



The City of Seattle

Landmarks Preservation Board

Mailing Address: PO Box 94649, Seattle WA 98124-4649

Street Address: 600 4th Avenue, 4th Floor

LPB 337/21

REPORT ON DESIGNATION

Name and Address of Property: **University National Bank**
4500-4502 University Way NE

Legal Description: Lots 16 and 17, Block 1, University Heights, according to the plat thereof recorded in Volume 9 of Plats, Page 41, in King County, Washington; Except that part of said Lot 17 as conveyed to J. W. Taylor and Emma Taylor by deed recorded July 14, 1925 under recording no. 2045590; and Except that portion of Lot 16 lying within the right of way for Northeast 45th Street.

At the public meeting held on July 7, 2021 the City of Seattle's Landmarks Preservation Board voted to approve designation of University National Bank at 4500-4502 University Way NE as a Seattle Landmark based upon satisfaction of the following standard for designation of SMC 25.12.350:

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

DESCRIPTION

Location & Neighborhood Character

The former University State Bank is located at the northeastern corner of the intersection of NE 45th Street and University Way NE, the commercial spine of the University District, also known as "The Ave." A two-story commercial bank is located across the street to the west. A mixture of older low-scale commercial properties is located to the south along University Way NE, and several newer multi-family residential buildings mixed with other older low-scale commercial building are located to the north. Interstate 5 is located approximately seven blocks to the west. Nearby City of Seattle Landmarks include University Methodist Episcopal Church and Parsonage, at 4142 Brooklyn Avenue

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The Seattle Department of Neighborhoods

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NE; University Presbyterian Church, 4555 16th Avenue NE; the Wilsonian Apartments, 4700-4720 University Way NE; University Heights Elementary School, 5031 University Way NE.

Site

The subject building takes up the entire site with the exception of the curved setback at the southwestern corner of the site. The site measures 78'-7" north-south and 103'-0" east-west. The western property line abuts University ay NE, the northern property line abuts the adjacent building to the north, the eastern property line abuts an improved 14-foot wide alley, and the southern property line abuts NE 45th Street. The site slopes up approximately seven feet to the east, and up approximately six inches to the north. The western and southern sides of the building abut concrete sidewalls, and there are three equally-spaced street trees on the southern right-of-way.

Building Structure & Exterior Features

The subject building is a two-story white terra cotta-clad former bank building. The original internal structure of the bank consisted of a concrete foundation with structural concrete walls running east-west on the western portion of the building and one north-south concrete wall at the eastern portion of the building. These walls supported 3x16 wood joists at the main and second floor. The roof was supported by six north-south heavy-timber wood trusses with steel ties resting on the northern and southern concrete exterior walls.

A 1925 remodel removed all interior walls and framing, replacing the original structure with a reinforced concrete and steel frame consisting of grid of eight steel WF columns imbedded in in concrete supporting a frame of steel and concrete. This frame supported second-floor wood joists. The original six heavy-timber trusses were reinforced between 1947 and 1948.

The building has two primary façades, western and southern, with the eastern alley façade utilitarian and the northern side of the building abutting the building to the north. The southwestern corner is inset and curved, forming its own minor façade.

The western and southern façades are similarly composed in the Corinthian order. The building base is laid up in rectangular stone-like sections with a slightly projecting base shoe and a slightly projecting cap. On the western façade the cap is lowered by one tier to form the sill of the windows, which are spaced between pilasters. On the southern façade, the capstone forms the sill for the interstitial windows. The southeastern corner has a slightly inset base. The base cap continues at the same height around the building and begins to be submerged as it approaches the eastern side of the southern façades until it reaches the entrance steps of the southern entry, where the base again emerges about two feet higher. Both façades have colossal rectangular Corinthian pilasters extending from the base to the entablature. At floor level, there is a simple spandrel with a rectangular panel and a simple incised round rosette. The pilaster base is a raised rectangular rectangle—a raised section of the lintel. The corner has a pair of colossal semi-round Corinthian pilasters. The entablature has a simple architrave, a frieze with blank rectangular panels, and a dentilated cornice with a simple corona. As with the base, the corner entablature is slightly recessed. At street level, between the pilasters, are set large single pane, wood sash windows with wood transoms above, all of which appear to be original (except for those dating from the 1927 and 1930's alterations). These wood windows are in fair to good condition. The windows are set deep into the facade and are cased with terra cotta tiling at jambs, soffits, and sills. Each windowsill includes iron grilles that were used to contain planter boxes,

and appear to date from the 1927 alterations to the building. The second floor windows are also large single pane wood sash units, with the larger lower section center-pivot type, and the upper transoms are bottom-hinged hopper windows. All of these second floor windows appear to be original to the 1913.

The western façade has six window bays between pilasters. The main entrance to the former bank was located at the fourth bay from the north. This entrance appears to retain its original bronze sheet-metal projecting canopy with its suspension chains. An apparently original pair of glazed bronze entrance doors includes a bronze spandrel with a small cartouche, and an upper transom with thinly-spaced bronze balusters. Photographic evidence indicates that the northern two bays were originally a storefront, with an entry at the north and a recessed display window to the south. The second pilaster from the north was at that time eliminated from the lower floor, with the pilaster resting on the spandrel.

The southern façade has a recessed entry at the second bay from the east. This entry retains its original hardwood entry doorway with sidelights and upper transom, although the original pair of doors has been replaced with commercial aluminum store doors. The entry also retains its hexagonal mosaic floor tiles, as does the interior vestibule, and an Alaska marble wainscot.

The eastern, alley, façade is blank.

