

University of Washington Faculty Club Landmark Nomination

BOLA Architecture + Planning
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It's right on the centerline of the International Style — no mitigating shingles or wood beams here — and it defiantly rejects the neo-Gothic idiom that prevailed elsewhere on the postwar campus in an effort to relate the new buildings to the historic context . . . It's so self-assured in its immaculate, elegant, sparse lines . . . As if this weren't enough, the building thrusts itself off a hillside so as to create a vivid illusion of flying when you're seated in the dining room. So, there's our contradiction: a straightforward, mild-mannered building conceals a heart of drama.

— Architectural critic Lawrence Cheek, 2014

1. INTRODUCTION

Background

The University of Washington Faculty Club is a striking post-war Modern design achievement by two prominent local architects – Paul Hayden Kirk and Victor Steinbrueck, along with a landscape design by Garrett Eckbo of Eckbo, Dean & Williams. Built in 1960, the two-story building was placed on a steeply sloping site at a prominent location along the east edge of the central campus. Constructed concrete, steel, brick, stucco and glass, its cubic massing, white volumetric forms, full height window walls, exposed framing and strong relationship of interior and exterior spaces expressed a Modern design and Northwest sensibility.

For nearly six decades the building served as a membership club for faculty, with dining and reception facilities, and as a rental venue. The lower floor conference room was utilized also for project reviews by the University's Architectural Commission and other campus groups. The UW Club suffered economic impacts due to the pandemic closure of all dining facilities, and it laid off its staff in March 2020. At the end of June 2020, the Club's Board of Directors were forced to close the club permanently and dissolve the non-profit corporate entity that operated it. The building was then passed onto University Facilities.

This nomination was developed and submitted at the request of the University, which seeks a determination by the Seattle Landmarks Preservation Board as it plans for the building's future.

Research

This nomination report includes an architectural description and a historic context statement, along with property data, bibliography, and illustrations. This nomination report, prepared by BOLA principal Susan Boyle, AIA, is based largely on the May 2016 National Register nomination prepared by Professor Kathryn Rogers Merlino and Susan Boyle, which contained information about the original contractor provided by Michael Houser, the State Architectural Historian with Department of Archaeology and Historic Preservation (DAHP). Environmental and Land Use Planner Julie Blakeslee, the University's project manager, provided editing assistance.

Sources of information include historic campus plans and photographs from the University of Washington Libraries Special Collections (UWLSC) and the Museum of History and Industry (MOHAI), as well as drawings and records and reports from the University's Facilities Services. Research also included acquisition and reviews of archival newspaper articles in the *Seattle (Daily) Times* collection from the Seattle Public Library, and publications about the University of Washington's Seattle campus, and the original designers. Research also included several site visits in March and May 2019 and again in May 2021 to review and photo-document current building conditions, including a recent remodeling of restroom facilities.

Seattle's Landmarks Process

[Note: The following information is provided for those unfamiliar with local landmarks.]

Designated historic landmarks are those properties that have been recognized locally, regionally, or nationally as important resources to the community, city, state, or nation. Official recognition may be provided by listing in the State or National Registers of Historic Places and locally by the City of Seattle's designation of a property as historic landmark. The City's landmarks process is a multi-part proceeding of three sequential steps involving the Landmarks Preservation Board: a review of the nomination and its approval or rejection; a designation; and negotiation of controls and incentives by the property owner and the City's Historic Preservation Office and its approval by the Landmarks Preservation Board

A final step in this landmarks process is passage of a designation ordinance by the City Council. These steps all occur with public hearings to allow input from the property owner, applicant, the public, and other interested parties. Seattle's landmarks process is quasi-judicial, with the Board ruling rather than serving as an advisory body to another commission, department, or agency. Under the ordinance, more than 460 individual properties have been designated as landmarks. Others within one of the City's eight special review and historic districts are also local landmarks.

Seattle's Landmarks Ordinance (SMC 25.12.350) does not consider future changes or uses, or other land use issues. Rather, it requires a property to be more than 25 years old and "have significant character, interest or value, as part of the development, heritage or cultural characteristics of the City, State or Nation," and meet at least one of six designation criteria:

Criterion A. *It is the location of, or is associated in a significant way with, an historic event with a significant effect upon the community, City, state, or nation*

Criterion B. *It is associated in a significant way with the life of a person important in the history of the City, state, or nation.*

Criterion C. *It is associated in a significant way with a significant aspect of the cultural, political, or economic heritage of the community, City, state, or nation.*

Criterion D. *It embodies the distinctive visible characteristics of an architectural style, or period, or of a method of construction*

Criterion E. *It is an outstanding work of a designer or builder.*

Criterion F. *Because of its prominence of spatial location, contrasts of siting, age, or scale, it is an easily identifiable visual feature of its neighborhood or the City and contributes to the distinctive quality or identity of such neighborhood or the City.*

2. PROPERTY DATA

Historic /Current Name:	University of Washington Faculty Club / UW Club
Address:	Campus Address: 4020 East Stevens Way NE Parcel Address: 4000 15th Ave NE, Seattle, WA 98195
Site Location:	The building is located on the east side of the central campus on a rectangular lot bounded on the west by East Stevens Way NE, to the north by the Hall Health medical facility, the Facilities Service Admin Buildings to the south, and a pedestrian pathway to the sloping eastern edge of the facility parking lot.
Tax Parcel Number:	Portion of 162504-9001 (For permitting purposes, the UW has been assigned parcel identification numbers and corresponding legal descriptions. The building is a portion of Tax Parcel 162504-9001.)
Legal Description:	Those portions of Government Lots 2, 3 and 4, lying west of Montlake Blvd NE, north of NE Pacific Street and north of NE Pacific Place; the west ¹ / ₂ of the northwest ¹ / ₄ , and the northwest ¹ / ₄ of the southwest ¹ / ₄ , lying east of 15 th Avenue NE and south of NE 45 th Street and north of NE Pacific Street; all in Section 16, T25N, R4E, W.M.
Original Construction Date:	1960
Original and Current Use:	Social Club, Dining Facility, Conference Room / Vacant
Original Designers:	Paul Hayden Kirk & Associates, Architect, and Victor Steinbrueck, AIA; Sigmund Ivaarson, Structural Engineer; Garrett Eckbo, Eckbo, Dean & Williams, Landscape Architects
Original Builder:	Wick Construction
Original / Present Owner:	University of Washington
Owner's Representative:	Julie Blakeslee, Environmental and Land Use Planner Capital Planning & Development, University Facilities Building, Box 352205, Seattle, WA 98195-2205 jblakesl@uw.edu / 206.543.2425
Owner's Consultant:	Susan D. Boyle, AIA BOLA Architecture + Planning 122 Northwest 58 th Street Seattle, WA 98107 sboyle@bolarch.com / 206.383.2649

3. ARCHITECTURAL DESCRIPTION

The Campus Setting

The 13,000 square foot UW Club building is located on the eastern portion of the University of Washington's Seattle campus. **(Figures 1 & 2. See also Figure 6.)** The building sits on the east side of East Stevens Way NE, the primary campus loop road, on a steep site where the topography slopes downward from the sidewalk edge to the lower level of the building, which is set back approximately 45' from the roadbed. The Husky Student Union Building (HUB), directly to the east across the street, was expanded in 2012. Fluke Hall, a 1988 engineering building, is situated to the east. The University's Facilities Services Administration Building is to the south, where it is screened from view from the building and from East Stevens Way NE by heavy landscape, and the University Facilities Building is further east. To the north is the 1936 Hall Health Center and beyond it the 1967 Padelford Hall and a multi-level parking garage (Lots N-16-18-21-21). To the south there are several modest wood frame buildings that house the UW Facilities. The Hall Health Center and the Facilities Services Administration Building are separated from the subject property by side yard setbacks, topographic changes, and walkways. Thus, the Faculty Club is visible as an object in the east central campus.

