



The City of Seattle

Landmarks Preservation Board

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

Street Address: 600 4th Avenue, 4th Floor

LPB 427/19

MINUTES

Landmarks Preservation Board Meeting

City Hall

600 4th Avenue

Bertha Knight Landes Room

Wednesday July 17, 2019 - 3:30 p.m.

Board Members Present

Deb Barker

Manish Chalana

Russell Coney

Kathleen Durham

Rich Freitas

Alan Guo

Jordon Kiel

Kristen Johnson

Staff

Sarah Sodt

Erin Doherty

Melinda Bloom

Absent

Garrett Hodgins

Chair Jordan Kiel called the meeting to order at 3:30 p.m.

071719.1 APPROVAL OF MINUTES

April 17, 2019

MM/SC/KJ/RC 5:0:1 Minutes approved. Ms. Barker abstained.

May 1, 2019

MM/SC/KJ/RC 5:0:1 Minutes approved. Mr. Freitas abstained.

071719.2 CERTIFICATES OF APPROVAL

071719.21

Sand Point Way NE Right-of-Way

Proposed site alterations at main entry (NE 74th Street), and select sidewalk improvements from NE 70th Street to NE 77th Street

Dave Burgesser, SDOT, proposed site alterations at main entry (NE 74th Street) reconfiguring intersection to remove vehicle “slip lanes” and provide new sidewalks and crosswalk. They will shorten the median island, while maintaining the Around-the-World Monument in situ. He said the monument has been moved twice, once in 1934 and then to its current location in 1937. They proposed to install new traffic signal poles, equipment, and channelization markings. There will be select sidewalk improvements on Sand Point Way NE from NE 70th Street to NE 77th Street. The guard house and paired entry gates will remain unchanged. He noted the high rate of pedestrian collisions and the goal to increase safety and access. He said they will avoid plantings, art, street furniture or visual obstructions. He said they will straighten orientation of the crosswalk of the north leg. He said they will include a reference to the slip lane curb line in the concrete scoring patterns. He said they will use natural color concrete, their standard. He said they will relocate the park entrance sign.

Mr. Coney asked where the signs will go.

Ms. Doherty said the Guidelines provide an opportunity for administrative review of signs. After feedback from SPARC, the idea is to move the signs out of the median and closer to the building. It will be coordinated with Seattle Parks and Recreation because it is their sign. There is opportunity to go to SPARC if staff doesn’t feel it can be approved, including interpretive information on sign.

Public Comment: There was no public comment.

Board Deliberation:

Mr. Kiel said ARC reviewed and the application responded to all comments.

Ms. Durham said what is proposed is appropriate.

Ms. Doherty said based on SPARC feedback she changed the staff report; she said she provided administrative review of paving layout pattern.

Action: I move that the Seattle Landmarks Preservation Board approve the application for the proposed site improvements along Sand Point Way NE and at the main entry on NE 74th Street, *with the condition that the inside curve of the slip lane is reflected in the paving pattern. The Landmarks Board Coordinator will need to review and approve a paving layout plan before the work may proceed.*

The proposal at the Main Entry as presented, alters features or characteristics as specified in Ordinance No. 124850, but the applicant has demonstrated the need for improved safety. The other proposed alterations do not adversely affect the features of the district, and takes into consideration the Secretary of Interiors Standards for Rehabilitation, and Sand Point Naval Air Station Landmark District Design Guidelines as follows:

Secretary of Interiors Standards for Rehabilitation

9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

Relevant District Guidelines for:

BUILDING SITES & DISTRICT SETTING

New Landscape or Site Features

- New landscape features or site features should not radically change, obscure or destroy primary elevations, character-defining features, nearby materials or finishes.
- New site features should be clearly differentiated from historic site features such that character-defining features are not diminished, or a false historic appearance created. All new site work should be designed in character with the historic building and be based on established design elements and materials.

New Street Work & Sidewalks

- New street improvement work should match the appearance of the existing roadway surfaces throughout the district. Typical surfaces are exposed aggregate concrete or asphalt over concrete. Exposed aggregate concrete is the preferred pavement material within the district.
- New or in-kind replacement sidewalk areas must match the appearance of the existing sidewalk surfaces throughout the district in material and design.
- New concrete work must be specified to match aggregate size, color, and proportion of different aggregate mixes.
- New concrete work must be specified to incorporate colorant as necessary to match the existing/historic adjacent concrete color.

The other factors in SMC 25.12.750 are not applicable to this application.

MM/SC/DB/KJ 7:0:0 Motion carried.

071719.22

Columbia City Landmark District

Hudson Building - 3715 S. Hudson St, Ste 104

Proposed signage

Staff Report: Proposed installation of vinyl decal window signs on the north and east facades. Exhibits included plans and photographs. The Hudson Building was constructed in 1920. It is a contributing building, located outside the Columbia City National Register District. On July 2, 2019 the Columbia City Review Committee reviewed the application. Following Committee review, the Committee members recommended approval of the application, with a recommendation to add a block of white or frosted vinyl behind “Spectrum” for greater visibility.

Matt Siegal said there is currently no sign and proposed vinyl window decals on exterior windows and the door. He provided a material sample.

Ms. Doherty said that if the blinds were raised you would not see the signage without the added white background.

Public Comment: There was no public comment.

Board Deliberation:

Mr. Kiel and Ms. Johnson said it was reasonable.

Action: I move that the Landmarks Preservation Board approve a Certificate of Approval for signage at 3715 S. Hudson St., as proposed

This action is based on the following:

The proposed signage meets the following sections of the District ordinance, the Columbia City Landmark District Guidelines and the Secretary of the Interior's Standards:

Guidelines/Specific

11. Signs. All signs on or hanging from buildings or windows, or applied to windows, are subject to review and approval by the Review Committee and Board. Sign applications will be evaluated according to the overall impact, size, shape, texture, lettering style, method of attachment, color, and lighting in relation to the use of the building, the building and street where the sign will be located, and the other signs and other buildings in the District. The primary reference will be to the average pedestrian's eye-level view, although views into or down the street from adjacent buildings will be an integral feature of any review.

The intent of sign regulations is to ensure that signs relate physically and visually to their location; that signs reflect the character and unique nature of the business; that signs do not hide, damage, or obstruct the architectural elements of the building; that signs be oriented toward and promote a pedestrian environment; and that the products or services offered be the focus, rather than the signs.

- a. **Window Signs and Hanging Signs.** Generally, painted or vinyl letters in storefront windows and single-faced, flat surfaced painted wood signs are preferred. Extruded aluminum or plastics are discouraged and may not be allowed. Window signs shall not cover a large portion of the window so as to be out of scale with the window storefront or façade.

Secretary of the Interior's Standards #9 and 10

MM/SC/RF/RC 7:0:0 Motion carried.

071719.23 Olympic Warehouse and Cold Storage Building
1205 Western Avenue
Proposed painting

Mark Astor, Martin Smith, proposed a new paint scheme for the building. He said the 1985-era penthouse will be painted a darker, muted gray to help it fade away; it is currently mauve.

Ms. Barker asked if the penthouse only changes, not the bricks.

Mr. Astor said they are not painting the bricks. He said the architectural tiles, off-white stucco treatment, and details will not be painted.

Public Comment: There was no public comment.

Mr. Coney said it is basically like for like; muting the penthouse color is good.

Action: I move that the Seattle Landmarks Preservation Board approve the application for the proposed exterior alterations at the Olympic Warehouse and Cold Storage Building, 1205 Western Avenue, as per the attached submittal.

