



SEATTLE CITY COUNCIL

Neighborhoods, Education, Civil Rights, and Culture Committee

Agenda

Friday, April 8, 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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Council Chamber Listen Line: 206-684-8566

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206-684-8888 (TTY Relay 7-1-1), email CouncilAgenda@Seattle.gov, or visit
<http://seattle.gov/cityclerk/accommodations>.



SEATTLE CITY COUNCIL
Neighborhoods, Education, Civil Rights, and
Culture Committee
Agenda
April 8, 2022 - 9:30 AM

Meeting Location:

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

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

Department Presentations

1. 2022 Office of Immigrant and Refugee Affairs (OIRA) Priorities

*Supporting
Documents:* [Presentation](#)

Briefing and Discussion (20 minutes)

Presenters: Hamdi Mohamed, Interim Director, Katherine Cortes, and Joaquin Uy, Office of Immigrant and Refugee Affairs (OIRA)

2. 2022 Office of Arts and Culture Community Action Roadmap

*Supporting
Documents:* [Presentation](#)

Briefing and Discussion (20 minutes)

Presenters: royal alley-barnes, Acting Director, Amy Nguyen, and Jenny Crooks, Office of Arts and Culture

Landmarks Presentations

3. **Landmarks Ordinances Presentation for CB 120295, CB 120296, and CB 120297, presented on April, 8th 2022**

Supporting

Documents: [Presentation](#)

Briefing and Discussion(10 minutes)

Presenter: Erin Doherty, Department of Neighborhoods

4. [CB 120295](#) **AN ORDINANCE relating to historic preservation; imposing controls upon La Quinta Apartments, 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.**

Attachments: [Attachment A - La Quinta Site Plan](#)

Supporting

Documents: [Summary and Fiscal Note](#)

[Summary Ex A - Vicinity Map of La Quinta Apartments](#)

[Landmark Preservation Board Report](#)

[Photos](#)

Briefing, Discussion, and Possible Vote (15 minutes)

Presenter: Erin Doherty, Department of Neighborhoods

5. [CB 120297](#) **AN ORDINANCE** relating to historic preservation; imposing controls upon the University National Bank, 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 University National Bank](#)

[Landmarks Preservation Board Report](#)

[Photos](#)

Briefing, Discussion, and Possible Vote (15 minutes)

Presenter: Erin Doherty, Department of Neighborhoods

6. [CB 120296](#) **AN ORDINANCE** relating to historic preservation; imposing controls upon El Monterey, 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 El Monterey](#)

[Landmarks Preservation Board Report](#)

[Photos](#)

Briefing, Discussion, and Possible Vote (15 minutes)

Presenter: Erin Doherty, Department of Neighborhoods

Appointments

7. [Appt 02165](#) **Appointment of Sophia Fang as member, Seattle Arts Commission, for a term to December 31, 2023.**

Attachments: [Appointment Packet](#)

Briefing, Discussion, and Possible Vote (5 minutes)

Presenter: royal alley-barnes, Acting Director, Seattle Office of Arts and Culture

E. Adjournment



Legislation Text

File #: Inf 2013, **Version:** 1

2022 Office of Immigrant and Refugee Affairs (OIRA) Priorities

Landmark Designation

HISTORIC PRESERVATION

April 8, 2022

Department of Neighborhoods



City of Seattle 8

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.

La Quinta Apartments

1710 E Denny Way

Designation: March 17, 2021

Standard: B, D and E

Controlled features:

- the site
- the exterior of the apartment building

Date Built: 1927

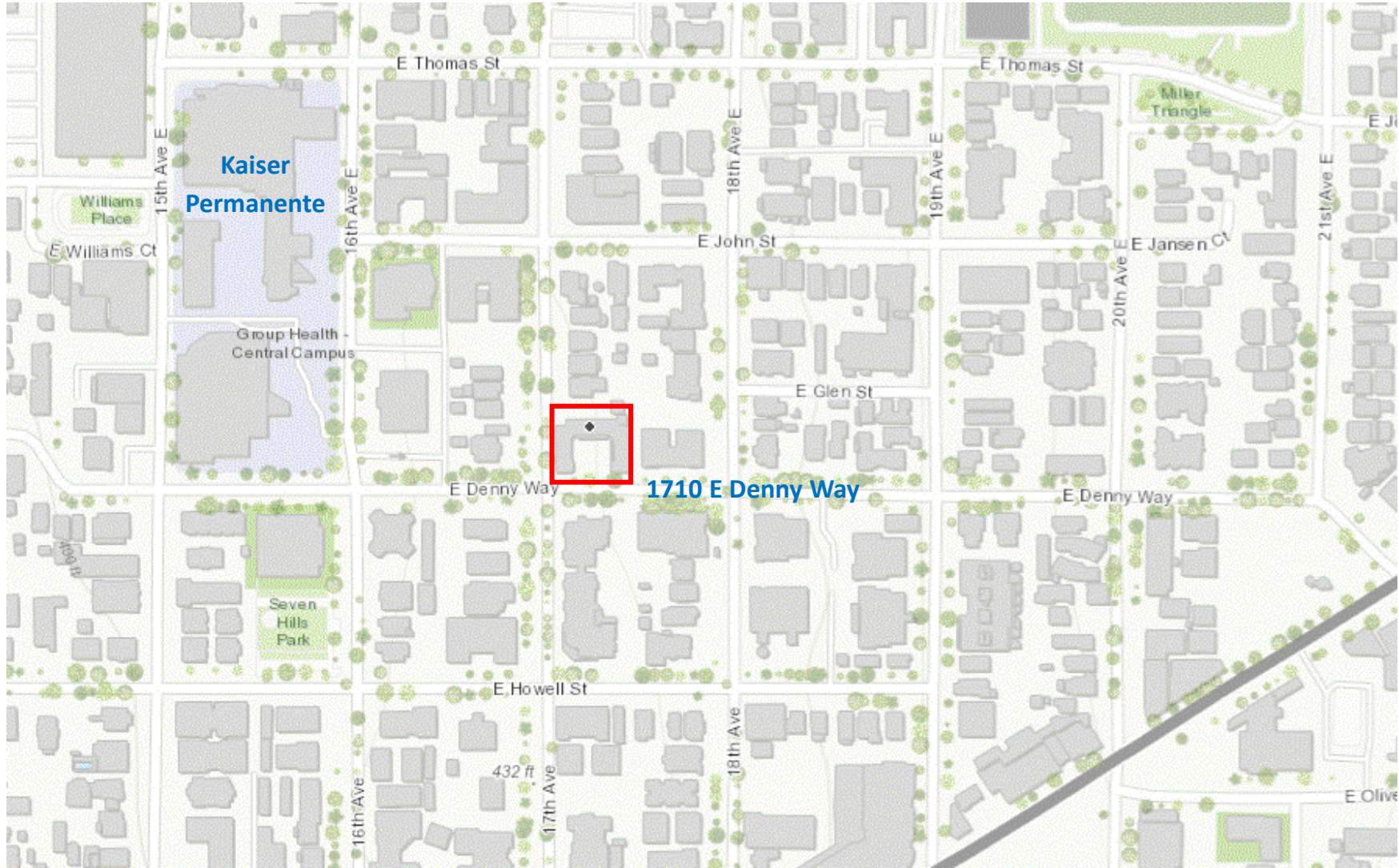
Architects: Frederick Anhalt with William H. Whiteley



Contemporary photos, 2021



Historic photo, 1937



El Monterey

4204 11th Avenue NE

Designation: April 7, 2021

Standard: D, E and F

Controlled features:

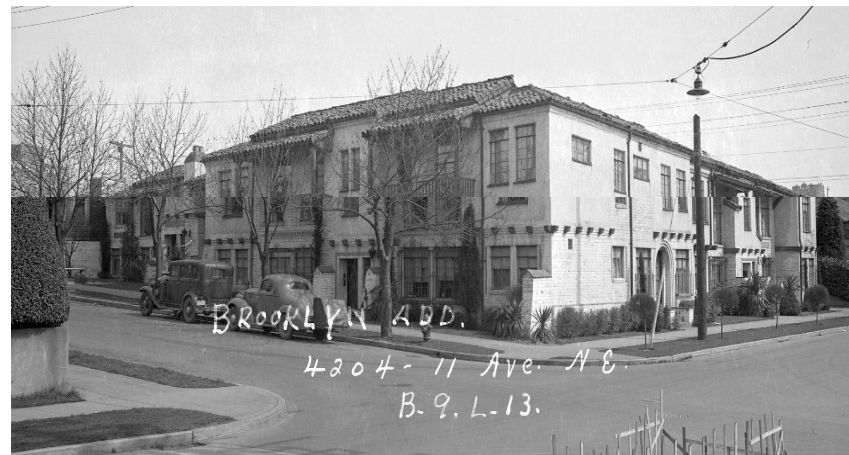
- the site
- the exteriors of the residential and garage buildings
- the interiors of the six main stair towers

Date Built: 1930

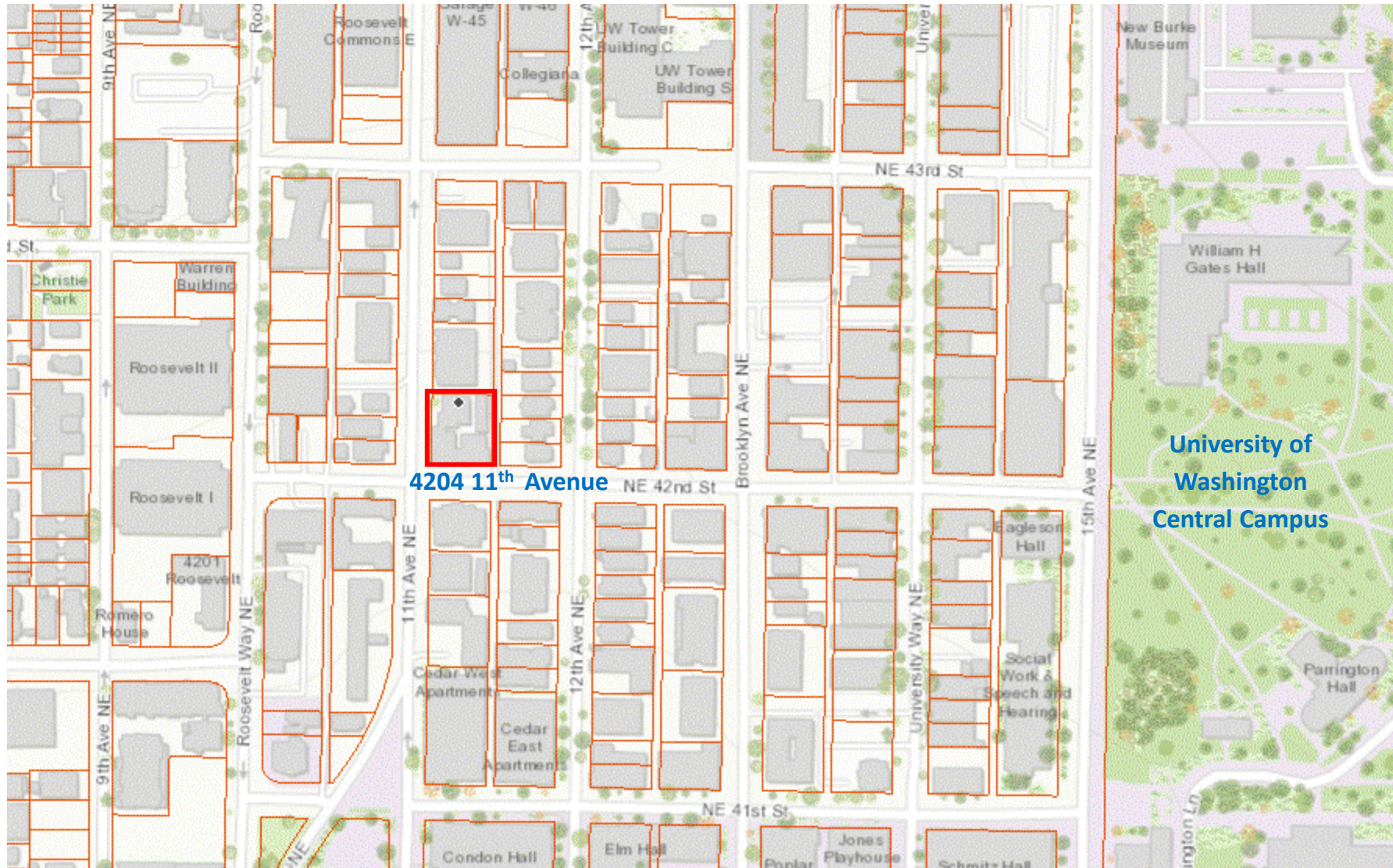
Architect: E.J. Beardsley



Contemporary photo, 2020



Historic photo, 1937



University National Bank

4500-4502 University Way NE

Designation: July 7, 2021

Standard: D, E and F

Controlled features:

- the exterior of the building

Date Built: 1913, altered in 1927

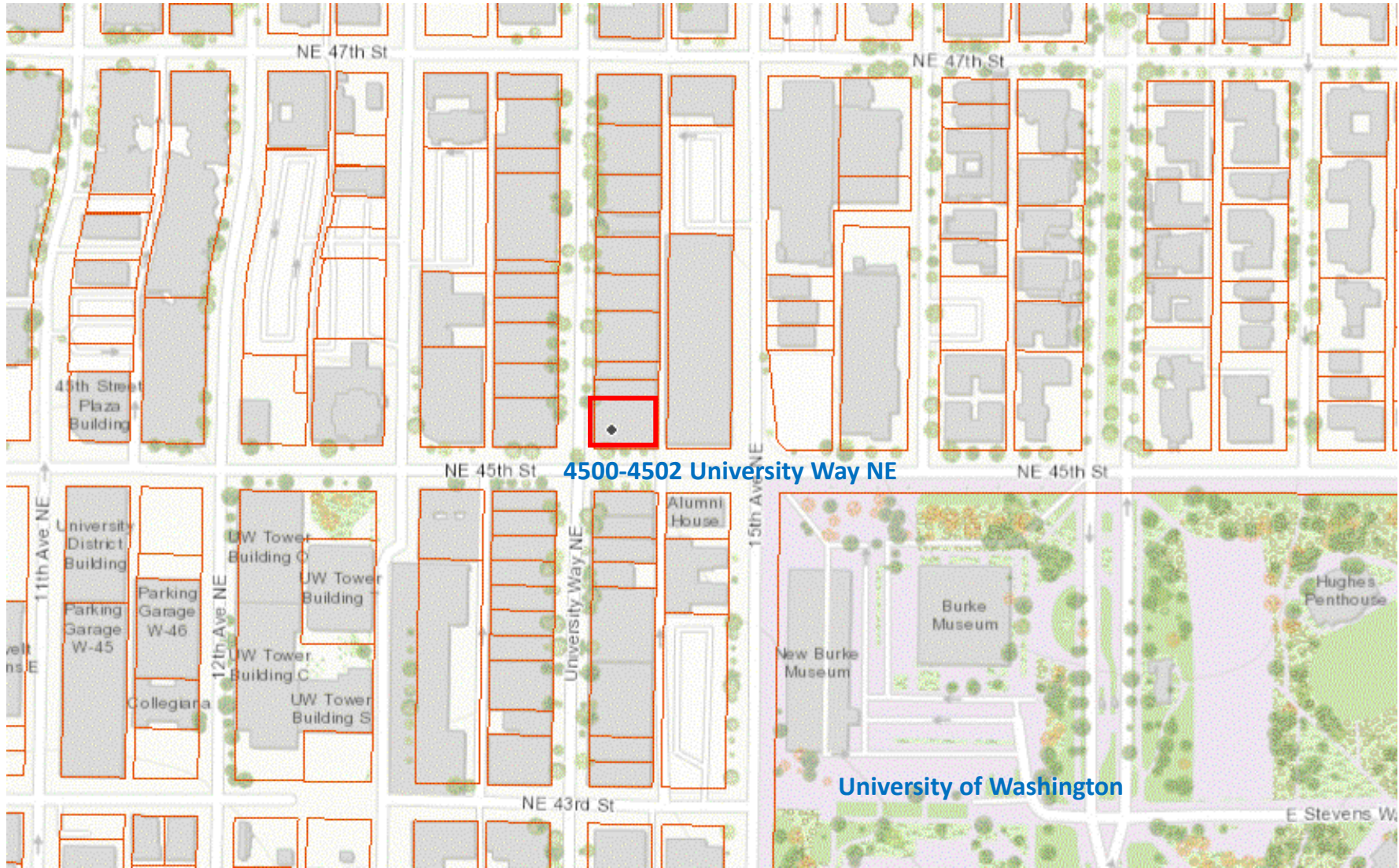
Architect: 1913 - George F. Hughes & Beezer Brothers; 1927 - Merriam & Doyle



Contemporary photo, 2019



Historic photo, 1957





Legislation Text

File #: Inf 2014, **Version:** 1

2022 Office of Arts and Culture Community Action Roadmap

ARTS 2022 Community Action Roadmap

Neighborhoods, Education, Civil Rights & Culture Committee
Friday, March 25, 2022

3/22/2022

ARTS

2022 Office of Arts & Culture Community Action Roadmap



City of Seattle 18

- **Introduction**

- ARTS 2022 Action Plan

- **Neighborhoods**

- Temporary and Permanent Art Investments

- **Education**

- Arts Learning and Professional Development

- **Civil Rights**

- Increasing Access to Unserved and Underserved Communities

- **Culture**

- ARTS Programs Supporting the Arts Sectors and Recovery Funding

Neighborhoods - Temporary Art Investments

Public Art Bootcamp: *An intensive training program that culminates in a commission of a temporary artwork for the City of Seattle.*

Created Commons: *An initiative that transforms outdoor spaces across Seattle into venues for spectacular temporary arts and cultural extravaganzas.*

Art Interruptions: *A program in partnership with SDOT for emerging artists in target neighborhoods to create unexpected art interactions.*

Seattle Center: *A program in partnership with Seattle Center for emerging artists to create unique artworks.*

Jovita Mercado, Seattle Center 2021

Public Art Bootcamp, 2020

Sabina Haque, Lake City Art Interruptions 2021

Nepantla, Created Commons 2021



Neighborhoods – Permanent Art Investments

Spruce Street Mini Park: *A project in partnership with SPR, utilizing a planning artist model to create a community centered mural in the Central District.*

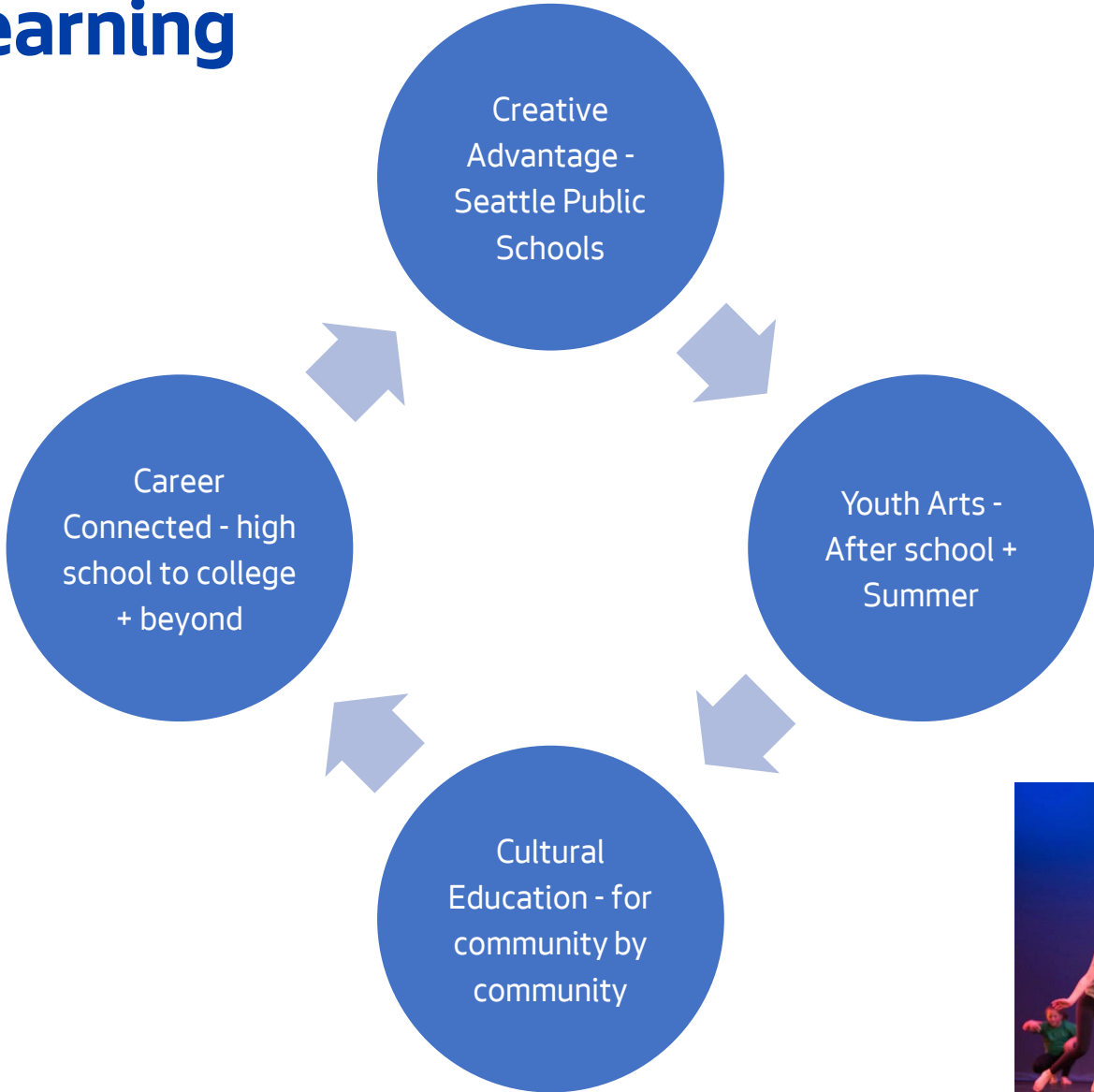
Little Saigon Park: *A project in partnership with SPR led by an artist working closely with community to design artwork.*

E Museum: *An online catalogue of the City's Civic Collection.*



*Little Saigon Park Design, 2022
Spruce St Mini Park Design, 2022*

Education - Arts Learning



Education - Professional Development

Workshops / Training / Mentorship

- Classroom Teachers and Arts Specialists
- Individual Artists
- Cultural and community-based organizations



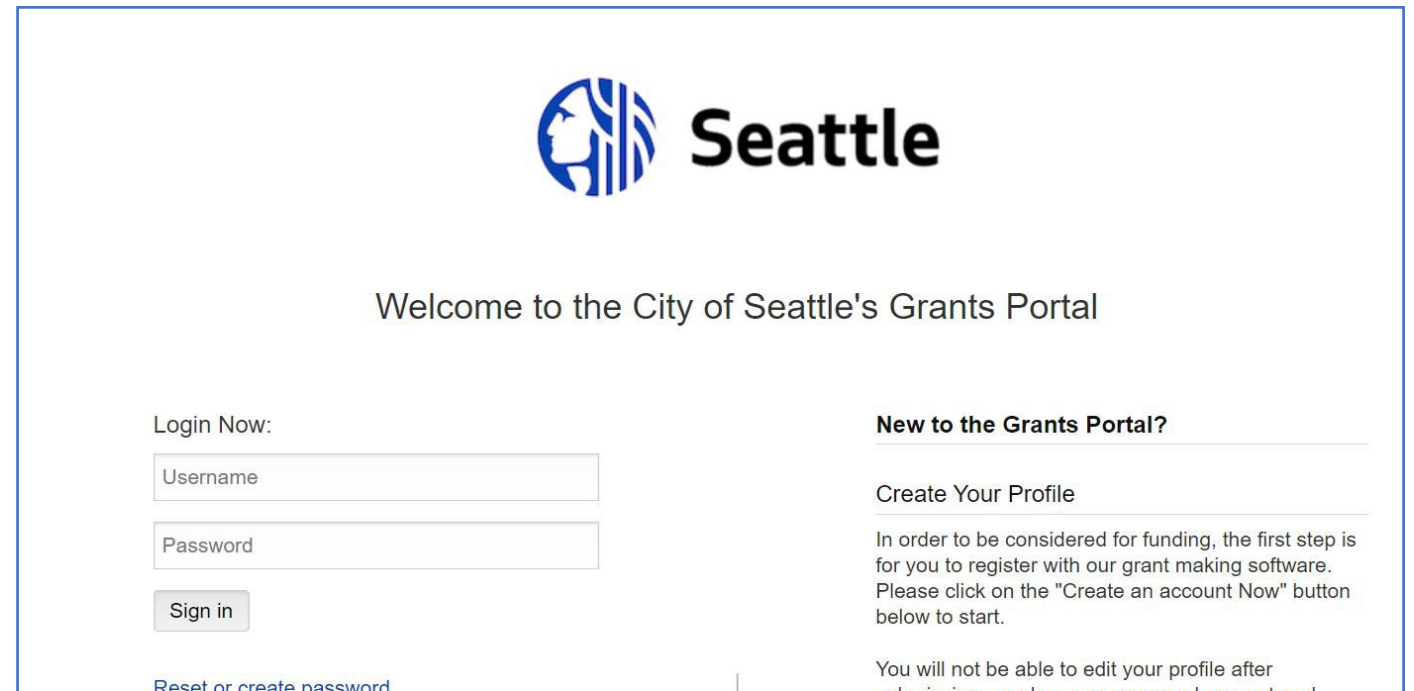
Civil Rights

- During the first year of the pandemic, March 2020 to March 2021:
 - **77%** of awards and opportunities went to BIPOC individual artists/creatives (out of a total of \$2.31M);
 - **43%** of awards and opportunities went to BIPOC-led or BIPOC-progressing cultural organizations (out of a total of \$4.58M)
- Continue to assess our selection processes, including partnerships with trusted community voices, identifying communities that are not yet being reached, and more rigorously tracking and measurement of where funding goes



Civil Rights

- **FLUXX/GMS system** is allowing one access point for City residents and community-based organizations to see what opportunities are available.
- Internally, ARTS is using the FLUXX/GMS transition to re-align our impact measurements on all applications
- Greater shared awareness of community needs through a shared portal



The screenshot shows the City of Seattle's Grants Portal login page. At the top, there is the City of Seattle logo (a stylized profile of a person's head) and the word "Seattle" in a bold, sans-serif font. Below the logo, the text "Welcome to the City of Seattle's Grants Portal" is centered. On the left side, there is a "Login Now:" section with two input fields: "Username" and "Password". Below these fields is a "Sign in" button. At the bottom left of the login section, there is a link that says "Reset or create password". On the right side, there is a section titled "New to the Grants Portal?" with a "Create Your Profile" button. Below this button, there is a paragraph of text: "In order to be considered for funding, the first step is for you to register with our grant making software. Please click on the 'Create an account Now' button below to start." At the bottom right of the registration section, there is a line of text: "You will not be able to edit your profile after submitting your account information."

