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United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

Nat Register of Historic Places
National Park Service

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not for publication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 nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

Applicable National Register Criteria

A B C D

Signature of certifying official/Title

Date

6-6-16

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

7/26/2016

Seattle Art Museum

King County, Washington

5. Classification

Ownership of Property
(Check as many boxes as apply.)

| | |
|-------------------------------------|------------------|
| <input type="checkbox"/> | private |
| <input checked="" type="checkbox"/> | public – Local |
| <input type="checkbox"/> | public - State |
| <input type="checkbox"/> | public - Federal |

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

| | |
|-------------------------------------|-------------|
| <input checked="" type="checkbox"/> | building(s) |
| <input type="checkbox"/> | district |
| <input type="checkbox"/> | site |
| <input type="checkbox"/> | structure |
| <input type="checkbox"/> | 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:

Seattle Art Museum

King County, Washington

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 than 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 & Dettlie 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

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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.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions.)

RECREATION AND CULTURE

ARCHITECTURE

Period of Significance

1933 - 1955

Significant Dates

1933

1947

1954-55

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)

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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 *Kunstammer*, 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 the 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 paintings 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

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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 commenced 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, 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.

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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,

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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, Jugendstil 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 Modernes* (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.

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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

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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 Laloux. 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

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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

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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 Plains, 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.

Seattle Art Museum

King County, Washington

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.

Seattle Art Museum

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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): _____

Seattle Art Museum

King County, Washington

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.)

| | | | | | | | |
|---|---------------------|------------------------|-------------------------|---|---------------------|------------------------|-------------------------|
| 1 | <u> </u> Zone | <u> </u> Easting | <u> </u> Northing | 3 | <u> </u> Zone | <u> </u> Easting | <u> </u> Northing |
| 2 | <u> </u> Zone | <u> </u> Easting | <u> </u> Northing | 4 | <u> </u> Zone | <u> </u> Easting | <u> </u> Northing |

Or Latitude/Longitude Coordinates

(enter coordinates to 6 decimal places)

| | | | | | |
|---|----------------------------------|------------------------------------|---|-------------------------|--------------------------|
| 1 | <u>47°37'48.88"N</u> Latitude | <u>122°18'51.42"W</u> Longitude | 3 | <u> </u> Latitude | <u> </u> Longitude |
| 2 | <u> </u> Latitude | <u> </u> Longitude | 4 | <u> </u> Latitude | <u> </u> Longitude |

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

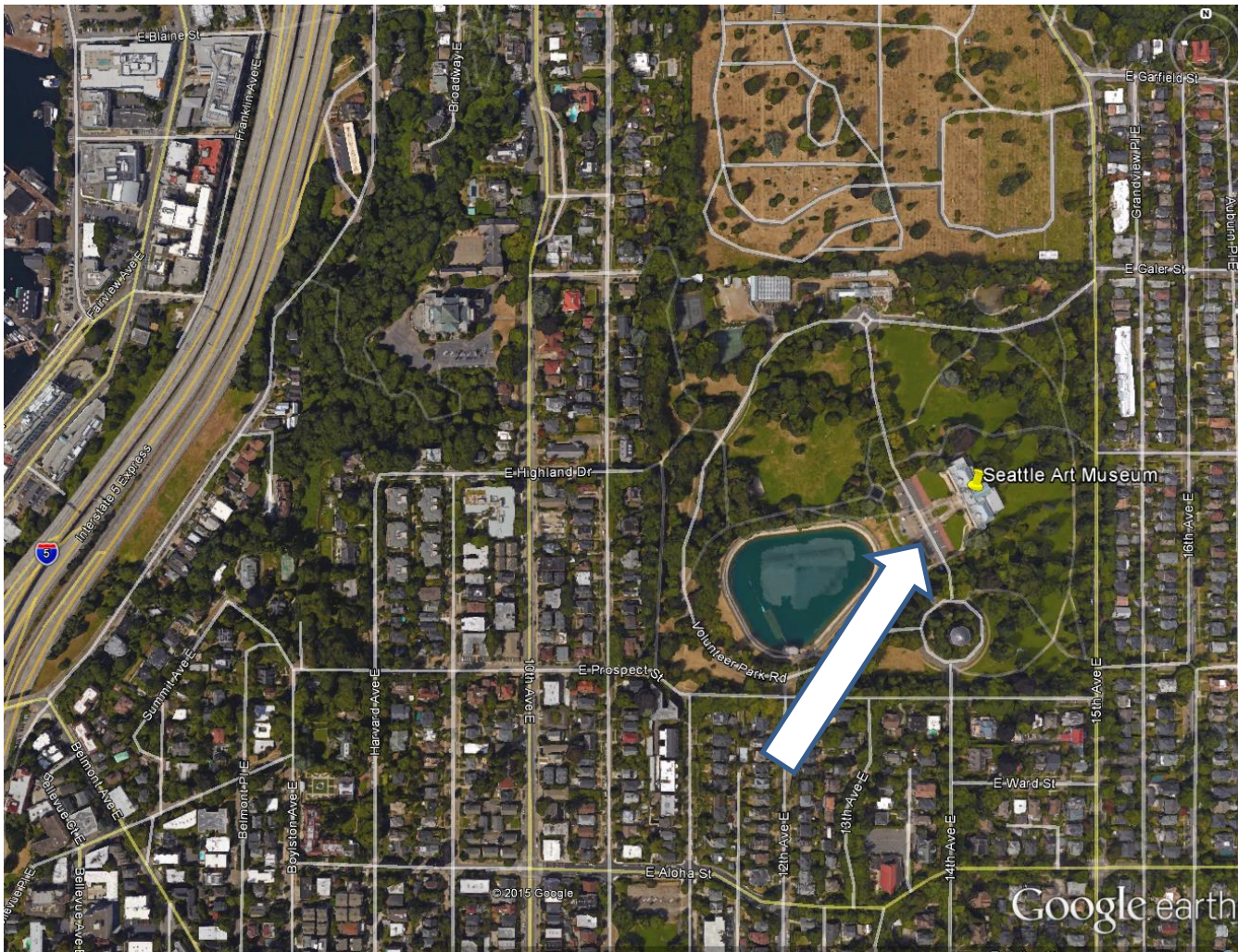
city or town Seattle state WA zip code 98109

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.)



