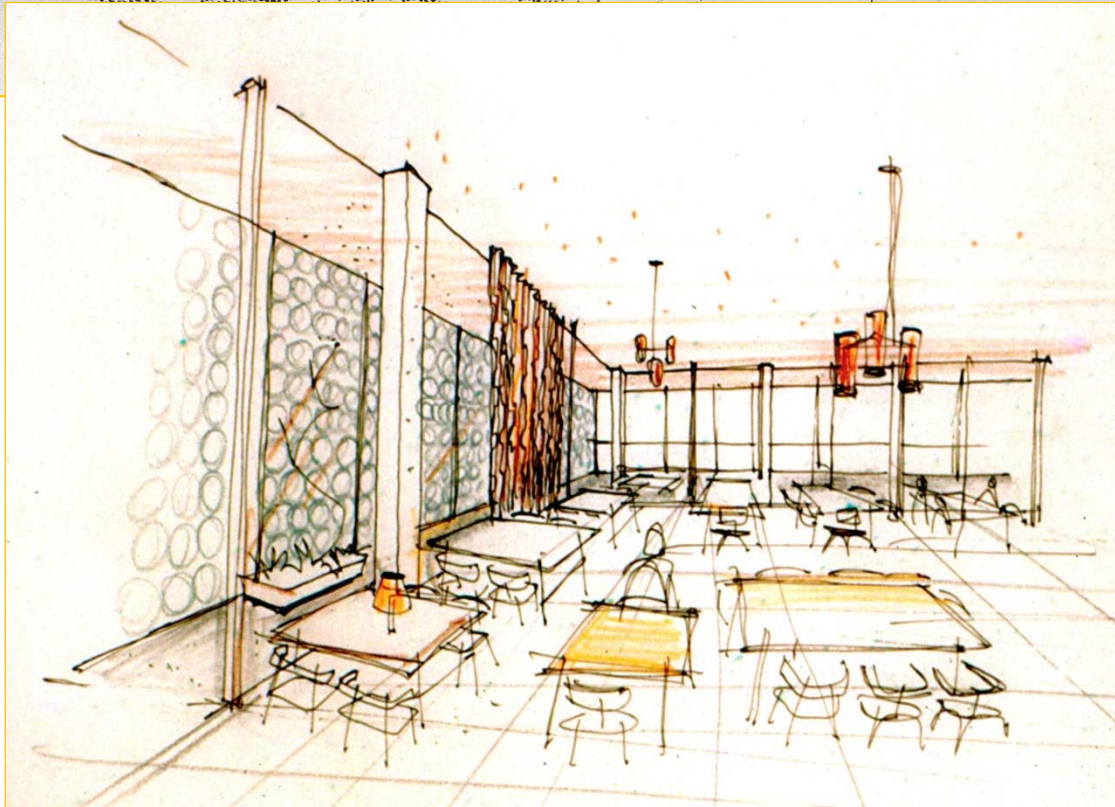
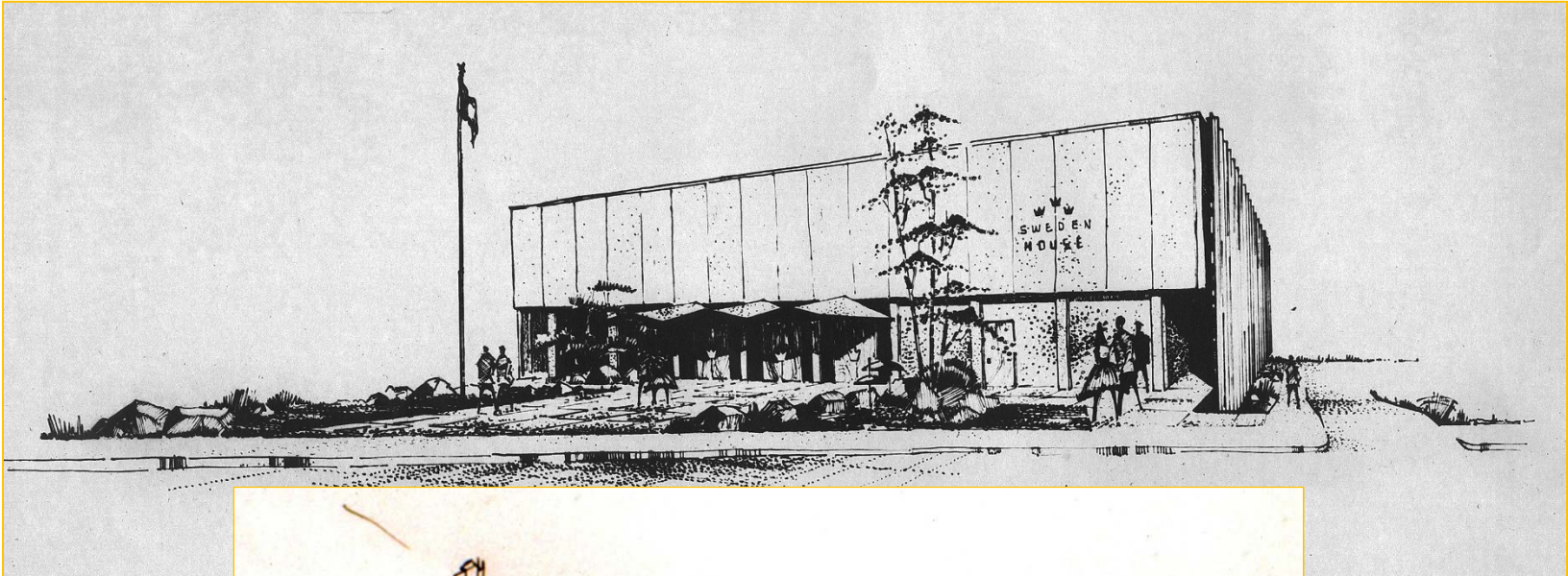


