



The City of Seattle

Landmarks Preservation Board

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LPB 252/21

MINUTES

Landmarks Preservation Board Meeting

City Hall

Remote Meeting

Wednesday May 19, 2021 - 3:30 p.m.

Board Members Present

Dean Barnes

Roi Chang

Russell Coney

Matt Inpanbutr

Jordan Kiel

Kristen Johnson

John Rodezno

Harriet Wasserman

Staff

Sarah Sodt

Erin Doherty

Melinda Bloom

Absent

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

In-person attendance is currently prohibited per Washington State Governor's Proclamation No. 20-28.5. Meeting participation is limited to access by the WebEx Event link or the telephone call-in line provided on agenda.

ROLL CALL

051921.1

PUBLIC COMMENT

Cindy Watters, principal at Asa Mercer spoke against nomination of the school building. She said the school is out of date, unsafe, and not reflective of the culture, history or stories of the students. She said the students deserve a building that stands above it all, is transformative in education, represents what students should be and can become. She appreciates the importance of preserving the story of a building, but it should be the correct story, not one that is incorrect. She said the students deserve to have a building to meet their needs, is safe and reflects their stories.

Emily Elasky, teacher at Asa Mercer spoke against nomination of the school building. She said the building is unsafe, is detrimental and unwelcoming. She said the building is too small; there are safety issues; with 25 portables it is hard to see students; students get wet from rain passing between spaces; the cafeteria is too small even with three separate lunch times. She said the building is outdated and the breakers can't handle electrical requirements. She said it is a confusing maze of buildings and there is no grand entrance.

051921.2 MEETING MINUTES

April 7, 2021
Tabled.

April 21, 2021
MM/SC/DB/HW 8:00 Minutes approved.

051921.3 CERTIFICATES OF APPROVAL

051921.31 Lincoln Reservoir / Cal Anderson Park

1000 E Pine Street

Proposed art installation and interpretive sign at historic valve house

Maijia McKnight, Office of Arts & Culture said in 2016 they received permission from the Landmarks Board to install artwork in the 14 window niches of the Cal Anderson Gatehouse on Capitol Hill. At that time, they proposed a one-year collaborative pilot, working with Seattle Public Utilities (SPU), and Seattle Parks and Recreation's –Huskies Out of School Time program with youth from Washington Middle School, to create temporary banners. Since 2016 they have been able to reiterate this project in to install art temporarily in the niches using removable environmentally friendly vinyl, non-toxic to the historic building. Three series of artworks have been previously approved and installed:

- 1st series of artworks: May 2016 –Dec. 2016 “Seasons All Around”
- 2nd series of artworks: Jan. 2017 –May 2018 “Home, Change, and Survival”
- 3rd series of artworks: May 2018 –May 2019

The 4th in this series of artwork is tentatively proposed for Summer 2021-Summer 2022, and fabrication and installation method will remain the same as prior iterations. This upcoming series, however, will not include an in-school teaching

artist working directly with youth for the creation of the artwork. Due to Covid-19, public health advisory and school closures it is not possible for this project to replicate prior years to work with youth and a teaching artist. This series tentatively proposed to be installed in Summer 2021 seeks to work with an individual artist to create artwork that will bring awareness and thematically connect to the AIDS Memorial Pathway and align with the timing of the permanent artwork sculptures in Cal Anderson Park. The installation timeline is tentative and will be determined in close coordination with SPU and Parks in relation to activity within the park. The Aids Memorial Pathway is a community driven and collaboratively funded project that uses public art to create a physical place for remembrance and reflection; utilize technology to share stories about the epidemic and the diverse community responses to the crisis; and provide a call to action to end HIV/AIDS, stigma, and discrimination. Three permanent artworks are being planned for in and adjacent to the park and it is desired by Seattle Public Utilities to have this temporary art in the Cal Anderson Gatehouse to be thematically connected the inaugural year of the AMP project.

The selected artist Clare Johnson participated in an “AMP Public Art Bootcamp” that was coordinated by the Office of Arts and Culture and AMP Project Staff and selected for her work style and community outreach experience. Her work is illustrative in aesthetic and easily accessible and has been conducting interviews and research in the development of her design that will have some community engagement element as public health advisories allow.

Ms. McKnight reported that the Lincoln Park Reservoir Park was built as a 21-million-gallon open drinking water reservoir. The Gate House was built after the Great Seattle Fire of 1889 and put into use in 1901. In 1904 the Olmsted Brothers developed the plan for perimeter open spaces.