Google Earth - Edit Placemark

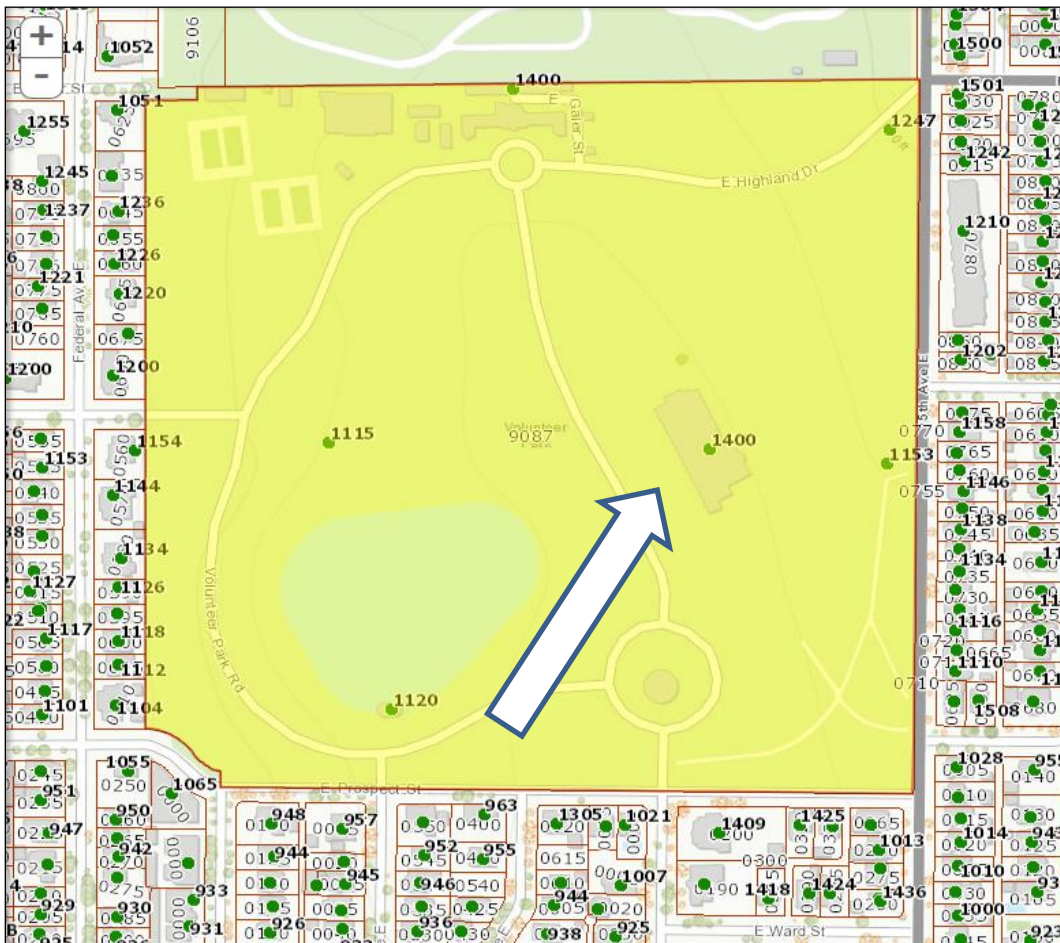
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Seattle Art Museum

King County, Washington

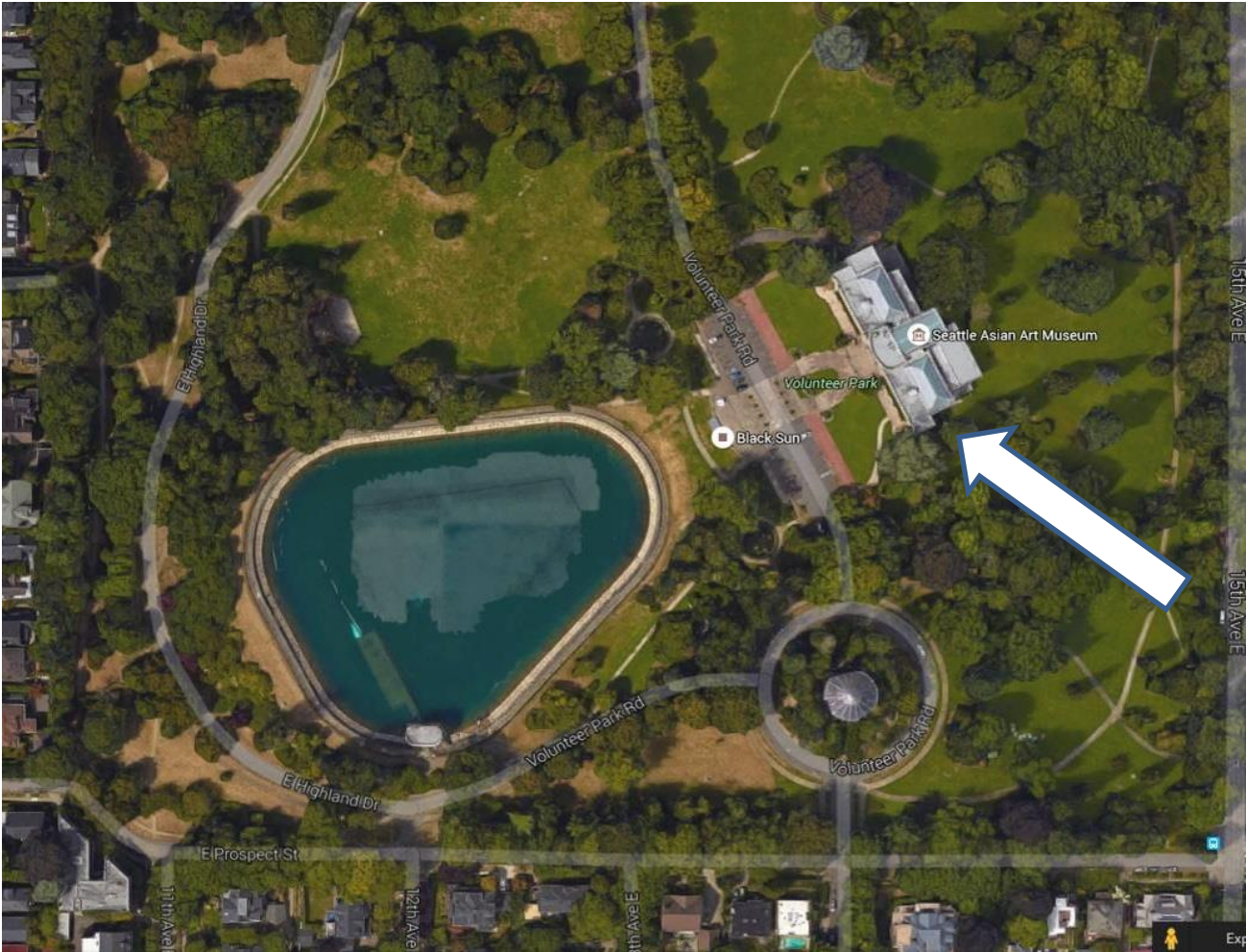


Seattle Art Museum
Volunteer Park
1400 East Prospect Street,
Seattle, WA 98112

Assessor's Map
King County - Parcel No. 2925049087

Note: North is oriented up in this map view.