The Swedish Club Building
1940 Dexter Avenue North
Supplemental Report to the Seattle Landmark Nomination
prepared for
The Swedish Club



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Supplemental Report to the Seattle Landmark Nomination
October 18, 2019

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Cover illustrations: Original presentation drawing and interior sketch, Steinhart Theriault and Anderson, ca. 1959 (courtesy of the Swedish Club). Above, photo by Matilda Schuman, 2, 2015.

1. INTRODUCTION

This report provides supplemental information about the architectural design and historical significance of the Swedish Club building at 1920 Dexter Avenue N, Seattle. The Modern style building was built in 1959-1960 and has served as the club facility for nearly six decades. The property is located in the Westlake Avenue/East Queen Anne Hill Neighborhoods, where it is a visual and cultural icon in the city. The property is the subject of a separate landmark nomination.

Background and Research

Susan Boyle, AIA, principal of BOLA Architecture + Planning, was commissioned by the Swedish Club to prepare this supplemental report in mid-2019. However, the report results from a collaborative effort. Susan initiated research in ca. 2009 with collection of historic information about the Swedish Club in anticipation of its 50th anniversary. She relied a draft landmark nomination by Larry E. Johnson for some information, as well as her on-site reviews of the building and original drawings from the Swedish Club archives. Kristine Leander, Executive Director of the Swedish Club, and Club Archivist Laura Wideburg added their insights into the club's history, and Michael Herschensohn and Leanne Olson of the Queen Anne Historical Society provided critical editing support.

Research for this report included review of written documents and images from a variety of sources:

- King County property information and tax assessor's records (Puget Sound Regional Archives)
- Digital collections of the Seattle Municipal Archives (SMA), and Seattle Public Library (SPL),
- Historical census data from digital sources and publications
- *Polk Directories*, historic Sanborn Insurance Company maps and Baist maps
- King County Assessor's records at the Puget Sound Regional Archives (PSRA)
- University of Washington Libraries Special Collections (UWLSC)
- Museum of History and Industry (MOHAI)
- Seattle Department of Construction and Inspections (SDCI)
- Seattle Department of Neighborhoods (SDON)
- A report by Matilda Schuman for a University of Washington architectural history class
- Product literature and publications about aluminum screening from the 1950s and 1960s
- Local landmark nominations for other Modern era commercial buildings in Seattle

In addition, various internet sources were reviewed, including the archival *Seattle Times* database in the digital collections of the Seattle Public Library, a historical timeline prepared by Swedish Club instructor, Laura Wideburg, photos taken by Larry Johnson in April and November 2018, and original notes from the meetings of the Swedish Club board from the 1950s and 1960s. Original construction permit drawings and an original specification from 1960 were reviewed along with 2017 record plans and elevations, by the Johnson Partnership and commission by the Swedish Club.

Seattle’s Landmarks Process (Note: This section summarizes information for readers unfamiliar with the local landmark process.)

Historic landmarks are those individual properties that have been recognized locally, regionally, or nationally as important resources to the community, city, state, or nation. Official recognition is 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 local landmarks process is a multi-part proceeding of three sequential steps by the Seattle Landmarks Preservation Board:

- 1) a review of the nomination and its approval or rejection
- 2) a designation
- 3) negotiation of controls and incentives by the property owner and the City’s Historic Preservation Office and its approval by the 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 Preservation Board is quasi-judicial, with the Board ruling rather than serving as in advisory capacity to another commission, department, or agency. The City’s Preservation Ordinance (SMC 25.12.350) requires a property to be more than 25 years old and to “have significant character, interest or value, as part of the development, heritage or cultural characteristics of the City, State or Nation.” It must have integrity, or the ability to convey its significance. The ordinance also requires that a property meet one or more 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.*

More than 470 individual properties have been designated as local landmarks under the city ordinance in recognition of their historical and architectural significance. Anyone can prepare a landmark nomination, and if it is deemed adequate the Landmarks Preservation Board will review it. However, the Board’s evaluation cannot consider future changes or uses, or other land use issues.

