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United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

1. Name of Property

Historic name Liggett Building
Other names/site number Fourth & Pike Building

2. Location

street & number 1424 Fourth Avenue not for publication
city or Seattle vicinity
town _____
State Washington code WA county King code 033 zip code 98101

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets ___ does not meet the National Register criteria. I recommend that this property be considered significant ___ nationally ___ statewide locally. (___ See continuation sheet for additional comments.)

Allen N 7-19-11
Signature of certifying official/Title Date

WASHINGTON STATE HISTORIC PRESERVATION OFFICE
State or Federal agency and bureau

In my opinion, the property ___ meets ___ does not meet the National Register criteria. (___ See continuation sheet for additional comments.)

Signature of certifying official/Title Date

or Federal agency and bureau State

4. National Park Service Certification

I, hereby, certify that this property is:

- entered in the National Register.
___ See continuation sheet
- ___ determined eligible for the National Register.
___ See continuation sheet
- ___ determined not eligible for the National Register.
- ___ removed from the National Register.
- ___ other (explain:) _____

Edson H. Beall 8.31.11
Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property

(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

(Do not incl. previously listed resources in the count.)

Contributing	Non-Contributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

Name of related multiple property listing: N/A

(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

None.

6. Functions or Use

Historic Functions

(Enter categories from instructions)

Commerece/Trade: Business

Current Functions

(Enter categories from instructions)

Commerce/Trade: Business

7. Description

Architectural Classification

(Enter categories from instructions)

Late 19th & 20th Centruy Revivals:

Late Gothic Revival

Materials

(Enter categories from instructions)

foundation Concrete, Metal: steel

walls Terra Cotta

roof Asphalt

other

Narrative Description

(Describe the historic and current condition of the property.)

SEE CONTINUATION SHEET

8. Statement of Significance**Applicable National Register Criteria**

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1927

Significant Dates

1927

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

N/A

Architect/Builder

Lawton & Moldenhour (Architects)

Murdock & Eckman (Builders)

Narrative Statement of Significance

(Explain the significance of the property.) SEE CONTINUATION SHEET

9. Major Bibliographical References**Bibliography**

(Cite the books, articles, and other sources used in preparing this form.) SEE CONTINUATION SHEET

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- # _____
- recorded by Historic American Buildings Survey
- Record# _____
- recorded by Historic American Engineering Record# _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

10. Geographical Data

Acreege of Property Less Than One Acre

UTM References (Place additional UTM References on a continuation sheet.)

UTM grid with 4 columns (Zone, Easting, Northing) and 2 rows.

Verbal Boundary Description (Describe the boundaries of the property.) See continuation sheet.

Boundary Justification (Explain why the boundaries were selected.) See continuation sheet.

11. Form Prepared By

Form fields for name/title, organization, date, street & number, telephone, city or town, state, zip code.

Additional Documentation Submit the following items with the completed form:

Continuation Sheets

Maps A USGS map (7.5 or 15 minute series) indicating the property's location. A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items.)

Property Owner (Complete this item at the request of the SHPO or FPO.)

Form fields for name, street & number, telephone, city or town, state, zip code.

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LIGGETT BUILDING
KING COUNTY, WASHINGTON

Section number 7

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Narrative Description

The Liggett Building, is located on the southeast corner of Fourth Avenue and Pike Street in downtown Seattle, Washington. The site is flat and the building occupies the entire urban tax lot. The primary entrance to the building is found on Fourth Avenue, while the Pike Street façade offers secondary entrances to ground floor retail spaces.

Exterior

The Late Gothic Revival exterior design features nine stories of decorative terra cotta tile above a polished granite retail level. The south and east elevations are painted concrete. Above the fourth floor, the building transitions to a U-shape plan, offering an open sided light-well facing southeast. The roof, hidden by a parapet wall, is mainly flat and is covered rolled asphalt. At the southeast corner is a small two story mechanical space.

The exterior of the building has a highly sculptural, vertically oriented façade of ivory terra cotta styled with Gothic arches and intricate tracery. It consists of two main facades, identical in size, and nearly identical in execution. The building has a traditional base, shaft and capital design with the first two floors housing the base, eight floors of office space for the shaft, and a highly ornate parapet for the capital.

Above a two story retail base is an eight story office portion of the building which presents a consistent Gothic character in identical facades on both Pike Street and Fourth Avenue. The elevation consists of seven rows of Chicago styled wood center pivoting windows with small transom windows. Each window and/or floor is highlighted by a terra cotta spandrel with a flattened quadrafoil design. Each window is separated by narrow terra cotta piers that terminate in spindle-like finials. Framing these interior windows are corner bays of three sectioned windows and transoms set between wide and fluted piers; these piers rise from miniature turrets placed at the second floor level and terminate in finialed pinnacles above the roof line. All of the window spandrels are delineated with narrow, circular shafts that surround each eight story high section and culminate, above the tenth floor windows, in segmental ogee arches.

The architects took advantage of the modern lightweight structural system to surface their building in a thin skin of glazed terra cotta tiles, and used Gothic-inspired forms and details to emphasize the tower's verticality. Tiled piers, with rounded and molded edges, rise uninterrupted to a magnificent crown. At the corner bays, narrow mullions act as the ribs between the heavier piers and impart an added delicacy to the window division. Recessed spandrels, their surface broken by the applied quatrefoils, add texture and deemphasize the horizontal divisions. At the crown, the corner bays are accented by gabled parapets with a tracery of lancet forms. This tracery is continued in a wide horizontal band across the top of

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both facades. A row of spiky finials, aligned with each pier, breaks up the silhouette and completes the vertical thrust of the composition.

The crown of the building is decorated with arched panels highlighted, at the building's corners, by sloped gables inscribed with ogee arches and trefoil tracery. The extension of piers to form finials or turret-like appendages above the roofline defined by these arched friezes and the ascending affect of the rich vertical tracery of the Gothic styled ornament make this building appear slender, tall, and graceful.

In contrast to the traditional Gothic design elements of the rest of the building, the ground and second floors are distinctly contemporary. Prior to remodeling in 1970, the ground floor incorporated a black granite base with large expanses of plate glass and metal mullions to define the display windows and entrances to the Liggett Drug Store. Uninterrupted by the terra cotta clad piers that occur at the upper floors, the lightweight character achieved at ground level would have made the building appear to float. Likewise, the second floor is notable for its large expanse of plate windows with transoms and narrow metal mullions. With the exception of the eight primary corner piers, these windows provide an uninterrupted band of glass surrounding the second floor.

Separating the ground floor from the second floor is a border molding of leaves. Another band, this one of flowers, is placed above the second floor windows. A frieze consisting of shields and panel tracery wraps around the building above this floral band to further separate the retail base from the office floors above it.

Continuous reinforced concrete perimeter and interior isolated footings and combined mat footings are shown on the plans reviewed and support interior columns and perimeter piers. These columns and piers are octagonal in plan and have vertical bracketed structural steel angles and plates bolted and welded together to form the core of a concrete encasement. These columns and piers support reinforced concrete one way beam slabs on each floor of the building and the rooftop mechanical and elevator equipment penthouse. A reinforced concrete slab-on-grade completes the foundation systems at the basement and partial sub-basement levels.

Today the exterior storefront is clad with granite veneer on the Pike Street and Fourth Avenue sides with a modern storefront glass system. The east and south sides of the building as well as the two story penthouse are painted cement plaster over cast in place concrete walls. There is very ornate decorative terra cotta detailing in vertical banded configurations at designated locations, over the entrance and around the perimeter of the two sides at the 2nd floor level. The balance of the exterior wall consists of hollow clay tile block.

Interior

The interior layout of the building remains generally the same as constructed with double loaded

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corridors, two stairs wells, and a bay of three elevators. Individual office spaces and finishes have been changed for most of the upper floors to meet the needs of the changing tenants.

Remarkable however is the main 1st floor entry vestibule and lobby of the building. These highly intact spaces features ivory veined marble walls, and a gilded ribbed ceiling surfaced in gold leaf with blue-grey and salmon-toned stenciled borders of vines and flowers. The wood ribbing springs from small sprouting corbels. The vestibule is lit by two chandeliers, hexagonally shaped with lancet arched sections and amber colored glass. Two sets of entry doors lead into the main lobby; the main set of three doors is unified beneath a Tudor arched transom of Gothic-inspired art glass. The secondary doorway to the south leads to the basement stairs. The main lobby, also surfaced with ivory veined marble, consists of five bays of cross ribbed groin vaults. The entire ceiling is gold leaf, with stenciled edges. Three bronze chandeliers, more delicate in design than those in the vestibule, illuminate the space. They incorporate ogee arches and a light toned translucent glass in their hexagonal forms. Friezes with applied Gothic tracery are placed above the four elevator portals.

The entry lobby features white variegated marble walls, polished granite floors, and polished brass ornamentation at the elevators and around the kiosk window trim. The arched ceilings are finished with gold leaf. The original mail shoot, located in the lobby off to the side of the freight elevator (with access from all ten floors) is still in use.

The egress stairs in the building are reinforced concrete and concrete walls and/or hollow clay tile walls are provided around the stairs depending on each level in the building. Ten to twenty percent of the heating units and all the hot water for the building is still heated by the original seam heating boiler located in the basement.

The interior décor for floors 2-10 are newly remodeled with designer accents. The configurations for the bathrooms are original as the common areas, light well on the fifth floor and the elevators. The building is served by three Otis passenger elevators and one freight elevator. Controls and door operators were replaced in 1998-1999.

Alterations

Today the Liggett Building consists of ten commercial floors. The first floor, at street level, is predominantly retail space with street frontage on Pike Street and Fourth Avenue. The building presence at street level has changed many times since the building was built and no longer resembles the original retail plans, window placement or retail door/ entry locations. The exception is the main building entry condition on Fourth Avenue at the southwest corner of the property. This retains the original entry design and presence as when the building was built in 1927. The main entrance, doors, hardware, finishes and lighting are all original and have been well preserved. All of the display windows, tiling, paint decorations, marble and elevator adornments in this main lobby are original.

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The nine floors above the retail level are commercial office spaces. As an occupancy type this has not changed since the building opened; however, the general configuration of the office suites has changed dramatically. The floors with office space are split into two types of configurations: floors 2 through 4 cover the entire lot (like the retail level) while floors 5 through 10 have a u-shaped plan that creates a light well at the center. This general building shape has not been altered.

The building is held together by a core, which runs the length of the south end of the building. This portion of each floor houses the elevator core, service elevator core, two stair towers, the restroom block and the main building mechanical shafts. This segment is the original configuration along with the elevator lobby configuration on each office floor. Some of the suite entry conditions directly off of the elevators have been altered, but the footprint of the lobby is the same. The corridors that access the office suites on floors 2 through 10 only mimic the original floor plans. The office interiors on these floors have been altered or reorganized so it has to be assumed that the construction is not original.

The exterior walls, including the terra cotta siding and adornments from floor 2 to the top of the building parapet, are all original. The window systems on these levels are almost all original as well. All of the 208 wood frame center-pivot windows on the north and west sides of the building are original; this includes the brass dial handles found on the interior side. The 2nd floor ribbon windows on the north and west sides are also original, though are a different style than floors 3 through 10. The remaining building windows line the alley face (east) and the light well from floor 5 through 10. These steel frame windows have a general 12" x 18" grid pattern where the center portion pivots on a horizontal axis for venting. All of the hardware on these windows is original. There are several locations in the alley where these windows have been replaced. These locations include the third floor and a portion of the fourth floor; however the entire light well is original.

The basement of the Fourth & Pike Building extends beyond the plot lines and extends under the sidewalk right-of-way. This is approximately 17'- 0" on the west side of the building and 16'- 0" on the north side for a total of 3,925 sf. This basement extension is part of the original plan so the footprint has remained intact; however the configuration of the commercial or storage space has changed over the years. The portion of the basement that lays underneath the standard footprint of the building houses the original building core that services the building, as mentioned above. The basement can be accessed by the two stair towers, the elevators or the service elevator. The southwest stair comes directly down from the main lobby, which is consistent with the building's original plans. Like the floors above, the basement has had several occupants so it may mimic the original configuration; however it is assumed that the plan has changed and the wall construction and finishes cannot be considered original.

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Narrative Statement of Significance:

The Liggett Building is historically significant under Criterion "C" as a property that embodies the distinctive characteristics of its period, type and method of construction. Completed in 1927, the glazed terra-cotta building is a significant example of a high-rise commercial structure from Seattle 1920s building boom. It is also one of the best examples in the community of a building executed in the Late Gothic Revival style. The building serves to represent the work of noted Seattle architectural firm, Lawton & Moldenhour, who designed many of Seattle mid to high-rise commercial structures in the city during the 1920s and 1930s. The period of significance for the resource begins and ends with the construction of the building, 1927.

During the late twenties in Seattle, the record of building permits showed substantial growth in numbers and businesses were thriving. The city's great success and growth was included in the study called "The Expansion Program of the Pacific Coast" that monitored the probable future development of general business in the West. With this information in hand, and an exhaustive survey of the downtown, the Louis K. Liggett Company of New York, set out to construct a showcase building which would house the west coast operations for their growing business. The construction of the building would mark their 380th store and their entrance into the Seattle drug store market.

The Liggett Drug Store Company was founded by Louis Kroh Liggett, a natural born salesman. Born in Detroit in 1875, Liggett attended schools in Detroit until the age of 14, when he joined the staff of the John Wanamake Co. in Detroit. Recognizing his skills, by the age of 16 he was put on the road as a traveling salesman responsible for selling headache powders.

In 1894, at the age of 19, Liggett became involved in the dry good brokerage business in Detroit. As a mill broker, he secured the goods of 32 important mills whose goods ranged from buttons to carpets, and sold these items directly to retailers. His first year in business netted him \$7,000.

From dry goods, Liggett turned his attention back to pharmaceuticals. In 1895, he became financially interested in a headache remedy. During this time, some of the druggists he sold to had suggested to Liggett the possibility of manufacturing and merchandising drug store goods on a co-operative plan. In his eagerness to develop this plan, Liggett accepted a position with the Chester Kent Company of Boston as a traveling salesman. The company had recently been organized and was undertaking efforts to market a patented proprietary medicine tonic called "Vinol".

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Liggett suggested a plan of appointing an exclusive drug agent in each city or town, who would share pro rata in a national advertising campaign. The plan was a huge success and within six months Liggett was appointment general manager of the Kent Company.