She said the AMP, community driven and collaboratively funded, will use public art to create a physical place for remembrance and reflection; utilize technology to share stories about the epidemic and the diverse community responses to the crisis; and provide a call to action to end HIV/AIDS, stigma, and discrimination.

She said the art will be organized around a broadly-defined theme of family and HIV/AIDS –using that lens to explore four local individuals’ experiences of the AIDS crisis via interviews that are excerpted and quoted in the arch above each artwork. The combination of words and artwork will anonymously share their personal perspectives in open-ended ways that the viewers can connect with emotionally to learn from, empathize with, or see themselves in.

Ms. McKnight said each artwork design is inspired by various aspects of its corresponding interviewee and quote, developing scenes to subtly suggest relevant emotional states in combination with scenery that nods to the interviewees’ own histories and places that are meaningful to them. The art will also include objects or details in each scene that are of significance to that interviewee. Many scenes will interweave a fanciful or quirky sense of fun –drawing people into seek our more details and balancing out some of the tougher themes brought up in the quotes.

This is to help ensure that the art is a positive, enjoyable presence in the park, especially because this project, like The AMP itself, is meant to raise awareness and create space for remembrance, but also to celebrate our impacted communities and facilitate connection and healing.

She said the art will be made of crisp line drawings, colored in with bright vibrant colors a bit like a stained-glass window. Each drawing will have a heavy focus on a different part of the color wheel, so that together they create a large rainbow. This is to create a strong aesthetic that draws park-goers' attention to the project in a pleasing way, and to celebrate the queer communities that the interview subjects come from. For the final designs, these will be shown on a black background to frame them and help the colors pop. Including the edges of the paper in this way is also meant to showcase the handmade nature of the original art, showing an intimacy to match that of the quotes.

Within the drawings, empty white borders will suggest a window frame, with the horizontal empty white line cutting through like a window rail. This is inspired by the project site, and also in acknowledgement that losses from HIV/AIDS cut through the entire landscape of our lives, our city, our communities. The level of this empty "window rail" is different for each interviewee, so that where multiple drawings stem from the same interview, their window rail placement helps them match each other and read as a set. The doorway arch statement provides the project context, and the imagery and quotes can be then viewed either clockwise or counterclockwise to create a narrative.

Ms. McKnight said the City will be contracting with Imagine Visual Service to reproduce and install the artwork in 13 window niches approximately: 36" x 83", archway above a doorway approximately: 49" x 65", 11" x 17" printed sign that includes artwork, artist and commission information will be placed on the door. Each image will be printed on an adhesive vinyl material, 3M Brand Scotchcal-Graphic Film for Textured Surfaces, 2-mil, removable, environmentally friendly, and non-toxic to the historic landmark building. Each image will have Seal Print Shield – Anti-Graffiti Film -a Shield Anti-Graffiti high performance PCTFE film that protects UV and inkjet. This plasticizer and stabilizer free film shall also offer a moisture barrier and be flame resistant.

Ms. Wasserman said ARC was supportive of the project. She said she will be happy to see the work go up, and graffiti coating shows they are planning ahead. She supported the project.

Mr. Barnes supported the project. He said he was impressed with the art and verbiage. He said the 1980s was a traumatic time for the nation and families.

Ms. Doherty said this is the 4th similar installation at this site; the board might wish to include in their motion that future installations following same plan could be reviewed by Staff.

Mr. Kiel said it is reasonable; he noted positive comments.

Action: I move that the Seattle Landmarks Preservation Board approve the application for the sign and art installation at the former Lincoln Park / Cal Anderson Park, 1000 E Pine Street, as per the attached submittal.

This action is based on the following:

1. The proposed changes do not adversely affect the features or characteristics specified in the Ordinance No. 121042, as the proposed work does not destroy historic materials that characterize the property, as per Standard #9 of the *Secretary of Interior's Standards for Rehabilitation*.
2. The proposed installation will be installed in a manner that if removed in the future, the historic building will be unimpaired, as per Standard #10 of the *Secretary of Interior's Standards for Rehabilitation*.
3. The other factors in SMC 25.12.750 are not applicable to this application.

