



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 11/12

Name and Address of Property: **Fashioncraft Building/Recovery Cafe  
2022 Boren Avenue**

Legal Description: Lots 3 and 4 lying West of Fairview Avenue, Block 53 of the Plat of the Second Addition to the Town of Seattle Laid Off by the Heirs of Sarah A. Bell, according to the Plat thereof recorded in Volume 1 of Plats, Page 121, in King County, Washington.

At the public meeting held on January 4, 2012 the City of Seattle's Landmarks Preservation Board voted to approve designation of the Fashioncraft Building/Recovery Café at 2022 Boren Avenue 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; and*
- D. It embodies the distinctive visible characteristics of an architectural style, period, or of a method of construction; and*
- 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.*

### PHYSICAL DESCRIPTION

#### **Overall Aspect**

The Fashioncraft Building at 2022 Boren Avenue is sited on the triangular lot, bounded by Denny Way, Fairview Avenue and Boren Avenue. The building, whose plan is basically a chamfered right triangle, is one story in height, but has a basement. The exterior is primarily clad in light brown brick with cast stone ornament, which echoes Churriguresque decoration or the Spanish Eclectic work of American architects, such as Bertram Goodhue. Although the building has the shape of a right triangle in plan, the triangle is chamfered, between Fairview and Boren Avenues and between Boren Avenue and Denny Way. The result is two narrower elevations, (set between longer elevations), and three longer elevations. These longer elevations are each parallel to one of the main

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avenues, mentioned above and have some obvious similarities in detailing and ornament; however, the longest elevation corresponding to the triangle's hypotenuse, situated along Boren Avenue, has a somewhat more complicated parti.

### **Structure and Related Exterior Detail and Ornament**

The building has a concrete exterior structure. Given the triangular shape of the plan, the interior has a fairly regular pattern of columns. On the exterior, pilasters, set at the building perimeter, have a concrete base, but are primarily clad in light brown brick. A signature cast stone ornament tops each pilaster at the parapet level. In general, the roof is flat, but the parapet is raised, especially over major bays, such as at entry bays, or at the tops of the pilasters, already described.

The signature cast stone ornament has a symmetrical design and features a central shield incised with stylized letters "F C." Flattened scroll shapes are set to each side of the shield and a central scallop shell is set above the two symmetrically placed volutes, set above the shield. Above the central shell, the parapet, also in cast stone, mimics the curve of the shell and rises above the base level of the parapet. This design occurs in lieu of capitals at the top of the piers, but also marks the center of the parapet above the intermediary, short angled elevations, which occur where the triangular plan is chamfered. In the last case, slightly pointed finials are set to each side of the curve.

### **Boren Avenue Elevation**

The main façade features five wide bays, clad in light brown brick, with wide rectangular glazed openings, which alternate with four narrower bays. Between the bays, the pilasters are clad in light brown brick and topped by the signature cast stone ornament, described above. Within the wider bays, the glazed openings sit above the concrete plinth or base and directly above a brick sill. The narrower bays usually contain doorways or narrower glazed openings. An historical photo from the mid-1930s, (Tax assessor's Record Card), suggests that the glazing was originally multi-pane sash.

Currently, each of the wider openings on this elevation has a four-part metal sash window. What appears to have been a clerestory is covered with tongue-and-groove plywood. In general, the windows make less of an impression, however, because black and white awnings cover a good portion of the window opening. Beginning at the corner of Boren Avenue and Denny Way, the narrower bays are as follows: the first one consists of a narrow doorway with transom and low concrete steps. The second narrow bay has a simple metal window, similar in detail to four-part windows in the wider bays. The third and fourth narrow bays each have a similar metal window.

The bay divisions and ornamentation are repeated consistently throughout the elevation, with a slight exception for the entry located in the central bay on the Boren Avenue facade.

### **Main Entry on Boren Avenue - Detail**

One of the wider bays, this central entry bay features a raised, curved parapet, set above its entire width. There is a distinctive, central, cast stone ornament set at the top of the

parapet. Virtually rectangular in shape, but with curved edges, the upper cast stone ornament is distinguished on its face by a border of garland-like motifs. It is topped by an almost free standing scallop shell, which rises above the highest point of the segmental curve of the raised parapet. There is an additional, central, floral motif suspended at the bottom of the rectangle.

Below, the entry doorway is set within a flat, cast stone surround, in lieu of the usual brick veneer. The cast stone, which extends almost to the edge of the flanking window openings, is topped by a distinctive curved cornice, in shape a flat curve, which is slightly raised at the ends. Below the cornice, there is an inscribed shape, which mimics the shape of the curved molding and features the words: "Fashioncraft Building." Concave curving scroll shapes, set symmetrically under the curved cornice, complete the irregular, but symmetrical shape of the cast stone entry surround.

