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 319/10

Name and Address of Property: **Lloyd Building**
601 Stewart Street

Legal Description: Lot 4, Block 6, Addition to the City of Seattle, as laid off by the heirs of Sarah A. Bell, deceased (commonly known as Heirs of Sarah A. Bell's Addition to the City of Seattle), according to the plat thereof recorded in Volume 1 of Plats, Page 103, records of King County, Washington;

Except the northwesterly 7 feet of Lot 4, condemned for street purposes under King County Superior Court Cause No. 58229, as provided by Ordinance No. 14881 of the City of Seattle.

Situate in the City of Seattle, County of King, State of Washington.

At the public meeting held on August 4, 2010, the City of Seattle's Landmarks Preservation Board voted to approve designation of the Lloyd Building at 601 Stewart Street 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, period, or of a method of construction; and

E. It is an outstanding work of a designer or builder.

PHYSICAL DESCRIPTION

The Lloyd Building is a ten story office building, clad in golden-buff brick, with cream colored terra cotta trim, is located on the southeast corner of 6th Avenue and Stewart Street. It includes a basement level and has a flat roof and parapet.

Plan, Structure

The building footprint of approximately 120 feet by 53 feet is slightly irregular, with a shape that is closer to a parallelogram, although this is not immediately obvious from observation in the field. Above the ground floor, along the back south alley side, the floor plan cuts away

and is a slightly irregular L-shape. The basic structure is concrete, with regularly spaced hexagonal columns on the interior and continuous concrete piers, which define the bays along the exterior, particularly along Stewart Street. In general, the bays defined on the interior of the structure are reflected in the exterior street facing elevations.

Elevations – General View

The main façade along Stewart Street has six bays, while a secondary façade along 6th Avenue has three bays. Storefronts and a main entry are located at the ground level along Stewart Street. There are also storefronts along 6th Avenue. A minor elevation, facing east (or northeast because of the skewed street grid) has one bay, clad in brick and terra cotta, while the other two bays, which were not meant to be seen from the street, are unclad concrete. Some of the original windows have been replaced with vinyl units. A fire escape is also attached along this east wall. A back elevation facing south is clad in concrete, now painted beige and was not meant to be seen from the street. It currently faces a parking lot, which also adjoins the east elevation.

North Façade on Stewart Street

The Stewart Street façade is striking because of the proportion and careful organization of its parts and because of the detailing of its cladding and delicate ornamentation. The ornament, which includes typical Beaux Arts Renaissance inspired floral and leaf motifs, is more extensive at the ground levels and also becomes increasingly intricate toward the top of the facade.

At the ground level, the six storefront bays are set between engaged piers, each clad with a granite base, white terra cotta shaft and distinctive terra cotta capital. The piers read as terra cotta clad pilasters. Typically the shaft of each pier has an interior recessed rectangular area, with a large incised "V" (for Vance), set at the top of the rectangle. The face of the capital, which is flat, consists mainly of an incised rectangle, adorned with wave shapes, placed to each side of a florette. An egg and dart band decorates the echinus of the capital.

Directly above the storefronts, there is continuous terra cotta cladding, with some ornamentation. Over each capital, there is an inset rectangle, with a florette at its center; and there are longer, inset rectangles, emphasizing the spandrels directly over the storefronts. Located at the second bay from the west, there is a major entry, with "Lloyd Building," inscribed in incised letters over the door. A projecting classical cornice, clad in terra cotta, surmounts this. Notable ornamental detailing includes a continuous band of simplified acanthus leaf shapes on the cornice's projecting face. A continuous band, consisting of a repeated, stylized leaf pattern, decorates the underside of the projecting cornice, where it meets the wall.

A similar band decorates the underside of the projecting cornice above the second floor and extends out over the shorter pilasters of the second level. The shallow, terra cotta pilasters define brick clad bays, which are largely taken up by fenestration. Each window opening features a series of three windows with transom lights. The central window is wider than the windows to each side of it.

From the third floor to the ninth floor, each bay features two separate double-hung windows with terra cotta sills. Bays are accentuated and the piers expressed by seven-story engaged pilasters, with terra cotta bases, shafts clad in brick, and modified Ionic capitals. The Ionic capitals include an egg-and-dart band, set between volutes, all set above a simple terra cotta band, which is adorned by three florettes. Between the tall pilasters, the cladding is brick. Surmounting the pilasters and across the facade is a terra cotta band, which includes round disks placed symmetrically above the pilasters, with two equidistant disks, set between.

At the top level of the façade, directly above each of the pilasters, is an ornate terra cotta bas-relief, consisting of a typical Renaissance Revival plant motif, topped by a shield. A horizontal band, which includes an overhanging roll molding, tops this portion of the façade. On top of this is continuous terra cotta frieze, which includes squares above the pilasters, each with an inset floral motif and between them long rectangles, with a central florette and stylized foliage to each side. Above this, is a slightly projecting egg and dart band. Finally a projecting classical cornice, which includes a band of repeated leaf shapes, crowns the façade. Set back and above this, is a low, terra cotta clad parapet.

6th Avenue Elevation (West)

Although the 6th Avenue elevation is divided into three bays, its design, cladding and decorative elements are completely consistent with those of the Stewart St façade.

Fenestration

Above the second level, each bay consists of two separate double-hung windows per floor, while each second level bay consists of a wider opening with a wooden frame, containing three windows with transoms. The buff brick cladding set between these openings and the pilasters is minimal, because of the size of the openings. This is typical of the Stewart Street façade, the 6th Avenue elevation and the portion of the east elevation, which is clad in terra cotta and brick. A majority of the windows appear to be original, although a number have been replaced with vinyl units.

Storefronts

Originally storefronts, which were symmetrically composed, tended to angle in to a recessed, glazed door, with a heavy darker wood frame. Often each plate glass piece has a frame in similar dark wood. This is still true of many of the Stewart St façade storefronts, particularly those located at the second, third and fourth bays, counting from the east. These also follow a distinctive design, which includes a slightly projecting base, mainly covered in black squares of ceramic tile. The profile of the base is angled at the top and the change from the angled face of the base to its vertical one is expressed by small, square golden tiles. The tilework is not shown on original drawings, but appears to predate subsequent changes made to the storefronts in 1951.

Around 1951, the glass in the transoms was replaced with “new black glass veneer,” also known by its trade name, “vitrolite.” Separating the transoms from the main storefront are aluminum bands, with a slightly scalloped profile, which date from the same period. Although these 1950s changes post-date the original construction of the building, they are also a distinctive element. As part of the same storefront/ ground floor remodel, the main

entry to the building was modernized: brown marble veneer covers a wide recessed entry, featuring new metal doors. This modernization does not seem to be in keeping with the building's original design. In addition, the western storefront on Stewart St has been further modernized. It is a flat storefront with a central aluminum door frame and includes the "black glass veneer" transom, a shallow version of the distinctive black tile base, topped by a band of more "black glass."

Although the two adjoining storefronts on the 6th Avenue elevation have no openings, they are also flat and repeat much of the detailing of the western storefront on Stewart St. The remaining south storefront on 6th Avenue features a more recent storefront assembly and an added awning.

