

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**DATA SHEET**

FOR NPS USE ONLY	
RECEIVED	JUN 13 1975
DATE ENTERED	JUL 7 1975

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC  
Coliseum Theater  
AND/OR COMMON

**2 LOCATION**

STREET & NUMBER  
Fifth Avenue and Pike Street  
CITY, TOWN  
Seattle  
STATE  
Washington

--- NOT FOR PUBLICATION  
CONGRESSIONAL DISTRICT  
#1 - Honorable Joel M. Pritchard  
VICINITY OF  
CODE 53  
COUNTY  
King  
CODE 033

**3 CLASSIFICATION**

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE
<input checked="" type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> MUSEUM
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> COMMERCIAL
<input type="checkbox"/> SITE	<b>PUBLIC ACQUISITION</b>	<b>ACCESSIBLE</b>	<input type="checkbox"/> EDUCATIONAL
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input type="checkbox"/> YES: RESTRICTED	<input checked="" type="checkbox"/> ENTERTAINMENT
	<input type="checkbox"/> BEING CONSIDERED	<input checked="" type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> PRIVATE RESIDENCE
		<input type="checkbox"/> NO	<input type="checkbox"/> RELIGIOUS
			<input type="checkbox"/> GOVERNMENT
			<input type="checkbox"/> INDUSTRIAL
			<input type="checkbox"/> MILITARY
			<input type="checkbox"/> OTHER:

**4 OWNER OF PROPERTY**

NAME  
Morris D. Alhadeff, Washington Jockey Club  
STREET & NUMBER  
Skinner Building, 1325 Fifth Avenue  
CITY, TOWN  
Seattle  
VICINITY OF  
STATE  
Washington

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE,  
REGISTRY OF DEEDS, ETC.  
King County Administration Building  
STREET & NUMBER  
Fourth Avenue and James Street  
CITY, TOWN  
Seattle  
STATE  
Washington

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE  
None

DATE  
--- FEDERAL --- STATE --- COUNTY --- LOCAL

DEPOSITORY FOR  
SURVEY RECORDS  
CITY, TOWN  
STATE

# 7 DESCRIPTION

## CONDITION

EXCELLENT  
 GOOD  
 FAIR  
 DETERIORATED  
 RUINS  
 UNEXPOSED

## CHECK ONE

UNALTERED  
 ALTERED

## CHECK ONE

ORIGINAL SITE  
 MOVED DATE \_\_\_\_\_

---

### DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Coliseum Theater, designed by B. Marcus Priteca in the Second Renaissance Revival Style, has served as a first-run movie house since its opening early in 1916. Having had a high level of maintenance over the intervening sixty years, the building is in sound condition. A somewhat comprehensive renovation was carried out after an earthquake in 1949, but with the exception of the marquee, the exterior is unaltered. Also intact are several elements of the interior decorative scheme.

The theater is located in the SE 1/4, Section 31, T25N, R4E, of the Willamette Meridian. It is situated on the northeast corner of the intersection of Fifth Avenue and Pike Street, on lots 9 and 12, Block 18 of A. A. Denny's Third Addition to the Plat of Seattle. The setting is a busy section of Seattle's commercial core in which land use is divided between major department stores, motor hotels, theaters, and smaller business enterprises.

The building plan is nearly square, measuring 120 feet on Pike Street, and 110 feet on Fifth Avenue. The theater is oriented south to north, with the proscenium on the longer, north wall. The basement, which covers approximately 65% of the plan, measures 59 feet, 8 inches.

The building has a concrete foundation, and wall construction is of Class A reinforced concrete. Exterior facing is glazed, white terra cotta. The roof is a flat concrete slab covered with tar and gravel. The southwest corner of the building is truncated to provide entry to the theater. As many as nine ground-level shops are arranged at either side of the entrance along Fifth Avenue and Pike Street.

