EXHIBIT A

City of Seattle
Edward B. Murray, Mayor

Department of Construction and Inspections
Nathan Torgelson, Director

CITY OF SEATTLE
ANALYSIS AND DECISION OF THE DIRECTOR OF
THE SEATTLE DEPARTMENT OF CONSTRUCTION AND INSPECTIONS

Applicant Number: 3024753

Applicant Name: Jeremy Schoenfeld representing the Seattle Art Museum (SAM)

Address of Proposal: 1400 E Prospect St

SUMMARY OF PROPOSAL

Land Use Application to allow a 3-story, 13,885 sq. ft. addition to the Seattle Asian Art Museum located in Volunteer Park. The project includes interior and exterior alterations to the existing structure. This decision includes the environmental review of the code amendment required for this proposal.

The following approval is required:

SEPA - Environmental Determination - (Seattle Municipal Code Chapter 25.05)

SEPA DETERMINATION:

Mitigated Determination of Non-Significance

☐ No mitigating conditions of approval are imposed.

☒ Pursuant to SEPA substantive authority provided in SMC 25.06.660, the proposal has been conditioned to mitigate environmental impacts

BACKGROUND

The proposal contains the following elements.

1. The expansion of the Asian Art Museum is comprised of approximately 13,885 sq. ft., within two additions on the North and East facades. The North Addition is located in a notch in the north façade in the same space as the existing loading dock. Parts of the north addition infill under a third story gallery addition from 1954. The intent is to provide a larger receiving area at Level 2, and additional storage at

Level 1. A new freight elevator, located externally on the north façade, serving all three levels would also be included with the north addition.

The East Addition would be built onto the southeast corner of the existing museum footprint extending the building further to the east. It would attach to the location of a previous addition from 1955 and includes administrative offices at Level 1, a meeting space at Level 2, and a gallery at Level 3. A glass-enclosed lobby would wrap around the corner of the addition at Level 3, providing access to a new stair that connects the three levels. The area of the additions would be as follows:

	North Addition (sq. ft.)	East Addition (sq. ft.)
Level 1	958	3,470
Level 2	977	3,591
Level 3	106	4,782
Total	2,042	11,843

Renovations are also for the interior of the museum. The entryway and interior courtyard would include the following work: reinforce and restore scagliola clad columns, remove non-historic casework, upgrade handrails to ADA standards, openings and windows would be modified for the addition; replace track lighting, upgrade mechanical systems, restore the original fountain, remove film from windows and provide alternate shading, and replace the automatic door. Gallery work includes: reinforcement of clay tile walls to historical design, replace non-historic lighting, remove carpet and restore original Masonite, replace windows, and upgrade of mechanical systems.

The expansion also includes the removal of some existing asphalt paths shown on sheet C100 of the plan set and new trails to be added on the northwest and east sides of the museum as shown on sheet L102 of the certificate of approval plan set. The proposed expansion and the trail work require a Certificate of Approval from the Seattle Landmark Board.

2. A Land Use Code amendment to allow the expansion of the museum, a non-conforming structure. The proposed amendment would allow the expansion if it meets the following requirements:
    a. New building square footage must be an expansion, not a freestanding structure and no taller than the highest point of the existing building.
    b. The amendment allows the Seattle DCI Director to waive parking and loading requirements, subject to the results of a traffic, parking, and loading study.
    c. Street and sidewalk improvements are not required.
    d. Any lighting must be shielded and directed away from adjacent residences.
    e. Building surfaces shall be non-reflective to reduce glare.

3. An amended lease between the Seattle Department of Parks and Recreation and SAM.

4. A development agreement between Seattle Parks and Recreation and SAM.

The Asian Art Museum is located within Volunteer Park and both the building and park grounds are designated landmarks. A Certificate of Approval from the Department of Neighborhoods

Landmarks Preservation Board is required for the project proposal and must be obtained prior to issuance of this permit.

SITE AND VICINITY

Site Zone: Single Family (SF 5000)

Nearby Zones: North: SF 5000
South: Low Rise 3 (LR3) and SF 5000
West: SF 5000
East: SF 5000 and LR3

ECAs: Areas of Steep Slope are present at the west edge of the park. Since proposed work will be located substantially away from the steep slope, the site was granted relief from Steep Slope development standards by the Seattle DCI Geotechnical Engineer on August 5, 2016.

Site Size: 45 acres

PUBLIC COMMENT:

The public comment period ended on November 30, 2016 and a public meeting was held on December 15, 2016. Comments were received and carefully considered, to the extent that they raised issues within the scope of this review. These areas of public comment related to concern about loss of open space, excessive shading of the park by the expansion, impacts to wildlife, the design of the expansion is not compatible with the park, the expansion should be underground, Asian Art Museum functions should be moved out of the park, concern about impacts to existing exceptional trees, vegetation impacts during construction, light, glare and privacy impacts from the proposed glass façade, and increased traffic from the expansion. Several public comments stated the project should be required to produce an Environmental Impact Statement (EIS) due to both the building and park's status as landmarks. There were also several members of the public who support the expansion of the museum that wrote comments and spoke at the public meeting. Comments were also received that are beyond the scope of this review and analysis per SMC 25.05.

I. ANALYSIS – SEPA

Environmental review resulting in a Threshold Determination is required pursuant to State Environmental Policy Act (SEPA) rules, WAC 197-11, and the Seattle SEPA Ordinance (Seattle Municipal Code (SMC) Chapter 25.05).

The initial disclosure of the potential impacts from this proposal was made in the environmental checklist submitted by the applicant dated October 3, 2016 and the revised checklists dated January 13, 2017, and February 1, 2017. The Seattle Department of Construction and Inspections (SDCI) has annotated the environmental checklist submitted by the project applicant; reviewed the project plans; consulted with the Department of Neighborhoods, reviewed public comment addressed to the Department of Neighborhoods Landmarks Preservation Board; and

assessed any additional information in the project file submitted by the applicant or agents; and other comments that have been received. Additional studies considered include[1]:

1. Geotechnical Engineering Study, January 31, 2017, Hayre McElroy and Associates, llc.
2. Tree Survey, July 30, 2015, Tree Solutions Inc.
3. Greenhouse Gas Emission Worksheet
4. Asbestos, Lead and Hazardous Materials Survey, July 22, 2016, Eco Compliance Corporation
5. Visibility Study
6. Lighting Impact Analysis Study
7. Transportation and Parking Assessment, Fehr and Peers, February 23, 2017
8. Draft Certificate of Approval Application

The information in the checklist, the supplemental information, and the experience of the lead agency with the review of similar projects form the basis for this analysis and decision.

The SEPA Overview Policy (SMC 25.05.665 D) clarifies the relationship between codes, policies, and environmental review. Specific policies for each element of the environment, and certain neighborhood plans and other policies explicitly referenced may serve as the basis for exercising substantive SEPA authority. The Overview Policy states in part: "*where City regulations have been adopted to address an environmental impact, it shall be presumed that such regulations are adequate to achieve sufficient mitigation*" subject to some limitations.

Under such limitations/circumstances, mitigation can be considered. Thus, a more detailed discussion of some of the impacts is appropriate.

Short Term Impacts

Construction activities could result in the following adverse impacts: construction dust and storm water runoff, erosion, emissions from construction machinery and vehicles, increased particulate levels, increased noise levels, occasional disruption of adjacent vehicular and pedestrian traffic, an increase in traffic and parking impacts due to construction related vehicles, and increases in greenhouse gas emissions. Several construction-related impacts are mitigated by existing City codes and ordinances applicable to the project such as: the Stormwater Code (SMC 22.800-808), the Grading Code (SMC 22.170), the Street Use Ordinance (SMC Title 15), the Seattle Building Code, and the Noise Control Ordinance (SMC 25.08). Puget Sound Clean Air Agency regulations require control of fugitive dust to protect air quality. The following analyzes construction-related noise, air quality, environmental health, greenhouse gas, earth/construction vibration, construction traffic and parking impacts, as well as mitigation.

Greenhouse Gas Emissions

Construction activities including construction worker commutes, truck trips, the operation of construction equipment and machinery, and the manufacture of the construction materials themselves result in increases in carbon dioxide and other greenhouse gas emissions which adversely impact air quality and contribute to climate change and global warming. While these

[1] Studies were prepared by the applicant and accompanied the SEPA checklist unless otherwise noted.

impacts are adverse, they are not considered significant and no further mitigation is warranted pursuant to SMC 25.05.675.A.

Construction Impacts - Parking and Traffic

Increased trip generation is expected during the proposed demolition, grading, and construction activity. The applicant states 650 cubic yards of dirt would be excavated from the site and 125 cubic yards would be added to the site. This equates to approximately 78 trips in a 10-yard dump truck and 39 trips in a 20-yard dump truck. These impacts are not considered significant and do not warrant further mitigation.

The area includes parking associated with Volunteer Park, 15th Street, and E. Prospect Street. Additional parking demand from construction vehicles will impact the supply of the park's parking, but construction parking impacts are not expected to be significant. The following is a summary of expected construction parking from the applicant's Land Use Correction Response dated February 1, 2017:

Mobilization/Pre-Demo Work/Early Site Work	2 months	20-40 spaces
Abatement/Demo/Structural Work	3 months	50-70 spaces
Building Enclosure/Rough-in/Site Work	5 months	70-80 spaces
Rough-in/Finishes/Startup	3 months	60-70 spaces
Punch List/Commissioning	3 months	20-50 space

Per the Transportation and Parking Assessment, Fehr and Peers, January 30, 2017, there are 306 total parking spaces available in Volunteer Park, 15th Ave E. and E. Prospect St. Current peak attendance, during the weekday when construction would take place, is at 179 spaces. While there are a surplus of parking spaces the location and circulation of construction vehicles should be mitigated through a Construction Management Plan to avoid conflicts with park users.

It is the City's policy to minimize temporary adverse impacts associated with construction activities. Pursuant to SMC 25.05.675.B (Construction Impacts Policy), additional mitigation is warranted and a Construction Management Plan is required prior to any demolition or site work, which will be reviewed by Seattle Department of Transportation (SDOT). The requirements for a Construction Management Plan include a Haul Route and a Construction Parking Plan. The submittal information and review process for Construction Management Plans are described on the SDOT website at: http://www.seattle.gov/transportation/cmp.htm.

Construction Impacts - Noise

The SEPA policy (SMC 25.05.675.L) Noise seeks to minimize or prevent adverse impacts associated with new development. The project is expected to generate loud noise during demolition, grading and construction. The additional noise will affect users in the park as the quiet enjoyment of the park near the museum would be affected. There are residences across 15th Ave E. where noise from the construction may be heard.

The Seattle Noise Ordinance (SMC 25.08.425) permits increases in permissible sound levels associated with private development construction and equipment between the hours of 7:00 AM and 10:00 PM on weekdays and 9:00 AM and 10:00 PM on weekends and legal holidays.

Due to the project's location within the park and its proximity to a residential neighborhood further mitigation is warranted. The SEPA checklist from the applicant restricts construction beyond those hours listed in the noise ordinance. The applicant is committing to 7 AM to 6 PM on weekdays and 9 AM to 7 PM on weekends and legal holidays. These more restrictive hours documented in the Construction Management Plan.

A Construction Management Plan will be required prior to any demolition or site work, including contact information in the event of complaints about construction noise, and measures to reduce or prevent noise impacts. The submittal information and review process for Construction Management Plans are described on the SDOT website at: http://www.seattle.gov/transportation/cmp.htm. The limitations stipulated in the Noise Ordinance and the CMP are sufficient to mitigate noise impacts; therefore no additional SEPA conditioning is necessary to mitigate noise impacts per SMC 25.05.675.B. Compliance with these requirements is a condition of approval of this Mitigated Determination of Non-Significance.

Environmental Health

Should asbestos be identified on the site, it must be removed in accordance with the Puget Sound Clean Air Agency (PSCAA) and City requirements. PSCAA regulations require control of fugitive dust to protect air quality and require permits for removal of asbestos during demolition. The City acknowledges PSCAA's jurisdiction and requirements for remediation will mitigate impacts associated with any contamination. No further mitigation under SEPA Policies 25.05.675.F is warranted for asbestos impacts.

Should lead be identified on the site, there is a potential for impacts to environmental health. Lead is a pollutant regulated by laws administered by the U. S. Environmental Protection Agency (EPA), including the Toxic Substances Control Act (TSCA), Residential Lead-Based Paint Hazard Reduction Act of 1992 (Title X), Clean Air Act (CAA), Clean Water Act (CWA), Safe Drinking Water Act (SDWA), Resource Conservation and Recovery Act (RCRA), and Comprehensive Environmental Response, Compensation, and Liability Act (CERCLA) among others. The EPA further authorized the Washington State Department of Commerce to administer two regulatory programs in Washington State: the Renovation, Repair and Painting Program (RRP) and the Lead-Based Paint Activities Program (Abatement). These regulations protect the public from hazards of improperly conducted lead-based paint activities and renovations. No further mitigation under SEPA Policies 25.05.675.F is warranted for lead impacts.

Long Term Impacts

Long-term or use-related impacts are also anticipated as a result of approval of this proposal including: greenhouse gas emissions; parking; potential blockage of designated natural and man-made features, and landmark structures; and possible increased traffic in the area. Compliance with applicable codes and ordinances is adequate to achieve sufficient mitigation of most long-term impacts and no further conditioning is warranted by SEPA policies. However, greenhouse gas, historic preservation, height bulk and scale, plants and animals, light and glare, shadows on public space, parking, land use, public services and facilities, public views, and traffic warrant further analysis.

Greenhouse Gas Emissions

Operational activities, primarily vehicular trips associated with the increase in museum visitors and the project's energy consumption, are expected to result in increases in carbon dioxide and other greenhouse gas emissions which adversely impact air quality and contribute to climate change and global warming. While these impacts are adverse, they are not considered to be significant and no further mitigation is warranted pursuant to SMC 25.05.675.A.

Historic Preservation

The site and building proposed for modification, Volunteer Park and the Asian Art Museum respectively, are designated City of Seattle and National Historic Landmarks. Modification of these landmarks requires a Certificate of Approval from the Landmarks Preservation Board, prior to MUP issuance. The applicant has applied for this Certificate and is proceeding through the Landmarks Board review and process, per the requirements of the Landmarks Preservation Ordinance.

Volunteer Park is a designated landmark park designed between 1904 and 1909 by the Olmsted Brothers. The original park plan contained an amphitheater where the museum is located. The Asian Art Museum is a landmark structure constructed in 1933 and was designed in the Art Moderne style by Carl Gould. The museum's original landscape plan was done by Noble Hoggson. The SEPA Checklist includes an exhibit, Appendix H, the draft Certificate of Approval Application, documenting the history of building additions from 1947 to 2007. The first addition in 1947 was office space located on the northeast corner of the building at the ground floor. Third story gallery space was added to the north façade in 1954. Then in 1955 additional gallery space and a board room were added to the structure's southeast corner and were three stories in height. 1969 saw the addition of an elevator tower to the east façade. In 2007 the museum's skylights were replaced.

The addition includes 13,885 square feet of new museum space planned at the north and east sides of the museum. Façade materials of the addition are glass, precast concrete with reveals, and metal louvers. The North Addition includes space underneath the 1954 third floor gallery remodel and partial infill of the loading dock. It contains a larger receiving area at Level 2, and new storage space at Level 1. The north addition also includes a new freight elevator serving all three floors that would alter the building's symmetry. This addition furthers the existing non-historic alterations on the north façade and does not intrude further into the park.

The new east addition is comprised of administrative offices on the first floor, new meeting space on the second floor, and new gallery space on the third floor. The third floor also includes a glass lobby wrapping around the northeast corner of the addition that provides access to a new stairwell connecting to all three levels. As noted above, the east addition will attach to a part of the building added in 1955. While this further reduces the building's symmetry, this trend began over 50 years ago. The east addition also occupies 3,500 sq. ft. of Volunteer Park. The following is a detailed breakdown of the both additions:

	North Addition (sq. ft.)	East Addition (sq. ft.)
Level 1	958	3,470
Level 2	977	3,591
Level 3	106	4,782
Total	2042	11,843

The expansion also includes the removal of some existing asphalt paths shown on sheet C100 of the plan set and new trails to be added on the northwest and east sides of the museum as shown on sheet L102 of the certificate of approval plan set. A majority of paths located north and east of the museum were not constructed according to the original Olmsted design. The application includes changes to the path north of the museum to make it more accessible. Paths are also proposed in front of the museum to increase symmetry providing additional access to the main entrance and sides of the museum.

The Geotechnical Report includes a provision for a vibration monitoring plan. This will ensure the new construction does not cause damage to the existing building. The applicant will be required to produce a vibration monitoring plan for use during construction. Seattle DCI's Geotechnical engineer will review the plan once the building permit is submitted.

After review of the draft Certificate of Approval application, public comments, and consultation with Department of Neighborhoods, potential significant adverse impacts have been identified with regard to the proposed alterations to the designated features of the landmark. These impacts will be considered by the Landmark Board when it acts upon SAAM's application for a Certificate of Approval, and the Board may impose conditions to avoid or mitigate impacts if it decides to approve a Certificate of Approval. The Board's action on the Certificate of Approval constitutes compliance with SEPA for historic preservation purposes.

Height, Bulk, and Scale

Section 25.05.675.G describes SEPA policies for height, bulk, and scale. The proposal was not subject to the City's design review process. The height, bulk, and scale are compatible with the park and the nearby neighborhood. The east museum expansion matches the height of the existing building and occupies a 3,500 sq. ft. footprint of the park. The north addition also matches the height of the existing building and fills in an area currently occupied by the loading dock. The site and project are not located near a less intensive zone. There are two pockets of Low Rise 3 zoned property east of the park and at the southwest corner. The footprint of the addition is over 250' from the 15th Ave. edge of the park where there is a buffer of trees. The nearest homes are over 350' from the east side of the museum.

Impacts related to the proposed buildings shading of the park and lighting impacts are discussed later in the report.

Per the Overview policies in SMC 25.05.665.D, the existing City Codes and regulations to mitigate impacts to height bulk and scale are presumed to be sufficient, impacts are not expected to be significant, and additional mitigation is not warranted under SMC 25.05.675.G.

Parking

The proposed development includes renovation and expansion of the Asian Art Museum as described earlier in the report. No additional off-street vehicular parking spaces are planned with

construction. The traffic and parking analysis Fehr & Peers, Asian Art Museum Renovation, and Expansion- Transportation and Parking Assessment, February 23, 2017, indicates an existing peak demand for approximately 204 vehicles during weekend days with free admittance[2] out of 306 spaces in Volunteer Park, 15th Ave E., and E. Prospect Street. With the project, parking demand on weekend days with free admittance is forecast to increase to 237 vehicles. All of those vehicles could be accommodated by available public supplies within the park.

The traffic and parking analysis noted that the peak parking demand for this development during weekdays with free admittance is 160 vehicles. The number of proposed parking spaces accommodates all the anticipated parking demand, parking impacts are not considered to be significant, and no additional mitigation is warranted per SMC 25.05.675.M.

Plants and Animals

Mature vegetation is located on the site. The applicant submitted an arborist report by Tree Solutions, Inc., July 30, 2015. It analyzed trees within 100' of the Asian Art Museum. Of the 36 trees documented 18 are exceptional. The proposal includes retention of all Exceptional Trees. Three trees #26 (Nordman Fir), #210 (Flowering Cherry), and #221 (Flowering Cherry) are planned for removal while trees #209 (Korean Fir) and #211 (Katsura) will be relocated to another location in the park. Seattle DCI's Arborist has reviewed the arborist report.

In order to mitigate construction impacts to the Exceptional Tree(s) under SMC 25.05.675.N, a condition for a tree preservation plan is warranted.

The Construction Plan, shown as Figure 4, in the SEPA Checklist submitted on February 1, 2017 shows how tree preservation will be handled during construction. The Construction Plan will be required on any site work, demolition, excavation, shoring, and construction permit plans. No significant adverse impacts to plants and animals are expected if compliance with the tree preservation and construction plans occurs.

Public Views

SMC 25.05.675.P provides policies to minimize impacts to designated public views of natural features such as views to Mount Rainer, the Olympic and Cascade Mountains, the downtown skyline, and major bodies of water including Puget Sound, Lake Washington, Lake Union, and the Ship Canal from the park and SEPA Scenic Routes (15th Ave. E., E. Prospect Street, 1th Ave E., and Volunteer Park Way). There are views to the Olympic Mountains, Puget Sound, and parts of downtown from the west side of the museum near facing west. None of the proposed museum additions would interfere with these views as they are located to the east relative to the viewpoint.

Views to the remainder of these natural features are currently not available from anywhere inside the park or the SEPA scenic routes due to a combination of topography, foliage, and buildings. The only viewpoint to these natural features is from the Water tower observatory which is taller than the museum so no views to these natural features would be blocked.

The ordinance also protects public views of designated landmarks. Landmarks in the immediate vicinity are Volunteer Park, the Volunteer Park Reservoir, the Volunteer Park Conservatory, the

[2] Monthly Free Days: First Thursdays (free to all), First Fridays (free to seniors 62+), First Saturdays (free to families), and Second Thursdays (free from 5 – 9 PM). Account for approximately 48 days of annual operation.

Volunteer Park Water Tower and the Asian Art Museum. Some filtered views to the Conservatory and the Water Tower will be blocked from viewpoints inside the park directly in line with the southeast expansion of the museum. For a majority of the park, views to these landmarks would not change with the proposed building addition. The Reservoir is not blocked any further by the proposed additions as it is located west of the museum and is already not visible from vantage points east of the museum. Views of certain parts of Volunteer Park would be blocked by the southeast addition in a semi-circular fashion from north to south and south to north. This interruption would only be for a brief interval while patrons are walking through the park and is restored once the new footprint is circumvented. Visibility studies provided by the applicant show views to the Conservatory from 15th Ave E. are interrupted by dense foliage. The same is true of views to the Water Tower from 15th Ave E. as the height of trees prevent a direct line of sight. Views to the Water Tower from E. Prospect are not changed as the expansion is north of the street. The Conservatory is not visible from E. Prospect either due to foliage and topography.

SMC 25.05.675.P.2.c provides policies to minimize impacts to the designated public views of the Space Needle from the Volunteer Park. The Space Needle is located to the southwest from the park. Areas to the northeast of the museum's current configuration already have no direct view to the Space Needle. Vegetation within the park already blocks views to the Space Needle from the pedestrian perspective and proposed museum additions do not significantly decrease sight lines.

Although the proposal will change some views as described above, the changes to views are not considered to be significant, and additional mitigation is not warranted under SMC 25.05.675.P.

Transportation

The Traffic Impact Analysis Fehr & Peers, Asian Art Museum Renovation and Expansion-Transportation and Parking Assessment, February 23, 2017 indicated that the project is expected to result in a total of 612 daily vehicle trips to the Asian Art Museum on a regular day and 1,344 on a free day, with 220 PM Peak Hour trips. Compared to existing conditions the project would add 198 daily trips and 30 PM peak hour trips on a typical day, and 454 daily trips and 68 PM peak hours trips on a free day. Due to the opening time of the museum, 10am, there are no impacts to AM peak vehicle trips.

The additional trips will distribute on roadways around Volunteer Park, including 15th Ave. E., 10th Ave E, Federal Ave. E., and Prospect St. and are expected to have minimal impact on levels of service at nearby intersections and on the overall transportation system. Somewhat greater trip volume increases are expected on free days, but these will occur infrequently. Concurrency analysis was conducted for nearby identified areas. That analysis showed that the project is expected to be well within the adopted standards for the identified areas. The Seattle DCI Transportation Planner reviewed the information and determined that while these impacts are adverse, they are not expected to be significant and no further mitigation is warranted per SMC 25.05.675.R.

Land Use

SMC 25.05.675.J is intended to ensure proposed uses in development projects are reasonably compatible with surrounding uses and consistent with adopted City land use regulations, the

goals and policies set forth in Section B of the land use element of the Seattle Comprehensive Plan regarding Land Use Categories, and the shoreline goals and policies set forth in section D-4 of the land use element of the Seattle Comprehensive Plan for the area in which the project is located.

A land use code amendment is accompanying the application and sets forth criteria for the museum expansion. The amendment limits the height of any museum additions to the highest point of the existing structure. The amendment has provisions to reduce lighting and glare impacts and gives the Seattle DCI Director discretion to reduce parking and loading requirements with the verification of a traffic and parking study. These proposed code amendment criteria are meant to help ensure compatibility between the physical expansion itself and the park. The museum use is compatible as it is itself a park use located within a park.

The Comprehensive Plan has several policies about Historic Landmarks. One of the most relevant is Policy LU207, "*Allow development standards and design review processes to be adopted specifically for a designated landmark or special review district, including guidelines that may specify design-related features allowed, encouraged, limited, or excluded from the district. Allow adopted guidelines to modify, exempt, or supersede the standards of the underlying zone, although for elements not included in the district guidelines, the standards of the existing designation shall continue to apply.*" The proposed code amendment is addressing a specific deficiency in the existing code related to expansion of a museum in the SF-5000 zone. The amendment will enable the expansion and continued use of a landmark structure. The proposed code amendment is not expected to result in significant adverse environmental impacts.

Light and Glare

SMC 25.05.675.K describes SEPA policies meant to reduce impacts related to lighting and reflective surface materials and their impact on motorists, pedestrians, and the surrounding area. The museum addition contains a transparent walkway that will reflect light during the day and increase light spillage at night and other low light times. The low-iron glass shown on the project's elevations would reflect 13% of visible light per the applicant. Low-iron glass is used for its clarity rather than its reflectivity.

To measure lighting impacts the applicant prepared a study titled, Volunteer Park Lighting Analysis, FMS, dated January 6, 2017. Three Exhibits A, B, C show existing light levels, future light levels with interior and exterior lighting, and future light levels just with exterior lighting. The proposed building addition with interior illumination creates the most light impacts on the park. At a distance of 100' from the existing rear façade there would be light spillage less than what is normally experienced at a residential sidewalk. The proposed code amendment requires lighting be shielded and directed away from nearby residences.

Additional mitigation is not warranted under SMC 25.05.675.K. Subject to these conditions, potential light and glare impacts are not expected to be significant. Therefore, no further mitigation is needed.

Public Services and Facilities

SMC 25.05.675.O contains policies related to the use of public facilities such as a park. The museum expansion will occupy 3,200 sq. ft. of Volunteer Park's 48.3 acres. While there is concern about repeated expansions, the code amendment limits the lifetime expansion of the

museum to a gross square footage of 15,000 and the current proposal is at 13,885, so there is little capacity for further additions. The museum expansion is not an adverse impact on the capacity of the park and no mitigation is warranted. Impacts such as traffic and parking have been analyzed in separate sections of the report and been found to not warrant additional mitigation. Potential impacts to public services and facilities are not expected to be significant.

Shadows on Open Spaces

SMC 25.05.675.Q describes SEPA policies meant to preserve access to sunlight on public open spaces. To access these impacts of the proposed museum addition the applicant prepared shadow studies. The additional shadows cast on the park directly correspond to the location of the addition and occur around noon to the north of the addition and in the late afternoon/early evening to the east during the autumnal equinox and winter solstice. This is a time of frequent use by park visitors as it is when a majority are off work during the week day. The additional shadows occur on areas of passive recreation with no paths or seating. The proposed code amendment limits the height of the addition to the existing structure resulting in near zero additional shadows from the museum expansion to the south and west. The level of increased shading does not constitute a significant adverse impact. Therefore, no further mitigation is warranted.

For purposes of SEPA, analysis of the proposed code amendment, lease and development agreement are subsumed within the analysis described above.

DECISION – SEPA

This decision was made after review by the responsible official on behalf of the lead agency of a completed environmental checklist and other information on file with the responsible department. This constitutes the Threshold Determination and form. The intent of this determination is to satisfy the requirement of the State Environmental Policy Act (RCW 43.21.C), including the requirement to inform the public of agency decisions pursuant to SEPA.

☐ Determination of Non-Significance. This proposal has been determined to not have a significant adverse impact upon the environment. An EIS is not required under RCW 43.21.030(2) (c).

☒ Mitigated Determination of Non-Significance. This proposal has been determined to not have a significant adverse impact upon the environment. An EIS is not required under RCW 43.21.030(2) (c).

The lead agency for this proposal has determined that requiring mitigation measures as a condition of approving the project will reduce likely significant adverse impacts to nonsignificant levels. An environmental impact statement (EIS) is not required under RCW 43.21C.030 (2)(c). This decision was made after review of a completed environmental checklist, consultation with the Historic Preservation Office and other information on file with the lead agency.

This information is available to the public on request.

This MDNS is issued after using the optional DNS process in WAC 197-11-355 and Early review DNS process in SMC 25.05.355. There is no further comment period on the MDNS.

CONDITIONS – SEPA

Prior to Issuance of the MUP

1. The project shall obtain a Certificate of Approval from the Department of Neighborhood's Landmark Preservation Board.

Prior to Issuance of Demolition, Excavation/Shoring, or Construction Permit

2. Provide a Construction Management Plan that has been approved by SDOT. The submittal information and review process for Construction Management Plans are described on the SDOT website at: http://www.seattle.gov/transportation/cmp.htm.

3. Demolition, excavation, shoring and construction permit plans shall show the tree preservation plan, consistent with the Construction Plan, Figure 4 in the SEPA Checklist dated February 1, 2017 with Seattle DCI.

4. The Construction Plan, shown as Figure 4, in the SEPA Checklist submitted on February 1, 2017 shows how tree preservation will be handled during construction. It will be required on any demolition, excavation, shoring, and construction permit plans.

5. Submit for review and approval a Vibration Monitoring Plan. Include notes on the plans indicating the vibration threshold(s) for protection of the building and/or art collections in inches per second. Vibration monitoring will be included in the geotechnical special inspections for the building permit.

During Construction

6. Hours of Construction are restricted to 7 AM to 6 PM on weekdays and 9 AM to 7 PM on weekends and legal holidays.

7. If the applicant intends to work outside of the limits of the hours of construction described in condition #5, a Construction Noise Management Plan shall be required, subject to review and approval by Seattle DCI Noise Abatement staff. The construction noise management plan may be modified as needed through SDOT and Seattle DCI review. The construction noise management plan shall be incorporated into the Construction Management Plan.

Joshua Johnson, AICP, Land Use Planner Date: March 16, 2017
Seattle Department of Construction and Inspections

JJ:drm

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IMPORTANT INFORMATION FOR ISSUANCE OF YOUR MASTER USE PERMIT

Master Use Permit Expiration and Issuance

The appealable land use decision on your Master Use Permit (MUP) application has now been published. At the conclusion of the appeal period, your permit will be considered "approved for issuance". (If your decision is appealed, your permit will be considered "approved for issuance" on the fourth day following the City Hearing Examiner's decision.) Projects requiring a Council land use action shall be considered "approved for issuance" following the Council's decision.

The "approved for issuance" date marks the beginning of the **three year life** of the MUP approval, whether or not there are outstanding corrections to be made or pre-issuance conditions to be met. The permit must be issued by Seattle DCI within that three years or it will expire and be cancelled. (SMC 23-76-028) (Projects with a shoreline component have a **two year life**. Additional information regarding the effective date of shoreline permits may be found at 23.60.074.)

All outstanding corrections must be made, any pre-issuance conditions met and all outstanding fees paid before the permit is issued. You will be notified when your permit has issued.

Questions regarding the issuance and expiration of your permit may be addressed to the Public Resource Center at prc@seattle.gov or to our message line at 206-684-8467.

EXHIBIT B

Volunteer Park
Landmark Nomination

"Concourse, concert ground and formal garden on top of hill. Cemetery beyond Conservatory, Reservoir on left has straight flaring sides with which walks with steps line up," caption on photograph written by Roland Cotterill, Secretary of Board of Park Commissioners, 1913
Photo by Frank H. Nowell, Photo #2695-22, Olmsted Brothers Volunteer Park Photo Album
Courtesy of the National Park Service, Frederick Law Olmsted National Historic Site

"...a birdseye view of Volunteer Park as taken from the water tower recently. We are very proud of this picture...inasmuch as it sets forth so comprehensively the great variety of landscape and other formal work which has been carried out in Volunteer Park in accordance with your plan."

-Roland Cotterill Secretary of Board of Park Commissioners, to Olmsted Brothers, Oct 23, 1913

Submitted by

Friends of Seattle's Olmsted Parks

February 2011

The City of Seattle

Landmarks Preservation Board

Mailing Address: PO Box 94649 Seattle WA 98124-4649
Street Address: 700 5th Ave Suite 1700

Name Volunteer Park Year Built 1909-1910
(Common, present or historic)

Street and Number 1400 East Prospect Street .

Assessor's File No. 2925049087.

Legal Description: The northeast quarter of the northeast quarter (NE ¼ NE ¼) of Section Twenty-nine (29) in Township Twenty-five (25) north (N) of Range Four (4) east (E), Willamette Meridian, also beginning at the northeast (NE) corner of the northeast quarter (NE ¼) of Section Twenty-nine (29) in Township Twenty-five (25) north (N) of Range Four (4) east (E), Willamette Meridian, thence south one degree thirty-six minutes forty-eight seconds (1°36'48") west a distance of fourteen hundred thirty-three and fifty-two one-hundredths (1433.52) feet along the east line of Section 29 in Township 25 north Range 4 east, thence north (N) eighty-eight degrees eighteen minutes twenty-seven seconds (88°18'27") west a distance of four hundred eighty-two and ten one-hundredths (482.10) feet, thence north (N) eighty-eight degrees eighteen minutes thirty-one seconds (88°18'31") west a distance of two hundred seventy-two and five one-hundredths (272.05) feet, thence north (N) eighty-eight degrees eighteen minutes thirty-eight seconds (88°18'38") west a distance of two hundred seventy-two and four one-hundredths (272.04) feet, thence north (N) eighty-eight degrees eighteen minutes twenty-nine seconds (88°18'29") west a distance of three hundred eleven and seven one-hundredths (311.07) feet to a point on the west line of the northwest (NW) quarter of the northeast (NE) quarter of the northeast (NE) quarter of Section 29 in Township 25 north Range 4 east, thence north (N) one degree eighteen minutes twenty seconds east, more or less, a distance of fourteen hundred five and sixty-nine one-hundredths (1405.69) feet, more or less, to a point on the north line of Section 29 in Township 25 north Range 4 east,

thence south (S) eighty-nine degrees thirty minutes and five seconds (89°30'05") east a distance of one thousand three hundred forty-five (1345) feet, more or less, along the north line of Section 29 in Township 25 north Range 4 east to the point of beginning. Also the east one-half (E ½) of blocks E and F of Phinney's Addition to the City of Seattle as recorded in Vol. 1, Page 175 of King County Plats. Also the portion of Eleventh (11th) Avenue North in the City of Seattle from the north line of Furth's Addition to the City of Seattle and the north line of Phinney's Addition to the City of Seattle as vacated by ordinance 26793.

Plat Name: _____ Block _____Lot _____

Present Owner: Seattle Department of Parks & Recreation

Present Use: Public Park, Reservoir

Address: 100 Dexter Avenue, Seattle, WA 98109

Original Owner: Seattle Board of Park Commissioners

Original Use: Public Park, Reservoir Site

Architect: John Charles Olmsted, Olmsted Brothers Landscape Architects

Builder: Seattle Board of Park Commissioners, Seattle Public Works Department

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I. Physical Description

Seattle's Volunteer Park was designed by John Charles Olmsted (1852-1920), the senior partner of the national firm Olmsted Brothers Landscape Architects, located in Brookline, Massachusetts. The Olmsted brothers (John Charles and Frederick Law, Jr.) were trained in and continued the practice and design philosophy of their father, Frederick Law Olmsted, Sr. The senior Olmsted founded the profession of landscape architecture and designed New York's Central Park, Brooklyn's Prospect Park, the Boston park system, and hundreds of other parks, estates, campuses, exhibition grounds, subdivisions and other designed landscapes across the nation.

John Charles Olmsted prepared a comprehensive park system plan for Seattle in 1903, meeting with city leaders during a month-long trip to Seattle. He expanded the plan in 1908 to include areas recently annexed to the City, including Columbia City, Ballard and West Seattle. Olmsted visited the sites of the nearly one hundred parks and boulevards proposed in the plan. His observations have shaped the form and design of the park system Seattle enjoys today. The Olmsted Brothers firm prepared designs for more than twenty individual parks, squares, and boulevards as well. Volunteer Park stands out as one of the most complete and well-preserved example of the firm's design approach for city parks in Seattle. *(Figure 1 - Vicinity Map)*

Overall, few substantive changes to Volunteer Park have occurred since 1975, the date that the park was listed in the National Register of Historic Places. The most notable alterations since 1975 include a series of changes to the Art Museum forecourt plantings (c. 1990 to present), redesign of the children's play area and replacement of the play equipment (1991), and construction of a new greenhouse in the maintenance area (1991). The park, including the Reservoir and Gate House, retains an overall integrity of location, design, setting, materials, workmanship, feeling, and association. Volunteer Park is remarkably well-preserved a century after its construction.

A. Overall Character and Style

Volunteer Park is an urban park designed in the naturalistic, pastoral/picturesque American romantic style that is closely associated with the Olmsted firm. The elements of this style include irregular open lawns bordered by shrub and tree plantings, carefully framed and modulated views, one or more circulation loops, and areas intended for crowds and social interaction which are treated in a more geometric and formal manner.

The Olmsted Brothers retained Olmsted, Sr.'s belief that people would receive psychological benefits from being surrounded by and contemplating natural scenery. This view was widely-held during the late 19th and early 20th centuries and continues to have adherents. As a result, Olmsted-designed parks emphasize space for non-programmed, passive recreation and flexible activities. Volunteer Park's open, interconnected lawns and bordering masses of trees express that design philosophy.

Like New York's Central Park, Volunteer Park incorporates a reservoir. It is one of the first two built as part of the City's Cedar River water supply system. The park also includes the Seattle

Asian Art Museum, a Conservatory and related support facilities, a water storage standpipe/observation tower, a bandstand, a shelter house, a play area with wading pool, and tennis courts.

The park plays a dual role as a destination park within a citywide park system, and as a neighborhood park in one of Seattle's most prominent neighborhoods. The plantings reflect this formal and informal character. The extensive variety of non-native plant species and rows of trees emphasize formality while incorporating remnant native trees and clustered informal plantings to define irregular open spaces. While most of the plants are not native, they are arranged in a naturalistic way that makes them appear to belong to a native matrix, but with added variety and color.

In the 1903 park system plan, John C. Olmsted proposed that Volunteer Park be the most urban and refined of Seattle's parks. He recognized that its setting in a fashionable new neighborhood required a character different from more wild and natural parks, such as Ravenna Park and Bailey Peninsula (now Seward Park), in outlying neighborhoods.

B. Spatial Organization

Approximately square in plan, the 48-acre park measures roughly 1500 feet from east to west and 1380 feet from north to south. It is bounded by Lakeview Cemetery to the north, 15th Avenue East to the east, East Prospect to the south, and midway between East 11th and East Federal Avenues to the west (behind residences facing west on Federal Avenue). The park occupies the high point of Capitol Hill, straddling the north-south ridgeline. From a high point at the Museum's front, the park slopes downward to both its western and eastern edges. *(Figure 2 – Current Park Plan, Figure 3 – Current Aerial Photograph, and Figure 7 - Topography)*

Within the nearly square boundaries formed by the street grid, the park is composed of irregular lawns separated by groupings of trees and understory. The irregular woodland/lawn framework contrasts with the formal Concourse drive at its center. The Concourse forms an active promenade along the ridge top between the Water Tower and the Conservatory, flanked by an allée of trees. It crosses a perpendicular view axis running west from the Museum (site of the original music pavilion) across the Reservoir to the city and mountains beyond. The landscape design along this view axis is also formal, descending in symmetrical terraces from the Concourse to the Reservoir. The Concourse axis continues south of the Water Tower into the Capitol Hill neighborhood as 14th Avenue East. The section north of East Mercer Street is a Parks-owned boulevard referred to as Volunteer Parkway. John C. Olmsted considered this the main driving entrance to the park. It was called "Millionaire's Row" during the first part of the twentieth century due to the opulent mansions lining the street. *(Figure 4 - Park Axes)*

Within this formal cross-axial pattern, the park can be divided into a center area and somewhat unequal quadrants for reference purposes.

- The center area, where the Concourse and view axis cross, includes the Museum and its plaza, the Black Sun sculpture plinth, and the included portion of the Concourse. The Reservoir lies to the west, on the boundary between the SW and NW quadrants. The

Water Tower is to the south between the SW and SE quadrants; and the Conservatory and Seward monument are to the north between the NE and NW quadrants.

- The SW quadrant contains small lawns along East Prospect Street, the Gate House, part of the Reservoir and the slopes and terraces below it.
- The SE quadrant contains the lawns and plantings south and east of the Museum and Water Tower.
- The NE quadrant contains the park's facilities for children (the Shelter House, children's play area, lawn and wading pool); the Comfort Station; the large open lawn north of the Museum; and part of the Conservatory.
- The NW Quadrant includes park maintenance facilities (Keeper's Lodge, greenhouse, and maintenance buildings), two double tennis courts, the Bandstand, the lawn north of the Reservoir, and parts of the Conservatory and Reservoir and slopes and terraces below The Carriage Drive loops from this quadrant through the park to the southwest quadrant. *(Figure 5 - Spatial Organization)*

Between and at lawn edges lie defined activity areas and built elements. Some are part of the visual and circulation axes that cross in front of the Museum, while others are dispersed and connected by the looping Carriage Drive.

The built elements of the park reinforce the axial design and serve to anchor the visual and circulation axes. The park's large interconnected, meadow-like lawns provide an important spatial framework as well. These flat and rolling expanses are hemmed by trees and shrubs and contain groves of trees within them. Connecting the lawns and activity areas are entry walks, promenades along the central Concourse drive and around the reservoir, and paths in quieter areas around the lawns and at the periphery of the park. The informal meadows give the illusion that the park is an untouched pastoral landscape, with hints of views and expanses beyond. Defined by elongated groups of evergreen conifers, these meadow-like areas fade into shaded woodland walks, connecting to other paths and smaller glades. At the park edges, trees and understory plantings screen outward views to varying degrees on all four sides.

C. Vehicular and Pedestrian Circulation

A circulation system comprised of roads and walking paths knits park activity areas, built elements, and open lawns together. The roadway system has two parts: the broad, formal and level Concourse, which connects the Water Tower with the Conservatory along the park's central spine; and the narrower, sloping Carriage Drive, which loops through the park. Pedestrian sidewalks border the roads and paths meander throughout the park. *(Figure 6 – Circulation)*

The Concourse provides access to the busiest and most social facilities within the park -- the Museum, the Water Tower, and the Conservatory. Its tree-lined, gently sweeping curve meanders along the park's north-south ridgeline. Extending seven hundred feet from the Water Tower to the Conservatory, the Concourse has circles at both ends that reduce circulation conflicts and slow traffic. The 44-foot paved roadway is flanked by concrete curbs and specially-detailed eight-foot concrete sidewalks, with parallel parking along both sides. The Water Tower circle is a 26-foot asphalt roadway approximately 240 feet in diameter (outside). The Seward Statue circle is 100 feet in diameter, with a 42-foot roadway. Between the circles, trees occupy ten-foot

planting strips. At the Museum forecourt the paving is tinted concrete 60 feet wide, with head-in parking.

Both ends of the two-way Concourse intersect with the 24-foot wide Carriage Drive. Management of the Carriage Drive has changed over the years. Initially, all roads were two-way, but between the mid-1970s and 2009 the Carriage Drive became a one-way route through the north and west side of the park, entering the park from the northeast corner, continuing to the north Concourse circle in front of the Conservatory and then continuing west and then south and east around the Reservoir. The two one-way segments have two separate functions. The western segment of the Carriage Drive which provides access to the park west of the ridgetop Concourse, was closed in 2009 to general vehicular traffic. It starts at the Conservatory circle, descends toward the west side of the reservoir, climbs eastward to the circle around the Water Tower. This half-mile-plus route connects all of the park's destinations except the Museum and previously provided parallel parking along one side. The eastern segment starts at the park entrance at East Galer Street and 15th Avenue East and leads to the north Concourse circle.

The main vehicular park entries are at East Galer Street and 15th Avenue East in the northeast corner of the park, leading to the north Concourse circle, and at 14th Avenue East and East Prospect Street on the southern side of the park, leading north to the Water Tower circle. A third, minor entry is further west at 12th Avenue East and East Prospect Street. It leads to the long loop of the Carriage Drive as it passes south of the reservoir, but this entrance is now closed to general traffic. The original vehicular entries near the southwest corner from 11th Avenue East and from East Highland Drive from the west have been removed, but the grading still exists.

Graveled or asphalt-paved pedestrian paths enter the park from each corner and the south, east and west midpoints. The entire north side of the park is fenced from the adjacent Lakeview Cemetery. Peripheral paths run along the east and west sides of the park and around the reservoir.

Branching off the Concourse, meandering paths lead to other areas within the park. Paths are generally six to eight feet wide and are surfaced primarily with asphalt, although some routes on the west side are packed soil, wood chips or gravel. One pathway loops around the reservoir; a second path loops around the lawn northwest of the reservoir. On the northeast lawn, a path runs northwest from a point slightly north of the Art Museum. This path splits into a "Y," with the second arm leading behind the museum toward the southeast corner of the park. Just east of the water tower it crosses another path extending from 14th Avenue East at East Prospect Street to 15th Avenue East. Another loop begins at the lawn north of the reservoir, skirts the west side of the tennis courts and terminates at the northwest corner of the park.

Above and below the Reservoir, stairways negotiate steep pathway grades. Double sets of stairs and paths fan out symmetrically on both sides of the "Black Sun" sculpture and lead down the terraced slopes. The paths become more informal at the reservoir. In addition to these Olmsted-designed paths, a social path has developed at the edge of the fenced, inaccessible original walkway built as part of the reservoir.

Paths in the park were initially surfaced with gravel or cinders, while the roadways were paved with macadam. As the Museum became more heavily used, the Museum's director complained about damage to the floors from grit tracked in by visitors. Proposals to surface paths with concrete were denied due to materials shortages in 1942, but in 1948 the Park Board contracted with Harris Asphalt Company for a $2000 paving project. (Sherwood, Board of Park Commissioners minutes, 1948) The post-war period also brought expansion and utility upgrades for the Museum, in 1947, 1953, 1955 and 1968. (Sherwood)

D. Topography and Grading

Visitors experience the park as a broad, linear plateau at the top of the ridge with lawns that fall away gently to the west and east. The 48.5 acre site actually slopes significantly from center to corners, with a grade difference of 75 feet from the high point of the park, just west of the Museum (roughly 455 feet above sea level) to the low point at the southwest corner, and 25 feet to a low point near the southeastern corner. The steepest slopes are immediately above and to the west of the reservoir, although some steep slopes are hidden by vegetation in the northwest corner. *(Figure 7 –Topography)*

The land west of the ridge top was graded between the Concourse and the reservoir at a two-to-one overall slope, broken by two intermediate terraces running north to south. The first terrace below the Concourse is the broadest and contains a pathway and flower beds terminated at each end by circular lily ponds within groves of trees. The slope west of the reservoir was engineered to retain the large body of water. It descends steeply approximately 34 feet to the Carriage Drive. Slopes from the Carriage Drive down to the southwest corner of the park are also steep, requiring a concrete stairway for pedestrians.

East of the Concourse the park's grade changes are hidden within tree groves and masked by the two-story Museum, which is entered on the upper level but has lower-story windows facing east. Elsewhere in the park, grades are generally gradual, except in the northwest corner. The 1909 grading plan reveals that, except for major grading around the reservoir and museum site, most of the designed gradients were created to smooth slopes for the Carriage Drive roadbed. *(Figure 8 –Topography and Grading)*

Changes to grading since initial construction have been minor. Installation of the *Black Sun* sculpture in 1969 required extending the Concourse-level terrace above the Reservoir slightly to the west. Renovation of the park in the mid-1970s included regrading of part of the lawn east of the Bandstand/Stage to create a shallow bowl for better audience seating and a slight regrading of the "Little Folks" lawn east of the Shelter House.

E. Vegetation

General Character of Vegetation

The general character of the vegetation of Volunteer Park is naturalistic, informal and irregular, in a style strongly associated with the Olmsteds. Landscaped beds are, for the most part, large

and multi-layered. The large meadow-like lawns are defined by mixed groups of conifers and deciduous trees which spill out from the central axis and give the park much of its scale. Lawn edges are broken up with extended sweeps of spring-flowering shrubs. Clumps of mid-sized trees such as dogwoods and cherries provide layering while contributing seasonal color. Edges are soft and undulating, transitioning into secluded glens and narrower walks. These mixed plantings and varied open areas offer a variety of sun and shade, depending on the time of day and year. Over-mature tree and shrub growth now obscures many of the original views beyond the Park from the top of the Water Tower, to the west across the reservoir from the central Concourse, and across expanses of lawns. The lawns have become less expansive as trees and shrub plantings have spread. *(Figure 9 – Vegetation)*

The landscape plan incorporated native and introduced species. The firm documented (now-invasive) species of holly, ivy, and laurel already growing in the park, along with species of European larch, beech, Japanese cryptomeria, eastern white and ponderosa pines. Several of these trees are still alive. Olmsted's species choices, using what was available through nurseries and propagation, complemented native vegetation. For the most part Olmsted retained native vegetation that was already growing in the park, and added those natives that would enhance new ornamentals in the planting design.

Tree groves and shrub beds throughout the park are now mature or in decline, although a few shrub beds have been renovated in the last decade. Generally, tree groves utilize central groups of tall eastern and western white pine (*Pinus strobus* and *monticola*), Norway spruce (*Picea abies)*, Japanese cryptomeria (*Cryptomeria japonica*), or western red cedar (*Thuja plicata*). These are intermixed with deciduous oaks (*Quercus rubra),* London planes (*Platanus x acerifolia 'Pyrimidalis'*), sugar maples, *(Acer saccharinum*), black walnuts (*Juglans nigra*) and other large non-native deciduous trees. These large trees in turn are surrounded by lower-growing hawthorns (*Crataegus spp.*) and cherries (*Prunus serrulata* cultivars), Japanese maples (*Acer palmatum*), and viburnums (*Viburnum tomentosum*). These are, in turn, surrounded by even shorter spring and summer blooming shrubs such as spiraea, forsythia, hydrangea, boxwood, evergreen azaleas (*Azalea karume*), deciduous azaleas (*Azalea mollis*), and rhododendron hybrids. Beneath those layers are carpets of groundcovers and sweeps of bulbs in the spring.

The exceptions to the naturalistic design are in the central allée of horse chestnuts (*Aesculus hipocastanum*) along the Concourse, the four groups of Atlas and deodar cedars (*Cedrus atlantica* and *deodara*) around the Museum forecourt and the terraces between the Concourse and Reservoir, a row of lindens (*Tilia platyphyllos*) along the Carriage Drive west of the Water Tower, the formal terrace and lily pond plantings below the Concourse, and the beds in front of the Conservatory.

Changes to plantings since initial installation are most obvious in the slopes between the Concourse and the Reservoir. Initially planted with perennials and annuals on the top level and tiers of rose beds between stairways descending to reservoir level, the slopes bounded by the stairways, Concourse, and Reservoir are now turf-covered. Beds at the main entry at 14th Street have also been noticeably simplified and changed in character. More widespread and subtle, but also significant, are park-wide alterations to vegetation. The composition of the tree and shrub

understory plantings has changed periodically over time. These changes are primarily due to three causes: natural plant death and replacement; shrub pruning and maintenance techniques that are not consistent with the original Olmsted design intent; and shrub thinning at the request of the Seattle Police Department for improved security and visibility. The original layered approach, with a thick understory of shrubs below towering native trees and lower-growing ornamental trees and surrounding beds of ground covers, has become simplified with the loss of ground covers and some shrubs. In addition, some trees are becoming over-mature and need replacement, particularly along the Concourse. For a detailed analysis of the planting changes and proposals to renovate or restore the plantings, refer to the park's Vegetation Management Plan.

Outstanding Trees

The 2005 draft Volunteer Park Vegetation Management Plan identifies 147 "Outstanding Trees" in the park, representing 116 different taxa. The trees on the list are either outstanding examples of their species, rare in the Pacific Northwest, memorial trees, or have an aesthetic quality worthy of note. Ten taxa found in the park are considered rare by a local tree expert hired to evaluate them.

According to the draft Volunteer Park Vegetation Management Plan, seventeen taxa growing in the Park today are found on the original Olmsted Brothers' list of plants for Volunteer Park. Of these, fourteen are considered true trees, and another three were planted as shrubs but have matured into trees. Several Olmsted-specified rhododendrons and viburnums have also matured into trees.

Although not included in the 1909 planting plan or plant list, individual trees from eighteen genera found frequently in Olmsted Brothers' designs are mature trees today in Volunteer Park. Of the park trees evaluated for condition, 85% were deemed to be in good condition, 13% fair, and 2% in poor condition. Tree size distribution indicates significant crowding of tree canopies due to the many tall and mature trees. In brief, few of the trees intended as such can be considered understory trees today.

Vegetation of the Central Area (including Concourse) *(Photo 1)*

The landscape on the west side of the Seattle Asian Art Museum complements the stone façade of the building with formal beds of osmanthus, Zabel laurel and boxwood. Today, Hollywood junipers (*Juniperus chinensis 'Torulosa'*) serve as focal points on each side of the entry walk, flanked by formal shrub beds on both sides of the building. The forecourt itself is paved with golden-colored sandstone and holds containers of summer annuals. The view west over the reservoir from the Museum forecourt is one of the iconic postcard views of Seattle, though now obscured by mature trees growing on the west side of the reservoir.

The open area between the Museum and reservoir is defined by four groupings of atlas and deodar cedars (*Cedrus atlantica* and *deodara*). A disorganized complex of boxwoods, roses, heather, barberry, hebes and mixed perennials fill the flower borders along the stairs leading down from the forecourt to the reservoir. This is in marked contrast to the original design for

these beds, which consisted of large drifts of single species of roses or perennials, one species per bed. Water lilies today grow in the ponds on the larger terrace. The ponds are surrounded by hebes inside a low green wire fence.

North and south of the Museum forecourt, the Concourse is lined on both sides with a mature allée of horse chestnuts (A*esculus hippocastanum)* spaced roughly 50 feet on center. Expansive lawns and planted beds on either side of the Concourse are viewed through the trunks of these mature trees.

At the south end of the Concourse, the Water Tower is set on a large wooded mound rising sixteen feet above street level. The mound is planted with a disorganized mix of tall mature conifers (chamaecyparis, fir, cedar, spruce, yew, pine, and larch), deciduous trees (willow, birch, maple, dogwood, and laburnum) and shrubs (snowberry, rhododendron, boxwood, azalea, cotoneaster, viburnum, lonicera, skimmia, euonymus, and Zabel laurel). The mature trees to the northwest and east of the Water Tower now block the view from the top in all directions except south.

Further south at the park's formal entrance at 14th and Prospect are shrub beds replanted in 2003 with *Abelia grandiflora, Rosa wichuriana* and *Mahonia nervosa*. The *Rosa* were removed in 2009 and have been replaced with *Polystichum munitum* (sword fern), consistent with the Parks Department's Native Plant Policy. Running east and west from these beds are mixed perimeter plantings of mature maple, beech, London plane, English holly, birch, and other deciduous trees growing in the lawn or in old or recently-renovated planting beds.

At the north end of the Concourse the Conservatory is fronted by curving beds of mixed perennials, annuals and bulbs. To the east lies a backdrop of dogwood, rhododendron, New Zealand flax, and redbud. Flanking the entry door are two containers filled with mixed shrubs and perennials. On the west side of the Conservatory is a planting of annuals, with ferns and rhododendrons behind. Behind that is a backdrop of Japanese maple, rhododendron, New Zealand flax, yew, dogwood, larch, and chamaecyparis.

Vegetation of the Southwest Quadrant *(Photo 2)*

Deodar cedars, Norway spruce, and hemlock dominate the glade southeast of the reservoir. Steep slopes to the west of the reservoir are planted with English laurel, hawthorn, spirea, spindle tree, plum, yew, and drifts of azaleas and rhododendrons. These plantings are effective in downplaying the steepest part of the park though they are overgrown and neglected. Some of the large shrubs have been cut back to renovate them. Short-statured trees and shrubs allow partial views over the reservoir to Seattle's downtown, Puget Sound and Olympic mountains, although trees such as tilia, Lombardy poplar, and black locust are now blocking views that were open in the original design.

The western border of the park features a long meandering walk under mature pines, spruces, and cedars that leads into a sunny glen of flowering azaleas. A path leads west into the neighborhood or east to the park's tennis courts and service area. Here the dominant species are white pine, western red cedar, spruce, and yew while further inside the park are groves of mixed

deciduous species (such as sycamore maple, black walnut, horse chestnut, beech, oak, and London planes) alternating with mixed groves of conifers. Mature rhododendrons are massed into shrub beds near the park entrance on Highland Drive.

A row of little-leaf linden, planted 50 feet on center, lines the south side of the section of the Carriage Drive between the Water Tower and the Gate House.

Vegetation of the Southeast Quadrant *(Photo 3)*

East of the Museum and in the southeast lawn, mature giant sequoias, with their buttressed trunks and towering blue-green foliage, serve as focal points of view corridors. They and other conifers and deciduous trees undulate along a large lawn. The mature tree and shrub border has a mix of conifers and deciduous trees. The adjoining lawns are now much smaller in scale than designed, having been in-filled with a number of trees.

In places along 15th Avenue East the lawn now extends to the sidewalk, although most of the street edge is contained at the curb by a two and a half-foot retaining wall of stacked pre-cast concrete slabs. Compact plant materials are used in recently-renovated shrub plantings, including *Viburnum tinus compacta* and *Spirea nipponicum*. This reflects both maintenance and perceived security issues. The police like to be able to shine their lights under the foliage at night far into the park.

Originally, the corner of 15th Avenue East at Highland Drive was the trolley stop and the entry point for most people coming from the city. It has been recently replanted, but this area of the park is no longer a major entrance, since bus stops have been moved further to the north and more people now arrive in cars.

Vegetation of the Northeast Quadrant (including Playground) *(Photo 4)*

Like the northwest and southeast lawns, the northeast quadrant is bounded and punctuated by groves of mature trees, including native and introduced conifers and deciduous trees. The irregular forested edge is indistinct and undulating, with open passages into smaller, more secluded areas that lead the eye and invite walking. An inventory of the park's northeast quadrant was undertaken in 2002. This quarter of the park had 254 trees consisting of 28 genera. The four most prevalent genera were conifers, accounting for half of all trees inventoried. By far the most abundant genus was *Pinus*, with 20%, followed by *Thuja*, *Pseudotsuga*, and *Picea*. Many individual specimen trees in this quadrant are outstanding in size. The copper beech (*Fagus sylvatica purpurea*) northeast of the Museum is the largest of its species in the city.

The mature pines, Douglas fir, beech, spruce, and maples on the northern park boundary are offset by a grove of younger katsura trees (*Cercidiphyllum japonicum*) framing the lawn between the Shelter House and the wading pool, which is filled during warm weather. East of the wading pool, the Playground is one of the most popular areas of the park. Significant canopy over the play area comes from mature beech, pine, katsura, elm, maple, larch and giant sequoia. Cherries were recently planted along the drive. At the northeast entry there is a mature mix of azalea, viburnum, boxwood, and recently planted hellebores.

Vegetation of the Northwest Quadrant *(Photo 5)*

Specimen conifers thrive at the edge of two broad lawns that were originally designed as one. A rare locust (*Robinia x ambigua "Decaisneana"*) found in this area, is Seattle's largest. The rare *Quercus prinus* by the bandstand is one of the state's largest. Groves of conifers have become so large and have shaded the understory planting beds so much that little remains of the shrub layer. Old rhododendrons have been limbed up in recent years to increase visibility and safety in this darkly-shaded part of the park at the expense of a sense of enclosure from the roadway.

Further north and west near the tennis courts, plantings have received little maintenance in the past decades, providing opportunities for invasive species, weeds, and an unkempt appearance.

F. Buildings, Structures, and Water Features

Volunteer Park contains a number of notable buildings, engineered structures, and water features. Some of the water features, notably the Reservoir and the children's wading pool, are important structures. Buildings and structures vary in size, purpose, use and style. *(Figure 10 – Buildings, Structures, and Water Features)*

The following briefly describes these built elements in chronological order:

Reservoir and Gate House (1901) (*Photos 6 through 10*)
Although it pre-dates the Olmsted plan, the reservoir's surface reflections, symmetry, opening to distant views, and water color provide significant design features for the park. The reservoir's location and triangular shape created a cross-axis with the ridgetop Concourse and thus suggested the location of the music pavilion (now the site of the art museum).

The open, in-ground concrete reservoir is triangular with rounded corners. (City of Seattle Historic Resource Inventory (HRI), #SPU025) It holds 20.5 million gallons of water and measures roughly 515 feet on each side, covering roughly 4.5 acres. It is located approximately 30 feet below the Concourse and 135 feet north of the southern park boundary. The basin of the reservoir, located in a natural ravine, is partially excavated from the slope and partially supported by fill from the excavation. Several large underground pipes supply water from the Landsburg diversion dam on the Cedar River via Lake Youngs and Cal Anderson Park (historic Lincoln Park), the site of a former companion open reservoir.

The inner sides of the reservoir descend gradually to the floor at a slope of 1.5:1. When full, the pool is approximately 22 feet deep. The reservoir lining has been patched over the years due to deterioration of the original hand-mixed concrete. At the rim is a three-foot concrete parapet wall capped with an overhang and decorated with a raised diamond design between pilasters on six-foot centers, surrounded on the outside by an eight-foot concrete walkway. The walkway includes an integrated drainage channel along its outside edge. Modern globe lights atop tapering sixteen-foot concrete posts, spaced approximately 150 feet apart, illuminate the walkway. The wall and adjacent concrete walkway are enclosed within a more recent 8-foot chain link fence, installed by mid-1935 (SMA, Photos #50575-50578), topped with three strands of barbed wire,

set approximately eight feet from the parapet wall. A small, portable guardhouse is located inside the fence on the concrete walkway on the southwest radius of the Reservoir (date unknown, prior to 2005). Outside the chain link fence is a dirt jogging path. The reservoir contains submerged aerating/chlorinating equipment visible in aerial photographs and during water draw-down, but not clearly evident when the pool is full. A flared aeration pipe extends about eight feet above the surface just east of the Gate House. The system was changed from small domed vertical inlet/outlet structures to a long, horizontal one with inlet/aerator structures in the pool (date unknown; may be pre-1975).

The round-ended rectangular concrete Gate House perches in the southwestern corner of the Reservoir. (HRI #SPU026) The cast-in-place, flat-roofed building measures 48 by 26 feet, and rises approximately 21 feet from the first floor level to the top of the parapet. The first floor level is approximately four feet above ground level, approximately three to four feet above the surrounding grade. Stylistic elements include Beaux Arts/Renaissance Revival-influenced exterior walls with deeply incised divisions between simulated blocks of stone, window apertures with projecting cast blocks and voussoirs, Neo-Classical dentils and cornice brackets, and inset decorative rectangular patterns along the parapet. Surveillance cameras and several antennas project above the parapet on the water side of the building.

Decorative concrete pillars frame the concrete steps leading to the entrance. Concrete steps lead down from the reservoir rim to the water on the east side, while a ramp slopes to the water on the west side. The entrance has been partially filled with concrete to reduce its size; modern, unornamented steel exterior doors provide entry to the interior. Window openings are filled with flat-surfaced concrete (date unknown, post-1930; SMA, Photo #6981).

The Gate House interior is functional and unornamented. The first floor houses automated controls for the inlet and outlet valves, which are located in a recessed partial floor below. Steel rails surround the first-floor deck and the steel staircase leading to the valve floor. (Seattle Municipal Archives (SMA), Images #7067-7069)

Both the Reservoir and Gate House retain most of their original exterior features despite periodic repairs to deteriorating concrete and security-related alterations to fencing, entry, lighting, and windows.

Water Tower (1906-08) *(Photos 11 through 14)*
A brick-enclosed, 60-foot high cylindrical stand pipe marks the south terminus of the Concourse, 200 feet north of the park's southern boundary. (HRI, #SPU027) The Tower provides additional water pressure for the surrounding neighborhood and offers a high viewpoint for public observation. The Water Tower, located on axis with 14th Street and the Concourse as recommended by John C. Olmsted, sits atop a 16-foot mound landscaped with a rockery and dense tree and understory planting. On the west side at street level, an inverted J-shaped steel overflow pipe protrudes from the ground. An eight-foot wide concrete walkway circles the mound at mid-level and another walkway circles the Water Tower at the top of the mound. Two flights of eight-foot wide granite stairs, broken by a mid-level walkway, lead directly to the south entrance. At the north side a four-foot pathway ramps upward to the right to the mid-level walkway and then to the left to the top walkway, leading to the north entrance.

The entries are framed by projecting granite surrounds, with pediments above brackets and dentils. Below each pediment is the inscription, “Aqua Pura – MCMVI”. Openings measure five feet wide by nine feet high. Set in the brick to the right of the north entry is a bronze plaque dedicated to L. B. Youngs, Water Superintendent. Inside the south entry is a bolted hatch opening into the standpipe. The standpipe inside the tower holds 883,000 gallons of water and is constructed from nine riveted sections of curved steel plate. This tank is enclosed within a separate cylindrical masonry wall with an exterior of clinker brick laid in a common bond with sixth-course headers. The interior of the masonry wall is composed of common bricks laid in a common bond with sixth course headers. At its base the wall is approximately 27 inches thick and at its top approximately 17 inches. Three 16-inch bands of granite project from the exterior at decreasing intervals to create an illusion of greater height. Below the roof on the exterior are a band of large dentils that simulate beam-ends and a series of bands of molding, all made of pressed metal. The tower is covered by a low-pitched, 18-segment slate shingle roof supported by radial built-up steel beams.

The brick wall is separated from the steel tank by a gap of four feet. The interior gap holds two steel staircases with handrails at each side winding in a double helix from the entries to an observation deck, each with 106 steps broken by two short landings. The deck has a concrete floor between the brick wall and a fence surrounding the top of the tank. Sixteen semi-circular arched openings that provide views from the observation deck have granite sills and are filled with wrought iron fencing and more-recent welded wire mesh. The view openings measure approximately 4.5 by 6.7 feet. Smaller two by five-foot arched openings along the two spiral stairways provide intermediate views, as do gun slit-like openings. The observation deck is open to the public, and contains a six-panel Olmsted Interpretive Exhibit along with a park system map and exhibit description panels installed in 1997 by the Friends of Seattle's Olmsted Parks.

Lily Ponds (1910) *(Photo 15)*
Built on the long terrace just below the Concourse, two symmetrical circular concrete lily ponds are approximately 300 feet on center apart, 44 feet in diameter and three and one-quarter feet deep. The ponds have recently been restored, with surrounding low hedges and pond plantings of water lilies in underwater boxes. Outside the low hedges are circular eight-foot paths of packed fine gravel. A gravel path connects the ponds across the terrace, while paths and stairways lead north and south as well as up to the plaza and down to the terrace above the reservoir. The planting beds between the ponds and Concourse were renovated in 1992 following a plan by Park landscape architect Joe Neiford.

Shelter House (1910) *(Photo 16)*
Located immediately east of the Conservatory at the north end of the park, the Shelter House is at the west end of the children’s playground complex. (HRI, #DPR098) It consists of two east-facing 12 by 19-foot restroom pavilions connected by a long open loggia that faces east onto planting beds and lawn. The restrooms are clad with stucco and have steep clipped gable-front roofs covered by composition shingles. Each restroom has a single vent on its outside wall. Centered entries on the east elevations have decorative projecting gable roofs with Arts and Crafts-influenced exaggerated rafter tails, brackets and curved cross braces.

The restrooms are connected by an open wooden loggia measuring 8 by 58 feet. The loggia contains a full-length sitting bench at the rear (west) and is covered by a composition-shingled gable roof set about four feet below the pavilion peaks. The loggia roof is supported on each side by two rows of paired six-by-six inch square columns running six and a half feet on center and six feet and seven inches apart. Scissor-like, decorative two-by-six-inch rafters support the roof. The built-in bench has a slatted back and solid seat, while the floor is paved with common red bricks laid in a basket weave pattern with square/diamond-shaped cast concrete inserts. The "Little Folks" lawn slopes down to the east from the Shelter House. It was placed in this location so that mothers could sit on the long bench under the loggia to watch their children. The original sand box area just east of the Shelter House has been filled with plantings, renovated in 1991 following a design by Parks landscape architect Joe Neiford.

Wading Pool (1910 replaced in 1973) and Children's Playground (1990) *(Photos 17, 18, and 40)*
Children from throughout the city use the concrete wading pool and play area in the northeast section of the park. The wading pool is filled for summer use and is empty at other times. The pool, 105 feet in diameter and ringed by a six-foot concrete apron, ranges in depth from ten inches at its periphery to approximately eighteen inches in the center, where it drains. It was rebuilt in essentially the same dimensions and location in 1973. The current playground is located east of the wading pool in an open grove of conifers. It is surrounded by low stone or concrete walls in an irregularly rounded shape measuring roughly 100 by 100 feet. A gazebo play structure with a stone base to the east and a slide built into a rock wall to the west are linked by a low wall around an irregular wood chip-filled area containing a climbing structure, swings, and a commemorative white play sculpture. The pool and playground are the park's only active recreational facilities for children

Comfort Station (1910) *(Photos 19 through 21)*
The Comfort Station at the northeast corner of the park is now used solely by Metro bus drivers. (HRI #DPR094) The building measures 15 by 16 feet, with the long dimension east to west, and has an inset bay containing a built-in bench on its south elevation. The Comfort Station has a composition shingle hip roof with soffited eaves and is clad with stucco. Of three original entries, only the east one is now used. Entries and openings on the west side are now either boarded shut or locked. One small window centered in the north elevation provides ventilation.

Maintenance Facilities: Keeper's Lodge (1910), Maintenance Buildings (1910 and later), Open Shed (1910) and Production Greenhouse (1991) *(Photos 22 and 23)*
The Keeper's Lodge, west of the Conservatory and east of a complex of maintenance buildings, was built to house the park's caretaker and his family. (HRI, #DPR096) The Lodge now provides offices and crew quarters for the Park's maintenance crew. It is located on the north boundary of the park, west of the Conservatory and east of a complex of maintenance structures. All are screened from the rest of the park by trees and shrubs. The Lodge faces south and is a wood frame 1-1/2 story front gable residence in a Craftsman-influenced style, clad with rustic drop siding and possessing wide verge boards, exposed rafter tails, and knee brackets. The footprint is roughly 25 by 34 feet (the longer dimension north-south). There is a shed-roof attic dormer on the east slope of the roof. A south-facing recessed entry porch at the southeast corner is partially enclosed by an arbor and shelters the front door and two windows, one small and fixed, the other double hung with one over one pane sash. The rear (north) porch is covered by a full-width shed

roof. A fireplace and exposed brick chimney stand near the middle of the west wall. Windows elsewhere are double-hung one over one: one centered in the south facing gable, two pairs on the east elevation, and a single and a pair on the west elevation.

Behind (north) of the house is a 22- by 60-foot shade house and to the east is another measuring roughly 18 by 60 feet. A production greenhouse, lath house, and other maintenance buildings (HRI #DPR097) surround a paved yard west of the Keeper's Lodge. The Lodge and maintenance area are surrounded by chain link fence; the yard slopes to the west below a modern 10,400-square foot production greenhouse (roughly 80 by 130 feet), which replaced an earlier greenhouse in the same location in 1991. Other buildings include a gabled lath house, a small Quonset hut and several small sheds and cold frames. A 25 by 75-foot open-sided wooden barn/garage is the westernmost building in the complex. With simple decorative details similar to the Lodge, it has a gable roof with exposed rafter tails and bargeboards, shingle cladding, and boarded-over windows. Nearby to the east, along the north boundary, is a 20- by 34-foot utility building that is similar in style.

Tennis Courts (1912/15, 1932) *(Photo 24)*
Two pairs of fenced concrete double tennis courts measuring roughly 105 by 120 feet are located in the northwest section of the park on pads cut into the slope separated by approximately five feet. One double court was built in 1912 and another in 1915. They are now surfaced with a rubberized composite material and surrounded by tall chain link fencing. The tennis courts are the park's only facilities dedicated to active recreation for adults.

Conservatory (1912) (*Photo 25)*
The Conservatory and adjoining potting shed were designated as a City landmark in 2002 and are not described in detail here. The full City Landmark nomination and design information are on file with the City's Historical Preservation Office. The Conservatory is sited at the north end of the Concourse along the edge of the park. Built from a pre-fabricated kit purchased from the Hitchings Company of New Jersey, it was erected by Parks staff at a total cost of $20,000. Though it has been substantially renovated over the years, it retains its original appearance as a Victorian iron and glass conservatory and is one of the park's distinctive features. It measures 200 feet from east to west and varies in width from 21 to 41-1/2 feet. The center Palm House is 50 feet tall, leading from an entry vestibule. In 1981 a stained glass canopy by Richard T. Spaulding titled *Homage in Green* was installed in the top of the entry vestibule.

The Palm House is joined on two sides by 17-foot high symmetrical gable wings. The Conservatory has a total of five rooms, each with a varied climate to grow plants from cool tropical, warm tropical and desert ecosystems. Accessed through a door on the north side of the Palm House are two offices. The west one was recently remodeled into a gift shop that is operated by the Friends of the Conservatory. (HRI, #DPR095)

Seattle Asian Art Museum (1932) and Forecourt/Entry Garden (1930/1990) *(Photos 26 through 29)*
The Seattle Asian Art Museum with its forecourt was designated as a City landmark in 1988 and is described only briefly here. The full City Landmark nomination and designation information are on file with the City's Historic Preservation Office. Sited where Olmsted had placed the

pergola and music pavilion on axis with the Reservoir, the building opened to the public in 1933. Designed by Carl Gould, head of the UW's School of Architecture, it is an excellent example of the Art Moderne style. Flanking its west entrance are two camels which are replicas of statues in the collection from fifteenth-century China. At each end of the west façade lie two fountains which are integrated into the building's design.

The museum's main entrance is centered on the east-west view axis across the Concourse and Reservoir. The front elevation of the building is clad with a warm, slightly golden veneer of Wilkinson sandstone.

After several additions since its construction, the Museum has a roughly rectangular footprint measuring approximately 220 by 110 feet, facing the Concourse and views across the reservoir. At each end of the front elevation are round bronze fountains in niches which are integrated into the building's design. The north and south sides of the museum are undecorated and are largely screened by plantings which hide a loading dock and small parking area to the north as well as a small concrete block pump house associated with the city's water system.

The forecourt or plaza in front of the Museum was designed by local landscape architect Noble Hoggson, Jr., in a spare style compatible with the Art Moderne style of Gould's building. (University of Washington Libraries Digital Collections, images ARC0638 and 0666) The restrained planting design emphasized evergreens, both broad-leaved shrubs and coniferous trees, and avoided beds of colorful annuals and perennials. (SMA, Photos #3046 and 10588, dated 1932 and 1936) Although the entry garden/terrace area has been reworked somewhat, it retains its initial spatial composition, grading, form and many materials.

Changes to the plantings in the forecourt area since Hoggson's initial plan was installed can be seen by comparing aerial photos and photographs from the 1930s with current conditions. (King County Interactive Mapping Tool, SMA, Photo #30466 and 10588) The net effect of the alterations has been the addition of more noticeable color and texture in front of the Museum entry. Extant alterations include installation of historic globe light standards, expansion of the display beds at the inner corners of the lawns and the front sidewalk inset, loss of full-width shrub and perennial beds below the entry terrace (pre-1959; SMA, Photo #61742) and small display beds at the western corners of the lawns, and removal of all sculptures other than the replica Bactrian camels on the entry terrace.

As part of the mid-1970s renovation of the park, parking and curbs were removed and sandstone paving extended across the Concourse to the upper terrace and sculpture to the west. Concrete bollards and four-foot-square concrete planter boxes were installed to separate auto traffic from pedestrians (1974); the inner two planters on each side of the Concourse have small slat benches installed on brackets facing away from the roadway.

More recent alterations include construction of a curving wheelchair access ramp from the street to the museum terrace through the southern lawn in 1989-1990. The display beds flanking the entry walk near the Museum were planted with Hollywood junipers (pre-1985; SMA, Photo #57724), and recently supplemented with low broadleaf evergreen shrubs and day lilies (2010).

The walkway, stairs and full-width fountain level terrace are paved with Wilkinson stone. The terraces are laid in a random ashlar pattern. The paved lower terrace levels vary in width to a maximum of 75 feet; most of the middle level is lawn. The sidewalk level is approximately 27 feet deep, the middle level is 56 feet deep, and the fountain level is 30 feet deep, including a narrow planter along the building between the entry and fountains.

Both the sidewalk and paved middle levels include small planting areas enclosed by walking areas. Four symmetrical, rounded planting beds in the flanking lawns, measuring roughly fifteen feet square, mark the corners of the middle level entry walk. A single-globed cast iron light standard flanks each planting bed. Low, clipped boxwood hedges screen the grade change from the lawns to the entry terrace. Narrow beds planted with *Osmanthus x burkwoodi* run along the building between the fountains and central entry. Osmanthus was substituted for the original boxwood in 1989-1990, following plans by Parks landscape architect Joe Neiford.

Band Stand/Stage (1971) *(Photo 34)*
The current band stand is constructed of concrete and oversize clay tile laid in a running bond. Two bathrooms and space for storage and dressing are hidden behind the east-facing stage in a 19- by 33-foot building. The irregularly hexagonal stage is raised approximately 2.5 feet from the lawn and measures roughly 50 feet across and 30 feet deep, partially enclosed by the building and wing walls. It faces uphill toward the subtly-dished amphitheater-like portion of the NW lawn.

G. Small Scale Elements (Memorials, Site Furnishings, Art Works)

Like many large urban parks, Volunteer Park has always been a focus for civic memorials and artworks. Several memorials and pieces of public art are important for their place in the design and history of the park. These works are under the jurisdiction of the Seattle Arts Commission. *(Figure 11 – Small-Scale Elements)*

Seward Monument (1909) *(Photo 35)*
Placed at the northern terminus of the Concourse in 1910 after the close of the Alaska-Yukon-Pacific Exposition, the bronze statue of Secretary of State William H. Seward is the oldest monument in the park. The statue and pedestal were created by New York sculptor Richard E. Brooks (1865-1919) to recognize the importance of Alaska to Seattle's growth and development after the Klondike Gold Rush of 1897. First located on the exposition grounds (held on the University of Washington campus) the monument was installed in the park after the Olmsted firm resolved controversy about an appropriate location. The life-size bronze figure stands atop a 10-foot polished granite cylinder that flares downward and has bronze surface decorations and incised commemorative text.

L.B. Youngs Memorial (1930) *(Photo 36)*
The L.B. Youngs memorial plaque in the wall of the Water Tower measures approximately two by three feet. Youngs (1858-1923) was the Water Department Superintendent from 1895 to 1923. The vertical, low-relief bronze casting, with text and a portrait designed by sculptor V. T Goumas, was dedicated on August 2, 1930. It reads, "L.B. Youngs Supt of Seattle Water

Department from 1895 to 1923. Under his administration, the Cedar River Water System was planned and installed. This memorial dedicated in 1930."

Burke Monument (1930) **(***Photo 37)*
The north-facing bas-relief monument to pioneer Seattle Judge Thomas Burke (1849–1925) was created by artist Herman A. McNeil. Carl F. Gould, who designed the Art Institute of Seattle (now the Seattle Asian Art Museum) following this commission, set the bas-relief on a broad pedestal at the rear of two stepped plazas surrounded by bench-walls. The monument is located southeast of the reservoir, nestled in a now mature planting of magnolias and flowering cherries at the north edge of a grove of spruces. The plazas together measure approximately 36 by 45 feet; the rear portion is flanked on three sides by a continuous granite bench built into the low surrounding wall. The plazas are entered diagonally via short granite stairways built into the lower plaza's northern corners.

Memorial Tree Plaque - Rotary International (1932*) (Photo 38)*
A plaque located at the base of a Blue Atlas Cedar north of the reservoir identifies the month and year this tree was planted. The plaque reads, "Dedicated to the advancement of understanding, good will, and international peace through a world fellowship of business and professional men united in the ideal of service." The tree was planted by Sydney W. Pascal, President of Rotary International from 1931 through 1932.

Volunteer Memorial (1952) ***(****Photo 39)*
Northeast of the Water Tower is an inconspicuous granite boulder with a plaque honoring volunteers of the Spanish-American War. Designed by writer and veteran Cassius Beardsley, it was originally placed opposite the Art Museum. The memorial was put in storage when the Black Sun sculpture was installed in 1969 and installed at its current location in the early 1970s.

Playform (1962) ***(****Photo 40)*
This white, modern sculpture was created by University of Washington sculptor Charles Smith for the Children's Play Area in the northeast part of the Park. Created in memory of Dorothy Block, a Parks Commissioner at the time she died in 1961, it was donated by the Block Foundation. Smith was active in the region for more than two decades and created numerous public art pieces in the city.

Black Sun (1969) ***(****Photos41 through 43)*
The most prominent of the park's outdoor artworks is a sculpture by internationally-known Japanese artist Isamu Noguchi (1904-1988). The location chosen by the sculptor is at the western edge of the Museum plaza, a few feet south of the central view axis over the Reservoir. The setting provides distinctive views both of and through the sculpture along the primary view axis of the park. Carved by master carvers at Noguchi's workshop in Japan from polished black Brazilian granite, the sculpture is a massive stone torus, pierced slightly off-center. It is nine and one-half feet in diameter and three feet thick. Large, rounded indentations are scooped from the sides of the disk. The disk is set vertically on a raised, gray granite base measuring12 by 45 feet, designed by Seattle architect Fred Bassetti. Installing the sculpture in 1969 required relocating the Volunteer Memorial and removing two small formal planting beds along the Concourse. A small, shallowly recessed plaza measuring 12 by 38 feet lies between the Concourse curb and the

sculpture's granite base. The base is raised 23 inches from the recessed plaza. Slopes and paths below the sculpture were re-graded for the installation, extending the terrace level outward in a bowed curve to accommodate the sculpture and bowing out the path connecting the Lily Ponds. (King County Interactive Mapping Tool, 1936 and 2007 aerial photos)

Schwagerl Rock *(Photo 44)*
Identified as the Schwagerl Rock by Don Sherwood , the large unmarked boulder in a planting bed north of the Art Museum honors early Seattle park superintendent, Edward O. Schwagerl (in office from 1893 to 1895), who worked on Volunteer Park prior to the Olmsted Brothers.

Bactrian Camels on west side of Art Museum ***(****Photo 45)*
Two concrete replicas of seated Ming Dynasty Bactrian camels flank the entrance to the Art Museum parallel to the building facade. The original marble sculptures were moved from this location to the lobby of the downtown Seattle Art Museum when it opened in 1991.

Miscellaneous Site Furnishings *(Photos 46 and 47 – Globe Light Fixtures)*
Thirty-one twelve-foot, single-globed cast-iron light standards stand along both sides of the Concourse. Most are set in pairs at roughly 160-foot intervals along the Concourse, but four stand along the entry paving in the Museum forecourt area and one on the Water Tower circle. In addition, a solitary 5-globed cast iron street lamp donated by the City of Victoria, British Columbia is located southeast of the Water Tower where the circle and entry drive intersect.

The Reservoir flag pole, centered on-axis at the western end of the Reservoir, was installed by the end of 1925 (SMA, Photo #5544).

None of the original benches, play equipment, or garbage receptacles remain. Historic memorial benches include one located to the north of the reservoir. Since 2003 new benches in Volunteer Park have been in the style of pre-cast concrete supports with wooden slats, referred to as the "Olmsted Wood & Concrete Bench" in the Seattle Parks' *Olmsted Park Furniture Standards*.

Other park furnishings include modern pipe/slat and older concrete/slat benches set in concrete, various styles of picnic tables, contemporary 16-foot tapering hexagonal exposed aggregate concrete globe standards (around the reservoir and along the east-west interior path from 15th Avenue East, crossing the Concourse on the north side of the Museum, and ending at the Carriage Drive near the Bands Stand), and a variety of dark metal can holders, dome-topped drum cans and concrete box receptacles. Stair railings, where they exist, are typically made of two or two and one-half inch galvanized steel pipe.

Small-scale elements of the park have also been altered inconsistently over time. Park furnishings are mixed and do not follow the Olmsted style recommendations for historic parks adopted by the Parks department in 2003 with the encouragement of the Friends of Seattle's Olmsted Parks, but the intent is that new and replacement benches will be in a consistent historic style.

II. Statement of Significance

A. Summary

Volunteer Park is the most articulated example of Olmsted design in Seattle and is associated with the city's civic response to urban expansion and prosperity following the Klondike gold rush at the end of the 19th century, the City Beautiful movement promoting aesthetic urban design, and the development of urban park systems in the Pacific Northwest in the early 20th century. Volunteer Park is directly associated with landscape architect John Charles Olmsted, the senior partner in the firm Olmsted Brothers, Landscape Architects, at the height of his career. Olmsted carried forward and expanded upon the seminal work of his father, Frederick Law Olmsted, Sr.

The Volunteer Park Reservoir/Gate House and Water Tower preceded construction of the Olmsted design and are separately also significant as the sole remaining intact above-ground representatives within Seattle of the city's initial Cedar River water supply system. They are also directly associated with City Engineer Reginald H. Thomson, who planned, designed and oversaw construction of the first two phases of the system.

Other discrete elements of the park are individually significant as well. The Shelter House (1910) is the most intact of several such facilities in the city built or planned by the Olmsted firm. The Conservatory (1912) is the only historic example of a large glass house and tropical botanical collection in the city park system, and is already a City landmark, as is the Seattle Asian Art Museum (1932), considered by some to be architect Carl Gould's finest buildings.

B. National, Local, and Neighborhood Historic Contexts

National and City Historic Context

Design of urban parks and park systems in United States was pioneered by Frederick Law Olmsted, Senior (1822-1903) and his business partner Calvert Vaux (1824-1895) in New York City in the late 1850s, in part as a response to increased immigration and the rapid growth of the nation's urban areas. Olmsted and other urban reformers of the 1850s viewed parks as places in which the oppressive and unhealthy stresses of urban environments could be mitigated through passive recreation and the beneficial psychological effects of viewing naturalistic landscape scenery.

Olmsted, Sr.'s landscape design approach was based primarily on the English pastoral and naturalistic romantic style developed in the early 18th century, in contrast to formal, geometric Dutch and French landscape traditions. The English romantic style was popularized in the United States by A.J. Downing and others in the 1840s and 1850s for estates, suburban developments and private parks. Frederick Law Olmsted Sr. adapted and democratized this naturalistic style for a variety of public urban places as well, integrating contemporary advances in civil engineering, architecture, horticulture, and environmental understanding. (Kelly et al., 5-15; Rettig in Kelly et al., 79-85; Beveridge; Beveridge and Rocheleau; Rogers)

As demonstrated by Central Park's design, the Olmsteds envisioned that a park's purpose "was the creation of rural scenery that evoked a poetic mood lifting one out of everyday care and ennobling the spirit with intimations of the divine." (Rogers, 339) Exposure to naturalistic and natural landscapes provided a "natural antidote to the nervous exhaustion produced by the intensity of commerce and industry" in large American cities. (Fein in Kelly et al., 100) The Olmsteds shared a conviction that passive recreation and the revivifying contemplation of artfully designed landscape scenery are the fundamental purposes of parks. (Levee, in Birnbaum and Karson, 282-284)

The Olmsteds further "divided the park's landscape into two kinds of space: 'neighborly' and 'gregarious,' the former being for small groups consisting of families and friends who came to the park to picnic and enjoy scenery, while the latter was designed to serve the parade of strangers who congregated in the manner of Parisians on boulevards to enjoy the spectacle of one another." (Rogers, 342)

The Olmsteds' general attitude towards buildings and sculpture was to make them subordinate to the whole park design, not to emphasize them. Likewise display and specimen plantings were not used to the detriment of the impression of the whole, but rather "preferring plants arranged for their overall artistic effect to those presented as individual scientific specimens" (Barlow, 339). The general design characteristics of Olmsted parks have been enumerated in various ways but usually include:

- a distinctive balance of turf, wood and water with a careful arrangement of these elements (meadows become outdoor rooms, vistas often focused by the edges of wooded areas which frame views across open turf or water);
- vistas that focus attention and draw users through spaces;
- sequential experiences encountered while moving toward focus of the vista (curving circumferential pathways);
- separation of pedestrian and vehicular routes;
- artistically composed plantings;
- integration of architecture into the landscape (pergolas covered with vines and buildings sited at edges of open spaces); and
- subsidiary formal elements within a naturalistic landscape. (Kelly et al., 25-50)

Although both aesthetic and practical concerns underlay the Olmsteds' landscape design, park system design was undertaken with a comprehensive, methodical, and structured approach. John C. Olmsted wrote in his 1903 Portland park system report about the different types of parks. In describing a comprehensive system of parks, he stated that "units of a park system generally recognized are city squares, playgrounds, small or neighborhood parks, large or suburban parks, scenic reservations, boulevards and parkways." He indicated that playgrounds can be independent parks or (as demonstrated in Volunteer Park) included in other types of parks, "in such a way as to avoid undue injury to the main purposes of the park."

The Olmsteds worked with a variety of collaborators – architects, engineers, horticulturalists and other specialists - both as partners and as collaborating consultants. By the 1880s the Olmsted's practice had expanded from the design of single parks and estates to park systems, campuses,

exposition grounds, and planned developments. The Olmsted firm developed park system plans for Boston, Chicago, Buffalo, Louisville and other cities. The Olmsteds were not alone in developing landscape architecture as a business and profession, but Frederick Law Olmsted, Sr. was the first and the most articulate, accomplished, and influential practitioner of the new discipline during the nearly four decades of his design career.

John Charles Olmsted (1852-1920), nephew and stepson of Frederick Law Olmsted, Sr., was trained in the technical skills needed for landscape design and apprenticed with his adoptive father. John joined the firm as a draftsman in 1876 and soon assumed additional responsibilities. He became a partner in 1884 and was a crucial member of the planning and design staff, managing the office as well as carrying a diverse workload. John was deeply involved in planning and designing parks in Boston and was later the lead planner for the Essex County, New Jersey park system plan. (Wilson, 151) He took increasing responsibility for managing the growing office and was both the mainstay and director of the office by the time it was established in Brookline, Massachusetts, in 1881. (Roper, 391) From 1884 through 1889, when another partner entered the practice, the firm was called F. L. and J. C. Olmsted.

John's role in the firm's work became crucial when Frederick, Sr. began to suffer memory loss and dementia in the early 1890s. (Roper, 458) Following FLO's retirement in 1895 and the death of partner Charles Eliot in 1897, John and his brother Frederick, Jr., renamed the firm Olmsted Brothers in 1898. The brothers were among the twelve founding members of the American Society of Landscape Architects in January, 1899, and John became its first president. Some landscape historians consider John to have been most experienced and capable landscape architect in the country at the time. (Newton, 386)

John remained senior partner until his death in 1920. He was intimately familiar with and shared his father's design philosophy and methods. However, John was also practical and responsive to public interest and changing trends favoring active recreation and playgrounds, as is evident in the Seattle system plan and some individual park designs.

The Olmsted Brothers firm carried on a wide range of design work throughout the United States. Major projects included park systems for Portland (OR), Spokane (WA), Dayton (OH), Essex County (NJ); additional work on the park systems of Boston, Chicago, Louisville; exposition grounds design in Portland, Seattle, San Diego and elsewhere; and campus designs, in addition to numerous estates, subdivisions and other smaller projects. During the two decades after 1900, the firm also designed more than 100 private projects in the Pacific Northwest (Johnson, 41-49) and several hundred elsewhere. Local projects included subdivision plans for the Highlands and the Uplands near Seward Park, and the grounds of several estates and residences.

The turn of the last century was also a period of intense interest in progressive government and public utilities – not just parks, but also bicycle paths, automobile roadways, water and electric service, libraries and expanded school systems. In architecture and planning the progressive impulse was expressed in park and boulevard systems and in the City Beautiful movement, which proposed an orderly, geometric reorganization of urban space for the betterment of the citizenry. (Wilson, Ch. 1) The municipal ownership movement was also a reaction to perceived monopolistic, predatory, and/or incompetent practices of local and national corporations such as

Boston-based Stone and Webster, which consolidated power generation and streetcar transportation in Seattle and charged high rates for indifferent service (Berner, 38-47).

Public water and power systems were created through purchase and/or development throughout the country, first on the East Coast and later in the Pacific Northwest, when private systems proved inadequate or were found to be the source of typhoid, cholera or other water-borne epidemics. Tacoma purchased a deficient private system in 1893 and began building its Green River system in 1910. Portland, Oregon developed a public system from 1892-95 in response to growing needs. San Francisco's private systems failed in the 1906 earthquake, but the city was unable to complete a public system until 1934.

As residents of a newly prosperous and growing metropolis, prominent citizens of Seattle looked to national trends and designers to enhance civic prestige and to provide better facilities for the needs of a growing population. The city's population swelled from fewer than 4,000 in 1880 to more than 42,000 in 1890, then to over 80,000 by 1900, despite the dampening effects of the nationwide Great Panic of 1893 and loss of financing from East Coast banks. The arrival of the transcontinental Great Northern Railroad in 1893, and the discovery of gold in the Yukon in 1897, gave Seattle a proprietary role in supplying and transporting people and materials to the Yukon gold fields in addition to its advantage in trading with Asian countries. These two factors created a sudden influx of wealth and newcomers. The two decades following 1900 saw the largest population increase in the city's history – more than 150,000 from 1900 to 1910 (to total 237,194) and another 78,000 by 1920. (United States Census)

Although much of this growth was due to in-migration following the Klondike Gold Rush, the city also grew by incorporating adjoining communities. In 1907 annexations to the north and south - Ballard, Ravenna, West Seattle, Columbia, Southeast Seattle and others - nearly doubled the area of the city to 67 square miles, extending its boundaries north to North 85th Street and south roughly to South Roxbury Street. Prosperity and technological change also brought the first automobiles to Seattle in 1901; by 1907 there were roughly 300 cars and increasing demand for boulevards and parkways. (Burrows)

Park System

Before 1900 Seattle possessed three parks, two of them donated, comprising less than 60 acres (Denny, Kinnear and City parks). Several private amusement parks were open to the public for a fee, including Woodland, Madrona, Ravenna, Leschi, Luna, and other parks, many of which were later acquired by the city. City park acquisitions at the turn of the century were often controversial because the sites were at the periphery or outside the city, Woodland Park in particular.

Park development and management was the responsibility of the Board of Park Commissioners, established in 1887, three years after the donation of Denny Park to the city. A parks fund was established as part of adopting the city's first home rule charter in 1890. A trained park superintendent, Edward O. Schwagerl (1842-1910), was hired in 1892 to develop a citywide park system plan. Schwagerl was the City's second Park Superintendent (1893-1895) and had participated in designing exposition grounds in Paris, Cleveland, St. Louis, and Philadelphia

prior to coming to Seattle. Schwagerl's plan proposed parks in the four corners of the city with a broad boulevard circling the city and connecting Woodland and Ravenna parks with the new university campus, but the Great Panic of 1893 severely limited park budgets and prompted Schwagerl to leave his position in 1896. The Public Works Department also contributed to thinking about a citywide park and open space system. In response to the bicycle craze of the mid-1890s and the poor condition of local roads, in 1895 George Cotterill (1865-1958), Assistant City Engineer (and later Mayor), planned a city-wide bikeway system and organized volunteers to build 25 miles of trails by 1900. These paths provided some of the routes for the future boulevard system. (Berner, 101)

By the turn of the century and the rush of prosperity and growth prompted by the Klondike Gold Rush, park proponents and city boosters wished to beautify Seattle and better compete with other growing cities in the region. Growing interest produced a full-page article entitled "'Let Us Make a Beautiful City of Seattle,' Say the Park Commissioners," in the *Seattle Post-Intelligencer* on September 21, 1902. The article encouraged the city to develop a citywide park system and to acquire more park lands, and it listed civic leaders who supported adding taxes to develop a park system and hiring an expert to develop a plan.

Initial contact with the Olmsted Brothers was a March 21, 1902 letter to Percy Jones, Olmsted's assistant, from J. D. Blackwell, Engineer of the Seattle Electric Company, on behalf of the company and the Superintendent of Seattle Parks. Blackwell inquired about engaging the Olmsted Brothers "to design a scheme of general improvements for the parks" which included 500 acres of parkland, 440 acres owned by the City and 60 acres by the company. The Olmsted Brothers responded and began a series of communications about employment. In December 1902 the Park Board wrote to the Olmsted Brothers to request a visit. (Blackwell to Jones, March 21, 1902)

By 1902, the City had received donations or purchased 500 acres of park land (Denny, Volunteer, Washington and Kinnear parks) and expectations for a system had been raised. Schwagerl designed Kinnear and Denny (now demolished) parks and improved part of Volunteer Park (then City Park) with paths, lawns and planting in the early to mid-1890s. (Don Sherwood Parks History Files (Sherwood); Wilson, 147-148; Rash in Ochsner, 54) Additional impetus for park planning came from competition with Portland, Oregon's park and exposition planning for the 1905 Lewis and Clark Centennial Exposition, planning for the University of Washington campus, and the desires of nearly a dozen neighborhood improvement groups in the city. The *Seattle Post-Intelligencer* discussed park and boulevard projects in a series of articles at the beginning of February 1902. (Wilson, 149-150)

John C. Olmsted first visited Seattle at the end of April, 1903, accompanied by Percy Jones. The pair reconnoitered intensively in Seattle for over a month after having visited Portland first to advise the city on its park system. In Seattle, Olmsted and Jones visited potential park sites and met with the Board of Park Commissioners, other city officials and city staff including City Engineer R.H. Thomson and Assistant City Engineer George Cotterill, as well as prominent businessmen, property owners and land developers. Olmsted's report was sent to the Park Board on July 2 and accepted by the City Council in October 1903. The initial bond proposal in 1906 was limited to $500,000. The Bailey Peninsula (now Seward Park), the southern portion of Lake

Washington Boulevard, and several other proposed boulevards, parks, and playgrounds were not included in the initial bond, although many were later funded by subsequent bond issues over the next six years.

Based on many lengthy site visits, site analysis and observations by John C. Olmsted and his associates during multiple trips to Seattle between 1903 and 1910, the Olmsted firm provided the first feasible park and boulevard system for the city, recommended land purchases and acquisitions to implement the system, and designed and supervised construction of many of the elements of the system. (*Figure 12 – Seattle Park and Boulevard System Plan, 1903*)

In 1904 city voters approved a change in governance that made the Board of Park Commissioners independent of the Department of Public Works and the City Council.

In 1908 the Park Board requested that the Olmsted Brothers firm prepare a supplemental park plan for the newly annexed parts of the city. Twenty-four additional parks were recommended, along with eleven parkways and boulevards. Voters also passed a $1 million parks bond issue to be devoted largely to land acquisition. In 1910 a bond issue for $2,000,000 was approved for land acquisition. A parks bond issue for an additional $500,000 was approved in 1912 and voters approved the Olmsted firm's supplemental park plan. (Board of Park Commissioners Annual Reports, 1910-1912) (*Figure 13 – Seattle Park and Boulevard System Plan, 1908*)

In 1928 the Olmsted Brothers provided an updated system map as the City was again interested in expanding its park system. Today's Seattle Parks and Recreation Department system map differs little in overall substance from that proposed in the 1903/1908 Olmsted plans, except that the city has grown north from 85th to 145th streets and has additional parks there, and more parks have been added throughout the city as density increased. Although some of the Olmsted recommendations have not been realized, others continue to be implemented more than 100 years later. As of 2004 almost 40 percent of the city's park system and facilities had been originally recommended in the 1903 plan. (Makers, 14)

Another influence on Seattle's system and many individual parks, the playground movement, shaped the politics of parks in Seattle at the turn of the century. The Seattle Playground Association (founded in 1908), many of the neighborhood improvement clubs, and some newspapers advocated creation of playgrounds, playfields and other facilities for active play on the theory that children's participation in supervised active recreation would produce a healthier and more moral, disciplined society. (Wilson, 160)

While the Olmsted firm had designed playgrounds and playfields in park systems elsewhere (in Boston and other cities) and would do so in Seattle, John C. Olmsted felt that the city's most significant challenge was to acquire large parcels of land while they were still available and relatively affordable. He repeatedly cautioned against giving in to popular pressure to develop parks before first acquiring land for the overall park system while acquisition was economically feasible. He included eight new playground sites in the 1903 plan, and proposed 21 additional playfields and parks with recreation sites in the 1908 supplemental report. The Park Board of Commissioners requested playground recommendations in 1910, to which Olmsted responded that the school system was much better suited to provide such facilities if they were small and

adjacent to schools. He argued for acquiring hillsides, shorelines and larger acreage when possible to accommodate growing population needs. Olmsted also argued for improving playgrounds with landscape treatment in order to help them function like landscape parks, and recommended fourteen play and active recreation sites, of which the City eventually provided eleven. *(Figures 11 and 12 – Park System Plans)*

Water System

Like most new settlements of the period, during its first decades Seattle relied on individual wells and later multiple privately controlled sources and distribution systems for its water supply. Lake Union, Lake Washington and Licton Springs were among the sources for the competing Spring Hill and Union water companies. The failure of water supplies for fighting the Great Fire of June 6, 1889 and occasional outbreaks of water-borne diseases prompted voter approval of public acquisition, combination, and expansion of the private companies in 1890 and 1891. The need for a larger and safer water supply had been apparent for many years, and had been proposed by Mayor Robert Moran in late 1888 and approved by public vote in 1889. Legal issues prevented financing a system until 1895, when state laws were modified.

Reginald H. Thomson (1856-1949), City Engineer from 1883 to 1886 and 1892 to 1911, planned a gravity-fed system to bring water from the Cedar River and maneuvered successfully for another public vote to fund construction. On December 10, 1895 a ballot measure for $1.2 million was passed to finance and build the system, despite the opposition of many prominent local businessmen. In 1896 and 1897 city crews surveyed a 30-mile right-of-way from a dam and headworks on the Cedar River at Landsburg, and designed a wood-stave pipeline, siphons and receiving and distribution reservoirs in Seattle. (Lamb, 112-17) Bids for construction of the Landsburg headworks and the pipeline were let in 1899 and work began almost immediately.

The system was designed to move water by gravity from middle elevations in the Cascade foothills to hilltop storage facilities in the city. Water could then be further distributed by gravity to users via an expanded system of pipelines in street rights-of-way. Two reservoirs were planned on Capitol Hill, in Lincoln (now Cal Anderson) Park, the “low service reservoir,” and Volunteer Park, the “high service reservoir.” A large standpipe was designed for the top of Queen Anne Hill. The reservoirs, connecting pipes and a pump station were included in the second part of the construction contract; all were completed by the end of December 1900. The Volunteer Park Reservoir was first filled on January 10, 1901. Low water pressure in the ridgetop area of Capitol Hill required construction of a standpipe in the park (the Water Tower), begun in 1906. The initial Olmsted plans for the park had recommended an observation tower to see above the trees. (Olmsted Brothers to Board of Park Commissioners, July 13, 1903, p. 69) When the Parks and Public Works boards could not agree on a location, the Olmsted firm was queried and Olmsted recommended the current location on axis with the 14th Avenue East entrance and the Concourse. (J.C. Olmsted to C. J. Smith, December 11, 1905)

As with many types of utilitarian buildings and structures constructed throughout the nation during the nineteenth century, historic revival styles were applied to functional elements of urban water systems, including reservoirs and gatehouses. In the early 19th century, Greek Revival buildings housed functional public works such as the Philadelphia Waterworks of 1825, while

later designers drew upon more eclectic or rusticated styles, as with the Gate House and the Water Tower in Volunteer Park.

John C. Olmsted mentions in a letter to his wife that it may have been Charles Willard Saunders (1858-1935), a prominent local architect who had designed Denny Hall at the University of Washington in 1893-1894 and numerous other civic structures and served on the Board of Park Commissioners as Secretary and then President (1902-1904), who designed the Water Tower in Volunteer Park. Saunders worked in a variety of eclectic styles and on a wide range of projects, including the original shelter house in Historic Lincoln Park (now Cal Anderson Park) and the Forestry Building at the Alaska-Yukon-Pacific Exposition. (John C. Olmsted to Sophie Olmsted, June 5, 1909)

Other cities in the Pacific Northwest faced similar water supply issues and pursued similar solutions. Portland, Oregon's public water system is similar to Seattle's in its overall concept and architectural treatment of buildings and structures. Portland's first receiving reservoirs and gate houses were built in 1894 in Mt. Tabor and Washington parks and share the Renaissance Revival/Classical architectural treatment of facilities in Volunteer and Lincoln parks. The Olmsted Brothers firm also planned Portland's park system at the same time as Seattle's and recommended its first professional park superintendent during that period, Emmanuel Mische. Mische also designed several Portland parks in the Olmsted' style, including Laurelhurst City Park. Mt. Tabor Park was constructed in 1909, when much of the construction of Volunteer Park occurred. (Mount Tabor Centennial Celebration Committee, Kathy Tucker, Mount Tabor Neighborhood Association, Portland Water Bureau)

The City Engineering Department proposed building a second reservoir in the park in 1918. The Park Board approved the action and plans were developed over the next couple years, although the Board reversed its decision later in the year. (Board of Park Commissioners to Mayor Ole Hanson, January 14, 1919) Meanwhile, a group of neighbors' opposition to the project grew and they took the City to court. The case was decided against the City and the second reservoir was never built. (Ferry et al. v. City of Seattle)

Later phases of water system expansion included second and third parallel supply pipelines (1909 and 1920), replacement of wood-stave sections of pipe with steel and concrete pipe (1924), construction of additional reservoirs and standpipes in the city (Green Lake and Maple Leaf in 1910, Beacon Hill North and South in 1911), and expansion of the distribution network. Additional pipeline capacity was added later, and several more reservoirs were constructed in surrounding suburbs during the late 1940s. A second natural supply, the Tolt watershed, became available when the Tolt Reservoir and connecting pipeline began providing water to the city in 1964. Seattle's system now provides water to many suburban communities as well.

Capitol Hill Neighborhood Context

The neighborhood surrounding Volunteer Park was a forested backdrop to the waterfront of Elliott Bay when Seattle was founded. Demand for wood for the town's mill prompted logging of much of the surrounding hillsides and ridgetops by the 1880s, including what was then called Broadway Hill. The area containing the park was annexed to Seattle in 1883. The

neighborhood's current name, Capitol Hill, results from the promotional efforts of its largest developer, James A. Moore, to move the state capital from Olympia. Moore purchased 160 acres to the east and south of the park in July of 1900, platted the land and began grading and paving streets and installing utilities while heavily promoting land sales. Of the fifty-two large houses bordering or facing the park, more than half were built between 1904 and 1911, while Volunteer Park was being planned and constructed, and more than four-fifths were built before 1920. (King County Assessor Records)

The 40 acres, which would first be named Washelli Cemetery (1885), then Lake View Park (1887), then City Park (1887), and later renamed Volunteer Park (1901), were purchased for general municipal use in 1876 and dedicated to park use in 1887. Fifteenth Avenue East, bounding the park to the east, was paved and became a trolley route in 1901, providing easy access from downtown to both the residential area and the partly developed park. Fourteenth Avenue East, approaching the park from the south, is a Parks-owned boulevard and was originally constructed with tree-planted islands along its center. The residential neighborhood surrounding the park was platted and began to be built out at the turn of the century: (Guy) Phinney's Addition (1882) to the west, (Jacob) Furth's Addition (1908) and James Moore's Capitol Hill Divisions 1 and 3 (1902) to the south, and Moore's Capitol Hill Divisions 2 and 4 (1901 and 1902) to the east. Lake View Cemetery (just north of Volunteer Park) predates the park, having been established in 1872.

It was apparent to all, especially John C. Olmsted, that the growing population and the prosperity of the neighborhood required a design that would match its aspirations and would support, if not enhance, property values. The neighborhood context influenced park design in subtle and overt ways, in both its style and internal organization. For example, Fourteenth Avenue originally extended as an informal ridgetop wagon road through the park parcel and provided the primary route to the cemetery, which annoyed wealthy new residents and interfered with park use. Siting a conservatory at the north end of the route through the park eliminated the problem.

Role and Significance within the Seattle Park System

Volunteer Park is unique within the Seattle park system because it is a fundamentally urban park, unlike other parks in the system. While it is not nearly as large or as heavily used as Central Park in New York or Prospect Park in Brooklyn (both designed by Olmsted, Sr. and Vaux in the 1850s and 60s), like the New York parks, Volunteer Park was intended to serve the recreational needs of a growing urban population near the center of the city. Volunteer Park was intended to be a pleasing, central gathering place rather than a wild, natural park (such as Schmitz, Ravenna or Seward parks, all three of which have much larger native forests and more topographic variety). As a more urban and finished park, its design is significantly more formal than that of the forested parks, and its central Concourse, with a large pergola and music terrace (replaced by the Art Museum) was designed to encourage promenades and gatherings.

The 1903 park system report described the character appropriate for a park in this location and place in the park system:

> "There being no rugged topography in this park, and as it will be surrounded by a highly finished style of city development, it will be best to adopt a neat and smooth style of landscape gardening throughout, thus harmonizing the park with its surroundings and making it contrast with the outlying parks, and those having rugged topography, in which a wild style and greater respect for the preservation of the natural forest undergrowth would be appropriate and most desirable…. For the same reason the crowded, wild undergrowth should be gradually replaced by suitable exotic shrubbery." (1903 Board of Park Commissioners Annual Report, 78)

"Smooth" in this context is most likely intended in a 19th century visual aesthetic sense, meaning beautiful (in reference to paintings of pastoral scenes). It is the opposite of rough, which meant picturesque, with strong contrasts, variety, and drama. (Rettig, in Kelly, 85)

Seattle's setting and situation at the turn of the 20th century were notably different from most of the cities for which the Olmsted firm planned park systems – highly varied topography and waterfront lands, an hour-glass shape with the commercial core at a narrow point, magnificent surrounding wild lands and scenery, and a rapidly expanding urbanized area. Thus a large central park wasn't feasible financially or geographically, nor was it, in John C. Olmsted's opinion, really necessary for at least a generation, due to the abundance of surrounding scenery. (Wilson, 167) The many opportunities for hilltop parks with vistas, shoreline parks with water access, public interest in neighborhood playgrounds and play fields, and limited budget for acquisitions led Olmsted to propose a system of hilltop and waterfront parks linked by parkways and boulevards along waterways and across slopes, along with well-distributed neighborhood parks.

The nearly square plan and slightly rolling ridgeline topography of Volunteer Park are roughly similar to Woodland and Jefferson parks, and Green Lake Park is roughly square in plan. All are farther from the city center. Like Volunteer Park, Woodland Park contains decorative site furnishings such as special light standards and benches, Green Lake Park is largely devoted to promenading, and Washington Park and Green Lake Park both contain significant ornamental plantings. Jefferson Park occupies a flat ridge top. These other parks include specialized functions: Woodland Park incorporates a zoological garden (now Woodland Park Zoo), Green Lake Park surrounds and is named for its lake, Washington Park contains an extensive botanical collection Washington Park Arboretum), and Jefferson Park includes a golf course.

In contrast, Volunteer Park is a finely-finished general-purpose park, with plant collections in the Conservatory, a museum that was introduced two and a half decades after park construction, and a reservoir that preceded the park's design. None of these features dominate the park. The Reservoir is integral to the design of the park, providing a western vista and reflection of the sky and surrounding trees. The park offers passive recreation on the broad lawns and minor opportunities for active recreation in the children's play area and the tennis courts. Volunteer Park is the best regional example of a non-specialized, urban and "central" park.

Throughout the park system, Olmsted strove to incorporate the views of distant mountains and water, enhancing visitors' perceived sense of space and scenery. Volunteer Park exemplifies this practice. The view axis that extends across the Reservoir brings the Olympic Mountains into the park. As the May 3, 2003 declaration by the National Association for Olmsted parks states, the Seattle park system "represents, nationally, the first attempt to "borrow" landscape scenery on a

grand and monumental scale." The same use of distant scenery was used later in other Olmsted-planned park systems, including the California State Park System. (National Association for Olmsted Parks)

Landscape historians have noted that the Olmsted firm designed parks at three distinct scales, each with notably different characteristics – small parks, with recreational facilities in formalized natural settings; medium-size parks of 500 acres or more, in which scenery is dominant but other functions are included; and reservations for cities larger than one-half million population, occupying thousands of acres, which are more remote and wild. (McClintock in Kelly, 133) Volunteer Park is thus unusual among parks designed by the Olmsted Brothers in that it is small in acreage but medium-sized in character and function. It is also located in a hilltop setting close to the city center, incorporates some neighborhood-oriented elements (such as a wading pool and playground), but also possesses a formalized design, and contains an artificial water feature. Other park systems designed by the Olmsted firms, such as those in Essex County, Louisville, and Chicago, include much larger, central parks on low-lying lakes or rivers bordering dense city centers. As noted earlier, such a large central park was considered infeasible and unnecessary in Seattle because land costs on the water or in flat areas near the city center were very high and because the city had several miles of waterfront, mountain views, and other scenic and recreational amenities close at hand.

C. History of Volunteer Park

In 1876, the City of Seattle purchased 40 acres of undeveloped and largely cut-over ridge top land for $2000 from lumberman James Colman, to be used for unspecified municipal purposes. The 40-acre purchase from Colman briefly became Washelli Cemetery in 1885, when burials were removed from land donated to the city in 1884 by David Denny (now Denny Park). Two years later the burials were relocated to the adjoining Masonic (now Lakeview) cemetery and the area was dedicated for park use at the urging of Leigh Hunt, publisher of the *Seattle Post-Intelligencer*, and others. The new recreation site was initially called Lake View Park but was soon renamed City Park, in 1887, to avoid confusion with adjoining Lake View Cemetery. The park was given its current name in 1901 in commemoration of veterans of the Spanish-American War. (Dorpat) A small boulder and plaque, now northeast of the Water Tower, commemorate the war.

Initially the park underwent little improvement or recreational use. Six acres near the northern border were cleared for use as a plant nursery and greenhouse in 1893, when E. O. Schwagerl became superintendent, although the Board of Park Commissioners voted to sell the property while the nursery was being created. The sale failed to receive City Council approval. In addition to the nursery, Schwagerl oversaw limited improvement of public facilities in the park, installing some paths, lawns and planting beds by the mid-1890s. (Sherwood Parks History, Board of Parks Commissioners Annual Reports, 1890-1895; Wilson, 147-148; Rash, in Ochsner, 54)

According to the Park Board's Annual Report of 1904, by that year nearly one fourth of the park had been developed "with walks, by-paths, lawns and beds of flowers." Commenting on the landscape of Kinnear Park, Olmsted felt that Schwagerl's landscape work was uniform and trite, masking the individual character of different parks: "… his walks are very crooked often and his

banks steep and high and his planting very mixed but pretty much the same for every place." (John C. Olmsted to Sophie Olmsted, May 4, 1903)

In 1903 three acres were added to the southwest corner of the park, as mitigation for loss of the area covered by the reservoir, according to R. H. Thomson in his memoir. The half-block strip totaling 2.75 acres along the west side of the park was added in 1902-1903, and the included portion of 11th Avenue was incorporated into the park, though not formally vacated until 1911. John C. Olmsted strongly urged the City to purchase the remainder of the blocks along Federal Avenue; the recommendation remained unfulfilled due to high land costs. (Board of Park Commissioners to Olmsted Brothers, October 11, 1904)

Water System and Reservoir

Surveying and construction for the Cedar Water Supply System began in 1897 and grading for the high service reservoir in Volunteer Park was completed in 1899, requiring both excavation and fill to create a basin at the southwest edge of the ridge. The architectural features of the Reservoir and Gate House were designed by City Engineer Reginald H. Thomson and his staff, and duplicate those of the reservoir built in Lincoln (now Cal Anderson) Park at the same time, now mostly replaced. (Boyle-Wagoner Architects) Concrete work was underway in January 1900 and construction was completed by the end of 1900, including laying supply and distribution pipelines and installing control equipment. Operations began in early 1901. Grading was accomplished using horse-drawn scrapers (fresnos) and by hand. Concrete for the project was hand-mixed on site using at least some aggregate mined from the adjacent cemetery property (SMA Photo #7293, dated 1899) and laid in squares on the steep slope using a moveable stepped ramp and small tracked cars. (SMA Photo #7324) Construction was funded with a $1.2 million bond issue in 1895 and was undertaken as part of the second contract for the Cedar River water supply system. (McWilliams, 64-66)

The initial single wood-stave and riveted-steel pipeline soon became insufficient to supply the city and was supplemented with a second, similar pipeline in 1909 and a third in 1922. Expansion of the reservoir system to other locations occurred at these times as well, as the population of the city nearly tripled between 1900 and 1920. (Lamb, 118-121; McWilliams, 72-75) Subsequent expansion of the system was not visible above ground in the park once construction was completed.

The parapet wall surrounding the reservoir was originally topped by a decorative cast-iron fence with vertical pickets, which was removed sometime before late 1937. The current tall chain link fence outside the walkway was first installed between 1932 and 1935. (SMA Photo #50575) Windows in the Gatehouse were filled sometime after late 1937, judging by archival photographs. The original entrance was partially filled to decrease its size. The original semicircular arched multi-light windows were filled with concrete block some time after late 1937, and the original doors replaced with flat, unornamented steel doors for security. (King County Assessor Property Record Card, September 16, 1937)

The 1903 park system report recommended installing an observation tower, "high enough to obtain the view" and "large enough to accommodate considerable numbers" so that as the

surrounding neighborhood development began to block views from the park, people could continue to enjoy views in all directions. This coincided neatly with the need for a standpipe to provide better water pressure for the surrounding ridgetop neighborhood. The Water Tower, completed in 1908, was incorporated into the 1909 General Plan.

The Water Tower was built by the Public Works Department, headed by R.H. Thomson. The Tower's exterior, with irregular clinker brick walls, Classical finished-stone doorways, and arched brick window openings, was eclectic but echoed rusticated elements of the Craftsman–influenced architectural style coming into vogue at the time. In a June 1909 letter to his wife Sophie, John C. Olmsted wrote, "I took a few photographs…at Volunteer Park. There is a fine view from the water tower but it is ill designed to enable people to enjoy the view. It amazes me how illogical some architects are. It may have been my friend Saunders – If so I am ashamed of this attempt." (*Photos 31, 32, and 33)*

Following the recent completion of a new covered reservoir at Cal Anderson Park in 2005, the Volunteer Park reservoir now stands as the only intact, visible, and uncovered water body remaining from the original Cedar River water supply system. As such it is the most extensive visible remnant of R.H. Thomson's water system legacy in the city. The Reservoir, Gate House, and Water Tower remain both functioning water supply facilities and important design elements of the park.

Park Design and Construction

The Olmsted Brothers proposed extensive improvements to Volunteer Park in the 1903 park system report and in the 1904 general plan of the park. Although only partly developed prior to 1903, the park functioned both as a passive recreational amenity and as a park system horticultural facility. The site was partially landscaped and, in addition to the Reservoir, contained greenhouses along the east edge, propagation and growing fields, a resident keeper's house and other miscellaneous small buildings in the center. On a visit in 1903, John C. Olmsted noted larches and native Douglas Firs in his reconnaissance notes.

Olmsted's 1903 park system report emphasized the park's elevated location and striking vistas, suggesting that land should be acquired to the curb on the west side in order to avoid loss of views and that an observation tower should be built in the park. (1903 Report, 76-78) Foreshadowing the firm's later park design, the report states that "the aim should be to secure at least one large unbroken lawn…and as such a nearly level lawn would be more useful for lawn tennis, tether ball, and other lawn games suitable in such a park," the walks should "afford views over the broadest possible lawns, with foregrounds of trees and shrubbery, which purpose would in general be best accomplished by having curving walks near the borders of the park…," "there should be at least low shrubbery along the borders of the park next the streets." The Park Board hired Olmsted Brothers to complete a general plan for Volunteer Park at a cost of $20 per acre plus expenses. (Board of Park Commissioners to Olmsted Brothers, March 24, 1904)

John C. Olmsted wrote in a letter describing the park's design, "the principal natural feature to be the hilltop or ridge extending from the north end of Fourteenth Avenue to about the middle of the north boundary of the park and the principal artificial feature to be the sheet of water formed by

the city reservoir." He continued, "It seems to us that a good plan for the development and utilization of the park for public recreation should be based upon the idea of making the most of these two features. We have consequently devised a sort of elongated concourse occupying the crest of the ridge. At a point where this concourse crosses the long axis of the reservoir, we have suggested a formal treatment consisting of a stone-walled terrace overlooking the reservoir and the views beyond it, with a formal garden." (John C. Olmsted to Charles W. Saunders, October 31, 1904)

The general plan completed in 1904 proposed park elements and organization that differ very little from the park's layout today, with the exception of the Water Tower and Art Museum. The Water Tower would be built in 1906, with its location determined by Olmsted, in keeping with the park's plan. Detailed design and construction drawings were contracted in 1908 and 1909. Surviving park plans date from 1904 (general plan) and 1909-10 (final general plan and construction drawings*). (Figures 14 and 15 –Volunteer Park General Plans 1904 and 1909)*

Detailed design and initial construction of the park were undertaken at the same time as construction for the 1909 Alaska-Yukon-Pacific Exposition (A-Y-P), which was held on the University of Washington campus. The A-Y-P Exposition grounds were also designed by John C. Olmsted. Several of the 1909 plans for Volunteer Park were drawn and signed by John C. Olmsted, demonstrating his deep involvement in the final design. Others were drawn by Percy Jones, Olmsted's assistant during the 1903 planning visit, and James Frederick Dawson, who became an associate partner in the firm in 1904, and, in the mid-1930s, designed Washington Park Arboretum with the assistance of local landscape architects.

Dawson was the son of Jackson T. Dawson, a prominent plantsman at the Arnold Arboretum in Cambridge, MA. James F. Dawson was an excellent planting designer and construction manager. He was responsible for drafting some of the plans and then overseeing much of the construction of Volunteer Park during and following the construction of the A-Y-P, which he also managed for the Olmsted firm. Dawson had first come to Seattle in late 1904 to report on the progress of the new park superintendent, J. W. Thompson, and examine work on several parks, including Volunteer Park. By 1914, John C. Olmsted had turned over all of his western work to Dawson, including the firm's planning and design for the 1915 Panama-California Exposition in San Diego. Olmsted did not return to Seattle after 1911 because of poor health. (Hockaday, 36, 129)

Design work for Volunteer Park was unlike some other Seattle park projects, for which the Olmsted Brothers completed planning and schematic designs to guide local designers. Local architects and engineers were often hired to complete design development and working drawings in accord with Olmsted general plans and concepts, such as the Primate House at the Woodland Park Zoo, demolished in 2003.

Archival photos show grading of the Concourse and the Carriage Drive south of the reservoir and in the southeast corner of the park completed by early June 1909, and the pergola completed during 1910 (demolished for construction of the Art Museum in 1931). Other initial construction included the Keeper's Lodge, completed in 1909 to house the park's caretaker and his family, replacing an older cottage built near the center of the park in 1893. In both the 1904 and 1909 general plans, the Lodge and maintenance-related functions were located along the north

boundary, replacing older unattractive buildings in the center of the park and moving functional activities to a screened peripheral area.

Limited facilities for active recreation were also located on the northern edge of the park, with a second play area located on the western border, and are notably subsidiary to the predominantly passive areas intended for viewing, strolling, contemplation and spontaneous play. *(Photos 51 and 52)*

The lily ponds' interior plantings and surrounding borders have changed during the park's history but otherwise remain intact. The Olmsted Brothers' design, as depicted in an early photographic postcard, was for two simple circular basins with no planted borders. Underwater screens were added to the formal lily ponds not long after construction in order to protect children and dogs who might fall into the water, as recommended by Dawson in 1911. (Hockaday, 47) According to the Sherwood Park History Papers, a hedge was added at a later time. A low hedge was also incorporated as part of the 2003 restoration. *(Photos 53, 54, and 55)*

The statue of William H. Seward, Andrew Johnson's Secretary of State who negotiated the purchase of the Alaska territory, was moved to the park in 1910, after the close of the Alaska-Yukon-Pacific Exposition, when prominent citizens and downtown boosters couldn't agree on a location in Pioneer Square (Stein). The Olmsted Brothers' plans had provided an open circle in which the statue fit well. The Seward statue was but the first of many monuments and pieces of public art put in the park. As Seattle's most formally and elaborately designed park, it has accumulated more memorials and art works than any other city park. This reflects the park's age and importance to the city as a community gathering place and a focus of civic activities. Nevertheless, from an early date, there was concern that the park avoid becoming cluttered with monuments. Jacob Umlauff, the head gardener from 1910 until 1941, was adamantly opposed to what he called "monument clutter." (Sherwood) *(Photo 56)*

The Conservatory was installed in 1912, much earlier than anticipated in planning for development of the park. The building was designed and prefabricated by the New York firm Hutchings & Company and installed by Park Department staff for a total cost of $20,000. In 1919 Anna Clise donated her extensive orchid collection for viewing in the Conservatory. Clise was one of the founders of Children's Hospital and wife of prominent banker and developer James Clise. In subsequent years several other prominent local orchid fanciers donated their collections. *(Photo 57)*

In keeping with the Olmsted Brothers' understanding of the aesthetic and psychological functions of landscape parks, facilities for active recreation were not a significant part of the original Volunteer Park design, except for a shelter house, children's lawn, play equipment, sand courts, and a wading pool along the northeast border. In response to neighborhood requests and growing general interest in recreation, a small playground was added in the 1909 plan (and later abandoned due to neighbors' noise worries) along the southern end of the west border, and in 1912 a clay-surfaced double tennis court was added in the northwest corner. Another double court was built in 1915. The clay surfaces required constant attention and generated many complaints. Maintenance costs became prohibitive. The courts were paved with concrete and tall woven wire fences installed in 1932; they have since been upgraded with a rubberized surface.

Interest in more highbrow passive activities prompted small changes as well: a tall wooden band shell, designed by prominent local architect Carl Gould, was built in 1915 in the current stage location to provide a better listening experience for musical performances. Eventually damaged by weathering and poor maintenance, the band shell was demolished in 1948 and replaced by the current building in 1971.

Grading for the park required flattening and broadening the ridgetop to accommodate the Concourse and, where the Museum now stands, a large Pergola and adjoining semi-circular Concert Grove flanked by pavilions and restrooms. *(Figure 16 – Grading Plan 1909)* Since the reservoir was built prior to the Olmsted Brothers' 1903 general plan, the topography around the reservoir was fixed and required accommodation. The most extensive grading occurred between the Concourse and the Reservoir, creating formal terraces between steep, planted slopes. The Concert Grove served as the seating area for musical performances which took place under the center pavilion of the pergola. A steep 2:1 slope running along the back side of the terrace dropped to meet the lower grades of the east- sloping lawns.

The Olmsted landscape design called for extensive planting to frame and emphasize the major view axis looking southwest, over the reservoir to Elliott Bay, Puget Sound, and the Olympic Mountains. Interior views were created with groupings of evergreen trees, spreading lawns, and dramatic groupings of shrubs into beds as interior focal points, all within tree and shrub plantings at the periphery of the park. The primary lawns were surrounded with woodland and under-planted with sweeps of flowering shrubs and smaller trees. *(Figure 17 – 1909 Planting Plan*) Layered vegetation – canopy trees, understory and ground plane –were designed and planted; over time the middle layer has almost disappeared. Only leggy rhododendrons under the canopy of trees remain from the original mid story. *(Photos 58 and 59)*

Eighteen of the tree species currently found in the park were included in the original 1909 Olmsted plant list. Native trees, especially *Thuja plicata* (Western Red cedar), *Acer macrophyllum* (Big Leaf Maple) and *Pseudotsuga menziesii* (Douglas Fir) were used because they were mature and relatively fast growing, while the introduced nursery stock was smaller and slower. Nearly a hundred Western White pines (*Pinus monticola*) were specified in the 1909 planting plan. Western and Eastern White Pine (*Pinus strobus*) were used around the four sides of the park for protection and screening of the neighborhood. Some of the native trees were intended to be removed as the introduced trees matured. An additional 18 species, included on Olmsted lists for other Seattle parks, are found as mature specimens in Volunteer Park today. Shrubs found throughout the park in mature sizes are mostly different from the original plantings.

In 1910 a proposal for building a large Neo-Classical state art museum in the park was finally rejected by the Park Board after the Municipal Plans Commission found it inappropriate and John C. Olmsted vigorously protested it, much as Frederick Law Olmsted, Sr. had opposed construction of the Metropolitan Museum of Art and other intrusions proposed for Central Park. In a letter to the Park Board, Olmsted noted that,

> Volunteer Park is obviously a landscape park – not an ornamental public square nor primarily a public playground. The conclusion is evident that the proposed art museum is

> not suggested as a means for the public to enjoy the landscape of the park… Owing to its size and style of architecture, the art museum is in no way to be subordinate to the park landscape, but on the contrary the museum would completely dominate a large part if not the whole of the park… destroying much of the landscape value of this park. (Olmsted Brothers to J.T. Heffernan, October 11, 1910)

In the early 1930s, Dr. Richard Fuller (1876-1970), head of the Seattle Art Institute, and his mother Margaret, offered to build an art museum for the city on the condition that it be located in Volunteer Park. This time the Board accepted the proposal unconditionally. Designed by Bebb & Gould, with Carl F. Gould (1873-1939) as the principal designer, the Seattle Art Museum was the first museum in the nation designed in the Art Moderne style and won many awards. It is considered the best example of Carl F. Gould's later work. (Ochsner, 176-177) Gould was a prominent Harvard and École des Beaux Arts-trained Seattle architect who had earlier established the University of Washington's School of Architecture and designed many buildings on campus and in the region. (Booth et al., 153-161)

The forecourt, or plaza, in front of the Museum was designed by local landscape architect Noble Hoggson, Jr., in a spare style compatible with the Art Moderne style of Gould's building. The restrained planting design emphasized evergreens, both broad-leaved shrubs and coniferous trees, and avoided beds of colorful annuals and perennials. (SMA, Photo #10588) Although the entry garden/terrace area has been reworked, it retains its initial spatial composition, overall grading and form.

Hoggson, Jr. (1899-1970) was the son of Noble Hoggson, Sr. of Hoggson Brothers Architects, a large firm in New York that designed and constructed buildings on the East Coast and in the Midwest. Hoggson, Jr. came to Seattle in 1930 and practiced here between 1932 and 1970. He graduated from the Harvard landscape architecture program in 1927 while Frederick Law Olmsted, Jr. was teaching there, and worked with James F. Dawson of the Olmsted Brothers firm on the design of the Washington Park Arboretum. Hoggson also worked for the National Park Service at Mount Lassen and Mount Rainier National Parks during the 1930s, and in the 1960s worked on the Maurice Dunn house grounds, the Bloedel Reserve, and several properties in The Highlands. (Ochsner, 345; Michelson) *(Photo 60)*

While designing the Museum, Gould was also commissioned by a committee of Judge Thomas Burke's friends to design a memorial for their esteemed colleague. The stone plinth and granite bench, wall, and memorial statue were designed in cooperation with sculptor Herman A. MacNeil (1896-1947) and erected in 1930 at a cost of $50,000. (Sherwood) A bronze plaque and relief of Burke commemorate his long service and significance to the area. MacNeil was a European-trained and nationally prominent New York sculptor, whose realistic figurative work was commissioned for numerous public places, including the Supreme Court building, Washington Square in New York, and elsewhere.

The L.B. Youngs memorial plaque, by sculptor V. T Goumas, installed to the right of the north entry of the Water Tower, was dedicated in 1930. (Sherwood) Luther B. Youngs (1858-1923) was the city's Water Superintendent between 1895 and 1923, the period during which the Cedar

Water Supply System was designed, built and expanded, and the period of the city's greatest population growth.

Despite the effects of the Depression, Superintendent and Park Board annual reports continued to note the popularity of theatrical and musical events, Easter services, and flower shows during the 1930s much as during the 1920s.

Later phases of the expansion of the Cedar Water Supply system came to Volunteer Park underground, in trenches or tunnels, during the three decades following initial reservoir construction. The hand-mixed concrete used in the Reservoir and Gate House took a toll in frequent maintenance. Repairs were made to the Gate House in 1922, and the entire pool was relined in 1925-26. (SMA Photos 1935-37, 2436-38, 2442-46, 2461-66)

Changes to the Reservoir during the 1930s included installation of a chain link fence at the edge of the concrete perimeter walk in 1935, loss of the original cast-iron fence atop the Reservoir parapet sometime after 1937.

Volunteer Park originally contained 30 twelve-foot cast iron light standards supporting single, glass globe luminaires. The standards were spaced 160 feet on center along the Concourse. (Roland Cotterill to Olmsted Brothers, August 6, 1910) It also had many wooden benches typical of the period.

Lighting elsewhere in the park has changed somewhat since construction, primarily in the Museum forecourt area, around the Water Tower and Reservoir, and along the path between the Concourse and Band Stage. An archival photo shows cobra head luminaire in front of the Museum during the late 1960s. (SMA Photo #30502) Thirty-one of the globe light standards stand along the Concourse and the section of the Carriage Drive from 15th Avenue East to the Conservatory. Four have been installed in the Museum forecourt (probably in the mid-1970s) while some around the Water Tower and south entry have been removed, including two centered on the Museum/Reservoir axis (probably during construction of the Museum).

The solitary five-globed cast iron street lamp near the 14th Avenue East and East Prospect Street entrance was donated by the city of Victoria, British Columbia in 1956. It is one of Victoria's signature hanging-basket light standards that have surrounded the Provincial Parliament Building since 1937. (Sherwood)

Paths in the park were initially surfaced with gravel or cinders, while the roadways were paved with macadam. As the Museum became more heavily used, the Director complained about damage to the floors from grit tracked in by visitors. Proposals to surface paths with concrete were denied due to materials shortages in 1942, but in 1948 the Park Board contracted with Harris Asphalt Company for a $2000 paving project. (Sherwood, Board of Park Commissioners minutes, 1948) The post-war period also brought expansion and utility upgrades for the Museum, in 1947, 1953, 1955 and 1968. (Sherwood)

In 1952 the monument to Seattle's Spanish-American War volunteers, a stone with a plaque attached, was installed at the urging of local writer and veteran, J. Willis Sayre. The memorial was created by sculptor Cassius Beardsley. (Sherwood)

A large but invisible improvement to the water system occurred in 1957-1958, when an underground pump station was built in the lawn at the intersection of East Prospect Street and 12th Avenue East. The new pumps increased water pressure in the distribution lines from the reservoir. Chlorination equipment was installed inside the Gate House at the same time.

Changing water quality standards and requirements pose an ongoing dilemma that to date has had little visible effect on the Reservoir and Park. State regulations for public water supplies changed in 1972, requiring covered or better-secured storage facilities. The Reservoir's location in Volunteer Park precluded a wide fenced buffer zone around the open pool, and construction of a covered storage facility would be a costly, major alteration of the park. The Water Department supported the proposed changes, while the Park Board, the neighborhood association and park supporters throughout the city opposed altering the Reservoir. Posting guards at the Reservoir and increasing other forms of surveillance were accepted as a compromise and have been sufficient.

Modernist Japanese-American sculptor Isamu Noguchi's *Black Sun*, a multi-ton carved torus of black Brazilian granite, was installed in 1969 at the western edge of the plaza area above the Reservoir, on a dark granite base designed by local architect Fred Bassetti. A small bronze plaque on the granite base notes that the sculpture was "Commissioned with funds from the National Foundation for the Arts and Humanities and the Seattle Foundation, administered by the Seattle Arts Commission."

Noguchi (1904-1988) began his career as a portrait sculptor but soon became an abstract modernist with a strong interest in organic forms. With the support of a Guggenheim fellowship, Noguchi studied sculpture with Brancusi in Paris in the late 1920s before returning to New York briefly and travelling to study in China and Japan in the early 1930s. (Brenson, Farr, "Chronology," The Noguchi Museum website) After World War II, he established a studio in Japan, melding Japanese influences with European modernism. In addition to individual sculptures, Noguchi designed sculptural gardens, ballet sets, lamps and furniture, and may be best known for his sculpture gardens, such as the one at the Beineke Libray at Yale University.

Black Sun is one of two Noguchi installations in Seattle; the other is *Landscape of Time*, a 1975 grouping of five worked basalt columns at the Jackson Federal Building plaza. Seattle's *Black Sun* is a larger version of an earlier work (1960-63) of dark granite, approximately three feet in diameter. The earlier *Black Sun* is part of Nelson Rockefeller's 20th century sculpture collection at Kykuit, the Rockefeller estate near Tarrytown, New York. ("Kykuit Exterior," Historic Hudson Valley website).

Seattle's *Black Sun* marked a significant shift in Noguchi's mode of work, his collaboration with Masatoshi Izumi, a stone carver from Mure, Japan. "In the last phase of his career, Noguchi went from a studio practice to working in Mure with traditional stone carvers," says Bonnie Rychlak,

curator at New York's Noguchi Museum and the artist's former assistant. "It was a huge shift in his work, and *Black Sun* is what started it." (Rychlak, quoted in Hall)

Well-known Seattle landscape architect Richard Haag (b. 1923) was hired in 1970 to develop a park renovation plan, which was discussed in depth with the Board and in public meetings. Issues addressed by the plan included circulation, parking, views, tree and shrub over-maturity and decline, and screening along 15th Avenue East. The elements of the renovation plan were implemented in phases from 1971 through the mid-1970s and included building a new bandstand/stage, removing a path, and re-grading the lawn to the east of the stage to create a subtle amphitheater-like bowl for seating in 1971; removal of a path and planting katsura trees around the oval “Little Folks Lawn;” reconstruction of the wading pool (slightly east of its original location) and a new children’s playground east of the pool in 1973; closure and pavement removal at the East Highland Drive and 11th Avenue East park entrances in 1972; various lighting, irrigation and drainage improvements, extension of the Museum plaza sandstone paving across the Concourse, and installation of bollards to the west of the roadway. (Haag; Neiford; Board of Park Commissioner Meeting Minutes, 1970-74)

Renovation plans for the park were revisited by Parks Department landscape architects Shane DeWald and Joe Neiford in 1988. DeWald and Neiford considered over-mature vegetation, safety, and other issues. Neiford also designed renovations to the Museum forecourt plantings, consulting Hoggson's plans, which were installed in 1990 and later altered incrementally by maintenance staff. The Portico Group developed a new plan for Haag's children’s playground in 1989-1990, which was constructed in 1991. In 1992 Neiford studied the display beds between the Museum and reservoir, recommending renewal and replanting. (Neiford)

Lily pond restoration in 2003, funded by donations through Seattle Parks Foundation, included repairs to leaking ponds and plumbing, and replanting border vegetation and water plants.

In response to repeated warnings that the park’s trees, shrubs and other vegetation required thoughtful management and renewal, a Vegetation Management Plan was completed for the park in 2005. The Plan, still in draft form, addresses a wide range of planting-related issues, including an analysis of the Olmsted planting design, changes over time to plantings, renewal of critical tree and shrub plantings, substitutions for original plants that are inappropriate or no longer available, and management and action priority recommendations.

D. Changes Since 1975

Few substantive changes to Volunteer Park have occurred since 1975, the date that the park was listed in the National Register of Historic Places. In general, the park, including the Reservoir and Gate House, retains an overall integrity of location, design, setting, materials, workmanship, feeling, and association. Volunteer Park is remarkably well-preserved.

The most notable alterations since 1975 include a series of changes to the Art Museum forecourt plantings (1990), redesign of the children's play area and replacement of the play equipment (1991), and construction of a new greenhouse in the maintenance area (1991). More subtle, but also significant, are alterations to vegetation.

The composition of the tree and shrub understory plantings has also changed periodically over time. These changes are primarily due to three causes: natural plant death and replacement; shrub pruning and maintenance techniques that are not consistent with the original Olmsted design intent; and shrub thinning at the request of the Seattle Police Department for improved security and visibility. The Olmsted Brothers favored a layered approach, with a thick understory of shrubs below towering native trees and lower-growing ornamental trees. For a detailed analysis of the planting changes and proposals to renovate or restore the plantings, please refer to the park Vegetation Management Plan.

Small-scale elements of the park have also been altered inconsistently over time. Park furnishings are mixed and do not follow the Olmsted style recommendations for historic parks adopted in 2003 with the encouragement of the Friends of Seattle's Olmsted Parks, but the intent is that new and replacement benches will be in a consistent historic style.

In addition to these broad changes, a few more minor non-contributing alterations are listed below, most of which have occurred since 1975:

Non-Contributing Changes to the Park:

- Replacement of the large greenhouse in the maintenance area
- Loss of lawn area and some planting beds
- Inconsistent replacement of original park furnishings, including benches, lights, trash cans, etc.
- Modern surfacing on the tennis courts
- Installation of an overflow pipe at the base of the Water Tower mound
- Closing of the Carriage Drive and entrances to general traffic
- Modern children's play area

Non-Contributing Changes to the Reservoir:

- Addition of the Reservoir guardhouse
- Replacement of the Gate House doors and filling of the windows (date unknown; may be pre-1975)
- Addition of the underwater intake/outflow or aerating equipment at the western side of the reservoir. The system was changed from small domed vertical inlet/outlet structures to a long, horizontal one with inlet/aerator/structures in the pool (date unknown; may be pre-1975)

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Note: Library of Congress materials are also available at the Seattle Public Library and the Seattle Municipal Archives.