East Elevation (secondary elevation)

The east elevation is a secondary elevation, which has one bay clad and ornamented in the same fashion as the Stewart St or 6th Avenue elevations. Within the brick and terra cotta clad portion of the façade, there is a flat storefront at the ground level, with a typical black vitrolite transom. At the second level, the window opening has paired windows, instead of the typical three windows. Above the second floor, at each floor, within the clad area, there is only one single double-hung window. Above the ground level, the unclad portion of the east elevation includes a pair of double-hung windows, followed by one single double-hung window at each floor, until the tenth floor. These windows exit onto a metal fire escape attached to the wall. At the tenth floor, there is a horizontal row of two double-hung windows. Located to the south of the ten story portion of the east elevation, a low wall rises to the height of the ground level. It includes two doorways and a multi-pane opening. None of the unclad portion of this elevation was meant to be seen from the street.

Also facing east, but part of the L-shaped back of the building is one bay consisting of nine stories of paired double-hung windows, set above the ground floor base. This bay adjoins a larger south facing elevation, described below.

South Elevation (former alley facing elevation)

As mentioned previously, the south elevation was never meant to be seen from the street and has no special applied cladding or adornment. The concrete south elevation corresponds mainly to the long part of the L-shaped back of the building plan. At the outer plane, to the west, the elevation includes ten stories of windowless wall, which then descends in height to the level of the storefront on Stewart Street; so that the outer plane of the elevation also forms an L-shape in elevation. Two doorways occur in this lower portion.

Above the ground level rooftop, at each floor, from the second to the ninth floors, the longer recessed elevation includes paired double-hung windows, followed by five separate double-hung windows. There is a thickening in the wall (possibly corresponding to venting or mechanical ducting), between the end bay and the one directly to the west of it. There is a similar thickening at the juncture of the south and back east wall. At the tenth floor, the last bay (to the east) has a paired set of windows, instead of the single window. There appears to be a secondary parapet behind the main wall parapet.

Building Interior

The most distinctive interior space is the lobby and specifically its terrazzo floor, which based on original drawings, dates from the building's construction. Terrazzo covers the entire lobby floor. The floor design includes a large circle, with a geometric pattern created by intersecting circular arcs, probably of the same radius as the central circle. The resulting pattern inside the circle is what looks like four symmetrically placed leaf-like shapes in green terrazzo. These are offset by symmetrically set shapes that end in a point and are reddish-brown. The outside of the circle is ringed by a black and white band, then by a yellowish band and then by a similar black and white band. A thicker grey band encircles these patterns. A band in similar terrazzo is set at a perpendicular to each of the lobby walls and intersects with the grey terrazzo circle. This pattern is then edged with more yellow terrazzo and a final band of black and white band. Similar grey, yellow and bands of small black and white rectangles outline the sides of the lobby. The rest of the floor is in beige-brown terrazzo.

In addition, the walls are partially clad (up to about two thirds of its full height) in polished marble: a reddish brown marble with white veining makes up the base and is topped by a large expanse of grayish marble. A thinner band of the same reddish brown marble surmounts the marble cladding. The directory sign, with a polished metal frame as well as the elevator doors, also in polished metal, appear to be original.

Upper floors are simple office floors. As in the original drawings, the shape of the hallway is L-shaped in plan; however, in general, there are few remains of what the floors originally looked like. The tenth floor hallway retains heavy wood frame doors and transoms with operable transom lites, which appear to be able to pivot open and shut. Although no drawings show conclusively that this was part of Voorhees' original design, it seems likely that these elements do date from the late 1920s or the 1930s.

STATEMENT OF SIGNIFICANCE

The Lloyd Building is located at 601 Stewart Avenue, on the southeast corner of 6th Avenue and Stewart Street. Designed by architect Victor Voorhees and completed in 1926, it is situated across Stewart St at a diagonal from the former Vance Hotel, now the Hotel Max – a building which was also designed by Voorhees and completed in the same year. The Lloyd Building is a unique example of Beaux Arts Renaissance Revival style as applied to what was for the time a tall office building. It was commissioned by Joseph Vance, who developed buildings on the southeast corner of the future Denny Triangle, formerly the eastern portion of William Bell's initial claim. Vance also commissioned the Vance Building on 3rd Avenue and Union Street.

The Lloyd Building is very close to Westlake Avenue, which was first developed as a route for horse drawn streetcars, and then as an electric trolley route and boulevard between the 1880s and the 1900s. The site is in close proximity to the northeast of Seattle's official downtown core; although it is considered as being located within the "Denny Triangle," an

area bounded by Denny Way to the north, Westlake Avenue to the west, Olive Way to the south and a portion of I-5 to the east.

The building site is also located about seven blocks from Denny Way and from the Cascade and South Lake Union neighborhoods, north of Denny Way. Before the completion of I-5 in the 1960s, the larger Denny Triangle area, within which the building is officially located, was also more clearly tied to Capitol Hill. Natural phenomena and then major engineering and construction projects have strongly affected the topography and physical characteristics of both the Denny Triangle and the vicinity of the future building site; however, the future Lloyd Building site is so close to the official downtown core, that its evolution is also tied to later developments there.

Site History

Native Americans and early pioneers

In general, the Native American presence in the vicinity of the future building site is not well documented, but early pioneer accounts describe dispersed Duwamish encampments near what is now Westlake Avenue (mainly north of Denny Way in the Cascade-South Lake Union neighborhood) and next to a stream at 8th Avenue North and Thomas Street. There are descriptions of the Duwamish in these areas hunting for deer and elk, drying fish and clams and gathering root vegetables as well as plants, to supplement a meat and fish diet. Since, in fact, the site is fairly close to these locations, it is likely that Duwamish activities here were similar.[1]

With the arrival of the pioneers, the area transformed itself very gradually. The main pioneer settlement - the original town of Seattle - was centered around a former Duwamish winter village, Djicjila'letc (djee-djee-lah-letsh), located roughly at the site of present-day Pioneer Place (Pioneer Square Historic District). It included lands owned by David Maynard, Henry Yesler and Carson Boren. William and Sarah Bell, in addition to Arthur and David Denny, Thomas Mercer, and their families, owned land north of the original heart of the city. William Bell's original donation claim ran from the Elliott Bay shoreline to slightly east of present-day Bellevue Avenue East. From north to south, the claim ran from Denny Way to a parallel line beginning slightly east of Bellevue Avenue East and Union Street and running in the east-west direction to the waterfront. The claim, then a densely forested area, included the future site of the Lloyd Building, which was located near its southern boundary.[2]

The Bell Properties from the 1850s to the early 1890s

Not long after they took over their claim in 1853, William N. Bell and his wife, Sarah A. Bell suffered personal reverses. Bell and his family left the Seattle area, following the one day Battle of Seattle, which took place on January 26, 1856. William Bell did not permanently return to the Seattle area until 1870. Upon his return, his primary focus was on

[1] Cascade Neighborhood Council & UW Center for Sustainable Communities, The Cascade Neighborhood sustainable community profile: Summer 1995**,** Seattle: Cascade Neighborhood Council & UW Center for Sustainable, 1995?, p 22 and 36

[2] Parsons Brinckerhoff, "South Lake Union Streetcar Project Draft Technical Report – Cultural and Historic Resources, 2005, p 2-4.

