

Pacific Architect & Builder Landmark Nomination

1945 Yale Place E.



Prepared by Docomomo.WEWA

March 23, 2017

Cover Photo: Exterior Photo looking SW
Pacific Architect & Builder
A New Roof Over PA&B
Pacific Architect & Builder, January, 1961

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City of Seattle Landmarks Nomination Form

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The City of Seattle

Landmarks Preservation Board

Mailing Address: PO Box 94649 Seattle WA 98124-4649
Street Address: 700 5th Ave Suite 1700

Name (historic): **Printer's Building & Equipment Company**
Name (common): **Pacific Architect & Builder**

Year Built: **1960**

Street and Number: **1945 Yale Place E.**

Assessor's File No.: **2025049033 Parcel A**
2025049066 Parcel B

Legal Description: **See attached**

Present Owner: **1945 Yale LLC**
Owner Address: **408 Aurora Avenue North, Seattle, WA 98109**
Contact: **Mike Ducey**

Present Use: **Office**

Original Owner: **Pacific Builder & Engineer**
Original Use: **Offices & Publishing**

Architect: **A.O. Bumgardner**
Builder: **Riley Pleas Inc.**

See attached for physical description, statement of significance and images

Submitted by: **Andrew Phillips, President, Board of Directors**
DOCOMOMO.WEWA
Address: **PO Box 70245, Seattle, WA 98127**
Phone: **206.623.1104**

Date: **23 March 2017**

Reviewed _____

Historic Preservation Officer

Date _____

Administered by The Historic Preservation Program
The Seattle Department of Neighborhoods

"Printed on Recycled Paper"

EXHIBIT A

(Legal Description of Property)

1945 Yale Place East and Adjoining Lot

Parcel A

Beginning at a point on the North line of a tract of land conveyed to W. Parry Smith, by D. T. Denny, by deed dated May 4, 1886, recorded in book 39 of Deeds, pages 1 and 2, records of said county, which said point is 30 feet South of the Southeast corner of Block 4, Greene's Addition to the City of Seattle, as per plat recorded in Volume 2 of Plats, page 73, records of King County, which point is also the Southwest corner of East Newton Street and Howard Avenue North (now Yale Avenue East); thence Westerly along said North line of said tract conveyed to W. Parry Smith, 60 feet; thence Southerly along a line parallel to projection of the West line of said Howard Avenue North (now Yale Avenue East) 173 feet to the South line of the W. Parry Smith Tract; thence Easterly along said South line, 125.5 feet to the Southwesterly line of Howard Place (now Yale Place East) as established by Ordinance No. 5566 of the City of Seattle; thence Northwesterly and Northerly along the line of said Howard Place, and Howard Avenue North (now known as Yale Place East), 199 feet, more or less, to the point of beginning.

TOGETHER with portion of Yale Place East adjoining said premises vacated by Ordinance 52992, which would revert to said premises;

Parcel B

That portion of the South 326 feet of Government Lot 5, Section 20, Township 25 North, Range 4, East, W.M., in King County, Washington, described as follows:

Beginning 30 feet South and 60 feet West of the Southeast corner of Block 4, Greene's Addition, as per plat recorded in Volume 2 of Plats, page 73, records of King County; thence South 173 feet; thence West 40 feet; thence North 173 feet; thence East 40 feet to the beginning.

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Landmark Nomination Report
Pacific Architect & Builder
1945 Yale Place East, Seattle

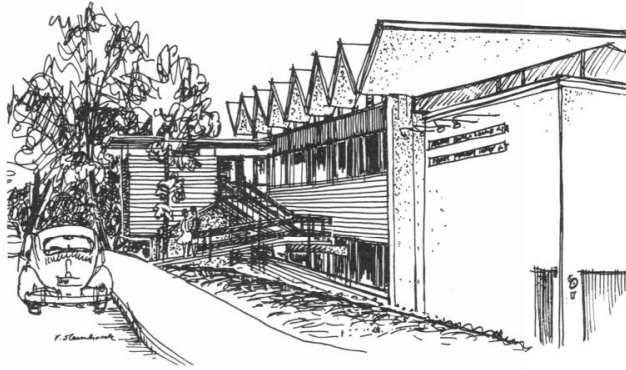


Figure 0 – Drawing, *Seattle Cityscape*, Steinbrueck, Victor

“If . . . there is a distinct Pacific architecture, there should be a PACIFIC ARCHITECT to tell the world about it.” (Editorial, Introducing new title of magazine, July 1954)

1. Introduction

Background

This report provides historic and architectural information about a commercial building located on the south end of the residential area of the Eastlake neighborhood near the edge of Lake Union. The nomination is prepared by volunteers in the local chapter of Docomomo WEWA in an effort to document this thin shell concrete building in recognition of its significant architectural design. The building is known to many as an exemplary post-war work by A.O. Bumgardner and the structural engineering firm of Worthington, Skilling, Helle, and Jackson.

DOCOMOMO (DOcumentation & COservation of the MOderen MOVement) is an international, non-profit group organized to advocate for the appreciation and preservation of post-war Modern-era properties. In Seattle, the local chapter, is known as Docomomo WEWA (WEstern WAshington). This report was developed by preservation architect Andrew Phillips with assistance from Susan Boyle and Tyler Sprague, board members of Docomomo WEWA.

The City of Seattle’s Landmarks Preservation Ordinance requires a property to be at least 25 years old and meet specific criteria in order to be designated a landmark. The Pacific Architect & Builder building was constructed in 1960, and is presently 57 years old. It is the work of two important designers of the Northwest’s built landscape: A.O. Bumgardner and Jack Christiansen and exemplifies innovative and integrated structural and architectural design from the mid-20th century. The building retains its architectural and historical integrity as required by the threshold standards of the local Landmarks Preservation Ordinance.

Research Methods

The report is based on historic research relating to the Pacific Architect & Builder Headquarters, and addresses a number of historic and architectural themes, including the urban development of the Eastlake neighborhood, its demographic and physical character, and impact of the I-5 freeway. It describes the original building's design and changes made to it through time; the career and work of the original Architects, A.O. Bumgardner & Albert Dreyer, and the original Structural Engineer, Jack Christiansen; the life of the Pacific Architect & Builder's magazine and organization; the rise of Modernism as an architectural style in post-war Seattle and the emergence of concrete design and construction.

Research was undertaken using available historic documents from the following:

- City of Seattle Department of Construction and Inspections (SDCI, formerly DPD & DCLU) drawings/permit files to identify construction dates, original design and changes.
- Seattle Public Library: publications and newspaper articles on each of the neighborhood and the career of Al Bumgardner.
- UW Suzzallo Library Special Collections digital historic photo collection, including the Dearborn-Massar collection, and unpublished reports and publications from the Art and Architecture Libraries.
- Archival Seattle Times articles from the Seattle Times Historical Archives database available through the Seattle Public Library website.
- City of Seattle Department of Neighborhoods Historic Preservation Program files, nomination forms for several designated Modern era landmark buildings, and other buildings in Eastlake and north Capitol Hill.
- School of Architecture and Urban Design Library, University of Washington, Periodicals, including Pacific Architect and Builder and Architecture/West.
- HistoryLink.org on-line essay on Eastlake neighborhood.
- Architecture history and guidebook publications for descriptions of post-war Modernism in Seattle.
- Original construction drawings, photos and information of the Pacific Architect and Builder's building supplied by Bumgardner Architects.
- Interviews in 2005 with Relta Grey (1915-2009), Managing Editor of Pacific Architect & Builder 1966-1970; and Al Dreyer, Project Architect at Bumgardner Architects for the PA&B building.

2. Property Data:

Historic Name:	Printer's Building and Equipment Company
Common Name:	Pacific Architect & Builder
Address:	1945 Yale Place East, Seattle, WA 98102
Location:	The property is at the intersection of Yale Place E. and E. Newton Street in the Eastlake neighborhood. Eastlake Ave. is one block east and Interstate 5 is two more blocks east. Lake Union's shoreline is 1-1/2 blocks west.
Tax Parcel ID:	2025049033 Parcel A; 2025049066 Parcel B
Legal Description:	See attached
Design Date:	February, 1958 (date-stamped on construction drawings)
Construction Date:	1960 according to Pacific Architect & Builder magazine
Original Use:	Office, Publishing & Printing
Past Uses:	Office & Community Service Building
Present Use:	Office Building
Original Owner:	Pacific Builder and Engineer (1960-1969)
Past Owners:	Construction Publications/West (1969-1973) Reed Construction (1973-1982) United Indians of All Tribes Foundation (1982-2006) World Communications Inc.(WCI); Integra (2006-2015)
Present Owners:	1945 Yale LLC (2015 – present)
Original Designer:	A.O. Bumgardner, Architect, 2017 Broadway North, Seattle
Later Designer:	Environmental Works, January 1999 upgrades
Original Contractor:	Riley Pleas Inc.
Original Budget:	\$155,000
Original Actual Costs:	\$153,538
Property Size:	Parcel A & B: 19,600 square feet (0.43 acres), per County Tax Records
Building Size:	14,192 gross square feet (GSF), per King County Tax Records 10,328 net square feet (NSF), per King County Tax Records
Current Zoning:	C1-40FT (Commercial – 40 height limit)

3. Architectural Description

Location

The subject property is at 1945 Yale Place East, on the east side of the street. It is sited on the low end of a steep slope with the main entrance of Yale Place at the top floor. It is bordered on the north by E. Newton Street (Fig. 1).

The Site

The site consists of two parcels (Fig. 2). Parcel A is an irregular shaped parcel of 12,700 sq. ft. The building site grade drops steeply from the east by an estimated 20' total. Parcel B is a thin, 40' wide (approximately 6,900 sq.ft) property overgrown with blackberry and and ivy separating the building site with a multi family residential development to the west. From the bottom southwest corner, the site is one block away from the shoreline industrial areas of east Lake Union.

The directional designations for streets was changed in 1961 and Yale Avenue North was became Yale Avenue East. Running north-south, Yale Avenue East is a two-lane street providing two-way traffic (Fig. 14) with parking lanes on each side. Supposedly because of navigating the steep slope, the avenue was diverted east in the 1940s, becoming Yale Place East as it continues towards Eastlake Ave. A commercial office building borders the site to the south and other single family houses and apartment buildings fill the surrounding neighborhood. The building faces east, although its form has a presence from all angles.

Landscaping consists of naturalized woodland plants and trees, including mature maples and ivy covering the slope. Concrete pavement surrounds the loading area and leads to the parking level from the north.

The Original Building Structure and Exterior Features

The plan is composed of three different elements: the main office/printing concrete block, a concrete block stock/loading area block to the north and the concrete stair and ramp on the east side. The steep site conditions presented unique opportunities in the composition of the elements. In order to keep vehicular/dynamic loads at ground level, parking and loading access took advantage of the lowest street level access available off of Newton Street (Fig. 22 & 23). As the building rises above the steep hillside on Yale Avenue East, the main entry occurs at the top floor. The dramatic site slope is emphasized by the main entry with a 50' ramp that bridges the gap between building and sidewalk (Fig. 15 & 21). The dramatic sloped site is further emphasized by the stair tower, a separate feature perched on a center concrete wall (Fig. 26 & 29). The stair hovers over the slope while also framing the main entry between itself and the main structure.

In section, three floors house three distinct program components: parking/building services at the lowest level; printing at the middle level and the publishing offices on the upper level. Dictated by the need for large unobstructed floor plates and the weight of the printing equipment, the main structure had to be concrete. The architecture takes advantage of this program requirement, by creating an expressive example of the versatility of concrete. Six bays

are divided by seven rectilinear concrete columns on the east and west elevations. A slab on grade is at the basement floor and a 14" structured slab spans the middle (printing) floor. Atop the concrete frame, the top (publishing) floor is covered by a hyperbolic paraboloid roof, freeing the office floor (45' x 83') of structural columns and allowing for a flexible partitioning, while creating an uplifting effect throughout the floor. Exterior concrete was left a natural color. Columns, slabs and the roof have smooth finishes and walls display the horizontal rough sawn wood forms.

The hyperbolic paraboloid roof can be read from the interior and creates an natural light and ventilation design opportunity. Since the roof spans between the exterior columns, steel clerestory windows infill the peaked roof forms and provide natural light to the dramatic ceiling and into offices (Fig. 10, 11, 34 & 35). Outside, the overhanging roof allows these windows to be free of blinds or curtains. In the center of each peak, an operable twelve-inch square awning window allows warm air to escape the high ceiling (Fig. 28).

To avoid disturbing the purity of the rectilinear office block and its roof/ceiling form, some utilitarian spaces were located in separate forms. On the north end, a square form containing toilets, storage and loading areas, etc. were built with concrete block to distinguish it from the central form and provide cost savings (Fig. 22). On the east elevation, the stair tower and entry ramp's dramatic cantilevers hover over the steep hillside highlighting the structural capacity of concrete (Fig. 26).

On the upper two floors, the horizontal wood siding and steel windows are a modern wood curtain wall hanging off concrete structure. Between the steel sliding/fixed windows and the clerestory at the top floor, a row of translucent fiberglass panels is divided into a smaller rhythm (Fig. 21). This horizontality of the curtain wall balances the vertical action of the stair tower and shaped roof.

Interior Features

A discernable sense of volume under the shaped ceiling creates a sense of order and overall unity for the offices on the top floor (Fig. 10, 11, 34 & 35). Partial-height wood framed partitions stopped with glass and a birch veneer cedar paneling once separated the private offices around a common meeting/work area in the center of the floor. Toilet and service rooms, needing full height walls are located in the CMU block at the north end.

"Considerable effort was made to prevent lighting fixtures and other interferences from destroying this sense of space." (Dryer 2004). Lighting fixtures were suspended on a metal track grid in which the wiring is run through. Center rods supporting this grid were the only feature intersecting the ceiling. Heating was achieved by radiant floors and no mechanical cooling was installed, so the ceiling space was uninterrupted by ducts and grilles.

The middle floor had a few offices, but was mostly divided into two main large spaces for the printing equipment. A partition was built to the underside of the concrete floor; but no ceiling was installed. Except some utility rooms, the bottom floor was completely open to parking.

Changes to the Building

Information on the building after the magazine was closed was not readily available. In the late 1970s, it appears that ownership may have remained in the hands of individuals responsible for selling the magazine business. A financial institution occupied the building for approximately five years and it appears the office (third) floor layout was altered for this tenant - the concept of partial height partitions and no ceilings was used to take advantage of the light from the clerestory windows and grid of lights. The printing (second) floor was further subdivided as well. It appears that the mechanical equipment on the north CMU block roof and the ducts in the first floor ceiling were installed at this time. The United Indians of All Tribes owned the building for twenty-four years with few changes operating the building as a community center and social service office. Only one additional building permit application was found for some alterations in 1999, including office and toilet alterations at the first and second floor. The toilets were enlarged to provide disabled access. At this time, new handrails were added to the front entry ramp to meet current code spacing dimension. A new pre-manufactured steel stair replaced the steel stair at the north end of the CMU block. At the time of purchase, WCI made additional changes to the office layout of the first floor with a Subject-to-Field-Inspection permit in 2006. The new layout, defined with more contemporary manufactured office partitions, again took advantage of the unique ceiling and clerestory windows.

4. Statement of Significance

"Sympathetic collaboration between an understanding owner and a talented architect produced an imaginative and stimulating building for the publishing and printing plant of Pacific Builder and Engineer, Inc. A concrete hyperbolic paraboloid roof and structure combined with natural stained wood, on a difficult site at 1945 Yale Place North, result in a nicely composed expression of Seattle's contemporary architecture." (Steinbrueck, *Seattle Cityscape*, pg. 172)

A confident belief in the future and technology was generated by the 1962 Century 21 Exposition and expressed in its architecture. The distinctive forms of the Pacific Architect and Builder's Headquarters is a reminder of this enthusiasm stretching beyond the borders of the exhibition grounds and time frame. This bold expression of Modern architecture, built to house a growing regional publication, embraces the newest technology and embodies the magazine's mission: to showcase the Northwest's design and construction achievements. The structure is the work of two important designers: the Architect, A.O. Bumgardner and the Structural Engineer, Jack Christensen. For Bumgardner, an active and important civic figure in Seattle, the building marks an important threshold between the smaller residential work of his early career and his larger commercial commissions. For Christensen, the building is a fine example of the pioneering concrete forms and designs found around the region.

Historic Development of the Eastlake Neighborhood

Eastlake is an elongated, hillside community on Lake Union. Defined by the lake and Interstate 5, it is only five blocks wide, but stretches over twelve blocks (one and one-half miles) from the intersection of Fairview and Eastlake Avenues on the south to the University Bridge on the

north. When I-5 was constructed in 1962, it cut Eastlake off from Capitol Hill, of which it was once a part.

The Eastlake neighborhood emerged in the early 1880s as a group of small farmhouses, homes and small businesses along the street that linked the city's downtown to communities along the north end of Lake Union, such as Latona and Portage Bay. Travel through the area became common, with establishment of a streetcar line, and the draw of the University after the campus was established in 1890s and the Alaska Yukon Pacific Exposition in 1909. When the University Bridge was constructed in 1919, travel along Eastlake Avenue increased. The city's streetcars were replaced by buses in the early 1940s, but Eastlake remained one of the city's prominent north-south routes, as it connected areas in the northend, such as Lake City, Roosevelt and Northgate, and nearby communities such as Kenmore and Bothell via Roosevelt Way northeast to the downtown via Denny Way on the south.

Like many of the city's oldest neighborhoods, Eastlake contains a wide mix of uses and building types. Traditionally it was a blue-collar residential and industrial neighborhood. The Eastlake waterfront has played an important part in Seattle's industrial development. This includes industries such as Seattle's earliest hydroelectric plant, the City Light Lake Union Steam Plant (1921, Daniel R. Huntington; presently Zymogenetics) at its south end, the Lake Union Dry Dock and Sound Propeller Company on Fairview Avenue East, both serving the Navy during World War I, and the site of William Boeing's 1916 airplane facility located at the foot of Roanoke Street, and numerous marinas along Fairview Avenue and the lake front (Leman, pg. 1-2). Some of these businesses remain, mixed in with present-day offices, specialty retailers and services, taverns, restaurants and cafes.

The neighborhood retains many other examples of its built history with Victorian farmhouses, Craftsman style bungalows, Mission Revival and Art Deco apartment buildings. Eastlake also contains one of the city's oldest schools – the original wood frame Seward Elementary School (former Denny Furhman School), which dates from 1893 – 1895, with later additions from 1906 and 1918.

Houseboats on Lake Union were built in the teens and 1920s, as a floating "Hooverville" of small, inexpensive dwellings for seasonal workers, such as loggers and fishermen. The houseboats were gradually transformed into a low-income residential community of bohemians, poets, students and teachers by the 1960s. Permanent sewer connections were installed in the 1970s, and the dwelling sizes gradually grew to include multi-story houseboats with decks and roof terraces. The houseboat community gradually changed to provide romantic, water-bound residences and middle-income life styles.

In the late 1950s and early 1960s Eastlake was physically divorced from the Capitol Hill neighborhood by construction of Interstate 5. Official planning for the freeway began in the 1950s. During construction of the freeway, many of the large old homes were removed. Some of these were relocated, but many buildings were demolished, some replaced by surface parking lots.

For those who simply travel through the linear neighborhood, Eastlake Avenue provides many glimpses and sliver views of Lake Union, complemented by small street-end shoreline parks at the bottom of Lynn, Roanoke and Newton Streets and the small Fairview Olmsted Park. The open space below the I-5 freeway distinguishes the neighborhood's south end with its classical-like columns and green space.

Postwar Building Heritage of Eastlake

In the Eastlake neighborhood, modern architecture of the 1950s and 1960s was represented by a number of small-scale, local commercial buildings and several residential structures. Typically these buildings were of wood framing and feature strong relationships to their individual sites and landscape.

The visual low-scale of the neighborhood, the availability of land, and desirable mix of uses attracted a small community of design professionals who felt at ease with a population composed of artists, teachers, students and bohemians. Eastlake seemed like a welcoming area for architects and engineers to establish their offices and to experiment with Modernist design. Many of these professionals were leading designers of the post-war period and graduates of the nearby University of Washington.

Gene Zema's Asian gallery and architectural office building (1953 – 1961), located on East Boston Street, was built three years after he graduated from architecture school at the University of Washington. In 1956, the architectural office of Steinhart Theriault & Anderson, located on Eastlake Avenue East, attracted considerable attention with the building of an innovative cantilevered glass structure, a striking example of post-war International Style. The Elmec Building was built on Eastlake Avenue in 1960, a 4,000 square foot office building designed by Durham Anderson and Freed Architects. The architectural studio of Paul Hayden Kirk and Associates (Fig. 37) established their new office building on Fairview Avenue East in 1961. Two blocks away on Yale Place East, the publishers of Pacific Architect and Builder Magazine, the subject of this report, relocated from downtown and constructed their new office/printing facility.

These design-related buildings in Eastlake reflect a pattern evident in other neighborhoods near Seattle's downtown where a number of design offices, product showrooms, and furniture stores were built using expressive modern forms. Among others they include the showroom constructed by the Armstrong Company, a national manufacturer of wall, ceiling and floor finishes in the Cascade neighborhood, and the Knoll furniture showroom on Capitol Hill. In the 1950s, architects Paul Thiry, J. Lister Holmes, and NBBJ all designed and built small-scale architectural office buildings on First Hill, which expressed their keen interest in modern forms and materials. Similarly, Tucker Shields and Terry, built a Modern style building for their firm, designed by Roland Terry, on the west edge of Capitol Hill. Modern furniture retailers also emerged in the 1950s, such as Keegs and Del-Teet on Broadway and Miller Pollard on University Way, to sustain the public's growing interest in contemporary European and American design products. A popular Northwest style of Modernism, expressed by new commercial buildings, residential architecture, and a product and craft traditions emerged during the post-war era. (Johns, multiple essays)

The value of these examples of Seattle's Modern heritage has long been recognized. Several of the buildings have been cited in local architectural history books, such as Victor Steinbrueck's *Cityscape 1 and City Scope 2* series of the 1960s, Sally Woodbridge's 1980 *Guide to Architecture in Washington State*, and the 2014 second edition of *Shaping Seattle Architecture*, by Jeffrey Ochsner (ed.). Furthermore, both the Steinhart Thieriault Anderson Office Building, and the Kirk Office were both surveyed and cited as potential local landmarks in the city's 1979 historic survey.

Modern Architecture

The Pacific Architect and Builder building is a fine, and intact example of Modern style architecture in postwar Seattle. "Modern Architecture" was conceived in reaction to the supposed chaos and eclecticism of the various earlier 19th-century revivals of historical forms. The Modern movement began between World Wars I and II with the optimistic belief that science and new industrial technologies could produce a genuine "modern age architecture" of universal principles.

Much of this revolutionary architectural philosophy emanated from advocate leaders of the Modern Movement: Walter Gropius, Mies van der Rohe and Le Corbusier, but also the strong influence of Frank Lloyd Wright through European publications. The evolution of modern architecture, exemplified by the International Style, provided an architecture that dominated the five decades from the early 1920 to the end of 1960 before transforming itself in a greater plurality of architectural expression.

The first use of the term "International Style" to describe Modern style buildings was at the 1932 exhibition at the new Museum of Modern Art in New York. The exhibition highlighted aspects of Modern style architecture as a new direction and attitude. As defined by Le Corbusier's "Five Points," its formal principles included architecture as volume, which dealt with the creation of space by floors supported by a columnar structure, and allowed for flexibility in plan; regularity, expressive of the structural ordering of the building, rather than axial symmetry; and avoidance of applied decoration in an attempt to eliminate superficiality.

In the years after World War II Modern style architecture, particularly in the United States, became widespread. While Europe largely remained in the midst of general post-war destruction and economic deprivation, America was experiencing unprecedented economic growth. This prosperity was coupled with the availability of new materials and construction techniques that sparked a new building boom. Architectural publications in the northwest and nationally focused on Modern buildings and their architects and engineers. At the same time design education was changing across the country, following the lead of German émigrés from the Bauhaus, whose work emphasized new approaches to design and new forms of architecture. In Seattle, the University of Washington's Department of Architecture underwent a radical change in the 1940s with the earlier Beaux Arts curriculum giving way to Modernism.

American post-war Modernism had a significant influence on popular culture in the 1950s, a time of optimism when the American Dream was at its peak. Mid-Century architectural

achievements of the era – the suburban house, the corporate arcadia, the glass curtain-wall, the shopping mall, etc. – were specifically experimental in their goal, using design to change the environment of the everyday life.

American contribution to Modern architecture includes: Frank Lloyd Wright's Fallingwater and Usonian home concept (1937), and Guggenheim Museum (1959); Richard Neutra's Kaufman Desert House (1947); Mies van der Rohe's Farnsworth House and Lake Shore Drive Apartments (1951), and Seagram Building (1958); the steel-frame Case Study house prototypes of the Los Angeles area (1945); SOM's Lever House (1952); Eero Saarinen's TWA Terminal, John F. Kennedy Airport (1962); Louis Kahn's Salk Institute (1965).

Modernism in the Northwest

During the early period of construction, Modern style buildings were limited in the Northwest by provincial tastes - a continued interest in Moderne and Art Deco style designs, and the debilitating impacts of the Depression. Demand rose immediately after World War II for quick new construction, functional designs, and manufactured off-the-shelf building components. This cultural and economic environment set the context for Modernism in the post-war era.