With bigger picture ideas in mind, in 1902 Liggett organized a gathering of 40 druggists (potential investors) to outline a plan to manufacture branded products which would be sold only to authorized dealers, one dealer per town. The plan allowed independent retail drugstores to eliminate the middlemen. Liggett outlined the basic principles of his policy as follows:

- 1) The company would manufacture controlled brand goods only for its stockholder agents,
- 2) There would be no more than one controlling member in any one city or town in the U.S.,
- 3) The company would manufacture its own products under its own trade names,
- 4) These products would be sold to the agent/stockholder at prices sufficient to net the company a reasonable profit, and
- 5) Control of the products would remain in the hands of the druggists themselves.

After his persuasive conversation, reportedly each stockholder in attendance invested \$4,000.00 in Liggett's business concept. Named the United Drug Company, Liggett appointed himself as Secretary and General Manager. Several potential names were considered for the product trade name. An assistant to Liggett suggested Rexal for "king of all". Liggett liked the name and added an additional letter "L" which then became the name for the product line. He marketed his patented medications as "RX to All".

The first products were shipped from a small manufacturing establishment in Boston in 1903. The company developed products that pharmacists "could proudly prescribe on an over-the-counter basis to their patients". As the Rexall name gained recognition, the stores became referred to as Rexall stores.

As Liggett's vision grew and his marketing share increased, other druggists sought the company's sale privileges. Additional lines of medication were added to meet the demands of the public. By 1904 the company had 241 employees and sales reached \$61,777. Seeing a bright future for his company, Liggett decided to open his own drugstores, which he called the Liggett Drug Store. Success immediately followed.

In 1916, the United Drug Company and the L.K. Liggett Company merged, creating the biggest retail drug organization in the world. Revenues rose from \$1.4 million in 1909 to \$5.6 million in 1914. And by 1920, the United Drug Inc, and its subsidiaries had over \$68 million dollars in business. As a result of the merger, the United Drug Company was responsible for the manufacture of the Rexall products and the L.K. Liggett Company controlled and managed 152 drug stores.

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In 1925, a year prior to selecting the Seattle location, the Liggett Company had set their sights on the Pacific Coast. In one year, they had opened thirty-six stores on the west coast in communities such as San Francisco, Oakland, Berkeley, Los Angeles, Hollywood, Portland and Spokane, but had yet to break into the Seattle market. They also had acquired the Stout-Lyons Drug Store chain which brought the total stores they owned to forty on the Pacific Coast.

At the time of construction, the future looked bright, and a 99 year lease on a prime lot in downtown Seattle was negotiated with the G. Kinnear Company. The Kinnear's were a prominent family in Seattle. Various members of the family were active and influential in the areas of politics and real estate development dating back to the 1880s. In fact, the family had retained ownership of the nominated site since 1889 and had constructed a building on the property (the Kinnear Building) which was leased to the Tailored Ready Co. After notice to vacate the property was issued, an official announcement in The Seattle Daily Times on May 7, 1926 appeared:

"We are saying "GOOD-BYE" to the building where we have been in business for 20 years. We must get out, the building is coming and we are quitting. The property has been leased to L.K. Liggett Drug Company of New York, and they will erect a large building as soon as we can get out."

General contractor F.H Knight was hired to demolish the Kinnear Building which took place in the fall of 1926. By August of 1926 an issue of the Washington State Architect featured a rendering of a soon-to-be completed office and retail building. The ten stories high building, at the southeast corner of Fourth Avenue and Pike Street, was to cost approximately \$600,000 dollars and would required nearly half a million board feet of lumber (provided by the Nettleton Lumber Company). The building was constructed in less than a year by general contractors Murdock & Eckman. The Steek & Phelps Co. served as electrical engineers and contractors. Plaster work was done by the Seattle Plastering Company, and decorative painting was completed by W.C. Dennis. Gothic in detail, the building was constructed of reinforced concrete and structural steel with a terra cotta facing. Plans were provided by the noted architectural firm of Lawton & Moldenhour.

Architect George Willis Lawton (1864-1928) was born in Wisconsin and had moved to Seattle around 1886. He initially worked as a draftsman for the architectural firm of Saunders & Houghton and reemerged as a partnership with Charles Saunders in 1889. Together Saunders & Lawton designed a wide range of projects, including numerous apartments and hotels such as the Lincoln Apartment Hotel; the San Marco (1905); and the Summit Apartments (1910). Another specialty was warehouse structures, and they found a fertile market for their designs with the growth and development of the Pioneer Square area as a distribution center. Some of their buildings in the area include the Norton Building (1904); the Mottman Building (1906); the Goldsmith Building (1907); and the Provident Building

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(1910) building. They adeptly used a wide range of revival styles, including Romanesque, Classical, Tudor and Colonial modes. One of their most noted works was the Forestry Building (1908-09) at the Alaska-Yukon-Pacific Exposition, a classical design executed in raw logs. The partnership was dissolved in 1914 and Lawton worked as an independent practitioner for another eight years.

In 1922, Lawton by then age 58, formed a partnership with the younger Herman A. Moldenhour (1880-1976). Moldenhour, also from the midwest, had been an office boy for the Saunders & Lawton firm. Together the firm specialized in large office and apartment buildings. Projects include St. Demetrios Church (1921), the Fifth Avenue Court (1922), Hawthorne Square (1923), Olive Crest Apartments (1924), the Olive Way Improvement Co. Building (1924), and the Republic Building (1927-28).

The short-lived partnership ended with Lawton's death in 1928. Moldenhour continued with an independent practice. He served as the supervising architect for the Port of Seattle's Sea-Tac Airport Administration Building in 1948. He died in Seattle at the age of 96 in 1976.

The Liggett Building is one of the many office buildings designed under the Lawton & Moldenhour partnership and may have been one of their last collaborations before Lawton's death. The building demonstrates the skill of the Lawton & Moldenhour partnership and shows their range of their eclectic practice. Designed in the Late Gothic Revival style, the building is the only known such design by the firm.

Completion of the Liggett Building and opening of the Liggett Store in June of 1927 was heralded with full page advertisements and multiple articles in local newspapers. The Seattle Daily Times noted that the store gave the city "a link with a noted national chain". Reportedly plans were already underway to open a second store in the city (in the Republic Building, also designed by Lawton & Moldenhour). The store, managed by Oscar W. Krook, featured a "completely frigidaired modern soda fountain". The Gothic Revival Building, reportedly costing nearly a one-million dollar investment, and included a grand lobby with high walls of Italian statuary marble, travertine floors, Egyptian lacquer and bronze elevators. Pride in the construction of the building is also evident in the use of the building in a 1928 advertisement for Carey Roof systems in Architecture Magazine.

The Liggett Company occupied a majority of the 1st floor retail space. The upper floors were home to a variety of professional offices and smaller retail establishments. These included spaces for dentists, doctors and lawyers, life insurance companies, and real estate agents as well as barbershops and several jewelry stores. Leasing and general management of the upper floors were handled by the Goodwin Real Estate Company, Inc., who moved their business to the new building.

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The Goodwin Real Estate Company was the most prominent real estate management firms in Seattle at the time. The company was formed by Ervin S. Goodwin. Ervin, born in Illinois, migrated to Spokane in the 1880s where he served as an accountant. After gold was discovered in Alaska, in 1898 he moved to Seattle, with his brothers Frank and John. The three brothers were interested in opening a hotel in Alaska for miners on their way to the Klondike. However, when they arrived in Alaska they staked a claim themselves.

Together the brothers did well and they returned to Seattle with \$50,000 in gold, and established the Goodwin Real Estate Company. The new company quickly thrived, becoming one of the city's largest and most successful developers in the early years of the 20th century.

Projects included the development of Pike Place Market; the Sherwood, Woodland Court and Hawthorne Square apartments; several business blocks including the Republic Building (home to the second Liggett Store in Seattle, and designed by Lawton & Moldenhour); and numerous residential subdivisions.

In 1933, after the Liggett Drug Store moved out of the building, the nominated building was officially renamed the "Fourth and Pike Building". The Hendrickson-Alstrom Construction Company had completed a \$50,000 remodeling project for floors 7-9 for a group of medical and dental tenants. The space occupied by the Liggett store was taken over by the Kings Inc., a premier men's clothing store.

The building remained in ownership of various members of the Kinnear family until 1961, when it was sold to J.F. Biehl. In 1968, Biehl then sold the building to K&C Associates. The current owners purchased the building in the spring of 2008.

Architectural Significance

The Liggett Building's Gothic Revival terra cotta ornamentation is one of the finest of its type in the city of Seattle. The building follows the precedent set by the earlier Puget Sound News Company Building (1916), and the Shafer Building (designed by James Blackwell in 1923) in applying a delicate "Gothic" terra cotta facing onto a modern lightweight structure. However the ornamentation of the Liggett Building is probably more satisfying in terms of its intricacy, quality of its execution, and the consistency of its application over the exterior of the building and in the interior of the lobby. Other Late Gothic Revival buildings in the city include the Lowell-Emerson Apartments (1928); Olympus Manor (1930); St. Benedict School (1924); Wilson Modern Business College (1927); and the Windermere Apartments (1924).

The Liggett Building draws from the rich decorative traditions of the Tudor Gothic and the more exotic Venetian Gothic periods, replete with ogee arches and multifoil tracery and,

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consequently, has one of the city's most sculptural and textural terra cotta facades. Of particular interest are its three dimensional miniature turrets and parapet finials.

The Late Gothic Revival style, sometimes referred to as Neo-Gothic or 20th Century Gothic, was a style that originally developed in the 12th century for ecclesiastical architecture. Dedicated to the use of structural members in compression; leading to tall, buttresses buildings with interior columns of load-bearing masonry and tall narrow windows, technological developments in the 20th century led many to see the style as obsolete. However some architects persisted in using Gothic tracery as applied ornamentation to a variety of building types. Blurring the lines between the use of the style for religious structure were such buildings as the Woolworth Building (1913) in New York and Chicago's Tribune Tower (1924). The later example was designed by the Chicago architectural firm of Holabird & Roche who built the tallest church in the world by combining a skyscraper with a Methodist church. As the style took hold for other mid and high rise buildings across the county, American capitalists reveled in the comparison of their towering skyscrapers as "Cathedrals of commerce." The Liggett Building is one such example of this idea.

Typical features of the style include strong vertical lines and a sense of great height; pointed windows with decorative tracery; gargoyles and other carvings; pinnacles; a crenulated parapet; a recessed porch entryway, and masonry construction. The Liggett Building boasts all of these features. The exterior of the building is rendered in glazed terra cotta tile produced by the Gladding, McBean Company.

During the 1920's terra cotta represented of a type of artistic, economical, fireproof cladding system that could replicate carved stone and metal. It was used extensively in Seattle from the turn of the century to the 1930s. Founded in Lincoln, California, the Gladding, McBean Company had grown into one of the nation's largest terra cotta producers by the mid 1920s. Its Van Asselt and Auburn plants in south King County served regional markets, and produced the cladding for over 200 projects in Seattle.

From an urban design standpoint, the Liggett Building was a successful addition to a major corner of downtown Seattle. Its height and choice of materials and colors made it a good neighbor to the Seaboard Building (1908) and the Joshua Green Building (1912). Today the Liggett Building is one of the very few remaining downtown office buildings whose lobby remains virtually unchanged, allowing the pedestrian to see a correlation between the exterior and interior ornamentation.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

LIGGITT BUILDING
KING COUNTY, WASHINGTON

Section number 9 Page 1 of 3

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

LIGGITT BUILDING
KING COUNTY, WASHINGTON

Section number 9 Page 2 of 3

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LIGGITT BUILDING
KING COUNTY, WASHINGTON

Section number 9 Page 3 of 3

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

LIGGETT BUILDING
KING COUNTY, WASHINGTON

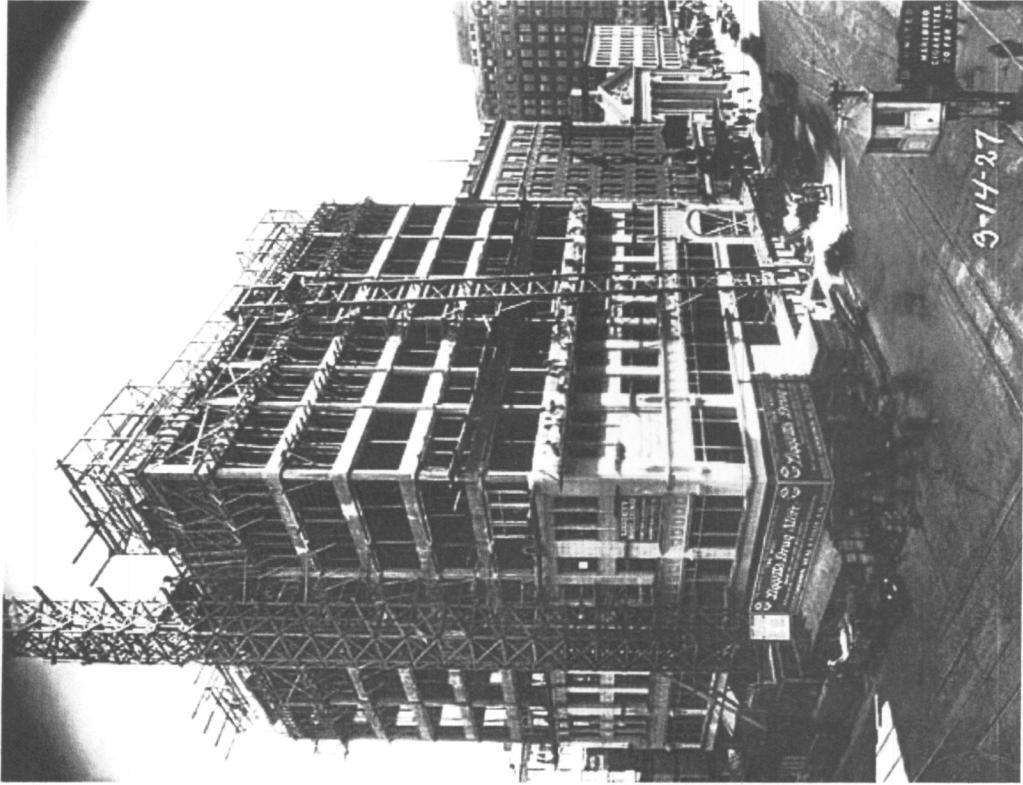
Section number 10 Page 1 of 1

Verbal Boundary Description (Describe the boundaries of the property.)

