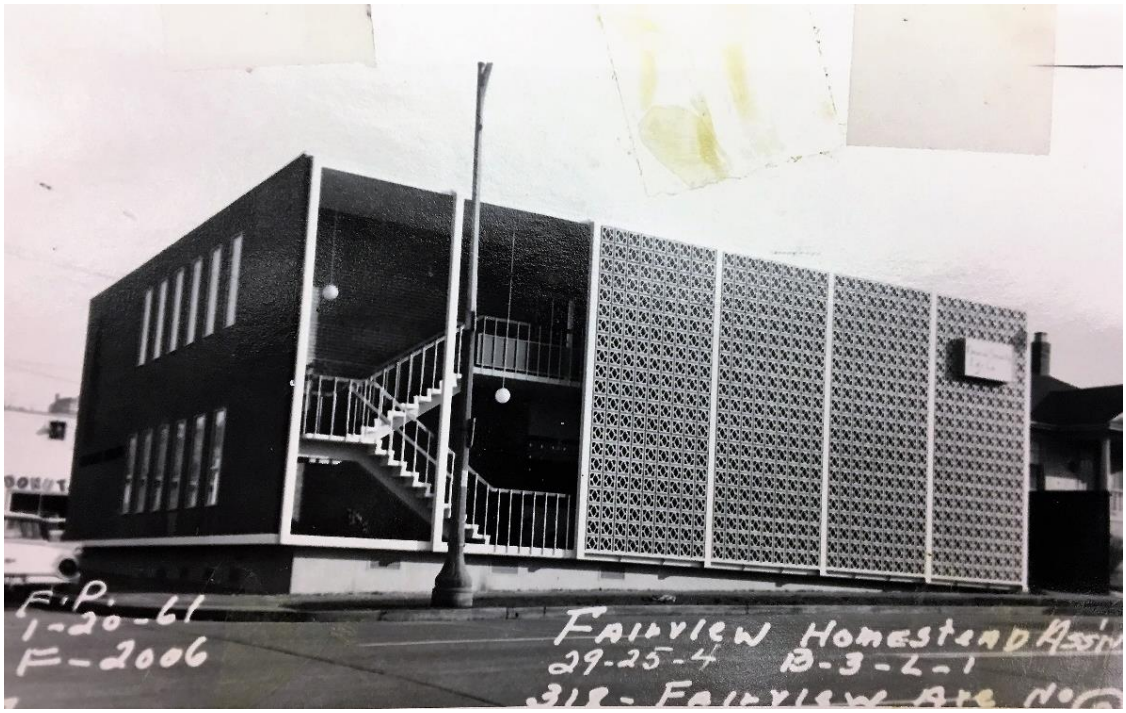

BRICKLAYERS BUILDING

SEATTLE LANDMARKS PRESERVATION BOARD

July 9, 2018

rwaa

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2003 Western Ave, Suite 610
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CONTENTS

I. INTRODUCTION

A. BACKGROUND

This landmark nomination of the building at 318 Fairview Avenue North was prepared at the request of the subject property's owner, City of Seattle Department of Transportation. The report will assist in the determination of the local landmark status of the building by the Seattle Landmarks Preservation Board, in advance of proposed major alterations to the building.

Located at the southeast corner of the intersection of Fairview Avenue North and Harrison Street in the Cascade neighborhood, the subject building was constructed from 1959-60 and commissioned by the Bricklayers Beneficial Association to serve as a union hall and office space for Local 2 of the International Bricklayers and Allied Craftworkers (BAC) as well as to provide leased office space for independent tenants.

This report presents the historical development of the subject building's surrounding neighborhood as well as the subject property itself. It describes the subject building's architectural style and provides information about the building's notable architect, structural engineer and builder. Additionally, the report chronicles the building's historical context through an overview of the labor movement in the United States, paying particular attention to labor unionism and activity in the Puget Sound region as well as the history of the BAC. Historic and current images provide illustrative documentation.

B. RESEARCH

Research for, and writing, of this report was conducted by Paige Monlux and Ron Wright of Ron Wright and Associates / Architects, P.S., this organization serving as the Historical Consultant for the Seattle Streetcar: City Center Connector project.

Unless noted otherwise, images are by the authors and date from October 2017 to February 2018, as noted.

Sources consulted for this report include:

- City of Seattle Department of Construction and Inspections (SDCI) drawings, permit records, and zoning maps, accessed online
- City of Seattle Department of Neighborhoods (DON) Historic Resources Survey Database property details and neighborhood contexts, accessed online
- King County GIS Center maps and property records, accessed online
- King County Assessor's eReal property reports accessed online and property record cards from Puget Sound Regional Archives at Bellevue Community College
- Washington State Department of Archaeology and Historic Preservation (DAHP) WISAARD property inventories and architect biographies
- Author's onsite photographs and interior review
- Historic *Seattle Daily Times*, *Seattle Times,* and *New York Times* accessed through Seattle Public Library website
- Digital Sanborn Maps, accessed online, and Kroll Map from author's library

- Archival records of the Bricklayers Beneficial Association of Bricklayers Union Local No. 2, courtesy of said

See bibliography for comprehensive source listing.

C. SEATTLE LANDMARK DESIGNATION PROCESS

Seattle Landmarks Preservation Ordinance (SMC 25.12.350) describes the standards required for a building to be designated for preservation as an historical landmark. In addition to being at least 25 years old, a building must also "possess integrity or the ability to convey its significance" as well as meet at least one of the six criteria for designation outlined below.

Criterion A: *It is the location of, or is associated in a significant way with, a historic event with a significant effect upon the community, City, state, or nation; or*

Criterion B: *It is associated in a significant way with the life of a person important in the history of the City, state, or nation; or*

Criterion C: *It is associated in a significant way with a significant aspect of the cultural, political, or economic heritage of the community, City, state or nation; or*

Criterion D: *It embodies the distinctive visible characteristics of an architectural style, or period, or a method of construction; or*

Criterion E: *It is an outstanding work of a designer or builder; or*

Criterion F: *Because of its prominence of spatial location, contrasts of siting, age, or scale, it is an easily identifiable visual feature of its neighborhood or the city and contributes to the distinctive quality or identity of such neighborhood or the City.*

II. BUILDING INFORMATION

Name (historic / current):	Bricklayers Union Building / Bricklayers Building
Year Built:	1959-1960
Street & Number:	318 Fairview Avenue North
Assessor's File No.:	246740-0065
Original Owner:	Bricklayers Beneficial Association
Present Owner:	City of Seattle, Department of Transportation 700 Fifth Avenue, Suite 3900 Seattle, WA 98124
Original Use:	Union Headquarters and Leased Office Space
Present Use:	Office Space
Original Designer:	Grant, Copeland and Chervenak
Original Structural Engineer:	Worthington, Skilling, Helle and Jackson
Original Builder:	Baugh Construction
Plat/Block/Lot:	Plat: Fairview Homestead Assn. / Block: 3 / Lot: 1-2
Legal Description:	Lots 1 and 2, Block 3, Fairview Homestead Association for the Benefit of Mechanics and Laborers, according to the plat thereof recorded in Volume 1 of Plats, page 119, in King County Washington.

A. SITE AND NEIGHBORHOOD CONTEXT

The Bricklayers Building resides in the Cascade neighborhood of Seattle, on the southeast corner of the intersection of Fairview Avenue North and Harrison Street (Fig. 1). The subject site comprises an approximate 120' square parcel of land (Fig. 2). The building occupies an area of approximately 60 feet, on the north-south axis, by 70 feet, on the east-west axis, in the northwest corner of the parcel. The parking lot comprises an equivalent area in the southwest corner of the parcel. Both the building and the parking lot are accessed via Fairview Avenue. The remaining eastern portion of the parcel, an area of approximately 120', north-south, by 50', east-west, is occupied by two sets of tracks extending out onto Harrison Street as part of the South Lake Union Streetcar line. The subject site is situated in the SM-SLU 175/85-280 Zone in the South Lake Union (Urban Center) overlay.

As defined for this report, the Cascade neighborhood encompasses the area bound on the west by Fairview Avenue, the east by Interstate 5, the south by Denny Street, and the north by Roy Street. Development of the Cascade area began as early as the 1850s. Over the course of the last 150+ years, the neighborhood has undergone a series of changes, evolving from one of the city's first industrial and transportation districts to a residential area with a largely working class and immigrant identity to a manufacturing zone to its current iteration as a mixed-use neighborhood.

Arguably, the neighborhood's most rapid and visible transformation has taken place in the last two decades as infrastructure improvements and residential and commercial developments have repurposed and refashioned the area into a built environment of primarily new construction interspersed with historic structures. To walk through the subject site's immediate vicinity is to walk a timeline of the area's history and view architectural samples from each period, as well as occasionally the fusion of the past and present. A block and a half away from the subject site is the Cascade Playground. The playground was originally purchased in 1926 to serve as an athletic area for students attending the Cascade School, which closed in 1949 after an earthquake. The Troy Laundry building, designed in 1927, is situated across Fairview Avenue North from the subject site. Designated a landmark in 1996, the building's façade remains while two high-rise office buildings emerge from its core.

Designated Seattle historic landmarks within a quarter mile radius of the subject site include:

- Troy Laundry (1927, Victor Voorhees) at 311-329 Fairview Avenue North
- Boren Investment Company Warehouse (Stuart and Wheatley, 1925) at 334 Boren Avenue North
- Seattle Times Building (R.C. Reamer, 1931) at 1120 John Street

See Figures 3 and 4 for neighborhood context images.

B. BUILDING DESCRIPTION

Designed in the late International Style in 1959, the two-story building is rectangular with a flat roof. The exterior is clad primarily in brick, but also features other types of masonry and tile. Each elevation maintains a distinct appearance while contributing and adhering to the building's overarching Modernist design aesthetic, which eschews ostentation in favor of celebrating the structure's form.

The plan for the building comprises a basement with two above grade stories. The building was split into two separate components; the bricklayer's union hall and administrative office portion, and a separate lease portion. The entry to the bricklayer's union was on the northeast corner, with double doors opening to a small entry garden. The east half of the first floor accommodated union offices, with a stair to the basement where the large union hall was located. The western portion of the first floor, and the second floor, were designed as lease space – accessible from the west side of the building.

The west elevation comprises six bays, separated vertically by thin metal I-beams, distributed in equidistant fashion. The two left bays remain open, revealing a poured concrete open stair and intermediate landing along with a metal and wood handrail. An ornamental masonry screen made of light grey, glazed terracotta tiles fills in the remaining four bays. Inside this screen, the interior elevation layer presents a glazed double door entry. An expanse of mosaic tile in various shades of grey is displayed over this entry, beside which a short brick wall is set perpendicular to the facade. A thin veneer of marble or similar stone covers this wall.

The south elevation offers a side view into the staircase portico described above. Two horizontal vents are situated near the west end between the first and second levels. An otherwise uninterrupted expanse of brick comprises the facade.

Near the left side of the north elevation, a large symbol representing of the bricklayers' union is engraved in the brick cladding. Within the outline of a kiln, a human figure kneels under an artistically rendered trowel and other symbols of the masonry profession. From the emblem, an expanse of brick stretches to meet a series of uniform windows, six each on the first and second levels, aligned vertically. Typical for this building, the long, rectangular windows have a slight metal reveal on the surface of the brick cladding.

Eight of these windows adorn the second level of the east elevation. On the first level, proceeding from an alcove entrance at the south end, a minimally recessed expanse of glazing includes a sliding glass door, two wide windows with low brick sills, and a double-glazed door entry. Continuing to the right, a rectangular mosaic of multihued grey and white tiles extends vertically from the base of the facade to the same height as the crown of the glazing. A second sliding glass door completes this elevation.

See Figures 5-25 for exterior images.

C. SUMMARY OF PRIMARY ALTERATIONS

The building is a two-story structure with a basement, currently serving as construction personnel offices for public works projects. The exterior shell of the building remains unchanged from the original 1960 condition. This includes the brick facades, the solar screen on the west façade (which is comprised of terracotta units sourced from California, manufactured by Gladding, McBean and Company and installed by G.E. Blackstock & Sons), the concrete stairs with steel picket railings, the aluminum framed windows and glazing, and the exterior doors. Exterior carpet has been installed on the west entry stairs and balcony.[1] HVAC units mounted on the roof have been upgraded from the original installation.

[1] Bricklayers, Mar. 17, 1960.

The east side of the building originally included a garden area adjacent to the main entry doors for the union hall portion of the building. These improvements were replaced with asphalt and utility installations associated with the adjacent maintenance facility. The original entry doors for the union hall portion of the building are no longer operational.

The interior of the building is predominately intact, with no major alterations. For the first and second floors, many of the existing partitions are the original partitions, and most of the existing doors are original, with the original knob type door hardware. The existing restrooms on both of these are floors are intact, as well as staff area cabinetry. The interior grid ceiling and mechanical ductwork appear to be original. Equipment within the mechanical rooms (boiler, electrical panels, etc.) have labels that indicate the equipment is the original installations.

The primary walls of the existing basement, where the former union hall is located, are intact. The basement of the building was flooded recently (to a level of two feet above the floor) due to a break in the sewer line below Fairview Avenue caused by construction of the building directly across Fairview Avenue. The basement has been completely cleaned, and all drywall below four feet has been removed. The toilet fixtures in the basement were also removed as part of this flood incident. Otherwise the restrooms are intact from the original installation. Since most of the wall construction within the basement is concrete, the referenced flood damage is minimal.

See Figures 26-44 for interior images.

III. HISTORICAL CONTEXT

A. DEVELOPMENT OF THE CASCADE NEIGHBORHOOD

The Cascade neighborhood is located at the geographic center of Seattle and is one of the oldest in the city. The area's proximity to several bodies of water made it an ideal location for Native American tribes who camped in the area prior to, and for a brief time concurrent with, white settlers arriving in the region in the mid-19th century. In 1853 David Denny staked a claim to an expansive swath of land (the Donations Claim Act of 1850 granted married couples 640 acres of Oregon Territory, which included the area later to be known as Washington State) from the edge of Lake Union to what is now Denny Avenue.

When coal was discovered in 1859 in Squak Mountain (near present-day Issaquah) again the Cascade neighborhood's adjacency to several bodies of water situated it in a prime location, this time for transportation purpose. As miners relieved the mountain of its coal, they loaded the ore onto boats to cross Lake Washington, after which it was transferred to wagons until it was reloaded onto barges to cross Lake Union. The construction of a narrow-gauge railroad line in 1872 from Westlake Avenue facilitated the ore's journey to the city's coal dock on the waterfront.

In 1888, Denny established his Western Mill on Lake Union, inspiring others to follow suit. Mills soon sprouted up around the shore of the lake, making quick work of the area's remaining arboreal resources and offering career opportunities for workers.

During this time, in 1865, Rezin Pontius arrived in the Seattle area from Ohio and soon sent for his wife, Margaret, and their son to join him. While working in fellow Ohioan Henry Yesler's mill, Pontius began

investing in real estate and by 1876 listed his occupation as "land dealer." Among his investments were 160 acres purchased near Lake Union, which he and his wife platted in the mid-1870s. In so doing, Mrs. Pontius refused to countenance the names given to the streets by Denny. Among the casualties: Prohibition Street, which Mrs. Pontius renamed Lake Street, and is now known as Fairview Avenue.[2]

In the latter quarter of the 19th and early part of the 20th centuries, new immigrants from Russia, Sweden, Norway, Greece and others found the neighborhood to be affordable and in close proximity to jobs in local industries. The 1890 census listed 51 different types of industry in Seattle.[3] Cascade residents often worked at the docks or mills (both nearby) or at one of the local laundries for which the neighborhood was increasingly known.

Particularly after the construction of the Cascade School in 1894 through the first half of the 20th century, residents in the industrious neighborhood maintained a strong sense of community. In 1949, the school was condemned after an earthquake caused irreparable structural damage. As automobile culture progressed, the area soon found its apparent borders shrinking. Residential use of the neighborhood declined steadily during this time. In 1953, the Alaskan Way viaduct and trenches for Mercer and Broad streets separated the South Lake Union area from Elliot Bay to the west. A new zoning ordinance in 1957 converted the area to a manufacturing zone and prohibited the building of new residences in the area. The arrival of Interstate 5 in the early 1960s effectively enclosed the neighborhood to the east.

For the next 30 years, the Cascade neighborhood retained an identity as a manufacturing sector for some and a pass through for others. The 1990s ushered in a period of increased visibility, with the opening of several high-profile construction projects, including headquarters for research centers and a flagship store for outdoor gear. For a time, the neighborhood entertained the possibility that a proposed large-scale community park might come to fruition, but the project was ultimately rejected by Seattle voters. As the technology sector boomed, the Cascade neighborhood's central location made it once again an advantageous area for development. While some of the area's historic structures remain, many if not most have been razed to make room for the high-rise office, residential and mixed-used buildings that currently comprise the most noticeable features of the Cascade neighborhood.

B. DEVELOPMENT OF THE SUBJECT SITE

Not long after Rezin Pontius established himself as a real estate investor of some success, he and his wife, Margaret, began platting their land holdings just south of Lake Union. On October 15, 1875, the Pontiuses filed with King County the grandiloquently titled Fairview Homestead Association for the Benefit of Mechanics and Laborers, bordered to the west by Lake Avenue (now Fairview Avenue North), the east by Lincoln Street (now Pontius Avenue North), the south by Second Street (now John Street) and the north by now Roy Street. The subject site occupies lots 1 and 2 of block 3 of this plat.

Sanborn maps from the late 19th and early-mid 20th centuries reveal a moderate amount of shifting property lines and structures on the parcel. In 1893 (Fig. 45) the parcel accommodates two wood-frame,

[2] Strachan.
[3] Prosch, p. 385

single-room, single family residences with outbuildings. By 1905 (Fig. 46), the residences have expanded into larger structures. Only one single family residence in the northeast corner of the parcel remains in 1917 (Fig. 47). In 1950 (Fig. 48), the residence is gone and a four-unit, single story apartment building occupies the southern half of the present-day parcel. By that time, lots 2 and 3 of block 3 had been merged into one 120' by 120' foot parcel on which stood two single-story apartment buildings, known as Fairview Court.[4] By 1958, Victor Manca, a renowned chef and owner of Manca's Café at 1st and Columbia, owned Lot 1 at the southeast corner of Fairview and Harrison, the future site of the Bricklayers Building.[5]

C. HISTORY OF LABOR ORGANIZATION IN SEATTLE

Reports of organized labor demonstrations in the United States date from the 17th century and gain momentum in the early 19th century, reaching a crescendo after the turn of the 20th century. The formation of the American Federation of Labor (AFL) in 1886 in no small way contributed to the expanding movement. During the 1890s about a thousand worker strikes took place each year; by 1904, the number had increased to 4000 strikes annually.[6] The Industrial Workers of the World (IWW) labor union formed in 1905. Its members, often known as "Wobblies" tended towards more socialist ideals and took issue with the AFL's acceptance of a more capitalist ideology. As the population advanced west so too did the labor movement and the tension between disparate philosophies.