### **Denny Way Elevation**

The Denny Way Elevation is simpler than the Boren Avenue elevation. It features five bays, each with a wide opening, filled with a standard four-part window. The rest of the detailing is the same as in the case of the wider bays on the Boren Avenue façade. Intervening pilasters are topped by the signature cast stone ornament, already described.

### **Fairview Avenue**

The Fairview Avenue Elevation is similar to the Boren Avenue elevation. Most of the openings are filled with a three-part window, however, the second bay from the corner of Boren and Fairview Avenues contains a double door with transom window, flanked to each side by a single window. As in the case of the Denny Way elevation, intervening pilasters are topped by the signature cast stone ornament, already described.

### **Chirrugresque Influence – Spanish Eclectic Style – A Brief Explanation**

The Chirrugresque style is a late Baroque architectural style, which originated in Spain and was the prevailing style there during the Eighteenth Century. It is marked by a profusion of unrestrained ornamentation such as garlands, volutes, shells, "pilasters above pilasters," finials, undulating moldings, masks and broken pediments. The style is named after the Churriguera brothers, architects who came from a family of altar-piece makers and were originally from Barcelona.

Although the style is named after the Churriguera brothers, their version of the style is often thought to be more restrained than that of other practitioners. The style was imported to many of the Spanish colonies and can, for instance, be found in Mexico. One of the better known examples in Mexico is the Church of San Luis Potosi, which dates from 1764.

A modified and Americanized version of the style, usually known as the Spanish Eclectic style, caught the interest of the American architectural community during the mid-1910s. It was first made popular in the United States by architect Bertram Grosvenor Goodhue. Although this was a significant contribution by Goodhue to American architecture, he is probably best known for a large number of Gothic Revival projects, which he designed

first in partnership with architect Ralph Adams Cram and then in independent practice. These Gothic Revival works, which are mainly found in the northeastern part of the United States, include church buildings, such as St. Thomas Church, (Cram Goodhue and Ferguson) and the Church of the Intercession in New York City.

Goodhue eventually designed buildings, campuses and even towns in other parts of the country. During the 1890s, he took two trips to Mexico, where he first recorded and sketched the architecture he saw there. The influence of these travels manifested itself in his subsequent work, particularly during the mid-1910s. The Panama-California Exposition in San Diego, which he designed from 1911 to 1915, is the best example and had a far-reaching influence. Other slightly more restrained examples of Goodhue's work in this vein include the Coppel Mansion of 1915, campus buildings at the California Institute of Technology, both in Pasadena, California, the remains of the town of Tyrone, New Mexico and the Dater Residence in Montecito, California. Publications by both Goodhue and other architects also popularized the style.

The Spanish Eclectic style, as practiced by a variety of American architects, was particularly important during the 1920s and early 1930s. In Seattle, Henry Bittman's office produced a few pared down versions of these types of buildings. One extant example, which represents the style and was also designed by Bittman (1928), is the former White Garage in downtown Seattle, located at 1915 3rd Avenue; however, this multi-story building, which has only one main elevation, has very different massing and detailing from the Fashioncraft Building.

Aside from residences and apartment buildings, few other substantial buildings in Seattle now reflect the influence of the Spanish Eclectic style. The Fashioncraft Building also remains unique, because of its siting, massing, as well as its decorative elements.

#### **STATEMENT OF SIGNIFICANCE**

The former Fashioncraft Building, located at 2022 Boren Avenue, was designed by Seattle engineer and architect Henry Bittman. Completed in 1929, it initially housed Schoenfeld Brothers Inc., whose main specialty was the manufacture of neckwear. Not long after, another related business, Fashion Craft Neckwear, also occupied the building. These family businesses or related businesses, such as Brittania Sportswear, founded during the 1970s, continued to occupy the building until the 1990s. The building is sited on a triangular lot, located between Denny Way, Boren Avenue and Fairview Avenue. Early on, in the 1929 edition of Polk's Seattle Directories, the triangular lot, which is also located right off of Virginia St, was described as "Fashion Craft Square." Because the building has had several names, in this report, it will mainly be referred to by its address or "Fashioncraft Building."<sup>1</sup>

The building plan is basically a chamfered triangle, with three longer, similar elevations. Each of these elevations is mainly clad in light brown brick and presents repeated bays, large expanses of glass and Spanish Eclectic ornament in cast stone. The building is a prominent feature in the Denny Triangle and located near its northern edge. For this

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<sup>1</sup> Polk's Seattle Directory, Seattle: Polk's Publishing Company, 1905-1996.

study, the Denny Triangle is the area bounded by Westlake Avenue to the west, Olive Way to the south, portion of I-5 to the east and Denny Way to the north.

