

XC - OLIVIA
KIRK PAWLOWSKI

ORIGINAL → JAN ARNTZ



RECEIVED

OCT 1 2009

CAPITAL PROJECTS

STATE OF WASHINGTON

Department of Archaeology and Historic Preservation

1063 S. Capitol Way, Suite 106 • PO Box 48343 •
Olympia, Washington 98504-8343
360) 586-3065 • Fax Number (360) 586-3067

October 1, 2009

Richard Chapman
University Facilities - UW
Box 352205
Seattle, Washington 98195

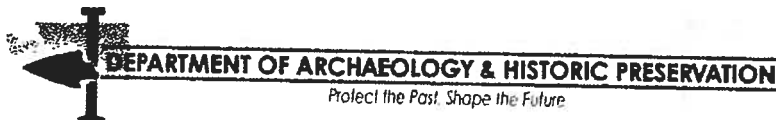
Dear Mr. Chapman:

I am delighted to inform you that the **University of Washington Faculty Center** at 4020 East Stevens Way, Seattle at the University of Washington Campus, is being reviewed for nomination to the National Register of Historic Places and the Washington Heritage Register by the Washington State Advisory Council on Historic Preservation. You are cordially invited to attend the meeting of the Governor's Advisory Council on Thursday, Nov 5th, 2009, starting at 10:00am in Spokane at Downtown Spokane Library (906 W Main Street). You are welcome to observe or participate in the process.

Having a property listed in one or both of these registers is an honor. There are other potential benefits to having a property listed in one or both of these registers. For commercial properties there is a federal tax credit program for rehabilitation, and also in some communities offer the special valuation program at the local level.

Listing of a property does not impose federal or state restrictive covenants or easements nor will it result in a taking. However, listing in the National Register of Historic Places and/or the Washington Heritage Register does assure protective review of a property should a federal or state action have a potential adverse effect to the property's historic values.

Enclosed is information that explains in greater detail the results of listing a property in the National Register of Historic Places. It also describes the rights and procedures should a property owner wish to object to having a property listed in the National Register.



Only owners of private properties nominated to the National Register of Historic Places have an opportunity to concur or object to listing in accordance with the National Historic Preservation Act of 1966 and 36 CFR Part 60. Any owner or partial owner of private property who chooses to object to listing is required to submit to the Office of Archaeology and Historic Preservation a notarized statement certify that the party is the sole or partial owner of the private property and objects to listing. If you choose to object to listing of your property, the notarized objection must be submitted to the Department of Archaeology and Historic Preservation, 1063 S. Capitol Way, Suite 106, Olympia, WA 98501 no less than 5 days before the scheduled review meeting.

Because there are a number of properties being considered at this meeting, please RSVP our office as to your attendance, and we will inform you of the approximate time that the nomination will be heard. Please contact Zee Hill at (360) 586-3077. Should you have any further questions about this nomination process, or would like a copy of the nomination, please contact Michael Houser, Architectural Historian at (360) 586-3076. If you cannot attend the meeting, please feel free to send a letter of support or objection to us regarding the designation.

Please accept my sincere congratulations on being a part of preserving our state's rich heritage.

Sincerely,



Allyson Brooks, Ph.D.
State Historic Preservation Officer

THE RESULTS OF LISTING IN THE NATIONAL REGISTER

Eligibility for federal tax provisions. If a property is listed in the National Register, certain federal tax provisions apply. The Tax Reform Act of 1986 revised the historic preservation tax incentives authorized by Congress in earlier statutes, and established a 20 percent investment tax credit with a full adjustment to basis for rehabilitating historic commercial, industrial, and rental residential buildings. A ten percent investment tax credit is available for non-historic commercial or industrial buildings built before 1936. The Tax Treatment Extension Act of 1980 provides federal tax deductions for charitable contributions for conservation purposes of partial interests in historically important land areas or structures. Whether these provisions are advantageous to a property owner is dependent upon the particular circumstances of the property and the owner. Because the tax aspects outlined above are complex, individuals should consult legal counsel or a local Internal Revenue Service office for assistance for more complete guidance. For further information, please refer to 36 CFR 67.

Consideration in planning for federally funded, licensed, or assisted projects. Section 106 of the National Historic Preservation Act requires that all federal agencies allow the federal Advisory Council on Historic Preservation to have an opportunity to comment on all projects which may affect historic properties listed on or eligible for listing on the National Register. The federal Advisory Council on Historic Preservation is a different body and has different responsibilities than the State Advisory Council on Historic Preservation referred to elsewhere. For further information, please refer to 36 CFR 800.

Consideration in issuing a surface coal mining permit. The Surface Mining and Control Act of 1977 requires a consideration of historic values in the decision to issue a surface coal mining permit. For further information, please refer to 30 CFR 700.

Qualification for federal historic preservation grants. Congress may appropriate funds to the Historic Preservation Fund or other accounts at levels sufficient to offer matching grants to the owners of properties listed in the National Register. Such matching grants are not available at the present time.

Special Valuation. In 1985 the Washington State Legislature determined that the preservation of the states historic resources was an important goal and allowed "special valuation" for certain historic properties within the state. Under the program, rehabilitation costs, which must equal to at least 25% of the assessed value of a structure prior to rehabilitation, are subtracted from the assessed value of the property for a ten-year period. Only communities which are State approved Certified Local Governments (CLG'S) can offer the Special Valuation Program for owners of historic properties. Check with your local planning department to see if your project qualifies.

Special Consideration with regard to Building Code Requirements. Under Section 3403.5 of the Uniform Building Code, and the Washington State Historic Building Code Chapter 51-19 WAC, allows National Register properties, and other certified historic buildings are eligible to be considered for waivers of certain normal code requirements in the interest of preserving the integrity of the property. Contact your local building official for further details.

Integrity of property rights. The owners of private property listed in the National Register surrender none of their rights to the property. There is no requirement or expectation that the property will be made available for public visitation or inspection, or that it will be rehabilitated or restored. National Register listing does not guarantee protection of the property or prevent its demolition.

OWNERS RIGHT TO COMMENT OR OBJECT

The owners of private properties nominated to the National Register have an opportunity to concur with or object to the listing. Any owner or partial owner of a private property can object by sending a notarized statement or letter to the State Historic Preservation Officer certifying that the party is the sole or partial owner of the property and objects to the listing. Each owner or partial owner has one vote regardless of the portion of the property that the party owns. If a majority of private property owners object, the property will not be listed. However, the State Historic Preservation Officer may submit the nomination to the Keeper of the National Register to determine if the property is eligible under the Register criteria. If the Keeper determines that the property is eligible for listing, although not formally listed, federal agencies must take the eligibility of the property into account before funding, licensing, or assisting in a project that will affect the property.

Although comments and statements of objection to listing in the National Register on part of owners of publicly-held property will be taken into consideration by the Keeper of the National Register, an owner's objection will not automatically preclude listing of a property in public ownership.

To object to listing, owners must send the notarized letter or statement of objection to Allyson Brooks, Ph.D., State Historic Preservation Officer, Office of Archaeology and Historic Preservation, P. O. Box 48343, Olympia, WA 98504-8343. The State Advisory Council on Historic Preservation must receive the notarized letter by the date of review for the nomination.

THE NATIONAL REGISTER OF HISTORIC PLACES

The National Register of Historic Places is the Nation's official list of properties worthy of preservation because of their historic value. On October 15, 1966, the 89th Congress enacted Public Law 89-665 authorizing the Secretary of the Interior to expand this "register of districts, sites, buildings, structures, and objects significant in American history, architecture, archaeology, and culture." The National Historic Preservation Act also established a degree of protection for historic properties from arbitrary destruction or impairment by projects supported by federal funds. Regulations require the consideration of alternatives that would minimize adverse effects, and provide for mitigation in the event that adverse effects cannot be avoided.

At the federal level, the National Register program is administered by the National Park Service, Department of the Interior. In Washington State, the program is administered by the Office of Archaeology and Historic Preservation, a part of the Department of Community, Trade and Economic Development. The Washington State Advisory Council on Historic Preservation, a panel of citizens appointed by the Governor and knowledgeable about historic properties, advises the State Historic Preservation Officer in regard to the recommendation of properties to the National Register. The State Advisory Council may also place properties in the Washington Heritage Register.



STATE OF WASHINGTON

Department of Archaeology and Historic Preservation

1063 S. Capitol Way, Suite 106 • PO Box 48343 •
Olympia, Washington 98504-8343
360) 586-3065 • Fax Number (360) 586-3067

May 13, 2009

Jan Arntz
Environmental & Land Use Compliance - UW
Box 352205
Seattle, WA 98195

Dear Ms. Arntz:

At the request of the University of Washington, the Governor's State Advisory Council on Historic Preservation (ACHP) has agreed to delay the review of the **University of Washington Faculty Center** at 4020 East Stevens Way, in Seattle for one meeting. Instead the nomination will be heard at the October 23rd meeting, tentatively scheduled to be held in Spokane.

The postponement will allow the University to conduct an internal review process regarding the significance.

You will receive further notice about the October meeting in the coming months. Should you have any further questions about this nomination process, or would like a copy of the nomination, please feel free to contact me at (360) 586-3076.

Sincerely,

Michael Houser
State Architectural Historian

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

Historic name University of Washington Faculty Center

Other names/site number University of Washington Faculty Club, University of Washington Club

2. Location

street & number 4020 East Stevens Way, University of Washington not for publication

city or town Seattle vicinity

State Washington code WA county King code 033 zip code 98195

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

WASHINGTON STATE HISTORIC PRESERVATION OFFICE
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby, certify that this property is:

entered in the National Register.
 See continuation sheet

determined eligible for the National Register.
 See continuation sheet

determined not eligible for the National Register.

removed from the National Register.

other (explain:)

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property
(Do not incl. previously listed resources in the count.)

Contributing	Non-Contributing	
1		buildings
		sites
		structures
		objects
1		Total

Name of related multiple property listing:
(Enter "N/A" if property is not part of a multiple property listing.)

n/a

Number of contributing resources previously listed in the National Register

None

6. Functions or Use

Historic Functions
(Enter categories from instructions)

Social: Clubhouse

Current Functions
(Enter categories from instructions)

Social: Clubhouse

7. Description

Architectural Classification
(Enter categories from instructions)

Modern Movement: International Style

Materials
(Enter categories from instructions)

foundation Concrete
walls Brick, Metal, Stucco, Wood, Glass

roof Steel

other

Narrative Description

(Describe the historic and current condition of the property.)

SEE CONTINUATION SHEET

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1960 - 1967

Significant Dates

1960

1967

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Kirk, Paul Hayden (Architect)

Steinbrueck, Victor (Architect)

Eckbo, Dean & Williams (Landscape Architect)

Wick Construction Company (Builder)

Narrative Statement of Significance

(Explain the significance of the property.) **SEE CONTINUATION SHEET**

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form.) **SEE CONTINUATION SHEET**

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- # _____
- recorded by Historic American Engineering Record# _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

10. Geographical Data

Acreege of Property Less than one acre

UTM References

(Place additional UTM References on a continuation sheet.)

1	10 Zone	5 52 252 Easting	52 78 263 Northing	3					
2				4					

Verbal Boundary Description

(Describe the boundaries of the property.) See continuation sheet.

Boundary Justification

(Explain why the boundaries were selected.) See continuation sheet.

11. Form Prepared By

name/title Kathryn Rogers Merlino, Assistant Professor of Architecture
organization Univeristy of Washington date April 10, 2008
street & number PO Box 355720, Department of Architecture telephone (206) 685-2296
city or town University of WA, Seattle state WA zip code 98195

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional Items

(Check with the SHPO or FPO for any additional items.)

Property Owner (Complete this item at the request of the SHPO or FPO.)

name University of Washington Club co: Alexandra Chordas (General Manager)
street & number 4020 East Stevens Way telephone (206) 543-0437
city or town Seattle state WA zip code 98195

NO. OWNED BY UNIVERSITY. LEASED BY CLUB

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

UNIVERSITY OF WASHINGTON FACULTY CENTER
KING COUNTY, WASHINGTON

Section number 7 Page 1 of 4

Narrative Description:

The University of Washington Faculty Center (now called the University of Washington Club) is located on the eastern portion of the University of Washington campus in Seattle, Washington. The building is revered by the University of Washington and the local architectural community as one of the finest examples of the International Style of architectural expression in the Pacific Northwest. It's original purpose was to serve as a place of refuge, repose and friendly comradery for faculty members, and it continues to do so today. The Faculty Club building was designed by two prominent local architects, Victor Steinbrueck and Paul Hayden Kirk and completed in 1960. The landscape architect was the notable firm of Eckbo, Dean and Williams. Constructed of brick, stucco, glass and steel, the building expresses on the exterior, the language of modernism of clean lines, white volumetric cubic forms, full-height window walls and exposed steel framing. The interior has a variety of local wood species for finishes on the walls and ceilings. The site is lush with native species, and the building takes full advantage of the sloping topography to exploit views, parking and accessibility.

