. The site is nearly level from east to west. All adjoining streets have sidewalks.

## **Building Structure and Exterior Features**

The Eitel Building is a seven-story structure with tan colored brick cladding and terra-cotta ornamentation. The construction is a composite of un-reinforced masonry with a steel column and lintel base support system on its southern and eastern sides and an interior steel column and girder system supporting wood floor and roof framing. The building is composed within the three-part Classical mode of base, shaft, and capital, with the shaft elongated to create the major building mass. The seventh floor, being a later 1906 addition, slightly disrupts the proportions of this composition. The ground floor plan for the first floor is rectangular, covering approximately 100% of the underlying property, measuring 48' east/west and 116.5' north/south. The basement extends partially under the adjoining sidewalks and there is a City Light transformer vault under the sidewalk at the building's northeastern corner. The building has a light well on its western side, beginning with the second floor, creating a "C" building plan for the remaining six building stories. There are two primary facades, the south and east. The northern façade is blank, once serving as a party wall to the now demolished Lowman and Hanford Building, which had occupied the adjacent parcel to the north. The building is 93'-8" tall from its low point at Pike Street to the top of its parapet. Floor-to-floor heights are approximately 17'-7" from the basement to the first floor, 18'2" from the first floor to the second floor, 11'-6" on floors two through six, and 12'-10" from the seventh floor to the roof. The roof of the building is flat and is covered with membrane roofing.

The building's southern and eastern façades are primary. The base is composed of two parts; a lower mostly glazed storefront section, and an upper articulated brick masonry classical base section. The lower section is divided into two structural bays on the southern façade and six structural bays on the eastern façade and is approximately 21'-4" high from the Pike Street sidewalk level to the beginning of the upper section's terra-cotta lower cornice. Most bays are approximately 20' to 21' on center with the exception of the fourth bay from the south (third bay from the north), which is approximately 12' wide and contains the building's main entrance. Perimeter steel columns located at the western and eastern ends and at the mid point of the southern façade and at the southern and northern end and at intermediate points along the eastern façade support a large uncovered painted steel "I" beam that carries the decorative sheet metal fillet fascia of the upper portion of the base and the masonry above. The steel columns are covered with rectangular terra-cotta pilaster panels topped by classical terra-cotta column capitals.

The interior pilaster panel edges have simple bead and reel molding. The panel pilasters on the building's southeastern corner and the two intermediate columns north of it on the eastern façade do not continue to the ground as their lower sections have been replaced by smaller panels of dark blue 4" square tile with accent tile border banding. The westernmost pilaster capital on the building's southwestern corner and the northernmost on the building's northeastern corner are Corinthian, with acanthus leaves, spoke volutes and central fleur-de-lis. The capital bells have a central bud and flanking acones. The capital on the northeastern corner is severely damaged. The intermediate pilaster caps have wide rectangular astragals with a rinceau frieze that supports a pair of stylized Ionic capitals with a lower egg and dart motif supporting a floriated crown molding. The corner pilaster cap on the building's southeastern corner is similar, although wider, having three Ionic caps on its southern side and on its eastern side as it turns the corner. There is a panel spandrel running between

columns supporting a mezzanine. The existing storefront section has four lower recessed entries with a mixture of door types and relatively small display windows with either full plate glass or divided-light windows. All display windows have a lower skirt of 4" square tile with some incidental accent banding. All storefront are non-original to the building. The mezzanine section's exterior wall consists of large plate glass with intermediate vertical mullions, not necessarily aligned with the storefront divisions below. The northernmost storefront on the eastern façade has a rolling security screen.

The building's main entry is set within a brick masonry wall section, the only area on the southern and eastern facades where the masonry extends downward to the sidewalk level. The entry vestibule has an elaborate anterior Renaissance Revival round pediment classical portico composed of terra cotta as faux granite. Two groups of a pair of Corinthian columns and a matching pilaster sit upon a raised rectangular platform and support an indented entablature. The projecting frieze is fluted with lower beading, while the recessed portion of the frieze carries the building's name in capital letters within a panel. The interior of the arch has wide interior terra-cotta molding at the building face surrounding an elaborate metal fan grill with filigree covering an arched plate glass window. The cornice has florid dentilation and a reticulated corona and relatively simple cymatium. The entry cornice is raised at the inner column lines to form the circular arched pediment. The intrados of the arch consists of the same reticulated corona as the entablature and the soffit has two running rows of recessed four-leaf medallions. Crown of the arch has a flabelliform acroterion and the flanking flat sections of the cornice are crowned with vases. The northernmost portion of the cornice is chipped and the northern vase is damaged. The entry door presently has a metal security gate.

The upper section of the base is a little over one building story, its upper cornice forming the sills for the windows in the story above. The upper base of the southern façade is divided into four structural bays and the eastern façade is divided into nine structural bays. The two central bays on the southern façade are spaced closer together as are the second and third bays and seventh and eighth bays from the south on the eastern façade. The brick masonry is laid up in indented ranges, five courses between indents, the upper ranges carried over the windows and down to form voussoirs with crossettes. The windows are copper-sash one-over-one lower pivot and upper awning with smaller upper sash. The windows appear to be original. The base has a terra-cotta cornice band with echinus and astragal bead molding and a frieze with fretwork.