This site has historic significance relating to emergence of the campus during the Alaska Yukon Pacific Exposition (AYPE). The Faculty Club is located on the eastern portion of the fairground site at the location of a former Hoo House. The earlier building, designed for use during the AYPE by noted Seattle architect Ellsworth Storey, was for the Hoo Hoo, a lumbermen's fraternal association. The half-timbered, rustic style building was designed with Prairie-style elements in contrast to the neoclassical style buildings of the AYPE. **(Figure 8.)**

The building overlooks a steep wooded slope to the east. Below there is Montlake Boulevard NE and the Union Bay Natural Area. Views of the Lake Washington shoreline, the east side communities of Bellevue and Medina, and Cascade foothills and mountains are provided from the site. Mount Rainier, further south, is also visible. The siting of the building was established to take full advantage of the sloping topography to exploit views, parking, and accessibility. As architect Steinbrueck described it, "All the architecture had to do was respect the site and the fine trees already there while providing a variety of necessary spaces."

The Site and Landscape

The nominated property encompasses a portion of the urban tax lot that is occupied by University of Washington Faculty Club. It includes the original building site with surrounding landscape setback on the west side, the sloping driveway on the north, and parking area on the east as shown on the original site plan. **(Figure 3.)** Overall estimated dimensions of this site are 186' by approximately 153'. Setbacks are estimated at 53' deep on the west and 32' deep on the north. The site is part of the University campus, while the site proposed in this nomination is a part of it extending eastward from inside of the sidewalk right-of-way along E Stevens Way NE on the west to the outside of the curb on the east side of the parking lot below the building. On the north and south it extends 20 feet beyond the original building's outermost structure on both sides. This area encompasses most of the original site plan and current landscape, along

with the 16 foot wide access driveway on the north side of the building, most of the parking area to the east, and the 18 foot wide parking space to the southeast of the building. Grades to the east and south drop down steeply.

On the northwest corner of the site, a single-lane one-way vehicular access drive runs from East Stevens Way NE along the north side of the building to the parking area. A truck loading area is just north of this access drive, along with an access ramp and overhead walkway from to a service entry in the building's north facade. **(Figures 15 & 42.)**

From East Stevens Way NE and the front (west) facade, the building appears to be a singular, horizontal form with its second floor set slightly above the street level, where it is accessed by a long ramp. **(Figures 9, 39 & 40.)** As the site slopes down to the east, the building's lower level first floor is revealed. This floor level is placed at an elevation of 125', above the adjacent parking lot at elevation 114' to 118'. The paved open space is defined by a cast-in-place concrete retaining wall along its west side.

The building's design minimized impacts on the ground plane to maintain surrounding existing trees, allowing them to be used in the landscaping design. The siting also facilitated the placement of the vehicle parking under the eastern portion of the building, out of view from the roadbed, with a driveway exiting to the south. The rectangular parking lot (Lot C-19) runs the length of the east side of the site, providing space for 25 cars and service vehicles. The parking lot location, at a minimum 7' below the grade level of the first (lower) floor, required a narrow exterior stair penetrating the retaining wall to an east entry of the first floor. **(Figure 43.)**

Concrete retaining walls are provided to hold the natural grade along the north and northwest sides of the building site and above its parking lot. The retaining wall that runs along the south and southeast sides of the building site rises above the parking lot grade up to an estimated height of 11'+/- at the southeast corner. The walls along the east rise to estimated heights of 6' above the lot grade at the northeast corner and 8' at the intervening stairwell, which provides access to the first floor. **(Figure 60.)** The retaining walls supports a level plinth of land, some 56' by 146' on which first (lower) floor sits, while the second (main) floor seeming to hover above it. In placing the building on this steeply sloping site, the original designers took advantage of the extensive views to the east and south, across Lake Washington, to the Cascade Mountains and Mount Rainier

The original site plan drawing shows planting in close proximity to the building within naturalistic plant beds, on a balcony and courtyard deck, and in setbacks around the building's front (west) and south sides. Cotoneasters were planted in a row in the plant bed within the retaining wall, while other evergreens and native shrubs and groundcovers were planted throughout the site. **(See landscape plan, Figure 66, and Figure 10 & 41.)** It appears that evergreen yews were later installed.

Historic photographs from ca. 1960 of the building's primary facades show the large, mature conifer trees that surrounded it, and new plantings on the east side of the parking lot. **(Figure 11.)** Landscaping in planters and site furniture was limited originally to the large central courtyard on the second floor. An original wood bench was placed across the eastern open side

of this courtyard, which was accessible from the north and south corridors. **(Figure 14.)** A smaller terrace near the building's southwest corner, accessed from a first floor bar, was paved and provided with perimeter steel railings, but no planters. **(Figure 57.)** Present landscaping includes trees planted in the first floor lightwells.

The Structure and Exterior Features

Constructed of buff-colored brick, stucco, glass, and steel, the building's facades utilize Modernism's language of simple geometry, white volumetric cubic forms, horizontal bands of glazing and full-height window walls, and exposed steel framing. The first floor mass was grounded on the site while the western portion of the second floor cantilevered some 6' beyond the first floor **(Figure 58.)** The eastern portion extended above the parking lot where it was supported by slender steel piloti-like columns, set on 18' centers **(Figure 60.)**

The two floors are of different sizes, and they are shifted to layer in a complex manner with the 89'-5" by 117' second floor extending above the 34'-4" by 108' first floor and the retaining walls.

Outward and inward views were important features of the original design, as were visual and physical connections and relationships of indoor and outdoor spaces. The outdoor spaces served to condition interior rooms with the sun and breezes of the natural environment. The original building design also played off the sense of solid volumes and open space, with a simple geometric mass seeming to float above the naturalistic landscaping and forested slope. The central interior courtyard situated on the upper floor, and linear two-story lightwell to the west of it reinforced this sensation. **(Figure 56.)**

The building was designed on a modular system made up of 18'-wide structural steel bays, which were divided into further modulation of 9' and 4.5' depending on the function, size and infill of the spaces they comprised. Within the building, the service spaces are largely enclosed, while the primary program spaces are open within the steel frame.