By the end of World War II there was built-up demand for new public buildings and housing. Municipal and regional governments across the nation responded with construction of new schools, hospitals, libraries and civic buildings in the late 1940s and early 1950s. Commercial buildings and downtown skyscrapers followed. Modern style buildings in Seattle that represented this trend include the Public Safety (demolished) and Municipal Buildings (demolished); Downtown Library (demolished); and the Norton, SeaFirst, Logan and Washington Buildings. During the same era many smaller-scale Modern buildings were constructed, such as Capitol Hill's Susan J. Henry branch library (demolished), Northeast, Southwest, Lake City and Magnolia Libraries, and the Seattle Parks Department Headquarters in Denny Park.

In the Northwest, Pietro Belluschi, working in Portland, and Paul Thiry, of Seattle, had already gained national recognition for significant modern work before World War II. Paul Thiry was a leader in transforming International Style Modernism to fit the Northwest context. The "Northwest Style," a regional variant of Modernism, was quickly adopted by a new generation of Seattle architects who initiated their careers with suburban building type projects. Inspired from a variety of modern sources as well as traditional Japanese architecture, Seattle's architects favored a wood timber-built architecture and a design approach that explored the Northwest qualities of its landscape. Architecture and site were inextricably tied together, offering an original direction that played an influential role in shaping Northwest architecture.

Architects designed small structures for emerging professional services in the post-war decades, including professional design offices and medical clinics. By the 1950s larger corporate architectural practices took over large commercial and business projects, mostly in the downtown area, with building designs influenced by national tendencies, notably the Miesian tradition of steel frames and the aluminum and glass curtain-wall structures.

The planning and the buildings of Seattle's World Fair of 1962 reflected the continuing powerful influence of Modernism. The symbol of the fair, the Space Needle, embodied the era's faith with technology and progress.

In addition, there are unique small-scale professional offices of architects and engineers, such as the Shannon and Wilson Building, as well as medical clinics from the 1950s and 1960s. While some of these feature timber and wood framing, others utilize expressive concrete frames and thin-shell roof forms. Examples include the following:

- Zema Office & Asian Gallery, 200 E. Boston St. (Gene Zema, 1953-61)
- Blakeley Clinic, 2271 NE 51st Street (1956)
- City Light Control Center, 157 Roy Street (Harmon, Pray & Dietrich, 1963); City Landmark
- AUOW Hall, 501 Dexter Ave. N. (J. Lister Holmes, 1952), J. Lister Holmes
- Bricklayer's Union Building/South Lake Union Trolley facility, 318 Fairview Ave. N. (Copeland, 1960)
- Doctor's Clinic of Lake City, 3202 NE 125th St (Paul Kirk, 1951-53)
- Shannon & Wilson Building 3652 Woodland Park Ave. N. (NBBJ, 1960)

Unlike the styles that preceded it, Modernism strove to create timeless yet contemporary architecture that was free of ornamentation. Paralleling the Machine Age, modern architecture initially took on the streamlined forms reflected in the technological strides of automobiles, airplanes, etc. These ideas were manifested in outward formal characteristics including flat roofs, large sheets of glass, horizontal ribbon-rows of windows, and smooth wall surfaces as indicated in Le Corbusier's *Vers une Architecture*, published in 1927.

Beauty was inherent to utility, the foremost principle to be met in design. The structure and materials employed in the design of a building were intended to further express its utilitarian nature. Materials were used in a manner to express their natural state, and building structure was exposed. There are several examples of this notion in the design of the Pacific Architect & Builder, with the simple geometry of its massing, use of exterior cladding and band of horizontal windows and large flexible plan at the upper floor.

Although "form follows function" was a well-known principle of the Modern Movement, the architect's expression of a design often preceded utility. The Pacific Architect and Builder building was similar to many late Modernist era buildings that stressed economy and material innovation in its forms. Potentially inspired by innovative concrete forms of later buildings of Le Corbusier, the PA&B headquarters expresses its structural virtuosity with its roof and cantilevered forms.

Thin Shell Buildings

The Pacific Architect & Builder building is an outstanding example of experimentation in thin shell concrete that began to take place across the world in the post-war era. Initiated in Europe in the 1930s, architect-engineers like Eduardo Torroja began experimenting with the use of an absolute minimum amount of structural material – an economical approach triggered by

economic depression and world wars. Torroja found that by adapting the form of the building to resist gravity forces, thin sections of concrete (acting primarily in tension, compression and shear) could be effectively used. In the United States, the Austrian immigrant Anton Tedesco began building thin-shell concrete airplane hangars during the Second World War – driven primarily by the shortage of steel.

In the postwar era, the use of thin-shell concrete expanded across the globe – highlighted by the work of Felix Candela. Candela pioneered the use of the hyperbolic paraboloid as a rational yet expressive means of constructing thin shell buildings, becoming a module of architectural modernism. As a warped variation of the rectilinear shapes of the International Style, it maintained obedience to the principles of modernism in its efficiency, simplicity and embrace of technology but also expressed a style and visual stimulation lacking in the pre-war era. Through its complex geometry and the increased importance of engineering calculations, the hyperbolic paraboloid (HP) also became advanced structure – a form that exhibited new structural sophistication that was not previously possible.

This geometric shape became a system that could generate a wide variety of forms by changing certain variables and combining different HPs in different configurations. Shapes could range from saddle-shapes to umbrella surfaces to the cooling towers of nuclear power plants. The fact that this surface could be defined by straight lines opened up almost unlimited potential as it could be directly made from the industrial materials that were emerging in the postwar era. Linear wood boards or plywood could be used, or as form work to pour the shapes as concrete shells. Extruded aluminum, in surplus after the war, could be easily assembled into hyperbolic parabolas.

With his architectural education and self-taught knowledge of engineering, Candela worked as true builder – a merge of architect and engineer – refining forms based both on engineering calculations and on qualities of space. He integrated multiple programs under his parabolic roofs and designed for a number of different site conditions, but remained mindful of the construction process, the cost of construction and quality of engineered materials. Between 1950 and 1971, Candela designed an incredibly many hyperbolic paraboloids – from market halls, to restaurants to churches and factories.

Beginning in the early 1950s, Candela inspired designers across the world – including Jack Christiansen here in the Pacific Northwest. In the mid-1950s, Jack Christiansen was a lead design engineer at the firm of Worthington Skilling Helle & Jackson. Starting with small scale projects of simple barrel-vaulted geometry, such as the Evans Pool at Green Lake (1954) and the Seattle School District Warehouse (Fig. 42) (1956, demolished), then increasing in scale, Christiansen designed the B-52 Hangars at Moses Lake (1956) using thin shell concrete, followed by Maintenance Hangar 7 at Boeing Field, Seattle (demolished) (Fig. 38) (1962).

In 1957, Christiansen became aware of Candela's work, particularly the use of the hyperbolic paraboloid. Christiansen immediately adopted the form, and tried multiple variations of it over the course of his long career. He designed the Nile Temple, presently part of the Children's Theater at the Seattle Center (with Samuel G. Morrison & Associates, 1956 and 1957), the Chief

Sealth High School and the Pioneer Middle School in Wenatchee, WA (both with NBBJ, 1957), using hyperbolic paraboloid canopies. In 1958, he designed thin shell projects – the Mercer Island Multipurpose Room (with Fred Bassetti), the Mercercrest Gymnasium and Multipurpose Room (also with Bassetti), and St. Edwards Church (with John Maloney), followed by Ingraham High School Gymnasium (1959). The latter project was one of the first applications of prestressed shells, edge beams, and tied stiffener integrated into a cylindrical multi-barrel design.

With Christiansen as an emerging expert in thin-shell construction, the firm of Worthington Skilling Helle & Jackson pursued more thin shell work. Architects were drawn to its expressive nature of the dramatic roof forms, while contractors appreciated the minimal building material needed and rational construction method. Christiansen trained others in the office to design concrete shells, under his supervision – providing the concept for a structure, and leaving the details and execution to others.

Anchored by Christiansen, hyperbolic paraboloid thin-shell concrete became a prominent building type in the Pacific Northwest. The simple warping of a rectilinear roof plane helped usher in a new era of architectural modernism. The hyperbolic paraboloid could negotiate both the need for logic and minimalism with the desire for expression. The form could be equally approached as an object of engineering – materially efficient – or as an architectural expression – demonstrating variation within repetition. For the architects and engineers of the Pacific Northwest, it was simultaneously a rational system that could enclose large areas with little material, and an expression of a new type of Modern style buildings – the thoughtful conversion of geometry into architecture.

From buildings for the Seattle World's Fair, to churches, residences, airplane hangars and clubs, thin shell concrete was widespread – integrated in many diverse works of architecture. The culmination of this trend manifested in the Seattle Kingdome – the largest free-standing dome in the world, composed on radial segments of hyperbolic paraboloid thin shell concrete. As with the Kingdome, the majority of thin shell buildings in the Northwest (ones mentioned here and others) have been demolished. Through efficiency and material minimalism it was tied to previous forms of modernism and other modernist developments around the world, but it was also experimental and expressive in a new time and place.

Some other examples of notable thin-shell concrete design projects in the Seattle area by Modernist architects in addition to the PA&B building include:

- Asa Mercer Middle School, 1600 Columbian Way South (John Maloney, 1957)
- Chief Sealth High School, 2600 SW Thistle Street (NBBJ, 1956-57)
- Shannon & Wilson Building (NBBJ, 1960)
- Fine Arts Pavilion, Seattle Center (Kirk Wallace McKinley, 1961, altered)
- Seattle Schools District Warehouse (John Maloney, 1955-56, demolished)
- St. Demetrios Greek Orthodox Church, 2100 Boyer Avenue East (Paul Thiry, 1962)
- Multipurpose Building, Mercer Island High School (Bassetti & Morse, 1958, demolished)

The Original Client: Pacific Architect & Builder

This concrete structure was built for the Printer's Building and Equipment Company, an entity formed to print the published materials of Pacific Builder and Engineer (PB&E). PB&E was founded in 1902 and published the *Construction News Bulletin* to cover construction news in Washington, Oregon, Idaho, Montana and Alaska. The paper announced pending and contemplated jobs as well as calls for and results of bids. In the third week of each month, this weekly publication issued the *Architecture and Building Edition of the Construction News Bulletin* which was a construction industry report on current building projects that occasionally included a design article. PB&E's editorial, advertising and circulation departments were located in the demolished Arcade Building at 2nd & Union and was printed at an independent plant in Portland.

Through the work of architects such as Paul Thiry, Modernism took hold in the region and architectural design was seen as important tool to express the new social and economic realities of the postwar period. As other architects such as Kirk, Bassetti and Bumgardner embraced this new style, they began to develop a different nuanced regional approach. The significance of this architecture was not lost on the publishers of the weekly *Construction News Bulletin*. In July 1954, the publishers announced the new name of its monthly *Bulletin* publication – *Pacific Architect and Builder (PA&B)*. "Pacific" in the name was inspired "by the words of Pietro Belluschi and others at the AIA convention in Seattle last summer [1953] that the Pacific Coast – and the Pacific Northwest in particular – leads the nation and the world in expressing the 'new architecture.'" (Editorial, Introducing new title of magazine, July 1954). *PA&B* intended to tell the world about this potentially revolutionary Pacific architecture and its unique forms and use of building methods.

Soon after the announcement, extensive plans were initiated to expand the company by pursuing its own printing plant and looking for outside publishing clients (including NW Medical, Argus and the Mountaineers) to increase profitability. A building was leased at 3rd and Wall and publishing activities were organized under Pacific Builder and Engineer, Inc. and printing activities became Pacific Printing Company.

On its second anniversary, *PA&B* announced its appointment of A.O. Bumgardner as its architectural advisor and featured his Graham residence. With publishing activities expanding throughout California and Hawaii and circulation and advertising growing, a decision was made to invest in owning a building. Because Bumgardner understood staff needs at all levels, including the printing, he was chosen to design the building.

In March 1959, *PA&B* published, in its own *News* section, the "two-storey with covered parking scheme" proposed for its new headquarters on a steeply sloping site in the Eastlake neighborhood. The magazine published three consecutive "Progress Reports" in December of 1959, March of 1960 and July of 1960 (Fig. 8 & 9). Fascinated by the concrete technology, construction was extensively photographed. The progress reports related detailed information about the construction process, as well as, including program and budget decisions. Finally, in January 1961, the magazine cover featured the new building (Fig. 6); and, the article "A New Roof Over PA&B," announcing "we have come to know first hand what it means to be

transplanted from a building - that is simply a building - to a structure that is indeed architecture.”

The magazine published throughout the 1960s, including a special feature on the Seattle's World Fair in 1962. Owners and editors saw the World's Fair as an innovative and commercially marketable backdrop against which to refocus the editorial content of their publication. In April, 1962, as their coverage expanded to 13 western states, *PA&B* changed its name to *Architecture/West (A/W)*. In the April issue, an article named “Architecture/West: What's in a Name?” explained the word “Pacific” in their “old title was an embarrassing misnomer from the days when we covered only the Pacific Coast.” Architecture was in an exciting time and publications such as these communicated the influence of nationally and regionally renown architects. Enthusiasm for the new modern architecture could be seen in numerous publications that promoted western design: *Western Builder*, *Arts and Architecture* & *Sunset* magazine (which was “more dedicated to architecture at that time” than the decorator influence it covers now) and *A/W* looked to reposition itself to compete with larger architectural publications.

However, two trends would alter the influence of the magazine and its newest identity. In the early 1970s, Modernism nationwide was facing accusations of banality and ignoring the contextual environment of the city. As seen in the rise of the preservation movement (in which Bumgardner was also locally involved) the concern rapidly spread about the disappearing historic structures that Modernism ignored. Furthermore, the Boeing bust of 1971-1972 brought economically difficult times to the Puget Sound region and public funding for university and governmental projects dried up. As the interest for the architecture that *PA&B* and *A/W* featured and the number of built projects diminished, so did advertising revenue for *A/W*. In 1970, the editors attempted to follow on the earlier successes of *PA&B* and *A/W* with another short-lived named change - *Environmental Design: West*, a title which seemed to be reacting to Modernism's critics. The magazine published its last edition in 1973. While some editorial staff was retained and *Construction News Bulletin* continued to distribute, the publishing and printing facilities were sold. The company was eventually sold to Reed Construction that publishes regional construction news bulletins nationwide including a publication using the name *Pacific Builder and Engineer*.

The Original Architect, A.O. Bumgardner, AIA

Seattle architect A.O. (Albert Orin) Bumgardner (1923 – 1987) was born on a farm in Chatham, Illinois. After attending a small college, he was drafted into Army service in 1942. Instead of going overseas, he entered the Army's engineering program and served most of two years in an Army/Air Force training facility in Louisiana. With the assistance of the GI Bill, he attended the University of Illinois and graduated with an architecture degree in 1949. Along with classmate Jack Christiansen, he moved to Seattle in 1949. Drawn here by the published works of local architects such as Chiarelli, Kirk, Bassetti and Thiry, he later became one of the most published and active architects in the Northwest.

His first job in Seattle was with the Army Corps of Engineers and then worked two years with Ralph Burkhart, an Eastside architect working on many educational facilities. After securing some residential projects, he began his own architectural practice in Seattle in 1953 and the firm

he founded continues to practice today - 30 years after his death at the age of 64. During the early years, the firm focused mostly on single family residential projects (Moore Residence, Fig. 39, Lange Residence, Fig. 38, Reed Residence, Fig. 41) as well as some small institutional buildings (King County Volunteer Fire Station – 1954 AIA Honor Award). In February 1958, announcing his position as architectural advisor, PA&B featured his Graham Residence (1956 AIA Honor Award) in order to “help familiarize our readers with Bumgardner’s work.”

Bumgardner and/or his firm received Seattle AIA Honor Awards on a regular basis from 1954 to 1975. Among his more notable early projects was the Chester Bartholomew House (1960 Seattle AIA Home of the Year Award); the Moore House; the aforementioned Graham House (1956 Seattle AIA Home of the Year Award); the Lange House (1957); Wallace Reed House (1959 Seattle AIA Home of the Year Award); and the Clark House (Fig. 40) (1968). As his residential practice expanded, he hired two young architects from the University of Washington: Al Dreyer and Peter Parsons, in 1957. The practice operated from his home on E. Broadway. In 1960, he partnered with Dreyer and Parsons to form A.O. Bumgardner Partnership, and the PA&B building was the firm’s first commercial commission. Within a few years of the PA&B building, Bumgardner’s partnership secured many new residential and commercial projects. The practice became the Bumgardner Partnership (with Dreyer & David Wright) in 1967. Based on increased funding for public building, especially at the universities, and strong recommendations from residential clients, the firm steadily grew through the 1970s (Arts Addition at Western Washington University – 1968, Residential Halls at Evergreen State College – 1971, Tulalip Community Center – 1972, South Campus Center at UW – 1974, Waterfront Park - 1974).

Current partner, Mark Simpson, joined the firm in the 1970s and many other current influential architects worked under Bumgardner including David Hoedemaker, David Fukui and Dave Hewitt. During the 1980s, the firm, now Bumgardner Architects, secured many large urban mixed-use projects including Market Place North (1982), the Waterfront Place Building (1984), Watermark Tower (1983), the Alexis Hotel renovation (1984) and other highly visible projects including the renovation of Queen Anne High School (1986).

“The firm was his family and he treated Seattle like a small town by pitching into changing and improving the place” (Dreyer, 2004). His professional activities reached into many organizations that continue to impact the urban face of his chosen city. In the early 1950s, as a young member of the Seattle chapter of the American Institute of Architects, Bumgardner was recruited to organize a series of professional development seminars for younger practitioners. The series was a success and he continued to be involved with the AIA, serving as Treasurer in 1956 and 1957 and becoming chapter president in 1963 at the age of 40. In 1971, he was elected fellow of the AIA. He was awarded the Gold Medal by the Seattle chapter of the AIA in 1987.

During the 1970s, Bumgardner was a member of a group of activist architects (Fig. 4) who became highly influential in the important urban revitalization and development efforts of the decade. As chairman of the Joint Commission of the Planning Commission and the Commission on Historic Zoning, he directed the drafting of the ordinance that created the Pioneer Square historic district. Recognizing his influence, Mayor Wes Uhlman named him to head Seattle’s first Design Commission. The list of his board memberships is long – Allied Arts, Historic Seattle and

Environmental Works Community Design Center. Among his most lasting legacies was a gift that put the Seattle Architecture Foundation on firm footing. In 1994, SAF made its first award in his name.

In 1957, Bumgardner was named as an architectural advisor of Pacific Architect and Builder magazine with the intention of “raising our editorial standards” and to “better serve the entire building industry.” Shortly after his appointment, his office was commissioned to design the new headquarters building for the magazine and its publisher. The resulting building is the subject of this landmark nomination.

The Design Architect, Alvin Dreyer

Alvin Dreyer was born in 1933 in Snoqualmie. He grew up in the Yakima Valley and graduated from Sunnyside High School in 1951. He entered the University of Washington in 1951 and graduated with an architecture degree in 1957. During the summer of 1956, Dreyer worked as a drafter for the structural engineer Don Radcliff, an instructor at UW. Along with his classmate Peter Parsons, Dreyer worked part-time, occupying a portion of the basement of Bumgardner’s Capitol Hill house. When architectural work was slow, the two employees assisted with the renovation of Bumgardner’s house. The three formed a partnership in 1960. In 1963, after the construction of the PB&A building, Dreyer left the partnership to pursue work in lighting design. However, during his absence, the firm secured many new larger scale projects and Bumgardner asked Dreyer to return to work on the Western Washington University project. He remained with the partnership until retiring in 1995. He currently resides on San Juan Island where he is active in building his own house.

The Original Structural Engineer, Worthington Skilling Helle and Jackson

The building’s unique thin-shell envelope design was developed by Bumgardner and Dreyer and the structural engineers of Worthington Skilling Helle and Jackson. The original structural drawings were signed by Jack Christiansen. This collaborative effort is a distinctive trait within the Modernist work of the Pacific Northwest. This structural engineering firm is the oldest one in Seattle. Founded in 1928 as the W. H. Witt Company, it was the only structural engineering operation to remain in continuous operation through the Great Depression. Led by John B. Skilling and Harold Worthington in the postwar era, the firm quickly rose in stature. Skilling collected talented engineers, such as Helge Helle, Jack Christiansen, Frank Hoelterhoff and Leslie E. Robertson. Jack Christiansen soon emerged as a world-renown expert in thin shell concrete construction, while Robertson specialized in tall buildings. Both men later became partners, and were recognized in the firm’s new name, Skilling Helle Christiansen Robertson.

John “Jack” Christiansen (1927 -) was born in Chicago. He was raised in Oak Park, a suburban city largely identified by the presence of early buildings by Frank Lloyd Wright. Christiansen was educated at the University of Illinois, where he was exposed to the work of early European thin-shell structures designed by engineers Pier Luigi Nervi, Robert Maillart and Eduardo Torroja, and studied with engineering professor Newlin D. Morgan. He received a Bachelor in Architectural Engineering degree in 1949, and went on to receive a Masters degree in Civil Engineering from Northwestern University in 1950. After working briefly for several Chicago firms, Christiansen and his wife left for the West. Because of family ties they settled in the Seattle area, where he

went to work for W. H. Witt. Eventually, as a member of this firm, Christiansen designed a number of noteworthy thin-shell hyperbolic paraboloid structures.

This firm designed the 22-story Washington Building in 1958 (the first tall building in Seattle in over 30 years) with NBBJ, and then established a prominent relationship with Minoru Yamasaki. Christiansen and Yamasaki (with NBBJ) designed the US Science Pavilion (Pacific Science Center, City Landmark) for the 1962 Seattle World's Fair. Skilling and Robertson worked with Yamasaki on the 1963 IBM Building in Seattle. Both of these projects led to the firm designing the two tallest buildings in the world: the World Trade Center Towers in New York City (1963-1973). Skilling, Christiansen and Robertson were all elected to the National Academy of Engineering – the highest honor an engineer can achieve. The firm continues to operate today, as the Magnusson Klemencic Associates. They have continued to be a world-renowned firm active in both high-rise buildings and inventive uses of structures.

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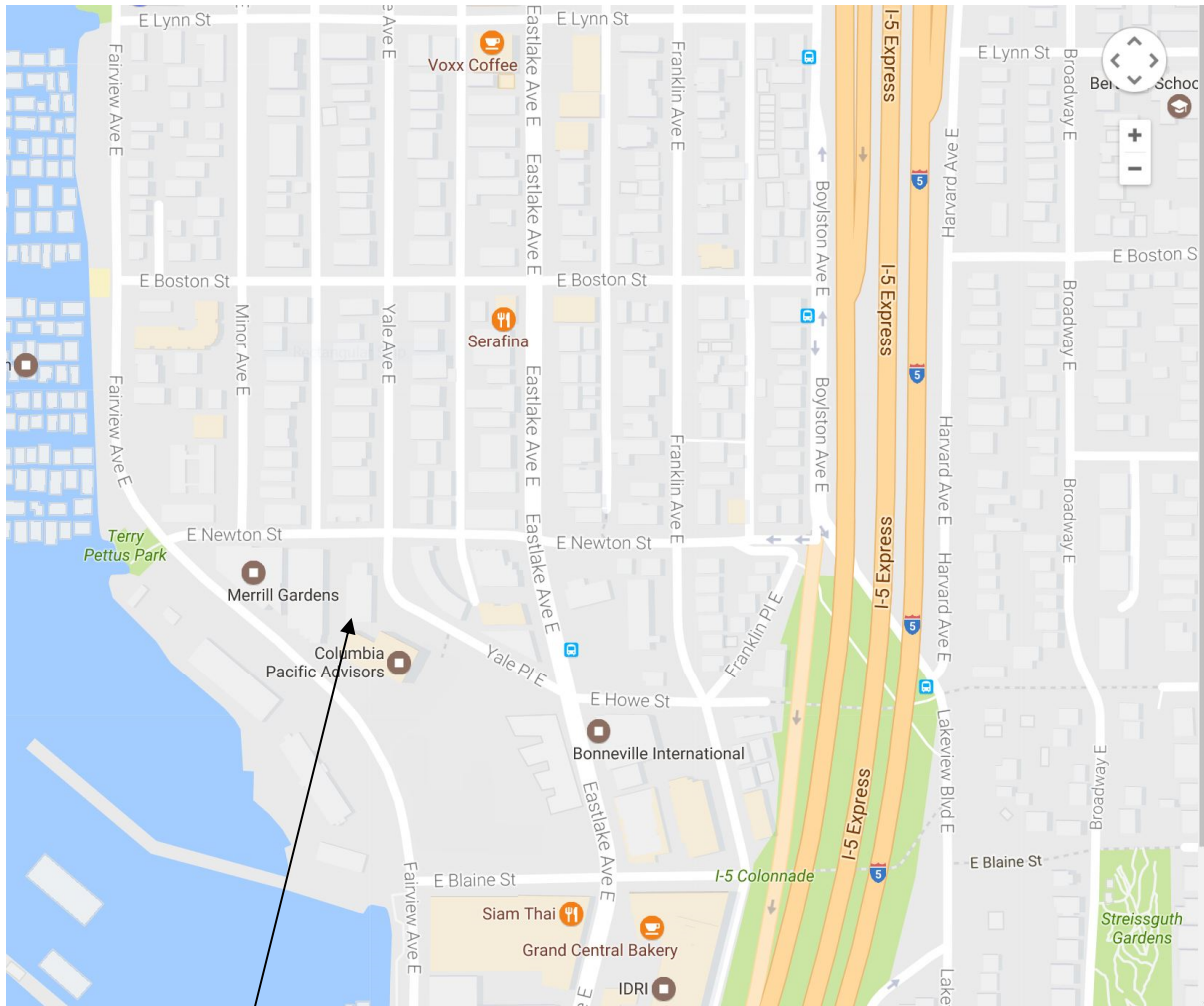
Washington State Archives, Puget Sound Regional Branch

Property Records and Research

King County Tax Division, Property Tax Records for 1945 Yale Place East, Tax ID No. 2025049033.