Building Interior & Roof (text excerpted from National Register Nomination)

First Floor Plan

The University Way N.E. street level plan at the first floor has always included the major public banking functions of the building. Starting with the main public street entry the access to the banking hall is through the vestibule. This entry vestibule and its doors, glazing, wall and floor detailing, pendant lighting and hardware appear to generally date from the 1927 interior alterations designed by Doyle and Merriam Architects and Engineers in 1926 and constructed by owner University National Bank when the banking hall was significantly expanded from its original narrow location at the south bay of the building. The main banking hall has original stone flooring, stone-clad steel columns and beams, with non-historic light fixtures and ceiling tile. The plaster and painted wood capitals on the square columns have a simple ogee curve detail that is repeated at the wall brackets at the Basement level. The arched plaster relief wall at the north wall of this space appears to date from the 1927 alterations. The original beams in this space are deeper than are now visible and are partially concealed by the suspended ceiling tiles system. An original 1927 wall clock remains in place in this space. The main hall includes two remaining metal, stone and wood banking tables that appear to date from the 1927 alterations. The original stone floor has a grid frame of cream colored travertine, surrounding large square floor tiles of lighter travertine, with black (possibly granite) square tiles at the frame intersections.

The original 1927 bank manager's private office has painted wood ceiling beams (rectangular in section), visually supported at the walls by projecting wood corbel brackets with top and bottom moldings. The plaster finish ceiling is angled up from the plaster walls, with a flat panel at the center of the ceiling with (recent vintage) pendant hanging light fixture. Each ceiling section is framed by the painted ceiling beams. The painted wood wainscot panels are composed of a high floor base, with top chair rail, and divided into a series of rectangular panel sections that are framed by vertical and

horizontal wood strips. The doors to the restroom and closet are painted wood, with stiles and rails that divide each door face into 8 framed recessed panels, with high base rail that aligns with the wainscot base. The metal door knobs and face plates at the storage/closet room door appear to date from the 1927 installation, but the door lockset at the restroom door currently includes recently-installed lever handles, replacing the original 1927 hardware. The fireplace wall is divided into six sections or panels. The two upper vertical border panels at left and right each frame a wall sconce electric light fixture. These sconces may date from the 1927 work, based on their floral, art deco-influenced ornamental metal work. Each sconce includes a pair of candle-shaped lights. The center upper panel above the fireplace mantle likely included a painting or other wall-mounted image (a picture hanging clip remains in place). The fireplace fire box is framed with a travertine base, molding, and surround, with a flat arch travertine face above, all executed in a style inspired by arts and crafts / medieval revival. The fire box contains an ornamental metal gas fireplace insert that could possibly date from 1927, with classically-inspired detailing, including ornamental cartouche, molded frame, legs, and grillwork. The pendant ceiling fixture, heating units, restroom fixtures and wall/floor materials and west-facing window and door assembly are recent changes.

Basement Plan

The 1927 open stair leads from the main entry vestibule down to the basement level safe deposit box vaults. The stair treads and risers are travertine, with solid oak, stained and varnished molded handrails at each side of the stair. The handrails are wall-mounted, except at the bottom landing, where a portion of the handrail is supported by seven painted metal balusters and a slightly larger newel post, with metal finials at the balustrade corner and above the newel post. The main vault and safe deposit box locations are extant. The conference room may date from the 1927 alterations, based on the doors, door hardware and floor base. The ceiling pendant lights are recent changes. The plaster walls in this room have painted wood base, chair rail and picture molding applied to the wall surface, along with painted wood molding applied to the walls to create a series of framed panel areas both above and below the chair rail. The two doors are paint finish stile and rail doors, each with a single panel. A series of nine private viewing rooms for safe deposit clients is accessed from the corridor. Based on the doors, hardware, and wall panels these rooms appear to date from the 1927 bank alterations. The safe deposit foyer includes wall and ceiling details that appear to date from the 1927 alterations, including stone wall base (apparently black marble with white veining), plaster cove molding, painted wood wainscot, flattened ogee pilaster capital details, and painted plaster walls.

Mezzanine Plan

There is small mezzanine area adjacent to and above the main banking hall. The floor level of the mezzanine is at the level of the alley and includes an egress door leading from a fire stair to the alley. The mezzanine spaces had all been significantly altered. A work area on this mezzanine includes a series of interior windows that previously looked into an interior enclosed light court that had windows on the alley (now blocked).

Second Floor Plan

The interior features at this level of the building have been substantially altered over time. Originally featuring an assembly/ball room space, this floor was later divided into a series of offices, conference rooms and storage/support spaces. Nearly all of the original second floor wall, ceiling and trim details were removed over time, prior to current ownership. This floor is in a state of partial demolition of the

later non-historic partitions, mechanical systems, lighting and ceiling treatments, including prior asbestos abatement.

The secondary street level entry to the building (leading up to the second floor) from N.E. 45th Street at the south elevation, leads to an exterior entry vestibule. This area appears to date from the 1913 construction. The tile flooring here is a field of white hexagonal mosaic tile with black mosaic tile meander at the border. The marble (white with grey veining) wainscot and dark-stained wood millwork at the ceiling and entry trim are largely intact, although the doors and frames are recent hollow metal replacements. A door at the east elevation of the vestibule leads to what was originally a small retail tenant space with a large window facing N.E. 45th Street. The dark-stained wood door framing, trim, and transom at the entry to this space are largely intact. The interior entry and stair vestibule flooring is a field of white hexagonal mosaic tile with a black mosaic tile meander at the borders. The wainscot is white marble with grey veining. The stair treads and risers are currently covered with recent era black carpet. The stair balusters, newel posts and stair stringers and framing are painted ironwork, with simple rectangular detailing, although the cast iron newel posts have a faceted top cap and lower molding. The top rail is stained and varnished solid oak. All of the stair, flooring and wall wainscot in this stair space appear to be substantially intact and likely date from the 1913 construction, except for the more recent era metal balustrade barrier and gate installed at the top of the short stair leading down to the first floor. Proceeding up these stairs to the second floor the non-historic partitions, lighting and floor coverings are as of this writing in a partial state of demolition. One of the restrooms on this floor, possibly part of the original 1913 construction or 1927 alterations, includes white ceramic tile and trim, porcelain sinks and urinals, and marble toilet partitions with painted wood doors. The modern era conference room areas are in the location of the original ballroom space.