The steel frame was clad with panelized, lightweight stucco, with precise expansion joints, along with glass, and masonry infill. The first floor is clad primarily with light-colored brick, along with a steel-framed glazing system that makes up the entire system of window walls, windows, and doors. The upper level was finished with white stucco and windows, framed by square steel tubes. All original windows and doors were full height to allow as much natural light as possible. The single-pane glass was alternately obscured with a light sandblast pattern or clear, depending on the of privacy needs of the rooms. While the building was constructed with no mechanical cooling, many of the windows featured either awning or casement openings, or, in the case of the bar door, sliding doors that open to the lower southwest terrace. In addition, a steel sunshade, made up with by paired steel elements and an integral catwalk, is placed along the east-facing upper facade. **(Figures 43 & 60.)**

A strong sense of openness and views were provided along the 9'-wide pedestrian ramp and bridge that led in sections up from the sidewalk to the main entry, and from the southwest terrace. **(Figures 12, 46 & 47.)** This openness was enhanced by the design of lightweight, minimal exterior railings at the ramp, deck, and lightwell perimeters. The original rail system,

which has been largely maintained, consisted of painted square and rectangular solid steel sections, which made up the posts and two horizontal rails. Consistent with the use of exposed and offset structural frames, the railings were offset from walkway or terrace edges, with a steel plate bolted vertically from the post to the base.

The open side of small terrace near the southwest corner of the building was treated similarly with the same, simple handrail as used along the entry walkway and ramp. **(Figure 57.)** The handrail system and ramps are character-defining features of many buildings by architect Paul Kirk. As an architect Kirk was particularly sensitive in the way he integrated accessible ramps with building designs, perhaps in response to the mobility limits that were the lasting result of his having had polio as a child. In projects such as the Faculty Club it appears that he anticipated the passage of the ADA as well as current concepts of universal design for inclusive access solutions. Despite this insight, at the building's first floor the primary access from the parking lot to the west entry door requires series of steps.

The Interior

The second floor is made up by two north-south rectangular volumes largely separated by a lightwell. The western rectangle, where visitors enter, is 46'-6" by 117'. It contains a 35' by 27' interior courtyard, contained by two 9'-wide corridors. To the north there are kitchen and utility areas along with an open food service line, accessed by the north corridor, and to the south side there is the main corridor, and an open stair to the lower level. Enclosed and partially enclosed spaces to the south of the main corridor include a lounge area, coat room, library space, and restrooms. The adjacent stair, made of open steel and pre-cast concrete aggregate, connects the upper floor with the lower floor.

The central interior courtyard is notable interior feature. **(Figures 18 & 49.)** This unique outdoor space is visible upon entry through the primary west doors at the upper floor, and from the initial sequence of spaces with the north-south entry gallery. **(Figures 16 & 47.)** Protected from wind by the building on four sides, the uncovered outdoor room forms the heart of the main first floor level, providing daylight to the interior and forming a useable exterior space. The courtyard, which is used as a social gathering space, originally featured a simple horizontal wood bench and single railing placed full-width in its open eastern end, which separated it from the adjacent open light well. This rail likely raised safety concerns, and it was soon replaced by larger bench with full wood back support.

The plan features an open lightwell to the east of the central courtyard. This open volume extends from the northern wall of the courtyard to the southern end of the building. The two corridors slice through the lightwell to allow the lower level more natural light. **(Figure 56.)**

The 29'-4" by 117' dining space, which makes up the eastern rectangular volume, is adjacent to the lightwell. It extends the full width of the building as a singular volume after it was extended to enclose an original, open southern deck. The room features a broad east wall of windows that takes advantage of spectacular views to the east, north and south, with an unobstructed prospect of the lake and mountains. In addition, the flat ceiling rises 6' above surrounding 10'-tall main floor ceilings to allow for clerestory windows to surround the dining room with

additional natural light. Typical east windows rise from a sill height of approximately 21" from the floor to the ceiling, where the window frames align with the exterior steel sunshade. The steel T-deck roof plate above is layered acoustically with two tiers of glass-fiber baffles, hung at right angles to one another. The central space, which forms the main dining room, is framed by a secondary, smaller south dining room. Enclosure of the original open deck at this location constitutes the only major alteration of the original building volume. The alteration, which dates from 1968-69, was designed by architect Paul Kirk. **(See drawings, Figures 69 & 70.)**

Ceilings in the entry gallery and those in the south rooms are fitted with suspended acoustic tile. The entry passage features exposed concrete aggregate floors, which extend from the entry door to the exterior courtyard in the building's center, while carpeting is provided on the remainder of the second floor. Other original finishes include a variety of local wood species used to create the wood paneling that clad most of the interior surfaces including the walls along the open stairway and those that enclose the spaces to the south of it. Ceilings are treated with slatted, stained fir panels hung from the steel frame, or, in limited locations, acoustic panels. Many types of commercial softwoods were used as interior wall paneling, including Hemlock, Alaskan and western cedar, ponderosa and lodge pole pine, as well as the salvaged exterior paneling from the original Hoo Hoo House, which were retrofitted to fit the space in the south lounge area. **(Figures 50. & 51.)**

In the south lounge area, there is a large fireplace set in a Modern style inglenook in the north wall. An original sculpture is situated near the fireplace. The piece was created by artist who was a contemporary of the design architects, Everett DuPen. Another piece by DuPen, dating from 1948, is located on the campus at the entrance to the Electrical Engineering Building.¹

The first (lower) floor holds a large conference room, along with a suite of offices at the north end, and a small bar, an enclosed office space, and restrooms to the south. **(See drawings, Figures 27. & 62.)** The two floors are accessed by a steel-framed staircase with exposed aggregate treads. In 1981 this staircase was fitted with a highly visible, mechanized accessibility lift, which provides a single seat on a rail system. **(See drawing, Figure 71.)** The bar and lounge area, to the south of the stairs, is finished with carpet and a dark stained wood ceiling, along with wood-paneled walls and perimeter windows

At the lower the original billiards and the adjacent game room, are set three steps (22") below the level of the main corridor. **(Figures 27 & 53.)** These spaces have been remodeled to serve as a conference room, and a secure storage space and two offices, which are located at the far north end. In the 1990s an exterior ramp was constructed along the east perimeter wall to provide ADA-compliant access to these office and the conference room. where they are

¹ Everett DuPen (1912-2005) was a sculptor and professor of art at the University of Washington. A contemporary of the architects, he was well known for his sculpture, which embodied movement, form, and the human figure. In addition to studying Architecture at Harvard, he spent a year at the American Academy of Art in Rome. Late in his career he studied bronze-casting in Italy and art in India, Nepal and Egypt. His works were collected internationally. Locally, the "DuPen Fountain" at the Seattle Center was installed in 1962 for the World's Fair (Mulady in *Seattle Post Intelligencer*, June 15, 2005). See also Rupp, 1992.

accessed directly from Room 101, or from the east side by way of an exterior door. **(See drawing, Figure 72.)**

Changes over Time and Recent Changes

The original Faculty Club has been well maintained, although some modifications have been made since its original design. In 1966-68, the south dining room, which originally was a semi-enclosed open volume below the cantilevered roof extending from the main dining space, was enclosed with glass to accommodate additional indoor dining. This project, completed soon after the original construction, was designed by Paul Kirk, using details 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 proportions match the rest of the building. Its smaller scale mass and its cladding – a dark gray-color corrugated aluminum siding – distinguish it from the original structure. Re-roofing in 1994 resulted in changes to some details; and non-original downspouts were later installed.

