The City of Seattle
Landmarks Preservation Board
Mailing Address: PO Box 94649, Seattle WA 98124-4649
Street Address: 600 4th Avenue, 4th Floor

LPB 338/23

REPORT ON DESIGNATION

Name and Address of Property**: Seattle Center Playhouse and Exhibition Hall**
201 & 301 Mercer Street

Legal Description: All of blocks 43 and 44 in D. T. Denny's Home Addition to the City of Seattle, according to the plat thereof recorded in Volume 3 of Plats, Page 115, in King County Washington;

Together with all of the vacated alleys in said blocks and those portions of vacated 2nd Avenue North, 3rd Avenue North, Nob Hill Avenue and Republican Street which attached thereto by operation of law pursuant to Ordinance Nos. 53343, 90268, 115773, and 120013 of the City of Seattle.

Except for the following described area:

Commencing at the northeast corner of block 53 in D. T. Denny's Home Addition to the City of Seattle, according to the plat thereof recorded in Volume 3 of Plats, Page 115, in King County, Washington;

Thence N 88°42'03" W, along the north line of said block 53, a distance of 12.30 feet to a point that is 12.30 feet west of and perpendicular to the west right of way of 4th Avenue North as shown on said plat and the point of beginning:
Thence continuing N 88°42'03" W, along the north line of said block 53, a distance of 192.05 feet;
Thence S 1°33'28" W, a distance of 63.59 feet;
Thence S 88°26'32" E, a distance of 6.03 feet;
Thence S 1°33'28" W, a distance of 10.00 feet;
Thence N 88°26'32" W, a distance of 6.03 feet;
Thence S 1°33'28" W, a distance of 6.26 feet;
Thence S 88°40'22" E, a distance of 9.67 feet;
Thence S 1°18'49" W, a distance of 262.37 feet;
Thence S 88°33'57" E, a distance of 181.99 feet to a point that is 12.30 feet west of and perpendicular to the west right of way of 4th

Avenue North as shown on said plat;
Thence N 1°26'03" E, parallel to the west right of way of 4th Avenue North, a distance of 342.66 feet to the point of beginning.
Containing 349,197 square feet, more or less.

At the public meeting held on September 20, 2023 the City of Seattle's Landmarks Preservation Board voted to approve designation of the Seattle Center Playhouse and Exhibition Hall at 201 & 301 Mercer Street as a Seattle Landmark based upon satisfaction of the following standard for designation of SMC 25.12.350:

A. It is the location of, or is associated in a significant way with, an historic event with a significant effect upon the community, City, state, or nation.

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.

D. It embodies the distinctive visible characteristics of an architectural style, or period, or of a method of construction.

E. It is an outstanding work of a designer or builder.

DESCRIPTION

Overview

This nomination addresses the original Multi-Purpose Auditorium Group designed by architects Kirk, Wallace, McKinley, and Associates for the 1962 Seattle World's Fair. The group continues to function as an interconnected performing and visual arts complex and includes the following resources:

- Playhouse Theater and Grand Court (building, also known as the Cornish Playhouse, Cornish College of the Arts, and previously known as Intiman Theatre, and site also known as Theatre Court Yard and Dingwall Courtyard)
- Fine Arts Pavilion (building, also known as Exhibition Hall/Phelps Center) which includes the first floor levels below Presidential Plaza, and the plaza currently known as Kreielsheimer Promenade, corresponding to the building's mezzanine level, that historically did not have a specific name
- Colonnades (structures)
- Presidential Plaza (site, also known as Founders Court)
- North Gate (site)

Campus Setting and Site

The buildings reside within the Seattle Center campus, the former 1962 Seattle World's Fair site in the Uptown neighborhood. The campus includes the following City of Seattle Landmarks:

- Bressi Garage (1923, also known as Pottery Northwest/Gardener's Facility)
- Century 21 Coliseum (1962, also known as Washington State Pavilion, Washington State Coliseum, KeyArena, and currently as Climate Pledge Arena)
- International Commerce and Industry Buildings (1962, currently known as the Northwest Rooms)
- Sweden Pavilion (1962, also known as Northwest Craft Center, currently known as the International Fountain Pavilion)
- Kobe Bell (1962)
- Armory (1938, formerly Center House, Washington State National Guard Armory, Food Circus, and currently known as the Armory)
- Seattle Monorail (1962, portions of)
- Space Needle (1962)
- Horiuchi Mural (1962)
- Federal Science Pavilion (1962, known as the Pacific Science Center)

The Multi-Purpose Auditorium Group is part of the row of buildings and pedestrian spaces defining the south side of Mercer Street. This row, from west to east, includes:

- Bagley Wright Theatre (1983, replaced former fair buildings and structures at the site) and Leo Kreielsheimer Theatre (1996)
- The vacated portion of Second Avenue North currently known as Theater Commons
- Multi-Purpose Auditorium Group
- Marion Oliver McCaw Hall (2002, replaced most of the west portion of the former Civic Auditorium built in 1928 and altered in 1961 to function as the Opera House)
- Seattle Opera Center (2019, replaced the east portion of the former Civic Auditorium built in 1928 and altered in 1961 to function as the Opera House)
- The KCTS 9 building (1984)

Art works, plaques, and trees dedicated to specific individuals within the nominated property boundary stem from a variety of time periods. Those associated with the original design of the Multi-Purpose Auditorium Group are shown in **bold**. They are listed below based on proximity to, but not necessarily association with, the following buildings, structures, and sites. The London Plane trees (*Platanus x* acerifolia) within the nominated property boundary are part of a campus vegetation feature.

Playhouse Theater:

1. Painting (ca. 1961), Kenneth Callahan, painting, interior, original to building
2. Painting, William Ivey (?), interior, not original to building, added ca. 1997
3. Painting, interior, south end of west lobby, not original to building
4. Painting, interior, south end of east lobby, not original to building
5. Kobe Bell (1962, Seattle Landmark)
6. Kobe-Seattle Lions Clubs affiliation plaque, July 19, 1965
7. D.A.R. tree planted in memory of George Washington, 1932
8. *Fountain of Seseragi* (2000), sculpture, Gerard Tsutakawa
9. The Intiman Theatre Stage Door, dedicated March 2001 to Ida S. Cole
10. ***Fountain of the Northwest* (1961), sculpture, James FitzGerald**
11. ***Barbet* (1964), sculpture, James W. Washington Jr.**
12. Ewen C. "Ding" Dingwall Courtyard, dedicated 1989

Presidential Plaza:

13. ***Cairn from the Lang Fountain* (1962) by sculptor Francois Stahley originally part of the *Lang Fountain***
14. *Encircled Stream* (1995), sculpture, Ned Kahn, 1995
15. *Untitled*, Founders Court design (1995), Horace Washington

Fine Arts Pavilion:

16. *Flame No. 2* (1962) by sculptor Egon Weiner
17. Bronze plaque dedicated on October 21, 1992 "in recognition of the 30th Birthday of Seattle Center, the Northwest's Own Gathering Place"
18. *Guardian Lions* (1963) sculpted from concrete by Chinse sculptors, installed at this location in 1974

Kreielsheimer Promenade:

19. Glass wall dedicating the promenade to the Kreielsheimer Foundation
20. *Dreaming in Color* (2003) by artist Leni Schwendinger

Colonnades:

21. Bronze medallions, part of Founders Court design (1995), Horace Washington, adapted from artist George Tsutakawa's "Century 21" coin design

Playhouse Theater and Grand Court

This narrative addresses the architectural character of the Playhouse Theater and Grand Court and changes through time.

Site

The site is bounded by the vacated August Wilson Way (pedestrian and service vehicle only portion) along the south, the vacated portion of Second Avenue North (pedestrian and service vehicle only portion commonly known as Theater Commons) on the west, Mercer Street along the north, and Presidential Plaza and associated walkways to the east. Prior to construction of the Seattle Repertory Theatre (1983) and its associated driveway from Mercer Avenue, the north end of the vacated portion of Second Avenue North functioned as pedestrian access for Grand Court and the area currently known as Theater Commons. London plane trees define the outer corners and walkway.

The site consists of Grand Court, the courtyard at the north end of the building, and includes landscaped perimeter areas along the building foundation. Areas along the east side of the building, north and south of the colonnades, are within Presidential Plaza and addressed below in the corresponding section.

Grand Court

Courtyard grade corresponds to the building's first story and functions as part of the front entrance sequence. The original courtyard design consisted of a central, square fountain basin with inner and outer rectangular-plan walkways separated by rectangular planting beds. Access between the outer to inner walkways consisted of a 20-foot-wide north walkway centered on a column, a 20-foot-wide east walkway set between two columns, and two 10-foot-wide walkways on the south side. Work ca. 1986 changed the design to the current round inner walkway, and curvilinear concrete benches and planting beds, but retained the rectangular fountain basin form and outer rectangular plan concrete walkway.

Brick clad concrete walls set between concrete columns enclose the courtyard. A flat roof extends above only the perimeter walkway within the courtyard, leaving the central portion open. Narrow openings occur between the walls and roof at the outer northeast and northwest corners. Within the courtyard volume, a double-entry concrete stairway descends from the gated west entrance. The east, gated entrance enters at grade level from the colonnade. The glass wall of the building's north facade defines the south edge of the courtyard, see Entrances section (below) for details. The four-part abstract cast bronze *Fountain of the Northwest* (1961), designed by artist James FitzGerald occupies a shallow square concrete basin within the middle of the courtyard. A circular brick paver walkway (ca. 1986) radiates out from the fountain. Altered connecting pathways on the north and south sides of the circular walkway link to the courtyard's perimeter walkway. Concrete benches (ca. 1986) enclose the east and west sides of the circular walkway, with planting beds (ca. 1986) behind, and infilling the former east pathway to the fountain. Added gates at the east and west entrances are tall painted metal.

The original concrete walkway around the perimeter is scored into 20-foot squares matching the column placement. The ceiling and lighting at the original roof above the perimeter walkway match the colonnade. Original cast stone benches along this walkway sit at the southwest corner of the courtyard and at the south end of the east wall. Each utilize a white aggregate, with two square pedestal legs, a seat having a curved underside, and a space separation between the legs and seat.

The replacement concrete fountain basin (ca. 1986) retains the rectangular form with a concrete edge; concrete posts contain lighting for the fountain at the outer four corners. Matching concrete posts define the outer ends of the east and west concrete benches.

A bronze plaque on the courtyard's east wall commemorates the 1989 courtyard dedication to World's Fair vice president/general manager and long-time Seattle Center director, Ewen C. "Ding" Dingwall "in appreciation for his vision and enthusiasm for Seattle Center from 1957 to 1988." The carved river rock sculpture *Barbet* (1964) by artist James W. Washington Jr. is at the south end of the east planting bed.

Current plantings are different from the original plantings, which, based on the 1961 "Theatre Court Yard Planting Plan," included spring cherry (*Prunus subhirtella autumnalis*) in the main planting beds and vine maple trees (*Acer circinatum*) at the outer west planting beds flanking the stairway. Understory plantings included viburnums (*Viburnum davidii*), Himalayan sweet box (*Sarcococca hookeriana*), rhododendrons variations blue diamond, sapphire, blue peter, and bowbell, morgan hybrid (*Rhododendron sp.*), evergreen shrub (*Gaultheria cuneata*), spotted laurel (*Aucuba japonica*), paperplant (*Fatsia japonica*).

Extant plantings in the east bed include cockspur hawthorn (*Crataegus crus-galli)* at both ends, with rhododendrons flanking a central European larch (*Larix decidua*) and an understory of Western swordfern *(Polystichum munitum)*, Japanese pachysandra (*Pachysandra terminalis*) and cast-iron-plant (*Aspidistra elatior)*. The west bed includes Japanese maples (*Acer palmatum)* with a cockspur hawthorn and a tree rhododendron (*Rhododendron arboretum)* at the north end. Understory vegetation includes Oregon grape (*Mahonia aquifolium)*, hydrangea (*Hydrangea sp.)*, California huckleberry (*Vaccinium ovatum*), Japanese pachysandra, and acanthus (*Acanthus sp.*). Two large Japanese climbing hydrangea (*Hydrangea anomala)* envelop a column each at the north end of both planting areas. Added round concrete planters with a cast wave pattern ornament along the upper edge are placed near the columns along the south edge of the courtyard and contain evergreen plants and a small Japanese maple. The added single-story ticket booth (ca. 1997) stands in the southwest corner of the courtyard with an added metal flush panel personnel doorway on the south side connecting to the building interior.

Landscaped Perimeter Areas

Landscaped perimeter areas extend between the building foundation and sidewalks. The concrete sidewalks function as part of the campus and neighborhood circulation, extending along the streets adjacent to the building. Walkways linking the sidewalks to building entrances are addressed under Entrances, below.
Large London plane trees (*Platanus x* acerifolia) are a campus vegetation feature. Adjacent to the Playhouse Theater, they extend along Mercer Avenue, and both sides of August Wilson Way and the vacated Second Avenue N (Theater Commons).

North Area
Grade level along the north facade corresponds to the building's second story. The planting bed follows the original curved line of the curvilinear sidewalk along Mercer Avenue and tapers to a narrow east end. Plantings remain consistent with the original planting plans and include multiple vine maples (*Acer circinatum)* and a lodgepole pine (*Pinus contora*) tree, with an

understory planting of low evergreen shrubs, evergreen azalea, and rhododendrons (*Rhododendron).* The original understory plantings of viburnum (Viburnum davidii) and the evergreen shrub *Gaultheria cuneata* no longer remain.

West Area

Grade level along the west facade corresponds to the building's second story. Planting beds extend out to the sidewalk between walkways connecting to doorways and the west end of the south colonnade. South of the courtyard entrance are gravel and concrete seating areas with added metal benches flanking the street. From north to south the planting beds consist of plantings attributed to later alterations. These include a maple (*Acer*) and pine (*Pinus sp.*) tree with an understory planting of Oregon grape (*Mahonia aquifolium)* at the northwest corner. A concrete retaining wall (ca. 1997) extends along the west edge at the sidewalk at this bed, tapering to a low height at the north end. Immediately south of the west courtyard entrance are more Oregon grape shrubs, along with multiple small evergreen strawberry trees (*Arbutus unedo*) and black currant (*Ribes nigrum*). Continuing south, in narrower beds, the vegetation transitions to roses—sweetbriar (*Rosa, rubinosa)* or similar, Pacific ninebark (*Physocarpus capitatus)*, and a roundleaf dogwood (*Cornus rugosa)*. Boston ivy *(Parthenocissus tricuspidate)* grows along the chain link enclosure and west wall at the south entrance ramp.

