

Hatchcover design by Garth Edwards, 1976
(Record Series 1600-03)

Manhole Cover Designs

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Three other designs were reviewed by the board as part of the public arts project. Two of these intricate designs, one signed by Tlingit artist Alex Jackson, incorporated the mythical Thunderbird as Native American totems done in the Coast Salish formline style, while the third one showed the profile of Chief Seattle in the center.

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The project was a unique example of supplementing private donations with the city's One Percent for Art Program to create public art within the city. The letter to Schell confirmed that additional manhole covers would be cast using the One Percent for Art Program funding. A whale design by Chilkoot-Tlingit artist Nathan Jackson was commissioned in 1976, with 32 additional covers cast in iron from his original design carved in wood. Finally, nine other hatchcovers, weighing 350 pounds each, were made from a third design by artist Garth Edwards.



 **City of Seattle**



Hatchcover design by Alex Jackson, 1976
(Record Series 1600-03)

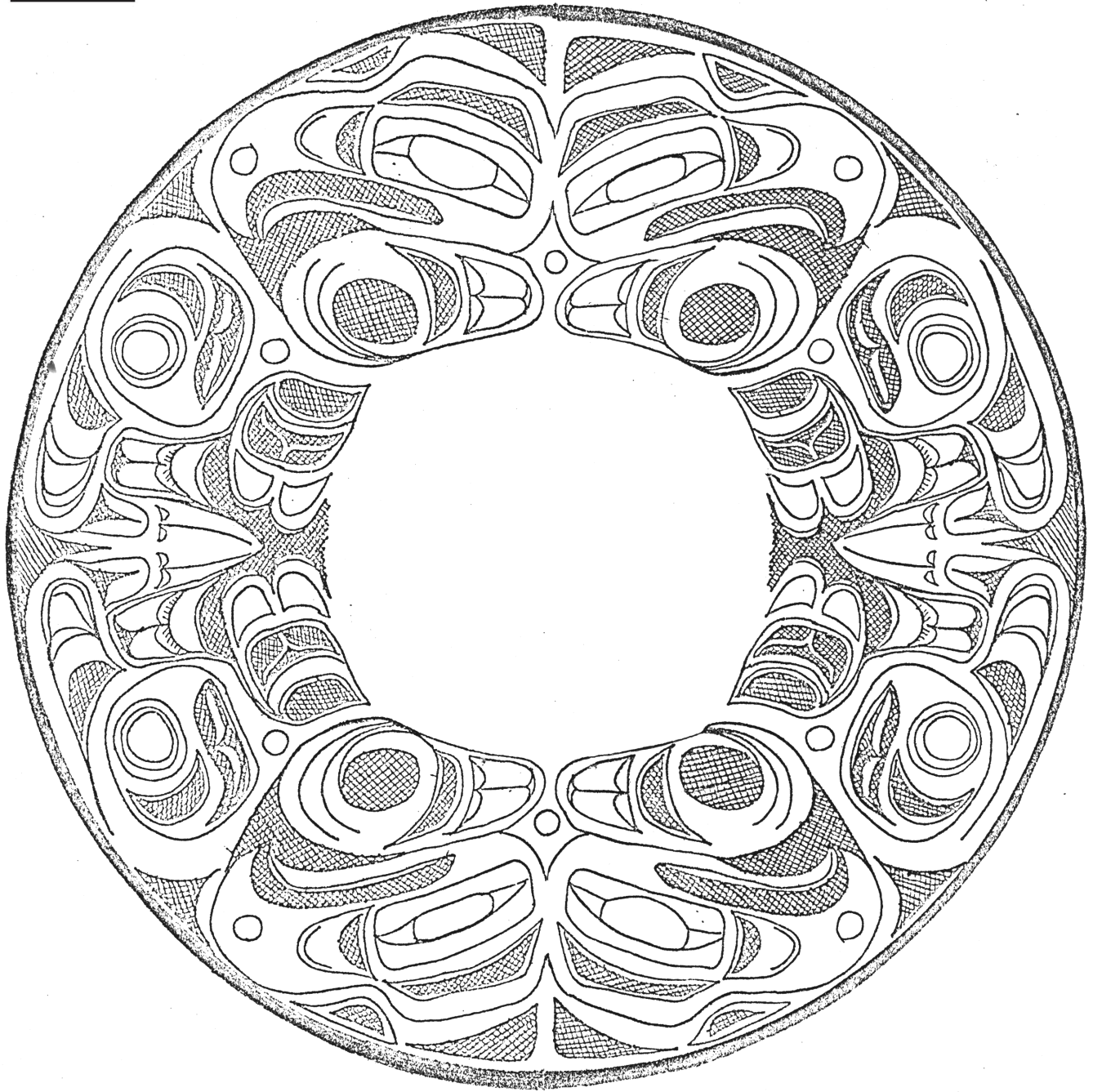
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Hatchcover design by Nathan Jackson, 1976
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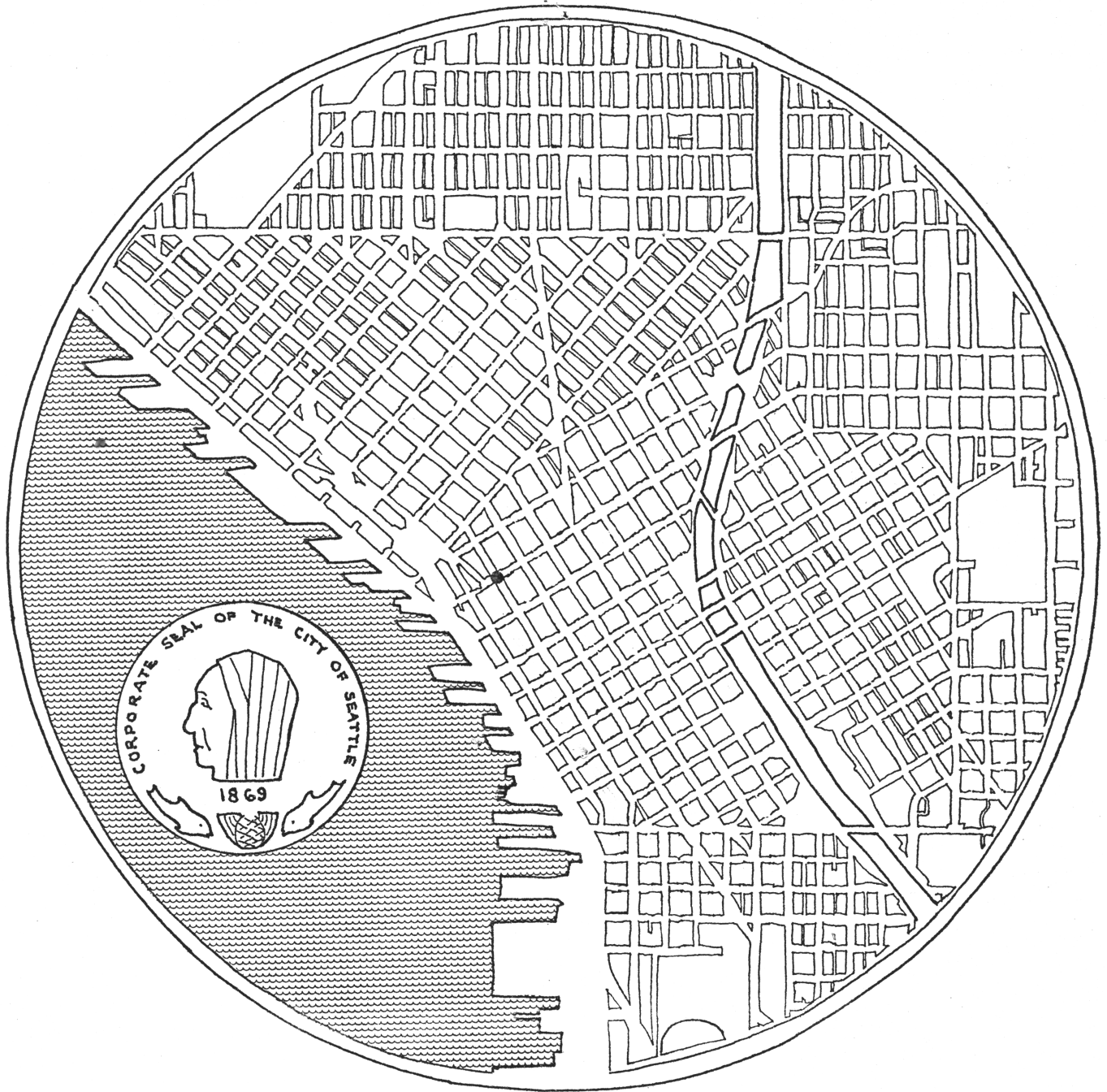
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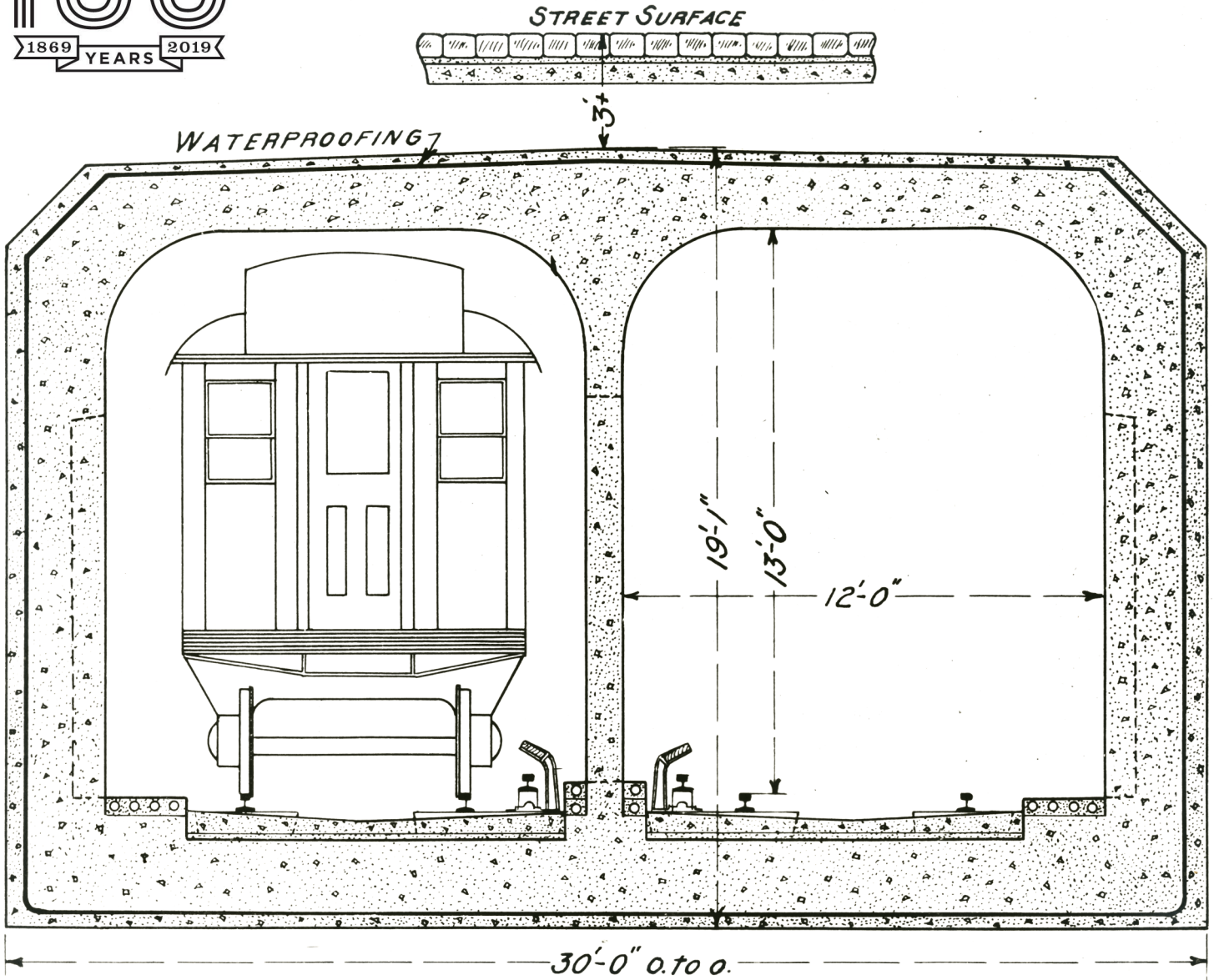
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DOUBLE TRACK SUBWAY