Catwalk Space

Below the roof deck and above the ceiling at the second floor there is an interstitial space that includes a catwalk giving access to mechanical and electrical equipment. It appears that this catwalk structure may include remaining portions of one of the balconies that overlooked the original 1913 ball room space below. Limited remnants of a curved plaster cove ceiling and cove molding have been revealed at this catwalk / balcony level, which appear to date from the original 1913 construction. Also visible at Fig. 41 are the built-up composite heavy timber and steel plate truss/beams that spanned the second floor ball room, allowing for the column-free assembly space shown at the historic photographs at Figs. 45, 46. These concealed beams have been altered over time, with various repairs visible. The upper portions of the beams are encased in framing and metal roof cladding and project above the main roof deck.

Roof

There is deep parapet at the west and south sides, and a stepped parapet at the east and north sides, accommodating the raised roof deck areas that allowed for increased height at the original ball room space. Various mechanical equipment components are mounted at the roof deck, along with plumbing vents. None of the exterior roofing materials visible at the roof level are original to the historic building. The existing roof is a recently-installed layered torch-down bitumen membrane system.

Documented Building Alterations

Originally the bank only occupied the southern portion of the building, extending from the building's western façade one structural bay. The bank entrance was originally located at the building's southwestern corner. Two storefronts were located on the northern side of the western façade, requiring the absence of the lower portion of the second and fourth pilasters from the north on the western façade (both pilasters later had their lower portion added).

The building had a major remodel and restructuring in 1926 that greatly increased the size of the bank space. The original bank entrance at the southwestern corner of the building was removed and replaced with a night depository and later with an automated teller machine (ATM). Eventually the bank expanding to the entire floor and mezzanine. The northwestern portion of the building became a large lobby with a stairway descending to the non-original basement bank vaults. The upper floor has also been modified. This floor originally had offices running along the perimeter of the western and southern sides, and a large ballroom located in the northeastern portion of the building. The upper-floor ballroom has been repartitioned.

Recorded Building Permits

Date	Permit #	Description	Designer/Builder
1912		Build Bank	George F. Hughes
1913	12955	Build Balcony 10 x 20	George F. Hughes
1919	187990	Doorway	George F. Hughes
1923		Change location of stairs	
1926	262631	Remodel Bank Building	Doyle and Merriam
1928	281587	Make alterations per plans	C. A. Merriam
1947	382662	Replace existing structural members of trusses per plans	A. M. Young
1948	390838	Alter, rear exit	Young & Nicholson
1956	442418	Alter portion of building	
1962	BN10078	Install night depository head and chute with safe in ex. bldg.	
7/22/63	BN15514	Remove bearing wall & install beam	Harvey H. Johnson
8/8/63	BN15968	Install forrestone acoustical ceiling in office area	
3/31/64	BN17870	Erect & main. sign	
6/9/69	BN35454	Alter por. bsmt main flr & mezz. of exit. Bldg.	Thor Bjornstad
11/30/72	BN45511	Install leaded window over plate glass	
12/5/72	BN45448	Erect & maintain 1V sign	
10/16/73	BN47288	Alter por. of 2 nd floor exist	
7/17/75	558357	Correct address on BN49241 to replace windows in existing openings	
12/1/76	567208	Provide Htg, vent, A/C for space	
8/9/78	578245	Constr alterations to lobby are of exist bank bldg.	Wei & Lai
11/30/78	580430	Const int. partitions	Wei & Lai
8/1/79	585117	Const int. partition w/ door	
7/9/80	590745	Cons tint partition walls and add use of space on 2 nd floor of classroom to existing clinic.	
	115464	Alterations to stairs	
12/8/2017	881640-015	Construct alterations to existing commercial building (Wells Fargo) and remove and infill adjacent room below grade in alley, per plan.	

SIGNIFICANCE

Historic Site Context: University District

In 1867, Christian and Harriet Brownsfield were the first white settlers in the general area now known as the University District, calling their acreage “Pioneer Farm.” In 1875, the Brownsfields were granted one of Washington Territory’s rare divorces, and in the 1880s, Christian Brownfield sold most of his acres to speculators. After two failed tries by others to develop the farm into a new north-end suburb (first called Lakeside and then Kensington), James A. Moore, in partnership with the Clise Investment Company, platted the Brooklyn Addition on December 19, 1890. The land was cleared in 1891, the same year that the new Washington State legislature campus committee recommended the adjacent educational reserve land section east of the new town as the new site for the state university. Lots within Brooklyn sold well, and in 1891 the area was incorporated into the city of Seattle along with Magnolia, Wallingford, Green Lake, and most of Ravenna. After annexation, many of the original plat streets were renamed to align with the city’s regular street numbering system.

In 1893, in expectation of serving the new university and the commercial area supporting it, David Denny ran the northern extension of his Rainier Power & Railway Company streetcar line over a trestle he built at Latona and through Brooklyn northward to William and Louise Beck’s private Ravenna Park. The streetcar line ran up Fourteenth Avenue, formerly Columbus Street and now University Way NE. Prior to Denny’s streetcars, the Seattle, Lake Shore & Eastern Railway—which ran from the Seattle waterfront through Smith Cove and Interbay and eastward to the northern shore of Lake Union and eventually around the northern end of Lake Washington—provided some freight and passenger service to the area.

