

**The Coca-Cola Bottling Plant / Qwest Maintenance Facility
Seattle Landmark Nomination Report
BOLA Architecture + Planning
May 30, 2008**

1. INTRODUCTION

This landmark nomination report on the former Coca-Cola Bottling Plant/Qwest Maintenance Facility was provided at the request of the property owner, Seattle University. The University acquired the property, located on 14th Avenue East in Seattle's Squire Park neighborhood, in late 2007. The building was built as a bottling plant and was owned previously by the national telecommunication company, Qwest, which used it as a service, parking, and warehouse facility. Seattle University is currently developing plans to adapt and rehabilitate the building.

Research and Report Contents

This nomination report is for consideration by the Seattle Landmarks Preservation Board as a potential local landmark. Because the City of Seattle's landmark ordinance requires a property to be at least 25 years old and meet specific criteria, the context statement in this report focuses primarily on historic themes and events that occurred prior to 1980. The report includes information about the history of the building and the neighborhood. It also provides an architectural description of the building.

Research involved acquisition and review of historic documents from the following sources:

- Microfilm drawing and permit files, which document the original design, dates, and changes to the building from the City of Seattle Department of Planning and Development (DPD)
- Historic photo collections of the Museum of History and Industry and UW Suzzallo Library Special Collections
- Digital photography collection of the City of Seattle Clerk's Municipal Archives,
- Inventory and survey forms, and landmark nominations for similar properties from the City of Seattle's Historic Preservation Program
- HistoryLink.org on-line essays
- Publications on Art Deco and Streamlined Moderne architectural styles
- Kroll Map Company maps and Baist and Sanborn historic real estate insurance maps
- Collections of the Seattle Public Library, including *Polk Directories*, publications and newspaper clipping files on the building and its surrounding neighborhood, and scrapbooks on local buildings and architects from the Library's Seattle Room collection
- Publications and on-line information about historic beverage bottling plants in the U.S. and the histories of the Coca-Cola Company, Pacific Northwest Bell, and Qwest

Fieldwork included several tours of the building and neighborhood to document the building, and its original design features, changes through time, and current conditions. During the site visits, photographs were taken of the current neighborhood context, and the building's exterior and interior features.

Initial research, fieldwork, and the preparation of a historic report were undertaken by BOLA Architecture + Planning in March – April 2007. Current photographs of the building and other Art Deco/Moderne style buildings and historic bottling plants in Washington and Oregon and were taken in February and March 2008. The nomination report was prepared by Susan Boyle with assistance from Matt Hamel and Brendan Healy, and input from Seattle University's Facilities Administration.

This report contains a description of the City of Seattle landmark process, information about the property, a historic context statement, and descriptions of its neighborhood context, the site and building. The context statement reviews the history of the neighborhood, the original and later owners, the building style, and its original designers. A bibliography is provided, followed by maps, photographs, records, and drawings.

Local and National Landmarks

Designated historic landmarks are those properties that have been recognized locally, regionally, or nationally as important resources to the community, city, state, or nation. Official recognition may be provided by a listing in the State or National Registers of Historic Places or at the local level by the City's designation of the property as an historic landmark. Typically, a property listed in the National Register has broader significance than one that is locally designated as a landmark property.

The City of Seattle's landmark process is a multi-part proceeding of three sequential steps involving the Landmarks Preservation Board:

- 1) Submission of a nomination and its review and approval by the Board
- 2) A designation by the Board
- 3) Negotiation of controls and incentives by the property owner and the Board staff

A final step in Seattle's landmark process is approval of the designation by an ordinance passed by the City Council. All of these steps occur with public hearings for input from the owner, applicant, the public, and other interested parties. Seattle's landmark process is quasi-judicial. The Board renders rulings rather than serving as an advisory body to another commission, department, or agency.

Under this ordinance, over 300 individual properties have become designated landmarks in the City of Seattle. Several hundred other properties are designated by their presence within one of the City's seven special review districts or historic districts known as Harvard-Belmont, Ballard, International District, Pioneer Square, Columbia City, Fort Lawton, and Pike Place Market.

Designated landmark properties in Seattle include individual buildings and structures, building assemblies, landscapes, and objects. In contrast to the National Register or landmark designation in some other jurisdictions, the City of Seattle's process does not require owner consent.

Seattle's Landmark Criteria

The City of Seattle's Landmarks Preservation Ordinance (SMC 25.12.350) requires a property to be more than 25 years old and "have significant character, interest or value, as part of the development, heritage or cultural characteristics of the City, State or Nation." The standard calling for significant character may be described as a standard of integrity. Integrity is a term used to indicate that sufficient original building fabric is present to convey the historical and architectural significance of the property.

The City's ordinance also requires a property meet one or more of the following six designation criteria:

- Criterion A. *It is associated in a significant way with an historic event, which has had a significant effect on the community, city, state or nation.*
- Criterion B. *It is associated in a significant way with the life of a person important in the history of the city, state or nation.*
- Criterion C. *It is associated in a significant way with a significant aspect of the cultural, political or economic heritage of the community, city, state or nation.*
- Criterion D. *It embodies the distinctive visible characteristics of an architectural style, period or method of construction.*
- Criterion E. *It is an outstanding work of a designer or builder.*
- Criterion F. *It is an easily identifiable feature of its neighborhood or the city due to the prominence of its spatial location; contrasts of siting, age or scale; and it contributes to the distinctive quality or identity of its neighborhood or the city.*

In Seattle, a landmark nomination may be prepared by a property owner, the City's Historic Preservation Office, or by any interested party or individual. The ordinance requires that if the nomination is adequate in terms of its information and documentation, the Landmarks Board must consider it within a stipulated time frame. There is no city ordinance that requires an owner to nominate its property. However, such a step may occur if an owner proposes substantial development requiring a Master Use Permit (MUP).

