



The City of Seattle

# Landmarks Preservation Board

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LPB 341/19

## MINUTES

Landmarks Preservation Board Meeting  
City Hall  
600 4<sup>th</sup> Avenue  
L2-80, Boards and Commissions Room  
Wednesday June 5, 2019 - 3:30 p.m.

### Board Members Present

Deb Barker  
Manish Chalana  
Russell Coney  
Kathleen Durham  
Rich Freitas  
Alan Guo  
Garrett Hodgins  
Jordon Kiel  
Kristen Johnson

### Staff

Sarah Sodt  
Erin Doherty  
Melinda Bloom

Vice Chair Deb Barker called the meeting to order at 3:30 p.m.

### **060519.1 APPROVAL OF MINUTES**

April 3, 2019

MM/SC/KJ/RF

7:0:1 Minutes approved. Mr. Chalana abstained.

### **060519.2 CERTIFICATES OF APPROVAL**

#### 060519.21 First United Methodist Church

811 Fifth Avenue

Proposed interior and exterior alterations

Jack McCullough, McCullough Hill Leary, explained the building was originally going to be adapted for a hotel/conference center use; that is not happening. He said the original plans were more expansive and the impacts on controlled features have been dialed back. He said the building will be modified for fitness center and co-works use.

Henry Zimmerman, ZGF, explained the main sanctuary will be used for health and fitness. He said they will remove carpet in the stairways and restore the wood floors. He said they will remove the halo light, bar and hightop, high top tables, and carpet. He said a valet coat check will be put in below the north balcony and the fitness space under the south balcony will be enclosed. He said rubber flooring installed throughout will be replaced with wood plank. Enclosure with glass box for fitness space will isolate light and sound. He said a steel plate will go up close to existing architecture with soft spacers between. He said the coat check will go under the north balcony; it will be a mirrored box with blackened steel wainscot. He said they will use a very light touch and there will be no damage to walls.

Mr. McCullough said the floor is not historic.

Mr. Zimmerman explained items from last tenant improvement project that would be removed. In the vestibule area the carpet will be removed. Oak treads in stairs will be restored to match historic floor. Pendant lights will be replaced with simpler light; existing attachment points will be used. Small LED tape light will be added. He said in the main sanctuary they will add linear pendant up-lights using existing can lights; the fixture will recede into the plaster walls. He said they will extend up-lights at cornice and buttress around back wall. He said strength equipment and free weights areas have been moved away from historic finishes. He said cardio area will be at balcony; there is already power there.

He said that additional lighting will be added to the south façade. He said the cornice lighting will match the rest of the building on the south. Up-lights will accentuate the terracotta around the stained-glass window. There will be one conduit penetration through an existing mortar joint; it will be identical to existing one from last TI.

Mr. Coney asked how they will attach through can lights.

Mr. Zimmerman said they will remove gusset and noted that the finish inside is white and add new backer plate with cable.

Public Comment: There was no public comment.

Board Deliberation:

Mr. Freitas said ARC noted durability concerns with interventions against historic fabric; the design team made sure it won't happen. He said a new penetration on the south for conduit will have minimal impact and is a reasonable trade off. He said there were no major concerns.

Ms. Sodt noted materials samples provided.

Action: I move that the Seattle Landmarks Preservation Board approve the application for the proposed interior and exterior alterations at the First United Methodist Church, 811 5<sup>th</sup> Avenue, as per the attached submittal.

This action is based on the following:

1. The proposed interior and exterior alterations do not adversely affect the features or characteristics specified in Ordinance No. 123291 as the proposed work does not destroy historic materials that characterize the property, and is compatible with the massing, size and scale of the landmark, as per Standard #9 of the *Secretary of Interior's Standards for Rehabilitation*.
2. The other factors in SMC 25.12.750 are not applicable to this application.

MM/SC/KJ/GH            8:0:0    Motion carried.

060519.22

Bleitz Funeral Home

316 Florentia Street

Proposed landscape/site improvements and adjacent development

Ian Morrison, McCullough Hill Leary, said the MUP has been issued and the team sought approval for site work.

Brian Collins-Friedrichs, SKB, provided an overview of the project. He provided context of the landmark building in relation to the new proposed building.

Mark Franz walked through the site plan. He said the board wanted more interaction between buildings; they created gathering spaces between entries. He said they improved sight interaction and sight lines between the buildings. He went over material palette and furnishings and noted the use of low natural materials. He said the sidewalk is going from 6' to 10'. He said a gate will be used that is transparent and mimics the same form as the arch. He said there is more seating in the north central courtyard; they added built-in benches, concrete unit pavers, and wall light on planter walls. He indicated strong visuals at the west courtyard and at back courtyard, storm water planters, dead end alley, and bioretention planter.

Mr. Collins-Friedrichs said the massing for the new building was submitted and approved. He said there is 20' between new and old and they peeled back the upper floors at entry. He said the coloration is dark, so the existing building is highlighted. He said the materials are dark corrugated metal, metal panel for spandrel, and brick detail. He said height and relation to existing building were reviewed and approved at first Certificate of Approval.

Ms. Doherty said there has been no Certificate of Approval for the new building, only approval of renovation of the existing building. She asked them to explain the new building in more detail.

Mr. Morrison said the hardscape, landscape and hard structure are in controlled space.

Mr. Collins-Friedrichs said they carved back the corner at entry to maintain view to the existing vestibule. He said there is a 6' differential between the buildings. He explained how the proposed site improvements will relate to existing building. He went over material palette which he said is relatively dark and noted wood at entry and soffit provide warmth.

Mr. Freitas asked if the bollards were removed.

Mr. Franz said no, but small lights were added.

Mr. Collins-Friedrichs said the existing building is distinctive; they will let it stand on its own. The strong spatial relationship at the ground contrast dark and light.

Mr. Chalana asked about fenestration lines and any other relationships.

Mr. Collins-Friedrichs said the materiality is much different.

Mr. Freitas asked if there are intentions to bring hedge row into view.

Mr. Franz said there is a hint of it but it doesn't continue. He said it wraps the corner and goes into the courtyard. He said the parking strip has a similar palette. He said they focused on keeping everything low to preserve visibility of the building.

Mr. Coney asked about use of the gate and circulation.

Mr. Franz said its use depends on who the tenant is.

Public Comment:

Michael Herschensohn, Queen Anne Historical Society, said he was happy to see the site was protected. He said retaining the building is good. He said they are missing that this is a bicycle site. He said the wide sidewalk will be filled with bikes.

Ms. Johnson said ARC suggested creating more interaction between the buildings and the team has responded well. She said it is a nice gradation of the materials palette. She said the historic building is quirky and the new building is differentiated.

Ms. Barker thanked the design team for listening to ARC and Board comments. She said they opened up the interior of the site and provided more visibility.

Action: I move that the Seattle Landmarks Preservation Board approve the application for the proposed site alterations, and new adjacent building at the Bleitz Funeral Home, 316 Florentia Street, as per the attached submittal.

This action is based on the following:

1. The proposed site alterations and new building do not adversely affect the features or characteristics specified in the Report on Designation (LPB 282/17) as the proposed work does not destroy historic materials that characterize the property, and is compatible with the massing, size and scale of the landmark, as per Standard #9 of the *Secretary of Interior's Standards for Rehabilitation*.

2. The other factors in SMC 25.12.750 are not applicable to this application.

MM/SC/GH/RF 8:00 Motion carried.

