The City of Seattle

Landmarks Preservation Board

Mailing Address: PO Box 94649 Seattle WA 98124-4649
Street Address: 700 5th Ave Suite 1700

REPORT ON DESIGNATION LPB 32/06

Name and Address of Property: Seattle Yacht Club
1807 East Hamlin Street

Legal Description: Lot 1 and the west half of Lot 2, Block 3, Montlake Park, according to plat thereof, recorded in Volume 18, page 20, in King County, Washington; together with those portions of the vacated alleys in said Block 3 which would attach by operation of law, said alleys having been vacated pursuant to City of Seattle Ordinance Numbers 89765 and 100408, a copy of the latter of which was recorded under Recording Number 7111500308.

At the public meeting held on February 1, 2006, the City of Seattle's Landmarks Preservation Board voted to approve designation of the Seattle Yacht Club at 1807 E. Hamlin St. as a Seattle Landmark based upon satisfaction of the following standards for designation of SMC 25.12.350:

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, period, or of a method of construction

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

DESCRIPTION

Location

1807 East Hamlin Street located within the Montlake Neighborhood and partially fronting on Portage Bay in Seattle, Washington. The Seattle Yacht Club, Main Station is prominently located on a broad point on Portage Bay and can be viewed from a number of transportation corridors and public viewing points that lie to the south and west of the property.

Neighborhood Character

The immediate neighborhood includes residential single-family structures, the majority built between the early 1920s and World War II. The U.S. Northwest Fisheries Research Center is located southeast of the site. The western portion of Montlake has two streets, Shelby and Hamlin, which lead from Montlake Boulevard to West Montlake Park. These streets contain mature street trees and a variety of single-family residences of either one or two stories. Most of the single-story structures are of Craftsman bungalow style and many of the two-story structures are of various revival styles popular in the mid-1920s. The U.S. Northwest Fisheries Research Center sits well back from Hamlin Street and consists of three buildings, a three-story brick masonry Art Deco style building and two newer contemporary structures.

Site

The Seattle Yacht Club site is a truncated rectangular lot measuring approximately 450' wide in the east-west direction by 121' deep in the north-south direction. The site abuts East Hamlin Street on the north, 19th Avenue East on the east, and Washington State Department of Natural Resources land or lakefront on the south, and lakefront including Seattle Yacht Club owned moorage to the west. The site slopes gently down approximately 10' from the east to the west. A circular drive serving the building's main entrance is located north of the building, a parking lot is located to the east, additional parking and lockers lie to the south, and marina floats and lawn extend from the western edge of the property line. The site is landscaped minimally on the northern, eastern, and western sides, while the southern side is paved from the property line to the façade.

Building Structure & Exterior Features

The building in form is a two-story T-shaped wooden-framed structure composed of intersecting gambrel-roofed wings with an original northern secondary wing, a tower, a colonnade, and a newer two-story flat-roof service wing addition. The building presently measures overall approximately 92'–9" wide in the east-west direction by 108'-11" deep in the north-south direction. Both gambrel roofs have an 8 $^{1}/_{2}$-in-12 upper pitch and a 24-in-12 lower pitch. The original 1 $^{1}/_{2}$ story secondary wing juts approximately 9'-4" northward from the face of building's northeastern corner, intersecting the east-west main gambrel roof. A one-story extension of the same width projects approximately 20'-10" further north in line with its higher section. Both sections have clipped gable roofs with 10-in-12 roofs. The octagonal tower is nestled into the crook created by the north wing and the main building and is approximately 14'-0" wide at its base, tapering to 12'-0" at its upper floor. The one-story classical colonnade projects approximately 15'-4" from the building's north face. The colonnade projects approximately 14'-6" from the building's western face and extends along the north face of the main building until it broadens slightly where it intersects with and wraps around the tower before meeting the north wing on its eastern end, creating a formal building entry. The newer two-story addition joins the original flat-roofed section located at the building's southeastern corner and wraps around the building's southwestern corner projecting from the building's original southern face, also the face of the southern gambrel end, approximately 11'-6", and approximately 14'-6", aligning with the westernmost face of the colonnade to the north.

The height of the tower from the main floor line, near grade at the north main entry, is

approximately 43'-3" to the top of the roof peak. The main east-west gambrel roof measures approximately 33'-4" from the main floor to the ridge, and the maximum height of the intersecting north-south gambrel is approximately 40'-6" above the lower floor line, which lies approximately at grade along the south building face. The main floor is approximately 12'-0" above the lower floor, and the second floor is approximately 12'-0" above the main floor. The ceiling height of the second floor is approximately 9'-0".

The building's exterior walls are covered entirely with white painted cedar shingles with an exposure of 5". All trim is also painted white. All sloped roofs are presently covered with asphalt/fiberglass composition shingles. All flat roofs, balconies, and decks are covered with bitumen "torch-down" membranes. All sloped roofs have metal gutters and down spouts.

The building's main entrance is located near the midpoint of the northern façade. The tapered octagonal tower designed to resemble a lighthouse dominates this façade. There is a glazed wooden paneled door located on the north face of the tower at the second floor level that provides access to a deck located above the colonnade. There are eight small six-light wooden-sash windows with brick mould trim located on various faces of the tower that provide light to the interior stair. An octagonal faux lens house surmounts the tower. The house has rectangular plate glass windows and a wooden guardrail with three horizontal rails. A small projecting cornice provides a transition to the peaked copper roof. A decorative weathervane is mounted at the roof peak. A recent shallow hipped roof addition is located on the western side of the tower. The addition extends up from the deck above the colonnade approximately midway up the tower and extends southward where it intersects with the northern face of the building and with the gambrel roof. This small addition accommodates an elevator that provides accessibility to the second floor.

The colonnade consists of a series of paired round Tuscan columns supporting a simple architrave, although square columns are placed in the corners to create clusters of columns, with two round and one square. These clusters occur at the two corners of the western projection, and at the western end on the western side of the entry. The eastern side of the entry has a cluster of four columns, two round and two square, that allow a slight offset providing near symmetry to the entry. Attached square columns are also used where the colonnade meets the building. The clusters create five bays across the colonnade. The colonnade has a ceiling of tongue-and-groove beaded ceiling. It has a flat-roof that is used as a deck or balcony with a guard railing composed of light framing with staggered horizontal rails. A light wood-framed exit stair leading down from the upper deck is located at the westernmost end of the colonnade. The colonnade is enclosed on its eastern end with a large wood-sash window and a pair of glazed entry doors with an arched transom window to create a projecting entry vestibule that accommodates the accessibility elevator. A fabric awning supported on metal posts presently provides weather shelter for the entry.