Over time there have been other modifications within the existing envelope. A narrow storage space at the first floor (Room 105) was made into a small, enclosed office for the club manager. The former billiards/game room at the first floor (Room 101) was converted to assembly use for meetings, conferences, and receptions. Modernization and expansion of kitchen facilities within original service areas on the second floor occurred in 1 phases in 1993 and 2012-13. In 2016 minor modifications were made to the entry ramp, although the original railing was maintained.

Other minor changes have been made to the interior, such as the addition of room dividers, new curtains and new carpet. In the 1980s a stair lift was added, and two restrooms were reconfigured to address access needs. The stair lift is somewhat unobtrusive, as a visual component, but its rail contrasts with the light scale of railings throughout the building. Of greater impact, it diminishes the experience of those who must use it. Universal access to the building remains a dilemma, with the nearest accessible parking area located across E Stevens Way NE north of the HUB. Direct access from the parking lot below the building is provided only by way of the original exterior steps.

Recently, in 2019-2020, the two public restrooms were remodeled to create more accessible and gender-neutral facilities. The new spaces are located in the approximate locations of the original restrooms, which were limited to men on one floor and women on the other. The project has had little impact to the primary public spaces. On the main floor the original women's restroom, which had been refinished at some time with inappropriate wallpaper and furnishings, was replaced with a vestibule, two small gender-neutral restrooms and an ADA-compliant restroom, all fitted into a 15'-3" by 10'-4" area. The adjacent original open coat closet was retained along with its original wood screen wall. On the lower level the original men's room was replaced with a vestibule, a single gender neutral restroom and an n ADA-compliant restroom, all within a 7'-9 by 14'-8" area. This remodel was designed by David Strauss of SHKS Architects. **(Figures 54 & 55, and the final drawing sheet, Figure 75.)**

4. HISTORICAL SIGNIFICANCE

Overview of the Campus Plan

[This overview and the following section on campus plans have been edited from the 2017 Historic Survey of the University of Washington, p. 21-34].

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

In 1898, engineering professor A.H. Fuller developed what became known as the Oval Plan, which included only the northern portion of the campus. Buildings constructed in the late 1890s include a drill hall and gymnasium, and two dormitories, later named Lewis and Clark Halls. The present campus still retains these two buildings, nearby Denny Field, Denny Hall, and the Observatory.

In 1903, the Board of Regents hired renowned landscape architects, the Olmsted Brothers, to prepare a design for a general campus plan. While the resulting 1904 Olmsted plan was not realized, it was adapted in part as the plan for the 1909 Alaska-Yukon-Pacific Exposition (AYPE). When the fairgrounds reverted to the University, the Olmsted's design established the central axis of Rainier Vista and an encircling road system, later known as Stevens Way, along with the formal layout of buildings and open spaces between them with an emphasis on the landscape.

The Regents Plan of 1915 served as the University's guiding planning document for the two subsequent decades. It grouped buildings associated with the liberal arts, science, athletics and administration in separate but linked quadrants, and reaffirmed the Olmsted Brothers' AYPE grounds while adapting symmetry and formality in a design of the upper campus. It also set the Collegiate Gothic Revival style for campus buildings. This plan was consistent with other Beaux-Arts and City Beautiful designs for American civic centers, towns, and campuses during the period between the 1880s and 1930s. Collegiate Gothic was endorsed further by the campus architect, Carl Gould, as the suitable architectural style for the campus due to its symbolic content. The style provided visual associations with older English universities and it offered adaptability to the irregular plan requirements of many individual building functions. Brick masonry in warm shades of brown, pinkish-gray cast stone, and cream-colored terra cotta were adopted as primary exterior materials. Decorative brick patterns and allegorical sculpture embellished many of these campus buildings.

Ambitious buildings programs were undertaken in the 1920s resulting in much of the main campus with completion of the liberal arts buildings on the upper campus, administrative facilities and the first phase of Suzzallo Library at its core on the Central Quadrangle, and the

science buildings along Rainier Vista and the southern portion of Stevens Way. Major athletic facilities were built also.

By contrast, the following decade saw very little construction on the campus as the dire economic impacts of the Great Depression's economic deepened. In 1934, the Regents requested a reexamination and update of Bebb & Gould's 1915 plan. **(Figure 4.)** The resulting plan essentially reaffirmed the earlier one, while recommending some changes, such as the location of a student union building east of the library, the siting of a health sciences complex south of NE Pacific Street, and student housing along the northeasterly campus ridge.

After World War II, returning veterans flooded colleges and universities throughout the nation, seeking degrees with support from the G.I. Bill. At the University of Washington, enrollment rapidly increased, from 7,386 in 1930, to 10,669 in 1940, 14,590 in 1950, and 18,143 in 1960 (Nielsen, 1986, p. 155). Growth during the post-war period resulted in the addition and expansion of many professional degree programs, establishment of the Medical School and other buildings to the south of Pacific Avenue NE, and construction of new athletic facilities in the southeast precinct of the campus.

In 1948, the University's basic campus plan was again updated. By this date the design of campus buildings had departed from the Collegiate Gothic style to embrace a wide range of Modern styles, new materials and expressive structural qualities. **(Figure 5.)**

Faculty Clubs on the University Campus

The first University of Washington Faculty Club was located on 15th Avenue NE just outside of the central university campus. **(Figure 7.)** A simple house, this structure remained the clubhouse until after the Alaska-Yukon Pacific Exposition of 1909 when the club was moved into the former Lumberman Associations Hoo House.² This half-timbered, Elizabethan-style building was designed by noted Seattle architect Ellsworth Storey, and it remained a beloved location of the club for nearly 40 years. **(Figure 8.)** Discussions about its replacement took place as early as 1925, but the effort was dropped due to lack of funding. Instead, in 1927 the "gloomy mission-furniture mausoleum" was transformed into a "cheery place with plenty of reading lamps and comfortable chairs". Interior decorating instructor Miss Hope Foote oversaw a complete redecorating of the interior with new curtains, chair slip covers, new lighting, wicker furniture and lighter paint. Dark brown ceiling beams were refinished in a natural grey tone.

By the late 1940s however the building was showing signs of its age and discussions were raised about whether the Hoo Hoo house should be remodeled or rebuilt.³ Then in 1950 the regents appropriated \$200,000 of the 1951-52 local building funds for the construction of a new facility

² O'Gorman, 1960.

