



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 537/11

Name and Address of Property: **Palladian Apartments (formerly the Calhoun Hotel)
2000 Second Avenue**

Legal Description: Lot 12, Block 47 of A.A. Denny's 6th Addition to the City of Seattle, according to the plat thereof, recorded in Volume 1 of Plats, Page 99, in County of King, State of Washington.

At the public meeting held on November 16, 2011 the City of Seattle's Landmarks Preservation Board voted to approve designation of the Palladian Apartments (formerly the Calhoun Hotel) at 2000 Second Avenue 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

Site, Setting and Urban Context

The former Calhoun Hotel, which is now commonly known as the Palladian Apartments, is prominently located at the NE corner of Second Avenue and Virginia Street near the southern edge of the Belltown neighborhood. The building is formally oriented toward both of the side streets and occupies the southernmost lot on the half block oriented toward Second Avenue. A north-south oriented alley bisects the entire block and runs along the east or rear elevation of the building. Two one-story buildings are located on the lots immediately to the north of the building; thus, the north elevation is very visible from viewpoints along Second Avenue to the north. Nearby landmark properties include the Moore Theater and Hotel Building that is located directly across Virginia Street at the SE corner of Second Avenue and Virginia Street and the adjacent Josephinum (New Washington Hotel, 1908) at the NE corner of Second Avenue and Stewart Street. The Puget Sound News Company Building/Terminal Sales Annex, (Bebb & Gould, 1915) is located kitty-corner to the Palladian Apartments near the SW corner of Second Avenue and Virginia Street. The Terminal Sales Building (Henry Bittman, 1923) is located within a block at the SE corner of First Avenue and Virginia Street.

**Administered by The Historic Preservation Program
The Seattle Department of Neighborhoods**

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The Calhoun Hotel /Palladian Apartments is a nine-story building that was designed and constructed in 1909-1910 to serve as a 152-room hotel. It now functions as an apartment house with retail businesses at the storefront level of both of the principal elevations. It measures 60' x 108' with the current principal apartment entry at Virginia Street. It exhibits a distinctive three-part vertical block façade composition and includes a combination of design elements drawn from the then-popular Neoclassical Beaux Arts style and the Art Nouveau/Jugendstil style.

Current Exterior Appearance

The steel and reinforced concrete structure includes a concrete foundation and full basement level. It is clad with red-purple color brick and accentuated by terra cotta trim and ornament; however portions of the trim and ornament have been painted. The building base is distinguished by two-story high segmental arched bays; four located along the Second Avenue elevation and seven along the Virginia Street elevation. The building base is capped by a bracketed intermediate cornice with the brackets also forming keystones at each of the segmental arches. The intermediate cornice is further adorned with fruit swag motifs and denticulated trim molding. Each of the base piers that frame the storefront bays are distinguished by Jugendstil-influenced terra cotta ornament composed of abstracted geometric forms located at the top of the piers. Unfortunately much of this ornament has been painted. Originally very ornate Art Nouveau style window sash members were located at the segmental arched mezzanine level window openings. Modern steel windows are currently in place at these openings and modern storefront level window and door assemblies have also been installed at all of the street level openings. An ornate fanlight is located within the third bay to the north; it is not known whether this may be salvaged and reused historic building fabric. While the storefront level window materials have been altered the current opening size and configuration of transom, display window and bulkhead are very similar to the historic configuration.

The storefront level appears to have been remodeled prior to 1937. Historic photographs indicate that a large hotel lobby occupied the SW corner of the first floor level and that the major hotel entry was located within the second bay to the north on Second Avenue. This entryway included a distinctive fanlight within the storefront transom. Transom windows included top rails with rounded heads. Storefront bulkheads were low and appear to have been light colored terra cotta or marble. A formal entry to the basement (rathskeller) was located within the northernmost bay on Second Avenue. A second formal hotel entry to the mezzanine level café was located within an ornate arched opening at the central bay on Virginia Street. The easternmost three bays at Virginia Street housed a retail space. By 1937, the Second Avenue hotel lobby entrance had been moved to the third bay to the north and the former hotel lobby area appears to have been adapted to a coffee shop and the bulkheads had been modernized. The northernmost storefront bay at Second Avenue had been infilled to serve as a retail storefront and no longer functioned to provide access to the rathskeller. The arched opening at Virginia Street had been remodeled to its current design.

