The City of Seattle

Landmarks Preservation Board

Mailing Address: PO Box 94649, Seattle WA 98124-4649
Street Address: 600 4th Avenue, 4th Floor

LPB 514/21 REV

REPORT ON DESIGNATION

Name and Address of Property: **Evans Pool**
7201-7359 E Green Lake Drive N

Legal Description: Woodlawn Addition to Green Lake Blocks 18, 19 and 106 thru 112, all of said blocks being along and upon the shores of Green Lake, held and owned by said parties as upland owners upon said Green Lake together with the now upland area that is defined on the south, east and north sides by blocks 106-112 of the Woodlawn Addition to Green Lake and blocks 18-19 Woodlawn Addition to Green Lake, and said Green Lake to the west.

At the public meeting held on November 17, 2021 the City of Seattle's Landmarks Preservation Board voted to approve designation of Evans Pool at 7201-7359 E Green Lake Drive N as a Seattle Landmark based upon satisfaction of the following standard for designation of SMC 25.12.350:

D. It embodies the distinctive visible characteristics of an architectural style, or period, or of a method of construction.

E. It is an outstanding work of a designer or builder.

DESCRIPTION

Location & Neighborhood Character

The subject buildings are located in the northeastern portion of Green Lake Park in the Green Lake neighborhood. The subject buildings share a parcel with the Green Lake Playfield, East Green Lake Beach, Green Lake Playground, Green Lake Boathouse, and a public dock and parking lot. The Green Lake Library is located northeast of the subject buildings, directly across E Green Lake Drive N. To the immediate east of the subject site, across East Green Lake Drive N, is the business core of the Green Lake neighborhood. The Interstate 5 corridor is located three blocks east of the subject site. Woodland Park and Woodland Park Zoo are located to the southwest of the subject site.

The neighborhood is composed of a mix of residential and commercial buildings. Although there are several large apartment buildings, the majority of residents own or rent one- to two-story single-family homes. Within the Green Lake Neighborhood are at least seven religious buildings, eight

schools, and many restaurants. The main commercial district is located on the eastern side of Green Lake, the heart of the neighborhood and its namesake. Additional commercial areas are located immediately north of the lake's northern shore, along the Aurora Avenue arterial that hugs the lake's western shore, and approximately one mile south of the subject site, in the area known as Tangletown.

Designated Landmarks in the neighborhood include the Green Lake Library (7364 East Green Lake Drive N, Somervell & Cote, 1909-10), Fire Station #16 (6846 Oswego Place NE, Daniel R. Huntington, 1928), and Daniel Bagley Elementary School (7821 Stone Ave N, Floyd A. Naramore, 1930).

Nearby historic landmarks and significant buildings include:

- Green Lake Library, 7364 East Green Lake Drive N (1909-1910, Somervell & Cote, City of Seattle Landmark)
- Green Lake Fire Station #16, 6846 Oswego Place NE (1928, Daniel R. Huntington, City of Seattle Landmark)
- Green Lake Hearthstone, 6720 East Green Lake Way N (1965, Edward K. Mahlum)
- Masonic Lodge/Super Jock 'n' Jill, 307 NE Maple Leaf Place NE (1921-24, Bebb & Gould)
- Green Lake Bar & Grill/Greenlake Grill (1927) 7200 E Green Lake Drive N
- Bagley Elementary School (1930, Floyd Naramore, City of Seattle Landmark)

Site

The subject site, located at the northeastern portion of Green Lake Park, is relatively flat, with a gradual four-foot slope towards the lake. West of the subject site are wide walkways, shoreline planted with mature trees, and the lake itself. North of the property is a public parking lot, three tennis courts and a children's playground. East of the site is a wide pedestrian walkway lined with mature sweetgum trees. At the western end of the walkway, near the Evans Pool addition, is the Green Lake shade plaza and an arch located on a low-rise plinth. South of the site is a basketball court and a large grass playfield with two baseball diamonds in the northeastern and southwestern corners. East Green Lake Way N wraps the property on the south and southeast; East Green Lake Drive N wraps the property on the north and northeast. (East Green Lake Drive and East Green Lake Way, along with NE 71st Street and NE Ravenna Boulevard, converge at the easternmost point of Green Lake Park.)

The former Green Lake field house is located on the western portion of the site, with the Evans Pool Addition on the east. Taken all together, this structure comprises the Green Lake Community Center. To the north, an open courtyard is located between the field house portion of the building and the Evans pool addition.

<u>Open Courtyard</u>

On the northern side of the site, located between the pool house to the east and the field house to the west, is the open courtyard. This courtyard contains the main entry to the Community Center complex.

The courtyard is landscaped with mature trees and bushes in cast-in-place concrete planters. An ADA ramp wraps the eastern portion of the courtyard. In the center is a level seating area with benches and a masonry stone planter. Concrete stairs lead up to the pool entry to the east, and to the main entry to the Community Center to the west. The northern edge of the property has an approximately three-foot-high wall in front of a centrally-located courtyard. Low bushes and mature trees are planted within a narrow landscaping strip beside the building, east and west of the courtyard.

The three courtyard façades are ornamented with ridged concrete veneer wrapping around to the field house on the west, the entry on the south, and Evans Pool on the east. Typical materials include painted concrete veneer, stucco, and painted concrete masonry units (CMU).

The eastern courtyard façade, at the pool, has a large glass double door with extra-wide sidelights and a three-light transom extending to the underside of the pool ceiling. South of the pool door is a large four-light window, extending from the top of the concrete bulkhead wall to the underside of the pool ceiling. North of the pool doors is evidence of a previous window, now patched and filled with CMU painted to match the exterior of the building.

The courtyard's southern façade contains the main entry to the complex. The entry consists of a painted double door with glass panels, sidelights, and a four-light transom similar to the door on the eastern courtyard façade. The double doors are framed by architectural glass with a rippling pattern. East of the door is a long, rectangular window with four square lights.

The western courtyard façade is part of the two-story field house's eastern façade. The first story of this façade is clad in the same concrete veneer surrounding the rest of the courtyard and portions of the pool.

Additional Site Features

Near the western portion of the building is an elevated concrete courtyard space with stairs, a ramp, and two mature coniferous trees. These trees are planted very near the exterior wall of the building and are significantly taller than the field house gymnasium. At some point after initial construction, an addition was made at the northern façade of the field house, directly accessing the gymnasium from a patio at the northwestern corner. The addition originally contained a café, was subsequently made into a weight room, and now serves as storage.

The western edge of the site has low concrete planters with ferns, small shrubs, and mature cherry trees. The southwestern area of the site is less clearly landscaped, with mature trees, shrubs, paved walkways and short pedestrian-made dirt trails cutting through the planted areas.

The majority of the southern portion of the site is occupied by basketball courts.

The eastern edge of the site consists of the paved walkway, which abuts the paved courtyard containing the arch. There is a wide landscaped strip with mature trees and bushes beside the building on this side.

Documented Site Alterations

Maps documenting the subject site date back as early as 1890. In 1890 the subject area at Green Lake was wrapped snugly around the perimeter of the body of water. The Green Lake area was largely unpopulated, with only a sprinkling of residences and homesteads connected by a sparse network of roads. The subject site itself was submerged at the time. Photographic evidence indicates there was a saw-mill on the site of the future Green Lake field house.

In 1909, the site area was still under water and accessible only by swimming. The increased population throughout Seattle and a steady northward trickle of residents greatly increased the population and urban grid density in the area.

In 1911, the city began draining the lake, lowering the water level for the purpose of creating usable land for a city park. By 1913, we see evidence that the easternmost tip of Green Lake was filled, and that Second Avenue NE bordered a portion of the lake.

By 1924, a larger portion of Green Lake was filled, allowing space for Green Lake Park and Playfield, and exposing the subject site. In 1926, when construction of the field house began, additional pedestrian paths were created, leading from East Green Lake Way to the new building. This straight path is currently lined with a row of mature sweetgum trees on either side, possibly planted at this time.

By 1949, additional walkways and paths had been added to the subject site.
A later map from 1956 shows that a portion of Green Lake Park and Playfield was further refined and smoothed for public use. The field house and swimming pool are clearly marked as a feature for the Green Lake neighborhood.
In the following decades, minor changes have been made to the site, such as changes to landscaping and the upkeep and replacement of various plantings. However, our research has not uncovered any other major alterations.

Site Development

In a 1908 letter to the board of parks commissioners, landscape architect John C. Olmsted laid out an eight-point preliminary recommendation for making Green Lake into a city park. Specifics included lowering the level of the lake by four feet, piping Licton Springs creek directly into the lake, adding a "traffic roadway, electric railway location, a pleasure drive and a wide walk," and filling the drained portions of the lake using surplus material from local regrading projects. At the time, no mention was made of the northeastern lobe of land that would result from lowering the lake.

In Olmsted's 1910 plan of Green Lake Boulevard, the northeastern portion of land is labeled "ball field," surrounded by walking paths and casually-arranged plantings. A proposed curving allée with planted pairs of trees would separate the ball field from the eastern lakeshore. (This allée was not planted.)

The plan was revised in 1911 with a farther-reaching eastern shoreline, due to "protests made by residents to the Park Board." The lowering of the lake began in 1911. Ultimately the city lowered the lake 11 feet, nearly three times Olmsted's original proposed amount.

A planting study by the Olmsted Brothers from 1912 showed no sign of the formal twin rows of trees separating the ball field from the lakeshore walk. The planting study called for trees planted informally throughout much of the ball field, with the southwestern portion of the field left empty. With the exception of walking paths by the shore and curving around the edge of Green Lake Way, no other paths or landscaping are indicated for this portion of the park.

A 1926 map by the Seattle Parks Department, titled "Proposed Plan for Development of Green Lake," shows a bath house on the approximate site of the field house, a proposed curving allée of trees extending from the easternmost portion of the park as far as the northernmost portion of the park, at the approximate location of the wading pool. (Trees were planted along this path, but not in the formal manner indicated by this plan.) Additional features proposed at the playfield are a dozen informally-arranged trees north of the bath house site, and a dozen trees curving along the southern half of the playfield.

A 1930 aerial photograph shows the newly-constructed field house with a formal allée of trees extending in a straight path directly east towards Green Lake Way, and a curving path leading to the field house from the northeast.

Photographic evidence shows that by 1935, the allée visible in the 1930 aerial had been further developed, with two footpaths running east-west from Green Lake Way to the field house. These paths were flanked by two formal rows of trees, framing the field house. Between the footpaths were straight rows of planted vegetation and a lawn. By 1936, a round driveway with space for parking had been added just north of the field house, leading to and from Latona Avenue N and East Green Lake Way N.

Asphalt tennis courts were added north of the subject site in 1945. The fishing pier at the northeastern corner of the lake was also built that year.

In 1946, the concession and boat rental building was constructed immediately west of the tennis courts. By 1946, the east-west rows of vegetation between the footpaths had been removed, and lampposts had been added along the footpaths. By at least 1947, a teardrop-shaped driveway had been added just north of the field house, leading to and from Latona Avenue N and East Green Lake Way N.

The Evans pool addition was completed in 1955.

By 1968, an additional parking lot with capacity for 95 cars had been added north of the field house.

In 1969, as part of the Forward Thrust bond, a playground was added northeast of the Evans Pool addition.

In 2009, the Green Lake Park Shade Plaza and Garden was established to the east of the community center and pool complex. Funded by the 2000 Pro Parks Levy, the project replaced asphalt pathways with gravel, added seating and a paved plaza area, and installed a marble arch, formerly from Martha Washington Parental School.

Building Description

(NB: Units of measurement have been rounded to the nearest whole number for clarity and ease of reading.)

<u>Building Structure & Exterior Features</u>

The subject building can be described in two parts: the original 1929 field house on the west and the 1955 swimming pool addition on the east. The open courtyard, described above, is located on the northern façade where the two portions of the building connect. Interior circulation is focused on the northern portion of the building, meandering to create a narrow, sometimes double-loaded hallway either adjacent to, or near, the northernmost exterior wall in both the field house and the pool addition.

There is no direct route from the main entry to the gymnasium, located on the western side of the field house. As well as the circuitous hallway on the northern side of the gym, there is a path leading from the main entry to the backstage area of the performance space at the eastern end of the gym. This path cuts a route through a game room, but there do not appear to be any stairs or ADA-accessible paths from the stage to the gymnasium floor.

A painted concrete water table wraps both portions of the building on all façades. Typical siding on both portions of the building includes ridged concrete veneer, painted CMU, cast-in-place board-formed concrete, painted smooth concrete, and textured cementitious parge coat.

Field House

The two-story field house measures 137' east-west and 110' north-south, with cementitious parge coat on reinforced concrete construction, concrete and terra cotta trim, a flat roof with a parapet capped with non-original metal roof coping, and a concrete slab foundation. The structure originally consisted of three parts: a large rectangular two-story mass on the eastern end, the gymnasium on the western end, and the fly tower marking the center of the building. However, the pool addition has significantly obscured the eastern façade of the field house and the original main entry. The gymnasium is one and a half stories tall. The uppermost portion of the roof is flat, then slopes down, indicating the location of the original (now gone) skylights, before flattening out once more. The shape of the roof is extruded from the westernmost façade of the building towards the east. The building was constructed on fill, and so has no basement. The foundation consists of fifty-three reinforced concrete piles, each designed for a maximum load of 40,000 pounds.