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

051921.32

Seattle Labor Temple

2800 First Avenue

Proposed exterior and interior alterations

Matt Aalfs, BuildingWorks explained this is the second Certificate of Approval requested for this project, the first was for window replacement. He said he met with ARC twice for review of the project for the southern portion of the building. Proposed work includes:

1. Replace the entry doors at First Avenue and Clay Street building entrances.
2. Restore the historic neon signage and relocate it from First Avenue to the Clay Street entrance.
3. Renovate and enlarge the First Avenue entry lobby, to make it a hub for the new office tenants.
4. Remove the existing elevator penthouse at roof and construct a new elevator / stair penthouse and a small terrace amenity at the roof.
5. Paint the brick at upper courses of the 1955 addition. The upper brick from the 1955 addition does not match the brick at the lower courses. The goal is to apply a breathable paint to the upper courses to enhance the building appearance. The proposed color would be a subtle version of the light blue-green color of the existing terra cotta elements on the façade.

When the 1980s window was removed, the original steel window frame was found in place. This original steel frame is embedded in the terracotta jamb. The owner has decided to restore all of the building's original windows rather than replace them with new windows as approved in the previous Certificate of Approval Application. This means that existing narrow sidelines will be restored at the First

Ave and Clay Street facades, and will be retained at the Alley, North and Courtyard facades. At the First Ave and Clay facades, new replacement steel sashes will be installed in the rehabilitated existing original steel window frames. He provided photo of mock-of a new replica steel sash installed at existing original steel window frame.

Chris Faul, ownership explained the quality of the steel frames is good. He said they will replace broken glass, putty failures and caulk.

Mr. Aalfs provided photos of entries over time. He said the entrance doors and sidelights on First Avenue will be replaced, non-original canopy will be removed, and the "AF of L Labor Temple" neon sign will be removed, restored, and relocated to the Clay Street entrance. Entry at Clay Street entrance will be replaced. First Avenue new door and sidelights will be taller, with more vertical proportions, to match the original doors of the North building First Ave facade. Materials are solid wood with mahogany veneer with brass accents.

Mr. Faul said noted the Art Deco and raised shapes and said they are bringing back the horizontal break lights in sidelights. He said they are working with steel entry door manufacturer so it will be reflective of what the entry used to look and feel like.

Mr. Aalfs said as you enter the stairs bring you up to a small lobby with three small rooms that block off light from the courtyard. He said they will create a sense of arrival to the hub with access to light and views. Lobby is enlarged, with visual connection to the courtyard.

Mr. Faul said they want to revitalize the courtyard space and turn it into a cherished space with activities for tenants and for the neighborhood.

Mr. Aalfs explained the three offices will be removed, existing clay tile floor will be New lighting, grey/white marble floor tile, mahogany veneer wall panels, and coffered with antique-patinated mirror glass ceiling. Removal of three offices provides view into courtyard. He said a new stair and elevator penthouse will be constructed; the existing over run is shorter. He said the new one is more inboard but wider. He provided a mock-up showing that it is a little taller with visibility similar to existing. He proposed painting upper brick courses and noted the existing upper brick is in poor condition. He said the terracotta coping joints opened up causing spalling and other damage.

Mr. Faul said they pulled moss out of the terracotta and lost some glazing. He said they are working closely on caulking it. He said they will remove the foil finish inside the parapet and will seismically brace it. He said the upper brick façade will receive a pigmented finish to tie in with terracotta and parapet. He said the color has the right level of pigment to allow joining, rough texture and coursing to come through.

Mr. Coney asked if masonry repair will be done.

Mr. Faul said they will joint the worst of the joints and can rebuild failed faces so they will repoint to the faces and will maintain the parapet cap.

Mr. Coney said the paint is not a repair.

Mr. Faul said it is for protection of 3rd façade that is damaged and noted a softer grout had been used.

Mr. Coney asked if they would tuck point the whole building.

Mr. Faul said they are doing about 50% of the building. He said a lot of face bricks are in good shape. He said they still have areas to seal on the west façade.

Mr. Barnes noted the stairs at the front entrance and asked about ADA access.

Mr. Faul said the Clay Street entrance will have a mechanically operated door, elevator; there will be directional signage.

Ms. Chang asked if the upper-level bricks had been painted in the past.

Mr. Faul said the drawings note a color change at the upper portion. He said he didn't know if it was plaster that came off or water damage. He said the bricks are not the same color as original portion of building and that might have driven the decision on the brick.

Mr. Coney asked about his comment about mix of three colors of terracotta.

Mr. Faul said he was referring to a mottled glaze.

Mr. Coney said the bricks aren't painted or coated, just degraded.

Mr. Faul said they can't say for certain and even with the call out on drawings for yellow, they don't know the original condition of the upper brick.

Mr. Aalfs said in early photos the brick had a lighter value; now it is darker.

