



SEATTLE CITY COUNCIL

Neighborhoods, Education, Civil Rights, and Culture Committee

Agenda

Friday, April 22, 2022

9:30 AM

Remote Meeting. Call 253-215-8782; Meeting ID: 586 416 9164; or
Seattle Channel online.

Tammy J. Morales, Chair
Kshama Sawant, Vice-Chair
Andrew J. Lewis, Member
Sara Nelson, Member
Dan Strauss, Member

Chair Info: 206-684-8802; Tammy.Morales@seattle.gov

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<http://seattle.gov/cityclerk/accommodations>.



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Culture Committee
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April 22, 2022 - 9:30 AM

Meeting Location:

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Committee Website:

<https://www.seattle.gov/council/committees/neighborhoods-education-civil-rights-and-culture>

This meeting also constitutes a meeting of the City Council, provided that the meeting shall be conducted as a committee meeting under the Council Rules and Procedures, and Council action shall be limited to committee business.

Pursuant to Washington State Governor's Proclamation No. 20-28.15 and Senate Concurrent Resolution 8402, this public meeting will be held remotely. Meeting participation is limited to access by the telephone number provided on the meeting agenda, and the meeting is accessible via telephone and Seattle Channel online.

Register online to speak during the Public Comment period at the 9:30 a.m. Neighborhoods, Education, Civil Rights, and Culture Committee meeting at <http://www.seattle.gov/council/committees/public-comment>.

Online registration to speak at the Neighborhoods, Education, Civil Rights, and Culture Committee meeting will begin two hours before the 9:30 a.m. meeting start time, and registration will end at the conclusion of the Public Comment period during the meeting. Speakers must be registered in order to be recognized by the Chair.

Submit written comments to Councilmember Tammy J. Morales at tammy.morales@seattle.gov

Sign-up to provide Public Comment at the meeting at <http://www.seattle.gov/council/committees/public-comment>

Watch live streaming video of the meeting at <http://www.seattle.gov/council/watch-council-live>

Listen to the meeting by calling the Council Chamber Listen Line at 253-215-8782 Meeting ID: 586 416 9164

One Tap Mobile No. US: +12532158782,,5864169164#

Please Note: Times listed are estimated

A. Call To Order

B. Approval of the Agenda

C. Public Comment

D. Items of Business

Presentations

1. Seattle Arts Commission 2022 Work Plan

*Supporting
Documents:* [Presentation](#)

Briefing and Discussion (20 minutes)

Presenters: Ebony Arunga and Vee Hua, Seattle Arts Commission

Proposed Landmarks Ordinances

- 2. [CB 120311](#) AN ORDINANCE relating to historic preservation; imposing controls upon the Wagner Floating Home, a landmark designated by the Landmarks Preservation Board under Chapter 25.12 of the Seattle Municipal Code, and adding it to the Table of Historical Landmarks contained in Chapter 25.32 of the Seattle Municipal Code.**

*Supporting
Documents:* [Summary and Fiscal Note](#)
[Summary Ex A - Vicinity Map of Wagner Floating Home](#)
[Landmarks Preservation Board Report](#)
[Photos](#)
[Presentation](#)

Briefing, Discussion, and Possible Vote (15 minutes)

Presenter: Erin Doherty, Department of Neighborhoods

3. [CB 120310](#) **AN ORDINANCE** relating to historic preservation; imposing controls upon The Center for Wooden Boats, a landmark designated by the Landmarks Preservation Board under Chapter 25.12 of the Seattle Municipal Code, and adding it to the Table of Historical Landmarks contained in Chapter 25.32 of the Seattle Municipal Code.

*Supporting
Documents:*

[Summary and Fiscal Note](#)

[Summary Ex A - Vicinity Map of The Center for Wooden Boats](#)

[Landmarks Preservation Board Report](#)

[Photos](#)

[Presentation](#)

Briefing, Discussion, and Possible Vote (15 minutes)

Presenter: Erin Doherty, Department of Neighborhoods

4. [CB 120312](#) **AN ORDINANCE** relating to historic preservation; imposing controls upon the Seattle-First National Bank Building, a landmark designated by the Landmarks Preservation Board under Chapter 25.12 of the Seattle Municipal Code, and adding it to the Table of Historical Landmarks contained in Chapter 25.32 of the Seattle Municipal Code.

*Supporting
Documents:*

[Summary and Fiscal Note](#)

[Summary Ex A - Vicinity Map of Seattle-First National Bank](#)

[Landmarks Preservation Board Report](#)

[Photos](#)

[Presentation](#)

Briefing, Discussion, and Possible Vote (15 minutes)

Presenter: Erin Doherty, Department of Neighborhoods

Appointments

5. [Appt 02171](#) **Reappointment of Kayla DeMonte as member, Seattle Arts**
-

Commission, for a term to December 31, 2023.

Attachments: [Appointment Packet](#)

Briefing, Discussion, and Possible Vote (5 minutes)

Presenters: royal alley-barnes, Acting Director, Office of Arts and Culture; Ebony Arunga and Vee Hua, Seattle Arts Commission

6. [Appt 02172](#) **Reappointment of Holly Morris Jacobson as member, Seattle Arts Commission, for a term to December 31, 2023.**

Attachments: [Appointment Packet](#)

Briefing, Discussion, and Possible Vote (5 minutes)

Presenters: royal alley-barnes, Acting Director, Office of Arts and Culture; Ebony Arunga and Vee Hua, Seattle Arts Commission

7. [Appt 02186](#) **Reappointment of Donald T. Felder as member, Families, Education, Preschool, and Promise Levy Oversight Committee, for a term to December 31, 2023.**

Attachments: [Appointment Packet](#)

Briefing, Discussion, and Possible Vote (5 minutes)

Presenter: Marissa Rousselle, Department of Education and Early Learning

8. [Appt 02185](#) **Appointment of Linda Thompson-Black as member, Families, Education, Preschool, and Promise Levy, for a term to December 31, 2024.**

Attachments: [Appointment Packet](#)

Briefing, Discussion, and Possible Vote (5 minutes)

Presenter: Marissa Rousselle, Department of Education and Early Learning

9. [Appt 02119](#) **Appointment of Adrian Lam as member, International Special Review District Board, for a term December 31, 2023.**

Attachments: [Appointment Packet](#)

Briefing, Discussion, and Possible Vote (5 minutes)

Presenter: Rebecca Frestedt, Department of Neighborhoods

E. Adjournment



Legislation Text

File #: Inf 2037, **Version:** 1

Seattle Arts Commission 2022 Work Plan



Seattle Arts Commission Priorities



HopeCorps Program

Connects under- and unemployed workers in the creative industries with opportunities, specifically around these topic areas:

- Public Health
- Mental Health & Healing
- Food Security
- Storytelling, Media, & Journalism
- Arts Education
- Social Cohesion & Belonging

BUDGET \$2M

\$1.5M City Funds
\$500k NEA Grant

IMPACT

100+ Workers employed for 6-12 months,
earning \$15-\$30K





HOME

COMMUNITY RESOURCES

ARTIST CALL

BLOG

LAND ACKNOWLEDGMENT

Beloved is a multi-media and arts driven campaign poised to deliver us four phases spanning 12-weeks beginning in February 2022. Each phase explores gun violence in-depth beginning with identifying *The Problem* of gun violence as a symptom of illness (or infection) caused by systemic inequality. Beloved will also explore *The History* of gun violence by exposing root causes and exploring local and national data trends. *The Solutions* to end gun violence will discuss King County Public Health's regional approach to gun violence prevention and treatments. Beloved will conclude by exploring the ideation of a world without gun violence, *The Beloved Community*.



Katya R Palmer
Mar 23 · 2 min

In moving art display, Beloved arranges 1,405 roses to highlight toll of local gun violence

On March 10, 2022, the Beloved Campaign launched "Roses & Collage," its first art activation. The living exhibit consisted of 1,405 roses.

19 views 0 comments



Katya R Palmer
Mar 23 · 2 min

Dear Beloved: Self-Value = Identity Awareness A Love Letter To Explain Why You Must Matter To You!

By Chardonnay Beaver Dear [insert name], You, yourself, deserve love as much as everyone else in the existence of humanity. But he means.

11 views 0 comments



Katya R Palmer
Mar 23 · 7 min

Local communities consider history, both recent and distant, in attempt to understand gun violence

By Rosette Royale Ask Reco Bembry about the history of gun violence and how it affects local communities, and he says: All lives matter.

21 views 0 comments



Cultural Facilities Fund

Awards funding to Seattle arts, heritage, cultural and arts service organizations with facility projects that create greater access for those who have been (and are) inequitably excluded from owning, managing and leasing property.

Communities of color have had the least access to controlling cultural space. This fund has prioritized projects that eliminate this disparity.



Applicants have been able to request up to \$100,000 to support pre-capital, capital, and post-capital project expenses.

STATUS

2020: Paused so funds could be used for COVID recovery relief funds for community

2021: Funds supported the Cultural Space Agency PDA

2022: ARTS is reviewing opportunities in the area

Square Feet Seattle

Hosted by ARTS with Facilities and Equitable Development Committee of Arts Commission

Community event and engagement event which discusses strategies to combat the growing cultural affordability crisis in Seattle.

In past years, Square Feet Seattle has included a participatory budgeting activities which has resulted in some amazing community-focused initiatives.

Idea for the Cultural Space Agency PDA came from Square Feet discussions!





Tiny Cultural Space

Tiny Cultural Space gives new life to surplus city property to build tiny structures which house cultural activities.

Built in collaboration with **Sawhorse Revolution**, a nonprofit teaches youth the power of carpentry and craft.

SUCCESS STORY: Estelita's Library (2021)

A justice-focused community library and bookstore to heal, uplift, and serve oppressed communities of Seattle.

IN PROGRESS: Deaf Spotlight (2022)

Inspires and showcases Deaf Culture and Sign Languages through the arts.



Books | Entertainment | Life

There's noise, there's music. Estelita's is not your average Seattle library — it's a space for community

Jan. 23, 2021 at 6:00 am | Updated Jan. 26, 2021 at 7:43 am







VALUES

KEEP RACE IN THE ROOM

CENTER THE NEEDS OF HISTORICALLY MARGINALIZED
COMMUNITIES OF COLOR

ASSETS ARE NOT ALWAYS FINANCIAL

VALUE THE WEALTH OF NON-FINANCIAL CAPITAL FOUND
IN CULTURAL COMMUNITIES

ALWAYS BE LEARNING

QUESTION DOMINANT ASSUMPTIONS AND ENGAGE IN A
COHORT MODEL OF TEACHING AND LEARNING

BUILD COMMUNITY WEALTH

FACILITATE REAL PROPERTY OWNERSHIP BY COMMUNITY
ORGANIZATIONS AND INDIVIDUALS IN VULNERABLE
NEIGHBORHOODS

WHO DECIDES WHO DECIDES?

CREATE TRANSPARENT DECISION-MAKING PATHWAYS WHEREIN
POWER FLOWS FROM THE BOTTOM UP

LEADERSHIP

THE CONSTITUENCY

BASE GRADUATES ARE ELIGIBLE

CORE OF THE SPACE AGENCY



Leadership
Nomination
Committee

Property
Investment
Committee

Programming
Partnerships
Committee

GOVERNANCE

THE GOVERNING COUNCIL OF THE CULTURAL SPACE AGENCY



Tim Lennon, Executive Director, Langston
Cassie Chinn, Executive Director, Wing Luke Museum
Nia Arunga, Owner, Seaweed Int'l
Julie-C, founder, Forever Safe Spaces
Melina Rivera, Technology Access Foundation



Vivian Phillips, founder, Arté Noir
Geneiva Arunga, spoken word artist
Nyema Clark, founder, Nurturing Roots
Sarah Wilke, Director of Planning, Meany Hall
Sergio Max Legon-Talamoni, owner, La Union Studio

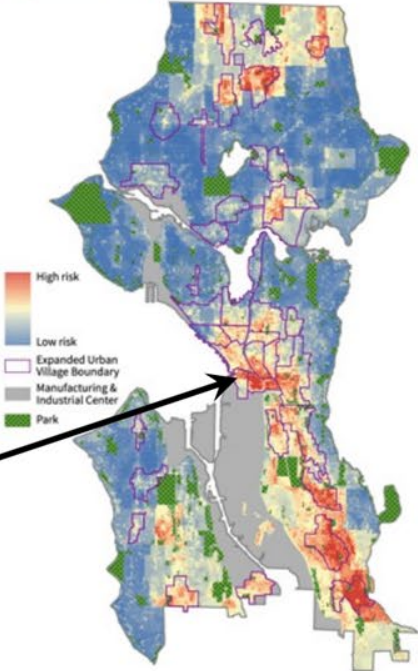


Coté Soerens, founder, Cultivate South Park
Afua Kouyate, founder, Adefua
CM Ruiz, founder, Nii Modo
Randy Engstrom, independent consultant
Michael Seiwert, executive director, SEED

STATION SPACE



Displacement Risk Index



STATION SPACE

Property Description

- **Property Type:** Historic Train Station (King Street Station)
- **Context:** Border of Chinatown / ID and Stadium District
- **Square Footage:** ~10,000 square feet
- **Building Age:** 1906, upgraded 2013

Site Control Options

- Mutually Offsetting Benefit Lease (public benefit lease; minimal cash)
- Transfer of Jurisdiction (ownership of entire building)

Capital Needs

- Currently seismically refitted cold shell
- Upgrade all mechanical, electrical, and other systems
- New gender-neutral bathrooms
- Program Improvements to include: three recording studios; two media classrooms; two rehearsal rooms; arts retail and exhibit space; admin space; mixing chamber; dedicated community use space

Potential Program

- Creative Youth Empowerment Lab
- Anchor Tenants to include:
 - Totem Star
 - Jackson Street Music Program
 - Red Eagle Soaring
 - Wh!psmart
 - Rhapsody Project

Timeline

- Design and fundraising currently underway
- Enter permit pipeline in Q3 2021
- Aiming for ribbon-cutting in Q2 2023

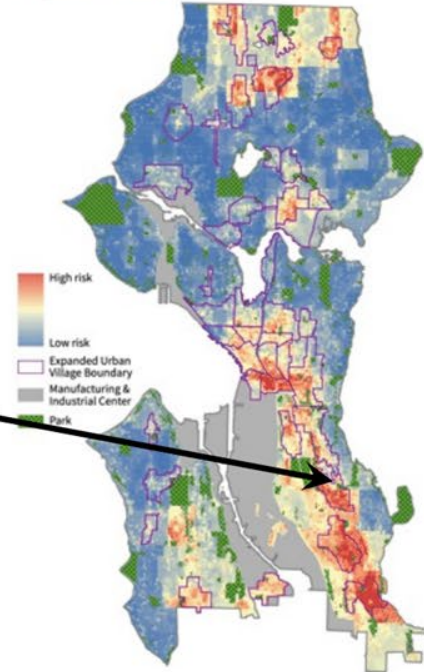
Risk Assessment

- Limited income to support maintenance & operations outside of lease rates on second and third floors
- Youth presence onsite increases need for vigilant monitoring of safety issues
- Amtrak has been an unreliable partner, at times goals seem misaligned

COLUMBIA CITY THEATER



Displacement Risk Index



COLUMBIA CITY THEATER

Property Description

- **Property Type:** Historic Vaudeville Theater and Bar
- **Square Footage:** 5,000
- **Building Age:** 1920
- **Context:** In the Columbia City Historic District and the Columbia-Hillman Arts District

Site Control Options

- Available for purchase at below market rate
- Seller-financed deal
- 6-month right of first refusal

Capital Needs

- Currently on the City's list of Unreinforced Masonry Buildings – need to verify level of work completed.
- Kitchen renovation / expansion
- Equip recording & broadcast studio

Intended Program

- Tony Benton and Rainier Avenue Radio are exploring programming models for the space
- Music, theater, film, dance, and other performing arts
- Youth training programs related to media arts
- Expansion of commercial kitchen to pivot bar to all-ages small restaurant

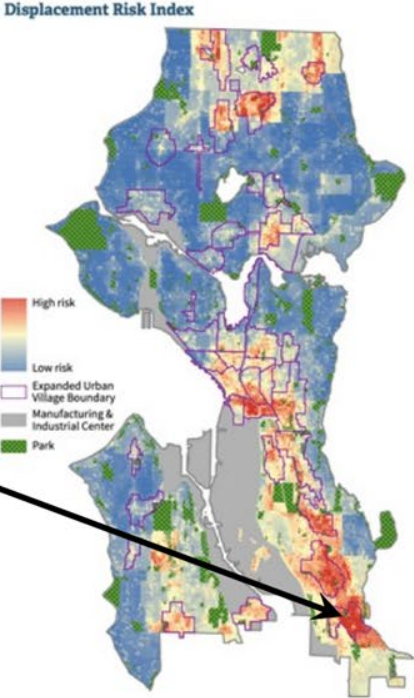
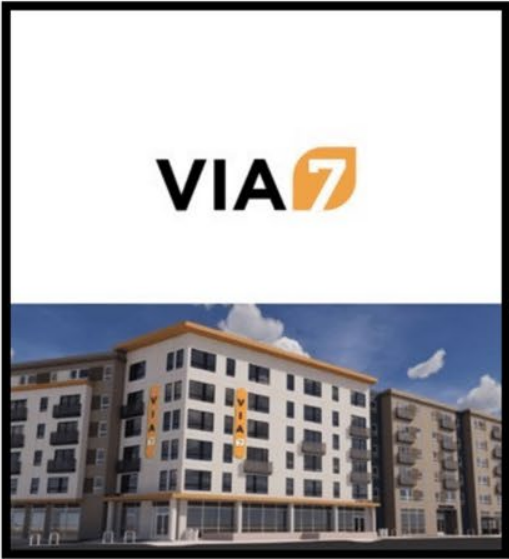
Timeline

- Currently available, owner has offered right of first refusal
- Pending Letter of Intent with Tony Benton

Risk Assessment

- Building is identified as a URM and there is a need to verify level of work completed
- Currently two properties, wrapping around Tutta Bella, makes this an awkward shape
- Assembly uses in historic structures potentially need to be completely re-thought post-COVID

VIA 7: A Cultural Anchor for Rainier Beach



VIA7: A Cultural Anchor for Rainier Beach

Property Description

- **Property Type:** Ground floor commercial space in a new mixed-use affordable housing project
- **Context:** Heart of Rainier Beach, across Rainier from the community center, behind RB High School
- **Square Footage:** 12,000 square feet
- **Building Age:** To be completed ~2025

Site Control Options

- Commercial condominium site acquisition
- Purchased in partnership with NW Tap and Union Cultural Center

Capital Needs

- Space to be delivered as cold shell
- Programmatic tenant improvements to include:
 - Classroom Spaces
 - Community Kitchen
 - Performance and Gathering Space
 - Exterior community garden space
 - Administrative space

Potential Program

- Bringing together two community-based dance schools, connected to the African diaspora: NW Tap Connection and the Union Cultural Center
- Dance classes for learners of all ages in both American tap dance and Afro-Brazilian capoeira
- Culinary cultural traditions celebrated through the kitchen and garden

Timeline

- Partners are committed
- Funding asks are pending
- LOI drafted and pending Q3 2021
- Aiming for ribbon-cutting in Q4 2024

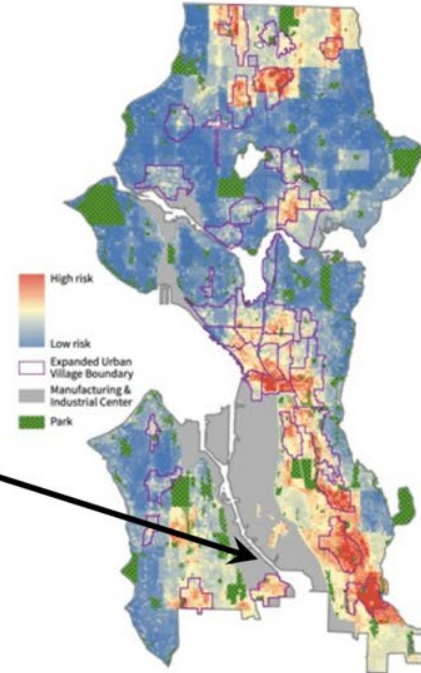
Risk Assessment

- Time-tested but small organizations taking on ownership for the first time
- Youth presence onsite increases need for vigilant monitoring of safety issues
- Neighborhood has historically had significant public safety concerns

EL BARRIO



Displacement Risk Index



EL BARRIO

Property Description

- **Property Type:** Three parcels, including four buildings and a large parking lot
- **Context:** South Park is a neighborhood experiencing enormous change and growth, and one which is nearly half Latinx, the densest Latinx neighborhood in Seattle.
- **Square Footage:** Roughly 15,000 feet between four buildings, and a 10,000 square-foot surface parking lot
- **Building Age:** A variety of building ages, primarily from 1904 and 1948 with updates and additions

Site Control Options

- Purchase of all parcels; alternately we are exploring potentially purchasing one and optioning the smaller pieces

Capital Needs

- The buildings can continue to operate in their present state as “naturally-occurring affordable space.”
- Ongoing maintenance and the addressing of some significant deferred maintenance will be required
- ADA compliance needs to be addressed

- Cultivate South Park is the community partner leading this project. They are interested in maintaining the current uses and naturally occurring affordability in these buildings in the near-term.
- Longer term, Cultivate South Park is interested in developing the sites as a mixed-use development including affordable housing, commercial space for neighborhood small business, and cultural space.
- Reclaim the South Park Hall as a community arts space

Timeline

- Purchases could happen as quickly as a deal can be negotiated and funded.
- Properties currently have income that could balance any needed financing. Development timeline TBD.

Risk Assessment

- Multiple property types with varying needs
- Deferred maintenance potentially significant
- Event space hard to program and maintain during COVID
- Neighborhood in transition

Potential Program



Legislation Text

File #: CB 120311, Version: 1

CITY OF SEATTLE

ORDINANCE _____

COUNCIL BILL _____

AN ORDINANCE relating to historic preservation; imposing controls upon the Wagner Floating Home, a landmark designated by the Landmarks Preservation Board under Chapter 25.12 of the Seattle Municipal Code, and adding it to the Table of Historical Landmarks contained in Chapter 25.32 of the Seattle Municipal Code.

WHEREAS, the Landmarks Preservation Ordinance, Chapter 25.12 of the Seattle Municipal Code (SMC), establishes a procedure for the designation and preservation of sites, improvements, and objects having historical, cultural, architectural, engineering, or geographic significance; and

WHEREAS, the Landmarks Preservation Board (“Board”), after a public meeting on April 21, 2021, voted to approve the nomination of the improvement located at 2770 Westlake Avenue N - Unit 10 (which is referred to as the “Wagner Floating Home”) for designation as a landmark under SMC Chapter 25.12; and

WHEREAS, after a public meeting on June 2, 2021, the Board voted to approve the designation of the Wagner Floating Home under SMC Chapter 25.12; and

WHEREAS, on July 7, 2021, the Board and the Wagner Floating Home’s owner agreed to controls and incentives to be applied to specific features or characteristics of the designated landmark; and

WHEREAS, the Board recommends that the City Council enact a designating ordinance approving the controls and incentives; NOW, THEREFORE,

BE IT ORDAINED BY THE CITY OF SEATTLE AS FOLLOWS:

Section 1. Designation. Under Seattle Municipal Code (SMC) 25.12.660, the designation by the

Landmarks Preservation Board (“Board”) of the improvement located at 2770 Westlake Avenue N - Unit 10 (which is referred to as the “Wagner Floating Home”) is acknowledged.

A. Legal Description. The Wagner Floating Home is located on the property legally described as:

The Wagner Floating Home is described as follows, according to King County property records recorded in 2017: Unit 10, The Old Boathouse Condominium, formerly known as Hulls Moorings, a condominium, according to the declaration thereof recorded under King County Recording No. 9508010450, and any amendments thereto; said unit is located on survey map and plans filed in Volume 126 of Condominium Plats, page(s) 25 through 27, amended by instrument recorded under Volume 159 of Condominium Plats, page(s) 75 and 76, in King County, Washington; except any floating home which may be located thereon.

B. Specific Features or Characteristics Designated. Under SMC 25.12.660.A.2, the Board designated the following specific features or characteristics of the Wagner Floating Home:

1. The exterior of the house.
2. The floating log foundation/platform that supports it.

C. Basis of Designation. The designation was made because the Wagner Floating Home is more than 25 years old; has significant character, interest, or value as a part of the development, heritage, or cultural characteristics of the City, state, or nation; has integrity or the ability to convey its significance; and satisfies the following SMC 25.12.350 provisions:

1. It is associated in a significant way with the life of a person important in the history of the City, state, or nation (SMC 25.12.350.B).
2. 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 (SMC 25.12.350.C).
3. It embodies the distinctive visible characteristics of an architectural style, or period, or of a method of construction (SMC 25.12.350.D).

Section 2. Controls. The following controls are imposed on the features or characteristics of the Wagner Floating Home that were designated by the Board for preservation:

A. Certificate of Approval Process.

1. Except as provided in subsection 2.A.2 or subsection 2.B of this ordinance, the owner must obtain a Certificate of Approval issued by the Board according to SMC Chapter 25.12, or the time for denying a Certificate of Approval must have expired, before the owner may make alterations or significant changes to the features or characteristics of the Wagner Floating Home that were designated by the Board for preservation.

2. No Certificate of Approval is required for the following:

a. Any in-kind maintenance or repairs of the features or characteristics of the Wagner Floating Home that were designated by the Board for preservation.

b. Installation, removal, or alteration of the following outdoor furnishings that are not attached to the house: benches, chairs, tables, swings, movable planters, and storage receptacles.

c. Installation or removal of interior, temporary window shading devices that are operable and do not obscure the glazing when in the open position.

B. City Historic Preservation Officer (CHPO) Approval Process.

1. The CHPO may review and approve alterations or significant changes to the features or characteristics listed in subsection 2.B.3 of this ordinance according to the following procedure:

a. The owner shall submit to the CHPO a written request for the alterations or significant changes, including applicable drawings or specifications.

b. If the CHPO, upon examination of submitted plans and specifications, determines that the alterations or significant changes are consistent with the purposes of SMC Chapter 25.12, the CHPO shall approve the alterations or significant changes without further action by the Board.

2. If the CHPO does not approve the alterations or significant changes, the owner may submit revised materials to the CHPO, or apply to the Board for a Certificate of Approval under SMC Chapter 25.12. The CHPO shall transmit a written decision on the owner's request to the owner within 14 days of receipt of the request. Failure of the CHPO to timely transmit a written decision constitutes approval of the request.

3. CHPO approval of alterations or significant changes to the features or characteristics of the

Wagner Floating Home that were designated by the Board for preservation is available for the following:

a. The installation, removal, or alteration of ducts, conduits, HVAC vents, grills, pipes, panels, weatherheads, wiring, meters, utility connections, downspouts and gutters, or other similar mechanical, electrical, and telecommunication elements necessary for the normal operation of the building or platform.

b. Alterations to the floating log foundation/platform when staff has not determined it to be in-kind maintenance.

c. Installation, removal, or alteration of exterior non-historic light fixtures, exterior security lighting, and security system equipment. If proposed equipment is similar in size and location to existing, staff may determine it to be in-kind maintenance, provided the fixture or equipment does not obscure designated features and is attached to a material that is easily repairable.

d. Installation, removal, or alteration of exterior signage.

e. Installation of improvements for safety or accessibility compliance.

f. Installation, removal, or alteration of fire and life safety equipment.

g. Changes to exterior paint colors when painting a previously painted material. If the proposed color is similar to the existing, staff may determine it to be in-kind maintenance.

h. Replacement of non-original windows and doors when located in original openings.

i. Emergency repairs or measures (including immediate action to secure the area, install temporary equipment, and employ stabilization methods as necessary to protect the public's safety, health, and welfare) to address hazardous conditions with adverse impacts to the buildings or site as related to a seismic or other unforeseen event. Following such an emergency, the owner shall adhere to the following:

1) The owner shall immediately notify the City Historic Preservation Officer and document the conditions and actions the owner took.

2) If temporary structural supports are necessary, the owner shall make all reasonable efforts to prevent further damage to historic resources.

3) The owner shall not remove historic building materials from the site as part of the emergency response.

4) In consultation with the City Historic Preservation Officer and staff, the owner shall adopt and implement a long-term plan to address any damage through appropriate solutions.

Section 3. Incentives. The following incentives are granted on the features or characteristics of the Wagner Floating Home that were designated by the Board for preservation:

A. Uses not otherwise permitted in a zone may be authorized in a designated landmark by means of an administrative conditional use permit issued under SMC Title 23.

B. Exceptions to certain of the requirements of the Seattle Building Code and the Seattle Energy Code, adopted by SMC Chapter 22.101, may be authorized according to the applicable provisions.

C. Special tax valuation for historic preservation may be available under chapter 84.26 RCW upon application and compliance with the requirements of that statute.

D. Reduction or waiver, under certain conditions, of minimum accessory off-street parking requirements for uses permitted in a designated landmark structure may be permitted under SMC Title 23.

Section 4. Enforcement of this ordinance and penalties for its violation are as provided in SMC 25.12.910.

Section 5. The Wagner Floating Home is added alphabetically to Section I, Residences, of the Table of Historical Landmarks contained in SMC Chapter 25.32.

Section 6. The City Clerk is directed to record a certified copy of this ordinance with the King County Recorder's Office, deliver two certified copies to the CHPO, and deliver one copy to the Director of the Seattle Department of Construction and Inspections. The CHPO is directed to provide a certified copy of this ordinance to the Wagner Floating Home's owner.

Section 7. This ordinance shall take effect and be in force 30 days after its approval by the Mayor, but if

not approved and returned by the Mayor within ten days after presentation, it shall take effect as provided by Seattle Municipal Code Section 1.04.020.

Passed by the City Council the _____ day of _____, 2022, and signed by me in open session in authentication of its passage this _____ day of _____, 2022.

President _____ of the City Council

Approved / returned unsigned / vetoed this _____ day of _____, 2022.

Bruce A. Harrell, Mayor

Filed by me this _____ day of _____, 2022.

Monica Martinez Simmons, City Clerk

(Seal)

Attachments:

SUMMARY and FISCAL NOTE*

Department:	Dept. Contact/Phone:	CBO Contact/Phone:
Neighborhoods	Erin Doherty/206-684-0380	Miguel Jimenez/206-684-5805

** Note that the Summary and Fiscal Note describes the version of the bill or resolution as introduced; final legislation including amendments may not be fully described.*

1. BILL SUMMARY

Legislation Title:

AN ORDINANCE relating to historic preservation; imposing controls upon the Wagner Floating Home, a landmark designated by the Landmarks Preservation Board under Chapter 25.12 of the Seattle Municipal Code, and adding it to the Table of Historical Landmarks contained in Chapter 25.32 of the Seattle Municipal Code.

Summary and Background of the Legislation:

The attached legislation acknowledges the designation of the Wagner Floating Home as a historic landmark by the Landmarks Preservation Board, imposes controls, grants incentives, and adds the Wagner Floating Home to the Table of Historical Landmarks contained in SMC Chapter 25.32. The legislation does not have a financial impact.

The Wagner Floating Home was built circa 1910. Originally it was located on Lake Washington in vicinity of Madison Park, but it was moved to Lake Union circa 1938 and is presently in the East Queen Anne neighborhood. A Controls and Incentives Agreement has been signed by the owner and has been approved by the Landmarks Preservation Board. The controls in the agreement apply to the house exterior, and floating foundation and platform, but do not apply to any in-kind maintenance or repairs of the designated features.

2. CAPITAL IMPROVEMENT PROGRAM

Does this legislation create, fund, or amend a CIP Project? Yes No

3. SUMMARY OF FINANCIAL IMPLICATIONS

Does this legislation amend the Adopted Budget? Yes No

Does the legislation have other financial impacts to The City of Seattle that are not reflected in the above, including direct or indirect, short-term or long-term costs?
No.

Are there financial costs or other impacts of *not* implementing the legislation?
No.

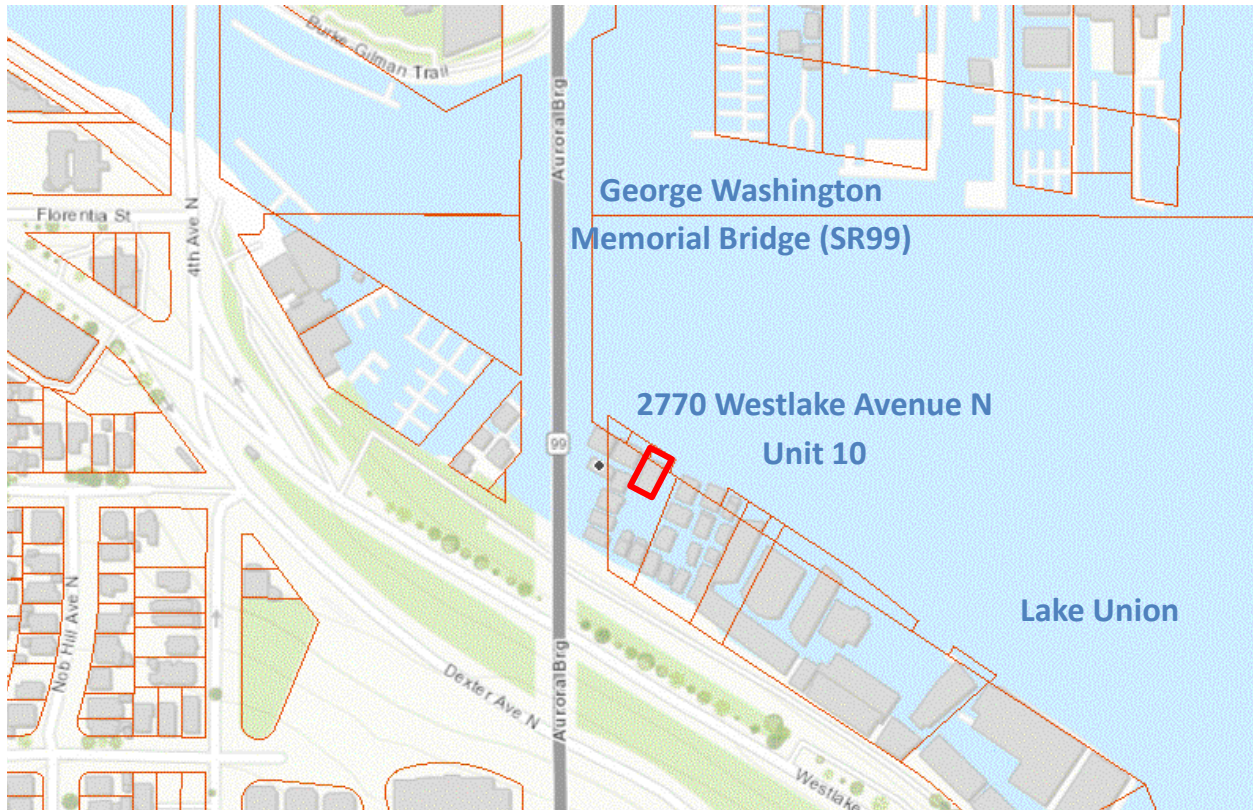
4. OTHER IMPLICATIONS

- a. **Does this legislation affect any departments besides the originating department?**
No.
- b. **Is a public hearing required for this legislation?**
No.
- c. **Is publication of notice with *The Daily Journal of Commerce* and/or *The Seattle Times* required for this legislation?**
No.
- d. **Does this legislation affect a piece of property?**
Yes, see attached map.
- e. **Please describe any perceived implication for the principles of the Race and Social Justice Initiative. Does this legislation impact vulnerable or historically disadvantaged communities? What is the Language Access plan for any communications to the public?**
This was the home of Colleen and Dick Wagner as well as “The Old Boathouse” from 1968-1980. The Wagners established a boat livery at their home that later evolved into The Center for Wooden Boats at the south end of Lake Union. There is no negative impact to vulnerable or historically disadvantaged communities. A language access plan is not anticipated.
- f. **Climate Change Implications**
- 1. Emissions: Is this legislation likely to increase or decrease carbon emissions in a material way?**
This legislation supports the sustainable practice of preserving historic buildings and their embodied energy. Reuse and restoration of a building or structure reduces the consumption of new natural resources, and the carbon emissions associated with new construction. Preservation also avoids contributing to the ever-growing landfills.
 - 2. Resiliency: Will the action(s) proposed by this legislation increase or decrease Seattle’s resiliency (or ability to adapt) to climate change in a material way? If so, explain. If it is likely to decrease resiliency in a material way, describe what will or could be done to mitigate the effects.**
Many historic buildings possess materials and craftsmanship that cannot be duplicated today. When properly maintained and improved, they will benefit future generations, and surpass the longevity of most of today’s new construction. They can also support upgraded systems for better energy performance, and these investments typically support local or regional suppliers, and labor industries.
- g. **If this legislation includes a new initiative or a major programmatic expansion: What are the specific long-term and measurable goal(s) of the program? How will this legislation help achieve the program’s desired goal(s)?**
No new initiative or programmatic expansion.