This action is based on the following:

1. The proposed exterior alterations do not adversely affect the features or characteristics specified in Ordinance No. 113429 as the proposed work does not destroy historic materials that characterize the property, and is compatible with the massing, size and scale of the landmark, as per Standard #9 of the *Secretary of Interior's Standards for Rehabilitation*.
2. The other factors in SMC 25.12.750 are not applicable to this application.

MM/SC/DB/KJ 7:0:0 Motion carried.

071719.24

Lake Union Steam Plant
1179 Eastlake Avenue East
Proposed mechanical equipment

The application representative walked board members through the plans to relocate the generator into the lowest level inside. Exhaust will exit out existing opening. He went over how the exhaust pipe relates to Fairview Bridge and attachment details.

Ellen Mirro said the same paint will be used but its appearance varies in different light conditions. She said exhaust will be painted to match existing.

Mr. Chalana asked why the generator needs to be relocated.

The applicant said for future projects. Responding to questions he said the height is 10' from the sidewalk. Typically, a grill covers the pipe. It is for emergency use only and is rarely on.

Ms. Barker asked if they are keeping the green rail.

The applicant said they are not touching it.

Public Comment: There was no public comment.

Board Deliberations:

Mr. Coney said it is a minor addition. He said the Steam Plant is an industrial element. It is a reasonable proposal.

Ms. Johnson said it is reversible.

Action: I move that the Seattle Landmarks Preservation Board approve the application for the proposed exterior alterations at the Lake Union Steam Plant, 1179 Eastlake Avenue East, as per the attached submittal.

This action is based on the following:

1. The proposed exterior alterations do not adversely affect the features or characteristics specified in Ordinance No. 117251 as the proposed work does not destroy historic materials that characterize the property, and is compatible with the massing, size and scale of the landmark, as per Standard #9 of the *Secretary of Interior's Standards for Rehabilitation*.
2. The other factors in SMC 25.12.750 are not applicable to this application.

MM/SC/KJ/RF 7:0:0 Motion carried.

071719.25 Dearborn House
1117 Minor Avenue
Proposed signage

Tabled.

071719.3 TRANSFER OF DEVELOPMENT POTENTIAL

071719.31 Anhalt Hall
711 NE 43rd Street

Ms. Doherty explained that the Board is being asked to verify the eligibility of Anhalt Hall at 711 NE 43rd Street for the transfer of development potential (TDP); the Board is also being asked to approve the required covenant. The code provisions require:

- Designation of the building(s) as a City of Seattle Landmark, pursuant to SMC 25.12;
- Execution of a Controls and Incentive Agreement regarding the Landmark and recording of same against the property;
- Receipt of a TDP authorization letter from SDCI, which establishes the amount of TDP available for transfer from the sending site;
- Provisions of security to assure completion of any required rehabilitation and restoration of the landmark, unless such work has been completed.

- The owner must also execute and record an agreement in the form and content acceptable to the Landmarks Preservation Board providing for the maintenance of the historically significant features of the building, per SMC 23.45.509B(1). The owner has completed, and the City Historic Preservation Officer has approved, subject to final approval by the Board, a covenant that includes the commitment of the owner to maintain Anhalt Hall consistent with Ordinance No. 125674.

Public Comment: There was no public comment.

Action: I move that the Seattle Landmarks Preservation Board makes the determination that Anhalt Hall at 711 NE 43rd Street has fulfilled the requirements for transfer of Landmark TDP pursuant to SMC 23.45.509 – that the building is a designated Landmark with a Controls and Incentives Agreement pursuant to Ordinance No. 125674; that an authorization letter from SDCI has been received and has identified the number of transferable square feet to be 19,005 square feet; and, the building is not presently in need of rehabilitation, therefore no security is required.

MM/SC/DB/RF 7:0:0 Motion carried.

Action: I move that the Landmarks Preservation Board approve the agreement entitled “COVENANTS FOR LANDMARK TRANSFERABLE DEVELOPMENT POTENTIAL” as submitted to the Board as the legal agreement required as a condition to the transfer of development potential from Anhalt Hall at 711 NE 43rd Street, per SMC 23.45.509B(1).

MM/SC/DB/RF 7:0:0 Motion carried.

071719.4 CONTROLS & INCENTIVES

071719.41 East Pine Substation
1501 23rd Avenue

Ms. Doherty went through the signed agreement.

Mr. Freitas asked if the vegetation is included.

Ms. Doherty said they didn’t talk about that; it is not exempted. Changes will require a Certificate of Approval. She said frequently Controls and Incentive negotiations are complete before a projects begin.

Action: I move to approve Controls and Incentives for the East Pine Substation, 1501 23rd Avenue.

MM/SC/KJ/RC 7:0:0 Motion carried.

071719.42 Bleitz Funeral Home
316 Florentia Street
Request for extension

Ms. Doherty read through the signed agreement. She said the language regarding review of removal of trees has been changed from 8" to 6" diameter.

Mr. Coney asked for clarification on item 3A.

Ms. Doherty said administrative review is provided for minor alterations to the new addition.

Mr. Kiel said the agreement seemed good.

Action: I move to approve Controls and Incentives for Bleitz Funeral Home, 316 Florentia Street.

MM/SC/DB/KJ 7:0:0 Motion carried.

071719.26

Magnolia Elementary School

2418 28th Avenue West

Proposed enclosure of two lightwells for use as interior space

Mr. Kiel disclosed that his firm works for the School District but that his decision here will be impartial. Neither the Board members nor School Public School (SPS) representatives objected to his participation.

Ms. Doherty said the Board approved a major renovation including a free-standing building to be used as a gym. She said the exterior building rendering shown to the Landmarks Board did not match the bid alternate included in the construction drawings. She said the changes to the school building have already occurred; ARC reviewed it and recommended retroactive approval.

David Mount, Mahlum Architects, said it was a miscommunication. He went over a detailed drawing. He said SPS needs shared learning spaces outside the classroom and couldn't find space within existing footprint, so they wanted to use the lightwells. He said they enclosed the lightwells to increase second story square footage. He said they preserved the primary facades and original design condition. He went over proposed Phase II addition and the altered areas. He noted the removal of the covered play area on the east façade. He indicated on plans the filled in light wells and said the originals windows had been replaced and have now been removed to create openings. He went over existing and proposed renderings and noted they held back new material from the historic brick.

Mr. Guo arrived at 4:20 pm.

Ms. Barker asked if the windows are operable.

Mr. Mount said there are two operable windows. He said they reclaimed the space which provides a better flow for students.

Public Comment: There was no public comment.

Board Discussion:

Mr. Coney said ARC reviewed and discussed. He said it seems reasonable and they held back from the brick.

Ms. Johnson said that given the roof is lower and set back, it is OK. She said it is not a primary façade.

Mr. Freitas said it is good that it is not on a primary façade. He said he was frustrated that it couldn't have been situated elsewhere and that it is already done – it is not ideal.

Ms. Barker said schools are used differently now. She supported the change and said she was excited that both brick walls were exposed in the new space. She said they are bringing exterior material right up to where kids can see it. She encouraged the School District to not cover it.

Mr. Kiel said it is a nice intervention.

Mr. Chalana said it ties nicely with the new addition. He supported the change.

Action: I move that the Seattle Landmarks Preservation Board retroactively approve the application for the proposed exterior and interior alterations at Magnolia Elementary School, 2418 28th Avenue West, as per the attached submittal.

This action is based on the following:

1. The proposed alterations do not adversely affect the features or characteristics specified in the Report on Designation (LPB 435/15), as the proposed work is compatible with the massing, size and scale and architectural features of the landmark, as per Standard #9 of the *Secretary of Interior's Standards for Rehabilitation*.
2. The other factors in SMC 25.12.750 are not applicable to this application.

MM/SC/KJ/RF 8:0:0 Motion carried.