The building is located directly along Denny Way and across Boren Avenue from the former Norway Hall (1915), now Cornish College of the Arts' Raisbeck Auditorium. To the west and also situated along Denny Way, is Henry Bittman's Volker Hall, also from 1929. To the south, a simpler, but well designed three story building, constructed as a store and office building, is located at 1916 Boren Avenue. It too was designed by Henry Bittman and completed in 1929. Bittman, who was responsible for many showpiece buildings in the city, designed several buildings in the vicinity; however, because of its siting and somewhat unusual shape, the subject building has especial prominence in the neighborhood.<sup>2</sup>

The building is situated about four blocks to the east of Westlake Avenue, which was first developed as a route for horse drawn streetcars, and then as an electric trolley route and boulevard between the 1880s and the 1900s. Along with the Volker Building, the building is probably the most recognizable of all the buildings of some historic significance, either in proximity to Westlake Avenue or situated along Denny Way.<sup>3</sup>

Following is more complete information concerning the context and history of the building site.

### **Site History**

The future building site was located not far from a series of dispersed Duwamish encampments. The Duwamish appear to have known the general area fairly well, since there were camps close to present day Westlake Avenue, (which until the mid 1900s only ran as far south as 8<sup>th</sup> Avenue and Lenora St) and near a stream at 8<sup>th</sup> Avenue and Thomas Street. There was also a native trail, which connected the south end of Lake Union, not far from this site, to what became Elliott Bay.<sup>4</sup>

The site was located within what became the property of William and Sarah Bell. Their holdings ran from the Elliott Bay shoreline to slightly east of present-day Bellevue Avenue East and from Denny Way to a parallel line, running from the waterfront to slightly east of Bellevue Avenue East and Union Street. Like the other properties within the present-day Denny Triangle, this site was located within the eastern portion of the Bell holdings, an area that was even less developed than the Bell property located close to Elliott Bay. The comparative lack of development of the eastern portion of the Bell holdings appears to be tied to Bell family's early reverses following the Battle of Seattle of 1856.

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<sup>2</sup> Drawing Files and Permit Records, Department of Planning and Development, City of Seattle.  
Lydia S. Aldredge, "Architeaser # 78: The Fashion Craft Building," The Weekly, September 16, 1987, p 61.

<sup>3</sup> Leslie Blanchard, The Street Railway Era in Seattle: A Chronicle of Six Decades, Forty Fort, PA: Harold E. Cox, 1968, p 5.

<sup>4</sup> Cascade Neighborhood Council & UW Center for Sustainable Communities, The Cascade Neighborhood sustainable community profile: Summer 1995, Seattle: Cascade Neighborhood Council & UW Center for Sustainable, 1995?, p 22 and 36

### **The Bell Properties from the 1850s to the early 1890s**

Following the one-day Battle of Seattle of 1856 and as other personal reverses, William Bell was mainly absent from his lands until 1870. Upon his return, he turned his attention to the development of the western portion of his holdings and in particular to the block located on Front Street, from Bell to Battery Streets. Upon William Bell's death in 1887, his son, Austin, also returned to Seattle and commissioned the building named after him, which is located on the same block.<sup>5</sup> In comparison, the Bell holdings farther to the east remained less developed. The "Bird's Eye View of the City of Seattle, Puget Sound, Washington Territory, 1878," drawn by E. S. Glover, shows that, like much of the future Denny Triangle area, the future site of the building was still hidden within a forested area.<sup>6</sup>

During 1889, which was also the year of Austin Bell's death, the Great Fire obliterated the main part of the town, located to the south of the Bell lands, (the general location of present day Pioneer Square Historic District). Greater energy was put into rebuilding of this area, known at first as the "burnt district," while other areas, including the Bell lands, received less attention.<sup>7</sup> Although several of the main streets had been built by 1888, the eastern Bell holdings continued to be less developed than the waterfront area or the main part of the city.<sup>8</sup>

### **The Eastern Portion of the Bell lands in the 1890s**

Nevertheless, a panoramic map of Seattle, produced by mapmaker Augustus Koch in 1891, shows that by that time the eastern portion of the Bell lands was mainly developed with modest, frame buildings. These included houses as well as "tenements," occasionally interspersed with industrial businesses, such as mills or brass foundries.

Westlake Avenue, then called Rollin Street, only ran from the southern shoreline of Lake Union, near David Denny's Western Mill, to near the intersection of 8<sup>th</sup> and Lenora Street, about three blocks west of our subject site. The present triangular lots, shaped by the later extension of Westlake Avenue and also set along Depot Street, now Denny Way, were not as numerous; however, the original triangular lot, later occupied by the neighboring Volker Building, was already in existence.

Based on both the Koch map of 1891 and a Sanborn map from 1893, the future site of the subject building was a larger lot, bounded by what is today Denny Way, Boren Avenue, Virginia Street and Minor Avenue. The 1893 Sanborn map clearly shows the larger triangular lot, which had not yet been bisected by what became Fairview Avenue,

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<sup>5</sup> Clarence Bagley, History of Seattle, Washington, Vol. 2, Chicago: the S. J. Publishing Company, 1916, p 824-5.

