



The City of Seattle

Landmarks Preservation Board

Mailing Address: PO Box 94649, Seattle WA 98124-4649

Street Address: 600 4th Avenue, 4th Floor

LPB 150/16

REPORT ON DESIGNATION

Name and Address of Property: **Federal Reserve Bank of San Francisco, Seattle Branch
1015 Second Avenue**

Legal Description: LOTS 2, 3, 6 AND 7, BLOCK 12, TOWN OF SEATTLE, AS LAID OUT ON THE CLAIMS OF C.D. BOREN AND A. A. DENNY (COMMONLY KNOWN AS BOREN & DENNY'S ADDITION TO THE CITY OF SEATTLE) ACCORDING TO PLAT THEREOF RECORDED IN VOLUME 1 OF PLATS, PAGE 27, RECORDS OF KING COUNTY, EXCEPT THE EASTERLY 12 FEET THEREOF CONDEMNED IN DISTRICT COURT CASE NO. 7097 FOR SECOND AVENUE, AS PROVIDED BY ORDINANCE NO. 1107 OF THE CITY OF SEATTLE.

At the public meeting held on March 2, 2016 the City of Seattle's Landmarks Preservation Board voted to approve designation of the Federal Reserve Bank of San Francisco, Seattle Branch at 1015 Second Avenue as a Seattle Landmark based upon satisfaction of the following standard for designation of SMC 25.12.350:

- 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; and*
- D. *It embodies the distinctive visible characteristics of an architectural style, or period, or a method of construction; and*
- E. *It is an outstanding work of a designer or builder; and*
- 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.*

DESCRIPTION

The former Federal Reserve Bank of San Francisco, Seattle Branch, is located in Seattle's Central Business District on the western side of the Second Avenue, between Spring and Madison Streets. The former bank building is also centered in Seattle's traditional banking/financial area.

Neighborhood Character

The immediate area consists of a variety of commercial and government buildings ranging in scale, style, and date of construction. Designated City of Seattle Landmarks and National Register listed properties in the vicinity include buildings near the northwest edge of the Pioneer Square Historic District along Cherry Street. Individual City of Seattle Landmarks include a number dating from ca. 1890 to 1902, including what is known as the First Avenue Group (Globe Building, Beebe Building, Grand Pacific Hotel, and Hotel Cecil at 1001-1023 First Avenue), the Colonial Hotel (1111-1123 First Avenue), the Holyoke Building (107 Spring Street), the Brooklyn Building (1222 Second Avenue), and the Colman Building (801-821 First Avenue). Other nearby City of Seattle Landmark properties include the Northern Life Tower (1929, 1212 Third Avenue), the Exchange Building (1929-31, 821 Second Avenue), and the Norton Building (1958, 801 Second Avenue).

Additionally, two prominent federal government buildings are located just south of the subject property, the Old Federal Building (1932, 911 First Avenue), and the Jackson Federal Building (1972, 915 Second Avenue).

Site

The Federal Reserve Bank site consists of a half city block comprising four lots measuring 293.93 feet north-south and 198 feet east-west. The site slopes steeply down from east to west, with an estimated grade change of twenty feet along the Madison Street sidewalk and eighteen feet along Second Avenue. The grade is almost level with the central entry at the corner of Spring Street and Second Avenue. A 15.5-foot wide north-south paved alley bisects the full block beyond the site's western property line. Two street trees are located within the right-of-way along Madison Street.

Although the two lower floors (sub-basement and basement, also identified as the ground floor) of the building extend to all four property lines or overreach into the adjacent Second Avenue right-of-way, the upper four floors including the street-level and second through fourth floors create a rectangular mass that is set back from all property lines approximately sixteen feet on the north, nineteen feet on the east, and twenty-six feet on the south and western sides. The sub-basement and basement thus create a monumental building plinth level (or somewhat raised on the northern side) with the Second Avenue sidewalk, and nearly two stories high at the southwestern property corner. The building setback creates a narrow plaza that runs along the northern side, across the northeastern side and then down three risers to near the building's central projecting entry. The northern terrace originally wrapped around the northeast corner of the four-story block Federal Reserve Bank building and was outlined by a continuous granite-clad planter.

Around 1991 plans for altering the north terrace were designed by NBBJ, which removed a portion of the planter along the sidewalk and replaced it with a raised area of concrete pavers. A security fence with gate was also placed from the northeast corner of the office block running north to the north edge of the plaza. At the northern end of the raised paved area, a new marble-faced planter was constructed which connected the remaining portion of the planter adjacent to the sidewalk with the portion of the planter adjacent to the office block. A low granite-faced wall/planter at the northern end of the southern plaza separates it from the entry pathway. The southern plaza also wraps around the southern end and returns around the western side of the building where it abuts the western one-story portion of the building. The plaza on both sides also serves as a portion of the roof of the basement and sub-basements where they extend outward from the main four-story mass of the building. The southern terrace is wider than the northern terrace to allow for a series of square planters, which originally held trees but are now empty. This terrace also has a security fence with a gate running from the southeastern corner of the office block to the southern edge of the plaza.

Site landscaping is limited. Low, granite-clad planters along the base of the wall on the primary eastern façade reinforce the plinth as a design element from which the rectangular building form emerges. There are also small trees and plants in the stone planters on the terraces. In the original design, large planters were provided on the south terrace. In 2006, additional freestanding, cast-concrete planters were added to provide enhanced perimeter security.

Building Structure & Exterior Features

The subject building is a four-story structural steel and reinforced concrete building with a basement and sub-basement. The basement levels extend over the entire site and partially into the Second Avenue right-of-way (the basement floor only), except for the northwestern corner where a covered vehicle entrance provides access to basement parking and an exterior loading dock from Spring Street. The basements are composed of five structural bays running north-south, and nine east-west bays. On the above-grade floors, the building envelope decreases, with three north-south and seven east-west bays, with a floor plate of approximately 195 feet 8 inches north-south and 87 feet east-west. On the first floor (Second Avenue street level) a one-story projection extends westward approximately twenty-seven feet to the property line above the basements. On the northern side of this projection, there is an attached twenty-eight-foot-wide five-story stair and elevator tower. A service core with elevators, stairwell, mechanical, and service spaces is located near the center of the building, forming a mechanical penthouse on the building's roof that is barely visible from the street. An original parapet with sheet-metal coping surrounds the semi-flat roof on all sides.

The basement's exterior walls on the northern and southern sides are clad with squares of reddish-brown (likely "Dakota") granite, while the western sides are painted parged concrete with an incised square grid pattern emulating the northern and southern sides. The upper floors of the building are clad with squares of light grey limestone.

The building's base or plinth has nine glass-block windows on the northern and southern side set within the stone grid. The spaced windows are tall and rectangular shaped on the

western ends with the easternmost three becoming square where the grade decreases the wall area. The alley walls are mostly utilitarian.

The building's primary eastern façade is a four-story rectangular mass of smooth limestone cladding with a classically symmetrical composition of base, shaft, and crown, minimally expressed through lines of recessed windows. The upper three floor windows create eleven giant-order rectangular pilasters placed between twelve equally-spaced simple rectangular tripartite windows on each floor. The metal-sash window spandrels are also recessed, emphasizing the monumentality of the façade composition and verticality of the shaft. The crown is completely flush. The base, however, is differentiated by protruding granite window trim (head, jambs, and sill). At the entry, the granite extends outward sufficiently to form an inverted "U"-shaped entrance canopy with a supporting vertical element sheltering the elongated central entry. The entry has four gold anodized glazed entry doors with a large upper transom, flanked by additional granite cladding. Four nearly square windows with fixed glazing flank each side of the entry and line up with the larger rectangular windows of the second through fourth floors. Gold anodized security screens with horizontal wave patterns are mounted on the interior of each lower window.

