

### Education and Community Activities Area Building Inventory

Building 5	Director of Shipbuilding
Building 9	Transient Personnel Unit
Building 25	Administration Building
Building 29	Medical Clinic
Building 141/192	Homeporting Office

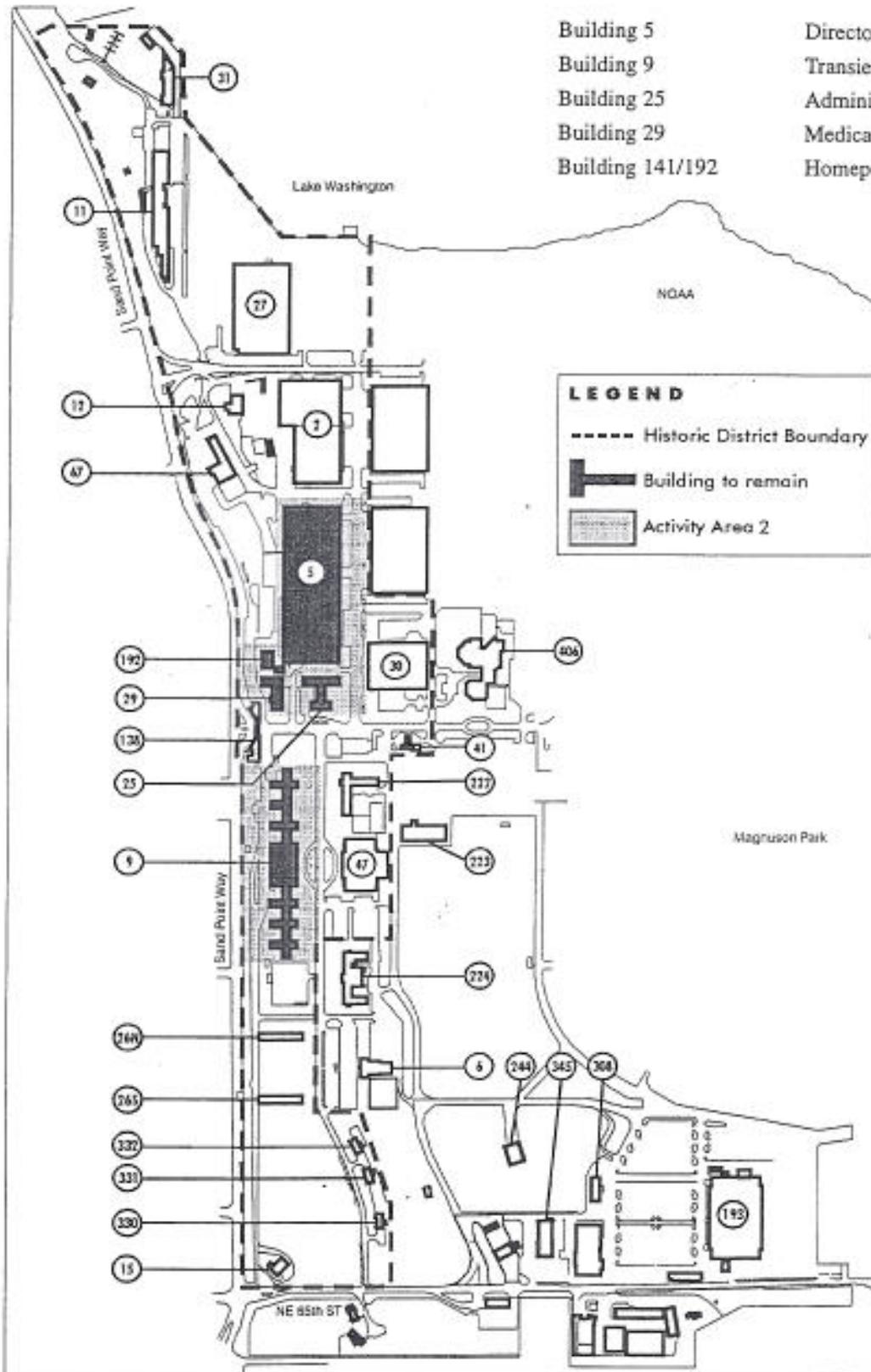


Figure 4.2.14 Area 2 Buildings



**Building Number: 5****Building Type:** Director of Shipbuilding**Classification:** Contributing to Historic District**Description**

This large brick building is 660' long and is comprised of four distinct sections (A, B, C, and D) which were most likely built within a few years of each other. Common elements for each section include window treatment, concrete sills, and facade material. The main facade is brick with an Art Deco concrete entrance. The south end consists of a step-gable brick facade over what may have been an open hangar with a sliding door. In the 1970s a second story and interior rooms were added. A four-story brick warehouse is attached to the main building and has a flat roof and large metal frame windows set at regular intervals. The west facade is long and punctuated with a regular window pattern. The east facade has more variety, with the long facade broken by several formal building entrances with cast concrete detailing around the doors and windows. The north facade has several loading dock areas which are covered by canopies and have large divided light doors. The windows on the second story of the north section have been replaced with aluminum windows.

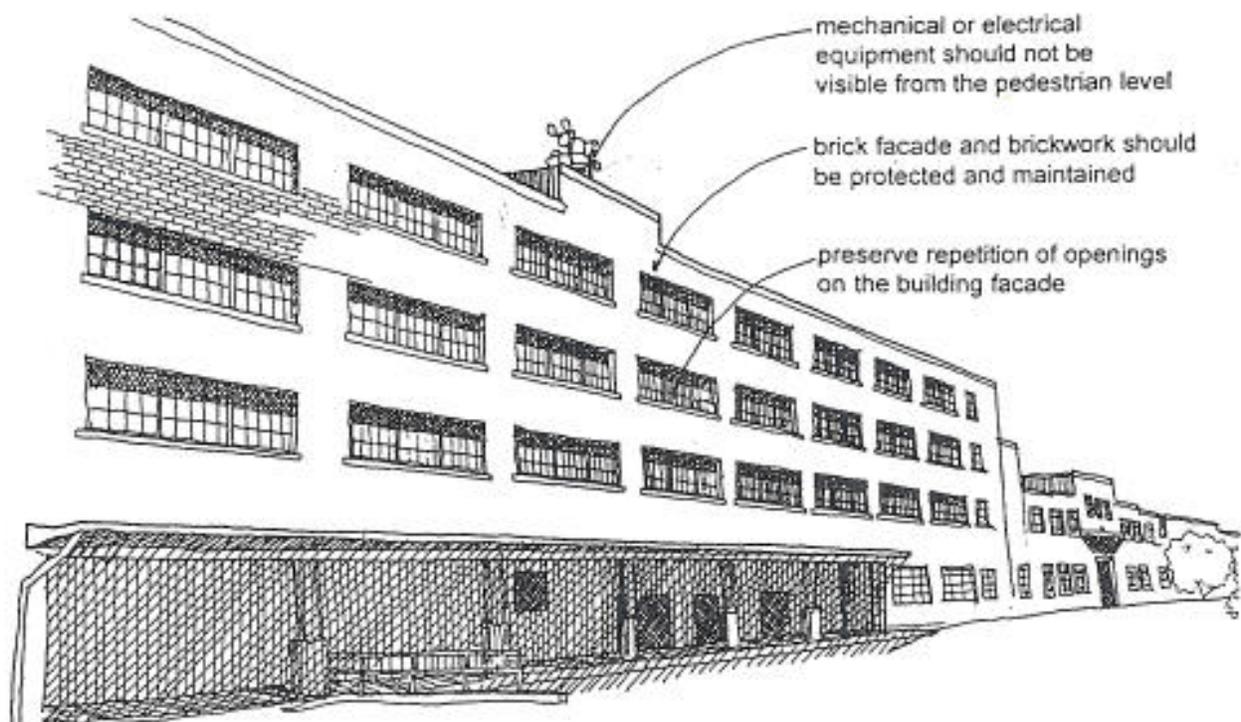
**Architectural Guidelines:**

Figure 4.2.15 Building 5 recommendations

### Specific Elements

#### Facade

This large building is characterized by the long facade and regular pattern of fenestration. In several areas, the long facade is broken by formal entrance areas.

- The brick facade should be preserved and maintained.

#### Unique Features

The tall clerestories bring light into the interior spaces.

- Clerestories and skylights should not be covered or obscured by mechanical equipment on the roof.

#### Windows and Doors

The character of the existing windows contributes to the composition of the overall building facade.

- Care should be taken so that new windows match the original windows.
- Vents and air-conditioning units should be carefully placed so they do not interfere with the window composition.
- Hung ceilings should not be visible through the windows from the exterior.

#### Additions

- Additions to the structure should be as unobstructive as possible.
- New canopies should match the originals.
- Mechanical and/or electrical equipment should be placed so that it is not visible at the pedestrian level.

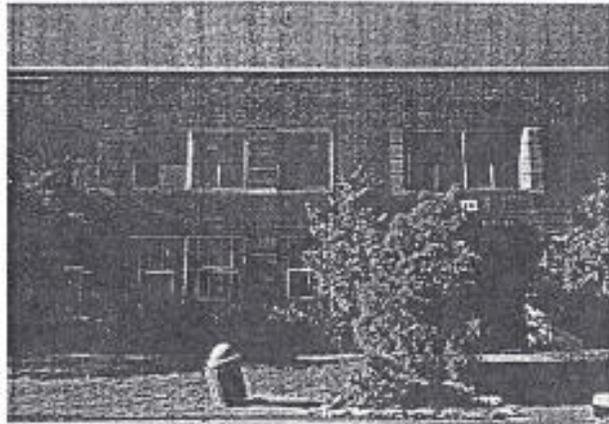


Photo 4.2.36 Building 5 entrance on 63rd Ave SE

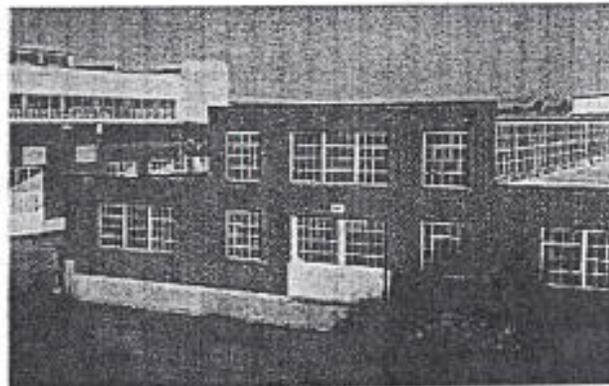


Photo 4.2.37 Building 5 clerestory windows, north end

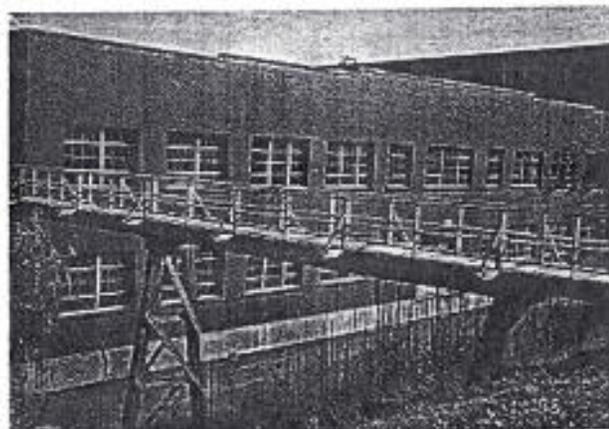


Photo 4.2.38 Building 5 access bridge

**Building Number:** 9**Building Type:** Transient Personnel Unit**Classification:** Contributing to Historic District**Description**

This distinctive brick building once contained the Transient Personnel Unit, General Mess, and Chapel. The building consists of 2 wings formed by the original dormitories, and the central dining area, a later infill structure which joined the wings. Representing the Colonial Revival style of architecture, the building is reminiscent of early American colonial military bases. 300' long and 43' tall, the building's symmetrical form is given a more residential scale with articulated notches that provide maximum window area and light penetration. The white window casement contrasts with the red brick, and openings have decorative keynotes, brick lintel treatment, and concrete sills. Deep dentils provide detail under the eaves on the building wings.

**Architectural Guidelines:**

Identify, retain and preserve features that are important in defining the overall character of the building

Existing original windows, doors, and sill details should be maintained and preserved

protect masonry by providing proper drainage systems

lighting should be carefully considered in regard to the building's style and use

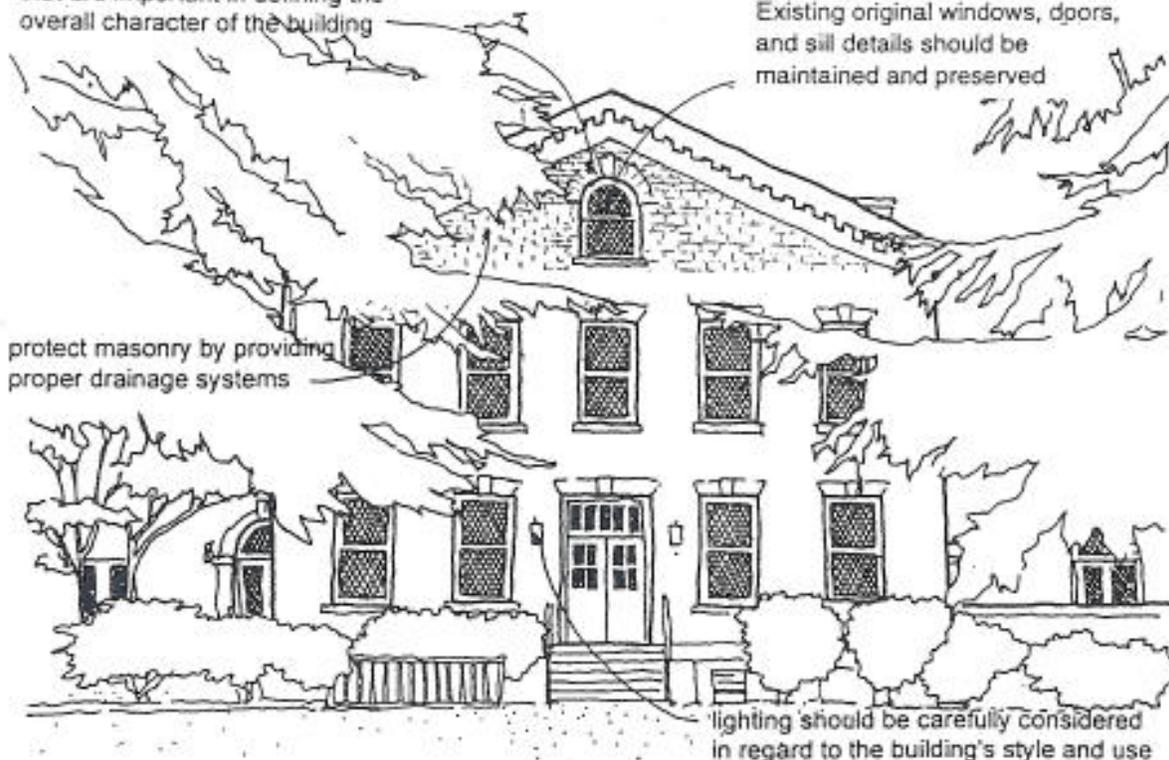


Figure 4.2.16 Building 9 recommendations

## Specific Elements

### Roof

The roof is a dominant feature of this building.

- Care should be taken so that the rooflines are not altered by additions; existing details should be noted and matched.
- New downspouts and rain gutters should be carefully considered so they match originals as closely as possible.
- The gabled dormers should be preserved and protected, while any renovations to the roof should not impair their visual presence.

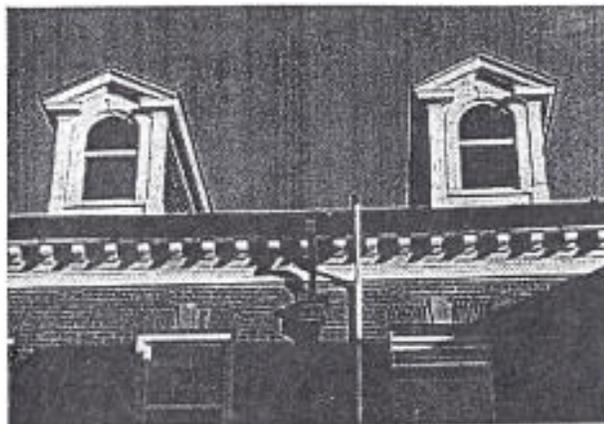


Photo 4.2.39 Building 9 dormers

### Unique Features

There are many unique features associated with this building. The three main entrances to the former Transient Personnel Unit (T.P.U.) have double shop doors with six lights, which are surmounted with a fan light. A brick arch frames the fan light, with the impost block and keystone made of precast concrete. Decorative lanterns provide exterior lighting.

- Care should be taken to preserve and maintain these decorative features.
- Additions or changes to the entry should carefully consider the composition of doors and windows, existing materials and try to match the existing doors.

### Additions

Additions may compromise the historical character of a building.

- Additions such as vents should not be visible across the facade, nor should they alter the profile or eave lines of an existing roof. A less visually obtrusive alternative should be found and the existing vent removed.

Photo 4.2.40  
Building 9  
T.P.U. entrance

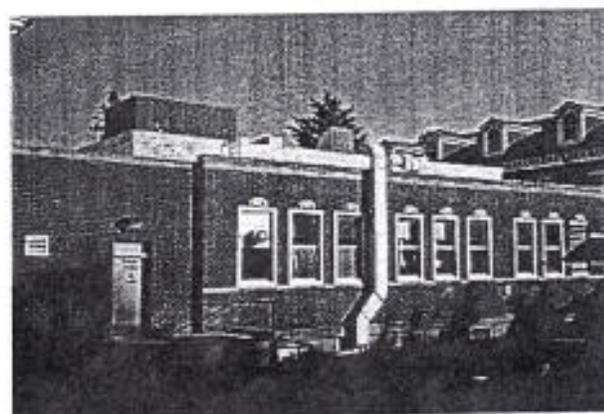


Photo 4.2.41 Building 9 mechanical vent addition

**Building Number:** 25

**Building Type:** Administration Building

**Classification:** Contributing to Historic District

#### Description

This building served as the headquarters for the Naval base, and is a two- and three-story, flat-roofed building with an irregular T-shaped plan. The main entrance is centered in the "T", and the top two floors contain office space. The metal framed windows are arranged symmetrically on the facade, with six-light windows on either side of the main entrance, and three light case-ment windows elsewhere. Art Deco details include inscribed concrete panels at the entrance and on the building ends, the light fixtures at the entrance, and the stainless steel bands covering the half-circle overhangs at the side entrances.

#### Architectural Guidelines:

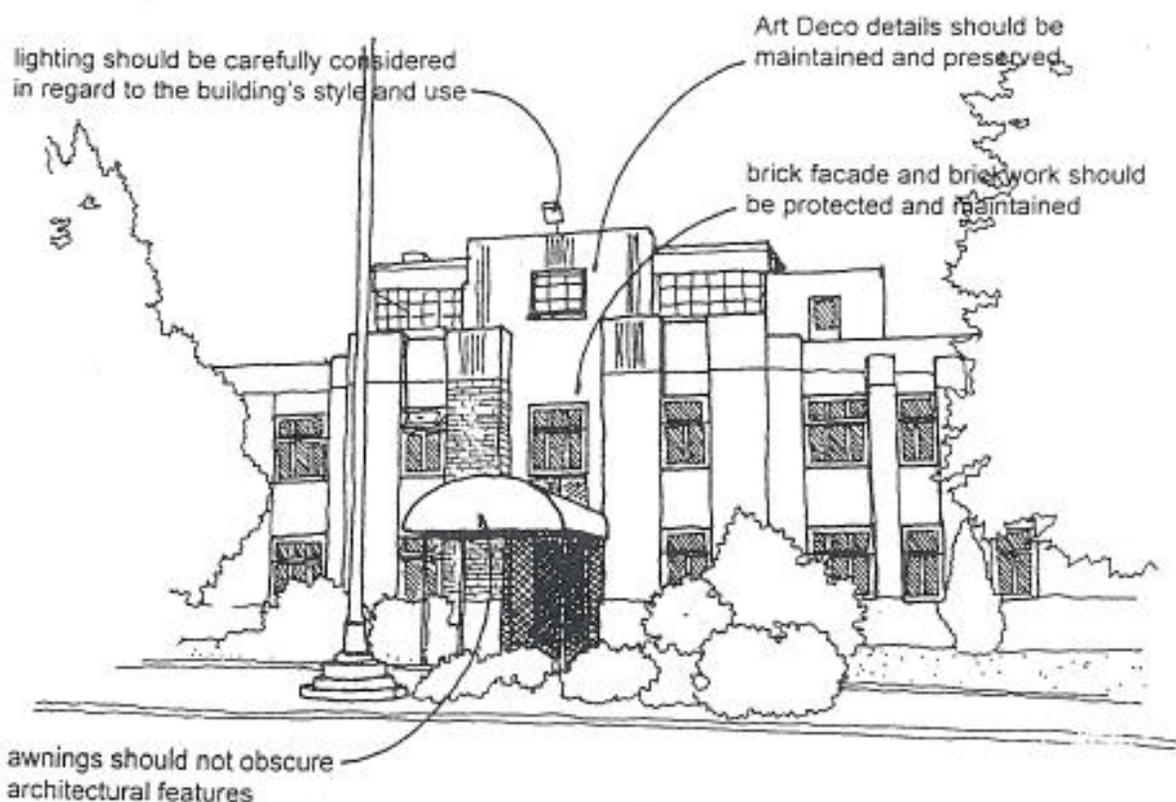


Figure 4.2.17 Building 25 recommendations

### Specific Elements

#### Unique Features

The building form and Art Deco details are distinguishing features of this building.

- Art Deco details should be maintained and preserved.
- Though additions have been made in the past, the building's form and composition should not be altered.

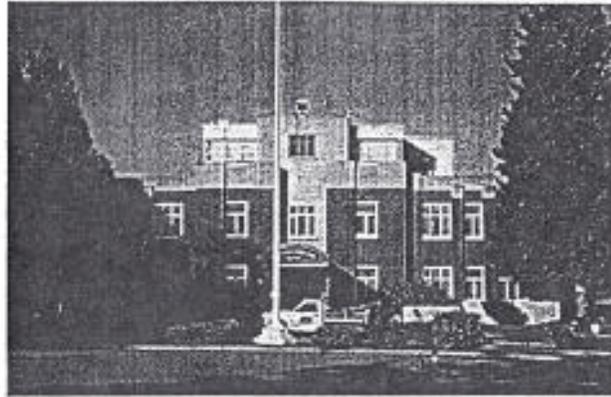


Photo 4.2.42 Building 25 entrance

#### Windows and Doors

The divided lights and casement windows are character-defining elements of this building.