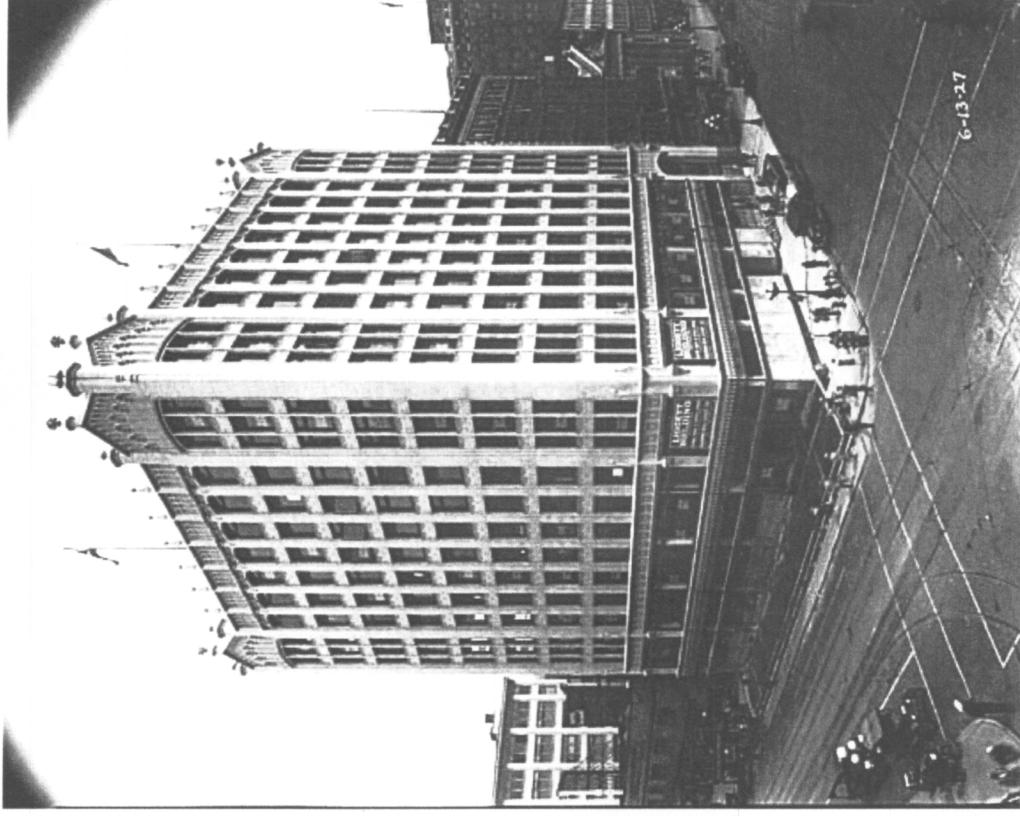
The Liggett Building resides on the SE corner of Fourth Avenue and Pike Street at 1424 Fourth Avenue, Seattle, Washington. The legal description is Lots 1 & 4, Block 20 of Addition to the Town of Seattle. It is otherwise know as King County Parcel No. 1975700235.

Boundary Justification (Explain why the boundaries were selected.)

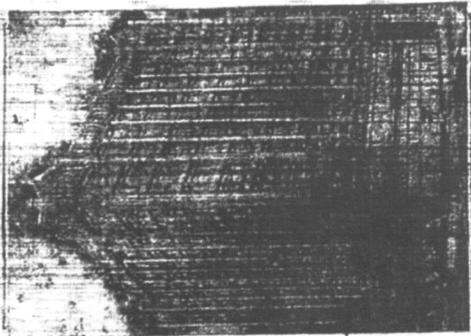
The nominated property encompasses the entire urban tax lot that is occupied by the Liggett Building.



Liggett Building under construction – March 14, 1927
Photographer: Webster & Stevens
Collection: Museum of History & Industry, No. 1983.10.659



Liggett Building shortly before opening – June 13, 1927
Photographer: Webster & Stevens
Collection: Museum of History & Industry, No. 1983.10.761



The Liggett Building
At Fourth and Pike

Seattle's Most Modern Business Structure—Ten Stories of Store, Shop and Office Space—in the Hub of the Retail District—

"Where Traffic Flows"

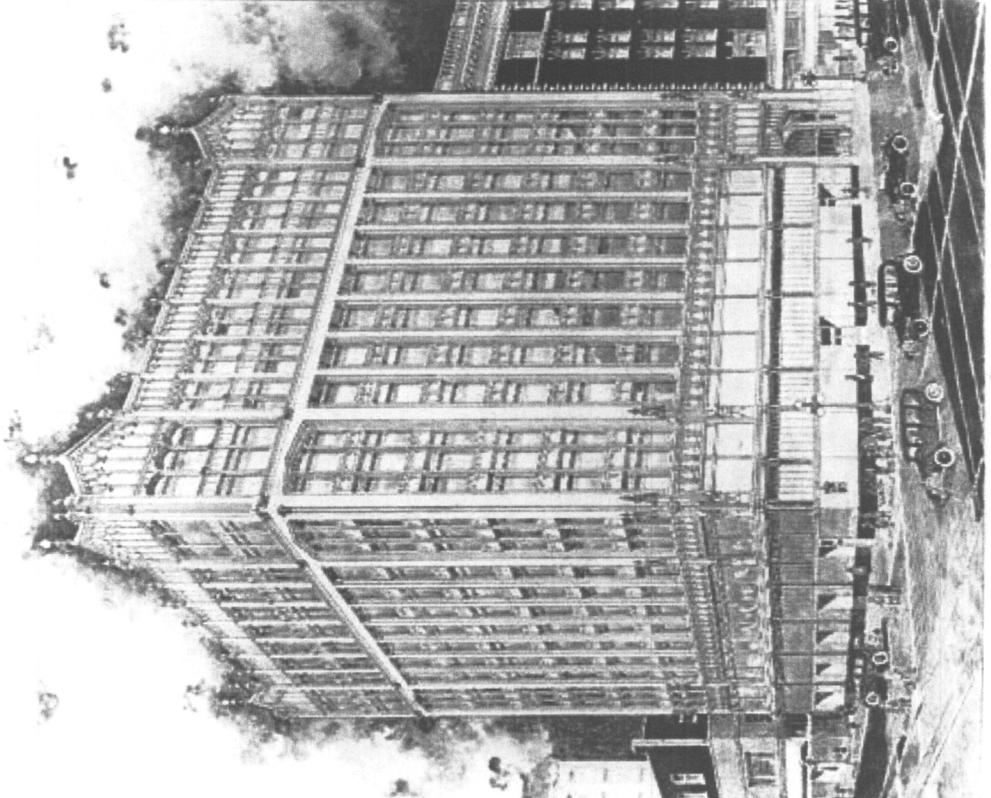
A business structure of dignified and imposing design, the Liggett Building is a modern structure equipped with the latest and most approved type of operating facilities.

No words are necessary to surpass the thinking business man's idea of all locations in the retail business section of Seattle, for a 100% plus. The latest, authoritative traffic count shows Pike Street between Second and Fourth Avenues to be in the lead.

We are now receiving applications for store, shop and large office space.

GOODWIN REAL ESTATE CO.
 312 Leary Building
 Main 4357

The Seattle Daily Times.
 - March 5, 1927



Architects Rendering of Liggett Building - c.1926
 Collection: University of Washington, Special Collections.

STEEL FLAG POLE

REPEAT ONE

REPEAT 10
QUARERS

ALL GLASS
ON THIS
ELEVATION
EXCEPT ON
PANELED
PIERS & C.