the development of present-day Belltown, particularly the block from Bell to Battery Streets on Front Street (now First Avenue).[3] In comparison, the eastern part of the Bell claim, in which the future Lloyd Building site was located, received relatively less attention. The "Bird's Eye View of the City of Seattle, Puget Sound, Washington Territory, 1878," drawn by E. S. Glover, shows that the future Lloyd Building site was still located within a tree stand, that 6th Avenue only extended to Pine Street and that Stewart Street was not yet built.[4]

With William Bell's death in 1887, his son, Austin Bell, took over his holdings and was responsible for further development, mainly on First Avenue, from Bell to Battery Streets. He commissioned what became known as the "Austin A. Bell Block," after his death in 1889. Again, the emphasis appears to have been on this portion of First Avenue and less on the eastern part of the claim. With the Great Fire of June 6, 1889, which destroyed the main part of the town (located around present day Pioneer Square Historic District), greater energy was put into rebuilding that part of the city. According to Paul Dorpat, even before the Panic of 1893, the Austin A. Bell Building was described as "Bell's Folly," and Belltown was ignored for many years to come.[5] Still the area was located along the waterfront and relatively close to the heart of the city. In comparison, although many of the main streets were built by 1888, the eastern portion of the Bell claim received even less attention.[6]

The Eastern Portion of Bell's Claim in the 1890s

Based on Augustus Koch's panoramic map of Seattle of 1891 and Sanborn maps of 1893, by the early 1890s, the eastern portion of Bell's claim, not including property in present-day Capitol Hill, was developed with several industrial buildings and a greater number of modest, frame buildings. Westlake Avenue, then called Rollin Street, only ran from the southern shoreline of Lake Union, near David Denny's Western Mill, to the intersection of 8th and Lenora Street. The present triangular and irregular lots, shaped by the later extension of Westlake Avenue, did not exist.

The future site of the Lloyd Building was shown as an empty lot, but located on the same block as the Hotel Bowers and a number of "tenement" buildings. The immediate vicinity also included frame houses, a Chinese laundry and several churches. To the south, stood two industrial buildings, an engine house for the Home Electric Light Company and the power house for the South Electric Street Railway. Other substantial buildings in the near vicinity included the imposing Denny Hotel, located four blocks to the west. Also not far and east of

[3] Clarence Bagley, History of Seattle, Washington, Vol. 2, Chicago: the S. J. Publishing Company, 1916, p 824-5.

[4] E. S. Glover (drawn by), "Bird's Eye View of the City of Seattle, Puget Sound, Washington Territory, 1878," San Francisco: A. L. Bancroft, Lithographers, San Francisco, 1878.

[5] Paul Dorpat, "59 Promise and Depression in Belltown," Seattle Now and Then, Second Edition, Seattle: Tartu Press, 1984.

[6] Paul Dorpat, "59 Promise and Depression in Belltown," Seattle Now and Then, Second Edition, Seattle: Tartu Press, 1984.

the site, (between Stewart and Howell Streets, right off of 8th Avenue), was a building for the Anheuser Bush Brewing Company.[7]

Transportation Lines and the Development of Westlake Avenue

Throughout the 1890s at least until the early 1900s, the eastern portion of the Bell claim continued to be combination of modest frame houses, church buildings and industrial businesses. As early as the 1880s, transportation lines tied the eastern portion of Bell's claim to other areas, including present-day Cascade and South Lake Union, downtown, Belltown and the waterfront. By the early 1880s, Frank Osgood's horse drawn car system, the Seattle Street Railway Company, ran several lines from South Lake Union to downtown, including one that ran along what later became Westlake Avenue, at least north of Denny Way. [8]

By the late 1880s, Luther Henry Griffith and several other notable Seattleites organized an electric streetcar system, the West Street, Lake Union and Park Transit Company. The system included a line which carried passengers from Pike Street, along a new thoroughfare, corresponding to Westlake Avenue, to the shores of Lake Union (and back). Not long before the Great Depression of 1893, David Denny's company, D. T. Denny & Sons bought Griffith's streetcar holdings, but went bankrupt. Still, these transportation lines helped to shape the future Westlake Avenue, which at that time still did not extend farther south than Lenora and 8th Avenue. By 1905, although there were plans for the streetcar line to run along an extended and straightened Westlake Avenue, but, south of Lenora Street, the line still followed a zigzag path. A newly built and paved Westlake Avenue, which extended to Olive Way, was completed in 1907. Soon, the street car route, straightened and simplified, ran along the new thoroughfare. The lot on which the future Lloyd Building was later built was further defined as it is today. [9]

R. H. Thomson - the Denny Regrade and topographical changes

Transportation played an important role in Seattle's development and was, in great part, the impetus behind the regrading of Seattle's topography. It motivated City Engineer R.H. Thomson to remove Denny Hill, which was located just west of Westlake Avenue and the present-day Denny Triangle. Denny Hill also extended north into the western portion the present South Lake Union area, (located roughly from Aurora Avenue north to at least 9th Avenue North). The first phase of the Denny Regrade involved the gradual removal of Denny Hill. The regrading of major

---

[7] Augustus Koch, "Seattle and Environs, King County, Wash., 1891," Seattle: Historic Northwest Images, LLC, reprint, no date.
Seattle Fire Insurance Maps, Sanborn Map Company, 1893.

[8] Welford Beaton, The City That Made Itself, A Literary and Pictorial Record of the Building of Seattle, Seattle: Terminal Publishing Company, 1914, p 100.

Walt Crowley, "Seattle City Council approves franchise for New Westlake streetcar line on October 14, 1890," April 22, 2005, database available at <http:// www.Historylink.org/>.

[9] Beaton, p 111-112.
William Baist, Baist's Real Estate Atlas of Surveys of Seattle, Wash, Philadelphia: W. G. Baist, 1905 and 1908.

areas, which occurred from 1898 through the 1900s, was concentrated in or close to present-day downtown and Belltown, west of Fifth Avenue.[10]

Of greater relevance to the eastern portion of the Bell claim was the regrading of Pike and Pine Streets in 1902, located not far from the Lloyd Building site.[11] 9th and 12th Avenues were also regraded, (in addition to 9th Ave S. and 12th Ave. S), in 1910.[12] As part of the regrading of 9th Avenue, a steep grade along Stewart Street, between 8th and 9th Avenue was also leveled out in the same year. All of this meant that the future Lloyd Building site was now located in a comparatively level area and was more easily accessible.[13]

Building and Development between the 1900s and the early 1910s

Between the 1900s and 1910s, as in other parts of the city, but also very noticeably in the eastern portion of the original Bell claim, new hotels and apartment buildings were added to the original mix of single family homes, churches and the handful of industrial buildings between the 1900s and 1910s. The vicinity of the future Lloyd Building site was mainly filled with hotels, while apartment buildings were erected to the east and often closer to Capitol Hill.

