



The City of Seattle

Landmarks Preservation Board

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LPB 456/20

MINUTES

Landmarks Preservation Board Meeting

City Hall

Remote Meeting

Wednesday November 18, 2020 - 3:30 p.m.

Board Members Present

Dean Barnes

Roi Chang

Russell Coney

Matt Inpanbutr

Jordon Kiel

Kristen Johnson

John Rodezna

Harriet Wasserman

Staff

Sarah Sodt

Erin Doherty

Rebecca Frestedt

Melinda Bloom

Absent

Chair Jordan Kiel called the meeting to order at 3:33 p.m.

In-person attendance is currently prohibited per Washington State Governor's Proclamation No. 20-28.5. Meeting participation was limited to access by the WebEx Event link or the telephone call-in line provided on agenda.

ROLL CALL

111820.1

PUBLIC COMMENT

Jeff Murdock, Historic Seattle provided written comment (in DON file). He suggested board consider including certain interior features of the Bordeaux House

because they are amazing. He said the elements of craft and design are preserved. He said it is not unusual to designate residential interiors and noted the Dearborn House, Stimson Green Mansion, Kraus/Andersson House. He said Historic Seattle owns Dearborn House and it is neither difficult nor burdensome.

David Kurlander signed up to speak but lost connection. [Comment occurred later in meeting but summarized here for clarity.] Mr. Kurlander said the house is an architectural masterpiece. He said this is William Kimball's most beautiful house. He said Bordeaux is important to state history. He said he runs a website on the neighborhood and this house is the one most asked about properties. He said the house is one of the gems of 14th Avenue E. He spoke in support of nomination.

Mr. Inpanbutr and Mmes. Chang and Wasserman joined the meeting at 3:35 pm.

111820.2 MEETING MINUTES

October 7, 2020

MM/SC/DB/HW 8:0:0 Minutes approved.

October 21, 2020

MM/SC/HW/DB 7:0:1 Minutes approved. *Mr. Kiel abstained.*

111820.3 SPECIAL TAX VALUATION

111820.31 Columbia City Landmark District / Rodia-Elliot House
4757 36th Avenue S

Ms. Frestedt explained the Special Tax program. She said submitted rehabilitation costs were \$417,867.47; eligible rehabilitation costs were \$414,270.84. She noted disallowed costs were \$3,596.63. She said that site work was performed in conformance with Certificate of Approval issued by the Landmarks Preservation Board. She said the majority of the work was done on the interior, which does not require a Certificate of Approval; the only exterior work was landscaping and fencing which was approved.

Brian Eisenbeis said the interior was reconfigured and the functionality of the rooms was changed. He said they demolished the interior down to the studs and put in new electrical, plumbing, framing. He said it is still a triplex.

Action: I move that the Landmarks Preservation Board approve the following property for Special Tax Certification: the Rodia-Elliot House, 4757 36th Ave. S. This action is based upon the criteria set forth in Title 84 RCW Chapter 449; that this action is based upon criteria set forth in Title 84 RCW Chapter 449; that this property has been substantially improved in the 24-month period prior to application; and that the recommendation is conditioned upon the execution of an agreement between the Landmarks Preservation Board and the owner.

MM/SC/KJ/DB 8:0:0 Motion carried.

111820.4 CERTIFICATES OF APPROVAL

111820.41 Kelly-Springfield Motor Truck Co Building
1525 11th Avenue
Proposed rooftop telecommunication equipment and screening

This was not presented. It was determined at the Architectural Review Committee, that it would continue to be processed administratively.

111820.42 Frances Skinner Edris Nurses Home Building
2120 1st Avenue N
Proposed site alterations and new fence on east side

Brian Regan, Arbor Space LLC explained issues they've had with transients and drug use on the north-side stairway. He said there is a day care next door that has asked for the area to be secured. He proposed addition of a 6' high black metal fence, and expansion of rockery over stair area. He said the fence will not be attached to the building; it will run along the property line. He said plantings will be added to rockery.

Mr. Kiel said ARC reviewed the application and found the proposal reasonable. He said it is an improvement over what is there now.

Ms. Wasserman said she is sorry to see the stair go away but they have done the best they could.

Mr. Regan said the stairs can be left in place and don't have to be demolished. They will encapsulate with landscape.

Mr. Coney asked if this work would create any egress issues.

Mr. Regan said it would not; there are other fire exits.

Action: I move that the Seattle Landmarks Preservation Board approve the application for the proposed site alterations at the Edris Nurses Home, 2120 1st Avenue N, as per the attached submittal.

This action is based on the following:

1. The proposed alterations do not adversely affect the features or characteristics specified in Ordinance No. 125744, as the proposed work does not destroy historic materials that characterize the property, and is compatible with the massing, size and scale of the landmark, as per Standard #9 of the *Secretary of Interior's Standards for Rehabilitation*.
2. The other factors in SMC 25.12.750 are not applicable to this application.

MM/SC/MI/KJ 8:0:0 Motion carried.

