

1. INTRODUCTION

Background

The University of Washington is proposing to modify guardrails on the exterior of the University of Washington Club (UW Club), which was completed in 1960 as the Faculty Club. The building is located in a northeast area of the campus that is associated with its early development and the Alaska-Yukon-Pacific Exposition of 1909. Built in 1958-60, the building is acknowledged by the University and many others as significant for its historical association with the institution's mid-20th century development, and as an outstanding example of Pacific Northwest Modernist architecture by its original designers, architects Paul Hayden Kirk and Victor Steinbrueck.

Consistent with its historic preservation policies, as outlined in its "University of Washington Master Plan—Seattle Campus" of January 2003 (2003 Seattle Campus Master Plan), the University of Washington sought historic and urban design information about the UW Club in a Historic Resources Addendum (HRA). This type of report is developed for any project that makes exterior alterations to a building over 50 years old, or is adjacent to a building or a significant campus feature older than 50 years. This HRA provides historical and architectural information about the building and its site, a preliminary evaluation of its historical significance to the University, and information about the proposed project. Historic information about the original Faculty Club is derived largely from a draft National Register of Historic Places, which was prepared as an individual effort by UW Assistant Professor of Architecture Kathryn Rogers Merlino, and updated with additional descriptions and information about the landscape setting and design details. The report focuses on exterior rail designs and conditions are they are the subject of a proposed upgrade.

The report contains recommendations for the project and a bibliography and list of source documents at the end of the text. Historic and contemporary photographs of the building follow, along with a selection of original 1952 construction drawings, and current photos of guardrail, handrail and retaining wall conditions.

The HRA study was undertaken by BOLA Principal Susan Boyle, AIA, and Preservation Planner Sonja Molchany, with assistance from Professor Merlino and BOLA intern Abby Inpabutr. The HRA research was undertaken in January 2013 and report prepared in February 2013. The document and its recommendations were reviewed with University personnel in mid-February and then finalized.

Research Sources

Much of the historical context of the building itself was edited from the NRHP nomination (Merlino, 2009). Other research was undertaken to provide historical context and factual data about the development of the campus and context, and to address the exterior handrail and guardrail project for which this report was prepared. Sources of historic materials included drawings, maps, and studies

provided by the University of Washington and those available from its Facilities Records. Other research included reviews of publications about the work of the original architects, including archival newspaper collections from the Seattle Public Library and images from Dearborn Massar Photography Collection of the University Libraries Special Collections Division. Original and later construction drawings from the University Facilities Records were acquired and studied. During several on-site tours, BOLA's team examined and photo-documented the building's character-defining features and the original and existing conditions of its guardrails and handrails.

2. HISTORIC PRESERVATION FRAMEWORK

The University Stewardship and Historic Preservation Policies

As noted in the 2003 Seattle Campus Master Plan, the Regents provide stewardship and planning for its historic properties as part of its project planning. Preservation efforts begin with identification of the property (a building, object, structure or open space) and preparation Historic Resources Addendum (HRA). According to the Master Plan, the intent of the HRA is to "provide a context to insure that important elements of the campus, its historical character and value, environmental conditions and landscape context are preserved, enhanced, and valued. [It] further insures that improvements, changes and modifications to the physical environment are analyzed and documented."

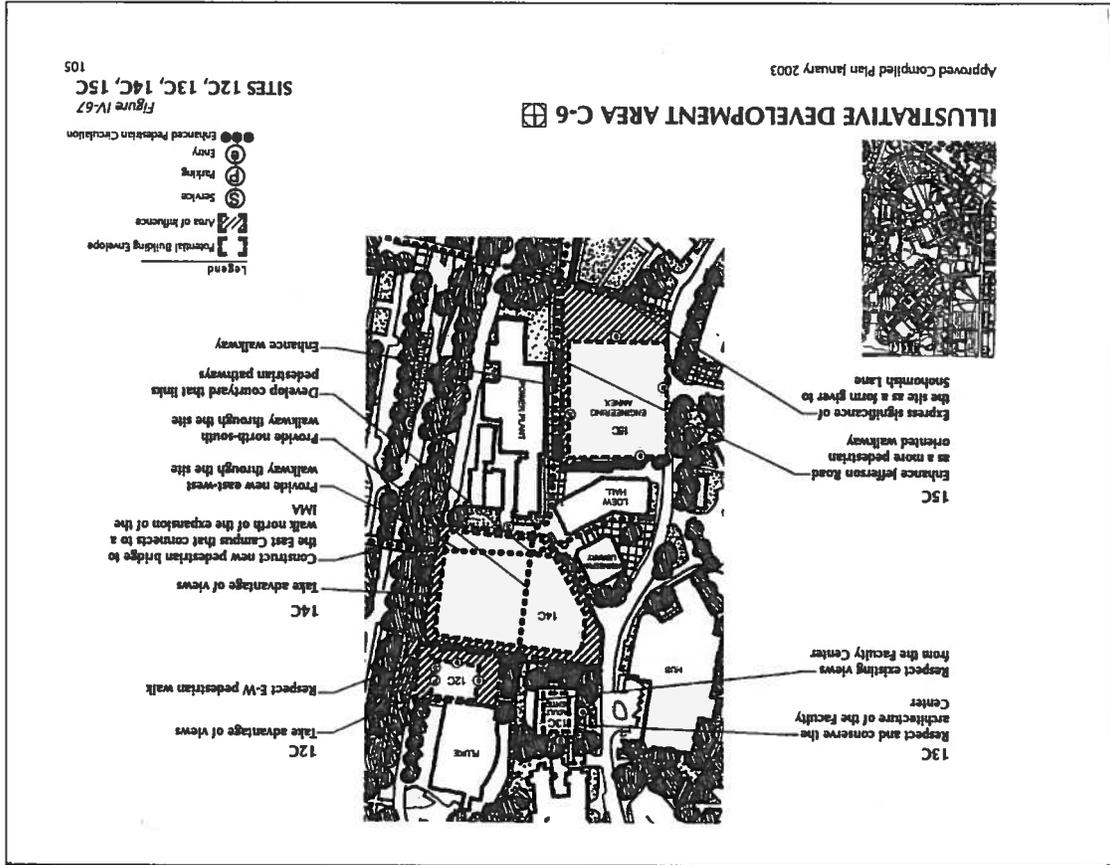


Figure IV-67 in the 2003 Master Plan notes, "[r]espect and conserve the architecture of the Faculty Center" (p. 105).

Based on historic campus planning documents, the 2003 Seattle Campus Master Plan identified potential development areas on the campus, along with specific significant buildings, which are associated with the early development of the campus and early campus master plans along with potential development areas on the campus. The early campus plans include the 1898 Oval Plan, the 1909 Alaska-Yukon-Pacific Exposition (AYPE) Plan, and the 1915 Regents Plan.

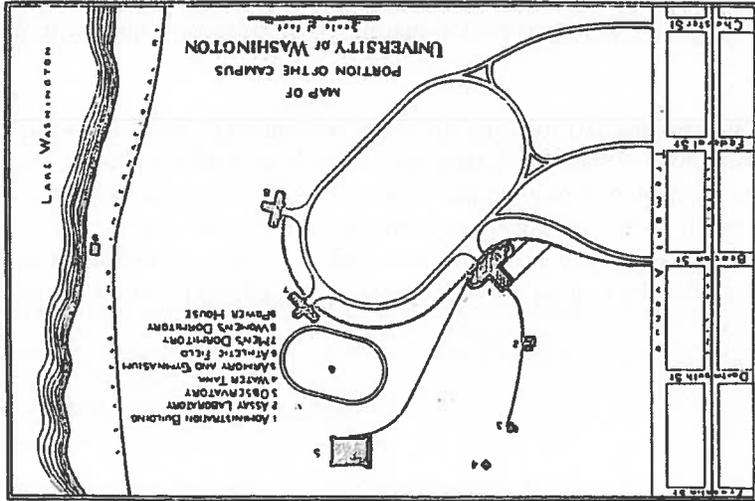
Significant campus elements that were part of the early master plans of 1898, 1909 and 1915, and "unique and significant landscapes" on the campus were identified in the 2003 Master Plan in Figures III-2 and III-5. Although these figures did not cite the UW Club, the UW Club has been well-recognized for its architectural significance for over 50 years. The Master Plan recognized the building's significant building, noting that future development should "[r]espect and conserve the architecture of the Faculty Center" (Figure IV-67, p. 105). The UW Club's current website also notes that it is "[l]ocated on campus in an architectural landmark..."

3. HISTORICAL CONTEXT

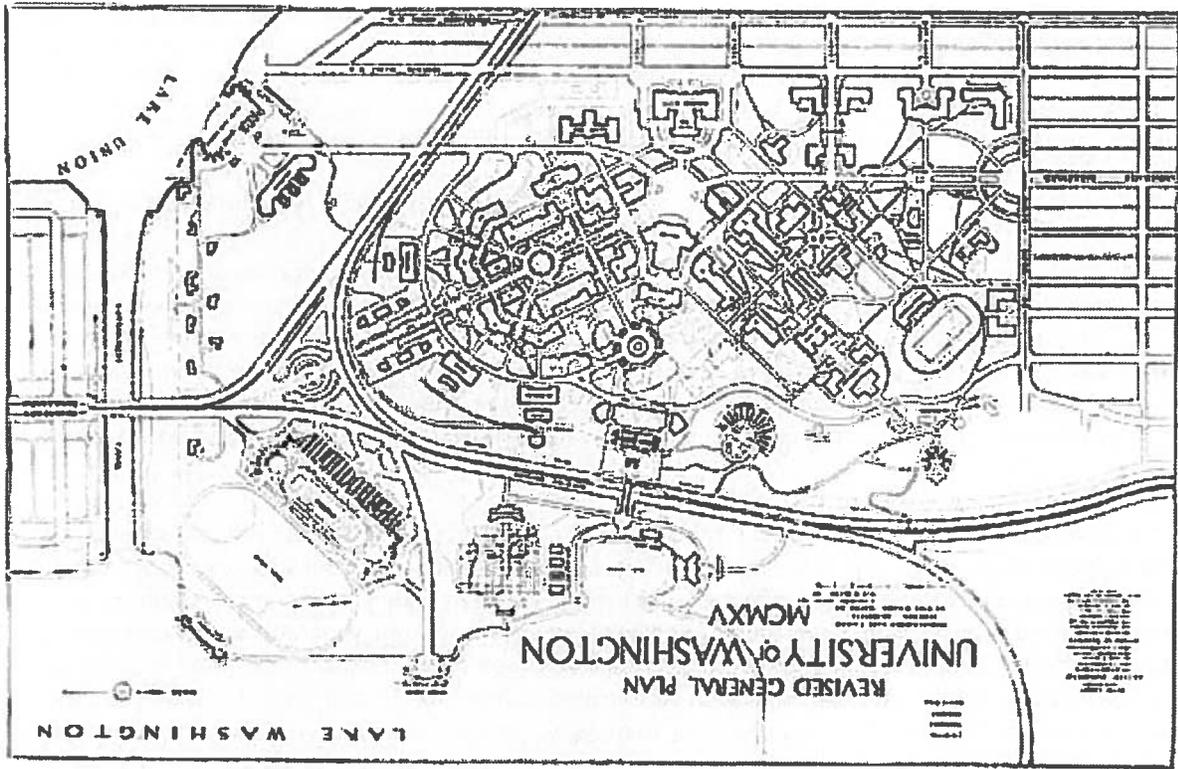
Development of the University of Washington's Campus

The University of Washington was established by the State Legislature in 1861 as the first public university in the state. Initially it was sited on a ten-acre parcel in what is present downtown Seattle. By the late 1880s, the original facilities were inadequate due to increasing student enrollment and urban development. The University Land and Building Commissioners hired local architect William E. Boone to develop a comprehensive plan in 1891 for a new campus at its current Seattle site. The University moved to this location in 1895. Denny Hall, the University's first classroom and administration building at the new site, as well as the nearby Observatory, were completed that same year.