Summary Attachments:

Summary Exhibit A – Vicinity Map of Wagner Floating Home

Summary Ex A – Vicinity Map of Wagner Floating Home
V1a



Note: This map is intended for illustrative or informational purposes only and is not intended to modify anything in the legislation.



The City of Seattle

Landmarks Preservation Board

Mailing Address: PO Box 94649, Seattle WA 98124-4649

Street Address: 600 4th Avenue, 4th Floor

LPB 280/21 REV

REPORT ON DESIGNATION

Name and Address of Property: **Wagner Floating Home**
2770 Westlake Avenue N – Unit 10

Legal Description: The Wagner Floating Home is described as follows, according to King County property records recorded in 2017: Unit 10, The Old Boathouse Condominium, formerly known as Hulls Moorings, a condominium, according to the declaration thereof recorded under King County Recording No. 9508010450, and any amendments thereto; said unit is located on survey map and plans filed in Volume 126 of Condominium Plats, page(s) 25 through 27, amended by instrument recorded under Volume 159 of Condominium Plats, page(s) 75 and 76, in King County, Washington; except any floating home which may be located thereon.

At the public meeting held on June 2, 2021 the City of Seattle's Landmarks Preservation Board voted to approve designation of the Wagner Floating Home at 2770 Westlake Avenue N – Unit 10 as a Seattle Landmark based upon satisfaction of the following standard for designation of SMC 25.12.350:

- B. *It is associated in a significant way with the life of a person important in the history of the City, state, or nation.*
- C. *It is associated in a significant way with a significant aspect of the cultural, political, or economic heritage of the community, City, state or nation.*
- D. *It embodies the distinctive visible characteristics of an architectural style, or period, or a method of construction.*

Administered by The Historic Preservation Program
The Seattle Department of Neighborhoods

"Printed on Recycled Paper"

DESCRIPTION

Introduction

Homes on the water take many forms, including live-aboard boats, house barges, and floating homes, and all are distinct in their construction and design. Collectively and commonly referred to as houseboats, it is the floating home type that is the subject of this application. A floating home is a house built on a float that is semi-permanently moored to a dock that is often shared with other homes. It has no means of independent mobility and therefore is connected to land only by its sewer and utility hookups. The term floating home has been used in Seattle since the late 1950s and early 1960s when the City began regulating houseboats and the community formed the Floating Homes Association.

Summary

The Wagner Floating Home is a rare example of an intact early twentieth century Seattle houseboat, built prior to 1912. Since the late 1930s, it has remained at its location at the foot of the Aurora Bridge at the northwest end of Lake Union. Its prime lakefront orientation at the end of its dock, with open water to the rear that once served as the first home of the Center for Wooden Boats, is unchanged since the mid-1960s. The dimensions and basic construction materials of the floating platform and cabin are in place, as are the overall cabin massing and roof configurations, with deck overhangs on all four sides. On the exterior, the original siding, doors, and most windows are extant. The arrangement of interior spaces remains unchanged, and floor, wall, and ceiling finishes are largely intact. A ship's ladder accesses two small bedrooms on the second floor. All of these features are important to the history of the property, and help to document the physical lineage of Seattle houseboats.

Setting & Site

Since its relocation from Lake Washington in what is believed to be 1938, the Wagner Floating Home has been moored along the shore at the northwest end of Lake Union, in the heart of Seattle. By then, a prominent industrial landscape that persists today was already in place. To the northwest, the Fremont Cut of the Lake Washington Ship Canal (completed 1917) funnels the lake into a narrow shipping canal connecting Puget Sound and Lake Washington. Then as now, all commercial and recreational vessels pass through this waterway via locks, in order to navigate the elevation change between sea level and the inland lakes. The Fremont Bridge, a bascule drawbridge and Seattle Historic Landmark visible from the Wagner houseboat, was completed that same year to span the cut. In 1932, the high-level George Washington Memorial Bridge (Aurora Bridge) on State Route 99, a trestle and cantilever bridge and also a Seattle Historic Landmark, opened for traffic across the embayment leading into the canal. The Wagner houseboat is moored at the south base of this massive bridge, along with others of its period. All views from the floating home neighborhood toward the northwest are framed by the bridge's massive piers of steel and concrete.

The Wagner Floating Home is accessed from Westlake Avenue North. A linear parking lot drive fronting waterfront businesses all along the western bank continues to the base of the Aurora Bridge. At its northernmost end, the drive passes by the houseboat community nestled along the shore. Houseboat residents can park vehicles along this lane, pulling up to remnants of the Northern Pacific railroad tracks that now serve as a sidewalk. Some of the old wooden railroad ties are extant, and others have been removed and infilled with gravel between the steel rails. A popular pedestrian pathway continues under the Aurora Bridge, on to the Fremont Bridge, and along the south side of the ship canal.

Isolated as it is below Queen Anne Hill and Westlake Avenue North, and tucked around the base of the Aurora Bridge, the neighborhood has the feel of 1930s-1940s Seattle. This houseboat colony dates from that era. The floating homes are still relatively low in scale, accessed by modest gated entrances, wooden staircases, and floating boardwalks, with lush container landscaping on and around the floats. The neighborhood exudes an unexpectedly quiet, off-the-beaten-track ambience.

The nominated property is part of the Old Boathouse Condominium, the most recent name for a dock formerly known as Hulls Mooring. The communal street address is 2770 Westlake Avenue North. The property lies in the northwest quarter of Section 19, Township 25, Range 4. The entire parcel (#635195-0000) is zoned for single-family use at SF-5000. The size of the parcel is 18,397 square feet, or just a little under one-half acre. The average size of the ten houseboats at this dock is 1,286 square feet.

The Old Boathouse group is a long-lived colony of houseboats, and several are of the early to mid-twentieth century vintage. The gate marking the entrance today consists of a narrow canopy at street level, sheltering ten mailboxes and extending over the walkway. The little structure has unpainted timber framing, a gabled roof clad with shakes, and a prominent wood-plank sign along the ridgeline reading "The Old Boathouse." A set of thirteen wood stairs drops to water level and continue as a floating boardwalk that accesses the residences. The boardwalk has a cable railing along one side and utility poles that carry cables and to which pendant lights are mounted, reinforcing the colony's vintage appearance.

The houseboats are situated on either side of the dock, with the Wagner Floating Home at the far northeast corner. There is a cove on the south side of the Wagner houseboat that was occupied by two floating homes prior to the mid-1960s and was later filled with small wooden craft for sale and rent. This area was the heart of the Wagners' boat livery from 1968 to 1980. Despite some notable alterations, most of the houseboats at this and the adjacent dock are of compatible period design. Those most similar to the Wagner houseboat are also of an early 1900s cottage style, with low-pitched, gabled cabin roofs, lapped cedar siding, and simple plank-framed windows and doors. One of this era features a curved sprung-roofed cabin common in the 1920s. Several appear to have originated in that period but have been altered with second stories that have boxy massing, large dormers, or asymmetrical shed roof additions. Telltale early siding as well as window and door configurations do persist, however,

along with later twentieth century examples of plywood or stained shingle siding and window updates. One houseboat is known to have been stripped down to the logs and rebuilt.

Situated at the far end of the communal dock, with an unobstructed view of the lake, the Wagner Floating Home faces north-northwest. Besides its predominate views of the Aurora Bridge and the busy ship canal entrance to the northwest, the Wagner houseboat looks out toward waterfront cottages, low-scale marine commerce, and industry along the north shore of the lake. These neighborhood businesses front Northlake Way in the Wallingford neighborhood. They include the Lake Washington Rowing Club, Fremont Tugboat, Alexander Marine Service, Tillicum Marina, Affinity Marina, Divers Institute of Technology, Candere Cruising, Northlake Shipyard, and the Seattle Police Department Harbor Patrol. The grassy peninsula of Gas Works Park, a former gas refinery completed in 1906, blocks views to the northeast toward Portage Bay. The far shoreline in the Eastlake neighborhood is partially visible from the Wagner houseboat, and this is where several houseboat communities are moored at the foot of Edgar and Roanoke streets and along Fairview Avenue. Union Harbor Condominium, a five-story 1968 apartment built out over the lake at Lynn Street is just beyond the southernmost vista.

Beyond the vista at the lake's southern end is the former armory and Seattle Historic Landmark that now serves as the Museum of History and Industry (MOHAI) and several historic vessels owned and managed by Northwest Seaport. Landmarked vessels moored at MOHAI include the Virginia V, Lightship Relief/Swiftsure, Tugboat Arthur Foss, and Fireboat Duwamish. (Other landmarked vessels moored nearby at the southeast portio of Lake Union include the MV Malibu and MV Thea Foss.) Occupying the adjacent Waterway 4 is the Center for Wooden Boats, the organization that began as a boat livery at the Wagner houseboat in 1968.

Structure & Cabin Exterior

The Wagner Floating Home design is of balanced scale and proportions. The home rests on a rectangular floating platform of roughly 1,776 square feet. It is moored to two pilings along the west side, including an older dolphin at the north end of the dock. The main cabin roof is a shallow gable with broad overhangs on both the eaves and gable ends. These overhangs cover the platform deck on all sides creating deep exterior "porch" spaces. A partial second story with a gabled roof runs perpendicular to the axis of the main cabin roof. This upper story is narrow and inset. The size, scale, and massing of the houseboat have not changed since 1912, when the earliest known photographs were taken on Lake Washington.

Like others of its era, the houseboat floats on a bundle of large cedar logs assembled in an upside-down pyramid. During the Wagner era, the log flotation system has been bolstered as needed by the addition of plastic 55-gallon barrels that are secured to the logs. Stringers rest in a perpendicular fashion on the log float above the water line, supporting the platform deck and cabin above. By the mid-1990s, these stringers had deteriorated and required complete replacement.

The deck and cabin are entirely of dimensioned wood-framed construction. The deck measures approximately 61.5' north to south and 32.5' east to west. Its surface is new and consists of cedar lumber running east-west, as it did before replacement. The depth of the deck around each side of the cabin varies, with the north gable-end deck facing Lake Union being nearly 11' deep, and the south gable-end deck fronting the livery cove and shoreline being 8' deep. Both lateral decks below the eaves of the cabin roof are about 4' deep.

Some features were added incrementally around the perimeter of the deck during the Wagner era. To the south, just outside the kitchen door in the corner of the livery cove, are the remnants of a small framed "swimming pool" for the Wagner boys. It was once a submerged pen of chicken wire with a wood floor, making a safe place to swim. To the north, facing the open lake, is a platform float with a wood deck, repurposed from the boat livery days and recently given a new deck. It currently accommodates a few family kayaks and potted plants. Around the perimeter of the deck, the flotation logs hydroponically grow a veritable garden of trees and ferns, especially abundant along the west side. Around the deck are container plants, and the tools and gear of waterside living.

The cabin's main gable roof and second-story cross gable are clad with new composition shingles, applied in October 2020. Prior to that it was most recently covered with asphalt shingles, before that with roll roofing, and even earlier with wood shingles. There is a plain chimney of buff-colored brick situated centrally on the roof. It replaced an earlier chimney in the 1980s, using brick matching the existing fireplace. The open roof soffits under the eaves and gables are finished with a V-joint tongue-and-groove paneling.

Simple 4" by 4" posts off the deck support the eave overhangs along the west and east sides. At the north and south ends, the deep gable overhangs are supported by rafters, purlins, and posts. According to the 1912 photos of the houseboat in its former location on Lake Washington, the configuration and number of these posts have changed slightly. The apex of the originally-open north gable, fronting the lake, is also now half closed with flush boards and a trim piece from which hung the Wagner's "Boats for Rent" sign in the 1960s and 1970s. Today there is a small sign that reads "Colleen Wagner".

All four exterior walls of the houseboat cabin at its first-floor level are sheathed in a lapped cedar siding. The second story has tiers of contrasting siding, with the base and gable ends of cedar shingles, and a middle tier of lapped siding. The exterior was newly painted in September 2020. The claddings are painted light green, and roof features, trim, and corner boards are painted a contrasting pale beige.

The cabin's doors and windows vary slightly in their arrangement on each side, reflecting the home's rather novel circulation pattern and its established interior functions. Some changes occurred prior to the Wagner era, and some during, but most of the doors and fenestration are original. All openings are framed by simple plank surrounds.

On the north or primary façade fronting the lake are a double door and a bay window. The doors each feature a dominant upper light with a decorative narrow sill and a recessed wood panel below. The configuration of the adjacent bay window was rather thoroughly altered in the 1930s or 1940s, perhaps in connection with the houseboat's move to Lake Union, or with its conversion from canoe club to residence. The original bay window, partially visible in the 1912 photographs, was a well-trimmed box-like projection inset with three multi-pane sashes. The re-design retained the original opening through the cabin wall, but it replaced the boxy bay window with two large 16-light sashes glazed from top to bottom. These were stood up adjacent to one another forming a bay window triangular in plan.

The south side of the Wagner houseboat has an original kitchen door that fronts the communal boardwalk and the shore. The door has a single upper light with three recessed panels below. Next to it is projecting bay window, this one framed as a simple rustic box with a wood sill. According to her sons, Colleen Wagner re-made an existing window into this bay to expand the light and view from the kitchen, inserting the large 6-light fixed sash that is in place today. To the left is a small hinged, 2-light awning window from the corner bedroom.

The west side of the houseboat includes three sets of original paired windows with 3-over-2 light fixed sash, a configuration typical of the period. One nearest the southwest corner provides light to the kitchen sink area. Next to it is a smaller 2-light awning window that helps brighten the pantry shelving and ship's ladder to the upstairs. Two other paired-window sets open to the dining room and to the living room at the northwest corner of the cabin.

East side fenestration is similar to that on the west, with two paired fixed window sets, one leading to the back bedroom and the other to the living room. A single awning window, with 3-over-2-light sash, illuminates the bathroom. Changes appear to have been made, perhaps also in the 1930s or 1940s, to a large window that now illuminates the master bedroom. It consists of a single, floor-to-ceiling fixed sash with 16 lights that are identical to those used in the triangular bay on the north façade, providing maximum light and heat through its southeasterly exposure. Next to it is a single operable sash for air circulation.

At the second-story level is some even more distinctive period fenestration. On both the east and west gable ends are two operable casement windows, extending almost to the floor of each upstairs bedroom. Each casement has multiple decorative panes surrounding a single light, typical of the era. Both open inwardly to provide good air circulation on a warm day. To either side of the casements are smaller fixed sashes lined with multiple decorative panes. On each of the longer north and south sides are two horizontal windows, operable as sliders, for air circulation. All the second-story windows are surrounded by simple board trim.

Documented and observed exterior changes over time include the following:

- Early in its history, the residence had wood shingle roofing, which was later replaced with roll roofing and most recently composition shingles.

- The open, north-facing gable was built with partially infilled with horizontal siding by mid-century.
- The north-facing bay window was converted from a box bay to a triangular bay by 1946.
- The north deck posts were repositioned at an unknown date.
- The perimeter deck railings that appear in the 1912 photographs were removed at an unknown date. The decking was replaced in-kind with cedar lumber in October 2020.
- A stove pipe appears in the earliest photos. It was replaced with a larger metal chimney at an unknown date and remained in place into the 1980s. It now has a brick chimney.
- The east primary-bedroom window was enlarged from an unknown design, likely in the 1930s or 1940s.
- The south-facing kitchen window was remodeled to a bay window by Colleen Wagner by the early 1970s.
- Plastic flotation barrels have been added as needed to reinforce the home's floating base.
- The foundation stringers were replaced in the mid-1990s.
- In recent years, a repurposed floating deck from the days of the boat livery was added to the north side of the residence.
- The residence was originally painted a dark color with white trim. The color scheme was reversed by 1946 to be white with a dark trim. Today, it is light green with beige trim.

Cabin Interior

The interior of the Wagner Floating Home remains true to its original rustic character. The floor plan is compact and reminiscent of a working boat. There have been no known changes to the plan, which includes a kitchen, dining room, living room, two bedrooms, and a bathroom on the first floor. Two bedrooms upstairs are accessed by a ship's ladder that is centrally located in the kitchen.

From room to room there are varying ceiling heights that provide interest and variety. Interior wood finishes throughout differ in cut, arrangement, and surface treatment, but together convey a sense of continuity and age. The flooring is primarily of painted fir with a patina that speaks to more than a century of use. The walls are of a vertical cedar paneling 5-1/2" wide, stained a natural wood finish in prominent areas like the dining and living room and painted in others. There is nearly an equal amount of standard narrow-gauge, tongue-and-groove paneling and plywood, all painted, on the walls in the less formal, secondary rooms. The various ceilings are clad with tongue-and-groove paneling, both narrow and wide-gauge, and feature exposed painted rafters.

From the shore and communal dock, the houseboat is entered through the kitchen. The visible wood flooring in the kitchen appears to be newer. Photographs from 1946 depict linoleum, which likely covered an original fir floor. The kitchen has been conservatively

updated with modern appliances over the years, but the original tongue-and-groove cabinets, built-in cupboards and drawers still visually predominate. The kitchen counters have been updated. The walls have a full range of the wood finishes seen throughout the cabin, now all painted. The ceilings are a narrow-gauge tongue-and-groove paneling.

A single-leaf opening connects the kitchen to a modest dining room that is illuminated by a pair of windows on the west wall. The dining room flows into the living room, which extends the full width of the cabin and overlooks Lake Union. The living room ceiling rises upward to the gable roof and is open to the rafters. The altered bay window on the north wall has that distinctive vestigial opening from the canoe-club era, giving access into the glazed, triangular bay. A brick fireplace along the inside south wall was replaced in-kind because it was collapsing through the floor. Colleen Wagner insisted upon an exact replication of the original, re-using a textured buff-colored brick and a stained wood mantelpiece of cedar, according to her family. The brick fireplace quite likely replaced a wood stove from the canoe club era – a simple stove pipe shows in the 1912 photos.

The home's largest primary bedroom is centered along the east wall of home, accessed through a wood, slatted folding door at the southeast corner of the living room. A large 16-light window on the east wall illuminates the spacious bedroom. The room features beadboard walls and an exposed-rafter ceiling, with a closet and a paneled door to the home's one shared bathroom along the south wall. A second bedroom occupies the southeast corner of the first floor and is accessed through a paneled door off the kitchen. It has beadboard walls and ceiling, a newly carpeted floor, and windows on the south and east walls. A doorway on the north wall of the bedroom has been converted into a small area for a stacked washer-dryer set.

The two bedrooms upstairs, accessed via the ship's ladder, are of special interest for their rustic simplicity. Plywood walls, with single-plank wooden bookshelves, bracketed below, remain intact. Until recently, the east bedroom had the two built-in beds out of at least six from the canoe club era. The beds were a simple box-like frame with two built-in drawers below.

Documented and observed interior changes over time include the following:

- The living room bay window was converted from a box bay to a triangular bay by 1946.
- A brick fireplace replaced a wood stove, probably in the 1930s or 1940s. Colleen Wagner had the brick fireplace was reconstructed in-kind, at an unknown date.
- A large 16-light window on the east wall of the primary bedroom replaced a window of an unknown design. The date of the change is unknown, but it dates to at least the 1940s.
- The kitchen floor was resurfaced with wood, replacing the earlier linoleum.
- The original south-facing kitchen window was rebuilt by Colleen Wanger as a bay window.

- The kitchen counter tops have been updated over the years. What had been unpainted kitchen walls and cabinets in 1946 are now painted.
- The bedrooms once had six built-in beds dating from the canoe club era, but none remain.
- The one bathroom has some newer features, including the sink and tile countertop and linoleum flooring.
- The Wagners hooked up the home to the City's sewer system in the mid-1960s.
- Blown-in insulation was added in 2020.

SIGNIFICANCE

Lake Union & Neighborhood Context

Seattle's lakes and hilly topography are the result of glacial activity during the last ice age some ten to thirty thousand years ago. The retreating glaciers left behind what we know today as Lake Union and Queen Anne hill to the west. Prior to non-Native settlement in the mid-nineteenth century, the central Puget Sound region and the Lake Union area were home to Native peoples, namely the Duwamish, which is an Anglicized name for du-AHBSH or People of the Inside Place. They established seasonal and permanent settlements along the area's bodies of water, including Lake Union, and a network of transportation routes connecting them. In their primary language Lushootseed, they called Lake Union Ha-AH-Chu, meaning littlest lake.

The rich natural resources of the lakes and forests attracted settlers and entrepreneurs to the Pacific Northwest in the mid-nineteenth century. Early European-American settlement concentrated near Elliott Bay, and abundant forests drew those with logging and mining interests inland, pushing out Native dwellers. David Denny and Thomas Mercer staked land claims in what is today's South Lake Union and lower Queen Anne neighborhoods. Small farms and mills developed along and around the freshwater Lake Washington and Lake Union as the foothills were cleared.

Historians credit Mercer with naming Lake Union at a celebratory gathering on July 4, 1854, at which he suggested the body of water would one day unite Lake Washington with Puget Sound. At the time, a natural dam near present-day Montlake separated Lake Union from the higher-elevation Lake Washington to the east. A small stream drained Lake Union into Salmon Bay on the west. Mercer's vision of uniting the lakes with Puget Sound would not be realized for more than sixty years.

The city's first lumber mill outside the Elliott Bay area developed along the south shore of Lake Union. It began in 1882 as the Lake Union Lumber and Manufacturing Company and became the Western Mill Company, owned by David Denny. A group of lakeside property owners – a who's who of early Seattle developers including Corliss P. Stone, Thomas Burke, Benjamin F. Day, and Guy C. Phinney, among others – formed the Lake Washington

Improvement Company to promote development. Their improvement company, using Chinese laborers, dug small canals with locks connecting Lake Union with Salmon Bay and Lake Washington through which logs and small boats could pass. The system could handle little more than floating logs, and Lake Union's full economic and industrial potential remained unrealized in the eyes of these businessmen.

Meanwhile, many of these same interests filed residential plats as capitalist Luther H. Griffith developed electric streetcar lines around Lake Union. He hoped to connect downtown to a townsite at the northwest edge of Lake Union that he had named after his hometown Fremont, Nebraska. Griffith's Seattle Electric Railway and Power Company completed the first extension to Lake Union in 1890, marking the beginnings of Westlake Avenue. He built a trestle along the west shore of Lake Union, eventually connecting to the north side, where the Seattle, Lake Shore & Eastern (SLS&E) Railway had a depot. The SLS&E connected Elliott Bay with timber outfits and coalfields north and east of the city, and it included spur that also ran along the west side of Lake Union to the mill at the south shore. In 1892, the Northern Pacific Railroad acquired the SLS&E.

Queen Anne's steep slopes meant that the neighborhood developed over time as transportation improvements allowed. Six large plats were filed on Queen Anne Hill between 1869 and 1879, followed by thirty-five new plats in the following decade. One of these was Benjamin and Frances Day's El Dorado plat, filed in 1889, at the north end of Queen Anne along the Lake Union shore. Queen Anne Hill's east slope was graded to accommodate the aforementioned rail spur and roadbed.

This shoreline is where a community of small, working-class houseboats began to congregate in the early twentieth century, in the midst of a thriving industrial waterfront at the north end of the lake. The area included lumber and shingle mills, a tannery at the base of Stone Way, an iron foundry in Fremont, and the gas plant. Elsewhere on the lake at this time, William Boeing and Lt. Conrad Westervelt built their first airplane, the B&W, at Boeing's seaplane hangar at the foot of Roanoke Street in 1916. Seaplanes have been a fixture of Lake Union ever since.

Activity on Lake Union and in north Queen Anne increased and diversified in anticipation of the opening of the Lake Washington Ship Canal, which was completed in 1917. Transportation improvements included the completion of four double-bascule bridges spanning the ship canal – Ballard Bridge, Fremont Bridge, University Bridge, and Montlake Bridge – all of which remain in operation. The changes to the lake itself included nearly two-dozen water access points that were cut into the shoreline to accommodate industrial use of the lake. More marine-related industry appeared on the lake, including the Lake Union Drydock Company (1919), which remains in business today, and an assortment of small boatyards. Over the next decade, several boat building outfits opened that would become known for their craftsmanship and production of exceptional vessels. These included Grandy Boatworks, the Blanchard Boat Company, Prothero Boat Company, and Jensen Motorboat, to name a few.

Lake Union remained decidedly industrial during World War II, with much war-related activity around the U.S. Navy's new armory and the nearby Lake Union Dry Dock. Following the war, seemingly everyone wanted a piece of the lake. By the late 1940s, Lake Union was "one of the busiest and most highly developed industrial areas of the city." Five flying services used the lake while the old boatyards jockeyed for shoreline space with fishing companies, gravel and asphalt plants, and more than 1,000 floating homes.

Significant post-war-era changes were on the horizon, as signaled in 1956 by the closing of the gas plant anchoring the north end of the lake. This was around the time that a young Richard (Dick) Wagner arrived in Seattle and lived in a houseboat on Lake Union. He later recalled of this period: "one thing I noticed about Lake Union was that it wasn't used for recreation purposes, it was used to park boats, and Friday nights or Saturday mornings they would all leave and go through the Locks and come back on Sunday, so Lake Union was a parking spot and a highway for them. That kind of puzzled me." Wagner's observations illustrated a growing interest in the lake as a public recreational space. Indeed, various interest groups participated in the public discussion and planning for Lake Union and its shorelines in the late 1960s and 1970s as the City worked to implement the Seattle Shoreline Management Program. Adopted in 1977, this program ultimately defined how the lake developed and could be used.

Maritime heritage interests gained a foothold on Lake Union beginning in 1964 when a grassroots group led by Kay Bullitt known as Save Our Ships formed to save the Wawona, the largest three-masted sailing schooner ever built in North America. The group later became Northwest Seaport, *a non-profit dedicated to the preservation and interpretation of the maritime heritage of Puget Sound and the Northwest Coast, that today maintains a floating fleet moored at Lake Union Park*. Meanwhile, traditional wooden boat enthusiasts organized in the mid-1970s and formed the Center for Wooden Boats in 1978. The opening of their boat shop and livery at the south end of Lake Union in 1983 began a years-long transformation of that area, from a polluted industrial shoreline to a recreational and educational destination. The Northwest Seaport Maritime Heritage Center and the Museum of Heritage and Industry (MOHAI) completed the transformation of the lake's south shoreline in the early 2010s.

Seattle's Floating Homes

Floating homes are not unique to the Seattle area, and the origins and evolution of houseboat colonies in West Coast cities share common themes. Houseboats near Seattle, Portland, and Vancouver, British Columbia, for example, first appeared as floating logging camps that housed workers in the late 1800s and early 1900s. Colonies also grew around shipyards and other water-based industry in West Coast cities, including San Francisco and nearby Sausalito. Meanwhile, the wealthier sets of the early 1900s built more substantial seasonal houseboats and recreational boathouses along the lakes, rivers, and inlets of West Coast cities. Houseboats in these cities mushroomed during the Great Depression into floating Hoovervilles, only to face backlash from vocal uplanders and public officials wanting them removed. Houseboat dwellers faced increasing regulation and gentrification in the mid- and

late-twentieth century, but many places have maintained at least some semblance of floating home culture.

The history of Seattle's floating homes is as colorful and varied as the structures themselves. The origin of houseboats in Seattle is challenging to pin down given their ad hoc development and the fact that they attracted such little attention. The earliest houseboats of the late nineteenth and early twentieth centuries were associated with logging and industry and were situated along the area's working waterways – first along the shores of Elliott Bay, the Duwamish River, Harbor Island, and Salmon Bay, and then Portage Bay and Lake Union. These small, cheap wood shacks were built on retired barges or floating logs. They were unregulated and not connected to public infrastructure and found clustered amidst waterside industrial plants and fishing boats. They housed struggling and financially-strapped workers who often needed short-term or seasonal residence. Among the earliest newspaper reports involving houseboats are from accounts of crime and tragedy, including tragic drowning deaths of children who lived in extreme poverty in floating shanties along the banks of the Duwamish River.

What is known about these earliest houseboats comes from photographs, recollections, and newspaper accounts. An often-cited early account from the *Seattle Post-Intelligencer* reported in January 1902 that the city's floating population was nearly a thousand and offered this description of one colony of floating shacks:

Down along the [Elliott Bay] waterfront at this time of year, tied up to the pilings out of the way of the shipping, are to be seen scores of shanty-boats and hundreds almost of small fishing boats floating on the lazy tide. Curls of blue smoke from tiny chimneys denote that they are used as habitations, and such is the case, for here is where the old-time fishermen and many of the dock employees make their homes.

Their growing numbers soon made them a target of industrialists, for occupying limited shoreline space, and reformers, who saw them as a nuisance and unsanitary. These arguments against houseboats, first appearing in the early 1900s, would surface again and again throughout the twentieth century as renewed efforts were made to purge shorelines of houseboats. At the same time, though, the appeal of houseboats spread beyond the working class. Wealthier residents started building houseboats as seasonal homes, especially on Lake Washington. Two “well known young society men of Seattle” – E. Hamilton Geary and Harold Smith – reportedly purchased an existing houseboat on Lake Washington to live in during the summer in early 1900. By June 1901 there were three houseboats on Lake Washington and by 1905 there were 30.

Investors saw an opportunity with houseboats. In 1907, the Washington Legislature authorized the sale of state-owned shorelands along Lake Union and Lake Washington in order to fund the Alaska-Yukon-Pacific Exposition. This act extended buildable parcels out into the water. Investors bought these submerged parcels and began renting moorages to houseboat owners. By 1909, there were 36 floating homes from Union Bay to Madison Park,

some of these occupied year-round. At Madison Park, near the popular beachfront park, the estate of the neighborhood's developer Judge John J. McGilvra rented houseboat moorages for \$4 to \$12 a month. These houses ranged from small, one-room cabins to two-story homes with all the modern conveniences of the time. Another similar seasonal houseboat colony developed at Leschi near its beachfront park.

Lake Union, by contrast, was an industrial waterway, and its few houseboats were like those found along the city's other working shorelines. Among the first to be recorded as living on Lake Union was river pilot and sea captain Rodney Allback. The 1904 Seattle Polk Directory recorded his residence as "boat house, Lake Union," and the 1905 directory listed him at the foot of Minor Avenue North, which is perhaps where the houseboat was located. By 1914, there were a few hundred houseboats – most of them cheap, floating shacks – on Lake Union. However, houseboat activity remained relatively quiet on the lake until after the opening of the Washington Ship Canal in 1917 and the country's entry into the World War I. With industry came jobs and the need for worker housing. Landlords moored small houseboats as close together as possible to maximize rent profits, and tight-knit, blue-collar neighborhoods emerged. Cheaply constructed working-class houseboats made their way onto Lake Washington, bringing a new economic class of residents to the existing community.

The growing houseboat numbers garnered the attention of the city's health commissioner, Dr. H. M. Read, who declared in 1922 that houseboats, whose sewage drained directly into the lakes, were turning it into a "virtual cesspool," and that those on Lake Washington were "a menace to the health of the city." He called for the removal of the 1,100 houseboats on the two lakes, which were home to 5,000 people. The Houseboat and Home Protective League, the city's first organized group of houseboat interests for political purposes, stepped in to defend the lake dwellers. They won the support of Mayor Edwin J. Brown who pointed out that the city should first stop pouring sewage into the lakes, and that "the practice of using the lakes for garbage dumps should be discontinued." Houseboats gained other supporters, as evidenced by a piece in the September 1923 issue of *The Seattle Woman* in which author Ruth E. Swanson promoted them as "one method of solving the high rent problem." She suggested, that "during the crowded conditions of the war when rents took their skyrocket journey from which they forgot to return, house-boats were the salvation of hundreds of families of moderate income. They could be built at relatively small cost. No assessments for sewers or pavements had to be met and no real estate tax had to be paid."

Pressure from uplanders and neighborhood groups to improve the city's shorelines continued, eventually resulting in ordinances condemning most Lake Washington houseboats in 1938. The eviction largely involved the working-class homes, described in the *Argus* as "those untidy denizens of hovels built of packing boxes and driftwood." Following passage of Ordinance No. 73578 in October 1944, the remaining few houseboats were evicted from Lake Washington. These actions set in motion the relocation or outright destruction of many floating homes and boathouses in Seattle, and many ended up on Lake Union. Efforts to remove houseboat colonies at Portage Bay and Union Bay were ongoing throughout the 1930s and 1940s.

In response to these threats, lakeshore property owners and houseboat owners again organized, this time forming the Waterfront Improvement Club in December 1938. Led by president Abbott E. Stafford, the club aimed for fairer representation and aided in “promoting a beautification program on Lake Washington and Lake Union.” They organized just as the Works Projects Administration’s survey of real property in Seattle in 1939 found that 64.7 percent of the 946 houseboats counted (probably well below the actual number) were in need of major repair, despite most of them being of recent construction. What the survey highlighted was the low standard of living on the lake, which is some of what the Waterfront Improvement Club had hoped to address. By this time the Duwamish houseboat colony had mostly disappeared, although one houseboater, Fred Strom, managed to remain in his houseboat through the late 1970s.

As the U.S. entered World War II, Seattle experienced an influx of people as local industry, including Boeing and the Lake Union Dry Dock, took on major government contracts and increased output. The housing crunch spilled onto Lake Union, where houseboats became home to families and businessmen as well as skilled and unskilled laborers. Perhaps hoping to avoid rent increases similar those experienced during World War I, the Office of Price Administration applied rent controls capping moorages at ten dollars a month. After the war, on-the-water living attracted various types of people, including writers, artists, students, and others whose “common denominator was an encompassing love of life and a tolerance for poverty.” Although houseboats continued to rile those who saw them as an eyesore, the off-beat lifestyle of living in a floating home attracted the attention of visitors, even catching the attention of *Life* magazine in 1946. The piece called lake-dwelling a “cheap handy way to live in the center of Seattle,” and featured the young family of Charles Barnes who lived in what is now the Wagner Floating Home.

The number of moorages on Lake Union grew in the 1950s, and by 1953 the number reached about 1,100 floating homes. Another round of threats to the survival of houseboats, particularly those on Portage Bay, took place in the early 1950s, prompting the formation of yet another group – the Houseboat Owners association – in 1952. They used a defense similar to that of earlier houseboat advocates, suggesting the real eyesores were the businesses lining the shores. Nevertheless, the City passed ordinances in 1953 and 1957 regulating things like water-line access, electrical wiring, space between houseboats, and setbacks from street ends. They also zoned much of Lake Union for manufacturing uses, further squeezing lake dwellers.

Moorage spaces steadily declined, to about 700 spaces in 1961, which proved to be a particularly costly year for houseboat dwellers. Two Portage Bay colonies were removed to make way for highway development and private developments on Lake Union brought the total displacement to about 150 houseboats. Adding to the frustration was the difficulty in obtaining permits for new moorages. All of this brought together the Floating Homes Association in 1962, to advocate on behalf of houseboat owners. Led by George Neale and Terry Pettus, the Floating Homes Association (FHA) focused more broadly on the entire lake, which wisely aligned them with other groups interested in park development and public

access to the waterways. They also advocated for equity and fairness as the city implemented a five-year program of requiring all houseboats to connect to the City's sewage system. The well-organized FHA, with representatives from all parts of the lake, would see the community through major transitions of the 1960s and 1970s.

In 1964, the King County Assessor's office assigned permanent registration numbers for all floating homes to keep them on the tax rolls. Some houseboat dwellers felt squeezed by increasing moorage fees, prompting the formation of the first cooperatively owned moorage, the Flo-Villa Corporation, in 1967. The construction of the over-water, five-story Union Harbor Condominium on the east side of the lake in 1968 caused alarm among FHA members, who advocated for a moratorium on over-water construction. Meanwhile, a new city ordinance addressing new construction, major remodels, and requiring sewer hookups went into effect.

Although the long-held stereotype of lake dwellers as transient, working-class, and bohemian was still very much in play, a transition in the make-up of the community was underway. The regulation and cleaner lake played a role in saving the houseboat lifestyle from going extinct, but the improvements changed the economic dynamic of some colonies, and even resulted in new, modern-style floating homes like those at the new moorage Portage-at-Bay, the city's first planned houseboat development. The moorage included eight architect-designed houseboats unlike any others on the lake. Completed in 1969, they reflected contemporary styles and sold for an average of \$25,000. Additional evidence of gentrifying houseboat neighborhoods was the upgrading, expansion, and renewal of older houseboats to meet the higher living standards of the evolving demographic. To protect their investments, some floating home colonies cooperatively bought their moorages, often with the guidance and encouragement of the FHA. While serving as FHA president in 1974, Dick Wagner said, "The whole houseboat scene has changed in the last five years. The people now are interesting but rich. They used to be interesting but poor."