Two intact original bays at the Virginia Street elevation were historically infilled with brick and do not include mezzanine level or storefront windows. The current apartment entry is at

an original recessed marble clad vestibule with stairwell located at the central bay of the Virginia Street elevation. Spandrels at the three easternmost storefronts are intact.

The building shaft is distinguished by striated red brick and stone cladding at the second floor level. This floor level is further accentuated by ornate Palladian window hoods at the corner bays and deep geometric voussoirs at intermediate window locations. Wide window surrounds at this level also include a recessed geometric treatment. The remainder of the shaft is clad red brick set in a common bond that is typically punctuated by single individually set window openings with cast stone sills accentuated by small geometric brackets. This basic fenestration pattern varies at the central bay of the Virginia Street elevation, which included wider and narrower members that correspond with the entrance vestibule bay below. All of the original wood casement and 4/1 double-hung sash have been replaced with a modern 1/1 aluminum or metal window product.

The prominent ninth floor level building cap at the principal elevations is distinguished by multiple historic features. A wide horizontal terra cotta lintel runs below the uppermost windows at the building cap; it is accentuated by Jugendstil-influenced abstract geometric forms that correspond with the terra cotta ornament at the piers framing the storefront bays below. A broad and deep terra cotta cornice crowns the building; it is distinguished by a denticulated molding and large geometric brackets that are attached to a wide corresponding terra cotta frieze.

The east and north elevations are both utilitarian in character. The flush east elevation is primarily unpainted red brick masonry laid in a common bond with the exception of the south edge of the wall where the cladding, cornice and ornamental treatment of the south elevation returns and is terminated. The lowest portions of the wall at the alley level have been painted. The entire wall is punctuated by unframed window openings with typical modern double-hung sash members; however, typical segmental arched openings and sash members are located at the mezzanine level. The top edge of the wall includes a narrow painted wall sign. The north elevation is entirely clad with painted brick masonry. The wall plane is set back at the center of this elevation in order to create a light well; however, an adjacent tall building has never been constructed. The wide and narrow light well includes typical unframed window openings with modern double-hung sash members. The end panels are plain blank walls with the exception of a large modern billboard sign (and associated lighting), which is located at the upper portion of the west end of the wall.

Exterior alterations appear to be limited to the window removal/replacement and storefront level changes at the principal elevations.

Interior Features and/or Finishes

There do not appear to be any intact or architecturally significant interior building features, finishes or public spaces.

STATEMENT OF SIGNIFICANCE

The Palladian Apartments (Calhoun Hotel) is directly associated with the initial period of downtown commercial expansion that occurred between 1902 and 1920 as a result of local economic prosperity after the Klondike Gold Rush and in tandem with explosive population growth and suburban neighborhood development. During this era, modern downtown urban scale began with the construction of the earliest steel-frame highrise buildings and the establishment of a concentration of banking enterprises and department stores along Second Avenue from Cherry Street to Pike Street. The initial regrading of Denny Hill and the commercial redevelopment of the former University Grounds (University/ Metropolitan Tract) were major factors that facilitated northward and eastward commercial expansion. In 1914, the owners of the Frederick and Nelson Department Store purchased property with the intention of building a large, five-story store at Fifth Avenue and Pine Street, thus solidifying the location of the future downtown retail core. A significant number of extant commercial properties dating from this era remain within the downtown commercial core, including: numerous hotels, several business blocks and early highrise commercial buildings, as well as specialty and department stores, apartment houses and theaters.

The Palladian Apartments (Calhoun Hotel) is a generally intact example of an important downtown hotel property type from this era. It is a noteworthy example of hotel design influenced by the then-popular Neoclassical Beaux Arts style exhibiting simplified elements of the Art Nouveau/Jugendstil style and is architecturally distinctive in comparison with other extant hotel properties from this era. Furthermore, it is an outstanding work of an important Seattle architect, W.P White, who is best known for his hotel and apartment house designs.

Downtown Development - Historic Context

In 1889, the Great Fire destroyed some 64 city blocks to the south of Cherry Street – primarily commercial and industrial buildings and shipping facilities - which had gradually developed over the prior four decades. An important factor in the rapid reconstruction efforts was that the nearby and well-established residential district – that extended north across Denny Hill and east across First Hill - survived the fire. A modern commercial district composed of buildings erected with safer and more fire resistant methods and materials arose over the following two years. Massive load-bearing stone, brick and heavy timber structures were constructed that utilized decorative terra cotta, cast iron, and modern elevator technology. The urban scale of the city was significantly changed as substantial five-story buildings began to characterize the commercial district. However, the new commercial district remained essentially in the same place - concentrated near Yesler Way and First Avenue.