The cornerstone of the University Building (now Denny Hall) on the new university campus was laid on July 4, 1894, and in September 1895 students moved to what was then called the Interlaken Campus. In 1895, the year the university opened at its new locale, the Polk city directory for Seattle lists eleven businesses in the entire neighborhood. In the following years, the area became familiarly known as the University District due to its association with the university, and more particularly with the commercial building and covered streetcar waiting station called University Station. In 1902 the local post office was moved from Latona to a small building across the street from University Station, creating an early core of commercial buildings. Over the years the commercial area continued to grow northward along the streetcar line. Between 1902 and 1903, the community’s first school, University Heights Elementary (City of Seattle Landmark), was built in the upper portion of the neighborhood, on the western side of 14th Avenue. In the early 1900s, the area north of NE 45th Street along 14th Avenue also became the site of several fraternity houses. In 1901, Phi Delta Theta, at 4542 NE 45th Street, was the first fraternity established in the area. By 1906 there were five societies on 14th Avenue, including the Delta Gamma sorority. When new tracts were added immediately north of the university, and due to the growth of the student body after the Alaska-Yukon-Pacific Exposition (AYP) held on the campus in 1909, many Greek societies built larger houses along the newly created University Boulevard (17th Avenue NE) or in the immediate vicinity. By 1915, only one Greek society remained on 14th Avenue, whereas eleven were located on University Boulevard and another nine on Eighteenth Avenue NE.

The northern end of 14th Avenue (now University Way) was landscaped in 1907, with the dedication of Cowen Park. Charles Cowen acquired the upper end of the Ravenna ravine in 1906 and gave eight

acres to the Seattle Park Department the following year. The adjoining private Ravenna Park was acquired by the city in 1911.

Still largely residential except for a two-block long stretch south of 43rd Street, 14th Avenue was paved in 1908 in preparation for the Alaska-Yukon-Pacific (AYP) exhibition. The Wallingford streetcar line, which had arrived the previous year, transformed 45th Street into a major east-west thoroughfare. Over the next few years, commercial storefronts slowly replaced the large houses left by the fraternities and sororities. The Tudor-style College Inn, still standing on the northwestern corner of NE 40th Street and University Way, was built in 1909, in time for the opening of the AYP exhibition.

Before the advent of sound in films, five movie theaters operated in the University District: the Pleasant Hour Theatre (4009 14th Avenue NE) was the first, operating from 1910 to 1915 across the street from the College Inn. Next was Ye College Play House (4322 14th Avenue NE, renamed College Play House in 1922, closed 1922), which opened in 1912. The entrance to this theater stood on the eastern side of University Way, where the main entrance of University Book Store is today.

By 1915, the city directory business section listed more than 150 businesses on 14th Avenue. The list included no taverns, reflecting the legislated ban on alcohol within one mile of campus.

In 1919 a new steel bascule bridge replaced the old wooden Latona University Bridge, and still links the University District with the Eastlake community. 14th Avenue NE was renamed "University Way" in 1919. In 1920, university president Henry Suzzallo urged the use of Tudor Gothic or University Gothic style in new construction in the University District, and between 1920 and 1931 thirty-five new Greek chapter houses were built in the "Greek Row" area, either in the Collegiate Gothic or Georgian styles, and some private commercial and apartment construction followed suit. The district received its own high school in 1922, when Roosevelt High School (City of Seattle Landmark), designed by Floyd Naramore, opened north of Ravenna and Cowen Parks. In 1926 the University Bookstore, now anchoring the district's retail community, moved into a relatively modest building, designed by A. Warren Gould, on University Way. In 1928, major retailer J. C. Penney opened a large department store just north of NE 45th Street, lending the district the appearance of a small city.

From the first establishment of the university in the neighborhood, apartment living was a way of life for both faculty and students, and during the 1920s at least twenty apartment buildings were erected in the University District, including several in the Collegiate Gothic style. The seven-story Wilsonian Apartments (City of Seattle Landmark), constructed in 1922 at the corner of NE 47th Street, was one of the first major buildings built on University Way north of NE 45th Street. Originally a hotel, the Wilsonian was designed by architect Frank Fowler to include a restaurant and ballroom. The building was similar to many other structures in the district, having brick facing and simpler ornamentation than the Collegiate Gothic decoration urged by President Suzzallo. Other examples of this style are the seven-story Commodore Apartments (1925, 4005 15th Avenue NE), the eight-story University Manor Apartments (1926, 1305 NE 43rd Street), the eight-story Malloy Apartments (1928, 4337 15th Avenue NE), and the eight-story Duchess Apartments (1927, 4005 15th Avenue NE, adjoining the Commodore Apartments), all designed by architect Earl Roberts.

The Neptune Theatre (Henderson Ryan, City of Seattle Landmark) opened in November 1921, and survives today within the three-story mixed-use Neptune Building, with street-level retail space and the theater entrance on the first floor, professional offices on the second, and residential apartments on the third. Warner Brothers' Egyptian Theatre (4537 University Way NE) was opened in 1925, with a

live appearance by film star (and brother of Charlie Chaplin) Sydney Chaplin. Featuring an ornately designed Egyptian motif interior, with 1300 seats it was the largest suburban movie theater in the state. Renamed Hamrick's Egyptian in 1926, and then the Egyptian in 1928, the building was sold and remodeled in 1960. The shell survives today, although the interior has been stripped and divided into smaller business spaces.

The enthusiastic expansion of the 1920s represented by the erection of the Brooklyn Building (1926, Howard H. Huston, demolished), was replaced with relative stagnation during the Depression years, although the financial downturn could not stop the construction of the Art Deco-style Edmond Meany Hotel (Robert C. Reamer), which was begun in 1931 and completed in 1932.

World War II brought little physical change to the neighborhood, although rubber-tired trolleys replaced streetcars in May 1940. Postwar prosperity generated more building within the district. University enrollment nearly tripled from a pre-war level of 5,000 students, caused primarily by returning veterans financed by federal programs. The district became more car-oriented, and after 1946 parking meters were installed and parking lots constructed. The shopping center University Village was developed downslope to the northeast of the university near the former town of Ravenna. This small shopping center would develop into a major retail center and draw customers from the more congested "Ave."