The Regents sought to develop a campus plan to guide future building locations, and in 1898, engineering professor A.H. Fuller developed such a plan, known as the Oval Plan, which included only the northern portion of the University site. Other buildings constructed in the 1890s, in addition to Denny Hall and the Observatory, include the two dormitories, later named Lewis and Clark Halls. All four of these building remain in the north campus area.



The Oval Plan, known also as the Fuller Plan, ca. 1898. (University of Washington, from Johnston, p. 20)



Above, the 1915 Regents Plan. (UW Libraries Special Collections, No. UW6049.)

science facilities to the southeast along Rainier Vista and the southern portion of Stevens Way. Major athletic facilities were to be located along the eastern edge of the campus near Lake Washington. Utilitarian structures, such as the Power Plant, were positioned east of Stevens Way, between the primary campus and the athletic facilities.

In 1934, the Regents requested a reexamination and update of Bebb and Gould's 1915 plan. The resulting 1935 Campus Plan essentially reaffirmed the earlier one while recommending some changes, such as the location of a student union building to east of the library, the siting of a health sciences complex south of Northeast Pacific Street, and student housing in the northeast part of campus.

In 1925, Bebb & Gould proposed a revision to their earlier Regents Plan of 1915, to include a formal boulevard that extended west from the University to serve as a principal entry to the campus from the city. Campus Parkway, the formal axis envisioned, finally constructed in the 1940s, extended the University campus into its surrounding neighborhood in a monumental manner. Construction in the 1970s, of an underground parking garage below the Central Quadrangle, provided a primary vehicle entry south of Denny Hall. This reduced vehicular traffic along the campus ring road, which includes Stevens Way in the east campus area, along which the UW Club is located.

Immediately following World War II, major changes were made in response to the influx of students attending on the GI Bill, establishment of the University Medical School, and delayed infrastructure needs on and around the campus. The University's basic plan was again updated, resulting in the 1948 Campus Plan. In addition to supporting the 1935 campus design, the new plan recommended increased density, and acquisition of new property in the Northlake / Portage Bay area south of the main campus.

In the 1950s, a University Architectural Commission was established and a University Architect appointed. Collegiate Gothic was replaced by Modern style architecture as the preferred style for new campus buildings. Buildings on the campus constructed in the decades after World War II were designed to emphasized new materials and expressive structural qualities. Prominent among the new buildings were the Student Union or HUB (1949, recently significantly altered and expanded) and the UW Faculty Center/Faculty Club (1958-60), which are located in close proximity on either side of Stevens Way. Designs for university buildings became more diverse in the 1970s, with newer Brutalist and Modernist style structures, and the ongoing additions and rehabilitation and adaptive use of older buildings.

Despite recent changes, the plan of the original University of Washington campus has remained essentially intact. Principles of it have been used in recent master plans, guiding contemporary construction on the campus and some of the campus extensions to the south and west. Newer facilities have introduced contemporary architectural forms, materials and styles, and urban design linkages. The result is the present campus, strongly reflecting its early layout, and made up by buildings of different eras, styles, forms and materials that together represent its development over time.

The Designers of the Original Faculty Club

The UW Club was designed as a unique collaboration between two of the most celebrated architects in the Pacific Northwest during the middle of the 20th century, Paul Hayden Kirk and Victor Steinbrueck. Steinbrueck was in practice alone and teaching in the Department of Architecture at the University of Washington at the time of the building's design and construction. In 1957, Kirk had just formed a new firm, Paul Hayden Kirk & Associates, and both these company names appear on drawing for the Faculty Center Building, University of Washington, of 1959.

Kirk's firm transitioned to the name Kirk, Wallace, McKinley & Associates in 1960. Records suggest that both of the new firm's design partners, Paul Kirk and David McKinley, may have worked on the drawings of the Faculty Club. It is clear, however, from letters of correspondence, drawings, and records that the lead designers of the building were, in equal ways, Paul Kirk and architect Victor Steinbrueck. The landscape architect was the notable firm of Ekbo, Dean and Williams.

Paul Hayden Kirk (1914-1995)

Paul Kirk was one of Seattle's best known mid-century architects. Born in Salt Lake City, he came to Seattle with his family in 1922, and received a Bachelor of Architecture degree from the University of Washington in 1937. He established his own firm in 1939, and served principal of Paul Hayden Kirk (1940-60), although during some of this period he also worked as a designer for Naramore and Young in 1939, and for Henry W. Bitman in 1940-41. He was a partner in Stuart, Kirk, and Durham (1943-45); Chiarelli & Kirk (1945-50); and Paul Hayden Kirk, F.A.I.A. and Associates, Architects (1958-60). Subsequently, he was a founding partner in Kirk Wallace McKinley (1960-79) with Donald Wallace and David McKinley. In addition to Paul Kirk, Donald Wallace and David McKinley, there were other architects working in the firm of Kirk Wallace McKinley, including Jerry Geyer, who supervised the 19-person drafting room, Morris Jellison, and Smith S. Nakata. Partner Donald Wallace reportedly supervised specifications, contracts, and construction administration, while Kirk and McKinley led the firm's design effort.

Paul Kirk's early projects were largely residences and medical clinics, and he was well known for having authored a design book, *Doctors' Offices and Clinics - Medical and Dental* (1955). His work was strongly influenced by Japanese wood-frame buildings, and by the end of the 1950s he had established a national

reputation for his residential work, helping create the Northwest Regional style of Modernism, using wood as a primary material for framing, trim, and ornamentation, and plans that linked indoor and outdoor spaces. His residential designs in the 1950s are cited as displaying "characteristics of the International style with flat roofs, bands of windows, and simple cubic shapes" with "an increasing tendency towards complex structural detailing, often with exposed layers of wood framing" (Docomo WeWa website). These characteristics were embodied clearly in his designs for the Group Heath Cooperative Northgate Clinic (1956, demolished), and remain evident in the Blakeley Clinic (1956-57), and the University Unitarian Church (1959). Architectural historians Grant Hildebrand and T. William Booth cite Kirk's use of wood in *A Thriving Modernism - the Houses of Wendell Lovett and Arne Brystrom*, where they note Kirk's use of slender and delicate wood structure, trim and ornament members.

Kirk's buildings from the 1950s and 1960s often featured bypassing framing details with visible intersections and connections, and shoji screen-like elements that reinterpreted traditional Japanese architecture. By the mid-1960s Kirk had completed many of his most noteworthy projects, including the steel-framed UW Faculty Club. This project marks a critical transformation of his wood framing concepts to a steel structure.

Kirk's designs gained local and national recognition through awards and publications, and he and his various firms received specific mention in over 60 articles in national architectural journals between 1945 and 1970. Kirk received the National AIA Merit Award in 1965, and the first AIA Seattle Medal in 1984. He retired from practice in 1978, and died in 1995 at the age of 81 (Rash, p. 252-255).

Victor Steinbrueck (1911-1985)

Victor Eugene Steinbrueck was born in Mandan, North Dakota, and moved to Seattle with his family as a young boy. He graduated from Seattle's Franklin High School and then entered the University of Washington in 1928. He began studies in the University's School of Fisheries, changing his academic course to architecture in 1930 and graduating in 1935 with a Bachelor of Architecture. In the 1930s, Steinbrueck worked as an artist for the Works Progress Administration and the Civilian Conservation Corps, generating a series of watercolors illustrating life in the CCC camps. Between 1935 and 1938, he worked as a draftsman for a number of Seattle architects, including William Bain, Sr., J. Gordon Kaufmann, James Taylor, and Bjorne Moe. Steinbrueck had a sole practice from 1938 until 1942, at which time he entered the Army for World War II.

Steinbrueck was a professor of architecture in the UW's Department of Architecture for 30 years, from 1946 until his retirement in 1976. In 1962-64 he served as the Department's Chair. In 1957, Steinbrueck relocated briefly to Michigan to work with his former classmate, architect Minoru Yamasaki, but soon returned to Seattle with his family.

Although he had a small body of work as a result of his varied interests, his practice was well known and respected in the architectural community. Steinbrueck's designs for the Alden Mason House in Richmond Beach (1951, destroyed) and his own house at 1401 East Spring Street (1949-53) both received Seattle AIA Honor awards, and exemplify the simple modernism that he showed in his early work. Other residential projects included an earlier house for Alden Mason (1949), and houses for William T. Stellwagen (1951-55) and Earl L. Barrett (1956). He completed other residential commissions and the Faculty Club building with Kirk during this period.

More central to Steinbrueck's work was his ability to engage the interest of the average citizen in the natural and built environment of the city. His *Guide to Seattle Architecture 1850-1953* (1953) was

sponsored by the Seattle chapter of the AIA), and helped establish his reputation as the citizen architect/historian. His sketches and commentaries, published as *Seattle Cityscape* (1962) and *Seattle Cityscape #2* (1973) illustrated and documented the life of Seattle and its residents through an architectural lens. Through his drawings, he looked at urban vernacular landscapes and buildings together with the public life that inhabited them.

Steinbueck designed an estimated ten Modern style houses in the Seattle area and a series of parks, including a redesign of Capitol Hill Viewpoint/Louisa Boren Park, (1975) and Betty Bowen Viewpoint/Marshall Park (1977), both in partnership with Richard Haag as landscape consultant. In addition, he and Haag designed the Market Park at the northern end of the Pike Place Market, which was re-named Steinbueck Park in his honor after his death. Another of his projects included the final design concept for the Space Needle with the John Graham Company in 1962.

Victor Steinbueck's contributions to the built environment of Seattle includes his role as one of the city's most outspoken proponents of historic preservation, conscientious urban planning, and labor rights, and his long record of teaching and leadership to the University's Department of Architecture. Best known today for his pen and ink sketchbooks of the city and his work protecting Pike Place Market, his life reflects a number of ideals that shaped the city's public policy and cultural identity. He and others from the board of Friends of the Market fought against demolition of Pike Place Market with an initiative that passed in 1971, creating a local historic preservation zone and returning the Market to public hands.

Steinbueck was made a Fellow of the American Institute of Architects in 1960, and in 1985 received the AIA Seattle Medal – the highest honor of the Seattle AIA. He also received the Architect of the Year Award in 1960 from the Washington State Chapter of the American Institute of Architects, and his *Market Sketchbook* won the Governor's Book Award in 1969. In special recognition for his efforts, Steinbueck was named First Citizen of Seattle in 1977. Later, the mayor of Seattle named November 2, 1982 as Victor Steinbueck Day.

Garrett Eckbo (1910–2000)

American landscape architect and a founding partner of EDAW (Eckbo, Dean, Austin and Williams), Garrett Eckbo was born in Cooperstown, New York, in 1910 but was brought up in California. His father was Norwegian. At age 22, after coursework at Marin Junior College and a period working as a bank messenger, Eckbo enrolled at University of California, Berkeley. After graduating with a Bachelor of Science degree in Landscape Architecture, he spent a year working on garden designs for a nursery before winning a scholarship to the Harvard Graduate School of Design.