6. Maps & Photos:

Figure 1
Google Maps
Date: 2016



1945 Yale Place, E

Figure 2: Site Plan, scale 1"=30'

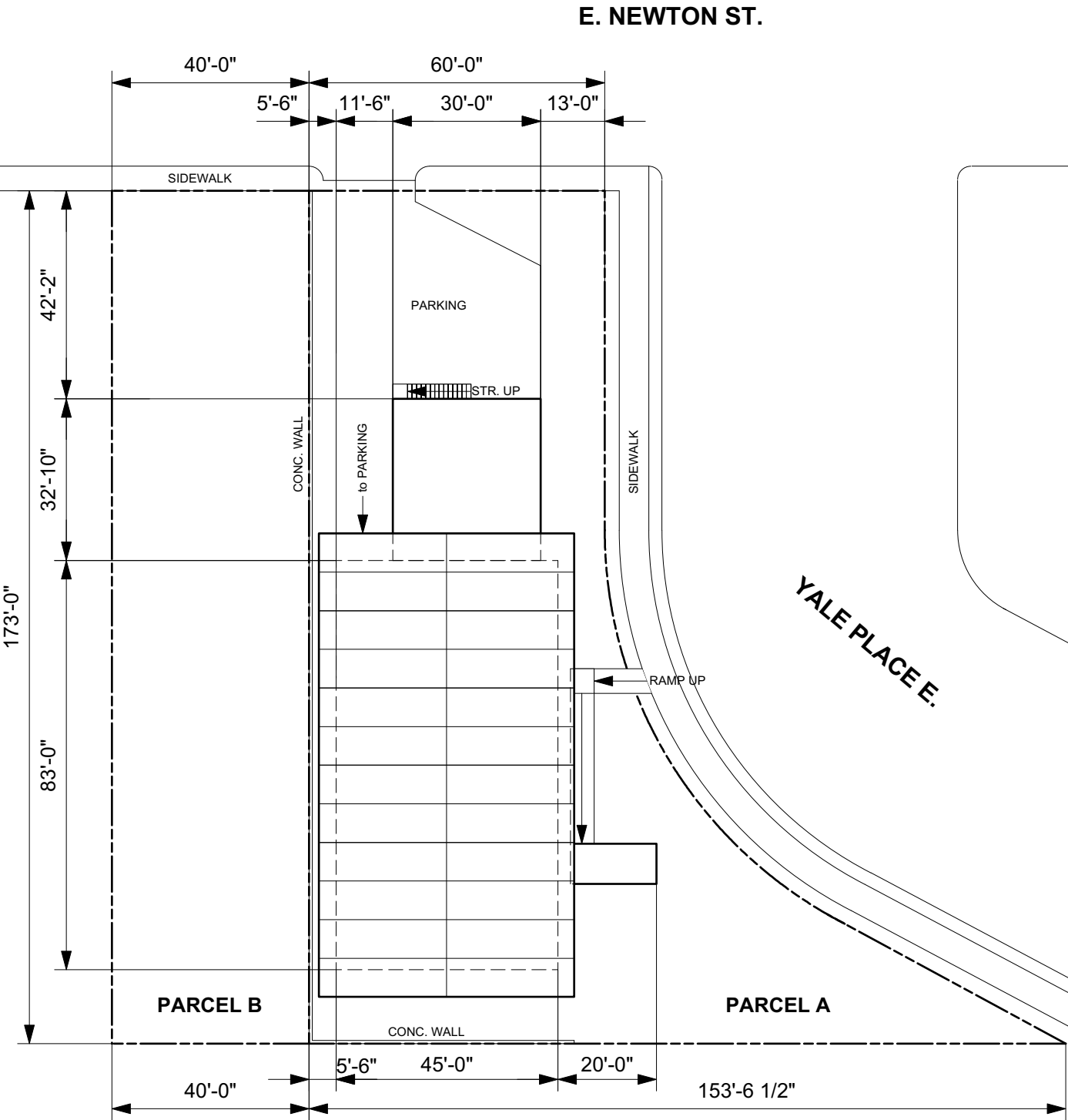
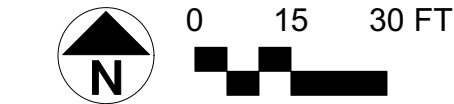
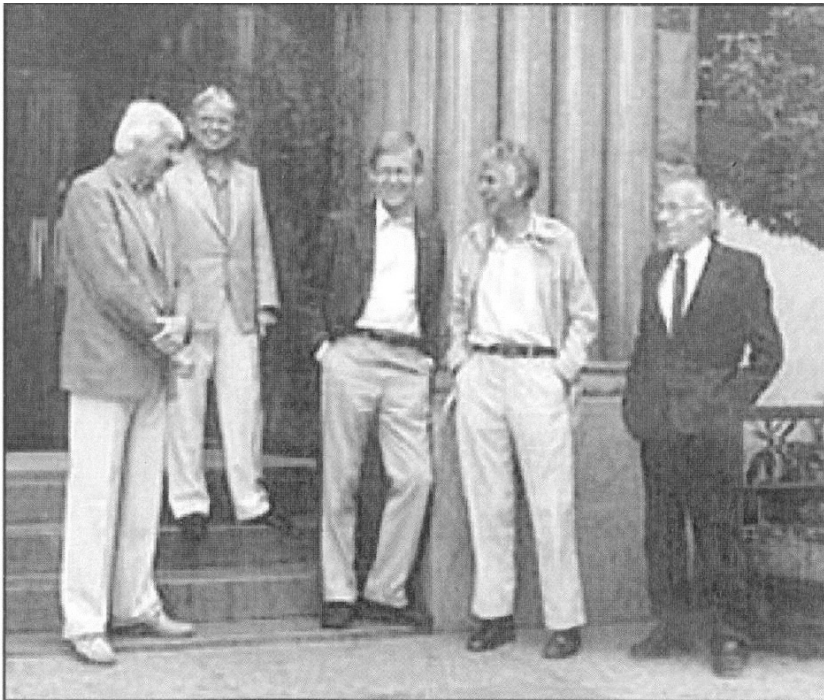




Figure 3: A.O. Bumgardner, 1953 –Courtesy of UW Special Collections



Seattle architects Ralph Anderson, Al Bumgardner FAIA, Ibsen Nelsen FAIA, Fred Bassetti FAIA & Victor Steinbrueck FAIA. Photo by Mary Randlett, 1984.

Figure 4 - Photo by Mary Randlett - Al Bumgardner & other architects in front of Architecture Hall, University of Washington - 1984



Figure 5: Exterior Photo - Yale Place looking South - King County Tax Assessor's Archives, 1960



Figure 6: Cover Photo - Pacific Architect & Builder - Pacific Architect & Builder Headquarters, January, 1961

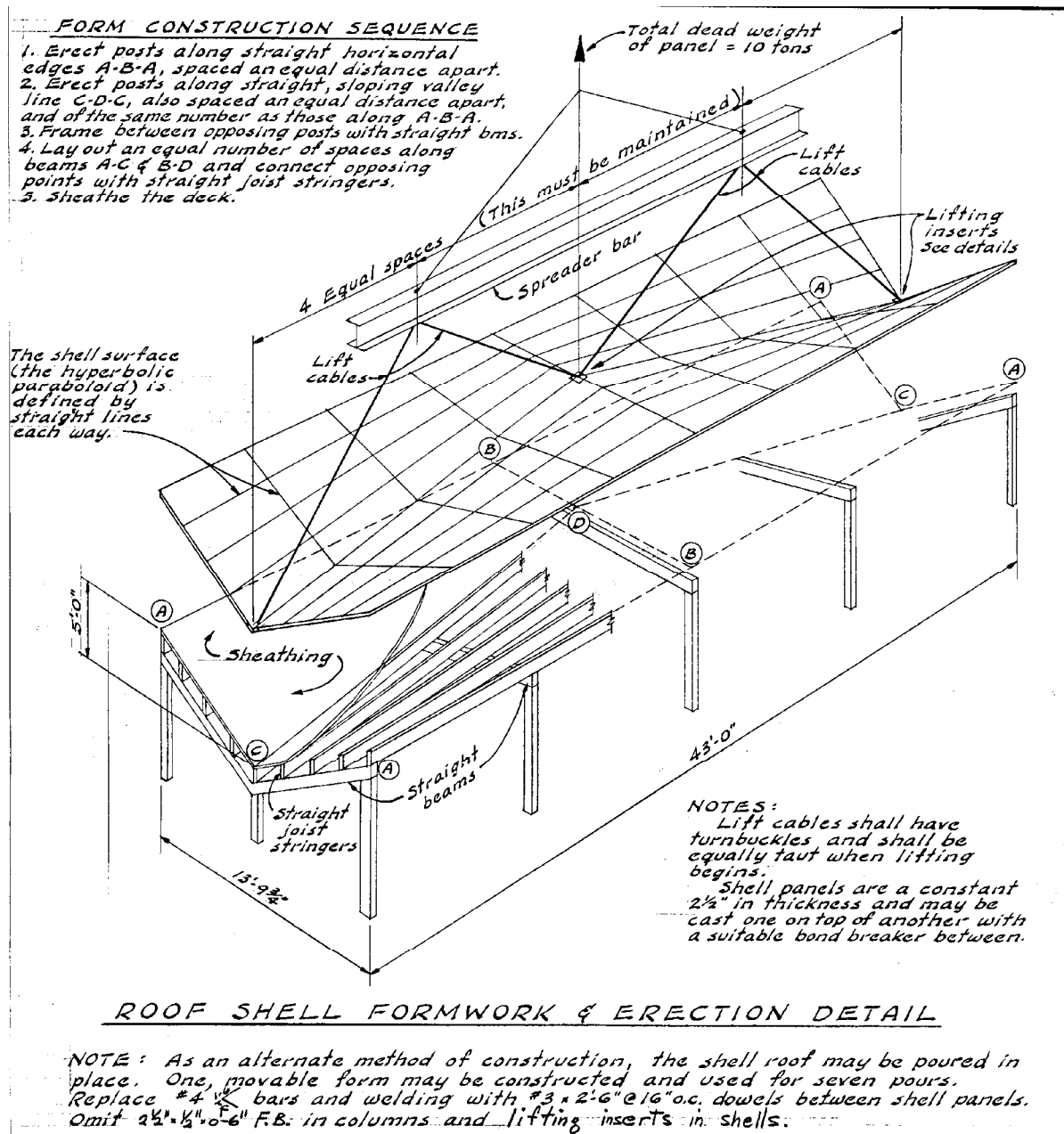


Figure 7: Roof Shell Formwork & Erection Detail - Construction Drawings - S-4 Roof Framing Plan



Figure 8: Construction Photo - *Pacific Architect & Builder* – “PA&B Progress Report,” 7/1960

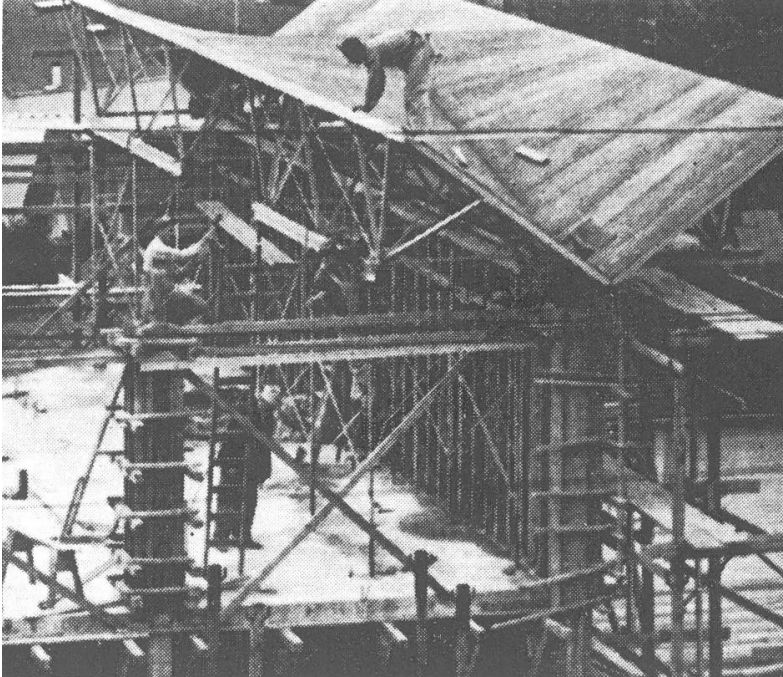


Figure 9: Construction Photo - *Pacific Architect & Builder* – “PA&B Progress Report,” 7/1960

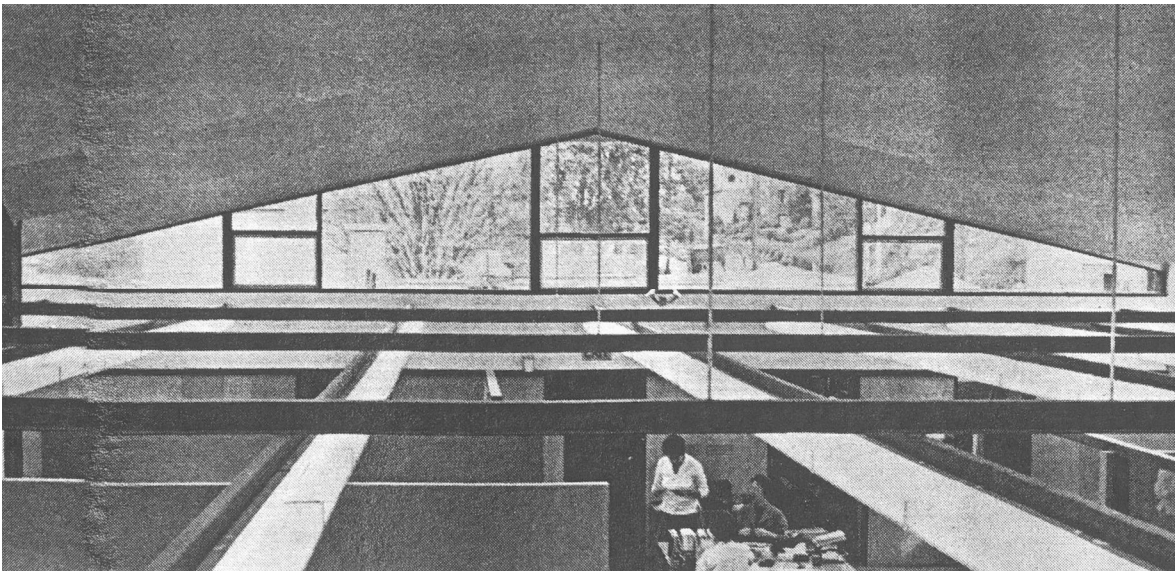


Figure 10: Interior Photo-Top Floor looking E.-“A New Roof Over PA&B”-*Pacific Architect & Builder*,” 1/1961

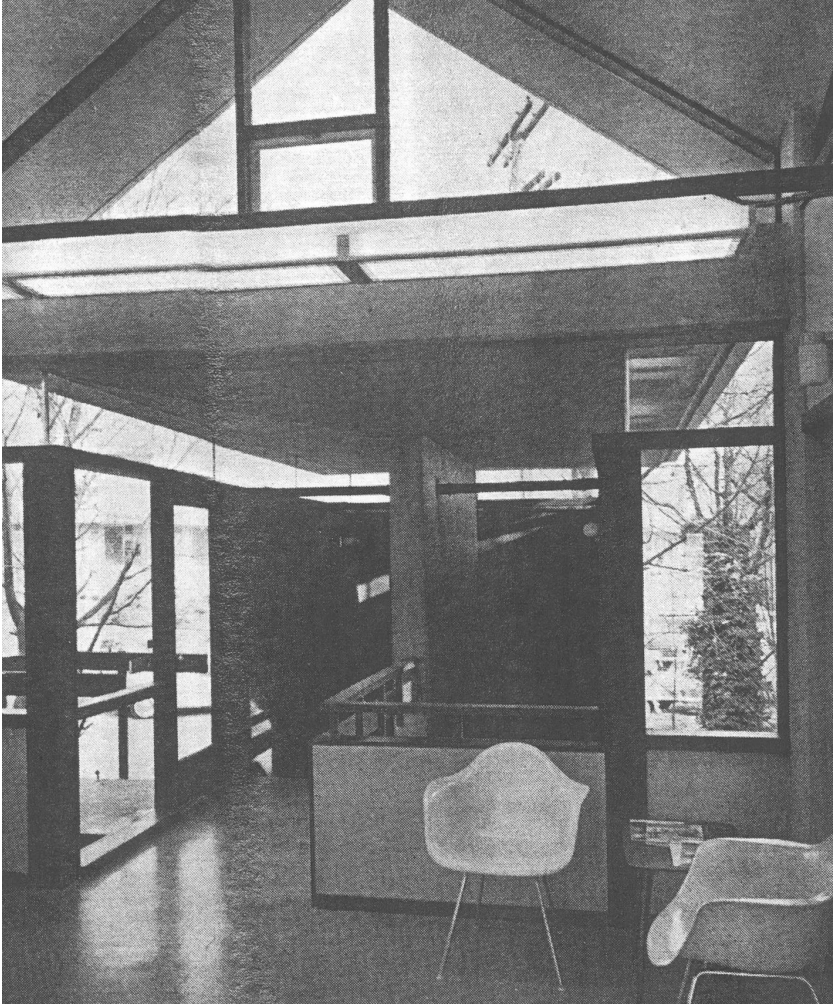


Figure 11: Interior Photo - Top Floor looking East at Main Stair and Entry -
"A New Roof Over PA&B" - *Pacific Architect & Builder*, 1/1961



Figure 12 & 13: Exterior Photos

Site View Looking SE, c.1976 – Susan Boyle (left)

Site View Looking NE, c.1976 – Susan Boyle (left)



Figure 14: Exterior Photo – Site View from Eastlake Ave. looking West - 03/2017



Figure 15: Exterior Photo – Site View from Yale Pl. E. looking West - 01/2017



Figure 16: Exterior Photo – Site View from Yale Ave. E. looking Southwest - 01/2017



Figure 17: Exterior Photo – Site View from Yale Ave. E. looking North 03/2017



Figure 18: Exterior Photo – Site View from Yale Ave, E. looking East 03/2017



Figure 19: Exterior Photo – Site View from E. Newton St. looking East 03/2017



Figure 20: Exterior Photo – Site View from Fairview Ave E. looking North - 03/2017



Figure 21: Exterior Photo – Entry Ramp from Yale Ave. E. looking Southwest - 01/2017



Figure 22: Exterior Photo – View from E. Newton St. looking Southeast - 01/2017



Figure 23: Exterior Photo – View from E. Newton St. looking South - 01/2017



Figure 24: Exterior Photo – View from Fairview Ave. E. St. looking North - 01/2017



Figure 25: Exterior Photo – Detail of Ramp from Yale Pl. E. looking West - 01/2017



Figure 26: Exterior Photo – Detail Stair & Entry from Yale Pl. E. looking West - 01/2017



Figure 27: Exterior Photo – Detail Roof & Windows from Yale Pl. E. lkg. Southwest - 01/2017

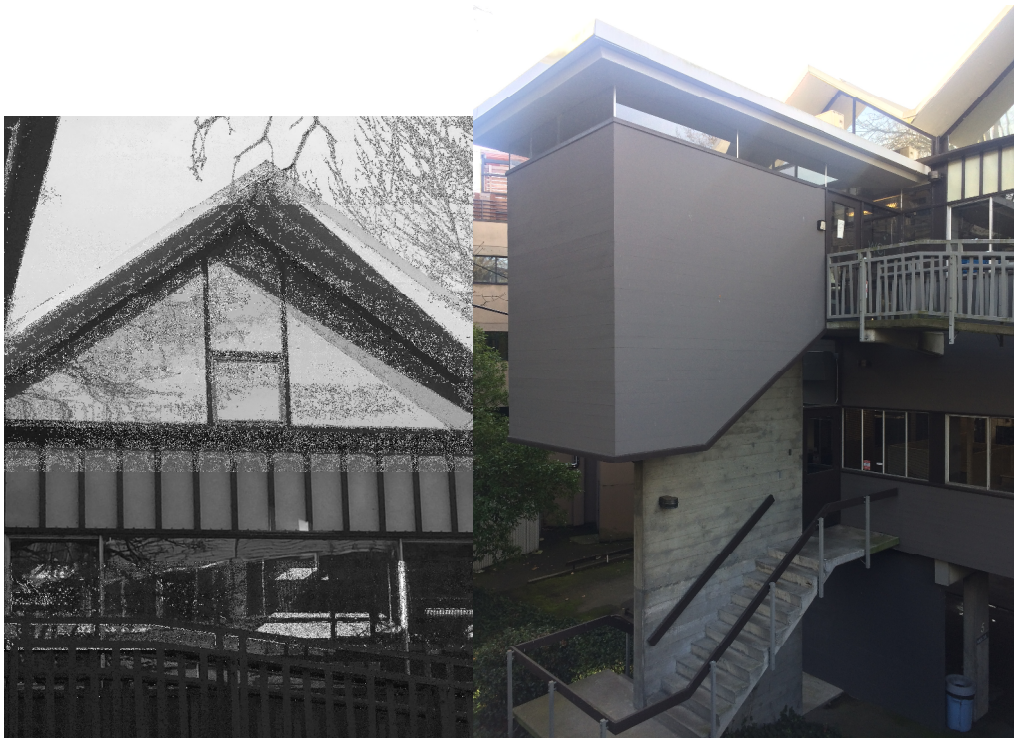


Figure 28: Exterior Photo – Detail Roof & Windows from Yale Pl. E. looking West - 01/2017

Figure 29: Exterior Photo – Detail Stair & Entry from Yale Pl. E. looking Southwest - 01/2017



Figure 30: Exterior Photo – Detail Ramp Entry looking South - 01/2004

Figure 31: Exterior Photo – Detail Roof & Window - 09/2004



Figure 32: Exterior Photo – Detail Underside of Ramp Entry looking North - 01/2004

Figure 33: Exterior Photo – Detail Rear Porch looking North - 01/2017



Figure 34: Interior Photo – Upper (main) Floor looking South - 09/2004



Figure 35: Interior Photo – Upper (main) Floor looking North - 09/2004

Building Neighborhood Context:



Figure 36: Neighborhood Context – Site View – Psychiatric Clinic – Paul Hayden Kirk, 1962;
2009 Minor Ave. E. - 01/2017



Figure 37: Neighborhood Context – Site View – Architect’s Office – Paul Hayden Kirk
Kirk, 1960; 2009 Fairview Ave. E. - 01/2017



Figure 38: Lange Residence, Mercer Island, *Four Seattle Area Projects* by A.O. Bumgardner, Pacific Architect & Builder, 2/1957



Figure 39: Moore Residence, Normandy Park, *Four Seattle Area Projects* by A.O. Bumgardner, Pacific Architect & Builder, 2/1957



Figure 40: Clark Residence, Bainbridge Island, A.O. Bumgardner, 1968, Photo courtesy of DAHP



Figure 41: Wallace Reed Residence, Seattle, A.O. Bumgardner, 1958, Photo courtesy of UW Special Collections



Figure 42: Seattle Schools District Warehouse, Jack Christiansen, structural engineer, 1955-1956 (demolished)
Photo courtesy of Peterson/NK Architects, 2013



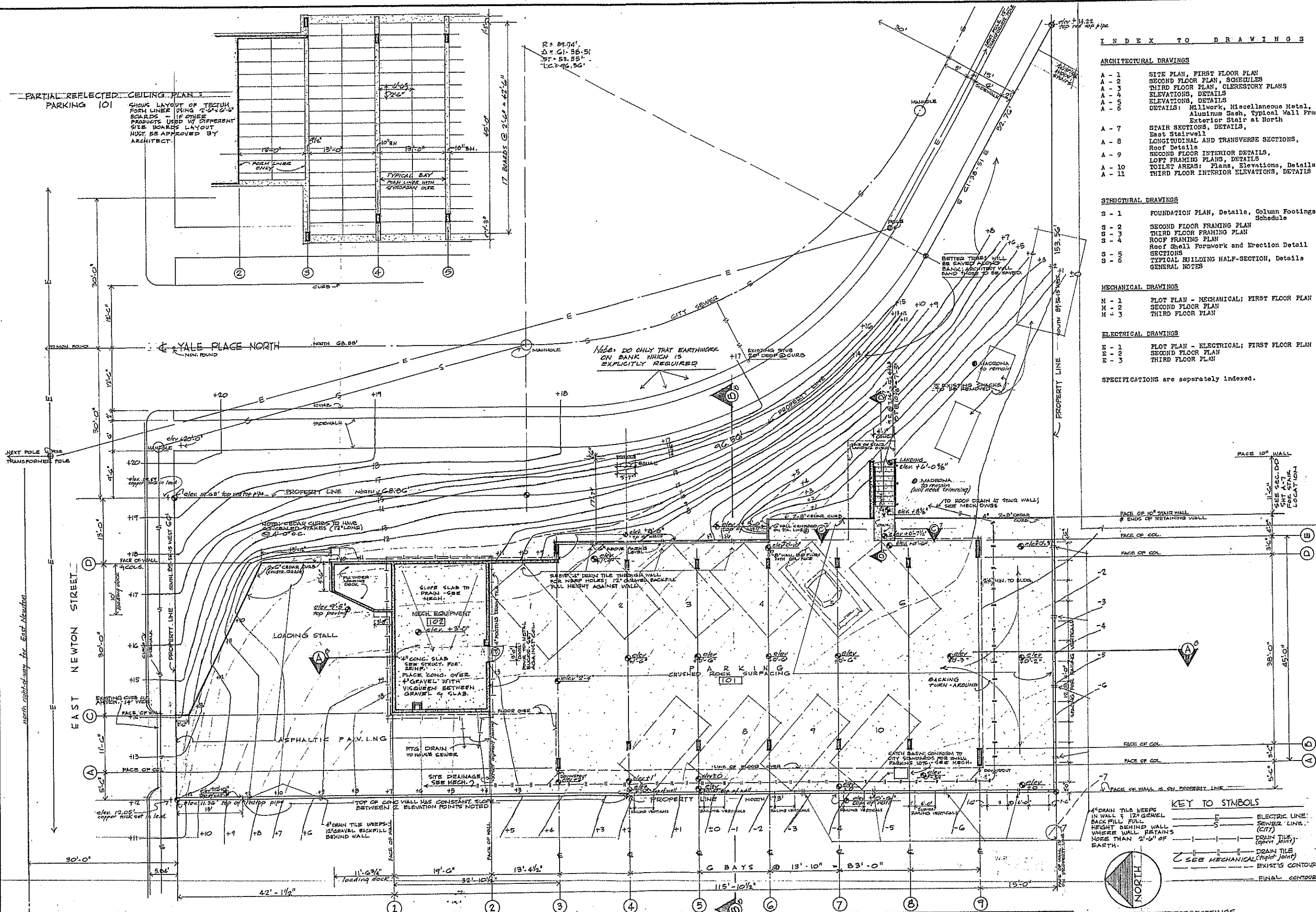
Figure 43: Bainbridge Island Grandstand, Jack Christiansen, structural engineer, 1990
Oral Histories, DOCOMOMO.WEWA website



Figure 38: Quad 9/West Coast Airlines Hangar, Jack Christiansen, structural engineer, 1962 (demolished). Photo
John Staments, *E-News Brief*, March 2011, DOCOMOMO.US



Figure 39: Nalley Valley Viaduct, Tacoma, Jack Christiansen, structural engineer, 1970, Photo courtesy of DAHP



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SPECIFICATIONS are separately indexed.	