That labor unions organized in Washington prior to its official statehood testifies to the strength of the national movement at the time and the early and consistent determination of the region's workers to achieve fair working conditions. With more geographic specificity, Howard Zinn notes in *A People's History of the United States,* "Seattle workers had a radical tradition." In 1888, the Western Central Labor Council was founded to serve as a communal decision-making body for various local union chapters in King County. In 1905, it would be renamed the Seattle Central Labor Council. In the interim, on December 20, 1899, the council established the weekly *Seattle Union Record* to report on union-related topics, reaching a peak circulation of 80,000 during its publication. The March 3, 1900 issue of the *Union Record* reported that 40 labor unions met regularly in Seattle, including tanners, lathers, cigar makers, and brewers. During the next 10+ years, the paper reported on several strikes per year around the Puget Sound region, representing myriad trades and industries: waitresses, newsboys, machinists, teamsters, streetcar employees, mill workers, wireless operators, fishermen, milk workers, coal miners.

As the 20th century progressed, more workers in the country began embracing socialism and the influence of the IWW increased. In the Pacific Northwest, opposing viewpoints escalated into destructive events. On July 17, 1913, converging factors precipitated violence in what would become known as the Seattle Potlatch riots. A minor skirmish at the Potlatch (precursor to today's SeaFair) involving soldiers and a street speaker for the IWW was followed by an incendiary editorial in the local paper. The next day, a large mob moved throughout the city laying waste to anything related to the IWW or socialism. By July 19, 1913, Seattle was under martial and at the end of the day, the Seattle

[4] Bricklayers, July 21, 1958
[5] Bricklayers, July 7, 1958.
[6] Zinn.

headquarters of the IWW was in ruins. Three years later, on November 16, 1916, in what has been called the bloodiest labor confrontation in the Northwest, two deputies and at least five members of the IWW were casualties in the Everett Massacre.

In February 1919, 35,000 shipworkers in Seattle went on strike for wage increases. After the Seattle Central Labor Council recommended a city-wide strike, 110 locals voted to strike as well. Most of the locals were AFL-affiliated; only a few IWW-affiliated locals participated. The walkout involved 100,000 working men and women and lasted for five days. During that time, strikers organized milk stations and meal preparation and distribution, and provisioned for other essential needs.[7] Little if anything was gained for the city's labor cause as an effect of the strike. At a time when the prevailing sentiment was reflected in the post-World War I Red Scare, the strike was generally considered a form of Bolshevism and its participants sufficiently and appropriately quashed.

The 1920s ushered in a period of prosperity, for the country and the Seattle region, until it came to a screeching halt in October 1929. The Great Depression saw a shift in union activities, with many workers leaving the crafts-oriented unions of the AFL and organizing instead in mass production industries. In response, the AFL set up the Committee for Industrial Organization, organizing workers by their industry rather than trade. In the early 1930s workers began employing a new kind of sit-down strike as opposed to walking out. In doing so, they created new obstacles for employers attempting to bring in strikebreakers.

Labor unrest grew during this period often resulting in violent confrontations. In 1934, after a nearly three-month strike, West Coast longshoremen were successful in achieving wage increases, but the strike resulted in several deaths. In 1935, a chapter of the American Civil Liberties Union (ACLU) was founded in Seattle. In defending the rights of local workers to organize peacefully, the ACLU was instrumental. The pall cast by the outcome of the 1919 General Strike had dissipated. From August 19 to November 29, 1936, a strike of 35 members of the newly formed American Newspaper Guild and employees of the *Seattle Post-Intelligencer*, represented the first significant and successful strikes by white-collar workers in the country.

It's important to note that during the 19th and early 20th centuries, union members were typically white men as unions often excluded immigrants and African Americans from membership, and thus the benefits that could be gained from worker organization and activities. Since they were not allowed into unions, these communities were often approached by employers to act as strikebreakers during walkouts by represented employees and then let go when the strike concluded. In Seattle, in 1916, after a strike by the International Longshoremen's' Association (ILA), IWW support for racial inclusivity created favorable conditions for allowing African Americans to join the union. After the end of the WWI, several other unions followed suit. Momentum gained during the Civil Rights Movement of the 20th century led to the inclusion of all workers regardless of ethnicity or gender. Of particular historical importance was the 1958 merger of two previously segregated American Federation of Musicians (AFM) locals 76 and 493 in Seattle, an alliance that similar local chapters mirrored across the country. In 1994, the Seattle musicians' union rechristened itself Local 76-493.

[7] Zinn.

As the 20th century entered its middle years and beyond, the labor movement in Seattle maintained a steady pace of activity. During the 1940s and 1950s time, the Teamsters' Union was increasingly influential in labor activities throughout the city, with varying degrees of receptivity from other unions. Following a nearly five-month long, unsuccessful strike by the Aeronautical Machinists Union at Boeing in 1948, the Teamsters' were soundly defeated in an election concerning union representation for Boeing machinists and allied workers.

In 1953, Washington State led the nation with 54.2% of the state's workforce represented by a union.[8] In the latter half of the 20th century, union membership declined steadily, across the country and in Washington. In 1964, 44.5% of Washington workers belonged to a union; by 2012, the number had decreased to 18.8%.[9] By 2017, 10.7% of Washington workers were union members. [10]

D. UNION HALLS AND UNION BUILDINGS IN SEATTLE

In the early, and more perilous, days of the history of labor organization, workers often gathered in churches or public spaces that offered the impression of safety from potential retaliation. As the movement expanded, the nomenclature of those early meeting places was often employed for buildings whose primary purpose was to serve as union headquarters. From 1905 to 1942, many of Seattle's labor unions met at a building known as the Seattle Labor Temple (Fig. 49) at 6th and University. As early as 1920, the Building Committee for the Seattle Labor Temple Association was campaigning for union members to finance a "Real Labor Temple" that would provide an abundance of space and services for members.[11] In 1942, the project had achieved fruition and 50 unions relocated from the former building to the present location of the Labor Temple in Belltown.

The time was ripe for a surge in new union building construction. Membership in labor organizations boomed in the 1940s-1960s. The Seattle Labor Temple's relocation prompted other unions to construct their own buildings nearby and in the South Lake Union and Cascade neighborhoods. The district offered accessibility to downtown and the waterfront, where many labor positions were centered. The majority of union halls built in the are during this period reflected the predominant architectural mores of the time period in which they were designed. As such, those built in the early 1940s still have elements of the Art Deco and Art Moderne typologies; whereas, union halls dating from the late 1940s through the 1950s manifest the architectural movement towards the Modern and Modern-International genres.

Examples of union halls that were constructed within walking distance of the subject building are listed below, in addition to the architectural style in which they were designed:

- Seattle Labor Temple (1942, McClelland and Jones) at 2800 First Avenue, Modern style (Fig. 50)
- Marine Firemen's Union Building (1948, Young and Richardson) at 2333 Western Avenue, Modern-International style (Fig. 51)
- Sailors' Union of the Pacific (1954, Fred Rogers) at 2505 First Avenue, Modern style (Fig. 52)

[8] Matthee.
[9] Bui.
[10] Brunner.
[11] Seattle Labor Temple Association Building Committee.

- International Organization of Masters, Mates & Pilots (1957, Thomas Albert Smith) at 55 Bell Street, Modern-International style
- Cooks and Assistants Union (1926, remodeled 1947) at 2407 First Avenue, Modern style (Fig. 53)
- International Brotherhood of Electrical Workers Local 46 (1947, Harmon and Detrich) at 2712 First Avenue, Streamline Moderne style (Fig. 54)
- Joint Council of Teamsters No. 28 (1954-1956, demolished), at 553 John Street, Vernacular style
- Welders Local 541 and Boilermakers Local 104 (1924, demolished) at 1821 Boren Avenue, Art Deco style

Aside from a couple exceptions, unions have for the most part relocated their headquarters to other areas of the city and its environs. Union buildings that have not been demolished have been repurposed for other use. In a case of notable circularity, the former IBEW Local 46 building now houses a church.

E. ORIGINAL BUILDING OWNER: BRICKLAYERS BENEFICIAL ASSOCIATION

The labor union that is today known as the International Union of Bricklayers and Allied Craftworkers (BAC) formed on October 17, 1865. Bricklayers' Union Local 2 in Seattle was founded on November 11, 1869. The Bricklayers' Union maintained a somewhat rare unaffiliated independence as a trade union until a mere two years before the 1919 Seattle General Strike. Legally, the local chapter could not affiliate with the local Building Trades Union until the International Bricklayer's Union officially affiliated with the AFL, which it did around 1917. Even then it was several months after the International Bricklayers' Union's association with the AFL that the Seattle chapter joined the ranks of the Building Trades Council.[12]

Thus, as members of the AFL and Building Trades Council, Bricklayers' Union Local 2 participated in the 1919 Seattle General Strike. Despite making no demands of employers, the local chapter held firm against working alongside non-union tradesmen after the Building Trades Council recommended that craftworkers return to work. Months after the Strike had ended, members of the Seattle Bricklayers' Union voted to quit the Building Trades Council in November 1919, citing International Bricklayers' Union rules that forbade members from working for any employer who worked nonunion brickmasons in any capacity.[13]

During the 20th century, the Bricklayers' Union continued to develop programs and advocate for the advancement of its members. In the 1940s, Bricklayers' Union Local 2 collaborated with local masonry product manufacturers, contractors and architects to develop a comprehensive apprenticeship program for workers looking to start in the trade. (The International Bricklayers' Union was an early supporter of apprenticeship programs, as evidenced by newspaper reports from the 1920s.) Several strikes during the 1960s and 1970s were successful at negotiating increased wages and regular cost of living increases for union members.

By 1956, Bricklayers' Union Local 2 was headquartered in the 300 block of Denny Way, situated between Lower Queen Anne and Belltown. The November 6 election that same year found Seattle voters passing

[12] *The Seattle Daily Times, Nov. 6, 1919*
[13] *Ibid.*

a $7.5 million bond to develop a civic center that would serve as the site for the 1962 World's Fair, an area that included the location of the Bricklayers' Union. Though the union had expected to remain at their then-present location for the next six to ten years, the board of trustees began the process of appraising the current property and searching for a new site. Several potential properties were viewed over the course of 1957 but not pursued. By November the union knew it would need to relocate by summer of the following year. In early 1958, properties in Belltown, Lower Queen Anne, South Lake Union and the northern downtown neighborhood were considered. Several were pursued but negotiations ultimately fell through.

In April 1958, board members opened discussion on a lot at 320-328 ½ Fairview Avenue North and voted in favor of submitting an earnest money check for the property. This lot being the site of the Fairview Court apartments, the board discussed how to best go about rental and tenant management. In June, the board learned that the corner lot owned by restaurateur Victor Manca was also for sale and they voted to make an offer. By August, the sale was complete, and the union began preparations for the selection of an architect.

Early in their planning, the bricklayers' union discussed the merit in selecting an architect that had favored the use of masonry materials in their designs. In September, the board interviewed Ross Copeland of Grant, Copeland & Chervenak (GCC). After a caucus, the board voted to accept the firm as the architect for their new structure. Design reviews took place over the next several months and construction began in late 1959. The building was completed in April 1960, and the union moved into the facility on April 18, 1960.[14]

Budget constraints had necessitated design changes during the building's development. While original architectural renderings of the front façade show three solar screens dividing the elevation, the King County Assessor's photo from April 11, 1960 (Fig. 5) reveals a structure with an open front and no screens. It seems possible that at some point during the design or construction phase the solar screen was removed from the scope of work. Nevertheless, after determining that city code required a porch surround, the union and architect opted to move forward with the installation of a screen, featuring glazed terracotta tiles sourced from California.[15] To accomplish this, the union first considered using donated labor from union members, but ultimately decided to have local masonry contractor, G.E. Blackstock and Sons perform the work.[16]

At the time of the King County Assessor's photo from January 20, 1961 (Fig. 6), the building's east façade displayed an incised carving with symbols representative of the bricklayers' profession, including a kiln, trowel, and stylized square (Fig. 18). In order to determine the artist, the following sources were consulted: architectural librarians from University of Washington's Built Environments Library and Seattle Public Library's Seattle Room; current and retired employees of Mutual Materials (formerly Builder's Brick Company, brick supplier during the building's construction); staff at Historic Seattle; the construction publication *Pacific Builder and Engineer*; and the NW Artists Archive, in addition to the

[14] Bricklayers, Dec. 29, 1960.
[15] Bricklayers, Mar. 17, 1960.
[16] Bricklayers, May 19, 1960.

sources noted in the bibliography. Nevertheless, a record of the artist remained undiscoverable. Given that the union had intended to use donated labor from union members for installation of the solar screen, it is possible that the carving was completed by a member.

Although schematic designs for the building show a roof constructed of concrete (similar to the first and second floors), the decision was made to use a wood framed room constructed using glulam beams, which was likely more cost effective. Glulam beam construction was a relatively new method for this era. Glulam manufacturing standards for the United States were first developed in 1963.

The second floor of the building was also concrete pan deck construction. In February 1959, the union delayed construction of the top floor as it was planned, opting instead "to build with an eye to the future and build so as to be able to add an additional floor if we so desire."[17] The building was constructed with a basement, first and second floors; however, the bricklayers' meeting minutes suggest that the second floor was left unfinished until June 1960. Construction of the building proved to be a costlier enterprise than anticipated. When, in June 1960, the board advised Grant, Copeland and Chervenak to proceed with the planning of the second floor, it was agreed that the cost would be borne by the prospective tenants.

When the Bricklayers' Building was complete, it offered ample room for Local 2 to hold union-related meetings and events and maintain their own office space. Access to the union portion of the building was through a main entry on the east side of the building, where a small garden was maintained. Additional office space, accessed via the west entry, on the first and second floors was offered for lease to prospective tenants. In the 1960s, building tenants included Corley Mortgage, General Security Insurance, and Vance & Goodin (attorneys).

The building served as Bricklayers' Union Local 2 headquarters and offices for the next 40 years. In 2001, City Investors LLC, the real estate division of Vulcan Inc., purchased the building and the union moved to a new location in Tukwila, Washington. The building continued to accommodate commercial tenants until the City of Seattle, the current owner, acquired the building in 2006. The building is currently used by the City of Seattle for construction-related offices for municipal projects.

See Figures 49-51 for images related to Bricklayers' Union Local 2.

IV. ARCHITECTURAL CONTEXT

F. ORIGINAL ARCHITECT: GRANT, COPELAND AND CHERVENAK

The Seattle firm of Grant, Copeland and Chervenak was established in 1955 by Austin Grant, Ross W. Copeland, Jr., and Robert Chervenak. Austin Grant (1918-2013) was born in Seattle and graduated from the University of Washington in 1941. Ross Copeland (1917-2002) was also born in Seattle and attended the University of Washington but did not graduate with a degree. Robert Chervenak (1924-2010) was born in Tacoma, attended the University of Washington, and graduated in 1951. A particularly active

[17] Bricklayers.

member in the local and national architectural communities, Chervenak taught as an associate professor at the University of Washington from 1960-74 and frequently served on juries for architectural awards.

From 1941-1947, Austin Grant worked as an associate in his father's firm, Austin Grant and Son. After his father retired, the younger Grant invited Copeland and Chervenak to join him as partners and the firm was renamed Grant, Copeland and Chervenak. From its inception, the firm's portfolio regularly included places of worship, including Pilgrim Lutheran Church (ca. 1955) and Christ the King Lutheran Church in Bellevue (ca. 1956). Particularly in the 1960s, Grant, Copeland and Chervenak was a very well-known, award winning, Seattle firm, gaining AIA Seattle Chapter Honor Awards for the following projects:

- 1963 - St. Peter's Episcopal Church
- 1964 - Hugo Winkenwerder Forest Science Laboratory (Forestry Building), University of Washington, Seattle
- 1965 - King County Medical Service Corporation Building
- 1969 - Our Saviour's Lutheran Church, Everett

In 1966, the firm was honored with a National AIA Merit award for the Hugo Winkenwerder Forest Science Laboratory, designed in quintessential Northwest Modernist style.

The Theodora, an apartment building in Seattle's Wedgwood neighborhood, which the firm designed in 1965, received historic landmark designation by the City of Seattle's Department of Neighborhoods in 2015.

Other works by the firm include Bloedel Hall, University of Washington (1970-71) in Seattle; Gloria Day Lutheran Church (1969) in Olympia; Myron Carroll House in Seattle; Oroville State Bank in Oroville; an elementary school (1957) and post office in Tonasket; and Dag's Drive-In (c. 1956), Manson High School, and St. Paul's of Shorewood Lutheran Church, all in Seattle.

Thought Grant, Copeland and Chervenak are present in most lists of notable Seattle architects, they do not tend to be grouped in with the upper echelons of the local professional guild. Nevertheless, it is evident that they were highly regarded during the period the firm was active. In a *1964 New York Times* article, the pioneer in architectural criticism Ada Huxtable comments on the appearance of the firm's Newport United Presbyterian Church in Bellevue in not one, but two architectural exhibits taking place in the city simultaneously. In describing the building, Huxtable extols it to be "an unusually handsome and tasteful structure in a field dominated by acrobatic exhibitionism, that also displays a thoroughly sensitive use of wood."

See Figures 52-60 for images related to Grant, Copeland and Chervenak.

G. ORIGINAL STRUCTURAL ENGINEER: WORTHINGTON, SKILLING, HELLE AND JACKSON

The Structural Engineer for the building was Worthington, Skilling, Helle, and Jackson, which has evolved over the years to become the current firm Magnusson Klemencic Associates. The firm originated in the 1920s with a partnership between W.H. Witt and Quilcene native Harold Worthington (1901-1994). With a handful of staff, the small firm remained active through the Depression, participating in projects

including the Joseph Vance Building at Third & Union, the Tower Building at Seventh & Olive, the 1223 Spring Apartment Building, and in Pierce County the Purdy Spit Bridge.

John Skilling (1921-1998) was born in Los Angeles and moved to the Seattle area during his high school years. He enrolled at the University of Washington and took a job with the Boeing Company. While still a student at the UW, Skilling became employed by the W.H. Witt Company and became a principal of the company in 1950. In 1955, the firm was renamed Worthington & Skilling. Considered a pioneer in designing buildings using new steel and engineering concepts, Skilling was particularly well-regarded in his profession and was a frequent award-recipient in his own right during his career, including Construction Man of the Year by the Engineering News Record, 1966; Engineer of the Year by the Consulting Engineers Council of Washington, 1967; Engineer of the Year by the Washington Society of Professional Engineers (WSPE) in 1967; Engineer of the Year by the Structural Engineers Association of Washington (SEAW) in 1967. In 1994. Seattle Mayor Norm Rice decreed June 3, 1995 as "John Skilling Day" in the City of Seattle

By 1960, Helge Helle (1915-1986) & Joseph Jackson had joined the firm and become partners, generating another name change for the firm, this time to Worthington, Skilling, Helle & Jackson. As one of the largest structural engineering firms in Seattle, the firm was responsible for many notable and award-winning projects on the local and national stage, including

- 1958 - Seattle Public Schools, Ingraham High School, Seattle, WA
- 1959-60 - West Seattle Congregational Church, West Seattle, Seattle, WA
- 1959-62 – Seattle World's Fair, Science Pavilion, Seattle, WA (Pre-Stressed Concrete Institute Award, 1963)
- 1960 - Shannon and Wilson, Properties, Incorporated, Geotechnical Engineers, Office and Laboratory Building, Seattle, WA
- 1960 - Boy Scouts of America, Chief Seattle Council, Service Center, Seattle, WA
- 1961-62 - Seattle World's Fair, Fine Arts Pavilion, Seattle, WA
- 1961-92 - Seattle World's Fair, Playhouse, Seattle, WA
- 1962 - Roman Catholic Archdiocese of Seattle, Saint Alphonsus Church #2, Ballard, Seattle, WA
- 1962-64 - International Business Machines (IBM) Corporation, Office Building and Garage, Downtown, Seattle, WA (Design in Steel Program award, 1965)
- 1966-1973 - Port Authority of New York and New Jersey, World Trade Center, Towers I and II, New York, NY

See Figures 61 and 62 for images related to Worthington, Skilling, Helle and Jackson.