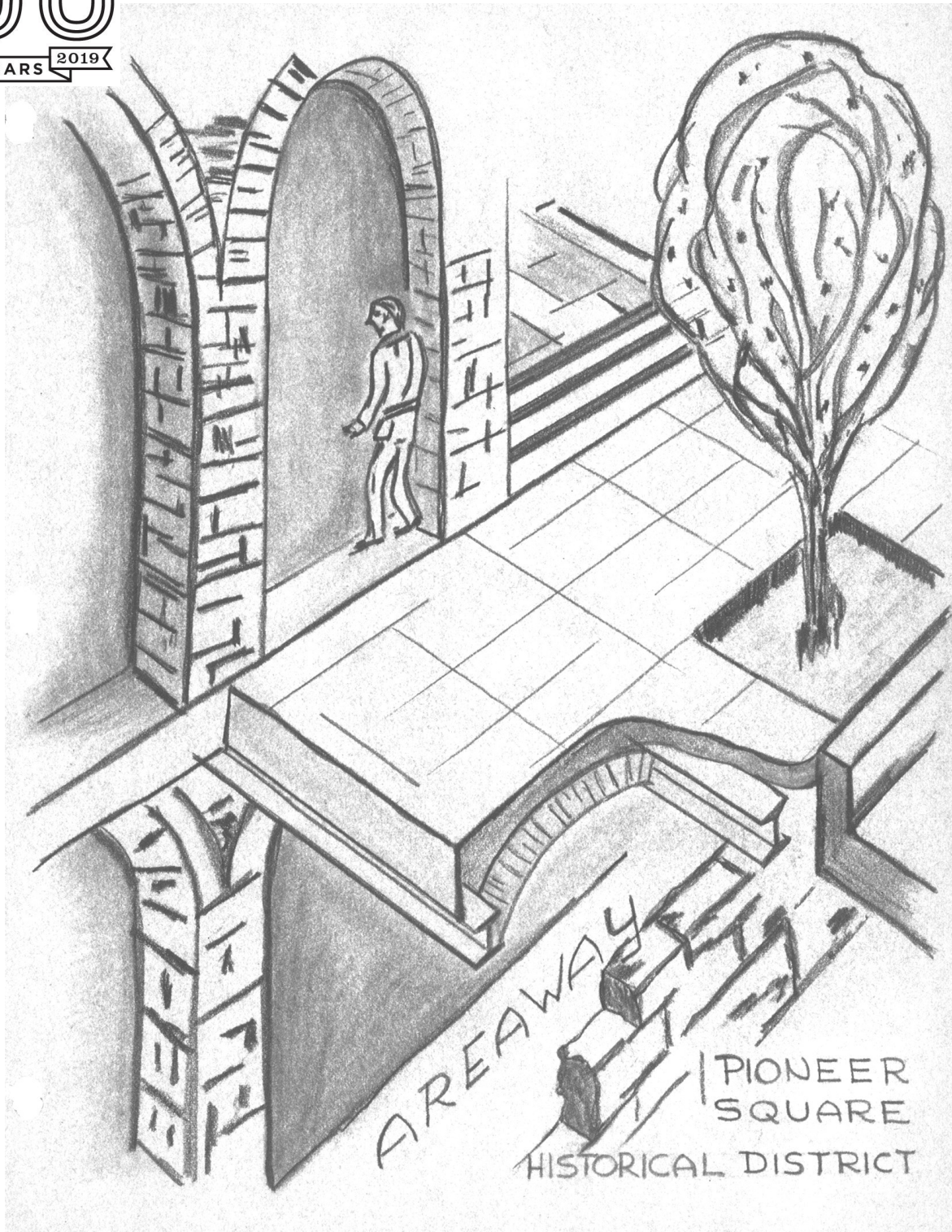
PROPOSED FOR EAST PINE STREET

Subway drawing, 1920
(Record Series 1801-92)