KEY TO SYMBOLS	
	ELECTRIC LINE
	SEWER LINE (CITY)
	DRAIN TILE (open joint)
	DRAIN TILE (tight joint)
	EXISTING CONTOURS
	FINAL CONTOURS

WASHINGTON STATE REGISTERED ARCHITECT T.L. 617

A O BUMGARDNER

ARCHITECT

WASHINGTON STATE REGISTERED ELECTRICAL ENGINEER T.L. 10562

AIA

ARCHITECT

WASHINGTON STATE REGISTERED MECHANICAL ENGINEER T.L. 617

EA 5-8178

ENGINEER

WASHINGTON STATE REGISTERED STRUCTURAL ENGINEER T.L. 10562

EA 5-8178

ENGINEER

WASHINGTON STATE REGISTERED MECHANICAL ENGINEER T.L. 617

EA 5-8178

ENGINEER

WASHINGTON STATE REGISTERED ELECTRICAL ENGINEER T.L. 617

EA 5-8178

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ENGINEER

WASHINGTON STATE REGISTERED ELECTRICAL ENGINEER T.L. 617

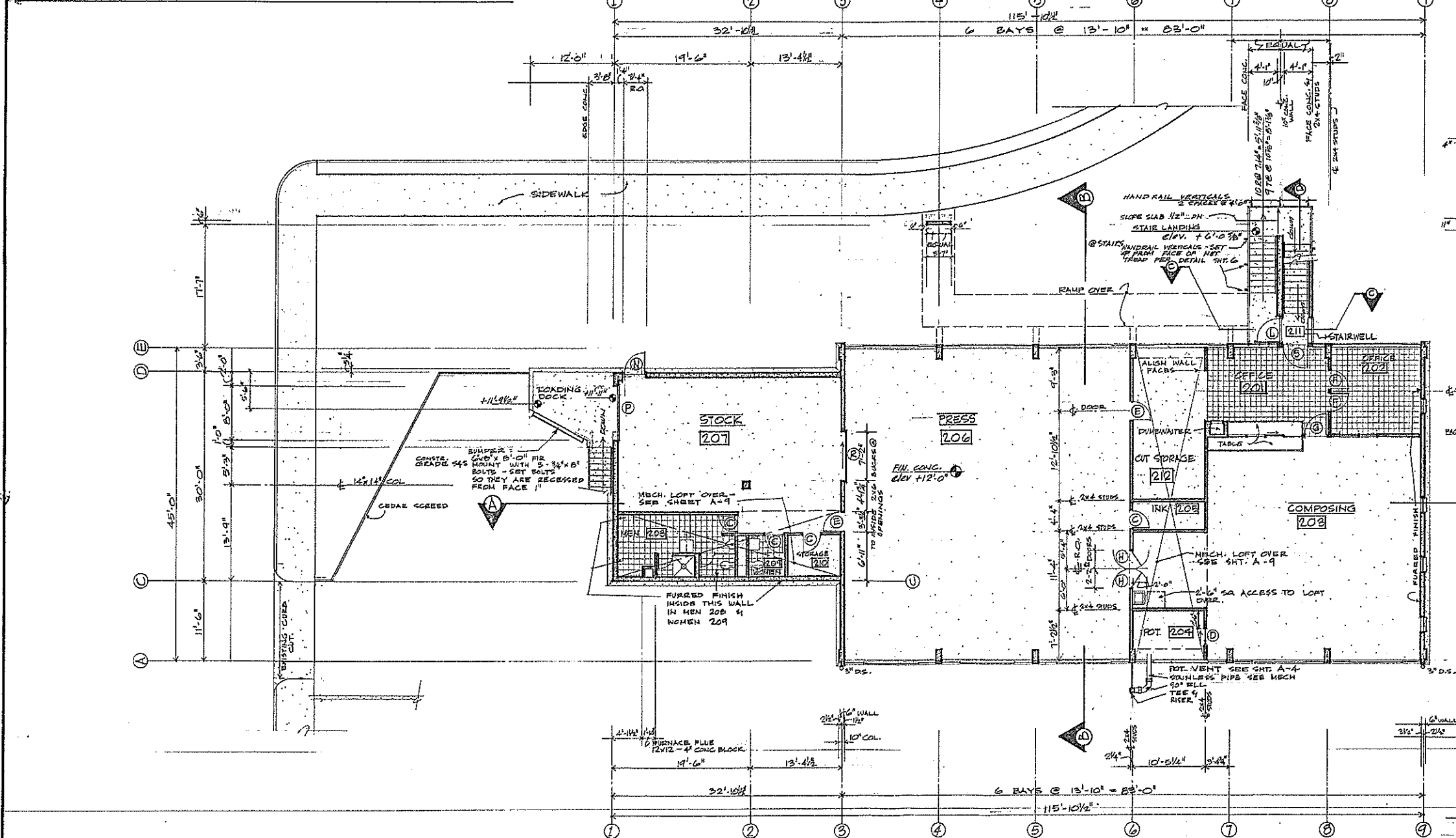
EA 5-8178

ENGINEER

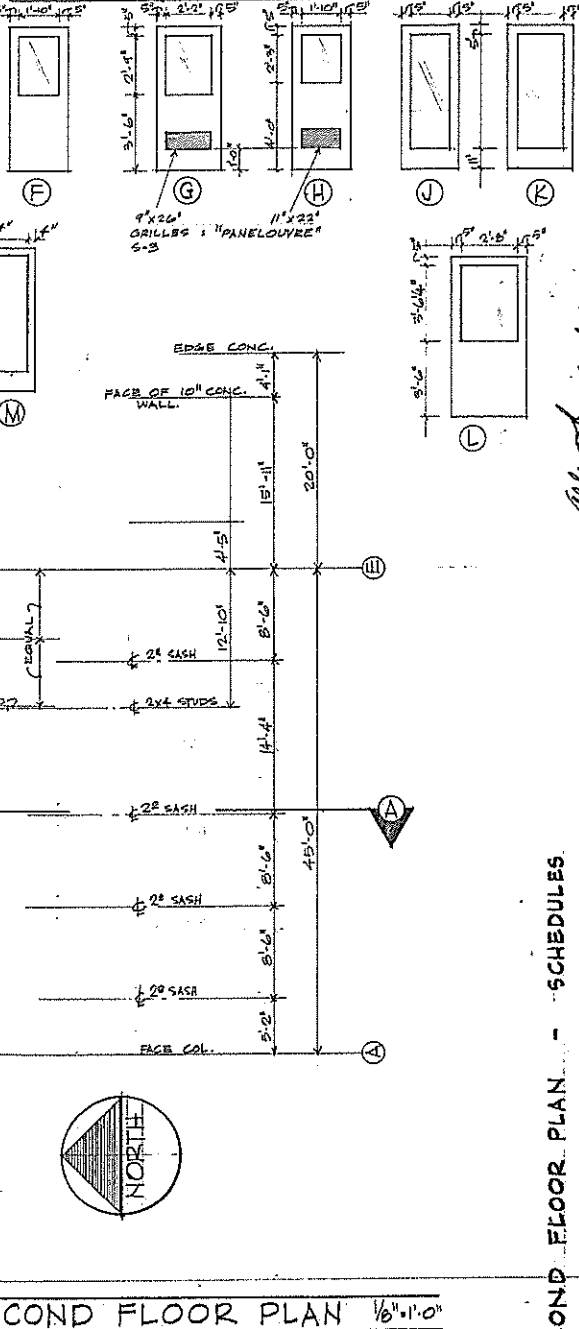
SITE PLAN - FIRST FLOOR PLAN - INDEX

SPACE	FLOORS	BASE	WALLS	CEILINGS	REMARKS	SPACE	FLOORS	BASE	WALLS	CEILINGS	REMARKS
NO. NAME	CONCRETE, UNFINISHED	CONCRETE, UNFINISHED	CONCRETE, UNFINISHED	CONCRETE, UNFINISHED		NO. NAME	CONCRETE, UNFINISHED	CONCRETE, UNFINISHED	CONCRETE, UNFINISHED	CONCRETE, UNFINISHED	
101 PARKING	✓	✓	✓	✓		307 HALL	✓	✓	✓	✓	
102 MECHANICAL	✓	✓	✓	✓		308 MEN	✓	✓	✓	✓	
201 OFFICE	✓	✓	✓	✓		309 WOMEN	✓	✓	✓	✓	
202 OFFICE	✓	✓	✓	✓		310 KITCHEN	✓	✓	✓	✓	
203 COMPOSING	✓	✓	✓	✓		311 DARK RM	✓	✓	✓	✓	
204 POT ROOM	✓	✓	✓	✓		312 JANITOR	✓	✓	✓	✓	
205 INK ROOM	✓	✓	✓	✓		313 STAIRWELL	✓	✓	✓	✓	
206 PRESS	✓	✓	✓	✓		314 STAIRWELL	✓	✓	✓	✓	
207 STOCK	✓	✓	✓	✓		315 BALCONY	✓	✓	✓	✓	
208 MEN	✓	✓	✓	✓		316 OFFICE	✓	✓	✓	✓	
209 WOMEN	✓	✓	✓	✓							
210 STORAGE	✓	✓	✓	✓							
211 STAIRWELL	✓	✓	✓	✓							
212 CUT STORAGE	✓	✓	✓	✓							
301 OFFICE	✓	✓	✓	✓							
302 OFFICE	✓	✓	✓	✓							
303 CONFERENCE	✓	✓	✓	✓							
304 OFFICE	✓	✓	✓	✓							
305 HALL	✓	✓	✓	✓							
306 MACHINE	✓	✓	✓	✓							

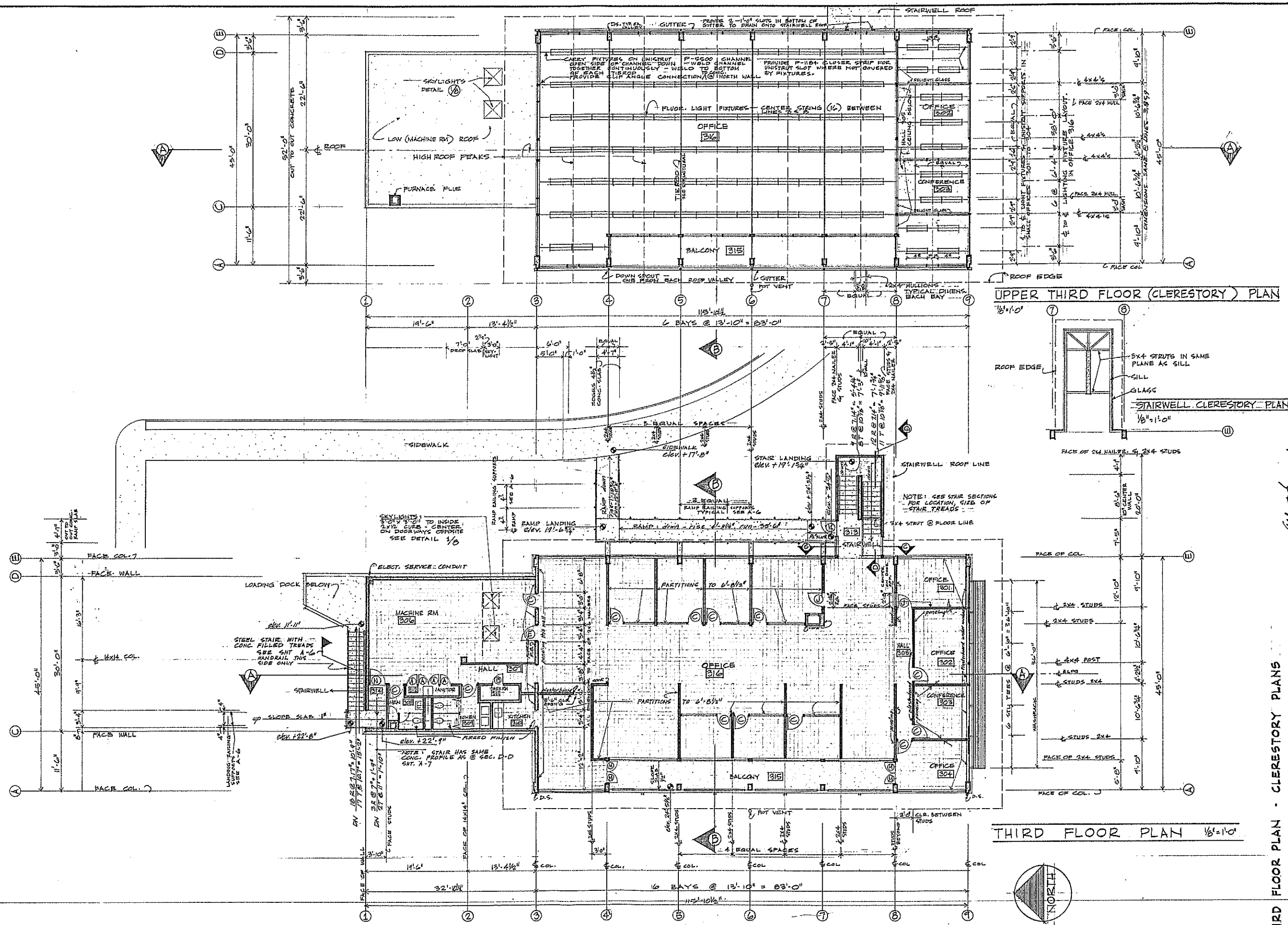
ROOM FINISH SCHEDULE

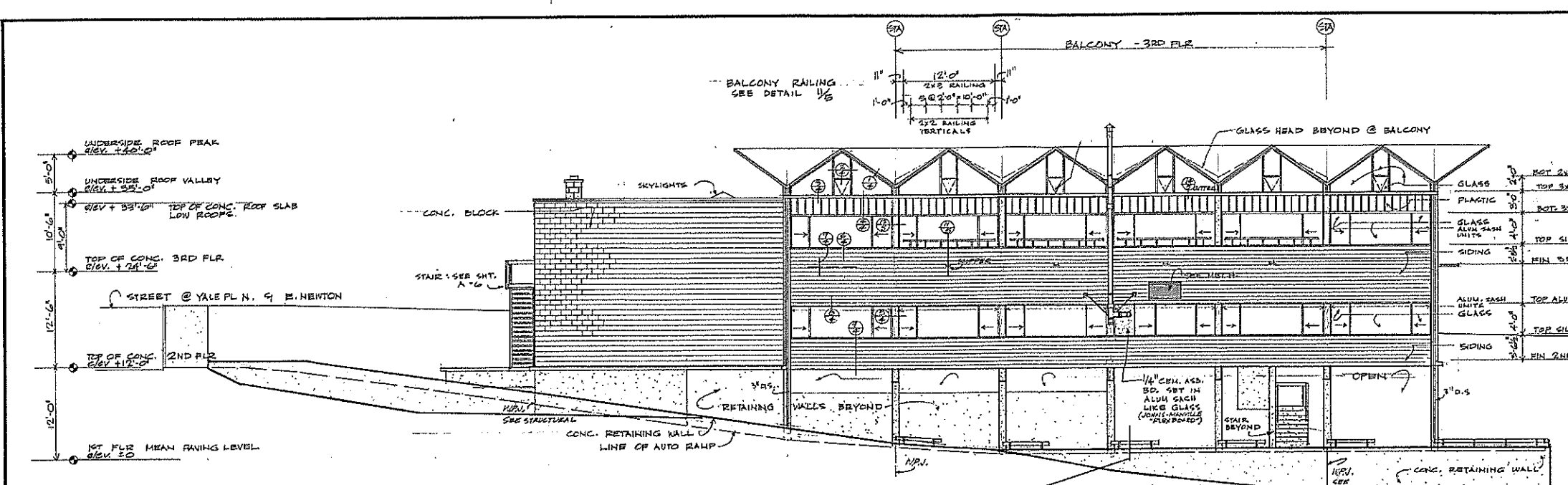


DOOR SCHEDULE		
INDICATION	SIZE	DESCRIPTION
A	2' x 6' x 1 1/2"	FLUSH MASONITE HOLLOW CORE
B	2' x 6' x 1 1/2"	" " " " " "
C	2' x 6' x 1 1/2"	" " " " " "
D	2' x 6' x 1 1/2"	" " " " " "
E	3' x 6' x 1 1/2"	" " " " " "
F	2' x 6' x 1 1/2"	" " " " " "
G	3' x 6' x 1 1/2"	" " " " " "
H	2' x 6' x 1 1/2"	" " " " " "
J	2' x 6' x 1 1/2"	V.G. FIR RIM DOOR
K	3' x 6' x 1 1/2"	" " " " " "
L	3' x 6' x 1 1/2"	SOLID CORE FLUSH MASONITE
M	2' x 6' x 1 1/2"	V.G. FIR RIM DOOR
N	3' x 6' x 1 1/2"	FLUSH SOLID CORE MASONITE
P	8' x 7'	OVERHEAD TYPE ROLLING DOOR
R	12' x 6' x 1 1/2"	3-28 FLUSH MASONITE H-C SPRUNG TOGETHER
S	3' x 6' x 1 1/2"	HOLLOW METAL
T	3' x 6' x 1 1/2"	" " " " " "

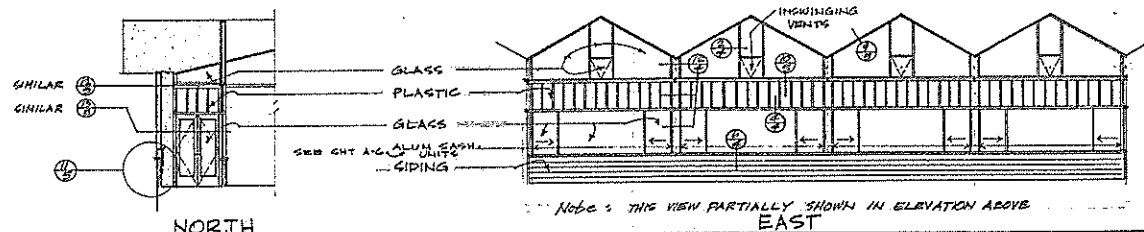


SECOND FLOOR PLAN 1/8" = 1'-0"

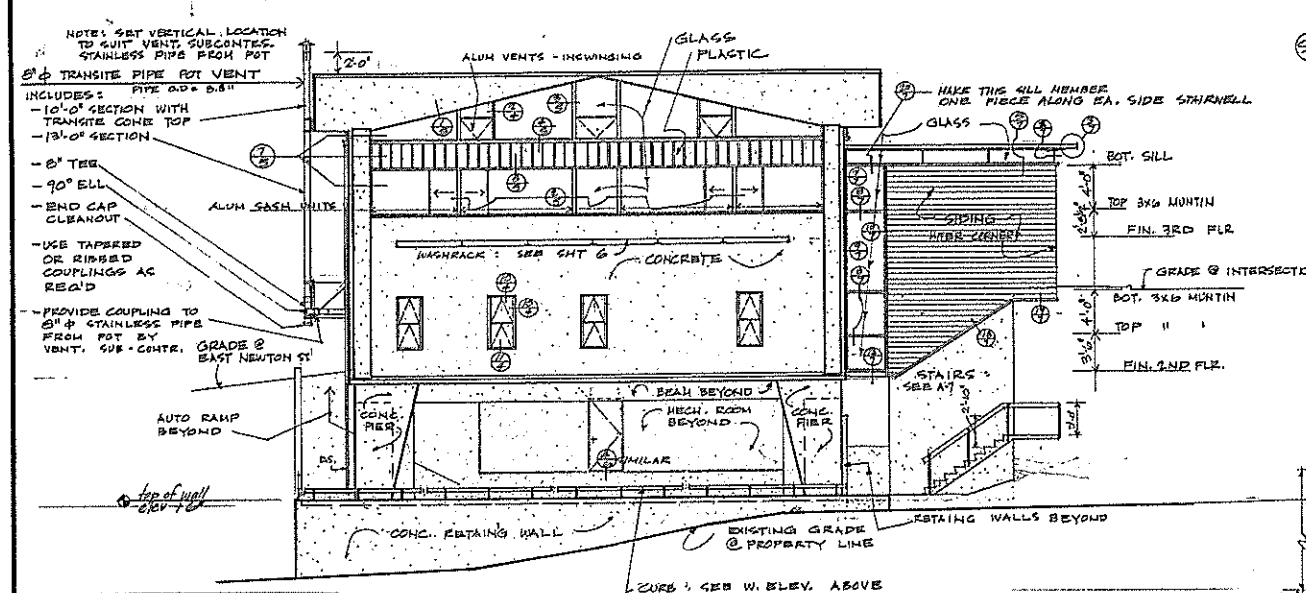




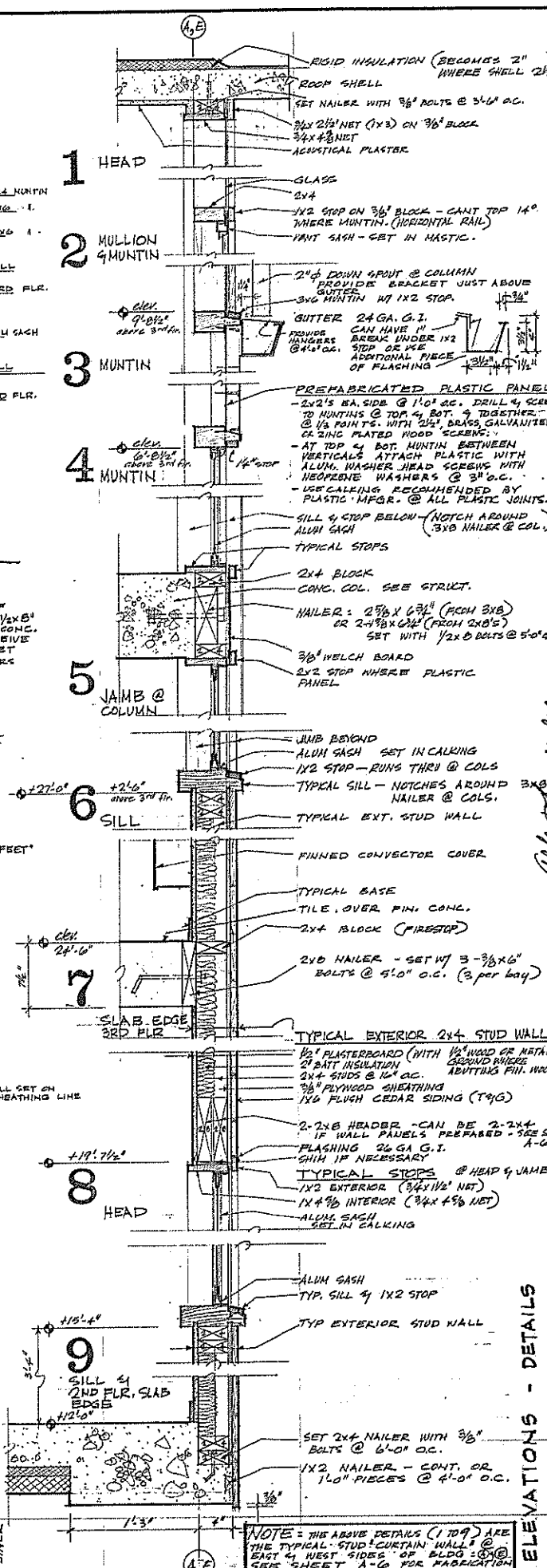
WEST ELEVATION 1/8"=1'-0"



