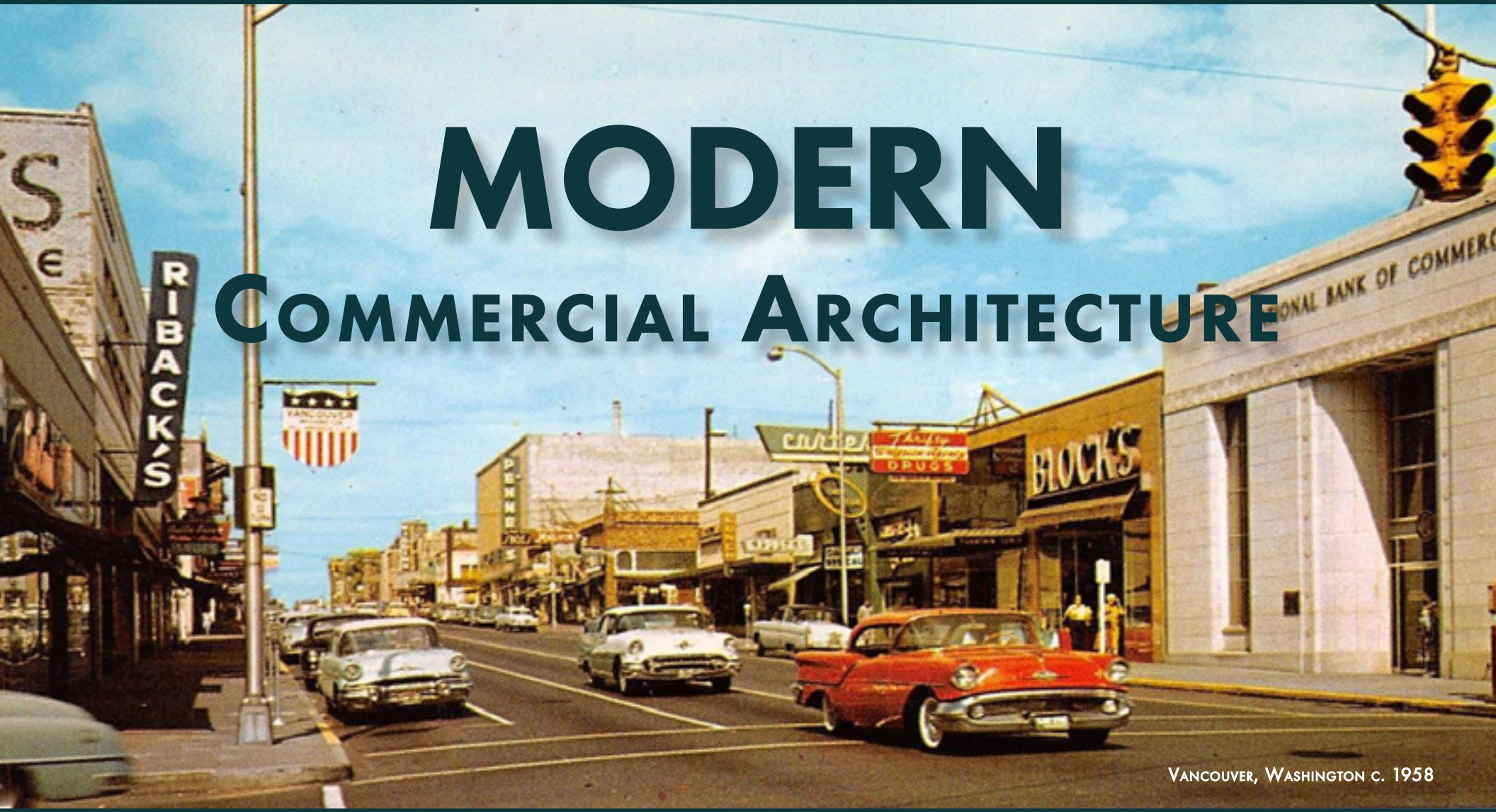
WASHINGTON STATE GUIDE TO

MODERN
COMMERCIAL ARCHITECTURE



VANCOUVER, WASHINGTON C. 1958

1930 - 1975

This report was commissioned by the Washington Department of Archaeology and Historic Preservation (DAHP).

Published November 2021

Cover image: Vancouver, Washington. Intersection of Main Street and E 8th Street looking north. circa 1958.

SUMMARY

During WWII and the proceeding years, Washington experienced substantial commercial and residential growth. During that time the state produced some of our nation's most prominent architects and engineers and their architecture was frequently celebrated in a variety of regional and national press circles. As products of their time, mid-century commercial buildings introduce us to a variety of new materials, new ways to assemble buildings, new forms and uses, and new designs which contrasted notably with pre-World War II architecture.

Today buildings constructed between 1930 and 1975 comprise a substantial volume of the state's commercial property inventory. They exist in downtown commercial cores, on main street, in suburbs, neighborhoods, and along highways and interstates. At the time of their construction, many mid-century buildings asserted their claim to a shiny future through use of new materials, features, and forms.

This document is intended to serve as a guide to the documentation and evaluation of mid-century commercial resources in Washington State, as well as to foster and appreciation and understanding of their architecture and history and those who designed and built them.

(upper): Capitol Center Building, Olympia (1966). Image courtesy DAHP; (lower): Les Brainard's Restaurant, Seattle (1960). Item 67957, City Light Photographic Negatives (Record Series 1204-01), Seattle Municipal Archives.

Madison St. Center Planned

ARCHITECT'S SKETCH: This is an architect's concept of the planned 94,000-square-foot Madison Plaza Shopping Center at 23rd Avenue and East Madison Street. The project, which will include an Albertson Food Center, a drugstore, a coffee shop, offices and other stores, is planned by Mooday, Inc., of which Frank Ruano is president. The center was designed by Thomas Albert Smith & Associates.

(upper): Proposal for Madison Plaza Shopping Center. *Seattle Times*, October 28, 1964; (lower): 400 Building, Burien.

CONTRIBUTORS

This guidebook is a collaborative effort by Artifacts Consulting, Inc. of Tacoma and the Department of Archaeology & Historic Preservation (DAHP). Artifacts Consulting, inc. undertook the initial preparation of the context statement under contract with DAHP. Artifacts Consulting, Inc. managing partner, Spencer Howard, provided project management and undertook archival research and writing. Katie Chase, partner, undertook archival research and writing and report layout and production. Susan Johnson, associate, undertook archival research and writing. State Survey Coordinator, Kim Gant and State Architectural Historian, Michael Houser of DAHP expanded and edited the final document.

Research for this guide required the perusal of a number of repositories and libraries, including: Tacoma Public Library and Northwest Room, Seattle Public Library, Washington State University Special Collections, University of Washington Libraries, particularly the Built Environment Library, Museum of History and Industry (MOHAI), Puget Sound Regional Archives, DAHP architect/builder files, the APT Building Technology Heritage Library and the Washington State Archives.

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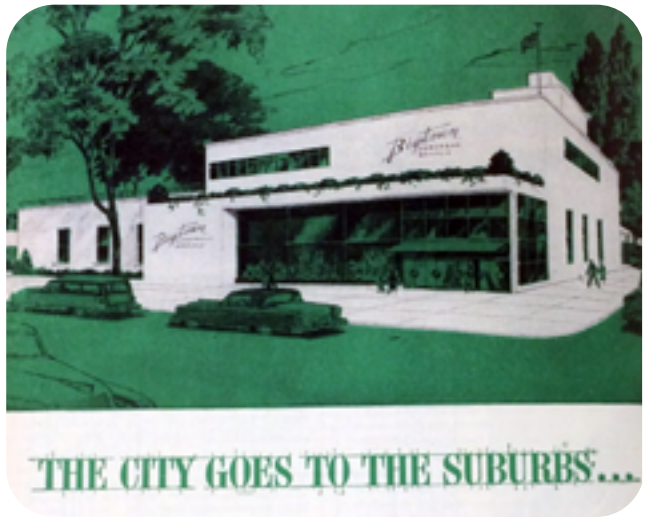
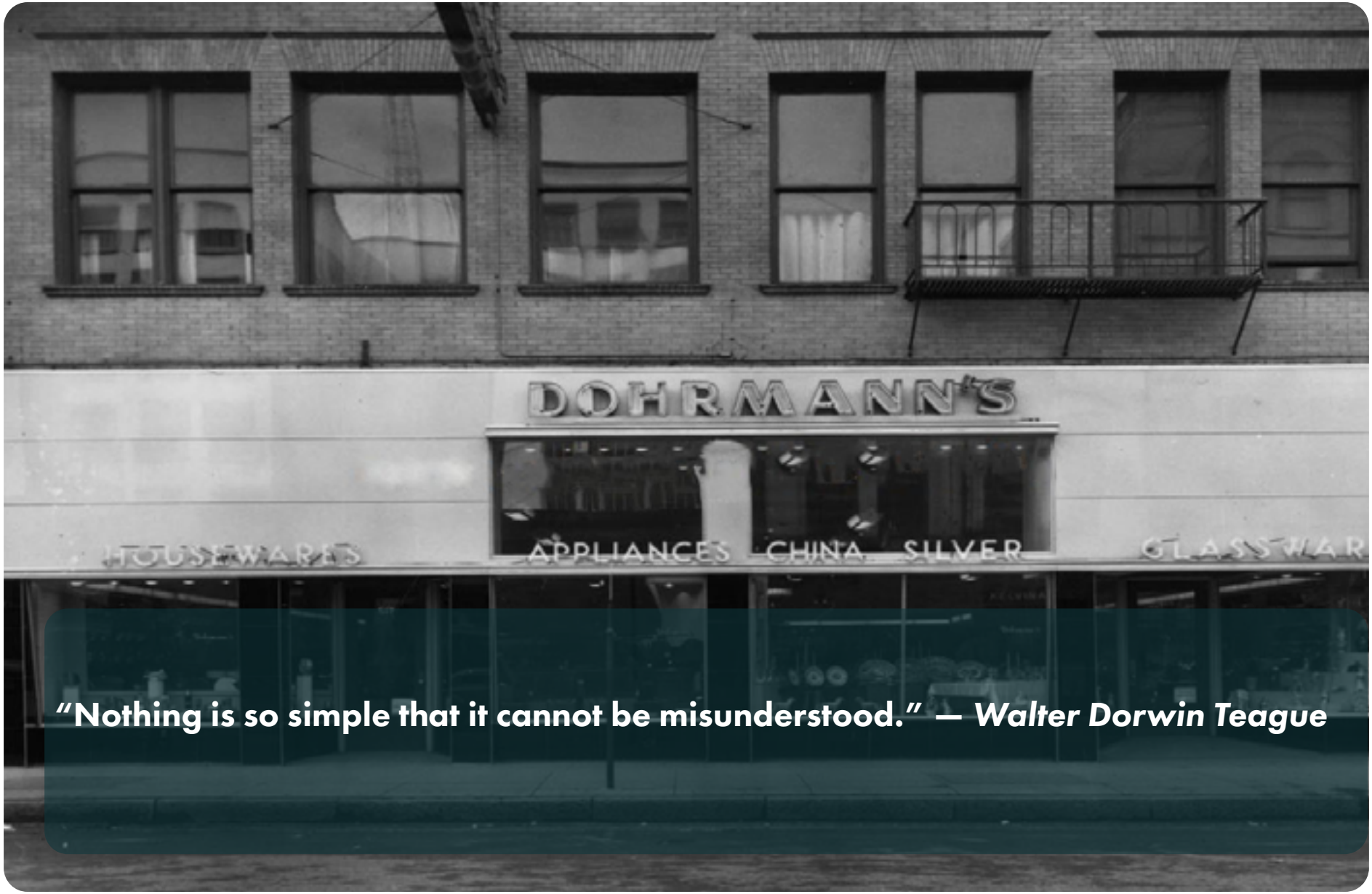


Background

CHAPTER ONE



"Nothing is so simple that it cannot be misunderstood." — *Walter Dorwin Teague*

(previous page): King County Administration Building , 500 4th Ave., Seattle (1970). Image courtesy DAHP.

(this page): The remodeled storefront of Dohrmann's, 519 W Sprague, Spokane (1947).
Image courtesy Northwest Museum of Arts & Culture, Charles Libby Collection.

Chapter 1 Background

This guide highlights the range of commercial buildings constructed between 1930 and 1975. It is a 45 year period that begins with a massive economic depression, includes a world war, and ends with a man on the moon. What were the advances in technology that made it all possible? How did our way of doing business change? How did buildings illustrate these changes? We hope to answer these questions and more in this guide to Modern Commercial Architecture in Washington State.

Many of the new buildings constructed in the middle 20th century are categorized as Modern. Modern architecture designers generally rejected historical methods. Historically, buildings were designed from the outside in, within a rigid framework, based on appearance. Modern designers favored designing a building based on how it will function, from the inside out. Historic methods of decoration were stripped away. Classical columns and strict symmetry stood in contrast to Modern aesthetics; which included asymmetry, thin piloti, concrete, polished metal, and glass.

Modern Movement designs were present in the visual sphere of every American by the close of the 1960s. However, Modern Movement designs were not the only designs during the period. Early American styling for commercial buildings made an impressive comeback leading up to the 1976 bicentennial. Classical design elements could be added to Modern Movement forms to 'soften the edges.' These buildings are part of the range of commercial architecture constructed from 1930 to 1975 and are included in this guide.

Smith Tower, Vancouver. Image courtesy of DAHP.

The intent of this guide is to contribute to the broader understanding of commercial buildings in a way that promotes consistency in evaluations with content that is engaging and accessible. This document is intended for use by the public, local governments, preservation professionals, and non-profit advocacy groups, and to help them to promote the stewardship of mid-century commercial resources. This is a guide will help you correctly enter data into Wissard Historic Property Inventory Form and it includes:

- **A concise narrative of development patterns**
- **Information about various mid-century building uses and forms**
- **A mid-century materials reference guide**
- **An architectural style reference guide**
- **An evaluation guide**

In this guide, a commercial building or structure is defined as one that was purpose built for a business use, from big to small, Main Street to down-town to the suburbs. Uses may include, but are not limited to:

- **Retail**
- **Clinic (medical)**
- **Financial Institution**
- **Gas Stations**
- **Hotel/Motel**
- **Mall**
- **Professional/Office**
- **Restaurant**
- **Supermarket**
- **Shopping Center**

Building uses that are generally not included in this guide are education, ceremonial, civic and government, and religious. Although many of them were certainly designed in similar prevailing styles, they fall outside the scaope of this study.

Ritz Theatre in downtown Ritzville. Bjarne Moe, architect. Image courtesy DAHP.

BUILDING AWARENESS

Many supporters of Mid-century Modern architecture have used the internet and social media to find each other, as well as to build interest communities, and to convey the era's architectural significance to a broad audience. In the age of digital media, photographs, information, events, and contacts have reached worldwide audiences. The ease of information transfer has resulted in broader networks and successful awareness move-ments; a key strategy that can be used at the local level. Advocacy and educational resources for mid-century architecture include:

- **DoCoMoMo WeWa**
- **International Committee for the Documentation and Conservation of Buildings, Sites and Neighborhoods of the Modern Movement. The U.S. affiliate is www.docomomo-us.org**
- **The Getty Conservation Institute - Conserving Modern Architecture Initative**

Examples of mid-century signage, from (l-r) Mount Vernon, Ritzville, and Ellensburg. Images courtesy of DAHP.

- **Society for Commercial Archeology**
- **LA Modernism Committee (ModCom)**
- **National Trust for Historic Preservation**
- **Docomomo Oregon**
- **Retro Renovation**
- **Groceteria.com**
- **Recent Past Preservation Network**

Events, including festivals and home tours have also elevated the profile of Modern Movement architecture in particular, on the west coast. Perhaps the largest festival is Modernism Week in Palm Springs, California, which draws people from all corners of the globe to celebrate modernism in art and architecture through tours, lectures, film festivals, and other events.

PREVIOUS SURVEYS/CONTEXT STATEMENTS

Several local and regional survey and historic context statements have been completed in the last 10 years which provide contextural background, architectural and stylistic information about the mid century period. These include:

- **Nifty from the Last Fifty Initiative, statewide Washington initiative, 2003-2005**
- **Mid-Twentieth Century Olympia: A Context Statement on Local History and Modern Architecture, 1945-1975, 2008**
- **Century 21 Expo Landmark Study**
- **Tacoma West Slope Survey Report, 2010**
- **Claremont Neighborhood (Everett) Survey, 2014**
- **Montana Post-World War II Arch Survey & Inventory, 2010**
- **Eugene Modernism: 1955-65, 2002**

A seminal context study of Modernist federally owned buildings titled *Growth, Efficiency & Modernism: GSA Buildings of the 1950s, 60s and 70s* was completed in 2003 and updated in 2006 by the General Services Administration (GSA).

NATIONAL REGISTER OF HISTORIC PLACES

Within the cultural resources community, we have been documenting and nominating pre-WW II resources for many years. However, only within the past decade have we begun to focus on mid-century resources. Some are just coming of age, but most are well within the 50 year timeframe to be considered eligible for listing on a local, state or National Register. At the time of this writing, post-WWII resources are under-represented on local, state, and or National Registers. There are currently no post-WWII-era historic districts in the state. A sampling of individual mid-century resources listed in the National Register in Washington state include:

- **Luepke Florist, Vancouver (1937)**
- **Collins Building, Colville (1937)**
- **Garland Theater, Spokane (1945)**
- **Georgia-Pacific Plywood Company Office, Olympia (1952)**
- **Ridpath Hotel, Spokane (1952)**
- **F. W. Woolworth Co. Store , Renton (1954)**
- **Atlas E Missile Site No. 9, Reardan (1960)**
- **Magnolia Public Library, Seattle (1964)**
- **Queen Anne Post Office & Regional Headquarters, Seattle (1965)**

(upper): Phillips 66 gas station, "bat-wing design", 1503 N 4th Avenue, Pasco (c 1964); (lower): Vancouver First Federal Savings & Loan (1960). Images courtesy DAHP.

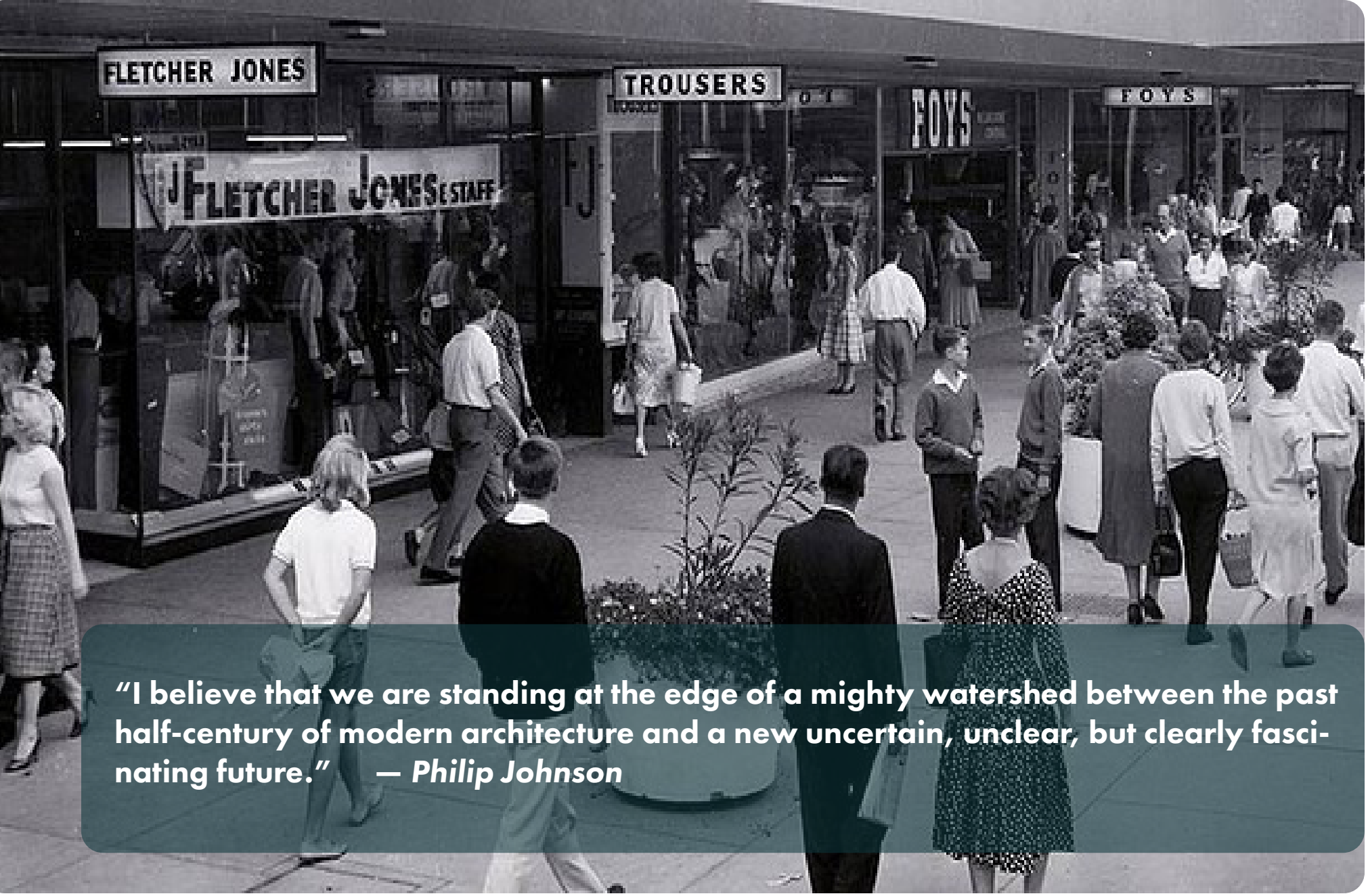
FEDERAL COMPLIANCE

Federal agencies which are subject to the requirements of Section 106 and Section 110 of the National Historic Preservation Act of 1966 (NHPA) are doing a better job at identifying Post WWII resources due to the requirement to review historic properties that are at least 50 years old that may be affected by federal undertakings. As such, determinations of eligibility for mid-century resources have been made on a regular basis for several years. At the time of this writting, resources constructed before 1967 must be evaluated for National Register eligibility. In order to be ahead of the curve for long term planning projects, DAHP often requires that federal agencies evaluate all properties that are at least 45 years old (constructed before 1972 at the time of writing) when planning future projects.

Cannon Office Building - Uptown Shopping Center. Image courtesy DAHP.

Events & Trends

CHAPTER TWO



"I believe that we are standing at the edge of a mighty watershed between the past half-century of modern architecture and a new uncertain, unclear, but clearly fascinating future." — ***Philip Johnson***

(previous page): Welcome to Vancouver postcard c. 1950s.
(this page): Open-air shopping center in the 1960s.

Chapter 2

Events & Trends

This chapter provides an overview of state and national events and trends that influenced development in Washington between 1930 and1975, with an emphasis on architecture, engineering, design, and commerce.1930 was chosen as a start date because it represents the beginning of an era, a decade in which ideas conceived in the 1920s were realized and the collapse of the economy forced change. The end date of 1975 was chosen for two reasons: First, architectural and development patterns that were nascent in the 30s matured over the next few decades and shifted again in the 1960s. To cover that shift we chose 1975 so this guide will be useful not just in the year of publication, but in the future when buildings constructed in the first half of the1970s will turn 50 years old. Architecturally, this narrative covers the transition into Modernism in the 1930s, through the decline of Modernism in the late 1960s, and everything in between.

This time period as a whole was one of rapid, drastic change—from the way in which Americans traveled, to consumer habits, to advances in construction materials, methods, and architecture. Across the country, the evolution of suburban areas, made possible with federal housing programs and the automobile created rings around cities. In the 1930s downtown commercial buildings constructed in the late 19th and early 20th century began to look and feel old and did not fit the image of the city of the future. The Depression forced changes in consumer spending and there was fierce competition for every dollar. A modern appearance encouraged spending and federal policies at the time subsidized this trend. Many downtown business owners had two choices in order to survive: move to the suburbs or modernize. Modernization worked for a while. However, many downtown buildings were emptied as commercial tenants moved to new suburban strips that could easily accommodate the growing need for parking. It seemed no city center was spared.

The shift in retail character reflected a change in sales practices aimed at efficiency and high volume, which was now possible with advances in mechanization. The goals of merchants, coupled with shifts in consumer preferences toward self-service and a larger selection of goods, coincided with the consumers access to more disposable income after the end of World War II. In short, "the United States became a nation of consumers, firm believers in annual obsolescence."

Corporate America also took shape during this period, which made distant consumer landscapes look increasingly similar. Modern marketing and branding coupled with new ways to reach people, such as through their television sets, created much larger customer bases and companies grew accordingly.

Medco Clinic, Vancouver (1968).

All in all, this period was one of unprecedented change that was captured in architecture. A window was no longer just a window and a roof no longer just a roof. Simply put, by the end of the1960s there were no more rules about what buildings should look like or how they should be built.

1930s

The 1930s in America were characterized by the Great Depression and subsequent efforts to rebuild the economy. These efforts had a lasting effect on the built environment in our cities and towns. The spread of Modernist influence, the need to jump-start the economy, and general efforts to improve quality of life were at the forefront.

At the same time the rest of the world was experiencing significant political unrest. Adolf Hitler came to power in1933 and Nazi violence was escalating in Europe. Japan aimed to dominate Asia and the Pacific and was at war with China by 1937. By the end of 1939 the world was divided into two opposing military alliances: the Allies and the Axis and WWII had begun.

THE GREAT DEPRESSION & NEW DEAL

The stock market crash of 1929 and Great Depression impacted nearly everyone. Economic activity declined across the board and markets shrank. In Washington state it is estimated that 25% of the employed lost their jobs. Unemployment rates in Washington as a whole were higher than the national average; however, the logging industry was hit hardest as the demand for building materials fell dramatically. The companies that survived often gobbled up smaller ones, which consolidated jobs and required people to move to find work. Some rural Washington cities lost population as many people who worked at these small, local companies had to leave to search for work in larger cities.

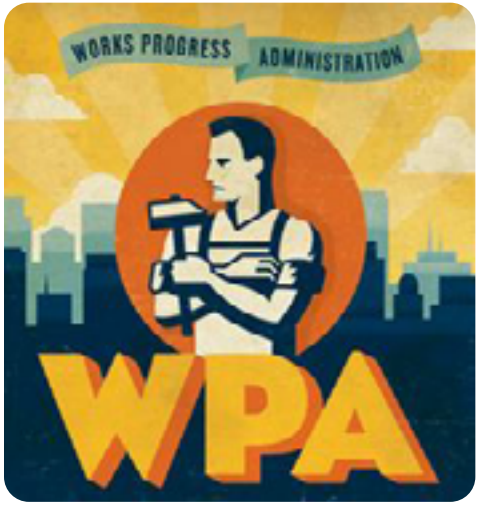
With the election of Franklin Roosevelt in 1933, there were improvements. The Civilian Conservation Corps (CCC) employed thousands of young men in the forests and national parks of Washington State. The Civil Works Administration set up small public works jobs, while the Public Works Administration planned huge new infrastructure projects that included Bonneville and Grand Coulee dams on the Columbia River. Bonneville Dam, completed in 1938, provided irrigation for farms in central Washington and a regional electricity source. The construction and operation of the dams impacted residential, commercial, transportation, and other developmental aspects for the Columbia Valley and the state as a whole.

By 1938–39, Washington State hosted around 4,000 CCC workers per month in 38 camps around the state. CCC workers built trails, improved

Bellingham High School. Constructed by the WPA in 1938.

campgrounds and public structures, managed erosion and fires, and built lookouts across the state, including in Mt. Rainier National Park and Olympic National Park and on the Yakima and Spokane reservations.

While the CCC was responsible for many improvements to outdoor recreation, the WPA was responsible for many public buildings and structures. They included bridges, schools, city halls, courthouses, hospitals, and libraries and many are still in use today. By 1941, the WPA had funded



28,000 miles of road, 1,000 bridges, 26 libraries, 193 parks, 380 miles of sewers, 15,500 traffic signs, 90 stadiums, and 760 miles of water mains in Washington.

One of the notable contributions of the WPA to the landscape was the adoption of new, modern architectural styles such as Art Deco, Streamlined Moderne, and Stripped Classical. The new WPA-constructed Moderne building in a town may have been the first of its kind given that private construction had all but ceased.

The Housing Act of 1934 had an impact on commercial construction in the form of rehabilitation and modernization of existing buildings. The Act made government insured loans available for the rehabilitation of "obsolete" buildings, a term with a wide-ranging definition. The program was intended to encourage business owners to modernize their stores so that people would spend their way out of the depression. Architects and product manufacturers also did what they could to encourage any and all projects that required their services.

A significant program affecting architects during the depression was the Historic American Buildings Survey (HABS). The Historic American Buildings Survey was established in 1933 to create a public archive of America's architectural heritage, consisting of measured drawings, historical reports, and large-format black & white photographs. The idea of documenting the nation's most significant architecture was not new; however, it took the onset of the Great Depression to provide the opportunity in the form of a federal program initiated during President Roosevelt's New Deal administration. Many out of work architects were put to work documenting buildings. HABS was the first significant advancement for historic preservation at the national level as it established national standards for resource documentation. It was the only New Deal program related to historic architecture.

ARCHITECTURE & DESIGN

Many architects fleeing violence and war in Europe brought new perspectives regarding the built environment to America in the 1930s. These architects introduced America to the Modernist Movement. The major philosophies behind the Modernist Movement were: an analytical approach to the function of buildings, a strictly rational use of (often new) materials, an openness to structural innovation and the elimination of ornament. What does this translate to exactly? It means that Modernists believed that society would be better off in buildings and environments that were efficient, controlled, and unornamented—machines for living and working—a departure from all we thought about building form, use, and style.

There were dozens of European Modernist architects that either move to or practices in the United States. Two of the most noted were from Germany. Another, famous name, Le Corbusier, was Swiss. Walter Gropius and Ludwig Mies van der Rohe arrived in the United States in 1937 to become faculty at leading architecture institutions. Gropius became head of the architecture program at Harvard University. Mies van der Rohe was appointed head of the architecture program at the Illinois Institute of Technology in Chicago. Le Corbusier visited the United States to promote his ideas, but did not receive any commissions from the visit and never lived here. In fact,

(above): Bauhaus School designed by Walter Gropius in Dessau, Germany (1925).

he returned to Europe and published an account of his visit entitled "When the Cathedrals Were White: Journey to the Country of Timid People" because Americans were not ready to adopt his ideas. There is but one Le Corbusier-designed building in the US, the Carpenter Visual Arts Center at Harvard University. HIs influence, however, is here in the form of large housing complexes in major cities.

Gropius and Mies van der Rohe had both been directors of the German school known as the Bauhaus. Gropius was the founder. The Bauhaus was an art and craft school that started after World War I and the philosophy was to reconcile art and design with mass production. The school had classes in fine arts such as weaving, glass blowing,and cabinet making. It was an art/craft school first. Architecture was not taught there until 1927. The school was only open from 1919 to 1933. It was shut down by Adolf Hitler, who rejected Modernism.

Gropius and Mies van der Rohe influenced American architecture in their own practices and by educating future architects. Their influence reached all the way to the Pacific Northwest. One of Mies van der Rohe's former students and employees, Myron Goldsmith, designed one of the most influential glass office towers in Washington, the Norton Building in Seattle (1959). At least five aspiring Washington architects are know to have studied at Harvard under Walter Gropius – Frederick Bassetti, Keith Kolb, John Morse, Bruce Walker, and Royal McClure. Three of them received their undergraduate architecture degrees from the University of Washington. And in 1948, the relatively young architecture faculty at the University of Washington, including John Rohrer, George Tsutakawa, Wendell Lovet, developed a new design course modeled on Gropius' Harvard program. Eventually, most American architecture programs adopted Modernist teaching methods.

(above): Walter Dorwin Teague-designed Kodak storefront in NYC, 1931.

Among the early promoters of the Modern Movement in Washington State was Paul Thiry. Thiry, a young Seattle architect in the early 1930s, adopted the International Style after a year abroad. The trip abroad significantly influenced Thiry's work and he introduced Moderism to Seattle via his own residence (1936). He began a partnership in Seattle with Alban A. Shay (1935-40) and together they began designing some of the earliest Modernist buildings in the state. During World War II, Thiry partnered with a number of other architects to produce large-scale public planning, housing, and military projects.

While it is true that European architects had an effect on architecture in this country, the average American may have been more familiar with the work of a new kind of professional: the Industrial Designer.

(left): Franklin Simon display window on Fifth Aveune, NYC by Norman Bel Geddes ca.1929. (above): Walter Dorwin Teague-designed Kodak camera made in 1930.

During the 1930s architecture as a profession was threatened. This was in part due to the Great Depression, there was

simply not enough work. But that was not the only cause. In a time when it was vitally important to induce consumer spending, many (not all) architects still believed that consumer architecture was beneath them. They had been reluctant to accept commissions for retail buildings and they were not prepared for the expanding consumer world. In stepped the industrial designer to fill the void. Industrial designers, such as Normal Bel Geddes and Walter Dorwin Teague provided corporate clients with a full range of design services from product design to advertising to retail showrooms and storefronts. Industrial designers specialized in getting people to buy merchandise, which was being turned out in mass quantities. And during the Depression, it was imperative that those who had money, spend it. Architects designed fine art and fine art was not what people were buying during a depression.

Norman Bel Geddes' designs were so groundbreaking that they reached across the country. His firm designed everything from toasters to buildings to urban transportation networks. Although some of his more drastic ideas never made it off the drawing board, the media spread his philosophies and his ideas were realized by others. His simplified, modern storefront display design for Franklin Simon department store (1928) on New York's fifth Avenue was the start of "window dressing" as we know it today. Whereas it had been the norm to cram a store window display with as much merchandise as possible with little attempt at artistic arrangement, Geddes, who had been a set designer, saw the store window as "a stage on which the merchandise are the actors." The design idea spread so fast that within months all of the store windows on Fifth Avenue had been redesigned to follow his lead. Geddes' design for the window display broadened to include entire stores, inside and out. As most of his clients were corporate, Geddes was a nameless, faceless designer to most consumers, but his work was easily transferred to every city in America and influenced more retail than most appreciate.

Walter Dorwin Teague is perhaps more well known due to his work for Eastman Kodak and Texaco Oil. Teague was commissioned by Kodak to design a series of cameras in 1927. After successfully completing that task, in 1930 Kodak commissioned Teague to design the store in which to sell the cameras. The store, 745 Fifth Avenue in New York, was featured in *Architectural Record* and *Architectural Forum* as a successful example of commercial architecture. Teague's design for a Texaco filling station was also mass produced and can be seen on many state highways across the country.

(above): Concept rendering for Texaco station by Walter Dorwin Teague, 1936. Image courtesy Teague Archives.

Events showcasing new architecture from around the world also promoted shifts in design, such as the watershed 1932 exhibition of modern architecture at New York City's Museum of Modern Art (MOMA). The MOMA exhibit exposed the radical shift away from the the classical revival styles of the early 20th century that some European and American architects were making. This new, stripped-down to the structure style of building design was termed "International Style." The 1939 World's Fair in New York City was another event that showcased Modernist design and the trend toward mass consumption. The theme of the fair was "World of Tomorrow" and it featured several works by Modernist architects. It also had a "House of Glass," which showcased what homes of the future would look like and the RCA Pavilion that featured the first public television broadcast.

As the 1930s came to a close it became apparent that the United States would get involved in WWII. So, beginning in 1938, the federal government began ramping up the nation's defenses. This resulted in a new wartime economy with jobs in the defense industries. The Japanese attack on Pearl Harbor on December 7, 1941 officially drew the US into the war and solidified the national commitment to the war effort.

1940s

WWII & ECONOMIC RECOVERY

In Washington the effects of the war were positively profound, lifting the state right out of the Depression, especially in the Puget Sound region where ships and planes were built. In 1942, Washington was one of the top two states in terms of war contracts per capita and Seattle was one of the top three cities. The value of airplane and ship contracts alone in1943 and 1944 equaled the total of all manufacturing in the state in 1939. The population of Kitsap County, home to the Puget Sound Naval Shipyard, increased by 90% between 1940 and 1942.

In 1941 alone, almost $100 million was spent on construction in the Pacific Northwest. This construction included factories for aircraft production, mills for the production of raw materials such as aluminum, housing and training facilities for military personnel, and housing for factory workers and their families. But, although unemployment was low and people had jobs and money to spend, private construction was virtually at a standstill. Every available resource was directed at the war effort.

War production was not confined to the Puget Sound area. Washington was also a leading agricultural state during the war years. Feeding the troops required millions of pounds of dried and canned fruit produced in the Yakima valley. The fishing industry located along the coast, provided virtually all of the canned salmon produced in Washington for the Army and Navy. Vancouver and Longview were top aluminum producers. Lumber was also in great demand and communities such as Shelton and Longview produced millions of board feet of lumber and plywood. Even Chewalah, just south of Colville, contributed to the effort. A large magnetite mine there employed 800 people. Magnetite was needed to produce high quality steel.

Military base growth in the state also accounted for significant land use and employment during the war years. The expansion of Fairchild Air Force Base near Spokane, Paine Field near Everett, Fort Lewis near Tacoma, and Whidbey Island Naval Air Station at Oak Harbor spurred development in those areas. Commercial development often occurred near these bases to serve thousands of military members and their families.

Through the 1940s the character of the architecture profession continued to demand change and architects continued to struggle with their identity. While the war created jobs for an array of employable Americans, private architects were not necessarily in high demand. In fact, the first architectural megafirm was run by the federal government. During the Depression, the Supervising Architect's Office of the United States (a government agency) was the largest architectural office in the world, which offered relief in terms of a paycheck for some, but not in terms of the creative independence that architects craved. Major war contracts often went to engineers or builders, professions that were seen as far more practical. After the war, major corporations also began the practice of having their own architectural divisions, further shutting out private architects and firms.

Another side-effect of the war was a relative lack of advancement in the state's transportation networks. Road construction practically ceased, apart from absolute minimum maintenance. But, despite the lack of road construction, the state added other transportation infrastructure, such as bridges. The first Tacoma Narrows Bridge opened in the summer of 1940 (and collapsed due to wind in November of that same year) with the replacement bridge opening in 1950. Further north, the state's first

(left): Image of Grand Coulee Dam. Courtesy US Bureau of Reclamation

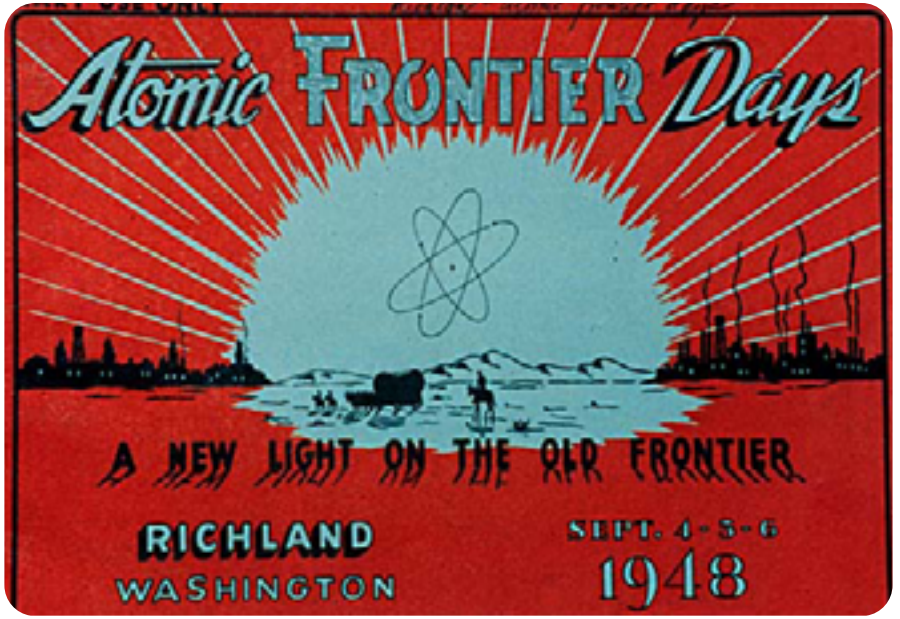
floating bridge opened on Lake Washington in the summer of 1940. The bridge, officially known as the Lacey V. Murrow Bridge, opened the east side of the lake to development and a subsequent a population boom. It also effectively ended most ferry traffic on the lake. However, as of 1942, gasoline rationing limited driving and commercial automobile production for civilians nearly ceased until 1945. Nevertheless, in 1944, Congress approved limited legislation for federal highway funding.

Placed in service in 1941, Grand Coulee Dam, then the largest dam in the world, immediately began to power Northwest factories, shipyards, homes, and businesses. President Harry Truman even remarked that the US could not have won the war without it. Over time, additional generators and powerhouses augmented the dam's power output. The presence of the dam also further encouraged industrial and agricultural land uses in the Columbia Valley, in turn bringing more residential and commercial development to the region. In the rural parts of the state, the construction of the dam resulted in increased agricultural productivity. Before the dam was constructed, agriculture in the region was limited to dry land ranching. The availability of water broadened the potential to include growing hay, grains, fruit, vegetables, herbs, and wine grapes. Towns in the Columbia Basin experienced growth booms. For example, the town of Soap Lake, at the base of the Grand Coulee Dam, experienced 216 percent growth between 1942 and 1950, after the dam was finished.

In 1943, the federal government took over land around the town of Hanford for the secret Manhattan Project expansion. The development at Hanford marked a major turning point for central Washington and signaled the start of the atomic, or nuclear, age. The Hanford construction camp grew quickly, reaching a population of 51,000 people in just a few months and affording it the designation of the fourth most populated city in the state. WWII ended when an atomic bomb, enriched with uranium refined at Hanford, was dropped on Japan.