- The pattern of window openings should not be altered.
- Original windows should be maintained and preserved.
- New windows, if necessary, should match the original windows as closely as possible.
- Architectural features should not be obscured with awnings.



Photo 4.2.43 Building 25 penthouse with added floodlight

#### Facade

The facade is comprised of brick and cast concrete.

- Exterior materials should be preserved and maintained.
- Repairs should match the original building as closely as possible.

#### Additions

- If required, additions should be designed to incorporate Art Deco details as found on the original building. For example, handrails on accessible ramps and fixtures or brackets for lighting should be done in an Art Deco style.

**Building Number:** 29

**Building Type:** Medical Clinic

**Classification:** Contributing to Historic District

**Description**

This building was constructed in 1937 to be used as the base hospital, and is another core building on the site. The original double-hung wood windows each have 12 lights, and the sills change from story to story. The first floor has smooth precast concrete sills, the second has precast sills with dentils and the third floor has brick sills. Precast decorative concrete pieces are found centered between the windows and between the first and second floors. The Art Deco details are similar to those found on Building 25.

**Architectural Guidelines:**

identify, retain and preserve features that are important in defining the overall character of the building

brick facade and brickwork should be protected and maintained

protect and maintain the original window frame, sash and muntins

Art Deco details should be maintained and preserved

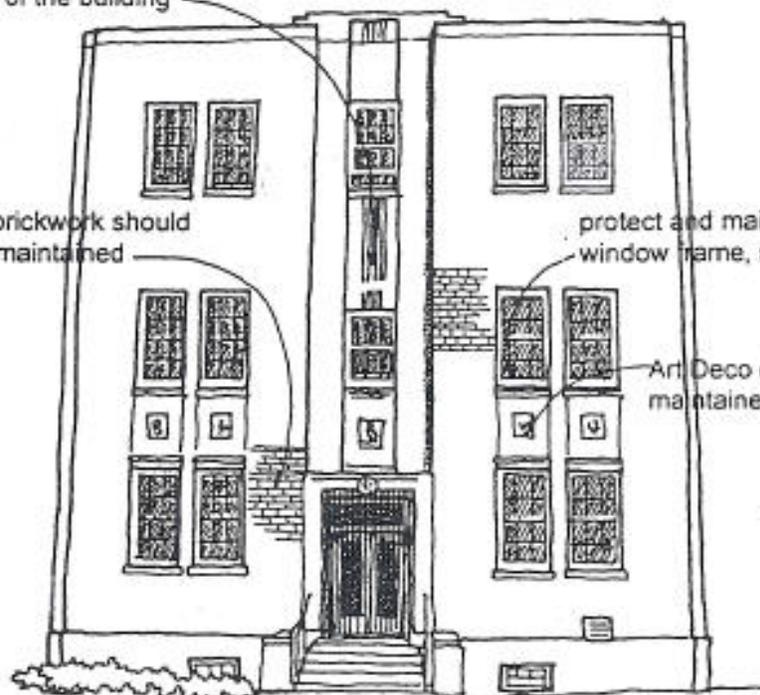


Figure 4.2.18 Building 29 recommendations

## Specific Elements

### Unique Features

The cast concrete Art-Deco details are the predominant unique elements found on this building. The caduceus symbol set into the concrete is an especially interesting detail.

- Art Deco details should be maintained and preserved.

### Windows

The windows are large and have divided lights, and the cast concrete sills change from floor to floor.

- Original windows should be maintained wherever possible; new windows should match the existing windows as closely as possible.
- Cast concrete sills should not be altered, and if replacement is necessary, new sills should match the originals.

### Facade

The brick facade on this building is in good condition and the detailing contributes to the character of the facade.

- If repairs are necessary, brick should be replaced to match the original.
- The brick facade should not be painted.

### Additions

Though the interior of the building has been remodeled several times, the exterior is intact with few changes since its initial construction, excepting the top floor addition.

- Elements should not be added to the facade of the building. Lighting elements should be carefully considered in terms of impact on the historic character of the building.
- If additions (such as mechanical equipment) are necessary, they should be placed on the roof, and not be visible from the street.

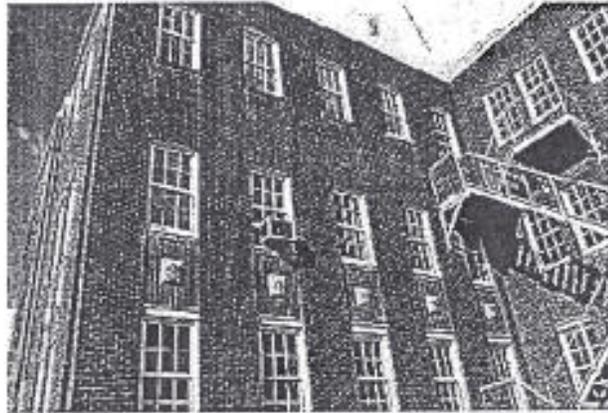


Photo 4.2.44 Building 29 pre-cast detailing

Photo 4.2.45 Building 29 entrance on 74th Street showing Deco styling

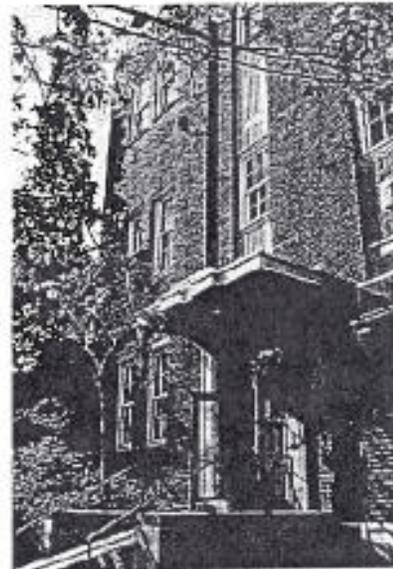


Photo 4.2.46 Building 29 added exterior floodlights

**Building Number:** 141/192

**Building Type:** Homeporting Office

**Classification:** Not contributing to Historic District

**Description**

Though located in the Historic District, this building is considered not to be contributing to the district. The visual integrity of the original building has been lost due to repeated alterations. The flat roofed building is clad with T-111 plywood siding painted in a tone that does not match any of the historic colors identified in the district. The window frames are anodized aluminum with no distinguishing features, and the painted cedar trim is peeling and in need of repair.

**Architectural Guidelines:**

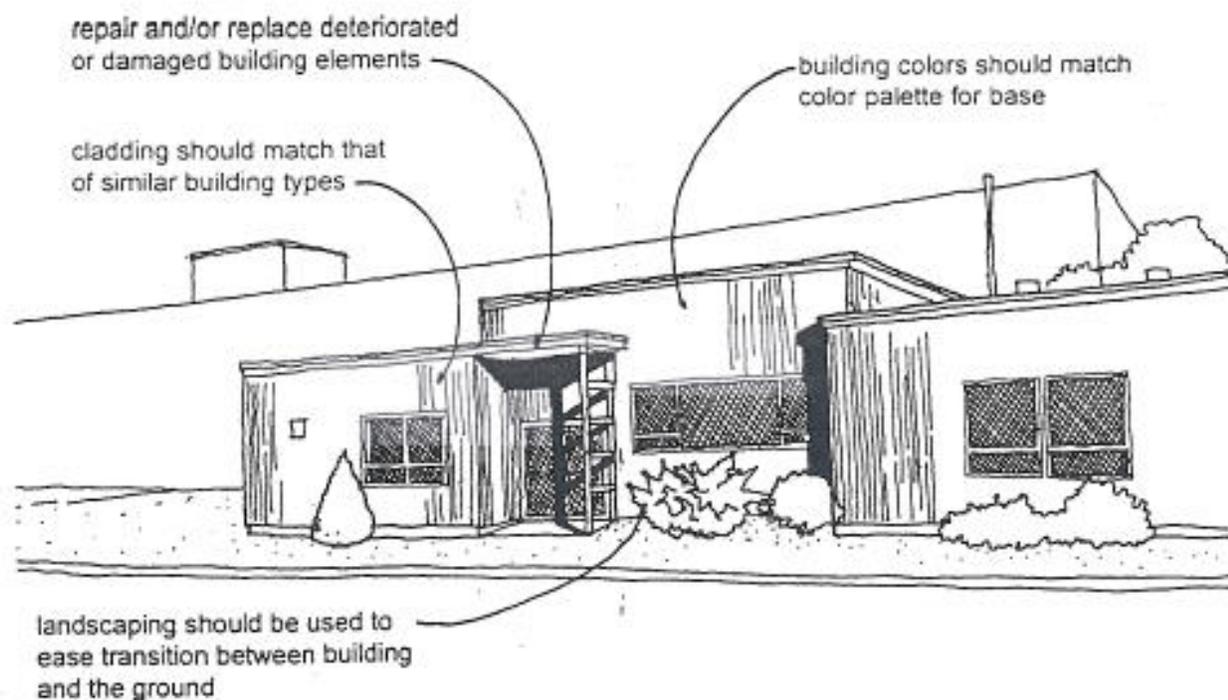


Figure 4.2.19 Building 141/192 recommendations









**Building Number:** 18

**Building Type:** Fire Station

**Classification:** Non-contributing to Historic District

**Description**

This distinctive brick building previously housed the base fire station. Prominent features include the tall training tower that firmly establishes the location of this building. Other features include the brick cladding, cast-concrete parapet, divided light industrial windows with cast concrete sills, and large garage doors on the north facade.

**Architectural Guidelines:**

Identify, retain, and preserve features that are important in defining the overall character of the building if financially feasible

brick facade and brickwork should be protected and maintained

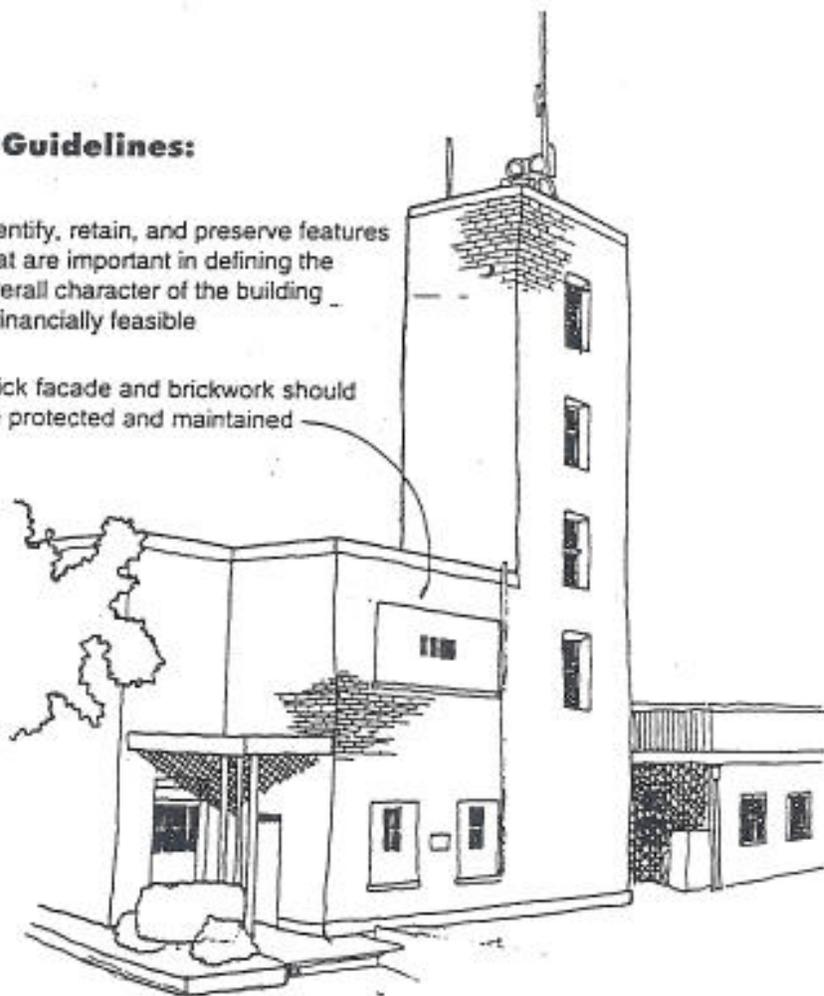


Figure 4.2.21 Building 18 recommendations

**Specific Elements**

**Unique Features**

- The tower is one of the unique features of this building.
- It would be desirable to retain the vertical tower to preserve the composition of the original building. However, costs may be prohibitive due to need to refit to meet seismic codes.

**Windows and Doors**

The windows are one of the dominant features of this building.

- The patterns of window opening should not be altered.
- Replacement windows should match the originals as closely as possible.

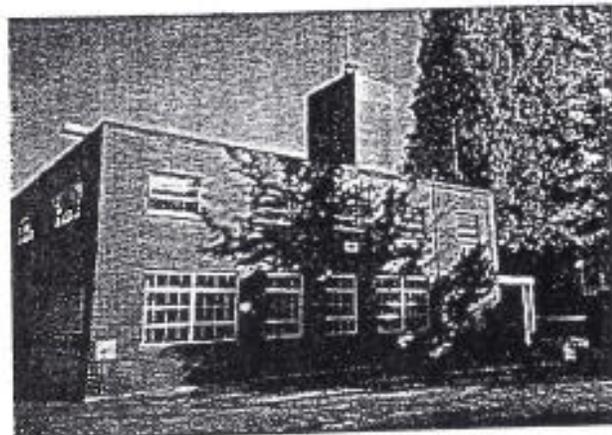
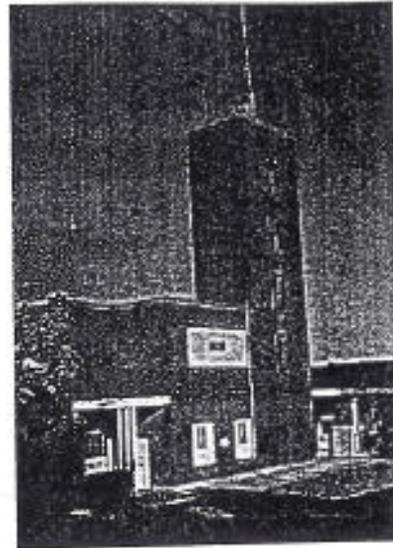
**Materials**

- Alterations and modifications to the exterior cladding should be matched with the same tone and pattern of brick.
- Concrete sills and other details should be preserved and matched when alterations are made.

**Additions**

- Additions to the facade or roof of the building should be done in such a way that they are as unobtrusive as possible.

*Photo 4.2.47  
Building 18  
training tower*



*Photo 4.2.48 Building 18 fenestration pattern*

**Building Number:** 30

**Building Type:** Personnel Support

**Classification:** Contributing to Historic District

### Description

The large central hangar portion of Building 30 has a low pitched gable roof and large rolling panel doors across the entire front. The east end of the building is a two-story structure, with most of the original windows with dark painted frames and concrete sills on the second floor. The west end of the building is a three-story structure in the Art Deco style. Most of the windows are replacements, a combination of a fixed pane over an awning unit. The frames are white painted or enameled aluminum. The major entrance has a double sided concrete staircase and a fluted panel above the recessed double entry doors. A flat, round edged canopy projects above the doors and is wrapped in fluted aluminum, with stand up Art Deco aluminum letters.

### Architectural Guidelines:

retain and preserve unique elements that are indicative of a building's historic use and function

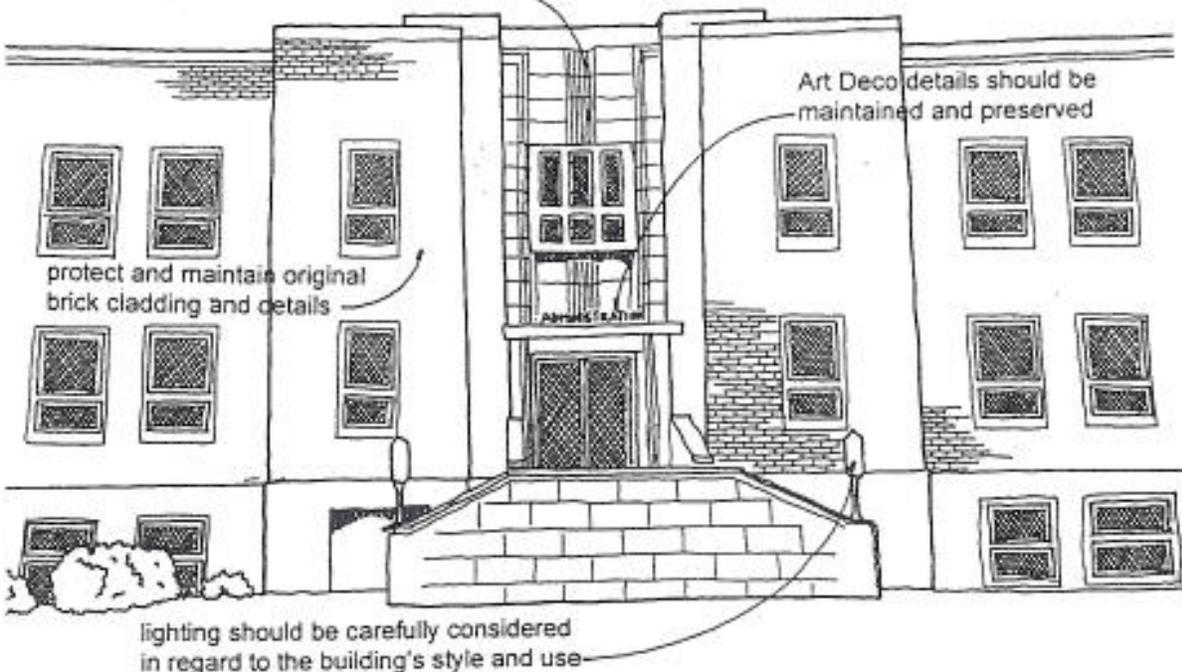


Figure 4.2.22 Building 30 recommendations

### Specific Elements

#### Unique Features

Similar to Buildings 25 and 29, Art Deco details are found on the west facade of the building. The large, open hangar spaces on the interior, and the corresponding doors are also unique to this building type.

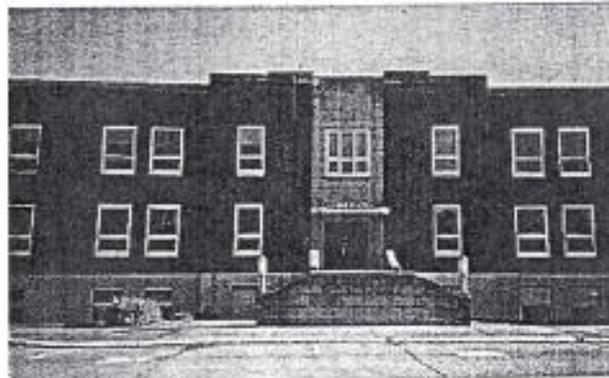
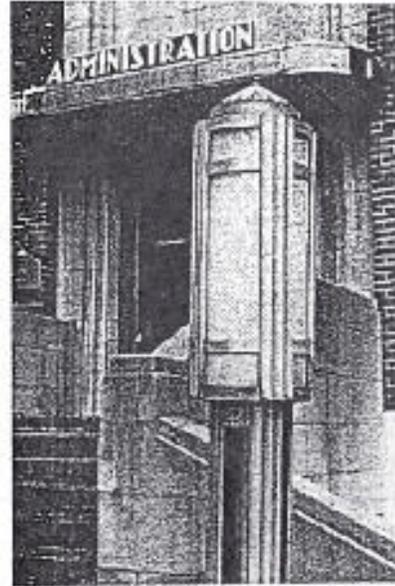
- Unique Art Deco details should be preserved, particularly signage and light fixtures.
- Large hangar doors in the central portion would be difficult to replace and should be preserved and maintained.
- Open space within the interior of the hangar should be preserved.
- Clerestory windows and skylights should have paint removed to allow light into the interior spaces.

#### Windows and Doors

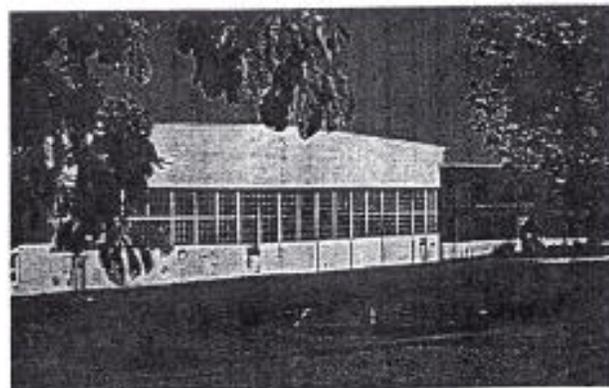
Many of the original windows have been replaced on the west facade, but originals remain on the east. The new windows on the west facade are not consistent with the architectural style of the building.

- Original windows should be preserved.
- New windows or window replacements should be as close to the originals as possible.
- Windows should not be infilled with opaque material such as brick or CMU.

*Photo 4.2.49  
Building 30  
Art Deco lighting  
elements*



*Photo 4.2.50 Building 30 entrance on 63rd Ave NE  
showing Deco styling*



*Photo 4.2.51 Building 30 south facade showing  
hangar doors*

**Building Number:** 41

**Building Type:** Decal/Identification Office

**Classification:** Non-contributing to Historic District

**Description**

This small structure housed the decal/identification office and was also used as a gas station. The standing seam metal roof covers the drive-through that protrudes from the building. The gable ends have diagonal trim pieces parallel with the roof planes, and divide the triangular panel into a diamond pattern. There are two garage doors on the front and several large metal framed windows on the back and side of the building. Based on its design and alterations, this building is not considered contributing to the proposed Historic District.