Culture - ARTS Then & Now



1971

*"initiate, sponsor or conduct, alone or in cooperation with other public or private agencies, public programs to further development and **public awareness of, and interest in, the fine and performing arts**"*



OFFICE OF ARTS & CULTURE
SEATTLE

PRESENT

*"...foster a city driven by creativity that provides the opportunity for **everyone to engage in diverse arts and cultural experiences**. In alignment with the City's Race and Social Justice Initiative, we work to **eliminate institutional racism in our programs, policies and practices.**"*

Culture - Funding



INDIVIDUAL ARTISTS

CityArtists
Youth Arts*
Civic Poet
Artists at the Center

ORGANIZATIONS

Civic Partners
Youth Arts*
Cultural Education Fund



COMMUNITY

smART ventures
Arts in Parks

**Youth Arts funds individuals and organizations*

~\$3M in FUNDING in 2022

Admissions Tax
Collaborative partnerships with City
Departments, Community Partners,
Federal Funding

EQUITY

Design ~ Selection ~ Reporting ~ Administration

Culture - Recovery



EQUITY

INDIVIDUAL ARTISTS

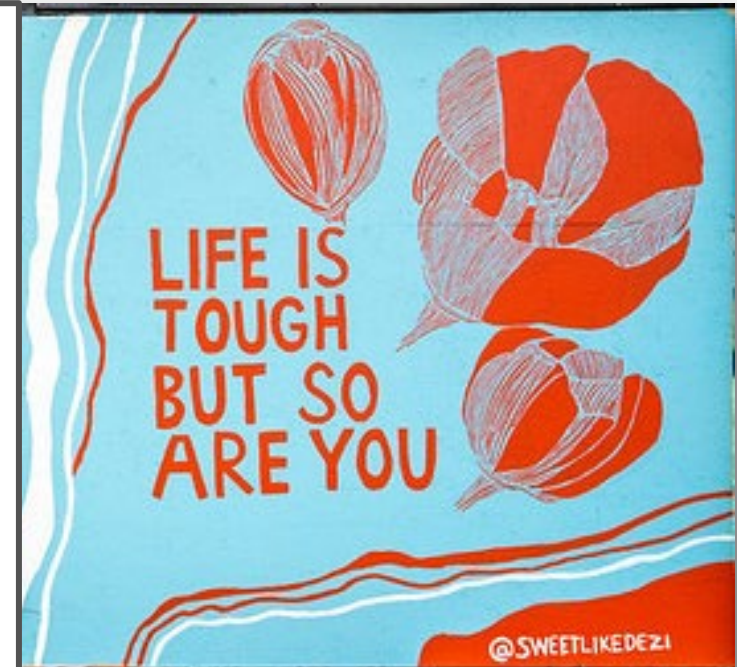
Hope Corps

ORGANIZATIONS

Reopening Funds

COMMUNITY

Created Commons
Cultural Districts



COLLABORATION



Legislation Text

File #: Inf 2031, **Version:** 1

Landmarks Ordinances Presentation for CB 120295, CB 120296, and CB 120297, presented on April, 8th 2022

Landmark Designation

HISTORIC PRESERVATION

SEATTLE
CITY HALL

April 8, 2022

Department of Neighborhoods



City of Seattle **30**

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- 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.

La Quinta Apartments

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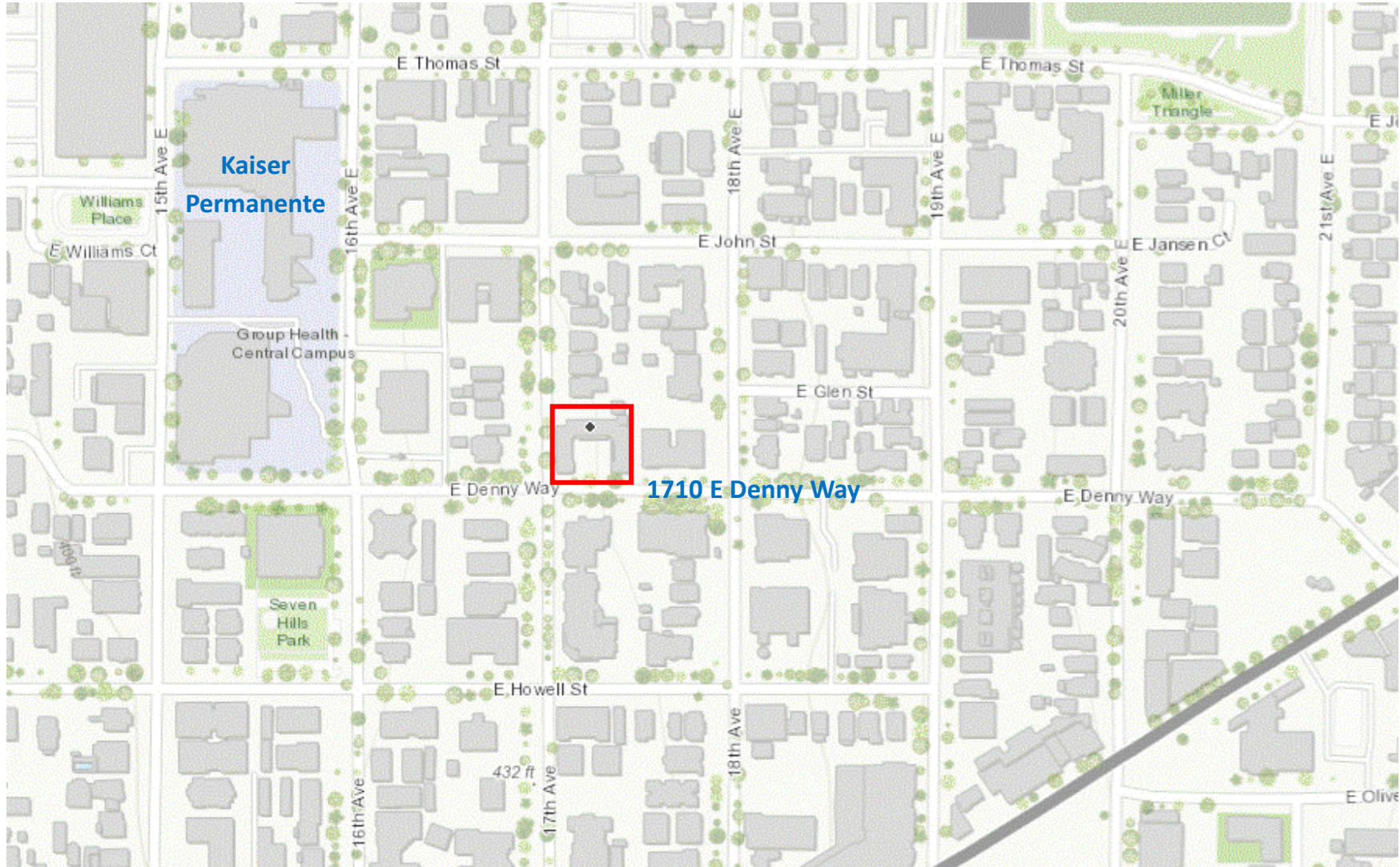
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Historic photo, 1937



El Monterey

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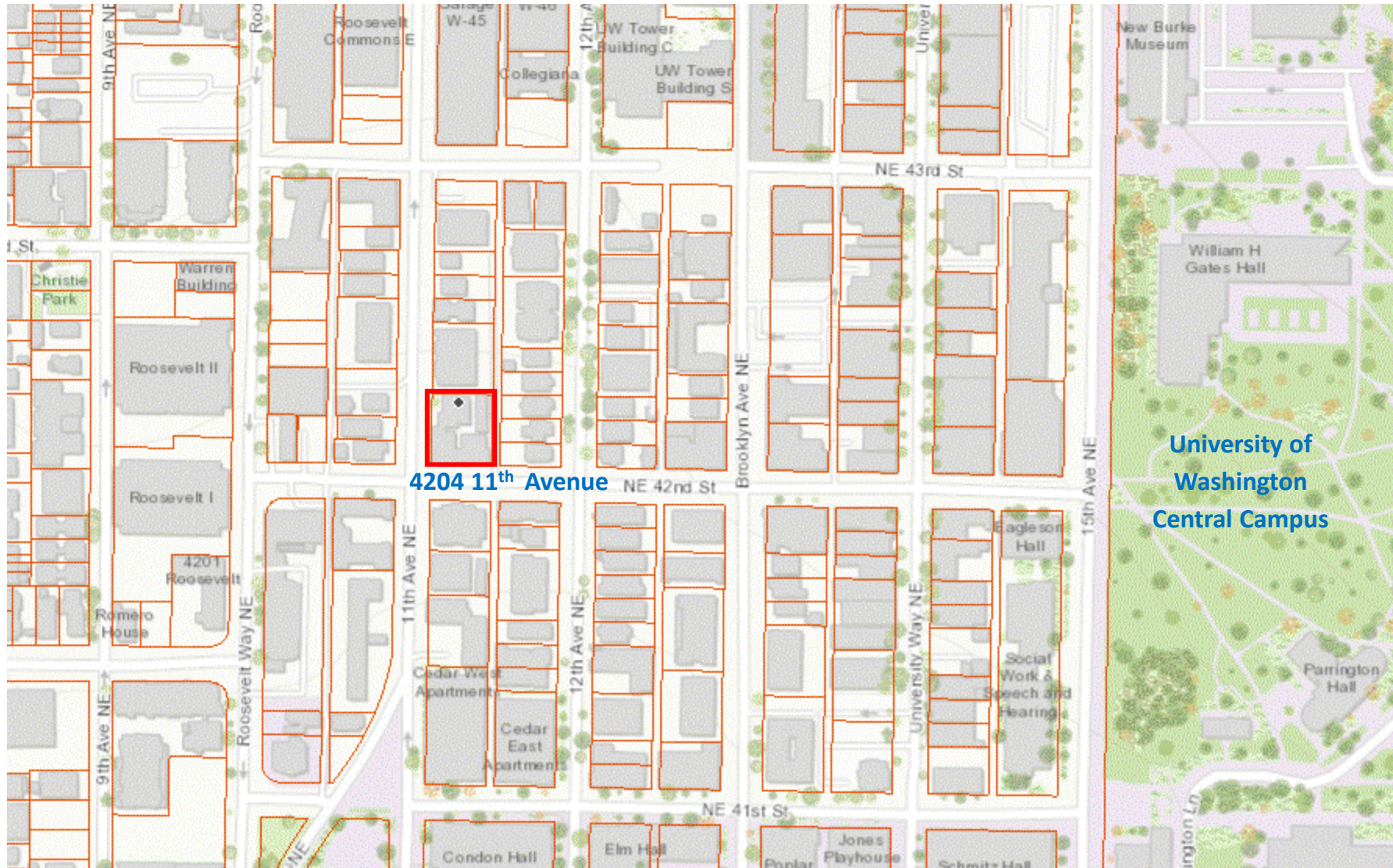
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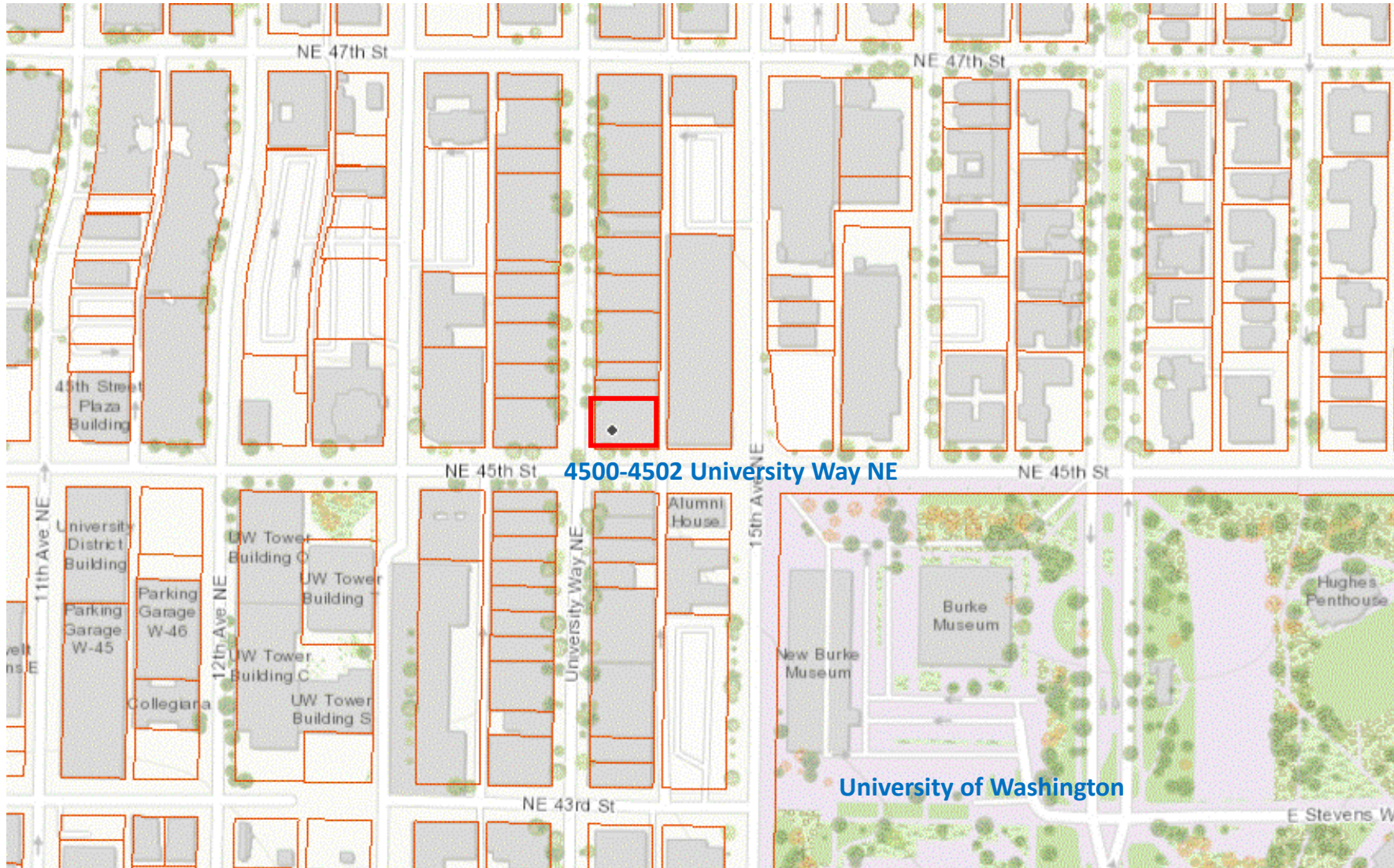
Architect: 1913 - George F. Hughes & Beezer Brothers; 1927 - Merriam & Doyle



Contemporary photo, 2019



Historic photo, 1957





Legislation Text

File #: CB 120295, **Version:** 1

CITY OF SEATTLE

ORDINANCE _____

COUNCIL BILL _____

AN ORDINANCE relating to historic preservation; imposing controls upon La Quinta Apartments, 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 February 3, 2021, voted to approve the nomination of the improvement located at 1710 E Denny Way and the site on which the improvement is located (which are collectively referred to as “La Quinta Apartments”) for designation as a landmark under SMC Chapter 25.12; and

WHEREAS, after a public meeting on March 17, 2021, the Board voted to approve the designation of La Quinta Apartments under SMC Chapter 25.12; and

WHEREAS, on October 20, 2021, the Board and La Quinta’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 1710 E Denny Way and the site on which the improvement is located (which are collectively referred to as “La Quinta Apartments”) is acknowledged.

A. Legal Description. La Quinta Apartments is located on the property legally described as:

Lots 7, 8 and 9, Block 16, Summit Supplemental Addition to the City of Seattle, according to the plat thereof recorded in Volume 3 of Plats, Page(s) 125, in King County, Washington.

B. Specific Features or Characteristics Designated. Under SMC 25.12.660.A.2, the Board designated the following specific features or characteristics of La Quinta Apartments:

1. The site, except for the northerly portion as shown on Attachment A.
2. The exterior of the building.

C. Basis of Designation. The designation was made because La Quinta Apartments 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 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).

Section 2. Controls. The following controls are imposed on the features or characteristics of La Quinta Apartments 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 La Quinta Apartments 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 La Quinta Apartments that were designated by the Board for preservation.
- b. Removal of trees that are not included in any of the following categories:
 - 1) Significant to the property's history or design, as outlined in the nomination application.
 - 2) A designated Heritage Tree on the City of Seattle/Plant Amnesty list.
 - 3) An Exceptional Tree per City of Seattle regulations.
- c. Planting of new trees in locations that will never obscure the view of designated features of the landmark, or physically undermine a built feature of the landmark.
- d. Planting or removal of shrubs, perennials, or annuals, in locations that will never obscure the view of designated features of the landmark, or physically undermine a built feature of the landmark.
- e. Installation, removal, or alteration (including repair) of underground irrigation and underground utilities, provided that the site is restored in kind.
- f. Installation, removal, or alteration of the following site furnishings: benches, chairs, tables, swings, movable planters, and trash/recycling receptacles.
- g. Installation or removal of interior, temporary window shading devices that are operable and do not obscure the glazing when in the open position.
- h. Removal of stand-alone non-historic garage, or alterations that do not increase its height or footprint.
- i. New construction or alterations to an area on the north end of the site, with a boundary

defined by the north, west, and east property lines, and a line running east-west that is measured 15 feet perpendicular to the main north wall of the apartment building as illustrated in Attachment A to this ordinance, incorporated by reference.

j. Alterations or changes to non-historic masonry wall on west side of rear yard, outside of the boundary illustrated in Attachment A to this ordinance. If the wall is being cut and removed on the excluded portion of the site, this work shall be coordinated with the Landmarks Board coordinator for related repairs to the remaining length of wall on the designated site.

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 La Quinta Apartments 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 site.

b. Removal of trees more than 6 inches in diameter measured 4-1/2 feet above ground, when identified as a hazard by an International Society of Arboriculture (ISA) Certified Arborist, and not already excluded from review in subsection 2.A.2.b of this ordinance.

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, the 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 building and site 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. Alterations or changes to non-historic masonry wall and gate on west side of rear yard, residing on the designated site.

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 La Quinta Apartments 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. La Quinta 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 La Quinta'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

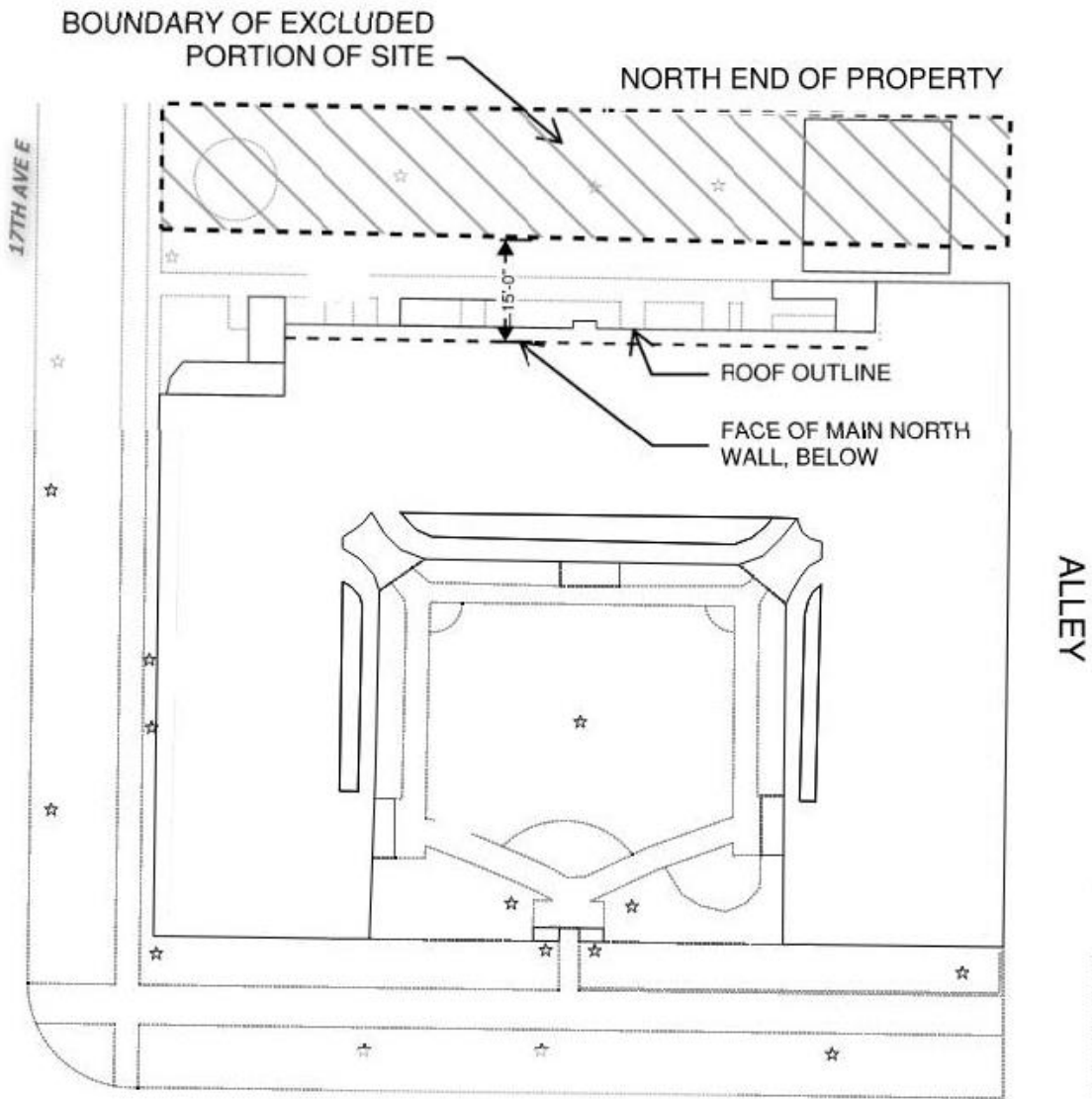
Filed by me this _____ day of _____, 2022.

Monica Martinez Simmons, City Clerk

(Seal)

Attachments:
Attachment A - La Quinta Site Plan

ATTACHMENT A La Quinta Site Plan



LA QUINTA APARTMENTS
1710 E DENNY WAY

E DENNY WAY

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 La Quinta Apartments, 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 La Quinta Apartments as a historic landmark by the Landmarks Preservation Board, imposes controls, grants incentives, and adds La Quinta Apartments to the Table of Historical Landmarks contained in SMC Chapter 25.32. The legislation does not have a financial impact.

La Quinta Apartments was built in 1927. The property is located in the Capitol Hill 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 apartment 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?**
This building has historically been rental apartments, and the tenants prepared the Landmark Nomination application with assistance from Historic Seattle. 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.

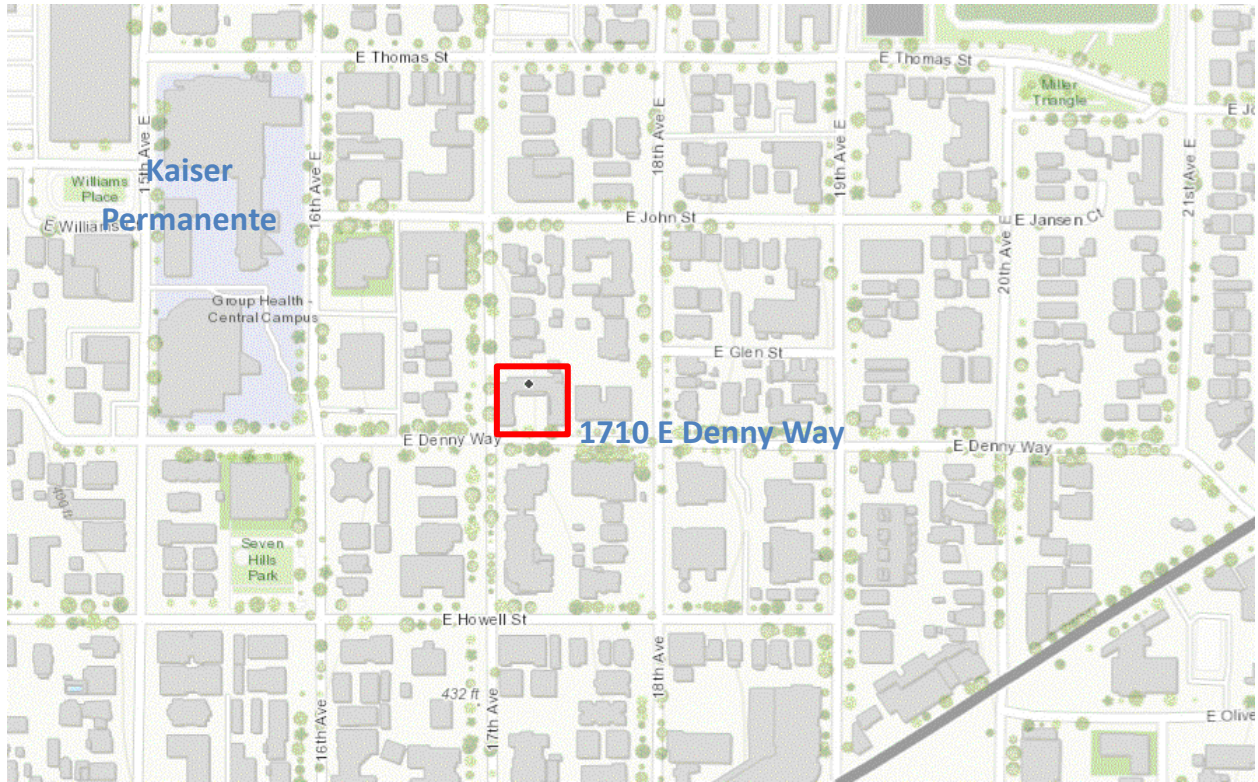
- g. **If this legislation includes a new initiative or a major programmatic expansion: What are the specific long-term and measurable goal(s) of the program? How will this legislation help achieve the program's desired goal(s)?**

No new initiative or programmatic expansion.

Summary Attachments:

Summary Exhibit A – Vicinity Map of La Quinta Apartments

Summary Ex A – Vicinity Map of La Quinta Apartments
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 134/21 REV

REPORT ON DESIGNATION

Name and Address of Property: **La Quinta Apartments**
1710 E Denny Way

Legal Description: Lots 7, 8 and 9, Block 16, Summit Supplemental Addition to the City of Seattle, according to the plat thereof recorded in Volume 3 of Plats, Page(s) 125, in King County, Washington.

At the public meeting held on March 17, 2021 the City of Seattle's Landmarks Preservation Board voted to approve designation of La Quinta 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.*
- D. *It embodies the distinctive visible characteristics of an architectural style, or period, or a method of construction.*
- E. *It is an outstanding work of a designer or builder.*

DESCRIPTION

Setting and Site

Located in the south central portion of the Capitol Hill neighborhood, the La Quinta, a courtyard apartment building, stands at the northeast corner of E Denny Way and 17th Avenue E. The location is roughly halfway between downtown and Lake Washington, just north of the Central District neighborhood, and less than a mile south of Volunteer Park and

Administered by The Historic Preservation Program
The Seattle Department of Neighborhoods

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the Washington Park Arboretum. The building is a significant aesthetic feature of the neighborhood due to its courtyard form and landscaping, and stylistic detailing.

The La Quinta Apartments contribute to Capitol Hill's status as the city's primary apartment neighborhood. Within this half block the north end is anchored by the prominent and intact Craftsman style foursquare (built ca. 1908) at the corner and an adjacent house along the alley (built ca. 1914). Two recently built townhomes replaced former houses to the south, with two large houses (both built ca. 1905) between the townhouse development and the La Quinta Apartments.

Buildings within the immediate area consist predominately of apartments, including former single family residences converted to apartment use. The three-story brick clad Roxborough Apartments (built ca. 1920, recent rear addition) are to the east across the alley and likewise front E Denny Way. This half of the block contains the new four-story Ruth Court (built 2016) at the north end with two houses built ca. 1905 (new townhomes behind one of the houses) between the two apartment buildings.

South, across E Denny Way is the Fred Lind Manor, a retirement community (built ca. 1988) occupying a full half-block. The half block to the east contains the new four-story Denny18 Apartments (built 2015) at the north end with four houses immediately to the south (all built between ca. 1906 and 1908).

To the southwest across the traffic circle, the east half of the block is anchored at the south end by the Hillcrest Apartment Building (built ca. 1909, Seattle Landmark) with new townhomes (built ca. 1985 and 2014) to the north with a large house anchoring the corner (built ca. 1901). The west half of the block contains the Laurelton Apartments (built ca. 1928) at the north end, with three houses to the south (all built ca. 1906) and townhomes along the alley built in 2006.

West across 17th Avenue E the block is anchored at the northeast corner by the Whitworth Apartments (built ca. 1927) and the sandstone former Capitol Hill United Methodist Church (now the Catalysis Corporation) building (built ca. 1906, Seattle Landmark). The Sheffield and the Buckley apartments (built ca. 1928 and 1929), both with corner entrances, share the north side of the intersection with the Whitworth Apartments. The Anhalt Apartment Building (built ca. 1930, Seattle Landmark) is immediately west of the Buckley Apartments and across the street to the north of the Catalysis (Capitol Hill United Methodist Church). Town homes occupy the middle portion of the block (built ca. 2000 and 2016), with two large houses (built ca. 1908 and 1909) on either side of a house built in 2000 that are to the south in the east half and the Kaiser Permanente medical dental building (built ca. 1990) in the west half.

The La Quinta is a short two-three block walk from commercial corridors along 15th Avenue E to the west and E Madison Street to the south. Development during the 2000s brought an increase in the demolition of existing single family homes and construction of townhomes and apartments within the area. Kaiser Permanente (originally Group Health) is a large health

institution that takes up several blocks and is just west of 16th Avenue E, including another half block across E Thomas Street and parking lots along E Thomas Street.