060519.23

Highland Apartments

931 11<sup>th</sup> Avenue East

Proposed exterior alterations

Jeremy Silvernail explained required alteration to window for fire egress and noted it will be custom wood to match existing profiles. He said it must be a casement type, but it will match others in configuration. He said the URM walls are hollow clay tile and required to address this with thru-wall bolting. He explained the vertical and horizontal placement as noted on A3.0, A3.1 and A3.3. He indicated on page A3.2 the poured concrete wall on the west wall and noted it will be in 4' x 8' panels. He said there will be minimal detailing at edges. He noted control joint layouts to the left and right side of windows along the entire west (except inset). He said they will retain the existing brick sill and brick exposure on left and right and top of windows. He said concrete will be natural gray color which will weather over time.

Mr. Hodgins asked how the 6" deep concrete will bond to the brick.

Mr. Silvernail said via embedments – rebar – attached to structure as shown on S3.2.

Mr. Chalana said it is non-reversible.

Mr. Silvernail said there is no public access where the wall is.

Mr. Coney asked if there were any options for the exposed plate at bolts.

Mr. Silvernail said it will be painted to blend with brick to be less obtrusive.

Mr. Freitas asked if the 6" overhead is between existing concrete.

Mr. Silvernail said it is over the sill.

Public Comment: There was no public comment.

Mr. Coney appreciated the movement away from shotcrete to cast-in-place concrete and the effort to expose brick details at the windows.

Ms. Johnson said ARC noted the unusual structural challenge of the building with hollow clay tile exterior walls. She said what is proposed is not preferred but it makes sense in this case.

Action: I move that the Seattle Landmarks Preservation Board approve the application for the proposed exterior alterations at the Highland Apartments, 931 11<sup>th</sup> Avenue East, as per the attached submittal.

This action is based on the following:

1. The proposed exterior alterations impact the features or characteristics specified in the Report on Designation (LPB 470/18). However, the applicant has demonstrated that there is no reasonable structural alternative.
2. The other factors in SMC 25.12.750 are not applicable to this application.

MM/SC/RC/GH 8:0:0 Motion carried.

**060519.3 CONTROLS & INCENTIVES**

060519.31 Highland Apartments  
931 11<sup>th</sup> Avenue East

Ms. Doherty went over signed agreement.

Public Comment: There was no public comment.

Action: I move to approve Controls and Incentives for Highland Apartments, 931 11<sup>th</sup> Avenue East.

MM/SC/KJ/RC 8:0:0 Motion carried.

060519.32 Roy Vue Apartments  
615 Bellevue Avenue East  
Request for extension

Ms. Doherty explained the request for extension.

Ian Morrison, McCullough Hill Leary, said they have provided materials to Ms. Doherty regarding update on structural condition and adaptive reuse of garages.

Mr. Chalana asked if this was the first extension.

Ms. Doherty said it was the second.

Public Comment: There was no public comment.

Action: I move to defer consideration for Controls and Incentives of the Roy Vue Apartments, 615 Bellevue Avenue East for four months.

MM/SC/GH/KJ 8:0:0 Motion Carried

060519.33 Turner-Koepf & Beacon Hill Garden House / JPL Improvement Club  
2336 15<sup>th</sup> Avenue South  
Request for extension

Ms. Doherty explained the request for a three-month extension and noted she has started negotiations and the owners need time to review and consider them.

Public Comment: There was no public comment.

Action: I move to defer consideration for Controls and Incentives of the Turner-Koepf & Beacon Hill Garden House / JPL Improvement Club, 2336 15<sup>th</sup> Avenue South for three months.

MM/SC/RC/GH 8:0:0 Motion Carried.

**060519.4 DESIGNATION**

060519.41 Sunset Telephone & Telegraph Exchange / QA Masonic Temple  
1608 4<sup>th</sup> Avenue West

Richard Rogers, owner, provided overview.

Susan Boyle, BOLA, explained she would focus her report on the original Telephone Exchange history of the building rather than it's second use as a Masonic Temple. She provided context of the site and building. The two-story URM building with parge coating on front was constructed in 1912 in a residential neighborhood. She said the Nyberg and Steinbrueck survey maps the property as significant to the community. She said a 1905 sketch and photo of the building show it was constructed a little different. She said the building was design to be plain brick but the neighborhood complained so the front façade was upgraded. She said there is no full basement as shown in the 1905 drawing. She said the upper level has a slight edge.

She said early exchange buildings include Yesler and First, constructed in 1889; 1108 3<sup>rd</sup> Ave, constructed in 1906; and 42<sup>nd</sup> and Aurora in Fremont, built in 1902 and long gone. The building reflects social and gender roles. She said early telephone exchanges staffed by young women called "Hello Girls"; they had to be nervy and quick. She said they had to have decorum and a dress code and were highly supervised. She said there were calisthenics at work. Later exchange on Queen Anne had a large lounge. She said in a 1910 labor dispute management sided with the "Hello Girls". She said it was a working realm, occupied by women. Sunset Telephone and Telegraph later became Pacific Telephone and Telegraph moved to a new building in the 1920s (a designated City Landmark).

Ms. Boyle said the subject building was purchased in 1924 by the Masons, a men's fraternal organization. She said there was no Masonic Lodge type; buildings were all types. She said the Masons are a strong organization that is found all over America. She said Freemasonry was prejudicial; they excluded slaves or descendants of slaves; they excluded women. She said the upper floor was used as the lodge. The men did their own remodeling of this building. She said the building was not exclusive to Masonic use nor was the site of philanthropic activities.

She said the building is not highly visible. Some of the windows have been infilled, some replaced. He said some ramping for ADA access has been added. She said the windows on the south façade have been infilled and the back porch was added in the 1990s. She said it is a painted URM building with some areas of spalling. She said additions include new windows. There are mason symbols over the door. She said it is evident the building is URM, turn of the century. She said there are slightly arched openings. The building is setback 22-24' from street and is almost aligned with house

next door. She said the basement stair was added later. The first-floor stair and vestibule space were relocated. The top floor was used as lodge space.

Ms. Boyle said the building meets Criterion C but not F. She said the building is difficult to see; it is mid-block and the same size as others around it. The building is well-known in the neighborhood.

Mr. Rogers said they are excited about adaptive reuse of the building and plan on creating two townhouses.

Ms. Durham said the building is related to employment of young women and asked if there were other sources of employment for young women.

Ms. Boyle said labor history related to women includes nursing, where the women had to be single, teacher, librarian, laundry/domestic, or secretary.

Mr. Hodgins asked about the timeline of this telephone exchange and others.

Ms. Boyle said this one was built in 1905; one in Fremont was built in 1902. She said there was one in Renton Hill.

Mr. Freitas asked if the building this exchange moved into is still there.

Ms. Boyle said it is; it was used for library storage and is now a City landmark.

Mr. Freitas asked if housing was included.

Ms. Boyle said no.

Mr. Coney asked about the existing masonic lodge.

Mr. Rogers said the lodge is no longer active at this building.

Ms. Boyle said its membership is dwindling.

Ms. Johnson asked if Masonic temples were grouped by neighborhood.

Ms. Boyle said yes.

Mr. Guo asked how many employees worked at the building when it was the exchange.

Ms. Boyle said one article said 60 people. She said that she went over women's labor history in a general sense but found nothing associated specifically with this building.

Ms. Barker said these were the first places for 'proper' women to work.

Mr. Chalana said it is special for its association with women's history and he hoped there would have been more information on that piece. He asked if there were any interior elements linked to the telephone company.



Ms. Boyle said that some older wall panels that are highly varnished. She said the other building has a vault and soldering niches.

Responding to a question about adaptive reuse, Ms. Doherty said she recommended designation of the site and exterior of the building. She said that Controls and Incentives would be negotiated.