**Architectural Guidelines:**

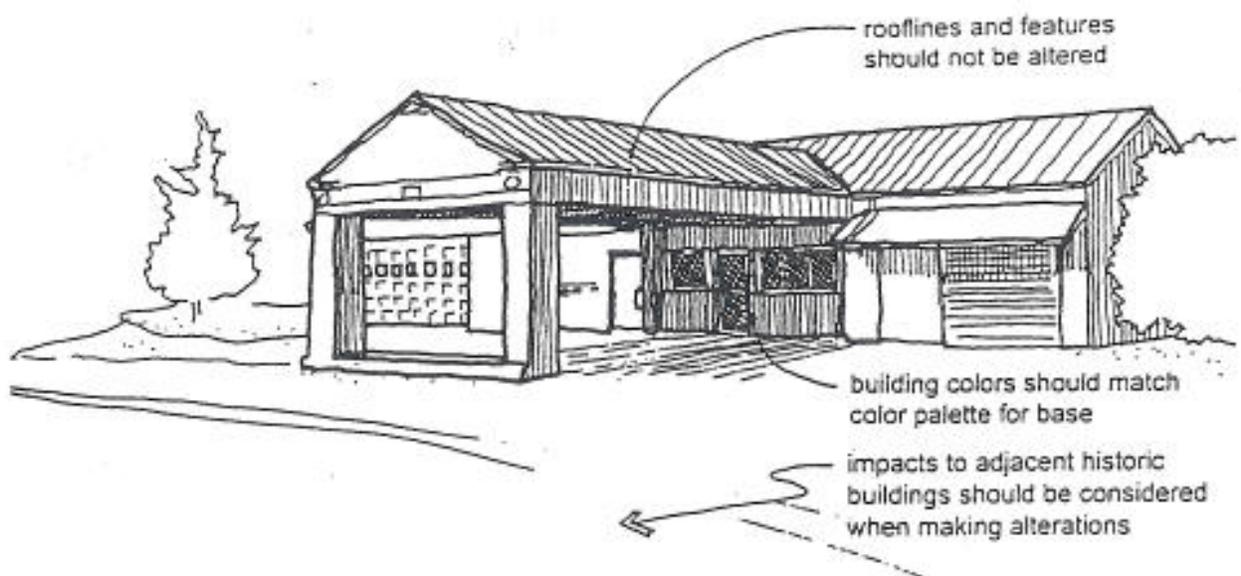


Figure 4.2.23 Building 41 recommendations



**Building Number:** 138**Building Type:** Main Gate/Police**Classification:** Contributing to Historic District**Description**

The main gate has long served as the primary entrance to the Sand Point Naval Station. Its location is important because of its visibility from a major public thoroughfare. The two-story brick building is distinguished by strong horizontal elements such as the "bridge" over the entry road, the flat roof, concrete cornice, and long row of windows with accent trim over the entrance portal. The windows have metal frames with operable awning center panels. Although not original to the Naval Station, the entrance sign has Art Deco lettering that is consistent with other Art Deco signs on the site.

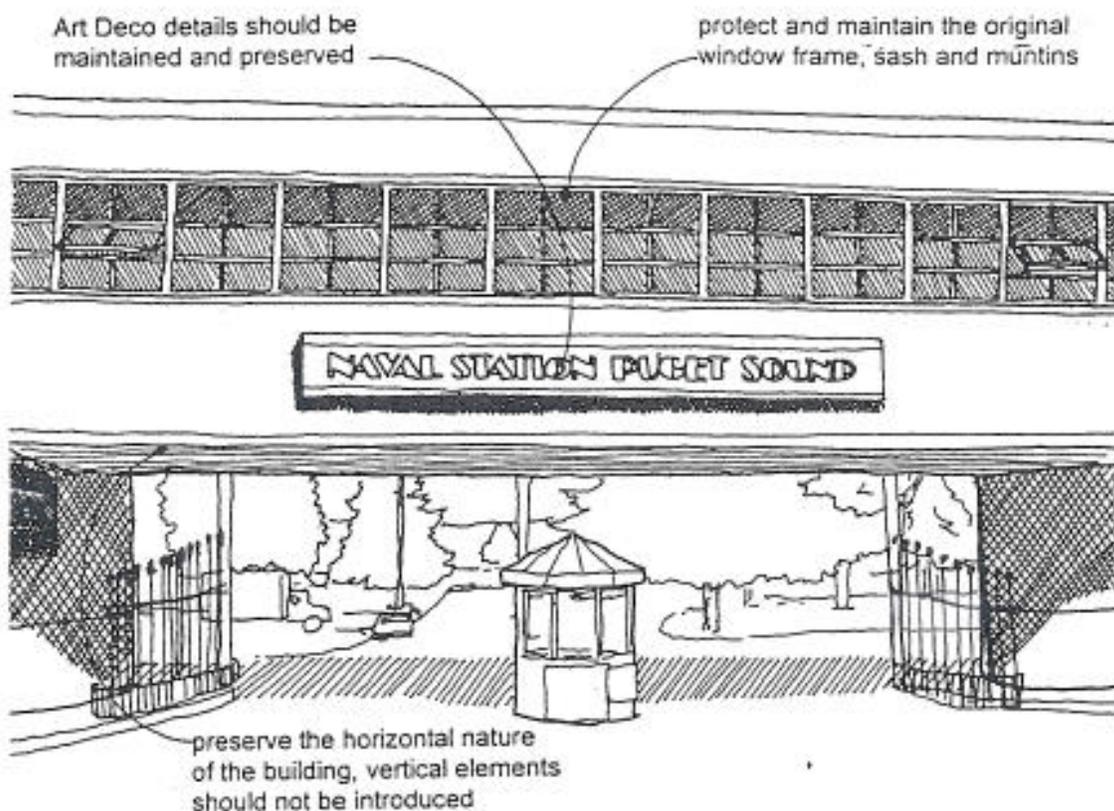
**Architectural Guidelines:**

Figure 4.2.24 Building 138 recommendations

### Specific Elements

#### Unique Features

Unique features include the Art-Deco entry sign and the horizontal nature of the entire building.

- The entry sign should be maintained and preserved.
- The roofline should not be altered.
- Vertical elements that disrupt the horizontality of the building should not be introduced to the exterior of the building.
- Modernization of the entranceway should be respectful of existing guard house and iron fences.

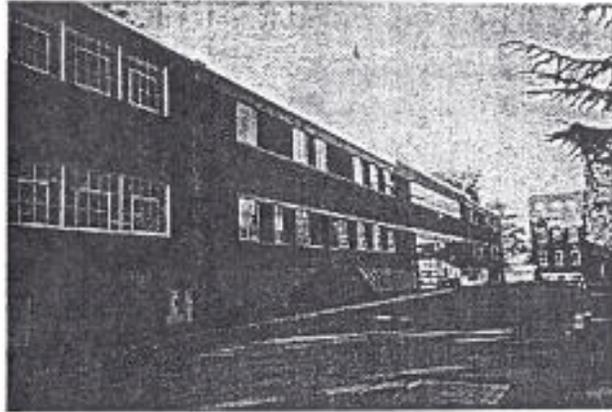
#### Facade

The primary exterior material is brick, which is divided by concrete bands above and below window openings. These serve to emphasize the horizontal nature of the building as an entry "gate."

- Existing brick and concrete bands should be matched if any changes are to be made to the building.
- Facade material should be protected from water stains.

#### Windows

- Original windows should be maintained and preserved.
- If new windows are installed, they should match the originals.



*Photo 4.2.52 Building 138 main entrance*



*Photo 4.2.53 Building 138 east facade showing guard house in roadway*

**Building Number:** 406

**Building Type:** Institutional

**Classification:** Not in Historic District

**Description**

Building 406 housed the brig at Sand Point, and is a flat-roofed, single-story concrete building with a low profile. Built in 1986, it has an irregular plan and few window penetrations to the outside. There is no architectural detailing. Chain-link fences surround the outdoor areas on the north and east sides of the building, and there is little landscaping. Though this building is not within the Historic District, it is adjacent to Building 30, which is within the district.

**Architectural Guidelines:**

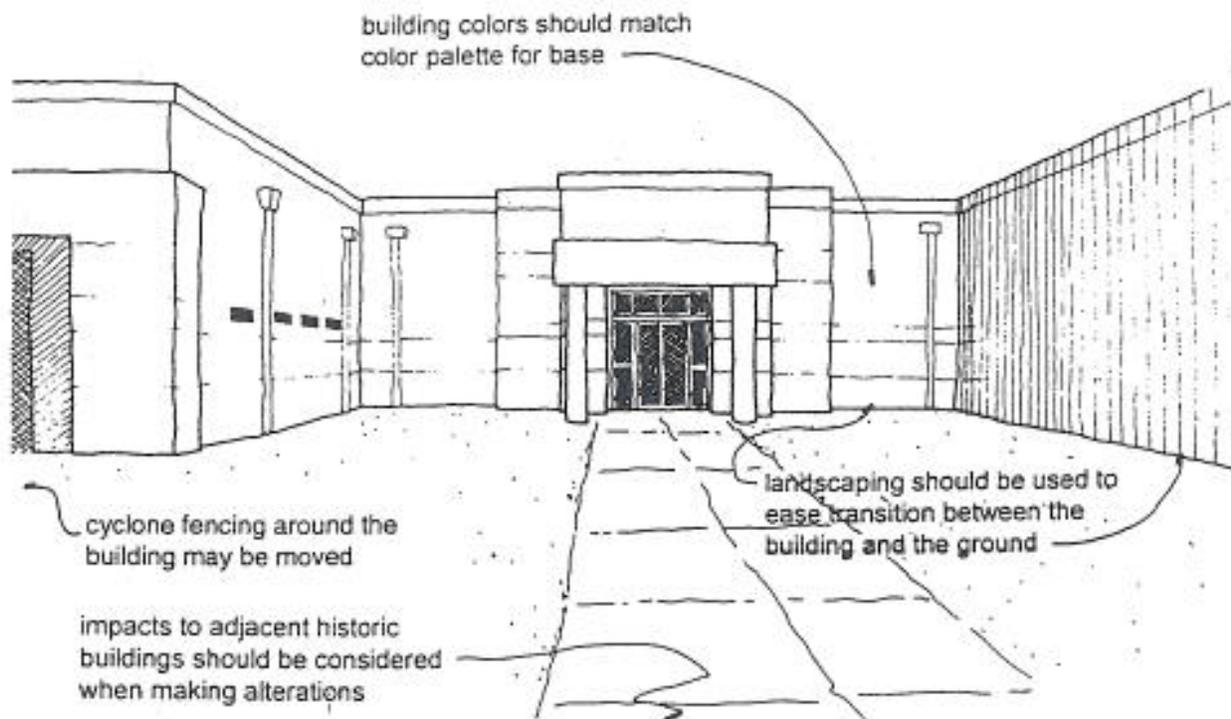


Figure 4.2.25 Building 406 recommendations



### Magnuson Park Open Space/ Recreation Area Building Inventory

Building 47 Auditorium and Recreation Facility

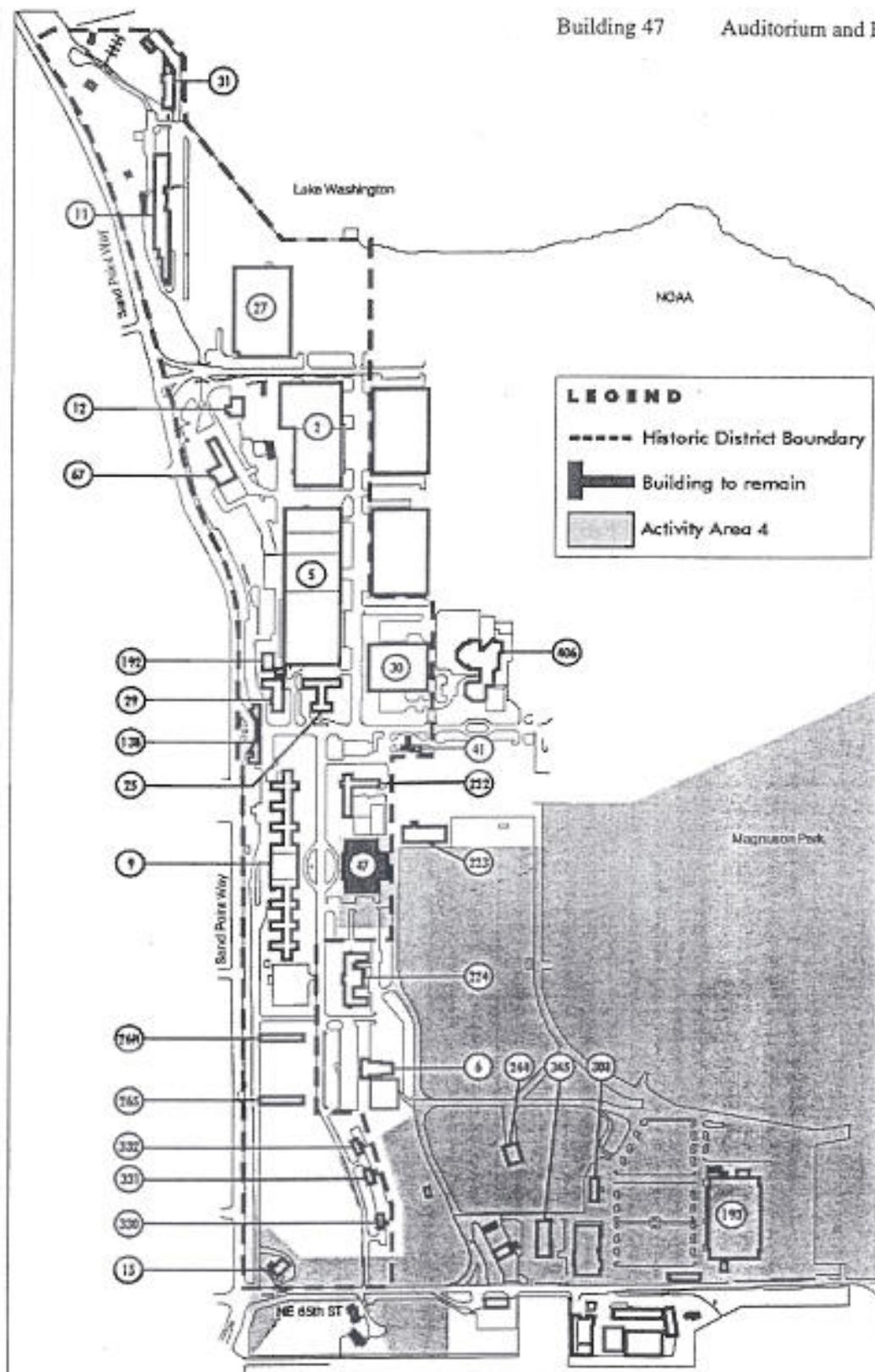


Figure 4.2.26 Area 4 Buildings



**Building Number:** 47

**Building Type:** Auditorium and Recreation Facility

**Classification:** Contributing to Historic District

**Description**

Housing an auditorium and recreational facilities, this building has an asymmetrical composition, a distinctive rhythm in the spacing of windows, a red brick facade with cast concrete banding, deep set windows at the entry, and divided light windows along the front face. Details include downspouts and gutters. The rear facade of the building is almost devoid of any decorative detail, but has a definitive pattern of window openings, particularly the tall openings that bring light into the room containing the swimming pool.

**Architectural Guidelines:**

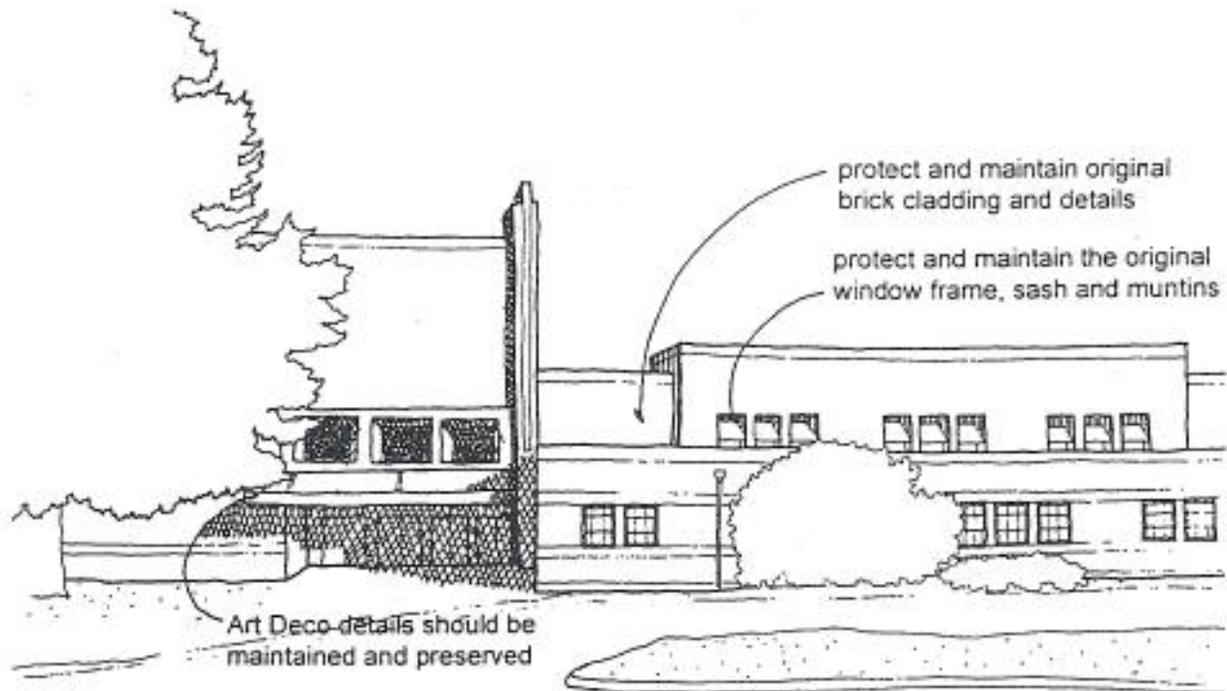


Figure 4.2.27 Building 47 recommendations

### Specific Elements

#### Unique Features

There are several unique features on this building.

The building form consists of horizontal elements reinforced by one strong vertical element at the entry area. The horizontal orientation is reinforced by concrete bands running through the brick facade.

The entry is unique on this building. Though the original doors have been replaced, there are windows set deep into concrete frames above the entry, along with a fluted aluminum, round edged canopy that projects over the main entrance, similar to that found on Building 30.

- Composition of the building should not be altered.
- Facade materials should be preserved and maintained.
- Unique features, such as the lead downspouts and entry canopy, should be preserved and maintained.

#### Windows

The metal framed windows have divided lights and are operable.

- Original windows and the pattern of openings should be maintained and preserved.

#### Additions

- Additions such as fire stairs should be, at a minimum, painted in one of the recommended colors for such elements on the site.
- The back side of the building should be maintained and kept free of graffiti.
- Signage should be carefully considered to conform with the building's architectural style.

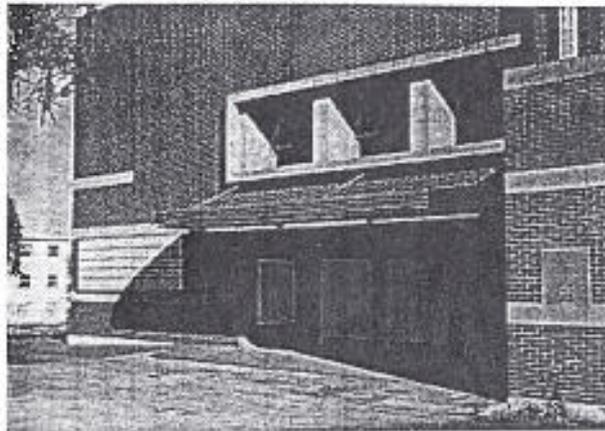


Photo 4.2.54 Building 47 entrance

Photo 4.2.55  
Building 47 metal  
framed windows

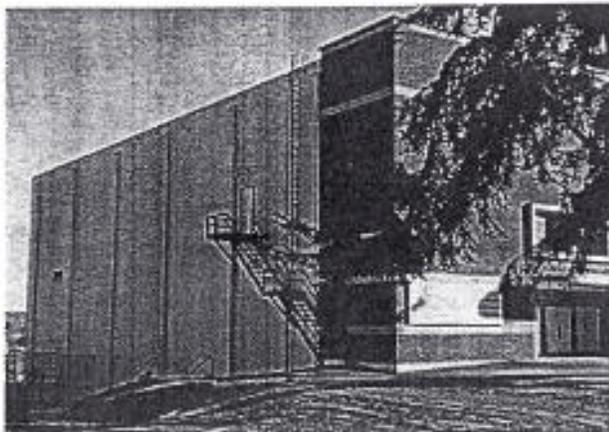
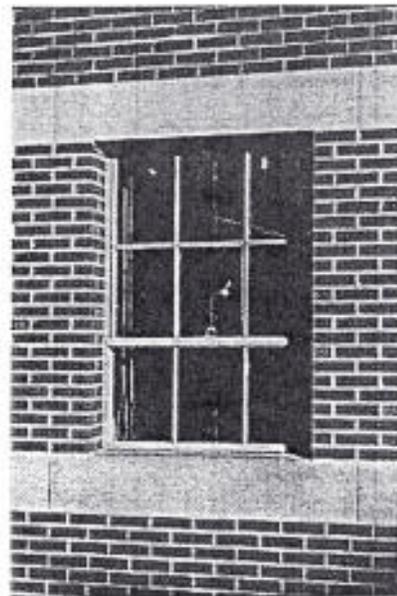


Photo 4.2.56 Building 47 north facade

### Residential Area Building Inventory

- Building 26 Bachelor Officer's Quarters
- Building 224 Bachelor's Quarters/Billeting Office
- Building 330-332 Officer's Housing