The north exterior wall beneath the colonnade has a pair of glazed doors that are on axis to the fireplace within the interior room and the center colonnade bay. The doors each have 12 lights and the pair is topped with a 12-light transom window. A large double-hung wood-sash 12-over-one window is located to the west of the French door set, centered on the colonnade next to the westernmost bay. There is a large shed dormer located on the western end of the main gable and centered between the tower and the western gable end. The dormer roof is the same slope as the upper gambrel pitch. The northern exterior wall of the dormer is in-line with the building's northern wall and has three equally spaced openings;

the easternmost and center are filled with pairs of six-over-one wood-sash windows and the westernmost is filled with a pair of glazed and paneled wood doors. The lower exterior wall of the north wing has a tripartite window composed of 12-over-one wood-sash double-hung windows. The window has a raised architrave head casing featuring a centrally placed pediment. A small rectangular gable end vent is located above the window.

The eastern façade reveals the end of the main gambrel, side of the southern large gambrel, the end of the flat-roofed south addition, and the sides of the northern wing. The main gambrel end has three floors of window or door openings. The upper most floor, or second floor, has five symmetrically placed windows, the two outermost are smaller one-over-one wood-sash double-hung windows and the three innermost are larger one-over-one wood-sash double-hung windows. The central window has a head trim composed of a broken pediment and central urn ornament. A small half-round gable end vent is located in the attic wall above the central window. The main floor has five windows; the northernmost four are placed directly under the northernmost four of the floor above. Within this cluster, the northernmost two are eight-over-one wood-sash double-hung windows, and the two southernmost are taller, with the southernmost of the pair a 12-over-one wood-sash double-hung window. The northernmost window is the same size, but presently has a vent located in its upper sash. The southernmost window, an eight-over-one wood-sash double-hung window, is located within an interior service stairway and has its sill at the main floor level. This window has a gable fabric awning mounted to the wall immediately above it. The lower floor, or lower floor level, has a paneled glazed service door on the southernmost side located slightly below grade and directly below the southern stairway window. A pair of eight-light hopper windows is located directly north of this door.

The original flat-roofed corner section and the southern addition are in plane on the eastern façade, creating a flat monolithic two-story block at its southern end. There is a pair of one-over-one wood-sash double-hung windows on the northern side of the main floor level, a glazed store-door on the southernmost end of the lower floor level, and three plate-glass casement windows irregularly spaced to the north of the door. The lower floor door has a gable fabric awning mounted to the wall immediately above it. The flat roof above this section is used for mechanical equipment and venting from the kitchen/service areas below. The flat-roofed section has a guardrail consisting of wood uprights and wood rails with intermediate glazing. Three conjoined shed dormers, each with a different pitch, are located at the southeastern corner of the intersection of the gambrel roofs.

The façade of the northern wing also is in plane with the main gambrel's eastern end. The higher roof section houses the building's main stairway and has a centrally located eight-over-one wood-sash double-hung window immediately below the roof eave line, with its midpoint near second floor level. A paneled and glazed entry door is located immediately below this window accessing the mid-level landing between the lower floor and main floor levels. This doorway has a fabric gabled entry canopy extending eastward and supported on metal poles. The lower roofed northern section of the wing has three equally spaced window openings on the main floor level—the southernmost houses an eight-over-one wood-sash double-hung window, and the northernmost are a pair of 12-over-one wood-sash double-hung windows. The lower level has a pair of four-over-one (horizontally in-line) wood-sash double-hung windows located on the southern portion of this section of the façade.

The south façade consists of a two-story flat-roofed addition placed in front of the large

southern gambrel end. The central section of this addition, corresponding to the width of the gambrel roof end, projects slightly from the remaining façade and features a centrally placed recessed entry porch that provides access to the main circulation hallway of the lower floor level. Above the porch opening is an architrave with a central flat arch. A sconce is located at the center of the arch and two additional sconces flank the porch opening. The porch has two symmetrically placed square columns on the face of the façade. The space between the columns is open while the two flanking openings are filled with wood screen lattice of ornate fretwork. A rectangular sign is mounted on the face of the wall above the arch. The easternmost section of the façade is blank with the exception of a grilled vent below the overhanging roof cornice. The main floor of the westernmost section of the façade has a row of large rectangular plate-glass windows along its entire width, which provide views from the second floor dining room. A fabric awning is mounted above these windows. The lower floor level portion of this section has three symmetrically placed one-over-one double-hung wood-sash windows. The flat roof of the addition has a wood and glass guardrail that continues around from the eastern façade. The gambrel face has a row of seven equally spaced plate-glass windows along its face. A fabric awning is mounted above these windows and a half-round gable end vent is centrally located within the attic portion of the gambrel face. A brick chimney extends above the roof on the western side of the main gambrel. Another taller stucco faced chimney or vent extends above the eastern side of the main gambrel. Roof mounted mechanical equipment is prominently visible on the eastern flat-roofed section.

The western façade retains the original end of the north colonnade and the face of the main gambrel end on its northern half and the flat roofed two-story addition on its southern half. The addition wraps around the southwestern corner and continues with large rectangular plate-glass windows allowing views from the main floor dining room. The fabric awing also continues around the corner above these plate-glass windows. The roof of the addition serves as a deck for the second floor dining room and has the same wood and glass guardrail as the eastern and southern façades. A shed dormer has been added to the western gambrel roof to provide additional floor space for the second floor dining room as well as additional access to the deck. The deck surface has been covered with wooden deck pallets. The lower floor level of the addition has three equally spaced one-over-one double-hung wood-sash windows. The main east-west gambrel end retains a central large horizontal plate-glass window on the second floor, but is presently flanked by identically sized plate-glass windows. A fabric awning is mounted above these three windows. A square roof vent is centrally located in the attic area of the gambrel end. The main floor of this section has a central large plate-glass window equal in size to the windows above. This window is flanked by two large 12-over-one wood-sash double-hung windows. The northern colonnade has been described in detail in the description of the north façade. The lower floor level has a central pair of glazed doors providing egress from the lower floor meeting room (former Billiard Room). Two pairs of rectangular plate-glass windows flank the door opening. A small shed roof dormer has been added to the western roof slope of the northern wing.

Building Plan & Interior Features

The main floor has its primary formal entry located on the north. The irregularly-shaped vestibule has an elevator to the right of a large opening slightly to the left that leads to the main north-south corridor and the main stairway branching off to the left, or east, leading up to the second floor and down to the lower floor level. The Club's service areas are

located to the left, or east, of the main corridor, with the kitchen located in the southeastern corner of the building. The Club's original "Social Hall" is located to the right, or west, of the corridor and the dining room is reached by way of the a secondary corridor that branches to the right, leading to the dining room, or to the left, leading directly into the kitchen. All walls have painted 8" base trim and a simple architrave with an ogee ceiling molding. All floors within the main circulation area and public rooms are carpeted.