The northern and southern façades are mirrored, with three simple spaced tripartite windows on each floor set flush to the granite cladding. The window spandrels between the first and second floors are wider due to the larger floor-to-floor height on the lower street-level floor.

The western alley façade is utilitarian with simple metal tripartite horizontal windows spaced to provide light into each floor. Glass-block panels are used on the basement level and are aligned with the windows above. The upper three floors are clad with light-buff brick masonry set in a running bond pattern. The remaining alley walls are parged painted concrete.

Plan & Interior Features

A massive two-level bank vault measuring approximately fifty-six feet by fifty-six feet dominates the two basements. The vaults are placed below the southeastern corner of the four-story building above and have approximately thirty-inch-thick reinforced concrete walls and heavy reinforced concrete floor slabs. Finely machined, heavy stainless steel doors, manufactured by the Hamilton Company, secure the vaults, which are linked internally by a narrow steel staircase. The central portion of both basements contains the elevators of the central core, as well as freight elevators. The western portions of the subbasement have mechanical rooms, and the northeastern portions of both basements are devoted to interior parking garages. Offices and meeting rooms were wrapped around the southern and western sides of the vault at the first basement level.

The first floor included the only public and semi-public spaces in the building. The central entry lobby—a relatively small space reflecting the limited public access to the building—measures approximately twenty-two feet by thirty feet with a nearly twelve-foot-high ceiling. The lobby was finished with terrazzo floors, full-height marble clad

walls, and acoustic tile-clad ceiling with flush panel type fluorescent light fixtures. Three fluted bronze doors lead to the elevator cabs on the western wall, each door framed by projecting, narrow gray-colored marble surrounds. Four-part glazed bronze-framed entries were placed on the northern and southern walls leading to adjacent spaces. A non-original security booth was placed on the southern side of the lobby. The booth is partially clad with fluted, bronze-finished metal panels, somewhat similar to those on the elevator cab doors, with thick, slightly blue colored, bullet-proof glazing in the upper panels. Its location allowed for supervision of both the lobby entry and the adjacent teller lobby.

The teller lobby (the original “Bank Lobby”) is located directly south of the elevator lobby at the southwestern portion of the first floor where it was accessible by the public. The multiple teller stations were located along the inward (western) interior wall, which allowed tellers to move easily to support spaces farther west. The stations were characterized by a continuous gray-colored marble shelf above a variegated rose-colored marble panel wainscot, and originally were surmounted by decorative and functional bronze grille work that secured the openings above the teller windows. The teller lobby was finished with stained wood paneling at each end, and by full height, marble-clad walls between stone-clad pilasters on the eastern perimeter wall. Within each of the four middle bays was a large window, also framed by a stone surround, and secured with bronze grille work. The fifteen-foot-tall ceiling was designed with four deep coffers, aligned within the bays between the pilasters, each illuminated by indirect cove lighting. Additionally, the first floor contained office space.

The upper floors of the building, now nearly completely gutted, once contained the check processing areas, offices, and meeting areas. An employee cafeteria and lounge was located at the northern end of the fourth floor. Vertical circulation and service spaces were held within an internal core, with the occupied rooms surrounding it.

Documented Building Alterations

Note: The major portion of this section was taken complete from—Historical Research Associates, Inc., “Historical Resource Technical Report: Former Federal Reserve Bank of San Francisco, Seattle Branch, 1015 Second Avenue, Seattle, Washington, 98104, prepared by Erica Kachmarsky, M.A., Senior Architectural Historian, April 2011.”

Since its completion, the Seattle Branch Bank Building has stood in downtown Seattle, with minimal exterior change, for more than sixty years. This assessment is also shared by the recent Draft Environmental Impact Statement, which concluded, “An intensive level survey of the property finds the former FRBSF-Seattle Branch building to be largely intact and retaining most of its historic and architectural integrity.” Nonetheless, some changes have occurred to the building over time. Although a comprehensive list of changes is attempted here, it should be kept in mind that the Federal Reserve Bank of San Francisco, as a federal agency, did not always obtain building permits for of its construction even though it did obtain building permits from the City of Seattle on four occasions. However, the recently completed Draft Environmental Impact Statement includes a compilation of subsequent changes to the building that appears to be comprehensive.

In 1958, the Sahara Waterproofing Company offered a proposal to clean and waterproof the exterior of the building at a cost of \$9,919, which Bain, on behalf of Naramore, Bain, Brady & Johanson, recommended be accepted. This work was intended to address the continuing issue of the mottled appearance of the Indiana limestone cladding that had become evident even before construction was completed. This issue had arisen due to the propensity of the limestone cladding to absorb moisture. Curiously, during the early design stage for the building when decisions were being made regarding the cladding, Bain had recommended the use of Wilkeson sandstone partially because of its local availability, but also “on account of [its] low absorption of moisture.” The decision to use Indiana limestone was due to its lower cost, with an anticipated savings of \$25,000. The 1958 cleaning and waterproofing may have been the last time that the exterior of the building was cleaned and waterproofed, resulting in the present discoloration of the limestone cladding. Historical photographs of the building taken around the time of construction completion revealed a much more uniform coloration of the limestone cladding despite some early water absorption.

In 1964 a building permit was issued for the installation of a new air-conditioning system for the building. The design work for this alteration, which would have affected primarily roof-top mechanical equipment and some interior mechanical spaces, was handled by Bouillon, Christofferson & Schairer, Inc. (BCS), the successor firm to the Bouillon Company, the original mechanical engineer. Naramore, Bain, Brady & Johanson served as architectural consultant to BCS for the minor changes to the interiors.

In 1976 a building permit was issued for remodeling the “Banking Lobby” to its present configuration. The design work for this alteration was handled by Business Space Design (BSD), which represented a continuing involvement by Naramore, Bain, Brady & Johanson with the FRBSF since BSD was the firm’s interior design subsidiary.

In 1984, the roof was apparently replaced for the first time and a program for replacing some of the windows was begun. The windows replaced at this time were on the west and south facades, which coincidentally were the windows receiving the most solar radiation. The architecture and engineering firm HNTB provided design services for this work, for which no building permit was obtained.

In 1986, the remainder of the window replacement program was completed. As could be expected, these windows were located on the east and north facades. The architectural firm of HNTB again provided design services for this work, and no building permit was obtained.

In 1986-87 a new halogen fire detection system was designed and installed by Wormald Fire Systems of Tacoma, Washington. This project was the last alteration work performed under a building permit obtained from the City of Seattle.

In 1988 cladding anchor tests were performed by Pacific Testing Laboratories. This work resulted in some small holes in the limestone cladding where the anchor tests were performed and there has been some subsequent spalling of the limestone.

In 1989 the Seattle Branch Bank acquired an assembled metal sculpture group by artist Ted Jonsson, entitled "Stabil, Check and Balance." This sculpture group was temporarily installed in the north terrace. In 1991-92, NBBJ (official name of the successor firm for Naramore, Bain, Brady & Johanson) provided the design services for reconfiguring the north terrace to accommodate the Jonsson sculpture group, as well as to provide bullet-proof cages inside the building. The sidewalk in front of the building was also replaced at this time.

In 1992-93, Bouillon, Christofferson & Schairer, Inc., again provided design services for a chiller replacement project. Portions of the electrical system inside the building were also upgraded at this time.