The south and west facades are formally organized into panels with blind arch heads. Window openings at the mezzanine lounge level have hooded lintels and balconettes carried by consoles and decorated with urns. Spandrels of the arches and borders between panels are filled with terra cotta floral ornament and garlands, including oak leaf and acorn motifs. On the south face the central four bays are slightly recessed and set off at east and west corners by similar panels without openings at the mezzanine level. All arch heads have decorated "Corinthian" keystones. Within the arches of the corner panels are circular niches in which urns are displayed on plinths and brackets. The entablature gives the impression of being somewhat attenuated for effect, and imaginative use of classical detail is made within it. A bold torus molding is used at the architrave. On both facades the frieze is decorated with wreaths setting off blank panels and the theater name, "Colisevm", in Roman letters. Heightening the drama of the theater at night in the early years were hundreds of electric light bulbs which illuminated the theater name incised in the frieze as well as the entire cornice. The light reflecting off the glazed surface of the terra cotta was a calculated effect which has not been enjoyed for many years since the bulbs have gradually burned out. While the sockets are still functional, maintenance of this elaborate exterior lighting was never found to be practical. The cyma recta, or final course of the cornice is decorated with an acanthus leaf motif at regular intervals.

Above the entry, the space between the south face and a plane projecting from the west face is covered. Giving added impact to this concave corner was the original marquee which consisted of a cross section of a coffered dome (reminiscent of studies of the Pantheon) which was, in turn, surmounted by a plinth, drum and sheet metal and art glass dome with a finial encircled by a cluster of light globes, the whole of which extended approximately to the height of the architrave. This tour de force was eventually replaced by a conventional modern marquee surmounted by a revolving, neon-lighted shaft somewhat diminutive in proportion to the building.

In the interior, the nursery, smoking and cosmetic lounges were at the mezzanine level above the shop spaces on the south end. These highly decorated lounge areas have lately been partially converted to office space. The auditorium is noted for its seating capacity of 1,829 (originally 2,400), its acoustical efficiency and clear sight lines from all sections of the main floor, mezzanine balcony, or loges, and upper and lower levels of the balcony proper. The projection and control booth is located in the center forepart of the mezzanine. The projector is only 69 feet from the screen, and therefore provides an undistorted picture. Access to various levels above the main floor is provided by ramps, or inclines. New upholstered seats were added after the earthquake of 1949 when most of the "upgrading" of the interior was carried out. Original carpeting has been replaced. Paneled woodwork and cast iron railings with shaped oak top rails remain intact in the foyers, but the elaborate wall and ceiling treatments have been removed or covered over with plaster. The original decorative scheme was unabashedly eclectic, mixing classical and oriental motifs. There were brass fixtures, mosaic geometric patterns, painted scenes of Egyptian legend, and an infinite variety of composition ornament: torus moldings, rinceau and guilloche bands, and anthropomorphic cartouches, all painted in tones of brown, bluegreen and red with highlights of copper gilt. Lighting in the auditorium was subdued and indirect to heighten the atmosphere and avoid glare. The bulbs were amber, red and green, and could be controlled by a reostat when different effects and blending of colors were called for.

The remnants of the original decor in the auditorium are most apparent in the balcony, which has three square domes outlined by elaborately decorated beams. There is also a mask and cartouche centered on a torus molding overhead. On the faces of the two balcony railings, which measure about three feet in height, are the original plaster bas reliefs which are Renaissance male and female busts alternating between decorated piers. They were cast in six-foot sections and put into place. The soffit of the mezzanine balcony retains its ventilating grilles decorated with borders of composition ornament. Excepting those features which were in particularly high relief, much of the original plaster proscenium arch is intact under the draperies and white plaster frame added circa 1949, but the great medallion which framed an Egyptian Pharaoh tableau above it is gone. The theater's original mechanical equipment, which was advanced for its day, is still intact and operating. It includes a back-up power system, air-washer, steam radiators, blowers, ducting, and a built-in vacuum cleaning system. The orchestra has long since been filled in with steps leading up to the screen and narrow stage, and the theater's pipe organ has also been removed. An elevator which served balcony levels needs only to be converted from DC to AC current to be functional again.