Washington voters approved the Shoreline Management Act in 1972, with the overarching goal "to prevent the inherent harm in an uncoordinated and piecemeal development of the state's shorelines." The act required municipalities with shorelines to develop and implement Shoreline Master Programs. The city adopted the Seattle Shoreline Management Program (SSMP) in 1977, outlining goals and use regulations for Lake Union to ensure a diverse shoreline. Importantly, it recognized houseboats as one of the lake's preferred uses, banned new or renovated two-story houseboats, and restricted the number of new houseboat moorages. The program was ground zero for issues of water-dependent uses vs. non-water-dependent uses, shipyards vs. marinas, and recreation vs. industry.

Lake Union as an industrial landscape was evolving to include a diversity of uses. Former industrial sites, such as the gas works at the lake's north end, and the former mill site and city asphalt plant at the south end, transitioned to parks and community spaces that emphasized and embraced the water. Recreational boaters and canoers began accessing the lake via public waterway access points, like Waterway 4 at today's Center for Wooden Boats, that business and industry had used for generations.

In 1993, Hollywood introduced the world to Seattle’s floating home lifestyle with the blockbuster movie *Sleepless in Seattle*, starring Tom Hanks and Meg Ryan. By this time, Lake Union had diversified to include tourism and recreation in addition to the mainstays of industry and floating residential colonies. Today, evidence that Lake Union is *the* place to be is found in the newest floating home development – Wards Cove, a gated luxury community in the Eastlake neighborhood.

Floating Home Architecture

In their 1977 book *Houseboat*, authors Ben Dennis and Betsy Case perfectly summarized the architecture of the floating home: “Houseboat architecture encompasses ideas that range from the height of elegance to the ultimate in funk. The end goal, however, is the same – a tight ship where every corner counts.”

Although Seattle’s floating homes have garnered the attention of historians, geographers, and storytellers for decades, houseboats are largely absent from traditional historic resource surveys that document the city’s older neighborhoods. There has been no comprehensive documentation or inventory of houseboats that would aid in developing property types, identifying building and architectural trends, or placing them in the greater context of Seattle’s built environment. What follows is a general summary of common features among Seattle’s older floating homes.

Seattle’s floating homes of the early- and mid-twentieth century were typically clustered along commonly shared docks extending out into the lake – several houses deep in some spots. These clusters were found along the east and west sides of Lake Union and at Portage Bay, where remnants of these colonies remain. Houseboats were one- or one-and-a-half-story, wood-frame houses of varying shapes and that typically occupied both sides of the shared dock. Poles tied to the docks carried utility wires and hand railings that framed the walkways. Houseboats were usually clad in board-and-batten, horizontal weatherboard, or wood shingles or shakes. Most featured a low-pitched gable or hipped roof, often with a dormer or two, and a stovepipe chimney. The small sprung-roof houseboats dotting that still dot the shorelines reflect the craftsmanship of boatbuilders and woodworkers of the 1920s. A narrow deck around part or all of the houseboat allowed for an extension of home life for things like clothes lines, tool storage, etc.

Those floating homes built before the mid-twentieth century were built on wood-log flotations, which allowed for a home to be moved to a new location if needed or desired. Cedar logs were considered the best for flotation since they waterlog more slowly than spruce or fir. They were strapped together in an inverted pyramid formation. Stringers were secured to the top row of floating lots upon which the floor joists were built. It is the stringers that are most often in need of replacement, along with the occasional addition of supplemental flotation. Starting in the 1950s, when large cedar logs grew scarce, steel drums filled with air and styrofoam were used to stabilize foundations.

While some houseboats of this earlier era reflected popular architectural styles from when they were built (e.g. Craftsman), style was secondary to the need for functional design that maximized the use of space and the use of cheap, abundant materials. This changed with the new floating homes built in the late 1960s and early 1970s, particularly at the new moorage Portage-at-Bay, the city's first planned houseboat development. Brothers Grant and Gerry Copeland designed and built the floating community in 1968. There were eight homes, and most were built in the modern Shed style. The asymmetrical, multi-story homes had distinctive angular shed roofs, were finished in naturally stained native wood, and built on styrofoam-filled cement floats. Another excellent example of an architect-designed floating home of this era was that of architect Fred Bassetti, at 3146 Portage Bay Place E. Although moorage space has long been at a premium, architect-designed floating homes have remained a fixture among new floating construction.

Today's Wagner Floating Home and its cooperatively owned dock very much reflect the houseboat colonies of the early- and mid-twentieth century. The one- and two-story wood-frame residences of The Old Boathouse moorage are small and typical of an earlier era. Only one has been rebuilt to reflect a modern boxy appearance – at the northwest corner of the moorage. The average size of the ten houseboats at this dock is 1,286 square feet, and they vary in size, shape, and appearance, which is the charm of this colony. This dock and the neighboring small colonies of houseboats are among the fewer than 500 floating homes that remain on Lake Union.

Property History

Little is known of the early history of the Wagner Floating Home, such as who built it, first owned it, or when it was moved to Lake Union. The earliest documentation of the houseboat comes from two photographs taken by James P. Lee in 1912, which are now archived at the University of Washington Special Collections. The photos depict the houseboat on Lake Washington “probably north of Madison Street,” in a recreational setting with young women and men canoeing. If these clues are accurate, the houseboat may have been part of the group depicted as part of the Madison Park shoreline known as the McGilvra Colony. It probably functioned as a seasonal boathouse that served a recreational club.

Contextual history and later secondary sources suggest the houseboat probably left Lake Washington around 1938 when regulatory actions by the City of Seattle essentially drove houseboats off the lake. Not all houseboats were moved and repurposed, but the Wagner Floating Home was certainly big enough to function as a residence. Once on Lake Union, it transitioned to use as a residence and was probably updated to accommodate year-round living.

The earliest evidence uncovered of houseboats at 2770 Westlake Avenue North is a 1923 advertisement for a three-room furnished houseboat for rent. Soon regular advertisements for houseboat rentals at this mooring appeared in *The Seattle Times*, with rents starting at ten

dollars. Polk directories and newspapers provide some detail about those who lived at this mooring over the years. In the 1920s and 1930s, residents included a young couple with a child, a single man who worked as a diver, and a laborer and his wife. In the 1940s, several women lived at the mooring, including two widowed office workers, a waitress, and a public-school librarian. At least three couples lived there in the 1940s.

In 1946, the houseboat was the subject of a *Life* magazine feature showcasing it as the home of Charles Barnes and his young family. Unpublished photos from this feature, in the Wagner family collection, provide wonderful documentation of the home not long after its move to Lake Union. It is not clear if the Barnes owned or rented the residence, but city directory research suggests they did not live there long.

In 1948, Abbott E. Stafford, a retired fireman and a Portage Bay houseboat resident, purchased the mooring at 2770 Westlake Avenue, where the Wagner houseboat resided. He had other property along Westlake Avenue North, including a waterfront shop at 2500 Westlake that he constructed in 1937. Stafford had long been a fixture of the houseboat community, having organized and served as president of the Waterfront Improvement Club, in 1938, which formed in response to threats to houseboat removals. One wonders if he or the Waterfront Improvement Club had any role in the relocation of the Wagner houseboat or others from Lake Washington to Lake Union. Stafford died in 1951.

Claude Hull purchased the mooring in 1956, and during this period the houseboat functioned as a rental home. A group of young women, including recent college graduate and art teacher Colleen Luebke, moved into the houseboat in the early 1960s. Colleen met a houseboat neighbor, Dick Wagner, around the time he purchased his first boat – a 24-foot schooner designed by the skilled shipwright Bill Garden. Dick and Colleen married in 1965 and made her rented houseboat their permanent family home. They soon purchased it for \$500, but continued to rent the moorage. As boat repair shops closed and wooden marine vessels rotted around them, the Wagners began collecting small boats. In 1968, they started a traditional boat rental business at their houseboat, and within a decade they owned a few dozen small boats. It was called The Old Boathouse, and Dick described it as “the kindergarten of hands-on maritime heritage museums...We not only taught our visitors how to row, paddle and sail traditional boats, but we also had Saturday regattas at our floating home”.

The Old Boathouse became a gathering place for wooden boat enthusiasts and anyone interested in history, boats, and woodworking. In 1976 they started hosting monthly educational meetings, drawing as many as forty people. It was during these meetings that “the group was told of the long-nurtured fantasy of a small craft museum where people can play with the boats and handle the tools.” The idea was well-received, and over time, this group would turn fantasy into reality. In 1978, six individuals organized and incorporated the Center for Wooden Boats and began the long process of finding a permanent home for the organization.

Throughout the 1970s, Wagner and the Center's board studied and drafted plans for four different unused publicly owned sites on Lake Union. By late 1979, the organization was running several programs out of the Wagners' houseboat, and it needed a bigger space to accommodate its mission. The Center settled on Waterway 4 and presented its plan to the City in April 1980. Within weeks, The Old Boathouse was forced to close shop at 2770 Westlake Avenue N "due to a lease problem." In June, an emotional and upset Wagner delivered in his sailboat *Sindbad* the Center's twenty wooden boats to the waterfront homes of friends who promised to take care of them while work to secure Waterway 4 continued. The permit process would take another three years to complete.

Soon after their home-based boat livery closed, the Wagners sought and received National Register of Historic Places designation for their floating home in 1982. It was added to the National Register for its significance in the areas of community development and architecture. The Wagners lived the rest of their lives at the houseboat, where they raised their two sons, Michael and David. Dick died in 2017 and Colleen in 2020.

The Center for Wooden Boats was the Wagners' life work, and they are considered the organization's co-founders and visionaries. Fellow founding member and lifelong wooden boat enthusiast, Marty Loken, recently said that today's Center is "pretty much what Dick and Colleen imagined and doodled on the backs of envelopes in the 1970s. They had a surprisingly clear vision of what it could be." Loken also said that it was Colleen who encouraged her husband to start the wooden sailboat livery at their houseboat, and her inspiration and creativity resulted in the museum that we know today. Another early Center volunteer recently recalled to their sons Michael and David that Dick was the spark plug and Colleen was the battery, which goes a long way in explaining their success together.

To honor their legacy, the Center for Wooden Boats dedicated its newest building the Wagner Education Center. Most recently, the Center honored Colleen's memory with a Sail Past the Old Boathouse on September 26, 2020.

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The features of the Landmark to be preserved include: *the exterior of the house, and the floating log foundation/platform that supports it.*

Issued: June 4, 2021

Sarah Sodt
City Historic Preservation Officer

Cc: David Wagner and Michael Wagner, on behalf of the Estate of Richard & Colleen Wagner; owner
Sarah Martin, SJM Cultural Resource Services
Jeff Murdock, Historic Seattle
Jordan Kiel, Chair, LPB
Nathan Torgelson, SDCI
Katrina Nygaard, SDCI
Ken Mar, SDCI



Wagner Floating Home, 2770 Westlake Avenue N – Unit 10, 2020



Wagner Floating Home, original location on Lake Washington, 1912

Landmark Designation

HISTORIC PRESERVATION

April 22, 2022

Department of Neighborhoods



City of Seattle **62**

Designation Standards

In order to be designated, the building, object, or site must be at least 25 years old and must meet at least one of the six standards for designation outlined in the Seattle Landmarks Preservation Ordinance ([SMC 25.12.350](#)):

- a) It is the location of, or is associated in a significant way with, a historic event with a significant effect upon the community, City, state, or nation; or
- b) It is associated in a significant way with the life of a person important in the history of the City, state, or nation; or
- c) It is associated in a significant way with a significant aspect of the cultural, political, or economic heritage of the community, City, state or nation; or

Designation Standards, cont.

- d) It embodies the distinctive visible characteristics of an architectural style, or period, or a method of construction; or
- e) It is an outstanding work of a designer or builder; or
- 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.

In addition to meeting at least one of the above standards, the object, site, or improvement must also possess integrity or the ability to convey its significance.

Wagner Floating Home

2770 Westlake Avenue N – Unit 10

Designation: June 2, 2021

Standard: B, C and D

Controlled features:

- the exterior of the house
- the floating log foundation/platform

Date Built: c. 1910

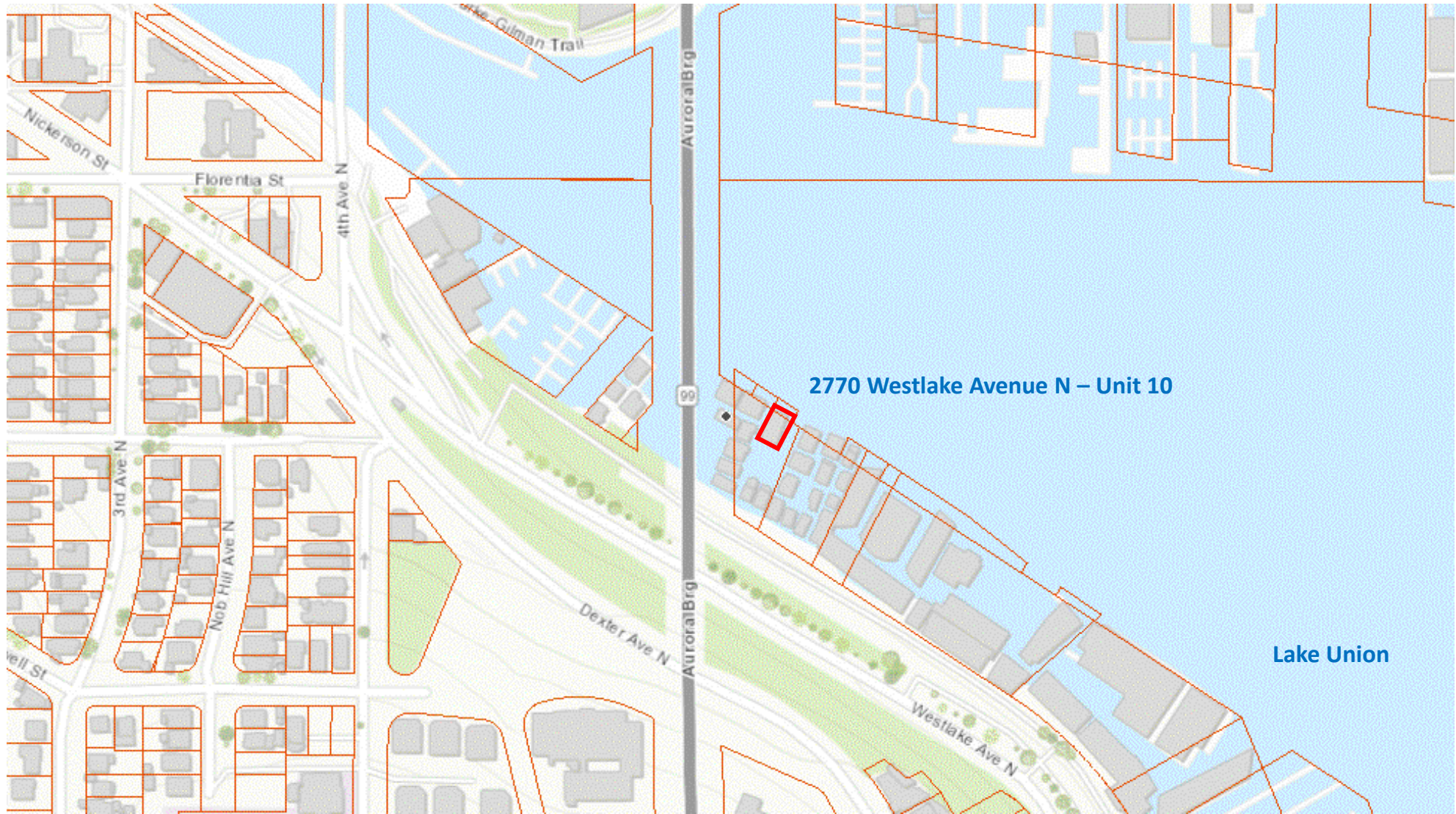
Architect: unknown



Contemporary photo, 2020



Historic photo, 1912



The Center for Wooden Boats

1010 Valley Street (Waterway 4)

Designation: June 2, 2021

Standard: B, C and D

Controlled features:

- Exterior and interior of Pavilion
- Exteriors of Boat Shop & Boat House and pilings / support platforms
- Exterior of Oar House and support platform

Date Built: 1983(Boat Shop), 1984 (Oar House & Pavilion), 1989 (Boat House)

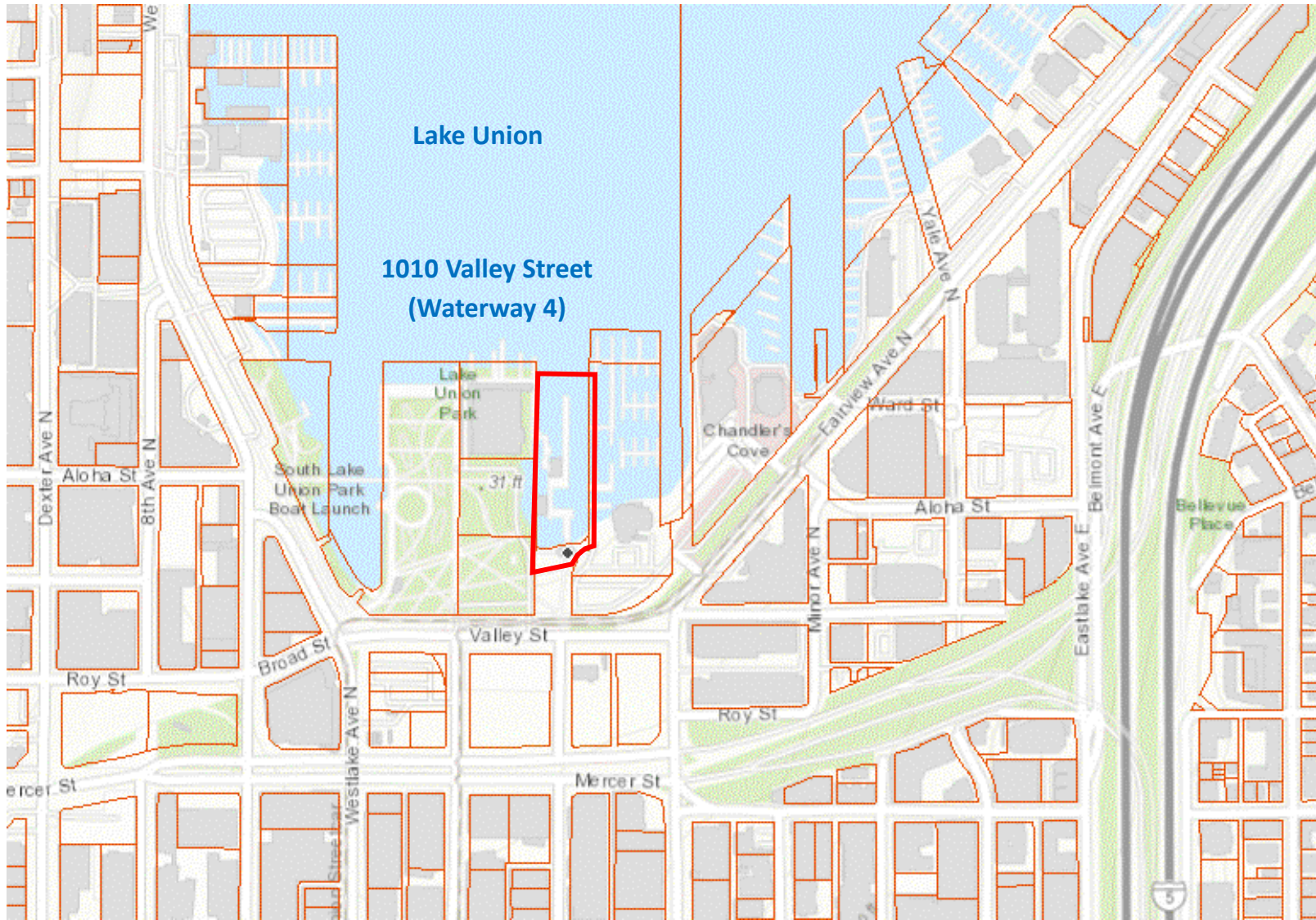
Architect: Richard E. Wagner w/ Barbara Oakrock, Steve Johnson, and Keith Vaughan



Contemporary photo, 2020



Historic photo, 1990



Seattle-First National Bank

566 Denny Way

Designation: November 1, 2006

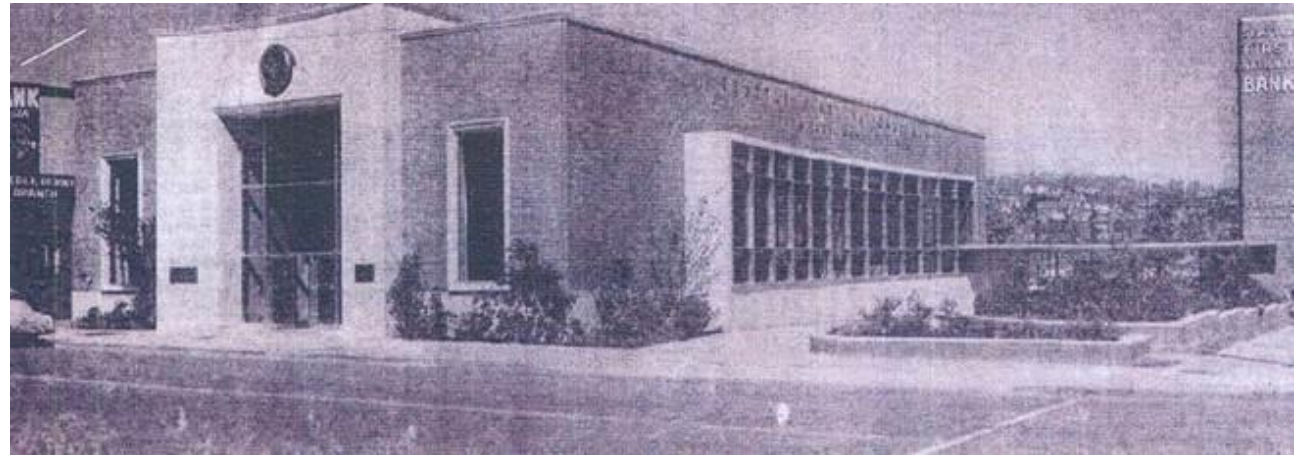
Standard: C, D, E and F

Controlled features:

- The site and the exterior of the building.

Date Built: 1950

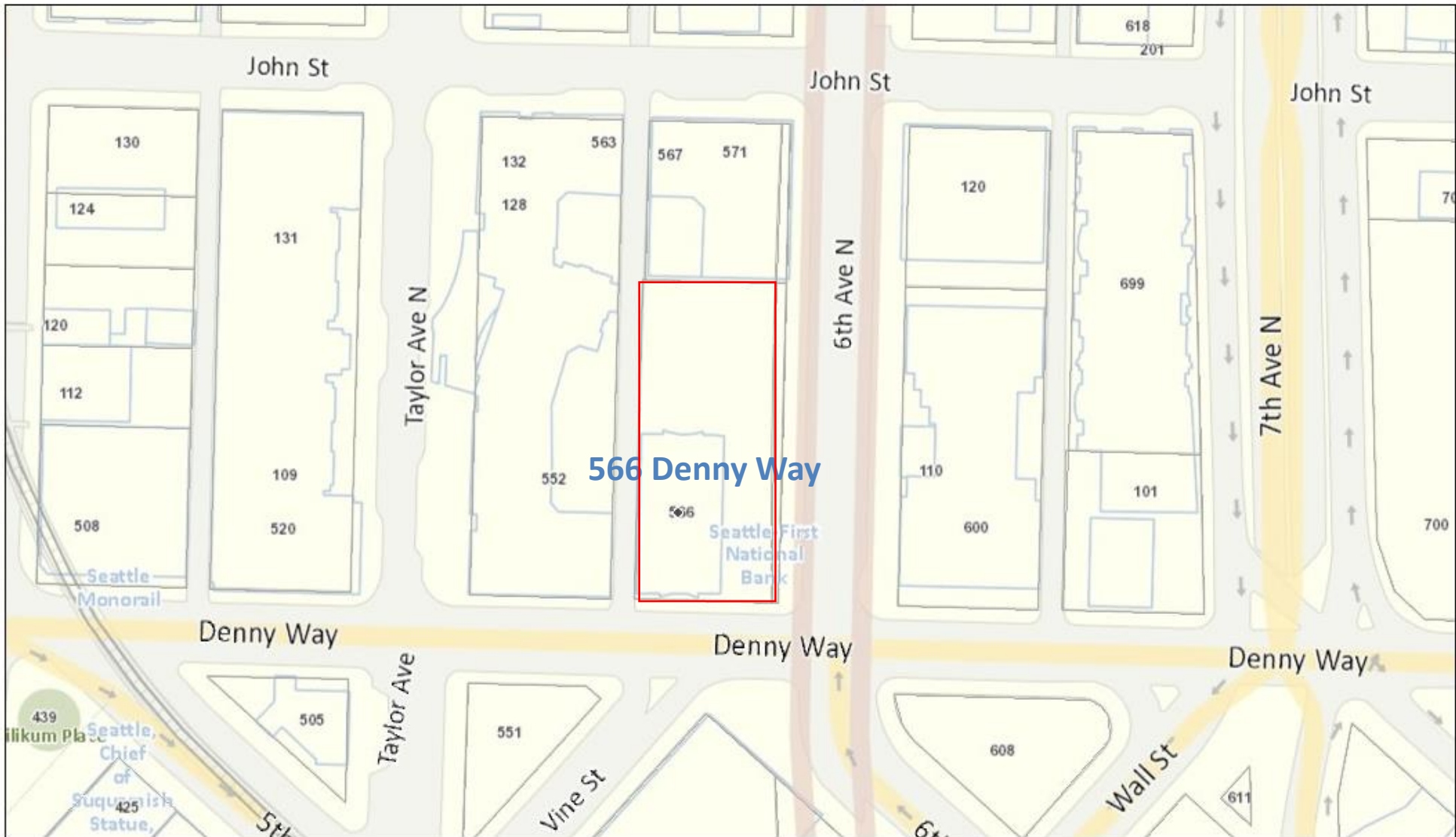
Architect: Designed by architect John W. Maloney after architect J. Lister Holmes' prototype.



Historic photo, 1950



Contemporary photo, 2011



4-1-200



Legislation Text

File #: CB 120310, **Version:** 1

CITY OF SEATTLE

ORDINANCE _____

COUNCIL BILL _____

AN ORDINANCE relating to historic preservation; imposing controls upon The Center for Wooden Boats, a landmark designated by the Landmarks Preservation Board under Chapter 25.12 of the Seattle Municipal Code, and adding it to the Table of Historical Landmarks contained in Chapter 25.32 of the Seattle Municipal Code.

WHEREAS, the Landmarks Preservation Ordinance, Chapter 25.12 of the Seattle Municipal Code (SMC), establishes a procedure for the designation and preservation of sites, improvements, and objects having historical, cultural, architectural, engineering, or geographic significance; and

WHEREAS, the Landmarks Preservation Board (“Board”), after a public meeting on April 21, 2021, voted to approve the nomination of the improvements located at 1010 Valley Street / Waterway 4 (which are collectively referred to as “The Center for Wooden Boats”) for designation as a landmark under SMC Chapter 25.12; and

WHEREAS, after a public meeting on June 2, 2021, the Board voted to approve the designation of The Center for Wooden Boats under SMC Chapter 25.12; and

WHEREAS, on October 6, 2021, the Board and The Center for Wooden Boats’ owner agreed to controls and incentives to be applied to specific features or characteristics of the designated landmark; and

WHEREAS, the Board recommends that the City Council enact a designating ordinance approving the controls and incentives; NOW, THEREFORE,

BE IT ORDAINED BY THE CITY OF SEATTLE AS FOLLOWS:

Section 1. Designation. Under Seattle Municipal Code (SMC) 25.12.660, the designation by the

Landmarks Preservation Board (“Board”) of the improvements located at 1010 Valley Street / Waterway 4 (which are collectively referred to as “The Center for Wooden Boats”) is acknowledged.

A. Legal Description. The Center for Wooden Boats is located on the property legally described as:

Portion of Waterway #4 & Boren Avenue which lies south of a line between the NE corner of Lot 7, Block 74, Lake Union Shore Lands & the NOW corner of Lot 4, Block 73, Lake Union Shore Lands; which lies N of a line beginning at a point on W boundary of Waterway #4 which is 110’ N of NE Corner of Lot 1, Block 74. Parcel number 302504-HYDR.

B. Specific Features or Characteristics Designated. Under SMC 25.12.660.A.2, the Board designated the following specific features or characteristics of The Center for Wooden Boats:

1. The entire Pavilion structure, both exterior and interior.
2. The exterior of the Boat Shop, and the pilings and platform that support it.
3. The exterior of the Oar House and the platform that supports it.
4. The exterior of the Boat House (Education Center), and the pilings and platform that support

it.

C. Basis of Designation. The designation was made because The Center for Wooden Boats is more than 25 years old; has significant character, interest, or value as a part of the development, heritage, or cultural characteristics of the City, state, or nation; has integrity or the ability to convey its significance; and satisfies the following SMC 25.12.350 provisions:

1. It is associated in a significant way with the life of a person important in the history of the City, state, or nation (SMC 25.12.350.B).
2. 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 (SMC 25.12.350.C).
3. It embodies the distinctive visible characteristics of an architectural style, or period, or of a method of construction (SMC 25.12.350.D).

Section 2. Controls. The following controls are imposed on the features or characteristics of The Center

for Wooden Boats that were designated by the Board for preservation:

A. Certificate of Approval Process.

1. Except as provided in subsection 2.A.2 or subsection 2.B of this ordinance, the owner must obtain a Certificate of Approval issued by the Board according to SMC Chapter 25.12, or the time for denying a Certificate of Approval must have expired, before the owner may make alterations or significant changes to the features or characteristics of The Center for Wooden Boats that were designated by the Board for preservation.

2. No Certificate of Approval is required for the following:

a. Any in-kind maintenance or repairs of the features or characteristics of The Center for Wooden Boats that were designated by the Board for preservation.

b. Installation, removal, or alteration of the following outdoor furnishings that are not attached to the buildings: benches, chairs, tables, swings, movable planters, and storage receptacles.

c. Installation or removal of interior, temporary window shading devices that are operable and do not obscure the glazing when in the open position.

d. Installation, removal, or alteration of signage for accessibility compliance, safety, and other signage as required by City or State code.

e. Installation, removal, or alteration of signage, if consistent with a comprehensive signage plan approved by the Landmarks Preservation Board.

f. Installation, removal, or alteration of hardware attached to the buildings or floating platforms, as needed to support ropes, cables, tarps, safety equipment, small boats, paddles, oars, and other boating accessories or tools fundamental to the function of the boat center. Installations shall not include cutting or removing built features, and must be easily repaired if the hardware is removed in the future.

B. City Historic Preservation Officer (CHPO) Approval Process.

1. The CHPO may review and approve alterations or significant changes to the features or characteristics listed in subsection 2.B.3 of this ordinance according to the following procedure:

a. The owner shall submit to the CHPO a written request for the alterations or significant changes, including applicable drawings or specifications.

b. If the CHPO, upon examination of submitted plans and specifications, determines that the alterations or significant changes are consistent with the purposes of SMC Chapter 25.12, the CHPO shall approve the alterations or significant changes without further action by the Board.

2. If the CHPO does not approve the alterations or significant changes, the owner may submit revised materials to the CHPO, or apply to the Board for a Certificate of Approval under SMC Chapter 25.12. The CHPO shall transmit a written decision on the owner's request to the owner within 14 days of receipt of the request. Failure of the CHPO to timely transmit a written decision constitutes approval of the request.

3. CHPO approval of alterations or significant changes to the features or characteristics of The Center for Wooden Boats that were designated by the Board for preservation is available for the following:

a. The installation, removal, or alteration of ducts, conduits, HVAC vents, grills, pipes, panels, weatherheads, wiring, meters, utility connections, downspouts and gutters, or other similar mechanical, electrical, and telecommunication elements necessary for the normal operation of the buildings or platforms.

b. Alterations to the floating platforms or pilings when Board staff has not determined it to be in-kind maintenance.

c. Installation, removal, or alteration of exterior non-historic light fixtures, exterior security lighting, and security system equipment. If proposed equipment is similar in size and location to existing, Board staff may determine it to be in-kind maintenance, provided the fixture or equipment does not obscure designated features and is attached to a material that is easily repairable.

d. Installation, removal, or alteration of exterior signage other than signage excluded in subsections 2.A.2.d and 2.A.d.e of this ordinance.

e. Installation of improvements for safety or accessibility compliance.

f. Installation, removal, or alteration of fire and life safety equipment.

g. Changes to exterior paint colors when painting a previously painted material. If the proposed color is similar to the existing, Board staff may determine it to be in-kind maintenance.

h. Replacement of non-original windows and doors when located in original openings.

i. Repositioning of the designated floating buildings, platforms, and pilings within Waterway 4, when required for code compliance or to meet changing programmatic needs.

j. Alterations to the floating platforms or pilings when required for compliance with environmental regulations, provided the historic character of the landmark is maintained. No review may be required if Board staff determines the work to be consistent with in-kind repairs or maintenance.

k. Leveling of the floating platforms, provided the historic character of the landmark is maintained. No review may be required if Board staff determines the work to be consistent with in-kind repairs or maintenance.

l. Signage other than signage excluded in subsections 2.A.2.d and 2.A.2.e of this ordinance.

m. Emergency repairs or measures (including immediate action to secure the area, install temporary equipment, and employ stabilization methods as necessary to protect the public's safety, health, and welfare) to address hazardous conditions with adverse impacts to the buildings or site as related to a seismic or other unforeseen event. Following such an emergency, the owner shall adhere to the following:

1) The owner shall immediately notify the CHPO and document the conditions and actions the owner took.

2) If temporary structural supports are necessary, the owner shall make all reasonable efforts to prevent further damage to historic resources.

3) The owner shall not remove historic building materials from the site as part of the emergency response.

4) In consultation with the CHPO and staff, the owner shall adopt and implement

a long-term plan to address any damage through appropriate solutions.

Section 3. Incentives. The following incentives are granted on the features or characteristics of The Center for Wooden Boats that were designated by the Board for preservation:

A. Uses not otherwise permitted in a zone may be authorized in a designated landmark by means of an administrative conditional use permit issued under SMC Title 23.

B. Exceptions to certain of the requirements of the Seattle Building Code and the Seattle Energy Code, adopted by SMC Chapter 22.101, may be authorized according to the applicable provisions.

C. Special tax valuation for historic preservation may be available under chapter 84.26 RCW upon application and compliance with the requirements of that statute.

D. Reduction or waiver, under certain conditions, of minimum accessory off-street parking requirements for uses permitted in a designated landmark structure may be permitted under SMC Title 23.

Section 4. Enforcement of this ordinance and penalties for its violation are as provided in SMC 25.12.910.

Section 5. The Center for Wooden Boats is added alphabetically to Section IX, Miscellaneous, of the Table of Historical Landmarks contained in SMC Chapter 25.32.

Section 6. The City Clerk is directed to record a certified copy of this ordinance with the King County Recorder's Office, deliver two certified copies to the CHPO, and deliver one copy to the Director of the Seattle Department of Construction and Inspections. The CHPO is directed to provide a certified copy of this ordinance to The Center for Wooden Boats' owner.

Section 7. This ordinance shall take effect and be in force 30 days after its approval by the Mayor, but if not approved and returned by the Mayor within ten days after presentation, it shall take effect as provided by Seattle Municipal Code Section 1.04.020.

Passed by the City Council the _____ day of _____, 2022, and signed by

me in open session in authentication of its passage this ____ day of _____, 2022.

President _____ of the City Council

Approved / returned unsigned / vetoed this ____ day of _____, 2022.

Bruce A. Harrell, Mayor

Filed by me this ____ day of _____, 2022.

Monica Martinez Simmons, City Clerk

(Seal)

Attachments:

SUMMARY and FISCAL NOTE*

Department:	Dept. Contact/Phone:	CBO Contact/Phone:
Neighborhoods	Erin Doherty/206-684-0380	Miguel Jimenez/206-684-5805

** Note that the Summary and Fiscal Note describes the version of the bill or resolution as introduced; final legislation including amendments may not be fully described.*

1. BILL SUMMARY

Legislation Title:

AN ORDINANCE relating to historic preservation; imposing controls upon The Center for Wooden Boats, a landmark designated by the Landmarks Preservation Board under Chapter 25.12 of the Seattle Municipal Code, and adding it to the Table of Historical Landmarks contained in Chapter 25.32 of the Seattle Municipal Code.

