



The City of Seattle

Landmarks Preservation Board

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

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LPB 125/21

MINUTES

Landmarks Preservation Board Meeting

City Hall

Remote Meeting

Wednesday March 17, 2021 - 3:30 p.m.

Board Members Present

Dean Barnes

Russell Coney

Matt Inpanbutr

Jordon Kiel

Kristen Johnson

John Rodezno

Harriet Wasserman

Staff

Sarah Sodt

Erin Doherty

Melinda Bloom

Absent

Roi Chang

Chair Jordan Kiel called the meeting to order at 3:31 p.m.

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

ROLL CALL

031721.1

PUBLIC COMMENT

Brandon Simmons, 10-year resident of La Quinta spoke in support of designation of the La Quinta. He noted the incredible architecture, and as people come and go,

the building calls out for community and welcomes all into the courtyard in a lush embrace. He said the design invites dialog and share values. He said it is a special place. Viva La Quinta!

Chelsea Bollen, 17-year resident of La Quinta spoke in support of designation based on criteria B, C, D, E, and F. She said she loves the architecture, the courtyard and the residents and community. She said Anhalt was a revered local architect who knew the impact architecture could have on community; she noted the shared courtyard and backyard, and the trust and cooperation which also extends out to the neighborhood. She said the Spanish Eclectic style was unique to Anhalt's body of work. She said all of Capitol Hill know this building which sits on a prominent corner.

031721.2 MEETING MINUTES

February 3, 2021

MM/SC/DB/HW 6:0:1 Minutes approved. Mr. Kiel abstained.

February 17, 2021

MM/SC/DB/HW 7:0:0 Minutes approved.

031721.3 CERTIFICATES OF APPROVAL

031721.31 Judge Ronald House

421 30th Avenue S

Proposed alteration of roof features

Per Sandstrom, property owner explained that after ARC comments he checked into availability of 8" x 8" post for the widow's walk rail. He found that a 6" x 6" is available but 8" x 8" would be cost prohibitive requiring custom reworking of proposed rail system. He proposed sticking with the originally proposed 4" x 4" post. He said after purchasing the house he and his wife viewed historical photos of the house and want to bring back missing features. He said the flat area of the top of roof needs repair and during repair they propose to install a hatch for maintenance purposes because of the height and difficulty to access the roof. He said the propose a widow's walk railing as well, in powder coated aluminum which is more durable than wood. He said they plan to eventually finish the attic and create usable open space on the roof area; the 42" high railing will be necessary for safety and code compliance.

Ms. Doherty explained that ARC talked about the height of the rail at the widow's walk and how the rail might compare to historic railing at the second-floor porch. She showed marked up photos and demonstrated full height of rail and finial originally there, existing is 51" h. She noted the two original rails were proportionate to each other. She said a portion of the curb/base is still on the roof today, it is just shingled over. She showed height of finial on top of proposed 42" high rail (measured from flat roof) and said it appears that overall, it will not be taller than the original post.

Mr. Sandstrom said they considered glass at top, but it was prohibitively expensive to add glass or even to do it all in glass. He said this is their forever home and they want to bring it back to life. It was overgrown when they purchased it.

Mr. Barnes appreciated the work.

Ms. Doherty said an earlier owner, Jeff Mordell was a great steward and did major renovation of the house, which was designated as a landmark about 4 – 5 years ago.

Mr. Sandstrom said he talked to Mr. Mordell recently for the first time and discovered they have music in common and hope the house will play a part in that in the future.

Ms. Doherty said Mr. Sandstrom proposes a simple sphere on top of the corner posts instead of custom onion domed finial like the original.

Ms. Wasserman appreciated the applicant's response to ARC comments. She said the roof is high and the rail will barely be noticeable. She supported the proposal.

Ms. Doherty noted that the widow's rail will be installed behind the existing curb and will sit on the flat portion of the roof.

Mr. Kiel supported the application and said it is high up and far from the viewing eye.

Mr. Rodezno asked if the roof hatch will be done at the same time.

Mr. Sandstrom said it will.

Mr. Rodezno said it makes sense.

Action: I move that the Seattle Landmarks Preservation Board approve the application for the proposed roof alterations at the Judge Ronald House, 421 30th Avenue S, as per the attached submittal.

This action is based on the following:

1. The proposed alterations do not adversely affect the features or characteristics specified in Ordinance No. 124502, as the proposed work does not destroy historic materials that characterize the property, and is compatible with the massing, size and scale of the landmark, as per Standard #9 of the *Secretary of Interior's Standards for Rehabilitation*.
2. The other factors in SMC 25.12.750 are not applicable to this application.

MM/SC/MI/RUS 7:0:0 Motion carried.

031721.32

former US Marine Hospital campus / Pacific Hospital
1200 12th Avenue S

Proposed construction of two apartment buildings (6-7stories), and landscape improvements on the north parking lot. There will be two actions, the Preliminary Certificate of Approval for the entire project, and a Final Certificate of Approval for construction of Phase I / Bldg A.

Maggie Carson, Weber Thompson Architects said ARC had reviewed the project many times. She provided context of the site and neighborhood and its proximity in the north lot of the landmark. She explained the project to build 275 units with over half two-bedroom or more, geared toward families. The ground floor will be occupied by early learning and senior day care facilities. She went over the design history and controlled areas of the landmark which requires maintenance of the landmark building silhouette, 25' landscape buffer, and fence.

She explained the adjacent existing campus organizes buildings at the perimeter of the site creating a void in the center. The central open space acts as a private park for inhabitants of the campus. Buildings on site have an internal focus directed towards the private pocket park. This space is punctuated by the historic tower on the north side of the open space. The site and the adjacent existing campus slope away from the top of Beacon Hill towards downtown Seattle and Interstate 5. The existing hospital campus reconciles with the grade change through a series of terraces in the open spaces of the site. These plateaus create flat landscaped areas for people to use.