In 1993, an asbestos survey was performed by Environmental Control Services, which was apparently preparatory to a decade-long renovation of the building interior designed by NBBJ. The initial floor to be renovated was the ground floor, which occurred in 1993. Concurrent with these renovations, Simplex was responsible in 1994 for upgrading the fire alarm system. In 1995, portions of the basement floor were renovated. In 1996, the third floor was renovated, and a seismic retrofit, which had apparently been begun in 1991, was completed as well. Also in 1996, a new currency disposal system was installed under the direction of Miles. In 1997-98, the fourth floor was renovated to enlarge the cafeteria and provide a new state-of-the-art conference room, as well as new executive offices. Also in 1998, the security system was upgraded by Andersen/Mohr. By 2000, NBBJ had prepared plans for renovating the first and second floors; however, these were put on hold and ultimately abandoned.

On the exterior of the building, the roofing system was replaced in 1998 under the supervision of Roofing Technical Services, LLC, of Mill Creek, Washington. In 2001-02, the irrigation system for the planters was renovated under the guidance of Brumbaugh & Associates, landscape architects. Also in 2002, Architectural Wall Services provided an exterior waterproofing submittal, but it is unclear as to whether any work by Architectural Wall Services was actually performed.

On February 28, 2001, the 6.8 magnitude Nisqually Earthquake shook greater Seattle area. According to a post-earthquake assessment report by Anderson Bjornstad Kane Jacobs, the building sustained minor damages

Following September 11, 2001, the building was essentially closed to the public, and additional security equipment such as a magnetometer and x-ray devise was installed. Access was limited to those with prior appointments with personnel within the building. The new machinery filled the relatively small lobby space.

The building was vacated in February 2008.

Between May and September 2015, the exterior envelope was steam-cleaned and sealed. Steam-cleaning of street level plaza was conducted at the same time.

Between July and August 2015, interior demolition occurred on the ground level in the money-counting berths and three offices. Demolition on the first level included three offices and a file room. Demolition on the third level included the server room and three offices. Fourth level demolition included the kitchen area, five offices and conference areas on the northern and southern walls.

NOTE: the Federal Reserve Bank of San Francisco, as a federal agency, did not always obtain building permits for its construction even though it did obtain building permits from the City of Seattle on four occasions.

Documented Building Permits

Date	Designer	Description	Permit #
5/18/49	NBBJ	Construct building	394011
7/28/64		New air-conditioning system	508375
7/20/76		Remodel “Banking Lobby”	564747
12/8/86, 10/13/87		Install halogen fire detection system	627513

STATEMENT OF SIGNIFICANCE

Historical Site Context—Seattle’s Central Business District at Mid-Century

The prosperity of the “Roaring Twenties” led to a building boom in Seattle’s downtown centered on, and peripheral to, the University Tract (a.k.a. the Metropolitan Tract). This was a tract of commercial properties owned by the University of Washington between Union and Seneca Streets and running along Fourth and Fifth avenues. The tract was developed and managed by the Metropolitan Building Company (MBC). The company had already constructed many buildings within the Metropolitan Tract between 1909 and 1915, including the White Building (1909, Howells and Stokes, demolished for the Rainier Tower, 1977), the Henry Building (1909, Howells and Stokes, demolished for the Rainier Tower, 1977), Cobb Building (1910, Howells and Stokes), the Metropolitan Theatre (1911, Howells and Stokes, demolished 1955 for car entrance for the Olympic Hotel), the Stuart Building (1915, Howells and Stokes, demolished for the Rainier Tower, 1975), the Ice Arena (1915, demolished 1963 for the new IBM Building).

John Graham’s Frederick and Nelson (1916-19, John Graham, Sr., altered, City of Seattle Landmark) at 506 Pine Street, and the ten-story Joshua Greene Building (1913, John Graham, Sr., altered, City of Seattle Landmark), and the eleven-story Northern Bank and Trust Building (1911, 1916, William D. Van Sicken, City of Seattle Landmark) anchored what became the retail district to north.

The three major buildings marking the southern edge of downtown were the fourteen-story Alaska Building (Eames and Young with Saunders and Lawton) at 618 Second

Avenue, the thirty-eight-story Smith Tower (1910-1914, Gaggin & Gaggin, City of Seattle Landmark) at 506 Second Avenue, and the King County Courthouse (1914-16, A. Warren Gould).

A number of larger high-class theater buildings had also been constructed near the University Tract including the Seattle Pantages (1913-15, B. Marcus Priteca, demolished 1967) at 1300 Third Avenue, and the Coliseum Theater (1914-15, B. Marcus Priteca, altered for retail, City of Seattle Landmark) at 500 Pike Street.

Major construction during the 1920s in downtown began with the nineteen-story terra cotta-clad Medical and Dental Building (1924-25, John A. Creutzer with A.H. Albertson, City of Seattle Landmark) at 509 Olive Way, slightly north of Frederick and Nelson. John Graham's Dexter Horton Building (1921-24, John Graham, Sr., City of Seattle Landmark) at 710 Second Avenue began construction in 1921.

The Stimson Building (1925, Howells and Albertson, demolished 1972 for the Financial Center) at 1215 Fourth Avenue, the Olympic Hotel (1924, George B. Post & Sons and Bebb & Gould, altered), and the Skinner Building (1925-26, Robert C. Reamer with Joseph L. Skoog, associate architect), containing the Fifth Avenue Theater at 1326 Fifth Avenue, were all built within the University Tract in the mid-1920s. The fifteen-story 1411 Building (1928-29, Robert C. Reamer, City of Seattle Landmark) at 1411 Fourth Avenue was completed adjacent to the University Tract for C.D. Stimson, who was by then a major stockholder in the Metropolitan Building Company. Other major buildings completed in downtown in the late 1920s were the 2,700-seat Orpheum Theater and six-story office building (1927, B. Marcus Priteca, demolished in 1967 for the Westin Hotel), the twenty-seven-story Northern Life Tower (1927-29, A.H. Albertson, Joseph W. Wilson and Paul Richardson, associate architects) at 1218 Third Avenue, the 3,000-seat Seattle Theater (1928, Rapp and Rapp with B. Marcus Priteca, renamed Paramount Theater in 1930, restored and altered, City of Seattle Landmark) at 911 Pine Street, the Bon Marche (1928-29, John Graham, Sr., altered, City of Seattle Landmark) at 1601 Third Avenue, the twenty-two-story Exchange Building (1929-31, John Graham, Sr., City of Seattle Landmark) at 821 Second Avenue, the twenty-one-story Washington Athletic Club (1929-30, Sherwood D. Ford, City of Seattle Landmark) at 1325 Sixth Avenue, and the United Shopping Tower (Henry W. Bittman, 1928-31, altered) at 217 Pine Street. In 1933, the Federal Office Building at 909 First Avenue was completed (James A. Wetmore) in an Art Deco Style. Although not as tall as the other buildings mentioned, the Federal Building is a major structure, up to ten stories tall and occupying an entire city block.