Mr. Rodezno asked what was at the top pre-addition.

Mr. Aalfs said coping.

Mr. Faul said they likely salvaged the original cap.

Mr. Inpanbutr asked about new front door.

Mr. Faul said the First Avenue door will be wood with brass accents.

Ms. Wasserman said she was sorry the upper bricks has to be painted but noted it didn't clean up well and ARC agreed it was necessary and blue was the best color.

She said it is a good project and she appreciated hearing that the window frames are salvageable. She said ARC thought the sign looked good and there was discussion about the mirrored lobby ceiling; some liked it, some didn't. She said the major work and the doors look good. She said she has seen lots of presentations and modifications.

Ms. Chang asked the original landmark features controlled.

Mr. Aalfs said the building exterior and lobbies. He said the north building lobby is more elaborate than the south.

Mr. Rodezno said he was not a fan of the new material in the lobby. He asked if the awning would be relocated with the neon sign.

Mr. Faul said the awning is not in good condition. He said the neon will be applied above the door. He said the lobby wood application will be a more traditional mahogany rather than the gray in the rendering.

Ms. Sodt said when the building was designated, it was less about the materials and more about how the building layout was configured and the different types of access. She said this entry was to offices; the other entry was to the meeting hall.

Mr. Kiel said the building is getting daylight in and new life is being breathed into it.

Mr. Inpanbutr said the building is being repurposed for effective use. He said nothing precious is being lost at the First Avenue entry; it was utilitarian. He said the project seems worth the compromise.

Ms. Wasserman agreed and said it was just a practical entry to offices. She said the marble floor has the right feel for the building. She said the windows and access to courtyard are a great addition.

Mr. Rodezno agreed and said the inclusion of daylight contributes to the experience entering the lobby space.

Action: I move that the Seattle Landmarks Preservation Board approve the application and issue a Certificate of Approval for the interior and exterior alterations at the Seattle Labor Temple, 2800 First Avenue, as per the attached submittal.

EXPLANATION AND FINDINGS

This action is based on the following:

1. With regard to SMC 25.12.750 A, *the extent to which the proposed alteration or significant change would adversely affect the features or characteristics described in Ordinance 123345.*

- a. The proposal includes painting a section of brick that is deteriorated due in part to water infiltration. In this case there appears to be evidence that the bricks had been coated either with plaster or some other product in the past due to the damage exhibited, as well as the color changes over time from photo documentation.
- 2. With regard to SMC 25.12.750 B, *the reasonableness or lack thereof of the proposed alterations or significant change in light of other alternatives available to achieve the objectives of the owner and the applicant.*
 - a. The owner explored replacement of deteriorated brick, which would be costly, and therefore proposes to address the root causes of water infiltration issues and paint the masonry to protect it from further deterioration. The owner has an aesthetic preference to use a color coating to match the existing terra cotta, which was the majority preferred color alternative reviewed by that ARC.
- 3. The factors of SMC 25.12 .750 C, D and E are not applicable.
- 4. The other proposed exterior and interior alterations to the lobby, entry doors, signage, and elevator/stair overrun as presented are consistent with the following Secretary of Interior’s Standards for Rehabilitation as listed below (or cite other applicable standards):

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

MM/SC/MI/DB 7:1:0 Motion carried. Mr. Coney opposed.

Ms. Sodt noted the correct Ordinance number is 123345.

051921.4 CONTROLS & INCENTIVES

051921.41 Immaculate Conception Convent / Cohen House / Considine House
802 16th Avenue

Ms. Doherty explained the agreement has been signed; she said content is the same as the Bordeaux House agreement, but as no portion of the interiors were designated for the subject property that related language was deleted.

Action: I move to approve Controls and Incentives for the Immaculate Conception Convent / Cohen House / Considine House at 802 16th Avenue.

MM/SC/ROC/HW 8:0:0 Motion carried.