H. ORIGINAL CONTRACTOR/BUILDER: BAUGH CONSTRUCTION

The General Contractor and Builder of the Bricklayers Building was Baugh Construction Company (Baugh), established by Lawrence Baugh in 1946. Baugh was born in 1910 in Nebraska. After earning a degree in civil engineering from Carnegie Tech in 1931, he began working as a laborer with a Dallas contractor. Fifteen years and a diverse portfolio of experience later, Baugh started The Baugh Company in Seattle. Though the company had modest beginnings, starting out with home renovations and garage projects, bigger projects were on the horizon. Of the 8,500 members of the Associated General

Contractors in 1968, Baugh ranked 231.[18] By 1969, Baugh Construction Company had participated in the construction of 700 different structures.

The firm's history includes a litany of notable projects, including The Financial Center, Bellevue Square Mall, Benaroya Hall, the Museum of Glass in Tacoma, the north campus of Seattle Community College, an addition to the original Ballard High School, and numerous buildings for the Boeing Company. The firm's other major projects include Northgate Shopping Center and Swedish Hospital in downtown Seattle. Baugh merged with Skanska USA in September of 2000, and is currently active as a large General Contractor in the Puget Sound Region.

See Figure 63 for image related to Baugh Construction.

I. MODERN ARCHITECTURE IN SEATTLE

Few, if any, are the design movements that have a punctuated beginning or end date. So too, Modernism, which as an architectural and design aesthetic, traces the first records of its stirrings to between 1889-1912 and became prevalent after 1920. The Modern Movement arose as a response to industrialization and social-philosophical changes beget by the Enlightenment and the advent of Rationalism. As scientific and industrial advances accelerated the development and mass production of new building materials and technologies, architectural designs began incorporating more iron, steel, reinforced concrete and glass, inspiring a sea change in prevailing architectural aesthetics.

In 1896, Otto Wagner was the first architect to refer to a dichotomy of building construction methods: the "Renaissance way of building" and the "modern way of building." Simplified, the former method involved the placement of stone blocks and the latter method replaced the blocks with a planer surface that is attached to a backing.[19] Further, whereas, prior architectural theories defined a structure's beauty by the artistry of applied ornamentation, Modernism recognized the structural design of a building as an art form unto itself. While a range of architectural styles with specific features developed under the Modernist umbrella, buildings from the Modern period tend to share the following characteristics in their designs:

- Rectangular or cubist shapes
- Minimal or no ornamentation
- Steel and or reinforced concrete
- Large windows
- Open plan

Drawing from the overarching principles of the Modern aesthetic, the International Style originated in Europe in the 1920s and is widely considered to be one of the first functional iterations of Modernism. Later Modern styles would include Brutalism, Constructivism, Expressionism, etc. Museum of Modern Art curators Henry-Russell Hitchcock and Philip Johnson were the first to identify the International Style by that name in their 1932 essay, *The International Style: Architecture Since 1922*, which served as the

[18] Duncan.
[19] Mallgrave.

catalog for MOMA's *Modern Architecture: International Exhibit*. Featured prominently in the exhibit were the architectural works of Le Corbusier, Walter Gropius, Mies van der Rohe and J.J.P. Oud, who are generally considered the architects most influential in the advancement of the style. The three major principles of the International Style focus on 1) the emphasis of volume over mass; 2) the regularity and standardization of elements; and 3) the avoidance of ornament.

The same time period found American architects also employing equally innovative approaches in their designs. Louis Sullivan, considered by many to be the creator of the modern skyscraper, coined the maxim "Form follows function." Frank Lloyd Wright, Sullivan's mentee, and others were working in the Prairie and Bungalow styles. Wright's Fallingwater (1935) thoroughly incorporates the tenets of the International Style into its design. As the political landscape in Europe progressed towards World War II, many European architects relocated to the United States, fueling Modernism's swift ascendance to the predominant architectural ideology of the 20th century.

In the Pacific Northwest, the works of Paul Thiry, Washington State's "father of modernism," and Portland's Pietro Belluschi had introduced the region to European Modernism prior to the war. The booming economy and population growth of the post-WWII years precipitated a surge of new building in the area as well as an influx of young architects eager to employ and explore Modern tenets in their designs. A Northwest regional dialect of Modernism began to coalesce, one that connected structures visually and experientially to the context of the natural environment. Practitioners of this regional style used natural materials, often wood, in their constructions; oriented views towards bodies of water and topographical features; and employed low-slope roofs, exposed structural elements and open floor plans. Grant, Copeland and Chervenak's designs for Winkenwerder Hall and Bloedel Hall, both on the University of Washington campus, embody the principles of the Northwest regional style.

In 1950, the local chapter of the American Institute of Architects (AIA) had developed an awards program to recognize innovative designs by local architects (Grant, Copeland and Chervenak received a number of these awards in the 1960s). By 1953, when the American Institute of Architects held its annual meeting in Seattle, the Northwest regional style of Modernism had gained national attention, with the April 1953 *Architectural Record* devoted to an overview of the region's architectural contributions.

Visitors to the 1962 World's Fair in Seattle were also treated to a Modernist exhibition, albeit one with a more futuristic tone than the environmentally focused regionalism. The Space Needle would become an iconic presence in the Seattle skyline. In Minoru Yamasaki's Science Pavilion, cathedral-like arches rise up into lacy, geometric domes. Observing the plans for the arches, structural engineer John Skilling reportedly asserted that he could make the columns thinner, and so they did.

During this period, commercial and office buildings in the Northwest tended to adhere to the principles of more widespread schools of Modernism, rather than the regional variant, utilizing modern construction methodologies, such as curtain walling.

Despite the region's rich Modernist architectural narrative, Washington State structures from the post-WWII era are "woefully underrepresented" on the National Register of Historic Places according to Washington State's Department of Archaeology and Historic Preservation.[20]

J. CURTAIN WALL BUILDINGS

Broadly defined, curtain wall structures are identified by their non-load bearing building envelope that as such hangs much like a curtain from an internal structural frame. Of the advances in building technologies that spurred the Modern Movement, perhaps the most influential was the development of the frame structure. By replacing solid-masonry load-bearing walls with columns and beams of concrete, iron and steel, building exteriors were no longer confined by the materials that supported them structurally. From this freedom emerged the concept of the curtain wall.

The first large-scale installation of the pure curtain-wall concept is an achievement alternately shared by the Boley Building (Louis Curtiss, 1908) (Fig. 64) in Kansas City, Missouri and the Hallidie Building (Willis Polk, 1918) (Fig. 65) in San Francisco, California.[21] Early curtain wall structures continued to embellish buildings with ornamentation, in keeping with historic architectural styles. The first notable example of curtain wall construction synthesizing with the aesthetics promoted by the Modern Movement take form in the Bauhaus Building, (Walter Gropius, 1926) (Fig. 66).

Post-WWII building technology advancements facilitated a widespread adoption of the curtain wall system, as evidenced by The Equitable Building (Pietro Belluschi, 1948) (Fig. 67) in Portland, Oregon. The Equitable Building is credited as one of the first glass box towers ever built and has the distinction of being the world's first fully enclosed, air-conditioned office building.

While curtain walls are typically associated with large expanses of glass, the very nature of the curtain wall concept circumvents any restrictions to a particular infill material. The curtain wall is the façade element that forms the non-load-bearing exterior of a building. Various construction methods exist for the design system of a curtain wall, but all typically involve the use of spaced vertical and horizontal mullions with glass, stone, metal or composite panels.

See Figures 68-70 for images of Modern – Curtain Wall buildings in Seattle.

[20] Nifty from the last 50 initiative.
[21] Murray.

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VI. LIST OF FIGURES

A. ILLUSTRATIONS

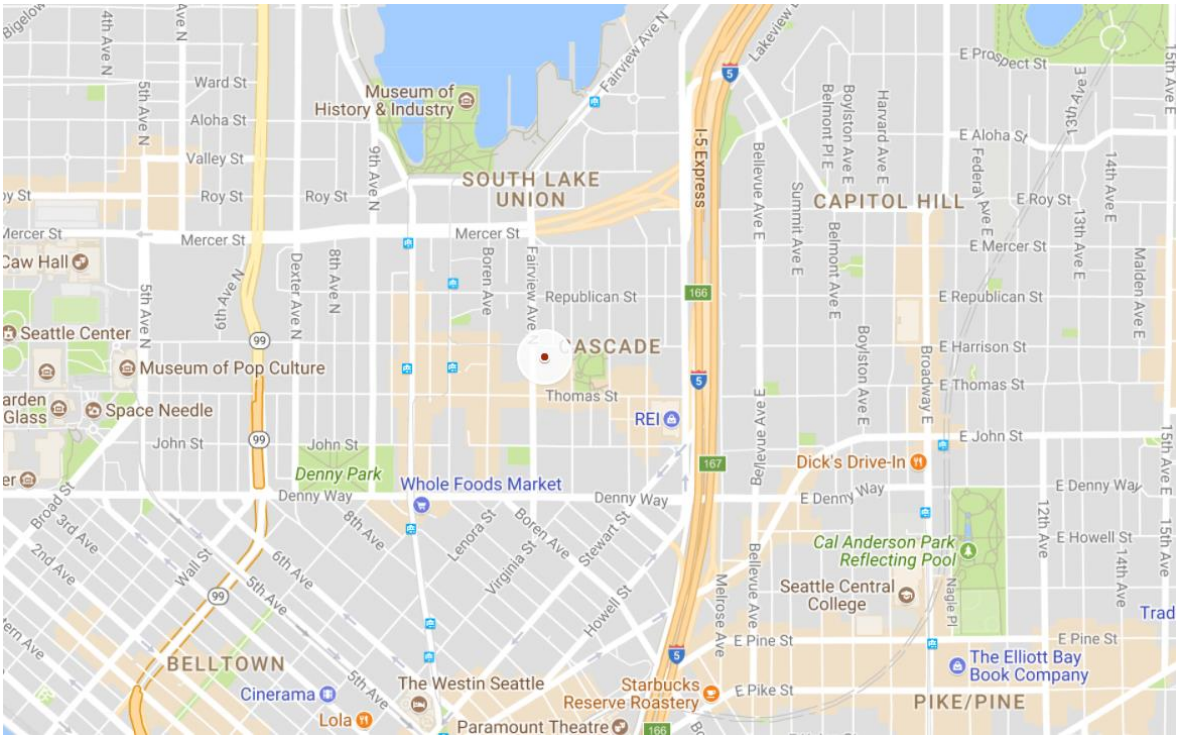


FIGURE 1: MAP OF THE NEIGHBORHOOD, 2018.NORTH IS UP. SUBJECT SITE INDICATED BY RED CIRCLE. (GOOGLE MAPS)

FIGURE 2: AERIAL PHOTO SHOWING SUBJECT SITE, 2015. PARCEL INDICATED BY RED LINE. NORTH IS UP. (KING COUNTY ASSESSOR)

FIGURE 3: CONTEXT - VIEW NORTHWARD ON FAIRVIEW AVENUE

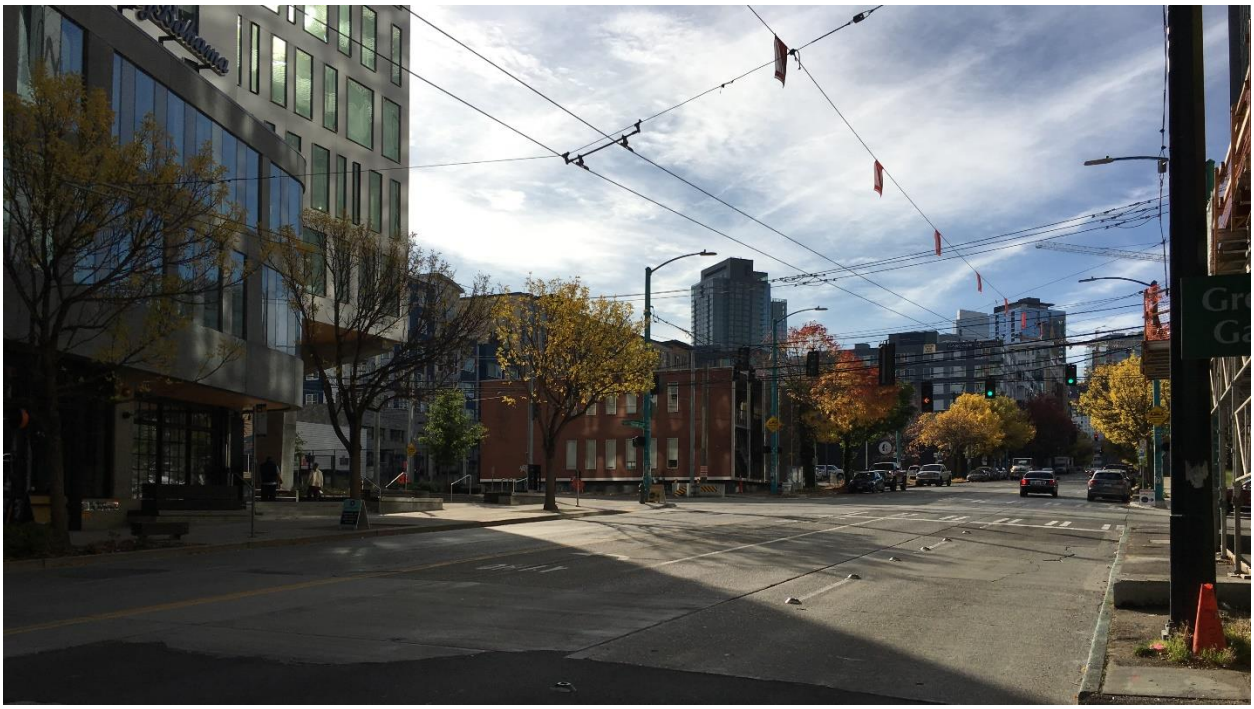


FIGURE 4: CONTEXT - VIEW SOUTHWARD ON FAIRVIEW AVENUE

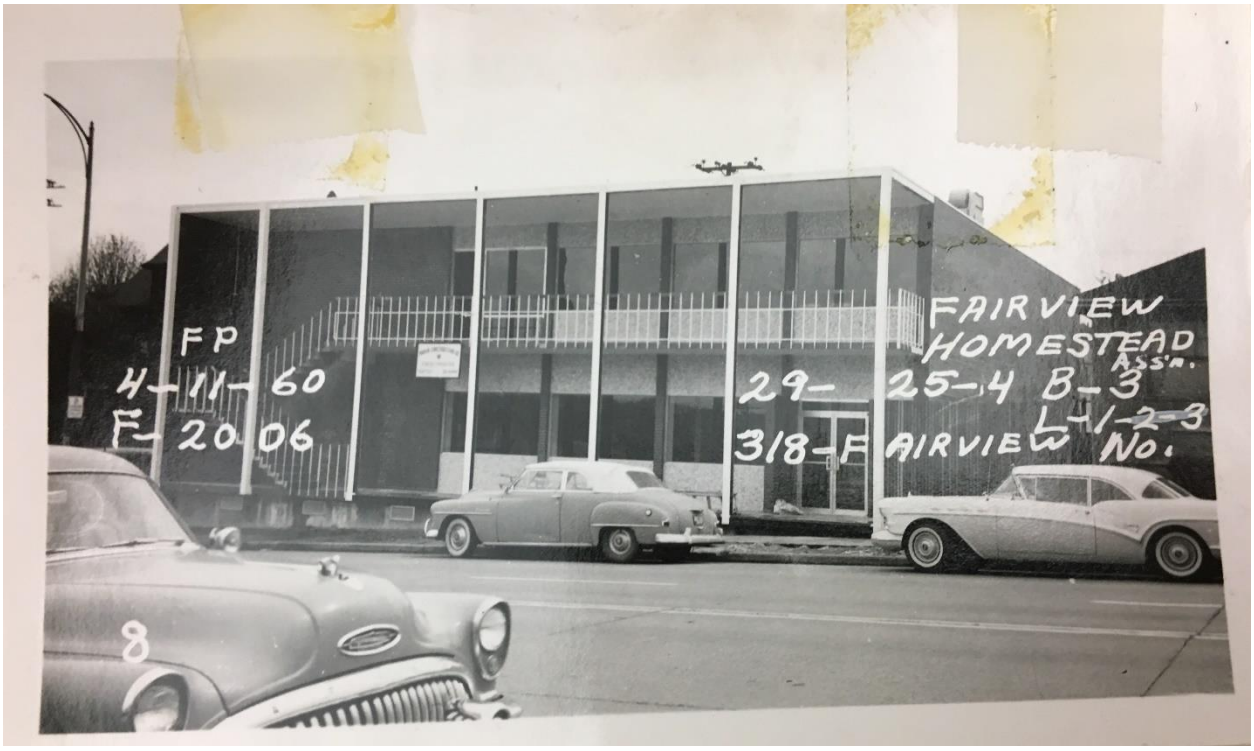


FIGURE 5: 1960 TAX ASSESSOR PHOTO

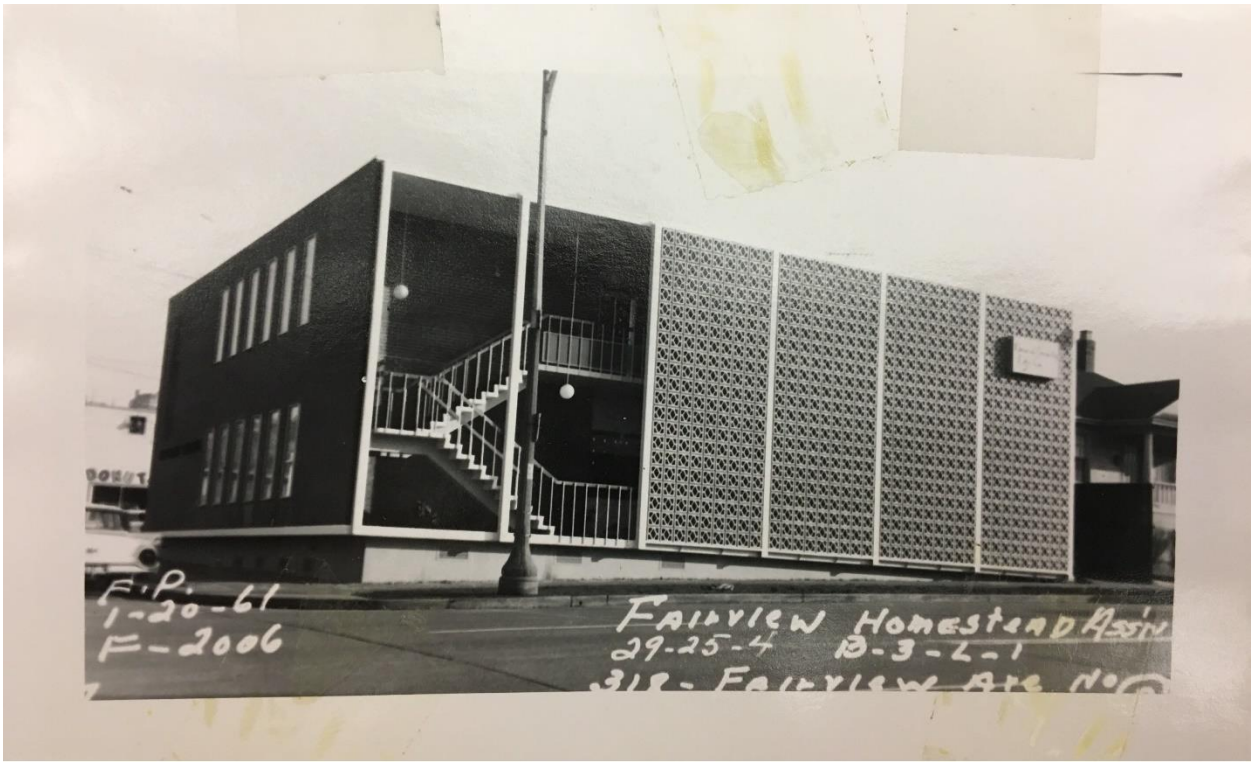


FIGURE 6: 1961 TAX ASSESSOR PHOTO

FIGURE 7: 2018 SUBJECT BUILDING PHOTO

FIGURE 8: WEST ELEVATION (2017)