Fourth Floor Level

Third Floor Level

Second Floor Level

First Floor Level

Top of Portal

Second Floor Level

First Floor Level

First Floor Level

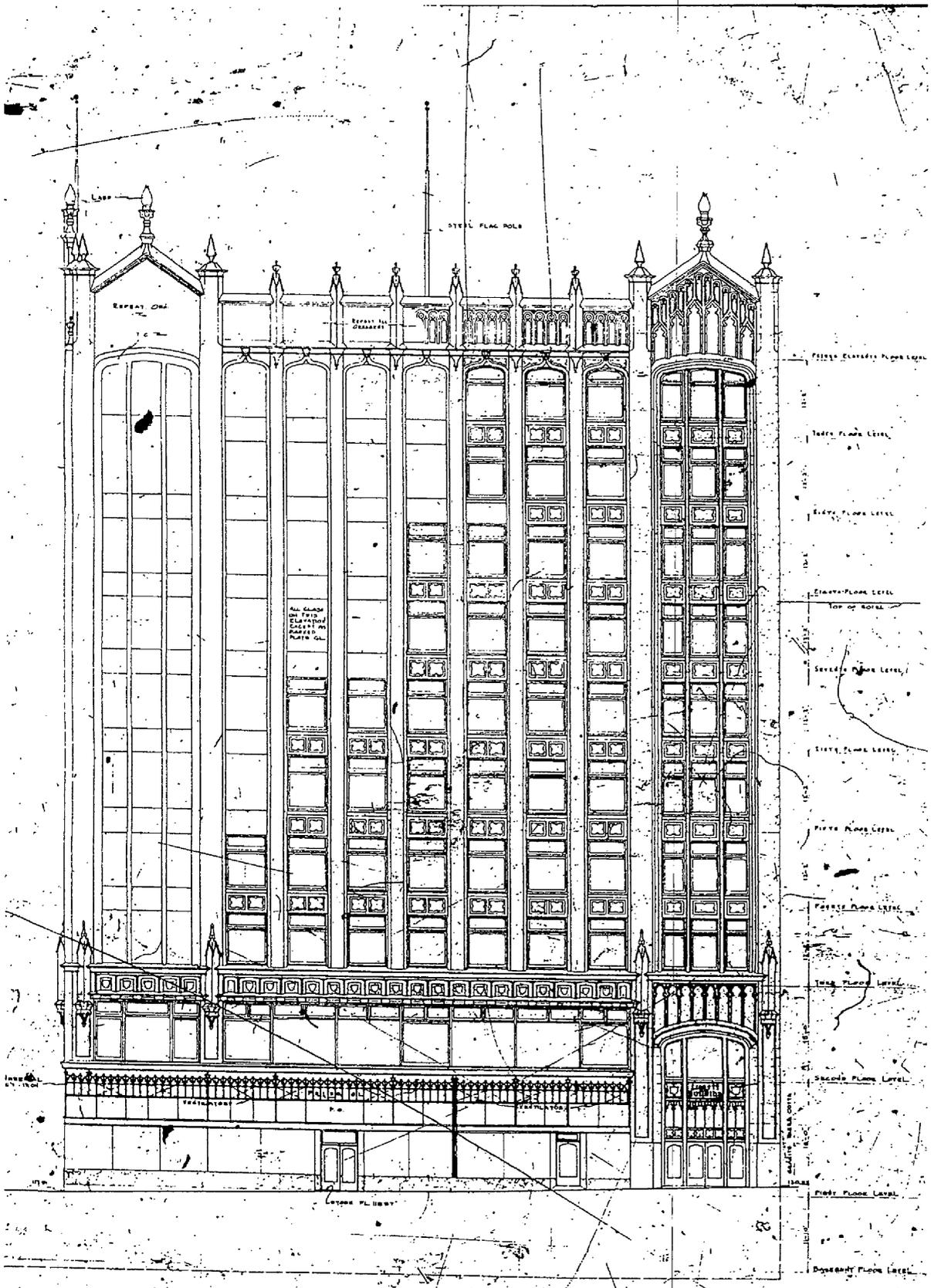
Second Floor Level

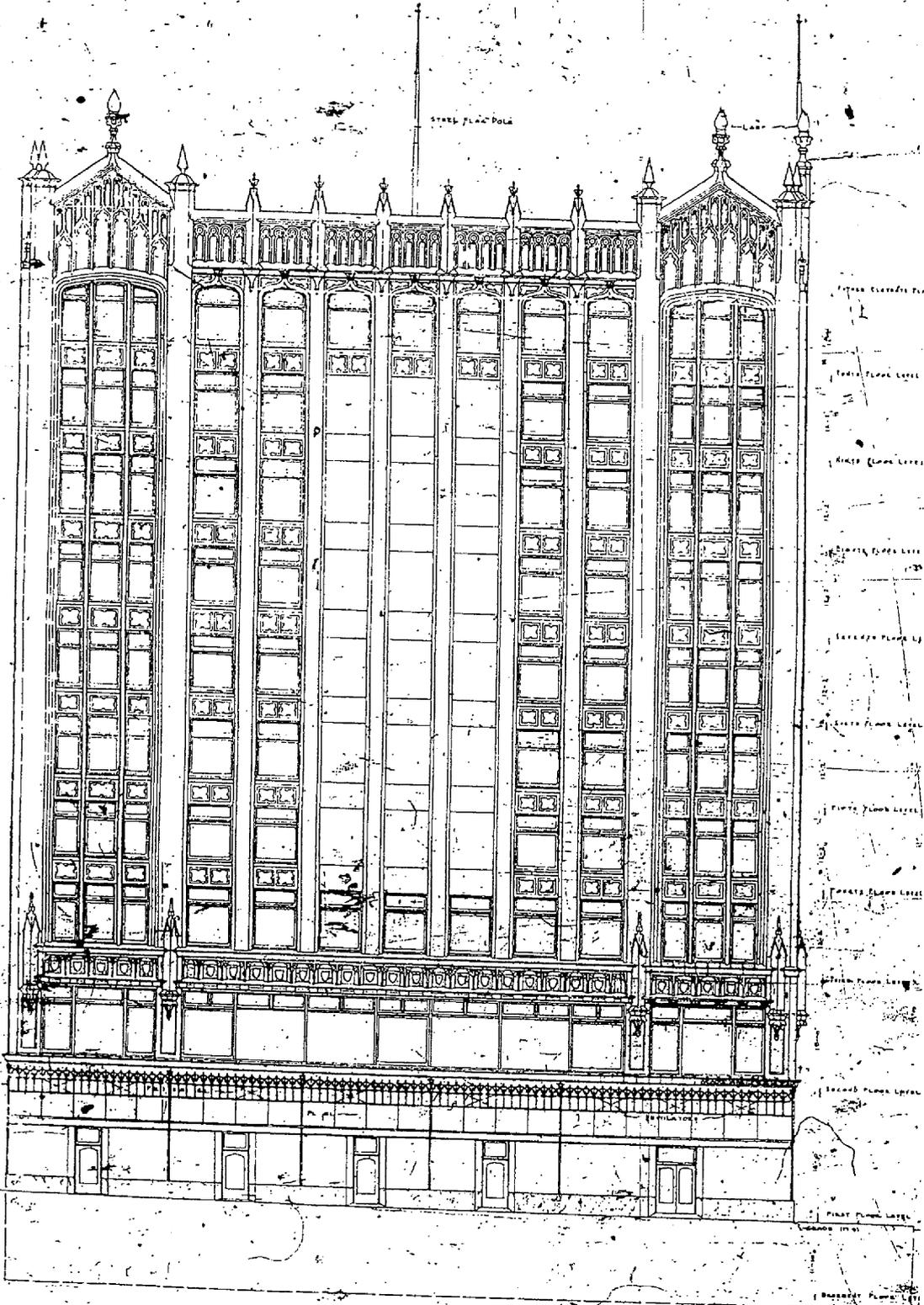
First Floor Level

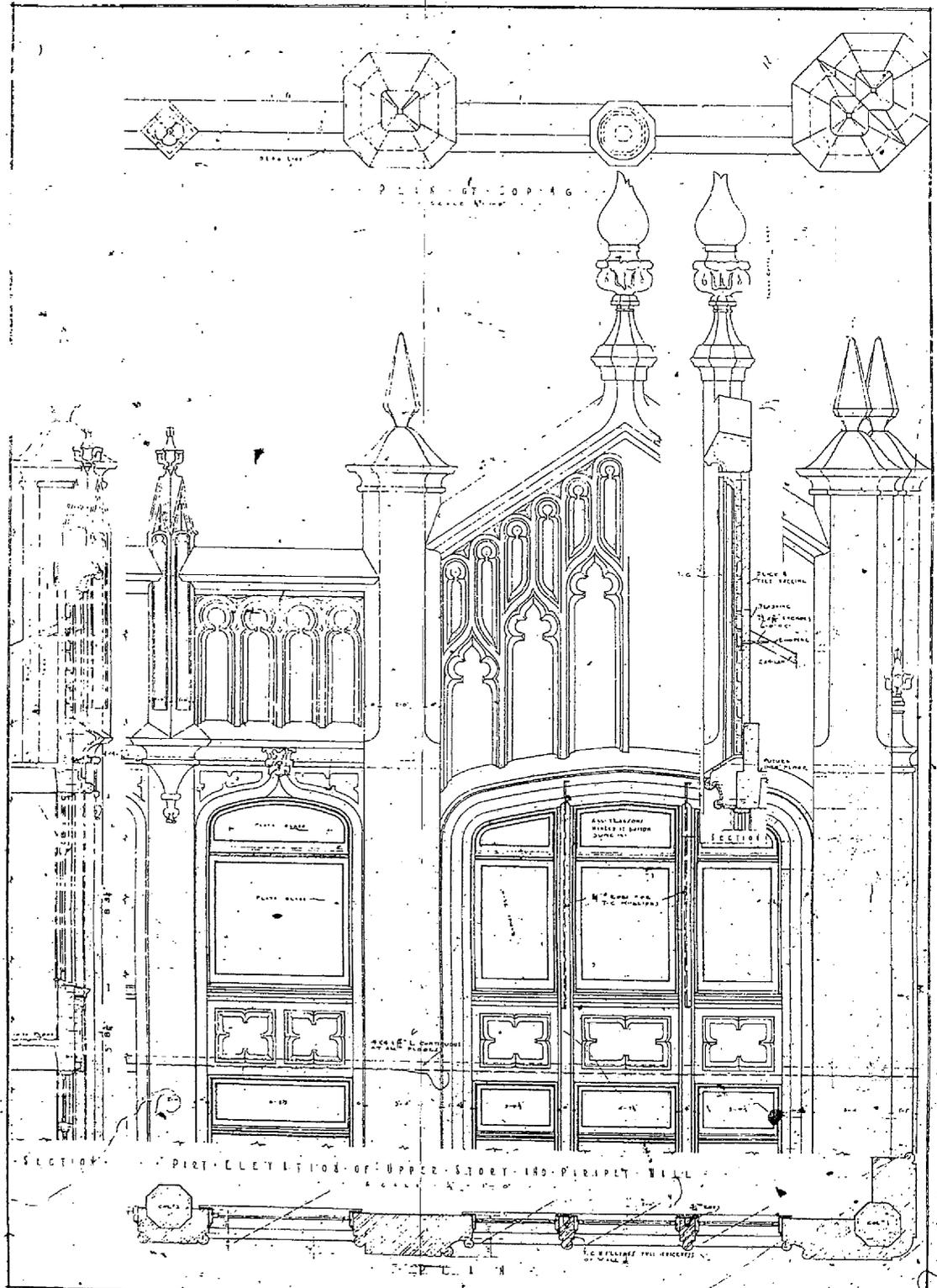
Second Floor Level

First Floor Level

Basement Floor Level



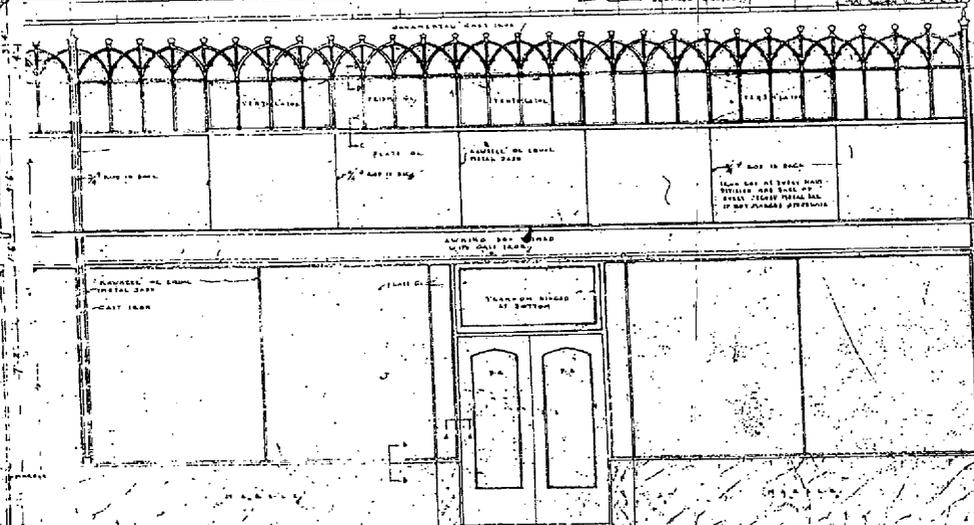
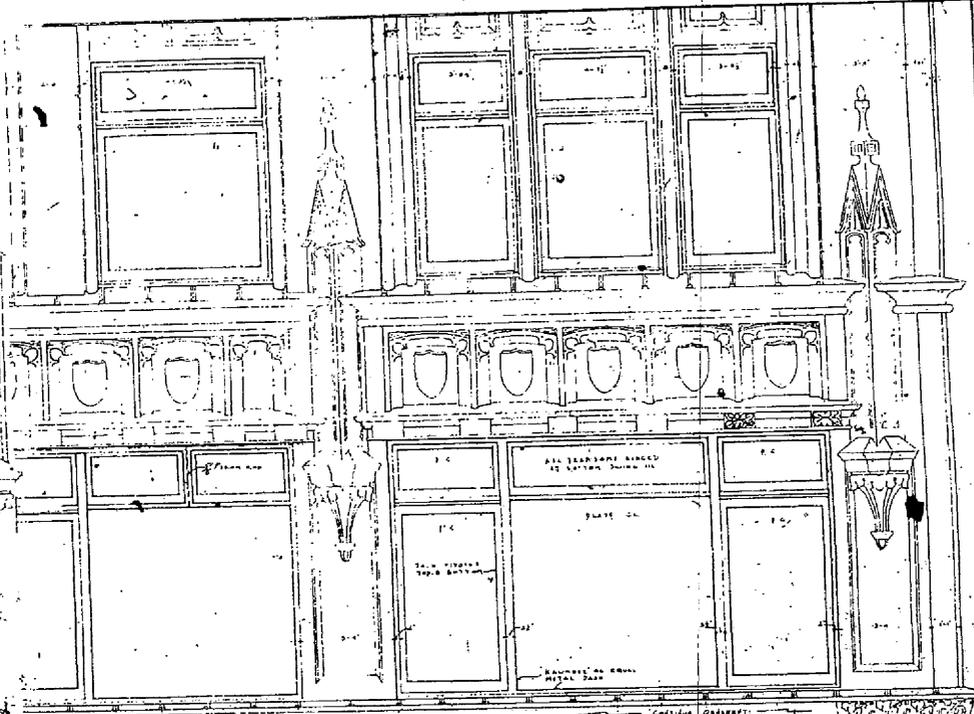




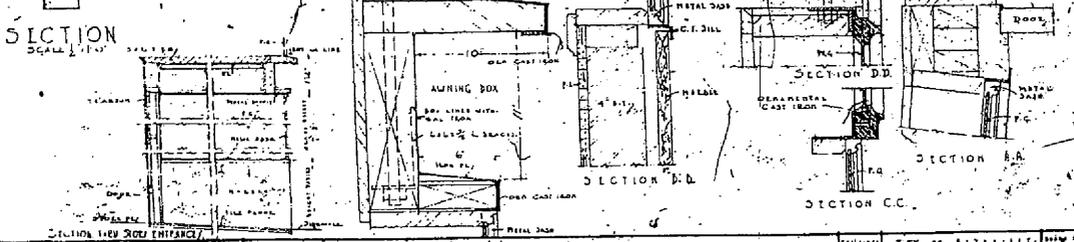
ARCHITECTS
 110 N. 3rd St. St. Louis, Mo.
 DRAWN BY
 CHECKED BY
 DATE

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 SCALE 1/4" = 1'-0"

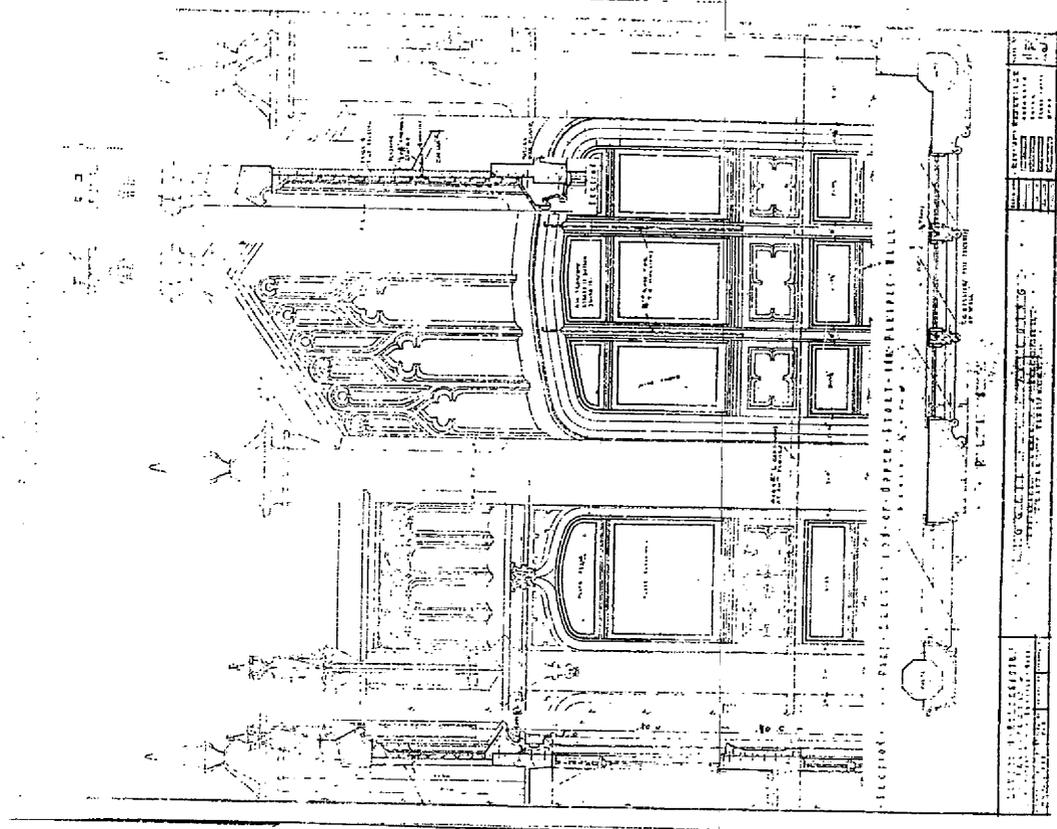
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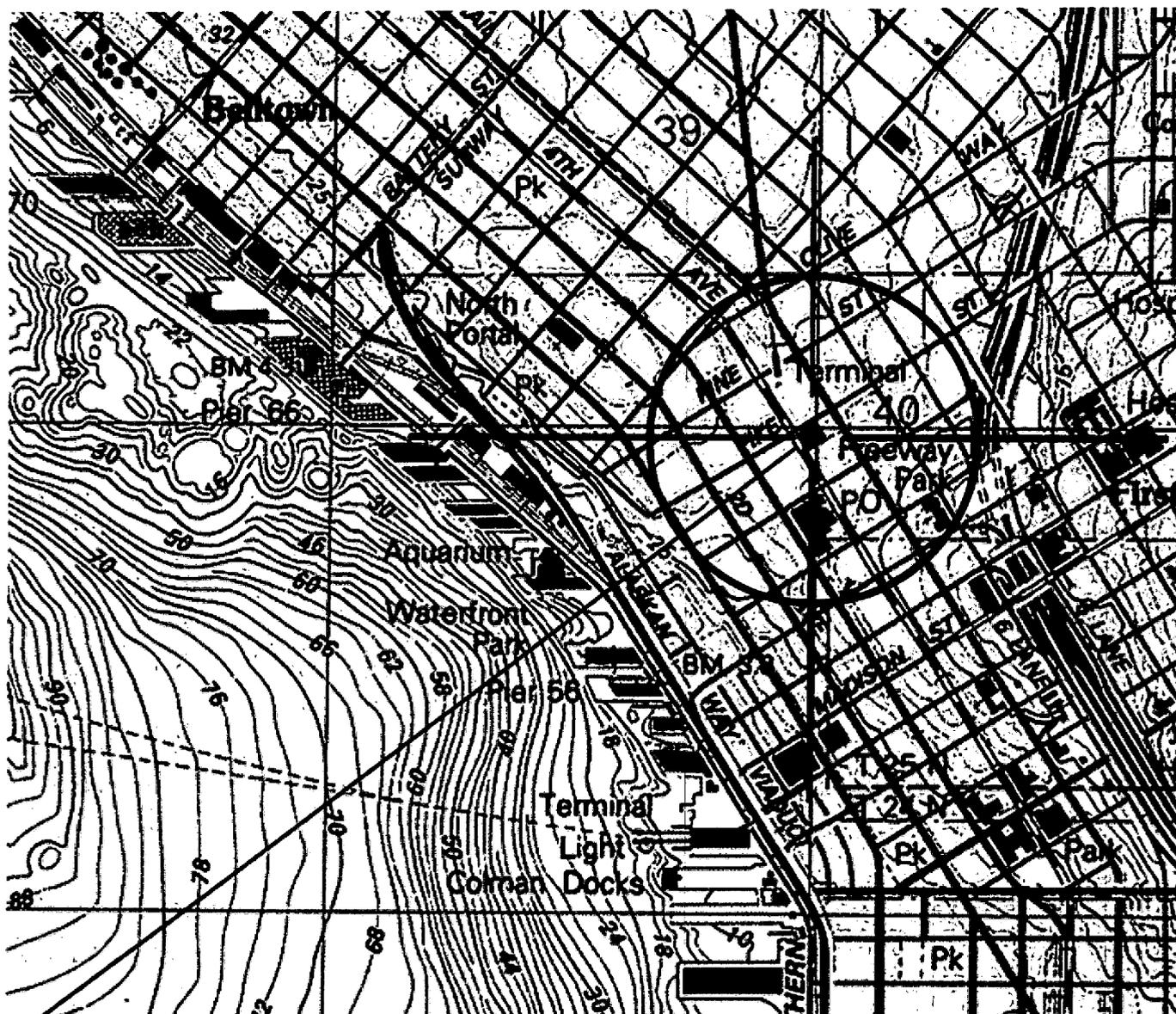
PART PILE STEEL ELEVATION SCALE 1/8" = 1'-0"



ARCHITECT: H. H. HOLCOMB & CO. ARCHITECTS
 ENGINEER: J. H. HARRIS & CO. ENGINEERS
 CONTRACTOR: J. H. HARRIS & CO. CONTRACTORS
 ADDRESS: 100 N. 3rd St., St. Louis, Mo.
 DRAWING NO. 100 N. 3rd St., St. Louis, Mo.