051921.5 NOMINATIONS

051921.51 University National Bank
4502 University Way NE

Nominator's Presentation:

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

He said the building has two primary façades, western and southern, with the eastern alley façade utilitarian and the northern side of the building abutting the building to the north. The southwestern corner is inset and curved, forming its own minor façade. The western and southern façades are similarly composed in the Corinthian order. The building base is laid up in rectangular stone-like sections with a slightly projecting base shoe and a slightly projecting cap. On the western façade the cap is lowered by one tier to form the sill of the windows, which are spaced between pilasters. On the southern façade, the capstone forms the sill for the interstitial windows. The southeastern corner has a slightly inset base. The base cap continues at the same height around the building and begins to be submerged as it approaches the eastern side of the southern façades until it reaches the entrance steps of the southern entry, where the base again emerges about two feet higher. Between each window bay, the base has a short, wrought-metal guardrail. Both façades have colossal rectangular Corinthian pilasters extending from the base to the entablature. At floor level, there is a simple spandrel with a rectangular panel and a simple incised round rosette. The pilaster base is a raised rectangular rectangle—a raised section of the lintel. The corner has a pair of colossal semi-round Corinthian pilasters. The entablature has a simple architrave, a frieze with blank rectangular panels, and a dentilated cornice with a simple corona. The corner entablature is slightly recessed. All existing windows, with the exception of the second-story rounded corner window, which retains its original wood-sash are non-original commercial aluminum windows configured as the original widow with a large lower plate-glass light and upper transom light. The original wooden sash windows had operable-awing upper transom lights.

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

window to the south. The second pilaster from the north was at that time eliminated from the lower floor, with the pilaster resting on the spandrel. The southern façade has a recessed entry at the second bay from the east. This entry retains its original hardwood entry doorway with sidelights and upper transom, although the original pair of doors has been replaced with commercial aluminum store doors. The entry also retains its hexagonal mosaic floor tiles, as does the interior vestibule, and an Alaska marble wainscot. The eastern alley façade is blank.

Mr. Johnson said the building did not meet Criterion A. Regarding Criterion B, Mr. Johnson noted the association of Harry Lear, one of bank founders, president and later board chair, but said that it was not significant. Mr. Johnson said the building meets Criterion C. He said the expansion of the streetcar stimulated the area and the growth of the University of Washington needed housing and a commercial district. Students moved to what was then called the Interlaken Campus. In 1895, the year the university opened at its new locale, the Polk city directory for Seattle lists eleven businesses in the entire neighborhood. In the following years, the area became familiarly known as the University District due to its association with the university, and more particularly with the commercial building and covered streetcar waiting station called University Station. Over the years the commercial area continued to grow northward along the streetcar line. Between 1902 and 1903, the community's first school, University Heights Elementary (City of Seattle Landmark), was built in the upper portion of the neighborhood, on the western side of 14th Avenue.

Mr. Johnson said that the area was still largely residential except for a two-block long stretch south of 43rd Street, 14th Avenue was paved in 1908 in preparation for the Alaska-Yukon-Pacific (AYP) exhibition. The Wallingford streetcar line, which had arrived the previous year, transformed 45th Street into a major east-west thoroughfare. Over the next few years, commercial storefronts slowly replaced the large houses left by the fraternities and sororities. The Tudor-style College Inn, still standing on the northwestern corner of NE 40th Street and University Way, was built in 1909, in time for the opening of the AYP exhibition. From the first establishment of the university in the neighborhood, apartment living was a way of life for both faculty and students, and during the 1920s at least twenty apartment buildings were erected in the University District, including several in the Collegiate Gothic style.

He said by the turn of the 20th Century, the community that grew around the relocated state university still lacked a bank. Although money was still tight following the 1893 financial crisis, \$25,000 was raised to establish a bank, mainly in relatively small subscriptions of a few hundred dollars each from forty-eight shareholders. The bank was incorporated on August 2, 1906 by A. F. Nichols, J. C. Norton, John F. Main, and E. L. Mann, with \$25,000 of capital. University State Bank opened on September 1, 1906, in a storefront located at 4143 University Way NE. About a year later the bank moved across the street to 4134 University Way NE. In 1908 J. C. Norton was elected bank president, E. O. Eastwood vice president, and J. R. Gibbons cashier. Harry B. Lear joined the bank as an assistant cashier the same year.

Mr. Johnson said regarding Criterion D, Mr. Johnson said the stylistic choice may have been inspired by the AYP. He noted the classical symmetry, Greek symbols, dentils, and triangular pediment. He said the interiors were sumptuous at the time although major remodels have removed most original interior features. He said the UW campus identified Collegiate Gothic as its chosen architectural style; this building bucked that trend. A 1925 remodel removed all interior walls and framing, replacing the original structure with a reinforced concrete and steel frame consisting of grid of eight steel WF columns imbedded in in concrete supporting a frame of steel and concrete. He noted the white terracotta and the building's sense of traditional solidity.