Eckbo was influenced by modernist architect Walter Gropius, who was then head of the architecture department, and he admired landscape architect Fletcher Steele, who is widely regarded as the key figure in the transition from Beaux Arts formalism to modern landscape design. Eckbo received a Masters in Landscape Architecture from Harvard in 1938, and returned to California to work briefly with Thomas Church. He subsequently worked for the Farm Security Administration, primarily designing camps for migrant farm workers.

In 1940, Eckbo and his brother-in-law, Edward Williams, established a new firm, Eckbo and Williams. Robert Royston joined the partnership five years later. In the ensuing post-war housing boom they completed a number of community housing projects. The firm became Eckbo, Dean and Williams, and eventually Eckbo, Dean, Austin and Williams (EDAW) in 1964. It undertook a wide range of large-scale landscape architecture projects, including campuses, malls, and regional plans.

Eckbo left EDAW in 1979, forming Garrett Eckbo and Associates that year, and later Eckbo Kay Associates, with Kenneth Kay, in 1983. During his long career, Garrett Eckbo designed hundreds of residential gardens, following modernist landscape tenants. His first book, *Landscape for Living* (1950), showed a new approach to the modern gardens based on his California work. Eckbo taught at the University of Southern California's School of Architecture from 1948 to 1956, and was a professor and Chair of the Department of Landscape Architecture at UC Berkeley from 1963 to 1969.

Garrett Eckbo was the landscape consultant from the firm of Eckbo, Dean and Williams for the Faculty Club building in 1959. While records show that both Steinbrueck and Kirk walked the landscape to mark mature trees to be saved, they relied on him to complete the design. Eckbo's original landscape design for the Faculty Club carried his signature features—respect for the natural landscape, use of native vegetation, and his addition and relationship to modern art in the landscape.

The Building's History and Use

The University of Washington Faculty Club Building is the second building on this site for the use of Faculty Club members. The first building, the Hoo Hoo House, was designed by noted Seattle architect Ellsworth Storey for the Hoo Hoo, a lumbermen's fraternal organization, for the AYFE. After the fair, the building was turned over to the University Men's Faculty Club, and later included the Women's Faculty Club and Wife's Faculty Club. (Storey was a good friend and mentor of Kirk and Steinbrueck.)

During the planning for a new club in the late 1950s, it was debated whether the Hoo Hoo House should be remodeled or rebuilt. The AYFE era building had been turned over to the University Men's Faculty Club after the exposition closed, and later it also housed both the Women's Faculty Club and Wife's Faculty Club. However, in 1959, the Hoo Hoo House was destroyed to make way for the new facility as its program requirements could not fit into the older building. Seattle architect Ellsworth Storey, who had designed the building in 1909, had been a good friend and mentor of both Paul Kirk and Victor Steinbrueck. While going forward with the project, the two architects expressed regret in losing a historic building designed by their colleague.

During the late 1950s when the members of the Faculty Club were working on space planning for the new facility, the University was in the surge of new capital construction. In 1958, a memo from the Faculty Club board and its members stated the following:

Architecturally, the University of Washington campus is an amalgam of architecture; the indefinable Denny Hall, the classical survivors of the 1909 exposition, the collegiate gothic of the 1930s, and the anonymously modern additions of the immediate postwar era. To this contemporary architects have brought a striving variety... Guided by an architectural panel that has included such names as Bellusch, Wurster and Yamasaki, however, most recent contributors have done reasonably well by the university. Little of the new work has seriously disturbed the character of the campus *Western Architect* (1961), pp. 22-29).

The memo sought approval from the University Board of Regents and the Architectural Commission of the University for a "modern facility" for the Faculty Club. This approval was granted, and the Club developed a comprehensive program outlining their needs for a new building. They also requested \$200,000 dollars from the Board of Regents for the construction of the facility, with the Club providing the remaining \$100,000 dollars.

One of the most notable requirements developed by the Faculty Club was to "build a contemporary-style structure" (Faculty Men's and Women's Club, "Joint Meeting," Paper of the Faculty Men's and

Women's Club). With that in mind, the Architectural Commission reviewed possible designers, ultimately selecting two local architects, Victor Steinbrueck and Paul Hayden Kirk. Architect David McKinley, who eventually helped on the construction drawings of the building, reported it was probably Victor Steinbrueck who got the commission for the team. At the time, Steinbrueck was a faculty member who knew both the University President and other architect members of the Architectural Commission, all of whom were familiar with his design work and teaching. Paul Hayden Kirk was a well-established practitioner with his own firm at the time, and he was likely well known to the Architectural Commission members as well. The Commission awarded the project to the two architects in 1958, and selected the landscape architecture firm of Eckbo, Dean and Williams to do the landscape plan for the site.

Following a thorough design review by both the Architectural Commission and the Faculty Club members, the final working documents were approved on January 16, 1959, and the construction was completed by April of 1960. The grand opening of the building was held on May 8, 1960, to much excitement on the part of Club members and the University community. An article in the *Daily* quoted Steinbrueck as saying, "It's a satisfaction to see a building come into use and fulfill most of your desires," and mentioned that although the landscaping was not complete and some furniture was still arriving, the building was ready for operation.

The article shared Steinbrueck's explanation that, "all the commercially produced softwoods of the area [have] been incorporated into the structure. Woods include hemlock, tamarack, Alaska and Western red cedar, and Ponderosa and lodge pole pine." He also noted that some of the rough, exterior wood from the former faculty club (the Hoo Hoo House) was chosen to add texture to the walls of the men's lounge on the Club's lower level. This use of local materials together with the steel frame, cantilevered forms, and clean lines extolled a Northwest Modern aesthetic that epitomized the work of these two architects. The building's original purpose – to serve as a place of refuge, repose and friendly camaraderie for faculty members and it continues to the present day.

4. ARCHITECTURAL DESCRIPTION

Campus Setting and Site Features

The UW Club is located on the eastern portion of the University of Washington's Seattle campus. The building sits on the east side of East Stevens Way, the primary campus loop road, on a steep lot that slopes from the sidewalk edge to the lower level of the building, which is set back approximately 45' from the loop road.

The lot is wooded, mostly on the western and southern sides, with mature hemlock, fir and birch trees along with mid-sizes shrubbery and native flowering plants. Current tree size varies from 7" to up to 24" caliper. Low groundcover and some flowering bushes cover the west and south sides, under the entrance bridge to the west, and partially screen recycling and trash receptacles under the entry below the elevated walkway.

Portions of the site contain native species, primarily on the north, south and west sides. The siting of the building takes full advantage of the sloping topography to exploit views, parking and accessibility. From East Stevens Way and the front (west) facade, the building appears to be a singular, horizontal form at the street level, but as the site slopes down to the east, the lower level is revealed. In placing the building

made over time to the original design. The current condition of landscaping along the south and southeast corner of the site retaining wall was the focus of this current review. The original drawing shows planting in close proximity to the building within the plant beds, the courts (decks) and on the site around the building's front (west) and south sides. The original plan calls out five cotoneaster bushes (three 3.5' "Cotoneaster Rhytidophyllus Orange Bead, and two 5' "Cotoneaster Verruculosus Scarlet Bead") to be planted in a row in the plant bed on the upper inside of this wall. In addition, different species of cotoneasters were planted throughout the site as indicated by this list and the legend on this sheet. (The plant list on the landscape plan noted that plant materials were to be sourced from the Arboretum, which the UW helped operate at the time.)

Historic photographs do not clearly show views that verify which species of plants were originally installed. However, it is clear that the current Yews – a bushy, upright evergreen shrub of up to 5' in height - are in the same place as the Cotoneasters. Given use of the site and age of the current plants, they may have been installed at a later date to replace the original, low-scale cotoneasters. Ca. 1960 photographs of the building's primary facades show the large, mature conifer trees that surrounded it. Images taken from below, looking northwest up at the building from the hillside on the east side, show plantings on the east side of the parking lot.

The current landscaping includes several specimen plants in pots set on the entry ramp and walkway. Those at the far west end of the raised walkway, which are highly visible from the main entry, are in symmetrically placed, classical-style containers that are inconsistent with the building's mid-century modern design.

Landscaping was limited on the second floor courtyards. Originally a wood bench was placed across the eastern open side of the large courtyard, which was accessible from the north and south corridors. The smaller deck-like courtyard near the southwest corner of the building was provided with perimeter steel railings, but no plant containers.

The Building

Constructed of brick, stucco, glass and steel, the building's facades utilize Modernism's language of clean lines, white volumetric cubic forms, full-height window walls and exposed steel framing. The building is grounded on the site with its western porticoed cantilevered, and its east facade supported by slender steel pilots, giving the building an elegant floating quality. It is nearly a perfect square in plan, but is functionally divided into two rectangles that run lengthwise north to south, with a two-story, open garden courtyard slice placed between and separating them. The western rectangle, where visitors enter, is a two-story structure that includes the entryway, circulation, the kitchen, south sitting room and lounge on the second (upper) floor, along with a stairway to the lower level and an open courtyard in the center, which is used as social gathering space. The first (lower) floor is entirely tucked under this western portion of the building. The lower level holds a large conference and meeting room, offices and a small bar to the south.

The eastern 'rectangle' of the building is the upper floor dining room, which appears to float over the parking lot below as a single white box. The form is connected on either side of the central courtyard to the western volume by transparent, glazed passageways. The dining room extends the full width of the building and has extensive glazing that takes advantage of spectacular views to the east, north and south, with unobstructed views towards eastern campus, the Cascade Mountains, Lake Washington and Mt. Rainier.

Views were provided from the site, entry ramps and open spaces within the building as well by provision of light-weight, minimal railings. In lieu of a guard rail, a bench was placed across the western, open side of the large main level (second floor) courtyard, which was accessible from north and south corridors. The open side of the smaller deck-like terrace, near the southwest corner, was treated with the same, simple handrail as used along the entry ramp and walkway.

The building is designed on a modular system may up by 18'-wide structural steel bays, which are divided into further modulation of 8', 4' and 2' depending on the function, size and infill of the spaces they comprise. The steel frame is clad with panelized, lightweight stucco, glass, or brick masonry infill. The lower level is primarily clad with brick masonry, with a steel-framed glazing system that makes up the entire system of window walls, windows and doors. The upper level is finished with white stucco and has steel-framed windows with both clear and obscure glass.

All windows and doors are full height to allow as much natural light as possible. The single-pane glass is alternately obscured with a light sandblast pattern or clear glass, depending on the amount of privacy needed in the rooms. Since the building was constructed with no mechanical cooling, many of the windows are operable with either awning or casement openings, or sliders in the case of the bar door that opens to the lower south patio.

Notable features include the interior courtyard that is visible upon entry. Protected from wind by the building on four sides, this uncovered outdoor room forms the heart of the main floor, providing light to the building and forming a useable exterior space. Access to the courtyard is from the two corridors that run east west from the entry gallery. To the north of the courtyard are the kitchen and service areas, and to the south are the open stair to the lower level, a lounge area, large cloakroom, reading room and ladies' room. Adjacent to the courtyard and forming the east façade is the main dining room. This room extends the full width of the building as a singular volume, clad in white stucco and supported by steel beams. Forming the roof of the parking spaces below, it hovers over the sloped site as a single box. The flat ceiling height rises above the rest of the main floor, and clerestory windows surround the room for additional natural light.