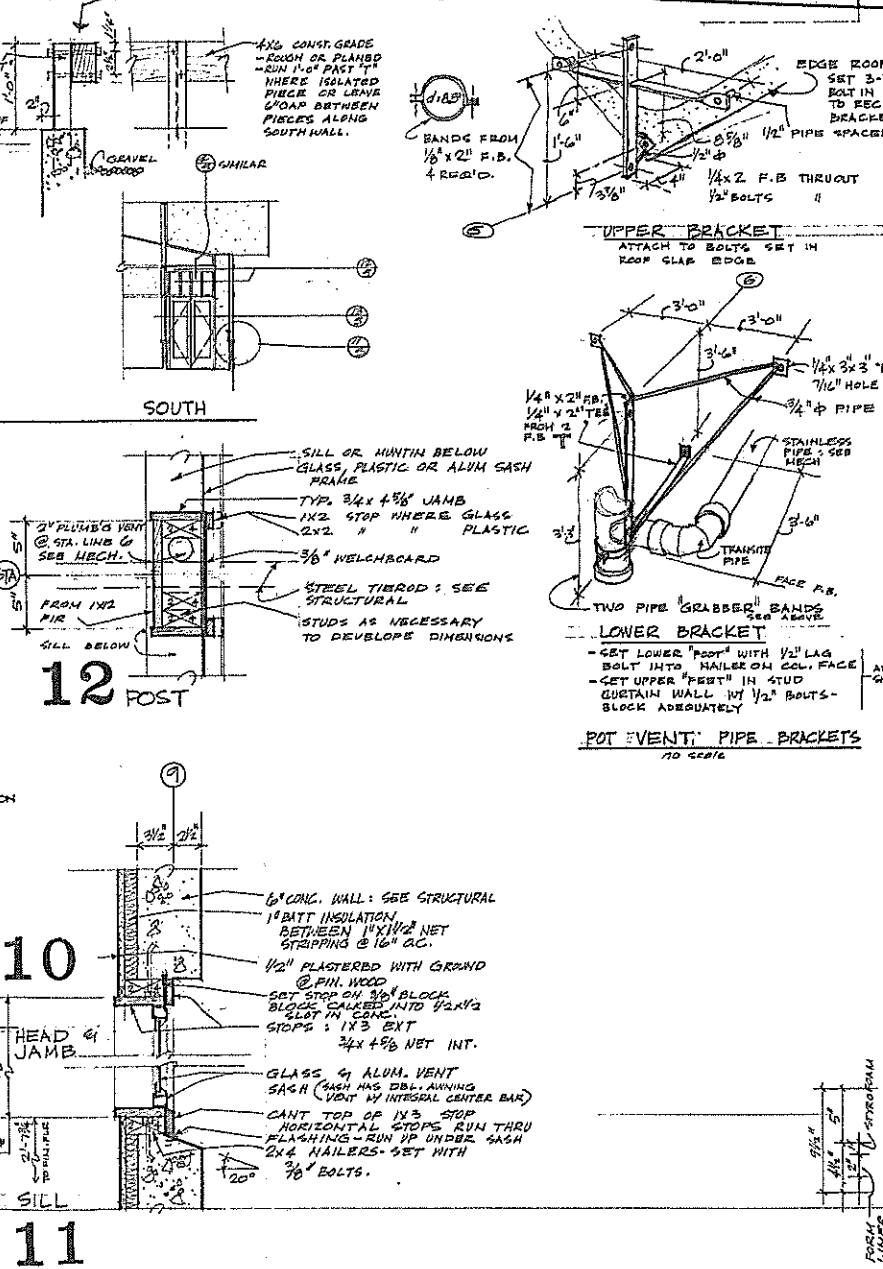
BALCONY ELEVATIONS 1/8"=1'-0"

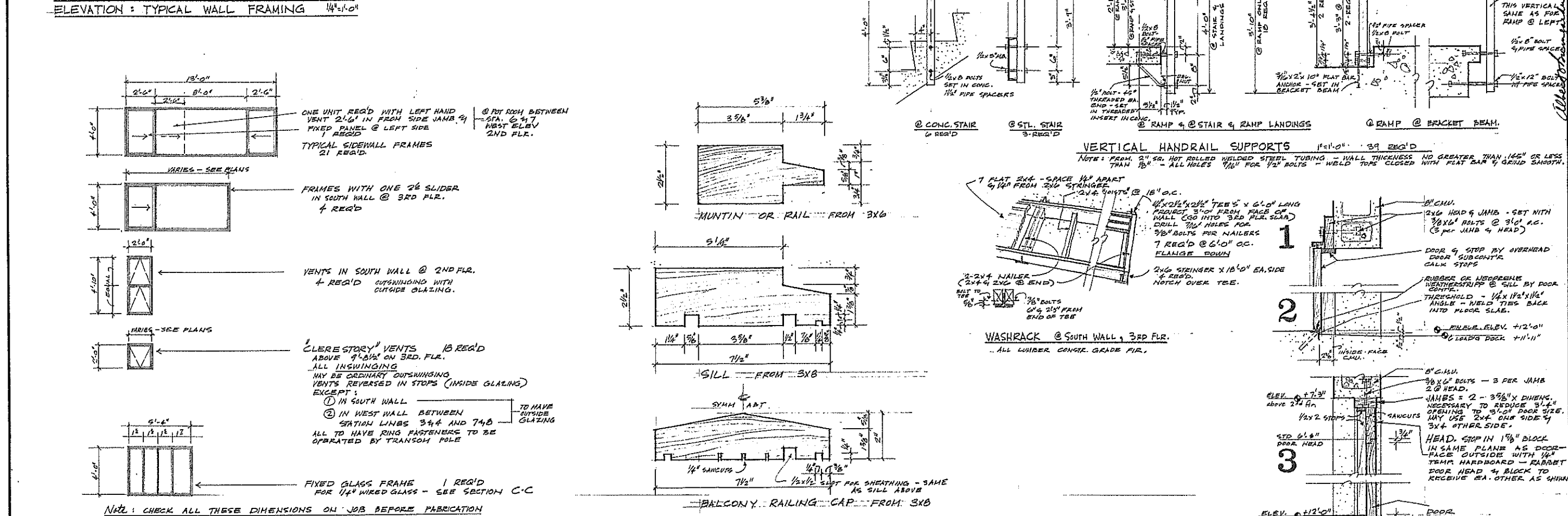
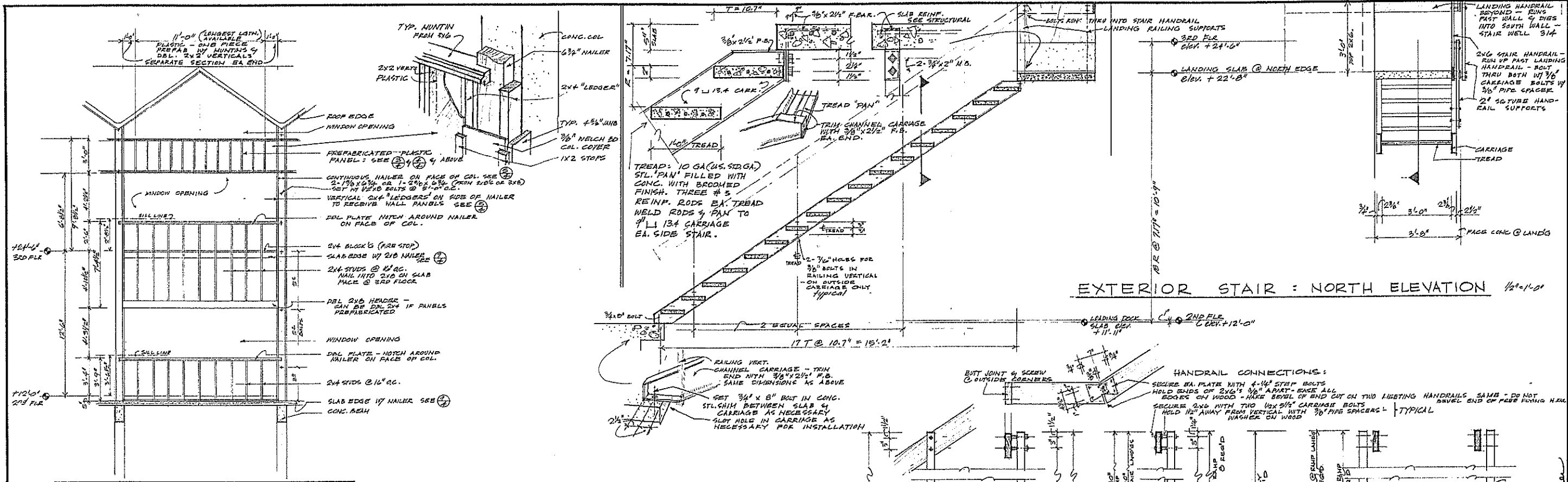


SOUTH ELEVATION 1/8"=1'-0"



ELEVATIONS - DETAILS

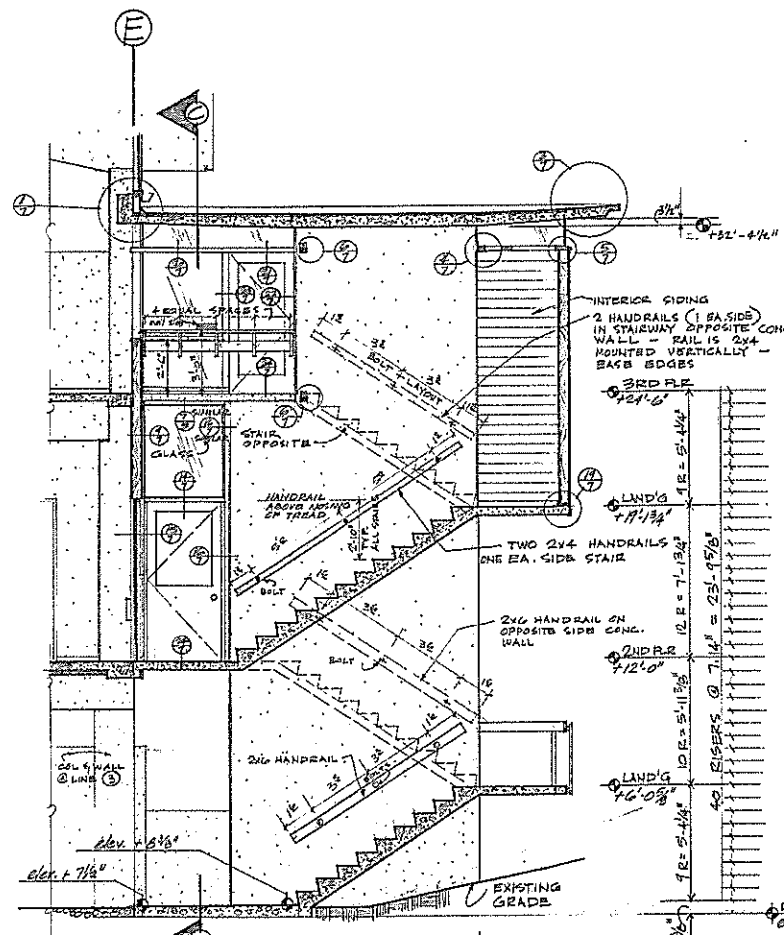




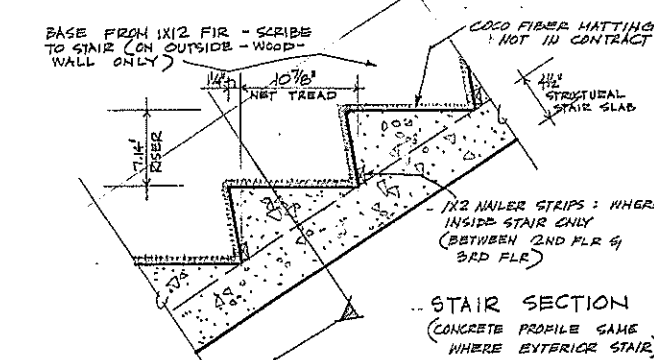
NOTE: CHECK ALL THESE DIMENSIONS ON JOB BEFORE FABRICATION

TO BE RESIDENTIAL TYPE Z-BAR WITHOUT INTEGRAL SILL FOR SETTING IN WOOD STOPS AS DETAILLED ELSEWHERE - WITH SNAP-IN GLAZING BEAD - ANY SECTIONS OTHER THAN VAN TONE (BY VAN TONE MILLWORK CO) MUST BE APPROVED BY ARCHITECT

SELECTED SELECT STRUCTURAL GRADE = K.D. 1/2" FULL SIZE DOUGLAS FIR.

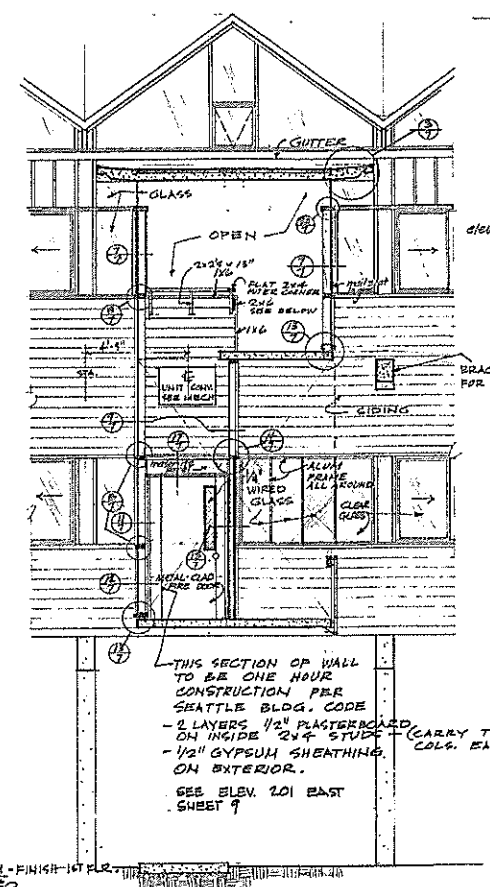


SECTION D-D

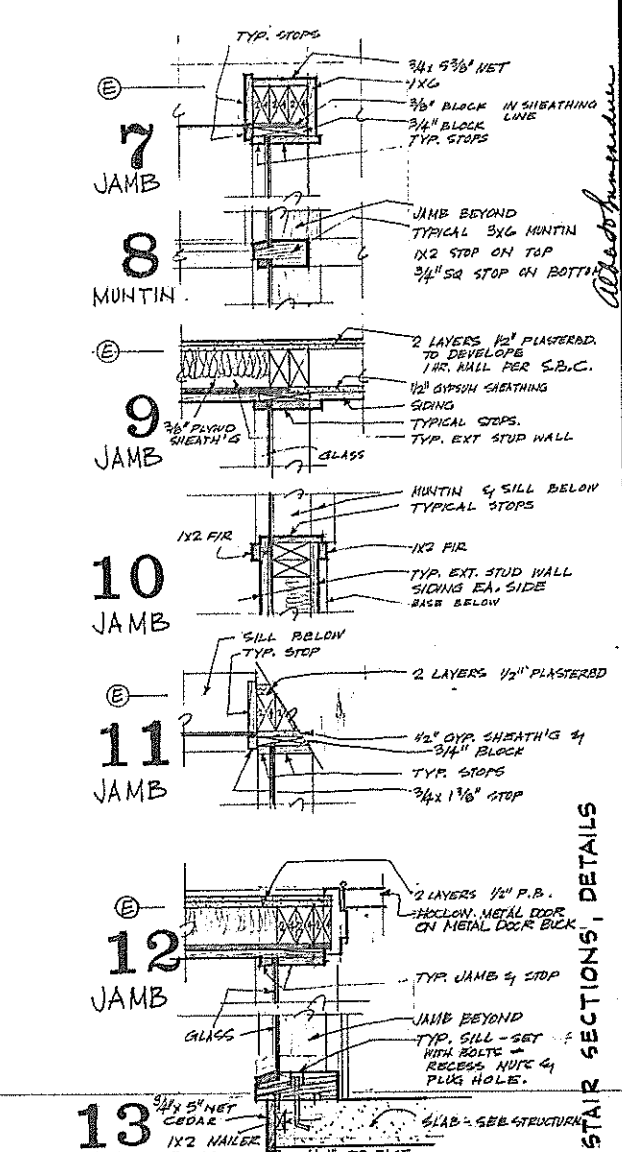
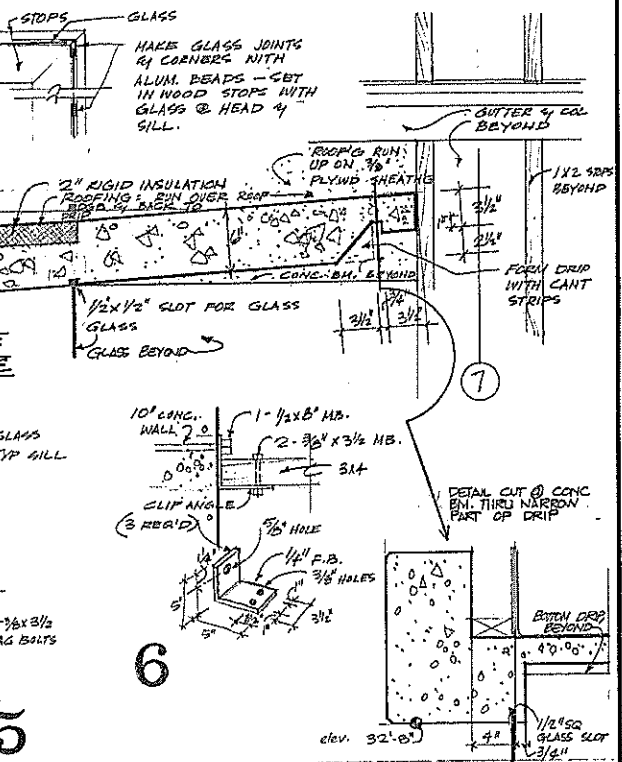
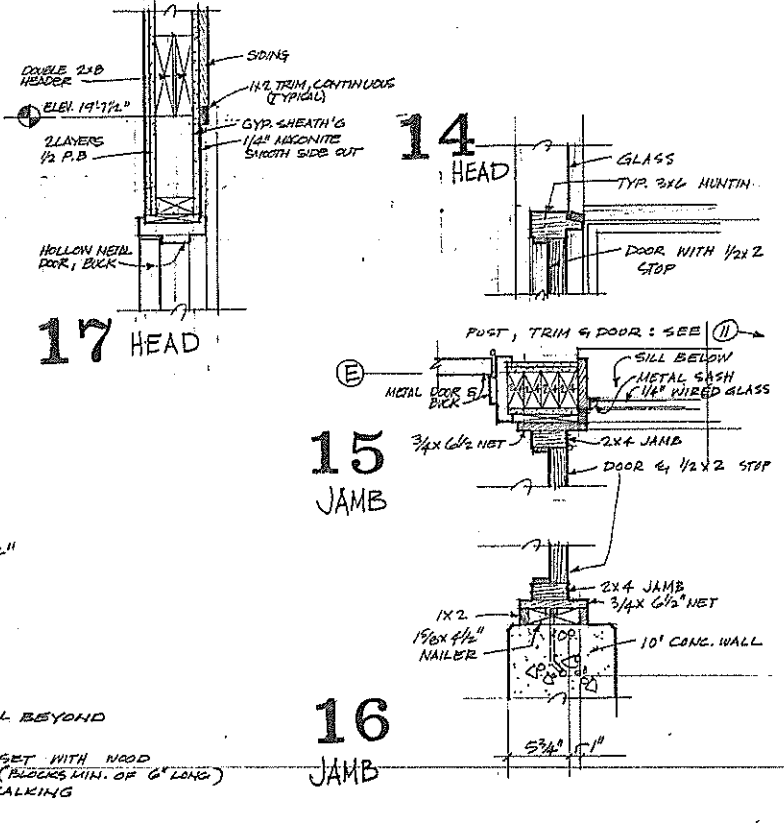
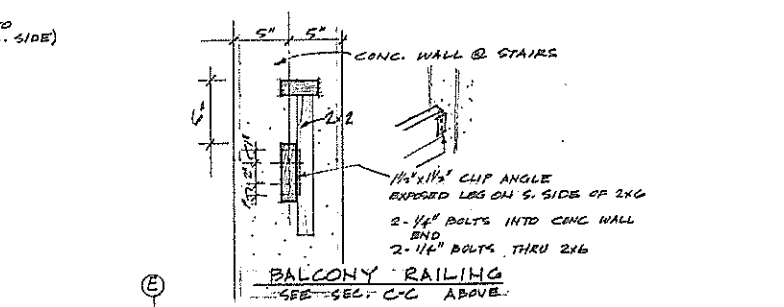
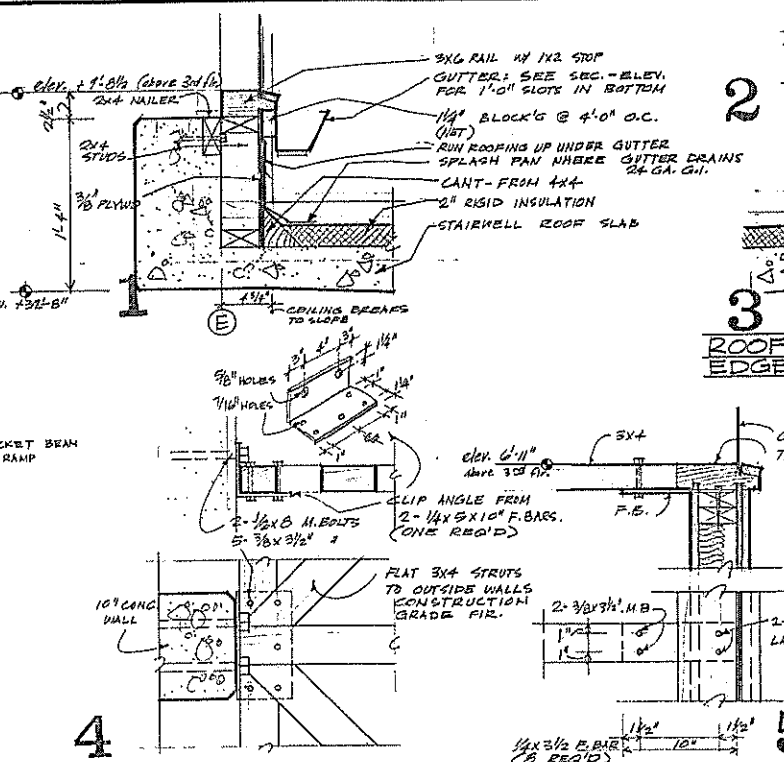
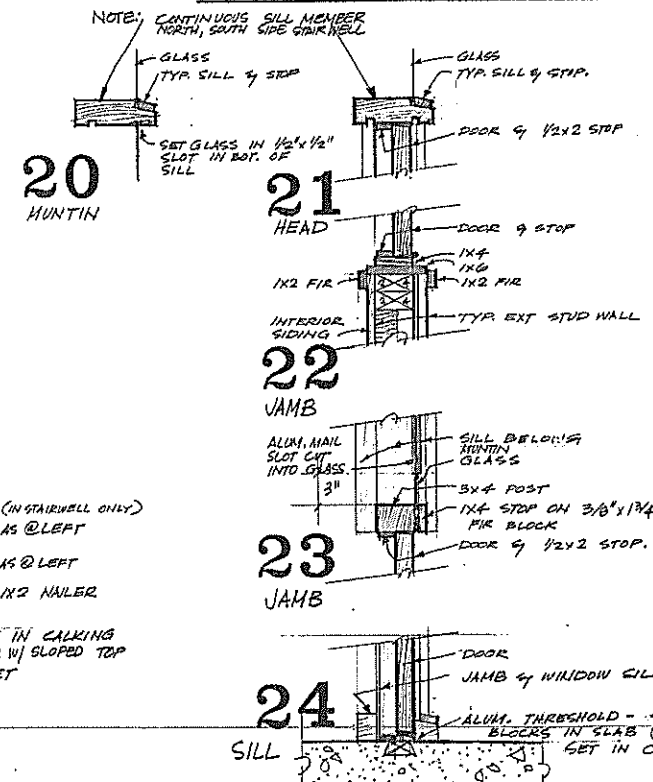


18 @ STAIR 19 @ LANDING

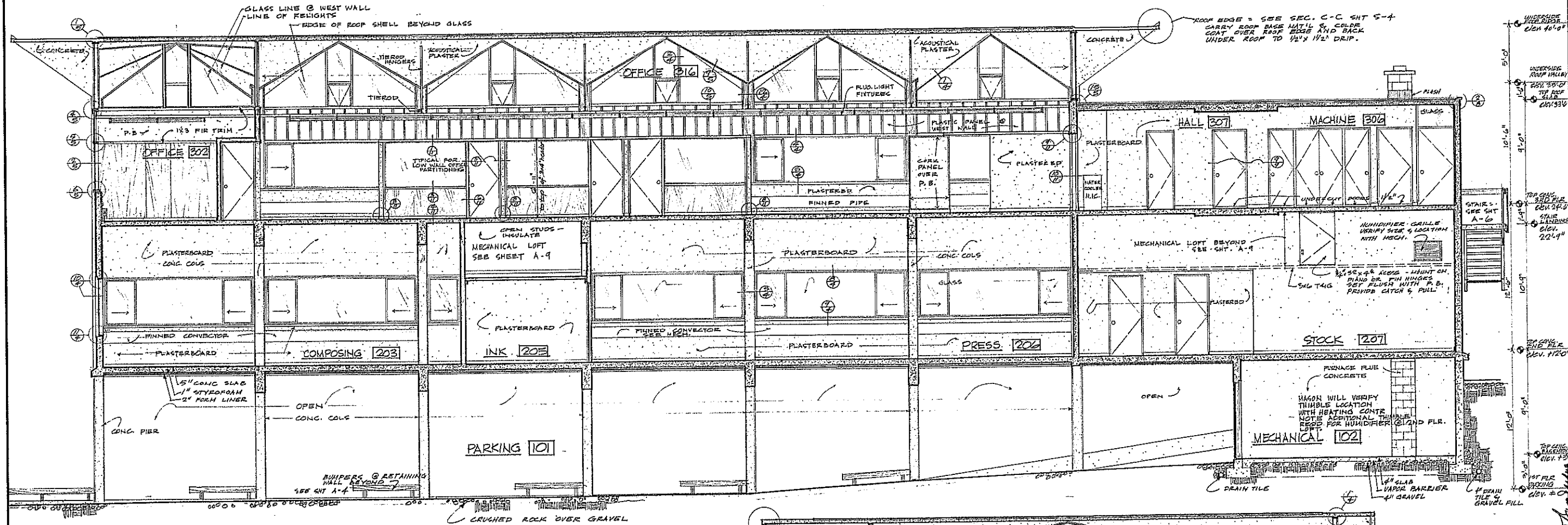
STAIR SLAB EDGES



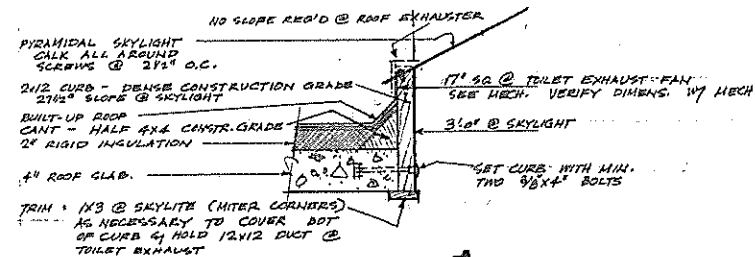
SECTION C-C 1/4\"/>



STAIR SECTIONS - DETAILS

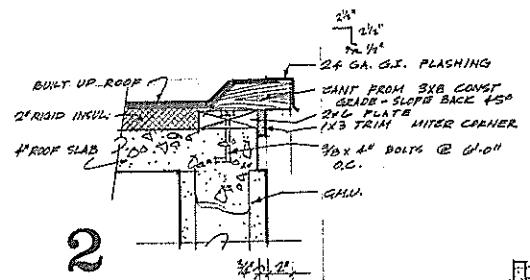


LONGITUDINAL SECTION A-A 1/4"=1'-0"



SKYLIGHT & ROOF EXHAUSTER CURB.