<sup>6</sup> E. S. Glover (drawn by), "Bird's Eye View of the City of Seattle, Puget Sound, Washington Territory, 1878," San Francisco: A. L. Bancroft, Lithographers, San Francisco, 1878.

<sup>7</sup> Paul Dorpat, "59 Promise and Depression in Belltown," Seattle Now and Then, Second Edition, Seattle: Tartu Press, 1984.

<sup>8</sup> Paul Dorpat, "59 Promise and Depression in Belltown," Seattle Now and Then, Second Edition, Seattle: Tartu Press, 1984.

(previously known between the 1880s and early 1890s, as both Prohibition Street and Lake Street). A comparatively narrow alley, parallel to 11<sup>th</sup> St, (Boren Avenue), cut through the large triangle. There were two lots facing 11<sup>th</sup> Street, each shown with what appears to be a single family house and smaller related structures.

In the larger vicinity, as shown in the Koch map, more substantial buildings included the imposing Denny Hotel, located about eight blocks to the west. About six blocks west and three blocks south, were two more substantial industrial buildings, located between 5<sup>th</sup> and 6<sup>th</sup> Avenues and Howell and Pine Streets: an engine house for the Home Electric Light Company and the power house for what was then known as the Seattle Electric Street Railway.<sup>9</sup>

Under a variety of names, including the Seattle Electric Company, this last company would play an important role in the urban development of the area and of Seattle. In general, transportation lines and thoroughfares, both Denny Way and Westlake Avenue, shaped the vicinity of the subject building and outlying areas.

### **Thoroughfares and Transportation Lines**

According to early Pioneer Sophie Frye Bass, David Denny had originally named the present Denny Way, “Depot Street.” He had anticipated that the street would eventually lead to a train depot, but it never did. “Depot Street,” was subsequently renamed in honor of David and Louisa Denny and appears on maps as “Denny Way” by at least 1905.<sup>10</sup> Although an important street, the dramatic change in topography between the areas north and south of Denny Way posed something of a problem. During the early phases of the Denny Regrade, (from 1898 to roughly 1907), First and Second Avenues were regraded from points south up to Denny Way, while in 1907 Westlake Avenue was regraded, with a significant amount of fill added north of Denny Way. All this was to change the future site of the subject building.<sup>11</sup>

Westlake Avenue’s known history goes back to at least the 1870s. What became Rollin St and later Westlake Avenue, was already established as a path in 1872, when a narrow gauge railroad was built to deliver coal from South Lake Union to a new coal dock at Pike St. Although the railway was abandoned in 1877, the path remained important for transportation.<sup>12</sup> By the early 1880s, Frank Osgood had expanded his horse drawn car

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<sup>9</sup> Augustus Koch, “Seattle and Environs, King County, Wash., 1891,” Seattle: Historic Northwest Images, LLC, reprint, no date.

Seattle Fire Insurance Maps, Sanborn Map Company, 1893, especially Plate 58b and 52a (database available online through <http://www.spl.org/>).

<sup>10</sup> Sophie Frye Bass, Pig-Tail Days in Old Seattle, Portland, Oregon: Binford and Mort, Publishers, 1937, reprint 1965, p 106.

<sup>11</sup> R . H. Thomson, That Man Thomson, Seattle: University of Washington Press, 1950, p 85-91.  
Alan Stein, “Thomson, Reginald Heber,” 18 January 2000, database available online at: <http://www.HistoryLink.org/>

<sup>12</sup> Fiset/ Crowley, “Cascade Neighborhood and South Lake Union—Thumbnail History.”  
Walt Crowley (with additional research by P. Dorpat, Louis Fiset & Alyssa Burrows), “South Lake Union: The Evolution of A Dream,” 8 June 2003. Database available at: <http://www.HistoryLink.org/>.

system, the Seattle Street Railway Company, to include several lines that ran from South Lake Union to downtown. One of these ran along the trail previously established by the somewhat short-lived coal railroad during the 1870s.<sup>13</sup>

By the late 1880s, an electric streetcar system, the West Street, Lake Union and Park Transit Company ran along Rollin St/ Westlake. Consolidated by 1888 as the Seattle Electric Railway and Power Company, the company was later to build a line that carried passengers from Pike Street, along the northern portion of Westlake Avenue, to the shores of Lake Union (and back). Like many Seattle streets of the period, Westlake was then a wood planked street, but was becoming an important thoroughfare. During the mid to late 1900s, Westlake would not only be regraded, but also extended south of 8<sup>th</sup> and Lenora Street and paved. The paving and extension of Westlake Avenue eased travel for the citywide trolley lines and for the Seattle-Everett interurban line, major transportation lines, which had previously followed a less regular path. In turn, the creation of Westlake Avenue as a major transportation boulevard altered the vicinity of the future site.<sup>14</sup>

The “Southern Division” of the Seattle-Everett Interurban line, which ran along Westlake Avenue endured until 1939, while the citywide trolley system shut down in 1941. Their continued operation had a profound effect on the development of both what became the Denny Triangle and the immediate vicinity of the subject building site.<sup>15</sup>

While transportation continued to transform the city, new building, particularly between the 1900s and 1910s, would change the urban environment.