After the completion of Exchange Building, the Washington Athletic Club, and the United Shopping Tower, coinciding with the advent of the Great Depression, construction activity in downtown Seattle stopped. Although military construction activities related to World War II brought major industrial investment and thousands of people to the Northwest, the downtown remained unchanged. After the war, returning soldiers and war workers used the residual prosperity to purchase automobiles and new homes being constructed in Seattle's suburban areas, including Mercer Island, Bellevue,

Shoreline, and Burien. Even as Seattle's population increased by almost a hundred thousand residents (from 368,302 to 467,591 between 1940 and 1950, and increased again almost as much between 1950 and 1960, to 557,087), most of this growth was in new suburbs north and south of downtown. Following the population shift, major commercial investment capital was expended on the development of suburban shopping centers. Schools, churches, and other basic infrastructure were developed to support new suburban neighborhoods instead of within the city center. A few projects were constructed within the city: the William Kenzo Nakamura United States Courthouse (1940, William Stanley Underwood and Louis A. Simon), Yesler Terrace Housing (1943, J. Lister Holmes, et. al), Memorial Stadium (1947, George Stoddard) in what was to become Seattle Center, and the subject building, the Seattle Branch of the San Francisco Federal Reserve Building (1950, Naramore, Bain, Brady & Johanson).

As a result, the vitality of the downtown became a secondary priority. As Northwest historian Roger Sale pointed out in 1976:

Given the economic and population booms of the war and postwar years, downtown had changed very little since the twenties. The older blocks and stores had in appearance weathered well and gained charm, but it looked as though downtown was succumbing to the trend to build on the edges of the city and to let the center die slowly. Prohibition had taken away downtown nightlife and its best restaurants, and there was little hurry to get any of that back; it was illegal to buy liquor by the drink in the state until after World War II. City government was still a caretaker affair, mostly looking after the least interesting aspects of the downtown business establishment: status quo when the status of the quo was moribund.

When downtown People woke up to the fact that the center of the city was dying, they tended to react clumsily. The first new buildings of the late fifties—the Norton Building, the municipal library, the Logan Building—were ugly glass affairs.

The nineteen-story Norton Building (1959, Myron Goldsmith of Skidmore, Owings, and Merrill, City of Seattle Landmark) at 801 Second Avenue, the Municipal Library (1959, Bindon & Wright with Decker, Christenson & Kitchin, demolished in 2002 for the present central library) at 1000 Fourth Avenue, and the ten-story Logan Building (1959, Mandeville and Berge) at 500 Union Street, were all constructed in the modern style as first-generation glass curtain wall buildings.

In the early 1960s, the downtown establishment was primarily preoccupied by construction of Interstate 5 between downtown and Capitol and First hills from 1962 to 1965, and with construction activity related to the Century 21 Exhibition of 1962, including the erection of the 605-foot Space Needle (1962, John Graham and Associates). The Ice Arena in the Metropolitan Tract was demolished for Minoru Yamasaki's twenty-story IBM Building and Plaza (1963, Minoru Yamasaki) but the fifty-story Sea-First Tower (1969, NBBJ, now Bank of America Tower) at 1001 Fourth Avenue was the first

major building that stood for Seattle's arrival as a major national commercial center. At fifty stories and 630 feet, the black glass curtain wall building was, upon its completion in 1969, the tallest building west of the Mississippi River and north of Texas.

The Sea-First Tower was followed in 1973 by the forty-two-story Union Bank of California Building (1973, John Graham and Associates, now 901 Fifth Avenue Building) at 901 Fifth Avenue, the Henry M. Jackson Federal Building (1974, Bassetti architects with John Graham and Associates) at 915 Second Avenue, and the thirty-three-story Pacific Northwest Bell Building (1976, John Graham and Associates, now Qwest Plaza) at 1600 Seventh Avenue in 1976.

In the mid-1970s, the White-Henry-Stuart Building was demolished to make room for the thirty-three-story Rainier Bank Tower (1976, Minoru Yamasaki). This created a major controversy and adverse publicity for the University of Washington and UNICO Properties (formerly the Metropolitan Building Company). Successful recent renovations of Pioneer Square and the Pike Place Market have raised the public's interest in historic preservation, leading directly to the preservation of the Cobb Building.

The eighty-four-story Columbia Seafirst Center (1982, Chester Lindsey Architects with Magnusson Klemencic Associates) at 701 Fifth Avenue remains the tallest office tower in downtown Seattle, although a spate of tower development after 1980 has produced nearly twenty towers over thirty stories tall in the Central Business District.

Building History: Federal Reserve Bank of San Francisco, Seattle Branch

Note: The follow text is largely derived from a Landmark Nomination prepared by BOLA Architecture + Planning, "The Federal Reserve Bank, Seattle," April 2008.

Prior to the construction of the former Federal Reserve Bank of San Francisco, Seattle Branch, the former Rialto Building occupied the site. The building had been constructed by a group of Boston investors and served as the earliest Frederick and Nelson Store. After the department store moved to its own building at Fifth Avenue and Pine Street in 1918 (currently Nordstrom's downtown store), the Rialto was remodeled. It was further remodeled in the mid-1920s. In 1943 it was used as a serviceman's club. The Rialto was demolished in March 1948, in anticipation of the construction of the Seattle Federal Reserve Building.

The Federal Reserve Bank of San Francisco purchased the subject site in March 1945. Naramore, Bain, Brady & Johanson was selected as the architect sometime before mid-March 1947. The building design was finalized by early September 1948.

Construction began in January 1949 and ended in late 1950. The building was occupied by January 1951. A public open house, including the vaults, was held on January 13, 1951.

The building was vacated by the FRBSF in February of 2008.

The Keeper of the National Register officially listed the property on the National Register of Historic Places on February 4, 2013.

The building was offered for sale (by auction) on the GSA website. In early February 2015 Mr. Selig, through Selig Family Holdings, LLC (SFH), was determined to be the high bidder. A copy of the February 9, 2015 GSA award letter confirming the purchase is attached. 1015 Second Avenue LLC, a Washington limited liability company wholly owned by SFH, took title of the property. The sale was subject to a covenant to be enforced by the Washington State Department of Archaeology and Historic Preservation.

Original Building Owner: Federal Reserve Banking System and the Federal Reserve Bank of San Francisco

Note: The following text is largely derived from a landmark nomination prepared by BOLA Architecture + Planning, "The Federal Reserve Bank, Seattle," April 2008.

Development

The present Federal Reserve (Fed) banking system originates from the Federal Reserve Act signed by President Woodrow Wilson on December 23, 1913. It called for a decentralized, banker-controlled institution. By November 16, 1914, twelve cities were chosen as sites for regional Reserve Banks: Boston, New York, Philadelphia, Cleveland, Richmond, Atlanta, Chicago, St. Louis, Minneapolis, Kansas City, Dallas, and San Francisco.

Due to the stock market crash of October 1929 and the onset of the Great Depression, nearly 10,000 banks failed between 1930 and 1933. Many blamed the Fed for failing to stem the speculation that led to the crash. Newly inaugurated President Franklin D. Roosevelt declared a bank holiday in March 1933.

In reaction to the events that caused the Great Depression, Congress passed the Banking Act of 1933 (the Glass-Steagall Act), which called for the separation of commercial and investment banking, and required the use of government securities as collateral for Federal Reserve notes. The act also established the Federal Deposit Insurance Corporation (FDIC). It placed open market operations under the Fed's supervision and required bank holding companies to be examined by the Fed. This practice was to have profound future implications, as holding companies later became a prevalent structure for banks.

The Banking Act of 1935 called for further organizational changes to the Fed, including the creation of the Federal Open Market Committee (FOMC), and changes to the Fed's governing board and its members' terms. After World War II, the Employment Act made the Fed responsible for promoting maximum employment.

In 1956, the Bank Holding Company Act assigned the Fed to regulate bank holding companies that owned more than one bank. The 1978 Humphrey-Hawkins Act required the Fed chairman to report to Congress twice annually on monetary policy.