East Area

Grade level slopes from the sidewalk along Mercer Avenue, south down to the colonnade level that corresponds with the building's first story. An added painted metal railing extends along the sloped north and east (at the stairway) sides of the planting bed, with a low concrete curb at the lower level portion of the bed. The rectangular planting bed includes added plantings: a Magnolia tree (*Magnolia)* with an understory of Western swordfern, Oregon grape, and low evergreen shrubs. Boston ivy covers the entire east facade of the courtyard wall abutting this planting bed and extends along the colonnade ceiling. This differs from the original planting plan that included Japanese maples (*Acer palnatum var. disectum green*) and a Japanese cherry (*Prunus serrulata var. Mt. Fuji*) with an understory of viburnum (*Viburnum davidii*), rhododendrons, and winter heath (*Erica carnea var. springwood white*).

South Area

Grade level corresponds with the building's first story. The largest of the landscaped areas, it transitions to the open space of the International Fountain to the south and includes:

- The City Landmark Kobe Bell (1962), with the nominated property boundary following the structure's concrete base
- The Kobe-Seattle Lions Clubs Affiliation plaque (dedicated July 19, 1965) mounted on granite
- The scarlet oak (*Quercas coccinea)* tree planted in 1932 by the Mary Morris Chapter of the Daughters of the American Revolution (D.A.R.) in memory of George Washington, with a bronze plaque attached to the adjacent concrete retaining wall (ca. 1995)
- A painted metal drinking fountain and bottle filling station (ca. 2000s)
- The *Fountain of Seseragi* (2000) by artist Gerard Tsutakawa and consisting of bronze, silicon, and copper tubing

- The Marleen and Kenny Alhadeff Studio Theater building (1997), abutting the south side of the colonnade and connected by an elevated walkway to the Playhouse Theater. The two-story rehearsal studio has a rectangular plan with a flat roof and low perimeter parapets. The building structure is concrete and concrete block.

The topography slopes down gently from August Wilson Way towards the building. A concrete retaining wall (ca. 1995) along the walkway to Presidential Plaza marks the east side of the area with a Laceleaf maple (*Acer palmatum var. dissectum)* and a Japanese maple at the north end. A metal bench (ca. 1995) is on the north side of the retaining wall. A narrow planting bed (ca. 1995) extends along the north side of the area at the edge of the colonnade. Lawn extends throughout the area, with curvilinear planting beds along the retaining wall and the Studio Theater building. Camellias (*Camellia sinensis)*, added ca. 1998, extend along the east and deciduous trees along the south facades of the Studio Theater building, with an understory planting of evergreen shrubs. Vegetation is different from the original planting plan that included Japanese maples (*Acer palmatum var. upright green*) and vine maple (*Acer circinatia*), with an understory of mixed rhododendrons, viburnum (*Viburnum davidii*), and the evergreen shrub *Gautheria cuneata*.

Foundation and Structure

A reinforced concrete, grade beam perimeter foundation supports the exterior walls with concrete spread footings carrying the internal structure.

A reinforced concrete column structure supports the three-story (30 foot tall) building and eight-story (79 foot tall) fly loft. Running bond brick panels with offset brick headers infill between the columns. Bricks are cream to light tan in color. The slender columns consist of a central square post with projecting square sided fins forming an overall cross shaped plan. Fins have a 6 inch face with a 5 inch projection. The bottom ends of the fins are raised 4 inches above grade with only the center post connecting to the foundation. Originally, pierced brick openings occurred at the south end of the east facade. Alterations in 1997 installed the exterior steel planting grid attached to the south end of the east facade.

Floor framing in the building south of the performance volume consists of cast-in-place slender concrete beams and floor slab.

Roof

The main building has a flat concrete roof deck with low perimeter parapet. The north portion of the roof soffit above the lobby consists of recessed panels with elliptical arched edges and a central round can downlight matching the colonnade roofs. A square cornice at the base of the parapet projects slightly, the width of the outer column fin. The low-pitched side gable roof over the seating area rises 9 feet above the main building roof and has flush gable ends and eaves with a low perimeter parapet. The roof is comprised of cast-in-place concrete beams and roof deck. The roof over the fly loft is flat with a low perimeter parapet. Steel girders span the volume, with smaller steel beams carrying the steel roof decking. All parapets have sheet metal coping. All roofs are clad with rolled composition roofing.

Windows

Windows occur only on the west and south facades. Refer to Entrances, below, for entrance-related fenestration on the north and east facades.

West facade originally did not have windows. Added windows (ca. 1996) occur in two groupings, with the north group above the first story lobby and the south group at third story spaces. Windows are insulating glazing set in aluminum frames. Windows have narrow hopper and awning sashes for ventilation. Glass and steel projecting sunscreens (1997) extend out above each window group with diagonal steel bracing connecting to the concrete columns.

South facade originally did not have windows. Added window openings occur at the second story dressing rooms (1997) and third story office spaces (1986). All windows are black, anodized aluminum frames. Second story windows are 1:1 with a lower awning sash. Third story windows have fixed transoms and sash, and small lower hopper sashes. Opening headers extend to the roof line.

Entrances

The building has entrances on each facade, with the north and east first story entrances serving as the main public entrance and egress locations. An added universal access doorway on the west facade provides public access to the second floor.

North Entrance

This is the main public entrance for the building and functions in connection with the courtyard, see Site, above, for details. The floor to ceiling glass and steel curtain wall consists of fixed lights with insulating glass (2006) set in the original painted steel frames. The curtain wall enables visual connection between the building interior and the courtyard. The six bays of glazing are set within the building's slender concrete columns. Steel transom bars divide each bay into three parts. The upper transom bars were added in 2006. Two original doorways with replacement tall flush-panel wood doors provide access to the interior. Exterior recessed walk-off mats occur at each entrance. Fixed glazing infills (2006) the other two original entrance locations and central ticket booth location. Added drink rail counters (2006) project on the interior from the steel frames.

East Entrances

The two original doorways on the east facade open to Presidential Plaza and provide egress from the first floor lobby seating area. Each doorway consists of a pair of replacement (1996) painted wood doors with a tall insulating glass light with a narrow fixed transom above and flanked by large, fixed glass lights set within a concrete column bay. Two additional bays, original to the building, each with three tall, fixed insulating glass (2006) lights set in painted metal frames extend between the two entrance bays. Painted wood chair rails (original) extend across the interior side of each light. A painted metal canopy projects (ca. 1996) out over the exterior concrete landing at each doorway with metal tie-back rods anchored to the building's concrete columns. An added large red granite bench and concrete walkway extend from each doorway into Presidential Plaza.

West Entrances

Doorways at the north and south ends of the west facade provide interior access. Refer to Courtyard, above, for the gated north entrance and Colonnades, below, for the southernmost entrance.

North added doorway (1986) provides public universal access to the second floor. The extant painted, flush-panel metal door with two narrow vertical lights was installed in 1996. A soldier course brick header spans the doorway, with a projecting flat metal canopy and wall sconce added in (ca. 2000s) above the doorway. A wide concrete landing extends out from the doorway with a concrete walkway linking this doorway to the street. Added built out framing clads the interior face of the wall at this entrance.

South original doorway provides second floor staff access and consists of a painted, flush panel metal door (1996) set in an elliptical arched header opening. A single course of rowlock bricks forms the header. A mechanical vent hood projects above the doorway with a wall sconce to the north. A concrete walkway links this doorway to the street.

South Entrances

First story original entrances have elliptical arched openings with rowlock brick headers. They provide staff access from storage areas behind the stage to the colonnade. From west to east, these three doorways consist of a single door, a pair of doors, and another single door. Doors are painted, flush-panel metal doors.

The original garage doorway at the west end of the facade provides direct access to the prop work area for the theater. A concrete driveway off Republican Avenue descends to the first-story entrance. An added metal gate closes off the south end of the driveway, with a wood frame loading dock and ramp at the building that were extended south in 1997. A pair of added plywood-clad doors set in a plywood-clad wood frame wall open to the interior. An added flush-panel metal door opens to the rehearsal studio building to the east. An added flat roof (1997) with tall parapets that screen rooftop mechanical equipment projects out over the loading dock. An added tall metal fence (1997) extends along the west side of the driveway, with the added rehearsal studio building flanking the east side.

Second story entrances provide staff access from the elevator and building to the south, as well as staff access to the east balcony.

The added Intiman Theatre Stage Door, at the west end of the facade, is a flush-panel metal door with “stage door” lettering and a fixed transom; it provides staff access to the west interior stairway. Dedicated in March 2001, the door commemorates the visionary support of the Intiman by Ida S. Cole.

The Skybridge (1997), connecting to the building from the Marleen and Kenny Alhadeff Studio Theater building (1997) has a steel walkway with painted concrete railings topped with short painted metal railings. A flush-panel metal door provides staff access to the interior.

A pair of painted, flush-panel metal doors set in an original elliptical arched opening with a rowlock course brick header provides performers access from dressing room B to the exterior concrete balcony within the colonnade that has painted concrete and metal railings (1997, railings replaced to match skybridge). The doorway has narrow painted interior casings.

A single added doorway (1997) occurs at the third story. The black, anodized aluminum door with a single tall insulating glass light connects the exterior balcony and elevator to the interior.

Vertical Circulation

Elevators

The added interior elevator (1986) is located at the north end of the building, providing public access between the basement restrooms and the second floor.

The added exterior elevator (1997) is located on the south facade within the colonnade and provides staff access between the first through third stories. The reinforced concrete shaft is painted to match the painted concrete on the building and colonnade. Outer corners are chamfered with recessed bands marking story transitions. Raised concrete surrounds with clipped outer corners occur at the shaft opening at each story. First and second story openings connect to landings within the colonnade. The third story opening connects to a concrete balcony with painted metal railings. A concrete beam extending between the Playhouse Theater and the Marleen and Kenny Alhadeff Studio Theater building (1987) to the south supports the west end of the balcony.

Stairways

The two added balcony stairways (1997) are open, quarter-turn stairs linking the first floor lobby with the second floor. Seating areas are tucked below the half space landing. The stairways have painted gypsum board-clad structures with painted metal railings.

The two restroom stairways consist of direct flights from the first floor lobby to basement restrooms. Painted gypsum board comprises the stairwell wall and ceiling finishes, with carpeted tread and risers, and round wood hand railings.

The two seating area stairways descend from the first floor to a basement hallway running below the seating. The concrete stairways have carpeting taped to the treads and painted, round metal hand railings.

The control booth stairway ascends from the second story up to third story control booth. The narrow quarter-turn concrete stairway has painted metal railings with carpeting taped to the tread and landing.

The two back-of-house stairways consist of the east (stage right) and west (stage left) stairways; they provide vertical circulation for staff and performers from the first through third floors. The east stairway provides basement access. The concrete half-turn stairs have half-space landings and painted metal railings. A metal ladder extends from the third floor landing to the roof. Single-bulb ceiling-mounted light fixtures occur at each floor. Flush-panel metal doors open to each floor level.

Interior

Basement

The basement consists of separate southeast, middle, and north central areas. Mechanical spaces and a connecting hallway comprise most of the southeast basement spaces. Finishes consist of unpainted concrete and concrete block with exposed mechanical equipment. Hallway

connects to a short flight of concrete stairs added in 1976 that lead up to the former wood floor and concrete walled orchestra pit. Metal framing (1976) closes off the space, providing permanent flooring for the first floor stage area. A mechanical tunnel extends east below Presidential Plaza to the Fine Arts Pavilion.

A staff hallway comprises the middle portion. Stairs descend from the first floor to a curved hallway below the seating that connects to two ramps leading up between the seating areas. Finishes consist of wall-to-wall carpeting with acoustical fiber panels and painted gypsum board walls and ceiling.

Restrooms comprise the north central portions. The east women's restroom consists of an outer vestibule space with seating and changing tables. Finishes consist of painted gypsum board walls, wall-to-wall carpeting with rubber base, and acoustical fiberboard ceiling tiles with square flush-mounted light fixtures. The restrooms consist of a central aisle linking the outer sink and mirror volume with the inner stall volume. Metal toilet stalls hang from the ceiling. Finishes consist of tile floor with glazed stacked bond concrete block walls, and acoustical fiberboard ceiling tiles. Round metal ceiling vents occur in the vestibule and stall volumes. The west men's restrooms continue the same layout and finishes, with urinals along the north wall of the stall volume instead of stalls.

First Floor

The first floor consists of a three-story lobby volume that extends from the north end south along both sides of the performance volume. A balcony at the second story extends out into the three-story lobby volume at the north end and sides. The slender concrete columns and decorative recessed concrete ceiling panels, characteristic of the colonnade and courtyard, extend into the first two bays at the north end of the lobby volume. Flat plaster ceilings continue to the south. Added (1997) cladding encloses the central three columns supporting the balcony. The Kenneth Callahan painting hangs in its original location at the northwest corner with a William Ivey painting installed ca. 1997 at the northeast corner, painting at the south end of the east lobby, and a painting at the south end of the west lobby. Lobby finishes consist of replacement wall-to-wall carpeting with brick veneer walls. A concessions area and counter are set below and south of the balcony and are flanked by uncased doorways to the universal access restrooms and the basement restrooms. Added framing and wall panels, illuminated by added directional lighting, provide locations for temporary artwork along the walls at the two sides of the lobby. Pendant lighting fixtures (ca. 1997), uplighting at the top of the added column enclosures, and recessed can lighting along the underside of the balcony provide lighting.

The performance volume occupies the middle portion of the building and was reconfigured in 1986 from a proscenium to a thrust stage, with tiered seats arranged on three sides of the central projecting stage. The change also reduced the auditorium seating from 800 to 434. Wood frame tiers support the wood and metal seating. Aisles composed of wood stairs extend along the outer sides and central portions of the seating area.

Two control booths exist at the north end of the auditorium. The angular original booth with glass windows and projector openings remains above the suspended ceiling, with the ca. 1986 lower booth containing the electronic control systems supporting performances. An added maintenance room extends east of the lower booth and provides access to the catwalks.