FIGURE 9: WEST ELEVATION, DETAIL SHOWING TERRACOTTA TILE SOLAR SCREEN (2017)

FIGURE 10: WEST ELEVATION, DETAIL (2017)

FIGURE 11: TERRACOTTA TILE SOLAR SCREEN, DETAIL (2018)

FIGURE 12: TERRACOTTA TILE SOLAR SCREEN, DETAIL (2018)

FIGURE 13: WEST ELEVATION, DETAIL SHOWING ORIGINAL TILE WORK (2018)

FIGURE 14: WEST ELEVATION, DETAIL SHOWING ORIGINAL TILEWORK (2018)

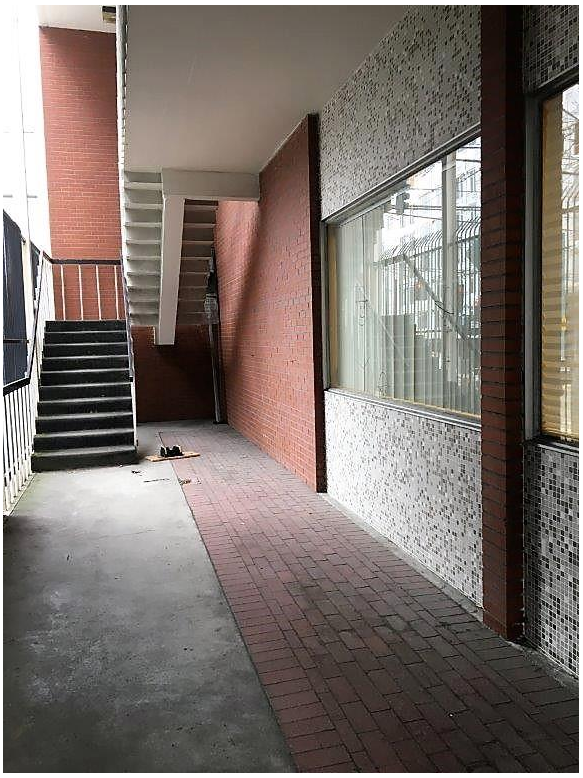


FIGURE 15: WEST ELEVATION, DETAIL (2018)

FIGURE 16: DETAIL OF TILE WORK (2018)

FIGURE 17: NORTH ELEVATION (2017)

FIGURE 18: NORTH ELEVATION, DETAIL (2017)

FIGURE 19: EAST AND NORTH ELEVATIONS (2017)

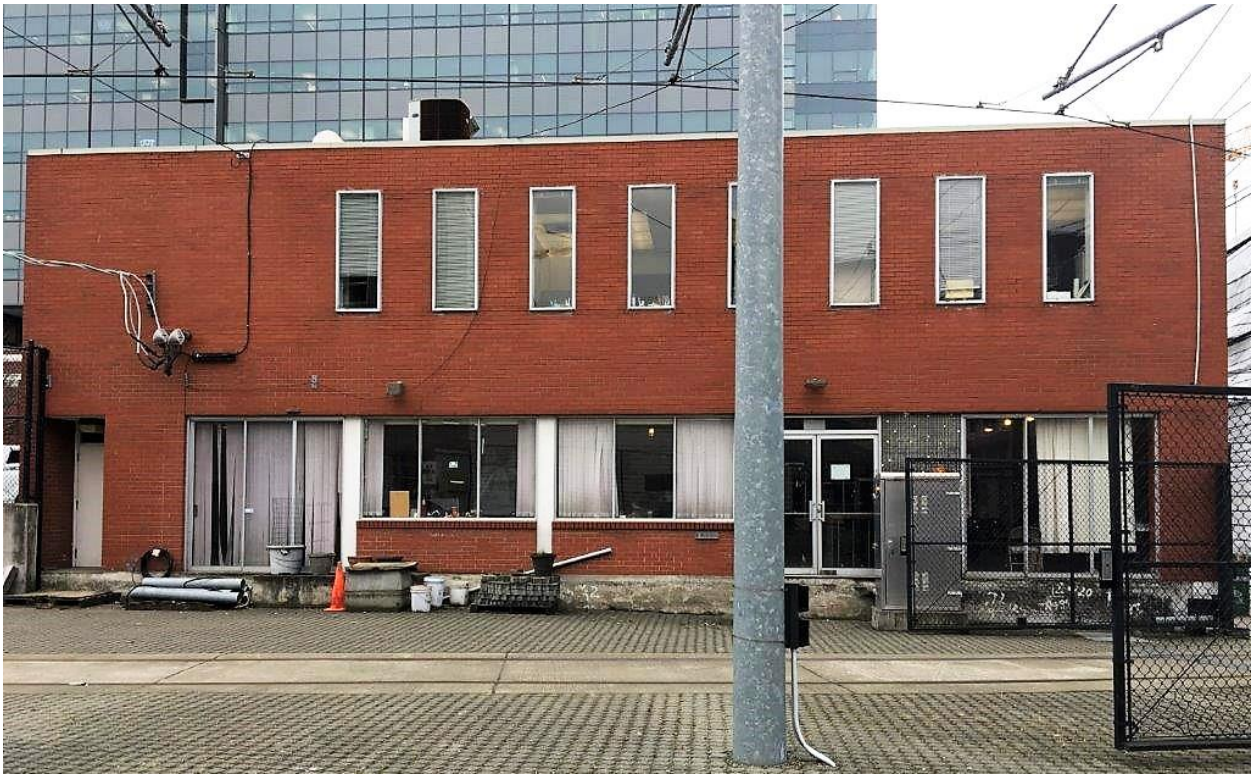


FIGURE 20: EAST ELEVATION (2018)

FIGURE 21: EAST ELEVATION – DETAIL (2018)

FIGURE 22: EAST ELEVATION - DETAIL (2018)

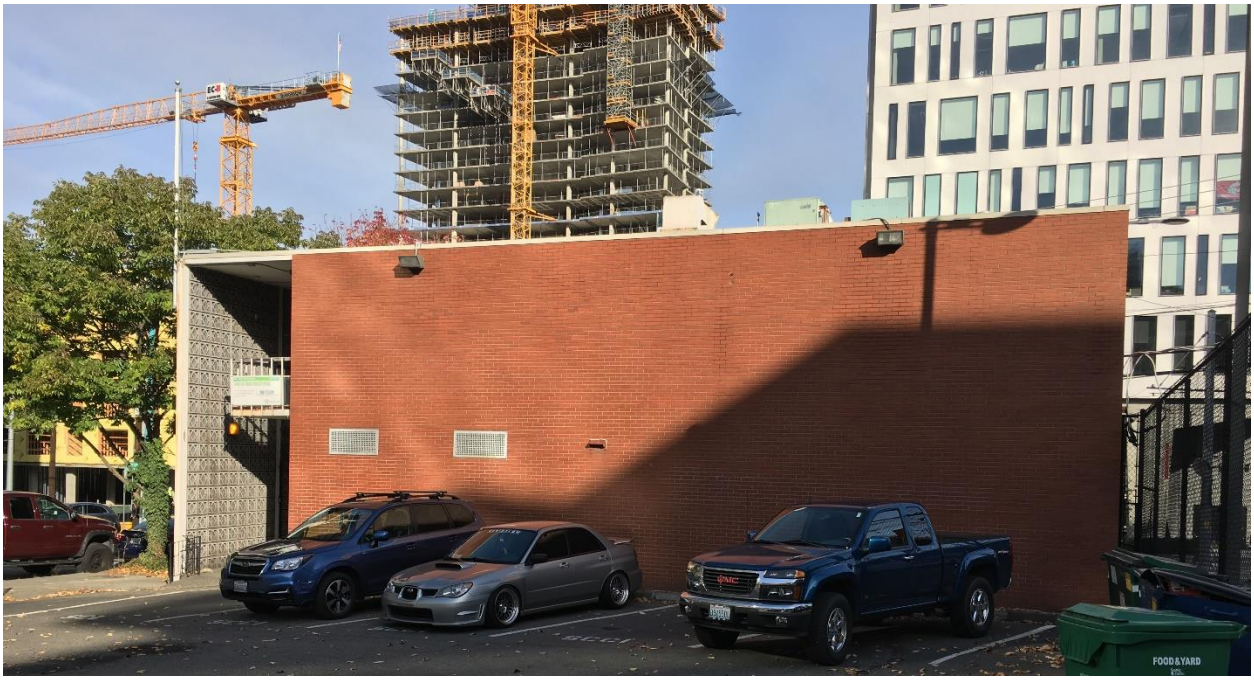


FIGURE 23: SOUTH ELEVATION (2017)

FIGURE 24: SOUTH AND WEST ELEVATIONS (2017)

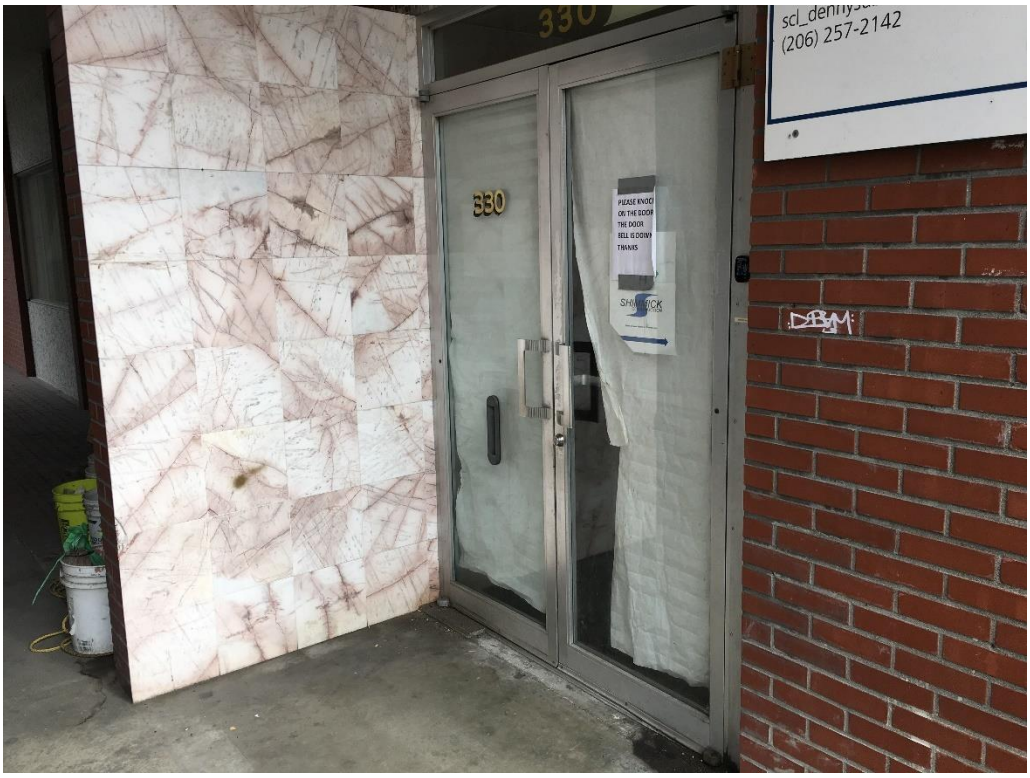


FIGURE 25: WEST ELEVATION, DETAIL SHOWING ORIGINAL ENTRY DOORS (TILE HALF WALL LIKELY NOT ORIGINAL) (2018)

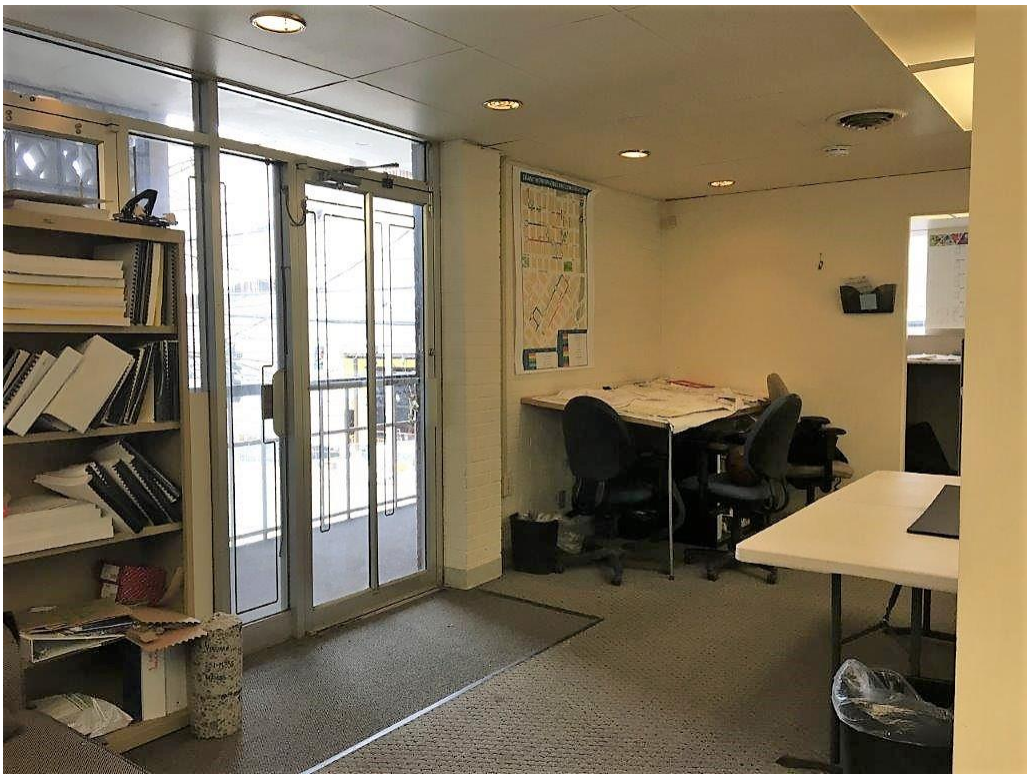


FIGURE 26: INTERIOR, SECOND FLOOR (2018)

FIGURE 27: INTERIOR, SECOND FLOOR (2018)

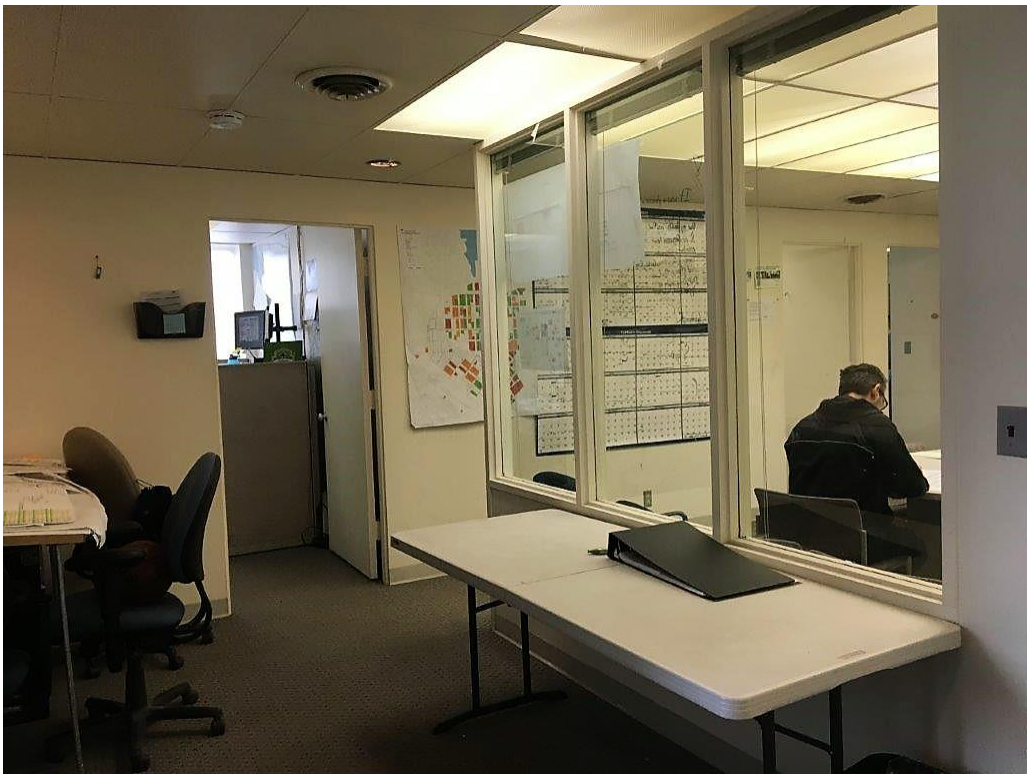


FIGURE 28: INTERIOR, SECOND FLOOR (2018)