The Monetary Control Act of 1980 was passed in an effort to privatize government

services. The act required the Fed to price its financial services competitively against private sector providers and establish reserve requirements for all eligible financial institutions. This act marked the beginning of late-twentieth-century banking industry reforms. Following its passage, interstate banking proliferated, and banks began offering interest-paying accounts and instruments to attract customers from brokerage firms.

The existing Fed comprises the Board of Governors, located in Washington D.C., and the twelve Federal Reserve District Banks. The Board of Governors, or the Federal Reserve Board, is composed of seven governors who are appointed by the president and confirmed by the Senate, and who serve fourteen-year, staggered terms. The Board chair and governors guide monetary policy action, analyze domestic and international economic and financial conditions, and study current issues, such as consumer banking laws and electronic commerce. The Board's responsibilities also include supervisory control over some aspects of the financial services industry. It administers some consumer protection regulations, oversees the nation's payments system, and supervises the activities of Reserve Banks, such as approving the appointments of their presidents and some of their board members. The Board also determines the discount rates established by Reserve Banks. Board members meet with the Secretary of Treasury and Congress, and the Chairman of the Fed reports biannually to Congress on its monetary policy objectives.

District Bank Functions

The twelve Fed member banks function as “banker's banks,” providing wholesale banking services to other financial institutions. It maintains reserve and clearing accounts, provides check processing, electronic transfers of funds, and distributes and receives coins and currency. The “retail” functions of each Reserve Bank originally included the sale of treasury bonds to the public. In addition to distributing and replacing coin and currency on behalf of the Federal Government, the board of directors of the member banks, who are drawn from the private sector, research and gather economic input on regional, national, and international scales.

Most commercial banks in the country are members of the Federal Reserve System. Membership is required for national banks, while state-chartered banks, if they meet certain requirements, may join. The member banks are stockholders of the Reserve Bank in their district and as such are required to hold three percent of their capital as stock in their Reserve Bank. Though “stockholders,” member banks cannot sell or trade their shares in the Reserve Bank, nor do they have voting rights.

Fed member banks also supervise bank holding companies and certain commercial banks within their region (e.g., certain mergers and acquisitions must be approved by the Federal Reserve System). In addition to the members of the Federal Reserve System, other lending institutions—including non-commercial, private, and non-member banks; savings and loans; and credit unions—are subject to many of the same regulations and are eligible to have access to the Fed's check processing and payment services.

Federal Reserve Bank of San Francisco

The Federal Reserve Bank of San Francisco opened branches in Spokane, Seattle, and Portland in 1917, to provide better service to member banks in the West. Another was opened in Salt Lake City in 1918, and another in Los Angeles in 1920. By May 1921, the district had a total staff of 1,306, including 637 in the San Francisco main office, and 669 in the five branch banks. In late 1923, a new headquarters (George W. Kelham, architect) was built in San Francisco in late 1923. The district occupied the building until 1983. A building was constructed for the Los Angeles branch (John & Donald Parkinson, architects) between 1929 and 1930. A new branch bank building (1935-38, George Shanley, altered) was constructed in Helena, Montana, to replace a previous bank severely damaged by earthquakes in 1935. In 1938, the Spokane branch was closed.

The FRBSF Portland Branch Bank Building was constructed between 1947 and 1950, from a design prepared by architect Pietro Belluschi. The subject building, the Seattle branch, designed by Naramore, Bain, Brady & Johanson (William J. Bain, partner-in-charge), with George Runciman, structural engineer, was constructed between 1949 and 1950. The Seattle branch was originally housed in leased quarters in various locations within the central business district.

In 2001, a state of the art cash-processing facility was opened in Phoenix, Arizona. The other branches in the twelfth district remain in service.

In late 2004, the San Francisco Federal Reserve Bank finalized site selection process for a new facility in Seattle by purchasing a 9.6-acre site in Renton. A new 94,000 square-foot facility was designed by BOORA Architects of Portland, Oregon and completed in 2007. The former Seattle Federal Reserve Bank building has been vacant since February 2008.

The Federal Reserve Bank system and its buildings

Note: The major portion of this section was take complete from a landmark nomination prepared by Jeffrey Karl Ochsner and David Rash, "Federal Reserve Bank of San Francisco, Seattle Branch," June 2013 (Revised February 2014)

The individual banks of the Federal Reserve system are sometimes called "banker's banks"; the system itself is the nation's bank since its role in the Federal government is to safeguard the nation's money, both in regards to its physical safety, as well as its value. However, there have been times in the system's history when Federal Reserve Bank buildings have provided limited services to the general public; for example, Federal Reserve Bank buildings were centers of sales of war bonds during World War II.

At the time of the construction of the FRBSF Seattle Branch Bank Building, the role of the Federal Reserve was described succinctly in a "Cornerstone of Bank to Be Laid Today," Seattle Daily Journal of Commerce, 20 April 1950, pp. 1, 8:

"The purposes of the federal reserve system, of which the Seattle branch is a part, are to aid in the achievement of economic stability and the maintenance of full employment by aiding the financing of agricultural, industrial, and commercial as well as financial undertakings, it is

explained. The bank also provides a fast and economical method for the clearing of checks, maintenance of circulating money in good condition, and in handling the issue and redemption of U. S. government bonds. Through the services it renders through the banking system, it indirectly serves all segments of the public, officers point out."

The Federal Reserve's dual role has invariably played a role in the functional needs and the physical appearance of the various buildings erected for the use of the various divisions and branches of the Federal Reserve system. As yet, there has not been a comprehensive study of the Federal Reserve Banks as a building type (nor will one be attempted here). Nonetheless, discussion of a number of previous Federal Reserve Bank buildings helps to place the design of the FRBSF Seattle Branch Bank building within the context of the Federal Reserve system buildings. All of the buildings described below originally had similar functions but exhibit different styles and design elements. When compared to these various Federal Reserve properties, the Seattle Branch is consistent with the composition and materials typical of all Federal Reserve properties but features a rare application of early post-war Modernism.

When the Federal Reserve Bank system was established in 1913, it was uniquely neither wholly private nor wholly public, which has to a degree shaped the architectural character of its facilities. At the time of its establishment, it was not uncommon for public buildings, particularly those erected by the Federal government, to be the most highly embellished buildings in a community. It was also not uncommon for the local banks to be housed in highly embellished buildings. The Federal Reserve Board early on took the position that extravagance was to be avoided, however, as related by Federal architect A. B. Trowbridge in 1921: "I have no wish to appear over particular and if it were a private bank, I wouldn't spend a minute questioning it, but the Federal Reserve Board is becoming anxious over big amounts being spent and they would be sure to look with favor on any move to not only actually save money, but to act as to avoid the appearance of extravagance." As a consequence, the architectural appearance of many of the Federal Reserve system buildings was subdued, at least in comparison to their contemporary architectural counterparts.

One of the earliest buildings erected for the use of the Federal Reserve system, which is still used for its original purpose, is the Federal Reserve Bank of New York (1919-24, 1934-35) by York & Sawyer at 33 Liberty Street. Architecturally, this building is sufficiently noteworthy that it is invariably included not merely in architectural guide books, but also general guide books to the city of New York. The building has been described by White and Willensky as "a great neo-Renaissance building of rusticated Indiana limestone, Ohio sandstone, and elegant ironwork." As many of the exterior elements of the building were modeled after Florentine palazzos, the design was reflective of the Beaux-Arts design methodology of its time. It is also one of the few Federal Reserve Bank that functions very directly as the nation's bank, since there are vaults in the building's many sub-basements providing storage for the gold of many nations, allowing the gold to be "moved" as needed to balance trade payments without leaving the building. This aspect of the building has also made the bank one of the few

with “routine” public access, as tours of the building are available to the general public with at least one week’s prior request for security screening. Although the building was designed to be larger than the current needs of the Federal Reserve Bank when it was constructed, no specific provisions for outside tenants were provided.