By the mid-1960s, university enrollment approached thirty thousand, generating demand for more student housing. As a result, many older residential properties were converted to rooming houses. The late 1960s and early 1970s brought social unrest to the neighborhood and tension between merchants, students, and others culminating in several nights of conflicts with police in August 1969. A direct outgrowth of public conciliation after these disturbances was the University Street Fair, still an annual summer event in the area. The success of temporarily closing off the streets from vehicular use during the fair prompted the community to reconsider a proposal to turn University Way NE into a permanent pedestrian shopping mall. The proposal never was realized. In 1989, University Heights School was closed by the district due to low enrollment, in spite of protests from students, parents, staff, and residents. In 1990, stemming from the protests against closure, a neighborhood group established the University Heights Center for the Community Association. The group purchased the building from the school district in 2009 and operates today as the University Heights Center.

Several poorly-maintained storefronts mark the desertion of the district by higher-tier retail stores. Countering this trend is the continued presence of the University Bookstore and other well-known specialty stores. The popular University Farmer's Market, held weekly on Saturday since 1993 University Way north of NE 50th near the University Heights Community Center, however, is a sign of positive community action.

In 2005, the city completed an extensive urban redesign of University Way to encourage a more pedestrian-friendly environment. In 2019, major retailer Target opened a store in the location of the former 1925 Egyptian Theater. Recent up-zoning of the area has resulted in changes in building scale throughout the neighborhood, with several newer multi-family apartment buildings constructed and one new multi-story tower replacing a gas station, with several more towers in the planning stage.

Building History: University State Bank

By the turn of the 20th Century, the community that grew around the relocated state university still lacked a bank. Although commercial development was just beginning in the area, the new university had at that time 1,200 students and around 100 faculty and non-academic employees. It took the university's comptroller half a day to travel to a downtown bank to cash checks. In 1906 a meeting was held to address the problem, in the small hall above a drugstore at University Way and NE 42nd Street. Although money was still tight following the 1893 financial crisis, \$25,000 was raised to establish a bank, mainly in relatively small subscriptions of a few hundred dollars each from forty-eight shareholders.

Watson Allen was named president of the new bank and J. B. Gibbons was the cashier. The bank was incorporated on August 2, 1906 by A. F. Nichols, J. C. Norton, John F. Main, and E. L. Mann, with \$25,000 of capital. University State Bank opened on September 1, 1906, in a storefront located at 4143 University Way NE. About a year later the bank moved across the street to 4134 University Way NE. In 1908 J. C. Norton was elected bank president, E. O. Eastwood vice president, and J. R. Gibbons cashier. Harry B. Lear joined the bank as an assistant cashier the same year.

In 1912 the bank constructed a two-story concrete and steel building faced with white terra cotta on the corner of NE 45th Street and University Way, the former site of the Sigma Alpha Epsilon fraternity house. The bank interior, originally limited to the southern side of the building, was finished with mahogany and "old Mexican onyx." The entrance was fitted with iron doors and marble wainscoting. Two storefronts were located on the northern side of the ground floor. Office rooms and a ballroom were located on the second floor. The ballroom was a popular venue for university-related dances including those held by the fraternity Sigma Chi, The Town and Gown Club, and others. The ballroom was also the home of the Third Church of Christ Scientist between 1919 and 1922.

By 1916, the bank had \$500,000 in deposits and 3,000 depositors. At that time George W. Lear was bank president; E. O. Eastwood was vice president; and Harry B. Lear was cashier. In 1917, Harry B. Lear replaced his father as president of the bank.

The bank was granted a national charter in 1922, becoming University National Bank. The bank issued \$2,520,140 of currency between 1922 and 1933, when Congress passed the Emergency Banking Relief Act.

The bank interior was enlarged in 1926 with the bank entrance shifted to near the center of the western façade, eliminating one of the northern storefronts and altering the fourth pilaster from the northern corner of the building by extending them downward. The northernmost storefront was removed by 1940 and the Second pilaster from the north was also altered.

No evidence that the bank ever practiced discriminatory lending practices could be located. The bank appears to have served the general Seattle population.

In 1955 University National Bank merged with Pacific National Bank, with Harry B. Lear as president.

In 1957, Pacific National Bank of Seattle became Pacific National Bank of Washington. The bank was acquired by First Interstate Bank of Washington in 1981. In 1996 that bank merged into and subsequently operated as part of Wells Fargo Bank, National Association in San Francisco, California.

Historic Architectural Style Context: Neoclassical Revival style

The former University National Bank was designed in the Classical Revival style by architectural partnership of the Beezer Brothers. The white terra cotta exterior, classical fluted pilasters, an entablature with dentils, and a nearly symmetrical composition are indicators of the style. The stylistic choice may have been influenced by the 1909 Alaska-Yukon-Pacific Exposition, which emulated the “White City” of Chicago’s 1893 Columbian Exposition.

In the late 19th century American architects were seeking a truly national style of architecture that reflected American ideals of democracy during a period of national expansion and empire building. National debate reflected the views of architects and aestheticians advocating three main viewpoints: national eclectics desired to replicate the architecture of the country's Georgian past, traditionalists wanted American architects to develop their own version of Greek and Roman architecture that would have a new national flavor, and innovators, such as Frank Lloyd Wright, insisted that all historical eclecticism should be abandoned in favor of an architecture that responded to regional difference and unique site situations.

The design of federal buildings was especially influenced by Neoclassical Revival architecture due to the passage of the Tarnsey Act of 1893, which allowed private firms to design federal buildings. Many of the better-off and influential architects at that time had travelled to France to undertake studies in tutored studios of the Beaux-Arts; these practitioners thus embraced both the White City-style Classical architecture as a return to the perceived “purity” of the arts of Rome, as well as the more vague “ideal” of Ancient Greek arts and, to a lesser extent, 16th-century Renaissance Classicism, which was also a source for academic Late Baroque architecture.