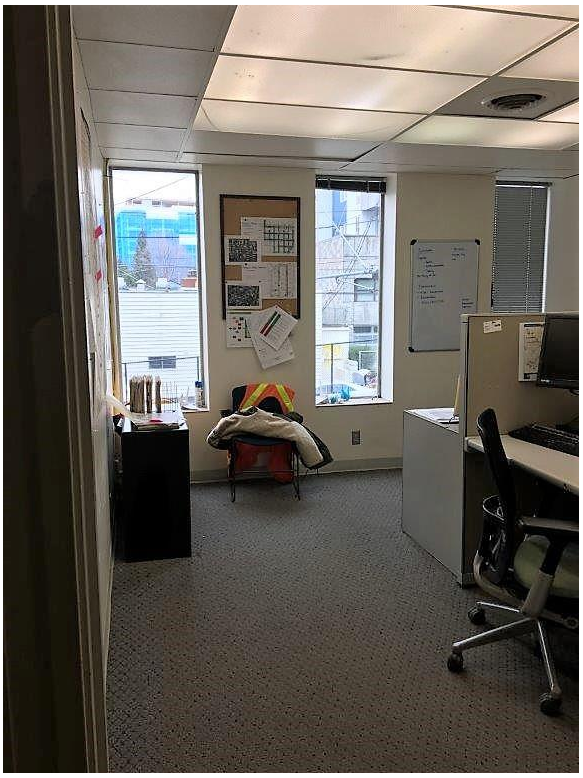


FIGURE 29: INTERIOR, SECOND FLOOR (2018)

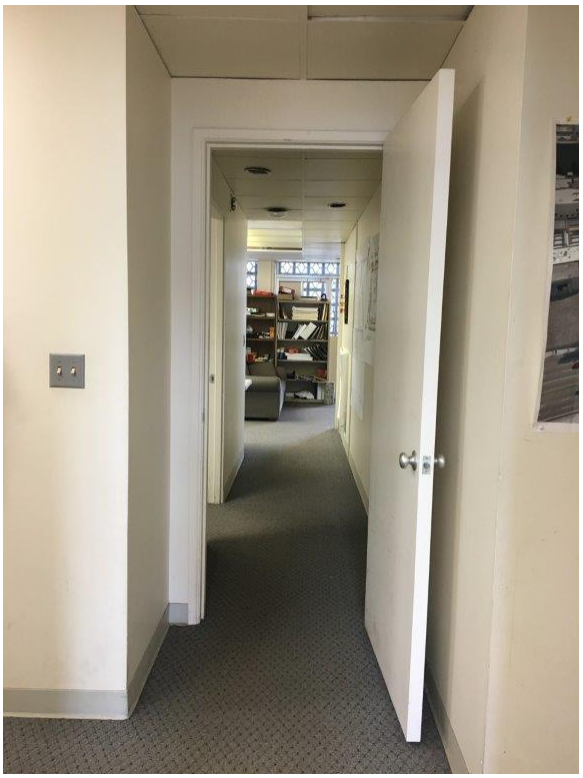


FIGURE 30: INTERIOR, SECOND FLOOR (2018)

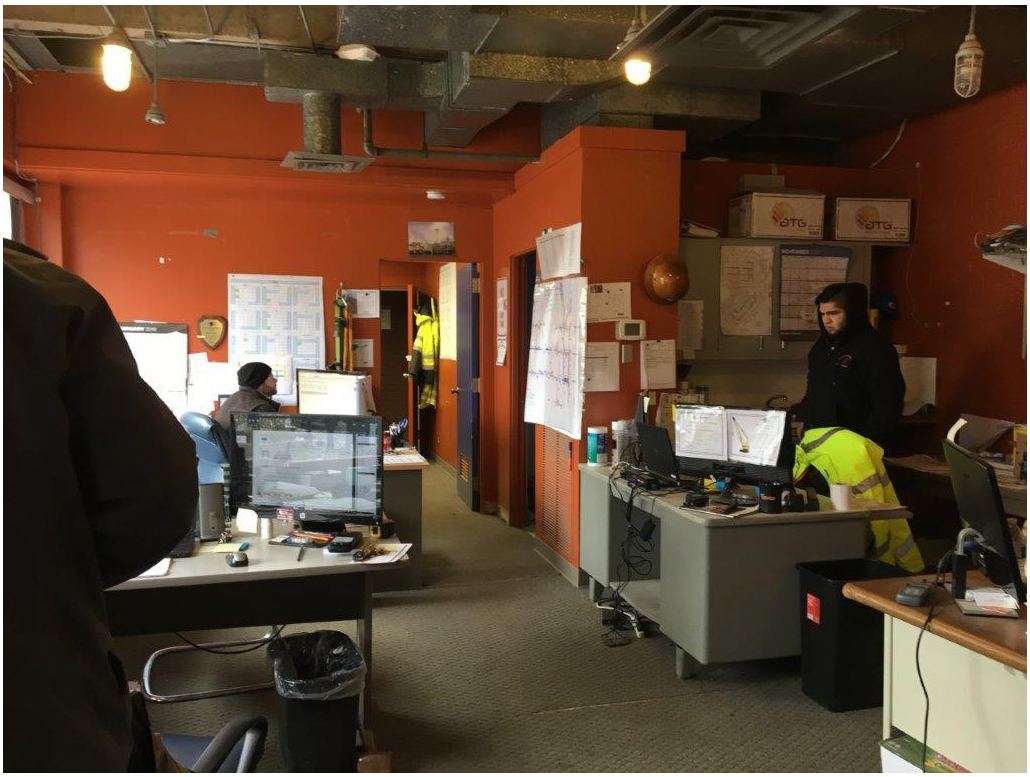


FIGURE 31: INTERIOR, FIRST FLOOR (2018)

FIGURE 32: INTERIOR, FIRST FLOOR (2017)

FIGURE 33: INTERIOR, FIRST FLOOR (2018)

FIGURE 34: INTERIOR, FIRST FLOOR (2018)

FIGURE 35: INTERIOR, FIRST FLOOR - ORIGINAL MOSAIC TILE PARTIALLY COVERED (2018)

FIGURE 36: INTERIOR, FIRST FLOOR - ORIGINAL CABINETRY (2018)

FIGURE 37: INTERIOR, FIRST FLOOR (2018)

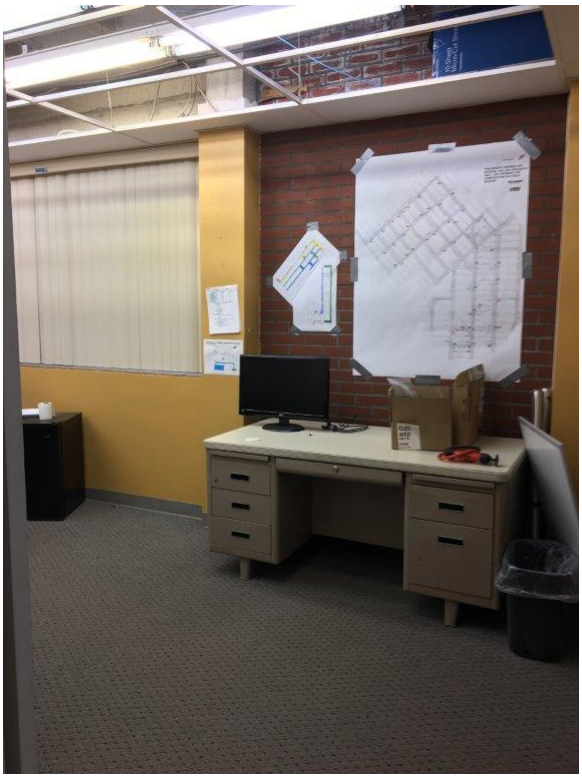


FIGURE 38: INTERIOR, FIRST FLOOR (2018)

FIGURE 39: INTERIOR STAIRWELL (2018)

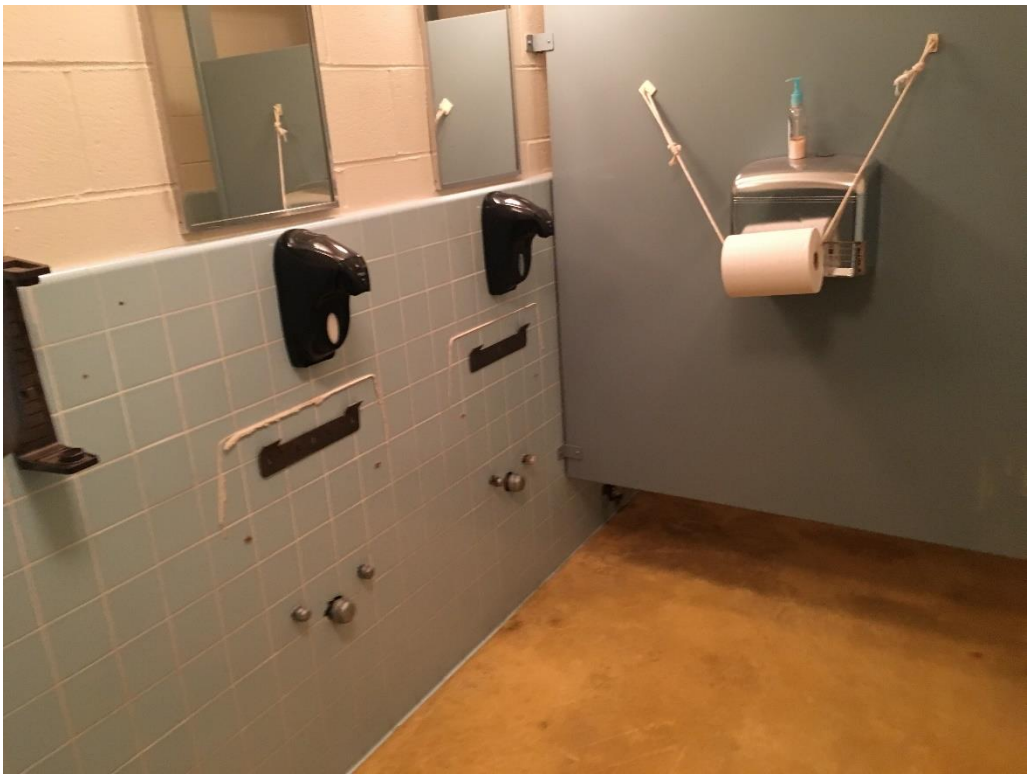


FIGURE 40: INTERIOR, BASEMENT, SHOWING ORIGINAL FINISHES - REFER TO SECTION II. C FOR ALTERATIONS (2018)

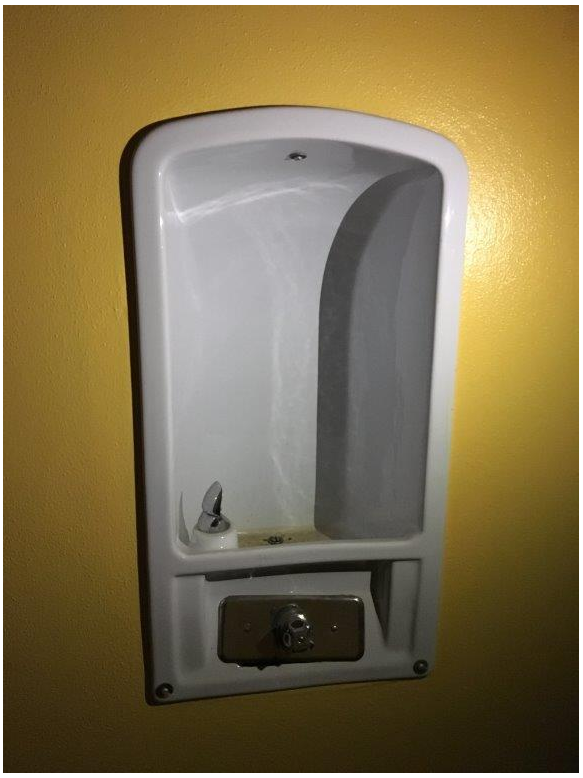


FIGURE 41: INTERIOR, BASEMENT, SHOWING ORIGINAL FIXTURE (2018)

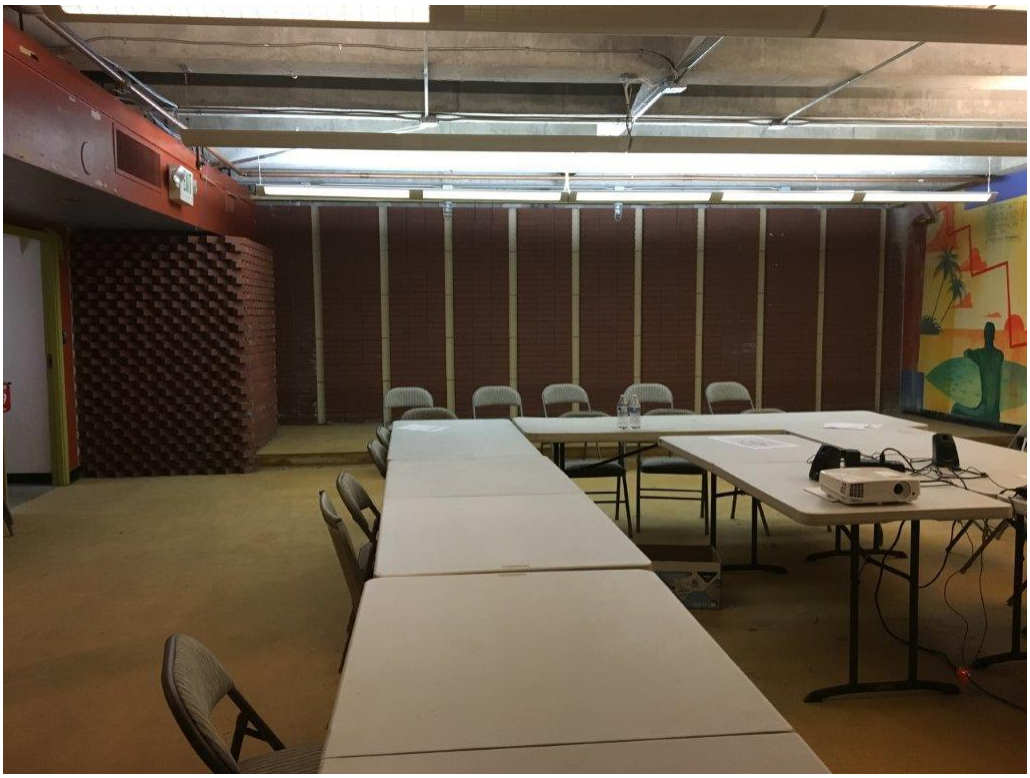


FIGURE 42: INTERIOR, BASEMENT

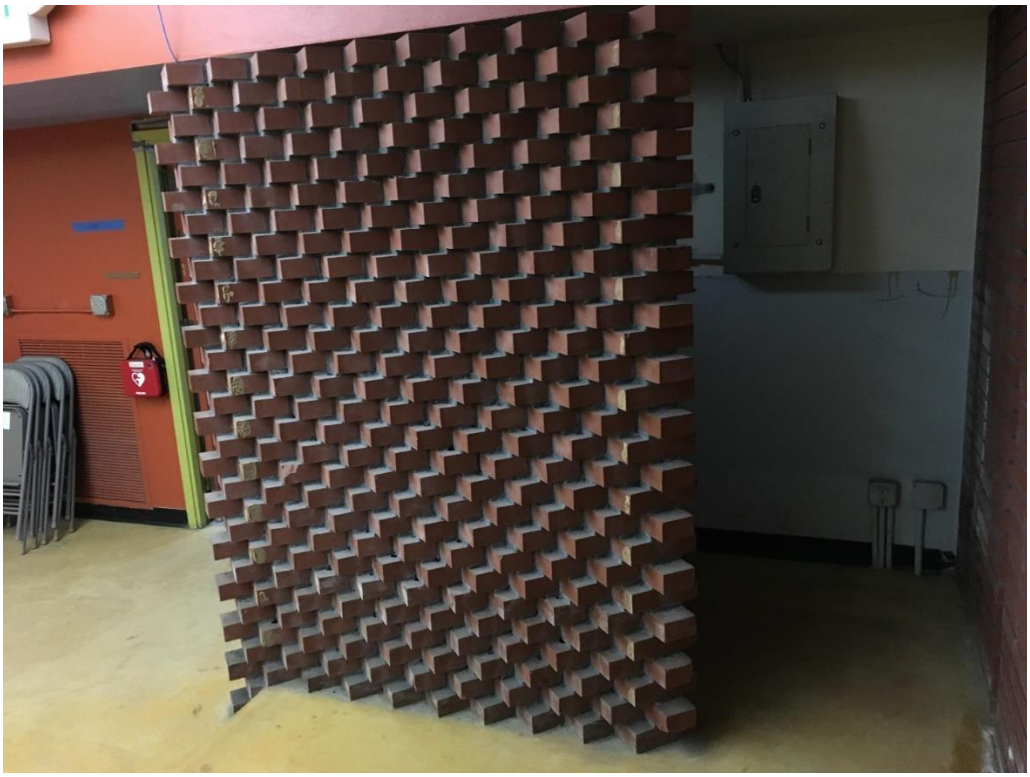


FIGURE 43: INTERIOR, BASEMENT (2017)

FIGURE 44: INTERIOR, BASEMENT (2018)

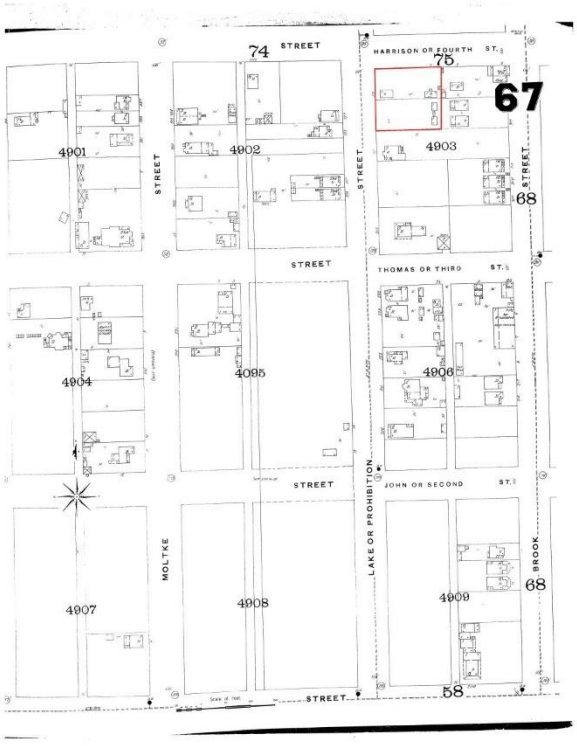


FIGURE 45: 1893 SANBORN MAP. SUBJECT SITE OUTLINED IN RED.

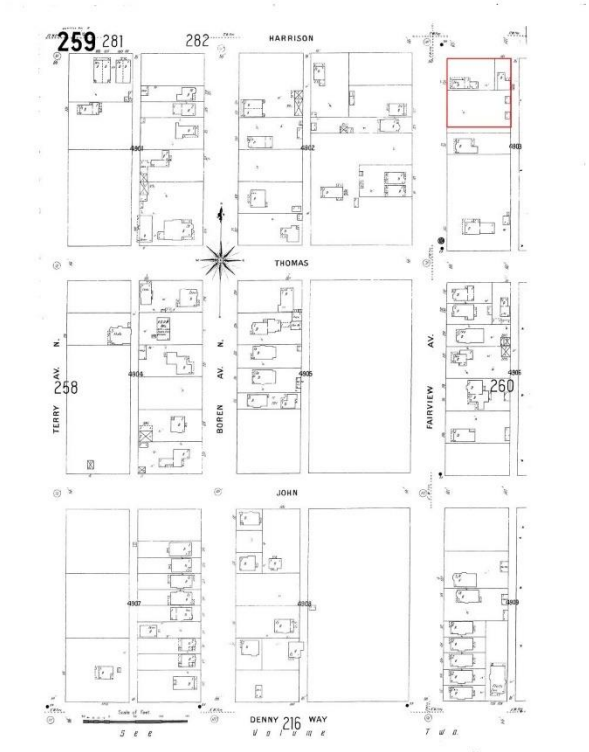


FIGURE 46: 1905 SANBORN MAP. SUBJECT SITE OUTLINED IN RED.