Although the new commercial district remained fixed within five blocks of Yesler Way and First Avenue, substantial commercial construction gravitated further north along First and Second Avenues and toward the well-established residential district. First Avenue to the north of Yesler Way became a major shopping street. While business blocks and the growing retail trade expanded uphill, Second Avenue to the north of Marion Street remained largely residential. Gradually the southern portion of Second Avenue between Yesler Way and

Marion Street became a second major north-south business thoroughfare. Steep grade limited foot and horse-drawn carriage traffic further uphill to Third Avenue, which remained dominated by family homes and churches.

Commercial development and retail activity had been concentrated along First Avenue ever since the earliest street regrading efforts had occurred in the late 1870s. Pike Street also functioned as a main transit route between Lake Union and the central waterfront. By the early 1900s the area around First Avenue and Pike Street was a center of small-scale commercial activity and residential hotels. Scattered within the commercial core and to some smaller degree within the residential district were smaller enterprises like cabinetmakers, machine shops, livery stables, and milliners. Warehouses and wholesale businesses gravitated to the south of the commercial district and nearer to the railroad lines and the working waterfront. Western Avenue began to be dominated by wholesale produce warehouses and manufacturing activities. Heavy industrial activities became more concentrated even further to the south of the commercial core as tidelands were filled to accommodate lumber milling, manufacturing, coal storage and associated shipping and railway movement facilities.

In order to create additional industrial land areas to the south of the commercial district, as well as opportunities for commercial expansion northward, major regrading efforts began in 1895. Under the direction of City Engineer R.H. Thompson, various projects were initiated with the intention of reducing the steepest slopes, eliminating the obstructing hills and filling tidelands. In 1897 First Avenue was further regraded and paved north from Pike Street to Denny Way. This was followed in 1903 when Second Avenue began to be extended and paved northward. By 1908, the major task of removing all of Denny Hill began in earnest. It would take over twenty years to completely remove Denny Hill; in the process Fourth Avenue at Blanchard Street would be lowered in elevation by some 107 feet.

In 1907 the University of Washington regents successfully negotiated a long-term lease of the former University Grounds, which encompassed several contiguous blocks between Seneca and Union Streets and along both sides of Fourth and Fifth Avenues. While the University had relocated to its north end campus in 1894, it was not until early 1908 that a comprehensive master plan for the redevelopment of the Metropolitan Tract by the Metropolitan Building Company was finalized and made public. The ambitious scheme called for a concentration of ten-story business blocks unified by Beaux-Arts design principles and a formalized spatial relationship. This visionary plan signaled that the commercial district would certainly shift northward and that Fourth and Fifth Avenues would become major thoroughfares.

By the early 1900s, Seattle's earliest steel frame, highrise buildings had begun to be constructed along Second Avenue to the north of Yesler Way. Simultaneously, explosive population growth occurred as the city limits grew far beyond the original residential and commercial districts. This phenomenon brought about local interest in city planning that was influenced by the broader City Beautiful movement; the Olmsted Brothers were hired to plan an extensive park and boulevard system and efforts were begun by the Washington State

Chapter of the AIA to promote a plan to guide future development in the rapidly expanding downtown commercial district.

A variety of concepts and proposals were promoted until the Municipal Plans Commission was created and the visionary *Plan of Seattle* was prepared in 1911 by Virgil G. Bogue. The *Bogue Plan* - as it became known – was based on Beaux-Arts design ideals; it addressed a 150 square mile area and included design schemes for future port and harbor facilities, railroads, street car lines, urban streets and highways. A centerpiece of the plan was the creation of a monumental civic center proposed at a location in the newly regraded area, known as the Denny Regrade to the north of Virginia Street. The *Bogue Plan* generated great controversy and proved to be unpopular and infeasible for a variety of political and economic reasons. Principal among the opponents were property owners and investors with financial interests in the older commercial core near Yesler Way who feared a significant decrease in the value and utility of their properties.