The Site

The building sits on the eastern side of the campus loop road East Stevens Way on a steep lot that slopes from the sidewalk edge to the lower level of the building, which is set back approximately 45 feet from the road. The lot is wooded, mostly on the western and southern sides, with mature hemlock, fir and birch trees along with mid size shrubbery and native flowering plants. Current tree size varies from 7 inches to up to 24 inches in diameter. Low ground cover and some flowering bushes cover the west and south sides, under the entrance bridge to the west, and partially screen recycling and trash receptacles under the entry under the elevated walkway. On the northwest corner of the lot, a single lane vehicular road access runs along the northern side of the building into a parking lot located underneath a portion of the east side of the second floor of the building. The parking lot runs the length of the east side of the site, providing space for 25 cars, is rectangular from north to south and an exit roadway exits at the south. In placing the building on the steeply sloping site, the architects took advantage of the extensive view to the east and south, across Lake Washington, the Cascade Mountains and Mount Rainier. The building location on the site was designed around the minimum removal of trees and allowed them to be used as part of the landscaping design, as well as the levels which both accommodated local and distant views and place vehicular parking out of view under the eastern end of the building. From East Stevens Way and the front elevation, the building appears to be a singular, horizontal form at the street level, but as the site slopes eastward, the a lower level is revealed.

The Building

The Faculty Center building is grounded at the site on its western edges and cantilevers out onto slender steel pilotis under its eastern façade, giving the building an elegant floating quality. The building is nearly

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

UNIVERSITY OF WASHINGTON FACULTY CENTER
KING COUNTY, WASHINGTON

Section number 7 Page 2 of 4

a perfect square in plan, but is functionally divided into two rectangles that run lengthwise north to south, with a two story open space garden courtyard 'slice' separating them in between. The eastern 'rectangle' to the west, where one enters, is a two-story structure that includes the entryway, circulation, the kitchen, south sitting room and lounge, stairway to the lower level and an open courtyard in the center that is used as social space. The lower level is entirely tucked under this western portion of the building. The lower level holds a large conference and meeting room, offices and a small bar to the south.

The eastern 'rectangle' of the building is the upper floor dining room that appears to float over the parking below as a single white box. The form is connected on either side of the central courtyard to the western volume by transparent glazed passageways. The dining room extends the full length of the building and has extensive glazing that takes advantage of spectacular views to the east, north and south, with unobstructed views towards eastern campus, the Cascade Mountains, Lake Washington and Mt. Rainier.

The building is designed on a modular system divided into structural steel bays at 18 feet modules. The building is then broken down into further modulation of 8 feet, 4 feet and 2 feet depending on the function, size and infill. The steel frame is clad in panelized lightweight stucco, glass or masonry brick infill. The masonry brick is used on the lower level along with glass and steel, while the upper level employs additional exterior use of white stucco paneling. The lower level is primarily clad in brick masonry and steel and steel framed glazing system that makes up the entire stem of window walls, windows and doors. The upper level is clad in white stucco and steel framed windows with both clear and obscure glass.

All the windows and doors are the full height of the ceiling space to accommodate as much natural light as possible. The glass is alternately obscured with a light sand blast pattern or clear glass, depending on the amount of privacy needed in the rooms. Since the building was constructed with no mechanical cooling, many of the windows are operable with either awning or casement openings, or sliders in the case of the bar door that opens to the lower south patio.

Notable features are the interior courtyard that is visible upon entry. Protected from wind by the building on four sides, this outside, uncovered room forms the heart of the main floor, providing light to the building and forming an exterior useable space. Access to the courtyard is from the two corridors that run east west from the entry gallery. To the north of the courtyard is the kitchen and service areas, and to the south, the open stair to the lower level, a lounge area, large cloakroom, reading room and ladies room. Adjacent to the courtyard and forming the east façade is the main dining room. This room extends the full length of the building as a singular volume clad in white stucco and held up by steel beams. Forming the roof of the parking spaces below, it hovers over the sloped site as a single box. The ceiling height rises above the rest of the main floor, and clerestory windows surround the room for additional natural light. The steel t-deck roof is layered acoustically with two tiers of glass-fiber baffles, which are hung at right angles to one

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

UNIVERSITY OF WASHINGTON FACULTY CENTER
KING COUNTY, WASHINGTON

Section number 7 Page 3 of 4

another. It was once an open deck space with the dining room roof cantilevering over the corner, but is now enclosed by glass as a continuation of the main dining space. The central space which forms the main dining room is framed by a secondary, smaller south dining room which constitutes the only major alteration of the original building. The design takes full advantage of spectacular views to the east and the University's east campus, Lake Washington, the Cascade Mountains and Mount Rainier.

Another notable feature of the plan is the open light well in between the dining room and the courtyard, which extends from the northern wall of the courtyard to the southern end of the building. The southern corridor slices through this open light well that affords the lower level more natural light and lends an additional floating sensation to the volumetric spaces. An open steel and concrete stairway connects the main floor with the lower floor, which includes a bar, cloakroom, conference room, offices and access to the covered parking area covered by the main floor dining room overhang. Entrances are provided on all levels of the buildings.

Interior

Wood paneling makes up the majority of the interior surface. Ceilings are fir-slatted panels hung from the steel frame or in limited locations, acoustic panels. Many commercial soft woods were used as interior paneling, most of them donated by local companies. Hemlock, Alaskan and western cedar, ponderosa and lodge pole pine were used as modular infill paneling, as well as the exterior paneling from the original 1909 Hoo Hoo house. Commemorative plaques were placed in the appropriate woods signifying both the Latin and common names of the species.

The entry passageways have exposed aggregate floors that extend from the inside to the exterior courtyard in the center. The remainder of the upper floor has carpet. In the south dining room, the large fireplace has an original sculpture by the local artist Everett du Pen.¹ On the ceiling in the entry way and the south sitting room, suspended acoustic tile are hung with lights spaced every few modules.

¹Kathy Mulady, "Everett DuPen, 1912-2005: Sculptor's work found around world: UW professor influenced generations," *Seattle Post Intelligencer*, June 15, 2005. Everett DuPen was a sculptor and professor of art at the University of Washington for over 8 decades. He was well known for his sculptures that embody movement, form, and the human body, and was a contemporary of the architects. In addition to studying Architecture at Harvard, he spent a year studying the masters at the American Academy of Art in Rome. Later in his career he took leaves to study bronze casting in Florence, Italy and art in India, Nepal and Egypt. His works are scattered across the globe, but locally, there is the "DuPen Fountain" at the Seattle Center, which was installed in 1962 for the World's Fair, and "Vision," which debuted at the Edmonds Library in 1984.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

UNIVERSITY OF WASHINGTON FACULTY CENTER
KING COUNTY, WASHINGTON

Section number 7

Page 4 of 4

The dining room is has been recently re-carpeted. The ceiling in the dining room is approximately five feet taller than the rest of the upper floor, which gives it a larger sense of volume than the other spaces leading up to it. Operable clerestory windows give ample light into the large dining space, and allow a larger interior sense of the space. Glass runs at a sill height of approximately 21" from the floor and runs the to point of where the upper floor ends, meets an exterior steel sunshade, then continues on as a clerestory windows on all four sides. The ceiling, in order to keep the acoustics under control, is finished with a grid of fir planks, running vertically with lights in between the grid spaces. The use of wood was used extensively as a way to warm up the glass, steel and concrete environment, as well as help with the absorption of noise.

The lower level is accessed through a steel framed staircase with exposed aggregate treads. It has been recently fit with an accessibility elevator for wheelchairs. The lower level bar, to the left of the stairs descent, has wood paneled walls on the interior of the building and glass window walls for the exterior walls. The wood walls are of blackened softwood, and were preserved by Steinbrueck from the original Hoo Hoo House dating from the Alaska Yukon Pacific Exposition of 1909. They were retrofitted to fit the space. The floor of the bar is carpeted, and has a dark wood ceiling. The lower level billiards room, three steps lower to the north from the lower level, now used as a conference room, is carpeted with an acoustic ceiling, and has walls with gypsum wallboard and paint and some wood paneling. Offices are located at the far (north) end of the billiards/conference room.

The Faculty Center has been nicely maintained and only minor modifications have been made since it's original design. In 1967, the south dining room, once open under the cantilevered roof that extends from the main dining space, was enclosed with glass by Kirk to accommodate for larger crowds indoors. The detailing and finish match the original design. In 1985, the architect Lee Copeland added an extension off the north side of the kitchen for a new walk-in refrigerator, which matches in proportion and scale to the rest of the building (approximately 15x10 feet) yet is clad in aluminum siding to distinguish it from the original structure. Only minor modifications, such as the addition of room dividers, curtains and new carpet as well as modernization and expansion of kitchen facilities within the original space have been changed to the remainder of the building.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

UNIVERSITY OF WASHINGTON FACULTY CENTER
KING COUNTY, WASHINGTON

Section number 8

Page 1 of 11

Statement of Significance

The University of Washington Faculty Center (UW Club) meets National Register standards under Criteria "C" for the embodiment of "characteristics of a type, period or method of construction" as well as a building that "represents the work of a master." This building was designed as a unique collaboration between two of the most celebrated architects in the Pacific Northwest during the middle of the 20th century, Paul Hayden Kirk and Victor Steinbrueck. The building, completed in 1960, also represents a regional adaptation of modernism following the International Style precedent that began in the second quarter of the 20th century. The term International Style was first used in 1932 by Henry-Russell Hitchcock and Philip Johnson in their essay entitled *The International Style: Architecture Since 1922*, which served as a catalog for an architectural exhibition held at the Museum of Modern Art and introduced the style to the United States.¹ It was an architectural style that developed in Europe and the United States in the 1920s and '30s and became the dominant tendency in Western architecture during the middle decades of the 20th century. European architects Walter Gropius, Mies Van der Rohe and Le Corbusier and American architects Rudolph Schindler and Richard Neutra epitomized this movement with their designs, publications and teaching. The most common characteristics of International Style buildings are rectilinear forms; light, smooth and taught planes, stripped of applied ornamentation and any overt or classically referenced decoration; open interior spaces; and a visually weightless quality often characterized by the use of cantilever construction. Glass and steel, in combination with usually less visible reinforced concrete, were the typical materials of construction.

The building is revered by the University of Washington and local architectural community as one of the finest examples, if not *the* finest example, of the International Style of architectural expression in the Pacific Northwest, blending ideals of modernism style with Northwest materials and characteristics. The second criteria is met by the design of two "master" architects in Seattle, Steinbrueck and Kirk, who collaborated for this one project. Both architects were well known during and after their lifetime, for design, teaching and civic activism. The building was published in the premier architecture trade magazine of the time, Progressive Architecture, in 1961, as well as in the Steel Construction Digest of that same year. In addition, the Faculty Center won several local and regional awards, including the 1960 Honor Award for Washington Architecture, the highest regional AIA award by the profession and the American Institute of Steel Construction Award that same year.

¹ Many architects fell within this tradition, and carried the ideas of modernism well into the 1960s. See: Henry Russell Hitchcock and Philip Johnson, *The International Style: Architecture since 1922*, 1st ed. (New York: W. W. Norton & company, 1932).

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

UNIVERSITY OF WASHINGTON FACULTY CENTER
KING COUNTY, WASHINGTON

Section number 8

Page 2 of 11

History of the Site and the Faculty Clubs at the University of Washington

The University of Washington Faculty Center Building is the second building on this site for the use of the Faculty Club members. The first building, the Hoo Hoo House, was designed by noted Seattle architect Ellsworth Storey for the use of the Hoo Hoo lumberman association during the Alaska Yukon Pacific Exposition, held on University of Washington grounds, in 1909.² The building was then turned over to the University Men's Faculty Club, and later the addition of the Women's Faculty Club and Wife's Faculty Club. Storey – who designed the 1909 half-timbered, Elizabethan-style structure was a good friend and mentor of the architects Kirk and Steinbrueck, and during the planning for a new club in the late 1950s, it was debated whether the Hoo Hoo house should be remodeled or rebuilt.³ However, in 1959, it was destroyed to make way for the new modern facility, as the program requirements could not fit into the 1909 building. Both architects expressed regret in losing the historic building designed by their colleague.