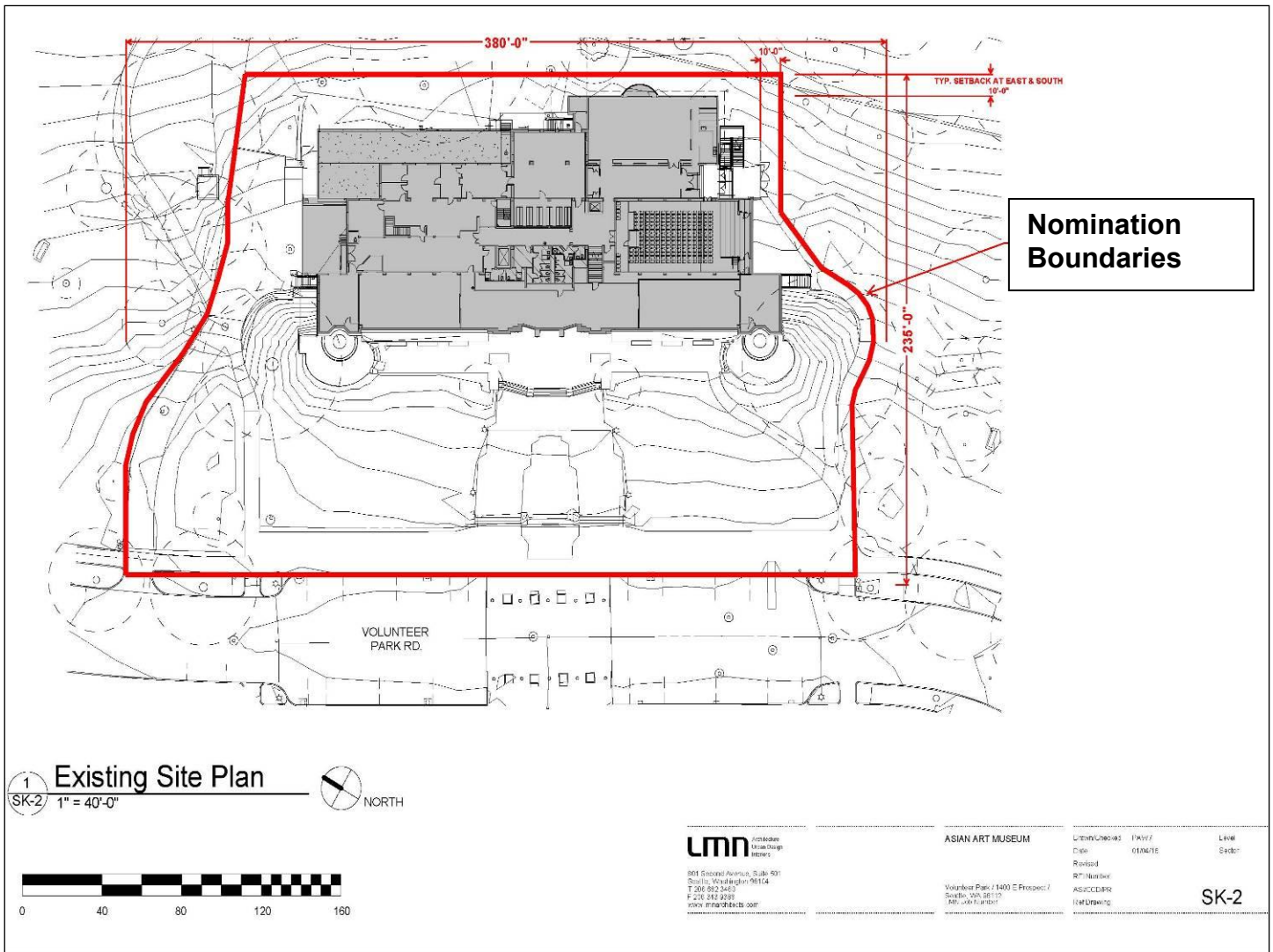
Current Aerial View



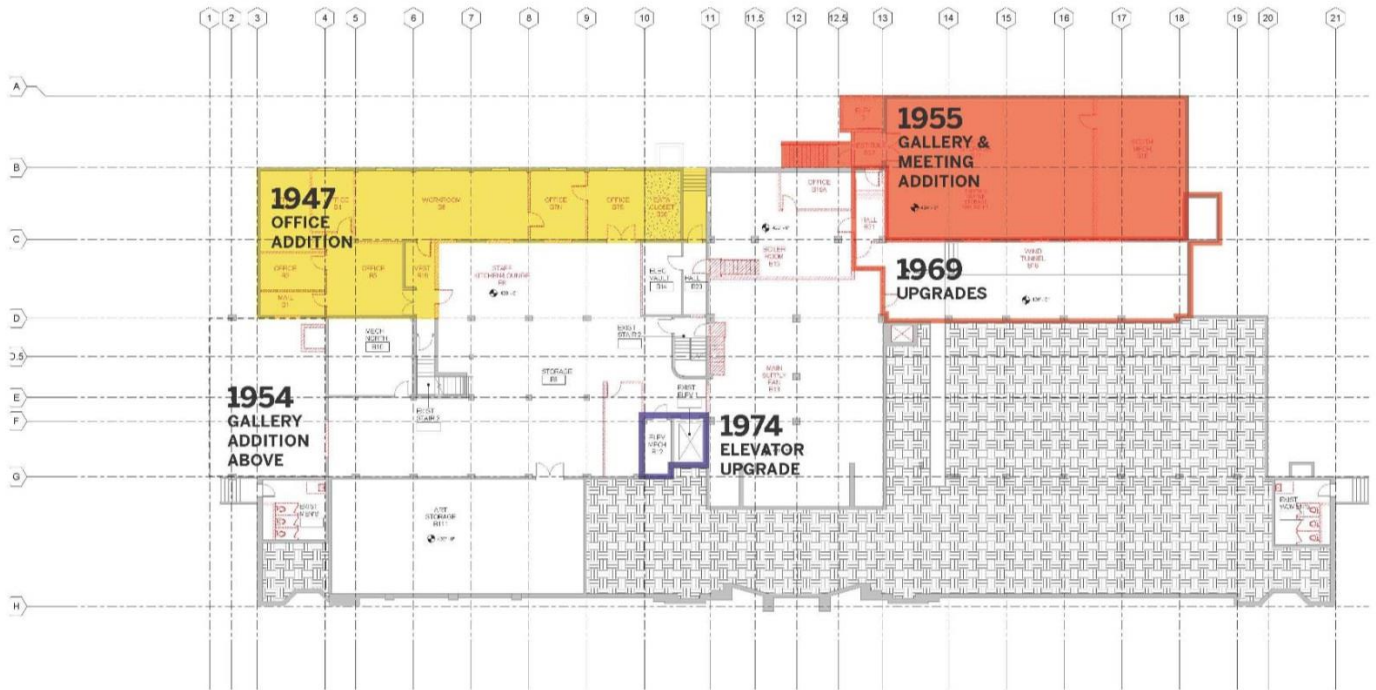
Current detail aerial view of Volunteer Park showing the museum with the roadbed and reservoir to the west, and the historic water tank to the south. North is oriented up in this image. (Google Maps, December 2015).