The building's shaft is composed of three stories, with four structural bays on the southern façade and nine structural bays on the eastern façade. The bays are spaced in the same proportion as in the upper base, with the two central bays on the southern façade, and the second and third bays and seventh and eighth bays from the south on the eastern façade having more elaborate treatment than the remaining bays. The windows in these bays are grouped vertically having recessed jamb bricks and recessed spandrels with horizontal terra-cotta panels, and the upper windows of the group having circular arches. The terra-cotta spandrel panels have an egg-and-dart inner molding and a small central raised cartouche with flanking floriated ornamentation. The upper window arches have gauged brick with drip caps of projecting brick and a projecting terra-cotta keystone with a floriated corbel and simple table. All windows within the shaft have terra-cotta sills with wave molding. Windows in the shaft are identical to those in the upper base. The shaft corners have quoins of indented terra-

cotta panels. The shaft also extends slightly above the upper floor with the upper terra-cotta fillet cornice forming the sill for the windows on the floor above.

The building's original capital is a single story with bay divisions in line with the stories below. The corner wall surfaces on the southern and eastern facades feature large rectangular terra-cotta panels with elaborate cartouches. Intermediate bays have plain indented brick panels. Windows are identical to those below. The building's crown is composed of a sheet metal fillet fascia similar to that above the street level storefronts, and a sheet metal ovolo cornice.

The building's seventh floor was added in 1906, after the original construction and repeats in simpler form elements from the building below. The masonry is laid up in indented ranges, five courses between indents similar to the building's upper base, although the coursing is strictly horizontal. The bay divisions on this floor are in line with the stories below, although the windows are shorter. The upper sheet-metal cornice is similar to the cornice crown, but smaller in scale. The building has a short parapet above the upper cornice.

The building has a fire escape hung from the eastern façade at the second bay from the southern face. The floor platforms are supported by metal brackets and have elaborate wrought iron filigree and appear as balconies.

The building's northern façade is nearly blank, having served as a party wall with the former adjacent building. The wall is composed of painted common brick and the remaining concrete structural shadows of the now demolished building. There are two large steel industrial-sash windows with center pivots centered on the façade on the seventh floor.

The building's western façade is utilitarian with a lower party wall, two vertical blank walls extending up the building's full height of the building on the northern and southern sides, and an interior light well with wood-sash lower pivot and upper awning windows of one-over-one, two-over-two, or three-over-three configurations lighting the interior. Some sheet metal vents snake up the façade and a utilitarian metal fire escape is hung off the northern end of the light well.

### **Plan & Interior Features**

Note: the interior was not inspected in preparing the report. All information concerning interior configuration was gathered from a permit submittal plan set submitted by Hewitt Architects and dated August 8, 2001, on file with the City of Seattle Department of Planning and Development. It was not possible to ascertain information concerning existing interior finishes and detailing, or the extent of historic material remaining within the building.

The main floor's interior floor plan is currently configured with the main entrance located on the eastern façade slightly to the north of the center of the building, with a recessed entry vestibule opening onto a long east/west lobby approximately 12' wide by 24' deep. An elevator has been inserted awkwardly into this space on the lobby's northern side. The main stairway is set to the rear of the lobby with enclosed stairs leading to the basement, accessed by way of a door to the south of these stairs. The remaining area on this floor is devoted to retail store use with two retail shops accessed from the southern façade and two accessed from the northern end of the eastern façade. Interior finishes of the existing retail areas are non-original and indistinctive.

The basement area apparently has some artifacts remaining from former restaurant use. Mechanical areas are located on the northern side of the building on this floor.

The existing configuration of the upper floors could not be determined.

### **Documented Building and Alterations (not including signage or electrical)**

Alterations to the street level exteriors include several alterations to all storefronts and signage, and the removal of the lower sections of column covers (pilasters) on the building's southeastern corner. Some ornamental features on this level are damaged. A security door has been added to the main entrance and a rolling security door has been added to the northernmost storefront on Second Avenue. The original cover for the main steel perimeter lintel on the south and east facades is now exposed rather than covered with signage.

The building's upper floor exteriors are largely original. Some windows on the seventh floor's southern façade are missing sash and have been boarded up.

The integrity of the interior spaces could not be surveyed.

<b>Date</b>	<b>Architect</b>	<b>Description</b>
1904		Move brick building from address to 2318 6th Ave. (permit # 25926)
1904	William Doty van Siclen	Excavation (permit # 26870)
1904	William Doty van Siclen	Foundations (permit # 27897)
1904	William Doty van Siclen	Build six-story building (permit # 28708)
1904	William Doty van Siclen	Build (permit # 29913)
1904		Balcony (permit # 30880)
1904	William Doty van Siclen	Finish basement (permit # 31936)
1904		Basement balcony (permit # 31704)
1905		Partitions (permit # 32239)
1905		Alterations (permit # 33924)
1905		Alterations (permit # 34523)
1905		Partitions (permit # 35244)
1906		Alter store fronts (permit # 40437)
1906		Add seventh floor
1910		Unknown (permit # 86062)
1914	Victor W. Vorhees (Design # 2602)	Restaurant and Beer Parlor for Ben Paris (permit # 137990)
1914		Alteration in basement for George B. Baker (permit # 137996)
1933	Waldo B. Christenson	Alterations to basement and storefront