071719.4 CONTROLS & INCENTIVES *continued*

071719.43 Seven Gables Theatre
911 NE 50th Street
Request for extension

Jack McCullough requested an extension to December 4, 2019. He explained the property was fenced per his owner contact, Michael Fant. He said the graffiti has been cleaned. He said they are still talking to developers and have rezoned the other parcel.

Ms. Doherty said she was not aware of a fence.

Mr. McCullough said he was told by Michael that one is up.

Ms. Barker asked if the space is unoccupied and asked for clarification on fence.

Mr. McCullough said the building is unoccupied.

Action: I move to defer consideration for Controls and Incentives for Seven Gables Theatre, 911 NE 50th Street for four months.

MM/SC/KJ/RF 8:0:0 Motion carried.

071719.44 Seattle Times Office Building Addition
1120 John Street
Request for extension

Jack McCullough said they went before the Design Review Board three weeks ago and received many comments. He said they got the message about the penthouse and are minimizing it. He said they should have a package in soon.

Ms. Sodt asked if the 20' tall wayfinding sign is going away.

Mr. McCullough said yes.

Action: I move to defer consideration for Controls and Incentives for Seattle Times Office Building Addition, 1120 John Street for

MM/SC/DB/RF 8:0:0 Motion carried.

071719.45 Seattle Times Printing Plant
1120 John Street
Request for extension

Action: I move to defer consideration for Controls and Incentives for Seattle Times Printing Plant, 1120 John Street for

MM/SC/DB/KJ 8:0:0 Motion carried.

071719.46 Kelly-Springfield Motor Truck Co Building
1525 11th Avenue
Request for extension

Jack McCullough said they received a Certificate of Occupancy. He said they are talking about connecting the buildings (this one and White Motor Company Building) and should have comments back.

Ms. Sodt said she discussed with Jessie Clawson about specific things that could go into Controls.

Action: I move to defer consideration for Controls and Incentives for Kelly-Springfield Motor Truck Co Building, 1524 11th Avenue for four months.

MM/SC/KJ/RF 8:0:0 Motion carried.

071719.47 White Motor Company Building
1021 E. Pine Street
Request for extension

Jack McCullough said they are exploring schemes and what is needed and should be back for review this fall.

Ms. Barker said the building is occupied and she noted that some interiors are controlled.

Ms. Sodt said they are actively talking about specific language for both buildings.

Action: I move to defer consideration for Controls and Incentives for White Motor Company Building, 1021 E. Pine Street for four months.

MM/SC/RF/DB 8:0:0 Motion carried.

071719.48 Firestone Auto Supply & Service Store
400 Westlake Avenue

Jack McCullough said the updated application will be submitted with no paint called out on terracotta. He said it was suggested they come back in a couple years to determine how that is working.

Mr. Kiel said there will be better understanding of the wall then.

Action: I move to defer consideration for Controls and Incentives for Firestone Auto Supply & Service Store, 400 Westlake Avenue for four months.

MM/SC/KJ/DB 8:0:0 Motion carried.

071719.49 Franklin Apartments
2302 4th Ave
Request for extension

Jack McCullough said they just got their MUP. He said the property has been sold and the owners are on it. He said the draft packet has been received from the owners; they need to discuss means and methods.

Ms. Barker asked about fencing.

Mr. McCullough said the owners went back in and secured everything.

Ms. Barker asked that he confirm that.

Action: I move to defer consideration for Controls and Incentives for Franklin Apartments, 2301 4th Avenue for four months

MM/SC/KJ/RF 8:0:0 Motion carried.

071719.410 Mama's Mexican Kitchen Building
2234 2nd Avenue
Request for extension

Jack McCullough said he sent a package a few weeks ago.

Action: I move to defer consideration for Controls and Incentives for Mama's Mexican Kitchen Building, 2234 2nd Avenue for four months

MM/SC/KJ/RF 8:0:0 Motion carried.

Mr. McCullough said they are doing EEG on the Wayne.

071719.411 Lloyd Building
901 Stewart Street
Request for extension

Jack McCullough said the owners put the property and the whole block on the market; they are talking to developers. He said they are looking at the building as part of a larger project.

Action: I move to defer consideration for Controls and Incentives for Lloyd Building, 901 Stewart Street for four months.

MM/SC/DB/RC 8:0:0 Motion carried.

071719.412 Donahoe Building / Bergman Luggage
1901-1911 3rd Avenue
Request for extension

Jack McCullough said he is negotiating on behalf of neighboring property and said an extension would be helpful.

Action: I move to defer consideration for Controls and Incentives for Donahoe Building / Bergman Luggage, 1901 – 1911 3rd Avenue for four months.

MM/SC/DB/RC 8:0:0 Motion carried.

071719.413 White Garage
1915 Third Avenue
Request for extension

Jack McCullough said they will save the addition on the corner building and are exploring ideas.

Action: I move to defer consideration for Controls and Incentives for White Garage, 1915 Third Avenue, for four months.

MM/SC/RC/RF 8:0:0 Motion carried.

071719.414 Knights of Columbus
700-722 E. Union Street
Request for extension

Ms. Johnson recused herself.

Jack McCullough said the owners brought for the nomination voluntarily. He said they want to focus on the parking lot first and once rolling, will focus on this building.

Action: I move to defer consideration for Controls and Incentives for Knights of Columbus, 700-722 E. Union Street for

MM/SC/DB/RC 7:0:1 Motion carried. Ms. Johnson recused herself.

071719.5 DESIGNATION

071719.51 The Showbox
1426 1st Avenue

Jeff Murdock, Historic Seattle, said the Show Box is located in downtown Seattle near the intersection of First Avenue and Pike Street, across from the Pike Place Market Historic District. The building fronts First Avenue with an alley along the rear. The Hahn Building and a surface parking lot are to the north. The Harrold Poll Building abuts the building's south facade. The Great Northern Railroad Tunnel passes diagonally below the building. The two-story building features load bearing brick masonry front, rear, and south facades with interior brick piers supporting floor beams.

Mr. Murdock said that concrete masonry blocks form the north facade, which was a party wall with the building that used to occupy the surface parking lot. Stucco clads the front west facade in keeping with the modernistic 1939 conversion from a public market to performance venue. The main entrance to the performance venue and storefronts extend along the west facade, with service entrances on the east alley facade. Built originally as the Central Public Market with space for vendors to set up. The building relied on stout warehouse construction to support this public market function. This construction remains evident in the interior framing and facilitated the transition to a performance venue. The same robust flooring that carried market vendors could hold up to performance venue and dance floor use. He said the interior framing consists of 10 by 10-inch wood posts on 22-foot centers carrying massive timber beams that run east to west. Flooring and the roof deck consist of two-inch

thick boards set on edge and butted one next to the other. Through wall steel ties connecting the second floor and roof framing to the exterior walls.

Mr. Murdock said the 1939 conversion from public market to performance venue was designed by architect Bjarne “Barney” Moe. Moe’s design unified the front west facade and dramatically reshaped the entrance sequence and second floor performance volume. Moe’s design for the west facade transformed it into a visually distinct streamline modern facade, advertising the design character of the interior performance venue. He indicated photographs showing the level of change by Moe with the Showbox on the left and the Central Market on the right. The new design consisted of stucco cladding over the brick, and decorative raised bands that remain at the first to second story transition and the parapet. Window openings were reconfigured within the horizontal band with a raised border and decorative panels between the openings. The center portion of the roof was raised to accommodate the new domed ceiling.