The three-story, brick clad Hotel Westlake, which still stands on the east side of Westlake Avenue, north of 7th Avenue, was completed in 1907. On the west side of the avenue, is the Larned Hotel, which also has a triangular footprint and dates from 1909.[14] Close to Westlake Avenue, the three story Hotel Wiltshire, at 7th and Virginia St, photographed by Asahel Curtis in 1909, is no longer standing. The Hotel Vancouver was located to the south of the Wiltshire Hotel on the same block and faced 7th Avenue. Another hotel was the Hotel Virginius, located on the northeast corner of Virginia Street and 8th Avenue. Also located on 8th Avenue, but on the

---

[10] V. V. Tarbill, "Mountain Moving in Seattle," Harvard Business Review, (reprinted from), July 1930, p. 482-489.

Parsons Brinckerhoff, "South Lake Union Streetcar Project Draft Technical Report – Cultural and Historic Resources, chapter 5," 2005, p 2-1 & 2-2.

[11] Boyle Wagoner Architects, "Historic Documentation of The A. V. Love Dry Goods and Loft Building, Seattle, Washington," p 4.

[12] R . H. Thomson, That Man Thomson, Seattle: University of Washington Press, 1950, p 85-91.

Alan Stein, "Thomson, Reginald Heber," 18 January 2000, database available online at: http://www.HistoryLink.org/

V. V. Tarbill, "Mountain Moving in Seattle," Harvard Business Review, (reprinted from), July 1930, p 484 (map).

Boyle Wagoner Architects, "Historic Documentation of the A. V. Love Dry Goods and Loft Building, Seattle, Washington," October 30, 1998, p 4.

[13] Paul Dorpat, "The Big Buildup," Pacific Northwest , The Seattle Times Magazine, June 29, 2003, Database available at http://www.seattletimes.nwsource.com/

[14] King County Tax Assessor Records, ca. 1932-1972.

Drawings, Microfiche Files, Department of Planning and Development.

northeast corner of 8th and Howell St was the Ray Hotel building, completed in 1909, which is still standing (1806 8th Avenue).[15]

A whole array of new apartment buildings, most of which are no longer standing, were built to the east of the hotel area. The construction of these buildings coincides with the increased construction of apartment buildings all over Seattle.[16] The largest of these was the Manhattan, which took up a full city block, bounded by Howell St and Olive Way and by Boren and Minor Avenues. Also located on the south side of Stewart Street, but about four blocks west of the future Lloyd Building site, was the apartment building, now called the Williamsburg, which was completed in 1912. [17]

During the most of the 1910s, two blocks between 5th and 6th Avenues and Olive and Pine Streets were occupied by the Seattle Electric Company/ Puget Sound Traction, Light and Power Company, with one block occupied by a frame trolley shed. In 1918, the City of Seattle bought the local trolley lines from the private company and in the same year, the building was demolished. Most of the two blocks was soon occupied by the Frederick and Nelson Department Store, designed by John Graham, Sr., (now Nordstrom).[18] Located a block south (and west) of the future Lloyd Building site, the new department store signaled imminent changes in the vicinity of the hotel and in downtown.

City Planning and the development of downtown

Seattle's transformation, growth and increased development pressures motivated the city government and local business interests to reconsider the location and nature of Seattle's downtown. Between 1907 and 1908, 4th Avenue from about University St to Yesler Way, had been regraded and lowered. By 1911, the first phase of the Denny Regrade had flattened the topography of a significant portion of the city, including several major streets, north of Denny Way (South Lake Union area). This work opened up new options for the development of downtown, which at that time was located within the Pioneer Square area, although it had already moved from Pioneer Place and was centered close to Second Avenue at James Street. While L. C. Smith commissioned the Smith Tower (completed in 1914), based on assurances that the downtown would not move north, other schemes, such as the Bogue Plan, highlighted areas well to the north of the original historic center.[19]

---

[15] Baist, 1912.

King County Tax Assessor Records, ca. 1932-1972.

Final Environmental Impact Statement for the New Federal Courthouse, Seattle, King County, Washington, U.S. General Services Administration (Region 10), March 27, 1998, p 56-77 (page 69).

[16] Seattle Daily Bulletin, August 9, 1907, p 8, cols. 3-5.

[17] Baist Maps, 1908 and 1912.

[18] Walt Crowley, National Trust Guide: Seattle, New York: John Wiley & Sons, Inc, 1998, p 104.

"Seattle and Environs, 1912-1920," Seattle: Kroll Map Company, 1920, Section 1E.

[19] Paul Dorpat, "The Smith Tower," Seattle Now and Then, Vol. 1, Seattle: Tartu Press, 1984.

As presented in the 1911 Plan of Seattle, Bogue's scheme for downtown, a typical "City Beautiful" plan, included a grouping of Beaux Arts buildings, which formed an ellipse in plan, with foci roughly at 4th and 5th and Blanchard streets. It also included a train station and ferry terminal on South Lake Union. Although the main "ellipse" would have been located to the west of Westlake Avenue, the future Lloyd Building site was located very close to it and to several projecting boulevards; and it was located well within Bogue's larger "business area." Although rejected by Seattle voters in 1912, the Bogue Plan called attention to the potential of this area north of the official business district, which included the future site of the hotel. [20]

South of Bogue's projected downtown, but north of the existing city center, the site of the leveled Denny's Knoll and the former site of the Territorial University, was developed from 1907 to the 1920s by the Metropolitan Building Company. Only one building, the Cobb Building of 1910, remains from the original 1908 Howells and Stokes master plan for an impressive city center. By the 1920s, however, the tract, which now included the Olympic Hotel of 1924 and the Skinner Building of 1926, was an important piece of a new downtown, envisioned as running from Union Street to Yesler Way. Westlake Avenue was also a busy transportation thoroughfare. The central terminus for the Everett Interurban Railway Line (now the Greyhound Station) was built by 1927, east of the Lloyd Building, on the southeast corner of Terry Avenue and Stewart Street. In fact, the triangle created between Westlake Avenue, Stewart Street and 4th Avenue has been described as the busiest part of the city during the 1920s and is located directly west of the Lloyd Building site. [21]

The Zoning Ordinance of 1923

Although by 1912, Seattle had building regulations concerning the heights of buildings based on construction type, there had never been any regulations concerning building uses. This had been reflected in the fairly wide mix of uses - residences, hotels and industrial buildings- in the present Denny Triangle.[22] In 1923, the City of Seattle passed its first zoning ordinance. The primary part of downtown, considered the "business district," was then projected for the area located between Union Street and Yesler Way, roughly between 4th and 8th Avenues.[23]

Beaton, p 165-166.

[20] (Bogue, Virgil), Plan of Seattle: Report of the Municipal Plans Commission submitting Report of Virgil G. Bogue Engineer, Seattle: Lowman & Hanford, 1911.

Patrick McRoberts, "Seattle Defeats Bogue Improvement Plan on March 5, 1912," 4 November 1988, database available online at <http://www.historylink.org/>

[21] Beaton, p 165-166.
Walt Crowley, National Trust Guide, New York: John Wiley & Sons, Inc, 1998, p 93-95.

Dennis Meier, "Evolution of Seattle's Downtown," Research Paper for Downtown Use and Transportation Project, Seattle: City of Seattle, December 1980, p 37- 39.

[22] Meier, p 37- 39.
City Zoning Commission, "Zoning Ordinance of the City of Seattle," Seattle, 1923, p 1.

[23] "Zoning Ordinance," 1923, p 3-7.

