



The City of Seattle

# Landmarks Preservation Board

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

Street Address: 600 4th Avenue, 4th Floor

LPB 250/22

## MINUTES

Landmarks Preservation Board Meeting

City Hall

Remote Meeting

Wednesday, July 6, 2022 - 3:30 p.m.

### Board Members Present

Dean Barnes

Taber Caton

Matt Inpanbutr

Kristen Johnson

Ian Macleod

Lora-Ellen McKinney

Lawrence Norman

Marc Schmitt

Harriet Wasserman

### Staff

Sarah Sodt

Erin Doherty

Melinda Bloom

### Absent

Roi Chang

Russell Coney

Acting Chair Kristen Johnson 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

**PUBLIC COMMENT**

Kathleen Wolfe explained her mother, Bea Haverfield was the designer of the Pink Elephant Car Wash sign. She supported the nomination of the Pink Elephant Car Wash sign for consideration as a Seattle landmark that the features and characteristics proposed for preservation include the sign itself as a lasting truly historic legacy of a bold woman working in a man's realm of advertising in the 40s through the 1960s. She said this neon artwork deserves this status and recognition; it will continue to serve the Seattle area as a memorial to the as "the good old days." In 2020 the Edmonds historic museum showed works that she luckily had preserved of many of her mother's original sketches when she worked for Campbell Neon. She said in the last year she discovered the original pink elephant sketch was less than two miles from her in Anacortes at the home of Nola Beeler who's one of the daughters of Archie Anderson the original owner of the Pink Elephant Car Wash.

Scott Banjukian, community group to Lid I-5 spoke in favor of the landmark designation for Freeway Park. He said it is a unique park and it will certainly benefit from this new recognition and opportunities for funding. The original spirit of the park is mitigating the harm of Interstate 5's construction with places to gather and relax however Seattle has changed immensely since then with hundreds of thousands of new residents, new skyscrapers around the park and increased traffic on i-5. He said they want to emphasize to the board and the parks department that there should be flexible controls and incentives agreement going forward. The agreement needs to recognize the importance of allowing the park to grow and evolve over time, the park's historic nature does not exist in isolation and it must be enabled to meet the needs of the surrounding community which is mostly renters and people of mixed incomes and racial diversity. He said indeed downtown, First Hill are the most park deficient neighborhoods in Seattle so this landmarking process must be carefully considered with social equity in mind; additions like restrooms, changing the walls and adding park sections that tie into the existing structures should be allowed this includes possible removal or reconfiguration of the box gardens if the block between Seneca and Spring Street spring street is lidded which was proved to be possible a 2020 feasibility study by the City of Seattle itself. This has already happened throughout the park's life with at least five new connections or additions and entrances since its original opening and as a result we can't lock the park in amber forever but we can celebrate it and preserve the beauty of its functional elements like the plazas, fountains, and other unique architecture and landscape design elements. He said they are happy to offer further advice and input on the Controls and Incentives agreement to allow Freeway Park to respond to the dynamic recreation needs of our city.

Jeff Murdock, Historic Seattle appreciated the opportunity to offer public comments in support of the designation of Seattle's Freeway Park to be a city landmark. He said Freeway Park is listed on the national register and so its significance has already been determined. He said they agree with the staff report which suggests designation of the park under standard C, D, E and F. Looking at standard C the park is significant in the field of landscape architecture and Seattle's urban history for its role in stitching back together two neighborhoods divided by the construction of the

I-5 freeway. He said it was the first park in the world to be built on top of freeway and provides over five acres of recreational and cultural space in the middle of downtown. He said for standard D the park was constructed in 1976 and is unique in its design a rare example of brutalism in landscape architecture, the board formed concrete volumes suggest an architectural abstraction of a sublime natural landscape, cliffsides, meadows, boulders, cascades, and canyon are all represented in the park's design. Freeway Park is an outstanding designed by one of the most celebrated landscape architects in the U.S. and its lead designer Angela Danadjieva The park has been described as a seminal work in a sixty-year career of Lawrence Halpern clearly meeting standard E. He said the park has been described as treating the freeway as an element of modern art it; is still surprising to approach the park's composition of concrete boxes and cascading planted elements at highway speeds. He said as one passes under the park its contrast of siting makes for an easily identifiable feature of the city meeting Standard F. He said the park has experienced some deferred maintenance and over-planting over the years and said they are glad to see work as planned for its rehabilitation. He said they look forward to the board's role in providing parks with its expertise in maintaining that landmark's historic integrity. He noted Eugenia Woo sent a comment letter from Historic Seattle supporting the nomination of the Pink Elephant Car Wash sign and just wanted to give a shout out to that resource as well.

**070622.2 MEETING MINUTES**

May 18, 2022

MM/SC/MI/DB 7:0:2 Minutes approved. Mmes. Caton and Wasserman abstained.

June 1, 2022

MM/SC/LM/HW 9:0:0 Minutes approved.

*Agenda was reordered.*

**070622.5 DESIGNATION**

070622.51 Freeway Park  
700 Seneca Street

Chrisanne Beckner, architectural historian with Historical Research Associates on behalf of Seattle Parks and Recreation (SPAR) to discuss Freeway Park. Freeway Park is about five acres right in the urban core and it was completed on a bridge over I-5 in 1976. It was designed by Lawrence Halprin and Associates definitely one of the most revered landscape architecture firms particularly in the west and Angela Danadjieva was the designer of the park elements including the beautiful concrete forms that you see in the canyon. The park was primarily built by Peter Kiewit and Sons, and Sons David A. Mowat company and Edward Macleod and Associates were a consulting landscape architect on the project it actually reaches over three different parcels and that's because it had the unusual history of taking over little pieces of land left over from the construction of i-5 it's owned out right by Seattle

Parks and Recreation and it was listed on the national register of historic places in 2019. She noted the density of the urban core in aerial photo.

Sections:

The Great Box

Central Plaza

East Plaza

Bridges over I-5

East Plaza

East Plaza Garage

She said there are sections in the park and noted the Great Box Garden that marches down from Seneca street. The big concrete boxes all the way to the grade of the freeway we have central plaza here in pink which is over the freeway and then we have east plaza which sits directly on top of the east plaza garage and I also just wanted to remind you that we're only nominating the Seattle park's own section so all these little pieces in green shown in rendering that figure including the Piggot memorial corridor and the Washington State Convention Center the park place building in plaza and then even little Naramore fountain. those are not part of this boundary because they have different histories different designers they were either a decade before or after. The footprint of Freeway Park so we're going directly for the boundary of Freeway Park as it existed in 1976.

In 1973 the Seattle Design Commission approved initial park plans and by 1974 it was under construction. The park was built in pieces, Central Plaza and the Great Box Garden, the Bridges over I-5, the East Plaza garage and then the East Plaza sitting on top of the East Plaza Garage; everything was ready and open in July 1976. She provided photos and noted on is looking south from Seneca street in 1971. This is before any construct construction has taken place and on the right edge of that photo is the little round Naramore fountain that was built there before the park. She shared photos of the area prior to construction and noted you can see that all of this infrastructure was in place. She noted the massive retaining walls, various elevations for driving services, bridges that are going over the I-5 corridor and some grass and ground particularly between lanes is what's going to anchor the Great Box Garden at that elevation but it's also going to allow for a median that's going to support the bridge over all of those freeway lanes. She indicated one of the innovations were the tree wells that are constructed in the roof of the garage to allow for trees to be sunk into that concrete so that they have enough room for their roots, so that irrigation can move through. There's a lot of innovation in this layer of the park to keep all of this landscape alive but it went it had to be designed at this early phase when they were literally laying the structure for the park.