Two sets of catwalks extend above the auditorium, the upper original and a lower set installed in 1981. These provide access to the house lights, including the original metal box containing the stage lights, an original annunciator. Both catwalks consist of painted metal framing suspended from the ceiling, with carpeting at the new and metal at the original walkways.

The thrust stage has a wood floor with the reinforced concrete fly loft walls enclosing the stagehouse behind the proscenium. A metal gridiron above the stage supports act and fire curtains for closing the proscenium opening, lighting, and associated flat curtains to mask the lighting. Ropes and counterweights for raising and lowering elements in the fly loft occupy the wall east of the stage, with a counterweight platform and guides supporting the counterweight arbors painted the distinct colors of the rainbow. The colors from north to south are red, light blue, yellow, green, orange, and dark blue. They repeat in the same sequence. The original metal counter weights, stamped with "City of Seattle," remain in use.

The prop room for use by staff to create setwork for performance, is west of the stage. A two-story corrugated metal-clad top-hung door, made by the St. Louis Fire Door company, opens between the room and the stagehouse. A metal spiral stairway provides access to the second floor level of the prop room. Finishes consist of wood flooring, with plywood and concrete walls and metal ceiling decking.

The double-loaded hallway running east to west provides circulation between the two back-of-house stairways, stagehouse doorways (north side), and staff restrooms and storage spaces (south side). Finishes consist of painted concrete flooring, painted concrete block walls, and unpainted concrete beam ceiling. Storage rooms and restrooms have the same finishes; the piano original to the building is in one storage room, on wheels so it can be rolled out as needed for performances.

The green room, for use by performers when not on stage, is east of the performance volume with a flush-panel metal door exiting to the north lobby. The two-story volume has brick and painted gypsum board finishes, concrete flooring, and painted plaster ceiling, with seating for performers. Troffer type fluorescent tube lighting fixtures hang on an added metal frame.

Second Floor

The second floor consists of a front-of-house lobby and concession area with access to the auditorium seating, as well as a back-of-house area for staff and performers.

The lobby functions as an extension of the first floor lobby, with a central concession and lounge area, and continuing the same finishes. The wings on either side extending along the auditorium sides were added in 1976. Railings along the north edge were replaced and reconfigured in 1997.

The double-loaded hallway running east to west provides circulation between the two back-of-house stairways, the dressing rooms (south side), and staff workspaces (north side, east end). Finishes consist of painted concrete flooring, painted concrete block walls, and painted concrete beam ceiling.

The two dressing rooms (A and B) each consist of open volumes with exposed, painted concrete beam ceilings. Flooring consists of vinyl tiles with painted concrete block walls and glazed concrete block at each room's restroom and shower. Each dressing room has two stations: The

two in dressing room B and the east dressing room table in room A are the original wood stations, with Formica counters and single-bulb fixtures in metal cages around three large mirrors. The added west station in room A is similar but has different metal cages at the light fixtures.

Third Floor

The third floor consists of a back-of-house area for staff and has a U-shaped plan that wraps around the west, south, and east sides of the fly loft. A double-loaded hallway runs east to west, providing circulation. Finishes consist of carpeting with painted concrete walls and a concrete beam ceiling. A main open volume office space with vinyl tile flooring extends along the middle portion of the south facade, with a smaller office at the west end and a work area at the east end. Alterations in 1986 removed former dressing rooms to create the open volume and glued acoustical tile to the concrete ceiling. A carpeted staff work area and restroom with vinyl tile flooring are north of the hallway along the east side of the floor, with offices and a reception area (2007) along the west side of the floor. Interior finishes consist of painted concrete and concrete block walls and concrete beam ceilings. Lighting throughout the spaces consists of troffer type, pendant types with metal reflectors, and can downlighting fixtures.

Alterations

Dates provided for alterations are based on drawing dates and not completed work. Original design drawings for the building dated to 1961. Depending on the scope and complexity of the projects, some extended for a couple of years, while others were completed the same year as the drawings were prepared.

Below are the key changes for the building that had the most significant impacts to building integrity:

- 1986: this building renovation changed the theater seating and stage for use as the Intiman Theatre, reconfigured the north courtyard (attributed), and added windows.
- 1997, this work added the rehearsal studio addition, modified the north lobby including replacing the original stairs, and added south facade windows.

The chronological listing of alterations follows below. Changes for which the specific date are not known are identified by ranges based on available background information. Both interior and exterior changes are addressed in the following list.

1962–1963, Kirk, Wallace, McKinley & Associates, architects: Interior work as part of the building becoming home to the Seattle Repertory Theatre (Seattle Rep). This included adding the restrooms at the third floor and subdividing dressing rooms on the second floor to provide multiple smaller dressing rooms. The work installed new spotlights for the stage.

1975, Kirk, Wallace, McKinley & Associates, architects: Revisions to the theater seating layout to provide 894 seats and the covering over of the orchestra pit.

1976, Kirk, Wallace, McKinley & Associates, architects: Interior work to the auditorium, including additions to the ceiling balcony, decreasing capacity to 880 seats, and installing new balcony additions at the second-floor level.

1977, Kirk, Wallace, McKinley & Associates, architects: Work included alterations to Presidential Plaza, replacing paving at the north end up to the north gate, a new underlayment at the vaulted walkways around the Fine Arts Pavilion, and a new concrete slab along the south colonnade behind the Playhouse Theater. Work in the theater also included installing a small bar set between the coat check and storage rooms for drink service at the first floor lobby. The project also installed new 2-by-6-inch toe boards along the lower edge of the catwalks.

1981, James J. Chiarelli, architect: Installation of new light bridge (catwalk) platform suspended from the concrete ceiling, removal of former light platforms at the north end of the auditorium, installation of a new stage floor, and construction of a new sound room.

1986, The Bumgardner Architects: Building remodel reducing seating capacity to 446 for use as the Intiman Theatre. This involved steeply racking the seating area, shortening the north end of the auditorium space, adding new catwalks below the original, and extending the stage beyond the proscenium. Work added the existing elevator adjacent to the north men's restroom. Based on historic 1980 and 1990 USGS aerials, showing the north courtyard change, this project is credited with reconfiguring the north courtyard to the current design. Drawings confirming this have not been located.

1989, Sajan Inc. Consulting Engineers: Roof repairs installing a new membrane, and insulation.

1992, Church Nickerson Jensen Jones, architects: Replacement of roof sections at auditorium roof.

1996, Schreiber & Lane Architects: Mechanical system upgrades, new east entrances and transoms

1997, The Bumgardner Architects: Built the two-story rehearsal studio addition that is connected via elevated walkways to the building's south side and mechanical platform above the north end of the loading dock; installed new paving at the southwest corner of the building as part of installing the new south facade elevator and reconfiguring the stairway within the colonnade. The project infilled two former north facade entrances and a south facade window at the new elevator location, removed the interior balcony stairs and installed the existing quarter-turn stairs, added enclosures at three of the lobby columns and circular tables at the base of columns adjacent to the new stairways, installed new south facade windows, and installed the steel planting grid on the east facade. The project removed the former third floor storage loft and installed a new floor to provide an open office space along the west side of the floor.

1998, new fire alarm systems installed.

1998, Schreiber & Lane Architects: Roof repairs.

2003, MW Consulting Engineers: HVAC system replaced.

2006–2007, Miller Hull, architects: Work included replacing glazing at the north and east facades and adding the upper transom bars at the north facade as part of the building's seismic upgrade. Work also included cleaning and sealing the brick within the courtyard and painting the entrance gates.

2007, Michael Canatsey Associates, architects: Work included reconfiguring the third floor southwest corner offices and the southeast corner office.

Fine Arts Pavilion / Exhibition Hall

Site

The site is bounded by August Wilson Way (pedestrian and service vehicle only) along the south, Presidential Plaza on the west, Marion Oliver McCaw Hall on the east, and Mercer Street along the north. The building site consists of landscaped perimeter areas and Kreielsheimer Promenade. Areas along the west side of the building, between the north and south colonnades, are within Presidential Plaza and addressed below, under Presidential Plaza. Kreielsheimer Promenade is at grade (building mezzanine level) with first floor portions of the Fine Arts Pavilion extending below.

Landscaped Perimeter Areas

The concrete sidewalk along Mercer Street functions as part of the neighborhood circulation. Large London plane trees (*Platanus x* acerifolia) are a campus vegetation feature. Adjacent to the Fine Arts Pavilion, the trees extend along Mercer Avenue, both sides of August Wilson Way, and along the south side of the south colonnade. The building's first floor is below grade, but due to the building's original single interior volume functioned originally as the first floor.

North Area

Grade level along the north facade corresponds to the building's first story, which is below-grade and identified as the north terrace in original drawings. This area extends below the north colonnade. The central stairways from Mercer Street down to the first story north entrance divide this area into east and west portions. The area's north edge has a sloped grade with retaining walls on either side at the universal access ramps. Planting areas include Douglas firs (*Pseudotsuga menziesii*) and Japanese maples. East beds include daphne (*Daphne sp.*), rhododendrons, and western sword fern. West beds include viburnum (*Viburnum sp.*), rhododendrons, and western sword fern, with a conifer growing out of the west abutment below the colonnade.

South Area

Grade level along the south facade corresponds to the building's mezzanine level. The south colonnade separates this area from the building. The south elevator addition extends into this area. A gable-roofed covered walkway (1973) extends south through the area from the colonnade to August Wilson Way. The walkway has octagonal pavers and a painted metal structure. The area east of the covered walkway consists of added plantings, including a strawberry tree (*Arbutus unedo*), low conifer shrubs, a western redbud (*Cercis occidentalis*) or similar, and an ornamental cherry with an understory including western swordfern, Japanese anemone (*Eriocapitella hupehensis*), and rhododendrons. The area west of the walkway includes a main lawn with a border bed including rhododendrons, Japanese maples, and oakleaf hydrangea (*Hydrangea quercifolia*). The slender bronze sculpture on a granite pedestal, *Flame No. 2* (1962) by sculptor Egon Weiner, is in the lawn area.

Kreielsheimer Promenade

Originally this space functioned at and below grade and did not have a specific name identified on drawings. At grade level (the mezzanine level of the Fine Arts Pavilion) the space originally consisted of a central enclosed vestibule linking the former Opera House with the east Fine Arts

Pavilion entrance. A canopy extended north over the stairs descending to Mercer Avenue and south through the colonnade to the vestibule's middle doorway. The south end of the plaza connected to the south colonnade. A curved walkway at the south end extended from August Wilson Way past the former Veterans Hall and connected to the Opera House, with a metal screen at the east end of the south colonnade separating this walkway from the plaza. Small courtyards on the north and south sides of the vestibule provided a circulation connection to the north and south colonnades and Mercer Street. None of these features remain. The first story (below grade) originally contained support spaces from the Fine Arts Pavilion (including restrooms and a kitchen), as well as hallways enabling staff circulation between the Fine Arts Pavilion and former Opera House. This level continues to function as service space and now connects to McCaw Hall (2019) for staff access.

Developed in 2003 as an extension of McCaw Hall, the Kreielsheimer Promenade extends north connecting via concrete stairs to Mercer Street and a skybridge over to the Mercer Street Parking Garage. Extending to the south a concrete walkway curves to the west to connect with Republican Street. A series of five steel frames extends out from McCaw Hall over the promenade and support the artwork *Dreaming in Color* (2003) by artist Leni Schwendinger. The metal mesh scrims enable programmed lighting (upgraded to LED in 2017) to be projected through, which changes in visibility and intensity for pedestrians walking through the space. The initial programmed lighting patterns were created by Randall Chiarelli with contribution from Dominic Iacono.

Quartzite stone pavers extend through the middle portion of the promenade. A series of concrete benches with a surface fountain extend along the west side of the promenade. Two-tiered, concrete planters extend out from the east wall of the Fine Arts Pavilion and include added Japanese maples (*Acer palmatum)* with an understory of small shrubs and Western swordfern *(Polystichum munitum).* Three, two-story steel structures with glass walls are offset from the east wall of the Fine Arts Pavilion, replacing a former flat roof enclosed vestibule structure that spanned the middle six bays and connected to McCaw Hall. Each steel structure is two bays wide. Both are connected to the concrete columns at either end of the glass wall. The north wall dedicates the promenade to the Kreielsheimer Foundation. The middle wall serves as an entry and egress route from the first floor hall and an egress route from the upper stories. Refer to First Floor below for details on spaces below the promenade.

<u>Foundation and Structure</u>

A reinforced concrete, grade beam perimeter foundation supports the exterior walls, with concrete spread footings carrying the internal structure. The building features 11 bays along the east and west facades and seven at the north and south facades. Column spacing (20 foot) defines the bays.

A reinforced concrete column structure supports the three-story building. The slender columns with projecting fins (6 inch face with a 5 inch projection) match those used on the Playhouse Theater and colonnades. Refer to Foundation & Structure in Playhouse Theater section above for details. Narrow vertical openings flank the columns on each facade and at each story, visually separating columns from the brick panels in each bay. The panels consist of a mix of obscure

glass (original), metal louvers (original and 1979), and painted sheet metal. Two have an added aluminum window sash.

Running bond brick panels with offset brick headers infill between the columns. Brick matches those used on the Playhouse Theater. Pierced openings in the brickwork originally occurred on the east and west facades at each gable end, and at the north facade at the first story and mezzanine level. They remain on the west facade at the upper portion of the bays without oriel windows; on the east facade at the south bay and the bay north of the middle bay; and on the north facade at the second bay in from the east, just above the colonnade walkway level. Openings are a brick header in size. Side facade openings consist of three vertical groups, each with two rows of eight openings. Metal drip flashing projects at the base of each group. On the north facade, the openings functioned as heater vents. These consist of a six-by-five grid of infilled openings. Added paint covers the first-story level of brick along the west facade. An added flat wall-mounted sign for the Pacific Northwest Ballet is on the west, east, and south facades, along with Fine Arts Pavilion signage on the south and east facades.

A metal and glass canopy (1994) extends along the west facade, supported by bolted connections to the concrete columns and an outer row of steel columns. The north end of the canopy extends as a cantilevered flat roof into the north colonnade volume. A replacement concrete walkway extends below the canopy. Added metal louvers occur in the lower middle portion of several south bays.