During the late 1950s when the members of the Faculty Club were working on space planning for the new faculty, the University was in the surge of new capital construction. Three major spurts of construction at the campus occurred during the first half of the 20th century. The first was in 1909 during the Alaska Yukon Pacific Exposition held on the University campus, the next during the 1930s when much of the 'collegiate gothic' construction was built on campus, and the final phase at the height in the early 1960s. In 1958 a memo from the Faculty Club board and its members stated the following:

*"Architecturally, the University of Washington campus is an amalgam of architecture; the indefinable Denny Hall, the classical survivors of the 1909 exposition, the 'collegiate gothic' of the 1930s, and the anonymously modern additions of the immediate postwar era. To this contemporary architects have brought a striving variety. Guided by an architectural panel that has included such names as Belluschi, Wurster and Yamasaki, however, most recent contributors have done reasonably well by the university. Little of the new work has seriously disturbed the character of the campus."*⁴

² James F. O'Gorman, "The Hoo Hoo House at the Alaska Yukon Pacific Exposition, Seattle, 1909," *The Journal of the Society of Architectural Historians* 19, no. 3 (1960).

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

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

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

UNIVERSITY OF WASHINGTON FACULTY CENTER
KING COUNTY, WASHINGTON

Section number 8

Page 3 of 11

The memo was written to receive approval by the University Board of Regents, the architectural commission of the University and the University Architect Paul Thiry for a 'modern facility' for the Faculty Club. In 1958, they received permission, and developed a comprehensive program outlining their needs for a new building. The Club requested \$200,000 dollars from the Board of Regents for the construction of the facility and they would provide the remaining \$100,000 dollars.

One of the most notable requirements developed by the Faculty Club was to "build a contemporary-style structure"⁵ With that intention in mind, the commission reviewed choices of architects, and narrowed it down to two local architects, Victor Steinbrueck and Paul Hayden Kirk. Local architect David McKinley, who eventually helped on the construction drawings of the building, reported it was probably Victor Steinbrueck who got the commission for the team. At the time, Steinbrueck was a faculty member who knew the both the University President and other members of the campus architectural commission, all who were familiar with his design work and teaching. Paul Hayden Kirk was a well-established practitioner in his own firm of Paul Hayden Kirk & Associates at the time. In 1957, the commission awarded the design commission to the two architects who collaborated on the design. While Steinbrueck was familiar with the commission, both of these architects were colleagues and friends with Paul Thiry, and similar in design aesthetic, so the decision to hire these two architects may have been influenced, if not informally approved, by Thiry himself.⁶ The commission also chose the landscape architectural firm of Eckbo, Dean and Williams (later EDAW) to do the landscape plan for the site.

This one-time collaboration between Steinbrueck and Kirk was unique in that it brought together two leading architects of the time for a building that married the International Style modernist ideals together with a Northwest aesthetic – something both architects valued and practiced in their designs. Steinbrueck was in practice alone and was teaching in the Department of Architecture at the University of Washington, while Kirk had just formed the multi-staffed firm of Paul Hayden Kirk & Associates in 1957. In 1960, after construction was finished, Kirk's colleagues, Donald S. Wallace and David A. McKinley, whose names appear on the drawings of the Faculty Center in a support fashion, were made partners of the firm. It is, however, clear through letters of correspondence, drawings and records that the lead designers for the project were, in equal ways, Paul Kirk and Victor Steinbrueck.

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

⁶ See Meredith L. Clausen, "Paul Thiry," in Jeffrey Karl Ochsner, Ed., Shaping Seattle Architecture: A Historical Guide to the Architects, Second Edition (Seattle and London: University of Washington Press, 1998.).

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

UNIVERSITY OF WASHINGTON FACULTY CENTER
KING COUNTY, WASHINGTON

Section number 8

Page 4 of 11

The Architects

Paul Hayden Kirk, FAIA (1914-1995)

Born in 1914 in Salt Lake City, Paul Hayden Kirk came to Seattle with his family in 1922. Kirk studied architecture at the University of Washington and earned his bachelors degree in 1937. Prior to starting his own firm in 1939, he worked for Floyd A. Narramore (one of the founders of the firm NBBJ), A. M. Young and B. Dudley Stuart as a draftsman. After that, he moved into early designing responsibilities working in the office of Henry Bittman. Initially, Kirk's own practice was small scale in scope, and in fact, his reputation as an architect grew during the 1950s, primarily with private residences. Most of his work by the end of his career focused on residences, medical-dental buildings and churches. The Faculty Center building, although similar in scale, was a unique structure among his list of accomplishments.⁷

Like many architects of his era, he began by establishing a practice that focused on historicist influences, although modern in resolution in their focus on form and details. When he started working on the Columbia Ridge development (1941-42), a speculatively built project, economics began to drive details and decorative elements, and his true modernist aesthetic emerged. During World War II, Kirk practiced as part of Stuart, Kirk and & Durham, Associated Architects, and then followed with a five – year stint as partner with Chiarelli & Kirk, Architects. While in the partnership with James. J Chiarelli, he designed notable award winning projects such as Crown Hill Medical Dental Clinic (1946-7), the William W. Corley residence (1947-48) and the Lakewood Community Church (1949). Kirk and Chiarelli parted ways in 1950 and Kirk opened his own practice again (1950-1957). In this period of his work, he was heavily influenced by the International Style that had come to the United States in the early 30s. Although he would later dismiss these ideals as "an architecture which has been imposed on the land by Man," his buildings from this period heavily rely on the tenets and forms of Mies van der Rohe and other European modernists. The volumetric and often floating forms, simple clean lines and lack of ornamentation can be seen in the Blair Kirk house (1951, now altered) and the Lake City Clinic (1951-52, now Wu Building). His projects also displayed an increasing tendency towards complex structural detailing, often with exposed layers of wood framing. Many of Kirk's residential work during this time gained national attention. Among them was the Frank Gilbert House (1957) in the Highlands, the Bowman House (1956) in Kirkland and the Evans House (1956) on Mercer Island. In 1957, several of his projects were selected by a jury for House and Garden magazine to receive four of five national design awards. Other work was featured in Sunset Magazine and McCall's Book of Modern Houses. Rather than the industrial materials used by many modernists, Kirk brought in a regional sensibility by using local materials to carry out the modernist aesthetic. Local

⁷ See David A. Rash, "Paul Hayden Kirk," in Jeffrey Karl Ochsner, Ed., Shaping Seattle Architecture: A Historical Guide to the Architects, Second Edition (Seattle and London: University of Washington Press, 1998.) pp 253-257.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

UNIVERSITY OF WASHINGTON FACULTY CENTER
KING COUNTY, WASHINGTON

Section number 8 Page 5 of 11

softwoods, local rough cut stone and glass was heavily relied on to carry out the forms influenced by national and international precedents.

Around the time of the Faculty Center collaboration in 1959-60 and during the preceding decade, a distinct move away from the International Style can be seen in Kirk's work, especially in his public buildings.⁸ One of his more notable commissions from this period, the University Unitarian Church (1955-59) was made from exposed wood trusses that were both exposed in a dramatic form inside and outside the sanctuary and detailed glass screens. These later exteriors were often long expanses of modernist walls with traditional Pacific Northwest building methods – shiplap, clapboard, and cedar shingle – whose surface interest he further exploited with a crisp, clean look.

Kirk was a modernist who honored the human response in his architecture both in scale and materiality. He deeply admired both Scandinavian and Japanese traditions, both for their uniqueness to architectural space. In the Scandinavian, he saw the warmth and humanity of buildings. In Japanese buildings, he admired screening, modular systems, large, movable simple windows and doors, and the integration of inside and outside living spaces. In his own words, he characterized his particular style as "sculptural, muscular, and flamboyant." These characteristics – especially with the Blair Kirk House, the Japanese Presbyterian Church (1962-3) and the Dowell House (1953), distinct cultural influences can be seen.

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

By the end of his career, Kirk became one of the most widely published architects of the region, with his buildings ranging from popular magazines such as *Sunset Magazine* to architectural trade magazines like *Progressive Architecture*, both which communicated his particular style of modernism associated with the Pacific Northwest. Authors Grant Hildebrand and T. William Booth, in *A Thriving Modernism*, praised Kirk for his "delicate wooden modernism" and his "remarkably slender" wooden structural members. His extensive body of work that illustrated his connection to site, an astute sense of

⁸ Ibid, pp. 254-255.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

UNIVERSITY OF WASHINGTON FACULTY CENTER
KING COUNTY, WASHINGTON

Section number 8

Page 6 of 11

detailing and unique form-making were both bold and restrained in their use of scale and local materials, and established him as a leading architect in the region. In 1962, *Architectural Forum* characterized his work as embodying a Northwest sense of "clarity, suitability and restraint." As a result, the highly regarded and widely published work of Kirk established the image and reputation of Northwest architecture, illustrated in some sixty articles in national architectural journals between 1945 and 1970. Kirk was made a Fellow of the American Institute of Architects in 1984 at the age of 45, and later went on to receive the first AIA Seattle Medal in Architecture along with Paul Thiry - the first in Seattle that awarded this highest honor by his colleagues.⁹

Victor Steinbrueck (1911-1985)

Victor Eugene Steinbrueck was born in Mandan, North Dakota, and he entered the University of Washington in 1928. He began studying at the University's School of Fisheries, but in 1930 changed his academic course to architecture and graduated in 1935 with a Bachelors of Architecture, just two years before Paul Hayden Kirk, his partner in the design of the University of Washington Faculty Center.

Steinbrueck's contribution to the built environment of Seattle is diverse and extensive. Throughout his career, he was one of the city's most outspoken proponents of historic preservation, conscientious urban planning, and labor rights. Best known today for his pen and ink sketchbooks of the city and his work protecting Pike Place Market, his life reflects a number of ideals that ended up shaping the city's ethos, public policy and cultural identity. Although Steinbrueck received a number of awards for his designs, his dedication to the preservation of Seattle is arguably his most important life's work. ✓

In the design work he completed, Steinbrueck worked to adapt modern architecture to reflect the region's unique character. His devotion to his craft, along with his passionate belief in socially conscious design, directed his life's work. Steinbrueck played a leading role in many of the historic areas now synonymous with Seattle, and was the leading advocate for the preservation of the Pike Place Market which nearly fell to the wrecking ball. In 1963, a proposal was floated to demolish Pike Place Market and replace it with Pike Plaza, which proposed a hotel, an apartment building, four office buildings, a hockey arena, and a parking garage. This was supported by the mayor, many on the city council, and a number of market property owners. Victor Steinbrueck and others from the board of Friends of the Market fought against this and eventually an initiative was passed in 1971 that created a historic preservation zone and returned the Market to public hands. Other major contributions include final design alterations to the Space Needle with ?

⁹ AIA Seattle, http://www.aiaseattle.org/archive_honors_medal84_kirk.htm. Accessed 5.13.08

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

UNIVERSITY OF WASHINGTON FACULTY CENTER
KING COUNTY, WASHINGTON

Section number 8

Page 7 of 11

John Graham in 1962, and his long record of teaching and leadership to the Department of Architecture at the University of Washington.¹⁰

Over the course of his life, Victor used many different media to record the environment around him -- mostly Seattle and King County. In the 1930s, Steinbrueck worked professionally as an artist, with the Works Progress Administration and the Civilian Conservation Corps. He generated a series of watercolors illustrating life in the CCC camps. These are now scattered throughout the country, with at least one in the White House.¹¹

Steinbrueck also had a long and influential career in teaching in architecture, urban design and preservation. He taught in the Department of Architecture for three decades, beginning in 1946 until his retirement in 1976. From 1962-1964 he served as Chair.

Although he had a small body of work as a result of his varied interests, his practice was well known and respected in the architectural community. His designs for the Alden Mason House (1951, destroyed) and his own house (1949-53) both received Seattle AIA Honor awards and exemplify the simple modernism that he showed in his early work. Other work included an earlier house for Alden Mason (1949), residences for William T. Stellwagen (1951-55) and Earl L. Barrett (1956). In 1957, Steinbrueck relocated briefly to Michigan to work with his former classmate, architect Minoru Yamasaki (UW graduation and architect of the World Trade Center buildings in New York), but soon returned to Seattle with his family. He completed other residential commissions and the Faculty Club building with Kirk during this time.

More central to Steinbrueck's work was his ability to engage the interest of the average citizen to both the natural and built environment of the city he loved. His published books epitomize this idea of engagement. His Guide to Seattle Architecture 1850-1953 (1953) helped begin his legend as the citizen architect-historian. With his sketches published in Seattle Cityscape (1962) and Seattle Cityscape #2 (1973) illustrated and documented the life of Seattle and its citizens seen through an architectural lens. Through his drawings, he attempted to communicate the full range of Seattle's built environment by looking at urban vernacular landscapes and buildings together with the public life that inhabited them.