The Dining Room is a contemporary space contained within the southwestern addition and features large rectangular plate-glass windows overlooking the Club's moorage to the southwest. Window trim is simple stained hardwood. A central faceted chandelier with a simple box coffer and cove lighting provides focus to the room. Recessed ceiling-mounted fixtures provide additional lighting.

To the right, or west, of the main corridor is the Club's original "Social Hall." This room is approximately 44' wide and 34' deep. The room is divided into three bays by coffered beams running north-south across the room's ceiling. (Note: the coffering covers 8" x14" steel beams that are supported by roof trusses at their mid-span.) The coffering and the room's continuous architrave have a frieze of flabelliform ornamentation. The room focuses on a projecting fireplace on the south. The fireplace has as a simple Colonial revival chimneybreast. A pair of upright brass sconces is mounted above the fireplace. Recessed lights within the ceiling provide additional room lighting. Four folding doors located to the right of the fireplace provide access to the Dining Room.

The main stairway located to the east of the main corridor has painted colonial balusters and newels. The newels are topped by round brass finials. The main stairway leads up to an upper floor landing that provides access to restrooms on the right, the tower vestibule straight ahead (west), and to a meeting room on the left (south). The octagonal vestibule is contained within the walls and open to the interior of the tower. A steep stair to the right (north), leads up to the top of the tower, the elevator is located directly ahead (west) and the upper dining room and a conference room (Commodore's Room) is accessed by way of doorways on the left (south). The "L"-shaped Dining Room includes both the Club's original "Card & Reading Room" and additional space, now the bar, on the south that was adapted from an original storeroom and bedroom. The original fireplace of the "Card & Reading Room" remains, although a contemporary chimney surround has been installed. The upper southwestern deck created by the southwestern addition is accessed through pairs of glazed doors from the southwestern corner of the original "Card & Reading Room" and from the bar area on the west. Simple contemporary chandeliers supplemented by recessed ceiling-mounted fixtures provide lighting in the room. All public rooms on the second floor are carpeted.

The main stairway also leads to the lower floor corridor that quickly doglegs to the left, running north-south the entire length of the building, and ending at the southern lower floor entrance. Service areas are generally located to the left (east) of the corridor, the original "Billiard Room" is located on the right (west) of the corridor, and the Club's administrative offices are located in the southwestern corner of the building. All public rooms and administrative offices are carpeted.

The former "Billiard Room" is located beneath the Club's original "Social Hall" and has the same overall dimensions as that room. The ceiling has simple coffers supported by a

pair of square columns with simple upper brackets. The original projecting brick masonry fireplace has been painted. A pair of glazed exterior doors located on the room's western wall, provide egress. Recessed ceiling-mounted fluorescent fixtures provide lighting for the room.

Documented Building Alterations and Existing Condition

Date	Architect	Description
1919	John Graham, Sr.	Original Building (permit # 18326)
1946	Ralf E. Decker A.I.A	Increase size of western windows, interior alterations to the entry and powder room. (permit # 376145)
1957	unknown	Remove second floor bearing partition. (permit # 454395)
1967	John Graham and Company Architects	Southwestern Addition adding a new main floor dining room on the southwestern corner of the building and expanding the kitchen into the existing dining room. Also included modification to the upper floor areas to create an additional dining space, deck, and meeting room. Locker rooms were also removed from the lower floor and other lower floor areas were reconfigured. (permit # 500428)
1981	Brewer Westberg Architects	Modifications to the main floor "Social Room." (permit # 596317)
1989-90	George W. Heideman, AIA	Accessibility improvements including the addition of an elevator and the creation of an entry vestibule. (permit # 648158)
1990	unknown	Alterations to lower floor restrooms (permit # 651105)

STATEMENT OF SIGNIFICANCE

Historic Site Context: Montlake Neighborhood and Portage Bay

This part of the Montlake neighborhood was originally a marshland. The area has been known as the Montlake Isthmus since Euro-American settlement, as it was the shortest land area between Lake Washington on the east and Lake Union on the west. The Isthmus also marks one of the northern ends of a long north-south ridge extending southward along the length of Seattle that hindered the transportation of goods across the city in an east-west direction. The Montlake area, resultantly, has historically been shaped by attempts to exploit the close proximity of Lake Washington's Union Bay and Lake Union's Portage Bay for various reasons beginning in 1861, when Harvey Pike dug the first ditch that connected the two.[1] Pike had received the land from the Territorial University in payment for painting the Denny Hall, the first building on the new campus.[2] In 1871, Pike sold his land to the Lake Washington Canal Company. The company built a quarter-mile tramway to transfer coal mined in Newcastle from barges on Lake Washington to other barges on Portage Bay.[3] From Lake Union the coal was placed on narrow gage rail cars, which transported the coal to wharves on Elliott Bay.

David Denny and Thomas Burke removed the tramway in 1878, and hired Chinese labor to dig a second Montlake cut that was completed in 1883.[4] The Montlake log sluice was primarily used to float logs from Union Bay to David Denny's Western Mill at south Lake Union.[5] See Figure 61.

After several years of debate the Salmon Bay/Lake Union/Montlake route was chosen for a proposed federal ship canal linking Puget Sound and Lake Washington. Construction commenced on the canal, located 500 feet north of the original cut, in 1911, and in 1916, the Salmon Bay lock gates were closed raising Salmon Bay to the level of Lake Union. The same year the Montlake Cut was finished and Lake Washington was lowered nine feet also to the level of Lake Union.[6] Grand opening ceremonies were held on July 4, 1917, that included a naval and yacht parade from Elliott Bay into Lake Washington.[7] See Figure 62.

Residential development of the area began around 1915. The Seattle Yacht Club purchased a site for their new clubhouse in 1919, on the southwest corner of what had now become a

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[1] Long, Priscilla, "Montlake log canal first connects Seattle's Union and Portage bays in 1861," June 24, 2001, HistoryLink.org, http://www.historylink.org/essays/output.cfm?file_id=3404 (accessed September 21, 2005).

[2] Ibid.

[3] Ibid.

[4] Ibid.

[5] Priscilla Long, "Chinese laborers dig second Montlake cut between Union Bay and Portage Bay in 1883," HistoryLink.org, June 24, 2001, http://www.historylink.org/essays/output.cfm?file_id=3349 (accessed September 21, 2005).