THE WAR IS OVER

With the end of World War II in 1945, the second half of the 1940s saw a nation in recovery. The various branches of the military discharged about 7 million service members between October, 1945 and early 1947. Families reunited, returning soldiers looked for work and housing and cities tried to modernize. Suburban residential and commercial construction picked up in an attempt to meet rising demand. Established wartime materials manu-



facturing continued, but shifted to production of consumer goods. Many of the advances in technology that were vital to the war effort translated well to consumer goods. The national economy and population experienced significant booms, including a baby boom!

The end of the war was good for some architects. Many of the architecture students who suspended their studies to serve in the war returned and completed their degrees. Some of Washington's most notable architectural firms of the mid-century formed shortly after the war (e.g., Bassetti and Morse, in 1947) and their commissions were often for new corporate headquarters for ever expanding retail sector clients.

To put the need for increased roads during the post-war period into perspective consider this; in 1920 there were fewer than 10 million automobiles on the road. By 1945 there were 31 million automobiles. The total grew each year thereafter, sometimes by more than 10%. The number of cars on the roads sharply increased after the war since materials rationing and limits on automobile manufacturing had lifted.

The roadside services of earlier decades continued to be built, although ownership of these businesses shifted from independent to corporate and/or franchise. Diners, food stands, restaurants, fuel stations, motels, and shopping were placed along state highways. Gasoline stations and repair garages increasingly used company logos and distinctive signage and building designs. This strategy allowed them to be quickly and easily recognized by passing motorists. In 1947, federal legislation authorized the construction of "limited-access highways." These highways allowed speeds above 50 miles per hour and featured improved safety, but changed how transportation corridors related to their environment. This was the beginning of a major shift in the character of state highways.

Air transportation also expanded. Numerous airfields and airports began as private aviation clubs or military airfields, but as commercial air travel flourished, bigger, more sophisticated airports were needed. A national survey of existing airports published in 1946 found many to be inefficient and poorly planned so they either had to upgrade or be left out of the commercial air picture. The largest new airport in the state, Seattle-Tacoma Airport, joined Boeing Field in the commercial air travel industry in July 1949.

FEDERAL POLICY

Before the war, America was an urban society, but the post-war years saw a major population shift. The years immediately after World War II marked the beginning of suburbanization as we know it today, but the groundwork was laid in the 1930s. The National Housing Act of 1934 created the Federal Housing Authority (FHA) and authorized it to insure long-term loans on private homes, which encouraged lenders to invest in residential mortgages, which eventually encouraged construction. In order to qualify for the program, standards had to be met to ensure the continued viability of the investments. This meant that housing had to be built in economically stable areas and sold to economically stable buyers. Many of the houses built in the post-war years were in large planned suburban tracts. This low density single family residential zoning was directly related to the requirements of FHA backed loans. This federal policy ultimately led to suburbanization, which often included segregation.

The Housing Act of 1937 established the involvement of the federal government in the establishment of public housing, which had an effect on the character of cities. Before this act, little was done to house the poor and disadvantaged and slums, such as Seattle's Hooverville, were the result. To obtain funding for pub-

Seattle's Hooverville, 1931. Image courtesy Seattle Times.

lic housing states had to pass enabling legislation for local housing authorities. Washington did so in 1939. Seattle's Public Housing Authority completed its first project, Yesler Terrace, in 1941. In a time when city planners were ramping up to build giant towers to house the poor, Jesse Epstein, head of the Seattle Housing Authority, insisted on using local architects to design low-rise dwellings, each with a yard. He also insisted on racial integration. Epstein's philosophy was counter to what federal guidelines were at the time and Yesler Terrace is an example of what was built in many cities after the massive high-rise towers built in the 50s failed. It is listed on the Washington Heritage Register.

(left): Yesler Terrace Public Housing Project, Seattle (1941). Note the use of unfinished cedar siding, typical of Northwest architecture. Image courtesy DAHP. (lower): Aerial view of McLouglin Heights in Vancouver, c 1945, a wartime subdivision built to accommodate an influx of workers.

The National Housing Act of 1949 and the GI Bill continued the policy that preferred home ownership. The objective of the 1949 act was to make funds available for home repair and construction while providing jobs and improving the overall economic condition of the country. The GI Bill, administered by the Veterans Administration (VA), extended home buying assistance to veterans, which allowed them to borrow the entire amount of a home without a down payment or mortgage insurance. The FHA standards applied to this program as well. This GI Bill alone resulted in approximately 40% of new housing starts in 1946 and 1947. Many of the houses built in the post-war years were in large suburban tracts. This low density single family suburban residential zoning was directly related to the requirements of the FHA backed loans.

The Housing Act of 1949 authorized even more mortgage insurance and funding for public housing, but it was also the beginning of a campaign against urban blight, which ultimately displaced many of those it was aiming to help. Between 1950 and 1965 slum clearance resulted in the destruction of thousands of low income housing units, which were not immediately replaced, leaving the shortage worse in many areas. It was supposed to result in 800,000 new public housing units across the country in 8 years, but it ended up taking 20 years.

The federal government also provided guidance in local planning efforts in anticipation of the war's end. In 1943 the National Resources Planning Board compiled a guide to city planning based on three test cases, one of which was Tacoma, WA. It was called *Action for Cities: A Guide to Community Planning* and it was "an attempt to obtain a simple method by which the citizens and officials of a community might mitigate the results of hasty local decisions based on insufficient consideration for future development." The guide broadly covered everything from housing to business to welfare to transportation. It did not specify what each plan should be, but gave a framework to fill in the blanks.

CONSUMER HABITS

There was an unprecedented increase in consumerism during the period following WWII. People had jobs, wages were up, credit was flowing, electricity and gas were cheap, and everyone had a new house to fill. Constant innovation created a thirst for the newest and best product, regardless of whether the old one was still useful. Consumers were constantly bombarded with advertising in print media and on television.

Despite modernization efforts, downtowns were in severe decline. A face lift could only go so far when the consumer was moving away. New buildings were few and far between during the Depression and existing buildings were in serious decay by the end of the war. Making room for cars resulted in the demolition of many pre-1900 buildings for parking lots and garages. Many property owners demolished buildings for parking and to avoid paying property taxes, a practice that resulted in huge losses in assessed valuation and revenue for cities.

During the late 1940s shopping still happened downtown. However, the character and appearance of businesses was in the process of shifting. Large corporate stores were taking the place of locally owned department stores. The look of stores was changing inside and out to reflect new tastes and technological advances. Product turnover was occurring faster as new goods were produced more often. The shift to self-service meant fewer employees in stores, but new specialized employees were now required that reflected the trend toward merchandising. Interior designers, display managers, window trimmers, buyers, and set designers were all needed. The store was becoming a "machine for selling."

FHA guidance identified shopping centers as a community asset so they were sometimes built along with new subdivisions. The guidance indicated that shopping centers should be located within safe walking distance to new housing developments, but along major thoroughfares, not mingled in with the houses. However, given that many of the residents also had a new automobile, they did not need stores within walking distance.

Downtown Wenatchee circa 1940.

1950s

This decade began with US involvement in the Korean War. Wartime industry was re-mobilized until the Korean Armistice Agreement in 1953. In 1955, Rosa Parks refused to give up her seat on a public bus, and in 1957 the first Civil Rights legislation was passed by Congress. In 1959, Alaska and Hawaii became the 49th and 50th United States. It was a busy decade.

Washington's population increased from 1.7 million in1940 to 2.4 million by 1950 due to the incredible WWII economy. All those people needed places to live and work. Old, established towns such as Edmonds, Burien, and Des Moines, to the north of Seattle and Bellevue, Shoreline, Lynwood, and Federal Way to the east and south of Seattle, filled in with development to become one large "Pugetopolis." The second Tacoma Narrows Bridge opened in October, 1950. Connecting Tacoma with the Kitsap and Olympic peninsulas. The new bridge reduced traffic pressure on Highway 101 along Hood Canal, but also enabled more widespread development.

There was an emerging professional class of newly educated former soldiers that required the development of new office and commercial space. As the population shifted from urban to suburban, so too did the development. Major corporations that had space in large downtown office buildings began to move to the suburbs, building new office space on cheap land.

The popularity of Modernism reached its peak in the late1950s. National and regional architectural publications focused largely on Modern Movement styles and on advances in building materials and technology. The influence of the resident European Modernist architects such as Walter Gropius and Mies van der Rohe spread across the country. The Miesian high-rise, whether designed or inspired by Mies, would soon exist in every major city. Seattle led Washington in adopting this type of commercial

(upper): Northgate Shopping Center, Seattle (1950); (lower): Washington Water Power corporate campus, Spokane (1959).

office building. Two of the earliest Seattle glass curtain wall office towers are the Norton and Logan buildings, both completed in 1959. That same year, Spokane welcomed the Washington Water Power (WWP) building by Brooks and Walker. While not a tall, the WWP building was more than just a modern curtain wall building, it was part of a suburban corporate campus with several low-profile buildings, covered walkways, and landscaped grounds, a new model for corporate America.

THE SHOPPING MALL

Early shopping malls, a new model for purchase of goods, were in Washington state by April 1950. The open-air Northgate Center (north of Seattle), was the first large-scale shopping complex in the country. In Spokane, the Northtown Shopping Center opened in 1955. The mall shared many characteristics with downtown commercial centers: they were a collection of closely spaced stores in facing rows with a center corridor, just like Main Street. The difference was that they were generally under one roof, were surrounded by parking, and were located in outlying areas.

The first large-scale, fully enclosed, air conditioned shopping mall opened in Minneapolis, MN in 1956. In order to keep up with this covered shopping trend, many downtowns built canopies or permanent awnings down main streets. This trend continued through the 60s.

URBAN RENEWAL

Urban renewal was a program made possible by the Housing Act of 1954. The purpose was to eliminate existing slums and urban blight and prevent them from returning. This idea of slum clearance was largely a Modernist idea. Clearance was necessary to build the ideal environment, which consisted of high-density housing placed in park-like blocks. This was to be achieved through funding assistance to municipalities that formulated an urban renewal plan. Eligible activities under the Act included rehabilitation, demolition, and construction of housing. The vast majority of projects were demolition and new construction, which often displaced the most vulnerable populations.

Northtown Shopping Mall, Spokane (1955). Historic post card.

THE AUTOMOBILE

The economic prosperity of the postwar era translated to a sharp rise in automobile sales and the number of cars on the road. By 1950 it was clear existing roads were inadequate. The number of vehicles on the roads, advances in automobile technology, and the reasons for driving had changed. Speed and efficiency took precedent and the new freeways and expressways of the 1950s figuratively and literally ran over the "picturesque parkways" of the 1920s. The 1954 Federal-Aid Highway Act and the 1956 Interstate Highway Act prompted an epic advancement in our national road system. Congress passed this sweeping legislation to create 41,000 miles of multi lane freeways by 1969. Washington received a significant bump in federal funds for highway construction.

The new interstate highways contributed to sweeping changes in land use patterns already underway. Suburban sprawl (low-density construction best suited to automobile access) was becoming the norm. This growth

Interstate 5 under construction in downtown Seattle in1963. Image courtesy Seattle Municipal Archives.

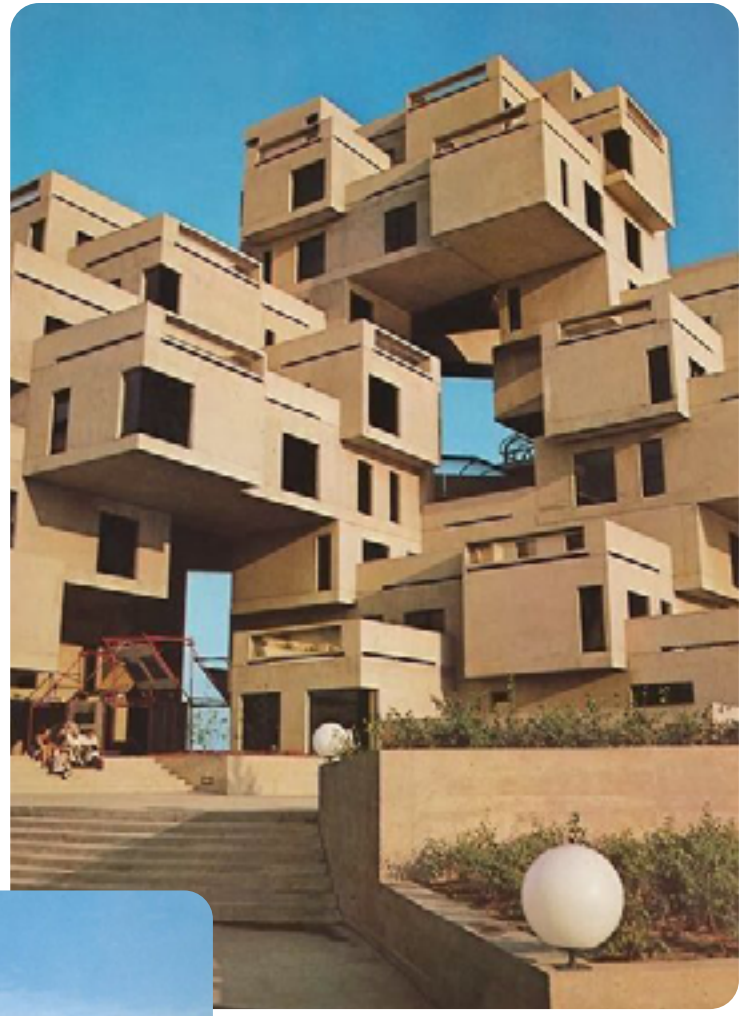
hastened the decline of the downtown core as a hub for offices, retail spaces, and entertainment. Where state highways were routed through cities and small towns, new interstates bypassed historic Main Streets and downtown commercial cores, taking shoppers with them. New commercial buildings were located near highway access ramps. The increased reliance on automobiles necessitated that architecture become ever more geared toward them, instead of people. Stores with modest setbacks from the street for small parking areas lost business to larger stores with ever larger parking lots.

MODERNISM IN DECLINE

Just as Modernism was being embraced by the populace, the leading architects and critics were turning away from it. The shift was characterized by "a reconciliation and integration of functionalism with more humanistic concerns: symbolic representation, organicism, aesthetic expressiveness, contextual relationships, and social, anthropological, and psychological subject matter." What does that mean? It means that it became apparent that the designers of academic Modernist buildings were not so concerned that people were happy and comfortable in their buildings, and they weren't. Even the founders of Modernism, including Mies van der Rohe and Walter Gropius, had evolved in their thinking. According to historians Rifkind and Haddad, the architects of Modernism, those born in the 1880s and 1890s, were aging out and the problems they were trying to solve (pre-industrial urban slums) had evolved. The new generation, those born in the 1910s and 1920s, grew up in the Machine Age and matured in a post-war world. Thus began a shift in ideas about how buildings and landscapes should interact with people and how they should fit within an existing environment, especially in urban fabric. Wide acceptance of the new generation's ideas would take several years to materialize.

The 1950s ended with a series of events that sent the country into culture shock, according to historian Fred Kaplan. 1959 was the year that the Soviets launched a spacecraft, the birth control pill was invented, racial desegregation began in the US, and IBM sold its first computer. Kaplan summed it up well:

> "The shockwaves of the new ripped the seams of daily life, when humanity stepped into the cosmos and commandeered the conception of human life, when the world shrank but the knowledge needed to thrive in it expanded exponentially, when outsiders became insiders, when categories were crossed and taboos were trampled, when everything was changing and everyone knew it— when the world as we now know it began to take form."



(above): Habitat 67 at the Montreal Expo;
(left): Tacoma Mall (c.1965).

1960s

The 1960s are known for the Space Race, social upheaval, a vocal and nonconformist generation, and new ideologies and lifestyles. Socially, the 1960s were defined by change, in particular the Civil Rights Act of 1964, the Voting Rights Act of 1965, riots in major U.S. cities, and the violent loss of several national heroes, including the assassination of President Kennedy. The United States also entered the Vietnam War.

Parkade Parking Plaza Garage, Spokane (1967). Image courtesy Spokane Historic Preservation Office.

The 1960s started off in an economic recession, with relatively high unemployment and high defense spending. The recession abated by 1961, but cities continued to suffer from the loss of affordable housing due to urban renewal, as well as loss of business activity, which had largely shifted to suburban areas. The pace of modernization in downtowns slowed as more businesses moved to the suburbs. And the economy became increasingly global with the continued incorporation of businesses and spread of franchise stores.

By 1960, seven out of ten people in the US lived in urban areas. Western Washington saw the most significant change in population in the 1960s, notably around Puget Sound in Snohomish, Island, Thurston, and further south in Clark County. These counties grew fast, at least partly due to the suburbanization of Vancouver, Seattle, Tacoma, and Olympia, as well as the expansion of smaller cities like Everett.

WORLD EXPOS

Two World Expos in the 1960s continued the decade's theme of pushing limits. Seattle's Century 21 Exposition in 1962 drew 9.6 million people and showcased Northwest architects, such as Robert B. Price and Paul Thiry, alongside other Modernists like Minoru Yamasaki. A few years later, Expo '67 in Montreal included a diverse representation of architectural and engineering prowess. Among the many examples, Buckminster Fuller applied his signature geodesic dome to the U.S. Pavilion and Frei Otto designed the German Pavilion as "tent-like forms" supported by nets of tension cables, exhibiting the expressiveness and practicality of such structures. Expo '67 also presented new ideas about urban planning, including Habitat 67, a prototype mixed-density city, which combined the density of urban housing with some of the amenities of suburbia such as increased daylight and gardens.

Washington State was very much involved in the Space Race. In 1961, NASA selected the Boeing Company to develop part of the Advanced Saturn launch vehicle (Saturn V). Boeing's involvement with the space program, specifically designing and building lunar rovers, increased in the late 1960s. Boeing's integration of the Saturn launch vehicle with the Apollo rockets contributed greatly to the successful Apollo 11 mission in 1969, the first moon landing for the United States.

A very public attack on Modernism occurred when Jane Jacobs published *The Death and Life of Great American Cities* in 1961. Jacobs, a great

observer of people and places, recognized what made a successful city. She witnessed the erasure of "places" with the bulldozing of entire communities and also witnessed the consequences. The erased communities were usually replaced with controlled, "functional" environments. The new communities were clean, but not beautiful; practical, but not comfortable. They looked good on paper, but lacked attention to human nature.

THE SHOPPING MALL IN THE 1960S

Suburban shopping centers, malls, and strip centers surrounded by parking lots found full expression and national acceptance in the 1960s. Construction of large indoor shopping malls continued to occur at the edges of cities, on unoccupied or agricultural land. Developers planned malls and shopping centers near highways, including the new interstates, thereby adding to their automobile accessibility. Malls attracted further commercial development around them such as office buildings, fast-food and other restaurants, banks, and professional buildings. For example, the Tacoma Mall, which opened in 1964 near Interstate 5, had the nearby Tacoma Mall Office Building in place by at least 1969. These new commercial patterns continued to draw shoppers away from downtown cores. The demise of downtown commercial areas in many cities was nearly complete.

In the 1960s, Washington continued to build its portions of the new interstate highway system. The construction of Interstate 5 offered a new, faster, stop-light-free alternative to Old Highway 99, the former north-south route across the state. Where it passed through cities, blocks of buildings were removed. In 1967, workers finished the final section, connecting Tacoma and Everett. In 1969, the final four-mile segment in the state opened between Marysville and Everett. Between 1966 and 1968, another interstate route was also under construction. More than 102 miles of Interstate 90 were completed between Seattle and Spokane during those years.

1970s

An economic recession and a short-lived but memorable energy crisis, the continued involvement of American troops in the Vietnam War, technological advances, and a growing environmental movement were some of the major influences from this decade. Political scandals such as Watergate in 1972 prompted widespread demands for public accountability and transparency, which had a role in the impeachment proceedings against (and resignation of) President Nixon.

In the early to mid-1970s, the U.S. military and the Vietnam War diverted funds from other public aid programs begun in the 1960s. In the early 1970s, the Vietnam War caused shortages of goods needed for the war. These shortages inflated prices and the national economy suffered. Meanwhile, imports increased from Japan and Western Europe, particularly electronic components. In 1971, President Nixon attempted to slow the rampant national inflation and bolster U.S. production by freezing wages and prices as well as adding import taxes on foreign goods. These steps helped for a while but the economy worsened by 1973. Soon, foreign countries began to perceive the U.S. as less of a world power. Increasing domestic opposition to the war ended with the departure of American troops from Saigon in 1975.

An oil embargo in late 1973 led to gasoline shortages in early to mid-1974 during a brief but impressive energy crisis. In the US, the resultant long gas station lines prompted people to appreciate the finite nature of petroleum products. The crisis spurred Congress to mandate more fuel-efficient vehicles and the 55-mile-per-hour speed limit was adopted to conserve fuel. The embargo threatened to shut down more than personal transportation, revealing a widespread dependence on petroleum across many industries, including construction. It also caused architects to rethink the highly inefficient modern glass box.

In terms of the Washington economy, two major industries suffered setbacks in the 70s: commercial fishing and aviation. In 1974, Judge George

Boldt decided a case (Boldt Decision) in favor of Indian fishing rights. Commercial fishing had been declining for some time before 1974, but many fishermen blamed that court case for further restricting their harvest. Drastic lay-offs and cutbacks occurred at the Boeing Company between 1968 and 1971. Boeing employed 95,000 people in 1968, but that number dropped to less than 40,000 by 1971. Seattle's population declined about seven percent between 1970 and 1980.

Freight train transportation suffered during this period and it affected small rural communities that depended on rail stops. Deferred maintenance of rail infrastructure and merging companies changed the landscape of rail freight into coming decades. Freight railroads closed smaller auxiliary lines. By denying freight service to some communities and essentially directing commercial development elsewhere, the freight railroads severely impacted those local economies. Railroads closed under-performing short distance freight service when they saw better profits with long distance shipping; trucking, on the other hand, excelled at shorter distance transport from the 1970s onward.

Pike Place Market interior, c.1970. Image courtesy Seattle Municipal Archives.

POPULAR DECLINE OF MODERNISM

The energy crisis and the rising cost of materials and labor sparked a new interest in the rehabilitation of existing buildings, and not just for house museums. Congress passed the National Historic Preservation Act in 1966, which meant that federal agencies had to consider the effects of federal funding and permitting on historic properties. The NHPA, put forward by Washington's own Congressman Scoop Jackson, was a response to the outright destruction of significant portions of our heritage through federally funded urban renewal and interstate highway projects. The policy of the Act stated that that the federal government should lead the way in terms of historic preservation. This legislation created a new professional field for the protection of cultural resources.

By the mid-1970s Modernist architecture was firmly under attack, especially in the realms of urban planning and public housing. Massive concrete plazas in downtowns failed to create the vibrant community atmosphere that the designers intended. High-rise housing complexes for the low-income population failed to create the sense of home and belonging that people needed to thrive. One of the major downfalls was that in the quest for efficiency architects did not address the actual needs of people. The engineered, inorganic environments they created were simply doomed from the beginning.

A NEW BEGINNING

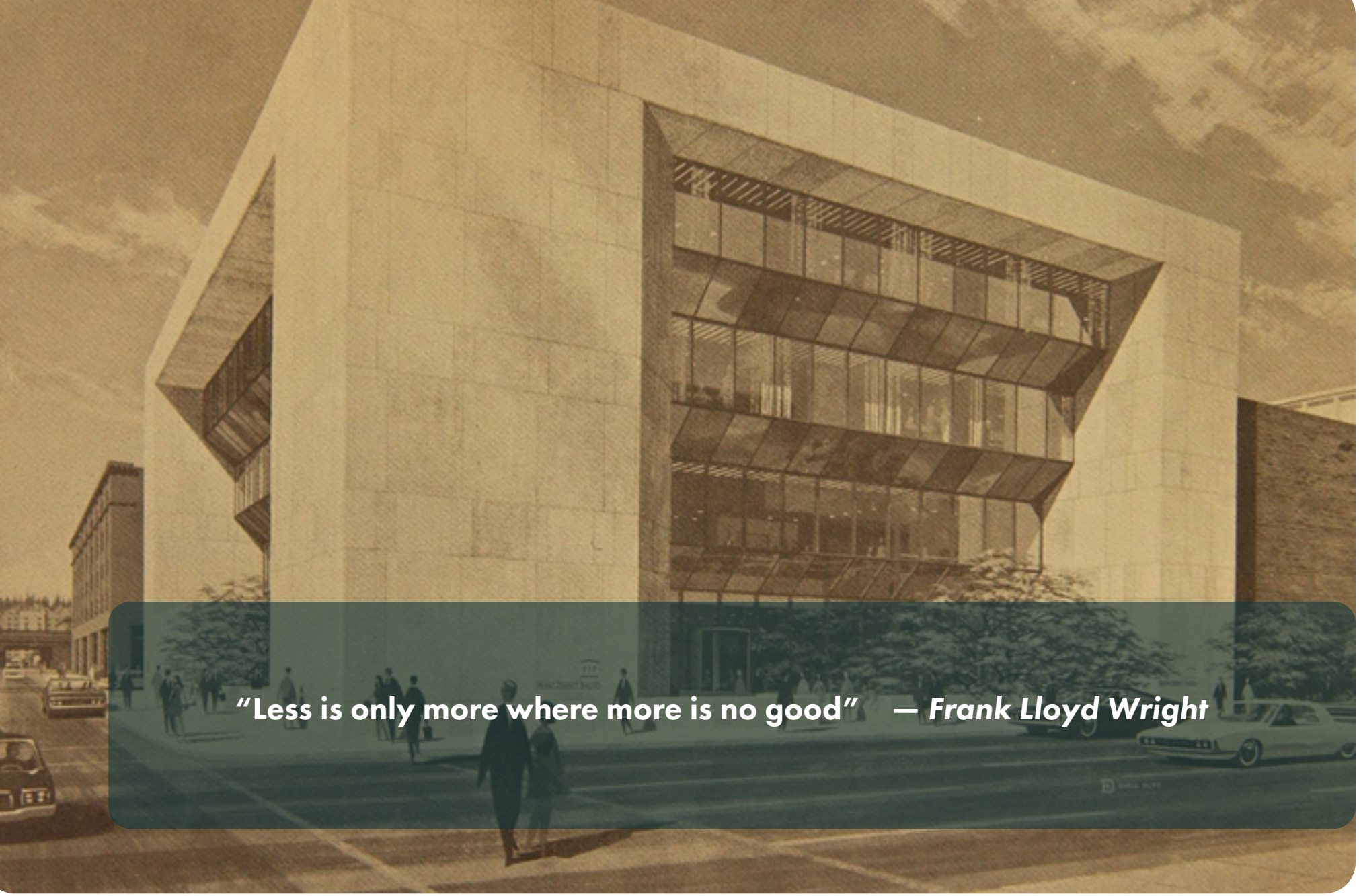
The processes of urban decline and the rise of suburban areas had significantly altered where Americans lived and did business. But this trend began to reverse in the 1970s. On the shift away from Modernism, cities began looking back toward downtown cores. Many saw the decline of cities and worried about what the future would look like if the same path of outward development was continued. City leaders saw the drastic reduction of their tax base and the wastefulness of discarding perfectly good buildings.

Although urban renewal and highway construction has resulted in the loss of many buildings, there were survivors. Plans for new retail development began to incorporate old buildings. In Washington, the first visible historic preservation success was the rescue of Pike Place Market and Pioneer Square in Seattle from urban renewal in 1969-70. Many of the old buildings in these areas were spared from the wrecking ball and rehabilitated becoming mixed use development.

Bank of Everett, (1963), before and after rehabilitation. Image right courtesy Everett Herald.

Use & Form

CHAPTER THREE



(this page): Massive example of Enframed Window Wall, Farm Credit Bank, Spokane (1970).

Chapter 3

Use & Form

Several factors contribute to the way a building looks. How it will be used is one of them. The commercial buildings referenced in this guide fall into two basic categories: those used to sell consumer goods and those used to conduct business or provide a service. The program for use shapes the overall form. If a particular form is constructed over and over, it becomes a typology, and can be identified by specific character-defining features.

For those of us that are programmed to put buildings into categories, this period is especially difficult because many architects were aspiring to design buildings that defied categorization. How a building was used is an integral piece of information when placing a building into historic context, and since so many buildings do not fit into a typology based on physical characteristics, we have chosen to discuss how use affects design.

The uses and forms in this chapter correspond to the Historic and Current Use and Form/Type fields on the Washington State Historic Property Inventory Form.

(above right): Retail building, Moses Lake (c.1959); (below right): Green Giant Company office building,Dayton (c.1954); (below left): Safeway store, Camas (1939). Images courtesy DAHP.

Historic Use

The following use categories are addressed in this guide. While these are not all necessarily places of commerce, they generally exist in commercial districts and are therefore related to other commercial structures. Keep in mind that use is not always tied to a specific form and that not every building fits into a form typology. The character-defining features described in this section are applicable to different building forms and styles. Uses discussed are as follows:

- **Commerce/Trade: Department Store**
- **Commerce/Trade: Financial Institution**
- **Commerce/Trade: Professional**
- **Commerce/Trade: Restaurant**
- **Commerce/Trade: Specialty Store**
- **Health Care: Clinic**
- **Heath Care: Medical Business/**

COMMERCE/TRADE DEPARTMENT STORE

Department store chains predate the study period, but there were key transitions from 1930 to 1970, including location and the use of modern materials in building design, and especially, redesign. Large department store chains that subscribed to the Modern Movement for at least some of their stores included Woolworth's, Sears, Bon Marche, and JC Penney.

Department stores began as anchors to downtown commercial cores of large cities, historically designed somewhat conservatively, with mass

Woolworth's, 1304 Cornwall Ave, Bellingham (c. 1955). Image courtesy DAHP.

appeal in mind. As automobile congestion grew in downtowns and suburban shopping centers developed, department stores followed their customer base by moving to or expanding to suburban shopping centers that offered parking, and to Main Streets of small towns serving as the commercial center for broader suburban development. The application of modern materials and architectural features of department stores along Main Streets often spurred the modernization of other buildings in town.

Character-defining features:

- **Shape** An overall box shape with few windows to protect merchandise from UV exposure and to maximize lighting and layout opportunities. Any windows on upper stories for day lighting of back of house or office spaces often featured interior window treatments or textured glass. Often chains would utilize a typical design or continue distinctive design features to aid in the visual recognition of their stores.

- **Entrances** Recessed, multi-leaf doorways, often with transoms and side-lights, at central entrances to move large volumes of people. Often these entrances would feature a visual element to draw attention.
- **Signage** Main Street department stores continued the use of prominent marquees along their facades to protect merchandise within display windows from sun exposure and to shelter pedestrians, encouraging them to linger along the display windows.
- **Materials** The architects hired by department store owners often introduced new building materials to communities where they had not existed before. Many existing department stores in downtown buildings were expanded and re-faced with sleek panels, awnings, and new aluminum and glass storefronts. Additionally, multiple smaller downtown buildings were often combined into one large store with a new unified appearance on at least the retail level.
- **Windows** A carryover from the downtown pedestrian era; within shopping malls, the inner walls would often have display windows fronting the pedestrian areas while the outer walls adjacent to parking lots were solid. Along Main Streets in small towns they continued their critical marketing function of drawing consumers into the building. Pre-1940 windows often utilized brass trim, while post World War II storefronts featured extruded aluminum.
- **Interior** Highly configurable open floor plates typically consisted of open volumes with load bearing walls minimized in order to accommodate adjustments to displays.

(upper): F.W Woolworth, Renton, historic photo, (1954); (middle): F.W. Woolworth, Renton, 2015 photo; Penney's, Northgate Shopping Center, Seattle (1964); (lower): Sears Roebuck and Co., Bellingham. Images courtesy DAHP.

COMMERCE/TRADE: FINANCIAL INSTITUTION

Defining changes for financial institutions during the 1930 - 1975 period included construction of branch banks, drive-up banking windows, expanded parking, and adoption of modern styles. During the 1940s, banks began to combine classical precedents with modern design. The 1947 roman-brick-clad Seattle First National Bank Sixth and Denny branch is an excellent example of a typical 1940s bank, presenting a restrained modern design. The building served as a model for the bank's statewide expansion. In the 1950s and 60s banks adoped completely modern designs for new buildings. Bank buildings from the period are so varied that there is no typology for financial institutions.

Character-defining features:

- **Size** Low-rise construction, consisting of one to two stories, often on a corner.
- **Interior** Large, open lobby
- **Entrance** Prominently located, often incorporating visually distinctive architectural features.
- **Parking** in front of the building and along the side to permit customers to pull in and park.

Drive-Throughs swept the nation by the early1950s and expanded at some banks to include multiple lanes as technology allowed more banking functions to be automated.

(upper): US Bank, Walla Walla (c. 1967); (lower): First National Bank, Sixth and Denny branch, Seattle (1947). Images courtesy DAHP.

COMMERCE/TRADE: PROFESSIONAL

Historically, offices were located above first floor retail in small and large downtowns. Commercial buildings purpose-built for offices (with no retail) continued precedents from the late 1930s. By the1950s, mid and high-rise development within urban cores and low-rise suburban office building growth in neighborhoods expanded to meet the needs of the rising population of office workers.

As suburbs grew, an increased number of businesses relocated to suburbs to shorten worker commutes. Neighborhood and suburban professional office building development expanded, benefiting from the mobility of workers in automobiles and freed from placement solely along street car or arterial routes. Corporate campuses, similar to shopping malls in the retail sector, emerged as a professional office property type developing on inexpensive land that had room for expansion and was close to the suburbs where their employees lived. Likewise, smaller scale professionals, such as doctors, accountants, automobile mechanics, and other small service-oriented businesses, built closer to their client base.

Character-defining features:

- **Size** Low to high-rise, depending on the concentration of workers. Corporate campuses, a new configuration, featured concentrations of low and mid-rise buildings.
- **Location** Downtown and in suburbs
- **Interiors** This use does not have specific needs other than space for office work and, ideally, daylight. The interiors are highly configurable and may feature open office cubicles, closed offices and conference rooms.

(upper): Johnson Campanella Architectural Office, Renton (1960); (lower): Northwest Life Insurance, Seattle (1952). Images courtesy DAHP.

(upper): Pick-Quick Drive In, Fife (1950); (lower): Burgerville USA Drive-in, Vancouver (1962). Images courtesy DAHP.

COMMERCE/TRADE: RESTAURANT

The architecture of restaurants underwent a significant transition between 1930 and 1975 as they followed their customer base out of the historic commercial core and older neighborhoods to shopping centers and along highways. This corresponded with a growth in local, regional, and national chains that catered to the driving customers. This period ushered in national chains, drive-ins, and curbside service, as well as diners in urban areas and along highways as automobile ownership rose following World War II. Restaurants can actually be sub-typed based on how they engaged the automobile (i.e. drive-in or drive-thru); however, we do not capture those subtypes in a data field in Wisaard. Documentation of restaurant type should be captured in the Resource name and the Narrative Description.

Of course there were still plenty of sit-down restaurants, which did not include physical infrastructure for the automobile aside from parking. But drive-in and drive-thru restaurants were specifically designed to accommodate cars and flourished along highways by the 1950s. At a drive-in, drivers pulled in, parked, ordered from a car-hop, and received food in their car. Drive-ins consisted of small buildings with kitchens, sometimes minimal interior seating, and featured parking around the perimeter, a large canopy to shield from rain, and a prominent vertical sign. The drive-thru came a bit later and featured less parking and a window where customers drove up to order and receive their food.

Character-defining features:

- **Size/shape** Low rise, generally only one story for all types. Square footage depends on interior seating.
- **Parking** Depending on location and type; large parking lots in suburban locations for sit-down restaurants; drive-ins had multiple spaces, and drive-thru locations may have one or two parking spots for take-out.
- **Sit-down** Large parking lots in suburbs, downtown locations

may not have any exclusive parking

- **Drive-through** at some locations which included a driveway and window for employees to interact with customers
- **Drive-in** Small kitchen building with exterior canopy for parking underneath or uncovered parking spaces for walk-up service
- **Signage** Drive-ins and drive-thrus had large free standing signs easily visible to passing motorists

Dusty's In-n-Out drive-thru, Ephrata (c. 1962). Image courtesy DAHP.

Pre-war (full service) vs. post-war (self service) grocery shopping

COMMERCE/TRADE: SPECIALTY STORE

Retail establishments were obviously not new, but the large, stand-alone specialty store was. A specialty store represents the focus on variety within a single product type, like groceries or automobiles.

Specialty stores constructed between 1930 and 1975 were often designed as stand-alone buildings with parking lots, located on the perimeter of the downtown core or within new suburbs. These stores represented a change in shopping experience, especially with regard to groceries. They featured aisles within a large open volume where customers could browse and select their own products and pay for everything at once. The grocer, baker, butcher, and drug store were all combined into a single stop and most items were now self-serve. Expansive parking around the building allowed consumers to park right next to the store.

During this same period companies also built stores in the suburbs, following the residential population movement. In 1942, Safeway Stores Inc. commissioned 30 new buildings in western Washington designed by Architect Tennys Francis Bellamy as neighborhood stores. Sometimes specialty stores were anchor tenants for shopping centers. Car dealerships

and other specialty stores lined principal highways.

Car dealerships and showrooms moved out of the downtown core by the 1950s. They relocated along the state highways where they had more room for an on-site stock of cars. New cars were less susceptible to the elements than the canvas-roofed early models so showrooms got smaller and outdoor lots got bigger. Some showrooms even integrated parking into the roof and were designed with cantilevered concrete beams to get rid of columns and further expand display windows. The showrooms were lighted inside and out and enclosed with sloping plate glass to reduce glare and reflections. By 1945 dealerships expanded to include mechanic service.

Character-defining features:

- **Shape/Size** Low-rise with a main open interior volume; loading and storage space at the rear. Generally a big box with or without stylistic features.
- **Location** Can be located in blocks abutting other commercial buildings or free standing with a parking lot in front or along side. Downtown or in a suburban location.
- **Prominent entrances** often with a large window wall, could be illuminated at night and contrasted with the windowless construction of the rest of the building.

(above): Thriftway, Union City (1965); (below): Green Motors, Bothell (1946). Images courtesy DAHP.

HEALTH CARE: CLINIC

Health care clinics were a unique business model that emerged following World War II. Prior to the war, doctor's offices were located in professional office space, above first floor retail in downtowns, or in their own houses. House calls were common. The new stand-alone clinic emerged at a time of high national public health awareness and addressed the need for out-patient health care in many of the new or expanding communities during WWII and the subsequent post-war suburban development.

The development and growth of health insurance companies and increased number of general practitioners following the war provided stable funding and a supply of professional physicians to staff clinics. Clinic buildings were often spec-built by developers and rented to single-doctors, or rented to multiple doctors pooling their resources. Pooling of resources allowed some of the administrative, billing, scheduling, and diagnostic equipment costs to be shared and a larger volume of patients to be seen.

Clinics contained patient rooms, diagnostic equipment, and treatment facilities for outpatient treatment and care. They provided an opportunity for doctors to move closer to their patients and avoid downtown traffic congestion resulting in an overall better work environment.

Character-defining features:

- **Location** in or along the edges of neighborhoods and suburban developments. Sited back from the road; Open connections to the environment around the building. Parking lot on site.
- **Shape/Size** Low-rise construction; usually a single story or two stories with elevator.
- **Style** Modern architectural styles contrast with older residential neighborhoods, but are compatible in terms of scale and massing.

Edmonds Dental Clinic, Edmonds (1959). Image courtesy DAHP.

(clockwise from upper right): Skagit Animal Clinic, Burlington (c. 1955); Dental Clinic, Camas (c. 1955); Medical Arts Building, Olympia (1966); Stephan Dental Clinic, Spokane (1950); Dr. Kaiser Medical Clinic, Bellingham (1958); Images courtesy DAHP.

RECREATION & CULTURE: THEATER

Theaters, while categorized as a Recreation and Culture use, are most definitely a commercial business. Historically theaters, and before theaters, opera houses, were designed to host live productions, but by 1930 the motion picture industry was thriving, having replaced vaudeville as the primary entertainment in the US. Theaters built during the 1930s tended to be smaller and integrated within the building scale of main street architecture. Styling consisted nearly exclusively of Art Deco.

Between 1948 and 1958, 11 out of 13 million new houses in the United States were built in suburbs. Downtown theaters suffered from the exodus of regular patrons and cinemas built in the suburbs quickly accommodated. Both the late 1940s and 1950s experienced an increase in cinema construction.. The construction type favored for this period consisted of a downtown single-story block. Reinforced, poured-in-place concrete comprised the principal building material. By the late 1960s many of the 1920s and post-war downtown theaters had closed as new theaters were incorporated into or nearby new shopping malls.

(clockwise from upper left): Princess Theater, Prosser (1946 modernization of 1920 building); Sunset Theater, Connell (1952); Tacoma Mall Theater (1968, demolished 2002); Des Moines Cinema (1947).

Character-defining features:

- **Location** Downtown sometimes combined with storefronts or office space and in suburbs; eventually incorporated into malls
- **Shape/Size** Low-rise construction; usually a single story. Commercial block or stand alone structure
- **Style** Subdued (compared to the 1920s) styles such as Art Deco, Streamlined Moderne, International, Contemporary
- **Signage** Marquis for showings with theater name often incorporated in the overall design of the facade

Form/Type

A significant amount of the existing commercial building stock changed and new forms were introduced during the study period. The following is a guide to commercial buildings that are considered typologies. Character-defining features are listed for each.