Public Comment:

Michael Herschensohn, Queen Anne Historical Society, supported designation on criteria C and F. He said it is a critical building on Queen Anne. He noted that many nuns worked/resided in Queen Anne.

Board Discussion:

Mr. Guo was not sure. He said there is not enough information on women and the building doesn't contrast with others in the area.

Mr. Hodgins supported designation. He noted the interesting evolution of the telephone business. He said thought went into the design so the building would fit in with the neighborhood. He noted women's history and said it is a unique building; he supported designation on Criterion C.

Ms. Durham supported designation on Criterion C; she noted the importance to women's history. She said the institution / utility was shrouded to be amenable to the neighborhood. She didn't support Criterion D but said it tells the story nicely. She said it is one of the few opportunities for women to work in a business setting. It is significant in the City's history.

Ms. Johnson supported designation on Criterion C, but not D. She noted the industrial commercial building in a residential neighborhood tells an interesting story. She said it is different from other buildings designated. She noted three buildings nearby that have a similar feel in this residential neighborhood.

Mr. Chalana supported designation on criteria C and F. He said it is associated with the economic history of the City and women's history which he hoped would be interpreted in interesting ways. He said the building is prominent in its neighborhood context.

Mr. Freitas supported designation on Criterion C. He said it is a great neighborhood infrastructure and that it reminded him of the East Pine Street Substation and how it was put into a residential scale. He said women's history is full of under-represented stories that are not found in the usual places; he said it should be included in the designation report.

Mr. Coney supported designation on criteria C and F. He noted the link to women's employment in the era. He said the Masons were there longer and have history there as well. He said the building is a stone's throw to its replacement. He noted the unique subset of buildings in the area which makes Criterion F twice as strong.

Ms. Barker supported designation on criteria C and F. She said she loves the story and noted that for women then to get a job was a big deal, it was a step out into the world.

She said the buildings were there and needed to fit into the neighborhood. She said it is a unique neighborhood.

Mr. Guo said he would support designation for Criterion C, the recognition of women's history.

Action: I move that the Board approve the designation of the Sunset Telephone & Telegraph Exchange / Queen Anne Masonic Temple at 1608 4<sup>th</sup> Avenue West as a Seattle Landmark; noting the legal description above; that the designation is based upon satisfaction of Designation Standard C; that the features and characteristics of the property identified for preservation include: the site, and the exterior of the building.

MM/SC/KJ/RC            8:0:0    Motion carried.

**060519.5            NOMINATION**

060519.51            The Showbox  
1426 1<sup>st</sup> Avenue

Spencer Howard reported that the Show Box is located in downtown Seattle near the intersection of First Avenue and Pike Street, across from the Pike Place Market Historic District. The building fronts First Avenue with an alley along the rear. The Hahn Building and a surface parking lot are to the north. The Harrold Poll Building abuts the building's south facade. The Great Northern Railroad Tunnel passes diagonally below the building.

The two-story building features load bearing brick masonry front, rear, and south facades with interior brick piers supporting floor beams. The clay tile portion on the south end of the rear facade marks the location of a former skybridge over the alley that by 1917 connected to the former Bon Marche Department store along 2<sup>nd</sup> Ave. Concrete masonry blocks form the north facade, which was a party wall with the building that used to occupy the surface parking lot. Stucco clads the front west facade in keeping with the modernistic 1939 conversion from a public market to performance venue. The main entrance to the performance venue and storefronts extend along the west facade, with service entrances on the east alley facade. Built originally as the Central Public Market with space for vendors to set up.

The building relied on stout warehouse construction to support this public market function. This construction remains evident in the interior framing and facilitated the transition to performance venue. The same flooring that carried market vendors could hold up to performance venue and dance floor use. The interior framing consists of 10 by 10-inch wood posts on 22-foot centers carrying massive timber beams that run east to west. Flooring and the roof deck consist of two-inch thick boards set on edge and butted one next to the other. This provides a high load capacity for the flooring system, with through wall steel ties connecting the second floor and roof framing to the exterior walls. The main public market entrance was at the north end of the west facade at the current Showbox entrance.

*Mr. Kiel arrived at 5:55 pm.*

Katie Pratt said the 1939 conversion from public market to performance venue was designed by architect Bjarne “Barney” Moe. Moe’s design unified the front west facade and dramatically reshaped the entrance sequence and second floor performance volume.

Moe’s design for the west facade transformed it into a visually distinct streamline modern facade, advertising the design character of the interior performance venue. The top right two photographs show the level of change by Moe with the Showbox on the left and the Central Market on the right. The new design consisted of stucco cladding, over the brick, and decorative raised bands that remain at the first to second story transition and the parapet. Window openings were reconfigured into the existing horizontal band with a raised border and decorative panels between the openings. The center portion of the roof was raised to accommodate the new domed ceiling.

The public market entrance was reconfigured into the Showbox entrance. This entrance work added the expansive, curved entrance with a recessed exterior foyer, five engaged columns along the north side of the foyer, the three double-door entrances, the curved bulkhead, display windows and associated entrance door of the storefront along the south side of the foyer, the original storefronts along First Avenue were also remodeled as part of this work to provide retail and restaurant space.

Moe’s 1939 design for the interior created the Showbox. The original 1939 drawings convey an experienced approach to entry and venue design. The design work on the interior provided the essential ambiance that has sustained the venue. The grand entrance sequence up from First Avenue to the second-floor performance venue smoothly transitioned patrons up to the second floor and directly into the performance venue. The venue features a stage at the south end with a central dance floor and dome ceiling, with raised seating rising to the north along the east and west sides. Patrons were served by several bars. Moe designed the existing floral motif plaster columns to enclose the wood posts supporting the roof framing and function as key design elements within the venue. The raised seating provided patrons with dining and seating areas with excellent views of the stage. Original drawings proved invaluable in confirming the original interior design. Photos included the existing dance floor, the raised dome ceiling and one of the decorative columns, the existing raised seating areas accommodated groups and dining during performances. Following the 1939 conversion from public market to performance venue, the building has experienced several subsequent alterations.

In 1959 the north wall was rebuilt following demolition of the building to the north. This replaced the former wall in its same location and was designed by architects Carlson, Eley, and Grevstad. The main front marquee was removed and then in 1994 the existing marquee installed. In 1986 seismic upgrades and west facade alterations were undertaken that reconfigured the storefronts to their current general form with shear walls between each storefront, the facade was re-stuccoed, and the upper facade windows were replaced with glass block. In the 1990s to 2000s, the front facade was re-stuccoed, the existing upper facade windows installed, and the panels between the windows clad with corrugated metal to replicate the original visual character.

Each of the first-floor retail spaces underwent multiple tenant improvements as businesses changed with the basic storefront configurations stemming from the 1986 exterior work.

The curved 1424 First Avenue storefront, originally part of the 1939 entrance sequence for the Showbox, transitioned to retail uses before being brought back in 2001 as the Showbox Annex to function as part of the Showbox entrance sequence. This work included rebuilding the curved bar, extending the pony wall between the space and the Showbox entrance, and adding glass relites with the names of artists that performed in the building. In 1990, the fire alarm system was upgraded and sprinklers installed throughout the performance venue and the kitchen upgraded. During the 2000s, the rounded front extension was added to the stage, artist green rooms added, and the kitchen area and bars along the east and west sides expanded. The cohesive 1939 design of the Show Box interior supported retention of the original interior design features.