Seattle Art Museum

King County, Washington



Current Site Plan (LMN) showing NR boundaries



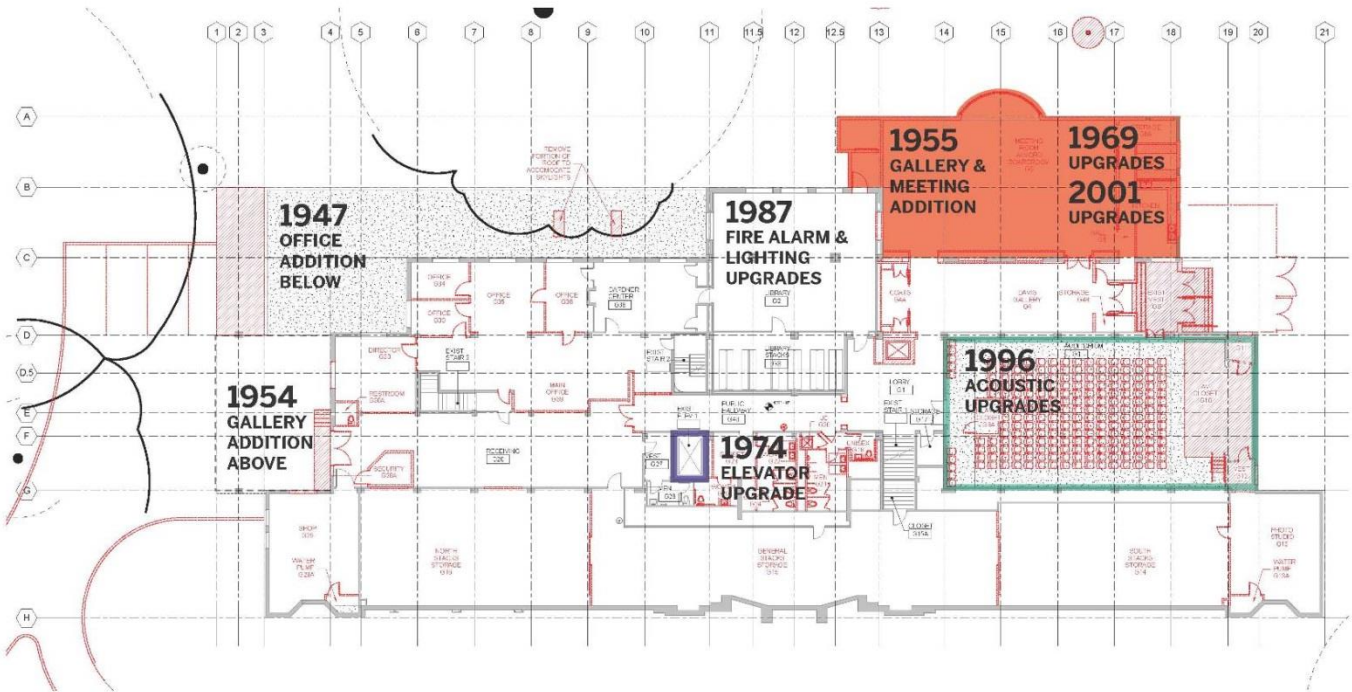
**BASEMENT LEVEL ALTERATIONS BY YEAR
 NTS**

Note: Color indicates Additions
 Outlines indicate upgrades/renovations



LMN
 2015 1st Avenue, Suite 501
 Seattle, Washington 98101
 P: 206.462.2700
 F: 206.462.2800
 www.lmnarchitects.com