The steel T-deck roof is layered acoustically with two tiers of glass-fiber baffles, which are hung at right angles to one another. It was once an open deck space with the dining room roof cantilevering over the corner, but is now enclosed by glass as a continuation of the main dining space. The central space which forms the main dining room is framed by a secondary, smaller south dining room which constitutes the only major alteration of the original building.

Another notable feature of the plan is the open light well between the dining room and the terrace courtyard. This light well extends from the northern wall of the terrace courtyard to the southern end of the building. The southern corridor slices through this open light well to provide the lower level more natural light and lend an additional floating sensation to the volumetric spaces. An open steel and concrete stairway connects the main floor with the lower floor, which includes a bar, cloakroom, conference room, offices and access to the covered parking area covered by the main floor dining room overhang. Entrances are provided on all levels of the buildings.

The interior finishes include a variety of local wood species. Wood paneling comprises the majority of interior surfaces. Ceilings are fir-slatted panels hung from the steel frame or, in limited locations, acoustic panels. Many types of commercial softwoods were used as interior paneling, most of them donated by local companies. Hemlock, Alaskan and western cedar, ponderosa and lodge pole pine were used as modular infill paneling, as well as the exterior paneling from the original Hoo Hoo House.

Commemorative plaques were placed in the different woods, noting both the Latin and common names of the tree species.

The entry passageway ceiling in the entry way and those in the south sitting room have suspended acoustic tile hung with lights spaced every few modules. The entry passageway features exposed aggregate floors that extend from the inside to the exterior courtyard in the center. The remainder of the upper floor has carpet. In the south dining room, the large fireplace has an original sculpture by the local artist Everett du Pen. DuPen was a sculptor and professor of art at the University for over eight decades, and a contemporary of the architects. His well known for his sculptures embodies movement, form, and the human body. His works are scattered across the globe, but locally, there is the "DuPen Fountain" at the Seattle Center, which was installed in 1962 for the World's Fair, and "Vision," which debuted at the Edmonds Library in 1984 (Mulady, 2005).

The dining room is has been recently re-carpeted. The ceiling in the dining room is approximately five feet taller than the rest of the upper floor, which gives it a larger sense of volume than the other spaces leading up to it. Operable clerestory windows give ample light into the large dining space, and allow a larger interior sense of the space. Glass runs at a sill height of approximately 21" from the floor and runs the to point of where the upper floor ends, meets an exterior steel sunshade, then continues on as a clerestory windows on all four sides. The ceiling, in order to keep the acoustics under control, is finished with a grid of fir planks, running vertically with lights in between the grid spaces. Wood was used extensively as a way to warm up the glass, steel, and concrete environment, as well as to improve acoustics.

The lower level is accessed by a steel-framed staircase with exposed aggregate treads. It has been recently fit with an accessibility elevator for wheelchairs. The lower level bar, to the left of the stairs, has wood-paneled walls on the interior of the building and glass window walls for the exterior walls. The wood walls were salvaged from the original Hoo Hoo House blackened softwood, retrofitted to fit the space. The bar is carpeted and has a dark wood ceiling. The lower level billiards room, three steps lower to the north from the lower level, is now used as a conference room. This space is finished with carpet, an acoustic ceiling, and painted gypsum wallboard and some wood paneling. Offices are located at the far (north) end of the billiards/conference room.

Changes to the Building and Current Conditions

The Faculty Center has been well maintained although some major modifications have been made since its original design. In 1967, the south dining room, once open under the cantilevered roof that extended from the main dining space, was enclosed with glass to accommodate for larger crowds indoors. This project, designed by architect Paul Kirk, incorporated detailing and finishes that matched the original design.

In 1985, University Architect Lee Copeland designed an approximate 15' by 10' extension off the north side to serve the kitchen. Constructed to contain a new walk-in refrigerator, its proportion matches the rest of the building, but in a smaller scale, while the cladding – a dark gray-colored corrugated aluminum siding – distinguishes it from the original structure.

On the interior there are other minor modifications, such as the addition of room dividers, curtains and new carpet, an ADA-access lift. Modernization and expansion of kitchen facilities within the original space have been changed to the remainder of the building. On the exterior there have been modifications of service stairs and ramps on the east side of the building and other changes to railings on the service

walkway over the driveway on the north side, and on the east edge of the central courtyard. Drawings in the University Facilities Records document these changes.

Comments on the Guardrails and Handrails

The original building design played off the sense of solid volumes and mass, with the building mass seeming to float above the naturalistic landscaping and forested slope that made up the original site of the Faculty Center.

Outward and inward views were important features of the building, as were visual connections and relationships of indoor and outdoor spaces, and conditioned interior rooms with the natural environment. A strong sense of openness and views were afforded from the ramp and raised walkway that led from the sidewalk to the main entry doors and from the southwest courtyard by the use of minimal guardrails. The rail system consists of painted, square and rectangular solid steel sections that made up the posts and two horizontal rails. Consistent with the use of exposed and off-set structural frames, these railings were offset from the walkway or terrace edge, with a steel plate bolted vertically from the post to the base. Originally there was a wood bench placed full-width along the east edge that separated the large courtyard from the light well, in lieu of a guardrail.

The design of the handrail system is not only a character-defining feature of the original Faculty Club, but of other buildings by Paul Hayden Kirk, such as the Magnolia Public Library (1963) at 2801 34th Avenue West, and the Kirk Wallace McKinley Office (1972) at 2000 Minor Avenue East and the neighboring Lake Union Community Psychiatric Clinic / Bush Roed and Hitchins Office at 2009 Minor Avenue East (ca. 1973) in the Eastlake neighborhood. Kirk appears to have been particularly sensitive in the way he thoroughly integrated stairs and accessible ramps with the overall design of his buildings. This may have been a response to his limited mobility, which was the lasting result of a childhood illness. In this his work Paul Kirk appears to have anticipated the later passage of the ADA and the more current concept of “Universal Design.”

5. EVALUATION & RECOMMENDATIONS

The Building's Significance

The building is revered by University of Washington faculty, students, and staff alike, and by alumni and the local design community as one of the finest examples, if not *the* finest example, of the International Style of architectural expression in the Pacific Northwest, blending ideals of modernism with Northwest materials and character-defining features. Upon completion, the building was published in the premier design publication of the time, *Progressive Architecture*, in 1961, as well as in the *Steel Construction Digest* of that same year.

The building is also significant as a notable joint work of Steinbrueck and Kirk. This one-time collaboration was unique in that it brought together two leading architects of the time for a building that married the International Style modernist ideals together with a Northwest aesthetic – something both architects valued and practiced in their designs.

Norably the quality of the building has been recognized over time. The Faculty Center design won local and regional awards, including the 1960 Honor Award for Washington Architecture, the highest regional AIA award by the profession and the 1960 American Institute of Steel Construction Award. Several years ago, following submission of a draft National Register Landmark Nomination, Washington State

Department of Archaeology and Historic Preservation evaluated the University of Washington Club / Faculty Club as eligible for listing in the register.

The Proposed Project and Existing Rail Conditions

The University recently undertook a campus-wide assessment of walkways and ramps, and railing conditions campus-wide and evaluated the deficiencies and potential risks associated with these conditions through a rating system (University EHS, July 2009). The UW Club was one of the buildings that were assessed.

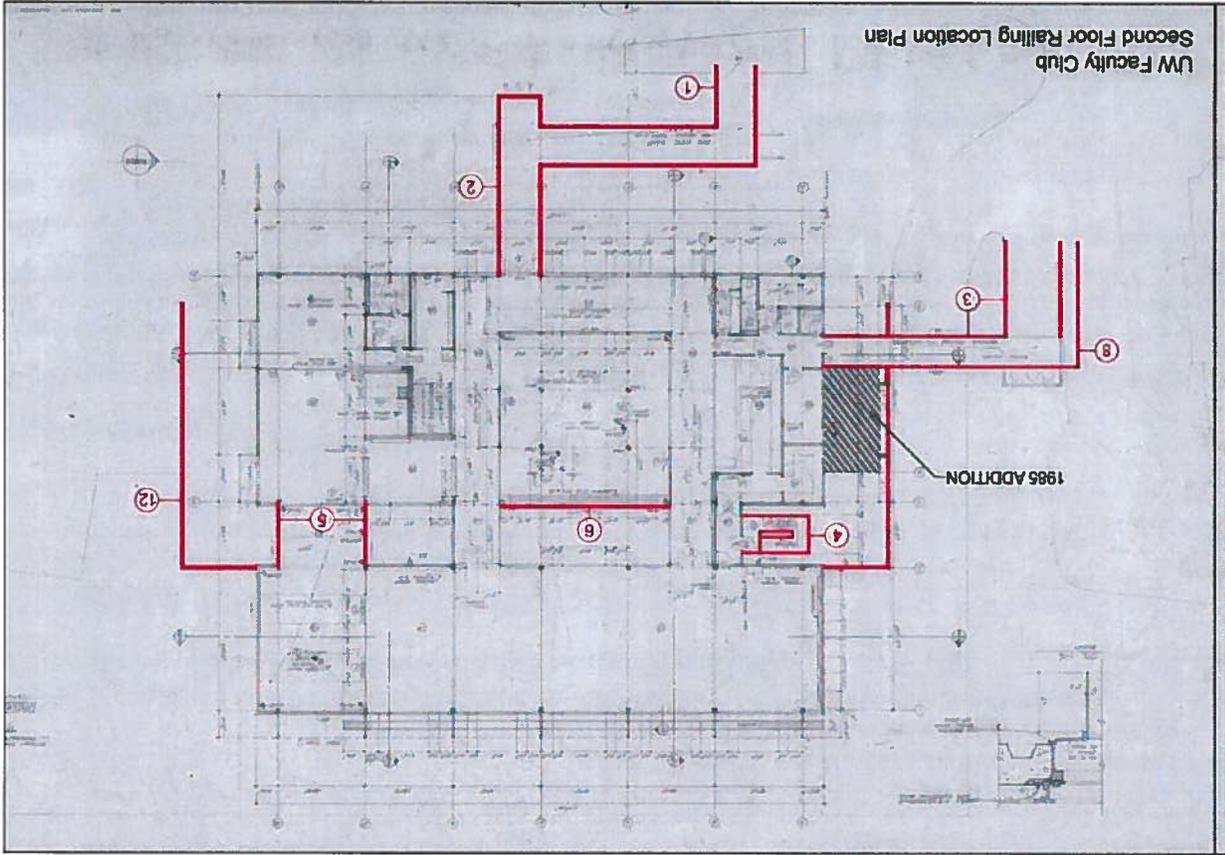
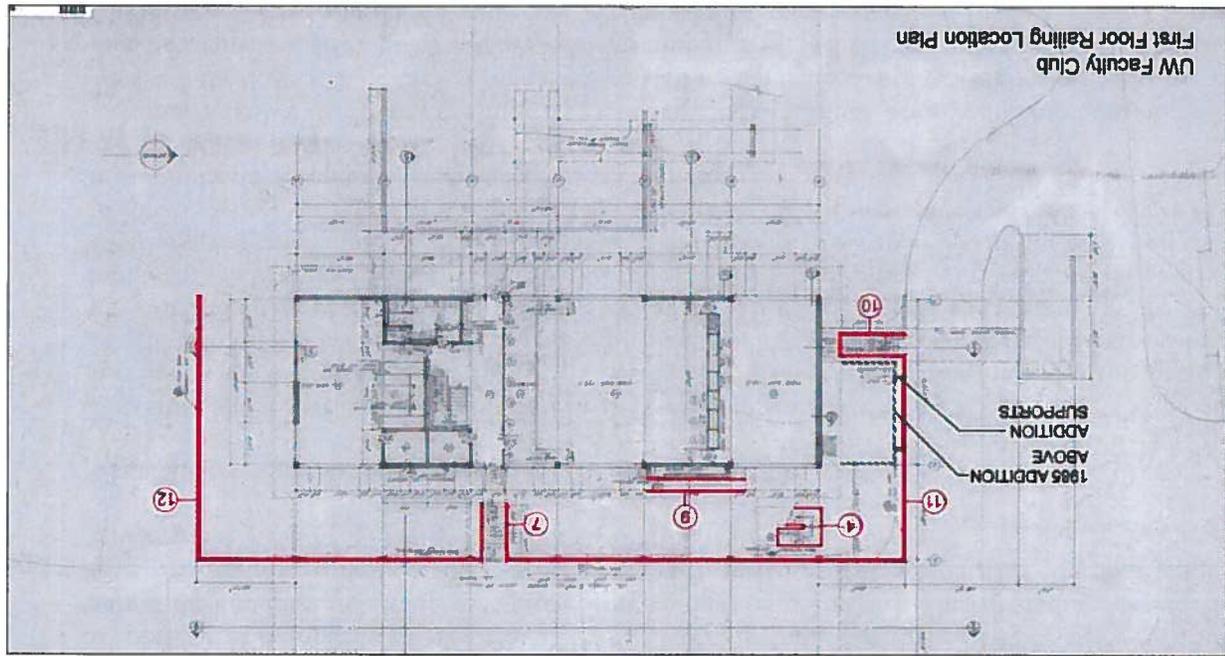
As a result of the assessment, the study called for upgrading of the guardrail and the addition of a handrail along the main entry ramp and raised walkway, and provision of a new guardrail along the upper edge of the retaining wall that runs along the east side of the building, above the parking lot, and along the eastern portions of the north and south sides of the site above the driveway and plant beds respectively.