Since July 1995, DPD has required a review of potentially eligible landmarks as a part of the MUP process for residential and commercial projects of certain sizes.

Seattle's landmarks process does not include consideration of future changes to a property, the merits of a development proposal, or continuance of any specific occupancy, as these are separate land use issues.

2. PROPERTY DATA

Historic Names: Coca-Cola Bottling Plant (1939 - ca. 1970)
Pacific Northwest Bell Telephone Company (1974 - 1990)
Qwest Communications Maintenance Facility (1991 - 2007)

Address: 711 - 14th Avenue East, Seattle WA 98122
1313 East Columbia Street, according to DPD records and *Polk Directories*, and the current owner

Tax Parcel No.: 2254500880

Legal Description: Lots 7 – 12, and the eastern 23 feet of Lots 1 – 6, Block 13, Supplementary Plat of Edes and Knight's Addition to the City of Seattle, according to the Plat recorded in Volume 2 of Plats, Page 194, in King County, Washington.

Property Size: 174.75' x 360' or 62,910 sq. ft.

Building Size: Two stories with partial basement, 49,586 sq. ft., per King County records

Construction Date: 1939

Original Use: Manufacturing - Bottling Plant
Later Use: Commerce - Office and Maintenance Facility
Current Use: Storage

Original Designers: Jesse M. Shelton, Atlanta, Georgia - design architect
Graham & Painter, Ltd. Associates, Architects, Seattle - architect of record

Original Owner: Coca-Cola Bottling Company of Seattle
Current Owner: Seattle University

Owner's Rep: Ron Smith, Vice President of Finance and Business Affairs
901 - 12th Ave East / PO Box 222000
Seattle University
Seattle, WA 98122-1090
Tel. (206) 296.6150

3. HISTORICAL CONTEXT

Overview of Neighborhood History

The subject building is located east of First Hill and south of Capitol Hill, in a neighborhood known as Squire Park. The neighborhood boundaries are generally defined as 12th Avenue on the west, Yesler Way on the south, Madison Street on the north, and 20th Avenue East on the east. Squire Park was identified in some early maps as the Minor or Yesler neighborhood and is sometimes cited as part of the Central Area or Central District. Similar to the Central Area, it was not established as an autonomous town, nor did it emerge as a specific real estate development. Rather, it emerged as part of the city's urban fabric, with continual transformations through the past decade.

Squire Park contained the homes and businesses of many early Jewish families in Seattle. The former Mikvah (ritual bath) and Congregation Bikur Cholim (built 1897 at the site of the current Bailey Gatzert School), former Jewish Chapel (ca. 1920 at 12th and Spruce Street), and original Temple de Hirsch (1909 at 15th and Seneca Street) represented this early settlement pattern. Other early nearby developments included the original Providence Hospital and its power plant, which were built in 1910 on a full-block parcel, which had been purchased by the Sisters of Providence in 1906. The present Providence Medical Center, between 16th and 18th Avenues East, and Jefferson and Columbia Streets, covers more than the original block.

The former Pacific School was constructed in 1892 several blocks southwest of the subject property, between East Jefferson and John Streets and 11th and 12th Avenues. The area was developed as streetcars made it more accessible. A 1912 Baist Real Estate map shows the presence of a streetcar garage between 13th and 14th Avenues, south of Columbia Street, and the YMCA field on the blocks to the south at 14th Avenue and Jefferson Street.

In 1890, Jesuits purchased nine lots at the corner of Madison Street and Broadway, which later evolved into the future Seattle College campus (Seattle University). The parish and school of the Immaculate Conception, later the Garrand Hall, was constructed on this site in 1894. Seattle College, which had temporarily relocated to the present campus of Seattle Prep in 1919, returned to the site in 1930. Originally the University campus was located between Madison and Cherry Streets and Broadway and 12th Avenues. In the last decades the campus has expanded south and east, and it currently occupies buildings due west of the subject property.

The Original Property Owner—the Coca-Cola Bottling Company of Seattle

A pharmacist from Atlanta concocted Coca-Cola in 1886. The beverage was originally sold as a medicinal tonic, with claims of curing numerous diseases including morphine addiction, dyspepsia, headache, and impotence. It was available primarily at soda fountains and candy stores. By 1900, due in large part to aggressive advertising, syrup sales increased over 4,000%, and Coca-Cola became one of America's most popular fountain drinks. (About.com: Inventors, The History of Coca-Cola).

The soft drink was first bottled in 1894, in a pharmacy in Vicksburg, Mississippi. Five years later Coca-Cola became available nationwide. In 1899 three attorneys from Chattanooga, Tennessee acquired a bottling license. They formed the Coca-Cola Bottling Company, the parent bottling company to all others. Originally they established a territory for each franchise operation based on the area that a horse-drawn truck could cover in a single day. The use of motorized trucks and cooling capabilities expanded dealer territories (Texas State Historical Association Web-Site, History of the Soft Drink). By 1909, nearly 400 franchised bottling plants were in operation. (Some were only open during the summer months

when demand was the highest.) By the 1950s there were over 11,000 operations descended from the parent bottlers, operating year-round, and plants set up in over 100 countries.