IV. Appendices

Appendix A: Illustrations

Current Plans, Aerials, Diagrams

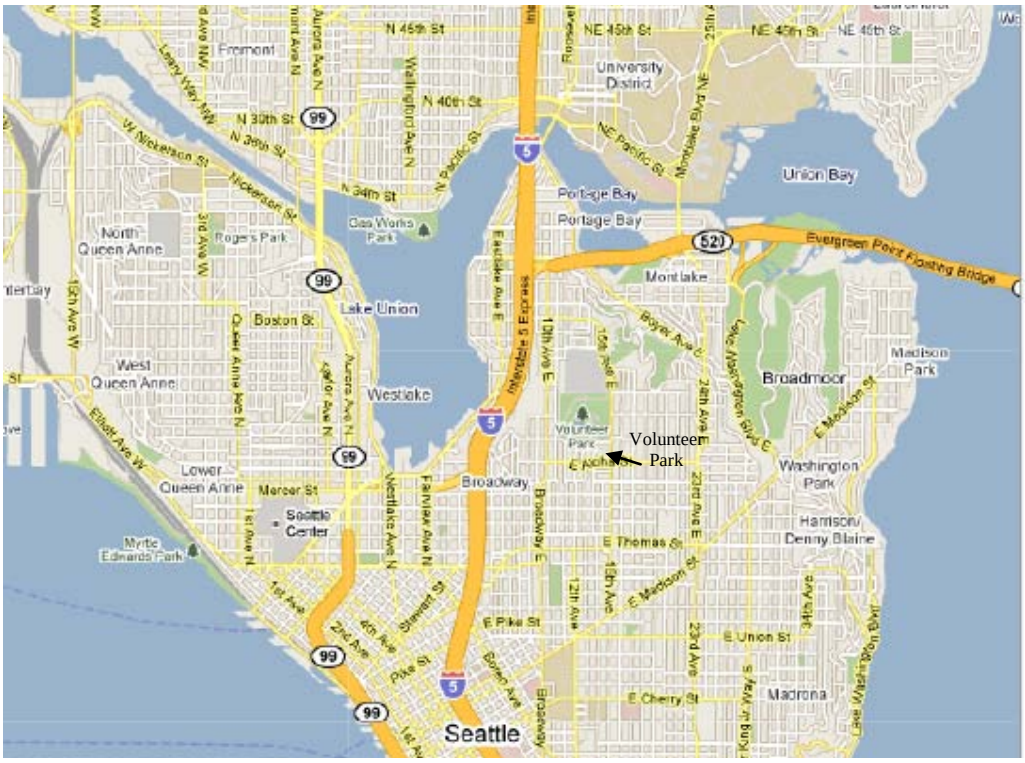

Figure 1 – Vicinity map

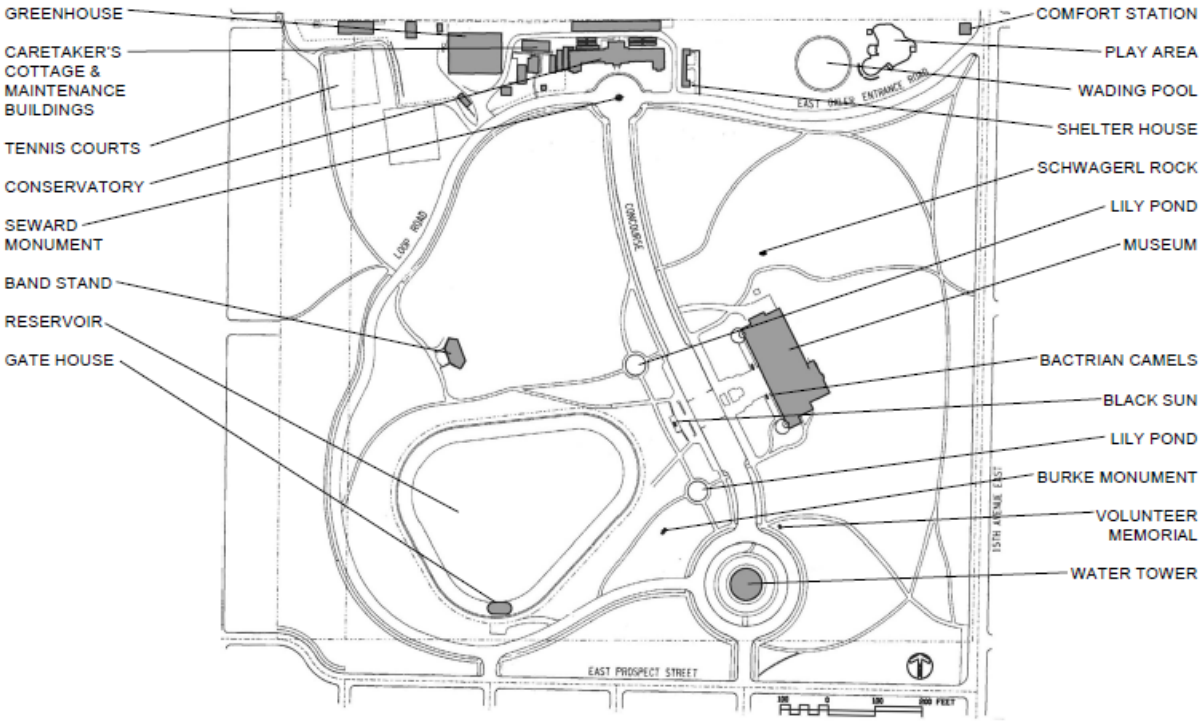

Figure 2 – Current park plan

Figure 3 – Current aerial photo (2007)

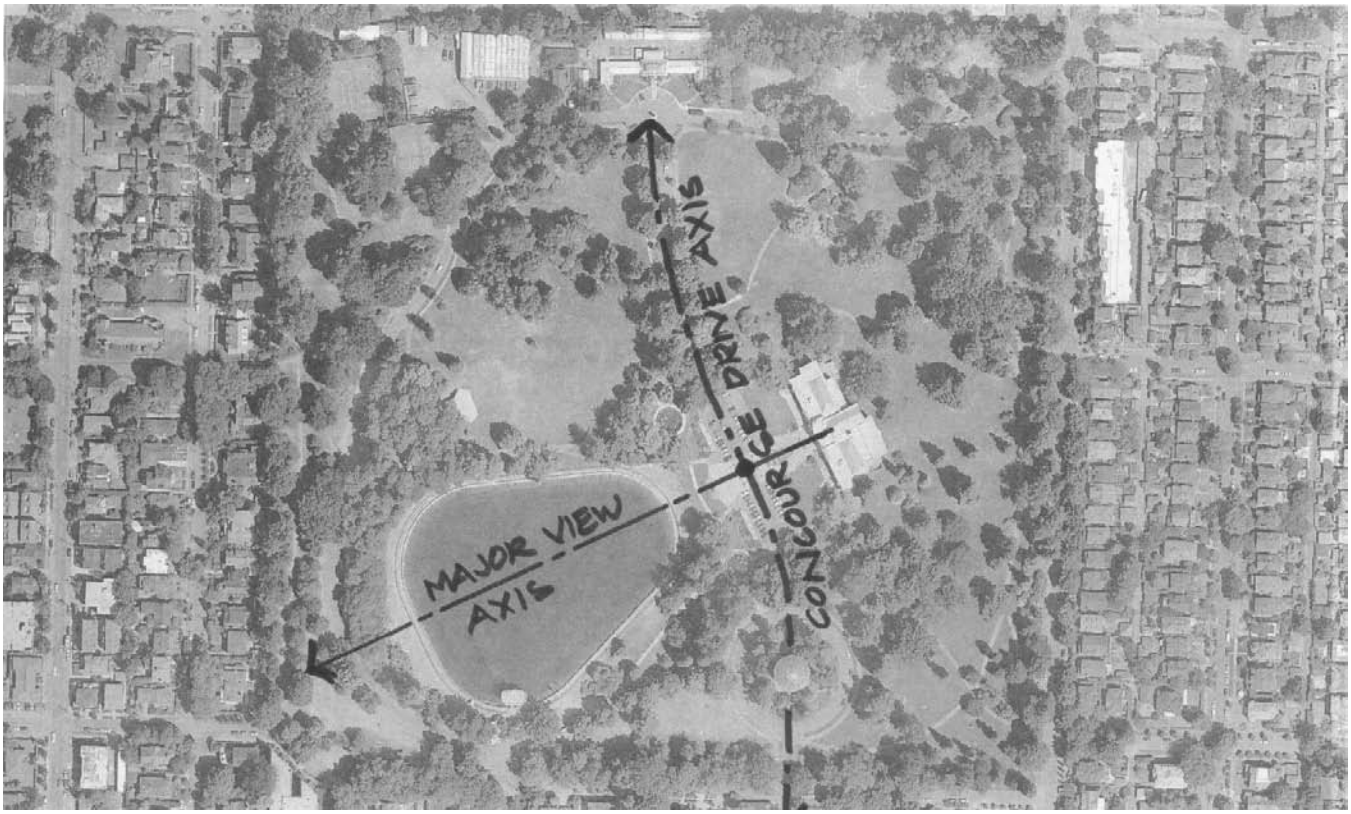

Figure 4 – Park Axes

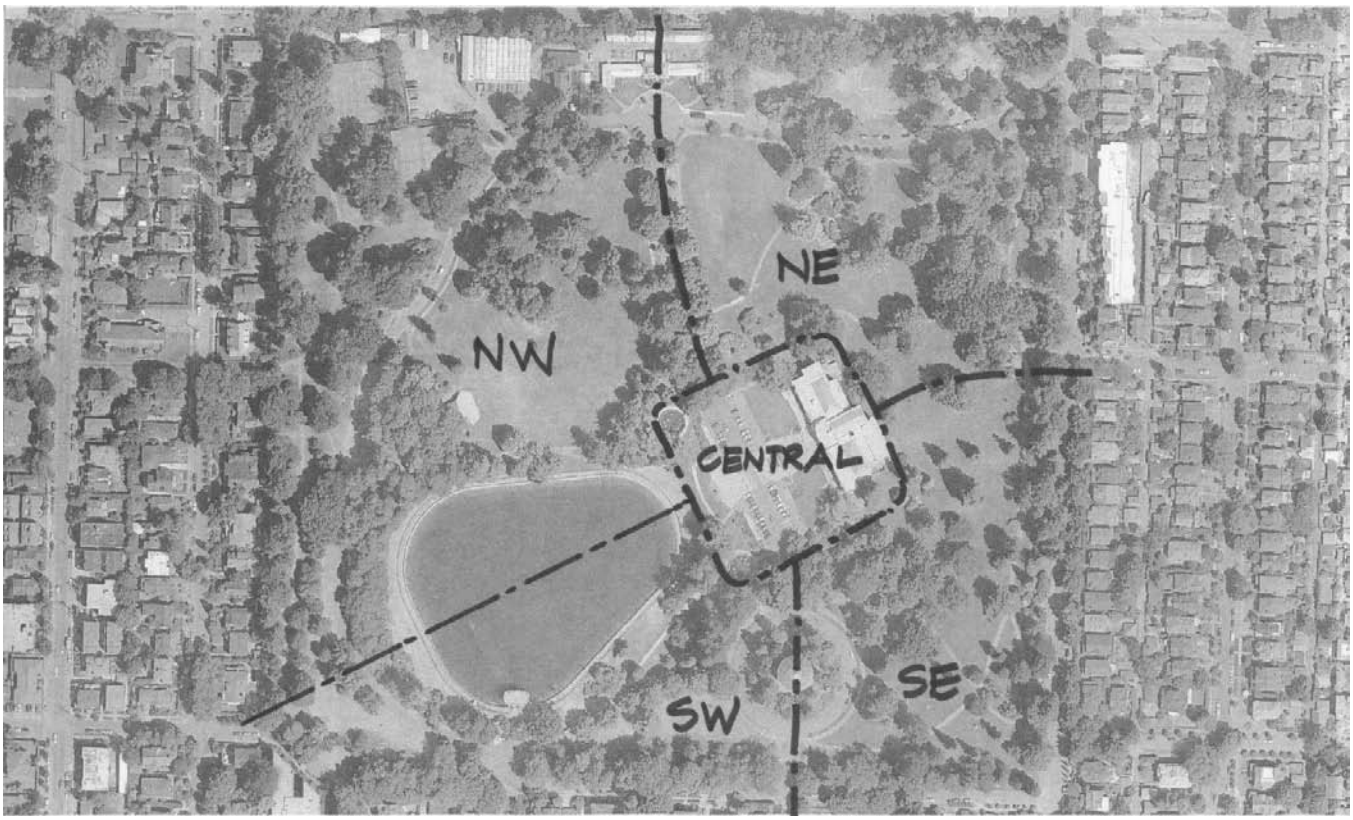

Figure 5 – Spatial Organization

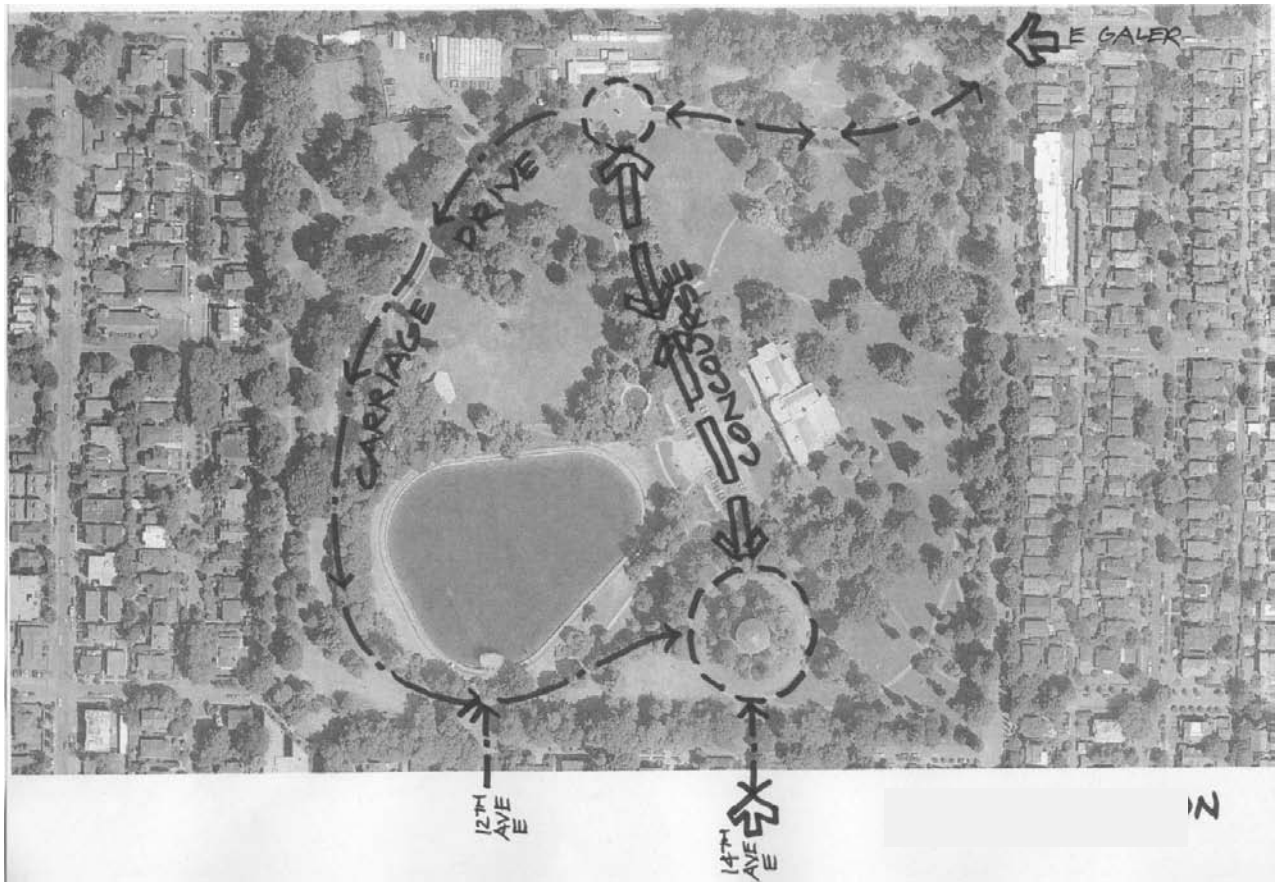

Figure 6 – Circulation

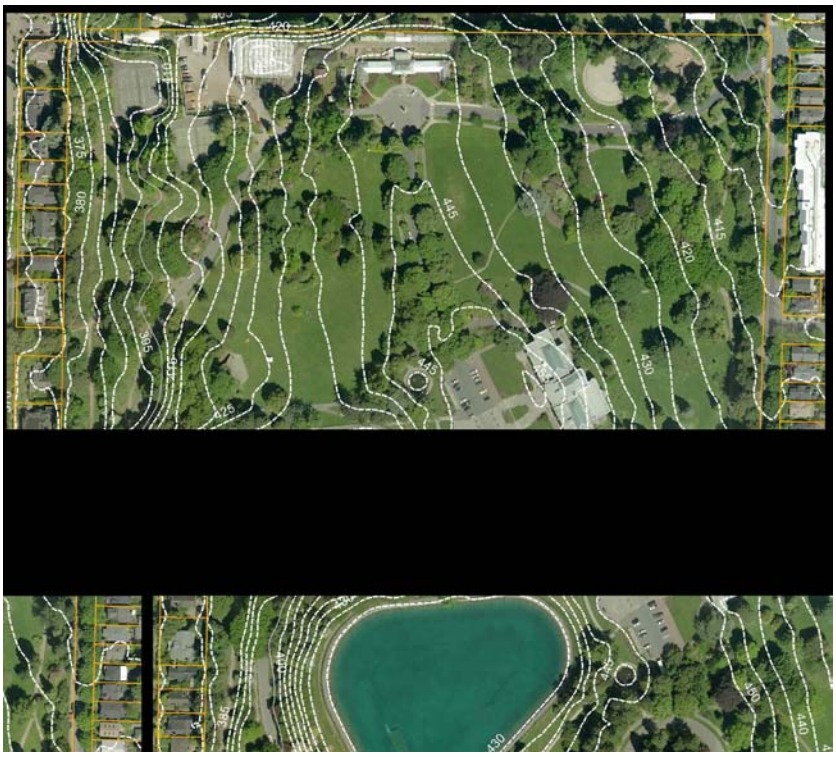

Figure 7 – Topography

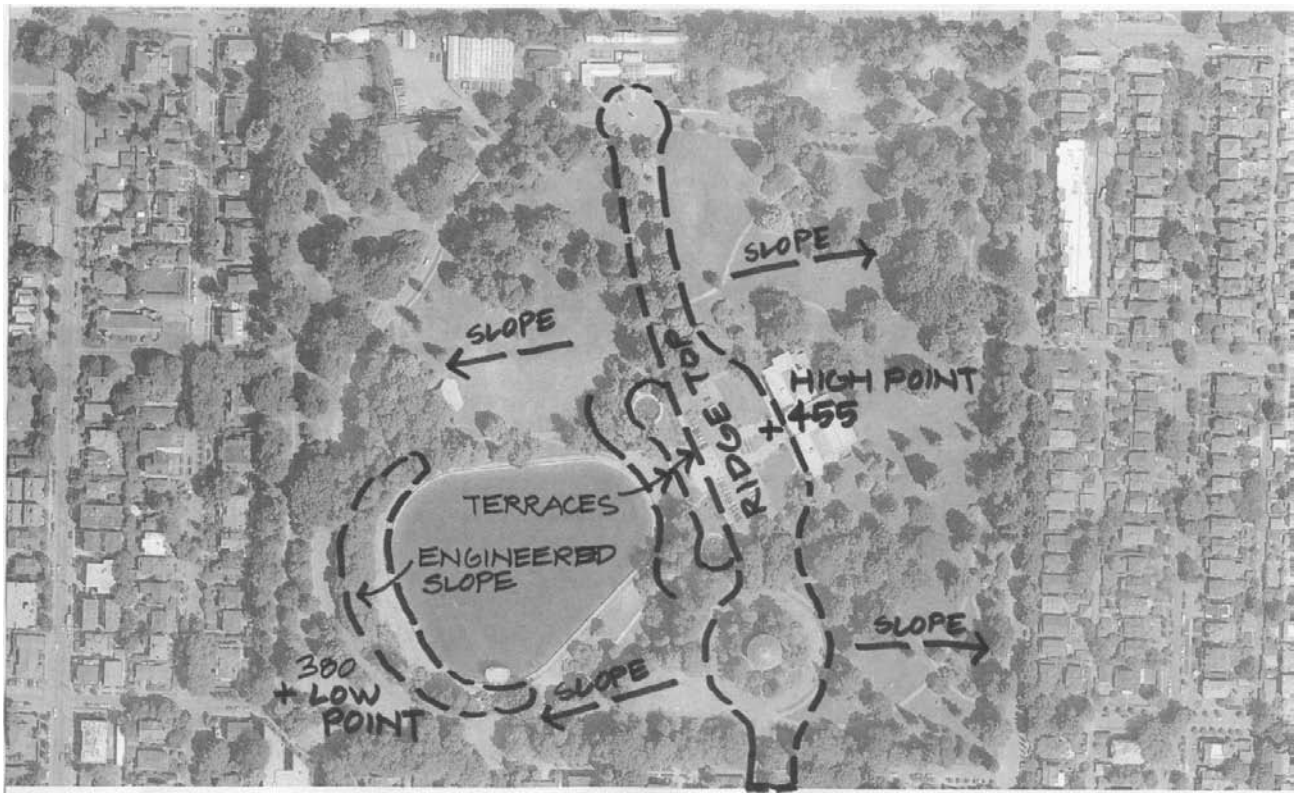

Figure 8 – Topography and Grading

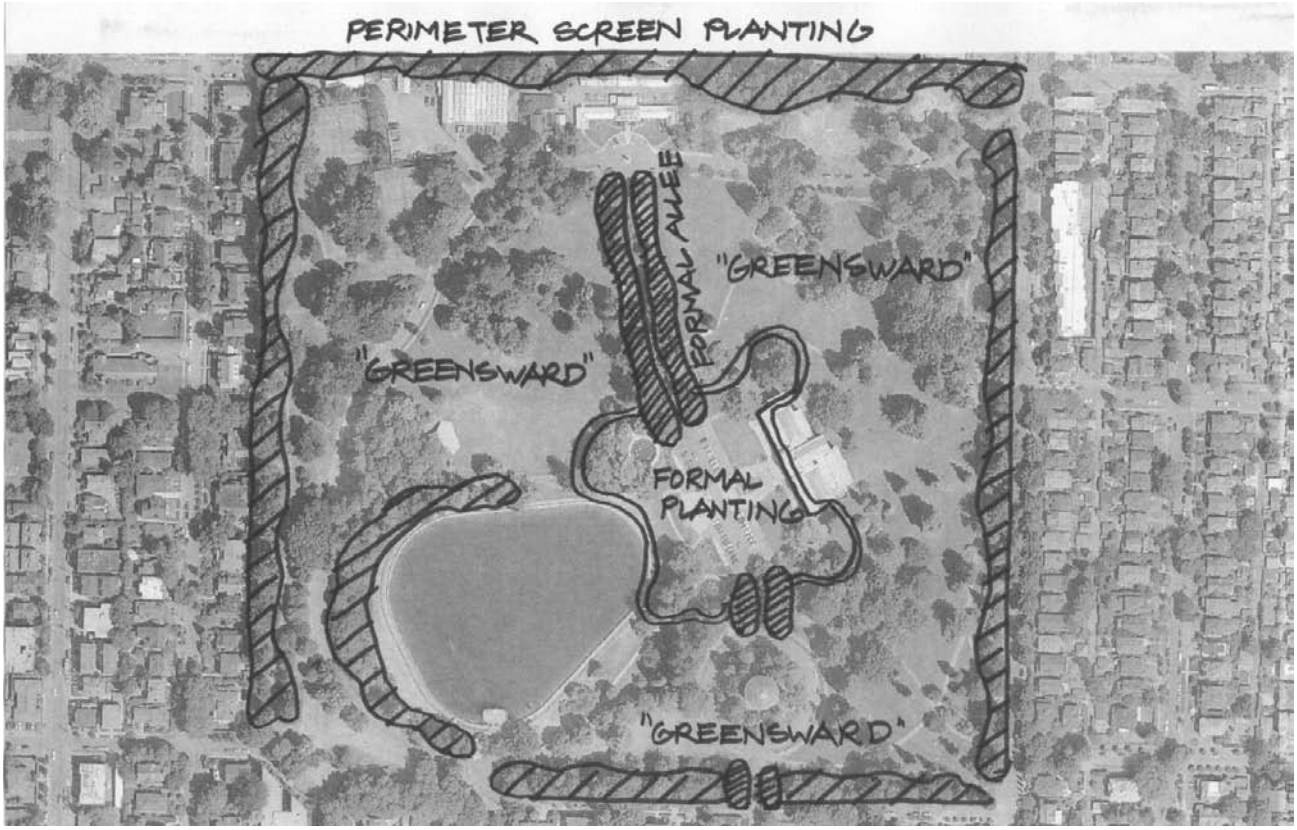

Figure 9 – Vegetation

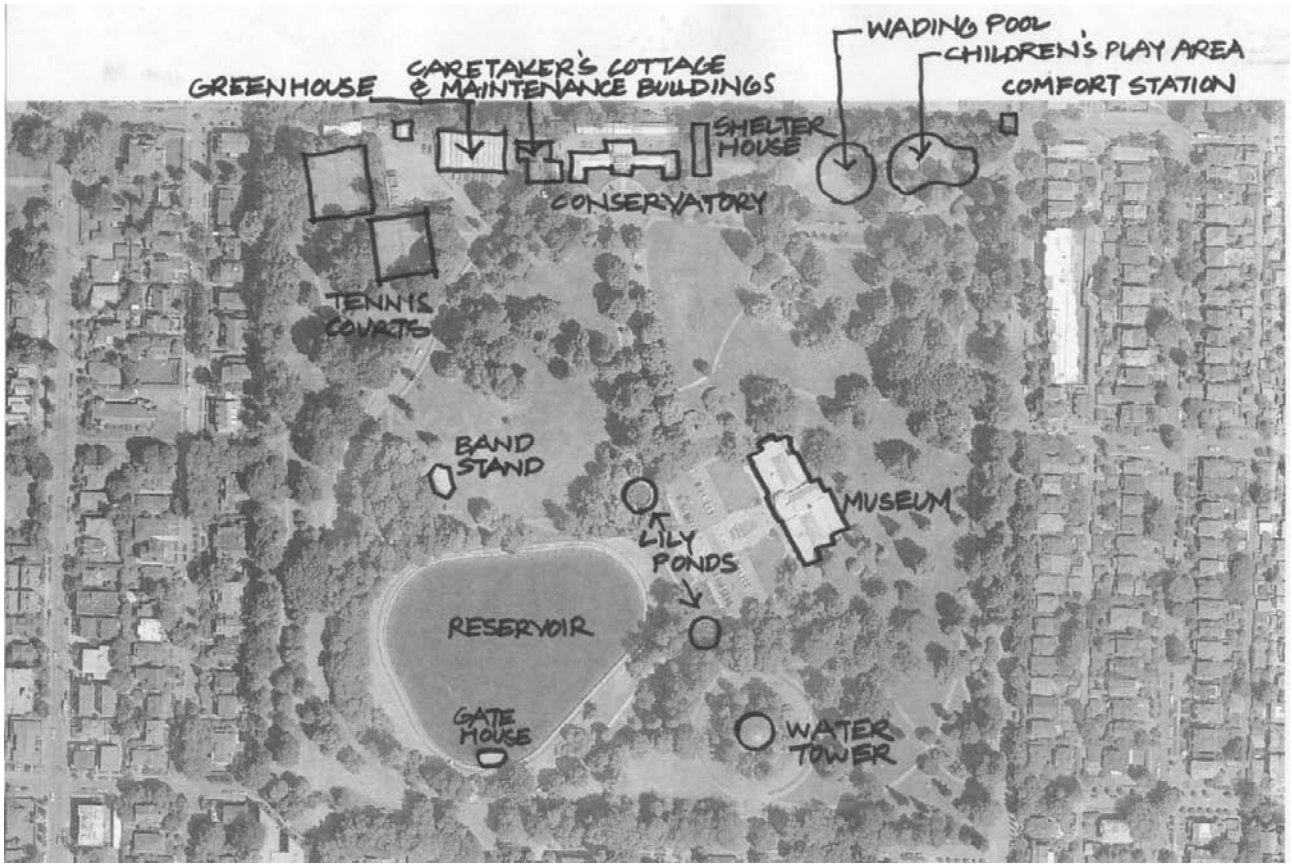

Figure 10 – Buildings, Structures, and Water Features

Figure 11 – Small-Scale Elements

Historic Plans

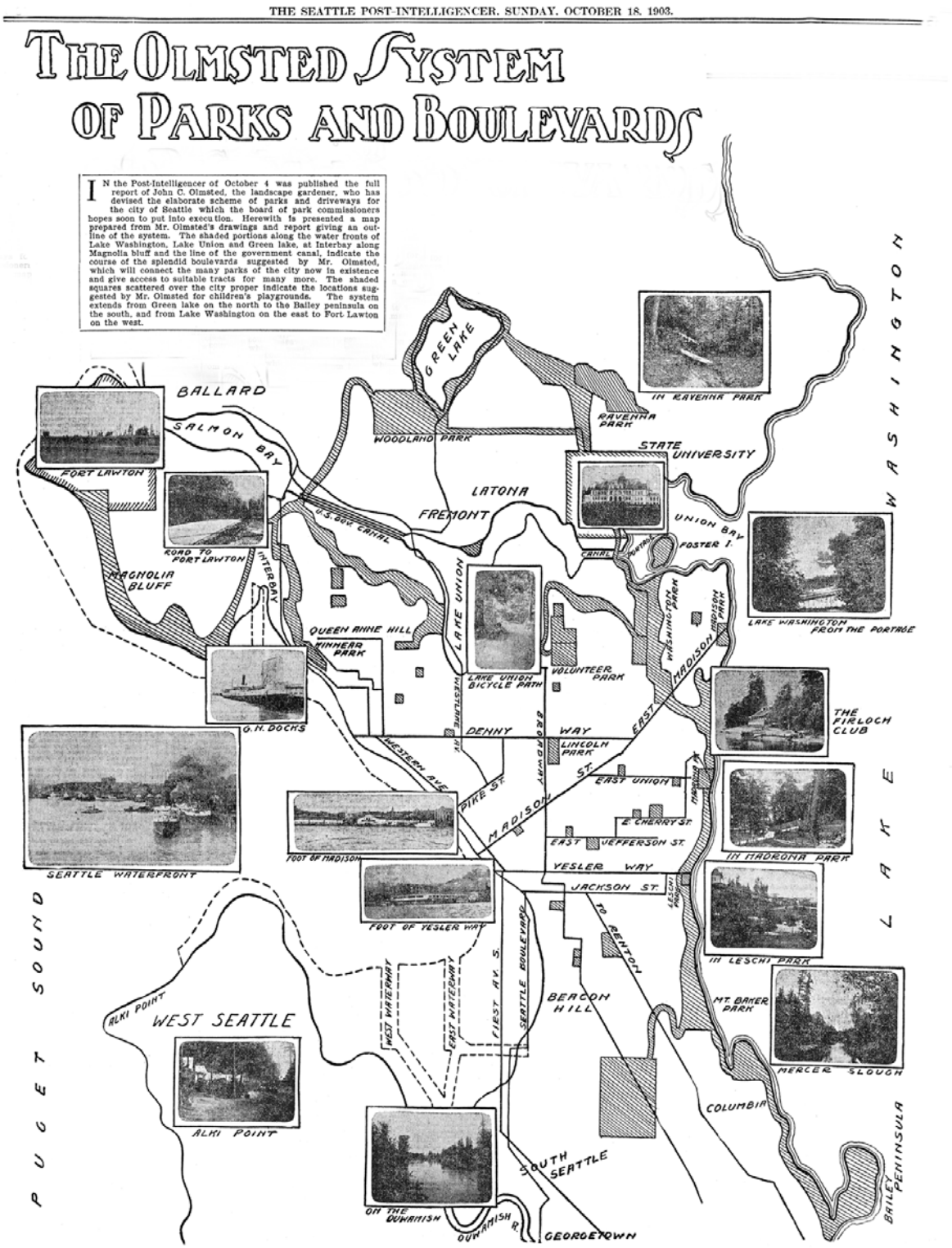

Figure 12 – Seattle Park and Boulevard System Plan, 1903

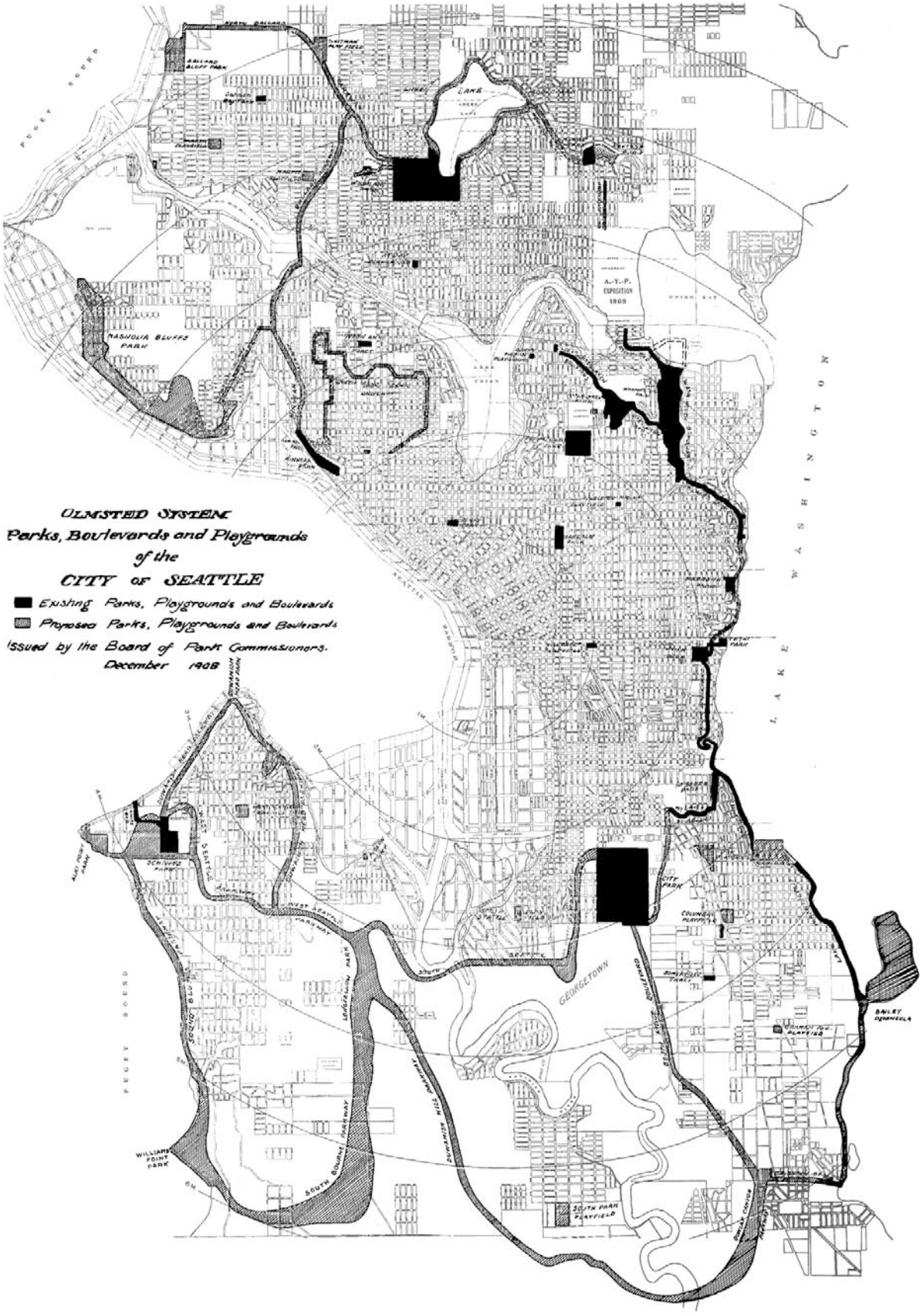

Figure 13 – Seattle Park and Boulevard System Plan, 1908

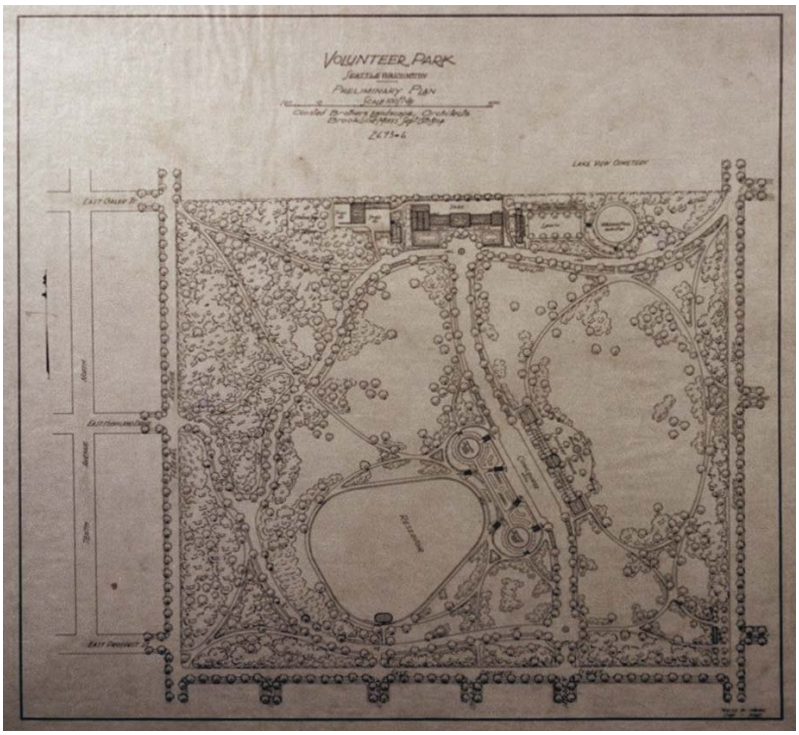

Figure 14 – Volunteer Park Preliminary Plan, September 15, 1904
Courtesy of the National Park Service Frederick Law Olmsted National Historic Site, Job #2695 Plan #6

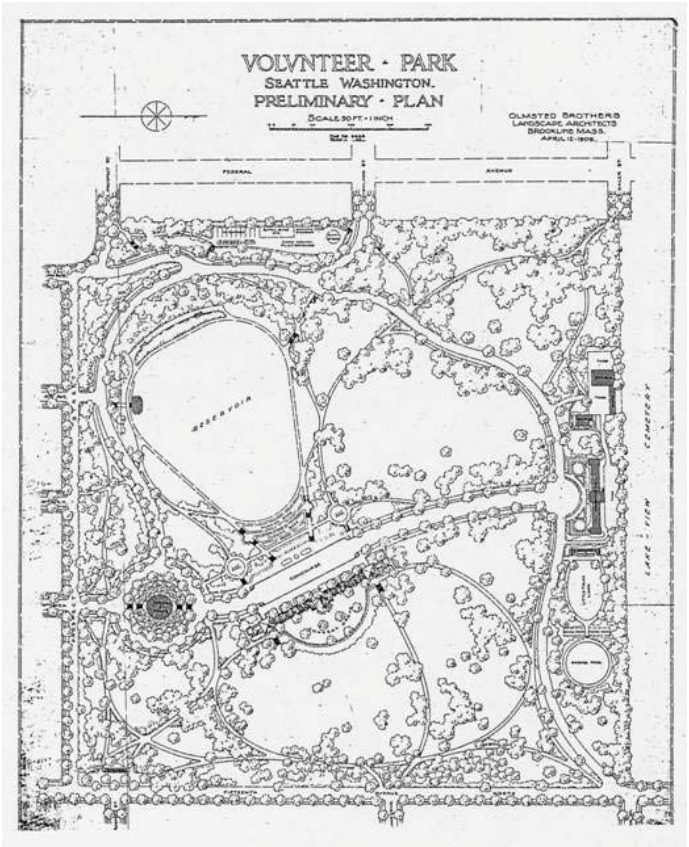

Figure 15 – Volunteer Park Preliminary Plan, April 12, 1909
Courtesy of Friends of Seattle's Olmsted Parks, Job #2695 Plan #35

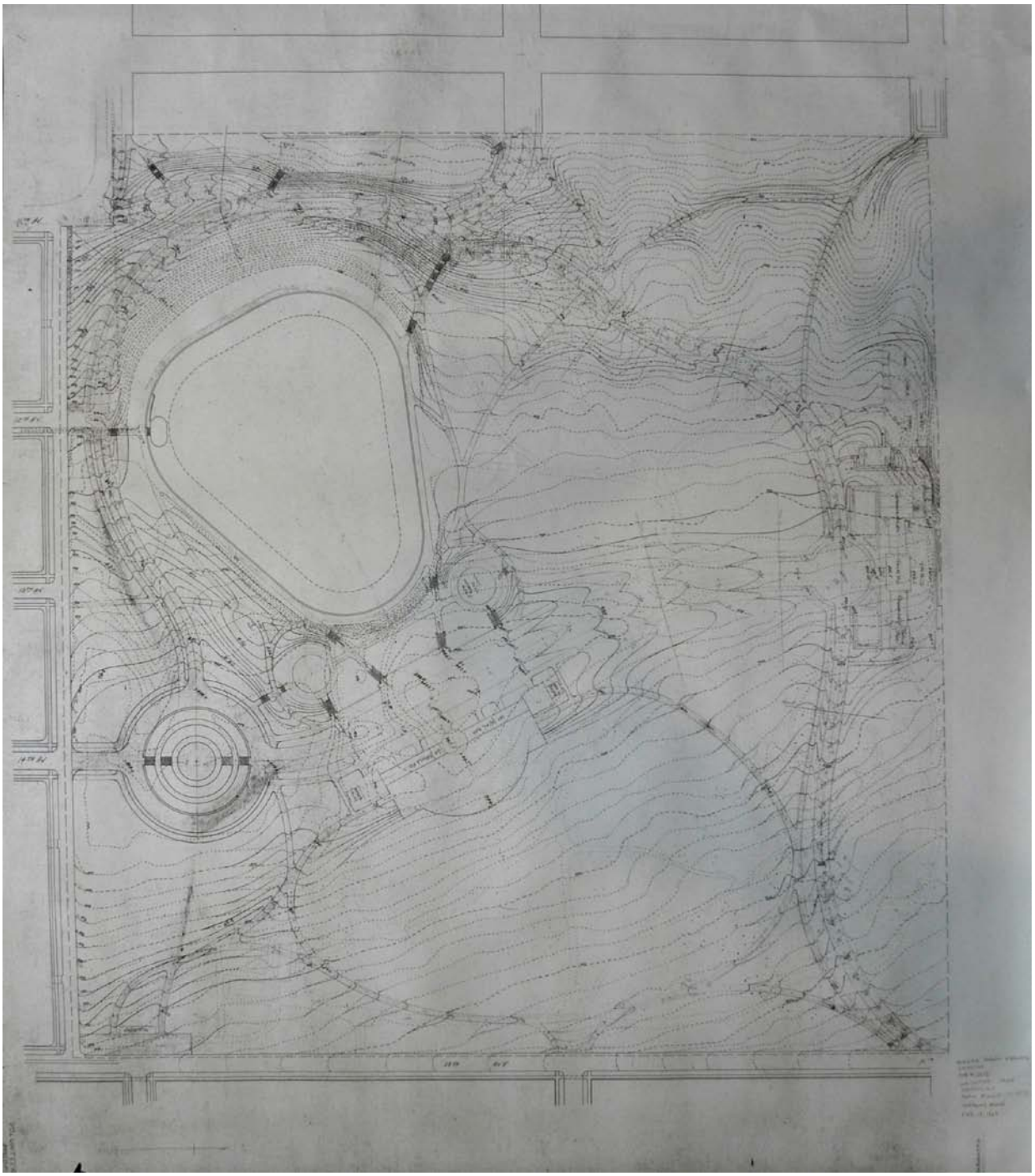

Figure 16 – Volunteer Park Grading Plan, February 19, 1909
Courtesy of the National Park Service Frederick Law Olmsted National Historic Site, Job #2695, Plan #13, pt. 1

Figure 17 – Planting Plan, Job # 2695, Plan #43, February 16, 1910
Courtesy Seattle Parks and Recreation

Current Photographs

Photo 1 - North Concourse Vegetation, February 2009

Photo 2 – Southwest Quadrant Vegetation, January 2007

Photo 3 – Southeast Quadrant Vegetation, February 2009

Photo 4 – Northeast Quadrant, January 2007

Photo 5 – Northwest Quadrant Vegetation, September 2007

Photo 6 – Reservoir, May 2001, Photo courtesy Seattle Municipal Archives, Item No. 114469

Photo 7 – Gate House, south side, January 2007

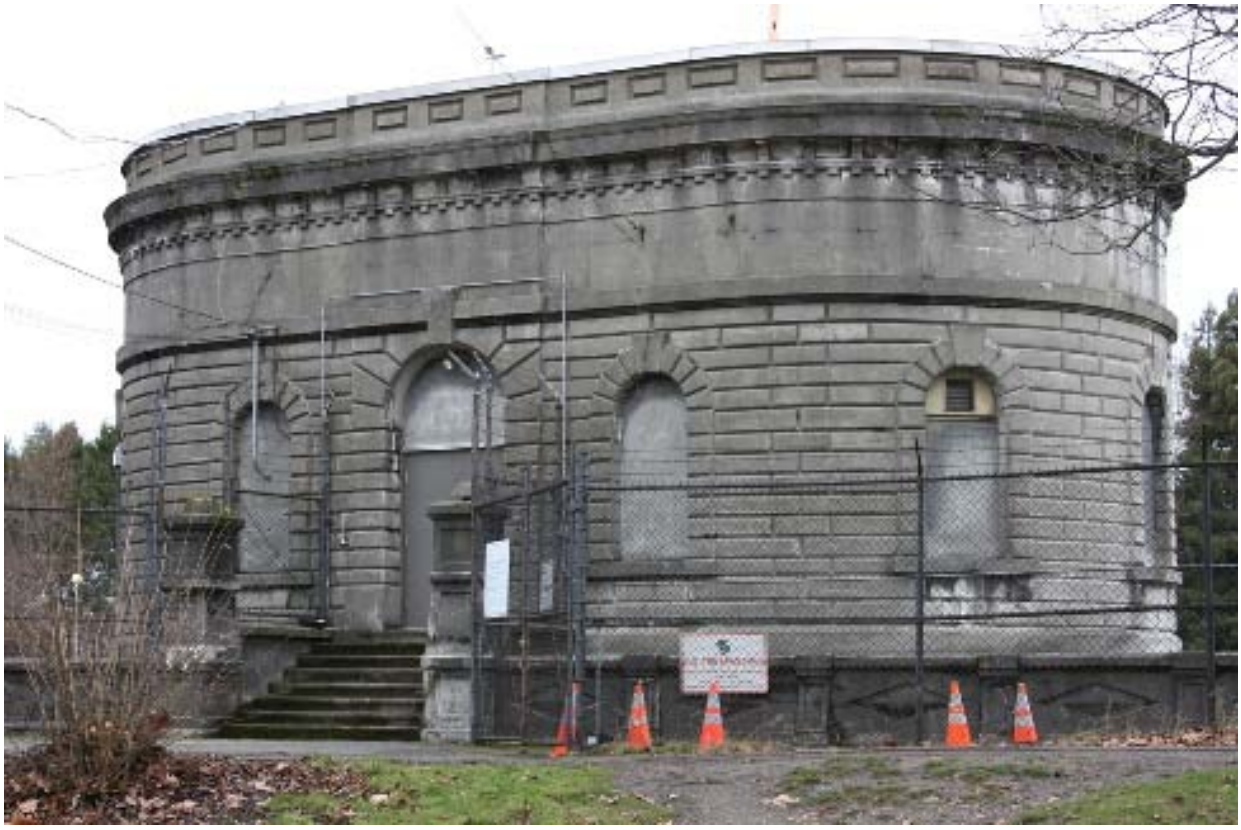

Photo 8 – Gate House, southeast corner, January 2007

Photo 9 – Gate House, north side, October 2010

Photo 10 – Gate House, northeast side, February 2009

Photo 11 – Water Tower, south side, September 2006

Photo 12 – Water Tower, northwest side, February 2009

Photo 13 – Water Tower, east side, October 2010

Photo 14 – Water Tower, west side, October 2010

Photo 15 – Lily Pond, September 2009

Photo 16 – Shelter House, east side, January 2007

Photo 17 – Wading Pool, September 2007

Photo 18 - Children's Playground, February 2009

Photo 19 – Comfort Station, south and west sides, February 2008

Photo 20 – Comfort Station, south and east sides, February 2009

Photo 21 – Comfort Station, north side, October 2010

Photo 22 – Keeper's Lodge, south side, September 2006

Photo 23 – Maintenance Facilities, south side, September 2007

Photo 24 – Tennis Courts, September 2007

Photo 25 – Conservatory, south side, September 2009

Photo 26 – Seattle Asian Art Museum and Forecourt/Entry Garden, west side, September 2006

Photo 27 – Museum Forecourt/Entry Garden, west side, January 2007

Photo 28 – Museum, east side, January 2007

Photo 29 – Museum, north side, October 2010

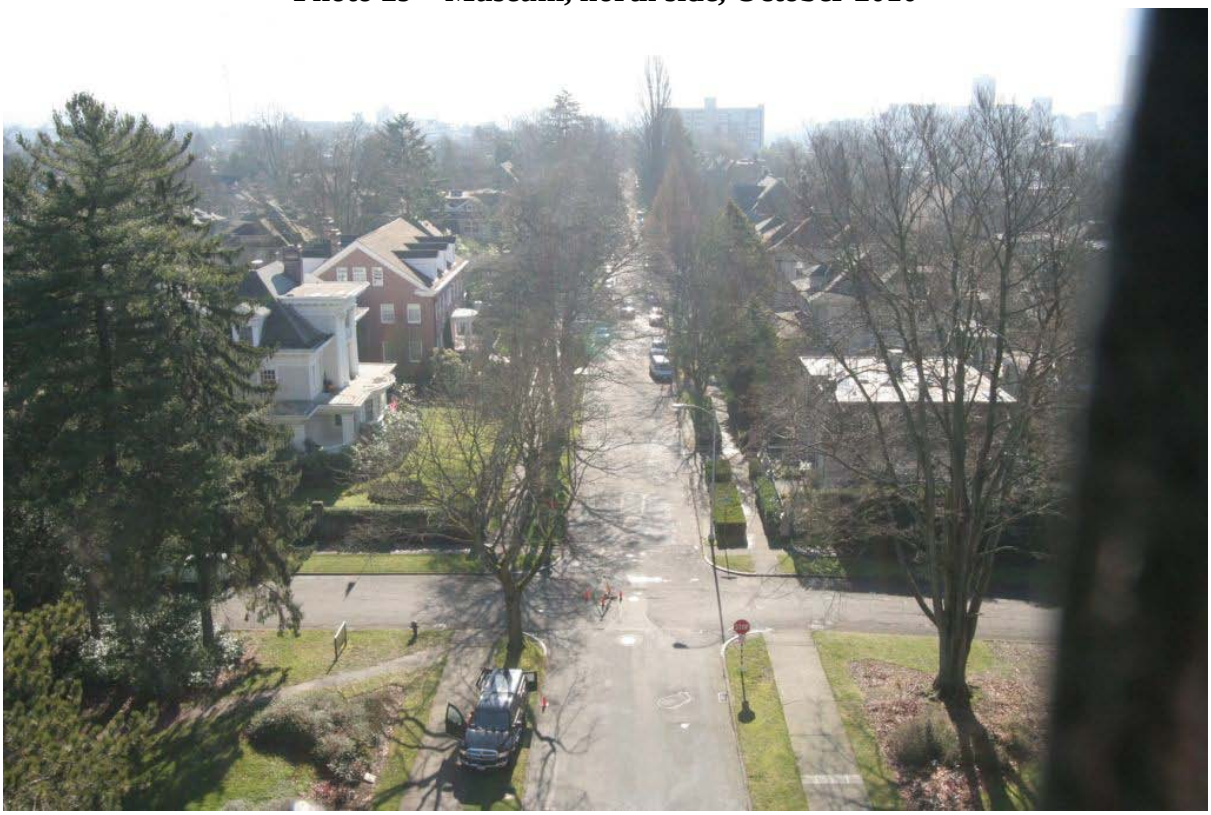

Photo 30 – Neighborhood south of park, from Water Tower, January 2007

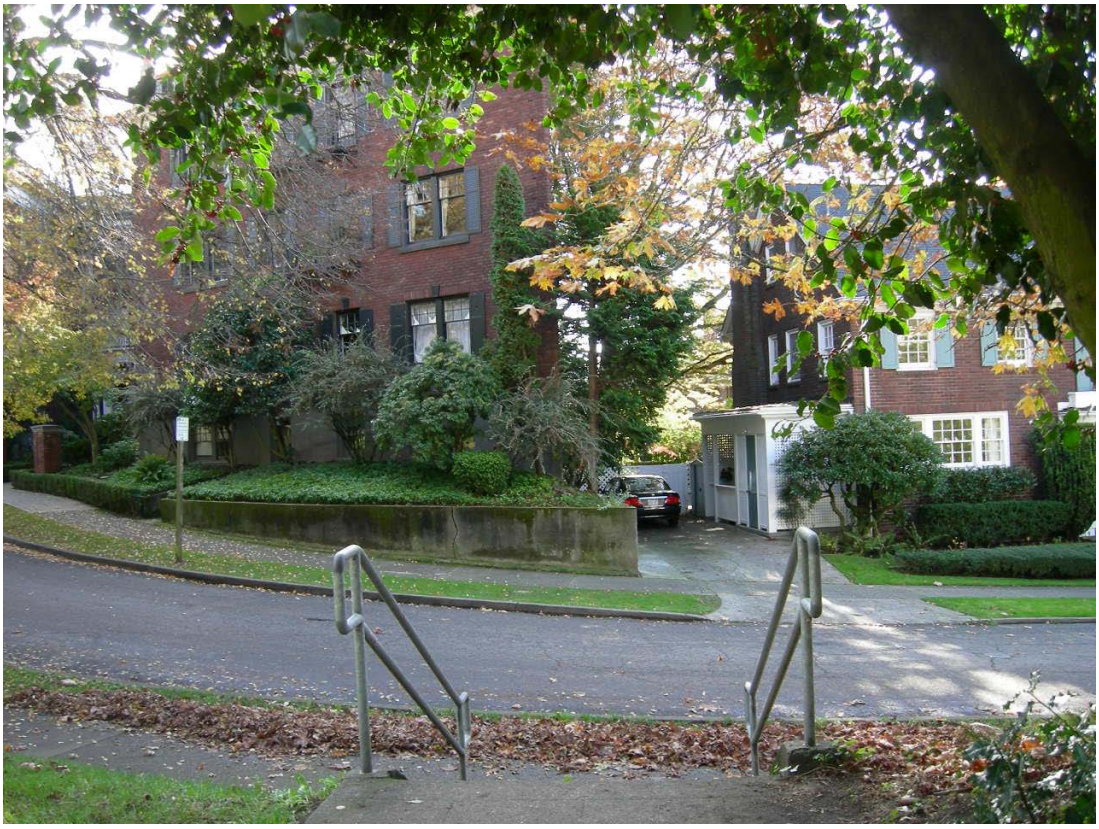

Photo 31 – Neighborhood at southwest corner of park, October 2010

Photo 32 – East Prospect Street and 12th Avenue East park entrance, October 2010

Photo 33 – Northeast entry, looking east, October 2010

Photo 34 – Band Stand/Stage, north side, February 2009

Photo 35 – Seward Monument, September 2006

Photo 36 – L.B. Youngs Medallion, September 2006

Photo 37 – Burke Monument, September September 2006

Photo 38 – Memorial Tree Plaque, September 2006

Photo 39 – Volunteer Memorial, September 2006

Photo 40 – "Playform" Play Sculpture, August 2008, Photo Courtesy of David Vaughn

Photo 41 – *Black Sun*, September 2006

Photo 42 – View east from *Black Sun*, February 2009

Photo 43 – West side of *Black Sun*, October 2010

Photo 44 – Schwagerl Rock, September 2007

Photo 45 – Bactrian Camels at SAAM, September 2007

Photo 46 – Globe Light Fixture, north of *Black Sun*, October 2010

Photo 47 – Multi-globed light fixture, southeast of Water Tower, October 2010

Historic Photographs and Postcards

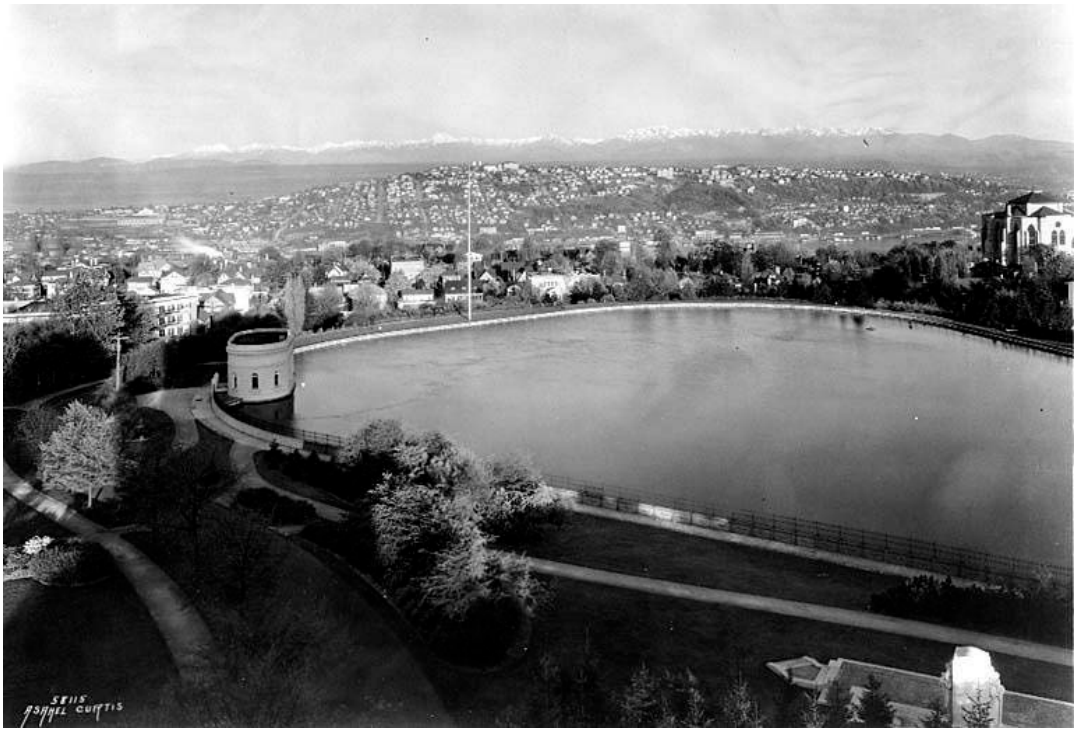

Photo 48 - Volunteer Park reservoir looking west, ca. 1931,
Photo by Asahel Curtis, Courtesy University of Washington Libraries, Special Collections, SEA0963

Photo 49 - Volunteer Park, looking east toward Lake Washington, Seattle, ca. 1909
Photo by Asahel Curtis, Courtesy University of Washington Libraries, Special Collections, CUR573

Photo 50 - Capitol Hill residence district looking south along 14th Avenue East, Seattle, 1912
Photo by Asahel Curtis, Courtesy University of Washington Libraries, Special Collections, CUR933

Photo 51 – Volunteer Park wading pool, 1913,
Courtesy University of Washington Libraries, Special Collections, SEA0965

Photo 52 – Children's wading pool and playground in Volunteer Park, undated
Photo by Nowell and Rognon, Courtesy University of Washington Libraries, Special Collections, SEA2099

Photo 53 - Lily pond and Observation tower at Volunteer Park, undated
Courtesy University of Washington Libraries, Special Collections, SEA2096

Photo 54 – Volunteer Park looking north showing conservatory in the distance, undated
Courtesy University of Washington Libraries, Special Collections, SEA2095

Photo 55 – Volunteer Park from the observation tower looking north, undated
Courtesy University of Washington Libraries, Special Collections, SEA2449
Note: Postcard artist added flowers to the plants on the slopes.

Photo 56 – William Henry Seward monument at Volunteer Park, ca. 1913
Photo by Frank H. Nowell, Courtesy University of Washington Libraries, Special Collections, SEA1945

Photo 57 – Conservatory in Volunteer Park, 1914
Courtesy University of Washington Libraries, Special Collections, SEA2089

Photo 58 – Rhododendrons and lawn, Volunteer Park, Seattle, ca. 1931
Photo by Asahel Curtis, Courtesy University of Washington Libraries, Special Collections, CUR1578

Photo 59 – Volunteer Park with conservatory in the distance, 1931
Photo by Asahel Curtis, Courtesy University of Washington Libraries, Special Collections, SEA0864

Photo 60 - Art Museum at Volunteer Park, 1932
Courtesy University of Washington Libraries, Special Collections, SEA2098

Appendix B: Olmsted Plant Lists

Olmsted Tree Taxa:
http://www.seattle.gov/parks/horticulture/VMP/VolunteerPark/AppxDOlmsted.pdf

1909 Olmsted Plan Understory Plants and Vines (V Park)
http://www.seattle.gov/parks/horticulture/VMP/VolunteerPark/AppxD1909.pdf

Volunteer Park Olmsted Trees Suitable for Future Use
http://www.seattle.gov/parks/horticulture/VMP/VolunteerPark/AppxEOlmstedTrees.pdf

Volunteer Park Alternative Taxa for Problem Olmsted Trees
http://www.seattle.gov/parks/horticulture/VMP/VolunteerPark/AppxEAlternativeTaxa.pdf

Volunteer Park Recommended Trees for Future Planting
http://www.seattle.gov/parks/horticulture/VMP/VolunteerPark/AppxEfuture.pdf

Understory Plants for Volunteer Park
http://www.seattle.gov/parks/horticulture/VMP/VolunteerPark/AppxEUnderstory.pdf

Appendix C: Volunteer Park Timeline

The following timeline of events affecting Volunteer Park has been compiled chiefly from primary sources: Olmsted Brothers correspondence to and from the Seattle Board of Park Commissioners, Park Board and Park Superintendent annual reports, Public Works and Water Department correspondence, and dated park photographs and plans.

1851

- November 13: Denny Party lands at Alki Point; first Euro-American settlement of Seattle

1856

- Federal land grant (including future park site) awarded to Selim Woodworth for military service in the Mexican-American War

1867

- December 2: City of Seattle incorporated under territorial law

1870

- City population is 1,107

1876

- City acquires future site of Volunteer Park, 40 acres of land at the crest of Capitol Hill from sawmill engineer James M. Colman, for "municipal purposes" for $2000. Colman had purchased it from the Selim Woodworth estate

1880

- City population is 3,533

1882

- Phinney's Addition platted along the along the western edge of the land purchased by the City from Colman

1884

- City Ordinance 571 accepts David Denny's donation of land to the city for a park (future Denny Park); burials on the property will need to be moved

1885

- City Ordinance 642 creates Washelli Cemetery on the site of the future Volunteer Park to receive disinterred burials from the Denny donation.

1887

- City creates Board of Park Commissioners
- November: City Ordinance 877 designates "Washelli Cemetery" for park use and changes its name to Lake View Park. Graves are moved north to Lake View Cemetery. Confusion between park and cemetery soon prompts renaming the park as City Park.

1889

- June 6: Most of Seattle's central commercial area burns to the ground
- Voters approve creating a public water system
- Nov. 12: Water system plan presented by Benezette Williams, nationally prominent consulting engineer, drawing water from Rock Creek (above Maple Valley on the Cedar River) and piping it to high (400') and low (300') reservoirs on Capitol Hill

1890

- City population is 42,800
- Supreme Court decision allows municipalities to issue bonds; $845,000 bond approved for City purchase of private Spring Hill and Union water companies

1891

- North Seattle (Magnolia, Wallingford, Green Lake, Brooklyn (now University District) annexed

1892

- E. O. Schwagerl appointed Park Superintendent (serves 1893-95)
- Park Board approves sale of City Park in order to acquire a larger parcel elsewhere, but no sale occurs
- City nursery in City Park expanded, general improvement of park, "development of lawn-meadows and the picturesque and effective grouping of that portion of forest growth which has been retained for the purpose…" (Park Board Annual Report, 1894)

1895

- E.O. Schwagerl presents a citywide plan for parks, not implemented; partial design for City Park, with more clearing and planting (total cleared 20.5 acres, partially cleared 9.5 acres, under cultivation 14.5 acres), but construction is minimal; nursery expanded in park; Schwagerl resigns at end of year
- George Cotterill, Assistant City Engineer, proposes bicycle trail plan for 10,000 bicycles in the city; 25 miles developed by volunteers by 1900
- Water system bonds approved; $1.25 million for Cedar River Water Supply System

1897

- City Engineer R.H. Thomson plans Cedar River water system based on earlier Williams proposal (source moved to Landsburg on Cedar River); surveying, land acquisition and construction begin: Landsburg diversion dam, 28.57-mile pipeline, reservoirs at Lincoln (now Cal Anderson) and City parks
- Park Board recommends that no bikeways go through City Park and that bicycles and dogs be banned from walkways there

1899

- Contract let for first phase of Cedar River Water System (diversion dam, pipeline, high and low service reservoirs)
- Grading for High Service Reservoir underway in park

1900

- City population is 80,671
- Gate House, reservoir and pipelines under construction; High Service Reservoir covers 4.1 acres; Landsburg diversion dam completed

1901

- January 10: first water delivered by Cedar River Water System Pipeline 1, capacity of 23.5 million gallons per day; Reservoir completed and filled
- May 21: City Ordinance 6907 changes park name to Volunteer Park in honor of local volunteers who fought in Spanish-American War
- October: City Ordinance 7312 authorizes the Public Works Department to acquire 3 additional acres in a tract south of original 40 acres, to protect Reservoir and mitigate loss of park land
- Capitol Hill Division 2 platted southeast of the park, along 15th Ave. E
- 15th Avenue East paved
- City Park trolley line opens along 15th Avenue East, with a stop at Volunteer Park

1902

- About one fourth of Volunteer Park now improved with walks, lawns, flowerbeds, swing sets and picnic tables, but the principal efforts during 1902 and 1903 are clearing, grading, and nursery propagating
- Volunteer Park Greenhouse is the only greenhouse in the park system in which trees, shrubs and bedding plants are propagated
- Capitol Hill Divisions 1 and 3 platted across East Prospect Street, south of the park, and Division 4 across 15th Avenue East, east of the park
- City cedes portion of 11th Avenue North (now East) along western edge of park. (Vacation formally approved by City Ordinance #26793, 3/20/1911)
- Ordinance 8889: east half of Phinney's Addition Blocks E and F added to west edge of park (2-3/4 acres) at cost of $15,500

1903

- April 30 through June 4: John C. Olmsted and Percy Jones visit Seattle to reconnoiter for developing a park and boulevard system plan
- July 2: Olmsted plan sent to Park Board; plan proposes development of Volunteer Park and Volunteer Park Parkway connecting Washington and Volunteer parks
- November 3: Park Board of Commissioners accepts Olmsted report, adopts recommendations for system (report cost: $2,302)
- Topographic survey of park conducted December 1902 – July 1903 (cost: $7,107)

1904

- City Charter change approved by voters; Board of Park Commissioners independent of direct supervision by the City Council
- John C. Olmsted recommends to Park Board adding the remaining strip of land along Federal Avenue west of Volunteer Park; also proposes an "elongated concourse" on the crest of the ridge, and other main elements of the park
- Olmsted Brothers firm prepares general plans for several individual parks, including Volunteer and Lincoln (now Cal Anderson) parks and for Washington Park Boulevard
- J. W. Thompson hired as Seattle Parks Superintendent at John C. Olmsted's suggestion; initially paid under Olmsted contract
- August 4: John C. Olmsted writes to Charles Saunders that James F. Dawson will give directions to J.W. Thompson regarding planting in Volunteer Park
- November 15: Charles Saunders cautions Olmsted Brothers that is it unlikely funds will be available to purchase the remaining half-block of property to the west on Federal Avenue to add to Volunteer Park
- Approximately one-fourth of the park is improved with lawns and flower beds, with improvements on the 15th Avenue East (east) side; park use is growing – improved area now felt to be too small
- Increased public demand for playgrounds and open squares in neighborhoods

1905

- South Seattle annexed
- Existing greenhouse in Volunteer Park to be sold, since it is in a poor location relative to new plan
- November 24: C.J. Smith, Park Board President, corresponds with Olmsted Brothers regarding the proposed standpipe location; the Park and Public Works boards proposed three locations, but requested input from Olmsted Brothers
- December 11: John C. Olmsted corresponds with C.J. Smith, Park Board President, saying the site for the standpipe should relate to the symmetry of the concourse and lie on the centerline of 14th Avenue about 200 feet from the center of Prospect Street, so that the concourse drive can encircle the mound at a distance from the park boundary. Park Board approves on December 21.

1906

- $500,000 park bond approved, primarily for acquisitions

- Construction of steel tank for standpipe begun on concrete foundation 16 feet above road level– ½" steel plates, 10 per section, with internal stiffening ($28,522; Moran Brothers Co.)
- John C. Olmsted visits; extended stay to plan Alaska-Yukon-Pacific Exposition grounds (future University campus)

1907

- John C. Olmsted returns to finalize A-Y-P Exposition plan
- Ballard, Ravenna, West Seattle, Columbia City, SE Seattle, South Park and Rainier Beach annexed
- Capitol Hill Improvement Club recommends "improving the park to a finished state" and neighbors request a trolley waiting station on 15th Avenue East
- 'Masonry casing' construction for Water Tower begun (T. Ryan); problems with quality of materials and workmanship
- May 23: standpipe filled with water, begins operation

1908

- $1,000,000 park bond approved; 1906 bond nearly spent, much to do before A-Y-P Exposition in 1909
- Much work on park system completed – focus on Lincoln Park, playgrounds, Woodland Park
- Olmsted Brothers Associate Partner James F. Dawson primarily responsible for on-site design and construction of A-Y-P Exposition grounds on the new university campus
- Supplemental park plan report by Olmsted Brothers prepared; provides for more active recreational facilities - playfields
- Border planted along East Prospect Street and 15th Avenue East, sanitary toilets replace temporary ones; walks in south part of park changed to follow new Olmsted design
- June 21: Cedar River Water System Pipeline #2 put into service, increasing total capacity to 45 million gallons per day
- Nov. 8: Water Tower certified as complete (total cost with pump, etc.: $65,111); many visitors
- "There is more attention paid to formal landscaping in this park than in any other as from its general location and character it readily lends itself to such treatment" (1908 Annual Report from Parks Board to Mayor)
- Furth's Addition platted southwest of Volunteer Park

1909

- January 19: John C. Olmsted writes to J.M. Frink, new Park Board president, proposing a circuit drive around the reservoir and an 11th Avenue entrance drive, also discusses a playground west of the reservoir; approved by Board
- February 25: John C. Olmsted sends P.R. Jones detailed design comments on Volunteer Park plan

- Extensive expansion and construction of the park system for the A-Y-P Exposition
- March 12: Olmsted Brothers correspond with J.W. Thompson, Parks Superintendent, mentioning greenhouse plans from "Lord & Burnham"
- March 19: Olmsted Brothers correspond with J.W. Thompson proposing two clay tennis courts in the park rather than building a more costly greenhouse
- March 23: J.W. Thompson corresponds with Olmsted Brothers regarding need for fill dirt, intention to "macadamize" the Concourse drive from the stand pipe to the circle next to the cemetery, and need to resolve the Conservatory budget
- March 31: Park Superintendent J.W. Thompson corresponds with Olmsted Brothers regarding cost control for the pergola and greenhouse
- April: Second Olmsted park system report submitted, with general plan for parks and playfields in annexed areas; most of the Olmsted construction drawings for Volunteer Park are completed
- June 1-October 16: A-Y-P Exposition open
- June: Board approves most proposed improvements to the park; grading is underway, pool and ponds almost done at the end of the month, paving expected at end of July
- December 3 –John C. Olmsted's site visit notes remark that:
    - Drives, walks, and grading mostly finished
    - Play area along south side of western park border proposed as "older children's playground"
    - Objects to grading in progress at the "Little Folks Lawn"
    - Neighbors object to the southwest play area because of noise
    - Seward Monument to go into the circle at the greenhouse
- Volunteer Park is "considered by many to be the most attractive and park-like of all the city pleasure grounds" (Park Board Annual Report for 1909); Water Tower base beautified by series of terraces planted with flowers
- Dec. 15: Report from Superintendent to Board for 1909 – new drive through park, underground lighting, lily ponds, wading pool, keeper's lodge, barns all completed; work started on pergola and music pavilion; proposes $50,000 of improvements to park in 1910

1910

- City population is 237,194
- Laurelhurst and Georgetown annexed
- $2,000,000 park bond approved
- January 2: Seward statue dedication following move from A-Y-P grounds/ University of Washington campus
- January 4: Correspondence with Olmsted Brothers regarding bandstand site selection and required grading, whether or not to include a toilet below the shell in the basement, installation of the Seward monument, and whether to have both a bandstand "shell" plus a bandstand in the pergola; John C. Olmsted supports having both. Alder trees and "pretty" undergrowth of salal and ferns in NW

corner of park also mentioned, and that the bandstand is for the Symphony more than for brass bands

- February 15: Correspondence from Olmsted Brothers' James F. Dawson to Park Superintendent J.W. Thompson regarding planting plan which Thompson had requested be rushed; Dawson recommends that nursery orders be filled in the East and shipped to Seattle
- February 18: Olmsted Brothers typed plant list for Volunteer Park prepared
- April: Music shell proposed; J. F. Dawson of Olmsted Brothers. interviews Bebb & Mendel, but cost ($4,500) and required changes to park are too great
- August 8: Telegram from Olmsted Bros. received by Roland Cotterill, Parks Board Secretary, regarding the cost of 30 light posts spaced 160 feet apart and other light fixtures
- September 28: Correspondence from Roland Cotterill of Parks Board to John C. Olmsted requesting opinion Washington State Arts Association proposal to build a museum either on the Conservatory site or on the Park's west slope, north of the reservoir and lily ponds
- October 11: Report from Olmsted Brothers on museum site explaining that a large museum does not belong in a landscape park
- October 25: Supplemental Report from John C. Olmsted on Museum Site – explaining why Volunteer Park is different
- December 31: – Correspondence from Park Superintendent J.W. Thompson to Olmsted Brothers' James F. Dawson complaining that lily ponds may be dangerous for children and requesting directions on safety measures; Thompson opposes railings around the ponds
- Most formal improvements in park are completed (except Conservatory): grading; Pergola and Music Pavilion ($945, Sullivan and Horn); Shelter House ($2,400, A. S. Petersen), wading pool, and play area; Comfort Station; Keeper's House ($1,817, Willetts); macadam drives and Concourse curbs; lily ponds and concrete steps; cinder walks and some concrete walkways; greenhouse; barn and stable (not to exceed $2,000)
- $30,923 expended on park improvements in 1910; $18, 101 spent on land acquisition prior to 1910; park costs through 1910 total $109,533
- Volunteer Park is "considered as the down-town park of the system on account of being the closest park of any size to the hotel and business district. For this reason it was desired that it should present a metropolitan appearance and very extensive formal improvements have been made."

1911

- January 6: Letter from Olmsted Brothers' James F. Dawson to Superintendent Thompson recommending that the lily ponds be filled with soil and manure to within 12 inches of the surface for water lilies to grow in rather than using tubs, , then covered with wire netting below the surface to prevent children from sinking into the mud.
- January 9: J.D. Ross (City Light Superintendent)requests approval from Board for building a second reservoir in the park, to serve a generating plant on Lake Union;

Board approves; Ross later requests smaller area; no action by Board; no construction
- February-March: Neighbor complains to Board about tennis courts, other neighbors oppose removal
- Seattle Playground Association pressures the Parks Board to build more playgrounds and active recreation facilities
- Additional $3,402 spent on improvements in park during 1911

1912
- March: Olmsted Brothers. 1908 Supplemental Park Plan approved by voters; $500,000 park bond also approved, primarily for park development
- April 6: Olmsted Brothers' James F. Dawson site visit notes include complaints about Music Pavilion acoustics; Dawson concerned that a larger replacement bandstand should not be built, adds that wire netting has already caught two children who fell into lily ponds.
- May 17: Parks Board authorizes installing two tennis courts in northwest part of park
- June 12: Seattle Playground Association invites the Parks Board to send a representative to a meeting on reorganizing recreation services in the city; Board opposed
- Prefabricated Conservatory kit purchased from Hitchings & Company of New Jersey, erected by Parks staff, at total cost of $20,000 (estimate was $25,000)

1913
- Proposal to extend 12th Avenue East through the park defeated at City Council
- Total cost of improvements to park through 1912 is $134,641

1914-1915
- Northwest corner of park improved – clearing and grading, two additional tennis courts installed; idea to build second reservoir in park floated

1915
- Tall wooden bandstand designed by Carl Gould of Bebb & Gould built north of reservoir (at site of current bandstand/stage)
- Improvements to park total $4,086 in 1915

1916
- Sept. 29: Board resolution opposing second reservoir in park notes that Volunteer Park is the most scenic city park, has the highest realty value of any in the city, and is “to all intents and purposes the central park of the city”

1919
- Board hears request for Japanese tea garden in the park, referred to Superintendent, no subsequent action
- Donation of Clise orchid collection accepted by Board

1920

- City population is 315,312
- Cedar River Water System Pipeline 3 under construction from Swan Lake (now Lake Youngs) to Volunteer Park, increases supply capacity ($500,000, Grant Smith & Co.)
- John C. Olmsted dies
- Dec. 11: Proposal for second, larger reservoir in Volunteer Park (originally suggested as early as 1912) defeated in court case Ferry et al. vs. City of Seattle due to risk of slides and collapse; Superintendent J.W. Thompson thanks Sam Hill for opposition to reservoir in Dec. 14 letter
- J. W. Thompson retires as Park Superintendent

1920s/30s

- Flag displays, floral shows and music concerts in the park are popular

1922

- Superintendent's Report notes that macadam boulevards in parks are hard to maintain due to heavy auto traffic; Volunteer Park drives resurfaced and rolled; new orchid house, boiler room and repairs to Conservatory
- Cedar Water Supply Pipeline #3 installed; Reservoir Gate House repairs (SMA photo #1936)
- Park improvements total $5,663 for year

1924

- Cedar River Water Supply Pipeline 2 renovated - wood stave pipes replaced with steel
- Board discusses flag pole

1925-26

- Reservoir relining and repair (new concrete lining poured on top of old) (SMA photo #1937, 2436, 2463)
- Flag pole installed at west end of reservoir

1927

- Brick fireplace added to Keeper's Lodge
- Park Board Annual Report describes four clay tennis courts, collection of colorful rhododendrons and azaleas, lily ponds overlooking rose-covered terrace, collection of Japanese maples
- 70x200-foot growing house built for $16,000, 20x200-foot propagation house built for $6,000

1928

- Grounds around Gate House improved
- Burke Memorial site chosen (Park Board first recommends UW campus, but acquiesces to Burke committee choice)

1929

- Japanese government donates flowering cherries for planting in the park; planted in locations throughout

1930s

- Complaints from 15th Avenue neighbors about plant growth obscuring their view; Head Gardener Umlauf responds that shrubs were planted in 1912 to protect children from running out into streetcars and that the plants would look bad if pruned up

1930

- City population is 365,583
- March 27: Burke Monument dedicated, built at cost of $50,000

1931-32

- Park Department Ten Year Plan developed and adopted; serves as guide for later WPA-funded park projects
- Pergola demolished, Gould-designed Moderne style Art Museum constructed (Fuller family donation; value $250,000),
- Noble Hoggson-designed terrace/plaza landscape built
- August: clay tennis courts replaced with concrete-paved and fenced courts (C. L. Creelman and Standard Fence, $8,242 total)

1933

- Head gardener Jacob Umlauf complains to Parks Board about the design and character of Museum plaza plantings
- June 23: Seattle Art Museum opens; valued at $250,000

1934

- Jan. 10: Water Department requests construction of new fence around the reservoir to replace cast iron railing on reservoir parapet wall

1940

- City population is 368,302

1940-45

- Orchid House and Conservatory repaired and painted
- Problems with ashes and cinders from paths being tracked into the Museum – concrete path paving denied by War Production Board
- Wading pool leaking, repaired; people and animals falling into lily ponds
- Children's Hospital Donation Wishing Well installed north and west of Museum plaza

1946
- Water Tower (Observation Tower) reopened to public after end of WWII

1947
- Bebb & Gould-designed wooden bandstand demolished
- City Council discussion and public opposition to routing a road through the park
- Some paths paved with asphalt
- Art Museum improvements (also 1953, 1969, 1983, 1988, 2000, 2001 and 2005)

1949
- Retaining wall completed
- Various repairs to Museum
- Requests from neighbors for trimming trees to open views denied because interior views would be destroyed

1950
- City population is 467,591

1951
- More paths paved with asphalt

1952
- Plaque and stone memorial to volunteers in Spanish American War installed

1954-63
- Donations of four private orchid collections accepted for the Conservatory; Museum re-roofing, repairs and additions

1958
- Engineering Plan for park (primarily irrigation improvements) shows planting beds larger than in Olmsted Plan but smaller than current

1959
- Wishing well for donations to Children's Hospital dismantled

1960
- City population is 557,087

1962
- Water pumping station constructed underground in lawn north of East Prospect Street at 12th Avenue East to improve water pressure; chlorination equipment installed in the Gate House
- May 24: Board accepts Charles Smith sculpture/climbing structure honoring Dorothy Block, funded by Block Foundation

1965

- Contract for paving additional paths with asphalt awarded to Williams Asphalt Co.; curbs added to drives

1966

- Historic, five-globe cast iron lamp from Victoria, BC, installed south of Water Tower

1968

- Forward Thrust $65 million bond issue approved, provides funding for park system expansion

1969

- Isamu Noguchi *Black Sun* sculpture installed and dedicated at west side of Museum plaza, on granite base designed by architect Fred Bassetti; terrace and slopes toward reservoir re-graded and re-planted

1970

- City population is 530,831
- January 28: Correspondence from Seattle landscape architect Richard Haag to Olmsted Associates noting park renewal planning and requesting copies of original plans

1971

- Haag schematic master plan for park renewal presented to Parks Board with recommendations on many aspects of park – including controlling through traffic (opposed by Museum), eliminating mercury vapor lighting, rebuilding bandstand/stage area, changing children's play area; renewing vegetation
- Bandstand/stage rebuilt with restrooms and storage space; lawn area facing the stage re-graded to create an amphitheater

1972-76

- State Health Board standards changed to require covered municipal water storage, both Capitol Hill reservoirs proposed for lidding and other security measures, at estimated cost of $9 million for system; supported by Water Department but opposed by Capitol Hill neighborhood groups and Park Board

1972

- Through-traffic reduced by closing East Highland Drive and 11th Avenue East entries, paving removed but pedestrian use retained, carriage drive made one-way

1973

- Children's Play area move and reconstruction approved and contracted ($13,683)

- Wading pool rebuilt (Zylstra, $16,480)
- Playground equipment installed to east per Haag plan
- "Katsura oval" planted around Little Folks Lawn per Haag plan
- Dr. Richard Fuller retires from Museum

1974

- Lighting system renovation and expansion

1975

- Museum forecourt extended across Concourse per Haag design (sandstone, paving and bollards)
- ADA ramp to Museum entry terrace installed
- Volunteer Park listed in National Register

1980

- City population is 493,846

1988

- Parks Department landscape architects Shane DeWald and Joe Neiford prepare “Volunteer Park Site Evaluation and Draft Improvement Guidelines“ (evaluation and plan for safety, maintenance, budget, plant succession); play area replacement/renovation and Art Museum entry paving and stair replacement proposed
- Conservatory renovations (also 1994, 1998, 200, 2002, 2006)
- Paving and drainage improvements to roadways (also 2000, 2008)
- Seattle Art Museum and forecourt designated as a city landmark

1989

- Museum forecourt/plaza renovation design by Joe Neiford
- Shelter House renovation by Makers Architects

1990

- City population is 516,259
- New overflow pipe for standpipe installed at curb level on west side
- New play area design completed by the Portico Group (Neighborhood Matching Fund project)
- Museum forecourt/plaza landscape renovation installed (Neiford design, based on Hoggson plans)

1991

- New children’s playground built; replaces deteriorated Haag playground of 1973
- Shelter House landscaping renovation (Neiford design)
- Replacement of large production greenhouse in maintenance compound
- Seattle Art Museum main collection moved downtown, Museum closes for renovations

1992

- Neiford plan for display gardens completed –Museum plaza to reservoir, including lily ponds; only upper beds reconstructed

1993

- Seattle Asian Art Museum opens; interior renovations designed by Olson Sundberg Kundig Allen Architects
- Globe tops of historic cast-iron lights along Concourse and Carriage Drive entry at 15th Avenue East restored

1997

- Olmsted Interpretive Exhibit panels installed in Water Tower by Friends of Seattle's Olmsted Parks, with support of a $28,000 Neighborhood Matching Grant ($46,300 cash budget), two stone markers installed at the base of the stairs
- Water Tower reopened for public access

2000

- City population is 563,374
- Parks Department prepares plan for Concourse horse chestnut allée renovation and sidewalk and irrigation system repairs, sidewalk detailing replicated along the west side sidewalk
- Off-leash dog area begun in late 1990s closed due to tree and lawn damage

2002

- Conservatory designated as a city landmark
- Park designated as a City Heritage Tree Collection

2003

- Olmsted Centennial celebrated
- Lily pond restoration
- Historic Lincoln Park renamed Cal Anderson Park, reservoir replacement project underway

2004

- South entry gardens near 14th Ave replanted, using Olmsted planting plan for guidance, with funding from Seattle Parks Foundation

2005

- Cal Anderson Park reopens; after original reservoir is replaced with a covered one
- Volunteer Park Vegetation Management Plan prepared and circulated but adoption not finalized

2009

- Carriage Drive west of reservoir closed to general vehicular traffic

Submitted by: Friends of Seattle's Olmsted Parks

Address: PO Box 9884, Seattle, WA, 98109

Phone: 206-719-7062 (Jennifer Ott, Board Member) Date: April 23, 2010

Reviewed: _____Date _____
Historic Preservation Officer

EXHIBIT C

The City of Seattle

Landmarks Preservation Board

700 Third Avenue · 6th floor · Seattle, Washington 98104 · (206) 684-0228

LPB 220/89

REPORT ON DESIGNATION

Name and Address of Property: Seattle Art Museum at Volunteer Park
1400 East Prospect Street

Legal Description: Volunteer Park

At the public hearing held on June 21, 1989, the City of Seattle's Landmarks Preservation Board voted to approve designation of the Seattle Art Museum at Volunteer Park as a Seattle Landmark based upon satisfaction of the following criteria of Ordinance 106348:

Section 3.01(2): It is associated in a significant way with the life of a person important in the history of the city, state, or nation;

Section 3.01(3): 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;

Section 3.01(4): It embodies the distinctive visible characteristics of an architectural style, or period, or of a method of construction;

Section 3.01(5): It is an outstanding work of a designer or builder;

Section 3.01(6): 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 Site

Volunteer Park was named in 1901 for those who fought in the Spanish American War; before that, it was called City Park. The Seattle Art Museum (referred to as SAM) is centrally located within Volunteer Park on Capitol Hill. The City permitted SAM to be sited at the premier location in the park -- on high ground, having a western exposure toward the City several hundred feet below Puget Sound and the Olympic Mountains. North of the museum is the Conservatory, restored in 1985. To the south stands the hulking brick Water Tower (1906). Southwest of SAM, about 200 feet, is the memorial to Thomas Burke, judge, developer and promoter of commerce with the Orient. The monument was also designed by Gould (1926). In addition to the buildings named, the site also has a comfort station to the east of the Conservatory. This structure probably originated with the Olmsted plan. To the south of the Conservatory stands a monument to William Henry Seward.

Originally at the site of the museum there was a large and elaborate gazebo. In the turn-of-the-century timber style, probably designed by the Olmsteds. The Olmsted office objected to placing the museum within Volunteer Park because they saw such post-facto interjections as violations of a complete design. They were so adamant in this position that a long-standing association with Gould was terminated. The landscape designed was made by Hoggson of Seattle. Consequently, the spare landscaping on the entry side of SAM is an early example of plantings in the modern idiom.

The site slopes down toward the east permitting windows and service access at the basement level. Mature trees and ornamental shrubs surround the building except on the west. A service drive passes along the north side to a loading dock at the basement level.

The Building

Gould set the building back from the park road so that the central entrance, on axis with the reservoir, could be viewed with sufficient distance from the road. The building spreads 236 feet north to south, and is 80 feet in depth from front to back plus a projection of 15 feet for the central mass in back. From the west (front) side it appears to be one story high, but it has a basement and sub-basement. It is clad entirely in pale sandstone arranged in alternating bands of stone 10 inches and 30 inches high. The blocks are large -- 52 inches across -- but set with very narrow joints. The result is that the massing is simple and virtually unreleaved, as the modern style dictated. The entry is centrally located in a projecting, convex mass 10 feet higher than the wings. There are windows only at the entry and on the east side. The latter are located on the basement and main stories.

The upper windows are shaped with battered jambs, as in the "Jugenstil" of northern Europe. The same profile may be found locally in the doors of the earlier Exchange Building by John Graham (1930). Additions were built on to the north and east in 1955, designed by Young Richardson and Carlton with the participation of architect Carl Gould, Jr.

The public entrance is made prominent by having the entry level four feet below that of the galleries, having a mass that is ten feet higher than the wings and curving forward of the wings. The mass is divided into three bays which have doors and above them glazing covered by a grills. The grills are a very inventive design, somewhat recalling a detail from the Exchange Building.

The grills are a special feature of SAM because of the Art Modern style used, and because of the early use of aluminum. Aluminum used as a decorative material was in its infancy: it was primarily considered an industrial product where lightweight and corrosion resistance were needed. Gould and his draftsman, Walter Wurdeman, demonstrated that aluminum could be a finely finished product. Because of its newness, the specification for the building construction took great care to instruct thee contractor in how to work the new material. Aluminum members also frame the windows, doors and vestibule.

The original design included only a small sub-basement for the mechanical room and boiler. During construction a change order was made to increase the sub-basement under the north wing in order to give adequate bearing for the structure in that area. Fortunately, the change resulted in additional storage space which has become filled.

Gould initially thought of the building as clad in white marble. Fuller, in keeping with his directive to make an indigenous building, suggested using pale limestone from the nearby Wilkenson Quarry. Economy was also an important factor in opting for limestone. The north, east and south facades above the basement are stucco.

Detailing was kept to a minimum and occurs at the entry and the wing tips. The entrance mass is capped by detailing of four-layered planes in low relief. Some early sketches showed panels to be sculpted by Dudley Pratt, who was Gould's favored artist in his architecture, but they finally were not included. At the ends of the wings the facade comes forward a few feet. these elements contain niches, shaped in plan like flattened parabolas. The surface of the niches are sculpted like oversized flutting found on Greek columns. (This motif was used on the earlier Seattle Times Building by R.C. Reamer in 1930.) Each niche forms the backdrop for a basin/fountain. These basins are unique for they were cast in aluminum and turned on lathes of great size such as those used to make ship's propellers. These fountains are not currently in use (in 1989).

From the exterior two additions are visible: the Gould Room on the east side south of the center line (designed by Young, Richardson and Carlton, 1955); an additional gallery at the middle of the north side; and additional administrative spaces on the northeast corner.

The structure, including walls, columns, beams, floors and flat roofs, was made of reinforced concrete. The structural module (north to south) is 12 feet 6 inches. There is some evidence that particular care was given to design the roof so that earthquakes would not crack the roof and walls. Special care was made because the roof is interrupted by large skylights. The skylights are spanned by steel trusses.

The Interior

Traditionally, museums were planned like renaissance palaces, where circulation required going to one room after another in a strictly linear fashion. Gould developed a new way, consistent with his new architecture, to arrange rooms such that a variety of sequences and pathways could be planned for each kind of exhibit. Generally, the main floor plan is arranged symmetrically about the east-west axis, thus allowing the number of galleries to be divided in half. Then, to each side of the centerline, he planned galleries in ranks: beginning with two rooms of medium width (24 feet) directly accessible from the foyer, then a rank of three large rooms in the middle (each 32 feet by 24 feet) and accessible from the garden court, and finally on the east a narrow room (16 feet by 65 feet) accessible from two of the middle galleries. The multiple access points allowed further sub-division of galleries and a hierarchy of spaces appropriate for each show. This planning device was particularly well suited to SAM, because initially it had almost no permanent collection. The hierarchy was clearly readible outside, where the north and south facades stepped back toward the east.

Gould also gave thorough design consideration to each public room. Beginning immediately inside the three doorways is a foyer which has its axis perpendicular to the approach. The space is shallow and wide (12 feet by 64 feet) and very tall (28 feet) -- the foyer is about four feet below the level of the galleries. From design drawings we know that the foyer was carefully studied by Gould. His final resolution was to adopt a scheme of slick, curving surfaces covered in elegant, shiny materials: gold-glazed terra cotta in horizontal bands 18 inches apart, silver foil on the ceiling and terrazzo flooring. Bronze terrazzo strips are arranged in a radiating pattern and divide fields of stone and cast terrazzo. Green scagliola (artificial marble effect) was used on the large pillars that frame the gateway to the space beyond. The foyer is flooded in daylight coming through the large west facing windows. Gould also provided lighting fixtures of his own design. Left and right of the foyer there are stairs leading to the front galleries through portals mde of layered planes. These stairs are curving toward the foyer in a proper neo-classical way.

From the southeast corner of the foyer a stair leads to the basement where the library and auditorium are accessible by the public. The remainder of the basement is for offices and curatorial functions. The library contains tables, chairs, bookcases, lighting fixtures and decorative features designed as part of the original work. To the north of the library is the former Board of Trustees room. It is lined with wood veneer and banded in the same pattern as the foyer. This handsome room is now shielded from public view because it is used by the staff.

Going straight ahead (toward the Garden Court) there are three sets of steps contained by columns 18 feet high and 2 feet wide. These columns visually relate to those at the entry, but they are rectangular and are relieved only by planes on the narrow edges. The surfaces are made of green scagliola.

The architecture of the Garden Court is so cleverly arranged that it seems to be not a room but truly an outdoor court. The Court, the largest space at 35 feet by 64 feet and 24 feet high, is still skylighted (unlike the galleries where the skylights have been obscured). The Court theme is set by the random-sized slate flooring, the same material as used outside on the walks. The walls are imitation travertine with horizontal joints in deep relief at 18 inches on center. At the top of the walls is a band 4 feet high that has a four-layered relief, a common theme inside, which is simply cut off -- without molding or cornice. The skylight panels extend beyond sight of the walls. this artifice gives the impression of endless skylighting -- a daringly different aesthetic for a ceiling plane. The portals on each side of the Court also seem like garden gates. They are wrought iron -- elegantly designed and worked -- and they may be closed (each opening is 7 feet 6 inches wide by 12 feet high). The gates were donated by Eugenie Atwood Fuller and designed and fabricated by Samual Yellin of Philadelphia.

Passing through them to the north or south, there are low, narrow transitional spaces which have ceilings in the four-layered motif and original ceiling lights. Beyond them one reaches the three major galleries and smaller rooms. These rooms were carefully studied to provide primary locations for hanging art works -- usually six in each room -- by arranging entrances not on axes with each other and by angling the corners. Apparently, Gould had gained considerable experience in arranging galleries when he designed (1926) the Henry Gallery at the University of Washington (the first building on the west coast built "de novo" as a museum).

For the galleries Gould selected building materials which were either commonplace or advanced for his time. The walls had a wainscot 2 feet high and above it monks cloth (replaced by safer material) over fir boards. The wainscot boards have beveled joints on which line up details of air grills. The most advanced material for the time is the flooring. Still in use and tinted by layers of wax, the pressed fiberboard (later known as Masonite) was so new as to be virtually experimental. The electric lighting system, now abandoned, was designed to use new General Electric

lamps and lamp-fixtures. These lamps provided whiter light at lower operating temperatures than anything before. Advances in the technology soon overtook the initial installation.

In addition to the large skylight over the Court, the six major side galleries had skylights. The skylights remain, but they now are blanked off in the interest of conservation of the artworks.

The smaller galleries on the east side are vaulted with "flattened" arches that have banding in the Art Deco style. The rooms are daylighted by windows, because these were originally planned as study rooms. They are now used for display of stone, terra cotta and metal figures.

The newer rooms toward the southeast are: at the basement level a reception room, at the main level a display gallery which lately has been used for curatorial purposes. There is a new gallery addition on the north side; offices fill the space below it.

During 1988 major repairs and restoration have been accomplished.

SIGNIFICANCE

Summary of Significance

There are many factors which qualify the Seattle Art Museum as a City landmark:

Persons of historical importance connected with the building - The architect for SAM, Carl F. Gould, was one of the early masters of architecture in Seattle. He created the master plan for the University of Washington and designed the first twenty buildings there between 1915 and 1935. He founded the School of Architecture in 1915. His commercial, industrial and residential designs number over 400.

Dr. Richard Fuller was director of the Museum and Chairman of the Board. His singular financial and artistic contributions are immeasurable.

Building involved in significant cultural contributions - As the central building of the Seattle Art Museum for almost 60 years, the building's cultural contribution to the City and the region is significant. Several collections at SAM are of international stature. SAM is the largest museum in the five northwestern states.

Building is architecturally significant, and illustrating technological or material advances - When completed in 1933, SAM was the first Museum in the United States built in the "Art Moderne" style. It is recognized as a masterpiece in Deco design and ranked among the 100 greatest buildings constructed between 1885 and 1935. The building is significant for the use of several materials that were experimental at the time or were nearly unique in this region.

Gould specified several experimental materials and systems which have become commonplace: pressed wood fiber flooring; aluminum windows, doors and decorative features; an advanced lighting system; a ventilation system that regulated humidity.

Outstanding work of Carl F. Gould -
Although Carl F. Gould's commercial, industrial and residential designs number over 400, SAM is considered the magnus opus among the long list of his distinguished works.

The building has acquired regional prominence for the architectural innovation of its architect, for the high quality of his design, and for the durability of the structure.

The siting is also significant -
SAM is prominently sited in Volunteer Park, and is an easily identifable visual feature of its neighborhood and City. The entire park is listed on the National Historic Register.

The story of how such a rich beneficence came to Seattle in the depth of the great depression is also part of SAM's significance. The story begins in the early years of the twentieth century when the Fine Arts Society of Seattle was formed. The purpose of the Society was to promote artistic and cultural awareness in this new and burgeoning city. Soon after Carl F. Gould's arrival in Seattle in 1908, he became involved in the Society. He rose to president in 1914. After his term in office he remained active, principally as chairman for mounting exhibitions. He began the Northwst Annual show of contemporary regional artists. In 1926 he again led the Society and expanded its mission. He reorganized it as the Art Institute of Seattle, which took space in Horace C. Henry's Home and Galleries (vacated in 1926 when his collection moved to Gould's newly designed Henry Gallery at the University of Washington).

In the same year, Professor Richard Fuller, a newcomer to Seattle, joined the Art Institute as an officer of the Board. He had acquired a collection of Asian artifacts which ultimately would need a place for display. He also wanted a place suitable for the display of regional artists' works. In 1931 Fuller and his sister received a substantial inheritance. Soon thereafter they offered $250,000 toward the building of a museum that would be given to the City. About August 1931, Architect Gould, friend and fellow board member of Fuller's, was named the architect for the new building.

Gould had gained considerable experience in arranging shows while acting as curator for the Fine Arts Society and the Art Institute. His experience in planning for galleries was acquired when he designed the Henry Gallery at the University of Washington. The Henry Gallery was the first totally new building for exhibiting art built on the west coast. Fuerthermore, during his apprentice years (1903-1905) while working for McKim Mead and White, he participated in the design of the great museum for Brooklyn, New York.

Gould began work on the museum immediately, even before the public announcement of the Fuller's gift. Gould's early schematic designs were grand in scope -- a building three times larger than that built. Moreover the designs -- there were at least eight sketch plans -- used an elaborate neo-classical idiom. In September 1931, the stylistic idiom took a totally new expression after Fuller declared that the museum should appear approachable by the public. By that, Fuller meant that traditional styles were imposing, imperious and stand-offish toward the public. Also in September, Fuller announced his gift of $250,000 with the expectation that matching gifts from the community would follow.

Gould turned toward the Art Moderne style, his first attempt in the new idiom. In that he was assisted by the young and talented Walter Wurdeman. (Wurdeman, a UW graduate, went on to Los Angeles about 1935 to join his classmate, Welton Becket, to form a very successful firm.) By December 1931, Gould's firm had developed an elaborate scheme, having three stories and a grand entry, and an estimated cost exceeding $500,000. Contrary to Fuller's expectations other contributions were not forthcoming: membership of the Art Institute was not sufficiently broadly based and the economic condition of the entire country was poor. Gould, therefore, responded with a design for a project much reduced in scope and cost. This design was approved in January 1932. The project was bid within the budget of $225,000, and was awarded to Gjarde Construction Co. Work on the museum began in May 1932; at about the same time the name was changed to the Seattle Art Museum.

Immediately there were discussions concerning the choice of stone to be used on the exterior cladding. Fuller advocated a local material in order to support local industry. Gould found that a part of the Wilkerson Quarry, located near Mt. Rainier, could supply a hard, nearly white sandstone, and that was approved. The interior of SAM was built with several materials that were experimental for that time. These are described in the first part of this nomination. SAM was dedicated in August 1933. Dr. Fuller became Director as well as continuing as chairman of the board. The painter Kenneth Callahan was the first curator.

Since the Seattle Art Museum opened in June, 1933, it has increased immensely in membership, in services provided to this City, and in national stature of its collection, notwithstanding its expansion into an additional building downtown in 1991. SAM insists that the institutional importance of Gould's building remains undiminished. It will contain the internationally prominent Asian Collection.

The Seattle Art Museum at Volunteer Park meets the criteria for historical designation. It was the first permanent home for SAM. It remains the preeminent institution for the visual arts in the region, both in the shows which it mounts from its own collection and those which it brings to Settle. The design of SAM was innovative in museum planning and its use of modern materials in a modern idiom. SAM ranks with the best in the region for buildings built in the 1930's. The building has been described as the magnus opus among a long list of distinguished work by its architect.

The features of the Landmark to be preserved, include:

The entire exterior of the building, including the roof, and the portion of the landscape/site that is in accordance with the Hoggson Plan of 1933, and the following interior features: the entire main floor, and the public areas of the ground floor, including the corridors, the auditorium, the classic gallery, the former Board of Trustees Room, and the library.

Issued: July 3, 1989

Karen Gordon

Karen Gordon
City Historic Preservation Officer

KG:dlv

cc: Mary McCumber, Chair, Landmarks Preservation Board
Dennis McLerran, DCLU
Alan Oiye, DCLU
Ken Mar, DCLU
Holly Miller, DOPAR
Don Harris, DOPAR
Rae Tufts, DOPAR
Jay Gates, SAM
Gail Joyce, SAM
Bill Booth

F&ED
63.19

EXHIBIT D

Form No. 10-300 (Rev. 10-74)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

DATA SHEET

FOR NPS USE ONLY
RECEIVED JAN 7 1976
DATE ENTERED MAY 3 1976

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC
Volunteer Park

AND/OR COMMON
Volunteer Park and Water System Historic District

2 LOCATION

STREET & NUMBER
1400 East Prospect Street — bounded by Federal Ave. E., 15th Ave. E., E. Galer St., and E. Prospect St. — NOT FOR PUBLICATION

CITY, TOWN
Seattle — VICINITY OF

CONGRESSIONAL DISTRICT
#1 - Honorable Joel Pritchard

STATE	CODE	COUNTY	CODE
Washington	53	King	033

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
X DISTRICT	X PUBLIC	X OCCUPIED	AGRICULTURE	MUSEUM
BUILDING(S)	PRIVATE	UNOCCUPIED	COMMERCIAL	X PARK
STRUCTURE	BOTH	WORK IN PROGRESS	EDUCATIONAL	PRIVATE RESIDENCE
SITE	**PUBLIC ACQUISITION**	**ACCESSIBLE**	ENTERTAINMENT	RELIGIOUS
OBJECT	IN PROCESS	YES: RESTRICTED	GOVERNMENT	SCIENTIFIC
	BEING CONSIDERED	X YES: UNRESTRICTED	INDUSTRIAL	TRANSPORTATION
		NO	MILITARY	OTHER:

4 OWNER OF PROPERTY

City of Seattle (two departmental jurisdictions)

NAME
Department of Parks and Recreation — Seattle Water Department

STREET & NUMBER
610 Municipal Building — 1015 Third Avenue

CITY, TOWN
Seattle — VICINITY OF

STATE
Washington 98104

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.
King County Administration Building

STREET & NUMBER
Fourth and James

CITY, TOWN
Seattle

STATE
Washington 98104

6 REPRESENTATION IN EXISTING SURVEYS

TITLE
Washington State Inventory of Historic Places

DATE
1974 — FEDERAL X STATE COUNTY LOCAL

DEPOSITORY FOR SURVEY RECORDS
Washington State Parks and Recreation Commission

CITY, TOWN
Olympia

STATE
Washington 98504

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
__EXCELLENT	__DETERIORATED	__UNALTERED	X ORIGINAL SITE
X GOOD	__RUINS	X ALTERED	__MOVED DATE_____
__FAIR	__UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Volunteer Park is the centerpiece of an extensive park and boulevard system laid out for the City of Seattle by the Olmsted Brothers landscape architectural firm of Brookline, Massachusetts in 1903-1904. Situated on the crown of Capitol Hill, the 40-acre park was specially designed by the firm to take advantage of its incomparable vistas. The principal view, to the southwest, is a panorama of Seattle harbor on Elliott Bay and the Olympic Mountain Range on the far side of Puget Sound. Certain elements of the park design have been modified over the years in the interest of safety and in the course of meeting changing needs, but the park is essentially intact. The most notable alteration was the construction, in 1932, of the Moderne Seattle Art Museum on the site of the original band pavilion overlooking the view terra ce. Owing to its central location in the urban setting, its various recreational facilities and visitation generated by the Seattle Art Museum, the park is subject to exceptional vistor-use pressure. Recommendations set forth in a recent Master Plan Report on Volunteer Park indicate that maintenance and future development are planned to deflect excessive automobile traffic and protect the park's historic landscape characteristics.

Volunteer Park is located in the NE¼ of Section 29, T.25N., R.4E., of the Willamette Meridian. Encompassing 48.37 acres, slightly more than 1/16 of a section of land, the park is bounded by Lakeview Cemetery on the north, East Prospect Street on the south, 15th Avenue East on the East; and, on the west, by 24 residential lots fronting on Federal Avenue East. Surrounding the park is a fashionable neighborhood currently zoned for apartment housing but as yet predominantly composed of single family dwellings, green lawns, gardens, and mature street trees. For approximately four blocks along 14 Avenue East, between Roy Street and the avenue's junction with East Prospect Street, are the stately homes of the once exclusive enclave built by prominent Seattle industrialists around the turn of the century. Access to what was popularly known as "Millionaire's Row", was controlled by a gate on Roy Street until 1924, at which time the City assumed jurisdiction over the street at the property owners' request for purposes of maintaining a main approach to the park.

The Olmsted Brothers design for Volunteer Park has a strong formal element in the principal axis created by the view concourse and two sets of stairs leading down the bedding terraces to the sunken reservoir. The orientation of this element in a southwesterly direction was dictated by the earlier placement of the reservoir and the contours of the site. Far from being rigidly geometric, however, the rest of the park is laid out in a studiously naturalistic fashion, with several major expanses of lawn circumscribed by footpaths and plantings. The lawns slope away from a ridge which traverses the property on a diagonal from south to north. It is the ridge which Olmsted Brothers used as the cross-axial element of the plan. The view concourse sweeps along it in an extended s-curve from the water tower aligned with the 14th Avenue East entrance on the south to the Seward Monument and its greenhouse backdrop on the north. Automobile traffic is confined to the concourse and a partial perimeter drive which, in the original plan, allowed ingress and egress from East Galer Street in the northeast corner, East Highland Drive on the west, and, on the east from 11th, 12th and 14th Avenue.

Form No. 10-300a
(Rev. 10-74)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

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RECEIVED JAN 7 1976
DATE ENTERED MAY 3 1976

Primary elements which pre-date implementation of the Olmsted Plan for Volunteer Park are the reservoir and the water tower constructed by the Water Department in 1901 and 1906, respectively. The reservoir takes the shape of a triangle with rounded corners, its apex pointed toward the ridge, and its base spreading in the direction of the principal vista. It was this established water feature on which the Olmsted Plan capitalized. In the southerly corner of its base is the valve house, a small, oblong masonry structure with classical exterior detail and shuttered, round-arched openings. The reservoir is presently outlined with a chain-link safety fence. The original fence had decorative iron cresting. A directive of the State Board of Health ultimately may require the City to cover this and all other open reservoirs, but to date no action other than some preliminary design work on a cover has been taken.

The water tower is a steel tank contained within a cylindrical brick masonry shell. Between the tank and the outer wall are two iron stairways which wind from the entrance level to an observation deck sheltered by a bracketed conical roof. Increasing the elevation of the tower is the nodule on which it is sited. The observation deck rises to a height of 75.5 feet above the drive encircling its embankment. The tower's two approaches are aligned with north and south compass points. They include flights of stairs and stone-framed doorways with pediments based on the Doric order of classical antiquity. Contrasting with the light stone trim of doorways, window sills, three belt courses, and a simple frieze is dark red textured brick coursing in which clinker bricks and random projecting headers are used. Narrow, round-arched openings spiral up the wall surfact to light the stairways. The topmost stratum of the cylinder, the observation deck, is lighted by large, round-arched openings, unglazed but covered with grates for safety purposes. From this vantage point, the visitor gains a 360° panoramic view of Seattle and environs: Lake Washington and the Cascade Range to the east, Mount Ranier to the south, Lake Union, Puget Sound and the Olympic Range to the west and north. The copper-sheathed tongue-in-groove conical roof is supported by a truss system on three intersecting steel beams spanning the diameter of the outside wall.

With the exception of several stands of fir trees native to the site, and which were selectively thinned and cleared of underbrush, most of the material used in the planting scheme was nursery stock ordered by the Olmsted firm. The concourse, for example, is lined with horse chestnuts, and black locust, maple, and several varieties of cedar were used throughout. A few of the larger trees lost to storm damage over the years have been replaced, and peripheral rose beads have been replanted with azaleas. The original system of frosted globes on tapered column standards lights the concourse.

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The primary architectural element of the Olmsted Plan was a rustic arcade and band stand aligned with the parterres and reservoir. Arranged along the easterly side of the view concourse, this lineal feature was composed of an oblong, open-air pavilion with a shingled, partially conical roof, the ridge of which was on axis with the principal vista. Extending from either side were long pergolas terminating in square frame pavilions with pyramidal roofs and smaller restroom wings, or extentions. Centered behind the band stand on the easterly side was a bayed area known as the concert grove. This culminating feature on the ridge was promptly augmented by a band shell with some acoustical qualities which was erected on the large lawn north of the reservoir as early as 1915. Popular for a variety of uses, including Easter Sunrise services and musical concerts, the band shell has twice been replaced and was most recently rebuilt this year with a concrete platform.

Among several commemorative monuments located in the park, the Seward Monument on the northerly end of the concourse cross-axis is an original feature of the plan. The full-figure bronze sculptural likeness of William Seward, United States Secretary of State who negotiated the acquisition of Alaska in 1867, was commissioned from New York sculptor Richard Brooks for exhibit in 1909 at the Alaska-Yukon-Pacific Exposition on the present site of the University of Washington campus. When the Exposition closed the statue and its high polished-stone pedestal were resited in Volunteer Park.

At once a backdrop to the Seward Monument and a feature which screens Lakeview Cemetery from view is the 200-foot long, iron-framed conservatory erected by Park forces in 1912 for purposes of displaying exotic flowering plants. The central pavilion, or palm house, measures 30 by 50 feet and is on axis with the concourse at the north boundary of the park. Its two-tier, square domed roof rises to a height of 25 feet. Lateral wings with conventional pitched roofs extend from either side of the palm house and terminate in longitudinal pavilions. Unobtrusive maintenance facilities constructed according to plan along the north boundary to the west of the conservatory have been revised as necessary to accommodate the Horticultural Division of the City Park Department which historically has been headquartered at Volunteer Park.

The Olmsted Plan included two separate playground areas for children on the park periphery. On the east end of the conservatory is a play space into which all playground equipment has subsequently been consolidated. The original wading pool in this area has been upgraded. An area abutting residential properties between East Highland and East Prospect Streets on the west boundary of the park initially was set aside for a gravel playground with swings, climbing bars and other equipment. Tennis courts have been located discreetly in recent years between the perimeter drive and the northwest corner of the park.

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The change of greatest magnitude which has occurred in 65 years since the park's completion was the construction, in 1932, of the Seattle Art Museum on the imposing site formally occupied by the pergola-flanked band pavilion. Designed by the eminent local architectural firm of Bebb and Gould in the Moderne Style, the museum is faced with light-colored Wilkeson sandstone. Thoughtfully integrated into the park design, the building was calculated to present an elongated facade similar to the lineal feature provided by the band stand and its rustic arcades. At either end of the museum's long blind facade are fluted semi-circular niches, and at the center is a high, bayed entrance pavilion on axis with the reservoir vista. Olmsted Brothers recommended against the intrusion of a state art museum into the landscape of Volunteer Park which had been proposed in 1910. Twenty years later, however, when Mrs. Eugene Fuller and her son, Dr. Richard E. Fuller, offered to donate an art museum to the city, City officials accepted the museum's placement in Volunteer Park. Four additions were made to the rear, or easterly face of the building between 1947 and 1968. Further expansion has been proposed, but since the privately-operated museum has developed a branch facility in downtown Seattle, other alternatives are under consideration.

In 1969 a major sculptural element was added to the principal axis when "Black Sun", a black Brazilian granite sculpture by Isamu Noguchi was permanently installed on the apron of the concourse overlooking the formal garden. A Wilkeson sandstone platform was constructed for the sculpture, and some alteration of the terraced garden was made. The cross-axial path linking lily ponds at either end of the parterres was adjusted to form a crescent in response to the re-banked apron, and the terraces were replanted.

A capital improvement program which earmarked $419,000 for Volunteer Park was recently carried out with grant assistance. The program included improvement of the irrigation system, completion of pathway surfacing with asphalt, and upgrading of lighting. For lack of funds, a new service building proposed for the park is not expected to be constructed as planned. In conformance with the current Master Plan which states a policy of preserving the characteristic landscape qualities of the Olmsted design, no major adjustments in planting are anticipated. It is proposed that automobile traffic and parking be prohibited on the concourse, and a cohesive pedestrian space -- a "plaza", is to be created in front of the Art Museum to reinforce the Olmsted plan of axis.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
__PREHISTORIC	__ARCHEOLOGY-PREHISTORIC	X COMMUNITY PLANNING	X LANDSCAPE ARCHITECTURE	__RELIGION
__1400-1499	__ARCHEOLOGY-HISTORIC	__CONSERVATION	__LAW	__SCIENCE
__1500-1599	__AGRICULTURE	__ECONOMICS	__LITERATURE	X SCULPTURE
__1600-1699	X ARCHITECTURE	__EDUCATION	__MILITARY	__SOCIAL/HUMANITARIAN
__1700-1799	__ART	X ENGINEERING	__MUSIC	__THEATER
__1800-1899	__COMMERCE	__EXPLORATION/SETTLEMENT	__PHILOSOPHY	__TRANSPORTATION
X 1900-	__COMMUNICATIONS	__INDUSTRY	__POLITICS/GOVERNMENT	__OTHER (SPECIFY)
		__INVENTION		

SPECIFIC DATES 1903-1912 BUILDER/ARCHITECT Olmsted Brothers, Landscape Architects, Brookline, Massachusetts

STATEMENT OF SIGNIFICANCE

Volunteer Park is significant to Seattle and the State of Washington as the most widely-known and best-preserved component of a great system of urban parks and playgrounds interrelated by tree-lined boulevards and scenic drives. A product of the progressive, nationwide Parks and Recreation Movement, the system was carried out in the years before the First World War according to plans by Olmsted Brothers, Landscape Architects. Of numerous projects designed by the distinguished Boston firm in various parts of the state, the Seattle Park and Boulevard System, even though never wholly completed, is among the premier examples because of its scope and state of preservation. Volunteer Park was named in honor of Seattle citizens who volunteered for service in the Spanish-American War in 1898. Although the basic property acquisition had been made by the City as early as 1876 and certain improvements followed after 1887, formal development of the park is marked from 1903 when a landscape plan was first advanced by Olmsted Brothers in the form of recommendations to the City. The Olmsted Plan for Volunteer Park appears to have been implemented most intensively between 1908 and 1910. The park was complete with its conservatory by 1912.

The 40-acre parcel which was to become Volunteer Park was acquired by the City for "municipal purposes" in 1876. One of the city's earliest such acquisitions, it was purchased from J. M. Colman for $2,000. In 1885 the tract was utilitzed for the first time for gravesites relocated from a cemetery in the heart of town which was vacated to become Denny Park. At this stage the Capitol Hill tract was known as Washelli Cemetery, and it contained the graves of a number of Seattle's most prominent pioneers. Two years later, in 1887, the gravesites were moved again to an adjoining parcel on the north, and the tract was renamed Lake View Park. By 1893 the City Park Department had cleared about six acres on the tract. A nursery was planted, a greenhouse added, and a three-room cottage was contructed for a caretaker. By the turn of the century the park, still with an abundance of timber, had been improved with footpaths, some areas of lawn, picnic tables, and children's swings.

The first major improvement in the park was a consequence of settlement gradually making its way up Capitol Hill and the Water Department's development of the Cedar River water system. The triangular-shaped high-pressure reservoir was constructed in the southwesterly corner of the park in 1901. It was during this period that the park was renamed for the final time to honor Seattle's volunteers in the Spanish-American War.

Betwen 1900 and 1904 the Seattle Park Board evolved from an advisory body directed by the City Council to a working board of more independent status. During a regular election in the spring of 1904 citizens voted an amendment to the charter which

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Data sheets and historical notes on Volunteer Park compiled by Don Sherwood, Historian, Seattle Department of Parks and Recreation.

Dictionary of American Biography. Vol. VII, Park 2 (New York: Charles Scribner's Sons, 1934). Frederick Law Olmsted, pp. 24-28; John Charles Olmsted, pp. 29-30.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 48.37 acres

UTM REFERENCES

	ZONE	EASTING	NORTHING
A	10	551740	527546
B	10	551740	527530
C	10	551280	527530
D	10	551280	527546

VERBAL BOUNDARY DESCRIPTION

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

Elisabeth Walton Potter, Historic Preservation Specialist

ORGANIZATION — DATE

Washington State Parks and Recreation Commission — November 1975

STREET & NUMBER — TELEPHONE

P. O. Box 1128 — (206) 753-4116

CITY OR TOWN — STATE

Olympia — Washington 98504

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL X STATE ____ LOCAL ____

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE Arthur M. Skolnik

TITLE State Historic Preservation Officer — DATE December 19, 1975

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

Acting — DATE 1/31/76

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST: — DATE 3-3-76

KEEPER OF THE NATIONAL REGISTER

GPO 892-453

delegated jurisdiction over fixed revenues to the Park Board and gave it a basis for action similar to that of park boards in metropolitan centers elsewhere. Thereafter, city park development was dramatic.

Meanwhile, Olmsted Brothers had been retained by the Board of Park Commissioners to "devise and recommend a comprehensive park system for Seattle." As early as October 19, 1903, the City Council adopted a lengthy report by the firm addressed to Board Chairman E. F. Blaine. Among comments pertaining to the existing Volunteer Park were suggestions on grading and an admonition to expand park holdings to the nearest streets on the south and west. Some additional land was acquired on this advice. The firm foresaw that even though the park was sited on a high hill, it was not sufficiently elevated above the surrounding neighborhood to maintain its openness when residential properties were developed and street trees shut out distant views. The firm suggested that an observation tower be erected at the summit of the park. Such a feature was fortuitously provided when the Water Department constructed its tower in 1906. Once complete with its architectural shell, the tower was maintained as an observation tower as well as a standpipe.

Recommendations advanced in the Olmsted Report of 1903 set the tone for future development of Volunteer Park by pointing out that because it was to be "surrounded by a highly finished style of city development" it would be best to adopt a harmonious, "neat and smooth style of landscape gardening throughout." Such treatment would be in contrast to the outlying parks of the system and those with rugged topography. For the latter parks Olmsted Brothers advised "a wild style and greater respect for the preservation of natural forest undergrowth."

The Board of Park Commissioners outlined an ambitious schedule of acquisitions and improvements to implement the Olmsted System of Parks, Boulevards and Playgrounds, and Seattle citizens responded generously by voting several million dollars in bond issues over the six-year period between 1906 and 1912. The Board had studied park and recreation facilities of large cities across the country and was satisfied that the Olmsted system demonstrated the practicability of the small park ideal which was to provide a park or playground within a half-mile of every home in the city. The related boulevard plan projected a 50-mile chain of drives to connect many of the parks as it skirted shores of lakes or followed high ridges overlooking the water and mountains. The Olmsted system and the Park Board's successful implementation of a majority of it caused Seattle to be ranked with Chicago, Kansas City and Minneapolis among progressive American cities. Seattle's playground acreage exceeded that of any other city of the West Coast in this period, and its park area of some 1,260 acres was equaled only by that of San Francisco. It was frequently pointed out that Seattle's park area had the advantage of wide distribution with a number of tracts easily accessible to all. By 1912 Volunteer Park was one of 25 improved parks. The city also claimed 12 unimproved park sites.

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During several decades before and after the turn of the century, the Olmsteds planned a number of projects for public and private clients in the State of Washington. Among the earliest of these was the unused plan which Frederick Law Olmsted (1822-1903), the firm's founder and guiding spirit, prepared for the City of Tacoma in 1873. The Drumheller Fountain axis, an important feature of the plan which Olmsted's successors provided for Seattle's Alaska-Yukon-Pacific Exposition of 1909, has been preserved in subsequent development of the University of Washington campus. Notable among private commissions were the firm's landscape plans for the Seattle Golf and Country Club and the country estate of Chester Thorne at American Lake near Tacoma. The firm's work east of the Cascades included Spokane parks and elements of the campus plan for Whitman College in Walla Walla. The firm also did work in nearby Portland, Oregon, including designs for the Lewis and Clark Exposition of 1905.

Frederick Law Olmsted, named chief architect of New York's Central Park in 1868, had been responsible for a pioneer enterprise in municipal planning. Through a great many projects in various parts of the country between 1865 and 1895, ranging from residential development and exposition layout (Chicago World's Fair, 1893) to park system design and campus planning, Olmsted and his associated laid the foundations of American landscape architecture and made the public park an integral part of urban life. It was F. L. Olmsted's stepson, John Charles Olmsted, who exerted the greatest influence upon the Seattle Park and Boulevard System. Roland W. Cotterill, Secretary of the Seattle Park Board, reported to a convention of the American Association of Park Superintendents in Boston, August 12, 1912, that J. C. Olmsted spent "Many weeks during the winter of 1903-1904" climbing the city's hills, studying its topography and scenic assets. Olmsted visited the city intermittently thereafter as work on several concurrent projects in the region progressed. J. F. Dawson was the firm's representative on the scene. Original drawings and other records pertaining to Volunteer Park are still held by present day members of the firm.

John Charles Olmsted evinced an early aptitude for the work of his stepfather. He received his primary education largely from private teaching as a result of his family's travels around the country. He was graduated from the Sheffield Scientific School at Yale, where his father, John Hull Olmsted (d. 1857) had studied. Upon graduation John Charles entered the landscape office of his stepfather in New York and within a few years was given a financial interst in the practice. He was noted for his business ability and the capacity to keep a large number of project in progress. It was due to J. C. Olmsted's efforts that the firm's professional practice was established on a sound basis. In 1884 the office was removed to Brookline, in the vicinity of Boston, and at this time he became a full partner in F. L. and J. C. Olmsted. Following his stepfather's retirement

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

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DATE ENTERED MAY 3 1976

in 1895, John Charles became the senior partner in the firm which, after 1898, was called Olmsted Brothers. He shared responsibilities with his half-brother Frederick Law, Jr., and other later partners until his death in Brookline in 1920. John Charles Olmsted is credited with an immeasurable contribution to the young science of city planning by his solutions to problems connected with park system design and by his interpretation of design matters to civic leaders. Olmsted served as first president of the American Society of Landscape Architects, the professional society founded in 1899.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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RECEIVED JAN 7 1976
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Interview, April 17, 1975: Gerard A. Friesen, Manager, Capital Development Projects, Seattle Department of Parks and Recreation.

"Report of the Olmsted Brothers", Annual Reports of the Board of Park Commissioners, Seattle, Washington, 1884-1904. (Seattle, 1905), pp. 44-85. The report was submitted to the City Council and adopted October 19, 1903. Recommendations pert. to Volunteer Park, pp. 76-78.

Scrapbook on Seattle Parks, Seattle Museum of History and Industry. Contains clippings from local newspapers and professional journals pert. to Volunteer Park, including several articles ranging in date from 1911 to 1913 by Roland E. Cotterill, Secretary of the Seattle Park.

Volunteer Park Master Plan Report prepared for the City of Seattle Department of Parks and Recreation by Richard Haag Associates, Inc., Seattle, Washington.

EXHIBIT E

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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* 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 certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name **Seattle Art Museum**

other names/site number Asian Art Museum, Seattle Asian Art Museum

2. Location

street & number 1400 East Prospect Street ☐ not for publication

city or town Seattle ☐ vicinity

state Washington code WA county King code 033 zip code 98112

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this **_x_** 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 _X_ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide _X_ local

Applicable National Register Criteria

_X_ A ___ B _X_ C ___ D

Signature of certifying official/Title Date

WASHINGTON SHPO
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register
___ determined eligible for the National Register
___ 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
X	public – Local
	public - State
	public - Federal

Category of Property
(Check only **one** box.)

X	building(s)
	district
	site
	structure
	object

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

Contributing	Noncontributing	
1	0	buildings
		sites
		structures
		objects
1	0	**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. Function or Use

Historic Functions
(Enter categories from instructions.)

RECREATION AND CULTURE / Museum

Current Functions
(Enter categories from instructions.)

RECREATION AND CULTURE / Museum

7. Description

Architectural Classification
(Enter categories from instructions.)

MODERN MOVEMENT / Art Moderne

Materials
(Enter categories from instructions.)

foundation: Concrete
walls: Concrete
Stone: Sandstone
roof: Synthetic
other:

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Setting

The nominated building sits on the east side of the primary road within Volunteer Park, provided it with a view of the Olmsted Brothers-designed reservoir, and a more recent sculpture, "Black Sun," by Isamu Noguchi, installed in 1969. Volunteer Park is a 48.3-acre landscape that dates from 1876 when the property was acquired by the City. By 1893, the City Park Department had cleared a small portion of the land, and had constructed a nursery, greenhouse, and caretaker cottage, along with footpaths and lawns. Until 1901, it was known as City Park. That year, a triangular-shaped, municipal water reservoir was built on the site, and the park was renamed in honor of those who fought in the Spanish American War.

Volunteer Park was transformed by grading and landscape improvements after the Olmsted Brothers were retained by the City's Park Commission in 1903. Their recommendations were realized in a system boulevards, parks, and playfields throughout the city, including Volunteer Park, which is considered by many to be the crown jewel in this system. The park, a National-Register listed property and locally-designated landmark, contains a historic greenhouse conservatory and brick masonry water tower, in addition to the museum.

Prior to the construction of the museum, the site contained a timber-framed pavilion. The Olmsted Brothers objected to its replacement by the new institutional building as an inharmonious interjection into the park, and violation of the completed park design. So strong was their position that they severed their longstanding work relationship with the museum designer, Carl Gould, of Bebb & Gould Architects. As a result, the spare landscape design for the museum was undertaken by local landscape architect Nobel F. Hoggson Jr. or Hoggson & Associates.

The building is integrated into its site. It is set at an elevation of approximately 430' above sea level, approximately 90' east of the park roadbed with a paved and landscaped setback between it and the street right-of-way. The museum, like the former timber pavilion before it, is prominent from this prospect. It features a wide, low, flat-roof mass with a width of 236' and typical depth of 80' (with additional projections extending from its back central mass). The building appears to be a single story on its front side (primary west facade), but contains a basement and sub-basement. The primary entry is centered within a taller mass, and is set on an axis with the reservoir vista to the west.

The Site and Landscape Features

The original landscape design was developed by landscape architect Nobel F. Hoggson, Jr. Historic photographs from the period suggest that only a few of the elements were built or installed by the time the museum opened in mid-1933. The drawings in the architect's 1932 construction set included a site plan and planting plan, both of which showing a stone-paved terrace along the front of the building, which also radiated outward slightly from the center to create three runs of wide steps, and extended in a wide walkway with a short run of steps at the sidewalk and from there to the "concourse," as the park roadbed along the front of the building was called. The present front setback measures approximately 85' from the face of the building entry to the bottom of steps along the sidewalk, and 110' to the inner edge of the roadbed.

Grading for the building followed the topography and resulted in a gentle slope to the front lawn, rising from an approximate elevation of 442' at the sidewalk to the main floor elevation of 451.5'; along the back (east), the natural grade fell away to the east, from an elevation of 431' to 436' along the building edges, exposing much

of the ground floor, which was set at an elevation of 437'. The original site plan shows straight, linear walkways with steps parallel to the building ends on the north and south, along with a driveway along the north that accessed the ground floor, but these were cited as "Not in Contract," and were added later. Presently the walkway to the south curves around plantings near the building, while a paved driveway from Volunteer Park Road leads to the loading dock area and trash collection at the far north end.

Grass-filled yards are provided to the sides of the wide entry walkway. At the far north and south ends of the terrace there are low, semicircular basins, 22'-wide and set slightly into the facade, each with a simple fountain.

Bebb & Gould's original design for the site included the paved setback and turf, and Hoggson's March 1933 planting plan identified only non-flowering groundcover plants and shrubs and trees for the front of the building: dwarf weeping spruce, dwarf cypress, English yew and English holly, boxwood, ivy, and four varieties of pine, along with Mugo pine and Japanese black pine. but it This scheme was far more restrained in its plant selection than is currently present. According to the local landmark nomination for Volunteer Park, "the net effect of the alterations has been the addition of more noticeable color and texture in front of the Museum entry" (Friends of Seattle Olmsted Parks, 2011, p. 19).

The secondary north, south, and east building facades are far simpler than the primary one, with the base of rusticated, poured-in-place concrete, finished with deep horizontal reveals, below unadorned, concrete upper walls, all finished with a parge-coat. Originally, the back of the building was nearly symmetrical, with stepped massing extending to the deepest part of the building at the center, reflecting the graded topography of the hillside. Subsequent additions and modifications have created a far less cohesive asymmetrical massing, and a plan that responds largely to interior functions.

The present landscape in front of the museum is made up by irregular-shaped sandstone pavers and bordered by dramatic floral displays. Globe-type light fixtures on cast-iron standards are placed on the lawns to the sides of the flagstone-paved walkway area that leads up to wide stairs, each with five risers and separated and framed by stone cheek blocks. These stairs lead to the paved terrace that extends the full width of the building. Clipped boxwood hedges run in front of the building's west-facing wing walls, with a low row along the front edges of the flagstone landing. Movable chairs, stone benches, and two cast stone replicas of early Chinese sculptures of Bactrian Camels, from the Seattle Art Museum's collection, are placed on the landing. This area of the landscape has been described in a recent local landmark nomination of Volunteer Park, which has been excerpted and cited below:

> The landscape on the west side of the Asian Art Museum complements the building's stone facade formal beds of osmanthus, Zabel laurel and boxwood. Today, Hollywood junipers (*Juniperus chinensis 'Torulosa'*) each side of the entry walk, flanked by formal shrub beds on both sides of the building. The forecourt itself is paved with golden-colored sandstone and holds containers of summer annuals …The open area between the Museum and reservoir is defined by four groupings of Atlas and deodar cedars (*Cedrus atlantica* and *deodara*). A disorganized complex of boxwoods, roses, heather, barberry, hebes and mixed perennials fill the flower borders along the stairs leading down from the forecourt to the reservoir. This is in marked contrast to the original design for these beds, which consisted of large drifts of single species of roses or perennials, one species per bed. (Friends of Seattle Olmsted Parks, p. 11-12)

Mature evergreen trees cluster around the building's north and south ends, and screen views of the far less formal secondary facades, while the natural grade of the park property slopes down to the east, exposing the building's ground floor facade on the back. To the back (east) of the museum is a large European beech (*Fagus sylvatica*), while to the northeast there is a large Copper beech (*fagus sylvatica "Purpurea"*) and a large Yoshino cherry (*Prunus x yedoensis),* with its canopy extending over the small parking lot. These and

the two very large Atlas cedars (*cedrus Atlantica)* to the north and south of the front wing of the building were cited as important in tree inventories in 2003 (Lee) and 2015 (Tree Solutions, Inc.).

The Structure and Exterior Facades

The structure was built with reinforced concrete foundations and footings, walls, columns, beams, and floor and roof slabs, set on a structural module of 12.5'. Skylights are set above riveted steel trusses in the central space above the garden court, and over the main galleries in the north and south side wings. Consistent with the needs for a repository of art, where temperature and daylight controls are paramount to the preservation and presentation of the work, the museum presents a primary west facade without windows. The building's east facade and portions of its north and south facades are faced with light, warm-colored Wilkeson sandstone taken from nearby quarries in the vicinity of Mount Rainier. The smooth unpolished stones were set in large blocks, typically 52' across, in alternating bands, 10" and 30" in height, with minimal mortar joints. The front facade extends in long wings of flush stone with exception of concave, fluted sections near the north and south ends, which partially surround low, semi-circular stone basins with fountains. The narrow stone bands emphasize the horizontality of the primary facade and contrast with the verticality of the central entry.

The main entry is centered in a taller section, rising 10' above the side wings, with three deep recesses placed in a convex mass. Here the entries are contained by blocky pilasters, and divided by angled piers, the uppermost sections of which appear to pierce the tall cornice band above. Within these openings are the glazed aluminum-framed doors and transoms, set behind a filigree of aluminum screening, richly detailed with geometric and organic forms. The aluminum grille work pattern works on several scales, giving the overall impression of lacy diamond shapes from a distance, with more complex, smaller scale patterns made up by panels of repetitive open geometric plates and curved elements that are visible from a closer view.

In contrast to the careful composition and rich materials of the primary facade, those on the north, south, and east are minimally treated. The sandstone cladding extends only to cover the first gallery bay, approximately 26' wide, on the north and south facades. Beyond these, the exterior finish is a parge-coat of concrete plaster over the concrete walls, the lower portions of which were formed to create deep reveals in a quoining pattern at the sub-basement and basement levels. These secondary facades speak of the Depression era of the building's original construction and its limited budget, as well as the museum's subsequent addition and expansion projects. The south facade is characterized by a large block mass made up by the perimeter of the auditorium on the basement level and gallery space above on the main floor. This element is presently surrounded by security fencing. It contains egress/exit doors and service entries through flush metal doors, one of which is accessed via a utilitarian, exterior metal stairway.

The east (back) facade is varied in its massing, although originally it was nearly symmetrical. Projecting from its southern portion there is another large, multi-story, unadorned, blocky mass containing a gallery and meeting room addition, which features a single window bay. This addition, constructed in 1955, obscured an original gallery that once matched the remaining northern gallery. The perimeter wall of the original center section is taller than the flat roof southern addition, and its walls rise to form a shallow gable end with a mechanical grille accessing the gable-shaped central skylight beyond.

The northern portion of the east facade retains some original windows, which are aligned vertically with one another at all levels. Those at the exposed sub-basement and basement are set within the heavy horizontal quoins of the concrete walls. The window sizes vary; the smallest ones, set at the sub-basement level, are approximately 4' by 4.5' and were fitted with heavy cast aluminum grilles. At the grade (basement) level, an office wing was constructed in 1947. Its 6' by 8.5' windows matched the original gallery window sizes and types. These large frames at the grade level, and the 6' by 9'-10" ones at the main floor levels are divided vertically into tripartite sashes, with a wide center unit and subdivided side units, and the taller ones at the main level feature clipped top corners. Original 1932 and 1947 drawings indicate the careful window detailing, with

aluminum frames fitted with copper flashing and the transom meeting bars and muntins positioned to match the joints in the concrete quoins.

The north facade is made up of three different sections, and includes the stone clad westernmost original gallery bay. The eastern section is made up of the 1947 gallery and office addition. There is a single, original subbasement level, characterized by the horizontal bands in the concrete walls. The center section features a loading dock and service entry at the grade (basement) level below a blocky windowless wall section of the gallery above, which is supported on concrete piers. This section dates from 1954. A large single window adjacent to the loading dock is clearly a newer element; although aluminum, its sash elements are heavier in scale than the original windows. At the main floor level, a concrete ramp extends westward from the gallery exit door. A pair of flush steel doors and the pipe railings denote this, too, as a relatively new element.

The roof plan of the building appears more complex than would be expected from the appearance of the primary facade. The flat roof sections include the north and south lower main roof areas over the front galleries and the upper main roof over the entry and lobby. Behind these, and typically unseen from the grade, there are hipped roof skylights over the north and south galleries, and a low-sloping gable roof–shaped, double layer skylight over the central space the garden court. The gable end wall of the center section is discernable only from a view of the secondary east facade, where it is visible, but set back behind the flat roof gallery and meeting room addition. (A diagram plan provided with this form identifies the dates of the original construction and subsequent additions.)

Interior Layout and Features

In creating the original design for the museum, architect Carl Gould undertook a transformative step, from traditional historical revival styles to Art Moderne. He was assisted in this effort by a recent graduate from the University of Washington Architecture Department, intern Walter Wurdeman (1903-1949), who went on later to establish a well known practice in Los Angeles with architect Welton Becket. The museum layout that resulted from their efforts was more flexible that the typical museum enfilade scheme, which forced visitors to circulate in a single route from one room into another. Instead, their Seattle Art Museum plan provided sequential spaces with multiple points of entry and varied sizes to respond to different exhibit needs (Booth, 1988).

The main floor was arranged symmetrically on its east-west axis. It provided gallery rooms of varied widths accessible from both the lobby and the garden court to the east of it. A hierarchy of spaces was provided with medium-size galleries 24’ in width, large ones of 32’ by 24’, and a single long, narrow space of 16’ by 65’ with vaulted ceiling sections. Multiple access points within these galleries allowed for further subdivision.

The noteworthy public spaces within the building include the entry lobby, a 28’ tall, relatively shallow space of 12’ by 64’, situated directly inside the single central aluminum-framed vestibule. The lobby extends to meet curvilinear stairs that lead up to north and south galleries and up the skylight-lit garden court on the east. The public stairs to the basement level are near those to the south gallery. This stairwell is announced by large scale engaged columns, treated with narrow ribbed bands of gold-glazed terra cotta and cream-colored travertine, and walls of green-colored marble. The stairwell features smooth, cast aluminum handrails, stepped granite base on the side walls, and an equally dramatic stepped ceiling.

The lobby proportions appear grand and the space sumptuous due to its refined materials. Floors are finished with cast terrazzo strips and polished stone divided into a radiating pattern by bronze screeds, while the ceiling is treated with a silver and gold leaf that seems to dematerialize the surface. Walls appear as marble and travertine, but all of this is the result of *scagliola*, a faux treatment in plaster, set within glazed bands of gold-colored terra cotta. Light from the tall glazed doors and transoms in the entry assembly flood the space with daylight, which is augmented by light from custom-designed wall sconces and ceiling fixtures. Other fittings include bronze air supply and return grilles, a wall-mounted clock, and signage.

The garden court is a large central space of 38', accessed from both the galleries and the entry lobby. Finished with polished flagstone floors, its walls are finished with faux travertine, made up by treated plaster, in smooth bands with horizontal reveals creating quoining. Decorative bronze metal gates and screens, made up of heavy metal rods and featuring geometric designs and abstract flora and fauna, are set within this room to secure the site entries to the galleries. Above, in a double-glazed rooftop skylight system, the daylight is filtered through the riveted steel roof trusses. In 1947, the court space received landscaping under a design by Roland Koepf (1906 – 1996, subsequently altered). It may have been at that time a fountain, indicated in some records, was installed against the east wall.

The original museum was noteworthy due to Gould's use of new materials, and use of old materials in new ways. Aluminum is a material that is prominent in many Moderne and Modern style buildings, including the Seattle Art Museum. Because of the early presence of aluminum manufacturing along Washington State's Columbia River, created to take advantage of new hydro power developments in the 1930s, this metal was a reasonably priced, regional material. Its lightweight, corrosion-resistance and smooth casting surfaces made it ideal for use in the building's main entry door assembly and screens, where it was formed into decorative shapes for grille work the east facade entry windows and transoms. Its natural, unpainted silver appearance, in contrast with the warm tones of the exterior sandstone, gives the museum's primary facade a sense of luxury, which is carried into the building's interior finishes.

Original flooring within the gallery spaces was another innovative material, consisting of cost-effective compressed wood fibers, Masonite, a hardboard composite treated with scoring and pigment waxing to provide a rich patina surface (presently below carpet). The original building's mechanical system was reportedly innovative as well, providing mechanical ventilation as part of the museum environmental design, along with indirect and direct light fixtures, and control of daylight through the ribbed wire glass glazing used in the entry and skylight systems. The original light fixtures fitted between the layered skylight systems provided "the same illumination in day or night."

Changes through Time

Annual reports of the Seattle Art Museum in 1933 and 1934 note some work occurred early in the life of the building. During construction, rock salt was used to keep rainwater from freezing and cracking the stone around the front entrance. The museum decided to have it replaced in the spring of 1934, due to both the salt staining and to make sure weathering remained consistent (*Annual Report*, 1933, p. 4). Later that year, the Masonite Company replaced the gallery floor, as it had been incorrectly installed (*Annual Report*, 1934, p. 4).

Drawings citing major changes to the building include those for a roughly shaped L-shaped 1947 office addition on the north and east sides, designed by well known Seattle architect J. Lister Holmes. The addition, restricted to the sub-basement, included seven offices of various sizes (one labeled as the secretary's office and spatially operating more like a front room or lobby area) and a darkroom to the far west. Two offices make up the easternmost portion of the L-shape, while two others are in the opposite portion of the L-shape, one with a corner assistant's desk. This addition extended around the northeast corner of the original museum building. In the 1932 original drawings, this space was noted as unexcavated, but Holmes' 1947 addition plans cite it as an existing store room. Although no drawings cite this work, at least part of the basement was excavated and converted into storage space between 1932 and 1947.

In 1952, Seattle architects Young Richardson Carleton & Detlie proposed an expansion of the building, referring to as the "Museum of Dreams." This project proposed four new galleries, a wedge-shaped auditorium, an exhibit and activities room, six new children's classrooms, and new storage to the south and east of the building. It would also have converted an existing lecture hall at the basement into a gallery, and the large gallery in the northwest corner of the main floor into two smaller galleries. The preliminary study for

the project showed staff parking in the sub-basement under the auditorium; two circular entrance drives (one to the east, leading to a *porte cochere*, and one to the southwest); and additional parking.

This scheme was never realized, but in 1954, a single north gallery, for the Samuel H. Kress Collection, was added. Also designed by Seattle architects Young Richardson Carleton & Detlie, this gallery is similar to original ones, measuring approximately 25' by 35.5'. As a result of this expansion, the gallery directly to the west of the addition was given a new ceiling, and a covered loading dock area for delivery vehicles was created below it off the basement level.

Young Richardson Carleton & Detlie also provided another design in 1955 for alterations and an addition on the east side of the building. The plans, which were soon realized, called for a 31' by 66' gallery on the main floor at the southeast corner with a similar sized meeting room below it, which expanded beyond the original back facade by 15.5'. The meeting room, used for the trustees and staff conferences and some social events, also featured a bay window, facing east, which extended an additional 5.25'. The plans also contained details for movable partitions for enhanced flexibility.

In 1969, Bridges/Burke Architects of Seattle provided designs for another alteration to the sub-basement. This included a new mechanical room and library storage in the southeast corner, a second mechanical room on the north, and an office east of those that were added in 1947. At the basement level, there were minimal alterations: a new areaway to the south of the 1955 meeting room, and a new doorway from the library to the vestibule to the east. Later changes involved the provision of a covered area for delivery vehicles and windows to offices, both at the north end; the addition of an accessible ramp for exiting the northwest gallery; enlargement of sub-basement storage spaces; and provided a new freight elevator. In the 1980s and 1990s, systems (including mechanical and electrical) were upgraded, and improvements were made to security and fire alarm systems and acoustics in the auditorium. An original meeting room was transformed into a teacher training space, and the library refitted with new casework and technology systems. Investigative studies were undertaken and the exterior sandstone was restored by David Leavengood Architects of Seattle in 1994. In 2005 – 2007, the roofing and skylights were repaired and replaced, along with a seismic upgrade, by S. M. Stemper Architects, Seattle, with structural engineer Ronald Martinson.

Despite the additions made to the Asian Art Museum, the building remains largely intact and original. The visible modifications are limited to the building's secondary back and side facades, which were more utilitarian and less expressive than the primary west facade. Interior modifications to the galleries are few, and most of the remodeling that has been done has occurred in staff, storage, and service spaces to address needs in areas beyond the public realm. Finishes, such as flooring and environmental systems, have been upgraded, but original decorative finishes have been retained. The entry lobby, garden court, and galleries remain as they were originally designed. The building maintains original aspects of location, setting, design, workmanship, materials, and association. It is a compelling component of the Seattle's heritage and a vital part of its present cultural life.

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.)

- [X] A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [X] B Property is associated with the lives of persons significant in our past.
- [X] 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.

Areas of Significance
(Enter categories from instructions.)

RECREATION AND CULTURE
ARCHITECTURE

Period of Significance

1933 - 1955

Significant Dates

1933
1947
1954-55

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.

Significant Person
(Complete only if Criterion B is marked above.)

Fuller, Richard E.

Cultural Affiliation

Architect/Builder

Bebb & Gould (Architects)
Gjarde, Peder P. (Builder)
Holmes, J. Lister (Architect)
Young, Richardson, Carlson & Detlie (Architect)

Narrative Statement of Significance
(Provide at least **one** paragraph for each area of significance.)

The Seattle Art Museum is historically significant under Criteria A due its direct associations with the broad cultural heritage of Seattle and the surrounding region. The building is also significant under criteria B as a property that represents the life and work of its founder, patron, and first director, Richard E. Fuller. Under Criterion C the museum embodies the distinctive characteristics of an early 20th century museum as a building type and a resource constructed during the Depression era with its Art Moderne style. Additionally the building represents the work of noted Seattle architect, Carl F. Gould. Construction of the museum was the result of a collaborative vision by Fuller and Seattle architect Carl F. Gould, and the efforts of the Seattle Fine Arts Society / Seattle Art Institute to create a permanent repository for the preservation and exhibition of fine art, and place to support the artist life of the city. The period of significance begins in 1933, the date the museum opened and ends in 1955, the date of the last major addition during the historic period.

The Museum as a Cultural Institution in Seattle

The activities of Seattle's early art patrons represent a uniquely American museum movement which emerged in the 19th and early 20th centuries. Exemplified by the Peale family's museum in Baltimore (established 1814) or John Cotton Dana's Newark Museum (established 1909), this movement focused on the ideals of community, education, and democracy. Scientific and artistic exhibits were viewed as means of teaching and elevating the common person, not simply as serving individual patrons, scholars, or professional aesthetes. As had occurred with the public library movement, the goals of democratic rule and universal education were embraced by many early American museum patrons. They saw the institution as a means to equally focus on popular education, scholarly research, and professionalism. This trend contrasted with the history of European museums, which had evolved from the privately owned and exhibited 17th century "cabinets of curiosities," the *Wunderkammer* or *Kunstkammer*, which represented rich collectors' interest in examples of scientific and artistic rarities and technical virtuosity. By the late 18th and early 19th centuries, these private collections had evolved into great European royal collections or institutions that represented national glory. By comparison, the American museum model, which emerged during what has been called the "Age of Enlightenment" stressed service to the community, much like the public library (Impey and MacGregor, p. 2-4; Alexander, p. 5 - 17; and Orosz, p. 1 – 10).

Seattle's role in the art life of the Pacific Northwest began in the early 1900s when a number of regional art organizations and activities were established. These arose in part because of the wealth in the city, and the ease of transportation connections to other cities. It was also due to the ambition of a few key individuals who endowed Seattle with a philanthropic gift and an outward vision. While Portland, Oregon, had a longer history of institutional support for the arts, with the founding of the Portland Art Association in 1892, its exhibits tended to show work of Oregon artists. When the Seattle Art Museum was established, it followed Eastern America models, and its exhibits focused on national, European and Asian art.

The Washington State Art Association was active in Seattle by 1906, and the Seattle Fine Arts Society was established in 1908. By 1915, the Society began its Northwest Annual Exhibit, a juried show that drew artists from throughout the Northwest, including British Columbia and Alaska. Organized exhibits in Seattle had begun with the large private collections of a few wealthy patrons, such as Fred E. Sander, Charles and Emma Frye, and Horace C. Henry. Aware of their societal roles, these families frequently opened their collections for display within their homes, initiating the concept of the private museum in Seattle. As patrons, these same individuals were also the founders of some of the city's public cultural institutions – its symphony, opera, music, and schools.

When the Horace C. Henry Art Gallery opened on the University of Washington's Seattle campus in February 1927, it was reportedly the first public art institute in the state and the first building on the west coast constructed specifically for exhibiting art at a university campus (Newland, p. 46-47). Funds for the building's construction and its initial collection materials were donated to the university by Horace Henry, a prominent Seattle businessman. Four of the museum galleries exhibited his collections while the two others were devoted to special exhibits. Architecturally, the Henry Art Gallery's design, by the University architects Bebb & Gould, served as a precursor to their design for the Seattle Art Museum. Both of these buildings include a variety of galleries with different spatial proportions, interior and natural lighting, and skillful resolution of circulation and exhibit needs.

Other early 20th century art institutions in Seattle – the Cornish Art Institute (1921) and the Frye Museum (which also opened in 1933) – emphasized art education or historic works rather than contemporary exhibits. In contrast, both the Henry Art Gallery and the Seattle Art Museum played critical roles in the cultural life of the city in the first half of the 20th century. This was due to their collections and exhibits, and their commitments to contemporary art and artists.

The Seattle Fine Arts Institute and the Origins of the Museum

Discussions of an art museum in Seattle date back to 1909 when members of the Washington State Arts Association began exploring options to build a dedicated facility (*Seattle Times*, Nov. 13, 1909) . In fact, supporters of the facility managed to convince the organizers of the Central Park Bond (Proposition No.7), to include a site for an art museum at Volunteer Park as part of the bond measure. (*Seattle Times*, Mar 7, 1910) However, Seattle Park system master planner J.C. Olmsted opposed using Volunteer Park as a museum site, stating that the park was designed to be an open landscape. (*Seattle Times*, Oct 17 & 18, 1910) The Parks Board then changed their mind and debate followed for another 15+ years about the proper location for a museum; much focusing on location (Denny Park and he Providence Hospital were potential sites as well). In the early 1920s former Washington State Art Association curator, Jules L. Charbneau, offered to donate $100,000 towards a dedicated building, but those plans fell through as well (*Seattle Times*, January 19, 1923).

Longtime supporters of the construction an art museum in the city was the Fine Arts Association, founded in 1908 with 42 charter members.[i] Dr. Frederick Padelford, Dean of Graduate Studies at the University of Washington, was its founding president. Until 1912, the association met in various members' homes; the first offices were in the Boston Building in downtown Seattle. At that time, architect Carl Gould was president of the Association (he held the position for five years, and was elected president a second time in 1927). By 1926, the Association had approximately 300 members, but just three years later it boasted 2,492, a growth in membership over eight-fold (*Seattle Times*, April 17, 1929, p. 4). In its early years, the organization arranged social events as well as lectures and exhibits. One of these events occurred in 1913, after it was renamed the Seattle Fine Arts Society, when members dressed as characters from famous paintings for dinner.

One of the Art Institute's early patrons was Richard Fuller. He and his mother, Margaret Fuller, provided their first donation to the Art Institute in the late 1920s. Willard Wright, whose father was president of the Institute at the time, recalled his father's recollections about this donation and the first time the Fullers attended an Art Institute meeting: *"…the attendance was very sparse, and the discussion was about the desperate need for funds. Those were the days when contributions came in at about $5 a time. After the meeting, Dr. Fuller came*

[i] The Seattle Art Museum has changed its name several times since its inception. It was founded as the Seattle Fine Arts Association, became the Seattle Fine Arts Society in 1912, the Art Institute in 1928, and the Seattle Art Museum in 1933. In 2015 it was renamed the Asian Art Museum. The text in this report refers to the organization by its contemporary names.

up to my father unobtrusively and said quietly, 'Here's a check that my mother and I hope you can use.' I think the check was for $5,000—that's like a million today" (*Seattle Times*, May 28, 1972).

The early Art Institute had a small collection, but no permanent home. By 1931 it had moved at least seven times to various locations that included downtown buildings and the home of Horace Henry. Richard Fuller had served as vice president in 1929 and was elected president the following year. On October 6, 1931, he and his mother (widow of Seattle and New York physician, Dr. Eugene Fuller) offered the museum's board $250,000 ($4.35 million in present dollars) to build a museum adequate to house the Art Institute's collection. The Fullers expected their donation to be supplemented by others, although it never was. The gift was a fortuitous one, regardless, coming at the beginning of the Great Depression. Along with the $250,000 for the building, the Fullers donated numerous pieces of art, founding most of the museum's original collection. An article of June 25, 1933 *Seattle Times* cited the Fullers' other contributions:

> *"The work of the Fullers did not by any means cease when construction of the building was commenced last fall. In fact, this only spurred them on to greater activity. In the meantime, they have augmented their important Oriental collection, had each piece evaluated and the authentic museum pieces segregated for donation to the museum. They have added numerous times to the print collection, making it the comprehensive survey of the world's print-making that it is today; they have rounded out the very efficient art library, which will be open to the public after June 29; they have selected the five hundred facsimiles of great paints and purchased suitable frames for each one.*
>
> *They have arranged for the purchase and placing of the magnificent group of Ming sculptures in stone which stand before the museum – a gift to the city from Mrs. Eugene Fuller; they have made numerous additions to the collection of work by Seattle artists, including the sculptures by Dudley Carter and Dudley Pratt.*
>
> *In addition to rounding out these collections, there were innumerable small details that had to be given most artful thought – details that will never come before the attention of the public, such as the selection of just the right color of fabric for the walls as a background for paintings, selection of drapes and of furnishings for the administrative offices, choice of lighting fixtures, and the lining for the many cases housing the jade collection."*

Construction and Early History

In December 1931 the City of Seattle accepted the $250,000 gift to construct a museum in Volunteer Park. Under this measure, the city pledged to maintain the building, provide it with heat, light and janitorial services, while the Art Institute of Seattle would have jurisdiction over its operation and character of exhibits (*Seattle Times*, Nov. 29, 1931). Mayor Robert H. Harlin had previously appointed a Civic Arts Commission to consider the feasibility of accepting the donation. The Commission was composed of Nathan Eckstein (Chairman), Reginald Pearson, Fred Millson, Mrs. Daniel Regan, Simon Burnett (President of the Seattle Parks Board), and Councilman Frank J. Laube. (*Seattle Times*, Oct 8, 1931)

The museum building's location placed it within the typology of the museum-in-the-park, a traditional relationship that extends back to the manor houses of Europe and elite houses of wealthy Americans, such as Seattle's Charles and Emma Frye, who sponsored semi-public exhibits of their collections within their home prior to endowing the Frye Art Museum.

In the United States, this typology is represented by many museums, among them the Metropolitan Museum of Modern Art (1888-1926) in New York City's Central Park, the de Young Museum (1919-1921) in San

Francisco's Golden Gate Park, the Portland Art Museum (1932) in Portland, Oregon, which faces onto the city's South Park Blocks, as well as the National Museum of Natural History (1911) and Gallery of Art/Smithsonian American Art Museum (1920) on the National Mall. While some of these buildings had their origins as part of larger exhibition grounds, they are each set within part of a naturalistic environment of leisure, allowing visitors to begin a contemplative, aesthetic experience in a garden-like public setting. This siting concept contrasts with those of the late 20th century and the present time, which place the museum in the context of urban activity, where they are more accessible to visitors.

At the time of the museum's construction, the Board of Trustees of the Art Institute included other prominent Seattle citizens such as Raymond Wright, Mrs. Reginald Parsons, Horton Force, Joseph Black, Mrs. Cebert Ballargeon, Mrs. A. S. Kerry, Walter Reese, Roy Campbell, James Eddy, R. D. Merrill, Frederic Struve, Mrs. Frederick Parks, and Edward Allen. Despite the presence of these city leaders, the additional donations that Fuller had expected were not forthcoming, and the City declined to contribute to the building's construction.

The Art Institute and the Fullers engaged architect Carl Gould early on in the process. Gould was former president of the Art Institute and had extensive knowledge of museum requirements. He had examined a number of museums across the country, and the site required a grand building. In fact, reportedly the Fuller's postponed their announcement of their gift for a year pending Gould's full report on his inspection of museums. Design development drawings by Gould's firm show a sequence of elevation and floor plan strategies. Historian T. William Booth noted that Gould may have held some type of mini design competition in the office, from which various "classical" design solutions involved. He chose a design by Walter Wurdeman, his highly skilled draftsman (a UW and MIT graduate). Various sketches and design studies followed.

The initial design was for a two-story structure, with an estimated to cost $500,000. The cost rose then to $590,000 in late September 1931. In response to the limited funding, it was redesigned and a new modern scheme emerged in October-November 1931, with further refinements in January through March 1932 to meet the budget. Fuller retained Laurence Vail Colman, director of the American Association of Museums, to advise the team about staff space, mechanical systems and the range of display media. In late March 1932, the architects began to finalize the construction documents, completing them in an intense six-week effort, followed by a brief bid process involving four general contractors (Booth, November 20, 1985). The final bid was kept within a budget of $225,000, with the private construction contract awarded to the Peder Gjarde Construction Company. Construction commended in early June 1932. The ground-breaking ceremony featured speeches by Fuller and the Mayor, and the provision of a time capsule within the walls.

When the Seattle Art Museum opened on June 23, 1933, and estimates of the first-day visitors to the museum range from 33,000 to 34,000 people. Greeting the visitors were six 400 year marble Ming sculptures (two 12' tall figures, which originally guarded the approach to the grave of an unidentified nobleman, forty miles outside of Peking; two lying, life-size camels; and two rams). The sculptures were considered some of the best Ming sculptures in the world. In the garden court guests were greeted by a pair of iron gates, a gift to the museum from Mrs. J.C. Atwood Jr. of Philadelphia (former Miss Eugenia Fuller). The ornate gates were fabricated by noted Philadelphia wrought iron sculptor Samuel Yellin. Local artist Dudley Carter provided a 12' tall by 8' diameter carved story pole (Called Rivalry of the Winds), and several bronze animal heads by artist Dudley Pratt. Inside the south wing contained the extensive Asian art and Jade collection of its founder and first director, Richard E. Fuller Oriental; the north wing was divided into rooms devoted to European and American Art. A third gallery was an exhibition of Seattle painters who have been awarded wins at the last four Northwest Annual Art Exhibitions. Another gallery was devoted to prints selected from the museum's permanent collection representing a cross section of printing history. A small gallery also housed the work of Kenjiro Nomura, at the time one of the leading progressive painters in Seattle.

In its first year, the museum had nearly 346,300 visitors, at a time when the entire residential population of the city totaled about 365,000. Attendance continued to increase during the Depression, bearing out Fuller's contention that a place for public art would be particularly popular for the unemployed. By the mid-1930s it was clear too that many Northwest artists benefitted by the museum's presence. Fuller promoted local artists with solo exhibits of work by K. Nomura, Loretta Sondag, Eustace Ziegler, Peter Camfferman, Paul Gustin, Walter Isaacs, Edgar Forkner, Kenneth Callahan, Ambrose Patterson, Earl Fields, Jacob Elshin, Viola Patterson, George Hamilton, William Harold Smith and Margaret Camfferman. In addition, group shows were arranged for the Women Artists of Washington State, along with an exhibit of work by PWA artists in 1934, and annual exhibit of Northwest printmakers, beginning that same year.

The museum also developed a series of classes for high school and college students, and served as a venue for the Northwest Annual, a yearly exhibit in October, which was initiated by the Fine Arts Institute originally in 1915. In 1935 it also held an exhibit of work by students from the University of Washington's art and architecture departments. In cooperation with the Palace of the Legion of Honor in San Francisco, the Seattle Art Museum organized a circulating exhibit of work by select Northwest artists, while its director selected work by five painters and a sculptor for an exhibit at the Museum of Modern Art in New York (*Seattle Times*, May 19, 1935).

The Seattle Art Museum proved to be a popular venue for lectures and presentations as well as displays extending from Greek and Roman arts and craft work to Christian, Byzantine, Chinese and Japanese sculpture. Notable exhibits were mounted in the late 1940s and early 1950s by curators who included Northwest artist Kenneth Callahan (*Seattle Times*, August 5, 1951, p. 51). A Museum Guild was established by the 1930s that went forward to sponsor lectures by visitors and local experts ranging from home decoration to ancient cities of the Mediterranean (*Seattle Times*, November 16, 1955). In 1952 a specialist on Oriental art, Millard B. Rogers, joined the staff; in 1955 he was appointed associated director of the museum, helping to chart its future direction.

Until World War II, Seattle remained the center of the visual arts in the Northwest. Artistic groups and organizations located in the city, in addition to the Henry Gallery and the Seattle Art Museum, included the Arts Council of Washington; Grapha Techna; the Group of Twelve; Lambda Rho; the Music and Art Foundation; NW Academy of Arts; NW Printmakers; Puget Sound Group of NW Men Painters; Washington Art Project, WPA; Washington Artist's Union; West Seattle Art Club; and Women Painters of Washington. Throughout the late 20th century, the Seattle Art Museum became the source for nurturing a northwest vision in crafts and fine arts, and as the primary location for exhibits of historical and contemporary art from outside the region.