She read through project consulting engineer Victor O'Grady's 1969 report "we would expect the park structure to be supported on a cylinder pile walls on the immediate west side and the immediate east side of the freeway with a center support placed within the median area that's between the north and southbound lanes of traffic. the cylinder piles on the west are generally eight and a half or five and a half feet in diameter spaced at ten foot or seven and a half foot centers and

they're reinforced by a heavy steel girder. the walls on the east consist of 10 foot round cylinder piles spaced about 11 and a half feet apart and likewise reinforced with a steel girder." There you're seeing the structure the box that's going to hold up the park regarding the design of the walls. Two basic problems were evident to the engineers, one was to ensure that the bending capacity of the cylinder piles was not exceeded and further that the end bearing of the cylinder piles on the undisturbed soil beneath is kept to acceptable stress levels. They found that both of those things were true, the center line pier in the median area could be constructed of conventional means. A cost estimate was put together based upon utilizing precast concrete members to span the freeway and that's what we have now. These precast members were supported by transfer girders placed between the cylinder piles to help support the load. Construction proceeded in sections parts of Central Plaza are on flat ground above the Park Place Garage those were the easiest sections they went over the southbound lanes. The bridge was constructed over the freeway and that supports parts of the plaza and allows for what U.S. Modernist called the walk-in waterfall that's one of my favorite quotes and then east plaza of course sits directly on the Freeway Park garage and it's the Freeway Park garage goes all the way down to grade level the freeway grade level so that the it could sort of transfer the loads of the large east plaza through those three different levels of parking it also because it had such a high headspace above the freeway it allowed for circulating water irrigation. It supported the waterfalls kept the water pressure moving. She presented a figure from the AIA from 1971 but at the very bottom there you can see a section drawing which sort of cuts the park into sections. She noted the various levels: the East plaza, it's sort of moving up with the elevation of First Hill; the north and south lanes and that there's a lot of head space under there where you could put irrigation and additional piping etc. She said it's a little bit hard to read but, in the figure provided one can see that right before the park narrows in the very center that's where the storage for water and irrigation and etc. were installed right above the southbound lanes of traffic.

She provided a visual of what some of this bridging looked like from this is actually Hubble Place in that photograph and you can see some of the structural walls and the girders. She indicated some of the median piles that were supporting the center of the bridge so in phases they first had to demolish the Normandy Apartments and then they had to rely on these round columnar walls in the medians between the traffic lanes to support the central bridge plus supporting east and west it supports east and west. They built up the floors of the East Plaza Garage with reinforced concrete and then between 11 pm and 5 a.m. in December this was right around Christmas 1974 they lifted, dangled, and then placed 23 pre-cast concrete girders some up to 133 feet long and weighing up to 80 tons over I-5. They installed the drainage and the pumps and the irrigation system that discussed earlier and then they were able to plant 100 trees above the Freeway Park garage with this lightweight soil mixture to keep everything as lightweight as possible. There are some fantastic videos that were prepared of Freeway Park under construction and provided a few screen grabs noting what the bridges look like with some median supports in the middle, the board forms for installing the tree wells. She said all of that board-formed concrete that you see in the park those forms had to be built and then concrete was poured. The park as you know was really well loved and got a lot

of attention for its design. She walked through some of the elements that it was most prized for. The U.S. Department of Transportation did a publication called *Aesthetics in Transportation* in 1980 and they referred to the design as a green embroidery forming a cover at different levels over the Freeway and the landscape features that were most beloved was that it was controlling the viewing distance with various close to middle distance elements. Your eyes were able to capture a lot of things in the close and middle distance there was the strong central focus being those waterfalls that we've looked at. The cascade and the canyon there has a lot of variety in the paths and seating, and nooks and niches. They talked about there being the ability for a visitor to work, to interact with the public, or to find very private spaces to have a private experience of the park. There's a lot of variety in that socialness the very concrete forms which were called "a metaphor for the northwest mountain landscape and then those visual buffers that blocked views with a soft sensuous edge those are those planted borders that we see so that your focus is still within the park even though you're above the freeway they mask traffic noise with the sound of falling water and they improved the air quality in the park by providing this western corridor so the ocean breezes could come in and through the park and then of course they had this very rich and varied planting plan to create a sense of luxuriousness in the garden." She shared another quote "the technical design of the planters to maximize soil depth and the selection of soils plant material irrigation systems was tailored to the local climate and preferred maintenance practices" and then there was a lovely compliment for Seattle Parks "the designer worked very closely with Seattle's unusually innovative parks and recreation department."

There were some precursors to Freeway Park and though it's often called the first park built above a freeway there was you know the freeway system was constructing freeways all the way through the united states uh during the 1950s primarily and so there were other examples that Lawrence Halprin to look to and then there are some other examples that have not received quite as much attention: the Brooklyn Queen which cantilevers over freeway traffic; it's not a bridge, it's not a tunnel but it does sort of show what you can do to include park landscapes and interact and connect them to freeway spaces; Minnesota Fort Snelling was an important historic resource they didn't want to destroy it with the freeway so they constructed a tunnel under the fort in 1961 so that the resource could remain on top of it; some similar technologies Memorial Park this is in Flint Ridge California a little triangular park was built as part of the freeway construction process in 1966, it's a little bit hard to see if the freeway right runs right underneath; the Lighthouse Avenue Tunnel, lower plaza, and custom house this is in Monterey California built in 1969, it was not so much a park above a freeway but it was a tunnel under land that was recaptured and used for construction they're really pretty public plazas here and other amenities for the community and actual buildings located atop the tunnel. In Cincinnati, the very historic little Park Lytle and the freeway was tunneled underneath it so that the park would continue to have its original historic character and the freeway could pass below it. A lot of these examples were shared in a report by a reviewer, somebody who was kind enough to reach out to us and let us know that the city of Sacramento had done a really nice investigation on various park living or freeway living projects and so those were a

couple of examples that did predate Freeway Park but none of them seem to have the level of innovation that we're talking about here right. They don't have these amazing concrete forms, they didn't necessarily integrate forest landscapes and massive waterfalls and these major changes in elevation so we might not be able to say that this is the first park that was ever located on top of a freeway lid but we might be able to say that it's one of the most innovative and certainly one of the most interesting as shown in the photo here in this fantastic landscape of concrete and waterfalls and in the way that the Freeway Park garage is integrated under the east plaza this remains just an exceptional and exceptional design.

Mr. Macleod asked if there's any plan to get the fountain up and running again. it's been quite a while since at least he's seen it on.

David Graves, SPAR said they are working on that. He noted it's been a bit of a challenge with the concrete strike and some other things. He said they have to redo the plumbing for the fountains because you can't discharge fountains because of chlorinated water to storm drains - they have to go to sanitary so they have to re-plumb the fountains in the fountain room which is only really accessible from express lanes on the freeway. He said they are hoping to have the fountains back up and running by August.

Mr. Macleod said that is wonderful to hear and noted he was down in Olympia last week. He said there is a Lawrence Halpern fountain at the capitol and it's in far worse shape. He said he doesn't know what their plans are but it's not a Lawrence Halperin fountain without water.

Dr. McKinney said she has been there sometimes, and this lovely space was not necessarily safe. There are a lot of little areas where you can sit in solitude and beauty surrounded by trees and there have been some have been spaces that have been used for unsavory activities. She asked what is happening with that because that detracts from the beauty of a beautiful space.

Mr. Graves said part of the convention center expansion included 10 million dollars for Freeway Park: \$925,000 went activation and the remaining 9,250,000 is for improvements to the park. He said they are working on improvements including landscaping, lighting, wayfinding. He said the historic mod big tower lights don't work anymore so they are going to get the lighting redone, wayfinding, drainage, and irrigation and a lot of stuff that that needs to be done out there. He said that all is in the works they wanted to get the landmarks nomination in first while in the design process and then please that we make any upgrades folks will likely be seeing that probably later this year early next year for your review but that is front of mind for us is with the dollars we got from the convention center expansion to make improvements to the park

Mr. Barnes appreciated the presentation and said it was a good additional information. He appreciated that as someone who used to work near Freeway Park it was always been a place he enjoyed going to and the idea of having it designated as a landmark is really good to hear. He noted the uniqueness of it in terms of

having a solitary park within the city with all the buildings and the freeway and such and then someone mentioned earlier the with the water going it always was nice to kind of knock down some of that freeway noise. He supported designation because of the uniqueness and all kinds of architectural work and agreed with the recommendation from the staff and C, D, E, and F because of the uniqueness of the design being over the freeway the characteristics of the design and then earlier the presenter also mentioned the fact of having to design the tree wells ahead of time was something I had hadn't even thought of which was really something unique for them to be that that's that far ahead.

Ms. Wasserman supported designation and noted she lived here just before the freeway was built and remembered being part of a group that was fighting to have the whole freeway through the town lidded it was almost unheard of but that was just a huge thing and of course people didn't want to pay for that, and it wasn't done. She said they had moved away and came back it was built and we were very happy later to see the Freeway Park which was not quite as complete a lid as our little group wanted but it was wonderful. She said she agreed with the staff report and the criteria and that it does meet all those mentioned ones which is unusual.

Mr. Macleod supported designation under the criteria in the staff report. He said it is just a phenomenal park and a phenomenal resource. He said it was really innovative - the idea of lidding the freeway was so far ahead of its time. This is our central park and he hoped that as one of the public comments suggested designating this will renew attention to it really glad to hear from Mr. Graves that the fountain will be in working order in some short time. He said he was really excited to see where the future of this park takes it.