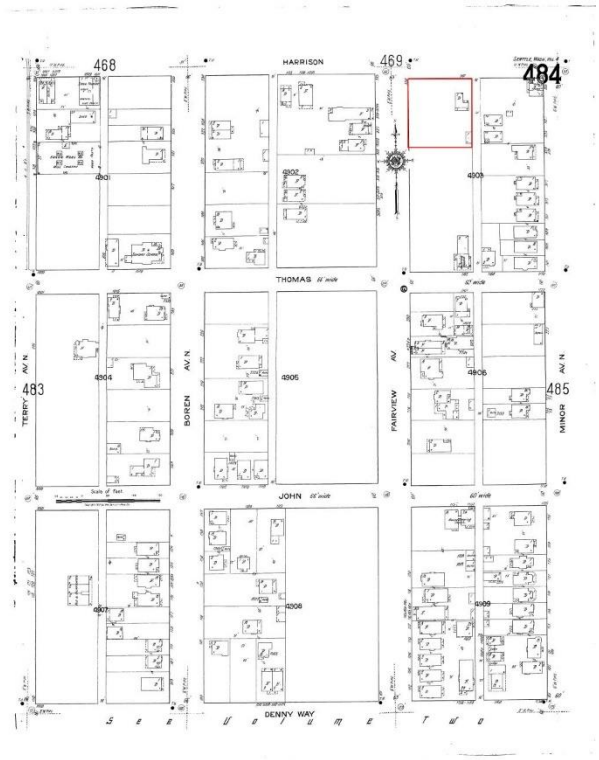


FIGURE 47: 1917 SANBORN MAP. SUBJECT SITE OUTLINED IN RED.

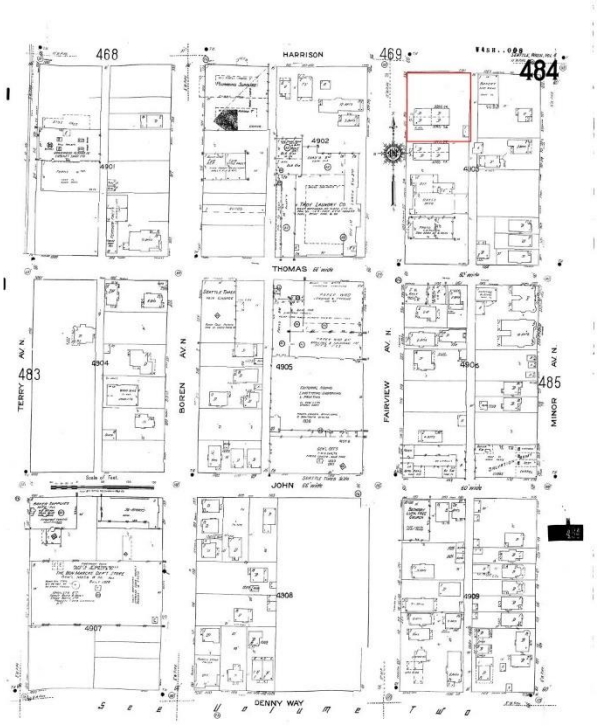


FIGURE 48: 1950 SANBORN MAP. SUBJECT SITE OUTLINED IN RED.

FIGURE 49: SEATTLE LABOR TEMPLE AT 6TH AND UNIVERSITY, N.D. (IMAGE: UNIVERSITY OF WASHINGTON LIBRARIES, SPECIAL COLLECTIONS, SEA1792)

FIGURE 50: SEATTLE LABOR TEMPLE, 2800 FIRST AVENUE (SEATTLE HISTORICAL SITES, 3/18/07)

FIGURE 51: MARINE FIREMEN'S UNION BUILDING (SEATTLE HISTORICAL SITES, 7/31/06)

FIGURE 52: SAILORS' UNION OF THE PACIFIC (SEATTLE HISTORICAL SITES, 7/4/06)

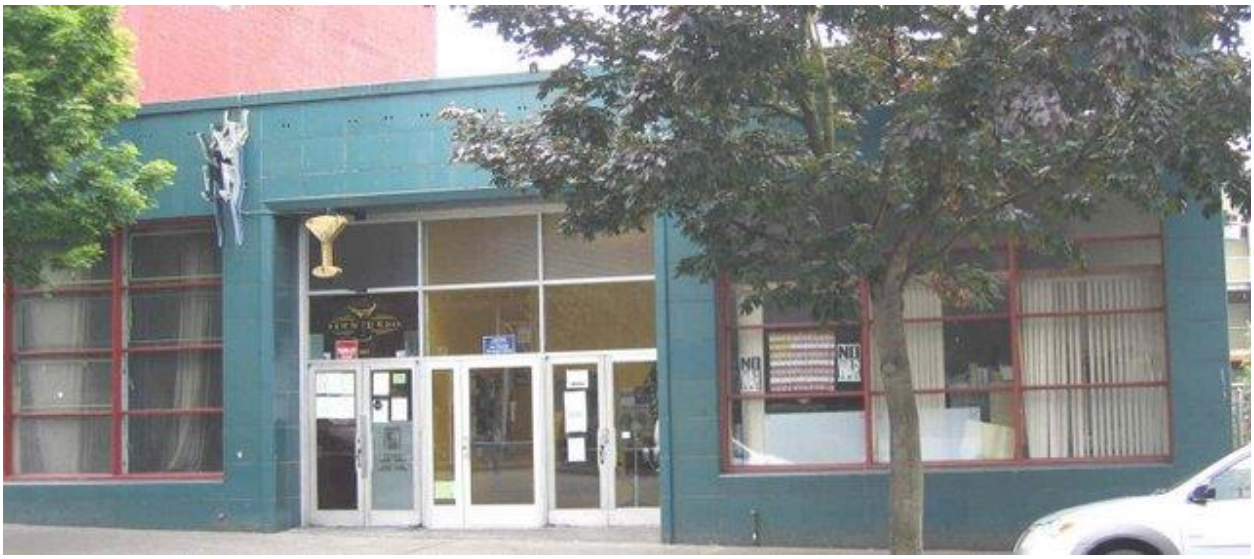


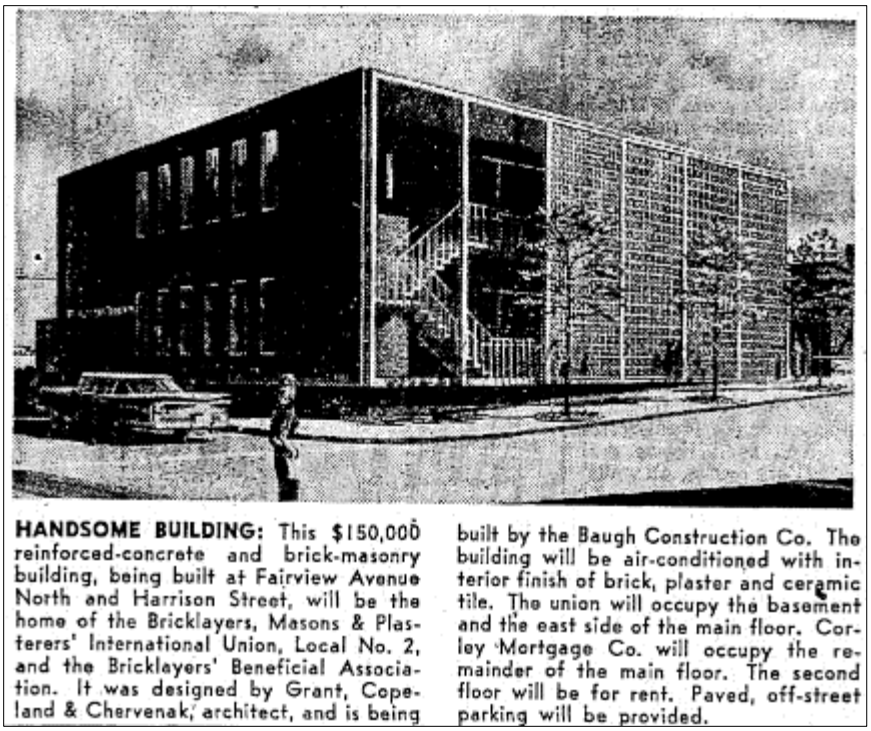
FIGURE 53: COOKS AND ASSISTANTS UNION (SEATTLE HISTORICAL SITES, 7/4/06)

FIGURE 54: 1947 DRAWING OF THE PROPOSED NEW INTERNATIONAL BROTHERHOOD OF ELECTRICAL WORKERS LOCAL 46 MEETING HALL (IBEW46.ORG)

FIGURE 55: MEN POSE WITH A LEVEL AT THE MASONRY PARTITION IN THE BASEMENT OF THE BRICKLAYERS BUILDING, N.D. (IMAGE COURTESY OF BRICKLAYERS AND ALLIED CRAFTWORKERS LOCAL 2)

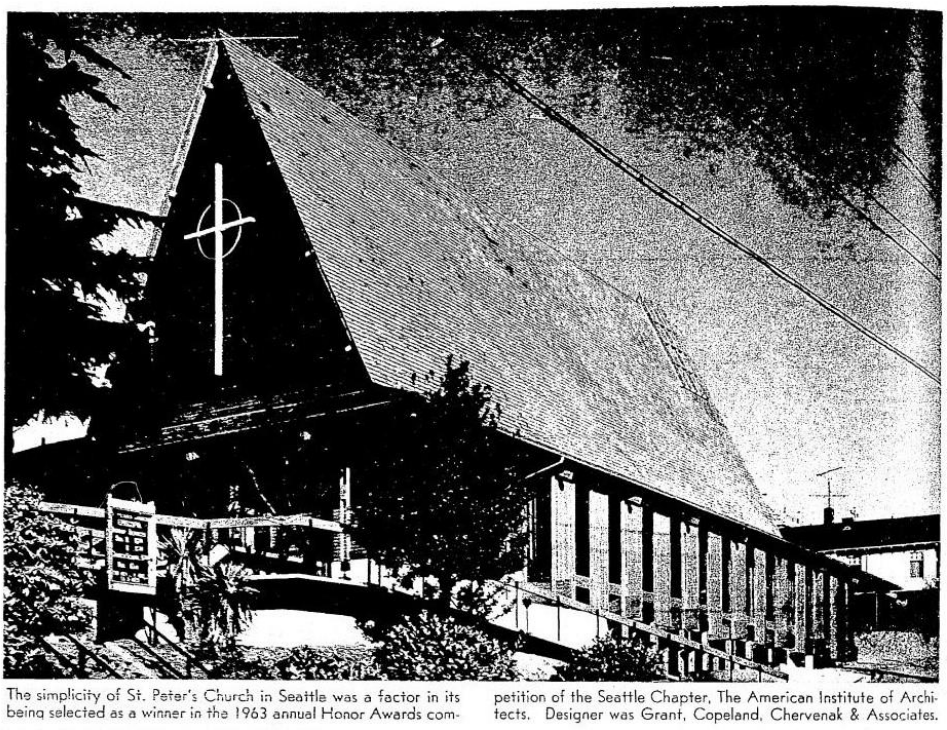
FIGURE 56: BRICKLAYER'S BENEFICIAL ASSOCIATION, IMAGE TAKEN IN SUBJECT BUILDING BASEMENT, N.D. (IMAGE COURTESY OF BRICKLAYERS AND ALLIED CRAFTWORKERS LOCAL 2)

FIGURE 57: BRICKLAYERS' BENEFICIAL ASSOCIATION, IMAGE TAKEN IN SUBJECT BUILDING, BASEMENT, MEETING HALL, N.D. (IMAGE COURTESY OF BRICKLAYERS AND ALLIED CRAFTWORKERS LOCAL 2)



HANDSOME BUILDING: This $150,000 reinforced-concrete and brick-masonry building, being built at Fairview Avenue North and Harrison Street, will be the home of the Bricklayers, Masons & Plasterers' International Union, Local No. 2, and the Bricklayers' Beneficial Association. It was designed by Grant, Copeland & Chervenak, architect, and is being built by the Baugh Construction Co. The building will be air-conditioned with interior finish of brick, plaster and ceramic tile. The union will occupy the basement and the east side of the main floor. Corley Mortgage Co. will occupy the remainder of the main floor. The second floor will be for rent. Paved, off-street parking will be provided.

FIGURE 58: CONSTRUCTION OF BRICKLAYERS BUILDING, GRANT, COPELAND & CHERVENAK, 1960 (SEATTLE TIMES, 11/8/1959)



The simplicity of St. Peter's Church in Seattle was a factor in its being selected as a winner in the 1963 annual Honor Awards competition of the Seattle Chapter, The American Institute of Architects. Designer was Grant, Copeland, Chervenak & Associates.

FIGURE 59: GRANT, COPELAND, CHERVENAK AND ASSOCIATES RECEIVE HONOR AWARD FROM SEATTLE CHAPTER OF AIA FOR ST. PETER'S CHURCH IN SEATTLE (SEATTLE TIMES, 12/15/63)

FIGURE 60: GRANT, COPELAND, CHERVENAK AND ASSOCIATES RECEIVE HONOR AWARD FROM SEATTLE CHAPTER OF AIA FOR KING COUNTY MEDICAL SERVICE BUILDING (SEATTLE TIMES, 3/6/66)

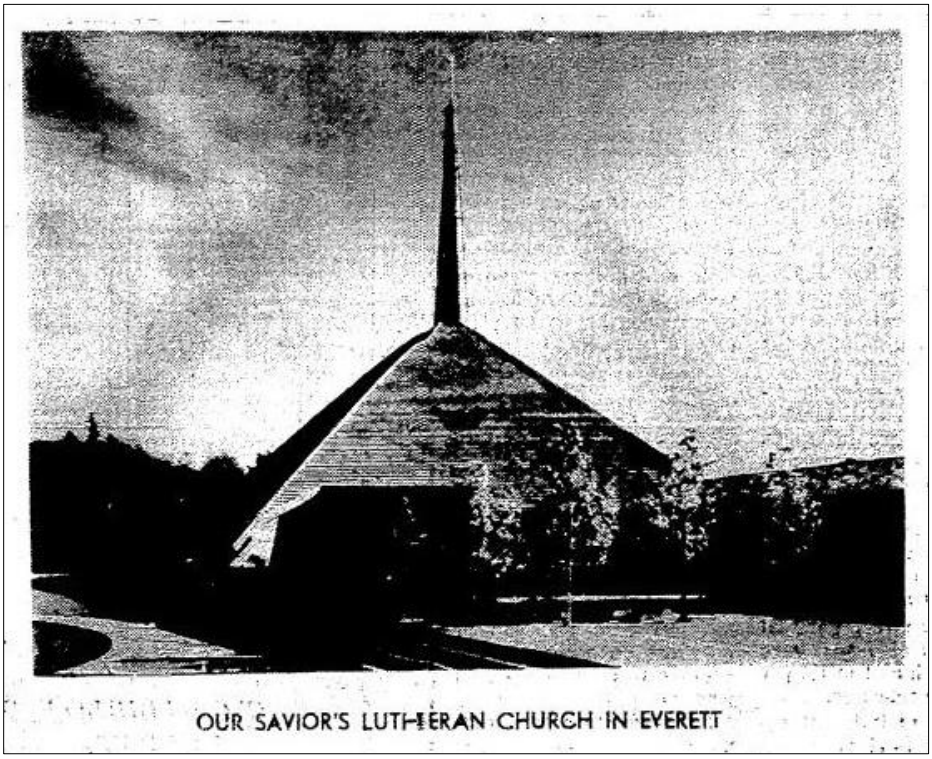
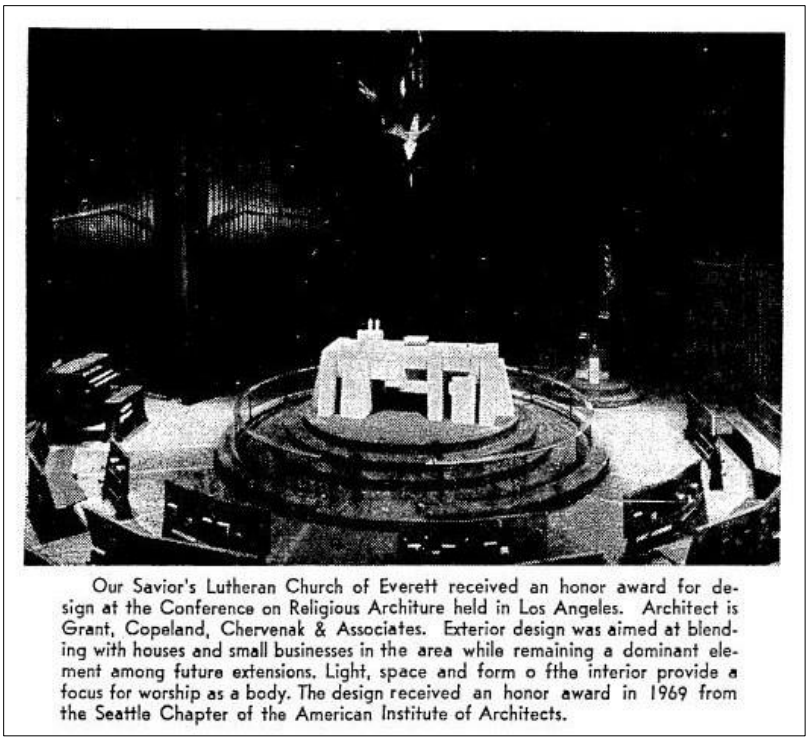
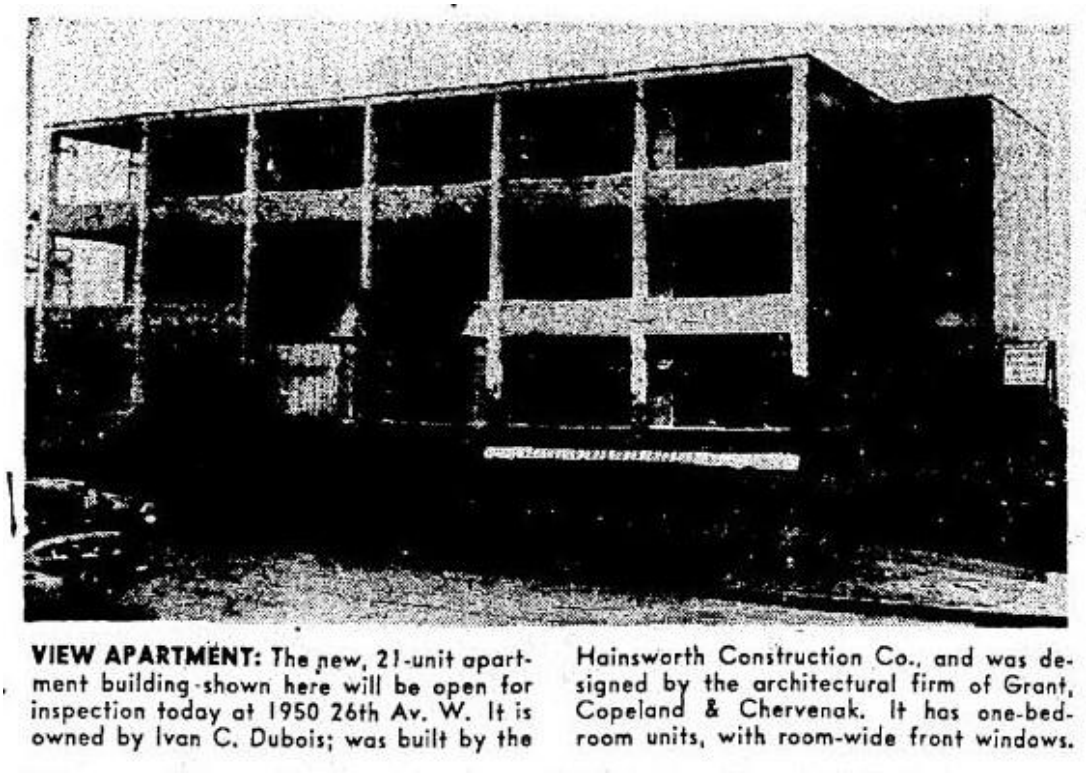


FIGURE 61: GRANT, COPELAND, CHERVENAK AND ASSOCIATES RECEIVE HONOR AWARD FROM SEATTLE CHAPTER OF AIA FOR OUR SAVIOR'S LUTHERAN CHURCH IN EVERETT (SEATTLE TIMES, 12/7/69)



Our Savior's Lutheran Church of Everett received an honor award for design at the Conference on Religious Architure held in Los Angeles. Architect is Grant, Copeland, Chervenak & Associates. Exterior design was aimed at blending with houses and small businesses in the area while remaining a dominant element among future extensions. Light, space and form o fthe interior provide a focus for worship as a body. The design received an honor award in 1969 from the Seattle Chapter of the American Institute of Architects.