A bronze plaque dedicated on October 21, 1992 “in recognition of the 30th Birthday of Seattle Center, the Northwest’s Own Gathering Place” is mounted to the west facade.

Roof

The prestressed concrete and folded-plate roof spans east to west, originally over an open three-story interior volume. Folds correspond to the perimeter wall column spacing. Gable ends project at the east and west facades with a wide painted concrete fascia at the roof to wall juncture. The tapered insulation within the valleys provides the roof slope from the middle to the east and west. Roof drains are at the outer ends of each valley. Added sheet metal flashing wraps the roof edge. Rolled composition roofing covers the concrete. The colonnades abut the eaves at the north and south ends of the building. Refer to Vertical Circulation, below, for the east stairway addition that covers the middle gable end on the east facade.

Windows

The building did not originally have windows beyond the narrow panels flanking the columns and the ticket windows. Added windows occur on all facades. Refer to Foundation & Structure, above, for details on the narrow openings flanking columns.

North facade windows consist of two-story window openings (1990) in each outer bay, spanning the second and third stories, and two window openings at the west end of the facade at the mezzanine level. The middle bay above the doorway features a two-story window spanning the full width of the bay and extending from the second to third story (1990). A square-sided oriel with a steel window system projects at the third story from the center of the bay. A wide metal transom bar separates the windows from the north entrance below. Windows have multiple

lights of insulating glass set in aluminum frames with a wide aluminum mullion. Sashes are fixed and awning operation. Sills below each window have a steep slope and are clad with metal flashing. Opaque glass hides the second and third floor framing. The mezzanine-level windows consist of multiple light fixed sashes set in an aluminum frame and having a configuration similar to the west entrance.

Three narrow ticket windows (original) exist at the middle of the first story. Each has an elliptical ached header with rowlock brick and a projecting metal counter with a rounded front.

The box office (1990) projects as a square-sided, hipped roof bay from the north facade. Light cream to tan brick clad the base below aluminum-frame three-light windows. The operable windows on the north side are separated by an aluminum mullion and serve as the ticket windows.

The east facade consists of two-story window openings (1990) in the south two bays and north three bays, spanning the second and third stories. The northernmost window has a section extending down to the mezzanine level. Windows have multiple lites of insulating glass set in aluminum frames with a wide aluminum mullion. Sashes in each window are aluminum and a mix of fixed and awning operation. Opaque glass hides the second and third floor framing. A metal louver is in the section of the north window. Sills below each window have a steep slope and are clad with metal flashing. Sashes in the two bays south of the middle bay (1990) are 1:1 and aluminum, with an upper awning operation.

South facade windows (1990) consist of two-story window openings in the inner bays, spanning the second and third stories. Windows have multiple fixed lights of insulating glass set in aluminum sashes with a wide aluminum mullion. Sills below each window have a steep slope and are clad with metal flashing. Windows vary in width.

The west facade features square-sided, two-story cantilevered oriel windows (1990) at every other bay, starting at the outer bays, and including the middle three bays. The windows span the second to third stories providing day lighting for the two-story rehearsal studio volumes. Windows have multiple lights of insulating glass set in aluminum sashes with a wide aluminum mullion. Steel cantilever framing is painted. Sashes are fixed and awning operation.

Entrances

The building has entrances on each facade.

North Entrances

Entrances on the north facade occur at both the first and second stories.

The two original first story entrances provide access to the hall and flank the center bay containing the ticket windows. Each feature three pairs of doors. The replacement doors are black, anodized aluminum doors, each with an insulating glass light. Concrete infills the former walk-off mat locations in front of each entrance.

A concrete walkway connects these entrances to two stairways (original, north) leading up to Mercer Street; stairways (original) at either end leading up to the Kreielsheimer Promenade (east) and Presidential Plaza (west); and universal access ramps (added northeast and original northwest) leading up to the colonnade walkway. The walkway is scored into a grid pattern

matching the colonnade walkway. Two *Guardian Lions* (1963) flank the north stairways. The lions were sculpted from concrete by Chinese sculptors under the supervision of the Taiwan Handicraft Promotion Center and installed in 1974. Their original location is not known.

The two north stairways are direct flights with intermediate landings. Stairs are concrete with painted metal hand railings.

The east and west stairways are direct flights. Stairs are concrete with painted metal hand railings. Painted metal railings with decorative metalwork extend around the stairwell openings at the colonnade walkway.

The ramps have painted round metal hand railings. The northeast ramp is rectilinear, with concrete retaining walls extending along the sides of the ramp and partial and full metal screen railings along the inner sides. The ramp replaces the north half of the east cobblestone abutment below the colonnade. The original northwest ramp is curved with concrete retaining walls along both sides.

Three cast stone benches (original) remain near the northeast and northwest ramps, and between the two north stairs. Each utilize a white aggregate for the seat, with metal legs set in the concrete curb. A light post with a concrete base having rounded outer corners remains near the northwest ramp.

The mezzanine level entrance (1990) provides access from the colonnade walkway to an interior stairway ascending to the second floor. Concrete stairs flanked by metal railings ascend a small concrete landing in front of the entrance. A concrete universal access ramp extends west from the landing with painted metal railings along the outer sides of the ramp. Painted steel posts with rounded inner corners flank the aluminum doors. Multiple- light relights flank the entry and the entry doors have insulating glass.

An added elevated concrete walkway (1990) extends from the sidewalk along Mercer Street to the colonnade, providing direct access from Mercer Street to the Fine Arts Pavilion's mezzanine level entrance. Painted metal railings with a decorative metalwork design extend along the concrete curbs of the walkway.

The west entrance (ca. 1990) provides access to a mezzanine level within the first story and matches the northwest doorway on the west facade.

East entrances

The northeast entrance (1990) consists of a flush-panel metal door leading to the box office and a stairway down to the first floor. A wall sconce is located above the doorway.

The original east entrances are near the middle of the facade. They provide access to the first floor via the east double entry stairway. The two sets of doors each have a pair of replacement aluminum doors, each door with a tall insulating glass light. These doorways also serve as the egress route for the east exterior stairway. Each entry has a small concrete interior landing and steps down to the main stairway landing.

The original southeast entrances consist of the truck ramp providing vehicular access to the interior. A roll-up metal door closes off this doorway. Two pairs of replacement flush-panel double doors (1990) adjacent to the truck ramp provide pedestrian access with a concrete

landing east of the doorways with wood and metal hand railings along the stairs down to the truck ramp.

The lower east entrance consists of a utilitarian passageway extending east to McCaw Hall for staff access.

West Entrances

The northwest entrance (1990) provides access to the mezzanine level. A pair of aluminum doors, each with a tall insulating glass light, are flanked by multiple light sidelights with a single-light transom over each door.

The original west entrances are near the middle of the facade. They provide egress from the first floor hall via the west double entry stairway. These doors do not have exterior hardware. The two sets of replacement doors are paired, bi-fold, and flush-panel metal.

South Entrances

Added entrances (1990) occur at the second and third stories, providing access to the elevated walkways from the exterior elevator and egress stairwell. Doors have metal frames with a single upper glass light and lower panel and are flanked by wall sconces.

Vertical Circulation

Elevator

An added exterior elevator and integrated egress stairway (1990) south of the building provides staff access to the second and third floors. Concrete block comprises the shaft and stairwell enclosure. The enclosure is set between two columns south of the colonnade. Concrete elevated walkways span the area within the colonnade at the second and third story levels and connect to the south side of the building. Each walkway has painted metal railings. Flush-panel metal doors provide access to the stairway and elevator mechanical room.

Stairways

The original first floor stairways are located on the east and west sides of the first floor. The double entry stairs feature a thin-profile central concrete carriage with open stringers showing the zig-zag pattern of the concrete tread, and risers with painted metal railings. A solid concrete railing with a low upper metal railing cap extends along the upper landing.

The added east stairway is a corrugated metal-clad stairway on the east facade. The exterior stairway descends to east entrance. The metal enclosure extends up to clad the roof gable end and infill the bay at each floor.

The added north stairway ascends from the north entrance to the second floor. The direct flight of stairs is carpeted, with round metal railings. Railings with decorative metal work extend along the upper sides of the stairwell. A universal access lift is located at the northwest corner of the stairway.

The added northeast stairway (2003) provides egress from the third floor down to the mezzanine level. The stairway continues along the east facade down to the first floor.

The added central double entry stairway provides access from the second to the third floor bridge within the middle portion of the building.

Interior

First Floor

The first floor is below grade, but due to the building's original single interior volume functioned originally as the first floor. This floor level is commonly referred to as the Exhibition Hall. The west side extends partially below the Presidential Plaza. The south side extends below the south colonnade. Part of the east side extends below the Kreielsheimer Promenade. Outer original columns extend the fin-type profile to the foundation, with ridges rising at the outer four corners of each column base. The added columns are round, with tapered upper portions and round stepped capitals.

Layout consists of a main open volume, visually divided by added columns. Original restrooms occupy the northeast corner, with mechanical spaces and an access tunnel to McCaw Hall along the east side. A roll-up metal door in the southeast corner serves as an original vehicular accessway to the interior from the automobile ramp extending under McCaw Hall. A pair of replacement double doors at the original doorway location south of the garage door provides access to an original exterior concrete landing with metal and wood railings.

The north side of the main volume consists of multi-purpose utilitarian spaces flanking the entrance vestibule, with a concession window on the east side. The double entry stairs on the west side exit to Presidential Plaza and on the east side to Kreielsheimer Promenade.

The north entrance vestibule (original) consists of a second inner set of paired double doors flanking an original wall of fixed glass panels set in painted metal frames with a wood chair rail. A similar, original, glass and metal frame wall encloses the ticket window booth within the vestibule. The recessed ceiling panel design from the colonnades extends into the building within the vestibule and above each entrance, with added fluorescent fixtures within each panel. Replacement flush-panel double doors at either end connect to the multi-purpose utilitarian spaces.

Finishes consist of vinyl tile floor with a mix of brick and concrete perimeter walls and painted gypsum board at new walls. Fiber acoustical panels clad the northeast wall at the restrooms. Fabric acoustical panels extend along the perimeter walls. Restroom stall partitions are suspended from the ceiling.

The restrooms and service spaces at the northeast corner extend below the promenade. A pedestrian tunnel extends east to McCaw Hall providing staff, and ballerina access. Mechanical spaces are located below Presidential Plaza off the northwest and southwest corners of the building.

Mezzanine

Mezzanine (original) occurs along the north side of the first floor above the multi-purpose spaces and entrance vestibule. It shares the same floor level as surrounding grade and is commonly referred to as the ground floor. The spaces originally included ticketing and offices with a former stairway in the northeast corner down to the first floor.

The northeast spaces function as the box office and ticket sales (1990). The space provides access to the ticket booth. The space consists of a series of interconnected offices with a bathroom and small kitchen for staff use.

The northwest spaces consist of former office and telemarketing space, as well as a restroom and small kitchen for staff use. Spaces consist of a large main volume with a former manager's office at the west end.

Second Floor

The second floor, added in 1991, is commonly referred to as the first floor since it functions as the first level within the Phelps Center. The floor layout is organized around a central, double-loaded, north to south corridor. Large two-story volume rehearsal studios extend along the west side of the corridor, with a single-story conditioning studio at the south end, and two single-story rehearsal studios off the east side. The northeast corner of the floor consists of dressing rooms, the school reception and waiting areas, and offices along the outer east wall. A double loaded L-plan hallway extends from the corridor to service these spaces.

Finishes consist of carpet tile flooring, painted gypsum board walls with wood stained baseboards, and acoustical tile drop ceilings. The studios have wood flooring. Fluorescent troffer type and recessed can downlights provide lighting. Wire glass relights set in metal frames provide visibility into adjacent spaces from the corridor. Projecting pilasters within the corridor are clad with a synthetic, composite material.

Third Floor

The third floor, added in 1991, is commonly referred to as the second floor since it functions as the second level within the Phelps Center. The floor occupies the portion of the floor east of the two-story west rehearsal studios. Relights along the west side provide visibility into the rehearsal studios from the third floor. A bridge extending across the second floor corridor connects to a narrow balcony overlooking the main middle studio on the west facade. Layout of the third floor follows a similar pattern as the second floor, with a main north to south double-loaded hallway. The ballet masters, artistic director and assistant, conductor, and executive director all occupy the northwest corner of the floor. Additional double-loaded hallways extend east from the main hallway to service a dense grouping of support functions. From south to north, these include the storage archive and paint room, the music library, shoe room, and costume shop. The middle portion of the floor includes the production office, physical therapy space, and company dressing rooms, with small offices along the east facade and a central open-office space with cubicles in the north central portion of the floor. Finishes include carpet flooring and painted gypsum board walls. Walls abut the roof to not compromise the prestressed concrete.

Alterations

Dates provided for alterations are based on drawing dates and not completed work. Original design drawings for the building dated to 1961. Depending on the scope and complexity of the projects, some extended for a couple of years, while others were completed the same year as the drawings were prepared.

Below is the key change for the building that had the most significant impact to building original design integrity:

- 1990–1991: This building renovation infilled the original single open interior volume, creating the existing floor levels and interior layout, as well as added the existing exterior windows, several doorways, and a separate structure housing an elevator and egress stair.

The chronological listing of alterations follows below. Changes for which the specific date are not known are identified by ranges based on available background information. Both interior and exterior changes are addressed in the following list.

1963, Kirk, Wallace, McKinley & Associates, architects: Kitchen alterations and installation of acoustical ceiling and wall panels for banquet hall use.

1967, Harvey R. Dodd, engineer: Mezzanine-level addition in the southeast corner; kitchen and loading dock alterations.

1969, James J. Chiarelli, architect: Design for folding doors for use within the hall.

1976, Kirk, Wallace, McKinley & Associates, architects: Mechanical upgrades, including new ceiling diffusers along the south and west sides and reconfiguring select toilet room stalls for universal access. Flooring changes, installing new tile flooring with 12-inch bands following the 20-foot structural grid. Installation of fabric-covered sound absorbent panels on the interior walls.

1977, Kirk, Wallace, McKinley & Associates, architects: Work included alterations to Presidential Plaza, replacing paving at the north end up to the north gate, a new underlayment at the vaulted walkways around the Fine Arts Pavilion, and a new concrete slab along the south colonnade behind the Playhouse Theater.