### **Building and Development between the 1900s and the early 1910s**

Between the 1900s and 1910s, there was explosive population and building growth in Seattle. In the eastern portion of the Bell lands, hotels and apartment buildings were added to the original mix of single family homes, churches and the handful of industrial buildings. With the development of both Denny Way and of Westlake Avenue, many new buildings appeared.

Based on a Sanborn map from 1905, changes to the larger block, bounded Denny Way, Boren Avenue, Virginia Street and Minor Avenue were consistent with this trend, although the general layout of the block had not changed significantly from what it was in 1893. The alley shown in the 1893 map remained, but there were now six distinct lots facing Boren Avenue. Five of these lots had what look like houses or frame buildings on them. Neighboring blocks had also visibly filled up with additional structures, but there were still dispersed empty lots. In the blocks due south of our subject site, there were

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<sup>13</sup> Leslie Blanchard, The Street Railway Era in Seattle: A Chronicle of Six Decades, Forty Fort, PA: Harold E. Cox, 1968, p 5.

<sup>14</sup> Beaton, p 111-112.

William Baist, Baist's Real Estate Atlas of Surveys of Seattle, Wash., Philadelphia: W. G. Baist, 1905 and 1908.

<sup>15</sup> Wing, p 100.

Blanchard, p 132.



many structures, including several labeled as “flats,” and a few “tenements, in addition to a dye works, a wood yard, a shoe factory and a hand laundry.<sup>16</sup>

Baist maps from 1908 also show no major changes to the larger block or to the immediate neighborhood. On the other hand, the major extension of Westlake Avenue and the trolley or interurban route is clearly shown. One of the few extant buildings from this period, shown on the 1908 Baist map, is the three-story, brick clad Hotel Westlake, which has a triangular footprint and dates from 1907. It is still located on the east side of Westlake Avenue, north of 7<sup>th</sup> Avenue and about four blocks from the future site of 2022 Boren Avenue. Located even closer and about a block west of our subject site, is the Graham Apartments. Sited on Terry Avenue, between Lenora and Virginia Streets, it dates from 1907. Although it is the oldest extant apartment building in the Denny Triangle, it has been considerably altered.

On a Baist Map from 1912, the larger lot, bounded by Denny Way, Boren Avenue, Virginia Street and Minor Avenue, still had not changed markedly, although there were some differences from the Sanborn Map 1905 or the Baist Map from 1908. The lot now included three buildings on the most southern lot along Boren Avenue, two buildings on the two northern lots and nothing major in between. West of the site, many of the blocks still were relatively undeveloped.<sup>17</sup>

Farther south, the area was already more developed by 1905 and was somewhat more so by 1912. Of some importance to the further development of the area, but well southeast of our subject site, are the two blocks located between 5<sup>th</sup> and 6<sup>th</sup> Avenues and Olive and Pine Streets. During the 1900s and most of the 1910s, they were occupied by two sheds owned by the Seattle Electric Company/ Puget Sound Traction, Light and Power Company. One of these would be converted in 1919 to become a trolley and bus shed and the main downtown terminus for the Seattle-Everett Interurban.<sup>18</sup>

### **City Planning and the Development of Downtown between the 1910s and 1920s**

Development pressures and Seattle’s resultant growth motivated the city government and local business interests to reconsider the nature of Seattle’s downtown. The variety of regrading efforts, including the early phases of the Denny Regrade, opened up new possibilities for the development of downtown. During the early 1910s, downtown was located within the Pioneer Square area, although it had already moved north from Pioneer Place and was centered close to Second Avenue at James Street. There were efforts to make sure the downtown did not move too far north. L. C. Smith commissioned the Smith Tower, (completed in 1914), after receiving assurances that the downtown would stay in the vicinity of the original downtown. Other schemes, such as the Bogue Plan,

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<sup>16</sup> Sanborn Maps, Vol. 2, 1905, Plates 216, 212 and 207.

<sup>17</sup> Sanborn Maps, 1893, Plate 58 b and Vol. 2, 1905, Plate 216.  
Baist Maps, 1905, 1908 & 1912.

Seattle Daily Bulletin, August 9, 1907, p 8, cols. 3-5  
King County Tax Assessor Records, ca. 1932-1972.

<sup>18</sup> Wing, p 78.