Architectural drawing showing a detailed elevation of a window and door assembly. The drawing includes technical annotations such as 'SECTION', 'PLAN', and 'DETAIL'. The window features a decorative frame with a central pane and side panes. The door below it has a similar decorative frame and a central panel. The drawing is oriented vertically on the page.

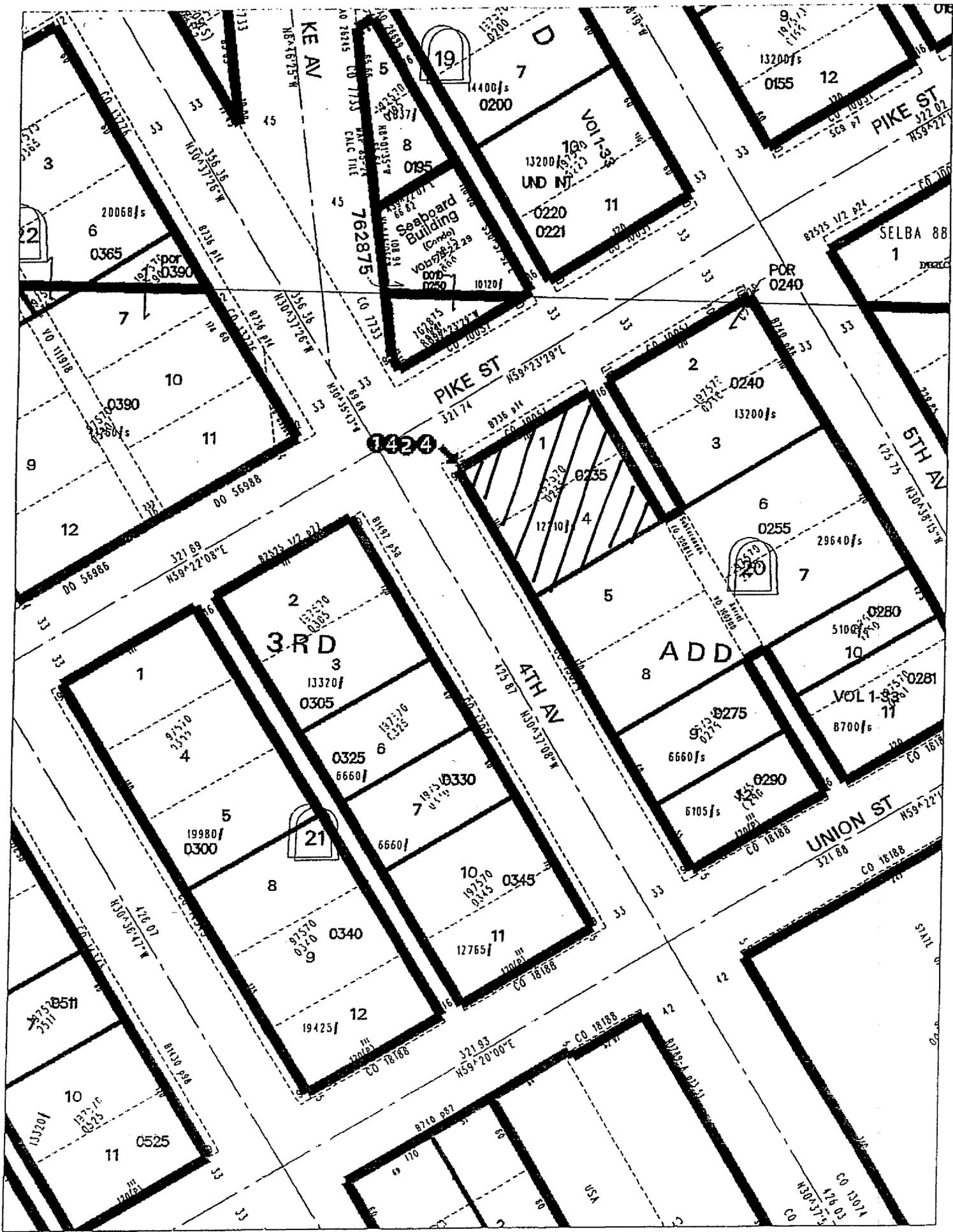


PROPERTY ADDRESS: 1424 Fourth Avenue Seattle, WA 98101
 KING COUNTY TAX PARCEL ID: 1975700235
 UTM: Zone 10 Easting 5 49 975 Northing 52 72 964

LEGAL DESCRIPTION: Lots 1 and 4 in Block 20 of ADDITION TO THE TOWN OF SEATTLE, as laid out by A.A. DENNY (Commonly known as A.A. Denny's 3rd Addition to the City of Seattle), according to the Plat thereof recorded in the Volume 1 of Plats, Page 33, records of King County, Washington; EXCEPT the Northwestern 10 feet of said Lot 1 heretofore condemned in King County Superior Court Cause No. 41394 for the widening of Pike Street, as provided under Ordinance No. 10051 of the City of Seattle; AND EXCEPT the Southwesterly 9 feet of said Lots 1 and 4 heretofore condemned in King County Superior Court Cause No. 50320 for the widening of Fourth Avenue, as provided by Ordinance No. 13074 of the City of Seattle, said property being more particularly described by metes and bounds as follows:

Beginning at the point where the South marginal line of the Pike Street intersects the East marginal line of the 4th Avenue; THENCE Easterly along the South marginal line of Pike Street a distance of 111 feet to the West marginal line of the alley in said Block 20; THENCE Southerly along the West marginal line of said alley, a distance of 109.94 feet to the South marginal line of said Lot 4, Block 20; THENCE Westerly along the South marginal line of said Lot 4 a distance of 111 feet to an intersection with the East marginal line of the 4th Avenue; THENCE Northerly along the East marginal line of said 4th Avenue a distance of 109.94 feet to the point of beginning.

Situate in the County of King, State of Washington.



1424

3RD

ADD

4TH AV

UNION ST

5TH AV

PIKE ST

KEAN AV

PIKE ST

SELBA 88

19

D

12

0155

UND NT

0220
0221

FOR
0240

0240

13200/s

0235

0255

29640/s

0280

5100/s

VOL 1-3

0281

8700/s

0290

6705/s

0305

0325

6660/s

0330

6660/s

0345

0340

6660/s

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12765/s

12

19425/s

0525

321 93

N59°20'00"E

8710 987

CO 18188

USA

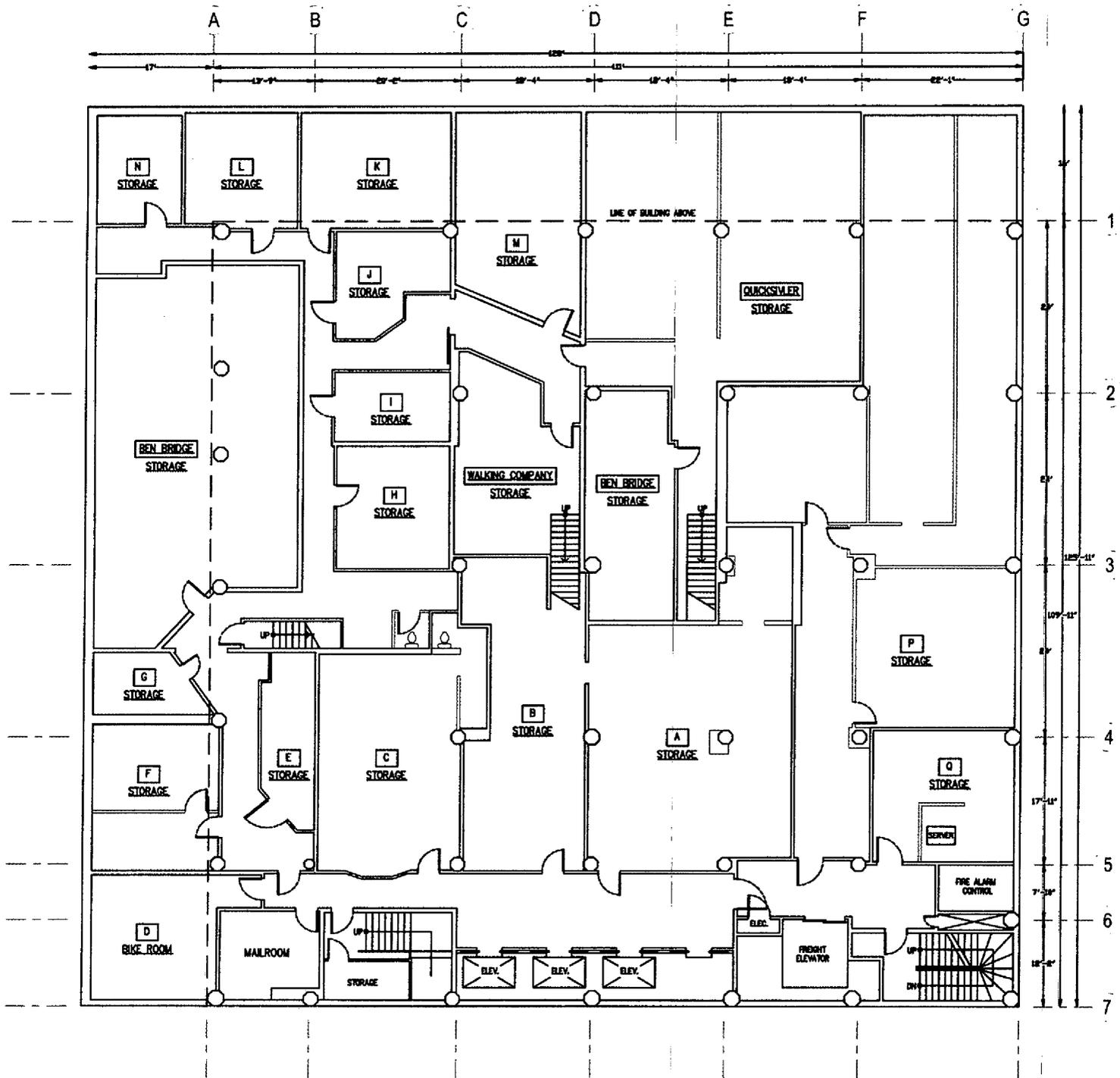
CO 13014

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CO

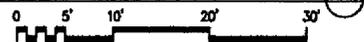
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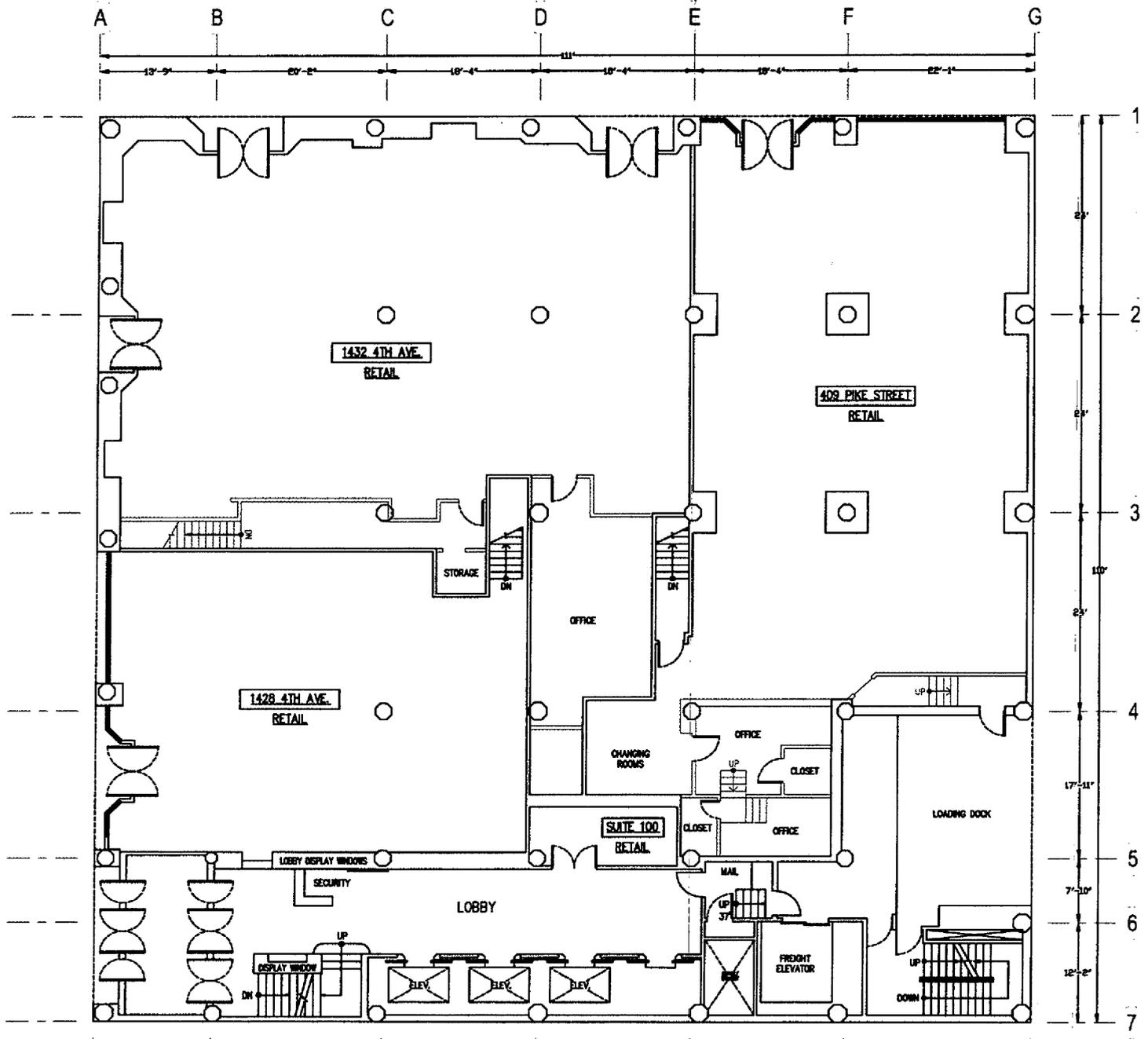
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FOURTH & PIKE BUILDING
 1424 FOURTH AVE.
 SEATTLE, WA 98101