The present Denny Triangle, in which the Lloyd Building was to be located, was part of the neighboring "commercial district," where a larger variety of uses were permitted, although more noxious industrial uses were prohibited. Given this new zoning, even though the "commercial" zone was not excessively limited in use, the nature of the buildings developed within the Denny Triangle changed. [24]

Many of the buildings erected in this period, although sometimes utilitarian in nature, were more elegantly designed than similar buildings erected in the 1910s. They usually featured a ground floor store level, with relatively large storefront windows along the street. One example is the three-story 2004 Westlake Avenue, located close to Westlake Avenue on the northwest corner of 7th Avenue and Virginia Street. Clad in gleaming white terra cotta, it was completed in late July of 1923, so that the ordinance did not yet affect its design. The ordinance would encourage a great change in the way buildings were designed, particularly in the vicinity of the Lloyd Building, as well as the Vance Hotel.

According to the 1923 ordinance, the small southwestern portion of the area which includes the Lloyd Building, as well as the Vance Hotel, is somewhat unique within the Denny Triangle. This area had a height designation for "Maximum Height," while the rest of the Denny Triangle was designated for 100 feet maximum. (According to the ordinance, no building in the Maximum Height District was to "exceed a height of two-and-a half times the width of the street on which the building abuts, except that towers for occupancy may be erected above said height limit, if they are twenty-five (25) feet from any lot line other than the street line; if they do not exceed an area of 25% of the lot area; and if they do not exceed sixty (60) feet in length or breadth.") [25]

Both of these buildings stand out because of their comparative height, 10 stories, and their elegant detailing in buff brick and terra cotta. Both were designed by architect Victor Voorhees, who adapted the Beaux Arts style to taller buildings. They were completed in 1926 and but do not yet feature the setbacks and towers of taller buildings, which were soon to be erected in and closer to the projected Business District toward the end of the 1920s, such as the Seattle Tower or the Olympic Tower. These taller, more ambitious buildings were made possible by advances in the knowledge of concrete structure and encouraged by zoning, then a new concept. They were appropriately designed for an area in transition, located close to an emerging business district.

Also located in the vicinity of the Lloyd Building, a number of theaters were constructed around the same time. The New Orpheum Theater, designed by B. Marcus Priteca, and completed in 1927, was located at the intersection of Westlake and 5th Avenue (the present site of the Westin Hotel). Across the street from the Orpheum Theater was the Medical Dental Building of 1925. The Fox Theater, later called the Music Hall, completed in 1928, was located on the northeast

[24] "Use Map," "Zoning Ordinance of the City of Seattle," 1923, Plate 10.

[25] "Height Map," Zoning Ordinance of the City of Seattle, 1923, Plate 10.

corner of Seventh Avenue and Olive. On Pine Street, the Paramount Theater was completed in 1928, as well as additional hotels, the Camlin Hotel of 1926 and the Roosevelt Hotel of 1929. [26]

Transportation and the Second Denny Regrade

During the 1920s, the auto row located on Westlake Avenue, but north of Denny Way, (a successor to the first auto row on Pike and Pine Streets on Capitol Hill), had not yet spread into the Denny Triangle. Nevertheless, the impact of the automobile was felt in the neighborhood of the Lloyd Building, with the construction of several garage buildings. The closest to the Lloyd Building was a major seven story building, which included six stories of garage, above a store/office level. Known early on as the "Fox Garage," it is located at 600 Olive Way and is now commonly known as the Seattle Trust Building. Completed in 1925, it was also sited within the Maximum Height Zone. Transportation issues would also be the impetus behind the completion of the last phase of the Denny Regrade, which was begun in 1928. [27]

The second Denny Regrade lowered the topography of land located directly west of Westlake Avenue – the area from Westlake Avenue to 5th Avenue and from Denny Way to Pine Street, as well as the area north of this, from Denny Way to Harrison Street and from Broad Street, east to 9th Avenue; and Dexter Avenue North was regraded so that it could flow south into 7th Avenue. As a result, the Denny Triangle area, which had been partially cut off from the Waterfront and Belltown, and from the western portion of South Lake Union, was now more accessible. In particular, access to everything west of Westlake Avenue and of Westlake Avenue North was facilitated. [28]

Buildings such as the Volker Building and the Fashion Craft Building were built during the late 1920s, close to Denny Way and the El Rio Apartments, designed by John Creutzer was completed in between Virginia and Stewart Streets and 9th Avenue in 1930. Although, following the last phase of the Denny Regrade, the Lloyd Building, as well as the Vance Hotel, was now much more accessible from all parts of downtown and Belltown, the rest of the Denny Triangle did not develop very rapidly.[29] Closer to the Lloyd Building, and within the small triangular "Maximum Height" area, the Textile Tower, a classic Art Deco sixteen-story office tower with setbacks, was completed in 1931.[30]

---

[26] Crowley, p 103-104.

[27] Meier, p 40.
Tarbill, p 484-489, (especially the map on p 484).

[28] Tarbill, p 484-489, (especially the map on p 484).

[29] Boyle Wagoner Architects, "Historic Documentation of the A. V. Love Dry Goods and Loft Building, Seattle, Washington," October 30, 1998, p 4.

[30] Boyle Wagoner Architects, "El Rio Apartment Hotel/ El Rio Apartments," City of Seattle Landmark Nomination, November 30, 1998, p 5- 6, 10, 12.

Asahel Curtis, Photographer, "Medical Dental Building, Westlake Avenue and Olive Way, Seattle, August 26, 1924," University of Washington, MSCUA (digital image online).

Ochsner, p 341 and 356.

By the mid-1930s, outside of the Lloyd Building and the Vance Hotel and other buildings mentioned, the Denny Triangle neighborhood still mainly consisted of frame houses and apartment buildings, as well as a Carpenter Gothic Church on the site of the present Gethsemane Lutheran Church. [31] After World War II, several structures were transformed into garages or automobile related businesses. Samuel Leigh Savidge, who founded the S. L. Savidge Dealership in 1926, commissioned the two story S. L Savidge Dodge Plymouth showroom, completed in 1948 (now the Washington Talking Book and Braille Library) at 8th and Lenora Street, but this was well north of the Lloyd Building. [32]

While few buildings were erected in the 1950s, larger decisions concerning zoning and transportation in Seattle would have an effect. For instance, in 1957, the South Lake Union area was rezoned for manufacturing,[33] while the Denny Triangle remained "commercial." The Denny Triangle found itself sandwiched between a more upscale downtown and an area where manufacturing uses would be increasingly prevalent. This tended to make both South Lake Union/ Cascade and the Denny Triangle less desirable, ultimately depressing land values.

From 1959 to 1962, the construction of Interstate 5 also had a dramatic effect on the Denny Triangle (and on South Lake Union/ Cascade), which was now effectively cut off from Capitol Hill. Once again, the Denny Triangle area would be sandwiched in the north-south direction between a neighborhood which included manufacturing uses and an increasing number of parking lots and downtown. The more elegant Lloyd Building, (as well as the Vance Hotel), was set somewhat precariously between the official downtown and the Denny Triangle.