This section addresses the Forms listed below:

- **A Frame**
- **Enframed Block**
- **Enframed Window Wall**
- **Gas Station**
- **Mall**
- **Motor Inn**
- **One Part Block**
- **Quonset Hut**
- **Shopping Center**
- **Skyscraper**
- **Solid End Wall**
- **Tourist Court**
- **Strip Commercial**
- **Two Part Block**
- **Vertical Block**
- **Downtown Hotel**
- **Motel**

(upper): Enframed window wall, Vancouver, (c. 1960); (lower): Signal Gas Station, 310 Prospect Street, Bellingham (c. 1930). Images courtesy DAHP.

A-FRAME

The A-Frame was used for commercial enterprises during the mid-century period. The form had a unique roof shape, open floor plan and the opportunity for full glazing options in the gable ends. It was good for business uses that did not require display windows or a lot of space, but did require a gathering space to greet customers, such as a small auto dealership or a motel lobby. The popularity of the A-Frame extended from 1950 through the late 1970s. The informal shape was a fun visual departure from the traditionalism of the square building. The A-frame is a form that may or may not exhibit stylistic elements. The most common stylistic elements were Alpine or Polynesian.

Character-defining features:

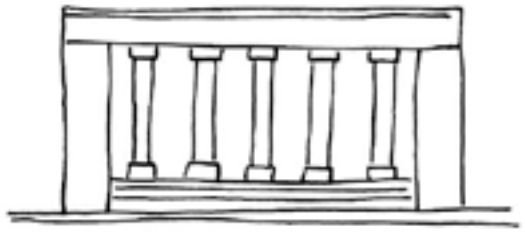
- **Roof** Steeply pitched front gable roof; eaves extend to or near the ground, allowing for a steep roof pitch.
- **Structure** Wood frame (typically), due to cost efficiency as well as strong promotion by the lumber industry, particularly in the Pacific Northwest.
- **Windows** on front and rear gable ends; the roof slopes result in short side walls, so windows and doors are typically located on the gable ends. They provide daylight and help limit the need for dormers on the pitched walls, which may exist on some buildings, but are rare.
- **Plan** Square or rectagle, sometimes with wings on the sides.

(above): Tiki Lodge, Spokane (c. 1970); (below): Dick Lewis Pontiac-Cadillac Auto Dealership, Olympia (1946); Demolished 2016.

(left): Burke Museum, Seattle (1962); (right): Bank of America, Wenatchee (c. 1962); (below): First Federal Savings & Loan, Renton (c. 1968). Images courtesy DAHP.

ENFRAMED BLOCK

Precedents for the Enframed Block date to the mid-19th century and the form was used for large Classical Revival commercial buildings in the first part of the 20th century. Enframed Block designs from the 1930-1975 time period were still influenced by classical precedents, but stripped of classical detailing such as column capitals and cornices. Designers of New Formalism style buildings often embraced this form.



Character-defining features:

- **Symmetrical facade** with solid ends, columns, pilasters and/or arcades as vertical divisions.
- **Size** Low to mid-rise, usually no more than ne to four stories.
- **Plan** Square or rectangle.

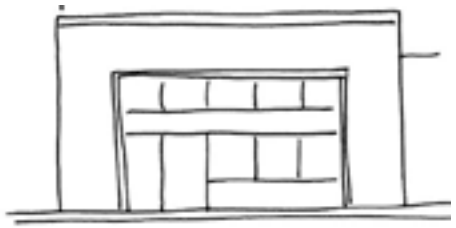
ENFRAMED WINDOW WALL

An enframed window wall building is essentially a one part commercial block form with a specific facade treatment. The symmetrical facade is comprised of a wall of windows, often a curtain wall, framed on the top and sides. This facade type usually appears on low-rise buildings, but larger examples are not unheard of. In general, the floor transitions in multi-story enframed window wall buildings had minimal to no visual separation.

Character defining features:

- **Three-sided frame** The exterior of the building, consisting of the sides and top, provides the frame and a counterpoint to the large expanse of glass.
- **Glass** Spandrel and plate glass was well suited to this form. Pigmented opaque glass could be used at the floor transitions of multi-story buildings, which maintained continuity in the slick glass-front character and minimized transitions between floors.
- **Size** Low-rise. One- to three-story building height.
- **Plan** Rectangle
- **Location** Free standing or infill on commercial blocks in downtowns

(upper left): Bell Furniture, Richland; (upper right): Davenport Hotel Parking Garage, Spokane (1941); (left): Bank Building, Olympia. Images courtesy DAHP.



FUELING & SERVICE STATIONS

Phillips 66 service station with canopy, Parkland (c. 1955. Image courtesy DAHP.

By the 1920s, gas stations had evolved from the 1910s filling station, which at its most basic consisted of a set of pumps added to an existing roadside store. Increased automobile ownership necessitated the spread of fuel pumps during the 1930s. However, an affluent middle class and development of the interstate highway system spurred the most substantial expansion from the 1950s onward. The number of fuel companies multiplied creating the need for individual brand identity. This competition for consumer business resulted in some iconic roadside architecture.

The most typical form of a gas station included a small rectangular office building with gas pumps in front under a large canopy. The exact shape and size of the office and canopy varied. These variations can be subdivided into categories such as **box**, **canopy with booth**, **curbside house**, and **oblong box**. **Service stations** included garage bays for car repair and tire services.

Fuel station forms evolved as automobile speeds increased, competition proliferated, and businesses needed to stand out to motorists to attract new and repeat customers. Oil companies commissioned standardized designs and sold them in packages, including prefabricated steel designs, to franchise operators by the 1920s. Texaco set the standard with pre-World War II branding created by industrial designer Walter Dorwin Teague, one of the pioneers of industrial design as a profession. Teague's whole building designs included integral signage, built in to the canopy or building facade, that could be adjusted to most sites. By the early1940s designs included streamlined detailing that shifted from the Art Deco designs of the 1930s towards a modern look that would dominate through the 1950s.

Service stations emerged during the 1920s along old roadways, new roadways, and within developed neighborhoods and cities. Developed by tire companies, the service station included the same essential features as gas stations, with the addition of bays for car repair and tire sales and repair.

Character-defining features:

- **Canopy** These covered the pumps, providing shelter for customers and attendants. They could be free standing or extend out from the service/office core.
- **Signage** Advertising for motorists was large and prominent, often on poles along the roadway, mounted above the building, or on the canopy, or on integrated pylons.
- **Retail area/Office** An enclosed space where customers could pay, attendants could watch the pumps, and where additional items were for sale. The smallest versions were a simple booth, often located adjacent the pumps. Larger versions feature a box, typically set apart from the pumps and could be connected with service bays. The largest were convenience stores, featuring a large retail space, often with restrooms.
- **Mechanic bays** Typical for service stations. These were attached to the office and often featured signage above the bays.

(clockwise from top left): Oblong box with canopy service station, Olympia; Gas Station with double canopy, Tacoma; Oblong box with canopy, service bays in rear, Cle Elum; Rare two-story box with canopy, Toledo.

SHOPPING MALL

Malls were developed by the early 1950s as a regional shopping destination and continued to be popular through 1975. Malls are large, enclosed complexes of retailers that consisted of retail stores, restaurants, and services, often with a department store serving as the anchor. Malls were generally developed on large tracts of land on the outskirts of urban cores. In contrast with shopping centers and commercial strips, malls are not oriented to the road. Pedestrian circulation routes are focused inside with parking lots around the perimeter. Malls were sited in proximity to main transportation corridors to enable large volumes of consumers to access them.

Character-defining features:

- **Enclosed and internally oriented** Bad weather was not a deterrent to consumerism. Some malls that were constructed as open-air were eventually enclosed.
- **Parking** Lots and/or garages around the perimeter of the building(s).
- **Entrances** placed around the perimeter with varying degrees of prominence.
- **Size** One to two stories or one story mall, two story department stores.
- **Plan** Sprawling plan consisting of connected squares and rectangles
- **Variety** Retail stores, restaurants, services (such as shoe repair or beauty salons), and at least one anchor department store.
- **Interiors** Each interior storefront varied due to corporate branding, which made it difficult to provide a unified interior style or theme. Ceilings were very high in the corridors and in stores.

(upper): JC Penney's, Northgate Shopping Center, Seattle (1964); (lower): Southcenter Mall, Tukwila, (1965). Images courtesy DAHP.

ONE-PART COMMERCIAL BLOCK

One-part commercial blocks are the most common building form on downtown streets. The "one-part" refers to the fact that they are one story tall, though the actual height can vary. The width can vary from one storefront to three or more. Facades generally feature a central entrance to retail space and display windows with bulkheads and transoms. There were a wide variety of styles that could be applied to one part blocks and many of them were re-faced more than once.

Character-defining features:

- **Size** One story, sometimes with a taller parapet
- **Plan** Rectangle or square.
- **Interior** Wide variation depending on use. Retail spaces usually featured a large open front room and a smaller warehouse/storage space in the rear.
- **Facade** Front display window(s) and entrance, often recessed from the sidewalk.

(left): Sparks Furniture, Vancouver (1951); (above right): One part commercial-block, Pasco; (below right): One part commercial block, Selah (remodeled c.1951). Images Courtesy DAHP.

QUONSET HUT

The portable building known as the Quonset hut was developed in response to the urgent need for military-support facilities during WWII. In 1940, the U.S. Navy contracted with George A. Fuller and Company and the Merritt-Chapman and Scott Corporation to construct a shore-based aviation facility at Quonset Point, Rhode Island. Construction of the facility required engineers to design a prefabricated hut structure for mass production that was portable, easily and efficiently erected and broken down, and adaptable to various climates. Otoo Brandenberger was the team leader and licensed architect on the Fuller design team. Brandenberger and his team used the British Nissen hut as the starting point for their design. The key requirements for the huts were that they could protect soldiers from bomb blasts and splinters, allow for circulation in hot climates, and shelter from inclement weather.

The huts were officially named Quonset, after Quonset Point, to avoid confusion with the Nissen hut. Later designs had different brand names. Identifying the type of hut gives further insight into its manufacturing and structure, but for simplicity the form, the name "Quonset hut" shall apply to the form.

Character-defining features:

- **Round/arched roof** While a false front facade may hide the arched roof from view, it is still a key component of the building's design.
- **Plan** Individual units are rectangular. They can be combined to form a large square.
- **Metal exterior sheathing** Exterior sheathing is typically metal and often corrugated metal.
- **Windows and doors** While some windows may be found on the curved side walls, typically windows and entries are located on the end walls.

(above) 3626 Airport Way, Seattle; (below) Poier Motors, Snohomish
Images courtesy DAHP.

SHOPPING CENTER

A shopping center is a collection of complimentary retail businesses, services, restaurants, and sometimes offices in a single building or in multiple connected or adjacent buildings organized around a shared parking lot. The shopping center emerged during the 1930s and1940s as a means to consolidate stops for drivers. Their growth in popularity through the 1950s and 60s established them as a common feature along high traffic roads and highways.

Early shopping centers were designed to serve a low daily customer volume. They had relatively small parking lots and often included curbside parking allowing customers to come and go quickly. Later versions, beginning in the late 50s, were quite a bit larger, serving a growing daily customer volume, which resulted in adjustments to scale.

Character-defining features:

- **Size** Low-rise, generally one story single or separate visually connected buildings. Two-story versions with offices on the second floor were built, but were not as common.
- **Parking** Parking lot in front and along the sides of each building.
- **Separate business entrances** Multiple entrance doors, with a separate entrance to the exterior for each individual business.
- **Unifying architectural theme** The shopping center was further unified with a single name and prominent signage. Each smaller storefront was the same architectural design with signage the only indicator that there were different businesses.
- **Siting and Plan** Multiple buildings generally laid out in U or L-pattern, with one building parallel to the road, parking in front.

(upper): Parkland Shopping Center, Parkland (c. 1955); (lower): L-shaped shopping center, Shelton (c.1953). Images courtesy DAHP.

SOLID END WALL

The solid end wall form gained popularity during the1950s. The form features prominent end walls, generally without windows or doors. The solid wall is usually oriented toward the street. The traditional front of the building with the main entrance is oriented perpendicular to the street. The connecting front and back walls are typically longer in length than the end walls. Some two-story examples may feature an exterior balcony and exterior stairways along a connecting facade to access the second floor. A flat roof with minimal to no projection or parapet covers the interior volume to emphasize the rectangular character of the solid end wall.

Character-defining features:

- **Plan** Rectangular shape, sometimes with projections for stairs; often perpendicular to the road. Can be L-shaped also.
- **End walls** Solid and oriented to face the public right of way. Often with a single material for uniformity.
- **Roof** Flat with minimal to no projection or parapet
- **Connecting walls** The long walls in between the two solid end walls. The entrance is located on a connecting wall. Two story examples may feature exterior egress with railing, in the case of a motel, for example.
- **Parking** Located on the long side opposite the entrance.

(upper): Medical Office Building, Olympia (1956); (lower): Tamarack Motel, Puyallup (1965). Images courtesy DAHP.

STRIP COMMERCIAL

Strip commercial as a form is exactly what it sounds like. It is a strip of commercial storefronts. One building, with two or more retail storefronts in a linear formation. They are very similar to one part blocks; the distinguishing characteristic is location, they are generally not right downtown. They sprung up in the suburbs and at the edges of downtown cores where land was available next to roads.

Character defining features:

- **Location** Linear alignment along and oriented toward the roadway; parallel or perpendicular. Often fronting the road with curbside parking, but can be set back from the road, and often set-back from the sides of the lots.
- **Parking** in front with curb cuts for cars to pull in off the road and park in front of the stores, with a narrow sidewalk in front of the parking stalls for access from the car to the stores. Typically at most just a single row of stalls, but no parking lot.
- **Size** Low-rise (typically single story but can be two stories)
- **Plan** Rectangle
- **Separate business entrances** Multiple entrance doors, with a separate entrance to the exterior for each individual business.

(above): Folded plate strip commercial building, Puyallup (c.1955); (below left): Early American style strip commercial building, Lakewood (c. 1960); (below right): Strip Commercial, Vancouver (c. 1940).

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TWO-PART COMMERCIAL BLOCK

The two part commercial block was probably the most commonly built form within downtown commercial cores in the state. They are two stories in height and consist of a front facade with windows/display windows and an entrance at the ground level with windows or a solid facade at the upper level. These two distinct zones usually represent different uses.

Character-defining features:

- **Size** Low-rise; two or three stories
- **Two horizontal zones** visually separating the first and second floor uses. Varying widths.
- **Use** First floor generally featured retail and second floor contained offices or apartments.
- **Plan** Rectangle or square

(above): Gateway Building, Vancouver (1949); (below left to right): Two part block, Edmonds (c. 1950); Two part block, Quincy (1941); Same commercial blocks before & after modernization, Aberdeen. Photos courtesy DAHP.

ONE & TWO PART VERTICAL BLOCK

The number of parts on a commercial block refers to the number of articulated horizontal divisions that are visually represented on the exterior of the building; two or three. Classification as a vertical block indicates the presence of a central shaft resulting in an overall vertical emphasis. This form is not style dependent, meaning it can be the form for any number of architectural styles, but the division of stylistic zones is based on classical precedent. However, newly constructed three part vertical blocks become quite rare due to the rejection of classical precedent for much of the period. Pre-1940 vertical blocks originally designed in classical styles were often refaced at the storefront level resulting in a hybrid of styles on one building.

Mid-rise and high-rise buildings became more common following World War II as a way to alleviate the cramped conditions of limited downtown commercial office space. In addition, development pressure in the 1950s pushed property values up enabling investment in taller buildings. And advances in materials and structural systems, including curtain wall assemblies, externalized structures, and cantilevered floors made taller buildings not only desirable, but possible.

Character-defining features:

- **One part** one stylistic zone; Minimum 4 stories
- **Two part** Minimum 4 stories; Two horizontal stylistic zones
- **Zones** Each zone must contain at least one full story. A cornice or parapet does not constitute a zone.

One part vertical block; Two-part vertical block.

Two part vertical block, Haas Building, Bremerton (1947).

DOWNTOWN HOTEL

Downtown hotels were located near rail and bus stations in the dense central core of towns. From 1930 through 1975 hotel designs followed prevailing architectural styles, presenting a modern aesthetic to attract consumers. Most significant to the character of new hotels and changes to existing hotels were ground floor accommodations for the automobile. With increasing numbers of patrons arriving by automobile, downtown hotels had to figure out the best way for guests to disembark into the hotel with their luggage and where to put the automobile during their stay. For many new and existing hotels this mean adding a port cochere, associated garage (first floor or basement), or pull through where a driveway leads into and out of the main level of the building.

Character-defining features:

- **Size/Shape** Plan Footprints and height varied. there was a low rise portion with narrower tower on top or adjacent; Low rise portion contained lobby, restaurant, and meeting space with guest rooms in the tower.
- **Automobile accommodation** either through a port cochere, pull through, or lower level garage.

(below): Governor Hotel, Olympia (1970). Camp, Dresser & McKee Architects; (right) Ridpath Hotel, Spokane (1952). Abrams and Lytel. Images courtesy DAHP.

MOTEL

Motels emerged along roadways that led into cities by the 1920s. Development gradually increased and pushed outward from the city center, expanding to interstate exits and airports. These low-rise structures catered to automobile travelers and increased in popularity during the 1950s, continuing through subsequent decades with large chains dominating after the 1960s. Business models for motels took several forms; independent owners, as well as chains, either through referral (a collective agreement to a set of standards), ownership (a single ownership group operating all of the motels), or franchise (individual owners coordinated through and paying into a central system).

Motels differ from motor inns in that they feature internal hallways for accessing rooms and have parking lots rather than direct parking before the guest room doors. The implied duration of a guest's stay also factored into the difference; the design of motels indicated a perceived longer duration.

Be aware when engaged in field work that the name on the sign may not necessarily reflect the Form/Typology as described in this study. During the period, and still today, the terms "Motel" and "Motor Inn" were often used interchangeably. For example, the original sign for the St. Frances in Edmonds identifies it as a Motel, however, the building's character-defining features are those of a Motor Inn. In such instances, the actual name should be noted in the Resource Name field, and the accurate building Form/Type as described herein should be noted in the Characteristics grid.

Character-defining features:

- **Layout** Rectangular plans with internal hallways, particularly at interstate exits, dominated as the predominate form. These could be expanded with additional wings. These had parking around the building.
- **Location** Situated along main arterial roads and highways into communities. As the interstate system expanded, motels were built near highway exits.
- **Low-rise** but usually more than one story.
- **Orientation** Within the main building block, guest rooms were set back from the road while the office for checking in was located along the road for ease of access. This allowed motorists to pull directly in front of the office, rent a room, and then park.
- **Parking** Ample parking was essential and consisted of paved parking around, or in front of, or below the building as a below or at grade garage level.

A hybrid of the hotel and motel emerged by the 1950s and continued to gain popularity through 1975. This building form combined the conference and meeting rooms characteristic of a hotel with the design features of a motel which was well suited to traveling salespersons and small conferences

By the 1950s, the emergence of corporate motel brands resulted in standardization and more locations, which included proximity to universities, hospitals, and other locations that needed accommodations. Corporate hotels, such as Holiday Inn, also prominently advertised the amenities they offered, such as television and air conditioning. Motel chains sold franchise plans that supplied the marketing and technical expertise needed to construct and operate a motel, leaving the franchisee to find the money and location.

Imperial 400 Motel, Seattle (1961).

Americana Towne Motel, Seattle (1958).

Hanford House, Richland (c 1970).

Trade Winds Motor Inn, Spokane (1962).

MOTOR INN

Motor inns, also known as highway hotels, emerged along the roadways that led into cities by the 1920s. Development gradually increased around many of the early motor inns as development pushed outward from the city center. Examples of this can be seen along Highway 99 entering Seattle.

These low-rise structures catered to motorists and grew in popularity during the 1950s, before declining in favor of motel construction by the 1960s. Be aware when engaged in field work that the name on the sign may not necessarily reflect the Form/Typology as described in this study. During the period, and still today, the terms "Motel" and "Motor Inn" were often used interchangeably. For example, the original sign for the St. Frances in Edmonds identifies it as a Motel, however, the building's character-defining features are those of a Motor Inn. In such instances, the actual name should be noted in the Resource Name field, and the accurate building Form/Type as described herein should be noted in the Characteristics grid.

Character-defining features:

- **Plan** Earlier versions featured the office at the front of the building or in a separate adjacent building, along the road, with the rooms extending behind in a U-shape. Others featured an L-shape, with the office in the foot of the L, and the length of the L parallel to the road with parking between the rooms and the road. Often the central U-shaped plans would have a central lawn, focal landscape element, or a pool.
- **Location** Situated along main arterial roads and highways into communities. They generally pre-date interstate systems.
- **Size** One to two stories. Two story versions featured exterior balconies and exterior egress.
- **Parking** This was essential and consisted of paved parking in front of the room doors.

(above): Golden Gavel Motel, Olympia (1962); (below): Town Chalet Motor Hotel, Longview (1952). Images courtesy DAHP.

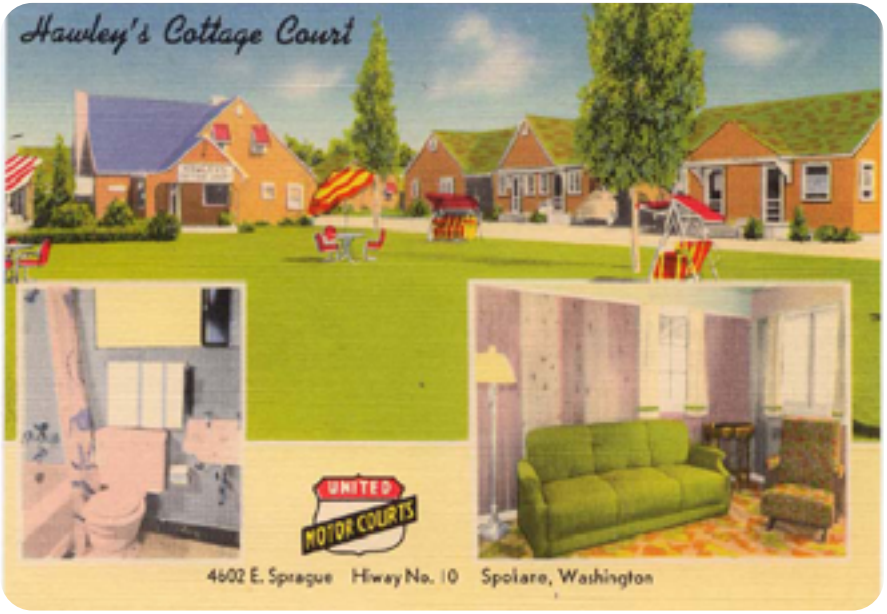
TOURIST COURT

Established by the 1920s, tourist courts were an early form of roadside lodging that have a form and layout distinct from motels, and they wre-mained popular through the 1940s and 1950s before declining, in part due to competition from motels. Tourist courts differ from motels in that the rooms for lodgers consist of a series of separate or connected single-story cottages.

Character-defining features:

- **Cottages** These could be connected or separate, but each room was essentially an individual building with parking in front. The cottages were small and typically had a unified architectural theme. A separate owner's cottage located near the roadway would serve as the office.
- **Plan** Generally arranged in a U-shape or an arc around a central pull-in and parking area. Often this would have a central lawn or focal landscape element.
- **Location** Situated along main arterials and highways into com-munities, as well as along highways connecting to popular tourist destinations or along scenic routes popular with motorists.
- **Setback** Placed back from, but accessible and visible to, the road afforded some reduction in highway noise for guests while still being visible for advertising purposes.

During the 1940s the majority of tourist courts were locally owned and generally consisted of small cottages. Many developed as extensions of existing residential, farm, or other commercial functions at a site to take advantage of the influx of motorists. During the1950s, rapid growth of more established operations with advertised amenities occurred. Amenities included such luxuries as TV and air conditioning. Independent owners remained the primary ownership group through the 1950s.



(upper) Hawley's Cottage Court, Spokane (c 1940); (lower) Pioneer Motel, Union Gap (c1940).

Materials

CHAPTER FOUR

(previous page): Concrete block screen.
(this page): Cascade Natural Gas building, Walla Walla (c. 1959).

Chapter 4 Materials

This chapter is about the materials on buildings that make them look the way they do. Buildings have been constructed with wood, brick, stone, and metal for centuries. This did not necessarily change in1930, but there was significant progress in building material technology. However, much of the progress regarding was related to reconfiguration of known materials and new methods of manufacturing and installation. Building material technology advancement was significantly boosted during World War II due to government investment, resulting in a wide range of new products available to the construction industry after the war. Public expectations for a greater level of technology in everything from appliances to environmental controls also supported the advances. People wanted quick, cheap, and easy buildings. "The belief prevailed that science and technology, when applied to mass production, would meet almost every need."

Facilitating the change was a surge in electricity available at job sites and the development of new power tools, ranging from electric saws to mobile cranes. Heavy machinery and trucks facilitated transportation of large building components, such as precast concrete panels that would have been difficult to deliver or install prior to the availability of these new tools.

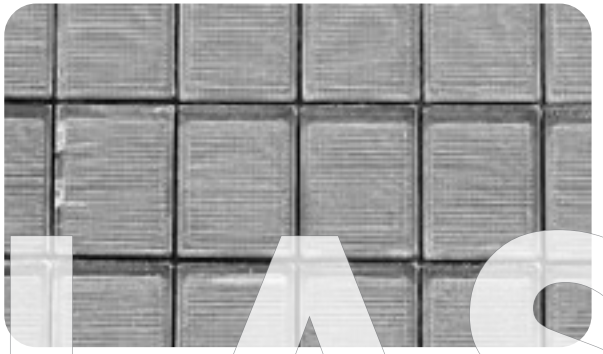
As early as the 1920s construction material manufacturers' marketing programs often encouraged the redesign of storefronts on existing buildings. Emphasis was on a new, clean exterior that drew customers in and kept pace with the modern character of goods being sold within the stores. Cleaning and a fresh coat of paint were thought to be insufficient. The building and material industry marketed wholesale storefront and facade redesigns, with asymmetrical design elements, setbacks, decorative patterns, and vestibule treatments.

Research on the topic of period building materials indicates that while there were many new products thrust on the market, many of them were merely different trade names or slight variations of the same product. For example, pigmented structural glass was sold under the names Argentine, Carrara, Glastone, Novus, Nuralite, Opalite, Sani-Onyx, and Vitrolite. So the total number of actual new products is not as vast as it may appear. And many of the new products came and went quickly. A note about historic product image sources: The historic manufacturer catalog images were extracted from the online Building Technology Heritage Library and can be found at https://archive.org/details/buildingtechnologyheritagelibrary).

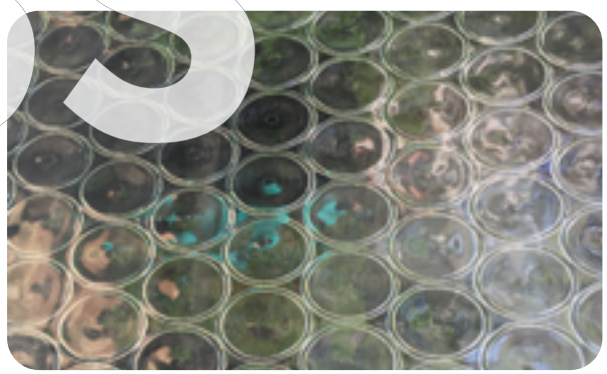
Since this is a survey field guide, we have limited the discussion to those materials that would appear on the exterior of a building. For the most part the material categories correspond to *Cladding* choices on the Washington State Historic Property Inventory Form. However, the discussion does include other exterior materials that were common during the period to encourage more detailed narrative physical descriptions!


STONE

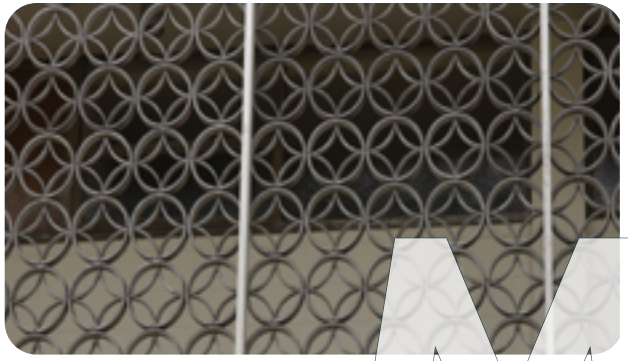

CONCRETE





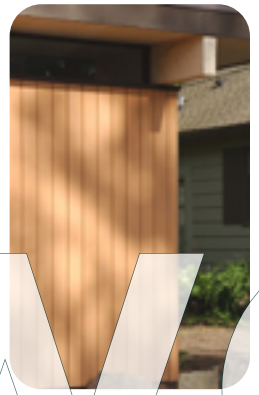
GLASS







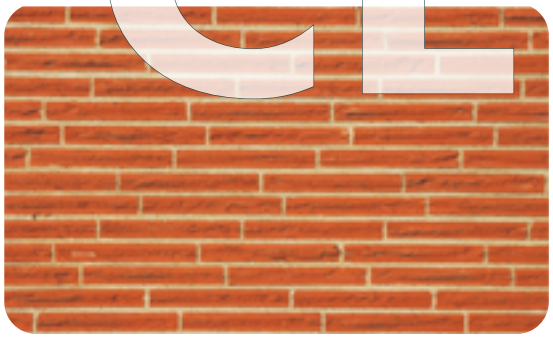
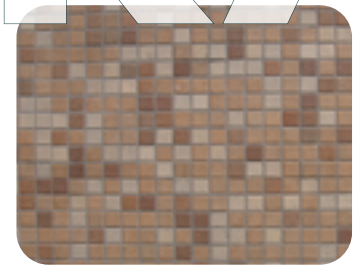
METAL



WOOD



CERAMIC

"Now, let your imagination go," by Robinson Brick and Tile Co. Ceramic Veneer Division. Published 1960.

Ceramics

When it comes to ceramics it can be a bit confusing to tell one form from another. We hope to remedy that here. Ceramic is defined as natural clay hardened by heat. Ceramics have been used in construction for centuries, so they are not new to the discussion of architecture, but the forms, finishes, and installation methods were changing within the 1930 - 1975 period. During survey work you will see ceramics on all kinds of buildings.

- **Tile**
- **Brick**
- **Terra cotta**

TILE

Ceramic tiles are thin high fired solid clay slabs, generally less than one and a half inches thick. They come in all shapes and sizes. They are highly versatile They can be mounted by adhesives directly to a building facade or interior wall or floor, adhered to another cladding panel or used in a curtain wall system. Spaces between tiles can vary and they are generally filled with grout. Grouts can illustrate a variety of textures and colors to complement the tiles.

Although ceramic tile as an interior wall or floor finish dates back centuries, tiles gained popularity as an exterior cladding for commercial architecture during the early 20th century. Commercial storefronts often featured ceramic tiles, in particular at the bulkheads below the display windows, on columns, and on exterior recessed entry floors. Look for ceramic tile in small and large applications. Note that tile and veneer are not the same thing.

(left) Cowlitz Trout Hatchery, Toledo (1967); (upper): Ceramic tile storefront, Everett (1946); (lower): Ceramic tile storefront, Clarkston. Images courtesy DAHP.

BRICK

The shift from brick as a structural material to strictly a veneer cladding material had already happened by 1930. However, brick remained a popular cladding material. Traditional brick sizes and textures were still used and can be found on buildings constructed within the 1930 to 1975 period. However, new sizes, textures, and colors were introduced for new building styles. Bricks can be made in any size, but the most common standard bricks are generally 8 inches long by 2-1/4 inches high. In comparison, Roman bricks are narrower and longer. Roman bricks were used as cladding on all manner of mid-century commercial buildings, often with limestone or cast stone accents (e.g. sills, copings). The thin horizontal profile worked well with modern aesthetics and styles and visually complemented steel and aluminum windows. The texture could be smooth, rough and split, such as on slender Roman bricks, or even glazed with a smooth, glossy finish. Look for brick as full building cladding, partial cladding, or on storefront bulkheads.

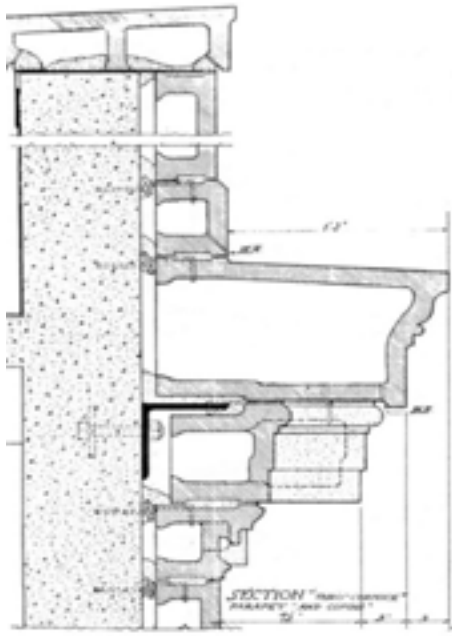
(left): Dewar Building, Chelan (c. 1946); (upper): Seattle First National Bank, Bremerton (1950); (lower): Cascade Natural Gas, Yakima (1965). Images courtesy DAHP.

TERRA COTTA

Architectural terra cotta is a ceramic made from clay mixed with grog (previously fired clay products). The name "terra cotta" refers to both the type of ceramic and the architectural cladding products created from it. Terra cotta is generally distinguished from ceramic tile and brick by its physical form and installation method. It can be molded or extruded and the resulting elements are usually hollow or cellular. Terra cotta is versatile, durable, and fire resistant.

Production of architectural terra cotta began in the United States in the 1860s. During the late 19th and early 20th century, it was often used as a cost saving substitute for elaborate hand carved stone for classical cornices, column capitals, window sills etc... Terra cotta can be molded into highly detailed elements that were easily reproduced and far less labor intensive than hand carved stonework. It is usually glazed, either smooth or textured. Pieces are generally installed with mechanical fasteners to the building structure and there are grouted expansion joints between pieces.

Terra cotta can be found on buildings constructed throughout the 1930 to1975 period. But, by this time architects were using terra cotta in a wider variety of forms and colors for new modern styles that were not meant to mimic anything.



(left): Glazed Terra cotta block storefront bulkhead (c.1935); (upper left): Larson Building, Yakima (1931); (upper right): Cross section of Terra cotta cornice (*Terra Cotta Standard Construction*, National Terra Cotta Society, 1927); (lower): Garland Theater, Spokane (1945).

Concrete

Modern concrete is a mixture of Portland cement, aggregate, and water that is placed into a form and allowed to cure. The use of concrete in building construction was not new, but the development of Portland cement as a binder was. The mid-century era saw advances in reinforcement, pre-stressing, mix design, and curing control which decreased the curing time and increased quality and durability. The relative low cost of the raw materials and perceived sense of permanence (sometimes too permanent) supported the use of concrete in a large range of commercial building types.

The key to achieving a strong and durable concrete is in the proportioning of the ingredients. Too much or too little of any ingredient, or extreme temperature variables, can result in an inferior product. Concrete does not "dry," it cures by chemical reaction and must remain moist during the curing process. The longer it is kept damp, the more durable it will become. Unreinforced concrete performs well in compression (columns), but not in tension (beams). In order for concrete to be used in tension, reinforcement was necessary. Initial patents for reinforced concrete emerged by 1860, which included different admixtures and fibers for reinforcement. During the first decades of the 20th century, significant advances in metal reinforcement resulted in the success of concrete beams. By 1940 most of the weaknesses of concrete as a building material were remedied.

Before the 1940s concrete was typically employed as the structure and/or foundation of a building. It was not typically used as a finish material unless the building was utilitarian in nature. The shift from purely structural to finish material occurred during the post WW-II era. The different methods of cladding a building with concrete, and how to identify them are discussed in this section.

- **Poured/Cast in place**
- **Masonry Unit/Block**
- **Marblecrete**
- **Architectural Precast**
- **Fiber Cement Board**

Graystone Products advertisement featured in the Seattle Sunday Times, June 12, 1949.

POURED/CAST IN PLACE

Cast in place concrete is mixed or delivered to the construction site in liquid form and poured into forms. Forms were often built of wood or metal, were of varying dimensions, and could be vertical or horizontal. To create texture forms could be lined with dimensional lumber, plywood, or particle board. Within the forms metal reinforcing bars were incorporated so they would be thoroughly encased when the concrete was poured.

It can be difficult to distinguish poured concrete from precast or from stucco. The best way is to look for form marks, although textures can vary and form marks can be absent if the surface was floated smooth. Sometimes the form tie holes will be present. Cast in place will have fewer, smaller seams than precast because an in situ pour enables larger, monolithic elements. Stucco will have few, if any seams. There are also textures that are achieved after the concrete has cured by using hand tools to remove or chip away cured material.

(far left): First National Bank, Enumclaw (1971); (upper right): Sorensen Building, Ellensburg (c. 1935); (lower right): Plywood concrete forms under construction. *Forms for Architectural Concrete*, Portland Cement Association, 1936.

MASONRY UNIT/BLOCK

A concrete masonry unit (CMU) is a precast block of concrete, where the wet concrete is poured into a mold and allowed to cure in a factory setting. The resulting blocks are used in conjunction with mortar to build a structure. In 1900, Harmon S. Palmer patented the first commercial concrete masonry unit machine. Production mechanization and the use of lightweight aggregates settled into the mainstream during the 1930s and 1940s. Concrete block has and continues to flourish as a versatile, inexpensive building material.

During the 1930 to 1975 period concrete blocks were used for structural and decorative purposes. Ornamental block faces mimicking stone were used through the 1920s and people became accustomed to concrete as a finish material. Breeze blocks were especially popular during the 1950s and 1960s with a variety of open designs that provided the indoor/outdoor experience explored by architectural styles of the period as well as affording some shading from the sun. By 1955 blocks were also promoted for their ease of demolition and low upfront cost for use in end walls allowing owners to easily remove these walls and add onto a building if their business grew.

(left): Concrete block building, Grandview (c. 1935); (middle): 120 Union Ave Building with block end walls, Olympia (1956); (below): Concrete block commercial building, Seattle (c. 1955). Images courtesy DAHP.

PRECAST

Architectural precast concrete is any precast concrete element that contributes to a structure's architectural form and finished effect. (Note that cast stone is a similar concrete material, but it is specified to mimic stone in smaller applications such as window sills or belt courses; architectural precast concrete is not meant to mimic stone, hence the name difference.)

The first use of modern precast was in France in 1923, but it did not become popular in the US until the 1940s. John Early, an engineer in Virginia, developed a technique for creating large panels with the aggregate and color uniformity necessary for large scale building exteriors. The technique, called Mo-Sai, was patented by the Dextone Company, which granted licenses to other manufacturers. Typical Mo-Sai panels were 2 inches thick and could be up to 100 square feet.

Advertisers touted the freedom of design afforded by precast concrete for new construction and remodeling. It was produced under factory conditions and could be molded into a variety of shapes including curves, angles, fluted shapes. The addition of different aggregates also resulted in variations of color and texture. Evenly placed seams, often filled with a joint sealant, provide the best indication of the use of precast units.

(clockwise from upper left): King County Medical Services Corporation (1964); General Administration Building, Olympia (1956); Evergreen Plaza Building, Olympia (1972). Images Courtesy DAHP.

PEBBLEDASH

Although the trade name "Marblecrete" was patented in 1922, the application of aggregate to a wet cementitious base as an exterior wall finish, or pebbledash, did not become popular until 1960s. It was used for both remodeling and new construction. The cementitious base can be stucco, shotcrete (spray applied concrete), or wet cast in place concrete. Pebbledash differs from precast exposed aggregate concrete in that the aggregate is applied to the surface and not integral with the cementitious mix. It is not as techinically sophisticated a finish as exposed aggregate precast concrete as it is not always created in a factory setting under factory conditions.

Pebbledash can be used for accent panels or full building cladding. The finish can be applied on site directly to the structure or panels can be created in a manufacturing facility. Stucco and shotcrete applications consist of a cementitious layer applied to lath or directly over masonry with the aggregate placed by scoop or rock gun. Aggregate can consist of round or crushed stones, ground glass, or sea shells. Factory made precast panels have the cementitious material poured into a mold and then the finish aggregate applied to the surface. In both cases, floats are then used to tamp the aggregate, seating the stones firmly in the cementitious layer and pressing them to the desired finish depth. A sealer or glaze is then applied to seal the masonry and highlight the aggregate color.