The Seattle Art Museum in the Mid- and Late- 20th Century

The museum's collections grew throughout the mid-century. Major gifts included an initial donation of Durer, Rembrandt, and Whistler etchings by Seattle banker Manson F. Backus in 1935, and later donations of a rare 17th century Japanese scroll by Mrs. Donald Frederickson, and a work of Jackson Pollock and other pieces from the collections of Peggy Guggenheim. Additions were made to the Asian art collection after 1943 when Sherman E. Lee was appointed assistant and later associate director of the museum. In 1944, the first large-scale traveling exhibit of European art seen in the city was placed in the museum's 12 galleries for a three-month period.

During the 1962 World's Fair, the museum had a small exhibit, "*The Art of the Ancient East*," in the Fine Arts Pavilion on the grounds of the Century 21 Exposition. Norman Davis, the director of the Fine Arts Exhibition at the Fair, was the museum's vice president. After the Fair, the museum acquired the United Kingdom pavilion,

which served as its Modern Art Pavilion until plans began to move the modern artwork to a new building downtown (Fuller, p. 38).

Museum patronage continued in the 1960s and 1970s, despite the retirement of Fuller after 40 years of service as the institutions director and its major financial supporter. In 1973, a traveling exhibit, "Egyptian Masterworks of Tutankhamen," attracted nearly 1.3 million visitors to the museum's Seattle Center space.

Donations in the 1980s and 1990s continued to increase the Seattle Art Museum's collections, which included a comprehensive collection of African Art from Katherine C. White, Japanese folk textiles from Virginia and Bagley Wright, and John Hauberg's renowned collection of Northwest Coastal Indian art. Most of these pieces moved into the new downtown Seattle Art Museum, a building designed by Philadelphia architect Robert Venturi in 1991. At that point, the original building in Volunteer Park was closed and renovated, reopening in 1994 as the Seattle Asian Art Museum. Its name was subsequently changed to the Asian Art Museum.

Subsequent activities in the downtown museum included expanded public programming and educational events. Major exhibits included "Leonardo Lives," "The Codex Leicester" and "Leonard da Vinci's Legacy of Art and Science," which was lent to the museum by Bill and Melinda Gates. This 1997 exhibit was viewed by over 236,200 visitors. By 1999, SAM had realized new plans for public exhibits with fundraising of $17 million to purchase the site of a sculpture park along the Elliott Bay shoreline north of the downtown. In 2005, the downtown site closed for an expansion, reopening with a new lobby and upper floor space in 2007. That same year the Olympic Sculpture Park opened (*Seattle P.I.,* May 3, 2007).

Art Deco and Art Moderne Styles

The building's style is generally Art Deco, but the simplicity and horizontality of its primary facade, made of smooth stone, and the highly detailed aluminum grille work, is suggestive of the machine age Moderne, sometimes referred to as Art Moderne. Moderne style buildings were popular in the American West in the 1930s. The style was derived from Art Deco, which emerged in Europe during the interwar period, itself derived from the Art Nouveau and Cubism in France, Jugenstil in Germany, and similar movements in Italy, Holland and elsewhere. These earlier craft-oriented European styles gave way with increased industrialization and mass-production to an eclectic, aspirational style characterized by luxurious surface finishes, elegant and attenuated vertical proportions, and geometric patterning. Termed Art Deco, from the influential *Exposition Internationale des Arts Decoratifs et Industriels Moderns* (International Exposition of Modern and Decorative Arts) 1925 Paris exhibit, it became popular in America in the mid- to late-1920s as new building types emerged, such as stepped skyscrapers. Applied with aerodynamic principles to the design of trains, automobiles, ships, industrial products, and even appliances, as well as architecture, the style became known as Moderne or Streamlined Moderne by the early 1930s.

Moderne style buildings are somewhat similar to those designed in the Art Deco style, but they differ in use of ornament and materials and in overall proportions and massing. Art Deco buildings are based on vertical orientation. They feature stepped massing, which reduces the building's appearance with upward thrust, and use of traditional as well as innovative modern materials, such as stone and terra cotta. They have richly treated surfaces such as inlays, castings, polychrome glazes, as well as other features. Many people identify Art Deco primarily as a style of ornament, with fluting and reeds, horizontal bands, chevrons or zigzags, and various frets that emphasize verticality. In contrast, Art Moderne style buildings appear often without ornament, except for the string courses and other horizontal trim devices. They feature flat roofs, pipe railings, round windows or corner window glazing, smooth finishes, and innovative materials such as glass block and aluminum (Whiffen, p. 235-241).

The Seattle Art Museum was one of the earliest museums in the United States designed in the Moderne style. Upon completion, its design received considerable recognition from design journals and museum publications. A local newspaper accounts noted the building's simplicity, "unbroken walls… severe [design]," and characterized the interiors as "plain to the extreme" (*Seattle Times*, June 28, 1933).

The building was constructed during the initial years of the Great Depression, which largely halted all construction in Seattle as elsewhere. The value of construction permits in Seattle alone during this period declined from $35 million in 1928 to $4 million in 1932, and to less than $2 million in 1933 (Oschner, p.15). By the time the regional economy recovered and private construction resumed in the post-war mid-century, a more austere form of Modernism had found expression at the hands of Seattle architects, moving the design emphasis of the Modernism away from the decorative to abstraction and functionalism.

Large Art Deco style buildings that remain in Seattle are generally of high quality. These include downtown skyscrapers such as the Northern Life Tower (1927-1929), Exchange Building (1929-1931), Nakamura Federal Courthouse (1932), and Federal Office Building (1931-1933). They embody the same level of craft and material elegance in their stone and terra cotta cladding and decorative details featuring geometric and organic motifs. Simpler Moderne style designs in the city include Seattle Fire Station No. 41 (1934), the Coca Cola Bottling Plant (1939), Woolworth Store (1940, derived from a company prototype), and Canada Dry Plant (ca. 1946), as well as the former aluminum-clad ferry boat, the Kalakala (1935).

The building's architectural design, while Moderne in style, featured a symmetrical primary facade, which was complemented by the landscape, with a garden scheme in the front setback designed by landscape architect Nobel Hoggson that featured stone paving in a wide terrace along the front of the building terminating in reflecting pools at each end, and three radiating banks of steps and a wide walkway extending from the entry to the sidewalk and park roadbed to the west. Photographs from late June 1933 indicate that there were benches and foundation plants along the building's front facade, and turf lawns area in the front setback, but that little of the other landscape planting envisioned by Hoggson was evident. The site of Volunteer Park to the east of the park roadbed contained a series of lily ponds and formal plant beds, laid out symmetrically from the center, that stepped down to the edge of the Volunteer Park reservoir, and element that remained from the original Olmsted Brothers design. The overall landscape design was formal and conservative, serving as a simple green backdrop to the museum building.

The Primary Patron and Early Director – Richard E. Fuller (1897 – 1976)

The realization of the Seattle Art Museum can be attributed to individuals whose legacy was to permanently raise the city's cultural life: patron Richard E. Fuller and his mother. Richard Fuller was born June 1, 1897 in New York to Dr. Eugene and Margaret E. MacTavish Fuller. Eugene Fuller was a surgeon and professor at the Post-Graduate School of Bellevue Hospital in New York City. The couple had four children: Dorothy (who died as an infant), Duncan, Eugenia, and Richard.

Richard Fuller enrolled at Yale University in 1915, intending to study chemistry, but left two years later to serve as an ambulance driver in France in World War I. Immediately after the war ended in 1919, his family traveled to Asia. While in Nikko, Japan, he suffered an acute attack of appendicitis. The Fullers stayed in Nikko for three months during his recovery. While there, they began collecting *netsukes* (small, elaborately carved toggles designed for sword hilts), as well as jade. It is reportedly during this trip that Richard's interest in Asian art was sparked. His mother, Margaret, had been interested in Asia since 1880, when she and Eugene had traveled around the world in 90 days (*Seattle Times* 5.28.1972). The Fullers' interest soon extended to collecting, and by 1931, they had amassed a large jade collection valued at least $500,000.

The Fullers spent a year in Asia. When they returned, Eugene moved to Seattle and the family followed in 1923. That same year, Richard enrolled at the University of Washington where he received his Bachelor's degree in 1924, a Masters in 1926, and a Doctorate in 1930, all in geology. (He had completed his Yale degree in chemistry in 1921 and would also eventually receive honorary doctorates from Washington State University and Seattle University.) Richard began teaching part time at the University of Washington in 1926. His doctoral thesis, "The Structure and Volcanic Sequence of Steens Mountain," is considered a landmark piece in the field of geology (*Seattle Times*, April 20,1981).

When Eugene Fuller died in 1930, he divided his estate between his widow, Margaret, and their two surviving children, Richard and Eugenia (Duncan had died 6 years previously). Various *Seattle Times* articles cite the estate as being valued between $4 million and $6 million, although at the time of Eugene Fuller's death, it was reportedly worth less. Each of his three beneficiaries received a little more than $1 million ($15.65 million in 2015; *Seattle Times* 7.24.1931).

"In 1931, with the Great Depression in full swing, [Richard Fuller] could see no future of the deficit operations of the [Seattle Art] institute. It was then that [he] conceived, with [his] mother's enthusiastic support, the idea of donating jointly from [their] greatly shrunken inheritance $250,000 for the purpose of constructing an art museum in Volunteer Park on the crest of Capitol Hill" (Fuller, p. 4). In recognition of Richard and Margaret's joint $250,000 donation to the Seattle Art Museum, as well Richard's work as the museum director and president, he was named Seattle's First Citizen (*Seattle Times*, 1.18.1970).

In 1940, Dr. Richard Fuller was promoted to research professor of geology at the University of Washington. He resumed active geological work in the field from 1944 to 1950 at the request of the National Research Council and formed a U.S. committee to study Paricutin, a Mexican volcano. During his trips to the field, he also acquired and assembled the foundation of the Seattle Art Museums' pre-Columbian collection.

> Fuller's preference was to acquire items of high esthetic quality and, if possible, functional interest. He liked pieces which reflected the creative talent of each period and which, like geologic specimens, could serve as index fossils for their time and culture. "The main thing is to know what's rare and act quickly to get it," he once told an interviewer. "What you try to do is reflect the history of the world; have odds and ends from everywhere. Paintings are so much more expensive. If I can get things that had some function in life as well as esthetic value…" (*Seattle Times*, April 20, 1981).

Richard Fuller and his mother lived at the family residence at 1642 Federal Avenue, near Volunteer Park, until shortly after her death in 1953. Margaret Fuller bequeathed $278,000 to the Seattle Art Museum and left the home to her son (*Seattle Times*, November 26, 1953). Dr. Fuller had married Elizabeth (Betti) Emory in 1951. The couple lived in the Federal Avenue house until 1954, when they moved to 3801 East Prospect Street in Washington Park. At the time of their marriage, Betti had been twice divorced (a rarity at the time) and had a daughter from a previous marriage. For several years before their marriage, she had been in charge of public relations at the museum.

Dr. Fuller was an acute businessman as well as academician. He financially backed the Northwestern Glass Company and was its director and chairman from 1948-1968, and was president of the Barkon Tube Lighting Company in the 1930s. He also served on the board of directors for the National Bank of Commerce from 1949 to 1972, and Virginia Mason Hospital from 1968 to 1972. In 1959, he was appointed by President Eisenhower to an advisory committee to plan a national cultural center in Washington, D.C., and in 1961 he served as an advisor to the Fine Arts Committee for the White House. That same year, Dr. Fuller was awarded the Most Distinguished Alumnus Award by the University of Washington for his contributions to the

cultural life of the city. "We geologists are aware that this is important," noted a fellow professor of geology, Dr. Julian Barksdale, "but the award could have been given for his contributions to geology alone" (*Seattle Times*, May 28, 1972). Dr. Fuller was also one of the incorporators and treasurer for the Pacific Science Foundation, beginning in 1962.

Over the course of his life, Richard Fuller was a member of the Geological Society of America, the Mineral Society of America, Phi Beta Kappa, Sigma Xi, and the Rainier, University, Yale, and Banker's Clubs. Some of the causes he contributed to included the Republican Party; YMCA and YWCA; Pacific Science Center; Seattle Symphony, Opera, and Repertory Theatre, and the geology department at the UW. A 1981 *Seattle Times* article notes his donations were often exceeded only by Boeing. He was also made a Knight Commander of the American Society of the Most Venerable (British) Order of the Hospital of St. John of Jerusalem.

Dr. Fuller was an advisory member of the museum's education program from 1927 to at least 1938, and he helped plan the study course for the year and prepared and gave lectures for its art history survey series. He was so esteemed that the Seattle City Council considered renaming the museum for him within four years of its opening (*Seattle Times*, September 4, 1937). He served as the president and director of the museum – without pay – from 1933 until his retirement in 1972. While its director, he often hired northwest artists, including Kenneth Callahan, Morris Graves, Guy Anderson, Bert Garner, Don Scott, Nell Meitzier, and Alan Wilcox to serve in various positions within the museum. Callahan, for example, worked as a curator for many years. "It was accepted and expected that, with work out of the way, they would set up their easels in the basement of the museum and paint" (*Seattle Times*, April 10, 1981).

By the time he turned 75, Dr. Fuller had been quoted many times as not knowing how much he had contributed to the Seattle Art Museum; "besides, I don't think that's very important" (*Seattle Times*, 5.28.1972). He remained self-effacing with his focus on the institution and its collections rather than recognition. Sometime before his retirement in 1972, Fuller was diagnosed with Parkinson's. He had surgery, but it proved unsuccessful and left his feet uncomfortable for the rest of his life. (Parkinson's drugs available at the time also seemed to have little positive effect on his health.) Richard Fuller died at 79 on December 10, 1976, of an apparent heart attack, leaving an endowment of $642,000 to the Seattle Art Museum in his will.

The Designers and Builder of the Museum - architects Bebb & Gould

Born to a wealthy New York family in 1873, Carl Frelinghuysen Gould graduated from Harvard University in 1898 before traveling to France to spend five years at the famed *Ecole de Beaux-Arts* in Paris. At the Ecole, he followed in the footsteps of other young aspiring American architects in the latter half of the 19th century – H.H. Richardson, Charles McKim, Bernard Maybeck, Louis Sullivan, and Julia Morgan. Gould studied in the atelier of Victor Lalous. Although he never received his diploma from the Ecole, he succeeded in his architectural studies.

After returning to the States, Gould worked in what have been described as a "series of minor jobs" in the New York offices of McKim, Mead and White and G.B. Post, and in the Chicago firm of D.H Burnham and Company, for whom he traveled to San Francisco in 1905 to assist in the city's plan (Gould's work at McKim, Mead and White's office included construction drawing for Pennsylvania Station detailing its concourse skylights; Booth and Wilson, p. 26-27). In 1906, he joined a brief partnership with Beaux-Arts trained Walter Blair and J.E.R. Carpenter in New York City.

Gould moved to Seattle at the age of 34 in November of 1908. At that time, it was a growing provincial city of nearly 240,000 people with modest residential houses surrounding the small brick commercial areas of Pioneer Square and a growing downtown. Seattle had experienced a boom in the proceeding decade as it rebuilt itself

after the Great Fire of 1889 and established its economy with the Alaska Gold Rush in the 1890s. Its citizens were in an expansion moment in their history when the state sponsored the Alaska-Yukon-Pacific Exposition (AYPE) in 1909. Gould immediately tapped into the cultural and professional life of the leaders in the city. He began as an employee of the architectural firm of Everett and Baker, and then moved onto the office of Daniel Huntington, where he worked as a draftsman. Later, Gould and Huntington worked together as associates and partners.

During the teens, Gould's practice involved the designs of grand residences for local patrons, notably homes for Francis Brownell (1909), and the Dovey Residence (1910, designed with Daniel Huntington). His residential work during this period also included the design for an inexpensive bungalow, the Glover House (1913), along with several houses at the Bainbridge Island Country Club – houses for the Mc Ewan Brothers, the Brownell Residences (1914 – 1917) – and his own house on Bainbridge Island, "Topsfield" (1914 – 1915). From 1911 to 1914, he maintained a shared practice, in an office with Daniel Huntington, and also associated for a period with Frederick Elwell. He joined Seattle architect Charles Bebb in a new partnership in the summer of 1914.

Charles Herbert Bebb (1856 – 1942) came to work in Seattle in the early 1890s, as the architect on a project by the Chicago firm Adler and Sullivan. Bebb's early Seattle practice included a partnership with Louis L. Mendel (1901 – 1914). The work of the partnership varied considerably. Bebb & Gould's first notable works were the cast concrete buildings at the U.S. Government's Chittenden Locks (1914 – 1916), the Highlands Residence for William Boeing, and the Seattle Times Building (1913 – 1915). The University of Washington Regent's campus plan of 1915, which guided the University development through World War II, was also developed during this period. The architects' Beaux-Arts training gave them the skills to resolve campus building programs and integrate their plans, using symbolism and historical references. Due to his social connections, Gould continued to focus on projects for wealthy northwest families whose fortunes had arisen through mining, logging, real estate, or transportation. His extant residential buildings of this time are located in Capitol Hill and Lake Washington in Seattle, Bainbridge Island, and the Highlands (presently in the City of Shoreline, Washington). Bebb's efforts continued to serve the partnership as well through his connections to banking and commercial concerns.

Carl Gould taught at the University of Washington, initially leading a class in residential design in the Home Economics Department in 1913 – 1914. In 1914, he founded the first Department of Architecture within the College of Fine Arts in 1914 (presently the College of the Built Environment). During Gould's tenure as head of the department (1915 – 1926), he and Bebb also served as the campus architect. Their 13-year tenure came to an end soon after the election of Governor Roland Hartley in 1924. Under claims of budget review, Hartley replaced many of the University's regents in 1926. The new regents, in turn, dismissed President Henry Suzzallo. Hartley then criticized the arrangement under which Bebb & Gould served as the University's architect while Carl Gould chaired the Department of Architecture, citing a conflict of interest with the firm's paid commissions. The regents requested Gould's resignation from the Department of Architecture, which they received in October 1926. He and Bebb were relieved from their professional position with the university as well.

In addition to his service as the Architecture Department's Chair, Gould was the president of the Seattle Fine Arts Society (1912 – 1916 and 1926 – 1928) and its successor, the Art Institute of Seattle (predecessor of the Seattle Art Museum). He was the president of the Washington State Chapter (WSC) of the AIA for two terms in the 1920s, and active in the Seattle Chamber of Commerce and was the Chamber's representative on the city's first planning commission (serving as its Airport Committee Chair in 1927). As president of the WSC, he called for the development of a regional style in American architecture, and for efforts in city planning and beautification. He also organized the Poche Club in 1928, a successor to the Seattle Architectural Club. His

role in many civic and social clubs likely garnered many commissions through contacts with other club members.

Gould designed a number of other historically and architecturally significant works in addition to the Seattle Art Museum. These include the Washington State Normal School (1924, Western Washington University, Bellingham), Lakeside School (1930, Seattle), and St. Nicholas School/Cornish Institute (1925, Seattle). Notable commercial work includes the Fisher Studio Building (1913 – 1915), Pacific Telephone and Telegraph Building (1922 – 1926) in Seattle, and the Weyerhaeuser Company Building in Everett (1923). In 1922, Bebb & Gould competed in the Chicago Tribune Competition, and were awarded an Honorable Mention. Gould also served as the supervising architect for the Olympic Hotel with the New York firm, George B. Post and Sons (1924 – 1927). His work in the 1920s included the Hoge Residence (1921 – 1922, the Highlands; Booth and Wilson, "Bebb and Gould," in Oschner, p. 210 –215).

The practice continued until Gould's death in 1939, but it was limited in the mid-1930s due to the Depression. Its late work during this period appears increasingly Moderne, as represented by the Seattle Art Museum and the Pacific Telephone and Telegraph Building (1928) and U.S Post Office (1931), in Longview, Washington, and the U.S Marine Hospital/Pacific Medical Center in Seattle (1930). The firm's most noteworthy design project during this mature period may have been the Seattle Art Museum. Its simple massing and symmetrical facades resulted in a refined identity for the new cultural institution, while the interior of interconnecting galleries of varied proportions provided flexibility, and systems of natural and artificial light, heating and ventilation supported an innovative environment, all for collections and public exhibits.

Landscape Architect Nobel F. Hoggson, Jr. (1899 – 1970)

Landscape architect Noble Forest Hoggson was hired to flush out the specific planting details and design layout of the exterior of the museum. At the time he was among the few independent practitioners who made up the emerging profession of landscape design in Seattle in the 1920s and 1930s (Ochsner, p. 15). Hoggson was born and raised in New York City. He graduated from Yale University in 1922, with a business degree, and attended Harvard for a post-graduate course in landscape architecture where he graduated with a Masters in Landscape Architecture in 1927. He worked in a partnership, Spoon & Hoggson in White Planes, New York as a junior member of the New York landscape architecture firm of Charles W. Leavitt & Son, designers of Belmont Park and Saratoga Springs and the Charles M. Schwab estate in Loretto, Pennsylvania, before moving to Seattle in 1930. Locally, he was first employed by the well-known landscape architect Butler Sturtevant in 1930 – 1931. During this period, Sturtevant designed the landscapes for Anderson Hall on the University of Washington campus and Children's' Orthopedic Hospital, as well as gardens for residential clients in Seattle and the Highlands (Michelson, PCAD).

Hoggson opened his own office in 1932 and served as a consultant to the University of Washington on the design of the Arboretum in 1932 – 1933, where he laid out the grounds for the Fisheries laboratory, adjoining the site of the proposed "Aquarium." His other work included landscape architecture for Mount Rainier and Lassen National Parks (1933 – 1936), and plans for the Dorothy Dunn Bailey and Maurice Dunn Gardens (1941, another original Olmsted-designed landscape, in addition to the plan for the Art Museum), and Sand Point Naval Housing (1943). His later work included landscape designs for the Blodel Reserve on Bainbridge Island (1966 – 1969) and the Bekins Residence garden in the Highlands (1949) (Dennis Anderson in Ochsner, p. 444-445). In 1946 Nobel Hoggson was one of ten landscape architects of the newly formed Washington Chapter of the American Society of Landscape Architects and served as President of the organization in 1950. He died in October 1970 at the age of 71.

Peter P. Gjarde, the General Contractor (1874 - 1938)

To construct the museum Fuller and Gould awarded the contract to Peder P. Gjarde (also cited as Peter Gjarde, and sometimes miss-spelled Peder Gjerde). Gjarde had worked with Gould on several other projects in the past. Gjarde was born in Norway in 1874 and immigrated to the United States at the age of 17. He lived and worked in Chicago for eight years before moving to Seattle where he established a construction business in 1910. His earliest association was as a partner in the firm of Finne & Gjarde. This partnership was responsible for construction of a number of houses on Seattle's Queen Anne Hill, including the Kjos Residence (1911). Bid projects awarded to Finne & Gjarde included the mill work, lumber and hardware for Franklin High School in 1911, Officers' Quarters at the Bremerton Naval Yard and the Queen Anne branch Seattle Public Library (both in 1913), and the general construction contract for Raitt Hall, the original Home Economics Buildings on the University of Washington campus in 1915, which was designed by architects Bebb & Gould. In 1917 they built the Federal Condenser Milk Company plant in Mount Vernon,, Washington. An industry advertisement that year cited Finne & Gjarde under the category of "Rock Products and Building Materials" but the company's work grew and varied with the construction of Maple School and the new ASUW athletic field at the University of Washington (both in 1918). They apparently business shifted, and by mid-1922 both O. N. Finne and Peder P. Gjarde were listed as separate members of the Associated General Contractors of America (AGC), Seattle Branch (*Seattle Times*, July 18, 1922).

A successful general contractor for nearly four decades in Seattle, his company was responsible for the construction of a variety of projects in the Seattle area. These include the De Honey Dancing Academy on Seattle's Capitol Hill (1922); a replacement of the Hinckley Building (1925); the new Ranke Building (1926); and there Realty Corporation Building (1929) in downtown Seattle. It also built the $600,000 YMCA, Seattle (ca. 1930). In the mid-1930s the company was contracted for a new wing of the University of Washington Library, another design by architects Bebb & Gould (1934) and for a $553,505 paving project of the First Avenue South viaduct. His work continued into the late 1930s despite the Depression, with contracts for a major remodel of the Anderson Buick auto dealership on Westlake Avenue; an addition to the Virginia Mason Hospital; an alteration of the early Nordstrom's shoe store; and a $200,000 warehouse for the Northern Pacific Railway (all awarded in 1937).

Gjarde was a member of the Master Builders Association of Washington, and was elected as the vice president of Curtis-Wiley Marine Salvors, Inc., a salvage company, in 1931. He participated in the local AGC and was elected secretary of the Pacific Northwest group in January 1938. He died suddenly one month later in February 1938 at the age of 64. In late 1938 advertisements for the Gjarde Construction Company, Inc. cited Henrick Valle as its manager. Under his leadership the company was awarded a contract for the reconstruction of the Ballard Bridge in December 1938. Valle, a former employee of the company, assumed its ownership, and later changed the name.

Advertisements and announcements that accompanied local newspaper articles about the opening of the Seattle Art Museum cite Peter P. Gjarde, General Contractor, and its subcontractors: Atlas Painting and Decorating Company, J. J. Bonnell and Bonnell's Nursery, planting and landscaping; Power Plant Engineering Co. for the oil burner; Seattle Brick & Tile Co., manufacturers and providers of Sea-Tex Brick; Builders Sheet Metal Co., for the composition roofing,, copper skylights and Kalamein doors; the Morel Foundry Corporation for the ornamental aluminum, bronze and iron work; Seattle Hardware Floor Co. for the Masonite floors; English-Baker Company of Portland, Oregon, designers and manufacturer of the light fixtures; University Plumbing and Heating Company; Waterman Slate Co., and Dando Equipment, the suppliers of the exhibit cases, and other furnishings and equipment.

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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 Buildings Survey #_____
____recorded by Historic American Engineering Record # _____
____recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____State Historic Preservation Office
____Other State agency
____Federal agency
____Local government
____University
____Other
Name of repository: **Seattle Public Library, Seattle Room**

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property Less than an one acre
(Do not include previously listed resource acreage.)

UTM References NAD 1927 or X NAD 1983

(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
1				3			
2				4			

Or Latitude/Longitude Coordinates
(enter coordinates to 6 decimal places)

	Latitude	Longitude		Latitude	Longitude
1	47°37'48.88"N	122°18'51.42"W	3		
2			4		

Verbal Boundary Description (Describe the boundaries of the property.)
The nominated site is within Volunteer Park and includes the paved and landscaped plaza and front yard setback on the west, between the building and the sidewalk along the park road; the areas defined by the paved driveway and loading dock area on the north site of the building and the curvilinear walkway around the south side, along with a 10'-deep open space setbacks on the south and east, as indicated on the existing site plan. This area has outer dimensions of 235' by 380'.

Tax Parcel No.: The nominated area is located within Volunteer Park, and is part of Parcel No. 2925049087

Boundary Justification (Explain why the boundaries were selected.)
The boundaries are generally defined by those shown in the planting plan for the museum by landscape architect Nobel Hoggson and dating from 1933, along with portions of the building that have received additions and a 10' perimeter area to the south and east.

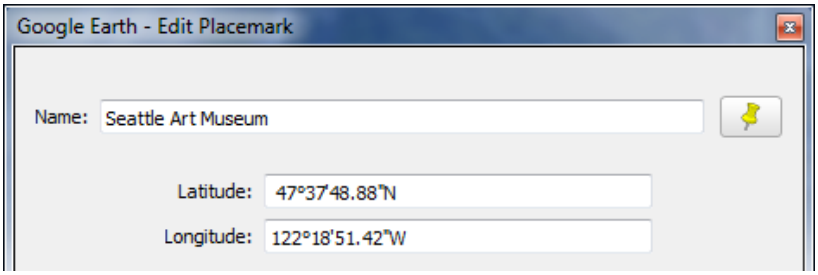
11. Form Prepared By

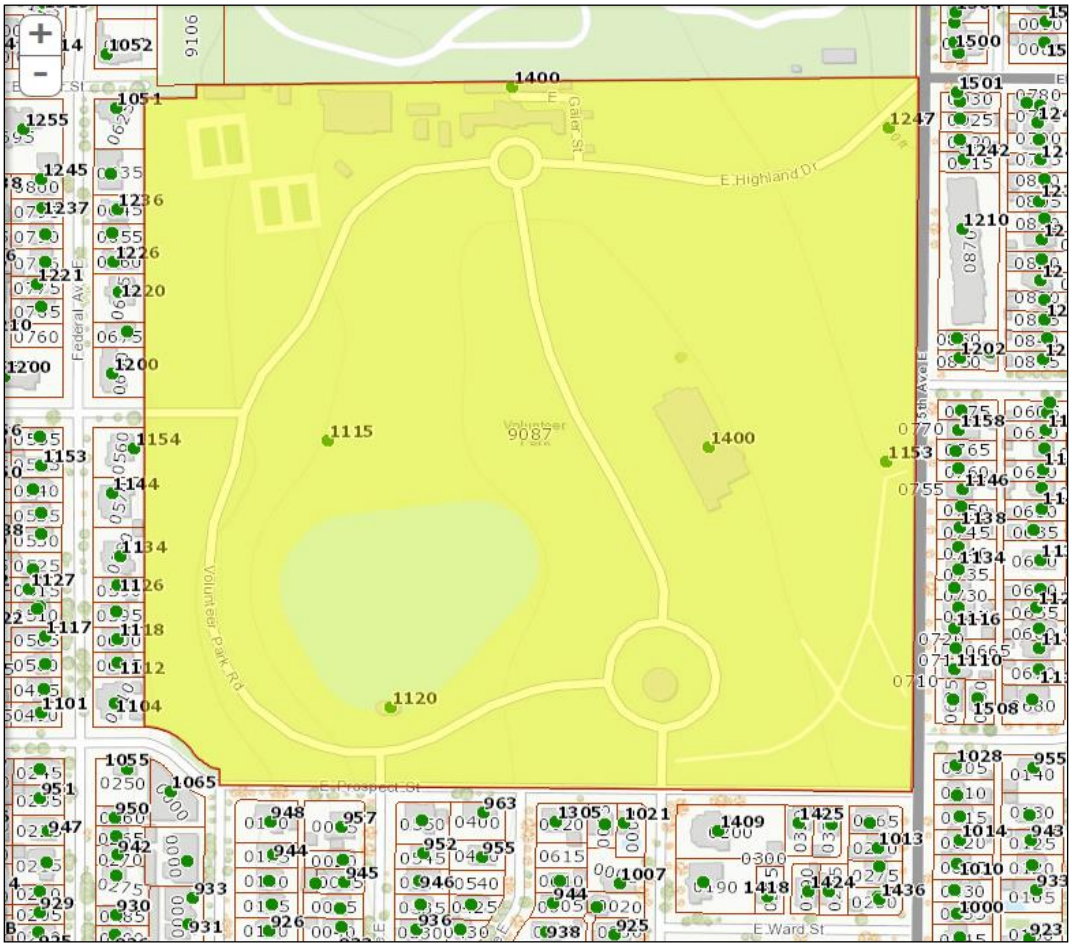
name/title Susan D. Boyle, AIA (Edited by DAHP Staff)
organization BOLA Architecture + Planning date January 5, 2016
street & number 159 Western Avenue West, #486 telephone (206) 447.4749
city or town Seattle state WA zip code 98109
e-mail sboyle@bolarch.com

Additional Documentation

Submit the following items with the completed form:

- **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. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)



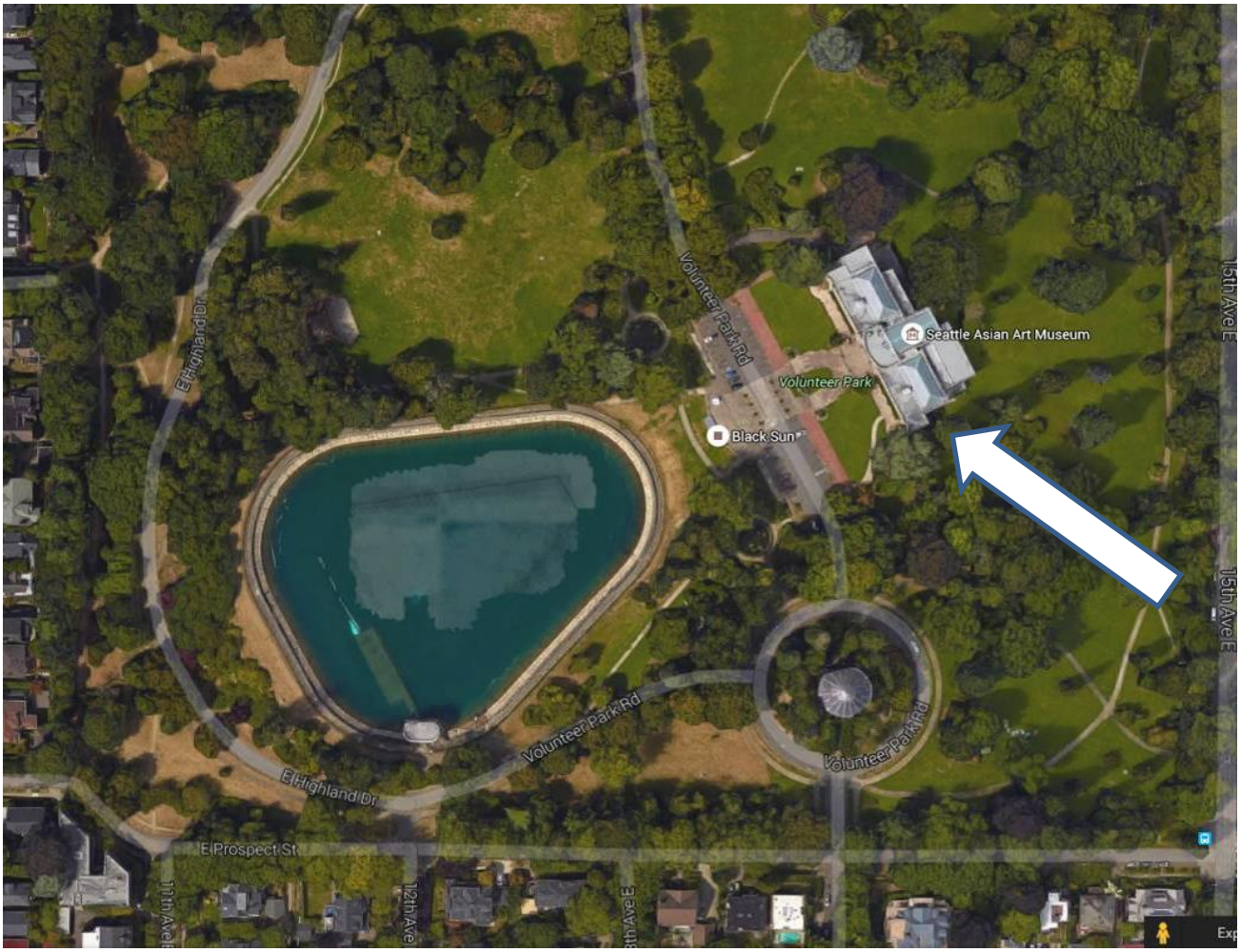


Seattle Art Museum
Volunteer Park
1400 East Prospect Street,
Seattle, WA 98112

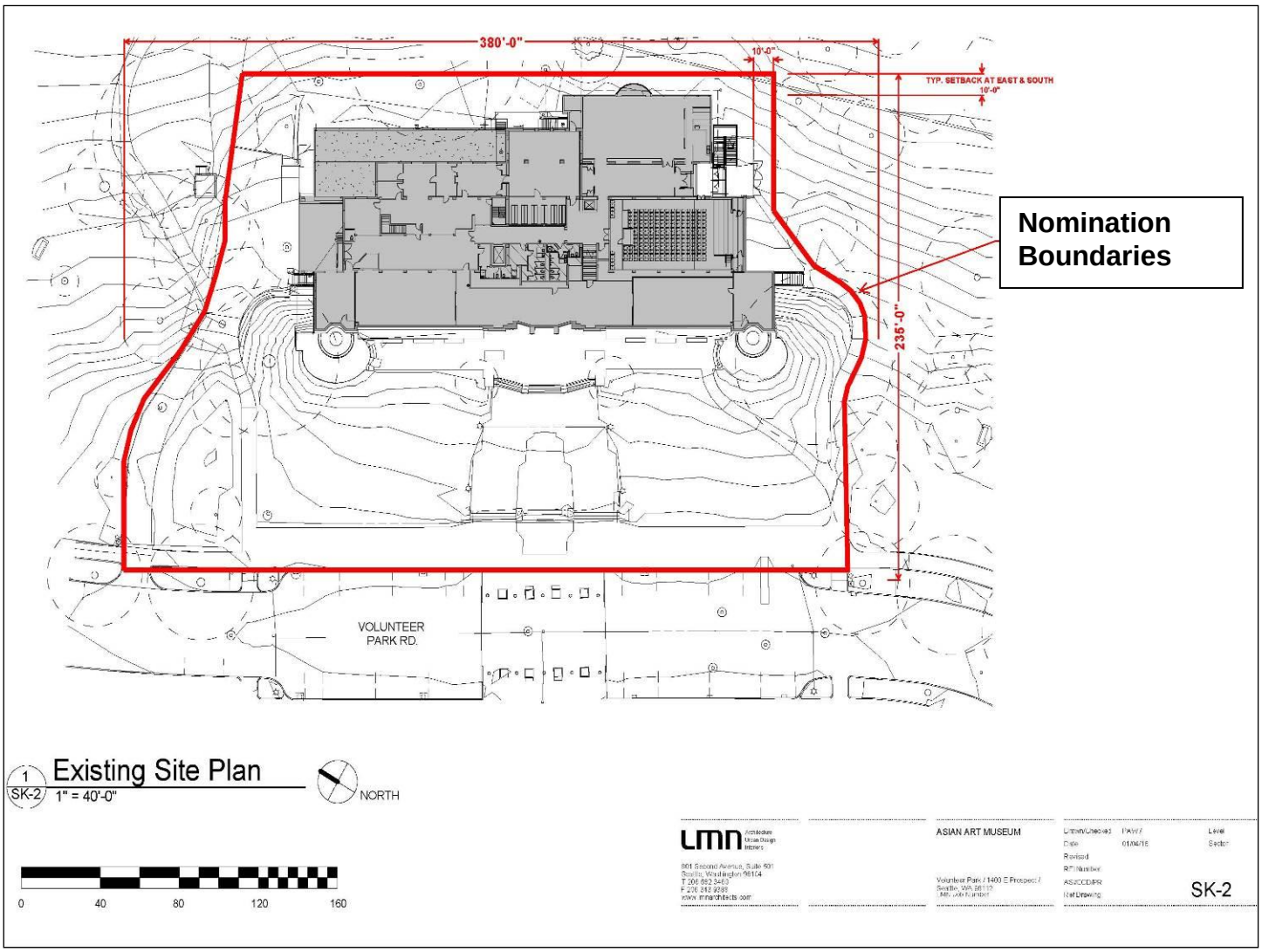
Assessor's Map
King County - Parcel No. 2925049087

Note: North is oriented up in this map view.

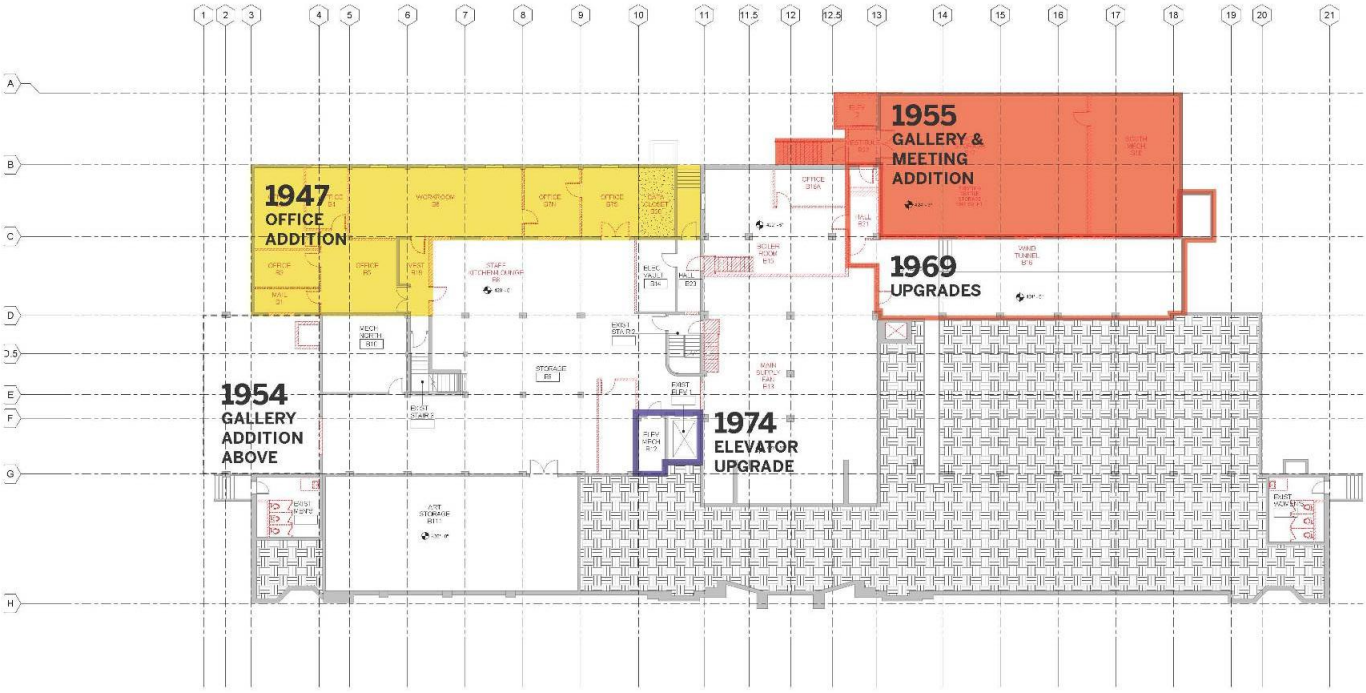
Current Aerial View



Current detail aerial view of Volunteer Park showing the museum with the roadbed and reservoir to the west, and the historic water tank to the south. North is oriented up in this image. (Google Maps, December 2015).



Current Site Plan (LMN) showing NR boundaries



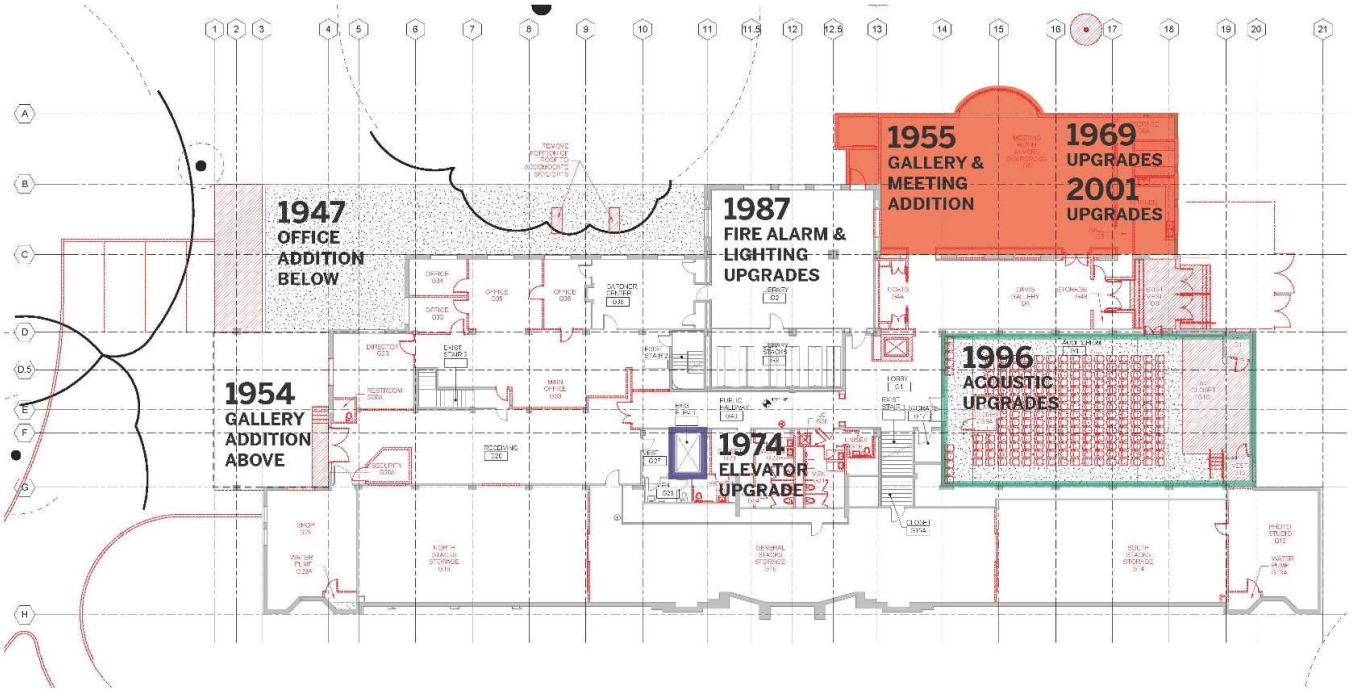
BASEMENT LEVEL ALTERATIONS BY YEAR
NTS

Note: Color indicates Additions
Outlines indicate upgrades/renovations

N

LMN

SEATTLE ASIAN ART MUSEUM



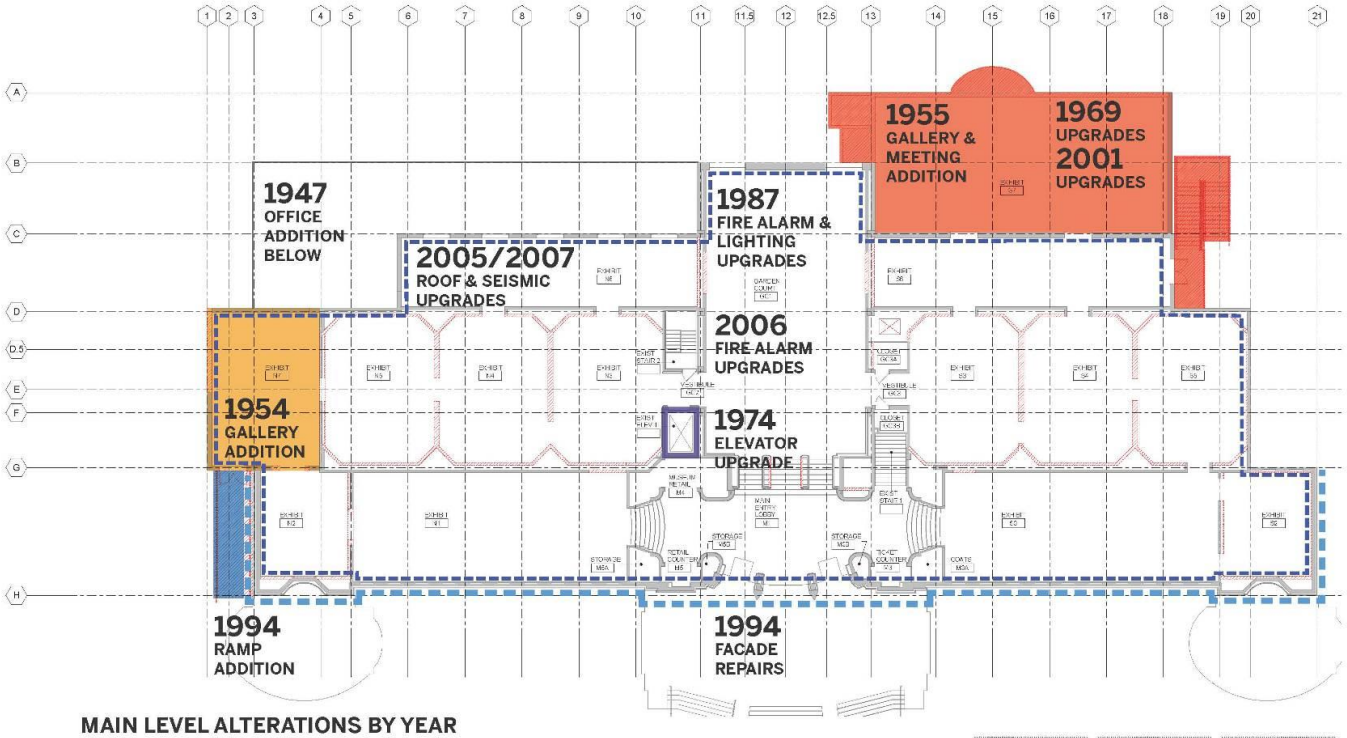
GROUND LEVEL ALTERATIONS BY YEAR
NTS

Note: Color indicates Additions
Outlines indicate upgrades/renovations

N

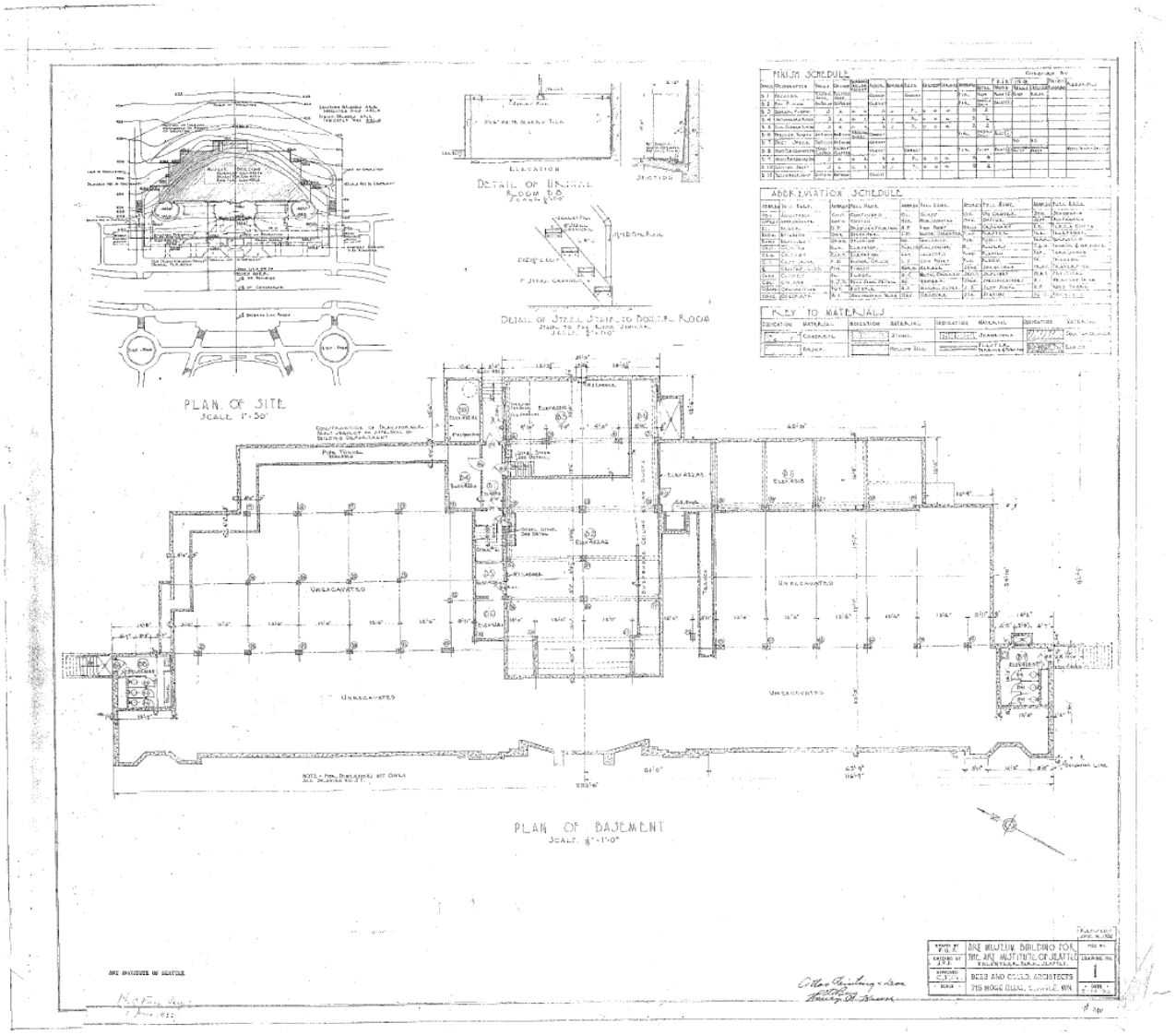
LMN

SEATTLE ASIAN ART MUSEUM

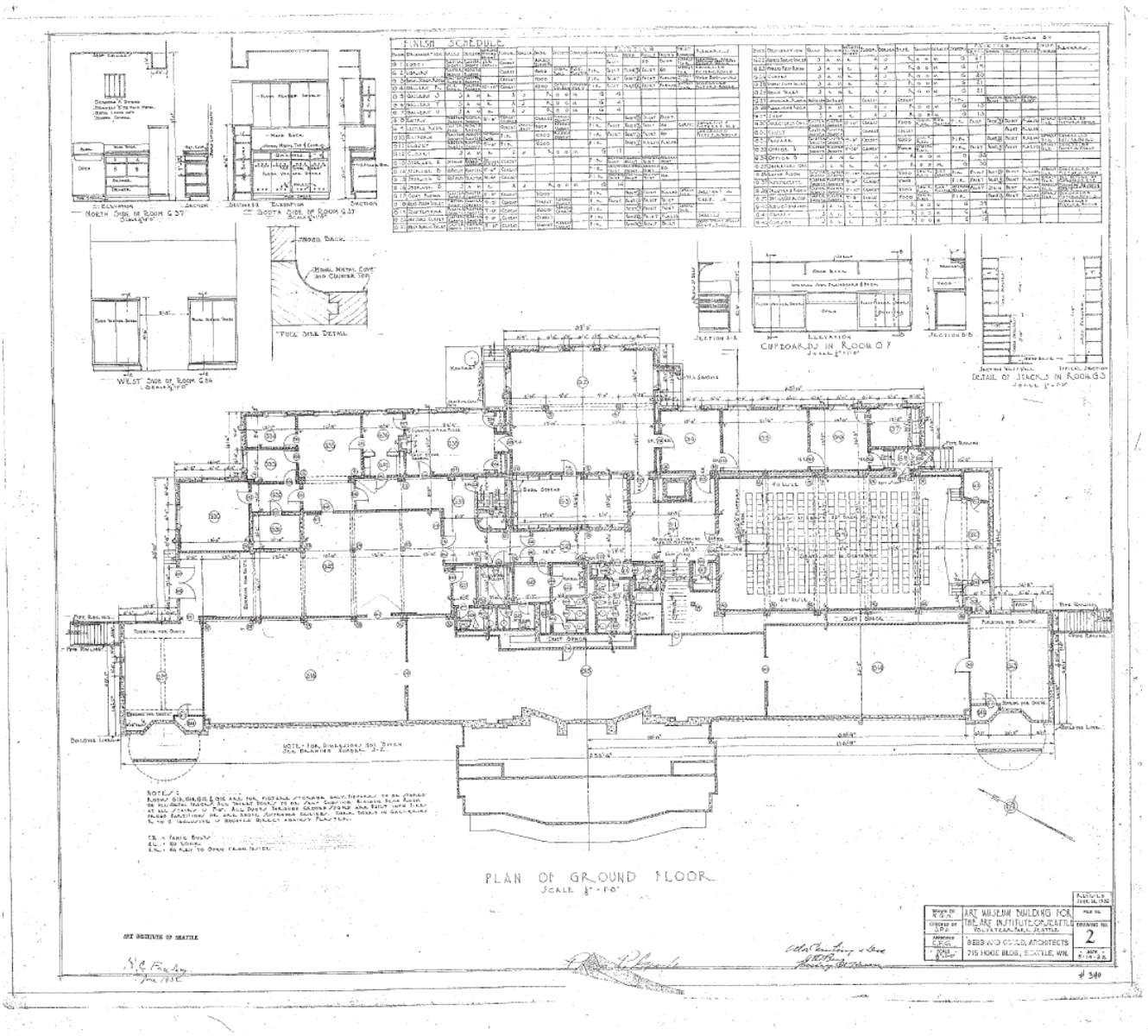


MAIN LEVEL ALTERATIONS BY YEAR
NTS

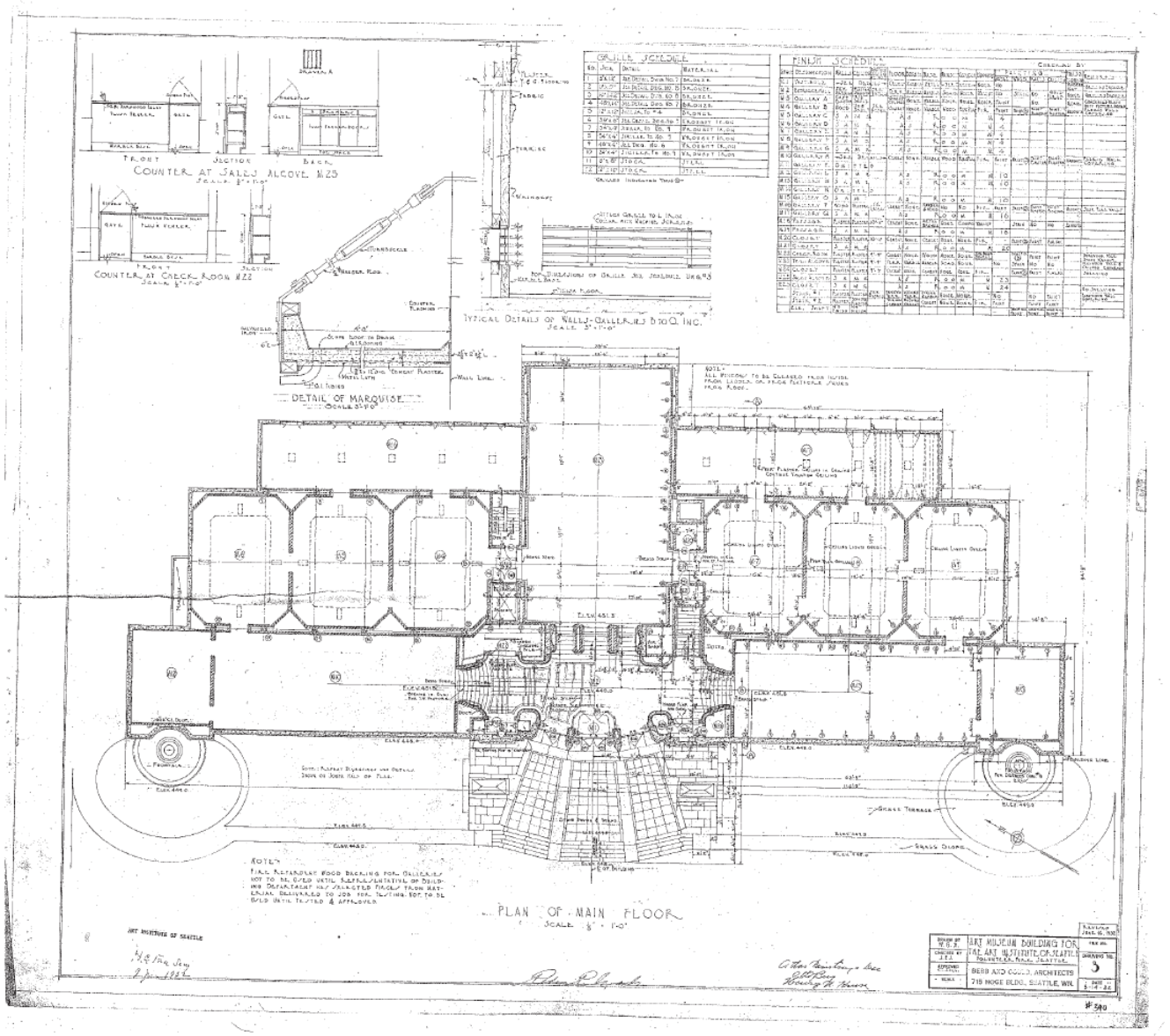
Note: Color indicates Additions
Outlines indicate upgrades/renovations



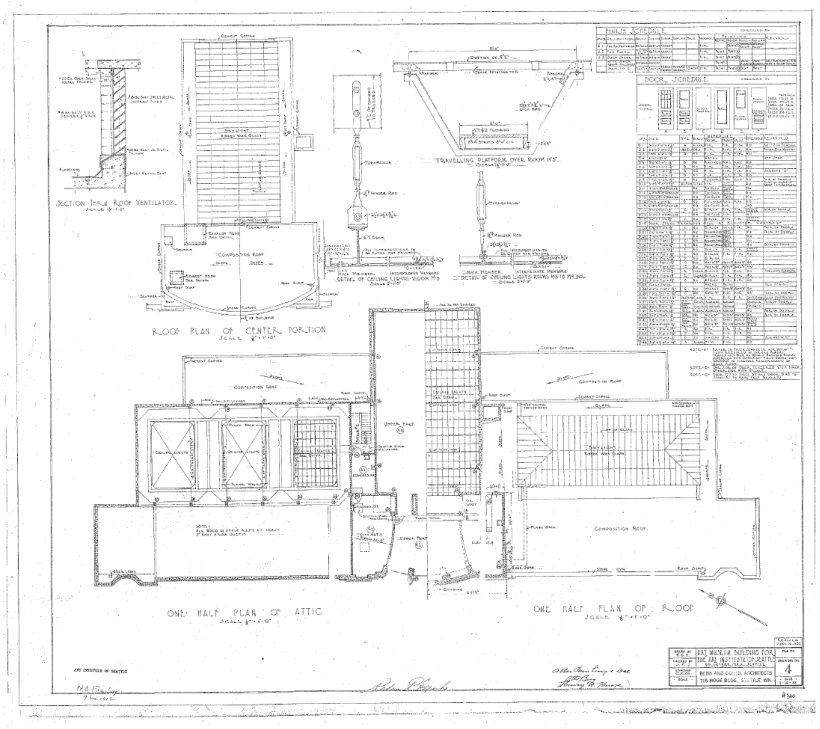
Basement Plan – Bebb & Gould, June 17, 1932.



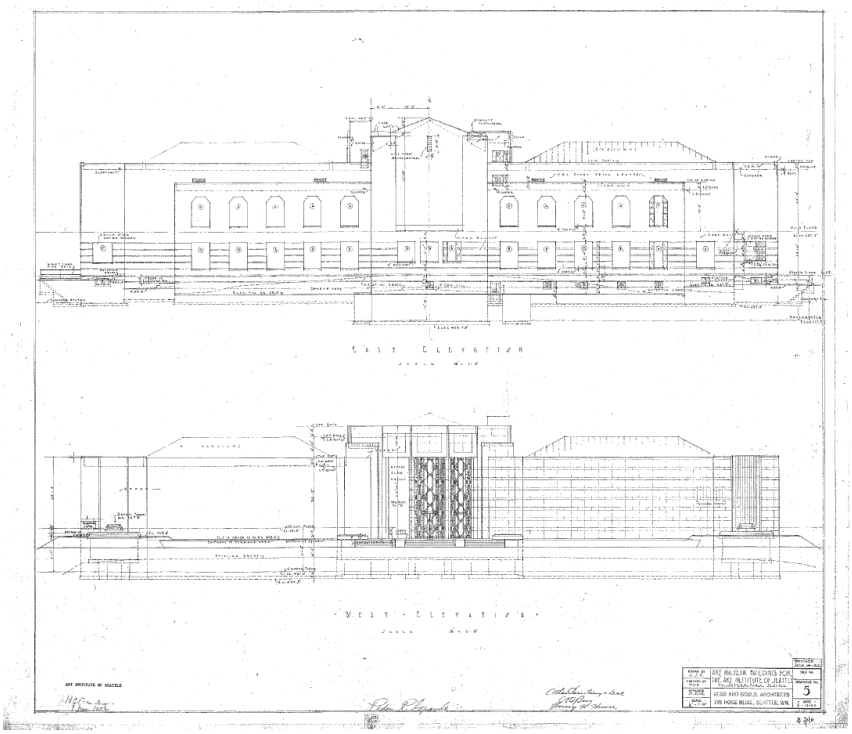
Ground Floor Plan – Bebb & Gould, June 17, 1932.



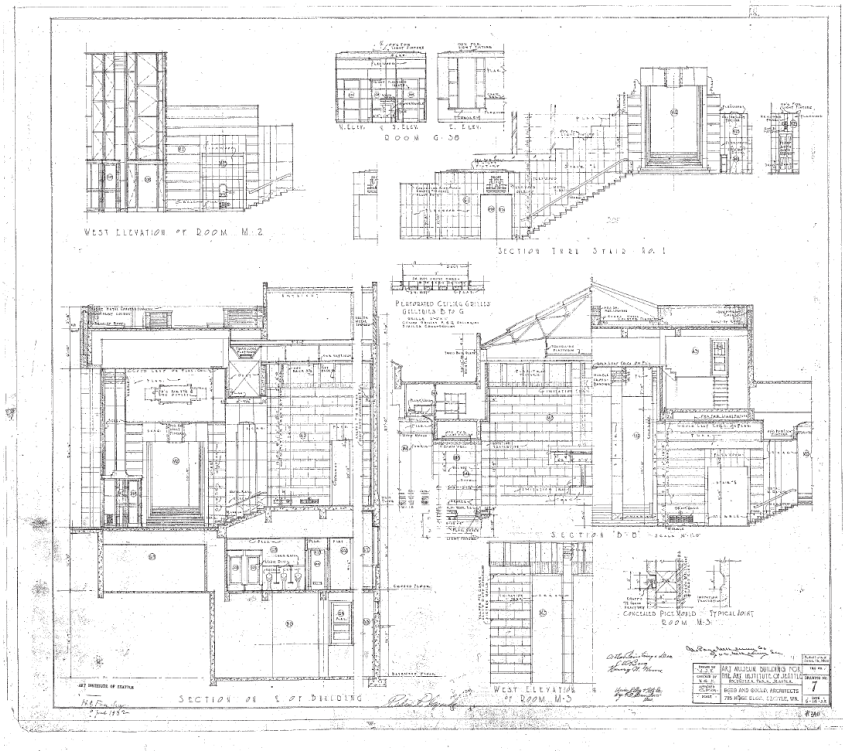
Main Floor Plan – Bebb & Gould, June 17, 1932.



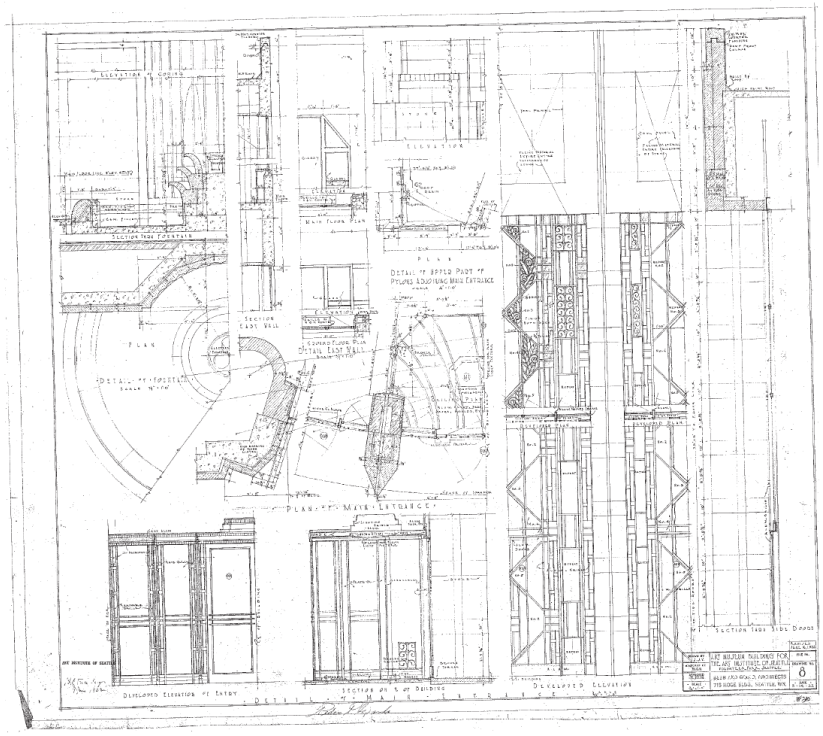
Attic and Roof Plan – Bebb & Gould, June 17, 1932.



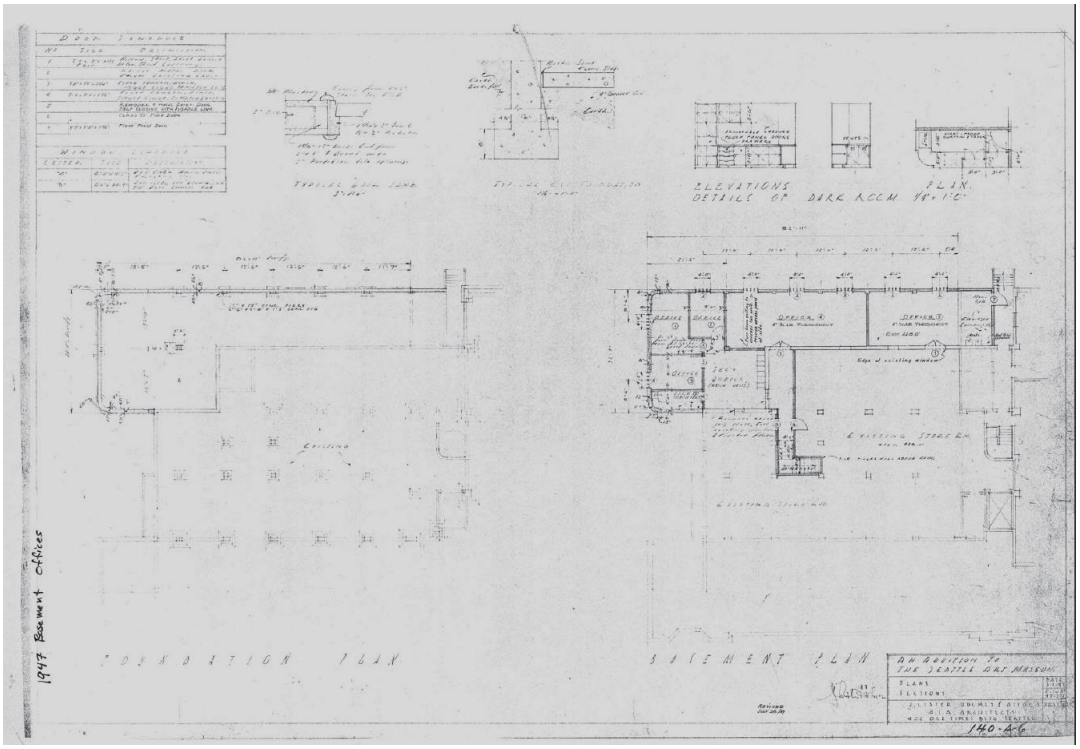
East & West Elevations – Bebb & Gould, June 17, 1932.



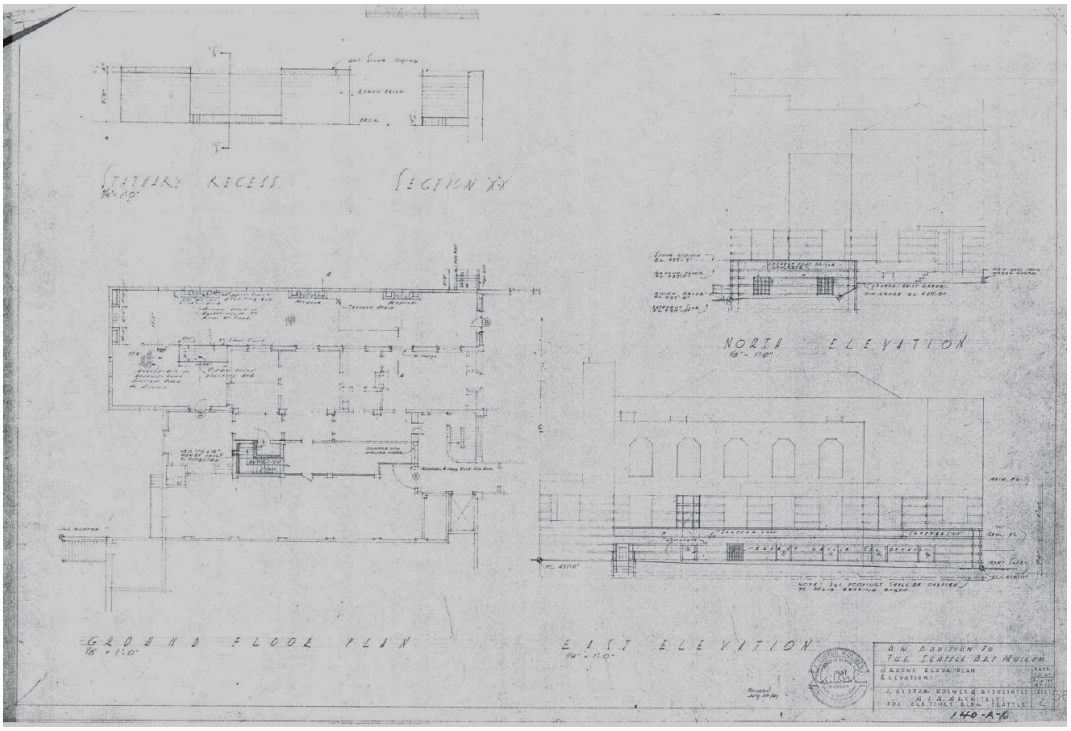
Section of Building – Bebb & Gould, June 17, 1932.



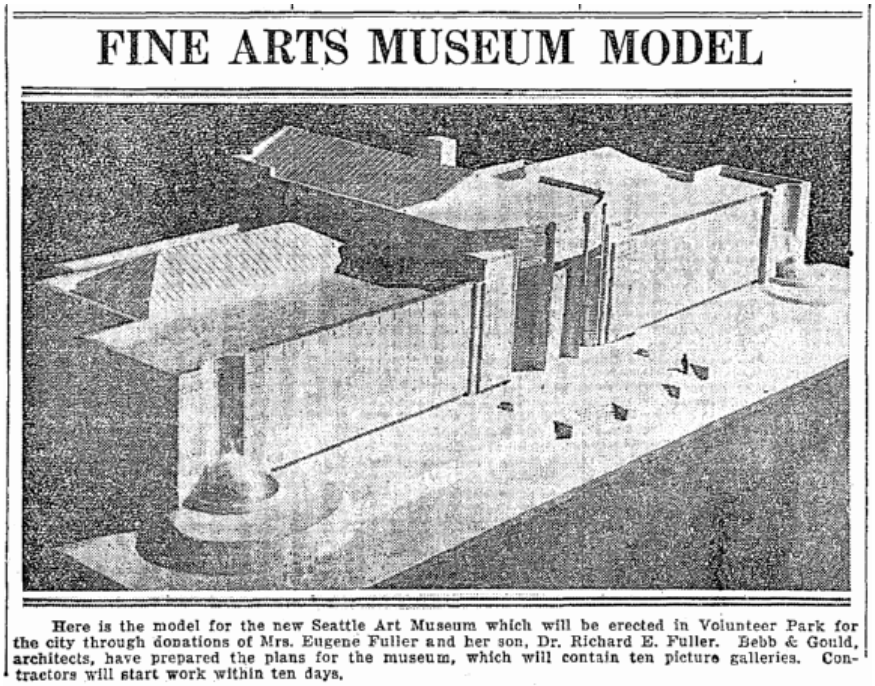
Detail of Main Floor Entrance – Bebb & Gould, June 17, 1932.



1947 Basement Addition – Floor Plan – J. Lister Holmes



1947 Basement Addition – Elevations – J. Lister Holmes



FINE ARTS MUSEUM MODEL

Here is the model for the new Seattle Art Museum which will be erected in Volunteer Park for the city through donations of Mrs. Eugene Fuller and her son, Dr. Richard E. Fuller. Bebb & Gould, architects, have prepared the plans for the museum, which will contain ten picture galleries. Contractors will start work within ten days.

Seattle Times – June 12, 1932

SEATTLE CIVIC BEAUTY

Exterior work on the new Seattle Art Museum in Volunteer Park is rapidly nearing completion. The $250,000 structure, a gift to the city of Mrs. Eugene Fuller and her son, Dr. Richard Fuller, occupies a commanding space on the site of the old pergola with a sweeping view of the city, Puget Sound, the Olympic Mountains and, to the eastward, Lake Washington and the Cascades. The building will house many valuable art exhibits. It is expected to be opened about June 1, 1933.

Seattle Times – November 6, 1932. Pg 20

6 SUNDAY MORNING — The Seattle Sunday Times Brown Section — JULY 23, 1933

GLIMPSES OF THE NEW SEATTLE ART MUSEUM

THE PORTALS TO A STOREHOUSE OF ART TREASURES
A striking study of the main entrance to the recently opened Seattle Art Museum in Volunteer Park, called by authorities the finest and most modern American building of its type.

THE MAIN FOYER
The impressive hall across the front of the building, connecting the American and European wings, and opening upon the main entrance and a series of galleries. The walls are travertine and a rare slate with gold floatings. The ceiling is of a gold and silver filling.

THE JADE ROOM
Here is housed the finest collection of its kind in America, one of enormous value, consisting of vases and other articles of jade, most of which were wrought originally for imperial gifts to ancient China.

THE GARDEN COURT
A room of striking beauty, it lies directly beyond the main entrance and is furnished with plants and a collection of permanent statuary, both Oriental and American.

ONCE THE SEAT OF AN EMPEROR
An imperial Chinese throne of the eighteenth century from the Fuller Oriental collection. It is of richly carved teakwood; behind it, an imperial hanging or wall tapestry.

THE TERRACE FOUNTAIN
A detail of the exterior, an aluminum fountain at a corner of the majestic stone building. The museum structure, costing $968,000, was a gift to the city from Dr. Richard E. Fuller and his mother, Mrs. Eugene Fuller.

IN THE CHINESE GALLERY
Here temple and palace furnishings, hangings and furniture and other priceless objects from ancient imperial possessions are shown.

MING BRONZES
Right—The thousand-handed Quanyen, goddess of benevolence, flanked by warrior guardians, all fashioned in gold bronze, are prize units of the exhibit of ancient Chinese art.

A GLIMPSE OF THE PRINT GALLERY
In this department hundreds of prints, ranging from the work of Durer, German print master of the 15th century, to that of leading moderns are on view.

Seattle Times – July 23, 1933. Pg 6

SEEN AT ART PREVIEW

MRS. THOMAS D. STIMSON AND MRS. R. D. MERRILL POURING

ENTRANCE HALL

EXTERIOR AT NIGHT

MRS. EUGENE FULLER AND HER SON, DR. RICHARD FULLER, DONORS OF THE MUSEUM

MR. AND MRS. CHARLES ALBERT AND MISS MOTSUKO SUGIHARA

—Sketched by Parker McAllister.

Miss Elford's Engagement Is Surprise

Happily surprising 200 guests, the ngagement of Miss Eleanor Priscil- Elford to Mr. Harold William ameron was announced at the at- ractive tea Miss Elford's sister, frs. A. Sherman Ellsworth, and frs. A. S. Elford, her mother, gave t the Women's University Club hursday afternoon. The affair was

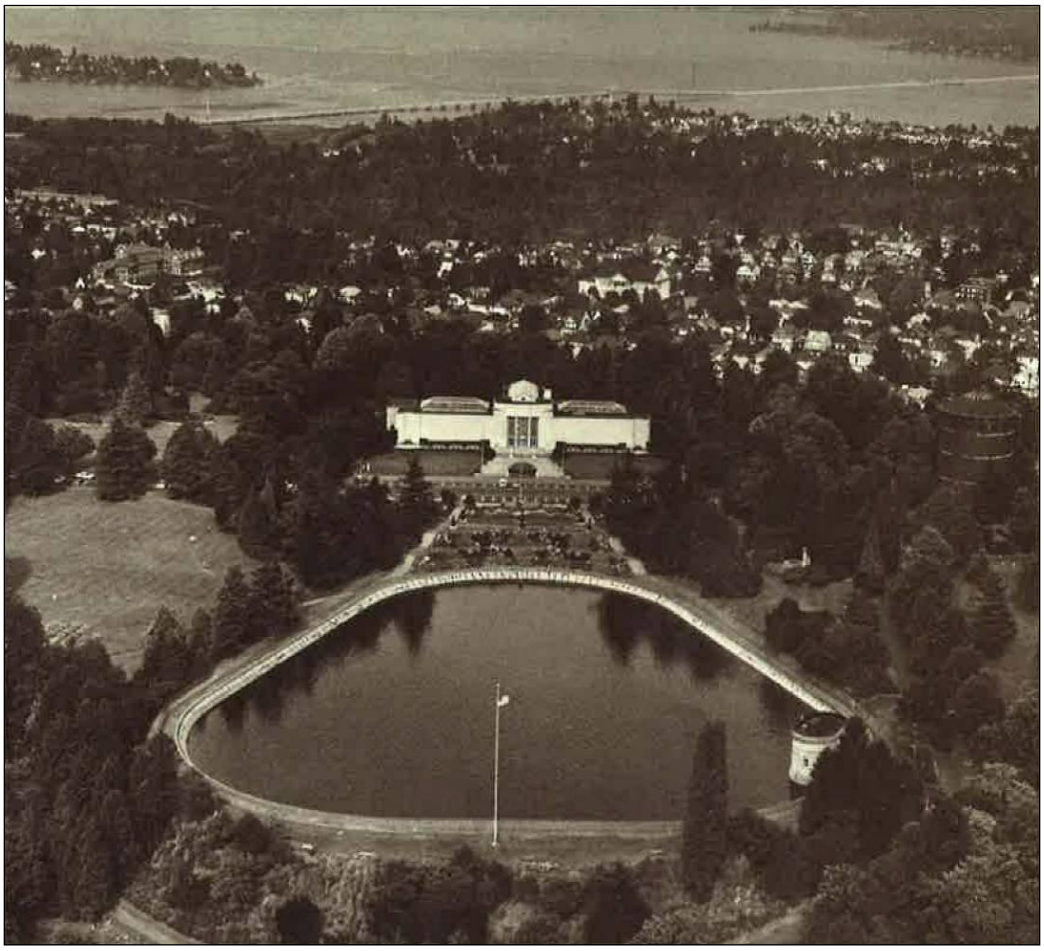
Club Program For July Is Div

Members of the sity Club have a v in cultural and re planned for the m the idea in mind, r mer months are lei are talks on ever hunters to inflatio nics, teas and lunc these alert women

Above: An article from the local newspaper, which cited news about the museum events and exhibits in its society pages (*Seattle Times*, July 7, 1933).

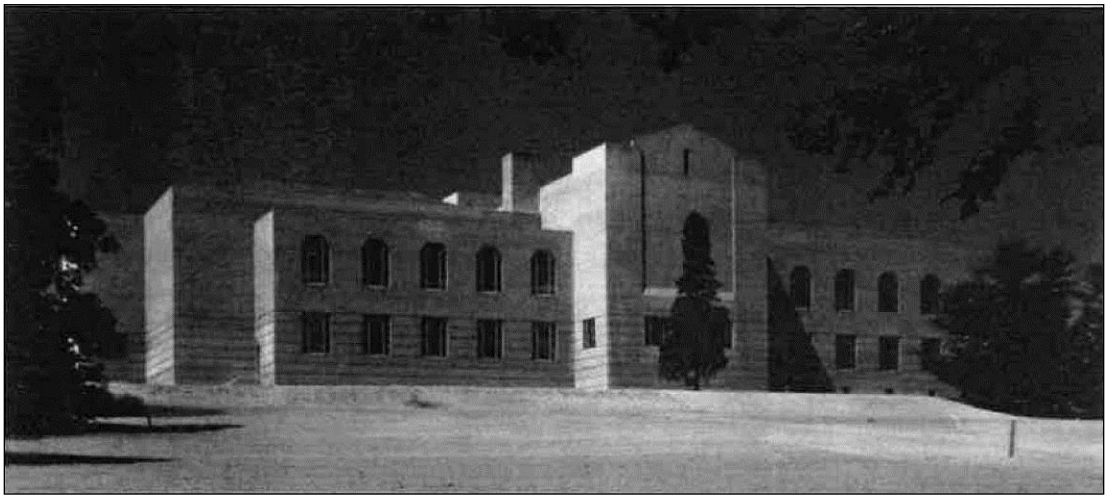
Right: Patron and museum director Dr. Richard Fuller, and his mother, Margaret Fuller, in front of the museum entry doors (*Seattle Times*, May 14, 1933, from the Seattle Art Museum website).

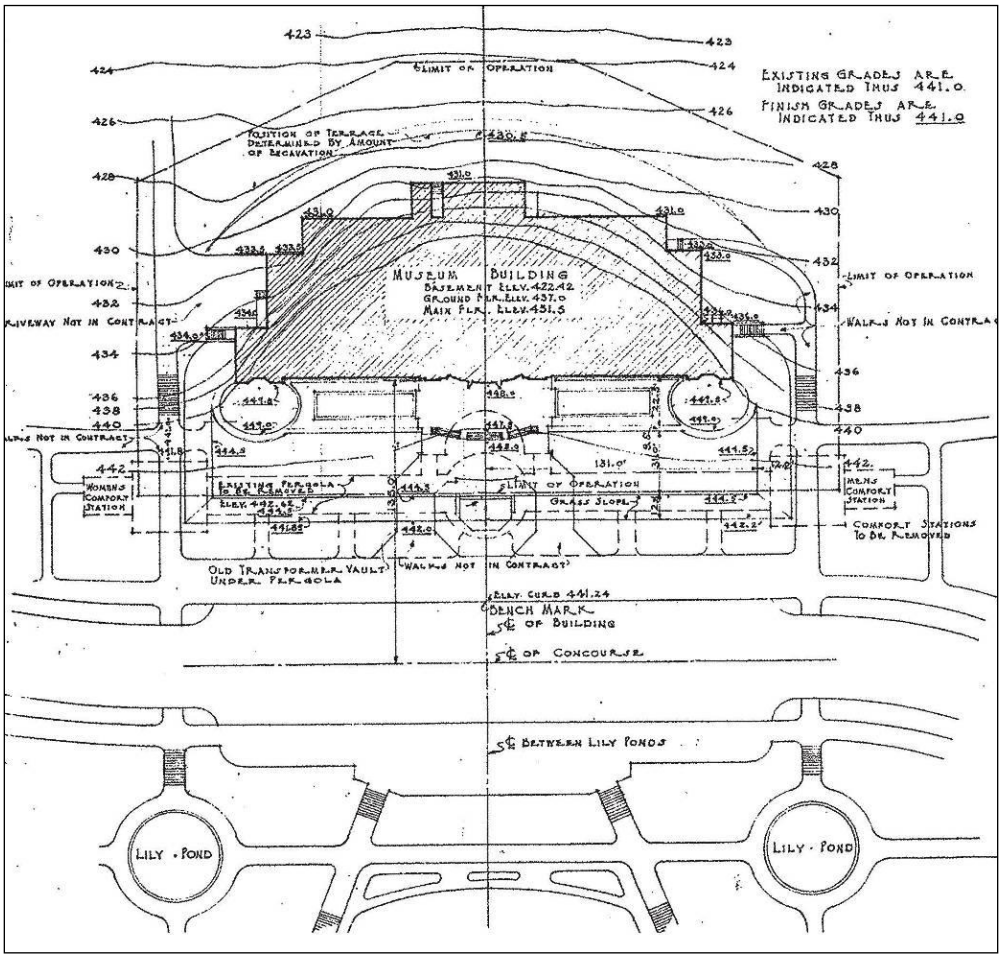
Above, the building upon its completion in 1933. Above, a view looking southeast at the primary west façade (spl_shp-14735) and below, a view looking northeast (spl_shp14736),



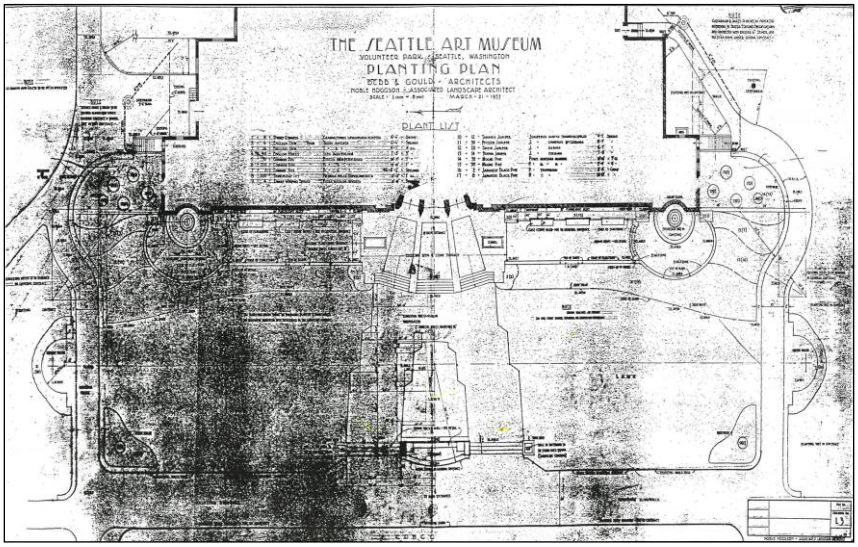
Above, an aerial view looking east across the reservoir at the Seattle Art Museum in the mid-1930s.

Below, a view looking west at the back of the building in the 1930s, prior to the additions of the 1940s and 1950s (Both photos from Fuller, *A Gift to the City : A History of the Seattle Art Museum and the Fuller Family*).





Above, the site plan on the original Bebb & Gould Architects construction set dated 6-17-1932. Below, the Planting Plan, for the front of the building by Nobel Hoggson Associated Landscape Architect, March 21, 1933. North is oriented to the left.



Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Description of Photograph(s) and number:

Name of Property: Seattle Art Museum
City: Seattle
County: King County
State: WA
Photographer: Susan D. Boyle, BOLA Architecture + Planning

All photographs date from August 2015 except as indicated otherwise for No. 8 – 13, which date from December 2015.

Locations of photos No. 1 – 13 are indicated on the current site plan.

All digital images are labeled as follows: WA_King County_Seattle Art Museum_#.tif

01 Oblique view looking northeast at the primary (east) facade and landscaped setback
02 Oblique view looking southeast at the primary (east) facade
03 View looking east at the main entry on the primary (east) façade, stone paving and steps
04 Oblique view looking south along the primary (east) facade and flagstone-paved terrace
05 Detail view looking southeast at the pool near the north end of the primary (east) facade (Date noted on the buildings was for the groundbreaking)
06 View looking north at the south facade
07 Oblique view looking northwest at the southeast corner
08 View looking west at the center section of the east façade, December 2015
09 Oblique view looking southeast at the east façade, December 2015
010 Oblique view looking southwest at the northeast corner and loading dock, December 2015
011 View looking southeast at driveway, north facade and loading dock, December 2014
012 Detail view of the aluminum grille work at the main entry, east facade, December 2015
013 Detail view of aluminum grille work and transom window, east façade, December 2015
014 Interior view looking north in the Foyer with an aluminum entry door left
015 Interior view of reception area
016 Interior view looking north from the South Gallery steps into the Foyer
017 Interior view looking east into the Garden Court
018 Interior view of the west wall and skylight in the Garden Court
019 Detail view of ornamental bronze entry gate to galleries in the Garden Court
020 Interior view of gallery with vaulted ceiling
021 Detail view of wall and ceiling finishes, ceiling light fixtures, south wall of Foyer

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

name Jesse Aguirre, Superintendent, Seattle Department of Parks and Recreation,

street & number 100 Dexter Avenue telephone (206) 684-8022

city or town Seattle state WA 98109

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

EXHIBIT F

January 23. 2017

Via Email to Jesus.Aguirre@seattle.gov

Seattle Department of Parks and Recreation
Jesus S. Aguirre, Superintendent
100 Dexter Avenue North
Seattle, WA 98109

Re: Seattle Asian Art Museum Renovation and Expansion at Volunteer Park

SEATTLE ART MUSEUM

ASIAN ART MUSEUM

OLYMPIC SCULPTURE PARK

1300 First Avenue
Seattle, WA 98101

206.625.8900

seattleartmuseum.org

Dear Superintendent Aguirre,

I am writing in response to your letter dated January 6, 2017, requesting additional information about the proposed Seattle Asian Art Museum renovation and expansion at Volunteer Park (the "Project"). Please find the requested information below.

The Seattle Art Museum is happy to provide this requested information as it is in keeping with our long-standing partnership with the Department of Parks and Recreation (the "Department") in the management of the museum building, which dates back to the museum's initial conception in 1931. We hope this information is sufficient to address your questions. Please don't hesitate to let us know if you have any additional follow-up questions.

I. Requested Information

A. *How does the expansion support the mission of the museum?*

The Project is fundamentally driven by SAM's mission.[1] The Project, including the renovation and modest expansion of the museum building will allow SAM to continue to fulfill its mission by creating an updated space for the Asian Art Museum that can house the basic functions of a modern museum, including areas for necessary back of house activities to support its collections and exhibitions, along with areas for loaned exhibitions, community events, and educational programs serving the public. The Asian Art Museum will be better suited to connect citizens with SAM's significant collection as a result of the Project.

In contrast, without the Project, the condition of the museum building will continue to degrade and become increasingly inadequate to meet basic museum functions, let alone modern museum needs for a variety of spaces. If the Project does not go forward, then SAM will have to consider other alternatives to

[1] SAM's mission is as follows: "SAM connects art to life. Through art, the Seattle Art Museum enriches lives and engages diverse communities. As the leading visual art institution in the Pacific Northwest, SAM draws on its global collections, powerful exhibitions, and dynamic programs to provide unique educational resources benefiting the Seattle region, the Pacific Northwest, and beyond."

operating a museum in the museum building. That is not an outcome SAM desires as it would be antithetical to SAM's mission and the obligations in the original agreement for construction of the museum building that require it be used for museum purposes. *See* Ord. 61998.

B. *Is SAAM's business model financially dependent on the expansion? If so, are there alternatives to the expansion that would support the Seattle Art Museum in achieving its financial goals?*

The Seattle Asian Art Museum's business model is not financially dependent on the Project. SAM's budget consists of earned revenue and contributed revenue. Contributed revenue, including income form SAM's endowment and donor gifts, provides approximately 80 percent of SAM's budget. Earned revenue, including revenue from ticket sales and rental fees, accounts for only 20 percent of SAM's budget. Although SAM expects earned revenue at the Asian Art Museum to modestly increase with the Project, that increase is not expected to change the balance of earned revenue versus contributed revenue in SAM's budget or cover the increased operating expenses associated with the Asian Art Museum and museum building after Project completion.

The Project is anticipated to increase SAM's operating costs by an estimated $300,000-$400,000 a year, depending on variable exhibition costs and staffing. SAM projects that it can serve 100,000 visitors annually at the Asian Art Museum with the Project, up from the current level of 65,000-75,000 visitors. SAM receives approximately $2.30 per visitor, so that increase would account for approximately $57,000-$80,000 in increased earned revenue. In addition, SAM estimates that event revenue could increase from $40,000 annually to $80,000 annually with the Project. However, those earned revenue increases do not cover the estimated additional operating costs of the Project to SAM and result in at least an $180,000 budget deficit. SAM is dedicated to complete the Project despite that budget gap and the need to seek out additional funding sources in the community because the Project is driven by SAM's mission.

C. *What steps will be taken to ensure that underserved communities benefit from the project?*

SAM and the Asian Art Museum currently offer numerous programs and initiatives that benefit traditionally underserved communities. SAM will continue and deepen this commitment once the Project is completed through the following initiatives, to name a few:

- Increased access to education and family programs. SAM currently hosts a number of education and family programs, and it hopes that attendance at these programs will more than double with the Project from serving 4,500 students per year to 10,000. The separation of the Asian Art Museum's education and event spaces is a key factor that will allow SAM the space to expand these education programs.

- Emphasis on South Asian Art in addition to increased access to current collections. One of the objectives of the Project is to provide new gallery

space to allow for loan exhibitions from other museums and collections worldwide, without compromising SAM's ability to display its own significant collection of Asian art. One of SAM's goals for this new gallery space is to bring focus to South Asian art (from India and Pakistan, in particular). SAM considers this focus important as the South Asian community in our region has grown significantly over the past decade and it should be represented.

- Gardner Center for Asian Art and Ideas. The Gardner Center offers dynamic public programs at the Asian Art Museum that explores the vast diversity of Asia and its presence in the world. Gardner Center programs include lectures, film viewings, performances, and visual artists' demonstrations. Gardner Center programs will continue and be expanded with the Project as the building's event and education spaces will be separated to allow for additional programming.

- Free admission days. SAM provides a number of free admission days to various visitors of the Asian Art Museum. These free days ensure that community members of all income levels are able to access and learn from the Museum's collection and exhibitions. Currently, the first Thursday of the month and second Thursday evening of the month are free to all visitors, the first Friday of the month is free to senior citizens, and the first Saturday of the month is free to families. SAM intends to keep this free admission program in place at the Asian Art Museum after the Project is completed.

- Art Beyond Sight Tours. At all of its locations, SAM provides special tours free of charge to visitors with low or no vision. SAM intends to keep this program in place at the Asian Art Museum after the Project is completed.

D. *How long has the expansion project been planned?*

The Project was first conceived as early as 2006, and the Department and the public have played an important part in its development since that time.

In 2006, SAM tasked numerous consultants with studying potential climate control and seismic upgrades to the building. As a result of that study, in 2008, the City Council approved the reprogramming of $2 million in City funds originally slated for improvements related to the Olympic Sculpture Park for use instead for design and planning work for improvements to the museum building. *See* Ord. 122590. At that time, the Project had an estimated cost of approximately $24 million and included only climate control and seismic upgrades in its scope. At that time, SAM and the City also informally agreed that if SAM completed design work and obtained permits for the Project, then the City would provide $11 million toward completion of the Project. $9 million of the City's contribution was to come from the voter-approved 2008 Parks and Green Spaces Levy. SAM was to fundraise for the remaining balance of the Project's cost and potentially start work in 2009.

Unfortunately, the Great Recession and the resulting insolvency and Federal seizure of Washington Mutual Bank meant that the Project was never realized on the anticipated schedule. Subsequently, in 2014, SAM and the City readdressed the Project's scope and funding. *See* Ord. 124571. SAM and the City agreed that the funds from the 2008 Parks and Green Spaces Levy be reprogrammed for other Park purposes to prevent expiration of the funds. *Id.* In that agreement, the City recommitted to financially support the Project with a minimum of at least $11 million, escalated by inflation to the eventual date of the start of construction. SAM and the City also agreed that SAM could pursue an expanded scope of the Project in the future that would better serve the Museum. *Id.* Consistent with that notion, the City agreed to consider additional City support for an expanded Project scope if SAM could persuade the City of the benefits of such an approach. In fact, late last year, in adopting the capital improvement budget for the Parks Department, the City Council provided for a total of some $19 million toward Project costs, assuming successful permitting and a 2017 Project start date. SAM is profoundly grateful for the City's financial participation in the Project.

Pursuant to those agreements and history with the City, SAM started planning for the Project including the current scope in earnest in April 2016. Since the planning effort started, SAM has engaged the Department and the public in numerous ways including though Parks Commission meetings, public meetings, design charrettes with various groups, and the Landmarks Preservation Board and Master Use Permit review processes. More than 20 stakeholder meetings and briefings have been held. That engagement and input has shaped the current proposed Project scope and design.

E. *What steps have been taken to assess Initiative 42?*

As you know, the City Council adopted proposed voter Initiative 42 by enacting Ordinance 118477 in 1996. That legislation prevents land and facilities held by the City "for parks and recreation purposes" from being "sold, transferred or changed from park use to another usage" unless certain conditions are met.

Fundamentally, use of City park land and facilities for public museum purposes is a widely accepted park and recreation use and therefore Initiative 42 is not implicated in the modest expansion of the existing museum building within Volunteer Park. In 1931, when adopting its Ordinance 61998 providing for the construction of the original Seattle Art Museum in Volunteer Park, the City Council described "a building . . . suitable for museum and other park purposes and for use as an adjunct to . . . (the) Park." Clearly, from its inception, the City always has considered the museum a park purpose.

Consistently, expanding the museum will not change park property from "park use to another usage." Other City Council precedents confirm that Initiative 42 does not apply to museum projects undertaken within City parks. Although there are other earlier examples, several projects undertaken since enactment of Initiative 42 reflect this position. These include the provision of park facilities and land to the Center for Wooden Boats for its Education Center; the Museum of History & Industry for its new Armory location; and museum structures constructed by SAM on public park property as features of its Olympic Sculpture

Park, all of which occurred without complying with or specifically superseding Initiative 42. That museums are park and recreation uses also is the overwhelming prevailing view of courts in Washington and elsewhere.

F. *Is the SAAM expansion linked to museum visitation? If so, have you addressed the visitation to ensure that the current level of visitation justifies the expansion?*

SAM hopes visitation to the Asian Art Museum will increase modestly with the Project, but it is not the primary goal of the Project. As stated above, the Project is driven by SAM's mission and the need to upgrade the building to continue the Asian Art Museum in the museum building at Volunteer Park. The Project is not driven by financial incentives, as even with the hoped for attendance increase the Project will create a net operating loss for SAM. If visits to the Asian Art Museum did not increase with the Project, then SAM would need to further cover the increased operating costs with increased contributed income, but that is a risk SAM acknowledges and is willing to take to fulfill its mission.

Additionally, as stated above, if the Project does not go forward, then the Asian Art Museum will no longer be viable at this location in the future due to continued building degradation, and SAM would need to vacate the building at some point. If that occurred, the approximately 65,000-75,000 annual visitors to the Asian Art Museum currently would not be accommodated in the historic museum building.

II. Conclusion

As you are aware, the Project is undergoing a rigorous public approval process and we look forward to your continued support and participation in that process as it progresses. Although the approval process is ongoing and not yet final, please note that the Asian Art Museum will be closing starting on February 27, 2017. The Museum's closure has been long planned and coordinated with exhibit schedules in order to allow time to move artwork out of the museum building and prepare it for potential future work. The process of moving and preparing the Asian Art Museum's collection for long-term storage is complex and cannot occur while the Museum is open. SAM understands that it has not received final approval for the Project and that approval is not a foregone conclusion; however, closure on the timeline planned is necessary even for the seismic and building systems components of the Project to proceed in the event they are approved.

Thank you again for your commitment to working with SAM to ensure the Project provides the public benefits that SAM's mission and the City require, and the public deserves. We look forward to continuing and deepening our partnership as SAM and the Department both have the best interests in the museum building and Volunteer Park in mind.

Sincerely,

Kimerly Rorschach
Illsley Ball Nordstrom Director and CEO, Seattle Art Museum

EXHIBIT G

February 17, 2017

Via Email to Erin.Doherty@seattle.gov

Landmarks Preservation Board
Attn: Erin Doherty, Landmarks Preservation Board Coordinator
600 4th Avenue
P.O. Box 9469
Seattle, WA 98104

Re: Seattle Asian Art Museum Renovation and Expansion at Volunteer Park

Dear Landmarks Preservation Board Members,

SEATTLE ART MUSEUM
ASIAN ART MUSEUM
OLYMPIC SCULPTURE PARK

1300 First Avenue
Seattle, WA 98101
206.625.8900
seattleartmuseum.org

We are writing to provide you with additional information about the need for the proposed renovation and modest expansion of the historic Carl Gould museum building at Volunteer Park (the "Project"). We believe the current scope and design for the Project respects the parity of the building and Park, both City and nationally recognized landmarks, and we hope you will support the grant of a Certificate of Approval for the current proposal.

This letter is to provide you with a better understanding of SAM's objectives for the Project and list the major design changes that have been made to date in response to Board and public feedback. This letter first describes SAM's mission-driven objectives and guiding principles for the Project; then it covers how the Project has changed in response to community and Board feedback. Lastly, this letter briefly describes how the current Project scope and design meets the criteria the Board must consider for granting a Certificate of Approval. We look forward to discussing this information with you at an upcoming Landmarks Board meeting.

We also want to let you know that we are thrilled to have received further strong support for the Project from the community and key stakeholders. An online petition in support of the Project currently has over 1,300 signatories,[1] and the Volunteer Park Trust has recently written in support of the project. *See* Letter from B. Giddens (attached). As you will hear at your next meeting, Seattle's Department of Parks and Recreation (the "Parks Department"), the building's owner, is also supportive of the Project. SAM greatly appreciates the support of the community.

---

[1] *See* https://www.change.org/p/prc-seattle-gov-support-the-volunteer-park-museum-renovation-and-expansion?recruiter=653830394&utm_source=share_petition&utm_medium=email&utm_campaign=share_email_responsive. (Last accessed 2/17/2017).

In addition, we want to explain that the Asian Art Museum will be closing on February 27, 2017 in order to prepare the museum building for the potential future work contemplated by the Project. Although SAM understands that the approval process for the Project is not final, the museum's closure has been long planned and coordinated with exhibit schedules to allow time to remove artwork and SAM's Asian art collection for long-term storage. Closure must occur on the planned schedule, and would be necessary if the Project's scope of work did not include the modest expansion.

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Criteria B: The reasonableness or lack thereof of the proposed alteration or significant change in light of other alternatives available to achieve the objectives of the owner. 13

Criteria C: The extent to which the proposed alteration or significant change may be necessary to meet the requirements of any other law, statute, regulation, code or ordinance. 14

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I. SAM's Mission-Driven Objectives and Guiding Principles

A. SAM's Mission – Connecting Art to Life.

The goal of meeting SAM's mission is the fundamental driver for the Project.

SAM's mission is as follows:

> *SAM connects art to life. Through art, the Seattle Art Museum enriches lives and engages diverse communities. As the leading visual art institution in the Pacific Northwest, SAM draws on its global collections, powerful exhibitions, and dynamic programs to provide unique educational resources benefiting the Seattle region, the Pacific Northwest, and beyond.*

SAM's mission applies equally to how it approaches the management of its facilities – the downtown museum, the Olympic Sculpture Park, and the Asian Art Museum at Volunteer Park – and it is at the heart of every decision SAM makes.

The Project, including the renovation and modest expansion of the museum building, will allow SAM to continue to fulfill its mission by creating an updated space for the Asian Art Museum that can house the basic functions of a modern museum, including areas for necessary back of house activities to support its collections and exhibitions, along with areas for loaned exhibitions, community events, and classroom and educational programs serving the public. The Asian Art Museum will be better suited to connect citizens with SAM's significant collection as a result of the Project, and the building will remain viable for museum use for the next eighty years and beyond.[2]

---

[2] There has been some confusion about SAM's meaning when it says that the Project is essential for the Asian Art Museum to remain viable. Viability refers to SAM's ability to meet its mission; it does not refer to financial viability. SAM's business model is not dependent on the expansion or earned revenue, and SAM is not undertaking the Project to increase earned revenue at the Asian Art Museum. SAM does not have a target "proforma" or financial feasibility target that is only achieved with the Project; the only intent of the Project is to allow SAM to achieve its mission. Earned revenue provides only 20 percent of SAM's overall budget. Contributed revenue, including income from SAM's endowment and community support, provides 80 percent of SAM's budget. SAM does not expect earned revenue to offset the additional costs of operating the museum building after the Project, and SAM expects to continue to rely on contributed revenue to support the Asian Art Museum and its other facilities and programs. SAM also receives some support for utilities and maintenance at the Asian Art Museum facility under the historic agreements between SAM and the City for the operation of the publicly-owned museum building, but this support is not a significant source of revenue for SAM compared to other sources.

The Project is projected to increase SAM's operating costs at the Asian Art Museum facility by an estimated $300,000-$400,000 a year, depending on variable exhibition costs and staffing. SAM projects that it can serve 100,000 visitors annually at the Asian Art Museum with the Project, up from approximately 65,000 visitors (the average visitorship over the last 5 years; 2015 attendance was higher at around 85,000 visitors). SAM receives approximately $2.30 per visitor, so that increase could account for approximately $80,000 in increased earned revenue. In addition, SAM estimates that event revenue could increase from $40,000 annually to $80,000 annually with the

In contrast, without the Project, the condition of the museum building will continue to degrade and become increasingly inadequate to meet basic museum functions, let alone modern museum needs for a variety of spaces. If the Project does not go forward, then SAM will have to consider other alternatives to operating a museum in the museum building. That is not an outcome SAM desires as it would undermine both SAM's mission and the original agreement for construction of the museum building that requires it be used for public museum purposes. *See* Ord. 61998.

In many respects, SAM struggles with the notion that what it sincerely perceives to be a critically important yet respectful addition to the museum building is somehow antithetical to the Park that has been its home for decades. Both SAM and the City have always considered the museum to be the "of" the Park, not at odds with it. The 1932 Ordinance that provided for the construction of the museum building in Volunteer Park referred to the original project as "an addition and betterment to said Volunteer Park, for the benefit of the public. . ." and specifically identified the museum building as a "park purpose ... and an adjunct to Volunteer Park." *See* Ord. 61998. SAM has felt that way ever since. The Project will also update and refresh SAM's formal relationship with the City for operation of the museum building. Although documentation of that relationship is still under discussion, SAM will be contractually required to provide certain public benefits in the operation of the renovated Asian Art Museum. Continuing and expanding those benefits has been an important influence on the evolution of the Project's design, and any project must enable SAM to meet those obligations.

B. Project Objectives

With its mission in mind, SAM has identified four essential project objectives: (1) provide needed climate control; (2) complete seismic upgrades; (3) ensure ADA accessibility; and (4) replace lost space and enhance the museum building to support the varied functions of a modern museum including requisite public benefits. Below we have provided further explanation of SAM's objectives:

- Provide Needed Climate Control: The museum building contains a simple heating system that is original to its 1930's construction and does not contain modern humidity controls. Climate control is necessary for display of historic and fragile loan exhibition collections. Modern museum specifications require fully climate controlled spaces (temperature and humidity) for the display and storage of art. These climate control measures are substantial requirements, and their

Project. However, that earned revenue increase of an estimated $120,000 total does not cover the estimated additional operating costs of the Project to SAM. SAM is willing to complete the Project despite that gap and the need to seek out additional funding sources in the community because the Project is driven by SAM's mission.

associated mechanical systems take up a significant amount of physical space, even using up-to-date technology. Climate control is also essential to protect SAM's world-class collections of Asian art that SAM holds in trust for the benefit of the public. The building's current lack of climate control prevents SAM from partnering with peer institutions to produce important exhibitions and educational programs, and share costs.

- Complete Seismic Upgrades: The museum building contains original hollow clay interior walls that are unbraced. These walls, along with other structural systems in the museum building, need to be upgraded in order to meet modern safety and Building Code requirements.

- Ensure Americans with Disabilities Act ("ADA") Accessibility: The museum building is not fully accessible and it is difficult for staff, volunteers, and visitors to access all areas. As the museum building is publicly owned, ADA upgrades including ADA-compliant handrails, a more accessible auditorium, and an accessible staff entrance are essential.

- Replace Lost Space and Enhance the Building to Support Varied Modern Museum Functions: Modern climate control systems and seismic upgrades take up much more space than existing building systems. Upgrading these systems means a loss of approximately 3,700 square feet of space that is currently used for a range of museum functions. At the same time mechanical upgrades are taking up space, the demand for space at the Asian Art Museum is changing in response to the programmatic expectations for modern museums. SAM has studied what spaces it needs to function and meet its mission in this context and has identified the need for the following spaces that are shown in the proposed plans.

    - *New Gallery* – New gallery space is needed to present loan exhibitions from other museums and collections worldwide, a key part of carrying out SAM's educational mission. Currently, in order to present such exhibitions (few of which were available due to lack of climate control), SAM has had to remove items from its permanent collections from displays, disappointing many visitors who want to learn from both new exhibitions and SAM's permanent collection. As SAM's collection has grown, this arrangement increasingly hampers its ability to fulfill its mission and share its significant collection – a public asset – with the community. Further, over the past decade, as the South Asian community in our region has grown, interest in South Asian art (from India and Pakistan in

particular) has grown exponentially. As a non-profit community-serving institution, SAM must support programs and endeavor to increase its collection in this area. The new gallery space is proposed to be approximately 2,700 square feet, which is appropriately sized in proportion to the other gallery spaces in the museum to allow space for loan exhibitions in addition to the display of the Asian Art Museum's permanent collection.

- *Education Space* – Dedicated education space is needed to allow SAM to comfortably accommodate a class with an average size of 25-30 students for artmaking activities, or, alternatively, to accommodate a group of families of slightly larger size (30-45 people) for weekend activities. SAM has a long tradition of opening its doors to students that stems from the original City Ordinance directing the construction of the Building for museum use. *See* Ord. 61998. This tradition is a public benefit that must be supported and SAM cannot do so in the current available spaces that have competing gallery, event, and meeting functions, and inadequate amenities (such as lack of sinks and running water for artmaking activities). Currently, SAM is able to serve approximately 4,500 students per year, but endeavors to double that number with the Project. The space is also key to meeting the education public benefit the City will require that SAM provide. The proposed approximately 1,000 square feet of dedicated education space will allow SAM to provide a classroom meet its education program goal and public commitments.

- *Conservation Space* – Conservation space is needed at the museum building in order to preserve and protect SAM's existing Asian art collection and to support exhibition of visiting works. Conservation space on-site is needed to reduce the risk of damage to artwork through transit to off-site conservation labs and is essential to provide deep staff knowledge of materials and art care. The proposed approximately 1,200 square feet of conservation space is sized to accommodate the number and size of works that will need to be treated at any given time. Space needs are particularly driven by the need to lie Asian scrolls and large paintings flat for treatment. The size specifications for the conservation space were developed by SAM's Chief Conservator in

consultation with feedback from specialized conservation studios on the East Coast and in Japan and Korea.

- *Art Storage* – Storage space is needed primarily for the storage of works of art in SAM's collection that are exhibited in rotating displays, as well as works coming and going on loan, which must rest and acclimatize before being unpacked. This space is in addition to off-site storage facilities, which SAM also utilizes for the storage of some of its Asian art collection. SAM uses a portion of this space for staging and preparing art for display, studying art as it researches and prepares exhibitions, and storage of art crates in active use. On-site art storage is essential to the museum's function and cannot be moved elsewhere. The storage functions described must occur where the museum's public functions occur. (Just as a theater must have "back of the house" space in order to present performances in "front of the house." The dressing rooms, props and set decorations in active use cannot be held at another site during the performance.) With the Project, the available storage space will shrink from 9,900 square feet to 8,600 square feet, but is expected to be sufficient to meet SAM's needs through installation of more efficient, compact storage systems.

- *Board Room/Event Space* – Space for events and meetings is an integral part of fulfilling a museum's mission to serve the community and meeting public benefit requirements. The Project proposes to reconfigure the Alvord Board Room to preserve a high level of usability and adjacency to support spaces (kitchen, equipment storage) and accommodate modest prefunction spaces, but the size of the space is not changing. The size of the space is considered adequate to host board and committee meetings, and public events and programs for up to 200 people, as SAM currently uses it. SAM makes this space available at free or reduced cost for community events, and also rents this space for private events.[3]

- *Freight Elevator* – A freight elevator is needed to allow for movement of art into and out of the museum building.

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[3] This rental activity generates modest net revenue that supports SAM's art and education programs for the public, but revenue is not anticipated to increase significantly compared to SAM's overall operating budget with the Project. *See* fn. 1.

Currently, the museum building has no freight elevator, and all art movement must be accomplished through a small passenger elevator. This significantly constrains SAM in terms of the size and weight of objects that can be moved into and through the building for display, and it does not allow some objects to be displayed at all. The proposed freight elevator will provide approximately 370 cubic feet of loading capacity and will allow movement of a significantly greater range of works into the museum building for display.

C. Guiding Principles

In order to carry out its mission-driven objectives, SAM has identified a number of guiding principles that have helped it make decisions about the Project and understand whether there are viable alternative designs that meet its objectives. These guiding principles are as follows:

- Preserve the Museum Building. Although now antiquated as a museum facility, the museum building is a beautiful, significant, and historic structure that has achieved local and National Landmark status. SAM desires to preserve the building and all significant historic features. SAM intends that the Project will allow the building to continue to function successfully in its original museum use for the next eighty years and beyond.

- Enhance Volunteer Park Consistent with its Olmsted Legacy. Since it was built eighty-four years ago, the museum has played a key role in activating Volunteer Park and contributing in a meaningful way to visiting the Park as a contrast to the bustle of urban life and development. From the beginning, the museum has always been conceived as a successful adjunct to the Park. With the support and encouragement of the Parks Department, SAM strives to renovate and supplement the museum building in a way that enhances its connection to the Park, allows it to continue to operate successfully as a museum, and respects the precious parkland surrounding it consistent with the Park's Olmsted legacy.

- Safeguard Significant Trees. Several significant trees surround the museum building, and SAM intends to preserve these important community assets. These trees are also considered exceptional or heritage trees under the City's definitions, and, as such, are required to be maintained under the requirements of the City's Tree Ordinance, SMC Ch. 25.11. Maintaining these exceptional trees is a key principle

followed by the design team in developing the current design for the Project, and it is the main driver behind the location of the addition.

II. Project Changes and Design Development

Throughout the public review process for the Project, SAM has received considerable input on the Project's design from members of the public, community organizations like Friends of Seattle Olmsted Parks ('FSOP") and Volunteer Park Trust, the Parks Department, and the Landmarks Board. SAM has also received informal feedback on the design from the National Park Service ("NPS"), who recommended ways to proceed with the Project in light of the Secretary of Interior's Guidelines for the Treatment of Cultural Landscapes. As described further below, SAM has changed the scope of the Project's planned site improvements, freight elevator configuration, and the massing of the modest expansion in response to this feedback.

- Site Design – The Project originally proposed an outdoor paved terrace, foundational plantings, and a low seat wall on the east side of the museum building adjacent to the proposed modest expansion. SAM received feedback from a number of sources, including NPS and FSOP, that this design should be reconsidered as the original Olmsted design celebrated the naturalistic character of this greensward area. In response, SAM significantly revised its landscape plans and removed the outdoor terrace and patio completely.[4] The new design embraces the existing sloping lawn character and proposes planting three small trees that are of the Olmsted palette. SAM has also added improvements to the original Olmsted designed pathways to the Project's scope of work in order to enhance circulation in the Park consistent with the Olmsted legacy.

- Freight Elevator Location – The Project originally proposed the freight elevator on the north side of the building to be located adjacent to the east side of the museum building. SAM received feedback that this location blocked significant Park views down the museum building's access drive and from the east greensward into other areas of the Park. In response, SAM reconfigured the location of the freight elevator to place it further west along the north side of the building. This reconfigured location protects Park views and positions the elevator in a more discrete location behind an exceptional tree.

- Expansion Massing – The Project originally proposed an interior circulation stair visible from the outside of the building as part of the massing of the modest expansion. In response to feedback that the stair and the massing of the expansion did not fit with the historic façade of the museum building or the natural condition of the Park's east side, the stair

[4] A small doorstep remains, as required by the code, for emergency ingress and egress.

was reconfigured, the massing of the expansion lessened, and additional articulation added to the design. Those design changes better integrate the expansion with the surrounding Park area, while at the same time enhancing the connection between the interior of the museum building and the Park.

III. Consistency with Certificate of Approval Criteria

When considering applications for Certificates of Approval, the Board must make decisions based on the application's consistency with specified criteria. SAM has worked diligently to incorporate Board and public feedback and ensure the Project meets the applicable criteria. As you know, the criteria are set out in the Seattle Municipal Code (the "Code"), which are in addition to the Secretary of Interior Standards for Rehabilitation that are adopted by rule by the Board. *See* SMC 25.12.750.A-.E;[5] Landmarks Preservation Board Rules and Regulations. Key points with respect to consistency with the Certificate of Approval criteria are briefly summarized below.

Criteria A: The extent to which the proposed alteration or significant change would adversely affect the specific features or characteristics in the designating ordinance.

The Project is unique in that it touches two separate landmarks – the museum building[6] and Volunteer Park.[7] The Project appropriately mitigates and minimizes adverse impacts to both landmarks.

With regard to the museum building, the Project's concept is to retain and refurbish as much historic fabric as possible, while replacing in-kind features that must be removed. This strategy minimizes impacts on the historic museum building. For example, interior clay gallery walls are proposed to be updated with an appropriate structural system, but gypsum wall board and plaster that must be removed as part of that work will be replaced to match the existing condition. Also, to the extent possible, original wainscoting, stone base, and grilles will be retained and reinstalled in their original locations. Historic lighting will also be refurbished and retained. The north, east, and south façades will be reinsulated

[5] The other two factors are not relevant to this Certificate of Approval application. Factor D contemplates the situation where the Hearing Examiner, not the Board, has made a decision on a controls and incentives agreement. Factor E applies to Seattle School District property.

[6] The designated landmark features of the museum building include the exterior, the portion of the site that is included in the Hoggson plan of 1933, the entire main floor, the public areas of the floor below, including the corridors, the auditorium, the classic gallery, the former Board of Trustees Room, and the library.

[7] All of the Volunteer Park grounds are included in its landmark designation.

from the outside, then covered with limestone stucco in keeping with the character of the existing concrete façades. On the west façade, insulation will be installed from the inside to preserve the historic exterior stone.

With regard to Volunteer Park, the Project minimizes impacts to the Park by proposing the smallest possible expansion footprint and reinforcing the Olmsted legacy by upgrading original Park pathways and circulation routes. The proposed expansion is truly modest. It has a net footprint of 3,241 square feet, which constitutes less than one-fifth (1/5) of one (1) percent of the Park's area of some 48.3 acres. The footprint of the expansion is also considerably smaller than the area of pathway upgrades that are proposed with the Project: approximately 16,000 square feet. The pathway upgrades and site work are a public benefit, resolve the original Olmsted design in this corner of the Park, and are consistent with the Secretary of Interior's Guidance on Cultural Landscapes as described further below.

Criteria B: The reasonableness or lack thereof of the proposed alteration or significant change in light of other alternatives available to achieve the objectives of the owner.

The Project's scope is reasonable in light of the alternatives available to achieve SAM's stated objectives. The structural upgrades to the building and proposed climate control systems are tailored specifically to meet SAM's needs and are driven by best engineering and art preservation practices. Likewise, the size of the expansion is driven by SAM's need to accommodate the varied functions of a modern museum. As explained above, in order for the Asian Art Museum to meet SAM's mission and be viable as a modern museum, it must have robust spaces for education and public events. It must also have adequate space to move, store, curate, restore, and display its own collection and traveling exhibits. As the space available to the Asian Art Museum is shrinking in the museum building as a result of the structural and mechanical systems work, if the museum building is to continue to accommodate the Museum, then there is no alternative to a modest expansion.

The proposed location of the modest expansion is also the most reasonable alternative. The design team explored alternate locations for the expansion, but none preserved the exceptional trees surrounding the building or met all of SAM's objectives. Further, some members of the public have suggested that SAM should excavate below the building as an alternative to expanding this footprint, but this is not a reasonable alternative. SAM's team of technical consultants have studied this alternative, and have found that, in addition to being prohibitively expensive, the alternative would risk significant damage to the foundation of the historic Gould building. The current design for the expansion also results in improved

vertical circulation between the top two floors and better utilization of the building that would be lost in an excavation alternative.

Criteria C: The extent to which the proposed alteration or significant change may be necessary to meet the requirements of any other law, statute, regulation, code or ordinance.

The new accessible walkways, and the interior circulation and auditorium improvements are key to meeting ADA requirements. The Project is also considered a "substantial alteration" under the Seattle Existing Building Code, which means that its structural, energy, and other building systems must be brought up to current code. Those code requirements are driving the scope of the interior building work. In addition, the City will not allow the removal of any trees that are considered exceptional under the terms of its Tree Ordinance.[8] The available locations for the modest expansion are significantly constrained by the many exceptional trees surrounding the museum building.

Secretary of Interior Standards for Rehabilitation:

The Secretary of Interior Standards are designed to set out a framework for updating a historic property while at the same time preserving those portions or features of it that convey its historical, cultural, and architectural value. The Project follows the Standards and preserves the features of the building and Park that convey their historical, cultural, and architectural value.

The Secretary of Interior Standards support the current scope of work proposed for the museum building. For example, Standard #1 promotes use of a property as it has been historically used. As stated above, the Project is intended to upgrade the museum building to ensure its continued museum use for the next eighty years and beyond. Standard #2 similarly promotes retaining consistency in historic spatial relationships. The Project proposes new doors through the Garden Court to enhance the overall circulation of the building. This is consistent with the fundamental character of the Garden Court as the historic circulation hub. This is also consistent with the original Carl Gould design, which envisioned future expansion of the Garden Court that would have necessitated similar openings in the east wall. Further, Standard #3 requires that new additions to distinguish the old from the new. The modest expansion achieves this standard by proposing a contemporary design that does not detract from the historic features of the museum building.

Further, because SAM and the City intend to seek Federal historic rehabilitation tax credits to help fund the project, the formal review and approval of the design

[8] Unless the trees are also evaluated and found to be hazard trees by a certified arborist.

by the NPS for consistency with the Secretary's standards will be required. That process will add an additional layer of protection for both the existing building and the Park. On this front, SAM has recently heard that the Washington Department of Archaeology & Historic Preservation has recommended approval of SAM's tax credit application to NPS without any conditions.

Cultural Landscapes Guidelines:

The Project also follows the Standards' Guidance on Cultural Landscapes to ensure that the fundamental historic integrity of the Park is maintained. The site design proposes minimal changes to the existing landscape, with two specific goals: (1) to foster a positive, integrated, relationship between the museum building and its context in the historic Park, and (2) to improve pedestrian access through the Park and to the museum.

As with the Secretary of Interior Standards, the Cultural Landscapes Guidelines are neither technical nor prescriptive, but are intended to promote responsible preservation practices that help protect landscape resources. The Guidelines provide the necessary philosophical framework for a consistent and holistic approach for protection of cultural landscapes. As such, the Project approaches different aspects of the site design with different strategies outlined in the Guidelines. The two main strategies employed are:

- Rehabilitation: The act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

- Restoration: The act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

Volunteer Park is composed of a collection of features which are organized in space. It is this arrangement and the interrelationships of these character defining features that is the hallmark of the Olmsted design and contribute to the Park's significance. Because the museum was not part of the original Park design, a true restoration approach is not possible. Instead, the site design applies a balance of restoration and rehabilitation strategies in order to achieve the goals of better integration and access described above. Below is a summary of the site work and the strategies employed.

- West Side of the Museum: The west side of the museum will be treated primarily through a rehabilitation approach. The existing path leading from Volunteer Park Road to the museum's front entry terrace is not ADA compliant and has received numerous Department of Justice citations for non-compliance. As such, this path will be replaced with a similarly aligned path that is considered ADA accessible. A proposed second path on the north side of the front entry lawn will provide additional ADA access, staff entry, and will make the museum entry universally accessible from both the north and south while creating a symmetrical path configuration on the west side of the museum.

- East Side of the Museum: The east side of the museum will be treated with a restoration approach. The gently sloping lawn space historically found in this area of the Park will be restored in order to maintain the spatial organization of the eastern greensward. A stone mow-band will be added for ease of maintenance and an emergency egress pad of the same stone material, will accommodate the egress doors.

- Pathways and Trails: The pathway and trail work will employ a mixed rehabilitation and restoration approach. The Project will include improvements to the Park's path system to restore the intent of the original Olmsted circulation plan, and, at the same time, it will also rehabilitate the pathways to make the existing paths more accessible.

IV. Initiative 42

Although an issue not within the Board's purview, we want to provide you with some information about Initiative 42 because it has been mentioned in comments before the Board.

The City Council adopted voter Initiative 42 by enacting Ordinance 118477 in 1996. That legislation prevents land and facilities held by the City "for parks and recreation purposes" from being "sold, transferred or changed from park use to another usage" unless certain conditions are met. Fundamentally, use of City park land and facilities for public museum purposes is a widely-accepted park and recreation use and therefore Initiative 42 is not implicated in the modest expansion of the existing museum building within Volunteer Park. As noted earlier, in 1932, when adopting its Ordinance 61998 providing for the construction of the original Seattle Art Museum in Volunteer Park, the City Council described "a building . . . suitable for museum and other park purposes and for use as an adjunct to . . . (the) Park." Clearly, from its inception, the City always has considered the museum a park purpose.

Consistently, expanding the museum will not change park property from "park use to another usage." Other City Council precedents confirm that Initiative 42 does not apply to museum projects undertaken within City parks. Although there are other earlier examples, several projects undertaken since enactment of Initiative 42 reflect this position. These include the provision of park facilities and land to the Center for Wooden Boats for its Education Center and the Museum of History & Industry for its new Armory location, which occurred without complying with or specifically superseding Initiative 42. That museums are park and recreation uses also is the overwhelming prevailing view of courts in Washington and elsewhere.

Finally, it may be useful to note that SAM itself, with very little public funding, acquired, constructed and currently operates the enormously popular and heavily visited Olympic Sculpture Park. This seven-acre addition to park space within the City includes very little public property and functions as an outdoor museum and park, again demonstrating the possible synergy between art and public space and SAM's commitment to not just respecting but adding to the inventory of public space within the City.

V. Conclusion

In sum, SAM is pursuing the Project so that it can carry out its mission and preserve the viability of the Asian Art Museum at Volunteer Park. The Project is driven by the desire to achieve specific objectives and public benefits; it not driven by the need for financial gain. The scope of the Project proposed is tailored to achieve SAM's objectives, and it embodies the most reasonable design alternative. SAM cannot provide the public benefits that its mission and the City require, and that our public deserves, without making the proposed improvements to the antiquated museum building. We therefore ask for your support and vote of approval for the Project's Certificate of Approval.

We look forward to continuing to work with you to address all of your questions at upcoming Board meetings.

Sincerely,

Kimerly Rorschach
Illsley Ball Nordstrom Director and CEO, Seattle Art Museum

Enclosures:

1. 1/23/2017 Letter to Jesus Aguirre
2. 1/31/2017 Letter from B. Gidden
3. 2/16/2017 Letter from A. Mitton (FSOP)

cc: Sarah Sodt, City of Seattle Historic Preservation Officer
Jesus Aguirre, Superintendent, Seattle Department of Parks and Recreation

EXHIBIT H

Project # 3024753

Address	1400 E Prospect St	**Permit Number**	
Location		**Permit Status**	Decision Published
Records Filed At	1400 E Prospect St	**Application Date**	Oct 10, 2016
Application Type	LAND USE	**Issue Date**	
Work Type	FULL REVIEW (COMPLEX)	**Expiration Date**	
Category	INSTITUTIONAL	**Finaled Date**	
King Co. Assessor's #		**Owner**	**RICHARD BECKERMAN** SEATTLE ART MUSEUM 1300 1ST AVE SEATTLE, WA 98101
Zone/Overlays and ECA	CITY, SF5000, ARTERL, ECA1, ECA9, H TREE, LNDMRK		
Legal Description	NE 1/4 OF NE 1/4 OF SEC, BEG AT NE COR OF SE 1/4 OF NE 1/4 OF SEC, (SEE FILE)	**Contractor**	**SEATTLE ART MUSEUM** PO BOX 22000 SEATTLE, WA 98122-9700
Description of Work	Land Use Application to allow a 3-story, 13,885 sq. ft. addition to the Seattle Asian Art Museum located in Volunteer Park. The project includes interior and exterior alterations to the existing structure. This decision includes the environmental review of the code amendment required for this proposal.	**Permit Remarks**	
Related Permits		**Related Bldg Permits**	6529634
Related Cases			

Decision Type	II	**Ground Disturbance**	
Approval Date			
EDG Required			
TRAO Applies	NO	**Development in R.O.W.**	
Plat Recording Number(s) (Date Sent to King County)		**Special Flags**	

Preliminary Assessment Status *(Data prior to July 2008 is not currently available online)*

Status	Complete	**Current Assignment**	
Department Assignment		**Report Available Upon Completion**	Preliminary Assessment Report

EXHIBIT I

ENVIRONMENTAL CHECKLIST

for the proposed

Asian Art Museum Expansion and Renovation Project

Master Use Permit No. 3024753

prepared for

City of Seattle Department of Construction and Inspections

October 3, 2016
Revised January 13, 2017
Revised January 31, 2017

EA Engineering, Science, and Technology, Inc., PBC
LMN
Fehr & Peers

PREFACE--

The purpose of this Environmental Checklist is to identify and evaluate probable environmental impacts that could result from the ***Asian Art Museum Expansion and Renovation Project*** and to identify measures to mitigate those impacts. The ***Asian Art Museum Expansion and Renovation*** would involve additions and interior renovations to the existing Asian Art Museum in Volunteer Park. As described in **Section A** of this Environmental Checklist, the Proposed Action includes "project" and "non-project actions". A **project action** involves a decision on a specific project…" (WAC 197-11-74 (2) (a)) whereas "**non-project actions**" involve decisions of policies, plans, or programs" (e.g. land use code amendments) (WAC 197-11-704 (2) (b)).

The State Environmental Policy Act (SEPA)[1] requires that all governmental agencies consider the environmental impacts of a proposal before the proposal is decided upon. This Environmental Checklist has been prepared in compliance with the State Environmental Policy Act; the SEPA Rules, effective April 4, 1984, as amended (Chapter 197-11, Washington Administrative Code); and the Seattle City Code (25.05), which implements SEPA.

This document is intended to serve as SEPA review for site preparation work, building construction, and operation of the proposed development comprising the ***Asian Art Museum Expansion and Renovation,*** as well as non-project actions associated with a proposed code amendment. Analysis associated with the proposed project contained in this Environmental Checklist is based on Master Use Permit (MUP) plans for the project, which are on-file with the Seattle Department of Construction and Inspections (SDCI) (MUP # 3024753). While not construction-level detail, the schematic plans accurately represent the eventual size, location and configuration of the proposed structures and are considered adequate for analysis and disclosure of environmental impacts.

This Environmental Checklist is organized into three major sections. *Section A* of the Checklist (starting on page 1) provides background information concerning the *Proposed Action* (e.g., purpose, proponent/contact person, project description, project location, etc.). *Section B* (beginning on page 9) contains the analysis of environmental impacts that could result from implementation of the proposed project, based on review of major environmental parameters. This section also identifies possible mitigation measures. *Section C* (page 63) contains the signature of the proponent, confirming the completeness of this Environmental Checklist.

Project-relevant analyses that served as a basis for this Environmental Checklist include: the *Tree Inventory* (Tree Solutions, 2016); the *Trip Generation and Parking Demand Estimate* (Fehr & Peers, 2016), the *Greenhouse Gas Emissions Worksheet* (EA, 2017), the *Visibility Study* (LMN, 2017) and *Lighting Impact Analysis* (FMS, 2017). These reports have been submitted as part of the Master Use Permit (MUP) applications and are on-file with SDCI.

The *Greenhouse Gas Emissions Worksheet* is included in this Environmental Checklist as **Appendix C**, the *Visibility Study* as **Appendix E**, the *Lighting Impact Analysis* as **Appendix F**, the *Transportation and Parking Assessment* memo as **Appendix G**, and the *Certificate of Approval* as **Appendix H.**

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[1] Chapter 43.21C. RCW

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PURPOSE

The State Environmental Policy Act (SEPA), Chapter 43.21 RCW, requires all governmental agencies to consider the environmental impacts of a proposal before making decisions. The purpose of this checklist is to provide information to help identify impacts from the proposal (and to reduce or avoid impacts, if possible) and to help the City of Seattle Department of Construction and Inspections (SDCI) to make a SEPA threshold determination.

A. BACKGROUND

1. Name of Proposed Project:

Asian Art Museum Expansion and Renovation

2. Name of Applicant:

Seattle Art Museum

3. Address and Phone Number of Applicant and Contact Person:

Pamela Trevithick, Principal
LMN
801 Second Avenue, Suite 501
Seattle, WA 98104
T: 206.682.3460

4. Date Checklist Prepared

October 3, 2016
Revised January 13, 2017
Revised January 31, 2017

5. Agency Requesting Checklist

City of Seattle Department of Construction and Inspections
700 Fifth Avenue, Suite 2000
P.O. Box 34019
Seattle, WA 98124-4019

6. Proposed Timing or Schedule (including phasing, if applicable):

The ***Asian Art Museum Expansion and Renovation Project*** that is analyzed in this Environmental Checklist involves site preparation work, building additions, and operation of the project referred to as the ***Asian Art Museum Expansion and Renovation Project***. Site preparation and construction could begin in the summer or autumn 2017 with building occupancy by autumn 2018.

Also analyzed in this checklist are the anticipated impacts of the proposed code amendment to the Seattle Municipal Code that accompanies this application and is anticipated to be considered by City Council and public hearings in the winter of 2017.

7. Do you have any plans for future additions, expansion, or further activity related to or connected with this proposal? If yes, explain.

No future plans for further development of the museum site are proposed.

The code amendment is a non-project action that is not dependent upon any further action.

8. List any environmental information you know about that has been prepared, or will be prepared, directly related to this proposal:

Analyses that have been or are currently being prepared for the current ***Asian Art Museum Expansion and Renovation Project*** include the following:

- *Geotechnical Engineering Study* (Hayre McElroy & Associates, LLC, 2016)
- Tree Survey (Tree Solutions, 2016)
- *Greenhouse Gas Emissions Worksheet* (EA, 2017);
- Asbestos, Lead and Hazardous Materials Survey (Eco Compliance Corporation, 2016);
- *Transportation Technical Memo* (Fehr & Peers, 2016);
- *Visibility Study* (LMN, 2017)*;*
- *Lighting Impact Analysis* (FMS, 2017); and,
- *Certificate of Approval Application* (LMN, 2016).

Data contained in these reports has been incorporated into this Environmental Checklist. These reports have been or will be submitted as part of the Master Use Permit (MUP) application for the project and will be included in project files at SDCI.

9. Do you know whether applications are pending for governmental approvals of other proposals directly affecting the property covered by your proposal? If yes, explain:

There are no known other applications that are pending approval for the ***Asian Art Museum Expansion and Renovation*** site.

10. List any government approvals or permits that will be needed for your proposal, if known:

State and Regional Agencies

Puget Sound Clean Air Agency
- Demolition Permit

Washington Department of Ecology
- Construction General NPDES Permit

Seattle-King County Department of Health
- Plumbing Permits

Local Agencies

City of Seattle – City Council
- Code Amendment approval
- Lease/Funding approval

City of Seattle – Department of Neighborhoods
- Certificate of Approval by Landmarks Preservation Board for changes to a Landmark

City of Seattle – Department of Construction and Inspections
- Master Use Permit (including SEPA Review and Zoning Code Review)
- Demolition Permit (interior demolition)
- Building Permit
- Mechanical Permits
- Electrical Permits
- Elevator Permits
- Occupancy Permits
- Comprehensive Drainage Control Plan Approvals (includes Construction Best Management Practices, Erosion and Sediment Control approvals)

11. Give a brief, complete description of your proposal, including the proposed uses and the size of the project and site. There are several questions later in this checklist that ask you to describe certain aspects of your proposal. You do not need to repeat those answers on this page.

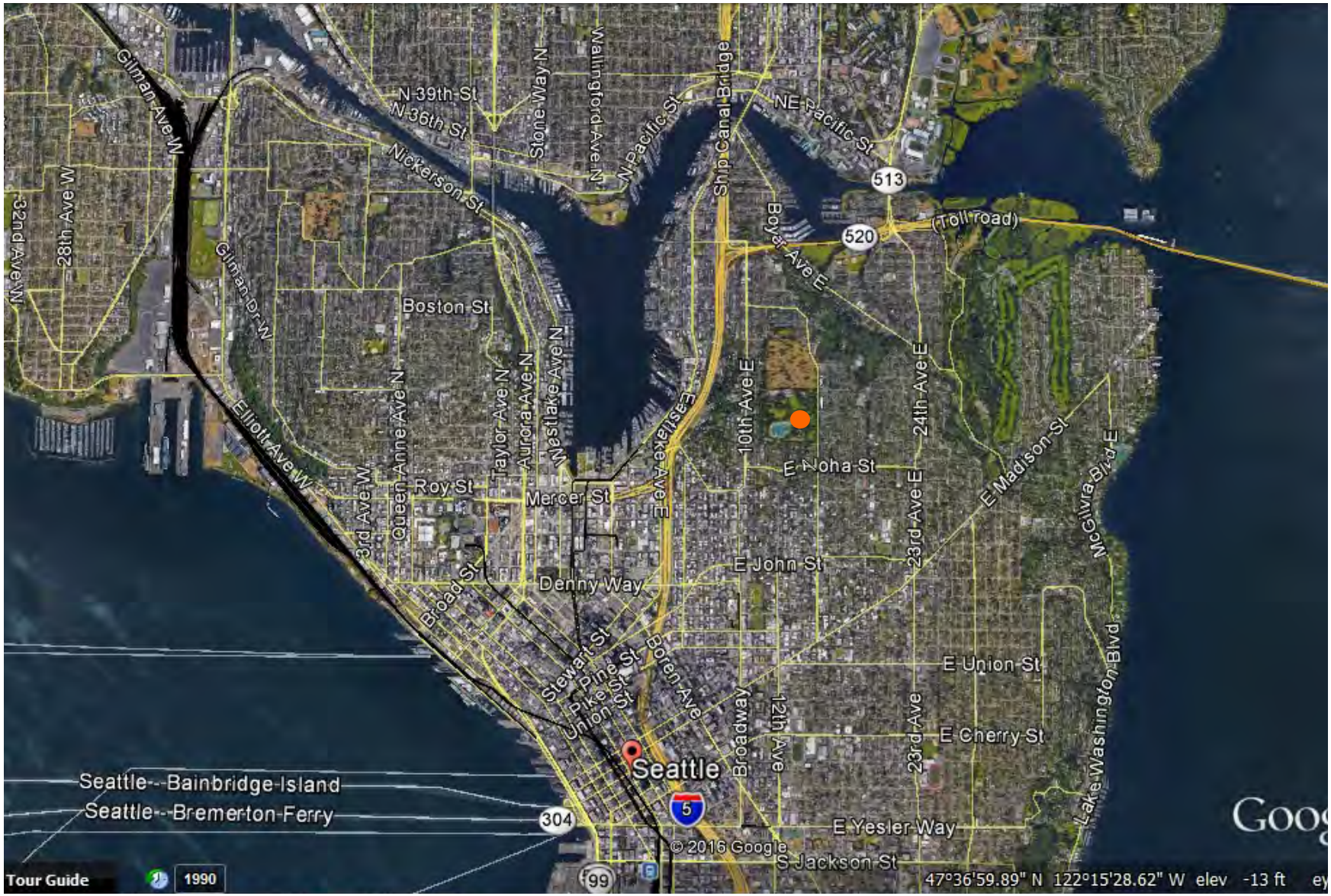
Existing Site Conditions

The proposed ***Asian Art Museum Expansion and Renovation Project*** site is located in Volunteer Park, just north of the Capitol Hill Neighborhood (see **Figures 1** and **2**). The project would occur at the Asian Art Museum, which is located in the central portion of the park. The existing building is a 3-level, cast-in-place concrete structure that is a designated Seattle Landmark. The whole of Volunteer Park is also a designated Seattle Landmark.

Buildings and Uses

The project includes alterations to the existing building, and an expansion comprised of two additions. Landscape, hardscape and grading modifications are also proposed. See **Figure 3** for a site plan and **Figure 4** for a construction plan.

Alterations to the existing building are upgrades that include the following components:
- New mechanical systems including air-conditioning (the existing system is heating-only)
- Removal or seismic retrofit of existing hollow clay tile partitions
- Partial infill of floor openings at Level 3 to create a continuous structural diaphragm
- New pre-action automatic sprinkler system
- Remodel of non-historic back-of-house spaces



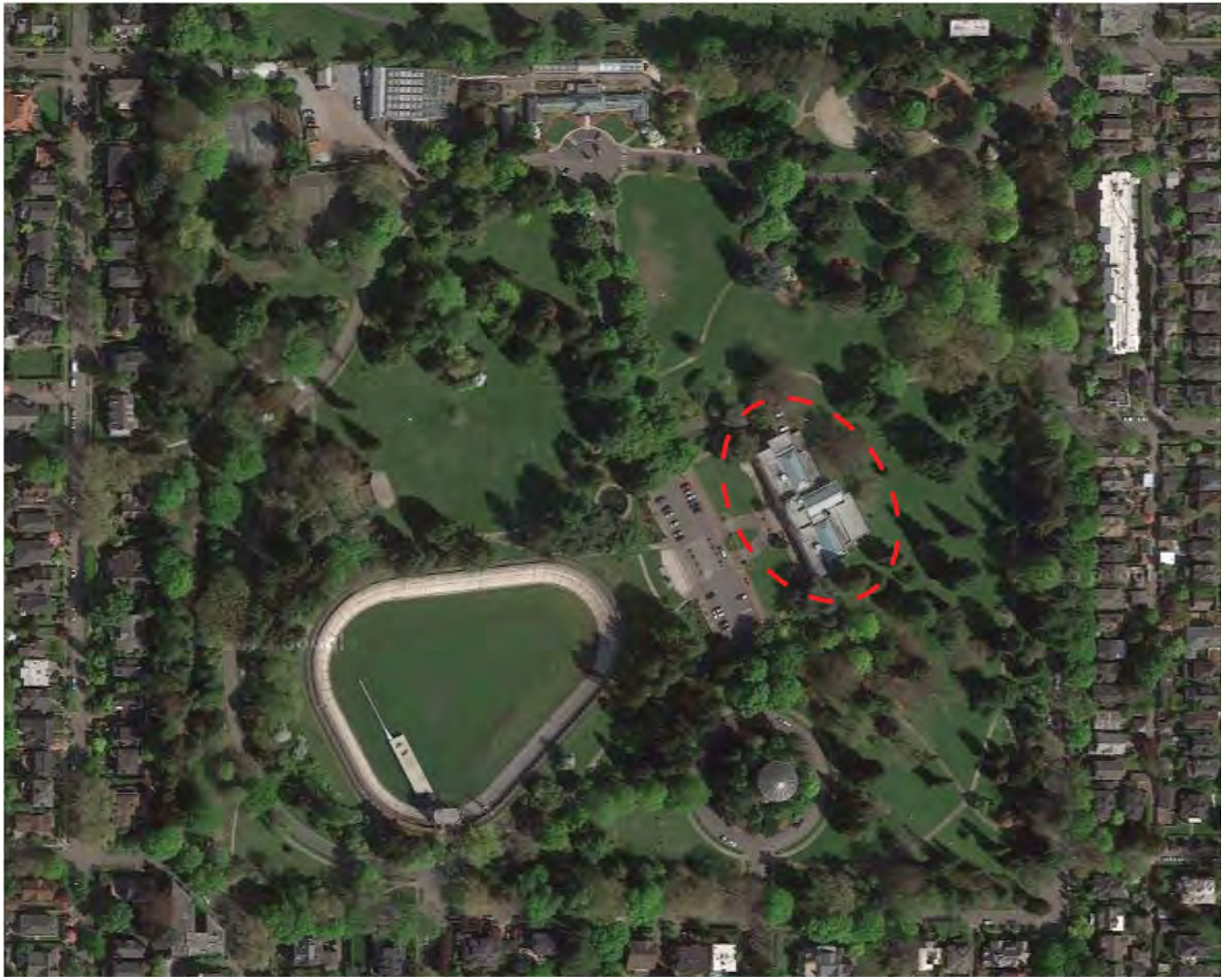
Project Site

Source: EA, 2016

EA Engineering, Science, and Technology, Inc.

Figure 1

Vicinity Map



Project Site

Source: LMN, 2016

EA Engineering, Science, and Technology, Inc.

Figure 2

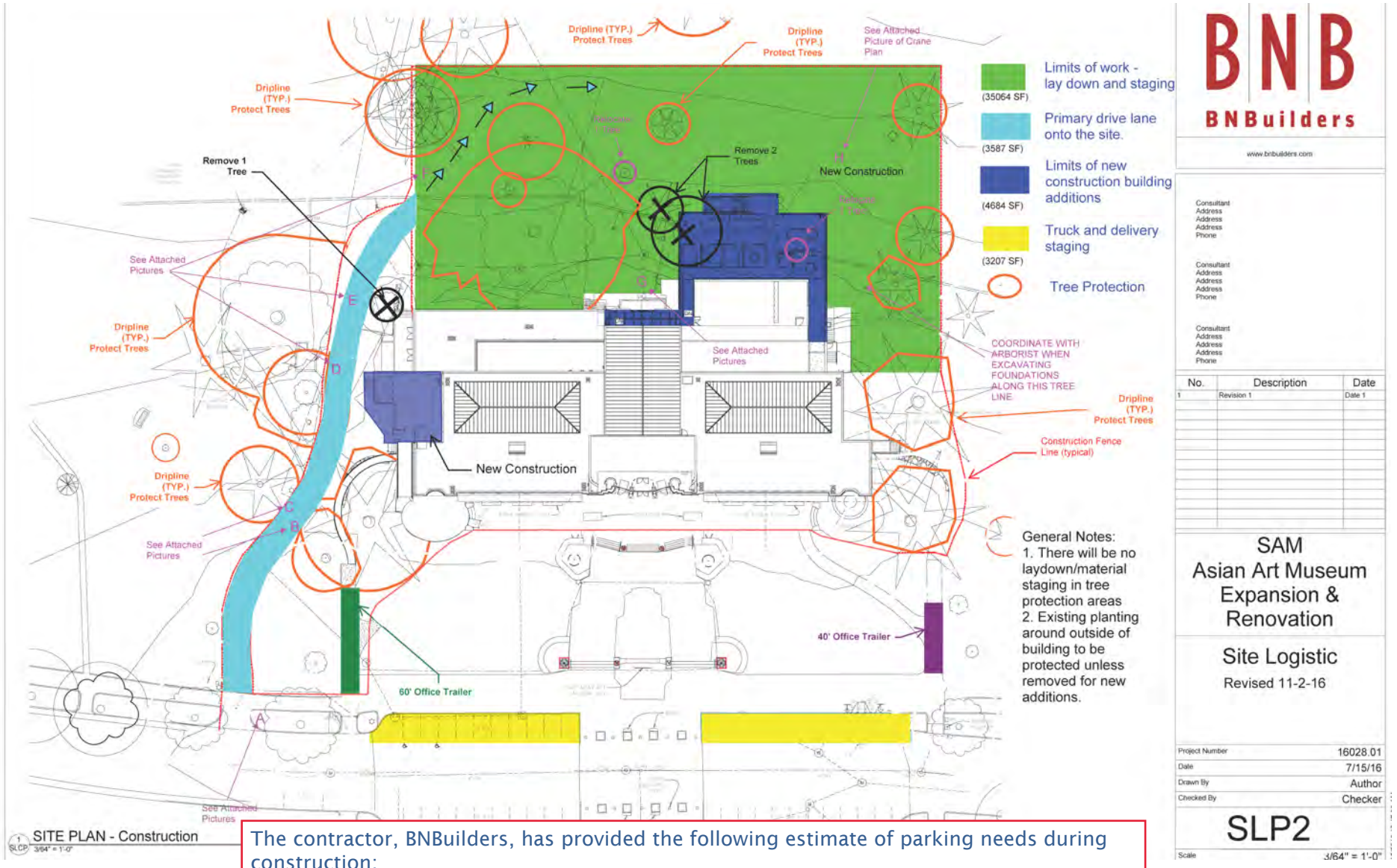
Existing Conditions

Source: LMN, 2017

EA Engineering, Science, and Technology, Inc.

Figure 3

Site Plan



The contractor, BNBuilders, has provided the following estimate of parking needs during construction:

Mobilization/Pre-Demo Work/Early Sitework	2 months	20-40 spaces
Abatement/Demo/Structural Work	3 months	50-70 spaces
Building Enclosure/Rough-in/Sitework	5 months	70-80 spaces
Rough-in/Finishes/Startup	3 months	60-70 spaces
Punch List/Commissioning	3 months	20-50 spaces

Source: LMN, 2016

EA Engineering, Science, and Technology, Inc.

Figure 4

Construction Plan

- Addition of exterior insulation and rainscreen cladding at existing concrete facades, and addition of interior insulation at existing stone façade.