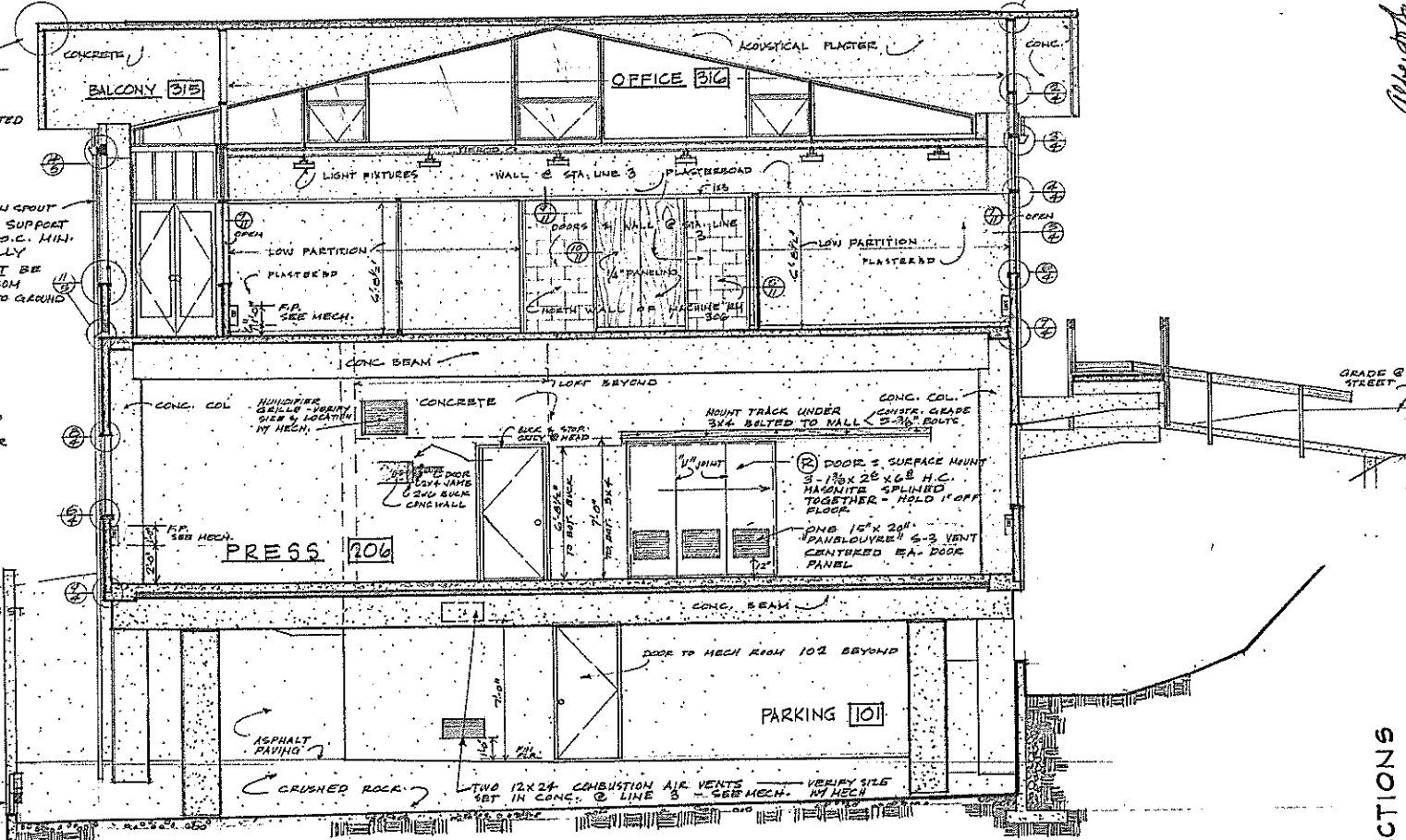
1/2"=1'-0"



ROOF EDGE

NOTE: METAL EDGE & NAILER
REQ'D ONLY @ FLAT ROOF
BETWEEN STA. LINES 1 & 3

ROOF EDGE =
SEE SEC. F-F
SHT 5-4 - CARRY
ROOF NAT'L'S AROUND
EDGE TO DRIP AS NOTED
ABOVE



TRANSVERSE SECTION B-B 1/4"=1'-0"

SECTIONS

WASHINGTON STATE REGISTERED ARCHITECT 11,407 LICENSE RENEWED JUNE 1, 1962.

N.B. CHABIN
PRESIDENT

PRINTING PLANT & OFFICES FOR
PRINTERS BUILDING & EQUIPMENT COMPANY
AT EAST NEWTON STREET & YALE PLACE NORTH SEATTLE

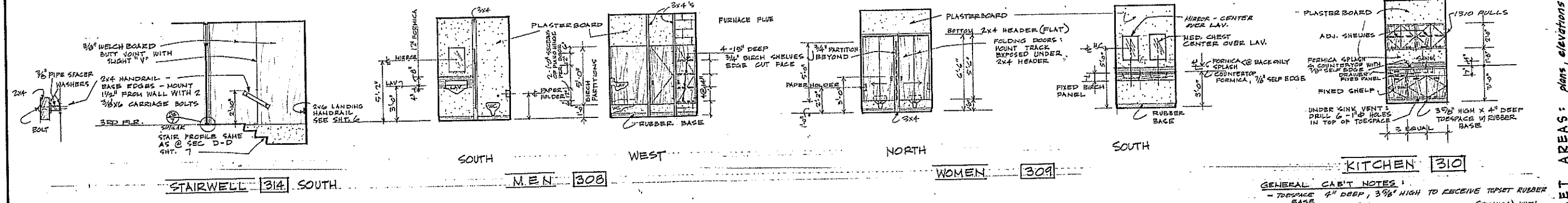
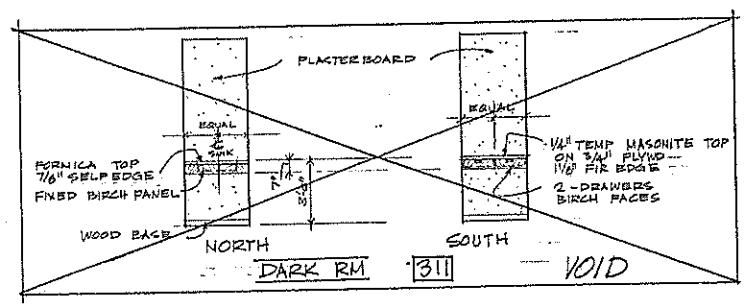
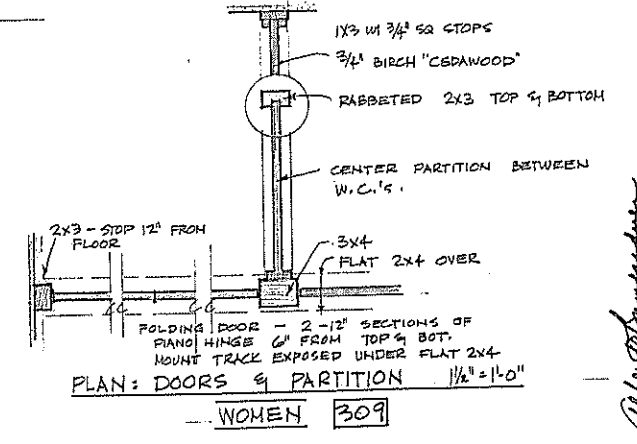
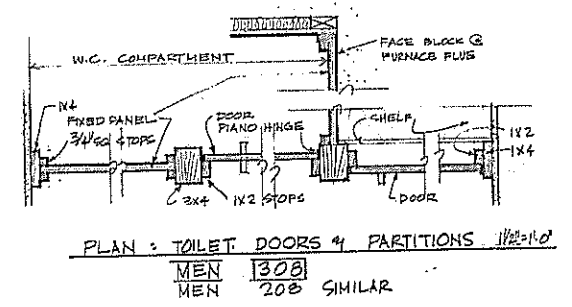
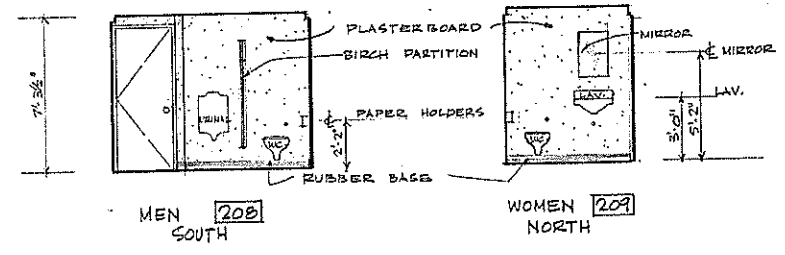
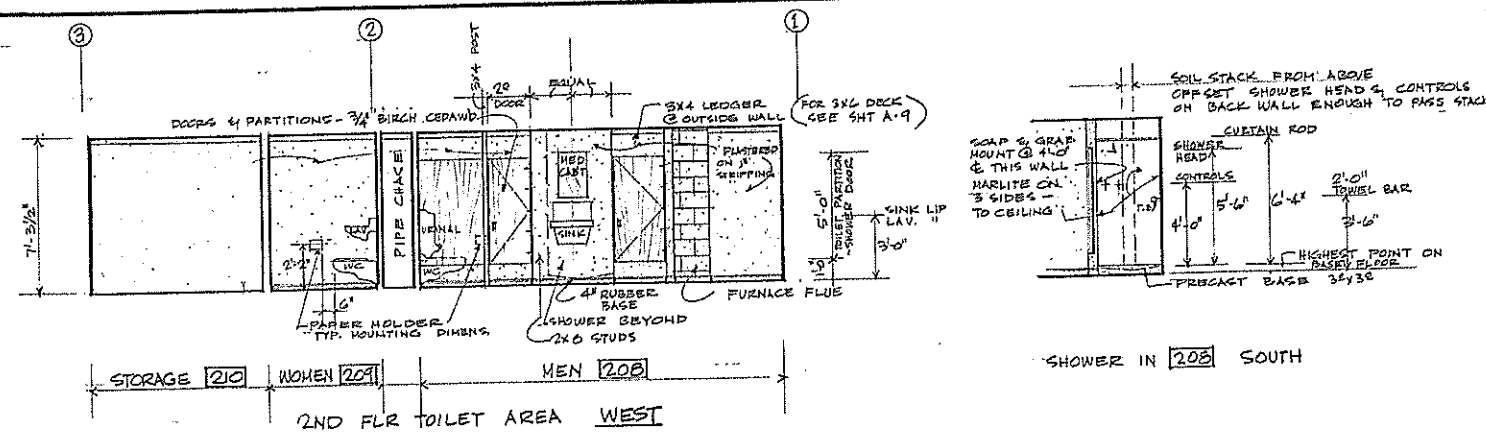
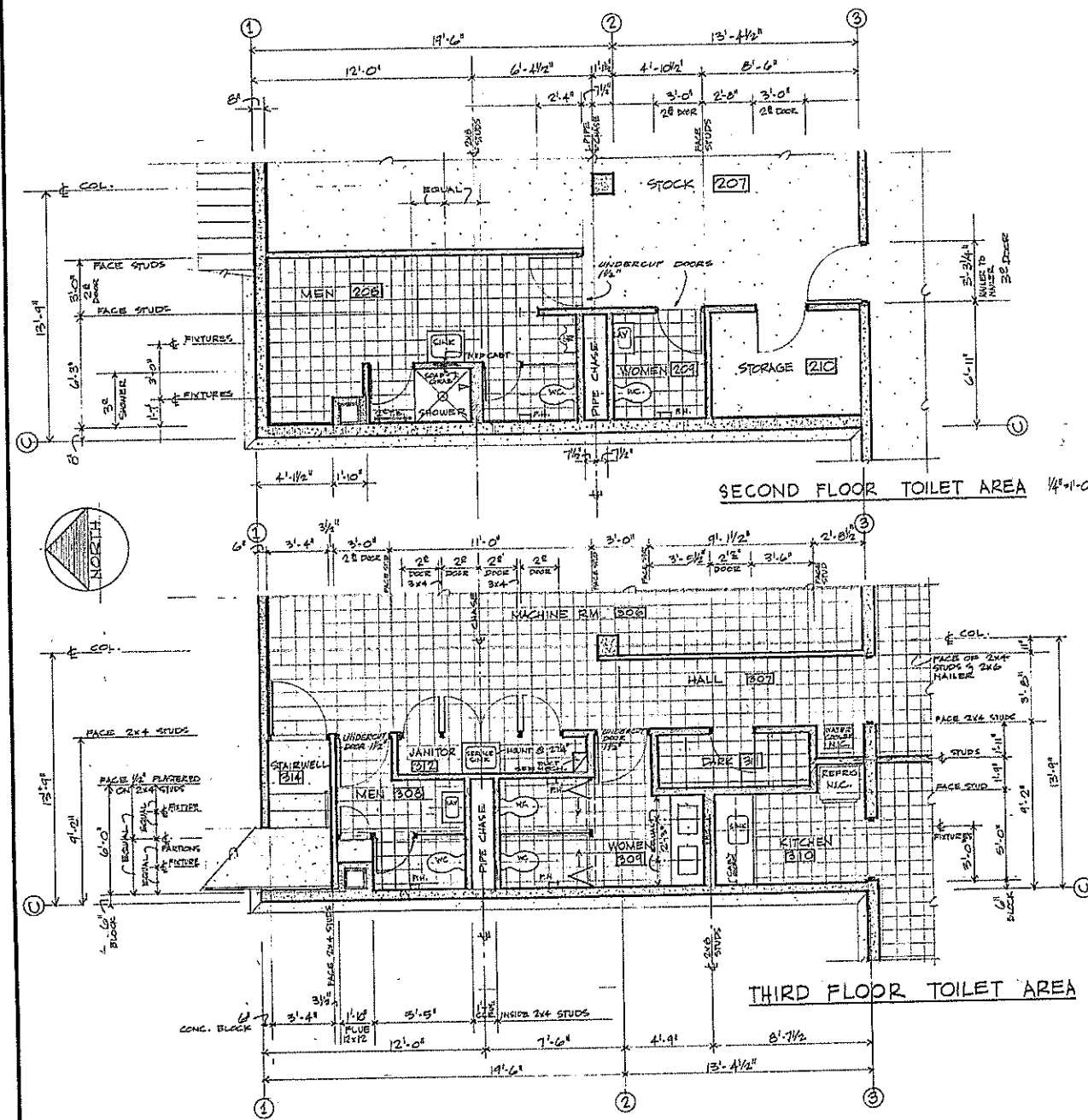
A 8
OF 11

A O BUMGARDNER ARCHITECT AIA
1717 BROADWAY NORTH SEATTLE 2 WA 5-8178

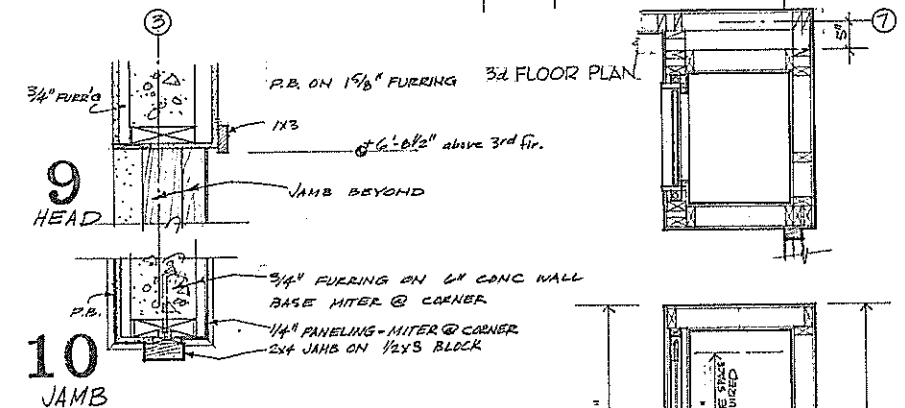
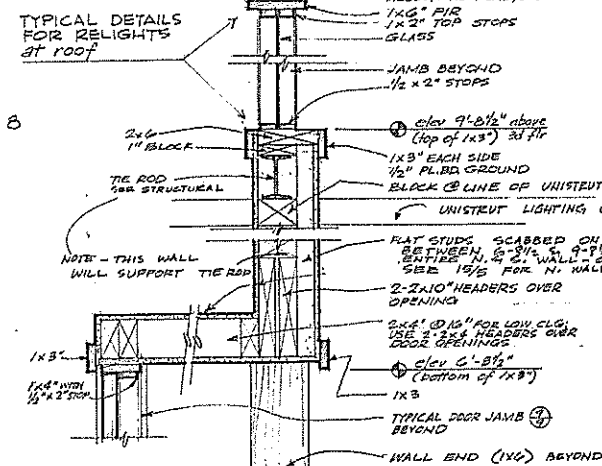
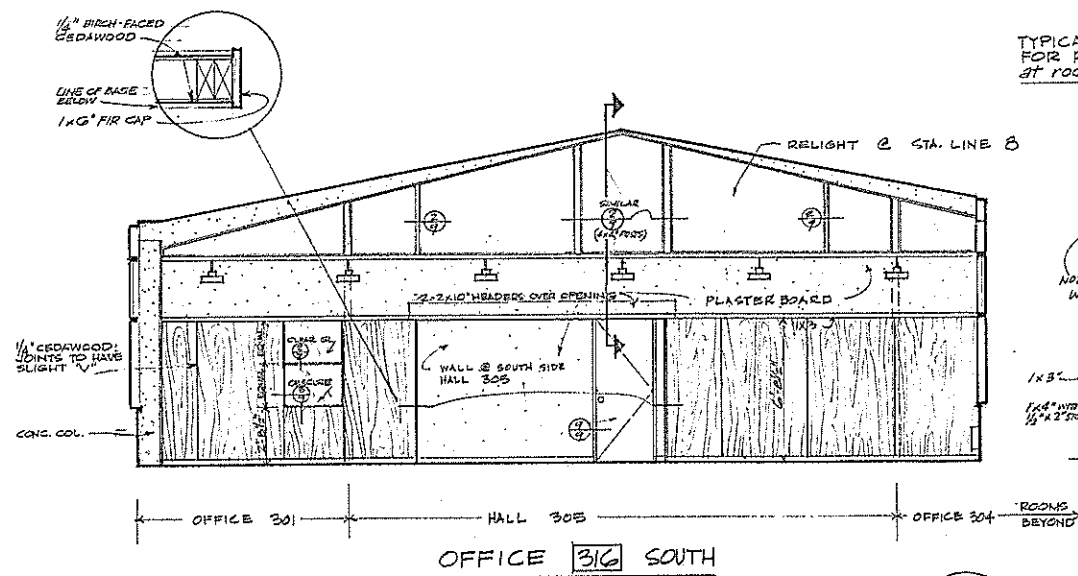
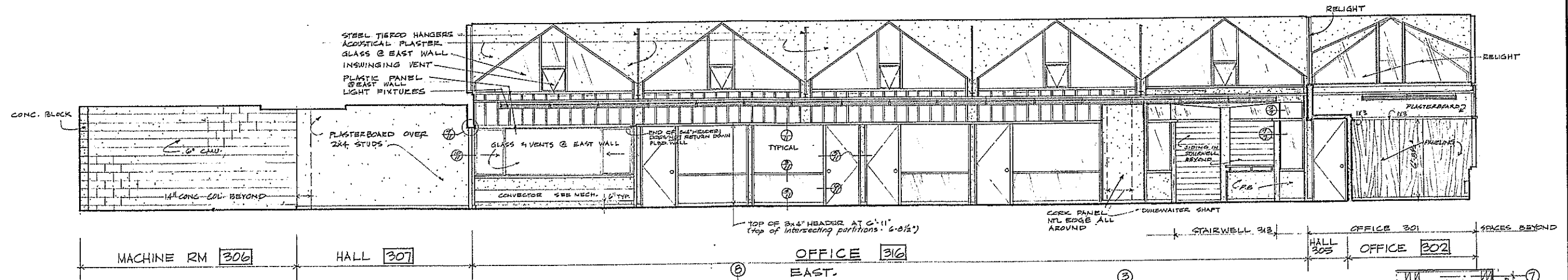
STRUCTURAL ENGINEERS
WORTHINGTON & SKILLING
MA 3-7233

MECHANICAL ENGINEERS
HELLE & JACKSON
MA 2-5424

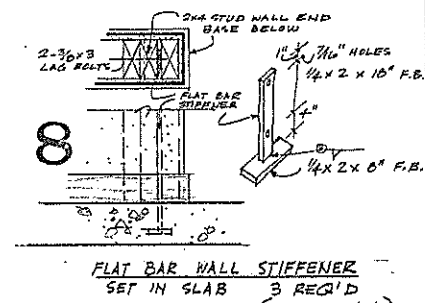
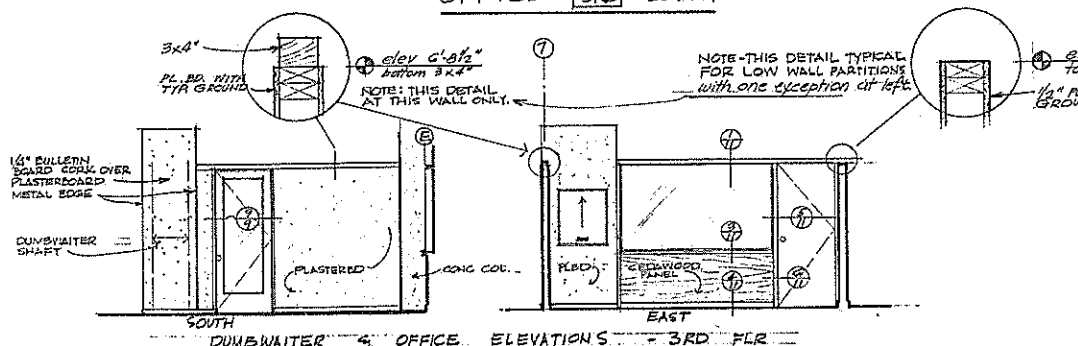
ELECTRICAL ENGINEER
THOMAS E. SPARLING
MA 4-5561