³ The Faculty Club building housed both the Men's Faculty Club and the Women's Faculty Club, which eventually came together in 1974. In 1960, the Women's Faculty Club wrote a detailed history of the women's club up until the construction of the modern facility. See: "A Brief History of the Faculty Women's Club, 1909-1960," Report of the University of Washington Faculty Women's Club (Seattle: Self Published, 1960).

and the architectural firm of Jones & Bindon were hired to work on conceptual plans. The initial thoughts were to house the Faculty Club within a two-story addition to the Student Union Building, however those plans did not come to fruition. In 1910 there were just 85 male members of the Faculty Club, but by 1958 it had grown to 270. In 1919 there were 41 female members, but by 1958 that number had increased to 245. In fact, while they shared the facility, the men's, women's and wives' clubs were separate entities.

To accommodate these increasing numbers, it was decided to demolish the Hoo Hoo House and build a new free standing structure. The new building was to cost \$300,000. The Board of Regents agreed to fund \$200,000, while the combined three clubs came up with the additional funding. To be decided was what the building would look like and whom to hire to design the structure. At the time, the University was in the surge of new capital construction program. Decisions had to be made as to what the new buildings would look like. In 1958 a memo from the Faculty Club board and its members was sent to the Regents:

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 Belluschi, 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.⁴

The memo was written to receive approval by the University Board of Regents, the architectural commission of the University, and the University Architect, Paul Thiry, for the construction of a 'modern facility' for the Faculty Club. In 1958, they received permission, and developed a comprehensive program outlining their needs for a new buildings.

One of the most notable requirements developed by the Faculty Club was to "build a contemporary-style structure."⁵ With that intention in mind, the commission reviewed choices of architects and narrowed it down to two local architects, Victor Steinbrueck and Paul Hayden Kirk, whom were also UW architectural alumni. Local 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 members of the campus architectural commission. Paul Hayden Kirk was a well-established practitioner and had increasingly been awarded several design accolades. The decision to hire them may have been influenced, if not informally approved, by Paul Thiry, a committed Modernist.⁶

⁴ "A Campus in Transition - University of Washington Builds on Firm Foundations," *Western Architect* (1961): 22-29.

⁵ Faculty Men's and Women's Club, "Joint Meeting," *Paper of the Faculty Men's and Women's Club* (Seattle: Accession No. 79-35, Box 3, 1949).

⁶ Clausen, Merideth, "Paul Thiry," in Jeffrey Karl Ochsner, pp.290-295.

In 1957, the commission decided to award the design commission to Kirk and Steinbrueck, who would collaborate on the design. While Steinbrueck was familiar to the commission, both he and Kirk were friends with Paul Thiry, and both had similar design aesthetics to Thiry. As such, the commission also chose the landscape architectural firm of Eckbo, Dean & Williams to prepare the landscape plan for the site. (The plan, however, may have been the work of Paul Kirk as Eckbo's name is misspelled.)

The Building's Construction History and Use

Following a thorough design review by the University 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. To construct the building, the University hired Wick Construction Co., who had the low bid of \$279,409. At the time, the Wick Construction Co. was one of the largest construction firms in the city and had previously worked with the University on the Business Administration Building (1958) and the Engineering Building (1958).

The building's grand opening of the building was held on May 8, 1960 to much excitement by 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." Steinbrueck mentioned that, although the landscaping was not complete and some furniture had yet to arrive, the building was ready for operation. He explained that "all the commercially produced softwoods of the area [have] been incorporated into the structure". He also outlined that some of the rough, outside wood of the former faculty club, the Hoo Hoo house, was added for texture to the walls of the lower level men's lounge.

Shortly after its construction the building was published in the premier architectural magazine of the time, *Progressive Architecture*, in February 1961, and in the 1961 *Steel Construction Digest*. **(Figures 25 – 29.)** In 1960 it won several design awards including the Honor Award for Washington Architecture, and American Institute of Steel Construction Award, both in 1960.

The building served as a welcoming gathering place for the university community for nearly six decades before it was closed in June of 2020. Prior to covid-19 related closures of all campus dining facilities, the UW Club had been organized as a 501-C-3 nonprofit with 1,800 members. Under this organization it had served as a private member facility, and the dining and other event spaces within it require member sponsorship. Facilities include the main dining room (Cascade Room), which accommodates receptions, plated or buffet-style dinners for up to 250 guests, the south dining room the (Colleen Rohrbaugh Room) with reception and dining space for up to 50, and the Lake Washington Room, with meeting, reception, and dining space for up to 50. The lower level Yukon Pacific Room can be configured for meetings, lectures, or receptions for up to 100, and is often used as a review space by the University's Architectural Commission.

With the disbanding of the UW Club as an operational entity, the building has been passed onto University Facilities. It is presently vacant, serving only as a temporary site for testing facilities.

The Original Designers

The one-time collaboration between Steinbrueck and Kirk 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.

At the time Steinbrueck was in a sole practice and teaching in the Department of Architecture at the University of Washington. Kirk's practice was intensely active and in 1957 he reorganized his firm into a multi-staffed office: Paul Hayden Kirk & Associates, promoting Donald S. Wallace and David A. McKinley to full partners in 1960. While final drawings for the Faculty Club are from Kirk's office, it is clear through letters of corespondence, preliminary drawings and other records that Kirk and Steinbrueck were equal designers of the building.

The Faculty 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 the 1959 drawings for the Faculty Center Building

Kirk's firm transitioned to the name Kirk, Wallace, McKinley & Associates in 1960. Some records suggest that both of the Kirk's partners, Donald Wallace and David McKinley, may have worked on the Faculty Club project. 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 Victor Steinbrueck. The landscape architect was the notable firm of Eckbo, Dean and Williams of San Francisco. The structural engineer was Sigmund Ivaarson of Seattle.

Architect Victor E. 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 entered the University of Washington in 1928, beginning studies in the School of Fisheries. He changed focus to architecture in 1930 and graduated in 1935 with a Bachelor of Architecture.

During the Depression Steinbrueck worked as an artist for the Works Progress Administration and the Civilian Conservation Corps (the CCC), generating a series of watercolors illustrating life in the CCC camps. Between 1935 and 1938, he was employed as a draftsman for a number of Seattle architects, including William Bain, Sr., J. Gordon Kaufmann, James Taylor, and Bjarne Moe. Steinbrueck had a sole practice from 1938 until 1942, at which time he entered the Army.

After the war, he joined the University's Department of Architecture, where he served as a professor of architecture. In 1957, he relocated briefly to Michigan to work with his former classmate, architect Minoru Yamasaki, but soon returned to Seattle. It was in Yamasaki's office that he learned about steel framing and detailing, knowledge that would soon serve in the creation the University's Faculty Club building.

Although Steinbrueck had a small body of work as a result of his academic career focus and varied interests, his practice was well known and respected in Seattle's architectural community. His designs for the Alden Mason House in Richmond Beach (1951, destroyed) and his own house, at 1401 East Spring Street (1949-1953), both received Seattle AIA Honor awards. These exemplify the simple modernism of his work. His projects included an earlier house for Alden Mason (1949), and houses for William T. Stellwagen (1951-1955) and Earl L. Barrett (1956), along with other residential commissions, and the Faculty Club building with Kirk.