The fly tower rises above the main building mass, and is ornamented with cast-stone medallions and shields at the uppermost portions. The fly tower, located directly above the stage, is the highest point of the building, at approximately 47'.

Interior spaces in the eastern two-story mass include offices and activity rooms, a pottery room, restrooms, concessions, and a stage. First- and second-story floor-to-ceiling heights are approximately 10'.

The main public space of the field house is the gymnasium, located on the western end of the building. The gym includes a performance stage on the eastern end of the room, locating the fly tower centrally in the building. The gymnasium volume is created by free-spanning steel trusses running north-south. The interior gymnasium height is 20' from floor to the bottom of the trusses. The floor level of the gymnasium is lower than that of the main floor of the rest of the field house. The approximately four-foot-wide northern hallway leading to the gymnasium contains stairs leading down to an entry on the northeastern side of the gymnasium.

Field House Façades

For purposes of description, the field house façades are divided into three portions: the fly tower, offices and activity spaces in the two-story rectangular mass on the eastern end, and the gymnasium.

The façades of the fly tower are 20' tall, and are ornamented with cast-stone medallions and shields. This ornamentation is similar at all four façades, with the main difference being spacing, as the fly tower measures 28' east-west and 61' north-south.

The façades of the office and activity space are two stories tall, reaching a height of approximately 28', with a painted, textured cementitious parge coat on all façades. As mentioned in the courtyard description, the first story of the eastern façade of the office and activity spaces is clad in the same ridged concrete veneer surrounding the rest of the courtyard and portions of the pool. The gymnasium forms a one-and-a-half-story single large-volume space, approximately 36' from grade

to the highest point of the parapet. The exterior walls are similar to the façades of the office and activity portion, and have a textured cementitious parge coat.

The eastern façade, formerly the main façade of the field house, contained the main entry before the pool addition was constructed in 1955. The field house's eastern façade includes the western façade of the courtyard. This façade contains a total of thirteen windows: four on the first story, nine on the second. The first floor has two types of windows: six-light windows in original aluminum sashes, and two-light windows in non-original metal frames. A window at the northernmost position on the first floor was removed and the location patched and fitted with a small vent. On the second story, eight windows are non-original aluminum sash, equally divided into three lights, with the lowest light operating as an awning. The ninth, centrally-located window is rectangular with six lights. A portion of the fly tower is visible at this façade, as is the cast-stone medallion ornamentation on the exterior.

From the northern field house façade, the fly tower, office and activity spaces, and gymnasium are all visible. The office and activity spaces have five window locations on the second floor, all with three lights in metal frames. There are seven window locations on the first floor. These consist of a single window space filled with a vent; one four-light window; two large windows, one with five lights and one with six; and three large, 12-light windows with original metal sashes and fire glass. Of these, only a portion of the damaged or cracked panes have been replaced. Mildew and rusting at the sills have left soiled trails beneath the windows. At the far western end of the office and activity spaces, the height becomes a single story and a wide, flat, Midcentury Modern-style awing wraps the corner of the building. This Midcentury touch is part of a café addition at the northwestern corner, added sometime before construction of the Evans pool addition in 1955. Only this portion of the building has a lower concrete water table. The whole of the northern façade has only three doors. The original double cast-stone doorframe has a single metal fire door; the other frame has been filled and patched to match the textured concrete wall. A stair leads down from the original double-frame door to a secondary metal fire door, also in an original cast-stone frame. Two more stairs leading down have noticeably separated from the pedestrian walkway, with an approximately 1- to 2-inch gap.

The gymnasium portion has a double metal fire door in a non-original location. The gymnasium has eight windows, all with fire glass and original metal frames. There are five small rectangular three-light windows at the second floor. At the main floor level are two large 27-light windows and an 18-light window. The gymnasium can be visually divided into three bays, separated by original concrete pilasters.

The western façade includes the gymnasium portion, flanked by the office and activity spaces, which are set back from the gymnasium's western façade by 61'. The gymnasium has a high flat roof at the apex, sloping down before flattening to the north and south. Seven windows are located on the exterior gymnasium wall: five square 6-light windows and two rectangular 12-light windows, all in original metal sashes. A non-original metal double door in the original doorframe opens to the gymnasium interior. On the northern end of this façade, a portion of the flat Midcentury awning from the café addition is visible. Beneath the awning is a large rectangular 8-light window covered with a metal screen and a single flat-panel fire door. On the southern end is a flat-panel double fire door with a single-light transom window, located within the original concrete frame, and a large air vent. The second-story levels of the office and activity spaces are not easily visible from the pedestrian level, however, a total of four replaced windows are in their original locations, equally

distributed between the northern and southern portions. Due to the large trees and height of the gymnasium, the fly loft is not easily visible at this façade.

The southern façade is similar to the northern, visually organized into the office and activity spaces in the main two-story mass, fly tower, and the gymnasium. A total of nine windows are located on the gymnasium portion, and 10 on the office and activities area; all are similar in condition, light arrangement, and original sash status as those located on the northern façade. There are two large vents. A concrete stair leads from the pedestrian path to two single flat-panel fire doors at the first floor. A third door at second floor has a metal stair leading down to ground level. From a distance, both the fly tower and the gymnasium roof are visible during the winter months, however, during spring and summer, this view may become much more obscured.

Interior Plan & Finish Materials

The interior plan has an irregular, clustered organization with small rooms arranged in a "U"-shape around the large gymnasium space. Arrangement of the first floor is as follows: located on the northern side are the ceramics room, women's restroom, and women's locker room; on the southern side are the elevator, men's locker room, shower, men's restroom, and storage; a meeting room, game room, and the gymnasium are centrally located. The meeting room is currently set up as a children's play area, while the game room has a couch, foosball and pool tables, and functions as a room for teenagers. The gymnasium stage can be reached by entering the game room and exiting the other side.

Beyond the lobby space, the first floor the hallway leading to the gymnasium is narrow, blank, and cramped, with stairs leading down to the lower spaces. Rather than a wide axial or linear circulation path, for ease of use and access, visitors must veer northward with no visual link to the gymnasium. Visitors can access the ceramics room, the women's restroom, and women's lockers to the north. The hallway ends at the gymnasium entrance. The only ADA-accessible route to the gymnasium is from the northernmost exterior doorway to the gym.

The hallway on the second story is linear, with the offices to the north, meeting room to the south, and children's room located in the center. Unisex restrooms are located in the meeting room and children's rooms.

Typical interior materials for this portion of the building include acoustic tile, acoustic boards, painted plaster ceilings, painted drywall, and plaster walls. Flooring includes ceramic tile, varnished wood, vinyl tiles, commercial carpeting, and painted or exposed concrete.

Evans Pool Addition

The Evans Pool addition consists of a rectangular pool room oriented lengthwise north-to-south, and a flat-roofed building containing circulation, locker rooms, and offices. This latter portion connects the pool addition to the original field house, and contains the main entry to the complex at the north. The circulation area flows from the main entry to a secondary entry at a lower level on the south.

The Evans Pool addition, comprising the vaulted pool room and the flat-roofed connecting portion, measures approximately 134' east-west by 112' north-south. The single-story structure with partial basement is built with reinforced concrete, concrete pilasters, and a concrete foundation. The pool's

ceiling vault is a concrete shell, reinforced vertically, horizontally, and diagonally with rebar extending 1'-6" into the wall. The shell is thickened to approximately 6" at the end wall and tapers to 3" thick at the center. The basement contains pool equipment.

The northern façade has two parts: that of the flat-roofed connector in the open courtyard, and that of the vaulted end of the pool room. The roof over the main circulation area is flat, while the roofline of the northern exterior wall to the indoor pool curves to follow the barrel-vault concrete shell. Both portions of the roof are capped with metal coping. A large 18-light window, equally divided by mullions into three parts, is surrounded by a concrete frame. The upper portion of window is transparent, while the lower portion is a translucent architectural cast-glass mural titled *Seven Figures* (1989) by Paul Marioni and Ann T. Outner. The mural features swimmers in a pool. Below the window is a debossed mural of wavy lines and a centered smiling face. The exterior wall has a sawtooth concrete veneer. The water table transitions to a painted concrete planting bed ornamented with embedded horizontal striations at the pool portion.

At the eastern façade, the roof flattens eastward, away from the lowest point of the barrel vault, with detailing similar to other portions of flat roof and several round scuppers for drainage. At this façade, a rectangular portion of the pool area extends eastward, flanked by matched concrete stairs protected by flat metal awnings. A portion of the main pool area with barrel-vaulted roof is visible beyond. This façade includes no windows, however, concrete framing indicates an area near the roofline that appears to be former windows, now filled in with painted CMU. Detailing from the northern façade continues on this façade, including the sawtooth concrete veneer, and water table with horizontal striations.

The Evans Pool addition connects to the field house at the southern façade, which is similar to the northern façade. The main circulation portion has four windows: a large 4-light transom, a small 3-light rectangular window, a large 5-light rectangular window set just beneath the interior ceiling, and an 8-light basement window. A double door with a flat, shallow awning leads to the interior lobby. A small, cast-in-place maintenance area with flat roof partially conceals a set of concrete stairs leading to a vented double door with a transom at the basement level. Former window locations on the pool are identified by the remaining concrete frames. This area is filled and patched with painted concrete texturing, below which is a debossed mural of wavy lines and a centered smiling face. The exterior has a sawtooth concrete veneer and the water table transforms at the pool to a painted concrete planting bed ornamented with embedded horizontal striations.

Interior Plan & Finish Materials

The interior plan of the pool addition is also irregular, with small rooms clustered together on the southern side, and the large indoor pool space pushed to the east. Circulation is “L”-shaped in the center portion of the building connecting the former field house and the pool addition. Upon entering the building through the main entrance, visitors can move eastward toward the pool or continue south, down a half-flight of stairs, to exit the building to reach the basketball courts and playfield. Public spaces include the indoor pool, pool view area, restrooms, locker/changing rooms and administrative offices, all of which can be accessed from the main hall. At the eastern wall of the pool space is a wooden sauna dedicated to the "Sauna Lizards Band." The building’s only ADA-accessible restroom is located at the end of the hall near the pool. However, the location is not easily or intuitively found, as visitors must first go through a set of double doors and enter the pool’s viewing area to reach it.

Typical floor-to-ceiling height is 12'. The height at the apex of the vaulted roof is approximately 24'. Typical interior materials for this portion of the building are similar to those found in the field house portion, but also included painted CMU walls.

Documented Building Alterations

Permits for the subject building are noted at a variety of addresses and descriptions, including Green Lake Park, 7201 E Green Lake Way, 7111-7351 E Green Lake Way, and 5900 West Green Lake Way N. Although most projects are individually noted and addressed, some projects are combined.

During the permitting process, Seattle Parks & Recreation appears to group various projects located around Green Lake Park and Playground under one permit number and/or one address, even when the projects are located at different locations and addresses within Green Lake Park. With this in mind, permits addressed solely at 5900 West Green Lake Way N are assumed to correlate with the subject building, as the term “community center” is used in describing the work performed.

In 1926, the parks department built the Green Lake Field House under permit no. 95281. The field house was one, two, and three stories at different locations, with 12 rooms and four toilet rooms. The roof was constructed with John’s Manville Built-Up Asbestos Roofing on concrete slab. Due to the hazardous nature of asbestos, this roofing material would require replacement, but it is unclear from the permit history whether the asbestos roof has already been replaced or whether a roof replacement still needs to occur. The building originally contained 990 square feet of steel skylights, and the gymnasium had oak wood flooring that has since been replaced. Other areas of the building which now have exposed wood flooring may have been replaced or had the original carpet or tile flooring removed. Although the building was constructed in 1926, newspaper articles indicate that the interior of the recreation rooms were not finished and open to the public until at least July 1, 1929."

At some point after initial construction, an addition was made at the northern façade of the field house, directly accessing the gymnasium from a patio at the northwestern corner. The addition originally contained a café, was subsequently made into a weight room, and now serves as storage. In 1954, the construction of the Evans Pool addition to the existing field house was completed under permit no. 428590. The addition consisted of a single story with five rooms and a basement, with five service areas. The roof of the pool was constructed as a reinforced barrel-vault concrete shell.

Photographs contemporary with the addition’s completion confirm the existence of original concrete-framed windows on the eastern and southern façades, which were subsequently filled in. The former east-facing main entry door was removed and became an interior framed entryway. The embossed words “Field House” are still visible inside the building, although they are partially obscured by the structure. The open courtyard on the northern side of the building was flat and paved. There were no ramps. Three framed open entryways, constructed of reinforced concrete post and lintels, connected the pool building and field house on the northernmost portion of the building.