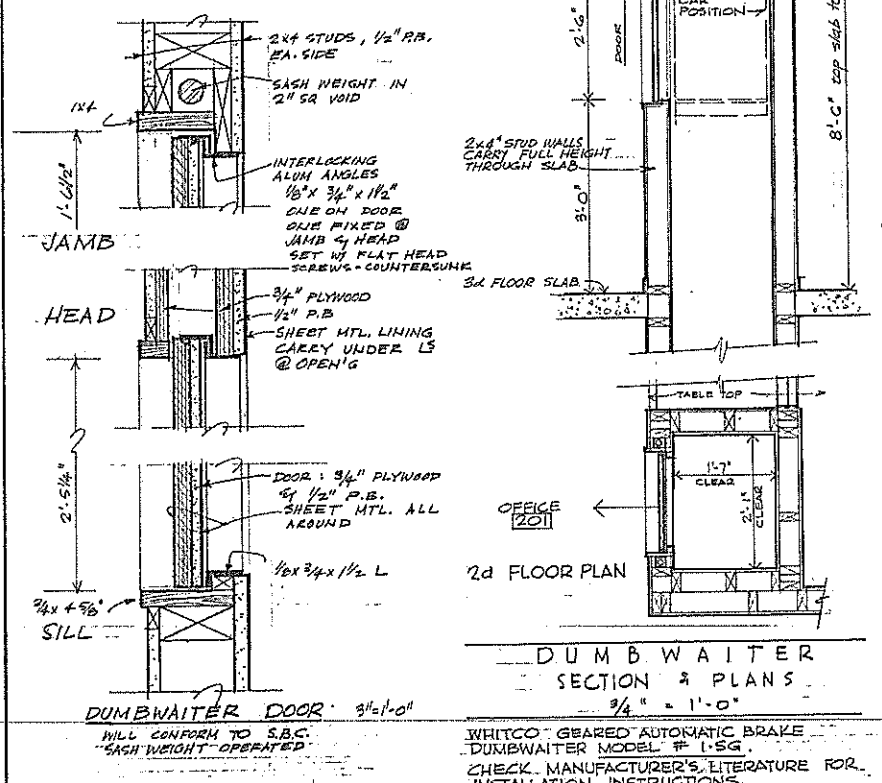
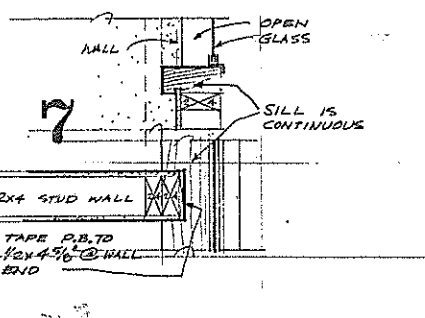
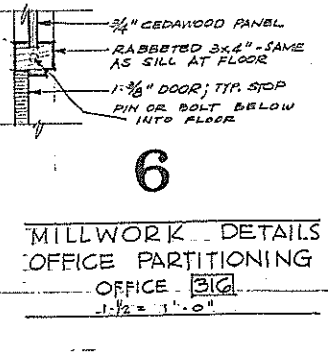
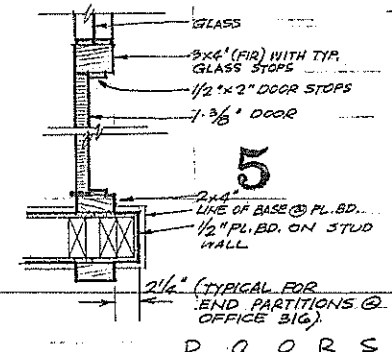
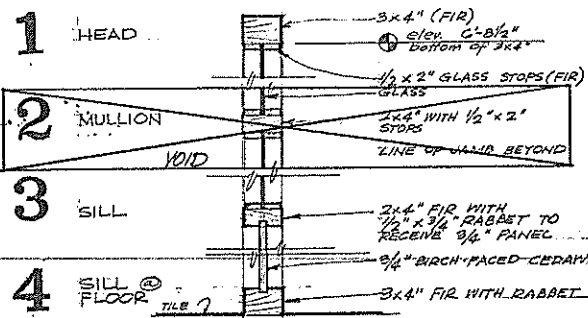
- GENERAL CAB'T NOTES:**
- TOPSPACE 4" DEEP, 3/8" HIGH TO RECEIVE TYPSET RUBBER BASE
 - COUNTERTOPS RECEIVE LAMINATED PLASTIC (FORMICA) WITH 1/2" SELF EDGE. PROJECT TOP 1/2"
 - CABINETS TO BE FLUSH DOOR TYPE USING WASHINGTON LINE PIN HINGES - DRAWERS TO BE SIMILAR FLUSH OVERLAY CONSTRUCTION
 - CATALOG NUMBERS REFER TO WASH. LINE HARDWARE



SECTION through OFFICE 316 SOUTH



FLAT BAR WALL STIFFENER SET IN SLAB 3 REQ'D (SEE SEC. A-A)



FORM CONSTRUCTION SEQUENCE

1. Erect posts along straight horizontal edges A-B-A, spaced an equal distance apart.
2. Erect posts along straight, sloping valley line C-D-C, also spaced an equal distance apart, and of the same number as those along A-B-A.
3. Frame between opposing posts with straight bms.
4. Lay out an equal number of spaces along beams A-C & B-D and connect opposing points with straight joist stringers.
5. Sheathe the deck.

The shell surface (the hyperbolic paraboloid) is defined by straight lines each way.

5'-0"

45'-0"

13'-9 1/2"

Sheathing

Straight joist stringers

Straight beams

Lift cables

Spreader bar

(This must be maintained)

Lifting inserts See details

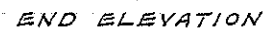
Total dead weight of panel = 10 tons

NOTES:

- Lift cables shall have turnbuckles and shall be equally taut when lifting begins.
- Shell panels are a constant 2 1/2" in thickness and may be cast one on top of another with a suitable bond breaker between.

NOTES:
Lift cables shall have turnbuckles and shall be equally taut when lifting begins.
Shell panels are a constant 2½" in thickness and may be cast one on top of another with a suitable bond breaker between.

NOTE: As an alternate method of construction, the shell roof may be poured in place. One, movable form may be constructed and used for seven pours. Replace #4 $\frac{1}{2}$ " bars and welding with #3 x 2" @ 16" o.c. dowels between shell panels. Omit 2# $\frac{1}{2}$ " x 6" F.B. in columns and lifting inserts in shells.

[illegible]

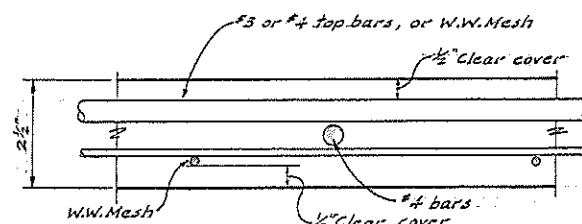
SECTION D-D
1 1/2" = 1'-0"

SECTION D-D SECTION E-E
 $1\frac{1}{2}" = 1'-0"$ $1\frac{1}{2}" = 1'-0"$

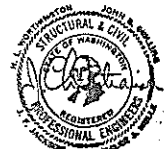
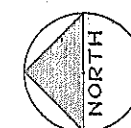
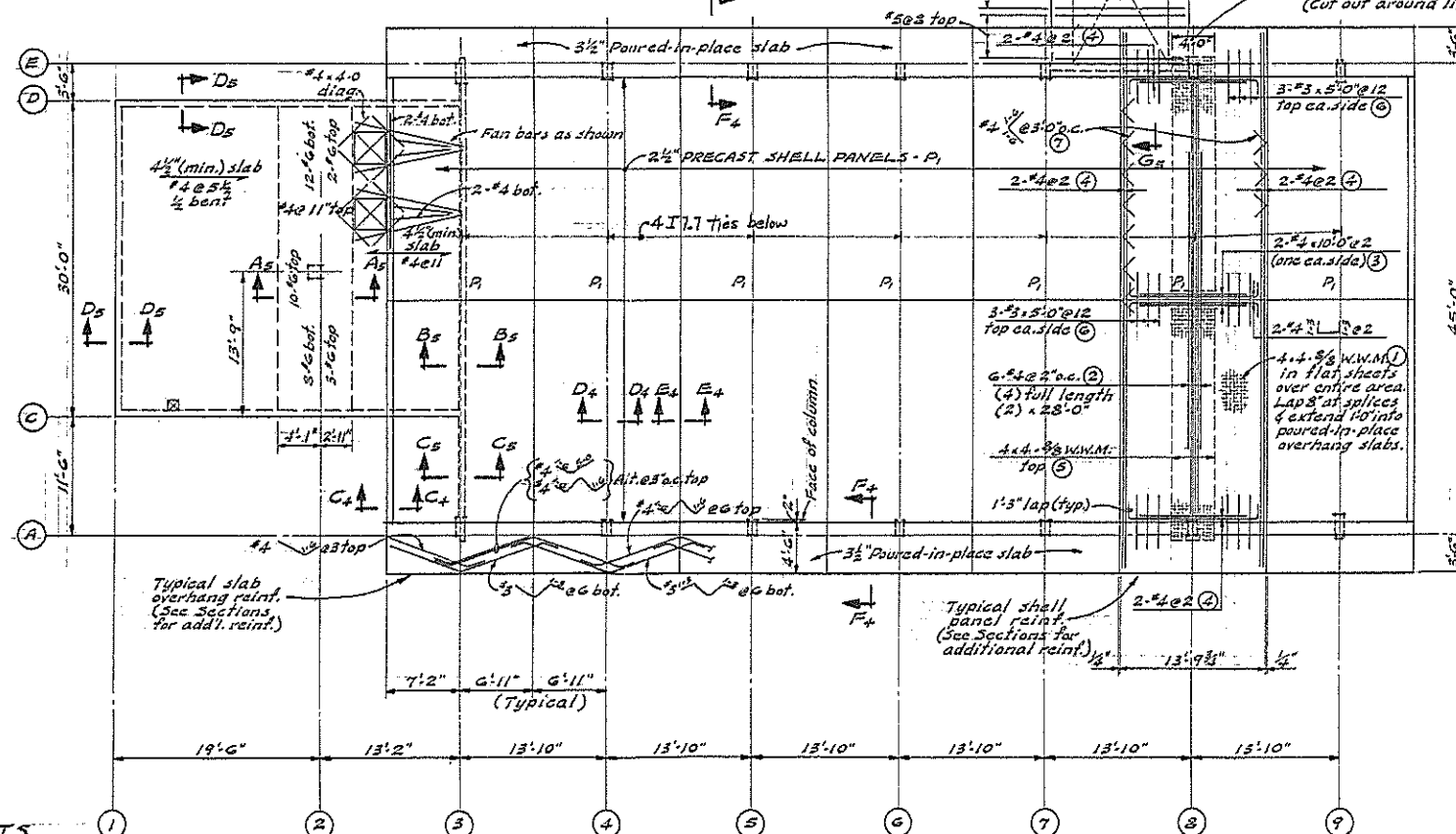
Hand-drawn structural section F-F of a beam-column joint. The section shows a beam with a width of 14 inches and a depth of 18 inches. The beam is reinforced with #4 bars at the top and #3 bars at the bottom. The column is reinforced with #3 bars at the top and #3 bars at the bottom. The section is labeled "SECTION F-F" and "W.W.M.".

SECTION F-F
3' = 1'-0"

Nº	DESCRIPTION	LAYER
1	W.W.Mesh over entire area	Bottom
2	Longitudinal valley bars	Middle
3	Transverse ridge bars	Middle & Top
4	Perimeter bars	Middle
5	W.W.Mesh in valley	Top
6	Longitudinal top bars	Top
7	Edge tie bars	Top



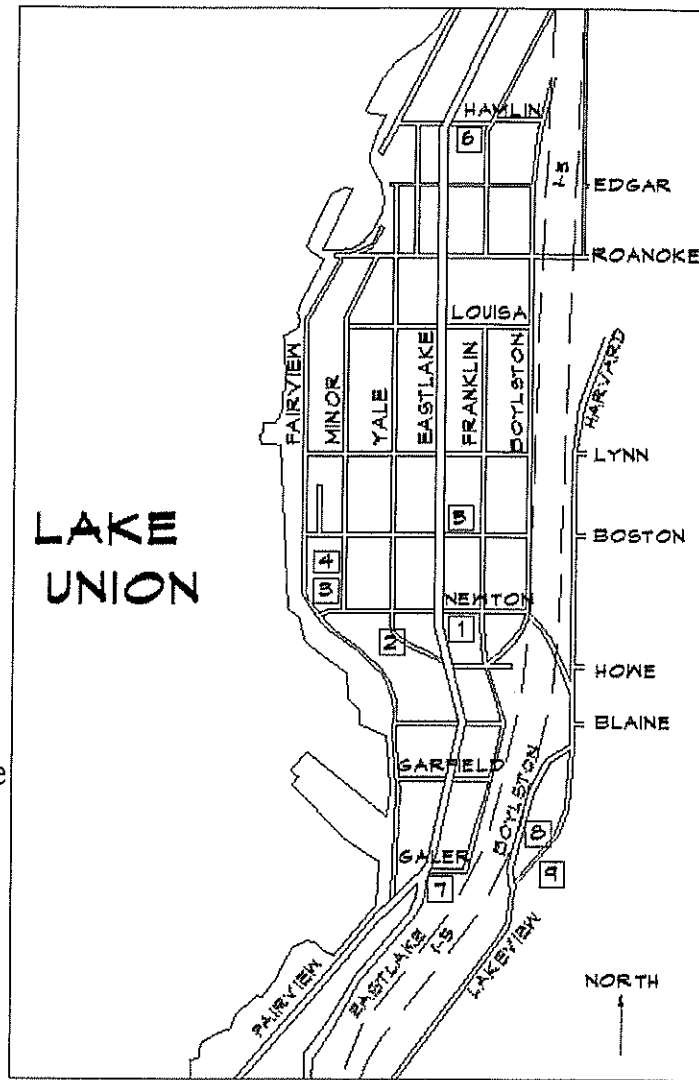
TYP. SHELL SLAB DETAIL



The Tour

1. *Elmec Building
1920 Eastlake Ave. E.
(interior open)
2. *Pacific Architect & Builder's
(United Indians of All Tribes)
1945 Yale Place E.
(interior open)
3. Architect's Office Building
2000 Minor Ave. E.
4. Lake Union Community
Psychiatric Clinic
2009 Minor Ave. E.
5. *Asian Gallery/Architect's Office
200 E. Boston
(interior open)
6. *The Castlewood Apartments
2717 Franklin Ave. E.
(interior open)
7. Architect's Office Building
1264 Eastlake Ave. E.
8. Lakeview Blvd. Apartments
1555 Lakeview Blvd.
9. *Egan House
1500 Lakeview Blvd.
(interior open)

* indicates open interior



map is not to scale

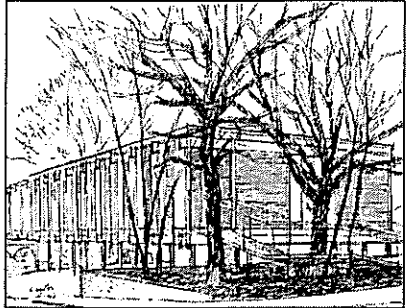
About DoCoMoMo

DOCOMOMO is an international organization with regional groups throughout the U.S., Europe and South America. The mission of our local chapter, organized as a committee of Historic Seattle, is to build appreciation and public awareness of the significance of Modernist buildings and structures in Western Washington through education, documentation, and advocacy. DOCOMOMO meets monthly to discuss topics in Modern architecture, design and preservation, and to arrange small tours of post-war era buildings. The committee is open to all members of Historic Seattle.

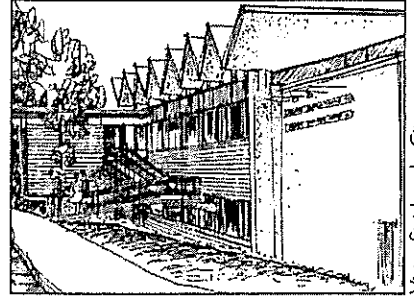
Eastlake Modernism Tour

Presented by Historic Seattle
& DoCoMoMo.Wa
6.30.2001

Welcome



Paul Kirk Office Building at Fairview & Newton



Pacific Architect & Builder's, 1945 Yale Place

Victor Steinbrueck, Cityscapes

Victor Steinbrueck, Cityscapes

As you tour Eastlake, consider the appeal that the neighborhood had to those who designed and built small-scale Modern-styled commercial buildings in the 1950s and 1960s. It was close to downtown, relatively inexpensive, and provided an eclectic urban laboratory for new ways of working and design.

Members of DOCOMOMO.WEWA, DOcumentation and CONservation of buildings, sites and neighborhoods of the MODern MOVement, a committee of Historic Seattle, invite you to a new appreciation of these buildings and their place in this unique neighborhood.

DOCOMOMO volunteers will serve as the tour guides either stationed on the sidewalk outside of each building on the tour or inside to explain its history and architectural significance. Several buildings will be open for interior viewing—including the original Asian Gallery at 200 East Boston, *Pacific Builder* Building at 1945 Yale Avenue East, and Egan House at 1500 Lakeview Blvd. Tour-goers may take up to four hours, from 11 am-3 pm for a leisurely exploration through Eastlake.

Specifics

The map on the back of this brochure provides locations of properties on this tour. You may visit them in any order you choose. Look for the Historic Seattle tour signs to guide you. Please respect the interiors you visit—do not touch anything, open closed doors, or enter rooms that are closed to view.

Please note that baby strollers are not allowed inside tour buildings. Young children will be admitted only if carried by an adult. Also you may be requested to remove your shoes, weather dependent.

We hope you enjoy this tour and leave with a greater appreciation of the Modern Movement in the Eastlake neighborhood.

"Less is only more
where more is
no good."

- Frank Lloyd Wright

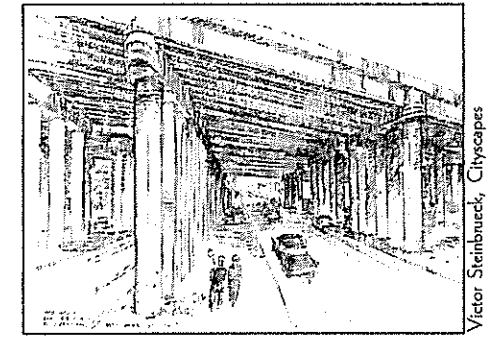
History of the Eastlake Neighborhood

Eastlake is a long hillside community, only five blocks wide as defined by I-5, between Mercer Street at the south and the University Bridge at the north. When the Interstate Freeway was constructed in 1962, it cut the community off from north Capitol Hill.

Claimed from forests, Eastlake was first made up by small farms. The neighborhood was established in the early 1890s as a group of homes and small businesses along the street car line that linked the city's downtown to neighborhoods along the north end of Lake Union—such as University, Latona, and Portage Bay. When the University Bridge was constructed in 1919 travel along Eastlake Avenue increased. The streetcars were replaced by buses in the early 1940s.

Like many of the city's oldest neighborhoods, Eastlake contains a fascinating mixture of uses and building types. These include industries such as Seattle City Light's earliest electric generating plant (presently Zymogenetics) at the south end, the Lake Union Dry Dock and Sound Propeller Company on Fairview Avenue East, both founded to serve the Navy's needs in World War I, and the site of William Boeing's 1916 airplane facility at the foot of Roanoke Street.

The neighborhood retains many other examples of its built history with Victorian farmhouses, Craftsman bungalows, Mission Revival and Art Deco styled apartment buildings, and dense marinas with repair yards, fishing boats, canoes, kayaks, motor and sailboats. Eastlake's houseboats were first constructed in the teens



I-5 in the Eastlake neighborhood

Victor Steinbrueck, Cityscapes

and 1920s as a floating "Hooverville"—small seasonal homes for loggers and fishermen, and was gradually transformed to house a low-income residential community of bohemians, poets, students, and activists by the 1960s. Presently it is a visually complex and permanent water world of multi-story floating residences.

Eastlake also contains one of the city's oldest schools—the original wood-frame Seward Elementary which was built in 1893—along with its year-2000 addition. Along the primary arterial, Eastlake Avenue, there is a collection of commercial offices, restaurants, taverns and stores.

For those who simply travel through it, this street provides many glimpses and sliver views of the water. These are complemented by street-end shoreline parks at the foot of Yale, Roanoke and Newton Streets, the small Fairview Olmsted Park, and the green hillside open space at the neighborhood's south end which is distinguished by the classical-like columns of the freeway. Today Eastlake is a vibrant, active community treasured by its community of residents, and home and business owners.

For more information about the neighborhood, contact the community's web site: <http://eastlake.oo.net>

Thank You

Special thanks for making
this event possible go to:

Maxine Atlas
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Martha Rogers
Jennie Sparks
Tom Sparling
Richard Stern
Alison Walker
Eugenia Woo
Gene Zema

"Architecture is
what you do to a
building when you
look at it."

- Walt Whitman

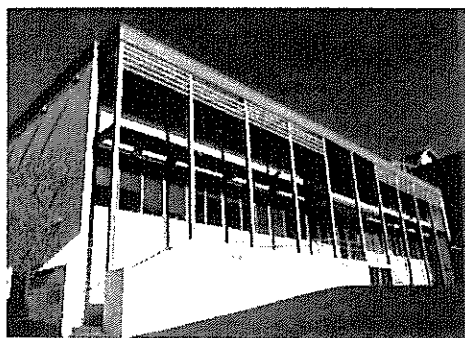
1. Elmec Building

1920 Eastlake Avenue E.

Original Architect: Durham Anderson & Freed

Date of Construction: 1959-60

The Elmec Building is a good example of an Eastlake office building constructed in an era when it was popular for architects and engineers to build their offices in the neighborhood. The visual low-scale of the neighborhood, the availability of land, and desirable mix of uses were attractive to design professionals. This building is significant for its association with two of the most prominent engineering professionals in the region.



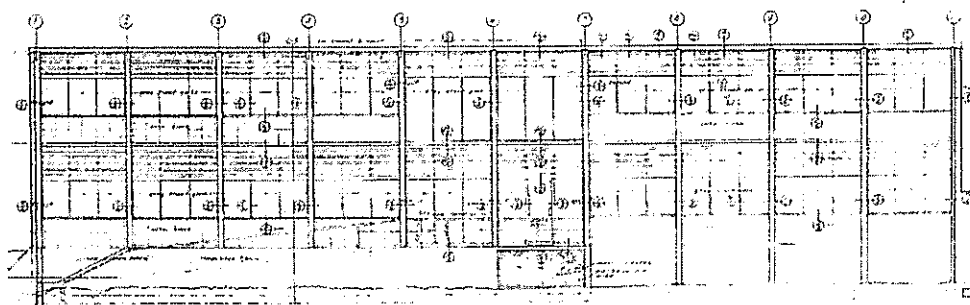
Located on the southeast corner of Eastlake Avenue East and East Newton Street, the two-story, 4,000 square foot building takes advantage of its steep slope by creating two separate entrances—one off each thoroughfare. The main structural system comprises exposed steel I-beams connected to create a rigid frame infilled with stacked concrete masonry units. On the southern face, the steel frame extends beyond the infill wall to create a *brise soleil* made up of individual louvers. The north and south elevations are glazed with an aluminum storefront system.

The original builders, mechanical engineer Richard Stern and electrical engineer Tom Sparling, came to the Pacific Northwest in the early 1940s. Sparling Associates and Stern and Towne, shared office space and the two men collaborated on several projects which led to a partnership to build the Elmec Building (named after their respective fields) to house their individual firms. Their projects ranged from residences to institutional and industrial facilities, and larger scale buildings like the Crown Plaza Hotel.

Stern and Sparling have contributed significantly to the engineering profession. In addition to their individual practices, Sparling was involved in improving codes and standards in electrical engineering, and Stern taught mechanical engineering at the University of Washington College of Architecture. Today, both men remain active in their profession.

The Elmec Building was designed by Durham Anderson and Freed, formed in the early 1950s. The firm gained most of its attention for the design of churches, for which they gained national recognition. These include the Fauntleroy Congregational Church, a City of Seattle Landmark, and Highland Covenant Church in Bellevue. Their work in the 1960s and 1970s included Fire Station No. 5 (1964), Association of General Contractors' Seattle Headquarters Building (1965), Atmospheric Sciences Building on the University of Washington campus (1970), and the master plan for the U.S. Naval Base in Bangor, Maine (1978).

remodels have changed the structure slightly. The greatest impact occurred in 1973 with a small addition on the north side, designed by Marvin Damman, which changed the plan from its original rectangular to its current L-shape. The central skylight that originally brought light into the lower floors has been filled in and the *brise soleil*/louvers have been removed from the bottom floor. The top floor of the building is currently occupied by Leavengood Architects, who renovated it in 1998.



2. Pacific Architect & Builder's currently: United Indians of All Tribes Foundation

1945 Yale Place E.

Original Architect: A.O. Bumgardner & Partners -

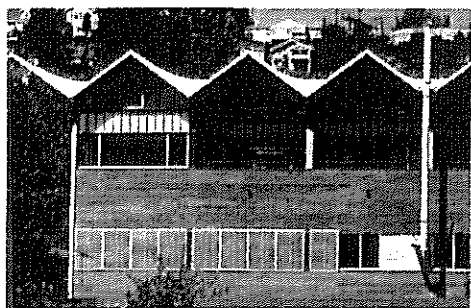
Construction Date: 1959-60

Structural engineer: Worthington, Skilling, Helle & Jackson

Construction cost: \$153,538

Originally built in 1960 for Pacific Architect and Builder magazine, this building is an interesting site and program solution expressed in a structural experimentation common to the Modern Movement.

The building is composed of three floors housing different program components: parking/building services at the lowest level; printing at the middle level and publishing office on the upper level. Dictated by need of each program for a large unobstructed floor plate and the weight of the printing equipment, the structure was



necessarily concrete. Atop the concrete frame, a hyperbolic paraboloid roof - freeing the main floor of structural columns or bearing walls, covers the publishing floor. This allowed for flex-



ible partitioning while creating an uplifting formal effect as the building rises above the steep hillside on Yale Avenue. Furthermore, by constructing the stair tower as a separate feature on the front and emphasizing the entry with a ramp that bridges the gap between building and hillside, the sloped site is even more dramatic. Clerestory windows infilling the roof form fill the upper offices with natural light while the overhanging roof allows them to be free of blinds or curtains. The building has endured some changes over the years from different owners. A previous owner installed HVAC ducts on the first floor adding some clutter to the lofty ceiling space. The building is now owned by the United Indians of All Tribes Foundation who have made some minor alterations including the railings on the front entry ramp.