[6] Walt Crowley, "Lake Washington Ship Canal—A Snapshot History," HistoryLink.org, posted July 1, 1999, http://www.historylink.org/essays/output.cfm?file_id=1444, accessed September 21, 2005.

[7] Greg Lange, "Lake Washington Ship canal construction starts on September 1, 1911," HistoryLink.org, posted January 14, 1999, http://www.historylink.org/essays/output.cfm?file_id=684, accessed September 21, 2005.

peninsula. See Figures 63-65.

The Montlake neighborhood was reunited with the University area in 1925, with the completion of the Gothic inspired Montlake Bridge.[8] As a result, the neighborhood became attractive to university professors and other professionals. Its proximity to the Washington Park Arboretum, established in 1934, only increased the neighborhood's desirability.[9] The Seattle Historical Society opened its Museum of History and Industry in the Montlake neighborhood in 1952, further increasing the area's intellectual repute.[10]

The area was severely affected in the early 1960s by the creation of the Washington State Highway 520 corridor and the construction of the Evergreen Point Floating Bridge.[11] This highway bifurcated the neighborhood creating a small residential island between the Ship Canal and the highway. See Figure 66.

Historic Architectural Context

Colonial Revival/Shingle Style

The Colonial Revival style became popular after the National centennial when architects looked to their own national models for appropriate building types.[12] Colonial revivals are based on Georgian and Federal styles, as well as more vernacular styles like Cape Cod, Garrison Salt Box, and Dutch built forms.[13] The Colonial revival styles often featured symmetric facades with self contained rectangular plans. The most common of the Colonial Revival styles was the Cape Cod style which often borrowed entry details from the Georgian. Even when the plans were updated and "modernized" from their 17th and 18th century models, most Colonial Revival styles have rigid plans with small spaces allocated for specific functions.[14]

The "Shingle style" originated on the Eastern Seaboard of the United States in the latter part of the nineteenth century. The style evolved from the eclectic Jacobean based styles, including Queen Anne and Stick styles, and combined with Richardsonian Romanesque and Colonial Revival styles. Architect Henry H. Richardson was the "preeminent spokesman"[15] for this architectural style, although the actual term "Shingle style" was popularized by

[8] Priscilla Long, "Seattle's Montlake Bridge Spanning Montlake Cut opens in June 1925," HistoryLink.org, posted March 25, 2001, http://www.historylink.org/essays/output.cfm?file_id=3133, accessed September 21, 2005.

[9] Priscilla Long, "Seattle's Washington Park Arboretum is established in 1934," HistoryLink.org, posted August 9, 2001, http://www.historylink.org/essays/output.cfm?file_id=3490, accessed September 21, 2005.

[10] Alan J.Stein, "Museum of History and Industry holds its opening day ceremonies on February 15, 1952," Historylink.org, posted January 11, 2002, http://www.historylink.org/essays/output.cfm?file_id=3670, accessed October 12, 2005.

[11] Lucille McDonald, *The Lake Washington Story: A Pictorial Story* (Seattle: Superior Publishing Co., 1979), p. 143.

[12] Poppeliers, Chambers and Schwartz, 1977, p.8.
[13] Walker, p.200.
[14] Walker p 201
[15] Lester Walker, *American Shelter* (Woodstock, NY: Overlook Press, 1996), p. 162.

Vincent Scully in the 1950s, and is sometimes referred to as the Seaside style.[16] Scully seems to view the Shingle style as the fusion of Queen Anne and Colonial Revival styles along with an impetus for a new architecture, expressive of continuous open interior space, using a disciplined picturesque anti-academic aesthetic. Scully points to the architects Alexander F. Oakey[17] , Henry Hudson Holly,[18] and the firm of Potter and Robinson[19] as early experimenters with the style who never quite realized the Shingle style's full potential. Their buildings do not express the continuity of interior space or fluidity of exterior form or originality of creative expression that Scully describes as part of the hallmarks of the Shingle style. Between 1878 and 1890, other architects such as Bruce Price[20] (demonstrating freedom) and Peabody and Stearns (showing the dichotomy between Palladian expression and picturesque vision)[21] were more successful in the synthesis of the Shingle style.

An influential architect at that time was William Ralph Emerson, who, according to Scully, built the first prototypical shingled house of the Shingle style in 1879, in Mount Desert, Maine. Scully calls the Mount Desert house "the first fully developed monument to the new shingle style."[22] The elements that distinguish the Shingle style from Shaw's Queen Anne style are those that Sully describes as truly American: the "sheltering void of the piazza," the openness and flow of space, lightly scaled woodwork, and rough shingles.[23] Because of the dominant influence of Henry H. Richardson, many Shingle style houses have rough stone bases and arched forms. The Ames Gate Lodge (1880) in North Easton, Massachusetts, was one of Richardson's most influential buildings with its great masonry arch and boulder size stonework. The Dr. John Bryant House (1880) in Cohasset, Massachusetts, was also influential, being completely covered in shingles lacking ornamentation and incorporating small-paned wood windows with simple inconspicuous wood details.[24] Kragsyde, a shingled seaside fantasy designed by Peabody and Sterns and constructed in 1882, in Manchester by the Sea, Massachusetts, was also widely published and influential.. In 1878, architect Stanford White left Richardson's practice joining with McKim and Mead in partnership, setting the stage for the great Shingle style houses of McKim Mead and White, including the Newcomb House (1880-81) in Elberon, New Jersey, and the iconic William Lowe House (1887) in Bristol, Rhode Island.[25]

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[16] Buffalo as an Architectural Museum, "Shingle Style in Buffalo, New York, 1880-1900," http://ah.bfn.org/a/archsty/shing, accessed September 21, 2005.

[17] Vincent J. Scully, *The Shingle Style and the Stick Style: Architectural Theory and Design from Downing to the origins of Wright*, rev. ed. (New Haven, CT: Yale University Press, 1971), p. 71.

[18] Ibid., p. 73.

[19] Ibid., p. 75.

[20] Ibid., p. 77.

[21] Ibid., p. 78.

[22] Ibid., p. 84.

[23] Ibid., p. 88.

[24] Ibid., p. 93.

[25] Ibid., p. 81.