Ms. Carson went over design iterations and relation to landmark tower and said the updated massing allows the building to respond to the guidance of the Design Review Board. She showed how the landmark views are protected and maintained. She said new building will use similar color palette to landmark. She provided renderings of the pedestrian experience of the massing noting bus stops and bike routes and she indicated three access points to the new development.

Ms. Carson explained El Centro Early Learning will occupy space at the east end of the drive with drop off / pick up sites. She said the residential portion is pushed back from the commercial base with resident entries to the side of the portals which are two-story with brick lintels above. She said AiPACE Senior Daycare facility will occupy ground floor space on the west side of portal. She said that on the 12th Avenue S side trees obscure much of the façade. She indicated where there will be a break in the landmark fence to widen opening. She said the courtyard follows the natural grade of the site through the center much like the historic campus. She said there is a resident garden at scenic sunny spot.

She provided more detail on design development of Building A and noted it will be used as affordable housing and is part of a phased project. She showed images of the site between phases. She said they will clear existing structures and paving, mostly parking structure, an old shed and a tennis court. She said a light pole will be removed and reinstalled in new design. She said all trees in the grove are

landmarked but noted three will be removed. She said that most of the grove is one type of tree and they are removing three different ones that are volunteers. She said an arborist report had been submitted. Twenty-one trees overall will be removed.

She reviewed the level 1 floor plan and noted siting of AiPACE and El Centro with resident lobby in the middle near the portal. She provided typical residential floor and noted below grade parking, amenity program, and bike storage for residents and employees. She said they propose timeless materials recalling decorative brick patterning in landmark. She said metal panels relate to the landmark tower. She said ARC said brick need not match the landmark, just complement it.

Ms. Carson explained they pulled inspiration from landmark noting they create a modern interpretation of the landmark terracotta bands linking windows. She said herringbone pattern on screens to garage on 12th Avenue South side relates to landmark iron fence. She said they will add at strategic locations vertical notches with brick patterning as nod to historic tower. She went over lighting plan and noted illuminated bollard will be most visible as it is there to be noticed. She said lighting fixtures were pulled from simple design language and has a slight Asian design inspired feel to it. She noted pier mount lights, under bench lights, handrail lights, column mounted, downlights, decorative sconces, among others.

Ms. Carson said signage will be limited and will be primarily focused on wayfinding. She said blade signs are easier to see and wayfinding posts in various locations are proposed. She said there is no specific signage yet, but she shared examples of what look they will be going for.

She said outdoor spaces will enhance life for residents and patrons. She noted a large play space for children and balcony for AiPACE residents. She said proposed site features will be durable. She said historic fence will be altered at northwest access to widen it to allow two-way traffic and pedestrian entry. She said new concrete pillars will match original and three sections of wrought iron fencing will match original as close as possible. She explained that plant palette will add vibrancy to the area and will include native plants.

Mr. Coney appreciated the presentation and regular briefings. He asked when Building B will be built.

Ms. Carson said it depends on funding, perhaps 2023.

Mr. Barnes asked if the housing portion is all affordable.

Ms. Carson said it is. She said units includes one, two, three, and even a four-bedroom-units which will accommodate families. She said Building A is funded.

Jeff Reibman, Weber Thompson Architects said funding is primarily through government; involved parties are all non-profits.

Mr. Barnes asked if there has been connection with Beacon Hill community or with Little Saigon.

Ms. Carson said they engaged the Beacon Hill Community Council to discuss art. She said they are reaching out to other surrounding communities.

Mr. Barnes said El Centro is a great partner.

Mr. Rodezno asked about tree removal.

Ms. Carson said that 21 trees overall will be removed, with three of them noted as exceptional (due to their being part of a grove). She said they are widening the historic fence opening in two places.

Ms. Wasserman said she has seen this project several times and that she appreciated the attention paid to landmark member comments. She said originally, she wasn't on board but that it is a well-thought-out project that she supports.

Mr. Inpanbutr appreciated the project, and said it was well presented. He said he paused a bit when he saw photo of brick samples. He said it seemed like a close blend. He asked if they thought about blend not matching as much.

Ms. Wasserman thought the colors will be fine; they considered it carefully and it should work well.

Mr. Kiel said it is referential without copying the landmark.

Ms. Carson said there were more compatible darker tones, but they chose compatibility with warm tone.

Mr. Kiel appreciated the process and thought that went into details and references to landmark building.

Action: I move that the Seattle Landmarks Preservation Board approve the application and issue a Preliminary Certificate of Approval for the proposed height, bulk, and scale of the new buildings, site alterations, and select tree removal, on a portion of the site known as the "north lot" at the former U.S. Marine Hospital, at 1200 12th Avenue S, as per the attached submittal.

Although the preliminary design illustrates overall intent for the buildings and site, the scope of this application does not include approval of final details, materials, colors, patterns, textures, lighting, planting palette, signage, artwork, security equipment, or site furnishings. The scope of this application does not include proposed alterations to other designated features of the landmark, outside of the "north lot".

EXPLANATION AND FINDINGS

This action is based on the following:

1. The Preliminary Certificate of Approval is approved on the condition of subsequent submittals and Landmarks Board separate approval of the final design of Phases I and II, as outlined in separate Final Certificate of Approval applications for those portions of the overall project.
2. The applicant is responsible for providing documentation of the licensed and insured facility, where designated features from the site may be stored and protected during construction, if being removed from the property.
3. With regard to SMC 25.12.750 A, *the extent to which the proposed alteration or significant change would adversely affect the features or characteristics described in Ordinance No. 116055.*
 - a. While the proposal includes a major building addition to the north side of the designated site, the preliminary massing, scale, and character of the addition are subservient to the iconic form of the main hospital tower.
4. With regard to SMC 25.12.750 B, *the reasonableness or lack thereof of the proposed alterations or significant change in light of other alternatives available to achieve the objectives of the owner and the applicant.*
 - a. The applicant explored and presented alternative layouts and massing of the buildings, to demonstrate to the ARC and Landmarks Board that the project approach is reasonable.
5. The factors of SMC 25.12 .750 C, D and 25.12.750 E are not applicable.
6. The proposed work as presented is consistent with the following Secretary of Interior's Standards for Rehabilitation as listed below (or cite other applicable standards):

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

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

MM/SC/HW/MI 7:0:0 Motion carried.