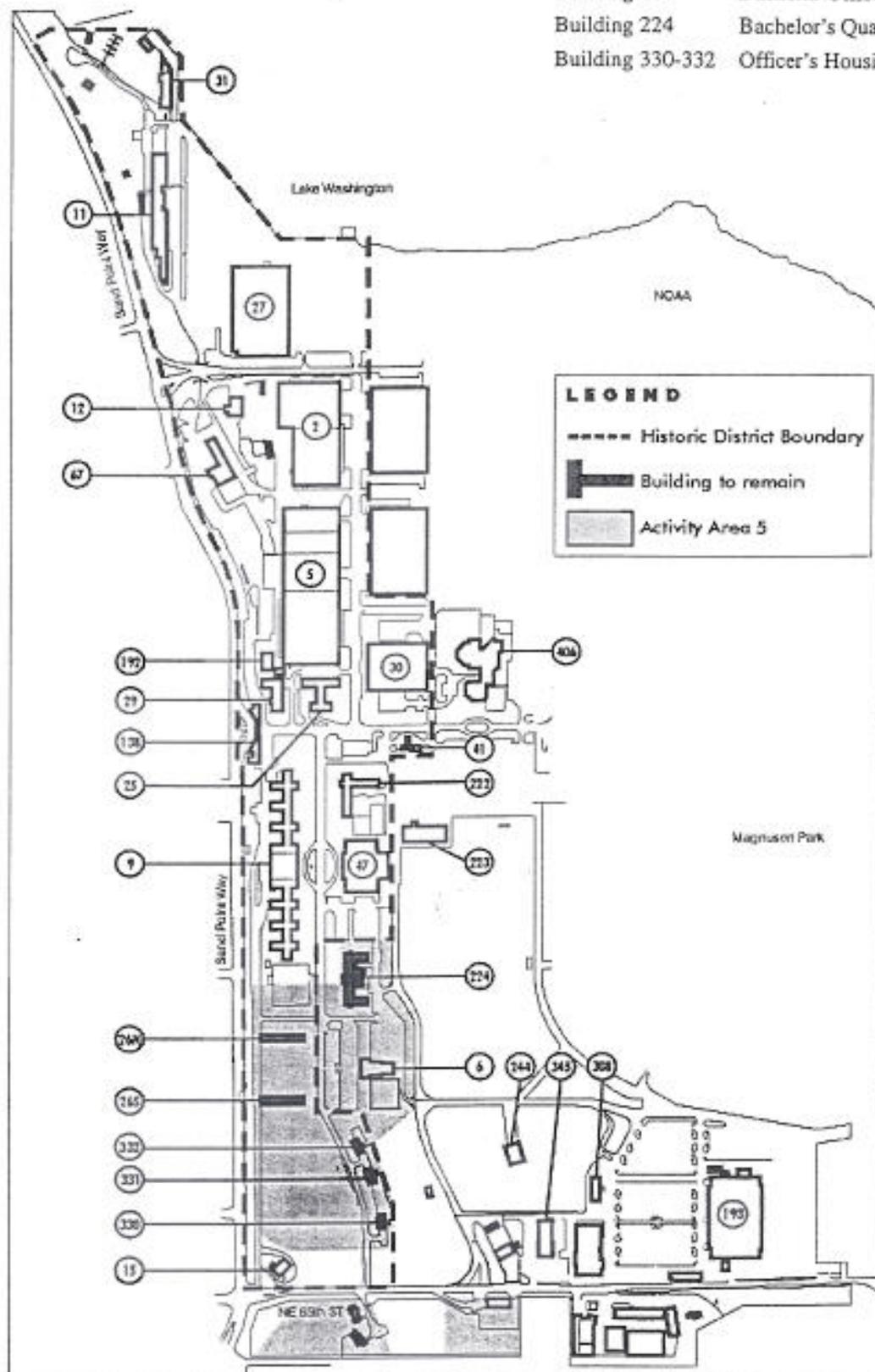


Figure 4.2.28 Area 5 Buildings



**Building Number:** 26

**Building Type:** Residential

**Classification:** Contributing to Historic District

**Description**

This building was constructed as barracks in 1937, in a style similar to Building 9. The wings are brick veneer with gable ends, and small gabled dormers accent the roofline. Windows are set in a regular pattern of two double-hung units with a smaller double hung window between. Only the two outer wings remain; the middle portion was destroyed by fire in 1990. There is a brick addition on the gable end of the southern wing.

**Architectural Guidelines:**

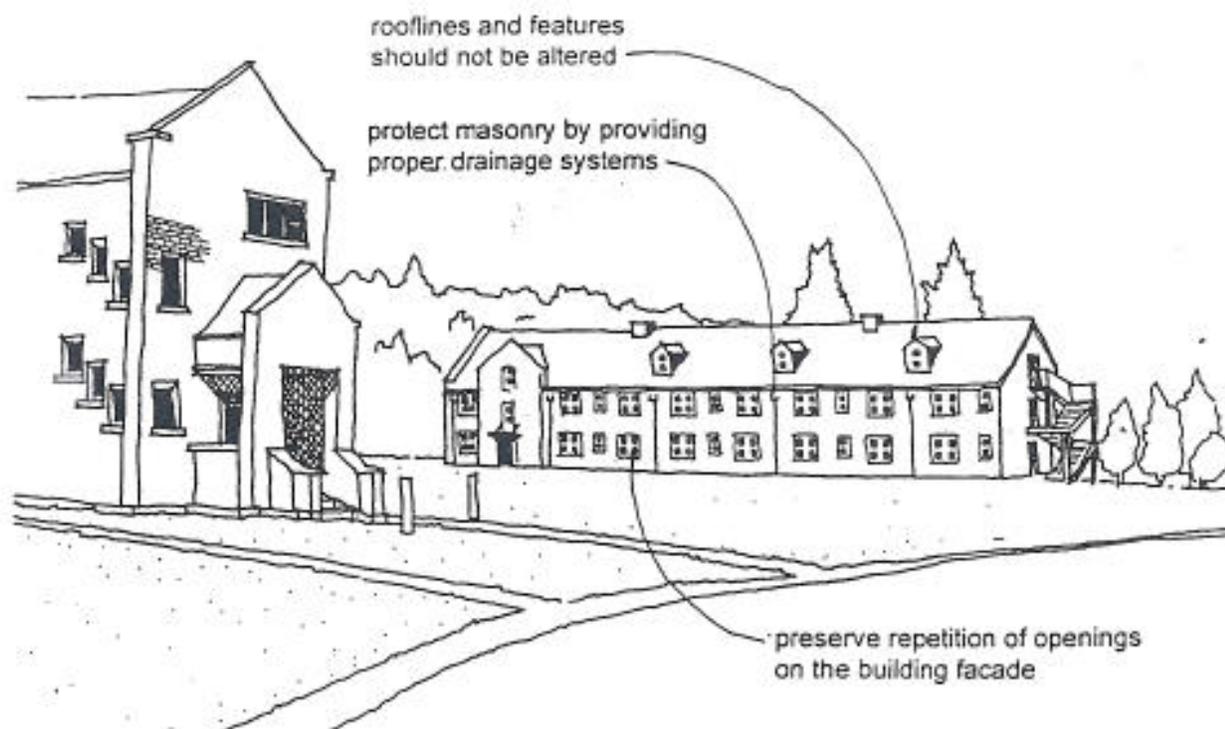


Figure 4.2.29 Building 26 recommendations

### Specific Elements

#### Roof

As in Building 9 nearby, the gable roof of Building 26 is a dominant feature of this building.

- Care should be taken so that the rooflines are not altered by additions; existing details should be noted and matched.
- New downspouts and rain gutters should be carefully considered so they match originals as closely as possible.
- The gabled dormers are important characterizing features of the buildings. Renovations to the roof should be made in consultation with the SHPO.

#### Windows and Doors

Though many of the original windows and doors have been replaced, efforts should be made to maintain the residential feel of the double-hung, operable windows.

- The double-hung windows should be maintained and preserved.

#### Additions

A fire destroyed the middle portion of this building several years ago, and the southern wing of the building has been added on to.

- Additions, if made, should keep in character with the existing building in terms of roofline and shape, exterior cladding, window treatment, etc.
- Additions such as fire stairs should not obscure architectural features of the building.
- Large-scale area lighting should not be attached to the exterior of the building.

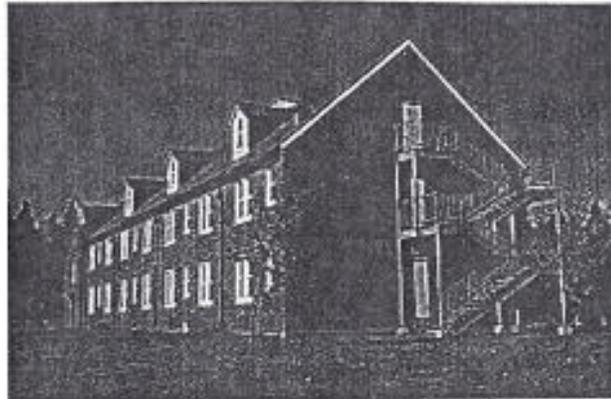


Photo 4.2.57 Building 26N dormers

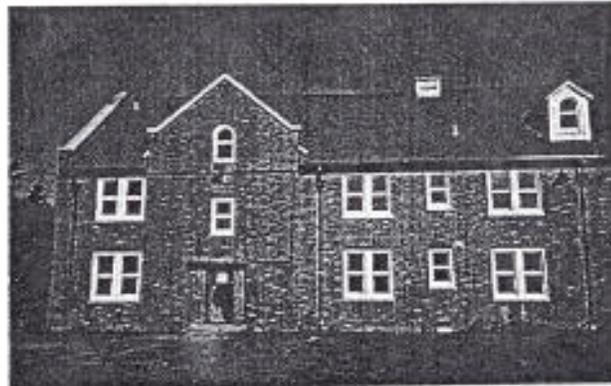


Photo 4.2.58 Building 26N entrance

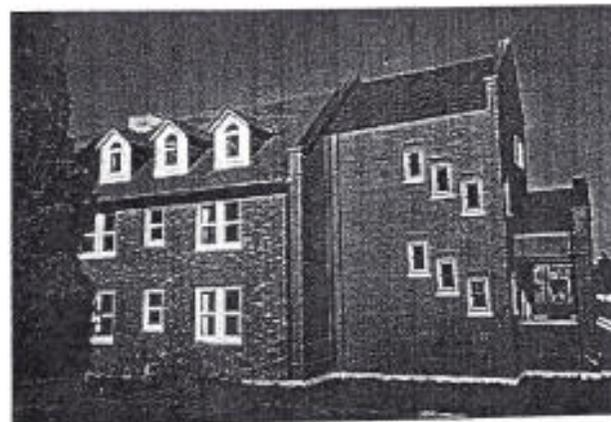


Photo 4.2.59 Building 26S entry showing recent addition

**Building Number:** 224

**Building Type:** Residential

**Classification:** Not in Historic District

**Description**

Formerly housing the combined bachelor's quarters and billeting office, this panel-clad building is located in the residential zone. Lacking the brickwork and detail of other residential buildings in this zone (such as Building 9 across the street), distinguishing features of Building 224 include a regular pattern of fenestration and some brickwork at the entry. The building form also provides a maximum amount of exposure to natural daylight for individual rooms. Egress stairs have been added to the back wings of the building.

**Architectural Guidelines:**

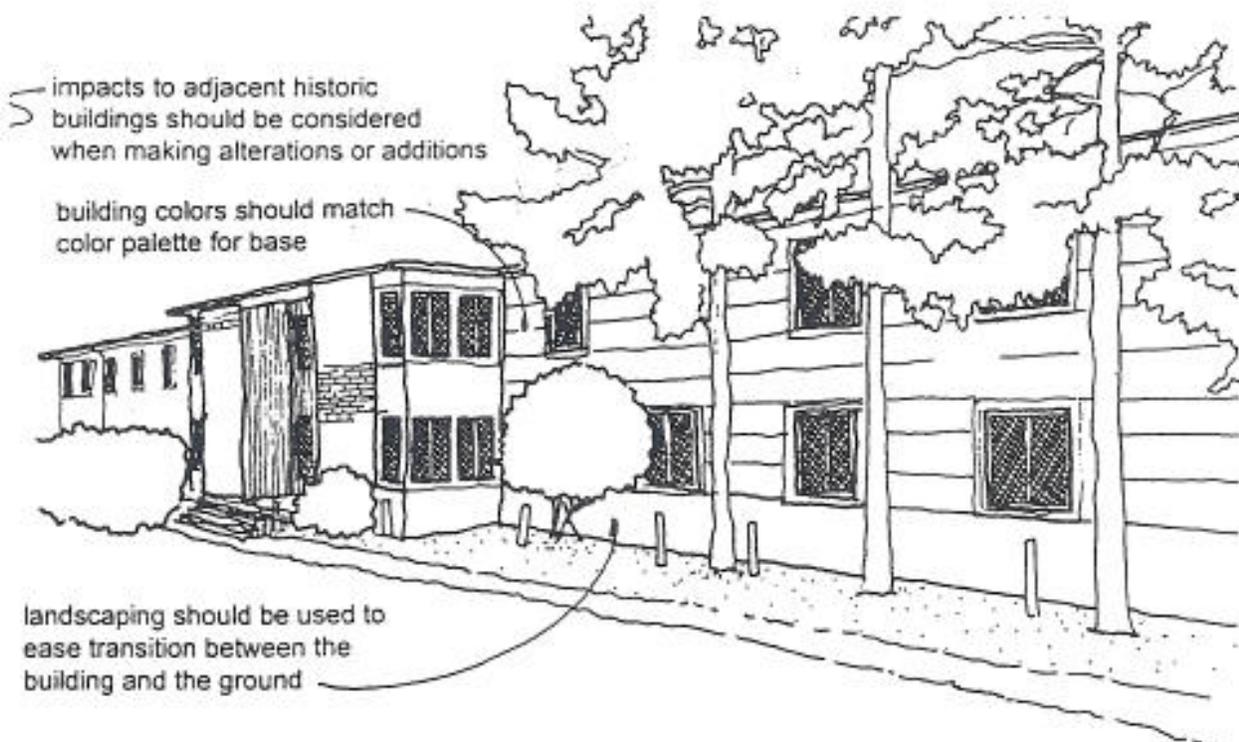


Figure 4.2.30 Building 224 recommendations

### Specific Elements

#### Building Shape and Form

The shape of the building allows a maximum amount of exposure to natural daylight for each room.

- Additions or alterations to the building should not compromise access to natural daylight.
- The roof form could be altered so that it more closely matches other residential type buildings on the site.
- The shape and massing of the building should not encroach on setbacks. Existing landscaping should be maintained and enhanced.

#### Materials

Brick detailing is found in all other residential structures on the site. This building does not resemble the other residential uses on the site.

- Future replacement structure should more closely resemble that found on historic buildings in the district, while respecting current building siting.
- Additions or new material colors should be selected to match the historic color palette.

#### Additions

The egress stairs on the east facade of the building are not integrated with the facade.

- Additions to the building (such as egress stairs) or covered entry areas should be made as unobtrusive as possible, and should match those found on other building with in the district.
- Large-scale lighting should not be placed on the exterior of the building.

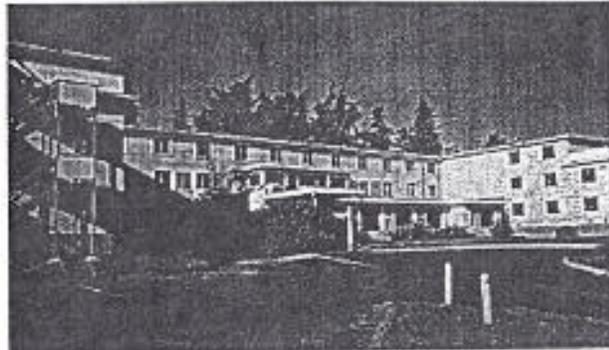


Photo 4.2.60 Building 224 U-shaped building form

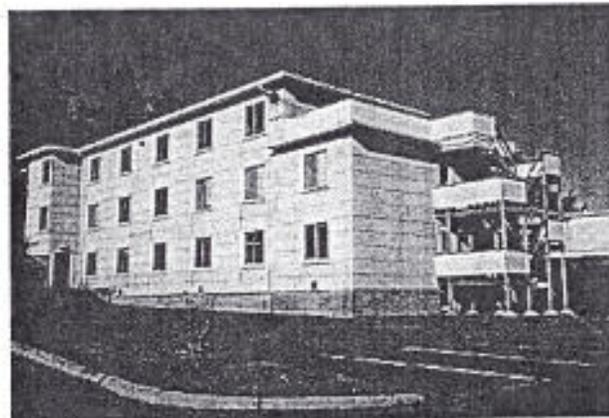


Photo 4.2.61 Building 224 east facade egress stairs



Photo 4.2.62 Building 224 building-mounted floodlights

**Building Number:** 330, 331, 332

**Building Type:** Officer's Housing

**Classification:** Contributing to Historic District

#### Description

These buildings are all two-story, single-family homes in the New England Style. The houses represent the single-family, residential style of architecture with setbacks from the street, and well-defined entry areas. The first floors (including the daylight basement) are brick veneer, while the second floors have horizontal clapboard siding. The roofs are gabled or hipped, without eaves. All buildings still have the original windows, which occur in a variety of patterns, including fixed stacked lights three or four units high. The pattern of windows gives some indication of the interior use of spaces. All of the houses have daylight basements with two-car garages tucked behind.

#### Architectural Guidelines:

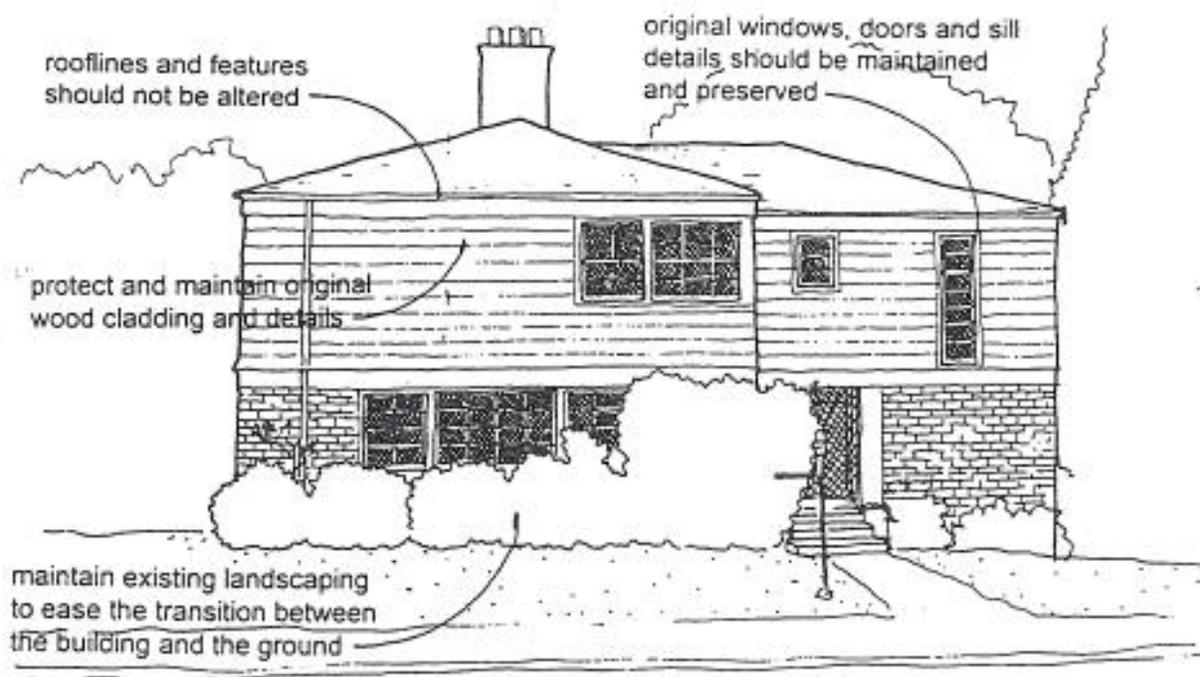


Figure 4.2.31 Buildings 330, 331, 332 recommendations

## Specific Elements

### Form and Massing

These buildings are among the smallest on the Sand Point site, and their setting enhances the residential qualities.

- Setbacks should be maintained on all sides of the house.
- Landscaping around the house should be preserved.

### Windows

The windows come in a variety of sizes and with varying numbers of lights, but are carefully composed.

- New window openings should not be added.
- Original windows should not be replaced.
- Downspouts and other exterior additions should be painted white and placed as unobtrusively as possible.

### Facade

The brick and wood facade is representative of the residential style of these buildings.

- The original material should not be replaced.
- Original colors should be maintained.
- Brick should not be painted.

### Additions

- Additions should respect the residential scale of the buildings.
- Additions such as accessible ramps should match the residential style of the buildings.



Photo 4.2.63 Typical street facade

Photo 4.2.64 Wood & brick facade

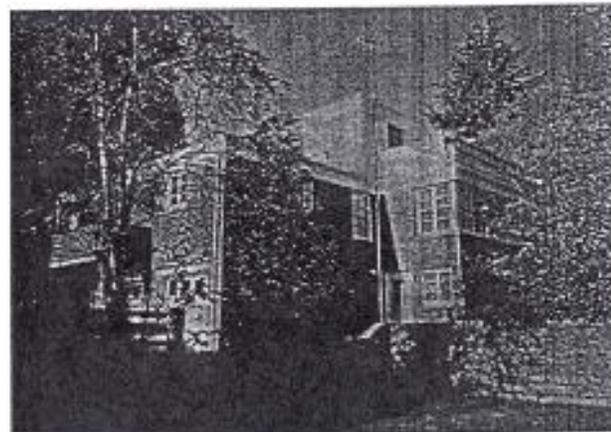
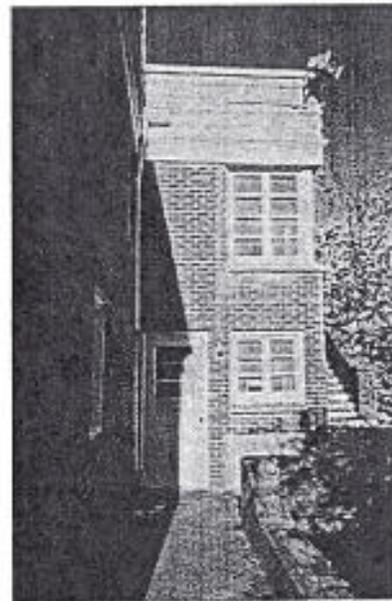


Photo 4.2.65 Rear of building

## 4.3 Public Art Guidelines

### Introduction

The Public Art Guidelines are guided by the vision, goals, and key considerations of the Reuse Plan. The guidelines envision an integration of art into the architecture, landscape architecture, signage systems, and programs of the site, as well as the placement of independent works of art in selected locations. They recommend a comprehensive approach to art including artworks generated by Seattle's Per Cent for Art Program, gifts, temporary projects, and other sources. They provide guidance in matters relating to the management of the art program including the roles and responsibilities of the Seattle Arts Commission, Office of Sand Point Operations, the Department of Parks and Recreation, and potential arts-related tenants or community users. It defines, in a broad sense, the types of art appropriate to the respective zones identified in the Reuse Plan. There are additional "art overlay zones" which are identified in these guidelines which designate general areas in which certain types of art would be appropriate. Technical requirements and concerns for various types of art are outlined, including issues related to maintenance and art selection.