The Shingle style, particularly in residential-scale design, persisted through the early 1920s.[26] East Coast architect Robert M. Stern is credited with reviving this style in the early 1970s.[27]

Elements of the Shingle style include broad gable or gambrel roofs; a low horizontal profile; simple building materials including roughhewn dark masonry; wide porches; bays; dormers; towers, particularly "eyebrow" dormers; defined entries with low arches or short stubby columns; and with both roofs and walls covered with shingles, often unpainted, forming a continuous covering, stretched smooth over roof lines and around corners as a contoured envelope of shingles. [28] These elements were asymmetrically arranged to produce picturesque compositions and to evoke romantic associations. Seaside houses quite often invoked nautical elements including faux lighthouse towers. Interiors were generally more open than in earlier Stick style houses, and incorporated large rooms and porches loosely arranged around an open "great hall," dominated by a grand staircase.[29] .

When examining the form and details of the Seattle Yacht Club main station, it is evident that the building eschews the symmetrical forms and rectangular plan of the Colonial Revival. Although Colonial Revivals often feature gambrel roofs, they were simple roof forms with few dormers or cross gables. The Seattle Yacht Club Main Station roof is significantly more complex than a traditional Colonial Revival roof in order to accommodate a non-rectangular plan and tower. The eclecticism of the lighthouse tower entry and the piazza stretching to the east, along with the shingle siding and emphasis on connection of interior and exterior spaces indicate that John Graham, Senior may have been influenced by the Shingle style when originally designing the building.

Yacht Club Development and Buildings in North America

Early yacht clubs in the United States met in improvised quarters on members' vessels, rented rooms, or in makeshift sheds or boathouses near moorage. The New York Yacht Club was established in 1844, and by 1846 was meeting in a small building designed by architect Andrew Jackson Davis.[30] . This Gothic Revival cottage was probably the first dedicated yacht club building in the United States. Other American yacht clubs were subsequently formed in the latter half of the nineteenth century on the East Coast, including the Portland Yacht Club in Maine, 1869; the Rhode Island Yacht Club, 1875; the Florida Yacht Club, 1878; the Hull Yacht Club, near Boston, Massachusetts, 1880; the Corinthian Yacht Club in Marblehead, Massachusetts, 1885; the Indian Harbor Yacht Club in Greenwich, Connecticut,

[26] Vincent J. Scully, *The Architecture of the American Summer—The Flowering of the Shingle Style* (New York: Rizzoli Press / Columbia University, The Temple Hoyne Buell Center for the Study of American Architecture, 1989).

[27] Vincent J. Scully, *The Shingle Style Today, or the Historian's Revenge* (New York: George Brazillier, 1974), pp. 32-34.

[28] Walker, p.162; Buffalo as an Architectural Museum, "Shingle Style in Buffalo, New York, 1880-1900, http://ah.bfn.org/a/archsty/shing, accessed 9/21/05.

[29] Walker, p.163.

[30] Michael Levitt, "About the New York Yacht Club," http://nyyc.org/index.cfm?relatedlink=History&content=dcms&option=dcms&rltest=1, accessed October 14, 2005.

1889; and on the West Coast the San Francisco Yacht Club, 1869; the Santa Barbara Yacht Club, 1872; the San Francisco's Corinthian Yacht Club, 1886; the San Diego Yacht Club in 1886; and the Seattle Yacht Club in 1892. On the West Coast of Canada, the Royal Victoria Yacht Club was formed in 1892, and the present Royal Vancouver Yacht Club was formed in 1903.

Yacht club clubhouses tended to be makeshift affairs throughout the turn of the nineteenth century with a few notable exceptions. . In 1882, the Hull Yacht Club near Boston built a four-story Shingle style clubhouse on Boston Harbor, enticing new members with three bowling alleys, a billiard room, a dining room, and two reception rooms.[31] This building was sold and dismantled in the mid-1930s. In 1898, the Corinthian Yacht Club in Marblehead, Massachusetts, built a major Colonial-Revival or Shingle style clubhouse that, although altered, remains in use today.[32] See Figure 78. In 1901, the New York Yacht Club erected a significant Beaux-Arts building on West 44th Street in Manhattan designed by architects Whitney Warren and Charles D. Wetmore.[33] See Figure 79.

In 1911, the Corinthian Yacht Club of San Francisco erected a flat-roofed Colonial-Revival clubhouse in Tiburon, the oldest extant clubhouse on the West Coast.[34] See Figure 80.

The general prosperity of the early 1920s, and an increase in the popularity of yachting, led several clubs to build new more substantial structures. Seattle architect John Graham Sr. designed a Colonial-Revival/Shingle style building complete with a faux lighthouse in 1918, for the Seattle Yacht Club.[35] See Figure 81. The San Diego Yacht club built a lighthouse-inspired clubhouse at Coronado in 1923, later barging it across the bay to Shelter Island.[36] See Figure 82. The Santa Barbara Yacht Club built a Colonial-Revival clubhouse, also with a faux lighthouse, designed by yachtsman and local architect Winsor Soule, on Stern's Wharf in 1926.[37] See Figure 83. This fascination with lighthouses was later brought to its logical conclusion when the St. Francis Yacht Club in San Francisco purchased a 1905 lighthouse and relocated it on Tinsley Island on the Sacramento Delta in the 1970s as an outstation.[38] See Figure 84.

As the yacht clubs turned to other social activities to attract new membership, post-Depression clubhouses began to resemble waterside restaurants rather than mainly providing

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[31] Hull Yacht Club, "A Brief History of The Hull Yacht Club," http://www.hullyc.org/club_history.shtml, accessed October 14, 2005.

[32] Corinthian Yacht Club, "Corinthian Yacht Club History," http://corinthianyc.org/history62.html, accessed October 14, 2005.

[33] Levitt.

[34] Corinthian Yacht Club of San Francisco, "About the Corinthian Yacht Club," http://wwwcyc.org/about.html, accessed October 14, 2005.

[35] Daniel L. Pratt, "The Creation of the New Seattle Yacht Club," *Pacific Motor Boat*, July 1920, pp. 13-16.

[36] San Diego Yacht Club, "SDYC History," http://www.sdyc.org/about/history.htm, accessed October 14, 2005.

[37] Santa Barbara Yacht Club, "Club History from 1872 to Present," http://www.abyc.org/history.html, accessed October 14, 2005.

[38] St. Francis Yacht Club, "About the Club," http://www.stfyc.com/default.aspx?p=DynamicModule&PageId=202050&b=1&sl=1&vnf=&ssid=100&dpageid=201727&bhcp=1, accessed October 14, 2005.

meeting rooms and locker rooms. Older facilities were enlarged and modified to accept additional social events.