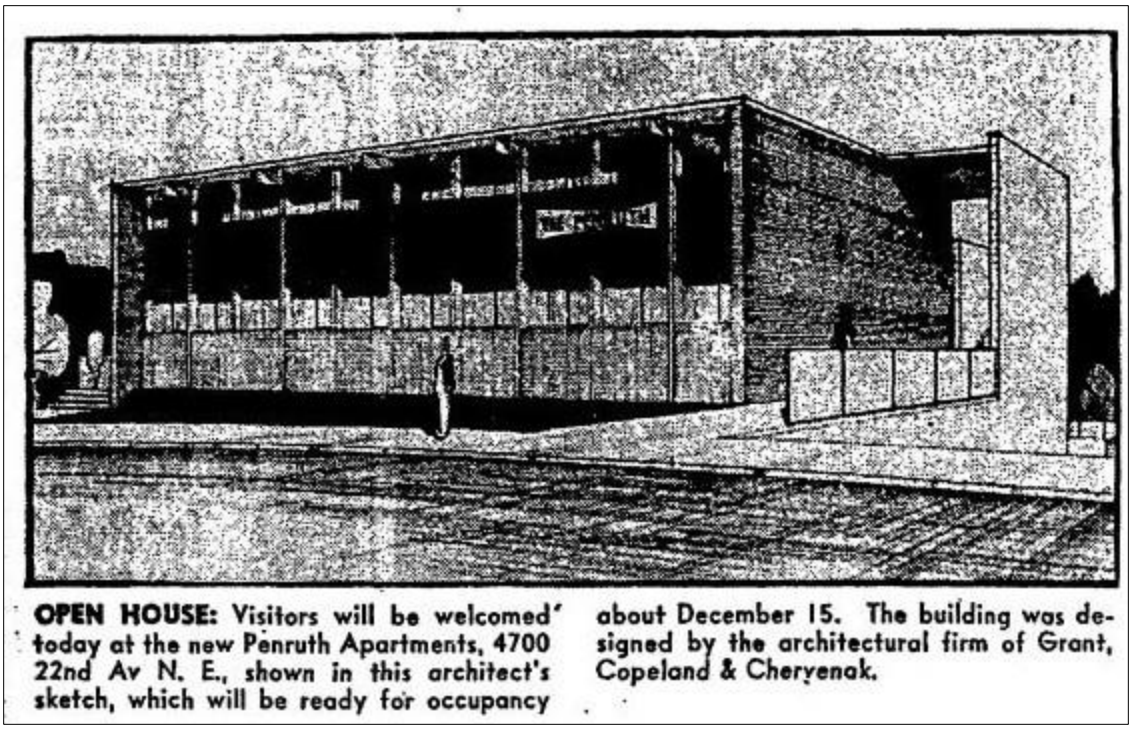
FIGURE 62: GRANT, COPELAND, CHERVENAK AND ASSOCIATES RECEIVE HONOR AWARD AT THE CONFERENCE ON RELIGIOUS ARCHITECTURE FOR OUR SAVIOR'S LUTHERAN CHURCH (SEATTLE TIMES, 5/9/71)



VIEW APARTMENT: The new, 21-unit apartment building shown here will be open for inspection today at 1950 26th Av. W. It is owned by Ivan C. Dubois; was built by the Hainsworth Construction Co., and was designed by the architectural firm of Grant, Copeland & Chervenak. It has one-bedroom units, with room-wide front windows.

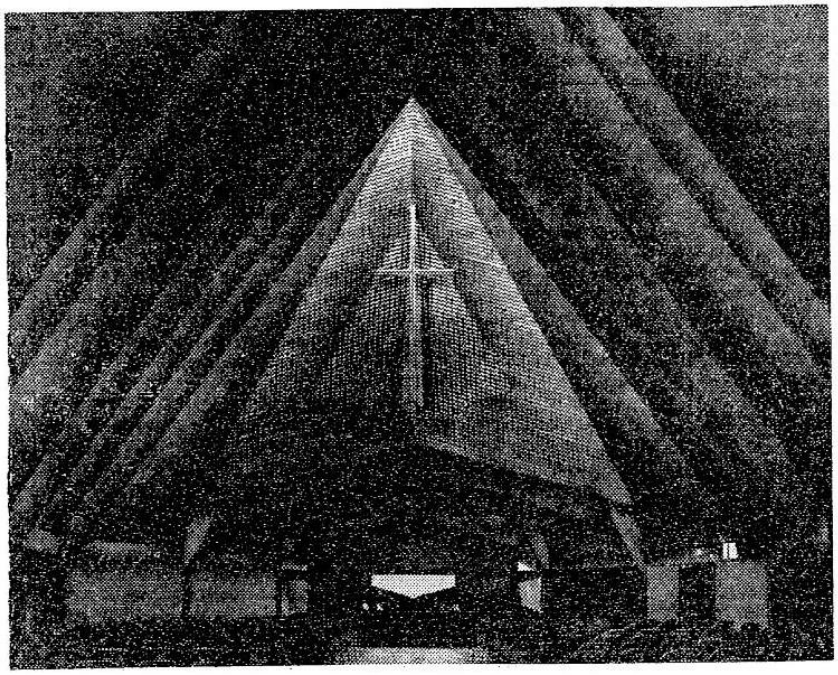
FIGURE 63: 1950 26TH AVENUE WEST APARTMENTS, MAGNOLIA, SEATTLE - GRANT, COPELAND AND CHERVENAK, 1955 (SEATTLE TIMES, 3/11/56)

FIGURE 64: 1950 26TH AVENUE WEST APARTMENTS, MAGNOLIA, SEATTLE - GRANT, COPELAND, AND CHERVENAK, 1955 (KING COUNTY ASSESSOR, 277160-4510)



OPEN HOUSE: Visitors will be welcomed today at the new Penruth Apartments, 4700 22nd Av N. E., shown in this architect's sketch, which will be ready for occupancy about December 15. The building was designed by the architectural firm of Grant, Copeland & Chervenak.

FIGURE 65: PENRUTH APARTMENTS - GRANT, COPELAND & CHERVENAK (SEATTLE TIMES, 11/25/56)



Newport United Presbyterian Church in Bellvue, Wash., which can be seen in two architectural shows here this week. Architects are Grant, Copeland, Chervenak & Associates.

FIGURE 66: NEWPORT UNITED PRESBYTERIAN CHURCH FEATURED IN TWO ARCHITECTURAL EXHIBITS (NEW YORK TIMES, 1/14/64)

Tall One Cited

The Seattle-First National Bank has been selected as one of 12 honor structures in the 10th Annual Architectural Awards of Excellence competition sponsored by the American Institute of Steel Construction. "The architect has achieved a strong expression of visual strength and character, enhanced by the treatment of the four corner columns and the general simplicity of the entire exterior," the jury said. Naramore, Bain, Brady & Johanson, the architect, will receive a stainless steel plaque with a picture of "The Tall One" and the bank will be given a certificate and a plaque to mount on the building. The Howard S. Wright Construction Co., general contractor; Worthington, Skilling, Helle & Jackson, now Skilling, Helle, Christiansen & Robertson, structural engineer and the Pacific Car & Foundry Co., also will receive certificates.

FIGURE 67: SEATTLE FIRST NATIONAL BANK WINS AIA AWARD FOR EXCELLENCE. STRUCTURAL ENGINEER WORTHINGTON, SKILLING, HELLE & JACKSON (SEATTLE TIMES, 11/9/69)

FIGURE 68: PACIFIC SCIENCE CENTER, SCIENCE PAVILION, STRUCTURAL ENGINEER WORTHINGTON, SKILLING, HELLE AND JACKSON (SEATTLE MUNICIPAL ARCHIVES, 1968, CC BY 2.0)

FIGURE 69: BAUGH CONSTRUCTION COMPANY AND THE FINANCIAL CENTER (SEATTLE TIMES, 6/13/72)

FIGURE 70: CURTAIN WALL - BOLEY BUILDING (LOUIS CURTISS, 1908) IN KANSAS CITY, MO. (WIKIMEDIA COMMONS, PUBLIC DOMAIN, 7/30/08)

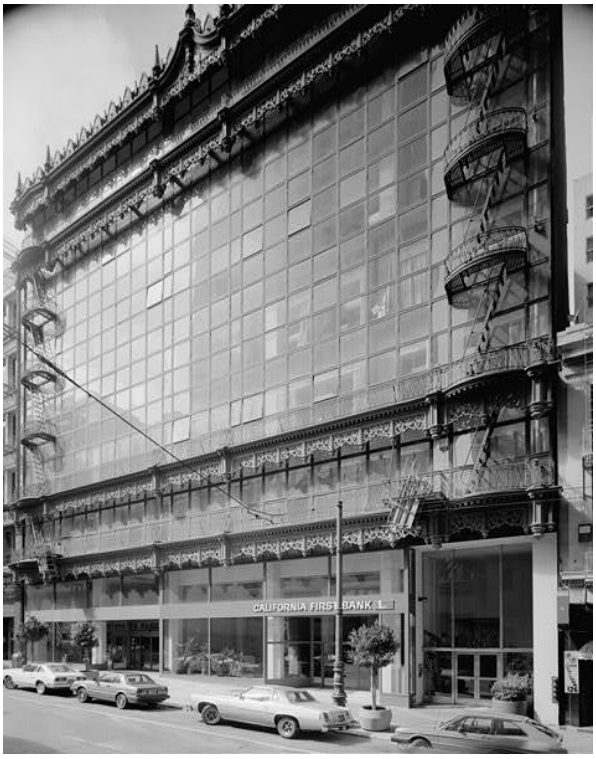


FIGURE 71: CURTAIN WALL - HALLIDIE BUILDING (WILLIS POLK, 1918) IN SAN FRANCISCO, CA. (PD-USGOV-INTERIOR-HABS, LIBRARY OF CONGRESS, 1981)

FIGURE 72: CURTAIN WALL - BAUHAUS BUILDING (WALTER GROPIUS, 1926) IN DESSAU, GERMANY. (MINNEAPOLIS COLLEGE OF ART & DESIGN, FLICKR, CC BY 2.0)

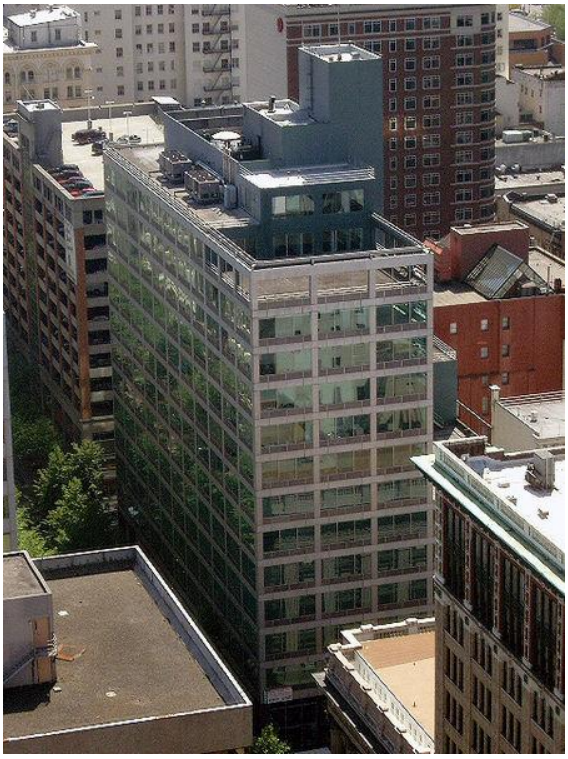


FIGURE 73: CURTAIN WALL - THE EQUITABLE BUILDING (PIETRO BELLUSCHI, 1948) IN PORTLAND, OR. (WIKIMEDIA COMMONS, PUBLIC DOMAIN, 2008)

FIGURE 74: CURTAIN WALL - SEATTLE FIRST NATIONAL BANK (DURHAM, ANDERSON & FREED, 1959) AT 525 S JACKSON STREET. (DAHP, 2014)

FIGURE 75: CURTAIN WALL - 820 JOHN STREET (KENNETH ST. CLAIR RIPLEY, 1954). (DON, 8/25/14)

FIGURE 76: CURTAIN WALL - SEATTLE FIRST NATIONAL BANK (PAUL THIRY, 1961) AT 4757 CALIFORNIA AVENUE SW (DON, 4/26/15)

VII. SITE PLAN

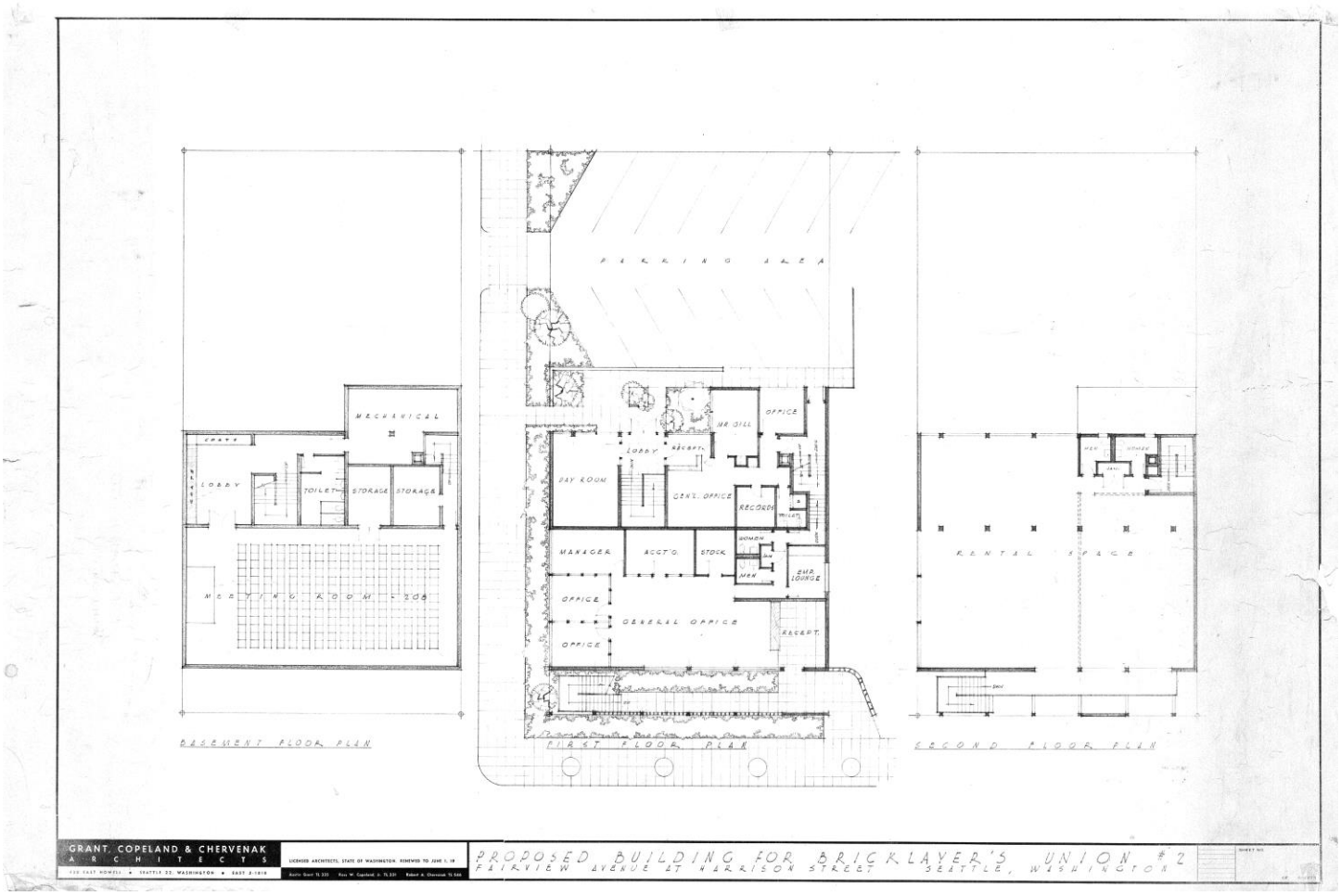


FIGURE 77: PROPOSED BUILDING FOR BRICKLAYERS UNION #2 (GRANT, COPELAND AND CHERVENAK, 1959)