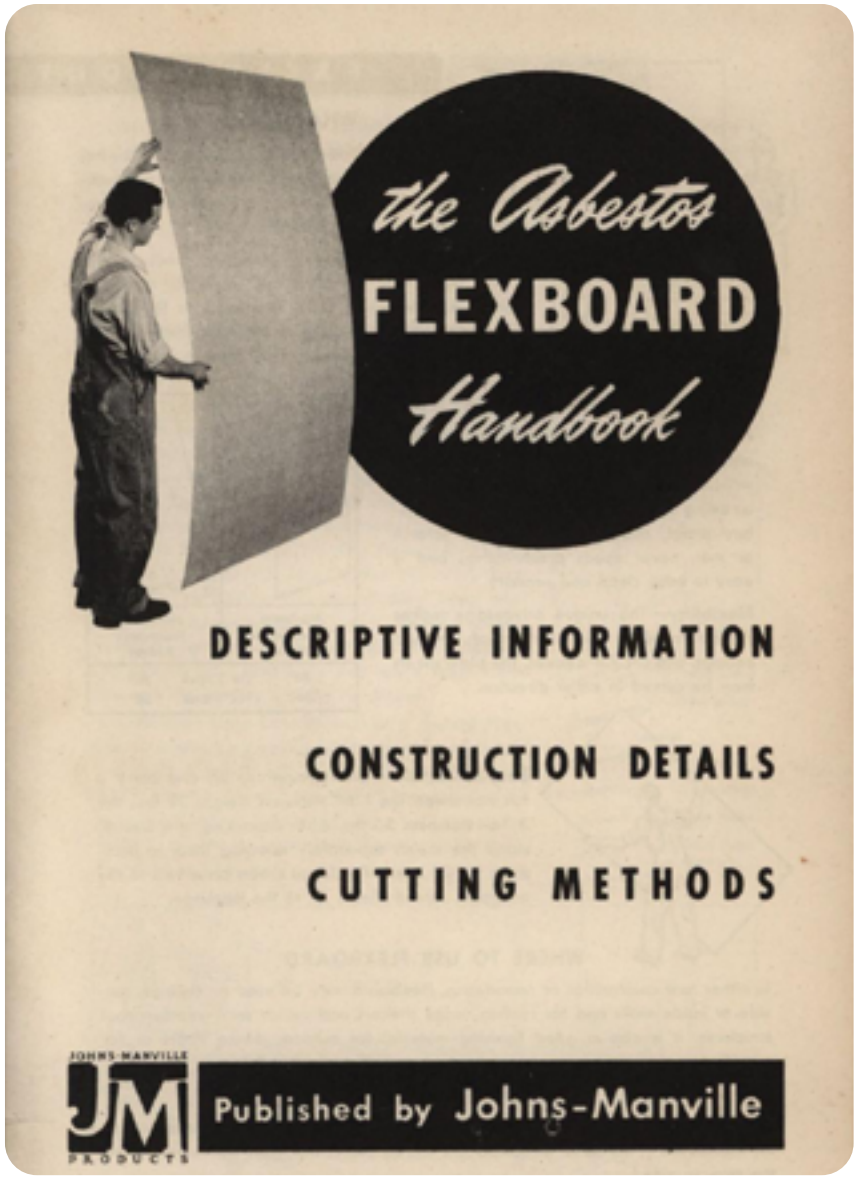
(left): Detail of pebbledash on wire lath backing; (upper right): Pebbledash panel within a curtain wall; (lower right): Pebbledash as full building cladding. Images courtesy DAHP.

CONCRETE - FIBER CEMENT BOARD

This product is technically not concrete, but it does contain cement. It is a mixture of cement and asbestos mineral fibers compressed under high pressure. The resulting product is a hard, semi-flexible board that is fairly lightweight, fireproof, easy to work, and weather resistant.

Asbestos fiber reinforced cement was used extensively on the exterior of buildings constructed during the study period; however, it was mostly in the form of roof and siding shingles on residential structures. On a commercial building it may appear as cladding (fastened with adhesive or nails), soffit material, or as spandrel panels within a curtain wall system. It looks a lot like smooth wood when painted, but is thin (1/8" - 3/16") sheet goods. It can be smooth, have striations, or even wood grain. It is almost always painted and holds paint very well. The absence of peeling paint can give it away. Especially when placed next to painted wood that is peeling. Knocking on it can also help distinguish it from wood. It has a higher pitched sound since it is denser and harder.

The use of asbestos in construction products predates 1930, but it's use continued until the health issues became apparent in the 1970s. Fiber cement is still used, but asbestos has been replaced by other fibers in most products. While it is not technically outlawed in the United States, asbestos is not used in the same manner or frequency in which it was used before the 1970s. It is no longer used where it can become friable. It is not clear how much remains on building exteriors given the tradition of abatement over the past 40 years.



The Asbestos Flexboard Handbook published by Johns-Manville (1948).

Glass

Not just for windows anymore, glass manufacture expanded significantly between 1930 and 1975. Going from principally display windows and lites to an engineered building cladding material, the relative low cost and availability of materials contributed to its widespread use. Plus, it was shiny and contributed to the clean, streamlined look of the period.

- **Block**
- **Ceramic coated (Spandrel glass)**
- **Opaque pigmented (Carrara/Vitrolite)**

BLOCK

Introduced to the US market in 1935, load-bearing hollow glass block was an important interior and exterior building material from the 1940s through the 1960s. Amidst the metal and wood restrictions during World War II, glass blocks provided a cost effective way to modernize window openings.

Comprised of two block halves sealed together under high temperature, the internal airspace provided both thermal and sound attenuating benefits. The blocks were installed as masonry units with mortar. A variety of glass patterns were available. Block size was typically 8 or 12 inches square and four inches thick. Ceramic coated glass blocks in blue, green, yellow, and coral were also available by 1958.

During the day light was emitted to the building while retaining privacy. At night the blocks allowed back lighting from within the building to illuminate sidewalks and contribute to the overall building aesthetic. Manufacturers that made blocks, included the American Bar Lock Company, Pittsburgh Plate Glass, and Libby Owens Corning. By 1963 trade magazines advertised free standing glass block walls supported within a steel frame as an effective way to modernize old buildings that could not support the weight of a new facade.

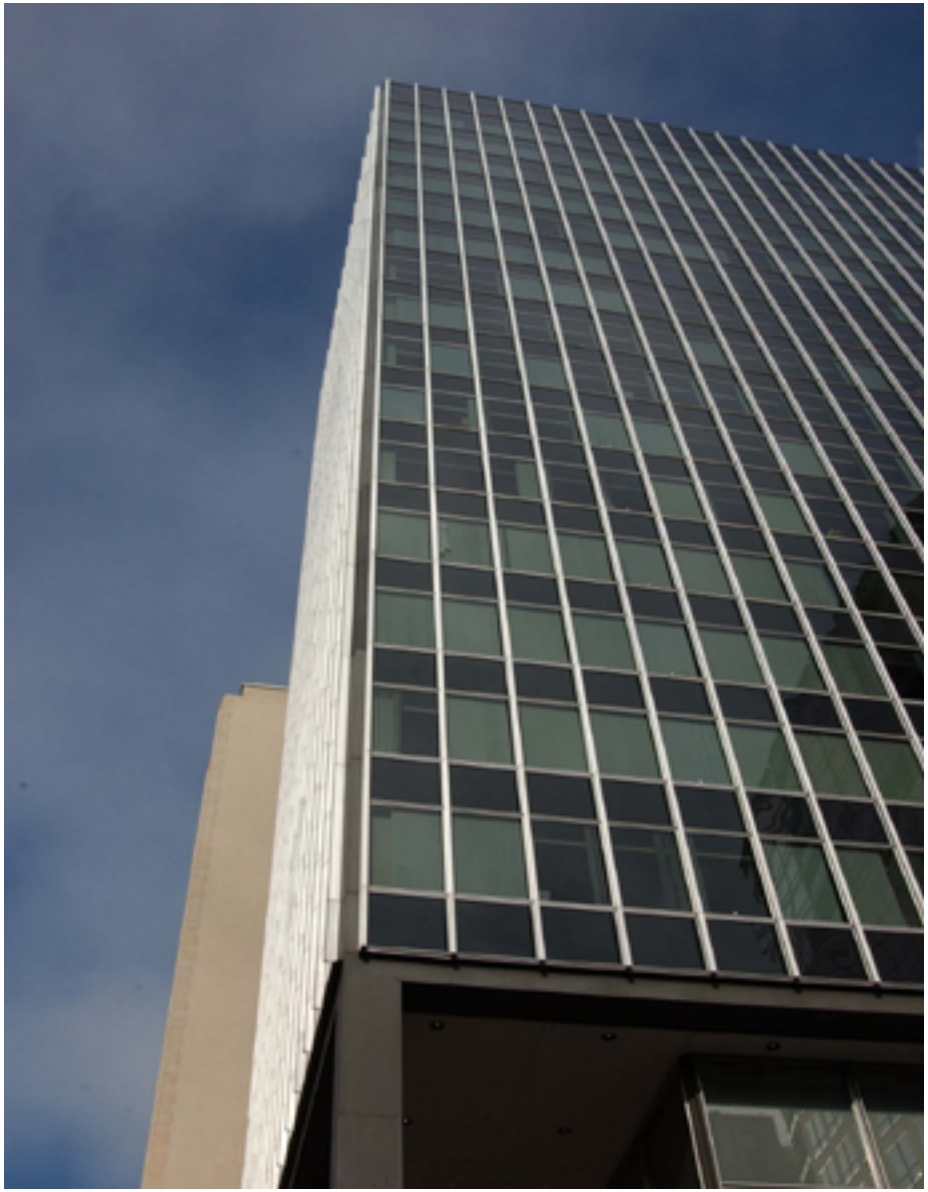
(above): Tavern, Bellingham (c.1938); (below): New York Cafe, Ellensburg (1938); Images courtesy DAHP.

CERAMIC COATED SPANDREL GLASS

Ceramic coated plate glass was developed for spandrels in curtain wall buildings. The purpose of the ceramic coating was to make the glass opaque and/or textured, to cover the floor structure from the outside, and to provide additional strength. The coating was flexible in terms of the colors and textures that were possible. It was not light emitting and therefore was not used for viewing windows.

Ceramic coated plate glass became commercially available in 1955 after several successful installations, most notably Lever House in New York City. The first commercial producer was Pittsburgh Plate Glass, which produced it under the name Spandrelite. The Libbey-Owens-Ford Corporation sold sixteen colors options under the "Vitrolux" brand. Colors ranged from "Hunter Green" to "Cavalier Red," to "Charcoal" and "Suntone Yellow."

It is difficult to visually distinguish ceramic coated glass from opaque pigmented glass. The key is to identify the installation method. Ceramic coated spandrel glass was designed to be used in curtain wall buildings and generally will not be found anywhere else. It will not appear on a building constructed before1955 unless it was a later addition.



(left): Washington Water Power Building , Spokane (1959). (above): Norton Building, Skidmore, Owings & Merrell. Seattle (1959). Images Courtesy DAHP.

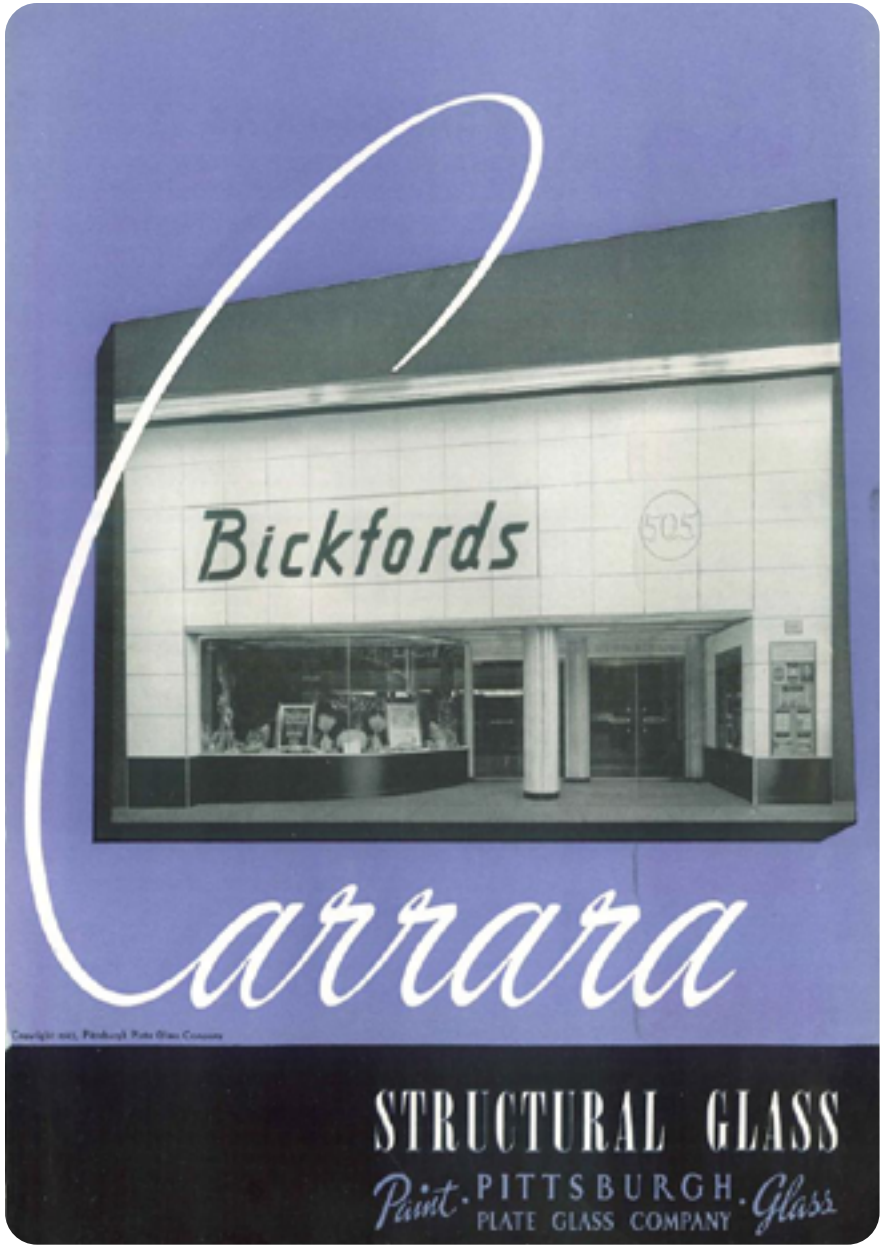
PIGMENTED STRUCTURAL GLASS

Pigmented structural glass, more commonly known by trade names Vitrolite (Libbey Owens Ford) and Carrara (Pittsburg Plate Glass), is made by the combination of two processes of glass production: pigmenting/opacifying and plate glass. It is not coated and not light emitting; the opaque-color penetrates the material. Production of pigmented structural glass as an architectural element began around 1900 and was initially targeted to interior sanitary applications such as restrooms and medical facilities. It was a low cost, impervious alternative to marble or ceramic tile. The name "structural glass" is a bit of a misnomer, as it cannot support any loads. It can, however be used to for partitions and shelves and as decorative cladding. Custom sizes and shapes were available and the glass came in a variety of colors. In production, the panels could also be bent, sandblasted, laminated, carved, and inlaid. Finish textures ranged from high gloss to sandpaper rough. The thickness could vary from 1/4" to 1-1/4".

Pigmented structural glass, when encountered on the exterior of a building, is almost always installed to a masonry substrate with a thick, black petroleum based adhesive. Caulk, joint cement, or cork tape was used for the joints between the slabs. Edges were finished with various forms of extruded metal trim. By the late 1930s, the major manufacturers of pigmented structural glass were also making extruded metal fittings so they were a one stop shop for an entire storefront remodel.

During the Depression, the material became popular for modernizing building exteriors. Libby Owens Ford held a competition that coincided with the passage of the passage of the National Housing Act, legislation that provided federal loans for building modernization. The competition was meant to promote the use of Libby Owens Ford products and received entries from over 3,000 architects. The modernization movement continued into the Post-war era with the help of marketing materials provided by glass manufacturers and architectural publications. Opaque pigmented glass use peaked in the 1930s and 1940s and declined by the late 1950s. It was no longer produced as of the1960s so it is unlikely to appear in a curtain wall.

(left): Opaque pigmented glass storefront, Spokane; (center): Opaque pigmen ed glass storefront, Vancouver; (right): Opaque pigmented glass storefront, Pasco;



Carrara Glass brochure from Pittsburgh Plate Glass, 1942. Digitized by the Association for Preservation Technology.

Libbey Owens Ford glass catalog featuring Vitrolite, 1941. Digitized by the Association for Preservation Technology. The original Vitrolite Company was purchased by Libbey-Owens-Ford in 1935.

Metal

During the1930 to 1975 period metal became an integral part of architectural structure and design. During this period, metal, along with concrete and glass, outpaced the use of wood in commercial building construction. Metal was cheaper, lasted longer, and was easier to maintain. The most widely used metals were steel and aluminum, but there was also bronze, nickel silver, and monel. Look around and you will see metal everywhere.

Due to the color similarities of metals and the myriad of finishes available, it can be difficult to determine which metal it is just by looking at it, especially if it is painted or coated with enamel. The key difference between steel and aluminum, however, is that steel will rust and aluminum will not. Aluminum may pit or corrode, but it does not rust. Steel, unless it is stainless steel, will always have a coating. Therefore, uncoated metal on a building is likely to be aluminum.

It is not essential to specifically identify the type of metal on a building for a reconnaissance-level survey. However, you should note major metal features such as curtain walls, windows, canopies, or other elements. Use your judgment to determine if the metal is a significant character-defining feature and research the specifics accordingly for an intensive-level survey.

- **Porcelain Enamel Panels**
- **Architectural Screening**

ALL THE TRIMMINGS

Metal can have an important stylistic and visual role in architecture and should be noted in physical descriptions. Look for metal in the details such as trim around windows, doors, and within curtain walls. Trims are fabricated by a variety of means including stamping, drawing, and extruding. Finishes can be mechanical (matte, polished, etched, peened) or applied (painted, powder coated).

Storefront windows & doors: trim and brackets framing large plate glass sheets.

Canopies: in addition to the canopy structure there were often different materials used as accents along the outer face and edges

Material separation: separators between cast materials, or inlaid within stone or terrazzo.

Curtain wall systems: usually either steel or aluminum for the frames and panels.

Joints and fasteners: often used as joining material for thin laminates and plastics or holding other materials in place.

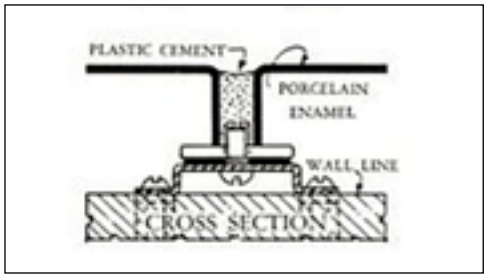
Hardware: could include door handles, knobs, push plates. Those physical features the public has contact with.

PORCELAIN ENAMEL PANELS

One particular finish that was used on metal for building exteriors during the 1930 to 1975 period was porcelain enamel. Porcelain enamel is a thin coat of glass fused to metal. It was used on many different metal products from stoves to jewelry to bathroom fixtures. It provided a very strong coating for ferrous metals. It was available in many bright colors and could really make a building stand out. Steel was the most common substrate, but aluminum was also used beginning in 1949.

Beginning in the 1920s, porcelain enamel metal panels were used as building cladding either in whole or in part. Methods of installation varied, but they were attached to a wood or masonry structural system using clips, hooks, or nails. The panels were installed close together in a tile-like manner (with just a small amount of sealant between panels), which resulted in a sleek appearance. They were very popular for buildings designed in the Streamlined Moderne style through the 1930s. During the war years metal was rationed and not widely available for buildings, but beginning in the 1950s, enamel panels made a comeback as spandrels in curtain wall systems.

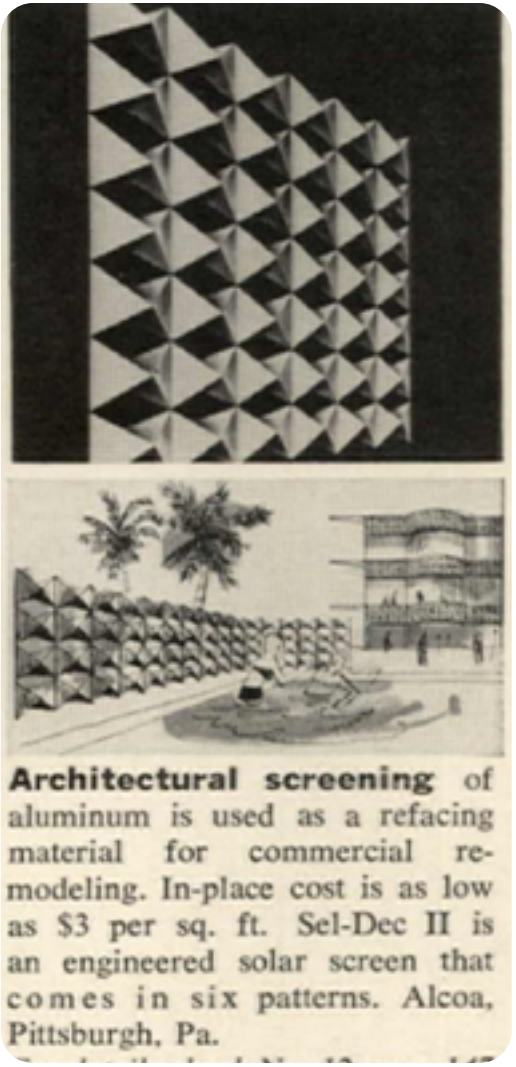
The panels were more than just flat cladding applied to a substrate. They were hollow, three dimensional sheets,usually about an inch thick. They often incorporated insulation within. The enamel finish is not as shiny as glass, but is shinier and more durable than paint, although the finish may dull over time. It does not peel, but can craze or chip if dented. If it is dented, rust will form if the panel is steel.



(clockwise from top): Orange metal porcelain enamel panels, Ranko's Drugs, Tacoma (1936). Porcelain enamel metal panel detail cross section; Enamel panels in a curtain wall system, Bardahl Building, Seattle (1957); Mapes & Co. Porcelain Curtain Wall Panels catalog, Digitized by APT.

ARCHITECTURAL SCREENING

Metal screening began to appear in the 1920s with Art Deco, but became more popular in the1950s and 60s with Modernist styles. They are not structural elements, but provide visual interest, solar shading, and privacy. They could be made of different types of metal including aluminum, stainless steel, or bronze. Screens in from the 1920s and 30s on Art Deco and Streamlined Moderne buildings are likely to be bronze or stainless steel while later screens are more likely to be aluminum.



(above right): Aluminum Octalinear Grille catalog; (above far right): Metal screen advertisement, *House & Home Magazine*, July 1964. (below): Aluminum screen on the Asian Art Museum, Seattle (1933).

Stone

Stone can be found on many buildings within the 1930 to 1975 period. It is almost always a decorative veneer applied to a building in a non-load bearing scenario. It can be installed like tile, in a bed of mortar with or without grout lines, attached to a metal frame with clips, or used in a curtain wall system. It can be used in large or small applications in sizes from a few inches to several feet in diameter; to clad small storefront bulkhead or an entire skyscraper.

Prior to1940, most standard veneer stones were 4 inches or thicker. In subsequent decades, cutting technology advanced and thinner pieces became possible. By the late1940s decorative veneer stone was promoted. By the 1950s, engineered curtain wall structures coupled with the availability of joint sealants allowed larger panels to be used in cladding systems with joints that could flex with thermal expansion.

By the late 1950s composite panels consisting of a thin stone veneer adhered to a precast concrete or other material panel were developed. During the 1950s, this thin veneer was often adhered to a backer panel, but by the 1960s, a separation between the stone and backing wall system became standardized. By the 1970s, the majority of thin veneer stone applications consisted of the three-quarter to less than two-inch-thick slabs hung over the backing wall system of insulation, vapor barriers, and building structure.

Stone types found on Washington buildings include limestone and sandstone (Wilkeson), as well as Montana Travertine, Texas Fossil Stone, Wenatchee Gold Stone, various types of marble, Utah/Nevada/Oregon Rainbow Stone, Mount Shuksan Stone, and Newport Marble Stone. The different stones could also be cut or finished in varying textures and laid in varying patterns for an endless array of visual effects.

It may be difficult to identify the particular installation method or the type of stone without research into the construction of the building. However, this specific information is not necessary for a basic documentation. Focus on differentiating between natural stone and simulated stone and note the placement of stone on the building.

(upper): Stone clad storefront, Ritzville (c. 1950); (lower right): Stone clad storefront, Vancouver (c. 1959); (lower left): Texas Fossil Stone. Images courtesy DAHP.

(upper left): Stone veneer bulkhead, Centralia. Coutesy DAHP; (upper right): Limestone veneer bulkhead and column; (lower left): Thin veneer marble storefront, Walla Walla (1956); Courtesy DAHP; (lower right): Marble Institute of America trade catalog, 1958.

SIMULATED STONE

Simulated stone cladding took two basic forms: individual units installed in a bed of mortar or a monolithic form-molded system. The units that were installed like tile were made of a concrete mixture that was colored and textured to resemble stone. It can be quite convincing so be sure to have a good close look to see if the visual characteristics resemble a natural stone or are more like the homogeneous appearance of concrete.

The other form of simulated stone was the practice of applying a cementitious material to a wall surface and pressing it with a mold. It is much like applying plaster over lath. It was primarily used in a remodeling context; many buildings were refaced with simulated stone. Simulated masonry was marketed as proprietary system that contractors could purchase the rights to use and receive training in its application.

Perma-Stone, developed in 1929, is the most recognizable trade name in simulated stone. The company provided training and the dry, pre-mixed cementitious material to contractors who mixed it on site and applied it over wood or metal lath. The stone texture was created by pressing hand-held molds into the wet material, which was tooled by hand to touch up the forms. This product should not be confused with simulated individual cast stone units, it is generally monolithic.

(upper): Concrete simulated stone veneer. This was installed in a bed of mortar similar to tile; (lower): Simulated stone storefront, Prosser. Image courtesy DAHP.

Formstone, developed in 1937, similar to Perma-Stone a cementitious mix applied in layers to lath or directly on masonry. Formstone installers used rollers to create the finish surface. A bond breaker of wax paper or other material kept the cast aluminum rollers from sticking. The transition from stone as a load bearing material to a purely decorative material occurred before 1930, but the visual characteristics and the of the means of installation evolved.

"Perma-Stone: more for your home-building dollar," by Perma-Stone Company, published 1954.

Wood

The use of wood products in the commercial building industry from 1930 through 1975 is characterized by standardization of sizes and technological advances in engineered composite materials. As a cladding material, solid wood was still widely used by architects on smaller office buildings and hospitality buildings such as motels, especially here in the northwest. It is important to note the configuration of wood cladding on a reconnaissance-level inventory form whether it is horizontal or vertical car siding, clapboards, or board and batten.

Engineered composite materials generally came in sheets, and they can be deceiving because the sheets are often scored to look like individual solid wood units. Two important products that were popularized in the recent past are described here.

- **Fiberboard**
- **Plywood**

"The modern trend toward decentralization of almost every type of business to out-of-traffic areas brought about the need for new types of commercial buildings. Such buildings must be highly functional, attractive in suburban surroundings, and economical to build and maintain. As architects and builders erect an ever-increasing number of these modern buildings, their experience shows that West Coast lumber fulfills all requirements."

— West Coast Lumberman's Association, 1955

PLYWOOD

Plywood consists of hard and/or softwood veneers laid in alternating orientations (90 or steps of 45 degrees in higher quality sheets) pressed together with adhesive. Early plywood could not withstand exterior moisture so use as a building cladding was limited. However, during the 1930s, testing and standardization occurred in order to market plywood for exterior sheathing and structural applications. In 1935, the Harbor Plywood Company in Aberdeen, WA developed and began commercial production of an exterior grade plywood called Super Harboard. The Washington Veneer Company, based in Olympia, standardized the 4 by 8 foot sheet size. By 1946, exterior-grade Douglas fir panels were marketed for siding by Tacoma's Douglas Fir Plywood Association.

One of the more recent plywood products is T1-11. It is a thin plywood that usually has a rough or wood grain texture and vertical grooves. It was popular in the 1960s and 1970s as a low-cost alternative to traditional wood siding. It is susceptible to moisture and has a relatively short life-span.

(above): Super Harboard Advertisement from the Harbor Plywood Corporation in Hoquiam, WA; (lower left): Plywood cladding before being painted, Aberdeen; (lower right): Georgia Pacific Plywood Company building, Olympia (1956).

FIBERBOARD

Fiberboard is a rigid sheet building material made of wood fibers pressed together with a variety of different admixtures and glues. Fiberboard was not used for exterior cladding before the 1950s due to its inability to resist moisture. However, the Masonite corporation developed a product called Presdwood, which was marketed for exterior use. It was meant to be finished in the same manner as wood, either painted or stained.

Fiber cement board is a variety of fiber board, which used cement as the binder for the cellulose fibers. Fiber cement board is used for exterior siding, shingles, and trim elements and is usually painted.

(left): Masonite catalog cover from 1935; (above): Fiberboard panels on a commercial building, Auburn (c. 1970).

Style Guide

CHAPTER FIVE

(cover image): Seattle First National Bank, Tukwila branch, (1952). Image courtesy DAHP.

Architectural Styles

(header background images on subsequent pages. all images courtesy DAHP unless noted)

Art Deco: Larson Building, Yakima.

Brutalist: Seattle-Tacoma International Airport parking garages (ca. 1969).

Image courtesy of The Cosmic Inspiro-Cloud. http://www.cosmicinspirocloud.com/

Contemporary: Grocery Store, Randle.

Corporate Modern/Slick Skin: Valley Glass, Spokane Valley (1971).

Curtain Wall: Puget Sound Power Building, Bellevue.

Early American: 1563 Olympia Way, Longview.

International: Sears Department Store, Bellingham.

Mansard: 455 E Hemlock, Othello.

Miesian: Pacific Gas Transmission Building, Spokane. Courtesy American Builder, 1965.

Neo Expressionist: St. Joseph Hospital, Tacoma (1974).

New Formalism: Parkade Parking Garage, Spokane (1967). Warren C. Heylman.

Northwest Regionalism: Uptown Dental Clinic, Port Townsend.

Pavilion: Sterling Savings Bank, Ellensburg (1976).

Populuxe/Googie: Gil's Restaurant, Seattle, 1955. Item 168530, City Light Photographic Negatives (Record Series 1204-01), Seattle Municipal Archives.

Shed: Strip commercial building in Spokane.

Streamlined Moderne: Empire Theater, Tekoa.

Wrightian: Washington State Credit Union (1968).

Chapter 5 Style Guide

This guide provides a visual overview of popular architectural modes that emerged and dominated commercial building design between 1930 and 1975. What is an architectural style? The short answer is that it is a combination of elements such as form, method of construction, materials, and decoration. Styles go in and out of fashion and can therefore be used to identify the period of construction.

Buildings of the same style are those that share similar visual characteristics. Some buildings are high-style and may feature all the character-defining features of that style. Some buildings feature a combination of styles. Others have just a hint of a style. Still others have no style. Some Modernist designers were specifically trying to design buildings that had no reference to any architectural precedent or style, making it difficult to label them with any style at all. It is important to remember that you may not be able to assign a style to every building, and that's ok.

This guide aims to serve as an accessible reference tool. Approximate dates are given for each style as a reference point. Style transitions happen gradually and elements overlap. Architectural styles are organized alphabetically and correspond to additional style guidance provided on DAHP's website and categories within the Washington State Historic Property Inventory Form.

Art Deco (1920s – 1930s)

Art Deco developed in the early 20th century as a unique combination of modern artistic styles and abstract references to elements of nature. At its core it is a style of applied decoration carried out in mediums from clothing to furniture to architecture. It was not a movement, it had no founder or philosophy. It was highly influenced by artistic movements such as Cubism and other decorative arts movements such as Art Nouveau. It was a short-lived style and will generally be found on buildings constructed between the world wars. In the United States it became popular after the 1925 Paris exposition des arts decoratifs, attended by many American artists and designers. Although the exposition took place in France, many of the influencers were Austrian, namely Joseph Urban, a contemporary to Norman Bel Geddes.

The driving force behind many of the designs was the machine, as a subject as well as a means of production. Many of the industrial designers of the period, including Norman Bel Geddes and Walter Dorwin Teague used Art Deco motifs on everything from cameras to automobiles, all things that were now being mass produced. On buildings, Art Deco designs were often carried out in terra cotta, a wonderfully versatile material capable of being molded in an endless array of shapes and colors.

A distinctive motif of Art Deco was the geometric shapes and linear quality to the designs. Squares, chevrons, zig zag, triangles, and circles were all used. In addition, flora, fauna, and the human body were also prevalent motifs. Buildings designed with Art Deco styling often had a unifying theme such as wealth, power, or commerce.

Early high-style Art Deco (1920s) often featured sumptuous finishes such as marble, fine wood veneers (interiors), stainless steel, and glass. Later versions, some built during the Depression, may have been built of poured concrete with glass block windows trimmed with aluminum. Poured concrete Art Deco buildings were a common choice of the New Deal building programs (WPA and PWA).

CHARACTER-DEFINING FEATURES:

- **Stylized motifs** of plants, animals, people, or references to ancient cultures such as Egyptians or Mayan "maneuvered within a classical framework"
- **Vertical emphasis,** reeded pilasters are common
- **Multi-colored sculptural elements**
- **Materials** Thin stone veneer, terra cotta , brick, stucco or concrete exterior sheathing
- **Metal accents** such as grilles

(clockwise from top left): National Bank of Ellensburg (1930); Art Deco detailing on a one-story commercial building; Pacific Telephone & Telegraph, Centralia (1928); Woolworth Store, Seattle. Images courtesy of DAHP.

Brutalism (1960s – 1975)

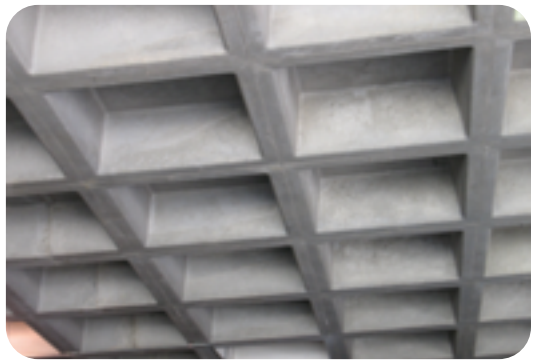
Coined in 1953 to describe the architectural work of a group of British architects, Brutalism in its early phase (originally called New Brutalism) was initially a design philosophy, not a style. The idea was to create an aesthetic based on the exposure of a building's components: its frame, its sheathing, and its mechanical systems. Quickly however the term began to be applied to buildings that utilized monumental concrete forms and bulky massing. The style represents a revolt by architects against the corporate glass curtain wall and was often seen as a quick and easy way to construct long-lasting buildings.

While the style appeared early in the Pacific Northwest, the best examples date to the mid 1970s. The style is mainly found on institutional building such as libraries, classrooms and museums. Small-scale commercial buildings such as banks also utilized the style.

The term Brutalism is derived from the French word for rough concrete or "beton brut". Brutalist structures have a heavy mass and scale. And their highly sculptural blocky shapes are often stacked together in various ways, creating an unbalanced look. Common design features include the "Russian Wedge" in which a wall plane projects outward on a slopped angle. Broad surfaces are often interrupted by deep-shadow penetrations of the buildings mass; vertical slots may contrast with broad oblong openings or tall openings with horizontal slots, while "egg-crate" effects are also much employed. The exterior treatment, as the name suggests, is usually exposed concrete, which is left rough to show the wooden formwork. However some examples of brick and stucco can be found. Fixed windows are set deep into the walls and are often small in relation to the size of the structure. Other common

(top): Farm Credit Bank, Spokane (1970). Walker, McGough, Foltz, Lyerla Architects; (left): Washington Mutual Savings Bank showing Russian wedge form, Tacoma (1972); (right): Security Finance Building, Olympia (1973). Images courtesy DAHP.





features include the use of waffle slabs for floor and roof systems. As the name implies this cast-in-place building system utilized continuous pour of concrete with a coffered underside to reduce the weight of the slab. Such slabs were often left exposed.

CHARACTER-DEFINING FEATURES:

- **Bulky/monumental massing** with an overall heaviness. Dominant use of exposed concrete and sculptural blocky shapes impart heaviness to Brutalist buildings. Broad expanses of windowless walls further enhance this visual weight.
- **Rough, exposed concrete walls** Exterior treatment is often exposed concrete, left rough to demonstrate the wooden formwork. Although exposed concrete is typical, there are brick and stucco examples.
- **Deeply recessed window and door openings** Fixed windows are the predominant window type on Brutalist buildings. The windows are also typically recessed and small relative to the building's overall massing.

(left to right): Medco Clinic, Vancouver (1968), Cassady & Associates; First National Bank, Enumclaw (1971); Detail of waffle slab floor/roof system. Images courtesy DAHP.

- **Egg-crate elements** Created from combining voids and solids along wall and ceiling surfaces.
- **Waffle slabs** Cast-in-place slabs with coffered undersides. This structural innovation emerged in the late 1950s in the Pacific Northwest. Waffle slabs are a variation on the solid slab, with voids in the slab, cast using removable or expendable forms. These voids enable a large effective beam depth to increase the carrying capacity of the floor while reducing the dead load of solid-slab construction.
- **Russian Wedge shapes** Wall planes projecting outward from the foundation on a sloped angle.

Contemporary (1950 – 1970)

Perhaps the most common mid-century style, Contemporary buildings prevailed in architect-designed commercial and residential construction during the 1960s. The style evolved from the International Style but added more decoration and influences from other precedents, like Frank Lloyd Wright's organic architecture. Like Northwest Regionalism, Contemporary architecture emphasized the building tenant's perception of an integrated indoor/outdoor experience and the siting of the building in the landscape. Window walls allowed for unobstructed views, bringing the outdoors inside. The Northwest Regional style is similar to the Contemporary style, utilizing local materials and specifically responding to the unique environment and climate of the region.

(clockwise from upper left): House of Donuts, Lakewood (1959). Selth Fulcher Architectural Office, Seattle (1961). Medical Arts Building, Olympia (1966). Courtesy of DAHP.

CHARACTER-DEFINING FEATURES:

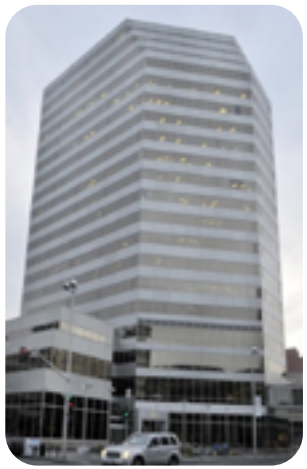
- **Rectilinear or square plan**
- **Horizontal emphasis** Buildings are one-story and low-slung, typically featuring low-pitched or flat roofs. Shed or butterfly roofs are not uncommon.
- **Wide overhangs and eaves**
- **Front elevations with window walls and/or clerestories** Large windows, often aluminum frame.
- **Broad, uninterrupted wall surfaces** These walls may feature decorative grilles or repetitive ornamental elements. Solid end walls are typical.
- **Exposed purlins**

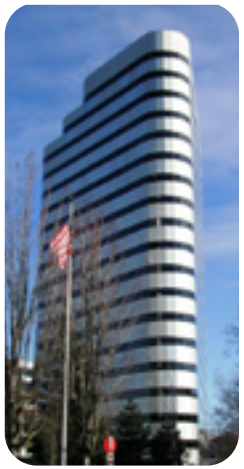
(upper right): Redmond Square Shopping Center, Redmond; (below right): Westside Lanes, Olympia; (below): J. Neil's Lumber Company Office and Store, Klickitat (1949). Images courtesy DAHP.

Corporate Modern/Slick Skin (1960 – 1990)

Corporate Modern/Slick Skin derives its name from advances in building technology, where window framing members became smaller and smaller, eventually achieving the effect of a seamless exterior glass membrane for a building—think glass-walled skyscrapers. While forward thinking architects, such as Mies van der Rohe, had imagined all-glass skyscrapers in the 1920s, it took almost 50 years for technology to catch up to such visions. Stronger glass panels, thinner window gaskets, glass structural fins, and small metal clips, made it possible to create large expanses of glass within steel frames. Corporate Modern/Slick Skin evolved from curtain wall technology (see Curtain Wall section). Corporate Modern/Slick Skin buildings were designed to accommodate progress in building systems technology, for example, operable windows were deemed unnecessary as they interfere with new heating, ventilation, and cooling systems.

Common features of Corporate Modern/Slick Skin design include: tinted and/or mirrored glass; rectangular form (early examples); curved elements (later examples); and an overall sculptural look. Other stylistic features include: horizontal banding of windows, an articulated ground floor (differentiated from the upper stories and oriented to the movement of people in and out of the building), multiple stories, plazas, and often an indistinguishable division of floors.





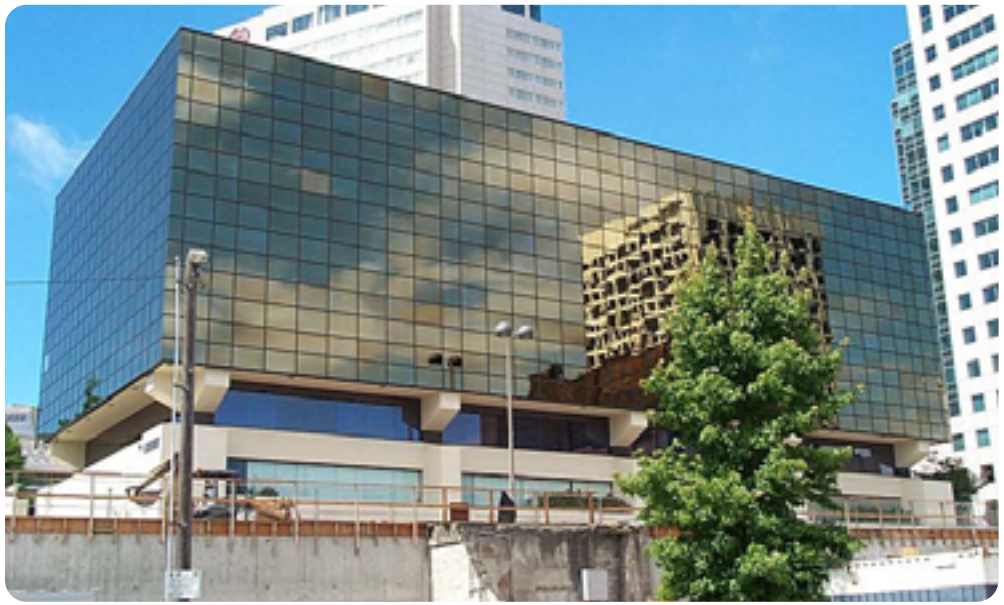
(clockwise from upper left): Bank of America, Spokane (1981). Courtesy Jesse Tinsley, *The Spokesman-Review;* Wall Street Building, Everett (1980). Courtesy of DAHP; Metropolitan Park East, Seattle (1988). Courtesy AlumitecFourth and Battery Building, Seattle. Courtesy of DAHP.