When the cornerstone for the building was laid in 1923, the Directors of the FRBNY had assumed the 5,000 employees for which the building was designed would not be exceeded, but within ten years, while the United States was still reeling from the effects of the Great Depression, the FRBNY acquired the remainder of its Liberty Street block and built the eastern portion of the building as a seamless continuation of the original building with completion occurring in 1935. This building is a designated New York City Landmark.

On the West Coast, the first Federal Reserve Bank building to be completed (at nearly the same time as the Federal Reserve Bank of New York) was the San Francisco District headquarters building (1918-22, ca. 1922-24) by George Kelham at 400 Ransome Street. At its original four stories and high basement, it was among the smaller buildings erected as a head office bank of a Federal Reserve Bank District; however, the initially constructed building was designed to accommodate an additional ten stories. The original building was basically a “banking temple” with colossal Doric pilasters on the side elevations supporting a classically detailed entablature on which rested the fourth-story attic. At the front was a portico of eight Ionic columns crowned by American eagles and reached by a grand staircase as wide as the portico. The building may not have been fully occupied before the space needs of the bank required vertical expansion of the building--the decision to expand vertically was made within one year of the completion of the initial San Francisco building.

If the full fourteen stories that the foundation and steel framing was capable of supporting had been built in the second construction campaign, the building might have come to resemble Federal Reserve Bank buildings in Chicago or Kansas City with a slightly lower height; however, the Directors of the Twelfth District chose to add only four additional stories. The design *parti* for the addition is essentially a Corinthian “banking temple” set atop the original Doric “banking temple” resulting in an appearance similar to the placement of a four-story building with Corinthian columns atop the pre-existing Merchants’ Exchange/Custom House building with its Ionic columns for the National City Bank of New York City (1904-10) by McKim, Mead & White. However, the use of pilasters rather than free-standing columns at the exterior walls of the San Francisco building gives the addition a more planar, or modern aspect, despite the abundant low-relief ornament that embellishes the building. The four-story addition may well be the earliest use of stripped or Modernized Classicism within the Federal Reserve system. The building is listed on the National Register of Historic Places and is a designated San Francisco City Landmark. After the FRBSF vacated the building, it was renovated for private offices under the design direction of Studios Architecture/Kaplan, McLaughlin, Diaz and is currently known as the Bently Reserve; the former banking room is available for special event rental.

A few years later, the original building for the FRBSF Los Angeles Branch Bank (1929-30; altered) by John & Donald B. Parkinson was erected at 409 West Olympic Boulevard. The building received an expansion (1953-54) designed by Woodford & Bernard, a successor firm to Parkinson & Parkinson, which added two bays along Olympic Boulevard and a one-story addition in the rear along Grand Avenue, both of which replicated the detailing of the original building. This building has a primary five-story block with a rear one-story wing, apparently for receiving armored vehicles in a secure area. The design shows a continued trend to treating the exterior walls as a planar surface with flat pilasters between window bays, the base and capitals of the pilasters being reduced to incised Classically inspired details. The main entrance is articulated by slightly projecting piers supporting an entablature with bas-relief sculpture by Edgar Walter. The first story at street level has exterior metal grilles at each window, reflecting the securities concerns inherent with any Federal Reserve Bank. This building was listed on the National Register of Historic Places in 1984, and the FRBSF Los Angeles Branch Bank vacated the building in 1987. The building was rehabilitated as The Reserve Lofts in 2005.

The Federal Reserve Bank of Philadelphia (1931-35, 1940 east wing) by Paul Cret at 921-929 Chestnut Street is of interest since it was designed by the architecture professor under whom William Bain studied while at the University of Pennsylvania. This steel-framed structure with stone cladding has a row of plain square piers with minimally detailed Doric capitals supporting an entablature with projecting cornice embellished with mutules along Chestnut Street. Above the entablature are three additional stories expressed in a more planar manner with a slightly projecting sill connecting the windows of the nine center bays breaking the face of the exterior wall below a simple slightly projecting coping at the parapet. The top of the building was given the impression of an entablature above the upper windows through a narrow belt course of abstracted incised ornament. The main entrance is articulated by panels of bas-relief sculptures in the flanking spaces between the Doric piers immediately adjacent to the entrance. The upper windows, excepting either end bay, have dark spandrels between adjacent vertical windows, giving the stone cladding between the window bays the appearance of plain pilasters. The building is listed on the National Register of Historic Places. After the Federal Reserve Bank of Philadelphia vacated the building it was rehabilitated for use by Thomas Jefferson University Hospital.

Another significant building by Paul Cret from this period is the Federal Reserve Board Building (1935-37) in Washington, D.C., on Constitution Avenue between Twentieth and Twenty-first Streets N.W. Given that the limited design competition for this building occurred during the same year as the initial completion of the Federal Reserve Bank of Philadelphia, it is not surprising that this building shares considerable detailing with the earlier Philadelphia building. The more expansive site available in the nation's capital allowed the building to be set back from Constitution Avenue with formal landscaping including fountains. The expansive site also allowed the building to be more articulated in its parts. A central entrance pavilion has a projecting portico with four square piers with Doric capitals supporting an entablature ornamented merely with a cornice embellished with dentils and an American eagle sculpture atop the portico at its center.

The side wings have windows detailed similar to the upper windows of the Philadelphia building with an attic story having punched windows over the simple projecting cornice. The building reveals the basic tenets of Modernized Classicism that was specifically intended by Adolph C. Miller, Reserve Board representative, and Charles Moore, Fine Arts Commission Chair, who agreed that the new building should rely on “conception, proportion, scale and purity of line” rather than “purely decorative or monumental features.” The building is now known as the Eccles Building and is still occupied by the Federal Reserve Board.

In 1935, a series of earthquakes occurred in the Helena area, seriously damaging the first branch bank building, so concurrent with the Federal Reserve Board Building in Washington, DC, a new branch bank was designed and constructed in Helena, Montana, at 400 North Park Avenue. Montana architect George Shanley received the commission to design the replacement Federal Reserve Bank of Minneapolis Helena Branch Bank Building (1935-38; altered); his design was intended to complement that of the concurrent Masonic Library (1936-37) across the street at 425 Park Avenue. In 1945-46, a second story was constructed on top of the still relatively new building. The original one-story building took the general lack of ornament of Modernized Classicism almost to an extreme with virtually the only ornament being plain projecting panels above and below the windows and the vertical fluting on the walls converging to the central main entrance. With the building set back from the street and entrance stairs set between unadorned plinths, the building could easily have passed for any one of the many U.S. Post Office buildings built in the 1930s for smaller cities and towns, except for the vertically oriented metal security grilles at the windows. The second-story addition was stylistically compatible with the original building, while reducing even further the amount of decorative detail. After the FRBM Helena Branch Bank vacated the building for larger quarters, the building was converted to offices and is listed on the National Register of Historic Places as part of the Helena Historic District.

By the end of World War II, many of the various branches of the Federal Reserve System had experienced significant growth that had been accommodated through the rental of temporary offices. With the end of war, some of the landlords began pressuring their Federal Reserve tenants to vacate their premises. A significant problem facing the Federal Reserve was a provision in the then current Federal Reserve Act that limited construction of branch facilities to \$250,000. During hearings to get the construction limit raised, Marriner S. Eccles, Chairman of the Federal Reserve Board of Governors, specifically mentioned the branches in Portland (Oregon), San Francisco, Los Angeles and Seattle, as needing new or expanded buildings. On July 30, 1947, President Truman signed the legislation that raised the limit to \$10,000,000. Thus the Seattle and Portland buildings were the first new buildings in the Federal Reserve system to be constructed after World War II and the first two completely new buildings to adopt a Modern vocabulary.