The original guardrails are critical, character-defining features of the building. Their light-weight scale and openness reinforces the overall sense that the building floats above the landscape, and they also allow expansive views. The offset way in which the steel rail posts attach to the sides of the concrete walkway and floor slab reinforces the characteristic offset design of the building's exposed steel structural frame.

The University is rightfully concerned that safety issues be identified and addressed, and it undertook the campus wide assessment of risks as a result. However, there appears to be no regulatory mandate for upgrading of all conditions with new guardrails to meet the current building code. Current code requirements call for guardrails to be installed where there is a grade drop of 30" or more. Currently code-conforming guardrails are to be 42" in height, with the open spaces between railings to be no greater than 4". However, application of the current code and provision of code-compliant railings as a universal solution on the building will impact its original, architecturally significant design.

Rather than a universal solution, each condition should be considered. Currently there are at least twelve different rail conditions, both original and non-original:

1. Original east entry ramp guardrail (shown on Sheet A-14 in the 1959 construction drawing set)
2. Original rail and wood slab bench seat on entry ramp (Sheet A-13, 1959)
3. Original north loading dock ramp guardrail (Sheet A-14, 1959)
4. Original northeast exit stair ramp guardrail and handrail (Sheet A-13, 1959)
5. Original second floor south deck guardrail (Sheet A-13, 1959)
6. Non-original second floor central court guardrail (Sheet A-22, 1959)
7. Original first floor east stair guardrail and handrail (Sheet A-13, 1959)
8. Non-original north service ramp and guardrail
9. Non-original first floor east ramp guardrail/handrail (Sheet A-9, 1994 drawing set)
10. Original and non-original north service stair guardrail/handrail (original Sheet A-13, 1959)
11. Retaining wall along the north and northwest sides of the building site and above the parking lot, which raises up to an estimated 6' at the northwest corner and to 8' at the intervening stairwell (proposed retaining wall guardrail location)
12. Retaining wall along the south and southwest sides of the building site and above the parking lot, which raises to an estimated 11' +/- at the southwest corner (proposed guardrail location)



These two floor plans cite the rail and retaining wall conditions by number. The plans are labeled as in the original set, with the second floor plan cited for the main, upper floor. North is oriented to the left.

It appears that in some locations, such as No. 4, there is very minor use by the office staff in the nearby part of the building, and little if any public access to this area of the site. Thus upgrading may not be necessary. In other conditions, such as No. 3, 6 and 8, there are inharmonious later additions to the building and site, which have resulted in a mix of different types of guardrails.

General Recommendations

The proposed project is a voluntary effort by the University, intended to make existing conditions safer. It is not an upgrade mandated by the City of Seattle's Department of Building and Construction (DPD). Should a permit review be required the project review should be undertaken in light of Section 3409, Historic Buildings, of the Seattle Building Code (SBC). This section of the code states, "3409.1 Historic buildings – landmarks. The provisions of this code relating to the construction, repair, alteration, addition, restoration and movement of structures, and changes of occupancy shall not be mandatory for landmarks where such buildings are judged by the building official to provide a reasonable degree of safety to the public and the occupants of these buildings."

Recommendations that follow are limited to a few specific conditions, both primary and secondary. They call for further study of the original design, and of railing needs of this significant building rather than a formulaic application of current code-driven solutions. General recommendations also call for consideration of the work in reference *The Secretary of the Interior's Standards for the Treatment of Historic Properties and Guidelines for Rehabilitation*.

Lastly the general recommendations suggest further reviews of potential operational solutions to address safety concerns, as suggested by University personnel at the project review meeting on February 12, 2013. These operational changes may include limiting access to exterior ramps, walkways and landscape spaces by unaccompanied children, and different protocols or maintenance methods by groundskeepers, such as the use of mechanical lifts to access upper retaining wall areas.

Primary Recommendations

Careful consideration should be given to each of the different railing design types and conditions and solutions to safety issues provided selectively and in response to specific conditions.

Condition No. 1.

The main entry ramp and raised walk are over 8' wide. They are used largely by individuals and small groups. Add a handrail on one side, with its supporting frame detailed to match the steel section and material of the original rails, but with wood as the actual handrail. Wood was chosen in the original design as a tactile material, and its use on the exterior will recall this. Match the original steel rail sections as closely as possible. A handrail is recommended, as it appears to be a needed addition particularly given the age of many visitors to the Faculty Club.

Access controls should be considered to mitigate existing conditions, such as limiting use of the ramp by minors only with a supervising adult.

Rails are currently painted a blue-grey to match the steel of the building or are a dark bronze color. Any new rail finishes should match the original material finish and color. Original design documents on and on-site investigation (using a cutting blade vertically to remove the existing finish to bare metal and sanding of the sliced opening horizontally) may reveal the original coat or paint color. New rails should be refinished as necessary to achieve the same color.

Condition No. 2.

Remove, restore and reinstall the original wood bench, and add a horizontal wood back bench element to infill the opening. Add a horizontal steel member to the existing rail system behind and on the sides of the bench to support the back piece in a floating fashion.

Consider commissioning the new wood back piece as an artwork designed and manufactured by a University student or faculty member through an open competition or limited selection process. The Architecture Department has an active workshop facility that could be used for its production.

Conditions No. 11 and 12

Remove and replace the landscape planting along the south edge of the property and around the south and southeast corner of the tall retaining wall. Select an evergreen plant with lower form and slow-growth pattern to minimize necessary maintenance, or an evergreen plant that will eventually grow to a height to obscure any additional railing. Alternately select and prune new plants to create a more solid barrier, setback from the edge of the retaining wall.

Consider operational adjustments to address the need for fall protection by having groundskeepers work from a lift set on the driveway below the concrete retaining wall. Alternately add simple guardrail system, mounted on the top the retaining wall.

Create the rail design to be harmonious with the original building using the original design documents as a source. New railings should be visually minimal, and light-weight. Placement and positioning of vertical posts on the top of the concrete retaining walls should take into consideration both grade conditions and specific building elements. For example, rather than starting the westernmost parts of the north and south guardrails precisely where the retaining wall rises more than 30" above the natural grade or driveway, design and install them to avoid conflicts with steel framing element on the north, and to align with building elements on both sides.

Condition No. 5

Add a handrail and modify the guardrail along the outer edge of the southwest courtyard deck to upgrade existing conditions. Add no more than two additional horizontal rail elements. Match the original solid steel rail sections as closely as possible.

Condition No. 6.

Remove the heavy-scaled steel square tube guardrail system installed on the east side of the upper floor terrace courtyard, which separates it from the light well, and replace it with a bench and partial rail, or with a guardrail designed to match that used for No. 5.

Secondary Recommendations

Conditions No. 3 & 8.

Replace non-original wire grid panel system with guardrail more consistent with the original building. Remove or replace corrugated panel placed on the west side, south of the raised walkway with a more transparent steel rail system.

Condition No. 1

Remove the Neo Classical style planters at the far west end of the walkway, or replace them with a single larger planter in a more Modern style planter.

The far west end of the raised walkway provides a framed view, which is emphasized by the outline of the steel canopy structure around walkway. The current view looks out at the back of the new Husky Union Building and its service drive and trash/recycle area. Consider screening or mediating this view by placing an element at this end of the walkway, perhaps a figurative planter in a container or a piece of sculpture specifically selected for this position. Consider views of the new element from the building, the walkway, and the sidewalk along the west side of the site.

Conditions No. 4, 7, 9 and 10.

No changes to the building appear to be needed at these conditions.

Other Recommendation

Share the history of the Faculty Club with the current members and staff of the University of Washington Club, and with other University staff who so carefully maintain and work on the building and its site. Greater knowledge and understanding of its significance may increase their pride in the building and raise their efforts to preserve it in the future.

Consider production of a publication, and periodic exhibits and/or public presentations to the about the buildings history, design features and original designers.