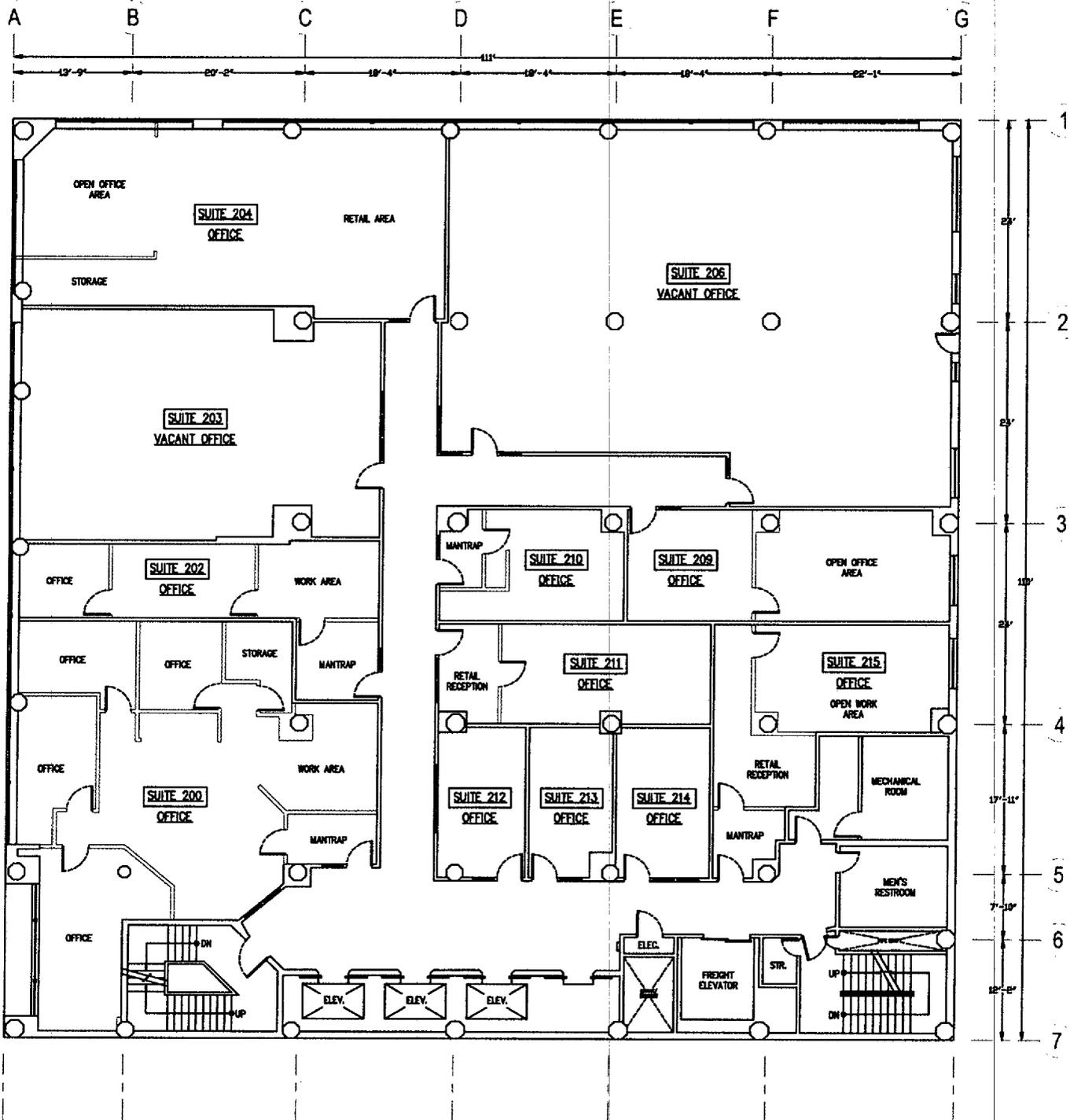
BASEMENT FLOOR PLAN





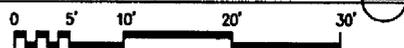
FOURTH & PIKE BUILDING
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 SEATTLE, WA 98101

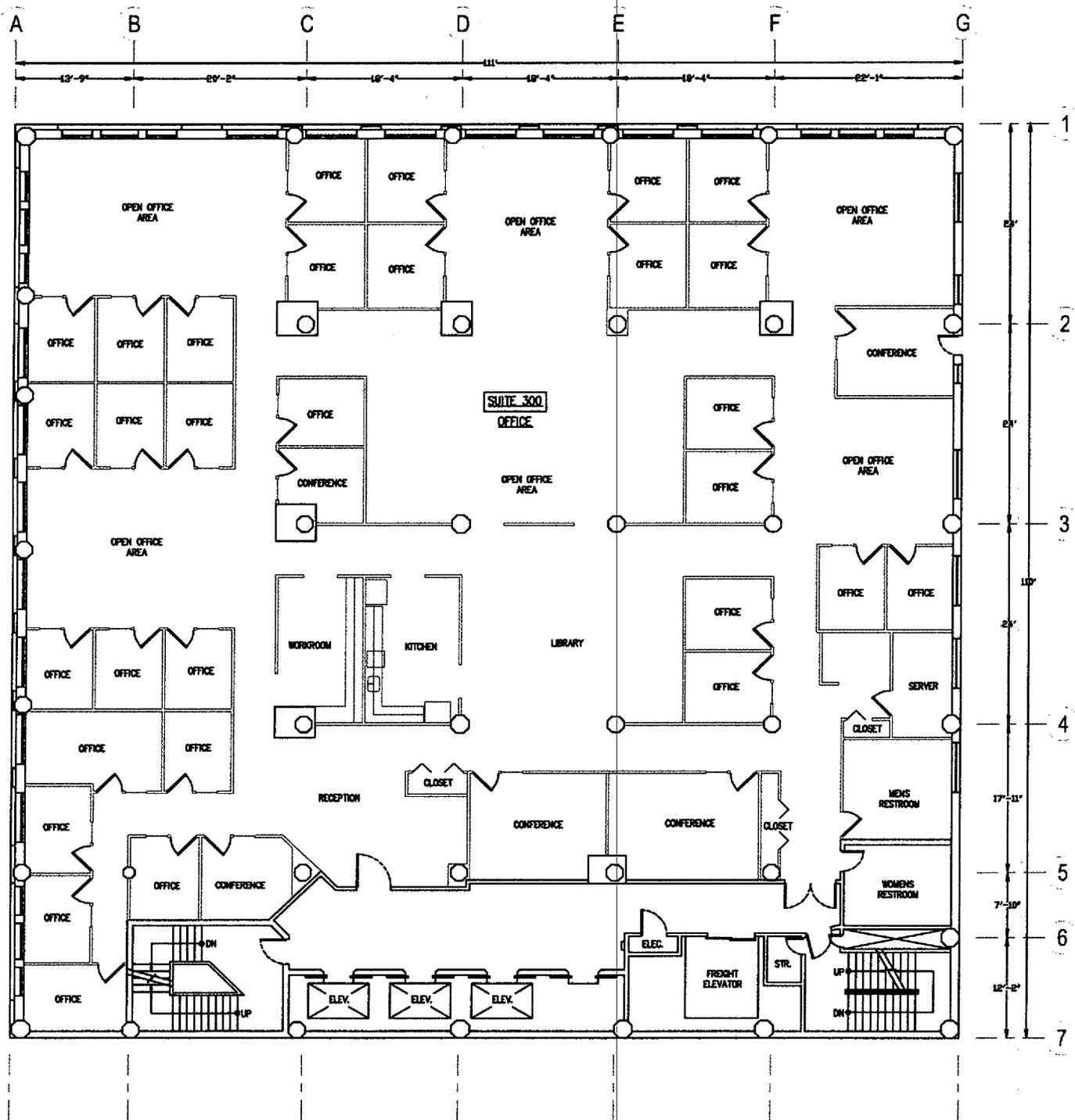
FIRST FLOOR PLAN



FOURTH & PIKE BUILDING
 1424 FOURTH AVE.
 SEATTLE, WA 98101

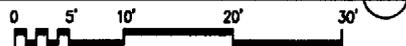
SECOND FLOOR PLAN

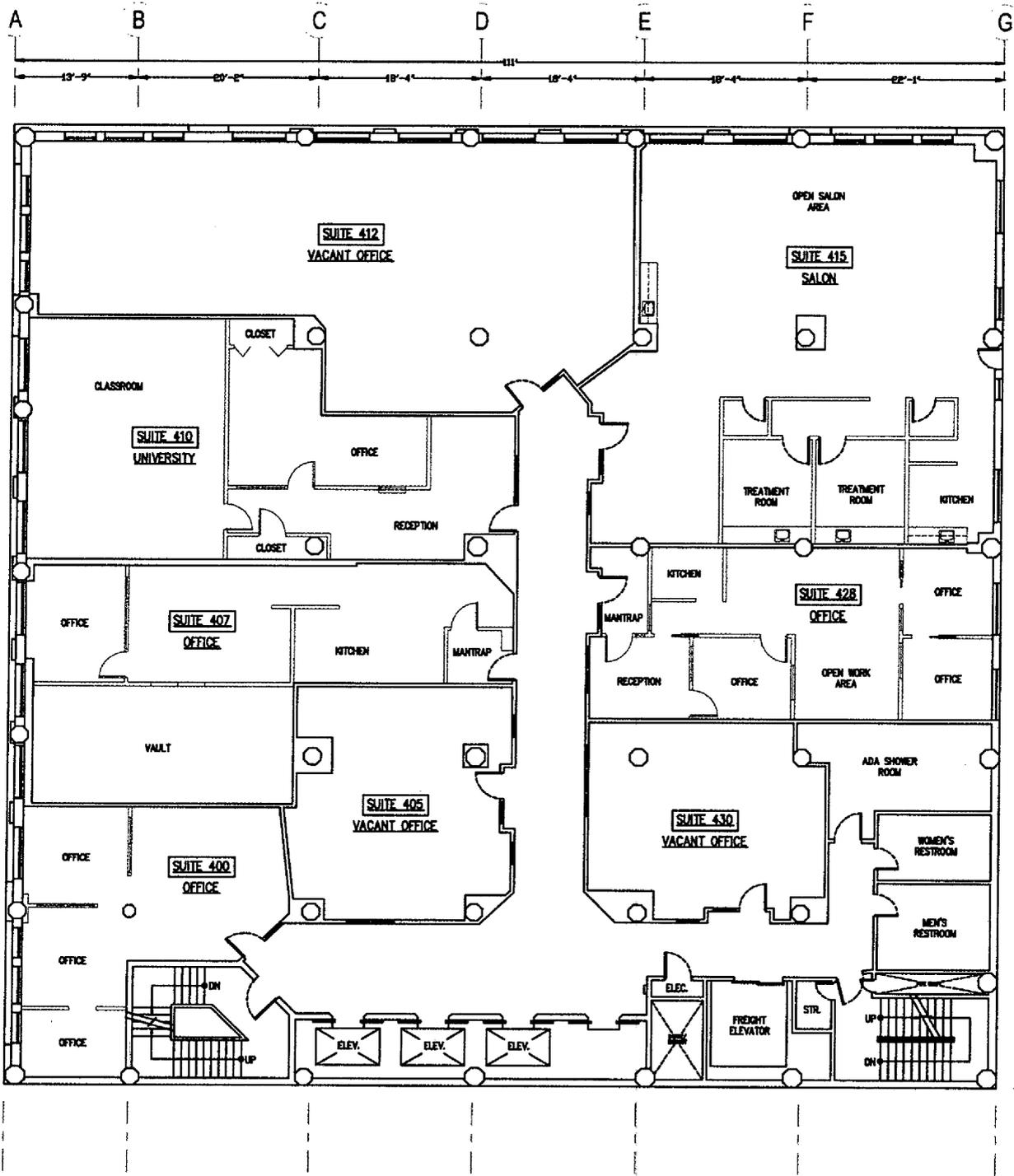




FOURTH & PIKE BUILDING
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 SEATTLE, WA 98101