The entrance volume and sequence remain intact with the original ramp remaining below the added stairs. The two large round columns and the stepped pony wall with decorative moldings remain along the right side. The curved ticket window (former bar), counter, cabinets, and the ramped floor all remain. Detail of the end of the original curved ticket window counter was provided. He provided photos of the curved ticket window counter and original cabinets behind the counter, the reeded interior surround and transom at the entrance doors, a detail of the stepped pony wall along the south side of the passageway. He said the crib flooring and heavy timbers built for public market use support the dance hall use. The performance volume retains the domed central ceiling vault and the two original pendant light fixtures, the roof trusses spanning the dance floor to provide the vertical clearance, the curved proscenium walls flanking the stage, the maple dance floor, the central stage (behind the added rounded front extension), the raised seating designed by Moe that overlooks the dance floor remains. He said the original round stairs transition up from the dance floor to the seating. He provided photos of intact floor lighting at the base of the columns that provide a light wash on the columns, the original wood flooring at the raised seating area, the original raised seating area, including original curved walls and metal hand railings.

He said the back of house areas continue to serve an integral role and remain largely intact including the fly loft behind the stage, including the notable graffiti related to artists having a significant impact on the local and national music scene, columns retained in spaces converted to service use, samples of graffiti in the fly loft, views of the kitchen spaces, one of the original wood structural columns with chamfered edges, the men's restroom showing the inner side of the curved proscenium wall.

He said the basement and retail spaces have been substantially altered through changing uses and upgrades by new tenants. They used the original drawings and historic photographs and compared them with existing conditions to develop a comparison plan and understand which spaces remain and what features are retained. He said the plan shows the entrance sequence entering the building from 1<sup>st</sup> Avenue, and then progressing through the passageway up to the second-floor performance volume. The plan shows the intact spaces and features that made the Showbox what it is and convey the original design and historic use associations. The plan shows the

second-floor performance volume, which is entered from the central passageway at left and leads directly to the central dance floor and the main stage. This plan shows the intact spaces and features that made the Showbox what it is and convey the original design and historic use associations. He said they were surprised to see the number of intact columns, and railings, along with the raised seating, dance floor, proscenium, domed ceiling, and fly loft.

The Showbox is located on First Avenue and is part of the neighborhood around the Pike Place Public Market. This area matured as Seattle's commercial development extended north from the city's original city center, present-day Pioneer Square. First and Second avenues become the primary commercial corridors for the growing city. In 1907, Seattle's first public market formally opened in the neighborhood, between First and Western avenues and Virginia and Pike streets. New buildings, such as the 1909 Sanitary Market building were constructed to house the growing market. The market's early success and popularity with shoppers led real estate developers and business entrepreneurs to develop property adjacent to the market for additional market space as well as housing and theaters. Streetcar lines easily brought shoppers into the neighborhood who, once there, could partake in the various amenities—from taverns and theaters to food stalls—which sprang up around the market. The construction of a comfort station at the foot of Pike Street near the Leland Hotel in 1908 made it a natural stopping point for streetcar passengers. By the early 1920s, Pike Place had established itself as a regional market with over 175 tenants selling food goods and specialty products.

In 1916, construction was underway on the Central Public Market building that would become the Showbox but was not completed and ready for occupancy until mid-1917. An advertisement in *The Seattle Daily Times* announced the new building's use as the Central Public Market – “the real public market of Seattle” – competing with Pike Place (then the Public Market Center) just steps away from the new building. Mr. H. P. Voght was the first manager of the new market. Set up as a large, public market, the building offered market space for individual tenants to set up shop to sell their own goods, from fresh produce and baked goods to meat, fish, dairy, and canned goods. The building was across the alley from the Bon Marche Store at Second Avenue and Pike Street. C.H. Frye was listed as the building's owner. A brief article in the *Seattle Daily Bulletin* lists H. Buchinger of Frye & Co. as the designer for the new market building, with contractor Martin Schuchle. C.H. Frye and his wife Emma were prominent Seattleites – with Charles founding a successful meatpacking business with his brother Frank as well as profiting from diverse business interests in real estate, gold mines, and oil wells. Charles and Emma amassed a significant art collection – upon their deaths they provided for a free public art museum – the Frye Art Museum.

Once the Central Market building was up and running by summer 1917, early tenants included the Central Meat Co., Central Butter Store, Washington Fruit & Vegetable Co., Farmers' Vegetable Department, and Lucky Strike Fish Co. By October 1917, Central Public Market had even more tenants, including Bay City Meat Co., General Baking Co., Mrs. St. Arnaud Pickles and Delicatessen, Central Fruit Store, and Help-Yourself Grocery Co. Western Delicatessen and American Grocery were also tenants in the buildings in the late 1910s. By the mid-to late-1920s, the Central Public Market was actively advertising to fill vacant stalls in their building. In 1939, veteran theater owner Michael Lyons redeveloped the former market building as a dine and

dance club. The club, called the Show Box, opened to audiences on July 24, 1939, after a \$100,000 remodel. A former circus-performer, Lyons arrived in Seattle from New York City in 1911. He operated a tavern in Pioneer Square before managing several movie houses. He opened his namesake venue, Lyons Music Hall, in 1934 at 1409 First Avenue.

With the success of Lyons Music Hall, Lyons leased the building directly across First Avenue from his music hall. Lyons signed a long-term lease for the two-story building at 1414-22 First Avenue in September 1937. Lyons leased the building from owner William K. Greene for an amount totaling approximately \$75,000 over ten years. Remodeling of the property was quickly started to convert it into a cabaret and new retail spaces. Lyons hired architect Bjarne H. Moe (1904–1980), who was establishing his reputation as a theater designer in Seattle and the greater Pacific Northwest with his design for the Green Lake Theater (1937). While the Showbox was the largest tenant in the building, there were four street-level, ground floor retail spaces fronting First Avenue. These spaces have hosted a variety of tenants over the years, including restaurants, clothing stores, an arcade, and a music shop. Key tenants included Kerns Music Shop, Amusement Center Arcade, and Unique Restaurant. These tenants, particularly the arcade and restaurant, helped anchor the building particularly as the Show Box opened and closed over the years.

When the new theater opened as “The Show Box,” newspaper articles varied in reporting the number of seats for the new venue, with some reporting 1,000 and others 1,500 and 1,600. The club was praised for its lavish and deluxe interior, terraced with plush carpeting down to the dance floor. Modern metal furniture, fluorescent lighting, and air conditioning further set the new club apart. The Show Box was a bright spot on First Avenue. Patrons of the Show Box could dance on the spring-action dance floors from noon until 1am. The Show Box featured many top American musical talents during the 1940s and 1950s, including performers such as Paul “The King of Jazz” Whiteman and his Orchestra, Louis Armstrong, Ted Lewis, Gene Austin and his Café Society Band, the Duke Ellington Orchestra, Eddie “The King of the Banjo” Peabody, Belle “The Ragtime Singer” Baker, Jimmy “The Schnoz” Durante, and Sammy “The Greatest Living Entertainer in the World” Davis Jr.

During this time, there were two separate racially segregated musicians unions—the whites-only American Federation of Musicians (AFM) Local 76 and the predominately black AFM Local 493—with clear, although unofficial, boundaries on where performers took gigs. The Show Box occasionally bucked this system and hired African American performers, even though it was located within the boundaries of the AFM Local 76’s turf. Local African American performers included organist Melody Jones and Al Pierre’s hot jazz band; and the Norm Hoagy and His Orchestra recorded a disc titled “Show Box Boogie” at the Show Box in 1952.