2. PROPERTY INFORMATION

| | |
|--------------------------------------|--|
| Current & Historic Name: | Swedish Club, Swedish Cultural Center, Swedish Club |
| Address: | 1920 Dexter Avenue N, Seattle, Washington 98109 |
| Location: | Westlake/East Queen Anne Hill neighborhoods |
| Current Zoning: | LR3 |
| Assessor's Parcel Number: | 9301300445 |
| Legal Description: | LOTS 1 THROUGH 5 AND LOTS 9 THROUGH 17, BLOCK 4, WESTLAKE BOULEVARD ADDITION TO THE CITY OF SEATTLE, ACCORDING TO THE PLAT THEREOF RECORDED IN VOLUME 11 OF PLATS, PAGE 69, RECORDS OF KING COUNTY, WASHINGTON; EXCEPT THAT PORTION CONDEMNED IN KING COUNTY SUPERIOR COURT CAUSE NO. 17628 FOR WIDENING OF DEXTER AVENUE NORTH; AND EXCEPT THAT PORTION CONVEYED TO THE CITY OF SEATTLE UNDER RECORDING NO. 4994727, TOGETHER WITH THOSE PORTIONS OF VACATED ALLEYS IN SAID BLOCK FOUR WHICH ATTACHED TO SAID PREMISES BY OPERATION OF LAW. |
| Date of Construction: | 1959-1960 |
| Original & Present Use: | Social Club |
| Original & Present Owner: | <i>Svenska Klubben</i> (Swedish Club)/Swedish Cultural Center |
| Original Designer: | Architect Einar V. Anderson, Principal, Steinhart Theriault and Anderson |
| Original Contractor: | Oscar Turnquist Construction Company |
| Size: | The entire site, according to the legal description is 39,950 square foot site (0.92 acres), and the building area totals 22,960 square feet building (King County Property Detail Report). Note: The site proposed for nomination in this supplemental report is limited to the building and site setbacks on the north and west, and an additional 17 feet for setbacks for driveways on the south and east. It excludes the south and east parking lots. |
| Owner's Contact: | Dr. Kristine Leander, Executive Director The Swedish Club 1920 Dexter Avenue N Seattle, WA 98109 (206) 283.1090 kristine@swedishclubnw.org |

3. ARCHITECTURAL DESCRIPTION

Location and Neighborhood Character

The Swedish Club building is situated on a 0.92-acrefoot, L-shaped site (King County Parcel No. 9301300445) at the southeast corner of the intersection of Dexter Avenue N and Newton Street. The site is on the east side of Queen Anne Hill and the east side of Dexter Avenue N, approximately halfway between the South Lake Union area and Fremont. At this location the hill slopes steeply downward to the east. Newton Street stops one block short of extending down to Westlake Avenue N, three blocks away.

Historically the construction of Dexter Avenue followed that of Westlake Avenue. Historical photos in the Seattle Municipal Archives collection show work ongoing in 1911 and 1913. The Seattle Municipal Railway streetcars traversed Dexter Avenue N while the Seattle-Everett Interurban Railway ran along Westlake Avenue N. The street was plagued with slides. Dexter Avenue N appears largely undeveloped until the 1920s, after which time single-family residences and small apartment buildings were built along its route on the east side of Queen Anne Hill, along with small neighborhood shops. Evidence of this early development can be seen in some of the older residences in the area, which contrast to higher density apartment and mixed-use developments along Dexter Avenue N. (**Figure 1 & 2**)

A stairway at the eastern end of Newton Street links this part of Queen Anne Hill to the Westlake area and Lake Union, which it otherwise simply overlooks. This link was celebrated by a local journalist as a unique part of the city: “At Dexter Avenue and Newton Street, the Swedish Club is smack dab in the middle of Seattle’s shifting but resilient identity as a city for dreamers and innovators. Take Newton east down a stairway to Westlake Avenue to join the throngs on the *Cheshiahud* Trail, named for a Lushootseed canoe maker who lived along the shores of Lake Union. The wild shoreline has mostly disappeared, hidden behind a mix of low-rise buildings and docks; a small remnant of that shoreline can be seen at the north end of Westlake, tucked between houseboats that have been part of the neighborhood for more than 100 years.”¹

The Swedish Club property shares the block with other properties. To the southeast, at 1905 and 1907 8th Avenue N there is a three story 6,2760 square foot wood frame apartment house with nine units dating from 1959, and a small 1,050 square foot bungalow dating from 1907 respectively. Directly south of the club building’s south parking lot, at 1758 Dexter Avenue N, there is the Han-Roc Condominium, an eight-unit building with an estimated 8,600 square feet, which dates from 1962.

Across Newton Street to the north at 2000 Dexter Avenue N there is another three story building, a triplex dating from 1967, and a large four story, 29-unit apartment building dating from 1961 at 2004. Small lots of 3,318 and 3,043 square feet, at 801 and 807 Newton Street, directly east of the Swedish Club building’s east parking lot, contain separate single-family houses dating from 1920 respectively. At 1912 8th Avenue N is another older single-family residence dating from 1907, while at 1908 8th Avenue N there is the three story, 12-unit Marina Apartments, a building dating from 1900.

¹ Steve Scher, “For Generations, Seattle’s Innovators Have Called Dexter and Westlake Home,” *Seattle Times Magazine*, May 2018.