		alterations permit # 309328
1936		Unknown (permit # 318717)
1944	Earl W. Morrison	Alterations to interior first floor partitions
1946		Unknown (permit # 347298)
1949		Alter basement for Ben Paris (permit # 397298)
1956	George Bolotin	Alterations to loft area for the Seattle Health Club (permit # 445015)
1961		Alter portion of basement into dining room for Ram Restaurant (permit # 492316)
1965		Partition second floor (permit # 511692)
1965		Alter existing entry stair to restaurant (permit # 511724)
1967		Install entrance doors at foot of existing stairway (permit # 521058)
1969		Install suspended ceilings in portion of first floor (permit # 5525797)
1972		Alter storefronts (permit # 538006?)
1972		Apply GWB to restrooms and ceiling (permit # 542931)
1984		Alter portion of lobby to use as flower shop by Tom McDermott (permit # 612883)
1984		Adult entertainment and bookstore for Jack Levy (permit # 614388)
1985		Alterations to mezzanine and first floor (permit # 616623)
1985		Storefront for Busy Shoes, combine two storefronts at corner of Second and Pike (permit # 616905)
1985		Alfy's Pizza for restaurant use (permit # 617651)
1985		Alterations to first floor and mezzanine for clothing retail store (permit # 621233)
1989		Alter interiors for use from beauty shop to specialty store for Kim Cheng (permit # 642914)
1993		Change use from restaurant to human services for Group Health (permit # 667523)

1995		Change use of portion of first floor from retail to common use (permit # 679693)
2004	Hewitt Architects	Renovation of entire building (not completed)

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## SIGNIFICANCE

### **Historic Site Context: Seattle's Commercial Development at the Turn of the Last Century**

The Eitel Building was one of the earliest substantial office buildings to be constructed in the area of Second and Pike in Seattle's downtown. Its construction was a reflection of the gradual early 20<sup>th</sup> century expansion of the business community northward from its origins in Pioneer Square to major focal points along Second Avenue. Spurred by the economic boom, a direct result of the 1897 Alaska Gold Rush, Seattle's population rose dramatically—growing from 43,000 in 1890, to 80,000 in 1900, to over 240,000 by 1910. Economic and population growth stimulated building development, and the Eitel Brothers, the developers of the building, were confident in their choice of location, at the end of Seattle's commercial spine. Their site was immediately north of the recently completed Bon Marche department store (1902, Saunders and Lawton) and just west of the Seattle Masonic Temple.

Before 1904, downtown commercial expansion had essentially stopped just north of Pike Street due to the abrupt grade change as Second Avenue ran into Denny Hill, essentially making Pike Street the “end of town.” As the bluff overlooking Elliott Bay halted development west of First Avenue, and southward development was limited by the Duwamish tidal estuary, commercial development generally moved eastward to Third Avenue and then to Fourth Avenue.

When Seattle's illuminati 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 Second Avenue to Fourth Avenue, was completed in 1910; over three million cubic yards of soil were removed. Land values in the area rose dramatically, e.g., lots valued at \$2,500 before the regrade subsequently rose to \$15,000.<sup>1</sup>

As regrade work progressed, buildings were built on Second Avenue north of Pike Street, including: Peoples Bank (1906, Bebb and Mendel), which replaced the Masonic Temple on the northeast corner of Second Avenue and Pike Street; the nine-story Standard Furniture Building (1905-07, A. Warren Gould) at Second Avenue and Pine Street; the seven-story Moore Theater and Hotel (1908, E.W. Houghton) at Virginia Street; and the New Hotel Washington (1906-1908, Eames & Young, now known as the Josephium), also at Second Avenue and Pike Street. Stirrat and Goetz pushed the commercial district eastward with their

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<sup>1</sup> Myra L. Phelps, *Public Works in Seattle: A Narrative History, The Engineering Department, 1875-1975* (Seattle, WA: Kingsport Press, 1978), pp. 15-21.

initially six-story Northern Bank and Trust Building (1906, Van Siclen, now known as the Seaboard Building) at Fourth Avenue and Pine Street. As the Pike Street Market developed west of First 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.

In some ways, Second 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 Marche and Frederick and Nelson, and Penny's and Rhodes department stores later anchored its north end.*<sup>2</sup>

The development of the area north of Virginia Street, however, would go largely unfulfilled, with major development occurring through the late 1920s in what was considered the new commercial core, extending eastward from Second Avenue to Sixth Avenue. McDougal and Southwick located their new department store on the southeastern corner of Second Avenue and Pike Street in 1914. Architect John Graham's Joshua Greene Building (1912) at Fourth Avenue and Pike Street; his new Bon Marche building at Third Avenue and Pine Street; and Bebb & Gould's Times Square Building (1913-15) at Fourth Avenue and Stewart Street, were among the first major north downtown developments as development shifted eastward. Henry Bittman's Terminal Sales Building (1923) at First Avenue and Virginia Street; his Northwestern Mutual Building (1928-31, now known as the Olympic Tower) at Third Avenue and Pine Street; Victor W. Vorhees' Joseph Vance Building (1927) at Third Avenue and Union Street; and the eleven story Republic Building (1927) at Third Ave and Pike Street were some of the last projects built in the area before the Depression.