The first American university to institute a Beaux-Arts curriculum was the Massachusetts Institute of Technology (MIT) in 1893, when the French architect Constant-Désiré Despradelle was brought to MIT to teach. The Beaux-Arts curriculum was subsequently instituted at Columbia University, University of Pennsylvania, and elsewhere. From 1916, the Beaux-Arts Institute of Design in New York City schooled architects, painters, and sculptors to work as active collaborators.

Neoclassical Revival architecture is generally less ornate than its closely related cousin, the Beaux-Arts style, from which it is somewhat derived from and employs similar classical details. It can also be seen as an iteration of the Greek Revival style that dominated in the first half of the 19th century. It became a dominant style for domestic buildings nationwide between the late 1800s and the 1930s. However, because the style was more scaled down and flexible than Beaux-Arts, Neoclassical Revival proliferated in the United States and became popular for a wide range of everyday buildings. Everything from townhouses, suburban homes, county courthouses, main street commercial buildings, and bank branches readily employed variations of the style.

Neoclassical Revival style tends to include the features of classical symmetry, full-height trabeated (post and lintel) form of Greek temples, and various classical ornament such as dentil cornices, entablatures, and triangular pediments. The arrangement of windows and doors is formal and symmetrical, with the front door often flanked by pilasters or side lights and capped with a flat entablature, broken pediment or rounded fanlight. In contrast, Beaux-Arts tends to incorporate both Greek and Roman forms, particularly that of the rounded Roman arch.

Examples of this style are widely distributed across the United States, although some of the finest are located in Washington, D.C. These include the Lincoln Memorial (1922, John Russell Pope) and the campus of the National Gallery (1937, John Russell Pope). The American Museum of Natural History (1936, John Russell Pope) in New York, and the Low Memorial Library at Columbia University (1895, Charles F. McKim) are other outstanding examples.

Locally, examples include the Bank of California (1924, John Graham Sr.), the Seattle National Bank (1920-1921, Doyle & Merriam with Bebb & Gould, now the United Way Building), and the Fourth Church of Christ Scientist (1916-1922, George Foote Dunham).

Presently, there is a small revival of Classical Architecture in the United States as evidenced by groups such as the Institute of Classical Architecture, and Classical America. The School of Architecture at the University of Notre Dame currently teaches a fully classical curriculum.

Historic Architectural Material Context: Terra Cotta

As the demand for lighter and fireproof exterior cladding material grew in Seattle in the 1880s, four West Coast terra cotta manufacturing companies grew to dominate the industry. Two of these companies were local: the Puget Sound Fire Clay Company and the Northern Clay Company. The Washington Brick, Lime, & Sewer Pipe Company was based in Spokane, while the Gladding McBean Company was located in Lincoln City, California.

The Denny Clay Company was organized in 1882, after Arthur A. Denny took over the assets of the Puget Sound Fire Clay Company, whose factory was near the town of Van Asselt (roughly the location of today's Boeing Field). By 1900, the company was marketing its tile along the West Coast from California to Alaska. Around that time the company relocated to Taylor, Washington, just east of Buckley, opening large clay mines and building a large factory.

The Denny Clay Company merged with the Renton Clay Company in 1905, forming the Denny-Renton Clay Company. This company produced terra cotta for many well-known downtown Seattle buildings including the King County Courthouse, the Arctic Building, and the Times Square Building.

The Northern Clay Company was established in 1900 in Auburn, and supplied terra cotta for the Coliseum Theater, the Washington Securities Building, the Crystal Swimming Pool, the Joshua Green Building, the Securities Building, and the Frederick & Nelson Department Store.

The Washington Brick, Lime, and Sewer Company had a large plant in Spokane that was capable of a monthly production of 450 tons.

Gladding-McBean, was the "preeminent producer of terra cotta" in California, and produced terra cotta for the Smith Tower, the Pioneer Building, and the Federal Office Building.

In 1925, the Denny-Renton Clay Company merged with Gladding, McBean. Gladding, McBean is presently the only terra cotta manufacturer in the United States.

Historic Architectural Typological Context: Late 19th & Early 20th Century Bank Buildings

During the second half of the 19th century, American architects usually favored Classical prototypes for bank buildings, understanding that to sophisticated wealthy urbanite—obviously the customers of choice for banking institutions—Classicism symbolized stability and strength. Other institutions, such as churches and universities, generally shied away from Classicism, either struggling with the notion that they were using the “architecture of paganism” (in the case of churches) or the prohibitive expense of classical stone construction (in the case of universities). With the wealth and trust of its depositors, major banking institutions had no such preferential architectural obstacles.

Architect Henry Latrobe had set an early precedent with his 1798 Bank of Pennsylvania (demolished), modeled after the Ionic Temple of Ilyssus near Athens. This was one of the first American buildings to incorporate archeologically-correct details, as referenced in Stuart and Revett’s landmark book *Antiquities of Athens*, published decades previously. Forty-two years later, in 1840, Thomas U. Walter employed a similar temple-derived design for the Philadelphia Savings Fund Society.

Other national examples include State Savings Bank (1900, McKim, Mead & White) in Detroit; McKim, Mead & White’s Bowery Savings Bank (1895) in New York; the New First National Bank (1906) in Champaign, Illinois; and the Citizen’s National Bank (1908) in Frederick, Maryland.

Bank interiors during that time were typically sumptuous. Marble, ornate polished hardwood, and wrought metal were combined to evoke solidity and wealth.