Action: I move that the Seattle Landmarks Preservation Board approve the application and issue a Final Certificate of Approval for Phase I construction of a new building and associated site alterations, on a portion of the site known as the "north lot" at the former U.S. Marine Hospital, at 1200 12th Avenue S, as per the attached submittal.

The scope of this application does not include proposed artwork or signage for the building and site.

EXPLANATION AND FINDINGS

This action is based on the following:

1. The applicant is responsible for providing documentation of the licensed and insured facility, where designated features from the site may be stored and protected during construction, if being removed from the property.
2. With regard to SMC 25.12.750 A, *the extent to which the proposed alteration or significant change would adversely affect the features or characteristics described in Ordinance No. 116055.*
 - a. While the proposal includes a major building addition to the north side of the designated site, the massing, scale, and character of the addition are subservient to the iconic form of the main hospital tower.
3. With regard to SMC 25.12.750 B, *the reasonableness or lack thereof of the proposed alterations or significant change in light of other alternatives available to achieve the objectives of the owner and the applicant.*
 - a. The applicant explored and presented alternative layouts and massing of the buildings, to demonstrate to the ARC and Landmarks Board that the project approach is reasonable.
4. The factors of SMC 25.12 .750 C, D and 25.12.750 E are not applicable.
5. The proposed work as presented is consistent with the following Secretary of Interior's Standards for Rehabilitation as listed below (or cite other applicable standards):

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

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

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

031721.4 CONTROLS & INCENTIVES

031721.41 Bordeaux House
806 14th Avenue E
Request for extension

Ms. Doherty explained the request for an extension. She noted the owners self-nominated the house and are actively negotiating. She said they are exchanging drafts and are close to being done. She suggested extension to April 21, 2021 meeting.

Action: I move to defer consideration of Controls and Incentives for the Bordeaux House, 806 14th Avenue E. until April 21, 2021.

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

031721.5 DESIGNATIONS

031721.51 Immaculate Conception Convent / Cohen House / Considine House
802 16th Avenue

Sarah Greiner, co-nominator said the city considered the Central District for a historic district 30 years ago, but the work to make this designation was never completed. She provided context of the site and neighborhood. The various names this house has known by - The Considine House, The Cohen House, The Convent - speak to its prominence in the community, and the distinguished people and organizations that have called it home.

She said the original commission by a family as prominent as the Considines immediately positioned the house to be a lasting piece of Seattle's history. The Considine family was responsible for a significant part of the city's theater and vaudeville scene--a legacy that continues in this city. The Considine brothers were involved in a dramatic and notorious shootout with Seattle's police chief, though were acquitted of first-degree murder at trial. A lot of early Seattle theatre history is wrapped up in the ownership history of the house. Once close friends, Seattle policeman William Meredith and John Considine had a falling out when Meredith started work as a detective with the department. As acting police chief in late 1900, Meredith began targeting John Considine's businesses, enforcing laws about serving liquor and employing women that were being actively ignored by the police in other parts of the city. Before long allegations of corruption were brought against Meredith, and Mayor Thomas Humes told Meredith to resign or be fired. Meredith quit on June 22nd, 1901, believing vehemently that John Considine was to blame for his disgrace. On June 25th, 1901, Thomas and John Considine were confronted by Meredith, who had armed himself with a shotgun and a revolver. Meredith shot twice at John Considine but missed him. John ran at Meredith and attempted to subdue him, and Tom managed to take Meredith's revolver from him. He began

hitting Meredith over the head with the butt of the revolver, fracturing his skull. With Meredith incapacitated, John Considine drew his own revolver, and shot Meredith three times, killing him.

John and Tom Considine were tried together. Although both were famous and well-liked within the vaudeville circuit, many Seattle citizens did not look favorably on the brothers' professions and opposed to their presence in city after the incident with Meredith. John's trial lasted three weeks, at the end of which he and Tom were both acquitted. Despite this verdict, the event did take a social and financial toll, and influenced Tom's desertion of his partially constructed house.

Ms. Greiner said the house was designed by famed Seattle architect Edwin W. Houghton. Although this house was not one of his most well-known designs, an acknowledgement of Houghton's involvement with the project was made in the December 17th, 1900 edition of 'The Daily Bulletin.' Houghton is best known for designing some of Seattle's famous theaters including the Grand Opera House, the Majestic Theater, and the Moore Theater. Houghton's role in Seattle's early theater scene would have put him on the radar of the Considine brothers. Thomas's older brother, John W. Considine, owned the People's Theater where Thomas Considine worked as the stage manager, which was located just a few blocks from the Grand Opera House. The Opera House was gutted in a 1913 fire.

She said the house remains one of the largest and grandest homes in the neighborhood and is the primary example of Neoclassical Revival architecture in the area. This architectural style was very popular in the first half of the 20th century and can still be seen in many of the larger Seattle homes built during this period. Its striking facade features two-story Corinthian columns, and an elaborate pedimented portico combined with a full story full width porch. Houses of this style often feature porticos rather than full facade porches to emphasize the size of their surrounding columns and increase the sense of grandeur. She provided a photo is of a house north of the nominated house, kitty corner from Volunteer park, built in 1902. It is not landmarked and is not on a corner. She said Neoclassical Revival houses are usually grand, tend to feature symmetrical facades, and side gabled or hipped roofs. They are often characterized by large front porches, and symmetrically placed windows and doors.