Mr. Norman supported designation and said he agreed with the previous comments. He agreed that it meets the designation standards and said the park is an important piece of the city at this point and uh I really hope in the future that they can extend the lid further and there's been some talk of that.

Mr. Schmitt supported destination under uh C, D, E, and F. He said he loved the tree well detail and said it is just a cool kind of infrastructure detail. He said he looks forward to the work that SPAR is doing to help update in addition to you know leveraging some of that money from the from the expansion of the convention center. He said he supported designation and said hopefully this can bring attention to it and add to the momentum around potentially extending the lid for i-5 through the city.

Dr. McKinney said she didn't have anything original to support it's just that this is this is a lovely space. She said it's one of the things that is so special about Seattle is that our natural beauty is enhanced by very special things that we have that other places in the country and sometimes the world don't have or don't have as we do, and this is one of those.

Mr. Inpanbutr said he supported designation to be clear under the criteria that we've all uh that everyone else has agreed to C, D, E, and F and also just wanted to



reiterate thanks to Chrisanne and the team for providing that the additional information that we requested on the precedence and more detail on the engineering aspects of it .

Ms. Caton said she agree with the staff recommendations for criteria C, D, E, and F. She said she is looking forward to the controls and incentives agreement that will allow this park to continue its prominent place in our city and to continue serving the next generation of park users. As a landscape architect it's really an honor to be a part of saving this place and preserving it for everybody else in the future so that's it great this is an easy one tonight.

Ms. Johnson said she sometimes is on the fence with criteria C and F and noted this is a case where it's obviously architecturally really interesting and big but it's clearly part of the history of the city. She said it's interesting the history of the freeway both the construction of it and kind of the detriment that it causes to the city and then the healing of that kind of harm. Maybe in some places certainly makes it easier to drive through but not as pleasant as walking through and this is kind of the history of knitting that knitting the parts city back together over the over the freeway. She said it is really interesting to think about this both the landscape but also the engineering required and all the water moving underneath. It's remarkable and we're lucky to have it here in the city so happy to be part of the designation and happy it's so easy tonight um is there anyone willing to make a motion.

Ms. Sodt reminded board members that they had asked a question about the comfort station last time and suggested the board might consider excluding the interior of the comfort station.

Action: I move that the Board approve the designation of the Freeway Park, at 700 Seneca Street, as a Seattle Landmark; noting the legal description above; that the designation is based upon satisfaction of Designation Standards C, D, E and F; that the features and characteristics of the property identified for preservation include: All of the park sites, inclusive of built features, landscape, hardscape and other park elements; excluding Park Place Plaza and excluding the interior of the comfort station.

MM/SC/IM/HW 9:0:0 Motion carried.

**070622.3 CONTROLS & INCENTIVES**

070622.31 Turner-Koepf / Beacon Hill Garden House  
2336 15<sup>th</sup> Avenue S  
Request for an extension

Ms. Doherty said Historic Seattle purchased the property just this past December and they had previously asked for a three-month extension or maybe it was perhaps it was six months and we've gotten to that point now and they need additional time. They've asked for an additional six months, and their hope is that they will be back before then with a completed agreement

Action: I move to defer consideration of Controls and Incentives for the Beacon Hill Garden House at 2336 15<sup>th</sup> Avenue S for six months.

MM/SC/MI/HW 9:0:0 Motion carried.

**070622.4 CERTIFICATES OF APPROVAL**

070622.41 Queen Anne Boulevard  
9<sup>th</sup> Avenue W & W Wheeler Street intersection  
Proposed accessible curb ramps at sidewalk

Tom Hewitt, the Americans with Disabilities Act coordinator for SDOT proposed a project at 9th Ave West and West Wheeler Street regarding improvements of accessibility in the public right-of-way. He proposed a total of eight curb ramps, with two at each corner of the intersection. He noted existing trees and the four corners.

At the northwest corner there is an identified parks tree, and these are two of the curb ramps are the typical perpendicular curb ramps. At the northeast corner there are two directional perpendicular curb ramps and two trees, one being a private tree to the north and the other being a parks tree to the east. At the southeast corner just on the outskirts is the drip line of the parks tree, there are two curb ramps at that corner and then lastly at the southwest corner we have a parks tree and two curb ramps. He said in Seattle standard plan details the traditional perpendicular curb ramps comes in two different styles one with wings one with a pedestrian curb. He said the city typically use the pedestrian curb on either side where there's landscaping on either side to hold back. He said the city uses the wings when there is concrete or impervious surface.

Within the ADA program and SDOT they always want to make sure they are balancing the needs for accessibility and to have an accessible public right-of-way with maintaining the context and the historical and other natural features within a neighborhood. He said with this project they have been working with urban forestry folks and said SDOT has no plans to remove any of the trees that were pictured in any of the images. He said the team has modified the northwest corner to then be more conducive to the two-curb ramp design so they are able to ramp up and still maintain maximum accessibility and putting in two curb ramps but still maintaining all the trees at the intersection.

Mr. Hewitt said the historical brick gutter in the historic districts will be unaltered. He provided a generic image of the standard detectable warning surface in federal yellow which has been a recommended and widely utilized color for folks with low vision. He said it provides that high contrast that the ADA requires, and this is in the direction of walking or rolling is 24 inches and then it has to span the width of the curb ramp. All the landscaping will be put back into place after construction is completed and signage will be reinstalled. They are going to be maintaining existing street trees and working with urban forestry if we need to do any root pruning or

any other type of mitigation factors to make sure that we maintain the trees while also maximizing the accessibility at this intersection.

Mr. Barnes asked staff to explain why this would be part of the landmark board not be part of street construction or something

Ms. Doherty said Queen Anne Boulevard is unusual and noted there are a couple designated boulevards in the city and they are officially city parks even though they look appear to be city streets to everybody. People drive on them and bike on them, so the Queen Anne Boulevard designated features include the continuity of the boulevard street system, existing street trees that were mapped at the time of designation: existing granite curbs, brick gutters, and major structural elements including lights and there are bridges and big walls and then traffic triangles. She said this is an impact to the curbs, but it will not impact the brick gutters, and it does slightly impact the continuity of the delineation of the boulevard. She said it's very minor and it's an accessible improvement, so it seemed like it was a reasonable thing to do. Maybe in the future if there are others for the Boulevard we might have an ability to do them administratively but we wanted to make sure that this happened at a public meeting so we had the board's input.

Mr. Barnes said he was just kind of curious and that he has seen many streets do this and was just curious why this was done. He appreciated staff's explanation.

Ms. Johnson said this seems very reasonable to me and having pushed a stroller around the city she is always very appreciative of these curb ramps even on landmarks boulevards

Action: I move that the Seattle Landmarks Preservation Board approve the application and issue a Certificate of Approval for curb ramps at Queen Anne Boulevard, 9<sup>th</sup> Avenue W & W Wheeler Street, 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 the Report on Designation (LPB 123/79).*
  - a. The curb ramps are a minor change to the continuity of the boulevard and curbs. The brick gutters will not be altered.
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. There is no alternative.

3. With regard to SMC 25.12.750 C, *the extent to which the proposed alteration or significant change may be necessary to meet the requirements of any law, statute, regulation, code or ordinance.*
  - a. The proposed improvements are to comply with a code that allows a person to independently use a site.
4. The factors of SMC 25.12 .750 D and E are not applicable.

MM/SC/IM/DB 9:0:0 Motion carried.

070622.42

Pacific Architect & Builder Building

1945 Yale Place E

Proposed replacement of aluminum windows in-kind but with different glazing assembly to address heat gain

Ms. Doherty presented on behalf of the applicant. She said the mid-century building has a unique thin shell concrete folded plate roof. She provided photos of the building and noted there's not a lot of visibility of the south façade of the building. The proposal that the building owner has is the big ribbon windows are single paned and there's a lot of heat gain in this building. She said they have a very hard time keeping it cool they have the blinds closed all the time but that's just not enough and so they are seeking to replace that horizontal sort of ribbon window which is aluminum with another aluminum window; they will fit them in the existing openings and the configuration of them will match what is there today. She said it'll have one big, fixed window with two small sliders on either side and then above that window that pale yellow panel ribbon will stay in place. Above that under the sort of those triangular shaped windows those will also stay in place so then the window or the image below kind of shows some other unique conditions uh that I will talk about in the elevations. She went over proposed window details and glazing colors/appearance.