1979, Arai/Jackson, architects and Hargis Engineers: Mechanical system upgrades, including new drum diffuser and ducting on the east and west walls; replacing four of the narrow glass panels flanking the columns at the middle of the north facade with louvers. Replacement of pierced brick openings with larger louvered openings at the northernmost gable end on the west facade.

1980, Arai/Jackson, architects: Mezzanine lunchroom and first floor kitchen alterations.

1984, David Nordfors, architects: Reroofing of the building, replacing insulation and roofing material.

1990–1991, the NBBJ Group, architects: Building remodel for the Pacific Northwest Ballet. Work installed the existing window openings on each facade, and added entrances on the north and west facades, the south elevator and stairway addition, and a canopy over the north elevated walkway connecting to the north entrance. The work established the ticket office configuration and built out the northwest mezzanine level for use as a single open volume retail space and removed the former south partition walls separating the mezzanine from the first floor volume. Construction of the elevated walkway from Mercer Street to the north entrance, including removing the corresponding concrete railing at the colonnade to enable the connection. Moving the box office from the east to the north facade. Construction of the interior floors for the ballet and placement of columns within the first floor to support the upper floors. Selective demolition of part of the east double-entry stairway for piling installation.

1994, Van Horne & Van Horne, architect: Walkway along the west side of the building updated

1999, Van Horne & Van Horne, architect: Improved ballet facilities, lighting, acoustics, and updated restrooms.

1999, Don Shimono Associates, landscape architects: Planting plan for the northwest planting bed, retaining existing pines, relocating a cherry tree to the area, and installing an understory including lesser periwinkle (*Vinca minor*), viburnum (*Viburnum davidii*), and Japanese pachysandra (*Pachysandra terminalis*).

2003, the NBBJ Group, architects: Changed the door swing at the second story north entrance, revised the guard rail at the balcony overlooking the middle rehearsal studio, and installed the northeast stairway.

2003, LMN Architects, GGN, landscape architect, Leni Schwendinger, lighting artist: Design and construction of the Kreielsheimer Promenade.

Colonnades

The colonnades serve an important connecting role within the Multi-Purpose Auditorium Group. They extend along the north and south facades of the Fine Arts Pavilion, cross the north and south ends of Presidential Plaza, connect to Grand Court at the north end of the Playhouse Theater, and extend along the south facade of the Playhouse Theater. Original drawings identified the space within the colonnades as a terrace, functioning as an outdoor activity space.

The colonnades originally extended further east beyond the Fine Arts Pavilion, with these east portions removed in 2001. The south colonnade originally extended to the southwest corner of McCaw Hall, just west of the Mercer Arena and the former Veterans Hall. A metal screen set between the columns originally closed off this end. The north colonnade continued along the north side of both McCaw Hall and the former Opera House.

<u>Structure and Walkways</u>

A reinforced concrete column structure supports the roof at each colonnade. The slender columns match those used on the Playhouse Theater and Fine Arts Pavilion. The slender columns consist of a central square post with projecting square-sided fins forming an overall cross shaped plan. The bottom ends of the fins are raised above-grade, with only the center post connecting to the foundation. The columns are arranged on the same 20-foot structural grid utilized by the Fine Arts Pavilion and Playhouse Theater. An original, tan-and-cream-colored brick wall encloses the two western most bays on the south side of the south colonnade.
At the Fine Arts Pavilion, the concrete walkways function as vaulted walkways (open on only one side, enclosed on the others). The north first story entrance extends below the north colonnade. The south end of the building's first floor extends below the south colonnade. The east and west cobblestone abutments below the vaulted walkway along the north side of the Fine Arts Pavilion are original.

The concrete walkways exhibit the original and in-kind replacement of the pair of scored lines along the structural grid, except where the colonnades cross Presidential Plaza. At these locations the decorative concrete and brickwork from the plaza extend through to the

colonnades. In-kind replacement concrete walkways extend along the south side of the Fine Arts Pavilion (1994) and along the south side of the Playhouse Theater (1997).

Added elements crossing the south colonnade include: the elevated walkway (1997) to the rehearsal studio south of the Playhouse Theater, the two elevated walkways south of the Fine Arts Pavilion connecting to the elevator addition (1990), and the added roof extension into the north colonnade from the covered walkway (1994) along the west side of the Fine Arts Pavilion. The elevator addition to the Playhouse Theater (1997) replaced the full-width stairway that ascended to the grade level along the vacated portion of Second Avenue North (known as Theater Commons) with a second set of stairs and an added (1997) universal access ramp descending to the vacated portion of Second Avenue North.

Roof

Colonnades feature a flat concrete roof with flush eaves. Composition roofing clads the roof with sheet metal flashing at the eaves. The roof soffit consists of recessed panels with elliptical arched edges and a central round can downlight. This ceiling pattern extends to the building interiors at both the Fine Arts Pavilion first floor and Playhouse Theater original north entrances.

Alterations

Dates provided for alterations are based on drawing dates and not completed work. Original design drawings dated to 1961. The chronological listing of alterations follows below.

Below is the key change for the colonnades that had the most significant impact to colonnade original design integrity:

- 2001: The removal of the north & south colonnades east of the Fine Arts Pavilion

The chronological listing of alterations follows below.

1977, Kirk, Wallace, McKinley & Associates, architects: Work included alterations to Presidential Plaza, replacing paving at the north end up to the north gate, adding a new underlayment at the vaulted walkways around the Fine Arts Pavilion, and a new concrete slab along the south colonnade behind the Playhouse Theater.
1994, Van Horne & Van Horne, architect: South colonnade walkway along the Fine Arts Pavilion replaced.

1997, The Bumgardner Architects: The Intiman Theatre rehearsal hall project built the two-story, 60-by-50-foot rectangular-plan rehearsal studio addition. This addition and an associated mechanical platform both connect to the south side of the colonnade. The mechanical platform is above the north end of the loading dock. The project also installed new paving and stairs at the southwest corner of the building as part of installing the new south facade elevator and reconfiguring the stairway within the colonnade.

2001, LMN Architects: Removal of the south colonnade east of the Fine Arts Pavilion as well as the north colonnade along the north facade of McCaw Hall.

Presidential Plaza

Presidential Plaza, also known as Founders Court, has a rectangular plan, defined by the colonnades (north and south), the Playhouse Theater (west) and the Fine Arts Pavilion (east). Originally the plaza featured the *Lang Fountain* in the center, with a grid pattern of concrete and paver tiles throughout the plaza. The plaza was redone in 1995 replacing all original paving, plantings, and the *Lang Fountain*, along with the work *Untitled* (1995) by sculptor Horace Washington. The 1995 work consists of the curvilinear paving pattern, raised planters doubling as seating, inset granite disks, and two 6-foot-diameter bronze medallions consisting of designs adapted from artist George Tsutakawa's "Century 21" coin design.

Extant spatial organization consists of a central walkway with rounded raised concrete planting beds projecting into the walkway. Granite sculptures are located at either end of the east side and contain the air intakes at original locations for the Fine Arts Pavilion mechanical system. The *Cairn from the Lang Fountain* (1962) by sculptor Francois Stahley, in memory of Julius O. Lang 1872–1929, was originally part of the *Lang Fountain* and since relocated to the west side of the plaza as a standalone sculpture. The project added the fountain *Encircled Stream* (1995) by sculptor Ned Kahn along the east side of the plaza.

The walkway consists of concrete scored in a radiating pattern, with spiraling rings of red stone pavers extending through the space and out from the *Encircled Stream*, and the bronze medallions below the north and south colonnades. A concrete vaulted walkway extends along the east side of the space below the canopy (1994) projecting out from the Fine Arts Pavilion.

The large planting beds from south to north along the west side include Boston ivy along the wall of the Playhouse Theater, with the beds containing a large cherry tree, rhododendrons, viburnum, and big blue lilyturf (*Liriope muscari)*. The middle planters include Japanese maples with redvein enkianthus (*E. campanulatus*).

<u>Alterations</u>

Dates provided for alterations are based on drawing dates and not completed work. Original design drawings dated to 1961. The chronological listing of alterations follows below.

1977, Kirk, Wallace, McKinley & Associates, architects: Work included replacing paving at the north end up to the north gate, and a new underlayment at the vaulted walkways around the Fine Arts Pavilion, rehabilitation of the *Lang Fountain* to return to operation, including removing and resetting of the cairn, repairs to existing planters, removal of existing plantings and replacement with new plantings, adding canopies along Mercer Street, and extending the courtyard south and integrating with the Kobe Bell pavilion.
1994, Van Horne & Van Horne, architect: Updated walkway along the west side of the building.

1995, reconfiguration of the plaza, replacing all original paving, plantings, and the *Lang Fountain* with the work *Untitled* (1995) by sculptor Horace Washington. The 1995 work consists of the curvilinear paving pattern, raised planters doubling as seating, inset granite disks, and two 6-foot-diameter bronze medallions consisting of designs adapted from artist George Tsutakawa's "Century 21" coin design.

North Gate

The north gate originally consisted of concrete stairs descending from Mercer Avenue to the north colonnade. A steel canopy carried on metal posts sheltered the stairs, with the center portion extending through the colonnade. Steel gates and turnstiles between the colonnade columns, removed after the fair, controlled entry.

Extant features consist of a direct flight of replacement concrete stairs with metal railings that descend to the north edge of the decorative paving installed in Presidential Plaza in 1995. A series of added concrete pedestals extend along the north edge of the upper stairway landing to prevent vehicles from driving down the steps.

SIGNIFICANCE

Site Overview

The present-day Phelps Center and Cornish Playhouse exist within the Seattle Center site—where the Century 21 Exposition (1962 Seattle World's Fair) was held in 1962 and where the Civic Center had stood prior to the world's fair. The area has been a public gathering place for over a century for Seattleites and visitors to the city. The Phelps Center and Cornish Playhouse were constructed for the world's fair as the Exhibition Hall (Fine Arts Pavilion) and Playhouse, respectively, within the Multi-Purpose Auditorium Group. They were intended for long-term use by the city after the fair was over.

Prior to the site's eventual development as a civic center, and before that the arrival of white Euro-American settler-colonists in the mid-19th century, it and the surrounding Seattle area was home to the Coast Salish people, including the ancestors of the present-day tribes of the Suquamish, Stillaguamish, and Muckleshoot, and the non-federally recognized Duwamish Tribe. The land of the greater Puget Sound region, including where Seattle Center stands, has been their home since time immemorial. The area now known as Uptown was once a prairie marked by salal patches (Little or Large Prairie—babáqʷab or báqʷbaqʷab), with trails connecting Lake Union to the bay, camping places, and shellfish processing sites. The abundant natural resources of the land and the surrounding fresh and salt waterways provided plentifully for the Coast Salish. They hunted local game, fished the rivers and sea, harvested shellfish, gathered roots and berries, and used native trees and their bark to carve canoes, build their homes, and weave baskets.

White Euro-Americans arrived in the greater Puget Sound region in the early 1800s, colonizing and claiming the land as their own and profoundly impacting the lifeways of the Coast Salish people. Those impacts only increased as more Euro-Americans arrived following the arrival of the Denny Party in 1852. Washington Territory was established in 1853 and Territorial Governor Issac Stevens then initiated a series of treaty conferences with Native Americans who were living within the boundaries of the newly formed territory to convince them to give up their lands to the U.S. Government and relocate to specified reservations. There were five treaties signed in western Washington: Medicine Creek, Neah Bay, Olympia, Point Elliott, and Point No Point. The Treaty of Point Elliott (1855) was signed by representatives of the Duwamish, Suquamish, and

Snohomish people and created the Tulalip, Port Madison, Swinomish, and Lummi reservations. The Duwamish did not receive their own reservation.

Seattle and Uptown (Lower Queen Anne) Neighborhood

Under the provisions of the Donation Land Claim Act of 1850, white Euro-Americans who had arrived in the Seattle area could claim acres of land (160 for single men, 320 for married couples). David Denny staked a claim in March 1852 (in the name of his father, as he was a minor) north of present-day Denny Way; his claim encompassed much of Uptown and Queen Anne as well as the 74-acre site that would become the location for the 1962 Seattle World's Fair. He married Louisa Boren in January 1853 and they established their home within the boundaries of Denny's land claim. By the end of the 19th century, the neighborhood at the base of Queen Anne hill had been platted and developed into an urban neighborhood bordering the north edge of downtown. The neighborhood had many wood-frame houses, boarding houses, and some small businesses. A key employer was the nearby Western Mill, the city's largest sawmill. Warren Avenue School (1902) and Mercer Playground (1910) provided education and play spaces for neighborhood children and families.

Civic Center (Pre-1962 Seattle World's Fair)

The idea of establishing a civic center in Seattle, a place for cultural gathering, was suggested in Virgil Bogue's 1911 "Plan of Seattle." Bogue's plan was ambitious, incorporating previous plans for the city while proposing more elaborate ones, including massive development on Harbor Island, significant transportation improvements to provide connections within and to the city, and a civic center to house all the city's departments north of downtown in or near lower Queen Anne/Uptown. While voters ultimately rejected Bogue's plan in 1912, the concept of a civic center in Seattle did not disappear.

Although no firm plans for a formal civic center were developed, between 1927 and 1928, the city constructed a series of community buildings in a four-block cluster near the Warren Avenue School and Mercer Playground. This included a Civic Auditorium/Exposition Hall, Civic Ice Arena, Civic Field, and a small Veterans of Foreign Wars (VFW) building. The Civic Auditorium/Exposition Hall featured two distinct spaces, an auditorium for performances and a display hall for conventions and indoor athletic events. The Civic Ice Arena was intended for both hockey and skating, and Civic Field for outdoor sporting events. The VFW also functioned as a field house. By the end of the decade, this meant six full city blocks in Lower Queen Anne/Uptown contained public buildings. And while the Warren Avenue School and Mercer Playground served neighborhood families, the new buildings brought people into the neighborhood from all over the city. Further additions came in 1939 when the Washington National Guard built the Armory (now a Seattle City Landmark), which also provided public gathering space. In 1947, Seattle Public Schools demolished Civic Field and replaced it with a stadium; additional property was razed to create a parking lot for the new stadium. Although the neighborhood maintained its earlier character of residences, it was a draw for small commercial businesses and its housing was aging and increasingly renter occupied.