The guidelines are intended to provide a general framework for decision-making with respect to the placement of art within Sand Point/Magnuson Park. Agencies should exercise discretion and judgment in applying the guidelines, recognizing that it is not possible to foresee all the various possibilities that may present themselves in the future. In evaluating proposals which digress from the stated guidelines, agencies should consider the articulated principles and objectives and give special attention as to how such a proposal fits within the overall context of the site, as well as to community concerns.

Artwork at Sand Point/Magnuson Park should be responsive to the nature of the particular location on the site. There is both an expressed desire and a legal requirement to preserve the nature of Sand Point in the area designated eligible as an Historic District. This means that artwork in this area must be respectful of its

historic character. Throughout the site, it will be appropriate to integrate art into the landscape, streetscape design, and way finding systems.

At present, there are no artworks at Sand Point/Magnuson Park with the exception of two modest memorials located in the vicinity of the main entrance to Sand Point. Outside the boundaries of this site but maintaining a strong relationship to it is NOAA's waterfront. Adjacent to the loop trail at the eastern waterfront, NOAA is graced with a series of impressive works by leading American artists. These works are highly contemplative in nature and provide a quiet experience for those using the waterfront trail. It is an excellent example of how artwork may be sensitively integrated into an environmentally sensitive area, both preserving and enhancing special viewpoints (Photo 4.3.1).

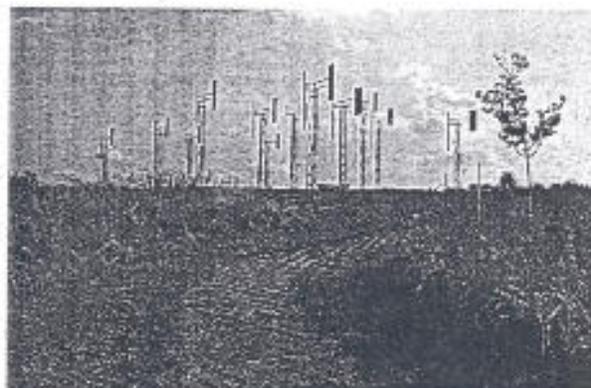


Photo 4.3.1 "Sound Garden" wind-activated piece at NOAA

The natural setting of the shoreline and the open space afforded by Magnuson Park must be treated judiciously. Artwork in the park itself must be sensitively placed within the context of nature and should enhance the experience of place.

### Objectives

- To utilize art to strengthen a sense of place.
- To encourage a broad range of artistic expressions.
- To emphasize context-driven and site-responsive art in works that are commissioned for or placed perma-

nently on the site (Photos 4.3.2, 4.3.3, and 4.3.4). The history of the site and its natural environment should be key considerations.

- To ensure that, in view-sensitive areas, permanent artworks preserve and/or enhance views.
- To create opportunities for accommodating change in the site, including temporary works, changing exhibitions, and an “art laboratory.”
- To integrate art into related on-site programming, such as those of the Arts, Culture, and Community Center and Education and Community Activity Areas.
- To involve artists and artwork in as many contexts as possible, including collaboration between artists and architects and landscape architects in projects relating to redevelopment and adaptive reuse of the site.
- To maximize the scope of artist involvement, including involvement on governing boards and policy-making bodies relating to redevelopment, reuse, and operations.

#### Procedural Considerations

Due to the complexity of the site’s governance and operations, several agencies and groups will be involved with decision-making and management of public art on the site.

The key city agencies are the Seattle Arts Commission (SAC), the Department of Parks and Recreation, the Office of Sand Point Operations (OSPO), and the Department of Health and Human Services (DHHS). The State Historic Preservation Officer (SHPO) is the state agency responsible for the oversight of those sites identified as eligible for designation within the Historic District. For projects emanating from the City’s Per Cent for Art Program as well as proposed gifts to the City of works of art to be located at Sand Point, the Seattle Arts Commission will be the lead agency.

This section describes the roles and relationships of each entity. In summary, for artwork proposed for acquisition by the City through the Per Cent for Art Program and acquired into the City Art Collection as a gift, the Seattle Arts Commission is responsible for the aesthetic

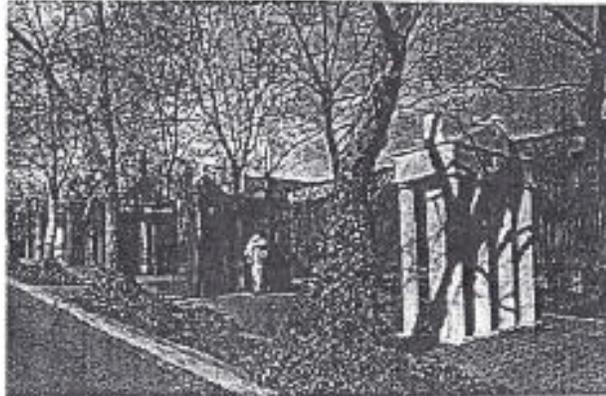


Photo 4.3.2 “Endless Gate”

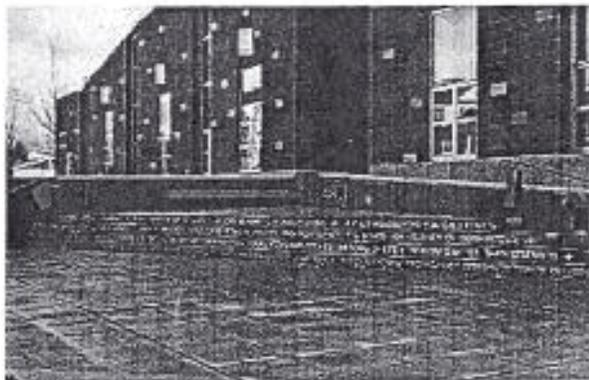


Photo 4.3.3 Garfield Community Center



Photo 4.3.4 “Viewpoint”

evaluation of artists' works and artwork proposals and project management. The respective client agency is responsible for the technical review of the proposed work for issues of safety, vandalism potential, siting and compatibility with the site use, impact on maintenance and operation, and environmental impact.

#### *Seattle Arts Commission*

The Seattle Arts Commission is mandated, by Municipal Code, to implement the City's Public Art Program and to make recommendations to the Mayor regarding acceptance of proposed gifts to the City of works of art.

For commissioned works or works acquired through the City's Per Cent for Art Program (Seattle Municipal Code [SMC] 20.32), the Seattle Arts Commission shall:

- Manage the process of artist and artwork selection according to the agency's established procedures.
- Manage the planning, reviews, and implementation of artworks commissioned under the Per Cent for Art Program.
- Provide for management of major maintenance of sited works.
- Oversee artists contracts.
- Make determinations with respect to deaccessioning artworks.

For proposed gifts of works of art to the City, the Seattle Arts Commission shall:

- Review such proposals according to SMC 20.36.010 and according to the SAC "Policy for Review of Proposed Gifts of Art to the City of Seattle" and will make recommendations to the Mayor regarding the accessioning of such gifts to the City's collection.
- Recommendations will include the conditions of acceptance by the City, including but not limited to stipulating requirements, if any, for maintenance funds or the establishment of an endowment for this purpose by the donor.
- Works proposed for temporary siting on City property but not proposed as a gift to the collection will not

require Seattle Arts Commission review; however, these do require appropriate revocable permits from the agency on whose property it is to be sited and the donor is required to provide for maintenance of the work while it is located on City property.

#### *Department of Parks and Recreation, Office of Sand Point Operations, DHHS*

The Department of Parks and Recreation, in its revised Policy 060-P 2.14, outlines its procedures for the review and placement of works of art on park property. The Department is primarily concerned with technical review of proposed artwork, including issues of safety, vandalism potential, compatibility with site use, impact on maintenance and operations, and environmental impact. OSPO and DHHS may adopt similar policies and procedures for the areas of Sand Point under their respective management.

For proposed gifts of art to the City and for projects initiated through the Per Cent for Art Program, the respective client agency will:

- Provide for overall project management for the capital improvement program under its jurisdiction.
- Oversee design and construction contracts related to redevelopment of Sand Point/Magnuson Park.
- Provide for the routine maintenance of permanently sited artworks according to the maintenance requirements stipulated by the artist and SAC. SAC or its designated representative will advise the respective department on appropriate methods for routine maintenance.

Client agencies may:

- Initiate artwork projects independent of the Per Cent for Art Program, in consultation with SAC. These may include projects initiated by the community under the Department of Neighborhoods matching grant program.
- Grant revocable permits to community groups or individuals for temporary placement of works of art on City property.

*SAC and the Respective Client Agency*

The role of SAC and the respective client agency, working together, will be to:

- Form Joint Art Committees for the planning and project development for projects generated by the Per Cent for Art Program. Joint Art Committees will include representatives from the client agency and SAC, and may include outside members (such as an artist or community representative).
- Cooperate and share management responsibilities for design team projects which include artists (see Design Team Projects, below)
- Identify projects generated by the Capital Improvement Program for inclusion in the Municipal Art Plan and identify appropriate sites for placement of artwork.
- Joint Art Committees may make a recommendation to a property owner. If the City owns the property, the recommendation will be made to the City department head responsible for the property. The owner or department head will have the final decision as to whether or not to implement a recommendation of the joint art committee.

*Washington Office of Archaeology and Historic Preservation (OAHP)*

A portion of Sand Point has been identified as eligible for designation as an Historic District by the Navy and the State OAHP. Figure 3.2 identifies district boundaries and the structures contained within it. As such, physical alterations to this district need to be reviewed by the State Historic Preservation Officer (SHPO).

- The role of SHPO is to: Review artwork proposals to ensure compatibility with the historic nature of the site. In general, artworks may not permanently alter the facade of designated structures or otherwise interfere with the understanding of the historic nature of the site.

*Community Initiated or Artist Initiated Projects*

Most permanent artwork at Sand Point/Magnuson Park

will be initiated by an agency of City government. Community groups/nonprofit organizations or artists may wish to initiate artwork projects at Sand Point. In this case, they should make initial contact with the Seattle Arts Commission to discuss their ideas. If the project is proposed as a gift to the City, the approval procedure would follow the Gift Ordinance and policies of the SAC and the client agencies. For temporary placement of artworks on the site, the proposer should contact the appropriate client agency for securing permits and determining other considerations and conditions for placement of the client agency. These may include a variety of technical considerations such as safety, maintenance, removal from the site, etc.

**Design Principles**

The following principles and issues for artists' consideration, as well as project types apply to the site as a whole. Opportunities for art and appropriate types of artwork designated by area follow this section.

*Principles*

- Diversity over Homogeneity. Artwork should be compatible with the particular spirit and purpose of the various areas which are themselves quite diverse in nature.
- Integration over Separation. To the extent possible, artwork should be integrated into the overall site, designed to be compatible with the natural and historic landscapes. This would include artist involvement on design teams for most projects.
- Contribute to the Dynamism of the Site. Opportunities should be created to allow temporary works that are sited for a season or a specific period and subsequently removed.

*Issues for Consideration by Artists*

- Environmental Stewardship. Artwork should enhance the environment and demonstrate sensitivity to environmental concerns. Artwork can help the viewer understand the nature of the site and become more aware of environmental factors. Such issues as water use, conservation, recycling, restoration of the indigenous landscape, and diversity of plant species



are appropriate artistic concerns.

- **Accessibility.** Artists should be sensitive to issues of physical accessibility to artworks including the safety of people approaching or using the site.
- **Cultural Diversity.** Diverse artistic expressions should be reflected in works sited at Sand Point/Magnuson Park. No artist's work should so dominate the park that other artistic expressions are rendered ineffectual.
- **Historic Preservation.** Artwork proposed for placement in the proposed Historic District should be sensitive to the site and may contribute to an understanding of the historic nature of the site and the role it played in the Puget Sound region. However, there is no requirement that artworks incorporate an historical theme and they should not attempt to appear as though they were part of the original built environment.
- **Historic Interpretation.** Sand Point/Magnuson Park has a place in the history of American aviation. Artists may be interested in drawing upon this to inform their work.
- **Community Relations.** Artwork can play an important role in creating a stronger relationship with the surrounding community and enhancing community use of the site. New and improved entrances may be enhanced by the integration of artists and/or artworks in their design. Artworks may also be used to improve way-finding on-site, provide locations for contemplation and reflection, and to enhance play areas and areas designated for active recreation.
- **Preservation of Open Space and Sensitivity to Site and Users.** While determining the exact location of artworks will be the responsibility of the respective client agency and SAC, artists should be sensitive to the desired preservation of open space and the shoreline, as well as the promotion of diverse uses and users for various locations throughout Sand Point/Magnuson Park. While some locations may seem ideal artwork sites, other priorities for use may make it inappropriate. It is particularly important that artwork proposed for siting in view or habitat sensitive areas be designed to enhance the experience (Photo 4.3.5).

### Types of Projects

Artwork falls into many categories or type. It is important that the setting be appropriate for the type of artwork sited there. Figure 4.3.1 identifies appropriate locations for different categories of art at Sand Point/Magnuson Park.

#### *Design Team Projects*

There are a number of development opportunities throughout the site that are appropriate for involvement of artists as members of a design team. In each of these cases, artist involvement should begin at the conceptual design phase and continue through construction supervision. Design team projects may range from collaborations with landscape architects on entry designs or special landscape features to collaborations with architects and other design professionals (Photo 4.3.6) in the renovation of such facilities as Building 30, the existing recreation center, or the proposed amphitheater. In practice, artists are not restricted from joining any



Photo 4.3.5 "Sundial" installation at Gasworks Park

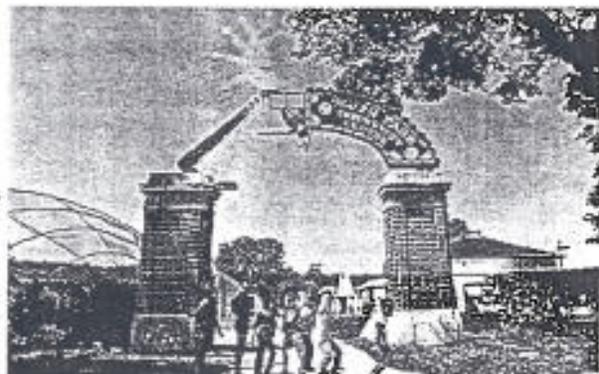


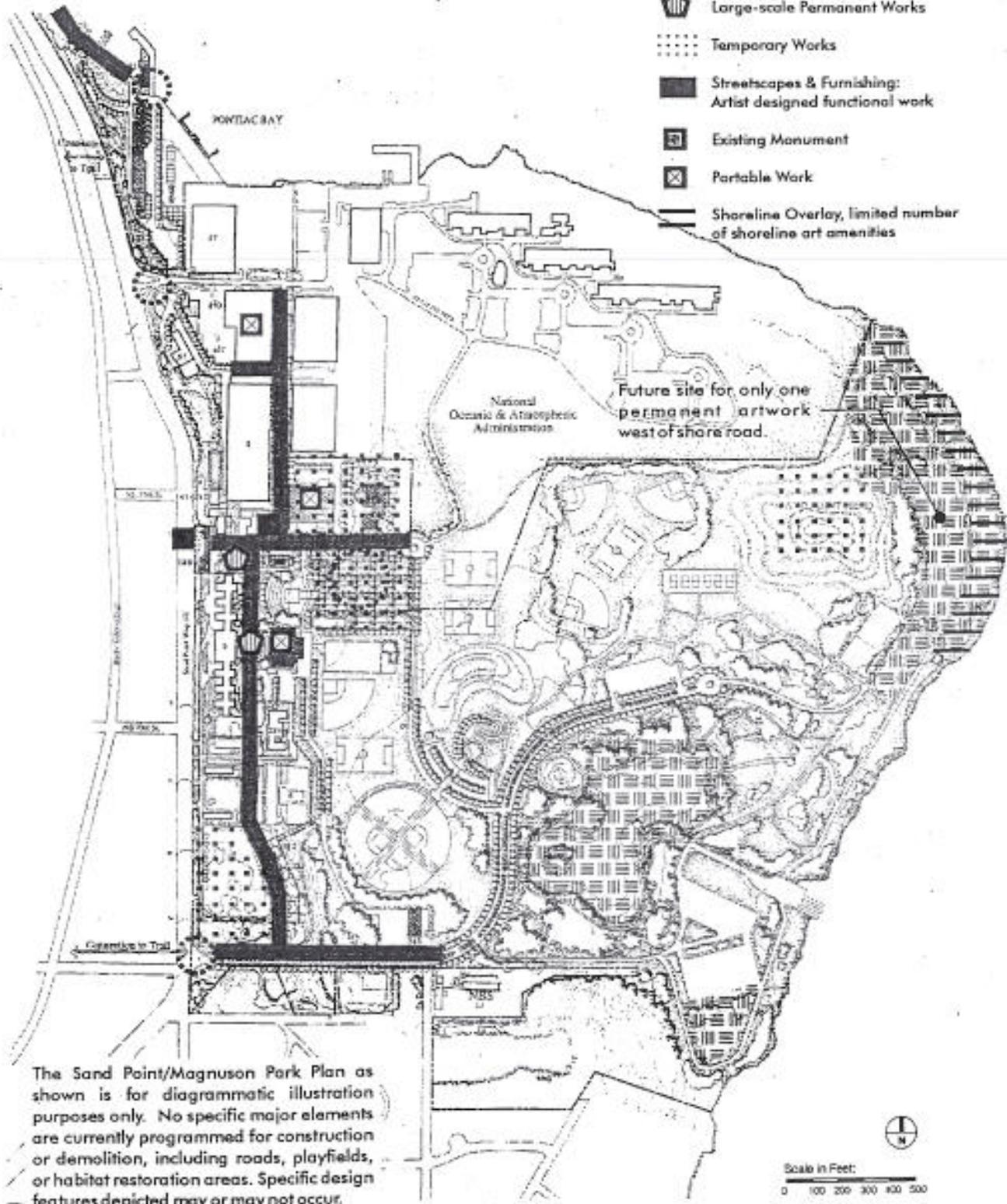
Photo 4.3.6 South Park Community Center entrance arch

### Potential Sites for Incorporation of Art

Figure 4.3.1

#### LEGEND

-  Design Team Project
-  Site-specific; designed in harmony with nature, limited density
-  Large-scale Permanent Works
-  Temporary Works
-  Streetscapes & Furnishing: Artist designed functional work
-  Existing Monument
-  Portable Work
-  Shoreline Overlay, limited number of shoreline art amenities



The Sand Point/Magnuson Park Plan as shown is for diagrammatic illustration purposes only. No specific major elements are currently programmed for construction or demolition, including roads, playfields, or habitat restoration areas. Specific design features depicted may or may not occur.

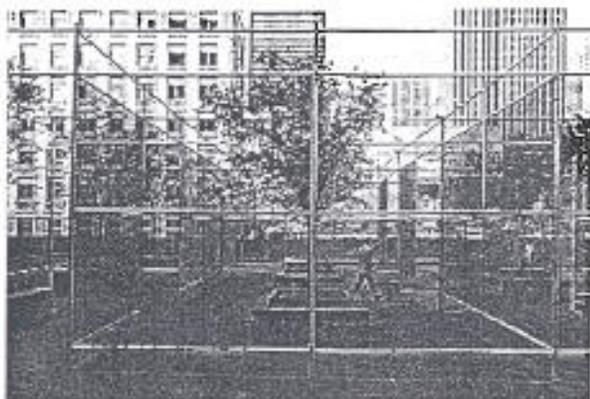


Photo 4.3.7 "9 Spaces, 9 Trees"

design team working on project development at Sand Point/Magnuson Park.

#### *Permanent Site-specific or Site-related Artwork*

There are a limited number of opportunities for individual works of art to be sited within the landscape. These works should be designed in harmony with their surroundings, contributing to a sense of a seamless whole.

#### *Large-scale Permanent Works, Not Site Dependent*

There are a few locations in which works not designed specifically for this location could be placed effectively (Photo 4.3.7). These locations are primarily in the Arts, Culture, and Community Center Activity Area.

#### *Temporary Works*

Temporary works are ephemeral in nature and are not intended to have a continued presence in the park. Typically, temporary works are made of more fragile or impermanent materials than permanent works. They may be created as part of a festival or special event, intended to last only as long as the event. Temporary artworks may take the form of duratran photographic installations or other elements incorporated in an information kiosk which change seasonally, banners, or other temporary markers. There is great variation in the size and scale of potential temporary work.

It is also possible that arts organizations or agencies may wish to identify a specific area(s) within the park where temporary works of art may be placed for as long as a season or other specified period of time. This area would provide a kind of "art laboratory" for artists

working at the Art and Community Center as well as other artists. For this to be successful, there needs to be an entity responsible for management of the area, including permitting of temporary artworks. Issues of liability will need to be resolved as well. The management entity could be the Seattle Arts Commission or the Sand Point Arts and Cultural Exchange (Photo 4.3.8).

#### *Portable Works*

The Seattle Arts Commission manages the City Light Portable Works Collection which places artwork, generally small in scale, throughout City facilities. Those buildings which are operated under the jurisdiction of a City department could be eligible for artwork from this collection.

#### *Streetscape Amenities/Functional Works*

There are a number of opportunities to engage artists to design functional works of art such as hatch covers, information kiosks, benches, fences, utility-related items, etc. These have the ability to shift the experience of place from "generic" to "specific" (Photo 4.3.9).