Baist Map, 1908.

highlighted areas well to the north of the original historic center. Under the Bogue Plan, an elliptical area centered around between 4<sup>th</sup> and 5<sup>th</sup> Avenues and Blanchard Street would have been the new downtown center. In 1912, Seattle voters rejected the Bogue Plan, but at least the plan had suggested new possibilities for the northern growth of downtown.<sup>19</sup>

By the 1920s, the triangle created between Westlake Avenue, Stewart Street and 4th Avenue was considered the busiest part of the city. Our subject site is located about seven blocks northeast of this area.<sup>20</sup>

### **The Zoning Ordinance of 1923**

Although by 1912, Seattle had building regulations concerning the heights of buildings based on construction type, there had never been a real zoning code. Based on the first ordinance passed by the City of Seattle in 1923, the primary part of downtown, considered the “business district,” was projected for the area located between Union Street and Yesler Way, roughly between 4<sup>th</sup> and 8<sup>th</sup> Avenues. According to the new zoning ordinance, the present Denny Triangle, including the vicinity of 2022 Boren Avenue was part of a neighboring “commercial district,” located to the northeast of the projected business district.<sup>21</sup>

Increased development occurred slightly before or during the last phase of the Denny Regrade, which occurred from 1928 to 1931. This last phase lowered the topography of the land located directly west of Westlake Avenue – the area from Westlake Avenue to 5<sup>th</sup> Avenue and from Denny Way to Pine Street, as well as the area north of this, from Denny Way to Harrison Street and from Broad Street, east to 9<sup>th</sup> Avenue. Dexter Avenue North was also regraded so that it could flow south into 7<sup>th</sup> Avenue. As a result, the Denny Triangle area, which had been partially cut off from the Waterfront and Belltown, and from the western portion of South Lake Union, was now more accessible.<sup>22</sup> By this period too, Fairview Avenue had been extended south of Denny Way, creating the smaller triangular lot on which 2022 Boren Avenue now sits.

Concurrent with or following the last phase of the Regrade, new buildings were erected, especially close to Denny Way and to Westlake Avenue. Along Denny Way, the Volker Building, which is listed on the National Register of Historic Places, and 2022 Boren

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<sup>19</sup>V. V. Tarbill, “Mountain Moving in Seattle,” Harvard Business Review, (reprinted from), July 1930, p. 482- 489.

Parsons Brinckerhoff, “South Lake Union Streetcar Project Draft Technical Report – Cultural and Historic Resources, chapter 5,” 2005, p 2-1 & 2-2.

Walt Crowley, “Seattle Neighborhoods: Belltown-Denny Regrade – Thumbnail History,” Essay 1123, May 10, 1999, database available at <[www.historylink.org](http://www.historylink.org)>, retrieved January 6, 2008.

Paul Dorpat, “The Smith Tower,” Seattle Now and Then, Vol. 1, Seattle: Tartu Press, 1984. Beaton, p 165-166.

<sup>20</sup> Beaton, p 165-166.

Walt Crowley, National Trust Guide, New York: John Wiley & Sons, Inc, 1998, p 93-95.

<sup>21</sup> Dennis Meier, “Evolution of Seattle’s Downtown,” Research Paper for Downtown Use and Transportation Project, Seattle: City of Seattle, December 1980, p 37- 39. “Zoning Ordinance,” 1923, p 1 & 3-7.

<sup>22</sup> Tarbill, p 484-489, (especially the map on p 484).

Avenue are the two really notable examples. (Figure 4) Bittman also designed a simpler three story “store and warehouse,” located along Boren Avenue at 1916 Boren Avenue. It was originally created as the Bartell’s Drugstore offices and was completed sometime between 1928 and 1929. Its main façade, which overlooks Boren Avenue, is clad in beige and golden brown brick, with cast stone trim.

Of all the above buildings, however, 2022 Boren Avenue, stands out, because of its massing, siting and detailing.

### **The Mid-1930s to the Present**

Despite new construction, which occurred primarily between the mid and late 1920s, by the mid-1930s, the Denny Triangle neighborhood still consisted primarily of frame houses, apartment buildings, as well as a few frame churches.<sup>23</sup> In 1939, the last Seattle interurban, the Seattle-Everett line, saw its final run, while “auto row” spread into the area from north of Denny Way.<sup>24</sup> Several structures were transformed into garages or automobile related businesses and several new automobile showroom buildings were also built during the 1940s.<sup>25</sup>

While few buildings were erected in the Denny Regrade during the 1950s, new zoning and transportation issues would affect it. In 1957, the South Lake Union area was rezoned for manufacturing, while the Denny Triangle remained “commercial.”<sup>26</sup> The Denny Triangle was now sited between a more upscale downtown and a manufacturing area. This made South Lake Union/ Cascade and the Denny Triangle less desirable and depressed land values.

The construction of Interstate 5 occurred between 1959 and 1962 and caused further and dramatic changes to the Denny Triangle, which was now virtually cut off from Capitol Hill. This also affected the South Lake Union/ Cascade area. Between the late 1950s and 1962, to the west of the South Lake Union area, the Century 21 planners created the Seattle World’s Fair grounds. This also caused many owners in South Lake Union/ Cascade to demolish single family residences and convert the properties to parking lots.<sup>27</sup> The Denny Triangle area would now be squeezed between a neighborhood devoted primarily to manufacturing uses and parking lots, sited to the north, and Seattle’s official downtown, located to the south.