The 1970s saw several renovations and alterations made to the building. The indoor pool was renovated in 1973 by architects Calvin & Gorasht and contractor Paul A. Mayer. In 1975, further alterations were made to both the field house and pool addition by architect Lawrence L. Craig. The alterations included part of the basement, gymnasium (including replacement of the gymnasium floor), swimming pool, and meeting rooms. In 1979, another round of alterations was made to the

second floor of the field house. These alterations, approved under permit no. 584288, also included several alterations made to other parts of Green Lake Park, including alterations to the Aqua Theatre, the paving and installation of jogging paths, and construction of a new fishing pier.
In the early 1980s, Elaine Day LaTourelle & Associates was hired to alter portions of the existing gymnasium, swimming pool, and meeting rooms, and to construct a ramp for a barrier-free facility. This was completed in 1981 under permit no. 595367. During this time, it is likely that the post and lintel entryways connecting the pool and the field house on the northernmost edge of the building were removed, and the skylights in the gymnasium covered. In 1982 burners and heating oil storage tanks were installed in Evans Pool.

In 1996, further alterations were made to the existing community center by Van Horne Architects to add staff rooms, a changing room, restroom, and an elevator.
In 2003, nearly eighty years after the initial construction of the field house, a sprinkler system was installed in the existing community center.

SIGNIFICANCE

Historic Neighborhood Context: Green Lake & Green Lake Park

The subject buildings are located in the Green Lake neighborhood of Seattle. The lake itself has long formed the natural center of the neighborhood, which developed in concert with the nearby neighborhoods of Wallingford, Phinney Ridge (particularly the Woodlands Estate/Woodland Park), and Ravenna. The construction of Highway 99 (Aurora Avenue) in the 1930s and Interstate 5 in the 1960s effectively established the neighborhood's western and eastern boundaries. Today Green Lake is an affluent, mostly-white neighborhood of primarily single-family homes. This historic overview aims to give a brief summary of the area's development and the social, cultural, and economic forces within which the subject building was designed and constructed, as well as the development of Green Lake Park.

The body of water that would come to be known as Green Lake, along with North Seattle's Bitter and Haller lakes, was formed 50,000 years ago by the Vashon Glacial Ice Sheet. Prior to colonization by white settlers in the late 19th Century, Indigenous tribes fished in the lake, which was known by the Duwamish name *dxWTLusH*. The lake was fed by a stream originating one mile north at *liq'ted* (Licton) Springs (City of Seattle Landmark), which was a sacred medicinal, ceremonial, and community site for Coast Salish tribes throughout the region. At its easternmost edge, the lake emptied into a stream that came to be known as Ravenna Creek, which ran through the park of the same name, passed through a fishing weir at the Duwamish village of *shLoowéehL* (Little Canoe Channel, in the approximate location of today's University Village mall), and emptied into what is now called Union Bay.

The lake was first surveyed by David Phillips for the Surveyor General in 1855. In their field notes, Philips and his team referred to the body of water as "Green Lake," presumably due to the dense algae blooms that remain a notorious feature of the lake. Between 1868 and 1873, 21 people filed homestead claims in the area. German immigrant Erhart Seifried was the first white person to settle in the area. He and his wife Eltien built and occupied a cabin at the eastern edge of the lake near the Ravenna Creek outlet, and Seifried acquired the nickname "Green Lake John."

Much of the land surrounding Green Lake, including Seifried's homestead, was acquired in the late 1880s by real estate developer (and future mayor of Seattle) William D. Wood, who platted 600 acres in the area. Wood collaborated with Edward C. Kilbourne, one of the founders of Fremont, to extend his railway line north to Green Lake. Wood and Kilbourne established a ten-acre amusement park at the northwestern corner of the lake, the terminus of the Green Lake Electric Railway.

Just up the hill to the west of the lake lay Guy Phinney's Woodlands Estate, which by 1889 included a formal gardens, a conservatory, promenade, hunting lodge, a hotel, and a menagerie featuring black bear, deer, and ostriches. Like Wood, Phinney recognized the need to attract prospective home buyers with recreational enticements and the means to travel to the same, and so he established his own streetcar line running from Fremont to his land. Woodlands, along with Wood and Kilbourne's amusement park, were two of Seattle's early so-called trolley parks. The Woodlands Estate stretched from the hill now known as Phinney Ridge to the southwestern shores of Green Lake, where Phinney established a swimming beach, bath house, and ball park.

In 1891 the city annexed much of North Seattle, including Green Lake, and suburban development began in earnest. Access to the area from downtown Seattle was made easier by a streetcar trestle linking what is now Westlake Avenue to Fremont, with lines continuing to Green Lake and Woodland Park. That same year, Green Lake received its first dedicated school, a wooden two-room building on ten lots of land donated by then-mayor William D. Wood. Enrollment in 1891 came to 32 pupils. A decade later, a 12-room school designed by district architect James Stephen opened with 900 students. Between 1905 and 1910, the Green Lake Library was housed in a small wooden building on the eastern shore of the lake. The Green Lake community successfully campaigned for a Carnegie Library, which was built on the northern shore of the lake, immediately northeast of the future subject site, opening in 1910.

By 1896, the street railway connecting to downtown Seattle through Fremont and along west Lake Union extended from the southern tip of Green Lake around the eastern and northern shores and to the western shore of the lake. Green Lake Station was located on the northern shore of the lake, on 72nd Street.

At the turn of the 20th century, the area around Green Lake was home to approximately 1,500 residents; the neighborhood's first store was established in 1901. That same year, the water from Licton Springs Creek was diverted to feed a sewer addition for the northern suburbs.
By 1915, street railways extended all the way around the lake and connected to downtown via the Stone Way Bridge, which was demolished in 1917, after construction of the Fremont Bridge was completed. After years of discussion and disputes about its location, the Aurora Bridge was constructed in 1932. The streetcar tracks were removed in 1941, after the city replaced the trams with rubber-tired trolleys.

Throughout the 20th century, the neighborhoods of north Seattle were overwhelmingly white. An exception to this was a Japanese American community reaching from what is now the Lake Washington Ship Canal to what is now the Pinehurst neighborhood. Its members referred to it as the Green Lake community, the lake itself being more or less the mid-point of the region. While the first Japanese immigrants would have arrived in the 1890s, the first two decades of the 20th century saw several dozen Japanese individuals and families move to the north end. By 1935, the *Japanese-American Courier* newspaper estimated that there were approximately 300 Issei—first-generation Japanese immigrants—living north of the city. Many Issei residents farmed vegetables and fruit, to be sold at Pike Place Market or to nearby wholesalers. Prior to the late 1930s, the area just

northeast of Green Lake—around N 82nd Street and between First and Eighth Avenues N—contained a clutch of Japanese-run farms, many of which produced strawberries. Another prominent industry in the community was flower farming, with more than 20 families in North Seattle owning or running greenhouses in North Seattle prior to 1942. Many other Japanese American families in the area tended to make a living owning and running flower shops, grocery stores, dye works, and dry cleaners.

The community included various cultural institutions, the most prominent of which was the Green Lake Japanese Association, or Nihonjinkai, which provided a community center and cultural programming. In 1919, Shoji Kumasaka, proprietor of the Green Lake Gardens Company, donated a building on his land for the Nihonjinkai to hold gatherings and serve as a tangible center for the community. The Green Lake Community Hall, located at the corner of N 100th Street and Corliss Avenue N, was home to Japanese language classes for *Nisei* (second-generation Japanese immigrants), Sunday School for the Japanese Baptist Church, and activities for children and teenagers of the Seinenkai (Young People's Club).

In 1942, the Japanese community of Green Lake and its environs was more or less demolished overnight, in response to President Roosevelt's Executive Order 9006, ordering the incarceration of Japanese and Japanese Americans throughout the West Coast. Many farmers were forced to sell their land and equipment in haste, and after World War II Japanese-owned farms never revived as an industry in the area.

In spite of this community, by 1940, no census tract within the Green Lake neighborhood had a nonwhite population exceeding 0.4%. At least two plats within the neighborhood had racial restrictive covenants barring nonwhite people from owning or renting properties, and the Winona Park plat, at the northwestern shore of the lake, was advertised as a "restricted district." A 1940 insurance map classified much of Green Lake and environs as "still desirable," although the area immediately south of the subject site and playfield, from East Green Lake Way south to NE 60th Street, and east-west from Corliss Avenue to Fourth Avenue, was classified as "definitely declining," and described thus:

> *C.3. This area is one of the oldest in the north end of the city and the residential units are rapidly becoming obsolete, Many homes are run down and in need of major repairs. The district is being populated with people of a lower income standard.*

The removal of the streetcars and the development of Aurora Avenue altered the character of the neighborhood, as highway development brought more commerce to the west side of the lake. Federal funding for Interstate Highway 5 through the middle of Seattle and on the eastern side of the Green Lake neighborhood was obtained in 1956, and the section through Seattle opened in 1967. The freeway now defines the eastern edge of the neighborhood.

The neighborhood plan, formalized in 1999, allows for higher density residential and commercial development on the eastern side of the lake, including the subject property, in the Green Lake Residential Urban Village. By 2010, although more racially diverse than in the mid-century, between 82 and 85 percent of residents were white. Today the neighborhood includes three permanent public elementary schools—Daniel Bagley, Green Lake, and McDonald International—and John Marshall High School (which serves as a temporary building for school programs undergoing renovation, as well as various other school programming), as well as several private schools.

Development of Green Lake Park

Prior to 1911, the lake's southernmost point reached five blocks farther south (to what is now N 54th Street) than it does today (N 59th street). At the northeastern corner, the water reached all the way to what is now East Green Lake Way. As early as 1890, a saw mill operated at the northeastern shore of at the approximate location of the subject site. Guy Phinney's Woodland Park extended from the ridge west of Green Lake down to the southwestern shore of the lake. By the early 1890s, that area contained a boathouse, swimming beach, picnic grounds, and a shelter house known as "Hunter's Pride." In 1899, the city purchased the 200-acre Woodland Park from Phinney's widow.

The 1903 Olmsted Plan, developed by John C. Olmsted of the landscape architecture firm Olmsted Brothers, proposed that the city acquire Green Lake and the surrounding land and developing it as a park with an encircling boulevard. However, much of the land around the lake had already been purchased and developed as residences, making the original Olmsted proposal untenable. The Olmsteds then proposed lowering the level of the lake and filling in the wetlands, thus creating new park land.

In 1905 the State of Washington deeded the lake to the City of Seattle, and the city began acquiring land around the lakeshore, including Wood's amusement park. The work on lowering the water level and filling the eastern end of the lake began in 1911. Olmsted had proposed lowering the lake by four feet, which would create additional parkland while preserving Ravenna Creek. The city decided to lower the lake by 11 feet instead, gaining 100 acres of new land while sacrificing the creek. In October 1911, the city approved Olmsted's revised plan for Green Lake, authorizing the filling-in of 14 acres at the drained east bay. The wetlands were thus filled in with dirt and debris from construction projects. Filling and grading was not completed until the early 1930s, when the drained portions at the southern end of the lake were filled in using dirt and debris resulting from the construction of Aurora Avenue.

The draining, filling, and improvements at the lake were originally referred to as a "boulevard project," but in November 1912 the parks department reclassified it as a park, with Green Lake Park bestowed as a temporary name (albeit one that proved permanent).

In 1914, the parks department built a wooden bathhouse on the site of Phinney's lakeshore park, and expanded it within a year, such was its popularity. In 1927 the parks department began building a larger bathhouse in a location less prone to attracting waterfowl, namely what was known as the Old Picnic Grounds—the former site of Wood and Kilbourne's early amusement park. Completed in 1928, the Classical Revival-style bathhouse was identical to two others built at the same time, at Madrona and Seward Park. By the 1960s, due to changing mores about undressing in public, the bathhouse underused for its intended purpose, and was converted to a 130-seat theater. The city operated the theater for 10 years, after which it was the home of the private Bathhouse Theater company for 18 years. The building is currently home to the Seattle Public Theater.

In 1929, the Green Lake field house, the subject building, was constructed at the northeastern shore of the lake.

During the Great Depression, the Civil Works Administration and Works Progress Administration was a boon for Green Lake. CWA- and WPA-funded construction at the park included the children's wading pool, a small bridge spanning Licton Springs Creek, and a caretaker's tool house. A clean-up project included more dredging. Perhaps the most notable WPA project at the lake was the creation

of an island off its northwestern shore. John Olmsted had encouraged a man-made island in his 1903 plan, and in 1936 crews used 7,000 cubic yards of dirt and broken concrete to create what was originally known as Swan Island. In 1956 the Washington State Game Commission designated it an official animal sanctuary and renamed it Waldo J. Dahl Game Reserve, although to this day island is commonly called Duck Island. The animal sanctuary designation was removed in 1983.