Across Dexter Avenue N, the block still retains older single family residences, including three similar, wood clad Tudor Revival houses at 1911, 1915 and 1919 Dexter Avenue N, each approximately 1,500 square feet on a 3,480 square foot lot, which date from 1927 and 1928. In contrast, the lot to the south of them was subdivided into townhouse lots in 2015 for construction of two contemporary style single-family residences, each 2,010 square feet and three stories.

Due to the change in slope and angle of Dexter Avenue N near the southern end of the site, the south and west facades of the building are highly visible, especially for those traveling in the northern direction. **(Figures 2 – 8)**

The Site and Setting

Parcel No. 9301300445 is the 39,950 square foot (0.92 acre) site contains the three story, 22,960 square foot building and two separate parking lots. Outermost dimensions of the parcel are approximately 254.04' along the angled west property line and Dexter Avenue N and, and 247.02' along the north property line and Newton Street. Excluding two separate parcels that make up a 94.56' by 89.99' section at the southeast corner of the L-shape, the far south property line is 66.93' in length.

The property included in the legal description of the King County Parcel contains the building as well as two large parking lots, one to the south and one to the east, along with the driveways that separate the building from the parking lots. However, the area proposed for landmark application by the Swedish Club is only a portion of the current parcel. The proposed site includes Lots 13 through 17, and adjacent driveway areas on what was cited as Block #4 Westlake Boulevard Addition in the November 1958 permit set as the site for the building's original construction. Thus, while it includes two driveways to the south and east of the building, it excludes the paved parking lots and is limited to the building and adjacent driveways, along with the landscaped northwest corner of the site. (See the partial survey, provided by the Swedish Club, and inserted at the end of this report.) Approximate outer dimensions of this site, as shown on the November 1958 Site Plan, are 118' on the west, along Dexter Avenue N, 118' on the south, 108' on the east, and 141.5' along the western part of the north property line.

When the overall site was prepared, it was graded to provide consistent slopes along nearby streets and a level site for the building and its parking lots, but it nonetheless remains a steep part of Queen Anne Hill. The downward slope on the site, measured from the northwest corner to its northeast corner as shown on the original site plan, results in grade change of 24' between elevations 102 and 78. The front setback is generally level with the sidewalk along the west side, while the parking lot to the south of the building is set over 10' below the street right of way along Dexter Avenue N, which is supported by a concrete retaining wall. The parking lot to the west is at an even lower elevation, and slopes more steeply. Three steep one-way vehicle driveways are provided on the site, on the north and south sides of the south parking lot and along the west side of the building to access the parking lots from surrounding streets.

The parcel is surrounded also by paved 6'-wide sidewalks on the north and east, and a paved parking strip along Dexter Avenue N. Concrete bollards on the west identify the main entry. Landscaping is limited largely to the front setback near the northwest corner of the site and around the main entry off Dexter Avenue N. Here there is a paved forecourt paved of exposed aggregate, a circular concrete fountain, and mature landscaping, including tall birch trees and a large Cedar, and shrubs and groundcovers in plant beds. Additional plants are found in stepped concrete planters between the

south side of the building and an exterior stair along the south driveway and in beds along the eastern end of the north side of the site. Volunteer vegetation grows around perimeters of the parking lots.

The 90' by 80' building footprint is situated near the northwest corner of the parcel, and oriented in an orthogonal manner. (This footprint is expanded to 101' by 85.5' when the walkway and balconies on the north, south and east are included.) At this location, the angle of Dexter Avenue N results in a triangular-shaped front yard at the northwest corner, where the estimated building setback from the west property line ranges from 10' to 47'. A 16'-deep by 34'-wide canopy, centered over the main (west) building entry, projects into the front yard setback. Exterior walkways and screen-enclosed cantilevered balconies extend an additional 5.5' beyond the structure on the north, south and east sides.

The north setback is approximately 5' from the property line to the outer edge of the building walkway and balconies. An additional 5.5'-wide walkway and steps extend along the building's south side to provide access from the south parking lot to the main entry forecourt. The stair consists of poured in place steps and pipe railings. Paved, one-way driveways, each approximately 12'-wide, run along the south and east sides of the building. These driveways are included in the nominated site to serve as spatial buffers between the Swedish Club building and the adjacent south and east parking lots.

Building Form, Structure and Exterior

The structure consists of reinforced concrete with an 8"-thick foundation and first floor walls, 8"-wide pumice block walls (CMU), 4"-thick floor slabs, and 14" piers and perimeter pilasters. Upper floors are framed with steel wide flange beams and columns, and the roof has steel decking.

The overall structure is made up by six 15'-wide bays along the north and south and eight 10'-wide bays along the east and west. Beyond the resulting 90'-wide by 80'-deep envelope there are 5.5'-deep walkways or cantilevered balconies and roof extensions on the north, south and east. The exterior is wrapped on these three sides by 30'-tall decorative aluminum screening.

Because of the building's size, scale and visibility, all facades appear primary, although the south and west facades are clearly more visible. The appearance of the facades varies, due to the topography and the architectural composition. This results in what appears to be a two-story primary west facade, facing onto Dexter Avenue N, and three story facades on the north, south, and east. In response to internal functions and the view opportunities, the western half of the building is largely solid, with few penetrations but for doorways, while the eastern half is largely transparent due to full-height windows on the upper floors and a wide band of east-facing windows at the first floor. Wall infill consists of solid material – scored concrete and the concrete block treated with cement plaster cladding with an "oversize aggregate" or "marblecrete" finish as cited on the original elevations – or fenestration.