**SEATTLE ASIAN ART
 MUSEUM**
 Mount Rainier / 1400 E. Prospect
 Suite 200, Seattle, WA 98102
 Tel: 206.462.0700

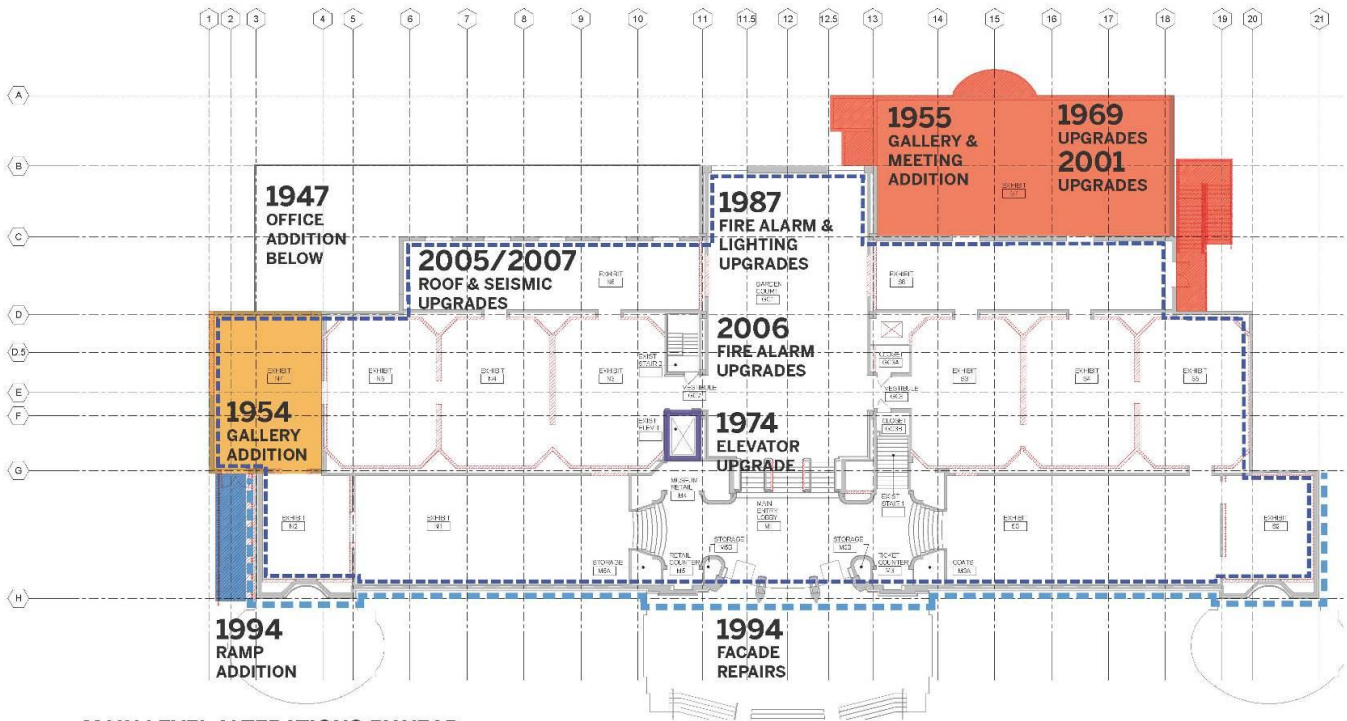


**GROUND LEVEL ALTERATIONS BY YEAR
 NTS**

Note: Color indicates Additions
 Outlines indicate upgrades/renovations



| | |
|--|--|
| <p>LMN ARCHITECTS 1015 1st Avenue, Suite 501 Seattle, WA 98101 P: 206.467.3400 F: 206.467.3400 www.lmnarch.com</p> | <p>SEATTLE ASIAN ART MUSEUM 1400 1st Avenue / Seattle, WA 98101 206.467.3400</p> |
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**MAIN LEVEL ALTERATIONS BY YEAR
 NTS**

Note: Color indicates Additions
 Outlines indicate upgrades/renovations



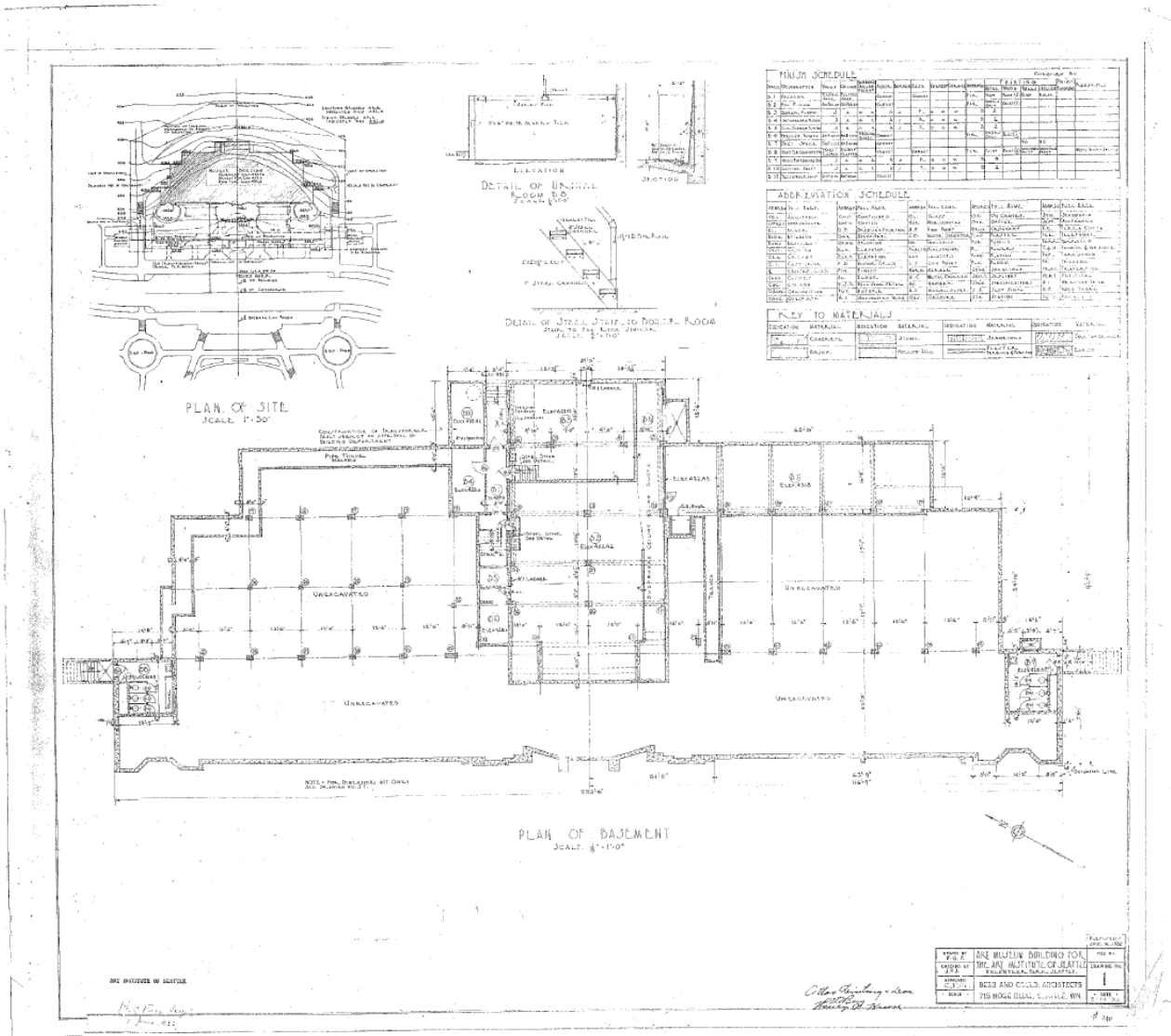
LMN ARCHITECTS
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 Seattle, WA 98101
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SEATTLE ASIAN ART
 MUSEUM

2006-2007 Project /
 Seattle, WA 98101
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Seattle Art Museum