Original Building Owner

The Seattle Yacht Club was organized in 1892, when the existing yachting groups in Seattle combined in order to participate in a proposed Northwest International Yachting Association.[39] Yachting was a popular pastime and boating remained an important method of transportation on Puget Sound. The Club's first clubhouse was a boathouse located in West Seattle near Duwamish Head.[40] The location was too exposed to winds and was too affected by wakes from passing steamers for many members, leading to an almost immediate split of the organization, with members of smaller vessels forming the Elliott Bay Yacht Club and returning the boat house to the Brighton pier in 1894. The remaining members moved to a two-story Queen Anne style structure with a faux lighthouse attached to its northern side.[41] The building was soon abandoned, probably due both continuing moorage problems and to the continuation of the financial downturn of 1893, and the lack of membership to sustain it.[42]

In 1909, John Graham Sr. was commissioned to design the new clubhouse for the Elliott Bay Yacht Club. Graham designed a two-story Craftsman style building to be built on pilings off-shore of a 200-foot strip of waterfront at the foot of what is now Charles Street, more southeast of

Duwamish Head on the inside harbor in West Seattle.[43]Later that year the Seattle Yacht Club and the Elliott Bay Yacht Club merged, creating a stronger and more vital club.[44]

Puget Sound yacht clubs conducted local sailing competitions and began competing against boats of the newly formed Royal Vancouver club starting in 1906.[45] In 1909, a dispute concerning methods of measurements and which set of rules should be used for the Ted Geary-designed Spirit II ended racing with Canadian clubs until 1914.[46]

In 1913, the Seattle Yacht Club had 371 members and a fleet of 88 yachts.[47] The Club's first outstation, located on Manzanita Bay on the north side of Bainbridge Island, was purchased and John Graham Sr. drew the plans for the clubhouse there as well, although the project was never built.[48] In 1912, Sir Thomas Lipton, an English Baronet and yachtsman, while visiting

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[39] James R. Warren, *The Centennial History of the Seattle Yacht Club—1882-1992* (Redmond, WA: Liang Communications, 1992), p.17.

[40] Ibid., p.18.

[41] Ibid., pp. 25 & 26.

[42] Ibid., p. 19.

[43] Ibid., p. 43.

[44] Ibid., p. 48.

[45] Ibid., pp. 36-39.

[46] Ibid., pp. 49 & 50.

[47] Ibid., p. 59.

[48] Ibid., p. 63.

Seattle proposed a new perpetual international challenge cup between American and British Columbian clubs in an attempt to end the bitterness caused by the 1909 racing dispute. Subsequently, the first Northwest Lipton cup race occurred in 1914, with the legendary Sir Tom, designed by Ted Geary, winning over the Vancouver Yacht Club's Turenga.[49]

In January, 1917, the Seattle Yacht Club met at the Arcade Building to elect new officers and to approve the purchase of property for a new clubhouse on Portage Bay.[50] The Club used the clubhouse in West Seattle until 1918, when, with the advent of World War I, the U.S. government bought it and used it for training U.S. merchant marines.[51] The Seattle Yacht Club operated without a clubhouse for two years, conducting business in the boardroom of the Dexter Horton Bank. Membership fell to 70 active members.[52] In 1919, the current Montlake site was formally acquired under the direction of Commodore Norval H. Latimer, then president of the Dexter Horton Bank.[53] The creation of the ship canal in 1917, made the site on Portage Bay more accessible to the open waters of the sound. Former Club commodore John Graham Sr. was once again commissioned to design the new clubhouse, a Colonial-Revival building with an attached faux lighthouse.[54] The original design shows a north-south running gambrel with the tower north. This design was changed during the documentation stage to a T-shaped gambrel configuration. The Club's fleet was moved to the site during the month of May 1919, having constructed an approximately 3,000 square foot wood-framed building housing a locker room, a workshop, and sail loft on the eastern portion of the present site where the east parking area now is. On Saturday, May 6, 1920, the Seattle Yacht Club formally dedicated its new clubhouse.[55] The Club's membership limit was increased above the original 350, and the initiation fee was reduced in half to $25 dollars to encourage new members. By the end of the year the Club had over 400 members.[56]

"Opening Day" ceremonies featuring a boat parade through the Montlake Cut became an annual event after the move to the new clubhouse in 1920, with the first 30 yachts participating in that year.[57] Also in 1920, the Pacific International Yachting Association was formed re-establishing international yacht racing, suspended in the Northwest because of World I.[58] Throughout the 1920s, and with the advent of Prohibition, the new clubhouse was used for lavish entertainment with the Club hosting popular dances every Saturday night, with abundant liquid refreshments. During this relatively affluent period many members

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[49] Ibid., pp. 64-66.

[50] Seattle Post Intelligencer, January 10, 1917,

[51] Warren, pp. 71-74. After the war the Seattle Rod and Gun Club purchased the clubhouse. The Queen City Yacht Club bought the building in 1926, and removed it by barge to the eastern shore of Lake Union at the foot of Fairview Avenue North. The Queen City Yacht Club moved to its existing location across Portage Bay from the Seattle Yacht Club in 1938. The building is extant and, although altered, remains at its Lake Union location.

[52] Ibid., p. 74.

[53] Ibid., p. 74; and Pratt, p. 13.

[54] Pratt, pp. 13-16.

[55] Warren, p. 78.

[56] Ibid., p. 79.

[57] Ibid., p. 78.

[58] Ibid., p. 79.

commissioned large yachts.

The Club lost many members during the Depression, and moorages became vacant.[59] There were still events and races, but greater emphasis was placed on the smaller boats, catboats, and flatties, and on less lavishes events. In 1931, the board decided to renovate the clubhouse, but was unable to raise the necessary funds.[60]

In the 1940s, the Club attempted to rebuild membership, which had declined during the Depression. During the war years Club members offered their yachts for patrol duty to the Coast Guard, and some owners served as reserve officers. In total, over 60 Club boats were either loaned or sold to the government.[61]. Openings Day ceremonies were greatly reduced during the war years with fewer boats participating. Club membership increased after the war, with membership reaching 752 in 1949.[62] The main station clubhouse received some alterations, including larger windows on the western façade and a redecorated lobby and powder room.[63]

In the 1950s, the Club formed a women's group, added women's names to the roster, and incorporated more family events.[64] Over 500 vessels participated in Opening Day celebrations in 1950, 700 boats in 1951, and 1,143 in 1956. According to Commodore Phil Smith in 1952, "The yacht club had its highest club spirit in years, the physical plant and club facilities are the finest on the west coast and moorage was safe and adequate (for the number of boats)."[65] In 1955, the Seattle Yacht Club renewed its corporate charter for an unlimited number of years.[66] Commodore T. Dayton Davies said in 1958, "The financial condition of the Club remains in an exceedingly sound and healthy condition."[67]

In 1961, opening day races were restricted by both I-90 and Evergreen Point Bridge (SR520) construction.[68] In 1963, covered moorage was added and modernization of the main station clubhouse, including an addition to the southern end of the building, was completed.[69] The design of these alterations was prepared by John Graham and Company, then headed by John Graham Jr., son of the original architect. In 1966, one of the Canadian Dunsmuir Islands, commonly named Ovens Island by Club members, was acquired as an outstation.[70] The Henry Island outstation in the San Juan Islands was acquired in 1967, and the Club made a 2,500-square-foot addition to the Port Madison outstation.[71] In 1968, a new clubhouse was constructed for the Henry Island outstation, and upgrades to the main station moorage and

[59] Ibid., p. 107.
[60] Ibid., p. 109.