Seattle Landmarks within a three-block radius of the La Quinta Apartments include the following.

- Anhalt Apartment Building (1600 E John Street), also individually National Register and Washington Heritage Register listed
- Capitol Hill United Methodist Church (128 16th Avenue E), also individually National Register and Washington Heritage Register listed
- First Church of Christ, Scientist (1519 E Denny Way)
- Hillcrest Apartment Building (1616 E Howell Street), also individually Washington Heritage Register listed
- Gaslight Inn/Singerman Residence (1727 15th Avenue)
- Galbraith House/Seattle Mental Health, demolished (1729 17th Avenue)
- Sullivan House, demolished (1632 15th Avenue)
- Mount Zion Baptist Church (1634 Reverend Dr. McKinney Avenue (previously 19th Avenue))

The La Quinta building stems from a period of significant apartment construction growth in the city. Building ages within the immediate area trend towards 1900-1909, and 1920s with some 1940s to 1960s development, along with increasing 2000s development and a single building built ca. 1898. Buildings from 1900-1909 were predominately built as single family dwellings along with some apartment buildings with denser single family development continuing north of E Roy Street. The 1910s brought limited apartment and single family dwelling development, followed by significant apartment building development during the 1920s, including construction of the La Quinta Court Apartments and several other apartment buildings in the immediate area.

The building's type is a courtyard apartment. Stylistically the building is an example of the Spanish Eclectic style.

The Building and Changes through Time

The two-story building has a U-shaped plan. The projecting wings (legs) extend south to enclose the courtyard. A square plan attached two-car garage with an upper story studio extends off the northeast corner of the building along the alley. A detached (20 by 22-foot) garage added in 1950 is located immediately to the north of the attached garage. The building does not have interior corridors; each of the twelve units is two stories and opens directly to the courtyard and the alley/street/back yard depending on location. The thirteenth unit, the studio, has direct access to only the back yard. The upper story at each unit (except the studio and northwest corner unit) includes an exterior balcony overlooking the courtyard, with enclosed sun porches at the southernmost unit on each wing. The northwest corner unit has an open balcony facing north overlooking the back yard. The studio has a metal balcony

projecting off the east side of the unit above the alley. The building features low pitched tile clad hipped roofs with broad boxed eaves and decorative brackets. Exterior walls are clad with painted stucco. A stucco clad round arched gate provides access to the landscaped courtyard from the street, with a low metal fence enclosing the south edge of the courtyard.

The building site slopes from a high point at the southwest corner down to the north and east, dropping approximately five feet in elevation between 17th Avenue E and the alley along the east side of the building.

Landscape

Landscape as exterior spaces for the building's community is a major aspect of the La Quinta residential experience. The courtyard provides an important semi-public space for apartment community use and gatherings that transitions between the public street and the private apartment units. The overall design and plant selection based on historic photographs and remaining original plantings reflects a Mediterranean style utilizing evergreen rather than deciduous plants that complement the building's colors and material textures. The state of the plantings through the 1937 King County Assessor (assessor) photograph and a 1969 US Geological Survey aerial reflect a well-cared for landscape with ongoing pruning and training of vines.

The courtyard and backyard collectively comprise over 40-percent of the parcel square footage. They reflect, as described in the National Register of Historic Places Multiple Property Documentation (MPD), "Seattle Apartment Buildings, 1900-1957," prepared by Mimi Sheridan, developer Frederick Anhalt's "emphasis on landscaped courtyards as a refuge" and desire to provide views for tenants regardless of neighboring construction patterns with each apartment unit stacked vertically to provide for tenant space without diminishing the individual unit access to the courtyard and the back yard. Tall leaded lite casement windows provide views out to the courtyard. Second story balconies and sunrooms afford private spaces overlooking the courtyard and the back yard, while also supporting an extension of greenery beyond the courtyard into private spaces through hanging and potted plants. This aspect of the Mediterranean design influence remains evident in the 1937 assessor photograph as well as today, with plants on the balconies and residents utilizing these spaces for herbs and flowers.

Courtyard

Spatial organization of the courtyard consists of a single original gated entrance from the street centered on the south side. Original walkways branch to either side and extend around the perimeter of the original open space design with a central specimen tree. Original planting beds occur along the building foundation, at the outer corners of the central space, and along the south edge of the courtyard. The courtyard topography is generally level. The central space provides the main activity and gathering area for tenants. The low original metal fence and round arched gate marked the separation between the semi-public courtyard and the public sidewalk along E Denny Way while still affording connecting views. The 1937

assessor photograph shows little planting around the low metal fence, allowing for a more open experience between the courtyard and the public street; the added arborvitae hedge reflects changes in perceptions of safety and privacy. The planting bed set immediately north of the entrance gate shields the gate from view within courtyard and the courtyard from view when looking through the gate from the street providing an important arrival sequence. This was an intentional design feature used in a variety of garden styles to create pauses and dramatic reveals.

Vegetation consists of lawn, trees, shrubs, vines, perennials, and annuals. The lawn is an original feature and comprises most of the space extending between the perimeter walkways across the central area below the central Deodar Cedar. The tree's needles are fine providing dappled shade but not dense cover for the lawn area below. A pair of Holly, attributed as original, with variegated leaves and pruned into a tree form flank the inner side of the gate. Shrubs, including added laurels and lilacs occur within the foundation beds as low to mid-height ornamental elements including several added roses and as a screen (added arborvitae) along the south edge of the courtyard. An older irrigation system (post 1937), some from the Los Angeles Champion Company, consisting of buried lines and exposed sprinkler heads supports the watering of the lawn and planting beds. Existing vegetation reflecting more recent additions include but are not limited to the following: Autumn Joy Sedum, Azalea, Bracken, Sword, and Deer Ferns, Evergreen Clematis Vine, Hosta, Hydrangea, Japanese Maple, Juniper, Periwinkle, Rosemary, and several varieties of climbing roses.

Large Yews, attributed as original, flanking the front gate have been trained to merge in their growth above the gate and are trimmed to provide a tunnel leading to the gate. An added New Zealand Flax grows on the south side of the central space directly across from the entrance gate. Several added Passion vines grow up onto the building at the northeast and north unit doorways. Added perennials populate the original planting beds between shrubs, with added annuals generally occurring as potted plants along balconies, in pots on the stoops, and in pots suspended from brackets. Added brick edging extends along part of the north planting bed.

Circulation consists of concrete walkways, generally three-feet in width. Curvilinear branches extend from the main gate with rectilinear walkways around the perimeter and providing access to apartments. A four by seven foot landing is at the inner side of the front gate. There are five exterior stoops painted red that serve the clustered entrance vestibules, and each consists of a raised concrete pad with decorative scoring. A later added brick patio in the southeast corner provides a space for a gas grill.

Site furnishings include the stucco clad hollow clay tile entrance gate. The round arched gate has sloped shoulders with a raised scroll pattern at the shoulders. Original metal gate sections remain at the interior side of the gate with an added metal gate and associated call box set within the arched opening. Decorative iron scroll type light fixtures with replacement globes flank the entrance on the exterior side of the gate. Added lighting is mounted to the top of the gate. Extending from the gate shoulders are short stucco clad walls. Corresponding short

walls occur at the opposite building corners with a low metal fence with decorative finials extending between the walls. Added wire fencing installed to contain a former resident's cat(s) extends above the low fence. The larger northeast and northwest stoops each have low metal railings with scroll buttresses along their outer edge. These railings match the low metal fence. A picnic table and several small tables and associated chairs are distributed throughout the courtyard for tenant use.

Backyard

Spatial organization of the backyard consists of an open lawn area with several trees. The space is open to and shared with the house at 114 17th Avenue E. A walkway extends the length of the north facade. Planting areas occur along the foundation of the building, extending out from the northwest corner of the building, and at the east end adjacent the detached garage (built 1950). A concrete block wall (built ca. 1950 and not evident in a 1937 aerial) encloses the west edge with the attached and detached garages enclosing the east end. The north side opens to the yards of the adjacent houses (114 and 116-118 17th Avenue E) on separate parcels and built ca. 1926 and 1905, respectively. The topography of the backyard has a slight slope down to the north edge of the property line.

Vegetation consists of lawn, trees, shrubs, perennials, and annuals. The lawn is an original feature and comprises most of the space extending the length of the back yard and providing the main function space for tenants. Trees consist of a Threadleaf Falsecypress, attributed as original, at the west end adjacent to the fence (originally a pair of trees flanked the sidewalk where it connected to the sidewalk along 17th Avenue E). A row (north-south) of three mature pear trees are located along the central portion of the back yard. Based on a 1937 aerial, the middle pear tree existed by 1937 with the other pear trees existing by 1969. Although notable, the central tree is attributed as associated with the previous house on the site as fruit trees with their high level of maintenance are not typically associated with apartment buildings. Shrubs occur within the foundation bed as low to mid-height ornamental elements and along the west side of the detached garage. Perennials and annuals grow in the three planting beds.

Circulation consists of a concrete three foot wide walkway linking each of the doorways from the units with the street, attached garage and alley access. The walkway also connects to the exterior concrete basement stairs. These provide tenant access to the basement laundry room and storage areas. Metal pipe railings enclose the stairwell with the wood deck of one of the unit entrances built out over the stair well. Added concrete pavers in the west end of the back yard provide an exterior space for a raised propane fire pit element.

Site furnishings include multiple added chairs and small tables for tenant use. Hammocks extend between two of the trees.

Perimeter

Spatial organization of the perimeter landscape elements consists of foundation planting beds along 17th Avenue E and E Denny Way. An added low rock wall extends east of the front gate to the southeast corner of the building. Small boulders existed at the southwest corner of the building in 1937; however, these no longer remain.

Vegetation consists of trees and shrubs. Trees include two Yews, attributed as original, along the west facade trained in their growth to extend around the window openings. A Threadleaf Falsecypress, attributed as original, is located at the southeast corner of the building. Original shrubs consist of several Japanese Aucuba with variegated leaves, and a rose at the north end of the west facade. The Aucubas would have been a relatively new plant introduction and as such a novelty, similar to the Monkey Puzzle Tree, that added to the evergreen Mediterranean aesthetic even though the plant is from Japan. There is an added Holly off the southwest corner with added arborvitae extending along the length of the south facade.

Foundation & Structure

The building features a reinforced concrete grade beam foundation supporting a wood, platform frame structure. Board formed concrete walls (ten-inch width) enclose the excavated basement below the north portion of the building. The two wings are built-out on grade without a basement. Support posts mid-span below the first floor framing are six by six-inch with concrete footings. The floor framing consists of six by eight-inch girders with two by twelve (first floor), two by ten-inch (second floor), and two by eight-inch (attic) joists on sixteen inch centers. Ceiling heights are generally 8 feet 6 inches.

The building's exterior walls consist of painted stucco applied over metal lath. The stucco has a rough troweled texture. Decorative design elements occur at the center of the south facade of the two wings and at the two arched entrances on the south side of the building's central portion.

The wing end elements each consist of a tall, round arched raised panel with narrow angled stones set into the stucco and arranged above the header imitating voussoirs. The raised panels consist of molded stucco forming an outer band enclosing two panels. Both the band and panels were originally white. Set within the band and panels are colored (including red, green, black, gray, tan) tiles. The coloring is marbled and appears to have been applied to each piece. Vents consisting of metal grilles occur in exterior walls and correspond with individual units.

The arched entrance features consist of narrow angled stones set into the stucco and arranged above the header at the two doorways imitating voussoirs.

The detached garage consists of concrete block walls with a concrete floor.

Roof

The building features low-pitched hip roofs over the main portion and the two wings, with roof extensions at the two enclosed sleeping porches. Additionally, there are low-pitched tent (hipped on back side) roofs at the two canted towers, pent roofs at the balconies, a small shed-roof addition (built 1950) at the northwest corner, and a flat roof with low parapets at the attached garage/studio apartment. The flat roof is clad with rolled asphalt composition roofing with metal coping flashing along the parapet. All other roofs except the shed roof addition are clad with precast concrete tiles, American Spanish tile having flat valleys with anchor locations at the top of each valley and painted red. The system is laid up in regular courses and not staggered. Ridge and hip tiles are used at all slope junctures. The shed roof addition uses half round Mission tiles with rake tiles wrapping the eave. The pent roofs extend onto the south facade below the sun porches and return with a hip back into the building facade.

The hipped, tent, and pent roofs have broad, boxed eaves with a decorative bed molding along the top edge of the wall/soffit junction. Tongue and groove bead board encloses the soffits, with a broad fascia board along the outer edge. Scroll cut wood brackets occur along the eaves of the hip and pent roofs, except along the alley, and the north side of the hip roof over the main building portion. Brackets are placed at the outer and inner building corners, and flanking window openings. Brackets occur with greater frequency at the hip and pent roofs fronting the courtyard.

The balconies feature tall parapet walls set behind the pent roofs with only a portion of the wall projecting above the roofline as a wide stucco clad curb. Stucco clads the inner faces of the parapets with painted membrane or similar roofing material comprising the floor of each balcony over the underlying wood framing. Metal egress ladders at the balconies extend out over the concrete tiles from the curb with a second at each balcony attached to the wall adjacent the tower. Metal flashing caps the top edge of the tiles with cement fill at the voids between the flashing and tiles.

The detached garage has a low pitched front gable roof with modest eave and gable overhangs and asphalt composition shingle roofing.

Both the apartment building and the detached garage have metal gutters and downspouts.

A stucco clad chimney servicing the basement boiler system projects off the north side of the building. Clay tiles wrap the top edge of the chimney.

Windows

Painted original wood sash windows provide ventilation and day lighting for the building, with all the original windows remaining in use. Added vinyl exterior storm sash protect the original wood sash at the building's outer south, east, and west facades. Windows all feature original

narrow raised casings with projecting sills and leaded muntins. Interior original casings remain and consist of wide casing boards with raised outer edge bands, projecting stools and aprons below the stools. Most windows originally had interior roller blinds. Window configuration and function varies depending on location.

Windows overlooking the courtyard consist of tall fixed and casement sash. Groupings of sash are separated by thin mullions. The original brass casement stays and butt hinges are employed at the casements. Taller and larger window groupings occur at the first story. These windows generally correspond with living rooms on the first story and bedrooms on the second story.

- Group of four at the first story of the main portion consisting of two fixed center sash flanked by casements. All are 12 lite sash.
- Group of three at the second story of the main portion consisting of a center fixed sash flanked by casements. All are 12 lite sash.
- Paired casements at the first story of the wings, each are 12 lites.
- Casements flanking a central fixed single lite at the first story of the wings. The casements are 12 lites.
- Sun porches feature 9 lite fixed and casement windows.
- Towers have individual casements (3) at each story with 12 lites.
- Single 6 lite casement windows occur on both the first and second story. At the first story they are on the main portion at the canted walls leading to the towers. On the second story they are at the ends of both the main portion and the wings.

Windows facing E Denny Way function as part of the front facade for the building and occur at the south end of the two wings. These windows generally correspond with living and dining rooms on the first story and bedrooms on the second story.

- Casements flanking a central fixed large single lite at the first story. The casements are 12 lites.
- Paired casements at the second story, each are 12 lites.

Windows facing 17th Avenue E, the alley, and back yard generally correspond with dining rooms and kitchens on the first story and bathrooms and bedrooms on the second story. The original brass sash locks are located on the meeting rails, with sash lifts on the bottom rail. Sash weights are set in pockets and connected with cotton cords (or compatible replacement material) passing over sash pulleys.

- Paired double hung with wide mullions, and sash weights. These have 6 and 8 lite upper sash with single lite lower sash. These generally correspond with bedrooms and dining rooms.
- Triple double hung with wide mullions, and sash weights. These are typically a group of 8 over 1 sash, except at the studio above the garage, which has 6 over 1 sash

flanking an 8 over 1 sash. These generally correspond with bedrooms and dining rooms.

- Single double hung windows, frequently closely spaced. These have 8 lite upper sash with a single lite lower sash. These generally correspond with kitchens and bathrooms.
- Basement windows on the north facade consist of 3 lite windows.

Entrances

Several entrances provide access to and egress from the building interior. The courtyard entrances are the front, primary entrances. The back, basement, and garage entrances are secondary entrances.

Front Entrances

Front entrances provide access to the courtyard for the twelve main units, and to the back yard for the studio apartment. Entrances are both grouped, paired, and individual. All feature narrow raised casings matching the window casings with wood sills.

Grouped entrances occur at the base of the towers, and at the south end of the wings. Entrances at the base of the towers consist of two outer doorways that lead to recessed tiled vestibules. Each vestibule has doorways to two units. The outer doors have an elliptical arched header with stucco clad jambs and inner vestibule walls and ceiling. Original wall bracket lanterns mounted above each doorway provide lighting. Each vestibule has an Alaskan Tokeen or similar marble threshold with cream to tan small hexagonal tiles for the flooring. Wood doors with tall single lites open to each of the units. A decorative two-bulb ceiling mounted light fixture provides lighting within the vestibule.

Paired entrances occur on the south side of the main building portion and at the southcentral portions of the two wings. Each entrance consists of two doors next to one-another, with each door providing access to a separate unit. The doorways share a common stoop. The south side entrance is a pair of round arched doorways each with decorative stone detailing above the doorway. Original wall bracket metal lanterns set above each door provide lighting at night. Round arch doors with a tall glass lite provide access to the interior. The pairs on the wings are each set below a projecting roof canopy. Wall bracket lanterns provide exterior lighting and single lite doors provide access to the interior.

The single entrance at the studio opens at the second story to a pressure treated wood deck with the west doorway to the attached garage below. A hip roof hood projects out over the doorway at the studio. A fifteen lite wood door provides access to the interior. A direct flight of open riser stairs descends from the deck to the sidewalk at grade. Wall bracket metal lanterns adjacent both doorways provide lighting. Wood railings enclose the deck and extend along the stairway.

Back Entrances

The backyard entrances provide access between individual units and the backyard. The northwest corner entrance features a concrete stoop with a single multiple panel door. The other three entrances each have a small wood stoop with wood railings and steps. These doorways open to the kitchen in each unit. The doorway above the basement entrance has an expanded wood deck built out over the basement entrance areaway.

The west entrances provide access between individual units and 17th Avenue E and consist of a grouped and two single entrances. The grouped entrance is located toward the north end of the facade and features a concrete step (painted red) leading up to a recessed stoop with a single doorway opening to an inner vestibule. Doors to individual units open off the vestibule to the kitchens. The stoop has a tongue and groove wood floor with quarter round molding at the wall transition. Walls and ceiling are clad with stucco with an overhead light fixture. Electrical panels are located on either side of the stoop. A flush panel door leads to the vestibule, which has plaster walls and ceiling, an overhead light fixture, and two small, recessed delivery cabinets directly across from the doorway.

The two single entrances service the two units in the central and south end of the wing. Each doorway opens to the unit's kitchen. Doorways have scored concrete landings (painted red) connecting to the sidewalk and flush panel doors with exterior screen doors leading to the interior. Replacement wall bracket lanterns above each doorway provide lighting. Wall mounted electrical cabinets are located adjacent the entrances.

The east entrances provide access between individual units and the alley. There are two grouped entrances. Each has a flight of stairs ascending to an upper shared landing. Doorways to either side provide access to the two units sharing the entrance. Vestibule walls and ceiling are painted stucco with a ceiling mounted light fixture. Electrical cabinets flank the unit doorways. Delivery cabinets, now used for storage, are located at the west wall of each vestibule. Single lite doors with security grilles provide access to the units' kitchens.

Basement Entrance

This entrance provides tenant access to the basement laundry and storage space as well as mechanical access to the building's heating system. Located on the north facade, a direct flight of concrete stairs descends to a small landing and the entrance doorway. Concrete walls with metal pipe railings form the east and north sides of the areaway.

Garage and Secondary Entrances

A secondary entrance on the alley facade just south of the garage provides access to the building's storage and garbage room area. An added multiple lite two panel door provides access. Garage doorways consist of a folding wood garage door with a smaller personnel door

to the north. Each panel of the garage door consists of a large upper panel above two tall panels. The personnel door is an added multiple lite two panel door.

Interior

The interior layout generally consists of four apartment units in each wing, four units in the central portion, and the studio apartment above the garage off the northeast corner.

- Eight 6-room apartments (units 1, 2, 4, 6, 7, 9, 11, and 12). These have two bedrooms and a bathroom (second floor), in addition to a living room, dining room, and kitchen (all first floor). Unit 9 is a little larger than the other units and has a small extra room off the living room that is used as a closet or room depending on the tenant needs. This unit also has a first floor half-bathroom (added in 1950).
- Four 5-room apartments (units 3, 5, 8, and 10). These have all the same rooms as the six room units, except only one bedroom.
- One 3-room apartment. This is the studio above the garage in the northeast corner that has a kitchen, bathroom, and single living space (living/dining/bedroom).

Typical Units

Individual unit layout varies based on the number of rooms. Generally, the first floor contains the living and dining rooms, and the kitchen. A stairway connects to the second floor bedroom(s) and bathroom with a short hallway linking these second floor spaces. Access to the balconies and sun porches is through the second floor bedrooms. Second floor hallways typically have built in cabinets for linen storage.

Interior finishes generally consist of painted plaster walls and cove ceilings. Open (uncased) doorways between living and dining areas have elliptical arched headers. Flooring consists of wood flooring, including fir, maple, and oak; tile in the bathrooms; and added sheet flooring (linoleum and vinyl) typically in kitchens and some new tile work in bathrooms. Doorways feature painted wood casings with raised outer back profiles matching the window casings. Doors have round knobs with a beveled ring, round rose plate at the base of the knob shank, and a separate thumb latch. Painted wood square edge baseboards with quarter round shoes wrap the base of the walls. Painted wood picture moldings are utilized in the living rooms. Ceiling mounted light fixtures provide lighting. Kitchens feature built in cabinets, a range hood, and counters with painted plaster walls and ceilings. Bathrooms feature built in chests with a mirror and casings matching the windows with a single wall bracket light fixture above.

Stairways consist of straight-run and quarter-turn variations and are located along party walls off the front entrance. Risers on all stairs observed are painted with a clear finish on the tread. Straight-run examples observed in three units are open to living areas, have both circle end and square starting steps with plain stringers, and decorative wrought iron railings and balusters. The quarter-turn stair observed is open at the lower steps and closed for the upper run with winders instead of a quarter-landing.

Decorative fireplaces serve as a visual feature within living rooms of all but one (unit 8) of the twelve main units. Examples observed project from the walls with an angled upper portion and different mantels in each unit. An electrical outlet at each unit enables plugging in an insert for visual effect and some ambient heat.

Sleeping porches enclose the balconies at the south end of the wings. Each porch consists of 9 lite leaded windows set between slender mullions. Wood framing closes off the north end from the rest of the balcony. Painted bead board clads the ceiling and inner face of the outer walls, with stucco at the building wall. Wood flooring extends throughout the space.

Basement

The basement contains the tenant laundry room and storage units, as well as the building's boiler system for heating the water in the radiators and the original central refrigeration system. Finishes consist of a concrete floor and walls, with painted plaster ceiling.

Building Systems

A central boiler, originally oil fired, supported a hot water heating convection system for the building. Radiators are in each unit within wood cabinets with grilles. Original construction included four sprinklers in the attached garage. The building featured a central Frigidaire refrigeration system with the compressor and circulating pump located in the basement that provided cooling for the refrigerators in each of the thirteen units.

Character-Defining Features

The following features and spaces are defining to the architectural character of the building and stem from its original construction.

Landscape

- Courtyard: open space, lawn, central specimen tree design (currently this is the Deodar Cedar that replaced the Monkey Puzzle Tree), stucco clad main gate and light fixtures, Yews at the main gate, Holly trees adjacent main gate, metal fence, planting beds, and concrete walkways.
- Backyard: open space, lawn, pear trees, concrete walkway, and planting beds.
- Perimeter: Japanese Aucuba, Yews, Bald Cypress.

Exterior

- Building plan, massing, and height.
- Walls: stucco cladding, decorative stone, and painted detailing.
- Windows: leaded lites, casement, fixed, and double hung operation, wood sash, interior and exterior trim, casement stays, latches, sash locks, and sash lifts.

- Roof: hipped, tent, pent, and flat roofs; red concrete tile roofing with flat valleys; wide boxed eaves, bed molding, fascia, and scroll brackets.
- Entrances: grouped and single; access levels to the courtyard and backyards; front and rear doors; stoops including concrete landings, projecting roofs, metal railings; metal lanterns at the courtyard entrances.
- Balconies: including open balconies and enclosed sleeping porches.

Interior

- Units: size, two-story configuration, room types, absence of interior corridors, individual front and back door access, and placement within the building.
- Stairways: within each of the 12 units; open/closed configurations; railings and stairs.
- Decorative fireplaces: within each of the 12 units; chimney and mantel design.
- Interior finishes: original wood flooring; painted plaster walls and ceilings; picture moldings, painted baseboard, and casings; radiator cabinets; ceiling mounted light fixtures; door hardware; original tile work (such as in the bathroom of unit 12), and built-in cabinets in the hallways and in bathrooms.

Alterations

Dates provided for alterations are based on drawing and permit dates and not completed work. The chronological listing of alterations follows below. Changes for which the specific date are not known are identified by ranges based on available background information.

1950

Work included construction of the detached concrete block garage. The building permit was pulled in February of 1950 under the last name of Hanson. The concrete block wall along 17th Avenue E is attributed to this same period based on materials.

Work also included the construction of a 3-foot 8-inch by 3-foot first floor addition with Mission tile roofing to accommodate a small first floor bathroom by Anna Falkoff, building owner (building permit 405207). The work was done on unit 9 and she lived in that unit by 1948.

Circa 1950s

Replacement of the original Monkey Puzzle tree with the existing Deodar Cedar. Frederick Anhalt purchased and transplanted from a nearby property the original Monkey Puzzle tree, which would have been a distinctive element for the courtyard but not pedestrian friendly due to the cones that it drops. The tree is evident in the 1937 King County Assessor photograph, and a past resident remembered the tree from when he lived in the apartments as a child, which dates it as remaining up into the 1950s.

1962, 1963, 1971, 1973

Work included upgrades to boiler system for the building culminating in the installation of a gas conversion burner in 1973 (built permit B-35181).

1977

Work included kitchen remodels in nine of the apartment units. David A. Willett was the architect for the remodel work. The work installed new cabinets (upper and lower) with glass pane doors and plywood bodies, sink, and a butcher block counter adjacent the stove.

1992

Work included installation of a new boiler for the building.

Undated

Work included the following items for which a date is not known.

- Eave reconfiguration along the alley to accommodate placement of the power pole adjacent the building.
- Windows: installation of vinyl storm sash; and replacement of some basement window glass panes with vents.
- Fence, installation of wire above the original fence.
- Tree, replacement of the original monkey puzzle tree with the existing tree.
- Light fixtures: installation of the wall bracket fixtures on the west facade; selective replacement and removal of light fixtures within units.
- Exterior doors: replacement of some exterior doors with flush panel units.

SIGNIFICANCE

Constructed in 1927 in Seattle's Capitol Hill neighborhood, the La Quinta Apartments are a good example of the Spanish Eclectic architectural style and of the courtyard apartment building type in the city. Built during one of Seattle's peak construction eras (1920s), the La Quinta is among the high-quality apartment buildings developed by Frederick William Anhalt and reflects his vision for landscaped courtyards to accompany his apartments, integrating architecture and landscape design in dense urban settings such as Capitol Hill.

Neighborhood Context - Capitol Hill

The city of Seattle is within the ancestral territory of the Coast Salish people, including the Duwamish and Suquamish. Since time immemorial, they have fished the rivers, hunted game, gathered bulbs and berries, and traveled throughout the Salish Sea (Puget Sound). The Duwamish Tribe, the Dx^wdəwʔabš, had villages in the Duwamish Valley and along the shores of Lake Washington; one such village was located near present-day Edgewater Park northeast of Capitol Hill. The Suquamish's known villages were typically on the west side of the Sound, but they had a winter village in Seattle, southwest of Capitol Hill near present-day Pioneer Square.

Life changed dramatically for the region's first people as Euro-Americans arrived in the 1850s to colonize the area. Early immigrants Arthur Denny and J. H. Nagle claimed and platted land on Capitol Hill in the 1860s, but building did not begin until the 1870s and 1880s after the land was cleared of timber. Early development included the 1876 purchase by the City of Seattle of 40 acres from J. M. Coleman to develop a park; the land became City Park in 1885 (renamed Volunteer Park in 1901). In 1889, George and Angie Kinnear platted the addition (Summit Supplemental Addition) within which the La Quinta Apartments is now located. At the time, Denny Way was named Depot Street and 17th Avenue was Chestnut Street. Charles Conover also platted the Renton Addition in 1889, just south of the Summit Supplemental Addition.