Expansion of the existing building would include the addition of approximately 13,885 sq. ft. of space, encompassed within North and East Additions. The North Addition would infill the existing loading dock under the 1954 gallery, providing a larger receiving area at Level 2, and additional storage at Level 1. A new freight elevator serving all three levels would also be included. The East Addition would include new administrative offices at Level 1, a new meeting space at Level 2, and a new gallery at Level 3. A glass-enclosed lobby would wrap around the corner of the addition at Level 3, providing access to a new stair that connects the three levels. The area of the additions would be as follows:

Table 1
Asian Art Museum Addition Space

	North Addition	East Addition
Level 1	958 sq. ft.	3,470 sq. ft.
Level 2	977 sq. ft.	3,591 sq. ft.
Level 3	106 sq. ft.	4,782 sq. ft.
Total	**2,042** sq. ft.	**11,843** sq. ft.

Source: LMN, 2016

Parking

No additional parking is proposed as part of this project. Public parking is available at Volunteer Park. Two existing parking spaces would be relocated and sized to be van-accessible.

Site Work

New accessible paths to main and staff entrances would be provided, and revisions to other park paths.

12. Location of the proposal. Give sufficient information for a person to understand the precise location of your proposed project, including a street address, if any. If a proposal would occur over a range of area, provide the range or boundaries of the site(s).

The project site is located in Volunteer Park, to the north of Seattle's Capitol Hill Neighborhood. Volunteer Park is a 48.3-acre park and is a designated Seattle Landmark. More specifically, the project would occur at the Asian Art Museum, and the grounds immediately surrounding the museum in the center portion of the park.

The legal description for the project site is attached to the plans that are on-file with the City of Seattle (MUP #3024753).

B. ENVIRONMENTAL ELEMENTS

1. Earth

a. General description of the site (circle one): Flat, rolling, hilly, steep slopes, mountainous, other:_____

The site is rolling terrain and generally grades downward in elevation from the west to east.

The site was granted a steep slope development exemption.

b. What is the steepest slope on the site (approximate percent slope)?

There are steep areas at the north and south ends of the building. As well, steep slopes are mapped within Volunteer Park, within the northwest quadrant of the park, and along the west side of the Reservoir, along E Highland Park Drive.

c. What general types of soils are found on the site (for example, clay, sand, gravel, peat, muck)? If you know the classification of agricultural soils, specify them and note any agricultural land of long-term commercial significance and whether the proposal results in removing any of these soils.

Soils on the project site generally consist of organic topsoil to depths of one foot or less. The topsoil is soft, moist and primarily consists of sandy silts and clays. Below the topsoil is a layer of fill consisting of silty sand with some gravel. Native glacial soils are present directly below the fill.

d. Are there surface indications or history of unstable soils in the immediate vicinity? If so, describe.

Yes, as noted above, steep slopes (which may contain unstable soils) are mapped in the northwest quadrant of Volunteer Park, and along the west side of the Reservoir, along E Highland Park Drive. An Environmentally Critical Areas (ECA) Exemption has been approved for the project because the proposed work will be located substantially away from ECA Steep Slope Areas and their buffers.[2]

[2] ECA Exemption, SDCI. August 5, 2016. Project No. 6529634.

e. Describe the purpose, type, and approximate quantities and total affected area of any filling, excavation, and grading proposed. Indicate source of fill.

It is anticipated that approximately 650 cubic yards of material would be excavated from the site and 125 cubic yards of fill added to the site for this project. The source of fill is unknown.

f. Could erosion occur as a result of clearing, construction, or use? If so, generally describe.

Erosion is possible in conjunction with any construction activity. Site work would expose soils, but the implementation of a Temporary Erosion Sedimentation Control (TESC) plan would mitigate potential impacts. Once the building expansion and renovation is operational, no erosion is anticipated.

g. About what percent of the site will be covered with impervious surfaces after project construction (for example, asphalt or buildings)?

*The site area that would be generally affected by the project, as indicated by the dashed line in **Figure 3**, includes areas immediately surrounding the museum building and is approximately 90,148 sq. ft. in size – approximately 50 percent (44,881 sq. ft.) is covered with impervious surfaces under existing conditions. This would increase to approximately 57 percent (51,491 sq. ft.) after project construction.*

h. Proposed measures to reduce or control erosion, or other impacts to the earth, if any:

A Temporary Erosion and Sedimentation Control (TESC) Plan would be implemented to control erosion during construction activities and would include an interceptor swale, filter fabric fencing, and temporary construction fencing. Additional best management practices may be used based on season and type of earth disturbing activity underway.

2. Air

a. What type of emissions to the air would result from the proposal (i.e., dust, automobile, odors, industrial wood smoke) during construction and when the project is completed? If any, generally describe and give approximate quantities if known.

The proposed project could result in localized increases in air emissions (primarily carbon monoxide) due to renovation and construction activities.

With regard to Greenhouse Gas Emissions, the scale of global climate change is so large that a project's impacts can only be evaluated on a cumulative scale and it is not anticipated that a single development project, would cause an individually discernible impact on global climate change.

In order to evaluate the climate change impacts of the proposed project, Greenhouse Gas Emissions Worksheets have been prepared to estimate the emissions footprint for the lifecycle of the project on a gross-level basis. The emissions estimate is based on the combined emissions from the following sources:

- *Embodied Emissions – extraction, processing, transportation, construction and disposal of materials and landscape disturbance;*
- *Energy-related Emissions – energy demands created by the development after it is completed; and,*
- *Transportation-related Emissions – transportation demands created by the development after it is completed.*

The Worksheet estimate is based on building use and size. In total, the estimated lifespan emissions estimate for the expansion project is approximately 12,723 $MTCO_2e$[3]. By comparison, the lifespan GHG emissions estimate for the existing building, without the additions, is 50,709 $MTCO_2e$. The lifespan GHG emissions associated with the existing building together with the additions would increase to 63,432 $MTCO_2e$. The Greenhouse Gas Emissions Worksheets used to estimate the project emissions are contained in ***Appendix C*** *of this Checklist.*

The proposed project has been designed to conform to the applicable regulations and standards of agencies regulating air quality in Seattle. These include the Environmental Protection Agency (EPA), Washington State Department of Ecology (DOE), and the Puget Sound Clean Air Agency (PSCAA).

b. Are there any off-site sources of emissions or odor that may affect your proposal? If so, generally describe.

There are no offsite sources of air emissions or odors that may affect the proposed project.

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[3] $MTCO_2e$ is defined as Metric Ton Carbon Dioxide Equivalent; equates to 2204.62 pounds of CO2. This is a standard measure of amount of CO2 emissions reduced or sequestered. Carbon is not the same as Carbon Dioxide. Sequestering 3.67 tons of CO2 is equivalent to sequester one ton of carbon.

c. Proposed measures to reduce or control emissions or other impacts to air, if any:

The following measures could be implemented to control emissions and/or dust during construction:

- *Using well-maintained equipment would reduce emissions from construction equipment and construction-related trucks as would avoiding prolonged periods of vehicle idling.*
- *Using electrically operated small tools in place of gas powered small tools, wherever feasible.*
- *Trucking building materials to and from the project site could be scheduled and coordinated to minimize congestion during peak travel times associated with adjacent roadways.*

3. Water

a. Surface:

1) Is there any surface water body on or in the immediate vicinity of the site (including year-round and seasonal streams, saltwater, lakes, ponds, wetlands)? If yes, describe type and provide names. If appropriate, state what stream or river it flows into.

No, there are no surface water bodies in the immediate vicinity of the site. The Volunteer Park reservoir is located to the west of the museum.

2) Will the project require any work over, in, or adjacent to (within 200 feet) the described waters? If yes, please describe and attach available plans.

No, the project will not require any work over, in, or adjacent to any water body, including the Volunteer Park reservoir.

3) Estimate the amount of fill and dredge material that would be placed in or removed from surface water or wetlands and indicate the area of the site that would be affected. Indicate the source of fill material.

No fill or dredge material would be placed in or removed from any surface water body as a result of the proposed project.

4) Will the proposal require surface water withdrawals or diversions? Give general description, purpose, and approximate quantities if known.

No. The proposed project would not require any surface water withdrawals or diversions.

5) **Does the proposal lie within a 100-year floodplain? If so, note location on the site plan.**

No, the project site does not lie within a 100-year floodplain and is not identified as a flood prone area on the City of Seattle Environmentally Critical Areas map.

6) **Does the proposal involve any discharges of waste materials to surface waters? If so, describe the type of waste and anticipated volume of discharge.**

No discharge of waste materials to surface waters would occur.

b. Ground:

1) **Will ground water be withdrawn, or will water be discharged to ground water? If so, give a general description of the well, proposed uses and approximate quantities withdrawn from the well. Will water be discharged to groundwater? Give general description, purpose, and approximate quantities if known.**

No groundwater would be withdrawn or water discharged to ground water.

2) **Describe waste material that will be discharged into the ground from septic tanks or other sources; industrial, containing the following chemicals; agricultural; etc.). Describe the general size of the system, the number of such systems, the number of houses to be served (if applicable), or the number of animals or humans the system(s) are expected to serve.**

Waste material would not be discharged into the ground from septic tanks or other sources. The proposed building is and would continue to be connected to the City's sewer system and would discharge directly to that sewer system.

c. Water Runoff (including storm water):

1) **Describe the source of runoff (including storm water) and method of collection and disposal, if any (include quantities, if known). Where will this water flow? Will this water flow into other waters? If so, describe.**

Existing and new impervious surfaces constructed on the site are and would continue to be the source of runoff from the proposed project. Stormwater on the site is collected from the building and routed to a manhole on the east side of the building and discharges to a combined sewer/storm system.

2) **Could waste materials enter ground or surface waters? If so, generally describe.**

No. The proposed stormwater collection system and associated mitigation measures would prevent waste materials from entering the ground water or surface waters.

3) **Does the proposal alter or otherwise affect drainage patterns in *the vicinity of the site? If so, describe.***

No, the proposal would not alter or otherwise affect drainage patterns in the site vicinity.

d. Proposed measures to reduce or control surface, ground, and runoff water impacts, if any:

Stormwater from new and replaced impervious surfaces would be mitigated per the City's 2016 stormwater code. The soils and topography on the site make infiltration measures infeasible. The project will explore dispersion measures and contained planters. Based on the current scope, a detention tank is not expected to be needed.

The proposed project would also require City approval of a Comprehensive Drainage Control Plan (including Construction Best Management Practices, Erosion and Sediment Control approvals) as part of the building permit process.

4. Plants

a. Check or circle types of vegetation found on the site:

X deciduous tree: alder, **maple**, **aspen**, **cherry**, **pear**, **beech**, **horsechestnut**, **tulip**
X evergreen tree: **fir**, **cedar**, **pine**, other, **redwood**
X shrubs
X grass
__ pasture
__ crop or grain
__ wet soil plants: cattail, buttercup, bullrush, skunk cabbage, other
__ water plants: water lily, eelgrass, milfoil, other
__ other types of vegetation

A survey of trees in the immediate vicinity of the Asian Art Museum is provided in **Appendix B**.

Exceptional trees will be protected by a tree management plan during construction.

b. What kind and amount of vegetation will be removed or altered?

*Three trees would be removed to accommodate the project, including two cherry trees and one fir tree, which is in poor condition according to the arborist report (see **Appendix B**). Two trees would also be*

relocated (Korean Fir and Katsura). These trees do not meet the criteria for designation as an 'Exceptional Tree' per DR 16-2008.

c. List threatened or endangered species known to be on or near the site.

No known threatened or endangered species are located on or proximate to the project site.

d. Proposed landscaping, use of native plants, or other measures to preserve or enhance vegetation on the site, if any:

Throughout the project site, all existing exceptional trees would be protected and existing planting areas preserved or restored.

e. List all noxious weeds and invasive species known to be on or near the site.

Noxious weeds known to be in the City of Seattle include giant hogweed (heracleum mantegazzianum) and English ivy.

5. Animals

a. Circle (underlined) any birds and animals that have been observed on or near the site or are known to be on or near the site:

birds: hawk, heron, <u>eagle</u>, <u>songbirds</u>, other: <u>seagulls</u>, <u>pigeons,</u>
mammals: deer, bear, elk, beaver, other: <u>squirrels</u>
fish: bass, salmon, trout, herring, shellfish, other: <u>Koi</u>.

b. List any threatened or endangered species known to be on or near the site.

Threatened, endangered or migratory bird species that could be present within Volunteer Park include: marbled murrelet, streaked horned lark, yellow-billed cuckoo, bald eagle, black swift, Caspian tern, fox sparrow, olive-sided flycatcher, peregrine falcon, purple finch, fufous hummingbird, short-eared owl, western grebe, and willow flycatcher.[4]

[4] US Fish and Wildlife Service. Information for Planning and Conservation (IPaC). Accessed 2 September 2016.

c. Is the site part of a migration route? If so, explain.

Yes. The entire Puget Sound area is within the Pacific Flyway, which is a major north-south flyway for migratory birds in America, extending from Alaska to Patagonia. Every year, migratory birds travel some or all of this distance both in spring and in fall, following food sources, heading to breeding grounds, or travelling to overwintering sites.

d. Proposed measures to preserve or enhance wildlife, if any:

No specific measures are proposed to enhance wildlife and/or habitat.

e. List any invasive animal species known to be on or near the site.

Invasive species known to be located in King County and which could be present within Volunteer Park include European starling, house sparrow and eastern gray squirrel.

6. Energy and Natural Resources

a. What kinds of energy (electric, natural gas, oil, wood stove, solar) will be used to meet the completed project's energy needs? Describe whether it will be used for heating, manufacturing, etc.

Electricity and natural gas are the primary sources of energy that serve the Asian Art Museum currently, and would continue to serve the museum following the proposed expansion and renovation project. During operation, these energy sources would be used for project heating, cooling, hot water, and cooking.

b. Would your project affect the potential use of solar energy by adjacent properties? If so, generally describe.

No. The proposed project would not affect adjacent properties use of solar energy.

d. What kinds of energy conservation features are included in the plans of this proposal? List other proposed measures to reduce or control energy impacts, if any:

The proposed project has been designed to meet or exceed the requirements of the 2015 Seattle Energy Code. The 2015 Seattle Energy Code is one of the most advanced codes in the country, and sets a baseline for energy efficiency. As well, the entire building would be certified LEED Silver following the renovation. The following energy saving measures would also be employed by the project:

- *New, high-efficiency heating and cooling systems would be installed*
- *Building lighting would be switched to LED, including most exhibit lighting;*
- *Water-saving plumbing fixtures would be installed;*
- *Insulation would be added to the existing building's exterior walls;*
- *Existing windows would be made air-tight and storm windows added;*
- *Enhanced commissioning of systems would occur to ensure energy-savings are realized; and,*
- *The Asian Art Museum commits to 100% Green Power purchases.*

7. Environmental Health

a. Are there any environmental health hazards, including exposure to toxic chemicals, risk of fire and explosion, spill, or hazardous waste that could occur as a result of this proposal? If so, describe.

The completed project would have no known environmental health hazards that could occur as a result of this proposal.

1) Describe any known or possible contamination at the site from present or past uses.

The Asian Art Museum was inspected to identify asbestos-containing materials as well as other potential site hazards such as lead, mercury thermostats, PCB light ballasts and fuel storage tanks.[5] *Asbestos-containing pipe and elbow insulation was determined to likely be present in a number of wall and ceiling areas. Lead was identified on several utility pipes on the roof and in the metal pipe threads of utility drain lines in the building. Lead-based paint was also identified, primarily in concentrations that are above the L&I but not the EPA/HUD standards, or in locations not considered to be child-occupied areas of the building. Several mercury thermometers were identified, as well as numerous fluorescent and compact fluorescent light fixtures that may contain mercury and/or other metals or PCBs. One underground fuel oil tank was identified along the east exterior of the building, adjacent to boiler room B15. See* ***Appendix D*** *for additional information.*

Asbestos contamination will be re-mediated through adherence to Puget Sound Clean Air Agency and City requirements. Lead contamination will be disposed of through the Renovation, Repair and Painting Program (RRP) and the Lead-Based Paint Activities Program (Abatement).

[5] Eco Compliance Corporation, 2016.

2) Describe existing hazardous chemicals/conditions that might affect project development and design. This includes underground hazardous liquid and gas transmission pipelines located within the project area and in the vicinity.

No hazardous chemicals/conditions are anticipated to affect project development or design.

3) Describe any toxic or hazardous chemicals that might be stored, used, or produced during the project's development or construction, or at any time during the operating life of the project.

No toxic or hazardous chemicals are anticipated to be stored, used or produced during the project's development, construction or operation.

4) Describe special emergency services that might be required.

No special emergency services are anticipated to be required as a result of the project. As is typical of urban development, it is possible that normal fire, medical, and other emergency services may, on occasion, be needed from the City of Seattle.

5) Proposed measures to reduce or control environmental health hazards, if any:

Prior to remodeling the existing building, any asbestos, PCBs, lead-based paint, or other similar hazardous building materials that could be encountered would be removed and disposed of by a qualified abatement contractor in accordance with State and Federal guidelines.

b. Noise

1) What types of noise exist in the area that may affect your project (for example: traffic, equipment operation, other)?

Traffic noise associated with adjacent streets is noticeable at certain times of day. Sounds generated by motor vehicles operated on City streets are regulated by the City's Noise Ordinance and sounds generated by officially sanctioned public events are exempt from the City's noise control requirements. These sources of noise are not expected to adversely affect the project.

2) **What types and levels of noise would be created by or associated with the project on a short-term or a long-term basis (for example: traffic, construction, operation, other)? Indicate what hours noise would come from site.**

Construction-related noise would occur as a result of on-site construction activities associated with the proposed renovation and expansion project. Construction noise would be short-term and would be the most noticeable noise generated by the proposed project. The proposed project would comply with provisions of Seattle's Noise Code (SMC, Chapter 25.08).

Once the renovation and expansion is operational, no significant long-term noise impacts are anticipated; the development would comply with provisions of the City of Seattle's Noise Ordinance.

3) **Proposed measures to reduce or control noise impacts, if any:**

As noted, the project would comply with provisions of the City's Noise Ordinance (SMC 25.08); specifically: construction hours would be limited to standard construction hours (non-holiday) from 7 AM to 6 PM and Saturdays and Sundays from 9 AM to 7 PM. If extended construction hours are necessary, the applicant would apply for a noise variance.

The project will have to comply the City's noise ordinance and the applicant is self restricting to hours noted in section 7.b.3. Parking impacts are warranting a Construction Management Plan where hours of operation will be noted as well.

8. Land and Shoreline Use

a. What is the current use of the site and adjacent properties? Will the proposal affect current land uses on nearby or adjacent properties? If so, describe.

The project site is the Asian Art Museum, one of three Seattle Art Museum locations, and houses a collection of Asian art.

The museum is located within Volunteer Park, a 48.3-acre park that contains a reservoir, water tower, conservatory, monuments and sculptures, open lawns, walking paths, gardens, seating, tennis courts, a bandstand, a play area and wading pool/water feature.

Surrounding the park, land uses primarily include single and multi-family residences to the east, west and south, and a cemetery to the north (Lake View Cemetery).

The proposal represents renovations and an expansion of existing museum use, and is not anticipated to affect current land uses on nearby or adjacent properties.

b. Has the site been used as working farmlands or working forest lands? If so, describe. How much agricultural or forest land of long-term commercial significance will be converted to other uses as a result of the proposal, if any? If resource lands have not been designated, how many acres in farmland or forest land tax status will be converted to nonfarm or nonforest use?

No, the site has not been used as working farmlands or forest lands for over 100 years.

1) Will the proposal affect or be affected by surrounding working farm or forest land normal business operations, such as oversize equipment access, the application of pesticides, tilling, and harvesting? If so, how:

No. The site is located in an urban area and would not affect or be affected by working farm or forest land; no working farm or forest land is located in the vicinity of this urban site.

c. Describe any structures on the site.

The existing structure on the site is the Seattle Asian Art Museum, a 3-level (including basement), approximately 55,000 sq. ft. sandstone clad Art Deco building constructed in 1933. The building is a designated City of Seattle Landmark.

Other structures within Volunteer Park that are outside the project area include a water tower and conservatory.

d. Will any structures be demolished? If so, what?

The existing building on the site would be retained, the interior of the building remodeled, and two additions would be added to the structure; the North Addition and the East Addition. A small portion of a previous addition to the museum would be removed (existing elevator at east side of building).

e. What is the current zoning classification of the site?

The site is currently zoned Single Family (SF) 5,000.

f. What is the current comprehensive plan designation of the site?

The Future Land Use Map in the Seattle Comprehensive Plan identifies the site City-Owned Open Space.

g. If applicable, what is the current shoreline master program designation of the site?

The project site is not located within the City's designated shoreline boundary.

h. Has any part of the site been classified as a critical area by the city or county? If so, specify.

The museum and grounds immediately around the museum, which would be affected by the proposed project, have not been classified as a critical area. However, steep slope critical areas are mapped in Volunteer Park, in the northwest quadrant and along the west edge of the reservoir along E Highland Boulevard. An Environmentally Critical Areas (ECA) Exemption has been approved for the project because the proposed work will be located substantially away from ECA Steep Slope Areas and their buffers.[6]

The project received an exemption from steep slope development standards on August 5, 2016 as steep slopes are present in another area of the park.

i. Approximately how many people would reside or work in the completed project?

*The **Asian Art Museum Expansion and Renovation** is not anticipated to require additional employees beyond those already employed by the museum.*

j. Approximately how many people would the completed project displace?

The completed museum renovation and expansion project would not displace any people.

k. Proposed measures to avoid or reduce displacement impacts, if any:

No displacement impacts would occur and no mitigation measures are necessary.

l. Proposed measures to ensure the proposal is compatible with existing and projected land uses and plans, if any:

The proposal represents an expansion and renovation of the existing Asian Art Museum in Volunteer Park. As noted previously, the site is zoned Single Family 5,000 (SF 5,000). SMC 23.44.022 generally prohibits museum uses in single-family zones. In light of this, text amendments to the Land Use Code are proposed along with the project

[6] ECA Exemption, SDCI. August 5, 2016. Project No. 6529634.

to clarify that the existing Seattle Asian Art Museum building and use located in Volunteer Park, as it exists on January 1, 2017 may be expanded subject to specific development standards. With the code amendments, the Asian Art Museum building would be allowed to expand one or more times, but the area of all expansions combined may not exceed 15,000 square feet. The code change would also set out applicable height standards for the expansion of the museum (not to exceed elevation of highest point of the existing building) and would allow parking and loading requirements to be reduced as a Type 1 decision.

*See **Section D.** of this Checklist (Supplemental Sheet for Non-project Actions) for further details on the proposed Land Use Code amendments.*

m. Proposed measures to ensure the proposal is compatible with nearby agricultural and forest lands of long-term commercial significance, if any:

The project site is not located near agricultural or forest lands. As noted previously, the site is Volunteer Park, to the north of the Capitol Hill Neighborhood.

9. Housing

a. Approximately how many units would be provided, if any? Indicate whether high, middle, or low-income housing.

No housing would be provided as part of the proposed project.

b. Approximately how many units, if any, would be eliminated? Indicate whether high, middle, or low-income housing.

No housing presently exists on-site and none would be eliminated.

c. Proposed measures to reduce or control housing impacts, if any:

No housing impacts would occur and no mitigation would be necessary.

10. Aesthetics

a. What is the tallest height of any proposed structure(s), not including antennas; what is the principal exterior building material(s) proposed?

*The two building additions proposed as part of the **Asian Art Museum Expansion and Renovation** would not exceed the height of the existing museum (47' 10"), and would have a maximum height of 39' 11" as measured from existing and proposed Average Grade Levels*

Due the project's distance to single family uses and the limitations proposed by the amendment no mitigation is proposed due to the expansion of the museum use.

respectively, calculated per Director's Rule 4-2012. Principal exterior building materials would include glass, plaster and precast panels.

b. What views in the immediate vicinity would be altered or obstructed?

The Seattle Municipal Code (SMC) contains specific provisions that describe the scope of the SEPA analysis for the viewshed analysis. Relevant policies from SMC 25.05.675 are provided below:

P.2. Public View Protection Policies

a i. It is the City's policy to protect public views of significant natural and human-made features: Mount Rainer, the Olympic and Cascade Mountains, the downtown skyline, and major bodies of water including Puget Sound, Lake Washington, Lake Union and the Ship Canal, from public places consisting of the specified viewpoints, parks, scenic routes, and view corridors, identified in Attachment 1. (Attachment 1 is located at the end of this Section 25.05.675.) This subsection does not apply to the Space Needle, which is governed by subsection P2c of this section.

ii. The decision maker may condition or deny a proposal to eliminate or reduce its adverse impacts on designated public views, whether or not the project meets the criteria of the Overview Policy set forth in SMC Section 25.05.665; provided that downtown projects may be conditioned or denied only when public views from outside of downtown would be blocked as a result of a change in the street grid pattern.

b. i. It is the City's policy to protect public views of historic landmarks designated by the Landmarks Preservation Board which, because of their prominence of location or contrasts of siting, age, or scale, are easily identifiable visual features of their neighborhood or the City and contribute to the distinctive quality or identity of their neighborhood or the City. This subsection does not apply to the Space Needle, which is governed by subsection P2c of this section.

ii. A proposed project may be conditioned or denied to mitigate view impacts on historic landmarks, whether or not the project meets the criteria of the Overview Policy set forth in SMC Section 25.05.665.

c. It is the City's policy to protect public views of the Space Needle from the following public places. A proposed project may be conditioned or denied to protect such views, whether or not the project meets the criteria of the Overview Policy set forth in SMC Section 25.05.665.

The proposed additions to the museum would not obstruct any protected views therefore not mitigation is warranted.

i. Alki Beach Park (Duwamish Head)
ii. Bhy Kracke Park
iii. Gasworks Park
iv. Hamilton View Point
v. Kerry Park
vi. Myrtle Edwards Park
vii. Olympic Sculpture Park
viii. Seacrest Park
ix. Seattle Center
x. Volunteer Park

d. Mitigating measures may include, but are not limited to:
i. Requiring a change in the height of the development;
ii. Requiring a change in the bulk of the development;
iii. Requiring a redesign of the profile of the development;
iv. Requiring on-site view corridors or requiring enhancements to off-site view corridors;
v. Relocating the project on the site;
vi. Requiring a reduction or rearrangement of walls, fences or plant material; and
vii. Requiring a reduction or rearrangement of accessory structures including, but not limited to towers, railings and antennae.

City Designated Public Viewpoints and Parks

Of the City's 89 officially-designated public viewpoints, one is located in Volunteer Park at the observation deck of the Water Tower to the south of the Asian Art Museum building. A 360-degree view of the City is possible from the deck at a height of approximately 75 ft. above street level (520 ft. elevation). This designated viewpoint provides views of the Lake Washington, the Cascades, the Olympics, Mt. Rainier, Puget Sound, the Downtown skyline and the Space Needle. Due to the elevation of the Water Tower as compared to the Asian Art Museum, protected views from this viewpoint would not be affected by the expansion project.

Space Needle Viewpoints

The City has identified ten viewpoints from which views of the Space Needle are to be protected, one of which is located in Volunteer Park.[7] *The Volunteer Park Space Needle viewpoint is from the water feature/reservoir in front of the Asian Art Museum. Because the view to the Space Needle is to the southwest, and the museum is located in the opposite direction*

[7] Seattle Municipal Code Chap. 25.05.675 P. and Seattle DCLU, 2001,

of the view, the proposed additions to the Asian Art Museum would not affect this protected Space Needle viewpoint.

Views of Historic Landmarks

In addition to view protection policies associated with officially-designated viewpoints, it is also City policy to: "protect public views of historic landmarks designated by the City's Landmarks Preservation Board which, because of their prominence of location or contrasts of siting, age, or scale are easily identifiable visual features of their neighborhood or the City and contribute to the distinctive quality or identity of their neighborhood or the City."[8] As noted previously, both the Asian Art Museum building and Volunteer Park are City-designated Landmarks, and are therefore subject to the City's view protection policies.

*From the west facade, the primary view of the front of the Asian Art Museum building would remain largely unchanged as the two proposed additions would be screened from view by existing vegetation or would not be visible due to their location behind the building. Viewed from the east and the north sides, however, the existing view of the museum building would change with the new additions. However, neither addition would exceed the height of the existing building, and the East and North Additions would largely change views of unoriginal portions of the building (see the Certificate of Approval Application in **Appendix H** for details on the history and location of previous building additions).*

*Five photosimulations (Viewpoints 1-5) have been provided to illustrate how existing views of the Landmarked building and park would change. See **Figure 5** for a viewpoint location map, and **Figures 6-10** for the photosimulations.*

***Figure 6** – Viewpoint 1 – depicts the East Addition of 11,843 sq. ft. As shown, existing views of open lawn and the rear of the existing museum building would be replaced with views of the open lawn and the new addition. The East Addition would extend further to the east, replacing some of the open lawn area. The addition would mirror the height of the existing building and would contain more glazing with increased building transparency. Overall, changes to the view from this location would not be considered a significant impact.*

***Figure 7** – Viewpoint 2 – depicts the North Addition of 2,042 sq. ft. As shown, portions of this addition would be visible as infill*

8 Seattle Municipal Code Chap. 25.05.675 P.2.b.i.

Source: EA, 2017

EA Engineering, Science, and Technology, Inc.

Figure 5
Viewpoint Location Map

Existing

Proposed

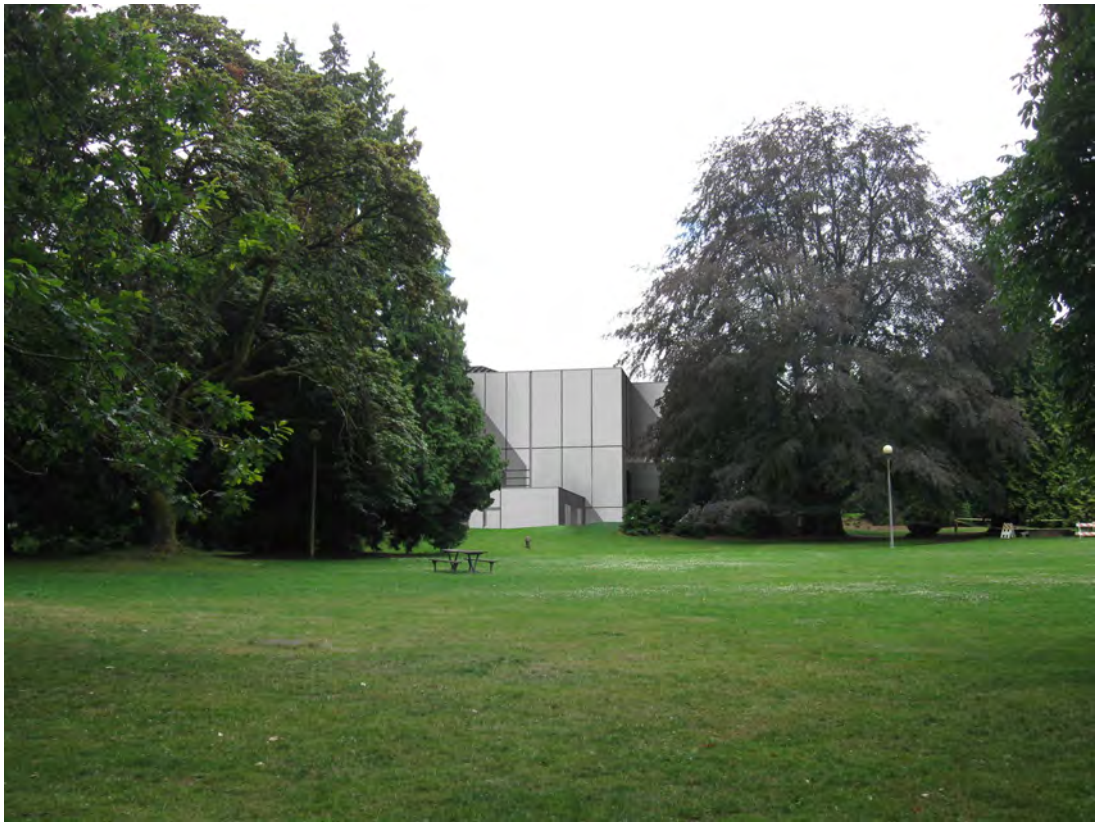
Source: LMN, 2017

EA Engineering, Science, and Technology, Inc.

Figure 6
Viewpoint 1—East Addition

Existing

Proposed



Source: LMN, 2017

EA Engineering, Science, and Technology, Inc.

Figure 7
Viewpoint 2—North Addition

Existing

Proposed

Source: LMN, 2017

EA Engineering, Science, and Technology, Inc.

Figure 8
Viewpoint 3—East Addition

Existing

Proposed

Source: LMN, 2017

EA Engineering, Science, and Technology, Inc.

Figure 9
Viewpoint 4—East Addition

Existing

Proposed

Source: LMN, 2017

EA Engineering, Science, and Technology, Inc.

Figure 10
Viewpoint 5—East Addition

above the existing office addition. Overall, the character of the view from this location would not change significantly and no significant impacts are anticipated.

Figure 8 *– Viewpoint 3 – depicts the East Addition as viewed from a location north of the building. As shown, the East Addition would extend further to the east, replacing some views of open lawn and trees beyond with views of the new addition to the building. The view of the existing east building elevation, with an relatively blank façade and limited modulation, would change to a view of the East Addition with increased modulation and additional glazing. Existing vegetation would screen portions of the new addition. Overall, the character of the view from this location would not change significantly and no significant impacts are anticipated.*

Figure 9 *– Viewpoint 4 – depicts portions of the East Addition as viewed from south of the building. As shown, portions of the addition would extend further to the east into the park, however, much of the addition would be screened from view by existing trees. Overall, the character of the view from this location would not change significantly and no significant impacts are anticipated.*

Figure 10 *– Viewpoint 5 – depicts the East Addition as viewed from a location further east of Viewpoint 4. Portions of the addition would extend further to the east into the park. The addition would be more visible from this location as compared to Viewpoint 4. Existing vegetation would screen portions of the new addition. Overall, the character of the view from this location would not change significantly and no significant impacts are anticipated.*

An additional photo, ***Figure 11*** *– Viewpoint 6, depicts the existing view of the Asian Art Museum as viewed from the top of the Water Tower to the south. As shown by* ***Figure 11****, a partial view of the west façade is visible, but neither the North or East Additions would be visible. Overall, the character of the view from this location would not change significantly and no significant impacts are anticipated.*

In addition to views from within the park, views of the new building additions could exist from 15th Avenue, located approximately 300 feet east of the existing building, as well as from residences that line the east side of the street. However, much the east border of Volunteer Park is screened by vegetation, and limited views through the park and to the museum building are possible. Views are particularly limited in warmer months when deciduous trees are leafed-in. A visibility study was completed to show what views would be available from 15th Avenue following completion of the project; that study

Source: LMN, 2017

EA Engineering, Science, and Technology, Inc.

Figure 11

Viewpoint 6 - Water Tower

*is included in **Appendix E**. As shown (see page 5), there is one location where lightly screened, partial views of the East Addition and new glazing would be possible. Overall, however, the East Addition would be screened from view by existing trees and shrubs.*

Overall, while views of the Asian Art Museum and Volunteer Park will change from certain locations as a result of the proposed North and East Additions, the entire project is undergoing a thorough review by the Seattle Landmarks Preservation Board (LPB) and its Architectural Review Committee (ARC) to ensure that the project does not have an adverse impact on the features of the existing museum building and Volunteer Park that are protected by the Landmarks designations of the building and Park.

Scenic Routes

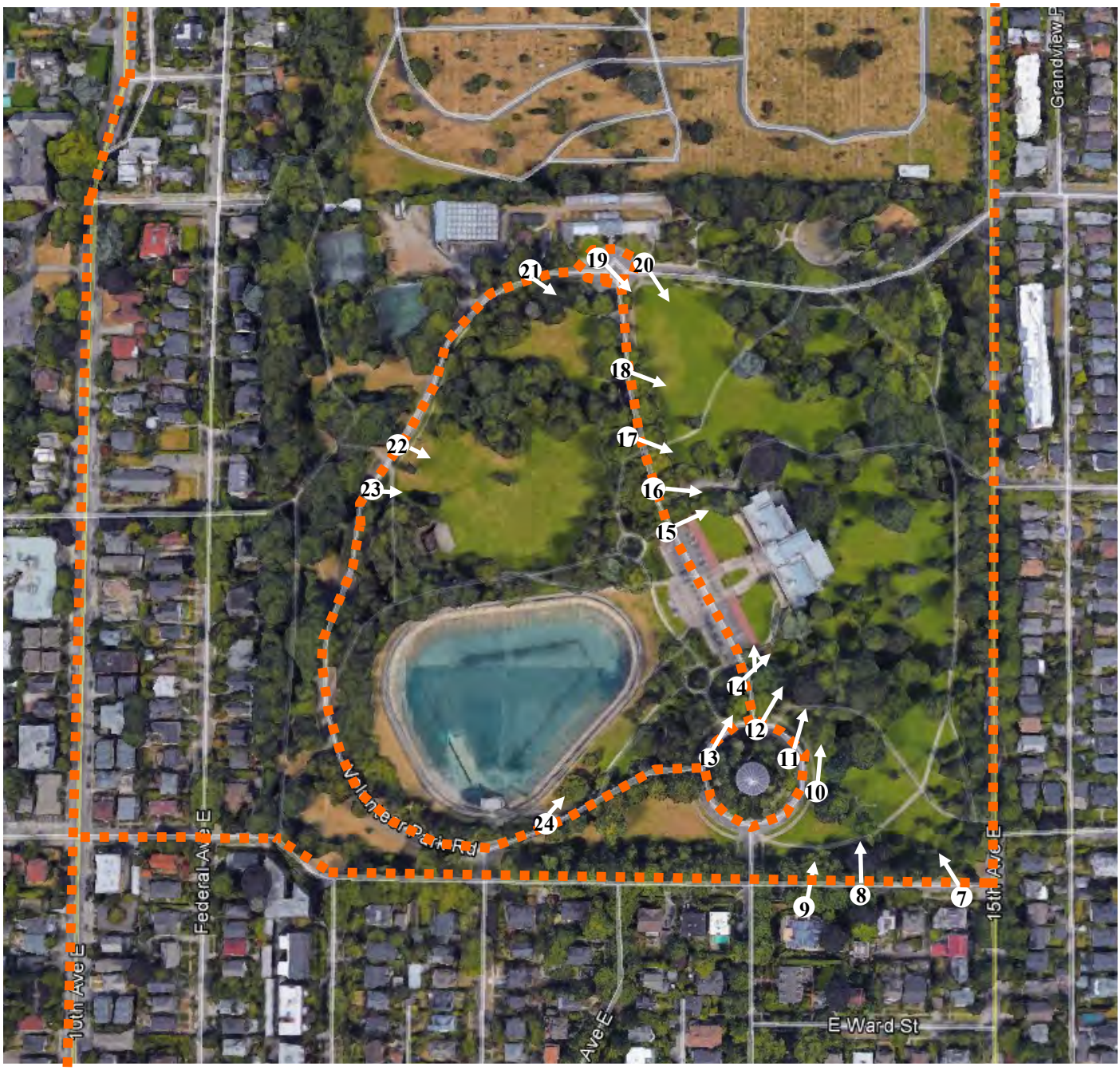
City ordinances[9] also identify specific scenic routes throughout the City from which view protection is encouraged for "significant natural and human-made features: Mount Rainier, the Olympic and Cascade Mountains, the downtown skyline, and major bodies of water including Puget Sound, Lake Washington, Lake Union and the Ship Canal." Scenic routes in the vicinity of Volunteer Park include:

- *10th Avenue E*
- *12th Avenue E*
- *15th Avenue E*
- *E Prospect Street*
- *E Highland Drive*
- *Volunteer Park Road*

***Figure 12** is a map depicting the location of the viewpoints described below relative to scenic routes in the site vicinity.*

From the 10th Avenue E and 12th Avenue E scenic routes, the proposed North and East Additions to the Asian Art Museum would not affect protected views identified in the code listed above. Due to topography, the distance of these scenic routes from the proposed Addition locations, intervening land uses and intervening vegetation, neither the Asian Art Museum nor the proposed additions located on the north and east facades of the building, would be visible from either of these scenic routes.

9 Ord. #97025 (Scenic Routes Identified by the Seattle Engineering Department's Traffic Division).



Scenic Routes

Viewpoint Location

North

Source: EA, 2017

EA Engineering, Science, and Technology, Inc.

Figure 12
Scenic Route Viewpoint Location Map

*While portions of the Additions would be visible from some locations on 15th Avenue E, as shown in **Appendix E**, the additions would not exceed the height of the existing building and would not block views of Mount Rainier, the Olympic and Cascade Mountains, the downtown skyline, or major bodies of water. These protected features are largely not visible from locations along 15th Avenue where the Asian Art Museum is partially visible.*

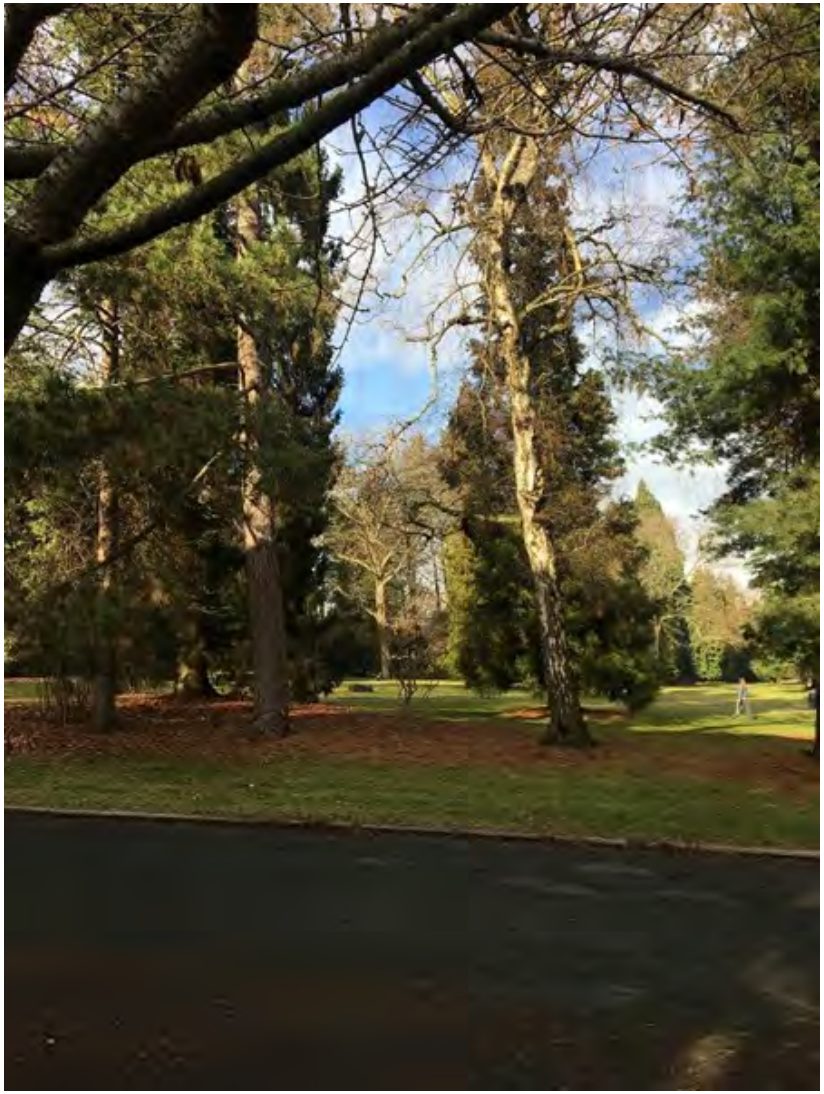
*From E Prospect Street, bordering the south boundary of Volunteer Park, the additions would not be visible. See Viewpoints 7 and 8, **Figure 13**, and Viewpoint 9, **Figure 14**. Protected views from E Prospect Street would not, therefore be affected.*

*From Volunteer Park Road and E Highland Drive (the looped circulation road within the Volunteer Park), photos and photosimulations demonstrate that the additions are not visible from many locations, and where they are visible, they would not adversely affect protected scenic route views (see Viewpoints 10-24 and **Figures 14** to **21**). As shown, Mount Rainier, the Olympic and Cascade Mountains, the downtown skyline, and major bodies of water including Puget Sound, Lake Washington, Lake Union and the Ship Canal are not visible from these locations along the scenic routes.*

c. Proposed measures to reduce or control aesthetic impacts, if any:

No significant impacts are anticipated with regard to Aesthetic impacts associated with the proposed project. The project is subject to a Certificate of Approval from the Landmarks Preservation Board who will review the projects design; therefore, no mitigation measures are proposed beyond the measures incorporated into the project.

Viewpoint 7—E Prospect Street * Additions not visible



Viewpoint 8—E Prospect Street * Additions not visible

Source: LMN, 2017

EA Engineering, Science, and Technology, Inc.

Figure 13

Viewpoints 7 and 8 - E Prospect Street

Viewpoint 9—E Prospect Street * Additions not visible

Viewpoint 10—Volunteer Park Road * Additions not visible

Source: LMN, 2017

EA Engineering, Science, and Technology, Inc.

Figure 14

Viewpoint 9 - E Prospect Street and
Viewpoint 10- Volunteer Park Road

Viewpoint 11—Volunteer Park Road

* Heavily Screened View of East Addition

Viewpoint 12—Volunteer Park Road

* Heavily Screened View of East Addition

Source: LMN, 2017

EA Engineering, Science, and Technology, Inc.

Figure 15

Viewpoints 11 and 12 - Volunteer Park Road

Viewpoint 13—Volunteer Park Road * Additions not visible

Viewpoint 14—Volunteer Park Road * Heavily screened view of East Addition

Source: LMN, 2017

EA Engineering, Science, and Technology, Inc.

Figure 16

Viewpoints 13 and 14 - Volunteer Park Road

Viewpoint 15—Volunteer Park Road *** Heavily screened view of North Addition**

Viewpoint 16—Volunteer Park Road *** Heavily Screened View of North Addition—Clear View of new loading dock**

Source: LMN, 2017

EA Engineering, Science, and Technology, Inc.

Figure 17

Viewpoints 11 and 12 - Volunteer Park Road

Viewpoint 17—Volunteer Park Road

* Heavily screened view of North Addition

Viewpoint 18—Volunteer Park Road

* Partially screened view of North Addition

Source: LMN, 2017

EA Engineering, Science, and Technology, Inc.

Figure 18

Viewpoints 17 and 18 - Volunteer Park Road

Viewpoint 19—Volunteer Park Road

*** Light screened view of North Addition and heavily screened view of East Addition**

Viewpoint 20—Volunteer Park Road

*** Lightly screened view of North Addition and heavily screened view of East Addition**

Source: LMN, 2017

EA Engineering, Science, and Technology, Inc.

Figure 19

Viewpoints 19 and 20 - Volunteer Park Road

Viewpoint 21—Volunteer Park Road *Additions not visible

Viewpoint 22—Volunteer Park Road * Partial view of West Façade. Additions not visible

Source: LMN, 2017

EA Engineering, Science, and Technology, Inc.

Figure 20

Viewpoints 21 and 22 - Volunteer Park Road

Viewpoint 23—Volunteer Park Road *Partial view of West Façade Additions not visible

Viewpoint 24—Volunteer Park Road *Additions not visible

Source: LMN, 2017

EA Engineering, Science, and Technology, Inc.

Figure 21

Viewpoints 23 and 24 - Volunteer Park Road

11. Light and Glare

a. What type of light or glare will the proposal produce? What time of day would it mainly occur?

The proposed project is not expected to result in light or glare-related impacts from stationary sources or mobile sources (vehicles). At times during the construction process, area lighting of the job site (to meet safety requirements) may be necessary, which will be noticeable proximate to the project site. In general, however, light and glare from construction of the proposed project are not anticipated to adversely affect adjacent land uses.

Once operational, the East Addition would contain more glazing than the existing structure and building transparency would increase. Interior building lighting could at times be visible to park visitors at night or times of day with low light levels.

A Lighting Impact Analysis was prepared to measure nighttime lighting conditions with the proposed project and is included in ***Appendix F****.*

The existing light fixtures on the east side of the Museum are glowing, bright, direct view sources that are a source of glare. New exterior lighting will be provided by light fixtures with well shielded sources that have precise optical control to minimize glare; reducing the perceived brightness compared to the existing fixtures.

While the new event space in the East Addition may be visible at points along 15th Avenue during winter months when trees have lost their leaves, interior light fixtures will be recessed and have well shielded sources. Though some lit planes or elements may be visible from the exterior, the lighting will be spread across large surface areas which will reduce the perceived brightness of the elements when compared to a point source (i.e. the existing exterior light fixtures). The effect of the interior lighting will be further mitigated by the use of window shades and lighting controls. The event room would use a variety of light fixture types to provide different layers of light; all of which may or may not be on all at the same time, and may or may not be on to the same intensity. For nighttime events it is extremely likely the lights will be dimmed to a low output.

Solar glare reflecting off glazing on the new additions is not anticipated to be significant. Minimally reflective glass would be used for the project, and would reflect just 13 percent of visible light. Also, a large portion of the glass on the East Addition would face almost due north and would only receive direct sunlight a few hours a year. The small amount of southeast-facing glass would reflect light onto the ground directly beneath it due to the high angle of the sun at midday. Northeast-facing glass would disperse light throughout the day, but a number of large evergreen trees east of the East Addition would shade the building when the sun is low in the sky, making it very

The proposed materials for the new parts of the museum exterior are not expected to cause light and glare impacts therefore not mitigation is warranted.

unlikely that any reflected sunlight would reach as far as 15th Avenue. Most solar glare would be directed into the sunlit open area east of the building where the full intensity of the sun would overwhelm the 13 percent of light that does reflect from the glass.

Shadows

Seattle's SEPA policies aim to "minimize or prevent light blockage and the creation of shadows on open spaces most used by the public." Areas outside of Downtown that are to be protected include:

- *publicly-owned parks;*
- *public schoolyards;*
- *private schools which allow public use of schoolyards during non-school hours; and*
- *publicly owned street ends in shoreline areas.*

The project site is located within Volunteer Park, which is a publicly-owned park.
Factors that influence the extent of shading include: weather (e.g., cloud cover); building height, width and facade orientation; and the proximity of other intervening structures, topographic variations and significant landscaping. Generally speaking, greater building heights extend the length of the shadow cast, and increased mass (or cross-sectional width) widens the shadow cast by a building. The shadows of tall buildings extend farther from a building, but their effects on more distant locations are of shorter duration, because the sun's motion translates into faster movement of the shadow over the ground. Buildings with greater mass, create wider shadows and an increased amount of shaded area on the immediately adjacent streets and public spaces, but the reach of the shadow would be limited by the building's height.

***Figures 22-25** contain diagrams showing shadows cast for various times of the day on key days of the solar year. These key days of the solar year and times of the day depict worst-case conditions. Shadow-related impacts, however, can also occur at other times of the day throughout the year. Because of the earth's rotation, the duration of shadow-related impacts varies for a stationary observer[10] based on season and depending upon the width of the shadow.*

The figures depict shading from the existing building in the top row, and the building with the proposed new additions in the bottom row. The white dashed outlines represent existing shadows, with the shadowed

There will be addtional shadow impacts on the park, but they would not render large swaths of recreation space unusable; therefore no mitigation is warranted.

10 The rate of change of the sun's angle relative to the earth varies widely by season – from about 5 degrees horizontally and 2 degrees vertically every 15 minutes in June to 3 degrees horizontally and 1 degree vertically every 15 minutes in December.

Source: LMN, 2016

EA Engineering, Science, and Technology, Inc.

Figure 22

Shadows—Existing and Proposed—Vernal Equinox, March 21

Source: LMN, 2016

EA Engineering, Science, and Technology, Inc.

Figure 23

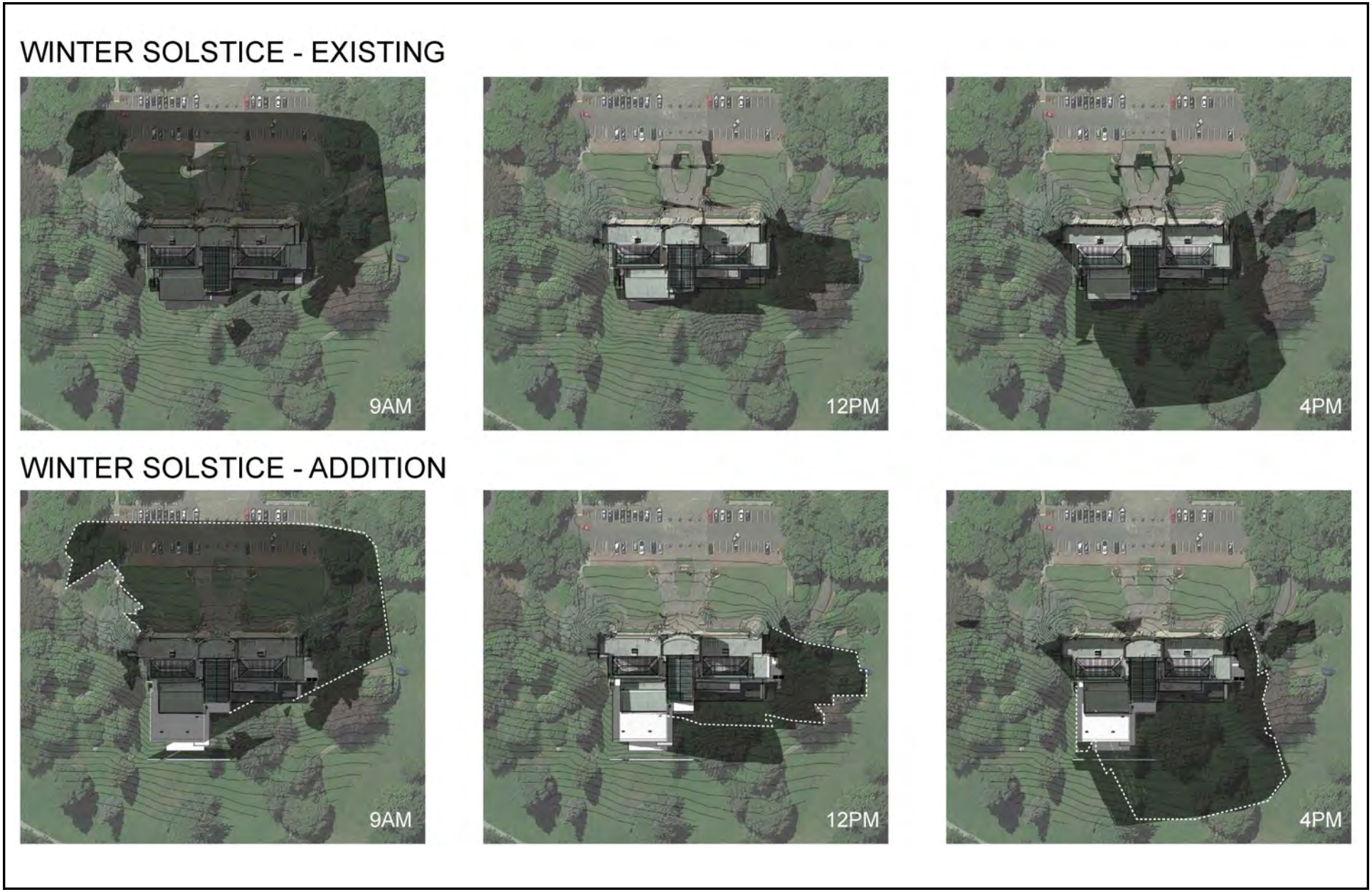
Shadows—Existing and Proposed—Summer Solstice, June 21

Source: LMN, 2016

EA Engineering, Science, and Technology, Inc.

Figure 24

Shadows—Existing and Proposed—Autumnal Equinox, September 21



Source: LMN, 2016

EA Engineering, Science, and Technology, Inc.

Figure 25

Shadows—Existing and Proposed—Winter Solstice, Dec. 21

area outside the dashed white line representing new shading that would occur.

As illustrated, the proposed development would contribute to some additional shading of the park in every season. This shading would occur to portions of the park that are generally in open lawn, and are used for passive recreation.

Overall, no significant shadow impacts associated with the proposed project would be anticipated. Use and enjoyment of the park could continue, and the new shadows resulting from the building additions generally represent a minor increase over shadows cast by the existing building.

b. Could light or glare from the finished project be a safety hazard or interfere with views?

No. Light and glare associated with the proposed project is not expected to cause a safety hazard nor interfere with views.

c. What existing off-site sources of light or glare may affect your proposal?

*No off-site sources of light or glare are anticipated to affect the proposed **Asian Art Museum Expansion and Renovation** project.*

d. Proposed measures to reduce or control light and glare impacts, if any:

The project proposes that new exterior lighting will be provided by light fixtures with well shielded sources that have precise optical control to minimize glare; reducing the perceived brightness compared to the existing fixtures.

Also, as noted previously, window shades and lighting controls may be used to limit nighttime light spillage from interior building lighting in the East Addition. Lastly, minimally reflective glass would be used for the project that would reflect just 13 percent of visible light.

12. Recreation

a. What designated and informal recreational opportunities are in the immediate vicinity?

As noted, the project site is situated in Volunteer Park, a 48.3-acre park that contains a reservoir, water tower, conservatory, monuments and sculptures, open lawns, walking paths, gardens, seating, a bandstand, tennis courts, a play area and wading pool/water feature.

b. Would the proposed project displace any existing recreational uses? If so, describe.

The project would change approximately 3,200 sq. ft. of open lawn area in the rear of the building currently in passive recreation use to active recreation / museum use with the East Addition.

c. Proposed measures to reduce or control impacts on recreation, including recreation opportunities to be provided by the project or applicant, if any:

No mitigation is necessary.

13. Historic and Cultural Preservation

a. Are there any buildings, structures, or sites, located on or near the site that are over 45 years old listed in or eligible for listing in national, state, or local preservation registers located on or near the site? If so, specifically describe.

Yes, the Asian Art Museum is a designated City of Seattle Landmark, as are the entire Volunteer Park grounds, and other park features including the Conservatory, Reservoir and Water Tower. The Asian Art Museum and Volunteer Park grounds are also listed in the National Register of Historic Places.

b. Are there any landmarks, features, or other evidence of Indian or historic use or occupation? This may include human burials or old cemeteries. Are there any material evidence, artifacts, or areas of cultural importance on or near the site? Please list any professional studies conducted at the site to identify such resources.

There is no evidence of indigenous use or occupation of Volunteer Park.
Cemeteries located to the north of Volunteer Park include Lakeview Cemetery and Grand Army of the Republic Cemetery.

The nearest recorded archaeological site is historical and is located over one mile away from the site. The project's geologic setting on Vashon-age till and advance outwash indicates that if pre-contact cultural material were present, it would not be deeply buried—probably less than three feet within native soils that developed in the glacial material. The historical modifications for construction of the park and the museum may have removed any native soils that were once present, which would also have removed archaeological material. There is a relatively low probability for buried pre-contact or historical archaeological material to be present.

The site, Volunteer Park, is a landmark and the Asian Art Museum is a landmark. They are both being altered with this application and the Department of Neighborhoods Landmark Preservation Board will determine specific mitigation of significant impacts through the Certificate of Approval process. In addition the City's Geotechnical Engineer is requiring a vibration monitoring plan to protect the landmark building during construction.

c. Describe the methods used to assess the potential impacts to cultural and historic resources on or near the project site. Examples include consultation with tribes and the department of archeology and historic preservation, archaeological surveys, historic maps, GIS data, etc.

Potential impacts to cultural and historic resources on or near the site were evaluated by consulting the City of Seattle database of historic properties, and the 'My Neighborhood Map' (http://web6.seattle.gov/mnm/), and the Washington Information System for Architectural and Archaeological Records Data.

d. Proposed measures to avoid, minimize, or compensate for loss, changes to, and disturbance to resources. Please include plans for the above and any permits that may be required.

Cultural Resources

If resources of potential archaeological significance were encountered during excavation or construction associated with the proposed project, the following measures would apply:

- *work that is occurring in the portion of the site where potential archaeological resources are found would be stopped immediately;*
- *the City of Seattle land use planner that is assigned to the project and the Washington State Archaeologist at the Washington State Department of Archaeology and Historic Preservation (DAHP) would immediately be contacted; and*
- *regulations would be adhered to pertaining to discovery and excavation of archaeological resources, including but not limited to, Chapters 27.34, 27.53, and 27.44, and Chapter 25.48 WAC, as applicable or as revised.*

Historic Resources

A. Introduction

The proposed expansion will not have an adverse impact on the features of the existing museum building and Volunteer Park that are protected by the Landmarks designations of the building and Park. The entire project is undergoing a thorough review by the Seattle Landmarks Preservation Board (LPB) and its Architectural Review Committee (ARC) to insure that all planned improvements do not adversely impact the two landmarks and comply with the Secretary of

After review of the draft Certificate of Approval application, public comments, and consultation with Department of Neighborhoods, potential significant adverse impacts have been identified with regard to the proposed alterations to the designated features of the landmark. These impacts will be considered by the Landmark Board when it acts upon SAAM's application for a Certificate of Approval, and the Board may impose conditions to avoid or mitigate impacts if it decides to approve a Certificate of Approval. The Board's action on the Certificate of Approval constitutes compliance with SEPA for historic preservation purposes.

the Interior's Standards for Rehabilitation.[11] *Compliance with the Certificate of Approval requirements of the City's Landmarks Preservation Ordinance constitutes compliance with the City's SEPA policies on historic preservation. SMC 25.05.675.H. To date, there have been six briefings with the ARC or LPB and several more briefings are planned before approval of the Certificate of Approval.*

Meetings to Date:

- *May 27, 2016 - LPB Architectural Review Committee (ARC) Briefing*
- *June 24, 2016 - LPB Architectural Review Committee (ARC) Briefing*
- *August 12, 2016 - LPB Architectural Review Committee (ARC) Briefing*
- *October 5, 2016 - Landmarks Preservation Board Briefing*
- *November 2, 2016 - Landmarks Preservation Board Briefing*
- *December 7, 2016 - Landmarks Preservation Board Briefing*

Since both the building and the Park are also listed on the National Register of Historic Places and the project is applying for federal Historic Tax Credits, the National Park Service will review the proposed project to insure compliance with the Secretary of the Interior's Standards for Rehabilitation. This federal review and approval will further assure that the proposed improvements to both the building and Volunteer Park will not have an adverse impact on the historic features or threaten their historic significance.

The analysis presented below takes into account public comments regarding potential impacts.

B. Scope of Work

1. Designated Features

The designated features of the building and Volunteer Park that are involved in the proposed project include the following:

- *Volunteer Park – the site.*

[11] The Secretary of Interior's Standards for Rehabilitation are the criteria used by the National Park Service to determine if a rehabilitation project qualifies as a "certified rehabilitation" for federal tax credit purposes. The intent of the standards is to assist the long-term preservation of a property's significance through the preservation of historic materials and features, and to ensure that rehabilitation projects are consistent with and do not threaten the historic character of properties and districts. *See* 36 CFR § 67.7. The Landmarks Preservation Board has adopted the Secretary of Interior's Standards by rule. *See* LPB Rules.

- *Carl Gould Building – the exterior of the building, the portion of the site that is in accordance with the Hoggson Plan of 1933, the entire main floor, the public areas of the ground floor, including the corridors, the auditorium, the classic gallery, the former Board of Trustees Room, and the library.*

2. Mitigation Measures

The following is a summary of the mitigation measures proposed with the rehabilitation and expansion work, along with information on how the project has been revised to minimize impacts on designated features in response to public comments. For a description of the full scope of work involved in the project related to the designated features, please refer to the Certificate of Approval in ***Appendix H****.*

i. Site and Landscape Work

- *The site design has seen many revisions based on LPB and community input. In an effort to offset the modest building expansion into the park, described further below, improvements to Volunteer Park paths have been added to the project scope. Approximately 2,300 linear feet of new and improved paths per the original Olmsted design have been included in the project scope to mitigate the reduction in park area. These paths have been planned in close collaboration with Seattle Parks and Recreation as well as the LPB and community groups.*

- *Work on the south façade is proposed to only include removal of the non-original existing exit steel stair and chain link fence, along with façade finish upgrades. The chain link fence on the east façade will also be removed. This will allow better views of the original south façade and add park area.*

- *The landscape design on the east side of the building originally included a paved terrace, foundational plantings and a site wall adjacent to the East Addition. These elements have been removed and replaced with sloping lawn and three small trees after receiving input from LPB and the community to reduce the impact on the greensward. This significant design change has been favorably received by the LPB as well as the Friends of Seattle's Olmsted Parks and the Volunteer Park Trust as being consistent with the Olmsted designed greensward condition. The removal of the paved terrace is also in keeping with the naturalistic character of the Park's east slope.*

- *The project proposes to protect all exceptional trees and preserve or restore existing planting areas around the building.*

ii. Rehabilitation Work

- *Significant improvements to the existinfaeg building are planned to address seismic, accessibility, environmental and infrastructure deficiencies. The overall approach to rehabilitation has been reviewed and vetted by the LPB/ARC and the general approach has been favorably received. Impacts to original features that are part of designated areas are planned to either be retained, restored, or replaced in-kind where it is not possible for them to be restored in order to minimize impacts. For example:*

    - *Existing interior gypsum wallboard will be removed in order to add new insulation then replaced to match the existing condition.*

    - *Existing wood wainscot, stone base and grilles will be carefully removed to allow for insulation, then placed back in their original location.*

    - *All remaining exterior facades will be insulated from the outside with mineral wool and then covered with limestone stucco in keeping with the character of the existing concrete facades.*

    - *Where seismic work to the main floor galleries will require removal of some walls to allow access for structural work, existing panel boards, conduit/wire, lighting and electrical devices that conflict with the wall removal will be temporarily relocated and re-installed after work has been completed. The brittle hollow clay tiles will be reinforced to prevent collapse throughout the building.*

    - *All non-original electrical fixtures will be removed, particularly in the Library and Gardner Center. Original fixtures will be refurbished and kept in place. All existing surface mounted track and fixture head lighting in galleries (non-original) will be removed and replaced with new track and fixture heads.*
    - *Carpet in the galleries on level 3 will be removed and the existing Masonite flooring restored. Condition of existing flooring is not known at this time. An alternate is to replace with new Masonite to meet the original intent.*

    - *The Library and Gardner Center at level 2 will largely remain intact with the intent that all non-original items will be removed. Original lighting fixtures will be restored and all*

non-original uplights will be removed. The original east window (in Library) that was removed in the 1955 addition, will be reopened and provide visual connection to the expansion. It is not known whether the original window exists in place and can be reused.

- *Work on the existing windows will consist of cleaning, painting and replacing broken glazing and remain in place. Exterior thermal storm windows will be added to all existing windows with the exception of four (4) windows at Level 1 (1947 addition) which will be removed and replaced with louvers for air intake for a generator.*

- *The existing film on the windows, above the entry doors, not original to 1933, is to be removed to allow better visibility both inside and outside of building.*

- *Outstanding rehabilitation items still to be finalized include finishes in the auditorium and in the second floor lobby, integration of mechanical and electrical devices within the historic spaces, revisions to the west entry glazing and the color and jointing of the new stucco rainscreen system at the existing exterior plaster. As with other items, the approach to these items will be vetted by the LPB to ensure that impacts are minimized.*

iii. Expansion

- *Two modest additions to the existing building are planned – the East Addition and the North Addition. The proposed East Addition has a net footprint of approximately 2,768 sq. ft., would be three floors tall and clad in precast concrete. The design of the East Addition has evolved over time based on LPB and community input, and has shrunk from the original 3,800 sq. ft. footprint to minimize impacts. A prominent staircase in the original design has also been altered to minimize its prominence. The design of the expansion is also consistent with the Secretary of Interior's Standards as it contrasts the old with the new. As shown in the view studies in this SEPA checklist (pgs. 24-30), the modest footprint of the expansion does not significantly alter the views of the building from the existing conditions or block views of park space, given the existing condition of view blockage from trees.*

- *The North Addition is small and includes a new freight elevator, loading dock, receiving area and an accessible staff entry. The design of this addition has also benefitted from LPB and community input, and its impacts have been minimized through changes responsive to that input and include changing to a smaller freight*

elevator and shifting the elevator west so as to not block a view corridor down the driveway to the park east of the building. Recent refinements include an enclosure around the trash containers and design development of the loading dock and canopy.

D. Conclusion

In summary, the project is well on its way to resolving all historic preservation issues for both the building and Park to insure there are no significant adverse impacts to historic features. With the input of the LPB, the applicant is confident of nearing a comprehensive design solution that meets with LPB approval and that contains appropriate mitigation measures.

14. Transportation

A detailed Transportation and Parking Memorandum was prepared for the project (Fehr & Peers, Inc., July, 2016, updated December 2016) and is attached as ***Appendix G****).*

a. Identify public streets and highways serving the site or affected geographic area and describe the proposed access to the existing street system. Show on site plans, if any.

Primary access to the Seattle Asian Art Museum is along Volunteer Park Road, which is an unstriped two lane roadway running north-south through the park. In a vehicle, Volunteer Park Road is accessed from E Prospect Street or from 15th Avenue E via E Highland Drive. 15th Avenue E is a two-lane roadway classified as a minor arterial. E Prospect Street is a two-lane unstriped local roadway.

b. Is site or affected geographic area currently served by public transit? If not, what is the approximate distance to the nearest transit stop?

Two King County Metro bus routes serve Volunteer Park. In immediate proximity to the Museum, Route 10 serves 15th Avenue E with 10 minute headways during the AM and PM peak periods. Route 49 has a stop located approximately one third of a mile from the Museum entrance along 10th Avenue E and provides service with 12 minute headways during peak periods. Additionally, the Capitol Hill Light Rail Station (Sound Transit) is located about one mile from the Museum, and Route 10 and Route 49 both have adjacent stops that allow for easy transfers.

The applicant's transportation study demonstrates nearby roads have the capacity to handle additional vehicle trips generated by the museum expansion. No mitigation is warranted.

The applicant's parking study shows a surplus of spaces available in the park and surrounding streets during construction. Mitigation is warranted to control where construction vehicles park so the use of Volunteer Park is not disrupted. A surplus of parking will be available after the project is completed. Therefore not mitigation is warranted for the completed project.

c. How many additional parking spaces would the completed project have? How many would the project or proposal eliminaate?

All available parking within Volunteer Park is free public parking that is used concurrently by visitors to the Park grounds, Conservatory, and Museum. Approximately 42 striped parking spaces, including two ADA accessible stalls, are available in front of the Museum on Volunteer Park Road. There is additional free public parking on both sides of Volunteer Park Road north of the Museum (approximately 45 stalls), in front of the Conservatory (8 stalls), to the south of the Museum along Volunteer Park Road and within the water tower rotary (37 stalls), and on the north side of E Highland Drive (approximately 24 stalls). Nearby the Park, there is public on-street parking available on both sides of 15th Avenue E (approximately 104 stalls) and on the south side of E Prospect Street (approximately 46 stalls). The proposed project would neither add nor eliminate parking.

d. Will the proposal require any new or improvements to existing roads, streets, pedestrian, bicycle or state transportation facilities, not including driveways? If so, generally describe (indicate whether public or private).

As part of the North Addition, a new paved accessible entry will be constructed on the north side of the front lawn, from the parking area to the front of the Museum. This entry walk will mirror the existing paved walkway to the south of the front lawn but be constructed at ADA-compatible grades. As well, a concrete ramp would be added from the parking area to the staff entrance. The two existing ADA parking stalls will be moved from the south to the north end of the parking area to provide more direct access to the new ADA-compatible paved walkway. Any general parking stalls moved as part of this relocation will be fully replaced in the south end of the parking area. Also, new bike racks to accommodate 8 bikes would be provided near the existing parking area west of Volunteer Park Dr.

e. Will the project or proposal use (or occur in the immediate vicinity of) water, rail, or air transportation? If so, generally describe.

The project/proposal would not use or occur in the immediate vicinity of water, rail, or air transportation.

f. How many vehicular trips per day would be generated by the completed project or proposal? If known, indicate when peak volumes would occur and what percentage of the volume would be trucks (such as commercial and nonpassenger vehicles). What data or transportation models were used to make these estimates?

The project is expected to result in an increase of 13 PM peak hour vehicle trips, with 4 entering and 9 exiting. The increase in PM peak

hour vehicle trips due to the project is not expected to have a significant impact on traffic operations within the surrounding roadway network.

g. Will the proposal interfere with, affect or be affected by the movement of agricultural and forest products on roads or streets in the area? If so, generally describe.

The project would not interfere or be affected by the movement of agricultural and forest products on the roadway network near the site area.

h. Proposed measures to reduce or control transportation impacts, if any.

*As noted above, no significant traffic or parking impacts are expected as a result of this proposed project. However, event organizers and Museum operations staff could consider the following demand management strategies to facilitate multimodal access to the Museum (see **Appendix G** for further details):*

- *Take steps to monitor how people arrive at the Museum (e.g. surveys).*
- *Provide information about parking and access by public transit to potential visitors and event attendees.*
- *Consider adding secure bike parking at additional locations near the Museum or temporary bike parking infrastructure for certain events that might have an increased share of attendees arriving by bike.*
- *Consider opportunities for off-site parking agreements with properties that may have excess parking supply during event hours, such as nearby churches.*
- *Consider offering event shuttles to the Museum from convenient locations, such as the Capitol Hill Light Rail Station.*
- *Coordinate with Seattle Parks and Recreation to enable temporary openings of the western loop of Volunteer Park Road during days with multiple events occurring at the Museum and within the Park to provide more on-street parking spaces.*

15. Public Services

a. Would the project result in an increased need for public services (for example: fire protection, police protection, health care, schools, other)? If so, generally describe.

*It is not anticipated the **Asian Art Museum Expansion and Renovation** would result in an increased need for public services due to the fact that the project represents additions and renovations to an existing land use.*

b. Proposed measures to reduce or control direct impacts on public services, if any.

No impacts are anticipated and no measures are proposed.

16. Utilities

a. Circle utilities currently available at the site: <u>electricity</u>, <u>natural gas</u>, <u>water</u>, <u>refuse service</u>, <u>telephone</u>, <u>sanitary sewer</u>, septic system, other.

All utilities are currently available at the site.

b. Describe the utilities that are proposed for the project, the utility providing the service, and the general construction activities on the site or in immediate vicinity that might be needed.

Existing utility providers (indicated in parenthesis below) would be maintained for the proposed project. Utility work would include the following:

- *Water – New domestic water connection and fire service connection and relocation of approximately 180 linear feet of 12-inch water main east of the building (Seattle Public Utilities).*
- *Sewer and Stormwater– New side connections to sewer and stormwater systems (Seattle Public Utilities).*
- *Natural Gas – Relocated meter and service point (Puget Sound Energy).*
- *Electrical – New electric service (Seattle City Light).*
- *Refuse/Recycling Service (Cleanscapes/Recology).*

C. SIGNATURES

The above answers are true and complete to the best of my knowledge. I understand the lead agency is relying on them to make its decision.

Signature:

Name of Signee:

Michele Sarlitto

Position and Agency/Organization:

Senior Planner/EA Engineering, Science, and Technology, Inc. PBC

Date submitted:

January 31, 2017

This checklist was reviewed by:

Joshua Johnson

Land Use Planner, Department of Construction and Inspections

Any comments or changes made by the Department are entered in the body of the checklist and contain the initials of the reviewer.

D. SUPPLEMENTAL SHEET FOR NONPROJECT ACTIONS

1. How would the proposal be likely to increase discharge to water; emissions to air; production, storage, or release of toxic or hazardous substances; or production of noise

The proposed Land Use Code amendments would be specific to the Seattle Asian Art Museum building and use located in Volunteer Park, as it exists on January 1, 2017. As such, the proposed Land Use Code amendment would not have application elsewhere in the City, thereby limiting the analysis of potential adverse environmental impacts to this proposal. Identification and analysis of specific potential adverse environmental impacts associated with the Code amendment, i.e., the non-project action, are discussed in greater detail in subsection D(5). Accordingly, the responses to the project action found in Sections B(2), B(3), and B(7) of this Checklist are incorporated herein.

Proposed measures to avoid or reduce such increases are:

Please see Sections B(2), B(3) and B(7) of this Checklist for a discussion of proposed measures.

2. How would the proposal be likely to affect plants, animals, fish, or marine life?

The proposed Code amendments are anticipated to have application only to the project site. Accordingly, the responses to the project action found in Sections B(4) and B(5) are incorporated herein.

Proposed measures to protect or conserve plants, animals, fish, or marine life are:

Please see Sections B(4(d)) and B(5)(d) of this Checklist for a discussion of proposed measures.

3. **How would the proposal be likely to deplete energy or natural resources?**

The proposed Code amendments would have application only to the Seattle Asian Art Museum building and use located in Volunteer Park. Accordingly, the responses to the project action found in Sections B(6) are incorporated herein.

Proposed measures to protect or conserve energy and natural resources are:

Please see Sections B(6)(c) of this Checklist for a discussion of proposed measures.

4. **How would the proposal be likely to use or affect environmentally sensitive areas or areas designated (or eligible or under study) for governmental protection; such as parks, wilderness, wild and scenic rivers, threatened or endangered species habitat, historic or cultural sites, wetlands, floodplains, or prime farmlands?**

The proposed Code amendments would have application only to the Seattle Asian Art Museum building and use located in Volunteer Park. Accordingly, the responses to the project action found in Sections B(1), B(3), B(4), B(5), B(8)(h), B(12) and B(13) are incorporated herein.

Proposed measures to protect such resources or to avoid or reduce impacts are:

Please see Sections B(1), B(3), B(4), B(5), B(8), B(12) and B(13) of this Checklist for a discussion of proposed measures.

5. **How would the proposal be likely to affect land and shoreline use, including whether it would allow or encourage land or shoreline uses incompatible with existing plans?**

As noted previously, the project is not located within the City's designated shoreline boundary, and this non-project action which applies only to the Seattle Asian Art Museum building and use located in Volunteer Park is not expected to affect shoreline use or encourage shoreline uses incompatible with existing plans.

The proposed code amendments would apply only to the Seattle Asian Art Museum building and use located in Volunteer Park. Under the amendment, the museum would be allowed to expand one or more times, but the gross floor area of all expansions may not exceed 15,000 gross square feet. The expansion may not exceed the elevation of the highest

point of the existing building. Existing loading, and parking deficits for such museum uses would be allowed to continue with a Type 1 decision.

The proposed Code amendments, as described above, are not anticipated to adversely affect land uses. The proposed North and East Additions would not exceed the height of the existing structure. Existing loading, vehicle and bike parking deficits would continue, however, the expansion and renovation project is not anticipated to result in significant traffic or parking impacts, and the current vehicle parking supply (42 spaces) within Volunteer Park is proposed to be maintained. Overall, the project represents an expansion of existing uses, and is not expected to encourage land uses incompatible with the existing park.

Proposed measures to avoid or reduce shoreline and land use impacts are:

Please see Section B(8) of this Checklist for a discussion of proposed measures.

SMC 23.44.022 generally prohibits museum uses in single-family zones. The proposed Code text amendments would clarify that the Seattle Asian Art Museum building and use located in Volunteer Park as it exists on January 1, 2017 may be expanded one or more times, but that the gross floor area of all expansions may not exceed 15,000 gross square feet.

6. How would the proposal be likely to increase demands on transportation or public services and utilities?

The proposed Code amendments would have application only to the Asian Art Museum building and use located in Volunteer Park. Accordingly, the responses to the project action found in Sections B(14), B(15), and B(16) are responsive and incorporated herein.

Proposed measures to reduce or respond to such demand(s) are:

Please see Sections B(14), B(15) and B(16) of this Checklist for a discussion of proposed measures.

7. Identify, if possible, whether the proposal may conflict with local, state, or federal laws or requirements for the protection of the environment.

The proposal will be designed, constructed, permitted, and operated such that it will be compatible with local, state and federal laws. No actions during the construction or operation of the facility are anticipated conflict with such laws at this time.

APPENDIX A

Geotechnical Engineering Study

hayremcelroy & associates, llc

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January 31, 2017
HMA Project No: 16-769

Seattle Art Museum
1300 First Avenue
Seattle, Washington 98101
Attn: Mr. Richard Beckerman

Subject: Final Geotechnical Engineering Study
Volunteer Park Asian Art Museum Renovation/Expansion
Seattle, Washington

Dear Mr. Beckerman:

This letter transmits three copies of our geotechnical engineering report for the proposed Volunteer Park Asian Art Museum Renovation/Expansion in Seattle, Washington. The proposed improvements include expanding the existing building on the east side along with utility relocations to accommodate this expansion. Other improvements consist of landscaping, loading dock access drive and ADA accesses walkways to the building from the existing parking lot. This study was performed in accordance with our proposal dated June 3, 2016, and the executed contract for services.

Based on our geotechnical study, we believe that the proposed structure improvements and access improvements may be constructed as planned, provided the recommendations contained within this report are followed. Our report includes recommendations related to earthwork, foundations, retaining walls, and concrete site work.

We appreciate the opportunity to provide geotechnical services to you on this project. Please contact us if you have any questions regarding this report or if we can provide assistance with other aspects of the project.

Sincerely,

HAYRE MCELROY & ASSOCIATES, LLC

Todd A. Popelka, P.E.
Senior Associate

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Prepared for:
Seattle Art Museum
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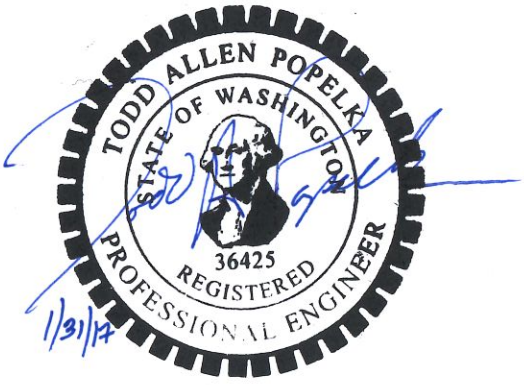
Seattle, Washington 98101
Attn: Mr. Richard Beckerman

Geotechnical Engineering Report
Volunteer Park Asian Art Museum
Renovation/Expansion
Seattle, Washington
HMA Project Number: 16-769

Prepared by:



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January 31, 2017

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APPENDICES

Appendix A: Field Exploration and Boring Logs;
- B-1 through B-3

Appendix B: Geotechnical Laboratory Testing;

Appendix C: Application for Authorization to Use

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1.0 INTRODUCTION

1.1 GENERAL

This report presents the results of Hayre McElroy & Associate's (HMA's) geotechnical engineering study for the proposed Volunteer Park Asian Art Museum, Seattle, Washington. Our services for this study were performed in accordance with our proposal dated June 3, 2016, and the executed contract for services.

1.2 PROJECT DESCRIPTION

The Volunteer Park Asian Art Museum is located in Seattle, Washington, at 1400 East Prospect Street. See Figure 1, Vicinity Map for graphical location of the site. The subject site is currently developed and used as a park and the Asian Art Museum facility.

The proposed improvements include:

- Expansion to the existing east and northeast side of the building;
- ADA walkways;
- Retaining walls and landscaping;
- Access driveway;
- Site Utilities relocation

The area of the site proposed for development is the area in proximity to the existing park behind the east side of the existing museum structure. At the time of our site visits on June 13th 2016, the site was open and operational. The site was also dry and undisturbed.

1.3 PURPOSE AND SCOPE OF SERVICES

The purpose of our study was to explore subsurface conditions at the site as a basis for providing recommendations for site preparation, design, and construction of the proposed improvements. Specifically, our scope of services included:

- A site visit to evaluate existing conditions and layout proposed explorations;
- Review of existing reports and subsurface data for the site;
- Oversight of utility locating;
- Advance a total of 3 borings at the locations and depths of proposed improvements;
- Conduct laboratory testing for grain size, Atterberg limits, moisture content, or other properties determined to be needed for engineering design;
- Engineering analyses for:

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- Site grading and earthworks;
- Structural fill;
- Cut and Fill Slopes;
- Wet weather earthwork;
- Foundation and slab-on-grade;
- Retaining Walls and below-grade structures;
- Seismic considerations;
- Site utilities;
- Evaluation of USDA Soil Textural Classifications for use in infiltration;
- Temporary dewatering and site drainage.

- Three copies of our report sealed by a licensed PE providing recommendations based on field study, geologic and engineering interpretation, laboratory testing, and analyses.
- Provide review of plans and specifications for agreement with HMA's geotechnical recommendations.

2.0 SITE CONDITIONS

2.1 SURFACE

The proposed site area consists of existing park and the Asian Art Museum facilities. The site is rolling terrain and generally grades downward in elevation from the northwest to the southeast. During our field study, the site was dry.

2.2 SUBSURFACE

HMA explored subsurface conditions at the site with three (3) borings (designated B-1 through B-3) on June 13th, 2016. The borings were advanced by Geologic Drill, under subcontract to HMA, using a trailer mounted drill rig. Six-inch auger flights were used for borings B-1 to B-3. Borings were advanced to the full proposed depth of 40 feet (41.5 feet sampled depth) below ground surface as shown on the logs presented in Appendix A.

Based on the conditions encountered, we characterized the soils and developed the general stratigraphic profile described below.

- **Topsoil:** Organic topsoil was encountered in most borings to depths of 1-foot or less. The topsoil is soft, moist, and consists primarily of sandy silts and clays.
- **Fill:** Fill was encountered in borings B-1, B-2 and B-3 directly below the grass surface. The fill was generally grayish brown, soft to loose, and moist. The fill consisted of silty sand with some gravel. Boring 2 encountered loose silts and clay from elevation 425 to approximate elevation 417.

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- **Native Glacial Deposits:** Native glacial soils were encountered directly below the Fill in all 3 borings and observed to the full extent of the explorations. This deposit consists of brown to gray sand and silty sand. Occasional layers of interbedded fine sand were encountered in some borings. This unit generally is very uniform, moist, and medium dense to very dense.

More detailed descriptions of subsurface conditions encountered at individual exploration locations are presented on the exploratory Boring Logs, included in Appendix A, Field Exploration. Appendix A also includes a description of exploration and sampling procedures.

2.3 GROUNDWATER

Groundwater was not observed in any of the borings advanced at the time of drilling. Occasional perched groundwater lenses were present in some of the coarser interbedded sand seams and layers. Groundwater monitoring wells were not installed. Subsurface exploration for the development of the Sound Transit Link Light Rail tunnel located to the southeast of the site encountered groundwater at approximate Elevation 280.

Groundwater (perched) levels at the site are anticipated to be highest in the wet season (October through May) and lowest in the dry season (June through September). These periods do not coincide with the standard 6-month intervals associated with dry season grading permits, but reflect a more typical estimate of the local dry season. Given site topography and soil conditions, changes in groundwater elevations should be expected to vary as much as 5 to 10 feet throughout the year. Similarly, perched lenses should be anticipated to recharge throughout the wet season and provide minor water inflow to excavations.

2.4 SOIL EXPANSION AND COLLAPSE

Native Glacial Soils were observed to be medium dense to very dense and not subject to collapse potential. The Fill deposit is fine grained, and therefore was evaluated qualitatively for expansion potential. In general, the Native soil deposits were found to have low plasticity, and are therefore considered to have a low potential for expansion and heave. While not observed in our laboratory testing, there is a possibility that some high plasticity layers exist which could be moderately expansive. If encountered during construction, the higher plasticity layers should be further evaluated and assessed for impacts on the improvements. Site soils or imported structural fill should be free of organics prior to use in structural areas. In no case should organic content exceed 1.0 percent.

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3.0 DISCUSSION AND CONCLUSIONS

3.1 GENERAL

Based on the results of our exploration and analysis, we present the following general conclusions:

- The proposed building structures can be supported with conventional spread footings only if the soils are over-excavated and improved by way of recompacting native material in appropriate lifts with imported structural fill. Remediation is discussed in detail in Section 4.0 of this report.
- Rammed Aggregate Piers are recommended for supporting structural additions in lieu of a deep over-excavation and recompaction of existing fill material.
- Underpinning is anticipated in multiple locations where new foundations are to be constructed adjacent to and below existing foundations.
- Onsite infiltration of storm water is practical due to the moderate permeability of site soils.
- The on-site Fill and Native soils are moisture sensitive. The contractor should take appropriate measures to protect any exposed subgrade.
- Onsite Fill and Native Glacial soils are recommended for use as structural fill for site grading with the exception of silts and clays similar to those encountered in Boring 2.
- Excavation of the on-site Native deposits, fill and topsoil can be performed with conventional earthwork equipment.
- Site work completed in the wet season (generally October through May) may pose challenge due to the fine-grained nature of site soils. Should construction be planned for the wet season, we recommend that The Seattle Art Museum consider a bid item for a minimum of 2 feet of quarry spalls and/or 2-inch angular rock across the entire site. A geosynthetic separator material will also likely be required. In addition to the rock import, an equivalent export quantity of unsuitable soil should be assumed.

The remainder of this section discusses the above, as well as other aspects of the project. Design and construction recommendations are presented in Sections 4.0 and 5.0, respectively.

3.2 EARTHWORK

Earthwork will include removal of existing concrete walkways and driveways, topsoil stripping, and site grading to meet the design plans. Boulders or concrete debris greater than 1-foot in largest dimension discovered beneath the proposed improvements should be removed and replaced with structural fill as appropriate.

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Topsoil and other material with a high content of organic matter are not suitable for use as structural fill. Top soils are not recommended for use as a structural fill due to moisture sensitivity, fines content, and organic content. On-site Fill soils may be used as structural fill during the dry season, and possibly during the wet season, provided work is completed by an experience contractor with extensive expertise in placement and compaction of Silty Sand soils in wet weather conditions. Section 4.2.3 discusses in greater detail the challenges of and recommendations for using Fill soils as structural fill.

The on-site Fill soils may also be used for non-structural backfilling, grading, or landscaping purposes. An imported select fill material that meets the requirements described in Section 5.2 is recommended to be used as structural fill in the event proper placement and compaction cannot be achieved with reuse of site soils.

3.3 FOUNDATION AND BELOW GRADE WALLS

Based on the results of the field investigation, laboratory testing performed on this project, and our subsequent analysis, the proposed building addition can be supported at its currently proposed location. However, anticipated contact pressures from the proposed building addition will induce potentially large to moderate amounts of settlement of the Fill soils if the proposed building addition is supported with no additional improvements to the relatively loose existing fill soils. Therefore, subgrade improvement of the Fill soils will be required in order to limit settlements and provide sufficient bearing capacity to support the building addition. Settlements of the Native soils below elevation 420 are expected to be relatively small and uniform, and are not expected to significantly affect structural performance of the building addition.

3.3.1 Subsurface Improvements

As stated above, subgrade improvement will be required in order to limit overall building settlements and provide sufficient bearing capacity. We recommend improving subsurface conditions below load bearing elements with the use of Rammed Aggregate Piers (RAP) as discussed below.

Rammed Aggregate Piers – The proposed building addition foundations and slabs on grade can be supported on Rammed Aggregate Piers (RAP), a proprietary system developed, designed and installed by Geopier, Inc., and their licensed subsidiaries. RAP elements are vertical columns of aggregate, placed in lifts and mechanically tamped in augered holes. These aggregate columns

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serve to stiffen and reinforce the composite soil matrix as well as reduce settlements. In the case of this project, RAP would be installed through the Fill soils to an elevation approximately 2 to 5 feet above the elevation of the more dense Native Glacial soils. We do not expect vibrations to be a concern at the site during RAP installation but the museum should take precautions during construction to protect any delicate materials stored inside of the building at time of RAP installations. A case study was presented at the 6th International Conference on Case Histories in Geotechnical Engineering in Arlington VA in 2008. The case study was titled Measurement of Vibration and Noise During The Installation of Rammed Aggregate Piers (RAP). The case study compared the vibration and noise of RAP and other construction equipment typically found on a construction site. The RAP has significantly less impact on an existing structure than a vibratory roller typically used to compact soils and is not anticipated to have negative impacts on the historic foundations in this instance. HMA is confident with the correct project oversight and management the proposed RAP foundation will not impact the existing Asian Art Museum.

We recommend installing ungrouted, displacement-type Rammed Aggregate Piers (RAP) to a minimum depth of 10 feet below foundations in the existing fill soil. Spacing of the RAP will be designed by the installation contractor and their structural engineer. RAP should be constructed of clean aggregate, similar to AASHTO No. 57 Aggregate, in order to provide rapid drainage and dissipation of pore water pressure.

Prior to placement of formwork and reinforcing steel, the subgrade should be hand probed by the Geotechnical Engineer to identify any soft or disturbed areas. Areas determined from hand probing to be yielding should be over-excavated a minimum of 12 inches or to the full probed depth, and replaced with imported select fill. All fill placed should be compacted in maximum 12-inch lifts to a minimum of 95 percent of the materials maximum dry density in accordance with ASTM D1557. Note that should Fill soil be used as fill, it should be placed in lifts no greater than 8 inches, loose measure.

3.4 SLAB-ON-GRADE

Preparation of structural slab-on-grade should follow the same remediation actions as the Foundation and Below Grade Wall recommendations prior to the placement of base course, capillary break, and vapor barrier prior to placement of any formwork and reinforced concrete.

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Areas proof-rolled that show deflection should be over-excavated to a firm and unyielding condition and replaced with imported select fill. Fill placed should be compacted to a minimum of 95 percent of the maximum dry density in accordance with ASTM D1557. Fill should be placed in lifts not exceeding 12 inches. Base course should consist of clean gravel with less than 5% fine grained soil, and should be compacted to a minimum of 95 percent of the maximum dry density in accordance with ASTM D1557.

A minimum of 8-inches of free draining base course should be placed below the vapor barrier to act as a free draining layer to convey trapped water to the perimeter and interior footing drains (see section 3.8). The base course should be hydraulically connected to the structural fill placed above and around footing drains to allow unimpeded flow of water from below the slab-on-grade. The base course will additionally act as a capillary break below the slab.

Following placement of base course, we recommend installation of a suitable "visqueen" vapor barrier overlain by 2 to 3 inches of clean sand to provide improved curing and reduce slab curling. Formwork and structural concrete should be poured directly on top of the clean sand.

3.5 EXISTING FOUNDATIONS UNDERPINNING

Underpinning required in areas to be excavated adjacent to and below existing foundation elevations is anticipated at multiple locations to support the existing structure. Underpinning may consist of hand-excavated piers, helical anchors, or a similar contractor-designed solution that transmits loads a minimum of 3 feet below the planned bottom of excavations. If hand digging of piers is conducted, the excavation should be slotted to minimize exposed cuts below existing foundations until foundation loads are properly transmitted to design depth. Piers or anchors should be designed to act only in end bearing and to resist at-rest lateral earth pressures imposed by soil beneath the existing structure.

Soil below existing foundations is anticipated to be Native Glacial Soil, and when left exposed will slough and create ground loss. To protect existing foundations, lagging will be required to provide temporary lateral support to vertical soil cuts.

3.6 EARTH RETAINING SYSTEMS

At the time of this report preliminarily site plans showed grade differentials that will require retaining systems for the planned improvements. Based on site conditions, there are many suitable earth retaining systems available including cast in place concrete walls, soldier pile and

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mechanically stabilized earth systems. We do not recommend rockeries as the existing soil to be supported is non-cohesive and relatively loose.

3.7 PAVEMENT AND CONCRETE SITE WORK

Our pavement design recommendations were developed based on the AASHTO Method for Flexible Pavement Design and past experience with similar pavements. Our recommended design pavement section includes compaction of the subgrade surface to at least 95 percent of the maximum dry density (as determined by the ASTM D1557 test method).

Heavy construction traffic on asphaltic concrete pavements may exceed the design loads and could potentially damage or shorten the life of the pavements. Therefore, we recommend the contractor take appropriate measures to protect the pavement during construction. Before placing the pavement section, the subgrade should be proof rolled or hand probed, and unstable areas over excavated and replaced with structural fill.

Pavement areas constructed over re-compacted Fill soils can be expected to settle over time. To reduce the potential for excessive settlements or differential settlement, we recommend a minimum of 12 inches of imported fill / compacted sub base rock below the pavement section. This sub base course layer may be reduced should pavement subgrade consist of undisturbed dense, Native Glacial soil.

Pavement section design recommendations are provided in Section 4.7. Pavement section construction recommendations are provided in Section 5.4.

3.8 SITE DRAINAGE & DEWATERING

Both short- and long-term drainage control measures should be included in project design and construction. Storm water from the site should be directed under control to a positive and permanent discharge system such as a storm sewer.

Over the short term, we believe site and construction drainage and dewatering can be reasonably well controlled by careful excavation practices. Typically, these include, but are not limited to, shallow upgrade perimeter ditches or low earthen berms, and temporary sumps in excavations to collect seepage and prevent water from damaging exposed subgrades. Drains should be included at the bottom of all temporary slopes to collect surface water flow from the slope and prevent it from flowing onto exposed subgrades.

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Over the long term, more permanent measures such as installation of subsurface drains should be included. All permanent drains should be directed to a positive and permanent discharge point well away from the structures. Cleanouts should be provided at regular intervals to allow maintenance of the drainage system.

Existing onsite Fill and Native soils will provide moderate infiltration of storm water, based both on the grain size distribution of the onsite soil and the lack of observed ground water. Specific site drainage details are provided in Sections 4.8 and 5.3 of this report.

4.0 GEOTECHNICAL DESIGN RECOMMENDATIONS

4.1 GENERAL

The following paragraphs present our geotechnical design recommendations for use by your consultants on this project. For satisfactory and successful construction of this project, these recommendations must be applied in their entirety and in conjunction with the construction recommendations provided in Section 5.0.

4.2 SITE PREPARATION AND EARTHWORK

4.2.1 Clearing and Stripping

Vegetation and topsoil should be cleared or stripped from areas beneath all site improvements and disposed of offsite or used in landscaped areas. We estimate the depth of topsoil stripping will average about 6 to 12-inches. Existing asphalt drive and paved areas will be removed and reconstructed. Asphalt and concrete surfaces including existing structural fill can be re-used as structural fill. Material should be ground or crushed to maximum particle size of 4-inches and should meet the gradation for WSDOT 9-03.14(1) Gravel Borrow or field approval by the Geotechnical Engineer.

4.2.2 Excavation and Grading

Foundations and Site Improvements: Foundation excavations should be performed to firm and unyielding Native Glacial soil anticipated to be at or about elevation 420. Upon reaching the planned depth, or before placement of structural fill to establish grade, the exposed soil should be proof rolled or hand-probed to identify soft or unstable areas. If soft areas are encountered at planned grade, they should be over excavated to a firm and unyielding subgrade and replaced with a minimum of 1-foot of imported angular gravel / structural fill.

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Excavations below foundations should extend laterally beyond the excavation a distance equal to the depth of excavation. Structural fill specified should be placed and compacted across the full width and depth of the excavation.

Site Improvements: Site improvement excavations, including paved and concrete site work areas, should be performed to firm and unyielding Native Glacial soil or, if overlaying existing fill, should be over-excavated a minimum of 2 feet to provide a dense, non-yielding subgrade.

Excavations below site improvements should extend laterally a minimum of 6 inches beyond the excavation in all directions. Structural fill specified should be placed and compacted across the full width and depth of the excavation.

Structural Fill: Soil used to establish grade beneath structural elements should consist of imported select fill as defined in Section 5.0. Structural fill should be compacted to a minimum 95% relative compaction based on the material's maximum dry density, as determined by ASTM D1557 (Modified Proctor) test method. Lift thickness should be placed to a maximum of 12 inches measured in a loose condition prior to compaction. Fill used as structural fill should be placed in lifts no thicker than 8 inches, loose measure.

4.2.3 Reuse of Onsite Fill and Native Soil

As previously stated onsite Fill and Native Glacial soils are recommended for use as structural fill. Existing asphalt and concrete surfaces including structural subgrade may be used as structural fill provided material is properly handled and reduced to appropriate gradation. All deleterious material should be removed prior to placement as structural fill.

Re-use of native material for any site grading, including non-structural areas, will be difficult when the moisture content of the soil exceeds the optimum moisture content, particularly during the wet weather. The finer grained consistency of the existing Fill soils will result in considerable strength loss and decreased workability under wet conditions.

Existing Fill, whether undisturbed and exposed, or recompacted, should be protected from both wetting and drying. If Fill soil is allowed to dry to a hard, crust-like state, the soil should be scarified and recompacted a minimum of 6-inches or the full depth of desiccation, whichever is greater. Fill soil which is permitted to become wet and disturbed should be excavated and allowed to dry to a workable state or disposed of to the full depth of disturbance and replaced with compacted structural fill.

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We recommend that all excavations, fill areas, or other exposed soil be covered by plastic sheeting or similar protection measures by the contractor until overlying planned improvements are completed.

In the event that existing Fill soil is re-used as structural fill, minor settlement, primarily short-term should be anticipated. To reduce this settlement, Fill soil should be compacted to a minimum of 95% of ASTM D1557. Additionally, the materials should be placed as near to optimum moisture content as possible but no more than 2% below or above optimum moisture content defined by ASTM D1557. Cumulative short and long-term settlement will be a function of degree of compaction, moisture content, depth of fill, overlying loads, seepage, and many other induced or natural conditions. Fill soil compacted to 95% of ASTM D1557, and within 2% of the optimum moisture content should be expected to settle approximately 0.5 inches per 5-feet of depth of compacted fill. The full extent of this settlement may not be observed until a considerable period of time following construction and will likely occur in both total and differential conditions throughout the fill should fill depths greater than 5 feet be placed.

The existing Fill deposit varies in soil type, gradation, and plasticity as well as other properties. As such, contractors placing and compacting Fill soils should plan a number of methods to achieve compaction including static and vibratory drum rollers, static and vibratory sheep's foot rollers, and sheep's foot or vibratory plate attachments for excavators. These are only a few of the potential types of compaction equipment and may or may not be successful in achieving the required compaction. It is the contractor's responsibility for determining appropriate means and methods for construction.

Fill soil used as structural fill should be excavated and processed so that no material measures greater than 4-inches in maximum size when placed prior to compaction. All excavated Fill soil intended for re-use should be immediately covered and secured to prevent moisture loss from evaporation and/or increase from wetting.

4.2.4 Slopes

Temporary Slopes (Maximum height of 10 feet)

- Cut: Maximum 2:1 (horizontal:vertical)
- Compacted Structural Fill: Maximum 2:1

Permanent Slopes (Maximum height of 10 feet)

- Cut: Maximum 3:1

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- Compacted Structural Fill: Maximum 3:1

4.2.5 Slope Protection

Temporary slopes should be protected from the elements by covering with a protective membrane consisting of plastic sheeting or some other similar impermeable material. Sheeting sections should overlap by at least 12 inches and be tightly secured with sandbags, tires, staking, or other means to prevent wind from exposing the soils under the sheeting.

Permanent slopes should be planted with a deep-rooted, rapid-growth vegetative cover as soon after completion of slope construction as possible.

4.3 SEISMIC DESIGN CRITERIA

In accordance with the 2015 IBC criteria and based on estimated soil density or consistency observed during our June 13th, 2016 study, we believe a Site Class C, very dense soil profile, can be used if the proposed building foundations are placed on the proposed Rammer Aggregate Piers.

The United States Geologic Survey (USGS) has published National Seismic Hazard Maps (2008). Below is a summary of the criteria to be used for the site.

- Peak Horizontal Acceleration with 2% Probability of Exceedance in 50 years = 0.5g
- Peak Horizontal Acceleration with 10% Probability of Exceedance in 50 years = 0.25g
- 1.0 Sec Horizontal Acceleration with 2% Probability of Exceedance in 50 years = 0.4g
- 1.0 Sec Horizontal Acceleration with 10% Probability of Exceedance in 50 years = 0.2g
- 0.2 Sec Horizontal Acceleration with 2% Probability of Exceedance in 50 years = 1.2g
- 0.2 Sec Horizontal Acceleration with 10% Probability of Exceedance in 50 years = 0.6g

Based on the subsurface soil profile, liquefaction is a low risk for the site.

4.4 FOUNDATIONS AND SLAB-ON-GRADE

In HMA's opinion shallow foundations are appropriate for site construction. Foundations should bear on firm, undisturbed, and non-yielding Native Glacial Deposits, recompacted existing Fill, or on structural fill that is founded directly on a firm and non-yielding subgrade. Alternatively, as a cost savings measure due to the depth of the existing fill, we recommend installing Rammed Aggregate Piers (RAP) in lieu of recompaction or replacement of existing fill. Should RAP improvements be installed, foundations may bear directly on installed RAP elements.

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- Foundation-Bearing Soil: Firm and unyielding (recompacted) existing Fill, Native Glacial soil, structural fill, or RAP improved subgrade.
- Slab-on-Grade Bearing Soil: Firm and unyielding (recompacted) existing Fill, Native Glacial soil, structural fill, or RAP improved subgrade overlain by a minimum 12-inch thick layer of free-draining base course.
- Minimum Footing Depth of Embedment: 18 inches below the lowest adjacent finished grade for exterior footings. Interior footing depth may be reduced to 12-inches.
- Minimum Footing Lateral Dimension:

Spread Footings:	18 inches
Continuous Footings:	12 inches

- Footing Excavation Protection

  If footing excavations are opened during the wet season or periods of wet weather, the contractor should protect the subgrade until footings are poured. Footing excavation protection could consist of, but not be limited to, a lean concrete mud mat, gravel layer, or tent.

- Allowable Soil Bearing Pressure

Foundations bearing on RAP elements:	6,000 psf
Foundations bearing on Native Glacial Soil:	6,000 psf
Foundations bearing on firm and unyielding recompacted Fill:	4,000 psf
Foundations bearing on compacted Structural fill:	4,000 psf

  Note: Allowable soil bearing pressures are for all dead and live loads and may be increased by one-third for temporary short-term wind and seismic loads. This bearing pressure includes a factor of safety of about 3.

- Coefficient of Friction

Structural Fill:	0.35
Existing Fill Soils:	0.30

- Settlement with RAP installed or bearing on undisturbed native Glacial Soil

Total Settlement:	less than 1/2 inch

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Differential Settlement:	less than 1/4 an inch over 25 feet
Time Rate:	approximately 90 percent during construction

- Modulus of Subgrade Reaction

K_s:	200 pci

Specific construction recommendations are presented in Section 5.0.

4.5 LATERAL EARTH PRESSURES

Design Lateral Earth Pressures (assuming a rigid wall and flat back slope) are provided below:

- Active - Wall Free To Rotate At Top

Structural Fill:	35 pcf
Existing Fill Soils:	40 pcf

- At Rest - Wall Fixed At Top

Structural Fill:	55 pcf
Existing Fill Soils:	60 pcf

- Lateral Load Resistance

  Transient lateral loads, such as wind or seismic loads, may be resisted by base friction between the footings and soil subgrade, and/or lateral soil resistance (passive resistance) on embedded portions of footings and rigid wall members as follows:

Structural Fill:	300 pcf
Recompacted Existing Fill Soils:	200 pcf
Existing Fill Soils:	100 pcf

  Note: The passive resistance includes a safety factor of about 2 and is based on the assumption that all backfill around the foundation has been placed and compacted as recommended herein. The upper foot of soil should be neglected in design computations unless protected by pavement.

- Coefficient of Friction (Soil to Concrete)

Structural Fill:	0.35
Recompacted Fill Soils:	0.30

- Hydrostatic Pressure Reduction

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The above lateral loading criteria are based on the assumption that hydrostatic forces will not be allowed to develop behind subsurface walls. Therefore, wall drains must be included and regularly maintained.

- Seismic Loading

  To account for temporary Seismic loading, we recommend a load equal to 15H (lb-force) be applied over the entire height, H. of foundation and retaining walls.

4.6 UNDERPINNING

Underpinning should be designed using lateral earth pressures and foundation bearing values provided in Sections 4.4 and 4.5. When applying lateral earth pressures, at-rest values are recommended for design

4.7 ASPHALTIC CONCRETE PAVEMENT

The new asphaltic concrete pavement (ACP) sections were developed based on the AASHTO Method for Flexible Pavement Design and our experience with similar pavements and subgrades.

Prior to the placement of Crushed Rock Base (CRB), the subgrade soil should be compacted to a minimum compaction of 95 percent of the maximum dry density, as determined by ASTM D1557 when in a fill condition. In cut areas, CRB should bear directly on non-yielding native soil or a minimum of 2 feet of recompacted existing fill if overlaying existing fill deposits. CRB should be placed and compacted to a minimum compaction of 95 percent of the maximum dry density, as determined by ASTM D1557. The subgrade soils and CRB should be compacted with moisture contents within 2 percent of the optimum moisture determined by ASTM D1557.

A California Bearing Ratio of 15 was used to develop the pavement sections, and was estimated from design charts. Equivalent Service Axial Load (ESAL), Reliability, and other pertinent design criteria were estimated from experience with similar projects. The recommended pavement design values are presented in the following tables:

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Minimum Material Thickness (inches)

Material	Light-Duty (100,000 ESAL)	Heavy-Duty (500,000 ESAL)	Heavy-Duty (1,000,000 ESAL)
Asphaltic Concrete (ACP)	2	3	3
Crushed Rock Base (CRB)	4	4	6

4.8 DRAINAGE

Both short- and long-term drainage control measures should be included in project design and construction.

4.8.1 Short Term

Over the short term, we believe site and construction drainage can be reasonably well controlled by careful excavation practices. Typically, these include, but are not limited to, shallow upgrade perimeter ditches or low earthen berms, and temporary sumps in excavations to collect seepage and prevent water from damaging exposed subgrades.

Interceptor ditches or trenches or low earthen berms should be installed along the upgrade perimeters of the site to prevent surface water runoff from precipitation or other sources from flowing over the face of excavated slopes or onto graded areas.

4.8.2 Permanent

Permanent measures such as the installation of footing and wall drains should be included. All permanent drains should be conveyed to a positive and permanent discharge point well away from structures. Clean-outs should be provided for footing and wall drains, and all tight lines.

Specific site drainage details are provided below.

- *Footing Drains*: should consist of a 4-inch minimum diameter perforated pipe with positive drainage to storm drainage system placed adjacent to and at the lowest elevation of footings. A nonwoven geotextile such as Mirafi 140N or equivalent should be used to separate native soils from the free draining pipe bedding material. Bedding material and drain lines should meet the specifications presented in Section 5.0.

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- *Interceptor Drains:* Interceptor Drains should be installed in areas such as toes of slopes adjacent to curbs, or similar where ponding water will be detrimental to site and facility use. Interceptor drains should be installed a minimum of 1-foot below finished grade and meet the design recommendations provided for footing drains.

4.9 UTILITIES

The contractor should be responsible for the safety of personnel working in utility trenches. We recommend all utility trenches, but particularly those greater than 4 feet in depth, be supported in accordance with state and federal safety regulations.

Utility trench backfill should consist of structural fill constructed as discussed. If backfilling is performed during periods of wet weather, it may not be possible to achieve adequate compaction with the moisture-sensitive onsite fill and native soils.

The percent compaction required for utility trench backfill is 95 percent of the maximum dry density of the material, as determined in the laboratory by ASTM Standard D1557 (Modified Proctor). Moisture content of fill placed should be within 2 percent of the optimum moisture content determined from ASTM D1557.

Particular care should be taken to make sure bedding or fill material is properly compacted in place to provide adequate support to pipes. Jetting or flooding is not a substitute for mechanical compaction and should not be allowed. Where mechanical compaction is impractical, such as adjacent to sides of pipes, structural fill should be sliced by shovel and hand compacted.

5.0 GEOTECHNICAL CONSTRUCTION RECOMMENDATIONS

5.1 GENERAL

5.1.1 Description

This section presents our recommendations for the geotechnical aspects of construction. Specifically, we cover earthwork and drainage. Our design criteria are based on these construction recommendations; therefore, these recommendations should be incorporated into the project specifications in their entirety.

5.1.2 Standard Specifications

Where possible, we refer to the 2016 Edition of the State of Washington *Standard Specifications for Road, Bridge, and Municipal Construction*.

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5.1.3 Reference Standards

Reference Standards are referred to by agency or association initials and are from the latest editions of the following:

ASTM - American Society for Testing and Materials: Annual Book of ASTM Standards

5.1.4 Geotechnical Engineer

We recommend you retain HMA as the geotechnical engineer during construction to observe and test the geotechnical aspects of the contractor's work. This will allow us to compare the actual conditions encountered with those expected by this study and to modify our recommendations, if necessary. We recommend that we be present at the site on a full-time basis during site grading and fill placement, excavation of footing subgrade, and preparation of pavement subgrade to check that the contractor's work conforms to the geotechnical aspects of the plans and specifications. Our daily field reports and final report form an important record of construction. Observation and testing by HMA, however, should not in any way release the contractor from the responsibility of performing the work in such a manner as to provide a satisfactory job that meets the requirements of the project plans and specifications, or from meeting contractual obligations to the owner.

5.1.5 Geotechnical Report

This report has been prepared for design purposes for the Seattle Art Museum and its design consultants for this project only. The entire report should be provided to contractors for their bidding or estimating, but not as a warranty of the subsurface conditions. We cannot be responsible for the interpretation by others of the information contained in this report.

5.1.6 Construction Site Safety

Our scope of services did not include construction safety practices and this report is not intended to direct construction means, methods, techniques, sequences, or procedures, except as specifically described, and then only for consideration in design, not for construction guidance. The contractor should be made responsible for construction site safety and compliance with local, state, and federal requirements.

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5.2 EARTHWORK

Earthwork consists of clearing and stripping, excavating, placing and compacting fill, structural excavating and backfilling, and all subsidiary work necessary to complete the grading of the developed area to conform to the lines, grades, and slopes shown on the plans.

5.2.1 Materials

Topsoil is not suitable for use as structural fill. Onsite soil / Existing Fill deposits obtained at the project site during excavation (following demolition and topsoil stripping activities) are suitable for use as structural fill beneath footings and pavement structural sections provided all recommendations in Section 4.2.3 are adhered to.

Imported select fill material should consist of clean, free-draining sand and gravel containing less than 5 percent fines (silt- and clay-sized particles), based on the fraction passing the ¾-inch sieve. The contractor should submit samples of each of the earthwork materials to HMA for evaluation and approval prior to use. The samples should be submitted at least 4 days prior to their use and sufficiently in advance of the work to allow the contractor to identify alternative sources if the material proves unsatisfactory.

5.2.2 Terms

Terms used in this section are defined as follows:

Percent Compaction is the required in-place dry density of the material, expressed as a percentage of the maximum dry density of the same material as determined in the laboratory by ASTM Standard D1557 (Modified Proctor).

Optimum Moisture Content is the moisture content (percent by dry weight) corresponding to the maximum dry density of the same material as determined by ASTM Standard D1557.

Moisture-Sensitive Soil is on-site soil containing more than 5 percent fines (silt- or clay-sized particles) based on the fraction passing the 3/4-inch sieve, or material consisting primarily of fine-grained sand.

Structural Fill is fill material placed and compacted in areas that underlie structures or pavements. It should be compacted to the Percent Compaction specified in Section 4.2.2.

5.2.3 Quality Control

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The contractor should be made responsible for quality control. As the geotechnical engineer provided by the owner, HMA will observe and test the contractor's work for conformance with the geotechnical aspects of the plans and specifications. The contractor should be required to provide us with every reasonable facility for checking the workmanship for conformance. We will prepare a daily record of our observations and tests, which will be made available to the contractor and to the owner.

The contractor should submit samples of each of the required earthwork materials to HMA for evaluation and approval prior to use. The samples should be submitted at least 4 days prior to their use and sufficiently in advance of the work to allow the contractor to identify alternative sources if the material proves unsatisfactory.

5.2.4 Seepage Control

Runoff or groundwater seepage that would interfere with the contractor's work should be controlled during construction. Control may consist of temporary drainage ditches or subsurface drains. Installation of such measures should be the contractor's responsibility.

5.2.5 Clearing and Stripping

Vegetation and topsoil should be cleared or stripped from areas beneath footings, slabs and parking areas and disposed of offsite or used in landscaped areas. We estimate the depth of topsoil stripping will range from 6 to 12 inches, as encountered in our borings.

5.2.6 General Excavation

General excavation consists of removing soil to sufficient depth to achieve design grades. The contractor should be responsible for excavating and disposing of or reusing excavated material. Boulders or concrete debris greater than 1-foot in dimension discovered beneath the proposed structures should be removed, and replaced with structural fill as appropriate.

In general, the on-site soils can be excavated using standard earthmoving equipment. If earthwork operations are performed during periods of wet weather, the on-site native soils will deteriorate in the excavation process. Foundation bearing may also become disturbed, requiring repair.

After design grade is reached, exposed soils should be proof rolled and/or hand probed to identify soft or unstable areas requiring additional excavation and replacement with structural fill. Proof rolling should be accomplished with a heavy, rubber-tired vehicle such as a loaded

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dump truck or a steel drum vibratory roller. Hand probing should be performed by our field engineering technician with a 1/2-inch-diameter steel probe. These procedures help delineate soft or weak soils. Soft soils encountered during proof rolling and hand probing should be over excavated and replaced with structural fill. All final surfaces should be finished true to line and grade and present a smooth, firm surface.

After a rainfall, construction equipment travel on the exposed site subgrade should be minimized until the soils have been allowed to dry sufficiently. Otherwise, traffic activity on the wetted subgrade will degrade the exposed materials and result in additional excavation of the disturbed materials. Traffic, including foot traffic, on exposed Fill soils following wetting or rainfall will significantly disturb the soils and require over-excavation and replacement at the Contractor's responsibility.

5.2.7 Structural Excavation

The work addressed in this section covers excavation and backfill for structural elements such as foundations or other load bearing surfaces.

Excavation for foundations should be performed after site preparation is completed and the necessary structural fill has been satisfactorily compacted in accordance with the specifications. Excavation of foundations should be made so as to avoid disturbing or loosening adjacent soils. Foundation excavations should extend into foundation-bearing material to the depth shown on the plans. Excavations should be kept free of water at all times and all loose material should be removed from excavations prior to placement of formwork, reinforcing steel, concrete, or backfill.

The contractor should inform the geotechnical engineer after the foundation excavations have been completed and before placement of reinforcing steel, formwork, or concrete. We will then observe foundation excavations and provide written confirmation that the expected foundation-bearing material was encountered and is suitable for bearing.

During wet weather, in areas where the exposed subgrade consists of moisture-sensitive soils the contractor should take measures to protect foundation excavations once the geotechnical engineer has approved them. These measures could include, but are not limited to, placing a layer of crushed rock or lean concrete on the exposed subgrade, or covering the exposed

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subgrade with a plastic tent. Should any disturbance to the foundation subgrade occur following approval, repair shall be the Contractor's responsibility.

After placing foundation concrete, backfilling with structural fill should be performed.

5.2.8 Structural Fill Construction

Soil used for structural fill should be moisture conditioned to within 2 percent of optimum moisture content, placed in level lifts not exceeding 12 inches in loose thickness (maximum 8 inches if existing Fill is used as structural fill), and compacted to the specified 95% Compaction to produce a firm and unyielding surface. If field density tests indicate the required Percent Compaction has not been obtained or the surface is pumping and weaving under construction traffic, the fill material should be reconditioned as necessary and re-compacted to the required Percent Compaction before placing any additional material.

Fill slopes should be compacted by slope rolling and trimming, or should be overfilled and trimmed back to plan grade to expose a firm, smooth surface free of loose material. Alternatively, fill placed on a sloping condition may be placed in benches. At no time should compaction occur on a sloping condition.

5.3 DRAINAGE

This section covers the placement of aggregate drainage materials and drain lines in the areas and to the lines and grades shown on the plans.

5.3.1 General

The materials that we recommend for site drainage are as follows:

- Free-draining Granular Material should consist of clean, free-draining gravel meeting the requirements of Section 9-03.12 (2), "Gravel Backfill for Walls," in the Standard Specifications.
- Drain Pipe should be smooth-walled, rigid PVC or other rigid pipe conforming to the minimum sizes and dimensions shown on the plans. Corrugated plastic pipe should not be used because it has a tendency to crush and become blocked, and is often laid without a gradient.
- Footing Drains should be 4-inch minimum perforated drain pipe. A nonwoven geotextile such as Mirafi 140N or approved equivalent should be used to separate native soils from the free draining granular pipe bedding material. Pipe bedding material should extend a

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minimum of 6-inches on both sides and above the drain pipe. The geotextile should be overlapped a minimum of 12-inches to insure complete coverage.

5.4 PAVING AND SURFACING

5.4.1 General

This section covers the placement and compaction of aggregate and asphaltic materials in the parking and traffic areas of the site to the lines and grades shown in the plans.

The materials that should be used for this purpose are characterized as follows:

Crushed Rock Base (CRB) should consist of crushed rock meeting the requirements of Section 9-03.9(3) Crushed Surfacing, Base Course in the Standard Specifications.

Asphaltic Concrete Pavement (ACP) should consist of one or more courses of plant-mixed asphaltic concrete composed of asphalt and aggregate, with or without mineral filler, mixed in proportions to provide a homogeneous, stable, and workable mixture. It should meet the requirements of Section 9-03.8 Aggregates for Asphalt Concrete, for Class A or B materials, in the Standard Specifications.

Paving Asphalt should consist of AR40000W grade asphalt, meeting the requirements of Section 9-02.1(4) Paving Asphalt in the Standard Specifications.

5.4.2 Subgrade Preparation

After satisfactory installation and compaction of the utility trench backfill in areas to be paved, subgrade soils should be moisture-conditioned and compacted (to 95 Percent Compaction) to provide a firm, smooth, unyielding surface. After compaction, the subgrade should be kept moist to prevent it from drying out and cracking before placement of the Crushed Rock Base materials.

5.4.3 Placement and Compaction of Crushed Rock Base Material

After satisfactory completion of subgrade preparation, the CRB should be placed in a manner to prevent segregation and should be compacted with vibratory compaction equipment to provide a tight interlock between particles.

5.4.4 Placement and Compaction of Asphaltic Concrete Pavement Material

After placement and compaction of the CRB layer, the contractor should be responsible for the preparation of the exposed base layer surface, and placement and compaction of an ACP course, or courses, to the lines and grades shown on the plans and described in the specifications. The

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ACP, its placement, and its compaction should meet the requirements of Section 5-04, Asphalt Concrete Pavement of the Standard Specifications.

6.0 ADDITIONAL SERVICES

The recommendations made in this report are based on the assumption that an adequate program of tests and observations will be made during construction to verify compliance with these recommendations. These tests and observations should include, but not necessarily be limited to, the following:

- Observations and testing during site preparation, earthwork, and structural fill placement.
- Observations of footing excavations, RAPs, underpinning, and other structural improvements.
- Testing and inspection of construction materials. (Note: HMA is a fully accredited WABO agency and lab.)
- Consultation as may be required during construction.

We request an opportunity to review project plans and specifications to verify compatibility with our conclusions and recommendations.

7.0 LIMITATIONS

Recommendations contained in this report are based on the field explorations and our understanding of the proposed project. The investigation was performed using a mutually agreed upon scope of services. It is our opinion that this study was a cost-effective method to explore the subject site and evaluate the potential geotechnical concerns.

The soil data used in the preparation of this report were obtained from borings completed for this study. It is possible that variations in soil and groundwater conditions exist between the points explored. The nature and extent of these variations may not be evident until construction occurs. If soil or groundwater conditions are encountered at this site which are different from those described in this report, our firm should be immediately notified so that we may make any necessary revisions to our recommendations. In addition, if the scope of the proposed project, locations of structures, or design building loads change from the descriptions given in this report, our firm should be notified.

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The scope of our services does not include services related to construction safety precautions and our recommendations are not intended to direct the contractor's methods, techniques, sequences or procedures, except as specifically described in our report for consideration in design.

This report has been prepared for use in evaluating the feasibility of development of the subject property by the Seattle Art Museum in accordance with the generally accepted standards of practice at the time the report was written. No warranty, express or implied, is made.

This report may be used only by the Seattle Art Museum, and its design consultants, and only for the purposes stated, within a reasonable time from its issuance. Land use, site conditions (both on- and off-site), or other factors including advances in man's understanding of applied science may change over time and could materially affect our findings. Therefore, this report should not be relied upon after 36 months from its issue. HMA should be notified if the project is delayed by more than 36 months from the date of this report so that a review of site conditions can be made, and recommendations revised if appropriate.

It is the responsibility of the Seattle Art Museum to see that all parties to the project including the designer, contractor, subcontractors, etc., are made aware of this report in its entirety. The use of information contained in this report for bidding purposes should be done at the contractor's option and risk. Any party, other than the Seattle Art Museum, who wishes to use this report, shall notify HMA of such intended use by executing the "Application for Authorization to Use" which is presented in this report. Based on the intended use of the report, HMA may require that additional work be performed and that an updated report be issued. Non-compliance with any of these requirements by the Seattle Art Museum or anyone else will release HMA from all liability resulting from the use of this report.

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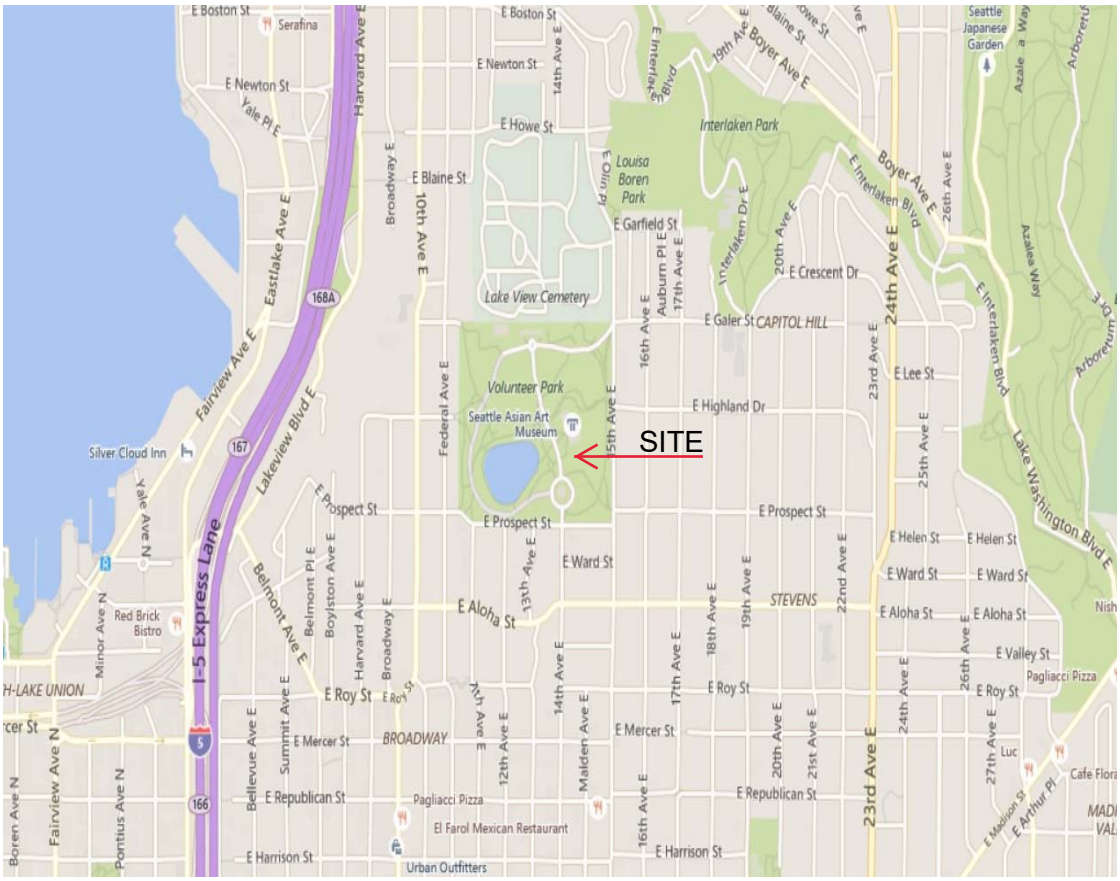

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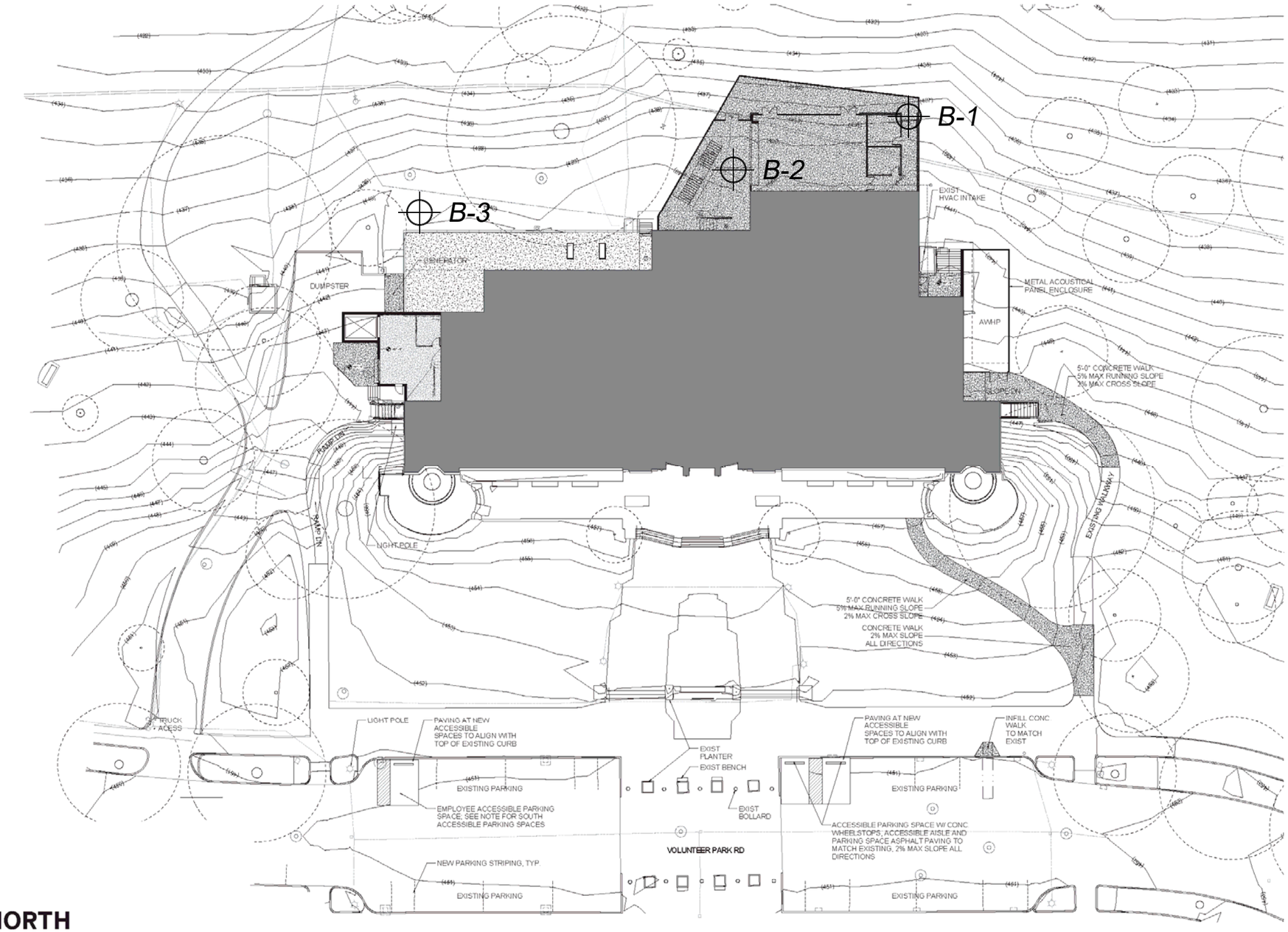
Vicinity Map
Volunteer Park Asian Art Museum
Seattle, Washington

Figure 1



SCALE : NTS

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Legend ⊕ *B-5* *Boring Location*

Boring drilled to approximate elevation of 400'

FIGURE 2 - SITE BORING LOCATION PLAN
AAM RENOVATION & EXPANSION
SEATTLE, WASHINGTON
Project# 16-769 JULY 28, 2016

APPENDIX A

FIELD EXPLORATION ACTIVITES

GEOTECHNICAL FIELD STUDY

HMA explored subsurface conditions at the proposed site by advancing 3 borings to depths of 41.5 feet below ground surface using a trailer mounted drill rigs operated by Geologic Drill under subcontract to HMA.

The borings were measured in the field by pacing from the existing building features. The locations should only be considered accurate to the degree implied by the locating method used.

The borings were monitored by our geotechnical engineer who laid out specific boring locations, examined and classified the materials encountered, obtained representative soil samples, and recorded pertinent information including soil sample depths, stratigraphy, standard penetration blow count date (SPT N-values), soil engineering characteristics, and groundwater occurrence.

Soil samples were collected at each change in soil type. The representative soil samples were obtained, bagged, and classified in accordance with ASTM Standard D 2488. All samples were sealed to limit moisture loss, labeled, and returned to our laboratory for further examination and testing.

The borings logs are presented in this appendix. The description in changes in stratification shown on the individual logs represent the approximate boundaries between soil types; actual transitions may be either more gradual or more distinct. The conditions depicted are for the date and location indicated only, and it should not necessarily be expected that they are representative of conditions at other locations and times.

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LOCATION OF BORING:	JOB NO.:	CLIENT:	LOCATION:
See Figure 2, Boring Location Plan	16-769	Seattle Art Musium	Seattle, WA

DRILLING METHOD:	BORING NO:
6-inch Hollow Stem Auger	B-1
	SHEET 1 of 2
SAMPLING METHOD:	DRILLING
SPT Split Spoon	START / FINISH

					START TIME	FINISH TIME
WATER LEVEL:	N/A					
TIME:	N/A				11:20	12:15
DATE:	N/A				DATE	DATE
CASING DEPTH:	N/A				06/13/16	6/13/16

DATUM: Project ELEVATION (ft): ~ 440

SURFACE CONDITIONS: Grassed area

SAMPLER TYPE	INCHES DRIVEN	INCHES RECOVERED	DEPTH OF CASING	SAMPLE NO.	SAMPLE DEPTH (ft)	BLOWS/6 INCHES	N- Value	DEPTH IN FEET	USCS SOIL TYPE	
								0		0 to 5"Top Soil, Fill organics, roots, dark brown sand with silt, moist, loose, (Fill)
								1		
								2		
								3		
								4		
SPT	18	18	N/A	S-1	6.5	2/3/2	5	5		Brown Fine to Medium Sand with Silt, loose (Fill)
								6		Moisture % 13.2
								7		
								8		
								9		
SPT	18	18	N/A	S-2		3/5/6	12	10	SP-SM	Brown Fine to Medium Sand with Silt, medium dense, (Fill)
								11		Moisture % 11.5
								12		
								13		
								14		
SPT	18	18	N/A	S-3		3/6/9	15	15		Brown Fine to Medium Sand with Silt, medium dense, (Fill)
								16		Moisture % 18.8
								17		
								18		
								19		
SPT	18	18	N/A	S-4		13/19/23	43	20	SP-SM	Brown Fine to Medium Sand with Silt, dense, (Native Glacial)
								21		Moisture % 7.8

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LOCATION OF BORING:	JOB NO.:	CLIENT:	LOCATION:
See Figure 2, Boring Location Plan	16-769	Seattle Art Musium	Seattle, WA
	DRILLING METHOD:		BORING NO:
	6-inch Hollow Stem Auger		B-1
			SHEET 2 of 2
DATUM: Project	ELEVATION (ft): ~ 440	CASING DEPTH: N/A	06/13/16 – 6/13/16

SURFACE CONDITIONS: Grassed area

SAMPLER TYPE	INCHES DRIVEN	INCHES RECOVERED	DEPTH OF CASING	SAMPLE NO.	SAMPLE DEPTH (ft)	BLOWS/6 INCHES	N- Value	DEPTH IN FEET	USCS SOIL TYPE	
								22		
								23		
								24		
SPT	18	18	N/A	S-5		15/24/25	49	25	SM	Brown Fine Silty Sand, Dense, (Native Glacial)
								26		Moisture % 5.5
								27		
								28		
								29		
SPT	18	18	N/A	S-6		12/19/25	44	30		Brown Medium to Fine Sand with Silt, Dense, (Native Glacial)
								31		Moisture % 9.0
								32		
								33		
								34		
SPT	18	18	N/A	S-7		14/26/28	54	35		Brown Medium to Fine Sand with Silt, Very Dense, (Native Glacial)
								36	SP-SM	Moisture % 6.3
								37		
								38		
								39		
SPT	18	18	N/A	S-8		15/24/36	60	40		Brown Medium to Fine Sand with Silt, Very Dense, (Native Glacial)
								41		Moisture % 4.7
								42		Boring terminated at 41.5 feet on 6/13/2016. No groundwater encountered during drilling. Boring backfilled with bentonite chips. Turf replaced over.
								43		

Drilling Contr:	Geologic Drill
By:	
Date:	6/13/2016
Reviewed by:	T. Popelka & J. McElroy

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LOCATION OF BORING:	JOB NO.:	CLIENT:	LOCATION:
See Figure 2, Boring Location Plan	16-769	Seattle Art Musium	Seattle, WA

DRILLING METHOD:	BORING NO:
6-inch Hollow Stem Auger	B-2
SAMPLING METHOD:	SHEET 1 of 2
SPT Split Spoon	DRILLING START / FINISH

					START	FINISH
WATER LEVEL:	N/A				TIME	TIME
TIME:	N/A				10:10	11:10
DATE:	N/A				DATE	DATE
CASING DEPTH:	N/A				06/13/16	6/13/16

DATUM Project ELEVATION (ft) ~ 440

SURFACE CONDITIONS Grassed area

SAMPLER TYPE	INCHES DRIVEN	INCHES RECOVERED	DEPTH OF CASING	SAMPLE NO.	SAMPLE DEPTH (ft)	BLOWS/6 INCHES	N- Value	DEPTH IN FEET	USCS SOIL TYPE	
								0		0 to 5"Top Soil, Fill organics, roots, dark brown sand with silt, moist, loose, (Fill)
								1		
								2		
								3		
								4		
SPT	18	18	N/A	S-1	6.5	3/6/5	11	5		Brown Sand with Silt, Organics, Moist, Medium Dense (Fill)
								6		Moisture % 13.3
								7		Encountered debris/cobles/concrete. Possible fill material
								8		
								9		
SPT	18	18	N/A	S-2		2/1/2	3	10		Brown Fine to Medium Sand with Silt, Very Loose, (Fill)
								11		Moisture % 12.4
								12		
								13		
								14		
SPT	18	18	N/A	S-3		4/4/3	7	15		@15.5' Brown Sand to Gray Silt with iron oxide staining, Moist, Loose (Fill)
SPT	18	18	N/A	S-4		4/4/3	7	16	ML	Moisture % 10.4
								17		@16.5' Gray Silt, minor oxidation, Non Plastic, Moist, Loose to Medium Stiff (Fill)
								18		Moisture % 30.0
								19		
SPT	18	18	N/A	S-5		8/9/10	19	20	CL	@21.3' Dark Gray Clay, Moist, Very Stiff, (Fill) Moisture % 20.6
SPT	18	18	N/A	S-6		8/9/10	19	21	SM	@21.3' to 21.5' Brown Fine Silty Sand, Moisture % 9.9, (Fill)

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LOCATION OF BORING:	JOB NO.:	CLIENT:	LOCATION:
See Figure 2, Boring Location Plan	16-769	Seattle Art Musium	Seattle, WA

DRILLING METHOD:	BORING NO:
6-inch Hollow Stem Auger	B-2
	SHEET 2 of 2

DATUM	Project	ELEVATION (ft)	~ 440	CASING DEPTH:	N/A				06/13/16	6/13/16

SURFACE CONDITIONS: Grassed area

SAMPLER TYPE	INCHES DRIVEN	INCHES RECOVERED	DEPTH OF CASING	SAMPLE NO.	SAMPLE DEPTH (ft)	BLOWS/6 INCHES	N- Value	DEPTH IN FEET	USCS SOIL TYPE	
								22		
								23		
								24		
SPT	18	18	N/A	S-7		7/6/6	12	25	SM	Brown Fine Silty Sand, Medium Dense, (Fill)
								26		Moisture % 18.7
								27		
								28		
								29		
SPT	18	18	N/A	S-8		14/22/27	49	30		Brown Fine Silty Sand, Dense, (Native Glacial)
								31		Moisture % 4.1
								32		
								33		
								34		
SPT	18	18	N/A	S-9		14/21/30	51	35	SP-SM	Brownish Gray Fine Sand with Silt, Very Dense, (Native Glacial)
								36		Moisture % 8.6
								37		
								38		
								39		
SPT	18	18	N/A	S-10		17/21/23	44	40		Brownish Gray Fine Sand with Silt, Dense, (Native Glacial)
								41		Moisture % 3.1
								42		Boring terminated at 41.5 feet on 6/13/2016. No groundwater encountered during drilling. Boring backfilled with bentonite
								43		chips. Turf replaced over.

Drilling Contr:	Geologic Drill
By:	
Date:	6/13/2016
Reviewed by:	T. Popelka & J. McElroy

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LOCATION OF BORING:	JOB NO.:	CLIENT:	LOCATION:
See Figure 2, Boring Location Plan	16-769	Seattle Art Musium	Seattle, WA

DRILLING METHOD:	BORING NO:
6-inch Hollow Stem Auger	B-3
	SHEET: 1 of 2
SAMPLING METHOD:	DRILLING
SPT Split Spoon	START / FINISH

					START TIME	FINISH TIME
WATER LEVEL:	N/A					
TIME:	N/A				8:15	9:25
DATE:	N/A				DATE	DATE
CASING DEPTH:	N/A				06/13/16	6/13/16

DATUM: Project ELEVATION (ft): ~ 440

SURFACE CONDITIONS: Grassed area

SAMPLER TYPE	INCHES DRIVEN	INCHES RECOVERED	DEPTH OF CASING	SAMPLE NO.	SAMPLE DEPTH (ft)	BLOWS/6 INCHES	N- Value	DEPTH IN FEET	USCS SOIL TYPE	
								0		0 to 5"Top Soil, Fill organics, roots, dark brown sand with silt, moist, loose, (Fill)
								1		
								2		
								3		
								4		
SPT	18	18	N/A	S-1	6.5	1/1/2	3	5		Brown Fine to Medium Sand with Silt, Very Loose (Fill)
								6		Moisture % 18.7
								7		
								8		
								9		
SPT	18	18	N/A	S-2		5/13/13	26	10	SM	Brown Fine Silty Sand, Medium Dense, (Fill)
								11		Moisture % 10.7
								12		
								13		
								14		
SPT	18	18	N/A	S-3		6/11/12	23	15		Brown Fine Silty Sand, Medium Dense, (Fill)
								16		Moisture % 22.1
								17		
								18		
								19		
SPT	18	18	N/A	S-4		8/16/22	38	20	SM	Brown Fine Silty Sand, Medium Dense, (Native Glacial)
								21		Moisture % 8.6

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LOCATION OF BORING:	JOB NO.:	CLIENT:	LOCATION:
See Figure 2, Boring Location Plan	16-769	Seattle Art Musium	Seattle, WA

DRILLING METHOD:	BORING NO:
6-inch Hollow Stem Auger	B-3
	SHEET 2 of 2

DATUM	Project	ELEVATION (ft)	~ 440	CASING DEPTH:	N/A				06/13/16	6/13/16

SURFACE CONDITIONS: Grassed area

SAMPLER TYPE	INCHES DRIVEN	INCHES RECOVERED	DEPTH OF CASING	SAMPLE NO.	SAMPLE DEPTH (ft)	BLOWS/6 INCHES	N- Value	DEPTH IN FEET	USCS SOIL TYPE	
								22		
								23		
								24		
SPT	18	18	N/A	S-5		15/23/29	52	25		Brownish Gray Fine Silty Sand, Very Dense, (Native Glacial)
								26		Moisture % 4.4
								27		
								28		
								29		
SPT	18	18	N/A	S-6		17/21/23	44	30		Brownish Gray Fine Silty Sand, Dense, (Native Glacial)
								31		Moisture % 14.8
								32		
								33		
								34		
SPT	18	18	N/A	S-7		19/26/34	60	35	SM	Brownish Gray Fine Silty Sand, Very Dense, (Native Glacial)
								36		Moisture % 7.4
								37		
								38		
								39		
SPT	18	18	N/A	S-8		19/34/37	71	40		Brownish Gray Fine Silty Sand, Very Dense, (Native Glacial)
								41		Moisture % 8.8
								42		Boring terminated at 41.5 feet on 6/13/2016. No groundwater encountered during drilling. Boring backfilled with bentonite
								43		chips. Turf replaced over.

Drilling Contr:	Geologic Drill
By:	
Date:	6/13/2016
Reviewed by:	T. Popelka & J. McElroy

APPENDIX B
LABORATORY TESTING

B.1 GENERAL

We conducted laboratory tests on several representative soil samples to better determine the soil classification of the units encountered and to evaluate the material's general physical properties and engineering characteristics. A brief description of the tests performed for this study is provided below. The results of laboratory tests performed on specific samples are provided at the appropriate sample depths on the individual boring logs where reasonable. However, it is important to note that these test results may not accurately represent in situ soil conditions. All of our recommendations are based on our interpretation of these test results and their use in guiding our engineering judgment. HMA cannot be responsible for the interpretation of these data by others.

B.2 SOIL CLASSIFICATION

Soil samples were visually examined in the field by our representative at the time they were obtained. They were subsequently packaged and returned to our laboratory where they were re-examined and the original description checked and verified or modified. With the help of information obtained from the other classification tests, described below, the samples were described in general accordance with the Unified Soil Classification System, ASTM Standard D 2487. The resulting descriptions are provided at the appropriate locations on the individual test boring logs, located in Appendix A, and are qualitative only.

B.3 MOISTURE

The purpose of these tests is to approximately ascertain the in-place moisture content of the soil sample tested. The moisture content is determined in general accordance with ASTM Standard D 2216.

B.4 GRAIN-SIZE DISTRIBUTION

A detailed grain-size analysis was conducted in general accordance with ASTM Standard D 422 on 10 soil samples to determine the grain-size distribution of the sampled soil. The information gained from this analysis allows us to provide a detailed description and classification of the in-place materials in accordance with ASTM and USDA guidelines. In turn, this information helps us to understand how the in-place materials will react to conditions such as heavy seepage, traffic action, loading, and so forth.

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B.5 ATTERBERG LIMITS

Atterberg Limits testing was conducted in general accordance with ASTM Standard D 1188 on six of the soil samples to determine the liquid limit, plastic limit, and plasticity index of select soil samples. The information gained from this analysis allows us to provide a detailed description and classification of the in-place materials in accordance with ASTM guidelines. In turn, this information helps us to understand how the in-place materials will react to conditions such as heave, traffic action, loading, potential liquefaction, and so forth.

B.6 CORROSIVITY POTENTIAL

Tests to determine the potential for corrosivity to buried metallic objects were conducted on select samples. Testing included Soil Resistivity (ASTM G187-05), pH (ASTM G51-95(2005)), Temperature, and Oxygen-Reduction Potential (ASTM G200-09).