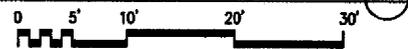
THIRD FLOOR PLAN

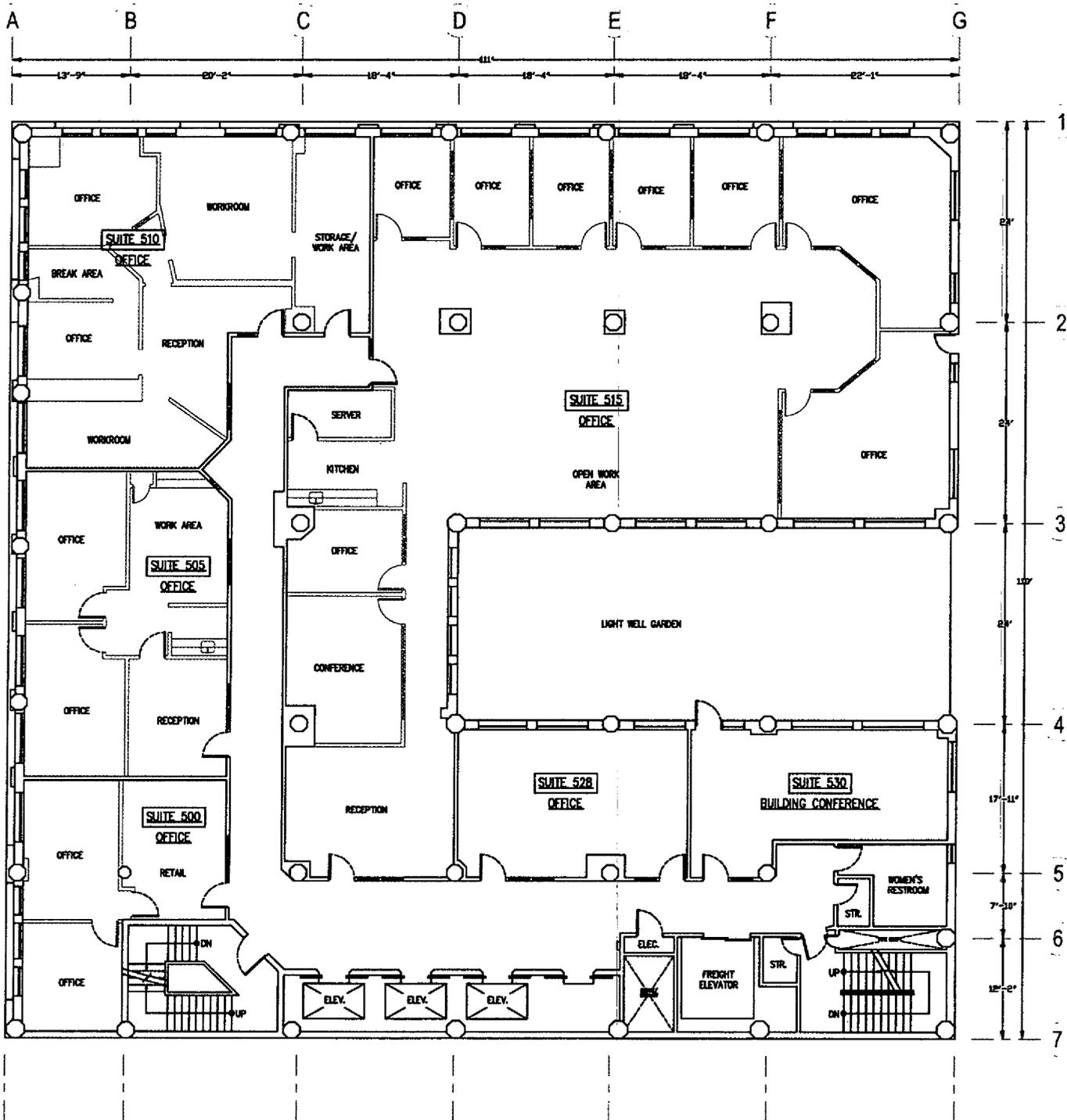




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 SEATTLE, WA 98101

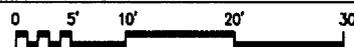
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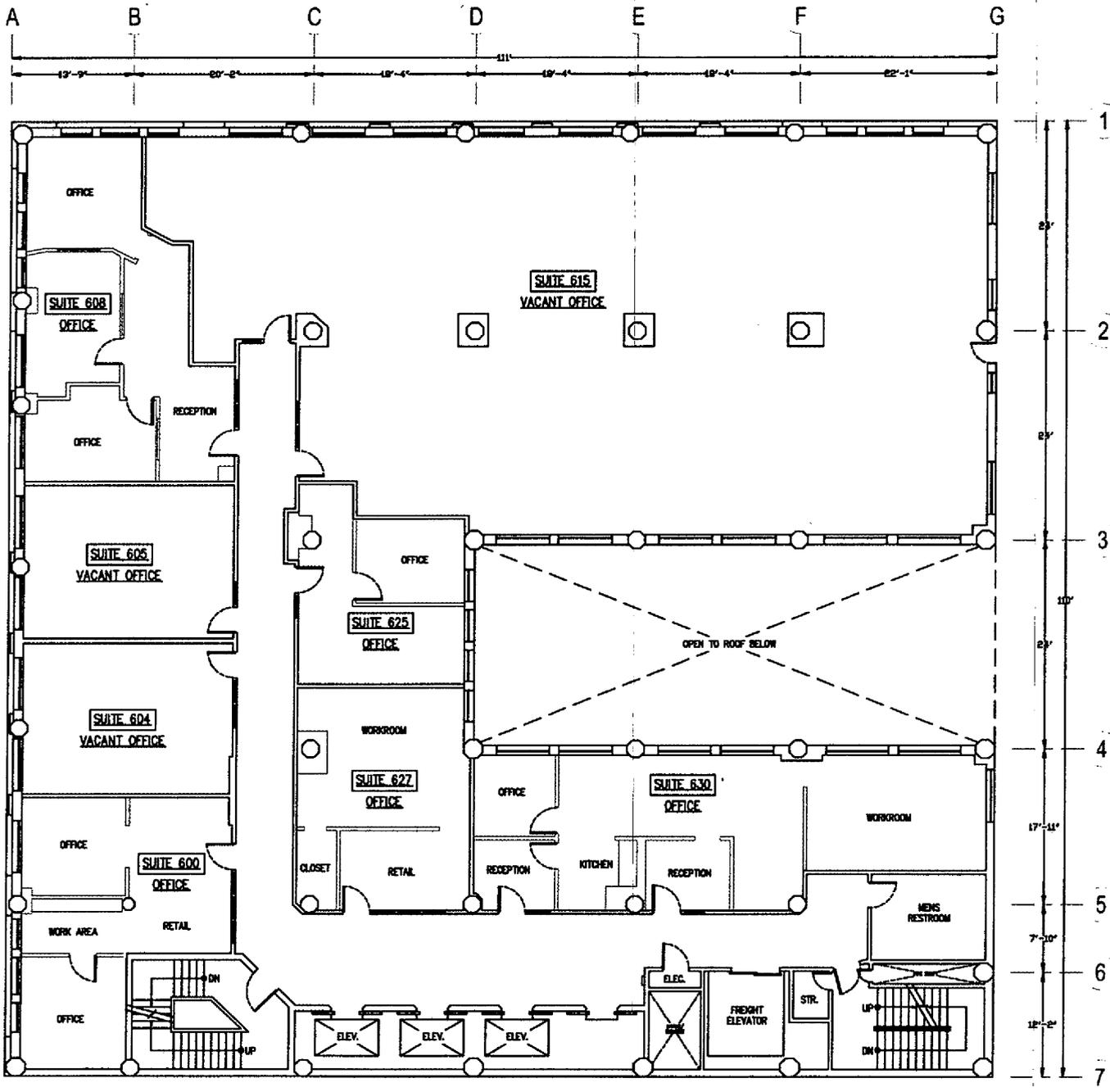




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 SEATTLE, WA 98101

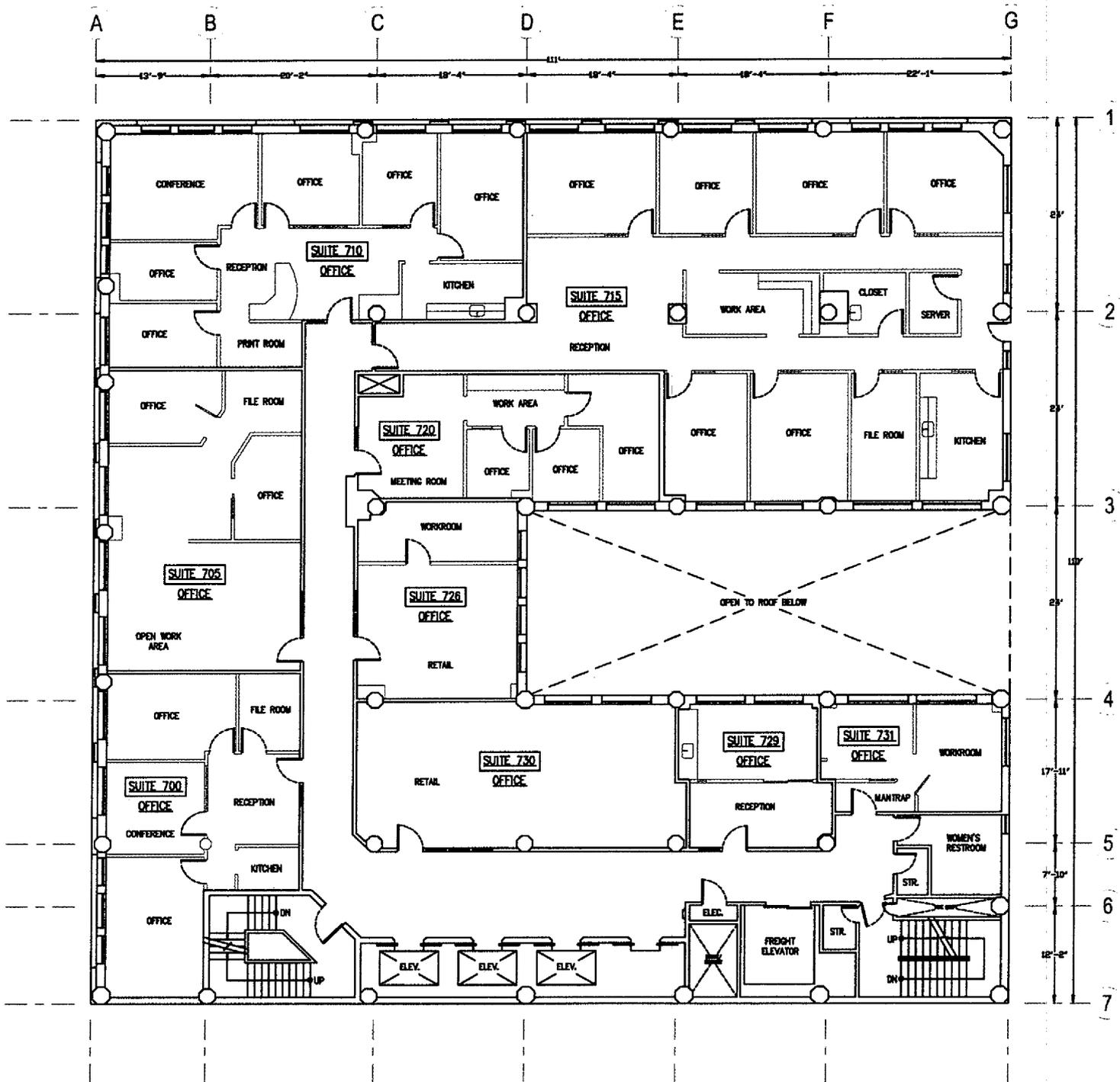
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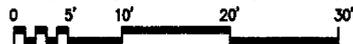
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 SEATTLE, WA 98101

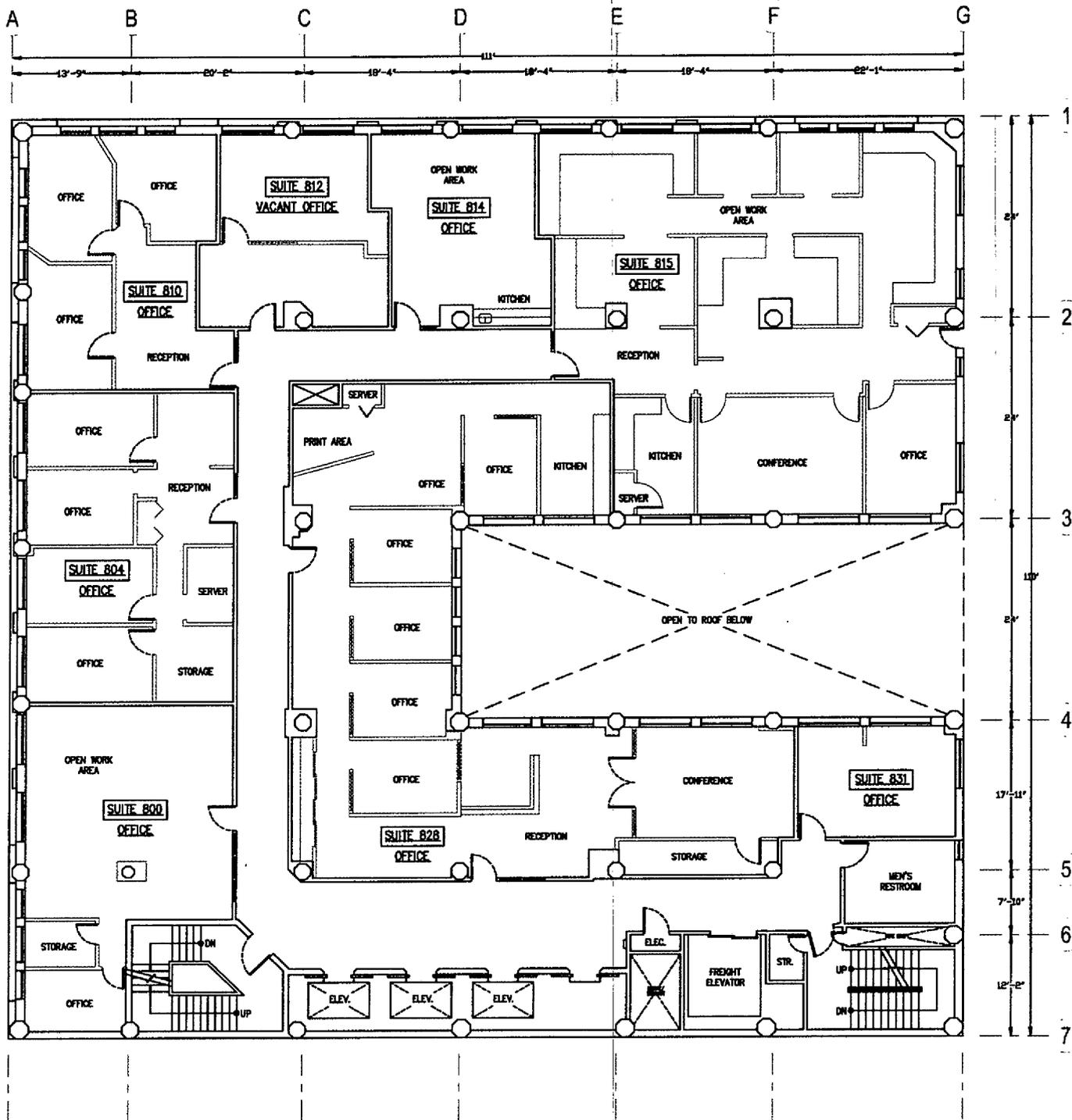
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FOURTH & PIKE BUILDING
 1424 FOURTH AVE.
 SEATTLE, WA 98101