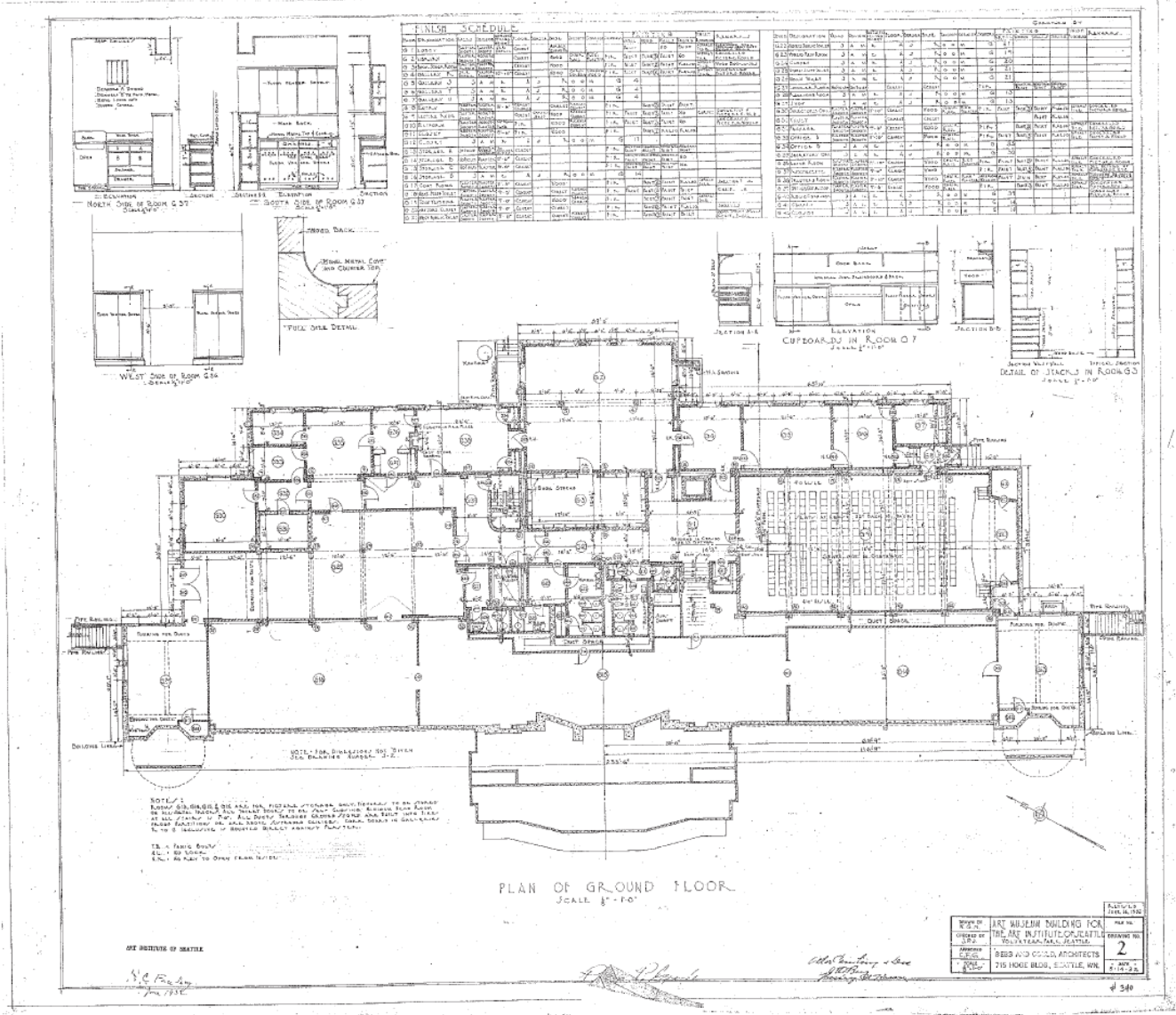
King County, Washington



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

Seattle Art Museum

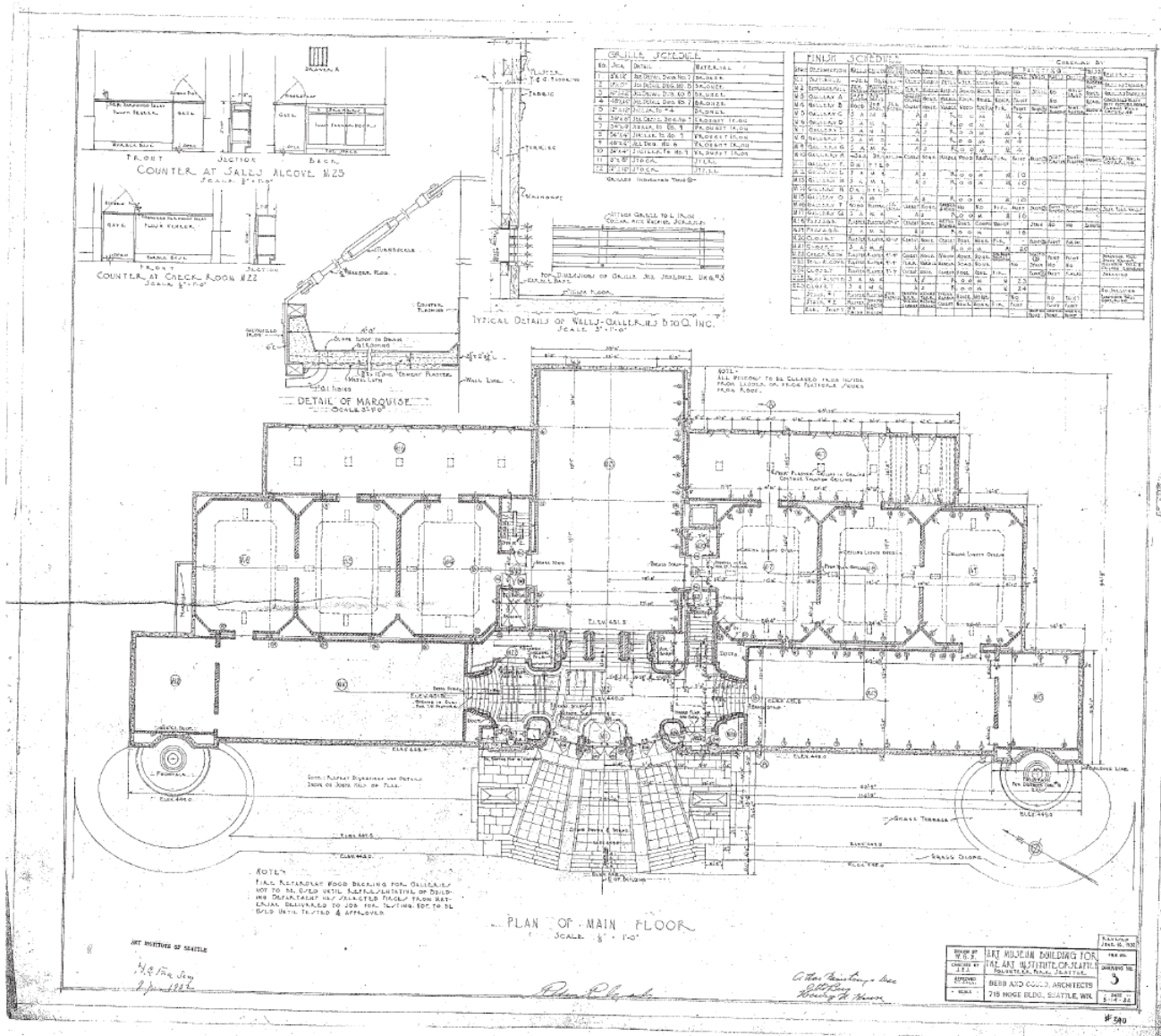
King County, Washington



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

Seattle Art Museum