111820.43 Shannon & Wilson Office Building
3652-3670 Woodland Park Avenue N
Proposed painting of east façade

Oya Hainje, Grayscale Design Studio proposed painting the east façade where the entrance is to cover water damage to the CMU. She proposed white to match column shown at bottom of page A1.2. She said they can paint the south façade as well if the board wants them to. She said no roof or CMU screens or anything else will be painted.

Mr. Coney asked if elastomeric paint will be used.

Ms. Hainje said the proposed paint is approved for CMU.

Ms. Doherty said that Ms. Hainje looked at other samples to match color. She said that if approved the board can change motion to match existing white column with final approval by staff; a warmer white is needed.

Mr. Rodezno asked why charcoal gray was chosen for entry bay.

Ms. Hainje said it is part of their branding and will match their signage.

Ms. Doherty said that clerestory mullions look like a similar color.

Ms. Chang said the color looks good especially the Iron Ore. She asked what fellow board members thought about painting other facades.

Ms. Hainje clarified that the other sides are full height glazing, behind the CMU screen. She said only two rows of CMU are visible on that side. She said the south and east sides are the only visible sides. She said the paint is CMU-friendly and maintainable even with graffiti.

Ms. Doherty suggested to board members if south and east façades both should be painted to be clear in the motion.

Ms. Wasserman said she agreed it should be both with Staff review/approval of final “white” color.

Action: I move that the Seattle Landmarks Preservation Board approve the application for the proposed exterior alterations at the Shannon & Wilson Office Building, 3652-3670 Woodland Park Avenue N, as per the attached submittal including the east and south facades, with paint to match color of “white” column, pending administrative approval.

This action is based on the following:

1. The proposed alterations do not adversely affect the features or characteristics specified in Ordinance No. 125623, as the proposed work does not destroy historic materials that characterize the property, and is compatible with the massing, size and scale of the landmark, as per Standard #9 of the *Secretary of Interior’s Standards for Rehabilitation*.

2. This approval requires the similar painting of cmu on both the east and south facades of the building. The approved color is to match the existing east “white” column as presented, with confirmation by the Landmark Coordinator prior to the start of work.
3. The other factors in SMC 25.12.750 are not applicable to this application.

MM/SC/MI/HW 8:0:0 Motion carried.

111820.44

Good Shepherd Center

4647 Sunnyside Avenue N

Proposed removal of two at-risk trees, and planting of four new trees

Tara McDonald, Historic Seattle explained one large horse chestnut tree is dead and another is dying from fungal diseases; both need to be removed. She provided an arborist report and has received approval from SDCI and Seattle Parks & Recreation. She proposed replacing TREE-23382 in same location but TREE – 23383 is too close to sidewalk and garage to replant in same location. She said that because the trees are being killed by fungi that will remain in the soil, they will not replant the same species. Instead, they propose planting Oregon White Oak at TREE-23382.

She went over site map and indicated placement for new trees at the entrance garden in the two beds on either side of the pedestrian entrance. She proposed planting two incense cedars that will be in character and scale with the existing Port Orford cedars. She said the new trees are well-suited to the Seattle landscape. She said a Vine Maple will be planted and will offer a balance between the taller trees and lower shrubs.

Ms. Wasserman said trees die; this is an appropriate replacement plan.

Ms. Johnson agreed and said it is unusual to have historic photos of trees to reference. She said the replacement plan is thoughtful.

Mr. Kiel concurred.

Action: I move that the Seattle Landmarks Preservation Board approve the application for the proposed removal and replanting of trees at the Good Shepherd Center, 4647 Sunnyside Avenue N, as per the attached submittal.

This action is based on the following:

1. The proposed removal of the trees affects the features of the landmark as specified in Ordinance No. 111882. But the applicant has demonstrated the need to perform this work to address safety concerns.
2. The proposed new trees do not adversely affect the features or characteristics specified in Ordinance No. 111882, as the proposed work is compatible with the massing, size and scale of the landmark, as per Standard #9 of the *Secretary of Interior’s Standards for Rehabilitation*.
3. The other factors in SMC 25.12.750 are not applicable to this application.

MM/SC/ROI/MI 8:0:0 Motion carried.

111820.45

Century 21 Coliseum / Key Arena

305 Harrison Street

Proposed art plan for seven installations around the perimeter of the building

Ms. Doherty said the board had seen this again recently at a briefing. She said the applicant has included more details and notations, and that today's review is to vote on the proposed artwork installations.

Geoff Cheong, Populous provided a general timeline of the art process. He said eight local artists were selected.

Laura Haddad, Haddad | Drugan said all selected artists are from Seattle. She said they will begin fabrication of art and will install before facility opens. She said the art references the architecture and history of the arena and has references to Seattle history. She explained the vision for the art. Art as: collective experience, remembering tomorrow, and mediating between inside and outside. She went over the site plan and identified art locations on all four sides of the building. She said Robert Nellams, Director of Seattle Center, has called the art 'passive programming'; when there are no events, people will come to see the art. She said that lighting is incorporated into all art.