Despite the loss of surface ornament which provided the theater's glitter and opulence, the auditorium is still grand in spatial terms.



# 8 SIGNIFICANCE

PERIOD		AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW				
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION		
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE		
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE		
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN		
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input checked="" type="checkbox"/> THEATER		
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION		
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)		
		<input type="checkbox"/> INVENTION				

SPECIFIC DATES

1916

BUILDER/ARCHITECT

B. Marcus Priteca, FAIA

STATEMENT OF SIGNIFICANCE

The Coliseum Theater is significant primarily because it is representative of a considerable body of work in the field of theater design by B. Marcus Priteca, whose long and distinguished career and whose affability made him a valued institution among professionals and students of architecture in the Pacific Northwest. The Coliseum is a Second Renaissance Revival palazzo which makes imaginative use of much of the vocabulary of Roman ornament. The design was drawn in 1915, and the building was completed early in the following year. Among the dwindling number of examples of Priteca's extant work, it is both early and choice. It continues to fulfill its cultural role as a first-run movie theater. Not only an element of Seattle's historic theater district, the Coliseum is an anchor of good design on a busy corner of the city's commercial core.

It is reported that a 1931 issue of the Journal of the Royal Institute of Architects referred to Priteca's Coliseum Theater as "the first of the world's movie palaces." It is more accurate and fully sufficient to acknowledge that the Coliseum is among the early large-scale, luxuriously-appointed theaters to be designed specifically for the showing of motion pictures. The Coliseum was furnished with the most modern and up-to-date mechanical equipment. It was designed to accommodate a sizable orchestra, but it did not have a conventional stage. Its acoustical qualities are exceptional. In an advanced manner, its steep stadium balcony carried by a steel truss with an 111-foot span avoided the use of "hangers" or columns which would interrupt the view, and access to upper levels was achieved by inclines, or ramps and an elevator. It should be noted that as early as 1913, in New York City, Thomas W. Lamb designed the Regent Theater, which was considered that city's "first deluxe theater built expressly for showing movies;" and in 1914 the Strand, also by Lamb, was opened with architectural features which, like those of the Coliseum, were even more precisely suited to showing films. At the opening of the silent film era, many existing vaudeville theaters were simply fitted with projection equipment. Priteca's contribution to the development of a distinct movie house type and his adherence to first-rate composition and detail for the theater exterior are genuine achievements. In addition to the volume of his designs, the quality of Priteca's theaters as street architecture and the excellence of his buildings in terms of function make his work important on a national scale.

B. Marcus Priteca was born and educated in Scotland. He was graduated from Edinburgh University in 1907, and thereafter completed a two-year course at the Royal College of Art. During these five school years he served his apprenticeship with Robert MacFarlane Cameron. In 1909 he sailed with his parents and sisters to the United States,



arriving in Seattle in July at the height of the Alaska-Yukon-Pacific Exposition, which he attended. His architectural career began in Seattle the following year. At an early date he became the personal architect of vaudeville magnate Alexander Pantages and had a hand in designing or remodeling nearly all of the Pantages theaters in the western United States and Canada. At the peak of his career he maintained an office in Los Angeles as well as local headquarters in Seattle. Priteca also did work for other theater-chain clients over the years. He was a Fellow of the American Institute of Architects and was recognized as one of the country's leading specialists in theater design. Before his death in 1971 at the age of 81, the design of some 60 major theaters and as many as 150 others of lesser rank had been attributed to him. In Seattle, both The Palomar -- originally The Pantages (1913), and The Orpheum (1927) have been torn down for new development in recent years. Perhaps his most famous theater was the opulent Hollywood Pantages at Hollywood and Vine, the scene of the Motion Picture Academy Awards ceremonies for many years. Among other projects on which Priteca collaborated or consulted are Seattle's Longacres racetrack, the Congregation Temple de Hirsch, and the Seattle Opera House, which was developed from the old Civic Auditorium in preparation for the World's Fair of 1962.