By 1910 the commercial core had shifted northward and significant commercial real estate development was occurring within the former residential district. By then, regulations had been adopted that limited building heights to 200 feet - or sixteen stories high - and in 1912 the City government enacted an innovative ordinance that governed building heights in greater detail according to lot coverage and set particular construction requirements. Following a nationwide trend, several major highrise buildings were constructed – primarily located along Second and Third Avenues. Distinctive multi-story civic, commercial and hotel buildings were also being built as the urban scale and extent of the commercial district changed dramatically prior to World War I. With the opening of the elegant five-story Frederick and Nelson Department Store at Fifth Avenue and Pine Street in 1919, the fashionable retail center made a rather dramatic northward shift from Second Avenue and Marion Street.

Most of Denny Hill to the west of Fifth Avenue had been removed by 1911; however, the lengthy civic debate over the *Bogue Plan* (that was ultimately rejected by voters in 1912) delayed real estate development in the vicinity. The anticipated major commercial development to the north of Stewart Street was slow to occur. With only a few exceptions, it was not until the early 1920s that sizable hotel and apartment house construction occurred.

Hotel Development - Historic Context

The concept of the modern hotel designed to include private rooms, toilet and bathing facilities, public spaces and related guest services, originated in the early nineteenth century. By 1853, the settlement community of Seattle included its first hotel, the Felker House. It was a modest wood-frame structure located near First Avenue S. and Jackson Street, which also served as a community gathering place where early King County court sessions and territorial legislative meetings took place. By the latter part of the nineteenth century, Seattle - like cities throughout the United States - included a significant number of hotels that served a wide variety of business travelers, tourists and both long-term and semi-permanent residents. By the late 1880s several elegant hotels were clustered along the west side of First Avenue between Cherry and Columbia in proximity to the original railway passenger depot.

Local hotel development was obviously stimulated by improvements in railroad service that transported immigrants and drew tourists and entrepreneurs. Prior to the fire of 1889, the Occidental – Seattle Hotel (1864, 1887 & 1889, destroyed) served as the city’s premier tourist-oriented hotel, although there were dozens of other hotels located within the commercial district. A significant number of hotel buildings were destroyed in the fire of 1889; however, by 1893 at least 63 hotels and lodging places were operating in the reconstructed commercial district.

After the fire, both the Rainier Hotel (1889, destroyed) located above Fifth Avenue between Columbia and Marion Streets and the Rainier-Grand Hotel (c.1889, destroyed) at First Avenue and Marion Street functioned as the major tourist hotels. The Rainier had been intended initially to serve as a resort hotel, like the Denny Hotel (a.k.a. Washington Hotel, 1890-1892, destroyed) on the south slope of Denny Hill. Both were large wood-frame buildings located on sites above the downtown commercial and residential district with panoramic views overlooking Elliott Bay. Other major post-fire tourist-oriented hotels included the Butler Hotel (1893, partly destroyed) and the Lincoln Hotel (1900, destroyed by fire in 1920) at Fourth Avenue and Madison Street. The Lincoln Hotel was promoted as a particularly elegant residential hotel with “family-style” living quarters; it was also renowned for the panoramic views from its roof top garden.

Based on the number of hotels that were operating in Seattle by 1900, it is certain that they mostly catered to long-term and semi-permanent residents rather than temporary visitors or tourists. Many buildings that were identified as hotels actually functioned as lodging houses or family hotels. During the late nineteenth and early twentieth centuries, hotel living was particularly common especially in the developing cities of the American West. Hotels varied significantly in size and the accommodations that they provided; they served every economic level from those of wealth to recent immigrants, transient salesmen and laborers. Given the tremendous population growth in Seattle after 1902, hotels and lodging houses played an important role in absorbing a new and largely transient population. While large resort or tourist-oriented hotels like the Rainier-Grande Hotel and the Denny Hotel are noteworthy, the great majority of hotel buildings built after 1900 and prior to the 1920s were much more modest operations. A particularly significant boom in hotel development occurred between 1906 and 1910 in conjunction with local economic opportunities and population growth. Another major factor in hotel development during this era was the Alaska-Yukon-Pacific (AYP) Exposition of 1909 that drew some 3.7 million visitors. By 1910, *Polk’s Seattle City Directory* included over 475 hotel listings.