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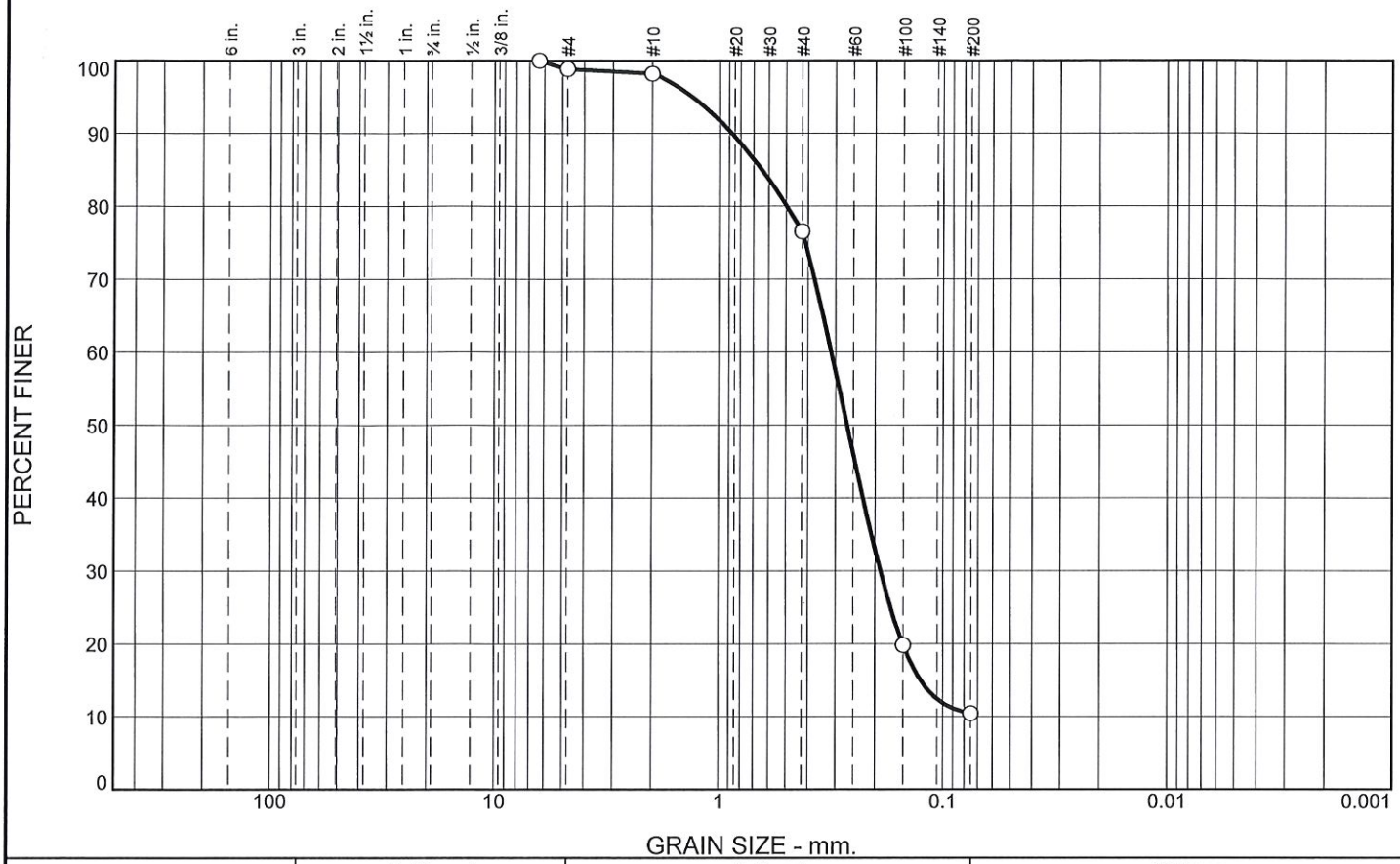
Particle Size Distribution Report



% +3"	% Gravel		% Sand			% Fines	
	Coarse	Fine	Coarse	Medium	Fine	Silt	Clay
0.0	0.0	1.2	0.6	21.7	66.0	10.5	

SIEVE SIZE	PERCENT FINER	SPEC.* PERCENT	PASS? (X=NO)
1/4"	100.0		
#4	98.8		
#10	98.2		
#40	76.5		
#100	19.8		
#200	10.5		

* (no specification provided)

Soil Description

Sand with Silt

Atterberg Limits

PL= LL= PI=

Coefficients

D_{90}= 0.8793 D_{85}= 0.6458 D_{60}= 0.3145
D_{50}= 0.2672 D_{30}= 0.1894 D_{15}= 0.1255
D_{10}= C_u= C_c=

Classification

USCS= SP-SM AASHTO=

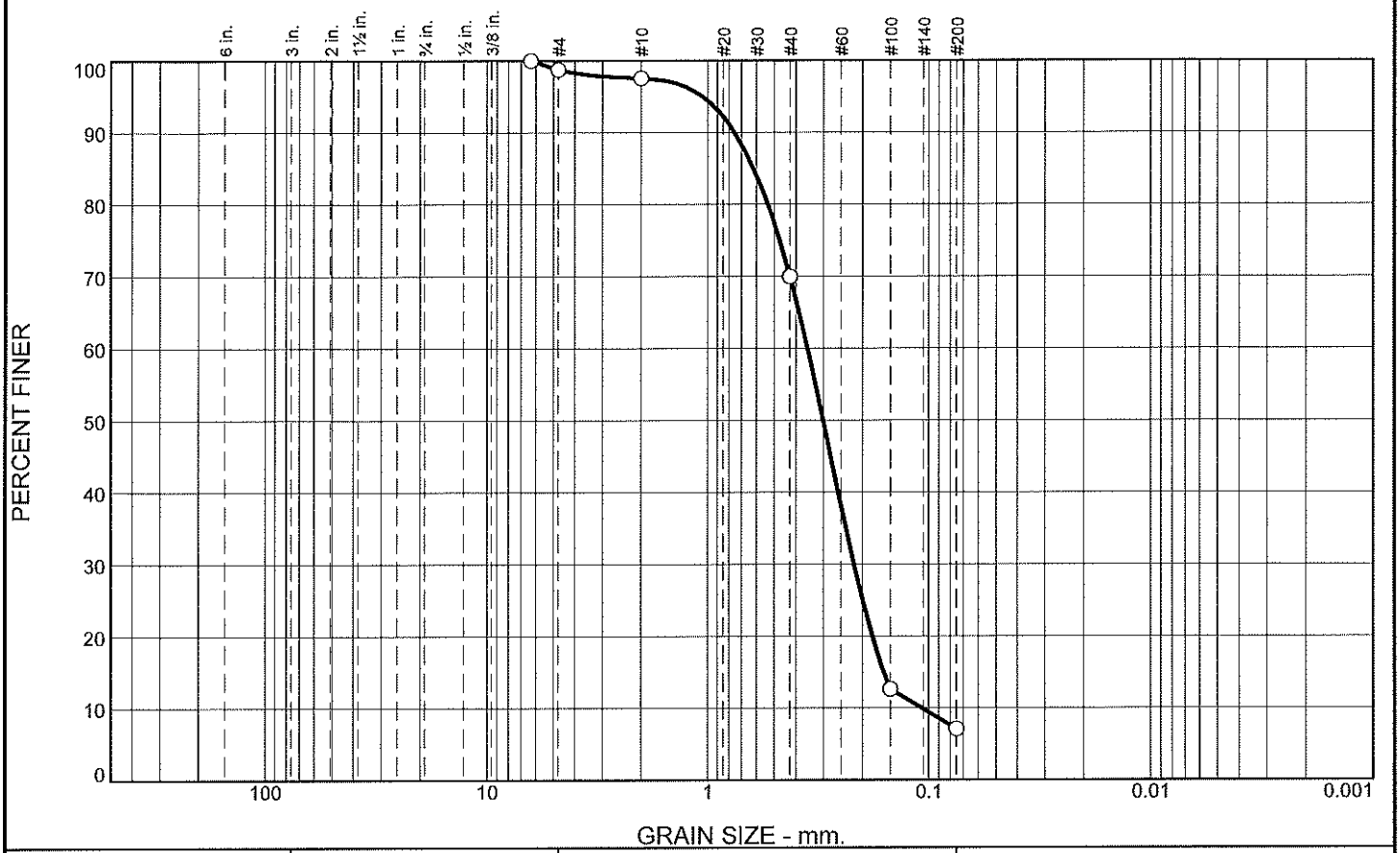
Remarks

Location: B-1 S-2
Sample Number: 7837-2 **Depth:** 10' to 11.5' **Date:** 06/22/2016

Hayre McElroy & Associates, LLC **Redmond, WA**	**Client:** Seattle Art Museum Asian Art Museum **Project:** Seattle Art Museum Asian Art Museum **Project No:** 16-769 **Figure**

Tested By: BH **Checked By:** JAM

Particle Size Distribution Report



% +3"	% Gravel		% Sand			% Fines	
	Coarse	Fine	Coarse	Medium	Fine	Silt	Clay
0.0	0.0	1.2	1.3	27.5	62.9	7.1	

SIEVE SIZE	PERCENT FINER	SPEC.* PERCENT	PASS? (X=NO)
1/4"	100.0		
#4	98.8		
#10	97.5		
#40	70.0		
#100	12.6		
#200	7.1		

* (no specification provided)

Soil Description

Sand with Silt

Atterberg Limits

PL= LL= PI=

Coefficients

D_{90}= 0.7569 D_{85}= 0.6207 D_{60}= 0.3551
D_{50}= 0.3018 D_{30}= 0.2183 D_{15}= 0.1607
D_{10}= 0.1080 C_u= 3.29 C_c= 1.24

Classification

USCS= SP-SM AASHTO=

Remarks

Location: B-1 S-4
Sample Number: 7837-4 **Depth:** 20' to 21.5' **Date:** 06/22/2016

Hayre McElroy & Associates, LLC

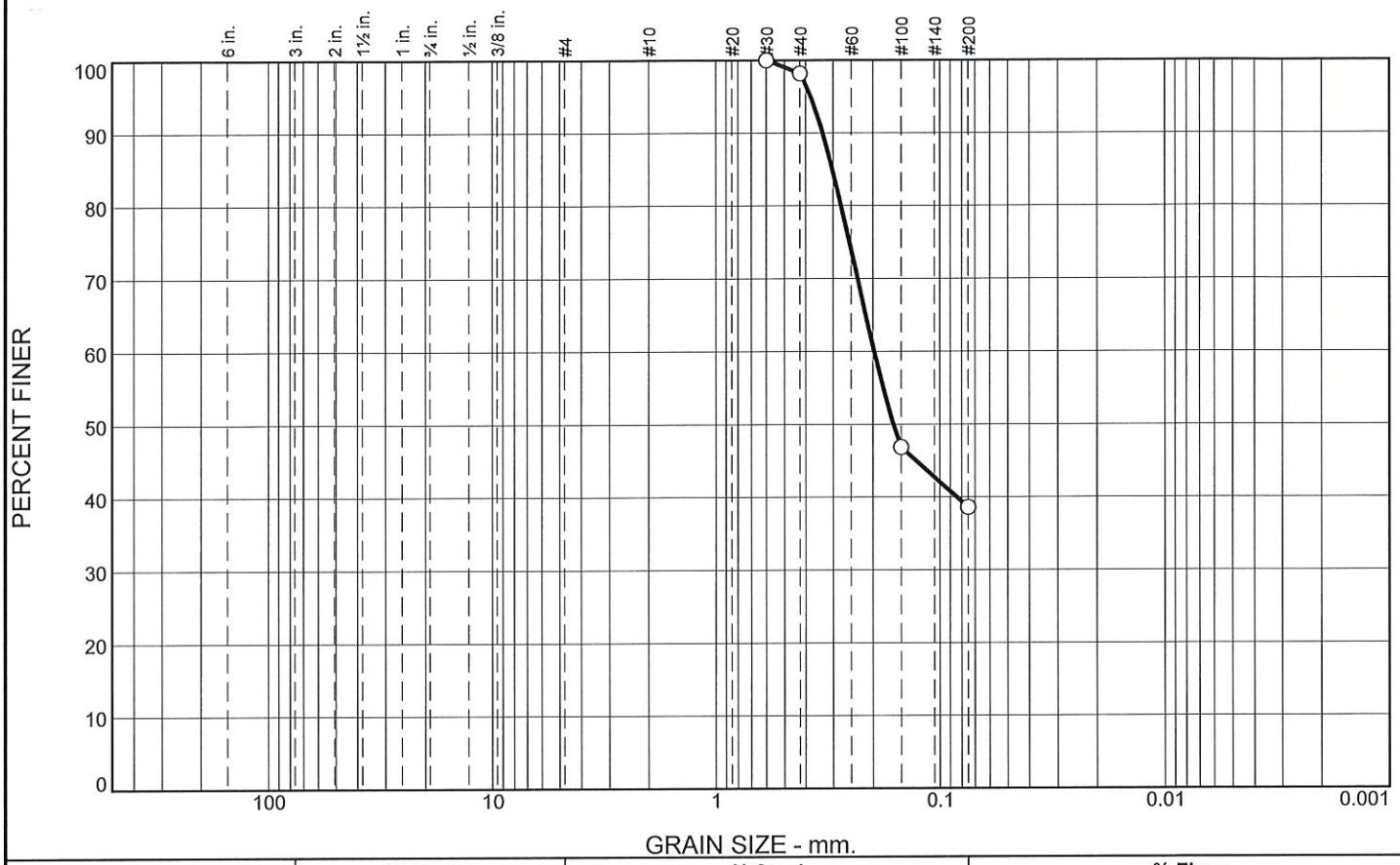
Redmond, WA

Client: Seattle Art Museum Asian Art Museum
Project: Seattle Art Museum Asian Art Museum

Project No: 16-769 **Figure**

Tested By: BH **Checked By:** JAM

Particle Size Distribution Report



% +3"	% Gravel		% Sand			% Fines	
	Coarse	Fine	Coarse	Medium	Fine	Silt	Clay
0.0	0.0	0.0	0.0	1.8	59.6	38.6	

SIEVE SIZE	PERCENT FINER	SPEC.* PERCENT	PASS? (X=NO)
#30	100.0		
#40	98.2		
#100	46.8		
#200	38.6		

* (no specification provided)

Soil Description

Silty Sand

Atterberg Limits

PL= LL= PI=

Coefficients

D_{90}= 0.3354 D_{85}= 0.3034 D_{60}= 0.1976
D_{50}= 0.1624 D_{30}= D_{15}=
D_{10}= C_u= C_c=

Classification

USCS= SM AASHTO=

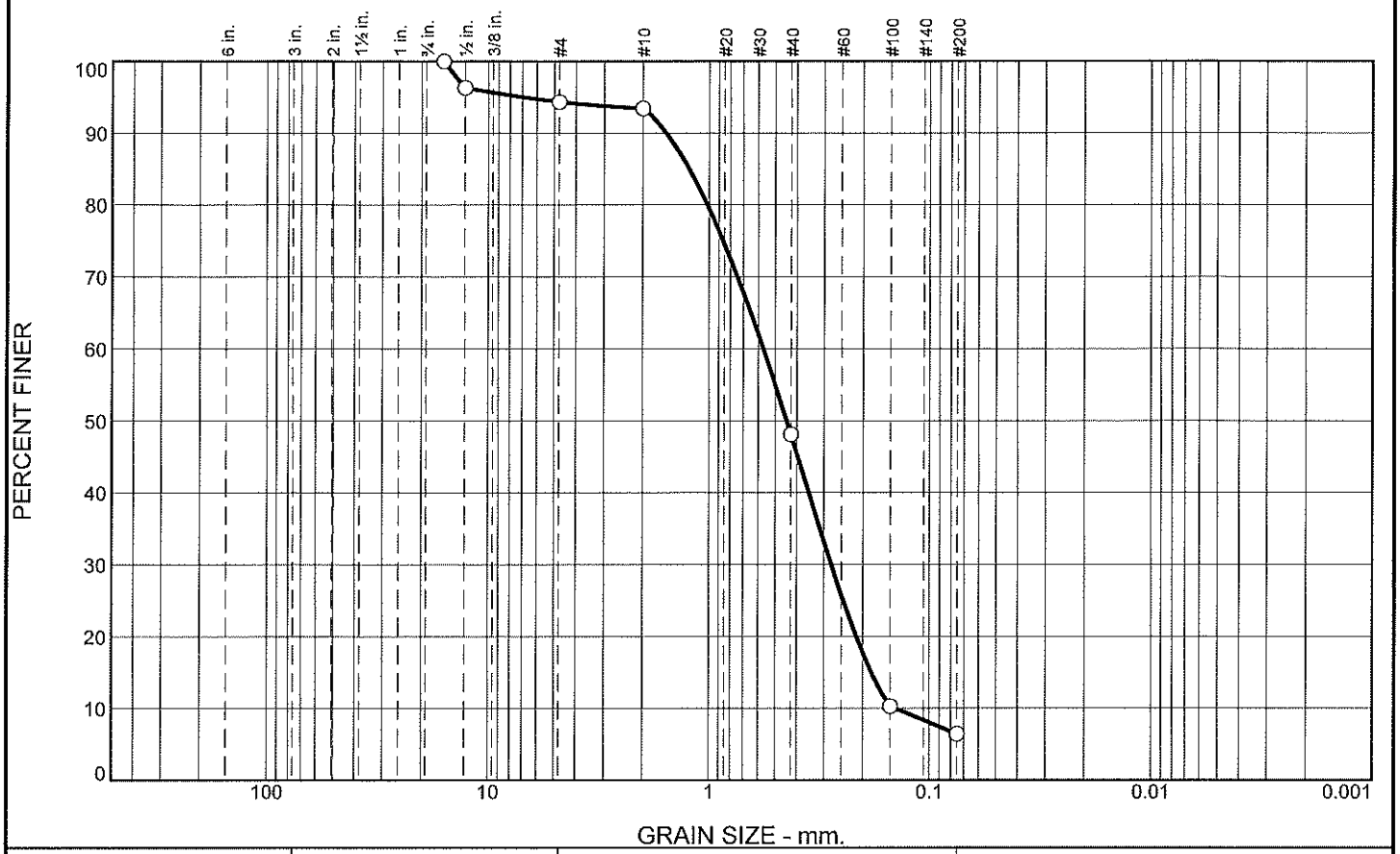
Remarks

Location: B-1 S-5
Sample Number: 7837-5 **Depth:** 25' to 26.5' **Date:** 06/22/2016

Hayre McElroy & Associates, LLC **Redmond, WA**	**Client:** Seattle Art Museum Asian Art Museum **Project:** Seattle Art Museum Asian Art Museum **Project No:** 16-769 **Figure**

Tested By: BH **Checked By:** JAM

Particle Size Distribution Report



% +3"	% Gravel		% Sand			% Fines	
	Coarse	Fine	Coarse	Medium	Fine	Silt	Clay
0.0	0.0	5.7	0.9	45.3	41.7	6.4	

SIEVE SIZE	PERCENT FINER	SPEC.* PERCENT	PASS? (X=NO)
5/8"	100.0		
1/2"	96.3		
#4	94.3		
#10	93.4		
#40	48.1		
#100	10.3		
#200	6.4		

* (no specification provided)

Soil Description

Sand with Silt

Atterberg Limits

PL= LL= PI=

Coefficients

D_{90}= 1.5664 D_{85}= 1.2334 D_{60}= 0.5686
D_{50}= 0.4447 D_{30}= 0.2786 D_{15}= 0.1830
D_{10}= 0.1425 C_u= 3.99 C_c= 0.96

Classification

USCS= SP-SM AASHTO=

Remarks

Location: B-1 S-7
Sample Number: 7837-7 **Depth:** 35' to 36.5' **Date:** 06/22/2016

Hayre McElroy & Associates, LLC

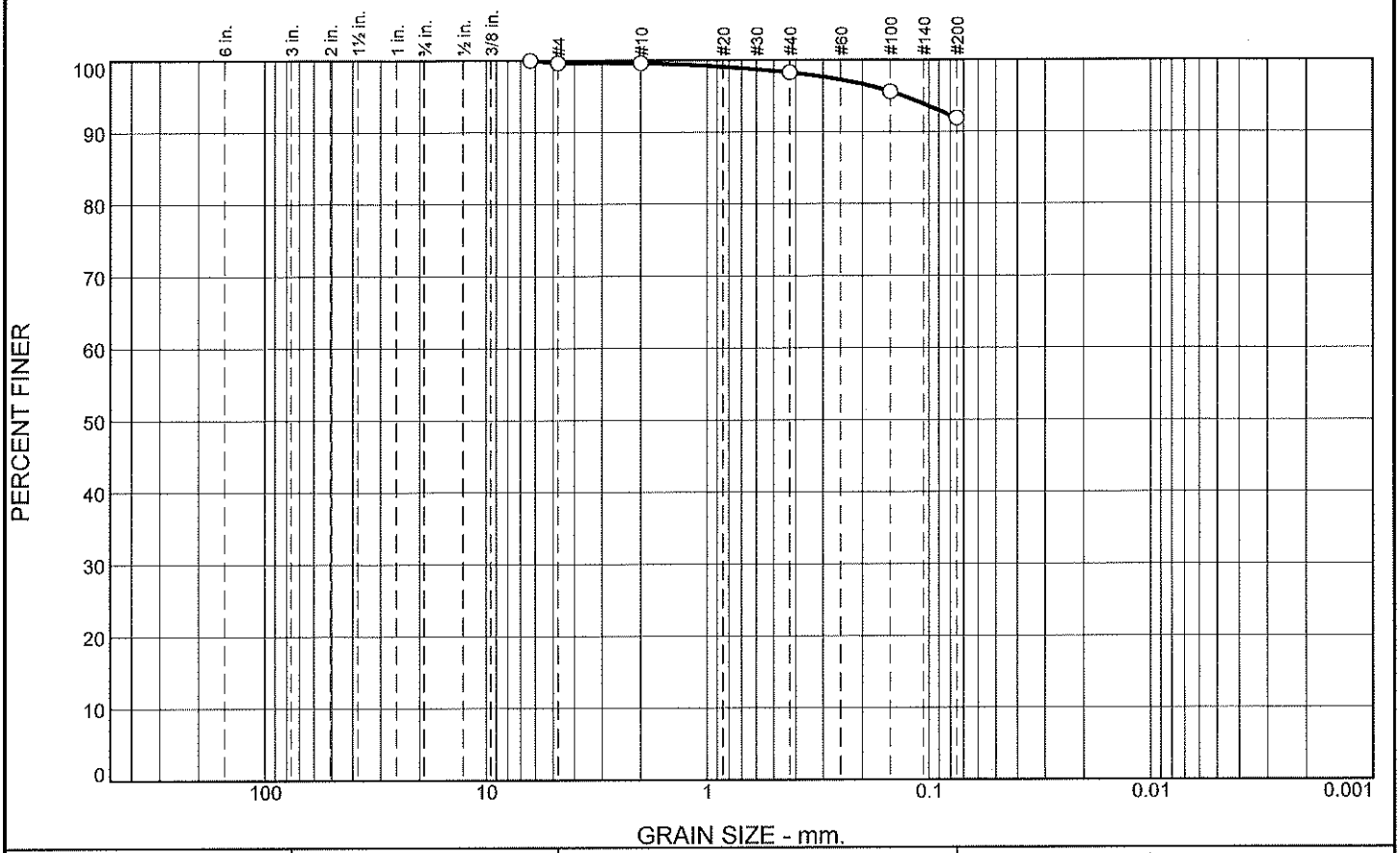
Redmond, WA

Client: Seattle Art Museum Asian Art Museum
Project: Seattle Art Museum Asian Art Museum

Project No: 16-769 **Figure**

Tested By: BH **Checked By:** JAM

Particle Size Distribution Report



% +3"	% Gravel		% Sand			% Fines	
	Coarse	Fine	Coarse	Medium	Fine	Silt	Clay
0.0	0.0	0.3	0.1	1.3	6.4	91.9	

SIEVE SIZE	PERCENT FINER	SPEC.* PERCENT	PASS? (X=NO)
1/4"	100.0		
#4	99.7		
#10	99.6		
#40	98.3		
#100	95.6		
#200	91.9		

* (no specification provided)

Soil Description

Silt

Atterberg Limits

PL= NP LL= NV PI= NP

Coefficients

D_{90}= D_{85}= D_{60}=
D_{50}= D_{30}= D_{15}=
D_{10}= C_u= C_c=

Classification

USCS= ML AASHTO= A-4(0)

Remarks

Location: B-2 S-4
Sample Number: 7837-12 **Depth:** 16' to 16.5' **Date:** 06/22/2016

Hayre McElroy & Associates, LLC

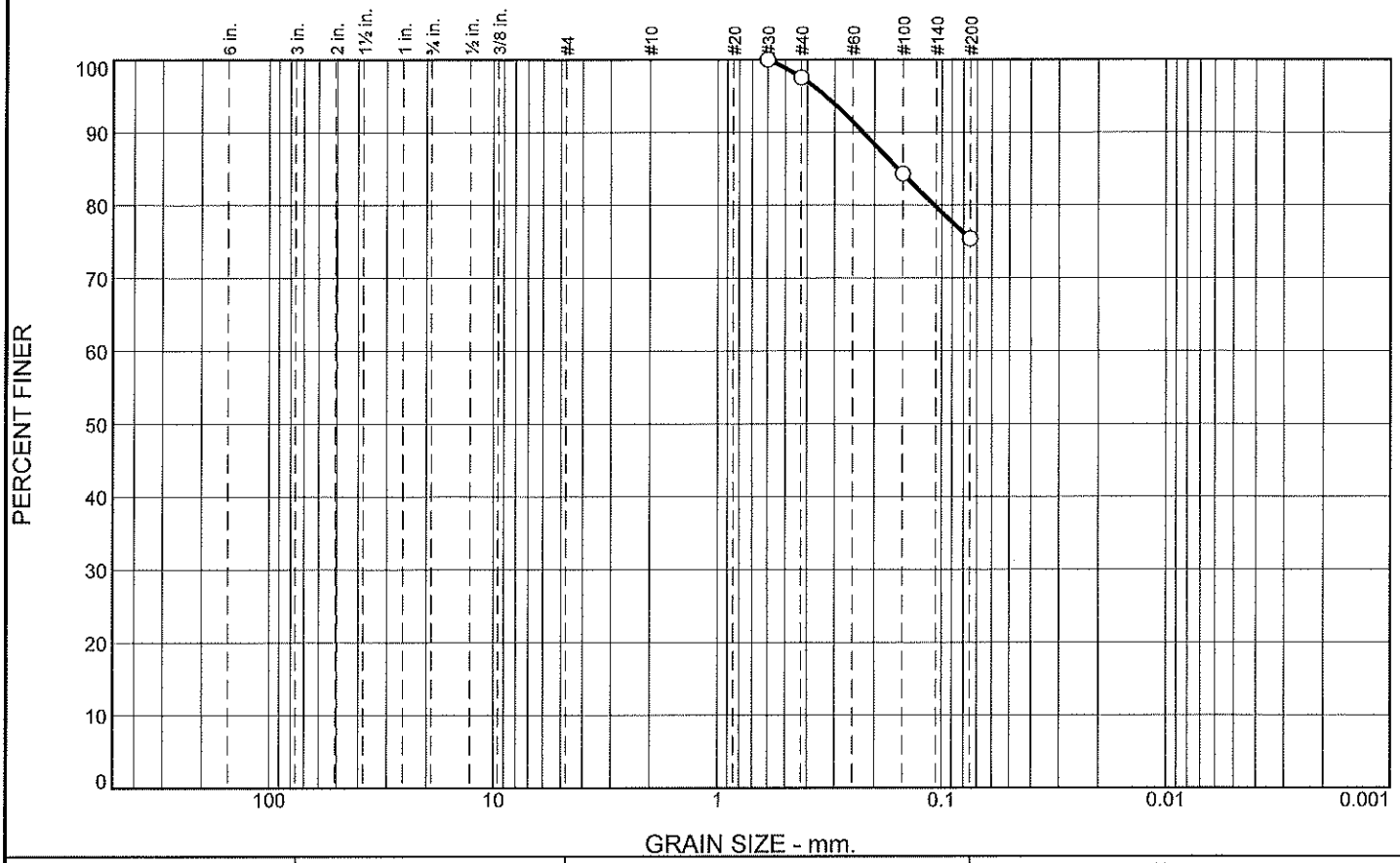
Redmond, WA

Client: Seattle Art Museum Asian Art Museum
Project: Seattle Art Museum Asian Art Museum

Project No: 16-769 **Figure**

Tested By: BH **Checked By:** JAM

Particle Size Distribution Report



% +3"	% Gravel		% Sand			% Fines	
	Coarse	Fine	Coarse	Medium	Fine	Silt	Clay
0.0	0.0	0.0	0.0	2.5	22.1	75.4	

SIEVE SIZE	PERCENT FINER	SPEC.* PERCENT	PASS? (X=NO)
#30	100.0		
#40	97.5		
#100	84.3		
#200	75.4		

* (no specification provided)

Soil Description

Lean Clay

Atterberg Limits

PL= 21 LL= 40 PI= 19

Coefficients

D_{90}= 0.2251 D_{85}= 0.1579 D_{60}=
D_{50}= D_{30}= D_{15}=
D_{10}= C_u= C_c=

Classification

USCS= CL AASHTO= A-6(13)

Remarks

Location: B-2 S-5
Sample Number: 7837-13 **Depth:** 20' to 21.3' **Date:** 06/22/2016

Hayre McElroy & Associates, LLC

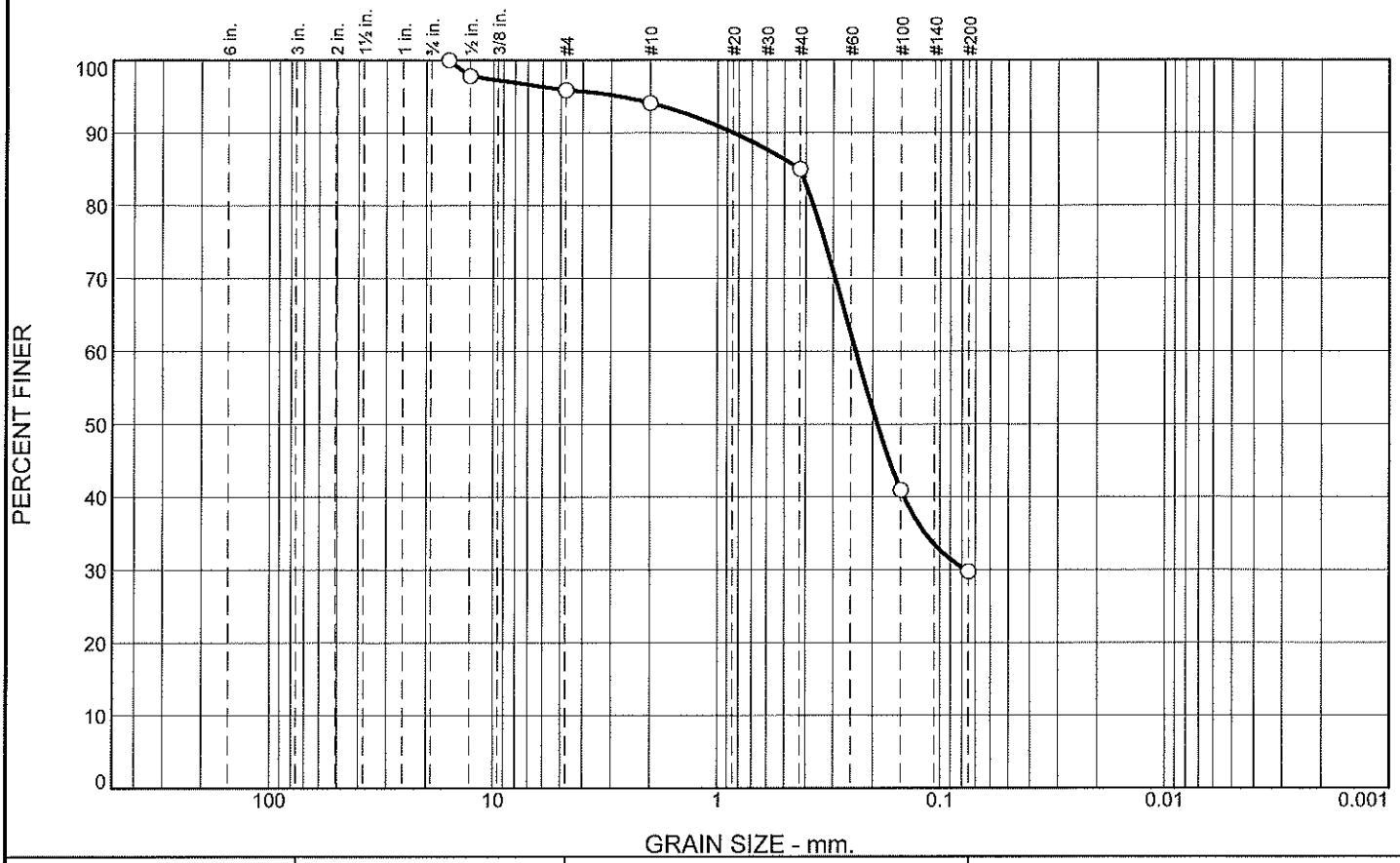
Redmond, WA

Client: Seattle Art Museum Asian Art Museum
Project: Seattle Art Museum Asian Art Museum

Project No: 16-769 **Figure**

Tested By: BH **Checked By:** JAM

Particle Size Distribution Report



% +3"	% Gravel		% Sand			% Fines	
	Coarse	Fine	Coarse	Medium	Fine	Silt	Clay
0.0	0.0	4.1	1.8	9.1	55.3	29.7	

SIEVE SIZE	PERCENT FINER	SPEC.* PERCENT	PASS? (X=NO)
5/8"	100.0		
1/2"	97.8		
#4	95.9		
#10	94.1		
#40	85.0		
#100	41.0		
#200	29.7		

* (no specification provided)

Soil Description

Silty Sand

Atterberg Limits

PL= LL= PI=

Coefficients

D_{90}= 0.8522 D_{85}= 0.4255 D_{60}= 0.2383
D_{50}= 0.1912 D_{30}= 0.0773 D_{15}=
D_{10}= C_u= C_c=

Classification

USCS= SM AASHTO=

Remarks

Location: B-2 S-6
Sample Number: 7837-14 **Depth:** 21.3' to 21.5' **Date:** 06/22/2016

Hayre McElroy & Associates, LLC

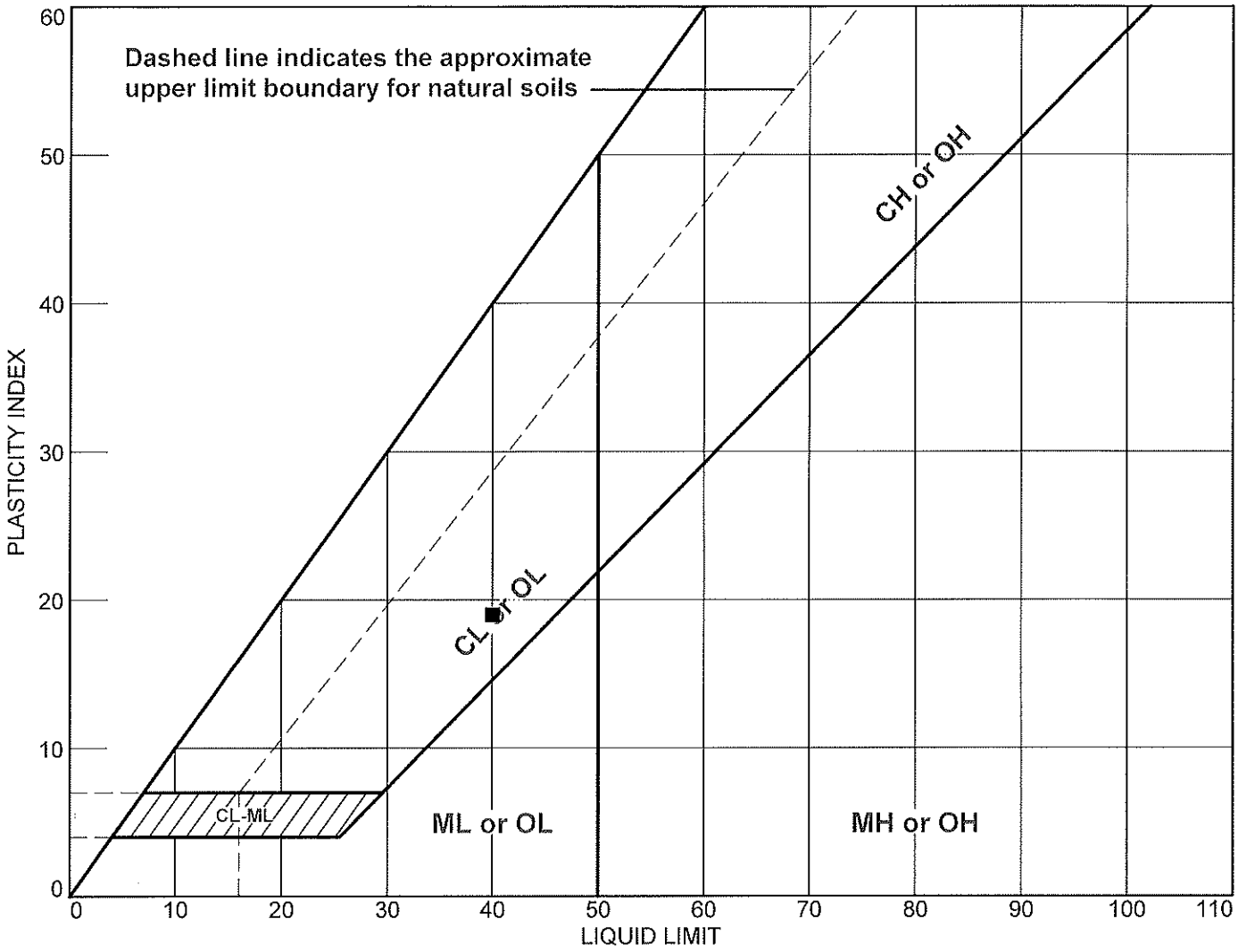
Redmond, WA

Client: Seattle Art Museum Asian Art Museum
Project: Seattle Art Museum Asian Art Museum

Project No: 16-769 **Figure**

Tested By: BH **Checked By:** JAM

LIQUID AND PLASTIC LIMITS TEST REPORT

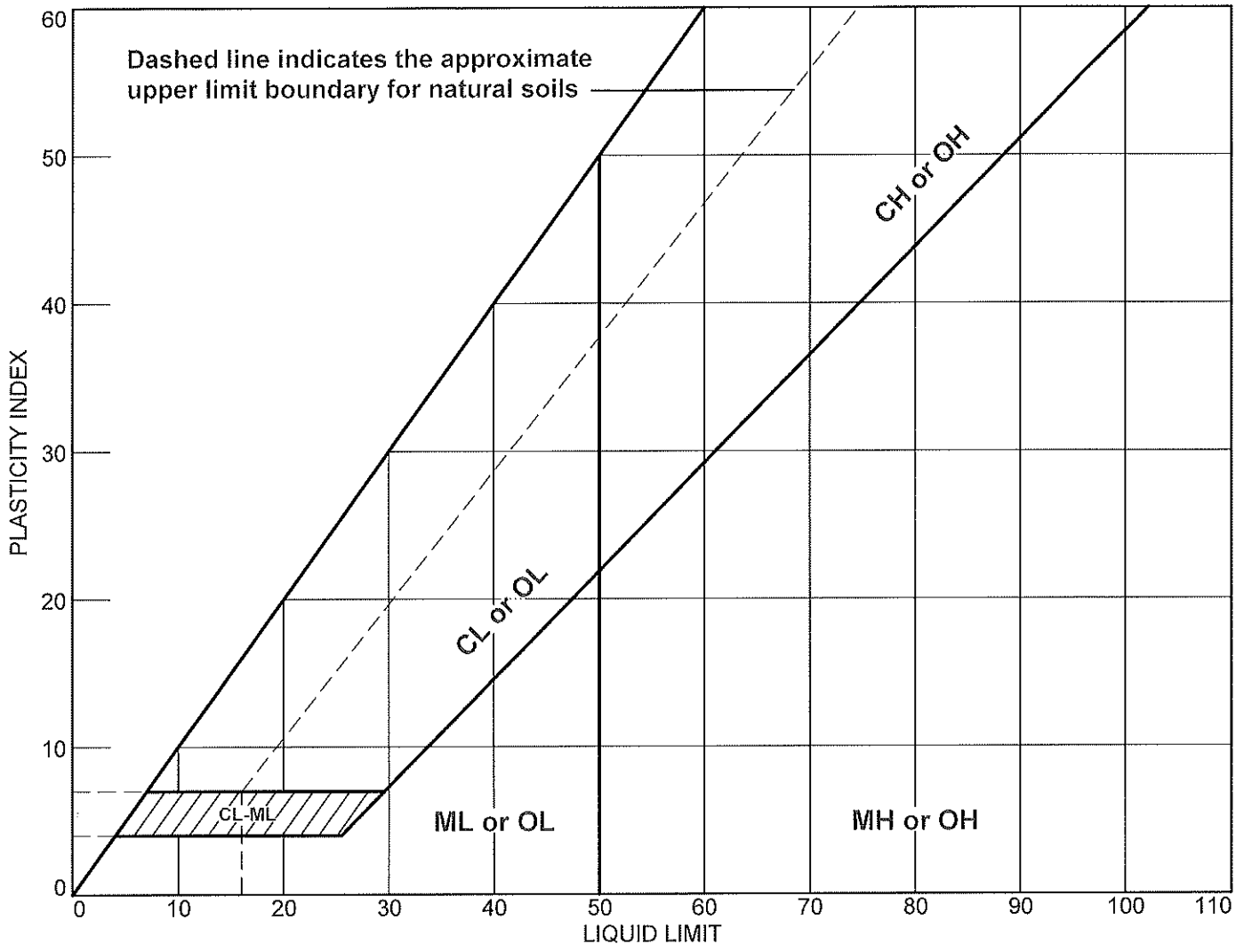


SOIL DATA								
SYMBOL	SOURCE	SAMPLE NO.	DEPTH	NATURAL WATER CONTENT (%)	PLASTIC LIMIT (%)	LIQUID LIMIT (%)	PLASTICITY INDEX (%)	USCS
●		7837-12	16' to 16.5'	30.0	NP	NV	NP	ML
■		7837-13	20' to 21.3'	20.6	21	40	19	CL

Hayre McElroy & Associates, LLC **Redmond, WA**	**Client:** Seattle Art Museum Asian Art Museum **Project:** Seattle Art Museum Asian Art Museum **Project No.:** 16-769 **Figure**

Tested By: BH **Checked By:** JAM

LIQUID AND PLASTIC LIMITS TEST REPORT

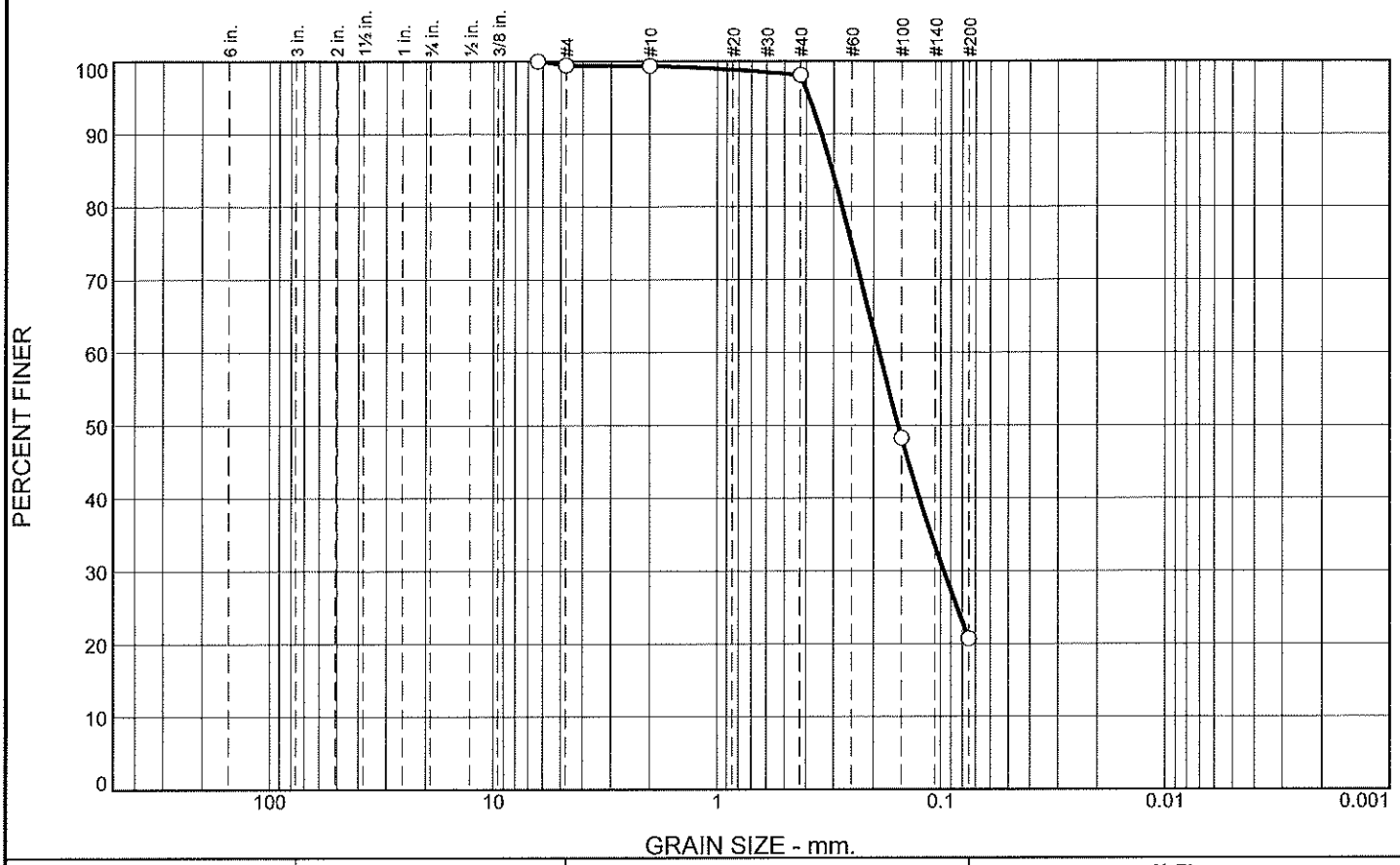


SOIL DATA								
SYMBOL	SOURCE	SAMPLE NO.	DEPTH	NATURAL WATER CONTENT (%)	PLASTIC LIMIT (%)	LIQUID LIMIT (%)	PLASTICITY INDEX (%)	USCS
●		7837-12	16' to 16.5'	30.0	NP	NV	NP	ML

Hayre McElroy & Associates, LLC **Redmond, WA**	**Client:** Seattle Art Museum Asian Art Museum **Project:** Seattle Art Museum Asian Art Museum **Project No.:** 16-769 **Figure**

Tested By: BH **Checked By:** JAM

Particle Size Distribution Report



% +3"	% Gravel		% Sand			% Fines	
	Coarse	Fine	Coarse	Medium	Fine	Silt	Clay
0.0	0.0	0.6	0.1	1.2	77.4	20.7	

SIEVE SIZE	PERCENT FINER	SPEC.* PERCENT	PASS? (X=NO)
1/4"	100.0		
#4	99.4		
#10	99.3		
#40	98.1		
#100	48.2		
#200	20.7		

* (no specification provided)

Soil Description

Silty Sand

Atterberg Limits

PL= LL= PI=

Coefficients

D_{90}= 0.3414 D_{85}= 0.3057 D_{60}= 0.1891
D_{50}= 0.1556 D_{30}= 0.0968 D_{15}=
D_{10}= C_u= C_c=

Classification

USCS= SM AASHTO=

Remarks

Location: B-2 S-7
Sample Number: 7837-15 **Depth:** 25' to 26.5' **Date:** 06/22/2016

Hayre McElroy & Associates, LLC

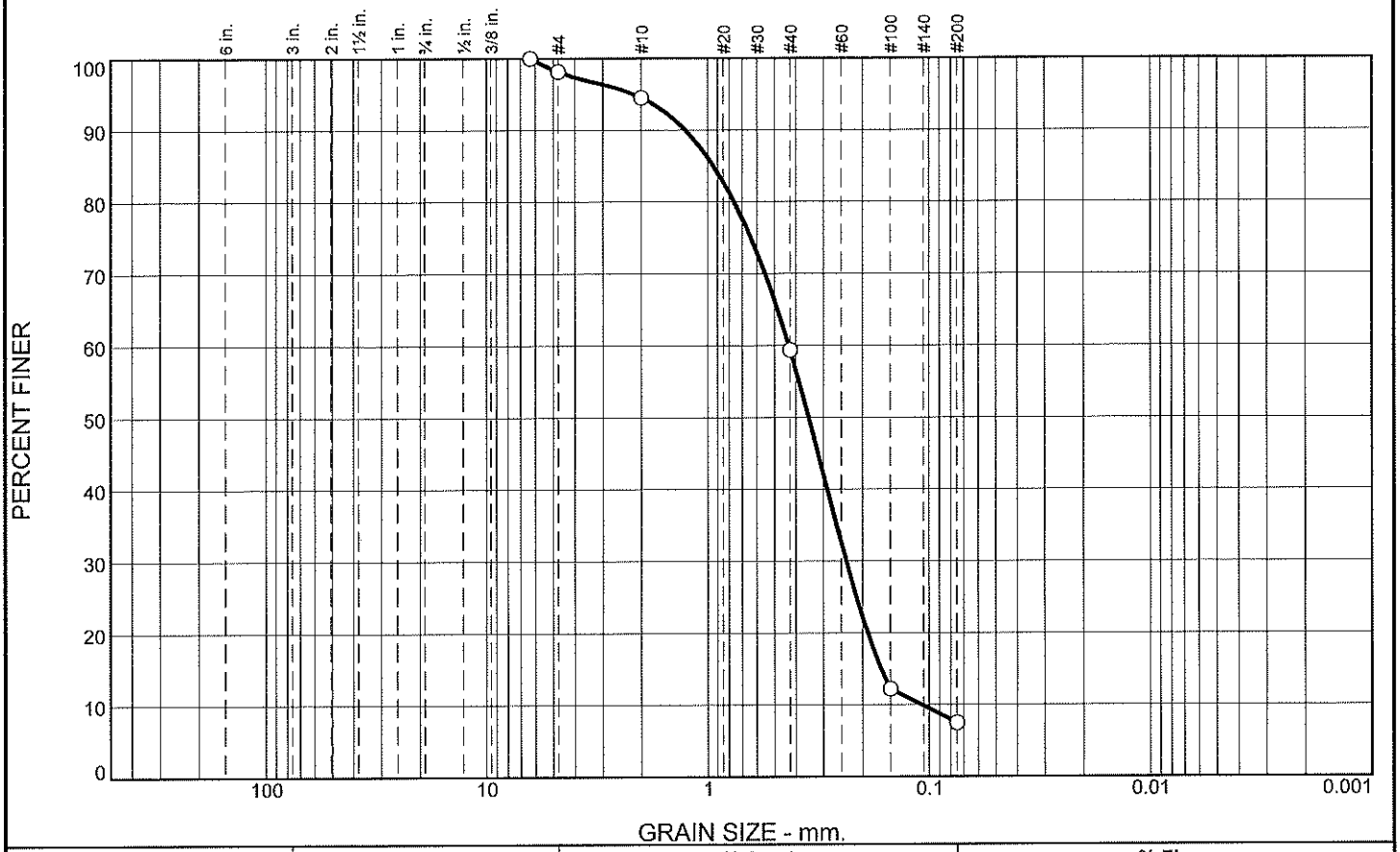
Redmond, WA

Client: Seattle Art Museum Asian Art Museum
Project: Seattle Art Museum Asian Art Museum

Project No: 16-769 **Figure**

Tested By: BH **Checked By:** JAM

Particle Size Distribution Report



% +3"	% Gravel		% Sand			% Fines	
	Coarse	Fine	Coarse	Medium	Fine	Silt	Clay
0.0	0.0	1.9	3.6	35.2	51.8	7.5	

SIEVE SIZE	PERCENT FINER	SPEC.* PERCENT	PASS? (X=NO)
1/4"	100.0		
#4	98.1		
#10	94.5		
#40	59.3		
#100	12.2		
#200	7.5		

* (no specification provided)

Soil Description

Sand with Silt

Atterberg Limits

PL= LL= PI=

Coefficients

D_{90}= 1.2660 D_{85}= 0.9442 D_{60}= 0.4313
D_{50}= 0.3507 D_{30}= 0.2373 D_{15}= 0.1655
D_{10}= 0.1084 C_u= 3.98 C_c= 1.20

Classification

USCS= SP-SM AASHTO=

Remarks

Location: B-2 S-9
Sample Number: 7837-17 **Depth:** 35' to 36.5' **Date:** 06/22/2016

Hayre McElroy & Associates, LLC

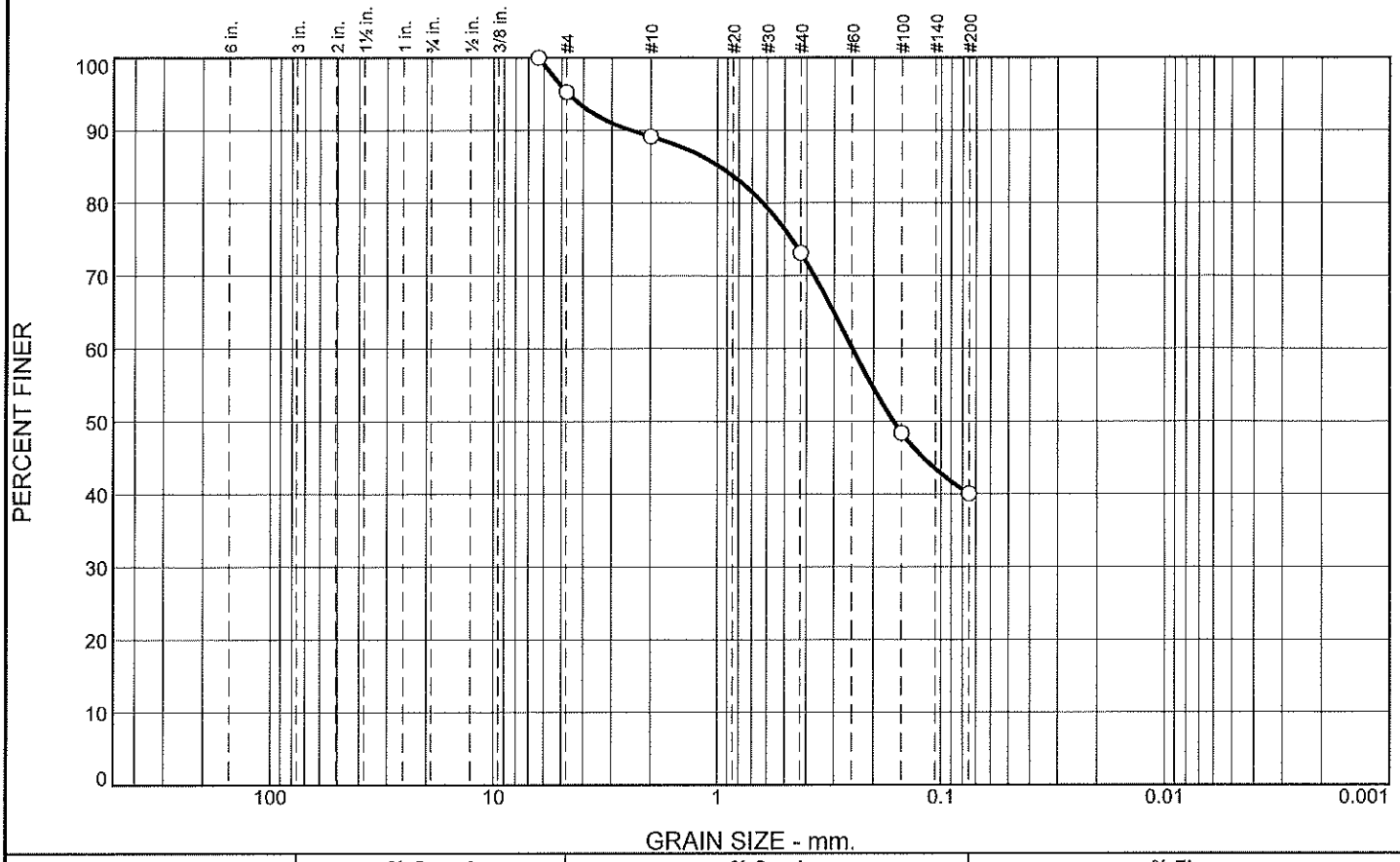
Redmond, WA

Client: Seattle Art Museum Asian Art Museum
Project: Seattle Art Museum Asian Art Museum

Project No: 16-769 **Figure**

Tested By: BH **Checked By:** JAM

Particle Size Distribution Report



% +3"	% Gravel		% Sand			% Fines	
	Coarse	Fine	Coarse	Medium	Fine	Silt	Clay
0.0	0.0	4.7	6.2	16.0	33.0	40.1	

SIEVE SIZE	PERCENT FINER	SPEC.* PERCENT	PASS? (X=NO)
1/4"	100.0		
#4	95.3		
#10	89.1		
#40	73.1		
#100	48.4		
#200	40.1		

* (no specification provided)

Soil Description

Silty Sand

Atterberg Limits

PL= LL= PI=

Coefficients

D_{90}= 2.4663 D_{85}= 0.9797 D_{60}= 0.2489
D_{50}= 0.1630 D_{30}= D_{15}=
D_{10}= C_u= C_c=

Classification

USCS= SM AASHTO=

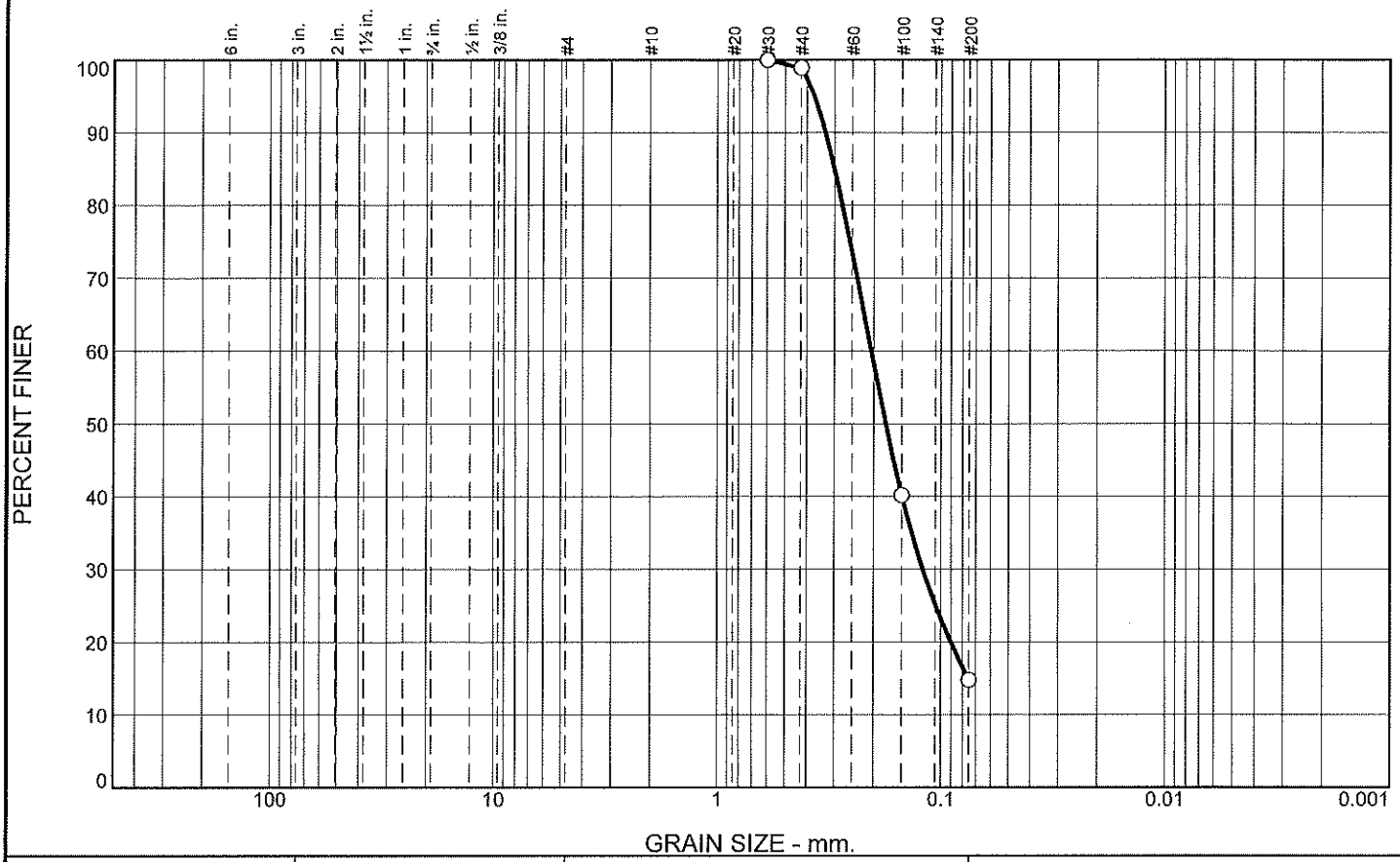
Remarks

Location: B-3 S-2
Sample Number: 7837-20 **Depth:** 10' to 11.5' **Date:** 06/22/2016

Hayre McElroy & Associates, LLC **Redmond, WA**	**Client:** Seattle Art Museum Asian Art Museum **Project:** Seattle Art Museum Asian Art Museum **Project No:** 16-769 **Figure**

Tested By: BH **Checked By:** JAM

Particle Size Distribution Report



% +3"	% Gravel		% Sand			% Fines	
	Coarse	Fine	Coarse	Medium	Fine	Silt	Clay
0.0	0.0	0.0	0.0	1.1	84.1	14.8	

SIEVE SIZE	PERCENT FINER	SPEC.* PERCENT	PASS? (X=NO)
#30	100.0		
#40	98.9		
#100	40.2		
#200	14.8		

* (no specification provided)

Soil Description

Silty Sand

Atterberg Limits

PL= LL= PI=

Coefficients

D_{90}= 0.3309 D_{85}= 0.3012 D_{60}= 0.2052
D_{50}= 0.1767 D_{30}= 0.1208 D_{15}= 0.0756
D_{10}= C_u= C_c=

Classification

USCS= SM AASHTO=

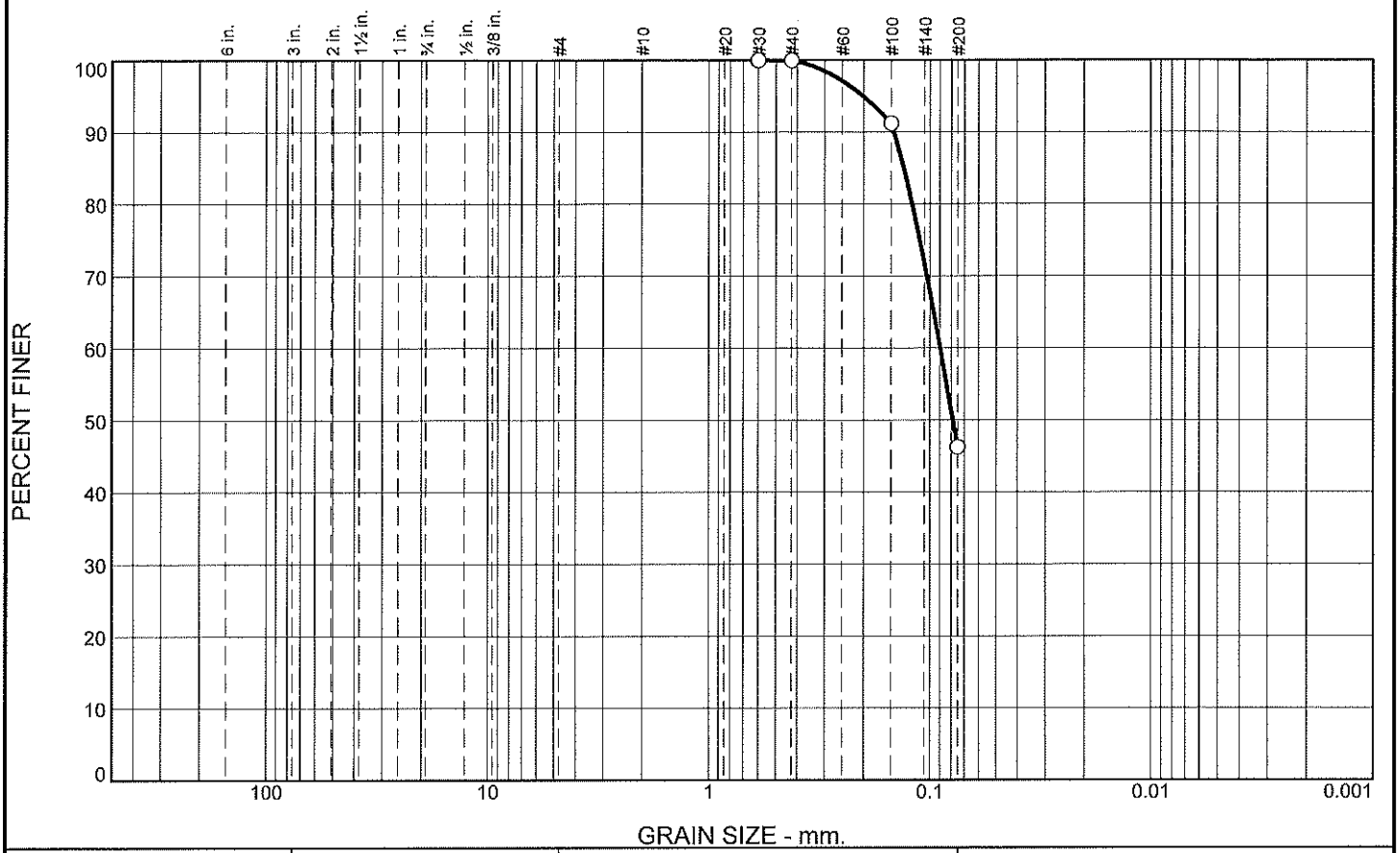
Remarks

Location: B-3 S-4
Sample Number: 7837-22 **Depth:** 20' to 21.5' **Date:** 06/22/2016

Hayre McElroy & Associates, LLC **Redmond, WA**	**Client:** Seattle Art Museum Asian Art Museum **Project:** Seattle Art Museum Asian Art Museum **Project No:** 16-769 **Figure**

Tested By: BH **Checked By:** JAM

Particle Size Distribution Report



% +3"	% Gravel		% Sand			% Fines	
	Coarse	Fine	Coarse	Medium	Fine	Silt	Clay
0.0	0.0	0.0	0.0	0.1	53.6	46.3	

SIEVE SIZE	PERCENT FINER	SPEC.* PERCENT	PASS? (X=NO)
#30	100.0		
#40	99.9		
#100	91.2		
#200	46.3		

* (no specification provided)

Soil Description

Silty Sand

Atterberg Limits

PL= LL= PI=

Coefficients

D_{90}= 0.1459 D_{85}= 0.1316 D_{60}= 0.0899
D_{50}= 0.0788 D_{30}= D_{15}=
D_{10}= C_u= C_c=

Classification

USCS= SM AASHTO=

Remarks

Location: B-3 S-7
Sample Number: 7837-25 **Depth:** 35' to 36.5' **Date:** 06/22/2016

Hayre McElroy & Associates, LLC

Redmond, WA

Client: Seattle Art Museum Asian Art Museum
Project: Seattle Art Museum Asian Art Museum

Project No: 16-769 **Figure**

Tested By: BH **Checked By:** JAM

Hayre McElroy & Associates, LLC

Moisture Contents

Moisture Content Test Results (ASTM D2216) - Seattle Art Museum Asian Art Museum P# 16-769

HMA Sample #	Sample #	Location	Date Received	Date of Test	Tare #	Wt of Tare	Tare+ Wet	Tare+ Dry	Moisture %
7837-1	B-1 S-1	5' to 6.5'	6/15/2016	6/16/2016	A-12	15.9	281.2	250.3	13.2
7837-2	B-1 S-2	10' to 11.5'	6/15/2016	6/16/2016	A-3	16.0	363.7	327.7	11.5
7837-3	B-1 S-3	15' to 16.5'	6/15/2016	6/16/2016	A-32	16.0	374.2	317.4	18.8
7837-4	B-1 S-4	20' to 21.5"	6/15/2016	6/16/2016	B-18	15.8	330.8	308.1	7.8
7837-5	B-1 S-5	25' to 26.5	6/15/2016	6/15/2016	B-4	15.8	371.5	352.8	5.5
7837-6	B-1 S-6	30' to 31.5'	6/15/2016	6/16/2016	A-8	16.1	312.9	288.4	9.0
7837-7	B-1 S-7	35' to 36.5'	6/15/2016	6/16/2016	A-25	15.9	356.1	335.8	6.3
7837-8	B-1 S-8	40' to 41.5'	6/15/2016	6/16/2016	B-25	15.70	309.60	296.50	4.7
7837-9	B-2 S-1	5' to 6.5'	6/15/2016	6/16/2016	B-6	15.80	219.40	195.5	13.3
7837-10	B-2 S-2	10' to 11.5'	6/15/2016	6/16/2016	B-21	15.7	281.50	252.20	12.4
7837-11	B-2 S-3	15' to 15.5'	6/15/2016	6/16/2016	B-11	15.8	149.8	137.2	10.4
7837-12	B-2 S-4	16' to 16.5'	6/15/2016	6/16/2016	A-18	15.9	415.5	323.30	30.0
7837-13	B-2 S-5	20' to 21.3'	6/15/2016	6/16/2016	B-16	15.7	422.8	353.3	20.6
7837-14	B-2 S-6	21.3' to 21.5'	6/15/2016	6/16/2016	A-23	15.9	169.6	155.8	9.9
7837-15	B-2 S-7	25' to 26.5'	6/15/2016	6/16/2016	B-26	15.8	259.9	240.5	8.6
7837-16	B-2 S-8	30' to 31.5'	6/15/2016	6/16/2016	B-5	15.9	261.4	251.7	4.1
7837-17	B-2 S-9	35' to 36.5'	6/15/2016	6/16/2016	A-15	16.0	338.6	313.10	8.6
7837-18	B-2 S-10	40' to 41.5'	6/15/2016	6/16/2016	B-20	15.8	278.3	270.3	3.1

Hayre McElroy & Associates, LLC

Moisture Contents

Moisture Content Test Results (ASTM D2216) - Seattle Art Museum Asian Art Museum P# 16-769

HMA Sample #	Sample #	Location	Date Received	Date of Test	Tare #	Wt of Tare	Tare+ Wet	Tare+ Dry	Moisture %
7837-19	B-3 S-1	5' to 6.5'	6/15/2016	6/16/2016	B-15	15.8	213.3	182.2	18.7
7837-20	B-3 S-2	10' to 11.5'	6/15/2016	6/16/2016	B-4	15.9	266.5	242.3	10.7
7837-21	B-3 S-3	15' to 16.5'	6/15/2016	6/16/2016	A-17	16.0	273.8	227.1	22.1
7837-22	B-3 S-4	20' to 21.5"	6/15/2016	6/16/2016	B-28	15.8	263.6	244.0	8.6
7837-23	B-3 S-5	25' to 26.5'	6/15/2016	6/15/2016	B-14	15.9	216.1	207.7	4.4
7837-24	B-3 S-6	30' to 31.5'	6/15/2016	6/16/2016	A-4	16.2	154.1	136.3	14.8
7837-25	B-3 S-7	35' to 36.5'	6/15/2016	6/16/2016	B-13	15.9	354.3	330.9	7.4
7837-26	B-3 S-8	40' to 41.5'	6/15/2016	6/16/2016	A-16	16.10	251.60	232.60	8.8

APPLICATION FOR AUTHORIZATION TO USE

Proposed Volunteer Park
Asian Art Museum Renovation/Expansion
Seattle, Washington

HMA PROJECT NUMBER 16-769

January 31, 2017

TO: Hayre McElroy & Associates, LLC
9644 153rd Avenue NE
Redmond, Washington 98052

FROM:

Applicant _____ hereby applies for permission to:
[State here the use(s) contemplated]

for the purpose(s) of:
[State here why you wish to do what is contemplated as set forth above]

Applicant understands and agrees that Hayre McElroy & Associates, LLC (HMA) is the copyright owner of the above identified report and that unauthorized use or copying of the above identified report is strictly prohibited without the express written permission of HMA and HMA's client. Applicant understands that HMA and/or HMA's client may withhold such permission at its sole discretion or grant such permission upon such terms and conditions as it deems acceptable.

Dated: _____ _____

Applicant

by_____

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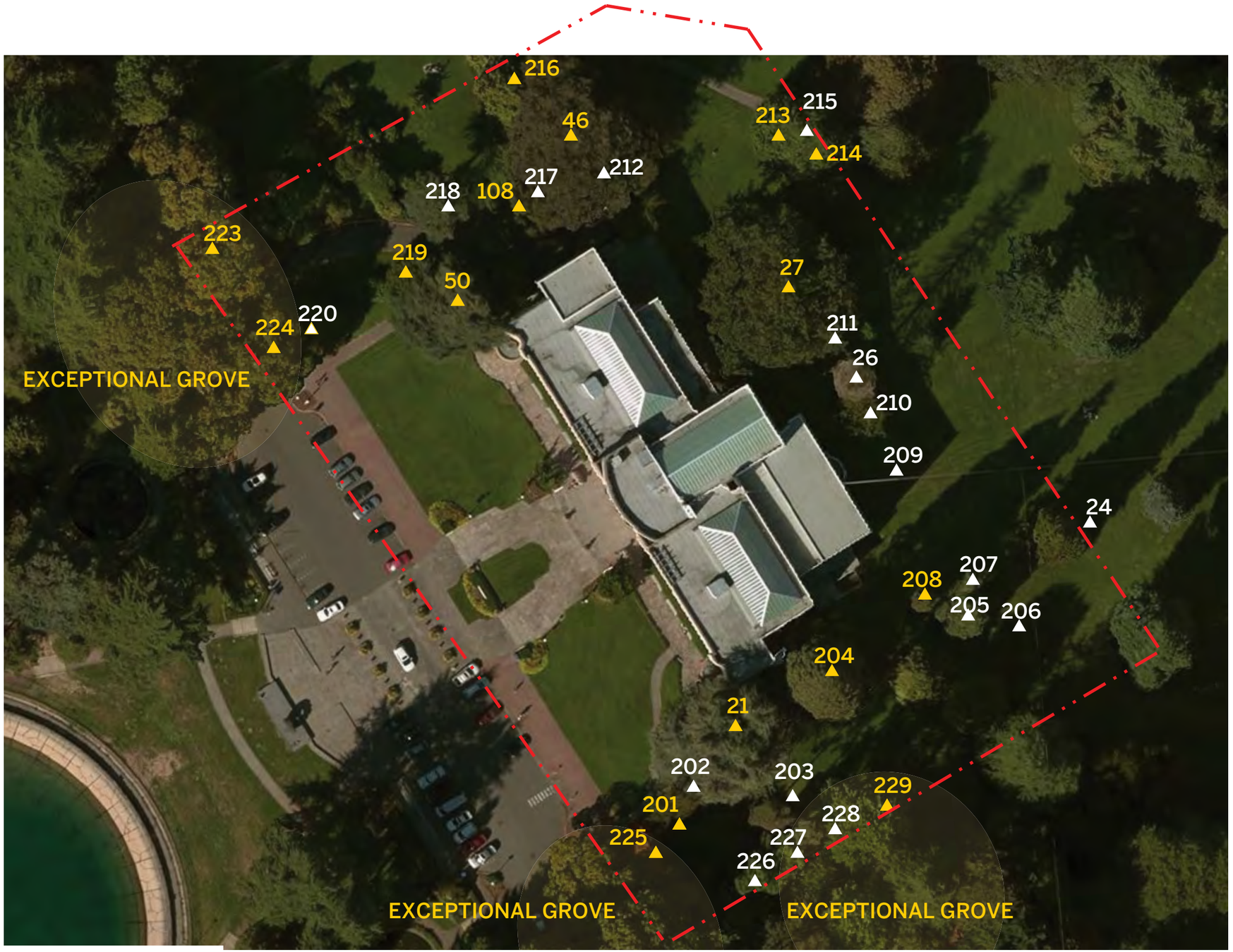
APPENDIX B

Tree Inventory



ARBOR MAP
NTS

Tree Solutions Inc
Consulting Arborists

Table of Trees
Asian Art Museum
Volunteer Park, Seattle, WA

						Drip line Radius (feet)							
Tree ID	**Scientific Name**	**Common Name**	**DSH** (inches)	**Health Condition**	**Structural Condition**	**North**	**East**	**South**	**West**	**Exceptional Threshold**	**Exceptional (y/n)**	**Importance**	**Notes**
21	*Cedrus atlantica*	Atlas cedar	57.0	Good	Fair	29	30	33	41	30	Yes	Museum landmark (Jacobsen 2003). Exceptional**.	Surrounded by laurel. Co-Dominant at the base with seam. Decay hollow at base on south side.
24	*Cryptomeria japonica*	Cryptomeria	32.5	Good	Good	15	avg*	avg	avg	27.5	Yes	Largest in Volunteer Park (Jacobsen 2003). Exceptional.	
26	*Abies nordmanniana*	Nordman fir	23.9	Poor	Fair	12	12	12	12		No - poor condition		Extreme dieback. Nearly Dead. Largest in Seattle.
27	*Fagus sylvatica*	European beech	53.5	Good	Good	45	41	48	40	30	Yes	Largest (diameter) in Volunteer Park; Listed in Trees Of Seattle (Jacobsen, 2006). Exceptional.	Open grown, beautiful canopy. Excellent specimen.
46	*Fagus sylvatica* 'Purpurea'	Copper beech	66.5	Good	Good	46	46	50	50	30	Yes	Largest in Seattle. Designated as Seattle Heritage Tree TRE-100959. Exceptional.	Open grown, beautiful canopy. Excellent specimen.
50	*Cedrus atlantica*	Atlas cedar	55.0	Good	Good	33	33	34	34	30	Yes	Museum landmark (Jacobsen 2003). Exceptional.	Surrounded by Portuguese Laurel. Good condition, co-dominant.
108	*Prunus x yedoensis*	Yoshino cherry	25.9	Good	Good	13	27	23	13	23	Yes	Largest in Volunteer Park; (Jacobsen, 2003). Exceptional.	Canopy grows intermixed with #217. Canopy extends out over parking lot.
201	*Acer palmatum*	Japanese maple	15.1	Fair	Fair	16	16	16	21	12	Yes	Exceptional.	Extensive Dieback. Multi-stem measurements: 7.0, 6.0, 4.5, 3.5, 5.5, 4.5, 5.5, 3.0, 4.5
202	*Pyrus calleryana*	Flowering pear	11.5	Fair	Fair	13	5	5	5	13	No		Pear rust present (minor infestation), asymterical canopy, adventitious growth along trunk indicates good plant vigor.
203	*Pinus sylvestris*	Scotch pine	15.5	Good	Good	11	avg	avg	avg	24	No		
204	*Sequoiadendron giganteum*	Giant sequoia	83.0	Good	Good	21	avg	avg	avg	30	Yes	Tree climbed often by novice climbers. Exceptional.	
205	*Thuja plicata* 'Zebrina'	Zebra western redcedar	22.0	Good	Good	16	avg	avg	avg	30	No		
206	*Thuja plicata* 'Zebrina'	Zebra western redcedar	19.5	Good	Good	17	avg	avg	avg	30	No		
207	*Chamaecyparis pisifera*	Sawara false cypress	21.5	Fair	Good	14	avg	avg	avg	27	No		Extensive dieback
208	*Chamaecyparis lawsoniana*	Lawson cypress	31.5	Good	Good	9	avg	avg	avg	30	Yes	Exceptional.	Variety unknown with grey-blue foliage. Tree # 23 was documented in this area as a 17" diameter *Lawson Cypress* 'Watermanii' (Jacobsen, 2006), a gold variety, which I believe no longer exists.
209	*Abies koreana*	Korean fir	3.0	Good	Good	3	avg	avg	avg		No		New plant could be moved. Tree #25 no longer present.
210	*Prunus serrulata*	Flowering cherry	18.5	Fair	Fair	avg	avg	avg	11	23	No		
211	*Cercidiphyllum japonicum*	Katsura	3.0	Good	Good	avg	avg	avg	3		No		New plant; could be moved.
212	*Sequoia sempervirens*	Coast Redwood	12.0	Good	Good	avg	15	avg	avg	30	No		
213	*Thuja plicata*	Western redcedar	36.8	Good	Good	avg	avg	avg	28	30	Yes	Exceptional.	Co-Dominant Measurements: 19.0, 31.5
214	*Thuja plicata*	Western redcedar	42.3	Good	Good	avg	28	avg	avg	30	Yes	Exceptional.	Co-Dominant Measurements: 49.0, 16.5, measured at 18" above grade
215	*Thuja plicata*	Western redcedar	23.9	Good	Good	avg	22	avg	avg	30	No		
216	*Thuja plicata* 'Zebrina'	Zebra western redcedar	38.0	Good	Good	30	27	17	13	30	Yes	Exceptional.	
217	*Prunus* cv. 'Kwanzan'	Kwanzan cherry	19.0	Good	Good	15	15	15	30	23	No	Listed in Trees Of Seattle (Jacobsen, 2006). Not exceptional.	Diameter measured 24" above grade below union. Canopy grows intermixed with #108
218	*Cedrus atlantica*	Atlas cedar	29.5	Good	Fair	avg	20	avg	avg	30	No		
219	*Acer palmatum*	Japanese maple	13.6	Good	Good	avg	15	avg	avg	12	Yes	Exceptional.	Co-dominant below ground. Stems measured: 6.5, 4.0, 4.0, 4.5, 5.0, 5.0, 4.0, 4.0, 3.0
220	*Acer palmatum*	Japanese maple	11.5	Good	Good	avg	15	avg	avg	12	No		Diameter measured 24" above grade (below union).
221	*Prunus serrulata*	Flowering cherry	13.1	Fair	Fair	avg	ave	avg	16	23	No		
222	*Aesculus hippocastanum*	European horsechestnut	34.5	Good	Fair	avg	26	avg	avg	30	Yes	Exceptional. Part of Exceptional Grove.	Forms an arching canopy over street.
223	*Aesculus hippocastanum*	European horsechestnut	36.5	Good	Fair	avg	31	avg	avg	30	Yes	Exceptional. Part of Exceptional Grove.	Forms an arching canopy over street.
224	*Aesculus hippocastanum*	European horsechestnut	30.8	Good	Fair	avg	31	avg	avg	30	Yes	Exceptional. Part of Exceptional Grove.	Forms an arching canopy over street.
225	*Aesculus hippocastanum*	European horsechestnut	32.0	Good	Fair	avg	26	avg	avg	30	Yes	Exceptional. Part of Exceptional Grove.	Forms an arching canopy over street.
226	*Pyrus calleryana*	Flowering pear	8.0	Fair	Good	5	10	20	10	13	No	Part of Exceptional Grove.	Forms a continuous canopy with trees south and southeast.
227	*Liriodendron tulipifera*	Tulip tree	27.5	Good	Good	avg	17	avg	avg	30	No	Part of Exceptional Grove.	Forms a continuous canopy with trees south and southeast.
228	*Pinus sylvestris*	Scotch pine	12.0	Good	Good	avg	12	avg	avg	24	No	Part of Exceptional Grove.	Forms a continuous canopy with trees south and southeast.
229	*Liriodendron tulipifera*	Tulip tree	32.5	Good	Good	avg	25	avg	avg	30	Yes	Part of Exceptional Grove. Exceptional on an individual level as well.	Forms a continuous canopy with trees south and southeast.

**Drip line is measured from the center of the tree to the outermost extent of the canopy. If only one measurement is listed, it is an average for all directions*
***Exceptional: Meets Exceptional Status per Seattle Directors Rule 16-2008*

Additional notes:

DSH (Diameter at Standard Height) is measured 4.5 feet above grade.
Multi-stem trees are noted, and a single stem equivalent is calculated using the method defined in the Director's Rule 16-2008
ID numbers 1-199 were previously used by Arthur Lee Jacobsen, and are used here again for consistency, where applicable
I assigned ID numbers 201-229 to trees that had not previously been numbered. Numbers may not be sequential.

Referenced Material:

Jacobsen, Arthur Lee. "2003 Oustanding Tree Inventory, Volunteer Park". Seattle, WA. 2003.
Jacobsen, Arthur Lee. Trees of Seattle 2nd Ed . Seattle, WA. 2006.

ARBOR MAP TREE SCHEDULE

APPENDIX C

Greenhouse Gas Emissions

Asian Art Museum Building - Existing
(without Expansion)

Section I: Buildings

Type (Residential) or Principal Activity (Commercial)	# Units	Square Feet (in thousands of square feet)	Emissions Per Unit or Per Thousand Square Feet (MTCO2e)			Lifespan Emissions (MTCO2e)
			Embodied	Energy	Transportation	
Single-Family Home	0		98	672	792	**0**
Multi-Family Unit in Large Building	0		33	357	766	**0**
Multi-Family Unit in Small Building	0		54	681	766	**0**
Mobile Home	0		41	475	709	**0**
Education		0.0	39	646	361	**0**
Food Sales		0.0	39	1,541	282	**0**
Food Service		0.0	39	1,994	561	**0**
Health Care Inpatient		0.0	39	1,938	582	**0**
Health Care Outpatient		0.0	39	737	571	**0**
Lodging		0.0	39	777	117	**0**
Retail (Other Than Mall)		0.0	39	577	247	**0**
Office		0.0	39	723	588	**0**
Public Assembly		55.0	39	733	150	**50709**
Public Order and Safety		0.0	39	899	374	**0**
Religious Worship		0.0	39	339	129	**0**
Service		0.0	39	599	266	**0**
Warehouse and Storage		0.0	39	352	181	**0**
Other		0.0	39	1,278	257	**0**
Vacant		0.0	39	162	47	**0**

Section II: Pavement

Pavement		0.00				**0**

Total Project Emissions: **50709**

Asian Art Museum Expansion and Renovation

Section I: Buildings

Type (Residential) or Principal Activity (Commercial)	# Units	Square Feet (in thousands of square feet)	Emissions Per Unit or Per Thousand Square Feet (MTCO2e)			Lifespan Emissions (MTCO2e)
			Embodied	Energy	Transportation	
Single-Family Home	0		98	672	792	**0**
Multi-Family Unit in Large Building	0		33	357	766	**0**
Multi-Family Unit in Small Building	0		54	681	766	**0**
Mobile Home	0		41	475	709	**0**
Education		0.0	39	646	361	**0**
Food Sales		0.0	39	1,541	282	**0**
Food Service		0.0	39	1,994	561	**0**
Health Care Inpatient		0.0	39	1,938	582	**0**
Health Care Outpatient		0.0	39	737	571	**0**
Lodging		0.0	39	777	117	**0**
Retail (Other Than Mall)		0.0	39	577	247	**0**
Office		0.0	39	723	588	**0**
Public Assembly		13.8	39	733	150	**12723**
Public Order and Safety		0.0	39	899	374	**0**
Religious Worship		0.0	39	339	129	**0**
Service		0.0	39	599	266	**0**
Warehouse and Storage		0.0	39	352	181	**0**
Other		0.0	39	1,278	257	**0**
Vacant		0.0	39	162	47	**0**

Section II: Pavement

Pavement		0.00				**0**

Total Project Emissions: **12723**

APPENDIX D

Asbestos, Lead and Hazardous Materials Survey

ASBESTOS, LEAD AND HAZARDOUS MATERIALS SURVEY

Seattle Asian Art Museum
1400 East Prospect Street
Seattle, Washington

Prepared for: Seattle Art Museum
1300 First Avenue
Seattle, Washington 98101

July 22, 2016

Project Number 02-01003

Eco
Compliance
Corporation

Environmental Scientists, Planners and Consultants

1823 Bremerton Ave NE
Renton, WA 98059-3954
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Figure 1. Approximate asbestos sampling locations. Attic. Seattle Asian Art Museum. June, 2016.

Figure 2. Approximate asbestos sampling locations. Main floor interior and exterior. Seattle Asian Art Museum. June, 2016.

Figure 3. Approximate asbestos sampling locations. Ground floor interior and exterior. Seattle Asian Art Museum. June, 2016.

Figure 4. Approximate asbestos sampling locations. Basement floor interior and exterior. Seattle Asian Art Museum. June, 2016.

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Table 1. Asbestos analytical results. Seattle Asian Art Museum. June, 2016.

Table 2. Lead analytical results. Seattle Asian Art Museum. June, 2016.

EXECUTIVE SUMMARY

Beginning Monday, June 13, 2016, an investigation was conducted of the Seattle Asian Art Museum building located at 1400 East Prospect Street in Seattle, King County, Washington. Future plans call for the renovation of this structure. The purpose of this investigation, conducted by Bill Kane from Eco Compliance Corporation, was to identify asbestos-containing materials within the building. The building was also evaluated for other potential site hazards, such as lead, mercury thermostats, PCB light ballasts and fuel storage tanks.

Results from the subject asbestos, lead and hazardous materials survey are briefly summarized below.

ASBESTOS

The building was occupied during the time of this survey. Electrical systems were in operation and could not be fully inspected. Interior and exterior doors were not cored. The roof of the building has recently been replaced and was therefore not included as part of this survey.

The building is an historic structure, and contains sensitive materials. There was limited access to wall areas, and some floors and ceilings. Sampling of some materials occurred in areas that were already damaged.

Overall, a total of 348 samples were collected from the subject building and analyzed for asbestos content (sample numbers 1 through 348) (Figures 1 through 4). From these samples, asbestos was detected in the following building materials:

GENERAL:

- Asbestos-containing pipe and pipe elbow insulation likely exists in several wall and ceiling areas in the building, such as to floor radiators and plumbing fixtures. The locations and quantities of this insulation could not be determined during the time of this survey since it would have involved serious destructive methods to a building that is an historic structure and contains sensitive materials. As possible, asbestos insulation that could be located and quantified without such destructive means are identified below.

ATTIC:

- North area. Pipe insulation material (not pipe elbows) (sample numbers 103, 104, 341 and 342). Approximately 65 lineal feet of 4-inch insulation, plus insulation debris over approximately 15 square feet of floor area at the west end of this pipe.

- North-central area. Gray vibration damper cloth material between sections of metal HVAC ducts (sample numbers 87, 88 and 89). Approximately 20 lineal feet on a rectangular duct, 9 lineal feet on a rectangular duct, and on a round duct approximately 2.5-feet in diameter.

- South-central area. Insulation material on metal tank (sample number 92). Approximately 2 feet in diameter by 5.5-feet in length.

- South-central area. Pipe and pipe elbow insulation material (sample numbers 93, 94 and 99). Approximately 10 lineal feet of 2.5-inch insulation with elbows, and 17 lineal feet of 4-inch insulation with elbows.

- South area. Pipe and pipe elbow insulation material (similar to sample numbers 93, 94 and 99). Approximately 28 lineal feet of 2.5-inch insulation with elbows, 30 lineal feet of 4-inch insulation with elbows, and four 14-foot-long pipes with 2.5-inch insulation with elbows inside walls leading down to the main floor south vestibule east (room GC3A) and west (room GC3B) closet areas.

MAIN FLOOR:

- Exhibit area N2. Floor tile with mastic (not leveling compound) over a concrete floor (sample number 2). All beneath carpet tiles. Approximately 437 square feet.

- Retail area M5A. Paper material inside ceiling light fixture (sample number 44). Approximately one square foot.

- Exhibit area S6. Floor tile with mastic (not leveling compound) over a concrete floor (sample numbers 72, 73 and 74). All beneath carpet tiles. Approximately 930 square feet.

GROUND FLOOR:

- Office areas G30, G33, G34, G35, G36 and G39 and Gardner Center area G38. 9-by-9-inch floor tile (not tile mastic) over a concrete floor (sample numbers 126, 130, 132 and 137). All beneath carpet (tack-stripped). Approximately 1,458 square feet total in these rooms.

- Ceiling space above office areas G34, G35, G36 and Gardner Center area G38. Pipe insulation material (similar to sample number 223). Approximately six 4-foot vertical pipes with 2.5-inch insulation along the east wall of this area. These pipes likely connect to the hot water radiators in these rooms. Similar pipes may exist in the wall areas leading to radiators in rooms G30, G30A, G33 and the library area G2.

- Bathroom area G30A and Gardner Center area G38. 9-by-9-inch floor tile (not tile mastic) over a concrete floor (sample number 137 and similar to sample numbers 126, 130 and 132). Approximately 47 square feet total in these rooms.

- Library area G2. 9-by-9-inch floor tile (not tile mastic) over a concrete floor (sample number 142). All beneath carpet tiles. Approximately 1,015 square feet.

- Library area G2. Ceiling texture material along center area of room (sample number 147). Approximately 792 square feet.

- Library stacks area G3. 9-by-9-inch floor tile (not carpet mastic or tile mastic) over a concrete floor (sample number 150). All beneath carpet (tack-stripped), with some also beneath carpet and plywood beneath sliding shelving. Approximately 377 square feet.

- Auditorium area G9. Ceiling texture material (sample numbers 159, 160 and 163). Approximately 2,156 square feet.

- Stage area B10. Pipe and pipe elbow insulation material (similar to sample number 223). Approximately 64 lineal feet of 4-inch insulation with elbows along south wall beneath stage.

- Ceiling space above Davis Gallery area G4. Pipe insulation material (similar to sample number 223). Approximately three 4-foot vertical pipes with 4-inch insulation along the east wall of this area.

- Men's bathroom area G21. 9-by-9-inch floor tile (not tile mastic) over a concrete floor (sample numbers 171 and 172). Approximately 183 square feet.

- Women's bathroom area G24. 6-by-6-inch floor tile (not tile mastic) over a concrete floor (sample number 176). Approximately 12 square feet.

- Women's bathroom area G25. 9-by-9-inch floor tile (not tile mastic) over a concrete floor (sample number 178). Approximately 284 square feet.

- Pipe chase room inside general stacks area G15. Pipe and pipe elbow insulation material (sample number 223). Approximately 75 lineal feet of 3-inch insulation with elbows, and 6 lineal feet of 4.5-inch pipe insulation with elbows. Plus approximately 25 lineal feet of 3-inch insulation with elbows in the ceiling space above the stacks, and 20 lineal feet of 3-inch insulation with elbows in the ceiling space above the public bathrooms.

- Photo Studio area G13. Pipe insulation material (similar to sample number 223). Approximately one foot of 2-inch pipe insulation along the east ceiling area.

BASEMENT FLOOR:

- Crawl space area east of men's bathroom along north exterior of building. Pipe and pipe elbow insulation material (similar to sample number 257). Approximately 6 lineal feet of 2.5-inch insulation with elbows, 15 lineal feet of 4.5-inch insulation with elbows, and insulation debris on the floor.

- Office area B5. Pipe and pipe elbow insulation material (similar to sample number 257). Approximately 12 lineal feet of 2.5-inch insulation with elbows.

- Workroom area B6. Gray vibration damper cloth material between sections of metal HVAC ducts (sample number 270 and similar to sample numbers 87, 88 and 89). Approximately 7 lineal feet on a rectangular duct.

- Ceiling space above vestibule area B19. Pipe and pipe elbow insulation material (sample number 257). Approximately 28 lineal feet of 3-inch insulation with elbows, and 35 lineal feet of 5-inch insulation with elbows.

- Storage area B9. Pipe elbow insulation material (sample numbers 283 and 284). Nine 3-inch elbows and three 4.5-inch elbows along the northwest area of this room.

- Storage area B9. Pipe and pipe elbow insulation material (sample numbers 286 and 287). Approximately 82 lineal feet of 2.5-inch insulation with elbows, 68 lineal feet of 3.5-inch insulation with elbows, eleven 3.5-inch elbows, 43 lineal feet of 4.5-inch insulation with elbows, one 4.5-inch elbow, 47 lineal feet of 5-inch insulation with elbows, and two 5-inch elbows along the south and east areas of this room.

- Stairwell 2. Pipe elbow insulation material (similar to sample numbers 293 and 294). One 4-inch elbow.

- Hallway area B23. Pipe and pipe elbow insulation material (sample numbers 293 and 294). Approximately 17 lineal feet of 2.5-inch insulation with elbows, 5 lineal feet of 5-inch insulation with elbows, and one 4-inch elbow.

- Fan room B13. Gray vibration damper cloth material between sections of metal HVAC ducts (sample number 299). Approximately 22 lineal feet on a rectangular duct and 32 lineal feet on a rectangular duct.

- Fan room B13. Pipe and pipe elbow insulation material (sample number 300). Approximately 280 lineal feet of 3-inch insulation with elbows, 27 lineal feet of 3.5-inch insulation with elbows, thirteen 4.5-inch elbows, seven 5-inch elbows, 149 lineal feet of 5-inch insulation with elbows, 105 lineal feet of 5.5-inch insulation with elbows, 20 lineal feet of 7-inch insulation with elbows, 20 lineal feet of 8-inch insulation with elbows, and 35 lineal feet of 9-inch insulation with elbows. Plus approximately 163 lineal feet of 2.5-inch insulation with elbows, 92 lineal feet of 3.5-inch insulation with elbows, four 5-inch elbows, and 46 lineal feet of 5-inch insulation with elbows above the HVAC systems along the west side of this room.

- Wind tunnel area B16. Insulation material on HVAC duct (sample number 303). Approximately 3-by-4.5-feet wide by 24 feet in length.

- Wind tunnel area B16. Soft packing material between metal door frame and concrete wall (sample number 305). Approximately 14 lineal feet.

- Boiler room B15. Pipe insulation material with elbows (sample number 312). Approximately 36 lineal feet of 2.5-inch insulation with elbows, 83 lineal feet of 3-inch insulation with elbows, 40 lineal feet of 3.5-inch insulation with elbows, 54 lineal feet of 4.5-inch insulation with elbows, 25 lineal feet of 5-inch insulation with elbows, 30 lineal feet of 5.5-inch insulation with elbows, 10 lineal feet of 9-inch insulation with elbows, and 24 lineal feet of 13-inch insulation with elbows.

- Boiler room B15. Insulation material on rectangular HVAC duct (sample number 313). Approximately 3 feet high by 4.5-feet wide by 8 feet in length.

- Boiler room B15. Insulation material on outside of boiler (sample number 345, similar to sample number 320). Approximately 9 feet high by 6.5-feet wide by 10 feet in length.

- Hallway area B21. Pipe elbow insulation material (similar to sample number 312). One 3.5-inch elbow.

- Hallway area B21. Soft packing material between metal door frame and concrete wall (sample number 344, similar to sample number 305). Approximately 17 lineal feet.

- Textile storage room. Pipe insulation material (similar to sample number 312). Approximately one foot of 4-inch insulation above suspended ceiling tile, plus insulation debris on top of suspended ceiling tile along southeast wall area.

The asbestos-containing materials noted above must be properly removed and disposed of by a licensed abatement contractor prior to any activities that may disturb the materials.

There was no asbestos detected in other samples collected from the subject building. There were no other obvious suspect asbestos materials noted with the building during the time of this survey.

LEAD

Lead sleeves were noted on several utility pipes on the roof of the building.

Lead was noted in the metal pipe threads of utility drain lines in the building.

A total of 20 samples were collected from the building and analyzed for total lead content (samples L1 through L20). From these samples, lead was detected in the paint used on the floor, walls, handrails and ceiling areas of Stairwell S2 (samples L1 and L2), in the wall and ceiling paint in the small mechanical room at the top of Stairwell S2 (sample L6), and in the floor paint in stack areas G14, G15 and G16 (sample L13) at concentrations that are above both the L&I and EPA/HUD standards. Because these areas of the building are not considered to be child-occupied areas (a building or portion of a building constructed prior to 1978, visited regularly by the same child under 6 years of age on at least two different days within any week, provided that each day's visit lasts at least 3 hours and the combined weekly visits last at least 6 hours, and the combined annual visits last at least 60 hours), it is not necessary to use a contractor that has been certified under the Renovation, Repair and Painting (RRP) training requirements when working with the painted materials in these areas. However, a contractor should be used that has had lead-awareness training, at a minimum.

Lead was detected in essentially all other interior paints used in the building at concentrations that are above the L&I but not the EPA/HUD standards. For work in these areas that may disturb these paints, a contractor should be used that has had lead-awareness training, at a minimum. Because the lead concentrations are below the EPA/HUD standard, it is not necessary to use a RRP-trained contractor.

Contractors and other personnel who may come in contact with lead-containing materials should be notified of its existence and location.

There was no lead detected in the wall and ceiling plaster material used in the building (samples L4, L9 and L14), the brick wall mortar material (sample L5), or the exterior paint, stucco or block wall material (samples L18, L19 and L20).

MERCURY AND OTHER METALS

Several mercury thermometers were noted in the boiler room B15 during the time of this survey. One mercury switch was noted in the south mechanical room B18.

There are numerous fluorescent and compact fluorescent light fixtures throughout the building. These lights may contain mercury and/or other metals.

Overall, these materials should continue to be used as necessary, or properly recycled or disposed of.

PCBs

There are many fluorescent light fixtures throughout the building. Numerous fixtures were inspected, and several in exhibit area N1 on the main floor and in meeting room G5 on the ground floor were found to have electrical ballasts that are not marked "No PCBs". As a result, it must be assumed that these ballasts contain PCBs. Overall, all fluorescent light fixtures that are to be removed or replaced should be inspected, and any PCB-containing electrical ballasts removed and re-used if possible or properly recycled or disposed of.

There were no other obvious suspect PCB-containing materials noted in the building during the time of this survey.

TANKS

One underground fuel oil tank is located along the east exterior of the building adjacent to boiler room B15. If no longer in use, this tank should be properly decommissioned, and sampling conducted as possible to determine whether it has impacted the environment.

OTHER

Refrigerators in the building and the building's HVAC system may contain Freon.

Treated wood was noted in various areas throughout the building.

Typical household-type cleaners and chemicals were noted in the building.

Overall, these materials should continue to be used as necessary, or properly recycled or disposed of.

There were no other obvious environmental concerns noted with the building during the time of this survey.

LIMITATIONS

This survey was conducted using reasonable efforts to identify asbestos and other hazardous materials within the subject building. However, without demolishing the structure, some materials may exist in unforeseen or inaccessible areas. As a result, it is recommended that an asbestos building inspector or other competent person be available onsite during renovation to ensure no asbestos or other hazardous materials exist in areas or materials not identified herein.

This report is subject to the terms and conditions of our standard consultant agreement.

1. INTRODUCTION

Beginning Monday, June 13, 2016, an investigation was conducted of the Seattle Asian Art Museum building located at 1400 East Prospect Street in Seattle, King County, Washington. Future plans call for the renovation of this structure. The purpose of this investigation, conducted by Bill Kane from Eco Compliance Corporation, was to identify asbestos-containing materials within the building. The building was also evaluated for other potential site hazards, such as lead, mercury thermostats, PCB light ballasts and fuel storage tanks.

The asbestos survey was conducted following guidance established under the Asbestos Hazard Emergency Response Act (AHERA). Mr. Kane is a certified AHERA building inspector.

Results from the subject asbestos, lead and hazardous materials survey are discussed below.

2. BUILDING DETAILS AND PLANS

The subject building is a 3-story structure with a concrete foundation, concrete floors, concrete and stucco exterior siding, and metal-framed windows.

Interior building materials consist of typical concrete, metal, brick, clay blocks, wood, plaster, sheetrock, vinyl flooring and carpet. Lighting is provided by incandescent and fluorescent fixtures. Heat and hot water are provided by electric and hot water units. The building has an attic. Only one small crawl space area was noted in the building, near the men's bathroom along the north basement-level exterior.

The following plans were on file at the museum, and were reviewed prior to and during the survey. The plan dates and general work performed are:

- 1932. Art museum building for the Art Institute of Seattle.
- 1932/1933. Art museum building for the Art Institute of Seattle.
- 1947. Addition.
- 1947. Addition to SAM.
- 1952/1953/1954. Preliminary studies.
- 1954. Kress addition.
- 1955. East addition and alterations.

- 1968. Additions and alterations to the Seattle Art Museum.
- 1974. Elevator alterations.
- 1983. Skylight replacement.
- 1983/1984. 1984 skylight project.
- 1987. Basement power and lighting.
- 1987/1988. "As-Built" renovation project.
- 1994. Exterior renovations.
- 1995. Roof and skylight replacement and seismic upgrade.
- 1996. Acoustic renovations.
- 2000. Roof project.
- 2001. Remodel 3,654 square feet of southeast corner of ground floor (meeting room, Davis room and kitchen).
- 2006. Fire alarm system.

From these plans, the following environmental issues were noted:

1. Piping in the building may be insulated with asbestos.
2. Asbestos flooring was used in several areas of the building.
3. The auditorium on the ground floor has asbestos ceiling material.
4. The building has an oil-fired burner.
5. There is lead flashing on the building roof.

3. ASBESTOS SURVEY

The subject building was occupied during the time of this survey. Electrical systems were in operation and could not be fully inspected. Interior and exterior doors were not cored. The roof of the building has recently been replaced and was therefore not included as part of this survey.

The building is an historic structure, and contains sensitive materials. There was limited access to wall areas, and some floors and ceilings. Sampling of some materials occurred in areas that were already damaged.

Overall, a total of 348 samples were collected from the building and analyzed for asbestos content (sample numbers 1 through 348) (Figures 1 through 4).

Asbestos analytical results are attached as Appendix A and summarized below in Table 1.

Table 1. Asbestos analytical results. Seattle Asian Art Museum. June, 2016.

Sample Number	Location/Description	Asbestos Content (%)
1	Main floor. Exhibit area N2. Floor tile and leveling compound over a concrete floor. All beneath carpet tiles.	ND
2	Main floor. Exhibit area N2. Black mastic over a concrete floor. All beneath sample number 1 noted above.	**2 mastic** ND concrete floor
3	Main floor. Exhibit area N2. Wall sheetrock with taping mud. No texture. Reportedly screwed to plywood and plaster sub-walls.	ND
4	Main floor. Exhibit area N2. Wall skim coat and plaster material.	ND
5	Main floor. Exhibit area N2. Ceiling skim coat and plaster material. Similar to sample number 4 noted above.	ND
6	Main floor. Exhibit area N2. Crown molding plaster ceiling material.	ND
7	Main floor. Exhibit area N7. Floor tile and leveling compound over a concrete floor. All beneath carpet tiles.	ND
8	Main floor. Exhibit area N7. Wall sheetrock with taping mud. No texture. Similar to sample number 3 noted above.	ND
9	Main floor. Exhibit area N7. Wall skim coat and plaster material. Similar to sample numbers 4 and 5 noted above.	ND
10	Main floor. Exhibit area N7. Ceiling skim coat and plaster material. Similar to sample numbers 4, 5 and 9 noted above.	ND
11	Main floor. Exhibit area N7. Hard cove base material with mastic.	ND
12	Main floor. Exhibit area N5. Flooring and insulation board material with mastic over a concrete floor. All beneath carpet tiles.	ND

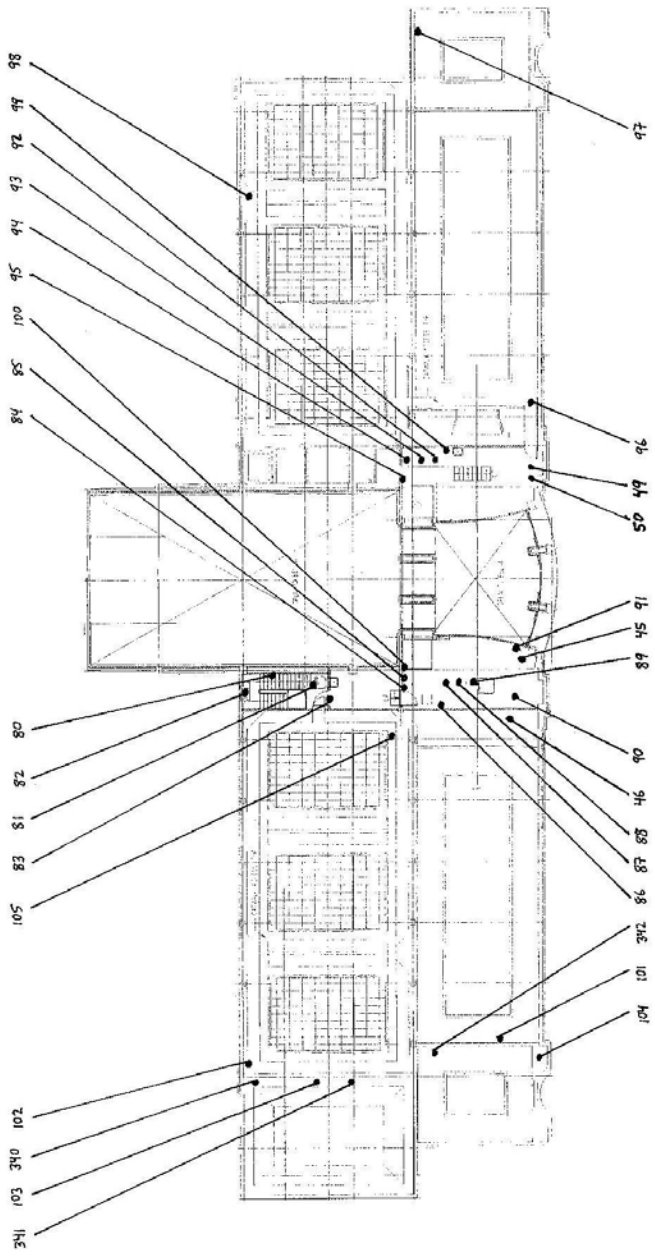

Figure 1. Approximate asbestos sampling locations.
Attic
Seattle Asian Art Museum. June, 2016.

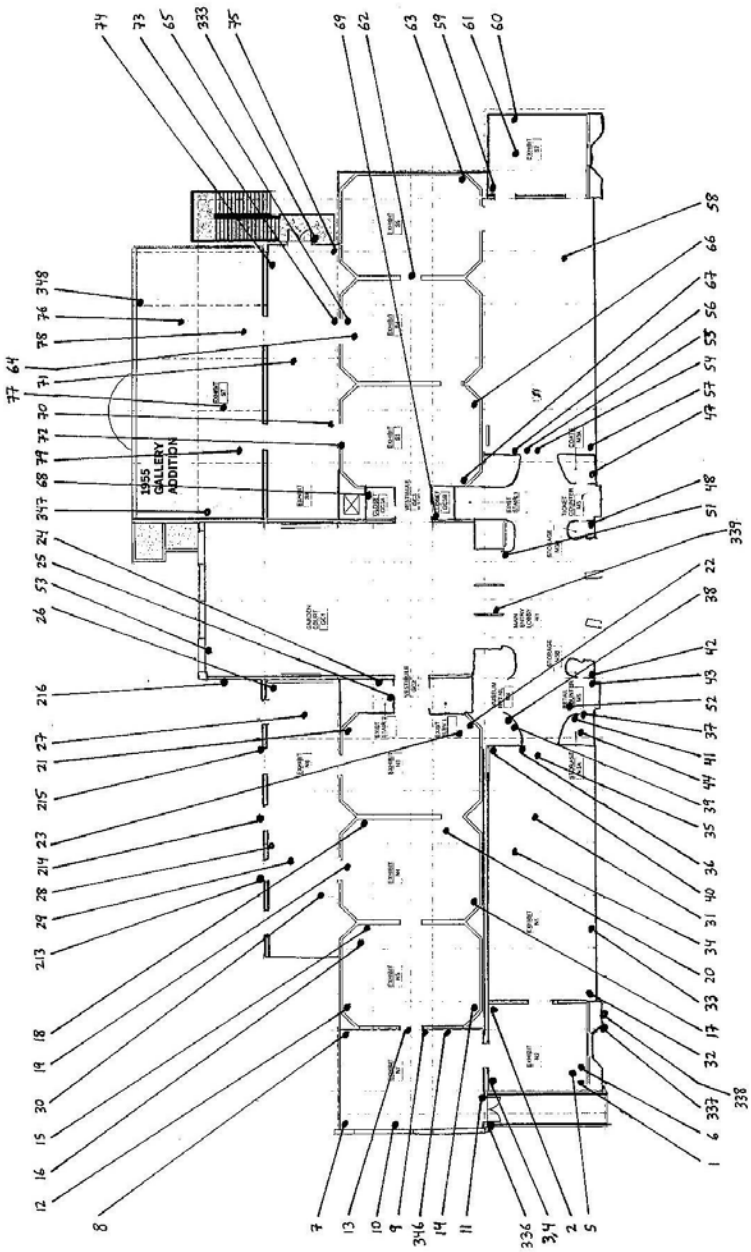

Figure 2. Approximate asbestos sampling locations.
Main floor interior and exterior.
Seattle Asian Art Museum. June, 2016.

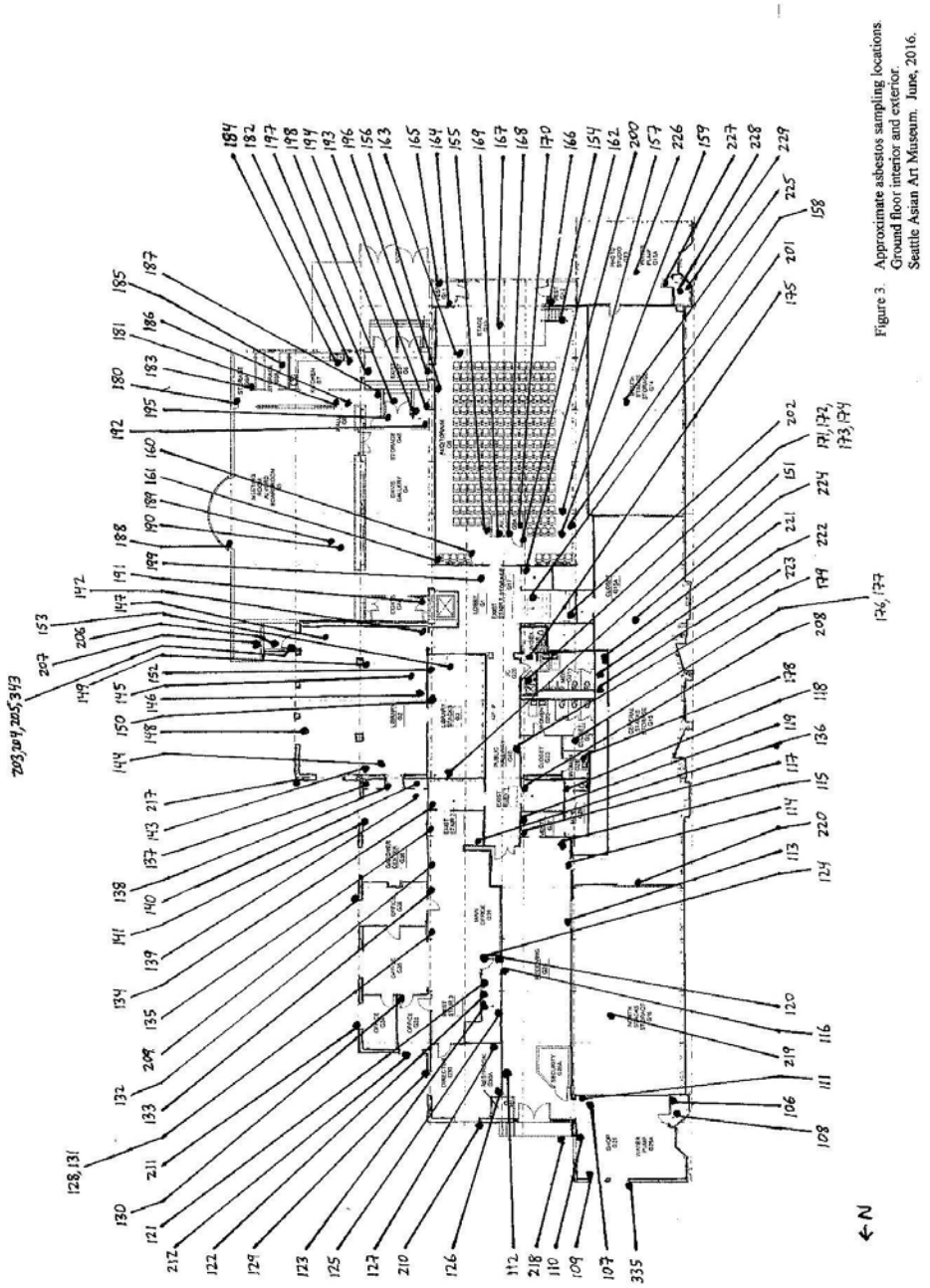

Figure 3. Approximate asbestos sampling locations
Ground floor interior and exterior.
Seattle Asian Art Museum. June, 2016.

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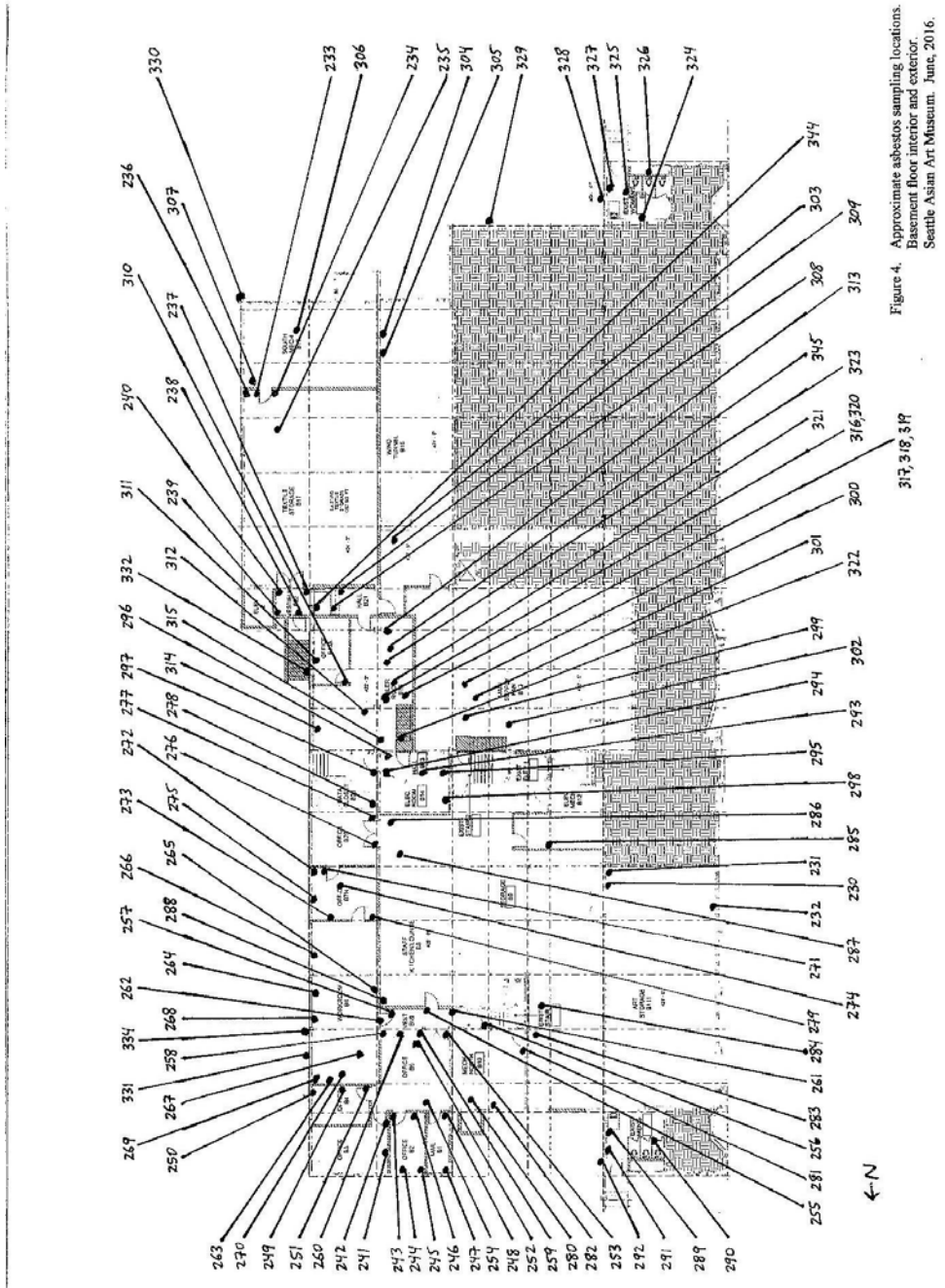

Figure 4. Approximate asbestos sampling locations.
Basement floor interior and exterior.
Seattle Asian Art Museum. June, 2016.

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Table 1 (continued). Asbestos analytical results. Seattle Asian Art Museum. June, 2016.

Sample Number	Location/Description	Asbestos Content (%)
13	Main floor. Exhibit area N7. Floor tile and leveling compound over a concrete floor. All beneath carpet tiles. Similar to sample number 7 noted above.	ND
14	Main floor. Exhibit area N5. Wall sheetrock with taping mud. No texture. Similar to sample numbers 3 and 8 noted above.	ND
15	Main floor. Exhibit area N5. Crown molding plaster ceiling material. Similar to sample number 6 noted above.	ND
16	Main floor. Exhibit area N5. Ceiling skim coat and plaster material. Similar to sample numbers 4, 5, 9 and 10 noted above.	ND
17	Main floor. Exhibit area N4. Flooring and insulation board material with mastic over a concrete floor. All beneath carpet tiles. Similar to sample number 12 noted above.	ND
18	Main floor. Exhibit area N4. Wall sheetrock with taping mud. No texture. Similar to sample numbers 3, 8 and 14 noted above.	ND
19	Main floor. Exhibit area N4. Crown molding plaster ceiling material. Similar to sample numbers 6 and 15 noted above.	ND
20	Main floor. Exhibit area N4. Ceiling skim coat and plaster material. Similar to sample numbers 4, 5, 9, 10 and 16 noted above.	ND
21	Main floor. Exhibit area N3. Flooring and insulation board material with mastic over a concrete floor. All beneath carpet tiles. Similar to sample numbers 12 and 17 noted above.	ND
22	Main floor. Exhibit area N3. Crown molding plaster ceiling material. Similar to sample numbers 6, 15 and 19 noted above.	ND
23	Main floor. Exhibit area N3. Ceiling skim coat and plaster material. Similar to sample numbers 4, 5, 9, 10, 16 and 20 noted above.	ND
24	Main floor. Stairwell 2. Skim coat material over a concrete wall.	ND
25	Main floor. Stairwell 2. Concrete cove base material.	ND
26	Main floor. Exhibit area N6. Flooring and insulation board material with mastic over a concrete floor. All beneath carpet tiles. Similar to sample numbers 12, 17 and 21 noted above.	ND

Table 1 (continued). Asbestos analytical results. Seattle Asian Art Museum. June, 2016.

Sample Number	Location/Description	Asbestos Content (%)
27	Main floor. Exhibit area N6. Ceiling skim coat and plaster material. Similar to sample numbers 4, 5, 9, 10, 16, 20 and 23 noted above.	ND
28	Main floor. Exhibit area N6. Composite of silver paint inside wall radiator boxes.	ND
29	Main floor. Exhibit area N6. Decorative ceiling skim coat material.	ND
30	Main floor. Exhibit area N6. Ceiling skim coat and plaster material. Similar to sample numbers 4, 5, 9, 10, 16, 20, 23 and 27 noted above.	ND
31	Main floor. Exhibit area N1. Flooring and insulation board material with mastic over a concrete floor. All beneath carpet tiles. Similar to sample numbers 12, 17, 21 and 26 noted above.	ND
32	Main floor. Exhibit area N1. Flooring and insulation board material with mastic over a concrete floor. All beneath carpet tiles. Similar to sample numbers 12, 17, 21, 26 and 31 noted above.	ND
33	Main floor. Exhibit area N1. Wall skim coat and plaster material. Similar to sample numbers 4, 5, 9, 10, 16, 20, 23, 27 and 30 noted above.	ND
34	Main floor. Exhibit area N1. Wall skim coat and plaster material. Similar to sample numbers 4, 5, 9, 10, 16, 20, 23, 27, 30 and 33 noted above.	ND
35	Main floor. Exhibit area N1. Ceiling skim coat and plaster material. Similar to sample numbers 4, 5, 9, 10, 16, 20, 23, 27, 30, 33 and 34 noted above.	ND
36	Main floor. Exhibit area N1. Hard green marble-like wall material.	ND
37	Main Floor. Retail area M5. Hard, irregular-pattern flooring material.	ND
38	Main Floor. Retail area M4. 12-by-12-inch floor tile with mastic over a concrete floor.	ND
39	Main Floor. Retail area M4. Cove base mastic.	ND
40	Main floor. Exhibit area N1. Wall sheetrock with taping mud. No texture. Similar to sample numbers 3, 8, 14 and 18 noted above.	ND
41	Main Floor. Retail area M5. Wall sheetrock with taping mud. No texture. Similar to sample numbers 3, 8, 14, 18 and 40 noted above.	ND

Table 1 (continued). Asbestos analytical results. Seattle Asian Art Museum. June, 2016.

Sample Number	Location/Description	Asbestos Content (%)
42	Main Floor. Retail area M5. Skim coat material over a concrete wall. Similar to sample number 24 noted above.	ND
43	Main Floor. Retail area M5. Hard black cove base material.	ND
44	Main Floor. Retail area M5A. Paper material inside ceiling light fixture.	**65**
45	Attic. Brick wall and mortar material.	ND
46	Attic. Clay block wall and mortar material.	ND
47	Main floor. Ticket counter area M3. Skim coat material over a concrete wall. Similar to sample numbers 24 and 42 noted above.	ND
48	Main floor. Ticket counter area M3. Concrete cove base material.	ND
49	Attic. Tan brick wall and mortar material.	ND
50	Attic. Concrete material on top of wall area.	ND
51	Main floor. Lobby area M1. Off-white porous stone wall material.	ND
52	Main Floor. Retail area M5. Hard, uniform-pattern flooring material.	ND
53	Main floor. Garden Court area GC1. Hard block wall material.	ND
54	Main floor. Exhibit area S1. Wall skim coat and plaster material. Similar to sample numbers 4, 5, 9, 10, 16, 20, 23, 27, 30, 33, 34 and 35 noted above.	ND
55	Main floor. Exhibit area S1. Ceiling skim coat and plaster material. Similar to sample numbers 4, 5, 9, 10, 16, 20, 23, 27, 30, 33, 34, 35 and 54 noted above.	ND
56	Main floor. Exhibit area S1. Crown molding plaster ceiling material. Similar to sample numbers 6, 15, 19 and 22 noted above.	ND
57	Main floor. Exhibit area S1. Flooring and insulation board material with mastic over a concrete floor. All beneath carpet tiles. Similar to sample numbers 12, 17, 21, 26, 31 and 32 noted above.	ND
58	Main floor. Exhibit area S1. Ceiling skim coat and plaster material. Similar to sample numbers 4, 5, 9, 10, 16, 20, 23, 27, 30, 33, 34, 35, 54 and 55 noted above.	ND
59	Main floor. Exhibit area S2. Wall sheetrock with taping mud. No texture. Similar to sample numbers 3, 8, 14, 18, 40 and 41 noted above.	ND

Table 1 (continued). Asbestos analytical results. Seattle Asian Art Museum. June, 2016.

Sample Number	Location/Description	Asbestos Content (%)
60	Main floor. Exhibit area S2. Wall skim coat and plaster material. Similar to sample numbers 4, 5, 9, 10, 16, 20, 23, 27, 30, 33, 34, 35, 54, 55 and 58 noted above.	ND
61	Main floor. Exhibit area S2. Wall sheetrock with taping mud. No texture. Similar to sample numbers 3, 8, 14, 18, 40, 41 and 59 noted above.	ND
62	Main floor. Exhibit area S5. Wall skim coat and plaster material. Similar to sample numbers 4, 5, 9, 10, 16, 20, 23, 27, 30, 33, 34, 35, 54, 55, 58 and 60 noted above.	ND
63	Main floor. Exhibit area S5. Flooring and insulation board material over a concrete floor. All beneath carpet tiles. Similar to sample numbers 12, 17, 21, 26, 31, 32 and 57 noted above.	ND
64	Main floor. Exhibit area S4. Ceiling skim coat and plaster material. Similar to sample numbers 4, 5, 9, 10, 16, 20, 23, 27, 30, 33, 34, 35, 54, 55, 58, 60 and 62 noted above.	ND
65	Main floor. Exhibit area S4. Crown molding plaster ceiling material. Similar to sample numbers 6, 15, 19, 22 and 56 noted above.	ND
66	Main floor. Exhibit area S3. Wall sheetrock with taping mud. No texture. Similar to sample numbers 3, 8, 14, 18, 40, 41, 59 and 61 noted above.	ND
67	Main floor. Exhibit area S3. Flooring and insulation board material with mastic over a concrete floor. All beneath carpet tiles. Similar to sample numbers 12, 17, 21, 26, 31, 32, 57 and 63 noted above.	ND
68	Main floor. South vestibule, east closet area GC3A. Wall skim coat and plaster material. Similar to sample numbers 4, 5, 9, 10, 16, 20, 23, 27, 30, 33, 34, 35, 54, 55, 58, 60, 62 and 64 noted above.	ND
69	Main floor. South vestibule, west closet area GC3B. Wall skim coat and plaster material. Similar to sample numbers 4, 5, 9, 10, 16, 20, 23, 27, 30, 33, 34, 35, 54, 55, 58, 60, 62, 64 and 68 noted above.	ND
70	Main floor. Exhibit area S6. Ceiling skim coat and plaster material. Similar to sample numbers 4, 5, 9, 10, 16, 20, 23, 27, 30, 33, 34, 35, 54, 55, 58, 60, 62, 64, 68 and 69 noted above.	ND

Table 1 (continued). Asbestos analytical results. Seattle Asian Art Museum. June, 2016.

Sample Number	Location/Description	Asbestos Content (%)
71	Main floor. Exhibit area S6. Ceiling skim coat and plaster material. Similar to sample numbers 4, 5, 9, 10, 16, 20, 23, 27, 30, 33, 34, 35, 54, 55, 58, 60, 62, 64, 68, 69 and 70 noted above.	ND
72	Main floor. Exhibit area S6. Floor tile and leveling compound over a concrete floor. All beneath carpet tiles.	ND
73	Main floor. Exhibit area S6. Floor tile with mastic over a concrete floor. All beneath carpet tiles. Similar to sample number 72 noted above.	ND floor tile **3 tile mastic**
74	Main floor. Exhibit area S6. Floor tile with mastic over a concrete floor. All beneath carpet tiles. Similar to sample numbers 72 and 73 noted above.	ND floor tile **3 tile mastic**
75	Main floor. Exhibit area S6. Wall sheetrock with taping mud. No texture. Similar to sample numbers 3, 8, 14, 18, 40, 41, 59, 61 and 66 noted above.	ND
76	Main floor. Exhibit area S7. Floor tile with mastic over a concrete floor. All beneath carpet tiles.	ND
77	Main floor. Exhibit area S7. Floor tile with mastic over a concrete floor. All beneath carpet tiles. Similar to sample number 76 noted above.	ND
78	Main floor. Exhibit area S7. Ceiling skim coat and plaster material. Similar to sample numbers 4, 5, 9, 10, 16, 20, 23, 27, 30, 33, 34, 35, 54, 55, 58, 60, 62, 64, 68, 69, 70 and 71 noted above.	ND
79	Main floor. Exhibit area S7. Ceiling skim coat and plaster material. Similar to sample numbers 4, 5, 9, 10, 16, 20, 23, 27, 30, 33, 34, 35, 54, 55, 58, 60, 62, 64, 68, 69, 70, 71 and 78 noted above.	ND
80	Attic. Skim coat material over a concrete wall.	ND
81	Attic. Skim coat material over a concrete ceiling. Similar to sample number 80 noted above.	ND
82	Attic. Putty material on inside of metal-framed window.	ND
83	Attic. Composite of paint on man-doors into attic area.	ND
84	Attic. Putty material on inside of metal-framed window.	ND
85	Attic. Hard packing material on inside of window between metal frame and concrete wall.	ND
86	Attic. 12-by-12-inch air filter board material.	ND
87	Attic. Vibration damper cloth material between sections of rectangular metal HVAC duct.	**15**

Table 1 (continued). Asbestos analytical results. Seattle Asian Art Museum. June, 2016.

Sample Number	Location/Description	Asbestos Content (%)
88	Attic. Vibration damper cloth material between sections of rectangular metal HVAC duct. Similar to sample number 87 noted above.	ND
89	Attic. Vibration damper cloth material between sections of round metal HVAC duct. Similar to sample numbers 87 and 88 noted above.	**15**
90	Attic. Composite of paint on metal HVAC ducts.	ND
91	Attic. Composite of hard packing material around air handling units through concrete walls.	ND
92	Attic. Insulation material on metal tank.	**25**
93	Attic. Pipe insulation material. 4-inch.	**20**
94	Attic. Pipe elbow insulation material. 4-inch.	**15 – 20**
95	Attic. Caulking material between metal door frame and concrete wall.	ND
96	Attic. Linoleum material with mastic on top of wood cat-walk. Nailed.	ND
97	Attic. Black sealant material over concrete perimeter wall.	ND
98	Attic. Concrete material on top of clay block wall.	ND
99	Attic. Pipe insulation material. 2.5-inch.	**25**
100	Attic. Caulking material between metal exhaust vent frame and concrete wall.	ND
101	Attic. Black sealant material over concrete perimeter wall. Similar to sample number 97 noted above.	ND
102	Attic. Concrete material on top of clay block wall. Similar to sample number 98 noted above.	ND
103	Attic. Pipe insulation material. 4-inch.	ND
104	Attic. Pipe insulation debris on floor. Similar to sample number 103 noted above.	ND
105	Attic. Linoleum material with mastic on top of wood cat-walk. Nailed. Similar to sample number 96 noted above.	ND
106	Ground floor. Shop closet area G29A. Wall sheetrock with taping mud. No texture.	ND
107	Ground floor. Shop area G29. Ceiling skim coat and plaster material.	ND
108	Ground floor. Shop closet area G29A. Concrete curb and flexible liner material.	ND
109	Ground floor. Shop area G29. Composite of putty on inside of metal-framed windows.	ND

Table 1 (continued). Asbestos analytical results. Seattle Asian Art Museum. June, 2016.

Sample Number	Location/Description	Asbestos Content (%)
110	Ground floor. Shop area G29. Paint on floor radiator.	ND
111	Ground floor. Shop area G29. Wall sheetrock with taping mud. No texture. Similar to sample number 106 noted above.	ND
112	Ground floor. Receiving hallway area G28. Paint on floor radiator.	ND
113	Ground floor. Receiving hallway area G28. Paint on sliding fire door into stack area.	ND
114	Ground floor. Receiving hallway area G28. Paint on man-door into stack area.	ND
115	Ground floor. Receiving hallway area G28. Fabric wrap material over fiberglass insulation over metal HVAC duct.	ND
116	Ground floor. Receiving hallway area G28. Caulking material between metal door frame and clay block wall.	ND
117	Ground floor. Vestibule area G27. Concrete cove base material.	ND
118	Ground floor. Employee bathroom area G26. Wall skim coat and plaster material. Similar to sample number 107 noted above.	ND
119	Ground floor. Vestibule area G27. Ceiling skim coat and plaster material. Similar to sample numbers 107 and 118 noted above.	ND
120	Ground floor. Stairwell 2. Sheet vinyl flooring over a concrete floor.	ND
121	Ground floor. Stairwell 2. Concrete cove base material with caulking.	ND
122	Ground floor. Stairwell 2. Concrete stair material.	ND
123	Ground floor. Stairwell 2. Mastic beneath rubber stair treads. All over concrete stair material.	ND
124	Ground floor. Stairwell 2. Wall sheetrock with taping mud. No texture. Similar to sample numbers 106 and 111 noted above.	ND
125	Ground floor. Stairwell 2. Skim coat material over concrete ceiling.	ND
126	Ground floor. Office area G30. 9-by-9-inch floor tile with mastic over a concrete floor. All beneath carpet.	**4 floor tile** ND tile mastic
127	Ground floor. Office area G30. Wall skim coat and plaster material. Similar to sample numbers 107, 118 and 119 noted above.	ND

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Table 1 (continued). Asbestos analytical results. Seattle Asian Art Museum. June, 2016.

Sample Number	Location/Description	Asbestos Content (%)
128	Ground floor. Office area G39. 12-by-12-inch ceiling tile with mastic over a concrete ceiling.	ND
129	Exterior. Ground floor. Caulking material between metal window frame and concrete wall.	ND
130	Ground floor. Office area G33. 9-by-9-inch floor tile with mastic and leveling compound over a concrete floor. All beneath carpet. Similar to sample number 126 noted above.	**5 floor tile** ND tile mastic ND leveling compound
131	Ground floor. Office area G39. Carpet mastic over sheet vinyl flooring/mastic over a concrete floor. All beneath carpet.	ND
132	Ground floor. Office area G39. 9-by-9-inch floor tile with mastic over a concrete floor. All beneath carpet. Similar to sample numbers 126 and 130 noted above.	**5 floor tile** ND tile mastic
133	Ground floor. Office area G39. Carpet mastic over sheet vinyl flooring/mastic over a concrete floor. All beneath carpet. Similar to sample number 131 noted above.	ND
134	Ground floor. Stairwell 2. Concrete cove base material.	ND
135	Ground floor. Office area G39. Skim coat and plaster material on post. Similar to sample numbers 107, 118, 119 and 127 noted above.	ND
136	Ground floor. Office area G39. Wall skim coat and plaster material. Similar to sample numbers 107, 118, 119, 127 and 135 noted above.	ND
137	Ground floor. Gardner Center area G38. 9-by-9-inch floor tile with mastic over a concrete floor. Similar to sample numbers 126, 130 and 132 noted above.	**5 floor tile** ND tile mastic
138	Ground floor. Gardner Center area G38. Wall skim coat and plaster material. Similar to sample numbers 107, 118, 119, 127, 135 and 136 noted above.	ND
139	Ground floor. Gardner Center area G38. Ceiling skim coat and plaster material. Similar to sample numbers 107, 118, 119, 127, 135, 136 and 138 noted above.	ND
140	Ground floor. Gardner Center area G38. Crown molding plaster ceiling material.	ND
141	Ground floor. Gardner Center area G38. Sealant material on inside of metal-framed window.	ND
142	Ground floor. Library area G2. 9-by-9-inch floor tile with mastic over a concrete floor. All beneath carpet tiles. Similar to sample numbers 126, 130, 132 and 137 noted above.	**5 floor tile** ND tile mastic

Table 1 (continued). Asbestos analytical results. Seattle Asian Art Museum. June, 2016.

Sample Number	Location/Description	Asbestos Content (%)
143	Ground floor. Library area G2. Wall skim coat and plaster material. Similar to sample numbers 107, 118, 119, 127, 135, 136, 138 and 139 noted above.	ND
144	Ground floor. Library area G2. Ceiling texture material. Along perimeter of room.	ND
145	Ground floor. Library area G2. Ceiling texture material. Along perimeter of room. Similar to sample number 144 noted above.	ND
146	Ground floor. Library area G2. Crown molding plaster ceiling material. Similar to sample number 140 noted above.	ND
147	Ground floor. Library area G2. Ceiling texture material. Along center of room.	**15**
148	Ground floor. Library area G2. Composite of putty material on inside of metal-framed windows.	ND
149	Ground floor. Library area G2. Skim coat and plaster material over a concrete post. Similar to sample numbers 107, 118, 119, 127, 135, 136, 138, 139 and 143 noted above.	ND
150	Ground floor. Library stacks area G3. Carpet mastic over 9-by-9-inch floor tile with mastic over a concrete floor. All beneath carpet, with some also beneath carpet and plywood beneath sliding shelving. Similar to sample numbers 126, 130, 132, 137 and 142 noted above.	ND carpet mastic **5 floor tile** ND tile mastic
151	Ground floor. Library stacks area G3. Carpet mastic over a plywood sub-floor. All beneath carpet.	ND
152	Ground floor. Library stacks area G3. Wall skim coat and plaster material. Similar to sample numbers 107, 118, 119, 127, 135, 136, 138, 139, 143 and 149 noted above.	ND
153	Ground floor. Library stacks area G3. Ceiling skim coat and plaster material. Similar to sample numbers 107, 118, 119, 127, 135, 136, 138, 139, 143, 149 and 152 noted above.	ND
154	Ground floor. Auditorium area G9. Carpet mastic over a concrete floor. All beneath carpet.	ND
155	Ground floor. Auditorium area G9. Cove base mastic.	ND
156	Ground floor. Auditorium area G9. Decorative wall plaster material.	ND

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Table 1 (continued). Asbestos analytical results. Seattle Asian Art Museum. June, 2016.

Sample Number	Location/Description	Asbestos Content (%)
157	Ground floor. Auditorium area G9. Skim coat and plaster material on beam. Similar to sample numbers 107, 118, 119, 127, 135, 136, 138, 139, 143, 149, 152 and 153 noted above.	ND
158	Ground floor. Auditorium area G9. Wall skim coat and plaster material. Similar to sample numbers 107, 118, 119, 127, 135, 136, 138, 139, 143, 149, 152, 153 and 157 noted above.	ND
159	Ground floor. Auditorium area G9. Ceiling texture material. Similar to sample number 147 noted above.	**25**
160	Ground floor. Auditorium area G9. Ceiling texture material. Similar to sample numbers 147 and 159 noted above.	**25**
161	Ground floor. Auditorium area G9. Wall sheetrock with taping mud. No texture. Similar to sample numbers 106, 111 and 124 noted above.	ND
162	Ground floor. Auditorium area G9. Wall sheetrock with taping mud. No texture. Similar to sample numbers 106, 111, 124 and 161 noted above.	ND
163	Ground floor. Auditorium area G9. Ceiling texture material. Similar to sample numbers 147, 159 and 160 noted above.	**15**
164	Ground floor. Auditorium stage area G11. Wall skim coat and plaster material. Similar to sample numbers 107, 118, 119, 127, 135, 136, 138, 139, 143, 149, 152, 153, 157 and 158 noted above.	ND
165	Ground floor. Auditorium stage area G11. Wall skim coat and plaster material. Similar to sample numbers 107, 118, 119, 127, 135, 136, 138, 139, 143, 149, 152, 153, 157, 158 and 164 noted above.	ND
166	Ground floor. Auditorium stage area G12. Ceiling skim coat and plaster material. Similar to sample numbers 107, 118, 119, 127, 135, 136, 138, 139, 143, 149, 152, 153, 157, 158, 164 and 165 noted above.	ND
167	Ground floor. Auditorium stage area G10. Wall sheetrock with taping mud. No texture. Similar to sample numbers 106, 111, 124, 161 and 162 noted above.	ND
168	Ground floor. Auditorium AV area G9A. Carpet mastic over wood stair treads. All beneath carpet.	ND
169	Ground floor. Auditorium AV area G9A. Carpet mastic over floor tile with mastic over a wood floor.	ND

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Table 1 (continued). Asbestos analytical results. Seattle Asian Art Museum. June, 2016.

Sample Number	Location/Description	Asbestos Content (%)
170	Ground floor. Auditorium AV area G9A. 12-by-12-inch wall tile with mastic over a wood wall.	ND
171	Ground floor. Men's bathroom area G21. Brown 9-by-9-inch floor tile with mastic over a concrete floor. Similar to sample numbers 126, 130, 132, 137, 142 and 150 noted above.	**5 floor tile** ND tile mastic
172	Ground floor. Men's bathroom area G21. Dark green 9-by-9-inch floor tile with mastic over a concrete floor. Similar to sample numbers 126, 130, 132, 137, 142, 150 and 171 noted above.	**5 floor tile** ND tile mastic
173	Ground floor. Men's bathroom area G21. Concrete cove base material.	ND
174	Ground floor. Men's bathroom area G21. Wall skim coat and plaster material. Similar to sample numbers 107, 118, 119, 127, 135, 136, 138, 139, 143, 149, 152, 153, 157, 158, 164, 165 and 166 noted above.	ND
175	Ground floor. Men's bathroom area G21. Ceiling skim coat and plaster material. Similar to sample numbers 107, 118, 119, 127, 135, 136, 138, 139, 143, 149, 152, 153, 157, 158, 164, 165, 166 and 174 noted above.	ND
176	Ground floor. Women's bathroom area G24. Tan 6-by-6-inch floor tile with mastic over a concrete floor.	**5 floor tile** ND tile mastic
177	Ground floor. Women's bathroom area G24. Dark brown tile with mastic along border of room. Over a concrete floor. Approximately 10 square feet.	ND
178	Ground floor. Women's bathroom area G25. Light green 9-by-9-inch floor tile with mastic over a concrete floor. Similar to sample numbers 126, 130, 132, 137, 142, 150, 171 and 172 noted above.	**5 floor tile** ND tile mastic
179	Ground floor. Public hallway area G40. Hard flooring material over a concrete floor.	ND
180	Ground floor. Kitchen area G6A. Linoleum with mastic and leveling compound over a concrete floor.	ND
181	Ground floor. Kitchen area G7. Linoleum with mastic and leveling compound over a concrete floor. Similar to sample number 180 noted above.	ND
182	Ground floor. Kitchen area G7. Cove base mastic.	ND
183	Ground floor. Kitchen area G6A. Mastic behind plastic wall panels.	ND
184	Ground floor. Kitchen area G7. Composite of gray coating material beneath sinks.	ND

Table 1 (continued). Asbestos analytical results. Seattle Asian Art Museum. June, 2016.

Sample Number	Location/Description	Asbestos Content (%)
185	Ground floor. Kitchen G6B. White coating material beneath sink.	ND
186	Ground floor. Kitchen area G7. Ceiling sheetrock with taping mud. No texture. Similar to sample numbers 106, 111, 124, 161, 162 and 167 noted above.	ND
187	Ground floor. Kitchen area G7. Wall sheetrock with taping mud. No texture. Similar to sample numbers 106, 111, 124, 161, 162, 167 and 186 noted above.	ND
188	Ground floor. Meeting room area G5. Wall sheetrock with taping mud. No texture. Similar to sample numbers 106, 111, 124, 161, 162, 167, 186 and 187 noted above.	ND
189	Ground floor. Meeting room area G5. Wall sheetrock with taping mud. No texture. Similar to sample numbers 106, 111, 124, 161, 162, 167, 186, 187 and 188 noted above.	ND
190	Ground floor. Meeting room area G5. Acoustical ceiling board material.	ND
191	Ground floor. Davis Gallery area G4A. Ceiling sheetrock with taping mud. No texture. Similar to sample numbers 106, 111, 124, 161, 162, 167, 186, 187, 188 and 189 noted above.	ND
192	Ground floor. Davis Gallery area G4B. Wall sheetrock with taping mud. No texture. Similar to sample numbers 106, 111, 124, 161, 162, 167, 186, 187, 188, 189 and 191 noted above.	ND
193	Ground floor. Davis Gallery area G4B. Linoleum with mastic and leveling compound over a concrete floor. Similar to sample numbers 180 and 181 noted above.	ND
194	Ground floor. Davis Gallery area G4B. Cove base mastic.	ND
195	Ground floor. Davis Gallery area G4. Hard flooring material with mastic over a concrete floor. Similar to sample number 179 noted above.	ND
196	Ground floor. Vestibule area G8. Wall sheetrock with taping mud. No texture. Similar to sample numbers 106, 111, 124, 161, 162, 167, 186, 187, 188, 189, 191 and 192 noted above.	ND
197	Ground floor. Vestibule area G8. Black sealant material over concrete perimeter wall. Similar to sample numbers 97 and 101 noted above.	ND

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Table 1 (continued). Asbestos analytical results. Seattle Asian Art Museum. June, 2016.

Sample Number	Location/Description	Asbestos Content (%)
198	Ground floor. Ceiling space above vestibule area G8. Ceiling skim coat and plaster material. Similar to sample numbers 107, 118, 119, 127, 135, 136, 138, 139, 143, 149, 152, 153, 157, 158, 164, 165, 166, 174 and 175 noted above.	ND
199	Ground floor. Lobby area G1. Crown molding plaster ceiling material. Similar to sample numbers 140 and 146 noted above.	ND
200	Ground floor. Lobby area G17. Wall skim coat and plaster material. Similar to sample numbers 107, 118, 119, 127, 135, 136, 138, 139, 143, 149, 152, 153, 157, 158, 164, 165, 166, 174, 175 and 198 noted above.	ND
201	Ground floor. Stairwell 1. Stair tread mastic.	ND
202	Ground floor. Stairwell 1. Hard, uniform-pattern flooring material. Similar to sample number 52 noted above.	ND
203	Ground floor. Vestibule to elevator 2. Wall skim coat and plaster material. Similar to sample numbers 107, 118, 119, 127, 135, 136, 138, 139, 143, 149, 152, 153, 157, 158, 164, 165, 166, 174, 175, 198 and 200 noted above.	ND
204	Ground floor. Vestibule to elevator 2. 12-by-12-inch floor tile over a concrete floor.	ND
205	Ground floor. Vestibule to elevator 2. Cove base mastic.	ND
206	Ground floor. Vestibule to elevator 2. Suspended ceiling tile.	ND
207	Ground floor. Elevator 2. 12-by-12-inch floor tile with mastic over insulation board material.	ND
208	Ground floor. Elevator 1. 12-by-12-inch floor tile with mastic and leveling compound over a wood floor.	ND
209	Exterior. Ground floor. Composite of caulking between metal window frame and glass.	ND
210	Exterior. Ground floor. Hard packing material between metal window frame and concrete wall.	ND
211	Exterior. Ground floor. Caulking material between metal window frame and concrete wall. Similar to sample number 129 noted above.	ND
212	Exterior. Ground floor. Sealant material between metal window frame and glass. Similar to sample number 141 noted above.	ND
213	Exterior. Main floor. Caulking material between metal window frame and concrete wall. Similar to sample numbers 129 and 211 noted above.	ND

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Table 1 (continued). Asbestos analytical results. Seattle Asian Art Museum. June, 2016.

Sample Number	Location/Description	Asbestos Content (%)
214	Exterior. Main floor. Sealant material between metal window frame and glass. Similar to sample numbers 141 and 212 noted above.	ND
215	Exterior. Main floor. Composite of caulking between metal window frame and glass. Similar to sample number 209 noted above.	ND
216	Exterior. Main floor. Wall stucco and paper material.	ND
217	Exterior. Ground floor. Concrete wall material.	ND
218	Exterior. Ground floor. Ceiling stucco material.	ND
219	Ground floor. North stacks area G16. Ceiling skim coat and plaster material. Similar to sample numbers 107, 118, 119, 127, 135, 136, 138, 139, 143, 149, 152, 153, 157, 158, 164, 165, 166, 174, 175, 198, 200 and 203 noted above.	ND
220	Ground floor. General stacks area G15. Composite of paint on sliding fire doors.	ND
221	Ground floor. Pipe chase room inside general stacks area G15. Clay block wall and mortar material.	ND
222	Ground floor. Pipe chase room inside general stacks area G15. Concrete material along base of HVAC ducts.	ND
223	Ground floor. Pipe chase room inside general stacks area G15. Pipe elbow insulation material. 4.5-inch.	**15**
224	Ground floor. General stacks area G15. Ceiling skim coat and plaster material. Similar to sample numbers 107, 118, 119, 127, 135, 136, 138, 139, 143, 149, 152, 153, 157, 158, 164, 165, 166, 174, 175, 198, 200, 203 and 219 noted above.	ND
225	Ground floor. South stacks area G14. Ceiling skim coat and plaster material. Similar to sample numbers 107, 118, 119, 127, 135, 136, 138, 139, 143, 149, 152, 153, 157, 158, 164, 165, 166, 174, 175, 198, 200, 203, 219 and 224 noted above.	ND
226	Ground floor. Photo studio area G13. Concrete flooring.	ND
227	Ground floor. Photo studio area G13. Ceiling skim coat and plaster material. Similar to sample numbers 107, 118, 119, 127, 135, 136, 138, 139, 143, 149, 152, 153, 157, 158, 164, 165, 166, 174, 175, 198, 200, 203, 219, 224 and 225 noted above.	ND
228	Ground floor. Photo studio closet area G13A. Concrete curb material. Similar to sample number 108 noted above.	ND

Table 1 (continued). Asbestos analytical results. Seattle Asian Art Museum. June, 2016.

Sample Number	Location/Description	Asbestos Content (%)
229	Ground floor. Photo studio closet area G13A. Flexible liner material over concrete. Similar to sample number 108 noted above.	ND
230	Basement floor. Art storage area B111. 12-by-12-inch floor tile with mastic over a concrete floor. Also beneath sliding shelving.	ND
231	Basement floor. Art storage area B111. Cove base mastic.	ND
232	Basement floor. Art storage area B111. Wall skim coat and plaster material.	ND
233	Basement floor. Textile storage area. 12-by-12-inch floor tile with mastic over a concrete floor.	ND
234	Basement floor. Textile storage area. Cove base mastic.	ND
235	Basement floor. Textile storage area. Suspended ceiling tile.	ND
236	Basement floor. Textile storage area. Wall skim coat and plaster material. Similar to sample number 232 noted above.	ND
237	Basement floor. Vestibule area B22. Wall skim coat and plaster material. Similar to sample numbers 232 and 236 noted above.	ND
238	Basement floor. Vestibule area B22. Wall skim coat and plaster material over a concrete wall. Similar to sample numbers 232, 236 and 237 noted above.	ND
239	Basement floor. Vestibule area B22. 12-by-12-inch floor tile with mastic and leveling compound over a concrete floor. Similar to sample number 233 noted above.	ND
240	Basement floor. Vestibule area B22. Cove base mastic.	ND
241	Basement floor. Office area B3. Sheet vinyl flooring/mastic over a concrete floor. All beneath carpet tiles. Similar to sample number 120 noted above.	ND
242	Basement floor. Office area B3. Wall skim coat and plaster material. Similar to sample numbers 232, 236, 237 and 238 noted above.	ND
243	Basement floor. Office area B2. Sheet vinyl flooring/mastic and leveling compound over a concrete floor.	ND
244	Basement floor. Office area B2. Cove base mastic.	ND
245	Basement floor. Office area B2. Ceiling pressboard material with taping mud.	ND

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Table 1 (continued). Asbestos analytical results. Seattle Asian Art Museum. June, 2016.

Sample Number	Location/Description	Asbestos Content (%)
246	Basement floor. Office area B2. Wall skim coat and plaster material. Similar to sample numbers 232, 236, 237, 238 and 242 noted above.	ND
247	Basement floor. Mail room area B1. Sheet vinyl flooring/mastic and leveling compound over a concrete floor. Similar to sample number 243 noted above.	ND
248	Basement floor. Mail room area B1. Cove base mastic.	ND
249	Basement floor. Office area B4. Carpet mastic and leveling compound over a concrete floor. All beneath carpet.	ND
250	Basement floor. Office area B4. Wall sheetrock with taping mud. No texture.	ND
251	Basement floor. Office area B4. Wall skim coat and plaster material. Similar to sample numbers 232, 236, 237, 238, 242 and 246 noted above.	ND
252	Basement floor. Office area B5. Carpet mastic and leveling compound over a concrete floor. All beneath carpet. Similar to sample number 249 noted above.	ND
253	Basement floor. Office area B5. Wall skim coat and plaster material. Similar to sample numbers 232, 236, 237, 238, 242, 246 and 251 noted above.	ND
254	Basement floor. Office area B5. Skim coat material over a concrete ceiling. Similar to sample numbers 232, 236, 237, 238, 242, 246, 251 and 253 noted above.	ND
255	Basement floor. Vestibule area B19. Sheet vinyl flooring/mastic over a concrete floor. All beneath carpet tiles. Similar to sample numbers 120 and 241 noted above.	ND
256	Basement floor. Vestibule area B19. Cove base mastic.	ND
257	Basement floor. Ceiling space above vestibule area B19. Pipe insulation material. 5-inch.	**45**
258	Basement floor. Vestibule area B19. Ceiling skim coat and plaster material. Similar to sample numbers 232, 236, 237, 238, 242, 246, 251, 253 and 254 noted above.	ND
259	Basement floor. Vestibule area B19. Wall sheetrock with taping mud. No texture. Similar to sample number 250 noted above.	ND
260	Basement floor. Vestibule area B19. Wall skim coat and plaster material over a concrete wall. Similar to sample numbers 232, 236, 237, 238, 242, 246, 251, 253, 254 and 258 noted above.	ND

Table 1 (continued). Asbestos analytical results. Seattle Asian Art Museum. June, 2016.