"Cladding systems have given our builders freedom to create form for form's sake."

G. Stewart Farnet, engineer

CHARACTER-DEFINING FEATURES:

- **Tinted or mirrored glass** The use of tinted and mirrored glass distinguishes Corporate Modern/Slick Skin from Curtain Wall. The tinted and mirrored glass also gives the building exterior a wet or reflective appearance.
- **Overall rectangular volumes** Early examples maintain a relatively rectangular volume, similar to buildings designed in the related Curtain Wall style.
- **Smooth sculptural volumes** Large expanses of glass, uninterrupted by ornamentation or recesses along the smooth wall surfaces lend a sculptural look to buildings. Although buildings in this style may have articulated entries and first floors, the exterior membrane typically drops all the way to the ground, giving the appearance of a freestanding sculpture. Later examples of this style began to shift away from a strictly rectangular volume and embrace more curved elements, only enhancing the sculptural quality.
- **Flat roof** Corporate Modern/Slick Skin buildings typically have a flat roof with a parapet, hiding the roof. The seamlessness of material from the ground floor to the roofline enhances the smooth sculptural appearance.

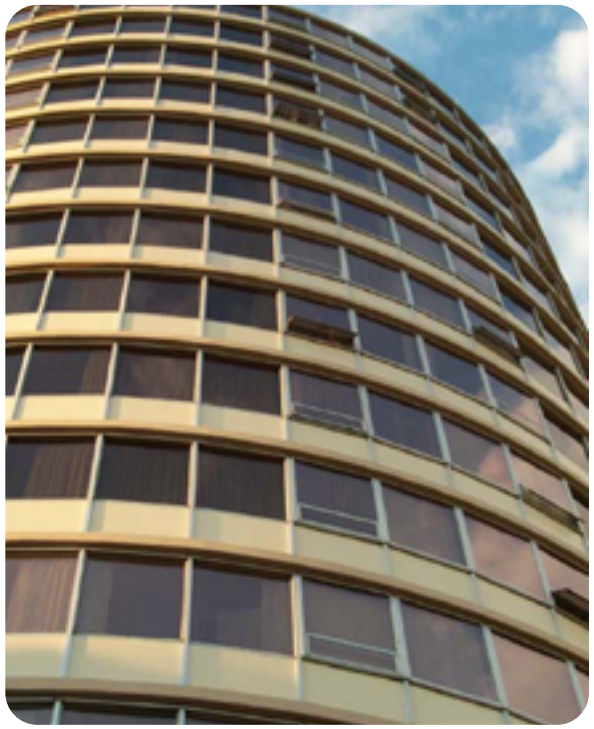


(clockwise from top): Pacific Bell Telephone, Tacoma (1976). Courtesy of DAHP; Office building, Federal Way, (1987); Courtesy of DAHP; Metropolitan Park West, Seattle (1988). Courtesy Alumitec.

Curtain Wall (1948 – 1965)

Is it a style? That's a good question. We are calling it a style because it nicely categorizes mid-20th century buildings that are predominantly enclosed by a prefabricated exterior wall sheathing system know as a curtain wall. The curtain wall, by definition is a non loadbearing enclosure, comes in a wide range of systems because it can be made of virtually any combination of non-structural materials that meet insulation, wind-load and aesthetic requirements. In this case however Curtain Wall style refers to buildings which utilized a glass and panel system for a majority of the exterior facade.

The use of such technology dates back to the 1909 Boley Building in Kansas City, which is credited as the first building to have an all glass exterior wall system. However, it was not until post-WWII when advancements in metal, glass, and sealant technology allowed curtain walls to become widespread.



(clockwise from upper left): Rockwood Manor, Spokane (1959); Smith Tower, Vancouver (1966); Architectural Rendering of the University District Building, Seattle (1961). Courtesy of DAHP

The curtain wall system is comprised of a repetitive grid of vertical extruded aluminum mullions and horizontal rails. Panels called spandrels divide the large expanses of glass horizontally to hide the floors and ceilings. These spandrel panels can come in a variety of materials. Early spandrel panels were made of heat-strengthened opaque glass fused

"The tall office building also had to stand for America's corporate hegemony, a condition satisfied - for a short while at least - by the glass-and-metal curtain wall."

Carole Rifkind in Contemporary American Architecture

(left to right):1007 Washington Building, Olympia (1959); 12733 Lake City Way, Seattle (1960); Sunset Life Insurance Co. Headquarters, Olympia (1959), Wohleb & Wohleb. Images courtesy DAHP.

with colored ceramic. The Pittsburg Plate Glass Company manufactured the glass panels under the trade name "Spandrelite." The Libbey-Owens-Ford Corporation sold sixteen colors options under the "Vitrolux" brand. Later, spandrels were available in other materials such as composite metal panels containing lightweight insulation cores, precast concrete panels, during the 1950s and 1960s was Fentron Industries.

Considered suitable for virtually any size commercial, government or institutional building, the Curtain Wall style became widespread by the early 1950s. Many post WWII buildings of varying styles also incorporated curtain wall systems into some facades but are not considered Curtain Wall style unless the majority of the prominent facades are so constructed. Spandrel panels could be asbestos panels, porcelain enamel, tile, masonite, thin stone veneer, and plywood panels (a material particularly popular in the Pacific Northwest).

CHARACTER-DEFINING FEATURES:

- **Curtain wall** Curtain wall or metal skeleton system consists of a repetitive grid of vertical extruded aluminum mullions and horizontal rails. This grid system holds the sheathing, comprised of glazing and spandrels, in place.
- **Prominent glazing** Glazing set within aluminum grid and comprises the majority of the exterior sheathing. Curtain wall buildings were designed to accommodate progress in building systems technology. Operable windows were deemed unnecessary as they interfered with new air handling systems.
- **Geometric forms and rectangular massing** Buildings with this style repeat the geometry of the aluminum grid structure, utilizing geometric forms and rectangular massing.
- **Flat roof** Typically Curtain Wall buildings have flat roofs that incorporate a parapet with cap.
- **Spandrels** Opaque panels that visually break up the large expanses of glass and hide the floors and ceilings structure.

Early American (1945 — 1980)

Americans never lost touch with their Colonial roots, not even in the era of Modernism. While this was especially so with regard to residential architecture, commercial architecture in the mid-century period sometimes received the Colonial treatment as well. This was actually the second Colonial revival of the 20th century. The first was from about 1900 - 1930. The first revival featured commercial buildings that were often exact, or very close copies of Colonial buildings with architecturally correct details based on Greek and Roman precedents. The second, mid-century revival is referred to as Early American and featured Colonial-inspired details rather than exact copies. Further, the forms that the colonial-inspired details adorned were often modern, such as a shopping center or a suburban corporate office building. Early American details were routinely applied to Ranch houses. Buildings on Main Street may have also received the Early American treatment, especially leading up to the 1976 bicentennial when American nationalism was heightened.

CHARACTER-DEFINING FEATURES

- **Classical Details** such as columns, cornice, broken pediment, shutters. Ornament could be applied to any building type or form and combined with Modern elements and materials

(upper): Dallam Furniture Co., Wenatchee (c. 1950). Note the broken pediment over the front entrance. (opposite page clockwise from top left): Downtown Mt. Vernon; Longview Chamber of Commerce (1947). Note the combination of Early American elements with glass block; Strip commercial building, Lakewood; Downtown Cashmere with Early American gabled canopy featuring a cupola with weathervane.

"The belief that American architectural culture had been transformed by the importation of European avant-garde forms was belied by the continued popularity of the colonial revival..."

The Modern Movement in the Americas

International (1940 – 1960)

With its origins in the 1920s in Western Europe, the International Style, in theory, arrived in the United States by the 1930s upon the immigration of European practitioners like Walter Gropius (of the Bauhaus School in Germany) and Ludwig Mies van de Rohe. The International Style gained its name in 1932 with an exhibition at the Museum of Modern Art organized by Philip Johnson (International Style: Architecture in 1932) and the accompanying exhibition catalog written by Johnson and Henry-Russell Hitchcock. The style placed an emphasis on minimalism and functionality, rejecting decoration and ornamentation. As its name suggests, the style promoted an "international" aesthetic, a universal architecture shaped with modern materials—concrete, glass, steel—that could be applied anywhere. Functionality was key and buildings designed in this style have limited ornamentation and unadorned wall surfaces. While the practitioners of International architecture were present in the US by the end of the 1930s, the style did not make its way into popular architecture until after WWII.

(clockwise from top left): Talcott Jewelry Store, Olympia. Remodeled in 1949 with a design by Joseph Wohleb: Gateway Building, Vancouver (1949), Day W. Hilborn; J. C. Penney, Shelton (c.1960). Images courtesy DAHP.

"An architecture that idealized the rational industrial process..."

Leland Roth in *American Architecture*

CHARACTER-DEFINING FEATURES:

- **Use of glass, steel, and reinforced concrete** With an emphasis on modern materials, International Style buildings heavily incorporated glass, steel, and reinforced concrete.
- **Unadorned, smooth wall surface** The International Style valued utility and function over decoration, noticeably lacking ornamentation, instead using simplicity and clean lines. Wall surfaces may be glass, steel, or even stucco. Plywood, particularly in the Northwest, was also a possible cladding option.
- **Simplification of form** Horizontal and rectilinear focus, again, emphasizing simplicity and utility.
- **Symmetry** While residential designs may be asymmetrical and feature cantilevered levels, commercial designs in the International Style are often symmetrical and feature repetitive elements.
- **Flat roofs** Traditional buildings often featured a stylized and ornamented cornice and/or parapet, drawing the eye up the building. International Style buildings utilized flat roofs and intentionally left off ledges, eaves, or coping.
- **Metal windows** Flush with exterior walls, set in horizontal bands, typically large and rectangular.

(clockwise from top): Jones Building, Walla Walla, remodeled in 1951 in the International Style; F. W. Woolworth Store, Longview (1949); 227 Williams Ave, Renton (1949). Images courtesy DAHP.

Mansard (1960 – 1975)

The Mansard style emerged in the 1960s as a re-interpretation of the popular French Second Empire style of the 19th century, following on the heels of the French Eclectic style of the 1930s and 1940s. Early examples were referred to as French Provincial and often featured flared eaves and segmented or round-topped doors and windows. Like the preceding French influenced styles, the Mansard style is most clearly identified by its prominent roof, which also served to hide unsightly rooftop elements and added to the style's modern appeal. Mansard style buildings were typically two stories, with the upper story "hidden" within the steeply sloped roof, although one-story examples also occurred.

(clockwise from top): 5710 108th Avenue, Kirkland (1961); Angus Plaza, Yakima; Fuller Law Office, Olympia. Images courtesy DAHP.

CHARACTER-DEFINING FEATURES:

- **Mansard roof** Most prominent character-defining feature of this style. Mansard roofs in this style may have flared eave lines. Windows may punctuate the roof slope.
- **Two stories** The upper story is tucked within the slopes of the mansard roof. One-story examples did occur, but are not as common.
- **Deep-set windows** Windows were set deep within the Mansard roof and may be elongated to break through the eave line.
- **Varied exterior material palette** Brick, T1-11, and shingle siding are all common on buildings of this style.

(clockwise from upper left): Office building, Lakewood; 35 S Palouse, Walla Walla (1940); An example of the Mansard Style applied to an older building; Bubba's Place, Kent (1954). Commercial office building, Wenatchee. Images courtesy DAHP.

Miesian (1940s – 1960s)

Miesian buildings reflect the aesthetic of renowned architect Ludwig Mies van der Rohe, who was associated with the Bauhaus movement in Europe, which strongly promoted the International Style. Mies' use of Bauhaus evolved to embody a "less is more" ideal, and a new style emerged with his name. Buildings designed in the Miesian style feature a minimalist aesthetic and showcase steel and glass. Construction utilized curtain wall structure, with steel skeleton frames highlighting the building's anatomy. Emphasis was on volume over mass, and open interiors create a spacious feeling.

The key to Miesian buildings are their box form, extensive use of glass and steel, and a regular grid pattern. Seattle architect John LeBarron Wright studied under Mies at the University of Illinois. Together with his partner Leonard Bindon, Wright worked on the Norton Building with Skidmore, Owings & Merrill (SOM), one of the most striking examples of Miesian skyscraper design in the state. The Miesian style is reflected in two types: multi-story high rises and small scale (typically single story) buildings. The small scale buildings reflect Mies' design of the Barcelona Pavilion at the 1929 International Exposition in Barcelona, Spain. While a few Miesian high rise examples exist in Washington, Miesian style pavilions are far more common throughout the state.

(top to bottom): British Car building; VW Dealership, Aberdeen; Park Plaza professional building, Longview. Images courtesy DAHP.

CHARACTER-DEFINING FEATURES:

- **Glass curtain walls** Visible steel frame with glass curtain walls, highlighting the grid-like structure.
- **Flat slab roofs** External columns support the roof system. The flat slab roof is most prominent on smaller-scale Miesian buildings.
- **Open floor plans** Spacious, open floor plans allowed for flexibility and adaptability to any use.
- **Exposed concrete and brick** Although glass and steel are the dominant materials, exposed concrete and brick may be present on the walls of smaller commercial buildings. Tall commercial buildings, typically located in downtown cores, may have exposed concrete and brick at their bases.
- **Rectangular and symmetrical forms** The emphasis on the rectilinear included the buildings form, fenestration, and exposed structure.

(clockwise from upper right): IBM Building, Olympia (1959). Jared Morse; Pacific Gas Transmission Building, Spokane (1961); Johnson-Campanella Architectural Office, Renton (1960); Metropolitan Life Insurance, Olympia. Images courtesy DAHP.

"Less is more."

Mies van der Rohe

"Form follows function."

Neo-Expressionism (1955–Present)

Neo-expressionism, like New Formalism, emerged as a reaction to the rigidity of Modernism. While New Formalism hearkened back to Classicism, Neo-Expressionism emphasized the whimsical and dramatic, seeking to evoke an emotional response rather than an intellectual one. Neo-expressionist architects preferred sculptural over geometric forms. Curves, angles, arches, and irregular shapes are common elements of the style. The style is also known for its use of innovative use of concrete, plastics, and laminates. It was most common in religious and public buildings.

(left): United Mutural Savings Bank, Tacoma; (right): IBM Building, Spokane (1967). Kirk, Wallace, McKinley and Associates. Images courtesy DAHP.

CHARACTER-DEFINING FEATURES:

- **Sculptural forms** Architecture viewed as sculptural rather than geometric. Emphasis placed on organic design, asymmetry, distortion of form, and fragmented lines.
- **Modern materials** Often used concrete, plastics, stuccos, and laminated woods.
- **Unconventional roof design** Many buildings designed in this style have dramatic, sometimes cantilevered, roofs.

(clockwise from top): Capital Savings and Loan, Olympia (1963). Sibold & Neslund; Holiday Oldsmobile Dealership, Everett (1965). Mandeville & Berge; Hickman Building, Moses Lake.Images courtesy DAHP.

New Formalism (1960 – 1975)

New Formalism, like Neo-Expressionism, emerged in the 1960s as a reaction to the rigidity of Modernism. The style carefully balances the Classical with the innovative, embracing Classic stylistic elements while incorporating new building technologies in material and structure. New Formalism marked a return to many Classical stylistic elements, including an emphasis on proportion and scale and the use of columns, entablatures, and colonnades. Classical features expressed through modern forms (such as waffle slabs, umbrella shells, and folded plates) characterize the New Formalism style. New Formalist buildings are typically a single volume and set on a raised podium or base. Traditional exterior materials, including brick, marble, granite, travertine, or man-made materials with richness, such as cast stone and smooth concrete. Predominately applied to banking institutions and public buildings in the Northwest, small-scale New Formalist commercial buildings are less common.

(upper): National Bank of Washington, Yakima (1968). Cowan, Paddock, Hollingbery; (lower): Seattle First National Bank – Olympia Branch, Olympia (1959); McClelland & Osterman, 1959. Images courtesy DAHP.

CHARACTER-DEFINING FEATURES:

- **Classical scale and proportion** Many New Formalism buildings feature the classic tripartite composition but use modern materials or details to set the buildings apart as innovative.
- **Columns and colonnades** New Although referencing Classical elements, these columns and colonnades are typically not executed in the classical orders.
- **Highly stylized entablatures** Heavy entablatures cap New Formalist buildings, but utilize modern styling and smooth finishes rather than the rich ornamentation of Classical style buildings.
- **Traditional material palette** New Formalism emphasized rich exterior materials and incorporated many traditional materials like brick, marble, travertine, and granite. Man-made materials, like cast stone or concrete, were used as a compatible and inexpensive alternative to the richness of natural stone.
- **Modern forms** Although New Formalism marked a return to Classical elements, the style utilized modern forms like waffle slabs, umbrella shells, and folded plates.

(clockwise from upper left): 400 Building, Bellevue (1967), Parr, Roderick, and Associates; Seattle First Bank, Wenatchee (1955); Key Bank, Colville (1967); Federal Old Line Insurance, Seattle; National Bank of Washington, Pasco (1967), James & Hicks; Pence & Stanley. Images courtesy DAHP.

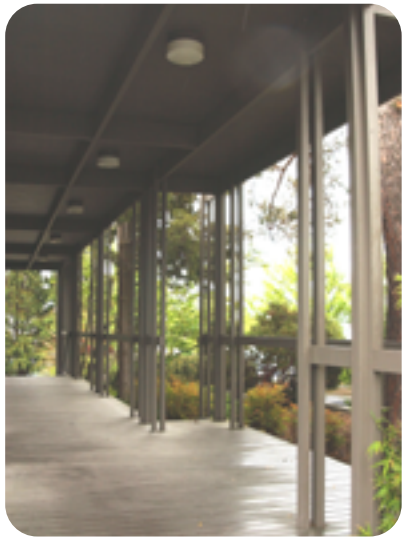
Northwest Regionalism (1945 – 1970)

Sometimes called "critical regionalism" or even referred to as "warmed-up modernism," Pacific Northwest Regionalism flourished for a brief time in Washington, with numerous designs created by noted architects Omer Mithun, Paul Hayden Kirk, Roland Terry, and Fred Bassetti. Buildings designed in the Pacific Northwest Regionalist style are connected to their environment, through their structure and use of materials. As a result, the natural environment informs the building's design rather than a strict set of rules. Pacific Northwest Regionalism began to emerge in the 1930s, but really took root in the post-World War II architecture community. This next wave of modern architects, referred to as the Northwest School, refined the style, particularly with the support of the University of Washington's Department of Architecture and the Seattle chapter of the American Institute of Architects (AIA). The Northwest School defined the key characteristics of the new style: wood-frame, post-and-beam style; maximization of natural light; relationship between building and site; and use of local wood and stone.

(upper): Canlis Restaurant, Seattle (1950). Roland Terry; (lower): Totem Pole Restaurant, Vancouver. Images courtesy DAHP.

CHARACTER-DEFINING FEATURES:

- **Post-and-beam construction** This type of construction accommodates the uneven terrain of the Pacific Northwest. The structure is often left exposed and part of the aesthetic. It also calls attention to the construction materials, often natural wood and stone.
- **Maximization of natural light** Architects in the Pacific Northwest must grapple with the region's unique sky—gray and overcast, yet bright, for much of the year. Pacific Northwest Regionalist buildings maximize the natural light, utilizing large expanses of glass, clerestory windows, and skylights. Open floor plans allow the natural light to filter further into the building.
- **Relationship between the building and site** The building's relationship to its surrounding environment is key component of Pacific Northwest Regionalism. Large windows allow the natural environment to be experienced from inside the building. Courtyards and gardens maximize the useable square footage.
- **Local natural wood and stone** Use of local materials, particularly wood and stone, helped buildings blend with their surrounding environment.



(clockwise from upper left): Medina Nursery, Medina (1970); Gene Zema Courtesy DAHP.Clinic building, Seattle; Paul Hayden Kirk. Courtesy DAHP; Professional Building, Snoqualmie. Courtesy DAHP; West Coast Woods. Courtesy Association for Preservation Technology; Uptown Dental Clinic, Port Townsend. Courtesy DAHP.

Pavilion (1960 – 1980)

The Pavilion style gained popularity in the 1960s for commercial buildings, particularly restaurants, as a subdued, calmer alternative to the brashness of Googie. The dominant character-defining feature of the style is the roof, which utilizes two stacked roof forms to create a crown-like appearance. According to some historians, the Pavilion style imitates the Japanese irimoya roof form, utilized on 7th century Buddhist temple structures. In 1964, Richard Burke, an architect in Wichita, Kansas, developed a version of the roof form for the Pizza Hut chain restaurant. Other restaurants soon followed suit, including McDonald's. Numerous factors influenced this shift in commercial design, including changing consumer patterns and the desire of local municipalities to have buildings with harmonious designs. Mainly found on small scale commercial buildings, the Pavilion style featured a natural material palette.

(clockwise from upper left): A&W Restaurant, Colfax (1967): Radio Shack, Lynwood: Sterling Bank, Fircrest. Courtesy DAHP.

CHARACTER-DEFINING FEATURES:

- **Distinct roof** The lower roof features a shallow hip form; the upper roof has either a steep hip, gable, or mansard form. The upper roof or crown could showcase a sign or hide mechanical units.
- **Wide, overhanging eaves** The pavilion roof of the style was often accompanied by wide, overhanging eaves. Either exposed rafter tails or boxed soffits further accented the eaves.
- **Natural materials** Typically clad in materials with a natural feel like brick, T1-11, stone, stucco, or lap siding. This material palette extended to the roof, which often featured cedar shingles.
- **Floor-to-ceiling windows** Large windows enhance the feeling of spaciousness within Pavilion style buildings.
- **Raised platform foundation** Buildings designed in this style may sit on a raised platform.
- **Variety of footprints** Buildings may feature a rectangular footprint or may have irregular footprints.

(clockwise from top):1520 2nd Avenue, Yakima; A&W Drive-Inn, Millwood; Pizza Hut, Lakewood. Images Courtesy DAHP.

Populuxe/Googie (1947 – 1969)

Googie architecture, also called Populuxe or Exaggerated Modern, developed after WWII and represented the American retro-futurism of the 1950s and 1960s. The attention-grabbing style appealed to the average American and was utilized on buildings like coffee shops, restaurants, bowling alleys, and motels. "Googie" has its origins in a Los Angeles coffee shop called Googie's (designed in 1949). Douglas Haskell, an architecture critic, saw the building and referred to it as "Googie" architecture, writing a satirical piece in the February 1952 issue House & Home Although it was initially used in a derogatory manner, the term stuck around.

Recognized for their "visual wildness," Googie buildings embraced the futuristic philosophy of the era, utilizing exaggerated forms, dramatic angles, and bright colors to showcase plastic, steel, and neon. Large, prominent signs were often a hallmark of the style. While occasionally used on institutional and residential buildings, the Googie style is more associated with commercial development. Common elements of Googie architecture include concrete shell vaults, hyperbolic paraboloids, free forms, cantilevered roofs, glass walls, and folded eaves. The style often took its inspiration from the space/atomic age and even the Polynesian Islands (resulting in buildings with "Tiki" elements). Washington's most iconic example of Googie architecture is Seattle's Space Needle—the showpiece of the 1962 World's Fair.

(left to right): Denny's Restaurant, Fife (1965); Phillips 66 Station, Pullman; Hartley's Wheel Inn, Steptoe (1955).Images courtesy DAHP.

CHARACTER-DEFINING FEATURES:

- **Prominent roofs** prominent and unique roofs with strong angles, textures, patterns, and color — swooping, folded, or undulating shapes.
- **Exaggerated structures** Building technology advances allowed architects to design buildings with increasingly dynamic and exaggerated elements. Googie buildings commonly feature exposed structural elements, which may be for either form or function.
- **Modern material palette** A style striving for the future, Googie embraced the use of glass, steel, neon, and even plastic.
- **Futuristic and bold shapes**, **colors** The average square or rectangle was not the norm for a Googie building. Think boomerangs, domes, and starbursts (dingbats) to diamonds flying saucers, amoebas, and curves.
- **Large signs**. Appealing to the driving public, Googie buildings often featured prominent signs to draw consumers to their buildings
- **Contrast over harmony** Googie buildings were meant to stand out
- **Canted windows, walls, door and window surrounds**

(top to bottom): Sambo's Restaurant, Seattle (1963); 103 E Poplar Street, Walla Walla; Washington Laundry Co., Seattle. Images courtesy DAHP.

Shed (1965 – 1985)

Shed buildings are characterized by multi-directional shed roofs, often with accompanying gabled roof forms. The style emerged in the 1960s from the work and writings of architects like Charles Moore. The style spread quickly through the United States after the construction of the Sea Ranch Lodge condominium complex in Sonoma County, California in 1965. Cladding materials can include wood shingles, board siding (horizontal, vertical, or diagonal), or brick veneer. The style is primarily used on residential buildings but may appear on commercial buildings. Bold diagonals dominate these buildings

(clockwise from upper right): Dr. Comfort Office building, 6247 S Puget Sound, Tacoma; 1801 S Union, Tacoma (1968); Harris & Reed Rib Eye Steak House, Chehalis. Images courtesy DAHP.

CHARACTER-DEFINING FEATURES:

- **Multi-directional shed roof** The direction of the shed roofs give the buildings the appearance of a collection of forms rather than a single building. Additional gabled roof forms may accompany the shed roofs.
- **Small windows** Windows are typically small, recessed, and asymmetrically placed.
- **Recessed entry** The entry is typically recessed and often obscured.
- **Minimal cornice and eaves** Shed style buildings feature smooth roof-wall junctions; often a simple board is the only indication of a cornice. Building either have eaves with a minimal overhang or no eaves at all.
- **Wood or brick veneer cladding** Moore typically used wood shingles to clad his buildings. Later practitioners of the style used board siding (horizontal, vertical, or diagonal), T-1-11 or brick veneer.

(left): Walter Widmeyer's architecture office, Tacoma; (upper right): Medical office, 222 N J Street, Tacoma; (lower right): Strip commercial building, Spokane.Images courtesy DAHP.

Streamlined Moderne (1930 — c.1945)

Streamlined Moderne, sometimes called Art Moderne and considered kin to Art Deco, had a short but prolific lifespan. Several circumstances allowed this style to spread across the country like wildfire. It's origins are in the late 1920s and it was popularized by the 1934 World's Fair in Chicago. The World's Fair coincided with the Great Depression and the National Housing Act of 1934, which, through government backed modernization loans, resulted in the modernization of thousands of downtown storefronts in a variation of Streamlined Moderne.

Major manufacturers, especially glass companies (Libby Owens Ford, Pittsburg Plate Glass) played a big role in circulating the aesthetic by providing ready-made designs for modern storefronts using their products. The federal modernization policy after 1934 was also instrumental in modernizing storefronts in just about every downtown in America. Streamlined Moderne was relatively short lived partly because of bad timing. It became popular just before the Depression and lasted until the early 1940s when WWII halted building construction.

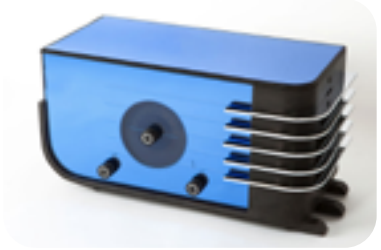
Streamlining refers to the sleek, smooth, clean appearance and minimal ornament. Often curved edges and a horizontal emphasis was all that defined a Streamlined Moderne building. The materials, glass, concrete, stucco, glazed brick and tile, and stainless steel, were chosen for their smoothness and clean appearance. If any style embodied the Machine Age, this was it.

Streamlined Moderne refers to more than just architecture. In the the late 1920s retailers were narrowing in on what would spur consumer spending. They discovered that new designs stimulated sales, regardless of whether the old one was obsolete. Thus began the practice of planned obsolescence, which was now possible due to mass production. You bought a new one because it looked good, not because you needed it. Some of the first products to be mass produced were designed by industrial designers in the Streamlined Moderne style. Examples include cameras, furniture, toasters, radios, and soda machines. Larger items that were designed in a streamlined style were automobiles, ships, and airplanes.

CHARACTER-DEFINING FEATURES:

- **Rounded corners**
- **Flat roofs**
- **Horizontal emphasis**
- **Smooth materials such as glass, stainless steel, stucco, concrete, porcelain enamel panels**
- **Flat cantilevered awnings**
- **Bright colors, stark contrasts**

"We have not the slightest doubt that we are adding something of positive value to the American way of life. We are even augmenting the sum of total beauty in our world, and extending the appreciation of beauty into those realms where it is most vitally effective—the home, the factory, the shop and the street. —Walter Dorwin Teague



(clockwise from top left): Lan's Cafe, Ritzville (c. 1939); Pepsi Cola Bottling Company, Vancouver (1941); Texaco, Seattle (c. 1940); Luepke Florist, Vancouver (1937); Radio designed by Walter Dorwin Teague (1936); Car prototype designed by Norman Bel Geddes (1933); Port of Olympia office building (1944).

Stripped Classical (1925 — 1960)

A building designed in the Stripped Classical style is primarily a classically scaled and proportioned building without the typical ornament found on classical precedents. It evokes classical architecture without strictly copying it. There are pilasters without capitals and moldings without curves. It was an international style, and was notably popular among totalitarian regimes such as Nazi Germany. Hitler actually disliked Modernism and was responsible for closing the Bauhaus. Stripped Classical in this form was popular between the World Wars in Europe, Russia and the US for large government buildings.

Stripped Classical is contemporary to Modernism, but is often left out of the Modernist narrative due to the negative associations with unpopular governments and because it references classical architecture. So where do we find it in America? It was quite popular for New Deal projects like post offices, schools, and city halls. In the late 1940s and 1950s it was widely used for bank buildings, telephone buildings, and substations. w

CHARACTER-DEFINING FEATURES:

- **Classical massing and proportion**
- **Symmetry**
- **Subdued color palette and traditional materials including brick, terra cotta, stone, and cast stone combined with modern materials such as metal windows and doors**
- **Flat roof with simple coping**
- **Vertical emphasis in division of facades**
- **Square or rectangle plan**

(above): Hoquiam City Hall (1929); next page: (clockwise from top left): First National Bank, Seattle (1950); Security State Bank, Chehalis (1968 remodel); Lynden Post Office, 1941); Chehalis Post Office (1934).


Money to Lend!
SECURITY STATE BANK

Wrightian (1950 – 1975)

The Wrightian style emerged from Frank Lloyd Wright's theory of organic architecture and his school of architecture, the Taliesin Fellowship. Wright's theory was laid out in the 1954 publication "The Natural House." The style dictated that the form of the building should evolve from the function, circulation, structure, topography, and climate, creating an organic process for the building's architectural development. According to Wright, "'Form follows function' is mere dogma until you realize the higher truth that form and function are one." Wright's discussion of the style revolved largely around residential buildings, but the style was applied to commercial buildings.

In the 1950s, several of Wright's students migrated to the Seattle area and brought this style of architecture with them; however, it is not a common architectural style in the Northwest.

(upper): Clearwater Business Center, Kennewick; (lower left): Washington State Credit Union, Olympia (1968); (lower right): Bank, Tumwater. Images courtesy DAHP.

"So here I stand before you preaching organic architecture: declaring organic architecture to be the modern ideal and the teaching so much needed if we are to see the whole of life..."

Frank Lloyd Wright, *An Organic Architecture*, 1939

CHARACTER-DEFINING FEATURES:

- **Horizontal emphasis** Wrightian buildings carry on the horizontal emphasis present in Frank Lloyd Wright's work. This emphasis is seen in low-slung buildings, with generous eaves, to draw the eye along the horizontal plane.
- **Flat Roof** Wrightian buildings typically feature flat or shallow pitched roof with dentillated or outward projecting fascia boards. Roofs emphasize the horizontality of the buildings.
- **Varied exterior materials.** Exterior sheathing on these buildings can range from horizontal wood siding, to brick, stone, and/or concrete block. When concrete or stucco is used, the materials feature a smooth finish. Emphasis on highlighting the materials used.
- **Windows** Windows in Wrightian buildings are used to provide a closer connection with nature outside of the building. The arrangement of windows can vary on buildings executed in this style, but corner, butt jointed windows are quite common.
- **Cantilevers** Cantilevers are more common in residential Wrightian buildings, but appear as broad eaves on commercial structures.
- **Geometric details** The Wrightian style utilizes geometric details. Features include battered walls and piers which taper downward towards the base.

(upper): Western Optical, Bellingham (1968); (lower): Gray's Harbor National Bank of Commerce, Aberdeen (1968). Images courtesy DAHP.

Modernization

The modernization of building facades occurred in just about everywhere in the state and had a significant impact on downtowns. Beginning as early as the late1920s, building owners began to remodel19th century buildings to create a new visual character. As we evaluate these changes, and property owners consider whether to retain or restore the original facades, it is important to understand the intent of the changes and to assess the unity and completeness of the design.

Modernization was driven by several things. The first was federal policy. During the Depression legislation was passed that allowed the FHA to insure loans of up to $50,000 for repairs and modernizing. The intent was to generate commercial activity through construction, increased retail sales, and associated retail goods production. The old, dated appearance of downtowns was perceived as the major deterrent to commercial success. Modernization would inspire people to spend more money.

To piggyback on the federal loan program, major building manufacturers embarked on serious marketing campaigns. Beginning in the 1930s and continuing through the 1940s and 50s, Libby Owens Ford and Pittsburg Plate Glass, two giants in the glass industry, marketed their products to building owners and architects. They offered products with which a building owner could modernize their retail space inside and out. PPG even took their campaign on the road with the "Store Modernization Caravan," which was intended to

(left): Dunn's Grocery, Aberdeen prior to modernization (upper) and after 1941 modernization (lower); (right) Green & Jackson Drugs, 1956, Walla Walla (upper); Close-up of modernized storefront on Green & Jackson Drugs (lower). Images courtesy DAHP.

stimulate the imagination of architects and building owners. In Washington, W.P.Fuller & Co. was a licensed dealer of PPG products.

Also during the1930s and 40s, there were major advancements in technology that affected the retail environment. Air conditioning and modern lighting were the big two. Air conditioning resulted in the obsolescence of the transom window, it was no longer needed for ventilation and its closure meant less merchandise damage from dust and fading. It also meant that merchandise could be displayed outside of glass covered display cases, which allowed for self-service. And it allowed for more lighting as it offset the heat put out by the lamps. And it certainly did not hurt that it was cool in summer.

(above left): Typical recessed storefront with large plate glass and short bulkheads; (above right): Cover of Libby Owens Ford catalog "How to Plan Modern Storefronts," 1938. APT; (below): View of downtown Walla Walla after storefront modernizations.

It can be difficult to distinguish a modernization from a new building, especially for one-part commercial blocks. Some store modernizations were so complete that the original building is no longer apparent. In these cases it is important to conduct background research to determine the build date of the original building. Sometimes the only way to be sure is to find a historic image or to check newspapers for mentions of construction activities or a grand opening.

CHARACTER OF MODERNIZATION EFFORTS:

- **Minimized structural elements** on front facades to provide sight lines from the exterior to the interior. Expanded display windows.
- **Bright colors** Especially for small shops amongst large existing windows. This would help to distinguish them from ubiquitous brick and stone.
- **Display windows** Tilt display windows and deep canopies

to reduce glare giving the window display more visibility.

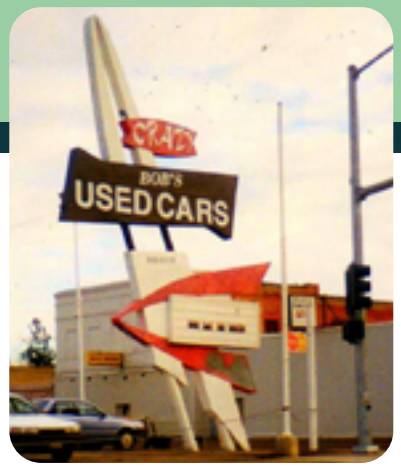
- **Partial treatment** Depending on the height of the building, the whole thing could be modernized or just the first story pedestrian level. During this period many of the upper floors were abandoned and windows covered over.
- **Covered transom windows** and smaller or absent bulkheads.
- **Recessed storefronts** had advantages such as pulling the sidewalk right into the store, providing the window shopper a place to stand without blocking traffic, and provided more window display

(clockwise from above): 1951 modernization of a commercial building in Walla Walla, Image courtesy Walla Walla 2020 Foundation; 1952 view of the Burke Building in Seattle with modernized storefronts; 1947 street view of Tacoma with various modernized storefronts.

Signage

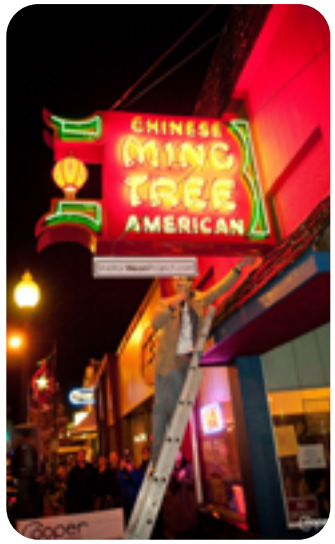
Signage plays an evocative, visual role in the
Signs are meant to grab our attention and lead
new to the study period, but contemporary signs
influences of the time that they should be an in-
assessments. After all, it is easier to change a
a building.

Signage can be a key character-defining fea-
and its associated streetscape. This is particular-
where multiple competing signs lined the corridor with a variety of illuminated
above surrounding commercial buildings. Even when the buildings no longer stand,
convey former functions and use patterns. Signs may be individually eligible for the
signs should be recorded on a separate inventory form.

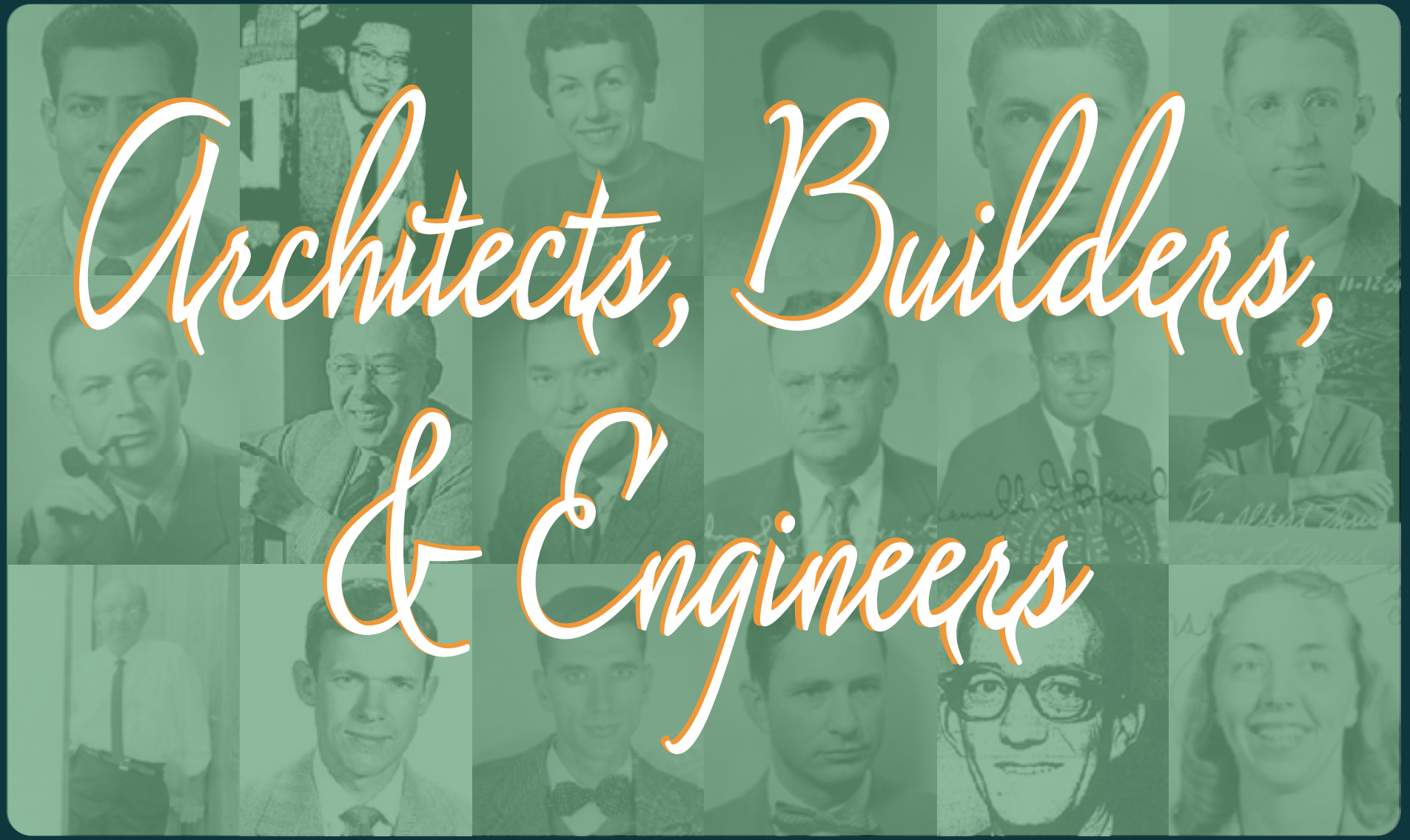


CHARACTER-DEFINING FEATURES:

- **Bold font, stylized geometric forms,**
- **Neon** lighting
- **Prominent materials** often reflected modern trends and could be more dramatic and prominent than the building in order to attract customers.
- **Lettering attached to the building exterior**, typically along the upper walls for maximum visibility, often using new sans serif type faces developed in the 1920s.