Although Euro-American residential development began in the neighborhood in the 1870s and 1880s, development began to swell as streetcar lines made their way up the hill from downtown, increasing ease of access to the area. A streetcar line on Broadway began in 1891, followed by a line along Pike Street and north along 15th Avenue in 1901. James Moore, credited with establishing the name Capitol Hill in Jacqueline Block William's book on the history of the neighborhood, platted the Capitol Hill Addition in 1902 and began actively promoting development on the hill. Over the next decade, three more lines increased access to Capitol Hill; the new lines ran along 19th, 23rd, Harvard, and Summit avenues. Early construction within the neighborhood was predominately residential, with housing for the working, middle, and wealthy classes. Even the larger, more ornate residences built on Capitol Hill during this time—like those on "Millionaire's Row" (14th Avenue E)—were typically constructed on small lots in comparison to the size of the homes on them, creating what historian Paul Dorpat described as "a community that feels both grand and intimate."

Water reservoirs—one in Volunteer Park and the Lincoln Reservoir—were completed in 1901 on Capitol Hill to provide critical support to the municipal water system. Lincoln Reservoir, located in present-day Cal Anderson Park, is just a half mile west of the La Quinta Apartments property and is a Seattle landmark.

Seattle grew significantly in population during the first two decades of the twentieth century, from 80,671 in 1900, to 237,194 in 1910, and up to 321,931 in 1920. The population stabilized in the 1930s, with a population of 363,426 in 1930 and 368,302 in 1940. This population boom increased demand for residential construction in the city, with numerous apartment buildings erected. Apartments grew in popularity during the early 20th century, reflecting not only the city's economic growth by changing social conditions. As more women left home and joined the work force, apartments afforded them respectable and affordable housing outside of the single room occupancy (SRO) hotels located downtown. Prior to 1923, the city did not maintain regulations on the location of apartment buildings, but for practical purposes, they were typically constructed near downtown with easy access to streetcar lines. With its proximity to downtown and bustling streetcar system, Capitol Hill and apartment buildings were marketed as worthy investments for real estate investors.

In 1923, the City of Seattle adopted a zoning ordinance to regulate land uses, including the form and location of new apartment buildings. The Second Residential zone allowed for apartment buildings and encircled downtown and included western Capitol Hill, where the La Quinta Apartments would be constructed. According to the 1936 Federal Housing Authority (FHA) color-coded map of Seattle, the area within which the La Quinta Apartments was constructed was ranked C-11. As a "C" ranking, the area was considered to be "definitely declining." The specific description for the C-11 area simply stated that it was a "twilight" zone. Areas described as a twilight zone were considered in the process of deterioration, due to the "invasion" of nonwhite racial groups. The area was bordered by two "D" ranked areas to the south and east (D4 and D5), with D4 covering much of the Central District, Seattle's historically Black neighborhood.

Many of the plats within Capitol Hill area were established before restrictive covenants became popular tools of land development companies to restrict who could access particular neighborhoods. However, during the 1920s, campaigns occurred throughout the city to prevent persons of color from finding housing outside of specific neighborhoods. In Capitol Hill, a group of white property owners began a campaign in 1927 to get property owners to sign restrictive covenants to limit who would live in or own property in the district. This effort, which appeared to have been associated with the Capitol Hill Community Club, ultimately resulted in restrictions covering 183 blocks through the signatures of 964 property owners. Many of the Capitol Hill restrictive covenants appeared to specify preventing Black individuals from using or occupying property, likely due to Capitol Hill's proximity to the Central District.

As the neighborhood's population grew, automobile dealerships and associated shops became concentrated on Capitol Hill along main arterials by 1915, so much so that the specific area of Capitol Hill started to be called "Auto Row." After a time, the auto dealers

were slowly displaced by furniture stores in the 1930s and 1940s, changing the name to “Furniture Row.” During the 1950s, many of the furniture shops along Furniture Row began hiring interior designers and decorators to expand their services. This influx of decorative shops and related services made Capitol Hill an enclave for designers and artists. In the same period, Capitol Hill became associated with Seattle’s gay community, with notable gay bars established during this time. By the 1960s, the previously high-end businesses along Furniture Row/Decorator’s Row moved to Pioneer Square and many large showrooms were subdivided into smaller shops, restaurants, and artist studios. The great number of apartment buildings within the neighborhood provided affordable housing to support the smaller businesses establishing themselves on Capitol Hill. Many apartments buildings originally constructed to house families were subdivided to create smaller, more affordable units.

By the 1970s, Capitol Hill had firmly transitioned to a neighborhood of younger residents with less wealth than previous generations. The 2000 census demonstrated that the neighborhood continued to be mostly young (22-39) and mostly white (78%). The neighborhood also continued to be occupied by mostly renters with a considerably lower median annual household income than the statewide average. Capitol Hill remains a popular neighborhood and as Seattle’s business industry has boomed, its proximity to downtown has increased prices in the previously affordable neighborhood.

Construction and Use of the Building

The La Quinta was designed by Frederick Anhalt with architect William H. Whiteley preparing the permit and construction drawings for the Western Building and Leasing Company. J. B. Hardcastle and Frederick Anhalt, were the owners of the Western Building and Leasing Company, and purchased the property at 17th Avenue E and E Denny Way in June 1927 from F. G. Guenther. Construction moved quickly, reflecting a push by Western Building & Leasing Company to quickly turn a profit. Anhalt recounted the building’s construction in an interview with Steve Lambert, author of *Built by Anhalt*:

This was a two story building in the Spanish style; built around three sides of a courtyard that faced on Denny, it was covered with stucco and had a red tile roof... When we got our construction financing, I was very careful to do everything right. I had the mortgage company survey the property and stake out all the lines and I got all the right permits from the city. Well, it was a good thing I did because about the time we were finishing putting the tile roof on, I applied for refinancing with a different bank, and their survey showed that the two ends of our building that wrapped around toward Denny extended four feet into the city’s right of way for sidewalks. The two mortgage companies fought it out for a while, but the final decision was that the second one was right, and the city told us to get our building off their property. Well, moving that whole building back four feet didn’t really appeal to me, so what we did was we cut four feet off the front. Just shoved the front four feet back into the end apartments. The living rooms, dining rooms and bedrooms in those units got kind of small, but it was the only thing we could do other than tear down the entire thing and

start over. The mortgage company paid our actual expenses, but if I'd been thinking straight, I'd have sued them for the reduced value of the building and the revenue it would lose over the years.

The front of the building wasn't the only thing I moved at 17th and Denny. I'd noticed some monkey trees a few blocks away on 15th, and decided to buy one of them for the courtyard of this Spanish style building. My gardener was an old Swede by the name of John Dofsen, and I went to him and asked if he thought the tree would live if we moved it. He said it would if we did it right; we'd have to move the dirt it was planted in with it. So I went to work and had a crew of men start digging a trench around it. We built a wall of planks on all four sides, then tunneled under it and put a bottom on the box. I brought a crane in and we just picked it right up and dropped into a hole in our courtyard.

A rental advertisement for the nearly completed apartment building at 1710 E Denny Way appeared in the November 6, 1927, issue of *The Seattle Times*. The apartment building was called the "Anhalt Apartments," and was noted as a Spanish apartment, "the prettiest and best-arranged individual apartment building in Seattle." The advertisement noted that only 3 of the 12 units were still available for rent. The completed apartment building was featured in an overview of house and investment property real estate transactions, reflecting Anhalt's role as a real estate investor. The building first appeared in the *Seattle Daily Times* under the name La Quinta in 1931.

Anhalt sold the building to an out-of-town buyer, through the office William Brelle & Co., in late 1928. The next known owner of the building was Cyrus W. and Fannie Chandler, who lived in unit 8. The subsequent owner of the building was Anna (A. L.) Falkoff (1879-1966), who purchased the apartment building in January 1943. She was living in the building by 1942, occupying unit 11, followed by unit 9. Anna Falkoff led a fascinating life, immigrating to the United States from Russia in 1903 to escape the political and social upheaval of the Russian Revolution. She had two children, Emma and Ernest, and eventually made her way westward, settling at the utopian colony of Home in Pierce County by 1910. She lived in Home in the midst of the colony's tension, as it divided into factions (the "nudes" and the "prudes," reflecting the liberal and conservative thoughts in the village). Anna was apparently a member of the "nudes" side as she, along with many others, was fined for nude swimming (charges were later dropped). She left the colony of Home by 1914 to enroll at the University of Washington. By this point she was divorced (her husband's name is never mentioned in census records or city directories), raising her two children alone and attending school full-time, while working. She completed her four-year education program in three years, while also working on her high school diploma as the university would not award her a degree until she had finished high school. She worked in the university gardens, and also cultivated almost an acre of land at her home on Fourteenth Avenue NE, the harvests of which she used to feed her family as well as poor neighbors. In 1920, Anna was still living on Fourteenth Avenue NE, later University Way (at 3731). She became a citizen in 1923, and was still identified as a student, likely pursuing her master's degree as was mentioned in a 1917 *Seattle Times* article

about her achievements. By 1930, Anna had moved into apartment management. It's unclear if the La Quinta was her first apartment building purchase, but by 1955 she owned three apartment buildings in the city. She had amassed enough wealth even to offer to sell the La Quinta apartments to help finance a new concert hall for the Seattle Symphony. She had moved out of La Quinta in 1954 and was living in the newly constructed penthouse at 1605 E Madison, another building she owned. It does not appear anyone took her up on the offer to purchase the La Quinta for the symphony.

Anna sold the apartment building for \$125,000 in 1964 to Richard Norman, a couple years before her death in 1966. Richard Norman, a Black man originally from Mississippi, was an aeronautical engineer with Boeing. Richard's son Lawrence indicates Richard may have worked around redlining practices by purchasing the property directly from Anna, stating, "my dad had a knack for getting around racist boundaries." Richard met Mildred Letherwood, a white computer programmer from Alabama, while working at Boeing in 1962. Richard began his own work in 1963 and left Boeing to go into business full time in 1965. Richard and Mildred married in February 1965. Together Richard and Mildred combined their talents to establish their own business, Northwest Computing. Their company initially operated out of the La Quinta Apartments—the Norman family lived in unit 9 and knocked down walls of the adjacent unit to support their business operation. The company expanded and by 1969 had offices at 1250 Mercer Street. Unfortunately, their business success was short-lived due to the Boeing Bust and the cancellation of the supersonic transport (SST) program, and the business went bankrupt. According to the Normans' son, Lawrence, the couple owned the building from 1964 until 1974. The Normans owned other apartment buildings, in addition to the La Quinta Apartments, including the Queen Anne Apartments at 1635 Queen Anne Avenue (purchased from Patrick Diesso in 1963).

By 1977, Myron and Jane Kowals owned the property; however, the property was then sold in late summer or early fall of 1977. According to building permits, the Kowalses owned the property in July 1977 permits, but the Blakey Walter Association is listed as owner in October 1977. The property was under new ownership, Kenneth Van Dyke, by 1982 until he passed in 2020, according to building permits. KVD Properties I, LLC is the building's current owner. The property has remained an apartment building for its entire history.

Building Tenants

A review of the digitized 1930 and 1940 census records, along with the Seattle city directories, provides a glimpse into the building's tenants over the years.

The 1930 census records indicate the apartment building's occupants were white, but a quarter of the heads of household were immigrants, from Canada, Austria, and Croatia. Rents for the apartments ranged from \$65 to \$90. Adjusting based on 3.05% annual inflation these were the equivalent of \$970 to \$1,345 values in 2020 dollars, with current rents ranging from \$1,450 to \$2,050. Most tenants were families with young children. They had predominately white collar, middle-class professions, including salespersons, proprietors (confectionary,

shoe repair), managers, and stenographers. The 1940 census records indicate the apartment building's occupants were white. Fewer of the building's residents were immigrants, with only two heads of household born outside of the United States, in Russia and Lithuania. Tenants were a mixture of young married couples (some with small children), a couple of families with older children, and older couples with no children in the home. Many of them were long-term tenants and lived in the building in 1935. Salesperson continued to be the most common occupation within the building. Other occupations included an auditor and an electrician.

Investor, Architect, and Builder – Frederick Anhalt's Team

Frederick Anhalt (1895-1996) was born on March 6, 1895, in Canby, Minnesota. His family lived on an inherited farm before moving to North Dakota when Frederick was eleven. He attended public school until age 12, when he quit to work on the family's land, performing a variety of jobs. He then went to work for a local butcher. After conflicts with his boss, Frederick moved on and traveled to Whitetail, Montana. Still a teenager, he then went to work at a butcher shop in Whitetail. Frederick's father supported him in his new venture, even financing his own shop in Westby, Montana, when he was only seventeen. Frederick expanded into the grocery market in 1916 before a fire in 1917 gutted his store, putting him out of business.

After losing his business, Frederick traveled throughout the Midwest, working as an organizer for the agricultural lobbyist Non-Partisan League and on-and-off for meat packers. He then sold butcher and grocery store fixtures in Oregon and Washington. He arrived in Seattle in the mid-1920s, possibly as early as 1924; he was a salesman for Hurley Store Fixtures Company by 1925.

While working in Seattle, he met former butcher Jerry Hardcastle and together they went into the real estate business, forming Western Building and Leasing Company. They started specializing in building markets, relying on Anhalt's understanding of the industry and his own fixture company. They would work with an existing property owner, often using the owner's capital, to build markets and completely outfit them, before selling them for profit. Anhalt and Hardcastle got into apartment building as they started to build apartments behind the markets to provide close housing to the new markets. As they started to move into the apartment construction, they started to take control of the entire process, hiring an architect to prepare permit and construction drawings and a crew to construct them. After their first few projects, they brought on William H. Whiteley as their architect, with whom Anhalt had worked on his early market designs. La Quinta was Whiteley's first non-commercial design with the company. As it became clear that there was money in apartment construction, but more money if they could be built bigger, faster, and higher quality, Western Building and Leasing Company began to embrace that model. Anhalt also recognized the importance of atmosphere and views with higher end apartment buildings, but understood that a scenic view out from an apartment could be immediately changed by new construction, affecting the property's value. Anhalt is quoted in the Lambert biography on this subject:

It didn't seem to make sense though to spend a lot of extra money on a building site just because it had a pretty view in one direction. Somebody else could always put another building between you and your view. What I decided to do was build my apartments around a view that I would create with landscaping. I could make things look the way I wanted them to that way, which is hard to do when you're dealing with a view of Mount Rainier or Puget Sound.

Anhalt had John Dofsen—the father of one of his draftsmen, Edwin Dofsen—landscape the grounds of his apartment building projects. Anhalt further stated that the first apartment building they constructed with the landscape emphasis was the La Quinta at 17th and Denny. It appears to have been a notable project for the businessman.

Anhalt bought out Hardcastle in 1928. He also began to work with his brother-in-law, Mark B. Borchert, in late 1928, who began the Borchert Company to construct luxury apartments in Seattle. Anhalt's business boomed over the next couple years and his payroll grew to over 100 employees as he controlled his building projects from design to construction. In the midst of this busy period, the Western Building & Leasing Company was renamed the Anhalt Company. He often had two or three buildings underway at one time, keeping his crew in continuous work. Anhalt's management and drive pushed his projects forward at incredible speed, many taking less than 90 days to complete. Extant Anhalt apartment buildings (including those converted to condominiums) include the following.

- 1710 E Denny Way (1927), La Quinta Apartments (subject property)
- 1320 Queen Avenue N (ca. 1927), Barcelona Court
- 906 1st Avenue W (ca. 1927), Seville Court
- 711 NE 43rd Street (1928), Anhalt Hall/Acacia Apartment, Seattle landmark
- 1405 E John Street (1928), Pallais Colline Apartments/Anhalt Arms
- 2205 Bigelow Avenue N (ca. 1928), converted to condominiums
- 1746 S Hanford Street (ca. 1928), bungalow court
- 417 Harvard Avenue E (1928-29), with the Borchert Company. Designed and built by Western Building & Leasing Company
- 730 Belmont Avenue E (1929), Oak Manor, contributing to the Harvard-Belmont Landmark District
- 750 Belmont Avenue E (ca. 1929, contributing to the Harvard-Belmont Landmark District), converted to condominiums
- 1516 E Republican Street (ca. 1929), converted to condominiums
- 1201 E John Street (ca. 1929), converted to condominiums
- 111 14th Avenue E (ca. 1929), converted to condominiums
- 1005 E Roy Street (1930), Anhalt Apartments, Seattle landmark
- 1014 E Roy Street (1930), Seattle landmark
- 721 Boylston Avenue E (also 710 Belmont Place E, 1930-31), The Belmont
- 2020 43rd Avenue E (Anhalt worked on an addition to the existing ca. 1922 Lake Court Apartments)

- 1600 E John Street (1930-31), Seattle landmark and National Register and Washington Heritage Register listed

When the stock market crashed in 1929, so did Anhalt's burgeoning business. Anhalt financed his projects through mortgages and then intended to sell them to other investors once they were finished, like he did with the La Quinta. However, in the lead-up to the crash, Anhalt had difficulty finding buyers as the stock market soared, with investors choosing to play the market over real estate investment. As a result, he sold 49% of his company in 1928 in exchange for 49% of the stock in the U.S. Bond and Mortgage Company. Now owning a mortgage company, he took out second mortgages on all his properties. When the market crashed, Anhalt lost a million dollars and filed for bankruptcy.

Anhalt returned to designing and building housing in 1932, this time low-cost housing. He then formed a brief partnership with William Whiteley between 1934 and 1936. Anhalt completed a handful of projects over the next several years, but never at the scale or financial exposure of his previous projects. He purchased a nursery business near the University of Washington in 1937, which he operated until 1973, when he sold it to the university. He occasionally provided landscape design services during the 1950s and 1960s. Anhalt was made an AIA Seattle Honorary Member in 1993. He died on June 16, 1996.

Jerome B. Hardcastle (b. 1850-unknown)

Jerome B. Hardcastle was born in Illinois. He made his way westward—living in Boulder, Colorado, by the late 1880s and then Chehalis, Washington, in 1910—eventually arriving in Seattle by 1920. He formed the Western Building and Leasing Company with Anhalt in the mid-1920s. After their partnership was dissolved in 1928, Hardcastle continued to work in real estate but his solo work was not as visible in *The Seattle Times* as it had been with Anhalt. He was also an avid golfer—much to Anhalt's irritation while they were in business together.

William Whiteley (1892-1974)

William H. Whiteley was born in Newfoundland, Canada. He eventually immigrated to the United States and settled in Seattle by the mid-1920s. Whiteley and his wife Mildred had two children: Virginia and William Jr. Whiteley was active in Seattle architecture from 1925 through the 1960s. He designed a number of apartment buildings in the late 1920s and early 1930s and worked with developers like Frederick Anhalt and Walter Gratias. His work included a range of single family residences and small markets, in addition to apartment buildings. In 1932, Whiteley served on the architects committee representing both the Washington chapter of the American Institute of Architects and the Washington State Society of Architects. Apartment buildings designed by Whiteley include La Quinta, 527 First Avenue (1929), 617 Third Avenue W (1930), 19 Ward Street, 427 Bellevue Avenue, 201 Roy Street, 2328 Yale Avenue N, 1127 Olympic Way, and 517 9th Avenue. In 1935, Whiteley rejoined with Frederick Anhalt to form Architecture Services Inc., designing and building homes. They also developed speculative residential properties.

John Dofsen (1864-1942)

John Dofsen was born in Sweden and spent time training in landscaping at the king's palace. He immigrated to the United States in 1890 and arrived in Tacoma by 1900. While in Tacoma he worked as a florist and gardener. He relocated to Seattle by 1901. His next known employment was with Anhalt's Western Building and Leasing Company in 1927. He worked with Anhalt's companies, along with the Borchert Company, for the next few years. Dofsen designed the grounds of La Quinta Apartments (1927); Pallais Colline Apartments (1927-28); the Lou Anne Apartments (1928); Ruthmark Apartments (1928-29); Twin Gables apartments (1929); Oak Manor apartments (1929); Belmont Court apartments (1929-30); and Anhalt Apartments building (1929-31).

Architectural Context – Spanish Eclectic

The La Quinta Apartments are a good example of the Spanish Eclectic style, reflecting both the popularity of its application and an adaptation of the style that integrates other stylistic influences. The building's design includes some elements—such as the symmetrical composition and broad enclosed eave overhangs—that reflect broader stylistic influences. Anhalt's use of the Spanish Eclectic style continued and developed in its application in both the Seville Court and Barcelona Court as the scale of his apartment buildings increased.

In the architectural style guide, *A Field Guide to American Houses*, Virginia and Lee McAlester show how the style in its development looked beyond the then established Mission style in California and drew initially from Spanish Colonial Revival architecture precedents from Latin American following the 1915 Panama-California Exposition in San Diego. As interest increased and greater variety was sought, the stylistic influences soon expanded to encompass more elaborate Spanish architecture drawing from a variety of periods in Spain's architectural history. Nationally the style saw use by the mid-1910s and generally spread through California, Texas, and Florida. Use of the style extended across the nation by the 1920s and the early 1930s as it peaked in popularity before fading from popular use by the 1940s. On the West Coast, the success of the style's popularity in California—including in new communities developed during the 1920s, such as La Quinta, established in 1926 as the La Quinta Resort near the Salton Sea—influenced the style's use in the Pacific Northwest. A 1926 article in the *Seattle Daily Times* recounted how local developer and contractor Everett J. Beardsley, who Anhalt knew at the time as doing Spanish style buildings which influenced his shift to develop his own approach, planned to construct a 30-unit Spanish style apartment building in Seattle's then Bellevue-Summit district and intended to travel to California to learn about the most current design approaches. The Spanish Eclectic style is not as widely used as the Tudor Revival and French Norman styles within Seattle amongst courtyard apartments.

The Spanish Eclectic and Mission styles share many attributes based on their design origins and overlapped in their popularity, with Virginia and Lee McAlester identifying the Mission style as gaining in popular use from 1890 through ca. 1920. In evaluating the La Quinta

Apartments to determine the applicable style, we removed the Mission style from consideration due to the La Quinta's construction date and that the building does not have a shaped dormer or roof parapet, a common design feature in the Mission style.

Features characteristic of Spanish Eclectic follow below with a brief statement of how they relate to the La Quinta Apartments.

- Stucco cladding. The La Quinta Apartments exhibit a moderate texture to the stucco, with decorative colored elements at the two south end walls.
- Low pitched roofs. This includes hip, gabled, cross hipped/gabled, and flat roof with parapets (without the decorative parapet profiles characteristic of the Mission style) with minimal to no eave overhangs. The La Quinta Apartments differ in this respect, suggesting a Renaissance revival influence with their wide boxed soffits and scroll cut brackets. These were popular in the Italian Renaissance style that also gained in popularity during the 1920s.
- Red tile roofing. The building utilizes concrete tiles, painted red that are a variation of the Spanish S curve tiles having flat rather than curved valleys. Some Mission style (half cylinder) tiles occur at the 1950 northwest corner addition.
- Arches at doorways. On the La Quinta Apartments these occur at the front gate and the two single unit entrances centered on the south facade of the building's main portion and highlighted with decorative faux stone voussoir detailing.
- Elaborate doors and doorways, often with glazed doors leading to outdoor semi-public and private spaces. The building's balcony doors are lead-lite doors with multiple rectangular glass panes. Generally, the building's doors are more modest in character. Decorative stone elements are used to highlight the two round arched doorways on centered on the south facade.
- Windows with multiple panes and often the use of a large focal window. The building utilizes paired and triple groupings of multiple pane windows, as well as fixed single lite windows flanked by multiple lite casements.
- Round or square towers. Two canted (three-sided) towers set at the inner corners of the U-shaped plan providing prominent visual features within the courtyard.
- Balconies and sun porches. The building utilizes balconies and sun porches as prominent features and tenant amenities creating private outdoor/enclosed spaces with views of the courtyard.

Examples of the Spanish Eclectic style in apartment buildings in Seattle include the following.

- Hacienda Court, built ca. 1924-25, at 1025-1029 Summit Avenue E, consists of two separate buildings fronting a shared parking and landscaped area with attached garages along Belmont Avenue E and balconies. The building exhibits stucco cladding, Spanish style roof tiles, arched entrances, projecting false beam ends, exposed beams and quarry tile interior floors, and multiple lite windows.
- Serena Lavell, built ca. 1926, at 633 12th Avenue E. Advertised in the *Seattle Daily Times* in 1926 as a Spanish style building, it illustrates well the variations in

- interpretations of the style and influences of style popularity, displaying a mix of Tudor Revival (roof form, massing, shingle roofing) and Spanish Eclectic (stucco) with the leaded lite windows and balconies that cross between both styles.
- Bella Rosa, built ca. 1925 at 2345 Franklin Avenue E, also advertised in the *Seattle Daily Times* in 1926 as a Spanish style building, it illustrates a better understanding of the style, particularly with the spiral column and recessed round arch header treatment at window openings. A stucco clad and decorative wrought iron fence encloses a front courtyard area, with a heavy wood panel door with decorative metal work leading to the interior.
 - Seville Court, built ca. 1927 at 906 First Avenue W and attributed to Anhalt with W. Whitely as contributor. This building is larger in scale than the La Quinta Apartments and reflects the Spanish Eclectic style with the roofing, flush to minimal eaves, flat roof with low parapet, and stucco cladding.
 - Barcelona Court, built ca. 1928, 2205 Bigelow Avenue N and attributed to Anhalt with J.P. Hardcastle as contributor. This building is larger in scale than the La Quinta Apartments and reflects the Spanish Eclectic style with the roofing, flush to minimal eaves, flat roof with low parapet, and stucco cladding.
 - Franca Villa, built in ca. 1930, 1108 9th Avenue W and designed by W. Whitely for developer Sandberg. This building is larger in scale than the La Quinta Apartments and reflects the Spanish Eclectic style with the arcaded balconies overlooking the courtyard, tile roofing, flush to minimal eaves, flat roof with low parapet, and stucco cladding.

Typology – Courtyard Apartments

The National Register of Historic Places Multiple Property Documentation (MPD), “Seattle Apartment Buildings, 1900-1957,” prepared by Mimi Sheridan outlines the development of apartment buildings within Seattle and establishes a building typology. The La Quinta Apartments align with the apartment type classified as the “Courtyard/Townhouse Apartments” and referred to as courtyard apartment in this nomination. This is the most distinctive of the apartment sub-types identified in the MPD and due to their small scale are generally compatible with both single family and commercial neighborhoods. The La Quinta Apartments are distinctive within this group in functioning as two-story townhouses arranged around the courtyard, each with direct unit access to the courtyard versus a shared stairwell that connected multiple flats as used in other courtyard apartments, particularly those with three stories.

As defined in the MPD, this property type generally has a U-shaped plan with the courtyard placed at the front of the site, though the courtyard can be at the rear or to the side. Buildings meeting this type must have at least five living units, each with their own kitchen and bathroom, be between one and three stories, and arranged around a useable courtyard. As a courtyard apartment the building type is distinguished from U-shaped low-rise apartment blocks in that it does not have interior corridors. Entrances can be both individual and grouped (horizontally or vertically as with shared stairwells) that open directly to the

courtyard. Each unit has front door access to the courtyard and a back door to the alley, street, or back yard depending on location. The individuality of each entrance is often emphasized by a distinguishing stoop and/or hood. Garages can be separate or integrated, with most of the examples identified in the city having integrated garages.

Courtyard apartments differ from bungalow courts, which had gained in popularity in Seattle by the mid-1910s and were a precursor, in that bungalow courts were small cottages grouped around a defined space. These bungalow courts transitioned to a single apartment building in the courtyard apartments that merged the cottages into a single building. Frederick Anhalt, likewise, undertook construction of the La Quinta in 1927 after first completing some bungalow court apartments in Queen Anne and Beacon Hill. In the *Seattle Daily Times* many of the courtyard apartments were advertised as bungalow courts.

The La Quinta exemplifies the courtyard apartment property type classification with the central landscaped courtyard, U-shaped plan, two-story height, distinctive front and rear entrances, a high level of architectural detailing, and spacious apartment units. In the book *Built by Anhalt* written by Steve Lambert based on tapes and conversations with Frederick Anhalt, Anhalt conveys his entry into apartment building construction and his desire to:

Get away from the long halls that reminded me of tenement buildings, and the way that everything looked the same; the only way you knew which apartment was yours was by the furniture. I thought that people should have a nice view to look out to and the feeling that they were living in a house of their own, different from their neighbor's.