#### **Art Overlay Zones**

In addition to identifying projects by type in the various zones of the Reuse Plan, the Public Art Guidelines include several Art Overlay Zones. These are areas in which a particular type of art would be appropriate and that the placement of a particular work should be considered in the context of all works in that zone. In some cases, Art Overlay Zones might overlap. It is not intended that all art be included within an Art Overlay



Photo 4.3.8 "Day/Night"

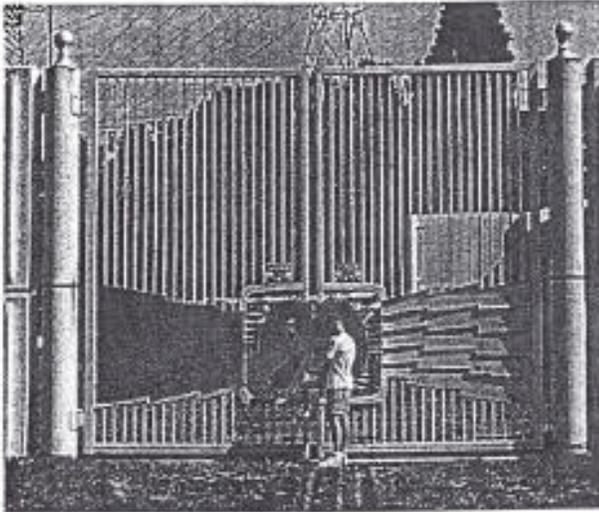


Photo 4.3.9 Gate at Creston/Nelson Substation

Zone. Each Art Overlay Zone is identified on the accompanying map of potential sites for the incorporation of art (Figure 4.3.1).

#### *Streetscape Amenity Art Overlay Zone*

This refers to the primary street system that runs north/south and east/west in Sand Point/Magnuson Park and includes NE 65th Street from the entry at Sand Point Way NE to the National Biological Services building; 62nd and 63rd Avenues NE; the main entry at NE 74th Street and Sand Point Way NE to the east end of the parking lot; the trail/bike path connection; and the new north entrance to the intersection with 62nd Avenue NE. Each of these streetway systems provide opportunities for functional artwork and streetscape amenities designed by artists. Art can play a valuable role in unifying the site, in clarifying way-finding, and meeting certain functional requirements for lighting and furnishings. It would be desirable to involve an artist in the team charged with the design of the street system. This artist and others might be commissioned to design certain elements.

#### *Site-Specific Art Overlay Zone*

This refers primarily to areas within Magnuson Park in which site-specific artwork would be appropriate. This type of work is most often conceived to be integral to a particular place; therefore, it may not be possible or desirable to designate specific locations. In interpreting these guidelines, agencies should consider each site-

specific art overlay zone as a whole and ensure that individual site-specific projects are considered contextually. It should be noted that site-specific work requires sensitive site development in adjacent areas and that individual works should not compete with each other in terms of the viewer's attention. These should be limited in number and designed in harmony with nature. The shoreline areas in particular are very sensitive. Artists wishing to create works in these areas must recognize the necessity of preserving the natural shoreline and not creating intrusions that compromise the viewer's experience of nature. Only one permanent art piece will be permitted west of the shore road near Sand Point Head.

#### *Sensitive Shoreline Art Overlay Zone*

This refers to the shoreline area north of the swimming beach in Magnuson Park and to the shoreline south of the parking area. Within this zone, there are a few excellent locations for the creation of artist-designed seating areas or viewing stations which are sensitively integrated into the landscape. Artists wishing to create works in these areas must recognize the necessity of preserving the natural shoreline and not creating intrusions which compromise the viewer's experience of nature.

#### *Temporary Works Art Overlay Zone*

This refers to the areas around Building 30, 18, and 406, as well as Sand Point Head. It should be noted that any works located on Sand Point Head should be ephemeral in nature. Any permit for performance or installation should identify a specific timeframe, typically 30 days or less, although it may vary depending on circumstances.

#### **Art Opportunities by Location**

It is likely that there will be more opportunities for the incorporation of art on the site than there will be money available. Projects considered high priority are so indicated with an asterisk.

All sites identified below are included in the map of potential sites for the incorporation of art.

*North Shore Recreation Area*

- New North Entrance and the proposed connection to the Burke-Gilman Trail—This will be an important transition point for people using the Burke-Gilman Trail on bicycle or foot and vehicular access to the park. It will set the stage for the identity of this area and will have a strong relationship to the neighborhood.

*Project type:* Design team project

- Waterfront Promenade—Artwork could be integrated into the promenade either on the surface of the walkway or in other elements which define this area.

*Project type:* Design team project

- Sailing Center Boat Secured Storage—There will be a considerable challenge in designing secured storage that both meets the requirements of the Historic District and contributes to a sense of place and purpose of the sailing center. Without an artist's involvement, this could become a minimal chain link fence structure.

*Project type:* Design team project

- Sailing Center docks and structures—An artist could be engaged to design lighting, flags, banners, or other elements that give identity to the docks.

*Project type:* Design team project

*Education and Community Activities Area*

- Streetscape design—62nd and 63rd Avenues NE will see some streetscape improvements. Incorporating artist designed amenities, such as hatch covers (Photo 4.3.10), benches, and information kiosk, can give a



Photo 4.3.10 Hatch Cover

distinctive look to the street without compromising its historic character.

*Project type:* Design team project, Functional works

- Landscaped lawn north of Building 9—This is one of the few locations in the Historic District large enough to accommodate a significant work of art. Anything located here must be sensitive to the Historic District and the proximity to the main entrance.

*Project type:* Large-scale permanent work

- Lawn in front of Building 25—The small military monument at this location should be retained.

*Arts, Culture, and Community Center Area*

- Main entrance at NE 74th Street and Sand Point Way—This main entry should be welcoming and engaging. Currently, the "World Flight" monument is located at this entrance. This monument was erected in 1930 to commemorate the first around-the-world flight by seaplane, which occurred in 1926. The record-setting flight began and ended at Sand Point. The monument is a stone column, approximately 13' high and is capped by a bronze eagle with wings out-swept. There is a commemorative shield-shaped plaque on the trunk of the column. Originally placed on a different site, it has been at this location since 1942. If "World Flight" is relocated, it should be done in consultation with the SHPO.

*Project type:* Design team project

- NE 74th Street from the main entrance to the east side of the parking lot—This is designated in the Streetscape Amenity Art Overlay Zone.

*Project type:* Streetscape amenities, Functional works

- Landscaped lawn area in the vicinity of Building 30, Building 18 and Building 25—This area will incorporate buildings for adaptive reuse as visual and performing arts facilities (Building 25 is located in the Education and Community Activities Area). While in the proposed Historic District, it is also proposed that some demolition and site improvements occur in this location. This provides the opportunity for the incorporation of art in a variety of ways. To give a sense of identity to this Activity Area, it will be desirable to locate a major outdoor work of art. This might be located in the vicinity of Building 30, the

proposed performing and visual art center or Building 18, a proposed exhibition/gallery space.

*Project Type:* Permanent site-specific or site-related work

- Building 30; Building 18—Both of these buildings will house performing and/or visual arts functions. The incorporation of specific works of art into the buildings is less critical than the involvement of artists, performing artists, and theater technicians and exhibition designers in the design of the buildings for their adaptive reuse. Without the direct involvement of the users, buildings such as these have been rendered useless by inappropriate design decisions ranging from the size of the stage house to the number of seats in the theater to the height of the ceilings and the materials of the floors in exhibition spaces. Artists of different disciplines should be involved in this collaboration.

It is desirable that in the adaptive reuse of this building, spaces for the display of temporary exhibitions and

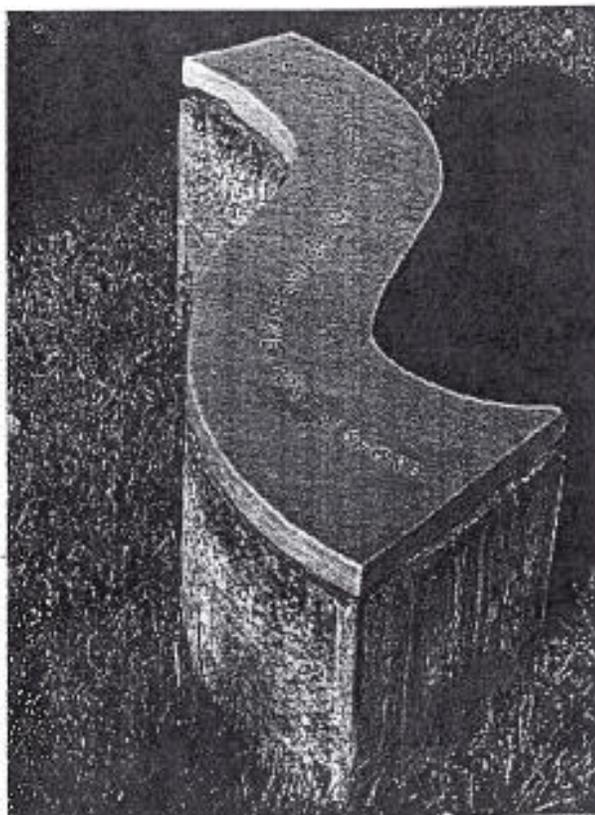


Photo 4.3.11 Fire Station 13 Bench

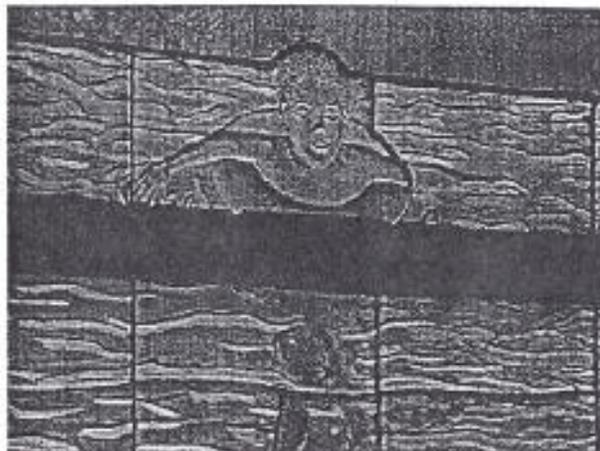


Photo 4.3.12 Green Lake Community Center

experimental works be created. Potential exists for this to become a venue, in part, for the display of works from the City of Seattle City Light collection.

*Project type:* Design team project

- Grassy areas north and south of Building 406—Proximity to Building 30 and to visual art studios makes this potentially an excellent location for temporary works, an “art laboratory” or works in progress.  
*Project type:* Temporary works
- Amphitheater—This informal outdoor performance space will provide an opportunity for creating a strong focal point near the main entrance to Sand Point.  
*Project type:* Design team project
- Festival area/parking lot—Softening the edges of the parking lot and mitigating the expanse of paved area when not in use by automobiles is a challenge that artists have tackled in other parts of the country. The festival area could incorporate temporary banners or other artist-designed elements (Photo 4.3.11). If this is to be used as a festival area, it is essential that adequate electricity and potable water be available.  
*Project type:* Design team project, Functional works
- Building 47 and front yard—Building 47 is proposed to be a recreation center. It includes a theater and recreational facilities. Depending on the extent of renovation, it could be an excellent site for artist involvement. Artists could be incorporated as members of a design team or commissioned to make independent works for incorporation into the building (Photo 4.3.12).

*Project types:* Design team project, Functional works

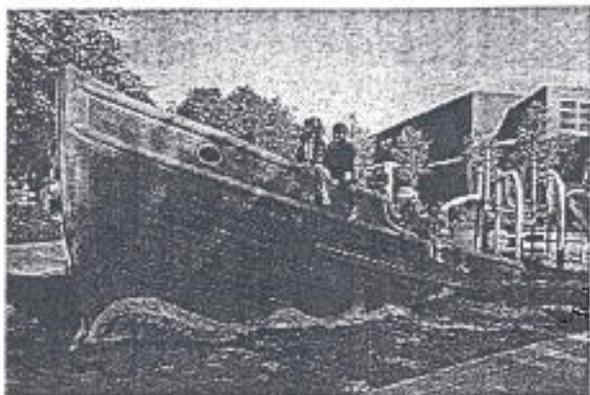


Photo 4.3.13 Ballard Community Center

#### Residential Area

- Lawn area between the residential buildings—This area could be significantly improved with sensitive landscaping that incorporates art. If tot lots or small children's playgrounds are developed here, they could benefit from artist involvement, particularly in the design of entryways or gates, seating elements, or play structures (Photo 4.3.13). However, because of the technical requirements for ADA and safety of play equipment, artists should not be commissioned to design these particular elements independent of a play equipment designer.

*Project type:* Functional works, Design team project

- Open Space at the southern end of the residential area—This area could be another good location for temporary work.

*Project type:* Temporary works

#### Magnuson Park Open Space/Recreation Area

This Area includes both active and passive recreation areas and offers the best opportunities for artwork to play a meaningful role in both interpreting and enhancing the landscape.

- Southern park entrance—The enhancement of this entrance along with the anticipated roadway changes to improve vehicular, bicycle, and pedestrian access will significantly change the experience of entering the park. It is an excellent opportunity for an artist to collaborate with a landscape architect to address both

the intersection at Sand Point Way and the corridor to the waterfront, creating a positive and memorable entrance experience.

*Project type:* Design team project (artist/landscape architect collaboration)

- Mud Lake—This is one of the most fertile sites for artist involvement in the entire park. The interpretative opportunities lend themselves well to artist input (Photo 4.3.14). This is an excellent opportunity for artist/landscape architect collaboration. The Waterworks Park in Renton is a recent example of an artist working in this way. Herbert Bayer's earthwork in Kent demonstrates the historical precedent for this kind of approach in the region.

*Project type:* Permanent site-specific work (created in collaboration between an artist and landscape architect)

- Concrete bunkers—There are several concrete retaining walls between which people walk in the park. These could be significantly improved if they were used as the base for mosaic tile murals. One artist could be engaged to do all of them, or different artists could design them. Considerations of freeze/thaw and drainage should be made to determine feasibility of adding this to the pre-existing walls. However, if feasible, such treatment could greatly improve them aesthetically. While there does not appear to be any graffiti on them currently, as blank walls, they are excellent targets. A broken porcelain mosaic would discourage this and would be generally graffiti resistant.

*Project type:* Permanent site-specific work

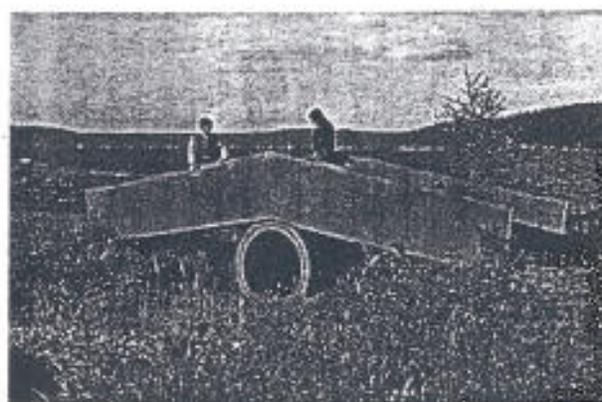


Photo 4.3.14 NOAA Bridge

- Large lawn area west of the swimming beach—This area represents a transition point between active recreation and passive uses of the park. Artwork which helps make the transition could be effective here. This could also accommodate temporary work on a seasonal basis.  
*Project type:* Site-related work (temporary)
- Sand Point Head—This is a prime kite flying location with a wondrous view of the area. From this site, one can see “Sound Garden” at NOAA. It is an important transition point between the active waterfront and playfields and the contemplative waterfront. For these reasons, it is not recommended that any artwork be permanently sited here; however, temporary works of short, seasonal duration could be appropriate.  
*Project type:* Temporary works
- Northern Shoreline—This area should be preserved as a place for contemplation and quiet. There are several outcroppings of the shoreline which have potential for enhancement with a limited number of sensitive artist-

- Loop Trail—Many elderly people use the loop trail as a walking path. Providing places to sit or rest along the way could significantly enhance the experience of place. Artist-designed benches could be a wonderful addition to the walkway. Since it is already paved, it would be in keeping with the environment.  
*Project type:* Functional work
- Loop Trail Median—the area within loop trail east of Sand Point Head and west of the walkway that is adjacent to the waterfront. This is the one location that could accommodate a significant site-specific work designed explicitly to be in harmony with nature. It is important that anything that would be placed here be in service of nature and the experience of quiet and contemplation currently afforded by the site. Similar to the integrated earthwork approach proposed for Mud Lake, this site demands great sensitivity and restraint.  
*Project type:* Permanent site-specific work (artist/landscape architect collaboration)

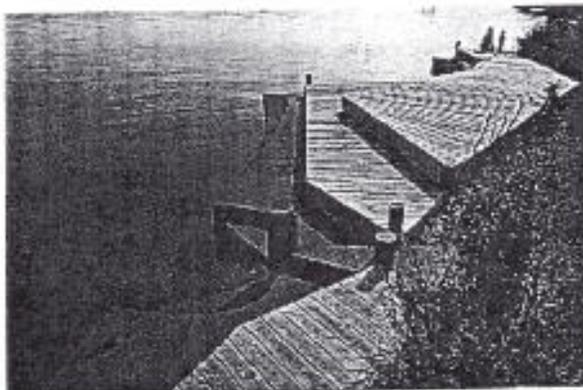


Photo 4.3.15 “Berth Haven”

designed projects that incorporate seating or other aspects of maximizing the viewer’s experience of the waterfront location (Photo 4.3.15). Building upon the sensitive design of “View Point” by Scott Burton and George Trakas’ “Berth Haven,” these could provide quiet places for contemplation at the water’s edge. Many elderly people use the loop trail as their walking path. Providing places to sit or rest along the way could significantly enhance the experience of place.  
*Project type:* Permanent site-specific works

#### Technical Guidelines

Artwork proposed for permanent siting at Sand Point/Magnuson Park should be responsive to the following technical considerations.

##### *Durability and Maintenance*

Materials should be durable in nature and should be able to withstand normal Puget Sound weather conditions. Routine maintenance should be simple enough that the client agency is able to provide it without extraordinary training or expense. Maintenance requirements should



Photo 4.3.16 Woodland Park Zoo Art

be determined, to the extent possible, prior to artwork installation (Photo 4.3.16).

#### *Vandalism*

While no artwork can be guaranteed “vandal proof,” artists and the client agency should attempt to anticipate the types of problems that could arise and address these concerns in the design of the work. For example, attempts should be made to discourage graffiti or facilitate its removal.

#### *Safety*

Materials’ selection and fabrication methods should consider the general safety of viewers. For example, inordinately sharp edges, toxic paint or other finishes, and structures which “invite” skateboard use (if not designed for this purpose) should be discouraged. In addition, functional artwork placed in the landscape or streetscape must be responsive to ADA legislation (Photo 4.3.17).

#### *Pedestrian and General Circulation*

Pedestrian access, vehicular circulation, and service access requirements need to be considered in the evaluation of potential artwork sites. In some cases, art may be effectively integrated into the streetscape to enhance these requirements (Photo 4.3.18).

#### *Utility and Infrastructure Requirements*

Artwork with excessive utility or infrastructure requirements is not desirable. However, it may be possible to “piggy back” artwork installations along with other redevelopment work, resulting in an overall cost savings. Early and coordinated planning for artwork and capital project development can anticipate these needs and minimize duplicative expenses.

#### *Ecological/Conservation Issues*

Sand Point/Magnuson Park represents an important opportunity for environmental stewardship and habitat development. Artwork should contribute to an understanding of habitat or natural environment and should be integrated into the site. Artwork should only utilize natural systems for energy and power, such as wind, rain, and surface drainage (Photo 4.3.19).

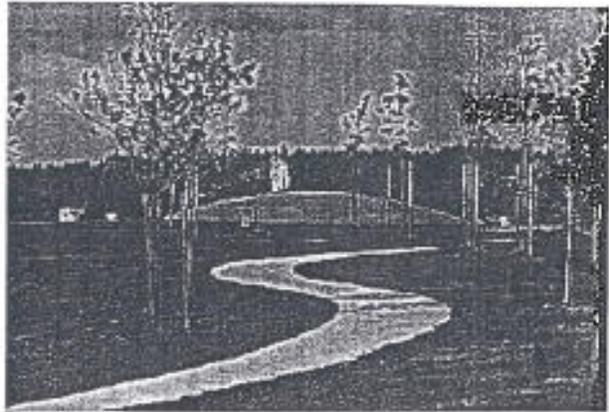


Photo 4.3.17 Knoll for NOAA



Photo 4.3.18 Seattle Center, Endless Gate

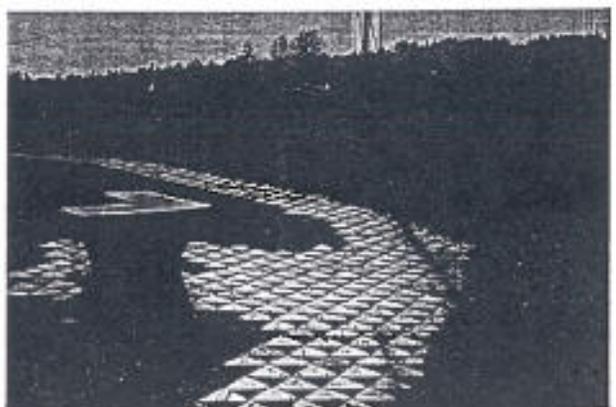


Photo 4.3.19 Sound Garden, NOAA



## 4.4 Utilities Guidelines

### Objectives

The utilities section of these design guidelines is intended to address mainly the water utilities. Water utilities include watermains/firemains, storm sewers, and sanitary sewers.

The guidelines are intended for the use of the individual lot owners in the development of their individual facility. The guidelines provide common procedures and techniques that form the basis for development at Sand Point. The goal is to facilitate development and maintenance of utilities on the individual parcels at Sand Point/Magnuson Park.

### Procedural Considerations

Currently, development in the neighborhoods surrounding Sand Point is required to comply with City of Seattle regulations and design standards. Similar requirements must be met for the development of Sand Point/Magnuson Park.

In the development of a facility on an individual lot, the water system proposed must comply with Seattle Water Department standards. Similarly, the storm and the sanitary sewer systems are required to comply with Seattle Public Utility standards. Electrical design must comply with Seattle City Light standards.

Since the infrastructure on the base is being developed in conjunction with the Seattle Department of Parks and Recreation, any Parks Department exceptions to the City of Seattle standards may apply.

### Design Principles

As an existing facility, Sand Point already has existing infrastructure in terms of water utilities. The condition of the existing infrastructure varies from fair to poor, according to various reports completed as part of reuse planning. This is reflected in the current performance of these utilities. Considerable amount of development activity is anticipated in addition to the reuse and

improvements of the existing facilities. Service loading on the existing infrastructure is expected to increase considerably as the result of this development.