Ms. Greiner said the builder was M.J. Gallagher. The Meredith murder happened in June of 1901. Later that summer, Considine brought a legal action against Gallagher who was ordered in August of 1901 to finish Considine's building. In July of the next year, Tom Considine sued Gallagher for failing to complete the project.

Aaron Cohen's purchase of the property in 1904 marked the influx of a wealthy Jewish population into the neighborhood. The house's proximity to Cohen's downtown cigar shops, as well as the local synagogue made it the perfect hub from which to commute to his businesses and spend time with this family. The Cohens prospered during their time here. Aaron's cigar and tobacco business flourished and expanded, and he began to get involved in local politics. Cohen was a 2-term Seattle city councilman in the 1920s, and state legislator for two terms in the 1930s.

Ms. Greiner said Cohen joined the American Federation of Labor in 1883, just two years after its founding, and was named as a personal friend of the AFL's founder, Samuel Gompers. He was president of the Seattle Baseball Club 1903-1906. In the 15 years they spent at the house, Aaron and Ida's children, Joseph and Lottie, grew up and started professions and families of their own. In his 1952 obituary, Aaron Cohen was described as a pioneer labor union official.

There were many additions and modifications to the house since the 1900 building permit however they have been in spirit of original design. She said the house's period as "The Convent" reinforced the importance and significance of the residence to the neighborhood, and to the city. Not only was the Immaculate Conception Church--located just three blocks away on 18th Avenue and E Marion Street--a house of worship for many people in the Central District, it was also where many of the neighborhood children were educated, and where community members gathered.

Ms. Greiner said the majority of these community services moved from the Church into the house during the Sisters occupation. Functions were held in the expanded living spaces, and music lessons were conducted in the front rooms per interview with Sister Kay Burton. The decades that the Sisters resided at the convent marked hugely significant changes to the neighborhood's demographics. When the nuns first moved in, most of the parishioners at the Immaculate Conception Church were wealthy and white. Then began a gradual influx of Irish and Italian immigrants, who altered the socioeconomic makeup of the community. The neighborhood transitioned to comprise largely white, working-class families, who also made up the Immaculate Conception Congregation during the 1940s and 50s.

She said the Immaculate Parish bought the convent in 1919 to house 19 religious sisters who staffed the Immaculate School. These women were prominent in the civil rights struggle for equity and inclusion that characterized the Central District generally.

She said when they were circulating notice of this meeting and the nomination of the house for landmark status, she received a lovely email from Sister Burton, who now lives in Mississippi:

"I am Sister Kay Burton, of the Sisters of the Holy Names of Jesus and Mary; I lived in the Convent at 802 16th Avenue in Seattle from the fall of 1962 until the summer of 1973. Truly the building is remarkable in its construction with a beautiful open front porch and wide steps, the porch rooms on the second floor, a great staircase, wonderful large rooms (and of course, many small rooms used as bedrooms for the large number of Sisters living there), a fantastic third floor used for storage, etc. This was my home, giving sustenance for the mission of teaching and/or administering at Immaculate High School. I fully support preservation of the Immaculate Convent House as a Seattle Landmark."

Ms. Greiner said she said they came to know about a history of the Central Area and Immaculate Conception Parish by Dorothy Cordova, prepared for the Filipino American National Historical Society (FANHS), thanks to Maria Batayola, who provided the undated document. It is full of stories of the convent and the nuns/teachers it housed, along with stories about how Central Area demographics changed repeatedly over time. A story by Frances Terry about how she came from the South, harboring hopes of joining a Girl Scout troop, was particularly poignant. She couldn't find a troop that would accept her as a Black girl.

In the 1950s, African American, Japanese, and Filipino families began to move into the neighborhood, changing the demographics of the congregation once again. By 1960, the neighborhood was 64% black, and by 1970 it was 79% black. Many of the white community members who had lived in the area for decades were growing old and dying. Fueled by racism, the majority of remaining white families relocated to the suburbs. The Sisters resided at 802 16 Avenue from 1920 until 1972. According to Sister Kay Burton, the church intended to sell the property and use the proceeds to preserve the Immaculate Conception Church, which is located just a few blocks away at 820 18th Avenue.

Ms. Greiner said although no one lived in the convent between 1972 and 1978, it was rarely free of visitors. Neighbor kids liked to roller-skate through the big, empty rooms. There was a rumor it was a methadone distribution site, which could have explained the stainless-steel countertops in the kitchen. There was also some looting that occurred at the house during this period, most notably the yellow slag glass windows used in the chapel were removed. Local bands used the house for practice space. The famous jazz musician Vernon "Pops" Buford was rumored to have hosted Jimi Hendrix there a time or two, as confirmed by Ronnetta Buford, granddaughter of Pops. Mr. Buford is mentioned prominently in Paul de Barros' book "Jackson Street After Hours." Buford's band played all the old swing clubs, from Fort Lewis to Pioneer Square. Pops died in 1994, a year after he was awarded a certificate of recognition in a Jazz Pioneers Reunion at the Museum of History and Industry. When Pops' wife Lillian died in 2017, the Buford family lost the home to conniving developers, who built four modern box structures on the site, obliterating the Buford family home and its history.

Ms. Greiner said in the late 1976 the Seattle City Council finally took a stand against the nasty practice of redlining. Still, it took until 1978 for Anthony Ventura and his business partner, Norman Glassman, to secure a loan and purchase the house for \$30,000. Ventura and Glassman went to great lengths to restore the house in the vision of Considine and Cohen. They removed the buff-blend imitation brick that had been added to the entire exterior as insulation during the nuns' residence, revealing the original beveled cedar siding, which was still sporting its original coat of paint. They restored the clawfoot tub--which was being stored in the basement--to the front upstairs apartment, and, incredibly, were able to track down the original yellow slag glass windows that had been stolen from the house while it sat empty.