In the 1960s, Steinbrueck started to become a strong advocate for preservation policy in the city of Seattle. As a spokesman for the preservation of Pioneer Square, he noted the importance of buildings to people and the quality of public life that historic districts could lend the city. In his advocacy for the

¹⁰ Historylink.org. http://historylink.org/essays/output.cfm?file_id=2126, accessed, 5.10.08.

¹¹ Some of this information was taken from the Historylink.org website, as a first hand account of Victor's early life by his son, Peter Steinbrueck, FAIA.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

UNIVERSITY OF WASHINGTON FACULTY CENTER
KING COUNTY, WASHINGTON

Section number 8 Page 8 of 11

preservation of the Pike Place Market, he used sketches and education to bring the lessons of urban historians and advocates such as Lewis Mumford and Jane Jacobs to the city of Seattle. He founded the pro-preservation group, the Friends of the Market, which successfully resisted the City of Seattle's urban renewal plans and nearly single handedly saved the market from destruction in 1971. Always in his preservation efforts, he cited the people using the space first, rather than the buildings as isolated objects.

In 1962, he contributed the final design scheme of the Space Needle for the 1962 world's fair, as envisioned by John Graham & Company. He also designed a series of parks during this time, such as the Capitol Hill Viewpoint Park (1965, now Louisa Boren Park) and Betty Bowen Viewpoint/Marshall Park (1977) both in partnership with Richard Haag as landscape consultant. In addition, he designed the Market Park with Haag that is located at the northern end of the Pike Place Market which was re-named in his honor after his death.

Along with University of Washington colleague Folke Nyberg, Steinbrueck felt that public space planning was threatened by private development along Westlake Avenue in downtown Seattle. In the end, the two were successful in ensuring access to the park for all citizens, once proving that grassroots activism and good planning principles could improve public life and space for the citizens of Seattle.

Victor Steinbrueck's ideals on architecture, public space and landscape focused on civic involvement, human values above material considerations, and a commitment to the city. Made a Fellow of the American Institute of Architects in 1960, Steinbrueck received the AIA Seattle Medal in 1985 and was the third recipient of this award, the highest honor of the AIA.¹² In addition, he received the Architect of the Year Award in 1960 from the Washington State Chapter of the American Institute of Architects; and his Market Sketchbook won the Governor's Book Award in 1969. In special recognition for his efforts, Steinbrueck was named First Citizen of Seattle in 1977. Later, the mayor of Seattle named November 2, 1982 as Victor Steinbrueck Day. And after Steinbrueck's death in 1985, Pike Place Park was named Victor Steinbrueck Park in honor of his memory.

¹² AIA Seattle, http://www.aiaseattle.org/archive_honors. Accessed 5.13.08. Also see the University of Washington libraries site: <http://www.washington.edu/research/showcase/1946a.html>. Accessed 5.12.08. Exhibitions of Steinbrueck's artwork, including watercolors, drawings and prints, have been held at many galleries and organizations around the Northwest: the Seattle Art Museum, the Henry Gallery, the Seattle Public Library and the University of Washington Libraries, the Polly Friedlander Gallery, the Whatcom County Museum, among others. An educational documentary entitled Seattle Cityscape, comprising of ten half-hour programs, has aired on KCTS, KOMO, KING, and KIRO

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

UNIVERSITY OF WASHINGTON FACULTY CENTER
KING COUNTY, WASHINGTON

Section number 8 Page 9 of 11

Garrett Eckbo, Landscape Architect, 1910 - 2000

Eckbo, Dean and Williams, Landscape Architects, Faculty Center Building

Garrett Eckbo was the landscape consultant from the firm of Eckbo, Dean and Williams for the Faculty Center building in 1959. While records show that both Steinbrueck and Kirk walked the landscape to mark any mature trees that needed to be saved during the design, they relied upon Eckbo, a contemporary who was an established author and faculty member in the landscape department at the University of California, Berkeley, to complete the design. Similar to Steinbrueck, Eckbo became chair of his respective department just a few years after the Faculty Center was completed, illustrating the achievement and respect both designers had attained by that point in their careers. Eckbo's design carries his signature features – respect for the natural landscape, use of native vegetation, and his addition and relationship to modern art in the landscape.

American landscape architect and a founding partner of EDAW (Eckbo, Dean, Austin and Williams), Garrett Eckbo was born in Cooperstown, New York, in 1910 but was raised in California. His father was Norwegian. At the age 22, after working in a bank, Garrett Eckbo enrolled to study landscape architecture at Berkeley. After graduating, Eckbo spent a year working on garden designs for a nursery and then won a scholarship to study at the Harvard Graduate School of Design. While there he made friends with landscape architects Dan Kiley and James Rose. Together the three of them became disenchanted with the Beaux-Arts curriculum that was being taught at the time. Instead they were influenced by modernist architect Walter Gropius, and admired landscape architect Fletcher Steele who is widely regarded as the key figure in the transition from Beaux Arts formalism to modern landscape design. In 1938 Eckbo returned to California and worked briefly with Thomas Church. After two weeks, he took a job with the Farm Security Administration which had attracted him back to California in the first place, and worked primarily on designing camps and recreational facilities.

During the war years Garrett Eckbo worked on housing projects and after the war he set up a practice with Robert Royston and Edward Williams. There was a housing boom and numerous opportunities for the young firm. During his long career, Eckbo designed hundreds of residential gardens, following tenets developed by Steele. His first book Landscape for Living (1950) showed a fresh new Californian approach to the modern garden.

For the University of Washington Faculty Center, Eckbo was the consulting landscape architect of record, although records also show he was in a partnership with Dean and Edward Williams. Eckbo became chairman of the Berkeley Department of Landscape Architecture in 1963, and shortly after the renowned firm of EDAW (Eckbo Dean Austin and Williams) was founded and undertook a wide range of large-scale landscape architecture projects (campuses, malls, shopping centers, regional plans). Geoffrey

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

UNIVERSITY OF WASHINGTON FACULTY CENTER
KING COUNTY, WASHINGTON

Section number 8

Page 10 of 11

Alan Jellico, landscape architect, noted historian and author of The Landscape of Man (1975) described Eckbo as "a pioneer in modern landscape design, not only in relating it to modern art, but by his concept that gardens are for people, and for each individual in particular".

Conclusion

Following a thorough design review by both the Architectural Commission of the UW and the Faculty Club members, the final working documents were approved on January 16, 1959 and the construction was completed by April of 1960. The grand opening of the building was held on May 8, 1960 to much excitement by club members and the University community alike. An article in the *Daily* quoted Steinbrueck as saying, "It's a satisfaction to see a building come into use and fulfill most of your desires," and mentioned that although the landscaping was not complete, and some furniture was still arriving, the building was ready for operation.¹³ The article shares how Steinbrueck explained that "all the commercially produced softwoods of the area [have] been incorporated into the structure. Woods include hemlock, tamarack, Alaska and Western red cedar, and Ponderosa and lodge pole pine." He also outlines that some of the rough, outside wood of the former faculty club (the Hoo Hoo house) added texture to the walls of the men's lounge on the club's lower level. This use of local materials together with the steel frame, cantilevered forms and clean lines extolled a Northwest modern aesthetic that epitomized the work of these two architects.

The Faculty Club building is an exemplary representation of the International Style of modernism in the Pacific Northwest. The building portrays a sense of the European and American styles that started to penetrate deep into the American architectural psyche by the 1930s. This is seen best in the siting of the building and the overall form of the structure. Similar to the work of the Lovell House by Richard Neutra (of whom Kirk was friends with), the building sits on a bluff overlooking the east campus. The site takes full advantage of the exterior views to the east through expert siting and superior detailing of the glass that allows the walls to disappear and the view to dominate. The center courtyard, at the heart of the building, allows the visitor to at once see and understand the structure at once. As an open courtyard with glass on all four sides, the courtyard allows views through the dining room to the east as well as through the other three sides of the building. The visual transparency so evident in modern traditions, such as Mies van der Rohe's Farnsworth house and Barcelona Pavilion, display how simple forms can be powerful in their simplicity.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

UNIVERSITY OF WASHINGTON FACULTY CENTER
KING COUNTY, WASHINGTON

Section number 8

Page 11 of 11

This modernist ideal is also seen in the expression of structure that is displayed eloquently in the exterior as well as the interior of the Faculty Center. The structural steel is detailed with great care with great articulation of the building elements. Both architects respected the use of steel structure and the rigor of the modular grid is kept throughout the building. With the exposed detailing in the steel beams, best seen at the upper floor where the volume cantilevers over the lower floor, respect for the industrial material is expressed while still maintaining a residential scale of comfort for the buildings. Simple, modernist expression of brick, steel, glass and concrete maintain this exterior desire for a material simplicity. The interior panels and finishes play an important part in marrying modernist forms together with local traditions and materials. Nearly every room is finished with some detailing of local softwood varieties, either in the ceiling or wall plane, to bring in a sense of warmth to balance the steel and glass façade, and to create a sense of regionalism. Artwork was commissioned or on loan by local architects to articulate the respect for local artists and modern artwork in the interior and exterior.

This collaboration between two of the most respected Seattle architects of the last century created the only building of its type on the University of Washington campus, and the best example of the International Style in the Pacific Northwest. The building still stands as it did when first constructed, with only minor modifications, as a monument to two designers in our region who were able to bring a local sensibility to an influential global trend.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

UNIVERSITY OF WASHINGTON FACULTY CENTER
KING COUNTY, WASHINGTON

Section number 9

Page 1 of 2

Bibliography

- "A Campus in Transition - Univeristy of Washinton Builds on Firm Foundations." *Western Architect*, July 1961: 22-29.
- Clausen, Meredith L. "Paul Thiry." In *Shaping Seattle Architecture: A Historical Guide to the Architects*, by Editor Jeffrey Karl Ochsner. Seattle and London, Washington: University of Washington Press.
- Club, Faculty Men's and Women's. "Joint Meeting." *Paper of the Faculty Men's and Women's Club*. Seattle: Accession No. 79-35, Box 3, November 29, 1949.
- Faculty Women's Club. *A Brief History of the Faculty Women's Club, 1909-1960*. Report, University of Washington Faculty Women's Club, Seattle: Self Published, 1960.
- Gates, Charles M. *The First Century at the University of Washington: 1861-1961*. Seattle, WA: University of Washington Press, 1961.
- Lindsay, Anne. "Evolution of the Faculty Club at the University of Washington." *Thesis for Master of Architecture*. Seattle: University of Washington, June 1987.
- Ochner, Jeffrey Karl, ed. *Shaping Seattle Architecture*. Edited by Jeffrey Karl Ochsner. Seattle: University of Washington Press, 1994.
- Pacific Bulider and Engineer. "Hoo Hoo House at the AYP Exposition." *Pacific Builder and Engineer*, June 1909: 234-236.
- Progressive Architecture. "Faculty Center Building at the University of Washington." *Progressive Architecture*, July 1961: 114-121.
- Roth, Leland. *A Concise History of American Architecture*. Edited by Icon Editors. New York: Harper and Row, 1979.
- Scully, Vincent. *Modern Architecture*. New York: George Braziller, 1984.
- Steinbreuck, Victor. *Market Sketchbook*. Seattle: University of Washington Press, 1968.
- Steinbrueck, Peter, interview by Kathryn Rogers Merlino. *Interview with Peter Steinbrueck on his Father's Role at the University of Washington* Edited by Kathryn Rogers Merlino. Seattle, WA, (March 6, 2008).

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

UNIVERSITY OF WASHINGTON FACULTY CENTER
KING COUNTY, WASHINGTON

Section number 9 Page 2 of 2

Steinbrueck, Victor. *A Guide to the Architecture of Seattle, 1850-1953*. New York: Reinhold Publishing Co., 1953.

—. *Seattle Cityscape #2*. Seattle: University of Washington Press, 1973.

—. *Seattle Cityscape*. Seattle: University of Washington Press, 1962.

Unknown. "A Campus in Transition - Univeristy of Washington Builds on Firm Foundations." *Western Architect*, July 1961: 22-29.

Victor Steinbrueck, and Folke Nyberg. *A Visual Inventory of Buildings and Urban Design Resources for Seattle, Washington*.
Seattle: Historic Seattle Preservation and Development Authority, 1975-77.