From 1960s to today, the Denny Triangle has continued to be an area in transition and the immediate neighborhood around the Lloyd Building, particularly to the east of it, has often changed dramatically, as well. Highlights of these gradual transformations include the demolition of historic theaters, such as the Orpheum in the downtown core and within the Denny Triangle, the demolition of the Music Hall, the construction of office buildings, especially along its eastern edge, the development of the new Cornish campus in such buildings as the Volker Building and the former Norway Hall, as well as the completion of the Justice Center.[34] In comparison, since the 1920s, the neighborhood and buildings to the west, located within downtown, have changed much less.

---

[31] Photograph, "Looking East on Stewart St, " 1925, Museum of History and Industry, Id #: 83.10. 4533.3.

[32] Cathy Wickwire, "S. L. Savidge Inc., 2021 9th Avenue," City of Seattle Historic Neighborhood, Inventory Database, October 30, 2000.

Microfiche Files, Department of Planning and Development.

King County Tax Assessor Records, ca. 1932-1972.

[33] Fiset/ Crowley, "Cascade and South Lake Union –Thumbnail History."

[34] King County Department of Development & Environmental Services – Parcel Locators, database available online at: <http://www.metrokc.gov/ddes/gis/parcel/>

Building History

Architect Victor Voorhees designed the Lloyd Building for the Vance Lumber Company in 1926.[35] Voorhees also designed the Vance Hotel, located nearby at 620 Stewart Street and completed in 1926, and the Vance Building on 3rd Avenue and Union Street, completed between 1929 and 1930. All of these buildings were designed for Joseph Vance, the owner of the Vance Lumber Company and an important Seattle real estate developer, particularly in the 1920s and 1930s. Aside from the changes to the storefront, the building is intact and, like the former Vance Hotel, a beautiful example of Beaux Arts design as applied to a large office block.

The building was developed as an office building on the southwest corner of the present-day Denny Triangle and as part of a Maximum Height zone projected for a large area of downtown, beginning at Battery Street and ending between King and Weller Streets. The Lloyd Building site was sited within the eastern boundary of the zone, which, in the northern part of the area, was located between 7th and 8th Avenues. The building was developed very close to a triangular area bounded by Westlake, Stewart St, 4th and 5th Avenues, that was extremely active in the 1920s and remains so to this day. The nature of the immediate neighborhood was also influenced by the proximity of Westlake Avenue, which was major transportation route in the 1880s, as well as a trolley route and boulevard by the late 1900s. At the time the Lloyd Building was completed, the immediate vicinity included hotels, several theaters, and now well-known downtown buildings, such as the Medical Dental Building (1925), the Times Square Building (1916) and the Frederick and Nelson Department Store.

Within this portion of downtown, the Lloyd Building was one of the first office towers and one of the first constructed in the present Denny Triangle area. In both areas, the building stands out as a Beaux Arts Renaissance Revival style office tower. Other taller buildings in the Denny Triangle, such as the former Textile Tower (now the Tower Building – 1930-31) and the Roffe Building (1929) are typical late 1920s/early 1930s Art Deco office towers and were completed a few years after the Lloyd Building. Among the buildings that are contemporaneous, but slightly precede Lloyd Building are Henry Bittman's Terminal Sales Building (1923) and the Medical Dental Building of 1925. Most of the other downtown buildings, developed after the new zoning ordinance, date from a few years after the Lloyd Building.

As an office building, the Lloyd Building housed a large number of businesses, including nationally known businesses such as Libbey Owens Ford Glass Company, whose office space, with its streamlined Moderne detailing, was located in the building in the 1940s. In some years, the list of tenants also reads like a who's who of important local businesses and includes well-known engineering and architecture firms; however, the building is also especially interesting as an early and successful development effort by Joseph Vance.

[35] Drawings, Microfiche Files, Department of Planning and Development.
King County Tax Assessor Records, ca. 1932-1972.

Interestingly, the building is also the work of an important Seattle architect, Victor Voorhees, who had a surprisingly varied career. Early in his career, Voorhees was responsible for the design of an untold number of houses in Seattle, based on his Western Builder, while somewhat later, he designed more high-end buildings, several in downtown and for Joseph Vance. The Lloyd Building stands out among Voorhees' more high end work from the 1920s. As with the neighboring Vance Hotel, Voorhees adapted the Beaux Arts style to a ten story building. While the Vance Building is a somewhat eclectic interpretation of Beaux Arts classicism, the Lloyd Building stays true to the spirit of Beaux Arts Renaissance Revival. Its composition is consistent and it incorporates elements of Renaissance Classicism more faithfully. Below is additional information on both Victor Voorhees and Joseph Vance.

The Architect

Victor Voorhees was a prolific Seattle architect, whose most well-known work dates from around 1907 to the late 1920s. Although his career from 1907 to the late 1920s is better documented, it now seems fairly certain that he continued to practice architecture at least into the 1950s.

Voorhees, who was born in 1876, spent the better part of his youth in Minneapolis and moved to Cambria, Wisconsin at age 23. He was trained in law at the Minneapolis Academy, a Lutheran College in Minnesota, and during the same period worked in general construction. It is not clear that he was ever formally trained in architecture, but he appears to have become an architect as a result of his construction experience. His career in Seattle began in 1904, when he moved from the Midwest to work in the building department of the Chicago, Milwaukee and St. Paul Railway Line.[36]

His output, as it turns out, was surprisingly varied. From 1907 to 1911, he published his Western Builder, which featured a series of house plans that he had designed. His involvement with these house plans did not end with their publication. Voorhees usually fine-tuned elements of the plans from the Western Builder for his clients. He was responsible for the construction of many houses all over Seattle. These house designs, although varied, have distinctive features and detailing. Extant examples can be found in many parts of Seattle, but in particular on Queen Anne Hill and Capitol Hill.

Some of his high end buildings in downtown and other Seattle neighborhoods are perhaps just as well known, although his authorship of these buildings is perhaps less well-known. In addition to the Hotel Vance, the Vance Building and the Lloyd Building, he designed the Troy Laundry Building (1924) and a "warehouse for A. C. Goerig," later occupied by the Granville Company (1924), both on Fairview Avenue (South Lake Union). He was also responsible for the Georgetown City Hall; the Marqueen on Queen Anne Avenue North and

[36] Don Glickstein, "Victor Voorhees and the prospering of Seattle," Seattle, WA (?), 2001.

Dennis Andersen and Katheryn Hills Krafft, "Pattern Books, Plan Books, Periodical," in Shaping Seattle Architecture, edited by Jeffrey Karl Ochsner, Seattle, WA: University of Washington Press, 1994.

Mercer Street and the Washington Arms apartment building, south of Volunteer Park, on Capitol Hill.[37]

Voorhees' output and the quality of his design work particularly in this building (but also in the Vance Hotel and the Vance Building), are truly impressive. This is one of the best examples of his classically inspired work.

The Client

Joseph Alexander Vance, the owner of the Vance Lumber Company, was born in Huntington in the Province of Quebec on June 28, 1872. His father, John Vance, a stone mason, died when he was a child. After his father's death, in order to support his family, Joseph Vance worked in a local store in Montreal, where he had moved with his family. Vance first came to Washington State in 1890 and moved with his family to Parkland, outside of Tacoma. He found work with the Union Pacific Railroad as a teamster and subsequently worked for the Weigle Candy Company in Tacoma.