Hall, Ben M., The Best Remaining Seats... (New York: Clarkson N. Potter, 1961).

Interviews May 6, 1975: Walter T. Coy, Maintenance Engineer (first associated with property in 1918) and William Mallette, Coliseum Theater Manager.

Obits and feature articles: Seattle Times Magazine, January 24, 1971, 4; Seattle Post-Intelligencer, October 5, 1971, C14, October 3, 1971, E17; Seattle Times, October 3, 1971, F8.



Property *Coliseum Theater*

75 001854

State *Washington*

Working Number *6.13.75. 1093*

*King*

**TECHNICAL**

Photos   4    
Maps   1  

**CONTROL**

*OK* *6.16.75*

**HISTORIAN**

*Accept*  
*E. Smith*  
*6-26-75*

*Despite alterations, still magnificent*

**ARCHITECTURAL HISTORIAN**

*Accept*  
*Hagan*  
*6/25/75*

**ARCHEOLOGIST**

**OTHER**

**HAER**

Inventory \_\_\_\_\_  
Review \_\_\_\_\_

**REVIEW UNIT CHIEF**

*Accept*  
*Cole*  
*7-3-75*

**BRANCH CHIEF**

**KEEPER**

*Accept*  
*Herring Co*  
*for drawings*  
*7-7-75*

National Register Write-up \_\_\_\_\_

Federal Register Entry \_\_\_\_\_

*8-5-75*

Send-back \_\_\_\_\_

Re-submit \_\_\_\_\_

Entered *Jul 7 1975*

INT:2106-74



THE COLISEUM THEATRE, Seattle.

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
PROPERTY PHOTOGRAPH FORM**

FOR NPS USE ONLY

RECEIVED JUN 13 1975

DATE ENTERED JUL 7 1975

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES --ENCLOSE WITH PHOTOGRAPH

**1 NAME**

HISTORIC

Coliseum Theater

AND/OR COMMON

Same

**2 LOCATION**

CITY, TOWN

Seattle

\_\_\_ VICINITY OF

COUNTY

King

STATE

Washington

**3 PHOTO REFERENCE**

PHOTO CREDIT

DATE OF PHOTO

Mid 1920's

NEGATIVE FILED AT

Seattle Office of Urban Conservation

**4 IDENTIFICATION**

DESCRIBE VIEW, DIRECTION, ETC. IF DISTRICT. GIVE BUILDING NAME & STREET

PHOTO NO

View of the southwest corner.

A

# 1034



COLISEUM

STEVE MCQUEEN  
PAUL NEWMAN IN  
"TOWERING  
INFERNO"

LILLIAN'S PEARL SHOP

HAIR STYLE

Voca Electric  
52 WALLEY ST.  
AT. 3-3500

Galilee  
Cultured Pearls

RW  
Body's World

596

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
PROPERTY PHOTOGRAPH FORM**

FOR NPS USE ONLY	
RECEIVED	JUN 13 1975
DATE ENTERED	JUL 7 1975

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES ENCLOSE WITH PHOTOGRAPH

**1 NAME**

HISTORIC

Coliseum Theater

AND/OR COMMON

**2 LOCATION**

CITY, TOWN

Seattle

\_\_\_\_VICINITY OF

COUNTY

King

STATE Washington

**3 PHOTO REFERENCE**

PHOTO CREDIT

David M. Hansen

DATE OF PHOTO

April 1975

NEGATIVE FILED AT

Office of Archaeology & Historic Preservation

**4 IDENTIFICATION**

DESCRIBE VIEW, DIRECTION, ETC. IF DISTRICT. GIVE BUILDING NAME & STREET

PHOTO NO.

View of ornament and fenestration on Pike Street facade.