To accomplish this, with what Anhalt in his account in the book *Built by Anhalt* attributes as his first apartment building, he developed the La Quinta Apartments as a courtyard apartment with a U-shaped plan providing “a view that [he] would create with landscaping” that could not be affected by surrounding development. Based on built dates, this was followed shortly by the Seville Court and Barcelona Court apartments.

The Roy Vue Apartments (615 Bellevue Avenue E, built 1924), the La Quinta Apartments, and the Seville Court Apartments (906 First Avenue W, built ca. 1927) remain as early courtyard apartment examples in Seattle that illustrate fully developed courtyards. Even though the Seville Court Apartments were advertised in 1928 as the then more familiar bungalow court, it is a single courtyard apartment building. The courtyard apartments at 421-425 10th Avenue E (built in 1923 and 1925) in Capitol Hill pre-date the Roy Vue and La Quinta Apartments; however, their courtyard is narrow, providing a circulation feature rather than the view envisioned by Anhalt in the La Quinta Apartments.

The MPD identifies the courtyard apartment as a property type that rose in use during the 1920s to become “the most popular multifamily housing type in Seattle,” and is most common to Capitol Hill, though the MPD noted that examples existed as of 2008 in Eastlake,

Queen Anne, and the University District, as well as some of the city's other neighborhoods established prior to World War II.

Based on a city-wide review of building footprints using geographic information system software (GIS) and then refined based on number of stories and individual unit access to the courtyard, we identified the following comparable examples of courtyard apartments having a large scale landscaped courtyard. This is not an exhaustive list, but intended to show how the La Quinta Apartments fit into and contribute to the stature and scale of this apartment sub-type within Seattle. Many of these were originally advertised in the *Seattle Daily Times* as bungalow courts and promoted "all the benefits of a detached home at half the rent." Many included notes that children were welcome as well as emphasizing the high quality finishes (mahogany trim, hardwood floors) and state of the art conveniences (central refrigeration, electric ranges). Each of these extant examples remains in apartment use and few are City of Seattle Landmarks or listed to the National Register of Historic Places.

Queen Anne

- 906 1st Avenue W (Seville Court, Anhalt building), built ca. 1927. The landscaped courtyard has multiple mature evergreens with understory planting beds and lawn. Concrete sidewalks provide access from the front entrance to individual units, which are distinguished by projecting roofs and raised stoops. The Spanish Eclectic style building shares a textured stucco finish, and the use of tile clad hip roofs and flat roofs with the La Quinta. Due to the site grade, attached garages are located along the south side of the building.
- 2205 Bigelow Avenue N (Barcelona Court, Anhalt building), built ca. 1928. The landscaped courtyard has a central water feature and lawn with perimeter walkways providing unit access. The Spanish Eclectic style building shares a textured stucco finish, boxed eaves, and tile clad hip roof, and leaded lite casement and fixed sash windows with the La Quinta. Due to the site grade attached garages are located along the front with the building and courtyard raised above.
- 1108 9th Avenue W (Franca Villa), built ca. 1930. The landscaped courtyard has a central lawn and water feature with walkways branching off the main central pathway to individual units. The Spanish Eclectic style building shares a textured stucco finish, gable end decorative tiles, balconies overlooking the courtyard, hip roofs with tile roofing with the La Quinta. Due to the site grade attached garages are located along the front with the building and courtyard raised above. The building was advertised as a "Spanish Villa Type Court."
- 200 Aloha Street, built ca. 1945. A later Modern Period example, the landscaped courtyard features walkways branching from a central path to individual units. The courtyard is raised above garages at street level to the site grade. The building is unique for its extensive use of exterior walkways at the second story level.

Capitol Hill

- 1710 E Denny Way (1927), La Quinta Apartments (subject property, Anhalt building).
- 417 Harvard Avenue E (Borchert Company Apartment Building, Anhalt building), built ca. 1929. The landscaped courtyard has a central lawn with perimeter sidewalks providing access to units. Corner gables and a tower are set at the inner points of the U. This Tudor Revival style building shares a similar use of a fence along the courtyard edge and leaded lite windows with the La Quinta.
- 111 14th Avenue E (Tudor Manor, Anhalt building), built ca. 1929. The landscaped courtyard has a central lawn with perimeter sidewalks providing access to units. The Tudor Revival style building has a varied roofline with a low fence and gate along the front edge of the courtyard.
- 701 Broadway E, built ca. 1930 (contributing to the Harvard-Belmont Landmark District and Harvard-Belmont National Register and Washington Heritage Register historic district). This building differs slightly in that the courtyard is to the rear with only a narrow point of access to the alley. The landscaped courtyard has a central lawn with perimeter sidewalks providing access to units.
- 615 Bellevue Avenue E, built 1924 (Roy Vue Apartments, Seattle Landmark). The Roy Vue does not have interior corridors. Units all have an entrance/exit to/from the courtyard into a shared stair hall and each unit has another entrance/exit in the kitchen that leads to another shared stair hall or to a side exit outside.
- 1600 E John Street, built ca. 1930 (Seattle Landmark, National Register and Washington Heritage Register listed, Anhalt building). The building originally utilized vertical stairwells at grouped entrances to provide individual unit access to the courtyard and to the street.
- 1405 E John Street, built 1928 (Pallais Colline Apartments/Anhalt Arms, Anhalt building).
- 1005 E Roy Street, built 1930 (Anhalt Apartments, Seattle Landmark, Anhalt building).

Central District

- 705 24th Avenue, built ca. 1926. This building features a central courtyard with perimeter sidewalks providing access to individual units. Originally an open lawn courtyard, it has been landscaped with small trees and paving. The building has only single story units. Due to grade, attached garages are set below the units along E Cherry Street.

West Seattle

- 3600 California Avenue SW (inclusive 3601 42 Avenue SW and 4200 SW Manning Street), built ca. 1928. This Colonial Revival style courtyard apartment is different in that the courtyard is to the rear and spans an alley. The apartment building occupies

three-quarters of the full block. Tenant garages are located along the alley with lawn and perimeter walkways providing access to individual units. Units also have doorways opening to the perimeter streets. Advertisements in the April 7, 1929 issue of the *Seattle Daily Times* advertised individual garden plots as an incentive and part of the courtyard use.

Within Capitol Hill a substantial number of buildings built as courtyard apartments have been converted into condominiums, including but not limited to the following.

- 730 Belmont Avenue E (1929), Anhalt building, converted to condominiums, contributing to the Harvard-Belmont Landmark District
- 750 Belmont Avenue E (ca. 1929), Anhalt building, converted to condominiums, contributing to the Harvard-Belmont Landmark District
- 1516 E Republican Street (ca. 1929), Anhalt building, converted to condominiums
- 1201 E John Street (ca. 1929), converted to condominiums
- 111 14th Avenue E (ca. 1929), converted to condominiums
- 1014 E Roy Street (ca. 1930), Seattle Landmark and Anhalt building, converted to condominiums
- 511 17th Avenue E (ca. 1949), converted to condominiums
- 421-425 10th Avenue E (ca. 1923-1925), converted to condominiums

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The features of the Landmark to be preserved include: *the site, and the exterior of the apartment building.*

Issued: March 22, 2021

Sarah Sodt
City Historic Preservation Officer

Cc: Donald Van Dyke, KVD Properties I, LLC
Gerald Littlefield, La Quinta
Ian Morrison, McCullough Hill Leary PS
Jordan Kiel, Chair, LPB
Nathan Torgelson, SDCI
Katrina Nygaard, SDCI
Ken Mar, SDCI



La Quinta Apartments, 1710 E Denny Way, 2021



La Quinta Apartments, 1710 E Denny Way, 1937



Legislation Text

File #: CB 120297, **Version:** 1

CITY OF SEATTLE

ORDINANCE _____

COUNCIL BILL _____

AN ORDINANCE relating to historic preservation; imposing controls upon the University National Bank, 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 May 19, 2021, voted to approve the nomination of the improvement located at 4500-4502 University Way NE (which is referred to as the “University National Bank”) for designation as a landmark under SMC Chapter 25.12; and

WHEREAS, after a public meeting on July 7, 2021, the Board voted to approve the designation of the University National Bank under SMC Chapter 25.12; and

WHEREAS, on October 6, 2021, the Board and the University National Bank’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 4500-4502 University Way NE (which

is referred to as the “University National Bank”) is acknowledged.

A. Legal Description. The University National Bank is located on the property legally described as:

Lots 16 and 17, Block 1, University Heights, according to the plat thereof recorded in Volume 9 of Plats, Page 41, in King County, Washington; Except that part of said Lot 17 as conveyed to J. W. Taylor and Emma Taylor by deed recorded July 14, 1925 under recording no. 2045590; and Except that portion of Lot 16 lying within the right of way for Northeast 45th Street.

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

1. The exterior of the building.

C. Basis of Designation. The designation was made because the University National Bank 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 embodies the distinctive visible characteristics of an architectural style, or period, or of a method of construction (SMC 25.12.350.D).
2. It is an outstanding work of a designer or builder (SMC 25.12.350.E).
3. 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 University National Bank 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 University National Bank 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 University National Bank that were designated by the Board for preservation.

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

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

d. 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 University National Bank 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.

b. Installation, removal, or alteration of exterior light fixtures, exterior security lighting, and security system equipment.

c. Signage other than signage excluded in subsections 2.A.2.b and 2.A.2.c of this ordinance.

d. Installation, removal, or alteration of improvements for safety, or accessibility compliance.

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

f. Installation of photovoltaic panels.

g. Changes to paint colors for any of the features or characteristics of the landmark that were designated by the Board for preservation.

h. Replacement of non-historic doors and windows within original openings, when the Landmarks staff determines that the design intent is consistent with the *Secretary of Interior's Standards for Rehabilitation*.

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 building 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 University National Bank 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 University National Bank 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 University National Bank'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 University National Bank, 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 University National Bank as a historic landmark by the Landmarks Preservation Board, imposes controls, grants incentives, and adds the University National Bank to the Table of Historical Landmarks contained in SMC Chapter 25.32. The legislation does not have a financial impact.

The University National Bank was built in 1913. The property is located in the University District 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 building exterior, 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.

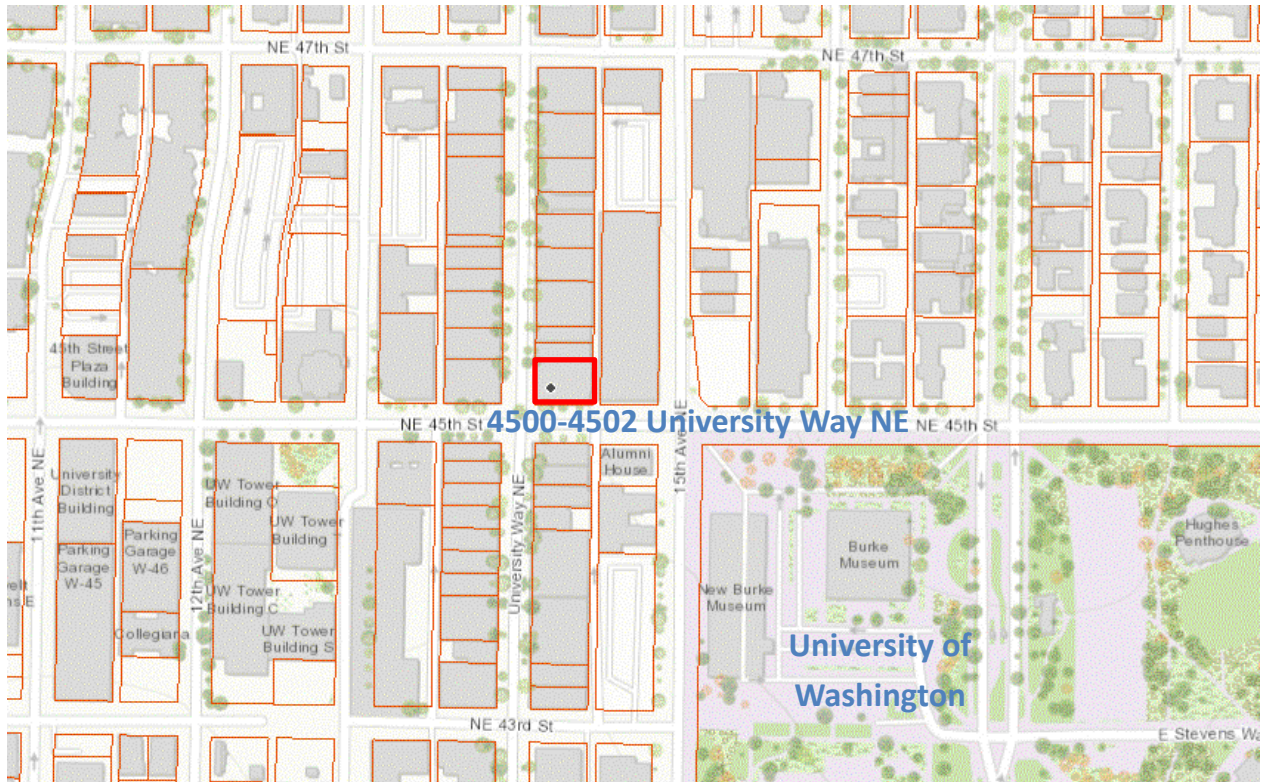
4. OTHER IMPLICATIONS

- 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 University National Bank

Summary Ex A – Vicinity Map of University National Bank
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 337/21

REPORT ON DESIGNATION

Name and Address of Property: **University National Bank
4500-4502 University Way NE**

Legal Description: Lots 16 and 17, Block 1, University Heights, according to the plat thereof recorded in Volume 9 of Plats, Page 41, in King County, Washington; Except that part of said Lot 17 as conveyed to J. W. Taylor and Emma Taylor by deed recorded July 14, 1925 under recording no. 2045590; and Except that portion of Lot 16 lying within the right of way for Northeast 45th Street.

At the public meeting held on July 7, 2021 the City of Seattle's Landmarks Preservation Board voted to approve designation of University National Bank at 4500-4502 University Way NE as a Seattle Landmark based upon satisfaction of the following standard for designation of SMC 25.12.350:

- D. *It embodies the distinctive visible characteristics of an architectural style, or period, or of a method of construction.*
- E. *It is an outstanding work of a designer or builder.*
- F. *Because of its prominence of spatial location, contrasts of siting, age, or scale, it is an easily identifiable visual feature of its neighborhood or the City and contributes to the distinctive quality or identity of such neighborhood or the City.*

DESCRIPTION

Location & Neighborhood Character

The former University State Bank is located at the northeastern corner of the intersection of NE 45th Street and University Way NE, the commercial spine of the University District, also known as "The Ave." A two-story commercial bank is located across the street to the west. A mixture of older low-scale commercial properties is located to the south along University Way NE, and several newer multi-family residential buildings mixed with other older low-scale commercial building are located to the north. Interstate 5 is located approximately seven blocks to the west. Nearby City of Seattle Landmarks include University Methodist Episcopal Church and Parsonage, at 4142 Brooklyn Avenue

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NE; University Presbyterian Church, 4555 16th Avenue NE; the Wilsonian Apartments, 4700-4720 University Way NE; University Heights Elementary School, 5031 University Way NE.

Site

The subject building takes up the entire site with the exception of the curved setback at the southwestern corner of the site. The site measures 78'-7" north-south and 103'-0" east-west. The western property line abuts University ay NE, the northern property line abuts the adjacent building to the north, the eastern property line abuts an improved 14-foot wide alley, and the southern property line abuts NE 45th Street. The site slopes up approximately seven feet to the east, and up approximately six inches to the north. The western and southern sides of the building abut concrete sidewalls, and there are three equally-spaced street trees on the southern right-of-way.

Building Structure & Exterior Features

The subject building is a two-story white terra cotta-clad former bank building. The original internal structure of the bank consisted of a concrete foundation with structural concrete walls running east-west on the western portion of the building and one north-south concrete wall at the eastern portion of the building. These walls supported 3x16 wood joists at the main and second floor. The roof was supported by six north-south heavy-timber wood trusses with steel ties resting on the northern and southern concrete exterior walls.

A 1925 remodel removed all interior walls and framing, replacing the original structure with a reinforced concrete and steel frame consisting of grid of eight steel WF columns imbedded in in concrete supporting a frame of steel and concrete. This frame supported second-floor wood joists. The original six heavy-timber trusses were reinforced between 1947 and 1948.

The building has two primary façades, western and southern, with the eastern alley façade utilitarian and the northern side of the building abutting the building to the north. The southwestern corner is inset and curved, forming its own minor façade.

The western and southern façades are similarly composed in the Corinthian order. The building base is laid up in rectangular stone-like sections with a slightly projecting base shoe and a slightly projecting cap. On the western façade the cap is lowered by one tier to form the sill of the windows, which are spaced between pilasters. On the southern façade, the capstone forms the sill for the interstitial windows. The southeastern corner has a slightly inset base. The base cap continues at the same height around the building and begins to be submerged as it approaches the eastern side of the southern façades until it reaches the entrance steps of the southern entry, where the base again emerges about two feet higher. Both façades have colossal rectangular Corinthian pilasters extending from the base to the entablature. At floor level, there is a simple spandrel with a rectangular panel and a simple incised round rosette. The pilaster base is a raised rectangular rectangle—a raised section of the lintel. The corner has a pair of colossal semi-round Corinthian pilasters. The entablature has a simple architrave, a frieze with blank rectangular panels, and a dentilated cornice with a simple corona. As with the base, the corner entablature is slightly recessed. At street level, between the pilasters, are set large single pane, wood sash windows with wood transoms above, all of which appear to be original (except for those dating from the 1927 and 1930's alterations). These wood windows are in fair to good condition. The windows are set deep into the facade and are cased with terra cotta tiling at jambs, soffits, and sills. Each windowsill includes iron grilles that were used to contain planter boxes,

and appear to date from the 1927 alterations to the building. The second floor windows are also large single pane wood sash units, with the larger lower section center-pivot type, and the upper transoms are bottom-hinged hopper windows. All of these second floor windows appear to be original to the 1913.

The western façade has six window bays between pilasters. The main entrance to the former bank was located at the fourth bay from the north. This entrance appears to retain its original bronze sheet-metal projecting canopy with its suspension chains. An apparently original pair of glazed bronze entrance doors includes a bronze spandrel with a small cartouche, and an upper transom with thinly-spaced bronze balusters. Photographic evidence indicates that the northern two bays were originally a storefront, with an entry at the north and a recessed display window to the south. The second pilaster from the north was at that time eliminated from the lower floor, with the pilaster resting on the spandrel.

The southern façade has a recessed entry at the second bay from the east. This entry retains its original hardwood entry doorway with sidelights and upper transom, although the original pair of doors has been replaced with commercial aluminum store doors. The entry also retains its hexagonal mosaic floor tiles, as does the interior vestibule, and an Alaska marble wainscot.

The eastern, alley, façade is blank.

Building Interior & Roof (text excerpted from National Register Nomination)

First Floor Plan

The University Way N.E. street level plan at the first floor has always included the major public banking functions of the building. Starting with the main public street entry the access to the banking hall is through the vestibule. This entry vestibule and its doors, glazing, wall and floor detailing, pendant lighting and hardware appear to generally date from the 1927 interior alterations designed by Doyle and Merriam Architects and Engineers in 1926 and constructed by owner University National Bank when the banking hall was significantly expanded from its original narrow location at the south bay of the building. The main banking hall has original stone flooring, stone-clad steel columns and beams, with non-historic light fixtures and ceiling tile. The plaster and painted wood capitals on the square columns have a simple ogee curve detail that is repeated at the wall brackets at the Basement level. The arched plaster relief wall at the north wall of this space appears to date from the 1927 alterations. The original beams in this space are deeper than are now visible and are partially concealed by the suspended ceiling tiles system. An original 1927 wall clock remains in place in this space. The main hall includes two remaining metal, stone and wood banking tables that appear to date from the 1927 alterations. The original stone floor has a grid frame of cream colored travertine, surrounding large square floor tiles of lighter travertine, with black (possibly granite) square tiles at the frame intersections.

The original 1927 bank manager's private office has painted wood ceiling beams (rectangular in section), visually supported at the walls by projecting wood corbel brackets with top and bottom moldings. The plaster finish ceiling is angled up from the plaster walls, with a flat panel at the center of the ceiling with (recent vintage) pendant hanging light fixture. Each ceiling section is framed by the painted ceiling beams. The painted wood wainscot panels are composed of a high floor base, with top chair rail, and divided into a series of rectangular panel sections that are framed by vertical and

horizontal wood strips. The doors to the restroom and closet are painted wood, with stiles and rails that divide each door face into 8 framed recessed panels, with high base rail that aligns with the wainscot base. The metal door knobs and face plates at the storage/closet room door appear to date from the 1927 installation, but the door lockset at the restroom door currently includes recently-installed lever handles, replacing the original 1927 hardware. The fireplace wall is divided into six sections or panels. The two upper vertical border panels at left and right each frame a wall sconce electric light fixture. These sconces may date from the 1927 work, based on their floral, art deco-influenced ornamental metal work. Each sconce includes a pair of candle-shaped lights. The center upper panel above the fireplace mantle likely included a painting or other wall-mounted image (a picture hanging clip remains in place). The fireplace fire box is framed with a travertine base, molding, and surround, with a flat arch travertine face above, all executed in a style inspired by arts and crafts / medieval revival. The fire box contains an ornamental metal gas fireplace insert that could possibly date from 1927, with classically-inspired detailing, including ornamental cartouche, molded frame, legs, and grillwork. The pendant ceiling fixture, heating units, restroom fixtures and wall/floor materials and west-facing window and door assembly are recent changes.

Basement Plan

The 1927 open stair leads from the main entry vestibule down to the basement level safe deposit box vaults. The stair treads and risers are travertine, with solid oak, stained and varnished molded handrails at each side of the stair. The handrails are wall-mounted, except at the bottom landing, where a portion of the handrail is supported by seven painted metal balusters and a slightly larger newel post, with metal finials at the balustrade corner and above the newel post. The main vault and safe deposit box locations are extant. The conference room may date from the 1927 alterations, based on the doors, door hardware and floor base. The ceiling pendant lights are recent changes. The plaster walls in this room have painted wood base, chair rail and picture molding applied to the wall surface, along with painted wood molding applied to the walls to create a series of framed panel areas both above and below the chair rail. The two doors are paint finish stile and rail doors, each with a single panel. A series of nine private viewing rooms for safe deposit clients is accessed from the corridor. Based on the doors, hardware, and wall panels these rooms appear to date from the 1927 bank alterations. The safe deposit foyer includes wall and ceiling details that appear to date from the 1927 alterations, including stone wall base (apparently black marble with white veining), plaster cove molding, painted wood wainscot, flattened ogee pilaster capital details, and painted plaster walls.

Mezzanine Plan

There is small mezzanine area adjacent to and above the main banking hall. The floor level of the mezzanine is at the level of the alley and includes an egress door leading from a fire stair to the alley. The mezzanine spaces had all been significantly altered. A work area on this mezzanine includes a series of interior windows that previously looked into an interior enclosed light court that had windows on the alley (now blocked).

Second Floor Plan

The interior features at this level of the building have been substantially altered over time. Originally featuring an assembly/ball room space, this floor was later divided into a series of offices, conference rooms and storage/support spaces. Nearly all of the original second floor wall, ceiling and trim details were removed over time, prior to current ownership. This floor is in a state of partial demolition of the

later non-historic partitions, mechanical systems, lighting and ceiling treatments, including prior asbestos abatement.

The secondary street level entry to the building (leading up to the second floor) from N.E. 45th Street at the south elevation, leads to an exterior entry vestibule. This area appears to date from the 1913 construction. The tile flooring here is a field of white hexagonal mosaic tile with black mosaic tile meander at the border. The marble (white with grey veining) wainscot and dark-stained wood millwork at the ceiling and entry trim are largely intact, although the doors and frames are recent hollow metal replacements. A door at the east elevation of the vestibule leads to what was originally a small retail tenant space with a large window facing N.E. 45th Street. The dark-stained wood door framing, trim, and transom at the entry to this space are largely intact. The interior entry and stair vestibule flooring is a field of white hexagonal mosaic tile with a black mosaic tile meander at the borders. The wainscot is white marble with grey veining. The stair treads and risers are currently covered with recent era black carpet. The stair balusters, newel posts and stair stringers and framing are painted ironwork, with simple rectangular detailing, although the cast iron newel posts have a faceted top cap and lower molding. The top rail is stained and varnished solid oak. All of the stair, flooring and wall wainscot in this stair space appear to be substantially intact and likely date from the 1913 construction, except for the more recent era metal balustrade barrier and gate installed at the top of the short stair leading down to the first floor. Proceeding up these stairs to the second floor the non-historic partitions, lighting and floor coverings are as of this writing in a partial state of demolition. One of the restrooms on this floor, possibly part of the original 1913 construction or 1927 alterations, includes white ceramic tile and trim, porcelain sinks and urinals, and marble toilet partitions with painted wood doors. The modern era conference room areas are in the location of the original ballroom space.

Catwalk Space

Below the roof deck and above the ceiling at the second floor there is an interstitial space that includes a catwalk giving access to mechanical and electrical equipment. It appears that this catwalk structure may include remaining portions of one of the balconies that overlooked the original 1913 ball room space below. Limited remnants of a curved plaster cove ceiling and cove molding have been revealed at this catwalk / balcony level, which appear to date from the original 1913 construction. Also visible at Fig. 41 are the built-up composite heavy timber and steel plate truss/beams that spanned the second floor ball room, allowing for the column-free assembly space shown at the historic photographs at Figs. 45, 46. These concealed beams have been altered over time, with various repairs visible. The upper portions of the beams are encased in framing and metal roof cladding and project above the main roof deck.

Roof

There is deep parapet at the west and south sides, and a stepped parapet at the east and north sides, accommodating the raised roof deck areas that allowed for increased height at the original ball room space. Various mechanical equipment components are mounted at the roof deck, along with plumbing vents. None of the exterior roofing materials visible at the roof level are original to the historic building. The existing roof is a recently-installed layered torch-down bitumen membrane system.

Documented Building Alterations

Originally the bank only occupied the southern portion of the building, extending from the building's western façade one structural bay. The bank entrance was originally located at the building's southwestern corner. Two storefronts were located on the northern side of the western façade, requiring the absence of the lower portion of the second and fourth pilasters from the north on the western façade (both pilasters later had their lower portion added).

The building had a major remodel and restructuring in 1926 that greatly increased the size of the bank space. The original bank entrance at the southwestern corner of the building was removed and replaced with a night depository and later with an automated teller machine (ATM). Eventually the bank expanding to the entire floor and mezzanine. The northwestern portion of the building became a large lobby with a stairway descending to the non-original basement bank vaults. The upper floor has also been modified. This floor originally had offices running along the perimeter of the western and southern sides, and a large ballroom located in the northeastern portion of the building. The upper-floor ballroom has been repartitioned.

Recorded Building Permits

Date	Permit #	Description	Designer/Builder
1912		Build Bank	George F. Hughes
1913	12955	Build Balcony 10 x 20	George F. Hughes
1919	187990	Doorway	George F. Hughes
1923		Change location of stairs	
1926	262631	Remodel Bank Building	Doyle and Merriam
1928	281587	Make alterations per plans	C. A. Merriam
1947	382662	Replace existing structural members of trusses per plans	A. M. Young
1948	390838	Alter, rear exit	Young & Nicholson
1956	442418	Alter portion of building	
1962	BN10078	Install night depository head and chute with safe in ex. bldg.	
7/22/63	BN15514	Remove bearing wall & install beam	Harvey H. Johnson
8/8/63	BN15968	Install forrestone acoustical ceiling in office area	
3/31/64	BN17870	Erect & main. sign	
6/9/69	BN35454	Alter por. bsmt main flr & mezz. of exit. Bldg.	Thor Bjornstad
11/30/72	BN45511	Install leaded window over plate glass	
12/5/72	BN45448	Erect & maintain 1V sign	
10/16/73	BN47288	Alter por. of 2 nd floor exist	
7/17/75	558357	Correct address on BN49241 to replace windows in existing openings	
12/1/76	567208	Provide Htg, vent, A/C for space	
8/9/78	578245	Constr alterations to lobby are of exist bank bldg.	Wei & Lai
11/30/78	580430	Const int. partitions	Wei & Lai
8/1/79	585117	Const int. partition w/ door	
7/9/80	590745	Cons tint partition walls and add use of space on 2 nd floor of classroom to existing clinic.	
	115464	Alterations to stairs	
12/8/2017	881640-015	Construct alterations to existing commercial building (Wells Fargo) and remove and infill adjacent room below grade in alley, per plan.	