She provided interior photo showing a piece of the new window against the existing window and noted where the two are meeting one another that the color is very similar obviously they're it's clear anodized the windows from the 1960s have more of a mill finish and they've also sort of aged a bit with time so the new windows will look a little brighter and sort of more sparkly at first but over time they too will start to kind of look a little more dull in appearance like the existing windows. The dimension of the proposed frame is wider but that's not the part that's on the outside face so the dimensions of the actual mullions of the windows are fairly close to the originals.

She noted that everything shown in yellow is proposed to replace aluminum windows with aluminum and match the configuration. At the south elevation they will no longer have sliding sashes, but they will still create the same pattern across the fixed windows so all the muntins will be in the same place on the east and west. She said they will match, and all the sliders will operate just like they do today. Windows highlighted in orange on the elevations are glass that are not in aluminum

frames but just have a wood stop so the glass has just a wood piece of trim holding it in place in lieu of aluminum and they are going to replace that also in kind. The only thing that would be slightly different is that the glass has just a slight tint.

Ms. Doherty said they will not be providing screens which could have changed the appearance of the building, that they would take those away and just have when the windows are open, they're just open. She pointed out the glass in the ribbon windows and the glass in the windows that are directly under the roof; she said the glass looks different and it's quite possible that they are the same material and the clerestory windows up at the top looks sort of brighter and clearer and that may be because of the reflection of the white eave or something, but they don't really look the same so I think the change in glass may not be that noticeable, so that was just my impression of it.

Mr. Macleod asked if the glass between the glass just described in the horizontal ribbon windows is an opaque material.

Ms. Doherty said it's an opaque panel and didn't know if it's resin or a painted material but it's not glazing. She said she doesn't believe it's glazing but it's going to stay in place they are not going to remove it or change it

Mr. Macleod asked if the windows that are being replaced are original.

Ms. Doherty said she believes they are the original windows.

Mr. Macleod clarified that the replacement is just clear anodized basically bigger aluminum looking frames then it is bare aluminum.

Ms. Doherty said she thought they are maybe 1/8" or 1/4" of an inch wider in the on the front face of the of the mullion.

Mr. Macleod asked if the windows are casement or sliding.

Ms. Doherty said they're sliders and the new ones will be sliders as well. The big, fixed portion of the window it that just stays in place and then the two on either side slide on the inside.

Mr. Macleod said it seems reasonable.

Ms. Johnson if they considered replacing the upper triangular shaped windows or is that not cost effective. She noted heat gain and asked if this will really solve their problem.

Ms. Doherty said they did talk about replacing those upper windows, but they didn't consider it because they're more concerned about where people are sitting and feeling that heat directly through the window. She said because that is one big continuous open space it's probably pretty hot up under at the roof level. They do

have mechanical cooling but with those windows also it's also very cold in the winter.

Ms. Johnson said it seems reasonable and it's very helpful that there's that bit of that resin panel or whatever it is the horizontal band that separates them.

Mr. Inpanbutr asked why solarban 70 was preferred over solarban 60.

Ms. Doherty explained they'll get better thermal performance. The solar heating coefficient is improved; they've got a better factor with the solarban 70. Every uptick that you get you're going to get a better performing window and if they'd stuck with the solarban 60 she was prepared to do it as in-kind maintenance and repair, but their consultant felt very strongly that if they're going to invest in this they should do glazing with a higher shading coefficient, so Ms. Doherty told them they needed to come to the board.

Action: I move that the Seattle Landmarks Preservation Board approve the application and issue a Certificate of Approval for the proposed select replacement of windows at the Pacific Architect & Builder Building, 1945 Yale Place E, 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 125523.*
  - a. The select replacement of wood stopped in glazing will be in-kind and the select replacement of aluminum window frames is generally in-kind. Although the aluminum frame dimensions and finish are slightly different, the sash sizes and placement within the openings will be the same. The operation will also be the same except for the change to fixed sashes at the less visible south façade.
  - b. The appearance of the glass is slightly greener, but the owner has demonstrated the need for improved performance and this is the next step up.
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 use of exterior shading devices would be more impactful to the building's appearance and may not be effective.
  - b. The use of interior shades has not been effective.
  - c. Applied films would also change the appearance of the glass, but would not perform as well as an insulated glass assembly.

3. The factors of SMC 25.12 .750 C, D and E are not applicable.

MM/SC/LE/MI 9:0:0 Motion carried.

070622.43

Black Manufacturing Building

1130 Rainier Avenue S

Proposed exterior alterations and proposed new development on site

Robin Murphy, Jackson | Main Architecture introduced the project noting 398 units 130 parking stalls. He said the new development is 246,000 square feet; it's an eight-story building. He said it is adjacent to the historic Black Manufacturing Building.

Ellen Mirro said Studio TJP was brought on to provide additional historical research and preservation assistance with parts of this project that would impact the landmark black manufacturing building and site. The project will touch the Black Manufacturing Building at the basement of the northern façade. The building was constructed in 1914 and designed by Andrew Willatsen. It was altered in 1954 and then restored in 1984 at the same time it was listed as a City of Seattle landmark.

She said they were unable to find original drawings that showed the north portion of the building but did find details of some of the basement windows. There were basement windows on the northern façade; the windows originally either had window wells or did not have window wells but we didn't understand very much else from these details. From historical drawings and images of the building three stories are shown on the building which was either wishful thinking or an honest drawing error. The tax assessor image from 1937 doesn't show the northern façade where we're going to be touching the building.

Ms. Mirro said the alteration to the building in 1954 affected the northern wing of the building in the northern façade of Black Manufacturing Building so everything on that first floor down was altered in 1954.

Mr. Murphy provided context of the site and context photos of the neighborhood. He noted the Black Manufacturing Buildings photos were taken in the winter when foliage is low on the red oaks. He indicated the parking structure was built in 1984; it will be demolished as part of this to make room for the proposed building. He said the small buildings north of that (off the landmarked site) have already been demolished.

He said they took a lot of care in studying the north façade to allow the windows on levels one and two to remain. He noted a bridge connecting level one and then a sunken plaza connecting the lower level to the lower level of the parking garage. He said the intent is to fix this condition by creating a community public plaza that bridges both the alley and Rainier. He indicated the north façade of Black Manufacturing Building showing the existing conditions with the bridge and the

door entrances and said they will preserve the two exits, one at level one and one at the basement level.

Ms. Mirro said on the windows that are being proposed to be covered it appears that the sills have been lowered.

Mr. Murphy said they weren't able to look at the eastern two windows because those are completely enclosed by what's now a server room, so they don't actually provide light to the interior. There's a tunnel that will connect the garage of the 900 Rainier building to that door you can see the grade level being raised up to the up to Rainier on the on the right which is on the west and to the alley on the left which is primarily a loading space two loading stalls. It serves both buildings you can see that we're proposing to infill those windows that Ms. Mirro just mentioned. The two on the east side are currently blacked out they go into a server room and have for some time. He said they did a boundary line adjustment that property line that divides Black Manufacturing Building from 900 Rainier is strategically located to allow those windows to remain from a building code standpoint; he said there is a 15-foot separation. The 900 Rainier Building has reduced windows on this façade to accommodate that same issue and they sacrificed those windows to some extent and prioritize the windows on the historic building. He noted the loading area on the east side is accessed via stair and there's a buffer of green planters on either side of it. One of the comments from the board last time was that there might have been a conflict between that guard wall that separates the lower loading area from the upper plaza and it conflicted with one of the windows, so we actually have lowered it and you'll see that in a section later next slide please

Mr. Murphy said they will be matching the finishes. He said they did a structural analysis to make sure that everything works with our structural engineer. He said they are using CMU rather than cast in place concrete so that in the event this needs to the windows openings need to be reopened. They will be doweled in to hold them and there's some details about how the waterproofing occurs.

He noted paver surfaces of vertical section looking into looking through the Black Manufacturing Building and into one of the openings that's being filled. He noted how the waterproofing occurs and then the section through the tunnel showing a horizontal look into the tunnel and how the waterproofing occurs at the intersection with the Black Manufacturing Building and the finish will be pavers for most of that surface.