3. Architect's Office Building

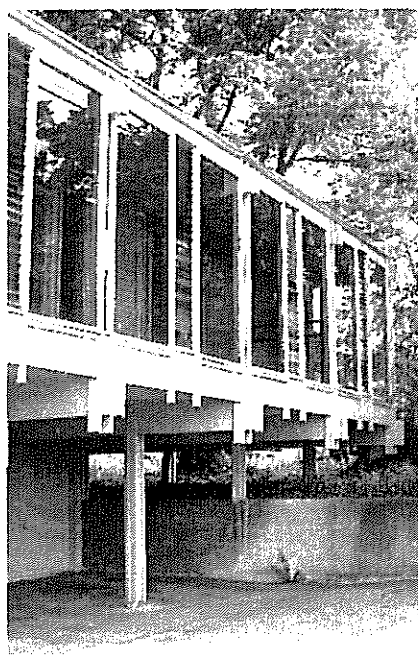
2000 Minor Avenue East

Original Architect: Paul Hayden Kirk & Associates, Architects

Date of Construction: 1960–61

Paul Hayden Kirk's small office building is a fine example of the personal attention to site and detail that produced some of Seattle's best Modernist architecture.

Built as Kirk's architectural office, the building is a beautifully scaled, simple wood post-and-beam frame structure articulated with delicate details and connections and clad in cedar siding (originally stained dark brown). Following the natural slope of the lot, the structure was raised from street level, poised over open ground area, providing parking spaces underneath the building for employees. The floor plan is one open space with facility core and a staircase that connected directly to the parking area. The building is made accessible through an angled concrete ramp. The volume is entered through a glass gallery that stretches along the south side of the building. The clear-glass corridor was punctuated with multi-colored glass vent louvers, giving the walkway a touch of brightness. Located at the far end, Kirk's studio and offices occupied 2/3 of the space, the remaining space used as rental.



Inside the conference room and Kirk's own office, walls were sheathed in cedar; windows were covered with wood louver screens. Furnishings included chairs and tables designed by acclaimed woodworker George Nakashima. Over time, the building has retained its initial

shape and character, although the original interior finishes are gone and the parking area has been partially enclosed.

Kirk's previous office was located at 615 Lakeview Boulevard. The need for larger office space coincided with a new direction in Kirk's architectural career. In 1957, the firm was known as Paul Hayden Kirk & Associates. It reorganized again three years later under the name Kirk Wallace McKinley & Associates. Kirk's residential and clinic design practice was expanding, and commissions increasing in scale with large public and civic projects, although houses never disappeared completely from the firm's work. Many projects were widely published including the University Unitarian Church, University of Washington Faculty Club (with Victor Steinbrueck), the Japanese Presbyterian Church and the Magnolia Branch Library.

4. Lake Union Community Psychiatric Clinic

2009 Minor Avenue East

Original Architect: Kirk, Wallace, McKinley & Associates,
Architects

Date of Construction: 1962–63

During the 1950s, Kirk was known as a specialist in the design of medical clinics, collaborating on a book about this subject. He designed more than fifty clinics during that decade alone including the Lake City Medical Clinic and Blakely Psychiatric Clinic.

Next door to Kirk's office building, his firm designed a psychiatric clinic. The clinic is similar to Kirk's office, acting almost as an extension of it. Since the site was also sloping, the building was raised to provide privacy and parking, but the similarities stop there. Function, plan, and scale define a very different type of environment.

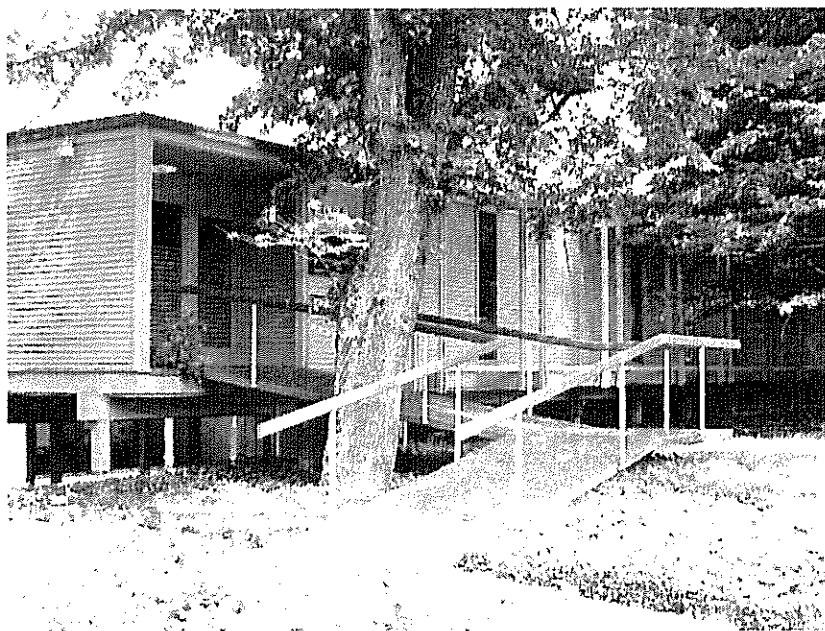
Before it was turned into offices, the psychiatric clinic housed twenty-one therapy rooms, private offices, a large staff library-lounge, and waiting rooms. The "C" shape plan of the clinic is organized around an airborne central court. Divided into adult and children's areas, the two wings are linked by two enclosed bridges. To filter the sun and provide privacy, wood slats project over the windows.

The most striking feature of the building is the waiting area volume, which offers a place for relaxation and contact with nature. The space, enclosed by the south-side wall and bridge, is



divided into three segments of equal size, the central one of which is an open-sky courtyard. Inside, through glass walls, waiting rooms face each other, separated by the courtyard, which is articulated by small decks.

In its expression of enclosure, and in the way light gives character to spaces, the clinic is representative of Kirk's sensitivity and talent to create simple but rich spatial composition.



5. Asian Gallery/ Architect's Office Building

200 East Boston Street

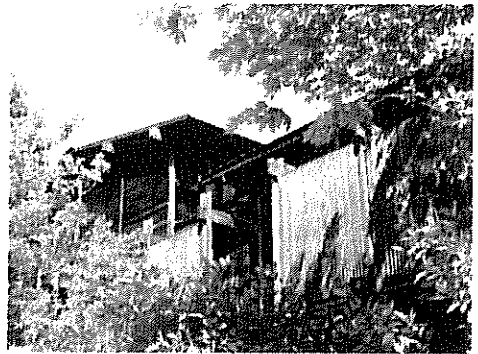
Original Architect: Gene Zema

Date(s) of Construction: 1953-61

When informed of DoCoMoMo's plan to include his building at 200 East Boston in the tour of the modern-era buildings of the Eastlake neighborhood, Gene Zema smiled and asked, "Me, a modernist?"

The first phase of the complex, built in 1953, exhibits many modern-era elements; foremost, the massing of the structure is an abstraction of an elemental form that is reinforced by Zema's use of pure planes of material, namely wood, stucco, and glass. The roofline is almost flat, a tool used to accentuate the feeling that the building is an assemblage of floating planes. The structure also hovers above the ground to minimize the impacts on the site, giving the impression that the building has a finger, rather than a footprint.

The adjoining two-story structure, comprised of an office, gallery, and residence was built (partially by Zema) across a small courtyard in 1961. This phase of the project illustrates the evolution of Zema's design sensibilities. Namely, Zema expanded on Modernism to experiment with design that is specific to our region. This phase of the project exhibits the influence of the Japanese through Zema's mastery of wood detailing. Zema states, "I was definitely influenced by the Japanese use of materials...as a designer, I turned to the culture

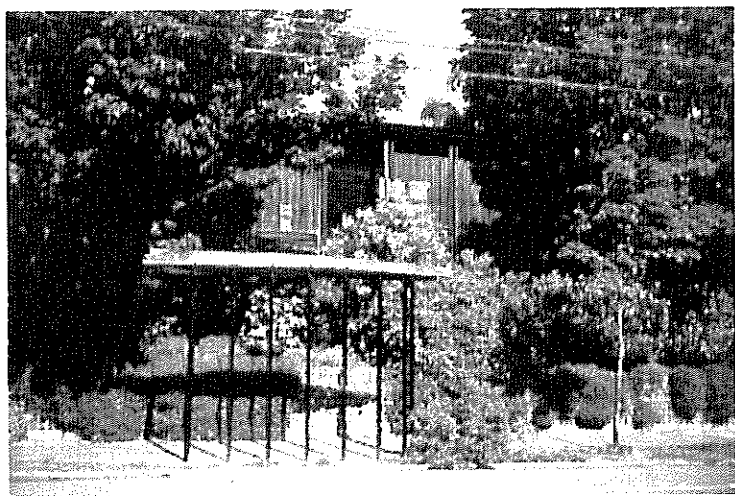


that knows the best about wood." As wood was once widely available and relatively inexpensive in this area, Zema adapted Japanese craftsmanship to fit modern design exploration in the Northwest.

Further, Zema states that he was influenced by the Japanese modular system of building. Zema notes that almost 90 percent of his work was based on a modular system. This includes the 200 East Boston structure, which was developed on a 6-foot grid. By establishing a logic on which to rely, Zema states, "It makes a building easier to design and also easier to build."

Zema built the first "gallery" of this complex only three years after he graduated from architecture school at the University of Washington.

After working for other firms and passing the state licensing exam in 1951, Zema opened his own practice, which he then moved into the East Boston structure after it was completed. Zema ceased his commercial practice of architecture in 1976, but many of his buildings can still be enjoyed — notably the Wells-Medina Nursery, Gould Hall at the University of Washington, in addition to many examples of his exceptional talent in residential design.



6. The Castlewood Apartments

2717 Franklin Avenue East

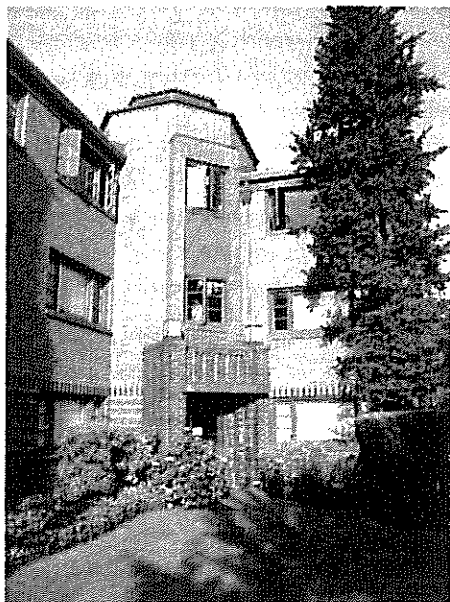
Original Architect: Paul Albert Thiry (1904-1993)

Date of Construction: 1929

Although not strictly modernist, the Castlewood Apartment Building is considered an exemplary example of the early work of noted modernist Seattle architect, Paul Albert Thiry. It is very well preserved and exhibits distinctive Art Deco/Moderne characteristics on a plain brick façade. However, the building is significant to the early Modern period for its site planning, innovative floor plan, and early execution of the modernist tenets of rational design and regional influences.

The Wood and Milner Corporation commissioned Thiry to design the Castlewood Apartments in 1929. Apartments built in the early 1900s were generally proportioned in scale and massing, constructed of wood or brick masonry, and carefully landscaped so as not to overwhelm the surrounding homes or streetscapes. Many were built without garages, as many tenants did not own private vehicles. However, the Castlewood did include a garage, perhaps indicating that it originally served a higher class of residents. The building remained an apartment building until 1991, when it was converted to condominiums.

The building has a slightly irregular L-shaped plan, and a series of three projecting gables that face east toward the street. The innovative plan allows natural light to enter each dwelling unit from two sides, and also provides ample cross-ventilation. One of the unique features of the site is the landscaped courtyard, which is accessed through a wooden arbor that rests on stylized brick piers and engaged masonry wall



West stair tower

On the exterior, the building exhibits selective and restrained Art Deco/Art Moderne features, such as horizontal banding, vertical tower projections, and stylized geometric chevrons on an otherwise utilitarian brick masonry façade.

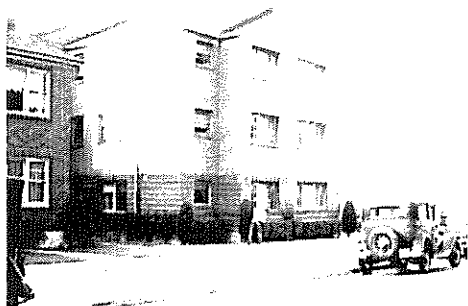
When the Depression of the 1930s drastically reduced the number of his commissions, Thiry took the opportunity to travel around the world, where he met influential Modernist architects including le Corbusier. He quickly abandoned the stylistic Art Moderne features of his University of Washington Beaux Arts training upon his return home in favor of variants of the mod-

architectural ideas he had observed in Europe. These included incorporation of modern life and new technology into architecture, open floor plans, and the expression of structure. Because of this, Thiry is credited with introducing European modernism to the Pacific Northwest.

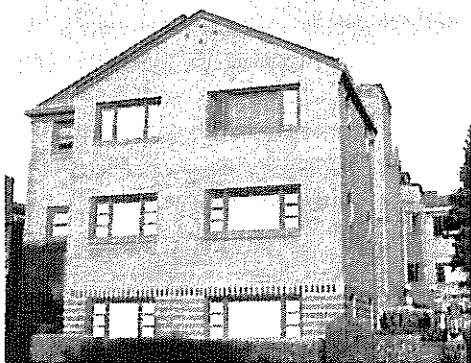
His early efforts at modernism—rectilinear surfaces, continuous bands of windows, and strong horizontal axes—which he first implemented on his own house in 1936—were in sharp contrast to other houses of the period and met with public resistance. He moderated the “pure” modernist style with vernacular Northwest elements such as sloping rooflines, exposed structural systems, and wood cladding, and created a unique style that was eventually embraced in the region.

After World War II, Thiry’s office produced a number of high profile buildings including the Museum of History and Industry (1948 - 1950, altered); The Frye Art Museum (1952, altered); and The Washington State Library in Olympia (1954 - 1959). Thiry also took several planning commissions between 1952 and 1963. During that period, his work included the planning for the 1962 Seattle’s World Fair, for which he was principal architect; master planning for the nation’s capital in Washington, D.C.; and planning for the Montana Libby Dam Project.

Until the late 1980s, Thiry continued to work, continuously experimenting with materials and building technology. He died in 1993, having designed many of Seattle’s prominent public Modern buildings of the 1950s and 1960s.



Historic photo from 1933, Seattle Municipal Archives



East gable facade

7. Architect's Office Building

1264 Eastlake Avenue East

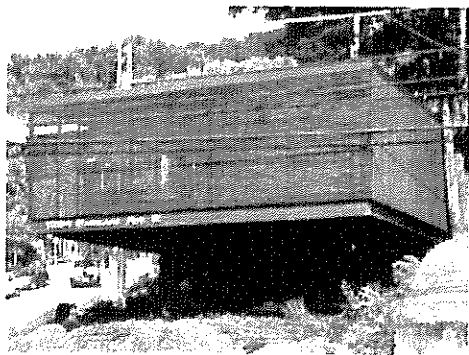
Original Architect: Steinhart, Theriault & Anderson

Date of Construction: 1956

Construction Cost: \$22,800

This building is a striking example of post-war International Style Modernism in Seattle. Built in 1956, it is one of the earlier Modern buildings included on this Eastlake tour. 1264 Eastlake Avenue East was designed by Steinhart Theriault and Anderson as their architectural office, and was occupied by the firm until the mid-1980s. The building attracted considerable attention when it was built because of its design and its highly visible location near the intersection of Eastlake and Fairview Avenues. In September 1960 *Pacific Architect and Building* noted, "This little building (is) 'a real eye-stopper' with an overall design quality that removes it from the gimmick category."

The building was placed on a small wedge-shaped parcel, and it took advantage of the site with a raised and cantilevered form. The building plan included an offset entry and enclosed garden, a covered balcony, and a main interior space, which was divided into a reception area



and offices. Exterior materials were limited: an exposed steel frame, stone-clad foundation, glazed aluminum framed windows, and stained redwood cladding and screens. The interior featured cork flooring, mahogany trim, redwood ceiling, and floor-to-ceiling translucent fiberglass screens.

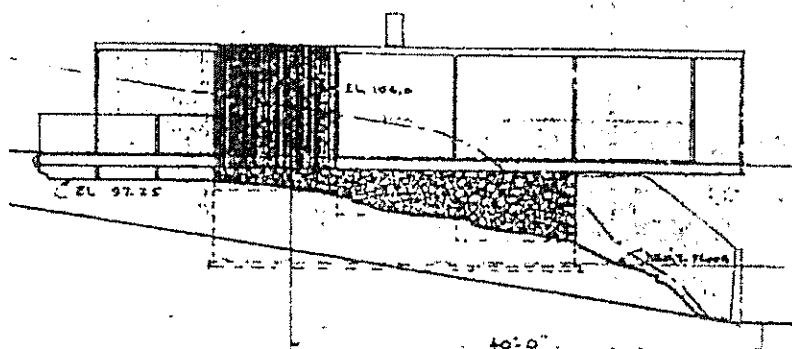
Detailing consists of a continuous wide flange steel beam which defines the horizontal floor slab, metal flashing along the perimeter of the flat roof, and the steel X-braced tie rods. The resulting appearance is a simple glass box, floating above the street. The wood screens, of spaced vertical and horizontal redwood strips, provide a layered sense of transparency. The screens serve as a natural contrast to the overall machined design, and recall the influence of Japanese architecture on Northwest Modernism.



which exemplifies the International Style, are summarized by Architect Robert Venturi as unity, clarity, simplicity, unacknowledged taste, a minimal aesthetic, structural functionalism, and sense of harmony. It is not pragmatic, mannered, or complex and thus, according to Venturi, lacks richness, ambiguity, complexity, dissonance, and contradiction.

Arden Steinhart, the senior partner in Steinhart Theriault and Anderson, earned his architectural degree at the UW in 1929. He worked for other architects and for engineers before forming a partnership with Robert Theriault and Roy Stanley in 1953. In 1955, Einar V. Anderson became the firm's fourth partner. With Roy Stanley's death in 1956, the firm became Steinhart Theriault & Anderson. All three had been trained by teachers who embraced the post war ideals and formal tenets of Modernism. After Anderson's early death in 1970, the firm became Steinhart, Theriault & Associates.

churches, schools and community and commercial buildings in Seattle in the 1950s and 1960s. Their office on Eastlake Avenue appears to be the most intact and the most innovative of their projects. Articles in historic design magazines and newspapers suggest their work was consistently Modern in design, but direct and functional rather than expressive, as exemplified by the firm's designs for smaller commercial structures, public buildings, and churches. These include seven public schools in Highline, Mercer Island, and Shoreline which date from 1953 to 1961, a small West Seattle dental office and bank buildings in Burien and Kent in the early 1960s, five churches in the Seattle area, and the Rainier Golf and Country Club. Only the 1962-era Swedish Club, located at 1920 Dexter Avenue North, compares with the 1264 Eastlake Building in its evocative International-styled design.



8. Lakeview Boulevard Apartments

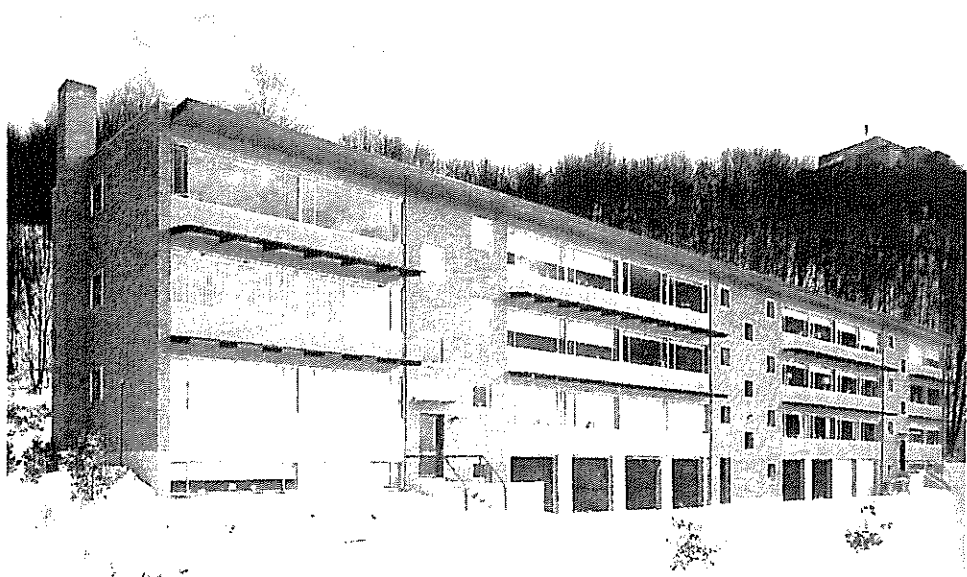
1555 Lakeview Boulevard East

Original Architects: James Chiarelli and
Paul Kirk

Date of Construction: 1949

The Lakeview Boulevard Apartment building (originally C & K Apartments) is a model of efficient use of space, rational layout and cost-effective construction. Although commonplace today, these qualities reflected a post-war faith in rational progress and ideals that turned away from past building traditions and looked toward the future.

ing spaces and which are the service cores of the building. Three levels of living spaces are arranged atop one level of service spaces, such as garage, storage, laundry rooms, and a boiler room. Whereas apartment buildings traditionally had a grand entrance with one main staircase or elevator core, the architects here chose to provide three staircases. This drastically re-



Looking at the exterior, it is easy to understand how the building's structure was organized and how interior spaces might be arranged. The brick facades of the stairwells, contrasted with the large expanses of window glazing of the apartments, make it obvious which are liv-

duced the amount of interior hallways, thereby leaving more private space for the tenants.

Dividing the building into four simple bays, similar in structure to a pavilion, allowed interior

spaces to be opened up and unencumbered with structural members. Although Interstate 5 clearly dominates the site today, visually as well as audibly, the Lakeview Apartments had a view of Lake Union when originally constructed.

Early on, Paul Kirk focused primarily on small-scale residential projects, with historicist details. By the time he and James Chiarelli formed a partnership in the early 1940s, the firm was producing modernist structures such as the Crown Hill Medical-Dental Clinic in Lake City and Lakewood Community Church. Chiarelli later worked on the Seattle Opera House (1962). Kirk gained accolades for buildings which interpreted Modernist ideals into a "Northwest" idiom, such as University Unitarian Church in Wedgwood (1955-59) and the Magnolia Library (1962-64).

9. Egan House

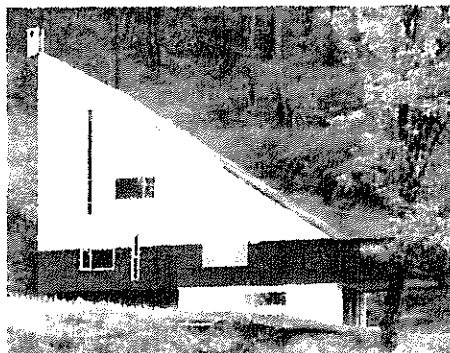
1500 Lakeview Boulevard East

Original Architect: Robert Reichert

Date of Construction: 1958

Construction Cost: \$10,762

Arresting, controversial, and unusual. The distinctive Egan House is one of architect Robert Reichert's most notable residential designs, built for Admiral Willard Egan in 1958. Considered by many to be an outstanding example of Washington state residential architecture, its notoriety is linked to two reasons—the advanced design, especially for the period when it was built, and the house's relationship to the surrounding property.



The Egan house simply and effectively shows modern design principles at work. Basically, the wooden house is a triangular form on a rectangular plane atop a pier block. The interior levels diminish in size as they rise, and the overall effect is clearly geometric. The house responds to the sloping site by a correspondingly sloping roof, stepped back floor plates, and skewed north wall. The design reflects how someone would occupy or view a particular space. For example, tall windows look up hills or to tall trees and low windows frame low growth on the hillside. It is 20 feet by 40 feet and contains 1,060 square feet of living space over a partial ground floor daylight basement.

In 1998, after numerous threats of demolition, Historic Seattle worked with the Seattle Parks Department to acquire the Egan House and the use of the immediately surrounding land with the end-goal being use and preservation of the house.

Currently, Historic Seattle is moving forward with plans to improve the Egan House. Initially, the building will be repaired and modestly upgraded, with the intent to stabilize the property and support long term preservation. Rot and insect damage will be repaired, and the building will receive a new roof, paint, and complete cleaning. Interior improvements will include electric and heating systems, and kitchen and bathroom upgrades as needed to allow for residential occupancy. Historic Seattle hopes to raise additional funds to support a complete, accurate preservation of the Egan House in the future.

Besides the Egan House, Robert Reichert designed and built numerous residences and apartment buildings in Seattle, a number of which remain today. Reichert is now viewed as an independent visionary who suffered from being decades ahead of his time. During his career

he remained very independent from the rest of the architects in Seattle and likely suffered a lack of recognition from it.

His personal philosophy was simple: create art in sight and sound. And indeed he did both as an architect and as an organist. He was deeply committed to both disciplines, viewing them to be exactly related. Reichert studied at the University of Minnesota, Massachusetts Institute of Technology, and graduated from Harvard University with a Master's in Architecture. He also attended the Royal College of Organists in London. Reichert opened an architectural practice in Seattle in 1951 with the intent of practicing what he termed philosophical architecture and romanticism in the arts. He defined this romanticism as freedom from an authoritative, regulated, and enforced world of art. And so he embarked on creating his distinctive style of architecture by designing bold, expressive, and controversial buildings—the Egan House being an exemplary case in point.