The Show Box also showcased bawdy performers, hosting Mae West, Sally Rand, and Sophie “The Last of the Red Hot Mamas” Tucker. Seattle’s own renowned burlesque queen Gypsy Rose Lee performed at the Show Box around 1946. The Show Box closed due to financial struggles in 1949, but reopened under new management in 1951. However, it closed again in 1955. In 1958, the owner of the building next door decided to demolish his building (1426-30 First Avenue). The Show Box shared a party wall with the building and upon its demolition, the north

wall of the Show Box was left in a dangerous state prompting building officials to limit access to the Show Box. At this point, Michael M. Lyons sold the property to his son, Nathan Lyons, who constructed a new north wall for the building and then resold the property to his son, also Michael Lyons. The cabaret remained vacant from 1956 to the early 1960s. The space reopened as Show Box Furniture by October 1961 but was vacant again by 1964. By 1967, the cabaret space reopened, once again hosting live performances as the Happening Teenage Nite Club.

Local bands got their shot to perform in the Showbox during this time -- including the Sonics, Daily Flash, Brave New World, the Bandits, International Brick, Magic Fern, West Coast Natural Gas, and Peece. The Happening also attracted young crowds by importing up-and-coming California notables such as the Buffalo Springfield, the Music Machine, the Peanut Butter Conspiracy, and Country Joe & the Fish. The Happening also booked acts that appealed to older crowds, like the Harry James Orchestra and Junior Wells's Chicago Blues Band. The Happening appears to have closed in 1972.

By 1975, the Talmud Torah Hebrew Academy's bingo hall was in the former cabaret space. By the end of the decade, though, the promotional company Modern Productions started renting the space to once again use it as a music venue. Modern Productions held its first gig in the theater, still known as the Talmud Torah, on September 8, 1979. British New Wave band, Magazine, headlined, with Dr. Albert and The Blackouts also playing.

Modern Productions quickly brought back the Showbox name for the venue and over the next several years hosted scores of Punk Rock/New Wave-era bands. They followed up the Magazine show with a benefit for The Rocket, a new music publication, with a show by the Dishrags. British bands like the Police, XTC, Fingerprintz, the Specials, Ultravox, the Jam, Squeeze, the Psychedelic Furs, PIL, Dire Straits, and German singer Nina Hagen all performed on the Showbox stage. Great American acts soon followed, with Iggy Pop, the Ramones, Devo, X, and the Dead Kennedys helping make the Showbox the busiest rock concert hall in Seattle. In less than a year of opening, The Seattle Times rock critic, Patrick MacDonald, declared the Showbox "the most important rock hall in town." Modern Productions ran shows at other venues, like Washington Hall, the University of Washington's Ethnic Cultural Center, and the Norselander, but the Showbox's intimacy despite its capacity and "comfortable tackiness" made it the prime venue for the production company.

The theater's original sprung dance floor saw lots of action in those days, with the crowd-surfing and pogo-dance ways of the punk scene. In addition to the edgy punk bands, Modern Productions Showbox also hosted a few legends at the Showbox, including: Muddy Waters, James Brown, and Toots and the Maytals. Local bands also benefitted from the Showbox's success, with groups like the Blackouts, the Enemy, the Look, the Macs Band, the Dishrags, Red Dress, the Debbies, Solger, the Wipers, the Fastbacks, the Cowboys, the Pudz, the Fartz, the Refuzers, and the Accident playing shows in the up-and-coming venue. Bainbridge Island glam-metal band Malfunkshun, the first band of Mother Love Bone's frontrunner Andrew Wood, played the Showbox in 1982 and was a key forerunner to the area's grunge scene of the 1990s. Wood's Mother Love Bone bandmates, Stone Gossard and Jeff Ament went on to form Pearl Jam in 1990. Three bands (the Blackouts, the Debbies, and

Solger) even got free rehearsal space for a time at the Showbox. Despite the popularity of the Showbox, money was tight for Modern Productions, and the venue closed once again in 1985.

In 1990, the Showbox theater space was reopened as Budd Friedman's Seattle Improv comedy club, opening on October 25. Opening night featured Paul Reiser, Ellen DeGeneres, J.J. Wall, and Jeff Dunham. Other great comics that performed at the club included Garry Shandling, Dennis Miller, Paula Poundstone, and John Mulrooney. Barry Block took over the club in 1994, re-opening it as the all-ages Showbox Comedy and Supper Club, which featured a mixture of comedy, jazz, magic, hypnotism, hip-hop, R&B, electro-industrial, and gothic/industrial DJ shows. Block's comedy and supper club was short-lived and closed by 1996.

In 1996, a new management team led by restaurateur Jeff Steichen took over the Showbox theater space. The Showbox Music Club launched at the beginning of 1996, with early shows by Hagfish, Lisa Loeb, Throwing Muses, and the Posies. Other big names that played in the Showbox during the late 1990s included Pearl Jam, Soundgarden, Elvis Costello, Los Lobos, and Erykah Badu. English band Coldplay played its first American show at the Showbox in February 2001. The Showbox also featured early performances by Katy Perry, Moby, Lady Gaga, and Lorde.

The success of the original Showbox location prompted management to open a second, larger Showbox location, the Showbox SoDo (1700 First Avenue S). With the addition of a second Showbox, the original location became known as the Showbox at the Market in 1997. National firm AEG Live acquired the lease for both Showbox venues in 2008. In 2014, to celebrate the 75th anniversary of the original Showbox, the theater's name was returned to the simplified Showbox, and the Green Room Lounge (opened in 2001) was named Kerns Music Shop in honor of the former music shop adjacent to the Showbox.

Seattle's music scene is long and storied, from the jazz scene on Jackson Street to the counter-cultural grunge era of the 1980s and 1990s. Although geographically isolated, the city stood at the center of the largest vaudeville circuit in the nation by 1910, with Alexander Pantages's network of theaters. Many of the early vaudeville venues converted to movie theater use or shuttered their doors. The ritzier live show venues continued to thrive, during the 1930s and 1940s, as did the dinner and dancing clubs, like the Show Box's cabaret.

As the rock-n-roll era dawned in the 1950s, the ballrooms of the 1930s and 1940s declined. Nightclubs continued to flourish, though, with jazz bands and scrip that patrons could buy to trade for liquor, the clubs' attempt at skirting illegal liquor sales at dance halls. Dance halls like the Show Box, Trianon, and the Spanish Castle (in Fife) provided a nightly escape for guests. However, with the rise of the jukebox and television, dance halls with live music also declined. Both the Show Box and the Trianon closed in the mid-1950s. The Spanish Castle held on until the mid-1960s, but was demolished in 1968. Dancing remained popular, just not at the ballroom-scale of previous decades, as dancing to the latest music could happen at any tavern with a jukebox.

The 1960s brought folk, pop, and more rock music to Seattle's music scene. The Eagles Hall, the fraternal organization's headquarters in Seattle (700 Union Street), became a prime location for rock shows, first rented out in 1967. However, the



Eagles Hall alienated fans when it banned smoking and making out on the premises and closed in 1972.

In the year Mike Lyons opened the Show Box, only one cabaret was listed in the city directory – the Caballero, managed by Chris Reed, at 717 Pike Street. The Caballero was open by 1939 and continued to operate at this location until the 1970s. However, unlike the larger Show Box, the Caballero only had a seating capacity of 350. The Caballero does not appear to have had a dance floor like the Show Box and by 1972 was hosting topless dancing, rather than the edgy music performances occurring at The Happening in the Show Box. The Caballero has been demolished.