# 204



STEVE MC QUEEN  
PAUL NEWMAN IN  
"THE TOWERING  
INFERNO"

CO

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
PROPERTY PHOTOGRAPH FORM**

FOR NPS USE ONLY

RECEIVED JUN 13 1975

DATE ENTERED JUL 7 1975

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES ENCLOSE WITH PHOTOGRAPH

**1 NAME**

HISTORIC

Coliseum Theater

AND/OR COMMON

**2 LOCATION**

CITY, TOWN

Seattle

— VICINITY OF

COUNTY

King

STATE

Washington

**3 PHOTO REFERENCE**

PHOTO CREDIT

David M. Hansen

DATE OF PHOTO

April 1975

NEGATIVE FILED AT

Office of Archaeology and Historic Preservation

**4 IDENTIFICATION**

DESCRIBE VIEW, DIRECTION, ETC. IF DISTRICT, GIVE BUILDING NAME & STREET

View of cornice above marquee; note fixtures for  
incandescent lights.

PHOTO NO.

D

#3084



COLISEUM

COLISEUM

COLISEUM

WINNER OF THREE  
ACADEMY AWARDS  
STEVE MCQUEEN PAUL NEWMAN  
"THE TOWERING INFERNO"

THE NEWEST  
AND MOST SENSATIONAL  
IN THE ENTIRE WORLD

RESTAURANT

ONE WAY

ONE WAY

ONE WAY

BRILLIANT TALKING PICTURE

AN ATTRACTION

Alba Electric

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
PROPERTY PHOTOGRAPH FORM**

FOR NPS USE ONLY

RECEIVED JUN 13 1975

DATE ENTERED JUL 7 1975

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES ENCLOSE WITH PHOTOGRAPH

**1 NAME**

HISTORIC

Coliseum Theater

AND/OR COMMON

**2 LOCATION**

CITY, TOWN

Seattle

\_\_\_ VICINITY OF

COUNTY

King

STATE

Washington

**3 PHOTO REFERENCE**

PHOTO CREDIT

David M. Hansen

DATE OF PHOTO

April 1975

NEGATIVE FILED AT

Office of Archaeology & Historic Preservation

**4 IDENTIFICATION**

DESCRIBE VIEW, DIRECTION, ETC. IF DISTRICT, GIVE BUILDING NAME & STREET

PHOTO NO.

View of the southwest corner at the intersection of  
5th & Pike.