Rapid Transit Report

Over the years, Seattle has proposed but, due to their high price tags and other concerns, voted down several rapid transit plans. One of the early proposals, this “Report on Proposed Rapid Transit System for the City of Seattle,” developed by City Engineer A. H. Dimock and his staff in 1920, laid out a plan for Seattle that would have saved \$1.2 million annually over the existing streetcar system and encouraged business development along its routes. It envisioned one subway (shown in the diagram [above]) that would follow essentially the route of the present-day Downtown Seattle Transit Tunnel, along with trains to Capitol Hill with both underground and elevated segments, and surface rapid transit that would have connected to the existing streetcar service. Detail drawings of the elevated railway and the subway were included in the report to persuade voters of its validity and merit.

The system was “suited to present needs, but planned for future enlargement”; however, it was never given the green light for construction. A regional system would finally get underway with the creation of the Metro Transit system in 1972. The proposed subway would later be built in a slightly different form, opening in 1990 as the Seattle Bus Tunnel (later, with the addition of light rail service, renamed Downtown Seattle Transit Tunnel).



Pioneer Square areaway drawing, 1973
(Record Series 1801-92)

Pioneer Square Areaways Drawing

Seattle's original downtown dates to 1852, when the first permanent white settlers chose Pioneer Square's flat landscape along the protected harbor on Elliott Bay for their new city. After the Great Fire of 1889, the district was rebuilt with brick and stone. The new buildings were largely designed in the Richardsonian Romanesque style. As the area was rebuilt post-fire and beyond, a unique type of spaces known as "areaways" was created due to the raising of streets and sidewalks by about five feet over time to improve drainage and street grades. The gaps between the original sidewalk level and the new level created areaways, a network of subterranean passages under today's sidewalks.

The urban renewal movement threatened the area's historic structures, including the Seattle Hotel, which was demolished in 1961. Preservationists launched a counterattack in the 1960s, and the Seattle Hotel, commemorated in the "Gone, but not forgotten . . ." drawing above, became a rallying cry. Businessman, author, and preservationist Bill Speidel began giving "underground tours" of Pioneer Square's abandoned areaways in 1965, bringing renewed attention and a sense of responsibility and excitement to the area. Pioneer Square was protected by a 30-acre local historic district in 1969, followed by both national historic district and local preservation district designations in 1970. The areaways were officially located through a 1973 inventory, as demonstrated by this image from the resulting report. The historic district's guidelines and standards protect the 9,800 lineal feet of accessible areaways from alterations or destruction.



City seal, 1937
(Record Series 1801-E9)

City Seal

The earliest official record of a seal for the City of Seattle dates to July 29, 1899, with the adoption of Ordinance No. 5478. That first seal had no symbol or design to speak of; it resembled a notary's seal, with "The City of Seattle – Washington – Corporate Seal" inscribed upon it. In the years to follow, the overly simplistic nature of this design would repeatedly come up for public and city government debate.

In 1927, the city seal became an issue for Seattle sculptor James A. Wehn. He had been hired by the city to design an emblem to adorn lamppost bases for new streetlights in the city. The visibility of this public works project renewed interest in the question of a new official seal.

With the support of architect Carl Gould and arts advocates Charles Stimson and Dr. Richard E. Fuller, Wehn adapted studies he had created in 1912 for a public statue of Chief Seattle for a new city seal. This new medallion design depicted the Suquamish tribal leader and the city's namesake in profile, with the date 1869 printed below the chief's visage. The image above is a hand-drawn study for the seal, which is held in the archives' City Seal Documents collection. Wehn's design was officially adopted as the new seal by the city council on January 11, 1937.



 **City of Seattle**