A group of noteworthy family-style and luxury hotels were constructed during this era, including: the Perry Hotel (1906-07, destroyed) at the SW corner of Boren Avenue and Madison Street; the 12-story Savoy Hotel (1906, destroyed) on Second Avenue near University Street; the Sorrento Hotel (1908), the New Washington Hotel (Josephinum, 1908) and the Moore Hotel and Theater (1907), and the Frye Hotel (1910) at Yesler Way and Third Avenue near the new passenger railway facilities at Jackson Street. Such well-appointed hotels typically included comfortable lobby areas, formal dining rooms, event and meeting rooms, and provided special housekeeping, laundry and meal services for their guests, many of which were long term or semi-permanent residents. The Sorrento Hotel is the only historic

hotel that continues to serve its original luxury tourist hotel purposes; the other extant hotel buildings from this era have been adapted to include individual kitchens and serve as apartments and/or are now used for low-income housing purposes.

Family-style or “residential” hotels were designed to include suites of rooms that could be used by individuals who needed especially comfortable long-term accommodations for their relocated families or those who traveled to Seattle on a regular basis and maintained a principal residence elsewhere. During the 1920s “apartment hotels” became much more popular; they differed from earlier “family” or “residential” hotels in that they included modest kitchen or cooking facilities. Typical long-term residents of family-style or “residential” hotels would rent a suite of rooms –on a monthly or yearly basis – often furnished with their own furniture and personal items. Such residents could enjoy the regular household help, dining and other services provided as part of typical tourist or luxury hotel operations.

Other extant tourist-oriented and residential hotels constructed in the expanding commercial district during this era include: the Millburn Hotel (1902, altered); Sterling Hotel (1903, altered); Irwin Hotel (Green Tortoise Hostel, 1905, destroyed); Kingsbury Hotel (Glen Hotel, 1907); Raleigh/Imperial Hotel (1907, altered); Riopath Hotel (1908, altered); Shirley Hotel (1908, altered); Elliott Hotel (Hahn Building, 1908); Oxford Hotel (1909); Madrona Hotel (1909); Hotel Larned (1909); Nelson Hotel (Commodore, 1909); Archibald Hotel (St. Regis, 1909); Hotel Afton (Atwood Hotel, 1910); Calhoun Hotel (Palladian, 1910); Crouley Building/Reynolds Hotel (1910); and the Governor/Rector Hotel (St. Charles, 1911).

During the 1920s, a second local boom in major hotel development occurred as several luxury hotels and “apartment hotels” were built in the downtown commercial district. These modern hotels contrasted with earlier hotel buildings that were rarely taller than six-stories in height. Like their neighboring office buildings, these new hotels were significantly larger and taller multi-story buildings that accommodated hundreds of guest rooms. Several were designed to include kitchen facilities and were promoted for both tourist hotel and apartment hotel purposes, including: the Spring Apartment Hotel (Kennedy, Vintage Park, 1922); Claremont Apartment Hotel (Hotel Andre, 1925); and Camlin Apartment Hotel (1926).

The construction of the highly luxurious Olympic Hotel in 1923 at a pivotal central location in the Metropolitan Tract spurred other major hotel construction nearby, including: the Continental Hotel (Hotel Seattle, 1926) and the Hungerford Hotel (Pacific Plaza, 1928). Simultaneously, numerous hotels were developed nearer the retail core at the north end of the commercial district, including: the Vance Hotel (1926); the Benjamin Franklin Hotel (1928, destroyed); and the Bergonian Hotel (Mayflower Park Hotel, 1927). The design for most – but not all – of these hotels included large lobbies, restaurants, meeting rooms, and storefront level retail spaces. They were typically executed in a modest neoclassical mode with brick cladding and distinctive terra cotta ornament at the base and building cap. The 17-story Roosevelt Hotel, designed in the distinctive Art Deco style was completed in 1930. It was the last major downtown hotel constructed during this era and the tallest to be built until the late 1960s.

The national economic collapse brought on by the Great Depression during the 1930s brought downtown real estate development to a virtual halt. Old hotel buildings in Pioneer Square as well as those lining First Avenue and near the Pike Place Market provided cheap housing and services for an increasingly transient and displaced low-income population, a pattern that continued into the late 1960s. A tragic fire in 1970 prompted revisions to the city's fire code and new fire safety measures that forced the closure of many residential hotels and displaced thousands of low-income residents and service providers. As a result many of the older residential hotels were either demolished or remained vacant and unused for many years.