With the completion of these buildings, the site essentially formed a civic center for Seattle, although it was not branded as such, and many residents also wanted a space suitable for live performances (e.g., opera and theater). In 1944, community leaders formed the Seattle Civic Arts Committee and ultimately recommended the establishment of a civic center to Seattle Mayor William F. Devin in 1946. The committee recommended the city acquire more land next to Civic Field and surrounding buildings to build out a civic center. A civic center is a collection of publicly owned and/or operated facilities that provide educational, cultural, and recreational activities.

Once World War II ended, Seattle's population continued to grow, and time for leisure began to increase. After years of civic boosters building support, Seattle Mayor Allen Pomeroy established a new committee, the Civic Center Advisory Committee, to pursue the creation of a civic center that would meet the city's cultural, art, music, theater, and community needs.

As the city sought to create a civic center, city boosters began considering and promoting the idea of Seattle hosting another world's fair, hoping to recapture the success of the 1909 Alaska-Yukon-Pacific Exposition. With support from the state legislature, Seattle City Council, and Washington Governor Arthur Langlie, the Washington World's Fair Commission was formed in 1955, chaired by Seattleite Edward Carlson. Like the city in its quest for a civic center, the World's Fair Commission looked at a variety of sites. In pursuing a site for the civic center, the city's committee landed on an area near the Denny Regrade that already had community-serving buildings: the area with Civic Auditorium/Exposition Hall and Civic Ice Arena. Carlson pushed the World's Fair Commission to consider the same site, so that the build-out for a world's fair could convert into the desired civic center for Seattle after the fair ended. Boosters marketed the joint civic center and world's fair site and were ultimately successful: Seattle voters passed a $7.5 million bond on November 6, 1956, to acquire additional land and build out the civic center. With a site selected, the World's Fair Commission expanded and selected a theme for the world's fair set for 1962—"Century 21 Exposition"—emphasizing modern science, space exploration, and the future. The Century 21 World's Fair Commission then received certification as an official World's Fair from the International Bureau of Expositions.

Century 21 Exposition

Overview

Once the site was selected and voters passed the bond, the two commissions (World's Fair Commission and Civic Center Advisory Committee) began to develop the site. They decided to retain and repurpose all the existing civic buildings as well as some newer buildings, like the Western Pacific Insurance Company Building and Blue Spruce Apartments. The Warren Avenue School, Mercer Playground, and 200 additional structures were demolished to make way for the civic center and fair. Much of the existing street grid was also incorporated into broad avenues for pedestrians to navigate the grounds.

The two commissions jointly hired the fair's first employee, Ewen Dingwall, as project director for the development of the 1962 Seattle World's Fair and civic center. Dingwall then hired

Clayton Young to oversee the site's development for use as the fair and immediate reuse as a civic center. The site was officially named Seattle Center on February 28, 1961.

A volunteer Design Standards Advisory Board was established to guide development and included Washington architects (Perry Johanson, John Detlie, Robert Deitz, and Paul Thiry); Seattle's Planning Commission Director John Spaeth; Seattle-born but Detroit-based architect Minoru Yamasaki; and San Francisco landscape architect Lawrence Halprin. Architect Paul Thiry was then hired in August 1958 as the primary architect for the project; Thiry worked closely with Clayton Young to balance the site's fair and post-fair uses. Although Thiry was the primary architect for the Century 21 Exposition—supervised by director of site development Clayton Young—many other architects designed buildings for the world's fair. The firm Kirk, Wallace, McKinley & Associates created several designs for the fair site, including the Exhibition Hall and Playhouse (the subjects of this report), as well as the Mercer Street Parking Garage, the North Gate, the Colonnades along Mercer Street, Founders Court, and the renovation to the Mercer Arts Arena.

After months of construction, the 1962 Seattle World's Fair, Century 21 Exposition, opened on April 21, 1962. President John F. Kennedy opened the fair via remote control from Palm Beach, Florida. The fair was a resounding success during its six-month-run, with nearly 10 million visitors and numerous programs for all ages. As the fair drew to a close in October 1962, plans were underway to transform the fairgrounds into Seattle's long-awaited civic center.

Multi-purpose Auditorium Group—Playhouse (Seattle Repertory Theatre/Cornish Playhouse) and Fine Arts Pavilion/Exhibition Hal (Phelps Center)

Proposals for a concert and convention hall and multi-purpose auditorium were included in early discussions regarding development of the civic center site, even before the site was selected for the 1962 world's fair. A June 1956 report by the Civic Center Advisory Committee unanimously agreed on constructing a new auditorium complex to help complete the proposed civic center site. Once funding was approved by Seattle voters, design work commenced on the various construction projects at the civic center site, including the multi-purpose auditorium group.

Seattle City Council hired Paul Hayden Kirk and Marcus B. Priteca to plan the complex. Their design for the 800-seat auditorium and 40,000-square-feet of covered convention, meeting, and exhibit space was due for review by August 1, 1960. Public input was sought before and during the design phase as the complex was intended as a permanent addition for the civic center site. John Spaeth—Director of Planning for the City Planning Commission and chairman of the Civic Center Advisory Commission—stated, "We intend to have the design worked out for the maximum use of citizens of Seattle in the future as well as Century 21."

Once the design was finalized, a construction contract was awarded to General Construction Co. by Seattle's Board of Public Works in February 1961. Ground was then broken for the auditorium group on February 28, 1961. The group consisted of two different buildings called by a number of names in different publications: the Exhibition Hall (or Exhibition-Banquet Hall or Fine Arts Pavilion) and the Playhouse (or Auditorium). While construction appeared to be relatively on schedule in November 1961 with only minor delays as expected with such a large project, by late February 1962, the city (the Board of Public Works and Fred B. McCoy, the city's building

superintendent) became concerned with progress on construction of the two buildings as well as quality. The contractors missed the March 1, 1962, deadline for completion, but there were additional details that McCoy criticized in a report to the Board, including:

- Certain structural steel members of the roof had a "reverse pitch" causing water to gather in a pocket.
- Some concrete slabs on the perimeter of the Exhibition Hall were "carelessly poured," resulting in lower roof clearances.
- Several bases of precast columns were patched "in a slipshod manner."
- The exposed aggregate slab between the Exhibition Hall and Opera House was unacceptable.

The Board approved a warning to the contractors to make the appropriate corrections either before or after the fair. When completed, the Exhibition Hall and Playhouse cost $2,151,356 to construct.

Between the Exhibition Hall and Playhouse existed a courtyard called the Presidential Court (sometimes called the Presidential Mall). Fair attendees could enter the fairgrounds through the North Entrance on Mercer Street through the Presidential Gate. The Presidential Gate fronted the Exhibition Hall, but fairgoers could also walk through the Presidential Court to get to the rest of the fair's attractions. Presidential Court served as an outdoor extension of the gallery space in the Exhibition Hall and featured several sculptures, including *Fountain* (also known as the *Lang Fountain*) by Francois Stahly, *Ancestor* by Seymour Lipton, *Rising Africa* by Wessel Couzin/Couzijn, and Miracle *II* by Marino Marini.

The Century 21 fairgrounds were organized with various "worlds" or themes grouped together. The Exhibition Hall and Playhouse were grouped as the "World of Art" along with the Arena and Opera House. Adjacent to this grouping was the World of Commerce and Industry to the west and Show Street to the east. As visitors moved southward through the fairgrounds, they encountered the Coliseum within the World of Century 21, the Boulevards of the World, the Exhibit Fair, the World of Entertainment, and the World of Commerce and Industry. The World of Science was located at the opposite end of the fairgrounds from the World of Art exhibits. Aesthetically, the fairgrounds were designed in prevailing architectural styles of the mid-20th century, including New Formalism and Googie. The clean lines and connecting colonnade of the Exhibition Hall and Playhouse designs contrasted with the soaring height of the Space Needle, the hyperbolic paraboloid roof structure of the Coliseum, and the pointed arch motif of the U.S. Science Pavilion.

<u>Exhibition Hall/Fine Arts Pavilion</u>

The Exhibition Hall, called the Fine Arts Pavilion or Fine Arts Exhibit by the Fair, was designed to house three monumental exhibitions of fine art for Century 21, which Dingwall asserted would be "the No. 1 prestige factor of the exposition in America and abroad." The hall was originally intended to be temporarily partitioned into three galleries with two rounds of exhibitions. The first round, running from April 21, 1962 until Labor Day, featured five shows: Art Since 1950, American; Masterpieces of Art; Art of the Ancient East; Art Since 1950, International; and Northwest Coast Indian Art. Art Since 1950, American, featured 80 paintings and 30 sculptures,

including work by Georgia O'Keefe and Jackson Pollock as well as Pacific Northwest artists Tobey, Graves, Callahan, and Horiuchi. Masterpieces of Art featured 72 paintings from around the world, representing historic icons like Michelangelo, Cezanne, and Rembrandt. Art of the Ancient East showcased part of the Seattle Art Museum's collection of art from 12 countries: Pakistan, India, Ceylon (now Sri Lanka), Indonesia, Thailand, Cambodia, Burma (now Myanmar), Japan, Korea, Tibet, the Republic of China, and Nepal. Art Since 1950, International, featured modern art (120 paintings and 30 sculptures) representing arts from around the world. Northwest Coast Indian Art featured pieces representing the craftsmanship and design of Native artists, many of them taken from the region by white colonists/explorers from Russia, England, and the United States.

After Labor Day until October 21, 1962 (the fair's closing date), the Masterpieces of Art exhibit was replaced by three shows: Northwest Painting and Sculpture, featuring works by regional artists; Adventures in Art, showcasing art in ceramics, glass, and mobiles; and Countries of the Pacific Rim, contemporary art from Pacific Rim countries in Asia.

Norman Davis, the director of the fine arts division at the World's Fair, organized the displays, selecting curators and coordinating with experts. Davis was born in Manchester, England, later founding the Cleveland Petroleum Company before selling it to Standard Oil Co. in the 1930s. He had previously lived in the United States, gaining citizenship in 1914. He returned to England for a time, but came back to the United States, settling in the Puget Sound area in the late 1930s. He invested in Columbia Brewery in Tacoma and was its president until 1958 when he sold the brewery and retired. Under his leadership, the brewery was renamed Heidelberg Brewing Company and saw significant growth in sales. Although not a professional curator, Davis was a longtime patron of the arts, collecting paintings and sculptures from an early age and even serving on the Board of Directors of the Seattle Art Museum (including as vice president) for 16 years. He also wrote three books: *Greek Coins and Cities*, *Journeys to the Past*, and *The Hellenistic Kingdoms* (with Oxford University professor Colin M. Kraay).

Playhouse

The Playhouse was built as one of two "highbrow" performance venues for the fair, the other being the Opera House. The 800-seat Playhouse was a much more intimate venue in comparison to the 3,100-seat Opera House. Harold Shaw (1923–2014), performing-arts director, oversaw the bookings for all events at the fair's Opera House, Playhouse, Arena, and Memorial Stadium. Shaw, from New York, was recruited to the position in 1960 and ultimately hired in February 1961. His work experience included associate director for New York impresario Sul Hurok, serving as artists' representative for the National Concert and Artist Corp., directing more than 50 plays—several on Broadway—and organizing lecture tours for then former Vice President Richard Nixon and other notable individuals.

In spring of 1961, Shaw spent two months traveling Europe scouting talent for the 1962 world's fair. He made additional trips around the world, ultimately traveling to 47 different countries, to scout talent and negotiate bookings. After resigning as performing arts director in September 1962, Shaw returned to his home in the Apthorp building in New York City and enjoyed a long career in artist management until his retirement in 1996. Shaw's efforts, alongside other members of the Performing Arts Division (assistant directors Phillip Tippin and Harvey Shotz,

plus Frederic B. Vogel, George McPherson, John H. Wilson, Harry Lowell, and John S. Stephan), created an impressive lineup for the fair's Opera House and the Playhouse in particular. The Playhouse featured cultural performances, like the Ceylon National Dancers, dance troupes, and musicians.

The lineup of performances at the Playhouse, according to the fair's program brochure, included matinee and evening performances. Performers included:

- Ceylon National Dancers (April)
- Royal Dramatic Theater of Sweden (April and May)
- Chamber Music Recital, featuring Isaac Stern, Leonard Rose, Milton Katims, and Eugen Istomin (May)
- Seattle Little Symphony Orchestra featuring soloists Eugen Istomin and Leonard Rose (May)
- C.B.C. Jazz Concert (May)
- Pacific Ballet Company (May)
- Edward R. Murrow, a communications panel (June)
- Virginia Tanner Dance Theater, a modern dance group (June)
- Great American Films (July)
- Address by Edward R. Murrow (July)
- San Francisco Actor's Workshop (July)
- Bunraku Theater of Japan (July and August)
- Richard Dyer-Bennet, folksinger (August)
- Julliard String Quartet, chamber music ensemble (August)
- Korean Folkart Company (August)
- Seattle's Cirque Theater (August)
- Children's Theater of America, performing "Nutcracker Suite" (August and September)
- La Comedie Canadienne, performing "Bousille and the Just" (September)
- Cirque Theater, performing "View from the Bridge" (September)
- Hal Holbrook in "Mark Twain Tonight" (September)
- Solisti de Zagreb, chamber music ensemble (October)

In addition to the performances held in its theater, the Playhouse showcased at least two additional art pieces: James FitzGerald's *Fountain of the Northwest* in its courtyard and Kenneth Callahan's painting (unnamed).

Performing Arts at the Fair

Nearly 10 million people visited the fair during its run in 1962, resulting in the fair making a profit, unlike many other world's fairs. The cumulative revenue for the Seattle World's Fair was $23,325,000.00, with $13,058,000.00 coming from admission tickets. Total expenses for the fair were $22,811,700.00, with a net income of $513,300.00. Shaw believed approximately 70 percent of fair visitors attended performing arts events and that revenues from those events provided a profit for the fair.