Exterior Locations:

NORTH LIGHT:

- LED lighting projected onto Arena's north truss accentuates sculptural quality of truss
- Express Arena and civic happenings through light colors, projected images and dynamic programming

GREETERS:

- Human-scaled gateway sculptures
- East Greeter links Arena to Seattle Center
- SW Greeter links Arena to adjacent streets

UPTOWN PORTAL:

- Iconic mosaic on a wall seen from 1st Ave. N.
- Links Arena to adjacent streets and Uptown

AXIS LOUNGE:

- Active, vibrant space in NW plaza
- Art overlays onto seating, lighting, walls, plants
- Large and small gatherings and performances
- Link Arena to Uptown neighborhood

GREEN ROOM:

- Meditative, passive space in SE plaza
- Small gatherings; buskers
- Evoke a theatrical "green room" atmosphere
- Art overlays onto paving, seating, lighting

MEMORY RAIL:

- Plaques for plaza railing tops in upper SE plaza
- Convey a map, a timeline and a story about Seattle and the Arena

North Light, Haddad | Drugan: is a light-based installation for the Arena's north architectural truss. Dynamic color changing light will wash the sides of the concrete structure. From interior vantages, changing images and colors inspired by Seattle Center history and team identities will be projected onto the upper center of the truss when the blackout curtain in the north window is open (such as during a sporting event). The light show programming will be tied to nightly Arena events, civic events, holidays and other special occurrences.

The Axis Lounge, Haddad | Drugan, is located in the northwest plaza, is conceived as a microcosm of the Arena environment. This place-based artwork, with sculptural and tactile forms, will create an iconic backdrop for gatherings and performances, offering immersive visual, aural, interactive and collective experiences. The Axis Lounge will have an inviting and energetic atmosphere that includes elements encouraging people to come together, watch, converse, relax and perform.

Bold as Love, a multi-media installation combines vibrant and varied colors, textures and forms to depict a metaphoric overlay of sports and music. Individual elements loosely express colors and emotions as described in Seattle musician Jimi Hendrix's seminal song, "Bold as Love." Light colors will vary from night-to-night and moment-to-moment, depending on both Arena happenings and civic events. (Default non-event night static lighting shown here.)

Green Room, by Iole Alessandrini, is a meditative gathering space in the SE plaza, inspiration is the Raven – a mythological figure celebrated among various cultures, including by the Greeks and Romans as a constellation known as Corvus. The Raven symbolizes creation and the underworld and brings light where before there was darkness. A shape shifter and a trickster, Raven is the quintessential actor, "holding court" in the Green Room. Standing or sitting amongst the Green Room's illuminated benches and paving, the art invites us to stand on the threshold between earth and sky, myth and reality, to play the drama as well as witness the spectacle of human life. Using a phone app, the Corvus constellation can also be mapped in the sky during the day and onto the ground at night. The virtual room with its interactive features unlocks universal myths and infinite spaces. A 15'-square dark gray stone "stage," flush with the adjacent paving, grounds the space. Angled lines of animated, color-changing light punctuate the stone. An arc of in-grade lights that begins in the Green Room stretches into the adjacent plaza area, representing the movement of the constellation and beckoning people in. Basalt benches with translucent glass lenses in the tops will be illuminated by aligned light fixtures in the paving below.

Uptown Portal, Norie Sato: Movement and energy are two aspects of the new Arena, both within its specific site, but also as a signifier of the city of Seattle at large. In this artwork, the artist is interested in capturing both of those ideas within a mosaic wall for the Uptown Portal site. The image looks abstract, yet it is based on reality, on "images" of particle collisions and subatomic and atomic movement and the creation of energy which we are unable to see with the human eye. Physics of magnetism-attraction-repulsion, astronomy, air movement, particle collision all play a part in this artwork. Based on science, it evokes the idea of bodies in motion, the energy of sports, the beauty of the attraction, the movement within a city. This image delves into the concept of these, not by portraying a specific event or element, but by looking at it from the point of view of the more universal. The artwork does not focus on a particular movement or principle but combines and transforms several.

Emerging out of an ambiguous space, the image may be interpreted in many ways. These physical forces affect each of us, though we cannot necessarily witness them. The artwork refers to more contemporary discoveries and theories while connecting it to something very close to us: our energy and our body. It has a simplicity and a complexity at the same time. It is old-fashioned and contemporary. Without nostalgia nor specific historic references, the artwork nods to the past through its use of materials and techniques yet looks toward the future through the basis of the image. The original Seattle World's Fair looked to the future. Now, almost 70 years later, we still look to the future here.

Southwest Greeter, Preston Singletary and David Franklin: The Pacific Giant Octopus is one of the legendary creatures of our Salish Sea. This otherworldly artwork, positioned on a lower southwest plaza along Thomas Street adjacent to the Arena ticket office, will greet visitors arriving primarily from the southwest. A project sure to make an unforgettable impression and evoke the words, "Meet me at the Octopus," the sculpture will become an iconic symbol. Realized in a Pan-coastal style with elements of Singletary's Tlingit heritage with Salish design and echoes from around the ring of fire, this would not only be a great photo op but also a good luck charm imbued with a bit of magic.