SIGNIFICANCE

Historic Site Context: University District

In 1867, Christian and Harriet Brownsfield were the first white settlers in the general area now known as the University District, calling their acreage “Pioneer Farm.” In 1875, the Brownsfields were granted one of Washington Territory’s rare divorces, and in the 1880s, Christian Brownfield sold most of his acres to speculators. After two failed tries by others to develop the farm into a new north-end suburb (first called Lakeside and then Kensington), James A. Moore, in partnership with the Clise Investment Company, platted the Brooklyn Addition on December 19, 1890. The land was cleared in 1891, the same year that the new Washington State legislature campus committee recommended the adjacent educational reserve land section east of the new town as the new site for the state university. Lots within Brooklyn sold well, and in 1891 the area was incorporated into the city of Seattle along with Magnolia, Wallingford, Green Lake, and most of Ravenna. After annexation, many of the original plat streets were renamed to align with the city’s regular street numbering system.

In 1893, in expectation of serving the new university and the commercial area supporting it, David Denny ran the northern extension of his Rainier Power & Railway Company streetcar line over a trestle he built at Latona and through Brooklyn northward to William and Louise Beck’s private Ravenna Park. The streetcar line ran up Fourteenth Avenue, formerly Columbus Street and now University Way NE. Prior to Denny’s streetcars, the Seattle, Lake Shore & Eastern Railway—which ran from the Seattle waterfront through Smith Cove and Interbay and eastward to the northern shore of Lake Union and eventually around the northern end of Lake Washington—provided some freight and passenger service to the area.

The cornerstone of the University Building (now Denny Hall) on the new university campus was laid on July 4, 1894, and in September 1895 students moved to what was then called the Interlaken Campus. In 1895, the year the university opened at its new locale, the Polk city directory for Seattle lists eleven businesses in the entire neighborhood. In the following years, the area became familiarly known as the University District due to its association with the university, and more particularly with the commercial building and covered streetcar waiting station called University Station. In 1902 the local post office was moved from Latona to a small building across the street from University Station, creating an early core of commercial buildings. Over the years the commercial area continued to grow northward along the streetcar line. Between 1902 and 1903, the community’s first school, University Heights Elementary (City of Seattle Landmark), was built in the upper portion of the neighborhood, on the western side of 14th Avenue. In the early 1900s, the area north of NE 45th Street along 14th Avenue also became the site of several fraternity houses. In 1901, Phi Delta Theta, at 4542 NE 45th Street, was the first fraternity established in the area. By 1906 there were five societies on 14th Avenue, including the Delta Gamma sorority. When new tracts were added immediately north of the university, and due to the growth of the student body after the Alaska-Yukon-Pacific Exposition (AYP) held on the campus in 1909, many Greek societies built larger houses along the newly created University Boulevard (17th Avenue NE) or in the immediate vicinity. By 1915, only one Greek society remained on 14th Avenue, whereas eleven were located on University Boulevard and another nine on Eighteenth Avenue NE.

The northern end of 14th Avenue (now University Way) was landscaped in 1907, with the dedication of Cowen Park. Charles Cowen acquired the upper end of the Ravenna ravine in 1906 and gave eight

acres to the Seattle Park Department the following year. The adjoining private Ravenna Park was acquired by the city in 1911.

Still largely residential except for a two-block long stretch south of 43rd Street, 14th Avenue was paved in 1908 in preparation for the Alaska-Yukon-Pacific (AYP) exhibition. The Wallingford streetcar line, which had arrived the previous year, transformed 45th Street into a major east-west thoroughfare. Over the next few years, commercial storefronts slowly replaced the large houses left by the fraternities and sororities. The Tudor-style College Inn, still standing on the northwestern corner of NE 40th Street and University Way, was built in 1909, in time for the opening of the AYP exhibition.

Before the advent of sound in films, five movie theaters operated in the University District: the Pleasant Hour Theatre (4009 14th Avenue NE) was the first, operating from 1910 to 1915 across the street from the College Inn. Next was Ye College Play House (4322 14th Avenue NE, renamed College Play House in 1922, closed 1922), which opened in 1912. The entrance to this theater stood on the eastern side of University Way, where the main entrance of University Book Store is today.

By 1915, the city directory business section listed more than 150 businesses on 14th Avenue. The list included no taverns, reflecting the legislated ban on alcohol within one mile of campus.

In 1919 a new steel bascule bridge replaced the old wooden Latona University Bridge, and still links the University District with the Eastlake community. 14th Avenue NE was renamed "University Way" in 1919. In 1920, university president Henry Suzzallo urged the use of Tudor Gothic or University Gothic style in new construction in the University District, and between 1920 and 1931 thirty-five new Greek chapter houses were built in the "Greek Row" area, either in the Collegiate Gothic or Georgian styles, and some private commercial and apartment construction followed suit. The district received its own high school in 1922, when Roosevelt High School (City of Seattle Landmark), designed by Floyd Naramore, opened north of Ravenna and Cowen Parks. In 1926 the University Bookstore, now anchoring the district's retail community, moved into a relatively modest building, designed by A. Warren Gould, on University Way. In 1928, major retailer J. C. Penney opened a large department store just north of NE 45th Street, lending the district the appearance of a small city.

From the first establishment of the university in the neighborhood, apartment living was a way of life for both faculty and students, and during the 1920s at least twenty apartment buildings were erected in the University District, including several in the Collegiate Gothic style. The seven-story Wilsonian Apartments (City of Seattle Landmark), constructed in 1922 at the corner of NE 47th Street, was one of the first major buildings built on University Way north of NE 45th Street. Originally a hotel, the Wilsonian was designed by architect Frank Fowler to include a restaurant and ballroom. The building was similar to many other structures in the district, having brick facing and simpler ornamentation than the Collegiate Gothic decoration urged by President Suzzallo. Other examples of this style are the seven-story Commodore Apartments (1925, 4005 15th Avenue NE), the eight-story University Manor Apartments (1926, 1305 NE 43rd Street), the eight-story Malloy Apartments (1928, 4337 15th Avenue NE), and the eight-story Duchess Apartments (1927, 4005 15th Avenue NE, adjoining the Commodore Apartments), all designed by architect Earl Roberts.

The Neptune Theatre (Henderson Ryan, City of Seattle Landmark) opened in November 1921, and survives today within the three-story mixed-use Neptune Building, with street-level retail space and the theater entrance on the first floor, professional offices on the second, and residential apartments on the third. Warner Brothers' Egyptian Theatre (4537 University Way NE) was opened in 1925, with a

live appearance by film star (and brother of Charlie Chaplin) Sydney Chaplin. Featuring an ornately designed Egyptian motif interior, with 1300 seats it was the largest suburban movie theater in the state. Renamed Hamrick's Egyptian in 1926, and then the Egyptian in 1928, the building was sold and remodeled in 1960. The shell survives today, although the interior has been stripped and divided into smaller business spaces.

The enthusiastic expansion of the 1920s represented by the erection of the Brooklyn Building (1926, Howard H. Huston, demolished), was replaced with relative stagnation during the Depression years, although the financial downturn could not stop the construction of the Art Deco-style Edmond Meany Hotel (Robert C. Reamer), which was begun in 1931 and completed in 1932.

World War II brought little physical change to the neighborhood, although rubber-tired trolleys replaced streetcars in May 1940. Postwar prosperity generated more building within the district. University enrollment nearly tripled from a pre-war level of 5,000 students, caused primarily by returning veterans financed by federal programs. The district became more car-oriented, and after 1946 parking meters were installed and parking lots constructed. The shopping center University Village was developed downslope to the northeast of the university near the former town of Ravenna. This small shopping center would develop into a major retail center and draw customers from the more congested "Ave."

By the mid-1960s, university enrollment approached thirty thousand, generating demand for more student housing. As a result, many older residential properties were converted to rooming houses. The late 1960s and early 1970s brought social unrest to the neighborhood and tension between merchants, students, and others culminating in several nights of conflicts with police in August 1969. A direct outgrowth of public conciliation after these disturbances was the University Street Fair, still an annual summer event in the area. The success of temporarily closing off the streets from vehicular use during the fair prompted the community to reconsider a proposal to turn University Way NE into a permanent pedestrian shopping mall. The proposal never was realized. In 1989, University Heights School was closed by the district due to low enrollment, in spite of protests from students, parents, staff, and residents. In 1990, stemming from the protests against closure, a neighborhood group established the University Heights Center for the Community Association. The group purchased the building from the school district in 2009 and operates today as the University Heights Center.

Several poorly-maintained storefronts mark the desertion of the district by higher-tier retail stores. Countering this trend is the continued presence of the University Bookstore and other well-known specialty stores. The popular University Farmer's Market, held weekly on Saturday since 1993 University Way north of NE 50th near the University Heights Community Center, however, is a sign of positive community action.

In 2005, the city completed an extensive urban redesign of University Way to encourage a more pedestrian-friendly environment. In 2019, major retailer Target opened a store in the location of the former 1925 Egyptian Theater. Recent up-zoning of the area has resulted in changes in building scale throughout the neighborhood, with several newer multi-family apartment buildings constructed and one new multi-story tower replacing a gas station, with several more towers in the planning stage.

Building History: University State Bank

By the turn of the 20th Century, the community that grew around the relocated state university still lacked a bank. Although commercial development was just beginning in the area, the new university had at that time 1,200 students and around 100 faculty and non-academic employees. It took the university's comptroller half a day to travel to a downtown bank to cash checks. In 1906 a meeting was held to address the problem, in the small hall above a drugstore at University Way and NE 42nd Street. Although money was still tight following the 1893 financial crisis, \$25,000 was raised to establish a bank, mainly in relatively small subscriptions of a few hundred dollars each from forty-eight shareholders.

Watson Allen was named president of the new bank and J. B. Gibbons was the cashier. The bank was incorporated on August 2, 1906 by A. F. Nichols, J. C. Norton, John F. Main, and E. L. Mann, with \$25,000 of capital. University State Bank opened on September 1, 1906, in a storefront located at 4143 University Way NE. About a year later the bank moved across the street to 4134 University Way NE. In 1908 J. C. Norton was elected bank president, E. O. Eastwood vice president, and J. R. Gibbons cashier. Harry B. Lear joined the bank as an assistant cashier the same year.

In 1912 the bank constructed a two-story concrete and steel building faced with white terra cotta on the corner of NE 45th Street and University Way, the former site of the Sigma Alpha Epsilon fraternity house. The bank interior, originally limited to the southern side of the building, was finished with mahogany and "old Mexican onyx." The entrance was fitted with iron doors and marble wainscoting. Two storefronts were located on the northern side of the ground floor. Office rooms and a ballroom were located on the second floor. The ballroom was a popular venue for university-related dances including those held by the fraternity Sigma Chi, The Town and Gown Club, and others. The ballroom was also the home of the Third Church of Christ Scientist between 1919 and 1922.

By 1916, the bank had \$500,000 in deposits and 3,000 depositors. At that time George W. Lear was bank president; E. O. Eastwood was vice president; and Harry B. Lear was cashier. In 1917, Harry B. Lear replaced his father as president of the bank.

The bank was granted a national charter in 1922, becoming University National Bank. The bank issued \$2,520,140 of currency between 1922 and 1933, when Congress passed the Emergency Banking Relief Act.

The bank interior was enlarged in 1926 with the bank entrance shifted to near the center of the western façade, eliminating one of the northern storefronts and altering the fourth pilaster from the northern corner of the building by extending them downward. The northernmost storefront was removed by 1940 and the Second pilaster from the north was also altered.

No evidence that the bank ever practiced discriminatory lending practices could be located. The bank appears to have served the general Seattle population.

In 1955 University National Bank merged with Pacific National Bank, with Harry B. Lear as president.

In 1957, Pacific National Bank of Seattle became Pacific National Bank of Washington. The bank was acquired by First Interstate Bank of Washington in 1981. In 1996 that bank merged into and subsequently operated as part of Wells Fargo Bank, National Association in San Francisco, California.

Historic Architectural Style Context: Neoclassical Revival style

The former University National Bank was designed in the Classical Revival style by architectural partnership of the Beezer Brothers. The white terra cotta exterior, classical fluted pilasters, an entablature with dentils, and a nearly symmetrical composition are indicators of the style. The stylistic choice may have been influenced by the 1909 Alaska-Yukon-Pacific Exposition, which emulated the “White City” of Chicago’s 1893 Columbian Exposition.

In the late 19th century American architects were seeking a truly national style of architecture that reflected American ideals of democracy during a period of national expansion and empire building. National debate reflected the views of architects and aestheticians advocating three main viewpoints: national eclectics desired to replicate the architecture of the country's Georgian past, traditionalists wanted American architects to develop their own version of Greek and Roman architecture that would have a new national flavor, and innovators, such as Frank Lloyd Wright, insisted that all historical eclecticism should be abandoned in favor of an architecture that responded to regional difference and unique site situations.

The design of federal buildings was especially influenced by Neoclassical Revival architecture due to the passage of the Tarnsey Act of 1893, which allowed private firms to design federal buildings. Many of the better-off and influential architects at that time had travelled to France to undertake studies in tutored studios of the Beaux-Arts; these practitioners thus embraced both the White City-style Classical architecture as a return to the perceived “purity” of the arts of Rome, as well as the more vague “ideal” of Ancient Greek arts and, to a lesser extent, 16th-century Renaissance Classicism, which was also a source for academic Late Baroque architecture.

The first American university to institute a Beaux-Arts curriculum was the Massachusetts Institute of Technology (MIT) in 1893, when the French architect Constant-Désiré Despradelle was brought to MIT to teach. The Beaux-Arts curriculum was subsequently instituted at Columbia University, University of Pennsylvania, and elsewhere. From 1916, the Beaux-Arts Institute of Design in New York City schooled architects, painters, and sculptors to work as active collaborators.

Neoclassical Revival architecture is generally less ornate than its closely related cousin, the Beaux-Arts style, from which it is somewhat derived from and employs similar classical details. It can also be seen as an iteration of the Greek Revival style that dominated in the first half of the 19th century. It became a dominant style for domestic buildings nationwide between the late 1800s and the 1930s. However, because the style was more scaled down and flexible than Beaux-Arts, Neoclassical Revival proliferated in the United States and became popular for a wide range of everyday buildings. Everything from townhouses, suburban homes, county courthouses, main street commercial buildings, and bank branches readily employed variations of the style.

Neoclassical Revival style tends to include the features of classical symmetry, full-height trabeated (post and lintel) form of Greek temples, and various classical ornament such as dentil cornices, entablatures, and triangular pediments. The arrangement of windows and doors is formal and symmetrical, with the front door often flanked by pilasters or side lights and capped with a flat entablature, broken pediment or rounded fanlight. In contrast, Beaux-Arts tends to incorporate both Greek and Roman forms, particularly that of the rounded Roman arch.

Examples of this style are widely distributed across the United States, although some of the finest are located in Washington, D.C. These include the Lincoln Memorial (1922, John Russell Pope) and the campus of the National Gallery (1937, John Russell Pope). The American Museum of Natural History (1936, John Russell Pope) in New York, and the Low Memorial Library at Columbia University (1895, Charles F. McKim) are other outstanding examples.

Locally, examples include the Bank of California (1924, John Graham Sr.), the Seattle National Bank (1920-1921, Doyle & Merriam with Bebb & Gould, now the United Way Building), and the Fourth Church of Christ Scientist (1916-1922, George Foote Dunham).

Presently, there is a small revival of Classical Architecture in the United States as evidenced by groups such as the Institute of Classical Architecture, and Classical America. The School of Architecture at the University of Notre Dame currently teaches a fully classical curriculum.

Historic Architectural Material Context: Terra Cotta

As the demand for lighter and fireproof exterior cladding material grew in Seattle in the 1880s, four West Coast terra cotta manufacturing companies grew to dominate the industry. Two of these companies were local: the Puget Sound Fire Clay Company and the Northern Clay Company. The Washington Brick, Lime, & Sewer Pipe Company was based in Spokane, while the Gladding McBean Company was located in Lincoln City, California.

The Denny Clay Company was organized in 1882, after Arthur A. Denny took over the assets of the Puget Sound Fire Clay Company, whose factory was near the town of Van Asselt (roughly the location of today's Boeing Field). By 1900, the company was marketing its tile along the West Coast from California to Alaska. Around that time the company relocated to Taylor, Washington, just east of Buckley, opening large clay mines and building a large factory.

The Denny Clay Company merged with the Renton Clay Company in 1905, forming the Denny-Renton Clay Company. This company produced terra cotta for many well-known downtown Seattle buildings including the King County Courthouse, the Arctic Building, and the Times Square Building.

The Northern Clay Company was established in 1900 in Auburn, and supplied terra cotta for the Coliseum Theater, the Washington Securities Building, the Crystal Swimming Pool, the Joshua Green Building, the Securities Building, and the Frederick & Nelson Department Store.

The Washington Brick, Lime, and Sewer Company had a large plant in Spokane that was capable of a monthly production of 450 tons.

Gladding-McBean, was the "preeminent producer of terra cotta" in California, and produced terra cotta for the Smith Tower, the Pioneer Building, and the Federal Office Building.

In 1925, the Denny-Renton Clay Company merged with Gladding, McBean. Gladding, McBean is presently the only terra cotta manufacturer in the United States.

Historic Architectural Typological Context: Late 19th & Early 20th Century Bank Buildings

During the second half of the 19th century, American architects usually favored Classical prototypes for bank buildings, understanding that to sophisticated wealthy urbanite—obviously the customers of choice for banking institutions—Classicism symbolized stability and strength. Other institutions, such as churches and universities, generally shied away from Classicism, either struggling with the notion that they were using the “architecture of paganism” (in the case of churches) or the prohibitive expense of classical stone construction (in the case of universities). With the wealth and trust of its depositors, major banking institutions had no such preferential architectural obstacles.

Architect Henry Latrobe had set an early precedent with his 1798 Bank of Pennsylvania (demolished), modeled after the Ionic Temple of Ilyssus near Athens. This was one of the first American buildings to incorporate archeologically-correct details, as referenced in Stuart and Revett’s landmark book *Antiquities of Athens*, published decades previously. Forty-two years later, in 1840, Thomas U. Walter employed a similar temple-derived design for the Philadelphia Savings Fund Society.

Other national examples include State Savings Bank (1900, McKim, Mead & White) in Detroit; McKim, Mead & White’s Bowery Savings Bank (1895) in New York; the New First National Bank (1906) in Champaign, Illinois; and the Citizen’s National Bank (1908) in Frederick, Maryland.

Bank interiors during that time were typically sumptuous. Marble, ornate polished hardwood, and wrought metal were combined to evoke solidity and wealth.

In 1924 in Seattle, Bebb & Gould were still designing in the Beaux-Arts style for the Hayes & Hayes Bank in Aberdeen, Washington, and John Graham Sr. chose a Neoclassical design for his 1924 Bank of California Building (City of Seattle Landmark). It was important that banks still look solid and conservative, especially for small vernacular neighborhood banks, such as the Oakville State Bank, built in Seattle before 1935. Later examples of “Modern Classical” style in Seattle include William Bain, Sr.’s 1949 Federal Reserve Bank, built in a monumental Modern style, emphasizing function and minimizing decoration, John Maloney’s Seattle First National Bank at 566 Denny (City of Seattle Landmark), the Greenwood branch of the Seattle First National Bank (1948) and the National Bank of Commerce University District branch bank at NE 45th Street and Brooklyn Avenue (1956, demolished).

Building Concept Architect: Beezer Brothers

Louis and Michael J. Beezer provided the initial design of the subject building. Louis and Michael J. Beezer were identical twin brothers born on July 6, 1889, in Bellefonte, Pennsylvania. They were the sons of Joseph J. and Anna (née Kohler) Beezer, first-generation immigrants from Alsace, France.

Louis Beezer initially worked in the construction business and then studied architecture in Pittsburgh, after which he began to practice architecture with his brother in Altoona, Pennsylvania. In Altoona the brothers designed several significant Queen Anne and Colonial Revival residences, including their own houses, as well as designing a station for the Logan Valley Electric Railroad. In 1895, they also designed a large church, now Saint John Gualbert Cathedral.

After suffering financial difficulties in Altoona, the brothers relocated to Pittsburgh around 1899. Their Pittsburgh practice included commissions for buildings in commercial districts, banks, Catholic churches, and residences.

Around 1907 the brothers relocated to Seattle, obtaining offices on the fourth floor of the new Northern Bank & Trust Building (1906-1911, William Doty van Siclen, now Seaboard Building).

Between 1907 and 1929, the brothers undertook projects in Montana, Idaho, Washington, Oregon, and California. They worked in various architectural revival styles, including Gothic Revival, Neoclassical, Italian Renaissance, and eclectic vernacular. Seattle projects include the Leary Building (1906-08, later the Insurance Building, demolished), the Colman Dock (1908, demolished), Homer L. Hillman house (1908-09), the Oliver D. Fisher House (1908-09), an apartment building for Mr. and Mrs. John B. Beltinck (1908-09), and the subject building, University National Bank (1912, altered).

The Beezer Brothers designed many projects for the local Roman Catholic diocese and other religious orders, including Immaculate Conception School (1909-10), Cathedral School (1911-12), Immaculate Conception rectory (1910-14), and Our Lady of Monte Virgini Church (1915), the Blessed Sacrament Church and Priory (1909-25), Saint Joseph Church Rectory (1919-21), Saint Joseph's School (1922-23), and Bishop O'Dea School (1923-24).

Important regional projects include the Neoclassical Baker-Boyer Bank building in Walla Walla (1909-11), the Mary Ann Larrabee Memorial Presbyterian Church in Deer Lodge, Montana (1914-16), and the O'Kane Building (1916) in Bend, Oregon.

After World War I, the brothers' commissions were mainly located outside of Seattle, including the First Bank of Walla Walla. Their last major work in Seattle was Herzl Congregation Synagogue (1924-25, altered).

Louis Beezer established a branch office in San Francisco after receiving a commission for Saint Dominic's Roman Catholic Church (1923-29). Other California commissions included the Church of the Blessed Sacrament, Hollywood (1926-29, with Thomas J. Power).

Louis Beezer died on January 2, 1929, in San Francisco. Michael J. Beezer retired in Seattle in 1932 and passed away in 1933.

Beezer Brothers Attributions

Year	Project	Address	Client	Notes
1893	House	1331 2 nd Ave., Altoona, PA	Lawrence, Jr. & Caroline Long Kimmel	In Beezers' 1893 catalog
1895	House	306 Logan Blvd., Altoona, PA	Louis Beezer	
1895	House	308 Logan Blvd., Altoona, PA	Michael Beezer	
1895-96	Llyswen Station	218 Logan Blvd., Altoona, PA	Logan Valley Electric RR	Now a commercial building
1895	St. John Gualbert Cathedral	117 Clinton St, Johnstown, PA	Diocese of Altoona	Designated a cathedral in 1957
ca. 1895	House	1911 12 th Ave, Altoona, PA	D. F. O'Rorke	
1896	House	241 Tolgate Hill Rd., Greensburg, PA	George F. Huff	Now West Penn Power
1897	House	Greensburg, PA	Lloyd B. Huff	
1897-02	House	Loretto, PA	Thaw	
1897	House	707 Lexington Ave., Altoona, PA	Frederick & Lisette Ball	

ca. 1897	House	1111 12 th Ave., Altoona, PA	George Rudisill	
1903	St. John the Baptist Church	109 S 7 th St, Pittsburgh, PA	Roman Catholic Diocese of Pittsburgh	
1906	1 st Bank of Tyrone	1 W 10 th St, Tyrone, PA	1 st Bank of Tyrone	Now M&T Bank
1906-08	Leary Building	Seattle, WA		Demolished
1908-09	House	1051 Summit Ave E, Seattle	Homer L. Hillman	
1908-09	Colman Dock #3	Seattle	Colman	Demolished
1908-09	Apartment bldg.	319 16 th Ave, Seattle	John B. Beltinck	
1909	House	1047 Belmont Place E, Seattle	Oliver D. Fisher	
1909	Blessed Sacrament Church and Priory	5040-5041 Ninth Ave NE, Seattle	Roman Catholic Diocese of Seattle	
1909-10	Nester Building	Westlake between Olive and Pine streets, Seattle		Demolished
1909-16	St. Mary's Hospital	Walla Walla, WA		Supervisors, Demolished
1909-10	Immaculate Conception School	810 18 th Ave, Seattle	Society of Jesus	
1910-14	Immaculate Conception Rectory	820 18 th Ave, Seattle	Society of Jesus	
1911	Baker-Boyer Bank	7 W Main St, Walla Walla, WA	Baker-Boyer Bank	
1911	Cathedral School	804 Ninth Ave, Seattle	Roman Catholic Diocese of Seattle	
1912	University National Bank	4502 Univ. Way NE, Seattle	University National Bank	Altered
1913	House	1039 Belmont Place E, Seattle	O. W. Fisher	
1913	Broadway State Bank	1501 Broadway/824 E Pike St	Broadway State Bank	
1913	Blessed Sacrament School	5040-5041 9 th Ave NE, Seattle	Roman Catholic Diocese of Seattle	Demolished
1913	Our Lady of Mt. Virgin Church	2800 S Massachusetts St, Seattle	Roman Catholic Diocese of Seattle	
1914	First Presbyterian Church	500 Milwaukee Ave, Deer Lodge, MT	Samuel E. Larabie	Memorial church
1916	O'kane Building	115 NW Oregon Ave, Bend, OR	Hugh O. O'Kane	
1916	St. Joseph Hospital	1100 Hollenback Lane, Deer Lodge, MT	St. Joseph Hospital	Now part of Powel County Medical Center
1919-21	Society of Jesus Rectory	730 18 th Ave E, Seattle	Society of Jesus	
1920	1 st Nat. Bank of Walla Walla	1 E Alder St, Walla Walla, WA	1 st Nat. Bank of Walla Walla	Now Banner Bank
1921-22	St. Anthony's Hospital	100 South Cleveland Ave, Wenatchee, WA	Sisters of St. Joseph of Peace	
1922-23	St. Joseph School	720 18 th Ave E, Seattle	Roman Catholic Diocese of Seattle	
1923-24	Bishop O'Dea School	802 Terry Ave, Seattle	Roman Catholic Diocese of Seattle	
1923-29	St. Dominic's Church #4	2390 Bush St, San Francisco	Roman Catholic Diocese of San Francisco	Louis Beezer
1925	Herzl Congregation Synagogue	172 20 th Ave, Seattle	Herzl Congregation	Now First Place Community Center

1926-29	Church of Blessed Sacrament	Hollywood, CA	Roman Catholic Diocese of Los Angeles	Louis Beezer w/ Thomas J. Power
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Building Remodel Architect: Merriam and Doyle

The Seattle architecture firm of Doyle and Merriam completed the design of a major remodel of the subject building in 1926, that included extensive interior alterations, as well as alterations to the exterior that abandoned the corner bank entrance and a new entrance near the center of the western façade. The remodel more than doubled the floor space of the bank subsequent to it having received a national bank charter.

Albert Ernest Doyle was Portland, Oregon’s leading architect between 1907 when he began his private practice and his death in 1928. Doyle was born in Santa Cruz, California in 1897. His father was a building contractor. When he was 14 years old he apprenticed with Portland architectural firm of Whidden & Lewis that designed a number of significant Portland buildings. He worked his way up in firm for 12 years, before leaving to study architecture at Columbia University. While in school, Doyle also worked for architect Henry Bacon, who later was chosen to design the Lincoln Memorial.

After receiving a scholarship at the American School of Archaeology in Athens in 1906, Doyle traveled in Europe, returning to Portland and opening his own practice in 1907 with William B. Paterson. In 1908 the firm received the commission to design a 10-story, quarter-block addition to the Meir & Frank Building. This commission led to several other significant building commissions including: the Lippman & Wolfe Department Store (1910), the Selling Building (1910), the Woodlark Building (1912) the Morgan Building (1913), The Northwestern Bank Building (1914), the original buildings at Reed College (1911), and the Central Library Building (1912). After World War I the firm designed in Portland the Bank of California, the Pacific Building (1925) the Public Service Building (1927), the Broadway Theater (1927), and the Terminal Sales Building (1927), among many others. Doyle is also remembered for mentoring Pietro Belluschi and with him is credited with a number of residential archetypical designs leading to what became the “Northwest Style.”