The FRBSF Portland Branch Bank Building (1947-50) was designed by Pietro Belluschi and located at 915 SW Stark Street. This building has a dark granite cladding at its first story with creamy white marble above on the upper three stories. The site’s southerly

corner, where the main entrance is located, is acute rather than square and the cladding of the upper stories is continuous along both street frontages with a curved bend at the corner. The upper-story windows are metal-framed, squarish and regularly spaced. (The basic composition of the street facades is very similar to those that Belluschi provided for the Pacific Telephone Company headquarters building (1946-47) nearby at SW Oak Street and Ninth Avenue. At the telephone company headquarters, Belluschi designed only the street facades with the building structure having been designed by the telephone company's staff architects. The telephone building is taller with a narrower frontage on Ninth Avenue, giving this elevation for the upper stories a nearly square appearance, which may have prompted the regularized grid of square, metal-framed windows for the building. Like the FRBSF Portland Branch Bank Building, the stone cladding is dark polished granite at the first story and white Georgia marble on the upper stories.)

The rounded corner of the FRBSF Portland Branch Bank Building is perhaps the building's most distinctive feature. In *Pietro Belluschi: Modern American Architect* Meredith Clausen suggested its source may be the Schlesinger & Mayer (later Carson, Pirie Scott) Store (1899, 1902-03) in Chicago by Louis Sullivan or the Pennsylvania Savings Fund Society (PSFS) Building (1929-32) in Philadelphia by Howe & Lescaze; however, the curved corner of the Chicago building protrudes from the adjacent facades like an attached cylinder. While the curved corner of the PSFS Building of its base structure is perhaps a more cogent precedent, there was an even closer precedent, both in time and geography. This was a remodeled building for the Equitable Savings & Loan Association (1931-32; destroyed) designed by Belluschi as principal architect of A. E. Doyle & Associate. This remodeled building was located at SW Sixth Avenue and Washington Street and featured smooth white Indiana limestone cladding with black granite forming a base for the walls, as well as terminating the parapet and lining the window bays, which gave the building an Art Moderne flair. At the corner was a diagonal entrance with carved swath of limestone connecting the two street facades. The low height of the FRBSF Portland building tends to reinforce the design's association with the former Equitable Savings & Loan Art Moderne remodeling; however, the flush detailing of the FRBSF Portland Branch Bank Building windows gives it a somewhat more Modern appearance. This building was sold to private investors in 2006 who have added a new roof-top penthouse that is relatively unobtrusive, as part of an overall rehabilitation by Hennebery Eddy Architects. The building is now known as the Reserve Building.

This brief review of selected examples of Federal Reserve Bank buildings built prior to or contemporaneously with the FRBSF Seattle Branch Bank building generally indicates that the design of buildings for the Federal Reserve tended to fall within the mainstream of American architectural design. The buildings invariably included high quality materials and up-to-date building systems, occasionally verging on the sumptuous. While the designs were not *avant garde* or cutting edge, they were also not *retardataire*, unless compared only with the then current most *avant garde* design. Similarly, the FRBSF Seattle Branch Bank Building would be neither *avant garde* nor *retardataire*.

Stylistic Architectural Context: Post World War II Modernism

The Modern movement originated in Europe after World War I with an underlying belief that advances in science and technology would generate a new form of architecture, free from the pervasive eclecticism based on revival forms. Continental architects and American modernist Pioneers (including Frank Lloyd Wright) explored the possibilities of curtain wall construction utilizing steel frames and freeform massing using ferro-concrete. By the 1920s, these experimentations produced two distinct branches of modern architecture: the steel-and-glass classicism, “International Style,” of Bauhaus architects Walter Gropius and Mies van der Rohe (1886-1969) and the *béton brut* style of Charles Edouard Jeanneret (a.k.a Le Corbusier, 1887-1965) and the “New Brutalism.”

In 1929, Mies’s German Pavilion of the Barcelona Exhibition demonstrated the austerity and purity possible in the steel frame. After emigrating to the United States, Mies created a number of buildings that became icons of the International Style, including the Farnsworth House in Illinois (1950), Lake Shore Drive Apartments in Chicago (1952), Crown Hall at the Illinois Institute of Technology (1956), the Seagram Building in New York (1956-58), and the Bacardi Offices in Mexico City (1963)—all essays of the “frame rectangle.” Mies sought to reduce architecture to its basic forms, eliminating all ornament and superfluity, creating the well-known aphorism “Less is more.”

The other variant of the Modern style, *béton brut*, usually attributed to French architect Le Corbusier, was developed in parallel with the International style, with reinforced concrete as the preferred construction fabric. The term Brutalism was used after architectural historian and critic Reyner Banham coined it in 1966. This style developed in the early 1950s, with the philosophic intent to show how buildings functioned. To this end, the structure, shell, and heating and ventilation systems were to be visible. This design philosophy was later broadened to include any massive building built of concrete, a construction practice opposite of the glass curtain wall. Le Corbusier was considered the champion of this style, and in his *Unité d’Habitation* (1952) in Marseille, France, and the Secretariat Building (1953) in Chandigarh, India, were early archetypes of this style.

The subject building, however, does not fall within either of these general variants, but represents a culmination of European Rationalism applied to the uniquely American monumental architecture that flourished during the 1930s and lasted until the advent of World War II, known as New Traditionalism, or sometimes as W.P.A. Modern.

Twentieth-Century Rationalism was usually associated with Italian fascist architects such as Adalberto Libera (1903-1963) and Giuseppe Terragni (1904-1943). However, the style had also been explored earlier by Dutch architect Hendrik Petrus Berlage (1856-1934), who thought that structure itself could create space without the need for decoration.

The New Tradition expanded on the foundations of Beaux Arts monumental classicism, but used a modern heroic vocabulary of detail and (minimal) ornament. Usually considered part of the New Tradition in modern architecture, those buildings of the 1930s include post offices, libraries, public schools, and civic buildings. National examples included such seminal works as the Folger Shakespeare Library (1932, Paul Philippe

Cret), and the Long Beach Main Post Office (1933-35, Louis A. Simon and James Wetmore). Local Seattle examples include the Seattle City Light Building (1935, Earl Morrison, demolished), the Washington National Guard Armory (1939, Naramore & Young, altered), and the William Kenzo Nakamura Court House (1938-1940, Gilbert Stanley Underwood and Louis A. Simon, altered).

After World War II there was a general distrust of monumental architecture, or at least of the grandiose form associated with the national Fascist regimes of Germany and Italy that had embraced Rationalism as an instrument of national policy. Thus, as the United States and Seattle moved into the 1950s and 1960s, new civic buildings embraced the transparency of the International Style. Seattle's new Municipal Building (1959-1961, McCammon and Associates, demolished) and the Seattle Public Library Central Branch (1958-1960, Decker, Christiansen & Kitchin, demolished) would be forerunners of this rejection of monumentality.

Building Architect: Naramore, Bain, Brady, and Johanson (William J. Bain, project principal)

The architectural firm today known as NBBJ was formed in 1943 by Seattle architects Floyd Naramore, William Bain, Clifton Brady, and Perry Johanson, to combine forces in the design of housing and other support facilities at the naval shipyard in Bremerton. The team was known informally as "The Combine." Each partner brought a specialty to the firm: Naramore was known for his educational projects, Bain had residential and general commercial experience, Brady was both an architect and engineer, and Johanson specialized in health care facilities. The combined talents of the four offered a multidisciplinary, collaborative approach to projects.