Woodbridge, Sally B., and Roger Montgomery. *A Guide to Architecture in Washington State*. Seattle and London: University of Washington Press, 1980.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

UNIVERSITY OF WASHINGTON FACULTY CENTER
KING COUNTY, WASHINGTON

Section number 10

Page 1 of 1

Verbal Boundary Description

The nominated property is located at 4020 East Stevens Way, Seattle, WA 98195. It is located on Township 13N, Range 18E in Section 26 of the Willamette Meridian in King County, Washington. It is legally described as E1/2 SE1/4 SW1/4 NW1/4 NE1/4 EX N 105, FT EX E 20 FT STR EX S 66 FT. It is otherwise identified as Tax Parcel 18132612055.

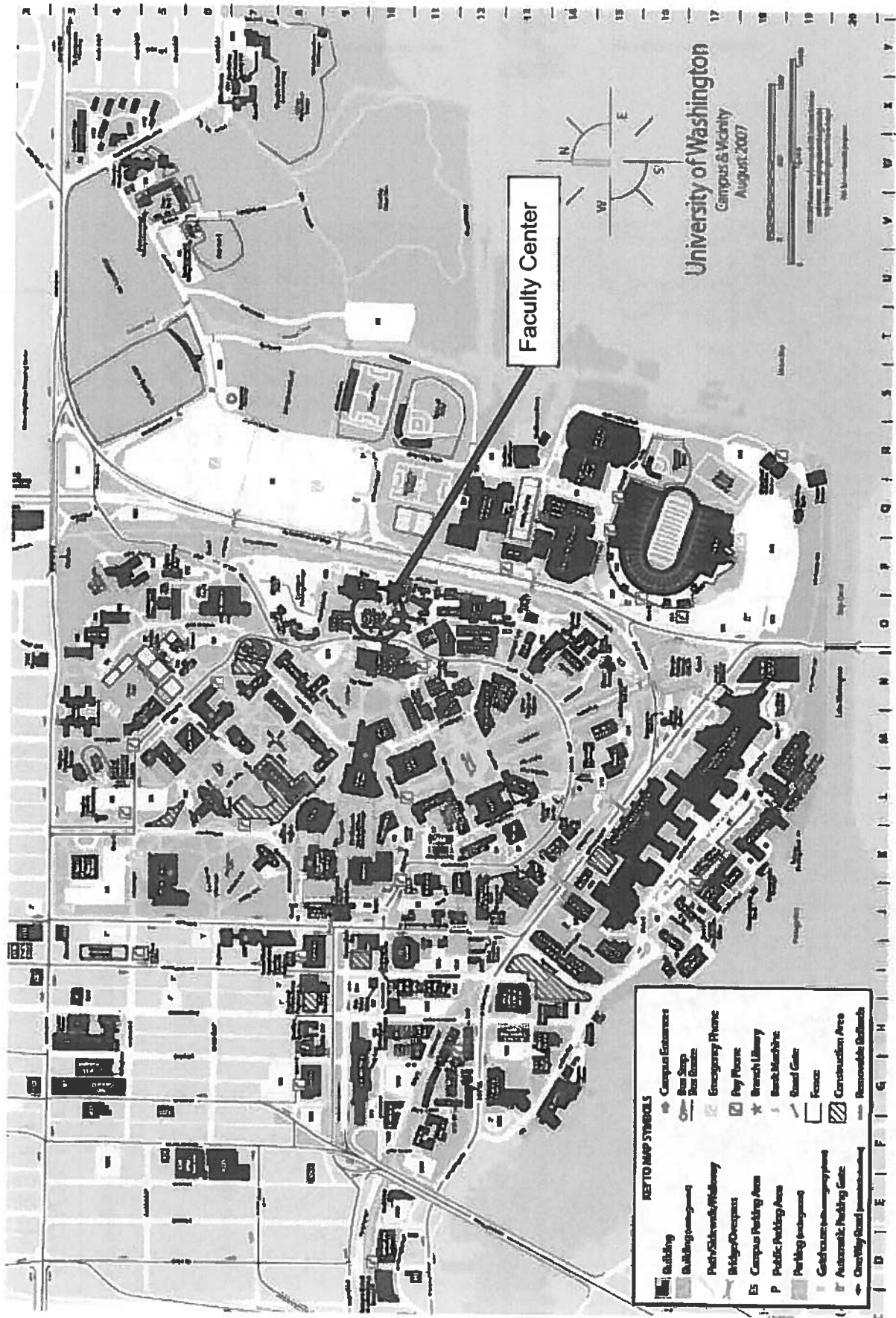
check

Boundary Justification

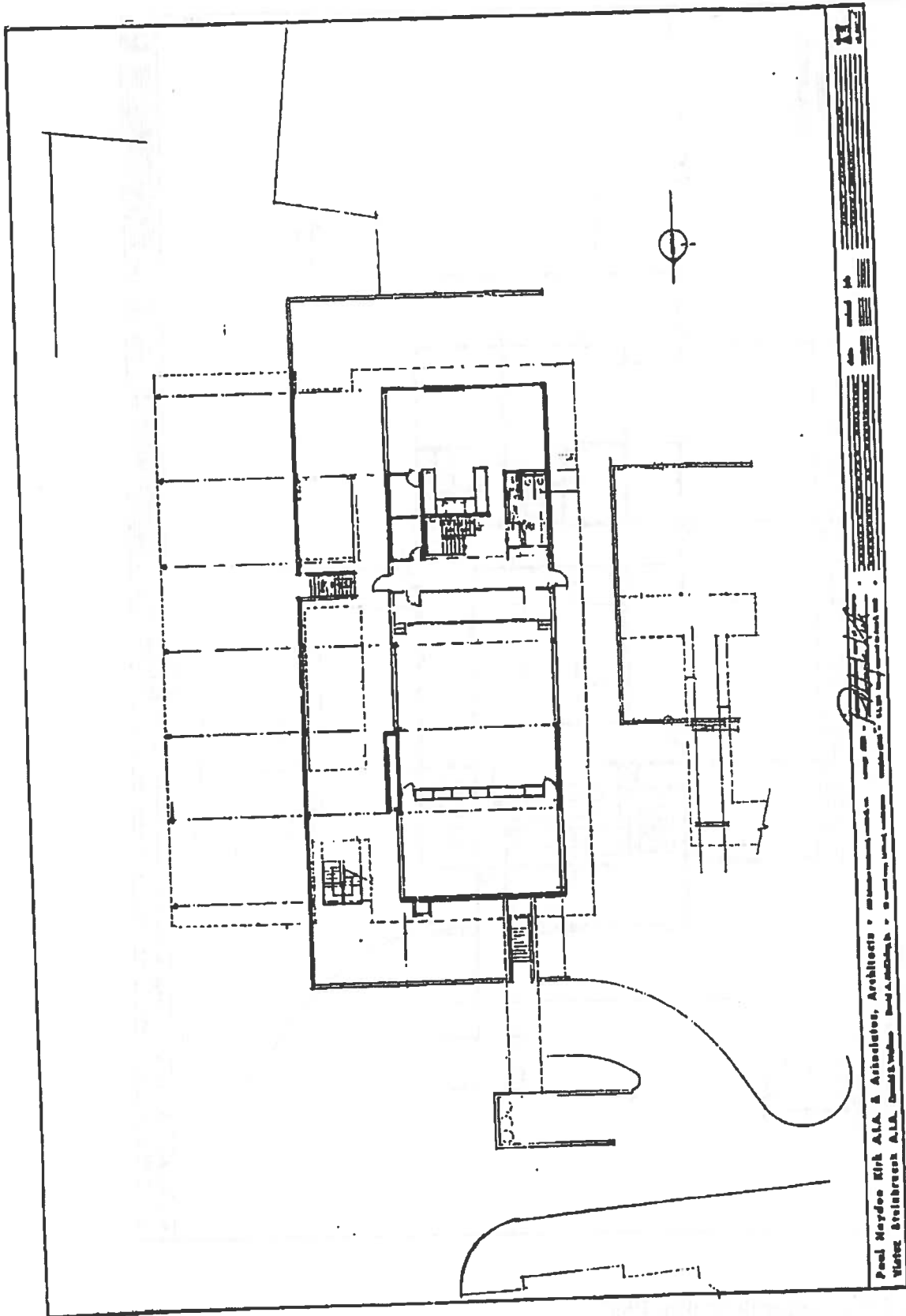
The nominated property encompasses the entire urban tax lot that is occupied by University of Washington Faculty Club.



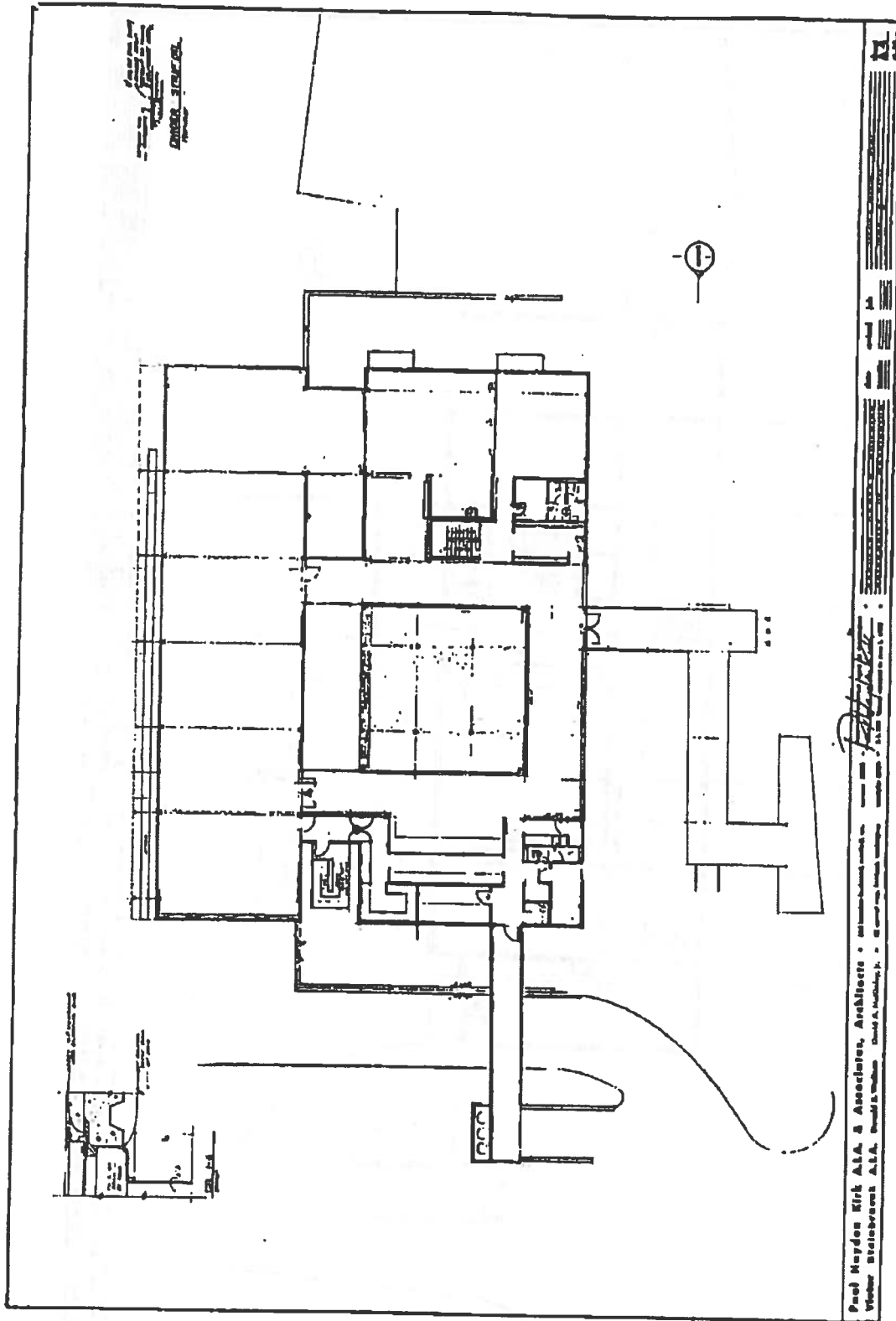
UNIVERSITY OF WASHINGTON FACULTY CENTER: Seattle, WA
UTM: ZONE 10 552252 E 5278263 N - Seattle North USGS Quad