The new owners preserved most features. The interior of the fireplace was

replaced. The building was converted to a four-unit multiplex, with the lower front section used as a counseling center, and the rest of the building used as living spaces for the owners and a series of tenants. At this time, the kitchen in the upper front apartment's solarium was added, and the main staircase for the building was reconfigured to remove the service staircase and close off the opening to the lower front apartment where there is now a kitchen. The original railings were preserved, though may have been shifted.

She said Ventura and Glassman spent years restoring and updating the house according to antique aesthetics and modern codes and sensibilities. They converted the house into a 4-plex with office space in the lower front unit for Glassman's counseling practice, and residential apartments in the former chapel and second story.

Sue Perry and her late husband, John, purchased the house from Ventura in 1988. The Perrys went to great lengths to preserve the historically significant elements of the house, and while John died four years ago, Sue and her family remain dedicated to maintaining its integrity for years to come. The Perrys made minor changes to the makeup of the four apartments between 1988 and 1990. The most significant of these was to add a portion of the upstairs rear apartment to their own lower rear apartment. This new space comprises Sue's studio. Sue Perry is an accomplished oil painter. She spends much of her time pictorially documenting the demolition of the Central District's cultural landmarks.

Ms. Greiner said nearby city landmarks include former Fire Station #23 occupied by the Central Area Motivation Project was a Civil Rights and social services fixture in the Central District beginning in the mid-1960s. It was landmarked in 1971. This is where the Squire Park Community Council has its meetings when there isn't a COVID epidemic. Langston Hughes Cultural Center. Nearby First Hill neoclassicals, since destroyed include Smith and Rininger House, Frye Home, and the Horton Home.

Amy Hagopian, co-nominator (and daughter of Sue Perry) reported the house is a two-story building with a third-story attic and full basement. It was built in a Neoclassical in style, has beveled cedar siding and an original brick foundation. The main entrance on 16th Avenue opens into the lower front apartment. The full-width porch, floored with tongue and groove fir, has been a handy gathering place during the pandemic. The front columns support the second-floor sun porch/solarium, which are living spaces for the upper front apartment. The house occupies a prominent place on the corner of 16th Av. and E. Columbia St. The front door (fir with $\frac{1}{2}$ glass window) appears to be original with $\frac{2}{3}$ glass panels and pilasters on either side. Large square windows (some original, some replaced) sit in parlors on either side of first and second floor living spaces, and $\frac{2}{3}$ top to bottom windows enclose the front of the second-floor solarium. The front porch contains two front columns (simple doric with Corinthian capitals) at the top of the steps on either side. There are four smaller columns at each corner of the porch. The south side of the house faces E. Columbia street, which has been featured as a Pollinator Pathway for bees. Most of the large rectangular exterior windows throughout the house are

original. Curved glass windows line the South exterior wall of the master bedroom in the lower rear apartment. Most exterior windows are original, including the large yellow slag glass on the South side of the lower rear apartment. She said the slag windows were removed, perhaps even stolen, by an antiques dealer during a period when the house was uninhabited, and were located, purchased, and re-installed by Ventura and Glassman after they purchased the house in the late 1970s.

A separate, gated entrance on E Columbia Street provides access to the slate tiled patio and garden area, where there are three entrances into the largest, lower rear apartment. A brick path on the North side of the building leads to the entrance via original fir door for access to all four units. The east side of the house features a lovely garden. The North door of the house is the main entry for the upstairs apartments. The North exterior door opens into a room with slate tile flooring which was installed in the early 1990s. This North entry contains the basement access door, a small original closet which still has original mail cubbies for the convent, and a short staircase up to the first landing, which has doors into both lower apartments.

Ms. Hagopian said the interior of the house is divided into four apartments: two on the first floor, two on the second. A main staircase on the North side of the house provides interior access to each of the four apartments, as well as the basement and attic. Ornate, hand carved railings from the second landing up to the third and final landing are original but may have been moved or shifted during re configuration of the house. Some interior traces remain of the presence of the nuns. Some names on the mailboxes and laundry folding areas, for example. Throughout the hallways, staircases, apartments, attic, and basement, are original ornate radiators. Many have been restored by hand and are still in use as the main heat throughout the building. She noted the original main fireplace, where green glass tiles surround the opening. When the Perrys began restoration, they found a tile setter willing to recreate replicas of the missing tiles. The flooring throughout most of the living spaces in each unit is original tongue and groove fir, which has been refinished a number of times. Throughout the hallways, staircases, apartments, attic, and basement, are original ornate radiators.

She said many of the original details of the home have been preserved, including the ornamental plasterwork ceiling. Many of the original details of the home have been preserved, including the ornamental plasterwork ceiling. The church altar was transformed into an entry way in the 1990s. The original priest's entry to the chapel was transformed into a window, and the space now contains a spiral staircase to the artist's studio on the second floor. Entry ways and doors throughout the house are wide and tall. The house has several exterior stained-glass windows designed, created and installed by John Oliver Perry in the 1990s. The yellow glass windows were original with the convent. A built-in cabinet straddles the space between the dining room and the kitchen. The leaded glass window in the dining room was designed by John Perry. She said her mother, Sue Perry is a working artist whose work chronicles the changing landscape in her own neighborhood.

Ms. Hagopian said when they nominated their house four years ago, the property to the north was the site of the Buford family house, home of local jazz legend Pops Buford. In the summer of 2018, the house was swindled from the family by developers (DEP). It was demolished in December of 2018 and has been replaced by four tall condos on a single lot.

She said the house is without question one of the largest and grandest houses for blocks around. The surrounding dwellings are mostly older single-family homes, or new builds. She said developers are rapidly converting the Central Area to meet the demands of a wealthier set of residents. The property at 802 16th Avenue has evolved over the 120 years of social and cultural change in the heart of Seattle's Central District. Since its construction in the early 1900s, the house has reflected the diverse and ever-changing neighborhood.