The Trianon opened in downtown Seattle, at the corner of Wall Street and Third Avenue, in May 1927. The two-story building took up half a city block and was built for ballroom use. The venue showcased live bands, many of them local, for patrons to dance the night away. When it opened, the Trianon boasted the largest dance floor in the West with a capacity of 5,000. A second story balcony, overlooking Third Avenue, allowed guests to take a break from dancing to observe activities out on the street or sneak away for privacy. The Trianon struggled to break even over the years and eventually had to cut down their daily dances to Saturday nights only. The venue closed in 1956 and became a discount house. The building now functions as office space.

Moe designed the remodel of the building at 1426 First Avenue for use as “The Show Box” in the Streamline Moderne style. A popular architectural style during the 1930s and 1940s, it is a later version of Art Deco. As its name suggests, Streamline Moderne is a sleek, modern aesthetic, emphasized with horizontal massing, asymmetrical facades, smooth concrete or stucco exterior finishes, and horizontal bands. Curved corners, ribbons of windows (often metal), glass brick, porthole windows, and cantilevered awnings are often key features on Streamline Moderne buildings. The Showbox’s exterior features Streamline Moderne elements with its smooth west facade and horizontal banding, plus curved entrance to the theater. The Showbox’s interior retains many of its original Streamline Moderne elements, with its vase-like columns, centered dome, and sleek curved walls separating the terraced dining areas overlooking the dance floor.

In addition to being used on new construction, this architectural style was used in building remodels, either to simply modernize their appearance or completely alter the look in anticipation of a new use, as was the case with Moe’s design for the Showbox. Moe designed at least three other theater remodels in Seattle using the Streamline Moderne style: the 45<sup>th</sup> Street Theatre (Guild Theater) in Wallingford, the Varsity Theater in the University District, and the Ridgemont Theater in Lake City. Bjarne Holten Moe was born in Norway in 1904 to parents Ole B. and Martha Moe. The Moe family immigrated to the United States in 1907 and then lived throughout the Pacific Northwest, in both the U.S. and Canada. The family eventually settled in Everett, where Bjarne graduated from high school. He eventually attended the University of Washington between 1925 and 1928, where he was a member of the Washington Atelier Club for architecture students and the Alpha Delta Chapter of the Pi Kappa Phi fraternity. Moe did not complete his degree but started to work as a draftsman for the architectural firm Shack, Young & Meyers. Moe used his skills as a draftsman for several local architects, including Frederick Anhalt and Robert

Reamer, Sherwood Ford and Charles Stanley, and Wenatchee-based architect Ludwig Solberg. Moe began to garner a reputation as a theater designer while working for Robert Reamer of the Metropolitan Building Company with two key projects: Spokane's Majestic Fox Theater (1931) and the Fox Theater (1931) in Billings, Montana. Moe struck out on his own in 1932 and went on to design many theaters, new construction and remodels, around the Pacific Northwest, including the Varsity Theater renovation, the Empire Theater in Tekoa, and the Renton Theater.

Jeff Murdock, Historic Seattle, listed the criteria for designation and encouraged a tour. He said the significance is palpable and it can convey its significance related to criteria C and D. He said it is significant to Seattle's music culture and with the musical heritage of Seattle. He said it conveys its Streamline Moderne style interior and exterior. He noted the sequence progression upward through the building and said the architecture creates a sense of procession and arrival. He said staff recommended criteria C and D with controls on exterior, main lobby and performance space.

Eugenia Woo, Historic Seattle, said the survey was incomplete; the nomination is complete. She said the building has integrity and conveys its significance. She said the changes have gained significance over time. She noted the cultural heritage and significance and use. She said the building survived the Depression, WWII, and the Boeing bust. She said it is a URM building and has had some seismic retrofitting and is in good condition.

Ms. Johnson asked the size of the Showbox compared to the Neptune Theater.

Ms. Pratt said they are of similar size.

Ms. Woo said the Showbox has capacity of 1100. It is a unique size, large enough for bigger acts and small enough for intimate ones.

Ms. Johnson asked if the Showbox is a stepping-stone venue for performers.

Ms. Woo said Historic Seattle owns Washington Hall where many Showbox acts have performed. She said it is a big deal to aspire to play the Showbox. She said playing the Showbox says, "you've made it".

Mr. Freitas asked if ground floor retail was unusual.

Mr. Howard said the Neptune Theater has retail at ground floor; it provides a more stable economic base.

Ms. Pratt said the Neptune is the current comparable and noted the Showbox was a cabaret and dance hall.

Mr. Chalana asked how success was for different racial and economic groups.

Ms. Pratt said she could do more research. She said the Showbox is open every night; probably some nights are more affordable than others.

Mr. Chalana asked if the performers were mostly white.

Ms. Pratt said they were.

Ms. Durham asked if there was any controversy with white and black unions.

Ms. Pratt said she could explore that more.

Mr. Freitas said that in discourse he heard that the Show Box was kind to local music scene and asked if that was planned; and bands want to come back and where did that come from.

Mr. Howard said that it changed over time as they were sourcing programming. Earlier, racial segregation played a part but now it is more about the character of the venue and space – the size balance of being intimate yet with a large enough crowd for energy.

Jack McCullough, McCullough Hill Leary, spoke on behalf of the owner and said that AEG is a tenant, not the owner. He said not to nominate the building.

Ellen Mirro, The Johnson Partnership, went over the Secretary of Interior Standards for Designation. She said the original Bjarne Moe design was never implemented; what is left of the 1939 exterior design is the fluted north entry and the radius entry wall for Kerns Music. She said there have been many alterations over time including changes to storefronts, removal of stucco and replacement of north wall, spandrels replaced with corrugated metal, installation of interior drop ceiling, and replacement of fallen roof beam. She said there is evidence of the old market building on the alley side. She said between 1930-1970s, 103 construction permits were issued for the building. She said the exterior marquee is the significant defining feature and is from 1994.

She said the building doesn't meet criteria A or B. She said there is no denying that many events happened here over time but there isn't a single event that would rise to significance. She said Kerns Music occupied 1418 as the first tenant of the building in conjunction with a watch repair from 1939-40 only although it had other involvement with Showbox. She said that Kerns worked for the Office of Defense Ministry until after 1942 and then moved the 3<sup>rd</sup> Avenue. She said the building doesn't meet the double significance required for Criterion C. She said the association with the market building was lost when it was remodeled in 1939 and turned into a nightclub. She went over history of live music locations in Seattle beginning in pioneer history. A map indicating music and performance venues was provided. She said 1880 – 1930 was the era of the Gold Rush and Vaudeville; 1890 – 1950 was the era of dance halls and the Showbox fits here. She said the dance hall coincided with the rise of the auto; there were many downtown dance halls that were destinations. She said the jazz scene spanned 1937-1951 and noted the racial segregation of clubs and where performances were held. She said there was some jazz performed at the Showbox with performances by Duke Ellington and others. She said it also had burlesque acts, comedy and musical revues. She noted it was not primarily a jazz club like the Rocking Chair or the Blue Note. There were at least 34 jazz clubs on Jackson Street alone. She said that Paul deBarros, in "Jackson Street After Hours", listed the Showbox as one of a half dozen venues for white jazz-oriented musicians. During the 1950 – 60s rock and roll and the large arena venue

became popular. From 1967-69, the Showbox operated as The Happening teenage club. She said it was a club in early 1980s and then became vacant; it was a club for hire and then used as a comedy club. She said the grunge scene incubated in Seattle typically in architecturally insignificant buildings such as the OK Hotel. She said 1970-90 was the era of the club scene. She said the Showbox is one of many performance venues in the city and the form of entertainment varied over the years.