(clockwise from upper left): Griggs Department Store, Pasco; Crazy Bobs Used Cars, Spokane; Crosley Lanes, Vancouver; Ben Carol Motel, Seattle; Ming Tree Restaurant, Shelton; and Knutzen Building, Burlington. Images courtesy DAHP.



Architects, Builders, & Engineers

CHAPTER SIX

Previous page: (top, left to right): Bruce Walker, Benjamin Woo, Lois Jane Hastings, Harold Hall, Walter Widmeyer, Charles Lea, Jr. (middle, left to right): Day Hilborn, George Stoddard, Gordon Stacey Bennett, John Villesvik, Kenneth Branch, Paul Thiry (bottom, left to right): Paul Hayden Kirk, Alan Liddle, Fred Bassetti, James Cowan, Robert Wohleb, Mary Lund Davis. (this page): Weyerhaeuser Headquarters, Federal Way (1971). Skidmore, Owings & Merrill (SOM), architects.

Chapter 6

Architects, Builders, & Engineers

The following section covers architects, builders, and engineers known to have had an active role in the design and construction of commercial buildings in Washington between 1930 and 1975. The section provides a prologue on professional development, and serves only as a starting point. Individuals and firms are organized geographically by their primary office location.

Blueprint plans from *American Builder* magazine, published 1946. Digitized by Association for Preservation Technology (APT).

For more information on how architects, builders, and engineers relate to the development of post-World War II architecture, refer to the Events and Trends section. The following sources should be consulted in evaluating the work of the architects. Information on builders and engineers is not readily avaialble, and can only be located in period newspaper articles.

- *AIA Historical Directory of American Architects,* 1956, 1962, and 1970. These are useful both for their lists of architects by states as well as the biographical information they provide. The volumes are available online, through the American Institute of Architects website http://public.aia.org/sites/hdoaa/wiki/Wiki%20Pages/What%27s%20here.aspx
- Department of Archaeology and Historic Preservation Architect Biographies http://www.dahp.wa.gov/learn-and-research/architect-biographies
- Docomomo WeWa, "Architects and Designers" http://www.docomomo-wewa.org/architects_gallery.php
- Jeffrey Ochsner, *Shaping Seattle Architecture: A Historical Guide to the Architects,* University of Washington Press: Seattle and London, 2014, second edition
- *Pacific Architect and Builder,* issues between 1954 and 1962
- Pacific Coast Architecture Database (PCAD), http://pcad.lib.washington.edu/
- *Seattle Times* archives, available through the Seattle Public Library
- Tacoma-Pierce County Buildings Index, Tacoma Public Library http://search.tacomapubliclibrary.org/buildings/bldgv2.asp

ARCHITECTURE PROFESSION

While innovation in materials and design occurred in the 1930s, the onset of World War II and the subsequent rationing of materials as well as drafting of young men, altered the forward motion of the architectural field. When the United States entered into WWII in December 1941 the nation's building and construction rapidly shifted to meet the demands of war, which included the enlargement and expansion of military facilities and key industrial factories.

As such the war effectively divides professionals from this period into two categories—those who practiced before the war and returned to work after it ended, and those who received their education following the war, possibly after military service and with the assistance of the G.I. Bill (formally known as the Servicemen's Readjustment Act of 1944). Many of the architects who practiced before the onset of WWII continued to work during the war, providing their services to military facility and war housing construction projects. A few architects, such as Floyd Naramore, Clifton Brady, William Bain and Perry Johansen, banded together to increase their chances of receiving large military contracts and such partnerships lasted into the post war period.

Branch, Branch & Garrison - Bremerton. c. 1960

ARCHITECTURE PROGRAMS IN WASHINGTON

From 1930 through 1975 there were two universities in the State of Washington with accredited architecture programs—the University of Washington in Seattle and Washington State University in Pullman. Many of the architects reviewed for this section received their education from one of these two schools.

The University of Washington (UW) program began in 1913 when the University established a new College of Fine Arts, which included an architecture department. The program grew slowly, starting with 11 students in 1913 and increased to 47 by 1923. During this time the longtime chair of the department was Thomas Harlan (1923-40). After the Second World War, the architecture and planning programs grew rapidly and a new College of Architecture and Urban Planning was founded; Arthur P. Herrman served as the first Dean. He was assisted by core group of talented young professors who pushed the architectural envelope and challenged the students in new ways of learning; thus abandoning the old Beaux Arts curriculum.

The Washington State University (WSU) architecture program is slightly older and began in 1907 while the school was still Washington's agricultural college. However, competition with the University of Washington, as well as the formation in 1921 of the Joint Board of Higher Curricula to oversee program development for the institutions, nearly resulted in the program's demise. To save the program it was relocated to the construction and engineering programs, and by 1928 the school marketed its architecture degree as"architecture engineering." It was lead by longtime department chair, Stanley A. Smith.

Despite the two architectural schools in the state, numerous architects practicing in the state during the mid-century period were educated elsewhere; inculding such prestigouse universties such as Harvard, MIT, IIT, the Univeristy of Pennsylvania and even Cambrigde School of Design.

FEATURED ARCHITECTS

The following list is by no means complete, but identifies architects with known commercial building designed between 1930 and 1975. This abbreviated list focuses on commercial architecture by firms or individuals who practiced in Washington, with special emphasis on those who had their offices outside of Seattle. To date, the Docomomo WeWa and DAHP websites provide the most comprehensive list of Washington architects who practiced in the post-World War II period. This section does not aim to repeat readily available information. Significant individuals and firms who are already the subject of published biographical material will still be mentioned, but not as in depth as other, lesser known individuals.

As Washington's largest city, Seattle has consistently had the greatest concentration of architects in the state. While this section will provide an abbreviated list of Seattle architects, greater attention will be paid to architects with offices in other parts of the state in order to foster a statewide understanding of the profession as it relates to commercial architecture design.

The authors attempted to compile birth and death dates, education information, and key projects for each architect, builder, and engineer (firm or sole practitioner) listed in this guide. They are organized geographically, by their primary office location, then alphabetically.

AIA Gathering. (left to right), Robert Dietz, Lawrence Waldron, Robert Burman, James Chiarelli, Don Wallace, Harold Nesland, and Omer Mithun.

ABERDEEN

Andring, Arnold Nickolas (b. 1937-1985)

Born on April 21, 1937, in La Center, Wash., Arnold Nickolas Andring attended the University of Oregon, graduating in 1964 with a B.A. in Architecture. While in school, Andring worked with Lutes & Amundson (1962–1965) and then Robert F. Street & Associates (1965–1966), before starting his own practice in 1966. In 1967, he partnered with Shelton architect Harold Dalke to form Dalke & Andring. Dalke maintained an office in Shelton, at 428 Cedar Street, while Andring maintained his office in Aberdeen, at 117 South H Street. Together, the two designed the Bordeaux Elementary School (1967) in Shelton; Capitol Savings & Loan (1968) in Shelton; and the Simpson Employee's Federal Credit Union (1969), also in Shelton. Andring passed away on September 25, 1985.

Lundgren, Roy E. (b. 1931)

Born in Tacoma in 1931, Roy E. Lundgren attended the University of Washington, graduating in 1954 with a Bachelor's degree in Architecture. In 1966, he formed a partnership with Robert Street, creating the firm Street & Lundgren with an office at 100 W. 1st in Aberdeen. Principal commercial works designed by the firm include: National Bank of Commerce (1967) in Aberdeen; Longview District Office, Pacific Northwest Bell Telephone Company (1968); and Central Drug Building (1968) in Aberdeen.

Street, Robert Francis (b. 1919-2003)

Born in Aberdeen on August 18, 1919, Robert Francis Street attended the Massachusetts Institute of Technology between 1938 and 1939. He served as a first Lieutenant in the United States Marine Corps between 1944 and 1946. Upon returning to the Northwest, Street attended Washington State University. An early design was the Aberdeen Federal Savings & Loan building (1965). In 1966, he formed a partnership with Roy

Lundgren, creating the firm Street & Lundgren with an office at 100 W. 1st in Aberdeen. Principal commercial works designed by the firm and associated with Street include National Bank of Commerce (1967) in Aberdeen and the Longview District Office of the Pacific Northwest Bell Telephone Company (1968), and Central Drug Building (1968) in Abedeen. Street passed away in Aderdeen on June 25, 2003.

ANACORTES

McKee, Don Louis (1922-2015)

Born in Anacortes on December 19, 1922, Don Louis McKee attended the University of Washington, graduating with a Bachelor's degree in Architecture in 1949. His education was interrupted by WWII; he served between 1943 and 1946. After he finished school, returned home to Anacortes and established his own firm in 1950. Principal works included primary schools and churches. McKee passed away in Anacortes on February 10, 2015.

Grays Harbor National Bank of Commerce, Aberdeen (1967). Designed by Street & Lundgren. Image courtesy of DAHP.

AUBURN

Allison, Don L. (1919-1980)

Born on June 9, 1919, biographical information about Donald Lex Allison is slim. He recieved his State architectural license in 1954 and was active in the architectural community in Aburn during the late 1950s. Principal works included Auburn Elementary School (1965), Auburn Library (1964), Puget Sound Power & Light Service Building (1965), YMCA Pool (1965); Schoenfeld Building (1963), Auburn Federal Savings & Loan (1960), and Schoenfeld Furniture Store (1959). Allison passed away in Port Townsend on February 6, 1980.

Bank, Anacortes (c.1960). Image courtesy of DAHP.

Pugh, Warren Rutley (1920-2009)

Born on August 29, 1920, in Minneapolis, Minnesota, Warren Rutley Pugh graduated from the Dunwoody Industrial Institute in 1941 and came to Seattle to work for the Boeing Co. After working with Seattle architect John W. Maloney, Pugh established his own firm in Auburn in 1965. Principal works included Commercial Productions (1968) in Seattle, the Burien Veterinary Hospital (1968), additions to Olympic Jr. High School (1969) in Auburn, the Bus Repair and M.O.T. Center (1969) for the Auburn School District, and Enumclaw Lanes bowling alley (1969). Pugh passed away on June 11, 2009.

BELLEVUE

Cochran, Donald C. (1927 - 1999)

Born on March 25, 1927, Donald Chilcott Cochran grew up in Seattle and graduated with a Bachelor's degree in Architecture from the University of Washington in 1952. Upon graduation, Cochran formed a brief partnership (1956-60) with Omer L. Mithun and William C. Ridenour. Among their more notable work was the Washington State Bank - Bellevue Branch (1956) which received a Washington State AIA Award in 1957, and the Washington Aircraft & Transportation Corp. Building (1958). When the partnership ended in 1960, Cochran continued a partnership with Ridenour. Notable building during this time include Grace Lutheran Church (1964), and Fire Station No. 6 (1982) both in Bellevue. The firm added Myron Lewis to the partnership in 1967. Together they designed the Bellevue Eye Center (1967). Cochran passed away on December 11, 1999.

Ridenour, William Clyde (b. 1923)

Born on November 9, 1923, William Clyde Ridenour attended the University of Washington, graduating with a Bachelor's degree in Architecture in 1953. In 1956 he formed a partnership with Omer L. Mithun and Donald Cochran. Together they designed the Washington State Bank (1956) in Bellevue which was awarded a 1957 WA State AIA Award. For reasons unknown, Mithun left the firm in 1960 and Ridenour continued the partnership with Cochran. The firm mainly focused on residential commissions and recieved several accolades for their unique designs. The firm added Myron Lewis to the partnership in 1967 and it was renamed Ridenour, Cochran & Lewis.

Washington State Bank, Bellevue (1956). Mithun, Ridenour & Cochran, architect. Image courtesy of DAHP.

Rushmore, John C. (1921–2001)

Born on July 4, 1921, in Yakima, Wash., Rushmore began his college education at Yakima Valley Junior College before transferring to the University of Washington. Rushmore graduated with in 1949 with his Bachelor's degree in Architecture. He briefly worked with Victor Jones & Associates before setting up his own practice in Bellevue in 1953. During his career, which spanned nearly 50 years, Rushmore designed numerous buildings, including the Tradewell Market in Seattle's Columbia City (1957); the 1,500-seat Bellevue/John Danz Theater (1961); and the $300,000 Eighth Street Building in Bellevue. He retired in 1998 and passed away on August 18, 2001, in Bellevue.

Woodman, Jack E. (1920–2005)

Born in Seattle on December 22, 1920, Jack Elvyn Woodman graduated from the University of Washington with a Bachelor's degree in Architecture in 1949, attending the school with the G.I. Bill. After graduating, Woodman moved to Bozeman, Montana, and worked as an architecture instructor at Montana State College. He returned to Seattle in 1954 and opened his own practice in Bellevue. One of Woodman's first projects was with John Rushmore, co-supervising the construction of the Tradewell Market in Burien designed by Welton Becket (1956). From there, Woodman went on to be the project architect for the $11 million Crossroads development in Bellevue, working with developers Dick Willard and George Bell. The development included a shopping center, golf course, professional and office buildings, cultural center, and residential buildings.

Woodman's career lasted more than 35 years, during which he designed numerous shopping centers, clubhouses, banks, and retail stores. Utilizing a Miesian aesthetic, Woodman often incorporated flat roofs and stark geometric forms, as seen in his designs for the Medical-Dental buildings in Renton (1959) and Issaquah (1960). Woodman designed many buildings in Bellevue, including: a Medical Clinic (1959); Hess Realty Building (1967); Washington Natural Gas Co. Service Center (1961); the Seattle Trust & Savings Bank—Crossroads Branch (1962); the Lake Hills Medical Center (1962); Marketime Drug Store (1963); the Center Stage Theater (1963); an open air ice-skating rink (1963); the Rhodes Store (1964); the Celebrity Restaurant (1964; Gallenkamps Family Shoe Store (1965); and an Ernst Store (1968). Designs outside of Bellevue included: Rose Hill Shopping Center (1959); Lynwood Shopping Center (1965); Twin Lakes Shopping Center (1967) in Federal Way; Century City Shopping Center (1968) in Federal Way; Seafirst National Bank – Aurora Village Branch (1974) in Seattle; Meridian Valley Shopping Center (1980) in Kent; and Redmond Plaza Shopping Center (1983) in Redmond. Woodman retired in 1985 and passed away on October 14, 2005, in Bellevue.

1958 view of Tradewell Market in Burien, WA. Designed by Welton Becket and supervised by Jack Woodman and John Rushmore. Courtesy *American Builder*, Jan 1958, 70-71.

BELLINGHAM

Bentley, Galen W. (1903–1985)

Born in Seattle on June 30, 1903, Galen Willard Bentley attended the University of Washington. After graduating in 1926, he first worked as a draftsman for William J. Bain (1926–1928), then John W. Maloney (1928–1929). Bentley moved to New York in 1929 to attend the New York School of Fine & Applied Arts (now known as Parsons). Upon returning to the Northwest, he continued to work for a variety of Seattle architects, first B. Dudley Stuart (1935–1936) then William Mallis (1937–1938). During WWII he served as Chief of the Design Section at the Sandpoint Naval Air Station (1938-1945).

Once WWII ended, Bentley briefly worked for Ivan W. Meyer but then acquired Stanley Piper's architectural practice in Bellingham in 1946.

Postcard image of the Whatcom County Courthouse (1950). Galen Bentley, architect. Image courtesy of DAHP.

Building off of Piper's reputation and extensive client list, Bentley became well-known in the Bellingham area. Over the next 30 years, he designed a variety of buildings including the Whatcom County Courthouse (1950); First Baptist Church in Bellingham (1954); Carl Cozier School (1953); and the Bellingham Medical Center (1959); all in Bellingham. Some of Bentley's work was even featured in Progress Architecture magazine. In 1970, Norman Olson was promoted as a partner and Bentley retired in 1975. He passed away in November 1985 in Wilsonville, Oregon.

BREMERTON

Branch, Barry Dale (1921–2011)

Born on October 18, 1921, and raised in Bremerton, Barry continued in the family profession—architecture. Like his older brother Kenneth, Barry attended the University of Washington and graduated with a degree in architecture. Barry served as a first Lieutenant in the U.S. Army Infantry during WWII. In 1950, he joined his brother's architectural firm. Together, along with Kenneth Garrison who joined the firm in 1959, the brothers designed numerous schools and commercial buildings throughout Kitsap County. Barry Branch's designs under the Branch, Branch & Garrison name included: First Federal Savings & Loan (1959) in Bremerton; several buildings on the Olympic College Campus (1954–1966); and the Dr. Bright Dental Clinic (ca. 1950) in Bremerton. The last years of Barry's architectural career were spent at Bangor Submarine Base. Barry passed away on October 4, 2011.

Branch, Kenneth G. (1914–1991)

Born in Vernon, British Columbia, on September 2, 1914, but raised in Bremerton, Kenneth G. Branch attended the University of Washington and received his degree in Architecture in 1939. He worked for his father, Bertram, also an architect, until WWII, when he went to work for the Bremerton Housing Authority and then the Federal Public Housing Authority. Following WWII, Kenneth opened his own firm in Bremerton in 1945. His brother Barry (sometimes spelled Barrie) joined the firm in 1950. Their father, Bertram, served as a design consultant for the brothers. The firm expanded in 1959 when Kenneth D. Garrison became a partner and they changed the name to Branch, Branch & Garrison. Their firm quickly gained success, becoming the largest architecture firm on the Kitsap Peninsula.

The designs included: First Federal Savings & Loan (1959) in Bremerton; several buildings on the Olympic College Campus (1954–1966); and the Dr. Bright Dental Clinic (ca. 1950) in Bremerton. Kenneth Branch retired from the firm in 1968. After traveling the world with his wife and serving UNESCO in Sudan and Liberia, reportedly designing several schools in Liberia with the Department of Educational Facilities, Branch passed away in September 1991 at the age of 77.

EPHRATA

Saito, Tsutomu Gregory (b. 1921)

Born in Seattle on November 30, 1921, Tsutomu Gregory Saito attended the University of Washington and received a Bachelor's degree in Architecture in 1951. His education was interrupted by WWII, both as a young man and as a Japanese American. He served as a staff sergeant in the U.S. Army during WWII. After the war he went to work for John I. Mattson & Associates, which was based in Ephrata, eventually becoming a partner. Principal commercial works while in Ephrata included: the Security State Bank building (1960) in Quincy and the Ephrata City Library (1956) By 1964 he started his own firm in Seattle.

EVERETT

Bryant, John C. Jr. (1916-2006)

Born on June 2, 1916, in Westbrook, Maine, John Bryant attended the University of Oregon, graduating with a degree in architecture in 1941. His early career included positions with William A. Johnson and Harold Hall. In 1955, Bryant established his own firm in Everett; Robert Butterfield and Norman G. Aehle soon joined the firm. Their design for their architectural office in Everett (1955) received press recognition, garnering commissions for the firm. When Aehle left in 1960, Jack Frets joined the firm as partner. Bryant, together with Butterfield and Frets, worked on several projects in Everett, including the Bank of Everett (1964); the Casino Equipment Building (1968); and General Telephone Co. Building (1968). Bryant passed away in Everett on March 18, 2006.

Dykeman, David W., Jr. (1919–1987)

Born in Everett, Wash., on September 1, 1919, David Weston Dykeman, Jr., attended Washington State University, receiving his bachelor's degree in 1942. Upon graduating, he served as a naval architect at the Puget Sound Naval Shipyard during WWII. After the war, he formed a partnership with Harold Hall and Arthur Graves known as Hall, Graves & Dykeman, which lasted from 1949 to 1960. Graves left the partnership in 1960, and the firm was renamed Hall & Dykeman. Dykeman left that firm in 1967 to form a partnership with Charles Ogden, called Dykeman & Ogden. Dykeman's commercial designs include: Safeway stores in Lynwood (1968) and Everett (1969); the central office addition for the General Telephone Company (1969) in Marysville; Wetmore Building (1971)

in Everett; and the Safeway Seattle Employees Federal Credit Union (1974) in Bellevue. Dykeman passed away in 1987.

Graves, Arthur A. (1901-1968)

Born in Steele City, Nebraska, on October 29, 1901, Arthur Asher Graves received his education from Kansas State College (1918–1920) and University of Kansas (1920–1922). His early jobs were with Emery Roth and Voorhees, Gmelin & Walker. It's not clear when Graves arrived in Wash-

Postcard image of Imperial 400 Motel. Image courtesy of DAHP.

ington, but by 1942 he was in the Seattle area, working at Todd Shipyards (1942–1945) during WWII. Eventually he moved to Everett and formed a partnership with David W. Dykeman, Jr., and Harold W. Hall. Together, the firm designed the Pay 'n' Save Drugs in Everett (1959). In 1959, he opened his own consulting structural engineering firm, with offices in the Commerce Building at 1803 Hewitt Street. Then in 1961 he formed a new partnership, Graves & Johnson. However, the partnership was short-lived wih Graves pssing on January 15, 1968.

Hall, Harold W. (1919–1976)

Born on April 13, 1919, in Pullman, Wash., Harold Wendell Hall grew up in Everett. He returned to Pullman to attend Washington State University, graduating with a B. S. in Architectural Engineering in 1941. Hall was drafted during WWII and served first as an assistant engineer in the U.S. Army Corps of Engineers (1941–1942), then rose to the rank of Lieutenant in the U.S. Naval Reserves (1942–1945). After the war ended, Hall returned to the Northwest and began working for architect Waldo Christenson (1946–1947). In 1948 he formed a partnership with William A. Johnson, but in 1949 Hall established his own firm in Everett.

A key moment in Hall's career happened in 1957 when he was awarded a contract to provide designs for 12 Safeway Stores in the region. Hall's designs graced stores in Seattle, Olympia, Tacoma, Renton, Chehalis, Edmonds, and Wenatchee. Safeway went on to hire Hall again, this time to design their main office and warehouse building (1960) in Bellevue. Other projects Hall designed as a sole practitioner included the First National Bank of Everett—Lynwood Branch (1957) and the Everett Herald Offices (1958).

(upper): Safeway Store, Olympia (1963). Hall & Dykeman, Architects; Seattle First National Bank, Everett (1964). Hall & Dykeman, Architects. Images courtesy of DAHP.

As Hall's business expanded, he added David W. Dykeman and Charles B. Ogden to the firm in 1961, renaming the firm Hall & Dykeman (1961–1966). During this time the firm designed several Pay 'n' Save Drug Stores in Seattle's Wedgwood and University District neighborhoods, Bremerton, Everett & Aberdeen (1959–1970) as well as Seattle First National Bank's Everett Office Building (1964) and Seattle Sporting Goods Co. "Sportsland Store" (1964). After Dykeman and Ogden left in 1966, Hall continued to work, designing Ernst Hardware Stores in Seatte, Tri-Cities, and Tacoma (1966–1971) and branches of the First Federal Savings & Loan, including the South Everett branch (1969), Arlington branch (1970), and the Federal Way branch (1972).

Hall passed away suddenly on April 2, 1976, at the age of 56. Benjamin Edwards and Darlene Gilstad had recently joined the firm, which carried on as The Hall Associates.

Ogden, Charles (1930–2011)

Born on August 12, 1930, in Pocatello, Idaho, Charles Ogden spent his childhood in Spokane, Wash.; Salt Lake City, Utah; and Portland, Oregon. Ogden attended the University of Oregon, graduating from the School of Architecture in 1952. His early career was spent as a civilian architect for the Department of the Navy, the Army Corps of Engineers, and a Seattle architectural firm. In 1960 he moved to Everett to join Harold Hall and David W. Dykeman as an associate in their main office. In 1967, Ogden and Dykeman formed their own firm, Dykeman & Ogden Architects (later changed to Dykeman Architects). Ogden was involved in designs for many downtown Everett Buildings, including The Daily Herald Building; Bank of America; Colby Center-Union Bank; Opus Bank; Coastal Community Bank; and the renovated Medical-Dental Building. Ogden retired in 1992 and passed away on September 4, 2011.

LONGVIEW

Newhall, Robert E. (b. 1919-1991)

Born on November 6, 1919, in Paradise, Montana, Robert Eugene Newhall attended Washington State University graduating in 1943. in 1948 he formed a partnership called Newhall & Peach, but opened an independent firm in 1952. Notable projects include the Nutty Narrows Bridge (1963), the Park Plazza Office Building (1963), the Triangle Shopping Center (1966), Trinity Lutheran Church (1966), and the Mint Valley Elementary School (1969) all on Longview. Active in the SW region chapter of the AIA serving as their Secretary (1969) and Vice President (1971). Newhall passed away in Longview on June 3, 1991.

KENT

Bogard, Donald Warren (1926-2000)

Born on June 16, 1926, in Bremerton, Wash., Donald Warren Bogard attended the University of Washington. His education likely interrupted by WWII, Bogard served in the military between 1944 and 1946. He graduated with his Bachelor's degree in Architecture in 1953. He formed a partnership with David Hewitt in 1959, named Bogard & Hewitt. Together, they designed the Bowen Scarff Ford Sales building (1964). Bogard passed away on Novemeber 2, 2000.

Hewitt, David M. (b. 1936)

Born in Portland, Oregon, on November 21, 1936, David Hewitt attended the University of Washington, graduating with a Bachelor's degree in Architecture in 1964. Prior to graduating, though, it appears he had already formed a partnership with Donald Bogard in 1959, Bogard & Hewitt. Together, they designed the E. Hill Medical Center (1969) in Kent and Mark's Square (1969) in Kent.

KIRKLAND

Cummings, Harry L. Jr. (1924-2019)

Born on July 10, 1924, in Conway, Arkansas, Harry Lee Cummings, Jr., grew up in Iowa. He began college in 1942, but WWII interrupted his education. He served in the U. S. Air Force (1942–1945) before returning to school in 1946. He graduated with a B.A. in Architecture from Iowa State College in 1949 and then received his Master's in Architecture and Urban Planning from the prestigious Cranbrook Academy of Art in 1950. After working with Michigan, Cummings moved to Seattle and briefly worked with Paul Thiry. He obtained his architectural license in Washingtonin 1955, establishing his own practice in Kirkland in 1956. Eugene G. Martenson joined him as a partner soon after, renaming the firm Cummings & Martenson. The two worked together for the next 10-plus years, predominately on the eastside of Lake Washington. Cummings & Martenson designed: Lakeshore Appliance Co. in Bellevue (1960); Redmond State Bank; Eastside YMCA & Teen center in Bellevue; Administration Building for King County Water District No. 81; several buildings for Kodiak Naval Air Station & Ault Field on Whidbey Island; and the King Co. Forward Thrust Swimming Pool in Enumclaw (1973). The firm also designed several medical and dental clinics in the Kirkland area, such as the Anderson Medical Clinic in Bothell and the Lakeshore Medical Clinic in Kirkland (1962), which received a National AIA Award of Merit. Cummings passed away in Kirkland on January 29, 2019.

MOSES LAKE

Vernier, Harvey D.(1928-2012)

Vernier was August 8, 1928 in Wenatchee and grew up on a farm near Ephrata, but grauated from Pullman High School. His formal education was from Washington State University where he received his BA in architecture and physics in1950. He opened his own independent practicein 1955 in Moses Lake and designed a variety of structures in several cenetral Washington Communitiies. Pinciple projects include the Moses Lake Library (1965), St. henry;s Church & Rectory (1965) in Grand Coulee, the Title Guarenty Building (1965) in Moses lake; and the Security Bank (1967) in Quincy.

Moses Lake Library (1965). Harvey Vermnier, architect. Image courtesy of DAHP.

MOUNT VERNON

Klein, Henry (1920-2013)

Klein was born and raised in Cham, Germany, and was educated in Switzerland before transferring to Cornell University where he received his BA in 1943. After his schooling, Klein worked for a variety of firms in New York before moving to Portland, Oregon in 1948 where he was employed in the office of Pietro Belluschi. Wanting to branch out on his own, Klein moved to Mount Vernon and founded Henry Klein & Associates in 1952.

One of Klein's first major projects in Mt. Vernon was the downtown library (1956), which received high allocades in the architectural community. Other notable projects include the Skagit County Administration Building (1975), the Nash and Mathes residential halls (1967) at Western Washington University (WWU) in Bellingham, and the Performing Arts Center at WWU.

In 1978, Henry Klein & Associates became The Henry Klein Partnership. Colleagues David Hall and Lowell Larsen joined the firm as partners. Henry Klein retired in 2004 after 52 years of practice. He passed away in Mount Vernon on March 5, 2013.

OLYMPIA

Bennet, Gordon S. (1916–1998)

Born on May 26, 1916, in Manchester, New Hampshire, Gordon Stacey Bennett graduated with a degree in structural engineering from Wentowrth Institute in Boston in 1938. Bennett then traveled to the Pacific Northwest to begin his formal architectural training at the University of Oregon in 1939. WWII interrupted his studies, but Bennett returned to Oregon after

(upper): Public Library, Mount Vernon (1956). Henry Kleinn, architect; (lower): Capitol Savings & Loan, Olympia (1963). Sibold & Nesland, architect. Images courtesy of DAHP.

the war, graduating in 1946 with a Bachelor's degree in Architecture. Bennett spent his early career working for Victor Louis Wulff in Spokane and the Wohleb firm in Olympia. After a brief stint as an instructor at Spokane's Geiger Field engineering school, Bennet rejoined the Wohleb firm in 1947.

He began his own practice in 1961, designing a variety of single family residences and the Medical Arts Building (1961). Steve Johnson joined Bennet in 1962, and the firm was renamed Bennett & Johnson. Noteworthy projects include: L.P. Brown Elementary School (1965); Dick Lewis Pontiac—Cadillac Park Dealership (1965); the multi-story Capitol Center Building (1966) which became Olympia's second tallest building; Washington Associations of Industries Building (1967); Wash. State Employees Credit Union (1967); Olympia Federal Savings & Loan (1967, 1978); Pioneer Elementary School (1969); and the Thurston County Courthouse (1977). Robert Slenes and Frank Smith joined the firm in 1964, which was renamed the BJSS Group in 1983. Today, the firm is known as Ambia. Bennett retired in 1994 and passed away on December 15, 1998, at the age of 82.

Johnson, Steve D. (1931–2005)

Born on August 3, 1931, in Jamestown, New York, Steve Johnson attended the University of Colorado, earning Bachelor's degrees in Architectural Engineering (1957) and Architecture (1958). He moved to the Pacific Northwest to work for Boeing, but then worked with Tacoma architect Robert B. Price. In 1962, Johnson joined G. Stacey Bennett, forming the long-lasting partnership of Bennett & Johnson.

Noteworthy projects include: L.P. Brown Elementary School (1965); Dick Lewis Pontiac—Cadillac Park Dealership (1965); the multi-story Capitol Center Building (1966) which became Olympia's second tallest building; Washington Associations of Industries Building (1967); Wash. State Employees Credit Union (1967); Olympia Federal Savings & Loan (1967, 1978); Pioneer Elementary School (1969); and the Thurston County Courthouse (1977). Robert Slenes and Frank Smith joined the firm in 1964,

KGY Radio, Olympia (1960). Robert Wohleb, architect. Image courtesy of DAHP.

which was renamed the BJSS Group in 1983. Today, the firm is known as Ambia. Johnson retired in 1995 and passed away on December 20, 2005, at the age of 74.

Sibold, Donn M. (1923-2013)

Born on June 9, 1923, Donn Mueller Sibold received his Bachelor's degree in Architecture from the University of Washington in 1947. Prior to finishing school, Sibold served as a Design Section Leader for the Engineers Battalion of the U.S. Marine Corps during WWII. Upon graduation, Sibold spent the first years of his career with architect B. Marcus Priteca.

After receiving his architectural license from the State of Washington in 1949, Sibold moved to Olympia and served as the in-house architect for the Washington State Parks Commission. In 1961, Sibold formed a partnership with Seattle architect Harold J. Nesland, but maintained his office in Olympia. Their firm, Sibold & Nesland, designed a remodel for the American Federal Savings & Loan (1963) in Tacoma and the Neo-Expres-

sionist Capitol Savings & Loan (1963) in Olympia. The two parted ways in 1965, establishing their own firms. Sibold passed away in Kitsap County on October 19, 2013.

Wohleb, Robert H. (1916–1966)

Born in 1916 and raised in Olympia, Robert H. Wohleb followed in the footsteps of his architect father, Joseph Wohleb. Robert attended the University of Washington, graduating with a B.A. in Architecture in 1939. He began as a draftsman with his father's firm, eventually becoming partner. In 1949, the firm was renamed Wohleb & Wohleb. When Joseph passed away in 1958, the firm was renamed Robert H. Wohleb Associates.

Robert became best known for his brewery designs, including the Columbia Brewery/Heidelberg Brewing Co. (1954) in Tacoma and several buildings at the Olympia Brewery in Tumwater. Other projects include the State Theater (1949) in Olympia, Olympia City Hall (1966), and KGY Radio (1960) in Olympia. Robert tragically died during a boating accident in 1966 at the age of 50.

RENTON

Campanella, Felice "Felix" M. (1930–1999)

Italian–American immigrant Felice "Felix" Martin Campanella was born in Roccella Ionica, Italy on September 10, 1930. After graduating from Seattle's Garfield High School in 1948, Campanella attended the University of Washington, graduating with a BA in Architecture in 1953. A talented student, he gave up a Fulbright Scholarship to study art in Italy so he could work in Seattle to support his widowed mother. While in school he served as a draftsman for NBBJ (1951), and designed homes for the Pan Abode Cedar Co. (1952-53). For a short time he worked as a designer for Consolidated Services Inc., and then formed a partnership with fellow Consolidated Services Inc. employee David Johnston in Seattle in 1954. Together the Johnston-Campanella firm would have great success in the Puget Sound area, particularly on the east side of Lake Washington.

SEATTLE

Due to the concentration of practicing architects within Seattle and the extent of documentation, the following lists only a sampling of the architects, their partnerships and education when known, and key projects within the 1930 to 1975 time period.

Aehle, Norman G. (1923–2011)

B. Arch., University of Washington (1951)

Project examples:

- Broadway branch of Seattle First National Bank (1967)
- Olympic View Medical-Dental Clinic (1965)
- Venable & Wing Law Office (1962)

Anderson, Ralph D. (1924–2010)

B. Arch., University of Washington (1951)

Project examples:

- Bellefield Office Park (1972),Bellevue

Logan Building, Seattle (1957). Mandeville & Berge, architect. Images courtesy of DAHP.

- Middleton, Berner & Wood Medical Building (1974) in Bellevue
- Seattle Trust Court (1977)
- Ambaum Medical & Dental Clinic (1965) in Seattle.

Bassetti, Frederick (1917–2013)

B. Arch., University of Washington (1942)

M. Arch., Harvard University (1946)

Firms/Partnerships:

- Bassetti & Morse (1947–1962)
- Fred Bassetti & Company (1962)

Bellamy, Tennys F. (1906–1974)

B. Arch., University of Washington (1928)

B. A. Fine Arts, Yale (1930)

Project examples:

- Safeway stores in Centralia, Port Angles, Kent, Seattle and Bellingham (prior to 1950)
- Standard Service Tire Co. (1948) in Seattle
- Westgate Shopping Mall (1955)

Berge, Gudmund Brynjulv (b. 1926)

B. Arch., University of Washington (1950)

Firms/Partnerships:

- Mandeville & Berge

Project examples:

- Logan Building (1957), Seattle
- Girl Scouts Office Building (1964) in Seattle
- National Bank of Commerce buildings in Seattle and Mukilteo (1964).
- "Sinking Ship Garage" (1965) in Seattle's Pioneer Square

Bindon, Leonard W. (1899–1980)

Immigrated to the United States in 1925

Attended University of Washington, never received a degree

Firms/Partnerships:

- Bindon & Wright

Project examples:

- Seattle City Light Building (1957)
- Bethlehem Pacific Coast Steel Corporation Office Building (1960) in Seattle
- Norton Building (1959) in downtown Seattle, partnered with San Francisco office of Skidmore, Owings, & Merrill

Bolotin, George (1914–1980)

Cornish School of Art on scholarship (1934–1936)

University of Washington (1936–1941)

Project examples:

- Bridge Clinic & Professional Offices (1956) in Seattle
- Peizer Medical-Dental Clinic (1958) in Seattle

Bouillon, Richard (1927–1973)

B. Arch., University of Washington (1952)

Project examples:

Architectural Rendering for Washington Mutual Savings Bank - Northgate Branch, Seattle. Richard Bouillon, architect. Images courtesy of DAHP.

- Office complex for the Rudy Simone Construction Company in the Valley (1964)
- B.F. Goodrich Co. Store (1964)
- Washington Mutual Savings Bank (1968) in Renton
- Totem Lake Mall (1973) in Kirkland

Bower, Theodore D. (1922–2009)

Attended Amerhest College (1940–1941)

Apprenticed at Frank Lloyd Wright's School of Architecture, Taliesin (1948)

Project examples

- Harold & Margaret Ogle House (1959) in Vancouver, Wash.
- Pearce Apartments (1963) in Seattle

Brady, Clifton J. (1894–1963)

B.S. Structural Design, Iowa State College (now Iowa State University) (1917)

Firms/Partnerships:

- Naramore and Brady
- Naramore, Braidy, Bain, and Johanson (NBBJ)

Project examples:

- Magnin Store (1954) in downtown Seattle
- Pacific National Bank—Wallingford Branch (1956);
- NBBJ Office, Seattle (ca.1954)

Bryant, Jack N. (1911 – 1993)

B. Arch., University of Oregon (1935)

Project examples:

- Southgate Motors Ford Agency (1956)
- Guaranty National Bank (1957) in White Center
- Malone's Inc. Dry Cleaning Plant (1960)
- Dobco Clinic (1963) in Burien
- Dr. Hageman Clinic (1967) in White Center
- Guaranty National Bank, Boulevard Park Branch (1968) in Seattle
- Yeakel-Powell Shopping Center, Burien (1958)

Chiarelli, James J. (1908–1990)

B. Arch., University of Washington (1934)

Firms/Partnerships:

- Chiarelli & Kirk (1944–1950)

Project examples:

- Crown Hill Medical-Dental Clinic (1947) in Seattle
- Pierce County Blood Bank (1951) in Tacoma
- Rosellini's Four-10 Restaurant (1957) in Seattle

Christenson, Waldo B. (1908–1959)

B. Arch., University of Washington (1932)

Firms/Partnerships:

- Decker & Christenson (1950–1959)
- Decker, Christenson & Kitchen, Architect & Engineers

Project examples:

- West Store Equipment Corp (1946) in Seattle's South Lake Union
- Dawson Machinery Co. (1947) in Seattle
- Showroom and shop for Green Motor Co. (1948) in Bothell
- Addition to Klopfenstein's Furniture Co. (1950) in Tacoma
- Vernell's Fine Candies (1952)
- Star Machinery (1953)
- Kraabel Clinic (1951)
- Harold's Restaurant (1954) on Mercer Island
- Tradewell Market (1955) on Mercer Island

Northgate Mall, Seattle (1950). John Graham & Co., architect. Image courtesy of DAHP.

- First National Bank of Redmond (1952)
- Rownd-Muller Clinic (1952) in Bremerton

Damm, Theo H. (1902–1984)

No formal education, just one year at University of Washington

Project examples:

- V.L. Miller Building (1940) in Seattle
- Irwin Chiropractic Clinic (1947) in West Seattle
- Laurelhurst Community Club Gymnasium (1949–1950)
- Noble, Jonson & Derrig Accounting Office (1956)
- Seattle Municipal Building (1962), designed in conjunction with Dallas, Texas, architect James MacCammon

Gangnes, Arnold G. (1918– 2003)

B. Arch., University of Washington (1942)

Project examples:

- Cherry Street Clinic (1958)
- Waterfront Employers of Washington/Pacific Maritime Association (1959) in Seattle
- Preferred Group Building (1962) in Bothell
- Valu-Mart Stores, Midway site (1965)
- An expansion of the Seattle Times Building (1968)

Graham, John Jr. (1908–1991)

Attended University of Washington (1926)

B. Arch., Yale University (1931)

Firms/Partnership:

- John Graham & Company

Project examples:

- Northgate Shopping Center (1950) in Seattle
- Space Needle for the Seattle World's Fair with Victor Steinbrueck (1964)

Hastings, Lois Jane (b. 1928)

B. Arch., University of Washington (1952)

Firm/Partnerships:

- The Hastings Group

Project examples:

- Over the years, Hastings produced over 500 residential projects as well as churches, small commercial projects, university buildings, airport structures, and bridge/tunnel facilities.