Beginning in the late 1930s, the area around First Avenue and Pike Street generally declined and became the home of marginal businesses with shady reputations. Major urban renewal proposals of the late 1960s were eventually defeated with a public vote in 1971 that created a City of Seattle 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, although the area remains fraught with problems.<sup>3</sup> The recent redevelopment of the former Rhodes Building at Second Avenue and University Street with the Washington Mutual Tower (2005, NBBJ) represents a current trend for taller buildings in the vicinity.

### **Eitel Building/Second and Pike Building**

The first notice concerning construction of the building that later became known as the Eitel Building appeared in the February 13, 1904, issue of *Pacific Real Estate and Financial Record*.

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<sup>2</sup> Walt Crowley, *National Trust Guide/Seattle: America's Guide for Architecture & History Travelers*. New York, New York: Preservation Press, John Wiley & Sons Inc, 1998) pp.107-108.

<sup>3</sup> Alex Fryer, "One bad block," *Puget Sound Business Journal*. December 6, 1996.



*Within a few weeks the building on the northwest corner of Pike Street and Second Avenue will be razed and a new two-story office building will take its place. The site, which has a frontage of 48 feet on Pike Street, and a depth on Second Avenue of 120 feet, has been leased by Fred J. Eitel for a term of 50 years. The new building, which will be modern in every respect, will have two stores on Pike Street, and 100 offices on the upper floors. The front will be pressed brick, the construction of steel; there will also be an elevator service and the halls will be tiled. The total cost of the building will be \$75,000. The lease was negotiated by Russel Ulrich, agent for the building. Van Siclen is the architect.<sup>4</sup>*

As Fred J. Eitel and his brother David F. Eitel were both developers and contractors, it came as no surprise when, on March 16 of the same year, the brothers announced that they “will sublet the work on various small contracts” for the construction of their first major Seattle project.<sup>5</sup> By March 23, *Pacific Building Real Estate and Financial Record* could report that:

*The work of excavating the site for the Fred J. Eitel Building on Second and Pike Street is nearing completion. The contract for the iron and steel has been figured and let and in a few days bids for the concrete foundation and mason work will be opened by the owner.<sup>6</sup>*

On May 28, 1904, *Pacific Building Real Estate and Financial Record* reported that “bricks for Eitel Building will come from Denny Clay Co.” and that “Elston H. Camp furnished the terra cotta.”<sup>7</sup> On August 27, 1904, the same journal would report that:

*The Fred Eitel Building Company’s building, a 6-story structure at the northwest corner of Second Ave. and Pike St. is now up to 2-stories and the cost \$75,000. The plans for this building were made by W.D. Van Siclen. And the work is being carried out under the supervision of Fred. J. Eitel.<sup>8</sup>*

A photograph taken later in the year by Arthur C. Warner shows the building topped out at six stories, the roof under construction, and the windows missing from the upper floors. Construction debris litters Second Avenue, which dead ends abruptly at the bluff of Denny Hill. A large banner is strung across the southern face of the building, informing the public that the Seattle Commercial School would soon be moving into the building, and another sign at street level advertised the opening of the Max Ragley Drug Company in the southeastern corner of the building.

The building proved popular for on November 19, 1904, *Pacific Building Real Estate and Financial Record* reported that:

*Architect Van Siclen has prepared plans for and is now taking bids for the manufacturing and installing the fixtures and fitting up the “Pike,” a*

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<sup>4</sup> *Pacific Real Estate and Financial Record*, February 13, 1904, p. 7

<sup>5</sup> *Pacific Real Estate and Financial Record*, March 16, 1904, p. 5.

<sup>6</sup> *Pacific Building Real Estate and Financial Record*, March 23, 1904, p. 6.

<sup>7</sup> *Pacific Real Estate and Financial Record* May 28, 1904, p. 6.

<sup>8</sup> *Pacific Building Real Estate and Financial Record*, August. 27, 1904, p. 14.

*fashionable grill room with a mission similar to the Rathskeller. The Pike will occupy the entire basement of the Eitel Block and Second and Pike.<sup>9</sup>*

Once the building was finished, the Eitel brothers moved their offices to the second floor of the building and other tenants moved in.<sup>10</sup> The Eitels particularly courted medical professionals as tenants, probably making the building the first building in the United States designed from the beginning for this use. A brochure advertising rental space in the building proclaimed that:

*Believing this location to be especially adapted for a home or headquarters of the medical profession, the management will endeavor to rent the entire office space exclusively to physicians and dentists, and with this end in view have secured as a tenant for the corner store the well-known druggist, Max Ragley.*

*It will be our aim to lease office space only to those of good standing in the profession. Advertising doctors or dentists being entirely excluded.*

*Each office or suite will have electric light, gas, hot and cold water, janitor service and compressed air, all with the exception of light to be furnished without extra charge.<sup>11</sup>*

A photograph taken around the beginning of 1906 by photographer Ashael Curtis, looking north from the roof of the Boston Building, and another by the same photographer at the same time from the roof of the Bon Marche, show the work progressing on the regrading of Second Avenue and the Eitel building with tenant signs on all floors. Wilson's Dancing Academy occupied a portion of the sixth floor, the Seattle Commercial School occupied the fifth floor with its associated West Coast Sales Company, and various medical offices were on the second and third floors. The northernmost street level space on Second Avenue was occupied by a ten-cent store and the entire Pike Street façade taken up by Ragley's Pharmacy.<sup>12</sup>