[61] Ibid., pp. 148-151.

[62] Ibid., p. 168.
[63] Ibid., p. 161.
[64] Ibid., pp. 174 & 175.
[65] Ibid., p. 185.

[66] Ibid., 189.
[67] Ibid., pp. 200 & 201.

[68] Ibid., p. 215.
[69] Ibid., p. 222.

[70] Ibid., p. 232.

[71] Ibid., pp. 226 & 227.

facilities were completed.[72] Club membership became restricted to 1,500 in 1970.[73] Seattle Yacht Club became free of debt and claimed assets above one million dollars.[74]

In 1972, Club membership reached 1,500, the proscribed limit.[75] The Gig Harbor outstation land was purchased and Eagle Harbor moorage space was acquired for a new outstation in 1977.[76] That same year land was purchased at Moss Point for another outstation, but the land was sold a few years later.[77] During the 1970s, the Club's Junior Program produced some of the best sailors on the coast, evidenced by the fact that two members, who were also on the University of Washington sailing team, were named All-American in 1977.[78] In 1978, the Port Ludlow outstation land was purchased.[79]

In 1982, the Garden Bay outstation was purchased in Pender Harbor, Canada.[80] In 1985, Eagle Harbor outstation slips, which had been leased since 1978, were purchased.[81] In 1987, an agreement was reached between the Club and the East Gig Harbor Improvement Association for the Club to build a pier and a float there.[82]

The Seattle Yacht Club also continues to sponsors the annual Opening Day ceremonies in May through the Montlake Cut and also the annual Special Peoples Cruise for the developmentally disabled every winter. Competitive sailing continues as a major focus for the Club as it sponsors the Tri-Island Sailboat Series, the oldest sailboat series on Puget Sound, every year. Currently, the Seattle Yacht Club has nine outstations and four other clubhouses besides the main station on Portage Bay.[83] The Club, as of October 2005, has 1,247 Active members, 463 Active Intermediates (ages 21-40) members, 329 Life members, and 158 Junior (ages 16-20) members.[84]

Building Architect: John Graham Sr. (1873-1955)

John Graham Sr. was born in Liverpool and acquired his professional skills in England through apprenticeship. He moved to Seattle in 1901, practicing architecture mainly in

[72] Ibid., pp. 235 & 240.

[73] Ibid., p. 227.

[74] Ibid., pp. 232 & 233.

[75] Ibid., p. 260.

[76] Ibid., p. 272.

[77] Ibid., pp. 278 & 79.

[78] Ibid., pp. 280 & 281.

[79] Ibid., p. 281.

[80] Ibid., p. 304.

[81] Ibid., pp. 283 & 312.

[82] Ibid., pp. 334 & 335

[83] Ibid., p. 79.

[84] Bramstet, John, Membership Director, Seattle Yacht Club, telephone interview, October 26, 2005.

Seattle until 1940.[85] An early project was the reconstruction of the Trinity Episcopal Church (1902-03) after the original 1891 church had been destroyed by fire. He was briefly associated with Alfred Bodley in 1904, before joining with architect David Myers in 1905, in a partnership that lasted until 1910. [86]This partnership produced designs for three apartment buildings, the Kenny Presbyterian Home, and at least two large eclectic houses. Graham and Myers also designed several of the pavilions for the 1909 Alaska Yukon Exhibition, and designed the first clubhouse for the Elliott Bay Yacht Club (later the Seattle Yacht Club) that same year.[87]

In 1910, John Graham Sr. became a sole practitioner and began designing buildings of major significance in Seattle.[88] His first major commission was for the Joshua Green Building (1913), one of the first major buildings in the expansion of the business district north from Pioneer Square. This building incorporated the steel frame and terra cotta cladding similar to Chicago precedents. That same year Graham designed an assembly plant for the Ford Motor Company (1913, now Shurguard Storage) that led Graham to open an office in Detroit that supervised several other Ford assembly plants built around the United States between 1914 and 1918.[89]

Graham's design of the Fredrick and Nelson Department Store (1916-19) was the first of several finely detailed terra-cotta-clad commercial buildings in Seattle, the Dexter Horton Building (1921-24) being another example.[90] His Bank of California Building (1923-24), also clad with light colored terra cotta, demonstrates superb classical detailing on the interior.[91]

Graham excelled in the development of the Art Deco style; the Bon Marché Building (1927-29, now Macy's), the Roosevelt Hotel (1928-29), and the Exchange Building (1929-31) all demonstrate mastery in detail and development of Art Deco motifs.[92] Graham also collaborated with Bebb & Gould on the design of the U.S. Marine Hospital Campus (1931-34, now Pacific Medical Center, altered), considered one of the finest examples of the style in the Northwest.[93]

Despite embracing the new Moderne style, Graham could also fall back on his eclectic roots to please the University of Washington Board of Regents. Graham designed four major Collegiate Gothic buildings on the campus, beginning with the Physics Hall (1927-28, altered, now Mary Gates Hall).[94]

Between 1936 and 1942, while associated with engineer William Painter, Graham also

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[85] Grant Hildebrand, *"John Graham, Sr.,"* in *Shaping Seattle Architecture*: *A Historical Guide to Architects*, ed. Jeffrey Karl Ochsner (Seattle, WA: University of Washington Press, 1994), p. 90.
[86] Ibid.
[87] Ibid., pp. 90 & 92; Warren, p. 43
[88] Hildebrand, p. 90.
[89] Ibid., p. 90.
[90] Ibid., p. 90 & 93.
[91] Ibid., p. 91 & 92.
[92] Ibid., p. 92.
[93] Ibid., p. 92.
[94] Ibid., p.94.