Sample Number	Location/Description	Asbestos Content (%)
261	Basement floor. Vestibule area B19. Wall skim coat and plaster material. Similar to sample numbers 232, 236, 237, 238, 242, 246, 251, 253, 254, 258 and 260 noted above.	ND
262	Basement floor. Vestibule area B19. Sheet vinyl flooring/mastic over a concrete floor.	ND
263	Basement floor. Workroom area B6. Carpet mastic over floor tile with mastic over a concrete floor. All beneath carpet.	ND
264	Basement floor. Workroom area B6. Carpet mastic over floor tile with mastic over a concrete floor. All beneath carpet. Similar to sample number 263 noted above.	ND
265	Basement floor. Workroom area B6. Wall pressboard material with mastic.	ND
266	Basement floor. Workroom area B6. Wall skim coat and plaster material. Similar to sample numbers 232, 236, 237, 238, 242, 246, 251, 253, 254, 258, 260 and 261 noted above.	ND
267	Basement floor. Workroom area B6. 12-by-12-inch ceiling tile with mastic over a concrete ceiling.	ND
268	Basement floor. Workroom area B6. Caulking material between inside of metal-framed window and glass.	ND
269	Basement floor. Workroom area B6. Knob-and-tube wiring.	ND
270	Basement floor. Workroom area B6. Vibration damper cloth on metal HVAC duct.	ND
271	Basement floor. Office area B7N. 12-by-12-inch floor tile with mastic over a concrete floor.	ND
272	Basement floor. Office area B7N. Wall sheetrock with taping mud. No texture. Similar to sample numbers 250 and 259 noted above.	ND
273	Basement floor. Office area B7N. Wall skim coat and plaster material. Similar to sample numbers 232, 236, 237, 238, 242, 246, 251, 253, 254, 258, 260, 261 and 266 noted above.	ND
274	Basement floor. Office area B7N. Suspended ceiling tile.	ND
275	Basement floor. Office area B7N. Composite of putty on inside of metal-framed windows.	ND
276	Basement floor. Office area B7S. 12-by-12-inch floor tile with mastic over a concrete floor. Similar to sample number 271 noted above.	ND

Table 1 (continued). Asbestos analytical results. Seattle Asian Art Museum. June, 2016.

Sample Number	Location/Description	Asbestos Content (%)
277	Basement floor. Office area B7S. Wall skim coat and plaster material. Similar to sample numbers 232, 236, 237, 238, 242, 246, 251, 253, 254, 258, 260, 261, 266 and 273 noted above.	ND
278	Basement floor. Data closet area B20. Wall sheetrock with taping mud. No texture. Similar to sample numbers 250, 259 and 272 noted above.	ND
279	Basement floor. Office area B7N. Cove base mastic.	ND
280	Basement floor. North mechanical room B10. Black vibration damper cloth material.	ND
281	Basement floor. North mechanical room B10. Wall sheetrock with taping mud. No texture. Similar to sample numbers 250, 259, 272 and 278 noted above.	ND
282	Basement floor. North mechanical room B10. Putty on inside of metal-framed window.	ND
283	Basement floor. Storage area B9. Pipe elbow insulation material. 4.5-inch.	**10**
284	Basement floor. Storage area B9. Pipe elbow insulation material. 3-inch. Similar to sample number 283 noted above.	**15**
285	Basement floor. Elevator mechanical room B12. Clay block wall and mortar material.	ND
286	Basement floor. Storage area B9. Pipe insulation material. 2.5-inch	**15 – 20**
287	Basement floor. Storage area B9. Pipe insulation material. 3.5-inch. Similar to sample number 286 noted above.	**15**
288	Basement floor. Staff kitchen area B8. Carpet mastic over a concrete floor. All beneath carpet.	ND
289	Exterior. Basement floor north men's bathroom. Paint/skim coat material over a concrete wall.	ND
290	Exterior. Basement floor north men's bathroom. Paint/skim coat material on concrete stall dividers.	ND
291	Exterior. Basement floor north men's bathroom. Putty on inside of metal-framed window.	ND
292	Exterior. Basement floor. Putty on outside of metal-framed window.	ND
293	Basement floor. Hallway area B23. Pipe elbow insulation material. 4-inch.	**15**
294	Basement floor. Hallway area B23. Pipe insulation material. 5-inch.	**15**

Table 1 (continued). Asbestos analytical results. Seattle Asian Art Museum. June, 2016.

Sample Number	Location/Description	Asbestos Content (%)
295	Basement floor. Hallway area B23. Wall skim coat and plaster material. Similar to sample numbers 232, 236, 237, 238, 242, 246, 251, 253, 254, 258, 260, 261, 266, 273 and 277 noted above.	ND
296	Basement floor. Hallway area B23. Skim coat and plaster material over a concrete wall. Similar to sample numbers 232, 236, 237, 238, 242, 246, 251, 253, 254, 258, 260, 261, 266, 273, 277 and 295 noted above.	ND
297	Exterior. Basement floor. Sealant material between metal door frame and concrete wall.	ND
298	Basement floor. Electrical room B14. Composite of hard packing material around pipes through walls.	ND
299	Basement floor. Fan room B13. Gray vibration damper cloth material.	**55**
300	Basement floor. Fan room B13. Pipe insulation material. 9-inch.	**15**
301	Basement floor. Fan room B13. Concrete material along base of HVAC unit.	ND
302	Basement floor. Fan room B13. Composite of paint on HVAC ducts.	ND
303	Basement floor. Wind tunnel area B16. Insulation material on rectangular HVAC duct.	**35**
304	Basement floor. Wind tunnel area B16. Hard packing material between metal door frame and concrete wall.	ND
305	Basement floor. Wind tunnel area B16. Soft packing material between metal door frame and concrete wall.	**5**
306	Basement floor. South mechanical room B18. Black vibration damper cloth material on HVAC unit.	ND
307	Basement floor. South mechanical room B18. Wall sheetrock. No taping mud or texture.	ND
308	Basement floor. Hallway area B21. Ceiling skim coat and plaster material. Similar to sample numbers 232, 236, 237, 238, 242, 246, 251, 253, 254, 258, 260, 261, 266, 273, 277, 295 and 296 noted above.	ND
309	Basement floor. Hallway area B21. Paint and concrete wall material.	ND
310	Basement floor. Boiler room office area B15A. Wall sheetrock with taping mud. No texture. Similar to sample numbers 250, 259, 272, 278 and 281 noted above.	ND
311	Basement floor. Boiler room B15. Putty on inside of metal-framed window.	ND

Table 1 (continued). Asbestos analytical results. Seattle Asian Art Museum. June, 2016.

Sample Number	Location/Description	Asbestos Content (%)
312	Basement floor. Boiler room B15. Pipe insulation material. 4.5-inch.	**15**
313	Basement floor. Boiler room B15. Insulation material on rectangular HVAC duct. Similar to sample number 303 noted above.	**45**
314	Basement floor. Boiler room B15. Composite of wall and ceiling paint.	ND
315	Basement floor. Boiler room B15. Ceiling skim coat and plaster material. Similar to sample numbers 232, 236, 237, 238, 242, 246, 251, 253, 254, 258, 260, 261, 266, 273, 277, 295, 296 and 308 noted above.	ND
316	Basement floor. Boiler room B15. Hard packing material inside boiler door.	ND
317	Basement floor. Boiler room B15. Concrete material around base of boiler.	ND
318	Basement floor. Boiler room B15. Ceramic tile mastic in pit around boiler burner.	ND
319	Basement floor. Boiler room B15. Composite of paint on boiler doors.	ND
320	Basement floor. Boiler room B15. Insulation material on outside of boiler.	ND
321	Basement floor. Boiler room B15. Fire brick material inside boiler.	ND
322	Basement floor. Boiler room B15. Stair tread material with mastic over metal stairs and landing.	ND
323	Basement floor. Boiler room B15. Brick and mortar material around base of boiler.	ND
324	Exterior. Basement floor south women's bathroom. Paint/skim coat material over a concrete wall.	ND
325	Exterior. Basement floor south women's bathroom. Paint/skim coat material on concrete stall dividers.	ND
326	Exterior. Basement floor south women's bathroom. Composite of debris on metal pipes in pipe chase area.	ND
327	Exterior. Basement floor south women's bathroom. Putty on inside of metal-framed window.	ND
328	Exterior. Basement floor. Putty on outside of metal-framed window.	ND
329	Exterior. Basement floor. Concrete wall material.	ND
330	Exterior. Basement floor. Wall stucco material.	ND
331	Exterior. Basement floor. Composite of caulking material between metal window frame and glass.	ND

Table 1 (continued). Asbestos analytical results. Seattle Asian Art Museum. June, 2016.

Sample Number	Location/Description	Asbestos Content (%)
332	Exterior. Basement floor. Caulking material between metal window frame and glass.	ND
333	Exterior. Main floor. Caulking material between metal door frame and concrete wall.	ND
334	Exterior. Basement floor. Composite of caulking material between metal window frame and concrete wall.	ND
335	Exterior. Ground floor. Composite of caulking material between metal window frame and concrete wall.	ND
336	Exterior. Main floor. Sealant material between metal door frame and stucco wall.	ND
337	Exterior. Main floor. Stone wall material.	ND
338	Exterior. Main floor. Ceramic tile mortar material along building wall for fountain.	ND
339	Exterior. Main floor. Composite of sealant material between sections of metal entry doors and panes.	ND
340	Attic. Pipe elbow insulation material. 4-inch.	ND
341	Attic. Pipe insulation material. 4-inch. Similar to sample numbers 103 and 104 noted above.	**15**
342	Attic. Pipe insulation material. 4-inch. Similar to sample numbers 103, 104 and 341 noted above.	**15**
343	Ground floor. Vestibule to elevator 2. Floor tile with mastic over a concrete floor. Similar to sample number 204 noted above.	ND
344	Basement floor. Hallway area B21. Soft packing material between metal door frame and concrete wall. Similar to sample number 305 noted above.	**10**
345	Basement floor. Boiler room B15. Insulation material on outside of boiler. Similar to sample number 320 noted above.	**10 – 15**
346	Main floor. Exhibit area N7. Floor tile and mastic over a concrete floor. All beneath carpet tiles. Similar to sample numbers 7 and 13 noted above.	ND
347	Main floor. Exhibit area S7. Floor tile and mastic over a concrete floor. All beneath carpet tiles. Similar to sample numbers 76 and 77 noted above.	ND
348	Main floor. Exhibit area S7. Floor tile and mastic over a concrete floor. All beneath carpet tiles. Similar to sample numbers 76, 77 and 347 noted above.	ND

ND Asbestos was not detected in the sample.

From table 1, asbestos was detected in the following building materials:

GENERAL:

- Asbestos-containing pipe and pipe elbow insulation likely exists in several wall and ceiling areas in the building, such as to floor radiators and plumbing fixtures. The locations and quantities of this insulation could not be determined during the time of this survey since it would have involved serious destructive methods to a building that is an historic structure and contains sensitive materials. As possible, asbestos insulation that could be located and quantified without such destructive means are identified below.

ATTIC:

- North area. Pipe insulation material (not pipe elbows) (sample numbers 103, 104, 341 and 342). Approximately 65 lineal feet of 4-inch insulation, plus insulation debris over approximately 15 square feet of floor area at the west end of this pipe.

- North-central area. Gray vibration damper cloth material between sections of metal HVAC ducts (sample numbers 87, 88 and 89). Approximately 20 lineal feet on a rectangular duct, 9 lineal feet on a rectangular duct, and on a round duct approximately 2.5-feet in diameter.

- South-central area. Insulation material on metal tank (sample number 92). Approximately 2 feet in diameter by 5.5-feet in length.

- South-central area. Pipe and pipe elbow insulation material (sample numbers 93, 94 and 99). Approximately 10 lineal feet of 2.5-inch insulation with elbows, and 17 lineal feet of 4-inch insulation with elbows.

- South area. Pipe and pipe elbow insulation material (similar to sample numbers 93, 94 and 99). Approximately 28 lineal feet of 2.5-inch insulation with elbows, 30 lineal feet of 4-inch insulation with elbows, and four 14-foot-long pipes with 2.5-inch insulation with elbows inside walls leading down to the main floor south vestibule east (room GC3A) and west (room GC3B) closet areas.

MAIN FLOOR:

- Exhibit area N2. Floor tile with mastic (not leveling compound) over a concrete floor (sample number 2). All beneath carpet tiles. Approximately 437 square feet.

- Retail area M5A. Paper material inside ceiling light fixture (sample number 44). Approximately one square foot.

- Exhibit area S6. Floor tile with mastic (not leveling compound) over a concrete floor (sample numbers 72, 73 and 74). All beneath carpet tiles. Approximately 930 square feet.

GROUND FLOOR:

- Office areas G30, G33, G34, G35, G36 and G39 and Gardner Center area G38. 9-by-9-inch floor tile (not tile mastic) over a concrete floor (sample numbers 126, 130, 132 and 137). All beneath carpet (tack-stripped). Approximately 1,458 square feet total in these rooms.

- Ceiling space above office areas G34, G35, G36 and Gardner Center area G38. Pipe insulation material (similar to sample number 223). Approximately six 4-foot vertical pipes with 2.5-inch insulation along the east wall of this area. These pipes likely connect to the hot water radiators in these rooms. Similar pipes may exist in the wall areas leading to radiators in rooms G30, G30A, G33 and the library area G2.

- Bathroom area G30A and Gardner Center area G38. 9-by-9-inch floor tile (not tile mastic) over a concrete floor (sample number 137 and similar to sample numbers 126, 130 and 132). Approximately 47 square feet total in these rooms.

- Library area G2. 9-by-9-inch floor tile (not tile mastic) over a concrete floor (sample number 142). All beneath carpet tiles. Approximately 1,015 square feet.

- Library area G2. Ceiling texture material along center area of room (sample number 147). Approximately 792 square feet.

- Library stacks area G3. 9-by-9-inch floor tile (not carpet mastic or tile mastic) over a concrete floor (sample number 150). All beneath carpet (tack-stripped), with some also beneath carpet and plywood beneath sliding shelving. Approximately 377 square feet.

- Auditorium area G9. Ceiling texture material (sample numbers 159, 160 and 163). Approximately 2,156 square feet.

- Stage area B10. Pipe and pipe elbow insulation material (similar to sample number 223). Approximately 64 lineal feet of 4-inch insulation with elbows along south wall beneath stage.

- Ceiling space above Davis Gallery area G4. Pipe insulation material (similar to sample number 223). Approximately three 4-foot vertical pipes with 4-inch insulation along the east wall of this area.

- Men's bathroom area G21. 9-by-9-inch floor tile (not tile mastic) over a concrete floor (sample numbers 171 and 172). Approximately 183 square feet.

- Women's bathroom area G24. 6-by-6-inch floor tile (not tile mastic) over a concrete floor (sample number 176). Approximately 12 square feet.

- Women's bathroom area G25. 9-by-9-inch floor tile (not tile mastic) over a concrete floor (sample number 178). Approximately 284 square feet.

- Pipe chase room inside general stacks area G15. Pipe and pipe elbow insulation material (sample number 223). Approximately 75 lineal feet of 3-inch insulation with elbows, and 6 lineal feet of 4.5-inch pipe insulation with elbows. Plus approximately 25 lineal feet of 3-inch insulation with elbows in the ceiling space above the stacks, and 20 lineal feet of 3-inch insulation with elbows in the ceiling space above the public bathrooms.

- Photo Studio area G13. Pipe insulation material (similar to sample number 223). Approximately one foot of 2-inch pipe insulation along the east ceiling area.

BASEMENT FLOOR:

- Crawl space area east of men's bathroom along north exterior of building. Pipe and pipe elbow insulation material (similar to sample number 257). Approximately 6 lineal feet of 2.5-inch insulation with elbows, 15 lineal feet of 4.5-inch insulation with elbows, and insulation debris on the floor.

- Office area B5. Pipe and pipe elbow insulation material (similar to sample number 257). Approximately 12 lineal feet of 2.5-inch insulation with elbows.

- Workroom area B6. Gray vibration damper cloth material between sections of metal HVAC ducts (sample number 270 and similar to sample numbers 87, 88 and 89). Approximately 7 lineal feet on a rectangular duct.

- Ceiling space above vestibule area B19. Pipe and pipe elbow insulation material (sample number 257). Approximately 28 lineal feet of 3-inch insulation with elbows, and 35 lineal feet of 5-inch insulation with elbows.

- Storage area B9. Pipe elbow insulation material (sample numbers 283 and 284). Nine 3-inch elbows and three 4.5-inch elbows along the northwest area of this room.

- Storage area B9. Pipe and pipe elbow insulation material (sample numbers 286 and 287). Approximately 82 lineal feet of 2.5-inch insulation with elbows, 68 lineal feet of 3.5-inch insulation with elbows, eleven 3.5-inch elbows, 43 lineal feet of 4.5-inch insulation with elbows, one 4.5-inch elbow, 47 lineal feet of 5-inch insulation with elbows, and two 5-inch elbows along the south and east areas of this room.

- Stairwell 2. Pipe elbow insulation material (similar to sample numbers 293 and 294). One 4-inch elbow.

- Hallway area B23. Pipe and pipe elbow insulation material (sample numbers 293 and 294). Approximately 17 lineal feet of 2.5-inch insulation with elbows, 5 lineal feet of 5-inch insulation with elbows, and one 4-inch elbow.

- Fan room B13. Gray vibration damper cloth material between sections of metal HVAC ducts (sample number 299). Approximately 22 lineal feet on a rectangular duct and 32 lineal feet on a rectangular duct.

- Fan room B13. Pipe and pipe elbow insulation material (sample number 300). Approximately 280 lineal feet of 3-inch insulation with elbows, 27 lineal feet of 3.5-inch insulation with elbows, thirteen 4.5-inch elbows, seven 5-inch elbows, 149 lineal feet of 5-inch insulation with elbows, 105 lineal feet of 5.5-inch insulation with elbows, 20 lineal feet of 7-inch insulation with elbows, 20 lineal feet of 8-inch insulation with elbows, and 35 lineal feet of 9-inch insulation with elbows. Plus approximately 163 lineal feet of 2.5-inch insulation with elbows, 92 lineal feet of 3.5-inch insulation with elbows, four 5-inch elbows, and 46 lineal feet of 5-inch insulation with elbows above the HVAC systems along the west side of this room.

- Wind tunnel area B16. Insulation material on HVAC duct (sample number 303). Approximately 3-by-4.5-feet wide by 24 feet in length.

- Wind tunnel area B16. Soft packing material between metal door frame and concrete wall (sample number 305). Approximately 14 lineal feet.

- Boiler room B15. Pipe insulation material with elbows (sample number 312). Approximately 36 lineal feet of 2.5-inch insulation with elbows, 83 lineal feet of 3-inch insulation with elbows, 40 lineal feet of 3.5-inch insulation with elbows, 54 lineal feet of 4.5-inch insulation with elbows, 25 lineal feet of 5-inch insulation with elbows, 30 lineal feet of 5.5-inch insulation with elbows, 10 lineal feet of 9-inch insulation with elbows, and 24 lineal feet of 13-inch insulation with elbows.

- Boiler room B15. Insulation material on rectangular HVAC duct (sample number 313). Approximately 3 feet high by 4.5-feet wide by 8 feet in length.

- Boiler room B15. Insulation material on outside of boiler (sample number 345, similar to sample number 320). Approximately 9 feet high by 6.5-feet wide by 10 feet in length.

- Hallway area B21. Pipe elbow insulation material (similar to sample number 312). One 3.5-inch elbow.

- Hallway area B21. Soft packing material between metal door frame and concrete wall (sample number 344, similar to sample number 305). Approximately 17 lineal feet.

- Textile storage room. Pipe insulation material (similar to sample number 312). Approximately one foot of 4-inch insulation above suspended ceiling tile, plus insulation debris on top of suspended ceiling tile along southeast wall area.

There was no asbestos detected in other samples collected from the subject building. There were no other obvious suspect asbestos materials noted with the building during the time of this survey.

4. OTHER POTENTIAL SITE HAZARDS

4.1 LEAD

Lead sleeves were noted on several utility pipes on the roof of the building.

Lead was noted in the metal pipe threads of utility drain lines in the building.

Given the apparent age of the building, lead is suspected in various interior and exterior materials. A total of 20 samples were collected from the building and analyzed for total lead content (samples L1 through L20).

Lead analytical data is attached as Appendix B and summarized below in Table 2.

Table 2. Lead analytical results. Seattle Asian Art Museum. June, 2016.

Sample Number	Location/Description	Total Lead Content (ppm)	Lead Standard (ppm)
L1	Stairwell S2. Composite of paint on walls, ceiling and handrails. All floors.	**18,100**	5,000 (EPA/HUD) >0 (L&I)
L2	Stairwell S2. Composite of floor paint. All floors.	**22,900**	5,000 (EPA/HUD) >0 (L&I)
L3	Main floor. Interior. Composite of wall and ceiling paint in north and south exhibit areas.	**970**	5,000 (EPA/HUD) >0 (L&I)
L4	Main floor. Interior. Composite of ceiling plaster material. No paint.	ND(100)	5,000 (EPA/HUD) >0 (L&I)
L5	Attic. Composite of brick wall mortar material.	ND(100)	5,000 (EPA/HUD) >0 (L&I)

Table 2 (continued). Lead analytical results. Seattle Asian Art Museum. June, 2016.

Sample Number	Location/Description	Total Lead Content (ppm)	Lead Standard (ppm)
L6	Attic. Composite of wall and ceiling paint in the small mechanical room at the top of stairwell S2.	**5,180**	5,000 (EPA/HUD) >0 (L&I)
L7	Ground floor. Interior. Composite of wall and ceiling paint in shop area G29 and hallway area G28.	**300**	5,000 (EPA/HUD) >0 (L&I)
L8	Ground floor. Interior. Composite of wall and ceiling paint in NE office area.	**2,960**	5,000 (EPA/HUD) >0 (L&I)
L9	Ground floor. Interior. Composite of wall and ceiling plaster material in hallway and NE office area. No paint.	ND(100)	5,000 (EPA/HUD) >0 (L&I)
L10	Ground floor. Interior. Composite of wall and ceiling paint in room G4 and meeting room G5.	**1,180**	5,000 (EPA/HUD) >0 (L&I)
L11	Ground floor. Interior. Composite of wall and ceiling paint in hallway G40 and lobby G1.	**510**	5,000 (EPA/HUD) >0 (L&I)
L12	Ground floor. Interior. Composite of wall and ceiling paint in stack areas G14, G15 and G16.	**110**	5,000 (EPA/HUD) >0 (L&I)
L13	Ground floor. Interior. Composite of floor paint in stack areas G14, G15 and G16.	**11,700**	5,000 (EPA/HUD) >0 (L&I)
L14	Ground floor. Interior. Composite of ceiling plaster material in stack areas G14, G15 and G16. No paint.	ND(100)	5,000 (EPA/HUD) >0 (L&I)
L15	Basement floor. Interior. Composite of wall and ceiling paint in NE office areas.	**520**	5,000 (EPA/HUD) >0 (L&I)
L16	Basement floor. Interior. Composite of wall and ceiling paint in areas B8 and B9.	ND(100)	5,000 (EPA/HUD) >0 (L&I)
L17	Basement floor. North exterior men's and women's bathrooms. Composite of interior wall and ceiling paint.	**3,280**	5,000 (EPA/HUD) >0 (L&I)
L18	Exterior. Composite of body paint on concrete and stucco walls.	ND(130)	5,000 (EPA/HUD) >0 (L&I)
L19	Exterior. Composite of stucco wall material. No paint.	ND(100)	5,000 (EPA/HUD) >0 (L&I)
L20	Exterior. Composite of block wall material.	ND(100)	5,000 (EPA/HUD) >0 (L&I)

ND(100) Not detected at the analytical detection limit of 100 parts-per-million (ppm).

EPA (United States Environmental Protection Agency) and HUD (United States Department of Housing and Urban Development) consider paint to be lead-containing (regulated) if it has an analytical lab result of 5,000 parts-per-million (ppm [mg/kg]) or more. The Washington State Department of Labor and Industries (L&I) considers a material to be lead-containing (regulated) if it has any detectable concentration of lead (>0 ppm).

From Table 2, lead was detected in the paint used on the floor, walls, handrails and ceiling areas of Stairwell S2 (samples L1 and L2), in the wall and ceiling paint in the small mechanical room at the top of Stairwell S2 (sample L6), and in the floor paint in stack areas G14, G15 and G16 (sample L13) at concentrations that are above both the L&I and EPA/HUD standards.

Lead was detected in essentially all other interior paints used in the building at concentrations that are above the L&I but not the EPA/HUD standards.

There was no lead detected in the wall and ceiling plaster material used in the building (samples L4, L9 and L14), the brick wall mortar material (sample L5), or the exterior paint, stucco or block wall material (samples L18, L19 and L20).

4.2 MERCURY AND OTHER METALS

Several mercury thermometers were noted in the boiler room B15 during the time of this survey. One mercury switch was noted in the south mechanical room B18.

There are numerous fluorescent and compact fluorescent light fixtures throughout the building. These lights may contain mercury and/or other metals.

4.3 PCBs

There are many fluorescent light fixtures throughout the building. Numerous fixtures were inspected, and several in exhibit area N1 on the main floor and meeting room G5 on the ground floor were found to have electrical ballasts that are not marked “No PCBs”. As a result, it must be assumed that these ballasts contain PCBs.

There were no other obvious suspect PCB-containing materials noted in the building during the time of this survey.

4.4 TANKS

One underground fuel oil tank is located along the east exterior of the building adjacent to boiler room B15.

4.5 OTHER

Refrigerators in the building and the building’s HVAC system may contain Freon.

Treated wood was noted in various areas throughout the building.

Typical household-type cleaners and chemicals were noted in the building.

There were no other obvious environmental concerns noted with the building during the time of this survey.

5. SIGNATURE

Bill Kane
AHERA Building Inspector, certification number 157489, expires June 1, 2017
bill@ecocompliance.biz

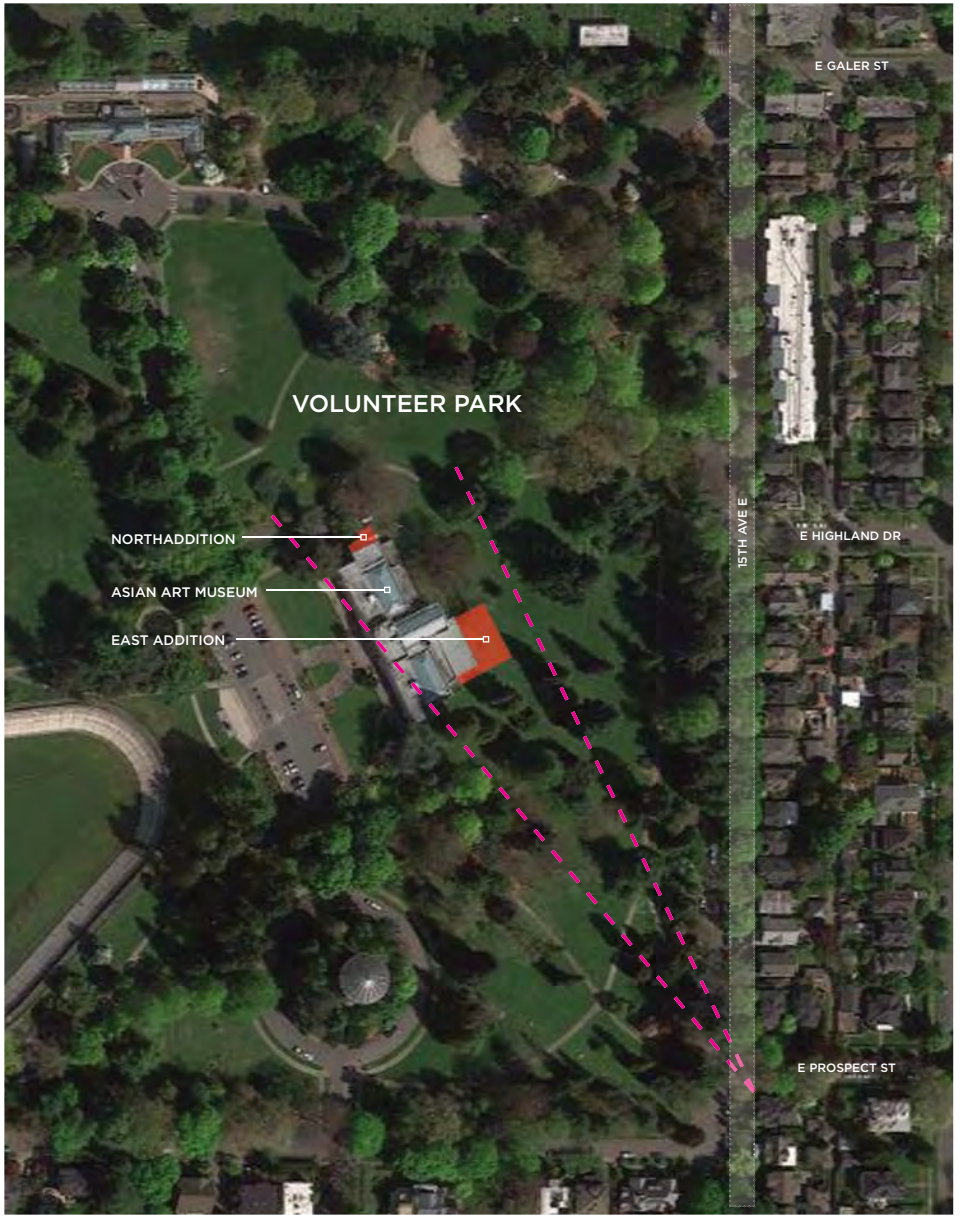
6. LIMITATIONS

This survey was conducted using reasonable efforts to identify asbestos and other hazardous materials within the subject building. However, without demolishing the structure, some materials may exist in unforeseen or inaccessible areas. As a result, it is recommended that an asbestos building inspector or other competent person be available onsite during renovation to ensure no asbestos or other hazardous materials exist in areas or materials not identified herein.

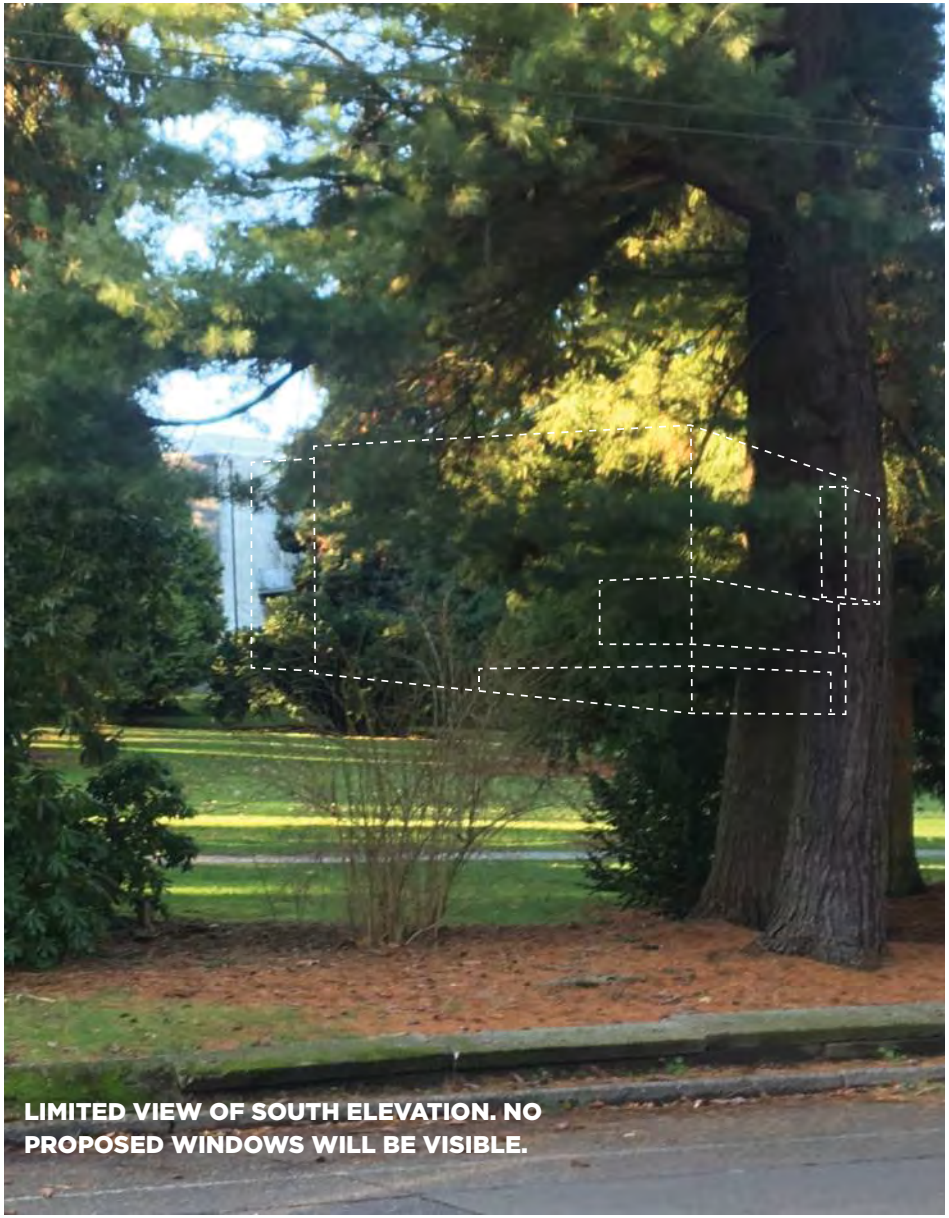
This report is subject to the terms and conditions of our standard consultant agreement.

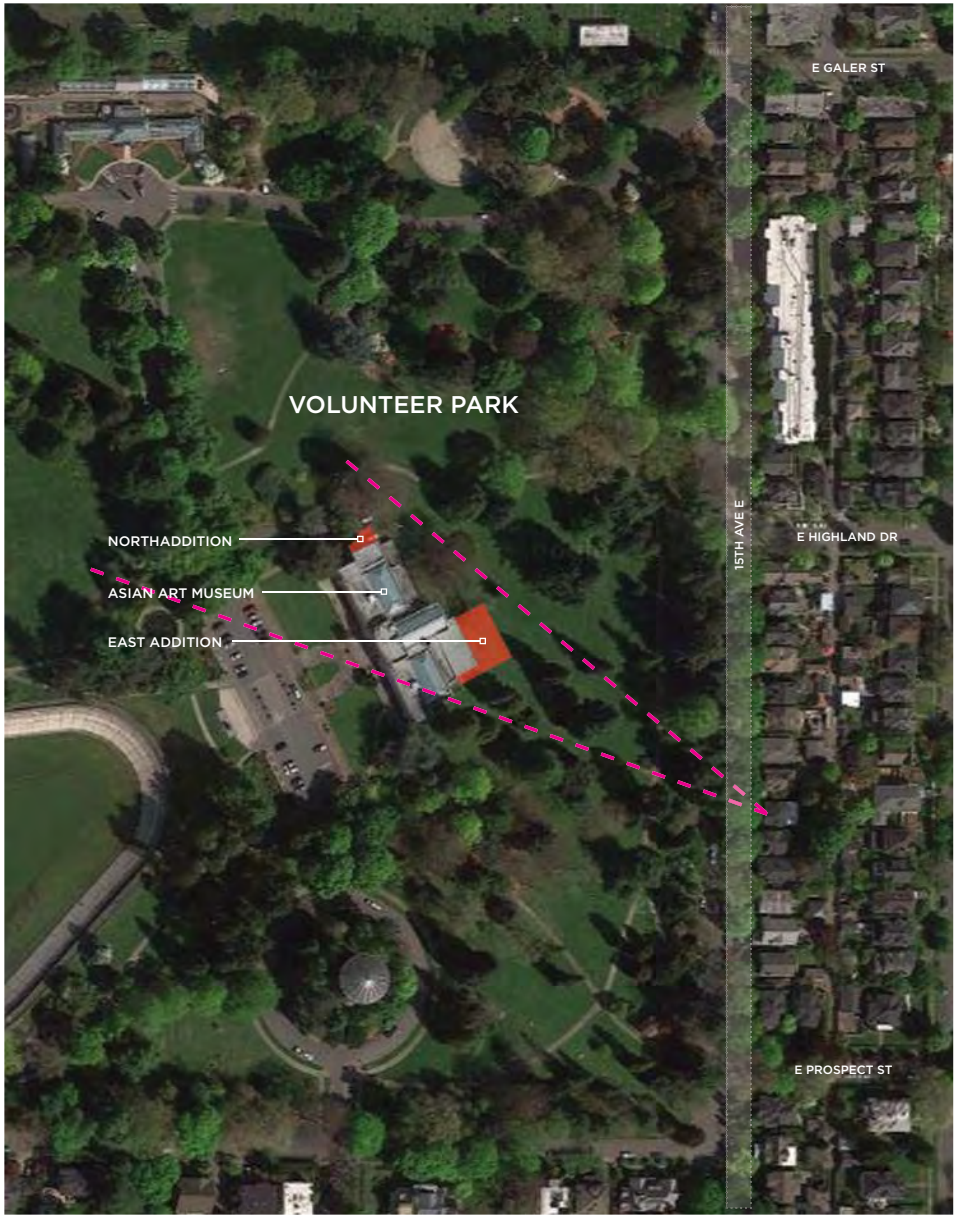
APPENDIX E

Visibility Study

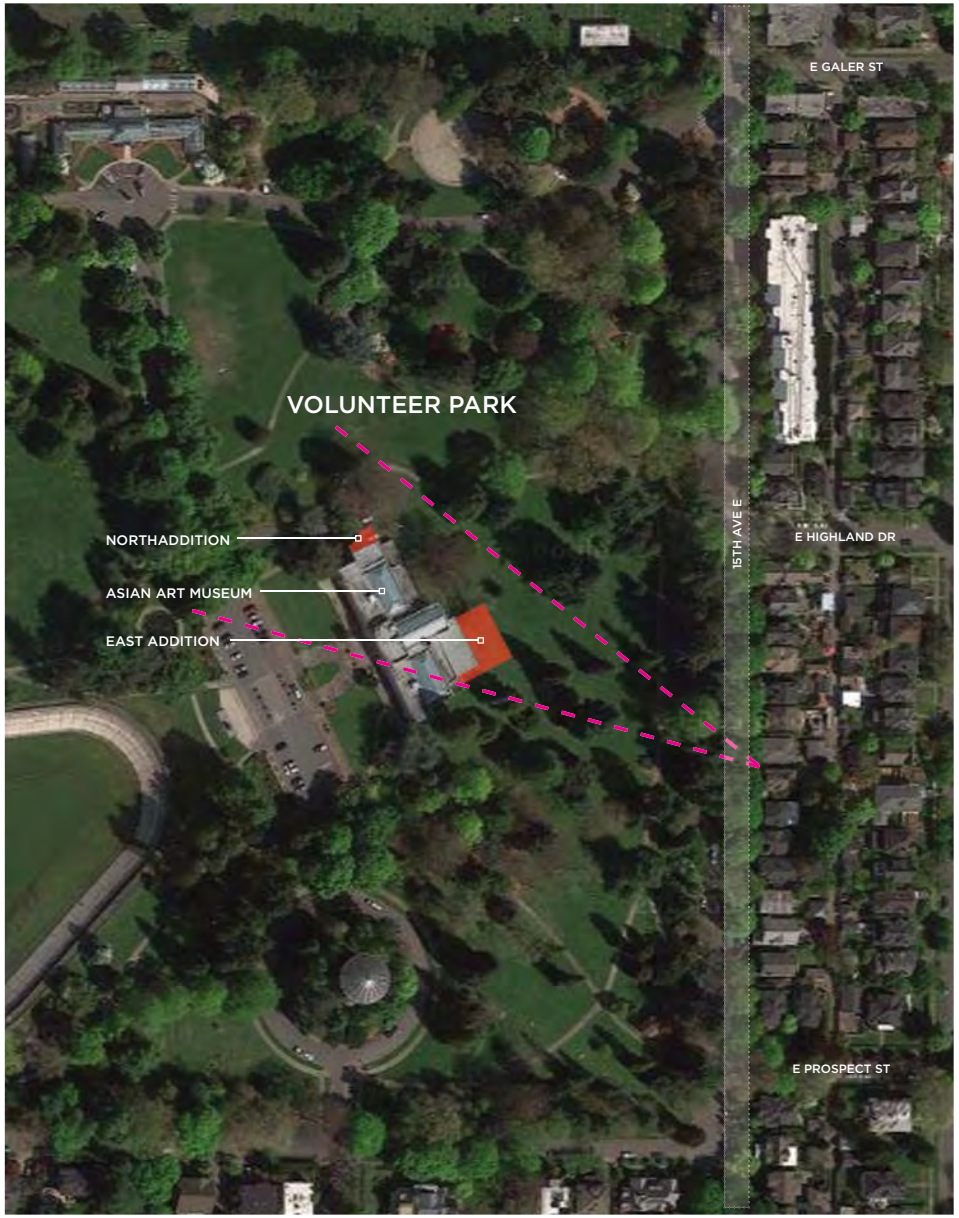


MUSEUM VISIBILITY FROM 15TH AVENUE

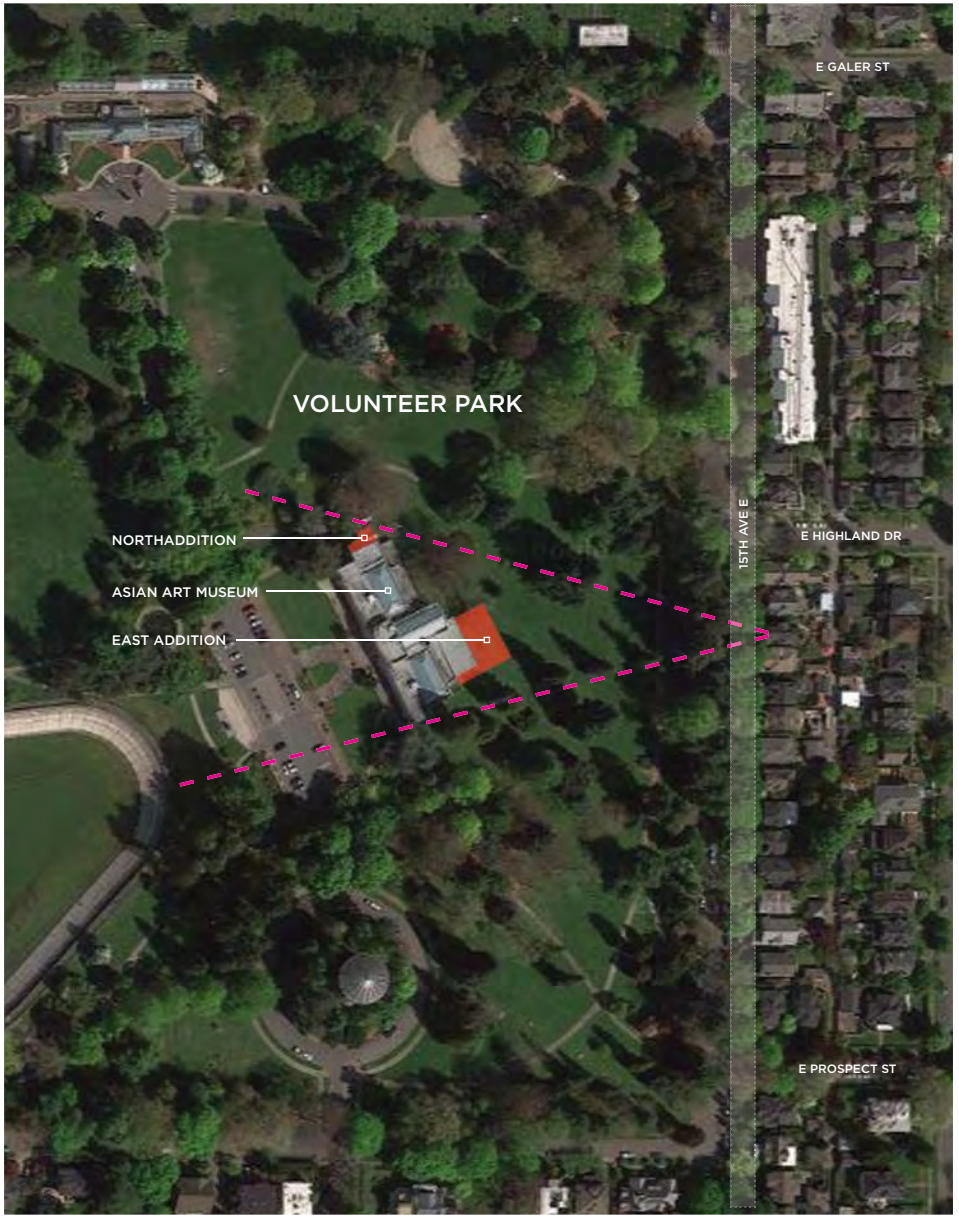




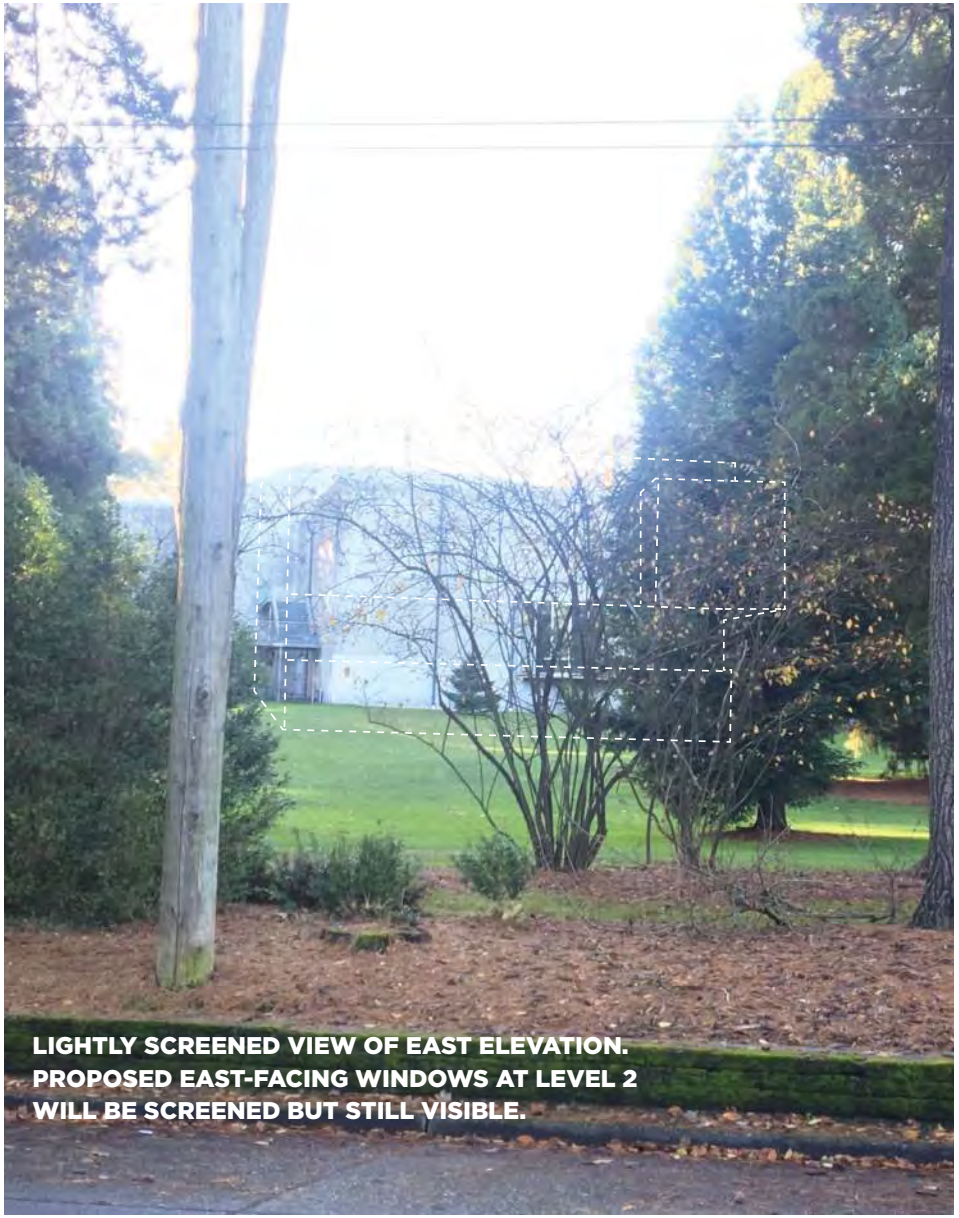
MUSEUM VISIBILITY FROM 15TH AVENUE

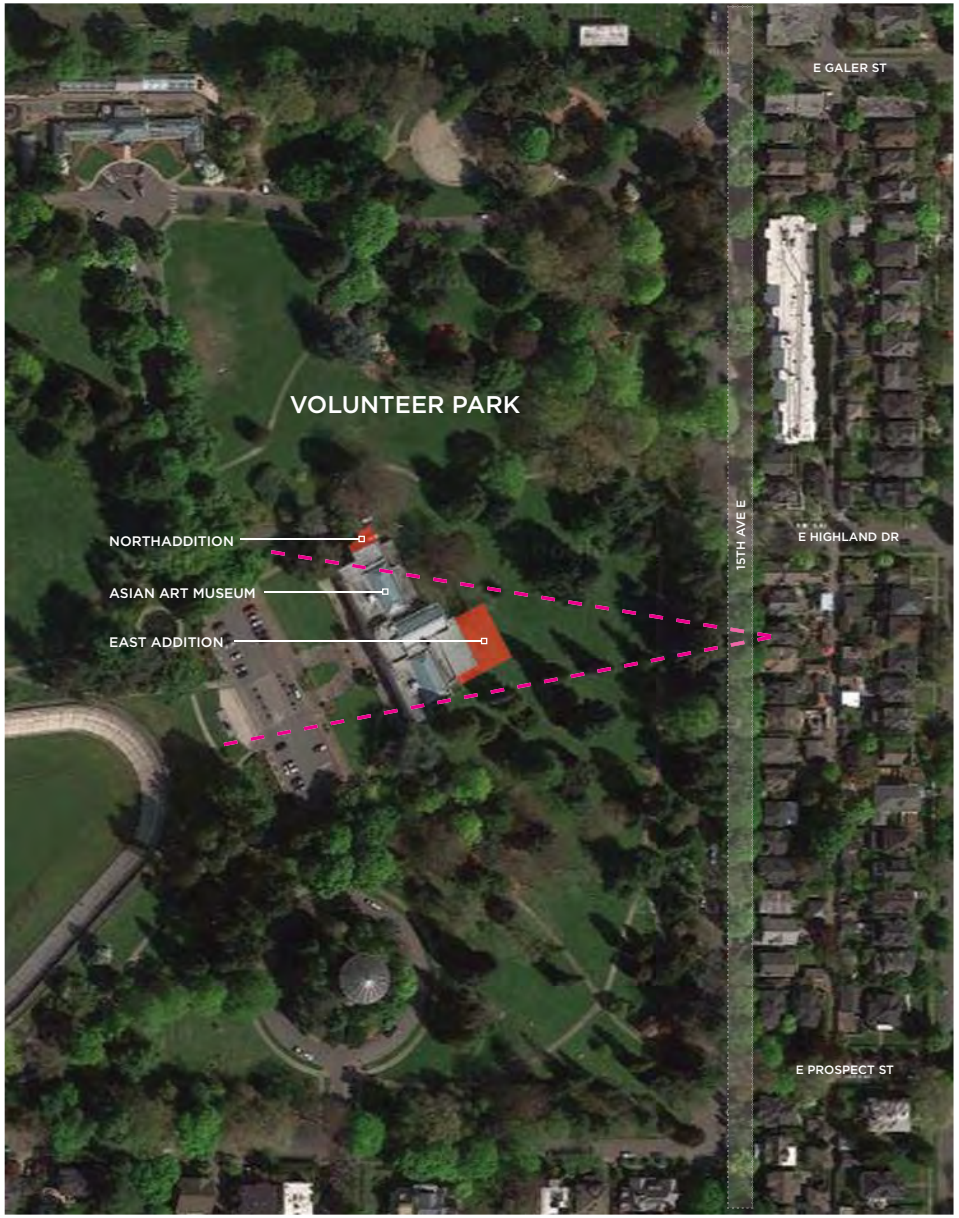


MUSEUM VISIBILITY FROM 15TH AVENUE



MUSEUM VISIBILITY FROM 15TH AVENUE



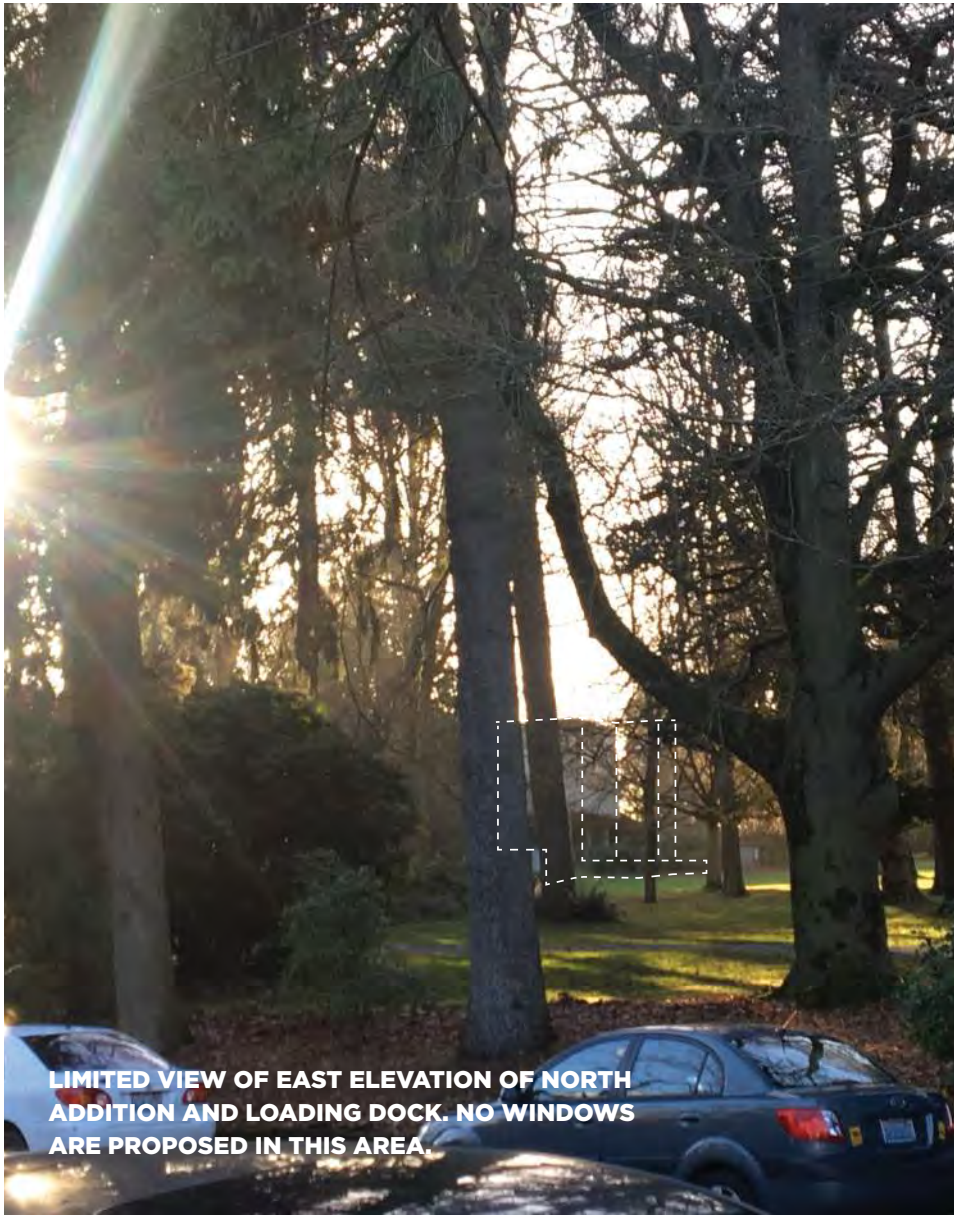


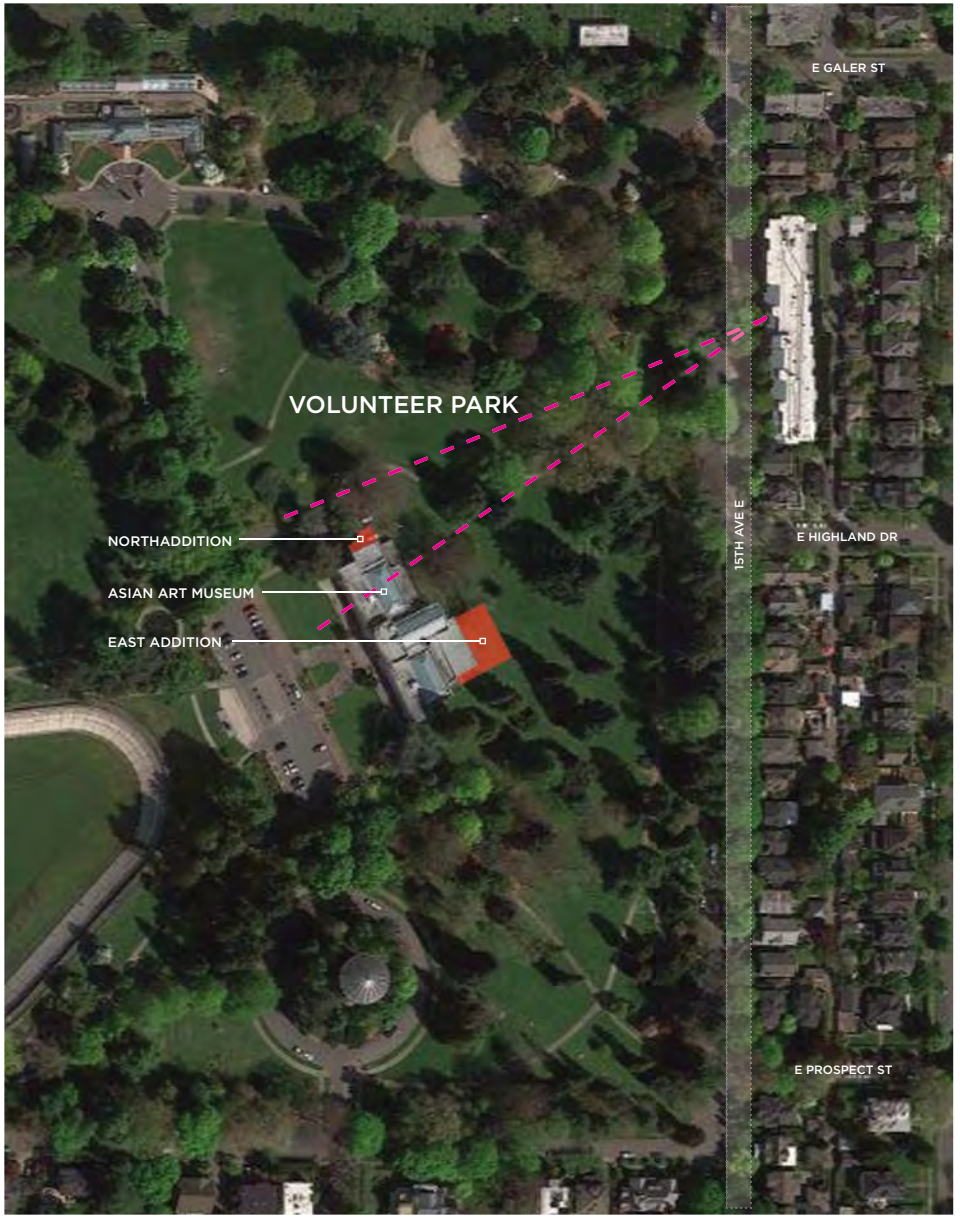
MUSEUM VISIBILITY FROM 15TH AVENUE

MUSEUM VISIBILITY FROM 15TH AVENUE

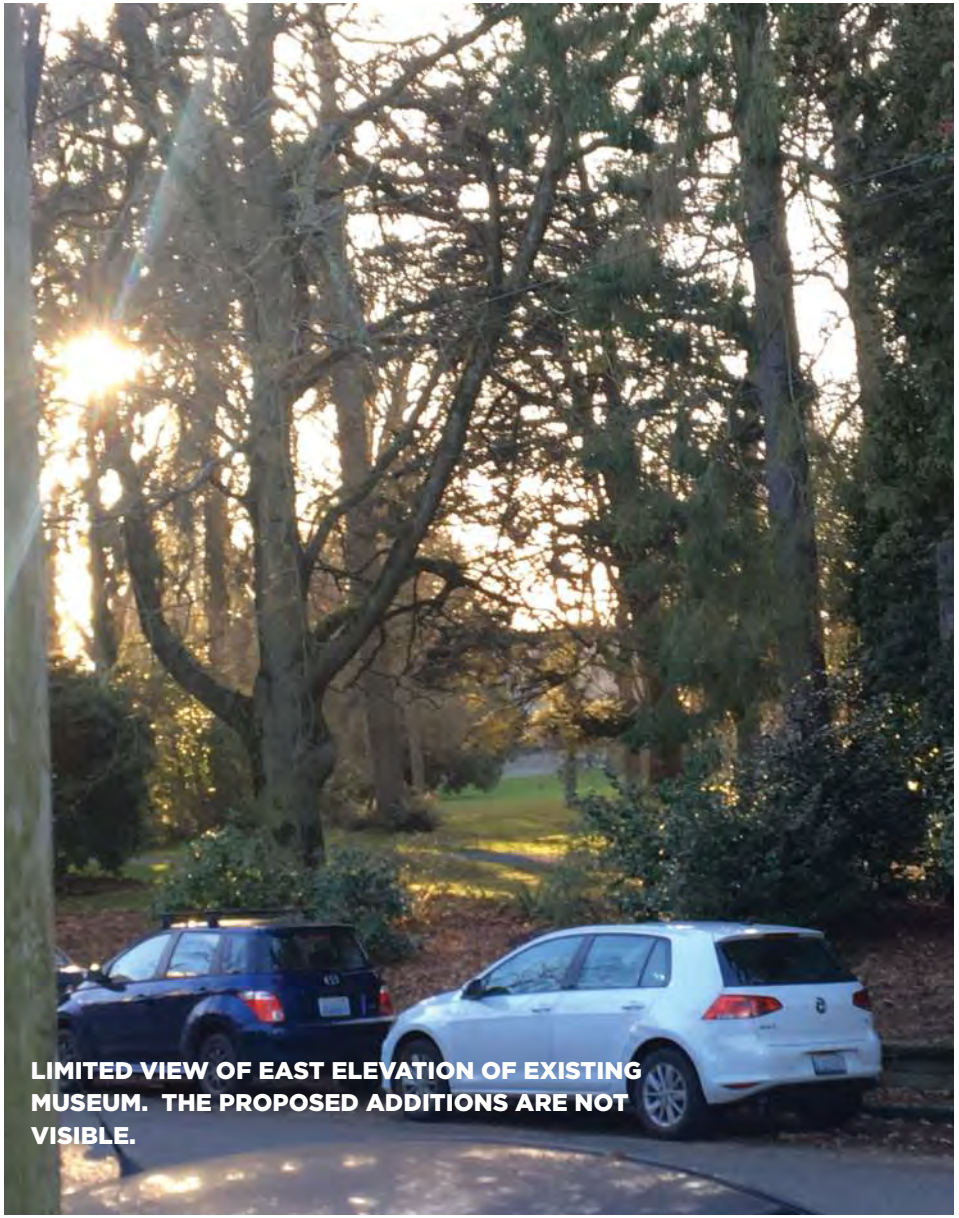
LIMITED VIEW OF EAST ELEVATION OF EXISTING MUSEUM. THE PROPOSED ADDITIONS ARE NOT VISIBLE.

MUSEUM VISIBILITY FROM 15TH AVENUE





MUSEUM VISIBILITY FROM 15TH AVENUE



LIMITED VIEW OF EAST ELEVATION OF EXISTING MUSEUM. THE PROPOSED ADDITIONS ARE NOT VISIBLE.

MUSEUM VISIBILITY FROM 15TH AVENUE

MUSEUM VISIBILITY FROM 15TH AVENUE

APPENDIX F

Lighting Impact Analysis Study

SEATTLE ASIAN ART MUSEUM
Volunteer Park Lighting Impact Analysis

LMN Architects
801 2nd Avenue, Suite 501
Seattle, WA 98104

6 January 2017

FMS **FISHER MARANTZ STONE**
Partners in Architectural Lighting Design

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VOLUNTEER PARK LIGHTING IMPACT ANALYSIS

RE: Seattle Asian Art Museum

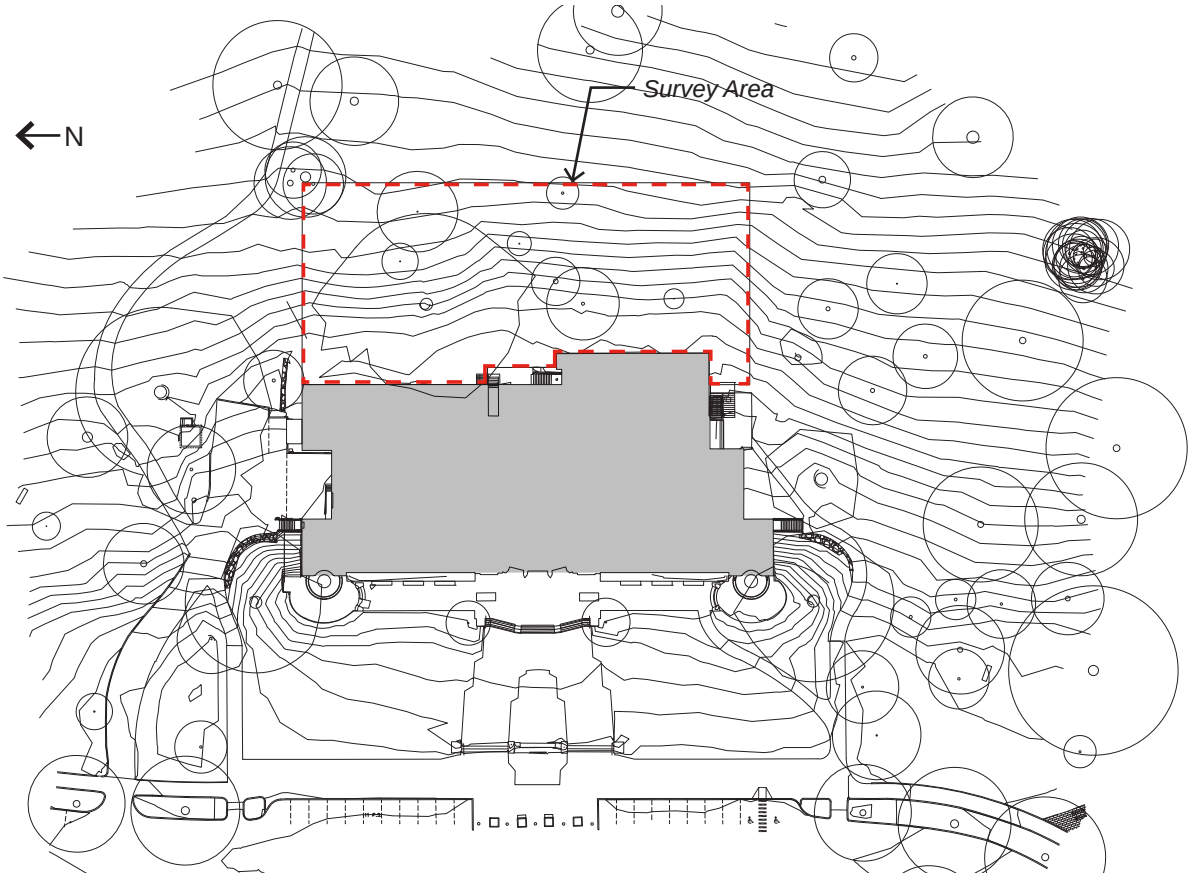
DATE: 6 January 2016

IN ATTENDANCE: Danielle Kelly, Kevin Frary - Fisher Marantz Stone (FMS)

PREPARED BY: Danielle Kelly, Kevin Frary

OVERVIEW

FMS visited the Seattle Asian Art Museum between 5:00pm-7:30pm on Tuesday, 20 December 2016 to survey the existing site lighting and take illuminance measurements along the east side of the Museum in Volunteer Park.

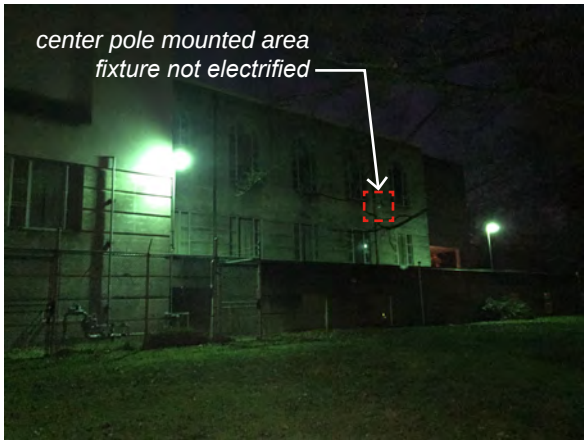


Existing site plan (NTS)

A 10' x 10' grid was established in the survey area indicated above, starting along the east side of the Museum and extending approximately 100' into Volunteer Park (to the east) as allowed by trees and plantings. Measurements were taken at ground level with a Konica Minolta T-10A illuminance meter and recorded in footcandles (fc).

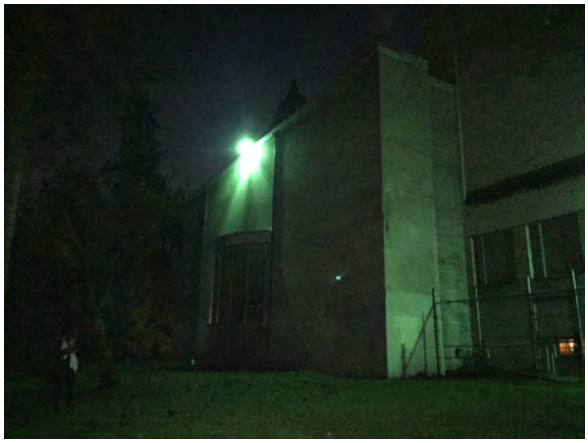
Only existing exterior light fixtures were on during the time of the survey. No interior lights on the east side of the Museum were on nor contributing to the lighting measurements.

Daytime view of NE corner



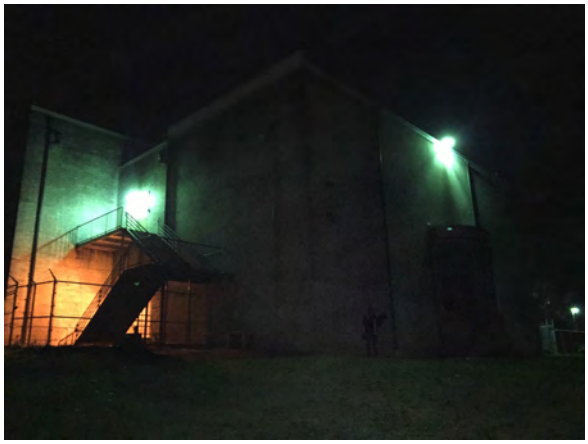
Nighttime view of NE corner

Daytime view of Alvord Boardroom (east) facade



Nighttime view of Alvord Boardroom (east) facade

Daytime view of SE corner



Nighttime view of SE corner

Illuminance measurements of the existing site lighting conditions and calculations of the proposed lighting design are included in the appendix. Exhibit A shows illuminance measurements of the existing site lighting. Exhibit B shows an illuminance calculation of the proposed lighting design that includes the contribution of both exterior and interior light fixtures. Exhibit C shows an

illuminance calculation of the proposed lighting design that includes the contribution of exterior light fixtures only.

ANALYSIS

Exhibit A - Existing Site Lighting Survey
The illuminance measurements in Exhibit A show relatively low light levels in Volunteer Park to the east of the Museum and serve to establish a baseline for comparison. What is not evident from the measurements, but can be seen in the above photos is the existing light fixtures on the east side of the Museum are glowing, direct view fixtures that become a source of glare.

Exhibit B - Calculation with Both Exterior and Interior Light Fixtures
The illuminance calculation in Exhibit B represents an unlikely, worst-case scenario; where all of the interior lights included in the calculation are on, are on at full intensity/output, and are in addition to the exterior lighting. Analysis of this calculation shows higher overall light levels adjacent to the addition/expansion when compared to the measured existing light levels in Exhibit A. The increased light levels area a direct result of the contribution of the interior light fixtures. The contribution of the interior light fixtures will be mitigated by lighting controls, shades, and the Museum's hours of operations.

Exhibit C - Calculation with Exterior Light Fixtures Only
The illuminance calculation in Exhibit C depicts the proposed exterior light fixtures only and is a more accurate depiction of the intended, typical nighttime lighting of the Museum expansion, and represents a "like-for-like" comparison to the existing conditions observed during the survey. Analysis of this calculation compared to the measured existing light levels in Exhibit A show the proposed exterior lighting results in more uniform light levels immediately adjacent to the museum, and an overall reduction in light levels to further into Volunteer Park east of the Museum. New cut-off fixtures provide precise optical control while minimizing glare.

CONCLUSION

The interior spaces with the biggest impact on exterior light levels and building presence are the Level 3 Park Lobby, Level 2 Event Space, and Level 1 Meeting Room; all located along the eastern edge of the expansion/addition. Each of these rooms utilize dimmable fixtures to create different layers of light that support the program requirements of each unique space.

It is unlikely that all of the lights in any of these rooms will be on at full output at the same time; thereby reducing their impact on the exterior light levels in Volunteer Park. Additionally, the Level 2 Event Space and Level 1 Meeting Room will have shades and/or blackout curtains that would further mitigate light spill into the park.

The hours of operation of the Volunteer Park and the Museum are also important to consider. Volunteer Park is open from 6:00am to 10:00pm every day, and the Museum is typically open from 10:00am to 5:00pm. The Museum is open until 9:00pm on Thursdays and closed on Monday's and Tuesdays. There are a limited number of evening events over the course of the year that last until approximately 11:00pm.

Given the hours of the Museum, the limited number of evening events, lighting controls, and shades it is unlikely that lighting from interior spaces of the expansion/addition will have a significant or regular impact on the light levels or nighttime environment in Volunteer Park or the adjacent residential area to the east.

Appendix

FMS

EXHIBIT A:
EXISTING SITE LIGHTING SURVEY

NOTES

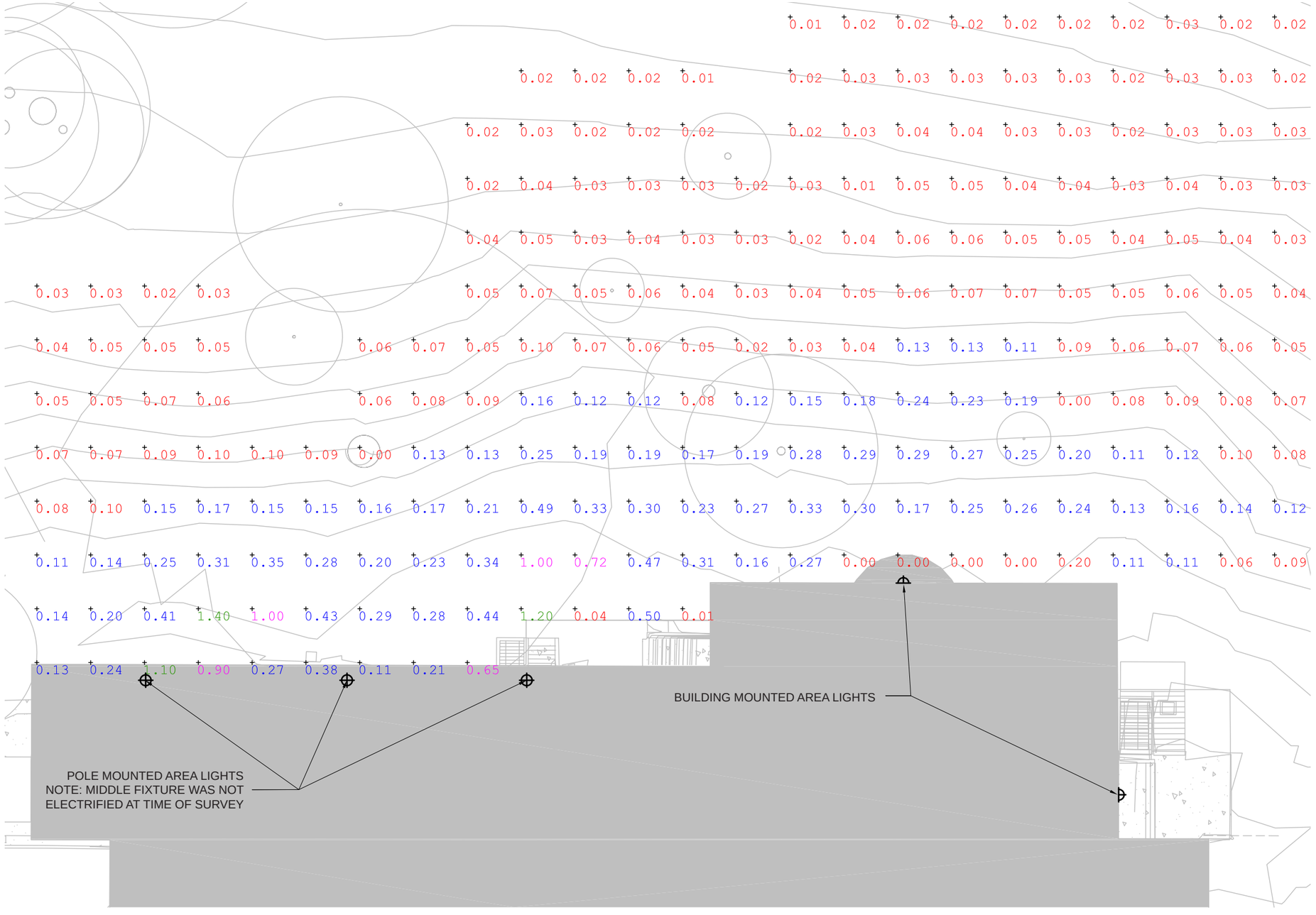
Measurements indicate illuminance levels (fc) at grade with the meter aimed normal/ perpendicular to the ground plane.

Measurement grid: 10’ x 10’ spacing

Only exterior fixtures mounted on or along the east facade of the Museum and operational at the time of the survey are included in the measurements.

ILLUMINANCE VALUE LEGEND (fc)*
x ≤ 0.1
0.1 < x ≤ 0.5
0.5 < x ≤ 1.0
1.0 < x

** see Exhibit D for additional information on illuminance values*



EXISTING SITE LIGHTING SURVEY

1” = 20’ - 0”

FMS

EXHIBIT B:
CALCULATION WITH BOTH EXTERIOR AND INTERIOR LIGHT FIXTURES

NOTES AND ASSUMPTIONS

Calculation results indicate illuminance levels (fc) at grade with meters aimed normal/perpendicular to the ground plane.

Calculation grid: 10’ x 10’ spacing

Only exterior fixtures mounted on or along the east facade of the museum are included in the calculation.

Only interior fixtures that are part of the addition/expansion and located in a room with exterior glazing are included in the calculation.

Existing trees and plantings are not included in the illuminance calculation.

Fixture mounting heights per 100% Design Development drawings, dated 18 November 2016.

Lamp lumen depreciation factor: 0.80
(other light loss factors applied as required)

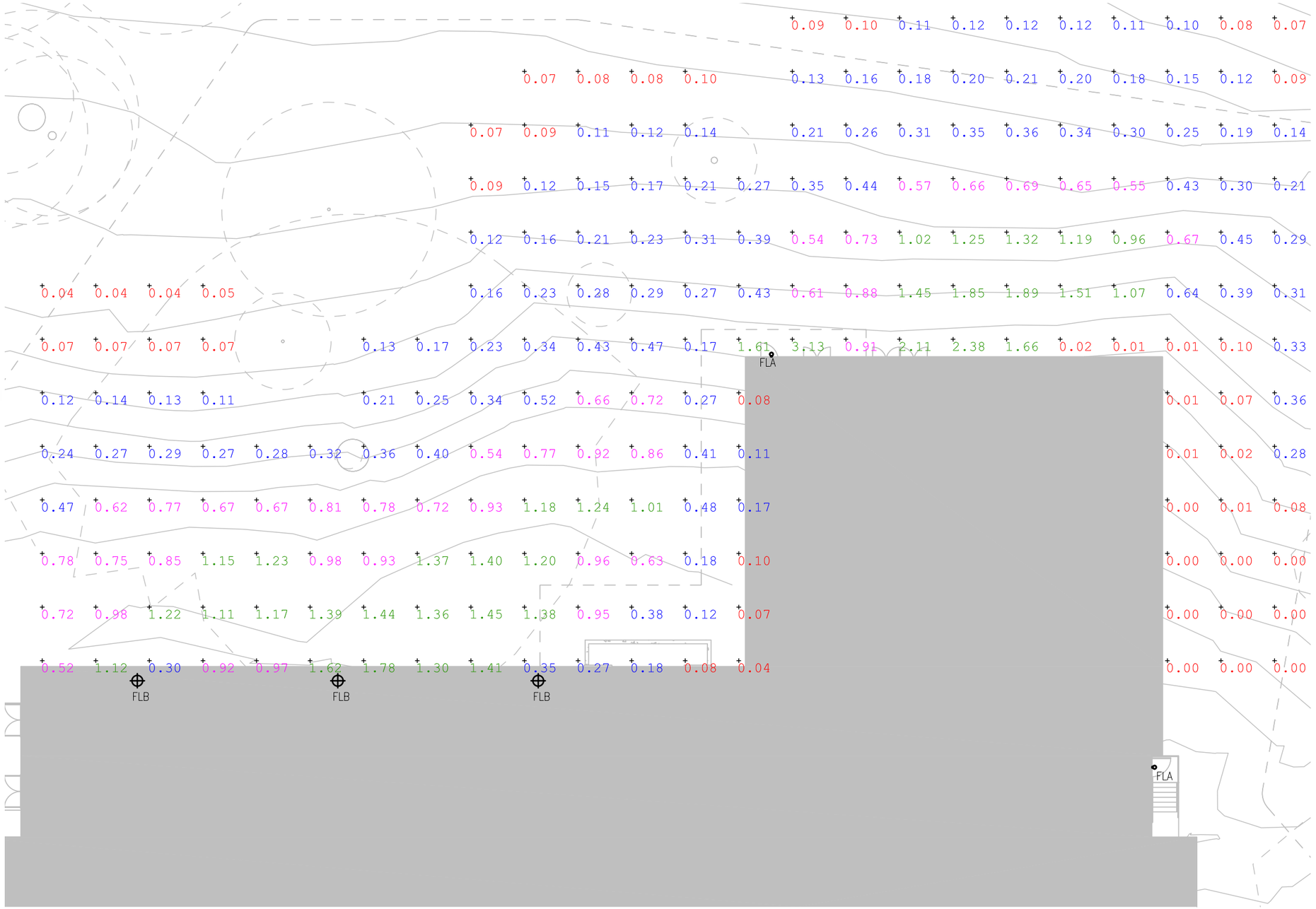
Reflectances of interior surfaces:
- Ceiling: 80%
- Walls: 50%
- Floors: 20%

Exterior window transmission: 71%

Translucent stretched fabric ceiling transmission: 50%

ILLUMINANCE VALUE LEGEND (fc)*
x ≤ 0.1
0.1 < x ≤ 0.5
0.5 < x ≤ 1.0
1.0 < x

** see Exhibit D for additional information on illuminance values*



SITE LIGHTING CALCULATION - EXTERIOR AND INTERIOR LIGHT FIXTURES

1” = 20’ - 0”

FMS

EXHIBIT C:
CALCULATION WITH EXTERIOR LIGHT FIXTURES ONLY

NOTES AND ASSUMPTIONS

Calculation results indicate illuminance levels (fc) at grade with meters aimed normal/perpendicular to the ground plane.

Calculation grid: 10’ x 10’ spacing

Only exterior fixtures mounted on or along the east facade of the museum are included in the calculation.

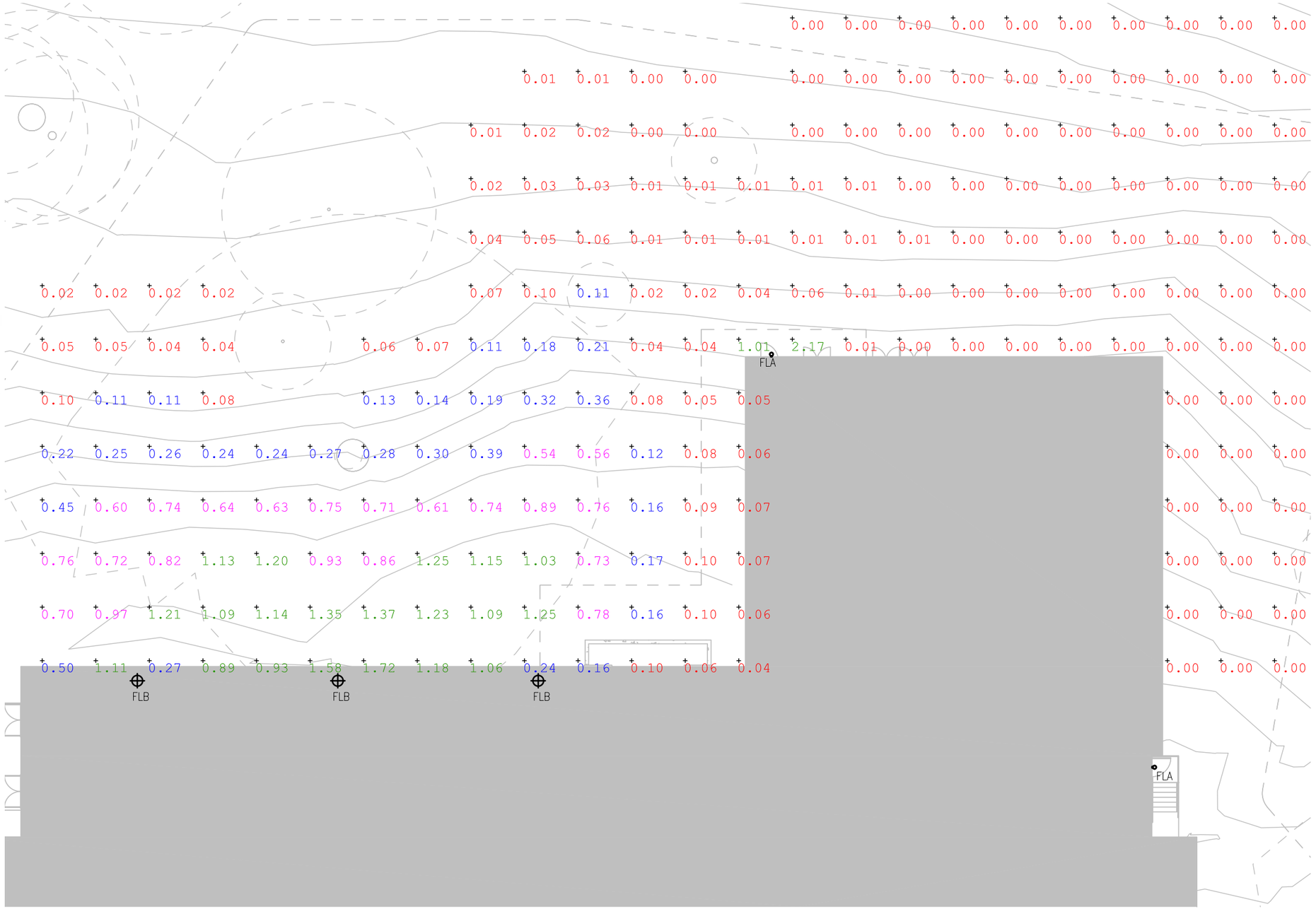
Existing trees and plantings are not included in the illuminance calculation.

Fixture mounting heights per 100% Design Development drawings, dated 18 November 2016.

Lamp lumen depreciation factor: 0.80
(other light loss factors applied as required)

ILLUMINANCE VALUE LEGEND (fc)*
x ≤ 0.1
0.1 < x ≤ 0.5
0.5 < x ≤ 1.0
1.0 < x

** see Exhibit D for additional information on illuminance values*



SITE LIGHTING CALCULATION - EXTERIOR LIGHT FIXTURES ONLY

1” = 20’ - 0”

FMS

EXHIBIT D:
COMMON AND RECOMMENDED LIGHT LEVELS

The tables below are provided as a reference to assist in understanding the measured illuminance values in Exhibit A and the calculated illuminance values in Exhibits B and C. The first table lists common light levels from natural sources, ie. the sun, sky, and moon. The second table includes recommended light levels for walkways from the Illuminating Engineering Society (IES), representing typical illuminance values that would be considered for exterior environments similar to Volunteer Park.

Common Outdoor Light Levels from Natural Sources

Condition	Illuminance (fc)
Sunlight	10,000
Full Daylight	1,000
Overcast Sky	100
Very Dark Day	10
Twilight	1
Deep Twilight	0.1
Full Moon	0.01
Quarter Moon	0.001
Starlight	0.0001
Overcast Night	0.00001

National Optical Astronomy Observatory

Recommended Light Levels for Walkways & Class I Bikeways

Walkway Class	Average Maintained Horizontal Illuminance Levels (fc)
Sidewalks along streets by area classification	
Commercial	1
Intermediate	0.5
Residential	0.2
Park Walkways & Class I Bikeways	0.5
Pedestrian Tunnels	2
Pedestrian Overpasses	0.2
Pedestrian Stairways	0.5

excerpt from Table 2 of IES DG-5-94: Recommended Lighting for Walkways and Class 1 Bikeways

Light level targets are typically based on IES recommendations, but can vary based on project or program requirements, the surrounding environment, design goals, and other issues or special conditions. Immediately adjacent to the Museum, the light levels are higher than in the rest of the park to account for safety and security issues related to the Museum and provide egress lighting where necessary. Further into Volunteer Park (east of the Museum), the light levels fall below the IES recommendations for park walkways - which is appropriate for the open lawn environment - and are closer to common light levels deep twilight or a full moon.

APPENDIX G

Transportation and Parking Assessment

FEHR PEERS

MEMORANDUM

Date: January 30, 2017

To: Lee Richardson, Seattle Art Museum

From: Will Lisska and Sarah Keenan, Fehr & Peers

Subject: Asian Art Museum Renovation and Expansion – Transportation and Parking Assessment

SE16-0479

INTRODUCTION

As part of the Washington State Environmental Policy Act (SEPA) checklist process, development proposals within the City of Seattle that do not qualify for a Categorical Exclusion require the preparation of a traffic and parking study to disclose transportation impacts that could be caused by the proposed project and potential mitigation measures. Additionally, the traffic and parking study needs to establish consistency with City of Seattle transportation concurrency requirements, pursuant to the Washington State Growth Management Act (GMA). The following memorandum provides a transportation and parking assessment for the Seattle Asian Art Museum Expansion and Renovation Project that addresses SEPA and concurrency requirements.

PROJECT DESCRIPTION

The Asian Art Museum Expansion and Renovation Project (hereafter referred to as "Project") includes a substantial alteration to the existing building and an expansion comprised of two new additions. The alteration scope includes upgrades to building utility and structural systems. The expansion scope includes both north and south additions to the building, totaling 13,885 square feet (s.f.):

- The **north addition** infills the existing loading dock area under the 1954 gallery, providing a larger receiving area and additional storage. It also includes a new freight elevator that serves all three levels of the building.

- The **east addition** includes new administrative offices, a new meeting space, and a new gallery. Is also includes a glass-enclosed exit/circulation stair that wraps around the exterior of the addition and connects three levels.

A summary of the floor space by use for the two additions is provided in **Table 1**.

Table 1. Planned Floor Space in North and East Additions, by Use

Administrative Offices	2,568 s.f.
Event/Meeting Space	4,088 s.f.
Exhibit	4,248s.f.
Mechanical	1,490s.f.
Storage	1,491s.f.
Total	**13,885 s.f.**

Notes: s.f. = square feet

The new administrative offices will be used to replace existing office space in the building. The existing offices will be converted to new mechanical and museum support space The Museum will maintain current staffing levels and relocate staff from the old offices to the new offices. The new event/meeting space is not expected to result in more frequent or larger events, but the new conference/meeting rooms will allow the Museum to offer a greater variety of venues to potential hosts. Certain events and meetings will be moved from existing venues to the new event spaces, and the existing event space will be converted into education facilities.

EXISTING CONDITIONS

Access to the Existing Street System

Vehicle Access – The Asian Art Museum is located in Volunteer Park, a 48-acre historic park in the Capitol Hill neighborhood. Primary access to the Museum is along Volunteer Park Road, which is an unstriped two lane roadway running north-south through the park. In a vehicle, Volunteer Park Road is accessed from E Prospect Street or from 15th Avenue E via E Highland Drive, as seen in **Figure 1**. 15th Avenue E is a two-lane roadway classified as a minor arterial. E Prospect Street is a two-lane unstriped local roadway.

Figure 1. Asian Art Museum at Volunteer Park and Surrounding Street Network

All available parking within Volunteer Park is free public parking that is used concurrently by visitors to the Park grounds, Conservatory, and Museum. Approximately 42 striped parking spaces, including two ADA accessible stalls, are available in front of the Museum on Volunteer Park Road. There is additional free public parking on both sides of Volunteer Park Road north of the Museum (approximately 45 stalls); in front of the Conservatory (8 stalls); to the south of the Museum along Volunteer Park Road and within the water tower rotary (37 stalls); and on the north side of E Highland Drive (approximately 24 stalls). Nearby the Park, there is public on-street parking available on both sides of 15th Avenue E (approximately 104 stalls) and on the south side of E Prospect Street (approximately 46 stalls).

Pedestrian Access – There are many pedestrian paths throughout the park that connect to the Museum. The pedestrian paths are accessible via multiple points along E Prospect Street, Federal

Avenue E, and 15th Avenue E. Along 15th Avenue E, there is a sidewalk on the east side of the street and marked crosswalks at all pedestrian entrances to the park. Some pedestrians must walk along or cross Volunteer Park Road in order to reach the Museum, while pedestrians coming from the east can cut across the park lawn. Volunteer Park Road has sidewalks on both sides of the street and unmarked crosswalks at intersections.

The Project will upgrade and construct new paths to improve accessibility to the main museum entrance.

Bicycle Access – There is bicycle parking available in front of the Museum. Bicyclists access the Museum similar to vehicles from E Prospect Drive and 15th Avenue E. The 15th Avenue E corridor has shared-use arrows, or "sharrows", indicating bicycles and vehicles should share the road. Additionally, all streets within Volunteer Park and many of the nearby residential streets are designed for low traffic speeds and volumes, allowing bicyclists to comfortably share the roadway with vehicles.

Currently, a single bike rack with space for nine bicycle is located across from the museum, next to the Black Sun sculpture. The Project will provide an additional bike rack with space for eight more parked bicycles.

Transit Access – Two King County Metro bus routes serve Volunteer Park. In immediate proximity to the Museum, Route 10 serves 15th Avenue E with 10 minute headways during the AM and PM peak periods. Route 49 has a stop located approximately one third of a mile from the Museum entrance along 10th Avenue E and provides service with 12 minute headways during peak periods. Additionally, the Capitol Hill Light Rail Station (Sound Transit) is located about one mile from the Museum, and Route 10 and Route 49 both have adjacent stops that allow for easy transfers.

Existing Museum Attendance and Employment

The Museum is open from 10 AM to 5 PM on Wednesdays through Sundays, with extended hours until 9 PM on Thursdays. The Museum hosts approximately 85,000 visitors per year. Assuming 255 days of public operation per year, this is estimated to be approximately 333 visitors per day.

The Museum hosts approximately two to five events per month, primarily in July, August, and December. The entire building has a maximum event capacity of 250 attendees, and attendance is often less than this capacity limit. Common event types include receptions, conferences, meetings,

workshops, recitals, performances, and private functions. Attendees usually drive themselves, carpool, take transit, or use taxi/rideshare to access the Museum. For conference events, a shuttle from an off-site location is typically provided. The events typically start at 6:30 PM, with attendees arriving after the PM peak period of travel (4 – 6 PM). Ordinarily, 8 to12 people would arrive to set up for events during the peak hour between 5 PM and 6 PM.

Employment data was provided by the Museum. The Museum has approximately 15 full time employees and 11 part time employees who work on-site fewer than 3 days per week. From this data, it was assumed that 21 employees work on-site during a typical weekday.

PROJECT TRIP GENERATION AND FUTURE CONDITIONS

The Museum is a unique land use that has varying levels of traffic demand depending on the relative popularity of permanent and rotating exhibits as well as special events. This section describes the method by which vehicle trip generation growth was estimated for the Project.

The Institute of Transportation Engineers (ITE) *Trip Generation Manual*, 9th edition, provides Land Use Code (LUC) 580 for museums. However, the data from ITE is based on one observation and is not statically reliable.

Instead, the trip generation was estimated using historical visitor counts and expected attendance growth following the Project. As mentioned previously, the Museum currently hosts around 85,000 public hour visitors per year – approximately 333 visitors on an average day assuming 255 days of public operation per year. The Museum hosts several "free days" each month[1], many of which result in the highest daily attendance totals for the year. For fiscal year 2015, the "free days" had an average daily attendance of 775 visitors.

The Museum expects annual public hour attendance to increase from 85,000 to 100,000 after the Project is complete. The increase in general attendance is expected because the Project will provide suitable facilities for a wider variety of art exhibits. The annual attendance increase would equate to 393 total visitors on a typical day, or 60 additional visitors per day. The number of visitors for a "free day" would be expected to increase to 912 visitors per day, or 137 additional visitors.

[1] Monthly Free Days: First Thursdays (free to all), First Fridays (free to seniors 62+), First Saturdays (free to families), and Second Thursdays (free from 5 – 9 PM). Account for approximately 48 days of annual operation.

For trip generation estimation purposes, the growth in visitors per day must be converted to daily and PM peak hour vehicle trips. Daily trip The PM peak hour is the highest one hour between 4PM and 6PM during which traffic demand is the highest during a typical day. Since the Museum closes at 5PM on most days, the PM peak hour trip generation would likely consist of more vehicles exiting the site than entering. It is assumed that 10 percent of daily attendance would arrive during the PM peak hour and 20 percent of daily attendance would depart during the PM peak hour. This equates to an increase of 18 total visitors during the PM peak hour (6 entering; 12 exiting) on a typical day and an increase of 41 visitors during the PM peak hour (14 entering; 27 exiting) on a "free day."

To convert visitors to vehicle trips, an average vehicle occupancy (AVO) of 1.4 is used. This AVO value was estimated based on a review of 2009 *National Household Travel Survey* data from the US Department of Transportation. This data indicated that the AVO for social/recreational trips is 2.2 persons/vehicle, and that the AVO for all purposes is 1.67. In reality, some visitors arrive by other modes transportation (e.g. walking, biking, transit, and taxi/rideshare), so the estimation of vehicle trip generation using an AVO of 1.4 can be considered a conservative approach.

Below is summary of additional assumptions made for trip generation:

- All of the full time employees and half of the part time employees work on a typical weekday.
- All employees drive alone and leave during the PM peak hour.
- There will be no increase in staffing levels on a typical day due to the Project.
- Special events will be primarily hosted after the peak hour.
- All visitors arrive by vehicle with an average vehicle occupancy of 1.4.

Based on the assumptions described in this section, the Project is expected to result in an increase of 13 PM peak hour vehicle trips (4 entering and 9 exiting) on a typical day and 29 added PM peak hour vehicle trips (10 entering and 19 exiting) on a "free day." Results are summarized in **Table 2**.

Table 2. Project Vehicle Trip Generation

Project Scenario	Building Size	Trip Type	Typical Day			a Free Admittance Day		
			Visitors	Vehicle Trip Generation		Visitors	Vehicle Trip Generation	
				Daily	PM Peak Hour		Daily	PM Peak Hour
Existing Condition	50,338 sf	Employees	21	42	21	21	42	21
		Patrons	333	476	71	775	1,108	166
		Total	**354**	**518**	**92**	**796**	**1,150**	**187**
Existing Plus Project Conditions	64,223 sf	Employees	21	42	21	21	42	21
		Patrons	393	562	84	912	1,302	195
		Total	**414**	**604**	**105**	**933**	**1,344**	**216**
Change with Project (Net New Vehicle Trips)	13,885 sf	Employees	0	0	0	0	0	0
		Patrons	60	86	13	137	194	29
		Total	**60**	**86**	**13**	**137**	**194**	**29**

The increase in PM peak hour vehicle trips due to the Project (13 trips on a typical day and 29 trips on a high-demand "free day") is not expected to have a significant impact on traffic operations within the surrounding roadway network.

PARKING SUPPLY AND DEMAND

As mentioned in the Existing Conditions section, all available parking within Volunteer Park is free public parking that is used concurrently by visitors to the Park grounds, Conservatory, and Museum. Approximately 42 striped parking spaces, including two ADA accessible stalls, are available in front of the Museum on Volunteer Park Road. Additional free public parking is provided on access roadways throughout the Park (approximately 114 total stalls). Nearby streets on the boundary of the Park, including E Prospect Street and 15th Avenue E, also allow on-street parking (approximately 150 total stalls). All of these parking supplies are located within a quarter-mile walk of the museum entrance along existing sidewalks and paths. Public parking locations and supply are illustrated in **Figure 2**.

As part of the north addition, a new paved accessible entry will be constructed on the north side of the front lawn, from the parking area to the front of the Museum. This entry walk will mirror the existing paved walkway to the south of the front lawn but be constructed at ADA-compatible grades. The two existing ADA parking stalls will be moved from the south to the north end of the

parking area to provide more direct access to the new ADA-compatible paved walkway. Any general parking stalls moved as part of this relocation will be fully replaced in the south end of the parking area.

Figure 2. Asian Art Museum at Volunteer Park – Public Parking Locations and Supply

Seattle Municipal Code (SMC) 23.54.020 enables the Director to waive minimum off-street parking requirements for a use permitted in a Landmark structure. Due to the Landmark statuses of the Museum building and the Volunteer Park Grounds, the Project proposes to maintain the current vehicle parking supply in Volunteer Park (i.e. no parking stalls added).

Additionally, a code amendment is under consideration, which states:

> *Parking and loading for the proposed expansion is required as provided in SMC 23.54.015 and 23.54.035. As a Type I decision, the Director may reduce parking and loading requirements to an amount not less than the amount needed to provide adequate parking and loading facilities, as demonstrated to the satisfaction of the Director by a parking and loading study prepared by a licensed professional engineer and submitted to the Director by the applicant.*

The following sections provide an assessment of existing parking occupancy levels during several scenarios and the adequacy of existing parking supplies within the Park to meet the needs of the proposed Project.

Existing Parking Occupancy

Observations of parking occupancy were conducted for public parking locations within a quarter-mile walk of the Museum entrance, illustrated in **Figure 2**. Observations were conducted on two days in November 2016 that represented weekly peak attendance and evening event scenarios:

- **Weekly Peak Attendance Scenario** – Saturday, November 12 from noon to 5 PM – represents peak demand conditions for Museum, Conservatory, and Park grounds during a typical week. A new museum exhibit had just opened the previous day, so museum attendance was also expected to be higher than average.
- **Evening Event Scenario** – Thursday, November 10 from 5:30 PM to 7:30 PM –extended Museum hours to 9 PM were in effect (Museum typically closes at 5 PM). This day included a members-only preview for a new exhibition. This was also a Second Thursday "free day" with free admittance for the extended hours from 5 PM to 9 PM.

The number of occupied parking stalls in each location was recorded every 30 minutes for both observation periods. Outside of the striped parking lots (in front of the Museum and the Conservatory) the baseline on-street parking supply was determined using the maximum observed

vehicle occupancy combined with an estimate of the number of remaining spaces (using an average of 20 feet per space). Data and findings from the observations are summarized in **Tables 3** and **4** below.

Table 3. Observed Parking Occupancy – Weekly Peak Attendance Scenario

Time	Observed Occupancy				Occupancy Rate[c]			
	Asian Art Museum Lot	Other Public Parking in Volunteer Park	E Prospect Street[a]	15th Avenue E[b]	Asian Art Museum Lot	Other Public Parking in Volunteer Park	E Prospect Street[a]	15th Avenue E[b]
12 PM	**27**	**54**	**36**	**62**	**64%**	**47%**	**78%**	**60%**
1 PM	25	50	34	60	60%	44%	74%	58%
2 PM	22	36	31	59	52%	32%	67%	57%
3 PM	29	42	29	60	69%	37%	63%	58%
4 PM	24	38	29	59	57%	33%	63%	57%
5 PM	16	17	24	59	38%	15%	52%	57%
Total Supply	42	114	46	104				

[a] from 11th Avenue E to 15th Avenue E
[b] from E Prospect Street to E Galer Street
[c] observed occupancy divided by total supply
Hour of peak occupancy demand indicated in **bold** font
Observation Date: Saturday, November 12, 2016.

Table 4. Parking Occupancy – Evening Event Scenario

Time	Observed Occupancy				Occupancy Rate[c]			
	Asian Art Museum Lot	Other Public Parking in Volunteer Park	E Prospect Street[a]	15th Avenue E[b]	Asian Art Museum Lot	Other Public Parking in Volunteer Park	E Prospect Street[a]	15th Avenue E[b]
5 PM	8	8	22	52	19%	7%	48%	50%
6 PM	12	7	22	56	29%	6%	48%	54%
7 PM	**11**	**6**	**23**	**59**	**26%**	**5%**	**50%**	**57%**
Total Supply	42	114	46	104				

[a] from 11th Avenue E to 15th Avenue E
[b] from E Prospect Street to E Galer Street
[c] observed occupancy divided by total supply
Hour of peak occupancy demand indicated in **bold** font
Observation Date: Thursday, November 10, 2016.
Museum Operations Notes: Observation occurred during Second Thursday "free day" with free admittance for the extended hours from 5 PM to 9 PM as well as a Members-only preview for a new exhibition.

The findings indicate that the peak hour for parking demand during the weekly peak attendance scenario occurred from 12 PM to 1 PM, with 27 of 42 stalls in front of the Museum occupied and 54 of 114 parking spaces throughout the park occupied. Additionally, 98 of 150 on-street spaces were occupied on E Prospect Street and 15th Avenue E.

Parking demand was not substantial during the Evening Event scenario, with only 17 of 154 parking spaces occupied throughout the Park and 82 of 150 spaces on E Prospect Street and 15th Avenue E occupied on during the peak observed hour (7 PM to 8 PM).

Estimated Parking Occupancy during Free Admittance Days

Since parking occupancy data collection was limited to the two scenarios described in the previous section, parking occupancy levels for the Free Admittance Day conditions were estimated using available data. Estimates were prepared for both weekday and weekend Free Admittance Day conditions to account for the differences in parking occupancy and arrival/departure patterns.

Weekday Free Admittance Estimate

Weekday Free Admittance Days at the Museum include First Thursdays (free to all), First Fridays (free to seniors 62+), and Second Thursdays (free from 5 – 9 PM). Because First Thursday and Second Thursday attract more visitors during the PM peak period due to the extended hours of operation, Thursday can be considered the most relevant weekday for impact assessment. The steps used to estimate parking occupancies for this scenario are listed below:

- **Determine daily total of free day visitors** – As previously discussed, the Museum has approximately 333 visitors on an average day. However, the Museum also hosts several "free days" each month, many of which result in the highest daily attendance totals for the year. For fiscal year 2015, the "free days" had an average daily attendance of 775 visitors.
- **Convert additional visitors to vehicle trips** – As indicated in **Table 2** and described in the Project Trip Generation section, the number vehicle trips to and from the museum on a typical day is estimated as 518, including both visitors and employees. By contrast, the comparable number of vehicle trips on a free admittance day is estimated as 1,150, an increase of 632 vehicle trips (316 arrivals, 316 departures). This additional trip generation estimate is conservative in that it assumes all visitors arrive by personal vehicle, rather than walking, biking, taking transit, or using other modes that do not require on-street parking.

- **Arrival and departure rates** – Museum visitor arrival and departure rates by hour were assumed, as shown in **Table 5**. Peak hourly demand was assumed to occur between 5 PM and 7 PM, with 20 percent of daily attendance arriving each hour during this span and 15 percent departing. Arrivals and departures before 5 PM would be spread out over 7 hours, with each hour accounting for approximately 5 – 6 percent of the total daily attendance.

Table 5. Assumed Arrival and Departure Rates on Free Admittance Weekday (Thursday)

Time Period	Arrival Rate	Departure Rate
Before 5 PM	40%	30%
5 PM	20%	15%
6 PM	20%	15%
7 PM	15%	20%
8 PM	5%	20%
9 PM (museum closed)	0%	0%
Total	**100%**	**100%**

- **Estimate additional arrivals and departures by hour** – Using the arrival and departure rate assumptions in **Table 5**, we calculated the total extra vehicle parking demand that would occur during each hour of the weekday Free Admittance scenario. This was calculated as the total parking occupied by event attendees in the previous hour, plus the arrivals, and minus the departures. Results of this calculation are summarized in **Table 6**.

Table 6. Arrival and Departure Total – Weekday Free Admittance Scenario

Time Period	Arrivals	Departures	Total Extra Parking Demand*
Before 5 PM	127	96	31
5 PM	63	47	47
6 PM	63	47	63
7 PM	47	63	47
8 PM	16	63	0
9 PM (museum closed)	0	0	0
Total Added Trip Generation	**316**	**316**	-
*calculated as the total parking occupied by event attendees in the previous hour, plus the arrivals, and minus the departures			

- **Apply additional parking demand to observed occupancy data** – The hourly additional parking demand totals for the weekday Free Admittance Day scenario (**Table 6**) were added to the observed evening occupancies (**Table 4**). It was assumed that additional demand

would allocate first to the parking lot in front of the Museum and then remaining demand would allocate to other parking locations within the Park. The calculated occupancies for the weekday Free Admittance scenario is summarized in **Table 7**.

Table 7. Estimated Occupancy – Weekday Free Admittance Scenario

Time	Estimated Occupancy				Occupancy Rate[c]			
	Asian Art Museum Lot	Other Public Parking in Volunteer Park	E Prospect Street[a]	15th Avenue E[b]	Asian Art Museum Lot	Other Public Parking in Volunteer Park	E Prospect Street[a]	15th Avenue E[b]
5 PM	42	21	22	52	100%	18%	48%	50%
6 PM	**42**	**40**	**22**	**56**	**100%**	**35%**	**48%**	**54%**
7 PM	42	22	23	59	100%	19%	50%	57%
Total Supply	42	114	46	104				

[a] from 11th Avenue E to 15th Avenue E
[b] from E Prospect Street to E Galer Street
[c] estimated occupancy divided by total supply
Hour of peak occupancy demand indicated in **bold** font

The results in **Table 7** indicate that, under Weekday Free Admittance conditions, the lot in front of the Museum would be full from 5 PM to 8 PM, but parking would still be available in other locations throughout the Park. During the peak hour of demand (6 PM to 7 PM), 82 of 156 public parking spaces throughout the park would be occupied. Because more than 70 spaces would remain available within the park, it is not expected that Museum parking demand would need to be accommodated by supplies in the surrounding neighborhoods (e.g. E Prospect Street and 15th Avenue E).

Weekend Free Admittance Day Estimate

Weekend Free Admittance Days at the Museum include First Saturdays (free to all). The steps used to estimate parking occupancies for this scenario are listed below:

- **Determine daily total of free day visitors** –For fiscal year 2015, the "free days" had an average daily attendance of 775 visitors.
- **Convert additional visitors to vehicle trips** – As indicated in **Table 2** and described in the Project Trip Generation section, the number vehicle trips to and from the museum on a typical day is estimated as 518, including both visitors and employees. By contrast, the comparable number of vehicle trips on a free admittance day is estimated as 1,150, an

increase of 632 vehicle trips (316 arrivals, 316 departures). This additional trip generation estimate is conservative in that it assumes all visitors arrive by personal vehicle, rather than walking, biking, taking transit, or using other modes that do not require on-street parking.

- **Arrival and departure rates** – Museum visitor arrival and departure rates by hour for the weekend Free Admittance day scenario were assumed, as shown in **Table 8**. Peak demand was assumed to occur between 12 PM and 2 PM, with 20 percent of daily attendance arriving each hour during this span and 15 percent departing.

Table 8. Assumed Arrival and Departure Rates on Free Admittance Weekend

Time Period	Arrival Rate	Departure Rate
Before noon	15%	10%
12 PM	20%	15%
1 PM	20%	15%
2 PM	20%	20%
3 PM	15%	20%
4 PM	10%	20%
5 PM (museum closed)	0%	0%
Total	**100%**	**100%**

- **Estimate additional arrivals and departures by hour** – Using the arrival and departure rate assumptions in **Table 8**, we calculated the total extra vehicle parking demand that would occur during each hour of the weekend Free Admittance scenario. This was calculated as the total parking occupied by event attendees in the previous hour, plus the arrivals, and minus the departures. Results of this calculation are summarized in **Table 9**.

Table 9. Arrival and Departure Total – Weekend Free Admittance Scenario

Time Period	Arrivals	Departures	Total Extra Parking Demand*
Before noon	47	32	15
12 PM	63	47	31
1 PM	63	47	47
2 PM	63	63	47
3 PM	47	63	31
4 PM	32	63	0
5 PM (museum closed)	0	0	0
Total Added Trip Generation	**316**	**316**	-
*calculated as the total parking occupied by event attendees in the previous hour, plus the arrivals, and minus the departures			

- **Apply additional parking demand to observed occupancy data** – The hourly additional parking demand totals for Free Admittance Day scenario (**Table 9**) were added to the observed weekly peak occupancies (**Table 3**). It was assumed that additional demand would allocate first to the parking lot in front of the Museum and then remaining demand would allocate to other parking locations within the Park. The calculated occupancies for the weekend Free Admittance scenario is summarized in **Table 10**.

Table 10. Estimated Occupancy – Weekend Free Admittance Scenario

Time	Estimated Occupancy				Occupancy Rate[c]			
	Asian Art Museum Lot	Other Public Parking in Volunteer Park	E Prospect Street[a]	15th Avenue E[b]	Asian Art Museum Lot	Other Public Parking in Volunteer Park	E Prospect Street[a]	15th Avenue E[b]
12 PM	42	64	36	62	100%	56%	78%	60%
1 PM	**42**	**80**	**34**	**60**	**100%**	**70%**	**74%**	**58%**
2 PM	42	63	31	59	100%	55%	67%	57%
3 PM	42	60	29	60	100%	52%	63%	58%
4 PM	24	38	29	59	57%	33%	63%	57%
5 PM	16	17	24	59	38%	15%	52%	57%
Total Supply	42	114	46	104				

[a] from 11th Avenue E to 15th Avenue E
[b] from E Prospect Street to E Galer Street
[c] estimated occupancy divided by total supply
Hour of peak occupancy demand indicated in **bold** font

The results in **Table 10** indicate that, under weekend Free Admittance conditions, the lot in front of the Museum would be full from 12 PM to 4 PM, but parking would still be available in other locations throughout the Park. During the peak hour of demand (1 PM to 2 PM), 122 of 156 public parking spaces throughout the park would be occupied. Because more than 30 spaces would remain available within the park, it is not expected that Museum parking demand would need to be accommodated by supplies in the surrounding neighborhoods (e.g. E Prospect Street and 15th Avenue E).

Estimated Parking Occupancy with Project

As described in the Project Trip Generation section, the Museum expects a modest increase in annual attendance once the Project is completed. To determine the adequacy of existing parking supplies to meet future parking demand with the completed Project, the four parking scenarios

(Weekly Peak Attendance, Evening Event, weekday Free Admittance, and weekend Free Admittance) were assessed.

Evening Event Scenario with Project

As previously discussed, Museum events typically start at 6:30 PM, with attendees arriving after the PM peak period of travel (4 – 6 PM). Ordinarily, 8 to12 people would arrive to set up for events during the peak hour between 5 PM and 6 PM. The typical number of set-up staff is not expected to change with the Project. Additionally, the maximum building capacity for events will be 250 people (same as current capacity), and, in general, the number of attendees for evening events is not expected to significantly increase. However, it should be noted that during Evening Event scenario observations, nearly 140 parking spaces were available within Volunteer Park after 6 PM, suggesting that the parking supply within the Park could accommodate the parking demand for larger events at the Museum without spillover to adjacent neighborhoods.

Weekday Free Admittance Scenario with Project

The weekday Free Admittance scenario represents the heaviest potential demand for parking associated with the public hours operation of the Museum during a typical weekday. For this reason, potential parking impacts for the with Project conditions were assessed under weekday Free Admittance occupancy conditions, with the understanding that typical weekday with Project parking demands would be lower and result in fewer impacts, if applicable. The steps used to estimate weekday Free Admittance with Project parking occupancies are listed below:

- **Determine increase in vehicle trips with Project** – As indicated in **Table 3** and described in the Project Trip Generation section, the number vehicle trips to and from the museum on a Free Admittance day is estimated as 1,150, including both visitors and employees. By contrast, the comparable number of vehicle trips with the Project completed is estimated as 1,344, an increase of 194 vehicle trips (97 arrivals, 97 departures). This additional trip generation estimate is conservative in that it assumes all visitors arrive by personal vehicle, rather than walking, biking, taking transit, or using other modes that do not require on-street parking.
- **Arrival and departure rates** – Museum visitor arrival and departure rates by hour were assumed to be the same as those for the weekday Free Admittance *without* Project calculation process, shown in **Table 5**.

- **Estimate additional arrivals and departures by hour** – Using the arrival and departure rate assumptions in **Table 5**, we calculated the total extra vehicle parking demand that would occur during each hour of the weekday Free Admittance with Project scenario. This was calculated as the total parking occupied by event attendees in the previous hour, plus the arrivals, and minus the departures. Results of this calculation are summarized in **Table 11**.
- **Apply additional parking demand to observed occupancy data** – The hourly additional parking demand totals for weekday Free Admittance with Project scenario (**Table 11**) were added to the estimated weekday Free Admittance *without* Project occupancies (**Table 7**). It was assumed that additional demand would allocate to available parking locations within the Park. The calculated occupancies for the weekday Admittance Day with Project scenario is summarized in **Table 12**.

Table 11. Arrival and Departure Total – Weekday Free Admittance with Project Scenario

Time Period	Arrivals	Departures	Total Extra Parking Demand*
Before 5 PM	39	29	10
5 PM	19	15	14
6 PM	19	15	18
7 PM	15	19	14
8 PM	5	19	0
9 PM (museum closed)	0	0	0
Total Added Trip Generation	**97**	**97**	-
*calculated as the total parking occupied by event attendees in the previous hour, plus the arrivals, and minus the departures			

Table 12. Estimated Occupancy – Weekday Free Admittance with Project Scenario

Time	Estimated Occupancy				Occupancy Rate[c]			
	Asian Art Museum Lot	Other Public Parking in Volunteer Park	E Prospect Street[a]	15th Avenue E[b]	Asian Art Museum Lot	Other Public Parking in Volunteer Park	E Prospect Street[a]	15th Avenue E[b]
5 PM	42	35	22	52	100%	31%	48%	50%
6 PM	**42**	**58**	**22**	**56**	**100%**	**51%**	**48%**	**54%**
7 PM	42	36	23	59	100%	32%	50%	57%
Total Supply	42	114	46	104				

[a] from 11th Avenue E to 15th Avenue E
[b] from E Prospect Street to E Galer Street
[c] estimated occupancy divided by total supply
Hour of peak occupancy demand indicated in **bold** font

The results in **Tables 11** and **12** indicate that under the weekday Free Admittance with Project scenario, the demand for public parking would increase by 18 parked vehicles during the peak hour of demand (6 PM to 7 PM) compared to without Project conditions. These 18 extra parked vehicles could be accommodated by available parking supplies within the Park. In total, 100 of 156 public parking spaces throughout the park would be occupied. Because more than 50 spaces would remain available within the park, Museum parking demand would not need to be accommodated by supplies in the surrounding neighborhoods (e.g. E Prospect Street and 15th Avenue E).

Because parking demand would be accommodated by available Park parking supplies under the weekday Free Admittance Day with Project scenario, it is anticipated that the increase in typical weekday parking demands due to the Project could also be accommodated.

Weekend Free Admittance Scenario with Project

The weekend Free Admittance scenario represents the heaviest potential demand for parking associated with the weekend public hours operation of the Museum. The steps used to estimate weekend Free Admittance Day with Project parking occupancies are listed below:

- **Determine increase in vehicle trips with Project** – As indicated in **Table 3** and described in the Project Trip Generation section, the number vehicle trips to and from the museum on a Free Admittance day is estimated as 1,150, including both visitors and employees. By contrast, the comparable number of vehicle trips with the Project completed is estimated as 1,344, an increase of 194 vehicle trips (97 arrivals, 97 departures). This additional trip

generation estimate is conservative in that it assumes all visitors arrive by personal vehicle, rather than walking, biking, taking transit, or using other modes that do not require on-street parking.

- **Arrival and departure rates** – Museum visitor arrival and departure rates by hour were assumed to be the same as those for the weekend Free Admittance Day *without* Project calculation process, shown in **Table 8**.
- **Estimate additional arrivals and departures by hour** – Using the weekend arrival and departure rate assumptions in **Table 8**, we calculated the total extra vehicle parking demand that would occur during each hour of the weekend Free Admittance with Project scenario. This was calculated as the total parking occupied by event attendees in the previous hour, plus the arrivals, and minus the departures. Results of this calculation are summarized in **Table 13**.
- **Apply additional parking demand to observed occupancy data** – The hourly additional parking demand totals for the weekend Free Admittance with Project scenario (**Table 13**) were added to the estimated Free Admittance Day *without* Project occupancies (**Table 10**). It was assumed that additional demand would allocate to available parking locations within the Park. The calculated occupancies for the Free Admittance Day with Project scenario is summarized in **Table 14**.

Table 13. Arrival and Departure Total – Free Admittance Day with Project Scenario

Time Period	Arrivals	Departures	Total Extra Parking Demand*
Before noon	15	10	5
12 PM	19	15	9
1 PM	19	15	13
2 PM	19	19	13
3 PM	15	19	9
4 PM	10	19	0
5 PM (museum closed)	0	0	0
Total Added Trip Generation	**97**	**97**	-
*calculated as the total parking occupied by event attendees in the previous hour, plus the arrivals, and minus the departures			

Table 14. Estimated Occupancy – Free Admittance Day with Project Scenario

Time	Estimated Occupancy				Occupancy Rate[c]			
	Asian Art Museum Lot	Other Public Parking in Volunteer Park	E Prospect Street[a]	15th Avenue E[b]	Asian Art Museum Lot	Other Public Parking in Volunteer Park	E Prospect Street[a]	15th Avenue E[b]
12 PM	42	73	36	62	100%	64%	78%	60%
1 PM	**42**	**93**	**34**	**60**	**100%**	**82%**	**74%**	**58%**
2 PM	42	76	31	59	100%	66%	67%	57%
3 PM	42	69	29	60	100%	61%	63%	58%
4 PM	24	38	29	59	57%	33%	63%	57%
5 PM	16	17	24	59	38%	15%	52%	57%
Total Supply	42	114	46	104				

[a] from 11th Avenue E to 15th Avenue E
[b] from E Prospect Street to E Galer Street
[c] estimated occupancy divided by total supply
Hour of peak occupancy demand indicated in **bold** font

The results in **Tables 13** and **14** indicate that under the weekend Free Admittance with Project scenario, the demand for public parking would increase by 13 parked vehicles during the peak hour of demand (1 PM to 2 PM) compared to without Project conditions. These 13 extra parked vehicles could be accommodated by available parking supplies within the Park. In total, 135 of 156 public parking spaces throughout the park would be occupied. Because more than 20 spaces would remain available within the park, Museum parking demand would not need to be accommodated by supplies in the surrounding neighborhoods (e.g. E Prospect Street and 15th Avenue E).

Because parking demand would be accommodated by available Park parking supplies under the weekend Free Admittance with Project scenario, it is anticipated that the increase in typical weekend parking demands due to the Project could also be accommodated.

Potential Parking Management Strategies

Occasionally, some Park events, such as the annual Shakespeare in the Park theater series, could overlap with Museum events, temporarily increasing the demand for parking in excess of current parking supplies within the Park. For these instances of overlapping heavy demand, Seattle Parks and Recreation could consider temporarily reopening the western loop of Volunteer Park Road for vehicle parking. If vehicles are able to park on one side of the street, this temporary opening could yield over 100 additional parking spaces.

LOADING BERTHS

This section summarizes loading berth operations under both existing Museum conditions and the proposed Project conditions, identifying and describing any potential impacts.

Existing Loading Berth Operations

The Museum currently maintains one loading berth for deliveries to the loading dock, located on the north side of the building. A summary of typical truck delivery activities and the frequency of loading berth use, as reported by Museum operations staff, is provided in **Attachment A**.

During a typical week, the loading berth accommodates one to two art deliveries by van, box truck, or semi-truck. During installation and de-installation of rotating exhibits, the loading berth accommodates up to six deliveries per day for three to five days per week. During this period, deliveries are scheduled and coordinated to ensure that each vehicle is provided exclusive use of the loading dock and that delivery vehicles are able to immediately park in the loading berth upon arrival, avoiding blockage of local traffic on Volunteer Park Road. Furthermore, the loading dock temporary storage and staging area within the Museum building cannot accommodate more than one vehicle load of deliveries. This means that the Museum must schedule adequate time between deliveries to provide time for staff to move items to/from the temporary loading dock storage area.

Proposed Project Loading Berth Operations

As specified by SMC 23.54.035, the Museum building's current floor area (50,338 square feet) requires one loading berth. By the same code, the total floor area after completion of the proposed Project (64,223 square feet) would require two loading berths. One of the proposed Project site plans under consideration for the Project maintains a single loading berth in an effort to minimize the impervious surface area of the loading dock driveway and to maximize the retention of adjacent green space[2].

[2] In order to allow an exception to the loading berth requirement, a code amendment is under consideration, which states: "Parking and loading for the proposed expansion is required as provided in SMC 23.54.015 and 23.54.035. As a Type I decision, the Director may reduce parking and loading requirements to an amount not less than the amount needed to provide adequate parking and loading facilities, as demonstrated to the

Despite the increase in building square footage, the Project is not expected to significantly increase the amount of loading dock delivery activity during a typical week or during installation/de-installation of rotating exhibits. Even after expansion, deliveries would still need to be scheduled to allow for exclusive use of the loading berth by the delivery vehicle, because, similar to existing conditions, the temporary storage area adjacent to the loading dock would not be able to store the contents of more than one delivery vehicle at a time. Because Museum operations staff would continue to coordinate and schedule one-at-a-time deliveries, a second loading berth is not necessary or practical for Museum operations. For these reasons, the provision of a single loading berth can be considered adequate for the Project design.

IMPACTS AND MITIGATION MEASURES

As described in the previous sections, no significant traffic, parking, or loading impacts are expected as a result of this Project. However, event organizers and Museum operations staff could consider the following demand management strategies to facilitate multimodal access to the Museum:

- Take steps to monitor how people arrive at the Museum (e.g. surveys).
- Provide information about parking and access by public transit to potential visitors and event attendees.
- Consider adding secure bike parking at additional locations near the Museum or temporary bike parking infrastructure for certain events that might have an increased share of attendees arriving by bike.
- Consider opportunities for off-site parking agreements with properties that may have excess parking supply during event hours, such as nearby churches.
- Consider offering event shuttles to the Museum from convenient locations, such as the Capitol Hill Light Rail Station.
- Coordinate with Seattle Parks and Recreation to enable temporary openings of the western loop of Volunteer Park Road during days with multiple events occurring at the Museum and within the Park to provide more on-street parking spaces.

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satisfaction of the Director by a parking and loading study prepared by a licensed professional engineer and submitted to the Director by the applicant."

CONCURRENCY ANALYSIS

The City of Seattle measures transportation concurrency based on whether any of the adopted PM peak hour volume-to-capacity (v/c) thresholds are exceeded along City screenline with the addition of a new development. In accordance with Seattle's concurrency system, recent v/c calculations for screenlines in proximity to the Museum were collected from the 2015 Seattle Comprehensive Plan Draft EIS and summarized for reference in **Table 15**. The following screenlines were analyzed:

- 5.16 – Ship Canal – University and Montlake Bridges
- 8.0 – South of Lake Union – Valley Street to Denny Way
- 10.12 – South of S Jackson St – 12th Ave S to Lakeside Ave S
- 12.12 – East of CBD – South Jackson St to Howell St

Under existing conditions, all screenlines in proximity to the Museum are below the applicable PM peak hour v/c thresholds and, thus, satisfy the level of service (LOS) standards. The estimated vehicle trip growth from the Project could add up to 13 vehicle trips (9 outbound and 4 inbound) across each of the four screenlines. This will not cause the screenline volume-to-capacity ratio to exceed the LOS standard at any of the four analysis locations, as shown in **Table 15**.

Table 15. Concurrency Analysis

Screenline	Level of Service Standard	Existing PM Peak Hour V/C		Existing + Project PM Peak Hour V/C*	
		Northbound / Eastbound	Southbound / Westbound	Northbound / Eastbound	Southbound / Westbound
5.16 – Ship Canal – University and Montlake Bridges	1.2	0.80	0.87	0.80	0.88
8.0 – South of Lake Union – Valley Street to Denny Way	1.2	0.78	0.78	0.78	0.78
10.12 – South of S Jackson St – 12th Ave S to Lakeside Ave S	1.0	0.48	0.58	0.48	0.58
12.12 – East of CBD – South Jackson St to Howell St	1.2	0.35	0.45	0.35	0.45

v/c = volume-to-capacity ratio

* 13 additional vehicle trips (9 outbound and 4 inbound)

Source: Seattle Comprehensive Plan DEIS, May 2015.

FEHR PEERS

ATTACHMENT A

FEHR PEERS

Seattle Art Museum
Asian Art Museum – Loading Dock and Shipment Frequency
October 18, 2016 from Lauren Mellon, Chief Registrar

There are two "states" or periodic cycles experienced by the loading dock:

General Operating Cycle – Throughout the Year

SAM Art Van
Normal art transfers/movements not during an exhibition
1 day a week with one trip a day

Art Delivery via Semi truck or large box truck
Normal art transfers/movements not during an exhibition
2 days a month

Installation/De-installation of Rotating Exhibits – Twice a Year

Typically, there is a one-month period between major exhibitions and these load movements happen twice a year.

SAM Art Van
Art transfers / movements with staff during an exhibition installation or strike at AAM
5 days a week with 1 to 3 trips per day

Transfer from Offsite Storage (large trucks)
during an exhibition (installation or strike) at AAM
2-3 days a week

Art Delivery via Semi truck or large box truck
during an exhibition (installation or strike) at AAM
3 -5 days a week often multiple trips per day

Exhibition construction contractors (often large vehicles and box truck)
during an exhibition (installation or strike) at AAM
3 days a week

APPENDIX H

Certificate of Approval Application

The City of Seattle

Landmarks Preservation Board

Mailing Address: PO Box 94649 Seattle WA 98124-4649
Street Address: 700 5th Ave Suite 1700

CERTIFICATE OF APPROVAL APPLICATION

The following information must be provided in order for the application to be complete, unless the Board staff indicates in writing that specific information is not necessary for a particular application, or the applicant makes a written request to submit an application for a preliminary design approval as set forth on page four of this application, and the staff agrees to accept the application.

Building/Property Name: Asian Art Museum

Building/Property Address: 1400 East Prospect Street, Seattle, WA 98112

Landmark District: (if applicable) _____

Applicant: LMN Architects / Pamela Trevithick

Applicant's Address: 801 Second Ave, Suite 501, Seattle, WA 98104

_____

Applicant's Phone: 206-682-3460

Property Owner's Name: (printed) _____

Property Owner's Address: _____

Property Owner's Signature: _____

Note: *If the applicant for this certificate is not the building/property owner the application **must** be signed by the building/property owner in the space indicated, above, or accompanied with a signed letter from the building/property owner designating the applicant as the owner's representative.*

Fee:		
	To $1,500 in construction	$10.00
	Each additional $5,000	10.00
	Maximum fee per application	$1,000.00

Fees are to accompany the application for a Certificate of Approval (SMC 22.901T). Checks are to be made to the City of Seattle.

The Landmarks Preservation Board has been designated by the Seattle City Council to review and approve certificates for changes to landmark buildings. Controls on landmarks vary depending on whether they are individually designated or located in one of three landmark districts (Columbia City, Fort Lawton and Harvard-Belmont) under the jurisdiction of the Landmarks Preservation Board. To assure that your submission has considered all the impacts to the landmark, or landmark district, contact Board staff. The Board staff can provide applicants with design guidelines, historic preservation references and information on other applicable regulations through the City's Historic Preservation Division, 684-0380.

1. **Description**

Describe the proposed work and <u>any</u> changes it will make to the landmark building or property. All items must be included in this application. (Attach additional pages if necessary.)

See attached.

2. Four (4) sets of scale drawings with all dimensions shown of:

   a. A site plan of existing conditions, showing adjacent streets and buildings and a site plan showing proposed changes;

   b. A floor plan showing the existing features and a floor plan showing the proposed new features or changes;

   c. Elevations and sections of both the proposed new features and the existing features;

   d. Construction details;

   e. A landscape plan showing existing features and plantings, and another landscape plan showing proposed site features and plantings.

3. Photographs of any existing features that would be altered and photographs showing the context of those features such as the building facade where they are located. The photographs must clearly show these features; ***Polaroids, digital photos and/or color Xeroxes may not be accepted. Clear digital photos are accepted.***

4. One (1) sample of proposed colors, if the proposal includes new finishes or paint, and an elevation drawing or a photograph showing the location of proposed new finishes or paint.

5. If the proposal includes new signage, awnings, or exterior lighting:

   a. Four (4) sets of scale drawings of proposed signage or awnings showing the overall dimensions, material, graphic designs, typeface, letter size and colors;

   b. Four (4) sets of a plan, photograph, or elevation drawing showing the location of the proposed awning or sign;

   c. Four (4) copies of details showing the proposed method of attaching the new awning, sign, or proposed exterior lighting;

   d. One (1) sample of proposed sign colors or awning material and color;

   e. The wattage and specifications of the proposed lighting, and a picture of the lighting fixture;

6. If the proposal includes demolition of a structure or object:

   a. A statement of the reason(s) for demolition;

   b. A description of the replacement structure or object.

7. If the proposal includes replacement, removal, or demolition of existing features, a survey of the existing conditions of the features being replaced, removed, or demolished.

Determination of Completeness

The staff shall determine whether an application is complete and shall notify the applicant in writing within twenty-eight (28) days of the application being filed whether the application is complete or that the application is incomplete and what additional information is required before the application will be complete. Within fourteen (14) days of receiving the additional information, the staff shall notify the applicant in writing whether the application is now complete or what additional information is necessary. An application shall be deemed to be complete if the staff does not notify the applicant in writing by the deadlines in this section that the application is incomplete. A determination that the application is complete is not a determination that the application is vested.

The determination of completeness does not preclude the staff or the Board from requiring additional information during the review process if more information is needed to evaluate the application according to the standards in SMC 25.12 and in any rules adopted by the Board, or if the proposed work changes.

Preliminary Design

An applicant may make a written request to submit an application for a Certificate of Approval for a preliminary design if the applicant waives in writing the deadline for a Board decision on the final design and any deadlines for decision on related permit application under review by the Department of Construction and Land Use. ***A written waiver must be included with this application.*** The staff my reject the request if it appears that approval of a preliminary design would not be an efficient use of staff or Board time and resources, or would not further the goals and objectives of SMC 25.12 To be complete, an application for preliminary design must include the information listed above on page one of this application and in Section 1. Description, Section 2a.- 2c., Section 3, and Section 6. *A Certificate of Approval that is granted for a preliminary design shall be conditioned upon subsequent submittal and Board approval of the final design, including all of the information listed above in subsection B, prior to issuance of permits for work affecting the landmark.*

Certificate of Approval Application

Asian Art Museum Renovation and Expansion

22 September, 2016

1. **Project Description:**

The Asian Art Museum (AAM) project involves the renovation of the existing building, small expansions at portions of the east and north facades, and a new landscape terrace along the east expansion. The building is located in the east, central portion of Volunteer Park and will maintain its current use as a museum. The building and site are much as they were originally developed in the 1930's although several additions and renovations have been made to the building and site over the years. The proposed expansion allows the opportunity to 1) connect and engage the user and the building to the east side of the park, 2) better serve the community with enhanced education program space, 3) increased gallery space to show more art, and 4) improve the building systems and infrastructure. The renovation scope with upgraded mechanical, plumbing, electrical and seismic systems and equipment is needed so as to meet the needs of the program but more importantly provide preservation to a historic icon.

Per the Landmarks Preservation Board Report on Designation (1989), the features of the Landmark to be preserved, include: the entire exterior of the building, including the roof, and the portion of the landscape / site that is in accordance with the Hoggson Plan of 1933, and the following interior features: the entire main floor, and the public areas of the ground floor, including the corridors, the auditorium, the classic gallery, the former Board of Trustees Room, and the library.

The proposed work includes the following:

Site and Landscape

Currently, an asphalt park path connecting the Volunteer Park road sidewalk to a crushed stone path along 15th Avenue crossing the museum loading dock driveway is not ADA compliant and presents potential conflicts between pedestrian use and loading activity. This segment will be eliminated and another built to connect pedestrians to another park path just to the north, providing a new accessible connection with no vehicular interface.

The existing path leading from the Volunteer Park Road sidewalk to the museum's front entry terrace is not ADA compliant. This path will be replaced with a similar path that is accessible (under 5% slope). A proposed second path on the north side of the front entry lawn will provide additional access, making the museum entry universally accessible from points north and south and creating a symmetry about the main entry.

The two existing accessible stalls located in the south side of the parking lot will shift to the north. Stalls will be closer to both the new accessible staff entrance and the north path to the front entry. No planting modifications are proposed on the west side of the building.

The project will endeavor to protect all significant trees and preserve or restore existing planting areas around the building. On the east side of the building, adjacent to the museum expansion, a new terrace will provide a more gracious interface between the building and park landscape. With the combination

of paving, planting beds, and turf lawn, the terrace will provide a comfortable sitting area and viewpoint for the public and the museum which is compatible with the Olmstead and Hoggson Plans and in keeping with the scale and materials of the surrounding park.

The existing Spruce tree, which is dead, on the east side of building will be removed. The Cherry tree on the north side adjacent to the loading dock area will be relocated or replaced in kind. A second Cherry tree and a small Spruce tree on the east side conflicts with the new expansion and will be relocated or replaced in kind.

The electrical modifications needed for the renovation and expansion require an electrical service upgrade. New conduit will feed from a new transformer located on the corner of 15th Ave E and E Highland Drive and run underground through the park and to the building.

Work to the south façade is limited to removal of the existing exit steel stair and chain link fence, along with façade finish upgrades. The chain link fence on the east façade will also be removed.

Fire Department requires a new fire hydrant to be installed. Final location to be determined but is planned to be located just north of the loading dock entry drive.

Expansion

The existing loading dock area beneath the north gallery addition will be infilled to create a new receiving area. A new freight elevator and loading dock will be added in the existing paved service area to the north of the addition. The new loading dock will be covered with a steel and glass canopy for weather protection. There will be a new slab on grade beneath the loading dock and the walls above the loading dock will be infilled with CMU. The existing service driveway will be regraded and widened slightly to allow for easier truck access to and from the loading dock. A new wheelchair accessible elevated walkway will be provided from the existing north sidewalk to the new staff entrance at the west side of the new receiving area. At the north end of the 1947 addition, the existing shed adjacent to the building will be removed and the area regraded to allow exterior access to the new generator and transformer rooms, both functions are internal to the building. The dumpsters will be relocated next to the new elevator where they will be less visible from the park. The extent of the paved service area is not proposed to be increased. The exterior skin will be a limestone stucco intended to mimic the existing concrete façade.

The east expansion will run the length of the 1955 building addition. The footprint is approximately 3,800 sf and will be three (3) stories tall, adding gallery, event/education and administrative functions. The expansion will be constructed of concrete shear walls and steel braced frames to address lateral forces and structural steel columns supporting composite steel beams. Level 1 will be a slab on grade sitting on top of geopiers below. Exterior materials consist of precast panels, a structural glazing system (curtain wall) and a storefront type system. Materials, colors, texture and finish details are still to be determined.

New membrane roofing and sheet metal flashing will be installed at both the new north and east roofs. New roof safety anchors will be installed for both expansions. New mechanical equipment will be installed on the existing south flat (low) roof.

Renovation

The building was constructed without exterior insulation. Due to the historic nature of the sandstone facade (west, partial south, partial north), insulation will be added from the interior. The west, north and south stone facades will be gently cleaned and sealed where existing Wilkinson sandstone is located. Existing interior gypsum wallboard will be removed in order to add new insulation. Existing wood wainscot, stone base and grilles will be carefully removed and placed back in their original location. All remaining exterior facades will be insulated from the outside with mineral wool and then covered with limestone stucco in keeping with the character of the existing concrete facades.

An existing elevator that was added in 1969 will abandoned and completely removed as part of the expansion. The other existing passenger elevator is nearing the end of its useful life. It is either lacking many features that are required by code or features, such as handrails, that are not code compliant. At a minimum, the interior cab finishes for ceiling, wall and flooring along with lighting and handrails will be replaced. A new freight elevator is to be added and described above in conjunction with the north expansion.

No changes are proposed for the existing roof massing.

Seismic enhancements will be made to existing galleries, library, administration, circulation and storage spaces. Seismic work to the main floor galleries will require removal of some walls to allow access for structural work. Existing panelboards, conduit/wire, lighting and electrical devices that conflict with the wall removal are to be temporarily relocated and re-installed after work has been completed. The brittle hollow clay tiles will be reinforced to prevent their collapse throughout the building. Many of the existing openings in the Level 3 floor diaphragm will be filled in as required for shear transfer.

The existing restrooms located at Level 2, which are not ADA compliant, will be demolished and the existing plumbing will be removed. New ADA compliant restrooms will be reconfigured and added in their place. A new 'all gender' restroom will be added just north of the existing elevator on Level 2. Two new unisex restrooms will be located east of the auditorium in the Classic Gallery.

The existing mechanical system will be demolished, removed and replaced with a new energy efficient system that is compatible with maintaining a quality environment that is consistent with art preservation requirements. The air handling units required to heat/cool the building will be located on Level 1 and the chillers will be placed on the existing low roof on the south side, behind the existing parapet. The main floor (galleries) will utilize existing supply ducts and grilles for the return air system and new diffusers for supply air will be provided in existing ceiling or walls.

A new electrical system will replace the outdated system. All non-original electrical fixtures will be removed, particularly in the Library and Gardner Center. Original fixtures will be refurbished and kept in place. All existing surface mounted track and fixture head lighting in galleries (non-original) will be removed and replaced with new track and fixture heads.

A fire suppression sprinkler system will be installed throughout entire building to meet code requirements. A double interlock pre-action system will serve all spaces within the building which have artwork, store artwork, are located above artwork, or are located above artwork storage areas. Other spaces may be served by a NFPA 13 compliant system.

The Galleries at Level 3 will receive finish, lighting, seismic and systems upgrades as described previously. It is intended to remove carpet and restore the existing Masonite flooring. Condition of existing flooring is not known at this time. An alternate is to replace with new Masonite to meet the original intent.

The Garden Court at Level 3 will receive lighting, seismic and systems upgrades as described previously. Two new openings at the east wall are proposed to provide visual connection to the park and provide access to the new gallery via a Park Lobby that also connects to vertical circulation to the new event and education functions located on Level 2.

The Library and Gardner Center at Level 2 will largely remain intact with the intent that all non-original items will be removed. Original lighting fixtures will be restored and all non-original uplights will be removed. The original east window (in Library) that was removed in the 1955 addition, will be reopened and provide visual connection to the expansion. It is not known whether the original window exists in place and can be reused. Flooring options are yet to be investigated. Original shelving throughout these spaces will also be restored. Per hazardous material survey, the historic ceiling in the Library contains asbestos and is intended to be removed.

Historical hallway wall and ceiling finishes will remain. The existing concrete vertical boiler chimney at the Level 2 Auditorium lobby will be removed. Where demolition touches the ceiling, the new ceiling will match the profile and height of the existing historical ceiling.

The Auditorium will receive lighting, wall/ceiling/floor finishes, and acoustical upgrades. Per hazardous material survey, the historic ceiling in the Library contains asbestos and is intended to be removed. The non-original control/sound booth will be removed to allow visibility to stage upon entering room. A new open control position will be located to the west. Existing seats are to be removed and replaced in kind. Existing row standards will be reused. Spacing between seat rows will increase to 36” from the existing 32” spacing. New seats will be staggered to enhance sightlines. Five (5) ADA seats will be provided per code. Code compliant handrails will be added to west and east walls. A ceiling mounted projector will be added. Original lighting fixtures will be restored and new supplemental lighting to be added to address program needs. The stage has been modified over time and the intent is to bring back its original symmetry. Stage access for abled and disabled persons will require a person to exit the auditorium and enter through the reconfigured Classic Gallery via stair or ramp. The proscenium is proposed to shift towards the front of the house to accommodate program needs. Acoustical upgrades will include wall and ceiling finishes and will require further analysis.

Work on the existing windows will consist of cleaning, painting and replacing broken glazing and remain in place. Exterior thermal storm windows will be added to all existing windows with the exception of four (4) windows at Level 1 (1947 addition) which will be removed and replaced with louvers for air intake for a generator.

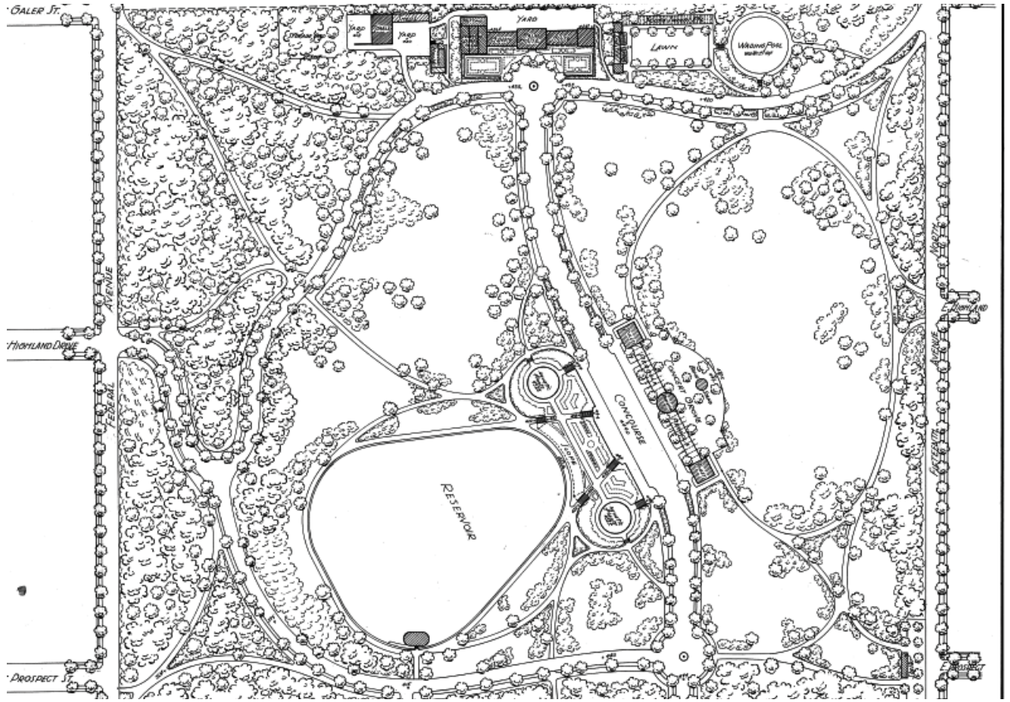
The primary west entry doors will remain as is. New power door operators are proposed to be added. The existing film on the windows, above the entry doors, not original to 1933, is to be removed to allow better visibility both inside and outside of building. An interior shading system to be investigated.

Existing handrails at public stairs are not code compliant. Options to make code compliant are currently being studied.

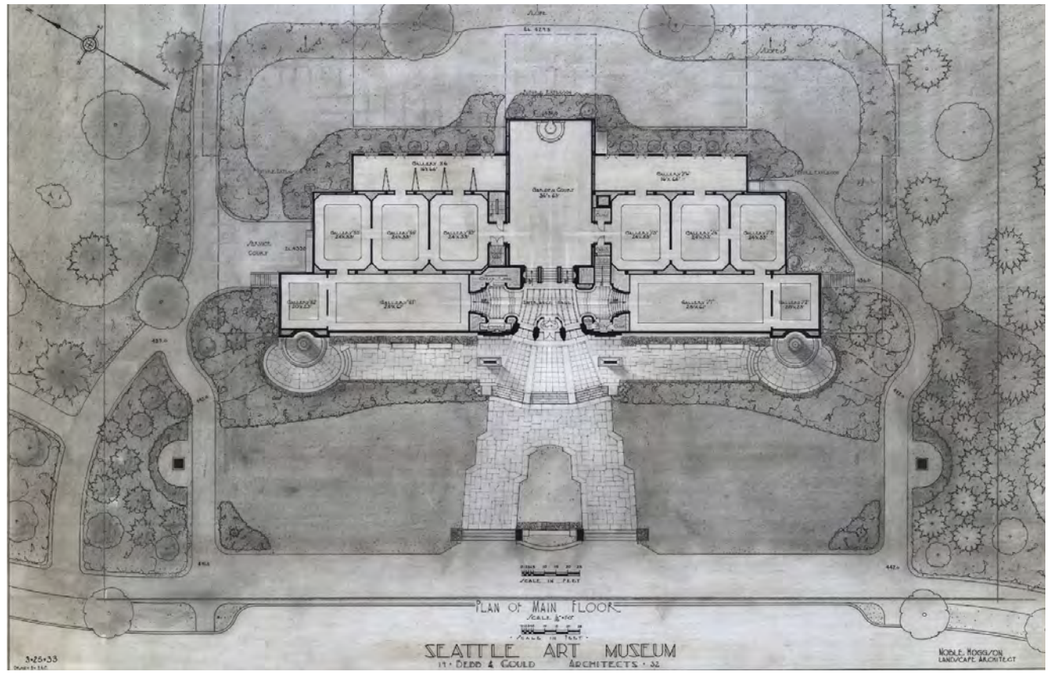
2. One (1) half size drawings included.
3. One 8.5x11 graphic package depicting existing conditions and proposed changes and design for what is known at this time.
4. **Proposed colors**. Not applicable at time of initial application issuance. Will be provided when final C of A application is submitted.
5. **Signage, Awnings or Exterior Lighting**. Not applicable at time of initial application issuance. Will be provided when final C of A application is submitted.
6. **Demolition of structure or object**. Exterior demolition involves removal of: the existing exit steel stair and chain link fence at south façade, the chain link fence on the east façade, the existing elevator that was added in 1969 and the existing wood shed adjacent to loading dock on the north. The proposed demolition structures/objects are not original to building and detract from the historic character of the building.
   Interior demolition in historic protected areas is due to the required seismic, mechanical, electrical, plumbing and other infrastructure upgrades. It is intended that original materials, fixtures or other items will be returned to their original location.
   For more information, reference project description above.

CERTIFICATE OF APPROVAL APPLICATION
09/22/2016

LMN SAM ASIAN ART MUSEUM



OLMSTEAD PLAN- 1909



HOGGSON LANDSCAPE PLAN OF 1933

HISTORY:

- BETWEEN 1904 AND 1909 THE OLMSTED BROTHERS PREPARED FORMAL PLANS FOR VOLUNTEER PARK AS A PART OF THE CITY'S PARK MOVEMENT THAT HAD BEGUN IN 1884, THEIR PLANS INCLUDED A GARDENS SYSTEM, CONSERVATORY, MUSIC PAVILION AND COMFORT SHELTER.
- WHEN COMPLETED IN 1933, SAM WAS THE FIRST MUSEUM IN THE UNITED STATES BUILT IN THE "ART MODERNE" STYLE.
- GOULD SET THE BUILDING BACK FROM THE PARK ROAD SO THAT THE CENTRAL ENTRANCE, ON AXIS WITH THE RESERVOIR, COULD BE VIEWED WITH SUFFICIENT DISTANCE FROM THE ROAD.
- THE MASSING IS SIMPLE, AND IS VIRTUALLY UNRELEAVED, AS THE MODERN STYLE DICTATED.
- DETAILING WAS KEPT TO A MINIMUM AND OCCURS AT THE ENTRY AND THE WING TIPS.