Between 1914 and 1920, several other flavor manufacturers and distributors began offering franchises patterned after the Coca-Cola model, promoting fruit flavors, as well as other cola drinks. By 1923, there were over 4,500 national bottlers of soft drinks. The growth in bottled soft-drink sales was fueled in large part by the nationwide prohibition of alcohol. Prohibition came to Washington State three years earlier than it did to the rest of the county, in 1916, and lasted until it was appealed by Congress in 1933.

The public's interest in carbonated beverages grew. Bottle sales steadily overtook soda fountain sales. This growth was also stimulated by the development of six-bottle cartons in 1923, which encouraged people to enjoy the drink at home, and the introduction of self-service metal coolers.

During WWII, soft-drink industries faced rationing of key drink ingredients and delivery equipment. Special permission was granted to Coca-Cola to establish bottling plants overseas to assure availability of its product to soldiers. Those soldiers then returned home with a "taste for the drink." After wartime controls were lifted, the innovations in packaging, manufacturing, and distribution helped expand the companies' businesses.

The Coca-Cola Company created an innovative method for manufacturing, distributing and marketing a product on a national scale. That methodology is embodied in the design of the original building, which was constructed by the Coca-Cola Bottling Company of Seattle in 1939. Coca-Cola manufactured and shipped soft drink syrup to local companies, which produced, bottled, and distributed the carbonated drinks.

Until recently, there were separate regional bottling companies that held territorially-exclusive contracts to distribute the beverage to local retail stores, restaurants, food service distributors, and vending machines. The Coca-Cola Company had a long-standing marketing interest in promoting local bottling companies rooted in the community. Building on this interest, as well as regional and national relationships (and eventually international), the company emerged as the business giant it is today.

Bottling Plants in Seattle and the Puget Sound

According to Polk Directory listings, early bottling plants in Seattle were located in a number of the city's manufacturing and industrial areas, including South Lake Union, Georgetown, and South Seattle. Historic records about the Coca-Cola Company indicate that its product was first bottled in Washington State in 1905.

Listings in the *Polk Directory to Seattle* from 1900 - 1916 indicate the increased number of breweries and other beverage bottling plants. Brewery plants were by then located throughout the light manufacturing areas of the city. Prominent among them were the beer breweries such as the 1916 era Hemlich Brothers Brewery in the South Lake Union Cascade neighborhood and the 1903 Seattle Brewing and Malting Brewery (later Rainier) in Georgetown. These and other local beer manufacturers—Bay View, Chaussen-Sweeney, Braun Brewing, and others—date back to the 1870s. Polk listings indicate the emergence of soft-drink makers in the 1890s.

By 1930, *Polk Directory to the City of Seattle* cited eleven carbonated beverage-bottling plants. (Because of Prohibition, there were no public or legal breweries in the city from 1916 - 1933.) Four beverage bottling facilities, including the Coca-Cola Bottling plant, were in the Cascade area of South Lake Union, at 205 Roy Street, and at 114 Wall Street. Other names in the directory listings suggest that many of the

other companies were local rather than national. However, there were other national and international companies that emerged by the time that Coca-Cola moved to the Squire Park location. For example, a Canada Dry Bottling plant was located at 831 12th Avenue, within a block of the subject site beginning ca. 1915 - 1920 (Kroll Map Company).

Polk Directory and *Yellow Pages* listings from later dates (1951 - 1966) indicate a variety of other bottling companies throughout the city, such as a listing for Coca-Cola at 2366 Eastlake Avenue East. The current Washington Coca-Cola Bottlers and Distributors Directory lists eighteen bottling companies throughout the state. While there is no longer a Coca-Cola Bottling Company in Seattle, nearby bottlers are located in Bellevue, Renton, Tacoma, and Olympia.

The Later Property Owner—Pacific Northwest Bell / Qwest

Pacific Northwest Bell Company/Qwest occupied the property for 33 years before its recent sale to Seattle University. According to permit and property tax records the property was sold by the Coca-Cola Company to the Pacific Northwest Bell Telephone Company in 1974. Drawings from that year cite the building's new function as a "Temporary Central Plant Operating Center." The new owner removed remaining manufacturing equipment and began occupied the building. They used paved parking lots as a service center where service and delivery vehicles were stored and maintained, parts stored, and service calls received.

In mid-1961, the Pacific Northwest Bell Telephone Company was established after federal anti-trust action required the break-up of the so-called seven "Baby Bells". The Baby Bell companies included the Bell Telephone's Pacific Telephone and Telegraph. This company then operated in the northwest states of Idaho, Oregon, and Washington, and from it the Pacific Northwest Bell Telephone Company was formed. Operations of Pacific Northwest Bell were merged into those of the Mountain States Telephone and Telegraph Company in 1991. The company, renamed US West Communications, had its headquarters at 1600 7th Avenue (1600 Bell Plaza), in downtown Seattle. US West Communications Group was a holding company. In early January 1991, the company merged into a single operating company, which in late June 2000 merged into Qwest Communications International ("Qwest"). It is this last name that still adorns the north facade of the subject property.

Presently Qwest is the country's largest telecommunications carrier. It has an estimated 36,000 employees and operations in 14 western states, where it provides wireless and landline voice, data and digital TV services. In Seattle, the company offers local voice and long distance services and DSL internet services to businesses, individuals, and wholesale customers. Qwest's Other Services segment manages the company's real estate, including its owned and leased properties, office buildings, warehouses, retail stores, and service facilities, which once included the subject building. Qwest Communications is headquartered in Denver.