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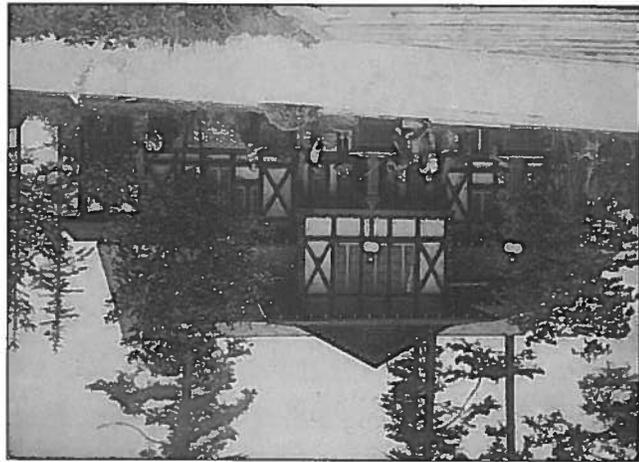
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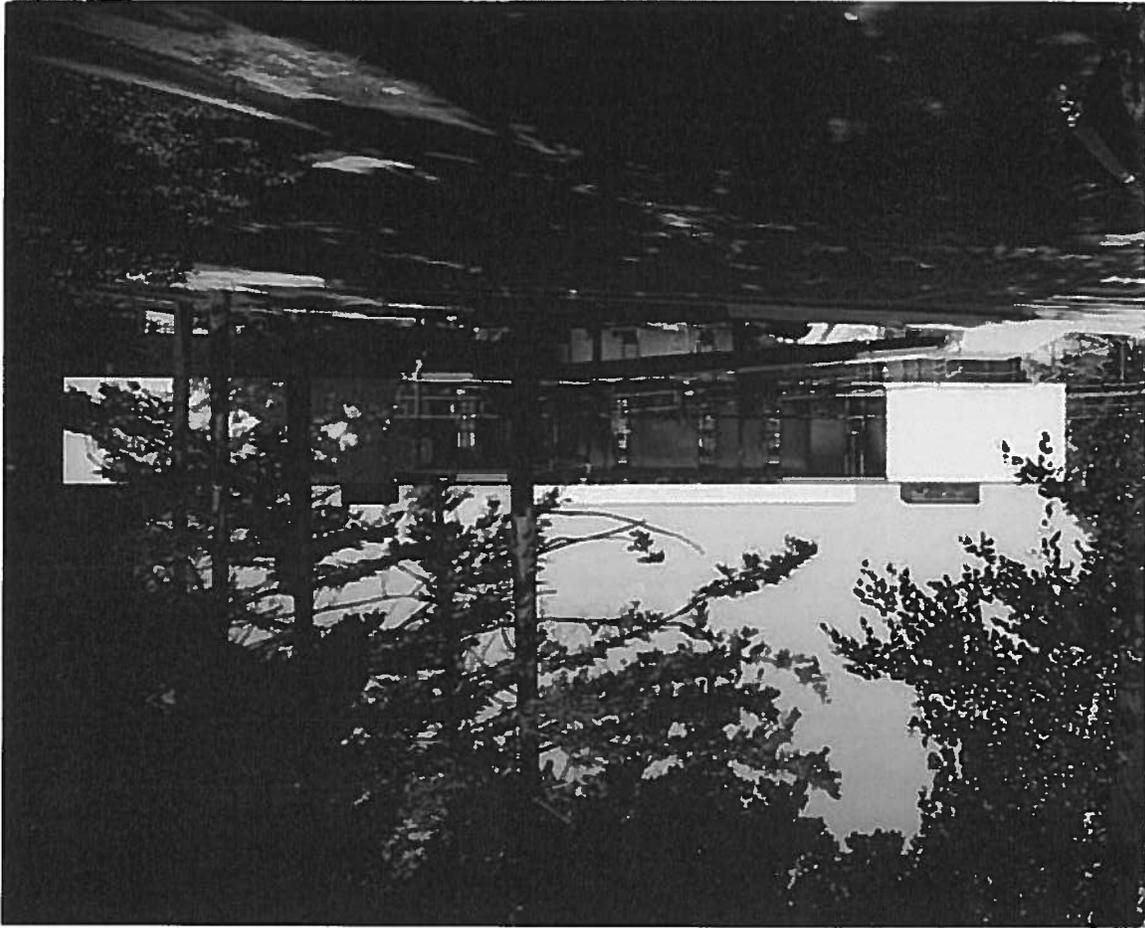
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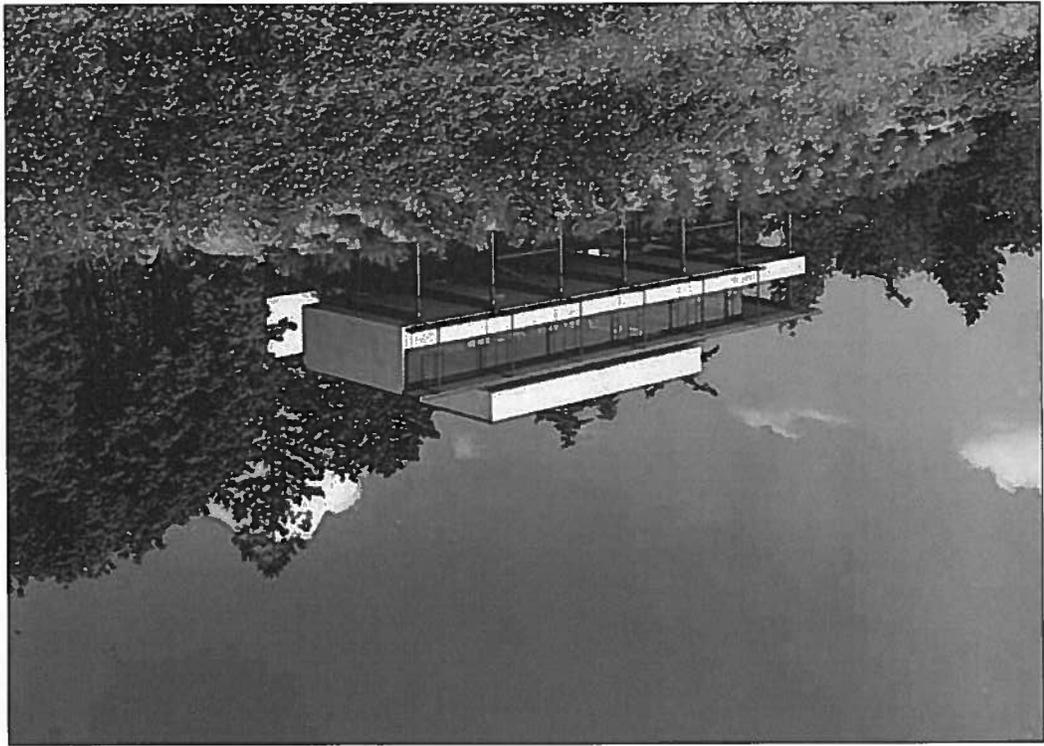
7. GRAPHICS

Note: All of the historical images that follow on pp. 22-27 are from the University of Washington Libraries, Special Collections Division. These images were provided in the National Register of Historic Places Nomination for the University of Washington Faculty Club (Merlino, 2009). Photos of the UW Club from 1960 are from the Dearborn Massar Photograph Collection.

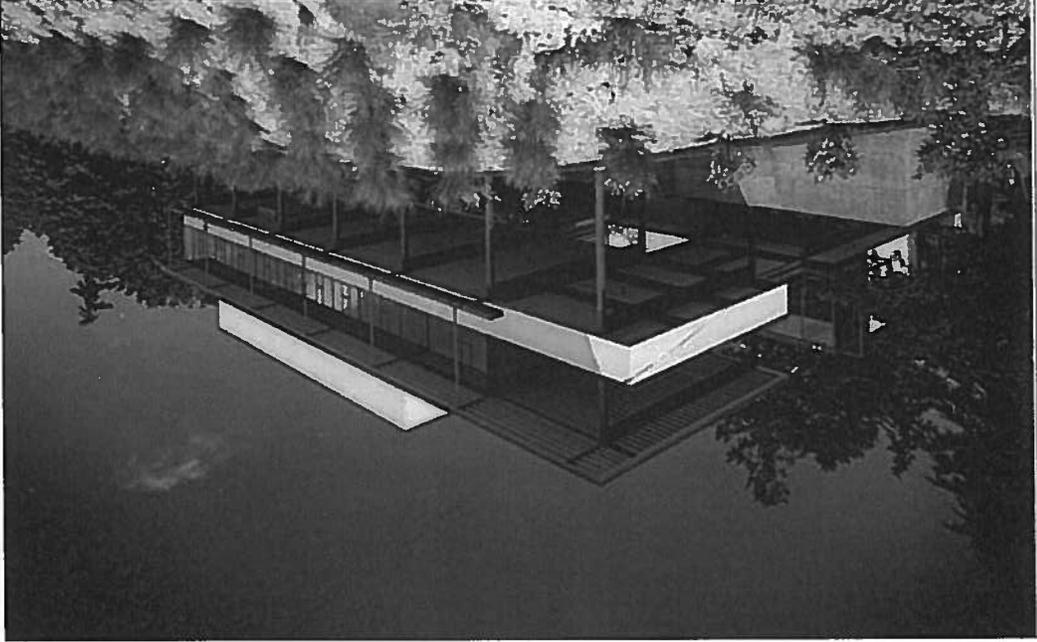


Left: The Hoo-Hoo House in 1909, the original Men's and Women's Faculty Club built for the Alaska-Yukon-Pacific Exposition. Below: View of the primary west facade, 1960.

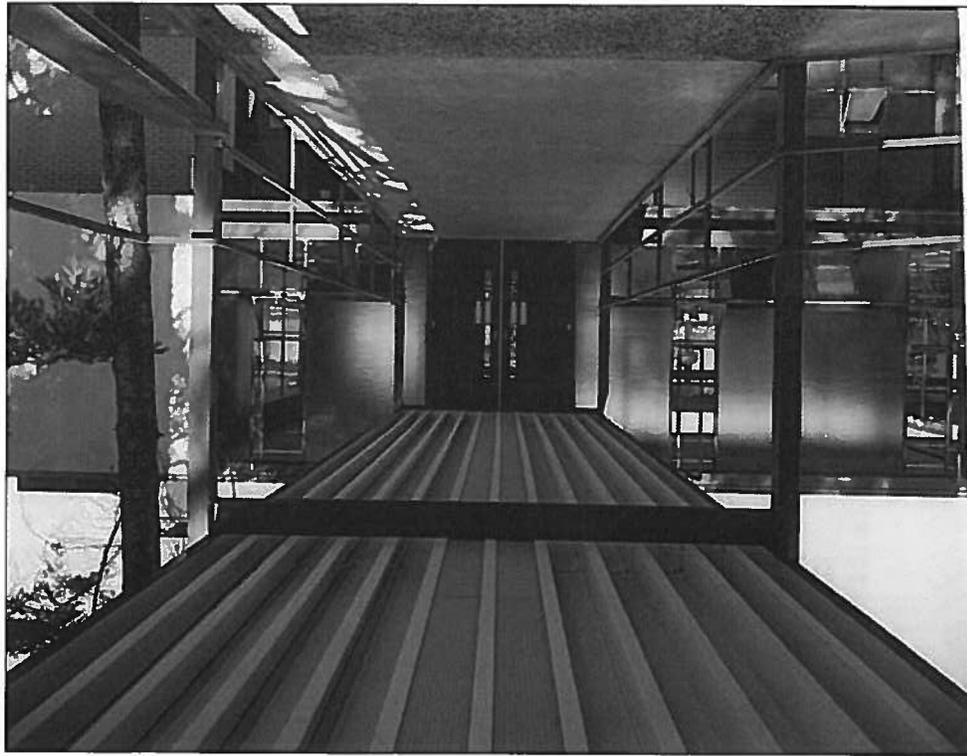




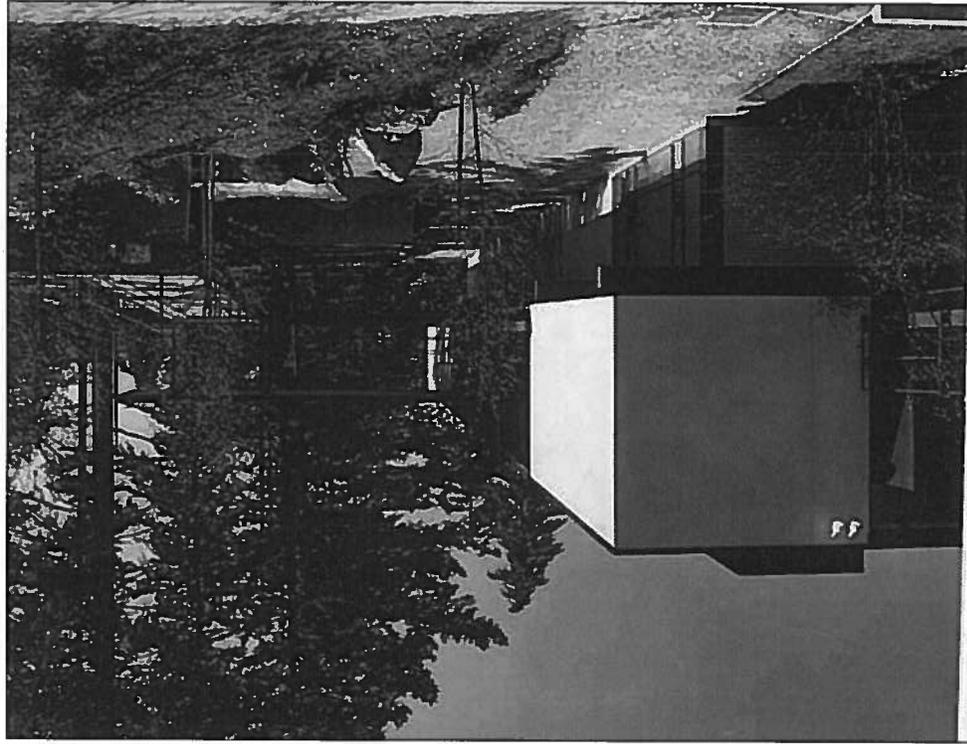
View looking southwest toward the rear (east) facade, 1960. Plant materials have matured since that date.