Sometime in the 1890s, he obtained his first lumber related job, working in a local sawmill, owned by David Byles and then by Henry McLeary. Vance worked there until 1897, when he left to form a partnership with his brother David Vance and James Kincaid. This first small mill was located near the Northern Pacific line between McLeary and Elma, Washington. He and his brother then constructed a larger mill two miles west of Elma. On June 1, 1906, the Vance Lumber Company was incorporated, with Joseph Vance as president and his brother as vice-president, but in 1917, Joseph Vance bought out his partners.

Vance and his associates apparently operated the Elma mill until 1909. In the same year, they also acquired a mill, related timberland and a three hundred acre farm, previously owned by Swan and Johnson in the town of Malone. In 1910, they constructed a new plant there and dismantled the old mill. In the town of Malone itself, they built homes for workers, a hotel, an office building and a store. The Vance Lumber Company thrived and became one of the largest lumber companies in the Pacific Northwest. In 1923, because of health problems, Joseph Vance gave up working at the mill and moved to Seattle, where he began a very successful career in real estate. By the late 1930s, he was one of the largest owners of business real estate in downtown Seattle. Aside from the Vance Building, Vance Hotel and

[37] Don Glickstein, "Victor Voorhees and the prospering of Seattle," Seattle, WA (?), 2001.

Dennis Andersen and Katheryn Hills Krafft. "Pattern Books, Plan Books, Periodical," in Shaping Seattle Architecture. Edited by Jeffrey Karl Ochsner. Seattle, WA: University of Washington Press, 1994.

Kate Krafft, List of Permits Granted to Victor Voorhees, unpublished, ca. 2004.

Andersen, Dennis and Katheryn Hills Krafft. "Pattern Books, Plan Books, Periodical," in Shaping Seattle Architecture. Edited by Jeffrey Karl Ochsner. Seattle, WA: University of Washington Press, 1994.

Victor Voorhees, The Western Home Builder. (Sixth Edition), Seattle,WA: V.W. Voorhees, Architect, 1911.

Lloyd Building (which may have named after his son, Lloyd Vance), Vance owned several other properties and eventually acquired the Camlin Hotel.[38]

[38] Lloyd Spencer (Editor-in-Chief) and Lancaster Pollard, A History of the State of Washington, New York: The American Historical Society, Inc., 1937, p 177-178.

BIBLIOGRAPHY AND SOURCES

Bagley, Clarence. History of Seattle: From the Earliest Settlement to the Present Time. Chicago: S.J. Clarke, 1913.

Barnes, James A. "Comprehensive Planning in Seattle: 1911-1954." Seattle: City Planning Commission, 1954.

Baist, William. Baist's Real Estate Atlas of Surveys of Seattle, Wash. Philadelphia: W. G. Baist, 1905, 1908 and 1912.

Bass, Sophie Frye. Pigtail Days on Old Seattle. Portland, Oregon: Binford and Mort, Publishers, 1937, reprint 1965.

Beaton, Welford. The City That Made Itself, A Literary and Pictorial Record of the Building of Seattle. Seattle: Terminal Publishing Company, 1914.

Berner, Richard C. Seattle in the 20th century. Vols I & I, Seattle, Wash.: Charles Press, c1991.

(Bogue, Virgil). Plan of Seattle: Report of the Municipal Plans Commission submitting Report of Virgil G. Bogue Engineer. Seattle: Lowman & Hanford, 1911.

Boyle Wagoner Architects. "A. V. Love Building Historical Documentation." October 30, 1998, p5.

Boyle Wagoner Architects."El Rio Apartment Hotel/ El Rio Apartments." City of Seattle Landmark Nomination. November 30, 1998.

Bush, James. "An Irresistible Force: Scars left on area by freeway construction still visible," The Lake Union Review. Aug. 1991, p 1 & 3.

Bush, James. "Cascade History Inventory," The Lake Union Review. Nov. 1992, p 3.

Cascade Neighborhood Council & UW Center for Sustainable Communities. The Cascade Neighborhood sustainable community profile: Summer 1995 **.** Seattle: Cascade Neighborhood Council ; & UW Center for Sustainable, 1995?

City Zoning Commission of the City of Seattle. "Zoning Ordinance of the City of Seattle." Seattle, 1923.

City Planning Commission of the City of Seattle. "Zoning Ordinance of the City of Seattle." (Text of Code Amended to November 1, 1949, Zoning Maps Amended to August 1, 1947). Seattle, 1949.

City Planning Commission of the City of Seattle. "Report on the Proposed Public Buildings Area." Seattle, 1945.

Crowley, Walt and HistoryLink Staff. Seattle and King County Timeline, Priscilla Long, Editor. Seattle: HistoryLink with the University of Washington Press, 2001.

Crowley, Walt. National Trust Guide: Seattle. New York: John Wiley & Sons, Inc, 1998,

_____. "Native Americans attack Seattle on January 26, 1856." February 15, 2003. Database available online at http://www.historylink.org/

_____ . "Seattle City Council approves franchise for New Westlake streetcar line on October 14, 1890." April 22, 2005. Database available at <http:// www.Historylink.org/>.

_____. "City Light's Birth and Seattle's Early Power Struggles, 1886-1950." April 26, 2000. Database available online at <http://www.historylink.org/>

"Denny Triangle Neighborhood Plan, Highlights for Council Consideration." 1999, Record Series 4603-01, Box 207, Folder 22. Municipal Archives, City of Seattle.

"Denny Triangle is the first Seattle neighborhood to consider transfer of development rights from rural King County." News Release. November 17, 1998. Database available at: <http://www.metrokc.gov/dxec/ news/1998/111798nr3.htm/>

Dorpat, Paul. Seattle Now and Then. Vols I-III, Seattle: Tartu Press, 1984.

_____. "Now and Then: For Whom the Bell Tolls," Pacific Northwest, The Seattle Times Magazine. May 8, 2005. Database available at <http://www.seattletimes.nwsource.com/>

_____. "The Big Buildup," Pacific Northwest , The Seattle Times Magazine. June 29, 2003. Database available at <http://www.seattletimes.nwsource.com/>

_____. "59 Promise and Depression in Belltown," Seattle Now and Then. Seattle: Tartu Press, 1984.

Drawings and Permits, Microfiche Files, Department of Planning and Development.

Fels, Patricia and Karin Link. "South Lake Union Historic District Study," 1995 (unpublished draft).

Final Environmental Impact Statement for the New Federal Courthouse, Seattle, King County, Washington. U.S. General Services Administration (Region 10), March 27, 1998.

Fiset, Louis. "Cascade Neighborhood and South Lake Union—Thumbnail History." April 8, 2001 (Update by Walt Crowley, June 5, 2003). Database available online at <http://www.historylink.org/>

Flom, Eric L. "New Orpheum Theater Open in Seattle on August 28, 1927." November 22, 2003. Database available online at <http://www.historylink.org/>

_____."Fox (Music Hall) Theatre opens in Seattle on April 19, 1929."November 7, 2002. Database available online at <http://www.historylink.org/>

Forssblad, Marianne. "Swedes in Seattle and King County –A Snapshot History." August 7, 2001.
Database available online at: <http://www.historylink.org/>

Forssblad, Marianne. "Norwegians in Seattle and King County – A Snapshot History." August 15, 2001, database available at <http:// www.Historylink.org/>.