Summary and Background of the Legislation:

The attached legislation acknowledges the designation of The Center for Wooden Boats as a historic landmark by the Landmarks Preservation Board, imposes controls, grants incentives, and adds The Center for Wooden Boats to the Table of Historical Landmarks contained in SMC Chapter 25.32. The legislation does not have a financial impact.

The Center for Wooden Boats began in the early 1980s and has grown over time. The property is located in the South Lake Union neighborhood. A Controls and Incentives Agreement has been signed by the owner and has been approved by the Landmarks Preservation Board. The controls in the agreement apply to the exterior of the structures, and portions of the interior, but do not apply to any in-kind maintenance or repairs of the designated features.

2. CAPITAL IMPROVEMENT PROGRAM

Does this legislation create, fund, or amend a CIP Project? Yes No

3. SUMMARY OF FINANCIAL IMPLICATIONS

Does this legislation amend the Adopted Budget? Yes No

Does the legislation have other financial impacts to The City of Seattle that are not reflected in the above, including direct or indirect, short-term or long-term costs?
No.

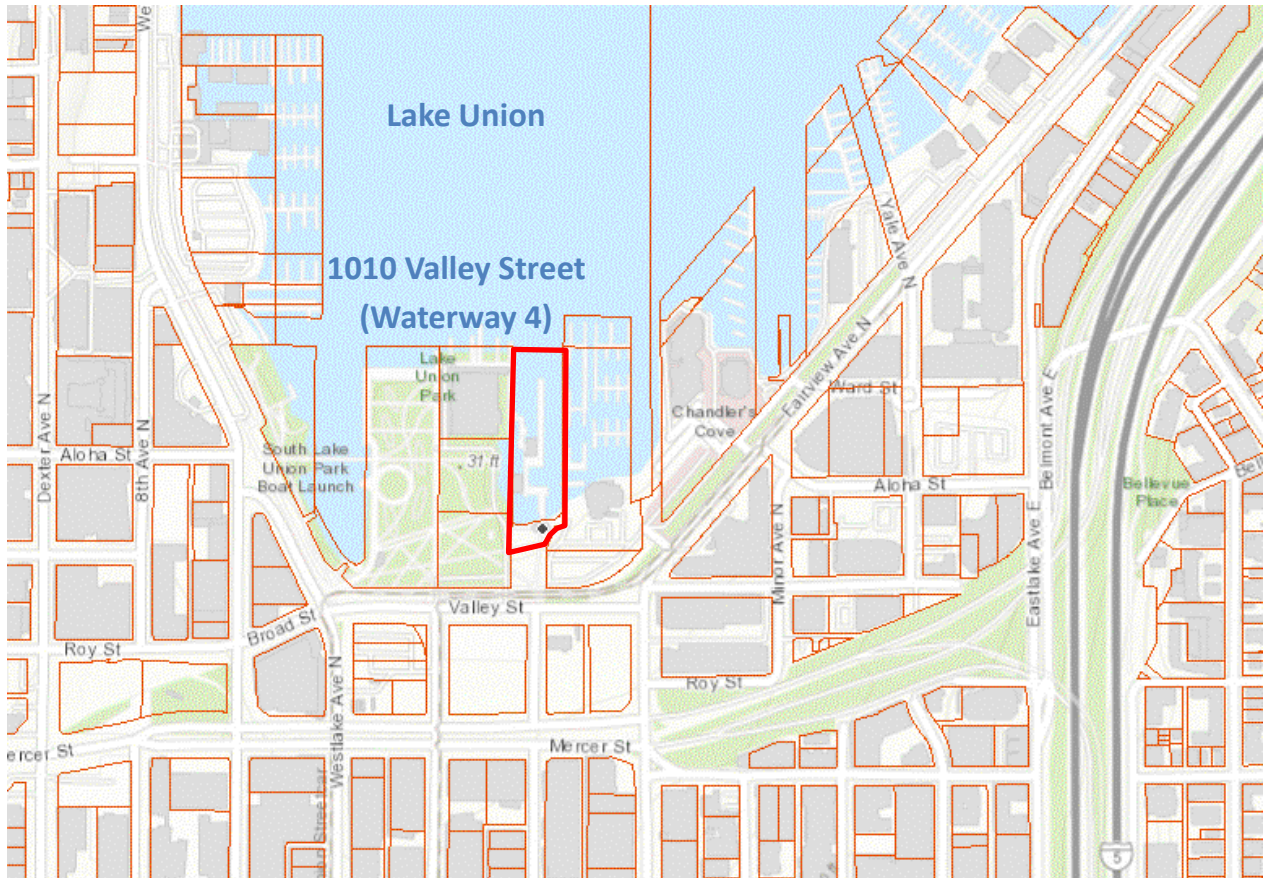
Are there financial costs or other impacts of *not* implementing the legislation?
No.

4. OTHER IMPLICATIONS

- a. **Does this legislation affect any departments besides the originating department?**
No.
- b. **Is a public hearing required for this legislation?**
No.
- c. **Is publication of notice with *The Daily Journal of Commerce* and/or *The Seattle Times* required for this legislation?**
No.
- d. **Does this legislation affect a piece of property?**
Yes, see attached map.
- e. **Please describe any perceived implication for the principles of the Race and Social Justice Initiative. Does this legislation impact vulnerable or historically disadvantaged communities? What is the Language Access plan for any communications to the public?**
The Center for Wooden Boats is a “living” maritime museum created to teach traditional skills through hands-on experience, and to provide access to community members free of cultural or economic barriers. A language access plan is not anticipated.
- f. **Climate Change Implications**
- 1. Emissions: Is this legislation likely to increase or decrease carbon emissions in a material way?**
This legislation supports the sustainable practice of preserving historic buildings and their embodied energy. Reuse and restoration of a building or structure reduces the consumption of new natural resources, and the carbon emissions associated with new construction. Preservation also avoids contributing to the ever-growing landfills.
 - 2. Resiliency: Will the action(s) proposed by this legislation increase or decrease Seattle’s resiliency (or ability to adapt) to climate change in a material way? If so, explain. If it is likely to decrease resiliency in a material way, describe what will or could be done to mitigate the effects.**
Many historic buildings possess materials and craftsmanship that cannot be duplicated today. When properly maintained and improved, they will benefit future generations, and surpass the longevity of most of today’s new construction. They can also support upgraded systems for better energy performance, and these investments typically support local or regional suppliers, and labor industries.
- g. **If this legislation includes a new initiative or a major programmatic expansion: What are the specific long-term and measurable goal(s) of the program? How will this legislation help achieve the program’s desired goal(s)?**
No new initiative or programmatic expansion.

Summary Attachments:

Summary Exhibit A – Vicinity Map of The Center for Wooden Boats



Note: This map is intended for illustrative or informational purposes only and is not intended to modify anything in the legislation.



The City of Seattle

Landmarks Preservation Board

Mailing Address: PO Box 94649, Seattle WA 98124-4649

Street Address: 600 4th Avenue, 4th Floor

LPB 282/21

REPORT ON DESIGNATION

Name and Address of Property: **The Center for Wooden Boats
1010 Valley Street (Waterway 4)**

Legal Description: Portion of Waterway #4 & Boren Avenue which lies south of a line between the NE corner of Lot 7, Block 74, Lake Union Shore Lands & the NOW corner of Lot 4, Block 73, Lake Union Shore Lands; which lies N of a line beginning at a point on W boundary of Waterway #4 which is 110' N of NE Corner of Lot 1, Block 74. Parcel number 302504-HYDR.

At the public meeting held on June 2, 2021 the City of Seattle's Landmarks Preservation Board voted to approve designation of The Center for Wooden Boats at 1010 Valley Street (Waterway 4) as a Seattle Landmark based upon satisfaction of the following standard for designation of SMC 25.12.350:

- B. *It is associated in a significant way with the life of a person important in the history of the City, state, or nation.*
- C. *It is associated in a significant way with a significant aspect of the cultural, political, or economic heritage of the community, City, state or nation.*
- D. *It embodies the distinctive visible characteristics of an architectural style, or period, or a method of construction.*

DESCRIPTION

Introduction

The Center for Wooden Boats is in Seattle's South Lake Union neighborhood, northeast of downtown in the central part of the city. The Center is located within and adjacent to

**Administered by The Historic Preservation Program
The Seattle Department of Neighborhoods**

"Printed on Recycled Paper"

Waterway 4 along the south shore of Lake Union. The floating campus includes a boat shop, boathouse, oar house, and two open-air classrooms, all connected by floating walkways. At the entrance to Waterway 4 is an open-air pavilion, a portable carving shed, and a totem pole. The adjacent parcel includes the Center's new Wagner Education Center.

The earliest structures – the boat shop, pavilion, oar house, and boathouse – were included in the Center's original permit requests and are the primary focus of this report. The overall design of the Center's campus at Waterway 4 is a result of the vision and planning of its co-founders Richard (Dick) and Colleen Wagner. The couple, the Center's Board of Trustees, and the most-active members had long discussed their vision for a permanent campus, even before they had settled on Waterway 4 as the site. Their idea for a multi-faceted living museum on the water would take years to be realized, but the organization remained focused on the Wagners' vision, which guided the physical development of the site well into the 21st century.

Setting

The subject property is northeast of Seattle's Central Business District, about four blocks west of Interstate 5, and situated along the south shore of Lake Union. Lake Union is the smallest and most heavily urbanized of King County's the three major lakes, which include Lake Sammamish and Lake Washington. Located entirely within the Seattle city limits, the freshwater Lake Union currently has a surface area of 580 acres, a mean depth of 34 feet, and a maximum depth of 50 feet. The lake's main inflow is the Lake Washington Ship Canal via the Montlake Cut and Portage Bay, and the main outlet is the Hiram Chittenden Locks via the Fremont Cut, Salmon Bay, and Shilshole Bay. There are three much smaller freshwater lakes within the city limits, located north of the ship canal – Green Lake, Bitter Lake, and Haller Lake.

Lake Union shores are completely lined by an eclectic mix of public and private entities including marinas, floating home moorages, commercial docks, dry docks, industries, restaurants, and historical and recreational parks. There are 23 state-owned water access points known as waterways on Lake Union. They are managed by the Washington Department of Natural Resources whose aquatic lands managers work with lessees to use the lands with care.

The area around the Center has undergone considerable change since the 1980s, including the demolition of older properties, the construction of multi-story commercial and residential buildings, the reintroduction of a streetcar service, and the redevelopment of vacant parcels into public park space. As a result, the area has transitioned from a largely industrial setting to a modern, mixed-use business and technology hub with public parks and access to the water.

The change also has included the redevelopment of older properties. Anchoring the South Lake Union shoreline is the former Naval Reserve Armory (860 Terry Avenue N), a City of

Seattle Landmark that is next door to the Center and now serves as the Museum of History and Industry (MOHAI). The adjacent pier is home to the fleet of historic ships, including the landmarked Virginia V, Tugboat Arthur Foss, Fireboat Duwamish, and Lightship Relief/Swiftsure, maintained by the Northwest Seaport Maritime Heritage Center. Landmarked vessels moored nearby at the southeast portion of Lake Union include the MV Malibu and MV Thea Foss. Other nearby Seattle Landmarks include: the Ford Assembly Plant Building (1155 Valley Street), the American Meter and Appliance Building (1001 Westlake Avenue N), the Boren Investment Company Warehouse Building (334 Boren Avenue N), the Troy Laundry Building (311-329 Fairview Avenue N), the Terry Avenue Building (320 Terry Avenue N), and the Lake Union Steam Plant (1179 Eastlake Avenue E).

Site and Landscape

The Center for Wooden Boats occupies Waterway 4 and the public shoreline access addressed as 1010 Valley Street (parcel 302504-HYDR). The museum's new Wagner Education Center, completed in 2018, occupies the adjacent 1.35-acre parcel (408880-3175). Together, the two parcels have a street frontage of approximately 350 feet. Running parallel to Valley Street and forming the south boundary of the property is the South Lake Union streetcar line, which began service in 2007. A public parking lot is situated between the streetcar line and the new education center.

The shoreline is approximately 200 feet north of the streetcar line and is accessed by a series of crisscrossing concrete sidewalks. A park-like setting with trees and gravel landscaping serves as a buffer between the busy street and rail corridor and the water. A small, portable, open-air carving shed (2008) sits at an angle approximately 50 feet from the shoreline. An open-air pavilion (1984) near the shoreline marks the original entrance to the Center's floating campus and serves as an observation space from which to view the lake.

Two gangways, installed in 2011, access the floating campus, one from the south shoreline and another from the west. A network of floating docks connects the components of the floating campus, which include a boat shop (1982-83), boathouse (1988-89), oar house (1984), and two portable, open-air classrooms (2008). The arrangement of the floating docks has changed over time as the site developed and as museum needs evolved. Most recently, in 2010-11, the approximately 21,765 square feet of existing timber and concrete floats were rearranged and about 5,000 square feet were replaced with new floats.

Structures

Pavilion, 1984

The open-air, post-and-beam pavilion was the Center's first shoreside structure. Dick Wagner conceived of and designed it to serve as both an observation point for viewing Lake Union and a gateway to the Center's boat shop and livery. The Center hired architect Steve Johnson of

Seattle's Environmental Works to produce the drawings and plans that were submitted to the City of Seattle as part of permit #611697. Students from the schools of carpentry and boatbuilding at Seattle Community College built the pavilion. Center member Dennis Broderson donated and installed the roof's cedar shingles.

The pavilion has an elongated octagonal plan, measures approximately 50' 7-1/2" by 23' 8-1/2", and is 15'6" in height, according to Johnson's original drawings. King posts with cross ties, cross bracing, and chamfered posts support the hipped roof that is clad in composition shingles that replaced the original cedar shakes. A metal bronze sailboat weathervane crowns the building. Gables mark pavilion entries on the north and south sides. An original pendant light hangs above each gabled entry. What once was a continuous bench rings much of the perimeter, with two access points to the open interior on the north and south sides, but parts of the bench have been removed. The interior is open and the roof structure is visible, with fluorescent-tube light fixtures hanging from the cross ties. The pavilion has a concrete foundation and wood-plank flooring that is flush with the ground, providing visitors a smooth transition from outside to the interior.

Documented and observed changes to the pavilion include:

- Parts of the perimeter bench have been removed (date unknown).
- The original cedar shake roof has been replaced with composition shingles in 2018.

Boat Shop, 1982-83

The boat shop was the Center's first structure at Waterway 4. It was constructed from an early 20th-century boat livery-turned-houseboat that was taken down to the flotation deck and rebuilt according to a design by Dick Wagner. He envisioned it as "an attractive post-and-beam structure with a hip roof...around which to plan the waterborne portion of our site." He further described it as "a little like a Victorian rural railroad station on floats." This building set the architectural standard for the entire park. The contractor, Camelot Construction, prepared the boat shop construction plans, and the Center hired landscape architect Barbara Oakrock with TRA architects to assist with the other drawings and plans that were submitted to the City of Seattle as part of the initial permit process.

The rectangular building measures approximately 20' by 45' and rests on a floating log platform. It is held in place by two steel pipe pilings that were driven in 2011, replacing multi-pile timber dolphins. The pilings extend several feet out of the water and are secured to the building's west deck with steel hoops. The shallow hipped roof has broad, flared overhangs with exposed rafter tails and open soffits that are supported by simple square posts with flared knee braces. The wide overhangs form deep exterior "porch" spaces. The north end of the building features a gabled projection supported by square posts; this projection was added in 2013. A gabled cupola is centered on the hipped roof. It has a north-south ridgeline, vertical beadboard siding on the north and south gable ends, and bands of windows on the

east and west sides. A metal stovepipe chimney projects from the west slope of the hipped roof near the peak. Both the main hipped roof and the gabled cupola have cedar shingle roof cladding.

The building exterior is clad in vertical beadboard cedar siding with wide, flat baseboards. Window and door openings have minimal, narrow trim. The east elevation includes the building's primary entry in the south bay; it is a Dutch door with a stained-glass window in the upper half. Occupying the center bay is a single-leaf sliding door mounted on an exterior track. It is designed to blend with the other flanking bays, which consist of a continuous band of double-paned windows, some fixed-sash and others sliding-sash, with metal frames set into a beadboard-clad wall. A metal gutter is attached to the rafter tails of the overhanging porch near the entrance and spans the south one-third of the east roofline.

Centered on the north elevation is a double-leaf sliding door mounted on an interior track that also is designed to blend with the exterior. Each door is clad in beadboard, has wide baseboards, and a pair of fixed, double-paned windows in the upper half. A gabled projection, added in 2013, extends north over the sliding door entry, and this is where small craft can be hoisted out of the water and into the building using the gantry that is affixed to the structure.

The west elevation includes a band of sliding-sash, double-paned windows with metal frames in both the north and south bays. The remainder of the west wall is clad in beadboard cedar siding and has no openings. The expanse of wall is used to store sails, Spars, and other items of length on wall mounts. This carries through to the south elevation where there are no openings.

The boat shop interior was designed to be multi-functional. When built, it needed to serve as the Center's primary museum building for the first several years. Inside the entry at the southeast corner is a small gathering space that was originally intended for public viewing of boat shop activities. The walls in this corner of the building are clad in vertical beadboard topped by a wide, flat trim piece. An enclosed office, originally designated a plan room, occupies the southwest corner space. Adjacent to the office along the west interior wall is a small enclosed storage space that originally functioned as the restroom. A workbench and tool storage area spans much of the west wall. Occupying most of the interior is an open workshop space for boatbuilding and gatherings for hands-on demonstrations.

The exposed roof beams facilitate the storage of long pieces of lumber, construction materials, and oars. The hipped roof rafter system above also is exposed, allowing the cupola windows to filter natural light into the center interior. Between the roof rafters, cedar tongue-and-groove exposed sheathing has been covered with insulation panels.

Documented and observed changes to the boat shop include:

- The building was repositioned several feet farther into the waterway and attached to newly driven steel piles in 2011.
- A gantry was installed at the north end of the building, necessitating the modification of the north roofline to include the gabled overhang in 2013
- The small restroom was converted interior restroom to storage space in about 1989.
- The original drawings do not show workbenches along the west interior wall, but there probably have always been benches of some sort.

Boathouse (Education Center), 1988-89

The boathouse was the second major floating building constructed at Waterway 4 and was the final piece of the Center's initial long-term building plan. The Center's initial permitting paperwork of the early 1980s said the following about this building:

...The larger two-story education center and museum building would carry out the Victorian design and provide additional space for fleet maintenance and storage area. The ground floor would include a boat rental office, museum store, dry storage of rental fleet and canoes, and boat exhibits and would also double as a teaching/seminar and lecture hall...The upper floor would be used for sailing instruction, sail-making and repair, small-group seminars, rotating exhibits, public reference material and a small area for accessory administrative office space. The education center building would also provide wind and wave protection for the public boat livery operation.

The Center hired architect Keith Vaughan to produce plans for the new building, according to designs by Dick Wagner, and to navigate the permit process. They again hired contractor Camelot Construction to build the boathouse on site in 1988.

The two-story, wood-frame building measures approximately 25' by 50', according to Vaughan's drawings, and rests on a foundation of 10" styrene foam logs with pressure-treated stringers and floor joists. A wood deck encircles the building, measuring approximately 6-1/2' on the north, south, and east sides, and approximately 5-1/2' on the west. The building is held in place by four steel pilings that were driven in 2011, replacing multi-pile timber dolphins. The pilings extend several feet out of the water and are secured to the building's east and west decks with steel hoops.

The building exterior is clad in horizontal drop siding and cornerboards. The shallow hipped roof with cedar shingles has generous overhangs. There is a skylight on the west-facing roof slope and a weather station instrument at the roof peak. The second story has a slightly smaller footprint than the first and modestly pokes through the broad overhanging eaves of the first story. The eaves at both stories are open and the paired rafters are visible. Both stories feature large three-sided bay windows.

The primary entrance is at the east end of the south elevation. The single-leaf, wood door with clear-glass panels and the adjacent multi-light window are inset. A built-in wood storage box with hinged double doors sits below the window. A three-sided bay window, containing a large multi-light unit flanked by multi-light casements, is centered on the second story.

The long west elevation has one opening on the first story – a single-leaf entry leading that accesses a secondary hallway. Adjacent to the entry are full-height, wood storage bays with hinged doors that were added in the mid-1990s. There are two three-sided bay windows on the second story.

The north elevation, facing Lake Union, serves as a sort of gateway to the water. Two pairs of wood-and-glass doors open to join the first-floor interior classroom with the sprawling outdoor deck. The doors are set within a projecting bay that includes tall, narrow casement windows at either end. A wide three-sided bay with four large, multi-light windows flanked by casements occupies most of the second story.

Lastly, the east elevation has four three-sided bay windows – two on each of the first and second stories. Additionally, there are two full-height, wood storage bays with hinged doors that were added in the mid-1990s between and adjacent to the first-story bay windows.

The primary entrance on the south elevation opens into a full-height, two-story entry hall with a reception desk. This area occupies the southeast corner of the first floor and accesses the restrooms, the open U-shaped staircase to the second floor, and a short hallway into the multi-purpose classroom and exhibit space in the north half of the building. There is an enclosed kitchen with a pass-through window opening along the south wall of the classroom. The secondary entrance on the building's west elevation opens into a short enclosed corridor that lines the west wall. It accesses the mechanical system spaces, the kitchen, and classroom. The first-floor interior spaces have painted, drywall-finished walls and wood floors, baseboards, and door and window trim. The classroom ceiling is unfinished, leaving the floor structure above visible. Fluorescent light fixtures, as well as small wooden boats, hang from the structure.

One staircase, in the building entry hall, accesses the second floor. The staircase terminates at a second-floor landing with a doorway that leads to a library and classroom space that occupies the north half of the second floor. An office, formerly that of the Dick Wagner, is situated in the northwest two-thirds of the second floor. These spaces have painted, drywall-finished walls and wood floors, baseboards, and door and window trim. The finished ceilings are pitched, conforming to the angles of the roof structure. Exposed roof beams pierce the finished ceiling.

Documented and observed changes to the boathouse include:

- The building was attached to four newly driven steel piles in 2011.

- The full-height wood storage bays with hinged doors on the east and west sides of the building were added in the mid-1990s.

Oar House, 1984

Jim Bucklin, a designer and builder of custom staircases, constructed the oar house in 1984 and donated it to the Center. The small floating building is located northwest of the boathouse, where it has been since about 2010 when it was moved from its original location next to the boat shop. Situated on concrete floats, the wood-framed structure has a pyramidal roof with flared ridges and cedar shingles. A metal oar blade weathervane crowns the small building. The exterior walls are clad in horizontal bands of cedar shingles, with both fishscale and square patterns. The building has just two openings – a wood-panel, Dutch door on the south-facing wall and a horizontal, rectangular window opening (now covered) on the north wall.

Originally, the oar house featured a square plan, but it now has small shed-roof additions on the east and west sides that more than double the size of the original structure. The additions are clad in various wood sidings including vertical boards and horizontal drop siding.

Documented and observed changes to the oar house include:

- The building was moved from its original location next to the boat shop to the current location northwest of the boathouse in about 2010.
- Two small shed-roof additions were added to the building after its relocation.

Other Campus Features

With the completion of the boathouse in 1989, the initial comprehensive plan for the Center for Wooden Boats had been realized. However, in order to function as a living museum, the campus needed to adapt to the Center's evolving programming needs. In 2007, a red cedar totem pole was installed at the site near the pavilion. The 24-foot pole came from the Tlingit tribe of Klawock, Alaska. It was a gift to the Center after Saaduuts, an artist-in-residence at the Center, carved a canoe as a gift to his wife's hometown. The Center's partnership with Saaduuts continued, and he used the small, open-air carving shed, erected in 2008, for another canoe carving project in 2012-13. This portable structure sits at an angle approximately 50 feet from the shoreline. Similarly, two floating, open-air classrooms designed by Dick Wagner were added to the water-side campus in 2008 and situated in their current location in 2011. These were part of a larger project that included the re-arrangement of the floating docks, the addition of 10 steel pilings to which the floating buildings and docks are secured, and shoreline restoration.

The Center's physical footprint expanded with the completion of the impressive Wagner Education Center in 2018. Designed by Tom Kundig of the Seattle-based firm Olson Kundig, it

occupies the location of the Belknap Glass Co. facility, demolished in 1990 as part of the redevelopment of this area into a park. The building was carefully sited to fit within the existing park landscape, to present a more visible face toward the street, and to serve as a gateway to the waterway.

SIGNIFICANCE

Lake Union & Neighborhood Context

Seattle's lakes and hilly topography are the result of glacial activity during the last ice age some ten to thirty thousand years ago. The retreating glaciers left behind what we know today as Lake Union and Queen Anne hill to the west. Prior to non-Native settlement in the mid-19th century, the central Puget Sound region and the Lake Union area were home to Native peoples, namely the Duwamish, which is an Anglicized name for du-AHBSH or People of the Inside Place. They established seasonal and permanent settlements along the area's bodies of water, including Lake Union, and a network of transportation routes connecting them. In their primary language Lushootseed, they called Lake Union Ha-AH-Chu, meaning littlest lake.

The rich natural resources of the lakes and forests attracted settlers and entrepreneurs to the Pacific Northwest in the mid-nineteenth century. Early European-American settlement concentrated near Elliott Bay, and abundant forests drew those with logging and mining interests inland, pushing out Native dwellers. David Denny and Thomas Mercer staked land claims in what is today's South Lake Union and lower Queen Anne neighborhoods. Small farms and mills developed along and around the freshwater Lake Washington and Lake Union as the foothills were cleared.

Historians credit Mercer with naming Lake Union at a celebratory gathering on July 4, 1854, at which he suggested the body of water would one day unite Lake Washington with Puget Sound. At the time, a natural dam near present-day Montlake separated Lake Union from the higher-elevation Lake Washington to the east. A small stream drained Lake Union into Salmon Bay on the west. Mercer's vision of uniting the lakes with Puget Sound would not be realized for more than 60 years.

Until then coal would be portaged to Lake Union, as did the Seattle Coal and Transportation Company, which brought the first industrial activity to the lake. In 1872 the company completed a narrow-gauge railroad that extended from the south end of Lake Union to the foot of Pike Street along Elliott Bay. The city's first lumber mill outside the Elliott Bay area developed along the south shore of Lake Union. It began in 1882 as the Lake Union Lumber and Manufacturing Company and became the Western Mill Company, owned by David Denny. A group of lakeside property owners – a who's who of early Seattle developers including Corliss P. Stone, Thomas Burke, Benjamin F. Day, and Guy C. Phinney, among others – formed the Lake Washington Improvement Company to promote development. Their improvement

company, using Chinese laborers, dug small canals with locks connecting Lake Union with Salmon Bay and Lake Washington through which logs and small boats could pass. The system could handle little more than floating logs, and Lake Union's full economic and industrial potential remained unrealized in the eyes of these businessmen.

Meanwhile, many of these same interests filed residential plats as capitalist Luther H. Griffith developed electric streetcar lines around Lake Union. He hoped to connect downtown to a townsite at the northwest edge of Lake Union that he had named after his hometown Fremont, Nebraska. Griffith's Seattle Electric Railway and Power Company completed the first extension to Lake Union in 1890, marking the beginnings of Westlake Avenue. He built a trestle along the west shore of Lake Union, eventually connecting to the north side, where the Seattle, Lake Shore & Eastern (SLS&E) Railway had a depot. The SLS&E connected Elliott Bay with timber outfits and coalfields north and east of the city, and it included a spur that also ran along the west side of Lake Union to the mill at the south shore. In 1892, the Northern Pacific Railroad acquired the SLS&E. Similarly, in 1893, David Denny's Rainier Power and Railway Company extended streetcar service north along the east side of Lake Union toward the new university campus. It crossed Portage Bay via a trestle that he built at Latona.

With improving transportation networks, residences began to fill the plats around the lake, although it took time for neighborhoods to develop. The industrial area at the south end of Lake Union was associated with the working-class Cascade neighborhood to the east and part of the Denny Triangle to the west that make up today's South Lake Union district. Industry attracted blue-collar newcomers and immigrants to the area, including Russians, Swedes, Norwegians, and Greeks, to work in the mills and lakeside shops. Over time, modest single- and multi-family residences dotted the landscape, many built between 1900 and 1930. Extant examples include the Jensen Block (601-611 Eastlake Avenue E, Seattle Landmark), the Grandview apartments (409 Eastlake Avenue E), the Brewster apartments (133 Pontius Avenue N). The Cascade School (333 Pontius Avenue N, demolished) served the neighborhood as did several houses of worship, including the St. Spiridon Orthodox Cathedral (400 Yale Avenue N, Seattle Landmark).

Activity on Lake Union and along the shorelines increased and diversified in anticipation of the 1917 opening of the Lake Washington Ship Canal. In 1913, the Ford Motor Company built a five-story assembly plant at south end of Lake Union (extant, 1155 Valley Street). The Lake Union Power Plant at the southeast corner of the lake was built in stages between 1912 and 1921 (extant, 1179 Eastlake Avenue E). William Boeing's original seaplane hangar was at the foot of Roanoke Street and was where he and Lt. Conrad Westervelt built their first airplane, the B&W in 1916. Transportation improvements included the completion of four double-bascule bridges spanning the ship canal – Ballard Bridge, Fremont Bridge, University Bridge, and Montlake Bridge – all of which remain in operation. It was not long before tall-masted ships, like the *Monongahela*, *Tonawonda*, and *Moshulu* that had been parked on Lake Union since World War I, were ushered out when the George Washington Memorial Bridge (Aurora Avenue) was completed in 1932.

With the new ship canal came changes to the lake itself including nearly two-dozen water access points that were cut into the shoreline to accommodate industrial use of the lake. More marine-related industry appeared on the lake, including the Lake Union Drydock Company (1919), which remains in business today, and an assortment of small boatyards. Over the next decade, several boat building outfits opened that would become known for their craftsmanship and production of exceptional vessels. These included Grandy Boatworks, the Blanchard Boat Company, Prothero Boat Company, and Jensen Motorboat, to name a few.

Lake Union remained decidedly industrial during World War II, with much war-related activity around the U.S. Navy's new armory and the nearby Lake Union Dry Dock. Following the war, seemingly everyone wanted a piece of the lake. By the late 1940s, Lake Union was "one of the busiest and most highly developed industrial areas of the city." Five flying services used the lake while the old boatyards jockeyed for shoreline space with fishing companies, gravel and asphalt plants, and more than 1,000 floating homes. The character of the South Lake Union area, in particular, included a commercial laundry, light manufacturing facilities, transportation services, and others, with pockets of aging working-class houses.

Significant post-war-era changes were on the horizon, as signaled in 1956 by the closing of the gas plant anchoring the north end of the lake. This was around the time that a young Richard (Dick) Wagner arrived in Seattle and lived in houseboat on Lake Union. He later recalled of this period: "one thing I noticed about Lake Union was that it wasn't used for recreation purposes, it was used to park boats, and Friday nights or Saturday mornings they would all leave and go through the Locks and come back on Sunday, so Lake Union was a parking spot and a highway for them. That kind of puzzled me." Wagner's observations illustrated a growing interest in the lake as a public recreational space. Indeed, various interest groups participated in the public discussion and planning for Lake Union and its shorelines in the late 1960s and 1970s as the City worked to implement the Seattle Shoreline Management Program. Adopted in 1977, this program ultimately defined how the lake developed and could be used (more on this topic is included in the next section).

Maritime heritage interests gained a foothold on Lake Union beginning in 1964 when a grassroots group led by philanthropist Kay Bullitt, Seattle City Councilperson Wing Luke, and restaurateur Ivar Haglund known as Save Our Ships formed to save the *Wawona*, the largest three-masted sailing schooner ever built in North America. The group later became Northwest Seaport, a *non-profit dedicated to the preservation and interpretation of the maritime heritage of Puget Sound and the Northwest Coast, that today maintains a floating fleet moored at Lake Union Park*. Meanwhile, traditional wooden boat enthusiasts organized in the mid-1970s and formed the Center for Wooden Boats in 1978. The opening of their boat shop and livery at the south end of the lake in 1983 began a years-long transformation of that area, from a polluted industrial shoreline to a recreational and educational destination. The Northwest Seaport Maritime Heritage Center and the Museum of Heritage and Industry (MOHAI) completed the transformation of the lake's south shoreline in the early 2010s.

Maritime Heritage

The rich maritime history of the greater Puget Sound region has been shaped by generations of those who built, sailed, and repaired boats, from the canoe culture of the native Coast Salish peoples to the varied traditions of immigrant boatbuilders. In time, regional boat styles and methods of building emerged, especially with the availability of an abundance of raw materials and advancing technologies.

Boat shops were found along the shorelines throughout Puget Sound. It was only after the opening of the Lake Washington Ship Canal in 1917, which connected the freshwater Lake Union with the saltwater Puget Sound, that boat shops popped up on Lake Union. Prior to this, there was just one boat shop on the lake near the University of Washington campus – that of George Pocock, the famed British designer and builder of racing shells, including those that led the UW to its 1936 Olympic gold medal in rowing. Pocock worked out of the UW Canoe House for many years, eventually relocating to a bigger boat shop on the north side of Lake Union. The opening of the locks enabled Lake Union to develop as a boatbuilding center and was an ideal setting that protected boats from the harsh winter weather and saltwater environment of Puget Sound. The first to open was Lake Union Drydock Company (1919), which remains in business today, followed by shops opened by N. J. Blanchard, Vern Grandy, the Prothero brothers, Jim Chambers, Vic Franck, the Schertzer brothers, Antonius Jensen and his sons George and Anchor, and others. In addition to the builders, local boat designers included Leigh Coolidge, Bill Garden, Ted Geary, and Ed Monk, Sr.

Lake Union boat shops of this era were hives of activity, particularly when big jobs came in requiring the hiring of more shipwrights. The shop buildings were substantial wood structures built on pilings, with marine railways or drydocks, multiple bandsaws, and shop trucks. The proliferation of boat shops led to the need for training programs, one of which was Seattle's Edison Technical School. The Seattle School District began offering boatbuilding classes at Central II in 1917 and then at Broadway High School. In 1936, the district rented property along the north shore of Lake Union at 1115 N Northlake Way that included a building, dry dock, and machinery. Student-built craft were sold at open houses. The Edison Boat Shop transferred to Seattle Community College in 1966, which relocated its marine carpentry classes in 1975 to its Gompers Branch location in Rainier Beach.

Boathouses, or liveries, stood in stark contrast to boat shops on the waters of Puget Sound and the inland lakes in the late 19th and early 20th centuries. Several boathouses appeared on the shores of Lake Washington during this early period, often at the base of a streetcar line. Boathouses at Leschi Park and Madison Park were popular destinations of day-trip visitors in the early 1900s. These floating wood buildings ranged from modest to fanciful, with Victorian ornamentation such as turned porch posts, spindlework, and finials, where people could rent the finest rowboats and canoes available.

The emergence and proliferation of fiberglass as a building material in the 1960s marked the beginning of the end for most of Lake Union's boat shops and for traditional small craft shops everywhere. More broadly, the industry faced threats from new regulations about boat safety and design, prompting the formation of a wooden boat advocacy group on the East Coast that became the Traditional Small Craft Association. These pressures led to a renewed interest in wooden boats in the Pacific Northwest that included the formation of the advocacy group Save Our Ships (later Northwest Seaport), the launching of *Wooden Boat Magazine*, and the first wooden boat festivals in Seattle and Port Townsend. The festival on Lake Union led to the organization of the Center for Wooden Boats, which established a floating campus on the lake in 1983. They continue to host this annual wooden boat festival, and their presence in South Lake Union began a renewal of the south shoreline that is today steeped in maritime heritage. Similarly, the festival at Port Townsend in 1977 led to the formation of the Wooden Boat Foundation, which today manages the Northwest Maritime Center and also continues to host its popular annual boat festival.

Today, many maritime heritage organizations thrive throughout Puget Sound. They are connected to one another through the new Maritime Washington National Heritage Area, one of 55 regions designated by Congress with rich history and culture that tell stories important to our national history.

The Center for Wooden Boats

The story of Seattle's Center for Wooden Boats begins in 1968 when Dick and Colleen Wagner started a traditional boat rental business behind their floating home at the north end of Lake Union. Over the next decade, the Wagners' home at 2770 Westlake Avenue N, known as The Old Boathouse, became a gathering place for wooden boat enthusiasts and anyone interested in history, boats, and woodworking. In 1976 they started hosting monthly educational meetings, drawing as many as 40 people. It was during these meetings that "the group was told of the long-nurtured fantasy of a small craft museum where people can play with the boats and handle the tools." The idea was well-received, and over time, this group would turn fantasy into reality. In 1978, six individuals organized and incorporated the Center for Wooden Boats and began the long process of finding a permanent home for the organization.