Streamlined Moderne, a Depression-Era Art Deco Style

The original building exemplifies the Art Deco and Moderne styles, which were popular in the late 1920s and early 1930s. The use of these styles spread throughout the United States during that era, and they represent a twentieth century movement away from historical styles, such as Mission Revival, toward Modernism. Architectural historians associate the Streamlined Moderne style with soft-drink bottling companies and their marketing efforts.

Grant Hildebrand and Gideon Bosker, describing the company's buildings in Seattle and Portland, specifically cite this association:

With junk food and soda pop companies climbing up the Fortune 500 list by the late 1930s, it is not surprising that syrup giants such as Coca-Cola, Canada Dry and 7-Up were clamoring to introduce a few sparkling examples of “pop Deco” architecture into the city’s industrial landscape. Touted for its strong geometric forms and smooth curved exterior, the Portland Bottling Company ... was a fine application of the Art Moderne style to industrial architecture ... the Bauhaus-influenced exterior was turned into an advertisement with its brightly painted reliefs of the company’s logo and Coca-Cola bottles. But more than anything, this building was an impressive illustration of the understated elegance – and power – that could be achieved using little more than bold horizontal lines (Bosker, p. 158 – 159. See also Hildebrand, p. 95).

Moderne style buildings are somewhat similar to those designed in the Art Deco style, but they differ in use of ornament and materials and in overall proportions and massing. Art Deco buildings are based on vertical orientation and feature stepped massing, and use of traditional as well as innovative modern materials, such as stone and terra cotta. They have richly treated surfaces such as inlays, castings, polychrome glazes, as well as other features. Many people identify Art Deco primarily as a style of ornament, with fluting and reeds, horizontal bands, chevrons or zigzags, and various frets that emphasize verticality.

In contrast, Moderne emphasizes horizontal forms, simple shapes and rounded or curved surfaces. Moderne buildings appear often without ornament, except for the string courses and other horizontal trim devices. They feature flat roofs, pipe railings, round windows or corner window glazing, smooth finishes, and innovative materials such as glass block and aluminum (Whiffen, p. 235- 241).

Both Art Deco and Moderne styles were used for a relatively short period in fashion, product, machine, graphic and interior design, as well as in architectural design. In addition to buildings, there are many examples in the design of vehicles and domestic products such as tableware, appliances, and radios. Products using these styles are associated with innovative ideas about marketing and advertising that emerged in the 1920s and accompanied new mass production methods for consumer items.

Aesthetic movements in Europe such as French Cubism, Dutch de Stijl, and Italian Futurism, all contributed to the Art Deco style. With the onset of the worldwide Depression, however, luxury and elitism were viewed more critically. “At its best Art Déco was a style consummately Parisian, ‘smart’ rather than pretty, (and) embraced ... by the avant-garde ... In America (it) enjoyed a short-lived vogue as superficially applied decoration ... The major American designers of the Great Depression hated Deco ... adjudging its romantic backsliding a betrayal and perversion of modernism. What they created, largely in reaction to Deco, was a new machine art: honest, simple and functionally expressive – values basic alike to the house, the school, the streamlined train, the cigarette lighter, the toaster, the saucepan, or grand piano...” This new style became known as Moderne (Grief, p. 13- 16).

Expositions are cited for popularizing the Moderne style. Buildings and products at the Chicago’s Century of Progress of 1933 - 1934, and the “World of Tomorrow” New York’s Fair of 1939 - 1940, showed smooth, sleek, polished and streamlined forms, such as in the Chrysler “Airflow” car, along with mass-produced consumer products and home appliances. Raymond Lowey’s K4S streamlined locomotives for the Pennsylvania and the Missouri Pacific Railroads in 1936 and 1938 were sleek bullet-like forms that illustrated a “simplification and sheerness in everything from automobiles and airplanes to glassware and women’s fashions, hair styles and body forms” (*ibid*, p. 21).

In contrast to the high-style Art Deco, the Moderne style is considered an American invention, inspired by such disparate high and low cultural elements as jazz music, kinetic cinema, comic books, production line

machinery, air flight, and other everyday influences. Architectural historian David Gebhard coined the term “Streamlined Modern” in 1969. He and others cite the influence of the Great Depression as helping to bring about the Moderne style and its variants—Streamlined Moderne, Depression Modernism, and Stripped Classicism. The period of their popularity, the 1930s, has been described as restless, filled with angst and worry. To some, the new forms emerged from a need for optimism, coupled with simplifications and affordability.

New materials and construction techniques emerged and were refined during the late 1920s and the 1930s. Exposed poured-in-place concrete was exploited for its plasticity and juxtaposed massing, machine-stamped or formed shapes, and zigzag and asymmetrical patterns. At the same time, zoning codes that called for stepped massing may also have been an influence in the geometry of many urban buildings of the era. Building components, such as hardware or piping, were exposed and expressive. “The objectives of Depression Modern were efficiency, economy, and right appearance ... the style was so directly related to the world of commerce” (*ibid*, p. 31).

New building materials that emerged during the Moderne period include enameled steel paneling; Vitrolux, Thermolux, Thermopane, and Vitrolite glass and glass tiles; as well as tempered and laminated glass and glass block. Aluminum, which was a building product produced in the Northwest, emerged as a material for decorative panels and later for window frames. In product design and interior design the materials included new plastics and Bakelite, for example, in door hardware and wall panels.