East Greeter, Gerard Tsutakawa: The East Greeter, adjacent to 2nd Avenue N running through Seattle Center, is a derivative in my "Ocean Series." Water is the basic fluid of all living organisms. This sculptural abstraction visually relates to the movement of waves on water. Seattle is surrounded by water in the Sound, the lakes and rivers. The "SeaWave" sculpture is intended to be a strong allegory to movement and our waters, in an easy to read approachable form. The welded silicon bronze sculpture is 7'-high, 9'6"-wide, and 1'9" deep and includes a central hole for interactive experiences.

Memory Rail, Megan Kelso: "Crow Commute" is a linear composition of (21) 10"h x 48"-long etched and painted stainless steel panels mounted to a guard rail overlooking the SE Arena entry. Including illustrations, vistas and vignettes, it is three things at once: a map, a timeline and a fragmented narrative.

Mr. Cheong said the selected art works well with the spatial design of the arena with consideration of the landmarked building. He said the art works will enhance that daily experience at Seattle Center and larger events as well. He said the art acknowledges history, present, and future of the re-energized location.

Rico Quirindongo said the art pieces do a good job at creating opportunities for new memories while recalling the past. He said he was excited about all pieces selected.

Ms. Wasserman said she never thought of connecting art and hockey, but she loves what has been done. She said it is very interesting. She said she struggled to see it with signage as there is lots of light. She said the art is right and appropriate for the proposed locations.

Mr. Barnes said he likes the abstractness, and where the art pieces are located. He said light is created around the area which makes it more inviting and safer. He said the art will have its own draw.

Mr. Kiel said a good job has been done of rooting the art in history and this place and landmark. He said it feels appropriate.

Mr. Inpanbutr said it is not the board's place to judge the art's content, but whether it is physically appropriate to the landmark and site. He said nothing proposed here takes away from the landmark. He said the placemaking elements add fun.

Action: I move that the Seattle Landmarks Preservation Board approve the application for the proposed art installations at the Century 21 Coliseum / Key Arena, 305 Harrison Street, as per the attached submittal.

This action is based on the following:

1. The proposed alterations do not adversely affect the features or characteristics specified in Ordinance No. 125642, as the proposed work does not destroy historic materials that characterize the property, and is compatible with the massing, size and scale of the landmark, as per Standard #9 of the *Secretary of Interior's Standards for Rehabilitation*.
2. The other factors in SMC 25.12.750 are not applicable to this application.

MM/SC/DB/HW 8:0:0 Motion carried.

111820.5 CONTROLS & INCENTIVES

111820.51 Swedish Club
1920 Dexter Avenue N
Request for extension

Ms. Doherty explained the request for extension and noted that she is actively engaged in discussion with owner. She said given upcoming holidays it makes sense to extend consideration to the February 3, 2021 meeting. If agreement is signed earlier, she will bring it to the board.

Action: Mr. Inpanbutr made a motion to extend consideration of Controls and Incentives for the Swedish Club, 1920 Dexter Avenue N., until February 3, 2021.

MM/SC/MI/DB 8:0:0 Motion carried.

111820.6 NOMINATION

111820.61 Bordeaux House
806 14th Avenue E

Adam Alsobrook prepared and presented the nomination report (full report in DON file). He provided context of the neighborhood and site. The neighborhood in which the Bordeaux House is located currently consists mainly of large, single-family residences, virtually all of which are well over 100 years old. This small residential district, located along 14th Avenue East between East Roy Street to the south and

East Prospect Street to the north, is commonly referred to as “Millionaire’s Row” due to the stately scale of the houses and the wealth of the families which originally resided in them.

The Bordeaux House was built in 1903 as a single-family residence for Thomas Bordeaux. The primary structure of the house is wood frame, with a reinforced concrete foundation. The building is two-and-one-half stories tall, with a full basement. Stone masonry retaining walls are located along the south and west property lines of the site. Granite steps are located at the southwest corner of the property and are flanked by two cylindrical granite masonry newel posts.

Architect William D. Kimball designed the Bordeaux House in a distinctive combination of the Queen Anne and Tudor Revival architectural styles. The main mass of the house is two stories tall. He said that living spaces under the steeply pitched hipped roof comprise a half or attic story above the two main stories of the house. The main approach to the house is from the southwest corner of the property, where a flight of granite steps leads from the sidewalk level to the ground level of the site. The octagonal turret at the southwest corner of the second floor is located on axis with the granite stairs and pathway. The formal main entry is located on the west façade of the house, facing 14th Avenue East. Two informal entrances are located on the east façade of the house facing the parking pad and alley, and an additional informal entrance is located on the south façade of the kitchen wing to the north of the parking pad.

Mr. Alsobrook said there are covered porches at the northwest and southwest corners of the house. The first floor of the house is clad in brick masonry veneer. The brick is dark red pressed brick and is laid in running bond with whitish-gray colored mortar joints. The first story of the west façade is symmetrical, with the main entry located at the center of the house. The recessed entry porch is flanked on each side by a set of two painted wood double-hung windows mullied together. Each of the sets of windows are centered in the lengths of wall in which they are located. The jambs and head of the windows are trimmed with an 8-inch-wide painted wood flat trim with molded backband.