AERIAL VIEW OF PARK

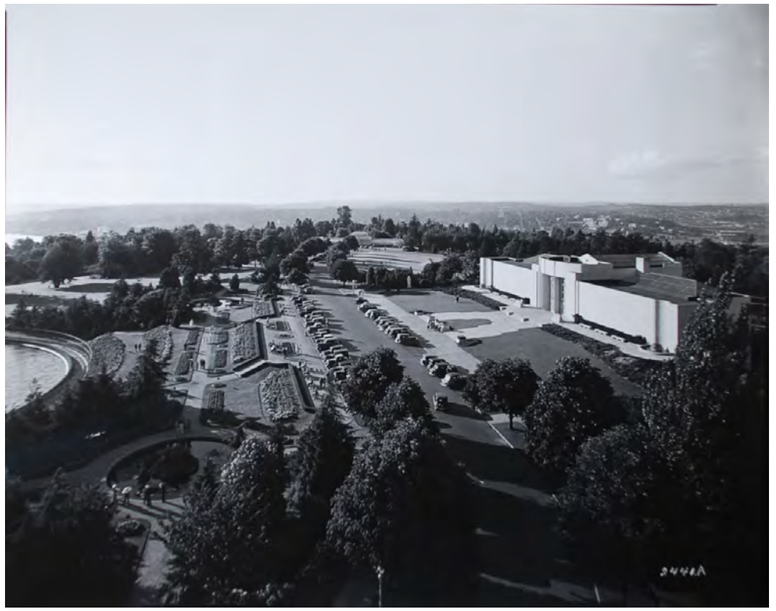
CERTIFICATE OF APPROVAL APPLICATION
09/22/2016

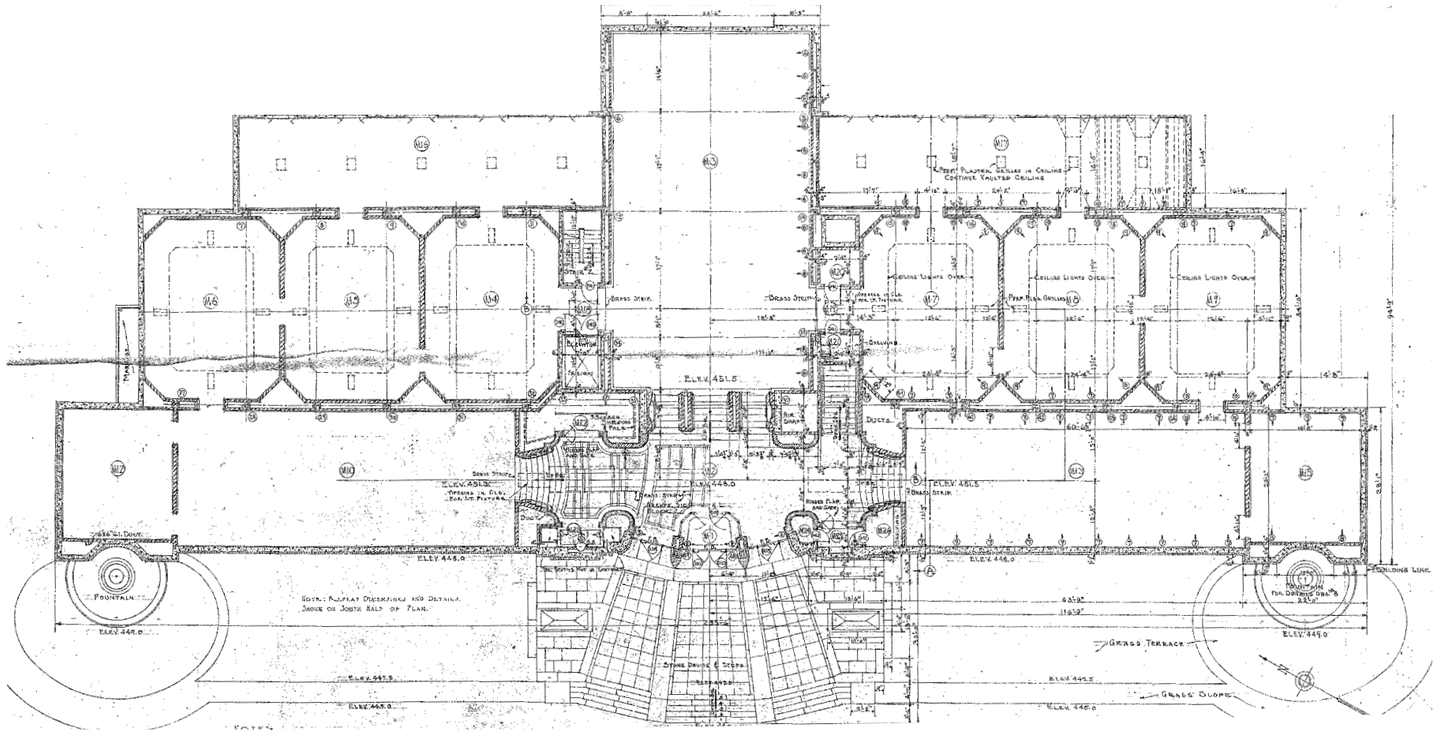
LMN SAM ASIAN ART MUSEUM

SITE

“The features of the landmark to be preserved, include:

The entire exterior of the building, including the roof, and the portion of the landscape/site that is in accordance with the Hoggson Plan of 1933, and the following interior features: the entire main floor, and the public areas of the ground floor, including the corridors, the auditorium, the classic gallery, the former board of trustees room, and the library.”





BEBB AND GOULD MAIN FLOOR PLAN- 1933

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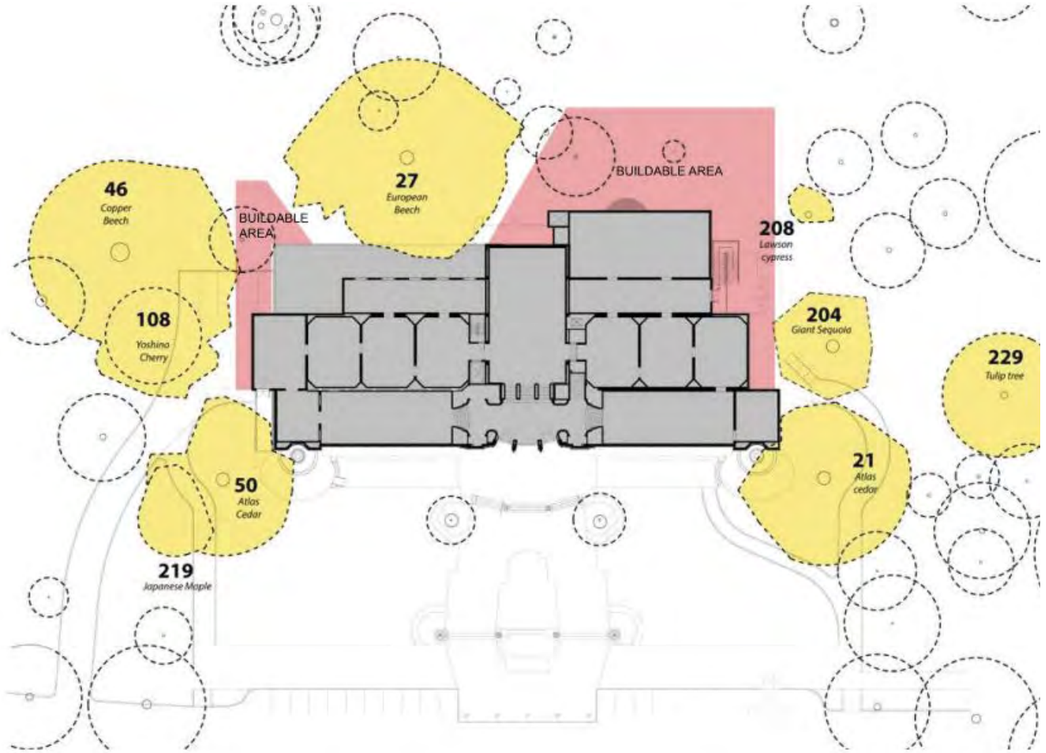
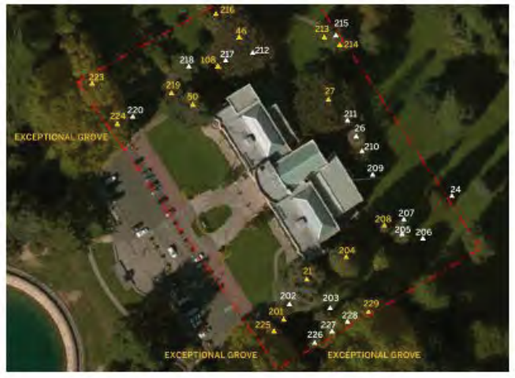


204	*Sequoiadendron giganteum*	Giant sequoia	83.0	Good	Good	21	avg	avg	avg	30	Yes	Tree climbed often by novice climbers. Exceptional.	
208	*Chamaecyparis lawsoniana*	Lawson cypress	31.5	Good	Good	9	avg	avg	avg	30	Yes	Exceptional.	Variety unknown with grey-blue foliage. Tree # 23 was documented in this area as a 17" diameter *Lawson Cypress* 'Watermanii' (Jacobsen, 2006), a gold variety, which I believe no longer exists.
209	*Abies koreana*	Korean fir	3.0	Good	Good	3	avg	avg	avg		No		New plant could be moved. Tree #25 no longer present.
210	*Prunus serrulata*	Flowering cherry	18.5	Fair	Fair	avg	avg	avg	11	23	No		



EXCEPTIONAL TREES
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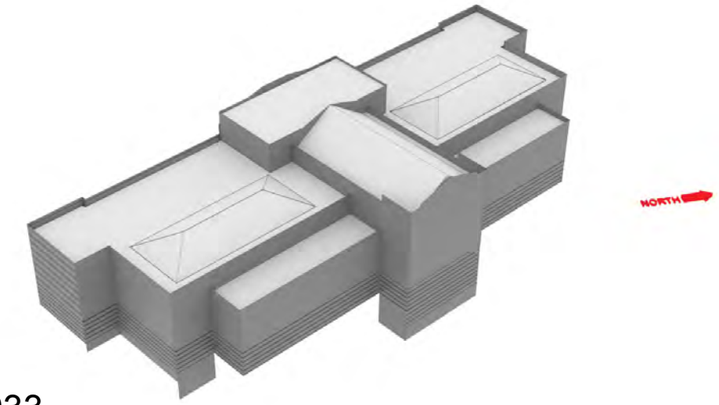
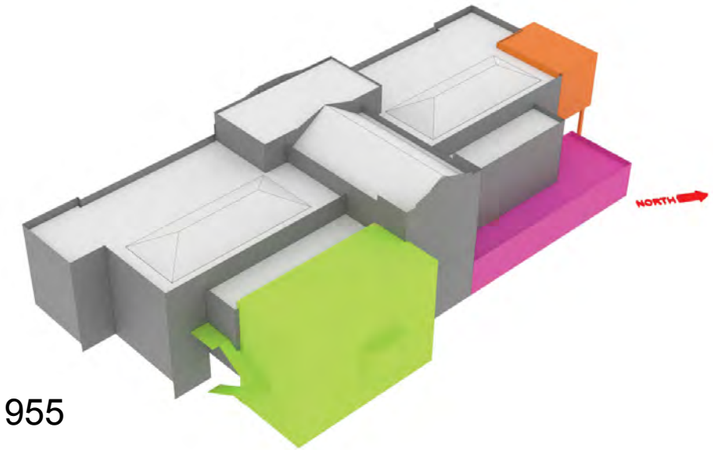


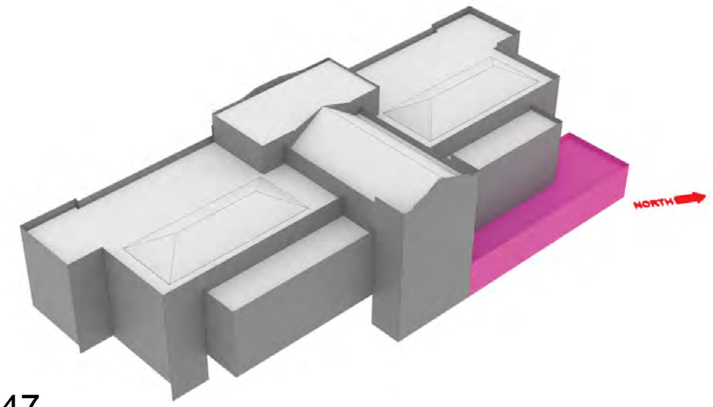
1933



1955

COLOR LEGEND

- ORIGINAL BUILDING - 1933
- OFFICE ADDITION- 1947
- GALLERY ADDITION- 1954
- GALLERY & BOARD ROOM ADDITION- 1955
- ELEVATOR ADDITION- 1969
- SKYLIGHT REPLACEMENT- 2007



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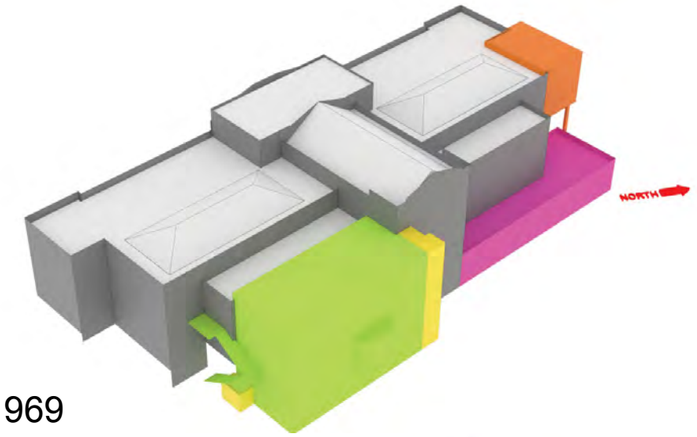
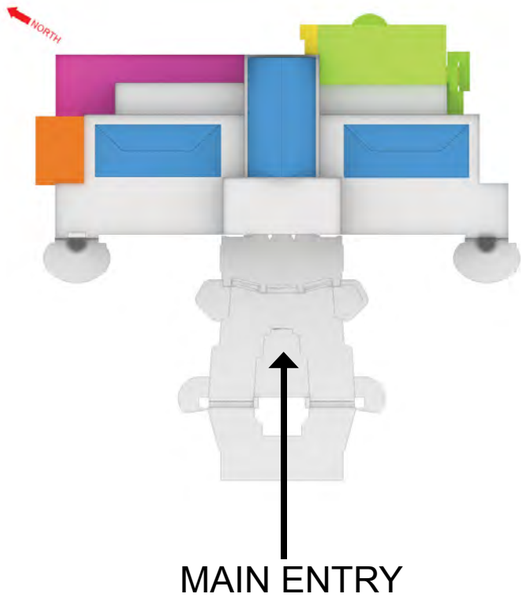
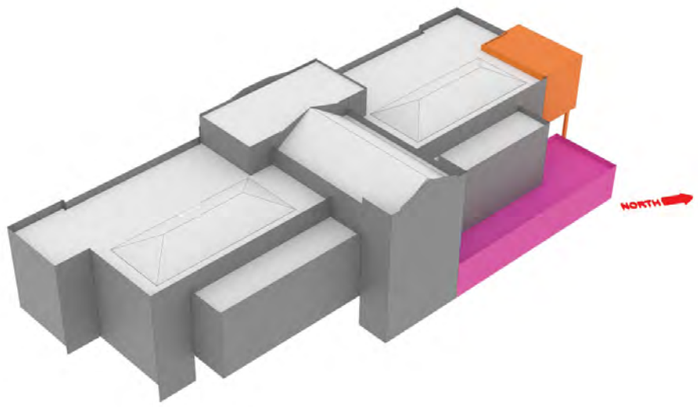
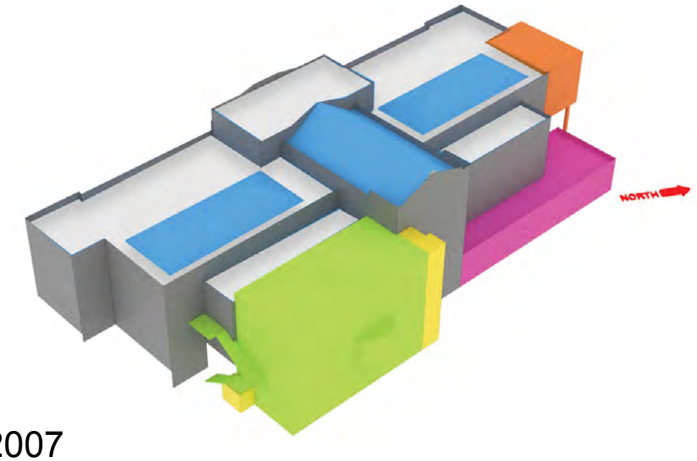


1969





1954



2007

BUILDING ADDITION HISTORY

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WEST VIEW

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EAST VIEW

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NORTH VIEW OF LOADING DOCK

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SOUTH VIEW

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EAST VIEW

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GALLERY IMPROVEMENTS
- ADDED GALLERY PROGRAM AREA
- SEISMIC RETROFIT OF HOLLOW CLAY TILE
- NEW GALLERY LIGHTING
- REMOVE CARPET AND RESTORE EXISTING MASONITE FLOORING

EDUCATION SPACE IMPROVEMENTS
- ADDED EDUCATION SPACE PROGRAM AREA
- OPPORTUNITY FOR ENHANCED COMMUNITY SPACE

MEETING SPACE IMPROVEMENTS
- ADDED MEETING SPACE PROGRAM AREA
- BETTER SERVICES TO MEETING SPACE

PROGRAM NEEDS

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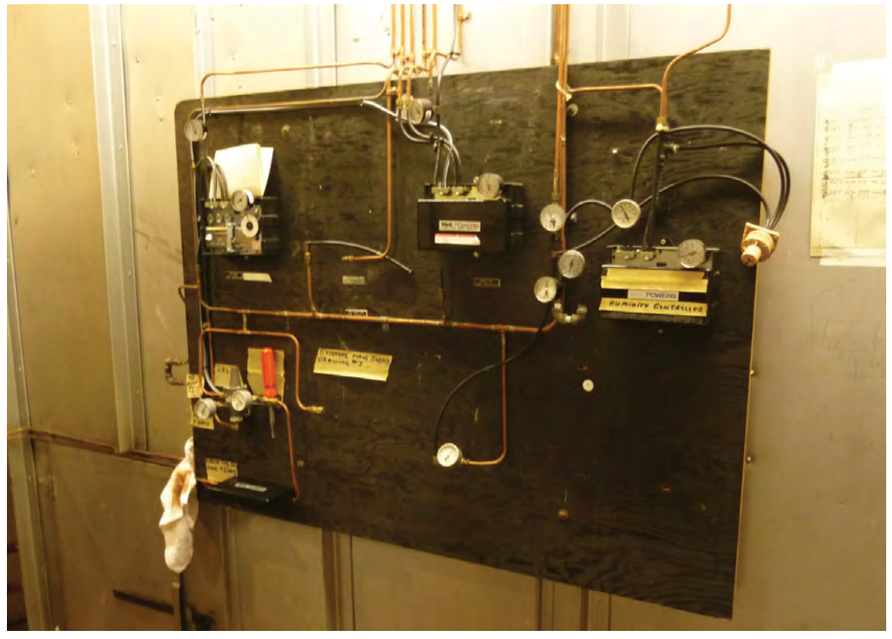
RECEIVING AND ART MOVEMENT IMPROVEMENTS

- NEW COVERED LOADING DOCK BETTER POSITIONED FOR TRUCKS
- ACCESSIBLE STAFF ENTRY
- NEW ART ELEVATOR AND RECEIVING AREA
- IMPROVED “ART CUBE” FROM LOADING TO GALLERIES

BETTER ENVIRONMENT CONTROL

- INSULATED EXTERIOR WALLS
- NEW OR IMPROVED WINDOWS
- ADDITION OF AIR CONDITIONING AND HUMIDITY CONTROL
- UPDATED MEP SYSTEMS



PROGRAM NEEDS

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PROPOSED DESIGN

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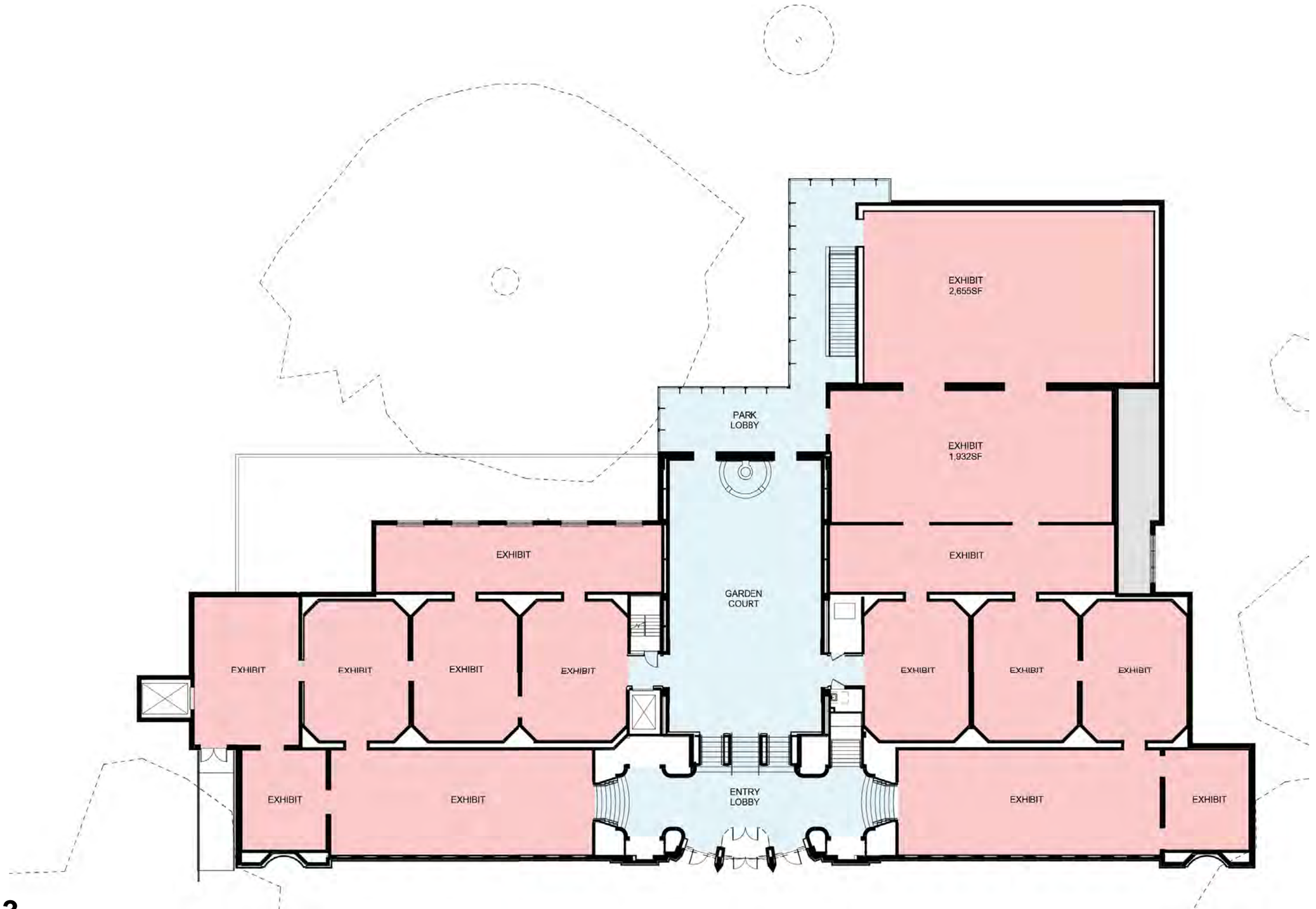

LEVEL 3

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LMN SAM ASIAN ART MUSEUM

LEVEL 3 GARDEN COURT

CERTIFICATE OF APPROVAL APPLICATION

09/22/2016

LMN SAM ASIAN ART MUSEUM

LEVEL 3 PARK LOBBY

CERTIFICATE OF APPROVAL APPLICATION

09/22/2016

LMN

SAM ASIAN ART MUSEUM

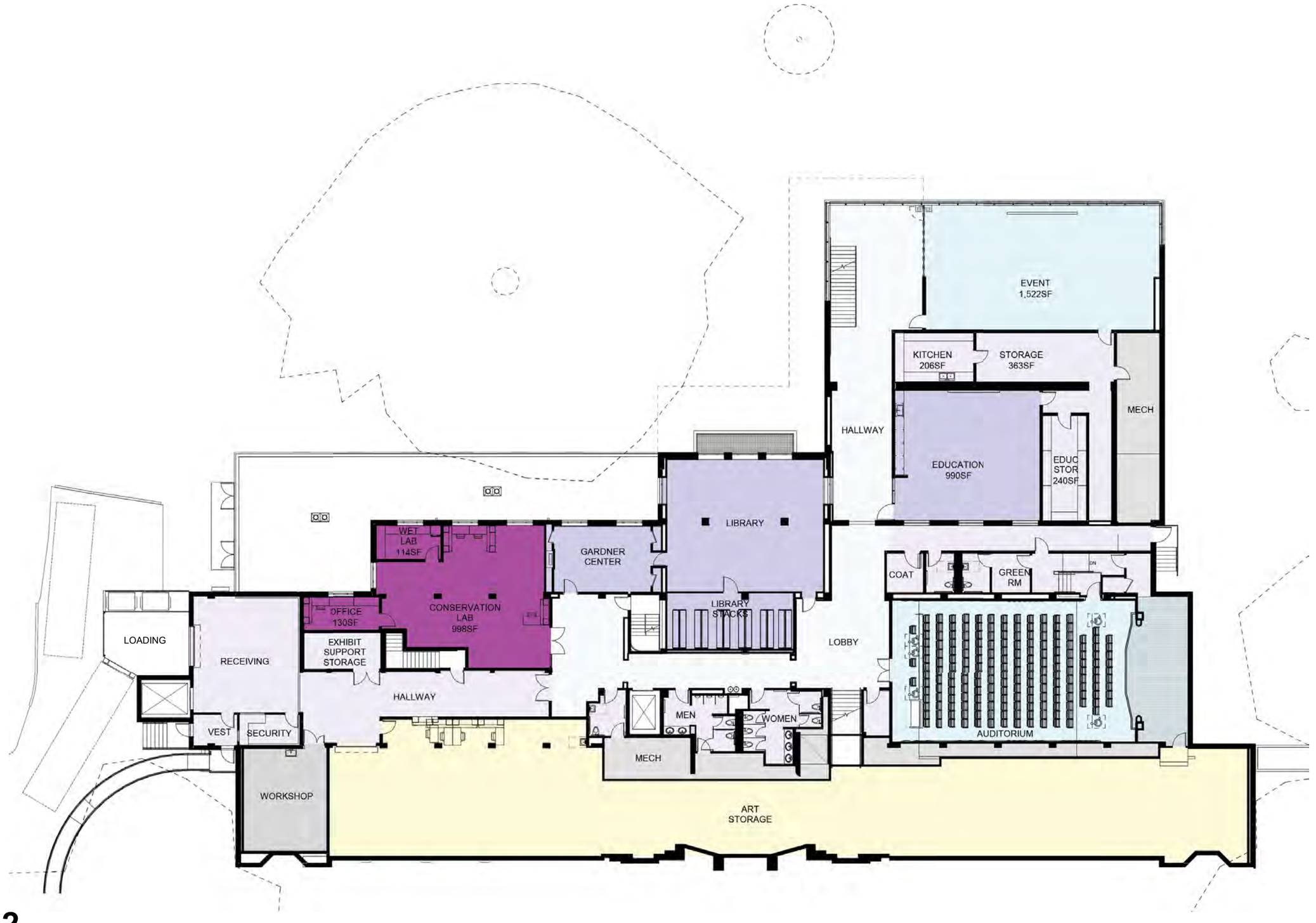
LEVEL 3 GALLERY

CERTIFICATE OF APPROVAL APPLICATION

09/22/2016

LMN

SAM ASIAN ART MUSEUM



LEVEL 2

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LEVEL 2 EDUCATION

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LMN

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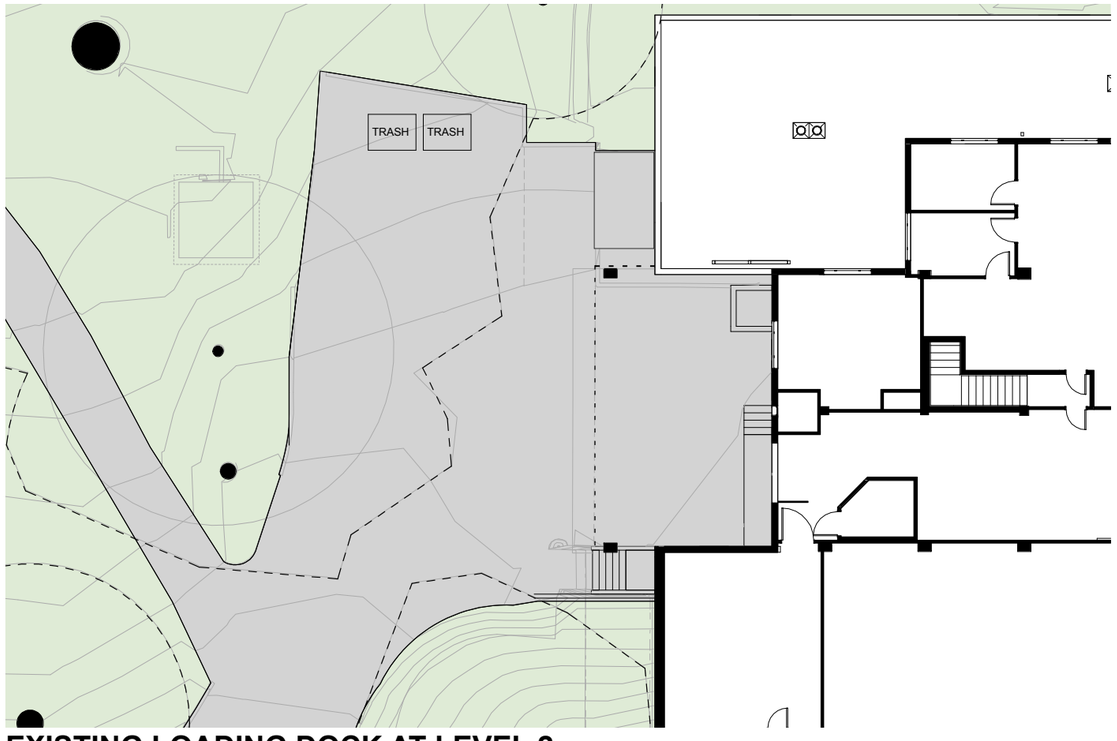
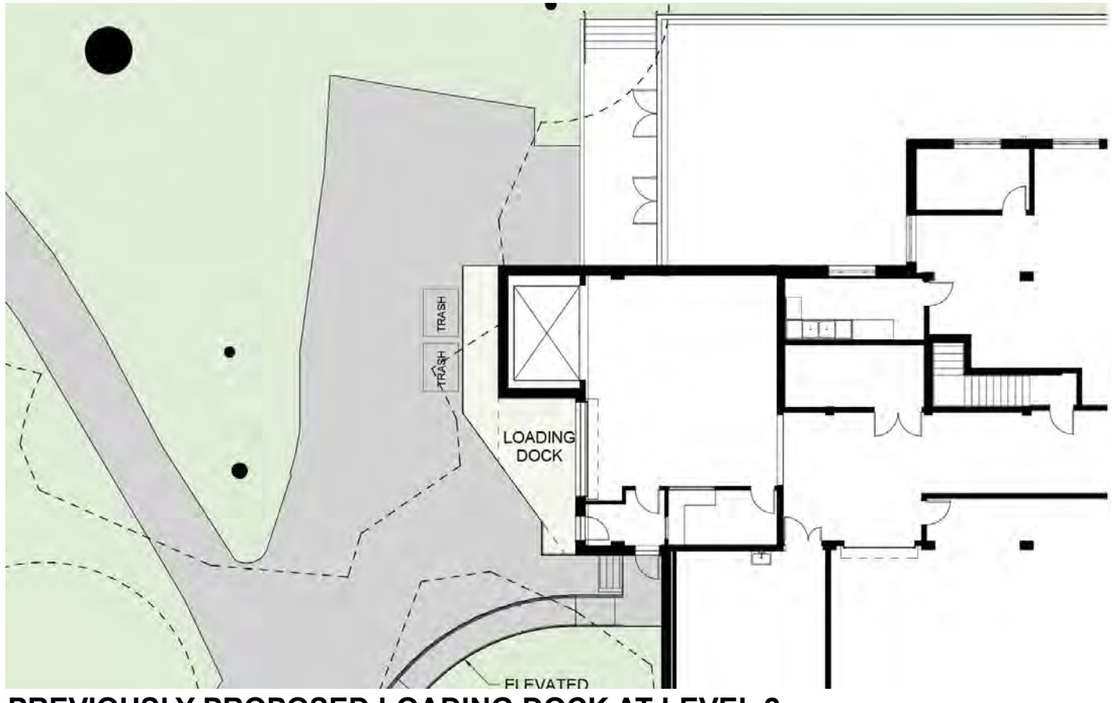


EXISTING LOADING DOCK AT LEVEL 2



PREVIOUSLY PROPOSED LOADING DOCK AT LEVEL 2

LEVEL 2 LOADING DOCK & ART ELEVATOR

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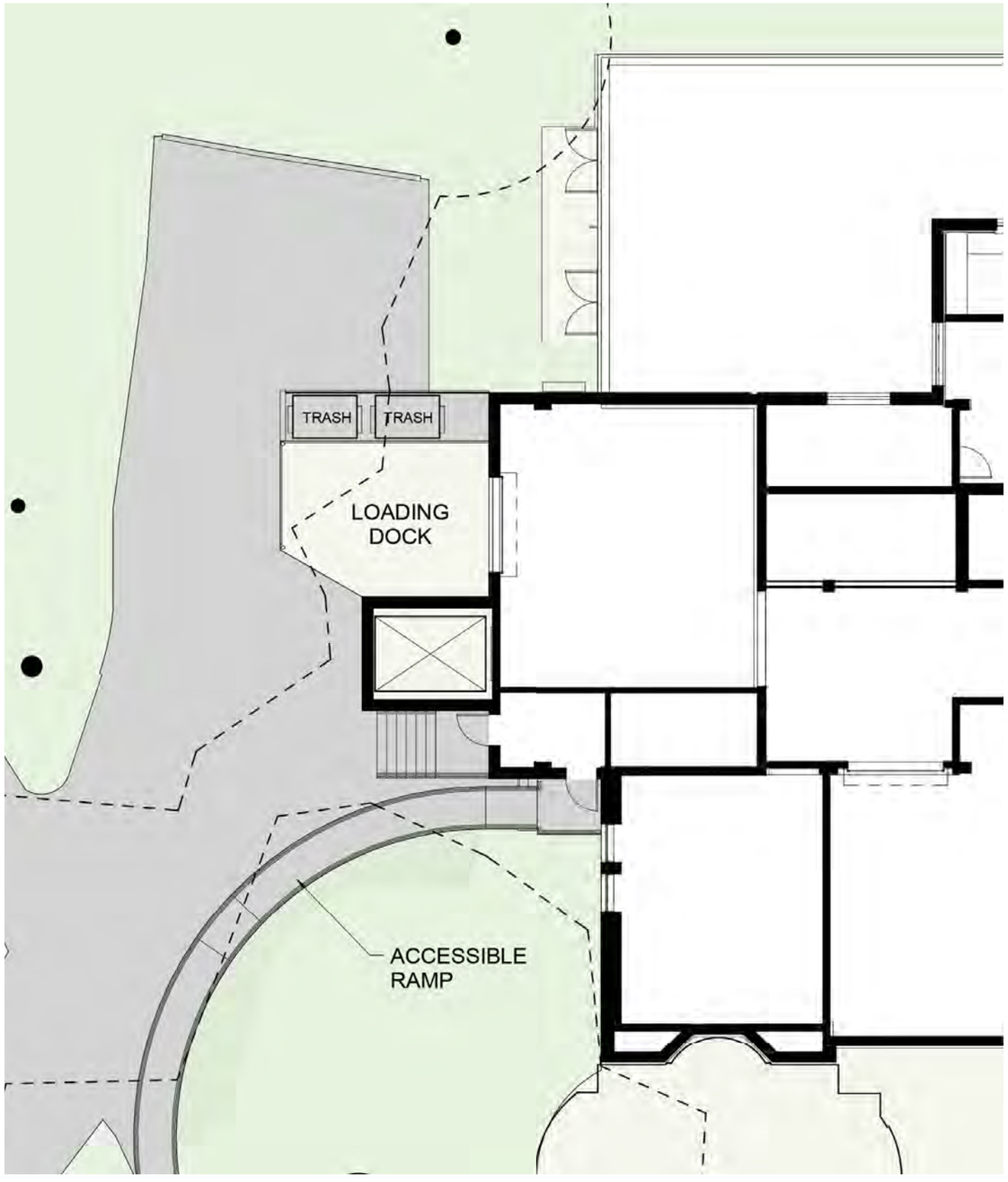

NEW PROPOSAL FOR LOADING DOCK AT LEVEL 2

LEVEL 2 LOADING DOCK & ART ELEVATOR

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LEVEL 1

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EAST VIEW LOOKING WEST

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PROPOSED IMPROVEMENTS

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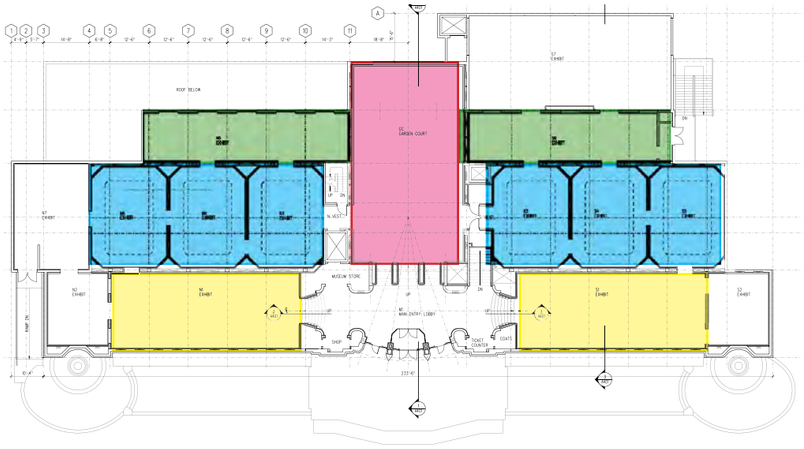

GARDEN COURT

WEST GALLERIES

OCTAGONAL GALLERIES

EAST GALLERIES

LEVEL 3

CERTIFICATE OF APPROVAL APPLICATION

09/22/2016

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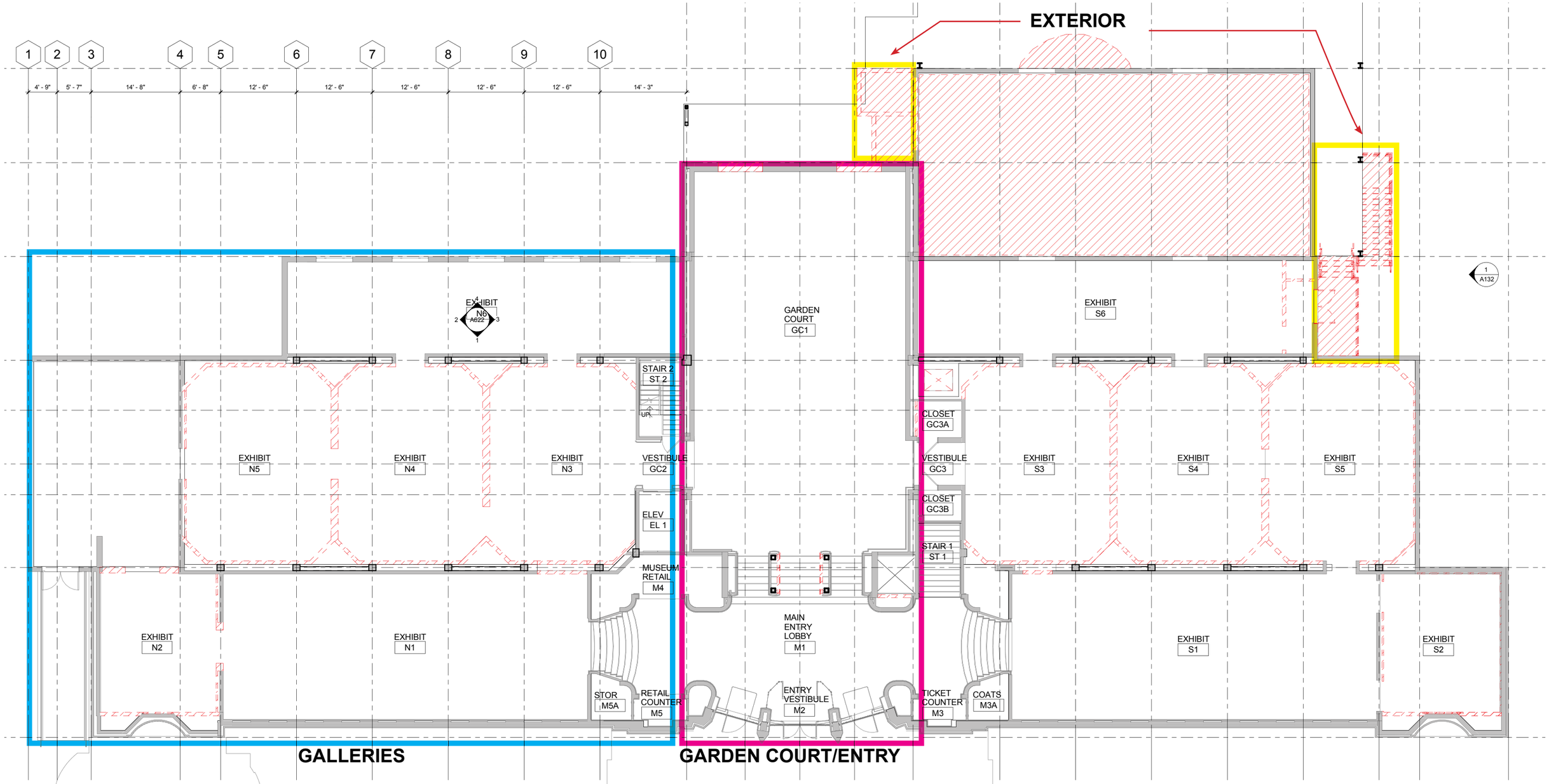
SAM ASIAN ART MUSEUM



LEVEL 3 IMPROVEMENTS

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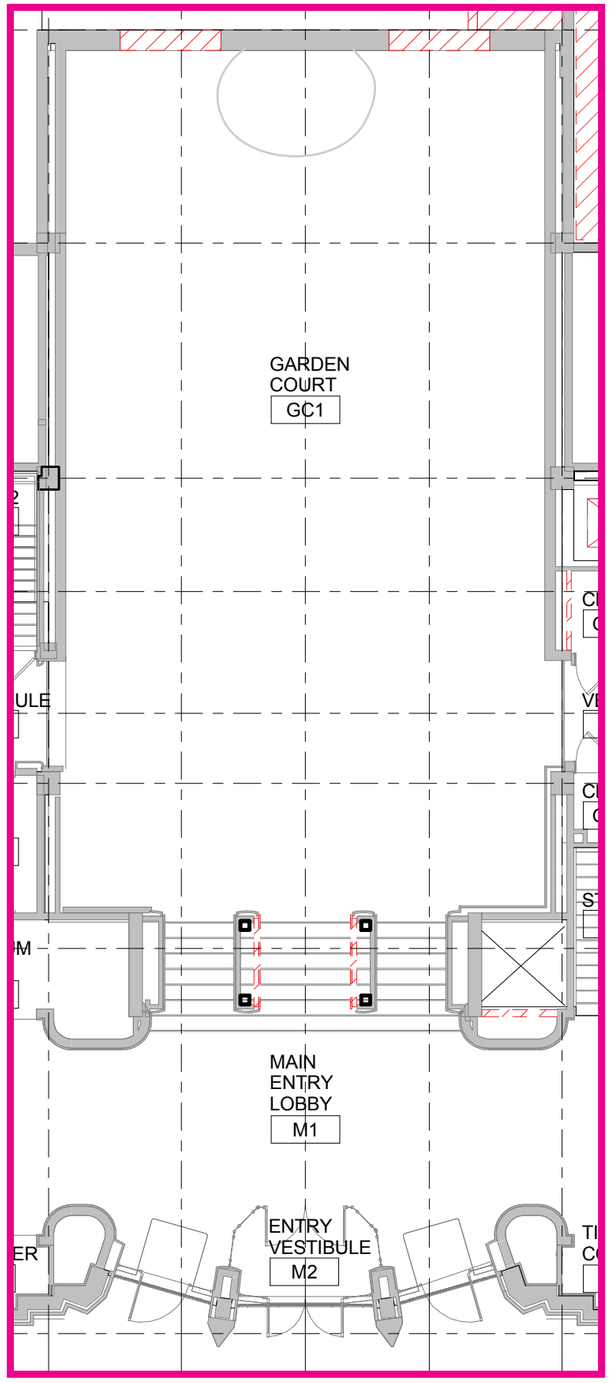
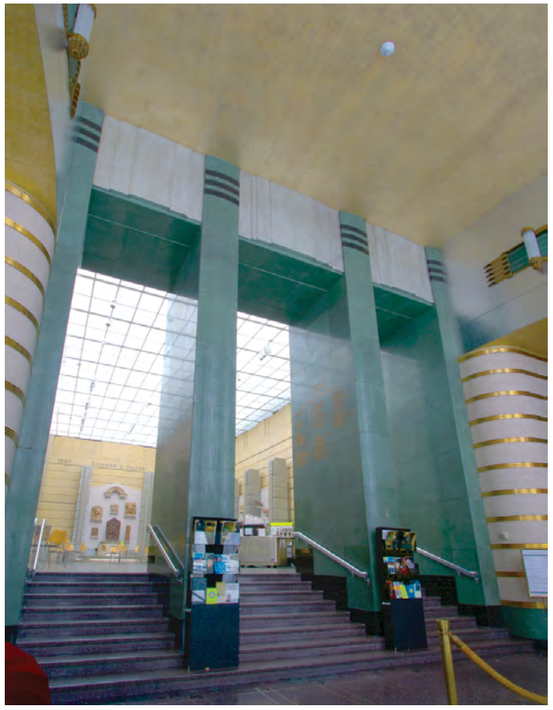
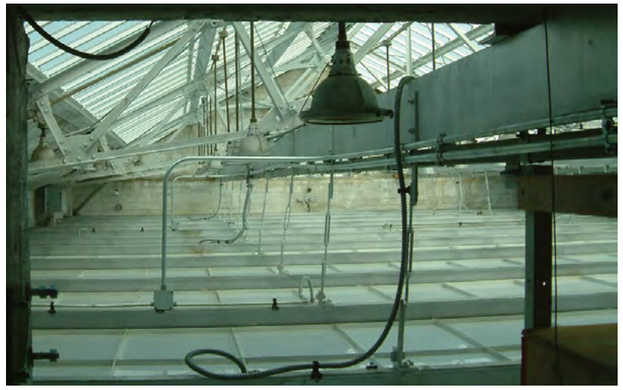


GARDEN COURT/ENTRY

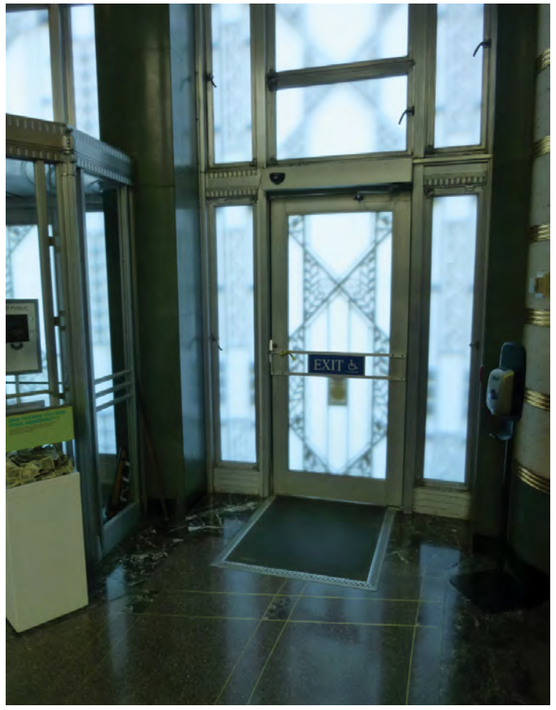
- STRUCTURALLY REINFORCE SCAGLIOLA CLAD COLUMNS AND RESTORE TO HISTORICAL CONDITION
- REMOVE NON HISTORICAL CASEWORK
- ADA UPGRADES TO HANDRAILS
- OPENINGS AND WINDOWS AS DESIGNED FOR ADDITION
- REPLACE TRACK LIGHTING
- MECHANICAL UPGRADES
- RESTORE ORIGINAL FOUNTAIN
- REMOVE FILM FROM ENTRY WINDOWS AND PROVIDE ALTERNATE SUN SHADE METHOD
- AUTOMATIC DOOR OPENER REPLACEMENT

GARDEN COURT


ENTRY


SKYLIGHT

FOUNTAIN



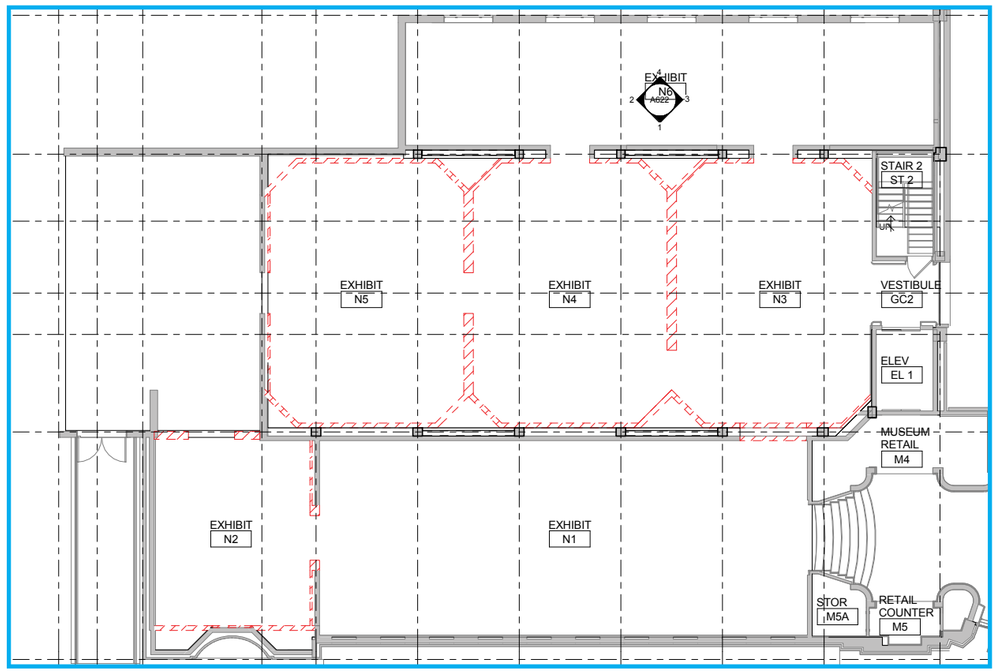
ENTRY

LEVEL 3 GARDEN COURT/ENTRY

CERTIFICATE OF APPROVAL APPLICATION

09/22/2016

LMN SAM ASIAN ART MUSEUM



GALLERIES

GALLERIES

- REINFORCE/REPLACE CLAY TILE WALLS; RE-STORE WALLS TO HISTORICAL DESIGN
- REPLACE NON-HISTORICAL LIGHTING
- REMOVE CARPET AND RESTORE ORIGINAL MASONITE
- REPLACE N6 WINDOWS, OR PROVIDE STORM WINDOWS
- MECHANICAL UPGRADES FOR IMPROVED ART PRESERVATION AND DISPLAY

N6 GALLERY

OCTAGONAL GALLERIES

OCTAGONAL WALLS

N6 WINDOWS

LEVEL 3
GALLERIES

CERTIFICATE OF APPROVAL APPLICATION

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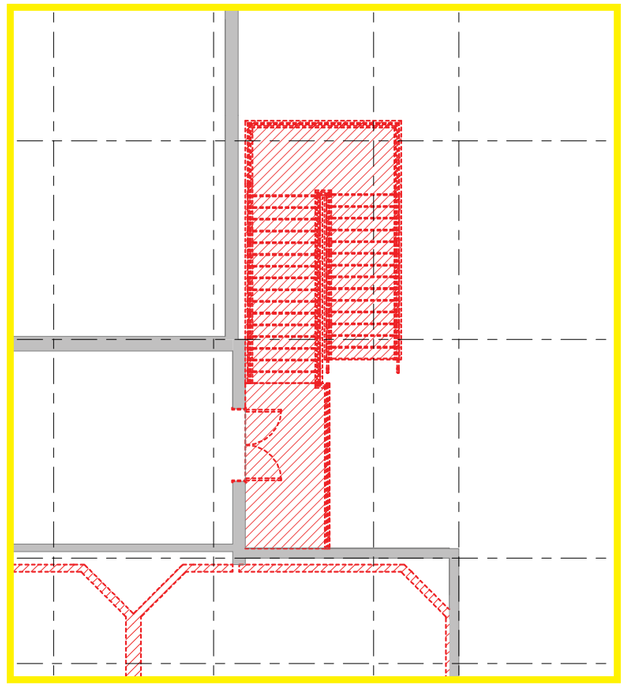
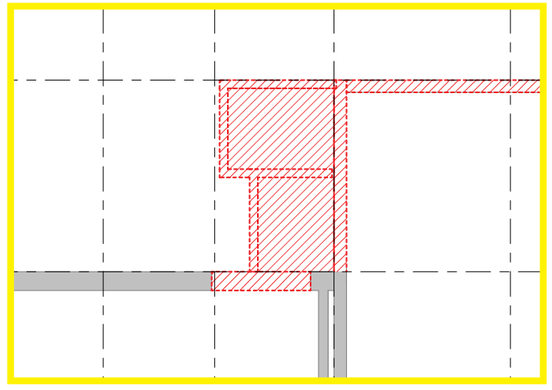


EXTERIOR DEMO

- REMOVE EXISTING EXIT STAIR AND FENCE
- REMOVE CLINTON RAMP
- PROVIDE ADDITIONAL EGRESS FROM MAIN FLOOR
- REMOVE NON HISTORICAL ELEVATOR AS PART OF ADDITION



EXIT STAIRS

EXIT STAIRS

ELEVATOR

ELEVATOR

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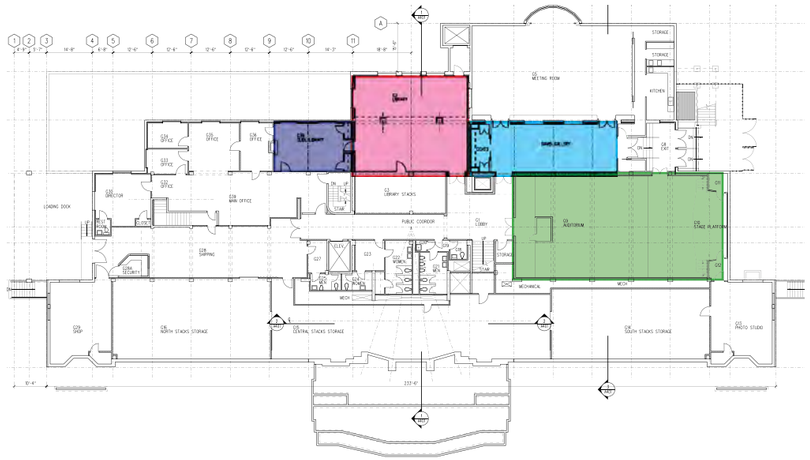


LIBRARY

CLASSIC GALLERY

AUDITORIUM

FORMER BOARD ROOM

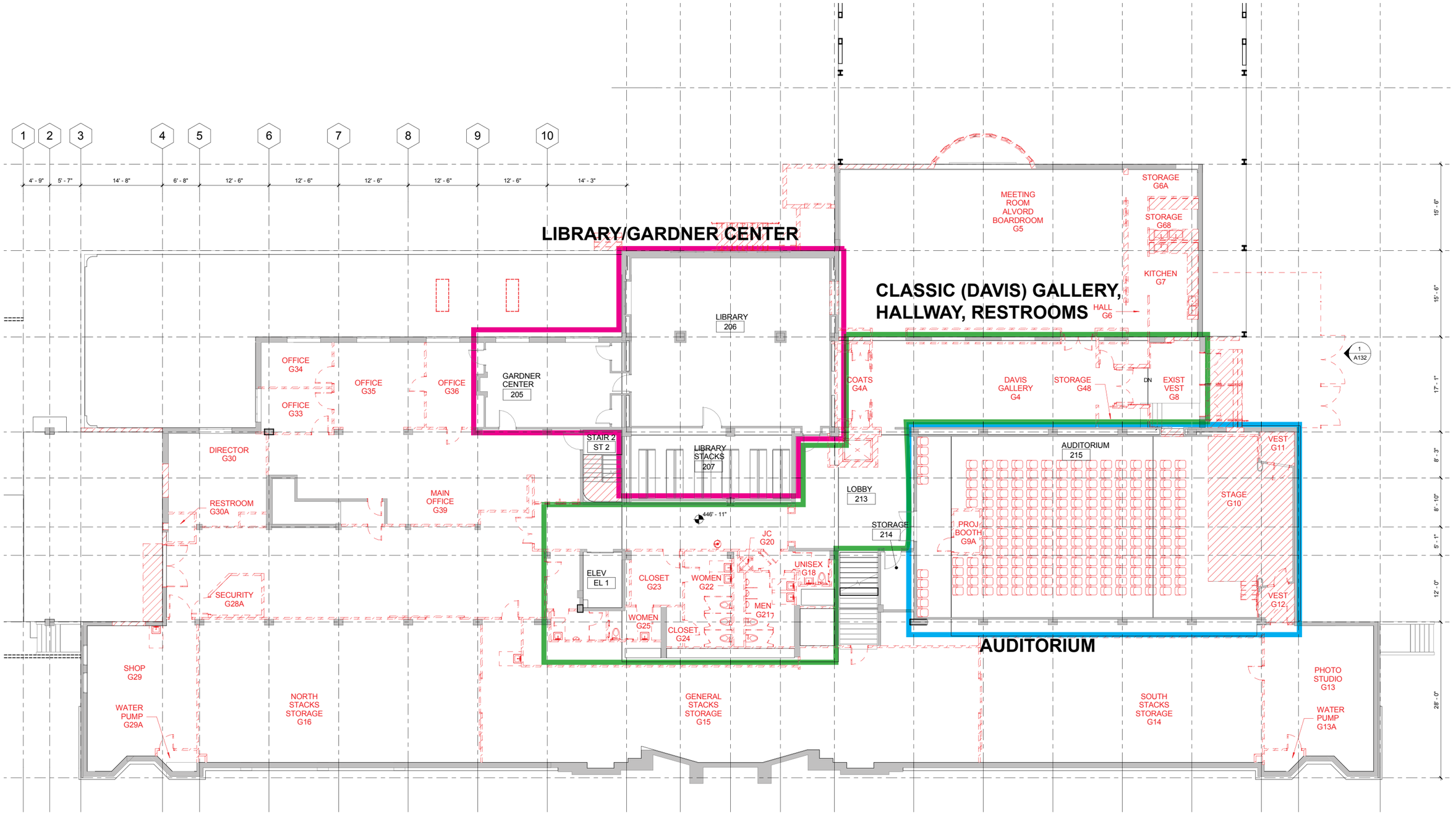
LEVEL 2

CERTIFICATE OF APPROVAL APPLICATION

09/22/2016

LMN

SAM ASIAN ART MUSEUM

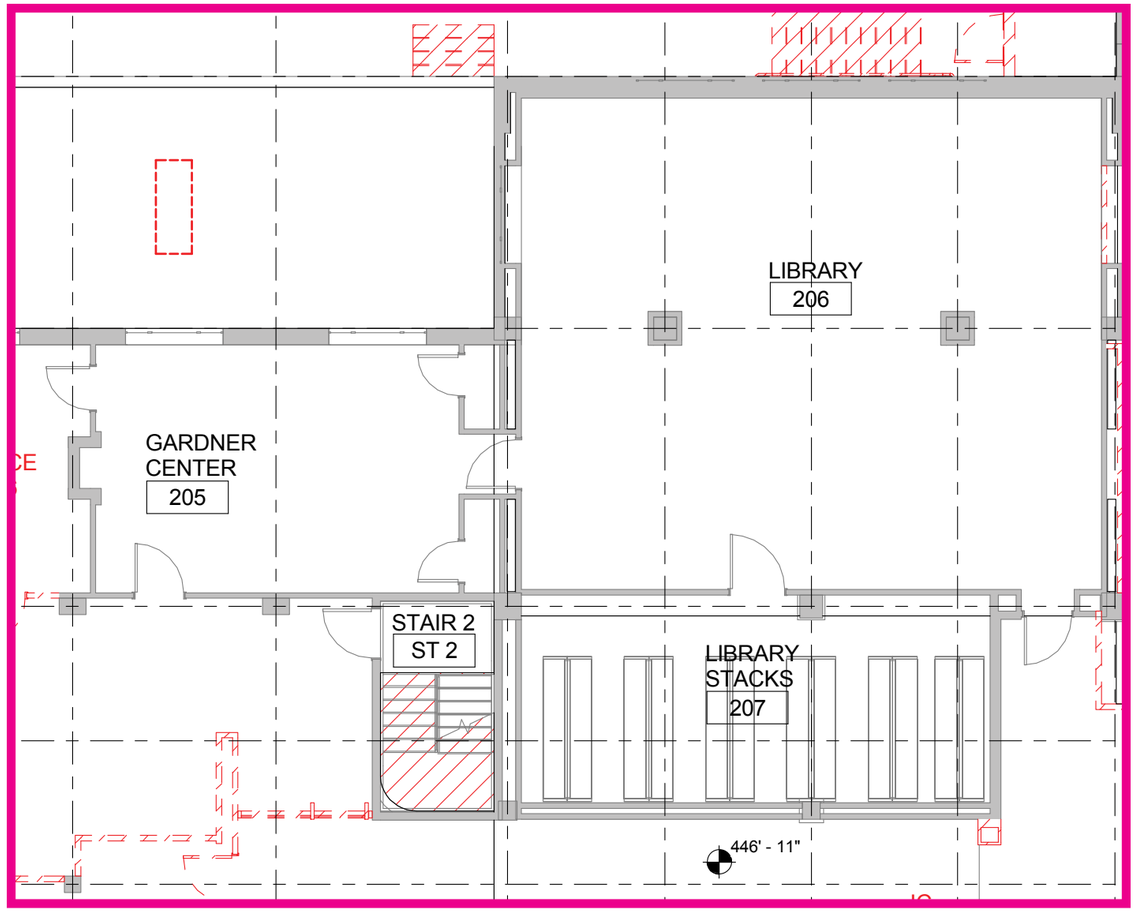


LEVEL 2 IMPROVEMENTS

CERTIFICATE OF APPROVAL APPLICATION
09/22/2016

LMN

SAM ASIAN ART MUSEUM



LIBRARY/GARDNER CENTER

- RESTORE LIGHTING, REMOVE NON-HISTORICAL UPLIGHTS
- RESTORE EAST WINDOW
- RESTORE SHELVING
- INVESTIGATE FLOORING OPTIONS
- ADD STORM WINDOWS

LIBRARY

GARDNER CENTER

GARDNER CENTER

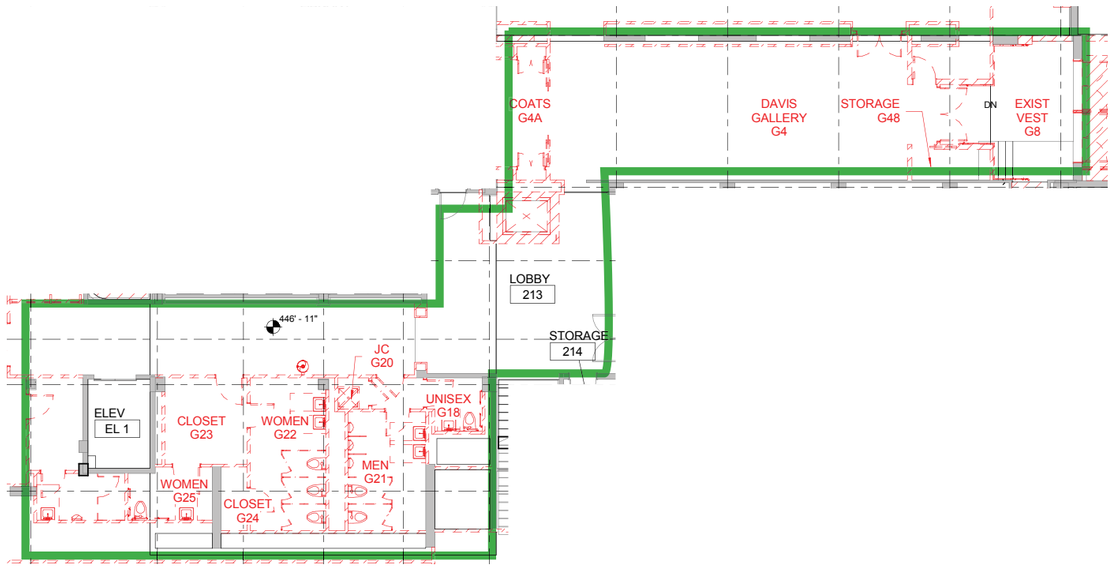
LEVEL 2

CERTIFICATE OF APPROVAL APPLICATION

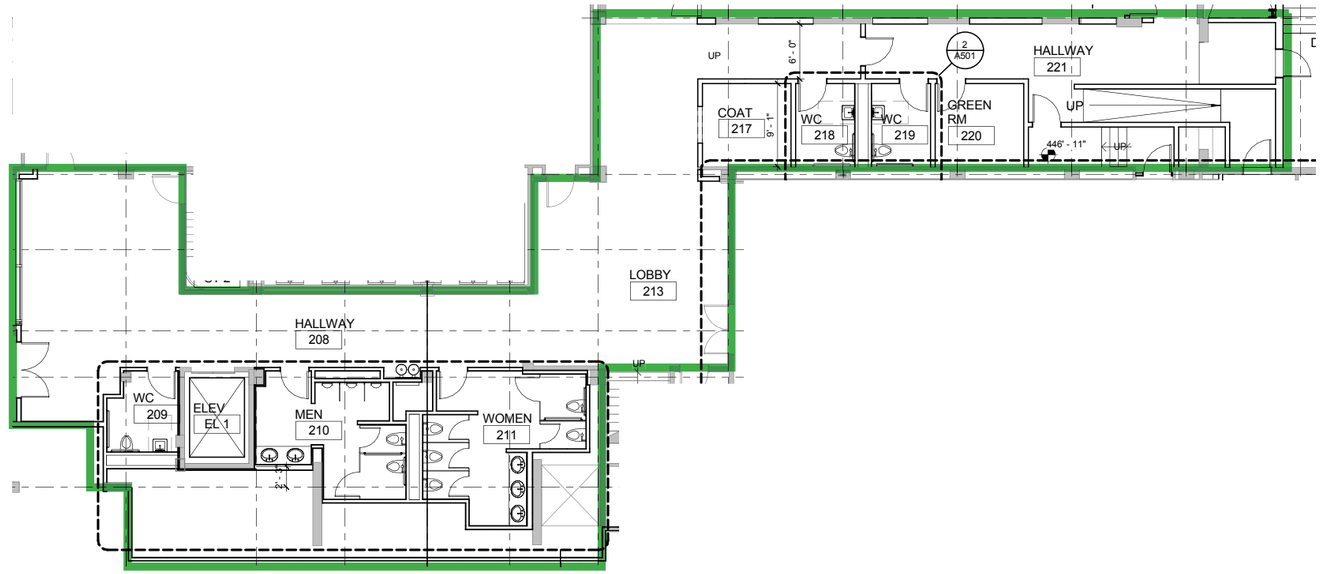
09/22/2016

LMN

SAM ASIAN ART MUSEUM



PROPOSED DEMO

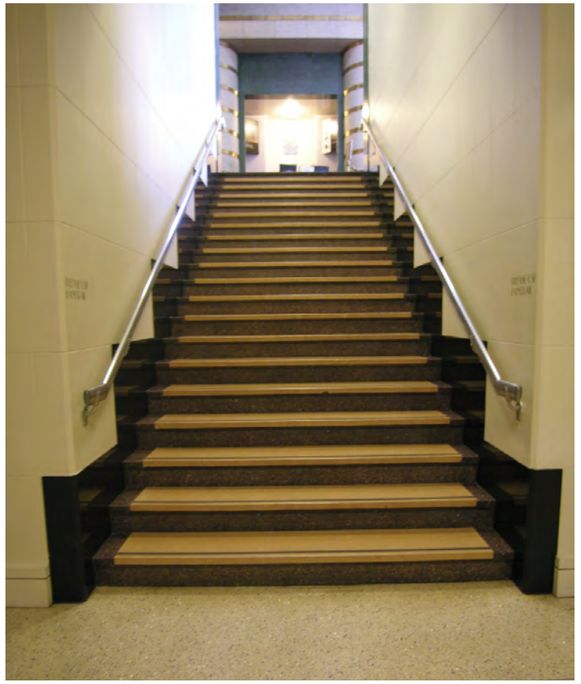


PROPOSED PLAN

CLASSIC (DAVIS) GALLERY, HALLWAY & RESTROOMS

- COMPLETE INTERIOR RENOVATION INCLUDING ALL SYSTEM AND FINISH UPGRADES
- REPLACE BATHROOMS, FIXTURES, FINISHES, CODE UPGRADES
- UPGRADE MECHANICAL, IT/AV, ELECTRICAL AND PLUMBING
- REMOVE HOLLOW CLAY TILE WALLS
- HISTORICAL HALLWAY WALL AND CEILING FINISHES TO REMAIN

CLASSIS (DAVIS) GALLERY



HALLWAY

LEVEL 2

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DETAIL OF STACK
SCALE

AUDITORIUM 1933 PLAN

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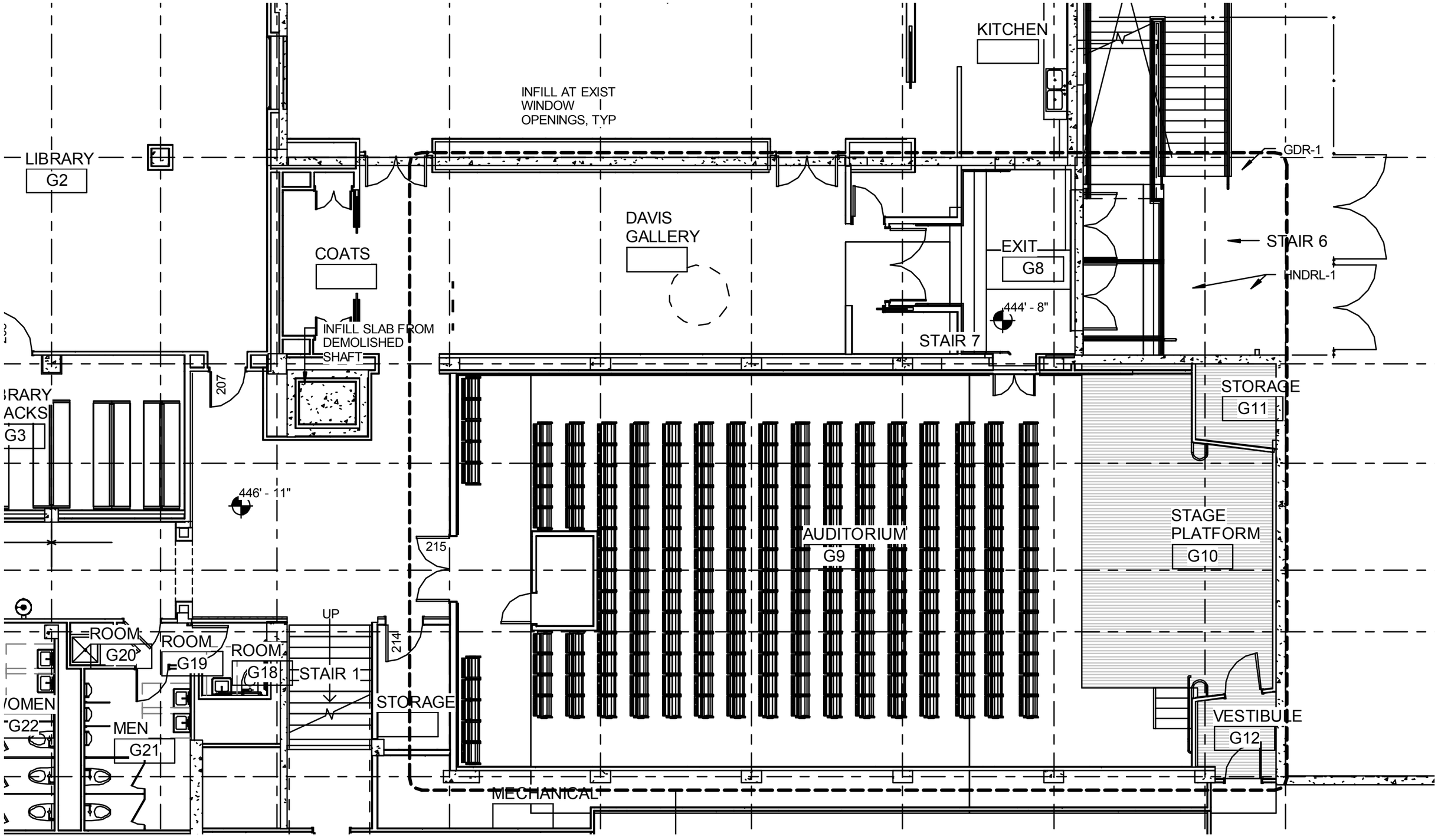

AUDITORIUM CURRENT PLAN

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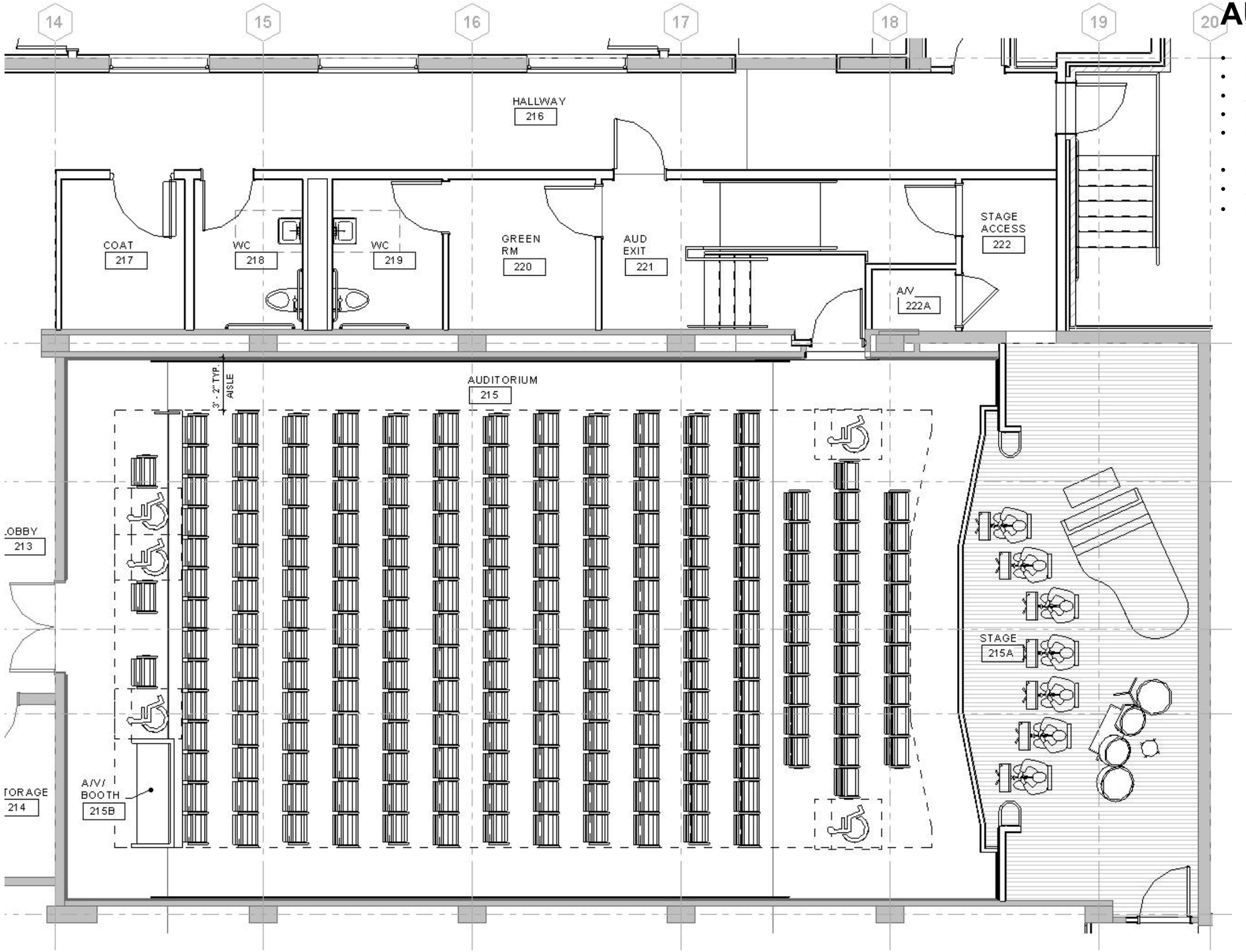
09/22/2016

LMN SAM ASIAN ART MUSEUM

AUDITORIUM

- REMOVAL OF PROJECTION BOOTH
- RESTORE EXISTING HISTORICAL FIXTURES
- ACOUSTICAL, AV, TECH. UPGRADES
- REPAIR/REPLACE SEATS
- PROVIDE PROPER SIGHT LINES FOR LECTURES AND SMALL PERFORMANCES
- PROVIDE ADA SEATING POSITIONS
- ADA ACCESS TO STAGE
- REPLACE SECOND MEANS OF EGRESS



LEVEL 2 AUDITORIUM PROPOSED PLAN

CERTIFICATE OF APPROVAL APPLICATION

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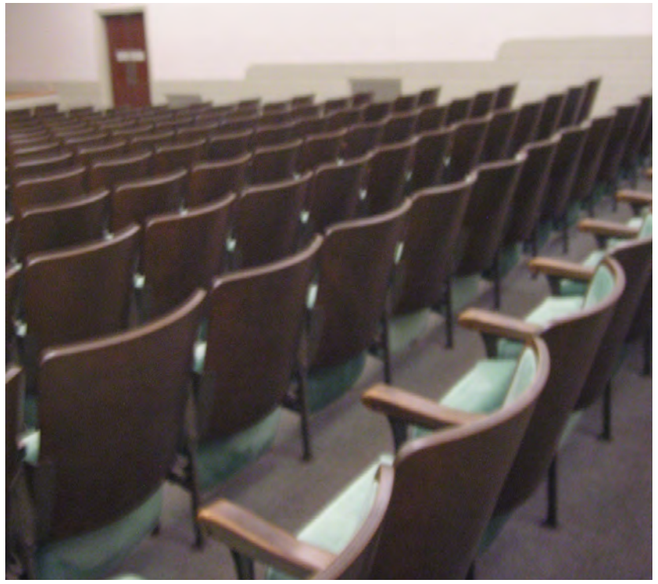
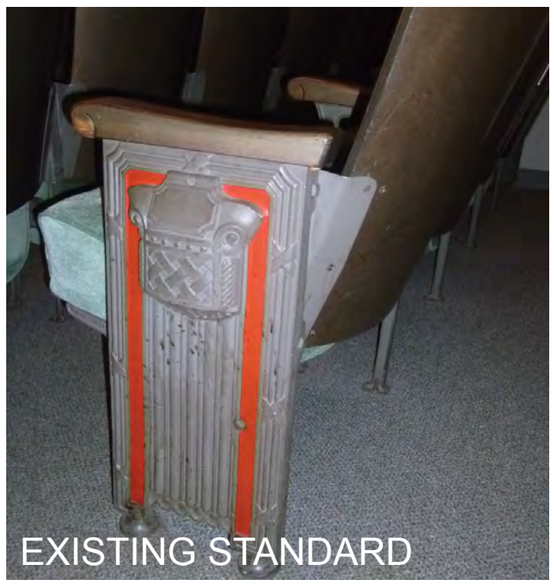
LMN SAM ASIAN ART MUSEUM

PROPOSED SEATS





EXISTING STANDARD

AUDITORIUM SEATING

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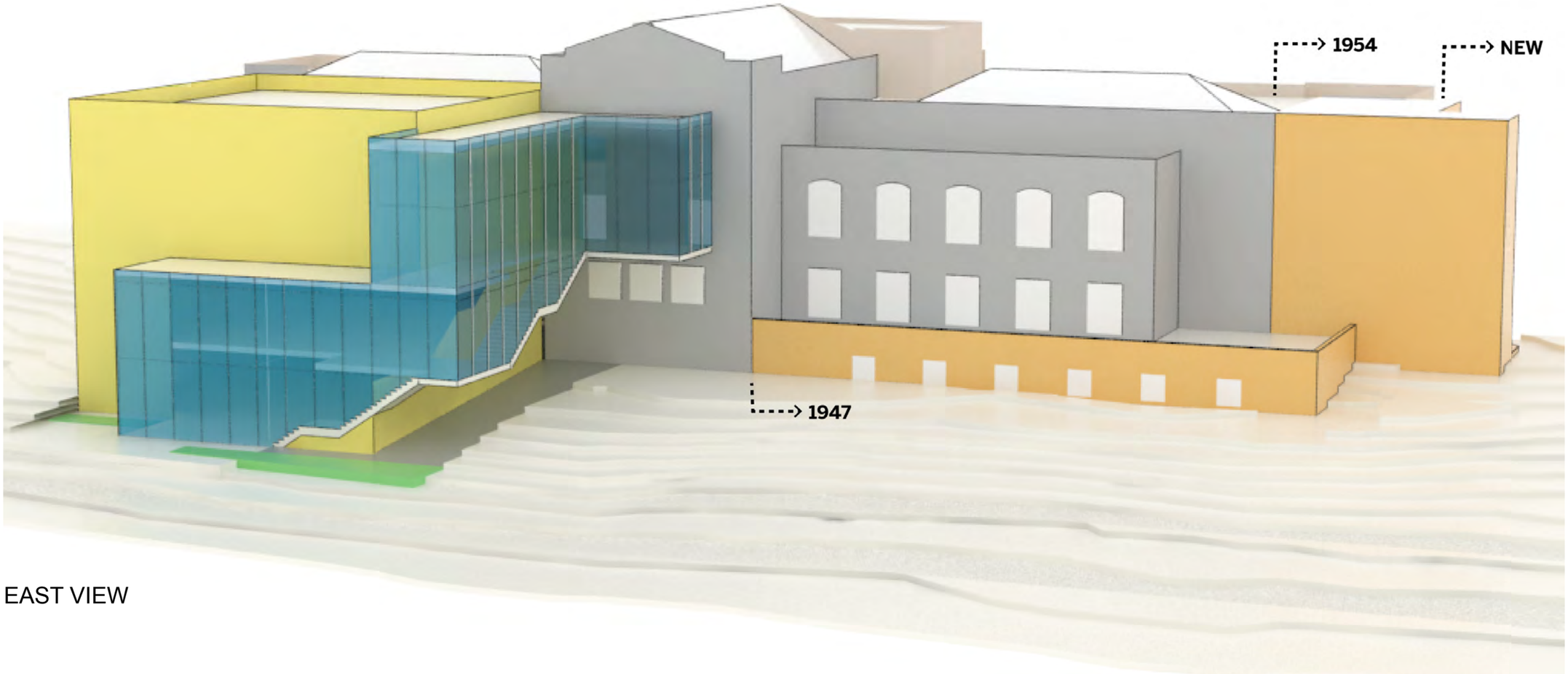
LMN

SAM ASIAN ART MUSEUM



EAST VIEW

CLADDING PREFERRED OPTION

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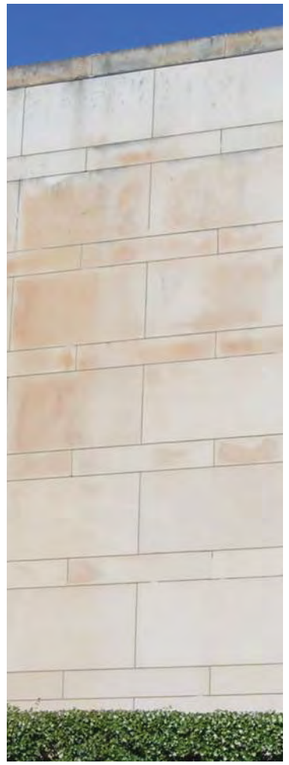
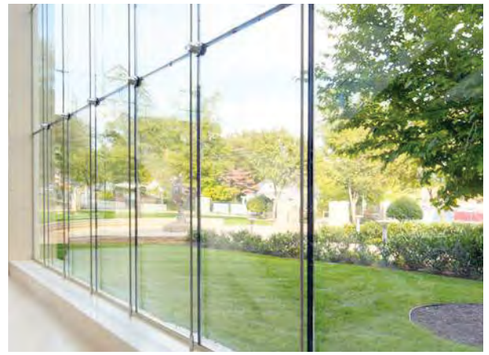


EXISTING
STONE FACADE

EXISTING ALUMINUM
STOREFRONT

CAPLESS CURTAIN WALL
SYSTEM

STRUCTURAL GLASS WALL W/
STRUCTURAL BACKUP



STRUCTURAL GLASS WALL

CLADDING OPTIONS AGAINST EXISTING CONCRETE WALL

EXISTING STUCCO

CLADDING OPTIONS AGAINST EXISTING STONE WALL

CLADDING MATERIALS

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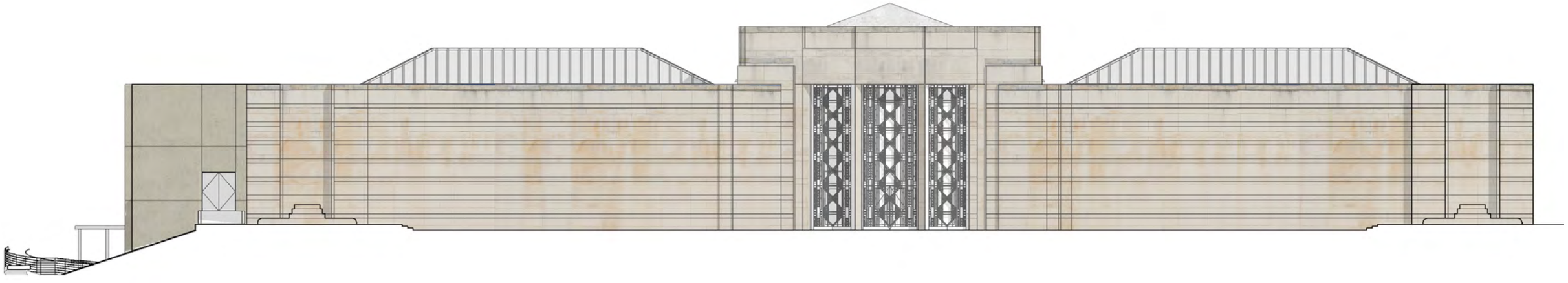
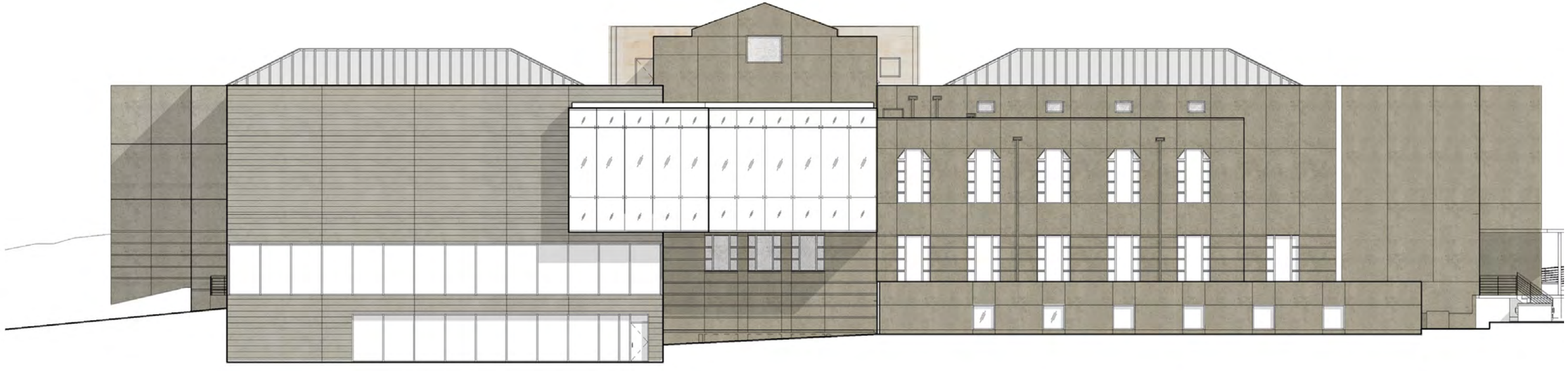


WEST ELEVATION



EAST ELEVATION

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NORTH ELEVATION

SOUTH ELEVATION

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LANDSCAPE

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OLMSTED PLAN

CERTIFICATE OF APPROVAL APPLICATION

09/22/2016

WALKER | MACY LMN SAM ASIAN ART MUSEUM

OLMSTED PLAN WITH MUSEUM FOOTPRINT

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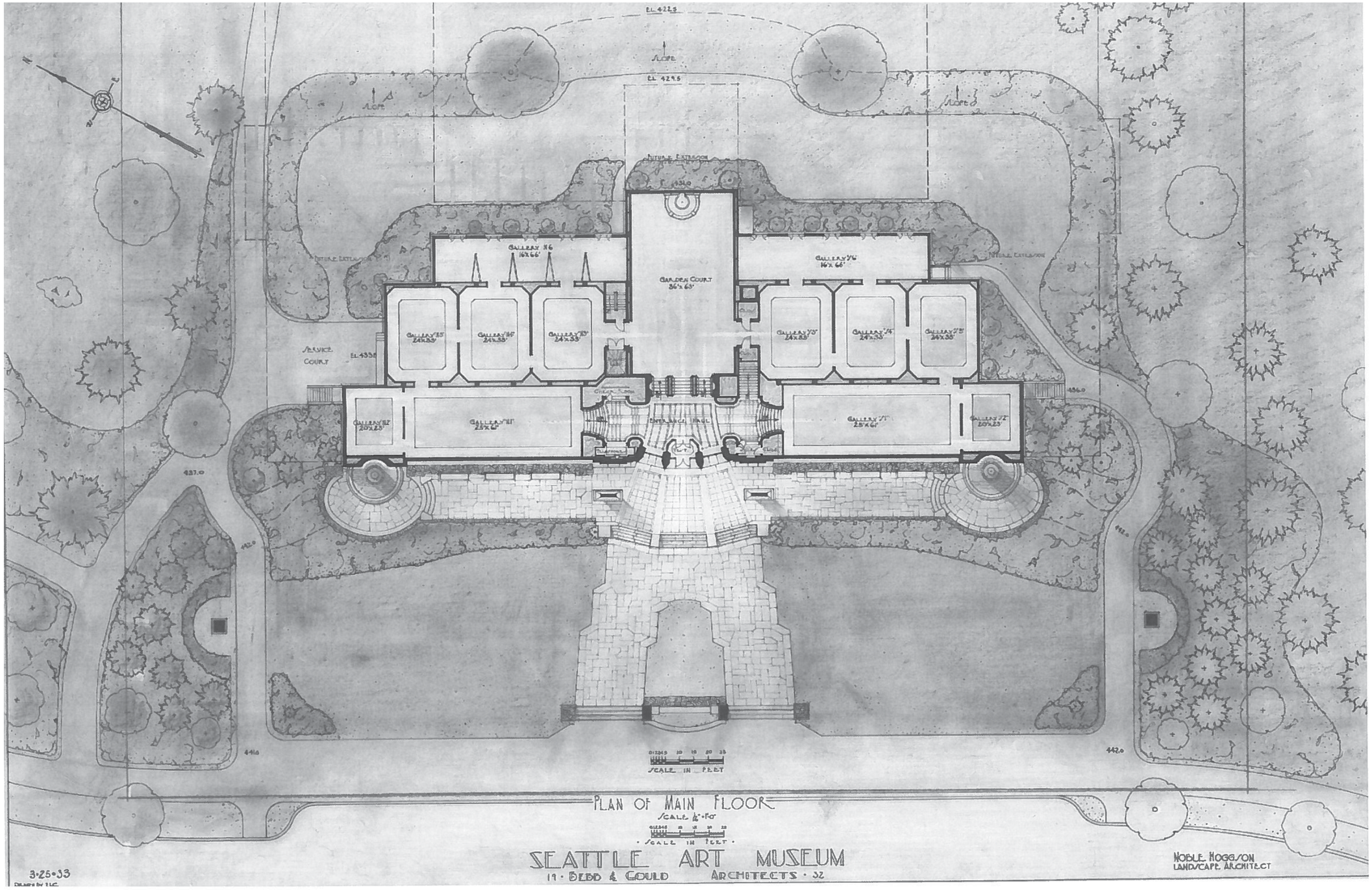

HOGGSON PLAN

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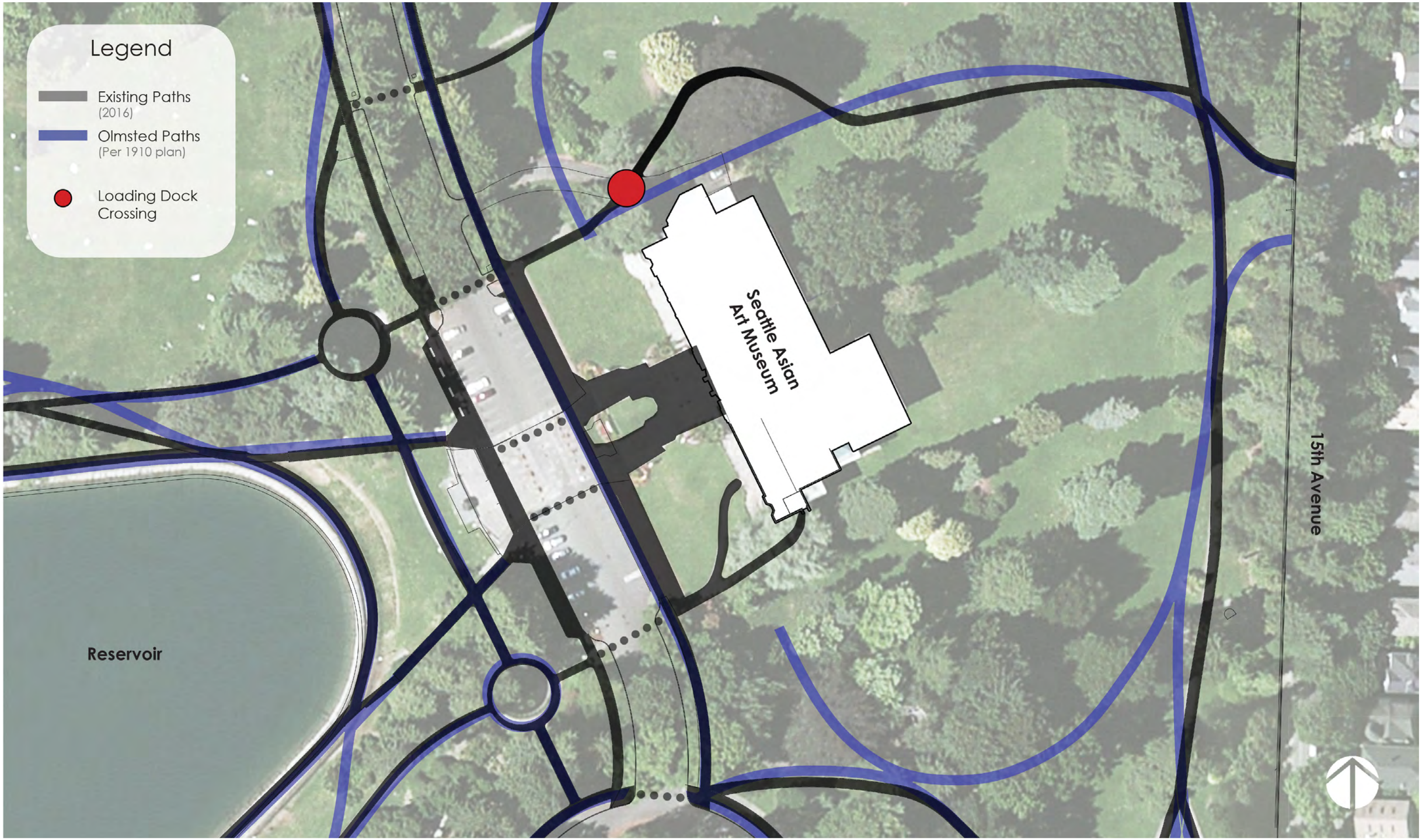

EXISTING & OLMSTED PATHS

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FUTURE & PROPOSED PATHS

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Existing Park Path Intersection with Loading Dock

- pedestrian / vehicular conflict
- not an accessible path
- compromised park experience

view from driveway

view from pathway

PATH AT DRIVEWAY
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Proposed Locations for ADA Entrance Paths

view from northwest corner

view from southwest corner

ENTRY PATHS
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Floating Terrace

birdseye view

320 sf +/-

1,150 sf +/-

950 sf +/-

SEATTLE ASIAN ART MUSEUM
FOOTPRINT AREA = 20,930 SQ. FT.±

EAST TERRACE OPTION 1

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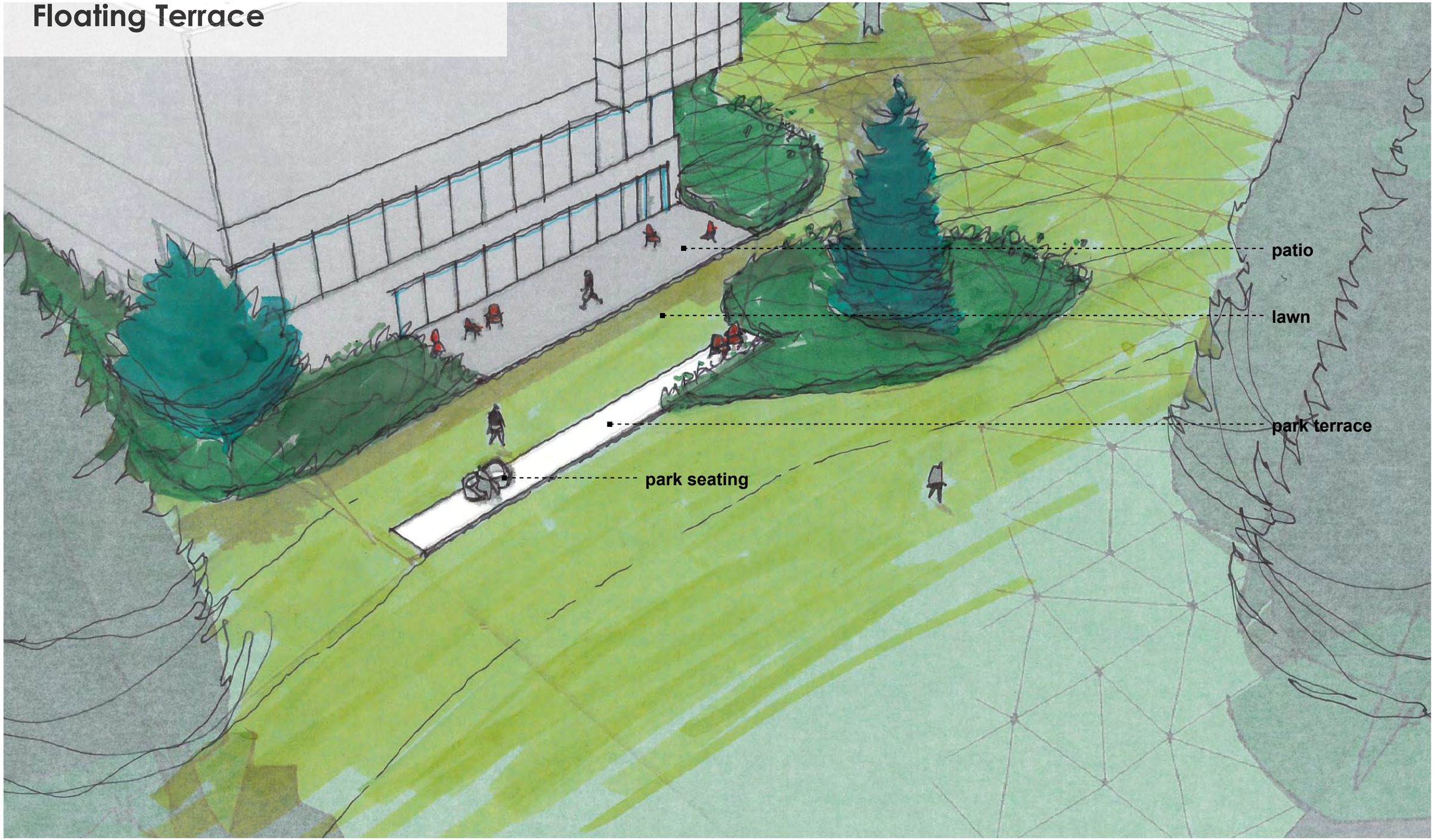
WALKER | MACY LMN SAM ASIAN ART MUSEUM

Floating Terrace



EAST TERRACE OPTION 1

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WALKER | MACY LMN SAM ASIAN ART MUSEUM

Glade

birdseye view

1,700 sf +/-

650 sf +/-

SEATTLE ASIAN ART MUSEUM
FOOTPRINT AREA = 20,930 SQ. FT.±

EAST TERRACE OPTION 2

CERTIFICATE OF APPROVAL APPLICATION

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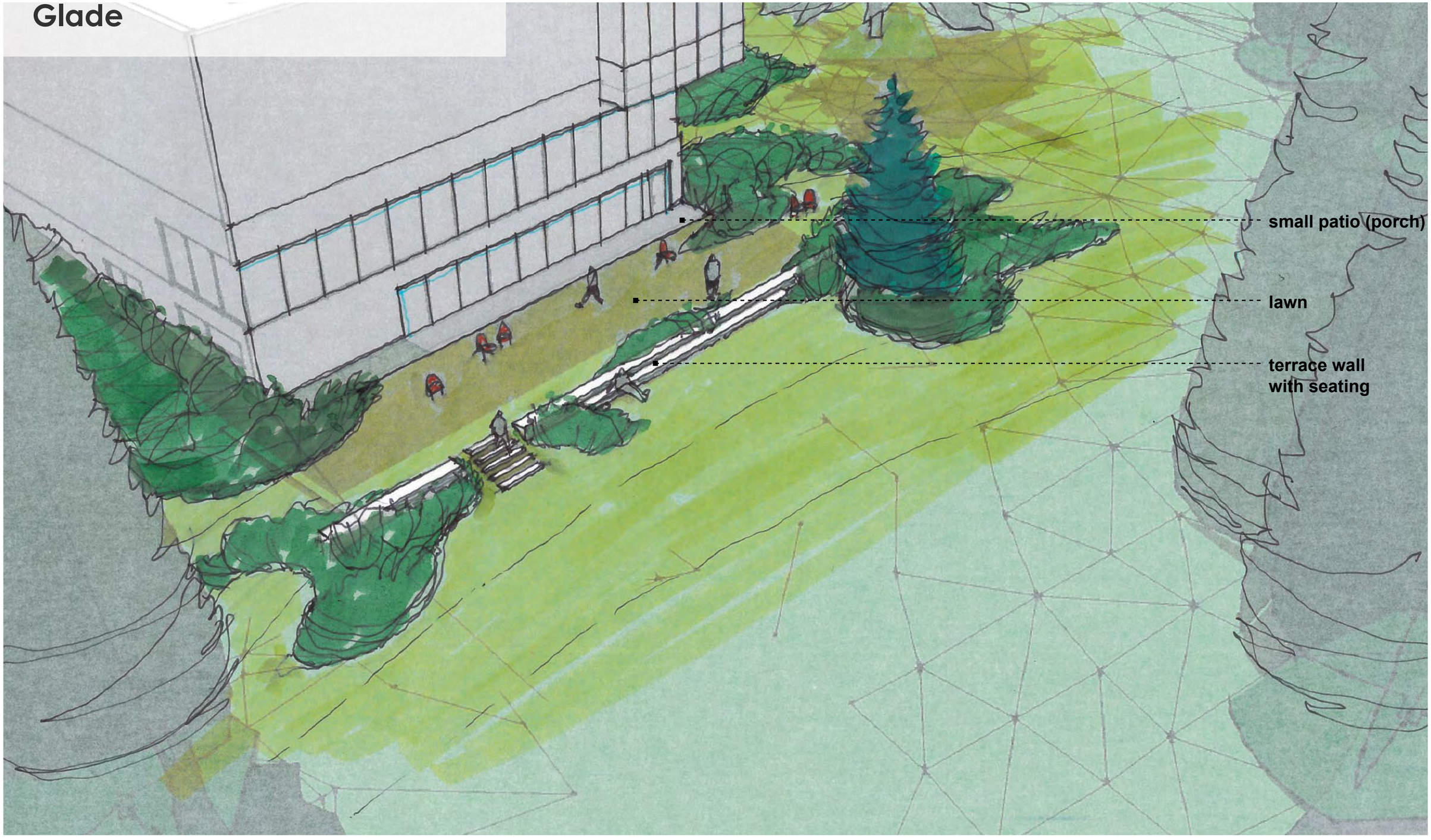

EAST TERRACE OPTION 2

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Certificate of Approval Application

Asian Art Museum Expansion & Renovation

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www.lmnarchitects.com

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SAM ASIAN ART MUSEUM

Volunteer Park / 1400 E Prospect /
Seattle, WA 98112

Submittal

Certificate of Approval Application

Revisions

No.	Date	By	Description

Drawn	Author
Checked	Checker
LMN Proj No	16028.01
Date	09/26/16

Sheet Title

Cover Sheet

Sheet Number

G000

PROJECT INFORMATION

PROJECT ADDRESS:
VOLUNTEER PARK
1400 E PROSPECT STREET
SEATTLE, WA 98112

PROPERTY OWNER:
CITY OF SEATTLE
SEATTLE PARKS AND RECREATION
800 MAYNARD AVE S, 3RD FLOOR
SEATTLE, WA 98134
CONTACT: DAVID GRAVES
DAVID.GRAVES@SEATTLE.GOV
206-684-7048

APPLICANT:
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1300 1ST AVE
SEATTLE, WA 98101
CONTACT: RICHARD BECKERMAN
RICHARDB@SEATTLEARTMUSEUM.ORG
206-434-3150

APPLICANT'S AGENT:
LMN ARCHITECTS
801 2ND AVE, SUITE 501
SEATTLE, WA 98104
CONTACT: JEREMY SCHOENFELD
JSCHOENFELD@LMNARCHITECTS.COM
206-682-3460

DPD PROJECT NUMBERS:
MUP: 3024753
CONSTRUCTION: 6529634

PARCEL NUMBER:
2925049087

LEGAL DESCRIPTION:

Volunteer Park

The Northeast Quarter of the Northeast Quarter (NE 1/4 NE 1/4) of Section Twenty-Nine (29) in Township Twenty-Five (25) north of Range Four (4) east W.M.; Also beginning at the Northeast corner of the Southeast Quarter (SE 1/4) of the Northeast Quarter (NE 1/4) of Section Twenty-Nine (29) in Township Twenty-Five (25) North Range Four (4) east, W.M. King County, Washington, thence South along the line between Sections Twenty-Nine (29) and Twenty-Eight (28) a distance of one hundred seven and seventy-seven hundredths (107.77) feet, thence north 89°55' West, a distance of one thousand, three hundred forty-two and fifty-three hundredths (1342.53) feet more or less to the centerline of the Northeast Quarter (NE 1/4) of said Section 29, thence along said centerline North 0°13'30" West, a distance of eighty-six and eighty-seven hundredths (86.87) more or less feet to the centerline of the Northeast Quarter (NE 1/4) of said Section Twenty-Nine (29), thence along the last named centerline of the Northeast Quarter (NE 1/4) of said Section Twenty-Nine (29) north 89°11'30" east, a distance of one thousand three hundred forty-two and eighty-nine hundredths (1342.89) feet to the place of beginning. Also, the East one-half (E 1/2) of blocks "E" and "F" of Phinney Addition to the City of Seattle as recorded in Vol. 1, page 175, of King County Plats. Also, Eleventh (11) Avenue North in the City of Seattle, from the North line of Furth Addition to the North line of Phinneys Addition as vacated by Ordinance #26793.

PROJECT DESCRIPTION:

Renovation of existing 50,600 sf museum with 12,800 sf addition. Project will also include landscape, hardscape and grading modifications associated with building expansion. Renovations include major systems, structural and exterior/interior finish upgrades.

DRAWING INDEX

DRAWING INDEX - C of A	
SHT. NO.	**SHEET NAME**
GENERAL	
G000	Cover Sheet
G001	Drawing Index and Project Info
G002	Abbreviations, Code Info, and Legends
G900	3D Views
LANDSCAPE	
L101.	Existing Landscape Plan
L102.	Proposed Landscape Plan
ARCHITECTURE	
A100	Demo Site Plan
A101	Demo Plan - Level 1
A102	Demo Plan - Level 2
A103	Demo Plan - Level 3
A104	Demo Plan - Level 4 Mezz/Attic
A105	Demo Plan - Roof
A111	Demo RCP - Level 1
A112	Demo RCP - Level 2
A113	Demo RCP - Level 3
A131	Demo Elevations
A132	Demo Elevations
A200	Site Plan
A201	Floor Plan - Level 1
A202	Floor Plan - Level 2
A203	Floor Plan - Level 3
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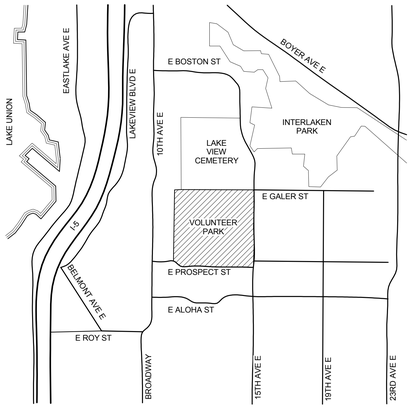
A301	Elevations - West & East
A302	Elevations - North & South & Partial
A311	Color Elevations - West & East
A312	Color Elevations - North & South
A401	Building Sections
A402	Building Sections
A701	RCP - Level 1
A702	RCP - Level 2
A703	RCP - Level 3

VICINITY MAP



LOCATION MAP

PROJECT TEAM DIRECTORY

OWNER
SEATTLE ART MUSEUM
1300 1ST AVE
SEATTLE, WA 98101
206.654.3135

OWNER'S REPRESENTATIVE
OAC
701 DEXTER AVENUE NORTH, SUITE 301
SEATTLE, WA 98109
206.285.4300

CONTRACTOR
BN BUILDERS
2601 4TH AVE, SUITE 350
SEATTLE, WA 98121
206.382.3443

ARCHITECT
LMN ARCHITECTS
801 2ND AVE #501
SEATTLE, WA 98104
206.682.3460

CIVIL ENGINEER
COUGHLIN PORTER LUNDEEN
801 2ND AVE #900
SEATTLE, WA 98104
206.343.0460

LANDSCAPE ARCHITECT
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105 MAIN STREET, SUITE 205
SEATTLE, WA 98104
206.582.3874

STRUCTURAL ENGINEER
MKA
1301 FIFTH AVENUE, SUITE 3200
SEATTLE, WA 98101
206.292.1200

MECHANICAL/PLUMBING ENGINEER
RUSHING
1725 WESTLAKE AVE NORTH, SUITE 300
SEATTLE, WA 98109
206.285.7100

ELECTRICAL/AV/TECH/ACOUSTICAL ENGINEER
STANTEC
4100 194TH STREET SW, SUITE 400
LYNNWOOD, WA 98036
206.667.0555

LIGHTING DESIGN
FISHER MARANTZ STONE
80N VINE STREET, SUITE 202
SEATTLE, WA 98121
206.691.0101

BUILDING SCIENCE / ENVELOPE
RDH BUILDING SCIENCE
2101 N 34TH STREET, SUITE 150
SEATTLE, WA 98103
206.324.2272

SURVEYOR
BUSH, ROED & HITCHINGS
2009 MINOR AVE E
SEATTLE, WA 98102
206.323.4114

GEOTECHNICAL ENGINEER
HAYRE MCELROY & ASSOC
2757 152ND AVE NE
REDMOND, WA 98052
425.869.6750

VERTICAL TRANSPORTATION
LERCH BATES
19515 NORTH CREEK PARKWAY, SUITE 304
BOTHELL, WA 98011
425.205.2205

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Volunteer Park / 1400 E Prospect /
Seattle, WA 98112

Submittal

Certificate of Approval Application

Revisions

No.	Date	By	Description

Drawn Author
Checked Checker
LMN Proj No 16028.01
Date 09/26/16

Sheet Title: Drawing Index and Project Info

Sheet Number: G001

ABBREVIATIONS

NOTE: ABBREVIATIONS NOTED IN THE DRAWINGS THAT ARE FOLLOWED BY A MODIFIER, SUCH AS "-1", "-A", ETC., ARE FURTHER DEFINED IN THE SPECIFICATION SECTION ASSOCIATED WITH THE MATERIAL OR SYSTEM ASSEMBLY SO NOTED.

AB	Anchor Bolt, Air Barrier
ABV	Above
AC	Air Conditioning
ACIP	Architectural Cast in Place Concrete
ACOUS	Acoustical
ACP	Asphaltic Concrete Paving
ACS	Access
ACT	Acoustic Ceiling Tile
AD	Area Drain, Access Door
ADA	Americans with Disabilities Act
ADH	Adhesive
ADJ	Adjustable
ADJC	Adjacent
AESS	Architecturally Exposed Steel
AFCS	Acoustic Fabric Ceiling System
AFF	Above Finish Floor
AFWS	Acoustic Fabric Wall System
AGGR	Aggregate
AHR	Anchor
AICS	Acoustic Isolated Ceiling System
AL	Aluminum
ALT	Alternate, Alternating
AMPC	Acoustical Metal Panel Ceilings
ANOD	Anodized
AP	Access Panel
APC	Acoustical Panel Ceiling
APCC	Architectural Precast Concrete
APPROX	Approximate
ARCH	Architectural (tect)
ASPH	Asphalt
AV	Audio Visual
AVG	Average
AWCP	Acoustic Wood Ceiling Panel
AWCPT	Acoustic Wall Covering - Carpet
AWP	Acoustical Wall Panel
AWWP	Acoustic Wood Wall Panel
BC	Bottom of Curb
BD	Board
BETW	Between
BITUM	Bituminous
BK	Blackened
BKG	Backing
BLDG	Building
BLK	Block(ing)
BLW	Below
BM	Beam
BO	Bottom of
BOT	Bottom
BR	Bedroom
BRCG	Bracing
BRG	Bearing
BRK	Brick
BRKT	Bracket
BSMT	Basement
BT	Bolt
BUR	Built-up Roofing
BUT	Built-up Structural "T" Member
C	Channel Steel Member
C&G	Curb and Gutter
CAB	Cabinet
CAN	Canopy
CATW	Catwalk
CB	Catch Basin, Corner Bead
CBB	Cement Backer Board
CC	Center to Center
CEM	Cement
CER	Ceramic
CFLG	Counter Flashing
CG	Corner Guard
CHBD	Chalk Board
CHFR	Chamfer
CHKR	Checker
CHR	Chair, Chair Railing
CI	Cast Iron
CIP	Cast-in-Place
CJ	Construction Joint
CL	Centerline
CLG	Ceiling
CLJ	Control Joint
CLKG	Caulking
CLO	Closet
CLOS	Closure
CLP	Cross Laminated Panels
CLR	Clear, Color(ed)
CLT	Cross Laminated Timber
CMP	Corrugated Metal Pipe
CMPST	Composite
CMU	Concrete Masonry Unit
CNTR	Counter (top)
CO	Clean Out, Concrete Opening
COL	Column
COM	Communicator
COMPACT	Compactor
CONC	Concrete
CONC-S	Concrete Sealer
CONF	Conference
CONN	Connect (ion)
CONSTR	Construction
CONT	Continuous
CONTR	Contract(or)
COORD	Coordinate
COP	Coping
CORR	Corridor
CPRS	Compressible
CPT	Carpet
CPTT	Carpet Tile
CRS	Cold Rolled Steel, Course
CSK	Countersunk (sink)
CSWK	Casework
CT	Ceramic Tile
CTB	Ceramic Tile Base
CTF	Ceramic Tile Floor
CTG	Coating
CTR	Center
CTRL	Control
CUB	Cubicle
CURT	Curtain
CW	Curtainwall, Cold Water. Clockwise
D	Depth
d	Penny
DAV	Davit
DBL	Double
DECO	Decorative
DEG	Degree(s)
DEMO	Demolition
DEPT	Department
DET	Detail
DF	Drinking Fountain
DFLCT	Deflection
DIA	Diameter
DIAG	Diagonal
DIFF	Diffuser
DIM	Dimension
DIR	Direct
DISP	Dispenser
DK	Deck
DMPF	Dampproofing
DN	Down
DO	Ditto
DR	Door
DS	Downspout, Double Strength
DSP	Dry Standpipe
DWG	Drawing
DWL	Dowel
DWR	Drawer
E	East
EA	Each
EB	Expansion Bolt
EF	Each Face
EJ	Expansion Joint
EJC	Expansion Joint Cover
EL	Elevation
ELAST	Elastomeric
ELEC	Electric (al)
ELEV	Elevator
EMER	Emergency
ENAM	Enamel
ENCL	Enclosure
ENGR	Engineer
ENTR	Entrance
EP	Electrical Panel
EQ	Equal
EQUIP	Equipment
ESCAL	Escalator
EW	Each Way
EWC	Electric Water Cooler
EXH	Exhaust
EXIST	Existing
EXP	Expansion, Expanded
EXPO	Exposed
EXT	Exterior
EXTR	Extruded (sion)
FA	Fire Alarm
FAB	Fabricate, Fabric
FACIL	Facility
FACP	Fire Alarm Control Panel
FAPB	Fire Alarm Pull Box
FB	Flat Bar
FCP	Fabric Ceiling Panel(s)
FD	Floor Drain, Fire Damper
FDC	Fire Department Connection
FDN	Foundation
FDR	Fire Door
FE	Fire Extinguisher
FEC	Fire Extinguisher Cabinet
FF	Finished Floor
FGW	Folding Glass Wall
FHC	Fire Hose Cabinet
FHMS	Flat Head Machine Screw
FHWS	Flat Head Wood Screw
FIN	Finish
FIO	Furnished & Installed By Owner
FLASH	Flashing
FLDG	Folding
FLEX	Flexible
FLG	Flange
FLR	Floor(ing), Filler
FLT	Floating
FLTR	Filter
FLUOR	Fluorescent
FM	Factory Mutual
FND	Foundation
FOC	Face of Concrete
FOF	Face of Finish
FOIC	Furnished by Owner, Installed by Contractor
FOM	Face of Masonry
FOS	Face of Studs
FP	Flag Pole
FPRF	Fireproof (ing)
FR	Frame (ing)
FRP	Fiber Reinforced Panel
FRT	Fire Retardant Treated (Interior), Freight
FRX	Fire Retardant Treated (Exterior)
FS	Fire Sprinkler
FT	Foot or Feet
FTG	Footing
FURG	Furring
FURN	Furniture, Furnish
FUT	Future
FWC	Fabric Wall Covering
FWCP	Fabric Wrapped Ceiling Panels
FWP	Fabric Wall Panel
FWWP	Fabric Wrapped Wall Panel
FXT	Fire Retardant Treated (Exterior)
FXTR	Fixture
G	Girder
GA	Gauge
GAL	Gallon
GALV	Galvanized
GB	Grab Bar
GC	General Contractor
GCMU	Glazed Concrete Masonry Unit
GDR	Guardrail (ing)
GEN	Generator, General
GFRC	Glass Fiber Reinforced Concrete
GFRG	Glass Fiber Reinforced Gypsum
GFRP	Glass Fiber Reinforced Plaster
GL	Glass
GLB	Glue Laminated Beam
GLP	Glass Partition
GLZ	Glazing (ed)
GND	Ground
GP	Graffiti Protection
GPC	Gypsum Plaster Ceiling
GR	Grade (ing), Ground
GRL	Grille
GRTG	Grating
GT	Grout
GWB	Gypsum Wall Board
GYP	Gypsum
H	High
HB	Hose Bib
HC	Disabled, Hollow Core
HD	Head, Heavy Duty
HDBD	Hardboard
HDO	High Density Overlay
HDR	Header
HDW	Hardware
HDWD	Hardwood
HEX	Hexagonal
HGR	Hanger
HLB	Horizontal Louver Blind
HM	Hollow Metal
HNDRL	Handrail
HO	Hold-open
HORIZ	Horizontal
HPC	High Performance Coating
HPT	High Point
HR	Hour
HSS	Hollow Structural Section
HT	Height
HTG	Heating
HTR	Heater
HVAC	Heating/Ventilation/Air Conditioning
HW	Hot Water
HWY	Highway
HYD	Hydrant
HYDR	Hydraulic
IBC	International Building Code
ID	Inside Diameter
IN	Inch(es)
INCL	Include(d) (ing), Inclusive, Inclined
INSUL	Insulation
INT	Interior
INTM	Intermediate
INTUM	Intumescent
INV	Invert
ISOL	Isolation
JAN	Janitor
JC	Janitor's Closet
JT	Joint
K	1000 Pounds (KIP)
KB	Key Box
KD	Knock Down
KIT	Kitchen
KO	Knock Out
KPL	Kickplate
KSI	KIP's per Square Inch
KW	Kilowatts
KWY	Keyway
L	Angle Steel Member
LAB	Laboratory
LAD	Ladder
LAM	Laminate (tion)
LAV	Lavatory
LB	Pound(s)
LBL	Label
LBP	Lime Based Plaster
LDG	Landing
LF	Linear Feet
LG	Long/Length
LH	Left Hand
LIN	Lineal
LINO	Linoleum
LKR	Locker
LL	Live Load
LLH	Long Leg Horizontal
LLV	Long Leg Vertical
LMPC	Linear Metal Panel Ceiling
LNTL	Lintel
LPT	Low Point
LR	Living Room
LSL	Laminated Strand Lumber
LT	Light
LTG	Lighting
LVR	Louver
LWC	Lightweight Concrete
M	Men's Restroom
MAG	Magnet(ic)
MAINT	Maintenance
MAS	Masonry
MATL	Material
MAX	Maximum
MB	Machine Bolt
MBR	Master Bedroom
MC	Misc. Channel Steel Member
MD	Metal Deck
MDF	Medium Density Fiberboard
MDO	Medium Density Overlay
MECH	Mechanical
MED	Medium, Medicine, Medical
MEMB	Membrane
MEZZ	Mezzanine
MFR	Manufacturer
MGR	Manager
MH	Manhole
MIN	Minimum, Minute (s)
MIR	Mirror
MISC	Miscellaneous
MK	Master Keyed, Mark
MKR	Marker
MLDG	Moulding
MMC	Metal Mesh Ceiling
MO	Masonry Opening
MOD	Modify, Modified
MOR	Mortar: 04, 09
MP	Metal Panel
MPC	Metal Panel Ceiling
MTD	Mounted
MTL	Metal
MTLP	Metal Panel
MTLR	Metal Roof
MULL	Mullion
N	North
NC	Noise Criteria
NIC	Not In Contract
NO or #	Number
NOM	Nominal
NS	Nonslip
NTS	Not To Scale
OA	Overall
OC	On Center
OD	Outside Diameter, Outside Dimension
OFF	Office
OH	Opposite Hand
OHCD	Overhead Coiling Door
OHCG	Overhead Coiling Grille
OHCS	Overhead Coiling Shutter
OP	Operable Partition
OPNG	Opening
OPP	Opposite
ORD	Overflow Roof Drain
OTS	Open to Structure
OVHD	Overhead
PB	Push Button
PBD	Particle Board
PCC	Precast Concrete
PCF	Pounds per Cubic Foot
PCP	Precast Concrete Pavers,
PCP	Portland Cement Plaster
PCT	Precast Concrete Treads
PE	Porcelain Enamel
PED	Pedestal
PERF	Perforate(d)
PERP	Perpendicular
PFN	Prefinished
PGBD	Pegboard
PIV	Post Indicator Valve
PL	Plate
PLAM	Plastic Laminate:
PLAS	Plaster
PLAT	Platform
PLYWD	Plywood
PNL	Panel
PNT	Paint
POL	Polished
POS	Point of Sale
PR	Pair
PRCST	Precast
PREFAB	Prefabricated
PREFMD	Preformed
PRESS	Pressure
PRKG	Parking
PROP	Property
PROTECT	Protection
PRV	Pressure Reducing Valve
PSF	Pounds per Square Foot
PSI	Pounds per Square Inch
PT	Point, Post Tensioned,
PT	Preservative Treated
PTD	Paper Towel Dispenser
PTD/R	Paper Towel Dispenser & Receptacle
PTN	Partition
PTR	Paper Towel Receptacle
PVC	Polyvinyl Chloride
PVDF	Fluoropolymer Coating
PVMT	Pavement
PWDR	Powder
QFLR	Quartz Flooring
QT	Quarry Tile
QTB	Quarry Tile Base
QTF	Quarry Tile Floor
QTR	Quarter
QTY	Quantity
R	Radius, Riser
RA	Return Air, Roof Anchor
RAF	Resilient Athletic Flooring
RB	Resilient Base
RBR	Rubber
RD	Roof Drain, Road
RE	Refer To
REBAR	Reinforcing Bar
REC	Recessed
REF	Reference
REFR	Refrigerator
REG	Regulate (tion), Register
REINF	Reinforce(d) (ing) (ment)
REQD	Required
RESF	Resinous Flooring
RESL	Resilient
RESP	Resinous Panels
RET	Retaining
REV	Revised, Revision
RF	Resilient Sheet Flooring
RFG	Roofing
RH	Right Hand, Roof Hatch
RLG	Railing
RM	Room
RO	Rough Opening
ROW	Right-of-Way
RSF	Rubber Sheet (Flooring)
RT	Roof Type
RTF	Rubber Tile (Flooring)
RV	Roof Vent
RVL	Reveal
RVS	Reverse
RWD	Redwood
RWL	Rain Water Leader
S	South
SA	Supply Air, Safety Anchor
SAI	Spray Applied Acoustic Insulation
SB	Splash Block
SBR	Sealant and Backer Rod,
SBR	Styrene Butadiene Rubber
SC	Solid Core
SCD	Seat Cover Dispenser
SCHED	Schedule
SCP	Scupper
SCRN	Screen
SD	Soap Dispenser
SDC	Synthetic Deck Coating
SDT	Static Dissipative Flooring
SEC	Security
SECT	Section
SF	Square Foot (Feet)
SF- #	Safing - Mineral Fiber Insulation
SFCS	Stretched Fabric Ceiling System
SFWPS	Stretched Fabric Wall Panel System
SFWS	Storefront Window System
SGCW	Structural Glass Curtain Wall System
SGD	Sliding Glass Door
SGW	Sliding Glass Wall
SH	Shelf
SHD	Shade
SHR	Shower
SHT	Sheet
SHTHG	Sheathing
SHV	Shelves (ing)
SIM	Similar, Simulated
SK	Sink
SKLT	Skylight
SLDG	Sliding
SLNT	Sealant
SM	Sheet Metal
SMK	Smoke
SND	Sanitary Napkin Dispenser, Sound
SNR	Sanitary Napkin Receptacle
SOG	Slab-on-Grade
SOHD	Sectional Overhead Door
SP	Soundproof, Space (d) (ing) (s)
SPCL	Special
SPEC	Specification
SPKR	Speaker
SQ	Square
SS	Sanitary Sewer
SSF	Synthetic Stucco Finish
SSK	Service Sink
SSM	Solid Surface Material
SST	Stainless Steel
ST	Stair, Street
STA	Station
STAG	Staggered
STC	Sound Transmission Class
STD	Standard
STF	Sound Transparent Fabric
STG	Seating
STL	Steel
STN	Stone
STOR	Storage
STR	Stringer
STRUCT	Structure (al)
SUSP	Suspended
SV	Sheet Vinyl
SVF	Sheet Vinyl Flooring
SW	Sidewalk
SYM	Symmetrical
SYNTH	Synthetic
SYS	System
T	Tread, Toilet
T&B	Top and Bottom
T&G	Tongue and Groove
TA	Toilet Accessory
TB	Top of Beam, Tile Base
TC	Top of Curb
TCP	Translucent Color Panel
TD	Trench Drain
TE	Top Elevation
TEL	Telephone
TEMP	Temporary, Temperature
TER	Terrazzo
TERM	Termination
TF	Top of Footing, Tile Floor
TGL	Tempered Glass
THK	Thick (ness)
THRES	Threshold
THRU	Through
TJ	Top of Joist, Tool Joint
TKB	Tack Board
TMPD	Tempered
TNL	Tunnel
TO	Top of
TOC	Top of Concrete
TOP	Top of Parapet
TOPO	Topographic Map
TOS	Top of Steel
TP	Top of Pavement
TPH	Toilet Paper Holder
TPO	Polyolefin
TPTN	Toilet Partition
TR	Top of Rim
TRANS	Transition
TRTD	Treated
TS	Tubular Steel Member
TSL	Top of Slab
TSTAT	Thermostat
TV	Television
TW	Top of Wall
TWC	Tackable Wall Covering
TYP	Typical
UGND	Underground
UH	Unit Heater
UL	Underwriters' Laboratory
UNEX	Unexcavated
UNFIN	Unfinished
UNO	Unless Noted Otherwise
UR	Urinal
UTIL	Utility
UV	Ultraviolet
V	Volt
VB	Vinyl Base, Vapor Barrier
VC	Valve Cabinet
VCT	Vinyl Composition Tile
VEH	Vehicle
VENT	Ventilation
VERT	Vertical
VEST	Vestibule
VG	Vertical Grain
VIN	Vinyl
VNR	Veneer
VOL	Volume
VP	Veneer Plaster
VR	Vapor Retarder
VTR	Vent Thru Roof
VWC	Vinyl Wall Covering
W	West, Wide, Wide Flange Steel Member
W/	With
W/O	Without
WAB	Water Air Barrier
WB	Wood Base
WBD	White Board
WBL	Wood Blocking
WC	Wall Covering, Water Closet,
WC	Window Covering
WCO	Wall Cleanout
WCP	Wood Ceiling Panel (ing)
WD	Wood
WDP	Wood Panel
WDW	Window
WFS	Wood Flooring System,
WFS	Wood Furring Strips
WG	Wall Guard
WH	Wall Hung, Wall Hydrant
WHTR	Water Heater
WM	Wire Mesh
WOM	Walk-off Mat
WP	Working Point, Waterproof (ing)
WPM	Waterproof Membrane
WR	Water Resistant
WRT	Water Repellant Treatment
WS	Weather Stripping, Weather Seals
WSCT	Wainscot
WSP	Wet Standpipe
WT	Weight
WTR	Water
WWF	Welded Wire Fabric
WWM	Woven Wire Mesh
WWP	Wood Wall Paneling
YD	Yard Drain

GRAPHIC SYMBOLS

DIMENSIONS

LEADER / ARROW

NEW GRID INDICATORS

EXISTING GRID INDICATORS

WINDOW TYPE

VERTICAL ELEVATION MARK

LOUVER TYPE

SPOT ELEVATION

ROOM NAME AND NUMBER INDICATOR

BREAK LINE SYMBOL

PARTITION TYPE

CENTER LINE SYMBOL

DOOR AND/OR RELITE NUMBER INDICATOR

PROPERTY LINE SYMBOL

CEILING HEIGHT INDICATOR

ANGLE SYMBOL

NORTH ARROW SYMBOL

DIAMETER SYMBOL

MATCH LINE INDICATOR

DIMENSION POINT SYMBOL

FLOOR MATERIAL TRANSITION INDICATOR

PERPENDICULAR SYMBOL

FLOOR HEIGHT TRANSITION INDICATOR

ALIGNMENT SYMBOL

BUILDING SECTION INDICATOR

WALL SECTION INDICATOR

EXTERIOR ELEVATION INDICATOR

INTERIOR ELEVATION INDICATOR

DETAIL INDICATOR

ENLARGED DETAIL INDICATOR

REVISION NUMBER CLOUD & INDICATOR

MATERIAL LEGEND

CONCRETE

MORTAR

BRICK

CMU

WOOD, ROUGH

WOOD, FINISH

PLYWOOD

PARTICLE BOARD

BATT INSULATION

RIGID INSULATION

METAL, FERROUS

METAL, NON-FERROUS

STONE

GYPSUM WALL BOARD

ACOUSTICAL PANELS

EARTH

CERAMIC TILE

CARPET

GRAVEL

GENERAL NOTES

NOTES (TO BE EDITED)

A. GENERAL

1. NOTIFY THE ARCHITECT OF ANY DISCREPANCIES THAT EXIST WITHIN THE DRAWINGS.
2. ALL METHODS, MATERIALS, AND WORKMANSHIP SHALL CONFORM CODE AS ADOPTED AND AMENDED BY THE STATE AND/OR LOCAL JURISDICTION.
3. COMPLY WITH ALL APPLICABLE CODES AND ORDINANCES
4. UNLESS OTHERWISE NOTED, PLAN DIMENSIONS ARE TO THE BUILDING GRID LINES OR THE FINISH SURFACES.
5. DO NOT SCALE DRAWINGS
6. VERIFY ALL ROUGH-IN DIMENSIONS FOR EQUIPMENT PROVIDED IN THIS CONTRACT OR BY OTHERS.
7. VERIFY SIZE AND LOCATION OF ALL OPENINGS THROUGH FLOORS AND WALLS, AND PROVIDE APPROPRIATE FIRE PROTECTION
8. REPETITIVE FEATURES ARE OFTEN DRAWN OR REFERENCED ONLY ONCE AND SHALL BE COMPLETELY PROVIDED AS IF DRAWN IN FULL.
9. ALL DOORS NOT LOCATED BY DIMENSIONS ON PLANS, INTERIOR ELEVATIONS, OR DETAILS SHALL BE 4" FROM FACE OF ADJACENT WALL STUD TO EDGE OF DOOR OPENING.
10. FINISH FLOOR (FIN. FLR., F.F.) REFERS TO TOP OF CONCRETE OR GYPCRETE.
11. REFER TO INTERIOR ELEVATIONS FOR CABINET, COUNTER LENGTHS, DIMENSIONS, COUNTERTOP MATERIALS, AND DETAIL REFERENCES. FIELD VERIFY ALL DIMENSIONS.

B. SITE ISSUES

1. VERIFY GRADES SHOWN ON DRAWINGS PRIOR TO CONSTRUCTION.
2. CUT SLOPE TO BE 2:1 MAXIMUM, UNLESS NOTED OTHERWISE. FILL SLOPE TO BE 3:1 MAXIMUM, UNLESS NOTED OTHERWISE.
3. ROUGH AND FINAL GRADING TO SLOPE AWAY FROM BUILDINGS AT LEAST 5 FEET @ 2% MINIMUM (4% @LANDSCAPED AREAS).
4. ALL ROOF DOWNSPOUTS SHOULD BE RUN TO STORM WATER RETENTION VAULT AND OVERFLOW DRAINS TO BE DAYLIGHTED AT CURB FACES - REFER TO CIVIL DRAWINGS.
5. ALL INTERIOR AND ADJOINING EXTERIOR SLAB-ON GRADE SHOULD BE CONSTRUCTED OVER "NON-EXPANSIVE" FILL MATERIAL PER SOILS REPORT.
6. ALL EXTERIOR FLATWORK SHALL BE PLACED ON A LAYER OF "NON-EXPANSIVE" FILL MATERIAL PER SOILS REPORT.

CODE INFORMATION

APPLICABLE CODES

2015	SEATTLE BUILDING CODE
2015	SEATTLE EXISTING BUILDING CODE
2012	SEATTLE FIRE CODE
2015	SEATTLE ENERGY CODE
2015	SEATTLE ELECTRICAL CODE
2015	SEATTLE PLUMBING CODE
2015	SEATTLE MECHANICAL CODE
2009	ICC/ANSI A117.1 ACCESSIBLE AND USABLE BUILDINGS AND FACILITIES
Year	SEATTLE LAND USE CODE

BUILDING INFORMATION

Construction Type: II-B
Automatic Sprinklers: Yes, throughout
Structural Risk Category: III

USE AND OCCUPANCY CLASSIFICATION
NON-SEPARATED:
Group A-1 Assembly (Theater)
Group A-2 Assembly (Banquet Halls)
Group A-3 Assembly (Museums, Library, Lecture Hall)
Group B Business (Offices)
Group F-1 Factory (Conservation, Workshop)
Group S-1 Moderate Hazard Storage
The quantities of hazardous material, as defined in Section 307 will be less than the allowable exempt quantities. A Group H occupancy is not created.

BUILDING HEIGHTS AND AREAS

Allowable Height with sprinklers:
3 stories / 75 feet (Group A-1 as limiting occupancy)

Existing Height: (no proposed increase)
Grade Plane (estimated): 446.00'
Number of Stories: 2 + Basement + Attic
Max. Building Height: 47'-2" (average height of garden court skylight)

Allowable Area with sprinklers:
25,500 square feet per story (Group A-1 as limiting occupancy)

Proposed Area:
Existing Gross Floor Area: 50,620 sf
Addition Gross Floor Area: 13,650 sf
Total Gross Floor Area: 64,270 sf

Largest Floor Area: 23,100 sf

FIRE RESISTANCE RATINGS (per Table 601)

Primary Structural Frame:	0 hour
Bearing Walls – Exterior:	0 hour
Bearing Walls – Interior:	0 hour
Nonbearing – Exterior walls/partitions	0 hour (per Table 602: fire separation > 30 feet = 0)
Nonbearing – Interior walls/partitions	0 hour
Openings in Exterior Walls:	Unlimited (per Table 705.8 Max Area of Exterior Wall Openings > 30 feet unlimited)
Floors (including beams & joists):	0 hour
Roofs (including beams & joists):	0 hour
Roofs 20 feet or more above floor:	0 hour
Shafts:	1 hour (per Chapter 7)
Exit stair enclosures:	1 hour (per Chapter 7)

LAND USE SUMMARY

ZONING: SF 5000

LOT AREA: 1,960,200 SF

ECA: 40% Steep Slope (ECA Exemption approved 8/5/16)
Heritage Tree

EXISTING USES: Public Park
Museum

PROPOSED USES: No proposed change in use

ADJACENT USES: Single-Family Residential
Multi-Family Residential
Cemetery

SUMMARY OF DEVELOPMENT STANDARDS

23.44.010
LOT COVERAGE: Maximum lot coverage = 35%
Existing lot coverage = 56,538 sf / 1,960,200 sf = 2.9%
Proposed lot coverage = 61,812 sf / 1,960,200 sf = 3.2%

23.44.012
HEIGHT LIMIT: Maximum height = 30 feet (+5 feet for pitched roofs or +4 feet for clerestories)
Note: A Code Amendment request has been submitted to allow the expansion of the existing museum to exceed this height limit.
Maximum height of existing building = 46'-8" feet
Proposed height of addition = 38'-5" feet
See building elevations on sheets A301 and A302.

23.44.014
YARDS: Required front yard depth = 20'-0"
Proposed yard depth = 272'-6"
See vicinity plan on sheet G010.

23.44.016
PARKING: Off-street parking is required as provided in Section 23.54.015. (See below.)

23.44.022
INSTITUTIONS: Per 23.44.022 museums are prohibited
Note: A Code Amendment request has been submitted to allow the expansion of the existing museum use.
Existing Use: Museum
Proposed Use: Museum

DISPERSION: The lot line of the expanding institution, shall be located 600 feet or more from any lot line of any other institution in a residential zone, except if the Director determines the intent is achieved due to physical elements such as large open spaces which provide substantial separation from other institutions.
The west lot line of Volunteer Park is approximately 160 feet from the east lot line of Trinity Lutheran Church at 1210 10th Ave E, however the open space of the park provides a separation of approximately 1144 feet.
The Volunteer Park Conservatory is located approximately 554 feet from the museum.
Note: A Code Amendment request has been submitted to allow the expansion of the existing museum regardless of these dispersion requirements.
See vicinity plan on sheet G010.

GREEN FACTOR: A Green Factor score of 0.3 or greater is required for additions over 4,000 sf.
See Landscape for calculation.

PARKING: Off-street parking and loading is required as provided in Section 23.54.015. (See below).
The Director may modify the requirements using information in the Transportation Plan.

23.54.015
PARKING: Cars required: 1 space for each 80 square feet of all auditoria and public assembly rooms, not containing fixed seats; plus 1 space for every 10 fixed seats for floor area containing fixed seats; plus 1 space for each 250 square feet of other gross floor area open to the public
Cars proposed: 43 existing spaces, 8'-9" X 18'-0" each

Bikes required: 1 long-term space per 4,000 SF + 1 short-term space per 4,000 SF
Bikes proposed: 8 existing spaces

Note: A Code Amendment request has been submitted to allow the expansion of the existing museum without requiring an increase in the number of existing car and bike parking spaces.
See calculation below and site plan on sheet A200.

23.54.035
LOADING: Loading berths required: 60,001 to 160,000 GSF of low demand use = 2 loading berths
Loading berths proposed: 2 berths
See site plan on sheet A200.