Regarding Criterion D, Ms. Mirro said the Streamline Moderne style came out of the 1939 World's Fair where styles illustrating futurism in automobiles, trains, airplanes were displayed. Streamline Moderne grew out of Art Deco to a more machine age aesthetic associated with economic decline. She said the WPA picked up the idea of the style for many projects though there are not many of this style in Seattle. Seattle landmarks in this style include three fire stations, Art Museum at Volunteer Park, Coca Cola Building, and the Admiral Theater. She noted the horizontal emphasis, flat roof with parapet, flat and curved canopies, simple rectangular plan, references to ocean. She said the exterior of the Showbox exhibits only half of the character is here.

She said the board is familiar with Bjarne Moe's work on Anhalt Hall. She noted the earlier presentation provided coverage of Moe's work on the 1939 redesign. She said Moe did a residential design and theaters. She said the building is not a great example of Bjarne Moe's work as it was just a remodel. The building is not prominent or identifiable except for the marquee and the parking lot next door makes the northern façade visible.

Mr. McCullough cited a 2007 letter from City Historic Preservation Officer Karen Gordon that was sent to the owner. He said the City rezoned in 2006 and funds were available for analysis of buildings; Category 1 meant yes, and Category 4 meant there was no chance for designation. He said this building was a 4. He said it is ironic that Historic Seattle did not pay attention to the report. He said the letter represents what the survey found. He said the use was non-continuous as a music venue. He said it was a music venue from 1939 – 1946; only 8 years out of 50 years of music venue. He said the building was vacant for 10 years. It was unsuccessful as a music venue. He said it was a furniture store, there were two fires, it was a bingo hall.

He said per Ordinance SMC 25.12.350, there is a 25-year rule. All activities occurred in less than 25 years; that is a modern use of the building. Use of the building is an intangible thing. 29 years ago, the Blue Moon Tavern was nominated; it had been a haven for Beats Poets and was called a cultural center. Beth Chave called it 'intangible'. He said you can't designate intangibles. He said the building didn't meet criteria A or B nor did it meet the double significance of C. He said from 1946 – 1996 there were only 8 years as a music venue; nothing in the structure can convey that. He said there have been major renovations and the building doesn't embody a style; it doesn't meet criteria D, E, or F. He said it is about use. The building is leased; the lease expires in five years. The building has been many things and a music venue for less than half. He said not to nominate.

Mr. Coney asked the number of Streamline Moderne buildings in the City.

Ms. Mirro said 17 in the Art Deco/Moderne style out of over 400 landmarks.

Mr. Kiel said he heard there were little gaps in usage, but they aren't large.

Mr. McCullough said from 1939 – 1946 it operated as The Show Box; it was a ballroom for one year, 1947-53 vacant, 1954-55 a dance hall, 1960-67 furniture store, 1967-69 The Happening, 1969-74 two fires, 1979 Hebrew bingo hall, four years Showbox, four years vacant, 1987-90 gala events, 1996 Improv. 'Showbox' appears consistently.

Mr. Chalana said it remained an entertainment venue for much longer, for 30-35 years and doesn't lose significance.

Mr. Guo asked how many other venues exist still.

Ms. Mirro said she didn't know.

Mr. Kiel asked why, when the use changed, the name "Showbox" persisted.

Public Comment:

Jean supported nomination on criteria C, D, and F. She provided three photos that showed the historic significance to Pike Place Market with the building as wayfinding to the Market; crowds six people deep that came; and, Showbox crowds queued up to 2<sup>nd</sup> Avenue. She said the building is significant to the economic heritage of the City.

Vernon Abelson supported nomination based on Criterion C. He noted the architecture and the integrity of the interior. He said per the SOI there are many facets besides function and type that contribute. He said some are feelings. He said vacant is not a negative.

Kate Becker, Dow Constantine's office, said he values music and historic preservation. She said he supports landmarking the building and noted the importance to value. The Showbox is known worldwide for its music scene. She said he noted the economic and cultural relevance of the Showbox and that is it known worldwide. She said he works with arts, music and developers and he supports nomination.

Duncan Greene noted the cultural importance. He said similar arguments were made for Mama's and that the bar needed to be higher. He said that integrity is a red herring, or the ability to convey. He said he feels the significance every time they go there.

Misha Demois, Showbox employee, read a statement from Mike Macready from Pearl Jam: there is so much history, it would be a loss to the City if it closed. He has played there and seen shows there. It is a vital landmark.

Tiffany Jorgenson, Friends of Belltown, said they are co-nominators of the building. She cited criteria C and D and said that F should be considered as well. She noted the visual access from the Showbox to Pike Place Market and said there is a tunnel beneath to the Market. She said it was built in 1917 to compete with Pike Place

Market; condition is not integrity. She said medium-sized buildings have all been demolished or façaded. She said 25 years does qualify.

Jay Middleton said he performed at the Showbox seven times. He said he learned about Seattle Culture playing there. He said musicians play there and you can feel the ghosts inside the venue. He said it is historically significant to the city.

Kate Krafft, Friends of the Market, strongly supported nomination. She said it is adjacent to the Pike Place Market at the south end. She said Friends of the Market was established in 1964 to save Pike Place Market and is still devoted to preservation of the Market and the community it serves. She said the age meets the criteria. She said regarding integrity, all buildings evolve and uses get changed. She said it has been used non-continuously which is why it is so well-preserved inside. She said the same arguments were made in the Market; it is a crazy argument. She said the building conveys its significance architecturally and culturally. She noted its ties to the history of the Market. She said Market Hall was built as Sanitary and Corner markets. She said they were all built at the same time. This building was adapted to a performance hall. It is from the same period. She said the iconic neon sign was there in the 1930s. For over 80 years it has been the center of cultural activity; a significant place with significant association with cultural heritage. She said regarding Streamline Moderne, don't look at the wonderful buildings demolished, look at what is left. She said the building meets criteria E and F. She said it completes the Market District and contributes to neighborhood character.

Cynthia Brothers, Vanishing Seattle, said since 2016 she has documented the disappeared and displaced and has over 40,000 followers. She said the Showbox has played a transformative roll. She said it meets Criterion C. She said that it has hosted more than 3,500 arts and cultural events. She hopes it will remain. She said it has the original spring action dance floor and columns. She said it meets Criterion F and said it is inseparable from Pike Place Market. As it stands it cannot be replicated or replaced. It is significant and singular landmark is a win for all.

Jennifer Mortenson, Washington Trust for Historic Preservation, supported nomination based on criteria C, D, and F, noting the proximity to the Market. She said to include interior as well. She said it is culturally significant as stated in Historic Seattle's presentation. She said the period of significance is up to 1994 and meets the 25-year threshold. She said 1980-90 history that the present community is tied to is going to remain relevant. Preservation needs to do a better job of connecting to communities who use them and love them. She said the exterior changes represent history – cultural history and that equals integrity.

Ray Graves, Showbox employee, said it is an honor to relay words for someone who he said 'strongly supports nomination and said that the building plays a crucial role in his career development and for countless others as well. The Showbox attracts national acts to Seattle and is the soul of the City. If we can't save it and other art and cultural places, what will the City become. The Showbox has a long lineage of arts and we should protect spaces that give the City its cultural identity. Especially in a community where displacement and gentrification are happening'. He said the comments are those of Ben Haggerty, Macklemore.

Brian Layton said he is tangible as are all the people working there. He said he is a stagehand. He said one of his first jobs was to walk to the Music Box for an auction before it was demolished. He said the demolition made him sick to his stomach.