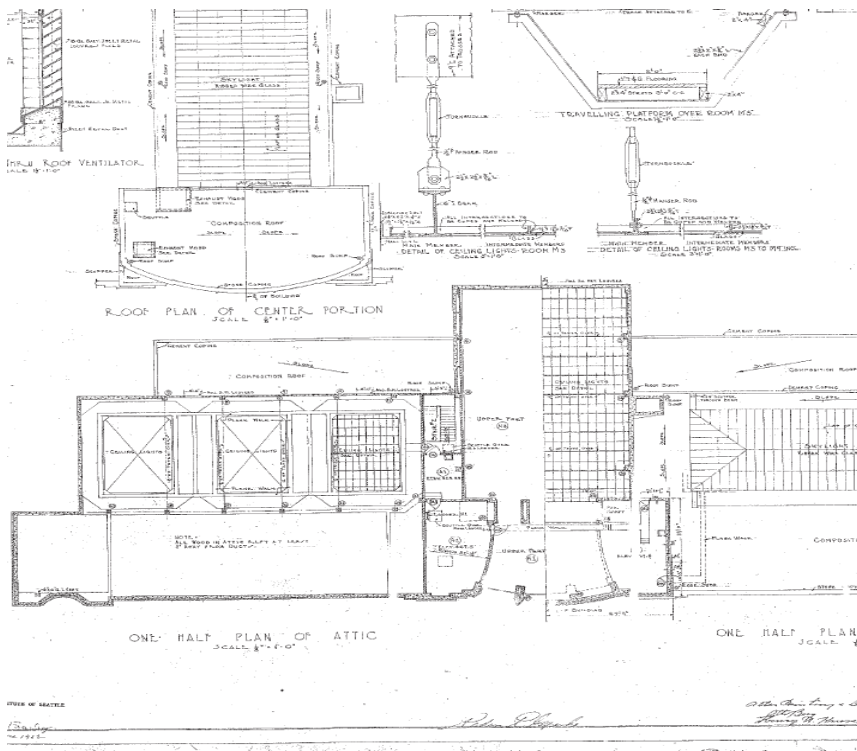
King County, Washington



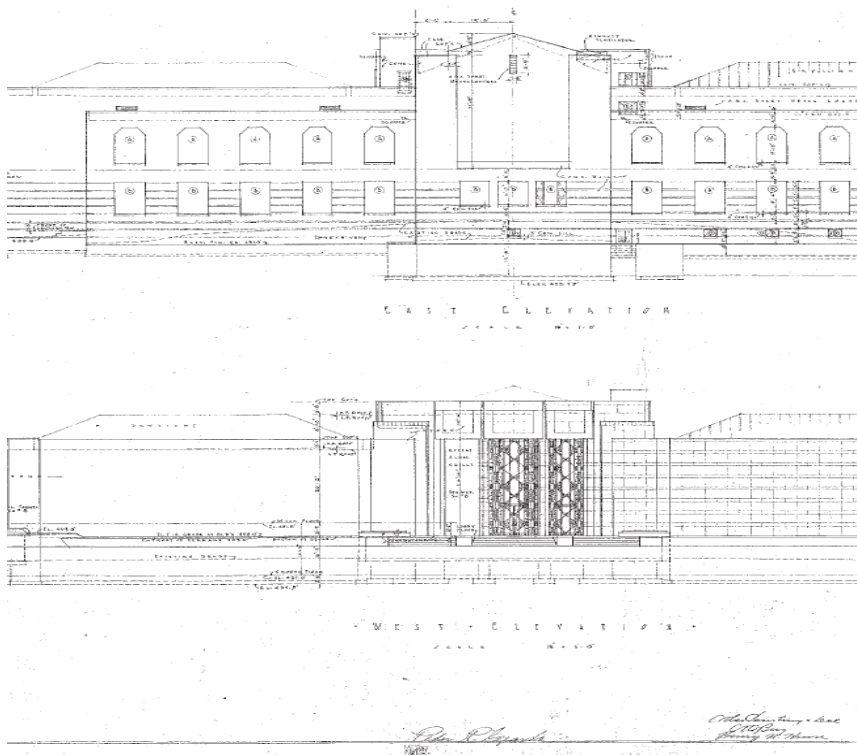
Main Floor Plan – Bebb & Gould, June 17, 1932.

Seattle Art Museum

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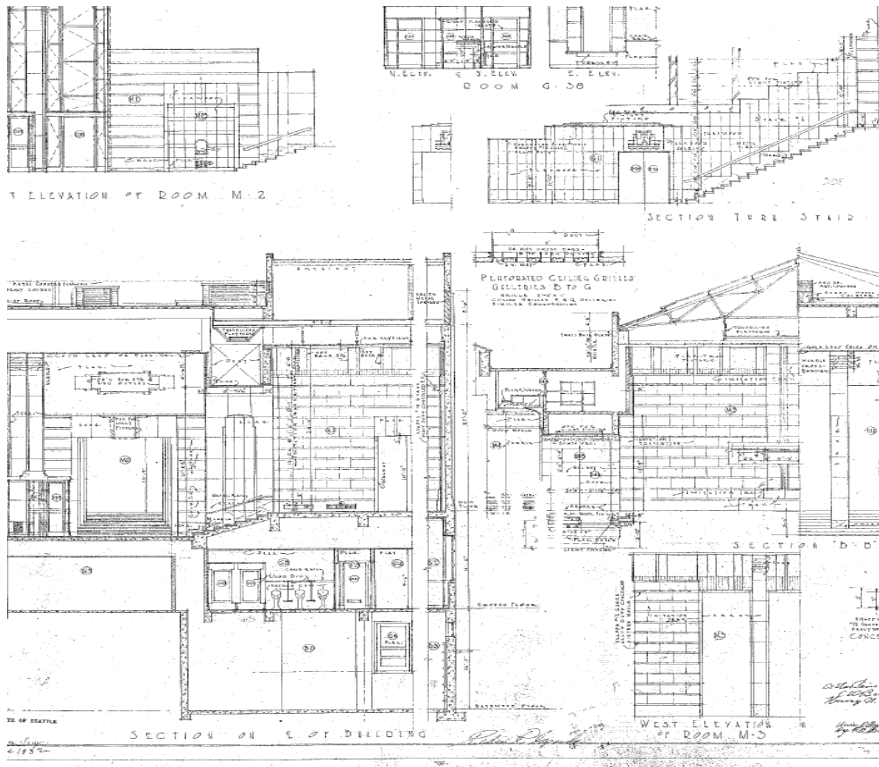
Attic and Roof Plan – Bebb & Gould, June 17, 1932.