Kirk, Paul Hayden (1914–1995)

B. Arch., University of Washington (1937)

Firms/Partnerships:

- Chiarelli & Kirk (1944–1950)
- Paul Hayden Kirk & Associates (1957–1960)
- Kirk, Wallace, McKinley & Associates (1960–1978)

Project examples:

- Crown Hill Medical-Dental Clinic (1947) in Seattle
- Brown, Odessa, Clinic (1949) in Seattle
- Lake City Clinic (1952)
- Olson, Dr. Dale, and Bitss, Dr. Howard, Clinic (1954) in Marysville

- Blakeley Psychiatric Clinic (1956) in Seattle
- Kirk, Wallace, McKinley and Associates Architects, Office #2, Eastlake, Seattle (1960–1961)
- Group Health Cooperative Northgate Clinic (1958) in Seattle
- IBM Office Building (1965) in Spokane
- Puget Sound Mutual Savings Bank, Ballard, Seattle (1975)

Lindsey, Chester L. (1927–2003)

B. Architectural Engineering, Washington State University (1949)

Project examples:

- Lucas Flour Company (1958), Seattle
- Northgate Executive Center (1974)
- Fourth and Vine Building (1976)

Maloney, John W. (1896– 1978)

Attended University of Washington and Stanford University

Firms/Partnerships:

- Maloney, Herrington, Freesz & Lund (1963–1970)

Project examples:

- Northwestern Life Insurance Co. Office (1952)
- Seattle First National Bank/Denny Way Branch (1950)
- Blue Cross Insurance Building (1958) on Seattle's First Hill

People's National Bank, Everett (1959).
McClelland & Osterman, arcihitect.
Image courtesy of DAHP.

McClelland, Robert F. (1892–1977)

Attended Massachusetts Institute of Technology

Firms/Partnerships:

- McClelland & Pinneh (1923–1930)
- McClelland, Pinneh and Jones (1930–1933)
- McClelland & Jones (1933–1946)
- McClelland & Osterman (1953–1960s)

Project examples:

- Gladding, McBean & Company Building (1954) in Seattle
- Lundquist-Lilly Men's Wear (1955)
- Remodel of the downtown Nordstrom Shoe Store (1960)
  Dexter branch of Peoples National Bank of Washington (1957)
- Seattle First National Bank (1959) in Olympia
- Mid-Columbia Bank (1953) in Pasco
- Peoples National Bank (1964) in Kirkland

Mithun, Omer L. (1918–1983)

B. Arch., University of Minnesota (1942)

Naval architecture degree, University of Michigan (1945)

Firms/Partnerships:

- Wilson-Mithun (1949–1952)
- Mithun & Nesland (1952–1955)
- Mithun Associates (1955–1958)
- Mithun, Ridenour & Cochran (58-60
- The Mithun Associates (1980–1983)

Project examples:

- Bellevue Medical and Dental Center (1962)
- Tally Building and Everwood Park Office buildings (1976)
- Washington State Bank (1958) in Bellevue
- Mithun & Assoc. Office (ca. 1955) in Bellevue

Molver, Anker I. (1922–2011)

B. Arch., University of Washington (1951)

Project examples:

Federal Reserve Bank, Seattle (1950). NBBJ, architect. Image courtesy of DAHP.

- Several designs for the Herfy's Burger chain in the 1960s
- Several Pietro's Pizza Houses in the late 1960s

Morse, John M. (1911–2000)

B. Arch., Harvard University (1934)

M. Arch., Harvard University (1940)

Firms/Partnerships:

- Bassetti & Morse (1947–1962)

Project examples:

- Federal Way Clinic for Group Health (1966)

Naramore, Floyd (1897–1970)

Attended University of Wisconsin

B. S. Architecture, Massachusetts Institute of Technology (1907)

Firms/Partnerships:

- Naramore and Brady
- Naramore, Brady, Bain & Johnasen (NBBJ)

Project examples:

- A.W. Carlson Clinic (1949) in Everett
- Seattle Federal Reserve Bank (1950)

Nesland, Harold J. (1922–1999)

B. Arch., University of Washington (1955)

Firms/Partnership:

- Mithun & Nesland (1952–1955)

Project examples:

- Washington State Bank (1954) on Mercer Island
- Medical Arts Center (1955) in Bellevue
- Seattle First National Bank Bellevue Branch (1957)
- American Federal Savings & Loan (1963) in Tacoma
- Neo-Expressionist Capitol Savings & Loan (1963) in Olympia

Nordquist, Harry E. Jr. (1910–1993)

B. Arch., University of Washington (1933)

Project examples:

- Greenlake Bowling (1949)
- The Ideal Lanes (1949) in downtown Seattle
- Roxbury Lanes (1958)
- Centennial Lanes (1976) in Kent

Osterman, Hugo W. (1906–1996)

B. Arch., University of Washington (1928)

Project examples:

- Gladding, McBean & Company Building (1954) in Seattle
- Lundquist-Lilly Men's Wear Store (1955)
- Remodel of the downtown Nordstrom Shoe Store (1960)
- Foodland Store (1960)
- Insurance Office Building (1956) on Belmont Avenue
- Dexter branch of Peoples National Bank of Washington (1957)
- Broadway branch of Peoples National Bank of Washington (1965)
- Peoples National Bank of Washington Computer Center (1968)
- North West Bank (1963)
- First Hill branch of Peoples National Bank of Washington (1965)
  Lincoln Federal Savings & Loan Bellevue Branch (1959)
- Seattle First National Bank (1959) in Olympia
- Mid-Columbia Bank (1953) in Pasco
- Peoples National Banks (1964) in Kirkland, Bremerton (1964), Mountlake Terrace (1966), Renton (1967)

Overturf, Harrison J. (1908–1972)

Attended the University of Oregon and University of Washington, but never received a formal degree

Firms/Partnerships:

- Bain & Overturf

Project examples:

- Sherfy's Florist Shop (1953)
- Alterations to the West Side Federal Savings & Loan (1953)
- John Doyle Bishop Stores (1954, 1968) in downtown Seattle and at Southcenter Mall
- Loomis Armored Car Service Building (1955) in Seattle
- L.H. Butcher Co. Building (1958) in Seattle
- Bonney-Watson Mortuary Building (1961) in Seattle

Parr, Roderick G. (1925–1999)

B. Arch., University of Washington (1951)

Firms/Partnership:

- Soldano & Parr

Project examples:

- Royer-Megale Clinic (1956) in West Seattle
- McLaughlin-Bertoldi Clinic (1956) in Seattle
- Mercer Island Lumber Company Building (1957) in Mercer Island
- Senescu Apartment Building (1959) in Bellevue
- Islandia Shopping Center (1964) in Mercer Island
- Durell Products Co. Office Building and Manufacturing Plant (1964) in Seattle
- First Mutual Center (1967) in Bellevue

Peck, Raymond H. (1917–1998)

B. Arch., University of Idaho (1940)

Project examples:

- Goodyear Tire & Rubber Co. store (1958) near Northgate Mall
- Polynesia Restaurant (1961) on Pier 51 near the Seattle ferry dock
- Cinerama Theater (1963) in Seattle
- Several Dick's Drive-Ins.

Simonson, Alfred F. (1917–1985)

B. Arch., University of Washington (1944)

Project examples:

- Ballard Federal Savings & Loan (1945)

- Several gas stations for Gilbert Berg
- Several stores for Food Giant
- Adams-Cooper Appliance Store (1945)

Smith, Thomas A. (1913–1996)

B. Arch., University of Washington (1935)

Firms/Partnerships:

- Mattson & Smith (1949–1950s)

Project examples:

- Holly Park Lanes and Duwamish Bowl (1960) in Seattle
- Villa Plaza Shopping Center (1959) in Lakewood
- Highland Bowl & Shopping Center (1960) in Renton
- Mercer Island Shopping Center (1961)

National Bank of Commerce, Seattle (1956). Stoddard & Associaties, architect. Image courtesy of DAHP.

- Queen Anne Post Office (1965) in Seattle

Steinbrueck, Victor E. (1911–1985)

B. Arch., University of Washington (1935)

Project examples:

- Space Needle (1962), in Seattle, as part of John Graham, Jr.'s firm

Stoddard, George W. (1896–1967)

Bachelor's degree in Architectural Engineering, University of Illinois (1917)

Firms/Partnerships:

- Stoddard and Son (1920–1929)
- George Wellington Stoddard & Associates (1929–1955)
- George W. Stoddard-Huggard & Associates, Architects and Engineers (1955–1960)

Project examples:

- Green Lake Aqua Theater (1950) in Seattle
- National Bank of Commerce (1956) in downtown Seattle

Terry, Roland C.W. (1917–2006)

B. Arch., University of Washington (1940)

Firms/Partnerships:

- Tucker, Shields & Terry (1946–1951)
- Terry & Moore (1952–1960)
- Terry & Egan (1974–1987)

Project examples:

- Tucker, Shields & Terry Architectural Office (1947)
- Canlis Restaurant (1951)
- Crabapple Restaurant (1954)
- Paul Siegel Decorative Center (1960) featured in Pacific Architect & Builder
- Seatac Hilton Inn Restaurant (1960)
- Doubletree Inn (1970)

Thiry, Paul (1904–1993)

B. Arch., University of Washington (1928)

Project examples:

- His own architecture office (1946) on Seattle's First Hill (8th Ave and Columbia St)
- Museum of History and Industry (1950)
- Frye Art Museum (1952)
- Washington State Library (1959)

Tucker, Bert A. (1910–1983)

B.A. English, University of Washington (1931)

B. Arch., University of Washington (1940)

Firms/Partnerships:

- Tucker, Shields & Terry
- Tucker & Shields

Project examples:

- Burnett Brothers Jewelers Store (1951) in Seattle
- Canlis Restaurant (1951) in Seattle

Williams, Donald D. (1908–1990)

Attended the University of Washington, never received a formal degree or architectural license

Project examples:

- Radio Station (1944)
- J.R. Watkins Co. Headquarters Building (1955)
- DeVoss Desk Co. Building (1956)
- Moore Business Forms & Dictaphone Corp. Building (1956)
- Metropolitan Press Printing Co. (1957)
- Johns-Mansville Sales Corp. Office (1957)
- Shifton Plywood Co. (1958)
- Charles Bruning Co. Building (1959)
- Nebar Supply Co. Building (1960)
- Continental Mills Inc. Headquarters (1961)
- William Dierickx Co. Building (1964)
- Several Federal Old Line Insurance Co. Offices

Woo, Benjamin (1923–2008)

Bachelor's degree in Mechanical Engineering, University of Washington (1948)

Firms/Partnerships:

- Woo, Jackson & Edwards (1959–63)

Project examples:

- Town & Country Shopping Center (1959) in Bellingham
- Issaquah Center Shopping Center (1961)
- B & V Village Shopping Center (1962) in Redmond
- Fuller's Market Basket (1963) in Chehalis
- Sunset Plaza Center (1963) at Factoria
- First Federal Savings & Loan Bank (1967–1968) in Renton
- Sunset Plaza Veterinary Clinic (1964) in Bellevue
- United Savings & Loan Bank Headquarters building (1973), Seattle

Wright, John LeBarron (1916–2015)

B. Arch., University of Illinois (1941)

Firms/Partnerships:

- Bindon & Wright

Project examples:

- Pacific Telephone & Telegraph Co. Building (1954)
- Seattle City Light Building (1957)
- Norton Building (1959) in Seattle, with the San Francisco office of Skidmore, Owings, & Merrill
- Bethlehem Pacific Coast Steel Corporation Office Building (1960), Seattle

Zema - Bumgardner Architectural Ofice (1963). Image courtesy of DAHP.

- Parke-Davis Company Seattle Sales Office Building (1965)

Zema, Gene (b. 1926)

B. Arch., University of Washington (1950)

Project examples:

- Jefferson Park Medical Clinic (1957) on Beacon Hill
- Rice Dental Clinic (1961) in north Seattle
- Overlake Park Clinic (1963–1965) in Bellevue
- Wells-Medina Nursery (1968)

SHELTON

Dalke, Harold Edwin (1921-2012)

Born in Salem, Oregon, on November 28, 1921, Harold Edwin Dalke attended the University of Oregon, graduating with a B.S. in Architecture in 1952. Before he finished his education, though, Dalke served in the U. S. Navy during WWII (1942-1946). After graduating, Dalke eventually started his own firm. He designed the Mason County National Bank (1966) in Shelton. In 1967, he formed a partnership with Aberdeen architect Arnold Andring and the firm was renamed Dalke & Andring. Dalke maintained an office in Shelton, at 428 Cedar Street, while Andring maintained his office in Aberdeen, at 117 South H Street. Together, the two designed the Bordeaux Elemetnary School (1967) in Shelton; Capitol Savings & Loan (1968) in Shelton; and the Simpson Employee's Federal Credit Union (1969), also in Shelton. Dalke passed away in Salem, Oregon on January 17, 2012.

SPOKANE

Brooks, Kenneth W. (1917–1996)

Born in Cedarvale, Kansas on June 9, 1917, Kenneth William Brooks attended high school in Independence, Kansas and received his Bachelor's degree in architectural engineering from the University of Illinois in June of 1940. Brooks was awarded the prestigious Francis J. Plym Fellowship for six months of travel in Europe. However, due to the war in Europe, he postponed the fellowship. While in school, he received some drafting experience, working for Naramore & Brady Architects (forerunner of NBBJ) in Seattle.

During WWII, Brooks joined the US Engineers Department and served in various capacities from 1940 to 1946. Upon leaving the military, Brooks spent over a year working for the New York office of Skidmore Owings & Merrill (SOM). He left SOM, moved to Spokane, and went to work for George M. Rasque, a longtime Spokane architect who specialized in school construction.

After a few months working for Rasque, Brooks went to Europe on the Plym Fellowship in 1948. He then decided to pursue a Master of Architecture degree from the University of Illinois which he received in 1949. When he retuned to Spokane, he was well-educated, well-trained, and well-traveled. At the young age of 34, he was ready to open his own practice in 1951, with an emphasis in high architectural design and urban planning. A later brochure for the office noted that projects by the firm could be found in Washington, New Mexico, South Dakota, Alaska and as far away as the Fiji Islands. His clients included individuals, corporations, education institutions, hospitals, the US government, and the governments of Australia and China.

By the 1970s, he was in partnership with Joseph Hensley and Fred Creager. Over the next fifteen plus years, Brooks, Hensley, & Creager received high architectural acclaim at the local, regional, national, and international levels. Over a thirty-year period the firm designed twelve award-winning projects. His two most distinguished projects are the 1959 Washington Water Power Company in Spokane, and his 1977 Art-Drama-Music Complex at Columbia Basin Community College in Pasco. Both of these buildings received National American Institute of Architects Honor Awards.

Brooks retired from his practice in 1991 and passed away on August 8, 1996.

Heylman, Warren C. (b. 1923)

Born on September 12, 1923 in Spokane, Warren Cummings Heylman, received his formal architectural training at Washington State

University and the University of Kansas. After receiving his architectural engineering degree in 1945, Heylman served for a number of years in the Navy before opening his own private practice in Spokane in 1952.

Over the next forty years, Heylman's unique designs garnered him many awards and accolades. His forward thinking and unusual designs were also often controversial among the general public.

Projects included the Parkade Plaza Parking Garage (1967); the Spokane International Airport; Cathedral Plaza Residential Tower; Hangman Valley Golf Course; and the Riverfalls Tower—all in Spokane. Heylman is also credited with the design for the Federal Building in Wenatchee, Capitol Lake Towers (1973) in Olympia, and the public Library in Colfax (1960).

His most controversial project was the Spokane County Social and Health Services Center (1977). The fortress-like building won architectural accolades by his peers, but underappreciated by the public.

Despite the controversy, Heylman's playful forms pushed the architectural envelope to its very edge. Over the years, he was awarded six AIA Spokane Chapter honor awards; received a Concrete Institute Award, and was inducted as a fellow of the AIA in 1983.

Heylman is semi-retired and resides in Spokane in a home he designed for his family in 1954.

Stephen Dental Clinic, Spokane (1950). Designed by McClure & Adkison. Image courtesy of DAHP.

McClure, Royal A. (1917-2002)

Born in Seattle on October 19, 1917, Royal Alfred McClure attended the University of Washington, graduating with his Bachelor's degree in Architecture in 1942. McClure was then drafted into the Army during WWII and served as an architectural engineer in their flight program. After the war, he worked for Boston architect Samuel Glasser (1945–1946) and was accepted into Frank Lloyd Wright's school at Taliesin but chose to attend the Harvard Graduate School of Design.

After graduating from Harvard and teaching for a year at the University of Idaho, McClure formed a partnership with fellow UW graduate Tom Adkison in Spokane in 1948. As McClure & Adkison, the two architects designed numerous buildings in the Miesian style in Spokane, including: the Stephen Dental Clinic (1950), which received an AIA Chapter Award, and the Byrne-Ferris Machinery Company (1954). Seattle architect J. Lister Holmes, whom McClure worked for while attending UW, briefly joined the partnership in 1953, which was renamed Holmes, McClure, Adkison & McDonald. The firm, which only lasted two or three years, had offices in both Spokane and Seattle. McClure & Adkison continued to work in Spokane and surrounding communities, designing residences, schools, and university buildings. McClure left the partnership in 1966 and set up his own practice in Seattle, joined in 1969 by architect Robert J. Nixon. McClure retired in 1977 and passed away in Spokane on January 25, 2002.

McGough, John (1925–2005)

Born on March 20, 1925, John McGough attended the University of Idaho, graduating in 1950 with a B.S. in Architecture. He co-found-

ed the Walker & McGough architecture firm with Bruce Walker in 1953. Their firm designed many residences, commercial buildings, and public facilities, including: Ridpath Motor Inn (1963); Washington Mutual Savings Bank (1964); and the Farm Credit Bank (1970). Walter Foltz and Robert Nixon (eventually replaced by Jack Lyeria) joined the firm in 1966. McGough also served as a visiting professor at the University of Idaho in 1973 and 1974. He formed the McGough Group in 1986. He passed away in 2005.

Neraas, Donald E. (1931–2007)

Architect Donald Edward Neraas was born on born June 16, 1931 in Spokane. While attending Lewis & Clark High School in Spokane, he began his architectural career at the young age 16, working part-time in the architectural office of Whitehouse & Price, one of Spokane's larger firms. After receiving his bachelor's degree in architecture from the University of Oregon in 1953, Neraas returned to Spokane and interned with Whitehouse & Price for a short time. Upon acquiring his architectural licsene he opened his own independent practice in Spokane in 1957 and began a long career of designing projects in the city and the surrounding communities. According to his family, Neraas had a special interest in the design of churches, and traveled extensively to places such as Tanzania, Nigeria, Egypt, China, Ireland, Canada, and Israel for his church work.

Neraas also designed hundreds of apartment buildings throughout the Pacific Northwest, many for Spokane developers Wendle Reugh, Rich Naccarato, and Harlan Douglass. Apartment commissions for Harlan Douglass alone number more than 65.

During his 50 year career, Neraas worked on more than 3,000 projects. A list of his commissions shows that while he was responsible for numerous alterations and modifications to already existing single-family homes, he took on a variety of building types; from private garages and lake cabins, as well as new construction for offices, shops, warehouses, apartment buildings, nursing homes, medical facilities, club houses, and athletic organizations. Designs include the Spokane Racquet Club (1962); Sharon Arms Convalescent Hospital (1958); the Trade Winds Motel (1962); Libby Racquet Club (1966) in Libby, MT; Spokane Sanitarium expansion (1967); Five Mile Shopping Center (1958); Colfax Grain Growers Office Building (1958) ; and the Strate Funeral Home (1962) in Davenport.

He passed away in Spokane on December 15, 2007 at the age of 76.

Ruehl, Benjamin K. (1899–1987)

Spokane architect Benjamin Karl Ruehl was born June 22, 1899 in Reedsburg, Wisconsin but came to Spokane as an infant and attended grade school and high school in the city.

Drafted during WWI, Ruehl became a Navy instructor at the University of Washington (1918). Then after the war he enrolled at Washington State College in Pullman (1919-1921). For reasons unknown, Ruehl transferred to the University of Michigan in 1922 and graduated there with a Bachelor's degree in architecture in 1923.

Upon graduation, Ruehl moved back home, and became a draftsman for Spokane architectural firm of Whitehouse & Price (1924-25). He then moved back to Detroit and took a job with the firm of Smith, Hinchman & Grylls (1925-29), rising to the level of job captain. Further experience was gained by working for the firm Giffels & Vallet (1929-1932) also in Detroit. While in Michigan he acquired his architectural license (1928).

During the Depression years, work became scarce, and Ruehl was laid off. In 1932 he took a job with the Bureau of Reclamation and became the townsite architect for the government engineers camp at Grand Coulee Dam (1932-1935). It was during this time that he acquired his Washington State architectural license by reciprocity in 1933.

With 10+ years of practical experience, in 1935 Ruehl started his own independent firm. During the war years Ruehl teamed up with his former

employer, Whitehouse & Price, to work on buildings at Farragut Naval Training Station on Lake Pend Oreille in Idaho. He returned to private practice in 1945 and embraced the new design aesthetics of the day such as the Streamline Modern and International styles. Notable projects after the war included the J. Poulin Co. Store (1945); Old National Bank – Garland Branch (1950); the W.T. Grant Company Store (1953) the City of Cheney City Hall - Light Department Building (1951/1969); and Wilbur City Hall (1957).

Ruehl specialized in educational facilities and projects in Spokane included a variety of schools scatterd across the Pacific Northwest. He was a frequent lecturer and commentator and spoke at several city council meetings on topics that would have the potential to affect the downtown and commented on proposed building code changes.

He served as the Spokane AIA Chapter President (1951-52); and President of the Associated Engineers of Spokane. On the social side he was a member of the York Masonic Lodge No. 234 and the Theta Xi fraternity. He passed away in Spokane on April 17, 1987 at the age of 87.

Trogdon, William H. (b.1925)

Born in Spokane in 1925, Bruce Morris Walker began attending the University of Washington in 1941. WWII interrupted his education, though, with Walker drafted into the Navy. Released from active duty in 1947, he returned to school and graduated with his Bachelor's degree in Architecture in June 1947. After graduating, Walker moved back to Spokane and briefly worked with architect E.J. Peterson and then McClure & Adkison. Walker then went on to attend the Harvard School of Design, graduating with a Master's degree in 1951.

Walker, Bruce M. (1923–2005)

Born in Spokane in 1923, Bruce Morris Walker began attending the University of Washington in 1941. WWII interrupted his education, though, with Walker drafted into the Navy. Released from active duty in 1947, he returned to school and graduated with his Bachelor's degree in Architecture in June 1947. After graduating, Walker moved back to Spokane and briefly worked with architect E.J. Peterson and then McClure & Adkison. Walker then went on to attend the Harvard School of Design, graduating with a Master's degree in 1951.

Walker returned to Spokane and formed a practice with John W. McGough in 1953; a partnership that lasted more than 30 years. Their firm, Walker & McGough, designed many residences, commercial buildings, and public facilities throughout the inland northwest, including Ridpath Motor Inn (1963); Washington Mutual Savings Bank (1964); and the Farm Credit Bank (1970). Walter Foltz and Robert Nixon (eventually replaced by Jack Lyeria) joined the firm in 1966. Walker also served as an adjunct faculty member at the WSU campus in Spokane. He passed away in Spokane in April 2005 at the age of 81.

Ridpath Motor Inn, Spokane (1963). Designed by Walker & McGough. Image courtesy of DAHP.

TACOMA

Davis, Mary Lund (1922–2008)

Born in 1922, Mary Lund Davis left her hometown of Sacramento, California, to attend the University of Washington, graduating with a B.A. in Architecture in 1945. Davis gained much experience during her school years, interning with key firms like Chiarelli & Kirk, Moore & Massar, and Thomas, Grainger & Thomas. Davis received her architecture license in 1946, the first female architect to receive one after WWII. Throughout her career, Davis worked with several different architects, forming limited partnerships, even with her husband, George L. Davis, Jr. A designer of both residential and commercial buildings, Davis' award-winning project was the Tacoma Millwork Supply Company Office (1962, with Alan Bucholz). Davis passed away in 2008.

Harris, James M. (b. 1928)

Born on April 30, 1928, in Lead, South Dakota, James Martin Harris attended the University of Oregon, graduating from the School of Architecture and Allied Arts in 1954. After a brief stint as a project engineer for the Busch-Copenhagen Co. in Portland, Harris relocated to Tacoma in 1956 to work as a draftsman in the office of Robert Price. He left Price's firm in 1960 to start his own practice. William Reed joined the firm in 1961. Together, the two designed the round United Mutual Savings Bank/US Bank (1963) in Tacoma; the Western Clinic (1964) in Tacoma; Brookside Morturary (ca. 1966) in University Place; and Main Yon Restaurant (1965) in Tacoma. Theo Litzenberger joined the firm in 1967, which was renamed Harris, Reed & Litzenberger. This firm had a client-first approach, creating unique designs. Key projects include the Shed-style Tacoma AAA office (1968); the Brutalist Salvation Army Citadel (1969) in Tacoma; the rustic Tuell & Anderson Law Firm (1975) in Tacoma; and the Corporate Modern Pacific Northwest Bell building (1976) in Tacoma.

James Tsang joined the firm in the 1980s, which was renamed Harris Tsang Architects and eventually the Tsang Partnership. BCRA of Tacoma acquired the firm in 1999. As of 2015, Harris is retired.

Lea, Charles W., Jr. (1903–1990)

Born in Tacoma in 1903, Charles Winthrop Lea, Jr. was raised in Seattle. Educated at the University of Washington, University of Pennsylvania, and New York University, Lea returned to Tacoma in the early 1930s. In 1937, he formed a lasting partnership with fellow architects Charles Pearson and John Greenway Richards. Their firm, Lea, Pearson & Richards, designed buildings in the Tacoma area for the next 50-plus years. Although the firm designed several churches, bank designs became the firm's specialty and their projects included the National Bank of Washington (1949) in Chehalis; the National Bank of Washington (1950) in Parkland; Tacoma Savings & Loan Assoc. (1956); Pacific First Federal Savings & Loan (1964) in Tacoma; Tacoma Goodwill Industries Building (1965); the Bank of Washington Plaza (1970) in Tacoma in cooperation with Skidmore Owings Merrill; and United Mutual Savings Bank (1973) in Tacoma. Lea passed away in 1990.

Liddle, Alan (1922–2009)

Born in 1922, Alan Liddle grew up in Tacoma. He attended the University of Washington, graduating in 1948 with a Bachelor's degree in Architecture. He returned to Tacoma, initially working as a draftsman for fellow Tacoma architects Lea, Pearson & Richards (1948–1949). Between 1950 and 1951, Liddle left home again for his education, traveling to Zurich, Switzerland to study at the Swiss Federal Institute of Technology. When he returned to Tacoma in 1952 he established his own firm.

Liddle quickly garnered praise for his work, particularly after overseeing the Frank Lloyd Wright designed Chauncey Griggs House in Tacoma. As his firm grew, Liddle brought on a partner, Robert Jones, in 1957. Commissions received by their firm, Liddle & Jones, included numerous residential and educational buildings as well as the Titus-Will Ford Center (1967) in

(upper): Tacoma Savings & Loan (1956). Lea, Pearson & Richards, architect; (lower): United Mutual Savings Bank, Tacoma (1963). Harris & Reed, architects. Images courtesy of DAHP.

Tacoma. Liddle and Jones ended their partnership in 1968 and formed their own firms. Liddle continued to work, designing numerous residences, before retiring in 1998. He passed away on May 17, 2009.

Mills, Edgar L. (1921–1967)

Born on June 7, 1921, Edgar L. Mills received much of his architectural education on the job rather than in the classroom. He worked with several prominent Tacoma architects over the years, including Heath, Gove & Bell, Rueger & Rueger, and Lea, Pearsons & Richards. He received his architectural license in 1949 and partnered with Arnold F. Jensen, forming Jensen & Mills. Together they designed their own Architects Office (1955); a Radio Communications Building (1952); Holy Cross Catholic Church (1957); and Apex Cleaners (1950), all in Tacoma. The partnership ended by 1959. As a sole practicioner, Mills designed several churches and libraries, as well as Tacoma's Cheney Stadium (1960) and Elks Lodge No.
174 (1964). Mills passed away on October 15, 1967; he was only 46 years old.

Nelsen, Silas E. (1894–1987)

Born in Stoten, Wisconsin, in 1894, Silas E. Nelsen eventually moved to the Northwest, attending high school in Portland, Oregon. Nelsen received his architectural training on the job, learning from the prestigious Tacoma firm of Heath, Gove, & Bell. He received his architectural license in 1924 and opened his own practice, designing predominately private residences in the popular period revival styles. During the 1930s and 1940s, Nelsen's style shifted towards modernism, adding elements from the International and Moderne styles to his repertoire. Although Nelsen primarily designed residential buildings (over 150 over the course of his career), after WWII, his commercial designs included the Mueller-Harkins Buick Dealership (1948) and the Johnson Candy Company Building (1949). He retired in 1971 and passed away in Tacoma in 1987.

Perrow, Marshall W. (1916-2017)

Born on January 27, 1916, in Tacoma, Perrow began working at 15 to help his family. He worked for the firm of Mock & Morrison, and was mentored by Nelson Morrison. He was already a draftsman by the time he graduated from high school. He spent the Depression years in Alaska and then served in the Naval Reserve followed by the Coast Guard during WWII. Upon returning to the Northwest, Perrow earned his architectural license on March 15, 1946. He opened his own office in Seattle, but moved the practice to Tacoma in 1948. His early projects consisted mostly of school designs. Later designs included Farley's Flower Shop (1948) in Tacoma; Johnny Dock's Restaurant (1954) in Tacoma; and the Eric Hayes Nursery (1958) in Purdy. Perrow received much acclaim for his design for Tacoma's Bowlero Lanes Bowling Alley (1960), which was featured in Pacific Architect & Builder. Perrow retired from his architectural practice in 2000 and moved to Olympia.

Johnson Candy Company, Tacoma (1949).
Designed by Silas Nelsen. Image courtesy of DAHP.

Price, Robert B. (1915–1981)

Born and raised in Tacoma, Robert Billsbrough Price began attending the University of Washington in 1941. His education interrupted by WWII, Price served in the U.S. Navy, rising to the rank of lieutenant. After the war, he returned to the University of Washington, graduating in 1946 with his Bachelor's degree in Architecture. He continued his education at the Massachusetts Institute of Technology, receiving a Master's degree in Architecture in 1948. He returned to Tacoma and briefly worked for James C. Gardiner before starting his own firm in 1949. Price worked with his wife, Joan, also a licensed architect. The young firm quickly rose in prominence and was even featured in *Progressive Architecture* in 1956. Price became a leading figure for Tacoma in the region's "Pacific Northwest Regional" architectural style.

Price designed a variety of buildings—residences, banks, public buildings—but specialized in educational projects. His commercial projects included Clinkerdagger, Bickerstaff & Pett's Public House (1972) in Tacoma; Industrial Branch, National Bank of Washington (1955) in Tacoma; Lundberg Concrete Pipe Co. in Tacoma (1958); City Fuel Co. (1953) in Tacoma; Concrete Engineer Co. (1951), later known as Concrete Engineering Co. in Tacoma; his own architectural office in Tacoma (1963); and the Credit Building (1960) in Tacoma. Price was inducted in the AIA College of Fellows in 1966, the first architect in Tacoma to receive the honor. He passed away on September 10, 1981, in Tacoma.

Swedberg, Lyle (1920–2001)

Born in Minnesota in 1920, Lyle Swedberg attended the University of Minnesota, graduating with a B.A. in Architecture in 1942. Drafted during WWII, Swedberg served in the Army Construction Division. After the war, Swedberg began working for Tacoma construction firm Ketner Bros., Inc. He worked for Mock & Morrison for a year beginning in 1947 before setting out on his own. Swedberg's early designs included: Beckstead's Red & White Grocery Store (1949) in Tacoma; Dr. George Loring Dental Office (1950) in Tacoma; Prudential Insurance Co. (1953) in Tacoma;

a Miesian style building for Dr. John Hardy's Medical Clinic (1954) in Endicott; University Village Shopping Center (1967) in University Place; and Olympic Shopping Center (1962) in Gig Harbor. His design for the Redi-Gas Co. Building (1958) in Parkland with "Panelbilt" plywood barrel arches was published in several publications including *Pacific Architect and Builder*.

Swedberg's son, John, joined the firm in the late 1970s after graduating from Washington State University's architecture program. Swedberg retired in the mid-1980s and passed away on October 10, 2001.

Widmeyer, Walter D. (1923–2004)

Born in Edmonton, Canada, on March 29, 1923, he attended the University of Saskatchewan studying engineering. He served in the Royal Canadian Air Force between 1943 and 1944. After being medically discharged, Widmeyer returned to school, attending the University of British Columbia then transferring to the University of Washington. He studied architecture and graduated in 1949. After graduating, Widmeyer initially worked for Donald Dwight Williams in Seattle but then took a staff architect position with the Douglas Fir Plywood Association (DFPA) in 1953 and relocated to Fircrest.

In 1958, Widmeyer left the DFPA and started his own firm, designing residences, schools, churches, banks, and medical clinics. His wife, Marian, worked as the firm's office and business manager. Widemeyer designed a number of buildings, but his most notable commercial designs include the Fircrest Medical Arts Building (1960); a dental building for Dr. J. W. Schooner (1961) in Tacoma; Orting State Bank (1962) in Orting; a Medical/Dental Building Complex (1972) in Bremerton; and several buildings in the area for Puget Sound National Bank. Widmeyer continued working well into the 1990s. He passed away on September 9, 2004, at the age of 81.

(upper): Tacoma Narrows Branch,Washington Mutual Savings Bank, Tacoma (1972). Robert Billsborough Price, architect; (lower): Redi-Gas Co. Building, Parkland (1958). Lyle Swedberg, architect. Images courtesy of DAHP.

VANCOUVER

Bradbury, Keith H. (1918–2009)

Architect Keith Howard Bradbury was born June 27, 1918 in Portland, Oregon but was raised in Sunnyside, Washington. After attending Central Washington College, he graduated from Washington State College in 1942 with a Bachelor's degree in architecture. An outstanding student, Bradbury received the Scarab Metal multiple years (1939-42) and spent his summers and post graduate time traveling to Algeria, Africa, Panama, Hawaii and Japan. Upon the start of WWII, he went to work as an Assistant Mechanical Engineer for the Puget Sound Navy Yard in Bremerton (1944-46) and served as a Radar Officer in the US Navy Reserves.

After the war, Bradbury gained valuable experience by working as a draftsman for noted Vancouver, Washington architect Donald J. Stewart (1946-52). While there he rose to the level of associate and formally received his architectural License on June 19, 1950.

In 1952, Bradbury formed a partnership with fellow architect Luther McCoy. Practicing as McCoy & Bradbury until 1964, the firm's designs include several notable structures in southwest Washington.

In 1965 Bradbury left the firm and formed a new partnership with fellow Vancouver architect Henry Greybrook. Together Greybrook & Bradbury produced several projects at Clark College; the Westmoreland Manor (1965) in Portland; Ya Po Ah retirement Apartments (1966) in Eugene; and the Reynolds Metals Office Complex (1967) in Longview. Their most prominent project is the cylindrical curtain-walled Smith Tower (1966) in Vancouver.

In 1970 Greybrook and Bradbury parted ways, each opening independent offices. Bradbury was active in the local chapter of the AIA serving as Vancouver AIA Chapter Vice President (1963), President (1964) and Treasurer (1970).

Walter Widmeyer Architectural Office, Tacoma. Image courtesy of DAHP.

In 1977 he formed another partnership with F. Arlen Stanek. Bradbury retired in 1986 and passed away in Vancouver on April 5, 2009.

Greybrook, Henry G. (1925–1976)

Born in Crookston, Minnesota, on August 20, 1925, Henry Gilbert Greybrook attended the University of North Dakota. During WWII he served in the U. S. Navy (1944–1946). After the war, Greybrook took a position with Clarence Wick in Portland, Oregon, later working for several other firms in the area. He moved to Vancouver in 1959, but returned to Portland in 1961, opening his own office. One of his known projects during this period was the Hazel Dell Lanes Bowling Alley (1960) in Vancouver.

In 1965, he formed a partnership with Keith Bradbury. Noted projects include the Reynolds Metals Office Complex (1967) in Longview and the cylindrical curtain-walled Smith Tower (1966) in Vancouver. Greybrook &

Bradbury ended their partnership in 1970, with each establishing their own firm. Greybrook passed away on August 29, 1976, at the age of 50.

Hilborn, Day W. (1897–1971)

Day Walter Hilborn was born near Brow City, Michigan, on February 1, 1897. As a young child he moved with his family to Ford's Prairie (near Centralia). After graduating from high school in 1916, Hilborn enrolled in courses at Washington State College (now Washington State University) in Pullman after a brief time in the Army. However, his education was interrupted by World War I, and Hilborn was drafted and sent to France. After the war ended, Hilborn returned to Washington and enrolled again at Washington State College. He eventually graduated with a degree in architectural engineering. Initially he started a real estate business in Centralia with Arthur Kresky, the Kresky-Hilborn Co., but by 1930 had moved to Vancouver to work as a construction superintendent for architect Richard V. Gough.

Hilborn and Gough had a steady business and Hilborn continued to receive commissions after Gough retired in 1934. Hilborn beame known for his theater designs, including the Kiggins, Longview and Kelso Theaters. Work slowed down during WWII, but Hilborn continued to work. After WWII ended, Hilborn's practice rebounded. Designs included the Spic-N-Span Drive (1949), the Columbian (1949), Arbours Shopping Center (1952), the Vancouver First Federal Savings and Loan (1960), Gateway Building (1949), Fort Motel (1957), as well as his own office (1945), all in Vancouver. Hilborn also completed remodels for a few downtown Vancouver buildings, including the Blurock Building (1949) and the J. P. Kiggins Building (1945).

McCoy, Luther E. (1895–1968)

Born on August 30, 1895, in Pocahontas, Arkansas, Luther Emmett McCoy moved to the Northwest after WWI. Architecture was not his first career; during the 1920s and 1930s he was a cabinet maker. Ap-

(right): Smith Tower, Vancouver (1966). Greybrook & Bradbury, architects.

(below): Vancouver Federal Savings Loan (1961). Day W. Hilborn, architect. Images courtesy of DAHP.

parently he learned architecture via correspondence school, graduating in 1931. Luther didn't establish his own practice until after WWII, opening his office in Vancouver in 1946. He partnered with Keith Bradbury in 1952, forming McCoy & Bradbury, which lasted until 1964. Many of their projects were for Clark College in Vancouver or the Clark County Public Utility District. A noted commercial design for the partnership was the Independent Bank of Vancouver (1960). McCoy passed away on June 18, 1968, at the age
of 73.

Stewart, Donald J. (1895–1996)

Donald Joseph Stewart led a long and productive architectural practice in Vancouver, Washington and Portland, Oregon for forty plus years. Born and raised in Spokane, Stewart received his formal architectural training at Washington State College, graduating in 1922.

After graduation he moved to Portland and worked for A.E. Doyle for two years before embarking on a European study tour. While in Athens, he worked for the New York architectural firm of Van Pelt & Thompson, supervising the construction of the Gennadius Library. Upon his return to the States, he worked for Thompson & Churchill (1926-1929) and for Benjamin Wistar Morris in 1928. In 1929, Stewart returned to the Pacific Northwest and worked for a variety of architects including John Graham (1929-1930) and Andrew Willastsen (1932) in Seattle, and W.F. Higgins in Portland (1933-1934).

In 1934, Stewart moved to Vancouver, were he opened his own independent practice. Among his most important work during these early years was the design of ten types of houses to be used in the construction of the Telocaset Heights subdivision (1941) which totaled 200 homes. Other noted designs include the Streamlined Moderne style Pepsi-Cola Bottling Plant (1941) and Sparks Motor Co. in Vancouver.

During the late 1930s, Stewart was very active in social and civic circles. He served as a member of the Vancouver Planning Commission (1935-1940), member of the Columbia Gorge Steering Committee (1938-1940), and was a member of the NW Regional Council of the National Advisory Council on School Building Problems. During this time, Stewart also was an instructor at Clark Junior College (1938-1942).

During WWII, he was associated with J. Lister Homes and Victor N. Jones for the purpose of defense work. After the war he continued his solo practice in Vancouver until 1952, when he moved his practice to Portland and formed a partnership with Kenneth E. Richardson.

Stewart specialized in designing schools, libraries, and churches. After the war, many of his designs took on a modern flair. Outstanding works in Washington state are Fort Vancouver and Hudson's Bay High Schools (1954), and Lincoln and Hough Elementary Schools in Vancouver; several buildings at the School for the Deaf (1937-1954); Camas High School in Camas; and the Skamania County Courthouse (1949) in Stevenson.

In 1962, the partnership expanded to include George McMath and Frank C. Allen. When Richardson left the firm, moving to Seattle, the firm changed its name to Stewart, Allen & McMath, which continued until Stewart's retirement in 1967. In 1962, Stewart was elected a Fellow of the AIA. Stewart passed away in Vancouver on November 14, 1996 at the age of 101.

Pepsi-Cola Bottling Plant (1941), Donald Stewart, architect. Image courtesy DAHP.

WALLA WALLA

Gessel, H. Brandt, Jr. (1915–2001)

Architect Henry Brandt Gessel was born in Logan, Utah on Sept 5, 1915. After graduating from the University of Idaho in 1939 with a Bachelor's degree in architecture he eventually formed his own firm in Walla Walla in 1946. His first project was the Union Bulletin Building (1947) followed by a variety of building types and styles scatterd trhoughout the Inland Northwest. Notable projects included Martins Jewelery Store (1949) in Walla Walla, the Uptown Theater (1950) in Richland, an addition to Green Park Elementary School (1952) in Walla Walla, Lubin's Store (1949) in Spokane, and City Hall (1955) in Pasco. Gessel passed away in Walla Walla in June of 2001.

Mosman, Gerald W. (1925–2013)

National Bank of Washington, Yakima (1968). Designed by Cowan, Paddock & Hollingberry. Image courtesy DAHP.