He said the public market entrance was reconfigured into the Showbox entrance featuring a recessed foyer, curved bulkhead and display windows and three sets of doorways. Scalloped wall along north side of foyer. Moe’s 1939 design for the interior created the Showbox. The original 1939 drawings convey an experienced approach to entry and venue design. The design work on the interior provided the essential ambiance that has sustained the venue for its 80-year life. The grand entrance sequence up from First Avenue to the second-floor performance venue smoothly transitioned patrons up to the second floor and directly into the performance venue. The venue features a stage at the south end with a central dance floor and dome ceiling, with raised seating rising to the north along the east and west sides. Patrons were served by several bars. Moe designed the existing floral motif plaster columns to enclose the wood posts supporting the roof framing and function as key design elements within the venue. The raised seating provided patrons with dining and seating areas with excellent views of the stage. These original drawings proved invaluable in confirming the original interior design. These are some early photographs of events in the Showbox. In the left photograph you can see the existing sprung maple dance floor, the raised dome ceiling and one of the decorative columns. The raised seating areas show in the right photograph accommodated groups during performances; they still do. Following the 1939 conversion from public market to performance venue, the building has experienced several subsequent alterations. In 1959 the north wall was rebuilt following demolition of the building to the north. This replaced the former wall in its same location. The main front marquee was removed and then in 1994 the existing marquee installed. In 1986 seismic upgrades were made; west facade alterations were undertaken that reconfigured the storefronts to their current general form--inserted shear walls between each storefront, the facade was re-stuccoed, and the upper facade windows were replaced with glass block. In the 1990s to 2000s, the front facade was re-stuccoed, the existing upper facade windows installed, and the panels between the windows clad with corrugated metal to replicate the original visual character. Each of the first-floor retail spaces underwent multiple tenant improvements as businesses changed with the basic storefront configurations stemming from the 1986 exterior work.

Mr. Murdock reported the curved 1424 First Avenue storefront, originally part of the 1939 entrance sequence for the Showbox, transitioned to retail uses before being brought back in 2001 as the Showbox Annex to function as part of the Showbox

entrance sequence. This work included rebuilding the curved bar, extending the pony wall between the space and the Showbox entrance, and adding glass relites with the names of artists that performed in the building. During the 2000s, the rounded front extension was added to the stage, artist green rooms added, and the kitchen area and bars along the east and west sides expanded.

The cohesive 1939 design of the Show Box interior supported retention of the original interior design features. The entrance volume and sequence remain intact with the original ramp remaining below the added stairs. The two large round columns and the stepped pony wall with decorative moldings remain along the right side. The curved ticket window - former bar - counter, cabinets, and the ramped floor all remain. He indicated detail of the end of the original curved ticket window counter and the curved ticket window counter and original cabinets behind the counter. He noted the reeded interior surround and transom at the entrance doors and detail of the stepped pony wall along the south side of the passageway.

Mr. Murdock said the performance volume retains the domed central ceiling vault and the two original pendant light fixtures, the roof trusses spanning the dance floor to provide the vertical clearance, the curved proscenium walls flanking the stage, the maple dance floor, and the central stage (behind the added rounded front extension). He said the raised seating designed by Moe that overlooks the dance floor remains. He indicated original round stairs transitioning up from the dance floor to the seating and the intact floor lighting at the base of the columns that provided a light wash on the columns. He said that the original wood flooring at the raised seating area remains as do the original raised seating area, including original curved walls and metal hand railings. He said the back of house areas continue to serve an integral role and remain largely intact and retains the fly loft behind the stage, including the notable graffiti related to artists having a significant impact on the local and national music scene, and columns retained in spaces converted to service use.

He provided photos of samples of graffiti in the fly loft, views of the kitchen spaces, original wood structural columns with chamfered edges, stairs up from the alley, and inner side of the curved proscenium wall. He said the basement and retail spaces have been substantially altered through changing uses and upgrades by new tenants. He said they used the original drawings and historic photographs and compared them with existing conditions to develop a plan of what features are retained. This plan shows the entrance sequence entering the building from 1st Avenue, and then progressing through the passageway up to the second-floor performance volume. This plan shows the intact spaces and features that made the Showbox what it is and convey the original design and historic use associations.

This plan shows the second-floor performance volume, which is entered from the central passageway at left and leads directly to the central dance floor and the main stage. This plan shows the intact spaces and features that made the Showbox what it is and convey the original design and historic use associations. He said they were surprised to see the number of intact columns, and railings, along with the raised seating, dance floor, proscenium, domed ceiling, and fly loft.

Katie Pratt said the Showbox got its start as the Central Public Market – a market to compete with the nearby Pike Place Public Market. Pike Place first opened in the neighborhood in 1907 and grew over the next two decades into a regional market.

Construction began on the Central Public Market building in 1916 and opened in mid-1917. Charles Frye was listed as the building's owner, with H. Buchinger as the designer and Martin Schuchle the contractor. The Central Market building was up and running by summer of 1917, with several tenants. The market continued to add tenants over the next few years, but in the early 1920s the market was actively advertising vacant stalls. At the same time, Pike Place Market had established itself as a prominent regional food center. By 1926, over 600 permitted farmers were selling locally grown seasonal products and the Pike Place Market reportedly drew some 25,000 shoppers on a typical weekday. In 1939, Mike Lyons redeveloped the market building as a dine and dance club. The club, called the Show Box, opened in July 1939, after a \$100,000 remodel designed by architect Bjarne H. Moe. While the Showbox was the largest tenant in the building, there were four street-level, ground floor retail spaces fronting First Avenue. Key tenants included Kerns Music Shop, Amusement Center Arcade, and Unique Restaurant. These tenants, particularly the arcade and restaurant, helped anchor the building as the Show Box opened and closed over the years.

Ms. Pratt said when it opened, the Show Box was a bright spot on First Avenue with its lavish and deluxe interior, modern features like air conditioning, and its spring-action dance floor. The Show Box featured many top American musical talents during the 1940s and 50s, including Louis Armstrong, the Duke Ellington Orchestra, and Sammy Davis, Jr. The Show Box also showcased bawdy performers, hosting Mae West and Seattle's own Gypsy Rose Lee.

She said that during this time, there were two racially segregated musicians unions—the whites-only American Federation of Musicians Local 76 and the predominately black Local 493—with clear, although unofficial, boundaries on where performers took gigs. The Show Box occasionally bucked this system and hired African American performers, even though it was located within the boundaries of the Local 76's turf.

Ms. Pratt said the Show Box closed due to financial struggles in 1949 but reopened under new management in 1951. However, it closed again in 1955. The nearby Pike Place Market was also going through a decline during this time. Market revenues dropped during the war years and still hadn't rebounded by the late 1950s. Many of the market buildings were underutilized and in poor condition during this time. The entertainment venue remained vacant from 1956 to the early 60s. The space briefly operated as Show Box Furniture in the early 1960s but was vacant again by 1964. In 1967, the entertainment space reopened, once again hosting live performances as the Happening Teenage Nite Club. Local bands like the Sonics and the Bandits got their shot to perform in the Showbox during this time. The Happening also attracted young crowds by importing up-and-coming California notables such as the Buffalo Springfield (with Steven Stills and Neil Young). The Happening appears to have closed in 1972. The building's use as the Happening corresponds with the demolition threat that Pike Place Market faced throughout the 1960s. Dedicated citizens rallied around the Market and after years of campaigning, the market was saved in 1971.

She said by 1975, the Talmud Torah Hebrew Academy's bingo hall was in the former cabaret space. By the end of the decade, though, the promotional company Modern Productions—run by Mike Vraney, Jim Lightfoot, Carlo Scandiuzzi, and Terry

Morgan—started renting the space to once again use it as a music venue. Modern Productions held its first gig in the theater, still known as the Talmud Torah, in September 1979, with British New Wave band, Magazine, headlining.