Ms. Hagopian said it was commissioned by a prominent figure in Seattle's early art scene and designed by an architect whose buildings remain well known landmarks, the house has held the dreams of the city's movers and shakers. The house has housed artists, politicians, labor leaders, musicians, squatters, healers, teachers, and working-class people. Today the house stands amidst a sea of newly constructed box-style housing, and a smattering of older single-family homes, whose future existence becomes less certain by the day. It is crucial for the survival of the historic roots of the neighborhood that this keystone building remain in place. Its grand stature and central location bind together the community.

Mr. Kiel noted the interior had not been nominated.

Ms. Wasserman said the stained-glass windows were included and that is noted in Staff Recommendation. She said the house has a very interesting history.

Mr. Inpanbutr asked if the north side entry was added during apartment conversion.

Ms. Hagopian said it has always been there as part of the back of house staircase.

Ms. Greiner said the nuns' mail cubbies were right there at the door.

Mr. Barnes said there is no question this is an outstanding house. He said he hoped the residents will maintain the interior. He supported designation and agreed with Staff Recommendation.

Ms. Hagopian said it is a miracle the woodwork was never painted.

Ms. Wasserman supported designation and agreed with the Staff Recommendation. She said it was an unusual presentation and story, and very nicely done.

Mr. Rodezno supported designation and noted he agreed with other board member comments, especially the windows. He agreed with the Staff Recommendation and said Houghton was an outstanding architect although he was hesitant about Criterion E. He noted significance of Considine and Seattle's early theater days. He

noted it is a rarity to have such a good example of the Neo-Classical architectural style. He said unfortunately we won't see much more.

Ms. Johnson supported designation and said she agreed with Staff Recommendation. She said it is a nice, stately house with interesting story and drama. She said in spite of being vacant for a time it is in good shape. She appreciated the story of finding the windows. She said presenters did a great job of sharing colorful history of all inhabitants.

Mr. Inpanbutr said he supported designation and noted criteria C and D.

Mr. Coney said he agreed with the Staff Recommendation.

Mr. Kiel agreed and said he appreciated the thorough report.

Action: I move that the Board approve the designation of 802 16th Avenue as a Seattle Landmark; noting the legal description above; that the designation is based upon satisfaction of Designation Standards C, D and E; that the features and characteristics of the property identified for preservation include: the site, and the exterior of house (including the stained glass windows).

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

031721.52

La Quinta Apartments
1710 E Denny Way

Nominators' Presentation

Eugenia Woo, Historic Seattle said the La Quinta was nominated unanimously. She said it has been great working with the Viva La Quinta community and residents. She said they let owner's representatives know about nomination and shared nomination with them and have been transparent. She said the building has been a wonderful asset for many decades of long stewardship of owners. She said the board nominated the entire exterior including the courtyard but took out the separate non-historic garage. She said the north side yard is significant to the site and noted windows and entrances lead to it.

Spencer Howard, Northwest Vernacular provided context of the site and neighborhood. He said the back yard, like the courtyard, is directly tied to the building's design and function. It provides a semi-public space for resident gatherings and provides light and air to the units extending a buffer akin to the streets and alley at the other facades. He identified the approximate property line as shown on photograph. The building's wood frame structure is clad with painted stucco having a rough troweled texture. The building's windows remain intact, with protective exterior vinyl storm windows. He said landscape as exterior spaces for the building's community is a major aspect of the La Quinta residential experience. The courtyard and back yard provide important semi-public spaces for apartment community use and gatherings that transition between the public street and the

private apartment units. They reflect, as described in Mimi Sheridan's National Register of Historic Places MPD for "Seattle Apartment Buildings," developer Frederick Anhalt's "emphasis on landscaped courtyards as a refuge" and desire to provide views for tenants regardless of neighboring construction patterns with each apartment unit stacked vertically to provide for tenant space without diminishing the individual unit access to the courtyard and the back yard. The overall design and plant selection based on historic photographs and remaining original plantings reflects a Mediterranean style utilizing evergreen rather than deciduous plants that complement the building's colors and material textures.

He said it is important to understand that there are no internal corridors. Each two-story unit has its own access to the courtyard and its own balcony and its own street, alley, or back yard access. There are 13 units. Original fireplaces and stairways figure prominently as visual features within units. Tall leaded lite windows provide views out to the courtyard. Layout varies based on the number of rooms. Generally, the first floor contains the living and dining rooms, and the kitchen. A stairway connects to the second-floor bedroom and bathroom. Access to the balcony or sunroom is through the second-floor bedroom. Interior finishes and original design features such as stairs, fireplaces, and built-in cabinets remain largely intact throughout the units. He said the Board did not nominate the interior, though he had hoped it would be included, so he did want to just call out for the record how intact the interiors remain and the importance this high level of integrity holds in imparting a sense of place for the community of La Quinta residents.

Katie Pratt, Northwest Vernacular explained Seattle grew significantly in population during the first two decades of the twentieth century, adding nearly 250,000 people in 20 years. This population boom increased demand for residential construction in the city, with numerous apartment buildings going up. With its proximity to downtown and streetcar system, Capitol Hill and apartment buildings were marketed as worthy investments for real estate investors.

In the midst of this population growth in Seattle and the rise of apartment buildings, the La Quinta was designed by Frederick Anhalt with architect William H. Whiteley preparing the permit and construction drawings for the Western Building and Leasing Company. Anhalt owned the company alongside J. B. Hardcastle. Their company purchased the property at 17th Avenue E and E Denny Way in June 1927 from F. G. Guenther. Construction moved rapidly, reflecting their push to quickly turn a profit.

The building was ready for rent in November and initially called "Anhalt Apartments."

After La Quinta was completed, Anhalt sold it to an out-of-town buyer in late 1928. The next known owners of the building were Cyrus and Fannie Chandler, who lived in unit 8. Then it was owned by Anna Falkoff, a single woman who immigrated to the U.S. from Russia in 1903. She purchased it in 1943 and then sold it in 1964 to Richard Norman. Richard, a Black man originally from Mississippi, was an aeronautical engineer with Boeing. Richard and his wife, Mildred Letherwood, a

white computer programmer from Alabama, met while working at Boeing. They started their own business – Northwest Computing, which they operated out of La Quinta. The Normans owned the property until 1974, and their son Lawrence, remembers growing up at La Quinta.