Calhoun Hotel - Construction and History

The Calhoun Hotel was built for Scott Calhoun, a Seattle attorney and entrepreneur. It was designed by Seattle architect William P. White who practiced here from 1902 to about 1918 and specialized in the design of hotel and apartment buildings. Construction began in June of 1909 [Permit #77611] and was completed in 1910 at a cost of \$175,000. Anecdotal information indicates that Scott Calhoun may have acquired the property through a land swap for a potential vacation property site on Mercer Island. It is believed that he initially planned to build an office building on the site but instead developed a hotel due to the boom in hotel development associated with the Alaska Yukon Pacific Exposition.

At the time of its construction, the Calhoun Hotel was thought to be a significant development amongst the “real estate and building circles,” who considered the development of such a substantial building to the north of Virginia Street to be a turning point in the future redevelopment of the north end of the business district.

Upon completion, the eight-story, brick and steel structure was one of the tallest buildings to be built to the north of Virginia Street and among the earliest tall hotel buildings to be erected in the recently regraded area known as the Denny Regrade. The hotel included 152 guest rooms with ten private baths on each floor level. The design included formal hotel entrances off of both Second Avenue and Virginia Street and a formal hotel café at the Virginia Street side of the Mezzanine floor level. The basement level was completely fitted with a “rathskeller” the German term for a bar or beer hall located below street level.

The Calhoun Hotel was constructed during a period characterized by the “mushroom growth of large buildings” in the northern end of the downtown commercial district. By August 1909, the decision of the Washington Securities Company to construct a ten-story steel and concrete office building at Third Avenue and Stewart Street [later known as the Securities Building completed 1913] helped to secure the future location of the new business and retail section of Seattle. Other important north end developments occurring during this period included the construction of the Haight Building, Hotel Nelson (Wayne/Commodore Hotel), Archibald (St. Regis) Hotel, W.D. Perkins (Hotel) Building, the Leo Apartments and the Alhambra Theater.

A 1921 photograph shows the Calhoun Hotel with a prominent wall sign on its north elevation, still vacant parcels to the north and the Crystal Pool and Hotel Nelson (Wayne/Commodore Hotel), all serviced by a streetcar line. At some point in the late 1920s a

plan was developed to join the Calhoun Hotel to a nineteen-story tower to be constructed on the adjacent site to the north. An undated artist's rendering of the tower was reportedly discovered in the hotel basement in the 1970s. It was an Art Deco style highrise designed to be unified with the base of the Calhoun Hotel with a stepped back building form at the 17th floor level. The project did not proceed.

Ownership of the hotel appears to have been transferred to Louisa H. Boyer in 1936. It then moved between several owners until 1966 when Mr. and Mrs. Joseph L. Deetz of San Francisco and Mrs. Robert E. Reed of Yosemite, CA purchased the property. In 1972 William B. Cloes, a Seattle auctioneer acquired it and noted that the condition was "fair" and that it needed painting and new carpets. Cloes added refrigerators to the rooms and installed a new elevator. It was then primarily occupied by retired people and some college students.

In 1984, real estate developers Alexander & Ventura acquired the hotel building and undertook an innovative rehabilitation project. Many interior partitions were removed in order to convert former hotel rooms into nine apartment units per each floor level and the building was brought up to current fire and safety standards. At this time the name of the building was changed to "The Palladian" based on the distinctive design of the window surrounds at the second floor level.

Art Nouveau/Jugendstil style

The design of the Palladian Apartments/Calhoun Hotel includes a combination of elements drawn from the then-popular Neoclassical Beaux Arts style and the simplified elements of the Art Nouveau/Jugendstil style, which distinguishes it from other buildings from this period in downtown Seattle. The Jugendstil style is closely related to the Art Nouveau movement, which was popular in Germany from 1890-1905. It is regarded, along with Art Nouveau, as a bridge between the late nineteenth century Beaux Arts Neoclassicism and the modernist architectural styles of the early-twentieth century. Although centered in Germany and other European countries this new approach to design influenced designers around the world. The German term Jugendstil originated from the magazine "Jugend" or "Youth" whose typeface and illustrations represented this new design mode that was closely allied with the graphic arts. While the Art Nouveau movement was characterized by highly abstracted curvilinear design forms that were influenced by the natural world the Jugendstil style was characterized by abstracted shapes with harder edges.