B

# 4064

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
PROPERTY MAP FORM**

FOR NPS USE ONLY

RECEIVED JUN 13 1975

DATE ENTERED JUL 7 1975

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- ENCLOSE WITH MAP

**1 NAME**

HISTORIC

Coliseum Theater

AND/OR COMMON

**2 LOCATION**

CITY, TOWN

Seattle

\_\_\_VICINITY OF

COUNTY

King

STATE

Washington

**3 MAP REFERENCE**

SOURCE

USGS Seattle South Quadrangle

SCALE

1:24 000

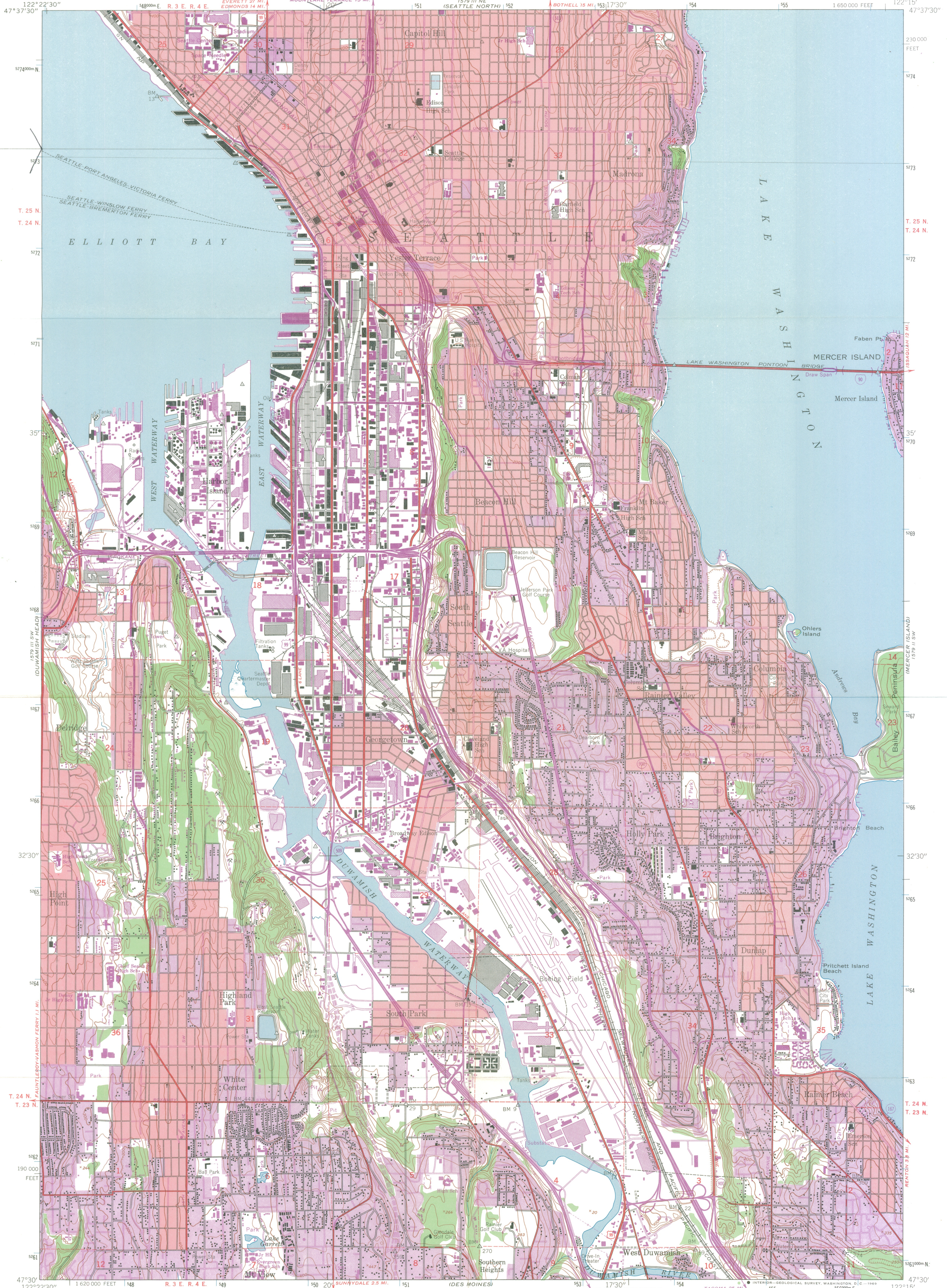
DATE

1949

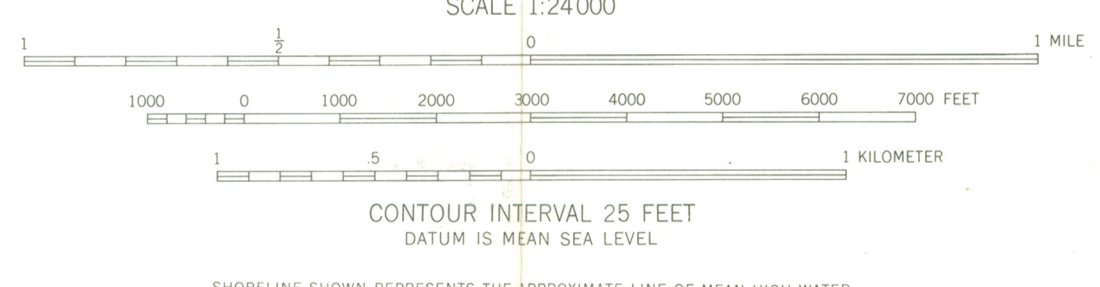
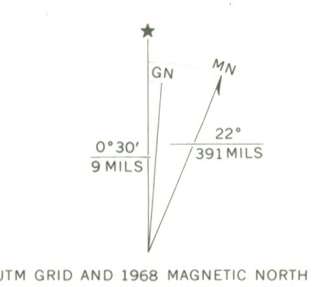
**4 REQUIREMENTS**