Office buildings were good investments, as long as the city remained prosperous. In 1906, the *Seattle Post Intelligencer* noted that office space was critically short in Seattle and that "Every Good Building in the City is Filled to Capacity."<sup>13</sup> The Eitel brothers' investment in the building was rewarding enough that they sold the building on March 7, 1906, to the J. A. Livesley Company, who intended to hold the property as a part of a number of "permanent income investments."<sup>14</sup> In September of that year the new owners announced that they intended to add an additional story to the building. The company received a permit for the \$18,000 addition later that month.<sup>15</sup> The seventh floor has detail similar to the rest of the building and was probably also designed by Van Siclen.<sup>16</sup>

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<sup>9</sup> *Pacific Building Real Estate and Financial Record*. November, 19, 1904, p. 14.

<sup>10</sup> *Polk's Seattle City Directory*, 1905.

<sup>11</sup> Young, 2004. It is interesting to note that the Eitel Building turns up in case law in *Dunlap v. Sunberg* (55 Wash. 609, Pac. 830 (1909) as a case of physicians attempting to remove osteopaths from the building.

<sup>12</sup> At this time the street level southern façade is open as an arcade and the southern portion of the eastern façade from the building's corner to the main entry is solid brick masonry with the exception of two small square windows.

<sup>13</sup> *Seattle Post Intelligencer*, September 16, 1906, p. 7.

<sup>14</sup> *Seattle PI*, March 8, 1906, p. 1.

<sup>15</sup> *Seattle PI*, September 16, 1906, p. 7.

<sup>16</sup> Buildings were often designed at this time to receive additional stories. Van Siclen's 1906 Northern Bank and Trust Building (now known as the Seaboard Building) received an additional five stories four years after it was built and John

Ragley's Drugs was replaced by Swift Drugs before 1920. Swift was replaced by Bartell Drug Store #9 in the corner location in 1922. A 1922 photograph clearly shows Bartell in place, with new alterations to the original storefront and a mezzanine filled with dining tables is evident above Bartell's retail floor.<sup>17</sup> The photo also shows a sign for Ben Paris Cigars, Lunch and Cards at the western end of the southern façade. A later 1926 photo by Webster & Stevens shows the Block Brothers Umbrella Shop at the northern end of the eastern façade. Signs for mainly dentist and doctor offices can be seen on the second through fourth floors, with the George Baker Store occupied the fifth floor.<sup>18</sup> The Webster & Stevens photograph also clearly shows the building's original detailed terra-cotta cornice and the smaller terra-cotta upper cornice for the added seventh floor.<sup>19</sup>

In 1937, the building was owned by Maple Epler.<sup>20</sup> Sometime between 1926 and 1937, the elaborate upper terra cotta cornices had been replaced with simplified sheet-metal ones. Ben Paris still occupied the basement of the building with an entry on the western end of the southern facade, Bartell occupied the corner location, and a beauty salon and a drapery store were located to the north of the building's main entry. The rest of the building was by then more broken up into individual offices. The building's second floor was occupied by two dentists, a chiropractor, and a finance company. The third floor was occupied by two chiropractors, an osteopath, an employment bureau, a watchmaker, a lapidary, and Harry Riggs, who offered scalp treatments. The fourth floor had some vacant space, with a physical therapist, and Virginia L. Cole "Baths," occupying the remainder of the floor. A physiotherapist, a therapist, a "doll hospital," two dentists, a physician, a beauty shop, and an embroidery shop all occupied the fifth floor. The sixth floor had some vacant offices with a real estate office, a faucet manufacture's representative, an employment agency, and Viola M. Edwards, who did electrolytic treatments. The building's seventh floor also had vacant space with the remaining space occupied by James & Merrihew Photographers, and the "Ideal Club."<sup>21</sup>

The building was sold to L.E. Nudelman in 1946.<sup>22</sup>

By 1948, Ben Paris and Bartell Drugs still occupied the street fronts on the southern façade, and the drapery shop and the beauty shop were still in place at the northern street front, along with a pen and card shop. The building's upper floors were a mixture of medical offices with various offices rented to a wide spectrum of tenants including: a tailor, beauticians, two photographers, a lapidary, union representatives, attorneys, a typewriter repairman, two psychic readers, manufacturer's representatives, a clothing manufacturer, two dressmakers, a watch repairman, a jeweler, S&H Stamps, a fur shop, a ballet academy, the Washington Republican Club, and several attorneys.<sup>23</sup>

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Graham Sr.'s 1928 Bon Marche (now known as Macy's) also received additional floors. It is probable that some of the planned additions involved limited available financing and others, such as the Bon Marche, were a conservative effort to plan for anticipated future increase in capacity.

<sup>17</sup> Architect Victor Vorhees designed the original interiors for Ben Paris in 1914 (design #2602). The design shows a grand stairway leading down from the building's main entry to the basement area.

<sup>18</sup> *Polk's*, 1925.

<sup>19</sup> These cornices were later removed and replaced with the present simple sheet-metal cornices.