He said a painted flat wood frieze band runs horizontally above the capitals of the porch columns, the heads of the windows, and the centrally located recessed porch. The frieze band serves as the transition between the brick masonry veneer walls of the first story and the walls of the upper stories, which are clad in a decorative “fachwerk” of exposed painted wood half-timbering with stucco plaster infill panels. He said the formal main entry to the house is centered on the first-floor level and protected by a covered porch. He said the entrance door is centered on the porch and is made of stained wood, which harmonizes with the stained wood paneling and detailing of the foyer beyond. Two large French casement windows flank the entrance door. Each of these windows has two painted wood casement sashes, each about 30 inches wide by about 48 inches tall. Each sash is glazed with leaded glass in a rectilinear grid pattern.

Mr. Alsobrook noted the turret at the southwest corner of the second story is perhaps one of the most noticeable features of the house. Three painted wood double-hung windows are located at the west, southwest, and south walls of the turret. Each of these windows is two-over-two-lights with a two-light transom window above. A

small, narrow painted wood keystone detail rests atop each of the turret windows. Three round, painted wood windows are located in the upper portion of the turret at the third level of the house. Each of these windows is original and has decorative leaded glass glazing and highly decorated painted wood framing and trim at the exterior. The turret is topped with a peaked octagonal roof that is said to look like a candle snuffer. There is a three-sided dormer located at the third level of the house, which is centered on the recessed porches below.

He said the typical materials and detailing found on the west façade of the house continue on the north façade of the house. A porch extends out from the main mass of the house approximately eight feet and runs about 18 feet along the north façade of the house. The projecting kitchen and mudroom wing extends to within about four feet of the east property line. The entire wing is clad in pressed brick masonry veneer like the rest of the house.

The typical materials and detailing found on the west, north, and east façades of the house continue on the south façade of the house. A pair of French doors connects the interior with the porch. Each leaf of these French doors features leaded glass glazing in a rectilinear grid pattern, similar to the windows to the north and south of the main entry door. This pair of doors is mirrored with the door on the north façade that leads from the dining room to the porch on the north side of the house, and the window looking out onto the porch is also a mirror image of a similar window on the north façade.

Mr. Alsobrook said the roof is currently clad with asphalt composition shingles. Based on historic photographs, it appears that the roof was originally clad with wood shingles. He said according to a contemporary newspaper account, when the Bordeaux House was originally constructed it contained a basement with laundry, storage, furnace, and vegetable rooms, a first floor with six rooms, including a smoking room and family room, five bedrooms and a sewing room on the second floor, and three finished rooms and a large hall on the third floor. The interior was to be “finished in the most modern and approved style.” The house has a full basement, which houses utility and support spaces for the house, including a laundry room and mechanical room. Utility services and mechanical, electrical, and plumbing systems were fully upgraded during a 2015-2016 restoration and remodel of the house.

He said the main entry is located on the first floor at the west side of the house and opens into a formal foyer. After close study of the arrangement and details of this room and staircase, the author has determined that this room was one of the main interior spaces in the house altered by Bebb & Mendel in 1913. The centerpiece of the room is the grand staircase, constructed of oak and stained a dark honey brown color. The newel posts are richly carved, and the balusters feature vertical pickets topped with panels with a Tudor Revival-style detail below the handrail.

He said the room features stained oak wood paneled wainscoting approximately five feet high on all the walls. The walls above the wainscoting are smooth painted plaster, and the ceiling is also smooth painted plaster. Stained oak wood crown molding encircles the room. The stained oak wood trim at the windows, doors, and cased openings features richly carved details along the tops of the jambs. Stained oak wood transom panels are located above the doors, windows, and cased openings, and the center of each panel is richly carved in a motif that matches the carving

throughout the rest of the room. There are stained oak wood radiator enclosures with metal ventilation grilles located under each of the leaded glass casement windows. The floor of the room is stained oak wood, laid in strips about 2½ to 3 inches wide. The floor features a dark stained mahogany inlay of four narrow strips. This border delineates a rectangular perimeter of the former footprint of the room as it likely appeared prior to the 1913 replacement of the original staircase and addition of the vestibule at the southeast corner of the room.

Mr. Alsobrook said a cased opening with a painted plaster Tudor Revival-style flat pointed arch leads to a vestibule at the southeast corner of the room. The door in the north wall of the vestibule leads to a modern, non-original powder room located under the stairway, and the door in the east wall leads to the library. A 1913-era Western Electric intercommunication telephone set is mounted on the south wall inside the vestibule, and a central vacuum cleaning system port is located at the baseboard inside the vestibule. Electrical switches have brass wall plates and are the push button type typical of the 1913 era of construction. The door hardware consists of original heavy brass hexagonal doorknobs with hexagonal brass rosettes and key escutcheons.