The Wagners and The Old Boathouse

Dick and Colleen Wagner are considered the co-founders and visionaries of the Center for Wooden Boats. Fellow founding member and lifelong wooden boat enthusiast, Marty Loken, recently said that today's Center is "pretty much what Dick and Colleen imagined and doodled on the backs of envelopes in the 1970s. They had a surprisingly clear vision of what it could be." Loken also said that it was Colleen who encouraged her husband to start the wooden sailboat livery at their houseboat, and her inspiration and creativity resulted in the museum that we know today. Another early Center volunteer recently recalled to their sons Michael

and David that Dick was the battery and Colleen was the spark plug, which goes a long way in explaining their success together.

Dick Wagner (1933-2017) only came to appreciate traditional wooden boats after he moved to Seattle. A native of New Jersey and a graduate of Columbia and Yale universities, got his first glimpse of Lake Union in 1956 when he took a summer job at Tucker and Shields, a small Seattle architecture firm whose offices overlooked the lake. Architecture degree in hand, he returned to Seattle for good the following year and briefly worked for Boeing before working for architect Fred Bassetti. By 1958 he was living in a houseboat at the north end of the lake. Among Dick's neighbors in the small houseboat community was Colleen Luebke (1929-2020), a teacher and graduate of the University of Oregon, whom he married in 1964. When he met Colleen, she lived with housemates at 2770 Westlake Avenue N in the very houseboat where she and Dick would raise their two sons and live the rest of their lives.

Dick recalled that he had not been that interested in boats until he moved to Seattle. He recalled seeing many wooden boats on the water and that shops were still building and repairing them. His first boat purchase, in the early 1960s, was a 24-foot schooner designed by the skilled shipwright Bill Garden. Dick was hooked. By the mid-1960s, as boat repair shops closed and wooden marine vessels rotted around them, the Wagners began collecting small boats. They purchased two small 12-foot wooden sailboats called Beetle Cats from the Concordia Company, Inc. of South Dartmouth, Massachusetts. Named for the Beetle family of New Bedford, Massachusetts, who originally designed and built them, the Beetle Cat design turns 100 years old in 2021. Their early collection of boats also included El Toros, small eight-foot prams that remain a mainstay of the Center's youth education programs.

In 1968, the Wagners started a traditional boat rental business at their houseboat, and within a decade they owned a few dozen small boats. It was called The Old Boathouse, and Dick called it "the kindergarten of hands-on maritime heritage museums...We not only taught our visitors how to row, paddle and sail traditional boats, but we also had Saturday regattas at our floating home".

For many, this was their first real exposure to small classic wooden boats. Through informal regattas and rowing races, they had an opportunity to row and sail so many different designs and types of small boats. The interactions drew many to the world of small craft restoration and collecting as well. Enthusiasts started meeting monthly at The Old Boathouse for discussion and lectures, and the group evolved into the Traditional Wooden Boat Society. With aspirations for a new site, Wagner purchased the old and dilapidated Leschi Boathouse in 1969 with the hopes of restoring it to serve as a boat livery, art gallery, and café. The sprawling gabled structure had floated at Leschi Park on Lake Washington from about 1905 to 1925, when it was moved to Lake Union. Wagner towed it to the site of the old Grandy Boatworks Co. at 2540 Westlake Avenue N in 1970. It was about half restored when it caught fire and was destroyed in January 1971.

A turning point for the group came in the spring of 1977 when John Gardner (1905-1995), a boatbuilder, maritime historian, and the father of the wooden boat revival on the east coast, discovered the Northwest. Gardner was the associate curator of small craft at the Mystic Seaport Museum in Connecticut, the largest maritime museum in the United States. He also founded the Traditional Small Craft Association and was a founding member of the Museum Small Craft Association. Gardner was invited to speak on the history of American boatbuilding at Evergreen College in Olympia, and Wagner asked him to talk with his group in Seattle. Wagner recalled, “He gave us a pep talk about putting our ideas into action. Gardner said that the world was ready for our museum concept. With those words ringing in our ears, we planned our first public event, the Wooden Boat Show at the Lake Union Naval Reserve Base, in July 1977.” Years later, Wagner called Gardner the patron saint of the Center for Wooden Boats, that it was “through his writings and leadership, he gave our small craft heritage a legitimate presence in maritime museums. He gave hands-on programs credibility in a museum environment.”

With the success of the festival, the group decided to incorporate as the Center for Wooden Boats. Those signing on behalf of the organization were the Wagners, Marty Loken, Pat Ford, Robert Chapel, and Land Washburn. They described the organization’s purpose as follows:

To obtain, preserve and disseminate knowledge of traditional small watercraft; to offer educational displays and services related to traditional wooden boats; to build, restore and preserve traditional small craft, particularly wooden boats unique to the Northwest region of the United States; to share information, traditional small-boat plans, small-craft history and woodcraft skills with others.

The organization’s inaugural newsletter, called *Shavings*, included their aspirations for a museum site and a report from Dick on the search for a permanent home. He had been working and reworking plans for years, and he now concluded that “the Center should continue looking into availability of the so-called ‘asphalt plant,’ a prime piece of waterfront adjoining the U.S. Naval Reserve facility on Lake Union.” He was referring to Waterway 4, a site that would take years for the organization to secure.

A Vision for a Museum and Securing Waterway 4

Lake Union groups had been eyeing Waterway 4 for years. It was the site of a former asphalt plant that the City of Seattle now owned. Before that it was home to a transportation office and hub for the Red Arrow Coal and Red Devil Coal companies. In 1968, the Lake Union Association, a newly formed group of residents and property owners interested the development and beautification of the area, urged the City to convert the site into a public park. Proponents of the idea, including the Floating Homes Association (FHA), thought a park at the south end of Lake Union “would compliment [sic] the much larger park planned for the Gas Company property at the north end of the Lake”.

This discussion was happening concurrently to the Wagners starting their traditional wood boat rental business, and Dick Wagner made his way into this broader conversation. As a member of the FHA's Development & Design Committee in 1969, he presented to the City on behalf of the Association a proposal for a marine-themed park at the former gas plant property. He pitched the park as:

a lively waterfront area with such people-serving attractions as: a boat launching ramp; 'The Old Boathouse' for rental of small sail and row boats; headquarters for the Harbor Police and (maybe) the long needed Lake Union Fireboat; a snack bar and restaurant...; a pier for lake tour boats and two of three public moorage for access to the park from the lake for those coming by boat.

He also supported landscape architect Richard Haag's idea that the park be designed to forge a link with the past by preserving one of the old gas plant structures. Haag ultimately carried out this idea as the park's designer, but it did not include any of the marine-themed amenities Wagner had pitched. Wagner presented this park proposal 14 years before the Center for Wooden Boats opened its museum at Waterway 4, and, importantly, it represents some of his earliest ideas for the organization's future campus.

Throughout the 1970s, Wagner and the Center's Board of Trustees studied and drafted plans for four different unused, publicly-owned sites on Lake Union. By late 1979, the organization was running several programs out of the Wagners' houseboat, and it needed a bigger space to accommodate its mission. The Center settled on Waterway 4 and presented its plan to the City in April 1980. Within weeks, The Old Boathouse was forced to close shop at 2770 Westlake Avenue N "due to a lease problem." In June, an emotional and upset Wagner delivered in his sailboat *Sindbad* the Center's 20 wooden boats to the waterfront homes of friends who promised to take care of them while work to secure Waterway 4 continued.

Founding member Marty Loken recently recalled that it was through "pure persistence" that the Center ended up at Waterway 4. In addition to a site permit, the Center needed a Shoreline Management permit, U.S. Army Corps of Engineers permit, hydraulic permit from the State Department of Fisheries and Game, sewer permit, electrical permit, more insurance to relieve the City of liability, and a bond to safeguard the City from having to remove sunken or abandoned structures. Wagner's frustration with the bureaucracy filtered through to nearly every issue of the Center's newsletter in the early 1980s. In one example he said the process involved so many memos, studies, and reports that it was "like a visit to a distant planet, where the breath of life is paper." He said, "all the people were friendly and sympathetic," but they were "charged with following rules and regulations, no matter how baffling."

One of those friendly and sympathetic people was Elsie Hulsizer, then a Senior Land Use Specialist at the City's Department of Construction and Land Use whose position gave her "a ring-side seat for observing the controversies around development taking place in South Lake Union." She met Wagner the day he brought to the City his plans for Waterway 4. She recalled

his enthusiasm as he unrolled a set of plans with “picturesque wooden buildings with beautiful wooden boats alongside, all looking as if they were from another era...Dick explained the docks and the buildings, as if he expected to move in tomorrow.” This application was an early test of the Seattle Shoreline Management Program (SSMP), adopted in 1977, that included goals and use regulations for Lake Union. The program, Hulsizer said, was ground zero for issues of water-dependent uses vs. nonwater-dependent uses, shipyards vs. marinas, and recreation vs. industry.

Hulsizer recalled that, “Petitions, appeals, and court cases accompanied each permit application,” and that “South Lake Union, where Waterway 4 is located, became the center of the battles.” The most fought-over permit was a proposed marina, restaurant, and retail complex immediately east of Waterway 4 which would replace the industrial H. C. Henry Pier. Hulsizer advised Wagner that, in her experience, neither the Washington Department of Natural Resources (DNR), which owned the waterway, nor the Harbor Patrol, which administered Seattle’s waterway regulations, were likely to authorize any structure more extensive than a temporary moorage float. DNR’s concern about the Center’s permit was that it would occupy a public waterway that might be needed for industrial water-dependent uses. Getting approval, she cautioned, “would be a long process and might require changes to either city regulations or DNR regulations or both

To address the challenges that permit requests were raising, the City’s Department of Construction and Land Use (DCLU) did a major study and revision of the SSMP. The 1977 version of the SSMP sought to encourage a diversity of uses on Lake Union shorelines by allowing a full range of uses around the lake. But new permit requests were consistently for commercial and nonwater-dependent uses resulting in the loss of industrial water-dependent uses. DCLU’s study included planning for all Seattle shorelines, inventorying the shorelines to determine uses, identifying land suitable for water-dependent uses, and planning for how to expand public access to the water. Meanwhile, as the reality of the process became apparent to Wagner, he began lobbying the mayor and city council members, the harbor patrol, and legislators, while gathering support from wealthy and well-connected individuals.

The first permit approvals came in December 1982, followed by a shoreline permit on January 8, 1983, and a U.S. Army Corps of Engineers permit on January 17. The last city requirements were satisfied in May, just in time for the summer boating season. Wagner recalled of the process, “Our slow steps (34 months) through the halls of bureaucracy broke a trail. Other organizations can follow our path to their neglected waterways and revitalize them for the greater public benefit...Words, drawings, patience and a sense of humor were the equipment we used to scale Mount Permit.”

Years later Hulsizer, herself a wooden boat enthusiast and author of two books on sailing adventures, joined the Center’s Board of Trustees at Wagner’s request. While they never spoke with one another about the Waterway 4 permit process, the story told through their

individual recollections reveals that this location was a key battleground in the debate for how South Lake Union and public waterways were to be used.

While Wagner was working through the permit process, in 1981, Lon and Mary Israel heard through the grapevine that a group in Seattle was planning a hands-on small craft museum. Wagner shared with the Israels over dinner the mission and vision for the Center. Two weeks later, the Israels and their Oakmead Foundation of Sausalito, California, donated \$40,000 to turn the vision into reality. Their gift gave the Center its boat shop and one-third of what was needed for the boathouse.

The Vision for a Living Museum Becomes Reality

The Center hired landscape architect Barbara Oakrock in 1981 to help navigate the tedious permitting process. She worked closely with Dick Wagner to prepare and submit plans for the site and its first building – the boat shop. For the shoreside portion of Waterway 4, they envisioned a park that opened the south end of the lake to the general public for the first time since the Second World War. Trees would be planted to define the street-side boundary and would funnel visitors to a “gateway pavilion” near the water’s edge and to a ramp and floating dock. The vision for the floating structures was “to reflect a scale and character of a turn-of-the-century Seattle waterfront boat livery and small boat building facility.” To achieve this, the plan called for a boat shop, an oar house, and a larger two-story education and museum building, each connected to a floating dock system.

This vision would take years to develop since it was largely dependent on raising funds, gathering in-kind donations, and volunteer labor. The first priority was to complete the boat shop, which was a recycled houseboat originally built as a boat livery in the early 1900s. Wagner envisioned it as “an attractive post-and-beam structure with a hip roof...around which to plan the waterborne portion of our site.” He further described it as “a little like a Victorian rural railroad station on floats.” Indeed, “the architectural standard for the entire park will be the boat-building shop.”

A contract to build the boat shop was let to Camelot Construction of Redmond, a project that cost \$29,000. The existing structure was stripped down to the log flotation and rebuilt according to Wagner’s plans, the work taking place at a rented moorage in Ballard. It was completed by late 1982, but the permit process pushed the opening date into 1983. The shoreline management permit, approved in late 1982, had required certain site conditions before a master-use permit was issued. These conditions included a code-compliant public pathway to the shoreline, signage identifying the site as “Waterway No. 4 Public Access Improvements,” and restricted access to the floating buildings when the Center is closed. Shoreline amenities such as bike racks, picnic tables, and trash receptacles would be the Center’s responsibility to maintain. These last requirements were satisfied in May, and the Argonaut II, a classic wooden yacht built in 1922, towed the boat shop from its temporary moorage on the Lake Washington Ship Canal to Waterway 4 on May 25.

The Center next turned attention to improving the shoreline, which had functioned as an industrial asphalt plant for years. When the Center took responsibility for the site, Wagner described it as “a pothole wasteland,” and “a blighted field of gravel over a fill of miscellaneous rubble,” where no plant could live. Following the City’s initial clean-up of the site, the Center installed basic amenities including a picnic table, trash receptacle, and bike rack by early 1984 and, with the assistance of architect Steve Johnson of Environmental Works, submitted plans for the pavilion. With a \$5,000 grant from the Seattle Foundation and other donations, Wagner enlisted the skills of Seattle Central College’s schools of carpentry and boatbuilding to build the structure. Donated roof shingles were installed by CWB member Dennis Broderson. Sitework and landscaping rounded out the pavilion project, with donated materials and time by the local service club CIVITAN. The pavilion and immediate landscaping were completed in 1985.

Meanwhile, the small floating oar house (also known as the boat rental shop) was taking shape in the spring and summer of 1984. Jim Bucklin, a designer and builder of custom staircases, was building the oar house as a donation to the Center. The ancillary building facilitated boat rental services and served as storage for oars and life preservers. It was anchored in place next to the boat shop in 1984 but was later moved to its current location.

In 1986, the massive, three-masted schooner *Wawona* arrived at Waterway 4, where Northwest Seaport volunteers worked to restore the vessel while offering public tours. It remained moored alongside the Center until 2009 when it was tugged away for dismantling, unable to be saved.

The Center’s long-term plan called for the completion of a two-story education center (boathouse) – the final piece of the original vision – by decade’s end. The donation of a floating foundation from Hurlen Marine Construction and the pledge of a matching grant of \$32,000 from the Oakmead Foundation jumpstarted planning for the building in late 1986. Further encouragement came in the form of a grant from Burlington Northern Foundation, which not only supported the Center (\$75,000) and Northwest Seaport (\$75,000), whose *Wawona* schooner moored and being restored at Waterway 4, but also challenged the City to begin work on a South Lake Union park as a maritime heritage destination.

The so-called “Operation Facelift” began in February 1988 with a convoy of dump trucks delivering 300 cubic yards of topsoil, a donation of Leary Construction. This was followed by 591 volunteer hours in March and another 498 hours in April to prepare the site for the planting of a trees, flowers, shrubs, and rolls of grass. The Center hired architect Keith Vaughan to produce plans for the boathouse/education center and to navigate the permit process. They again contracted with Camelot Construction, but this time the construction was done in situ during the last half of 1988. The Center christened it the *Boathouse* and proudly announced its completion in their January/February 1989 newsletter *Shavings*. It was dedicated on April 6.

With the opening of the boathouse, the last piece of its planned development for Waterway 4 was complete. The steady growth of the organization and its programming was equally impressive, and 1989 had been a banner year. The Center reported that about 50,000 people visited the site that year, about half repeat visitors. Their collection grew that year from 80 to 100 historically significant small craft, which at the time represented more than 50 percent of all small craft in West Coast museum collections and more than 10 percent of those in U.S. museums. In 1989, the Center hosted hands-on workshops on plane making, model making, lapstrake boatbuilding, strip plank boatbuilding, brightwork, casting, laminating, sculling, sailing, Salish Indian maritime skills, and boat handling for school grades five through eight from Alternative School 1. Special events included their 13th annual Wooden Boat Festival, spring and fall regattas, a Kid's Day, a marine gear sale, launchings of three student-built boats, and much more. The Center provided 16 lectures and demonstrations that year, including one by Norman Blanchard, who built many vessels at the Blanchard Boat Yard on Lake Union. Today, the Center has seven Blanchard Junior Knockabouts, a 20-foot open sloop built at the Blanchard Boat Yard from 1933 to 1947. These boats make up the bulk of the Center's adult sailing rental fleet.

During all this growth, the CWB maintained its original vision preserving and sharing knowledge of traditional small watercraft. The mid-1990s programming truly emphasized education and hands-on experiences, doing so through an impressive variety of activities that reached all kinds of people. Programs in 1995 included year-round sailing instruction for homeless teenagers, weekly boat rides for people with AIDS, sailing instruction programs with local schools, and "All Aboard" during which 10 or 15 "at risk" teenagers participate in summer-long instruction in sailing, rowing, seamanship, and woodworking. It is important to emphasize that Colleen Wagner's influence on the organization can be seen in these educational programs, and, still today in the popular toy boat building program and signal flag making activities.

Dick Wagner continued to run the all-volunteer organization, but by the mid-1990s the governing board recognized the need for an executive director to guide operations. In early 1996, the Center announced the appointment of Bob Perkins, who had been managing the boat shop, to fill the role. He worked alongside Wagner, who continued as founding director to do what he did best – planning and fundraising. Grant funding enabled the Center to hire part-time staff. The following year, Perkins reported that the Center was operating with its largest paid staff that included a paid livery person, Meg Trzaskoma; a youth program coordinator, John Brennan; a public service manager, Margaret Huchting; and a boat shop manager, Dierk Yochim. Various volunteer committees on collections, programming, and marketing took their cues from the board and staff. These structural and hiring moves laid the foundation for the Center to develop over the next two decades into the multi-faceted and professionally run living history museum that it is today.

In 1999, the Center acquired its best-known and most well-documented boat, the R-class racing yacht *Pirate*. Designed by L. E. “Ted” Geary and built at Lake Union Dry Dock in 1926, the sloop won the national championship in its class in 1929 and has the reputation of being one of the fastest R-boats ever built. The Center fully restored the yacht between 1999 and 2005 and documented it as part of the Historic American Engineering Record (HAER) in 2009. It was listed in the National Register of Historic Places in 2000.

Further evidence of the Center’s successes came in the continued expansion of their physical footprint. The organization expanded beyond its South Lake Union campus to include two more locations, first a boat livery at Cama Beach on Camano Island, in 2000, and then a workshop and warehouse on the north side of Lake Union, at 1475 N. Northlake Place, in 2014. After many years of planning, the Center completed construction of the Wagner Education Center at its home campus in 2018. It overlooks Waterway 4 and occupies the location of the former Belknap Glass Co. facility, demolished in 1990 as part of the redevelopment of this area into a park.

At the heart of everything the Center has done and continues to do is their fleet of traditional small craft. The Center maintains one of the most diverse and active collections of working and static boats in the country, which began in the late 1960s at the Wagners’ Old Boathouse. The influence Dick and Colleen Wagner had on the success of the organization cannot be overstated, and it is truly fitting that the new education center bears the Wagner name. They used their professional talents in art, design, and teaching to share their passions for maritime heritage and lifelong learning with the public. Although both Dick and Colleen are now gone, their impact on the organization is evident in all facets of today’s Center for Wooden Boats. A fitting end to this chapter in the Center’s rich story came recently when it hosted a Sail Past the Old Boathouse to honor Colleen’s life and legacy. She died January 2, 2020.

Architect: Richard E. Wagner (1933-2017)

A native of East Rutherford, New Jersey, Dick Wagner graduated from Columbia University in 1954 and Yale University School of Architecture in 1957. Following a brief summer job in 1956 at Tucker and Shields, a small Seattle architecture firm, Wagner returned to the Pacific Northwest for good in 1957. He was employed briefly at Boeing before working for architect Fred Bassetti. Following his marriage to Colleen Luebke and their year-long honeymoon, he returned to work for Bassetti for a few more years, but the work never fulfilled him. In 1968, he pivoted away from architecture to manage a boat livery business out of his floating home, while supplementing his income doing houseboat appraisals and other small, independent projects.

Wagner channeled his artistic creativity and design skills toward his deepening love of traditional boats and maritime history. His earliest sketches of his vision for a maritime heritage center on Lake Union date to the late 1960s. He drafted many versions of what such a place would look like at various locations around the lake. When it came time to settle on a

permanent location for the new Center for Wooden Boats in the late 1970s, Wagner and others had been refining their ideas for years.

The Center's permit application that was submitted to the City of Seattle in the early 1980s said the site's design was "intended to reflect a scale and character of a turn-of-the-century Seattle waterfront boat livery and small boatbuilding facility." Wagner was quite intentional that the buildings and the setting complement the traditional wooden boats to be moored there. Years later Wagner elaborated on this:

I just designed what I thought would look good in the scale of the boats that we had, where people would not feel overwhelmed by big piles of stone. I wanted them to be small and intimate and easy to feel at home in. I wanted this to be a place where people felt like they were coming back to a little sanctuary that they would feel comfortable in. I wanted them built out of wood, for obvious reasons, and of good craftsmanship. We did well. And they were all fun to design.

Integral to the design was Wagner's view of this site as a *living museum*. He used that phrase often when describing the Center, particularly as he sought funding and spoke with media. He described it as a place where "instead of looking at a model of a boat, they [visitors] will be able to get in one, to row or sail it around, to understand by experience what the differences between them are." He continued, "when the boatbuilding shop opens, they'll be able to watch a hull come together, smell sawdust and wood and varnish and good marine paint." The Center differed from a traditional museum in that it "will show something that is still very much alive...We're not the last gasp of a waning tradition, we're the forerunners of an exciting future."

The campus developed over several years following a clear plan and vision, which was vital to securing funding, in-kind donations, and volunteer assistance. Importantly, Wagner saw the floating boat shop as setting "the architectural standard" for the entire site. To this end, he carefully prioritized the completion of the other campus features, with the shoreside pavilion and floating oar house coming next, followed by the boathouse (education center). The last floating features were added to the site in 2008 – the portable classrooms also designed by Wagner. They were situated in their current location in 2011. While the site has evolved with new features, docks, and gangways, it very much retains the character of Wagner's early designs.

Rarely does an architect have the opportunity to refine the design of a property over many years while influencing its construction, growth, and evolution over a lifetime. Wagner had this opportunity with the Center for Wooden Boats, and it is truly his lifetime achievement.

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The features of the Landmark to be preserved include: *the entire Pavilion structure, both exterior and interior; the exterior of the Boat Shop, and the pilings and platform that support it; the exterior of the Oar House, and the platform that supports it; and the exterior of the Boat House (Education Center), and the pilings and platform that support it.*

Issued: June 4, 2021

Sarah Sodt
City Historic Preservation Officer

Cc: Josh Anderson, Executive Director, The Center for Wooden Boats; owner
Sarah Martin, SJM Cultural Resource Services
Jordan Kiel, Chair, LPB
Nathan Torgelson, SDCI
Katrina Nygaard, SDCI
Ken Mar, SDCI



The Center for Wooden Boats, 1010 Valley Street (Waterway 4), 1990



The Center for Wooden Boats, 1010 Valley Street (Waterway 4), 2020

Landmark Designation

HISTORIC PRESERVATION

April 22, 2022

Department of Neighborhoods



City of Seattle 109

Designation Standards

In order to be designated, the building, object, or site must be at least 25 years old and must meet at least one of the six standards for designation outlined in the Seattle Landmarks Preservation Ordinance ([SMC 25.12.350](#)):

- a) It is the location of, or is associated in a significant way with, a historic event with a significant effect upon the community, City, state, or nation; or
- b) It is associated in a significant way with the life of a person important in the history of the City, state, or nation; or
- c) It is associated in a significant way with a significant aspect of the cultural, political, or economic heritage of the community, City, state or nation; or

Designation Standards, cont.

- d) It embodies the distinctive visible characteristics of an architectural style, or period, or a method of construction; or
- e) It is an outstanding work of a designer or builder; or
- 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.

In addition to meeting at least one of the above standards, the object, site, or improvement must also possess integrity or the ability to convey its significance.

Wagner Floating Home

2770 Westlake Avenue N – Unit 10

Designation: June 2, 2021

Standard: B, C and D

Controlled features:

- the exterior of the house
- the floating log foundation/platform

Date Built: c. 1910

Architect: unknown



Contemporary photo, 2020



Historic photo, 1912



The Center for Wooden Boats

1010 Valley Street (Waterway 4)

Designation: June 2, 2021

Standard: B, C and D

Controlled features:

- Exterior and interior of Pavilion
- Exteriors of Boat Shop & Boat House and pilings / support platforms
- Exterior of Oar House and support platform

Date Built: 1983(Boat Shop), 1984 (Oar House & Pavilion), 1989 (Boat House)

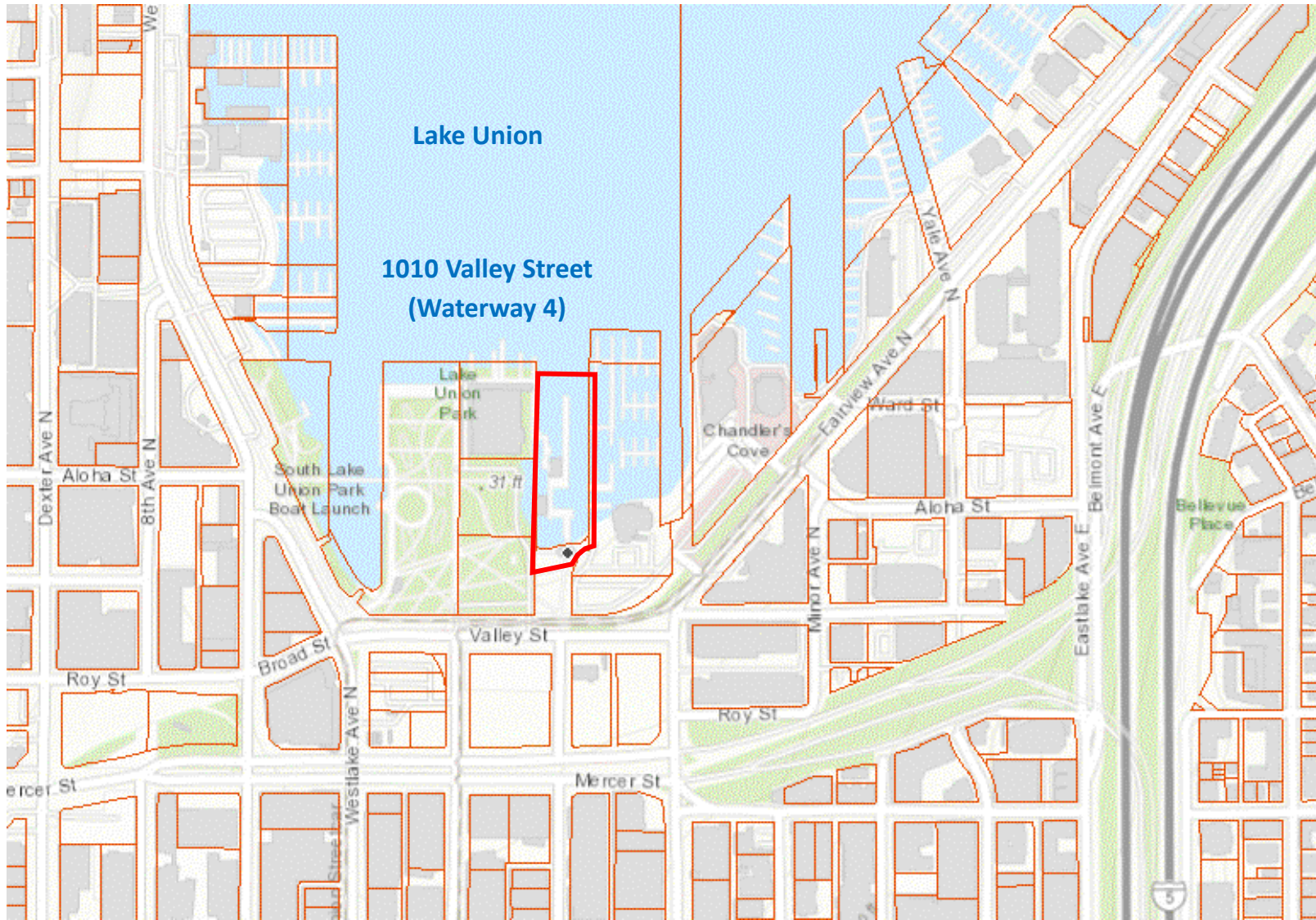
Architect: Richard E. Wagner w/ Barbara Oakrock, Steve Johnson, and Keith Vaughan



Contemporary photo, 2020



Historic photo, 1990



Seattle-First National Bank

566 Denny Way

Designation: November 1, 2006

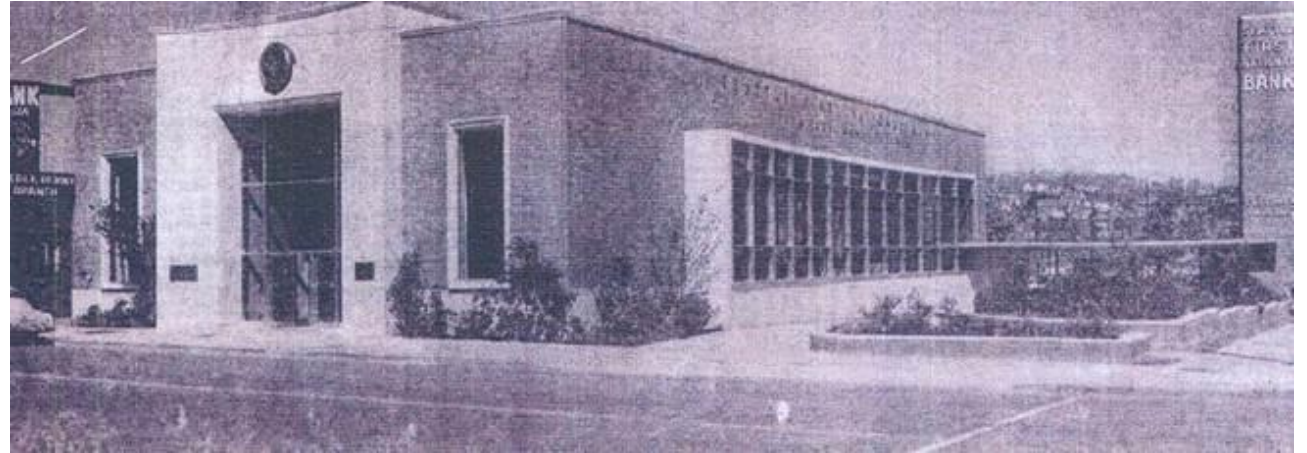
Standard: C, D, E and F

Controlled features:

- The site and the exterior of the building.

Date Built: 1950

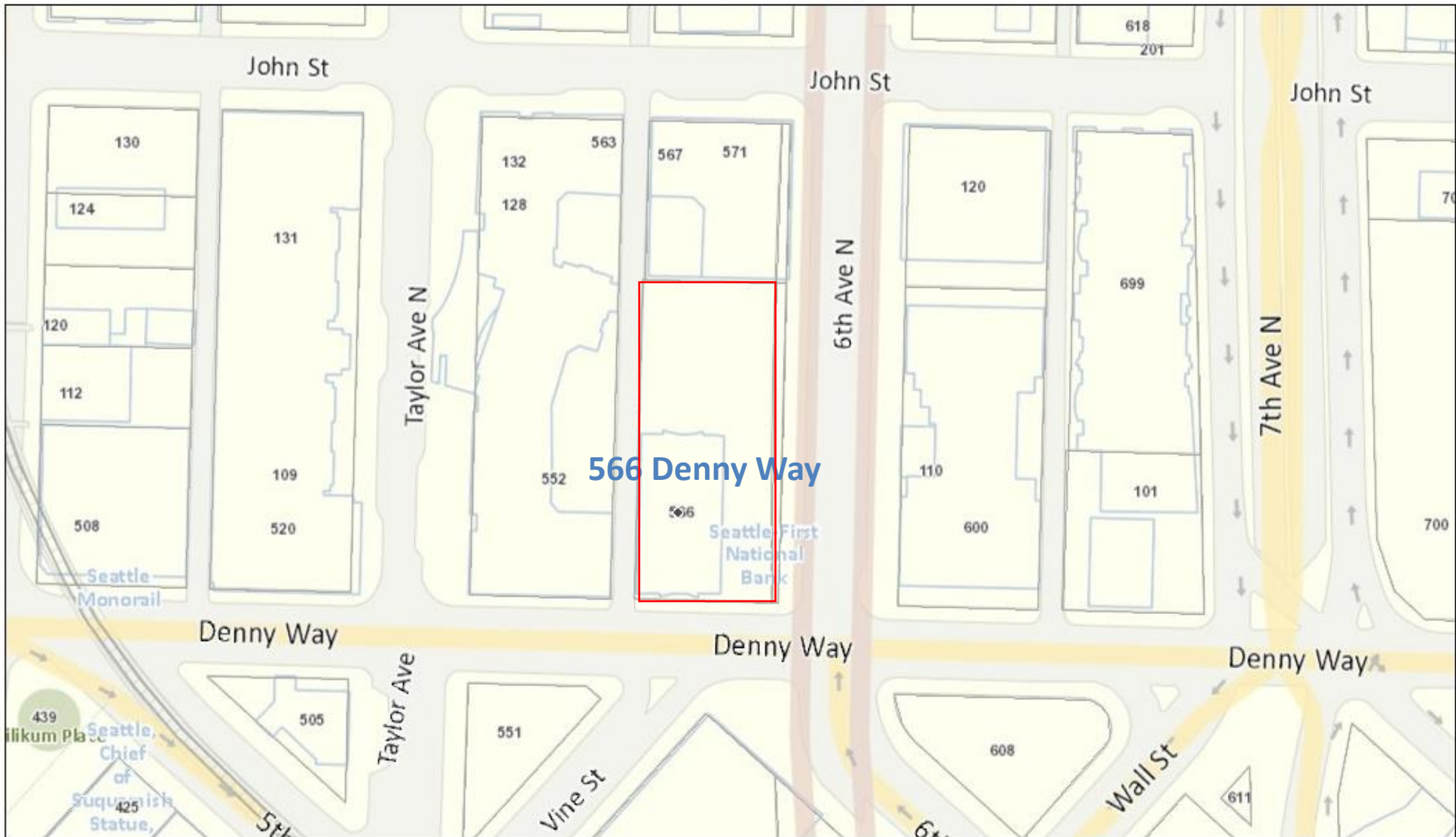
Architect: Designed by architect John W. Maloney after architect J. Lister Holmes' prototype.



Historic photo, 1950



Contemporary photo, 2011



4-1-200





Legislation Text

File #: CB 120312, **Version:** 1

CITY OF SEATTLE

ORDINANCE _____

COUNCIL BILL _____

AN ORDINANCE relating to historic preservation; imposing controls upon the Seattle-First National Bank Building, a landmark designated by the Landmarks Preservation Board under Chapter 25.12 of the Seattle Municipal Code, and adding it to the Table of Historical Landmarks contained in Chapter 25.32 of the Seattle Municipal Code.