Ms. Pratt said that Modern Productions quickly brought back the Showbox name for the venue and over the next several years hosted scores of Punk Rock/New Wave-era bands. Big names that played included the Police, Iggy Pop, the Ramones, and the Dead Kennedys. In less than a year of opening, Seattle Times rock critic, Patrick MacDonald, declared the Showbox “the most important rock hall in town.” In addition to the punk rock bands, Modern Productions booked music legends like Muddy Waters and James Brown. Despite the popularity of the Showbox, money was tight for Modern Productions, and the venue closed once again in 1985.

Ms. Pratt said in 1996, a new management team led by restaurateur Jeff Steichen took over the Showbox theater space. Big names that played in the late 1990s included Lisa Loeb, the Posies, Pearl Jam, and Soundgarden. English band Coldplay played its first American show at the Showbox in February 2001. The Showbox also featured early performances by Katy Perry, Lady Gaga, and Lorde, to name a few. Since 2008, the Showbox has been operated by AEG, which continues the tradition of bringing a range of bands and performers to Seattle, upholding its reputation as a top music venue.

Tourism has always been an essential part of the downtown commercial core and public market area and the Showbox’s long and storied entertainment history fits into the larger context of the downtown and market area’s cultural history.

Ms. Pratt said that Moe designed the remodel of the building for use as “The Show Box” in the Streamline Moderne style, a popular style in the 1930s and 40s. The style is known for its sleek, modern aesthetic, emphasized with horizontal massing, asymmetrical facades, smooth concrete or stucco exterior finishes, curved corners, and ribbons of windows. The Showbox’s exterior expresses the style with its smooth west facade and horizontal banding, plus curved entrance to the theater. The Showbox’s interior retains many Streamline Moderne elements, with its vase-like columns, centered dome, and sleek curved walls separating the terraced dining areas overlooking the dance floor.

This architectural style was used on new construction and in building remodels.

She said that early in his career, Bjarne Moe earned a reputation as a theater designer while working for Robert Reamer on Spokane’s Majestic Fox Theater and the Fox Theater in Billings, Montana. Moe struck out on his own in 1932 and went on to design many theaters, both new construction and remodels, around the Pacific Northwest, including at least three in Seattle, the 45th Street Theatre (Guild Theater) in Wallingford, the Varsity Theater in the University District, and the Ridgemont Theater in Lake City - as well as the Empire Theater in Tekoa, and the Renton Theater.

She said the Board asked for more information about the Showbox’s connection to the local musician unions and noted the unions are mentioned on page 26 of the nomination. David Keller’s master’s thesis, “Seattle’s Segregated Musicians’ Union, Local 493” and his book “The Blue Note” indicate that bigger names would play the

large clubs (like the Showbox) which were the territory of the white union, Local 76, although Local 493 would provide backup artists. Also, many of the big-name bands would also hang out to “jam” with the Local 493 members at The Blue Note – the humble #493 union hall on 13th and East Jefferson.

These next two slides include quotes which we believe demonstrate the Showbox’s lasting cultural significance to the city of Seattle. We discuss Seattle’s music heritage throughout our nomination and specifically note how the Showbox fits into this context on pages 32 through 34. The following two quotes emphasize this importance.

These two quotes were both submitted as public comment. The first is from Terry Morgan of Modern Enterprises, who was one of the founders of Modern Productions. Modern Productions ran the venue from 1979 to 1985 and big acts that performed during this time include Iggy Pop, the Ramones, the Police and even legends like Muddy Waters. Terry’s comment highlights how the Showbox created a space for new music to play in Seattle – exposing fans to music from all over the world. This next comment is from Megan Jasper, CEO of Sub Pop Records. Sub Pop Records was founded in 1988 as a medium-sized independent record label based in Seattle. They’ve put out records by Nirvana, Mudhoney, Iron and Wine, and the Shins - just to name a few.

As a professional in the music industry, Megan’s comment demonstrates the Showbox’s value both in the Seattle music scene and in the music industry in the U.S. She doesn’t compare it to another venue in Seattle, she compares it to one in New York. She says there are just two U.S. venues that are considered milestones for the trajectory of an artist’s career – the Bowery Ballroom in New York and the Showbox. It’s significant that artists say they’re playing the Showbox and not just playing Seattle – and that the Showbox is special for artists both for their own careers but in how it connects them to the legends that have also played there. Seattle’s music scene is long and storied, from the jazz scene on Jackson Street to the counter-cultural grunge era of the 1980s and 1990s. Although geographically isolated, the city stood at the center of the largest vaudeville circuit in the nation by 1910, with Alexander Pantages’s network of theaters. Many of the early vaudeville venues converted to movie theater use or shuttered their doors. The ritzier live show venues continued to thrive, during the 1930s and 1940s, as did the dinner and dancing clubs, like the Show Box’s cabaret.

This map shows the dance hall and cabaret locations in Seattle during the 1920s to 1950s with a tight view of downtown inset in the upper right. Of those dance halls located downtown, the Showbox is the only one that remains in similar use.

Eugenia Woo, Historic Seattle, said the Showbox meets the threshold age and has integrity and the ability to convey its significance. She said it is altered but the style changed 80 years ago and has gathered significance over time. She said the building has been maintained well judging from the permits pulls for work. She said inside you can feel the significance of what happened there over the decades. She said the building meets all seven aspects of integrity, especially the ‘feeling and association’. She said criteria C and D apply. She said the public comment received and addressed the cultural significance as well as the heritage of the City. She said that regarding Criterion D, it doesn’t have to be the best Streamline Moderne to embody it. She

said the style is seen especially on the interior. She said criteria C and D are met and F could be met. She said everyone knows where it is and the Showbox can hold its own to the Pike Place Market. She said she agreed with the Staff Report and supported inclusion of the interior in its entirety. She thanked all who came to the meeting and got involved.

Board Questions:

Ms. Barker said she went on the tour and asked what was intact. She said the exit on the east side felt original as well as the window at the northern end.

Mr. Murdock said the east side represents the 1917 period. He said the building shows two times periods of the building.

Ms. Woo said they don't have original drawings. She said they focused more on public spaces.

Ms. Barker asked if the ramping under stairs is original.

Mr. Murdock said they don't have confirmation on that.

Mr. Freitas asked about current green room, if it was claimed from seating areas or was undeveloped space.

Ms. Pratt said the green room came out of original dance floor space.

Mr. Chalana asked if there is any original fabric in basement.

Ms. Pratt said it is unfinished space.

Ms. Barker said the tour didn't go to basement but that they went to loft. She said it looked like a hole in the floor with a ladder on the wall.

Ms. Woo said public comment could speak to it. She said the basement is quite altered.

Presentation 2

Jack McCullough said he represented 1426 LLC.

Ellen Mirro, The Johnson Partnership, said over 90 permits have been pulled since 1937 and there were very significant changes in the 1990s. She said Bjarne Moe's spindle element was never built. She said alterations in the 1980s made significant changes to the storefronts; in 1987 and 1996 storefronts were reconfigured; she said the step-down configuration was changed to only two step downs. She noted the cumulative effect of changes and reported fluted mullions were removed and altered on interior and exterior, interior trim removed at pedestrian level, stucco removed and replaced, spandrels replace with corrugated metal, horizontal band removed, and CMU wall replaced. She said the alley side has 1917 fabric. She said in 1937 they started Moe's design and it was constructed in 1939; there were two levels of tiered

seating. She noted the shape and size of the stage and said in 1940 the seating plan changed. She said the stairs went all the way across. She provided plan showing what was there before: there were three tiers of seating, stair configuration was different, and the green room was added in 1999. She said it was not constructed to plan. She said in 1999 bars were added, partition walls were added, column enclosed when kitchen went in. She said the kitchen and restrooms and stage were enlarged.