Mr. Johnson said the building was designed by the Beezer Brothers, identical twin brothers known for high quality design. The brothers undertook projects in Montana, Idaho, Washington, Oregon, and California. They worked in various architectural revival styles, including Gothic Revival, Neoclassical, Italian Renaissance, and eclectic vernacular. Seattle projects include the Leary Building and the Colman Dock, both demolished. The Beezer Brothers designed many projects for the local Roman Catholic diocese and other religious orders. Mr. Johnson said that while the Beezer Brothers drew the original rendering of the building, accomplished builder George Hughes was hired to prepare the construction drawings, possibly in a money-saving move. He said a terracotta firm worked up the elevation drawings. He said that the building has a confusing design history and would not meet Criterion E. Mr. Johnson said that the building is visible from multiple directions and anchors the corner.

Mr. Rodezno asked when the storefront doors were removed, and pilasters installed.

Mr. Johnson said it was in 1926.

Mr. Coney asked if the pilasters that were installed are the same material.

Mr. Johnson said probably and noted a 1926 letter to Gladding and Mc Bean.

Mr. Coney said it looks like a real close match.

Owner's Presentation:

Stephen Day said the Beezer Brothers attribution made by Mr. Johnson is solid and noted he and Mr. Johnson were working on nominations at the same time. He said Mr. Johnson had covered the exterior and history well and said he would focus on the building's interior. He said the interior has been dramatically changed and said that 1926-27 alterations were done by Doyle and Merriman. In 1927 the safe and deposit area were altered; he noted the safe remains in place. He said on the first floor / street level the stairwell toward entry vestibule is a 1927 addition; the stair is

original, but the surroundings have been altered. He noted secondary entry at mezzanine level. He said that while the exterior is very much intact, very little fabric remains inside. He said entry vestibule, some storefront elements, and 1913 original floor components remain. He said the major components of the stair that led up to the ballroom were removed by the 1940s. He said an elevator will be installed at this location; the balustrade will be reinstalled after elevator installation. He said the second floor is heavily altered and they are trying to open it back up to the original configuration of the ballroom with tall spaces and open trusses. He said the lighting is non-original.

Michael Oaksmith, Hunters Capital Development (ownership) said the Wells Fargo sign is still there and will go away in the next 12 months and the leasing sign is temporary. He said they will reinstall the storefronts to emulate past storefronts. He said they are excited to rehabilitate the building which he called one of the finest representations of architecture on the 'Ave'. He said they will do their best to make sure the exterior is original as possible. There is not much to save inside.

Mr. Rodezno asked if future tenants have been decided.

Mr. Oaksmith said no. He said they are working on the interior and planning to open it up to try and recreate the spatial feel of the 1920's. He said they found the old, curved ceilings with trim are still there and they have restored them. He said upstairs will likely be office use with entry from lobby on first floor. He said the main floor off University will most likely be retails. He said the basement will likely be used for storage for retail tenants.

Mr. Rodezno said the building is remarkable and is at a very important intersection. He noted the prominent spatial location and the curved corner and said it will be nice to see it become a landmark. He supported nomination of exterior only.

Mr. Inpanbutr said he agreed with the Staff Report and supported nomination citing criteria D and E, exterior only.

Ms. Wasserman supported nomination of the exterior only and noted Criterion F as the building is a significant part of the main drag. She said she loved the vault and thought it would make a great bar. She was glad the building was up for nomination as it is significant.

Ms. Johnson supported nomination and said it is a nice, lovely building with its rounded corner. She suggested consideration of Criterion F.

Mr. Barnes supported nomination of the exterior only and noted he was impressed with the terracotta being in such great shape. He said there have been too many interior changes to include that.

Mr. Coney supported nomination of the exterior only and cited criteria C, E, and F as relevant. He said it is nice to see most of the stonework has survived, including the floor.

Ms. Chang supported nomination and said it is a striking and well-preserved building. She appreciated the alterations to the storefronts and that they created pilasters to match what was there. She appreciated the effort in preserving the building and the owner's plan to revitalize the use for multiple tenants. She said it will be great to see the Well's Fargo sign go away. She said a vault speakeasy would be great.

Mr. Kiel supported nomination of exterior only and said Criterion F should be included. He said the building is obviously a landmark.

Action: I move that the Board approve the nomination of the University National Bank at 4502 University Way NE for consideration as a Seattle Landmark; noting the legal description in the Nomination Form; that the features and characteristics proposed for preservation include: the exterior of the building; that the public meeting for Board consideration of designation be scheduled for July 7, 2021; that this action conforms to the known comprehensive and development plans of the City of Seattle.