TO BE INCLUDED ON ALL MAPS

1. PROPERTY BOUNDARIES
2. NORTH ARROW
3. UTM REFERENCES



Maped by the Army Map Service  
Published for civil use by the Geological Survey  
Control by US&GS, USCE, and King County Engineer office  
Topography from aerial photographs by multiplex methods  
Aerial photographs taken 1943. Field check 1949  
Polyconic projection. 1927 North American datum  
10,000-foot grid based on Washington coordinate system,  
north zone  
1000-meter Universal Transverse Mercator grid ticks,  
zone 10, shown in blue  
Red tint indicates areas in which only landmark buildings  
are shown  
No distinction is made between barns, dwellings,  
commercial and industrial buildings



SEATTLE SOUTH, WASH.  
SE/4 SEATTLE 15' QUADRANGLE  
N4730-W12215/7.5

FOR SALE BY U.S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225, OR WASHINGTON, D. C. 20542  
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

Revisions shown in purple compiled by the Geological Survey from  
aerial photographs taken 1968. This information not field checked  
Purple tint indicates extension of urban areas



ENTRIES IN THE NATIONAL REGISTER

STATE WASHINGTON

Date Entered JUL 7 1975

<u>Name</u>	<u>Location</u>
Coliseum Theater	Seattle King County

Also Notified

Hon. Warren G. Magnuson  
Hon. Henry M. Jackson  
Hon. Joel Pritchard  
Regional Director, Pacific Northwest  
Region

State Historic Preservation Officer  
Mr. Charles H. Odegaard  
Director, Washington State Parks  
and Recreation Commission  
Post Office Box 1128  
Olympia, Washington 98504

PR

MMott/row

7/10/75

# NATIONAL REGISTER DATA SHEET KP

① NAME as it appears on federal register: Coliseum Theater      ② OTHER NAMES: \_\_\_\_\_      ③ date of entry: 7-7-75      ④ county code: 033

⑤ LOCATION street & number: 5th Ave. and Pike St.      city / town: Seattle      vicinity of: \_\_\_\_\_      state: WA      county: King      ⑥ NPS REGION: Pacific NW

⑦ OWNER  PRIVATE  STATE  MUNICIPAL  COUNTY  MULTIPLE  FEDERAL (agency name) \_\_\_\_\_      ⑧ ADMINISTRATOR: \_\_\_\_\_

⑨ EXISTING SURVEYS  HABS  HAER  NHL      ⑩ FUNDED?  YES  NO      ⑪ CONGRESS. DISTRICT: 1      ⑫ SOURCE of NOMINATION:  STATE  FEDERAL

⑬ WITHIN NATIONAL REGISTER HISTORIC DISTRICT?  YES, NAME \_\_\_\_\_  NO      ⑭ WITHIN NATIONAL HISTORIC LANDMARK?  YES, NAME \_\_\_\_\_  NO      ⑮ ACREAGE: less than 1      if state who prepared form? Elizabeth W. Potter

⑯ CONDITION  deteriorated  altered  original site  
 excellent  ruins  unaltered  moved  
 good  unexposed  reconstructed  unknown  
 fair  unexcavated  excavated

⑰ features:  SUBSTANTIALLY INTACT-1       SUBSTANTIALLY INTACT-2       SUBSTANTIALLY INTACT-3  
 NOT INTACT-0       NOT INTACT-0  
 UNKNOWN-4       UNKNOWN-5  
 NOT APPLICABLE-7       NOT APPLICABLE-8       NOT APPLICABLE-9

⑱ ACCESS  YES-Restricted  YES-Unrestricted  No Access  Unknown      ⑲ ADAPTIVE USE  YES  NO      ⑳ SAVED?  YES      ㉑ IS PROPERTY A HISTORIC DISTRICT?  yes  no