Ms. Mirro showed open space difference over time. She said the entry ramp was covered by stairs, cheek wall added, applique added, structural upgrades were done, original marquee was removed. She said the current marquee was added in 1994; it is smaller than original, and the lighting is more utilitarian. She said there are remnants left but there is not enough. She said there have been many events there, but no single event rises to the level of significance; Criterion A is not met. She said there have been many performers, but not one that rises to level of significance; it doesn't meet Criterion B. Regarding Criterion C, she said the market association was lost when it changed to a performance venue. She provided photos of performance venue buildings from 1890 – 1937. She said the dance hall era coincided with the rise of the automobile. She said there were at least 34 jazz clubs on Jackson Street alone and noted Paul de Barros wrote in "Jackson Street After Hours" that the Showbox was a jazz club for white musicians. She noted that the racial segregation of clubs and performers is not well-documented due to racial marginalization.

She said the building is architecturally insignificant and other buildings such as the Offramp and The OK Hotel are better known for the grunge scene. She said there are 39 contemporary venues in the City including the Crocodile, Underground, and Neumos. She said the Showbox closed and reopened numerous times.

Ms. Mirro said that the building didn't meet Criterion D. She looked at the evolution of the style and noted current landmarks with character of the style: Fire Stations, Seattle Asian Art Museum, Coca Cola Bottling Plant, Admiral Theater. She said this building has half of the elements of the style. Regarding Criterion E, Bjarne Moe was the remodel designer and noted that subsequent designs had a degrading effect on the building. She said the building is not prominent or visible enough to qualify for Criterion F. She said crowds gathering for an event are not an architectural feature and are not subject to the Ordinance.

Mr. McCullough said there are three things: history, integrity, and 'what are we doing here?'. He said there are three eras being looked at: the first 20 years, the next 60 years, and the last 20 years. He said the two reports provided competing chronologies. He said that the first 20 years it was the Central Market; from 1937 – 96 it housed the Showbox, a furniture store, bingo, music for 12 years and he noted it was vacant 1/3 of the time. He said the history we are talking about started in the 1990s, twenty years ago. The place was not a great dance hall or jazz club. He said it is not renowned or great.

Ms. Barker left at 6:15 pm.

Mr. McCullough said there are 60 years of changes and there is little left. He said it is not a building anyone would set out to design. He said on the interior the entry sequence has been completely changed, the volume upstairs has changed; three bars and a commercial kitchen were added in 1999 which compromised the upper volume

space. He said the original plan was an open plan. He said there is no integrity of space on the second floor; it is a 1999 building now. He said it is just the history of the last 20 years. It is a modern phenomenon, and not a historical landmark. He said it is admittedly a shrine for some who were involved or discovered music there, and these are not legitimate arguments. The stage and dance floor were only intermittently. He said when the lease is up it will be over. He said not to discount the sentiment; the building didn't meet the criteria.

Public Comment:

Mark Taylor Canfield, musician and journalist, Democracy News said the Showbox meets Criterion C. He played a song "Save the Showbox". He said he moved to Seattle because of the music scene and he has benefitted from it. He said he saw the band members from the Dead Kennedys, Nirvana, Rage Against the Machine form the "No WTO" band and play there. He said Duke Ellington played there.

Jennifer Mortenson, Washington Trust, thanked the board and spoke in support of criteria C, D, and F. She said that changes have been made to the interiors and demonstrate the significance of the space and its ability to adapt and stay relevant. She said the exterior form is intact. She said the building is an excellent example showing historic significance does not need to equal high style architecture. She said culturally significant places must be included. The Showbox is listed as one of Washington's most endangered places.

Terry Morgan said he was part of Modern Productions. He said they named The Showbox Theatre in 1979 bringing a cultural revolution that was taking place around the world to Seattle and basically changed the world. The music that came to Seattle inspired musicians such as Chris Cornell and Mark Arm, Pearl Jam, all these guys who came to our shows as kids and saw all these great musicians and were inspired to become musicians that put Seattle on the map. He said they really didn't know what they were doing; they didn't have a dressing room. He said that upstairs where all the graffiti is was a just storage room; they used a chain saw to carve out space to put in circular stairway that became the performers' area. He said that was all because the Police were coming to town and they became the biggest band in the world. He said they played the Showbox; they had nothing there and they made it work. The band played; it was an amazing show; people still talk about it. He said the Showbox is a now cultural institution; it is not just walls and artifacts. He said Jesus was born in a meager manger that is associated with where he was born.

Duncan Greene said he has been to the Showbox many times and that it is his favorite venue. He said he wanted to talk about integrity and the ability to convey significance. He said that the applicant's [owner's] representatives listed a number of features that were removed or modified over the years, and they claim those elements are relevant to integrity, but they never talked about why those changes, while minor, add up to a lack of integrity, just that the threshold for integrity is not met. He said they never talked about the historic features that are still there, just that 'you have the floating floors and the columns but look at these things that were removed'. He said they never addressed the features that are there because those features do not lack integrity, so they didn't have anything to say about those. He said it doesn't matter how many features have changed as long as the ones that do remain have integrity. He said we never heard the applicants [owners] say that the existing features lack the

ability to convey significance – they couldn't have said that with a straight face. He said the integrity criteria is clearly met.

Dom Vescio read a statement from Duff McKagan, Guns and Roses: He said that he grew up in the Showbox, from 1980 to the present the flavor and the music that the Showbox has exposed us to has reaped many returns that helped Seattle and musicians explode and affect the whole world. He said he has witnessed the growth and progress of Seattle and progress alone does not create a great city. Great places like the Showbox are things that great cities hold dear. If we lose the Showbox then we lose something that is the heartbeat of the City. Imagine taking Radio City Music Hall out of New York City or the Ryman Theater out of Nashville. Great cities keep and hold dear the flavor and art as it happens. Save the Showbox and save all that is good about Seattle.

Travis McAllister read a statement from Ben Gibbard, Death Cab for Cutie, who 'gave his full support to designation of the Showbox. He said that in touring for 20 years he has played everywhere from dingy bars to cavernous arenas and few venues compare to the Showbox. He said hundreds of legendary performers have signed the petition (to save the Showbox) and shows how beloved it is. For musicians the world over, the Showbox is an institution. It is to Seattle what the Fillmore is to San Francisco. He said it feeds the soul of the City and is part of its musical heritage. Save this great cathedral of sound.'

Bill Gaylord, founder of GGLO, supported designation on criteria C, D, and F. He said he has been involved with shepherding landmarks such as the Eagles, the Cobb, and many others in the City. He said he has seen these critiques. He said it is a distinctive building which creates identity to the neighborhood.

Megan Jasper, CEO of Subpop Records, introduced herself and Jonathan Poneman who founded Subpop Records. She said they focus on artist development with goal to help musicians become working artists and make a living. She said one of the most rewarding things is to experience an artist's firsts: first sold out show, first radio play, first TV performance and first Showbox performance. She said in the independent world of music there are two venues that are considered milestones in trajectory of an artist's career: the Boundary in New York City, and the Showbox Market in Seattle. When a band plays either of these venues, it is noticed. And if the shows sells out it is noticed industry wide as a positive significant shift for that artist. As a tool to measure an artist's growth there is an enormous sense of pride for the artist and teams. She said bands come to play the Showbox, not to play Seattle; it changes an artist's story. She said the cultural significance of this venue can't afford to go unnoticed. The reason Soundgarden, chose to have their reunion tour there, and why Pearl Jam, Macklemore, Prince, Lady Gaga, etc. chose to play there is because The Showbox is a go-to place; it is an honor to perform at. She said the stage was the place of firsts who went on to mind-blowing careers. It feels different; it is a combination of hopes and dreams and history. It is impossible to replicate.