In the early years, Naramore, Bain, Brady & Johanson grew as a regional leader in the Pacific Northwest, forming lasting relationships with local businesses, institutions, and governments. Major projects of their first decade include the University of Washington Health Sciences Complex and Medical Center and the Public Safety Building in Seattle, along with the Federal Reserve Building of San Francisco, Seattle Branch Bank. Smaller projects included the King County Blood Bank (1945, demolished) and the S.L. Savidge Auto Showroom (1947).

In the 1970s and 1980s, NBBJ pioneered the expansion of traditional architectural practice into a firm offering comprehensive and full-service consultation in all elements of the built environment. Large-profile projects completed by the firm during these years in Seattle include the IBM Corporation Office Building and Garage (1963, with Minoru Yamasaki, Seattle, WA), the Seattle First National Bank Building or Sea-First Tower (1969, Seattle, WA, now 1001 Fourth Avenue), and the King County Domed Stadium (1972, Seattle, WA, demolished).

In 1976, the architectural firm of Godwin, Nitschke, Bohm from Columbus, OH collaborated with NBBJ on a large project and later merged with NBBJ. In 2002, NBBJ was the second-largest architectural firm in the United States and the fifth largest in the

world, employing more than 900 people in Seattle, Columbus, San Francisco, Los Angeles, and New York, with international offices in London and Shanghai.

Recent notable local projects by the firm include Safeco Field (1999, Seattle), the United States Federal Courthouse (2003-04, Seattle), WAMU Center (2005-06, Seattle), and the Bill & Melinda Gates Foundation Headquarters (2010, Seattle).

Building Structural Engineer: W. H. Witt Company (George Runciman, project engineer)

The structural and civil engineering firm known nowadays as Magnusson Klemencic Associates was founded in 1923 in Seattle, Washington, as the W.H. Witt Company. After Witt died in 1929, the leadership of the company passed to Witt's partners, Harold Worthington (1901-1994) and George Runciman (1892-1965). During the 1920s the firm was involved with the design of several notable local buildings including the Joseph Vance Building, 1223 Spring Apartment Building, and the seventeen-story Textile Building.

The firm survived the Depression years of the 1930s and emerged after World War II as the Pacific Northwest's premier structural engineering firm.

Runciman was a graduate of the University of Idaho, and received his Bachelor of Science degree in civil engineering from the University of Washington. Runciman designed many bridges during his career, including the McMillin Bridge spanning the Puyallup River (1934), the Purdy Bridge (1936), the Eatonville Bridge (1936), and the Buckley Overpass (1936). Runciman was also responsible for structural design of buildings such as the NW Motor Parts Corporation Building, The City Light Building at Third Avenue and Madison Street (1935, Earl Morrison, architect, incomplete and demolished) as well as the Federal Reserve Seattle Branch Bank Building. Runciman left the firm around 1950, and practiced independently for several years.

In 1955 the firm was renamed Worthington and Skilling, reflecting the addition of John Skilling as a partner. Skilling would remain with the firm for more than forty-five years. John B. Skilling was born in Los Angeles and graduated from the University of Washington in 1947 with a degree in engineering. Skilling spent most of his career in Seattle, partnering with architect Floyd Naramore in 1977, as well as many other engineers during his career including Harold Worthington, Helge Joel Helle, John V. Christianson, Leslie Earl Robertson, William D. Ward, Jon Magnusson, Arthur J. Barkshire, and Joseph F. Jackson. He provided the structural design for the World Trade Center Towers in New York (1963-77, Minoru Yamasaki, New York, NY) with Leslie Robinson at Worthington, Skilling, Helle and Jackson. He also provided the structural engineering for many structures in Seattle, such as the Seattle World's Fair Fine Arts Pavilion (1961-62), the IBM Corporation Office Building and Garage (1962-64, Minoru Yamasaki), the King County Domed Stadium (1972-76, NBBJ), One Union Square (1981, TRA Architects), Two Union Square (1987, NBBJ), the U.S. Bank Centre (1989, Callison Architecture), and the AT&T Gateway Tower (1990, Bassetti Architects, now the Municipal Building).

The firm's name was changed in 1960 to Worthington, Skilling, Helle, & Jackson, recognizing the addition of Helge Helle and Joseph Jackson as principals. The firm became Skilling, Helle, Christiansen, Robertson in 1967 after Worthington retired, and then Skilling Ward Roger Barkshire between 1983 and 1987. Jon Magnusson joined the firm in 1976, having recently graduated from Berkeley. Magnusson advanced rapidly within the firm, and at age thirty-four he was CEO of the company. In 2003, Magnusson was recognized as an honorary member of the American Institute of Architects (AIA). Ron Klemencic joined the company in 1992, having spent the previous six years at KPFF Consulting Engineers in Seattle. He was eventually promoted to president, and in 2003 the firm changed its name to Magnusson Klemencic Associates.

Original Building Contractor: Kuney Johnson

Kuney Johnson was the General Contractor for the Federal Reserve Building. During the 1940s and 1950s they did business in Seattle as Kuney-Johnson.

The first recorded project by the firm was a grain elevator on Hanford Street designed by C.W. Lawson in 1942. In 1945, the firm built an office building in South Lake Union to house their own business. Kuney Johnson was also the contractor for the 1950 Public Safety Building, as well as the S.L. Savidge Building. They claimed that the floor structure of the S.L. Savidge building was the largest structural concrete pour in Seattle's history to date at 900 cubic yards and a ten-hour pour. They were the general contractor of the enclosure of the Northgate Mall (John Graham and Co.) in 1962.

Max J. Kuney, Sr. was born in Oregon in 1894, and moved to Spokane by 1930 when he founded his construction company, working mostly on railroads and bridges. Kuney, Sr. moved to Seattle and formed a partnership with Lloyd W. Johnson, establishing Kuney-Johnson in the late 1940s. Kuney, Sr.'s son, Max Kuney, Jr. (1918-1982) ran the Max Kuney firm as an independent business in Spokane. His son, Max J. Kuney III (1942-2005), ran the business after his father, taking over in 1982. Max J. Kuney, Sr. died in Alameda, California in 1984. Max J. Kuney IV (b. 1966) currently runs the business.

The Max J. Kuney Company has continued operating from their Spokane Office, constructing the Spokane Opera House and Convention Center, the Spokane Ag Trade Center, and Seafirst National Bank, and the Foss Waterway Bridge in Tacoma, among numerous other projects including dormitories and other buildings at Washington State University and Eastern Washington University. Max Kuney Construction is a founding member of the Inland NW Associated General Contractors and Max Kuney Sr., Jr., III, and IV are all past presidents of the chapter. They are also long time members of Associated General Contractors of Washington (in western Washington), and Max Kuney III was the recipient of the AGC Lifetime Achievement Award in 2005.

Lloyd W. Johnson was born in Seattle September 9, 1910, graduated from Roosevelt High School and earned an engineering degree from the University of Washington. By 1958, Johnson was a partner in Johnson Morrison Knudsen, and then in 1964, the Lloyd W. Johnson Co. of Bellevue was elected to membership to the Northwest chapter of Associated General Contractors. Johnson died in 1991.

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The features of the Landmark to be preserved include: The exterior of the building, and the interior of the main entrance elevator lobby and the teller lobby area on the first floor.

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