㉒ AREAS OF SIGNIFICANCE:  ARCHEOLOGY-prehistoric-2       COMMERCE-6       ENGINEERING-11       LANDSCAPE ARCH.-15       POLITICS/GOVT.-21       RECREATION-28  
 ARCHEOLOGY-historic-1       COMMUNICATIONS-7       ENTERTAINMENT-26       LAW-16       RELIGION-22       SETTLEMENT-29  
 AGRICULTURE-3       CONSERVATION-8       EXPLORATION-12       LITERATURE-17       SCIENCE-23       URBAN PLANNING-31  
 ARCHITECTURE-4       ECONOMICS-9       HEALTH-27       MILITARY-18       SOCIAL/HUMANITARIAN-24       OTHER (SPECIFY) \_\_\_\_\_  
 ART-5       EDUCATION-10       INDUSTRY-13       MUSIC-19       SOCIAL/CULTURAL-30      \_\_\_\_\_  
 \_\_\_\_\_       INVENTION-14       PHILOSOPHY-20       TRANSPORTATION-25      \_\_\_\_\_

㉓ CLAIMS: explain  
 'first'   
 'oldest'   
 'only'

㉔ functions  
 WHEN HISTORICALLY SIGNIFICANT: Cinema theatre - cinema  
 CURRENTLY: Cinema theatre - cinema

㉕ dates of initial construction: 1916  
 major alterations: entrance changed, interior decoration  
 historic events: removed

㉖ ETHNIC GROUP ASSOCIATION \_\_\_\_\_

㉗ architectural style(s): Second Renaissance Revival      ㉘ architect: B. Marcus Priteca, FAIA      ㉙ master builder: \_\_\_\_\_      ㉚ engineer: \_\_\_\_\_

㉛ landscape architect / garden designer: \_\_\_\_\_      ㉜ interior decorator: \_\_\_\_\_      ㉝ artist: \_\_\_\_\_      ㉞ artisan: \_\_\_\_\_      ㉟ builder/contractor: \_\_\_\_\_

㊱ NAMES give role & date  
 PERSONAL: B. Marcus Priteca - Scottish emigré; studied at Edinburgh University, Royal College of Art; apprenticed with Robert MacFarlane Cameron; arrived U.S. 1909; personal architect of vaudeville magnate Alexander Pantages, designed over 200 theatres;  
 EVENTS: other noted buildings include the Palomar or Pantages (1913) and the Orpheum (1927) both demolished recently, Seattle's Longacre racetrack, the Congregation Temple de Hirsch, the Seattle Opera House, the Hollywood Pantages; Fellow of the American Institute of Architects  
 INSTITUTIONAL: \_\_\_\_\_

㊲ NATIONAL REGISTER WRITE-UP  
Concrete, glazed terra cotta tile facing; large balconied interior space; flat roof with bold ornate cornice bucrania moldings; numerous side stone front entrances; surmounting pilasters; decades with panels blind arches, garlanded panels, blind arches, roundels; some interior ornament intact; original coffered dome cross section and surmounting cantilevered glass and steel dome entrance removed. Second Renaissance Revival. Designed by B. Marcus Priteca, FAIA, personal architect of vaudeville magnate Alexander Pantages, renowned theatre design specialist.

Concrete, glazed terra-cotta facing; large interior space with balcony, flat roof; concave, curved corner entrance bay with curved marquee surmounted by revolving neon light shaft; side decorative round-arched panels; bold entablature with ornate denticulated modillion cornice and architrave, with fascia bucraniae, some round stallery niches; some

reviewers initials: KB      date: 5/11/78      IF ADDITIONAL SPACE NEEDED, NUMBER & PUT ON REVERSE

interior ~~for~~ ornament intact. Beaux-Arts Classical and Second Renaissance  
Revival. Designed by B. Marcus Priteca, personal architect of vaudeville  
magnate Alexander <sup>3</sup> Pantages, renowned theatre designer.