In 1924 in Seattle, Bebb & Gould were still designing in the Beaux-Arts style for the Hayes & Hayes Bank in Aberdeen, Washington, and John Graham Sr. chose a Neoclassical design for his 1924 Bank of California Building (City of Seattle Landmark). It was important that banks still look solid and conservative, especially for small vernacular neighborhood banks, such as the Oakville State Bank, built in Seattle before 1935. Later examples of “Modern Classical” style in Seattle include William Bain, Sr.’s 1949 Federal Reserve Bank, built in a monumental Modern style, emphasizing function and minimizing decoration, John Maloney’s Seattle First National Bank at 566 Denny (City of Seattle Landmark), the Greenwood branch of the Seattle First National Bank (1948) and the National Bank of Commerce University District branch bank at NE 45th Street and Brooklyn Avenue (1956, demolished).

Building Concept Architect: Beezer Brothers

Louis and Michael J. Beezer provided the initial design of the subject building. Louis and Michael J. Beezer were identical twin brothers born on July 6, 1889, in Bellefonte, Pennsylvania. They were the sons of Joseph J. and Anna (née Kohler) Beezer, first-generation immigrants from Alsace, France.

Louis Beezer initially worked in the construction business and then studied architecture in Pittsburgh, after which he began to practice architecture with his brother in Altoona, Pennsylvania. In Altoona the brothers designed several significant Queen Anne and Colonial Revival residences, including their own houses, as well as designing a station for the Logan Valley Electric Railroad. In 1895, they also designed a large church, now Saint John Gualbert Cathedral.

After suffering financial difficulties in Altoona, the brothers relocated to Pittsburgh around 1899. Their Pittsburgh practice included commissions for buildings in commercial districts, banks, Catholic churches, and residences.

Around 1907 the brothers relocated to Seattle, obtaining offices on the fourth floor of the new Northern Bank & Trust Building (1906-1911, William Doty van Siclen, now Seaboard Building).

Between 1907 and 1929, the brothers undertook projects in Montana, Idaho, Washington, Oregon, and California. They worked in various architectural revival styles, including Gothic Revival, Neoclassical, Italian Renaissance, and eclectic vernacular. Seattle projects include the Leary Building (1906-08, later the Insurance Building, demolished), the Colman Dock (1908, demolished), Homer L. Hillman house (1908-09), the Oliver D. Fisher House (1908-09), an apartment building for Mr. and Mrs. John B. Beltinck (1908-09), and the subject building, University National Bank (1912, altered).

The Beezer Brothers designed many projects for the local Roman Catholic diocese and other religious orders, including Immaculate Conception School (1909-10), Cathedral School (1911-12), Immaculate Conception rectory (1910-14), and Our Lady of Monte Virgini Church (1915), the Blessed Sacrament Church and Priory (1909-25), Saint Joseph Church Rectory (1919-21), Saint Joseph's School (1922-23), and Bishop O'Dea School (1923-24).

Important regional projects include the Neoclassical Baker-Boyer Bank building in Walla Walla (1909-11), the Mary Ann Larrabee Memorial Presbyterian Church in Deer Lodge, Montana (1914-16), and the O'Kane Building (1916) in Bend, Oregon.

After World War I, the brothers' commissions were mainly located outside of Seattle, including the First Bank of Walla Walla. Their last major work in Seattle was Herzl Congregation Synagogue (1924-25, altered).

Louis Beezer established a branch office in San Francisco after receiving a commission for Saint Dominic's Roman Catholic Church (1923-29). Other California commissions included the Church of the Blessed Sacrament, Hollywood (1926-29, with Thomas J. Power).

Louis Beezer died on January 2, 1929, in San Francisco. Michael J. Beezer retired in Seattle in 1932 and passed away in 1933.

Beezer Brothers Attributions

Year	Project	Address	Client	Notes
1893	House	1331 2 nd Ave., Altoona, PA	Lawrence, Jr. & Caroline Long Kimmel	In Beezers' 1893 catalog
1895	House	306 Logan Blvd., Altoona, PA	Louis Beezer	
1895	House	308 Logan Blvd., Altoona, PA	Michael Beezer	
1895-96	Llyswen Station	218 Logan Blvd., Altoona, PA	Logan Valley Electric RR	Now a commercial building
1895	St. John Gualbert Cathedral	117 Clinton St, Johnstown, PA	Diocese of Altoona	Designated a cathedral in 1957
ca. 1895	House	1911 12 th Ave, Altoona, PA	D. F. O'Rorke	
1896	House	241 Tolgate Hill Rd., Greensburg, PA	George F. Huff	Now West Penn Power
1897	House	Greensburg, PA	Lloyd B. Huff	
1897-02	House	Loretto, PA	Thaw	
1897	House	707 Lexington Ave., Altoona, PA	Frederick & Lisette Ball	