Ernie Ashwood, employee, said he has seen nothing but diversity at the Showbox. He said it is incredibly important to have a place like it. It is accessible and his group played there and was able to speak on racial injustice, there are not a lot of opportunities to present it. He said he got the opportunity there. He said history means the world; erase history is to erase the stories. He said Duke Ellington played there at a time when he wasn't considered equal. That alone is reason to be preserved. The arts are losing. How we look at culture in this city – it is money or people. No one is paying him to say this. He asked the board to nominate and give him the opportunity to have his voice get out. It is needed now.

Shannon Wells supported nomination on criteria C, D, E and F. Regarding C she said it is the 80<sup>th</sup> anniversary. She said it has integrity and noted the columns, domed ceiling, spring dance floor. She said that 118,869 people have signed the petition to save the Showbox. She said thousands more have signed at the venue. She said music put Seattle on the cultural map. She said the venue is where Pearl Jam and Soundgarden played. She said the Showbox is known worldwide. It is one of the best venues in the country. She said it has been a west coast mecca for decades. She said please nominate.

James Kellis supported nomination and said losing the Showbox would be a travesty. He cited Criterion C and noted the global impact on the world and significance to Seattle. He said it defines culture and economy. He said the number 1 reason educated people move here is the music scene. He said it is the City of Music, it is a registered trademark that was announced at the Showbox. He said regarding Criterion A no other venue has contributed more than the Showbox; it has been here longer, hosted the largest number of acts, and with the greatest diversity.

Nick Setten, Friends of the Market, supported nomination and cited Criterion F. He said the building stands out. He said the City has lost too many. He said the Showbox is an integral part of Pike Place Market.

Autumn Jacobs, employee, said that everything is historical – the design, stage, springboard floors. She said when you go in you find a feeling of community, appreciation and love for music. She said it represents the premium cultural history of Seattle. Artists dream of performing there. She said it is culturally significant.

Ryan Donaldson, archives consultant, supported nomination and said he echoed many of the comments. He noted the diversity of performers throughout the years. He said since opening in 1939 there have been 3,500 events there despite 'vacancy' and periods of dormancy. He said it fits in with economic heritage of vacancy and Seattle's 'boom and bust' cycle.

Beck Heller, Friends of Belltown, supported nomination on criteria C and D. She noted the compact footprint and said the architectural style is nowhere else in Seattle space, not in dance halls. She noted the 12 flared columns, sprung dance floor, dome like plaster ceiling, Douglas Fir floors and features. She said it has integrity of its history.

Phillip Johnson supported nomination. He said Duke Ellington, Muddy Waters, Foo Fighters, Soundgarden played there. It is part of the local music community aspire to play there. What would 1<sup>st</sup> avenue look like without it.

Evan Clifthorne, Friends of Belltown, sang a ballad that ‘you have the power to vote your conscience’. He supported nomination.

Sarah Simchuk supported nomination and commented that the history is not a slice but the entire history of the place.

Kristof Dole said there is no place like the Showbox. She said it is one of her favorite venues. She said bands from around the country seek to play there. She said taking the final steps in you are utterly transformed. She said Duke Ellington, the Cramps, Macklemore among others have played there.

Leslie Bucher, Fisher Studios, supported nomination and said art is a manifestation of human achievement. She said it is a cultural site and the Showbox is the very definition of our culture.

Mr. Coney thanked Historic Seattle, Friends of Belltown and Friends of the Market for co-sponsoring the nomination and providing video documentation. He said that we have lost some buildings even with designation; owners have pled economic hardship. He said it is a cultural landmark – even the bingo part. He said the interior has survived. He said originally the market was there because of Pike Place Market. He said it is a nice repurpose as Streamline Moderne. He supported nomination and noted criteria C, D, F. He commented on the competing unions and breaking of rules to hire performers. He agreed with the staff recommendation.

Mr. Freitas said it is a cultural site. He said the 2007 letter cited was based purely on architectural significance; it is not appropriate criterion to use because integrity is different. He said culture and architecture are weight differently and are documented differently. He appreciated public comment and the interesting stories. He said celebrating a place important to the community, documentation needs to support that how and why. He said that is how it can be protected later. He said the interior, especially the small details left meets Criterion D and conveys its architectural significance. He said it also meets Criterion C. He supported nomination of interior and exterior.

Mr. Chalana supported nomination and said it is clearly a special place with great social value. He said the City is sanitizing rapidly razing its diverse past. He agreed with the staff recommendation and supported preserving interior and exterior. He noted criteria C, D, and F as relevant.

Ms. Johnson said the board has no control over use and noted the earlier review of a landmarked church being used as a gym. She said it is significant that so many appeared today to refine the argument how it is associated with cultural heritage. She said it was the Pike Place Market association initially; it is near the Market which is the spiritual center of the City. She supported nomination for its association with the Market and the important of music in the City.



Ms. Durham concurred. She thanked the public for the turnout and said she was grateful for the scholarship put into the reports. She supported nomination for Criterion C. She said as it has evolved in concept of what a landmark means to the City; it goes way beyond design and architecture. She said looking through architecture of time spent dormant and used; dormant time doesn't detract. She said the 25-year threshold is notable and speaks to where interest is. Recent history is important to especially the music history and how important artists are to the making of community. She said the significance of the Showbox, need to think of entire area. She supported the staff recommendation.

Mr. Hodgins thanked the community. He said it is a cultural icon and has contributed significantly to the culture. He agreed with staff recommendation.

Ms. Barker supported nomination and said she agreed with the staff recommendation. She noted Criterion D and the conversion to Streamline Moderne which she said was a go-to to extend the use of a building. She said she worked on the landmarking of the Admiral Theater. She said when a building is nominated, people testify; she encouraged public to apply for landmark board position. She said to make what you care about happen. She thanked Historic Seattle for jumping in with both feet and raising the knowledge base. She noted her involvement with Friends of Live Theater and said most building owners try to make ends meet. She said dozens of permits were pulled over the years. She said the population is hungry for entertainment. The Showbox persevered where others failed.

Mr. Guo supported nomination. He noted the Macklemore quote that artists end their tour in Seattle. He said that Seattle is so inconvenient to get to; it shows how significant it is that big name artists choose to end their tour here. He agreed with staff's recommendation.

Mr. Kiel said it is an interesting structure. He said the interior has integrity and the quality is spectacular. He said it is telling that the vacancies helped preserve it. He said plenty of permits were pulled but it speaks to the integrity of the details saved. He said the building has seen multiple uses. He said the name keeps being reused; the name has caché. He said the building and community built a legacy in fits and starts. He supported nomination and agreed with the staff recommendation.

Ms. Barker said the next step is how to link to other live music experiences and how this fits in the Jackson Street.

Mr. Guo said he wanted to hear how this compares with other venues; the building was vacant but keeps coming back.

Mr. Kiel asked about interior features.

Ms. Sodt said that she used the floor plan provided by Historic Seattle that shows extant features for the staff report.

Mr. Hodgins asked about the graffiti.

Board members agreed to include the whole interior, including green room and back of house.

Action: I move that the Board approve the nomination of the Showbox at 1426 First Avenue for consideration as a Seattle Landmark; noting the legal description in the Nomination Form; that the features and characteristics proposed for preservation include: the exterior of the building, and the following portions of the interior of the building: the second floor performance space including the First Avenue main entry lobby that ascends to the second floor; that the public meeting for Board consideration of designation be scheduled for July 17, 2019; that this action conforms to the known comprehensive and development plans of the City of Seattle

MM/SC/GH/DB      8:0:0    Motion carried.

**060519.6      STAFF REPORT**

Respectfully submitted,

Erin Doherty, Landmarks Preservation Board Coordinator

Sarah Sodt, Landmarks Preservation Board Coordinator