Born in Uniontown in eastern Washington, Mosman grew up in Clarkston, Washington, where he graduated from high school before enlisting in the Navy and serving in World War II. After the war he returned to Washington and graduated from Washington State University (College then) with a degree in Architectural Engineering. After an initial apprenticeship with an architect in Lewiston, Mosman moved to Walla Walla in 1954. He worked as a draftsman for ten years for H. Brandt Gessel. He became was licensed in 1961 and opened his own office in 1964. He is best known is the design of the Assumption Catholic Church, a dramatic Modern church, rectory, convent, and social hall (2098 E. Alder Street). Other projects include the Garden Apartments, and the museum complex for Fort Walla Walla Park (with Thomas Adkison). Mosman served in several board positions for the American Institute of Architects of Washington State. He retired in 2005 at age 80 and died in Walla Walla in 2013.

Schreiner Title Co., Yakima (c. 1910, 1946). John Villesvik architect. Image courtesy DAHP.

YAKIMA

Cowan, James D. (1920–1999)

Born on June 19, 1920, in Yakima, James Douglas Cowan attended school at the University of Washington and Yale University, graduating with a degree in architecture in 1947. During WWII, Cowan served as an officer in the U.S. Navy. After the war and graduating, he returned home to Yakima and worked for John W. Maloney. In 1957, he formed a partnership with William Paddock. Their firm, Cowan & Paddock (later Cow-

an, Paddock & Hollingberry, 1963) became key architects in the Yakima area. Much of their work was residential, but they also designed educational, commercial, and institutional buildings. Noted commercial projects include: Adamson Building (1964) in Yakima; Bank of Yakima (1960); National Bank of Washington (1968) in Yakima; Central Valley Bank (1962) in Toppenish; and KEPR TV Studio (1964) in Pasco. Cowan retired in 1985 and passed away on May 22, 1999, at the age of 79.

Hargis, Thomas Jr. (1917–1994)

Born on November 14, 1917, in Jackson, Kentucky, Thomas Hargis, Jr., spent much of his childhood in Yakima. He attended the University of Washington School of Architecture for three years and gained experience working with Seattle architects like Naramore & Brady and John Maloney and Walter Rothe in Yakima. Once he earned his architectural license, he opened his own firm in Yakima in 1945. Noted projects include the Tower Drive-in, Yakima's first drive-in theater; the Hotel Chinook/The Tower (1949) in Yakima; Lou Johnson's Apparel Shop (1955) in Yakima; and the Seattle First National Bank (1960) in Sunnyside. Hargis semi-retired in 1980, leaving the firm in the hands of long-time associate Clark Goldsworthy. Hargis passed away on February 10, 1994.

Villesvik, John S. (1905–1993)

Born on August 1, 1905, in Bagley, Minnesota, John Storm Villesvik spent his childhood in Spokane and Tacoma. He attended the University of Washington, graduating with a Bachelor's degree in Architecture in 1929. After graduation, Villesvik moved to Yakima to work for prominent architect John Maloney. When Maloney opened up a second office in Seattle, Villesvik struck out on his own and started his own firm in April 1945.

Villesvik's experience with Maloney and his name recognition in Yakima provided him with commissions and his firm quickly grew. The firm designed a range of projects, including the Yakima Valley Museum (1958), Yakima Airport (1953), and the Schreiner Title Company (1951). Villesvik

Goldberg's Furniture Store (1950). Wohleb & Wohleb Architects. Image courtesy Washington State Archives.

retired in 1972 and passed away on July 16, 1993.

Featured Builders

While architects and engineers may receive acclaim for their designs and innovations, builders (general contractors) are tasked with making their aspirations reality. A builder's skill in executing the design—and even troubleshooting on the job site—has a significant impact on the success of a project. Despite their role in projects, there is limited information available on builders. This is a prime area for future research: identifying prominent building construction firms/contractors and buildings associated with these firms.

The following list is primarily the result of sorting through Historic Property Inventory (HPI) forms and highlighting surveyed commercial properties with known builders. This query returned more than 150 builders. We

selected those builders who had more than one known project as well as a few other firms that consistently appeared in research.

A.J. Phillips Construction

Project examples:

- KGY Radio Station (1960) in Olympia, designed by Robert H. Wohleb
- Dr. John J. O'Leary Medical Office (1953) in Olympia, designed by Wohleb & Wohleb and Stacey Bennett

A.G. Holman

Project examples:

- Goldberg's Furniture Store (1950) in Olympia, designed by Wohleb & Wohleb
- Keeton Furniture Co. / Town & Country Building (1953) in Olympia, designed by Wohleb & Wohleb and Stacey Bennett
- Simpson Timber Company Office (1949) in Shelton, designed by George Wellington Stoddard
- Rockway-Leland Building (1941) in Olympia, designed by Joseph Wohleb

Andy Johnson & Co.

Project examples:

- Association of Washington Industries (1967) in Olympia, designed by Bennett & Johnson, engineered by Harold Sargent
- Olympia Federal Savings and Loan (1967) in Olympia, designed by Bennett & Johnson
- Capital Savings and Loan (1963) in Olympia, designed by Sibold & Nesland

Golden Gavel Motel (1958) in Olympia. Dawley Construction.

A.R. Nieman Construction Co.

Project examples:

- Carpenters Hall (c.1946), Vancouver
- Dawson-Richards Clothing Store (1944), Richland
- Janzen Knitting Mill (1943), Vancouver

Baugh Construction Co. / Baugh Enterprises

Project examples:

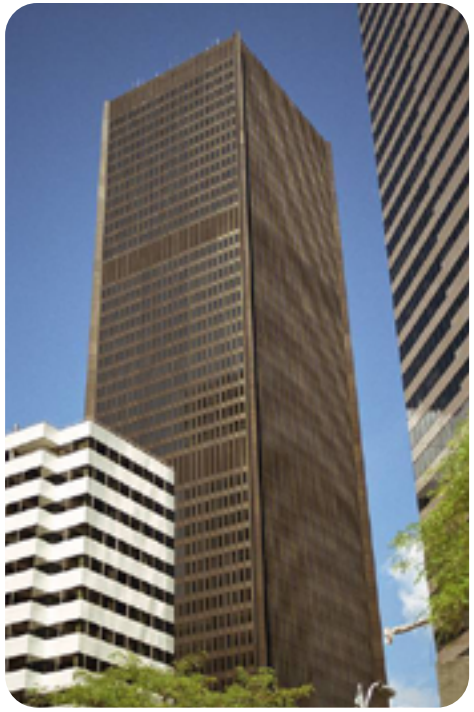
- Ballard High Schoool (1958), Seattle
- Queen Anne Post Office & Regional Headquarters (1965), Seattle
- Hawaii Pavilion - Century 21 Expo (1962), Seattle
- King County Medical Services Building (1964), Seattle
- Tower 801 (1970), Seattle

- Winkenwerder Forest Science Lab- UW (1963), Seattle

Bushboom & Rauh

Project examples:

- Soap Lake School Schoool (1948), Soap Lake
- W.P. Fuller Office (c.1950), Spokane
- REA Headquarters (c.1946), Spokane
- Music Building - EWU (c.1950), Cheney
- Suburban Fire Station (c.1947), Spokane



Cawdrey & Vemo

Project examples:

- Georgia Pacific Plywood Office (1952), Olympia
- Washington Education Service Center(1955), Seattle
- Prudential Insurance Co. (1956), Seattle
- Sheraton Motor Inn (1965), Seattle
- Washington Park Towers (1968), Seattle

(left): Seattle First Tower (1966–1970) Seattle. Naramore, Bain, Brady, & Johanson; Howard S. Wright Construction. Image courtesy of DAHP.

(above): Tradwell Market (1957) in Burien. Welton Becket & Assoc. with Rushmore & Woodman; Jentoft & Forbes. Courtesy*American Builder*, January 1958.

Dahlgren Construction

Project examples:

- Medical Building (1958) in Seattle, designed by Bassetti & Morse
- Viaduct approach to Lake Washington Floating Bridge (1953–1954), Seattle
- International Commerce & Industry Bldgs - Century 21 Expo (1962), Seattle

Dawley Brothers Construction (Dawley Construction)

Project examples:

- Federal Office Building (1959) in Olympia, designed by John Dawley
- Golden Gavel Motel (1958) in Olympia

Grays Harbor Construction Co.

Project examples:

- First Presbyterian Church (1950), Aberdeen
- Mark E. Reed Memorial Hospital (c.1951), McCleary
- Moclips-Aloha School (1941), Moclips

Hainsworth Construction Co.

Partners: Arthur S. Hainsworth (ca. 1900–1975)

Project examples:

- Washington State Bank (1956) on Mercer Island, designed by Mithun & Nesland
- Bellevue Square Shopping Center (1946)
- Nordstrom (1958) in Bellevue Square

(left): Drs. Durkin & Banfield Clinic (1958) in Tacoma. Lea, Pearson & Richards; Jentoft & Forbes. Korsmo Bros. Courtesy *Pacific Architect & Builder*, July 1958; (righ): Medical-Dental Building, Olympia (1957). Lurie Construction Co. Images courtesy DAHP.

- Taylor-Edwards Warehouse & Transfer Co. (1951) in Seattle, designed T.M. Carstensen

Howard S. Wright Construction Co.

Project examples:

- Logan Building (1959) in Seattle, designed by Mandeville & Berge, engineered by TheAntero Company
- Stimson Industrial Park (1959) in Seattle, designed by Lamont & Fey
- Seattle First Tower (1966–1970) in Seattle, designed by Naramore, Bain, Brady, & Johanson

- Washington Mutual Savings Bank (1969) in Seattle, designed by Paul Thiry
- Norton Building (1958) in Seattle, designed by Myron Goldsmith
- Northwestern Life Insurance Co. (1952) in Seattle, designed by John W. Maloney

J.C. Boespflug Construction Co.

Project examples:

- Yesler Housing Project (1941) in Seattle
- Univeristy of Washington Health Sciences Building (1947), Seattle
- Youth Service Center (1951), Seattle
- Kaiser Gypsum Plant (1955), Seattle
- Carnation Co. Warehouse & Plant (1956), Seattle
- Boeing B-52 Hanger (1962), Seattle
- Olympic Hotel Garage (1963), Seattle

Jentoft & Forbes

Project examples:

- Tradewell Stores, Inc. (1957) in Burien
- James J. Barnes Construction Co., General Contractor
- Drs. Paine & Betteridge Clinic (1958) in Tacoma, designed by Lea, Pearson & Richards

K.T. Henderson Construction Co.

Project examples:

- Longview City Hall (1938), Longview
- JSears Roebuck & Co. Building (1950), Longview

(upper): Jack's Texaco Service Station, Spokane (1956). Purvis Construction Co. Image courtesy DAHP; (lower): Dallam Furniture Co. Building, Wenatchee (1947). George W. Stoddard. Vandivort Construction Co. Image courtesy DAHP.

- Oversby Building (1948), Longview
- Long Bell Retail Yard (1947), Longview
- Lower Columbia Junior (1948), Longview
- Jack Manning Building (1948), Longview

Ketner Bros, Inc.

Project examples:

- Puget Sound National Bank, temporary branch (1952) in Lakewood, designed by Lea, Pearson & Richards
- Tacoma Savings & Loan Association (1956) in Tacoma, designed by Lea, Pearson & Richards
- Tacoma Savings & Loan Association (1960), Lakewood Branch, designed by Lea, Pearson & Richards
- National Biscuit Co. (1961) in Tacoma, designed by Worthen, Wing, Seifert & Forbes
- Numerous houses in Tacoma and Pierce County

Korsmo Bros., General Contractors

Project examples:

- Drs. Durkin & Banfield Clinic (1958) in Tacoma, designed by Lea, Pearson & Richards

Lurie Construction Co.

Project examples:

- Olympia Medical-Dental Building (1956–1957) in Olympia

Newland Construction Co.

Project examples:

Concrete Technology Corporation Plant (ca. 1956) in Tacoma. Designed by Robert B. Price; engineered by Arthur and Thomas Anderson. Image courtesy of DAHP.

- Gymnasiam (1950), Langley
- Store Building (c1948). Everett
- Everett Trust & Savings Bank (c.1947), Oak Harbor
- B.F. Goodrich Store (1950), Everett
- People National Bank of WA (1958), Everett

Noonan, Delmar

Project examples:

- Ediphone Co. & Standard Register Building (1956) with architect John C. O'Brien
- Retail Credit Co. Building (1957) with architect John C. O'Brien
- Valleho Apartments (1958) with architect John C. O'Brien
- Bluff Apartments (1959) with architect John C. O'Brien

Purvis Construction Co.

Project examples:

- IBM Building (1965) in Spokane, designed by Kirk, Wallace, McKinley & Associates, engineered by Worthington, Skilling, Helle & Jackson
- Jack's Texaco Service Station (1956) in Spokane
- Red-Gas Co. Building (1958) in Tacoma, designed by Swedberg & Anderson

Ray B. Kelly Co.

Project examples:

- 2202 South 38th Street (1954), Tacoma
- 5402 South Washington Street (1946) in Tacoma

Riley Pleas Construction Co.

Project examples:

- F.W. Woolworth Building (1955), Renton
- J.C. Penny Building (1955), Renton
- Renton Village Shopping Center (1963), Renton

Roy T. Earley Co.

Project examples:

- F.W. Woolworth Building (1949), Tacoma
- Pennsylvania Salt Manufacturing Co. (1949), Tacoma
- Lincoln High School Stadium (1938), Tacoma
- College of Puget Sound Memorial Field House (1938), Tacoma

Sellen Construction Company

Founded by John Henry Sellen, Sr. Began as John H. Sellen Construction Company, General Contractor

Project examples:

- I. Magnin & Co. (1955) in Seattle, designed by NBBJ with associated architects, Welton Becket & Associates
- U.S. Navy, Naval Reserve Building (1941 – 1942) in Seattle

Sceva Construction Co.

Founded in 1950 by father and son. Project examples:

- Several buildings at Fiarchild AFB (1951-60) , Spokane
- Cummins Diesel Sales (1951), Spokane
- Highway Maintenance Bldg (1954), Colville
- WSU Nuclear Reactor Bldg (1958). Pullman
- Whitman County Library (1960), Colfax

Sound Construction & Engineering Co.

Project examples:

- Veterans Hospital (1950) , Seattle
- Seattle First National Bank - Greenwood Branch (1951)

Vandivort Construction Co.

Project examples:

- National Bank of Commerce - Columbia Valley Branch (1964) in Wenatchee, designed by George W. Stoddard
- Dallam Furniture Co. Building (1947) in Wenatchee, designed by George W. Stoddard

(far feft): Sinking Ship Parking Garage, Seattle (1961). Mandeville & Berge; (right): Advertisement for William S. Kelton., Seattle Times - Feb 16, 1958. Images courtesy DAHP.

Advertisement for Structural Engineer, William S. Kelton.
Seattle Times - February 16, 1958

W. M. Yeaman Construction Co.

Project examples:

- Yakima Municipal Airport (1951), Yakima
- Hahn Motor Co. (1952), Yakima
- Rankin Implement Co. (1948), Yakima
- Eagles Hall (1950), Yakima

Wick Construction Co.

Project examples:

- Nike Missle Site (1955), Young's Lake
- Norse Retirement Home (1956), Seattle
- Whitman Middle School (1958), Seattle
- Univeristy of Washington Faculty Club (1960), Seattle
- Shoreline High School (1960), Shoreline
- National Bank of Commerce - Burien Branch (1962), Burien
- Valley Memorial Hospital (1965), Kent
- Delta Upsilon Fraternity House (1966), Seattle
- South Center Mall (1967), Tacoma
- Garfield Pool (1969), Seattle

Featured Engineers

The following list is primarily the result of sorting through Historic Property Inventory (HPI) forms and highlighting surveyed commercial properties with known engineers. A limited number of engineers were discovered by this method. Other engineers were added to the list after looking through the *Pacific Architect and Builder* and other resources. As with builders, this is a prime area for future research—identifying prominent engineering firms and buildings associated with these firms.

The engineers and engineering firms are organized alphabetically.

Anderson, Arthur & Thomas

Project examples:

- Concrete Technology Corporation Plant (1951), Tacoma, designed by Robert B. Price
- Concrete Technology Corporation Plant (1956), Tacoma, designed by Robert B. Price

The Antero Company

Project examples:

- Logan Building (1959) in Seattle, designed by Mandeville & Berge, built by Howard S. Wright Construction

Christiansen, John (Jack) (b. 1927)

Eventually joined firm of Skilling & Helle in 1962; became a senior partner and later president. Firm renamed Skilling, Helle, Christiansen & Robertson (1962–1983).

Project examples:

- Shannon and Wilson Inc. (1960), Seattle

Kelton, William S.

Project examples:

- Pacific Diesel Co. Office (1956), Seattle
- Gardner Dry Cleaning (1959), Seattle
- Numerous apartment buildings and single family homes in Seattle

Don Kramer & Associates

Project examples:

- Vancouver Orthopedic Group Clinic (1965) in Vancouver, Wash., designed by Cassady & Associates, built by Moll Construction Co.
- MedCo Clinic (1968) in Vancouver, Wash., designed by Cassady & Associates, built by Ralley Construction Co.

Gray & Evans

Founded by Victor O. Gray and Daniel J. Evans.

Project examples:

- Benjamin Weeks House (1961), Seattle
- Freeway Park Garage (1962), Seattle
- Capitol Savings & Loan (1963), Olympia
- WA State Transportation Building (1971), Olympia
- Central Washington Univeristy - Library (1976), Ellenburg
- Flaming Geyser Bridge (1983), Black Diamond

Harvey Dodd & Associates

Project examples:

- Thomas J. Connor & Associates Architectural Office (1964) in Seattle, designed by Thomas J. Connor, built by Raymond Johnson
- King County Medical Service Corporation Building (1964), Seattle, designed by Grant, Copeland & Chervenak

Ivarsson, Sigmund

Project examples:

- Lyle Branchflower Co. Plant (1951), Seattle
- Univeristy of Washington Faculty Club (1960), Seattle
- North Star Ice Equipment Co. (1961), Seattle

Johnson, Harvey H.

Project examples:

- G.J. Callahan Warehouse (1951) in Seattle, designed by Lawrence & Hazen

James Stuart & Associates

Project examples:

- Professional Arts Building (1960), Olympia. Also designed by James Stuart & Associates; built by J.C. Swanson

Jurkick, Larry J.

Structural Engineer for Don William & Co.

Project examples:

- Charles Bruning Co. Building (1959), Seattle
- J.R. Watkins Co. Headquarters (1955), Seattle

Charles E. Kitchin Professional Engineers

Founded by Charles E. Kitchin (1912–1966) in 1951

Project examples:

- Northgate Shopping Center (early 1950s)
- Seattle City Light and Power, Headquarters, Seattle (1957–1958)
- City of Seattle, Public Library, Main Library #2, Seattle (1958–1960, demolished)

Knowles & Callender Engineering

Project examples:

- Don Williams Architectural Office (1942) in Seattle, designed by Donald M. Williams (as Callender Engineering)

Lockwood & Greene Engineers

Project examples:

- Seattle Post Intelligencer Newspaper (1947) in Seattle, designed by Henry W. Bittman

Lyerla & Peden

Offices in Spokane. Jack Lyerla previously partnered with William Wilson.

Project examples:

- Pacific Gas Transmission Building - Field Office (1961) in Spokane, designed by Kenneth Brooks, built by Vern W. Johnson & Sons, Inc.
- Farm Credit Banks of Spokane Building (ca. 1970) in Spokane, designed by Walker/McGough/Foltz

Mandeville, Gilbert

Practiced with architect Gudmund Brynjulv Berge

Project examples:

- Logan Building (1958–1959) in Seattle, as part of Mandeville

and Berge

- Sinking Ship Garage in Pioneer Square, Seattle, as part of Mandeville and Berge

Nelson, Harry C.

Project examples:

- George Standring Hospital (1955) in Seattle
- Ballard Proffessional Building (1955), Seattle

Olsen, Ratti & Fossatti

Project examples:

- Pan Pacific Trading Corp. (1975), Seattle
- First Federal Savings & Loan (1975), Richland
- Flow Research Headquarters (1976), Kent

Peter H. Hostmark & Associates

Founded by Peter Hostmark (1904–1969)

Project examples:

- The Tropic Motor Hotel (1958) in Seattle, designed by Donald M. McDonald & Associates
- Seattle Community College (1967), designed by Edward Mahlum

Sargent, Harold

Project examples:

- Association of Washington Industries (1967) in Olympia, designed by Bennett & Johnson, built by Andy Johnson
- Capitol Center Building (1966) in Olympia, designed by Bennett & Olson, built by Cascade Olympia Construction Co.

Washington Water Power Central Service Facility, Spokane (1959). Image courtesy DAHP.

Worthington, Skilling, Helle & Christiansen

Partners: Harold L. Worthington, John Bower Skilling (1921–1998), Helge Joel Helle (1915 – 1986), and John (Jack) Christiansen (1927–). Later partners included Leslie Earl Robertson and Joseph F. Jackson.

Project examples:

- IBM Building (1965) Spokane, built by Purvis Construction Co.
- Gray's Harbor National Bank of Commerce (1968) Aberdeen
- I. Magnin & Co. (1955), Seattle
- Seattle First National Bank Building (1969), Seattle
- Rainier Bank Tower (1977), Seattle
- Safeco Office Tower (1975), Seattle
- Seattle First Tower (1966-1970) Seattle

Stevenson, John H.

Project examples:

- William O. McKay Service Garage (1946) in Seattle, designed by William Aitken

Stevenson & Rubens, Structural Engineers

Project examples:

- Physician's Building (1958-1959) in Everett, Wash., designed by Paul Hayden Kirk & Associates with Odegard Construction Co., General Contractor

Torrence, Gerard

Part of "The Architect Artist Group" formed in 1957 by architects Gene Zema, Wendell Lovett and Daniel Streissguth, landscape architect Robert Chittock, painter Spencer Mosley, and sculptor Charles Smith.

Project examples:

- Minor–Jones Building (1966) in Everett, designed by Mithun & Associates, built by Stanford Wright
- Washington Aircraft & Transportation Corp. Building (1959), Seattle, designe dby Mithun, Ridenour & Cochran

William Wilson

Project examples:

- Washington Water Power Central Service Facility (1959) in Spokane, built by Johnson-Busboom-Rauh

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Evaluation Tool

CHAPTER SEVEN

"Good Design is not an applied veneer." — Raymond Loewy

(previous page): 1960 photograph of KGY Studio, Olympia.
(this page): Green Motors Ford Dealership, Bothell (1946). Images courtesy DAHP.

Chapter 7 Evaluation Tool

By now you have completed the field work and have documented the physical characteristics of the mid-century resource using the handy chapters in this guide to help you. The next step may be to evaluate the resource for National Register eligibility. This will require analysis of the information gathered in the field and research of the history of the resource and its surroundings to gain an understanding of the context. This story is told in a narrative on the Historic Property Inventory Form (for intensive level) or the National Register nomination form. It is commonly referred to as the Statement of Significance.

(upper): Commercial storefront, Chelan. Image courtesy of DAHP; (lower): Ivar's on the waterfront, ca.1970. Item 169447, Forward Thrust Photographs (Record Series 5804-04), Seattle Municipal Archives.

PROCESS

Fundamentally, a resource must meet the following criteria in order to qualify for listing to the NRHP:

- Be at least 50 years of age
- Be significant within a historic context
- Retain sufficient historic integrity through intact character-defining features to convey its significance

This following 5-step process follows the sequence for property eligibility evaluation set by the National Park Service in *How to Apply the National Register Criteria for Evaluation*. A more detailed discussion of each step follows.

Step 1: Classify the Resource: A property must be classified as a building, district, site, structure, or object for inclusion in the National Register. Potential classifications for resources associated with this guide are:

- **Buildings, districts, objects, and structures**

Step 2: Define the Areas of Significance: Determine the theme associated with the history of the resource. Potential themes that a mid-century commercial resource may be associated with are:

- **Architecture, Commerce, Engineering, Economics, Community planning & development**

Step 3: Apply the Criteria for Evaluation: Determine whether the property is significant under the National Register criteria. This is done by identifying the links to important events or persons, design or construction features, or information potential that make the property

important. A mid-century commercial resource may be significant under the following criteria:

- **A, B, or C (Application of Criterion D is not ruled out, but it is unlikely to apply)**

Step 4: Apply Criteria Considerations: Determine if the property represents a type usually excluded from the National Register. If so, determine if it meets any of the Criteria Considerations. The following criteria consideration may apply to a mid-century commercial resource:

- **Criteria Consideration G may be used to evaluate whether properties less than 50 years of age are of exceptional significance**

Step 5: Evaluate Integrity: Determine whether the property retains integrity. Evaluate the aspects of location, design, setting, workmanship, materials, feeling, and association that the property must retain to convey its historic significance.

- **The presence or absence of character-defining features identified during documentation of the resource provides the basis for the evaluation of integrity**

CLASSIFY THE RESOURCE

In order to be included in the NRHP, a resource must be classified as a building, district, site, structure, or object. For the purpose of this guide, **buildings, districts, structures, or objects (mainly signs)** are applicable property types.

Buildings are defined as a type of construction built for human habita

IN THE FIELD

Getting up close and personal with a building is vital to understanding how it is put together. Make sure to take good field notes, especially regarding materials, because they can be difficult to discern from a photo. You will need the information collected during field work to evaluate the resource.

Form/Type: Identify the property form, if applicable, using the guidance in the Use & Form section of this guide.

Materials: What are the visible exterior cladding materials? How and where are they applied? Do they date to the construction period?

Plan: What is the overall shape of the building? What is the shape of the roof?

Structure: Is the structure of the building visible? What is the material? Is it part of the architectural design or is it hidden?

Architectural Style: Not every property will have a style. Some buildings may reference more than one style.

Integrity: what remains that is original and where have alterations occurred? Does the original shape remain? How about the original materials? Has the fenestration been altered? Are there any additions? Was the building modernized?

tion. Generally a building must be enclosed.

Districts are defined as a collection of resources united historically or aesthetically by plan or by physical development:

Objects as a property type may take the form of signs or sculpture that do not fit within the building or structure property type. An object is associated with a specific setting or location, such as a free standing pole sign associated with a business. In general, if the sign is moved, it would not be considered eligible.

Structures are defined as an element whose functional construction was not made for human habitation.

DEFINE THE AREA(S) OF SIGNIFICANCE

In order to be included in the NRHP, a property must possess significance in American history, architecture, archeology, engineering, or culture when evaluated within the historic context of a relevant geographic area. Areas of significance are the underlying themes that connect individual properties with the larger pattern of events. This connection illuminates the resource's role and contribution to this theme at the local or state level.

Properties typically represent at least one of the following areas of significance as defined by the NPS.

Architecture: Many styles, forms, and materials either originated or peaked in popularity during this period and most are distinctive and directly associated with buildings constructed during this period. Many architects and architectural firms rose to prominence through their roles in the design of commercial buildings during this period.

Commerce: Commercial activity patterns shifted significantly during this period to include suburban development, changes to Main Streets, and development along arterials. Building forms, style, materials, and locations chronicle these larger development patterns. Influences included changes in post war social perspectives, rising population, consumerism, and expanded automobile use.

Engineering: Many of the styles, forms, and materials developed were a result of advanced engineering and controlled factory conditions to realize the full potential of both individual components (such as precast concrete) and those within larger systems (such as curtain wall systems). In some cases, the design interest existed prior to 1930, but the engineering capacity had not yet caught up. Many engineers and engineering firms rose to prominence through their roles in the structural design of forms, systems, and materials during this period.

Economics: is defined as the production, distribution, and consumption of wealth; or the management of monetary and other assets. In general, resources associated with economics are banks or office buildings constructed by banking or financial firms.

Community planning & development: The shift in population during the mid-century was significant and resources constructed in newly planned and developed areas that were created to accommodate this shift may be associated with this area of significance.

(left): Elks Building, Aberdeen (c. 1955 remodel); (right): 210 Union Avenue building, Olympia. Images courtesy of DAHP.

APPLY THE CRITERIA FOR EVALUATION

The National Register Criteria for Evaluation define the kind of significance that the resource represents. This discussion focuses on criteria A, B, and C, which connect directly with the previously discussed Areas of Significance. Criteria D is unlikely to apply so it will not be discussed here. Properties need to meet only one criteria to be considered significant and eligible for NRHP listing.

- **Criteria A:** Associated with events that have made a significant contribution to the broad patterns of our history
- **Criteria B:** Associated with the lives of significant persons in or past
- **Criteria C:** Embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction
- **Criteria D:** Resources that have yielded or may be likely to yield, information important in history or prehistory

Criteria A addresses events and patterns pertaining to the area of significance, looking at local and state development patterns and how they relate to the role of an individual property. In order to be eligible the event or trends must be clearly significant and the property must have played an important role in the significance of the event or trend. The following are items to consider when assessing significance under Criteria A:

- National Trends: National trends are large scale events and patterns that influenced everyone, such as material restrictions during World War II, urban renewal from the 1950s through the1960s, and the accelerated seven-year commercial building depreciation cycle from 1954 through 1986. National patterns largely influenced design and material choices; what was possible to build and what materials were available at the time?

How is the resource an important example of a national trend?

- Economics: Market, industry, and commercial factors nationwide and statewide should be considerations in the assessment of commercial properties. Wartime investment in materials research and factory development positioned the building industry for rapid growth following the war. Who financed the building's construction and what market need were they seeking to capitalize on? Was the building planned during World War II but could not be built until after the war due to material restrictions? How is this building an important example of development patterns and consumer demand? Development models in the form of developers (such as skyscrapers and strip commercial buildings), groups of professionals (such as in medical clinics), corporations (such as malls, and branded chains), and individuals (as independent commercial buildings, or franchises) contributed to a growing inventory of commercial buildings tailored to their specific function, location, and use of materials and styles according to the level of investment available. Marketing through signage and building style communicates both the targeting of consumers in automobiles and the shifts in societal preferences. The movement away from and the transformation of Main Street during these years is a critical piece in the ongoing narrative of the national historic preservation movement, its economic impact, and current influence.

- Transportation: The movement of people and goods statewide is an important theme. Arterial roads into cities and to tourist destinations, as well as the new interstate highway system sprouted a unique and unprecedented trend of motels, travel courts, gas and service stations, and restaurants. How does the building relate to transportation through location or use of parking, and how essential is this access to the business? How is this building an important example of the role of transportation development in commercial building locations and design?

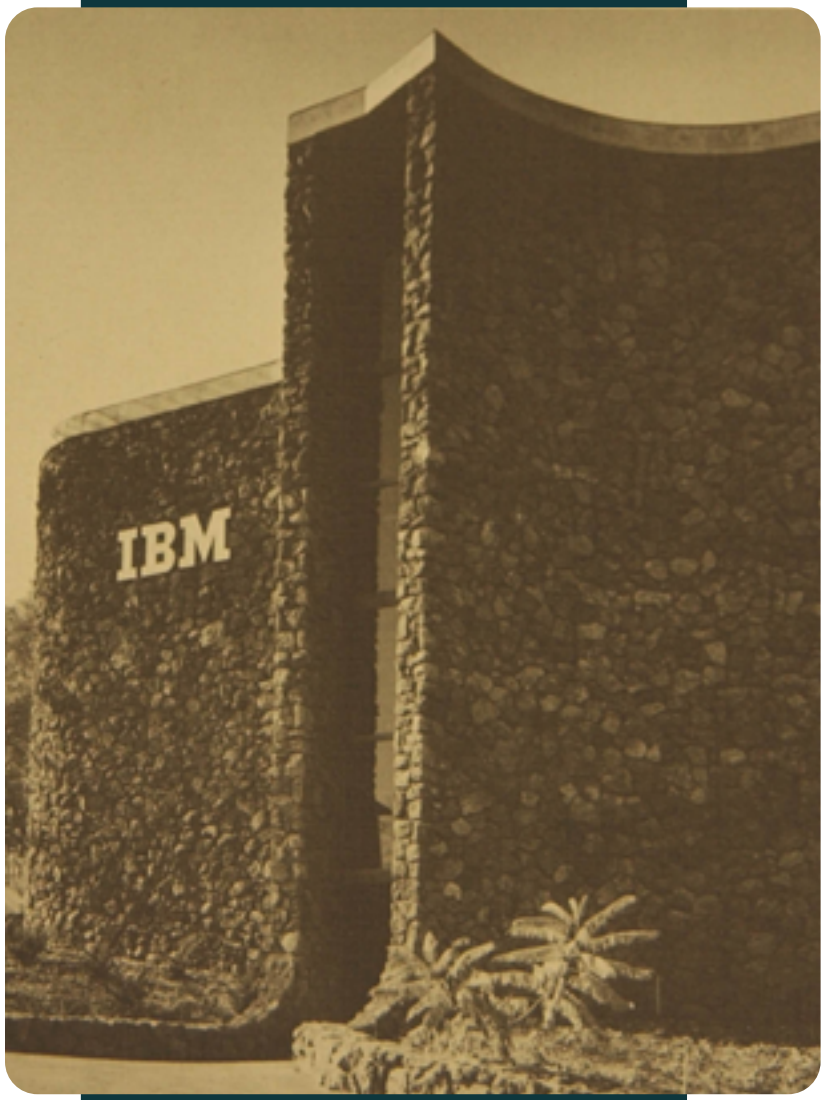
- Land Use: Land use changes along roads enabled commercial construction in former residential and agricultural areas. This shift had a ripple effect on the previous land uses, offsetting or integrating them with commercial uses, often in incompatible ways. Does the building follow existing precedents or does its construction mark or strengthen a shift in land use that altered the character of an area? How is this building an important example of land use changes for an area?

Criteria B: This criteria may be used when a resource is associated with a significant person such as a prominent business person in town. The person must be individually significant. For example, the clinic building where an important doctor practiced for a significant portion of their career may be eligible under Criteria B.

Criteria C: The reference tools on style, use and form, architects, and materials provide the basis for evaluation under Criterion C. To be considered eligible a property must have at least one of the following:

The choice of a thin shelled concrete roof for this building reduced the total construction costs by 25 cents a square foot compared with wood or steel. The shell is only 2-1/2 to 3-inches thick. Forms were moved along the length of the building to create the shape. Jentoft and Forms, builders, Welton Becket and Associates, architect and engineers. Source: *American Builder Magazine*, January 1958.

- Embody distinctive characteristics of a type, period, or method of construction:
  - If the property features a modernization or redesign, the physical changes that result in a new appearance shall be consistent with the mid-century period. The quality of materials and completeness of the modernization design work must be significant and substantial such that the original building facade is no longer clearly identifiable. This may apply to an entire building or may be limited to a storefront redesign on a taller building.
- Represent the work of a master. The architect, engineer, and builder section provides an overview of key practitioners, when they practiced, and the types of commercial buildings they designed when known. This provides a framework to better understand where a building fits within their career and the architect, engineer, or builder's relative importance to commercial construction between 1930 and 1975.
- Possess high artistic value. The architectural styles, materials, and uses and forms sections identify the relevant components for a property to be a notable example of its style, form or use, and incorporating an innovative use of materials. Refer to character defining features below for additional details.
  - A property should exhibit a majority of the character-defining features identified for its style and form or use, as well as utilize materials developed or peaking in popularity at the time of the property's construction.
- Represent a significant and distinguishable entity whose components may lack individual distinction. This applies specifically to districts, to which a unified grouping of commercial buildings, structures, or objects built between 1930 and 1975 may apply. Historic districts are significant as a sum of their parts. Therefore the threshold of significance is lower for parts of the whole.



IBM Building, Spokane (1967). Kirk, Wallace, McKinley and Associates. Image courtesy DAHP.

APPLY CRITERIA CONSIDERATIONS (if applicable)

Properties less than 50 years of age and moved properties are not usually eligible for NRHP listing. However, if the property meets one or more of criteria A, B, C, or D and fulfills Criteria consideration B or G, then the property may be NRHP eligible.

Criteria consideration G may be applied to properties of exceptional significance must be demonstrated; the property should exhibit all of the character-defining features identified for its style, form, and use, and utilize materials developed or peaking in popularity during the building's construction. The involvement of a notable architect, engineer, or builder would also support the property's eligibility.

Criteria consideration B is for moved properties. If the resource you are evaluating has been moved from it's original location, this consideration may apply.

EVALUATE INTEGRITY

Integrity is defined by the NPS as the presence of physical features that are necessary to convey the aspect of prehistory or history with which the property is associated. Evaluate integrity in accordance with the following seven aspects:

1. ***Location*** is the place where the historic property was constructed or the place where the historic event occurred.
2. ***Design*** is the combination of elements that create the form, plan, space, structure, and style of a property.
3. ***Setting*** is the physical environment of a historic property.
4. ***Materials*** are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.

5. ***Workmanship*** is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.

6. ***Feeling*** is a property's expression of the aesthetic or historic sense of a particular period of time.

7. ***Association*** is the direct link between an important historic event or person and a historic property.

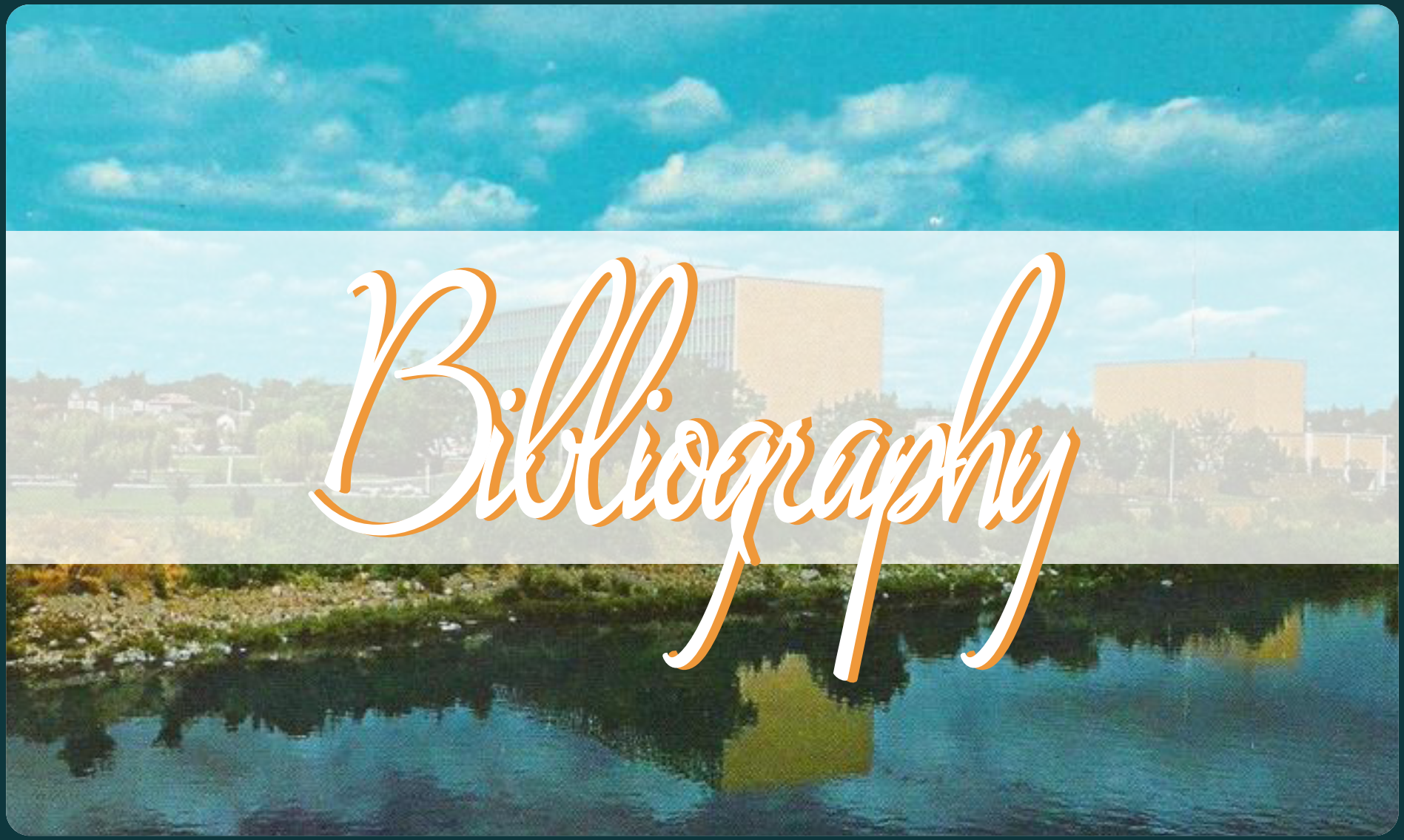
Refer to the Use and Form, Styles, and Materials guides in addition to historic photos to assist with identification of the original character-defining features. Determine if enough of them remain and are visible to convey the property's significance. Properties that are intact or with slight changes to plan, interior, cladding, or windows would likely convey the property's significance. In contrast, properties with multiple moderate or extensive alterations would likely not retain sufficient character defining features.

There is no formula for determining how much integrity loss is too much. Some buildings have so little detail that any loss of integrity is devastating. Some have so much that it takes significant feature loss to tip the scales. The test is often this: "If the person who built this were to see it today, would they recognize it?"

CONCLUSION

By the end of the evaluation process, if it is determined that a resource is at least 50 years old, significant within a historic context, and retains integrity, it is eligible for the National Register of Historic Places. By following these steps and performing the appropriate research you will be able to identify the Period of Significance and provide a Statement of Significance. Eligibility requirements for local registers will vary by location. Check with your local historic preservation officer or staff for more information about local register listing.

St. Joseph's Hospital, Tacoma (1969). Image courtesy Modernica.net



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Appendix

Appendix

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