<sup>20</sup> Washington State Regional Archives (WSRA), King County tax file: 197570-0645.

<sup>21</sup> *Polk's*, 1937.

<sup>22</sup> WSRA, PRC #197570-0645.

<sup>23</sup> *Polk's*, 1948.

The building's decline on the street level was evident in 1958 by the absence of the building's street front tenants, Bartell Drugs and Ben Paris Cigars.<sup>24</sup> Lindy's Shoe store and the Metropolitan Health Studio had taken over Bartell's old space and the building's basement had become the Uptown Transport Grill. The beauty shop and drapery store still occupied the northern street front. The upper floors were still occupied by a plethora of medical offices, attorneys, union offices, and small businesses, although several vacancies were scattered throughout the building.<sup>25</sup>

By 1968, only the building's street level and second floor were occupied. Lindy's Shoe store and the Metropolitan Health Studio remained, but the basement was now the Ram Restaurant and Cocktail Lounge. Dominick's Beauty Salon was the sole tenant on the Second Avenue side. The building's second floor was occupied by an employment bureau, a lending library, and a watch repairer, with the remaining space vacant.<sup>26</sup>

By 1978, no tenants remained on any of the upper floors. The Pike Street storefronts were occupied by the American Amateur Union, the American Federation of Amateur Body Builders, and the Metropolitan Health Club, with the basement occupied by Pepe's on Pike restaurant. The Second Avenue storefronts were occupied by a beauty shop and a travel bureau.<sup>27</sup>

Currently the building's upper floors remain vacant. A wig shop and a small snack shop occupy the Pike Street storefronts and a beauty shop and the King County Department of Health's needle exchange program occupy Second Avenue storefronts. The building stands largely vacant.

### **Historic Architectural Context: The Development of the "Skyscraper " and Classical Revival**

The development of multi-level office blocks is largely attributed to the refinement of steel-frame construction allowing for non-load bearing masonry curtain-walls, and to the invention of modern elevators systems. This combination of technologies was first explored in Chicago in the 1890s, with the Reliance Building (1890-94, D.H. Burnham), the Marquett Building (1894, Holabird and Roche), with many others soon following.<sup>28</sup> Owners and developers, and their architects, soon embraced these new technologies, realizing the advantages of multiple floors on the same footprint, increased useable interior space due to thinner walls, the ability to incorporate larger windows, thereby increasing interior daylighting, faster construction, and increased transparency of street level façades facilitating sales displays. Although the design of the Reliance Building foreshadows the modernism of the Bauhaus, the Marquett Building is a better example of the trend toward reinterpretation of classical motifs in larger and taller buildings. Architects had been traditionally trained to articulate buildings in the three part Classical manner of base, shaft, and capital, with a base of one story, a shaft of two or three stories, and a capital of one story. Within this mode, it was a simple step to extend the shaft to execute a taller building by inserting multiple stories within the shaft. Classical revival styles, particularly Renaissance, easily adapted to the new technique and at the same

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<sup>24</sup> Ben Paris had by then moved to his new location across the street from the Bon Marche.

<sup>25</sup> Polk's, 1958.

<sup>26</sup> Polk's, 1968.

<sup>27</sup> Polk's, 1978.

<sup>28</sup>R. Furneaux Jordan, *A Concise History of Western Architecture* (London: Thames and Hudson Ltd., 1969), pp. 303-311.

time provided architects the opportunity to dress their buildings with florid ornamentation utilizing versatile relatively light terra cotta, rather than heavier carved stone. *See Figure 61.*

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.

At the turn of the last century, the Richardsonian aesthetic was firmly entrenched in the minds of local architects, all of which had arrived to this "distant corner" of the country to find new opportunities to develop their practices. The Pioneer Building (1889-91, Elmer H. Fischer) is probably the best extant example of a traditional masonry building in Seattle with the heavy rusticity of this style. But the construction techniques and styles of the "Chicago School" were widely published and steel-frame construction soon arrived in Seattle. The Alaska Building (1903-04, Eames and Young) is thought to be the first "skyscraper" built in Seattle. Charles W. Saunders was amongst the first Seattle architects to explore steel frame construction with the original Bon Marche Store (1900-02, Saunders & Lawton, destroyed) on the southwestern corner of Second Avenue and Pike Street, and the Lumber Exchange Building (1902-03, Saunders & Lawton, destroyed) at the southwestern corner of Second Avenue and Seneca Street.

#### **Original Building Owner: David F. Eitel & Fred J. Eitel**

Fred Eitel came to Seattle in 1902, organizing the Eitel Land Company with his brother David F. Eitel. The company's original offices were located at David F. Eitel's residence at 614 10<sup>th</sup> Avenue.<sup>29</sup> Their first major Seattle project was the Eitel Building, on the southwest corner of Second Avenue and Pike Street. The brothers moved their offices to the second floor of their new building in 1905.<sup>30</sup> The Eitel Building was sold in 1906 to J.A. Livesley, after which the brothers explored other investment opportunities.<sup>31</sup>

Fred J. Eitel was the prime mover for the development of the Eitel Building at Second Avenue and Pike Street in 1904. In 1906, Fred Eitel became involved with the Lockleven development on the east shore of Lake Washington just north of Meydenbauer Bay.<sup>32</sup> William D. Van Siclen designed the Pier, waiting room, and other improvements for the development in 1906.<sup>33</sup> Fred Eitel moved to Bellevue around 1918, and helped form the Bellevue Water Company.<sup>34</sup> He at that time listed his profession as a civil engineer. In 1929, Eitel was a founding director of the short-lived Bellevue State Bank, which closed its doors in 1931, without loss to any depositor.<sup>35</sup> He also served on the Bellevue School Board for many terms. He was killed in automobile accident on October 18, 1938.<sup>36</sup>

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<sup>29</sup> Polk's, 1902.