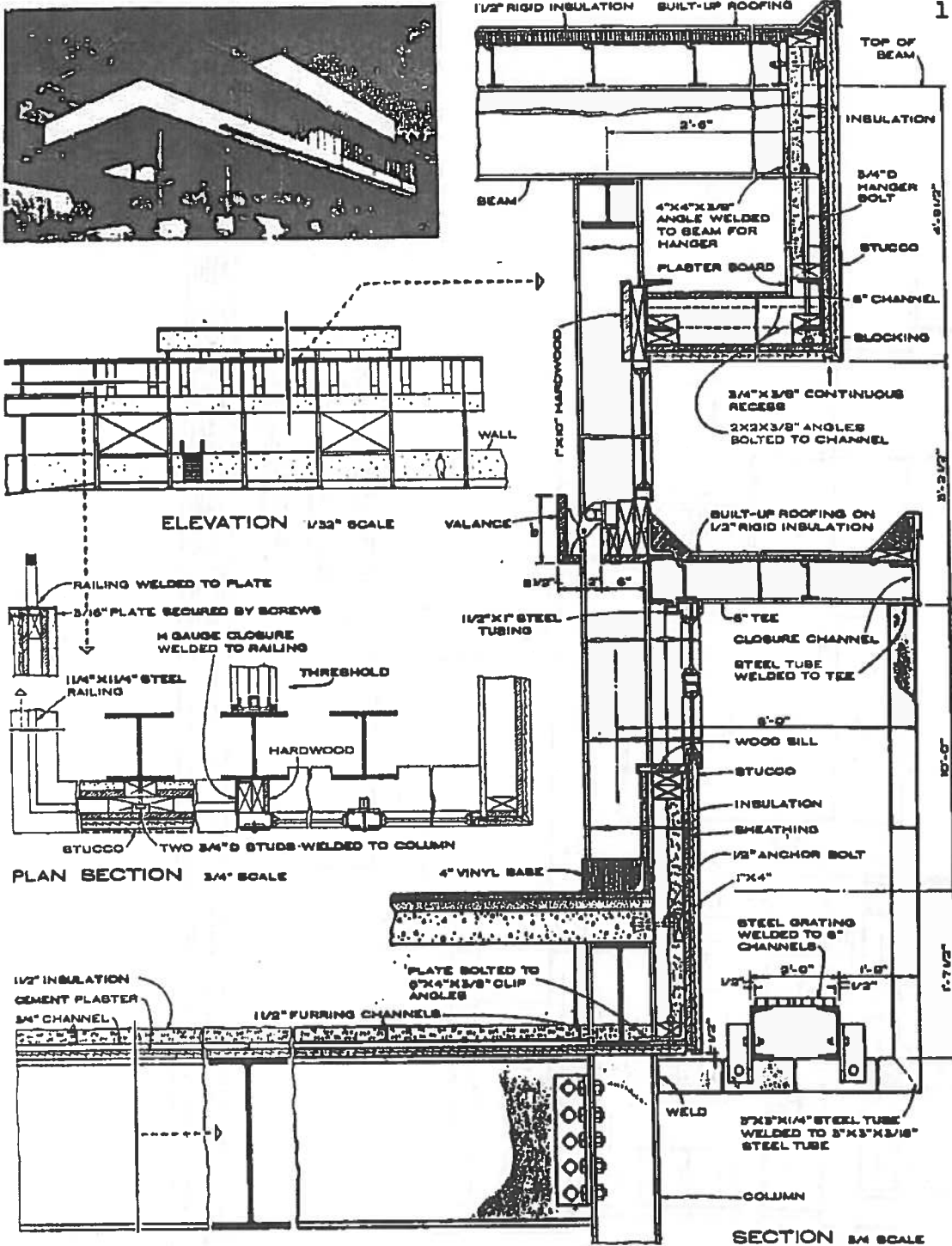
University of Washington Faculty Center – Campus Map



The Faculty Center lower floor plan, 1960.



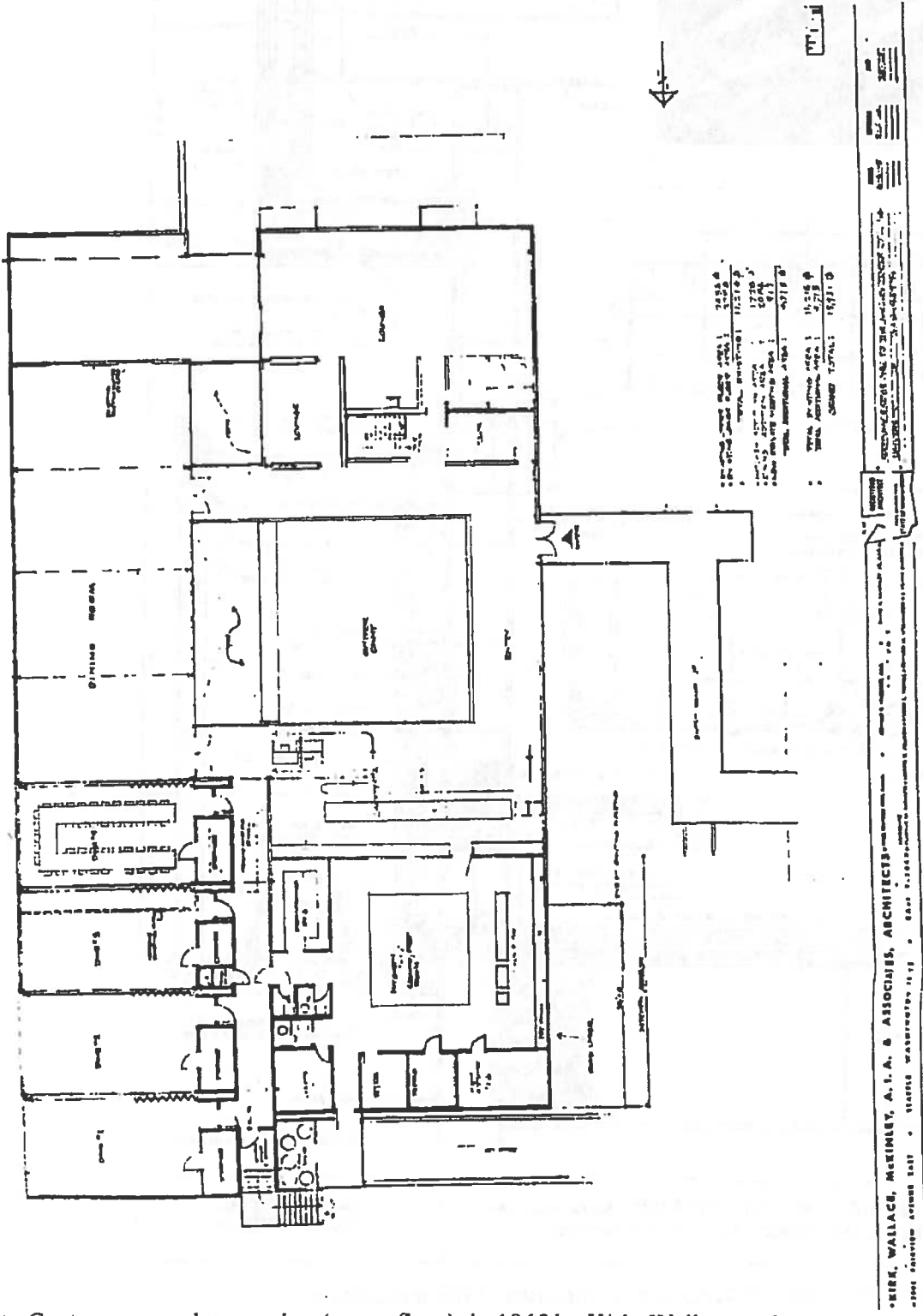
The Faculty Center upper floor plan, 1960.



FACULTY CENTER BUILDING, UNIV. OF WASH.: Seattle, Washington
 PAUL HAYDEN KIRK & VICTOR STEINBRUECK, Associated Architects

SELECTED DETAIL
 WALL SECTION

Details of Faculty Center from *Progressive Architecture*, 1960 publication.

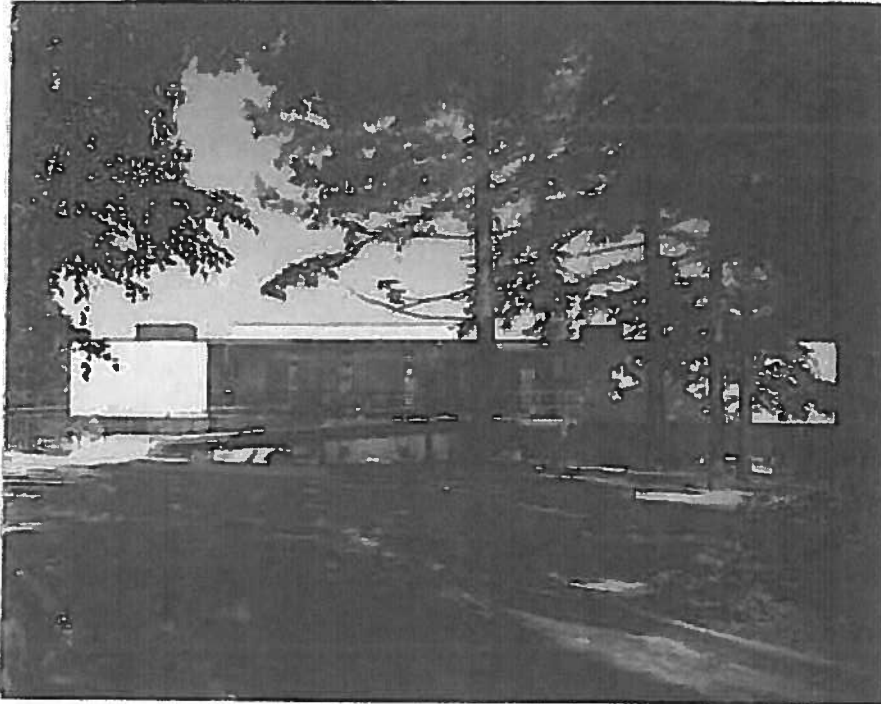


Faculty Center proposed expansion (upper floor) in 1965 by Kirk, Wallace and McKinley, AIA & Associates.

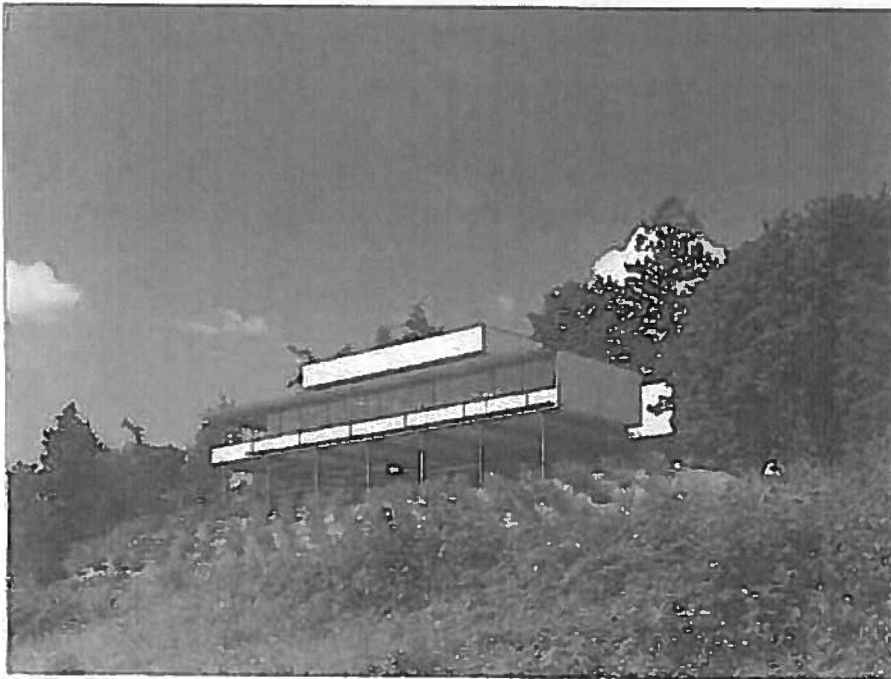


Property of MSCUA, University of Washington Libraries, Photo Coll 700

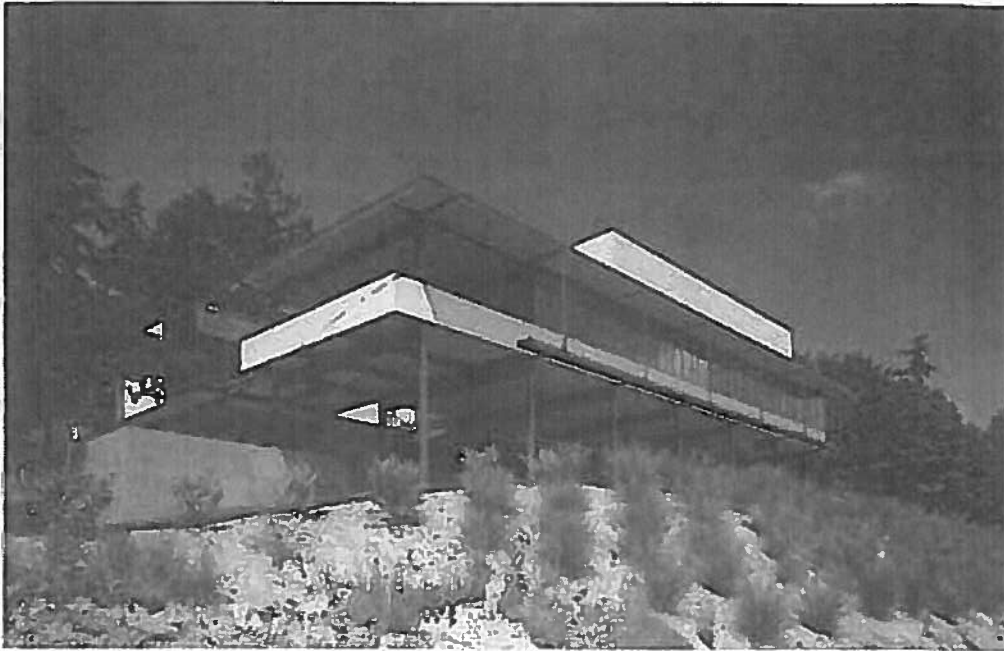
The Hoo-Hoo House in 1909, the original Men's and Women's Faculty Club built for the Alaska Yukon Pacific Exposition (Courtesy, University of Washington Libraries, Special Collections Division, Dearborn Massar Photograph Collection).