Nationally known designers of Art Deco and Moderne buildings included Norman Bel Geddes, Raymond Loewy, Russell Wright, Lurelle Guild, Walter Dorwin Teague, and William Lescaux. In Seattle there were many practitioners who had previously worked with revival styles who began designing Moderne buildings, including Floyd Naramore, J. Lester Holmes, and others.

In Seattle, the Art Deco style is exemplified by a number of commercial buildings and cultural institutions—for example the Bon Marche, Olympic and Northern Life Towers, and the Public Health Hospital / Amazon Complex on Beacon Hill. There are relatively fewer examples of Moderne or Streamlined Moderne local buildings. However, the style is evident in a few other buildings in the industrial areas of south Seattle, along East Marginal Way, and on Elliott Avenue, in the Interbay area.

Other, well-known local examples of the Art Deco/Moderne style of architecture are:

- The original downtown Woolworth's / Ross store (designed from company prototype), 1940
- The aluminum-clad ferry boat, the M/V Kalakala (designed by Captain Alexander Peabody of the Puget Sound Navigation Company), 1935
- The Nakamura Federal Courthouse, 1932
- Seattle Asian Art Museum in Volunteer Park, 1932
- Fire Station No. 41 (designed and constructed in 1934 by the federal WPA program)

Two other comparable Moderne style bottling facilities remain extant in the Northwest. One is the former Pepsi-Cola Plant located at 811 West 12th Street, in an industrial area of Vancouver, Washington. Designed by architect Donald Stewart and constructed in 1941, it is presently used as a warehouse by another industrial business. Stewart was a Vancouver-based architect at that time, but he had been an employee of Seattle architect John Graham in 1929- 1930 (DoCoMoMo_WeWa website, Architects' Biographies).

Nearby, in a neighborhood commercial district of Portland, Oregon, the Coca-Cola Company still maintains and operates a bottling plant at SE 28th and Couch Street, which also dates from 1941. It was designed by Jesse M. Shelton, the architect of the subject building. Other well known Coca-Cola bottling

plants remain in Los Angeles and throughout the Midwest and the South (See “Coca-Cola Bottling Plants,” essay in, www.RoadsideArchitecture.com.)

The Original Designers – Architects Jesse M. Shelton and John Graham, Sr.

At least two architects participated in the original design of the Coca Cola Bottling Plant— Atlanta-based Jesse M. (Markum) Shelton, and the Seattle architectural firm of John Graham Sr. and William L. Painter. Jesse Shelton had designed comparable plants for bottling companies across the United States, including Coca-Cola buildings in Pittsburg, New Orleans, and Portland, Oregon. He brought prior experience and technical knowledge to the project and was likely to have been responsible for the design of the bottling process and building layout. (The design and construction drawings show Shelton’s title block in as prominent position, with identification of the local firm, Graham and Painter, Ltd., in a smaller size.) Well-known Seattle architect John Graham, Sr., is credited with the building design, according to local architectural historian Grant Hildebrand. As a well connected, local design practitioner and a registered architect in the State of Washington, Graham was the architect of record according to the stamped drawings. Because of this, he was probably responsible for overseeing the building’s construction as well.

The firm of Graham and Painter, Ltd. was an association involving John Graham Sr. (1873 – 1955). Graham was born in Liverpool, England, and gained his professional education by apprenticeships rather than formal schooling. He traveled extensively before coming to Seattle in 1901. Graham worked for over four decades and produced a wide body of commercial buildings in varied styles. Early partnerships included an association with architect Alfred Bodley in 1904 and a partnership with David J. Meyers in 1905 – 1909. Graham and Myers designed several pavilions at the Alaska-Yukon-Pacific Exposition before ending their partnership.

In 1910 Graham began a sole practice, and from 1914 – 1918 he also worked for the Ford Company, producing Seattle’s Ford Assembly Building along south Lake Union and a comparable Ford Plant in Portland, Oregon, during this time. These two buildings and other Ford facilities embody his knowledge of manufacturing and process planning.

Graham went on to design the former Frederick and Nelson (Nordstrom’s) Store (1916), and Dexter Horton Building (1921), the Roosevelt Hotel (1928), and the Exchange Building (1929), to cite examples of the Art Deco style. Graham is noted for his skill with this style, which also characterized the original Bon Marche Store (1928). From 1936 to 1942 he was associated with architect William L. Painter of New York City. It was during this period that the Coca-Cola Bottling/Qwest building was designed and built.

In 1938 Graham and Painter designed the Washington State Custodial School on a 1,000-acre tract near Buckley in northeast Pierce County. The \$350,000 building was an important commission for the firm during the Depression. The firm also designed the former Anderson Buick Company at Westlake Avenue N. and Virginia Street, plus housing projects in the Sand Point area of northeast Seattle (*Seattle Times*, undated clipping, ca. 1938).

The firm of Graham and Painter disbanded in the early 1940s after declaring bankruptcy with approximately \$309,300 in liabilities (primarily bank loans) and \$91,700 in assets. John Graham went on to work with his son, John Graham, Jr., who had returned to Seattle in 1946, and gradually transferred the practice to the younger man. He retired in 1945 at the age of 72. By the time of his death a decade later, the firm had expanded into a range of commercial projects with offices in New York and Shanghai in addition to Seattle.

Obituaries for John Graham, Sr. cite his work as an architect for the Ford Company and in Seattle for the designs of the Bon Marche, former Frederick and Nelson Department Stores, the Exchange and Dexter Horton Buildings; Plymouth Congregational, University Methodist, and Trinity Episcopal Churches; Virginia Mason hospital; and several buildings at the University of Washington. His firm's projects were constructed in 35 American cities as well as in England, Japan, China, and Canada. Graham's design work ranged widely in style. He "worked eclectically, bringing to each project his skill in plan organization, a good eye for the basics and the nuances of historical styles, and a keen sense of urban scale" (Hildebrand in Ochsner, p. 90 - 93).