There were a few owners over the next decade until Kenneth Van Dyke purchased the property in 1982. Mr. Van Dyke owned the property until he passed away in February of 2020. He was a long-time teacher at Lakeside School, teaching Latin. He was also a lover of the arts, supporting the Seattle Opera, Pacific NW Ballet, and the Seattle Men's Chorus.

La Quinta is also valuable for the people who lived there, which sometimes included the owners. The property's design with its courtyard helped to create generations of community. The property has had many long-term tenants, and even those who did not live there, but lived in the neighborhood or were friends with residents, speak of the special place and community that is La Quinta.

He said a quote from Larry Kreisman's book *Apartments by Anhalt* really sums up the value of La Quinta. "“As Fred Anhalt's earliest courtyard apartment complex, La Quinta is pivotal to understanding the evolution and increasing sophistication of his progressive 'apartment-home' concept. Its individual entries, two-story plans, and tranquil courtyard access, made dense city-living palatable and maintenance free for an expanding middle class."

He said the building is associated in a significant way with the life of a person important in the history of the City, state, or nation. Frederick Anhalt was a notable designer, developer, landscaper, and promoter in Seattle. La Quinta is the first courtyard apartment developed by Anhalt. He began to develop additional courtyard apartments, which allowed him to create his own views – regardless of nearby development, stabilizing the value of his properties, but also creating a special outdoor space for building residents. Anhalt's use of courtyard apartments established it as an important building form within the city. This is just a sampling of Anhalt's projects, but it demonstrates the significance of Anhalt and his work to the history of Seattle. He designed so many apartment buildings within a specific period of time, that his work and design aesthetic shaped the city's built environment, particularly in a period of intense growth and rapid construction. He said Anhalt's personal story – which was detailed more at the last meeting and in the nomination – of multiple career setbacks, makes his contribution to Seattle's built environment even more noteworthy.

He said the building is associated in a significant way with a significant aspect of the cultural, political, or economic heritage of the community, City, state or nation. As an apartment form, built during the 1920s, La Quinta is directly associated with a period of city population growth and densification.

The courtyard apartment type represented a solution to provide dense housing while providing outdoor space for tenants and protecting tenant views. The courtyard apartment also allowed for the flourishing of an urban cultural heritage.

The courtyard apartment allowed residents to enjoy the best of city life, while finding a community that was easily fostered through the building design and the interactions the design creates amongst residents. The apartments allowed for young families, single residents, and retirees to live alongside each other. The community developed at La Quinta—which was shared and offered to the surrounding neighborhood—has continued over time as evidenced in the public comments. He said that while any neighborhood can foster community, this building’s very design helps to encourage community connection.

It embodies the distinctive visible characteristics of an architectural style, or period, or a method of construction. The building represents an eclectic use of the Spanish Revival style, reflecting both the popularity of the style and an adaptation that integrates other stylistic influences. The property also reflects the Spanish Revival style in its interior finishes. The La Quinta exemplifies the courtyard apartment property type classification with the central landscaped courtyard, U-shaped plan, two-story height, distinctive front and rear entrances, a high level of architectural detailing, and spacious apartment units. The building’s connecting spaces, particularly through views from the interior to the courtyard and back yard, are also important aspects of its form. Anhalt apartments are known widely throughout the city, and this is the first of that group.

It is an outstanding work of a designer or builder. There was a team approach to the design of La Quinta, with Anhalt and Whiteley working together. This was the first non-commercial project by these two and this set the foundation for their future work together on residential buildings. La Quinta features a unique integration of the courtyard and tenant spaces through balcony access for each unit overlooking the courtyard. And this feature is not evident in subsequent works by Anhalt. With La Quinta, Anhalt enters into apartment building construction and demonstrates his desire to create unique resident experiences, so that their individual apartments felt like a house of their own. And his use of the courtyard design, as well as creating 2-story units, demonstrates that belief. In reflecting on his apartment building construction, Anhalt stated he wanted to, “Get away from the long halls that reminded me of tenement buildings, and the way that everything looked the same; the only way you knew which apartment was yours was by the furniture. I thought that people should have a nice view to look out to and the feeling that they were living in a house of their own, different from their neighbor’s.”

Because of its prominence of spatial location, contrasts of siting, age, or scale, it is an easily identifiable visual feature of its neighborhood or the city and contributes to the distinctive quality or identity of such neighborhood or the City. The courtyard configuration is located at the front of the building, making the design and spatial relationships readily evident to the public along the street. The style and form remain distinctive visual elements within the neighborhood that are easily identifiable. Green space is not something that is seen with contemporary urban development, so it is a distinctive feature. La Quinta’s Spanish revival style is also distinctive, with stucco and a tile roof, as well as the Mediterranean style plantings. In looking at the surrounding streetscape and buildings, you can see that La Quinta has a unique form within its neighborhood, with its plan and green space. And it

almost serves as a transition between the larger apartment blocks, and the single-family house forms. He noted how La Quinta compares to the older Roxborough next door and the larger contemporary buildings across Denny, as well as the single-family house forms along 17th Avenue.

Owner's Presentation

Donald Van Dyke, co-owner and trustee of his late father's estate thanked everyone who put together the nomination. He said his father always wanted to do it; it was very important to him, but he procrastinated. He said his father was a teacher at Lakeside for 40 years and adopted him while he was in high school. His father had recognized he was having trouble at home and provided a place for him to stay, first as a boarder, but it grew into a father and son relationship. His father sent him to college and walked him down the aisle when he was married and held the newborn grandson that he never thought he would have. He said he worked on his father's maintenance crew for the property and the first day was handed a bucket and told to 'go weed' the courtyard, the secret tranquil garden he wanted the tenants to have. He said his father stood at the archway working to make it what it is today. He said this process is important and the courtyard is really important. He supported landmarking the La Quinta but asked that the rear yard and walkway not be included.