The west elevation is a simple abstract composition characterized by upper and a lower sections, each corresponding to a floor level, along with tripartite vertical divisions made up by joints in the slightly textured cement plaster (stucco) on the upper section and by pilasters with painted block infill on the lower section. The lower section also contains the primary entry, with three pairs of aluminum-framed flush doors with sidelights and a continuous transom window. Exterior color also defines the composition, with off-white colored infill between the concrete pilasters below outer walls painted an off white contrasting and a central section of wall in a bright blue.

The main entry is sheltered below a deep canopy made up by an angled and shed roof frame of steel bents and steel decking. Designed by Steinhart Theriault & Anderson, the canopy was added to the original flush front facade in 1972. The canopy is supported by paired square steel tubes that extend above the canopy roof to serve as flag poles. The three pairs of entry doors -- also painted blue -- are fitted with custom cast bronze and terrazzo pulls that depict the traditional Swedish five-pointed crown. The flat roof edge is finished with a deep light gray aluminum metal cap. A granite dedication plaque is set into the concrete block near the south end of the west facade, noting the construction date and the design architects. The original building had a simple sign reading "Swedish House" on the west façade that was apparently removed when the canopy was installed.

The upper two levels of south, east and north facades read in part as curtainwalls because of exterior screens, which are hung from the outer edges of the roof and cantilevered floor slabs. Exterior stairs accessing upper floors are fitted between the building's perimeter walls and the screens on the building's north and south sides, while solid soffits extend below the slabs to create strong horizontal bands at three levels, which serve to protect walkways below and the first floor entry on the south side. Hung on the outer surface of the sunscreen there is a circular emblem and a solid rectangular sign, reading "The Swedish Club" along with the crown symbol in blue and yellow – the colors of the Swedish flag. (Original elevation drawings show a proposed metal relief in the form of abstract lion shape to be affixed to two facades, but apparently this was never realized.)

The exterior screening may be the most expressive component of the building. The original 1958 drawings and technical specifications cite a different "grille" material than what is present: "expanded aluminum metal screen, Armorweave by U.S. Gypsum." However, a later drawing from 10. 1960 notes a change from the original proposed material to "cast aluminum rings." The screen is thus made up of cast aluminum overlapping rings, each approximately 12" in circumference, which are set between vertical aluminum flat bars that extend from the top of the first floor soffit to the roof. The vertical trim is set in front of the flashing where it creates a delicate rhythm where it terminates at the roofline.

Similar aluminum screens have been used in other Modern style buildings, the most renown of which may be the award-winning Reynolds Metals Regional Sales Office in Southfield, Michigan (1959), designed by architect Minoru Yamasaki. This building won design awards and was well publicized at the time, as were others that utilized aluminum screening by both well-known and lesser known architects, such as at St. John Abbey Church, Minnesota (Marcel Breuer, 1953-1961), Wayne State University McGregor Center (Yamasaki, 1958), Sarasota High School (Paul Rudolf, 1959), and the S Bay Bank, Manhattan Beach, California (Craig Ellwood, 1957) These published projects and industry promotion of extruded aluminum building products in the late 1940s and 1950s were likely to have influenced the selection of the final screen material for Seattle's Swedish Club.²

² An unpublished paper about the Swedish Club suggests that its original designers – architects Steinhart, Theriault, and Anderson -- knew Yamasaki's work as he spoke at the NW Regional Conference of the AIA in 1955, was engaged in 1957 as an architectural consultant for the Century 21 Expo, and later in the design of the Pacific Science Center. (Schuman, p. 14) The New Formalist style Reynolds Metals Regional Sales Office was published in both *Interiors* and *Architectural Forum* in November 1959. It features gold anodized 10.5" interlocking rings. As with the interlocking rings on the Swedish Club these function as a sunscreen for perimeter windows. See Grace Ong-Yan, "Soft-selling Aluminum: Minoru Yamasaki's Reynolds Metals Sales Headquarters," in *DocomomoUS News*, September 28, 2017, and Reynolds Metals Company, *Aluminum in Modern Architecture*. Vol. I, II, and III, 1956-1960.

Behind the screens there are full-height aluminum frame windows that are placed between the concrete piers, with tripartite vertical division and a lower hopper section. Where there are no windows, on the western half of the north and south facades, the exterior screening shields the painted wall infill and adds surface texture rather than actual sun screening. The original screens enclosed all of the glazed walls north and south walls, while only the lower portion of the east walls, but the upper two-thirds of the screening was removed on the north and south by the Swedish Club in an effort to provide more expansive views from the building's upper floors. The remaining screening, 42" in height, acts as a railing infill below a horizontal aluminum flat bar. In these areas only the vertical bars remain, three at each bay space, to give a crisp vertical rhythm to the facades.