Following the flurry of construction and improvements made possible by the WPA program, development came to a halt in the 1940s, when labor and materials were scarce due to World War II. The next major construction at Green Lake Park was the Aqua Theater, designed by George Stoddard and built on the southwestern shore of Green Lake in 1950 for the first Seafair festival. The 5,200-seat theater was notable for the speed at which it was planned, approved, and constructed: the Seafair dates were decided in March 1950; Green Lake was selected as the preferred location for a water theater on May 15; the Park Board approved the plan three days later; the City Council funded the project on June 1; and construction was completed on August 7, four days before the kickoff of Seafair. All this was to highlight the Aqua Follies, a diving and water ballet exhibition-cum-musical review by a troupe of swimmers and performers from Minnesota. The troupe performed 12 shows over nine days, with more than 59,000 viewers attending. The Aqua Follies became an annual Seafair event, and was particularly popular in the summer of 1962, the year of Seattle's World Fair. That year, Bob Hope performed a sold-out show, with the overflow crowd packed into rowboats in the theater's pool area. The theater was also host to orchestra concerts, ballet, opera, and musical productions. The World's Fair gave rise to the Seattle Center, whose central location and large, new facilities quickly supplanted the Aqua Theater as the destination for civic entertainment. In the late 1960s, the venue got a boost by hosting rock concerts, including Led Zeppelin and the Grateful Dead. The theater's diving towers were dismantled in 1970, and the stage and much of the grandstand were demolished in the late 1970s to make room for an expansion of the small craft center, located just north of the theater site.

In the late 1960s, King County's Forward Thrust bond spurred the next big round of improvements at Green Lake. This included the aforementioned small craft center expansion, renovation of the east comfort station, updates to the playground, and conversion of the 1927 bathhouse building to a 130-seat theater.

For the entirety of Green Lake's post-colonization history, the quality and safety of the water in the lake has been an intractable, ongoing problem. The green algae that David Phillips noted in 1855 continues to bloom periodically. Following the diversion of Licton Springs Creek and the lowering of the lake, Green Lake lost not only its primary inlet but also its primary outlet, making stagnation an issue. This has meant decades of periodic closures of the lake to swimmers and fishermen, introduction of new technologies and abatement methods, and grand schemes of varying practicality. Efforts to improve the water of Green Lake were underway by at least 1921, when the health department ordered the closure of the lake due to poor water quality and blue-green bacteria causing “swimmers' itch.” Water was diverted from nearby reservoirs, and the swimming beach was moved to the north, but algae caused the lake to be closed to swimmers again in 1925. A chlorination plant was erected at the north shore, and water was diverted from the Green Lake and Maple Leaf reservoirs, which brought in 500,000 gallons of fresh water daily. In 1928, water from Licton Springs, which had been re-routed to the lake in 1919, was chlorinated, and copper sulfate was spread atop the water as an abatement tactic. In the 1930s, WPA workers dredged 1.5 million cubic yards of sediment from the east side of Green Lake. While the public complained about the smell and the swimmers' itch caused by the algae, by the 1940s there was also plenty of public discontent about all the chemicals being added to the water. Schemes of varying practicality were

proposed over decades, including draining the whole lake and refilling it with salt water, and erecting a fountain at the center of the lake to circulate water.

By the 1950s pollution was also a problem. When the sewer line under Ravenna Boulevard (the former route of Ravenna Creek) collapsed in 1957, sewage backed up into the lake to such a degree that the water level rose by seven inches. The lake was closed to swimmers for the entirely of that summer. The parks department installed underwater chlorination lines in the 1950s at the west-side swimming beach. In the 1960s matters seemed to improve, with an additional 1.2 million gallons of sediment removed, new inlets and outlets added, and the construction of erosion-preventing seawalls. Studies showed improvement in the water quality. The 1970s, however, saw a decline, with a return of the algae, weeds so prevalent that they entangled the paddles of canoes and kayaks, and the proliferation of invasive Eurasian milfoil, which grew to cover 90% of the lake. Algae, milfoil, pollution, and other contaminants remained a problem for decades, and are an ongoing issue today, requiring frequent monitoring of the toxin and bacteria content of the water.
Today, Green Lake is the busiest park in Washington State, with more than a million annual visitors.

Green Lake Buildings & Structures:

Name	Date	Note	Status
Comfort Station (east)	1910		Demolished after 2002
Bathhouse (west)	1914	On the site of the former Woodland Park bathhouse	Demolished
West Side Tennis Courts	1915		Replaced 1931
Bathhouse (west)	1927	Converted to theater in 1969	Extant
Field house	1929	Subject building, now Green Lake Community Center	Extant
Green Lake Park West Concession	ca. 1930		Extant
Bridge	1930	Located south of the children's wading pool, this bridge spans the creek bed of the former Licton Springs creek.	Extant
Wading Pool	1930		Extant
Caretaker's Tool House	1934		Extant
Duck Island	1936	Officially named Swan Island	Extant
Children's Fishing Pier (east)	1945	Located just northwest of the subject site	Extant
Tennis Courts (east)	1945		Extant
Boat Rental House & Concession	1946	Located immediately north of subject site	Extant
Comfort Station (north)	1948	Located just east of the wading pool	Extant
Pitch 'n' Putt Clubhouse	1949	Adjacent to the nine-hole golf course south of the lake	Extant
Aqua Theater	1950	Most of the theater was demolished in 1970. A portion of bleacher seating remains.	Mostly demolished

Shellhouse/Concession & Comfort Station	1950, 1959	Shellhouse was constructed in 1950, in tandem with the Aqua Theater. Concession and restroom added 1959	Extant
Evans Pool	1955	Subject building. Addition to 1929 field house	Extant
Casting Pier (west)	1962		Extant
Comfort Station (southeast)	1965	Located on southeast shore, approximately equidistant between Aqua Theater site and subject building	Extant

Site Building & History

Before 1911, the subject site was submerged by Green Lake's northeastern bay. In 1890, a sawmill occupied the approximate location of the future Green Lake playfield; by 1896 the sawmill had been replaced by a railroad station and water tower.

Green Lake was lowered in 1911, and the resulting wetlands were gradually filled in over the next two decades with fill from dredging, and dirt and broken concrete from the construction of Aurora Avenue to the west of the lake.

The Green Lake playfield was established sometime between 1911 and 1915.

Construction of a field house at Green Lake was proposed as early as 1926, with an estimated budget of $85,000. In July and August 1926 citizens packed into meetings of the budget committee, advocating for a "combined community, bath and field house at East Green Lake," although multiple times the committee passed over the proposal without a vote. In December of that year, a proposed $50,000 bathhouse and field house at Green Lake was struck from a general bond proposal by city finance Chairman E. L. Blaine.

In May 1927, the *Seattle Times* announced that the park board had ordered a bathhouse and field house to be constructed at Green Lake, with $10,000 and $50,000 available for the respective projects, although made no mention of where the funding came from or how the project was approved.

By July 1928, plans for the Green Lake Field House had been completed, with a proposed cost of $65,000.

The *Seattle Times* described the project thus: "Two different appropriations by the City Council, totaling $105,000, are available for the building, which will be among the finest in the country, according to students of playground activities." In September 1928 the city called for construction bids from contractors. Construction commenced shortly thereafter, involving driving piles to support the structure on the infilled land. The building was originally intended to contain a swimming pool. Final costs came to approximately $120,000.

The field house opened in the summer of 1929, with an official opening ad formal dedication ceremony on October 11 of that year. The dedication festivities included a children's program, with musical and entertainment performance on the stage, and an evening ceremony at which the governor, mayor, park board president, park engineer and designer of the building Eugene Hoffman,

and other municipal officials, as well as members of neighborhood committees and clubs. The Seattle Firemen's Orchestra performed at the event. After opening, the building was almost immediately in great demand for community events and club meetings. The building contained bathhouse facilities, small meeting rooms and larger event spaces, and a gymnasium with a stage. Clubs that used the building for meetings and events included the Music & Art Foundation, Sails & Trails Club, North University Improvement Club, and many more.

The first "fieldhouse instructors" in charge of the new building were F. King and Walter Erikson, running the October-through-June indoor recreation program. Activities for adults included lessons in art, dance, drama, calisthenics, and team sports; activities for children included classes in crafts, drama, dancing, music, and choir, team sports, and various clubs. An additional program for smaller children included story hour, kindergarten classes, sing-alongs, and organized games. These programs were offered in field houses throughout the city.

In October 1952, a petition with 50,000 signatures urged Paul V. Brown, parks superintendent, to construct a pool at Green Lake. The pool project was already listed on the parks department's $1.5 million bond bill, but the bond was rejected by voters. Two years later, the pool project was moving ahead, with money left over from a 1948 park-improvement bond. Contractors Cawdrey & Vemo were selected in May 1954. Construction commenced the following month. Several months before completion, the pool was being criticized for having, according to the *Seattle Times*, "such poor acoustics the public will probably not want to go in it a second time" and a kinked sewer line. Parks department swimming director (and eventual namesake of the pool) Lou Evans worried that the acoustics would be "so poor that lifeguards may not be able to make themselves heard, even with a public address system." The pool opened to the public on February 12, 1955. Construction costs came to $236,286.

The pool was beset with problems from the start. Within three months of opening, the pool closed multiple times due to malfunctioning filters and poor water quality. "…the pool water has been so cloudy the bottom of the pool could not be seen ten minutes after the pool opened." The pool was shuttered from May through October 1955 to solve the filtration issue.

Although city-owned, the public pools charged an entry fee to swimmers, and by 1959 the Evans Pool was bringing in approximately $22,000 per year in fees. Frequent closures of the lake itself to swimmers due to algae blooms meant that demand for the swimming pool often exceeded capacity, resulting in long lines and lengthy waits for the pool. Even when the lake was open for swimming, the pool tended to be crowded, garnering public complaints about lengthy wait times, particularly during school holidays.

By 1974, the field house and pool complex were known collectively as the Green Lake Community Center.

The pool was named for Dan and Lou Evans, brothers who both worked for the parks department. Ben Evans (1895-1988) was the recreation director of the parks department from 1938 to 1960. Ben Evans began volunteering with the parks department at age 15, assisting at the University and Collins playfields. In 1917 he became an official employee of the parks department as a playground instructor. A year later he was made Playground Director, and in 1925 became Director of Playgrounds and Bathing Beaches. During Evans' successful tenure as Recreation Director, he increased the number of playfields (from 4 to 43), spearheaded the partnership between the parks

and schools departments, and established the popular "Old Woody" (baseball) and "Old Ossie" (football) throwing and kicking competitions.

Lou Evans (ca. 1892-1966) joined the parks department in 1919, running the Collins Fieldhouse and assisting with the swimming beach program. In 1921 he became his brother's assistant. Lou Evans retired in 1957, after which he served as Vice President of Seattle's Little League program and district commissioner for the national Softball Program.

Historic Architectural Context

Streamline Moderne Style

The subject building has been classified stylistically as being in the Streamline Moderne style, owing to its massing, scale, and both interior and exterior detailing.

The Streamline Moderne or Art Moderne Style is an outgrowth of modern architecture, and a later derivation of the Art Deco style generally used between 1930 and 1945, and is often identified by the following features:

- Smooth, rounded wall surfaces and rounded edges
- One-story buildings with flat roofs with a small ledge or string course at parapet or wall coping
- A horizontal, ground-oriented emphasis in composition, unlike the vertical trend of Art Deco
- Asymmetrical façades
- Smooth wall finishes, often stucco with a predominantly white color palette
- Horizontal grooves or lines in walls (sometimes fluted or pressed metal)
- Casement, corner, or ribbon windows arranged horizontally with metal frames
- Utilitarian, functional metals, such as aluminum, chrome, and stainless steel used for metal balustrades and trim
- Glass-block windows and walls, often curved and built into a curved wall
- Mirrored panels
- Curved canopies
- Occasional circular porthole, oculus, round windows on main or secondary elevations
- References to the sea/the ocean, such as curves, horizontal vectors and lines, and light blue finishes like aquamarine, azure, baby blue, cyan, teal, and turquoise.

The Modern movement had its origins in Europe after World War I, with an underlying belief that advances in science and technology would generate a new form of architecture, free from the pervasive eclecticism based on revival forms. Modern architecture lent itself well to the use of modern materials, including glass, steel, aluminum, and concrete, as well as to new methods of construction. The possibilities of curtain wall construction utilizing steel frames and the freeform massing using ferro-concrete were explored by continental architects, as well as American modernist pioneers including Frank Lloyd Wright. By the 1920s, these experimentations produced two distinct branches of modern architecture: the steel and glass classicism, “International Style,” of the Bauhaus architects Walter Gropius and Mies van der Rohe, and the Béton Brut of Charles Edouard Jeanneret (Le Corbusier) and the “New Brutalism.”

The Art Deco style was born out of the 1925 *Exposition Internationale des Arts Decoratifs et Industriels Modernes* held in Paris in 1925. Literature promoting the expo prohibited imitations, reproductions and counterfeits of ancient styles. The new style strove to meld artistic expression and the machine age in a

complementary, forward-looking manner. Polychromy and the celebration of decoration were the chief tenets of the Art Deco style. The decoration often emphasized craft and decorative materials were often more expensive stone or metal, and new manufactured materials such as enameled steel products, glass products and aluminum. Innovations in glass technologies produced materials such as pigmented structural glass products with proprietary brand names of Vitrolux, Thermolux, and Vitrolight. New tempered and laminated glass products along with glass tiles and structural glass block became popular.