WHEREAS, the Landmarks Preservation Ordinance, Chapter 25.12 of the Seattle Municipal Code (SMC), establishes a procedure for the designation and preservation of sites, improvements, and objects having historical, cultural, architectural, engineering, or geographic significance; and

WHEREAS, the Landmarks Preservation Board (“Board”), after a public meeting on September 20, 2006, voted to approve the nomination of the improvement located at 566 Denny Way and the site on which the improvement is located (which are collectively referred to as the “Seattle-First National Bank Building”) for designation as a landmark under SMC Chapter 25.12; and

WHEREAS, after a public meeting on November 1, 2006, the Board voted to approve the designation of the Seattle-First National Bank Building under SMC Chapter 25.12; and

WHEREAS, on November 17, 2021, the Board and the Seattle-First National Bank Building’s owner agreed to controls and incentives to be applied to specific features or characteristics of the designated landmark; and

WHEREAS, the Board recommends that the City Council enact a designating ordinance approving the controls and incentives; NOW, THEREFORE,

BE IT ORDAINED BY THE CITY OF SEATTLE AS FOLLOWS:

Section 1. Designation. Under Seattle Municipal Code (SMC) 25.12.660, the designation by the Landmarks Preservation Board (“Board”) of the improvement located at 566 Denny Way and the site on which the improvement is located (which are collectively referred to as the “Seattle-First National Bank Building”) is acknowledged.

A. Legal Description. The Seattle-First National Bank Building is located on the property legally described as:

Lots 3, 4, 5 and 6, Block 68, of D.T. Denny’s Park Addition to the City of Seattle, as per plat recorded in Volume 2 of Plats, page 46, records of King County. Except the East 12 feet condemned in King County Superior Court, Cause No. 193437 for Sixth Avenue, as provide by City of Seattle Ordinance No. 50890.

B. Specific Features or Characteristics Designated. Under SMC 25.12.660.A.2, the Board designated the following specific features or characteristics of the Seattle-First National Bank Building:

1. The site.
2. The exterior of the 1950 Building.

C. Basis of Designation. The designation was made because the Seattle-First National Bank Building is more than 25 years old; has significant character, interest, or value as a part of the development, heritage, or cultural characteristics of the City, state, or nation; has integrity or the ability to convey its significance; and satisfies the following SMC 25.12.350 provisions:

1. 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 (SMC 25.12.350.C).
2. It embodies the distinctive visible characteristics of an architectural style, or period, or of a method of construction (SMC 25.12.350.D).
3. It is an outstanding work of a designer or builder (SMC 25.12.350.E).
4. 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 (SMC 25.12.350.F).

Section 2. Controls. The following controls are imposed on the features or characteristics of the Seattle-First National Bank Building that were designated by the Board for preservation:

A. Certificate of Approval Process.

1. Except as provided in subsection 2.A.2 or subsection 2.B of this ordinance, the owner must obtain a Certificate of Approval issued by the Board according to SMC Chapter 25.12, or the time for denying a Certificate of Approval must have expired, before the owner may make alterations or significant changes to the features or characteristics of the Seattle-First National Bank Building that were designated by the Board for preservation.

2. No Certificate of Approval is required for the following:

a. Any in-kind maintenance or repairs of the features or characteristics of the Seattle-First National Bank Building that were designated by the Board for preservation.

b. Installation, removal, or alteration (including repair) of underground irrigation and underground utilities, provided that the site is restored in kind.

c. Installation, removal, alteration, maintenance, or repair of rooftop mechanical equipment.

d. The installation, alteration, or removal of exterior security lighting, video cameras, and security system equipment.

e. Removal of trees less than 6 inches in diameter measured 4-1/2 feet above ground.

f. Removal or replacement, or both, of shrubs, perennials, annuals, and landscaping rocks in existing locations.

B. City Historic Preservation Officer (CHPO) Approval Process.

1. The CHPO may review and approve alterations or significant changes to the features or characteristics listed in subsection 2.B.3 of this ordinance according to the following procedure:

a. The owner shall submit to the CHPO a written request for the alterations or significant changes, including applicable drawings or specifications.

b. If the CHPO, upon examination of submitted plans and specifications, determines that the alterations or significant changes are consistent with the purposes of SMC Chapter 25.12, the CHPO shall approve the alterations or significant changes without further action by the Board.

2. If the CHPO does not approve the alterations or significant changes, the owner may submit revised materials to the CHPO, or apply to the Board for a Certificate of Approval under SMC Chapter 25.12. The CHPO shall transmit a written decision on the owner's request to the owner within 14 days of receipt of the request. Failure of the CHPO to timely transmit a written decision constitutes approval of the request.

3. CHPO approval of alterations or significant changes to the features or characteristics of the Seattle-First National Bank Building that were designated by the Board for preservation is available for the following:

a. Removal of trees more than 6 inches in diameter measured 4-1/2 feet above ground, identified as a hazard by an International Society of Arboriculture (ISA) Certified Arborist.

b. For the specified features and characteristics of the landmark, the addition or elimination of ducts, conduits, HVAC vents, grills, pipes, panels, weatherheads, wiring, meters, utility connections, downspouts and gutters, and other similar mechanical, electrical and telecommunications elements necessary for the normal operation of the building or site.

c. Installation, removal, or alteration of exterior light fixtures, other than lighting excluded in subsection 2.A.2.d of this ordinance.

d. Installation, removal, or alteration of exterior building signage and site signage.

e. Installation of improvements for safety or accessibility compliance.

f. Installation of fire and life safety equipment.

g. Replacement of non-original windows and doors.

h. Changes to exterior paint colors.

i. Alterations to drive-through window and any related drive-through equipment.

j. Emergency repairs or measures (including immediate action to secure the area, install temporary equipment, and employ stabilization methods as necessary to protect the public's safety, health, and welfare) to address hazardous conditions with adverse impacts to the buildings or site as related to a seismic or other unforeseen event. Following such an emergency, the owner shall adhere to the following:

1) The owner shall immediately notify the City Historic Preservation Officer and document the conditions and actions the owner took.

2) If temporary structural supports are necessary, the owner shall make all reasonable efforts to prevent further damage to historic resources.

3) The owner shall not remove historic building materials from the site as part of the emergency response.

4) In consultation with the City Historic Preservation Officer and staff, the owner shall adopt and implement a long-term plan to address any damage through appropriate solutions.

Section 3. Incentives. The following incentives are granted on the features or characteristics of the Seattle-First National Bank Building that were designated by the Board for preservation:

A. Uses not otherwise permitted in a zone may be authorized in a designated landmark by means of an administrative conditional use permit issued under SMC Title 23.

B. Certain exceptions to or exemptions from regulations in SMC Title 23 may be available, either by virtue of the zoning designation applicable to the Landmark or its status as a Landmark.

C. Exceptions to certain of the requirements of the Seattle Building Code and the Seattle Energy Code, adopted by SMC Chapter 22.101, may be authorized according to the applicable provisions.

D. Special tax valuation for historic preservation may be available under chapter 84.26 RCW upon application and compliance with the requirements of that statute.

Section 4. Enforcement of this ordinance and penalties for its violation are as provided in SMC 25.12.910.

Section 5. The Seattle-First National Bank Building is added alphabetically to Section II, Buildings, of the Table of Historical Landmarks contained in SMC Chapter 25.32.

Section 6. The City Clerk is directed to record a certified copy of this ordinance with the King County Recorder's Office, deliver two certified copies to the CHPO, and deliver one copy to the Director of the Seattle Department of Construction and Inspections. The CHPO is directed to provide a certified copy of this ordinance to the Seattle-First National Bank Building's owner.

Section 7. This ordinance shall take effect and be in force 30 days after its approval by the Mayor, but if not approved and returned by the Mayor within ten days after presentation, it shall take effect as provided by Seattle Municipal Code Section 1.04.020.

Passed by the City Council the _____ day of _____, 2022, and signed by me in open session in authentication of its passage this _____ day of _____, 2022.

President _____ of the City Council

Approved / returned unsigned / vetoed this _____ day of _____, 2022.

Bruce A. Harrell, Mayor

Filed by me this _____ day of _____, 2022.

Monica Martinez Simmons, City Clerk

(Seal)

SUMMARY and FISCAL NOTE*

Department:	Dept. Contact/Phone:	CBO Contact/Phone:
Neighborhoods	Sarah Sodt/206-684-0380	Miguel Jimenez/206-684-5805

** Note that the Summary and Fiscal Note describes the version of the bill or resolution as introduced; final legislation including amendments may not be fully described.*

1. BILL SUMMARY

Legislation Title:

AN ORDINANCE relating to historic preservation; imposing controls upon the Seattle-First National Bank Building, a landmark designated by the Landmarks Preservation Board under Chapter 25.12 of the Seattle Municipal Code, and adding it to the Table of Historical Landmarks contained in Chapter 25.32 of the Seattle Municipal Code.

Summary and Background of the Legislation:

The attached legislation acknowledges the designation of the Seattle-First National Bank Building as a historic landmark by the Landmarks Preservation Board, imposes controls, grants incentives, and adds the Seattle First National Bank Building to the Table of Historical Landmarks contained in SMC Chapter 25.32. The legislation does not have a financial impact.

The Seattle-First National Bank Building was constructed in 1950. The property is located in the Denny Regrade neighborhood. A Controls and Incentives Agreement has been signed by the owner and has been approved by the Landmarks Preservation Board. The controls in the agreement apply to the site, and the exterior of the building, but do not apply to any in-kind maintenance or repairs of the designated features.

2. CAPITAL IMPROVEMENT PROGRAM

Does this legislation create, fund, or amend a CIP Project? ___ Yes X No

3. SUMMARY OF FINANCIAL IMPLICATIONS

Does this legislation amend the Adopted Budget? ___ Yes X No

Does the legislation have other financial impacts to The City of Seattle that are not reflected in the above, including direct or indirect, short-term or long-term costs?
No.

Are there financial costs or other impacts of *not* implementing the legislation?
No.

4. OTHER IMPLICATIONS

- a. **Does this legislation affect any departments besides the originating department?**

No.

- b. **Is a public hearing required for this legislation?**

No.

- c. **Is publication of notice with *The Daily Journal of Commerce* and/or *The Seattle Times* required for this legislation?**

No.

- d. **Does this legislation affect a piece of property?**

Yes, see attached map.

- e. **Please describe any perceived implication for the principles of the Race and Social Justice Initiative. Does this legislation impact vulnerable or historically disadvantaged communities? What is the Language Access plan for any communications to the public?**

There are no known negative impacts to vulnerable or historically disadvantaged communities. A language access plan is not anticipated.

- f. **Climate Change Implications**

1. **Emissions: Is this legislation likely to increase or decrease carbon emissions in a material way?**

This legislation supports the sustainable practice of preserving historic buildings and their embodied energy. Reuse and restoration of a building or structure reduces the consumption of new natural resources, and the carbon emissions associated with new construction. Preservation also avoids contributing to the ever-growing landfills.

2. **Resiliency: Will the action(s) proposed by this legislation increase or decrease Seattle's resiliency (or ability to adapt) to climate change in a material way? If so, explain. If it is likely to decrease resiliency in a material way, describe what will or could be done to mitigate the effects.**

Many historic buildings possess materials and craftsmanship that cannot be duplicated today. When properly maintained and improved, they will benefit future generations, and surpass the longevity of most of today's new construction. They can also support upgraded systems for better energy performance, and these investments typically support local or regional suppliers, and labor industries.

- g. **If this legislation includes a new initiative or a major programmatic expansion: What are the specific long-term and measurable goal(s) of the program? How will this legislation help achieve the program's desired goal(s)?**

No new initiative or programmatic expansion.

Summary Attachments:

Summary Exhibit A – Vicinity Map of the Seattle-First National Bank Building

Summary Ex A – Vicinity Map of Seattle-First National Bank Building
V1a



Note: This map is intended for illustrative or informational purposes only and is not intended to modify anything in the legislation.



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 413/06

Name and Address of Property: Seattle-First National Bank Building
566 Denny Way

Legal Description: D.T. Denny's Park Addition, Block 68, Lots 3, 4, 5 and 6

At the public meeting held on November 1, 2006, the City of Seattle's Landmarks Preservation Board voted to approve designation of the Seattle First National Bank Building at 566 Denny Way 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*
- E. It is an outstanding work of a designer or builder*
- E. 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.*

STATEMENT OF SIGNIFICANCE

History of the Seattle-First National Bank

The history of Seattle-First National Bank, which was acquired by Bank of America when BankAmerica Corporation bought Seafirst Corporation in 1983, reaches back to the origins of Seattle and the city's earliest established banks. Seattle pioneer Dexter Horton is reported to have started "banking" money for local loggers by hiding sacks around his general store in 1860s. After spending some time in San Francisco, Horton returned to Seattle and, with one of his former mercantile partners, David Phillips, established the city's first official bank. Phillips, Horton & Company began operation in June of 1870, in a one-story brick and stone

building on 1st Avenue South near Washington Street. Several months later they moved the banking business to a 20' by 40' wood-frame building next door.

After Phillips' death in 1872, the bank's name was changed to Dexter Horton & Company and Arthur A. Denny joined the business. In 1875, the two older buildings were replaced with a one-story, 28' by 70' stone building at the corner of Washington and Commercial Streets. In 1877 the bank was incorporated. During the 1889 fire the building was damaged but its vault protected records and deposits, which then approached \$2 million.

Meanwhile, the two other organizations that would form the foundation of Seattle-First National Bank were established. In 1882 George W. Harris formed another private bank, George W. Harris and Company. Later that year, after he obtained a national charter, it became the First National Bank. The following year, in 1883, Puget Sound National Bank was founded.

Seattle weathered the economic depression of the early 1890s and toward the end of the decade boomed with the Yukon gold rush. A number of new banks had been formed, and in the first decade of the 20th century businesses began to merge to combine resources. The three banks mentioned – First National Bank Group, Dexter Horton & Company, and Seattle National Bank – each acquired or merged with a number of other banks. With the merger of Puget Sound National Bank and Seattle National Bank in 1910, Seattle National Bank overtook Dexter Horton Bank as the largest commercial bank in Seattle. Dexter Horton maintained its reputation as an industry leader, and in 1907 moved into a new seven-story building at the corner of Second Avenue and Cherry Street.

In 1924, Dexter Horton again became the largest commercial bank in Seattle after merging with the Union National Bank of Seattle. That same year, architect John Graham, Sr. designed the terra cotta-clad Dexter Horton Building at the northeast corner of 2nd and Cherry, and the company had a new headquarters.

Finally, in October 1929, three of Seattle's four major bank groups consolidated. Dexter Horton, Seattle National, and First National joined together to form First Seattle Dexter Horton National Bank. (A fourth, University National Bank, withdrew from the merger at the last minute.) The Dexter Horton Building remained the headquarters of the bank for the next forty years. The cumbersome name of the merged banks was changed in 1931, to First National Bank of Seattle, and in 1935, to Seattle-First National Bank.

Federal banking reform following the Depression changed the nature of local banks in the 1930s. The National Banking Act of 1933 changed regulations to allow national banks to operate branches on a statewide basis, as long as state banks could do the same. Washington State passed legislation allowing branches as well.

Seattle-First National quickly converted its affiliate banks into branches, and proceeded to establish new branches in communities without banking facilities. Seattle's International Branch, opened in April 1934, was the first bank to serve the neighborhood and boasted special attention for non-native English-speaking customers. By the end of 1940, Seattle-

First National had branched into 22 Washington communities, becoming the largest bank in the Pacific Northwest and one of the 50 largest in the nation (Scates, p. 85).

The wartime economy of the 1940s resulted in both large deposits to the bank and large lines of credit extended to war contractors. Seattle-First National also participated with other banks in War Bond drives and opened wartime offices at various military posts and facilities. These branches were not operated for profit, and were closed by the end of 1946.

After World War II, through the 1950s and into the 1960s, the bank continued to grow through acquisitions and establishment of new branches. National Bank of Commerce was Seattle-First National Bank's biggest branch bank competitor. By mid-century, National Bank of Commerce was the second largest bank in Washington, after Seattle-First National, and the 46th largest bank in the country, based on the amount of deposits (Elliot and Olson, p. 71 -74). By 1966, Seattle-First National Bank had grown to include 117 branches and 3,100 employees. It remained the largest bank in the Northwest, and was 28th in the nation. Seattle's National Bank of Commerce, meanwhile, continued to grow through consolidation with the Washington National Bank. NBC merged with Coast Mortgage Company, and the Commerce Credit Company joined the National Bank of Commerce as subsidiaries of Marine Bancorporation in the 1960s. By 1974 it was part of the Rainier Bancorporation, which was sold to Los Angeles-based Security Pacific Corporation in 1987 for \$1.1 billion and renamed Security Pacific Washington.

In 1974, Seattle-First National Bank was established as a one-bank holding company and began to use the Seafirst name. In 1983, Seafirst Corporation was bought by BankAmerica Corporation, which merged with Security Pacific Washington in 1992. In this way, the antecedents of Seattle's two earliest banks were brought into one national corporation. The Seafirst name was retained on its branch banks until 1999, at which point it was changed to Bank of America.

Development of the Cascade and Regrade Neighborhoods

The subject property is located in an area of the city defined by the Seattle Center Grounds on the west, and limited access roads or highway systems, including Mercer Street on the north and Aurora Avenue/Highway 99 on the east. The relatively flat site is on the north side of Denny Way.

Denny Way runs east-west from the city's waterfront up through Capitol Hill. In parts of the city the street defines a shift in the urban grid, which itself radiates in several locations from the curve of the Elliott Bay Harbor. While the grid and large arterial streets, such as Denny Way, tend to define neighborhood edges, this area was once part of continuous urban fabric that made up the westernmost portion of the Cascade neighborhood. (The U.S. Census defines the boundaries of Cascade as extending west to the Seattle Center.)

This area was included in the last phase of the Denny Hill Regrade project, which resulted in a leveling of the surrounding blocks. Thus it shares its 20th-century development with both

neighborhoods. The identification of the surrounding area as a part of a distinct neighborhood became more ambiguous after the early 1950s, when the Battery Street Tunnel and Aurora Avenue (located one block to the east of the subject property), were constructed as part of Highway 99. The following historic overview of the surrounding area includes references to both the South Lake Union/Cascade Neighborhood and the Denny Regrade.

The concept of regrading Denny Hill was advanced in 1898 as a vision to make Seattle's steep hills and streets more level. The first phase, which dramatically lowered the area along 1st Avenue from Pine Street to Denny Way was completed in January 1899. Directed by Seattle's visionary City Engineer, Reginald Heber (R.H.) Thompson, the regrade was intended to encourage development through the construction of straight, level roads and water systems in the city.

A contract for the second phase of the regrading of Denny Hill was let in 1903. By 1911, the area between 2nd and 5th Avenues, from Pike to Cedar Streets was flattened, leveling as much as 80' of the original Denny Hill. In 1910, the City's Municipal Council Plans Commission hired planner Virgil Bogue to produce a comprehensive "civic vision" for the regraded area. Bogue, who had worked with the renowned Olmsted Brothers, produced a grand Beaux-Arts scheme with radiating plazas lined by Neoclassical style buildings. The plan proposed a new civic area in the Regrade that followed an urban design pattern popular in 19th-century Europe. However, Seattle voters soundly rejected the plan in 1912, voting two to one against it. In the meanwhile, the completion of the Chittenden Locks in 1910 and the Lake Washington Ship Canal in 1917 had prompted further industrial development and maritime use of the South Lake Union area.

The third and final phase of regrading Denny Hill occurred between 1928 and 1930. It reduced the hill's eastern slope, comprised by the area between 5th and Westlake Avenues and between Virginia and Harrison Streets, including the subject property and several blocks north of it.

During the subsequent years, the leveled Denny Regrade neighborhood grew very slowly, with many vacant lots and some isolated apartments and commercial buildings. Drawn to the area by cheaper land prices and relatively close and level proximity to the downtown, auto dealerships, warehouses, additional service garages, and gas stations gradually were established in the area, along with small retail facilities and apartments. Construction along and north of Denny Way is indicated in early Kroll Maps of 1912 - 1920, which show a modest pattern of growth in the presence of small, wood-framed residential and commercial structures.

In the early 1950s, the City constructed a new electrical substation at Broad Street and 6th Avenue. This facility was one of a number of nearby public facilities, along with the full-

block "bus barn" maintenance and parking lot, the Civic Auditorium, Armory, and Memorial Stadium, which were located several blocks northwest of the subject property. In the early 1960s the Auditorium, Armory, Stadium, and a former public school, playground, and fire station were aggregated and redeveloped as part of the fair grounds for the Century 21 Exposition. The bus barn and Broad Street Substation resulted in the vacation and closure of several streets north of Thomas Street, which impacted pedestrian and vehicular traffic in the area.

Construction of Highway 99 and the Battery Street Tunnel in the 1950s essentially divided the Cascade neighborhood. Increased traffic on Denny Way further defined the Regrade and the Denny Triangle as separate from the area surrounding the Seattle-First National Bank / Bank of America property. In response to the World's Fair, the immediate neighborhood was developed with low-scale motels and tourist-related facilities.

Vehicle traffic on Denny Way and nearby Mercer Street has continued to increase in the last three decades. At the same time, the close proximity to I-5 and downtown made South Lake Union and Regrade neighborhoods increasingly attractive for development. A comparison of Kroll Maps dating from 1940 - 1960 and current conditions indicates increasingly large-scale, full-block mixed-use residential developments in the blocks south of the subject property.

Designated local landmarks near the subject building include "Seattle, Chief of Suquamish" statue at Tillicum Place, at the intersection of 5th Avenue, Denny Way, and Cedar Street, approximately two blocks southwest; the Space Needle and Seattle Monorail on the Seattle Center grounds, two and three blocks northwest; Old Norway Hall (presently Cornish College of the Arts, Raisbeck Performance Hall), at 2015 Boren Avenue, approximately eight blocks to the southeast, and Fire Station No. 2, at 4th and Battery Street, approximately three blocks south.

A 1975 urban inventory of the neighborhood, led by architects Victor Steinbreuck and Folke Nyberg for Historic Seattle, did not identify the subject building as significant to the city or the community. The survey cited the following buildings, which remain within three blocks of the subject bank property, as significant to the city. (None of these has been designated.)

- Apartment building at 2600 3rd Avenue (ca. 1910)
- Cedar Apartments, 320 Cedar Street (1916)
- Hermosa Apartments, 2700 4th Avenue (1915)
- Parks Department Headquarters, Denny Way and Dexter Avenue North (1948)
- Former Post Intelligencer Building / Group Health Administration, 521 Wall Street (1948)
- City Light Broad Street Substation, 526 Harrison Street (1949)

In the 1995 South Lake Union/Seattle Commons Plan EIS, the subject building was identified as Category 2, a building of secondary or community significance (p. 15-20).

The Bank as a Building Type

The subject building is an example of a Modern style bank. The nature of banking and bank architecture changed radically in the post-war era due to broad cultural shifts including general prosperity, the rise of middle-class consumers, and booming automobile use. This was anticipated as early as the mid-1940s, when there was a call for "the bank building, as well as the banker, [to] get rid of the 'stiff-collar and fishy eye' and meet the customer at least as engagingly as a first-rate retail store" (*Architectural Record*, March 1945, p. 88).

Historically, the American bank had been designed to represent tradition and solidity, using Classical forms to reinforce a sense of permanence and continuity. Banks in the 19th and early 20th centuries primarily served corporations, businesses, and the wealthy. The bank was an awesome temple with a grand banking hall. Internal functions were clearly separated with formal spaces created to enforce a sense of hierarchy and control. In Seattle this earlier business and building type is well represented by two locally designated landmarks – the Dexter Horton Building, at 710 2nd Avenue, and the Puget Sound Bank at 815 2nd Avenue.

Changes in banking patrons and their needs in the post-war era resulted in decided shift away from traditional bank design that had sought to awe or overwhelm the customer. In the suburbs and cities, women resumed their roles of homemakers and shoppers and became the banks' primary customers. Members of the rising middle class demanded new types of services (*Progressive Architecture*, October 1955). The architecture of the bank responded to the "completely new attitude [that] invaded the banking business – that of being friendly" (*Progressive Architecture*, June 1953, p. 125).

A comparison of bank buildings featured in post-war design periodicals reveals a consistency in the resulting design approach. Modernism was the ideal complement for the banking industry seeking to distance itself from its stodgy past and project a new, bold, optimistic image. Post-war banks were designed to be more human-scale and user-oriented. They featured open floor-plan structures that emphasized accessibility, friendliness, and contemporary notions of progress.

Modern Bank Building Design in Seattle

To convey a sense of stability without the traditional Classical detail and scale, bank designers typically offset glazed areas with a concrete core, a solid, sheltering roof, or massive, exposed structural elements. All of these concepts found built expression in the subject building on Denny Way, as well as in the NBC Bank at 6th and Olive (1955, now Bank of America), and at Battery Street and 3rd Avenue (1954, now US Bank). The 3rd and Battery branch was a Modern building, described as "embodying a new concept of bank architecture" (*Seattle Times*, June 13, 1954).

Spatial qualities of the earlier banks persisted even in modern bank buildings: the conventional "banking hall" became the central, publicly accessible banking room or lobby, with managers' quarters and tellers' cages more visible but separated by partitions to one or both sides. Bank offices, vaults, and employee lounges were located typically in more

private areas such as the second floor. Architecturally, the new banks also incorporated Modernist stylistic elements, such as smooth exterior facades of painted concrete and large areas of insulating and heat-resistant glass. New conveniences were addressed with ground level parking lots, drive-up teller facilities, a 24-hour-depository, and escalators in multi-story buildings.

This "new concept" in bank design acknowledged the growing role of the automobile in daily life, and sought to make the building accessible to drivers and noticeable to passing traffic at 40 miles per hour. Drive-up windows, ample parking, and careful placement of the bank on its lot addressed the auto culture. In order to make the bank visible to passersby, one critic wrote, "[m]ake it all glass, turn the whole building into a display case, light it up at night" (*Architectural Forum*, February 1953, p. 107).

Seattle-First National constructed the subject building in 1950, its eighth new building in the post-war period. Contemporaneous articles tout the bank's ample parking, convenient automobile banking, and customer convenience and comfort. The drive-up or drive-in was developed in the mid-to-late 1940s, so it was a new convenience at certain restaurants, theaters, and banks. The building was also designed with the idea of a large, public area on the interior, limiting working areas so customers would have the most "commodious" lobby.

The subject building was designed after a prototype, which was developed by architect J. Lister Holmes for Seattle-First National Bank's Industrial Branch (1946). The development of a prototype design appears to have been an effort by Seattle-First National to standardize the branches, and perhaps to unify and "brand" its image, in order that its various buildings would be easily identifiable and recognizable. Use of buildings as symbols and signs emerged along with corporate marketing in the early and mid 20th century. Buildings such as Carnegie Libraries, gas stations, lodging, and restaurants such as McDonald's and Denny's all used prototypes.

In the early 1960s, Seattle-First National announced plans to build a new headquarters in a downtown skyscraper. The site, between Spring and Madison Streets and 3rd and 4th Avenues, across from the downtown public library, was purchased for \$1.35 million in 1965. The 50-story Sea-First Building (known as "the big one") was opened in summer 1969. Designed by NBBJ, the steel-framed structure was the tallest building in Seattle and the Pacific Northwest at the time, and had a total of nearly 560,000 square feet. As with the branch bank before it, it featured on-site parking and contemporary banking services within an innovative Modern design, in its case an anodized aluminum curtainwall structure.

The Architectural Context of Modernism

As a style, Modernism rose to prominence in America through its commercial applications after 1945, but its origins were in Europe between 1915 and the late 1930s. There, Modernism was not so much a style as an ideology. Suffering from spiritual and economic loss after World War I, the architects and theorists of sought a

revolutionary break with all of the past – its sentimentality and nationalism, and also its elitist reverence for earlier styles and ornament.

Early European Modernists sought to serve society by creating an architecture of light and economy through the interdisciplinary efforts of artists, craftsmen, engineers, and architects. In reconciling society's needs with the technical progress of the machine age – with its motor cars, airplanes, radio and phonographs – Modern architects drew from formal aspects of avant-garde arts movements, including Cubism in France and Holland, New Objectivity and Expressionism in Germany, and Futurism in Italy. Architects such as Walter Gropius, Ludwig Mies van der Rohe, and Le Corbuiser sought a beauty derived from utility, and from the direct relationship between a building's purpose and its construction materials. Their ideals were translated into building forms with free plans (where the walls and perimeter were unencumbered by structure and could freely shape space), cubic massing, flat roofs, *piloti* (pillars) and windows grouped in horizontal and vertical compositions.

Because of the Depression and World War II, few large Modern buildings were designed or constructed in the northwestern U. S. until the late 1940s. Modernism was introduced in Seattle, as it was in other West Coast cities, largely through residential projects. Locally, these included Paul Thiry's house (1935 - 1936) and the Yesler Terrace housing complex (1941, J. Lister Holmes with Aitken, Bain, Jacobsen, and Stoddard). Modernism was expressed also by infrastructure projects such as the Lake Washington Floating Bridge (1940) and small-scale industrial structures such as the UW Kiln Building (1942, Paul Thiry).

Gradually, a new regional style emerged in the Northwest, combining Modern design principles with structural innovation, responsiveness to natural light, site landscape, and the nature of indigenous materials. Institutional buildings that exemplified this style included Gaffney's Lake Wilderness Lodge (1949 - 1950, Young, Richardson, Carleton & Detlie); Seattle Public School Administration Building (1946 - 1948) and Catherine Blaine Junior High School (1949 - 1952), both by J. Lister Holmes; Paul Thiry's Museum of History and Industry (1948 - 1950), North East Library (1954) and State Capitol Library (1955 - 1959); and Paul Kirk's University Unitarian Church (1955 - 1959) and UW Faculty Center (1958 - 1960, with Victor Steinbrueck). During the post-war period, corporate architectural practices took over large commercial and business projects, mostly in the downtown area, with design influenced by national tendencies, notably the Miesian tradition and the advanced technology of the aluminum and glass curtain-wall.

In the late 1950s and early 1960s, planning for the Seattle World's Fair provided unique opportunities for many local architects to explore Modern themes. Futuristic structures, such as the Monorail and Space Needle, are the most noticeable results of the Fair. A number of its other buildings and exhibits embodied the era's faith in progress and the city's vision of the future: science and technology.

Modernism allowed for unprecedented freedom in adapting a building's form to new functional demands. As American society became less stratified and more consumer-oriented in the post-war era, more Americans enjoyed a higher standard of living. Many

businesses that had previously been oriented primarily toward corporations or the rich shifted their attention to the growing middle class. Modernism became the architecture of this shift. Hotels, restaurants, car dealerships, clinics, small office buildings, theaters and banks reinvented themselves in more consumer-friendly guises, and expressed this change in the form of smaller-scale, open-plan, naturally-lit buildings.

In Seattle, the post-war construction of small-scale Modern buildings became common, making the style the pervasive norm. In this context, the Seattle-First National Bank's 6th and Denny Branch is both a unique design expression and representative of its era.

John W. Maloney, Original Architect

John W. Maloney (ca. 1896 - 1978) was the designer of the 6th and Denny Branch bank. He was born in Sacramento, California, and his family moved to the Puget Sound area in the early 1900s. He attended Auburn High School and then the University of Washington and Stanford University. After serving in World War I, Maloney established an architectural practice in Yakima in 1922. His buildings there include the A. E. Larson Building (1931), an Art Deco commercial structure, which is listed on both the Washington Heritage Register and the National Register of Historic Places.

In 1943, Maloney opened an architectural office in Seattle, where he went on to design a number of churches, along with schools, hospitals and office buildings. His designs for Seattle area churches include St. Benedict Church in Wallingford, Holy Family Church in West Seattle, Sacred Heart Church in Lower Queen Anne, St. Thomas Seminary at the north end of Lake Washington (1956 - 1958, the present campus of Bastyr University), and St. Anne Church and Rectory on Queen Anne Hill (1960).

As a sole practitioner, John W. Maloney designed a number of forward-looking buildings using innovative structural technologies and Modern design elements. St. John's Hospital in Santa Monica, California (1952) appeared in a national advertisement in the June 1952 *Architectural Forum* for Truscon Steel Company of Ohio. In the ad, Maloney commented on the company's line of commercial steel windows, which were used in the hospital.

The subject building was designed by Maloney in 1950 when he was a sole practitioner. (Project drawings note that his office was in the downtown Central Building.) This was followed by a number of projects for the Seattle Public School District: an addition to the 20th Avenue School (1955, presently Meany Middle School), Jefferson Park Junior High School (1956), Asa Mercer Junior High School (1957), an addition to Grover Cleveland High School (1958), and Rainier Beach Junior-Senior High School (1960). In 1958 he designed a curtainwall building as the regional offices for the Blue Cross Insurance Plan, Washington Hospital Association, on Seattle's First Hill.

In 1960, Maloney designed another office building in the Modern style, located on Eastlake Avenue in Seattle. The building was constructed to house three insurance groups. (*Seattle Times*, July 24, 1960). This small-scale building was a simple curtainwall design. That same year Maloney designed St. Anne's Catholic Church and

rectory in Queen Anne ("Catholic Church, Rectory to Cost \$600,000," *Seattle Times*, undated article, SPL Collection).

In 1963, Maloney joined with others to form a new firm, Maloney, Herrington, Freesz & Lund. That firm grew in the 1960s to a company with an estimated 40 personnel. Each partner was responsible for his own design work, with the firm organized to provide production. Immediately after its formation, the firm designed St. Thomas More Catholic Church in Lynnwood, Washington (*Seattle Times*, October 20, 1963, SPL). The following year, the firm designed a \$3.9 million men's dorm for Seattle University (*Seattle Times*, May 11, 1963, SPL). In 1966, the firm designed the Lemieux Library, a reinforced concrete and steel-frame building that features bronze-tinted windows and cladding of white marble and green granite, for Seattle University. As a late Modern building, it exhibits elements of the Brutalist style. (An undated pamphlet at SPL described the building as "contemporary American Gothic.")

In addition to the buildings for Seattle University, the firm designed institutional structures in Alaska and campus facilities for other regional colleges and universities, including Washington State University, Gonzaga University, and Central Washington University. The buildings at WSU included Holland Library (1948 - 1950), Todd Hall (1949), Compton Union Building (1950 - 1952), and Johnson Tower (ca. 1955).

Maloney retired from the firm in 1970. In 1973 - 1974, the firm designed alterations to the subject building. Later, with new principals, Maloney, Herrington, Freesz & Lund subsequently evolved into Mills John and Rigdon. MJR focused on hospital design and planning, with 95 percent of the firm's recent work in healthcare. It merged in 2004 with a Portland firm, Clark Kjos Architects, and is known currently as CKA.

J. Lister Holmes

J. Lister Holmes designed an earlier Seattle-First National Bank that appears to have served as a prototypical design for the 6th and Denny Branch. Following World War II, Holmes emerged as a leading architect in translating European Modernism to fit the Northwest context. Through his work and that of others, a regional variant of Modernism was quickly adopted by the generation of Seattle architects who had initiated their careers designing in academic traditions of the Beaux-Arts. In 1946, Holmes designed the Industrial Branch building for Seattle-First National Bank, located at 2764 1st Avenue South. Intended to serve as a prototype, "[t]he new structure represented a model – a distinctive functional pattern of a new type of building to be followed in a state-wide building program intended to standardize all branch offices" (*Bankoscope*, p. 8).

Born in Seattle on July 6, 1891, J. Lister Holmes is considered one of the prominent Northwest architects of his era. After receiving a civil engineering degree from the University of Washington in 1911, Holmes transferred to the University of Pennsylvania where he earned a graduate architectural degree in 1913. After graduating, Holmes worked his way back to Seattle, traveling through and working in Philadelphia, New York, and

Montana, arriving in his hometown in 1916. He worked briefly as a draftsman with E.F. Champney, and then as an architect with several leading Seattle firms, including Carl Gould; B. Marcus Priteca; Schack, Young and Myers; and Daniel Huntington, before establishing his own firm in 1922 at the age of 30.

Holmes' early practice focused on commercial buildings, small hotels and apartment blocks, and single-family residences. Because of the widely based Beaux-Arts education, received in Pennsylvania, Holmes was able to quickly develop a reputation for quality residential architecture. He became one of the more versatile architects in the Seattle area, with styles ranging from Spanish colonial to 18th-century French idioms.

Along with the onset of the Depression came a gradual shift by many architects towards the simplicity and economy of the International Style. In the early to mid 1930s he became known for a "contemporary" house in the Broadmoor neighborhood, constructed by the Puget Sound Mill Company, which received local recognition through publications and an AIA award. By the late 1930s, Holmes was working on a variety of commissions. He continued to integrate his classical training with the new ideas posed by regional Modernism. The shift in Holmes' career came in the late 1930s, partially due to the improved wartime economy, when his practice began to focus on large-scale housing projects and public buildings both in Seattle and Vancouver, B. C. These included the Washington State Pavilion for the 1939 New York World's Fair (now demolished) as well as one of the first large-scale housing projects in Seattle, Yesler Terrace (1940 - 1943).