The first floor walls are clad with the gray-tan colored marblecrete, which contrasts with the lighter cream colored pilasters. At this level on the south facade there is a single fixed window in the easternmost bay and an aluminum frame entry assembly made up by a pair of glazed doors topped by a tall glazed transom.

The east facade is visible from some distance. In contrast, since it is set along a narrow access drive, it is not typically seen by visitors on foot. A tall, painted cast in place foundation wall extends up to 12' from the grade to create a low guard wall, 3.5' in height to protect a continuous walkway at the first floor. The low wall terminates in a slightly projecting concrete cap. The first floor level is characterized by wide windows set between the pilasters, which were installed These rise from their sills at 3.5' above the floor level to the soffit in the central four bays. The outermost four bays are infilled with concrete aggregate panels. The upper two floors are similar to one another, each fitted with sunscreens and full height glazing between the pilasters. The floor slabs, each an estimated 4" thick, project slightly beyond the edges of the screens to create subtle horizontal lines.

The north facade carries some of the same features as the east and south facades with the tall painted concrete foundation wall, perimeter first floor walkway and upper floor balconies and roof overhang, and exterior stairs. Similar to the south perimeter wall the perimeter envelope contains solid infill between the pilasters in the western half and glazing in the eastern half, all set behind the full and partial height aluminum screens. At the first floor there are a pair of flush doors and a glazed transom within an aluminum frame. (All original doors were solid wood, flus types.) In addition, a small concrete block enclosure is situated adjacent to the north sidewalk. The setback also contains a platform for a dumpster, utility meters and mechanical equipment.

Symbolic details include some original teak finishes and the exterior color palette of blue and white, which was inspired by the Swedish flag. The custom-fabricated entry door pulls were designed by the original architect, Einar Anderson, who donated them in memory of his father. Shown in the original drawings as having three points the design recalls the national Swedish emblem, *Tre Kronor* (three coronets).³ The final installed pulls depict a five-pointed crown in bronze with terrazzo infill.

³ Schuman, p. 17.

The new property had the advantage of adequate space for parking and an expansive view of the city over Lake Union. To design the new building, the Swedish Club engaged the Seattle architectural firm of Steinhart Theriault & Anderson. Einar V. Anderson, a member of the Swedish Club, was the firm's principal in charge of the design, and signed all the original drawings, along with structural engineer Donald G. Radcliff. The resulting design, an International Style building, may have been inspired by Minoru Yamasaki's well-published Reynolds Aluminum Headquarters in Southfield, Michigan (1959) as both buildings shared a similar exterior aluminum sunscreen composed of interlocking aluminum rings as developed by the Reynolds Aluminum Company (**Figures 63 – 66**)⁴

Architects in Europe and the Americas had experimented with sunscreens or bris soleil on buildings in the late 1940s through the 1960s as such screens could reduce glare and internal cooling loads in climates with harsh sunlight. Lucio Costa and Oscar Niemeyer's Ministry of Education and Health building in Rio de Janeiro exemplifies these efforts. (**Figure 76**) There are other examples of Modern style buildings in the Northwest that utilized screen walls as a design feature, despite the climatic difference in sunlight, including the perforated concrete block walls surrounding the landmark Shannan and Wilson office building (NBBJ, 1960), the terra cotta screen walls of the landmark Bricklayers Union building (Grant, Copeland and Chervenak, 1959-60), and the expanded metal mesh surround of the recently nominated Crescent Apartments (Bouillon & Williams, 1963), as well as the more common use of wood screens, such as the office of Steinhart Theriault & Anderson at 1264 Eastlake Avenue E (1956).

The Plan and Interior Features

The building contains three floors and a small basement, which is set below the northeast section and contains mechanical rooms and a small storage/workshop at the eastern end. Floor heights are tall throughout, with 11' from the basement to first floor, 14' from the basement to first floor and 13' each at the upper two floors.

The first floor, which is set at grade with the south parking lot, is daylit along the east side due to the sloping grade. It contains a large assembly room/auditorium on the east and an adjacent smaller assembly on the west separated by a folding partition. The large assembly room has four large non-original large glazed large glazed windows facing the east. An entrance foyer on the southern side of the main assembly room and a hallway to the west leads to a stairs to the main level (the second floor) floor. Restrooms, a mechanical room, and an elevator are located near the building's southwestern corner. and a large commercial kitchen is located on the northern side. Original walls are typically painted plaster, while some original ceilings were finished with a textured, blown-on coating. The large auditorium space is finished currently with hardwood flooring, and a non-original suspended ceiling, while other spaces have commercial resilient flooring. (**Figures 35-37**) (See also Appendix 2, drawing sheets 2-4.)