After 1920, Aluminum production became cheaper, making it more popular for architectural applications, and in 1931 the construction of the Empire State Building (Shreve, Lamb & Harmon) using aluminum for both structural members and interior finishes demonstrated the potential of the metal for Art Deco and Art Moderne style buildings.

Art Deco is also a style of ornamentation with motifs found on cars, trains, kitchen appliances as well as buildings. These motifs were low-relief geometrical designs in straight lines, chevrons, zigzags and stylized floral or fountain shapes. The inspiration for these shapes came from Native art in the Americas and Cubism in Europe.

Some of the most famous examples of Art Deco Buildings in the United States are the Rockefeller Center (1940, Raymond Hood) and the Chrysler Building (1930, William Van Alen) in New York City. There are significant Art Deco historic districts in Miami Beach, Florida, Tulsa, Oklahoma, and a significant collection Art Deco buildings Los Angeles, including the Streamline Moderne Coulter's Department Store (1938-39, Stiles O. Clements, demolished).

Starting in the 1930s designers were interpreting popular styles that illustrated Futurism and technological advancement in areas of industrial design, interior design, and theater design. The Streamline Moderne style grew out of the Art Deco, but moved away from Art Deco's surface ornamentation and color towards a more "machine age" aesthetic. Streamline Moderne related more to the International Style than to the stylized forms of the earlier Art Deco. Culturally, the shift can be explained by an economic decline, from the wealth of the 1920s to the austerity of the Great Depression, in which architectural high style was rejected in favor of the popular forms of industrial design. Designers such as Raymond Loewy and Norman Bel Geddes favored simpler, aerodynamic lines and forms in the modeling of automobiles, trains, and airlines, and translated the smooth surfaces, curved corners and horizontal emphasis to industrial products such as home appliances, clocks, and scales. The style's functional ethos is described in Bel Geddes's' treatise *Horizons*, published in 1932. Other well-known designers of the Streamline style include Walter Dorwin Teague and Henry Dreyfuss.

The style was a more popular form of Modernism and was often applied to buildings such as gas stations, diners, movie theaters, factories, and all kinds of transportation buildings. More than 60 Greyhound bus stations were designed by William Arrasmith between 1937 and 1948, including the Cleveland station (1948, National Register). Other buildings exhibiting the popular style include the Blue Plate Building in New Orleans (1942-43, August Perez Jr., National Register), the Coca-Cola Bottling plant in Los Angeles (1939, Robert V. Derrah, National Register), the Normal Theater, Normal IL (1937, Arthur F. Moratz, National Register) and the Pan-Pacific Auditorium in Los Angeles (1935, Welton & Becket, demolished). The style was exhibited at several world's fairs, including the Chicago's Century of Progress World's Fair of 1933-34, the Dallas Centennial Exhibition of 1936 and the San Francisco Golden Gate International Exposition of 1939. However, it may have been best exhibited in the 1939 New York Futurama World's Fair and General Motors' "World of Tomorrow" exhibit, designed by Norman Bel Geddes.

Both the Great Depression of the 1930s and World War II stalled the widespread acceptance of the stricter and more intellectual International Modern architectural movement in the United States. Most Modern examples built during the pre-war Depression era were designed in the Art Deco or Streamline Moderne styles, which served as a transition from eclectic architectural styles to those devoid of ornamental motif.

A particular subset of these were constructed by the Works Public Administration (WPA), such as the San Francisco Bathers Building (1936, William A. Mooser II, National Register) and the San Pedro Ferry terminal (1941, Derwood Lydell Irvin). An example of PWA Moderne in Washington State is Bellingham High School (1938, Floyd Naramore, National Register).

Following the war, however, Modern architecture gained popularity and became the dominant style of architecture throughout the United States, until the postmodern period took over in the 1960s and 1970s.

Although the International Style, primarily championed by Mies van der Rohe after his emigration to the United States, produced a number of buildings that became period icons, most Modern architecture was less strict and was adapted for various building types, while still emphasizing simplicity and clarity of form.

Residential architecture, schools, churches, public buildings, hospitals, industrial complexes, social and fraternal lodges and halls, and other building types all experienced a shift from traditional architectural styles to Modern architecture, although in some cases (such as with some religious architecture) traditional styles were simply stripped down so that traditional elements were still present, but in a sleeker, modernized way.

In Seattle, the Streamline Moderne style was not as prevalent as in some other cities, although it was applied to many small buildings such as Richfield gas stations, restaurants like Ivar's and SPUD Fish & Chips, and with the now-demolished Paramount Pictures Building of 1937. Some Seattle architects, such as Floyd Naramore, J. Lester Holmes, and R. C. Reamer, transitioned from revival and eclectic styles to designing Art Deco and Moderne buildings.

Of the currently listed 435 Landmarked buildings in Seattle in 2018, 17 of those are classified as Art Deco, Art Moderne, or Streamline Moderne styles, and half of those could be classified in the later Art Moderne or Streamline Moderne subset of the style. These include:

- Fire Station #17, 101 NE 50th St (1930, unknown architect)
- Fire Station #6, 101 23rd Ave S (1931, George Stewart)
- Fire Station #41, 2416 34th Ave W (1932, Civil Works Administration for City of Seattle Department of Buildings)
- Seattle Art Museum at Volunteer Park/Seattle Asian Art Museum, 1400 Prospect Street (1933, Carl Gould)
- Seattle Center House, 305 Harrison Street (1939, Naramore & Young)
- Coca-Cola Bottling Plant, 1313 E Columbia Street (1939, Graham & Painter (John Graham Sr) with Jesse M. Shelton)
- Admiral Theater, 2343 California Avenue SW (1942, Marcus Priteca)

The subject building includes some minimal elements of the Art Deco and Streamline Moderne Style. The Green Lake field house includes cast-stone ornamentation at the fly tower with vaguely nautical references, asymmetrical façades, white parge-coated exterior walls, and utilitarian functional metal

windows. The vertical fly tower is more Art Deco than Streamline, but the reference seems to be nautical, and the horizontal lines below the parapets reflect a horizontal emphasis. The lack of other stylistic elements on the building reflects its utilitarian nature and its design by an engineer rather than an architect.

Development of Ferro-Concrete Building Technologies

The Evans Pool Addition is an example of concrete construction with a thin shell concrete roof system.

Development of Reinforced Concrete Technologies

The first modern concrete (hydraulic cement) was developed by British engineer John Smeaton in 1756, by adding pebbles as a coarse aggregate and mixing powered brick into the cement. Portland cement, invented by English inventor Joseph Aspdin in 1824, has remained the predominant form of concrete used today. Adding steel to concrete gives strength in tension to the compression-resistant concrete. Early experimentation with steel reinforcement began in the mid-nineteenth century by several inventors, including American Thaddeus Hyatt, a constructor and tester of reinforced concrete beams, and Joseph-Louis Lambot, a concrete boat builder. The use of steel-reinforced concrete did not gain widespread acceptance until after Joseph Monier, a French gardener, was granted a patent for reinforced concrete pots between 1849 and 1867. Monier later used his familiarity with the new material to build bridges and concrete water tanks. New engineering design methods had been developed by the end of the nineteenth century, and pre-stressing was actively explored, although it remained experimental until Eugene Freyssinet achieved a basis for the design of pre-stressed structures. Robert Maillart, a Swiss engineer, designed several innovative bridges and explored concrete shell construction that, along with Freyssinet's designs, had wide influence in northern Europe and the United States.

Reinforced concrete is used architecturally for both its elasticity and its ability to take on and retain a shape into which it has been formed, while offering a fireproof building structure. In the early part of the 20th century, building codes required any building over ten stories tall to have a steel or iron frame structure. Because of the expense and transportation requirements of steel, Pacific Northwest architects and engineers were looking for a less expensive, local material for construction. Concrete was available from the Washington Portland Cement Company in Snohomish County, starting in 1905, and a year later from the Superior Portland Cement Company. Serving both plants, the town of Concrete incorporated in 1909 with a population of 1,200. The Washington Portland cement plant alone was capable of loading 40 rail cars with cement every day.

The first system of concrete reinforcing was developed in France by François Hennebique in 1892. In the United States Albert Kahn developed another system of reinforcing and in 1903 founded the Trussed Concrete Steel Company. In 1909 he opened the Seattle branch of Trussed Concrete Steel Co. The Ford Assembly Plant (1913, John Graham Sr, City of Seattle Landmark) is an example of the use of the Kahn system in Seattle. Despite Khan's early development of his system in Seattle, it was the Ransome system, developed by Ernest L. Ransome, that became the most common in the region. This system was inexpensive and easy to produce, and soon became non-proprietary. The Ransome system was used as early as 1904 for the 16-story Ingalls Building in Cincinnati.

Three major cement suppliers—the Washington and Superior Portland Cement Companies and the Olympic Cement Company—organized in 1914 in order to standardize their products to ensure quality. In 1917 the National Association of Cement Users (later the Portland Cement Association) opened an office

in Seattle. The Seattle building code had been updated in 1914 to better reflect the structural capacity of reinforced concrete buildings, and to increase the height limit to twelve stories; however, it wasn't until 1921 that the code was updated to remove certain restrictions on reinforced concrete construction and promote concrete buildings in the city. This updated code ensured the quality of concrete structures while removing height limits, and led to a period of innovation, and the construction of tall concrete-frame buildings in Seattle.

Frank Lloyd Wright's Unity Church (1906), and his later Johnson Wax Complex (1937) in Racine, Wisconsin, show the fluidity and rigid expression available to ferro-concrete construction. The Unity Church is widely recognized as the first building in America to be constructed entirely in concrete, although in 1904, architect S. A. Jennings, a local proponent for ferro-concrete construction, claims to have designed the first entirely reinforced concrete building in the United States, the Adrian Court Apartments (destroyed) on Seattle's First Hill. Jennings also utilized reinforced concrete in the five-story Haight Building, at Second Avenue and Pine Street, constructed in 1909. Charles Bebb, a Seattle architect originally trained as an engineer and a recognized expert in fireproof building construction, incorporated reinforced concrete construction in several of his early projects. His eleven-story Frye Hotel (1911) incorporates both structural steel and reinforced concrete. Other relatively early reinforced concrete buildings in Seattle include the Corner Market Building (1911-12, Thomas & Granger) at First Avenue and Pike Street, and the U.S. Government Locks Building (1916, Bebb & Gould).

Development of Thin-Shell Concrete Technologies

In the mid-1920s architects and engineers in Europe began to experiment with concrete shell roof structures, especially for long spans. The first of these was an experimental planetarium developed by engineer Walther Bauersfeld together with the building company Dyckerhoff & Widmann (Dywidag). Bauersfeld was working for the optical company Carl Zeiss. The planetarium dome was constructed on the roof of a factory in Jena, Germany between 1922 and 1923. Other early thin-shell constructions include Eduardo Torroja's 1935 grandstand for the Zarzuela racetrack in Madrid, and Pier Luigi Nervi's 1938 Orbetello Aircraft Hangar, begun 1938. The result of these European innovators was the Zeiss-Dywidag system, a patented method exported to the United States in the 1920s and 1930s.

Anton Tedesko was instrumental in the development of thin-shell concrete construction in North America. In 1933 Tedesco designed the Brook Hill Dairy Farm exhibit at the Century of Progress World's Fair in Chicago using the Ziess-Dywidag system. Tedesco's other major achievements included the Hayden Planetarium, in New York City, opened in 1935 (architects Trowbridge & Livingston), and the Hershey Sports Arena in Hershey, PA, constructed in 1936.

Felix Candela was a pupil of Eduardo Torroja's in Spain, and then emigrated to Mexico, bringing his knowledge of thin-shell concrete construction and hyperbolic paraboloids to North America. By 1951, his work on the Cosmic Rays Laboratory in Mexico City shows the full development of Candela's mastery in engineering and construction of thin-shell concrete hyperbolic paraboloids. Eero Saarinen also displayed a full range of complex shapes available for hyperbolic paraboloids in his design for the Kresge Auditorium in Cambridge, MA.

The Pacific Northwest is known as a center of thin-shell concrete design and construction. In large part this is due to the success of the Seattle engineering firm of Worthington, Skilling, Helle & Jackson, which became Skilling, Helle, Christiansen & Robertson in 1967. The most notable partner of the firm was John V. Christiansen, who is attributed with the engineering design of more than 60 freestanding thin-shell

concrete structures in Washington State. Christiansen designed reusable formwork for economy and demonstrated the viability of shell construction in the Pacific Northwest during the mid-century. The firm, with Christiansen as lead engineer, was responsible for the engineering design of the King County Domed Stadium (the "Kingdome," 1972-76, Naramore, Bain, Brady & Johanson, Seattle, WA, demolished). The firm was also responsible for the engineering design of Ingraham High School auditorium (1959, Naramore, Bain, Brady & Johanson, City of Seattle Landmark) under lead engineer Helge J. Helle.