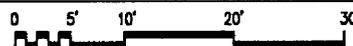
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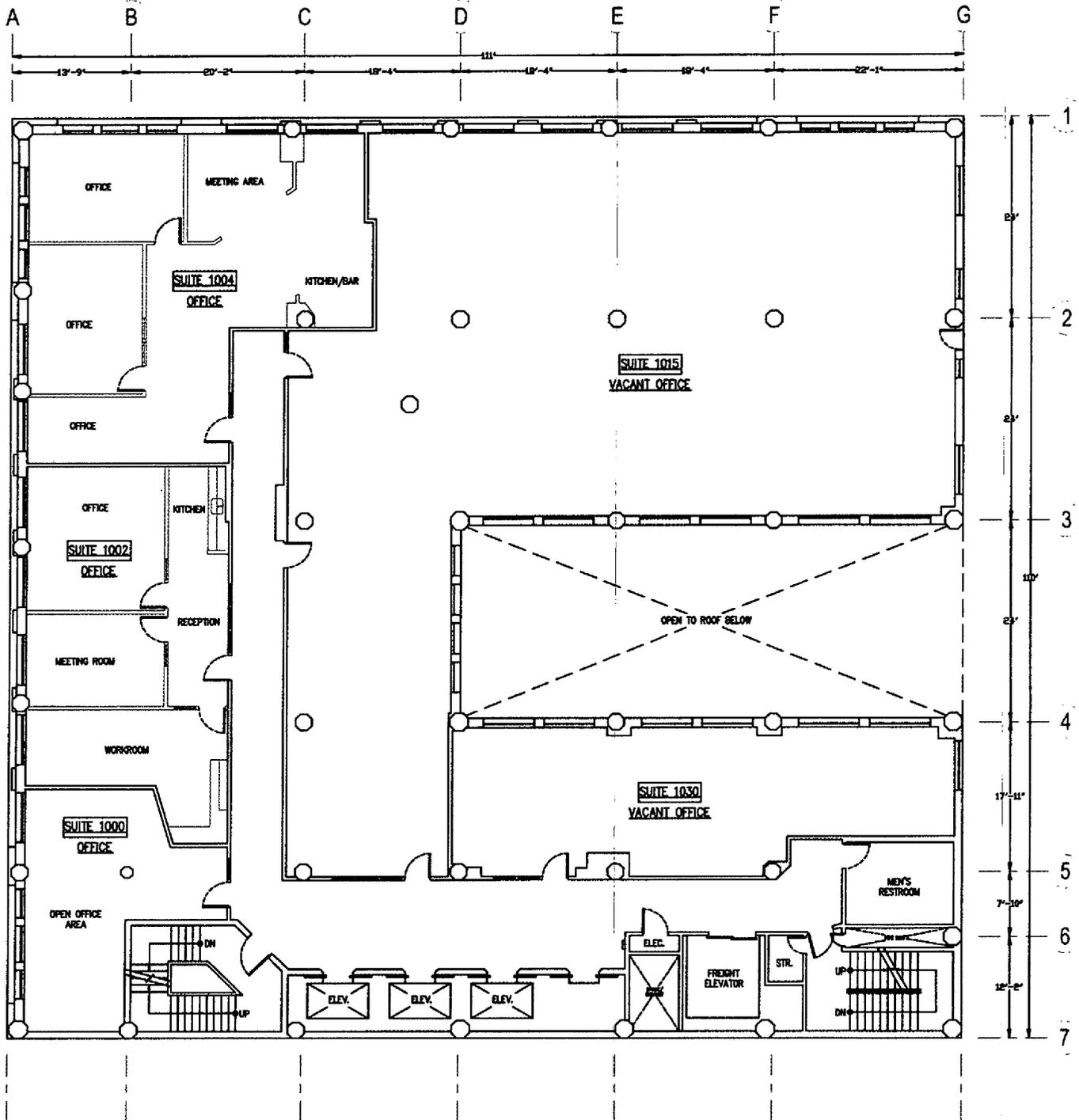




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 SEATTLE, WA 98101

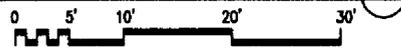
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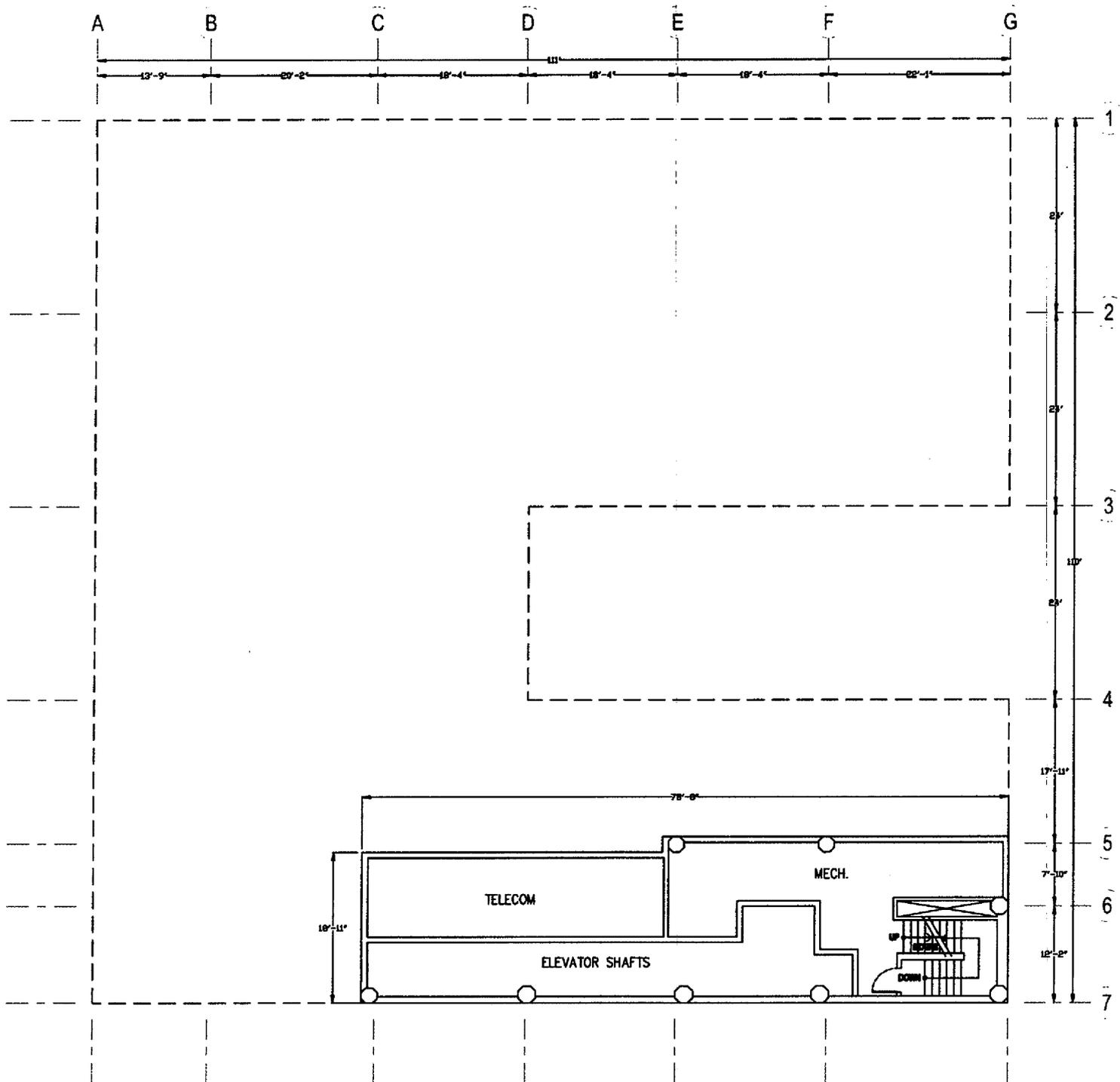




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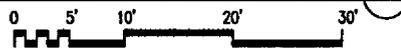
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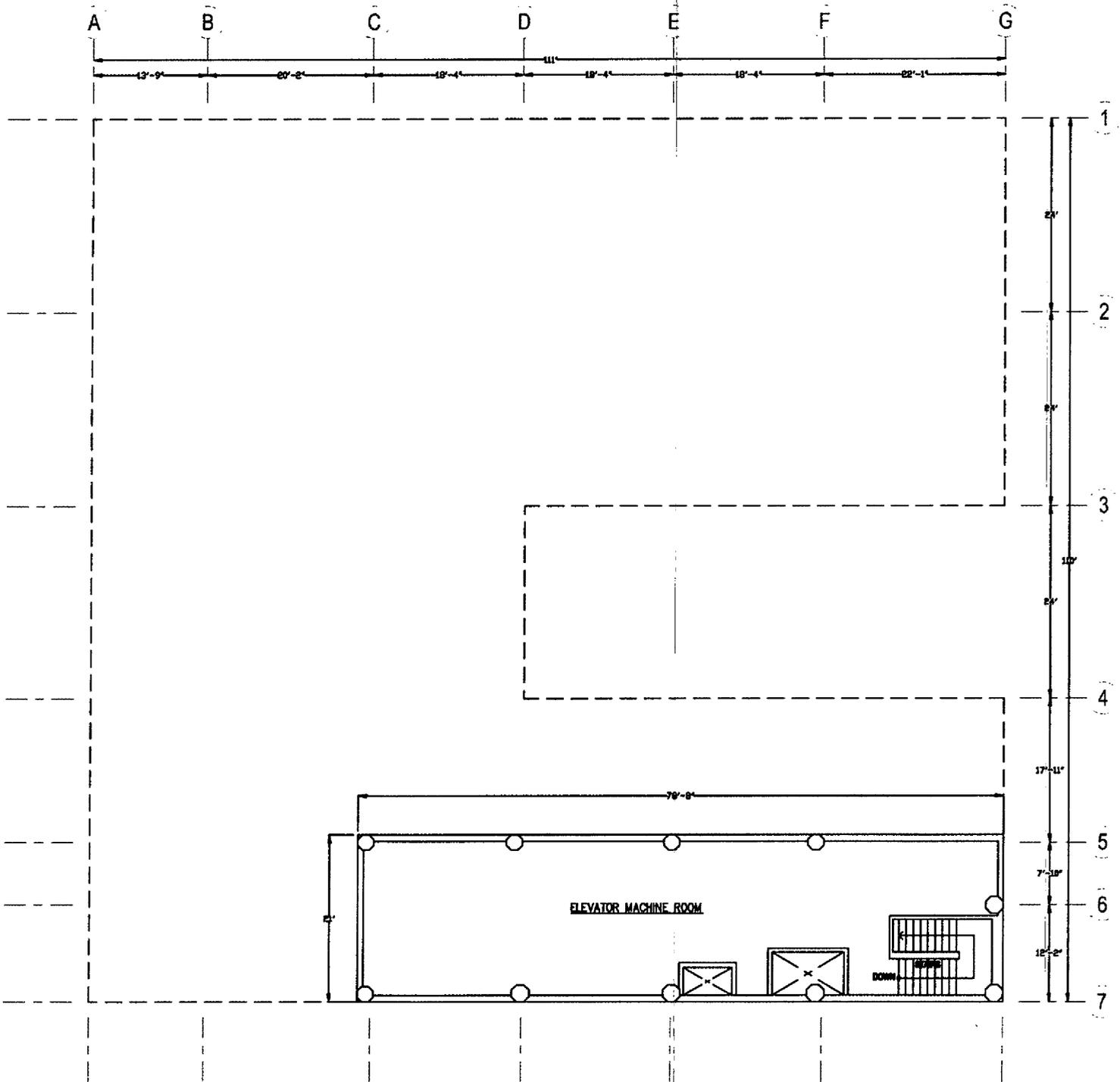




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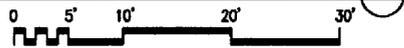
ELEVENTH FLOOR PLAN





FOURTH & PIKE BUILDING
 1424 FOURTH AVE.
 SEATTLE, WA 98101

TWELFTH FLOOR PLAN



National Register of Historic Places Photograph Log

Fourth & Pike Building
King County, WA

The following information applies to all photographs submitted:

Name of Property: Fourth & Pike Building

City: Seattle

County: King

State: Washington

Name of the Photographer: Bob Carson, Drafting & Permits Specialist

Date of the Photographs: June 27, 2011

Location of Original Digital Files: 1424 Fourth Avenue, Suite #710
Seattle, WA 98101

Individual photographs are described below:

EXTERIOR PHOTOGRAPHS

Photo #1(WA_King County_Fourth & Pike Building_0001)

- View of the building looking East on Pike Street

Photo#2 (WA_King County_Fourth & Pike Building_0002)

- View of the building on the SE corner of Fourth Avenue & Pike Street

Photo #3 (WA_King County_Fourth & Pike Building_0003)

- Main building entry at Fourth Avenue

Photo #4 (WA_King County_Fourth & Pike Building_0004)

- View of the building looking North on Fourth Street

Photo #5 (WA_King County_Fourth & Pike Building_0005)

- View of the upper exterior portion of the building on the West side

**National Register of Historic Places
Photograph Log**

Photo #6 (WA_King County_Fourth & Pike Building_0006)

- NW corner parapet details
-

The following information applies to all photographs submitted:

Name of Property: Fourth & Pike Building

City: Seattle

County: King

State: Washington

Name of the Photographer: Bob Carson, Drafting & Permits Specialist

Date of the Photographs: June 27, 2011

Location of Original Digital Files: 1424 Fourth Avenue, Suite #710
Seattle, WA 98101

Individual photographs are described below:

INTERIOR PHOTOGRAPHS

Photo #7 (WA_King County_Fourth & Pike Building_0007)

- Building vestibule perspective

Photo #8 (WA_King County_Fourth & Pike Building_0008)

- Building vestibule and lobby ceiling detail

Photo #9 (WA_King County_Fourth & Pike Building_0009)

- Interior perspective of the main lobby with carpet

Photo #10 (WA_King County_Fourth & Pike Building_00010)

- Common area elevator perspective after construction

Photo #11 (WA_King County_Fourth & Pike Building_00011)

- Common area on the 7th floor after construction

**National Register of Historic Places
Photograph Log**

Photo #12 (WA_King County_Fourth & Pike Building_00012)

- SW stairwell perspective







FOURTH & PIKE
BUILDING

1424

The Seattle Times
Starweekly



Fourth
& Pike
Building

THE WALKING DEAD







NO SMOKING