Doyle passed away in Portland on January 23, 1928 from Bright’s disease.

In the years following World War I, Portland building activity slowed. As a result, Doyle formed a partnership with his former employee Charles Allen Merriam, a structural engineer that had relocated to Seattle. Between 1919 and Doyle’s death in 1928, the Seattle architectural firm of Doyle and Merriam designed in Seattle: the J. S. Graham building (1919-20, now Doyle Building, the National Bank of Commerce (1918-21, now United Way Building, with Bebb & Gould), the Seattle Trust and Savings Bank remodel (1922, altered) University National Bank remodel (1926-27).

Charles A. Merriam was born in Philadelphia, Pennsylvania, on June 15, 1879. He received a B.S. in mechanical engineering from MIT in 1906. He served in the army as a captain during World War I and later worked for A. E. Doyle between 1918 and 1919. After 1929, Merriam went into private practice in Seattle, specializing in bank projects.

Upon retirement, Merriam relocated to California, passing away in Laguna, California, on July 19, 1959.

Building Contractor / Architect of Record: George F. Hughes

George F. Hughes was born in Texas around 1873. He appears to have arrived in Seattle around 1901. He is listed in various issues of *Polk’s Seattle City Directory* as a building contractor. He appears to have specialized in mid to high end residential construction. Three significant residential projects

include: A Georgian Revival brick masonry house at 3340 Cascadia Avenue for George and Lulu Sylvester in 1921, a large house located at 1212 39th Avenue E, and the M. Ifland house at 3343 West Laurelhurst Drive (Demolished) built for \$20,000 in 1927. Hughes appears to have brought his son into his business as a large house at 3337 Shore Drive in Broadview designed by William J. Bain was credited as built by George Hughes and Son in 1937. George Hughes passed away on October 28, 1946.

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The features of the Landmark to be preserved include: *the exterior of the building.*

Issued: July 15, 2021

Sarah Sodt
City Historic Preservation Officer

Cc: Michael Oaksmith, UNB Building LLC / Hunters Capital Development
Stephen Day, Stephen Day Architecture PLLC
Larry Johnson
Jordan Kiel, Chair, LPB
Nathan Torgelson, SDCI
Katrina Nygaard, SDCI
Ken Mar, SDCI



University National Bank, 4500-4502 University Way NE, 1957



University National Bank, 4500-4502 University Way NE, 2019



Legislation Text

File #: CB 120296, **Version:** 1

CITY OF SEATTLE

ORDINANCE _____

COUNCIL BILL _____

AN ORDINANCE relating to historic preservation; imposing controls upon El Monterey, 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 March 3, 2021, voted to approve the nomination of the improvement located at 4204 11th Avenue NE and the site on which the improvement is located (which are collectively referred to as “El Monterey”) for designation as a landmark under SMC Chapter 25.12; and

WHEREAS, after a public meeting on April 7, 2021, the Board voted to approve the designation of El Monterey under SMC Chapter 25.12; and

WHEREAS, on September 1, 2021, the Board and El Monterey’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 4204 11th Avenue NE and the site on which the improvement is located (which are collectively referred to as “El Monterey”) is acknowledged.

A. Legal Description. El Monterey is located on the property legally described as:

El Monterey, a Condominium, according to the Declaration recorded under Recording Nos. 8412280592 and 8412310267 (which supersedes 7806211052 and 7901220162), and any Amendments thereto, and Survey Map and Plans in Vol. 20 of Condominium Plats, pages 74 through 78, inclusive, and any Amendments thereto, records of King County, Washington. Situate in County of King, State of Washington.

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

1. The site.
2. The exterior of the residential building.
3. The exterior of the garage building.
4. The interior of the six main stair towers.

C. Basis of Designation. The designation was made because El Monterey 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 embodies the distinctive visible characteristics of an architectural style, or period, or of a method of construction (SMC 25.12.350.D).
2. It is an outstanding work of a designer or builder (SMC 25.12.350.E).
3. 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 El Monterey 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 El Monterey 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 El Monterey that were designated by the Board for preservation.

b. Removal of trees that are not included in any of the following categories:

1) Significant to the property's history or design, as outlined in the nomination application.

2) A designated Heritage Tree on the City of Seattle/Plant Amnesty list.

3) An Exceptional Tree per City of Seattle regulations.

c. Planting of new trees in locations that will never obscure the view of designated features of the landmark, or physically undermine a built feature of the landmark.

d. Planting or removal of shrubs, perennials, or annuals, in locations that will never obscure the view of designated features of the landmark, or physically undermine a built feature of the landmark.

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

f. Installation, removal, or alteration of the following site furnishings: benches, chairs, tables, swings, movable planters, and trash/recycling receptacles.

g. 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 El Monterey 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 site.

b. Removal of trees more than 6 inches in diameter measured 4-1/2 feet above ground, when identified as a hazard by an International Society of Arboriculture (ISA) Certified Arborist, and not already excluded from review in subsection 2.A.2.b of this ordinance.

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 building and site 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. Alterations to the designated interior features.
- j. Installation, or alteration of exterior cloth awnings and shades.
- k. 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 El Monterey 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. El Monterey 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 El Monterey'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 El Monterey, 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 El Monterey as a historic landmark by the Landmarks Preservation Board, imposes controls, grants incentives, and adds El Monterey to the Table of Historical Landmarks contained in SMC Chapter 25.32. The legislation does not have a financial impact.

El Monterey was built in 1930. The property is located in the University District 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, the exteriors of the residential and garage buildings, and the interior of the six main stair towers, 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.

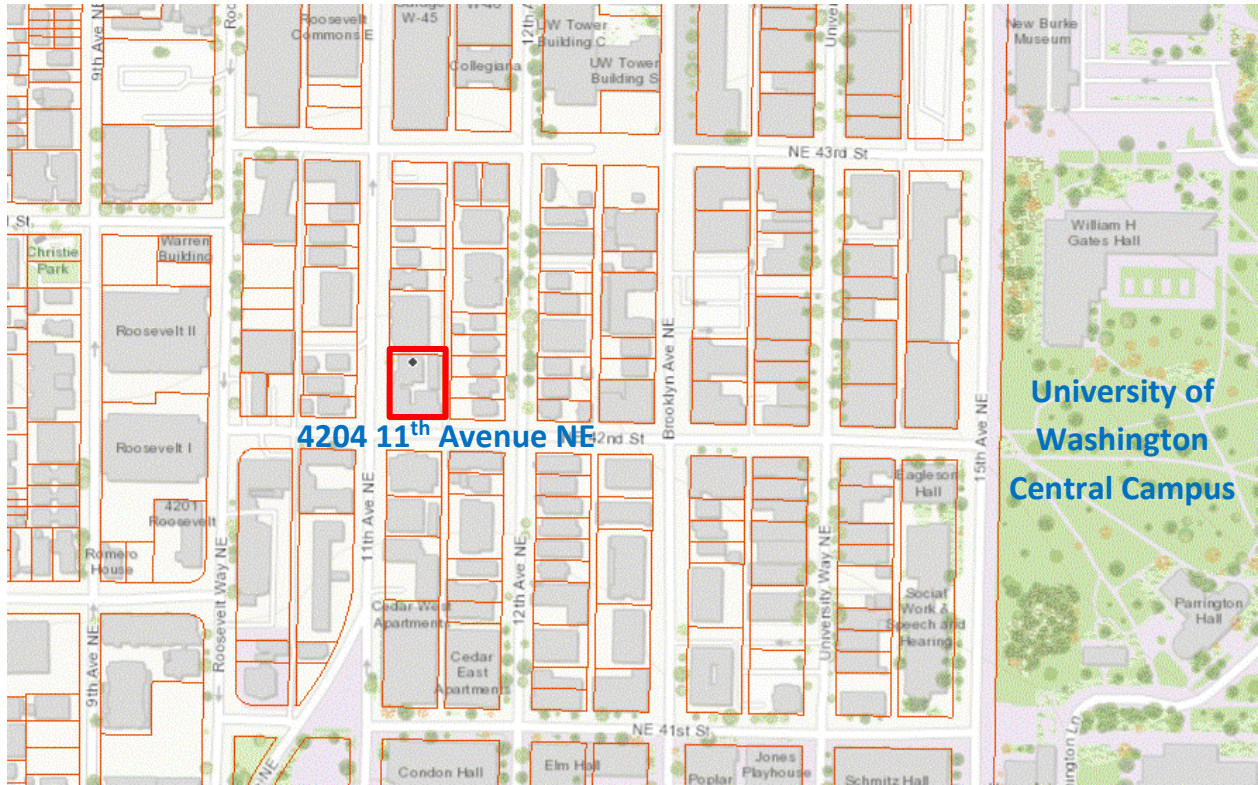
Are there financial costs or other impacts of *not* implementing the legislation?
No.

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?**
Maintaining this Landmark will preserve residential units, and through its architectural design and contrast of scale it will be a physical reminder of the history of a quickly changing urban neighborhood. The property owner plans to sell the Landmark's Transfer of Development Potential (TDP) to a nearby receiving site for use in new residential development. 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 El Monterey

Summary Ex A – Vicinity Map of El Monterey
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 184/21

REPORT ON DESIGNATION

Name and Address of Property: **El Monterey**
4204 11th Avenue NE

Legal Description: El Monterey, a Condominium, according to the Declaration recorded under Recording Nos. 8412280592 and 8412310267 (which supersedes 7806211052 and 7901220162), and any Amendments thereto, and Survey Map and Plans in Vol. 20 of Condominium Plats, pages 74 through 78, inclusive, and any Amendments thereto, records of King County, Washington. Situate in County of King, State of Washington.

At the public meeting held on April 7, 2021 the City of Seattle's Landmarks Preservation Board voted to approve designation of El Monterey at 4204 11th Avenue NE as a Seattle Landmark based upon satisfaction of the following standard for designation of SMC 25.12.350:

- D. It embodies the distinctive visible characteristics of an architectural style, or period, or of a method of construction.*
- E. It is an outstanding work of a designer or builder.*
- F. Because of its prominence of spatial location, contrasts of siting, age, or scale, it is an easily identifiable visual feature of its neighborhood or the City and contributes to the distinctive quality or identity of such neighborhood or the City.*

DESCRIPTION

Site and Neighborhood Context

The subject property located at the northeast corner of 11th Avenue NE and NE 42nd Street in the University District neighborhood. The parcel is rectangular in plan, measuring

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The Seattle Department of Neighborhoods

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approximately 120 by 103 feet, oriented north-south. The site is gently sloped, dropping approximately five feet from northeast to southwest property corner. There is an alley along the east side of the property.

The surrounding buildings appear to provide housing largely for students at the nearby University of Washington. To the north of the subject property, sharing a property line, is the Escolier Apartments, a five-story 26,000 square foot wood-frame building originally constructed in 1962. The building has 44 units, and occupies a parcel the same size as that of the subject building.

To the east, across the alley, are three early 20th century houses on three parcels: A one-story with basement 1,500 square foot wood-frame duplex, originally built in 1918 as a single family house; a one-story 1,450 square foot wood-frame single family dwelling constructed in 1921; and a two-story 2,900 square foot wood-frame single family house constructed in 1910.

To the west, across 11th Avenue NE, are five buildings on three parcels. One parcel contains two buildings, a two-story 3,100 square foot wood-frame duplex, originally built in 1921, and 570 square foot Craftsman cottage at the rear of the lot built in 1926. Filling another parcel is a three-story 5-unit 4,000 square foot wood-frame building constructed in 1992. On the third parcel is a one-and-a-half story 3,300 square foot Craftsman house built in 1915, and behind it is a two-story wood-frame duplex built in 1940.

To the south, across NE 42nd Street, is the Crisco Apartments, a four-story wood-frame 15,000 square foot 28-unit apartment building constructed in 1990. Flanking it, kitty-corner to the southwest of the subject building, is the 23,000 square foot 51-unit Lee & Lee Apartments, built in 1941 and featuring exterior lanai-type balconies; and to the southeast, is a 10-unit 6,600 square foot apartment building constructed in 1957.

While the University District has several Seattle-designated landmarks, the following are those within a three or four block radius of the subject site:

- Nickel Apartments/Villa Camini (Earl A. Roberts, 1924), at the southeast corner of NE 42nd Street and 12th Avenue NE;
- Canterbury Court condominium (Henry H. Hodgson, 1929), at 4225 Brooklyn Avenue NE;
- University Methodist Episcopal Church and parsonage (1907) at the southeast corner of NE 42nd Street & Brooklyn Avenue NE;
- Neptune Theater (1921, Henderson Ryan), at the corner of NE 45th Street & Brooklyn Avenue NE;
- Anhalt Hall (1928, Frederick Anhalt), at 711 NE 43rd Street;
- Parrington Hall (1902) on the University of Washington campus;
- The UW's Eagleson Hall (1923), at 1417 NE 42nd Street.

The University of Washington's central campus lies four blocks to the east of the subject site, on the east side of 15th Avenue NE. Two blocks to the northeast, on the east side of Brooklyn Avenue between NE 43rd and 45th Streets, is ongoing construction for a new underground light-rail station, opening in 2021. That location is already the site of the two tallest buildings in the University District, the 22-story UW Tower (1973), and the 15-story Hotel Graduate (b. 1932), formerly the Hotel Deca, at Brooklyn and NE 45th Street.

For city planning purposes, the subject parcel is zoned SM-U/R 75-240[M1] (Seattle Mixed-Urban Residential with an allowed height between 75 and 240 feet), and is located in the University District Urban Center overlay.

In the 1975 building inventory of the University District by Victor Steinbrueck and Folke Nyberg (part of their citywide inventory project), the subject building was described as "significant to the city—warrant further evaluation for designation as historic landmark," the highest level of significance in that survey. The 2002 Seattle Department of Neighborhoods Seattle Historical Sites inventory sheet for the subject building states that in the opinion of the survey, the building is likely to meet both Seattle landmark criteria and National Register criteria.

Building Description

Completed in 1930, the subject building was designed in the Spanish Eclectic Style and is notable for having extensive exterior and interior architectural detailing.

Exterior

The El Monterey is a three-story 20-unit apartment building, organized into three building masses which each measure very approximately 57 by 51 feet in plan at their longest dimension, and are connected on the exterior but not on the interior. The masses form a loose L-shaped footprint on the site, and are located approximately at the northwest, southwest, and southeast property corners. Each of these three building masses typically have two units per floor, and each have separate front and back stairways. Each front stairway has a main entry on the sidewalk. Within each unit is a door to the back stairwell which provides access to the rear landscaped courtyard. Two of the building masses are roofed together and are built close to the south property line and southwest property corner, while the third building mass is set back approximately 14 feet from 11th Avenue NE, providing room for more generous landscaping in front along the street. There is also a freestanding one-story garage extending along the alley at the northeast corner of the property.

The buildings are wood frame and hollow tile construction over concrete stem walls, and are clad in brick and stucco employed for picturesque effect. Roofs are flat at the center, but are wrapped and hidden by pitched or hipped red tile roofs at the building perimeter. These red

tile roofs typically have no overhangs. The red tiles are barrel in profile, and are replacements (dating to some time after 1975, according to photos) to the original red barrel tiles.

Exterior stucco is textured and typically used at the second and third floors. Brick is typically used at the first floor, but extends to the second floor in a few locations. Bricks used are in a variety of red hues, painted white, or brushed lightly with white lime wash. Bricks are a mix of “new” crisp-edged bricks and old or tumbled bricks. At least three different sizes of bricks are used. Masonry is typically laid in a running bond and one-third running bond. Bricks often project slightly or are laid askew, for a decorative effect.

Windows are typically outlined by soldier course headers and soldier course jambs, often using the “new” crisp-edged bricks. There is a brick arched entry on the south elevation, and a few windows feature brick arch headers. The masonry is enhanced with colorful glazed tiles (possibly c.1920s Malibu Pottery tiles, or the like) which are used as accents around doors or windows at the first floor.

Windows throughout the building appear to be the original steel sash, typically casements or fixed. Lites are uniformly sized and organized into regular grids, occasionally including small amounts of stained glass. A repeating window type (usually lighting bedrooms) has eight vertically-oriented lites arranged in a 2 x 4 grid, with the upper two fixed and the lower three on one side functioning as a casement. A larger window at living rooms features a 3 x 5 grid, with the upper three lites fixed and the outer lower four lites operating as two casements. A variation of this larger living room window features a round-arched transom with a stained glass shield motif, above the fixed upper three lites. A smaller window, typically located at kitchens or bathrooms, is a horizontally-oriented 3 x 2 window, with the outer two lites functioning as casements. Windows are often arranged in pairs on the facades. Window sills at brick locations feature brick sills; at stucco locations, sills are slate or cast stone. At each of the three main building entries, there is a small three-lite window with clear and colored glass divided by lead comes in an octagon-and-diamond pattern.

Other notable building features are in keeping with the Spanish Eclectic style, including carved, projecting floor beams visible on street-facing facades; decorative wrought-iron window grilles at the first floor; and custom exterior light fixtures and door hardware at entries. A prominent feature are the six heavy timber projecting bracketed balconies at the third floor on both street elevations, which support red tile shed roofs. Their current railings appear to be replacements of the balustrades visible in the 1937 tax assessor photos, although then as now, balustrades vary across the building, with shaped or simple pickets.

Courtyard

The El Monterey’s rear courtyard follows an irregular footprint, formed by a series of wide, connected lightwells and walkways that are landscaped and open to each other. Providing a focus near the center of one of the wider parts of the courtyard is a concrete and glazed tile fountain, which does not appear on architectural drawings but is presumably original (a

similar fountain is located near the northwest property corner, in the setback at the building's west facade; period news accounts mention more than one fountain installed on the site).

The courtyard-facing building facades are two and a half stories in height, due to the grade; first floor windows at the rear of most units appear as basement windows, low on the exterior wall. The courtyard facades are simpler than the street-facing primary facades, but feature the same basic elements found on the primary facades--textured stucco and brick cladding; and similar windows, although lacking arches or stained glass. The south courtyard wall (north facade of the southeast building mass) has carved floor beam ends, and has a small red tile pent roof porchlet over a doorway accessing a rear stairwell; adjacent to that door is an arbor-covered walk and wooden gate accessing the alley. There is a non-original steel pipe with wood pads which braces a brick vent stack against an opposite courtyard wall, between the southeast and southwest building masses; the date of its installation is unknown.

Landscaping

No information was found regarding the original design or installation of the courtyard or perimeter building landscaping. Available historic drawings do not show any planting plans or hardscape/path designs. Perimeter and foundation plantings appear in the 1937 tax assessor photos; however, the plant material and palette has changed over time. Planting beds in the center of the courtyard and at the building exterior perimeter currently appear to be maintained by residents, and have an informal, picturesque quality. Many plants appear selected to enhance a tropical or southwestern appearance, in keeping with the southern California or Mexican atmosphere of the Spanish Eclectic architectural style.

There are two large, mature Japanese maples (*Acer palmatum*) on the property, one each adjacent to the south and west facades. The tree on 11th Avenue NE has been recognized by the city of Seattle and PlantAmnesty as a Heritage Tree and Best in Neighborhood, in 2017.

Building Interior

Access into the El Monterey from one of the three 11th Avenue or 42nd Street sidewalk entries leads directly to its associated stairwell. Each stairway features risers accented with colorful glazed tiles, similar to those found on the building exterior. Stairs have ornate, wrought iron balustrades, and are lit with custom light fixtures. Stairwells have textured stucco walls and red quarry tile floors, and windows at landings. Each landing serves two unit entries.

King County Tax Assessor historic records indicate that building ceiling heights are 8 feet at all floors. Tax records further state that original interior finishes include painted "jazz plaster" walls; fir, oak, and linoleum floors; tile floors at kitchens and bathrooms; and electric fireplaces with tile hearths. While there is base floor trim, no door or window trim was originally installed, in accordance with the Spanish Eclectic style. While some units have been

remodeled over time (typically in a sensitive manner), all retain their original character, many with original finishes and fixtures.

El Monterey units range in size from approximately 400 to approximately 1,100 square feet; four units were inspected for this report. The most common unit is one bedroom, which features a large living room, kitchen, bath, dining room, and a separate breakfast room. (Units were typically fitted with bed closets adjacent to the living room for hide-away Murphy beds on vertical pivots, especially for the few studio apartments; these beds are presumably no longer intact). The large living room features hand-adzed ceiling beams, and a large, prominent fireplace. Fireplace designs vary, and hearths feature glazed art tiles. Floor levels vary—two steps down to the living room from the kitchen or bedroom hallway are highlighted by more decorative glazed tiles. Interiors typically feature custom period light fixtures and hardware, arched openings, wall niches, and built-in cabinets. A separate door off the bedroom hallway leads to a secondary stairway which provides access to the rear courtyard. The secondary stairways are more simply finished, with wood stairs (having no decorative tile), brick landings, and a simpler balustrade with vertical pickets.

Garage building

The garage is a one-story brick structure on a concrete slab, situated adjacent to the alley at the northeast property corner. The building measures approximately 65 by 18 feet in plan and steps up the grade at mid-length. The roof is gabled, with an off-center ridge running longitudinally, and is clad in red barrel tiles. Along the alley, four sets of sliding garage doors originally provided access to eight parking stalls, but the northernmost set of doors were removed and that space now serves as a fenced garbage bin storage area for the condominium complex. The other three sets of garage doors remain and may be original; the doors are dark wood and feature a regular grid of raised slats and panels.

There is also additional parking for two cars adjacent to and south of the garage, at the alley-side first floor rear of the El Monterey's southeast building mass.

Summary of Primary Alterations

The El Monterey has had few significant alterations over time and remains highly intact. The 1937 King County Tax Assessor photographs, architectural drawings, and a few historic building permits provide information regarding alterations to the building. Below are the historic permitted alterations to the property:

Permit	Date	Est. Cost	Comments on permit
291801	1930	\$60,000	Build (2 stories, frame construction, garages and apartments)
458879	1957	\$400	Convert 2 rooms to 1 apt.

A visual inspection of the property reveals the current primary alterations to the building:

- Replacement of third-floor balcony railings.
- Replacement of roof tiles occurred at some time after 1975, as evidenced by photos of that year. Close inspection of the photo suggests that the original red barrel-shaped tiles were a larger diameter than those in place presently, and may have had a wider variety of colors or hues.
- Addition of “El Monterey” metal sign at the third floor of the south facade (likely added in the early 1970s, and certainly by 1975 as evidenced by photos).
- Some unit interiors have been updated over time (such as bathrooms, kitchens, flooring, fixtures or hardware), but typically in a sympathetic manner in keeping with existing historic features.
- Garage: Removal of northernmost pair of garage doors and installation of chain link fencing for use as a garbage bin storage area.

SIGNIFICANCE

The Development of the University District Neighborhood

Following the founding of Seattle in 1851, the area that would become the University District was not incorporated into the city boundaries until 1891. The first settlers in the area received land grants and began farming there in 1867, when the area was relatively rural and far from the city center. By 1887 the Seattle Lake Shore & Eastern Railway—today's Burke-Gilman Trail—had been developed and built by a group of investors, providing an east-west connection between Fremont and the west shore of Lake Washington.

In 1890, James Moore purchased area property, including part of the original settlers' farm, and began to subdivide it into building parcels. (Moore was a prolific developer in early Seattle who already had success in 1889 developing the Latona tract, directly to the west, and around 1900 would develop Capitol Hill near Volunteer Park). The first of these was the “Brooklyn Addition” (where the subject parcel is located), which corresponds approximately to the thirty-eight blocks between today's Roosevelt Way NE on the west, 15th Avenue NE on the east, NE 45th Street on the north, and Portage Bay to the south. The new neighborhood was called "Brooklyn" in Moore's promotional advertisements. In 1891, this Brooklyn neighborhood was annexed into the Seattle city limits, as were other north-of-town neighborhoods, including Green Lake, Wallingford, Phinney Ridge, Montlake, and Magnolia. Many of Moore's street names were changed after annexation, to match Seattle's numbered street system. Seattle's population at this time was about 42,000 people. However, a nationwide financial crash in 1893 slowed development of the new neighborhood for a few initial years.

The most significant event for the young neighborhood of Brooklyn was the decision in 1891 to relocate the University of Washington to this area from downtown Seattle, where physical

growth for the institution had been limited. The university regents retained the original campus downtown for future development (today known as the University Tract), and began building in 1895 the new campus on the considerable acreage east of 15th Avenue NE and south of NE 45th Street, to the waterfront of Union Bay and Lake Union. The development of the university spurred significant growth in the neighborhood. In addition to hundreds of students who attended the university, the non-student population quickly grew, so that by the first decade of the 1900s a complete community had developed, with apartment and single family housing, shops, churches, schools, and civic buildings. By this time, the neighborhood was popularly called the “University District” rather than Brooklyn. From 1900 to 1910, Seattle continued to grow due to population increase and through major annexations that took place in 1907. In 1900 the population was about 80,700; by 1910 it had nearly tripled to over 237,000.

In 1909, the Alaska-Yukon-Pacific Exposition was held on the University of Washington campus, a significant event which improved the university with permanent buildings and landscaping, and spurred further growth in the area. University Way, which included a trolley route along it as early as 1892, had developed by this time into the primary north-south and commercial spine of the neighborhood. A 1907 trolley line from Wallingford along NE 45th Street established that route as the primary east-west spine through the neighborhood.

The construction of the Lake Washington Ship Canal from 1911-1917 was another catalyst for growth in the area, and the period from 1915-1929 can be considered the neighborhood's commercial heyday. In 1919 an improved University Bridge resulted in increased traffic in the area. The opening of the new Montlake Bridge in 1925 furthered this growth.

In the 1920s, the single family homes in the immediate vicinity were often replaced with three- or more-story masonry apartments built to the property lines, such as the Stanford, Campus, and Wellesley apartment buildings clustered nearby at Brooklyn Avenue NE and NE 42nd Street. The largest of these nearby, the eight-story University Manor Apartments at the southeast corner of Brooklyn and 43rd, was constructed in 1926 and features elaborate Collegiate Gothic details, including humorous cast-stone grotesque corbels at sidewalk level. With department stores, several theaters, and a few high-rise buildings by the late 1920s and early 1930s, the University District had by mid-century one of the largest commercial cores outside of downtown Seattle. It was during this period that the subject building was constructed, in 1930.

The overall population of Seattle in 1920 was 315,000, which continued to grow moderately through the 1920s and 1930s but leveled off to 366,000 in 1940. By the mid-1940s, the wartime economy drew new residents to the Seattle area, and to the neighborhood. After World War II, the University of Washington’s enrollment almost tripled, as veterans took advantage of the G.I. Bill.

Beginning in the late 1940s, parking congestion had become a noticeable problem in the University District, and parking lots began to replace old houses and underperforming

commercial buildings. Merchants organized the University District Parking Association (UDPA) to alleviate the problem. The presence of two high-rise buildings, the 9-story Brooklyn Building at 45th & Brooklyn (built 1929; home of the General Insurance Company after 1936, and replaced in 1973 by the even larger 22-story Safeco Tower, now called the UW Tower) and the 15-story Edmond Meany Hotel (built 1932, later the Hotel Deca, now the Hotel Graduate), likely precipitated the increased demand over time for parking in the blocks north of NE 45th Street.

In 1947, a new state law enabled the university to acquire property by condemnation. A new campus plan in 1948 proposed expansion westward beyond its traditional boundaries, into the University District neighborhood. In the 1950s the ever-larger university began a controversial, decades-long program of purchasing homes, apartment buildings, and commercial structures west of 15th Avenue NE and south of NE 41st Street in order to redevelop more university buildings. A new campus approach, dubbed Campus Parkway, was constructed midblock between 41st and 40th Streets NE through condemned and demolished properties between 1950 and 1953.

Seattle's population by 1960 had reached 557,000, and suburbs attracted new growth during the postwar suburban and commercial expansion in the 1950s and 1960s. This began to take a toll on the businesses of the University District centered around University Way. Shopping areas such as University Village and Northgate Mall—both opening in the late 1950s—were more receptive to a new car-centered culture. The construction of the I-5 interstate highway in the late 1950s accelerated this trend, and also established a powerful western boundary to the neighborhood.

In the late 1950s and early 1960s, 11th Avenue NE (adjacent to the subject property) and Roosevelt Way were converted to twinned one-way arterials in order to handle the increasingly higher volumes of car traffic between University Bridge and Lake City Way. Roosevelt Way NE between NE 50th Street and University Bridge—which had already seen the development of car dealerships as early as the 1920s—was jointly promoted in the mid 1960s as the densest new and used car shopping zone in the state by the six automobile dealers along this strip.