Another noteworthy project from this era was the design concept for the Space Needle with the John Graham Company (1962). Steinbrueck 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 consultation with landscape architect Rich Haag. In addition, he and Haag designed the Market Park at the northern end of the Pike Place Market, which was later re-named Steinbrueck Park in his honor.

Steinbrueck played a leading role in many of Seattle's historic areas, and he was the leading advocate for the preservation of the Pike Place Market. In 1963, a proposal was floated to demolish Pike Place Market and replace it with a hotel, an apartment building, four office buildings, a hockey arena, and a parking garage. This plan was supported by the mayor, many city council members, and a number of market property owners. Steinbrueck and others formed an advocacy group, "Friends of the Market," and fought against the development. An initiative passed in 1971 that created a historic preservation zone and returned the Market to public hands. In his advocacy for its preservation he used sketches and education to bring the lessons of urban historians such as Lewis Mumford and Jane Jacobs to Seattle. Many consider Steinbrueck as the single hand that saved the market from destruction.

Central to Steinbrueck's civic work was his engagement of average citizens to care for the natural and built environment of the city he loved. His *Guide to Seattle Architecture 1850-1953* (1953) for the AIA national convention helped begin his legend as the citizen architect-historian. With his sketches published in *Seattle Cityscape* (1962) and *Seattle Cityscape #2* (1973) illustrated and documented the life of Seattle and its citizens seen through an architectural lens.⁷ This was followed by his *Market Sketchbook* (1978), which was published after the successful Save the Market campaign.

Through his drawings, he attempted to communicate the full range of Seattle's built environment by looking at urban vernacular landscapes and buildings together with the public life that inhabited them. Along with University colleague Folke Nyberg, Steinbrueck led a series of historic surveys of neighborhoods in the mid-1970s, with assistance from hundreds of volunteers, for Historic Seattle. The survey maps have helped guide neighborhood planning and preservation efforts for over 40 years.

Steinbrueck had a long and influential career in teaching, architecture, urban design, and historic preservation. He taught in the Department of Architecture for three decades, from 1946 until his retirement in 1976, and served as the Departments Chair from 1962 to 1964. He was made a Fellow of the AIA in 1960, and received the Seattle AIA Medal in 1985 (the third

⁷ MacIntosh, HistoryLink.org Essay 2126, n.p.

recipient of this award).⁸ In addition, he 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, Steinbrueck was named First Citizen of Seattle in 1977. Later, the mayor of Seattle named November 2, 1982 as Victor Steinbrueck Day. And after his death in 1985, Pike Place Park was renamed Victor Steinbrueck Park in his honor.

Architect Paul Hayden Kirk (1914-1995)

Paul Hayden Kirk is one of Seattle's best known mid-century architects. **(Figure 35.)** Born in 1914 in Salt Lake City, he came with his family to Seattle as a boy in 1922. He studied architecture at the University of Washington and earned his bachelor's degree in 1937. Prior to starting his own firm in 1939, he worked for a variety of architects including Floyd A. Naramore, A. M. Young, B. Dudley Stuart, and Henry Bittman. During World War II, Kirk joined with other architects to take advantage of war contracts, partnering with former employer B. Dudley Stuart and Robert Durham, and after the war he established a partnership with architect James J. Chiarelli in 1944. Together, Chiarelli & Kirk produced a variety of Modern style structures such as the Crown Hill Medical-Dental Clinic in Seattle (1947); the Dr. Schueler House (1947) in Port Angeles; a variety of buildings at Camp Nor'wester (1946-1962) on Lopez Island; the Lakewood Community Church (1949); and several homes in Bellevue's Norwood Village (1951).

As with many architects of his era, Kirk's practice initially focused on historical influences, although modern in resolution in their focus on form and details. Kirk and Chiarelli parted ways in 1950 and he worked as a sole practitioner in 1950 to 1957. During this period, he was heavily influenced by the International Style which arrived in the United States in the early 30s. Although he would later dismiss Modern principles as "an architecture which has been imposed on the land by Man," his buildings from this period relied heavily on the tenets and forms of Mies van der Rohe and other European modernists. The volumetric and often floating forms, simple clean lines and lack of ornamentation can be seen in the Blair Kirk House (1951; demolished), the Lake City Clinic (1951-1952, present-day Wu Building) **(Figure 38.)** and the Buckley House (1957) in Medina. **(Figure 37.)** His projects also displayed an increasing tendency towards complex structural detailing, often with exposed layers of wood framing.

Initially, Kirk's own practice was small scale in scope. His reputation as an architect did not grow until the 1950s, primarily with private residences and medical clinics. The Faculty Club building, although similar in scale to a large medical clinic, was a unique structure among his list of accomplishments.⁹

⁸ AIA Seattle. See also the University of Washington Libraries, <http://www.washington.edu/research/showcase/1946a.html>. Exhibitions of Steinbrueck's artwork, including watercolors, drawings and prints, have been held at many galleries and organizations around the Northwest, including the Seattle Art Museum, the Henry Gallery, the Seattle Public Library and the University of Washington Libraries, the Polly Friedlander Gallery, the Whatcom County Museum, among others. An educational documentary entitled Seattle Cityscape, comprising of ten half-hour programs, has aired on KCTS, KOMO, KING, and KIRO.

⁹ See David A. Rash, "Paul Hayden Kirk," in Jeffrey Karl Ochsner, pp. 296-301.

Many of Kirk's residential projects of the mid-1950s gained national attention. Among them was the Frank Gilbert House (1957) in the Highlands, the Bowman House (1956) in Kirkland, and the Evans House (1956) on Mercer Island. In 1957 alone, several of his projects were selected by a jury for *House & Garden* magazine to receive four of five national design awards. Other work was featured in *Sunset Magazine* and *McCall's Book of Modern Houses*. Rather than the industrial materials used by many modernists, Kirk brought in a regional sensibility by using local materials to carry out the modernist aesthetic. Local softwoods and rough cut stone, and glass were heavily relied on to carry out the forms influenced by national and international precedents.

Around the time of the Faculty Club collaboration in 1959 and during the preceding decade, a distinct move away from the International Style can be seen in Kirk's work, especially in his public buildings.¹⁰ One of his more notable commissions from this period, the University Unitarian Church (1955-1959) was made from exposed wood trusses that were both exposed in a dramatic form inside and outside the sanctuary and detailed glass screens. These later exteriors were often long expanses of modernist walls with traditional Pacific Northwest building methods – shiplap, clapboard, and cedar shingle – whose surface interest he further exploited with a crisp, clean look.