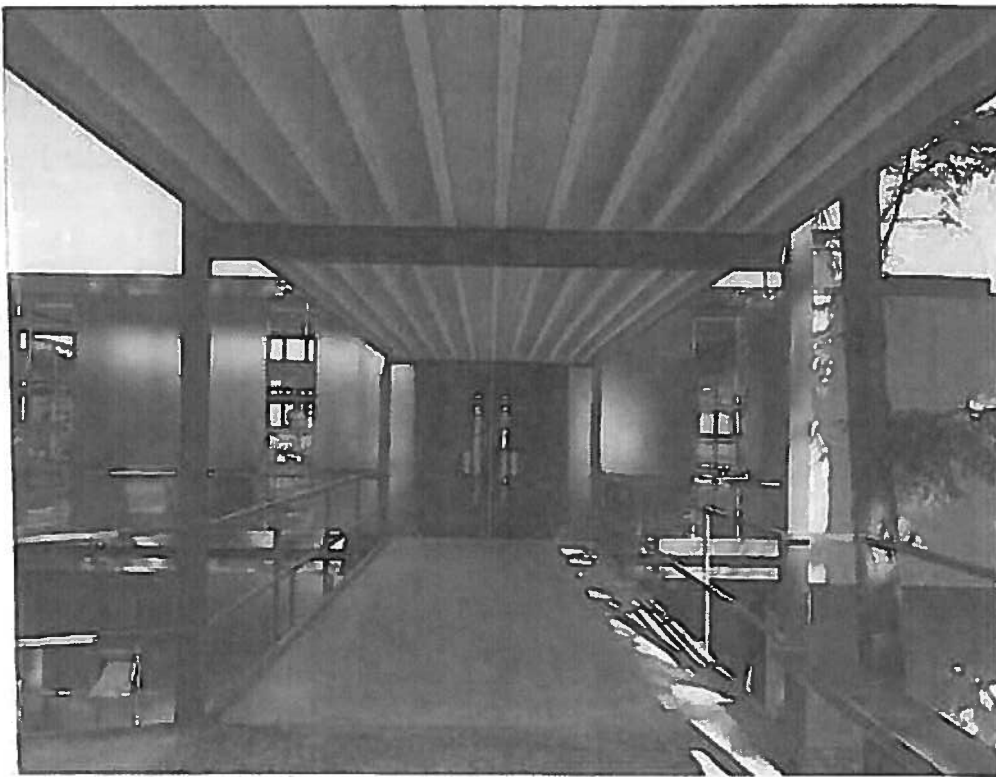
Exterior view, front (west) façade, 1960. With the exception of the walk-in addition to the left (north) façade, which would be barely visible in this view, the façade remains the same. Foliage has matured (Courtesy, University of Washington Libraries, Special Collections Division, Dearborn Massar Photograph Collection).



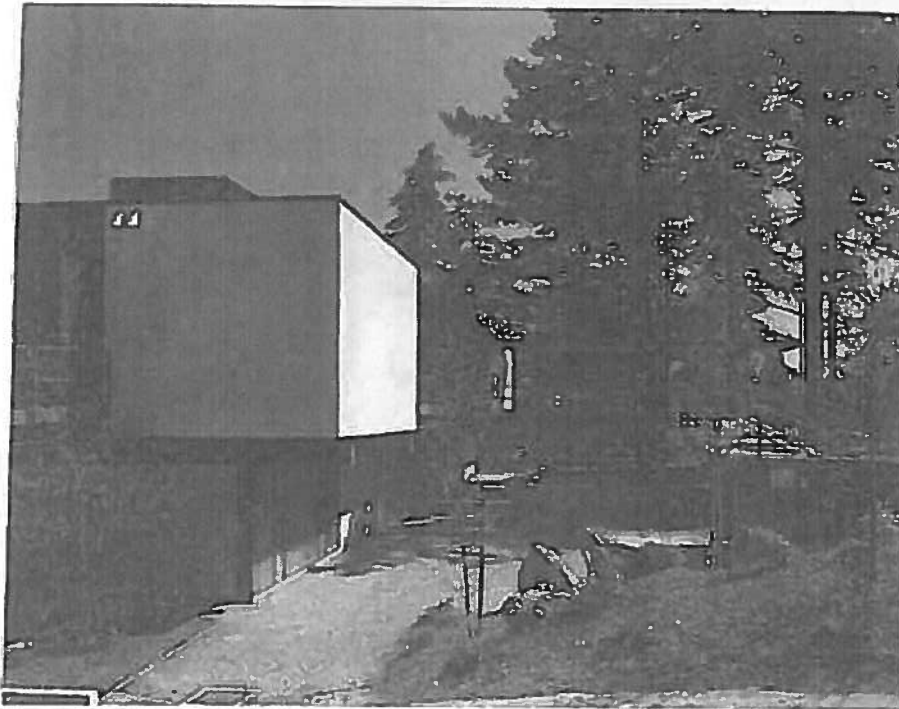
The Faculty Center from the rear (east) in 1960. Foliage has been altered on the lower slope (Courtesy, University of Washington Libraries, Special Collections Division, Dearborn Massar Photograph Collection).



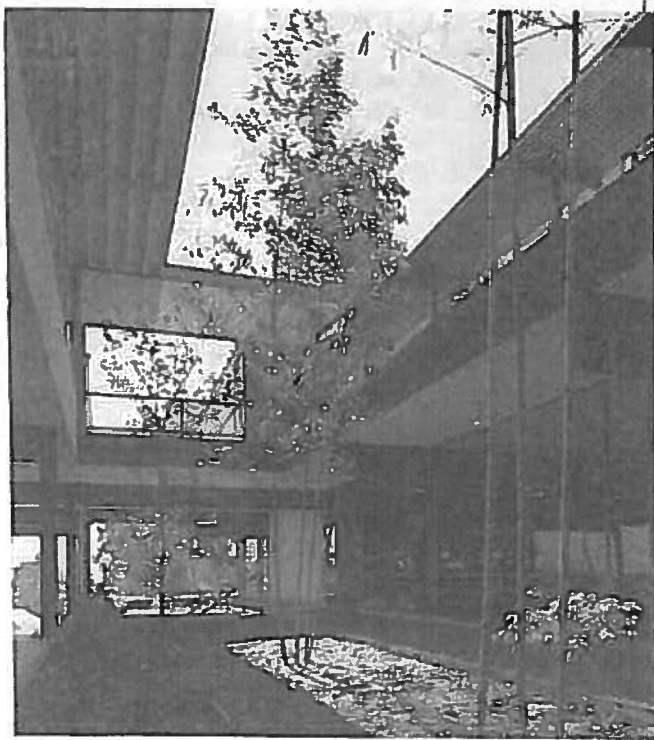
The Faculty Center from the southeast in 1960. The once-open south dining room is clearly visible in this photograph, now the enclosure matches the rest of the dining room to the north. The foliage is now more mature to the east. (Courtesy, University of Washington Libraries, Special Collections Division, Dearborn Massar Photograph Collection).



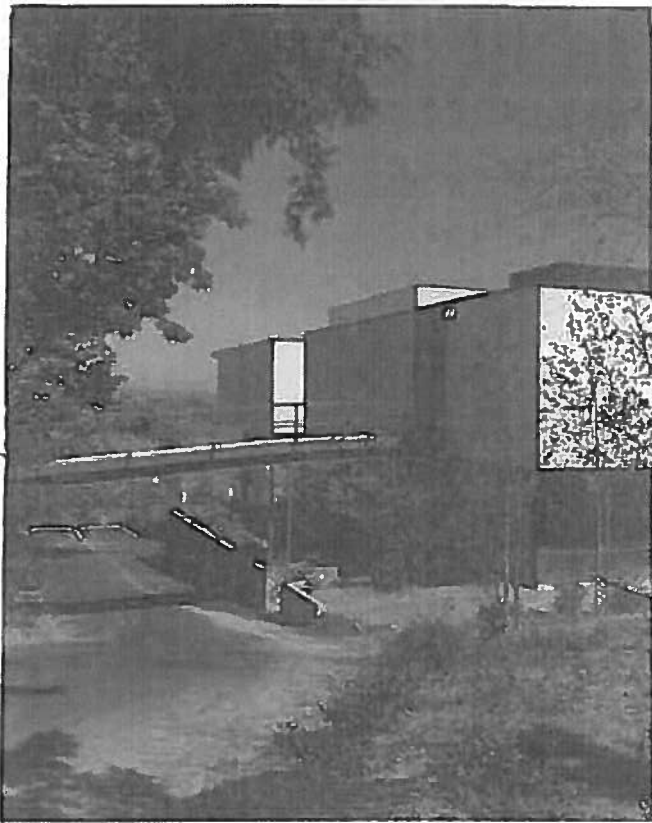
Entrance to the Faculty Center, 1960. Little has changed beyond maintenance and tree growth since this photograph was taken (Courtesy, University of Washington Libraries, Special Collections Division, Dearborn Massar Photograph Collection).



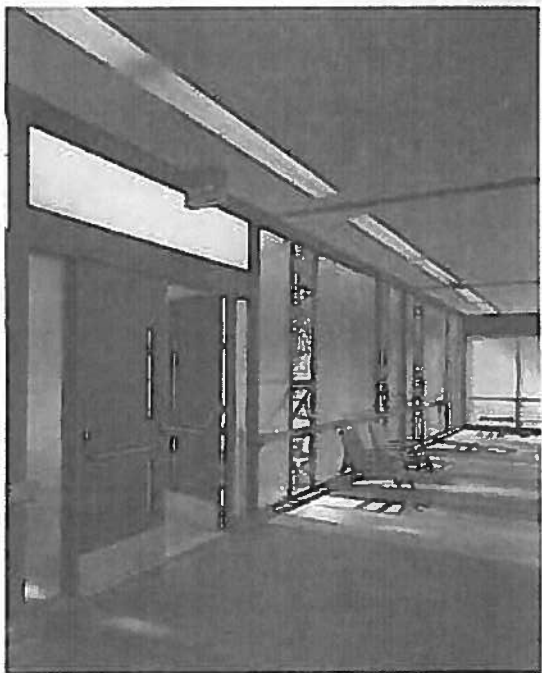
Looking south at the entry to the Faculty Center, 1960. The foliage is now more mature and overgrown under the entry, but little has changed in this photograph (Courtesy, University of Washington Libraries, Special Collections Division, Dearborn Massar Photograph Collection).



The gap between the dining room and the main building, looking at the open central courtyard to the upper right (seating bench slats visible), 1960 (Courtesy, University of Washington Libraries, Special Collections Division, Dearborn Massar Photograph Collection)



North façade, Faculty Center, 1960. To the east (left) of the walkway, a cantilevered walk-in refrigerator was added in 1987 and sided in corrugated metal to distinguish it from the original building (Courtesy, University of Washington Libraries, Special Collections Division, Dearborn Massar Photograph Collection).