The second floor is organized around a tall interior volume, cited on original plans as the Foyer, which serves as the main circulation and gathering space. It is a double-height space, rising to 23'-tall, with secondary spaces surrounding it on the north, south and east sides of the second floor. This central

⁴ In the post-war era Reynolds was joined by Alcoa and Kaiser in promoting anodized aluminum as a building material for windows, doors, flashing, railings, panel products. See also Thomas Jester, "Aluminum Finishes in Postwar Architecture," DocomomoUS News, April 20, 2016.

space is accessed by the three pairs of centrally arranged entry doors on the western side, and a vestibule finished with non-original ceramic tile. The foyer connects all three levels in the buildings, with a stairs extending on the southern side to the first floor and a wide “monumental stair” (as it cited in original drawings) along its north wall. Ancillary spaces include office spaces and small kitchen on the north, a library and meeting rooms on the east, and mechanical and restrooms on the south along with the elevator near the southwest corner. The foyer and meeting rooms have non-original laminate flooring, while offices and the library are carpeted. The foyer is lit in part by a large non-original crystal chandelier. The other occupied spaces have ample daylight from large perimeter windows.

The monumental stair is an open Modern style element set along a north wall of 2-1/4” red brick, where it leads up to the upper floor. The 5.5’-wide stair is supported by steel rods from the ceiling, and is made up by open risers, treads of steel pans with concrete terrazzo infill, and teak handrails. The gallery at the third floor overlooking the space below is detailed with the same vertical rods, which serve as screening and guardrail. **(Figures 26 - 29)** The rail around the opening to the lower stair is similar.

The gallery leads across the east side of the upper foyer space to a prominent cocktail lounge at the building’s southeast corner and a large dining room to the north of it. Both of these primary social spaces once served as a restaurant in the building. They both provide expansive views eastward of Capitol Hill and Lake Union and other parts of the city to the north and south. The dining room is finished with non-original carpet and acoustic fabric ceilings, and wall paneling. Non-original small crystal chandeliers are suspended from its ceiling, while the lounge space has Modern era but non-original light fixtures. A hallway leads westward to enclosed stairs accessing the main floor, restrooms, a mechanical room, and the elevator located near the building’s southwestern corner. A large commercial kitchen and smaller catering kitchen are located on the building’s northern side, and an enclosed private dining room on the west. **(Figure 30 - 34)**

Alterations to the Original Building

The building is largely intact. The most dramatic changes to the exterior include the addition of the front canopy and removal of upper portions of the aluminum screen units on eastern portion of southern and northern, which occurred in ca. 1970-1971, along with the addition of the fountain in the northwest entry garden. (A note in the original 22-sheet drawing set, dated November 1958, refers to the canopy design details on a missing sheet, No. 34, but this drawing has not been discovered. The canopy was installed after the death of the original designer, Steinhart Theriault Anderson partner, Einar Anderson. Whether the canopy design is consistent with Anderson’s original vision cannot be verified.) In ca. 1975, portions of the east facade first floor concrete wall were removed, and three large window units installed, which open into the auditorium. Very few other modifications were made until 2014 when a sliding aluminum door was added to access the third floor balcony from the lounge on the west facade. The roof was replaced in 2015, and two pairs of egress doors were replaced with glazed doors on the first floor south facade in 2017.

Interior changes to the first floor in the 1970s include reconfiguration of lobby to eliminate cloakroom; replace a chair storage in southern corridor with display cabinet, and add a small anteroom near the north exit of the auditorium northern exit. In ca. 1980 a storage area was created in the western assembly area (the Vasa Wall) and restrooms were updated with accessible stalls. In 2016 non-original floor tiles in the lobby were replaced with plank flooring.

Other changes to the interior have been limited largely to finishes, and reconfiguration of the ancillary and service spaces on the upper two floors. In ca. 1970 partitions were added to create separate meeting rooms on the east side of the second floor, one of which currently serves as a library. In ca. 2010 full-height bookcases were added to this room. Laminate plank flooring was installed in ca. 1995, and a staff kitchen was reconfigured in 2017.

Changes on the third floor that were made in the 1970s and 1980s include accessibility improvements in the restrooms, insertion of a corridor between the elevator and a former private east dining room, addition of a serving station at the kitchen entry, and reconfiguration of bar area in the cocktail lounge to provide secure liquor storage. An acoustic panel ceiling was added in 2014. In addition, the furnishings and light fixtures in the lounge were updated that year using original Scandinavian mid-century designed pieces chosen to complement the building design, including Arne Jacobsen's Egg Chair and Series 7 stools and George Nelson hanging pendants.