Kirk was a modernist who honored the human response in his architecture both in scale and materiality. He deeply admired both Scandinavian and Japanese traditions, both for their uniqueness to architectural space. In the Scandinavian, he saw the warmth and humanity of buildings. In Japanese buildings, he admired screening, modular systems, large, movable simple windows and doors, and the integration of inside and outside living spaces. In his own words, he characterized his particular style as “sculptural, muscular, and flamboyant.” These characteristics can be found on the Blair Kirk House (**Figure 36.**), the Japanese Presbyterian Church (1962-1963) and the Dowell House (1953).

In all his designs, Kirk chose the simple rectilinear geometry of Modernism for its low cost and worked it as elegantly as possible. This relationship of Modernist geometric form and the texture of the natural material is one of his trademarks. To maximize light in Seattle's temperate climate, he expanded windows from floor to ceiling. Kirk was ahead of his time by being critical of the International Style and its known problems in heating and cooling. He emphasized awareness of the environment and the relationship to outdoor spaces, landscaping, and site, and fully integrated this idea into the Faculty Club building, eliminating any mechanical cooling, instead opting for cross ventilation and fresh air supply through operable windows.

By the middle of his career, Kirk had become one of the most widely published architects of the region. His buildings featured in a range of popular shelter magazines, to architectural trade periodicals, such as *Progressive Architecture*, both of which communicated his particular style of modernism in the Pacific Northwest. Authors Grant Hildebrand and T. William Booth, in *A Thriving Modernism*, praised Kirk for his “delicate wooden modernism” and “remarkably slender” wooden structural members. His extensive body of work illustrates his connection to site, an astute sense of detailing and unique form-making were both bold and restrained in their

¹⁰ *Ibid*, pp. 297.

use of scale and local materials, and established him as a leading architect in the region. In 1962, *Architectural Forum* characterized Kirk's design as embodying a Northwest sense of "clarity, suitability and restraint." As a result, His projects were cited in an estimated 60 articles in national architectural journals between 1945 and 1970.

Kirk was made a Fellow of the American Institute of Architects in 1984, and later went on to receive the first Seattle AIA Medal in Architecture along with Paul Thiry – the highest honor by his colleagues.¹¹ Both Kirk and Steinbrueck received an Honor Award from the Seattle AIA in 1960. In addition, Kirk and his firm won Seattle AIA Honor Awards for the following projects:

- 1952 Blair Kirk Residence (3204 E. Lexington Way, Mercer Island): Paul Hayden Kirk
- 1953 Donald D. Fleming Residence (2101 102nd Place SE, Bellevue): Paul Hayden Kirk
- 1954 Larry Svare Residence (Juanita Heights, Juanita): Paul Hayden Kirk
- 1955 Law Offices (Anacortes): Paul Hayden Kirk
- 1956 Smith Clinic (9431 17th Ave. SW, Seattle): Paul Hayden Kirk
- 1957 Dowell Residence (5756 Wilson Ave., Seattle): Paul Hayden Kirk
- 1958 Group Health Northgate Clinic (10120 1st Ave. NE) Paul Hayden Kirk & Assoc.
- 1960 University Unitarian Church (35th NE & NE 68th): Paul Hayden Kirk FAIA & Assoc.
- 1961 Kirk Office Building (2000 Fairview Ave. E.): Kirk, Wallace, McKinley, AIA & Assoc.
- 1962 Seattle Center Complex Exhibition Hall, Playhouse & Arena Exterior Parking Facility: Kirk, Wallace, McKinley, AIA & Associates (w/ Norman G. Jacobson & Assoc., Structural Engineers)
- 1964 UW Arthur & Winnifred Haggett Hall: Kirk, Wallace, McKinley, AIA & Associates
- 1964 Japanese Presbyterian Church (1801 24th Ave. S): Kirk, Wallace, McKinley, AIA & Assoc.
- 1963 Dafoe Residence (Longbranch): Kirk, Wallace, McKinley AIA & Assoc.
- 1965 IBM Office Building for the Hutton Settlement, Inc. (S. 800 Stevens Street, Spokane): Kirk, Wallace, McKinley, AIA & Associates
- 1966 Edward & Theresa McMahon Hall (University of Washington, Seattle): Kirk, Wallace, McKinley, AIA & Associates
- 1966 Skilling Residence (300 Webster Point Rd NE, Seattle): Kirk, Wallace, McKinley, AIA & Associates
- 1967 Jefferson Terrace for the Elderly (800 Jefferson Street, Seattle): Kirk, Wallace & McKinley
- 1968 C. Clement French Administration Building (Washington State University, Pullman): Kirk, Wallace & McKinley
- 1969 Fine and Applied Arts Complex (CWU, Ellensburg): Kirk, Wallace & McKinley

Other recognition was provided to Kirk by the Living for Young Homemakers Editors Award, AIA/*Sunset Magazine* Honor Award in 1957 for the Electric Living House (107 Overlake Drive, Medina), and the *House & Garden* Awards for residential projects:

- 1956 John Putnam Residence (1315 94th NE, Bellevue): Paul Hayden Kirk
- 1956 John Bowman Residence (10161 NE 113th, Kirkland): Paul Hayden Kirk
- 1957 John Cecil Evan Residence (8085 W. Mercer Way, Mercer Island): Paul Hayden Kirk;
- 1958 John Russell Residence (107 Overlake Drive, Medina): Paul Hayden Kirk

¹¹ AIA Seattle, http://www.aiaSeattle.org/archive_honors_medal84_kirk.htm.

Lastly, Kirk received National AIA Merit and Honor Awards for three projects in Seattle:

- 1953 Lake City Clinic (3202 E125th Street): Paul Hayden Kirk
National Honor Award Doctors Medical Clinic, Bellevue: Paul Hayden Kirk
- 1958 Pero Medical Center, Everett: Paul Hayden Kirk
- 1965 Magnolia Branch, Seattle Public Library (2801 34th Avenue W): Kirk, Wallace, McKinley,
AIA & Associates

The Landscape Architect – Garrett Eckbo (1910-2000), Eckbo Dean & Williams

To design the landscape, the University hired the California landscape architecture firm of Eckbo, Dean & Williams. At the time the firm had designed hundreds of residential, commercial, corporate and governmental gardens, following the tenets of modernist landscapes and where well known nationally. While records show that both Steinbrueck and Kirk walked the landscape to mark any mature trees that needed to be saved during the design, they relied upon Eckbo, Dean & Williams to complete the design. The firm's design for the Faculty Club carries founding partner Garrett Eckbo's signature features – a respect for the natural landscape, a use of native vegetation, and an introduction of modern art into the landscape.

Garrett Eckbo was born in Cooperstown, New York, in 1910, but was raised in California. At the age 22, after working in a bank, he enrolled at Berkeley to study landscape architecture. After graduating, he spent a year working on garden designs for a nursery and then won a scholarship to study at the Harvard Graduate School of Design. At Harvard he made friends with landscape architects Dan Kiley and James Rose. Together the three men became disenchanted with the Beaux-Arts curriculum of the time and they looked instead for inspiration from the new architecture department head, Walter Gropius. They also drew inspiration from the work of landscape architect Fletcher Steele, who is widely regarded as the key figure in the transition from Beaux Arts formalism to modern landscape design.