Interior of entrance, 1960. Little has changed with the exception of furniture. (Courtesy, University of Washington Libraries, Special Collections Division, Dearborn Massar Photograph Collection).



Passageway looking back at entry, with courtyard to the right. View remains the same (Courtesy, University of Washington Libraries, Special Collections Division, Dearborn Massar Photograph Collection).



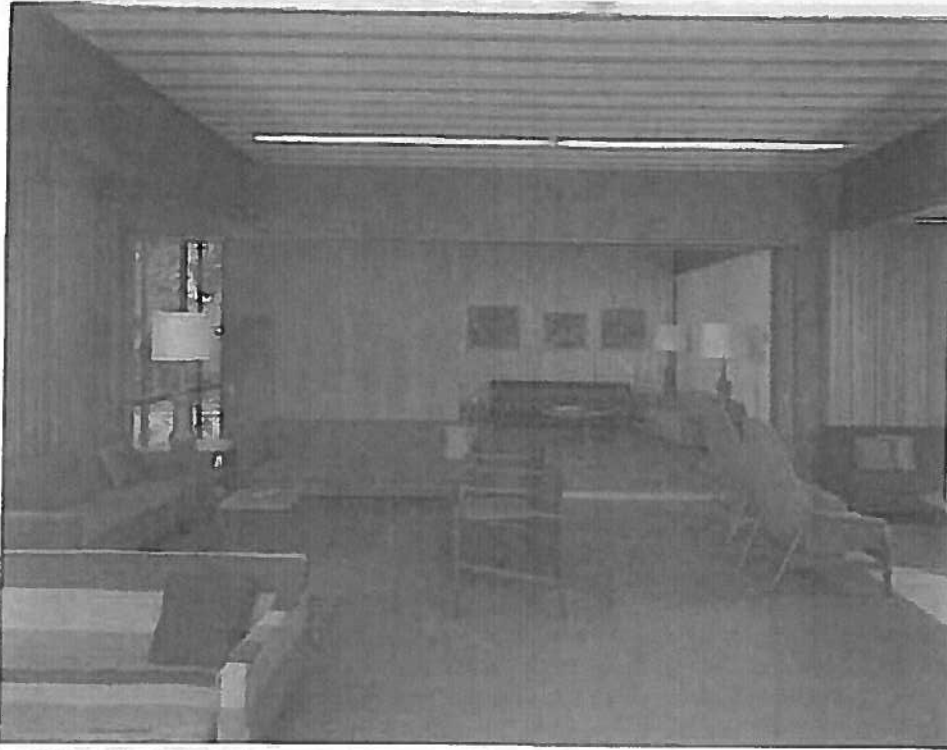
The exterior courtyard, 1960. The grass area was removed to make more space for dining (Courtesy, University of Washington Libraries, Special Collections Division, Dearborn Massar Photograph Collection).



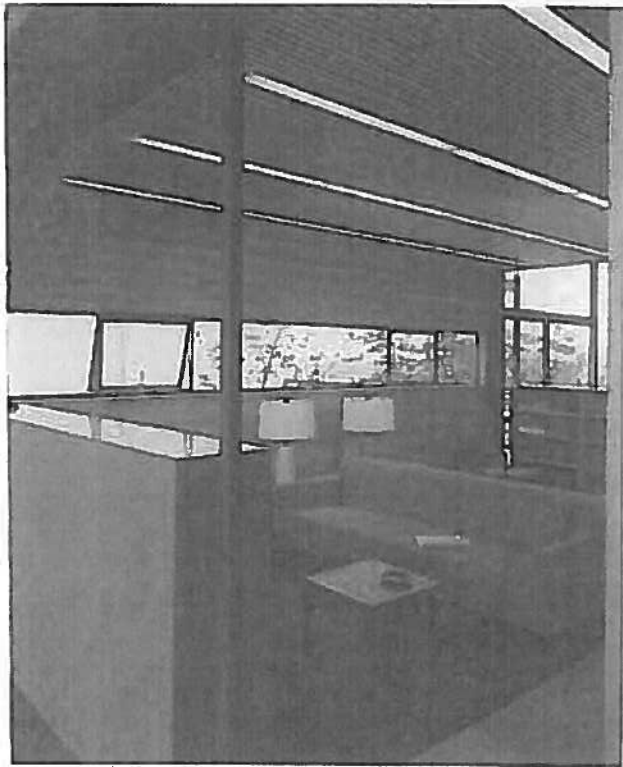
Dining room, 1960. View towards the northeast. View remains the same with the exception of carpet and furniture (Courtesy, University of Washington Libraries, Special Collections Division, Dearborn Massar Photograph Collection).



The dining room in 1960 looking north. Little has changed with the exception of the furniture and carpet. (Courtesy, University of Washington Libraries, Special Collections Division, Dearborn Massar Photograph Collection).



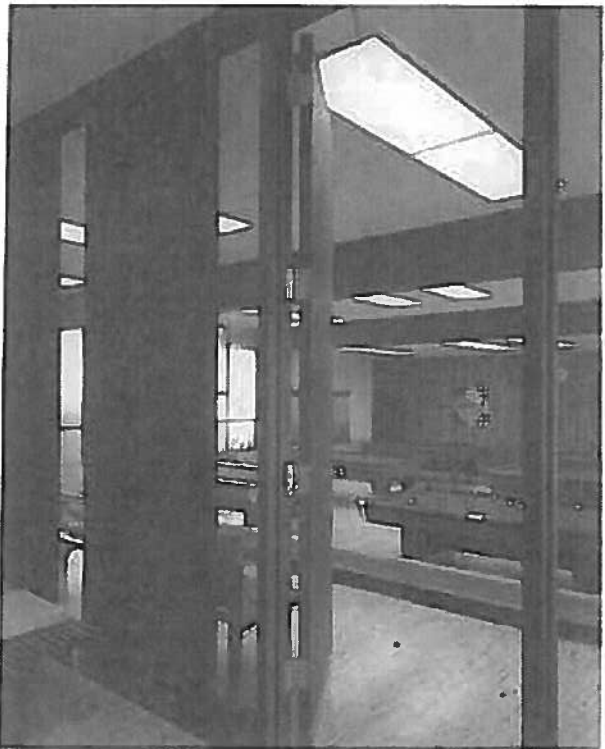
The south side sitting room, 1960. View remains the same, with the exception of furniture (Courtesy, University of Washington Libraries, Special Collections Division, Dearborn Massar Photograph Collection).



The small library/sitting area adjacent to the south sitting room, 1960 (Courtesy, University of Washington Libraries, Special Collections Division, Dearborn Massar Photograph Collection).



Interior of south sitting room with fireplace and original sculpture by Everett DuPen. Little has changed with the exception of the carpet and furnishings. (Courtesy, University of Washington Libraries, Special Collections Division, Dearborn Massar Photograph Collection).



Interior of game/billiards room, 1960. This room is now used as a general conference and meeting room, and is unchanged otherwise. (Courtesy, University of Washington Libraries, Special Collections Division, Dearborn Massar Photograph Collection)



Victor Steinbrueck in his early years as an architecture student, date unknown. (Courtesy, UW Special Collections).



Victor Steinbrueck, 1965, five years after the Faculty Club was built. (Courtesy Museum of History and Industry Photograph Collection).



Paul Hayden Kirk in his early years as an architecture, date unknown. (Courtesy, Department of Architectural Licensing).



Paul Hayden Kirk (date unknown)

Paul Hayden Kirk

Seattle AIA Honor Awards:

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

Living for Young Homemakers Editors Award, AIA/Sunset Magazine

Honor Award 1957:Electri Living House (107 Overlake Drive, Medina): Paul Hayden Kirk

House & Garden Awards

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

National AIA Merit Awards:

1953: Lake City Clinic (3202 East 125th Street, Seattle)

1958: Pero Medical Center, Everett: Paul Hayden Kirk;
1965: Magnolia Branch, Seattle Public Library (34th Ave. W. & West Armour St., Seattle): Kirk,
Wallace, McKinley, AIA & Associates;

National Honor Award:

1953: Doctors Medical Clinic, Bellevue: Paul Hayden Kirk

Victor Steinbrueck

Seattle AIA Honor Awards

1952: Seattle AIA Victor Steinbrueck Residence (1401 East Spring St., Seattle): Victor
Steinbrueck;
1953: Alden Mason Residence (Richmond Beach): Victor Steinbrueck;
1960: UW Faculty Center Building: Paul Hayden Kirk FAIA & Assoc. Victor Steinbrueck AIA.

Books

Market Sketchbook. 1st pbk. ed. Seattle: University of Washington Press, 1978.

Seattle Cityscape. Seattle, University of Washington Press, 1962.

Seattle Cityscape #2. Seattle, University of Washington Press, 1973.

Seattle Architecture, 1850-1953. New York,: Reinhold, 1953.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

UNIVERSITY OF WASHINGTON FACULTY CLUB
KING COUNTY, WASHINGTON

Section number 11 Page 1 of 3

List of Photographs

Notes on all photographs:

1. Digitally produced photographs taken with a 8 megapixel SLR Canon Camera
2. Image size: 3264 x 2448 pixels
3. Image resolution: 314 dpi
4. Photographic prints on file produced on HP Premium Plus Photo paper, glossy and HP Premium Inks
5. Photographic prints on file digitally are created and saved as first generation tiff files.

Notes on photograph list and labels:

Building: University of Washington Faculty Center Building
Location: King County, Washington (University of Washington Campus)
Photographer: J. Edith Fikes
Date: May 2008

Below listed is:

[photo number] [photograph file name]
[photograph title and view]

01. WA_KingCounty_UWFacultyC_01.tif
Western façade, front view showing entrance.
02. WA_KingCounty_UWFacultyC_02.tif
Northwest corner of building showing aluminum siding at kitchen addition and ramp.
03. WA_KingCounty_UWFacultyC_03.tif
Entry ramp looking south.
04. WA_KingCounty_UWFacultyC_04.tif
West façade with entry ramp at ground level.
05. WA_KingCounty_UWFacultyC_05.tif
Northeast corner at lower parking level, showing steel framing supporting main dining room.
06. WA_KingCounty_UWFacultyC_06.tif

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

UNIVERSITY OF WASHINGTON FACULTY CLUB
KING COUNTY, WASHINGTON

Section number 11 Page 2 of 3

Southwest corner of property showing landscaping. Sculpture artist unknown.

07. WA_KingCounty_UWFacultyC_07.tif
Looking south in lower level billards room.
08. WA_KingCounty_UWFacultyC_08.tif
Opening in between the outside courtyard to left and dining room at right.
09. WA_KingCounty_UWFacultyC_09.tif
Detail at steel window, wood rail and concrete floor.
10. WA_KingCounty_UWFacultyC_10.tif
East corner of dining room and window detail.
11. WA_KingCounty_UWFacultyC_11.tif
West dining room wall looking east to Lake Washington and Mt. Rainier.
12. WA_KingCounty_UWFacultyC_12.tif
Main dining room looking to south wall.
13. WA_KingCounty_UWFacultyC_13.tif
North hall at kitchen pick up area looking east to dining.
14. WA_KingCounty_UWFacultyC_14.tif
Looking southeast from interior courtyard.
15. WA_KingCounty_UWFacultyC_15.tif
Looking south from central courtyard
16. WA_KingCounty_UWFacultyC_16.tif
Looking east @ courtyard from entry.
17. WA_KingCounty_UWFacultyC_17.tif
Looking northeast from entry foyer toward inner courtyard.
18. WA_KingCounty_UWFacultyC_18.tif
Looking east down hallway from entry foyer toward dining room.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

UNIVERSITY OF WASHINGTON FACULTY CLUB
KING COUNTY, WASHINGTON

Section number 11 Page 3 of 3

19. WA_KingCounty_UWFacultyC_19.tif
South hall near entry at stair, looking toward dining room.
20. WA_KingCounty_UWFacultyC_20.tif
West main entry at ramp, showing exterior tree.
21. (removed, none on file)
22. WA_KingCounty_UWFacultyC_22.tif
Entry ramp at main entry at west.
23. WA_KingCounty_UWFacultyC_23.tif
Northwest corner of building looking from entry walkway at front (west).
24. WA_KingCounty_UWFacultyC_24.tif
Southeast corner of dining room from lower parking level.
25. WA_KingCounty_UWFacultyC_25.tif
East wall of dining room from lower property.
26. WA_KingCounty_UWFacultyC_26.tif
Northeast view of dining room showing parking area.
27. WA_KingCounty_UWFacultyC_27.tif
Southeast corner of dining room from lower property.