He provided photos of other parts of the Black Manufacturing Building and said on the main entry onto Rainier they did some very minor modest modification to the concrete surface. He noted there's a lip there currently and it creates an inaccessible barrier and propose to fix that by feathering in some more concrete and making it level. There is a gate at the property line on the west boundary and then on the right is Stair C in the Black Manufacturing Building. He said it's an existing stair where they are proposing to do modest modifications to make that a temporary main entry for the office users of the Black Manufacturing Building while



the north entries are cut down or out of service due to the construction of the 900 Rainier

Mr. Murphy said the master use permit, SEPA, and design review, and demolition permits have all been issued for this project. He said they are beyond SDCI at this point and they've approved the departure request and they appreciate your support of that request. He said this just essentially talks about conceptually we use this at the edge level how this building pays homage to the Black Manufacturing Building through its a vertical interpretation of its horizontality. He said the Black Manufacturing Building is a horizontal brick assembly as shown in elevation and they are using a bit of that color in a playful way at the end of end of the building that faces the other one um and then we're using this courtyard typology.

Ms. Mirro said there is a precedent for the proposed massing of a tall apartment building with narrow street facing courtyards; it's one of the earliest apartment morphological types in Seattle. The type of massing has been used throughout Seattle's history to bring light and air into apartments the massing works well with the historic building neighbor it's appropriate recognizable and rooted in Seattle's apartment morphological development.

Mr. Murphy provided some elevations of west elevation of the Black Manufacturing Building in its context with the trees without their leaves. He noted another image and said they are showing the entire west façade with the Black Manufacturing Building and said from Rainier it's a two-story structure that the basement level is exposed at the north end and at the alley as you saw in some of the elevations at in the middle bottom is the south elevation of the 900 Rainier.

He said the 900 Rainier façade has been turned down a little bit through discussions with SDCI. He said they are trying to create a bay structure that mimics the bays on the east on the west side using four balconies. He said the vertical circulation has a tie back to some of the brick colors being used at the southwest corner. He said a lot of the complexity of the east façade is based on having a high voltage power line running on the east side of the alley and having to be 14 feet away from it.

He said the courtyards have two levels and activate the street because there's about eight apartments that feed into each one of them. He said that upper portion of the courtyard is a private courtyard with a gate (no lock). He said there's a green screen and the lower courtyard is an urban public courtyard which is kind of an oasis from the busy sidewalk as you walk up the street. He said looking east through the 'fingers' of the building there is the main south lobby with the amenity space next to it and two retail spaces. He said the next finger over has residential but it's up four feet or so above the grade.

Mr. Murphy provided some street level views per board request. He noted the mature green trees in front of Black Manufacturing Building and the first courtyard. He said beyond that they're SDCI proscribed street trees and they're in a location that's better as a buffer between the busy street and the sidewalk. He said they've increased that sidewalk width by three and a half feet along Rainier and two feet

along Charles. He said through a sidewalk easement you can see the courtyards and how the massing works. He noted that the latest iteration of the MUP drawings have some modifications to the colors and the building massing primarily pushing back some of the massing at the upper levels and minor color changes along those levels too as requested by the city.

He said the building's a long narrow building that needed two lobbies - that helps activate the street as well it also helps activate the courtyards. He said the southern courtyard is kind of the buffer between 900 Rainier and Black Manufacturing Building and is more of a civic or public plaza where there may be events. Public art will be installed in the south end and on gates at bottom of stairs.

He said the wood soffit runs along horizontally and down the entire length of Rainier and turns the corner at the north end as well. It is visible from a pedestrian standpoint; it runs down vertically at the main entry, and it goes into the building both at the south lobby and the north lobby. The intent is that there are open transparent lobbies; the wood ceiling transfers through into the space as well to give it kind of a residential warm feeling at the entrances. He said the concrete that would be visible would be board-formed concrete at the street walls. He said there's an integration of landscaping into these spaces looking down landscaping in the middle of the courtyard is visible. He said on each side there's landscaping which is actually a biofiltration planter.

He provided a rendering of night illumination and noted the safety issue with living at that level and the need to provide adequate lighting. He said they have worked hard with the city to remove spandrel glass wherever possible and replace it with transparent glass. He said that where they have spandrel glass, it is to hide mechanical ducting and louvers. He said they toned down some of the colors that earlier in this design they had a rose-colored metal at the spandrel glass panels but now let the brick and the brick tones on the south end be the star of the show. He said a lot of the colors are muted to let those other ones stand out. He said there's a concrete column there that was there for structure; they made it circular. He said the exterior columns elsewhere in the building are rectangular.

He said the sidewalk along Rainier gets wider when you go past the southern plaza and then it gets wider and is buffered by the landscaping which is really the ideal condition, and this was a compromise with urban forestry and SDOT. He said there are street trees on Charles Street that were shown there these are some blow ups of some of the detailing in the proposed paving patterns. Drought tolerant plants are proposed especially in the biofiltration planters where they can tolerate the kind of cycles of rain that we have here in Seattle. He proposed a palette that's got some color but also works with the local environment.

Mr. Murphy said in theory all bikes and vehicles would access the site through the alley; that mid-block ramp is the closest level to what the parking level is at, and it allows plenty of queuing to get in there. He said the Judkins Park light rail station which will open in approximately two years and is only a few blocks away. It is available by bike or pedestrian and a lot of discussion was made with the

neighborhood about the impact of this building on Charles and Bush and how queuing occurs. He said they have done traffic studies this is actually a relatively small garage for a building of this size. He said the parking is actually not required in this zone because of its status location next to light rail. He said the neighborhood has some concerns and they have talked to them about extensively and considered in this design.

Mr. Murphy said they have a brick blend that differentiates the retail finger from the rest of the brick; the tower elements are actually Hardi that's about three inches wide with exposed fasteners every 16 inches and about a 3/8" inch gap between them. He said they're essentially put up not in a plank style but flat on a furring channel to emulate kind of a modern brick look with a black weather-resistant barrier behind. He said they are not supposed to pretend to be brick, but it emulates brick and the coloring obviously does that too; he noted the proposed color palette of brick and Hardi panel.

He said they made a number of minor changes and from the city's perspective maybe major changes but there is now a hint what we call a hinge vertically between the panel materials on each finger. He said it's a gray metal it's a slight recess and they also pushed back a little bit in the center so that it feels like it's got some varying heights and it does and played with the cornice lines a little bit to give them some variety. Previously there was more it was much less modulated and then at the very highest level is a clerestory and it's pushed back about three feet and that's true for the circumference of the building on all four sides.

Mr. Barnes asked if all units will be market rate housing.

Mr. Murphy said their client is dedicated to providing affordable housing. They're one of the few clients they have worked for that actually provides affordable housing in the building as opposed to paying an in-lieu fee on other projects of this magnitude. He said they would pay approximately two to 2.5 million dollars into a bucket that the city of Seattle would use elsewhere for affordable housing. He said they are providing the affordable housing here on site.

Mr. Barnes asked how they are defining affordable housing because there are a number of examples. For example, at the Yesler Terrace you have the mixed rate housing that's going up there which include low-income as well as Section 8, etc., so when you say affordable housing what does that mean.

Lori McEwuen, Nitze-Stagen representative for the ownership said they are participating in both. Ten of the units are MHA units which serve between 40 and 90 of area median income, and then 20 percent of the units are MFTE units. She explained the MHA is Mandatory Housing Affordability and then the other program is the Multi-Family Tax Exemption program which provides between 60 and 80 of area median income so we end up providing 30 of our units are serving between 40 and 90 of area median income, and the remainder of the units are attainably priced and intended to serve between 80 and 110 of area median income okay so this is not luxury housing by any means.

Mr. Barnes said the people in that particular neighborhood will be priced out of getting into that housing and one of the reasons he asked that question is because of the work that is being done, but also that the pictures they use don't show the diversity that exists in that community now. He said he was curious about that.

Dr. McKinney said she appreciated that comment because that's what she was going to say and thanked Mr. Barnes for bringing that up and she would like to hear it addressed.

Mr. Barnes said when he looks at that neighborhood particularly his experience of being a neighborhood that's a primarily Asian and Black community in that area; there is Little Saigon, the International District just down the street, Yesler Terrace which has historically been a black / African American community. He said going down Rainier you still have that very mix of individuals of color. To represent those areas, the pictures that you use show very few if any people of color represented. For the neighborhood shown, most of the people quite honestly looked like they were white or represent the majority population which are not the majority in the neighborhood, so that's why he asked the question.