The evolution of thin-shell concrete technologies paralleled the evolution of the ideas of modern architecture. This was especially true beginning in the mid-century, and in the 1960s and 1970s when architects began to demand more expressive roof forms. Thin-shell concrete forms include domes, barrel vaults, and the most common structural form of the mid-century: the hyperbolic paraboloid. Thin-shell concrete structures were best at spanning long distances, and were used on building types such as warehouses, aircraft hangars, airport terminals, convention centers, and especially sports arenas.

Thin shell concrete has declined in popularity as a structural solution since the mid 1970s. This is due to several factors, the most significant of which are the technical problems with preventing moisture intrusion into the concrete and subsequent failure of the steel reinforcing. Another factor for its decline is that, because architects valued thin-shell construction for its expressive potential and ability to solve unique programmatic and special design issues for specific projects, they did not take advantage of its standardized formwork for economical construction. Seattle engineer Jack Christensen worked on developing standardized formwork for thin-shell concrete.

Building Owner History: Seattle Parks & Recreation

The history of Seattle's public parks—and parks department—began in 1884, when David Denny donated a six-acre portion of his 1853 land claim to the city. The land had been used by the city as its municipal cemetery, but in the 1870s most of the graves had been relocated to Washelli Cemetery, on city-owned land atop what would come to be known as Capitol Hill (later Lake View Cemetery and Volunteer Park). Originally known as Seattle Park, in 1887 the spot was renamed Denny Park, as it is still known today. An ordinance passed by the city council in July 1884 established the tract as a public park, and also established a three-member Parks Commission administer the final conversion from cemetery to park.

Around 1887, the city removed and consolidated graves at the land atop Capitol Hill (thus forming Lake View Cemetery) and established the remainder of the 40 acres as City Park, later known as Volunteer Park. In 1889 real estate developer George Kinnear sold the city—for a single dollar—14 acres of his land claim, reaching from Queen Anne Hill down to the shore of Elliott Bay. The Board of Parks Commissioners was established in 1887.

The late 1880s and 1890s saw the development of various private "trolley parks"—recreation sites, far enough from the city's core the necessitate taking a trolley. These tended to be owned and run by real-estate developers, who needed a way to lure potential buyers away from the city core to see the land they were selling. Leschi, Madison, and Woodland parks offered attractions such as landscaped gardens, fountains, roller-rink, bandstand, casino, vaudeville stage, baseball field, and boat rental. Ravenna Park was more bucolic than Leschi and Madison, and visitors were drawn by the spectacularly large old-growth Douglas firs. Green Lake became a trolley park as well, when William D. Wood and Edward C. Kilbourne established a ten-acre amusement at the northwestern corner of the lake.

Between 1880 and 1890 the population of Seattle had grown twelvefold, and a home-rule charter greatly expanded the municipal government, including an enlarged Board of Parks Commissioners and a dedicated parks fund.

By 1892 the city's parks included Denny, City (Volunteer) and Kinnear parks, as well as five smaller parks. That year, E. O. Schwagerl was appointed Superintendent of Parks. Schwagerl, a prominent landscape architect and engineer, developed the city's first comprehensive parks plan. In the words of parks historian Don Sherwood, the plan "devote[d] itself to proclaiming the wonders of Seattle's natural beauty, how fast it is being ravaged, what other cities are doing, the need to commence a system of parks and boulevards in Seattle including a code of park laws, the need for the power of condemnation to acquire park land, and the need to increase the limit of bond indebtedness to more than $100,000." Schwagerl called for two major parks on the Lake Washington waterfront, a boulevard system linking many of the city's most popular private gardens, and parks and boulevards linking Guy Phinney's private Woodland Park and William and Louise Beck's private Ravenna Park. For lack of political-, popular-, and financial will, Schwagerl's plan was not instituted as a whole, but various tracts that he flagged as potential parks were subsequently established as such, including Discovery and Seward parks. Schwagerl held the position for four years.

A volunteer effort, organized by Assistant City Engineer George F. Cotterill, constructed 25 miles of bicycle paths. Those paths formed the skeleton of the boulevard system later developed by the Olmsted plan; Interlaken, Lake Washington, and Magnolia boulevards all began as bicycle paths.

A new home-rule charter in 1896 changed the Board of Park Commissioners to the Park Committee. Administrative responsibilities were transferred to the city council, the position Superintendent of Parks was eliminated, and those responsibilities were now handed to the Superintendent of Streets, Sewers, and Parks, under the umbrella of the Board of Public Works.

The city's decision to purchase Woodland Park from Guy Phinney's widow Nellie in 1899 led to public outcry, given the expense ($100,000) the land's distance from the city center.

In 1902 the Seattle Board of Parks Commissioners decided to hire Frederick Law Olmsted of Brookline, MA to design an elaborate, and unified parks system. Olmsted was commonly known as the nation's best landscape architect, having designed New York's Central Park and Prospect Park; citywide park systems for Buffalo, Milwaukee, and Louisville; and college campuses for Yale University, University of Chicago, University of California at Berkeley, Stanford University, and more. However, Olmsted had retired in 1895, and his sons, Frederick, Jr. and John Charles, had assumed leadership of the firm, under the new name Olmsted Brothers. The city hired John C. Olmsted (1852-1920), though not without some grousing about his father or older brother being available. However, this Olmsted had more than 25 years of experience, including design work on park systems in Boston, Louisville, and Rochester, NY.

John Olmsted, with his assistant Percy Jones, arrived in Seattle in April 1903 and commenced a survey of the city "by horse, trolley, foot, and boat." Olmsted submitted his initial report, titled *A Comprehensive System of Parks and Parkways*, in September of that year. The Olmsted Plan, as it was known, proposed a continuous, 20-mile park and boulevard system that linked the existing big city-owned parks—Woodland, Volunteer, and Washington ("The Arboretum")—with smaller private and municipal parks, including shorelines of Lake Washington, Elliott Bay, and Puget Sound. Overall goals included highlighting the city's existing topography, focusing on native vegetation, and rendering each park visually distinct from others. The Olmsted Plan also called for the development of playgrounds throughout the city, with the goal of

"locating small parks and playgrounds, oriented toward young children and women with babies, within half a mile of every home." The Olmsted Plan included administrative recommendations as well: transferring parks control from the city council to a reinstated Parks Commission, reinstating the position of Parks Superintendent, and updated policies regarding land acquisition and donations.

The city council voted to approve the Olmsted plan in October 1903, and reinstated the position of Superintendent of Parks, the Board of Parks Commissioners, and the Board's administrative and fiscal control. Between 1905 and 1912, Seattle voters approved four parks bonds, totaling $4 million. With these funds, the city purchased nine formerly-private parks, swelling Seattle's total park holding to more than 1,000 acres.

In subsequent years, the Olmsted Brothers developed additional plans for Seattle's parks—including formal plans for all existing city parks, and plans for newly-acquired land. The firm designed the grounds for the 1901 Alaska-Yukon-Pacific Exposition, much of the University of Washington campus. Following the city's 1907 annexation of Ballard, West Seattle, and much of South Seattle, the city hired the firm to prepare *A Supplemental Report on Annexed Territory and General Development*. The firm's final large-scale Seattle project was the Washington Park Arboretum, designed by John Olmsted's collaborator James Dawson.

Parks staff grew to include an Assistant Superintendent (established 1907), Playgrounds Director (1908), Chief/Park Engineer (1912), Head Gardener, Zoo Director, and Bathing Beaches Director (all 1922), Landscape Architect (1925), Junior Park Engineer (1927).

Seattle acquired its first playground with the purchase of Woodland Park. In 1907 the first municipal playground within city limits, Lincoln Playfield, was established, quickly followed by Collins Playfield in the Atlantic neighborhood of the Central District.

The Olmsted Plan called for the construction of field houses, which would allow for indoor activities at all times of year, with programming developed and taught by a staff of instructors. This was endorsed in 1910 by Director of Recreation J. Howard Stine, the following year the parks department built its first park field houses, at Hiawatha in West Seattle and at Ballard Playfield. These year-round city-run recreation centers were the first of their kind on the west coast, and among the first in the nation. In addition to indoor sports, the buildings provided space for arts and crafts, music and theater performances, and scouts programs for children.

These were followed by field houses at Collins Park (in the Central District) and South Park. These early buildings were wood-frame, but in the 1920s and 1930s the city shifted to large masonry field houses, constructing the subject building in 1929 and one at the Columbia Playfield (shortly thereafter renamed the Rainier Playfield).

In 1931, the city released a ten-year parks plan, aimed at improving and expanding existing parks, and establishing new parks in developing neighborhoods. This plan was part of the public works program initiated by the federal government in response to the Great Depression. Seattle received $2.2 million in Works Progress Administration funding to improve its park system. Parks projects funded by the WPA included the development of Camp Long and the West Seattle Golf Course and the Washington Park Arboretum, construction of a half-dozen new field houses in the Tudor Revival style, several new playgrounds and playfields throughout the city and improvements to numerous existing ones, various new

habitats at Woodland Park Zoo, and the aforementioned improvements and new construction at Green Lake.

With the exception of these state and federal relief projects, park development and improvement ground to a halt during the 1930s. During World War II many of the city's parks were used as housing and recreation sites for military units. When Seattle annexed ten square miles of land to the north, extending the city limit from N 85th Street to N 145th Street overnight, the focus of development was on serving those neighborhoods. In 1950, the parks department and Seattle Public Schools formed a development partnership; the first joint venture was the construction of a new gymnasium at Laurelhurst Elementary School. The parks-schools partnership continues today, and the two institutions share a "complex program of joint-use and development of recreation centers, playfields, and indoor swimming pools."

In 1947 the parks department moved into new headquarters, designed by the firm of Young & Richardson, along the western edge of Denny Park.

In the 1950s and 1960s there was much planning and strategizing over parks improvement and development, which often ran up against a lack of funds or political will to implement. Voters approved a $2.5 million parks bond in 1948, and went on to reject four parks bonds in the 1950s, until approving a $4.5 million bond for parks improvements in 1960. However, the parks department (having been renamed Department of Parks & Recreation in 1967), was granted a major boon with the approval of the Forward Thrust bond was a major funding package approved by vote in 1968, of which $65 million was slated for Seattle Parks. Within eight years of the bond's passing, the department had acquired more than 40 new properties, slated to become parks.

Projects made possible by Forward Thrust include the following:

- Construction of seven new indoor swimming pools
- Construction of new parks including Waterfront Park and Freeway Park
- Construction of Seattle Aquarium
- Construction of six new playfields
- Construction of eight new playgrounds
- Construction of 25 mini-parks
- Expansion of the Children's Zoo at Woodland Park
- Development of the Burke-Gilman Trail for hiking and cycling
- Improvements to Gas Works Park
- Improvements to arts facilities, including the three converted bathhouses: Madrona Dance Studio, Seward Park Art Studio, and the Bathhouse Theater
- Upgrading West Seattle Stadium and the West Seattle golf course

One issue with Forward Thrust is that, while it provided funds for building and improving facilities, it did not provide funding for staff or programs. As such, South Shore Community Center and Pool in Rainier Beach was completed in 1973, but remained locked and closed to the public for nearly a year, due to the lack of staff.

Today the Seattle Department of Parks & Recreation manages more than 490 parks, 27 community centers, 10 swimming pools, four golf courses, and four environmental education centers. Recreation programs include team sports for adults and children, childcare and preschool programs, a Lifelong

Recreation program for seniors, after-school care for students, swimming lessons and watersports, programs for individuals with physical or cognitive disabilities, and more. Acreage under the parks department's purview comes to 6,441 acres, or approximately 12% of the total city land.

Swimming Pools in Seattle

Development of Public Pools

Because of Seattle's location amidst so many bodies of water, swimming has been a part of Seattle's history from the city's founding. The Young Men's Christian Association (YMCA) established the city's first pool in 1884. By at least 1890, the Woodland Park swimming beach at Green Lake had combined bath house and children's bathhouse and, by at least 1897, an enclosed pool—open-air but encircled by a wooden walkway with benches. The first municipally-administered salt water bathing beach was established at Alki in 1911. By 1917 the city had three swimming beaches: at Mount Baker, the west shore of Green Lake, and Madrona Park, with plans for a fourth one at the northeast corner of Green Lake. In 1922, the parks board established a swimming beach at Atlantic City Beach (now Beer Sheva Park in Rainier Beach). From 1919 until 1933 the parks department offered free swimming lessons to children at beaches throughout the city.