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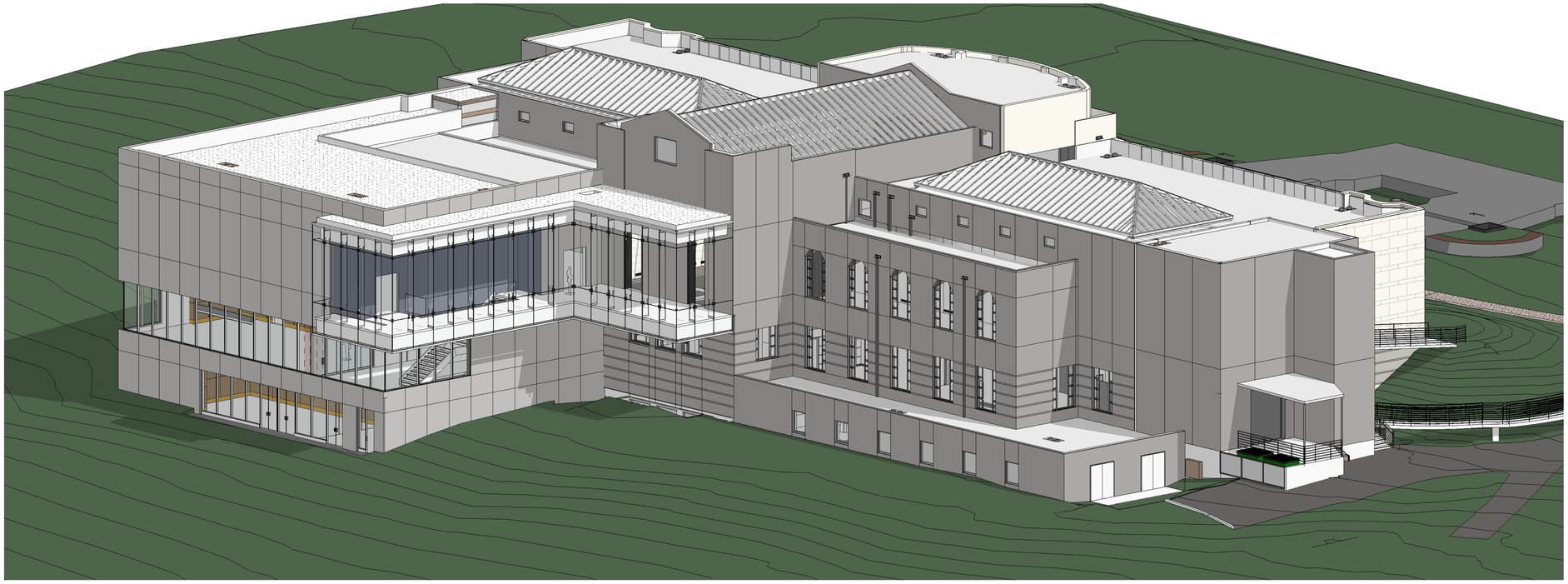
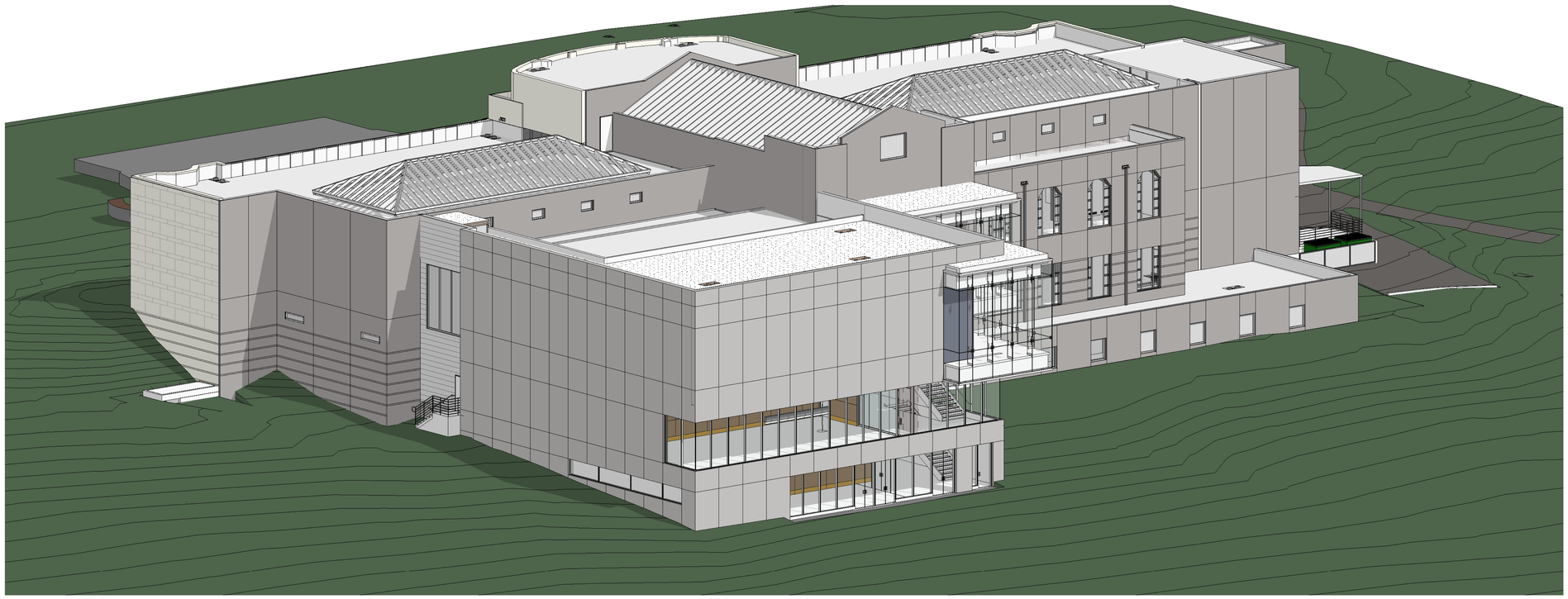
LMN Proj No	16028.01
Date	09/26/16

Sheet Title: Abbreviations, Code Info, and Legends

Sheet Number: G002



1 G900 NORTHEAST BIRD EYE VIEW



2 G900 SOUTHEAST BIRD EYE VIEW

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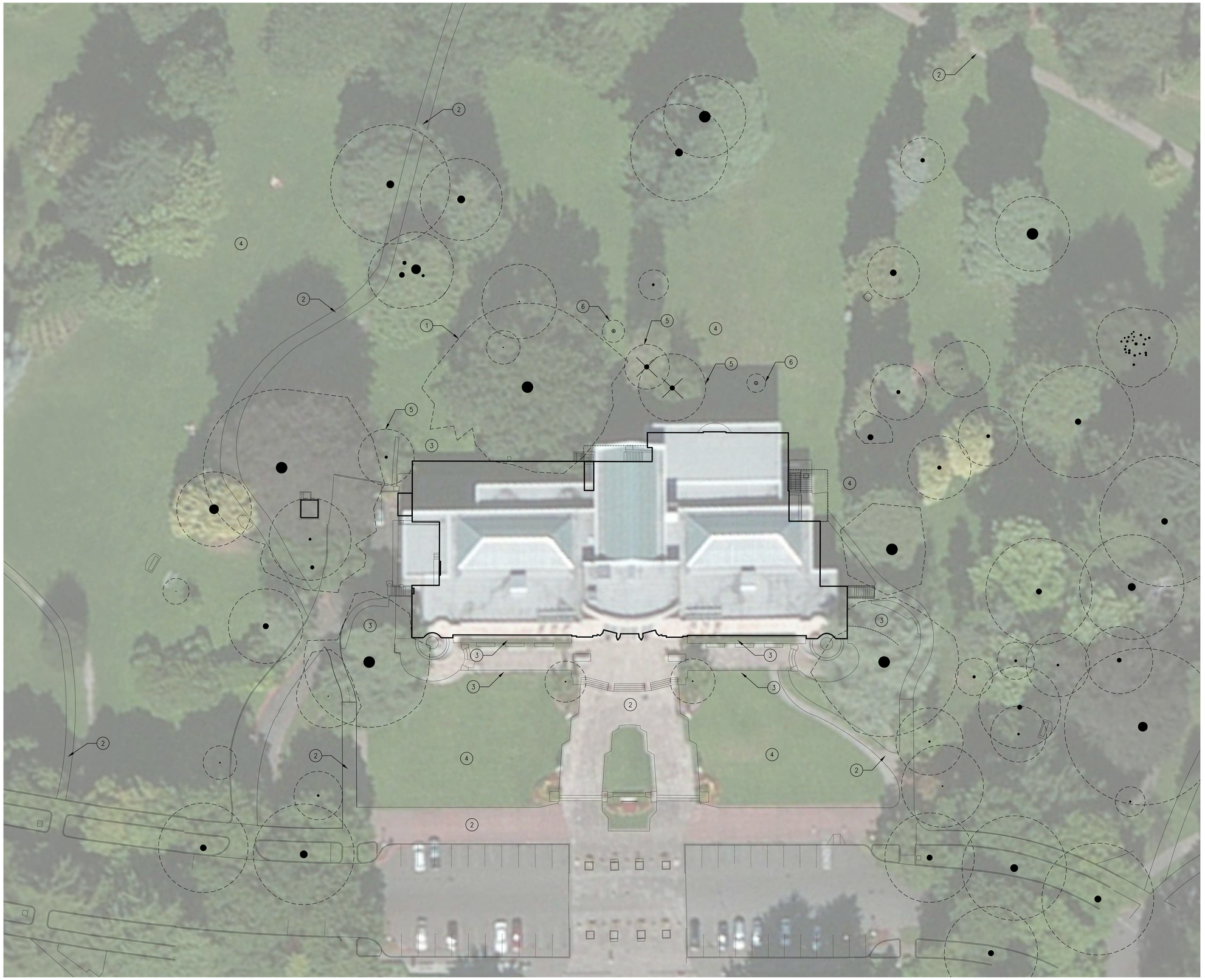
Sheet Title

3D Views

Sheet Number

G900



LEGEND

(E) TREE

(E) TREE TO REMOVE

(E) TREE TO RELOCATE

KEY NOTES

1. EXISTING TREE
2. EXISTING PAVED AREA/PATH
3. EXISTING PLANTING AREA
4. EXISTING LAWN
5. EXISTING TREE TO BE REMOVED
6. EXISTING TREE TO BE RELOCATED

0 5 10 20 40

SCALE: 1" = 20'-0"

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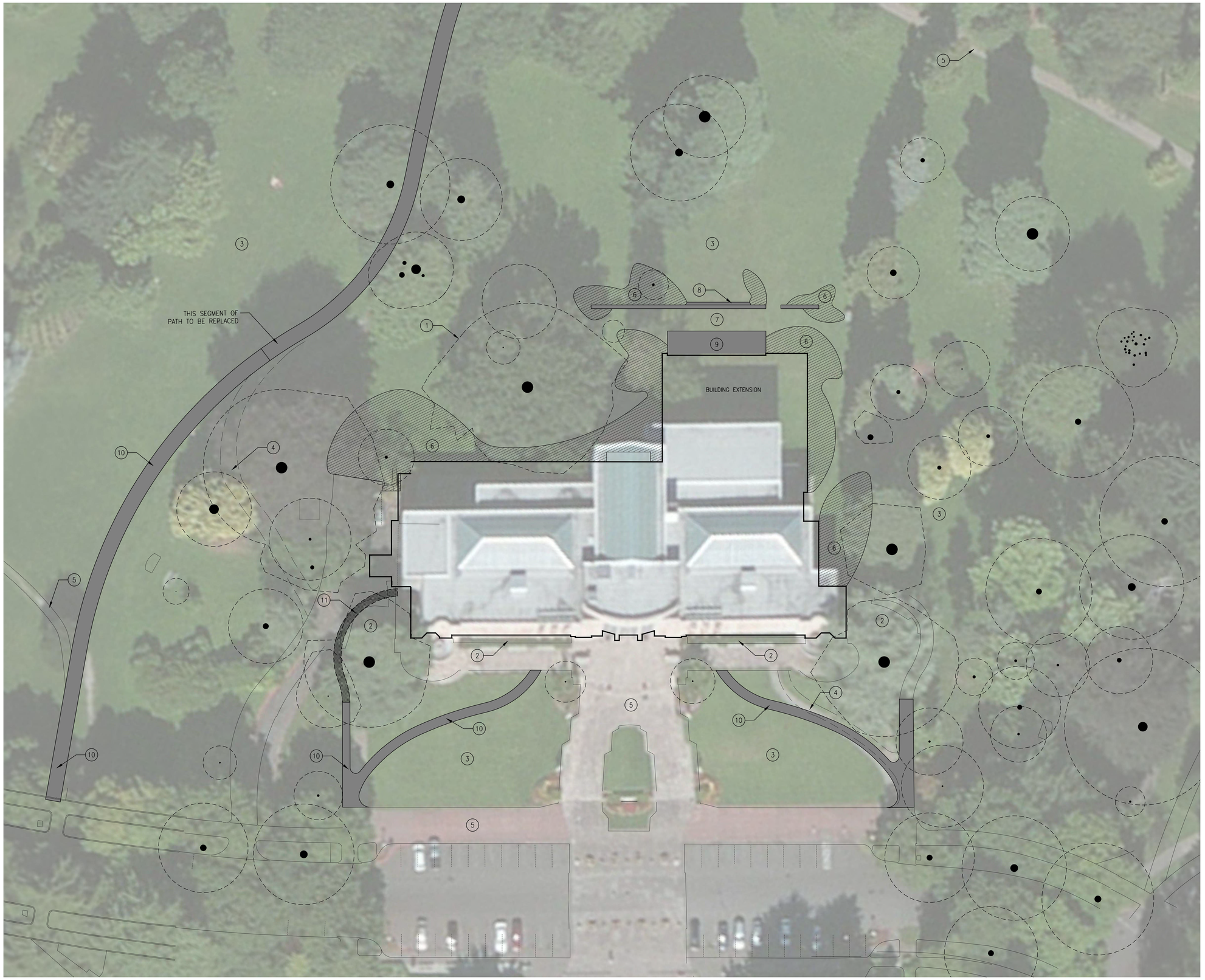
Sheet Title

Existing Landscape Plan

Sheet Number

L101



LEGEND

(E) TREE

PROPOSED PLANTING AREA

PROPOSED PAVING AREA/SEAT WALL

GENERAL NOTES

1. PROTECT OR RESTORE ALL EXISTING PLANTING AREAS UNLESS NOTED OTHERWISE

KEY NOTES

1. EXISTING TREE TO REMAIN
2. EXISTING PLANTING AREA TO REMAIN
3. EXISTING LAWN TO REMAIN
4. EXISTING PAVED AREA/PATH TO BE REMOVED (NOT ACCESSIBLE)
5. EXISTING PAVED AREA/PATH TO REMAIN
6. PROPOSED PLANTING AREA
7. PROPOSED LAWN TERRACE
8. PROPOSED SEAT WALL
9. PROPOSED PAVED TERRACE
10. PROPOSED ACCESSIBLE PATH
11. PROPOSED ACCESSIBLE PATH TO EMPLOYEE ENTRANCE (SEE ARCHITECT'S DRAWINGS)

0 5 10 20 40
SCALE: 1" = 20'-0"

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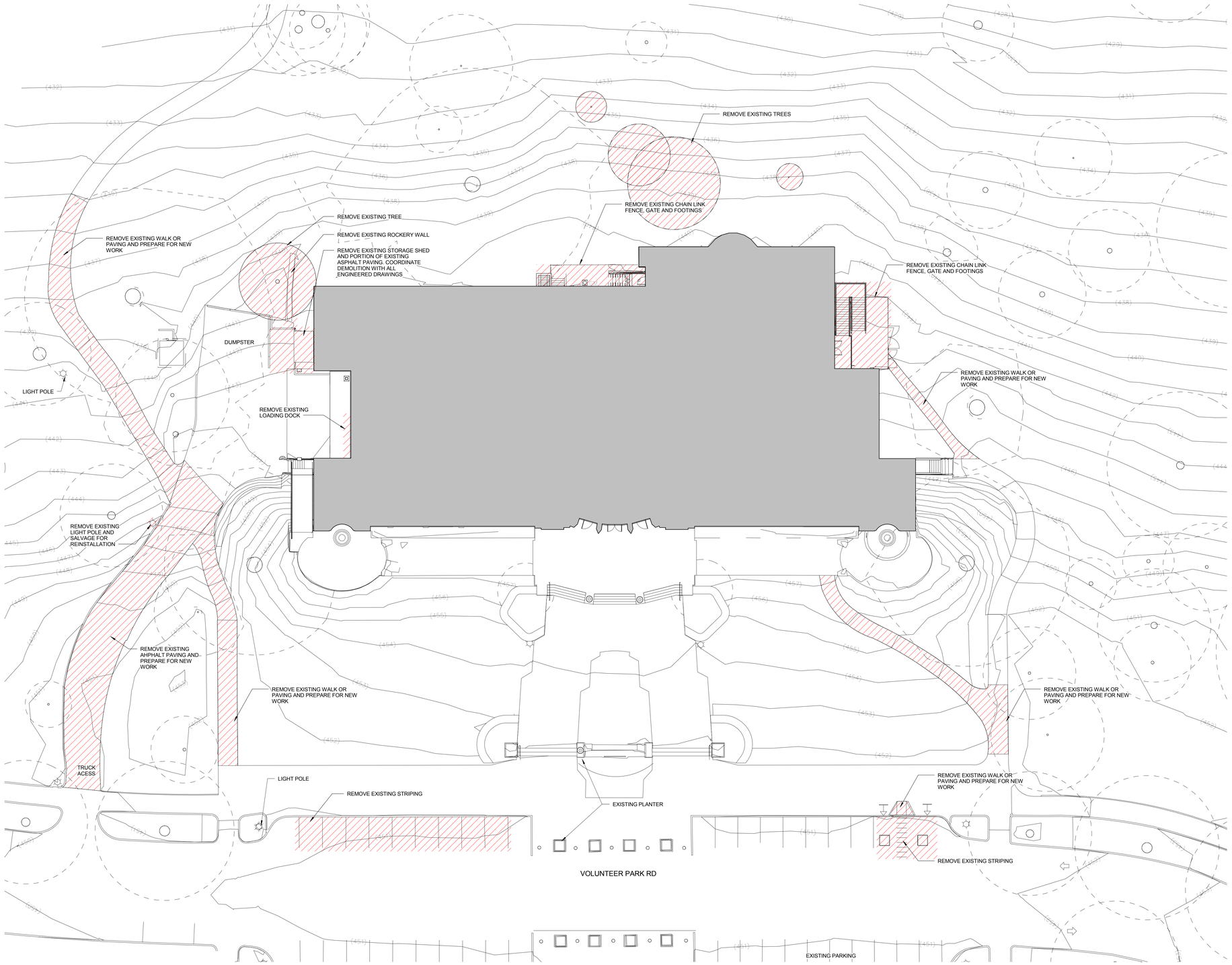
Sheet Title: Proposed Landscape Plan

Sheet Number: L102



1 A100 SITE PLAN - EXISTING
1/16" = 1'-0"

TRUE NORTH
PLAN NORTH
0' 8' 16' 32' 64'

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Sheet Title: Demo Site Plan
Sheet Number: A100

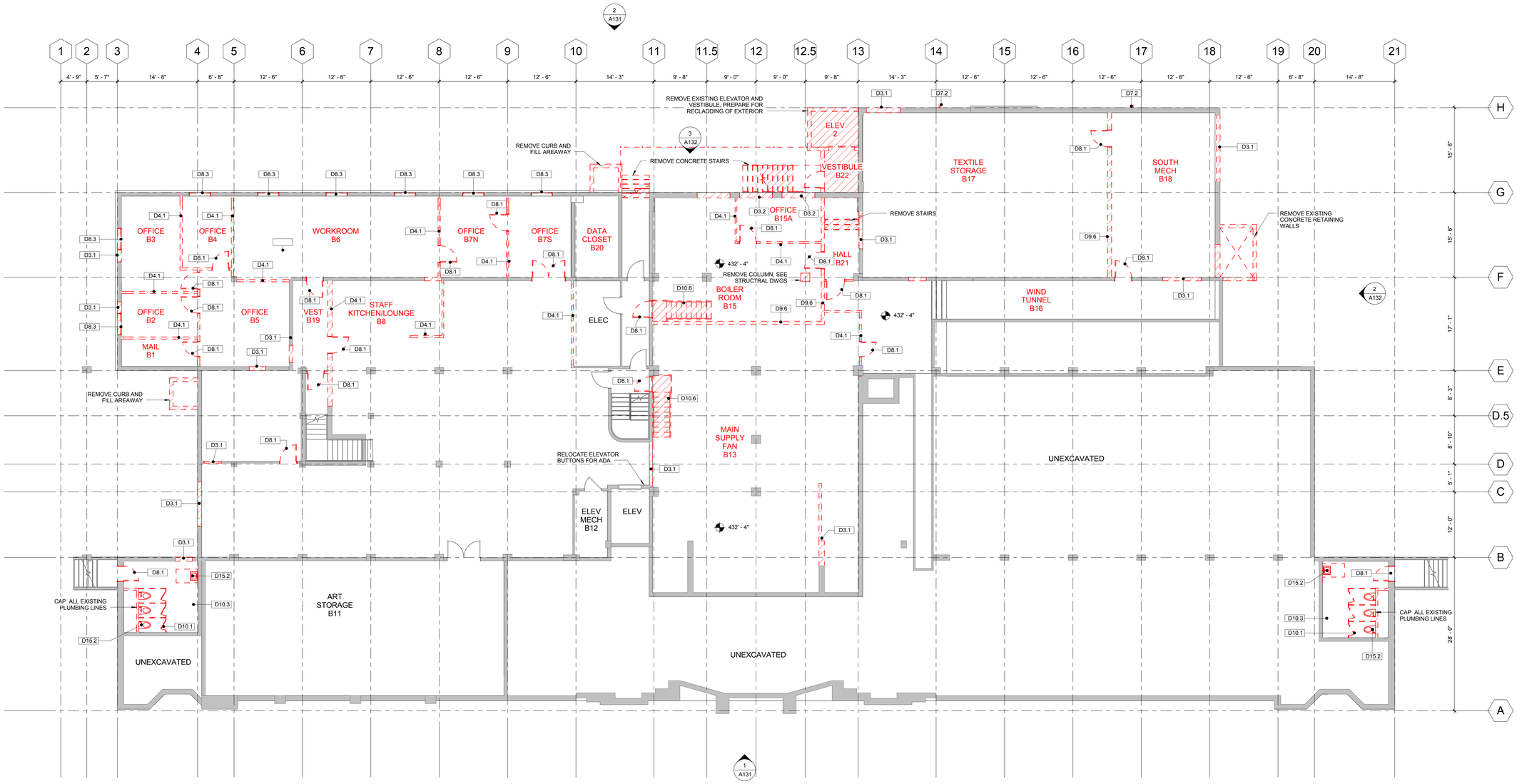
DEMOLITION SYMBOL LEGEND

- EXISTING ITEMS TO REMAIN
- ITEMS TO BE REMOVED
- AREAS TO BE REMOVED
- XX.X — DEMOLITION KEYNOTE

DEMOLITION KEYNOTES	
Key Value	
D2.4	Remove portions of existing concrete slab to accept new work
D3.1	Remove portions of the existing concrete wall to accept new work, coordinate with structural for limits of demolition and shoring requirements
D3.2	Remove portion of existing brick infill wall, coordinate with mechanical for limits of demolition
D4.1	Remove existing hollow clay tile wall, prepare for new work
D4.2	Remove portion of existing hollow clay tile wall, coordinate with structural for limits of demolition
D6.1	Remove existing wood sill
D7.1	Remove existing metal coping, prepare for new exterior cladding system
D7.2	Remove existing downspouts and scuppers

DEMOLITION KEYNOTES	
Key Value	
D8.1	Remove existing door and frame
D8.2	Remove existing automatic door opening pad
D8.3	Remove existing window, prepare for new work
D9.1	Remove existing suspended lath and plaster ceiling with applied acoustical ceiling tiles. Reuse existing hangers where applicable
D9.2	Remove existing suspended lath and plaster ceiling. Reuse existing hangers where applicable
D9.3	Remove portion of existing plaster soffit for diffusers, coordinate with mechanical
D9.5	Remove existing finishes and furring, preserve marble, scagliola, door frames, wood wainscot,trim and grilles for reinstallation
D9.6	Remove existing interior partition in its entirety including door(s) and frame(s)

DEMOLITION KEYNOTES	
Key Value	
D9.7	Remove existing skylight panel, steel grid to remain
D9.8	Remove existing stucco soffit
D9.9	Remove and preserve existing scagliola panels for reinstallation
D9.11	Remove existing ACP ceiling, prepare for new work
D10.1	Remove existing toilet/urinal partitions
D10.3	Remove existing restroom accessories
D10.5	Remove existing art storage racks and hangers
D10.6	Remove existing metal stairs
D15.1	Remove existing HVAC registers, grilles, diffusers, ductwork and accessories
D15.2	Remove existing plumbing fixture
D16.1	Remove existing light fixtureS
D16.2	Remove existing fire alarm device. Coordinating with sequencing plans
D16.4	Remove existing exit sign and salvage for reuse



1 A101 LEVEL 1 EXISTING/DEMO
1/8" = 1'-0"

TRUE NORTH PLAN NORTH 0' 4' 8' 16' 32'

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Date 09/26/16

Sheet Title: Demo Plan - Level 1

Sheet Number: A101

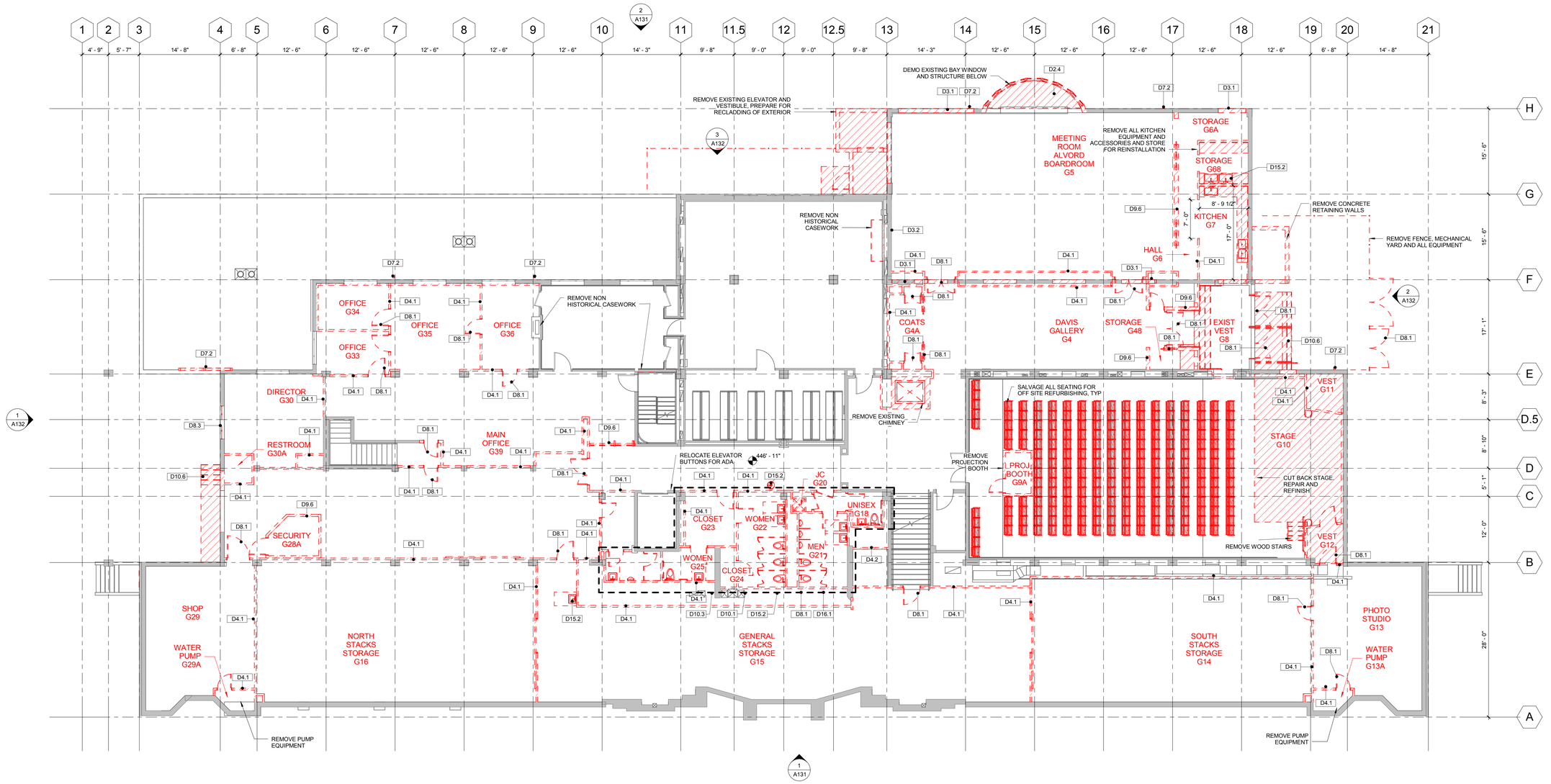
DEMOLITION SYMBOL LEGEND

- EXISTING ITEMS TO REMAIN
- ITEMS TO BE REMOVED
- AREAS TO BE REMOVED
- XX.X — DEMOLITION KEYNOTE

DEMOLITION KEYNOTES	
Key Value	
D2.4	Remove portions of existing concrete slab to accept new work
D3.1	Remove portions of the existing concrete wall to accept new work, coordinate with structural for limits of demolition and shoring requirements
D3.2	Remove portion of existing brick infill wall, coordinate with mechanical for limits of demolition
D4.1	Remove existing hollow clay tile wall, prepare for new work
D4.2	Remove portion of existing hollow clay tile wall, coordinate with structural for limits of demolition
D6.1	Remove existing wood sill
D7.1	Remove existing metal coping, prepare for new exterior cladding system
D7.2	Remove existing downspouts and scuppers

DEMOLITION KEYNOTES	
Key Value	
D8.1	Remove existing door and frame
D8.2	Remove existing automatic door opening pad
D8.3	Remove existing window, prepare for new work
D9.1	Remove existing suspended lath and plaster ceiling with applied acoustical ceiling tiles. Reuse existing hangers where applicable
D9.2	Remove existing suspended lath and plaster ceiling. Reuse existing hangers where applicable
D9.3	Remove portion of existing plaster soffit for diffusers, coordinate with mechanical
D9.5	Remove existing finishes and furring, preserve marble, scagliola, door frames, wood wainscot,trim and grilles for reinstallation
D9.6	Remove existing interior partition in its entirety including door(s) and frame(s)

DEMOLITION KEYNOTES	
Key Value	
D9.7	Remove existing skylight panel, steel grid to remain
D9.8	Remove existing stucco soffit
D9.9	Remove and preserve existing scagliola panels for reinstallation
D9.11	Remove existing ACP ceiling, prepare for new work
D10.1	Remove existing toilet/urinal partitions
D10.3	Remove existing restroom accessories
D10.5	Remove existing art storage racks and hangers
D10.6	Remove existing metal stairs
D15.1	Remove existing HVAC registers, grilles, diffusers, ductwork and accessories
D15.2	Remove existing plumbing fixture
D16.1	Remove existing light fixtureS
D16.2	Remove existing fire alarm device. Coordinating with sequencing plans
D16.4	Remove existing exit sign and salvage for reuse



1 A102 LEVEL 2 EXISTING/DEMO
1/8" = 1'-0"

TRUE NORTH PLAN NORTH 0' 4' 8' 16' 32'

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LMN Proj No 16028.01
Date 09/26/16

Sheet Title: Demo Plan - Level 2

Sheet Number: A102

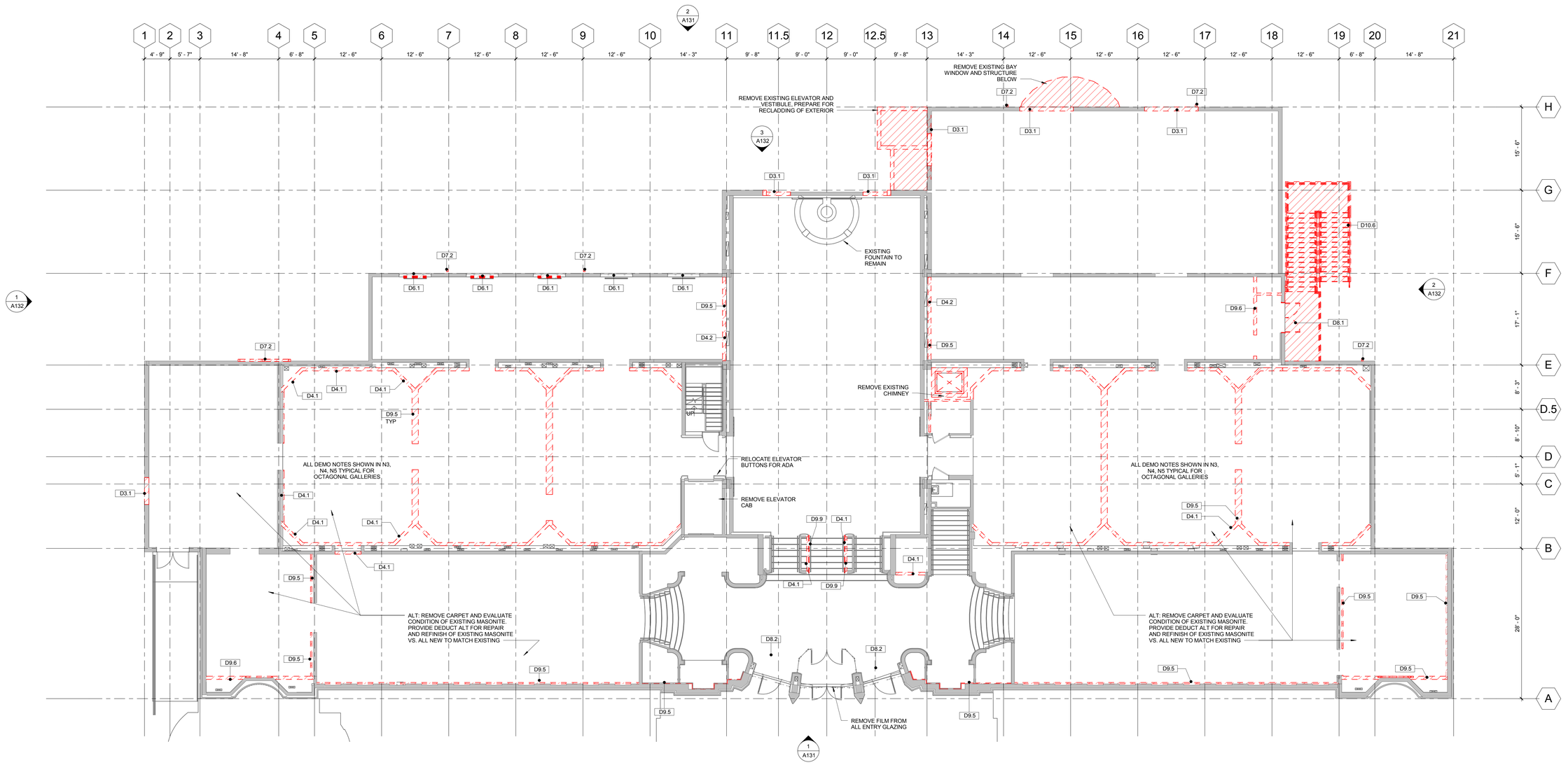
DEMOLITION SYMBOL LEGEND

- EXISTING ITEMS TO REMAIN
- ITEMS TO BE REMOVED
- AREAS TO BE REMOVED
- XX.X — DEMOLITION KEYNOTE

DEMOLITION KEYNOTES	
Key Value	
D2.4	Remove portions of existing concrete slab to accept new work
D3.1	Remove portions of the existing concrete wall to accept new work, coordinate with structural for limits of demolition and shoring requirements
D3.2	Remove portion of existing brick infill wall, coordinate with mechanical for limits of demolition
D4.1	Remove existing hollow clay tile wall, prepare for new work
D4.2	Remove portion of existing hollow clay tile wall, coordinate with structural for limits of demolition
D6.1	Remove existing wood sill
D7.1	Remove existing metal coping, prepare for new exterior cladding system
D7.2	Remove existing downspouts and scuppers

DEMOLITION KEYNOTES	
Key Value	
D8.1	Remove existing door and frame
D8.2	Remove existing automatic door opening pad
D8.3	Remove existing window, prepare for new work
D9.1	Remove existing suspended lath and plaster ceiling with applied acoustical ceiling tiles. Reuse existing hangers where applicable
D9.2	Remove existing suspended lath and plaster ceiling. Reuse existing hangers where applicable
D9.3	Remove portion of existing plaster soffit for diffusers, coordinate with mechanical
D9.5	Remove existing finishes and furring, preserve marble, scagliola, door frames, wood wainscot,trim and grilles for reinstallation
D9.6	Remove existing interior partition in its entirety including door(s) and frame(s)

DEMOLITION KEYNOTES	
Key Value	
D9.7	Remove existing skylight panel, steel grid to remain
D9.8	Remove existing stucco soffit
D9.9	Remove and preserve existing scagliola panels for reinstallation
D9.11	Remove existing ACP ceiling, prepare for new work
D10.1	Remove existing toilet/urinal partitions
D10.3	Remove existing restroom accessories
D10.5	Remove existing art storage racks and hangers
D10.6	Remove existing metal stairs
D15.1	Remove existing HVAC registers, grilles, diffusers, ductwork and accessories
D15.2	Remove existing plumbing fixture
D16.1	Remove existing light fixtureS
D16.2	Remove existing fire alarm device. Coordinating with sequencing plans
D16.4	Remove existing exit sign and salvage for reuse



1 A103 LEVEL 3 EXISTING/DEMO
1/8" = 1'-0"

TRUE NORTH · PLAN NORTH · 0' 4' 8' 16' 32'

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Sheet Title: Demo Plan - Level 3

Sheet Number: A103

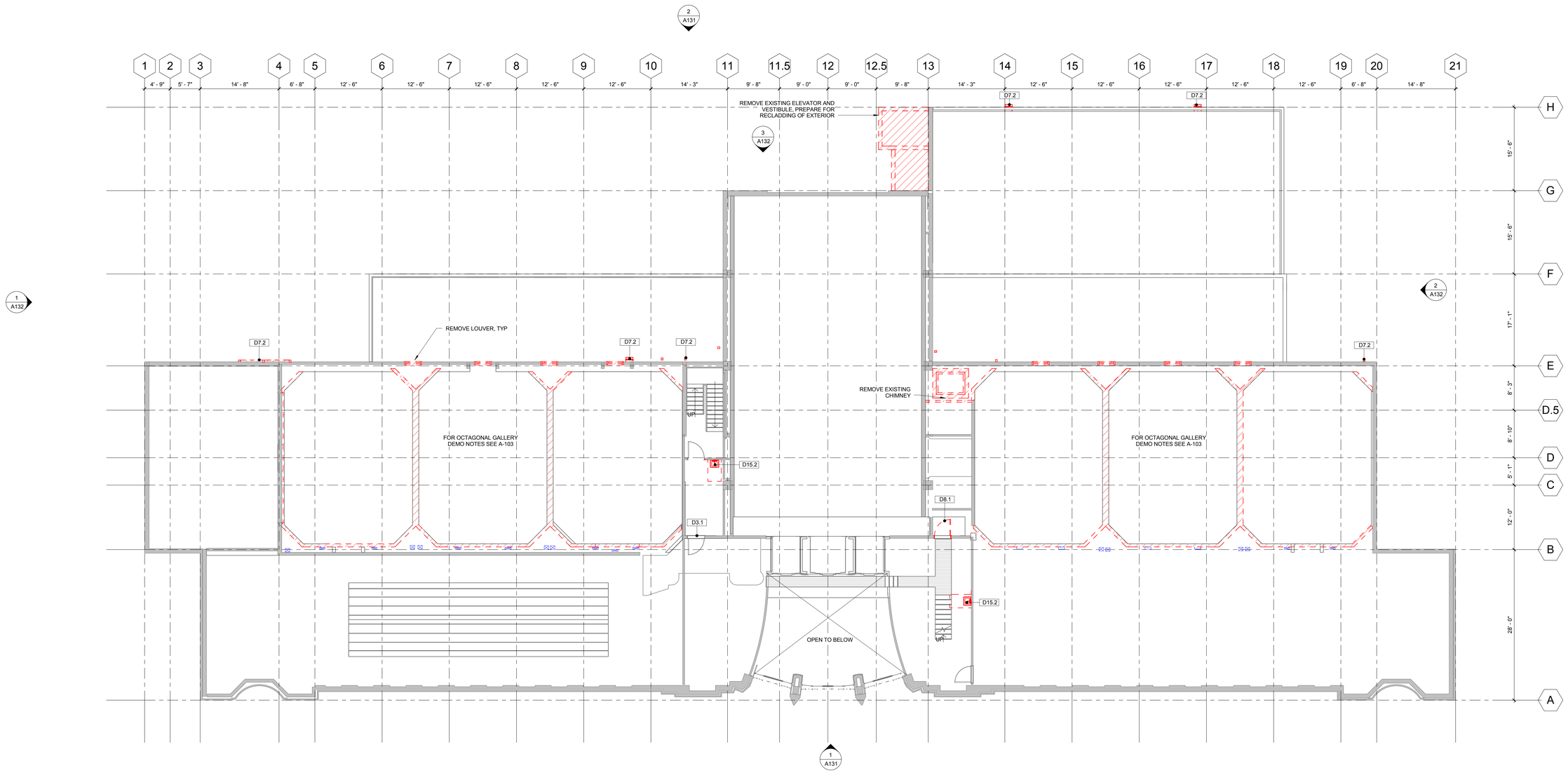
DEMOLITION SYMBOL LEGEND

- EXISTING ITEMS TO REMAIN
- ITEMS TO BE REMOVED
- AREAS TO BE REMOVED
- XX.X — DEMOLITION KEYNOTE

DEMOLITION KEYNOTES	
Key Value	
D2.4	Remove portions of existing concrete slab to accept new work
D3.1	Remove portions of the existing concrete wall to accept new work, coordinate with structural for limits of demolition and shoring requirements
D3.2	Remove portion of existing brick infill wall, coordinate with mechanical for limits of demolition
D4.1	Remove existing hollow clay tile wall, prepare for new work
D4.2	Remove portion of existing hollow clay tile wall, coordinate with structural for limits of demolition
D6.1	Remove existing wood sill
D7.1	Remove existing metal coping, prepare for new exterior cladding system
D7.2	Remove existing downspouts and scuppers

DEMOLITION KEYNOTES	
Key Value	
D8.1	Remove existing door and frame
D8.2	Remove existing automatic door opening pad
D8.3	Remove existing window, prepare for new work
D9.1	Remove existing suspended lath and plaster ceiling with applied acoustical ceiling tiles. Reuse existing hangers where applicable
D9.2	Remove existing suspended lath and plaster ceiling. Reuse existing hangers where applicable
D9.3	Remove portion of existing plaster soffit for diffusers, coordinate with mechanical
D9.5	Remove existing finishes and furring, preserve marble, scagliola, door frames, wood wainscot,trim and grilles for reinstallation
D9.6	Remove existing interior partition in its entirety including door(s) and frame(s)

DEMOLITION KEYNOTES	
Key Value	
D9.7	Remove existing skylight panel, steel grid to remain
D9.8	Remove existing stucco soffit
D9.9	Remove and preserve existing scagliola panels for reinstallation
D9.11	Remove existing ACP ceiling, prepare for new work
D10.1	Remove existing toilet/urinal partitions
D10.3	Remove existing restroom accessories
D10.5	Remove existing art storage racks and hangers
D10.6	Remove existing metal stairs
D15.1	Remove existing HVAC registers, grilles, diffusers, ductwork and accessories
D15.2	Remove existing plumbing fixture
D16.1	Remove existing light fixtureS
D16.2	Remove existing fire alarm device. Coordinating with sequencing plans
D16.4	Remove existing exit sign and salvage for reuse



1 A104 LEVEL 4 ATTIC - EXISTING/DEMO

1/8" = 1'-0"

TRUE NORTH | PLAN NORTH | 0' 4' 8' 16' 32'

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LMN Proj No | 16028.01
Date | 09/26/16

Sheet Title: Demo Plan - Level 4 Mezz/Attic

Sheet Number: A104

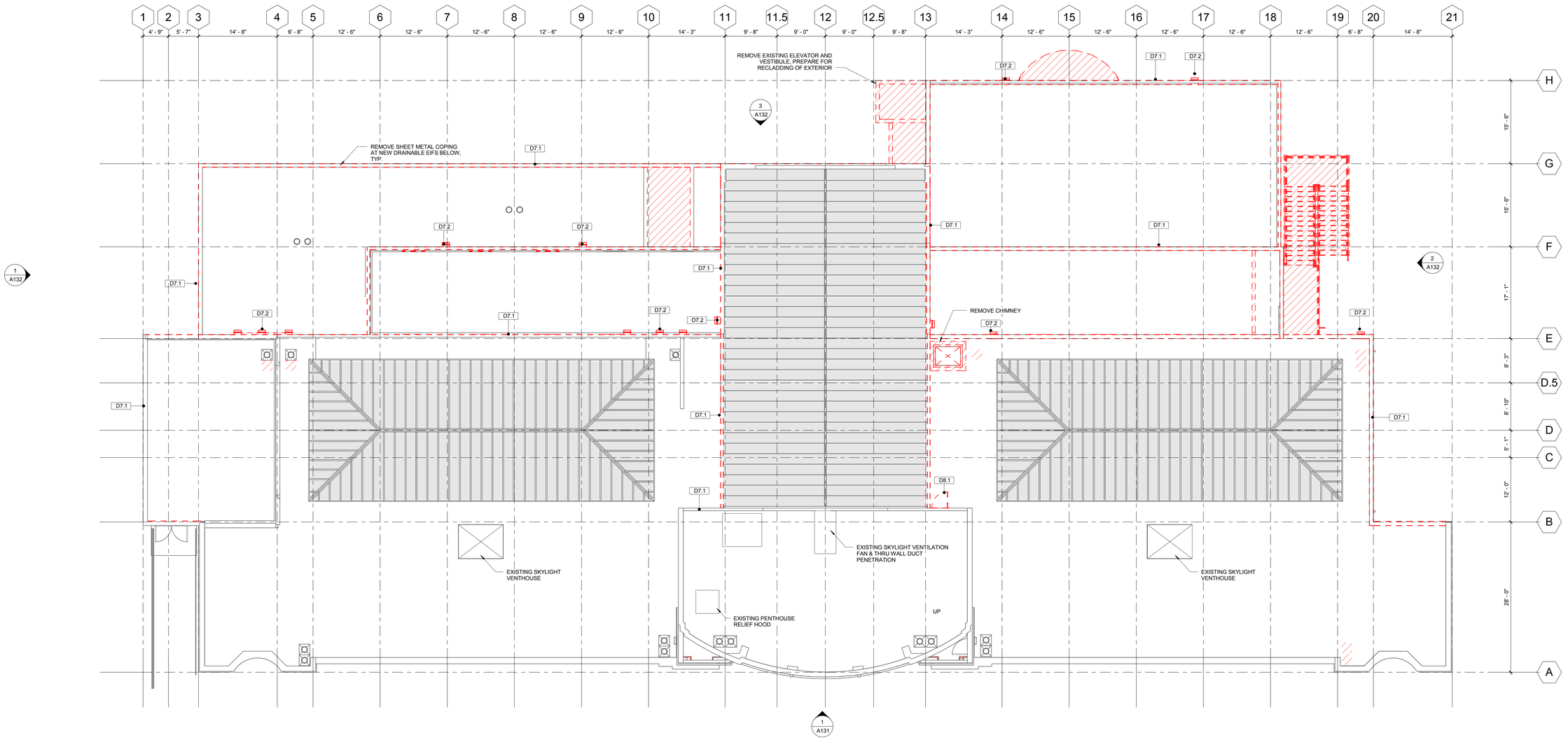
DEMOLITION SYMBOL LEGEND

- EXISTING ITEMS TO REMAIN
- ITEMS TO BE REMOVED
- AREAS TO BE REMOVED
- XX.X — DEMOLITION KEYNOTE

DEMOLITION KEYNOTES	
Key Value	
D2.4	Remove portions of existing concrete slab to accept new work
D3.1	Remove portions of the existing concrete wall to accept new work, coordinate with structural for limits of demolition and shoring requirements
D3.2	Remove portion of existing brick infill wall, coordinate with mechanical for limits of demolition
D4.1	Remove existing hollow clay tile wall, prepare for new work
D4.2	Remove portion of existing hollow clay tile wall, coordinate with structural for limits of demolition
D6.1	Remove existing wood sill
D7.1	Remove existing metal coping, prepare for new exterior cladding system
D7.2	Remove existing downspouts and scuppers

DEMOLITION KEYNOTES	
Key Value	
D8.1	Remove existing door and frame
D8.2	Remove existing automatic door opening pad
D8.3	Remove existing window, prepare for new work
D9.1	Remove existing suspended lath and plaster ceiling with applied acoustical ceiling tiles. Reuse existing hangers where applicable
D9.2	Remove existing suspended lath and plaster ceiling. Reuse existing hangers where applicable
D9.3	Remove portion of existing plaster soffit for diffusers, coordinate with mechanical
D9.5	Remove existing finishes and furring, preserve marble, scagliola, door frames, wood wainscot,trim and grilles for reinstallation
D9.6	Remove existing interior partition in its entirety including door(s) and frame(s)

DEMOLITION KEYNOTES	
Key Value	
D9.7	Remove existing skylight panel, steel grid to remain
D9.8	Remove existing stucco soffit
D9.9	Remove and preserve existing scagliola panels for reinstallation
D9.11	Remove existing ACP ceiling, prepare for new work
D10.1	Remove existing toilet/urinal partitions
D10.3	Remove existing restroom accessories
D10.5	Remove existing art storage racks and hangers
D10.6	Remove existing metal stairs
D15.1	Remove existing HVAC registers, grilles, diffusers, ductwork and accessories
D15.2	Remove existing plumbing fixture
D16.1	Remove existing light fixtureS
D16.2	Remove existing fire alarm device. Coordinating with sequencing plans
D16.4	Remove existing exit sign and salvage for reuse



1 A105 ROOF PLAN - EXISTING/DEMO

1/8" = 1'-0"

TRUE NORTH · PLAN NORTH · 0' 4' 8' 16' 32'

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Sheet Title: Demo Plan - Roof

Sheet Number: A105

DEMOLITION SYMBOL LEGEND

- EXISTING ITEMS TO REMAIN
- ITEMS TO BE REMOVED
- AREAS TO BE REMOVED
- XX.X — DEMOLITION KEYNOTE

DEMOLITION KEYNOTES	
Key Value	
D2.4	Remove portions of existing concrete slab to accept new work
D3.1	Remove portions of the existing concrete wall to accept new work, coordinate with structural for limits of demolition and shoring requirements
D3.2	Remove portion of existing brick infill wall, coordinate with mechanical for limits of demolition
D4.1	Remove existing hollow clay tile wall, prepare for new work
D4.2	Remove portion of existing hollow clay tile wall, coordinate with structural for limits of demolition
D6.1	Remove existing wood sill
D7.1	Remove existing metal coping, prepare for new exterior cladding system
D7.2	Remove existing downspouts and scuppers

DEMOLITION KEYNOTES	
Key Value	
D8.1	Remove existing door and frame
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D8.3	Remove existing window, prepare for new work
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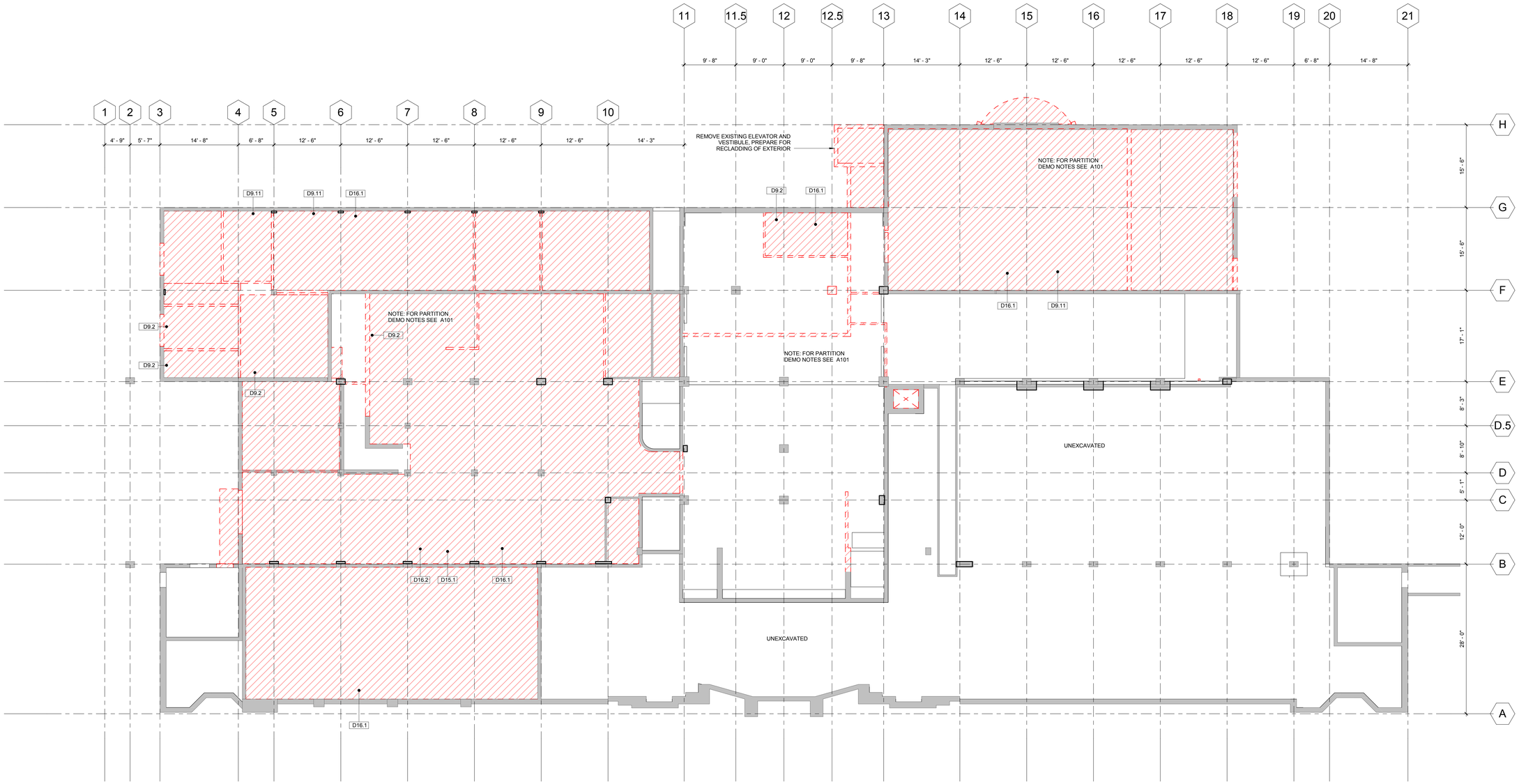
D9.3	Remove portion of existing plaster soffit for diffusers, coordinate with mechanical
D9.5	Remove existing finishes and furring, preserve marble, scagliola, door frames, wood wainscot,trim and grilles for reinstallation
D9.6	Remove existing interior partition in its entirety including door(s) and frame(s)

DEMOLITION KEYNOTES	
Key Value	
D9.7	Remove existing skylight panel, steel grid to remain
D9.8	Remove existing stucco soffit
D9.9	Remove and preserve existing scagliola panels for reinstallation
D9.11	Remove existing ACP ceiling, prepare for new work
D10.1	Remove existing toilet/urinal partitions
D10.3	Remove existing restroom accessories
D10.5	Remove existing art storage racks and hangers
D10.6	Remove existing metal stairs
D15.1	Remove existing HVAC registers, grilles, diffusers, ductwork and accessories
D15.2	Remove existing plumbing fixture
D16.1	Remove existing light fixtureS
D16.2	Remove existing fire alarm device. Coordinating with sequencing plans
D16.4	Remove existing exit sign and salvage for reuse



1 A111 LEVEL 1 DEMO RCP
1/8" = 1'-0"

TRUE NORTH | PLAN NORTH | 0' 4' 8' 16' 32'

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Date 09/26/16

Sheet Title: Demo RCP - Level 1

Sheet Number: A111

DEMOLITION SYMBOL LEGEND

- EXISTING ITEMS TO REMAIN
- ITEMS TO BE REMOVED
- AREAS TO BE REMOVED
- XX.X — DEMOLITION KEYNOTE

DEMOLITION KEYNOTES	
Key Value	

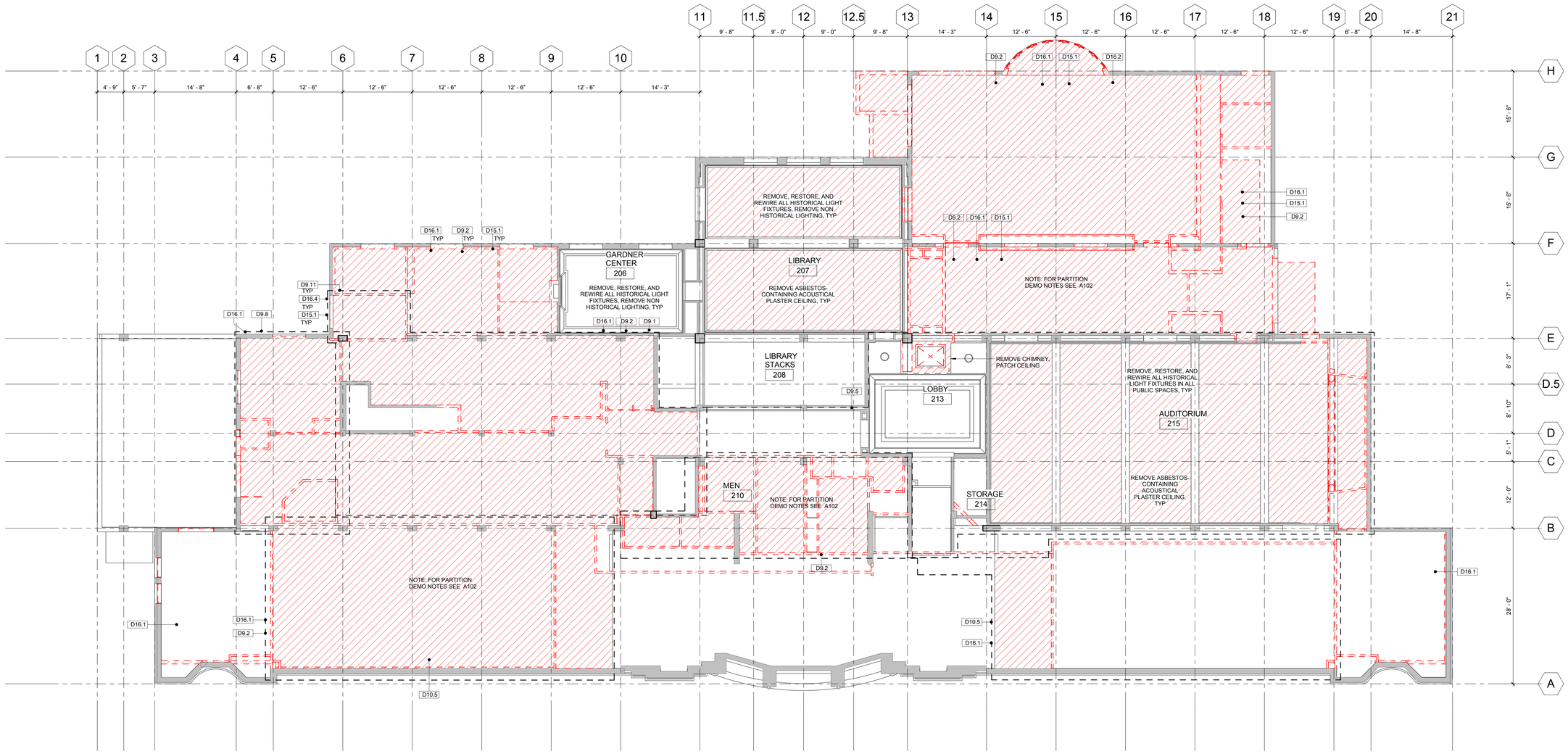
D2.4	Remove portions of existing concrete slab to accept new work
D3.1	Remove portions of the existing concrete wall to accept new work, coordinate with structural for limits of demolition and shoring requirements
D3.2	Remove portion of existing brick infill wall, coordinate with mechanical for limits of demolition
D4.1	Remove existing hollow clay tile wall, prepare for new work
D4.2	Remove portion of existing hollow clay tile wall, coordinate with structural for limits of demolition
D6.1	Remove existing wood sill
D7.1	Remove existing metal coping, prepare for new exterior cladding system
D7.2	Remove existing downspouts and scuppers

DEMOLITION KEYNOTES	
Key Value	

D8.1	Remove existing door and frame
D8.2	Remove existing automatic door opening pad
D8.3	Remove existing window, prepare for new work
D9.1	Remove existing suspended lath and plaster ceiling with applied acoustical ceiling tiles. Reuse existing hangers where applicable
D9.2	Remove existing suspended lath and plaster ceiling. Reuse existing hangers where applicable
D9.3	Remove portion of existing plaster soffit for diffusers, coordinate with mechanical
D9.5	Remove existing finishes and furring, preserve marble, scagliola, door frames, wood wainscot,trim and grilles for reinstallation
D9.6	Remove existing interior partition in its entirety including door(s) and frame(s)

DEMOLITION KEYNOTES	
Key Value	

D9.7	Remove existing skylight panel, steel grid to remain
D9.8	Remove existing stucco soffit
D9.9	Remove and preserve existing scagliola panels for reinstallation
D9.11	Remove existing ACP ceiling, prepare for new work
D10.1	Remove existing toilet/urinal partitions
D10.3	Remove existing restroom accessories
D10.5	Remove existing art storage racks and hangers
D10.6	Remove existing metal stairs
D15.1	Remove existing HVAC registers, grilles, diffusers, ductwork and accessories
D15.2	Remove existing plumbing fixture
D16.1	Remove existing light fixtureS
D16.2	Remove existing fire alarm device. Coordinating with sequencing plans
D16.4	Remove existing exit sign and salvage for reuse



1 / A112 LEVEL 2 DEMO RCP
1/8" = 1'-0"

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TRUE NORTH | PLAN NORTH | 0' 4' 8' 16' 32'

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Date | 09/26/16

Sheet Title: Demo RCP - Level 2

Sheet Number: A112

DEMOLITION SYMBOL LEGEND

- EXISTING ITEMS TO REMAIN
- ITEMS TO BE REMOVED
- AREAS TO BE REMOVED
- XX.X — DEMOLITION KEYNOTE

DEMOLITION KEYNOTES	
Key Value	
D2.4	Remove portions of existing concrete slab to accept new work
D3.1	Remove portions of the existing concrete wall to accept new work, coordinate with structural for limits of demolition and shoring requirements
D3.2	Remove portion of existing brick infill wall, coordinate with mechanical for limits of demolition
D4.1	Remove existing hollow clay tile wall, prepare for new work
D4.2	Remove portion of existing hollow clay tile wall, coordinate with structural for limits of demolition
D6.1	Remove existing wood sill
D7.1	Remove existing metal coping, prepare for new exterior cladding system
D7.2	Remove existing downspouts and scuppers

DEMOLITION KEYNOTES	
Key Value	
D8.1	Remove existing door and frame
D8.2	Remove existing automatic door opening pad
D8.3	Remove existing window, prepare for new work
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D9.2	Remove existing suspended lath and plaster ceiling. Reuse existing hangers where applicable
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D9.5	Remove existing finishes and furring, preserve marble, scagliola, door frames, wood wainscot,trim and grilles for reinstallation
D9.6	Remove existing interior partition in its entirety including door(s) and frame(s)

DEMOLITION KEYNOTES	
Key Value	
D9.7	Remove existing skylight panel, steel grid to remain
D9.8	Remove existing stucco soffit
D9.9	Remove and preserve existing scagliola panels for reinstallation
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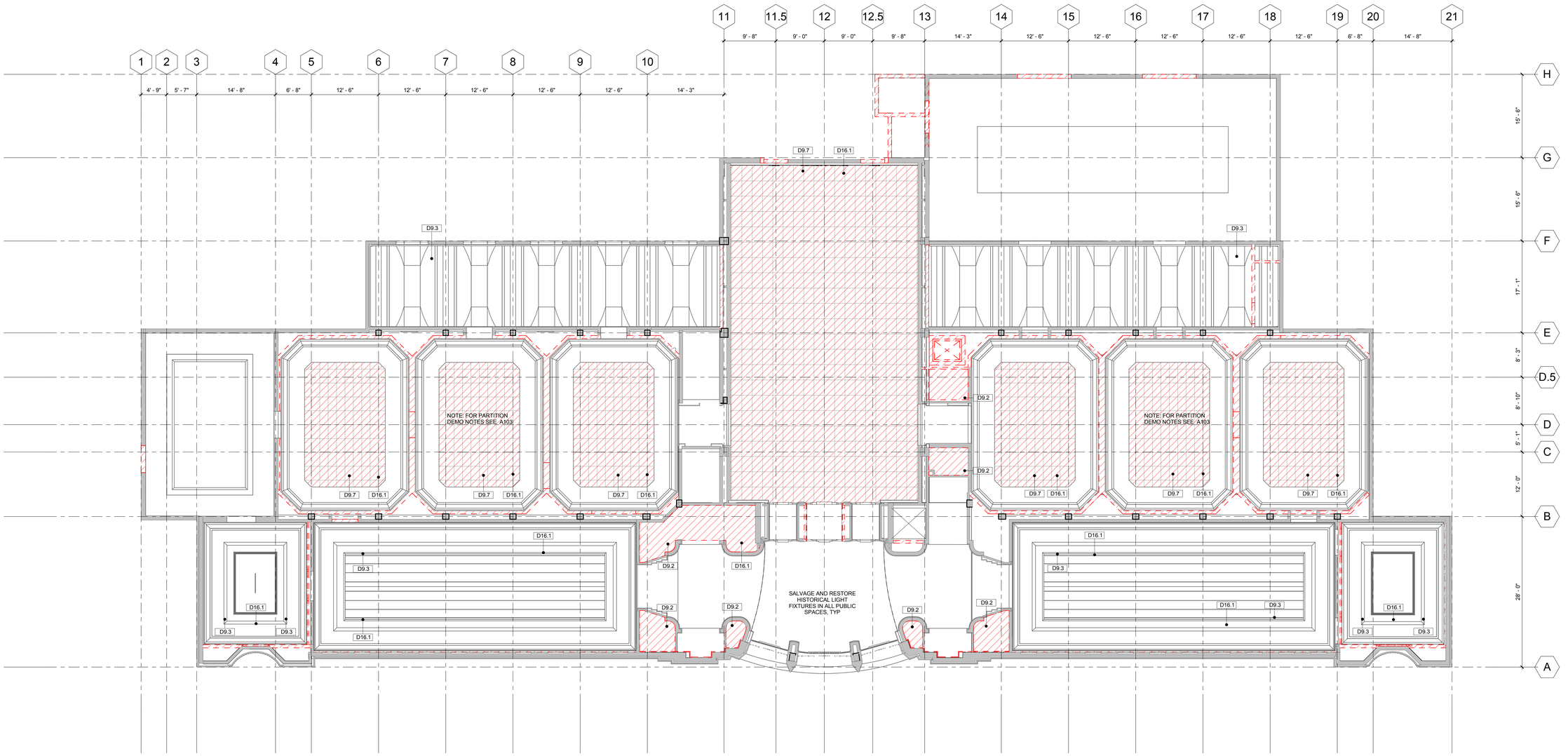
D10.5	Remove existing art storage racks and hangers
D10.6	Remove existing metal stairs
D15.1	Remove existing HVAC registers, grilles, diffusers, ductwork and accessories
D15.2	Remove existing plumbing fixture
D16.1	Remove existing light fixtureS
D16.2	Remove existing fire alarm device. Coordinating with sequencing plans
D16.4	Remove existing exit sign and salvage for reuse



1 A113 LEVEL 3 DEMO RCP
1/8" = 1'-0"

TRUE NORTH | PLAN NORTH | 0' 4' 8' 16' 32'

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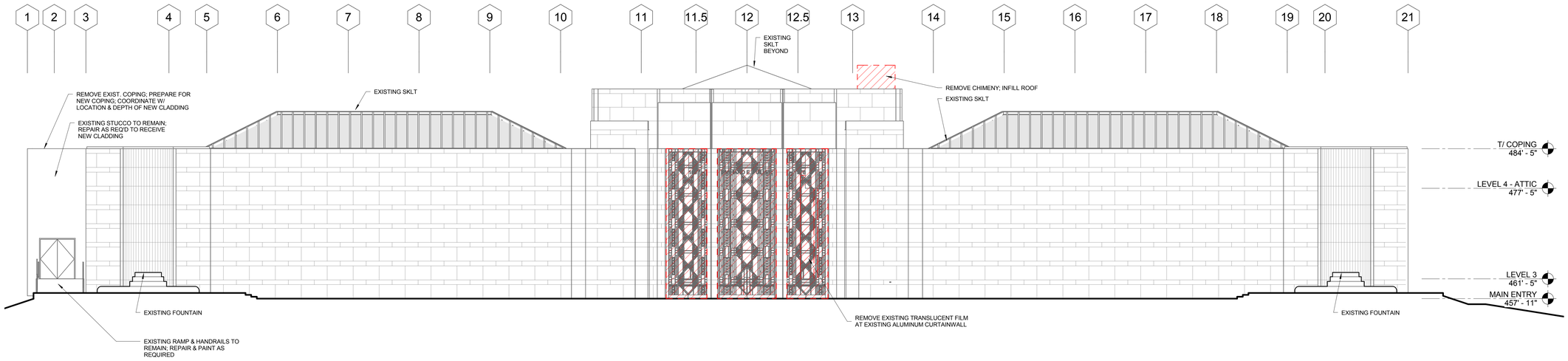
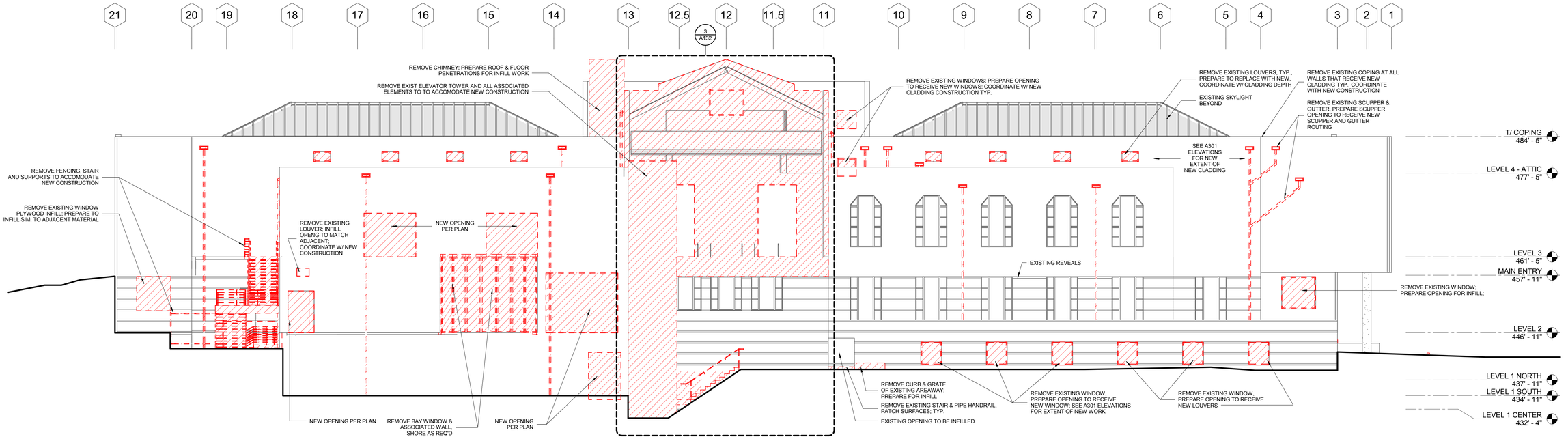
Sheet Title: Demo RCP - Level 3

Sheet Number: A113



1 A131 WEST ELEVATION DEMO
1/8" = 1'-0"



2 A131 EAST ELEVATION DEMO
1/8" = 1'-0"

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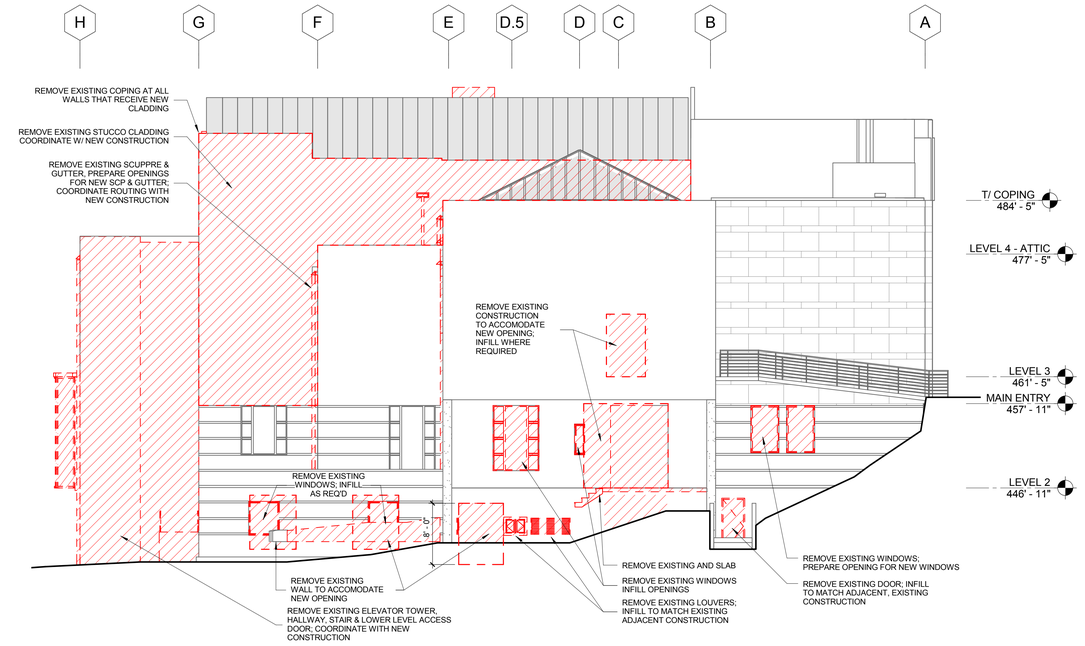
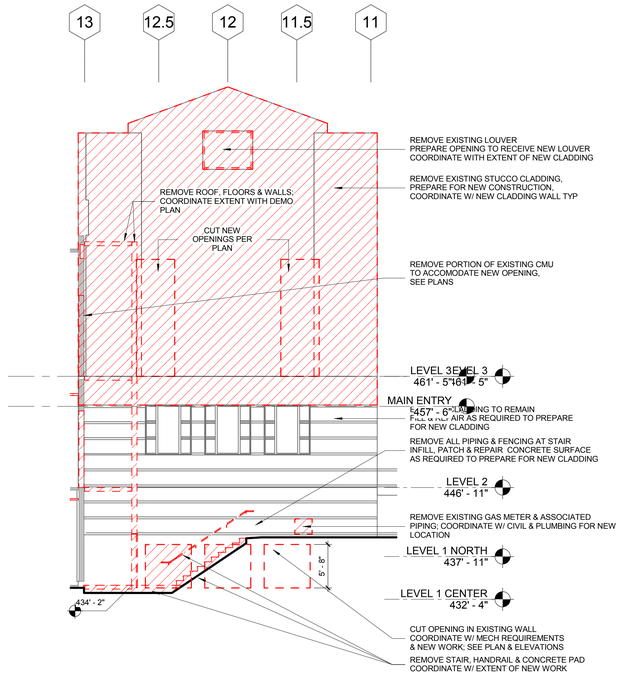
Date	09/26/16

Sheet Title: Demo Elevations

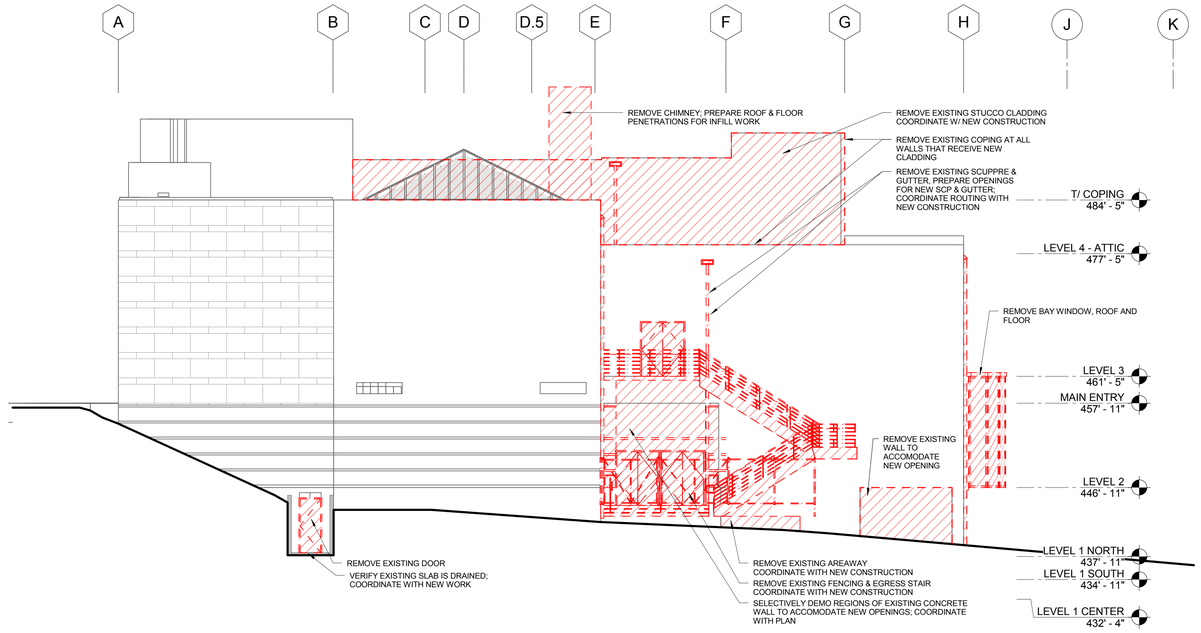
Sheet Number: A131



1 A132 NORTH ELEVATION DEMO
1/8" = 1'-0"



3 A132 GARDEN COURT DEMO
1/8" = 1'-0"



2 A132 SOUTH ELEVATION DEMO
1/8" = 1'-0"

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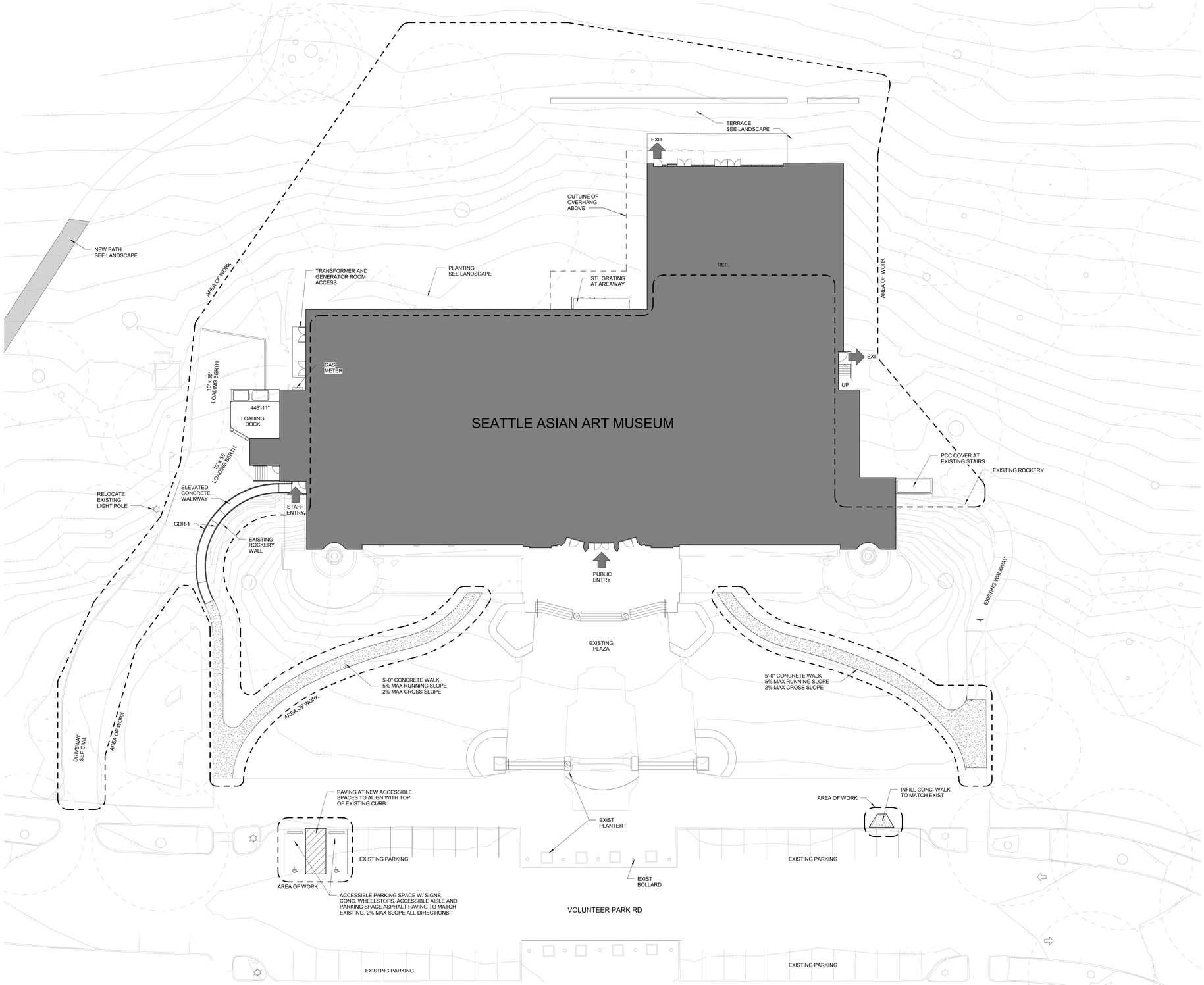
LMN Proj No	16028.01
Date	09/26/16

Sheet Title: Demo Elevations

Sheet Number: A132



1 A200 SITE PLAN - PROPOSED
1/16" = 1'-0"

PROJECT ADDRESS:
VOLUNTEER PARK
1400 E PROSPECT STREET
SEATTLE, WA 98112

PROPERTY OWNER:
CITY OF SEATTLE
SEATTLE PARKS AND RECREATION
800 MAYNARD AVE S, 3RD FLOOR
SEATTLE, WA 98134
CONTACT: DAVID GRAVES
DAVID.GRAVES@SEATTLE.GOV
206-684-7048

APPLICANT:
SEATTLE ART MUSEUM
1300 1ST AVE
SEATTLE, WA 98101
CONTACT: RICHARD BECKERMAN
RICHARDB@SEATTLEARTMUSEUM.ORG
206-434-3150

APPLICANT'S AGENT:
LMN ARCHITECTS
801 2ND AVE, SUITE 501
SEATTLE, WA 98104
CONTACT: JEREMY SCHOENFELD
JSCHOENFELD@LMNARCHITECTS.COM
206-682-3460

PARCEL NUMBER:
2925049087

LEGAL DESCRIPTION:

The Northeast Quarter of the Northeast Quarter (NE 1/4 NE 1/4) of Section Twenty-Nine (29) in Township Twenty-Five (25) north of Range Four (4) east W.M.; Also beginning at the Northeast corner of the Southeast Quarter (SE 1/4) of the Northeast Quarter (NE 1/4) of Section Twenty-Nine (29) in Township Twenty-Five (25) North Range Four (4) east, W.M. King County, Washington, thence South along the line between Sections Twenty-Nine (29) and Twenty-Eight (28) a distance of one hundred seven and seventy-seven hundredths (107.77) feet, thence north 89°55' West, a distance of one thousand, three hundred forty-two and fifty-three hundredths (1342.53) feet more or less to the centerline of the Northeast Quarter (NE 1/4) of said Section 29, thence along said centerline North 0°13'30" West, a distance of eighty-six and eighty-seven hundredths (86.87) more or less feet to the centerline of the Northeast Quarter (NE 1/4) of said Section Twenty-Nine (29), thence along the last named centerline of the Northeast Quarter (NE 1/4) of said Section Twenty-Nine (29) north 89°11'30" east, a distance of one thousand three hundred forty-two and eighty-nine hundredths (1342.89) feet to the place of beginning. Also, the East one-half (E 1/2) of blocks "E" and "F" of Phinney Addition to the City of Seattle as recorded in Vol. 1, page 175, of King County Plats. Also, Eleventh (11) Avenue North in the City of Seattle, from the North line of Furth Addition to the North line of Phinneys Addition as vacated by Ordinance #26793.

TRUE NORTH
PLAN NORTH
0' 8' 16' 32' 64'

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Revisions
No. Date By Description

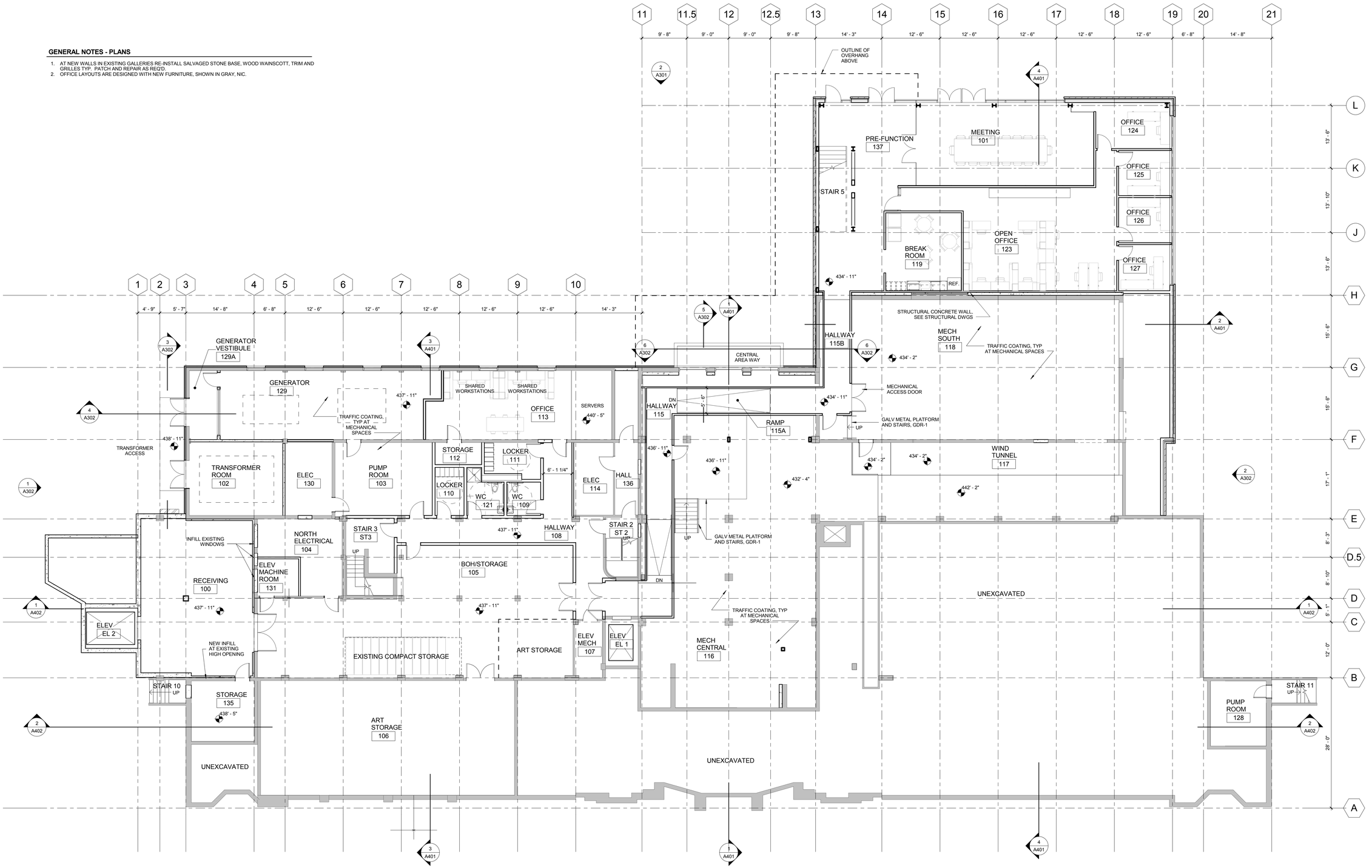
Drawn Author
Checked Checker
LMN Proj No 16028.01
Date 09/26/16

Sheet Title
Site Plan

Sheet Number
A200

GENERAL NOTES - PLANS

1. AT NEW WALLS IN EXISTING GALLERIES RE-INSTALL SALVAGED STONE BASE, WOOD WAINSCOTT, TRIM AND GRILLES TYP. PATCH AND REPAIR AS REQ'D.
2. OFFICE LAYOUTS ARE DESIGNED WITH NEW FURNITURE, SHOWN IN GRAY, NIC.



1 A201 LEVEL 1 FLOOR PLAN
1/8" = 1'-0"

Printed: 9/23/2016 9:47:12 AM

TRUE NORTH | PLAN NORTH | 0' 4' 8' 16' 32'

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Sheet Number

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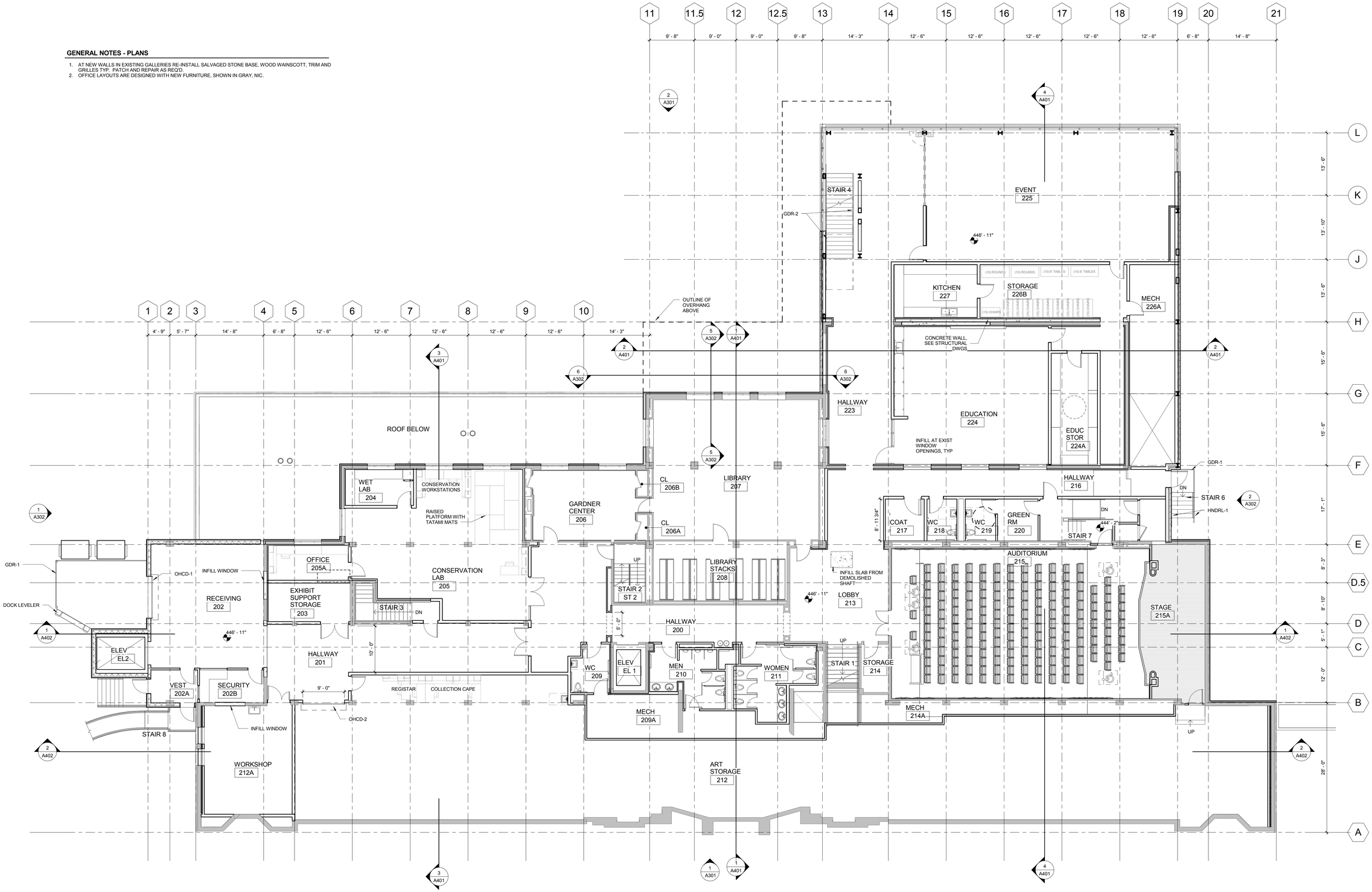
LMN Proj No	16028.01
Date	09/26/16

Floor Plan - Level 1

A201

GENERAL NOTES - PLANS

1. AT NEW WALLS IN EXISTING GALLERIES RE-INSTALL SALVAGED STONE BASE, WOOD WAINSCOTT, TRIM AND GRILLES TYP. PATCH AND REPAIR AS REQ'D.
2. OFFICE LAYOUTS ARE DESIGNED WITH NEW FURNITURE, SHOWN IN GRAY, NIC.



1 A202 LEVEL 2 FLOOR PLAN

1/8" = 1'-0"

TRUE NORTH

PLAN NORTH

0' 4' 8' 16' 32'

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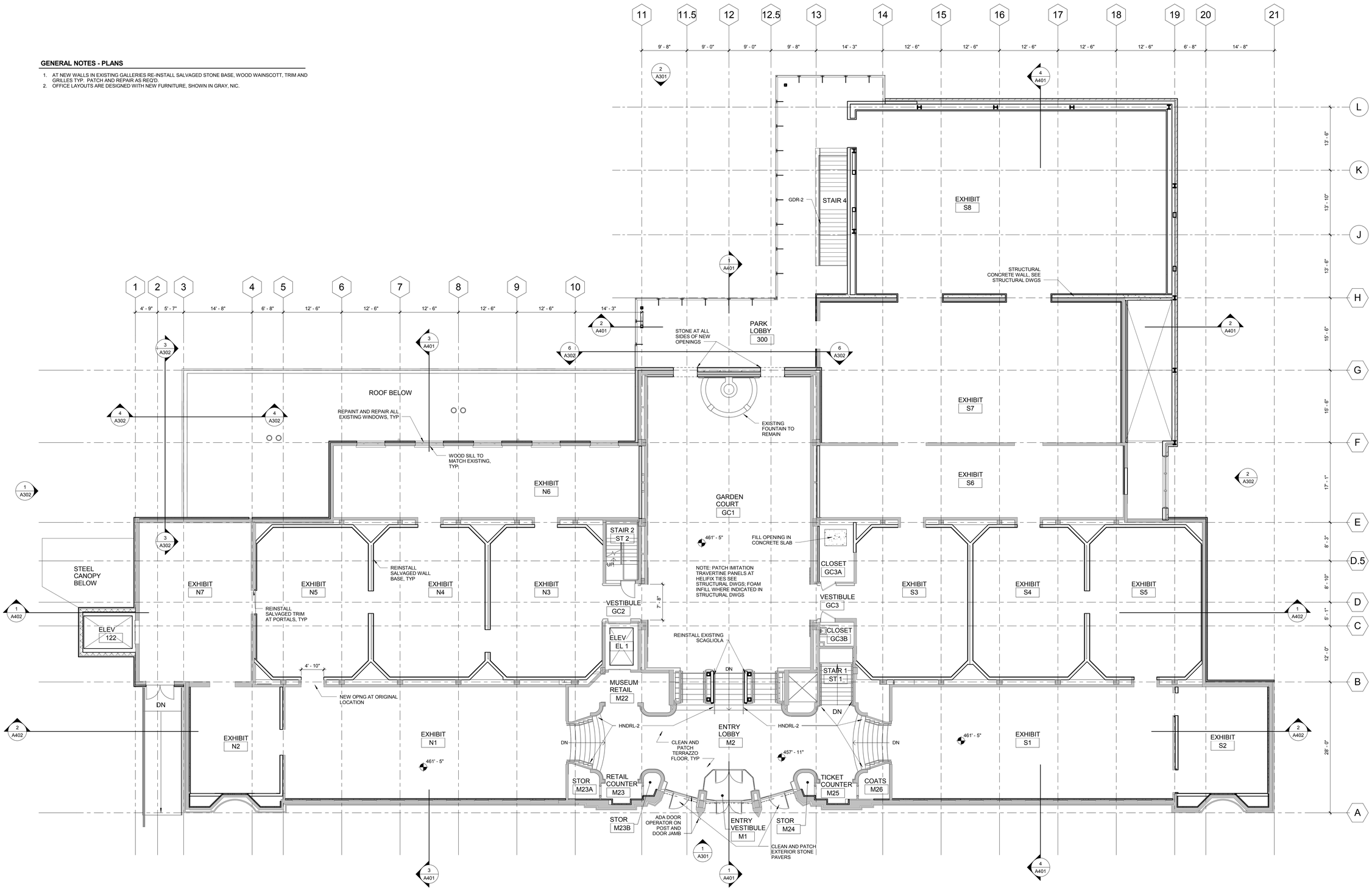
Date	09/26/16

Sheet Title: Floor Plan - Level 2

Sheet Number: A202

GENERAL NOTES - PLANS

1. AT NEW WALLS IN EXISTING GALLERIES RE-INSTALL SALVAGED STONE BASE, WOOD WAINSCOTT, TRIM AND GRILLES TYP. PATCH AND REPAIR AS REQ'D.
2. OFFICE LAYOUTS ARE DESIGNED WITH NEW FURNITURE, SHOWN IN GRAY, NIC.



LEVEL 3 FLOOR PLAN

1/8" = 1'-0"

TRUE NORTH

PLAN NORTH

0' 4' 8' 16' 32'

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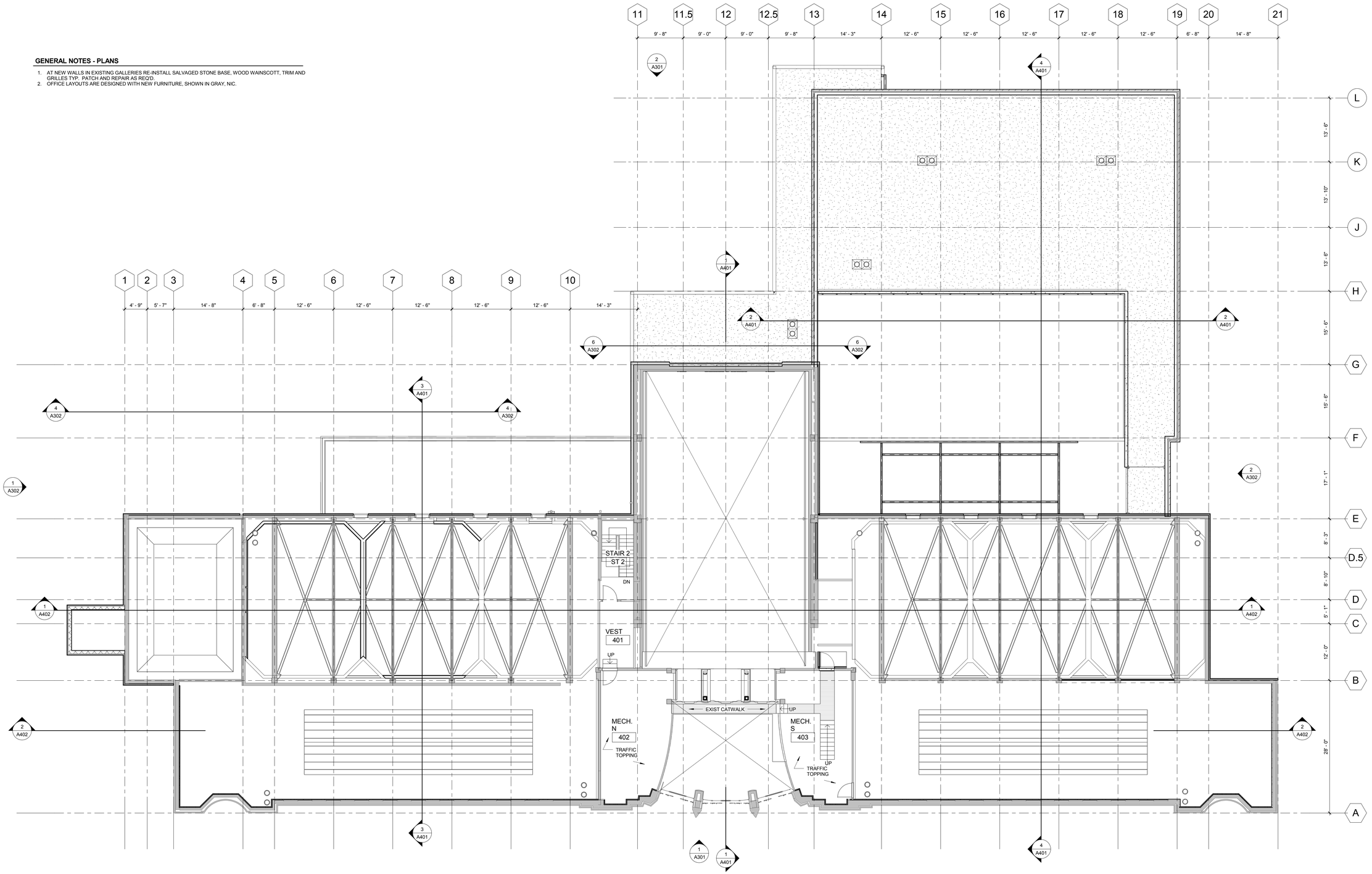
Date	09/26/16

Sheet Title: Floor Plan - Level 3

Sheet Number: A203

GENERAL NOTES - PLANS

1. AT NEW WALLS IN EXISTING GALLERIES RE-INSTALL SALVAGED STONE BASE, WOOD WAINSCOTT, TRIM AND GRILLES TYP. PATCH AND REPAIR AS REQ'D.
2. OFFICE LAYOUTS ARE DESIGNED WITH NEW FURNITURE, SHOWN IN GRAY, NIC.



1 A204 LEVEL 4 - ATTIC
1/8" = 1'-0"

TRUE NORTH

PLAN NORTH

0' 4' 8' 16' 32'

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Sheet Number

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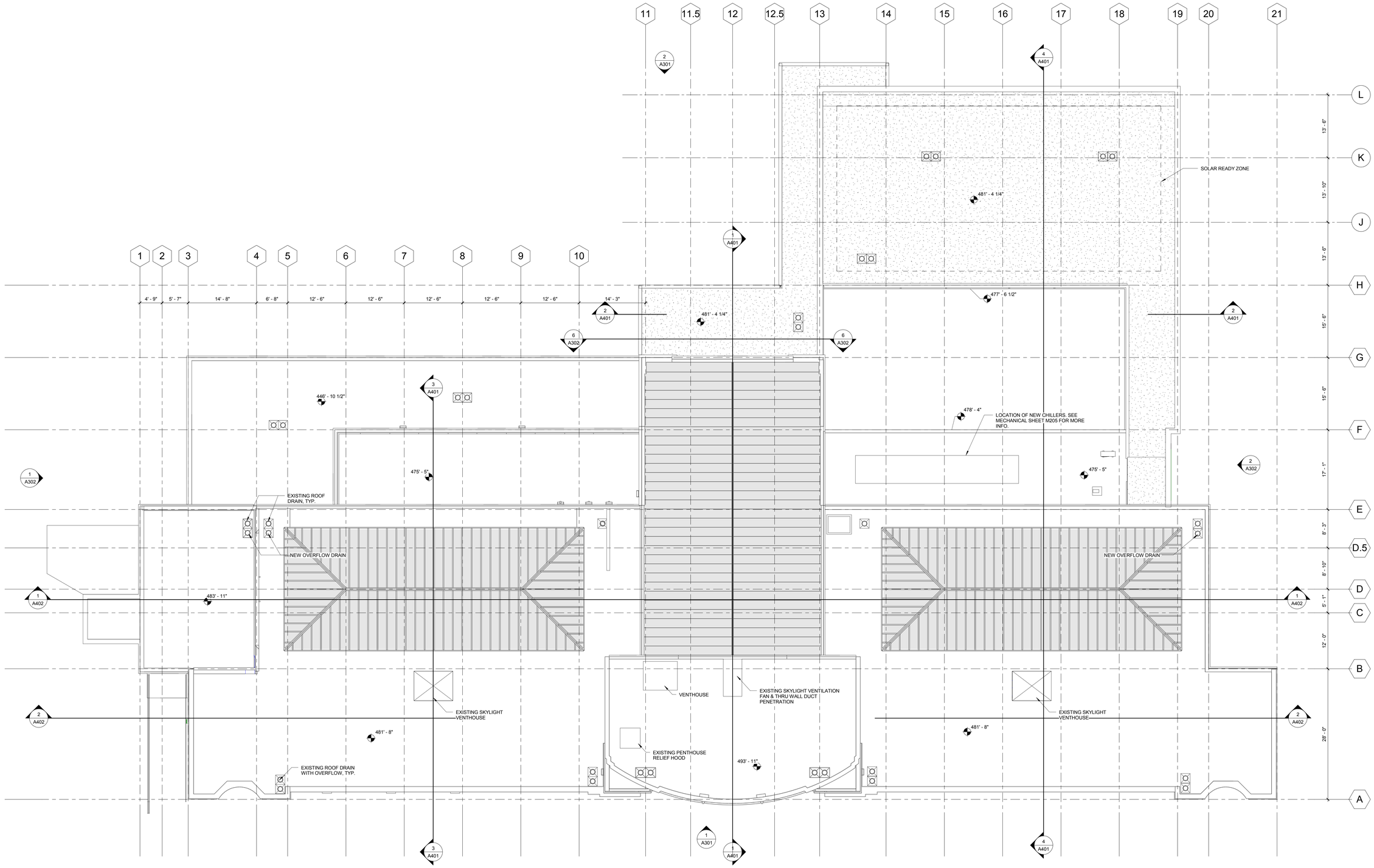
Date	09/26/16

Floor Plan - Level 4
Mezz/Attic

A204



1 A205 ROOF/PENTHOUSE PLAN
1/8" = 1'-0"

TRUE NORTH PLAN NORTH 0' 4' 8' 16' 32'

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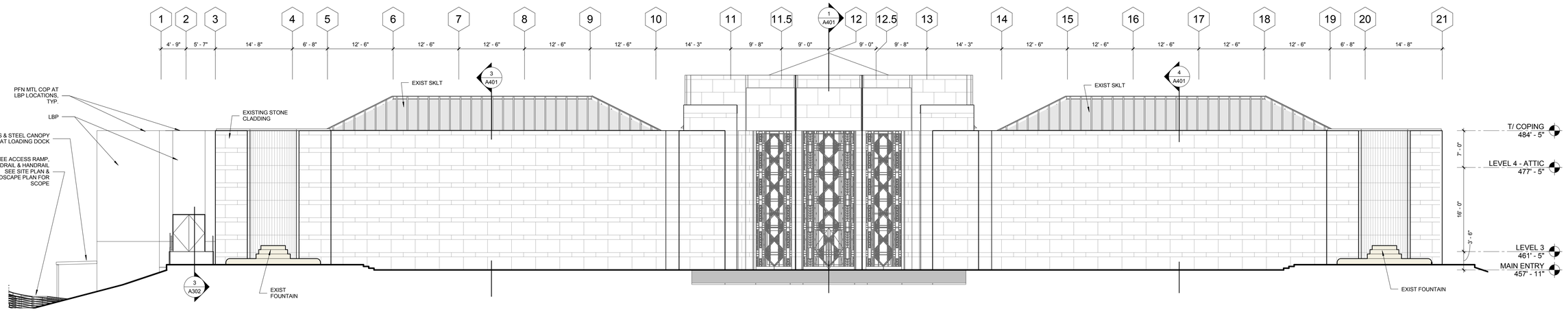
Date 09/26/16

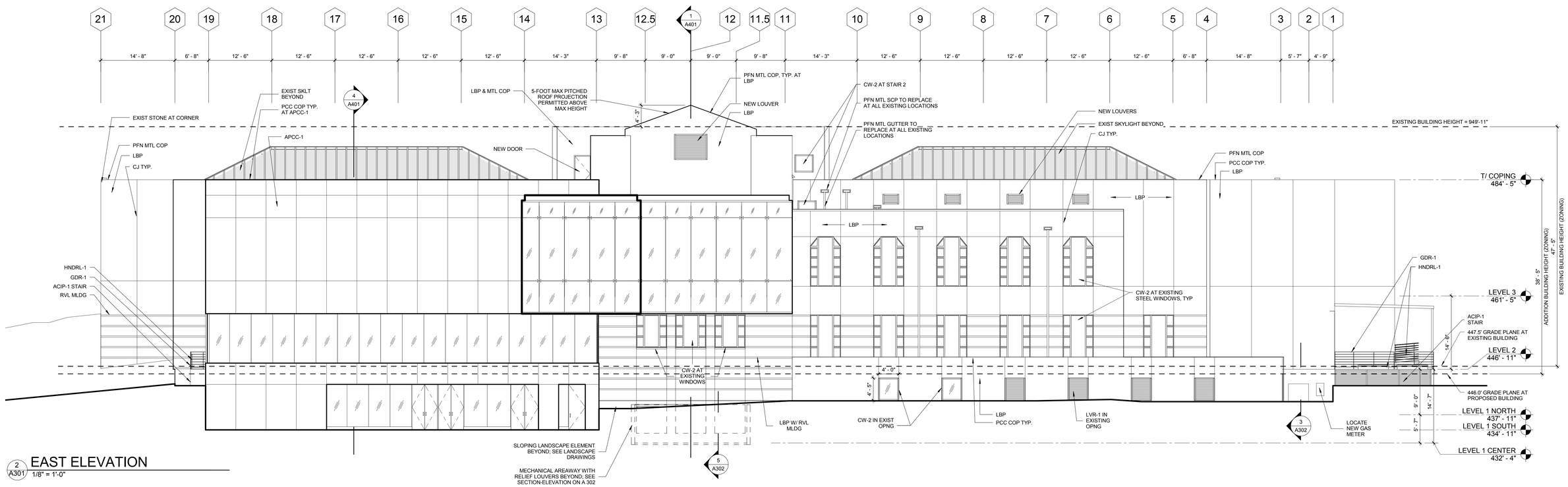
Sheet Title: Roof/ Penthouse Plan

Sheet Number: A205



WEST ELEVATION

1/8" = 1'-0"



EAST ELEVATION

1/8" = 1'-0"

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0' 4' 8' 16' 32'

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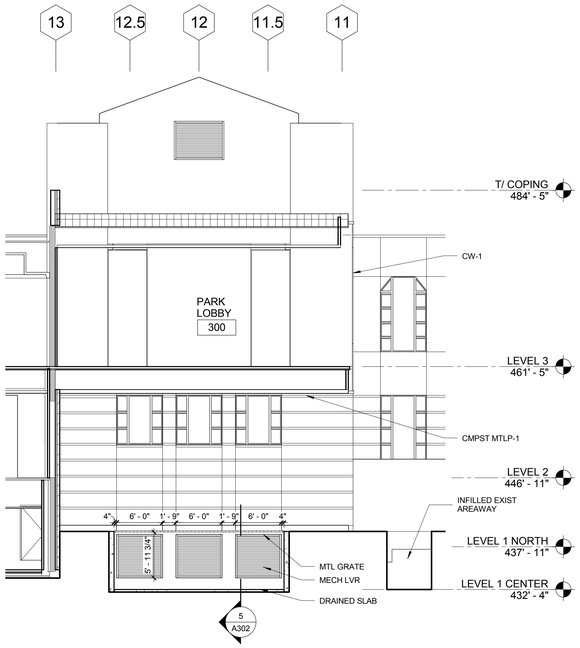
Date	09/26/16

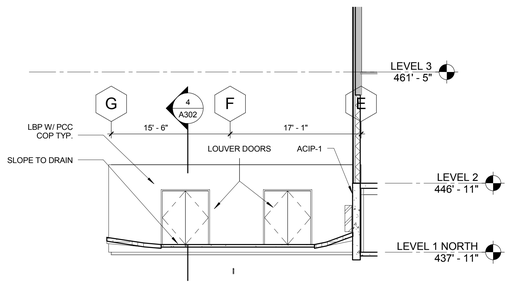
Sheet Title: Elevations - West & East

Sheet Number: A301



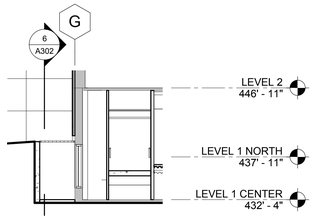
6 A302 N-S THRU CENTRAL AREAWAY

1/8" = 1'-0"



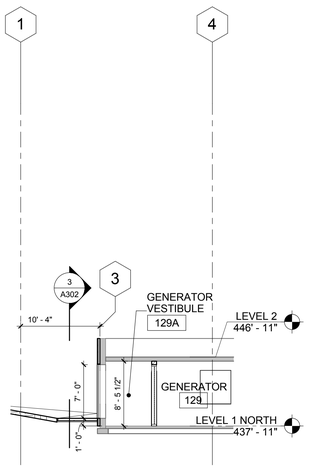
3 A302 E-W SEC THRU NORTH ACCESS

1/8" = 1'-0"



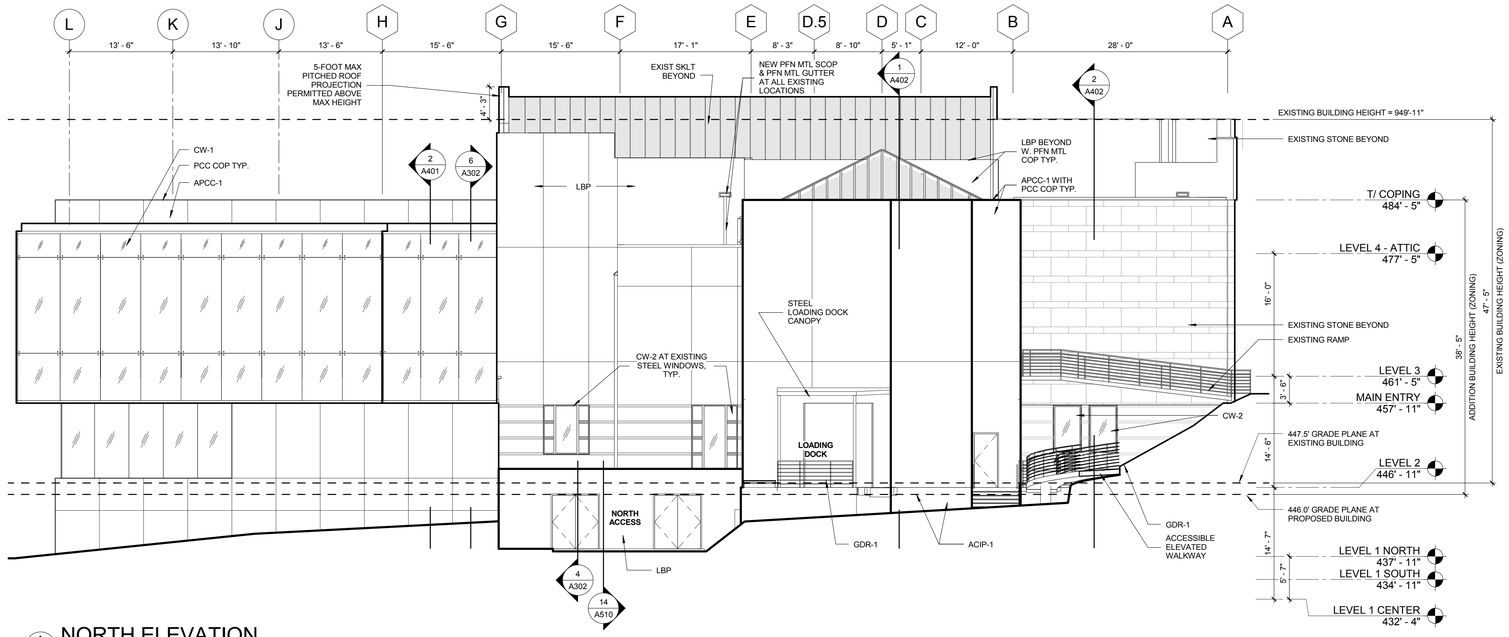
5 A302 E-W SEC THRU CENTRAL AREAWAY

1/8" = 1'-0"



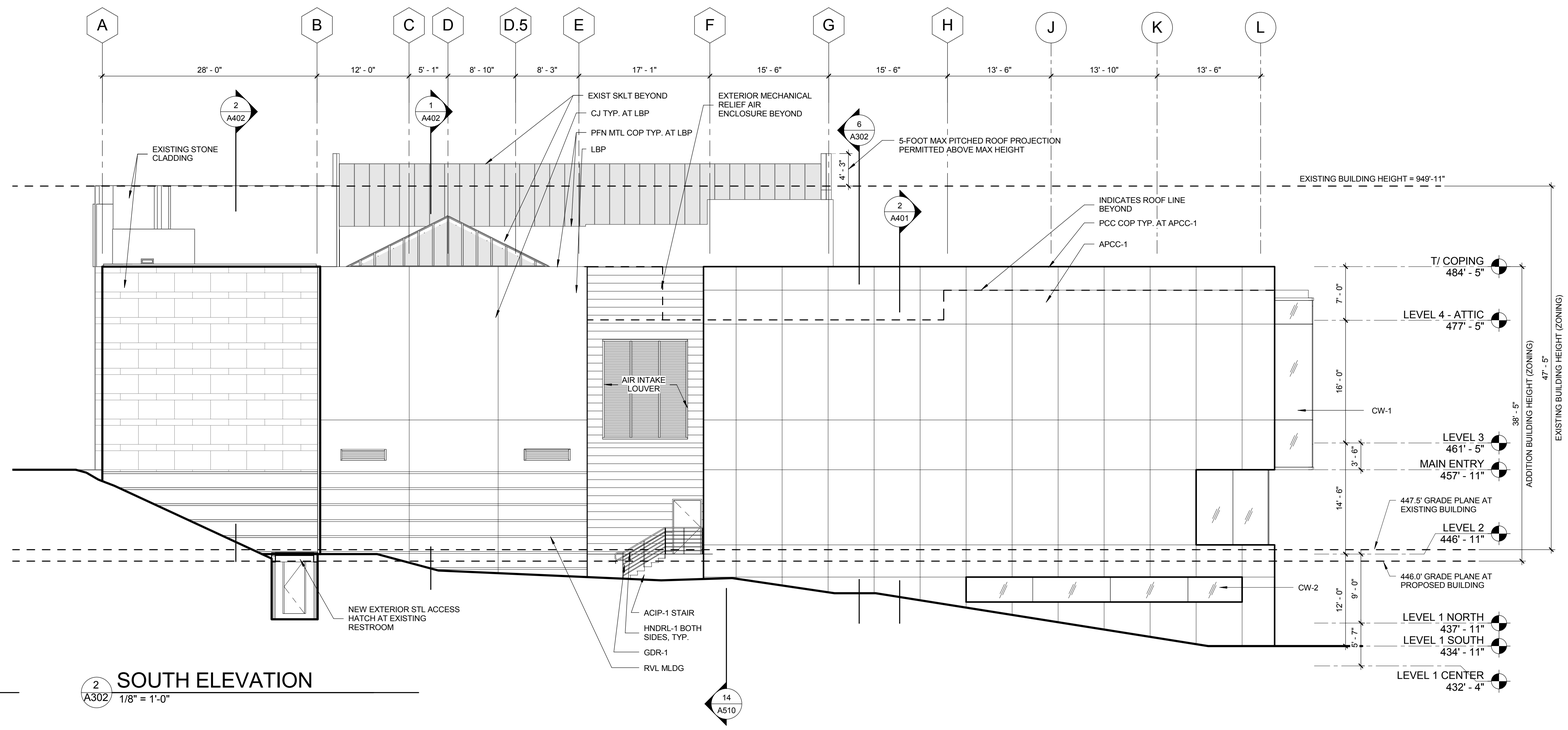
4 A302 N-S SEC THRU NORTH ACCESS

1/8" = 1'-0"



1 A302 NORTH ELEVATION

1/8" = 1'-0"



2 A302 SOUTH ELEVATION

1/8" = 1'-0"

0' 4' 8' 16' 32'

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Date	09/26/16

Sheet Title: Elevations - North & South & Partial

Sheet Number: A302

1 A311 WEST ELEVATION - COLOR
1/8" = 1'-0"

2 A311 EAST ELEVATION - COLOR
1/8" = 1'-0"

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Date 09/26/16

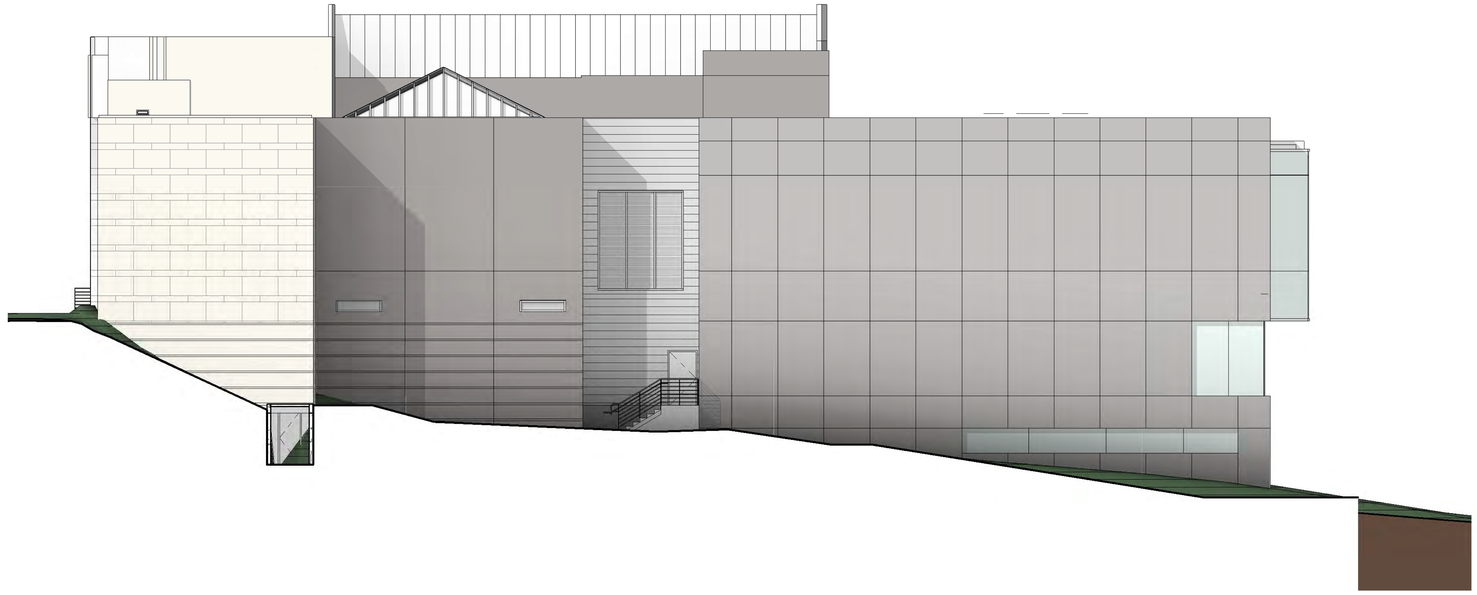
Sheet Title

Color Elevations -
West & East

Sheet Number

A311

1 A312 NORTH ELEVATION - COLOR
1/8" = 1'-0"



2 A312 SOUTH ELEVATION - COLOR
1/8" = 1'-0"

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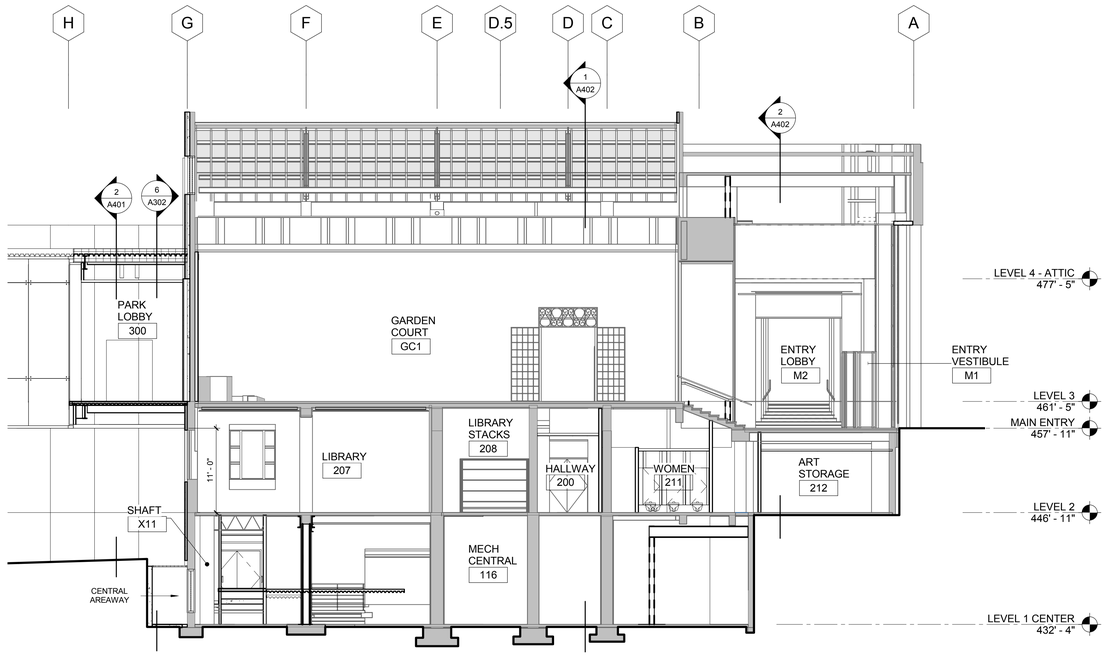
Date 09/26/16

Sheet Title

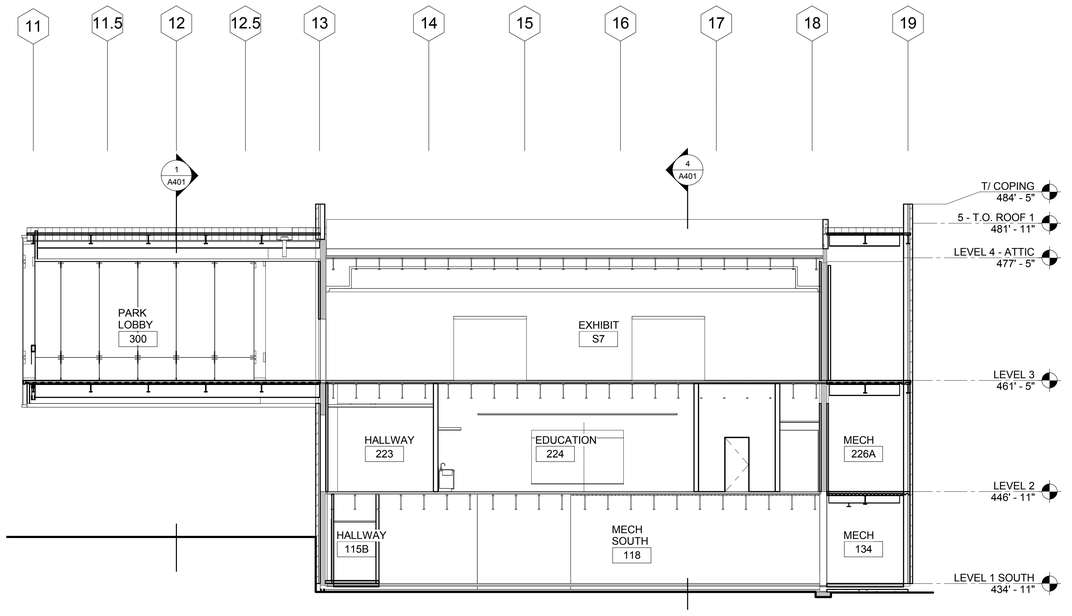
Color Elevations - North & South

Sheet Number

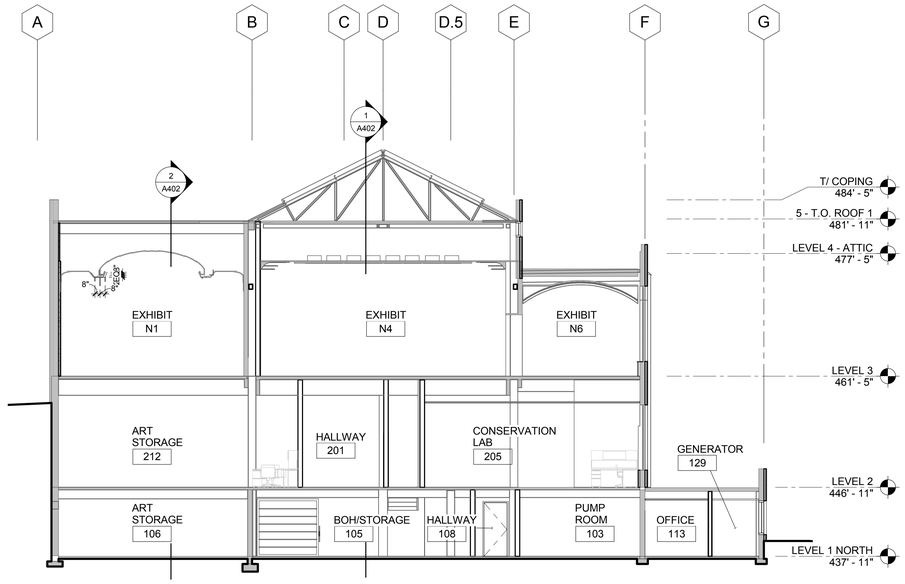
A312



1 A401 E-W SEC THRU GARDEN COURT
1/8" = 1'-0"



2 A401 E-W SEC THRU PARK LOBBY & SOUTH WING
1/8" = 1'-0"



3 A401 E-W SEC THRU NORTH WING
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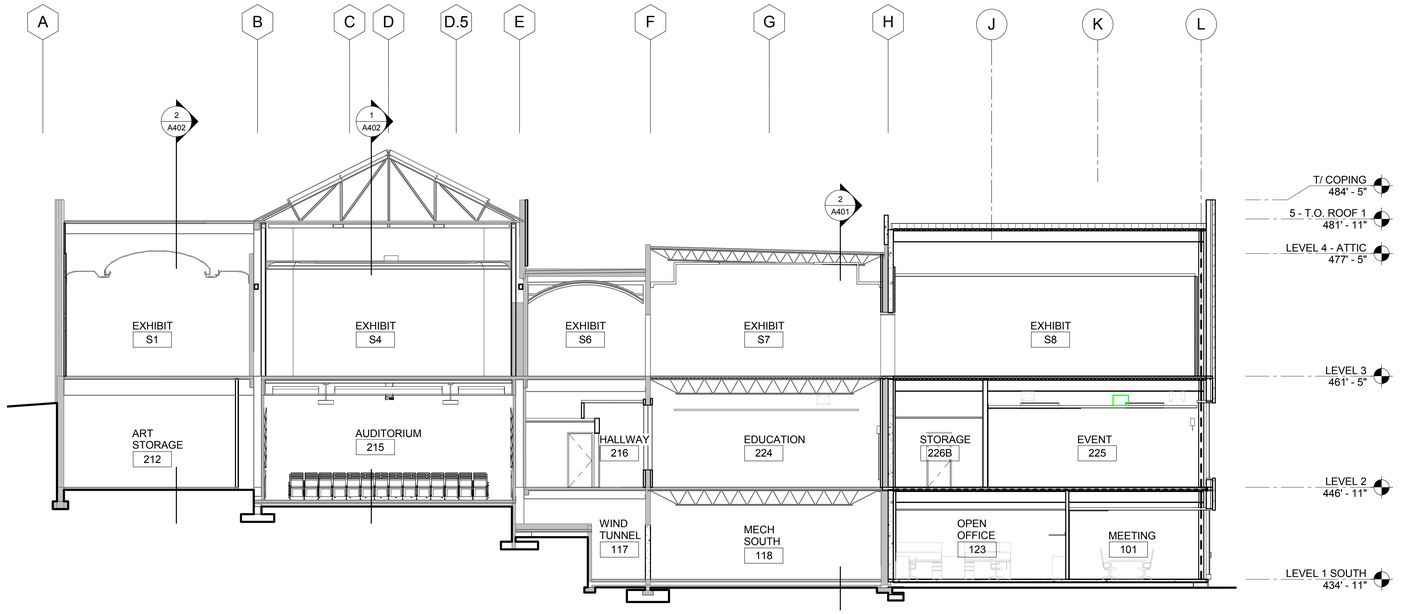

4 A401 E-W SEC THRU SOUTH WING
1/8" = 1'-0"

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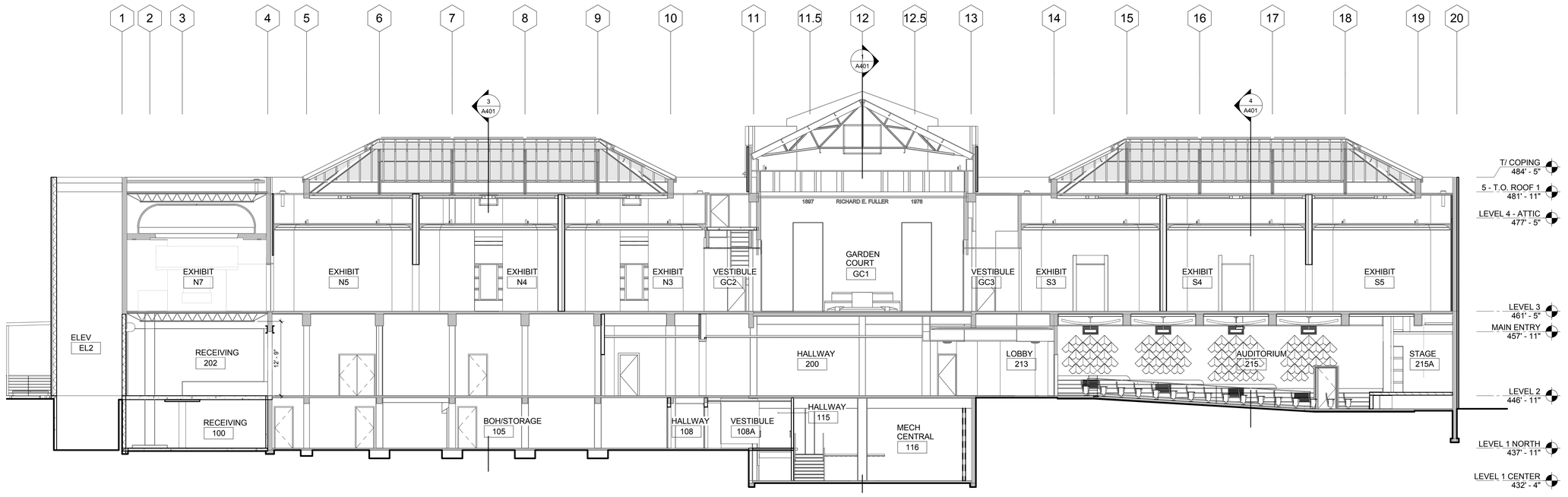
Date 09/26/16

Sheet Title

Building Sections

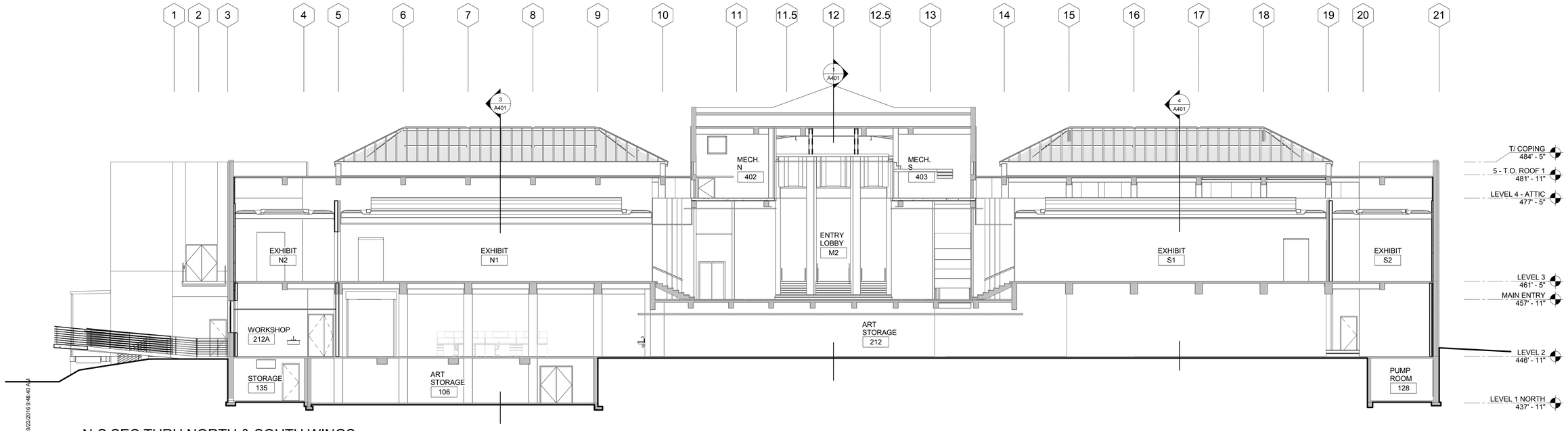
Sheet Number

A401



1 A402 N-S SEC THRU GARDEN COURT, NORTH & SOUTH WINGS

1/8" = 1'-0"



2 A402 N-S SEC THRU NORTH & SOUTH WINGS

1/8" = 1'-0"

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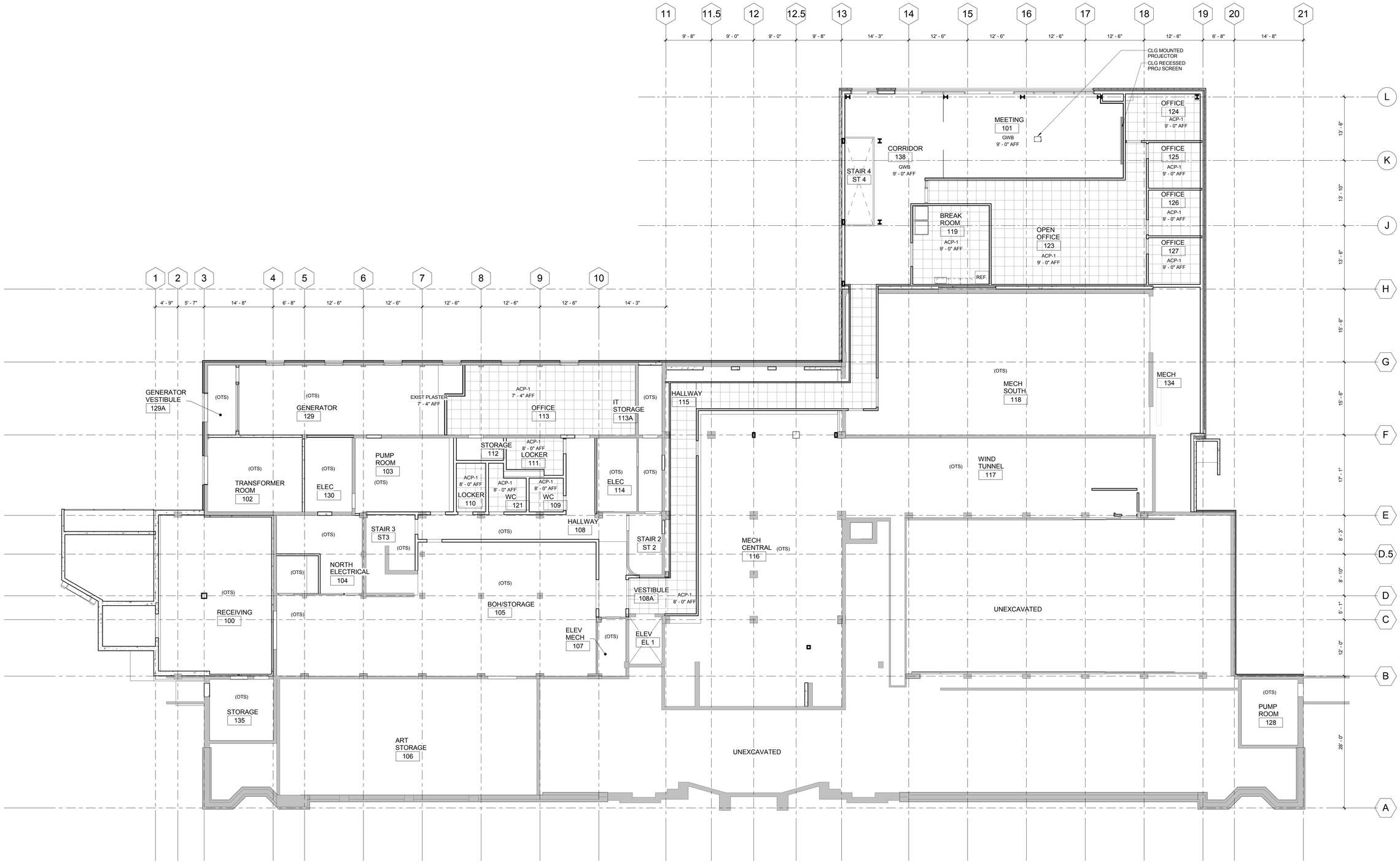
Date 09/26/16

Sheet Title

Building Sections

Sheet Number

A402



1 A701 LEVEL 1 RCP
1/8" = 1'-0"

TRUE NORTH
PLAN NORTH
0' 4' 8' 16' 32'

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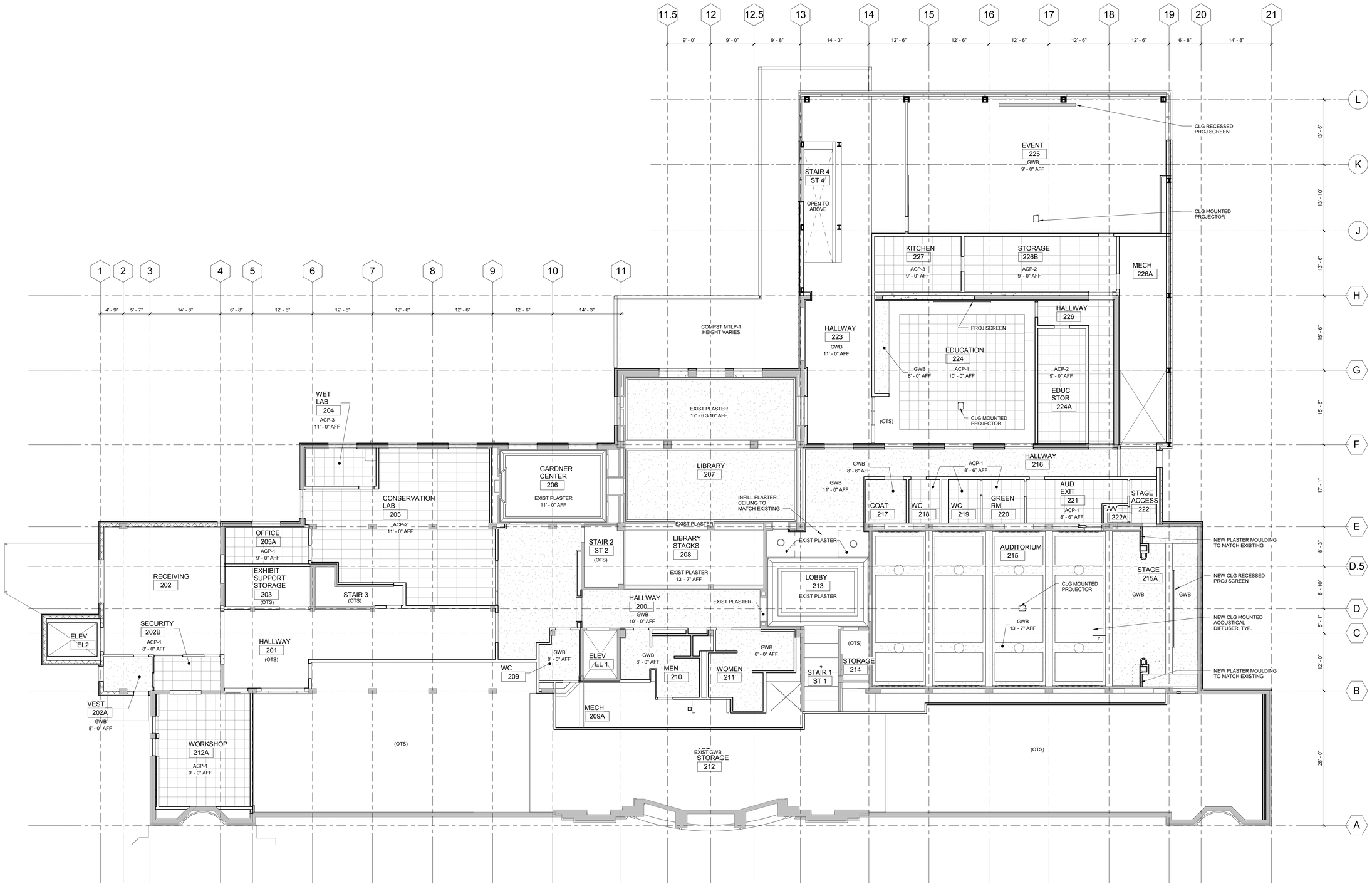
Sheet Title: RCP - Level 1

Sheet Number: A701



1 A702 LEVEL 2 RCP

1/8" = 1'-0"

TRUE NORTH

PLAN NORTH

0' 4' 8' 16' 32'

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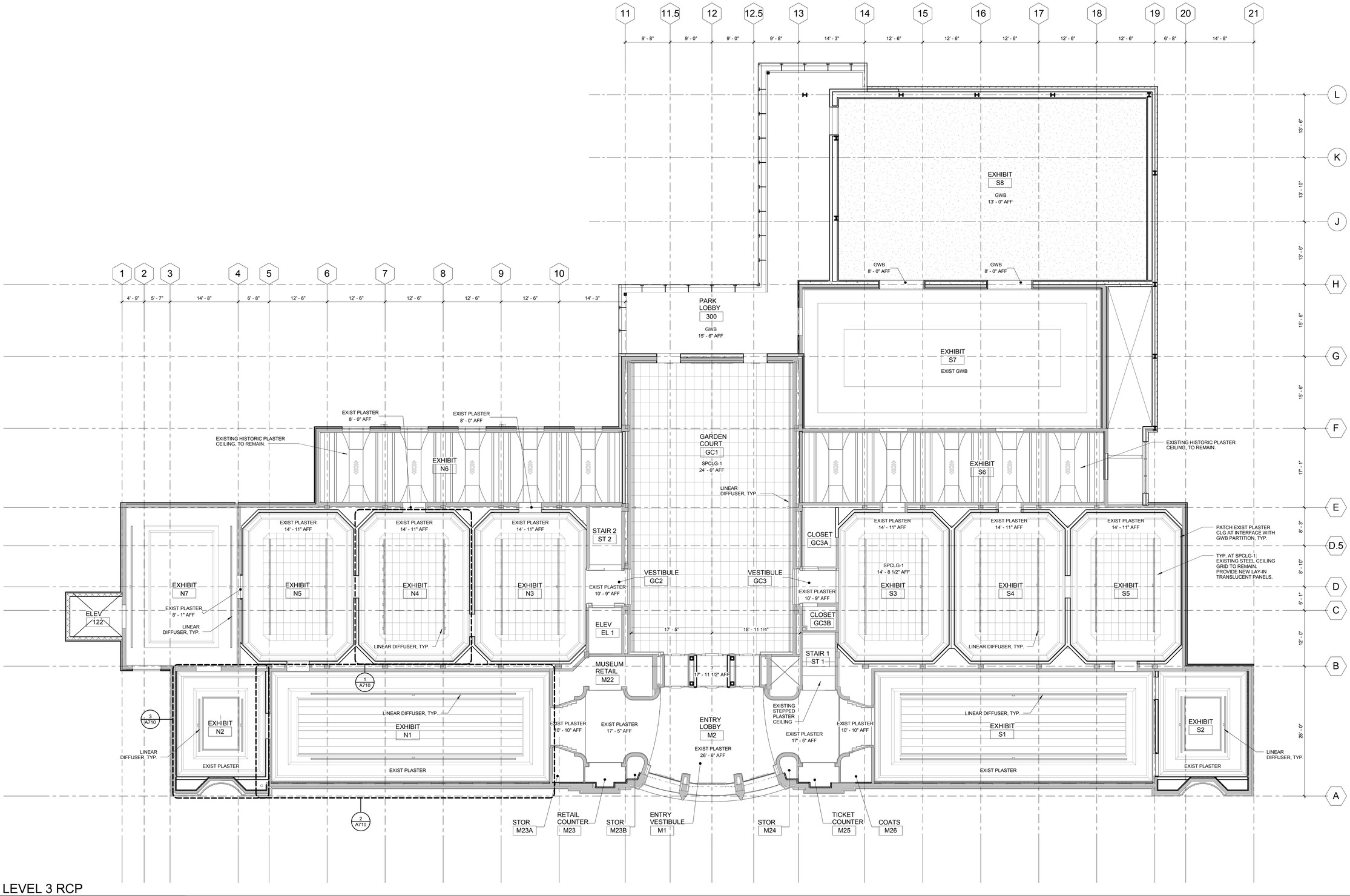
Sheet Title: RCP - Level 2

Sheet Number: A702



1 A703 LEVEL 3 RCP
1/8" = 1'-0"

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TRUE NORTH

PLAN NORTH

0' 4' 8' 16' 32'

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Date	09/26/16

Sheet Title: RCP - Level 3

Sheet Number: A703

EXHIBIT J

Nov 03, 2016
Seattle Department of Construction and Inspections

Land Use Information Bulletin

A Twice-Weekly Bulletin Announcing Land Use Applications, Decisions, Hearings, and Appeals
www.seattle.gov/dpd

Notices of Applications

Please see "Other Land Use Actions" for notice of Design Review Early Design Guidance Applications. Seattle's Department of Planning & Development is currently reviewing the Master Use Permit applications described below. **Your written comments are encouraged and may be submitted to:**

PRC@seattle.gov

Department of Planning and Development
ATTN: Public Resource Center
700 5th Av Ste 2000
PO Box 34019
Seattle, Washington 98124-4019
FAX (206) 233-7901

All correspondence will be posted to our electronic library.

Applications requiring shoreline approvals are subject to an initial 30-day comment period. All other land use approvals listed below are subject to an initial 14-day comment period. A 14 day comment period may be extended an additional 14 days provided a written request to extend the comment period is received by this Department within the initial 14-day comment period as published in this bulletin. Any comments filed after the end of the official comment period may be considered if pertinent to the review being conducted.

The project file, including application plans, environmental documentation and other additional information related to the project, is available in our electronic library at web6.seattle.gov/dpd/edms/. Public computers, to view these files, are available at the DPD Public Resource Center, 700 Fifth Avenue, Suite 2000. The Public Resource Center is open 8:00 a.m. to 4:00 p.m. on Monday, Wednesday, Friday and 10:30 a.m. to 4:00 p.m. on Tuesday and Thursday.

Questions about the projects listed in this bulletin can also be directed to the Public Resource Center at the email and US mail address listed above. To the extent known by the Department, other necessary government approvals or permits not included in the application will also be listed. When a building permit is listed as being necessary, this may include associated electrical, plumbing, mechanical, elevator, and other similar permits.

DPD is now using the Early Review Determination of Non-significance (DNS) process for all applications requiring a threshold determination when DPD has reasonable basis to believe that significant adverse impacts are not likely, and the Director expects to issue a DNS for the proposal. The DNS is not final until it is published following consideration of all comments received during the comment period.

The comment period for a project subject to an Early Review DNS may be the only opportunity to submit comment on the environmental impacts of the proposal. Mitigation measures may be imposed on projects subject to the Early Review DNS process After the close of the comment period, DPD will review any comments and will either issue a DNS followed by an opportunity to appeal, or, if significant environmental impacts are identified, a DS/Scoping notice. Copies of the subsequent threshold determination for the proposal may be obtained upon request or from our electronic library at web6.seattle.gov/dpd/edms/.

Numbers used in project descriptions are approximations. The final approved plans will control.

Interpretations

A formal decision as to the meaning, application or intent of any development regulation in Title 23 (Land Use Code) or Chapter 25.09 (Regulations for Environmentally Critical Areas) is known as an "interpretation". Examples include questions of how structure height or setback is properly measured, or how a proposed use should be categorized.

Interpretation may be requested by any party during the comment period as determined above. The request must be in writing, and accompanied by a $2,500.00 minimum fee payable to the City of Seattle (This fee covers the first ten hours of review. Additional hours will be billed at $250.00.). Interpretations on some issues may also be requested later, during the appeal period, if the project decision is appealed. Failure to request an interpretation can preclude raising the issue on appeal. Questions regarding the interpretation process may be sent to PRC@seattle.gov (please include "Interpretation Information" in the subject line) or by calling the message line at (206) 684-8467. Requests for interpretation may be submitted to the **Department of Planning and Development, Code Interpretation and Implementation Group, 700 5th Av Ste 2000, P.O. Box 34019, Seattle, WA 98124-4019**.

Note: The vicinity map feature added to the public notice of application is provided as an illustrative reference. It is not intended to replace the legal description and site plan included in the project file. In the event of omissions, errors or differences, the documents in DPD's files will control.

Application
Area: Downtown/Central **Address:** 1400 E PROSPECT ST
Project: 3024753 **Zone:** FISH & WILDLIFE HABITAT AREA, HERITAGE TREE, SINGLE FAMILY 5000, LANDMARK, STEEP SLOPE (>=40%), ARTERIAL WITHIN 100 FT., CITY OWNED PROPERTY
Notice Date: 11/03/2016

Contact: JEREMY SCHOENFELD - (206)682-3460
Planner: Joshua Johnson - (206) 684-8278
Date of Application: 10/10/2016
Date Application Deemed Complete: 10/31/2016

Land Use Application to allow a 3-story, 13,650 sq. ft. addition to the Asian Art Museum. Project includes interior and exterior alterations to the existing structure. Project requires an amendment to the Seattle Municipal Code.

Comments may be submitted through: 11/16/2016

The following approvals are required:

SEPA Environmental Determination (This project is subject to the Optional DNS Process (WAC 197-11-355) and Early DNS Process (SMC 25.05.355). This comment period may be the only opportunity to comment on the environmental impacts of this proposal.)

Other permits that may be needed which are not included in this application:

Building Permit

(Top of image is north.)
Map is for illustrative purposes only. In the event of omissions, errors or differences, the documents in SDCI's files will control.

EXHIBIT K

City of Seattle
Department of Construction and Inspections
Land Use Review

JEREMY SCHOENFELD
801 2nd Ave Suite 501
Seattle, WA 98104

Attn: Fehr & Peers

Re: Project# 3024753

Correction Notice #1

Review Type	LAND USE	**Date**	October 26, 2016
Project Address	1400 E Prospect St	**Contact Phone**	(206) 682-3460
Contact Email	jschoenfeld@lmnarchitects.com	**Contact Fax**	(206) 343-9388
SDCI Reviewer	John G Shaw	**Address**	Seattle Department of Construction and Inspections 700 5th Ave Suite 2000 PO Box 34019 Seattle, WA 98124-4019
Reviewer Phone	(206) 684-5837		
Reviewer Fax			
Reviewer Email	John.Shaw@seattle.gov		
Owner	RICHARD BECKERMAN		

Corrections

1 Evening events: Please provide additional information regarding the typical start and end times of evening events. Approximately how many attendee arrivals for evening events occur during the PM peak period (4-6 PM)?

2 Attendance: Thank you for the estimate of average daily attendance. Please provide an estimate of attendees on a day with higher-than-normal attendance (approximately 85th percentile). What is the expected trip generation on a high-attendance day?

3 Parking: Please provide information on use of the 42 parking spaces in front of the Museum. How heavily utilized are these spaces:
- on a day with average attendance
- on a day with high (85th percentile) attendance
- during an evening event?

To what extent will the project increase parking demand under each of these scenarios? Will the 42 spaces be sufficient to accommodate the increased demand? If not, where is the spillover parking likely to be accommodated?

Please note that additional transportation and parking comments or questions may be forthcoming following the public comment period.

City of Seattle

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Correct your Plans:

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City of Seattle
Department of Construction and Inspections
Land Use Review

JEREMY SCHOENFELD
801 2nd Ave Suite 501
Seattle, WA 98104

Re: Project# 3024753

Correction Notice #1

Review Type	LU REPORT	**Date**	December 01, 2016
Project Address	1400 E Prospect St	**Contact Phone**	(206) 682-3460
Contact Email	jschoenfeld@lmnarchitects.com	**Contact Fax**	(206) 343-9388
SDCI Reviewer	Joshua Johnson	**Address**	Seattle Department of Construction and Inspections 700 5th Ave Suite 2000 PO Box 34019 Seattle, WA 98124-4019
Reviewer Phone	(206) 684-8278		
Reviewer Fax			
Reviewer Email	Joshua.Johnson@seattle.gov		
Owner	RICHARD BECKERMAN		

Please respond to the following questions and directives.

Applicant Instructions

Please see the attached flyer to learn "How to Respond to a SDCI Correction Notice".
If the 3-step process outlined in the aforementioned document is not followed, it is likely that there will be a delay in permit issuance and there is a potential for penalty fees.

Corrections

1 Submit a detailed construction plan that identifies the location of construction parking and staging areas, including the square footage of any site disturbances.

2 Provide an analysis of whether the proposed expansion may have an adverse impact upon the features of the existing museum building and Volunteer Park that are protected by the Landmarks designation of the building and park. The analysis should also describe proposed and possible measures to avoid or mitigate adverse impacts that are identified. The analysis should include documents known to SAAM that have been submitted to the Landmark Board or the Seattle Parks Department, by SAAM or others, which discuss the potential for such adverse impacts and possible mitigation measures.

3 Revise the SEPA checklist to reflect the new code amendment language and the changes requested with correction items 1 & 2.

City of Seattle

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City of Seattle
Department of Construction and Inspections
Land Use Review

JEREMY SCHOENFELD
801 2nd Ave Suite 501
Seattle, WA 98104

Attn: Fehr and Peers

Re: Project# 3024753

Correction Notice #1

Review Type	LAND USE	**Date**	January 23, 2017
Project Address	1400 E Prospect St	**Contact Phone**	(206) 682-3460
Contact Email	jschoenfeld@lmnarchitects.com	**Contact Fax**	(206) 343-9388
SDCI Reviewer	John G Shaw	**Address**	Seattle Department of Construction and Inspections 700 5th Ave Suite 2000 PO Box 34019 Seattle, WA 98124-4019
Reviewer Phone	(206) 684-5837		
Reviewer Fax			
Reviewer Email	John.Shaw@seattle.gov		
Owner	RICHARD BECKERMAN		

Corrections

1 Page 11, Estimated Parking Occupancy during Free Admittance Day: Please provide additional documentation supporting the use of weekend arrival and departure rates shown in Table 5 for Free Admittance Days that occur on weekdays.

2 The first response to Land Use Correction Notice #1 indicates that construction parking needs for the project will vary from 20 stalls to 80 stalls. Based on expected construction phases, please identify when and for how long the project will generate various levels of construction parking demand.

City of Seattle

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City of Seattle
Department of Construction and Inspections
Land Use Review

JEREMY SCHOENFELD
801 2nd Ave Suite 501
Seattle, WA 98104

Re: Project# 3024753

Correction Notice #1

Review Type	LAND USE	**Date**	January 23, 2017
Project Address	1400 E Prospect St	**Contact Phone**	(206) 682-3460
Contact Email	jschoenfeld@lmnarchitects.com	**Contact Fax**	(206) 343-9388
SDCI Reviewer	Joshua Johnson	**Address**	Seattle Department of Construction and Inspections 700 5th Ave Suite 2000 PO Box 34019 Seattle, WA 98124-4019
Reviewer Phone	(206) 684-8278		
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Reviewer Email	Joshua.Johnson@seattle.gov		
Owner	RICHARD BECKERMAN		

Please respond to the following questions and directives.

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Corrections

1 SCENIC VIEW PROTECTION

15TH Ave E, 12th Ave. E., E. Highland Drive, E. Prospect St., and Volunteer Park Rd. are designated SEPA Scenic View Corridors as shown in the attached map. Demonstrate compliance with 25.05.675.P. Provide graphics documenting the proposal's impact on protected views.

City of Seattle

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City of Seattle
Department of Construction and Inspections
Land Use Review

JEREMY SCHOENFELD
801 2nd Ave Suite 501
Seattle, WA 98104

Attn: Fehr & Peers

Re: Project# 3024753

Correction Notice #1

Review Type	LAND USE	**Date**	February 13, 2017
Project Address	1400 E Prospect St	**Contact Phone**	(206) 682-3460
Contact Email	jschoenfeld@lmnarchitects.com	**Contact Fax**	(206) 343-9388
SDCI Reviewer	John G Shaw	**Address**	Seattle Department of Construction and Inspections 700 5th Ave Suite 2000 PO Box 34019 Seattle, WA 98124-4019
Reviewer Phone	(206) 684-5837		
Reviewer Fax			
Reviewer Email	John.Shaw@seattle.gov		
Owner	RICHARD BECKERMAN		

Corrections

1 Please update the Transportation and Parking Assessment to identify the expected net change in traffic and parking demand assuming an existing annual attendance amount of 65,000 to 75,000 visitors.

City of Seattle

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