<sup>30</sup> Polk's, 1905.

<sup>31</sup> *Seattle PI*, March 8, 1906, p.1.

<sup>32</sup> Mary Ellen Piro, Eastside Heritage Center, telephone interview, April 7, 2006.

<sup>33</sup> *Pacific Building and Engineering Record*, Sept. 15, 1906.

<sup>34</sup> *Seattle PI*, November 9, 1938.

<sup>35</sup> Piro, 2006.

<sup>36</sup> *Seattle PI*, November 9, 1938.

### **Building Architect: William Doty Van Sichen (1865-1951)**

The architect of the Eitel Building was William Doty Van Sichen.<sup>37</sup> He was born in Clearwater, Michigan, on April 29, 1865. There is no known information regarding any formal architectural training Van Sichen may have undertaken. He may have practiced architecture in San Jose, California, between 1895 to 1900.<sup>38</sup> Van Sichen was a contributor, in 1893 and 1895, of architectural drawings and competition designs to *California Architect and Building News*.<sup>39</sup> His published designs show an early use of Spanish and Italian motifs and revival forms and he probably was instrumental in the introduction of these styles to the northwest.

Van Sichen's 1901 arrival in Seattle was probably due to the prosperity associated with the Klondike Gold Rush of 1897. Van Sichen initially worked as a draftsman for James Stephens.<sup>40</sup> Stephens became the architect for the Seattle School Board in 1900, and Van Sichen most likely assisted him with his drawings for the Green Lake School (1901-02, destroyed), which became the basis for the Model School Plan for the grammar schools the School Board anticipated building during the following decade. Later in 1901, Van Sichen went to work for the Seattle architectural firm of Charles Saunders and George Lawton.<sup>41</sup> Saunders & Lawton was then designing the original Bon Marché Department Store on the southwestern corner of Second Avenue and Pike Street (1901-03, destroyed), the Lumber Exchange Building (1902-03, later the Medical Arts Building, destroyed) on the southwestern corner of Second Avenue and Pike Street, and the Walla Walla (later Horace Mann) Elementary School (1901-02, 2400 East Cherry, Seattle).<sup>42</sup>

In 1902, Van Sichen established an independent practice, and continued working in Seattle until around 1912.<sup>43</sup> His extant buildings all show a fine degree of detailing. The now deteriorating Eitel Building (1904-06) and the Seaboard Building (1906-1907, City of Seattle Landmark, NHR) represent sensitive mixtures of classical and Mediterranean influences. Many of his buildings demonstrate his continued appreciation of Mission Revival design and ornamentation including the San Remo Apartment House (1906-07, City of Seattle Landmark).<sup>44</sup> He became a member of the Washington State Chapter of the AIA in 1902, serving as second vice-president of the Chapter in 1905.<sup>45</sup>

His residential commissions, many in his specialty "Spanish style" number several dozen scattered throughout Seattle and ranging as far away as Bremerton and Enumclaw.<sup>46</sup>

Elevations and renderings for his buildings frequently appeared in local newspapers and building trade journals, such as *Pacific Builder and Engineer* and the *Seattle Daily Bulletin*.<sup>47</sup>

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<sup>37</sup> *Pacific Real Estate and Financial Record*. Feb. 13, 1904.

<sup>38</sup> Dennis A. Anderson and Jeffrey Karl Ochsner, "Van Sichen, William Doty, in *Shaping Seattle Architecture: A Historical Guide to Architects*, ed. Jeffrey Karl Ochsner (Seattle, WA: University of Washington Press, 1994), p. 353.

<sup>39</sup> Karen J. Weitze, "California's Mission Revival," in *California Architecture and Architects*, No. 3, ed. David Gebhard. (Los Angeles, California: Hennesy & Ingalls, 1984), p. 68.

<sup>40</sup> Anderson and Ochsner, "Van Sichen," p. 353.

<sup>41</sup> *Polk's*, 1901.

<sup>42</sup> Jeffrey Karl Ochsner, "Charles W. Saunders," in *Shaping Seattle Architecture: A Historical Guide to Architects*, ed. Jeffrey Karl Ochsner (Seattle, WA: University of Washington Press, 1994), pp. 34-39.

<sup>43</sup> Anderson and Ochsner, "Van Sichen," p. 353.

<sup>44</sup> *Pacific Building and Engineering Record*, July 28, 1906. Van Sichen possibly designed and built this building as a speculative investment.

<sup>45</sup> *Pacific Engineering Record*, December 16, 1905, p. 3.

<sup>46</sup> See Appendix 2.