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

051921.52

Asa Mercer Middle School
1600 S Columbian Way

Messrs. Kiel and Inpanbutr recused themselves. Mr. Kiel moved into the audience and Mr. Inpanbutr left the meeting.

Jessica Clawson, McCullough Hill Leary said they don't believe the building warrants nomination but are bringing it forth as part of Seattle Public School (SPS) process. She said it is an interesting building.

Ellen Mirro, Studio TJP provided context of the school and enrollment area; she noted the area of influence is huge. She provided a virtual walk around the building and noted the main entry is located in the middle under a covered walkway. She said typical windows are steel sash or aluminum replacement windows. She noted the thin shelled barrel vault roof and higher barrel vault in cafeteria. She pointed out the east wing arrangement of classrooms, library, boiler room janitorial space, specialized art and science rooms, and the multiple entries to the school. She said internal hallways are typical as are classrooms. She noted the west wing of shops, lockers, gym, music room, auditorium and specialized classrooms. She noted the higher barrel vault ceiling in music room. She said the east façade is a long, covered walkway. She noted the interior hallway and the glazed CMU at classroom and the school's only accessible bathroom.

She provided history of the area and noted adjacent Jackson Park and the Veteran's Hospital. She said the design was originally for Jefferson Park which was originally called Asa Mercer. She said the enrollment exceeded capacity and portables were

added in 1958. She said in the 1960's the school's black student union conducted a walk out. By 1970 the student population was over 20% Asian and she noted the Chinese dance club. She said there were two arson fires, one in 1969 and one in 1975 in a portable. She said in the late 1990s SPS entered into a partnership with the VA; this was one of the worst schools in the City and SPS looked to make changes and held the program up as a model. The school was awarded "School of Distinction" and renamed Asa Mercer. At the time there were over 1000 students.

Ms. Mirro said the school does meet criteria A, B, or C. She said that Asa Mercer had no connection to the school or the neighborhood. In 1889 M. Harwood Young, a real estate developer from Boston, built a streetcar line running between downtown Seattle and Beacon Hill. was annexed to Seattle in 1907. In 1945 forty-four acres were deeded for the VA hospital, a major local employer.

Due to the practice of redlining and racial restrictive covenants, in the early decades of the 20th Century the minority populations of Seattle were essentially shoehorned into portions of the Central District and into Chinatown, Nihonmachi (Japan Town), and Manilatown/Filipinotown—now collectively known as the International District. Beacon Hill, thanks to its less restrictive housing options, was an appealing for Asian and Asian American families who wanted more space while also maintaining proximity to the cultural hub of the International District.

Ms. Mirro said in 1945 the City Council deeded 44 acres of city-owned land to the federal government for the purpose of constructing a new Veterans Administration Hospital. The tract included much of the 9-hole golf course, adjacent to the 18-hole course, to the dismay of the golfing community.

She said the history of schools in the Beacon Hill neighborhood begins in the early 1860s, when Henry Van Asselt donated a portion of his claim that would come to be known as Georgetown, to create a school. She said early schools were wooden and provided a photo of the 1907 Maple School. She said mid-century growth spurred construction of numerous schools such as Aki Kurose, Rainier View and the subject building. She said in the late 1960s four open-plan schools were constructed. She said that every school can be significant in a community, but this building does not have a material association to significance. She said the building is more of a hindrance to education and the community does not regard the building as having any significant cultural association.

Regarding Criterion D, Lorne McConachie, Bassetti Architects spoke about the Mid-Century Modern style. Regarding the use of thin-shell concrete he asked if the subject building embodies the style which he said has nine defining characteristics:

1. Asymmetrical Mass. He said Mercer is a good example of this, variety of masses and barrel vaults.
2. Cleanliness, truth of materials and visual expression. He noted the roof style and limited ornamentation. He said the barrel roof is compromised with the wavy pattern and the numerous wall types.

3. Residential scale. He said the classroom wing meets this characteristic but across the courtyard is a two and a half story theater mass. He said the contrast between styles is not resolved.
4. Differentiated massing, articulates program. He said the continuous wave and parapet confuses clarity.
5. Functional clarity. He said this is only partially realized with the scale of differences but the same sized vaults confuses clarity. The classrooms are compressed and crowded. Design doesn't support educational experience.
6. Integration with natural environment, connection indoor/outdoor. He said the site is graded to two terraces. He said the parking lot and courtyard provide only minimal outdoor connection.
7. Juxtaposition to articulate functional importance. He said the barrel vaults are turned 90° and the significance of the entry is lost here.
8. Ribbon windows. He said the school exhibits good use, but he noted the poorly lit music room, cafeteria, library, and gym.
9. Interior cleanliness, truth in materials, structural expression. He said there are too many wall types, materials, exposed mechanical and electrical connections.