Immediately after the war, Holmes tackled multiple projects including the Seattle Public Schools Administration Building (1946 - 1948), the Ida Culver House (1948 - 1949, demolished), and Seattle Goodwill Industries (1948). The Catherine Blaine Junior High School (1949 - 1952) is recognized as an outstanding example of his Modern design work during this period.

In 1955, Holmes was elected a Fellow of the American Institute of Architects (FAIA). The last major works of his career included a number of UPS distribution buildings on the West Coast, including Seattle, Pasadena and San Diego in the 1960s. J. Lister Holmes retired in Seattle and died the age of 95, on July 18, 1986.

Construction of the Seattle-First National Bank Building

The subject building was constructed in 1950, on lots that had been cleared and leveled 20 years earlier, in the final phase of the Denny Hill Regrade. Prior to the regrading, the subject block and surrounding blocks were occupied primarily by low-scale, wood-framed residential buildings. The entire block was level and vacant in 1932, when construction began on the Teamsters Building to the west of the alley. (Over the next 15 years, the Teamsters made several additions to the property.) The 6th and Denny Branch was Seattle-First National Bank's 50th statewide banking office.

The subject building was designed by John W. Maloney after J. Lister Holmes' prototype. The massing of the building and the taller, concave entry surround were carried over into

Maloney's design, while many other elements were singular to the specific site of this branch location.

DESCRIPTION

Urban Site Conditions

The subject property is sited in the Denny Regrade neighborhood, surrounded by blocks containing a mix of buildings and uses. Many different zones converge at this location in the Denny Regrade. The subject block is currently zoned SM-85 (Seattle Mixed, with a maximum height of 85'). The blocks directly south, across Denny Way, are zoned DMR/R 125/65 and DMR/C-240/125.

The bank property is located on the northwest corner of the intersection of Denny Way and 6th Avenue North, on the southeast corner of the block bounded by those streets on the south and east, respectively, as well as John Street on the north and Taylor Avenue North on the west. The site consists of Lots 3-6, Block 68, D.T. Denny's Park Addition, to form a parcel of 108' by 240' or 25,920 square feet. The two former Teamsters Buildings occupy the west half the block.

The site slopes down slightly to the north and east, approximately 10' from the southwest to the northeast corners. The property is bounded by paved concrete sidewalks on the south and east sides, and a paved 16'-wide alley along the west side. The building is located at the southwest corner of the parcel, abutting the alley to the west and a sidewalk to the south. A paved drive and surface parking lot are located to the east and north of the building. A three-sided brick sign tower, 50' tall, is sited to the northeast of the building at the east property line. Two street trees are located in front of the building along Denny Way, with additional shrubs and plantings in raised beds.

Original Building

The Seattle First-National Bank building is a one-story, reinforced concrete, Modern style structure. It measures 65' by 120', with a roof height of approximately 26'. The exterior is finished with Roman brick and Indiana limestone. The building has a concrete foundation and full basement. The 2" thick reinforced concrete roof slab is supported by five steel trusses set 20' on-center and steel joists at 2' on-center. Footings, slabs, and trusses were designed for a future clear-span second floor (Reese, p. 4). Such an addition was never made.

South and north facades are very similar to each other, designed to provide equivalent entry for customers approaching on foot (along Denny Way, south facade) or by car (parking in the lot immediately north of the building). Each of these two facades features a taller, central portion sheathed in cut stone and flanked by brick-clad walls to the east and west. The smooth-finished stone veneer is comprised of panels measuring 3'-6 1/4" tall by 2'-0 1/8" wide, with 1/4" joints. The 30' wide stone portion functions as a monumental entry surround.

The entire surround is slightly concave, with an aluminum entry assembly recessed approximately 2', set within a central glazed area approximately 20' tall by 18' wide. Original drawings note the glass panels as "heat absorbing glass wedged in mastic with wood or fibre." Centered above the glazed portion on both north and south facades is a bronze Seattle-First National Bank plaque set in a stone cartouche. On the south facade, the verticality of the entry portion is reinforced by two tall windows, a single one set to either side in the brick segment. (The windows measure approximately 5'-6" wide by 14'-2" tall.) The north facade is slightly wider to the east of the entry surround, due to the way the east facade flares out in a curve.

The east facade faces 6th Avenue North and is set back from the sidewalk approximately 35', allowing space for a driveway that served the original drive-up window. The plane of the east facade is concave (with an overall recess of approximately 4'), with a curve to match the drive. The wall is sheathed in brick and has a large projecting bow window, 14' high and 80' long, trimmed in stone. A curved, concrete marquee extends from the northernmost window panel to the brick sign tower northeast of the building. Detailed in a way that it appears to float, the marquee shelters the drive-up banking station, continues the curve of the facade, and connects the building and tower architecturally.

The west facade, along the alley, is secondary. It is primarily an exposed concrete wall, with approximately 20' at the southern end finished in brick to "wrap" from the primary south facade. There is no fenestration on the alley facade, although a large fresh air intake is located at the upper, northern portion of the wall.

On the interior at the main floor, a 78' long central oval lobby, 30' wide at the middle, provided the bank's lofty public space. Bankers' and tellers' desks were located along either side of the lobby, which had an oval check desk in the center. The north and south entry vestibules open into the lobby, and the four corners of the building housed separate spaces. The original plan had a conference room with adjoining bathroom and coat closet located at the southeast corner; a public waiting room and employee work room at the southwest corner; the vault and safe deposit vault at the northwest corner; and janitor's closet, public women's lounge, stairway to basement, and access to interior side of the night deposit box at the northeast corner. Property tax records from 1950 note first floor ceiling height as 17', and original drawings indicate approximately 20' ceilings in the entry vestibules.

A magazine article describes original interior finishes:

The main floor fixtures, comprising teller's cages, counters, booths and desks, are of pencil stripe walnut, enhanced with bronze, formica and Lucite fittings and trim. A... carpet of forest green background... [and] magnolia flowers covers the officers' area, public waiting room, conference room and women's lounge and powder room. ...Lighting throughout the bank is both fluorescent slim line and recessed incandescent fixtures. (Reese, p. 9.)

The article also notes floor finishes as linotile in work areas and warm red terrazzo in the public lobby, ceiling finish as acoustical tile, and walls as painted plaster. The 80' window on the east wall could be screened with a large, push-button operated drape. An interior planting box was set beneath the window.

The full basement had 12' high ceilings and accommodated numerous service and employee spaces. According to original drawings, it included a janitor's closet, record vault, restroom, men's locker room, and toilet. In these spaces the ceiling was dropped to 9'. The northern portion of the basement was marked in drawings as "future office space."

Changes to the Original Building and Current Conditions

Some modifications have been made in the past 45 years. The following specific changes are cited in DPD permit records and drawings, and/or in drawings obtained from the current property manager (Jones Lang LaSalle):

<u>Date</u>	<u>Permit Work Scope</u>
1950	Construction
1961	Drive-up window alterations
1973	Alterations
1982	Energy conservation modifications
1994	Remove existing metal letters, replace with illuminated letters; reface two existing 8' x 18' single face signs on tower
1997	Interior alterations to existing bank to counters, phones; make doors barrier free
1999	Install one single face illuminated wall sign and one double face illuminated projecting sign and reface; replace existing Seafirst signs, sign projects over sidewalk
2002	Remove canopy over drive-up island, replace teller window with ATM, insulated wall
2002	One single face ATM sign

The 1973 alterations designed by Maloney Herrington Freesz & Lund focused on the interior, main floor. Drawings show removal of the curved banking counters and cabinets, and their replacement with individual officers' desks on the east side of the lobby and a straight banking counter on the west side. A new 20' by 60' suspended ceiling section was dropped in the center of the lobby, and three large circular chandeliers were installed. Existing door mullions and a threshold for an inner set of doors in the southern entry vestibule were removed. Drinking fountains were replaced. The exterior work involved widening the curved drive by 5' and installing a new 4' wide "customer drive-up unit" in the center of the driveway, aligned with the motor banking window at the north end of the east facade.

The 1982 energy conservation modifications involved replacement of two cast iron boilers in the basement with a new boiler, and insertion of new aluminum-frame doors in the existing

openings within the south entry vestibule. These were to match the exterior doors. Notes on the drawings specified "new add-on insulating glass units on all panels, with reflective film to the upper levels."

The building exterior has not been altered since its construction in 1950, with the exception of changes in signage over the years and replacement of the original motor banking window with an ATM. Inside, the finishes and furniture in the lobby space have been changed. Currently, the central expanse of the floor is tiled and the outer portions, occupied by bank personnel, are carpeted. Newer teller counters with plexiglass surrounds run along the west side of the lobby, while individual desks are located to the east side. The southern portion of the basement was never converted to office space and is presently used for storage. Part of the basement was reportedly used as a bomb shelter and retains signage for this.

Seattle-First National Bank's Prototype Design

Architect J. Lister Holmes designed the Seattle-First National Bank Industrial Branch at 2764 1st Avenue South, which opened October 26, 1946. According to the June 1960 issue of the Seattle-First National Bank employee newsletter, "Bankoscope," the Industrial branch building "represented a model – a distinctive functional pattern of a new type of building to be followed in a state-wide building program intended to standardize all branch offices" (p. 8). Holmes' design featured tall, block-like rectangular massing and brick cladding, with a prominent, concave stone-clad entry surround placed symmetrically in the facade. On the interior, the bank featured a spacious and open public lobby. After Holmes designed the 1946 building, subsequent similar buildings were designed by different architects, not on a strict repetitive plan but adapted to each site. All the buildings are characterized by their simple massing, with higher, concave surround at entry, and most of them are brick-clad with a stone-clad entry surround. Most were freestanding or at corner locations, although some are presently sited mid-block, with abutting commercial structures.

A "Seattle-First National Bank Family Tree" from 1970 (included as a pullout in Scates' book) includes identification of new bank branches by the dates they were established (in contrast to banks acquired by Seattle-First National, which would not involve construction of a new building). The list does not appear to be entirely consistent with observed buildings. It omits some branches that are known to exist. Also, a "Crown Hill" branch is listed, whereas Ballard and Greenwood branch buildings are extant. (One of these might have been noted as the "Crown Hill" branch.) Finally, inclusion on this list does not guarantee that the building was constructed after the prototype design. For instance, the military base locations were most likely smaller and more temporary rather than permanent buildings.

<u>Branch</u>	<u>Date established</u>	Additional branches observed,
Industrial (Seattle) – <i>prototype</i>	1945	*Ballard (Seattle)
*Lake City (Seattle)	1945	*Greenwood (Seattle)
*Richland, Wa.	1948	*Pullman, Wa.

Aurora-North Park (Seattle)	1949	*Bremerton, Wa.
Larson Air Force Base	1949	*Toppenish, Wa.
*6th & Denny (Seattle)	1950	*Moses Lake, Wa.
Union Gap, Wa.	1951	*Olympia, Wa.
North Wenatchee, Wa.	1953	
University (Seattle)	1955	
Burien	1955	
Geiger Field (Spokane)	1955	
Airport (Seatac)	1957	
Crown Hill (Seattle)	1959	
Lake Hills	1959	
Tukwila	1959	*Buildings based on the prototype.

The Pullman and Richland branches have been demolished, but were identified from historic photos.

The other buildings on this list have not been documented; it is not known if they were based on the prototype or if they are extant.

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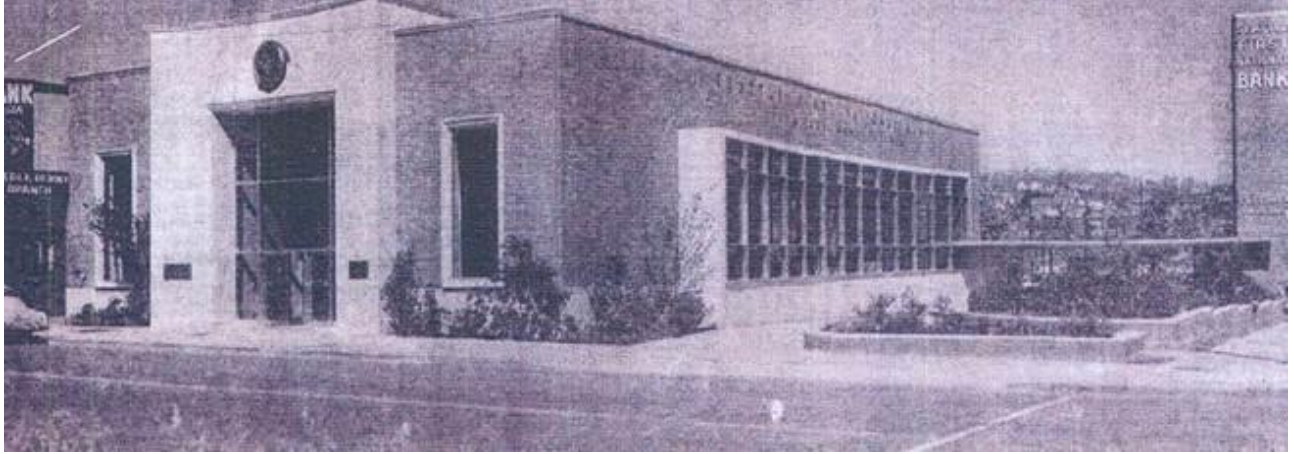
The features of the Landmark to be preserved include:

The site and the exterior of the building, excluding the Bank of America signs and ATM machine/equipment installed after 1997.

Issued: November 15, 2006

Karen Gordon
City Historic Preservation Officer

cc: Heather Downey
Kim Tobiason
Melody McCutcheon
John Wayland
Amy Kosterlitz
Stephen Lee, LPB
Diane Sugimura, DPD
Cheryl Mosteller, DPD
Colin Vasquez, DPD
Ken Mar, DPD



Seattle-First National Bank Building, 566 Denny Way, 1950



Seattle-First National Bank Building, 566 Denny Way, c. 2011

Landmark Designation

HISTORIC PRESERVATION

April 22, 2022

Department of Neighborhoods



City of Seattle 148

Designation Standards

In order to be designated, the building, object, or site must be at least 25 years old and must meet at least one of the six standards for designation outlined in the Seattle Landmarks Preservation Ordinance ([SMC 25.12.350](#)):

- a) It is the location of, or is associated in a significant way with, a historic event with a significant effect upon the community, City, state, or nation; or
- b) It is associated in a significant way with the life of a person important in the history of the City, state, or nation; or
- c) It is associated in a significant way with a significant aspect of the cultural, political, or economic heritage of the community, City, state or nation; or

Designation Standards, cont.

- d) It embodies the distinctive visible characteristics of an architectural style, or period, or a method of construction; or
- e) It is an outstanding work of a designer or builder; or
- 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.

In addition to meeting at least one of the above standards, the object, site, or improvement must also possess integrity or the ability to convey its significance.

Wagner Floating Home

2770 Westlake Avenue N – Unit 10

Designation: June 2, 2021

Standard: B, C and D

Controlled features:

- the exterior of the house
- the floating log foundation/platform

Date Built: c. 1910

Architect: unknown



Contemporary photo, 2020



Historic photo, 1912



The Center for Wooden Boats

1010 Valley Street (Waterway 4)

Designation: June 2, 2021

Standard: B, C and D

Controlled features:

- Exterior and interior of Pavilion
- Exteriors of Boat Shop & Boat House and pilings / support platforms
- Exterior of Oar House and support platform

Date Built: 1983(Boat Shop), 1984 (Oar House & Pavilion), 1989 (Boat House)

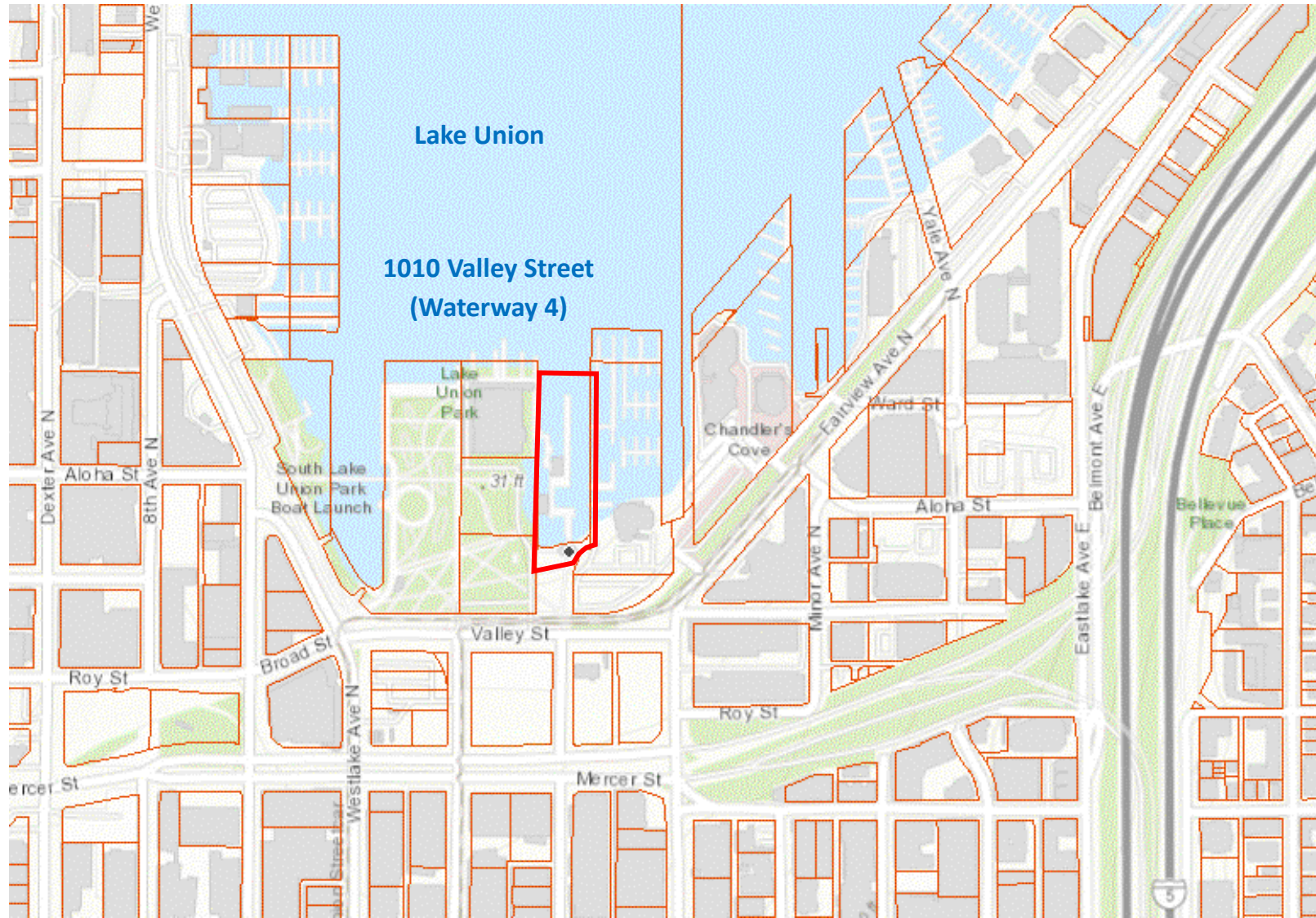
Architect: Richard E. Wagner w/ Barbara Oakrock, Steve Johnson, and Keith Vaughan



Contemporary photo, 2020



Historic photo, 1990



Seattle-First National Bank

566 Denny Way

Designation: November 1, 2006

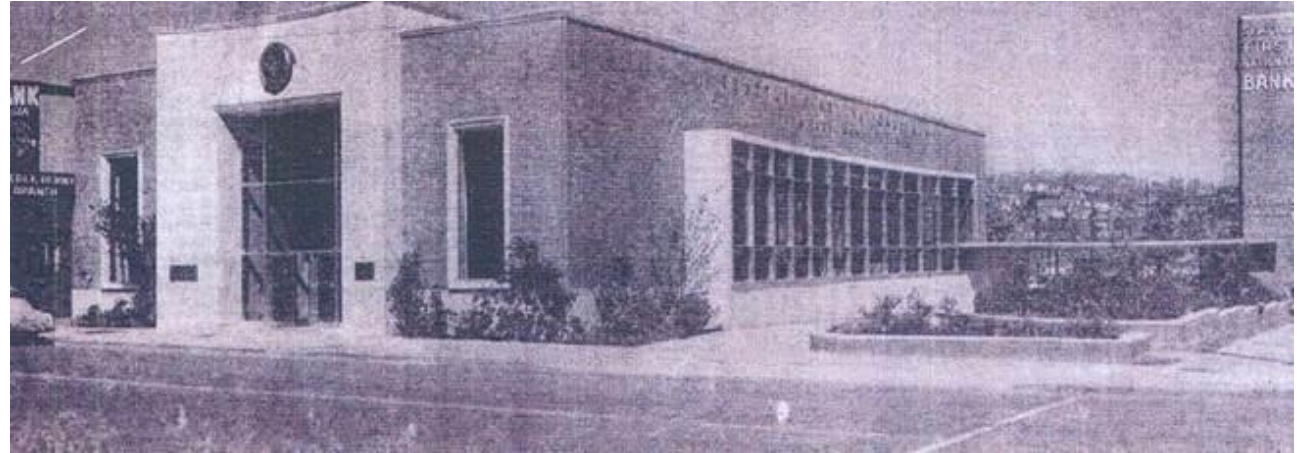
Standard: C, D, E and F

Controlled features:

- The site and the exterior of the building.

Date Built: 1950

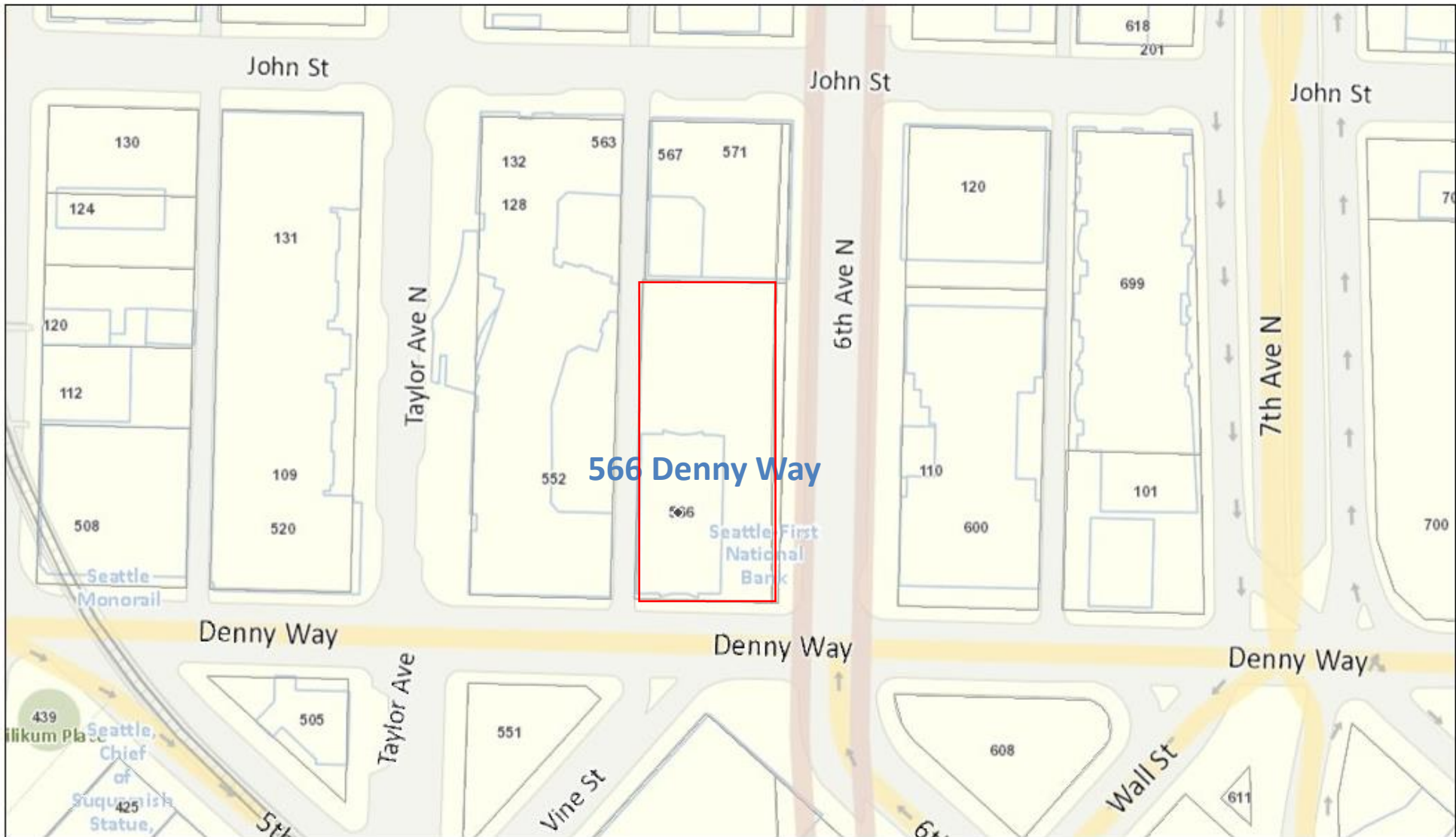
Architect: Designed by architect John W. Maloney after architect J. Lister Holmes' prototype.



Historic photo, 1950



Contemporary photo, 2011



4-1-200



Legislation Text

File #: Appt 02171, **Version:** 1

Reappointment of Kayla DeMonte as member, Seattle Arts Commission, for a term to December 31, 2023.

The Appointment Packet is provided as an attachment.



City of Seattle Boards & Commissions Notice of Appointment

Appointee Name: <i>Kayla DeMonte</i>		
Board/Commission Name: <i>Seattle Arts Commission</i>		Position Title: <i>Member</i>
<input type="checkbox"/> Appointment OR <input checked="" type="checkbox"/> Reappointment	City Council Confirmation required? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	
Appointing Authority: <input type="checkbox"/> City Council <input checked="" type="checkbox"/> Mayor <input type="checkbox"/> Other: <i>Fill in appointing authority</i>	Term of Position: * 1/1/2022 to 12/31/2023 <input type="checkbox"/> <i>Serving remaining term of a vacant position</i>	
Residential Neighborhood: <i>Central Seattle</i>	Zip Code: <i>98108</i>	Contact Phone No.: [REDACTED]
Background: <p>Kayla DeMonte is the Deputy Director at Citizen University, a Seattle based non-profit where she leads the program team on strategy and execution of a national slate of events focused on strengthening citizen power and renewing civic practices.</p> <p>Prior to this role, she was Director of Programs & Partnerships at the Seattle Metropolitan Chamber of Commerce, where she built and managed a roster of public programs including the Young Professionals Network and Women in Business & Leadership Initiative.</p> <p>Kayla moved to Seattle in 2009 to take an internship with One Reel, where she fell in love with large scale community events and the craft of celebration. She subsequently joined the One Reel team full time where she managed festival sponsorships, partnerships, and special projects for Bumbershoot and the Family 4th. In addition to her years on staff at One Reel, Kayla has worked on the vendor relations and production teams for a variety of major festivals and events such as Bonnaroo, Outside Lands, and Northwest Folklife, and has been an event consultant for the Mayor’s Arts Awards for the past six years.</p> <p>Currently serving as a board member for The Vera Project and an on-site reviewer for 4Culture sustained support grants, she has held volunteer leadership roles with ArtsFund and the Community Development Committee of the Seattle Arts Commission. A resident of Capitol Hill, Kayla feels lucky to live in a neighborhood and city rich with cultural assets, and is happiest working on projects where community, celebration, and action collide.</p>		
Authorizing Signature (original signature): <i>Bruce A. Harrell</i>	Appointing Signatory: <i>Bruce A. Harrell</i> <i>Mayor of Seattle</i>	
Date Signed (appointed): 3/11/2022		

*Term begin and end date is fixed and tied to the position and not the appointment date.

PROFESSIONAL EXPERIENCE

CITIZEN UNIVERSITY | Seattle, WA

Managing Director

November 2017- Present

- Leads team of 6 on development and execution of a national slate of programs focused on strengthening citizen power and renewing civic practices across the U.S.
- Responsible for organizational strategy; hiring, budgeting process, operations, staff management; and partnerships and collaborations
- Oversees an annual operating budget of \$1.1 million
- Grew staff team by 50% in first year

SEATTLE METROPOLITAN CHAMBER OF COMMERCE | Seattle, WA

January 2013 – November 2017

Director of Programs & Partnerships

March 2017 – November 2017

- Event management for variety of annual and monthly Chamber events ranging in size from 80 - 1000 attendees; responsibilities include: program development, event marketing, production and operations, and sponsorship procurement and fulfillment
- Responsible for development and expansion of new and existing Chamber programs, including ACE (Advocacy & Civic Engagement program) and the Chamber's YPN (Young Professionals Network)
- Responsible for creation and execution of engagement strategy for Chamber Board of Trustees
- Led Young Professionals Network Creative Council, responsible for developing and promoting YPN events and volunteer opportunities for regional young professionals across all sectors

Senior Manager of Programs & Partnerships

October 2015 – February 2017

Key Accomplishments:

- Designed several first-time events and programs from ground up, including the Women in Business & Leadership Initiative (WIBLI) Awards and redevelopment of Chamber's YPN Program
- Facilitated "Travel with the Chamber" program, leading groups on multi-week trips to: Peru, Morocco, Ireland and other international destinations

Events & Programs Manager

January 2013 – October 2015

Key Accomplishments:

- Managed logistics for variety of Chamber events and programs including Annual Chamber Golf Classic, Young Professionals Network, and Restaurant After Hours and supported several major high-profile events, including the 2015 Seattle Reception for Chinese President Xi Jinping

ONE REEL | Seattle, WA

March 2010 - October 2012

Sponsorship Manager

April 2011 - October 2012

- Led client relations and onsite logistics for 25+ Bumbershoot and Family 4th at Lake Union sponsors, including Starbucks, Toyota, Microsoft, and State Farm
- Developed and negotiated customized sales proposals for corporate and in-kind sponsorship deals for One Reel events, personally securing sponsorship revenues of over \$100,000 annually

Marketing & Sponsorship Coordinator

March 2010 - April 2011

- Developed Family 4th at Lake Union Donor Relations Plan
- Served as onsite lead for Bumbershoot Media Sponsors, including Rolling Stone, KEXP, KNDD, and KMTT

Additional Event Production Contract Work:

Bumbershoot/Mayor's Arts Awards – Seattle, WA (2013-2019)
Bonnaroo – Manchester, TN (2014-2016)

Northwest Folklife – Seattle, WA (2012-2016)
Outside Lands – San Francisco, CA (2015)

COMMUNITY LEADERSHIP

4CULTURE

Onsite Reviewer

April 2017 - Present

- Provides supplementary reviews for organizations who have submitted grant proposals to, or are ongoing recipients of, 4Culture's Sustained Support program
- Completed over 30 reviews of King County arts and heritage organizations, with a focus on festivals and theater

THE VERA PROJECT

Board Member

January 2015 - July 2019

- Supported organization in budget, marketing, fundraising and other operating decisions
- Member of Board during most recent Executive Director search and hiring process

SEATTLE ARTS COMMISSION: Community Development & Outreach Committee

Community Representative & Committee Member

March 2014 - April 2018

- Served on committee composed of volunteer community members and Arts Commissioners
- Supported a variety of Commission events and initiatives, including the annual Mayor's Arts Awards selection and ceremony

ARTSFUND

Annual Campaign Team Captain & Associates Board Member

October 2011 - 2014

- Mentored group of 15 Volunteer Associates through Artsfund annual fundraising campaign
- Served on Associates Board, supporting program planning for Artsfund's Associates Volunteer Program

FELLOWSHIPS AND TRAININGS

Leadership Tomorrow Seattle — 2019 Class member, 2020 Team Coach

Skid Row School for Large Scale Change, Billions Institute — 2018 Program Graduate

Institute for a Democratic Future — 2017 Fellow

EDUCATION

CALIFORNIA POLYTECHNIC STATE UNIVERSITY | San Luis Obispo, CA

2005 - 2009

Bachelor of Science in Business Administration, Cum Laude | Minor in English

Seattle Arts Commission

16 Members: Pursuant to ordinance 121006, all members subject to City Council confirmation, 2-year terms (Get-Engaged member serves a 1-year term):

- 7 City Council-appointed
- 7 Mayor-appointed
- 1 Commission-appointed
- 1 Get-Engaged

Roster as of 1/5/2022

*D	**G	RD	Position No.	Position Title	Name	Term Begin Date	Term End Date	Term #	Appointed By
2	M	1	1.	At-Large	Yeggy Michael	01/01/22	12/31/23	2 nd	City Council
			2.	At-Large	vacant	01/01/22	12/31/23	1 st	City Council
3	F	1	3.	At-Large	Vanessa Villalobos	01/01/21	12/31/22	1 st	City Council
			4.	At-Large	vacant	01/01/22	12/31/23	1 st	City Council
			5.	At-Large	vacant	01/01/22	12/31/23	1 st	City Council
5	F	3	6.	At-Large	Chieko Phillips	01/01/22	12/31/23	3 rd	City Council
1	O	2	7.	At-Large	Vivian Hua	01/01/21	12/31/23	1 st	City Council
			8.	At-Large	vacant	01/01/22	12/31/23	1 st	Commission
			9.	At-Large	vacant	01/01/22	12/31/23	1 st	Mayor
2	F	3	10.	At-Large	Ebony Arunga	01/01/21	12/31/22	1 st	Mayor
6	F	3	11.	At-Large	Kayla DeMonte	01/01/22	12/31/23	2 nd	Mayor
2	M	1	12.	At-Large	James Miles	01/01/21	12/31/22	2 nd	Mayor
6	F	2	13.	At-Large	Holly Morris Jacobson	01/01/22	12/31/23	2 nd	Mayor
9	F	3	14.	At-Large	Mikhael Mei Williams	01/01/21	12/31/22	2 nd	Mayor
9	M	1	15.	At-Large	Rick Araluce	01/01/21	12/31/22	1 st	Mayor
6	F	5	16.	Get-Engaged	Jessica Caudle	09/01/21	08/31/22	One	Mayor

SELF-IDENTIFIED DIVERSITY CHART

	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)				
	Men	Women	Transgender	Other/Unknown	Asian	Black/African American	Hispanic/Latino	American Indian/Alaska Native	Other (Specification Optional)	Caucasian / Non-Hispanic	Pacific Islander	Middle Eastern	Multiracial
Mayor	2	5				2				3			2
Council	1	2		1	1	1	1		1				
Other													
Total	3	7		1	1	3	1		1	3			2



Legislation Text


File #: Appt 02172, **Version:** 1

Reappointment of Holly Morris Jacobson as member, Seattle Arts Commission, for a term to December 31, 2023.

The Appointment Packet is provided as an attachment.



City of Seattle Boards & Commissions Notice of Appointment

Appointee Name: <i>Holly Morris Jacobson</i>		
Board/Commission Name: <i>Seattle Arts Commission</i>		Position Title: <i>Member</i>
<input type="checkbox"/> Appointment OR <input checked="" type="checkbox"/> Reappointment	City Council Confirmation required? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	
Appointing Authority: <input type="checkbox"/> City Council <input checked="" type="checkbox"/> Mayor <input type="checkbox"/> Other: <i>Fill in appointing authority</i>	Term of Position: * 1/1/2022 to 12/31/2023 <input type="checkbox"/> <i>Serving remaining term of a vacant position</i>	
Residential Neighborhood: <i>Central Seattle</i>	Zip Code: <i>98144</i>	Contact Phone No.:
Background: With a background in non-profit management, strategic planning and communications, Holly’s professional background spans both for- and non-profit institutions. She has created strategic marketing and product solutions for Microsoft, The City of Seattle, The Seattle International Film Festival and other entertainment and education institutions. A passionate advocate for social justice, in 2003, Holly founded Voter Action, a national non-profit organization with the aim to secure accurate election systems. Voter Action led a national effort to develop reliable and fair voting practices which helped improve access and standards across the country. Having studied film at San Francisco State University, she has worked as a director in both documentary and commercial filmmaking. Since 2013, Holly has been the Executive Director of Path with Art, an organization on the forefront of connecting the arts to low income adults living in or recovering from trauma. She has been engaged with the steering committee of With One Voice, an organization supporting International Arts and Homelessness organizations and practitioners based in the United Kingdom. She has lived experience of homelessness.		
Authorizing Signature (original signature):  Date Signed (appointed): 3/11/2022	Appointing Signatory: <i>Bruce A. Harrell</i> <i>Mayor of Seattle</i>	

*Term begin and end date is fixed and tied to the position and not the appointment date.