The AIA Washington State Chapter's Exhibition of Architecture and the Allied Arts at the Alaska-Yukon Pacific Exposition (1909) featured six designs by Van Siclen, including number 330, the San Remo Apartment House.<sup>48</sup>

In 1911, Van Siclen briefly joined Louis Macomber in a partnership based in Vancouver, B.C.<sup>49</sup> He relocated to Edmonton, Alberta, in 1912, where he completed several commercial commissions including the Kelly Building (ca. 1914).<sup>50</sup> Around 1925, Van Siclen moved to Brownsville, Texas. He was in active practice in Brownsville throughout the 1920s.<sup>51</sup> His work consisted mainly of small commercial stores, clubhouses, apartments, and residential work. He died in Brownsville on July 14, 1951.<sup>52</sup>

## **Other Associated Individuals or Firms:**

### **Benjamin M. Paris**

Benjamin M. Paris and his brother J.W. Paris owned a cigar store and pool hall at 2224 California Avenue in West Seattle around 1910. In 1914, Ben Paris commissioned architect Victor Vorhees to design a new cigar store and café in the Eitel Building on Second Avenue and Pike Street in downtown Seattle.<sup>53</sup> The establishment featured a cigar counter on the main floor and lunch counter and card room in the basement. Ben Paris, as the place was called, became a fixture in the male community in Seattle—a place to socialize. Ben Paris as a young man was an ironworker and then union representative. Paris became a widely respected businessman in the community and recognized sportsman, and his namesake cigar store, café, and card room was a magnet for the local business people. Patrons would gather to lunch and swap fishing stories and even get their hair cut. Theater promoter Guy Williams reminisced that in the 1930s “you could cash your check—if you had one, get your shoes shined, shoot snooker, play cards, (and) get a meal for” filling a card table for a game of Rummy.<sup>54</sup> The oldest bass fishing club was founded at Ben Paris in 1931, the same year as Paris sponsored Puget Sound's first salmon derby.<sup>55</sup> His store reportedly had large aquarium with live bass. Paris himself also published a comprehensive Northwest fishing guide and organized the first Puget Sound salmon fishing derby. Paris at one time also had other stores in Auburn and at the Colman ferry terminal.<sup>56</sup> The Ben Paris Sporting Goods and Recreation Company built the first ski lift at the Snoqualmie Ski Bowl in 1937.

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<sup>47</sup> Lawrence Kreismann, “*Landmark Nomination-Northern Trust and Bank Building*,” (Seattle, WA: Office of Urban Conservation, Department of Neighborhoods, 1987)

<sup>48</sup> American Institute of Architects (AIA), Seattle Chapter. “Exhibition of Architecture and Allied Arts” (Seattle, WA, 1908).

<sup>49</sup> Donald Luxton, *Building the West-Early Architects of British Columbia*. (Vancouver, BC: Talonbooks, 2003), p. #.

<sup>50</sup> Luxton, *Building the West*, Excerpted by author. The Kelly building is listed in Edmonton's Register of Historic Places in the “A” classification.

<sup>51</sup> Stephen Fox, “Known Texas Buildings and Projects,” Unpublished compilation of designs in Texas attributed to W.D. Van Siclen, 2003.

<sup>52</sup> *Brownsville Herald*. “Retired Local Architect Dies at Home.” July 15, 1951, p.#.

<sup>53</sup> Victor Vorhees, Design No. 2602 (1914). Incidentally, Ben Paris was hired as Union Representative for Local 302 of the National Union of Steam Engineers of America and the Local 36 of the Structural Steel Workers Union in 1914. The Eitel building housed some union offices.

<sup>54</sup> Emmett Watson, Ivar Haglund, and Guy Williams. Oral transcript regarding Ben Paris during 1930s. Paul Dorpat collection.

<sup>55</sup> Ben Streater, “America's Oldest Bass Club,” <http://www.westernbassclub.com/Bassmaster.html>, accessed April 6, 2006.

<sup>56</sup> MOHAI. “Guide to the Ben Paris Photographs and Other Materials, 1909-1943.” Seattle, Washington. p.1.

Ben Paris moved from the Eitel building in the 1950s, continuing to operate what had become the main store at Fourth Avenue and Pine Street, across the street and to the east of the Bon March. Like its predecessor, the new Ben Paris was located in the basement, but also included a sporting goods store.

### **George H. Bartell**

George H. Bartell founded the Bartell drugstore chain in Seattle in 1890. His business plan was summed up in the company's original slogan "Prescriptions Carefully Compounded At All Hours." Bartell Drug Store No. Nine was located in the southeastern corner of the Eitel Building approximately between 1925 and 1958. In the late 1920s, Ben Paris's Terminal Concessions Company and Bartell Drugs entered jointly into a seventy six-year lease of the Eitel Building and explored merging operations, although the economic depression, beginning in 1929, ended further negotiations.<sup>57</sup> Bartell Drugs is presently the Northwest's largest locally owned drugstore chain.

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<sup>57</sup> MOHAI. Undated news clippings from Ben Paris scrapbook.



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

*The exterior of the building*

Issued: August 16, 2006

Karen Gordon  
City Historic Preservation Officer

cc: Richard Nimmer  
Glenn Amster  
John Chaney  
Larry Johnson  
Stephen Lee, LPB  
Bernie Matsuno, DON  
Diane Sugimura, DPD  
Cheryl Mosteller, DPD  
Ken Mar, DPD