He said the dining room is located to the north of the foyer and is accessed through a wide opening with double pocket doors. The floor is stained oak wood with dark stained mahogany inlay, which is identical to the treatment of the floor in foyer. This room has dark painted wood paneled wainscoting approximately six feet high on all four walls. The plaster walls are wallpapered between the top of the wainscoting and the bottom of the painted wood frieze band. There are seven box beams at the ceiling which run in a north-south direction. These painted wood beams neatly divide the ceiling into eight equal coffered sections, each of which is trimmed with painted wood crown molding. The pair of windows at the west wall look out onto the west lawn, and the single window at the north wall looks out onto the adjacent covered porch. A wide painted wood door connects the dining room with the covered porch. A short hallway located at the east end of the room leads to the butler's pantry and kitchen to the east of the dining room.

The library is located to the east of the foyer and may have been the smoking room noted in the Seattle Daily Bulletin. This room has stained wood paneling wainscoting along all four walls which extends about four feet above the floor. The stained wood door and window trim is less detailed than the trim and detailing in the foyer, but the overall design and configuration of the stained wood trim is consistent with the 1913 work at the foyer. The fireplace features a tile surround with stained wood mantel. The stained wood flooring is similar to the flooring found in the foyer and dining room, but the intertwining Greek key motif of the darker inlay at each corner is slightly different than the detail in those adjacent rooms. Painted crown molding is located at all four walls of the room. A wide cased opening at the south wall of the foyer leads to the music room. The head and jambs of this opening have stained wood trim, but the profile is simpler than the trim profile in the foyer, and also lacks the carved panel details. The walls of the room are painted plaster with stained wood baseboards and are trimmed with painted wood crown molding at the painted plaster ceiling. The stained wood flooring of this room is similar to the floor of the foyer and includes the dark stained mahogany Greek key detail at the northwest and southwest corners of the room. The paired windows at the west wall of the room look out onto the lawn and the walkway leading up to the entry. A stained wood radiator enclosure

with metal ventilation grilles is located under these windows. The single window at the southwest corner of the room looks out onto the adjacent covered porch. A pair of stained wood French doors leads out to the covered porch. Each of the door leaves have a full-light leaded glass panel.

Mr. Alsobrook said a deep cased opening was constructed between the music room and the living room to the east during the 2015-2016 restoration and renovation project. There are painted wood built-in bookcases at the north and south sides of the opening. The doors of these bookcases have leaded glass panels with a design inspired by the design of the leaded glass panels at the French doors and casement windows added during the 1913 alterations. The dark stained mahogany inlay in the floor indicates that the music room and living room were originally one large room. The stained wood trim of the doors and windows is the same as in the music room to the west, and the rest of the detailing is also identical. There is a single window at the south wall of the living room that looks out onto south lawn of the house. During the 1913 remodel, this single window replaced the pair of windows that were originally in the location. There are two windows at the east end of the room: one to the north of the fireplace and the other to the south. The fireplace has a tile surround and a stained wood mantel. There are stained wood radiator enclosures at each of these windows, and due to the fact that each of these enclosures overlaps the Greek key floor inlay detail, it appears that this woodwork was also added during the 1913 Bebb & Mendel remodel. A doorway at the north wall of the living room leads to the library beyond.

He said the kitchen and mudroom are located at the northeast corner of the house. This area of the first floor of the house has been extensively modified since the original construction of the house in 1903. Bebb & Mendel added the wing to the east of the existing kitchen in 1913, so it is very likely that the kitchen was enlarged and remodeled at the same time. The existing condition plans created prior to the 2015-2016 remodel indicate the configuration of this space and show how the spaces in the northeast corner of the house apparently changed over time. Given the fact that other families lived in the house for long periods of time after the Bordeaux family moved out, it is possible that the kitchen has been remodeled at least four times since 1903, including the most recent restoration and renovation of 2015-2016. The kitchen is directly adjacent to a mud room at the east, the library to the south, and the butler's pantry and dining room to the west.

A painted wood staircase leads from the south side of the kitchen up to the second floor. This staircase is a reconstruction of the original service stair that would have been used by the household staff. The main staircase in the foyer goes up a half flight to a landing, and then turns ninety degrees for the rest of its run to the second floor. On the second floor the staircase is located within a central hallway. The stained oak wood newel posts and balustrade are the same design as below in the foyer. The floor of the hallway is stained wood but lacks the inlay detail found at the public spaces downstairs. The hallway has painted wood wainscoting around the perimeter of the space, which is approximately three feet high. The walls are painted plaster with a painted wood frieze band and crown molding at the ceiling. The ceiling is also smooth painted plaster. A painted wood built-in linen cabinet is located at the west wall of the hallway, and there is a small sitting area to the south of the linen cabinet. There are a pair of doors that lead out to the covered porch at the west side of the house. There are two bedrooms located at the northeast and northwest corners of the

second floor north of the hallway. A door at the north wall of the northwest bedroom leads out to the second story porch above the covered porch off the dining room below. This door features a full-light leaded glass panel similar in design to the 1913 doors and windows at the first floor. A bathroom is located between these two bedrooms, and a narrow stairway located to the west of the bathroom leads up to the third-floor attic spaces. There is another bedroom located to the east of the hallway, and the master suite is located along the entire south end of the second floor. Typical materials found at the second floor include stained wood floors, painted wood baseboards, painted smooth finish plaster walls and ceilings, and painted wood built-in casework. The master bedroom is located at the southwest corner of the house and features a circular window seat located within the turret. There is also a fireplace with tile surround and a painted wood mantel. The detailing of the window seat and fireplace suggest that these features are original to the house. A door at the south wall of the master bedroom leads out to a second story porch located over the covered porch at the first floor below. This door features a full-light leaded glass panel similar in design to the 1913 doors and windows at the first floor. The master bathroom and closet are located to the east of the master bedroom. The large oval leaded glass window on the south wall of the master bathroom affords generous amount of light to this space. The frame of this window is original, but the window sash is an exact replacement of the deteriorated original window sash.