In 1965, the daytime population of the University District was approximately 70,000, and a University Development Plan began that year to address pressing concerns including growth; traffic and rapid transit; parking; zoning between family neighborhoods and denser development; schools; and parks. Enrollment at the University reached a high in 1979 of 37,549 students. Also in the late 1960s through the 1970s, the University District became the center of Seattle's counterculture movement, home to numerous coffee houses, music venues, alternative and fringe social and commercial ventures, and the site of repeated protests during the Vietnam War.

By the 1980s, the demographics of the University District had shifted towards a mostly student population. The closing in 1989 of the University Heights Elementary School (built

1902 with a 1908 addition, and now a designated Seattle landmark) in the heart of the University District due to a declining enrollment, demonstrably reflected this trend. In the 1990s, the neighborhood, like the rest of the city, experienced a building boom during an expansive national economy, with the construction of additional multifamily housing, office and university space, and renovation of older buildings in the area. This development trend is expected to increase in upcoming years, following the construction of a light rail station at NE 43rd Street and Brooklyn Avenue NE (three blocks from the subject site), connecting the neighborhood to downtown and beyond. Significant upzoning of surrounding blocks which occurred in 2017 is expected to drive building heights and densities to levels not seen outside the downtown commercial core.

Today the boundaries of the University District generally include the area from Interstate 5 on the west; to the Portage Bay shoreline on the south; 25th Avenue NE between Ravenna Boulevard and NE 45th Street, and the Union Bay Natural Area/east campus, on the east; and to Ravenna Boulevard and NE 45th Street on the north. In 2002, the neighborhood was estimated to have approximately 35,000 permanent residents, in addition to 50,000 university students and employees. The neighborhood remains dominated by the nearby University of Washington, but is nevertheless a vibrant, walkable "city within a city," with shops, restaurants, entertainment venues, and offices which serve not only the student population, but adjacent neighborhoods and the city as a whole as well.

The Development of the Subject Building, and Building Owners

The subject block was platted in 1890. In 1905, a frame house and small rear shed had been built on the two corner lots, according to permits on record and the Baist map of that year. The adjacent lot to the north was vacant. By 1929 or early 1930, Everett J. Beardsley (the owner, developer, architect, and builder of the subject building; see additional information in following section) had presumably purchased the three lots. In early 1930, he received a permit to demolish the existing frame buildings on site.

Seattle Times news accounts state that architectural drawings for the subject building were submitted by Beardsley on March 2, 1930, and the building permit (#291801) was issued a week later on March 9. The estimated construction value cited was \$60,000. Construction on the site began immediately thereafter. The building was completed in five months and opened to the public as the El Monterey Apartments on August 8, 1930.

A Seattle Times news article for the opening noted that almost all of the units were leased "well prior to the completion of the structure." It described the building as featuring "the architecture of Mexico and Old Spain," and continued in detail:

"Fountains, an attractive court, and stairs of imported tile are featured. Suites...are marked by especially large living rooms of the studio type. Offset floor levels add to the attractiveness of the suites. No two apartments are alike. All have breakfast rooms in addition to dining rooms. Bedrooms are papered in especially pleasing imported paper.

Hardware is novel. Walls are plastered and interior woodwork is done away with altogether. Fixtures are particularly tasteful. Each apartment has a fireplace, and all rooms including bathrooms and dressing rooms have outside exposures."

The article went on to explain that Beardsley traveled to California and Mexico to acquire tile and other decorative pieces for the building. This appears in part to refer to the colorful, glazed ceramic tiles used as accents throughout the interior and exterior of the building. Other tile used in the building, such as at bathrooms, was manufactured in Seattle by the Seattle Pottery and Tile Company.

The El Monterey was originally configured with eighteen apartments: five 2-room, one 3-room, and twelve 4-room units. There were also two "bachelor rooms," which appear on the original drawings as two large bedrooms with a shared bath (but no kitchen or closet) on the first floor directly accessed from the sidewalk through the arched doorway on the south elevation. In addition, drawings show two small maids' rooms with a shared bath located on the courtyard side of the first floor. Tax records indicate that before the early 1970s, the El Monterey's unit count had increased by two more 4-room apartments (likely by combining these smaller rooms, as suggested by 1957 permit #458879), for a total of twenty apartments, as the unit count remains today.

Incomplete architectural drawings on file at the Seattle Department of Construction and Inspections Microfilm Library show minor features which do not appear to have been built, suggesting that changes were made on site during the construction process. These unbuilt features include a curved tile roof on the west facade, and a large curved glazed wall enclosing a unit's dining room on the first floor at the south facade. Drawings also show a two-car garage proposed for the extreme northwest property corner, between the sidewalk and the building face and accessed directly from 11th Avenue NE, which may or may not have been built (it does not appear in the 1937 tax assessor photo).

Later owners

Beardsley appears to have retained the property until the early 1940s, and in fact he and his wife lived for a time in the El Monterey while their new home was being built, around 1940.

Handwritten notes on the King County Tax Assessor property card indicate that the property was sold in 1945 by Beardsley to Mr. and Mrs. N. Kermit Olson, who then sold the property a few days later to Harry Rasmussen. One year later, Rasmussen sold the property to Gladys L. Smith, who retained it almost seventeen years. In 1963, she sold it to Mr. and Mrs. (Charles?) W. Howe, who later that year sold it to Richard H. White. No definitive, significant information could be found about any of these persons.

In 1978, the El Monterey's ownership structure was converted from apartments to a condominium, and remains so today.

Overview of Apartment Buildings in Seattle

The residential landscape of early Seattle in the mid-19th century was dominated by single family dwellings which housed the one hundred or so people that lived there. Visitors or new residents had the opportunity to stay at the Felker House, Seattle's first hotel, which was established in 1853 and offered food and bedding to lodgers. In 1862 the population was only 182 persons, but the town grew steadily, reaching 1,107 by 1870, 3,553 in 1880, and jumping to 42,800 in 1890. Multifamily housing options available for those who could not afford single family homes were essentially limited to boarding houses and hotels. After the late 1890s, Seattle experienced rapid urban and population growth, and the demand for housing became more acute in the following years. From 1890 to 1900 the Seattle population nearly doubled over the decade, to 80,761. City boundaries expanded through several 1907 annexations, such that by 1910 the population had nearly tripled to 237,194, and to approximately 327,000 in 1920. The pace of growth slowed considerably in the 1920s, so that by 1930, the population had reached only 365,500.

In the first decades after 1900, apartment buildings began to play more of a role in housing Seattle's population, particularly in the denser neighborhoods. In 1907, the City of Seattle building code defined the following multiple-dwelling structures: Boarding houses, lodging houses, hotels, and apartments:

- Boarding houses were defined by the ordinance as offering five to twenty sleeping rooms. By custom, they generally offered meals in a family-style setting. The typical boarding house operated like a family, and typical tenants of boarding houses might be teachers, gentlemen, families, or sometimes women only. By contrast, lodging houses were defined by ordinance as offering the same number of rooms, but differed in that they offered no food. Meals were taken at restaurants. This low-cost form of housing typically attracted laborers, recent immigrants, railroad workers, and the like.
- Hotels offered furnished rooms to visitors as well as locals, and terms were offered by the day, week, or month, as was typical across the country in the early 20th century. Hotels ranged from luxurious to modest, and every price range. Larger hotels had spaces available to the public, such as dining rooms, reception rooms, or outdoor verandas.
- Apartments offered an alternative to boarding houses, lodging houses, and hotels, and were defined by the City of Seattle in 1907 as a building containing separate housekeeping units for three or more families, having a street entrance common to all. More specifically, apartment buildings (unlike boarding houses, lodging houses, or hotels) offered the same spaces and utilities that could be found in a single-family house—full bathroom on the premises, a kitchen for preparation of meals, hot and cold running water, standard-sized rooms, operable windows, and a street address. Apartment buildings could also sometimes offer additional semipublic spaces not found in single-family houses, such as foyers or rooftop gardens, to be shared by all the residents.

Apartment buildings as we know them today in the United States began to become popular in the larger, denser East Coast cities in the latter half of the 1800s. Some of the early buildings were tenement apartments, which housed large numbers of residents in rooms that often lacked windows, fire exits, or plumbing. To curb these abuses, building codes aimed at preserving basic health and safety standards for apartment dwellers developed in cities like New York around the turn of the 20th century. By about 1900, Seattle—although never as densely populated as such cities as New York or San Francisco—had adopted similar measures as well.

In the early 1900s, apartment buildings proliferated as the increasing value of close-in land prices made the construction of apartments more attractive to land owners. Nodes of apartment buildings developed—along with commercial buildings housing shops and services—along streetcar routes, both in-city and in developing streetcar suburbs. While there was an early public apprehension about a lack of privacy in apartment buildings, or living in the same building with complete strangers, those fears were outweighed by the convenience of living near the city center or near transit routes.

At the early part of the century, Seattle apartment buildings often advertised new or standard conveniences in units that might not have been available in older houses, including running hot and cold water, gas, and electricity; kitchens with gas or electric ranges; cooler cabinets, iceboxes, or refrigerators; dishwashers; even built-in radios. Buildings might include laundry rooms, additional storage space, or a parking garage, or feature extras such as elevators, or telephone service.

In Diana James' analysis of the development of apartment buildings in Seattle, *Shared Walls: Seattle Apartment Buildings 1900-1939*, she describes three classes of apartments which developed concurrently in the first third of the 1900s—luxury, efficiency, and intermediate:

- At the higher end, for those who could afford them, luxury apartment buildings featured distinctive exteriors, ornate lobbies and finishes, large suites of rooms, and occasionally servant's quarters.
- Most affordable were efficiency apartment buildings, which emphasized compact living quarters, and did not focus expense on luxurious common areas. These apartments had one to five rooms—usually a living/sleeping room, small kitchen or kitchenette, eating alcove or dinette, bathroom, and a dressing room/closet which often concealed a hideaway or “Murphy” bed. Space in efficiencies was maximized through the use of built-in cabinets, benches, or tables, and multipurpose rooms. A subcategory of efficiency apartments was the “apartment hotel.” Beginning in the 1920s in Seattle, this term began to be applied to some multifamily buildings which offered hotel-like amenities such as housekeeping or dining service, as well as hotel-like ornate exteriors, elaborate lobbies, public dining rooms, elevators, and roof gardens—but the units inside were essentially efficiency apartments.

- Intermediate apartment buildings occupied the middle range of the three apartment classes—they offered more space than the efficiencies, and some finer finishes or amenities, but not at such higher rates as the luxury market.

By these categories, the El Monterey would meet the requirements of the luxury class, but without an elaborate lobby.

First Hill was the city's first intensively developed apartment district. The first purpose-built apartment building in Seattle was the St. Paul, built in 1901 at the corner of Summit Avenue and Seneca Street on First Hill. The building, which still exists but has been substantially altered, was intended to attract the upper classes by featuring a private vestibule, reception room, library, parlor, dining room, kitchen, and two to three bedrooms, per apartment.

Besides First Hill, apartment buildings were also widely constructed in close-in neighborhoods or denser neighborhoods served by streetcar lines, such as Renton Hill, the Denny Regrade, lower Queen Anne, the University District, and Capitol Hill. Apartment buildings along commercial streets often had storefronts along the sidewalk, with residential units on upper floors. These mixed-use buildings were attractive to owners and investors because they provided two sources of rent—residential tenants, and commercial tenants.

In the period of the 1910s-1930s when the subject building was constructed, apartment buildings ranged from three-story walk-ups to six or more stories with elevators. Buildings were typically rectangular in plan, with simple layouts that reflect cost-effective use of land and an efficient apartment arrangement. However, apartments also followed E-, H-, L-, or U-shaped plans to accommodate lightwells, entry courtyards, or rear courtyards. A main entry on the exterior front façade typically led to a lobby, and then to double-loaded corridors for access to individual unit entries. Cladding materials were generally brick and terra cotta for newer buildings, or wood for those constructed in the earlier part of the century. The buildings were often ornamented in varying degrees with architectural details following the eclectic styles of the early 20th century, such as the Colonial Revival Style or Tudor Revival Style which were popular during the 1920s.

In contrast, the El Monterey represents a less common design. Units are not reached by a large hotel-like lobby and double-loaded corridors, but rather by point entries with modestly-scaled (albeit ornate) stairways. Units are clustered together into smaller building masses, which are laid out more informally across the parcel rather than following a rigorous E- or H-shaped plan. These design elements, when combined with the less common Spanish Eclectic architectural style of the buildings, add to the property's considerable character.

Everett J. Beardsley, the Architect, Builder, and Developer

The El Monterey was designed, constructed, and owned by Everett J. Beardsley, an architect and developer. He was active in Seattle primarily during the decade of the 1920s.

Beardsley's background is not well known. He was born in Woodbine, Iowa, in 1890, and attended Valparaiso University in Valparaiso, Indiana, although it is not clear if he received any architectural training. In the mid-1910s, he was living in Billings, Montana, with his wife Irene, and was listed in city directories as a building contractor. In late 1917, Everett and Irene moved to Seattle, and by 1920 he was listed in Seattle directories as a building contractor.

Beardsley was primarily associated with elegant, mid-sized apartment buildings designed in the Spanish Eclectic mode. Besides the subject building, which was constructed in 1930, he built and designed the following:

- Morris Apartments at 2107 5th Avenue N (1920) on Queen Anne Hill – This two-story fourplex has a T-shaped plan, stucco exterior, red tile roof, a projecting central arched entry, and an arched wing wall providing access to the side yard. Front windows feature round-arched shell forms at headers, serpentine engaged colonettes, and heavy balustrades. The rear portion of the building is comparatively plain.
- Hacienda Court Apartments (1925) at 1025-29 Summit Avenue E. – This project includes 21 units in two identical buildings located on a steep slope at the east corner of Belmont Avenue E and Lakeview Boulevard E, in the Harvard-Belmont Landmark District. A third building provides covered parking. Buildings have low pitched red tile roofs and exterior walls are finished in textured stucco. Units have high arched multi-lite windows, tile floors, beamed ceilings, and heavy timber projecting balconies.
- Six-plex at 2345 Franklin Avenue E (1925) in the Eastlake neighborhood – This building is almost identical to the previously mentioned Morris Apartments at 2107 5th Avenue N, but fits an additional two units into a slightly larger site.
- Villa Costella (1928) at 348 W Olympic Place – This 20-unit stucco-clad building on the west flank of Queen Anne Hill is one of Beardsley's most elaborate. It features a picturesque mix of flat-roofed and shed-roofed projecting and recessed building masses. The property is a designated Seattle landmark.
- El Cerrito Apartments (1931) at 608 E Lynn Street in the Eastlake neighborhood – This 9-unit building is massed to step down its hillside location and to maximize views of Lake Union. Less elaborate than Beardsley's other projects (perhaps because it was built at the beginning of the Great Depression), it lacks the heavy timber projecting balconies and pent roofs that characterize his other work.

That Beardsley fulfilled the multiple roles of designer, builder, developer, and owner was not unusual in Seattle in the 1920s. Others—such as Frederick Anhalt (1895-1996), John S. Hudson (1879-1945), or Henry “Harry” E. Hudson (1881-1963)—were well-known and prolific designer-builders active during the same period, and all specialized in multifamily structures.

Single family residences were also a part of Everett Beardsley's portfolio, although only a few dwellings have been identified. He is known to have designed at least four houses for the Puget Mill Company in the gated Broadmoor neighborhood, where he was a charter member

of the Broadmoor Country Club. His own home there, at 1215 Shenandoah Drive E (1929), is an excellent example of the Spanish Eclectic style applied to a single family home.

After about 1932, Beardsley was largely retired but continued to occasionally design single family homes. The Beardsleys appeared in Seattle Times society columns throughout the 1930s, active in the Broadmoor community where they lived in at least three homes over time (in the 1920s, they also resided intermittently in their apartment buildings). By 1952, they had moved to Scottsbluff, Nebraska, where they may have had relatives, and resided there for an unknown time. At some point thereafter, they moved to Bellevue, Washington, where Everett Beardsley died in January 1963, at age 73.

Spanish Eclectic Style

The El Monterey was designed as an apartment building in the Spanish Eclectic style and constructed in 1930. The style derives from the more rigorous Spanish Colonial Revival style, but with a freer use and invention of ornamental elements. The Spanish Colonial Revival style developed as an extension of the earlier Mission Revival style.

Some architectural history sources, such as Marcus Whiffen's style guide *American Architecture Since 1780*, subdivide the Spanish-colonial heritage styles as Mission Style, Pueblo Style, and Spanish Colonial Revival, each with similar but slightly different characteristic features. In general, to Whiffen, the Mission and Pueblo styles embody a simpler architecture, somewhat reliant on blocky massing, while Spanish Colonial Revival tends towards more elaborate ornamentation. The well-known architectural style reference *A Field Guide to American Houses* by Virginia and Lee McAlester identifies the subgroups and their popular periods as Mission (1890-1920), Spanish Eclectic (1915-1940), Monterey (1925-1955), and Pueblo Revival (1910-present). The Washington State Department of Archaeology and Historic Preservation's online style guide recognizes a slightly different "Mission Revival," with associated "Monterey Revival" and "Pueblo Revival." For its part, the City of Seattle Historic Preservation Office historic resources survey database recognizes "Spanish-Eclectic," "Spanish-Mission," and "Spanish-Mediterranean" styles.

Mission Revival developed in the 1880s in California, after several architects there sought inspiration in the colonial history of the western United States as the basis for architectural design, rather than continuing to "import" and use the seemingly out-of-place English Colonial Revival style which dominated the taste of the eastern United States. Influences on Mission Style included a broad range of buildings, from the occasionally ornate 18th century Spanish Franciscan order mission churches (which themselves were derived from earlier Spanish baroque and renaissance architecture in Europe) to the modest adobe dwellings of the Southwest.

The first widespread notice of the Mission Revival style was gained with the construction of the California State Building at the Chicago Columbian Exposition in 1893. In the Pacific

Northwest, the style was particularly popularized by its widespread use in the 1905 Lewis & Clark Centennial Exposition buildings in Portland, Oregon.

Mission Style buildings typically include the following features: Arched openings, either round or segmented; low-pitched hipped or gable tile roofs and pent-roofs with exposed rafters and deep overhangs; and scalloped or curvilinear shaped parapets. Exteriors are generally stucco, but examples in brick, wood, and stone can be found.

Mission Style quickly became popular in the western states but could be found nationwide. It was used in a variety of building types, including churches, train stations, club buildings, commercial buildings, apartment buildings, and single family houses. In Seattle, it was popular from about 1900 to 1920; excellent examples are the LaCrosse Apartments (1907) at 302 Malden Avenue E, and the L'Amourita Apartments (1909) at 2901 Franklin Avenue E, a designated Seattle landmark. Early on, the style sometimes began to merge with Arts & Crafts movement, resulting in an emphasis on simple forms, quality of materials, and little superfluous decoration. In rare instances, highly simplified applications of the Mission Style appear as a kind of stark, stripped-down pre-Modernism.

At the other extreme, some builders and architects chose to focus on the ornamental possibilities of the Spanish Colonial architectural inheritance in the west. In 1915, the buildings of the Panama-California Exposition in San Diego were designed in a highly elaborate mode, tapping the Spanish architectural baroque Plateresque and Churrigueresque styles; as well as Spanish Gothic, Moorish, and Spanish Renaissance elements found in both Spain and its colonies. After 1915, this Spanish Colonial Revival style became very popular in California, the western United States, and Florida during the 1920s, through the 1930s.

According to Marcus Whiffen's style guide *American Architecture Since 1780*, characteristic features of the Spanish Colonial Revival style include the low-pitch red-tiled roofs of Mission Style, but also flat roofs with tiled parapets. Arches, though frequently used, are not as universally used as in the Mission Style, and houses may lack them entirely. Walls may be plastered or stuccoed, and doorways or window openings may be flanked by columns or pilasters, or otherwise be the focus of considerable carved or cast ornament. Balconies with railings are common, as are wrought iron or carved wood details, such as window grilles. Windows often vary in size, and may be asymmetrically disposed on an elevation, with broad expanses of solid wall between. High-style buildings might include towers or tower-like forms, or decorative colorfully glazed tiles. In 1920s Los Angeles, the style was associated with glamorous Hollywood mansions.

In Seattle, the Spanish Colonial Revival style was somewhat popular but usually employed less extravagantly than can be found in California. Instead, designers in Seattle generally employed a freer, "Spanish Eclectic" style reflecting a looser use of Spanish-Colonial-derived ornamental details to create a pleasing façade. These details might include textured stucco cladding, often used with brick; red tile roofs; exposed and carved floor or roof beam ends, or exposed round timber ends called "vigas" (the latter derived from Pueblo architecture);

round-arched windows or doors; multi-lite casement windows; dark, heavy timber balconies, brackets, doors, corbels, and beams; decorative wrought iron window grilles; colorful glazed tilework; and exterior courtyards or arcades. Most of these elements are found in the subject building.

Spanish Eclectic buildings in Seattle are often found as single family homes or apartment buildings from 1915 to about 1940. The architect/builder of the subject building, Everett J. Beardsley, was a proponent of the style and developed numerous apartment buildings in the style, including the Hacienda Court (1925) at 1025 Summit Avenue; 2345 Franklin Avenue E (1925); Morris Apartments (1926) at 2107 5th Avenue N; El Cerrito (1931) at 608 E Lynn Street, and Villa Costella (1929) at 348 W Olympic Place. The latter is a designated Seattle landmark. Beardsley's own home in the Broadmoor neighborhood 1215 Shenandoah Street (1929) is an exceptional example of a single family home in this style.

Other examples of Spanish Eclectic apartment buildings in Seattle include the La Quinta (William H. Whiteley, 1927) at 1710 E Denny Way; the Piedmont/Tuscany Apartments (Daniel Huntington, 1928) at 1215 Seneca Street, which features one of the most extensive uses of decorative glazed Malibu tile in the city; and the LaFlor Apartments (Samuel Anderson, 1929) at 323 16th Avenue.

The Spanish Eclectic style was also used in Seattle in the 1920s-1930s for automobile dealerships, garages, or neighborhood stores, and occasionally for small to medium sized commercial buildings. In these instances, ornamentation was often in the form of colorful glazed terra cotta or cast stone architectural detail, resulting in sometimes elaborate compositions.

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The features of the Landmark to be preserved include: *the site; the exterior of the residential building; the exterior of the garage building; and the interior of the six, main stair towers.*

Issued: April 15, 2021

Sarah Sodt
City Historic Preservation Officer

Cc: Emily Griffin, El Monterey HOA, Board President
David Peterson, Historic Resource Consulting
Jordan Kiel, Chair, LPB
Nathan Torgelson, SDCI
Katrina Nygaard, SDCI
Ken Mar, SDCI



El Monterey, 4204 11th Avenue NE, 2020



El Monterey, 4204 11th Avenue NE, 1937



Legislation Text


File #: Appt 02165, **Version:** 1

Appointment of Sophia Fang 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>Sophia Fang</i>		
Board/Commission Name: <i>Seattle Arts Commission</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 type="checkbox"/> Mayor <input checked="" type="checkbox"/> Other: <i>Seattle Arts Commission</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: Bellevue, WA (Lakemont)	Zip Code: 98006	Contact Phone No.: [REDACTED]
Background: Sophia Fang is a startup marketer by trade, a creative artist by nature, and a social impact creator by purpose—all towards her personal mission of building vibrancy in her community. Blending vibrant swatches of color and complex details, her watercolors combine whimsy and community joy to celebrate small businesses, immigrant placemaking, and food diasporas. Sophia is passionate about beautifying public spaces in her Seattle hometown and the Rust Belt. As an emerging artist, she received public art commissions in 2021 from the City of Redmond, City of Tukwila, City of Auburn, City of Pittsburgh, Bloomfield-Garfield Corporation, BOOM Concepts, and West Virginia University Libraries. Her artwork has been featured in <i>Pittsburgh City Paper</i> , <i>The Incline PGH</i> , <i>Marketing Pittsburgh Podcast</i> , and <i>love, Pittsburgh</i> . Sophia was also an Artist-in-Residence at Inscape Arts, an Awesome Foundation grant winner, a 2022 Pittsburgh 30 Under 30 honoree, and the 2021 winner of the ATHENA Young Professional Award for excellence in mentoring women and girls to succeed. Passionate about empowering local entrepreneurs, makers, and creators, Sophia is the Head of Marketing at Honeycomb Credit, a Board Member at Prototype PGH, and a Venture For America alumni fellow.		
Authorizing Signature (original signature):  Date Signed (appointed): 3/25/2022	Appointing Signatory: <i>Tammy Morales</i> <i>Council Member, Seattle City Council</i>	

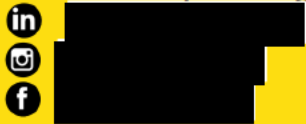
*Term begin and end date is fixed and tied to the position and not the appointment date.

sophia fang



Seattle + Pittsburgh

www.sophiafang.com



awards

30 Under 30, Pittsburgh Business Times (2022)

Emerging Artist Grantee, Pittsburgh Foundation (2022)

Winner, ATHENA Young Professional Award (2021)

Artist-in-Residence, Inscape Arts (2021)

Grant Winner, The Awesome Foundation (2021)

press

Marketing Pittsburgh Podcast, "Invest Locally with Sophia Fang" (2021)

Pittsburgh City Paper, "Sophia Fang Supports small businesses with postcard project" (2020)

speaking

ACES 2022
Carnegie Mellon University
University of Pittsburgh

creativity x social impact

founder | Sophia Fang Art May 2020–Present

- Launch watercolor business with 5-figure revenue and raise \$2,500+ in donations to small businesses and Asian American nonprofits with Painting Main project

head of marketing | Honeycomb Credit Aug 2018–Present

- Built brand to drive \$3.5M+ in investments to 100+ small businesses nationwide
- Grew email newsletter by 18K, social by 6.7K+ followers, inbounds by 3.9K, and web traffic by 182K unique visitors

board member | Prototype PGH Jan 2020–Present

- Run women-owned business incubator with 6 entrepreneurs to build racial and gender equity in entrepreneurship

fellow | Venture For America Mar 2018–June 2020

- Joined entrepreneurship fellowship for recent grads with a 10% acceptance rate

founder | CHIFFON ET RIBBONS Sept 2010–May 2018

- Founded fashion blog with 50,000+ followers and 1.2M+ page views

marketing director | Health Bridges Aug 2015–May 2018

- Built nonprofit assisting 300+ low-income patients monthly with language translations and fundraised \$35,000+ as a founding member

public art

- *Food Hall Mural*, Spice Bridge & City of Tukwila, Tukwila, WA, 2022
- *Redmond Lights*, City of Redmond, Redmond, WA, 2021-2022
- *Arts in Park Storyteller*, City of Pittsburgh & CDCP, Pittsburgh, PA, 2021-2022
- *Rotunda Art Fence*, Bloomfield-Garfield Corporation, Pittsburgh, PA, 2021
- *Tukwila Utility Box Art Program*, City of Tukwila, Tukwila, WA, 2021-2028
- *Auburn Utility Box Art Program*, City of Auburn, Auburn WA, 2021-2028
- *Storefront Window Display*, BOOM Concepts, Pittsburgh, PA, 2021
- *Food Justice in Appalachia*, West Virginia University Libraries & Food Justice Lab, Morgantown, WV, 2021-2022

education

Pomona College Sept 2014–May 2018
B.A., Double Major in Economics and Digital Media Studies, 3.8/4.0

Claremont McKenna College Jan 2017–May 2017
Silicon Valley Program, 3.9/4.0

- 1 of 10 students accepted to pursue a full-time internship in Silicon Valley while taking a full course load on weekends

artist bio

Sophia Fang is a startup marketer by trade, a creative artist by nature, and a social impact creator by purpose—all towards her personal mission of building vibrancy in her community. Blending vibrant swatches of color and complex details, her watercolors combine whimsy and community joy to celebrate small businesses, immigrant placemaking, and food diasporas.

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Passionate about empowering local entrepreneurs, makers, and creators, Sophia is the Head of Marketing at Honeycomb Credit, a Board Member at Prototype PGH, and a Venture For America alumni fellow.

Seattle Arts Commission Roster

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 3/17/2022

*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
1	F	N/A	8.	At-Large	Sophia Fang	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	01/01/19	12/31/21	1 st	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 Jacobson	01/01/19	12/31/21	1 st	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
			16.	Get-Engaged	vacant	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		1			1								
Total	3	8		1	2	3	1		1	3			2