Holly Morris Jacobson

Personal Statement

The arts, and artists, are the first responders in times of social crisis. The arts reflect, provoke, question, and connect human beings and the human experience. For a just society to exist, we must ensure access to the arts are available, representative, and part of the thread that binds the fabric of our society together.

Bio

With a background in non-profit management, strategic planning and communications, Holly's professional background spans both for- and non-profit institutions. She has created strategic marketing and product solutions for Microsoft, The City of Seattle, The Seattle International Film Festival and other entertainment and education institutions. A passionate advocate for social justice, in 2003, Holly founded Voter Action, a national non-profit organization with the aim to secure accurate election systems. Voter Action led a national effort to develop reliable and fair voting practices which helped improve access and standards across the country. Having studied film at San Francisco State University, she has worked as a director in both documentary and commercial filmmaking. Since 2013, Holly has been the Executive Director of Path with Art, an organization on the forefront of connecting the arts to low income adults living in or recovering from trauma. She has been engaged with the steering committee of With One Voice, an organization supporting International Arts and Homelessness organizations and practitioners based in the United Kingdom. She has lived experience of homelessness.

Professional Experience

Executive Director Path with Art Seattle

2013 – present

Since 2008, Path with Art has been at the forefront of a growing international movement that utilizes the power of art as a means to bring dignity, awareness, and healing to the complexities of the issues surrounding homelessness, and recovery from trauma. Holly joined Path with Art as executive Director in 2013 in order to help steer its next phase of growth, helping to increase the organization's community impact.

Under Holly's leadership, Path with Art:

- embarked on a strategic assessment and adapted a five-year strategic plan which has been used as a model in the Arts Leadership programs at Seattle University
- quadrupled the number of individual participants served
- created a student-artist directed model of programming
- launched Community Connections, a program that provides an avenue for disparate individuals in our community to make and experience art together as a means to connect through the human lens of art versus circumstances
- increased organizational visibility
- grew annual revenue and budget from \$230K - \$1.3mm
- increased organizational profile through exhibitions and showcases at the Seattle Art Museum, the Washington State Convention Center, The Seattle Symphony, The Gates Discovery Center, and collaborations with the artist Trimpin and the Pearl Jam Home Shows
- is a recognized leader in an emerging international Arts and Homelessness movement

**Co- Director
Voter Action
United States**

2003 – 2010

Voter Action led national election reform efforts in seven states through legal challenges of the reliability of electronic voting systems and efforts to ensure that all eligible citizens were able to vote fairly, and with confidence. Through the recruitment and support of highly regarded legal firms in Arizona, California, Colorado, Florida, New Mexico, Ohio, and Pennsylvania, Voter Action helped enable change to state election law and voting systems and set federal precedence to ensure citizens of those states had fair and equal access to have their vote reliably counted. Voter Action led public awareness efforts through media, including USA Today, Washington Post, CNN, the Associated Press, and various regional media outlets.

In 2006, Voter Action partnered with CNN, the University of Pennsylvania, the Advancement Project, and the League of Women Voters to provide a national election hotline which was able to real-time catalog and respond to problems on election day.

Strategic Marketing and Program Management

1997 – 2003

**Morris + Jacobson
Seattle**

- Project Management
- Strategic planning
- Branding and Marketing

Clients: Microsoft, APEX Online Learning, Sierra Online, First Financial Network

Filmmaker and creative producer

1992 – 1998

**Freelance, Independent
Seattle, New Mexico**

Director, Writer, Editor

Commercial clients include: Microsoft, Seattle International Film Festival, Magic Hour Films, The Summit @ Snoqualmie

President

1993 – 1997

**XSI Communications
Seattle**

Managed business development and acted as chief idea officer for small, integrated communications company.

Clients: Microsoft Arts & Entertainment, Microsoft MSN, City of Seattle

Recent speaking engagements:

King County Domestic Violence Symposium, Seattle University Law School, 2019
Arts for Social Change, International Delegation, US Dept. of State and the World Affairs Council, 2019
Arts Leadership Conference, Seattle University, 2019
With One Voice Conference, Manchester, UK, 2018
With One Voice Arts & Homelessness Conference, Montreal, Canada, 2018
Boston Foundation's Fay Slover Fund, Boston, 2017
Seattle Symphony, "We Are All Here" collaboration, 2017
Olson Kundig Architects, Seattle, WA, 2017
Arts Leadership Forum, Seattle University, Seattle, WA, 2017
Housing Development Consortium, Seattle, WA 2016
Creating Change: Panel presentation and choir performance at Seattle Library, 2016

Recent media appearances:

June 2019	King 5 Evening News Segment, " Giving voice to the homeless at Seattle Art Museum "
August 2018	King 5 News, " Local artists partner with Pearl Jam "
August 2018	KEXP, " Local Organization Spotlight: Path with Art "
April 2018	New Day Northwest, " The healing power of creative expression "

Seattle Arts Commission

16 Members: Pursuant to ordinance 121006, all members subject to City Council confirmation, 2-year terms (Get-Engaged member serves a 1-year term):

- 7 City Council-appointed
- 7 Mayor-appointed
- 1 Commission-appointed
- 1 Get-Engaged

Roster as of 1/5/2022

*D	**G	RD	Position No.	Position Title	Name	Term Begin Date	Term End Date	Term #	Appointed By
2	M	1	1.	At-Large	Yeggy Michael	01/01/22	12/31/23	2 nd	City Council
			2.	At-Large	vacant	01/01/22	12/31/23	1 st	City Council
3	F	1	3.	At-Large	Vanessa Villalobos	01/01/21	12/31/22	1 st	City Council
			4.	At-Large	vacant	01/01/22	12/31/23	1 st	City Council
			5.	At-Large	vacant	01/01/22	12/31/23	1 st	City Council
5	F	3	6.	At-Large	Chieko Phillips	01/01/22	12/31/23	3 rd	City Council
1	O	2	7.	At-Large	Vivian Hua	01/01/21	12/31/23	1 st	City Council
			8.	At-Large	vacant	01/01/22	12/31/23	1 st	Commission
			9.	At-Large	vacant	01/01/22	12/31/23	1 st	Mayor
2	F	3	10.	At-Large	Ebony Arunga	01/01/21	12/31/22	1 st	Mayor
6	F	3	11.	At-Large	Kayla DeMonte	01/01/22	12/31/23	2 nd	Mayor
2	M	1	12.	At-Large	James Miles	01/01/21	12/31/22	2 nd	Mayor
6	F	2	13.	At-Large	Holly Morris Jacobson	01/01/22	12/31/23	2 nd	Mayor
9	F	3	14.	At-Large	Mikhael Mei Williams	01/01/21	12/31/22	2 nd	Mayor
9	M	1	15.	At-Large	Rick Araluce	01/01/21	12/31/22	1 st	Mayor
6	F	5	16.	Get-Engaged	Jessica Caudle	09/01/21	08/31/22	One	Mayor

SELF-IDENTIFIED DIVERSITY CHART

	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)				
	Men	Women	Transgender	Other/Unknown	Asian	Black/African American	Hispanic/Latino	American Indian/Alaska Native	Other (Specification Optional)	Caucasian / Non-Hispanic	Pacific Islander	Middle Eastern	Multiracial
Mayor	2	5				2				3			2
Council	1	2		1	1	1	1		1				
Other													
Total	3	7		1	1	3	1		1	3			2



Legislation Text


File #: Appt 02186, **Version:** 1

Reappointment of Donald T. Felder as member, Families, Education, Preschool, and Promise Levy Oversight Committee, for a term to December 31, 2023.

The Appointment Packet is provided as an attachment.



City of Seattle Boards & Commissions Notice of Appointment

Appointee Name: Donald T. Felder		
Board/Commission Name: DEEL Families Education Preschool and Promise Levy Oversight Committee		Position Title: Member
<input type="checkbox"/> Appointment OR <input checked="" type="checkbox"/> Reappointment		City Council Confirmation required? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Appointing Authority: <input checked="" type="checkbox"/> City Council <input type="checkbox"/> Mayor <input type="checkbox"/> Other: <i>Fill in appointing authority</i>		Term of Position: * 1/1/2022 to 12/31/2023 <input type="checkbox"/> <i>Serving remaining term of a vacant position</i>
Residential Neighborhood: 3139 35 th Ave South	Zip Code: 98144	Contact Phone No.: [REDACTED]
Background: Dr. Donald Felder is a lifelong resident of Seattle and former Principle with Seattle Public Schools. For background, teaching, coaching, and leadership is his forte, and he has a deep love for using data to harvest discoveries, unfolding recommendations, and implementing transformational plans. Dr. Felder defends the educational rights of students using Washington State’s constitution, its legislation, and those policies outlining provisions for ample learning opportunities to all children. Combining the knowledge, he is guiding Districts in the art of reimagining how community partnerships are employed in schools. His leadership, as an educational consultant, fosters synergy for teams to thrive under the umbrella of a common vision. This picture reveals Dr. Felder’s love for serving those establishing social justice structures. From one service partner to another, it is reported that Dr Felder leads from his heart to reach mindfulness actions and outcomes.		
Authorizing Signature (original signature):  Date Signed (appointed): 4/4/2022		Appointing Signatory: Tammy J. Morales <i>Chair of the Neighborhoods, Education, Civil Rights, and Culture Committee</i>

*Term begin and end date is fixed and tied to the position and not the appointment date.

RESUME
DONALD T. FELDER, Ph.D.



VISION: To advocate within organizations for authentic community partnerships, guiding efforts to empower citizens to create and maintain safe neighborhoods, and become caretakers of their schools.

PROFILE: My career reflects this vision and my experiences include:

- Participated on a research team to produce a landscape analysis report for the City of Seattle (Department of Education Early Learning pre-school programs) to know the impact of its zero suspension policy.
- Facilitating community forums, bridging conversations between University of Washington’s teacher candidates, seasoned educators, parents, community advocates, and former students of Seattle Public Schools;
- Providing consulting services and guidance to the principals and teachers in the Victory School District, Philadelphia, Pennsylvania, as well as in King, Snohomish and Pierce counties
- Mentoring inspiring administrators in the fields of education, and community organizing;
- Served as a consultant with Seattle Public Schools, proposing recommendations to reduce the cost of transporting students by creating interdisciplinary relationships of duties between the departments of Transportation and Special Education.
- Providing consulting services to schools, and community organizations in the Northwest Region;
- Mediating agreements between school officials, families and children;
- Orchestrating partnerships in Seattle’s African American communities, used strategies to advancing their concerns, creating a common focus for managing learning programs, and promoting strategies for reforming comprehensive and progressive schools;
- Offering local and national teacher workshops on behalf of the Black Child Development Institute and National Association of Black Educators, including organizing educational summits in King County;
- Taught multicultural courses at Antioch University;
- Coached and supervised educational candidates to obtain a teaching or administrative certificate;
- Evaluating school plans and aligning goals to foster systemic change;
- Established community learning centers; promoted educational options for challenging students, finding ways to engage students in meaningful learning experiences;
- Assisting school teams in their interpretation of student and parent survey data, establishing protocols for measuring successes and identifying areas for further effort; de-

- developing procedures for understanding and correcting student behavior and academic failure;
- Worked directly with teachers to eliminate disproportionality, creating safe classrooms, and promoting effective teaching procedures;
- Designing staff development workshops, when recruited to address school visioning, behavior/classroom management, instructional pedagogies, and family engagement.
- Studying prominent schools that successfully completed reform of their K-12 process;
- Served as a principal and administrator for 20 years with Seattle Public Schools, and many years as a classroom teacher at the elementary and secondary levels;

EDUCATION

- Doctor of Philosophy and Master's: Educational Leadership, conferred by Union Institute, Cincinnati, Ohio (1998). Dissertation was *Swords into Plowshares: Changing What and How We Teach Juvenile Delinquents*
- Bachelor of Arts and Sciences: Black Studies, Education, and Recreation Administration, conferred by University of Washington, Seattle, Washington (1974).
- Licensed Principal (1998)
- Anger Management Facilitator and Certified Mediator (1984 and 1994)
- Meeting facilitator: Trained at Mills College, San Francisco, CA (1976)

Adult Courses/Training Sessions Facilitated

- Taught a principal certification course at City University
- Serve as a guest lecturer at Seattle University and the University of Washington.
- Supervise field experiences for learners seeking a teaching certification
- Teach courses at Antioch University as an adjunct professor.

CAREER EXPERIENCE

Educational Consultant 2004 to Retirement - Casey Family Programs

- Offered training to caregivers and educators, emphasizing strategies to teach children in care, and sharing advocacy tools for adults to create networks of supports.
- Provide youth access to supplemental education supports and services.
- Prepare youth to achieve their post-secondary education, training, and career goals.

- Ensure that youth are literate, acquire basic skills, and have extracurricular opportunities
- Promote public policies that support education during and after graduation.

Adjunct Professor and Field Supervisor – 2004 to 2007. Antioch University (Seattle)

- Teaching a multicultural course
- Providing guidance to staff members for developing a principal certification course.
- Supervising Teacher candidates.

Principal - 1994 to 2003. - Interagency Schools: Seattle Public Schools

- Coordinated educational and social services at 20 school sites in Seattle;
- Produced an operational manual to guide transformation efforts for schools;
- Created and managed interagency agreements with the city and state organizations;
- Managed multiple-types of budgets;
- Encouraged interdisciplinary planning to foster the mapping of curriculum, with real-life applications.
- Promoted literacy as the foundation for increasing academic achievement of low and high performing students;
- Formed educational teams to conduct research on the analysis of student gains, purposeful staff development activities, and courageous conversations about race and culture;
- Facilitated the management of volunteer programs, using the community's elders, students from local universities, and faith based organizations;
- Organized community fairs or events to sponsor educational services for youth and adults;
- Established active partnerships throughout the Seattle to support career development and mentoring programs.

Noteworthy Achievements. Established community classrooms and links to two-year colleges and vocational programs. Acquired grants to supplement the services of schools. These programs became recognized as statewide models. Initiated public policy on governing youth programs and gave guidance to local youth advisory boards.

Program Manager at King County Detention (Seattle Public Schools) 1986 to 1993.

Supervised the school's operations; evaluated teachers; monitored and adjusted the program's goals; coordinated community service projects and set-up transition

programs for incarcerated youth; designed and implemented behavior management systems; sponsored instructional fairs for teachers and partners.

Noteworthy Achievements. Turned a nonfunctioning school at the King County Detention Center into one of the top programs in the state. Served as a consultant, and facilitator helping teachers design social skill programs throughout the state. Developed a safe-school curriculum; advised families on the management of special education services, and initiated agreements to organize partnerships with efforts directed to reduce recidivism.

Educational Consultant (Seattle Public Schools) 1982 to 1985.

Trained administrators and teachers to set up intervention and instructional programs for expelled students; lectured on topics concerning learning, culture competency, behavioral management techniques and related subjects. Audited schools to ensure compliance with the District's policies

Noteworthy Achievements. Developed social skills curricula for re-entry schools and trained the staff to implement the program as integral strategies for a teaching and learning processes.

Educator/Head Teacher (Seattle Public Schools) 1973 - 1981

Various classroom assignments in elementary and secondary schools

COMMITTEES AND BOARDS

Current Boards:

Seattle Public Schools African American Male Advisory Committee to the Superintendent - As chair, plan agendas, manage follow-up activities, and consult with Seattle Public School administrators to facilitate school reform efforts with the City of Seattle (Our Best) and with Martin Luther King's Best Start for Kids' program supervisors.

Office of Police Accountability and Review - To provide community oversight and awareness of Seattle Police Department practices and its employee accountability system by independently:

Doctoral Committee, a Practicum Plan - providing supervision o a research project that examines special education compliance policies and laws as it pertains to children in foster care.

Seattle Public School's African American Think Tank and presently transitioning to African American Advisory Board - to provide the Superintendent a set of recommendations for uplifting the academic status of African American students and children of color.

Southeast Seattle Education Coalition - represent a coalition of community based organizations, educators, schools, parents and caregivers, and concerned communi-

ty leaders who believe all children — especially children of color deserve a quality education regardless of where they live or life circumstances.

Previous Memberships:

Sankofa Community Festival - Weeklong event gathers educators, artists and interested parties to participate in workshops, lectures, and other special events

Breakfast Group - Networking among community groups and universities to increase the number of African American youth attending Washington State universities.

Puget Sound Pathways Network - Articulate professional/technical-training programs for youth in King, Pierce, and Snohomish Counties – *Board Member*.

Washington Association of Learning Disabilities - Raise public awareness of learning disabilities – *Board Member*.

Interim Youth Council - Recommended activities, monitored services, and provided funding for programs throughout King County – *Board Member*.

Seattle Safe-Futures - Designed an infrastructure to reduce juvenile crime by coordinating youth services systemically- *Board Member*.

Taking Care of Kids is Power - Created programs to promote parent involvement in public schools; instituted policy changes at the King County Youth Service Center – *Organizer*.

Seattle Community Public Health & Safety Network - Solicited organizations to participate in projects that promote community involvement in schools, recreational programs, and events that reduced child abuse. – *Chairman*.

King County Youth Council. - Provided oversight, awarded funds to organizations and monitored services to help organizations reach the required results – *Board Member*.

Reinvesting in Youth Council - Formulated recommendations for the Mayor and County Executive on strategies for coordinating a system of intervention and preventive youth services to reduce recidivism rates and the disproportionate number of minority youth incarcerated – *Board Member*.

University of Washington Danforth Mentor - Coached principal candidates by mentoring, introducing literature, and creating educational scenarios to reveal and teach proven leadership principles – *Instructor/Coach*.

EDUCATIONAL/PROFESSIONAL MEMBERSHIPS

Black Child Development Institute (Vice President)

Seattle Community College Technical Advisory Committee

National Association of Secondary School Principals

National Association of Black Educators

COMMUNITY SERVICE

Southeast Seattle Educational Coalition

Community Truancy Board (1 year)

Boys Basketball Coach (12 years)

Little League Umpire (3 years)

Neighborhood Black Watch Captain (6 years)

REFERENCES

Director of Casey Family Programs Lyman Legters,
98104

[REDACTED]

Email:

[REDACTED]

[REDACTED]

Parent, Ms. Mary Flowers

[REDACTED]

Email:

[REDACTED]

Phone:

[REDACTED]

Other references submitted upon request

Families, Education, Preschool, and Promise Levy Oversight Committee

17 Members: Pursuant to Ordinance 125604, 12 members subject to City Council confirmation, staggered-year terms:

- 6 City Council-appointed 3-year terms, subject to City Council confirmation
- 6 Mayor-appointed 3-year terms, subject to City Council confirmation
- 5 Other Appointing Authority-appointed (specify): Ordinance 125604

Roster:

*D	**G	RD	Position No.	Position Title	Name	Term Begin Date	Term End Date	Term #	Appointed By
1	F	2	1.	Member	Erin Okuno	1/1/20	12/31/22	2	Council
		2	2.	Member	Vacant	1/1/20	12/31/22	1	Council
3	F	2	3.	Member	Manuela Slye	1/1/21	12/31/24	1	Council
6	F	1	4.	Member	Jennifer Matter	1/1/19	12/31/21	1	Council
2	M	2	5.	Member	Donald T. Felder	1/1/22	12/31/23	1	Council
2	F	N/A	6.	Member	Kimberly Walker	1/1/21	12/31/22	2	Council
		N/A	7.	Member	Vacant	1/1/22	12/31/23	1	Mayor
		7	8.	Member	Linda Thompson Black	1/1/22	12/31/24	1	Mayor
1	F	N/A	9.	Member	Susan Lee	1/1/19	12/31/22	1	Mayor
2	M		10.	Member	Marques Gittens	1/1/21	12/31/22	1	Mayor
2	F	4	11.	Member	Stephanie Gardner	1/1/20	12/31/23	1	Mayor
			12.	Member	Vacant	1/1/19	12/31/20	1	Mayor
9	M	N/A	13.	Mayor	Bruce Harrell	N/A	N/A	1	Ordinance 125604
3	F	N/A	14.	Governance and Education Committee	Tammy Morales	N/A	N/A	1	Ordinance 125604
2	M	N/A	15.	School District Superintendent	Brent Jones	N/A	N/A	1	Ordinance 125604
1	F		16.	School District Board Member	Victoria Song Maritz	N/A	N/A	1	Ordinance 125604
1	M	5	17.	Chancellor of Seattle Colleges	Shouan Pan	N/A	N/A	1	Ordinance 125604

SELF-IDENTIFIED DIVERSITY CHART

	SELF-IDENTIFIED DIVERSITY CHART				(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
	Male	Female	Transgender	NB/ O/ U	Asian	Black/ African American	Hispanic/ Latino	American Indian/ Alaska Native	Other	Caucasian/ Non-Hispanic	Pacific Islander	Middle Eastern	Multiracial
Mayor	1	2			1	2							
Council	1	4			1	2	1			1			
Other	3	2			2	1	1						1
Total	5	8			4	5	3			1			1

Key:

*D List the corresponding Diversity Chart number (1 through 9)

**G List gender, M= Male, F= Female, T= Transgender, NB= Non-Binary O= Other U= Unknown

RD Residential Council District number 1 through 7 or N/A

Diversity information is self-identified and is voluntary.



Legislation Text

File #: Appt 02185, **Version:** 1

Appointment of Linda Thompson-Black as member, Families, Education, Preschool, and Promise Levy, for a term to December 31, 2024.

The Appointment Packet is provided as an attachment.



City of Seattle Boards & Commissions Notice of Appointment

Appointee Name: <i>Linda Thompson-Black</i>		
Board/Commission Name: <i>Families, Education, Preschool, and Promise Levy</i>		Position Title: <i>Member</i>
<input checked="" type="checkbox"/> Appointment OR <input type="checkbox"/> Reappointment	City Council Confirmation required? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	
Appointing Authority: <input type="checkbox"/> City Council <input checked="" type="checkbox"/> Mayor <input type="checkbox"/> Other: <i>Fill in appointing authority</i>	Term of Position: * 1/1/2022 to 12/31/2024 <input type="checkbox"/> <i>Serving remaining term of a vacant position</i>	
Residential Neighborhood: <i>Mount Baker</i>	Zip Code: <i>98118</i>	Contact Phone No.: [REDACTED]
Background: <i>I was on Mayor Norm Rice's team and led Education Initiatives. I staffed the original Education Summit after a contentious antibusing initiative passed and laid the groundwork for the first Families and Education Levy. It was my job to fulfill his commitment to bring the community together and develop an education agenda. I was recruited because of my previous work on the management teams of the zoo and aquarium when they were preparing for bond issues.</i>		
Authorizing Signature (original signature): <i>Bruce A. Harrell</i> Date Signed (appointed): 3/17/2022	Appointing Signatory: <i>Bruce A. Harrell</i> <i>Mayor of Seattle</i>	

*Term begin and end date is fixed and tied to the position and not the appointment date.

LINDA THOMPSON-BLACK

EDUCATION AND HUMAN SERVICES EXECUTIVE

Strategic Operations Planner/ Collaborative Leader/ Financial and Program Administrator

Accomplished Education and Human Services professional with a strong reputation for: solving problems, successfully developing new organizations and restructuring existing organizations. Works well with stakeholders, visionary, and results oriented. Excellent communication skills committed to achieving organizational objectives. Areas of expertise:

- Resource Development
- Team Building
- Government Relations
- Project Management
- Program Development & Management
- Talent Development
- Data Driven Decision Making
- Network Investment Program Officer/Contract Management
- Strategic Planning
- Change Management
- Implementing a Total Quality Systems Program
- Non-profit Management
- Community Outreach & Development

PROFESSIONAL EXPERIENCE

UNCF Seattle Area Development Director 2016- to the present

UNCF is the nation's largest and most effective minority education organization started in 1944. In the role of Area Development Director I am the local community ambassador developing advocacy and resource development campaigns to support minority education. I develop partnerships with corporations, Foundations, Seattle Public Schools and Community Organizations across the City.

COMMUNITIES IN SCHOOLS NATIONAL, Arlington VA, 1995 - 2015

Director of Field Operations, (1999 - 2015)

Associate Director, Senior Trainer, (1995 - 1999)

Started new affiliates and rebuilt struggling state and local affiliate organizations. Facilitated win/win solutions in politically charged situations. The network has annual expenditures and revenues of \$247 million with my portfolio ranging from \$15-25 million. Provided leadership and management of CIS network investments. CIS network investments total \$20 million. Established board development training, developed proposal criteria, led resource development campaigns, allocated investments, facilitated the contract process, and monitored compliance on budgets.

- Led development activities as a local executive director. Implemented a diversified resource development plan. A major responsibility was cultivating individual donors. This included a variety of special events such as galas, gatherings at the homes of high net worth individuals, golf tournaments, walks and runs. As a regional director and I assisted state and local affiliates with establishing signature events such as the Education Ball with the Governor's Office, The Scare Crow Festival in Las Vegas, luncheon and breakfast events. I developed relationships with hundreds of potential donors and table captains. As the Seattle Executive Director I developed a relationship with COSTCO. They supported the CIS Seattle Homeless site. The relationship blossomed and they now provide a grant to the CIS network of approximately \$1million dollars annually. I wrote grants and taught resource development for the CIS network. I am also a member of the Greater Seattle Chapter of the Links Inc., and the Seattle Chapter of the Girlfriends. Seattle just hosted the Girlfriends Inc. in May 2016. There were 600 people in

attendance. This included amazing events such as the opening reception, The Emerald Martini Club, the All White Affair and the Emerald Ball. The Links have the annual Evening of Enchantment. The Girlfriends have the Paint the Town Red event. I have extensive experience with event planning.

- Led a network of 200 independent affiliates to implement a unified approach, moving to one consistent evidenced-based model and the use of best non-profit management practices.
- Effectively implemented a change management process, convincing affiliates to implement fifty standards that required proof of compliance. Developed a process to prepare them for accreditation and assembled accreditation teams to create a process for re-accreditation.
- Successfully implemented Total Quality Systems (TQS), accrediting 160 affiliates and provided strategic planning facilitation for over 30 affiliates resulting in more effective leadership, improved student outcomes, and increased funding.
- Led the replication and expansion process for CIS, creating a strategic plan, establishing a taskforce, board and fundraising plan and hiring a local liaison. As a result of these initiatives, the network grew by 260% (from serving 500,000 students to 1.3 million).
- Developed partnerships and partnership agreements to support students and families by working with pre-school providers, health and mental health organizations, universities, homeless agencies, mentor/tutor organizations, food banks, and gang prevention programs. As a result of this successful approach the CIS Network currently has over 20,000 partnerships across the country.
- Led a very challenging process to re-develop the CIS Nevada State office. Facilitated a leadership change of the state director and board, identified new leadership for the board

LINDA THOMPSON-BLACK

Page 2

and staff and worked with the new director to development a re-organization plan that lead to our national board chair, Elaine Wynn, providing a \$1 million investment.

- Facilitated data-driven/continuous improvement systems with internal and network-wide teams to elevate quality non-profit business practices.
- Worked with the National Center on Drop-out Prevention in Clemson to develop a wide array of summary briefs on the characteristics of best practice programs that address risk factors such as after school programs, and mentoring programs so that affiliates can assess the efficacy of potential partnering organizations. Information was developed to train affiliates on the use of these tools.
- Successfully implemented organizational capacity building plans to improve state and affiliate operations. Provided direct technical assistance and worked with consultants.
- Insured that there are appropriate fiscal controls for state offices and affiliates that conform to established fiscal management policies.
- Regularly monitored the performance and financial management of state directors and affiliates in the network. Reviewed budgets quarterly, establishing an early warning system to address financial challenges.
- Managed grants such as a federal OJJDP grant on gang prevention, and one on tutoring and mentoring in isolated communities, the Windsong Foundation and Costco grants.

ADDITIONAL PROFESSIONAL EXPERIENCE

SEATTLE COMMUNITIES IN SCHOOLS AFFILIATE, Seattle, WA
Executive Director

CITY OF SEATTLE, Seattle, WA
Special Assistant to the Mayor, Councilmember on Education and Human Services

WOODLAND PARK ZOO AND SEATTLE AQUARIUM, Seattle, WA
Business Manager

CITY OF SEATTLE PARKS AND RECREATION, Seattle, WA
Capital Projects Manager

EDUCATION

MPA, Organizational Development, Program Analysis and Budgeting, University of
Washington, Seattle, WA

BA, Political Science and Communications, University of Washington,
Seattle, WA

PROFESSIONAL DEVELOPMENT/AFFILIATIONS

Certificate, Board Development and Leadership
Project Management
Change Management
Effectively Dealing With Difficult Clients and Customers
Founding Member, Seattle Chapter of the Girlfriends Inc.
Member, The Links Inc., Seattle Chapter

Families, Education, Preschool, and Promise Levy Oversight Committee

17 Members: Pursuant to *Ordinance 125604*, 12 members subject to City Council confirmation, *staggered*-year terms:

- 6 City Council-appointed 3-year terms, subject to City Council confirmation
- 6 Mayor-appointed 3-year terms, subject to City Council confirmation
- 5 Other Appointing Authority-appointed (specify): *Ordinance 125604*

Roster:

*D	**G	RD	Position No.	Position Title	Name	Term Begin Date	Term End Date	Term #	Appointed By
1	F	2	1.	Member	Erin Okuno	1/1/20	12/31/22	2	Council
		2	2.	Member	Vacant	1/1/20	12/31/22	1	Council
3	F	2	3.	Member	Manuela Slye	1/1/21	12/31/24	1	Council
6	F	1	4.	Member	Jennifer Matter	1/1/19	12/31/21	1	Council
2	M	2	5.	Member	Donald Felder	1/1/19	12/31/21	1	Council
2	F	N/A	6.	Member	Kimberly Walker	1/1/21	12/31/22	2	Council
		N/A	7.	Member	Vacant	1/1/22	12/31/23	1	Mayor
			8.	Member	Linda Thompson-Black	1/1/22	12/31/24	1	Mayor
1	F	N/A	9.	Member	Susan Lee	1/1/19	12/31/22	1	Mayor
2	M		10.	Member	Marques Gittens	1/1/21	12/31/22	1	Mayor
2	F	4	11.	Member	Stephanie Gardner	1/1/20	12/31/23	1	Mayor
			12.	Member	Vacant	1/1/19	12/31/20	1	Mayor
9	M	N/A	13.	Mayor	Bruce Harrell	N/A	N/A	1	Ordinance 125604
3	F	N/A	14.	Governance and Education Committee	Tammy Morales	N/A	N/A	1	Ordinance 125604
2	M	N/A	15.	School District Superintendent	Brent Jones	N/A	N/A	1	Ordinance 125604
1	F		16.	School District Board Member	Victoria Song Maritz	N/A	N/A	1	Ordinance 125604
1	M	5	17.	Chancellor of Seattle Colleges	Shouan Pan	N/A	N/A	1	Ordinance 125604

SELF-IDENTIFIED DIVERSITY CHART

	SELF-IDENTIFIED DIVERSITY CHART				(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
	Male	Female	Transgender	NB/ O/ U	Asian	Black/ African American	Hispanic/ Latino	American Indian/ Alaska Native	Other	Caucasian/ Non-Hispanic	Pacific Islander	Middle Eastern	Multiracial
Mayor	1	2			1	2							
Council	1	4			1	2	1			1			
Other	3	2			2	1	1						1
Total	5	8			4	5	3			1			1

Key:

*D List the corresponding *Diversity Chart* number (1 through 9)

**G List gender, M= Male, F= Female, T= Transgender, NB= Non-Binary O= Other U= Unknown

RD Residential Council District number 1 through 7 or N/A

Diversity information is self-identified and is voluntary.



Legislation Text


File #: Appt 02119, **Version:** 1

Appointment of Adrian Lam as member, International Special Review District Board, for a term December 31, 2023.

The Appointment Packet is provided as an attachment.



City of Seattle Boards & Commissions Notice of Appointment

Appointee Name: <i>Adrian Lam</i>		
Board/Commission Name: <i>International Special Review District Board</i>		Position Title: <i>Position #7 – Appointee</i>
<input checked="" type="checkbox"/> Appointment OR <input type="checkbox"/> Reappointment OR <input type="checkbox"/> Elected		Council Confirmation required? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Appointing Authority: <input type="checkbox"/> Council <input checked="" type="checkbox"/> Mayor <input type="checkbox"/> Other:		Term of Position: * 1/1/2022 to 12/31/2023
Residential Neighborhood: <i>Laurelhurst</i>	Zip Code: <i>98105</i>	Contact Phone No.: [REDACTED]
Legislated Authority: <i>Ordinance 112134</i>		
Background: <p><i>Adrian Lam is an architect, and long-time Seattle resident, originally from Singapore. He has over 20 years of professional experience working on commercial, retail and residential projects and has previously presented before the International Special Review District Board as an applicant. He serves on the Board of Design in Public, a strategic initiative of the AIA Seattle. He values preserving the rich history of the city while looking ahead to the future. He wants an opportunity to give back to the community that he calls home.</i></p>		
Authorizing Signature (original signature):  Date: 3/4/2022		Appointing Signatory: <i>Bruce A. Harrell</i> <i>Mayor of Seattle</i>

Adrian Lam Résumé

Profile

Over 20 years experience as an architectural designer, skilled in commercial, retail and residential project types for regional and international clients. Led the design process through all phases – master planning, retail strategy and planning, architectural and interior design of various scale commercial and retail projects, including working with the Design Review Board in Seattle in establishing Master Use Permits on large commercial projects. Construction and project management experience. Strives to achieve successful creative collaborations with both clients and fellow professionals.

Professional Experience

MG2. Seattle, Washington. 2016 - present

Senior architectural designer

CallisonRTKL. Seattle, Washington. 2013 – 2016

Senior architectural designer

Adrian Lam Design. Seattle, Washington. 2008 – 2013

Residential architectural designer

Michael Whalen, AIA. Seattle, Washington. 1999 – 2008

Architectural designer

Helmuth, Obata + Kassabaum. Seattle, Washington. 1998 – 1999

Architectural designer

Callison Architecture. Seattle, Washington. 1992 – 1998

Architectural designer

Certification

Certified Passive House Consultant, 2018

Education

Bachelor of Architecture, 1992
Washington State University. Pullman, Washington

Volunteer

Board Member, Treasurer, Design in Public (a strategic initiative of AIA Seattle), 2018-2021

International Special Review District Board

7 members: Per *Ordinance 112134*, *SMC 23.66.020*, and *SMC 23.66.312*, two of which are subject to City Council confirmation, 2-year terms⁺⁺:

- 2 Mayor-appointed
 - 5 Other Appointing Authority-appointed: Special Review District election
- All residents, persons who operate businesses, their employees, and property owners of the special review district shall be eligible to vote. The five (5) elected members of the Board shall consist of:
- Two (2) members who own property in the International District, or who own or are employed by businesses located in the International District
 - Two (2) members who are either residents (including tenants), or persons with a recognized and demonstrated interest in the welfare of the International District Community
 - One (1) member at large

⁺⁺ Due to the pandemic, there was no 2020 Board member election. As a result, members in positions 3 and 5 were elected for 1-year terms, to retain staggered positions.

Roster:

*D	**G	RD	Position No.	Position Title	Name	Term Begin Date	Term End Date	Term #	Appointed By
5	M	n/a	1.	Property owner in the International District, or own or are employed by businesses located in the International District	Ryan Gilbert	12/1/21	11/30/23	1	Special Review District
1	M	n/a	2.	Resident, or person with a recognized and demonstrated interest in the welfare of the International District Community	Ming Zhang	12/1/21	11/30/23	1	Special Review District
1	M	5	3.	Property owner in the International District, or own or are employed by businesses located in the International District	Michael Le	12/1/21	11/30/22	1	Special Review District
1	M	n/a	4.	Resident, or person with a recognized and demonstrated interest in the welfare of the International District Community	Andy Yip	12/1/21	11/30/23	2	Special Review District

1	F	1	5.	At-Large	Nella Kwan	12/1/21	11/30/22	1	Special Review District
9	F	2	6.	Architect	Lizzy Baskerville	1/1/21	12/31/22	1	Mayor
1	M	3	7.	Architect	Adrian Lam	1/1/22	12/31/23	1	Mayor

SELF-IDENTIFIED DIVERSITY CHART

					(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
	Men	Women	Transgender	Unknown	Asian	Black/ African American	Hispanic/ Latino	American Indian/ Alaska Native	Other	Caucasian/ Non- Hispanic	Pacific Islander	Middle Eastern	Multiracial
Mayor	1	1			5				1				1
Council													
Other	4	1											
Total	5	2			5				1				1

Key:

*D List the corresponding *Diversity Chart* number (1 through 9)

**G List *gender*, M= Male, F= Female, T= Transgender, NB= Non-Binary O= Other U= Unknown

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