Eckbo announced his beliefs that, "what is good for the rich is good for the poor," and that design required a multidisciplinary approach. He explored the relationships between private gardens and public space, and urban and suburban design, in both his master's thesis project, *Contempoville* — a superblock with a central common — and "Small Gardens in the City." The publication in 1937 of his thesis in the architectural periodical *Pencil Points* brought Eckbo notoriety at home and abroad. He quickly understood the necessity of advancing his ideas in writing and published a series of additional articles in a variety of publications arguing for collaborative, cohesive design and planning, and stressing the interdependency of such environments.

Having graduated with a master's degree in Landscape Architecture during the Depression in 1938, Eckbo took a series of short-term, project-based jobs. He worked on the Federal Building for the 1939 Golden Gate International Exposition at the office of Kastner and Berla in Washington, D.C. While in Washington, Eckbo also designed prototypical open spaces for housing projects at the request of Frederick Gutheim of the United States Housing Authority. In addition, he conceived several unbuilt landscape schemes for Norman Bel Geddes' General Motors pavilion at the 1939 World's Fair in New York.

After returning to California, Eckbo worked for the San Francisco office of the New Deal's Farm Security Administration from 1939 to 1942, where he designed environments for migrant-worker camps across the valleys of California, Washington, and Texas. From 1942 to 1945, he participated in the World War II effort by contributing landscape designs for defense housing in the San Francisco region.

In the post-war era, Eckbo founded a new firm with Robert Royston, and his brother-in-law, Edward Williams. Eckbo, Royston & Williams soon expanded their practice from residential gardens to suburban parks and planned communities. From 1946, Eckbo headed the firm in the Los Angeles area with the assistance of Francis Dean. The firm's early years were marked by a multitude of garden designs for the wealthy and the more modest, and by collaborations with Modernist architects on several developments.

In 1950, Eckbo coalesced his ideas by publishing *Landscape for Living*, wherein he defined the modern discipline of landscape architecture for his professional peers and a broader readership. He continued to balance design and writing in his mature years, and taught in the School of Architecture at the University of Southern California from 1948 to 1956. His widely publicized 1956 to 1959 Forecast Garden, commissioned by the Aluminum Company of America, tested aluminum as a spatial and decorative force in landscape design. The year 1956 also saw the publication of another book by Eckbo, *The Art of Home Landscaping*, a garden and site planning manual aimed at a popular audience. Eckbo later published *Urban Landscape Design* in 1964 and *The Landscape We See* in 1969.

His firm continued to evolve. In 1958, Eckbo, Royston and Williams decided to form their own firms: Royston Hanamoto & Mayes, and Eckbo, Dean and Williams. In 1964, Donald Austin became a partner and the firm was renamed Eckbo, Dean, Austin and Williams (later EDAW). Ultimately, the laboratory for progressive landscape design with a focus on the relationship between individual and community grew into a multinational planning corporation.

In 1963 Eckbo returned to the Bay Area to head the Department of Landscape Architecture at UC Berkeley, a position he held until 1969. He received the Medal of Honor from the American Society of Landscape Architects in 1975, retired as Professor Emeritus in 1978, and left EDAW a year later. His involvement in writing about the state and future of landscape architecture never abated, and he continued to believe in landscape design as an agent of societal change, publishing *People in the Landscape* two years before his death on May 14, 2000, in Oakland.

EDAW grew to become one of the most commercially successful and well-known landscape architecture and urbanism firm in the world, which at its peak had 32 offices worldwide, developing a reputation in sustainable urban development and multidisciplinary design. The University of Washington Faculty Club was one of the early projects of the combined design team, which demonstrates the breadth and scope of the firm and how Eckbo's avant-garde, modernist landscape ideas were combined with Williams' concern for conservation and land management.

The Builder, Wick Construction Company

The Wick Construction Company, officially formed in 1952, was an outgrowth of the Wick & Dahlgren Construction Company. Original co-founder Peter Wick Sr. was a native of Syvde,

Norway who came to the U.S. in 1913. He initially worked in Seattle as a builder of apartment buildings. When the building industry collapsed in the Great Depression of the 1930s, Peter Wick Sr. took a job as Superintendent of Construction for pools at the Sol Duc Hot Springs, near Port Angeles. After World War II, he and his family returned to Seattle. For the remainder of his career Wick and his company took on a variety of construction jobs around the state.

When he retired, Peter Wick, Sr. handed the business over to his son Peter Wick Jr. and his nephew, Andrew P. Wick. The two reorganized the company as Wick Construction Company. Both Peter Wick Jr. and Andrew Wick had attended the University of Washington. They were skilled carpenters, having worked for their father and uncle, as well as were businessmen. Under their leadership the business grew quickly, employing 150 to 200 people by the mid-1960s. In 1967 alone, the firm produced \$14 million in construction, and by 1968 it was listed as one of the top 400 contractors in the country by *Engineering News Record*.

Both Peter Wick Jr. and Andrew Wick were heavily involved in the local and national chapters of the Association of General Contractors (A.G.C.). Peter served was on the chapter's Apprenticeship and Training Committee in 1965, and as President of Seattle Northwest Chapter in 1968. He also was on the National ARG Executive Committee in 1989. Andrew Wick also served as President of Seattle Northwest Chapter (1959) and served five consecutive terms as President of National A.G.C. beginning in 1960 at the age of 38. His involvement at the national committee lead him to serve on several A.G.C. subcommittees including the AIA Committee (1965); the Electrical engineers and contractors joint committee (1960); construction and education committee (1960); the governing-provisions (1963); and the joint committee with the Council of Mechanical Specialty-Contracting Industries (1963). He also served as Vice President of A.G.C. building division (1969).

The Wick Construction Company also undertook other work on the campus, including the building of Sieg Hall in 1959-1960. Its other projects are found across the state, including work on the Washington State University campus. Early projects, built prior to the Faculty Club, include the Nike Ajax Site at Youngs Lake, Renton (1955); Washington State Bank (1956), Bellevue; May Valley Elementary School (1956); Norse Retirement Home (1957) on Phinney Ridge; Helen Bush School (1957), Seattle; St. Edward's Church (1958); Northwest Jr. High School/Whitman Middle School (1959); the 100 Valley St. Apartments (1958); and the Blake Medical Clinic (1958). Later projects include Shorecrest High School (1961) in Shoreline; Valley Memorial Hospital (1965), Kent; Hearthstone Retirement Apartments (1966) near Green Lake; the Delta Upsilon Fraternity (1966); an addition to Providence Hospital (1966); South Center Mall (1967); and the 400 Building (1968), Bellevue. The firm continued building into the 1990s.

The Building's Local and National Significance

The University of Washington Faculty Club in Seattle was listed in the National Register of Historic Places on July 18, 2016 for its historically significant under Criteria "C" as a property that embodies the distinctive characteristics of a type, period and method of construction" as well as a building that "represents the work of a master." The building's design is recognized 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.

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6. ILLUSTRATIONS

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