View from the southeast in 1960. The original, once-open southern portion of dining room is visible in this photograph. Presently enclosed it is part of the dining room to the north. This photo view is from below the existing parking lot, which presently features a retaining wall along the west side.



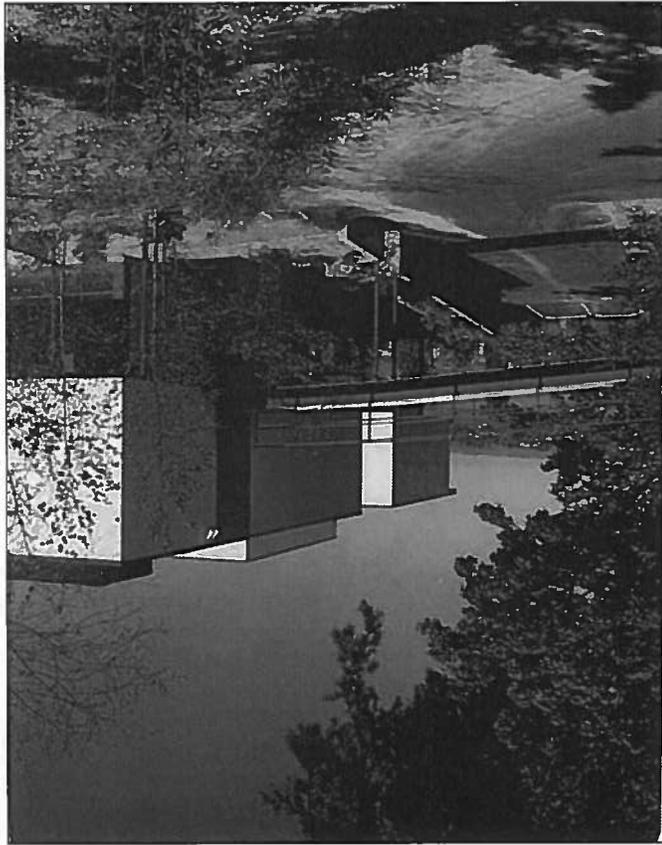
View looking east at the main entrance, 1960. Note the wood bench seat to the right.



Looking south from the building's northwest side toward the entry ramp and walkway, 1960.

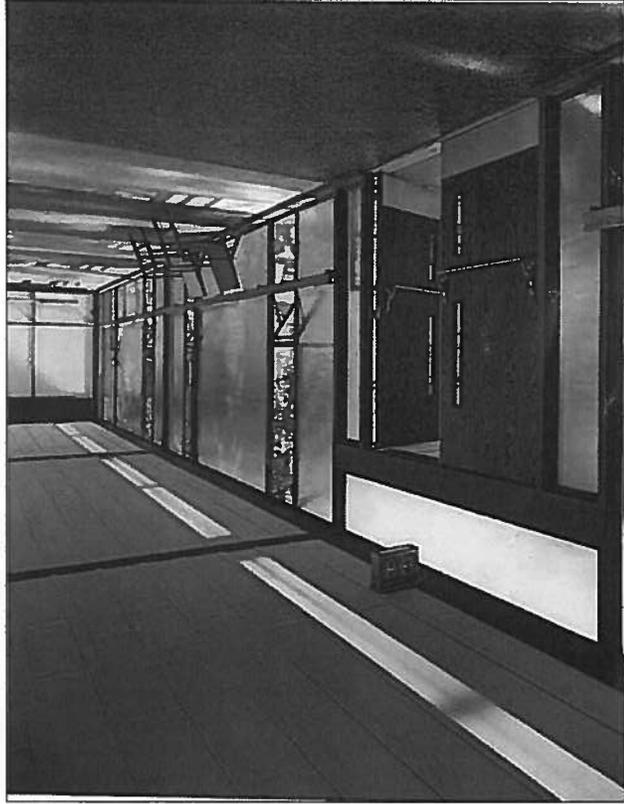
Left: View looking southeast at the north facade, 1960. This view shows the hovering quality of the original building mass, and the minimal rail system on the raised walkway ramp. To the east of the walkway, a partially canilevered walk-in refrigerator section was added in 1987. It was sided in corrugated metal to distinguish it from the original building.

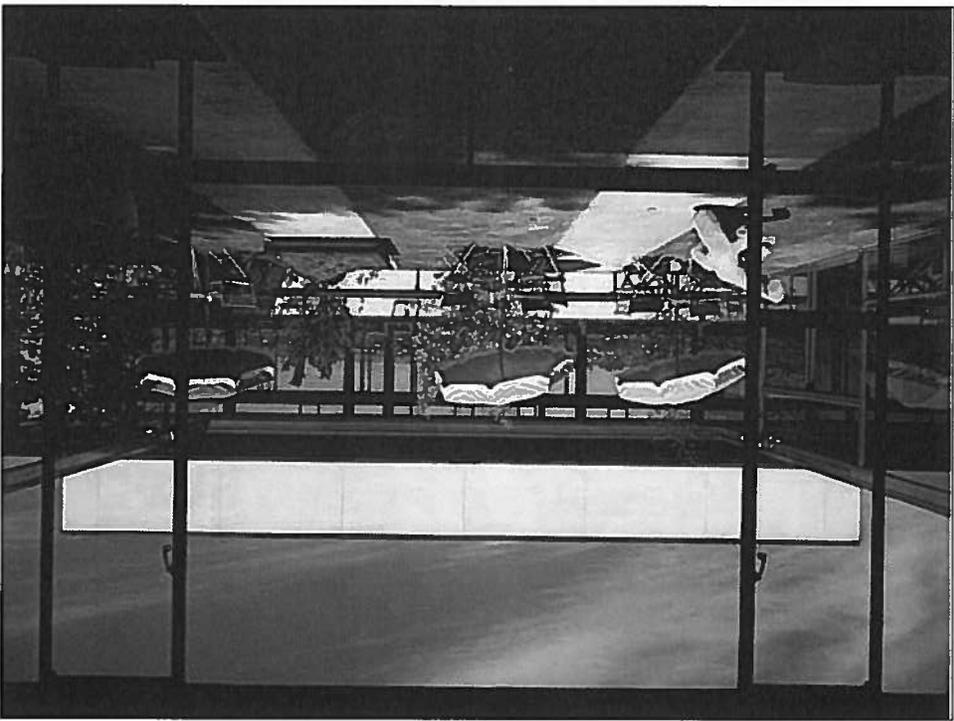
Below left: Exterior view looking through the light well from the lower level showing the open, flowing space at the lower level and between the east and west building sections, and the outer edge of the original upper terraced courtyard and glazed corridor of the upper level, 1960. Landscaping is minimal.



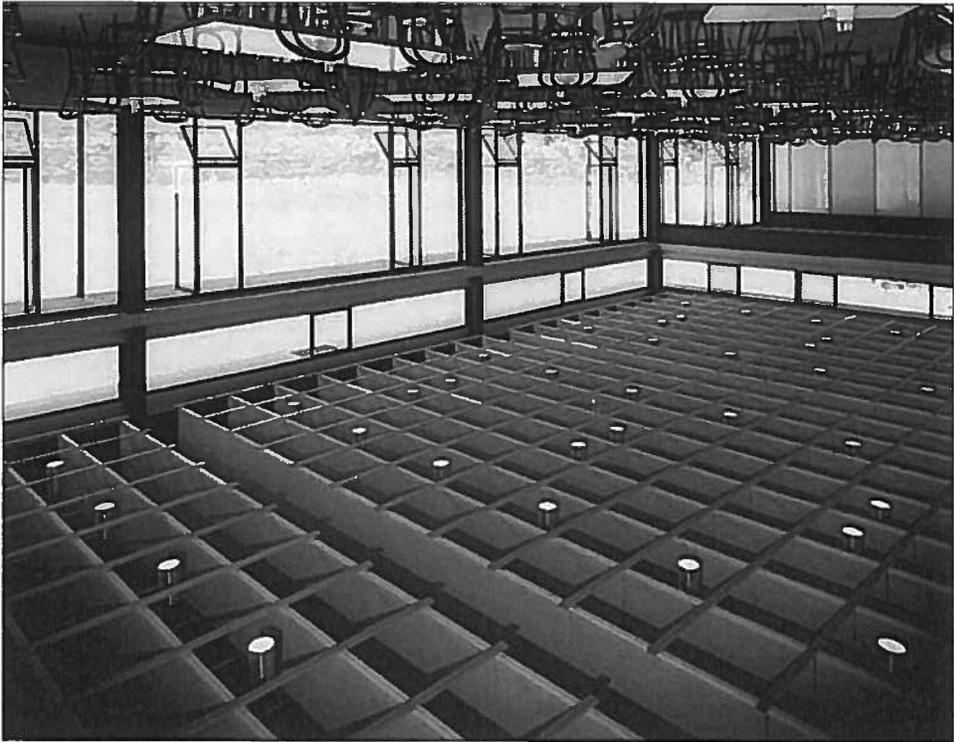
Left: Interior of the main entrance, 1960. The west perimeter wall featured a minimally-detailed handrail. The interior materials and colors emphasized the simplicity of the building's structural frame

Below left: Interior view, looking west in the southern corridor on the upper floor, 1960. The entry to the courtyard terrace was through the sliding doors on the right. Note also the exposed steel framing on the left.