Jonathan Poneman, SubPop Records, said that when he moved here from Ohio in 1979, he said the Magazine by Terry Morgan at the Showbox and it changed his life.

Shannon Welles said the Showbox was designed with character to be a place; the building tells the story; it shows integrity and cultural significance. Inside, the room

radiates warmth, history and spirits and she noted the domed ceiling and tulip columns remain. She said that 120,000 people signed the petition. She said that for 58 of the past 80 years, the Showbox has been an entertainment / performance venue. She said for 45 of those years, it has been called some variation The Showbox. She noted the persistence of the name. She said that Seattle's cultural identity is intertwined with music; bands dream of selling out the Showbox because its character and name mean something. She said bands return because of the acoustics and vibe. She said it retains its physical integrity and the ability to convey its significance. She said changes were made but the flow remains the same. She supported designation of interior and exterior.

Misha Dumois, employee and local artist, said the Showbox tells the story of Seattle, the living breathing active history; it represents boom and bust times, innovations, feeling of history in space. She said this is a unique opportunity to save the Showbox; you can't bring it back once gone.

Brandon Grumpels, employee, said he was a military kid and not from Seattle. While in Arizona in 2012 a guy from Idaho came to watch the Seahawks play. He talked about the Showbox that he experienced from just walking into the building and its impact; he noted it was someone from outside Seattle.

Ernie Ashwood said the building is historically and culturally relevant. He said in the 1940s and 1950s blacks had little opportunity to express themselves or their truth. He said Muddy Waters, James Brown, and Duke Ellington played here; he said that legacy and history matters. Spaces like the Showbox, taking those chances and risk to allow people to express their truth matters. It is that mecca, that opportunity to say, 'look at me, hear me'. He said he is in a controversial band and he has been able to express uncomfortable truths to a packed crowd in the Showbox. He said he got an opportunity at the Showbox. He said you can't take this away from the community, it would be taking away from humanity itself. He said he was not paid to be here. He said he was here because it matters, the community matters, it matters to him and to everyone here and billions around the world.

Ruth Danner, Save the Market Entrance, said the Showbox provides a sense of place. She said it is at the entrance to the Pike Place Market which is the soul of the Market. She supported designation and noted the proximity to the Market and distinctive visual elements. She said 20 years ago coffee and computers and the Showbox were not what they are now; imagine what will be 20 years from now. Support the cultural heritage it represents.

Nicholas Fillhart, employee and friend of the Showbox, noted the cultural significance. He said September 21, 1997 the Sneaker Riots, which could have been called the Showbox Riots occurred. He said Prince was said to be coming by to a private party after playing at Key Arena. So many people heard the rumor that he was coming and ripped the doors off the Showbox and stormed in and rioted. He said the Showbox is one of the most powerful venues in the country.

Xchian Gunther, addressed Mr. McCullough and said he was part of Weatherford Antiques Building nomination; he noted Mr. McCullough had said that building that was a key piece of history on Capitol Hill didn't matter because of alterations, the same argument he is using today. He said it is about big money from a big developer.

He said there are 110,000 signatures plus other petitions that went around. Musicians from around the world, even Dave Grohl even though he doesn't live here anymore defend it. It is our soul, not whether or not the building is a masterpiece. It is about understanding intrinsically what the performance space is. It goes through good times and bad; it closes and opens, and people take risks with money they might lose so that artists have somewhere to play. When we look at this city and ask if the Showbox should go or stay, ask what lower Queen Anne used to look like with its bookstores before it was bulldozed to build particle board condos. It looks like crap now; the book shops are gone. He said the Showbox is already a landmark; the board should make sure it stays that way.

Kate Krafft, Friends of the Market, reiterated many words already spoken. She said that they strongly support designation and noted the historical and cultural significance. She said it began as a Market Hall and was closely tied to evolution of Pike Place Market. She said it was transformed into a music venue when the Pike Place Market went through changes as well. She said while the building does not reflect its role as a Market Hall, you cannot erase history. She said buildings learn and evolve and this one has cultural significance. She noted the intangibles of performers, attendees, experiences/influences. She said Staff recommended designation on criteria C and D and she suggested consideration of E and F as well. She spoke in support of designation of entire exterior and interior spaces in staff report.

Sara Patton, Friends of the Market, said she lived through the civic meeting precursor of this; the designation of Pike Place Market. She said she was inspired by the young people, the passion and comments.

B. K. Talent Scout said you cannot make the Showbox homeless or houseless; it provides diversity and is the only place a hip-hop artist can go – even those that aren't understood. Diversity is important.

Jonne McCully, provided photos that she said capture a night at the Showbox and what is happening on stage. She said there is no denying the feeling of the original bouncy floor. She said she was lucky to witness, standing 5' from the stage in awe of domed ceiling, tulip columns that have been there since 1939. She said the feeling of the place comes from its long history and it is a magical place, and it takes magic back to community and the future generation of kids who thrive to play there. She said the City of Music as we are dubbed will lose a huge part of its culture. She supported designation of inside and out.

Jaelyn Zigard said she has worked in historic venues. She noted the cultural significance in Seattle and said there is no other venue like it. She noted the 1930s architectural features. She noted the diversity of programming and said it supports the emerging artist. She said to keep cultural landmarks in the City is to keep the integrity of the City.

Beck Keller, Friends of Historic Belltown, spoke in support of designation. She noted Criterion D, the Streamline Moderne style and use with dance halls. She said they entry is the same entry that the 1939 architect designed, as are the domed ceiling and two same light fixtures. She said if you lean against the wall, touch the rail, you are in touch with history. She said the sprung dance floor is original and is one of the

last remaining in the west. She said that all buildings evolve, and the changes don't devalue it. She noted the longevity of the name The Showbox and said the various incarnations speak to the site's permanence. She said it has integrity and noted the Streamline Moderne characteristics.

John Roderick, Seattle Music Commission, and is in a couple bands he said he played the Showbox many times and has played around the world. He said the Showbox is a destination venue; performers come specifically to play the Showbox. He said it can't be duplicated with modern construction techniques. He said people see the tulip columns and recognize it as special. He said it is intangible; live music is about an intangible experience.

Tiffany Swanson said she represented Unexpected Productions which has been around since 1983 and operates across the street, near the Gum Wall. She said that they benefit from the economic and cultural significance Showbox provides. The Showbox, Can Can, Pink Door, art, and the businesses thrive because of it. She noted the influence on culture and economy. She said the Pike Place Market community supports designation. She said she remembers her first Showbox show ten years ago like it was yesterday and has had numerous memories there since. She said the Showbox is the best venue in the City. She noted the layout, dome, pillars, floor, people, stairs, architecture, inside and out, and said the Showbox is indescribably irreplaceable.

Kristoff Coles said it is his favorite venue. He said the elegance of 1939 is still there. He said the Streamline Moderne style meets Criterion D. He said the building has been there for 80 years; it has changed and evolved over the years. The name has remained – it could have been called anything else. He said that it also meets Criterion C for the amount of people who have been there.

Sarah Simshuk said she is an architect and was with a group years ago that came from Utah and toured the city looking at significant structures such as the Space Needle, but they also looked at things as unassuming as the Showbox. She noted the Showbox opens to a domed chapel interior. She said the Showbox is a culture of dwindling music history. The exterior is not pristine. The interior is historically significant. It is more compelling and rarer that it has been there for 102 years and has had multiple uses. She said the interior retains its beauty and maintains characteristics of the Moderne style. She said that two clubs noted in the report as comparable to the Showbox are being torn down for apartments.