Post-World's Fair

Even before the fair began its six-month-long run between April 21, and October 21, 1962, plans were underway on the fair site's use after the fair's conclusion. In a 1958 fact sheet advocating for a world's fair in Seattle, one of the long-lasting benefits proposed to the city was that the site could be adapted to the development of a civic center close to downtown that would meet the needs of the growing city for the next 75 years. The report stated, "Such an area can be adapted to a multitude of uses which undoubtedly will present themselves in the coming years; underground parking, a sports center, an aquarium, a maritime museum, a junior college, expanded music and arts facilities, and an international center for the promotion of trade and friendship. Many of the buildings constructed by exhibitors could serve these purposes immediately after the fair." Once the fair ended, the site was branded as Seattle Center, as it is still known today, and the Exhibition Hall and Playhouse were poised for immediate reuse. A signal that the fair was ending came in mid-October 1962, when the borrowed sculptures gracing the Presidential Court between the two buildings were removed. The cairn which stood at the center of the Lang Fountain was removed and relocated in a corner of the Presidential Court (renamed Founders Court). Art has been steadily added to Presidential Court since the fair ended in 1962, including Horace Washington's untitled inset granite disks with curvilinear relief in seating/planter elements in 1995 and Ned Kahn's *Encircled Stream* fountain (1995).

Playhouse

Although theater has long been part of Seattle's history in various forms, there was no theater company permanently based in Seattle at the time the World's Fair occurred in 1962. After the fair ended, Seattle businessman and theater patron Bagley Wright gathered other theater patrons to establish Seattle's first consistent theater company—the Seattle Repertory Theatre (or The Rep or Seattle Rep). After its founding in 1963, the Seattle Rep moved into the Playhouse at Seattle Center and, according to *The New York Times*, became "this city's flagship theatre." Actor and director Stuart Vaughan was the first Artistic Director for the Seattle Rep. The theater's first production in the Playhouse was Shakespeare's *King Lear*, which opened on November 13, 1963. The first season, which continued into 1964, also included Max Frisch's *The Firebugs,* Christopher Fry's *The Lady's Not for Burning,* Anton Chekhov's *The Sea Gull,* and Robert Ardrey's *Shadow of Heroes.* Over the next decade, the theater established a company roster of actors including John Aylward, Jeanne Carson, Megan Cole, Clayton Corzatte, Ted D'Arms, Molly Dodd, Michael Keenan, Susan Ludlow, Biff McGuire, Eve Roberts, and Jean Smart. The growth and success of the Seattle Rep led the company to lease and renovate a building in downtown Seattle for use as a second stage, called Second Stage (former Town and Country Club at Eighth

Avenue and Pike Street). As the company continued to expand, they decided to get their own building constructed to bring all their operations into one facility. The Bagley Wright Theater, also on the Seattle Center campus, was completed in 1983 and the Seattle Rep moved out of the Playhouse.

After the Seattle Rep left the Playhouse, that building did not have a permanent tenant until it was remodeled in 1986, after the City of Seattle granted an extended lease to the Intiman Theatre. The 1986 renovation of the Playhouse was the first significant renovation of the building since it was constructed. The $1.2 million renovation to the interior was described in *The Seattle Times* by drama critic Wayne Johnson, who stated, "The only parts of the old Playhouse still visible are an overhead catwalk and portions of the two side walls." The Intiman Theatre had their first show in the Playhouse on June 10, 1987, with George Bernard Shaw's *Man and Superman.* Intiman Theatre was founded in 1972 by Margaret Booker and had previously used the Cornish Institute (1974), Seattle Rep's Second Stage facility (1975–84), and the Broadway Performance Hall (1985–86) for performance space. In 2011, Intiman ceased regular operation, but still held occasional productions at the Playhouse. Then in 2013, Cornish School for the Arts began leasing the Playhouse, calling it Cornish Playhouse. In 2020, Intiman moved to a new home on Capitol Hill and established itself as the professional theatre-in-residence at Seattle Central College—leaving Cornish as the sole tenant of the Playhouse.

James FitzGerald's *Fountain of the Northwest* remains an integral part of the Playhouse's courtyard (branded Ewen C. Dingwall Courtyard in honor of the fair's first employee and director). An additional art piece has been installed in the courtyard since the fair ended: James W. Washington, Jr.'s *Barbet*. In 2000 Gerard Tsutakawa's *Seseragi* fountain was added on the south side of the Playhouse, facing the International Fountain.

Exhibition Hall/Fine Arts Pavilion

After the fair ended, the Fine Arts Pavilion became known as Exhibition Hall at Seattle Center (but also still referred to as the Fine Arts Pavilion until roughly 1966). As early as October 30, 1962, the Century 21 organization announced they'd be seeking bids to remove the partitions within the Exhibition Hall, likely to accommodate its new uses. As intended, the space became available for use as a convention facility, as well as a display, event, and banquet hall. Shows at the hall included auto shows, art shows, award ceremonies, and public auctions. The first event held in the newly branded Exhibition Hall after the fair was the Seattle Auto Show in January 1963. Early improvements to Exhibition Hall included the completion of a public-address system and the installation of acoustical materials for $50,000.

The city signed a five-year lease with Century 21 Center, Inc., a non-profit corporation, to run Seattle Center; however, the city operated the Coliseum, Playhouse, Exhibition Hall, Opera House, and Arena. By the end of 1964, the city proposed to take over full control of the site's operation, disbanding Century 21 Center, Inc., due to the organization's significant debt. The Exhibition Hall continued to host a variety of events for nearly three decades. In 1974, the *Guardian Lions* statues (artist unknown) were added outside the entrance to the Exhibition Hall.

The Pacific Northwest Ballet (PNB) was founded in 1972—and has performed at Seattle Center since the very beginning, first in the Opera House (later remodeled and renamed McCaw Hall).

However, the PNB's first studio home was in the city-owned Home of the Good Shepherd, where the ballet rented studio spaces and offices in November 1974. In 1990, the PNB began a capital campaign to raise funds for a new, larger facility for their studio and office spaces—a renovation of the upper portion of the Exhibition Hall, next door to their performance space in McCaw Hall at Seattle Center. The $10 million campaign was announced on October 10, 1990, to provide space for PNB in the upper two-thirds of the building, with the lower third continuing as rentable space for events and trade shows. After their campaign, in 1993, the upper level of the Exhibition Hall (the previously unused air space between the ground floor and the roof) was remodeled for use by the PNB for studios, offices, and a ballet school. This renovation created much larger windows to provide light to the new studio spaces. NBBJ, with Gordon Walker serving as the principal designer, designed the remodel. Exhibition Hall reopened as the Phelps Center in honor of longtime patrons Sheffield and Patricia Phelps. The Exhibition Hall remains as the studio and office space for the PNB, while performances occur next door at McCaw Hall.

Architectural Context

The design for the Playhouse and Exhibition Hall grouping was completed through a collaboration of several influential Pacific Northwest designers and engineers, reflecting the project's scale and materials—all white men of Euro-American descent. The primary architects were Kirk, Wallace, McKinley & Associates, Architects with B. Marcus Priteca, F.A.I.A, as the theatre consultant. Worthington, Skilling, Helle, and Jackson were the structural engineers. Robin M. Town and Associates were the acoustical consultants. James B. Notkin and Associates were the mechanical engineers and Thomas E. Sparling and Associates were the electrical engineers. William G. Teufel was the landscape architect. Many of these professionals collaborated on projects before and after their work for the 1962 world's fair. Kirk, Wallace, McKinley & Associates' design for the University of Washington's McMahan Hall dormitory—along with teammates Worthington, Skilling, Helle & Jackson; James B. Notkin & Associates; Thomas E. Sparling & Associates; and Robin M. Towne & Associates—was cited in a national Merit Awards program sponsored by the Department of Housing and Urban Affairs in 1966.

<u>Modern Architecture and New Formalism</u>

Both the Playhouse and Exhibition Hall were designed in the New Formalist architectural style. This style emerged in the 1950s and became popular during the 1960s. Edward Durrell Stone's design of the New Delhi American Embassy (1954) is often considered the beginning of the New Formalist style. It harkened back to Classical precedents—such as scale and proportion, symmetry, and the use of columns and colonnades—while utilizing modern materials and new building technology and forms. New forms employed on New Formalist buildings included umbrella shells, waffle slabs, and folded plates. Civic New Formalist buildings often had a grand scale and might be elevated on a raised podium. Rich, traditional materials such as granite and travertine (or man-made materials to mimic them) were typically utilized as well as brick and cast stone. The structure on New Formalist buildings was often highlighted, particularly on the exterior and frequently on the interior.

The colonnade running along the north and south facades of the Playhouse and Fine Arts Pavilion are clear hallmarks of New Formalism. The folded plate roof of the Fine Arts Pavilion,

along with the smooth appearing wall surfaces of both buildings, are also elements of the style. The interior structures of both buildings are prominent in the Playhouse's lobby and upper level of the Fine Arts Pavilion.

Kirk, Wallace, McKinley & Associates, Architects

The Playhouse and Fine Arts Pavilion were designed by renowned local architectural firm, Kirk, Wallace, McKinley & Associates. This firm succeeded Paul Hayden Kirk, FAIA, when Kirk promoted his associates Don S. Wallace and David A. McKinley, Jr., to full partnership. According to an August 1962 article in *Architectural Forum*, Kirk and McKinley shared design responsibilities while Wallace supervised specifications, contracts, and job supervision. Jerry Geyer supervised the drafting room for the firm, which had 19 employees in 1962. The firm's increased capacity allowed it to take on larger scale projects, including those for the 1962 world's fair as well as a number of projects for the University of Washington, Washington State University, Central Washington University, and The Evergreen State College. While the named partners of the firm were Paul Hayden Kirk, Donald Wallace, and David A. McKinley, Jr., other partners included Jerry Geyer, David C. Hoedemaker, Morris R. Jellison, and Smith Sumiyo Nakata. Jerry Geyer was listed as the designer of the Multi-Purpose Auditorium Group.

The firm worked throughout the Pacific Northwest during the 1960s and 1970s. After Kirk retired in 1979, the firm reorganized as The McKinley Associates. Examples of the firm's projects include numerous churches and higher education buildings, as well as commercial buildings, such as:

- University of Washington's Mackenzie Hall (1960, demolished), Balmer Hall (1962, demolished), Haggett Hall (1963), McMahon Hall (1965), Red Square (1969), and Odegaard Library (1972)
- University Unitarian Church (1959)
- West Seattle Congregational Church (1960)
- Japanese Presbyterian Church (1964)
- Seattle Public Library, Magnolia Branch (1964, Seattle Landmark)
- The Evergreen State College's Campus Activities Building (1972)
- Central Washington University's Michaelson and Randall halls (1969)
- Puget Sound Mutual Savings Bank, Ballard Branch (1969)

The firm's designs for the Exhibition Hall and Playhouse on the Century 21 fairgrounds fits within their portfolio of mid-20th century building designs. The firm's work built off the career and design ethos of Kirk, who utilized elements of the International Style, traditional architecture of Japan, and local materials and traditions to help establish Northwest Modernism. Their work featured the geometric forms of Modernism with the warmth of local, natural materials (i.e., stone and wood).

Paul Hayden Kirk (1914–1995)

Born in Salt Lake City in 1914, Paul Hayden Kirk and his family moved to Seattle in 1922. Kirk spent his childhood in Seattle and continued to live in the city during college, attending the

University of Washington and studying architecture. He graduated with his architecture degree in 1937 and spent two years working with other architects (Floyd A. Naramore, A. M. Young, B. Dudley Stuart, and Henry W. Bittman) before starting his own firm in 1939. His early work was primarily residential. During World War II, he continued to work as an architect, both independently and in partnership as Stuart, Kirk & Durham, Associated Architects. After the war's conclusion, Kirk partnered with James J. Chiarelli as Chiarelli & Kirk. This firm designed clinics and single-family and multi-family residential projects. Between 1950 and 1957, Kirk once again worked on his own and his work reflected the influences of Ludwig Mies van der Rohe.

Over the years, though, Kirk's work began to showcase intricate details and natural materials. Kirk expanded his office as his workload increased, renaming the firm in 1957 to Paul Hayden Kirk & Associates. The firm was renamed again in 1960 (Kirk, Wallace, McKinley & Associates) when Kirk promoted Don S. Wallace and David A. McKinley, Jr., to partners. Kirk continued to work until 1979 when he retired. He passed away in 1995.

Donald Sheridan Wallace (1915–2004)

Born in Spokane in 1915, Donald Sheridan Wallace first attended Eastern Washington College of Education in 1934. He did not graduate, but later attended the University of Washington and received his degree in architecture in 1952. He worked with Harold A. Hovind & Associates while still a student and continued after graduation until 1954. He then began to work for Paul Hayden Kirk becoming an associate (1958) and then a partner (1960). Wallace spent the remainder of his career with the firm, including its transition after Kirk's retirement to The McKinley Architects. Wallace remained a partner until his retirement in 1986. He died in 2004.

David A. McKinley, Jr. (1930–2019)

David Alexander McKinley, Jr., was born in Spokane in 1930. He moved to Seattle for college and attended the University of Washington. He graduated in 1953 with a degree in architecture and soon began to work for Paul Hayden Kirk. He advanced in the firm to associate and then partner. After Kirk's retirement, the firm was reorganized as The McKinley Architects, reflecting McKinley's leadership in the firm. He remained with the firm for his entire career until his retirement. The McKinley Architects added partners over the years and changed names: McKinley Gerron Architects in 1982 then McKinley Gordan Architects in 1987. Designs by the firm under McKinley's leadership and name include KING Broadcasting Company (1979–81), the Alaska Airlines Headquarters (1978–80), One Bellevue Center (1981–83) in Bellevue, First Interstate Center (now Wells Fargo Center, 1981–84), the Nordstrom Tennis Center at the University of Washington (1985–87), the 1201 Third Avenue Building (formerly Washington Mutual Tower, 1984–90), and the Seattle Children's Theater (1990–93). McKinley retired in 1998 and died in 2019.

Jerry Geyer (1927–1964)

Jerry Robert Geyer was born in Hinsdale, Illinois, in 1927. By the early 1950s, he was a student, living in South Bend, Indiana. In 1951, he married Christena Margaret Jessup, who was a teacher at Chicago Play School in New York City. Despite living in different cities, the couple married in Okanogan County, Washington. It appears Geyer's studies were interrupted by the Korean War; he served as an Army lieutenant during the conflict. He then returned to school, graduating in 1954 from the Illinois Institute of Architecture and moving to Seattle the same year. He worked

as a draftsman for Herman Anderson & Freed in 1955 and then as an architect for Young Richardson Carleton & Detlie in 1956. Geyer and his family lived in West Seattle for a brief time and then moved to Kirkland. By 1958, Geyer was employed as an architect by Paul Hayden Kirk & Associates. Geyer was a member of the American Institute of Architects and a board member of the Northlake Unitarian Fellowship. His life and career were cut short when he suffered a heart attack and died in 1964, at the age of 36.