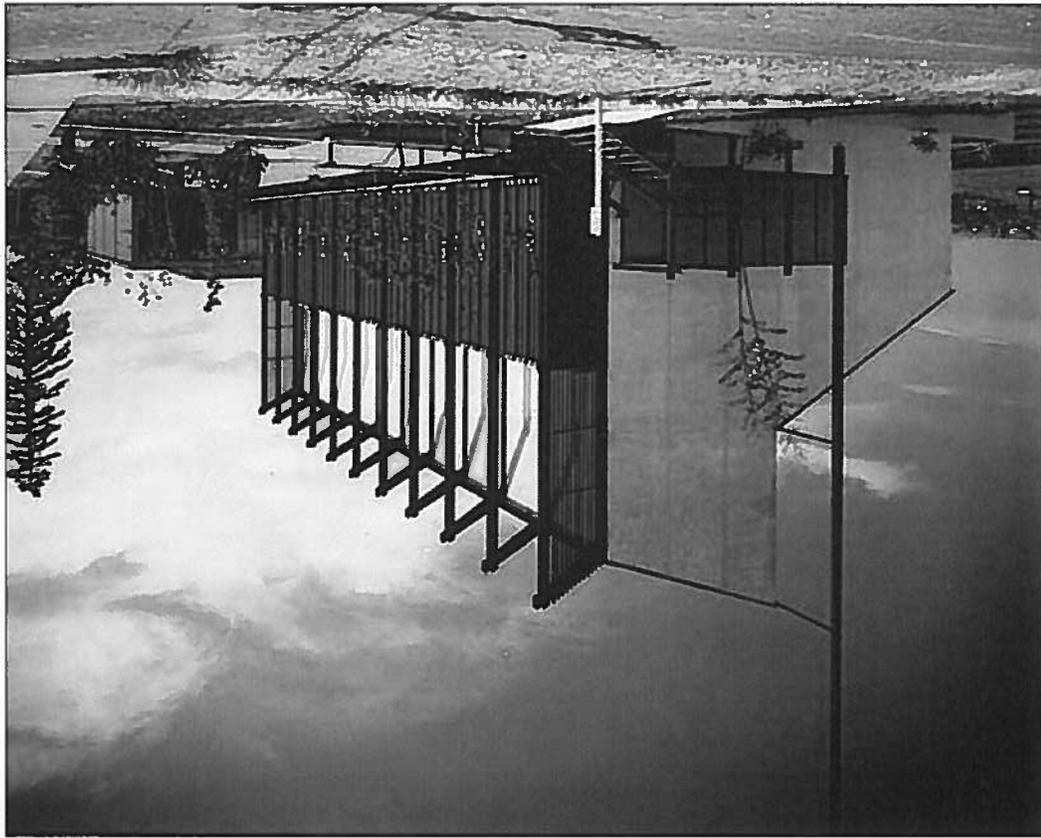


View looking out into the exterior courtyard, 1960. The grassy area was replaced with more dining space.

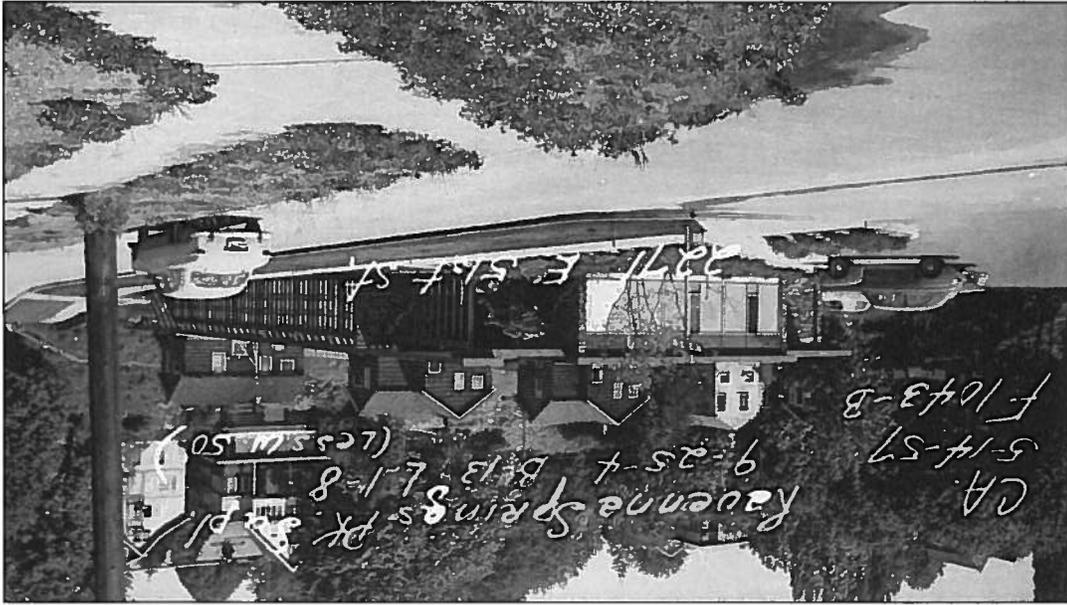


View looking northeast in the dining room, 1960.

Other Buildings by Paul Hayden Kirk and Kirk Wallace McKinley



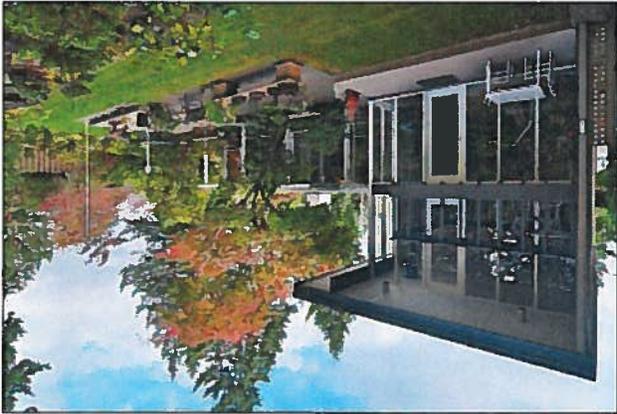
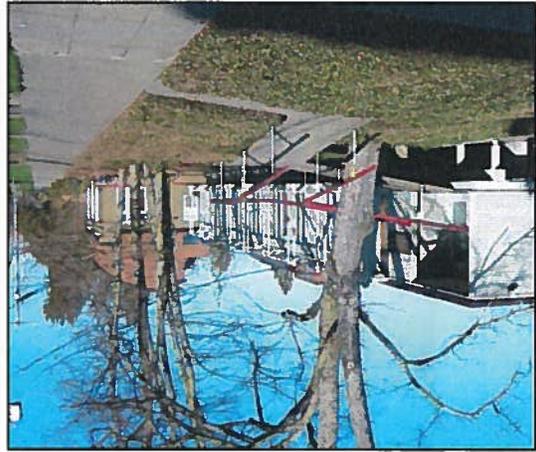
Above, the University Unitarian Church, 1959. (University of Washington Libraries Special Collections, Image No. DM2599)
Below, a 1959 historic tax record photo of the 1957 Blakeley Clinic. (Puget Sound Regional Archives)



Left: Bush Roed & Hinchings Office, 2200 Minor Avenue East, Kirk Wallace McKinley Associates (1972) (Photo by Susan Boyle, 2005).

Directly below, Seahurst Residence (Paul Kirk Architect (1956). (Windermere Real Estate photograph, 2012)

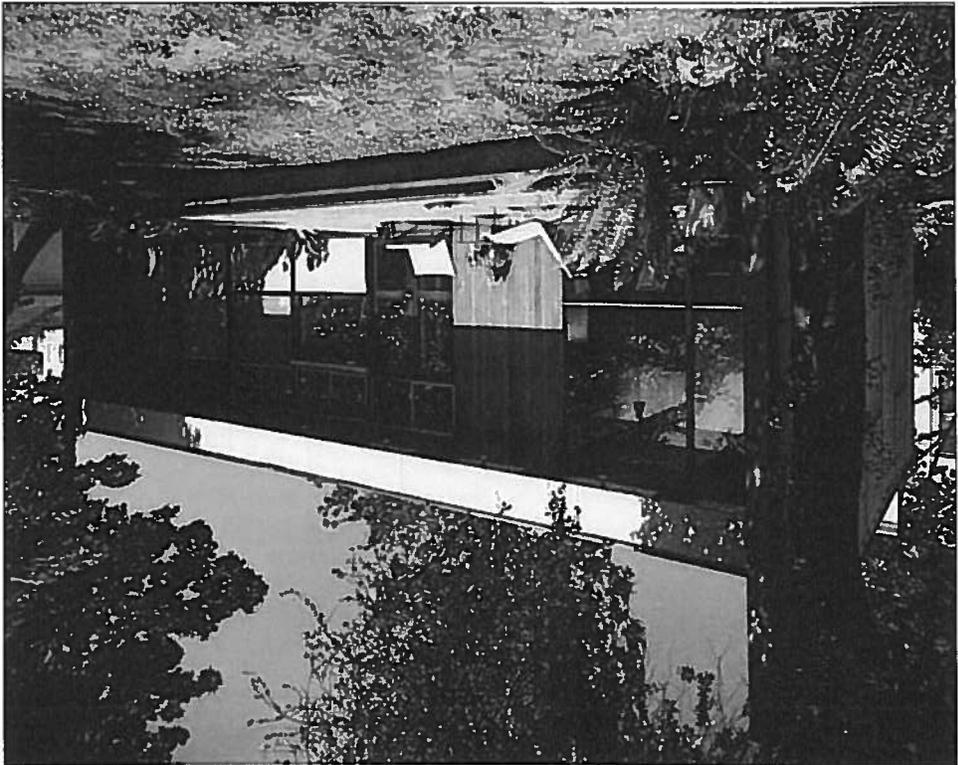
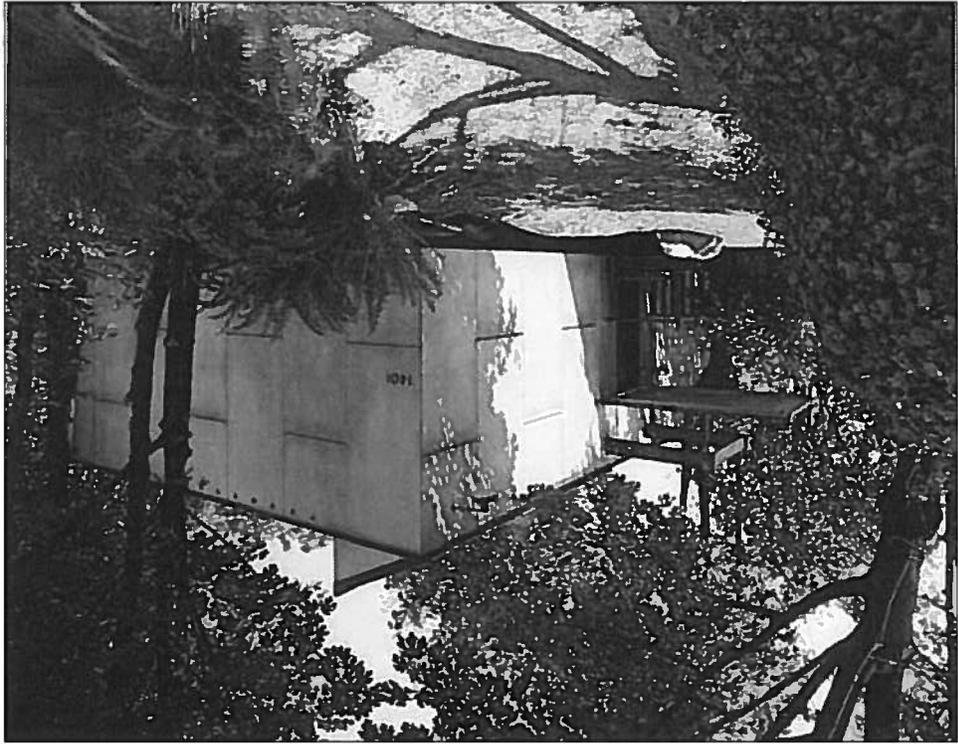
Bottom, Seattle Public Library's Magnolia Branch, Kirk Wallace McKinley (1964). (Build LLC photograph, ca. 2012)



Other Building by Victor Steinbrueck Architect



Alden Mason House No. 2, Richmond Beach, undated photo of the residence built in 1951. (University of Washington Libraries Special Collections, Negative No. DM4233)



Above, two views of the Victor Steinbrueck House, 1952. (University of Washington Libraries Special Collections, Negatives No. DM4234 and DM4235)