The Palladian Apartments/Calhoun Hotel exhibit Art Nouveau influences in the design of the large window bays with segmental-arched headers and with the remnants of ornate steel window sash at the mezzanine level. The Jugendstil influence is exhibited in the abstracted geometric forms cast in terra cotta that are located at the top of the piers framing the storefront bays and at the sill/lintel below the uppermost windows at the building cap, which contrast with the ornate geometric brackets at the broad terminal cornice. One other extant downtown example of Jugendstil-influenced design has been identified, the U.S. Immigration Building (84 Union Street) that was designed by Bebb & Gould in 1915 and includes similar cast stone and terra cotta ornament at the building cap.

Scott Calhoun (1874-1952)

Scott Calhoun was born in Port Townsend on February 12, 1874. He was one of nine children of Dr. and Mrs. G.V. Calhoun who had settled in the Washington Territory in 1865. His family began to live in Seattle c.1879 and in later years he spoke and wrote evocatively about his childhood experiences. Calhoun graduated of Stanford University in 1891 as a member of its first graduating class, where he proposed the cardinal and white school colors that were subsequently adopted. He is said to have then earned notoriety as a reporter for the *Seattle Post-Intelligencer*.

In 1904 Calhoun managed Richard A Ballinger's successful campaign for mayor of Seattle and a year later was himself elected to serve as the city's corporation counsel, a position he held for approximately six years. During this period, he became known as "the father of the Port of Seattle" after having written and strongly supported state legislation that permitted the creation of port districts in the State of Washington. Mr. Calhoun wrote the initial legislation for the creation of local port districts in 1907; after some delay it was successfully passed by the State legislature in 1911. Calhoun was the City of Seattle corporate counsel at the time and gave a 90-minute speech in support of the legislation before members of the State legislature. As the Port of Seattle was established he resigned his prior position and became the legal counsel for the Port. At the same time, R.H. Thomson became the Port Engineer.

In 1923, Calhoun moved to New York City where he served as the president of the United Wood Treating Corporation and vice-president of American Lumber & Treating Corporation. He is said to have handled German patents for wood preservation in the United States and South and Central America. He returned to Seattle and practiced law after 1930. Other local real estate investment activities that Calhoun may have been involved with have yet to be identified. He died in Seattle after a long illness on May 9, 1952.

William P. White, architect

The Calhoun Hotel was designed by Seattle architect William P. White. Limited biographical information is known about W.P. White; his date and place of birth and educational background are unknown. He is believed to have worked in Butte, Montana from 1897 until 1902 where he was in partnership with Werner Lignell. He appears to have practiced architecture in Seattle from 1902 to about 1918, without forming a professional partnership. White specialized in the design of hotel and apartment buildings, and is credited with the design of several in the downtown area, First Hill, the south end of Capitol Hill, and at least one on Queen Anne. His approach to apartment building design stressed lighting and ventilation, a somewhat common concern of design professionals at that time based on social and health reforms of the era. He was also concerned with designing appropriate higher density housing units. His specialization in apartment design may have been recognized by his design colleagues, as he published an article entitled "Apartment Buildings" in the *Pacific Builder and Engineer* in March of 1907. During World War I, White began to work as a draftsman for the Navy shipyards in Bremerton and was employed there until his death in 1932.

His known extant works in Seattle include the Imperial Apartments/Paramount Apartments (c.1907) on Capitol Hill, and the Kinnear Apartments (c.1907) and Sagamore /Queen Anne View Apartments (c.1917) both on Queen Anne Hill and the Alfaretta Apartments (c.1917) on First Hill. Other known works that are no longer extant include the Astor Hotel (c.1909), the Knickerbocker Apartments (c.1904), the Manhattan Flats (c.1907), the Jefferson Apartments (c.1905) and the Hotel Nelson/Wayne Hotel (Commodore Hotel, 1909). White is also known to have designed one apartment building in Vancouver, British Columbia. Formerly the Sylvia Court Apartments (c.1912), the Sylvia Hotel was the first large scale development in Vancouver's West End near Stanley Park and was the tallest building in the neighborhood until 1958. It is recognized as a "heritage building" and was listed in the Vancouver City Register in 1975.

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The features of the Landmark to be preserved include:

The exterior of the building.

Issued: November 22, 2011

Karen Gordon
City Historic Preservation Officer

cc: David Cohanin
Bahram and Portia Cohanin
Mark Hannum, LPB
Bernie Matsuno, DON
Diane Sugimura, DPD
Alan Oiye, DPD
Ken Mar, DPD