Cynthia Brothers, Vanishing Seattle and co-nominator for designation of the Showbox, said Vanishing Seattle documents the disappearing places in the City and noted she has 43,000 followers many of whom have reported the transformative role the Showbox has played in their lives and expressed a desire to protect this uniquely Seattle cultural and economic asset. She said the building has been a vital arts and entertainment venue for 80 years. She noted a board member at the nomination meeting who said it is disingenuous that comedy and bingo and burlesque are not representative of arts and entertainment. She said you cannot separate the Showbox present from its past and she didn't know how you could have artists like James Brown, Duke Ellington, Muddy Waters play here without it being a renown venue. She said the Orpheum, Astor Park, and Music Hall and others are gone and to think of those that are at risk of being lost if they are not protected: El Corazon, Funhouse,

Rebar, Crocodile. She said to think of what we and future generations will lose if we allow the Showbox to be bulldozed. She said the City declared itself as the City of Music. The 2020 vision launched by the Seattle Music Commission aims to provide support to the local music industry. She said it meets Criterion C; if we lose Seattle's most successful and well-known venue, what value do we place on Seattle's international legacy as the City of Music. Or do we sell out to the highest bidder. She said the significance is unparalleled and irreplaceable. She said to designate interior and exterior.

Board Deliberation:

Mr. Freitas said the board looks at integrity and if the building can convey its significance. He said the board looks at why it is important and what are the physical things. He supported designation on Criterion C. He said it is a cultural landmark and has the integrity to convey that. He appreciated the update of the presentation. He noted public comment and said that Subpop is the authority in context of how the Showbox is viewed in the industry. He said that context has been demonstrated easily. Recent past history is difficult. SMC is clear – thresholds building older than 25 years; meets one or more of the designation criteria, has integrity to convey. He didn't fully support Criterion D and said he didn't have enough information on that aspect. He said it is a cultural space with physical things to convey that. He said character-defining features are the volume, dance floor, columns, tiered seating, domed ceiling and are critical to preserving.

Mr. Coney said Criterion C is obvious and has been met. He thanked Subpop and musicians, compelling public comment. He said it meets Criterion D and noted that despite the evolution over the years, you can't walk in and not see it. He said that all buildings that age have evolved. He said it is intact Streamline Moderne inside. He said it doesn't meet Criterion E although the remodel has endured. He said it meets Criterion F. He said it is the entrance to Pike Place Market. He said it is not as prominent as a 1917 building, but the 1939 features are apparent; they have been there for 80 years. He said the building is adjacent to the Market, it is easily identifiable and readily identifiable. Regarding Criterion C, there is a long list of performers. He said the 1939 performance venue adds to the cultural significance. It may not be Carnegie Hall or the Apollo but it is the Showbox. He said there would be a loss if it were gone. He cited comments, letters, radio, musicians calling playing the Showbox as a crowning achievement.

Ms. Johnson said this designation is not straightforward. She said landmarking a building provides a public benefit - a beautiful old building tells a story and that is not what we have here. She said it is unusual that a previous inventory of the city looked at this building said it is not significant but cultural significance was not considered. She said the board takes that information into consideration on an individual basis. The board doesn't designate use and it gives her pause. She said music is important in the culture of Seattle and the public has made it clear the Showbox has played a significant role in that culture. She said the size, it is close to Pike Place Market, and that it has original features from previous incarnations. It is not architecturally significant from outside, but it retains enough to convey that. She supported designation on Criterion C. She said D is questionable although the interior is able to convey.

Mr. Chalana supported designation. He said the building is not a masterpiece but is one of its kind. He said a building doesn't have to be grand to be a landmark; it is ordinary but in its ordinariness it is extraordinary. He noted the passionate community interested in maintaining its fabric and its use. He noted the evolution and resilience of the building. He said alterations don't take away the connection to the music history but in fact add to its significance; they add layering. He said non-grand buildings had to change and adapt to be relevant and remain in use. He said the permits add to significance and resilience. He noted the ties to the music history of Seattle and said he supported designation on criteria C and F. He said it is locally prominent and adjacent to Pike Place Market. He said it will soon contrast in scale as it may be one of the only small-scale buildings. He said the building is identifiable and contributes to the neighborhood. He said he could be convinced of D as well.

Ms. Durham appreciated the public comments and said it was nice to see such broad support for the building. She agreed with Ms. Johnson and said she struggled with decision. She said there is not much to say about the exterior. She noted we have to recognize how we view cultural history and landmarks. She said in order to remain relevant we have to start recognizing cultural significance; using one narrative to describe the arc of history doesn't work anymore. The emphasis of the discussion on the cultural significance of this landmark is paramount to understand the continuation of appreciation of history and physical spaces. She said from a cultural standpoint the Showbox meets Criterion C. She said changes made reinforce its cultural significance and its history and don't take away from significance of the venue or the story; they add to the story. She supported designation on Criterion C and said it is primarily cultural landmark.

Mr. Guo supported designation based on Criterion C. He said he is not an architect and deferred to architects on the board regarding Criterion D. He said the Showbox has been there since 1939; it has opened and closed four times with the same name when others have closed forever. He noted comments by Subpop and musicians. He said many of those artists have played massive audiences and call the Showbox 'significant'.

Mr. Kiel said the Ordinance acknowledges the roles buildings and spaces play. He said buildings have and develop meaning, they are reflections of our community and are built records of passages of time, and booms and busts. He said they are a reflection of who we are now and what we value and choose to save. He said the building and space have develop a cultural cache that has enabled it to survive ownerships and cultural shifts. He said the architecture and sense of space remain. He said it is remarkable the care and sensitivity that has been taken and that it has survived. He said the changes are a record of what was going on over time and it has taken on a cultural patina. He said cultural integrity is bestowed on a place over time. He said that he has been one of the biggest critics of use of Criterion C and this is a perfect example of it speaks to. He said that Criterion D applies as it speaks to a period and style especially the interior. He said the exterior is a little lean but he supported designation of that as well. He said the period of significance has been discussed as being only the last 25 years. He said he agreed with Eugenia Woo, Historic Seattle, that it is a benchmark for age only. He said the building was significant before 1994 but more so after. He said that Criterion F it speaks to visible characteristics; yes every one knows where it is but that speaks more to C and the cultural aspect of the building. He said the board doesn't control use. He said the

history and part of its magic is that it persists no matter what. He said even if the use goes away it has come back in the past and this community has given meaning to this place and it will persist.

Mr. Chalana said that Criterion F applies as it contributes to the quality and value of the neighborhood; it is easily identifiable.

Mr. Freitas said he was not a fan of Criterion F in general and said the building is not prominent.

Mr. Chalana said identity does not always come from scale.

Mr. Coney said it relates to spatial location, contrast in siting or scale.

Ms. Durham said culturally, yes, it is significant but that it doesn't meet Criterion F. She said she supported Criterion C and that she could support Criterion D.

Mr. Freitas said that the Fly Loft is not technically public space but there is significant graffiti there and it is difficult to draw a line.

Ms. Sodt explained Staff Recommendation and said the sequence up to the second floor was called out.

Mr. Coney said to include backstage, the entire interior with Controls and Incentives providing administrative approval for the entire second floor and backstage stuff.

Action: I move that the Board approve the designation of the Showbox building at 1426 First Avenue as a Seattle Landmark; noting the legal description above; that the designation is based upon satisfaction of Designation Standards C and D; that the features and characteristics of the property identified for preservation include: The exterior of the building and the following portions of the interior: (a) the entire second floor; and (b) the First Avenue main entry lobby (including but not limited to the adjoining bar space) that ascends to the second floor.

MM/SC/MC/RC 7:0:0 Motion carried.

071719.6 STAFF REPORT

Respectfully submitted,

Erin Doherty, Landmarks Preservation Board Coordinator

Sarah Sodt, Landmarks Preservation Board Coordinator