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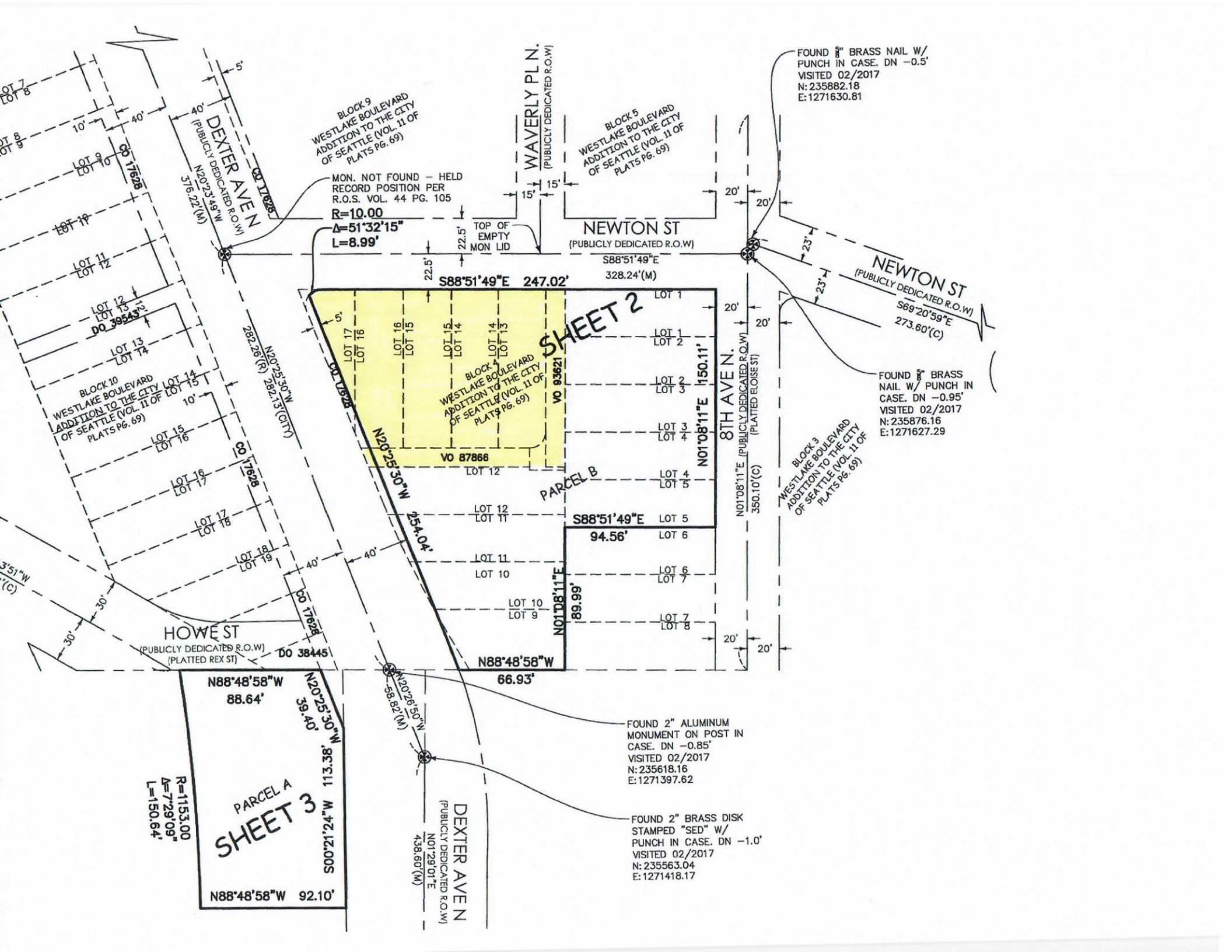
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FOUND 3/8" BRASS NAIL W/
PUNCH IN CASE. DN -0.5'
VISITED 02/2017
N: 235882.18
E: 1271630.81

BLOCK 9
WESTLAKE BOULEVARD
ADDITION TO THE CITY
OF SEATTLE (VOL. 11 OF
PLATS PG. 69)

BLOCK 5
WESTLAKE BOULEVARD
ADDITION TO THE CITY
OF SEATTLE (VOL. 11 OF
PLATS PG. 69)

MON. NOT FOUND - HELD
RECORD POSITION PER
R.O.S. VOL. 44 PG. 105
R=10.00
Δ=51°32'15"
L=8.99'

WAVERLY PLN.
(PUBLICLY DEDICATED R.O.W)

NEWTON ST
(PUBLICLY DEDICATED R.O.W)

NEWTON ST
(PUBLICLY DEDICATED R.O.W)
S69°20'59"E
273.60'(C)

S88°51'49"E 247.02'
S328.24'(M)

SHEET 2

BLOCK 10
WESTLAKE BOULEVARD
ADDITION TO THE CITY
OF SEATTLE (VOL. 11 OF
PLATS PG. 69)

BLOCK 4
WESTLAKE BOULEVARD
ADDITION TO THE CITY
OF SEATTLE (VOL. 11 OF
PLATS PG. 69)

FOUND 3/8" BRASS
NAIL W/ PUNCH IN
CASE. DN -0.95'
VISITED 02/2017
N: 235876.16
E: 1271627.29

BLOCK 3
WESTLAKE BOULEVARD
ADDITION TO THE CITY
OF SEATTLE (VOL. 11 OF
PLATS PG. 69)

HOWEST
(PUBLICLY DEDICATED R.O.W)
(PLATTED REX ST)

PARCEL B

8TH AVEN.
(PUBLICLY DEDICATED R.O.W)
(PLATTED ELOISE ST)

R=1153.00
Δ=7°29'09"
L=150.64'

PARCEL A
SHEET 3

FOUND 2" ALUMINUM
MONUMENT ON POST IN
CASE. DN -0.85'
VISITED 02/2017
N: 235618.16
E: 1271397.62

FOUND 2" BRASS DISK
STAMPED "SED" W/
PUNCH IN CASE. DN -1.0'
VISITED 02/2017
N: 235563.04
E: 1271418.17

DEXTER AVEN
(PUBLICLY DEDICATED R.O.W)