The third-floor attic spaces include a large billiards room, a large hall, and three finished rooms, which were most likely used as quarters for domestic servants. These spaces are tucked in under the steeply pitched hipped roof and the dormers located at all four sides of the house. Typical materials found at the third floor include stained wood floors, painted wood baseboards, painted smooth finish plaster walls and ceilings, and painted wood built-in casework. There is a small sitting room located in the upper portion of the turret at the southwest corner of the house. The three circular leaded glass windows in this room provide a wide view of the neighborhood below.

Historic photographs of the Bordeaux House dating from circa 1904-1905, 1906, and 1913, along with the historic photographs from the Real Property Record Card provide a wealth of additional information about the alterations that have been made to the house since it was originally constructed. 1913 additions and alterations include addition of a one-story 16-foot by 16-foot wing at the east end of the kitchen at the northeast corner of the first floor; likely remodel of the kitchen at the northeast corner of the first floor; alteration of the original curved wall to the east of the library with the construction of a 2-foot; by 19-foot addition at the east façade of the first floor; remodel of the main public spaces on the first floor, including the foyer, dining room, music room, and living room, including alterations to partitions, changing wainscoting and trim, installing radiator enclosures, and constructing a new stained wood grand staircase; reconfiguration and replacement of windows and doors at the first floor, including: replacement of paired windows at the first-floor south façade with a single window; installation of French doors with full-light leaded glass glazing at the south wall of music room; replacement of three double-hung windows with transoms at the west wall of the music room with a pair of double-hung windows; replacement of four double-hung windows with transoms at the west wall of the foyer with two French casement windows with leaded glass glazing; replacement of the original front door and transom window and replacement of three double-hung windows with transoms at the west wall of the dining room with a pair of double-hung windows; reconfiguration of the steps, cheek wall, and porch guardrail at the

west entry at the first floor; replacement of the wood and stucco plaster columns at the covered porches at the north and south ends of the first floor with brick masonry columns; reconfiguration and replacement of doors at the second floor, including: installation of a door with full-light leaded glass glazing at the north wall of the northwest bedroom; installation of a door with full-light leaded glass glazing at the south wall of the master bedroom; removal of all the diagonal painted wood half-timbering “fachwerk” at the second story exterior walls; installation of two windows at the east wall of the second-floor covered porch on the west side of the house and addition of a chimney at the center of the roof.

He said alterations made after 1913 include reconstruction of the upper portion of the three chimneys above the roofline. The exact date of this work is not known, but it occurred sometime between 1937 and 1979. Replacement of the brick masonry columns at the covered porches at the north and south ends of the first floor with painted wood columns. Alterations made in 2015-2016 include a full gut and remodel of the daylight basement; remodel of the butler’s pantry, powder room, kitchen, mudroom, and back service stairs on the first-floor level; remodel of the laundry room, hall bathroom, and master bathroom on the second-floor level; remodel of the hallway and game room at the attic level; replacement of severely deteriorated wood windows on the north, east, south, and west facades with new windows.

Thomas Bordeaux was born in Montreal, Quebec, Canada. He moved to Wisconsin and then west, arriving in Seattle area in 1875. He worked in logging and the timber industry on his own and with his brothers and other partners. His was one of the four largest logging companies in the state. He later found later success in purchasing and developing real estate. He settled in Shelton and was involved in local commerce and was vice president of State Bank of Shelton. In the midst of the late 1890s lumber boom in Shelton, Bordeaux’s wife, Mary, died of typhoid fever at their home in 1898. Bordeaux married Sarah Esther “Essie” Webb in 1900; they had one son, Theodore who died in drowning accident at age four.

Thomas Bordeaux diversified his interests beyond logging, purchasing 23 acres of oyster beds in Skookum Bay with other investors which reads like a “who’s who” of Shelton businessmen. Thomas also reportedly invested in other local companies during the 1890s, such as the Shelton Navigation Company, the Pacific Tug Company, and the Anderson Tug Company. Bordeaux relocated to Seattle and continued to be involved in businesses although less and less. The Bordeaux were active in the commercial, philanthropic, and social life of Seattle.

Mr. Alsobrook stated other residents of the house included the Gordon Shaw family, Francis Wieman family, Narendra and Machel Varma, Harvey and Lisa Motulsky and the current owners Scott and Katie Renschler who purchased the house in 2014 and lovingly renovated and restored it.