Glickstein, Don. "Victor Voorhees and the prospering of Seattle." Seattle, WA (?), 2001.

Glover, E. S. (drawn by). "Bird's Eye View of the City of Seattle, Puget Sound, Washington Territory, 1878." San Francisco: A. L. Bancroft, Lithographers, San Francisco, 1878 (Reproduction by Metzger Maps, Seattle, n.d.)

Hanford, C.H. (Cornelius Holgate). Seattle and Environs. Pioneer Publishing Company, 1924.

Kimmons, Neil Clifford. The historical development of Seattle as a metropolitan area. Thesis (M.A.)—University of Washington, 1942.

King County Department of Development & Environmental Services – Parcel Locators. Database available online at: <http://www.metrokc.gov/ddes/gis/parcel/>

King County Tax Assessor Records, ca. 1932-1972, (Bellevue, WA: Puget Sound Regional Archives).

Koch, Augustus. "Seattle and Environs, King County, Wash., 1891." Seattle: Historic Northwest Images, LLC, reprint, no date.

Kreisman, Lawrence. "Seattle Times Building." Seattle Landmark Nomination, 1978.

Kroll's Atlas of Seattle. Seattle: Kroll Map Company, 1920, 1928, 1940.

Greg Lange. "Arsonist kills 20 and injures 10 at the Ozark Hotel fire in Seattle on March 20, 1970." January 15, 1999, database available online at <http://www.historylink.org/>

Link, Karin Murr. “Cascade Neighborhood Inventory and Survey - Context Statement.” January 2004.

Link, Karin Murr. “South Lake Union Neighborhood Inventory and Survey - Context Statement.” August 2006

MacDonald, Alexander Norbert. Seattle's economic development 1880-1910. Thesis (Ph. D.), University of Washington, 1959.

McLaughlin, Marilyn, (contributed by Junel Davidsen) .“William Nathaniel Bell.” April 13, 2004. Database available online at <http://www.drizzle.com/~jtenlen/bios/wnbell.html>

Meier, Dennis. “Evolution of Seattle’s Downtown.” Research Paper for Downtown Use and Transportation Project. Seattle: City of Seattle, December 1980.

McRoberts, Patrick. “Seattle Defeats Bogue Improvement Plan on March 5, 1912.” November 4, 1988. Database available online at: <http://www.historylink.org/>

Monson, Donald. Comprehensive Plan for the Central Business District. New York, February, 1963.

NBBJ et al. Seattle Commons/ South Lake Union Plan DEIS. Seattle: City of Seattle Planning Department, November 1994.

NBBJ et al. Seattle Commons/South Lake Union Plan, Final Environmental Impact Statement. Seattle: Office of Management and Planning, May 1995.

Nyberg, Folke & Victor Steinbrueck. “Denny Regrade: An Inventory of Buildings and Urban Design Resources.” Seattle: Historic Seattle, ca.1975

Ochsner, Jeffrey Karl. Shaping Seattle Architecture. Seattle: University of Washington Press, 1994.

Parsons Brinckerhoff. “South Lake Union Streetcar Project Draft Technical Report – Cultural and Historic Resources, chapter 5.” 2005.

Polk, Seattle, Washington, City Directory. Dallas, TX : R.L. Polk & Co.,1938.

Rochester, Junius. “Bell, William Nathaniel (1817-1887),” November 1, 1988. Database available at <http://www.historylink.org/>

Sale, Roger. Seattle, Past to Present. Seattle. Seattle: University of Washington Press, 1976.

Sanborn Map Company, Insurance Maps of Seattle, Washington, 1888 and 1893.

Schmid, Calvin. Social Trends in Seattle. Seattle: University of Washington Press, 1944.

Schmidt, Nathalie Abcede. Managing Growth in the Denny Triangle: A Morphological Study. Thesis (Master of Urban Planning), 2003.

Seattle Daily Bulletin, August 9, 1907, p 8.

"It's the last day in talks to save the Music Hall," Seattle Post-Intelligencer, September 25 1991, p B1.

Spencer , Lloyd (Editor-in-Chief) and Lancaster Pollard. A History of the State of Washington. New York: The American Historical Society, Inc., 1937.

Stein, Alan. "Thomson, Reginald Heber." January 18, 2000. Database available online at: <http://www.HistoryLink.org/>

Tarbill, V. V. "Mountain Moving in Seattle," Harvard Business Review (reprinted from). July 1930, p 482- 489.

Thomson, R. H. That Man Thomson. Seattle: University of Washington Press, 1950.

Tobin, Caroline."2030 Westlake Avenue Building." City of Seattle Landmark Nomination. February 20, 2004

Tonkin Hoyne Lokan Architects (Les Tonkin, Katheryn Krafft et al.). "Jensen Block." City of Seattle Landmark Nomination, 1995.

Voorhees, Victor. The Western Home Builder. Seattle,WA: V.W. Voorhees, Architect, 1911.

Watson, Kenneth Greg. "Native Americans of Puget Sound –A Snapshot History of the First People and Their Cultures." 2004. Database on-line. Available from <http://www.historylink.org//>

_____. "Seattle, Chief Noah." 2004. HistoryLink. Database at <http://www.historylink.org//>

Watt, Roberta Frye. 4 Wagons West, The Story of Seattle. Portland, Oregon: Binford and Mort Publishing, 1931, reprint 1959.

Williams, Jacqueline B. The Hill with a Future, Seattle's Capitol Hill, 1900-1946. Seattle: CPK Ink, 2001.

Wilma, David and Walt Crowley. "Citizens' Alternative Plan, which sets growth limits for downtown Seattle, wins at the polls on May 16, 1989."September 5, 2001. Database available online at <http://www.historylink.org/>

Woodbridge, Sally and Roger Montgomery. A Guide to Architecture in Washington State. Seattle: University of Washington Press, 1980.

Collections and Libraries

Archives, Museum of History and Industry, Seattle.

Manuscripts and Special Collections, Suzzallo-Allen Library, the University of Washington.

Municipal Archives, City of Seattle.

Puget Sound Regional Archives, Bellevue,Washington.

Additional Website Sources

City of Seattle Historic Neighborhood Inventory Database,

<http://www.seattlehistory.org/>, Museum of History and Industry website, especially digital images.

The Seattle Times website.

The Seattle Post-Intelligencer website.

http://content.lib.washington.edu/ University of Washington Libraries Digital Collections.

Additional Periodicals and Newspapers

The Seattle Daily Bulletin and Seattle Daily Journal of Commerce

The Seattle Post-Intelligencer**.**

The Town Crier, Seattle: Miller Freeman, Sep. 3 1910-Dec. 1937.

The features of the Landmark to be preserved include:

The exterior of the building.

Issued: August 16, 2010

Karen Gordon
City Historic Preservation Officer

cc: James Falconer, The Vance Corporation
Jack McCullough, McCullough Hill PS
Vernon Abelsen, LPB
Stella Chao, DON
Diane Sugimura, DPD
Cheryl Mosteller, DPD
Ken Mar, DPD