4. ARCHITECTURAL DESCRIPTION

The Surrounding Neighborhood Context

The property is located at 711 – 14th Avenue East, on the block bounded by 14th Avenue East on the east, East Cherry Street on the south, 13th Avenue East on the west, and East Columbia Street on the north. (An alternate address of 1313 East Columbia Street is noted in the DPD permit records.) The site is two blocks east of the Seattle University campus, which is primarily located west of 12th Avenue East, and two blocks northwest from Providence Medical Center. East Madison Street, a major arterial is four blocks to the north. East Jefferson Street is one block to the south.

The topography in the immediate area is relatively flat with a gradual slope from the northeast down to the southwest. The blocks between 12th and 14th Avenues make up a low area between two ridges. Grades rise to the west to First Hill, and to the east to the southern ridge of Capitol Hill. The subject property has an overall estimated grade change of 20 feet from the northeast to the southwest.

Most of the block that contains the subject property is zoned MIO-37-L-3, a Low-rise Multi-Family Residential zone, with a Major Institutional Overlay, which allows construction up to 37' in height. Construction up to 50' tall is allowed on the south portion of the site, facing onto East Cherry Street, which is zoned MIO-50-L-3. (Seattle Zoning Code)

The building is in a transitional zone, with a number of older, wood-frame, single family and multi-family dwellings to the east and north. Newer, taller, mixed-use buildings are located along 12th Avenue East to the southwest. Across 13th Avenue East to the west is the Seattle University Facilities Building, and across 14th Avenue to the east there are older houses and duplexes. Directly south of the building are the Seattle University tennis courts and sports field. To the north is a 1916 Mission-style, two-story building, occupied by Hospital Central Services Association as a laundry facility. Seattle University's Connelly Recreation Center is due southeast at the southeast corner of 14th and Columbia.

The Site

The block is 360' long from north to south, 256' wide from east to west, and composed of two parcels. The east parcel, which contains the subject building, is 360' long and 174.75' wide. The west parcel is 360' long and 81.25' wide. It contains the service yard and parking area, surrounded by an 8' high chain-link fence. The west parcel is not part of the nomination, only the east which contains the subject building. The south 73' of the east parcel was paved for a parking lot in 1981. The west parcel is entirely paved for parking with equipment and vehicles, a use that was evident when the subject building was owned and occupied by Qwest. To the south there the paved lot was used for employee vehicle parking.

There is no intervening alley between the two parcels, and the entire site is surrounded by 6'-wide, paved concrete sidewalks and varied width parking strips. (Few of the nearby blocks have alleys.) Construction in 1939 required the demolition of at least ten, wood-framed houses, garages and sheds that were previously located on the block.

The building is placed at the northeast corner of the site, with its primary facades facing north and east. It contains one and two-story sections, and a partial basement. The building footprint is 272' long by 107' wide, with a 1'-5" projection at the northeast corner, and smaller projections to accentuate entries on the east facade. The main plane of the east facade sets back 17'-7" from the east property line, and the projected portion north facade is 15'-0" from the north property line. Spatially there are two parts, with the north portion approximately 107' by 107' and the southern one approximately 172' by 107'. The

northern mass contains two stories over a basement. The building's overall height varies because of the slope, with approximately 30' from the first floor to the top of the parapet.

Both the east and north primary facades feature entries with paved walks and entry doors. A ramped driveway and vehicle door were added to the western half of the primary north facade in 1981. The east facade has two, ramped driveways and three large roll up doors that access the southern interior of the building. A strip window well along part of the east facade provides light to basement spaces.

Two canopies with solid end walls were added on the back (west) in 1986. These concrete block and steel framed canopy structures extend from the west facade to shelter parked and unloading vehicles. In addition, ramps have been added to access the first floor and the basement from the service yard on the west side.

The Building Structure and Exterior Features

The northern portion of the building originally contained the Coca-Cola Company's Bottling Room, Offices and Storage on the main and second stories and the basement. The two story portion, placed at the north and east, created an L-shaped second floor level that emphasized the building's height along the primary east and north facades. In the remaining, western half of the northern portion there is a tall, single-story space, constructed with concrete piers and concrete floor and roof slabs which was built as the Distribution Room. The basement below this room is of similar construction, with concrete foundation walls.

The southern portion, which contains the vehicle service and parking, and storage areas is a large open space, approximately 18'-6" tall, framed with a combination of steel beams, wood purlins and deep open web steel trusses, with wood "car decking".

Original drawings from 1939 note lead coated copper coping on the parapet, set back from the leading edge of the wall. Twelve skylights are placed across the built-up flat roof (some original, and some newer, but apparently all in original openings). A single chimney and an elevator penthouse extend up approximately 10' above the surrounding parapet.

Exterior walls are primarily constructed of reinforced concrete. The primary north and east facades are finished with painted stucco, as are highly visible portions along the less prominent south and west facades. The two secondary facades (south and west) are largely painted concrete block walls. The stucco-clad concrete exterior walls, a flat roof, operable steel sash industrial windows and horizontal proportions characterize the building's industrial nature. 48 linear feet of the perimeter wall area at the north and east corner project approximately 4.5' from the main wall plane, to emphasize the primary corner and the more detailed office section.