operated from an office at Rockefeller Center in New York City.[95] His son John Graham Jr. joined the firm in the 1937, specializing in department store design.[96] Over the next few years Graham began transfer the practice to his son, retiring from active practice in 1946.[97] After his father's retirement, John Graham Jr. returned to Seattle and completely took over his father's firm, John Graham & Company. John Graham Jr. would lead the company until his death in 1991, the firm becoming one of the premier commercial architectural firms in the United States.[98] Notable projects include: the Northgate Shopping Center (1946-50, altered) in Seattle, the Ala Moana Center (1960, altered) in Honolulu, The Space Needle (1960-62, with Victor Steinbrueck, altered) in Seattle, the Wells Fargo Building (1960-66, now 44 Montgomery Street Building) in San Francisco, and the Bank of California Building

(1971-74, now Key Bank.[99] John Graham & Company also designed the south addition to the Seattle Yacht Club, Main Station between 1962 and 1963.[100]

John Graham Sr. was an enthusiastic yachtsman, a competitive sailor in his early years, and an active member of the Seattle Yacht Club, serving as commodore in 1913 and 1929.[101] Graham designed what would become the Club's second clubhouse in 1909, the outstation clubhouse at Port Madison, and the main station clubhouse in 1919.[102] Graham owned several boats and yachts during his life, including the Ted Geary-designed 45' yawl Ortuna, the 40' auxiliary schooner Sovereign, and the 65' Geary-designed motor yacht Mary.[103] Graham also commissioned the 96' Geary-designed Blue Peter in 1928, but lost her during the Depression.[104] Blue Peter is presently based in Seattle and is considered one of the premier classic yachts in the Northwest. Graham's last yacht was the Anchor Jensen-built 65' motor yacht Pelagic.[105]

John Graham Sr. died in March of 1955 in Hong Kong.[106] His buildings show evidence of a mastery of many styles and an eclectic sensibility. He was the lead architect for many of the core buildings that shape Seattle's downtown.

Building Contractor: Sylliaasen & Sandahl

The general contractor for Seattle Yacht Club Main Station was Sylliaasen & Sando.[107] The mechanical sub-contactor was Fritz Hellenthal, The electrical sub-contractor was Meacham & Babcock.[108]

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[95] Ibid., p. 92.
[96] Ibid., p. 92.
[97] Ibid., p. 92. This transfer may have been somewhat acrimonious. See Norman C. Blanchard and Stephen Wilen, *Knee-Deep in Shavings: Memories of Early Yachting and Boatbuilding on the West Coast* (Victoria, B.C., Canada: Horsdal & Schubart, 1999), p. 52.
[98] Meredith L. Clausen, *"John Graham, Jr.,"* in *Shaping Seattle Architecture*: *A Historical Guide to Architects,* ed. Jeffrey Karl Ochsner (Seattle, WA: University of Washington Press, 1994), p. 259.
[99] Ibid., p. 260.
[100] The firm is identified on the plan set "Additions and Alterations to Seattle Yacht Club" dated 1963.
[101] Warren, p. 95.
[102] Ibid., p. 48 & 63.
[103] Blanchard, pp. 48-55.
[104] Ibid., p. 49.
[105] Ibid., p. 52.
[106] Hildebrand, p. 92.
[107] Pratt, p. 16.

Other Associated Individuals: Norval H. Latimer (1863-1923)

Originally born in Berwick, Illinois, Norval H. Latimer moved to Seattle where he gained employment with the Dexter Horton Company in 1882.[109] He became manager of the Dexter Horton Bank in 1889, and was elected president and became one of the directors of the newly reorganized Dexter Horton National Bank in 1910.[110] Latimer was considered one of the foremost bankers in the state, serving as president of the Washington State Bankers Association.[111] He also served as president of the Snoqualmie Power Company and the Diamond Ice Company.[112] Latimer was active in the Artic Club, the Rainier Club, the Seattle Athletic Club, and the Tacoma Club.[113] He served as commodore of the Seattle Yacht Club between 1917 and 1919, spearheading the purchase of the Montlake property of the Club's main station and the construction of the Club's main station clubhouse between 1918 and 1919.[114]

[108] Ibid., p. 16.
[109] Clarence B. Bagley, "Norval Hastings Latimer," in *History of King County, Washington, vol.2* (Chicago: S. J. Clarke, 1929), p. 882.
[110] Ibid., p. 882.
[111] Ibid., p. 882.
[112] Ibid., p. 882.
[113] Ibid., p. 882.
[114] Warren, p. 57; Pratt, p. 13.

List of extant buildings in Seattle by John Graham Senior, Excerpted from Shaping Seattle Architecture:

Trinity Episcopal Church, 1902-03 (City of Seattle Landmark)
609 Eighth Avenue
Seattle, WA 98104

Pierre P. Ferry house, 1903-05
1531 Tenth avenue E.
Seattle, WA 98102

Ford Assembly Building, 1912-14 (now Craftsman Press, City of Seattle Landmark)
1155 Valley Street
Seattle, WA 98102

Joshua Green Building, 1913 (City of Seattle Landmark)
1425 Fourth Avenue
Seattle, WA 98101

Fredrick and Nelson Department Store, 1916-19 (City of Seattle Landmark)
506 Pine Street
Seattle, WA 98101

Seattle Yacht Club, 1919-20
1807 E. Hamlin Street
Seattle, WA 98102

Dexter Horton Building, 1921-24 (City of Seattle landmark)
710 Seconds Avenue
Seattle, WA 98104

Bank of California, 1923-24 (now Key Bank branch, City of Seattle Landmark)
815 Second Avenue
Seattle, WA 98104

Physics Hall, 1927-28
University of Washington
Seattle, WA 98195

The Bon Marché, 1927-29 (City of Seattle Landmark)
1601 Third Avenue
Seattle, WA 98101

Roosevelt Hotel, 1928-29
1531 Seventh Avenue
Seattle, WA 98101

Guggenheim Hall, 1928-29
University of Washington
Seattle, WA 98195

Johnson Hall, 1929-30
University of Washington
Seattle, WA 98195

Exchange Building, 1929-31 (City of Seattle Landmark)
821 Second Avenue
Seattle, WA 98104

Women's Dormitory, 1935-36 (now Hansee Hall)
University of Washington
Seattle, WA 98195

Coca-Cola Bottling Plant, 1939 (now US West Building)
1313 E. Columbia Street
Seattle, WA 98122

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The features of the Landmark to be preserved, include:

The exterior of the building, and the site

Issued: March 1, 2006

Karen Gordon
City Historic Preservation Officer

cc: Clint Prescott, SYC
John Decker
Gerald Johnson
Larry Johnson
Stephen Lee, LPB
Yvonne Sanchez, DON
Diane Sugimura, DPD
Cheryl Mosteller, DPD
Ken Mar, DPD