ca. 1897	House	1111 12 th Ave., Altoona, PA	George Rudisill	
1903	St. John the Baptist Church	109 S 7 th St, Pittsburgh, PA	Roman Catholic Diocese of Pittsburgh	
1906	1 st Bank of Tyrone	1 W 10 th St, Tyrone, PA	1 st Bank of Tyrone	Now M&T Bank
1906-08	Leary Building	Seattle, WA		Demolished
1908-09	House	1051 Summit Ave E, Seattle	Homer L. Hillman	
1908-09	Colman Dock #3	Seattle	Colman	Demolished
1908-09	Apartment bldg.	319 16 th Ave, Seattle	John B. Beltinck	
1909	House	1047 Belmont Place E, Seattle	Oliver D. Fisher	
1909	Blessed Sacrament Church and Priory	5040-5041 Ninth Ave NE, Seattle	Roman Catholic Diocese of Seattle	
1909-10	Nester Building	Westlake between Olive and Pine streets, Seattle		Demolished
1909-16	St. Mary's Hospital	Walla Walla, WA		Supervisors, Demolished
1909-10	Immaculate Conception School	810 18 th Ave, Seattle	Society of Jesus	
1910-14	Immaculate Conception Rectory	820 18 th Ave, Seattle	Society of Jesus	
1911	Baker-Boyer Bank	7 W Main St, Walla Walla, WA	Baker-Boyer Bank	
1911	Cathedral School	804 Ninth Ave, Seattle	Roman Catholic Diocese of Seattle	
1912	University National Bank	4502 Univ. Way NE, Seattle	University National Bank	Altered
1913	House	1039 Belmont Place E, Seattle	O. W. Fisher	
1913	Broadway State Bank	1501 Broadway/824 E Pike St	Broadway State Bank	
1913	Blessed Sacrament School	5040-5041 9 th Ave NE, Seattle	Roman Catholic Diocese of Seattle	Demolished
1913	Our Lady of Mt. Virgin Church	2800 S Massachusetts St, Seattle	Roman Catholic Diocese of Seattle	
1914	First Presbyterian Church	500 Milwaukee Ave, Deer Lodge, MT	Samuel E. Larabie	Memorial church
1916	O'kane Building	115 NW Oregon Ave, Bend, OR	Hugh O. O'Kane	
1916	St. Joseph Hospital	1100 Hollenback Lane, Deer Lodge, MT	St. Joseph Hospital	Now part of Powel County Medical Center
1919-21	Society of Jesus Rectory	730 18 th Ave E, Seattle	Society of Jesus	
1920	1 st Nat. Bank of Walla Walla	1 E Alder St, Walla Walla, WA	1 st Nat. Bank of Walla Walla	Now Banner Bank
1921-22	St. Anthony's Hospital	100 South Cleveland Ave, Wenatchee, WA	Sisters of St. Joseph of Peace	
1922-23	St. Joseph School	720 18 th Ave E, Seattle	Roman Catholic Diocese of Seattle	
1923-24	Bishop O'Dea School	802 Terry Ave, Seattle	Roman Catholic Diocese of Seattle	
1923-29	St. Dominic's Church #4	2390 Bush St, San Francisco	Roman Catholic Diocese of San Francisco	Louis Beezer
1925	Herzl Congregation Synagogue	172 20 th Ave, Seattle	Herzl Congregation	Now First Place Community Center

1926-29	Church of Blessed Sacrament	Hollywood, CA	Roman Catholic Diocese of Los Angeles	Louis Beezer w/ Thomas J. Power
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Building Remodel Architect: Merriam and Doyle

The Seattle architecture firm of Doyle and Merriam completed the design of a major remodel of the subject building in 1926, that included extensive interior alterations, as well as alterations to the exterior that abandoned the corner bank entrance and a new entrance near the center of the western façade. The remodel more than doubled the floor space of the bank subsequent to it having received a national bank charter.

Albert Ernest Doyle was Portland, Oregon’s leading architect between 1907 when he began his private practice and his death in 1928. Doyle was born in Santa Cruz, California in 1897. His father was a building contractor. When he was 14 years old he apprenticed with Portland architectural firm of Whidden & Lewis that designed a number of significant Portland buildings. He worked his way up in firm for 12 years, before leaving to study architecture at Columbia University. While in school, Doyle also worked for architect Henry Bacon, who later was chosen to design the Lincoln Memorial.

After receiving a scholarship at the American School of Archaeology in Athens in 1906, Doyle traveled in Europe, returning to Portland and opening his own practice in 1907 with William B. Paterson. In 1908 the firm received the commission to design a 10-story, quarter-block addition to the Meir & Frank Building. This commission led to several other significant building commissions including: the Lippman & Wolfe Department Store (1910), the Selling Building (1910), the Woodlark Building (1912) the Morgan Building (1913), The Northwestern Bank Building (1914), the original buildings at Reed College (1911), and the Central Library Building (1912). After World War I the firm designed in Portland the Bank of California, the Pacific Building (1925) the Public Service Building (1927), the Broadway Theater (1927), and the Terminal Sales Building (1927), among many others. Doyle is also remembered for mentoring Pietro Belluschi and with him is credited with a number of residential archetypical designs leading to what became the “Northwest Style.”

Doyle passed away in Portland on January 23, 1928 from Bright’s disease.

In the years following World War I, Portland building activity slowed. As a result, Doyle formed a partnership with his former employee Charles Allen Merriam, a structural engineer that had relocated to Seattle. Between 1919 and Doyle’s death in 1928, the Seattle architectural firm of Doyle and Merriam designed in Seattle: the J. S. Graham building (1919-20, now Doyle Building, the National Bank of Commerce (1918-21, now United Way Building, with Bebb & Gould), the Seattle Trust and Savings Bank remodel (1922, altered) University National Bank remodel (1926-27).

Charles A. Merriam was born in Philadelphia, Pennsylvania, on June 15, 1879. He received a B.S. in mechanical engineering from MIT in 1906. He served in the army as a captain during World War I and later worked for A. E. Doyle between 1918 and 1919. After 1929, Merriam went into private practice in Seattle, specializing in bank projects.

Upon retirement, Merriam relocated to California, passing away in Laguna, California, on July 19, 1959.

Building Contractor / Architect of Record: George F. Hughes

George F. Hughes was born in Texas around 1873. He appears to have arrived in Seattle around 1901. He is listed in various issues of *Polk’s Seattle City Directory* as a building contractor. He appears to have specialized in mid to high end residential construction. Three significant residential projects

include: A Georgian Revival brick masonry house at 3340 Cascadia Avenue for George and Lulu Sylvester in 1921, a large house located at 1212 39th Avenue E, and the M. Ifland house at 3343 West Laurelhurst Drive (Demolished) built for \$20,000 in 1927. Hughes appears to have brought his son into his business as a large house at 3337 Shore Drive in Broadview designed by William J. Bain was credited as built by George Hughes and Son in 1937. George Hughes passed away on October 28, 1946.

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The features of the Landmark to be preserved include: *the exterior of the building.*

Issued: July 15, 2021

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