In 1928, while construction of the Green Lake field house was under way, the city owned ten public swimming beaches. The mayor and City Council planned to create two additional swimming beaches, at Piper's Canyon (now Carkeek Park) and Matthews Beach. A. S. Kerry, park board president, decried this plan as an unreasonable expense and public safety hazard. In a letter to the mayor and city council published in the Seattle Times, Kerry stated:

> *"The new fieldhouse that we are new building on Green Lake, costing $110,000, will include one of the finest public bathhouses to be found on the Pacific coast, Directly opposite this fieldhouse on Greenlake [sic] is a bathhouse just completed, fully equipped and furnished with comfort station and all lifesaving facilities. These two beaches are capable of taking care of the needs of a city double the size of Seattle."*

In 1926, an open-air salt water "tide pool" was established at Lincoln Park in West Seattle, with sandy bottoms and sides. In 1941, Kenneth Colman, resident of West Seattle and grandson of sawmill engineer James Colman (namesake of Colman Park and the former Colman School in Beacon Hill), donated $150,000 to build a finished pool, to be named for his father, Laurence Colman.

The Colman Pool remained Seattle's only public swimming pool until the subject building, Evans Pool, was constructed in 1955. In the 1950s and 1960s the parks board put forth numerous proposals for expanding the pool system, most of which foundered. In July 1966 the City Planning Commission approved a proposal to build 12 new pools. No new pools were approved, let alone built, until the passage of the Forward Thrust bond. Forward Thrust led to the construction of seven additional indoor swimming pools, all adjacent to schools: Medgar Evers (John M. Morse, 1969), adjacent to Garfield High School in the Central District; Ballard (1970), adjacent to Ballard High; Helene Madison (1971), adjacent to Ingraham High and named for Olympic medalist and record-breaking Seattle swimmer; Southwest (1974), adjacent to Chief Sealth High in West Seattle; Meadowbrook (1975), adjacent to Nathan Hale High; Queen Anne (1979, Benjamin McAdoo), adjacent to McClure Middle School; and Rainier Beach Park Center and Pool (originally constructed 1974, rebuilt in 2014), adjacent to South Shore School.

After this, the city built no new swimming pools until 1998, when the outdoor Lowery C. "Pop" Mounger Pool was constructed in Magnolia.

The 1941 Colman Pool, the 1955 subject building, the seven Forward Thrust pools, and the Mounger Pool constitute Seattle's public pool system.

Racial Segregation & Integration in Seattle's Swimming Pools

The history of public swimming pools in the United States is rife with explicit and implicit racial discrimination, and Seattle is no exception.

In the 1920s through the 1940s, construction of municipally-owned swimming pools exploded throughout the country. Racial segregation was already entrenched in southern states, but the rise of mixed-gender swimming pools came with an attendant racial panic, and many northern and western states imposed racial restrictions at public pools. Seattle, opening its first public pool in 1941, was relatively behind the curve compared to other cities, although public swimming beaches had been established as early as 1911.

Due to the implicit nature of discrimination, there are few official sources codifying or documenting segregation at Seattle's parks and pools. However, anecdotal sources ranging from the 1930s through the 1960s suggest that nonwhite visitors were commonly excluded from swimming at public and private pools. In oral histories collected by Densho.org, Japanese American elders tell of being denied entrance from swimming pools, and of avoiding pools on the understanding that they would not be welcomed.

The opening of the new Coleman Pool in July 1941 brought much of this implicit discrimination to light. In the first few days of the pool being open to the public, Japanese visitors were allowed admission, but within days, pool staff were turning away Black and Japanese attendees. Director of Recreation Ben Evans admitted to ordering pool staff to deny entrance to nonwhite visitors, claiming "[w]e are simply trying to regulate attendance at the pool and we will work out some solution which will be satisfactory to all groups."

Protestors, including lawyers representing the Urban League and the Japanese American Citizens League, flooded a park board meeting on July 25, 1941 to speak out against the exclusionary policy.

City Councilman James Scavotto changed the Parks board with reversing the ban. A week later Mayor Earl Millikin offered assurances to the protest groups that the pool would be "open to all citizens regardless of race." To the press, Milliken related Board president James Gibbs' assertion that pool staff had received verbal instructions to admit all visitors. The Parks Board itself issued no official statement on the matter. Historian Shelley Sang-Hee Lee, in her book *Claiming the Oriental Gateway*, explains the Colman Pool incident thus:

> *The controversy around the Colman pool incidents revealed a gap between rhetoric and reality in Seattle with regard to cultural diversity and racial equality. For much of its history, Seattle was a white city that also claimed to be cosmopolitan, requiring officials to pull off a tricky and often dubious balancing act. … Along with other Seattleites, minority residents became believers in this discourse, but too many times, its shallowness was exposed in such episodes as the rejection of black and Japanese youths from the swimming pool at Colman. Yet because the city was invested in the image of racial and cultural tolerance, Park Board members knew they could not openly maintain a policy of segregation.*

In 1942, the Japanese American population of the city essentially disappeared following President Roosevelt's Executive Order 9066, ordering the incarceration of Japanese and Japanese Americans. It is clear that Black residents continued to struggle against implicit discrimination at Colman Pool. According to historian Quintard Taylor, direct action by Black students from the University of Washington led to the integration of the Colman Pool in 1944.

In the following decades there is again little record of exclusionary policies at Seattle's pools, but also little evidence that the pools were well integrated or welcoming to all visitors. This is likely in part due to Seattle's historic de facto segregation, particularly the north-south divide of the Lake Washington Ship Canal. Segregated neighborhoods beget segregated pools, and until 1969 the only two public pools were located in the predominantly white neighborhoods of West Seattle and Green Lake.

The City may have been attempting to address this disparity by choosing the Central District as the location of the city's third swimming pool, and the first of seven pools funded by the Forward Thrust initiative. In requesting advance funds to initiate construction of a pool adjacent to Garfield High School, Mayor Braman admitted that public improvements to the neighborhood "have not been too numerous in recent years." The pool was named for assassinated civil rights leader Medgar Evers, and was dedicated in April 1970.

Seattle Department of Parks & Recreation Strategic Plan, issued in 2019, emphasizes a commitment to racial equity, stating "we recognize inequities and disparities continue to exist with the perpetuation of institutionalized racism through factors such as the prevalence of white supremacy culture characteristics, inequitable distribution of power, and lack of accountability."

Original Building Designer: Eugene R. Hoffman, Park Engineer

Eugene Hoffman (1887 - 1976) was the designer of the Green Lake Field House. Hoffman is best known as the Superintendent of Seattle City Light, the successor to J. D. Ross, serving between 1939 and 1953. Eugene Hoffman was born in Loop City Nebraska in 1887. The Hoffman family—German-born parents John and Katie, daughters Katie and Rosalie, and sons Eugene and Harry—had moved to Ellensburg, WA by 1900. Eugene Hoffman graduated from the University of Wisconsin in 1913 with a degree in Engineering. His thesis was the design of a hydroelectric plant.

In 1915 Hoffman was chief draftsman for the Washington State Highway Department, residing in Olympia. Hoffman served with the 26th Engineers in France during World War I between March and May of 1919. In 1920 he returned to Olympia and his job as a civil engineer with the State Highway Department.

Hoffman served as the Seattle Parks Engineer between 1928 and 1932. Hoffman was appointed Parks Engineer in February 1928, after four months of filling the role in a temporary capacity. Several residents objected to his appointment due to the fact that Hoffman had not resided in Seattle for more than 12 months prior to his appointment. During Hoffman's tenure, the parks department suffered economic stress due to the Great Depression. The Green Lake Field House was constructed before the official 1929 onset of the Depression, but the project still encountered economic challenges.

During the period that he served as park engineer, he lived near Madrona Park with his elderly parents and two older sisters.

Notable park happenings during Hoffman's tenure included the 1930 erection of a memorial to Judge Thomas Burke in Volunteer Park, the placement of "19" in honor of early Seattle park superintendent Edward O. Schwagerl, and, most significantly, the 1932 construction of the Gould-designed Seattle Art Museum (now the Seattle Asian Art Museum, City of Seattle Landmark). In 1931, the park department acquired the property for the Cleveland Playfield at 13th Avenue South and Lucile Street, immediately west of Grover Cleveland High School.

Hoffman was released from his position as Park Engineer in 1932, due to Mayor Dore's restructuring of the department for budgetary purposes. Dore decided to combine all city engineering services under a central department. He then nominated Hoffman along with two other candidates, Don Evans and Otto Rohlfs, for consideration by the City Council for the position of the City Engineer. The City Council objected to all three candidates, and held an "efficiency inquiry" regarding Hoffman's management of the parks department. Hoffman attempted to withdraw his name from nomination in order to avoid the hearings, but the Mayor and City Council forged ahead. After spending weeks investigating and holding hearings at a cost to the city of $5,000 (over $95,000 calculated for inflation in 2021), the City Council found no definitive impropriety by Hoffman. They still rejected his nomination as City Engineer, eventually choosing Sylliaasen. (The positive outcome of this hearing is that Hoffman likely met his future wife, Arline Parker, stenographer for the Seattle City Council, during the proceeding.)

Despite his rejection by the Seattle City Council, in 1932 Hoffman again found a position with the State of Washington Highway Department as a construction engineer. During this time Hoffman moved back to 1010 Franklin Street in Olympia. Shortly afterwards, in 1933, Hoffman was appointed as the Washington State engineer for the Federal Public Works Administration. As PWA engineer, Hoffman oversaw all of the grant administration for PWA works in Washington State. The PWA ended in 1942, but Hoffman had left the position in 1939.

Hoffman and Arline Parker married in 1937.

In 1939 Hoffman was chosen to head Seattle City Light as the successor to J. D. Ross. By 1940 Hoffman and Arline lived on Kinnear Place in Queen Anne. His most notable work as the head of City Light included supervising the construction of the Skagit dams, managing the utility during the increased demand for power caused by production increases for World War II, supervising the buyout of Puget Power & Light, the post-war promotion of electric domestic power, and the 1951 removal of the railway to the Skagit Dams and replacement with a highway. Ross Dam in the Skagit Valley, developed in part under Hoffman's leadership, was dedicated in 1949 and named for J. D. Ross.

After his resignation as head of City Light Hoffman went on to become president of the Union Federal Savings & Loan Association, later the Great Western Savings & Loan.

Subsequent Building Designer: Architect Daniel Lamont of Lamont & Fey

The architectural firm of Lamont & Fey designed the 1955 Evans Pool addition. Daniel Lamont signed the drawings.

Lester P. Fey (1901-1980) studied at the University of Washington and the University of Pennsylvania, although he did not complete a formal degree. In 1927 Fey worked for architect Arthur Loveless, for whom he had worked from 1923 to 1926 before a brief stint in New York with the firm of Delano & Aldrich

(where Loveless had previously also worked). Fey became a partner in 1935, and the firm name was changed to Loveless & Fey.

Daniel E. Lamont (1912-1987) was born in Seattle. He took classes in architecture at the University of Washington, Stanford, and Yale, but received his Bachelor's degree in architecture in 1937 from the University of Oregon. Lamont worked for George B. Kaufmann in Los Angeles, then for the Federal Housing Administration from 1938 to 1940. In 1940 Lamont moved to Seattle and joined Loveless & Fey, and within a year became a partner at the firm, which was then named Loveless, Fey & Lamont.

In 1942, the firm dissolved as a result of the United Stated entering World War II. Loveless retired, and Lamont & Fey formed a partnership. Projects by the firm from the 1940s and early 1950s include a building at 505 Third Ave E (1947), McLellan House (1948), the Maurice Dunn House (1948-1949) in the Highlands, and the Miller House (1952). In the 1950s, Lamont & Fey worked on alterations and additions to industrial buildings in the Cascade neighborhood south of Lake Union, including a 1955 addition to a 1919 former garage and laundry building (420 Pontius Ave N, later Outdoor Emporium, demolished) owned by the New Richmond Laundry, and alterations to the Supply Laundry (City of Seattle Landmark). (As a side note, in 1952 Daniel E. Lamont and Lester P. Fey formed a corporation with James W. Cawdrey and Bjarne Vemo called Constructors Inc. Cawdrey & Vemo went on to become the contractors for the subject building, the Evan Pool, so it is not unreasonable to assume they had a design/build relationship for the project.)

Additional projects in Seattle in the 1950s and early 1960s include the subject building, Evans Pool addition at Green Lake (1955), the bathhouse at Matthews Beach Park (1957), Stimson Marina (1960) at Salmon Bay, and the Cascade Natural Gas Corporation office building (1961). Projects outside of Seattle include the Pacific Coast Paper Mills plant in Bellingham (1957), a residence for Weyerhauser executive Norton Clapp on Orcas Island (1957), and a television station and office building in Billings, MT.

In 1957 the firm took on naval architect and engineer W. C. Nickum. Nickum, Lamont & Fey operated until 1960. Lamont & Fey remained in partnership until 1967, when Lamont went into independent practice, eventually retiring in the late 1970s. Lamont passed away in Seattle in 1987.

After the partnership was dissolved, Fey joined the Richardson Associates. Fey retired in 1971 and passed away in Seattle in 1980.