Mr. Murphy apologized and thanked Mr. Barnes for clarifying. He said that the renderings didn't adequately address the population. He said he understood what Mr. Barnes was saying and noted they did a lot of research and in the interest of time they didn't really talk about the interior design component of this or our research with other than Ms. Mirro's research on Black Manufacturing Building's history. He said that they talked about there is a lot of embedded ideas that go between the two buildings that we've been working with and talking to multiple neighborhood groups about garlic gulch and the African American history of this area. He said they have embedded some of that into how the how the building is perceived from the street and how it pays homage to the Black Manufacturing Building as well as some of its unique history. It's something that that they are trying to be subtle about but that they also want to open what we call an easter egg where you might discover this information on multiple visits to the site you wouldn't perceive it by driving by. He said if you come by and walk into the one of the courtyards there's opportunities to create a dialogue with the people who are living or shopping in this area but also the people who work in the Black Manufacturing Building. He said it's a difficult thing architecturally to embed history into a building overtly so we're trying to do it subtly.

Mr. Barnes said that part he understands but what he was referencing though are the pictures used that show people gathering at the at the various locations to show how they're living and how they're relaxing and, on the rooftops, etc. Those are the pictures that don't represent the community.

Mr. Murphy said he understood, and that he apologized and thought that we may have not adequately represented all the individuals, that diversity that's there.

Dr. McKinney said the team did not adequately represent them and asked how they will fix that.

Ms. McEwuen said they are in the process of updating renderings and are renderings that come from us, not from Jackson Main architects. They will pay very close attention to making sure that the community is more adequately represented. She thanked Mr. Barnes and Dr. McKinney for bringing this up said they recognize the importance of this and absolutely and will be sure that everything that they produce from here on out is representative and inclusive.

Dr. McKinney said that it shouldn't be something that we have to bring up so was glad that the design team was going to be putting it in place. Everybody needs to do this. Obviously that every community that has a population that is living there now or is has historically lived there and has built it needs to be represented so in pictures. She said we need to see who's there in how buildings are structured there needs to be some reference to you know if this is a corner on which a building that was built by a Japanese family that was interred had a building a business then that needs to be represented even if the building has changed. She said if it was an African American family the same thing - those things need to be shown. She said she didn't want to preach, but her father's a preacher, and those are things you think of automatically, so make a checklist. It should not be something that the people of color have to remind you of.

Mr. Barnes said the point Dr. McKinney is making is well taken. First thing when he saw those renderings that is why he asked a question about housing. He said it almost feels like you're taking a building, like with gentrification of the community again, so you have to make sure that those things are there. That would be very helpful.

Ms. McEwuen thanked Mr. Barnes and Dr. McKinney both for bringing this up and we will be absolutely certain that that the community is accurately represented.

Mr. Norman said don't be afraid to be a little more overt about incorporating that into the architecture. He noted that his favorite Peruvian chicken place just got paved over. It's one of the most diverse zip codes in the country.

Dr. McKinney said it's been that way for a long time, so we need to see our ourselves, we need to see ourselves.

Mr. Barnes noted the Jackson corridor where a lot of that stuff has been taken out and eliminated and so we just want to ensure that the representation is still there.

Ms. Johnson said it sounds like the applicant will make those changes to their images.

Mr. Macleod said he appreciated the discussion that just happened with Mr. Barnes and Dr. McKinney's comments. He said it may not be the core of what we're voting on in a few moments, but it is as they said - incredibly important. He said he lives in

the neighborhood / zip code and representation is important. There's more to the neighborhood than just the actual constructed built environment and noted he wholeheartedly agreed with the sentiment that was just expressed. He said he was trying to avoid commenting on the new structure itself because that's not necessarily what we are looking at on this board. He said he would like to hear more about what the intention for activating the pedestrian spaces and how this new construction will relate to the Black Manufacturing Building. He asked about retail possibly on the ground floor.

Mr. Murphy said the southern plaza is the largest and has been designed a way that it opens up to the Black Manufacturing Building and serves as probably their main entry from the street. He said the main entry for Black Manufacturing is in the middle of the building further south in a courtyard through a gate with a which will probably become their main entry. The area between the two buildings is large enough to allow for a number of chairs to be located for events. The existing and proposed trees help buffer road noise. He said it is envisioned as kind of a gathering space. Entrances into the building flank those courtyards the doors are relative to the courtyards. The retail finger has two spaces that are about 2,000 square feet and we envision them as either one space or two. They're not at the same elevation because of the rising of the sidewalk so if they are connected there would be ramping between them. He said they envisioned that people could access those either from the garage from below and come up through an elevator or they come directly off the street and all four of these courtyards have residential entrances that help activate the courtyards, activate the street, and get eyes on the street. The southern courtyard is the largest one because they are trying to give some elbow room to the three-story Black Manufacturing Building. He noted there is some softening with landscaping as well and noted the southern courtyard opening up to Rainier.

Mr. Macleod said it looks like studio apartments open onto the courtyards.

Mr. Murphy said in the city of Seattle they are called "open ones", but they are studios. In general, at that level, they have bedrooms that are embedded not right on the window wall; there are larger units on the upper floors and on the corners but because of the configuration of the building those are generally studio units.

Mr. Macleod said that makes sense and that he lives in an "open one" bedroom that actually faces Rainier. He said he would only be concerned about privacy and use and access with those. He said it could be an interesting opportunity for more retail or for you know other common areas in the building.

Mr. Murphy said they worked with SDCI and noted how the courtyards are recessed into the building. On the other view in the south, they are mimicked there through material and color and balconies. He said there are balconies where they can work them without the with the power line setbacks. He noted Juliet balconies and a 'vanilla' palette. He said it is a long façade and at the podium level there is a horizontal band, a belt line that differentiates the concrete levels from the wood levels above really to get just give it a base a strong base and to kind of ground it. He said at the alley level is screening into the open what is an open parking garage.

He said on adjacent Hiawatha is one of the first mid-rise projects built in this neighborhood. The zoning in this area allows 75 feet along Rainier and then it rapidly changes to 55 feet and then low-rise as you march up the hill. He said as you go to the more sensitive single-family zoning there is a change in grade so by the time you get to the smaller residential single family and low-rise it's not an imposing situation.

Mr. Macleod said he understands the challenges of a site like this that doesn't have a back end so to speak. He expressed concern about the pedestrian experience on Hiawatha and worried it would be a very imposing experience.

Mr. Murphy said Hiawatha is one street over, so the back of this faces an alley. He said there is an electrical vault, an emergency generator, the parking entrance, the loading, gas meters - all that stuff is along here but it's facing an alley.

Mr. Macleod said there was a project of about seven years ago that went up, the Angeline on the park; a similar situation that it has no real back end and what ended up happening was the service entrance with the garbage and parking and what have you just opens into the business district. He said it had to go somewhere obviously but it ended up in the worst possible place. He asked if the Black Manufacturing Building was going to be remodeled and updated.

Mr. Murphy said it's been remodeled interior-wise to be a tech hub. There's a server room in the north east corner of it that was just you know part of the tech opening up so essentially it initially was like they called a manufacturing building because they manufactured garments in there with sewing machine stations throughout and it was all open with high ceilings wood exposed heavy timber brick perimeter giant industrial sash all of that's been preserved and there's no plans to change that we are doing a small tenant improvement work to make sure that the exiting isn't impacted during the closure of those northern entrances.

Ms. Wasserman appreciated all the discussion and certainly the comments about representation and importance of that area - it's very sensitive area. She said the team has done a very good job of going back and researching and answering board questions from before. She said she didn't think it hurts the landmarked Black Manufacturing Building. She said it makes it more accessible if you do away with that deep pit and ugly pass through there. She said she supported the project.

Mr. Inpanbutr noted his earlier comments regarding that guardrail and how that interacted with the windowsill and said the team addressed that with the lowering of that guardrail and studying how that those interfaces collide. He said he supported the project.

Mr. Barnes noted the comments made earlier about the pictures and diversity and said he really appreciated Ian's detailed questions as well to help further get more information out. He said he was overall supportive of what they're doing. It's great to take an old building like that and turn it into something that's livable and it's a good thing to do so he appreciated what they're doing.

Ms. Johnson noted in many cases there would be a site adjacent to a historic building that the landmark board doesn't have any controls over and given that the connection to the historic property seems very reasonable. She appreciated hearing about the new building and comments.

Mr. Macleod said this is a project going in the right direction and there's a lot of little details that can make or break a project. This is one of Seattle's unique and truly mixed-use neighborhoods in the truest sense. He appreciated how receptive the team was to the input and helping to re-stitch Rainier. He noted that 23rd and Rainier is a sea of drive-throughs and that this project is a step in making Rainier a more pedestrian-friendly corridor.