Primary North and East Facades

The concrete formwork on the primary north and east facades embodies a high level of stylistic detail, including rounded outer corners, projecting horizontal bands and windowsills, and shallow ribbed and scalloped marquees and cornice bands. These elements all accentuate the building's streamlined appearance. The horizontal banding is even carried through the windows in their aligned horizontal muntins.

A 1941-era, black and white King County Tax Assessor's photo shows the building as a light monotone, with a single color used on the exterior walls as well as on the banding, parapet cap, and window sash.

Coca-Cola signage was a contrasting deep red color, consistent with the company's color choice for its bottling facilities.

The current paint scheme using blue as an accent was done by Qwest, and it accentuates the banded details and window sash, which are painted bright blue against the white field color. This paint scheme continues on the bands on the flat and less embellished portions of the east and north facades. Presently there are painted horizontal bands on the tall curved wall section that surrounds the east entry. The present use of contrasting color on the bands changes the original appearance, which emphasized the fine, formed-in-concrete detailing.

The primary entry is located on the north facade, facing onto East Columbia Street. This facade is subdivided in two halves, which are independently symmetrical. The east half has three windows at the second floor, and two narrow windows that flank the centered primary entry at the first floor. The entry projects forward slightly, and features rounded corners, a large transom window above a pair of doors, and a sign band extending up to the second floor windowsills. The original glass doors have been painted solid, and the original Coca-Cola logo in the sign band has been replaced with a Qwest sign. One of the two original light fixtures that once flanked the entry has been replaced with a security light. Windows throughout the building are steel sash with divided lights; those on the south and west tend to have smaller panes, typical of industrial sash, and wire glass.

The west end of the north facade contains three bays with divided light windows featuring a 4:4 pattern, flanking a wider middle bay and a 5:4 window at the second floor. The original building featured three large storefront-type glazed openings, which allowed the public to see into the Bottling Room at the first floor, and three shallow windows below at the basement. The basement windows have been removed and the openings filled with concrete block. At the first floor, the center bay has been filled with an overhead roll-up door. Flanking openings are filled with concrete, although recesses that define the original openings are evident.

The east facade, facing onto 14th Avenue East, appears largely unchanged since the original construction and is relatively consistent in appearance with the 1941 tax assessor's record photograph. The facade is composed in two parts. The north portion contains two stories, and the south a single story. The north half is composed with the 48'-wide projecting section at the northeast corner. This section is treated symmetrically with a central five-part window assembly and a similar sign band as that above the primary north entry. Individual windows are tall and narrow, but are grouped to retain a horizontal proportion at both the first and second floors. The wide windows are flanked by narrower ones with 3:4 and 3:6 divided lights. The south half of the two-story portion contains seven window bays, with 3:4 sash above, and 3:6 sash below. A grate-covered light well below provides daylight to the basement.

The entry on the east facade is located in third bay from the south. Highly stylized, its height is emphasized by a two-story tall projecting mass with rounded corners that rises to the cornice. Within this mass is the original single door with a circular multi-lite "porthole" window, a small semicircular concrete marquee with a scalloped bottom edge, and a single, narrow glass block-filled opening that extends to the second floor window heads. This element identified the primary vertical circulation within the building, and distinguished the "occupied" and service areas of the bottling plant.

The one-story southern portion of the east facade provides access to the Distribution Room and truck parking, and it contains less detail. The cornice is flat instead of ribbed, and there are fewer projecting bands. A shallow ribbed marquee emphasizes the large, paired overhead doors at the north end of this portion. The original multi-lite overhead vehicle doors have been replaced by solid doors. To the south of the vehicle doors there are wide 5:6 divided light windows composed to strengthen the horizontality of the facade. Narrower windows at the southern end flank another overhead vehicle door.

Secondary South and West Facades

The south facade appears taller due to the drop in grade from the north. Because of the grade change, the six small windows at the west end of the south facade function as clerestories, set at 12' +- above the level of the parking slab within. While the easternmost 20' of this facade is detailed consistently with the primary east facade, with projecting bands, stucco cladding, and a large first floor window, the remainder of the wall is simply painted concrete block with much smaller windows. (A vertical steel strap between the concrete block and stucco-clad portion shows evidence of a seismic repair completed in 1981, as do the visible tie rods, which were added at the roof level of the concrete block walls).

The west facade serves as the back of the building, and is primarily unadorned. It has also seen the bulk of exterior changes. The northernmost 20' contains the stylistic details found on the primary facades, except for the stucco cladding. It has a narrow, 2:4 divided lite windows. The back wall of the two-story volume is set back from the facade, and faces out onto a flat roof. The entire west facade is painted concrete block with the exception of a horizontal stucco band, which aligns with the sills and heads of the original windows along the south end of the facade. All but one of the nine original window openings has been filled for the addition of two canopies.

The northern 107' portion of the west facade encloses the basement. It contains five bays, separated by concrete block pilasters. Three large windows between the pilasters on the first floor provide light to the Bottling Room. A fourth original window has been modified for the insertion of a single leaf door and exterior stair to the parking area and yard. Most of the original windows into the basement in this location have been infilled also

An overhead door and concrete ramp up to the former Distribution Room (within the northern portion of the building) were added to the west facade in 1981. The ramp is located between two canopies, which were constructed in 1986 to shelter parked vehicles. The north canopy is 62' by 20', and the south canopy is 114' by 26'. The canopy end walls are constructed of concrete block. In addition there is a ramp to the basement. The flat roof fascia is ribbed similarly to the building cornice.