VIII. SELECTED ARCHITECTURAL DRAWINGS

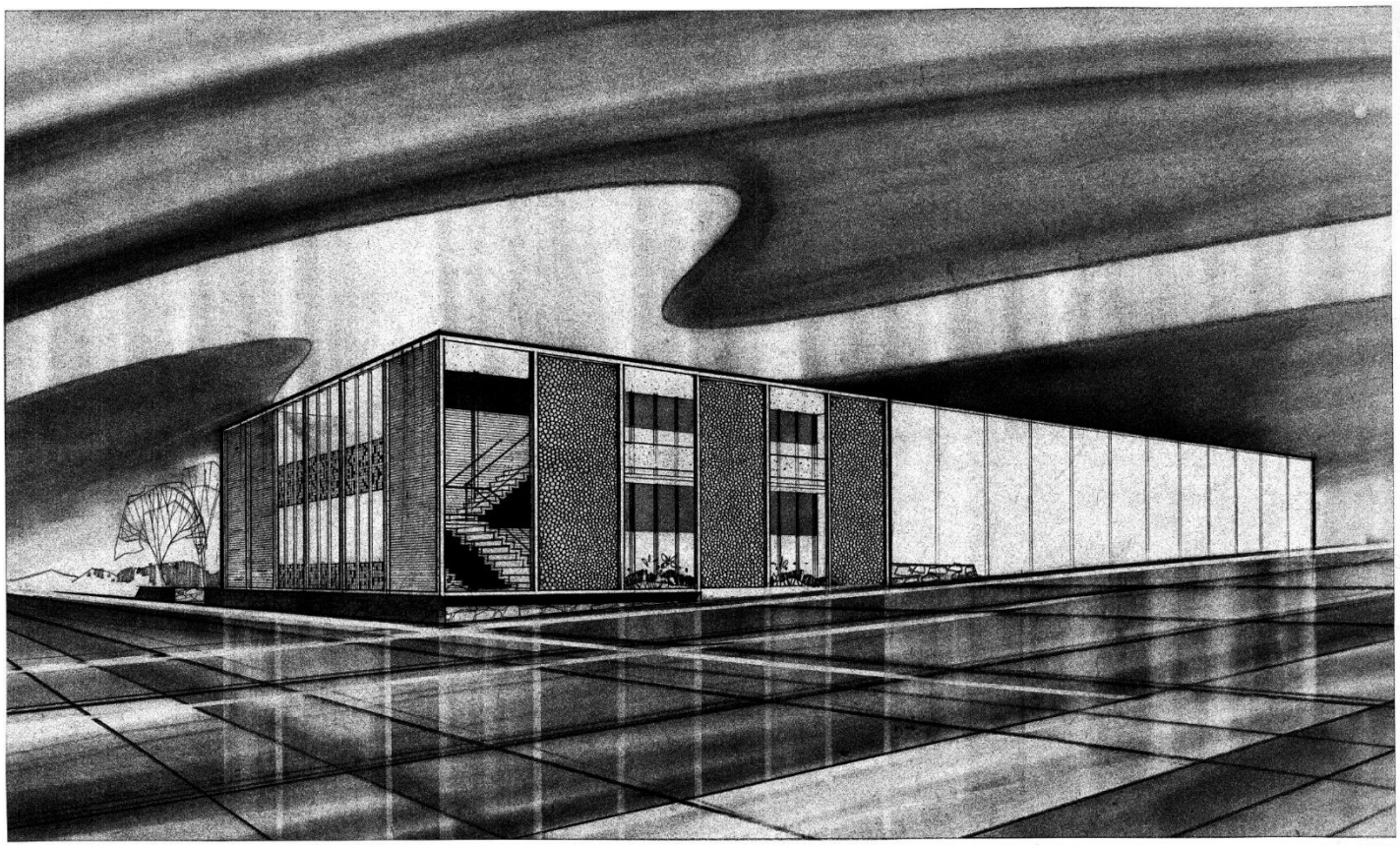


FIGURE 78: ORIGINAL EXTERIOR RENDERING (GRANT, COPELAND AND CHERVENAK, 1959)

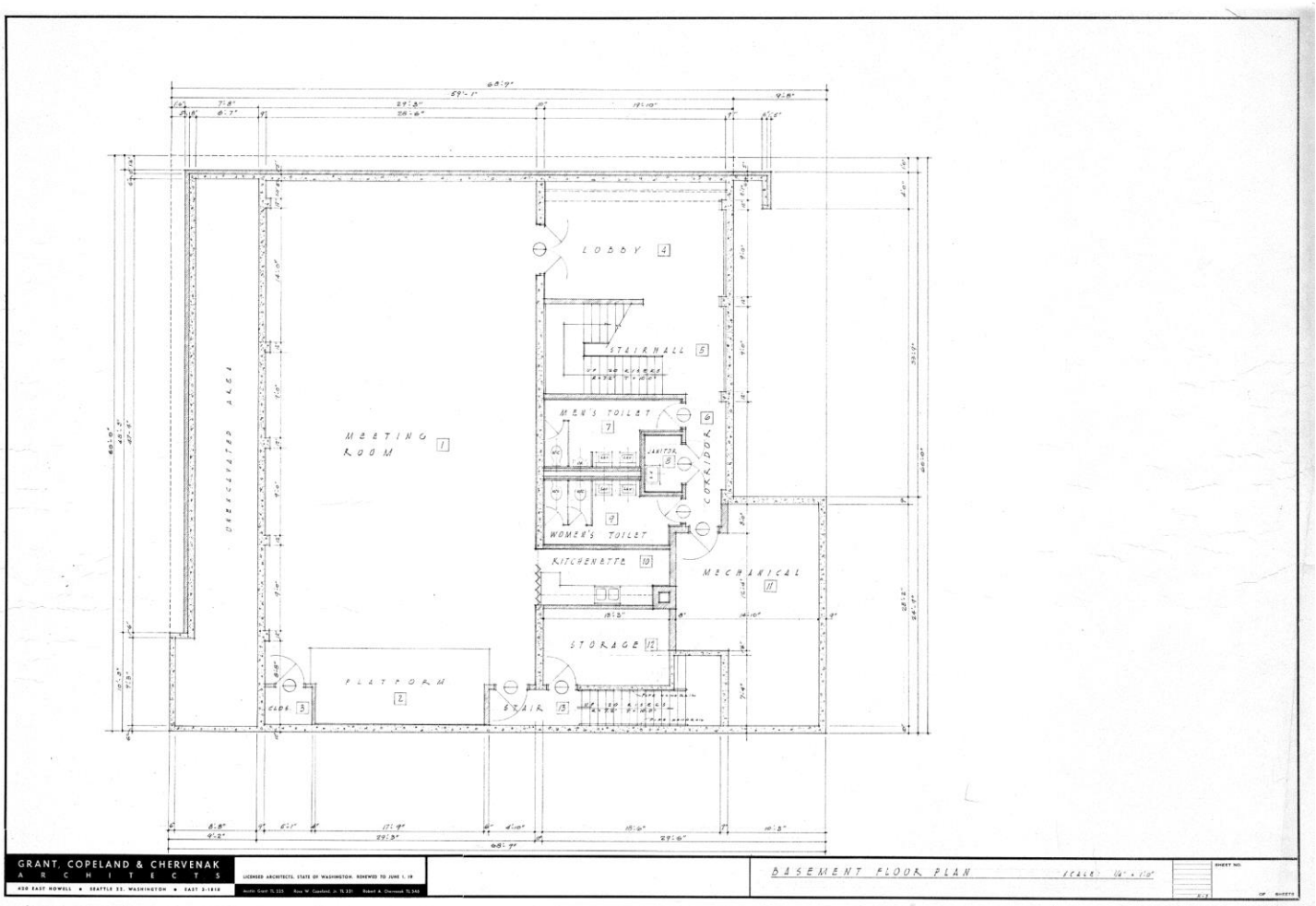


FIGURE 79: BASEMENT FLOOR PLAN (GRANT, COPELAND AND CHERVENAK, 1959)

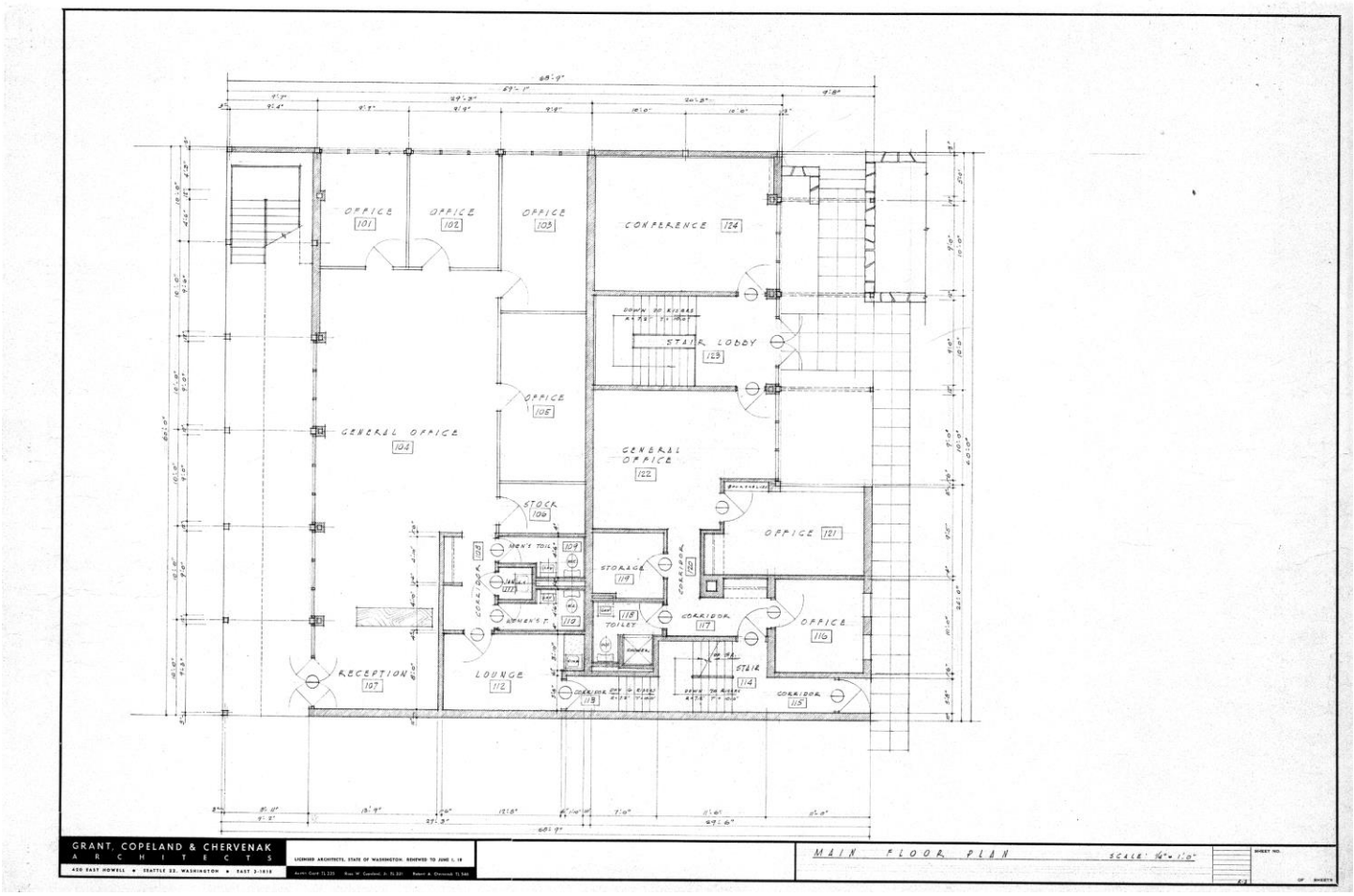


FIGURE 80: FIRST FLOOR PLAN (GRANT, COPELAND AND CHERVENAK, 1959)

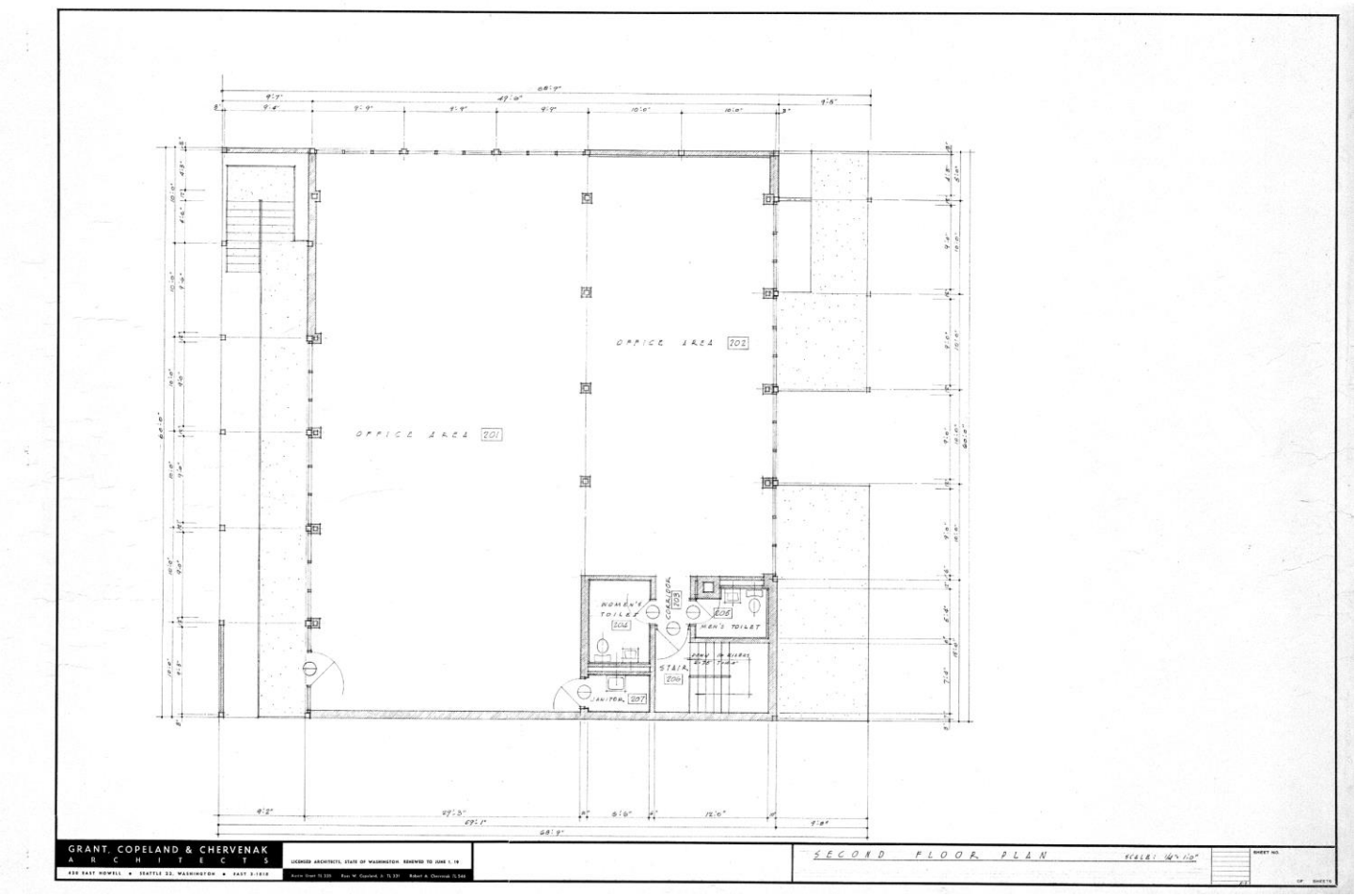


FIGURE 81: SECOND FLOOR PLAN (GRANT, COPELAND AND CHERVENAK, 1959)

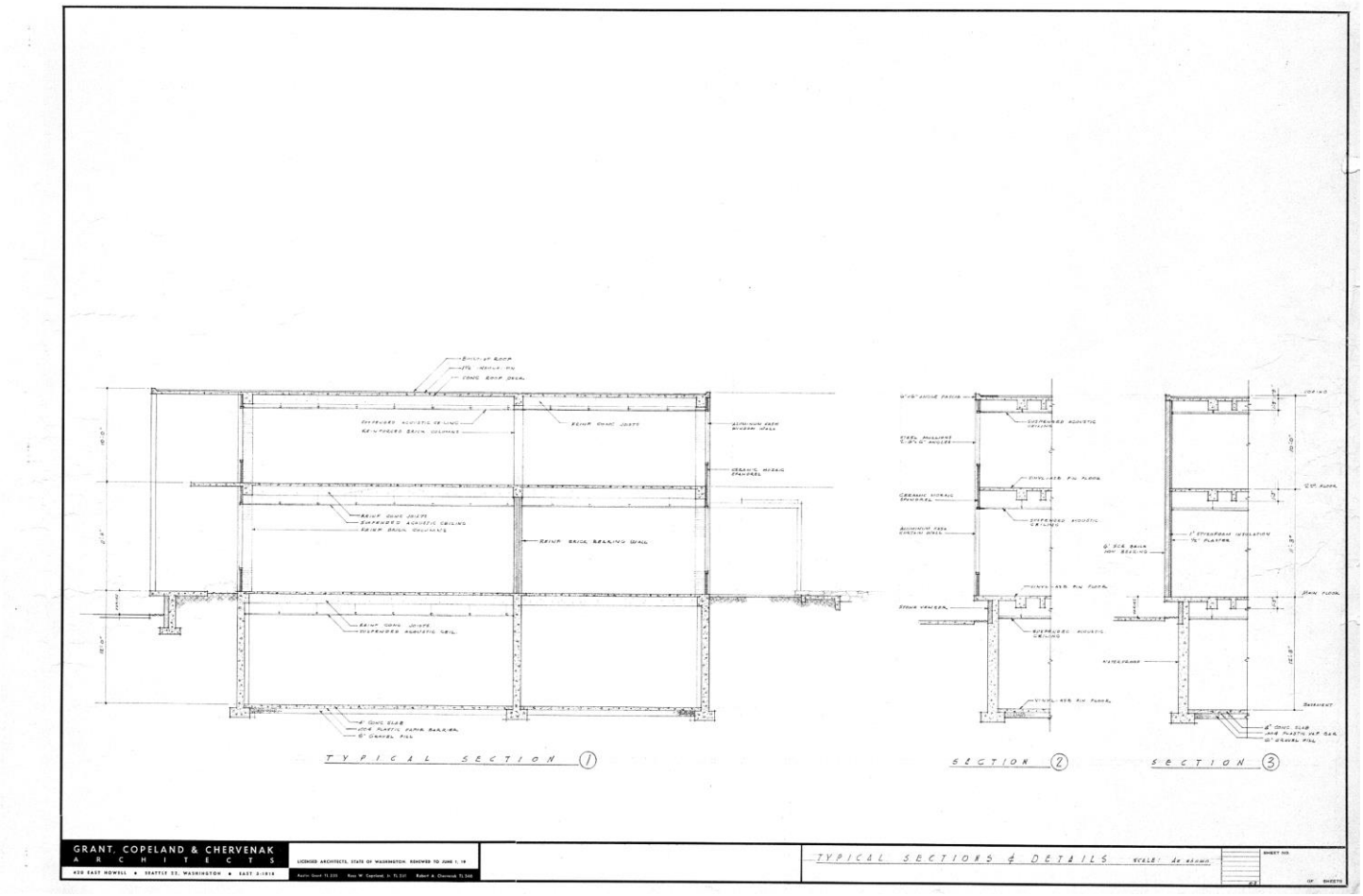


FIGURE 82: BUILDING SECTION AND DETAILS (GRANT, COPELAND AND CHERVENAK, 1959)