The design guidelines are formulated to ensure that the existing infrastructure can be maintained or improved. In the case of storm sewer systems for a proposed project beyond a threshold level, detention of stormwater on the individual site may be required with controlled discharge. Such an approach has the potential to actually improve performance of the existing storm sewer system on the base as the development or occupancy on the base progresses.

Correctional or mitigating measures are under investigation for the base infrastructure in the right-of-way and utility easements to address the exfiltration problem of the existing storm and sanitary systems. Problems with the existing sewers on-site must be addressed. Unless tested and proven to be in good condition using the current standards, the existing sewers need to be replaced with new sewers built to current standards.

The existing water distribution system is currently scheduled for replacement. The replacement process will provide domestic water service up to the property line of each lot. The public water system will terminate in a meter at the property line. It is the responsibility of the developer of these lots to extend new water service from this meter to the facilities served. This line must be of adequate size according to the Uniform Plumbing Code. Fire services will be extended up to the property lines of the lots on which there are existing facilities with fire sprinklers or fire hydrants. Facility developers are expected to extend a fire protection service of adequate size from the main to the proposed facility to provide required flow and pressure in accordance with the National Fire Protection Association Manual-13. Adequate backflow prevention equipment from the list of approved backflow preventers must be incorporated into the fire protection water service at an approved location.

**Technical Guidelines***Water Distribution System*

- **Design Standards:** All systems shall be designed in accordance with the current edition of City of Seattle Standard Specifications for Road, Bridge, and Municipal Construction; with Seattle Water Department requirements; and with exceptions for the Seattle Department of Parks and Recreation.
- **Demand:** The existing and previous demands for Sand Point are no longer valid due to functional changes. Therefore, to adequately supply the proposed facilities on individual lots, water demand should be calculated based on the proposed plumbing fixture count, City of Seattle Water Comprehensive Plan, or an alternate method approved by the Seattle Public Utilities. Water services will comply with the requirements of the Seattle Water Department and the National Plumbing Codes with all modifications and requirements set forth by the King County Health Department and DCLU.
- **System Parameters:** The system parameters determine the life and performance of a water system. The following parameters are recommended: (1) where the pressure is tested greater than 80 psi, a privately maintained individual pressure reducing valve should be installed; and (2) to prevent damage to the pipes due to cavitation, the system should be sized so that velocity is less than 10 feet per second during the highest demand flow.
- **Fireflow:** Since fire protection is of primary importance, the individual system should be designed to provide minimum required fireflows at a minimum residual system pressure of 20 psi. Fireflow will be determined by and comply with the National Fire Prevention Association standards and those modified of set forth by the Seattle Fire Department.
- **Fire Hydrants:** To ensure compatibility of the proposed fire hydrants with the Fire Department equipment and fire prevention strategies, the fire hydrants shall be located on 8 inch or larger size water mains. The spacing between hydrants shall be no greater than 300 feet or that determined by Seattle Fire Department.
- **Pipe Material:** To protect proposed fire services against damage due to overburden and vehicle loading, the pipe shall be Class 52 ductile iron. All ductile iron pipe and adjacent fittings shall be encased in 8-mil polyethylene.
- **Depth of Cover:** For protection against frost, overburden, and vehicle loads, the depth of cover shall be minimum 3 feet and maximum 6 feet.
- **Setbacks:** For ease of access for maintenance, water mains shall be located no less than 10 feet from building face.
- **Clearances:** For ease of maintenance and prevention of contamination, minimum clearances of other utilities from a water main are required (see Table 4.4.1).
- **Water and sewer services shall have at least 10 feet horizontal separation.**
- **Where a watermain crosses a sanitary sewer, one full length of water pipe shall be used at the crossing, with the section of pipe centered on the sewer line for maximum joint separation.**

*Storm Sewer System*

- Through the building permit process, the reuse participant will be required to provide a Drainage and

**Table 4.4.1 Minimum Watermain Clearances**

Utility	Horizontal Clearances	Vertical Clearances
Sanitary	10 feet	2 feet
Storm	5 feet	1 foot
Gas	5 feet	1 foot
Other	5 feet	1 foot

Grading permit. Part of that process will determine the need to develop onsite storm detention for site-generated storm water. That process will identify the existing storm drain line where a connection may be made, and evaluate if it is of adequate size to convey the projected volume of storm water. In most cases the remnant storm drains from the Navy appear to exceed the capacity requirements. The City of Seattle sets forth a specific discharge rate per developed acre versus other agencies which base their rate of discharge as some percentage of the change of hard surface from the natural state. While storm detention is unlikely, sediment and contaminants control will be more likely. As the storm water will go directly to Lake Washington, water quality requirements of the Washington State Department of Ecology will prevail.

- **Water Quality:** Where required by Seattle Engineering Department and/or Department of Parks and Recreation, water quality features shall be designed in compliance with the Department of Ecology requirements.
- **Setbacks:** The storm drainage systems shall be setback such that they are not located within 1:1 plane from the bottom edge of the pipe to the finished grade at a building. No sewers shall be located within 5 feet of any building.
- **Clearances:** For the ease of access for maintenance, a minimum 1 foot vertical clearance and 5 feet horizontal clearance to other utilities will be provided.
- **Depth of Cover:** To protect storm drains against damage due to frost and vehicle loads, the minimum depth of cover required is 2 feet.
- **Pipe Material:** The following pipe materials are acceptable for storm sewers: HDPE (AASHTO M 294 Type S), PVC (ASTM D 3034 SDR-35), Reinforced Concrete Class-III, and where required cover is not available, Class-52 ductile iron.
- **Slope:** Department of Parks and Recreation requires the minimum pipe slope to be 2 percent.
- **Minimum Diameter:** Minimum diameter for a lateral shall be 8 inches, with 12 inches for a storm sewer main. A roof drainage tight line shall be minimum 6 inches in diameter and must be designed to adequately to convey the roof drainage.
- **Drainage Structures:** Drainage structures connecting a 12-inch or larger storm sewer shall not be spaced more than 200 feet apart. The drainage structures shall be proposed in compliance with Seattle Engineering Department and Department of Parks and Recreation standards.

#### *Sanitary Sewer System*

- **Flow Projections:** Flow projections from a proposed development shall be based on City of Seattle Comprehensive Sewer Plan and Department of Health recommendations for unit flows, population densities, and peaking factors. This projection of flows shall include allowances for infiltration and inflows.
- **Sewer size:** Minimum pipe size for a main shall be 8 inches and that for a side sewer shall be 6 inches.
- **Slopes:** Minimum slope for a main shall be 1 percent. Where the topography does not permit 1 percent slopes, the minimum slope shall be 0.5 percent. Minimum slope for a side sewer shall be 2 percent. Where this is not practical the minimum slope shall be 1 percent.
- **Depth of Cover:** The minimum depth of cover shall be 3 feet.
- **Pipe Material:** The pipe material shall be PVC ASTM D-3034 SDR-35, unless the available cover is less than 3 feet, in which case the pipe may be Class 52 Ductile Iron, with 8 mil polyethylene encasement.
- **Setbacks:** The sewer mains shall be set back a minimum distance of 10 feet from a building face on each side.
- **Grease Trap and Oil/Water Separator:** When determined by Seattle Public Utilities, proposed food service establishment or industrial facility shall provide a grease trap or an oil water separator designed in accordance with Department of Health and Department of Ecology standards.
- **Clearances:** For the ease of access for maintenance and prevention of contamination, minimum clearances from a sewer main as set forth in Table 4.4.2 shall be met.
- Where sewer crosses a watermain, one full length of

sewer pipe shall be used with the pipes centered for maximum joint separation.

- Where existing facilities have internal roof drains that drain directly to the sanitary sewer, these drains should be rerouted to the storm sewer lines during building renovation or remodeling.
- Reuse participants are strongly encouraged to install deduct meters to monitor water use related to irrigation or other uses not returned to sewerage. This will have a significantly positive impact on the water/sewer bill.

*Utility Hook-ups*

- A service connection for both fire and domestic water service will be provided by the water utility at the property line for all parcels at Sand Point/Magnuson Park, at the utility's expense. In addition, the utility will install the appropriate meter(s), in combination or individually, at the reuse participant's expense. Individual reuse participant's will bear the responsibility and cost of extending water service(s) from the meter to the individual facility in the instance that service has not yet been established.
- Gas service will be provided by the gas company to a meter service at a given facility.

- Communication lines will be extended to a communications hub within a given facility by the communications server by way of site-wide communications conduit scheduled for installation in winter 1997.
- A point of connection to the site-wide electrical system will be identified by Seattle City Light for a given facility lacking such a connection.
- Reuse participants are requested to install a maintenance structure (manhole) at the point where their sanitary line crosses the property line, if possible. This will allow for access back to the building as well as to the connection to the main sewer trunk line. Sanitary and storm sewer points of connection will need to be coordinated with Seattle Public Utility.

**Table 4.4.2 Minimum Sewer Main Clearances**

Utility	Horizontal Clearances	Vertical Clearances
Sanitary	10 feet	2 feet
Water	10 feet	2 feet
Storm	5 feet	1 foot
Gas	5 feet	1 foot
Power	10 feet	1 foot
Telephone	10 feet	1 foot
Other	5 feet	N/A

## 4.5 Demolition Guidelines

### Objectives

Objectives guiding the reuse of Sand Point include maximizing public benefits; accommodating a broad range of uses; ensuring compatibility between Sand Point and surrounding land uses; and seeking cost-effective outcomes, while encouraging community involvement in the planning process. When the continued presence of existing structures does not support these objectives, it may become necessary to remove them from the built environment. Demolition will also be required in the normal course of making other physical improvements to Sand Point. The following guidelines have been established to assist with the demolition of existing structures and other construction related demolition.

The purposes justifying decisions for selective demolition of structures include:

- Creation of open space for parks and recreational uses,
- Wetlands reclamation/restoration,
- Life safety/improvement of unsound structural conditions,
- Recycle/reuse of building materials,
- Historic preservation, and
- Cost effective operations and maintenance.

### Procedural Considerations

Guidelines concerning the demolition process should be met in every instance where removal of a structure, either partially or in its entirety, is planned. In these guidelines, the definition of structure includes both the interior and exterior elements of buildings, shoreline construction, retaining walls, paving surfaces, fencing, utilities, signage, and outdoor recreation equipment and facilities.

A complementary source of information concerning logistical planning for construction is the Sand Point Construction Impact Management Program (CMP), developed to implement measures to mitigate potential

construction impacts identified in the EIS on the Reuse Plan. This CMP should always be consulted prior to construction.

### Demolition Planning

Demolition can proceed after documentation of the following elements:

- Safety measures to protect workers and the public.
- Placement of environmental controls during demolition, such as dust control, noise abatement, and silt containment.
- Historic preservation (refer to Sections 3.3 and 4.1 regarding Historic District overlay and site-wide design guidelines).
- Utility disconnects, including capping underground services away from the building, and documentation review of as-built conditions.
- Hazardous materials such as refrigerant gases, asbestos, and lead paint.
- Permits and reviews (building demolition permit, City of Seattle; Puget Sound Air Pollution Control Agency; State Historic Preservation Officer (SHPO). See Table 4.5.1 for a list of contacts which may be helpful in planning demolition requirements.
- Staging plans for placement of equipment and materials during construction.

### Principles of the Demolition Plan

- Minimize environmental impact of building demolition to the greatest extent possible.
- Conserve resources to the greatest degree by practicing economy of reuse and recycling of building materials.
- Respect the integrity of the historic site character during both demolition and site restoration. Document historic structures in accordance with a methodology accepted by the SHPO or other governing agency prior to demolition.
- Consider viable alternatives to demolition. Demolition should not be considered without written documentation to justify the removal of a structure.

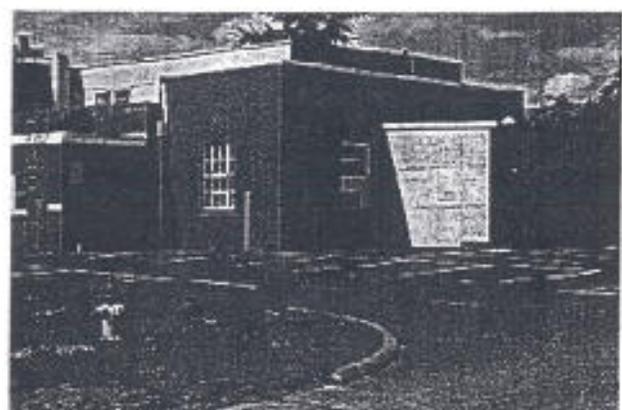
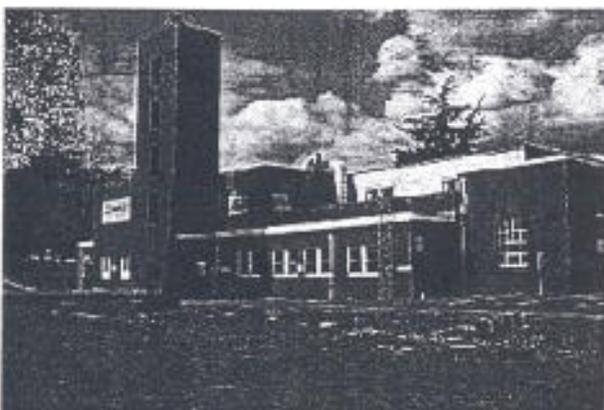
**Table 4.5.1 Demolition Contacts**

Contact	Phone
Inventory of the Sand Point Historic District Office of Archeology and Preservation SHPO (State Historic Preservation Officer)	360/753-5010
Business and Industry Recycling Venture (BIRV) "Contractor's Guide To Handling Waste" phone BIRV for a copy	206/389-7304
"Recycling Plus Program Manual," A Management Practices Guide for Commercial Contractors phone the Clean Washington Center	206/464-7125
Department of Ecology's statewide recycling services	(800)RECYCLE
Electrical Disconnects: Seattle City Light North Service Center	206/684-4988
Building Demolition Permit, City of Seattle Dept. of Construction and Land Use	206/684-8850
IMEX (Industrial Materials Exchange), City of Seattle	206/296-4899
King County Hazardous Waste Cleanup/Pickup/Disposal Asbestos Removal	206/296-4692
Puget Sound Air Pollution Control Agency (PSAPCA)	206/343-8800
Construction Management Plan (CMP) (Environment controls, utility disconnects) Office of Sand Point Construction Management	206/684-4859
Drawing Repository, Office of Sand Point Operations Building 138	206/684-4946

**Technical Guidelines**

The following steps should be followed prior to the removal of any structures:

- Inspect property, including surrounding soils, to determine the existence of hazardous materials. If applicable, contract separately for removal with a certified asbestos, lead paint, or soils removal contractor. Permit acquisition and inspections should be coordinated by certified contractor.
- If demolition plans involve a structure or structures within the Historic District, notification of SHPO is required. Determine whether or not historic impacts will result from demolition activity. Assistance of a qualified preservation consultant will be required (Photos 4.5.1a and 4.5.1b).
- Review as-built construction documents for location and type of underground utility services within the project area. Be aware of existing underground steam lines that historically are insulated with asbestos.
- Inspect all mechanical systems throughout the building for presence of asbestos. If found, have it removed and disposed of by a licensed contractor.
- Acquire an understanding of how the structure was built, and document that construction. Research the original architectural and engineering documents, found in the Sand Point archives in Building 138 at Sand Point. Review the construction drawings, details, and specifications to become familiar with structural, electrical, and mechanical components. Perform a complete visual inspection of the facility in question, keeping written records of findings.
- Investigate recycling and disposal options before the job begins. Identify all materials to be recycled or disposed of. Indicate whether materials will be reused, salvaged, recycled, or disposed of as garbage (Table 4.5.2).
- Contact recyclers to determine what materials they will accept. Establish a method for dismantling, handling, and collecting recycled and salvaged materials. Designate special recycle bins and salvage storage areas. This will affect the amount of project staging area required (Photos 4.5.2a, 4.5.2b, and 4.5.3).
- Consider the possibility of reusing mature woody vegetation elsewhere on site. Note that it is possible to move even large trees with a high success rate with careful planning.
- Small structures and pre-engineered buildings can be removed intact, in their entirety. Before demolishing a building, examine the option of having it removed from the site. These may be a positive cost benefit to this option (Photo 4.5.4a and 4.5.4b).
- Determine all permits required for the demolition project. Most conditions will require only a demolition permit from the City of Seattle DCLU. Special



*Photos 4.5.1a and b Fire Station (Building Number 18) Appurtenant structures, such as the storage unit fixed to the east facade, may be candidates for removal. In all cases, selective demolition to buildings within the Sand Point Historical District must adhere to the Architectural Guidelines procedural considerations.*

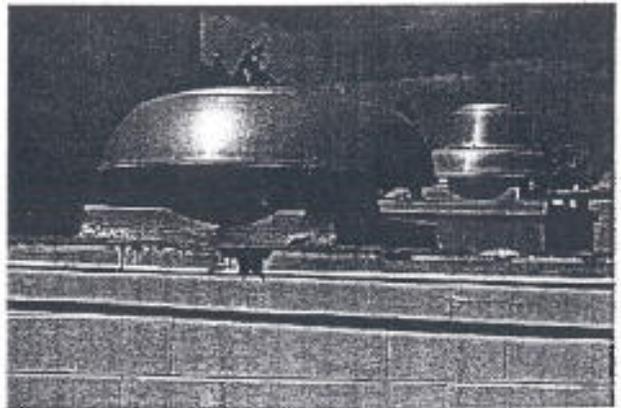
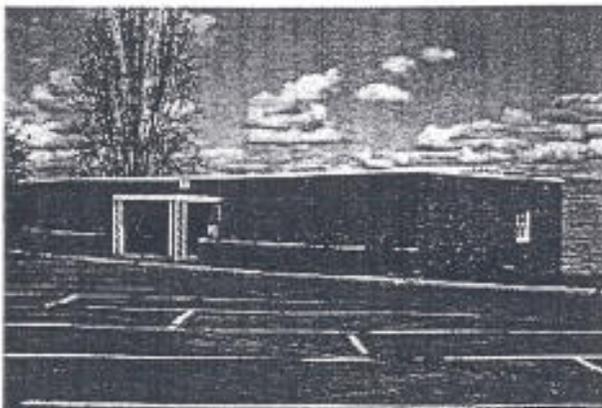
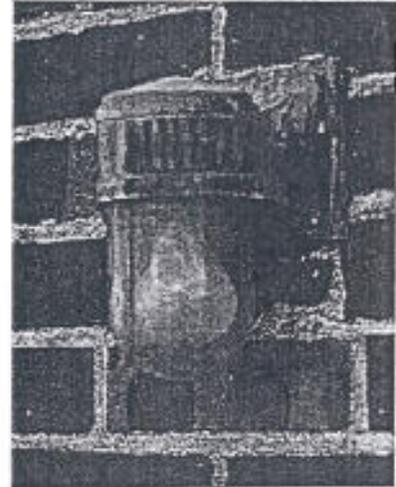
**Table 4.5.2 Project Waste Analysis Checklist**

Material	Tons or Cu. Yds.	Recyclable?	Possible Recycling Method
<i>Wood:</i>			
• Clean wood			
• Demolition wood (painted, stained)			
• Landclearing (to be chipped)			
<i>Cardboard</i>			
<i>Drywall</i>			
<i>Concrete:</i>			
• With rebar			
• Without rebar			
<i>Asphalt</i>			
<i>Brick</i>			
<i>Rock/Fill Dirt</i>			
<i>Metals:</i>			
• Ferrous			
• Non-ferrous			
<i>Asphalt Roofing</i>			
<i>Plumbing Fixtures</i>			
<i>Electrical Fixtures</i>			
<i>Appliances</i>			
<i>Windows and Frames</i>			
<i>Doors and Frames</i>			
• Door Hardware			
<i>Other:</i>			

circumstances may require approvals from the SHPO and inspections from King County and Seattle City Light.

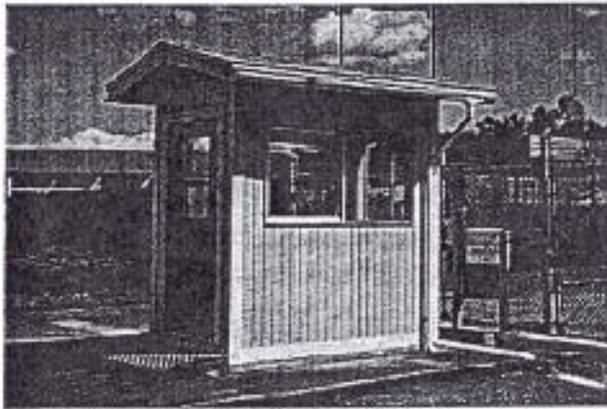
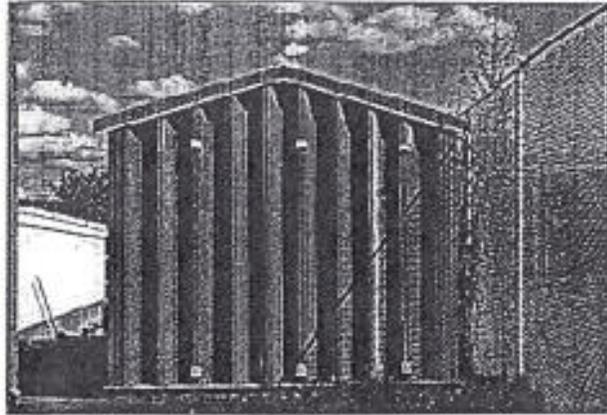
- Disconnect or cap utilities affecting the project. If a disconnection temporarily shuts off service to users outside the project area, notify all affected properties. Schedule all work to minimize conflicts.
- After permit approvals are secured, proceed with the work using practices to minimize environmental impacts to the greatest extent possible. These include off-site runoff, noise, and air quality impacts, as well as impacts to vegetation and site improvements to remain.
- Excavations require silt shields surrounding the work. In wet conditions, wash accumulated soil from tires before leaving the project area.
- If demolition involves only a portion of a building, screen off the work area from the remainder of the building. Provide dust shields.
- Prohibited procedures include the use of explosives and on-site burning.
- Burying demolished materials on-site is not permissible.
- Demolition or removal of a structure in its entirety must include work below grade as well as surface structures. This work shall include all building components such as foundations and footings; utility vaults; and underground plumbing, electrical, and mechanical services.
- Following the demolition or removal of a structure, the site shall be restored to a stabilized condition, or if applicable, prepared for future use, to the greatest extent possible. Stabilization control measures required may include site grading, drainage controls, and landscaping. The site should be restored to meet surrounding grades in such a way as to have positive drainage across the entire site, unless specifically intended otherwise. Under no circumstances should the site be left unvegetated for any length of time after work is finished.