Mr. Alsobrook said architect William D. Kimball was born in Wisconsin. He attended the Virginia Military Academy (VMI) in Lexington, Virginia which was first and foremost a school of engineering. Although Kimball remained at VMI less than three years and never advanced far enough to take courses in engineering or architecture, the drawing skills he developed and his immersion in the school's engineering culture were to remain with him throughout his career.

By 1872, Kimball was already calling himself an "architect," a common practice of the era following a few years of study or apprenticeship. Kimball's decade of practice in Milwaukee, Wisconsin was busy, with completion of nearly two dozen residences, office buildings and several churches. He and his wife Jean moved to Seattle in 1901 and were quickly involved in Seattle's business and social circles. In addition to the subject house, he designed residences on Millionaire's Row for James Moore, Fred Rowell; he designed many commercial and residential projects and additions.

Mr. Alsobrook said that architects Charles Bebb and Louis Mendel designed additions to the subject house. Bebb and Mendel were one of the most prolific architectural firms in Seattle at the time. Mr. Alsobrook said they designed all types of buildings but that he focused on the residential part of their work as it relates to the subject house. He provided photos and stated the team designed residences for Margaret Lenore Denney, Charles Cobb, Fred Stimson, and Charles Peabody among others. The Cobb and Stimson houses are extant.

Builder Harvey Allen worked on schools and residences and was the builder on the original construction and the 1913 addition.

Mr. Alsobrook said the house is an Eclectic Tudor Revival style and really doesn't fit into one define style. He provided photos of Tudor Revival residences in Seattle including the Charles Black, O. D. Fisher, John Campbell, Samuel Loeb residences. He said that the house has a turret which is a feature typically associated with Queen Anne style. He said that Kimball's eclectic blend of architecture resulted in a house that appeared to be simultaneously in both 19th and 20th centuries.

Owner Comment:

Scott Renschler thanked the board for considering his home and noted appreciation to Marvin Anderson and Adam Alsobrook for preparing the nomination report. He said the 116-year-old house has been home to six families. He said it is the story of a house, the story of Seattle and mirrors the growth of Seattle. He said he and his wife had met many family members of each of the owners of the house including the last surviving sibling of five sisters who grew up in the house in the 1930s-40s. He said it is humbling; we are all just passing through and are stewards for a time. He said when we are gone, the house remains.

Ms. Chang appreciated the owner's comments. She asked about additions to house.

Mr. Alsobrook identified on photos where additions were made.

Ms. Chang suggested nominating the entire building including interiors and then scale back. She asked if any areas have been completely remodeled.

Mr. Renschler said most of the interior has been remodeled. He said the foyer has been untouched. The first floor has three formal areas that have some original details left. Kitchen and bathroom have been remodeled.

Mr. Barnes supported nomination including exterior, and interior foyer, stairs, and as much original material as possible.

Ms. Wasserman supported nomination including exterior, site, garage, interior foyer, staircase, living room, dining room, downstairs. She said the 1913 remodel was OK. She said the house embodies a unique style, two styles together and meets the landmark criteria.

Ms. Johnson supported nomination and said it is a beautiful house. She appreciated the owner support and knowledge. She supported inclusion of foyer, stairs, and lower floor spaces.

Mr. Rodezno supported nomination and said it meets many criteria. He said the house would definitely be a contributing property to a Millionaire's Row historic district.

Mr. Inpanbutr supported nomination and said it is a fantastic house. He supported including the building and site, the intact interior.

Ms. Chang supported nomination including interior. She said the house has been well-maintain for 120 years.

Mr. Coney supported nomination and appreciated owner stewardship and comment. He said occupants come and go, the buildings endure. He wants more information on interior. He appreciated the street history and history of occupants.

Mr. Kiel supported nomination and said it is a beautiful house. He supported including the downstairs and stairs and wanted more information about alterations. He said included elements can be scaled back at designation.

Mr. Renschler said they are comfortable with the foyer but noted the dining and living rooms have detail and light fixtures but have been wallpapered.

Mr. Alsobrook said he will work with the owners and Marvin Anderson to be clear before designation.

Ms. Wasserman said more photos of remodeled rooms would be helpful.

Mr. Coney commented that the board just approved interior alterations to a landmarked home. He said Controls and Incentives can include Administrative Review of many items. He noted the original stairs and woodwork would be nice to preserve.

M.s Doherty advised board members to be clear in motion about what exactly they wanted to include. She said her recommendation did not include the garage.

Mr. Alsobrook said the garage may have some potential significance.

Action: I move that the Board approve the nomination of the Bordeaux House at 806 14th Avenue E for consideration as a Seattle Landmark; noting the legal description in the Nomination Form; that the features and characteristics proposed for preservation include: the site; the exterior of the house and garage; and the interior of the first floor of the house, including the main stairway up to the second floor

with its railings and balustrade.; that the public meeting for Board consideration of designation be scheduled for January 6, 2021; that this action conforms to the known comprehensive and development plans of the City of Seattle.

MM/SC/HW/DB 8:0:0 Motion carried.

111820.7 STAFF REPORT

Respectfully submitted,

Erin Doherty, Landmarks Preservation Board Coordinator

Sarah Sodt, Landmarks Preservation Board Coordinator