Mr. McConachie said the building embodies some characteristics such as thin shell barrel vaults but there are better examples such as at Ingraham High School.

Regarding Criterion E, Ms. Mirro said John Maloney designed the building and many others for the School District. She noted the long barrel vault and curtain wall design. Maloney designed the Holland Library and the Compton Union Building, both at Washington State University in Pullman; two dormitories and the Student Union Building at Seattle University; Mary Bridge Children's Hospital in Tacoma; and Bishop Blanchet High School in Seattle. All of these large, institutional works were designed in the International Style. Maloney's Lind Hall, also on the Central Washington College of Education campus, was designed in the Neoclassical style. Among Maloney's notable buildings during this time were St. Thomas Catholic Seminary; St. Edward's Church in Seattle features the longest-span, long-barrel-vault, thin-shell roof designed by structural engineer Jack Christiansen; St. Anne's Catholic Church and rectory on Queen Anne Hill incorporates an undulating thin-shell roof; and the men's dormitory and Lemieux Library on Seattle University Campus.

Mr. McConachie said Seattle based firm Worthington & Skilling (now Magnusson Klemencic Associates) was the structural and civil engineer responsible for Mercer. The engineering firm has many outstanding projects in its portfolio, including the World Trade Center in New York, the Seattle Central Library, the IBM Building, Rainier Bank Tower, Sea-First Bank Tower, and Safeco Field in Seattle along with numerous other major projects across the globe. Mercer was a small project within the internationally acclaimed structural engineering office. It is not mentioned on the firm's website. Although the Mercer drawings were signed and stamped by John B. Skilling, the project was engineered and overseen by John (Jack) V. Christiansen who, at the time, was quickly expanding his knowledge and experience with thin-shell concrete construction. He eventually became one of the most recognized thin shell structural engineering experts in the nation, building more than 70 thin-shell

concrete structures throughout his career, most of them located in Seattle and Washington state. He said that Jack Christiansen was the premier designer of thin-shell concrete construction. He said Christiansen began thin-shell construction at Green Lake Pool and moved on to schools across the state with Maloney. In 1962 he worked on World's Fair.

Ms. Mirro said the school does not meet Criterion F. She said the school is not visible from S. Colombian Way.

Ms. Wasserman asked if the school didn't meet SPS needs.

Ms. Clawson said they plan to demolish it and build a new one.

Mr. Barnes asked where students will go during construction.

Ms. Clawson said they are in the planning process now.

Mr. McConachie said the students will go to Van Asselt during construction.

Ms. Chang asked about leaks in building, water infiltration issues, and reroofing.

Mr. McConachie said there have been several re-roofing projects with much flashing done. He said they have not been able to identify structural integrity issues due to leaks.

Mr. Barnes asked about security issues at the school.

Ms. Mirro said there are so many entries and portables that it is hard to secure during a lockdown. She said the new design will have one entry where everyone is screened. She said schools operate differently today.

Mr. McConachie said that having separate buildings across an open courtyard is antithetical to how things are done today.

Ms. Mirro noted that there are only six student restrooms on the whole campus for 1200 students.

Mr. Barnes said he did not support nomination and that the building has outlived its purpose. It is too small and other buildings are better examples of the style.

Ms. Wasserman agreed with the Staff Report and did not support nomination. She said the board doesn't look at use and said there are no redeeming qualities here and the building doesn't rise to the level of landmark.

Mr. Rodezno noted the diminished appearance and the lack of visual prominence; he noted structural issues with thin-shell construction.

Ms. Chang did not support nomination and said the barrel vault doesn't really fit here. She said you can't see the structure from the right-of-way.

Mr. Coney did not support nomination.

Ms. Johnson did not support nomination. She said there are many beautiful examples of the style and this is not one of the best.

Action: I move that the Board not approve the nomination of Asa Mercer Middle School at 1600 S Columbian Way as a Seattle Landmark, as it does not meet any of the designation standards, as required by SMC 25.12.350.

MM/SC/DB/HW 6:0:1 Motion carried. Mr. Kiel recused himself.

051921.6 STAFF REPORT

Respectfully submitted,

Erin Doherty, Landmarks Preservation Board Coordinator

Sarah Sodt, Landmarks Preservation Board Coordinator