*Photo 4.5.3  
Refurbished items hold value, both monetary and historic. These items must be catalogued and appraised as part of the demolition plan.*



*Photos 4.5.2a and b Bowling Alley (Building Number 6) Buildings scheduled for demolition provide top quality hardwood (bowling lanes) and mechanical equipment, along with basic building components like brick masonry units and framing lumber.*

- Following demolition, when planting and landscaping are required for site restoration and/or new development, refer to Chapter 4.1: Site Guidelines section of this manual for specific design objectives and procedural considerations.
- Protect existing trees to remain on site through placement of construction fencing over root zone of these trees. Preparation of a Tree Protection Plan may be required as a condition of construction permits.
- When construction necessitates work in the immediate vicinity of established trees, additional measures may be required to protect trees, including but not limited to branch and root pruning, fertilizing, and placement of protective material over roots. The SeaTrans Manual on Street Tree Protection should be consulted for specifics. Additional resources for assistance with tree protection include the City Arborist and the Senior Landscape Architect for Seattle Transportation.



*Photos 4.5.4a and b Small utility, storage and special purpose buildings can be removed in their entirety and relocated off-site. Physical conditions of existing buildings such as these vary from serviceable to excellent.*

## 4.6 Mothballing Guidelines

### Objectives

When all means of finding a productive use for a building have been exhausted or when funds are not currently available to put a structure into a usable condition, it may be necessary to close up the building temporarily to protect it from the weather as well as to secure it from vandalism. This process, known as mothballing, is a viable alternative to demolition. It can be a necessary and effective means of protecting the building for a short-term period of one year to a long-term period of at least ten years, while planning the property's future. Mothballing guidelines establish a prescriptive method for identification of adverse environmental conditions that may begin deteriorating building components.

It is important to distinguish between building stabilization prior to demolition and building stabilization prior to rehabilitation. Although a building may be scheduled for demolition, it may be some time before funds are available to carry out the work. In the meantime, that building needs to be secured for reasons of security and safety, to prevent unauthorized entry or fire hazards, for example. This stabilization does not need to be done to the same degree of completeness as it would were the building to be reused. In general, this chapter is concerned with measures to protect the soundness of facilities which will eventually be rehabilitated.

### Procedural Considerations

A survey to assess existing conditions must be prepared by a building professional to set priorities for repairs necessary to stabilize a structure. This assessment will evaluate the age and condition of the following major elements: foundations; structural systems; exterior materials; roofs and gutters; exterior porches and steps; interior finishes; staircases; plumbing, electrical, mechanical systems; special features such as chimneys; and site drainage. Stabilization is the first action taken in the mothballing process. Mothballing begins by correcting deficiencies noted in the survey of existing conditions in order to arrest the deterioration of the building while it is vacant.

A series of deactivation measures important to ensure that a structure is well protected during the mothball period have been identified. These measures include:

- Building stabilization (if required)
- Maintaining weather tightness
- Maintaining interior ventilation
- Continual maintenance and monitoring

For a complete list of actions that should be taken when mothballing a facility, see Table 4.6.1, Mothballing Checklist.

### Maintenance Principles

The greatest problem facing a deactivated property is moisture control. Highest priority must be given to any maintenance required to eliminate water infiltration, either from above (through roof drainage failures), laterally (by wind driven rain infiltrating cracks around wall openings), or from below floors and foundations (in the form of rising damp). The potential for moisture-related problems is exacerbated with the lack of ventilation and the absence of heat. Positive steps should be taken to prevent migration of moisture in the form of vapor and accumulation in the form of water or ice within building components. Understanding the cause and effect of moisture-related problems will greatly reduce adverse conditions.

Principles related to understanding the causes of building degradation through weatherization which should be considered during the building stabilization process include:

- Water is present as vapor in indoor and outdoor air and as absorbed moisture in building materials, finishes, and fabrics. In a mothballed facility, latent sources of water vapor are present in carpet, furniture, and other porous materials prone to absorb and retain moisture.
- Elimination of active sources of water vapor such as roof, window, or foundation leaks is extremely important.

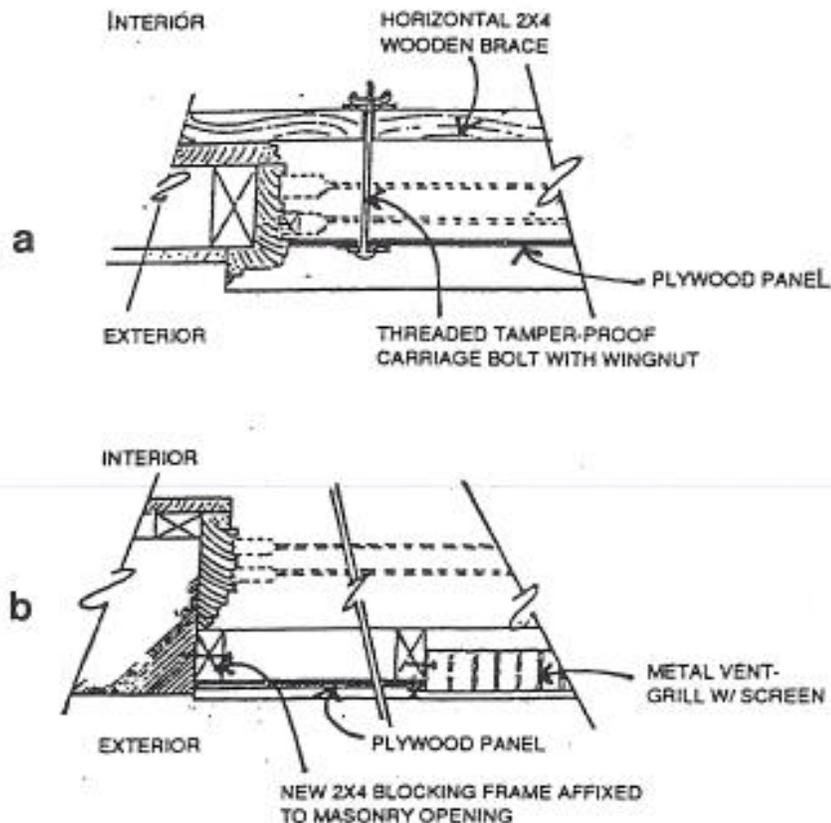
Table 4.6.1 Mothballing Checklist

In reviewing mothballing plans, the following checklist will help to ensure that work items are not inadvertently omitted.	Yes	No	Date of action or comment.
<p><i>Moisture</i></p> <ul style="list-style-type: none"> <li>• Is the roof water tight?</li> <li>• Do the gutters retain their proper pitch and are they clean?</li> <li>• Are downspout joints intact?</li> <li>• Are drains unobstructed?</li> <li>• Are windows and doors and their frames in good condition?</li> <li>• Is site properly graded for water run-off?</li> <li>• Is vegetation cleared from around the building foundation to avoid trapping moisture?</li> </ul>			
<p><i>Pests</i></p> <ul style="list-style-type: none"> <li>• Have nests/pests been removed from the building's interior and eaves?</li> <li>• Are adequate screens in place to guard against pests?</li> <li>• Has the building been inspected and treated for termites, carpenter ants, and rodents?</li> <li>• If toxic droppings from bats and pigeons are present, has a special company been brought in for its disposal?</li> </ul>			
<p><i>Housekeeping</i></p> <ul style="list-style-type: none"> <li>• Have the following been removed from the interior: trash, hazardous materials such as inflammable liquids, poisons, and paints and canned goods that could freeze and burst?</li> <li>• Is the interior broom-clean?</li> <li>• Have furnishings been removed to a safe location?</li> <li>• If furnishings are remaining in the building, are they properly protected from dust, pests, ultraviolet light, and other potentially harmful problems?</li> <li>• Have significant architectural elements that have become detached from the building been labeled and stored in a safe place?</li> </ul>			
<p><i>Security</i></p> <ul style="list-style-type: none"> <li>• Have fire and police departments been notified that the building will be mothballed?</li> <li>• Are smoke and fire detectors in working order?</li> <li>• Are the exterior doors and windows securely fastened?</li> <li>• Are plans in place to monitor the building on a regular basis?</li> <li>• Are the keys to the building in a secure but accessible location?</li> <li>• Are the grounds being kept from becoming overgrown?</li> </ul>			
<p><i>Utilities</i></p> <ul style="list-style-type: none"> <li>• Have utility companies disconnected/shut off or fully inspected water, gas, and electric lines?</li> <li>• Have rooftop or other mechanical equipment been serviced?</li> <li>• If the building will not remain heated, have water pipes been drained and glycol added?</li> <li>• If the electricity is to be left on, is the wiring in safe condition?</li> </ul>			
<p><i>Ventilation</i></p> <ul style="list-style-type: none"> <li>• Have steps been taken to ensure proper ventilation of the building?</li> <li>• Have interior doors been left open for ventilation purposes?</li> <li>• Has the secured building been checked within the last 3 months for interior dampness or excessive humidity?</li> </ul>			

- Moisture vapor pressure depends on two variables: temperature and relative humidity.
- Condensation occurs when moisture in relatively humid indoor air comes in contact with a cold surface such as a window, or when moisture migrates under the influence of vapor pressure differentials through walls and crawl spaces and enters a region of relatively low temperature.
- Condensation will manifest in mildew, mold, rust, and corrosion. The loss of strength and insulating value of materials are but a few of the results. Moisture within crawl spaces below floors often leads to dry rot of wood members.
- Electrical wiring and fire alarm systems will be destroyed by freezing temperatures.
- Mechanical, domestic water, and fire protection systems should be protected by draining the systems.
- Venting of moisture-laden air from interior spaces will reduce indoor vapor pressure, as will the introduction of outdoor air with low moisture content.
- Air movement and circulation is accomplished by one or two methods: Gravity venting (natural ventilation) and mechanical venting. Mechanical venting is often built into new structures. However, due to the age of most facilities at Sand Point, built-in mechanical venting systems are nearly non-existent. Positive air movement will therefore typically require the use of portable fans (Table 4.6.2).
- Warm air has the ability to hold more moisture vapor than cold air.
- Heating the interior of a structure increases the ability of the inside air to hold moisture and may increase the pressure differential between outside and inside environments. Heating will, however, increase the effect of promoting ventilation by convection if gravity ventilation is employed to disperse ambient air from the building.
- Recommended level for minimal heating is +45 degrees Fahrenheit. Minimal heating may be prudent within buildings or selected portions of buildings during cold seasons to prevent temperatures from dropping below 40 degrees.
- Ambient heat is generated by the sun striking materials within the building, through windows as well as the building shell itself, especially affecting south-facing masonry walls. Consequently, there is the potential for a higher degree of interior moisture vapor resulting from the warmer temperatures. Solar gain can be prevented by pulling window shades or applying dark colored visqueen over glazing, especially on southerly or westerly exposures.
- Moisture build-up prevention is necessary to some degree in all buildings.
- Where natural (gravity) ventilation is used, windows should be opened, covered with plywood, and simple hooded vents placed in the plywood (Figure 4.6.1).

**Table 4.6.2 Ventilation Guidance Chart**

CLIMATE	AIR EXCHANGES		VENTILATION			
	Temperature and Humidity	Winter air exchange per hour	Summer air exchange per hour	Frame Buildings passive louvering	Buildings passive louvering	Buildings fan combination
1		2-3	winter	% of openings louvered Masonry summer 5% winter 10%	% of openings louvered Masonry summer 10% summer 30%	one fan + % louvered Cold and Damp 20%



Source: *Preservation Briefs #31, National Park Service, 1993*

Figure 4.6.1 Ventilation and security panels

A: Plan detail showing plywood security panel anchored with carriage bolts through to the inside horizontal bracing, or strong backs.

B: Plan detail showing section of plywood window panel attached to a new pressure treated wood frame set within the masonry openings. Ventilation should be included whenever possible or necessary.

- Exterior paint peeling at windows, soffits, trim, and siding should be repainted to seal the surfaces to prevent further decay.
- Remove any presence of internal mildew.
- Animals or insects infesting properties must be removed and access sealed to prevent reoccurrence. If there is evidence of pest damage, particularly termites, active colonies should be treated and structural members reinforced or replaced, if necessary.

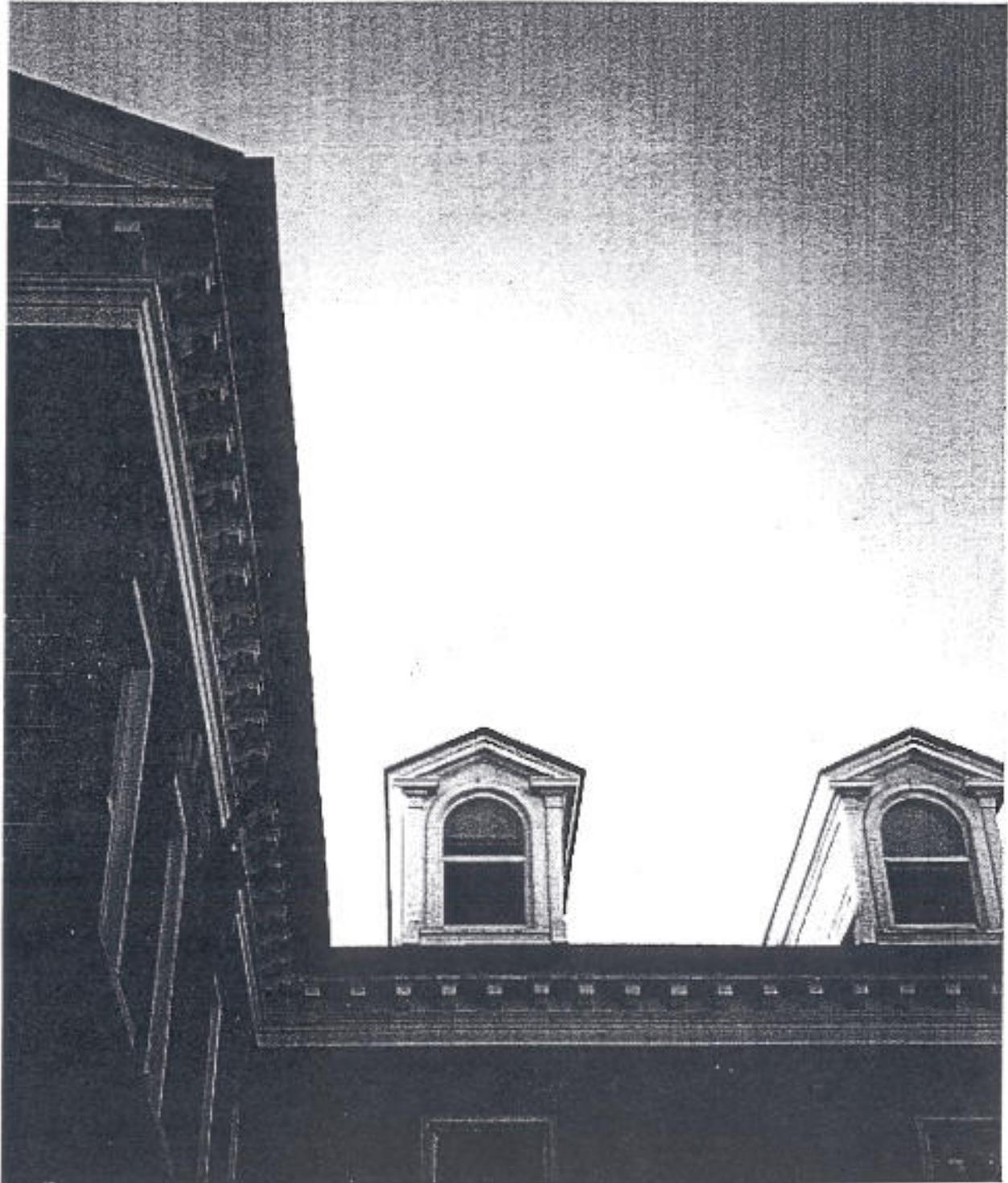
Long-term success will also depend on continued, although somewhat limited, monitoring and maintenance. A regular schedule for surveillance, maintenance, and monitoring should be established. It is assumed that the roofs of all buildings, with few exceptions, are in fair condition and that gutter and other general cleaning and maintenance, as well as site maintenance, will continue to be done. A Maintenance Checklist helps with scheduling maintenance and monitoring the work (Table 4.6.3).

**Table 4.6.3 Methball Maintenance and Monitoring Checklist**

MAINTENANCE CHART
<p><i>Periodic</i></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> regular drive-by surveillance</li> <li><input type="checkbox"/> check attic during storms, if possible</li> <li><input type="checkbox"/> check below floor crawl space during heavy rainfall season, if possible</li> </ul>
<p><i>Monthly walk around</i></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> check entrances</li> <li><input type="checkbox"/> check window panes for breakage</li> <li><input type="checkbox"/> mowing as required</li> <li><input type="checkbox"/> check for graffiti or vandalism</li> </ul>
<p><i>Enter every 3 months to air out</i></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> check for musty air</li> <li><input type="checkbox"/> check for moisture damage</li> <li><input type="checkbox"/> check light bulbs</li> <li><input type="checkbox"/> check for evidence of pest intrusion</li> </ul>
<p><i>Every 6 month; spring and fall</i></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> site clean-up, pruning, and trimming</li> <li><input type="checkbox"/> gutter and downspout check</li> <li><input type="checkbox"/> check crawlspace for pests, water</li> <li><input type="checkbox"/> clean out storm drains</li> </ul>
<p><i>Every 12 months</i></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> maintenance contract inspections for equipment/utilities</li> <li><input type="checkbox"/> check roof for loose or missing shingles</li> <li><input type="checkbox"/> termite and pest inspection/treatment</li> <li><input type="checkbox"/> exterior materials spot repair and touch-up painting</li> <li><input type="checkbox"/> remove bird droppings or other stains from exterior</li> <li><input type="checkbox"/> check and update building file</li> </ul>



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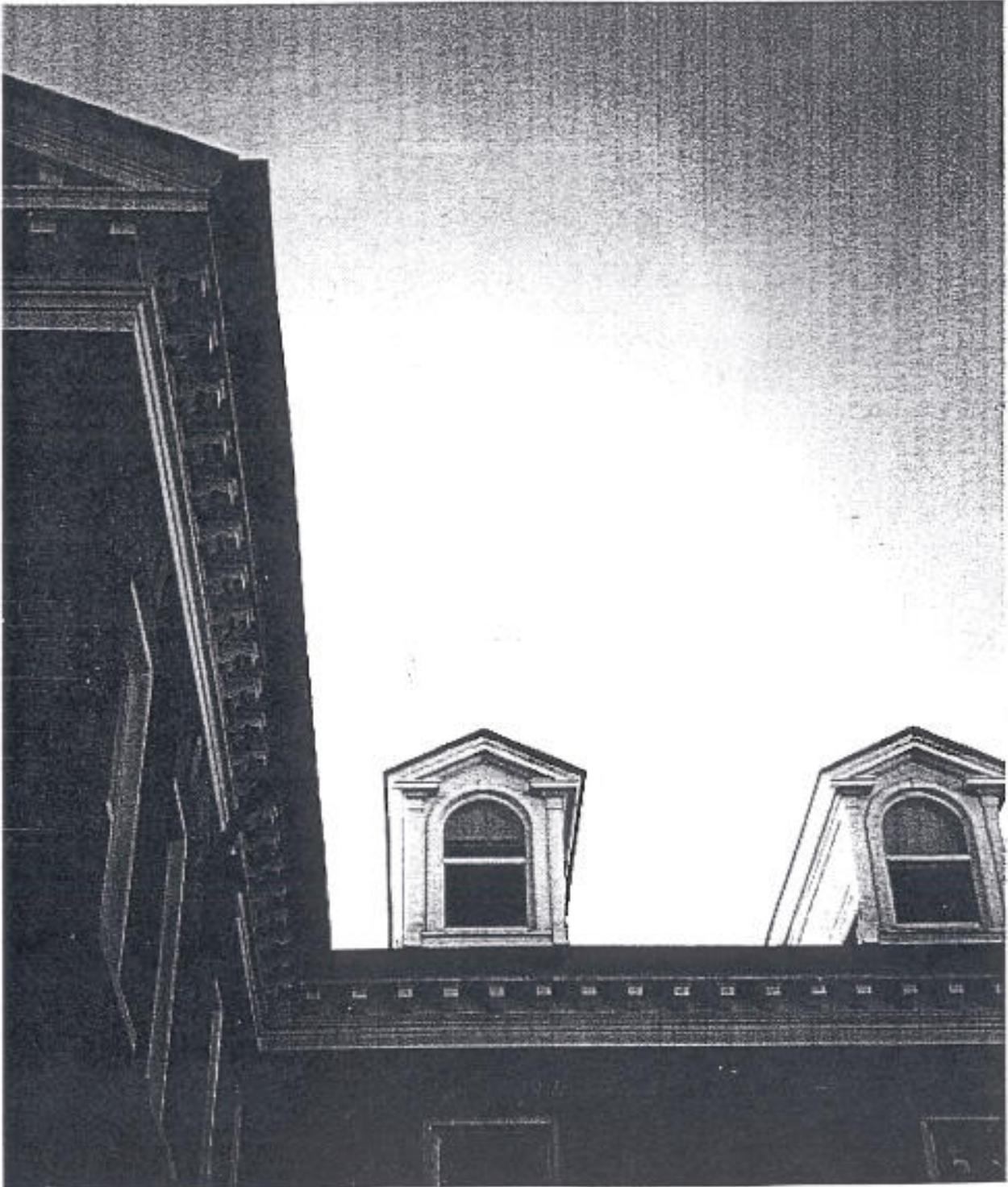
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# *Appendix A*





## Appendix A

### Summary of the Secretary of the Interior's Standards for Rehabilitation

1. A property shall be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property shall be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, shall not be undertaken.
4. Changes to a property that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and where possible, materials. Replacement of missing features shall be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.
8. Archeological resources shall be protected and preserved in place. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and shall be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
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 environments would be unimpaired.