Various security lights and signage have been placed on the building's exterior (and some subsequently removed). The original Coca-Cola Bottling Plant logos and signage have been removed, with the one at the primary north entry replaced until recently with a Qwest sign.

The Plan and Interior Features

The original layout for the first floor included a Lobby, Offices, Vault and Restrooms in the north portion of the building. A north-south, double-loaded corridor, separated the Offices from the Bottling Room to the west. Original finishes in the Office and Corridor spaces were plaster or furred plaster walls and ceilings, with concrete floor and wood trim. Restrooms originally had quarrytile floors. These were tall spaces, with first floor-to-ceiling heights of 12'-10".

The second floor is an L-shape, with its vertex at the northeast corner of the building. Its ceiling height is approximately 10'-6". The east wing has a double loaded corridor, originally with Offices, Stairs, Men's Toilet, Shower Room, and Locker Room along the east windows, and a large Sales Conference Room in the northeast corner. Spaces to the west side of the corridor, and the west wing were both for storage. A second stair is located at the far west wall of the west wing. Original finishes at the second floor were either concrete or plaster, except for quarry tile floors at the Men's Toilet and Shower Room.

In 1981, the plan was opened up by removal of portions of the Conference Room walls. Qwest devoted the second floor to Anti-Trust storage (presumably for Pacific Northwest Bell Company

documents). In 1986, the space was remodeled, further subdividing it for use as offices, equipment storage, a conference room, and several repair rooms along the west wing.

Outer Corridor walls were characterized originally by stained wood wall systems that contained wainscoting, glazed entry doors, transoms, and interior windows. The detailing of these are relatively straight-forward, but traditional, and are unlike the exterior stylistic features. Several of the office spaces also featured wood framed windows between them. These materials have been removed, and presently there is only a short length of wood paneling and relights in the Corridor near the south end.

Original office spaces were relatively small, but spacious due to the estimated 12' ceiling heights. Although most of the office interiors have been expanded through the removal of demising partitions, some elements of the wood-framed systems have been retained. These appear to be similar to decorative and glazed wood framed partitions in older buildings, but for the decorative fluting on the door surround jambs, which recall the Art Deco style.

With the exception of flooring, which was cited as concrete in the original drawings, older finishes appear have been retained in the Corridor, although they are of typical quality. Most of the current offices have acoustic tile ceilings and gypsum wallboard partitions. Other non-original finishes include the carpeting and resilient flooring throughout these areas. The former Distribution Room has retained the original concrete floor and walls, and shop spaces in the southeast corner.

The 107' square basement is located only below the northern, two-story portion of the building. Its use has continued to be for storage. A Boiler Room is located in the northeast corner, but the majority of the space is open. The basement contains a grid of structural columns set at 15' on center, and has a typical ceiling height of approximately 11'. Floors, walls, and ceilings were concrete, except for the Men's Toilet, which had a quarry tile floor and plaster walls and ceiling. In 1981, renovations included sandblasting all surfaces to remove paint and installing wire fencing to separate and secure storage spaces within the main room.

The elevator and stairwell at the south end of the main Corridor and a stairwell at the northwest corner provide vertical circulation between all floors. The floor elevation for the north portion of the building is set about 30" above that of the Distribution Room, which was accessed originally via stairs from the Corridor or from the Bottling Room. In 1959, a vehicle ramp was inserted between the Bottling and Distribution Rooms.

Changes and Current Conditions

DPD permit records indicate the original construction and the following changes by the two former owners of the property:

- 1939 Original construction for a "Bottling Plant for Coca-Cola Bottling Company" by Jesse M. Shelton, Architect, Atlanta, Georgia, and Graham & Painter, Ltd. Associates, Architects in Seattle (stamping Architect of Record)
- 1959 New Concrete Ramp and Relocation of Fire Doors for Coca-Cola Bottling Co. by Sigmund Ivarsson, Consulting Engineers, Seattle
- 1966 Addition of Door and Driveway to Bottle Storage Room No. 1 (on West) for Coca-Cola Bottling Co., by Michael J. Soldano, Architect, Seattle

- 1974 Temporary Central Plant Operating Center for Pacific NW Bell Telephone Company, by Waldron & Pomeroy Architects, Seattle

- 1981 Service Operations Center (Update mechanical, plumbing, electrical, change door sizes, update finishes, and addition of parking area south of the building), by John Y. Sato & Associates, Seattle

- 1985 - 86 Service Operations Center – Yard Modifications (West half of block – added canopies on west facade, relocated fuel tanks, revised parking), by Gerald Kumata & Associates, Architects, Seattle

- 1986 Second Floor Alterations for Centralized Tool Center, by Robert A. Bezzo, Architect, Seattle

Changes made by the Pacific Northwest Bell Telephone Company in 1981 included some reconfiguration of walls in the office area at the northeast corner, conversion of the former Bottling Room into unheated vehicle storage with nineteen stalls, and a new ramp on the north facade. Two exit stairs on the west elevation were also added at that time. A comparison between current conditions and historic photographs and the permit documents suggests that the building's primary north and east facades are largely original, with exception of the previously noted changes to three window openings on the north facade, which have been infilled. The original Coca-Cola signage over the entry doors was long ago replaced.

According to former occupants from Qwest, the building suffered little from the 2001 Nisqually earthquake. Presently there are vertical cracks at the outer southwest corner of the northwest stairwell and evidence of water infiltration on the south-facing corridor wall at the second floor, north wing. Otherwise the building appears well maintained.

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