Ellen Mirro, TJP Studio went over a proposed site boundary and said that there has been no survey of the property. She asked that designation include only a 5' buffer from the rear face of the building. She said the rear yard is shared but the demarcation is indistinct; the rear yard is not specific to La Quinta and is more likely associated with farmhouse to the north. She said the courtyard is character-defining, but the rear yard is not. She said the concrete wall is not original.

Ms. Mirro said the rear yard doesn't meet any of the criteria. She said it is not associated with Anhalt; apartments buildings typically have no backyard; the courtyard is on the front side; the building is a courtyard building, not backyard building; and, the back yard is hidden from view. She said the owner supports designation with 5' buffer around and exclusion of north portion.

Ian Morrison, McCullough Hill Leary said he appreciates the neighborhood and the nomination of this building. He said the board voted unanimously to nominate the building. He requested exclusion of the rear yard. He said the site is about the courtyard and secret garden. He said the shared yard is not defined and is a non-character defining feature. He requested exclusion of the rear portion of the site and noted it doesn't rise to the level of meeting Criterion F.

Mr. Coney asked if there is dispute about the north property line despite there being no fence.

Mr. Morrison said the property was not surveyed and they don't know where the line is. The backyard does not rise to landmark level because of the platting.

Mr. Coney said a quote in the presentation said the fruit trees are not associated; he said that is someone's opinion.

Ms. Mirro said it was a quote from Northwest Vernacular's report that the fruit trees pre-dated the apartment.

Mr. Rodezno asked if residents have access to the rear yard.

Mr. Mirro said the yard is shared with residents of buildings to the north.

Mr. Morrison said there is a gate with a lock; access is for residents only.

Mr. Howard said all apartment on the north have direct access from their units to the back yard.

Donald Van Dyke, ownership said there are picnic tables there for resident to use, and access to the laundry room. He said his father provided the shared space for both adjacent buildings to the north and to La Quinta. He said his father owned all three buildings.

Mr. Coney said the residents of the north buildings used the laundry facilities at La Quinta and a community shared space and part of the legal description. He said the north side units have direct access to the back yard; it is part of landmark designation and should be included.

Mr. Rodezno noted the houses to the north were converted into apartment units.

Mr. Coney said the designation should include the entire legal description. He said there is no ambiguity; the legal description will hold up. He said the back yard provides light and air to the design. He said Anhalt did many back doors that were as important as the front doors to provide light to a space. He noted the Beacon Hill Garden House pear trees were a key component of that property. He said the La Quinta is a beautiful building with investment in quality architecture and design that has stood the test of time. He said similar to the El Monterey, it has withstood the test of time. He said like the marine hospital, spending more up front provides for long-term impact. He said there should not be a building within 5' of the north side. He thanked the owner and tenants, Historic Seattle for the big effort. He said a big developer would want to buy this and tear it down. He noted it was a hard hurdle for a grass roots effort. He said people have lived here for decades. He said the design made it a positive place to live and that has been proven over time. He agreed with Staff Recommendation on criteria B, D, and E but said he was hesitant on F.

Mr. Inpanbutr said he agreed with the Staff Recommendation and said he supported designation. He said it was great to hear the energy and enthusiasm for the building. He said he agreed with Mr. Coney about the north portion; it is part of the

legal description and is part of the property. He said a simple survey can answer that.

Ms. Johnson supported designation based on Staff Recommendation, B, D, and E. She said this is an example of how architecture can foster a community. She said ownership can foster that as well. She said the style feels unique in the City and she noted the peek into the courtyard is magical. She said she had no problem with including whole site. She appreciated the owner's willingness to go through with designation.

Mr. Rodezno said he supported designation and said both sides provided good points. He said a survey report would be helpful. He said the attached garage should not be included; the courtyard should be without question. He said the area north of building is blurry. He said the neighborhood is under heavy development now; not designating the parcels opens it up for development in future.

Ms. Wasserman supported designation based on Staff Recommendation. She said she loved the letters of public comment that were sent. She said she hated to go against wishes of the owner but said the entire site should be designated excluding the garage. She said someday someone could want to develop there and she would hate to see the development come right up to the space. She said any development plans should come before board. She said the property description is clear. She said the La Quinta is noticeable as you walk by; it is outstanding on this block. She didn't support Criterion F.

Mr. Barnes supported designation based on Staff Recommendation, B, D, and E. He said the total site should be included. He expressed concern about future development that takes that property away and changing the overall character of the neighborhood.

Mr. Kiel supported designation based on Staff Recommendation, B, D, and E. He said he was ambivalent on the north edge. He said he would support a development project that encroaches but is sensitive to the building.

Mr. Coney said if owner wants to make adjustment to site, they can bring it to board.

Ms. Wasserman said to just extend the red line. She said she would want to know the whole plan if development is planned. She said fairly drastic changes are possible and she wants board review for that.

Mr. Johnson agreed.

Mr. Rodezno agreed.

Mr. Kiel said the board is not resistant to something happening at the site and noted the Bleitz Funeral Home as an example where the board guided the development and the space between old and new. He said the board wants to be involved.

Action: I move that the Board approve the designation of La Quinta Apartments at 1710 E Denny Way as a Landmark; noting the legal description above; that the designation is based upon satisfaction of Designation Standards B, D and E; that the features and characteristics of the property identified for preservation include: the site, and the exterior of the apartment building.

MM/SC/RUS/HW 7:0:0 Motion carried.

031721.6 STAFF REPORT

Respectfully submitted,

Erin Doherty, Landmarks Preservation Board Coordinator

Sarah Sodt, Landmarks Preservation Board Coordinator