Action: I move that the Seattle Landmarks Preservation Board approve the application and issue a Certificate of Approval for alterations to the building exterior and site, including the development of new 9-story building at the Black Manufacturing Building, 1130 Rainier Avenue S, 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 121215.*
  - a. The proposed alterations to the north façade of the designated building are minimal, and this portion of the building has previously been altered.
  - b. While the new 9-story building is located on the north end of the designated site, it is physically separate above grade, and reads like a neighboring property.
  - c. The Board supports the proposed departure related to setbacks, as the massing of the new tall building with deep courtyards is a historic precedent and makes it a better neighbor to the landmarked building.
2. The factors of SMC 25.12 .750 B, C, D and E are not applicable.
3. The proposed work as presented is 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.*



*Standard #10: New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.*

MM/SC/IM/DB 9:0:0 Motion carried.

**070622.6 NOMINATION**

070622.61 Elephant Car Wash Sign  
Previously located at 6<sup>th</sup> Avenue & Battery Street

Dean Alsop, manager of community engagement for the Puget Sound region at Amazon said Amazon is proud to sponsor this project through the landmark process. The iconic Pink Elephant Super Car Wash sign has been a fixture of downtown Seattle since it was installed on the corner of Denny and Dexter avenues in 1956. He said with Amazon's presence in the city spanning more than 20 years the company and its employees see themselves as part of the fabric of this community. Currently the sign is undergoing its restoration at Western Neon a local small business located in Sodo that has been operating for more than 35 years. He thanked all the community partners for their support in this effort including Western Neon, Belltown United the Museum of History and Industry, the Denny Triangle Neighborhood Association, the South Lake Union Chamber, the Downtown Seattle Association, Historic Seattle and the many community members who have expressed their support and are excited to see the Pink Elephant sign proudly on display again. He introduced Susan Boyle, BOLA.

Susan Boyle, BOLA said that obviously this sign is beloved by many people as we can tell by the number of public comments and letters and emails that the board has received. But it's also something far more serious because the sign itself relates so strongly to American culture of the roadside the American culture that kind of gave rise to rock and roll and jazz that came up from below rather than down from an elite. She said it's so interesting to look at this car wash sign at the same meeting that you've considered the Freeway Park which is clearly a beautiful worthy landmark but one that was designed by the aesthetic elites, the best of the best architects and landscape designers and here, by contrast we have something that's part of the vernacular part of the commercial world of the post-war period.

She said the sign is one of two signs formerly at the car wash at 616 Battery Street dating from 1956. It was designed by Bea Haverfield. The sign is about 10' x 9' almost 10' x 10', about 1 foot dimensional in terms of the cabinet size and it pictures this very animated elephant almost cartoon-like shooting water to represent the cleansing of the car wash the elephant super car wash. The sign was located at the north end of the Denny regrade very close to Denny way and this was an optimal location after the tunnel was finished. The Battery Street tunnel linked the waterfront viaduct to Aurora Avenue had been just one of the many streets out of the city but starting in the 1930s it was widened, and it gradually became an eight-lane roadway. After the tunnel was completed this was one of the pivotal on and off ramps for vehicles and people coming in and out of the city. This location was the

second one that the owners of the Elephant Car Wash, the ADE Corporation built; the first one was built in 1951 at the south end of highway 99 which then ran on 4th Avenue South before going into the city. She provided photograph looking north from Harrison street a few blocks north of the elephant sign showing what Aurora avenue looked like in the 1950s. She provided context of the sign's original and proposed locations.

Ms. Boyle said when looking at the history of neon it has so many great associations. Neon became popular as after its invention during the golden era of electrification in the late 19th century. There are conflicting reports as to who invented neon and it was actually the invention of quite a few people but it was made a commercial product by um George Claude a Frenchman who utilized it with signs including reportedly the first sign in the U.S. at the Packard dealership in Los Angeles in 1923. It very quickly became popular particularly as automobile use rose and people's attention needed to be drawn by something other than just the typical illuminated signs. She provided examples of neon signage in Seattle some of which still exist and some of which don't: the Turf Restaurant from 1930, Bob Murray's Doghouse, a famous institution in the Denny Regrade from 1934, Dick's Drive-in which was also designed by Bea Haverfield. This sign dates from 1954. She is also credited with the sign for the Auto Covers Upholstery Shop in Ballard which was recently restored. In looking at signs around the city one of the most amazing ones can be seen as you go up to Ballard on 15th the Ballard sign and when it was operating the movement up the top was representative of headlights of a car illuminating the streetscape a sort of figurative and kinetic sign that really took advantage of neon. The signs were very popular throughout the country but in the in the northern climates where we have long winters, drizzly rainy weather they are particularly persuasive and that might be one reason that we have so many neon signs that have survived and there is so much love for them in the Northwest. When we look at signs, they're not just at these kinds of locations in the 1920s several signs were added to the rooftops of buildings including those of the Roosevelt Hotel 1928 and the Pike Place Market. The PI Globe which dates from early 1930s when it was placed upon the original Post Intelligencer printing plant also at 6th and Battery. In the context of the roadside, lighting was really important. She noted a 1932 view of the Aurora Bridge as it was originally illuminated with this kind of strand of illuminated pearls - how impressive this was it's almost like showtime. The roadway also had great vernacular buildings many of which were associated with fast foods and cars such as the Igloo drive-in that was closely located near the car wash from 1940 to 1954, and the former Twin Teepees further north on Aurora which date from 1937 unfortunately lost to arson in 2001 and the Hat and Boots originally in the industrial part of south Seattle. She said the hat was the gas station office and the boots or the boot was the gas station restroom. She said these exuberant kinds of artistic achievements weren't designed necessarily by architects or artists, but they really come from the people themselves and the kind of exuberance of the of the open roadway.

She said if you look at views on photos provided of Aurora Avenue, you'll see how different that is it is from the freeways of the modern era, freeways with their limited access and their limited signage and their kind of consistent aesthetics.

Aurora Avenue parcel sizes are so small and because the cars and their customers can come so easily it still operates as a place for lots of immigrants. She said you can get the best El Salvadorean pupusas and the best Vietnamese food all along Aurora Avenue just as you did at one point with all the restaurants and the cafés and the motels that drew people in the post-war period. When the Society of Architectural of Commercial Archaeology had its 2004 conference here in Seattle one of the tours was Aurora.

Ms. Boyle noted figurative nature of the neon signs. The Elephant Car Wash sign is so well known that it's even been used as a kind of illustration within the children's research institute lobby. She said looking at the elephant specifically it comes out of this Victorian era love of the exotic that accompanied the colonization by the English and other European countries of Africa when these animals were first brought up into western countries largely in circuses, PT Barnum in the 1870s and 1880s. There's something about the sort of largeness and yet friendly sweetness of the elephant that really appealed to people, and it gave rise to the ideas that are embodied in Disney's Dumbo where the elephant could fly. The elephant could never forget as the signage at Aurora Ranch shows once installed above a florist shop on Aurora Avenue to remind people don't forget to buy your wife some flowers and at the Elephant Car Wash the elephant's trunk functions to wash itself and remind people to wash their cars.

Ms. Boyle said when we think about this sign and the car wash business it directly relates to the expansion of Seattle's auto row from its original locations on Capitol Hill to the downtown and the regrade locations to along Westlake. She said the car wash business was an accessory business to automobiles and it really was part of the growing auto culture in the mid-century the Elephant Car Wash was founded by three brothers Eldon, Dean, and Archie Anderson and Eldon's wife Virginia. They were three farm boys from Whidbey Island who had prowess of doing everything as farm boys often do including inventing things and fixing machinery and welding. The car wash as a business originated much earlier in the teens and twenties it was frequently just done by hand where people washed a car in a tunnel. She said what the Anderson brothers did is they invented the machineries to wash the car - the foaming brushes, the rotating brushes, the conveyor system for pulling the car through the tunnel. She said they are credited by the international car wash association with having invented the modern car wash. She noted image of one of Eldon Anderson's patent drawings for the car wash.

She said she appreciated that the board got to hear from Kathleen Wolf, Bea Haverfield's daughter about her mother and her mother's artistic genius and how she really was part of that sort of madman world of the post-war period having started her career as a sign designer in the 1940s and working in that role up through the 1960s. Beatrice Haverfield was the daughter of Finnish immigrants; she graduated from high school in the 1930s and married her high school sweetheart and the two of them started a sign business before the war. After the war they resumed their business and soon went to work for Campbell Neon from 1946 to 1968 and during this period she became known for her inventive signatures - her exuberance, the types of shapes and colors that characterized so many of the signs

in Seattle and this is the part that takes us back to that inventive kind of American genius that's self-taught and exuberant. She said some of you who are architects might recall the Venturi Study Learning from Las Vegas where they looked at the architecture that was so exuberant and thought about how to extend this and vitalize modern era architecture. Beatrice Haverfield and her work was really part of this. Assuming the board designates the building we'll be able to hear from Brad Holden who has written extensively about Beatrice Haverfield in his article in the Seattle Times and learn even more about the Queen of Neon.