Subsequent Building Designer: Engineers Jack Christiansen and John B. Skilling of Worthington & Skilling, Structural Engineers

The Seattle engineering firm of Worthington & Skilling, consulting structural and civil engineers, was responsible for the structural engineering of the Evans Pool addition to the Green Lake field house. John B. Skilling signed the engineering documents. Although the title block on the drawings belongs to Lamont & Fey's architectural office, and the Lamont's architectural stamp is also apparent on the structural drawings, both the architect and engineer placed their stamps on the drawings and took responsibility for drafting and design. It is apparent that this type of collaborative architectural/structural teaming was typical in the Pacific Northwest.

The engineering firm of Worthington, Skilling, Helle & Jackson grew out of the W. H. Witt Company, founded in 1928. By 1959 the firm had evolved into Worthington, Skilling, Helle & Jackson, with John B. Skilling as one of the principal engineers. The firm was well known for collaborating on innovative mid-

century architectural design such as those for the Rainier Tower (1972-77, Minoru Yamasaki with NBBJ, Seattle) and World Trade Center towers I and II (1963-77, Minoru Yamasaki, New York, NY), along with numerous other projects. Skilling and his firm also provided the structural engineering for many buildings in Seattle, such as the Seattle World's Fair Fine Arts Pavilion (1961-62), the IBM Corporation Office Building and Garage (1962-64, Minoru Yamasaki, Seattle, WA), the King County Domed Stadium (the Kingdome, 1972-76, Naramore, Bain, Brady & Johanson, Seattle), One Union Square (1981, TRA Architects), Two Union Square (1987, NBBJ), the U.S. Bank Centre (1989, Callison Architecture), and the AT&T Gateway Tower (1990, now the Municipal Building).

Skilling spent most of his career in Seattle, partnering with architect Floyd Naramore in 1977, as well as many other engineers during his career including Harold Worthington, Helge Joel Helle, John V. Christiansen, Leslie Earl Robertson, William D. Ward, Jon Magnusson, Arthur J. Barkshire, and Joseph F. Jackson. Leslie Earl Robertson was also well known at the time for specializing in tall buildings, such as New York City's twin towers of the World Trade Center. Both men became partners in the firm in 1967 and at Worthington's retirement the firm changed its name to Skilling, Helle, Christiansen & Robertson. Although Jackson's name was removed from the firm title, he stayed on as an active consultant. Helle retired from the firm in 1979, after which the firm name changed again to Skilling, Ward, Rogers, Robertson, Engineers, which operated between 1983 and 1987. This firm later evolved into Skilling Ward Magnusson Barkshire (SWMB) Inc., Engineers, which operated between 1987 and 2003.

Jack V. Christiansen (1927-2017)

Much has been written about the work of engineer Jack Christiansen, including a 2019 monograph of his work by Tyler Sprague, Sculpture on a Grand Scale.

John "Jack" Christiansen was born in Chicago in 1927. He grew up and was educated in Illinois, spending his childhood in Chicago and Oak Park. He obtained a Bachelor of Architectural Engineering from University of Illinois Urbana-Champaign in 1949, and a Master of Civil Engineering from Northwestern University in Evanston, Illinois in 1950.

After graduation Christiansen was employed at two separate Chicago architecture firms with-in house engineers: Perkins & Will and Shaw, Metz & Dolio. An early experience with Anton Tedesko in Chicago led Christiansen to a particular interest in thin-shell concrete design.

In 1954 Christiansen moved west with his family to Bainbridge Island and started work at Worthington Skilling Helle & Jackson. Christiansen worked at the firm until 1983, during which time he designed all types of structures, including his own home, assisting Minoru Yamasaki with the design of the Pacific Science Center for the 1962 World's Fair, and contributing to the design of the World Trade Center in New York City. However, he has been most celebrated for his contributions to the design of thin-shell concrete structures. According to Sprague, John Skilling quickly recognized Christiansen's unique design talents as well as the potential economy of thin-shell construction. Together they began to explore thin-shell work. According to Sprague, Christiansen's exploration of thin-shell concrete had three phases.

1. 1954-1956: Early shells are simple barrel vaults, circular shells designed in accordance with the 1951 ASCE Manual 31: Design of Cylindrical Concrete Shell Roofs. Examples are the municipal pool at Green Lake, the Seattle School District Warehouse, and the Boeing hangars for the B-52 bombers, and Wilson Junior High School in Yakima (1956).

2. 1956-1960s: Free standing hyperbolic paraboloids, inspired by Felix Candela. In order to modularize the shape, Christiansen developed a reusable formwork system with an associate who owned a sheet metal business called Form, Inc. These forms were evident in a pedestrian bridge at the University of Washington, and then in six-sided umbrellas for the 1962 Seattle World's Fair and a series of a series of warehouses formed by Shell Forms Inc., and for covered walkways of the Wenatchee Junior High School where the design was created in 1955.
3. 1962-1970s: Space-enclosing hyperbolic paraboloids, featuring warped panels as a module of design. Examples of this can be seen at the Mercer Island High School Multi-purpose room, Ingraham High School auditorium, and what Christiansen sometimes considered the pinnacle of his thin-shell design, the Kingdome.

After retiring from Skilling, Helle & Christiansen in 1983, Christiansen taught at University of Washington as an affiliate professor until 1987. In 1988 he established his own firm on Bainbridge Island, which operated until 2002.

Christiansen's career has been widely recognized. He was elected to the National Academy of Engineers and appointed as a Fellow of both the American Concrete Institute and the American Society of Civil Engineers. The Puget Sound Engineering Council named him the 2012 Washington State Professional Engineer of the Year. The Structural Engineers Foundation of Washington recorded Christiansen's contributions to the Seattle World's Fair as part of the 50th Anniversary celebration in 2012.
In additional to engineering, Christiansen made contributions in mountaineering, remaining one of the only mountaineers to have climbed over 100 of the tallest peaks in the Olympic Mountain Range. Christiansen died in August 2017, at age 89.

Representative buildings designed by Worthington & Skilling, and by subsequent iterations of the firm:

Date	Project	Location	Design Architect
1955	Evans Pool addition	Green Lake	Lamont & Fey
1959-60	West Seattle Congregational Church	West Seattle, WA	Kirk Wallace McKinley
1960	Chief Seattle Council Service Center, Boy Scouts of America	Seattle, WA	Nelson and Sabin
1960	Shannon and Wilson Properties Incorporated Geotechnical Engineers Office and Laboratory Building (City of Seattle Landmark)	Seattle, WA	NBBJ
1961-62	Fine Arts Pavilion, Seattle World's Fair	Seattle, WA	Kirk Wallace McKinley
1962-64	International Business Machines (IBM) Corporation Office Building and Garage	Downtown Seattle, WA	NBBJ

1963-64	City of Seattle Public Library Branch #3 (City of Seattle Landmark)	Magnolia, Seattle, WA	Kirk Wallace McKinley, building architect; Richard Haag, landscape architect
1964-68	Rivergate Exhibit Facility	New Orleans, LA	Curtis and Davis
1967-69	University of Washington Child Development and Mental Retardation Center	Seattle, WA	Arnold G. Gangnes & Associates
1966-73	Port Authority of New York and New Jersey World Trade Center Towers I and II	New York, NY	Minoru Yamasaki
1972-76	Kingdome, King County Department of Stadium Administration Domed Stadium	Pioneer Square, Seattle, WA	NBBJ
1972-77	Rainier Bank Tower	Downtown Seattle, WA	Minoru Yamasaki with NBBJ
1979-81	Seattle First National Bank Incorporated Fifth Avenue Plaza Building	Downtown Seattle, WA	Natalie de Blois of 3D/International
1985	Columbia Seafirst Center	Downtown Seattle, WA	Chester L. Lindsey

Building Contractor: Green Lake Field House

The building contractor for the Green Lake Field House is unknown.

Building Contractor: Cawdrey & Vemo (Pool Addition)

James W. Cawdrey and Bjarne Vemo formed the construction contracting firm of Cawdrey & Vemo in 1950. During the 25 years the firm operated, between 1950 to 1975, they completed dozens of large projects in Seattle and around the Puget Sound. The first year they were in business, they were responsible for the construction of Van Asselt Elementary School, along with several other projects including the King County Central Blood bank with Naramore, Bain, Brady & Johansen. They worked with many significant architects through the years including: Paul Thiry (St. George Parish Church and Rectory, Georgetown, 1953); John Maloney (several different school and office projects); Ibsen A. Nelsen and Russell B. Sabin (1956, Prudential Insurance Co., 1206 N 185th Street, Shoreline); George W. Stoddard-Huggard & Associates (1957, Addition to Seattle General Hospital, and others); Skidmore Owning & Merrill (1965, University District Motor Motel/Sheraton Motor Inn, now the Cosmopolitan Apartments and Wine

World); Fred Bassetti & Co. (New Library Addition at Western Washington University, 1972); and Roland Terry (1968, Washington Park Towers 1620 43rd Avenue E). They also continued the constructing projects designed by Naramore, Bain, Brady and Johanson including the Georgia Pacific Plywood Company Office, 600 Capitol Way N, Olympia (1952) listed on the National Register. They constructed one other design by Jones & Bindon, the Washington Education Service Center at 910 Fifth Avenue in Seattle (1955, demolished). They later were responsible for the construction of the Psychology Building at the University of Washington (1971, Bindon & Wright).

James W. Cawdrey (1917-1994) was born in Asotin Washington in 1917, and had moved to Seattle by 1936 where he was a student. He married Bessie Worthington in 1937 in Yakima, and together they had 6 children. He served in WWII, and became a German prisoner of war until he was liberated in 1945. Besides serving as president of Cawdrey & Vemo, Cawdrey also served in volunteer positions for various professional organizations. He was elected as the president of the National Association of General Contractors in 1959, and continued to be active in the A.G. C. for decades. Later on, he was a Board member of The Western Federation of Regional Construction Employers. In 1958, James Cawdrey was the treasurer for the Columbia-Cascade Corp. along with Robert J. Block, John B. Skilling, Perry Johansen, and John L. Nordmark as other officers. Cawdrey also sometimes invested in projects that his firm built, such as the Motor Inn (1965, SOM) and 111 Highland Drive (1972, Manson Bennett). Cawdrey and his wife moved into one of the units at 111 Highland after construction was complete.

Bjarne Joakim Vemo (1903-1981) was born in Norway in 1903. He arrived in Washington State in 1923 and became a naturalized citizen of the United States in 1931. By 1928, he was working as a carpenter. He was married in 1930 in Seattle to Edel Lardxxsen at the Immanuel Lutheran Church in Seattle WA. Bjarne Vemo served as treasurer to the AGC in 1972. Bjarne Vemo's son, Arne, worked for his firm for a period up until 1975. After 1975, the firm became Cawdrey & Associates Construction. Bjarne Vemo died in 1981 at 78 years old.

The firm was active in industry organizations, and their treasurer, Janith Gould, served as vice president and president of National Association of Women in Construction in 1970 and 1971-1972.
Selected projects built by Cawdrey & Vemo:

1. King County Central Blood Bank addition (1950, Naramore, Bain, Brady & Johanson)
2. First Methodist Church Parish House at Fifth & Marion (1950, John Graham)
3. Cawdrey & Vemo Office Building, 3601 Fremont Ave N (1952)
4. Holy Rosary School Annex (1953, John Maloney)
5. Nash Auto Dealership at Seventh & Blanchard (1953)
6. Gladding McBean office building, 945 Elliott Ave W (1954, McClelland & Osterman)
7. Evans Pool (1954, Lamont & Fey architects, Worthington & Skilling engineers)
8. Remodel of Raitt Hall, University of Washington (1955)
9. Sunset Bowling & Recreation Center, 14th Avenue NW and Market Street (1956, Decker, Christensen & Kitchin, demolished)
10. Renton Field Phase II preflight facilities for Boeing (1957)
11. Sacred Heart Church and Rectory buildings, Bellevue, WA (1957, John W. Maloney)
12. Grays Harbor Community Hospital, Aberdeen WA (1958)
13. White Center Bowl (1959; Naramore, Bain, Brady & Johanson, architects; Worthington, Skilling, Helle & Jackson, engineers; altered)
14. Ski Lodge at Summit at Snoqualmie (1959; Naramore, Bain, Brady & Johanson, architects; Worthington, Skilling, Helle & Jackson, engineers)

15. Washington Natural Gas/Blue Flame Building, now Brotman Building/UW Medicine (1963-64, John Graham Jr.)
16. Northgate Nursing & Convalescent Center, 10625 Eighth Ave NE (1964, Van Slyck-Callison)
17. Sunset West Apartments Shilshole Bay (1966, Reno Negrin & Assoc. w/ Mandeville & Berge)
18. Ridgeway Dormitories Western Washington University (1966, Fred Bassetti, architect; Richard Hague, Landscape Architect)
19. Psychology Building, University of Washington (1971, Bindon & Wright)
20. New Library Addition at Western Washington University (1972, Fred Bassetti & Co.)

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The features of the Landmark to be preserved include*: the exterior of the 1955 Evans Pool building, and a portion of the site measured 20' away from the building .*

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