Benjamin (B.) Marcus Priteca, Theater Consultant

Benjamin Marcus Priteca was born in Glasgow, Scotland, to parents Charles and Diana on December 23, 1889. Although raised in Edinburgh, Priteca's heritage was Eastern European and Jewish. As a child he received primarily private schooling in classical education and the arts. He began an apprenticeship with architect Robert McFarlane Cameron by 1904 while also undertaking studies at the University of Edinburgh, graduating in 1907, followed by the Royal College of Fine Arts, graduating in 1909. Shortly after graduating, he immigrated to the United States, arriving in Seattle around the time of the Alaska-Yukon-Pacific Exposition of 1909.

After arriving in Seattle, Priteca began working as a draftsman for architect E. W. Houghton, the designer of the Moore Theatre. He then worked for a firm lead by W. Marbury Somervell. While employed by Somervell, Priteca had the opportunity to meet Alexander Pantages—the renowned developer of vaudeville theaters. Priteca had long had an interest in acoustical design and the properties of sound and, although stories vary on how exactly Priteca and Pantages met, he was able to begin working for Pantages by mid-1911. Priteca's first theater design was for the Pantages in San Francisco, followed by a smaller-scale theater in Oakland in 1912. Priteca then worked as Pantages' architect for many years all over the West Coast. His work with Pantages helped build his reputation as a theater architect and expand his clientele. He designed theaters from Alaska to California, primarily working alone but occasionally working with other architects, notably with the Chicago firm of Rapp & Rapp for Seattle's Paramount Theatre and James J. Chiarelli for the renovation of the Civic Auditorium into the Seattle Opera House for the 1962 world's fair.

Although Priteca built his reputation on theater design, he also designed other types of buildings. His other work (alone or with others) included Seattle's Crystal Pool (1914, demolished), Congregation Bikur Cholim Synagogue (1915, later the Langston Hughes Cultural Center), the Jewish House Educational Center (1916), Temple de Hirsch Sinai (1960), and Seattle's Public Safety Building (1950, demolished) at Third Avenue and Cherry Street. He was elected a fellow by the American Institute of Architects in 1951, recognized by his peers for his remarkable design career. He enjoyed a nearly five-decade career and continued to consult on architectural projects nearly until his death on October 1, 1971, after a battle with cancer.

Event and performing spaces attributed to Priteca include:

- Portola Theatre (1919, altered and now named Admiral Theatre, Seattle Landmark)
- Paramount Theatre (1928, Seattle Landmark)
- Warner Brothers Theatre, Beverly Hills, CA (1931, demolished)
- Washoe Theatre, Anaconda, MT (1936)

- Magnolia Theatre (1948, demolished)
- Evergreen State Theatre, Olympia (1950)
- Opera House (Mercer Arena) at Seattle Center (1962, demolished)

Worthington, Skilling, Helle, and Jackson, Structural Engineers

The structural engineering firm of Worthington, Skilling, Helle, and Jackson was formed in 1960 by partners John Bower Skilling, Harold L. Worthington, Helge Joel Helle, and Joseph F. Jackson. It succeeded the partnership of Worthington and Skilling. The firm has since changed its name multiple times in the last several decades to reflect new partnerships, but John Bower Skilling (1921–1998) was a key leader and partner in the firm from 1950 until his retirement in 1995. The firm functioned as Worthington, Skilling, Helle, and Jackson from 1960 until 1967 when two new partners were added, John Christiansen and Leslie Robertson.

During the 1960s, the firm's projects included commercial, institutional, educational, and religious designs. At the 1962 Seattle World's Fair site, the firm worked on the Exhibition Hall and Playhouse with Kirk, Wallace, McKinley and Associates, as well as the United States Science Pavilion (Seattle Landmark) with Minoru Yamaskai. Other Seattle projects during this period include the Yamasaki-designed IBM Building (1964, 1200 Fifth Avenue); Johnston-Campanella and Associates-designed Saint Alphonsus Church in Ballard (1962, 5816 15th Avenue NW); Seattle First National Bank's 50-story building, a collaboration with NBBJ (1969, 1001 Fourth Avenue); and the Kirk, Wallace, McKinley and Associates-designed Haggett Hall (1963) and McMahon Hall (1965) at the University of Washington.

Projects after Worthington and Jackson left include numerous distinctive buildings that shaped Seattle's skyline, including the Kingdome in 1976 (demolished), Sea-First Headquarters Building in 1969, Rainier Tower in 1977, the Washington State Convention & Trade Center in 1988, One Union Square in 1981, and Two Union Square in 1989. The 20-story IBM Building (1200 Fifth Avenue) built in 1964 in Seattle, with its distinctive supportive archway design by Yamasaki with NBBJ, is considered a structural antecedent of the World Trade Center, which partnered the engineering firm with Yamaskai once again.

Robin M. Towne and Associates, Acoustical Consultant

Robin M. Towne and Associates was formed in 1960 by Robin M. Towne. Towne, known as "Buzz" to his friends, was born in Seattle in 1919 and grew up in the city, graduating from Roosevelt High School. He stayed in Seattle for college, attending the University of Washington. He graduated in 1941 with a bachelor's degree in chemistry. Towne married his high school sweetheart, Diane Rose (originally Rosovksy, but anglicized upon her family's immigration in 1912) in 1942. During World War II he was commissioned as a Lieutenant in the U.S. Army but did not serve due to a ruptured ear drum. He returned to school and earned a second bachelor's degree in mechanical engineering. Circa 1945, Towne partnered with Richard M. Stern forming Stern and Towne, Mechanical Engineers. During the 1950s, Towne developed an interest in sound engineering and hi-fi speaker systems. He was able to parlay that interest into a second career as an acoustical engineer. He founded Robin M. Towne and Associates in 1960 and enjoyed a long and successful career as an expert in acoustics, completing 6,770 projects in 35

years. He consulted with the Department of Transportation on the impact of freeway noise on residential areas and hospitals, conducted research on infrasound for the National Science Foundation, installed sound systems for residences of the wealthy, and consulted on the acoustics for theaters like Intiman and Meany. He eventually expanded his business to include additional partners, rebranding as Towne Richard and Chaudiere, Acoustical Engineers. He and Diane divorced ca. 1973 and he later married Harriet P. Steinberg. He and Harriet remained married until his death in 1998. In addition to his consulting on the buildings at the 1962 World's Fair, Towne consulted on East Shore Unitarian Church in Bellevue (1956), University Unitarian Church in Seattle (1959), and the renovation of the Playhouse for use by Intiman.

James B. Notkin and Associates, Mechanical Engineers

James Benjamin Notkin (1898–1966) was born in Russia in 1898 to Benjamin S. and Sophia D. (née Scheftel) Notkin. He and his wife, Natalie, eventually immigrated to the United States and by 1940 Notkin was employed as a mechanical engineer at the U.S. Navy Yard (likely Bremerton) and Natalie was a librarian at a university. He eventually founded his own company, James B. Notkin and Associates. In addition to their work at the 1962 World's Fair, Notkin and Associates provided mechanical engineering services for construction of the Seattle Fire Department's Station No. 25 (1970), Seattle Public Library's Magnolia branch (1964), West Seattle Congregational Church (1960), Cascade Elementary School in Renton (1960), and Park Orchard Elementary School in Kent (1963). Notkin died in 1966 from congestive heart failure.

Thomas E. Sparling and Associates, Electrical Engineers

Thomas E. Sparling and Associates was founded ca. 1960 by Thomas E. Sparling (1917–2004). Sparling was born in Wisconsin in 1917, but he grew up in Montana. He earned a bachelor's degree in electrical engineering in 1939 from Montana State University and moved to Washington in 1940. He was an electrical engineer at the Puget Sound Naval Shipyard in Bremerton from 1940 until 1946. In 1946, he went out on his own as a consulting engineer and then co-founded Paving and Sparling, an electrical engineering company, which became known as Sparling.

Some of his projects included the control tower (1960) at the Renton Municipal Airport and Cascade Elementary School in Renton (1960). By 1960, his firm had additional associates. In addition to their work at the 1962 World's Fair, Sparling and Associates provided mechanical engineering services for construction of Seattle Public Library's Magnolia branch (1964) and West Seattle Congregational Church (1960). In 1963, Sparling was named Puget Sound Electric League's Man of the Year. Sparling's electrical engineering and technology consulting company eventually became the largest of its kind in the country and began to specialize in regional transportation projects, including the Hood Canal Floating Bridge, the Evergreen Point Floating Bridge, and the renovation of the Fremont Bridge. During his career, Sparling worked to help rewrite the national electrical code to improve the process of retrofitting electrical systems. He retired in 1985 and passed away in 2004.

General Construction Co., General Contractors

General Construction Co. was the general contracting firm in charge with physically erecting the Playhouse and Exhibition Hall and managing construction subcontractors. The firm was established in 1929 when General Contracting Co. of Spokane merged with the J. A. McEachern Co. of Seattle and kept the General Contracting Co. name. J. A. McEachern Co. was formed by brothers J. A. McEachern and Daniel V. McEachern in 1912. General Contracting Co. worked on many dredging, bridge, and naval-related projects, including a $2.8 million machine shop addition (1942) at Puget Sound Naval Shipyard in Bremerton, a state contract to build a bridge across the Columbia River at Wenatchee in 1953, the Hood Canal Floating Bridge, and various projects for the Port of Seattle. They also were the contractors for the modernistic service center (1961) for the Boy Scouts of America at Rainier Avenue and Hanford Street in Seattle. General Construction Co. won the contract for the Playhouse and Fine Arts Pavilion as the low bidder with a base bid of $1.995 million.

The Ballard Company, Mechanical Contractors

The Ballard Company was founded by 1960, with offices located at 1537 Ballard Way. The company's president in 1960 was C. E. Milam. In addition to their work at the Playhouse and Fine Arts Pavilion, The Ballard Company also provided the mechanical contracting for the Science Pavilion and Highlander apartment building (1965) at 525 Belmont Avenue E.

Anderson Electric Corp., Electrical Contractors

Anderson Electric Corp. was based in Bellevue and established by Walter Anderson. He was originally from New Haven, Connecticut, but moved to the Seattle area in 1947 and established his company. Anderson Electric Co. worked on dams and power plants as well as commercial electrical projects. During his career in electrical contracting, Anderson served as president for the Puget Sound Chapter of the National Electrical Contractors Association. Anderson retired in 1967 and passed away in 1990.

William G. Teufel, Landscape Architect

William G. Teufel (1925–2007) was born in Fairbanks, Alaska, in 1925. His family moved to Seattle as a child and graduated from Garfield High School amid World War II. He then enlisted in the U.S. Navy, serving until the end of the war in 1945. After finishing his military service, he attended college, taking courses at Washington State University before transferring to the University of Oregon. He graduated with a bachelor's degree in Landscape Architecture in 1953. After finishing school, he returned to Seattle working as a landscape architect. He designed landscapes for residences, like the Martin House (6544 49th Avenue NE), as well as large-scale sites like the 1962 Seattle World's Fair and the Bellevue Community College master plan. He also became a prolific golf course designer, completing work at Wing Point course on Bainbridge Island, Gleneagles in Arlington, and the Bellevue Golf Course in Bellevue. He moved to Woodinville in the late 1980s and then retired. He died in 2007.

James FitzGerald, Sculptor

James FitzGerald (1910–1973) was born in Seattle in 1910 and grew up there. He stayed in Seattle for college, attending the University of Washington with an interest in art and architecture. He graduated in 1934 with a bachelor's degree in architecture. After graduating he traveled and painted, working at the Art Center School in Los Angeles and then studying under muralist Diego Rivera and painter José Clemente Orozco in Mexico. After returning to the U.S., FitzGerald then studied under Thomas Hart Benton at the Kansas City Art Institute while also teaching painting, watercolor, and drawing. During the Great Depression, he was one of the artists selected by the U.S. Treasury Department Art Program to document western landscapes. After this work, he moved to the East Coast and attended graduate school at Yale with a Carnegie Foundation Fellowship. After a year in graduate school, he moved to New York and worked with artists like Jackson Pollock in the Works Progress Administration (WPA) program.

FitzGerald returned to Seattle in 1939 and began working as a painting instructor at the University of Washington. There, he met an assistant professor in the art department, Margaret Tomkins—they married in 1940 and went on to have three children (Jared, Miro, and Gala). FitzGerald then got a commission to create his first public sculpture—art panels on the then-new Mount Baker Ridge Tunnel (1948) for the Lake Washington Floating Bridge. During WWII, FitzGerald worked as production illustration chief for the Boeing Company. Though he continued to paint, sculpture increasingly became his primary medium. His first full-size bronze sculpture, a fountain, was completed in 1954 for then Washington State College, followed by another fountain, *Rain Forest*, in 1959 for then Western Washington College. In 1958 he designed a wall mosaic for the new Washington State Library, designed by Paul Thiry. A 1959 fire at the FitzGerald home and studio destroyed the majority of FitzGerald's and Tomkin's paintings and fully pushed FitzGerald into working in bronze sculpture. Between 1959 and 1972, he cast 11 bronze sculptures for display in the public realm across the U.S. and internationally. He worked with Thiry once again, designing *Fountain of the Northwest* for the Playhouse's courtyard. FitzGerald continued to design fountains, including one for the 1964 IBM Building in Seattle.

FitzGerald opened his own foundry in 1964, located in South Lake Union. By the late 1960s, his work had shifted from naturalistic to abstract, with exhibits at the Gordon Woodside Gallery in Seattle and Everett General Hospital. He was diagnosed with bone cancer in 1973 and died later that year. His final work was installed posthumously in 1974, under the direction of Tomkins—*Waterfront Fountain* at Waterfront Park.

Summary

Today, the Playhouse (Cornish Playhouse) and Exhibition Hall/Fine Arts Pavilion (Phelps Center) continue to stand on the grounds of Seattle Center, with their connecting colonnades marking the northern edge of the campus. Both continue to provide cultural gathering spaces to Seattle residents and visitors as part of Seattle's civic center.

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The features of the Landmark to be preserved include*:* the site; the colonnades, and the exteriors of the buildings.

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