Ms. Boyle said Bea Haverfield invented the sign for the first Elephant Car Wash business in 1951. The elephant as an idea was forwarded by Archie Anderson but Beatrice is the one who really took it further and here you see her original design of the car wash and you can see something that she added that personalized the larger of the two car washes at the at the original location by adding four small elephants around the base which represented her children. She said it is a really great design and she just loved that Kathleen Wolf was able to share this sign design with us.

Ms. Boyle said the Elephant Car Wash soon became really part of Seattle. The signs rotated which was one of the things that gave them more dynamism. She provided images of the car wash sign as it is undergoing restoration at Western Neon in south Seattle. They've taken the cabinet and have cleaned it and repainted it; they've taken much of the neon off the sign; some of it has been damaged over time. She said the tubes are restored and they will be reinstalled once the sign itself is put in place because of their fragility during the movement and reinstallation process.

She noted the Elephant Car Wash on 4<sup>th</sup> Avenue which closed during the pandemic, and she noted the property is not as well treated as we might wish. This is a reminder of the fragility of part of our culture that's often overlooked. It shouldn't be overlooked; it's as important as jazz coming from our origins. It gives an exuberance to our life that we don't often see in our more modern consistently designed aesthetic and it is worthy of your consideration.

Mr. Macleod appreciated the presentation and it said was fantastic to hear both from the original artist's daughter and granddaughter. He said their public comment letters were 'what a treasure'. He asked where or what is the intended location that this will end up. He asked if it might be available to the public. He said it is sort of hidden away and is being well stewarded and he wanted to know where it will end up next.

Ms. Boyle said the site of the Elephant Car Wash was leased the site from the Klise Company. The sign was taken down in 2020 when the car wash business closed.

Mr. Macleod said he watched them tear down the building and said he understood that there was an issue with the lease on the land. He asked about potential sites for the future of this sign.

Ms. Boyle it's proposed for a plaza location but of course this is pending the certificate of approval submission to the board and its approval of it. She noted the proposed location on the map in relation to the original the original property.

Discussion ensued about the proposed site for the restored sign, a plaza at 7<sup>th</sup> and Blanchard.

Dean Alsopp, Amazon said that Amazon's goal is to make sure that this is a piece of publicly available art, and it has a public benefit associated with it. He said the goal is to not have it inside of a building but rather outside.

Mr. Norman said Amazon's going to be the steward of this piece and asked how that would work as Amazon is not exactly a museum and asked about the long-term care for this object. He said he wasn't aware Amazon had this type of program.

Mr. Alsopp said Amazon is the owner of the sign and is planning on being able to maintain it and steward it in the future in alignment with whatever is the agreement that occurs between the landmark process and the ownership agreement as we move forward

Mr. Norman said he wasn't aware of the Queen of Neon and noted he was happy to see this get nominated. He said he grew up around the Chubby and Tubby sign. He said he had a piece of art that had the Chubby and Tubby sign in it. He said he has her artwork in another piece of art and said she's very talented to make this iconic type items. He supported the nomination.

Ms. Caton said she didn't have questions but really would love a tour of Western Neon.

Mr. Alsopp said maybe that's something that staff and Amazon can coordinate.

Mr. Schmitt thanked Ms. Boyle for nomination packet - it has a ton of really cool history in there it's really well researched. He said he really got into the car wash business and the social implications of the car wash business and it's so cool it's tied to world car wash history of like the invention and the patenting of the automated who would have thought it started in the northwest

Ms. Caton supported nomination and said she would like to see more information on how it's sited within the public plaza as it was described and that would be very interesting to see.

Mr. Inpanbutr thanked Ms. Boyle for the presentation and noted she always paints such an interesting picture. He appreciated the way that included the context of when this was being constructed and designed. He said it's such a fun presentation. He said it was really fun just reading through all of the public comments it seemed like everyone had such wonderful different emotional reactions to it. He said it's such a pleasure to see this come forward and he enthusiastically supported nomination.

Mr. Schmitt supported nomination and said he looks forward figuring out more about how this is going to be sited on 7th and Blanchard or wherever it ends up. He looked forward to a tour of Western Neon.

Dr. McKinney supported the nomination.

Mr. Norman supported nomination.

Mr. Macleod supported the nomination. He said this is this is a very important piece of post-war Seattle history and said he watched them tear down the building and felt like his heart stopped wondering what would become of the signs. He said he pulled up a fantastic article about Bea Haverfield in the Seattle Times not too long ago. He said she was an amazing and prolific neon artist that we're lucky to have in Seattle and that her work is just amazing. He said he is glad to hear the signs are in good hands and will eventually be on view to the public again. He said he would love for them to be on the original site or at least on Aurora somehow but didn't know if that would be possible in the future. He said he was excited to hear what the future plans are. He wholeheartedly approved nomination.

Ms. Wasserman said she absolutely supported nomination and said it's delightful. She thanked Ms. Boyle for a wonderful presentation and all the research. She said her son who grew up here was visiting from Vancouver and when she commented about the sign he said, "oh yes that definitely should be a landmark" and then he said, "but why doesn't MOHAI have it?" She said MOHAI has the other one so that's very appropriate. She strongly supported nomination.

Mr. Barnes concurred with all the members of the board. He said he full heartly supported nomination for this for the Pink Elephant. He said like many others he is used to seeing it as an icon particularly for six or seven years when he drove to work every day and got off on Aurora right there at that car wash. He said he used the car wash many times. He said it's great to see that the signs will be refurbished and put up again. He said he too would like to go out and visit the Western Neon not only just to see that one but see what other artifacts they have there.

Ms. Johnson said she supported the nomination. She said she felt lucky to be on the board to see this one at this time; everything about this was really a pleasure. She said it was a pleasure to read all the public comment and said Ms. Boyle's report and framing of its importance. She said it was so much fun but also really has important cultural context. She said she was glad that Amazon is involved and committed to preserving this and putting in a public place. She said it's almost in her personal geography of the city. She said it felt almost as much a landmark as the Space Needle and noted you'd see them at a similar time when you were coming on 99 or getting off 99. She said she remembered reading the Seattle Times article about the Queen of Neon and just being so amazed at all the work she'd done. She said it's just so fun; it's so light and fun and bright in a dark city. She said she felt thankful to be on the board at this time.

Action: I move that the Board approve the nomination of the Elephant Car Wash Sign for consideration as a Seattle Landmark; that the features and characteristics proposed for preservation include: the sign; that the public meeting for Board consideration of designation be scheduled for August 17, 2022; that this action conforms to the known comprehensive and development plans of the City of Seattle.

MM/SC/MS/IM 9:0:0 Motion carried.

Mr. Barnes asked Mr. Macleod if he remembered a show that did a special on the neon lights in Seattle.

Mr. Macleod said he pulled up an article from Channel 5 and noted Channel 5 is on the call. He said the article was by Chris Cashman and he and his father Pat Cashman had a show, The 206 that was a continuation of Almost Live. He said he was googling and it sounds really familiar and suggested KING5.com where there's an article that has a video piece that interviews some of the folks from Western Neon about restoring the sign.

Mr. Barnes said it seemed like they did not only the Pink Elephant but also Hat and Boots and the Twin Teepees. He said it talked about the whole neon industry and even some of the influence of Las Vegas. He said he likes art and especially neon because it was such a specialized way of doing things and was so unique when it came out in the 1920s 1930s. He said it's fantastic. The 4th Avenue South Pink Elephant was not far from the Orient Express, a restaurant that was in a couple of old rail cars down on 4th avenue.

Ms. Boyle said the railroad buildings are still down there; they're a closed Chinese restaurant. She said when she was a kid her grandfather was a railroad engineer, and they would come in from the country to eat there and said they thought it was the greatest to be able to eat in a railroad dining car on a street. She said that is on 4th avenue and the other Pink Elephant sign is across the street from Western Neon so it's all there for you to look at. The railroad cars were something different way back was Andy's Diner. It was both good enough and had good wine for the grown-ups and had great food and engineer hats for the kids nothing to do with what we're talking about tonight but it was lovely.

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**BOARD BUSINESS**