Since 2022 Boren Avenue was located along Denny Way and closer to the South Lake Union area, its general vicinity was depressed. In fact, the general Denny Triangle area was mainly depressed until the mid-1990s. Renewed interest generated by the Commons

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<sup>23</sup> Photograph, “Looking East on Stewart St, “ 1925, Museum of History and Industry, Id #: 83.10. 4533.3.

<sup>24</sup> Wing, p 99 – 103.

<sup>25</sup> Cathy Wickwire, “S. L. Savidge Inc., 2021 9<sup>th</sup> Avenue,” City of Seattle Historic Neighborhood, Inventory Database, October 30, 2000.

Microfiche Files, Department of Planning and Development.

King County Tax Assessor Records, ca. 1932-1972.

<sup>26</sup> Fiset/ Crowley, “Cascade and South Lake Union –Thumbnail History.”

<sup>27</sup> Committee for the Seattle Commons, Seattle Commons Plan, Draft 2, p 214.

Florence K. Lentz and Mimi Sheridan, “Historical Context: Queen Anne,” Draft, ca. 2004.

proposal encouraged new development in both the South Lake Union/ Cascade neighborhoods and the Denny Triangle. Since then, major development has occurred. There has also been major development along Westlake Avenue with several buildings developed for the biotech industry and the recent opening of the South Lake Union streetcar. Major construction is also occurring on Denny Way and in close proximity to 2022 Boren Avenue.<sup>28</sup>

### **Fashion industry in Seattle**

The seeds of Seattle's fashion industry were established during the Klondike Gold Rush (1897-98). Seattle became well known for outerwear, as provided by many retailers and manufacturers in the Pioneer Square area, especially along 1st Avenue, (Cooper & Levy, Filson, Black Manufacturing Company). Many of these or similar businesses remained in same area into the 1950s, when garment workers were the district's largest employee group. From the 1940s to 1980s, Seattle was considered "the outerwear manufacturing capital" of the U.S. In terms of retail, there were holdouts like Warshall's, past the end of the 20th Century.

Meanwhile, the Bon Marche, grew from a much smaller store, first established at 1st Avenue and Cedar Street in 1890. It moved to 2nd and Pike and then to its present location, (now "Macy's"), during the late 1920s. Frederick & Nelson grew from a furniture outlet, founded in the late 19th Century to a department store during the 1920s and was sold to Marshall Field in 1929. It moved to its last site (now "Nordstrom's") in the late 1910s.

Many well-known stores and apparel shops were established, (or new store buildings were built), between the 1920s and 1930s, (in the Bon Marche/ Frederick and Nelson area and not far from the Metropolitan Tract.) This coincides with the creation of the Fashioncraft Building in 1929. Another important contributor: the Textile Tower (1807 7th Avenue), now Tower Building, completed in 1931. The Textile Tower was considered to be the largest and tallest structure devoted to the textile industry, west of Chicago. It was initially envisioned as a self-sustaining textile center, with all necessary services, that would allow all involved to transact business "without leaving the building." The Roffe Building, in same area, housed many fashion/clothing/textile businesses. Like the Fashioncraft Building, both the larger Textile Tower and the Roffe Building were located relatively close to Westlake Avenue, a major transportation thoroughfare with city trolleys (to 1941) and the Seattle-Everett Interurban (to 1939).

By at least the 1940s, the major fashion center on the Pacific Coast was Los Angeles, while nationally New York was the fashion center. Most designers, as well as buyers for department and apparel stores, also looked to Paris. At the same time, more locally, Seattle and Portland were considered the fashion/clothing centers in the Pacific Northwest. Mens' wear, as well as children's clothing, tended to be made locally.

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<sup>28</sup> "Seattle Streetcar, Opening Day December 12<sup>th</sup> 2007," database available at <http://www.seattlestreetcar.com> website accessed December 10, 2007.

Fashioncraft Neckwear and the Schoenfeld Neckwear Company, (or Fashion Craft Cravats) were related specialty businesses within men's wear. Based on Polk's directories, these were two of just a few neckwear manufacturers or retailers in all of Seattle. By the 1960s and 1970s, they figure as the only ones in Seattle. The Schoenfeld Group founded Britannia Sportswear around 1970, which had a major & national reputation until it closed in 1983. Several Schoenfeld Group/ Britannia employees went on to found other concerns: Union Bay sportswear (to 1990); nationally known Generra Sportswear in the 1980s, as well the Fast Clothing Company (to 1996).

### **Building History**

This building was designed by Henry Bittman and completed in 1929, the year of the Great Depression. First of all, the building is clearly distinctive because of its shape. It is characterized by the high style composition of its facades, the distinctive ornamentation, in addition to the large expanses of glazing. The building mainly employs Spanish style ornamentation, which became popular in large part because of the influence of American architect Bertram Goodhue. This aspect of the building will be discussed in further detail below. The building's elegance belies the fact that it served partially as a factory, but it also included a showroom. While the design is recognizably by Henry Bittman's firm, it still stands out among his work.

Bittman's office seems to have been especially successful in the 1920s, a few years after he himself became a licensed architect. An important client was the Clise Family, which has a well-known association with the general Denny Triangle area. Also among the notable buildings designed by the Bittman firm in Seattle, still standing and reasonably intact are: the Terminal Sales Building (ca. 1923), the Decatur Building (1921), the Olympic Tower (ca. 1929) and the Eagles Auditorium (1924-25). These multi-story buildings alone show the design range of Bittman's office, while 2022 Boren Avenue, although modest in size, shows yet another dimension of his work.

Bittman's initial education and work experience focused on structural engineering. He attended Cooper Union in New York. He was born in 1882 and grew up in Greenpoint in Brooklyn, New York. He continued to practice until his death in 1953 and by the 1950s, even designed in the Modernist style.<sup>29</sup>

Bittman had a wide assortment of clients, and according to historical Tax Assessor records, the building was built for the Schoenfeld Brothers, (although it is noted as "Schoenfield Brothers" on the Tax Assessor's Record card). At least by 1936, the building was topped by a roof sign, which announced that the building was the "Home of

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<sup>29</sup> Caterina Provost, "Henry W. Bittman," *Shaping Seattle Architecture*, Jeffrey Karl Ochsner, Editor, Seattle: University of Washington Press in Association with the AIA, Seattle Chapter and the Seattle Architectural Foundation, 1994, p 192-197.

Drawing Files and Permit Records, Department of Planning and Development, City of Seattle.  
Lydia S. Aldredge, "Architeaser # 78: The Fashion Craft Building," *The Weekly*, September 16, 1987, p 61.

"Architect and Engineer: Henry Bittman," *Impressions of Imagination: Terra Cotta Seattle*, Lydia Aldredge, Editor, Seattle: Allied Arts, 1986, p 35-39.

Fashion Craft Cravats.” The sign over the main entrance also alludes to “Fashioncraft Building,” so that the “ F C” in the repeated cast stone ornament refers to Fashion Craft neckwear. More recently, the building has conveniently become the Fairview Club, in reference to the current banquet hall/ catering business, housed in the building.

The building was consistently occupied by businesses associated with the Schoenfeld family at least until the 1970s. Later architectural drawings indicate that the interior of the building was renovated in 1975 for Britannia Sportswear, a successor of Fashion Craft, also founded and owned by the Schoenfeld concern. The building became a “banquet hall” in 1994.<sup>30</sup>

The Schoenfeld Brothers are often described as the founders of Seattle’s modern clothing industry. Brothers Max, Theodore and Herman Schoenfeld immigrated with their family from Mandel, 30 miles from Frankfurt (Germany) to Chicago and then to Seattle. They founded Schoenfeld Brothers Incorporated in 1906. Early on, the company sold neckwear under the label “Fashion Craft Cravats” and under the name “Fashion Craft Neckwear.” Fashion Craft (or Fashioncraft) did a thriving business as did many related businesses, later under the umbrella of the Schoenfeld Group. The building was clearly built by them to house their business and continued to be occupied by related business enterprises until the 1990s. In particular, Max Schoenfeld lived to a very old age, continued to work until the age of 105 and died at the age of 108 in 1990.<sup>31</sup>

Despite minor changes to its fenestration, the building is significant because of its design, including the intact brick cladding and distinctive ornament. It is also significant because of its association with the firm of Henry Bittman. It is associated with the beginnings of Seattle’s modern clothing industry and the Schoenfeld Brothers’ continued legacy into the 1990s.

As previously mentioned in the context statement, several other buildings were also designed and constructed in the Denny Triangle, just prior to the Depression. In fact, during 1928, the Seattle Daily Journal of Commerce continued to write about the particularly high number of building projects planned for Seattle’s Downtown. Articles also discussed the imminent and last phase of the Denny Regrade, which was to occur west of Westlake, north of Denny Way, and very close to this building site. The building, like many of the buildings developed in its vicinity during the late 1920s, is associated with the final phase of the Denny Regrade, which occurred almost at its doorstep.

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<sup>30</sup> Drawings and Drawing Files and Permit Records, Department of Planning and Development, City of Seattle.

<sup>31</sup> “Max Schoenfeld dead at 108. (Seattle apparel maker),” Obituary, Daily News Record, October 23, 1990, Database available at: <[http:// www.highbeam.com/library/](http://www.highbeam.com/library/)>

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Seattle Daily Journal of Commerce

The Seattle Post-Intelligencer.

***The features of the Landmark to be preserved include:***

The exterior of the building.

Issued: January 13, 2012

Karen Gordon  
City Historic Preservation Officer

cc:  
David Coffey, Recovery Cafe  
Mark Hannum, LPB  
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