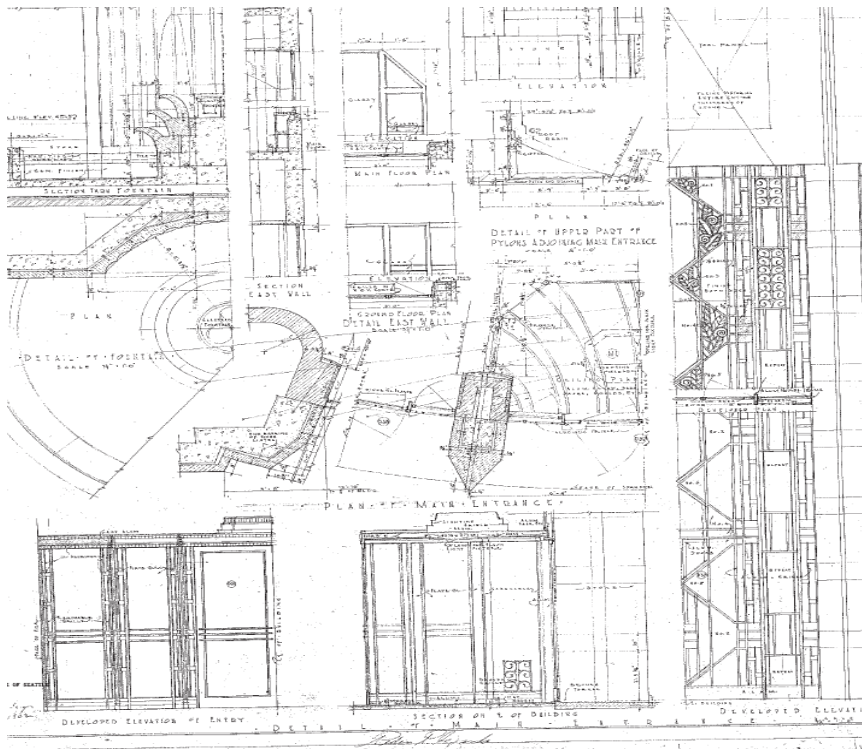
East & West Elevations – Bebb & Gould, June 17, 1932.

Seattle Art Museum

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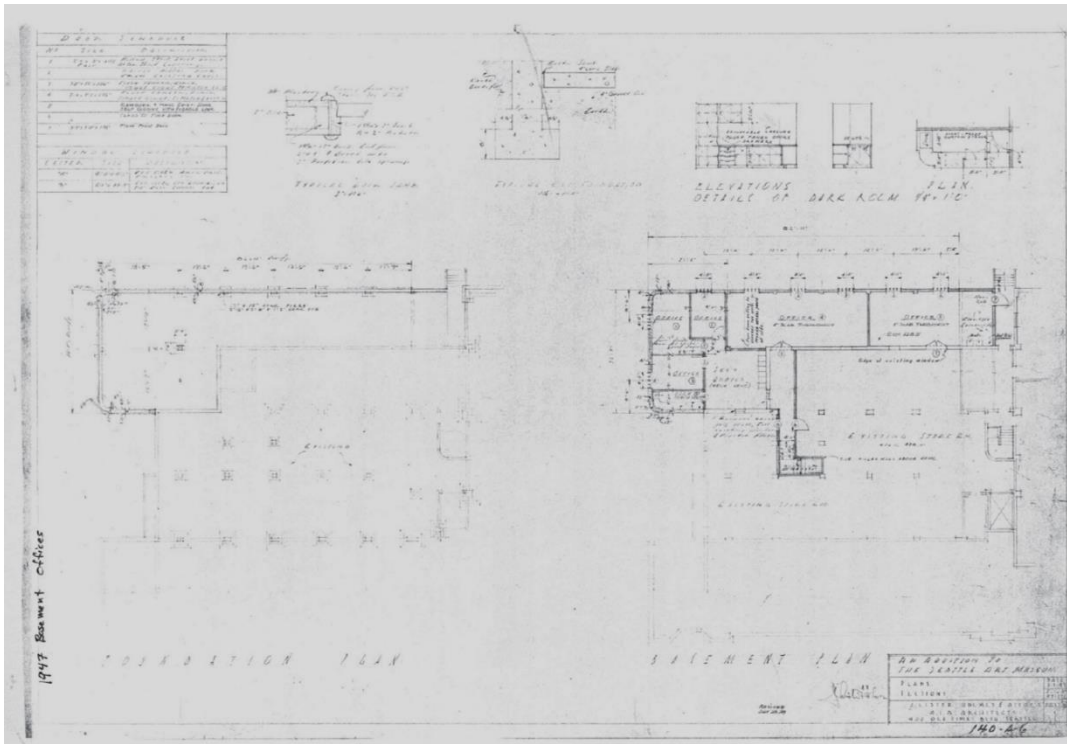
Section of Building – Bebb & Gould, June 17, 1932.



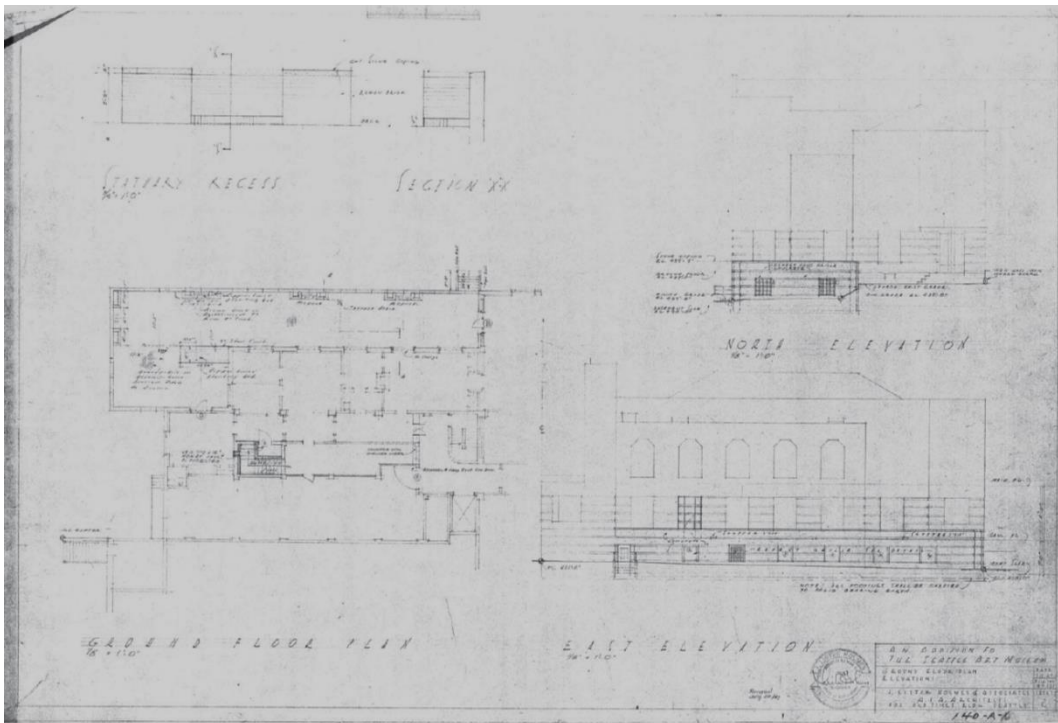
Detail of Main Floor Entrance – Bebb & Gould, June 17, 1932.

Seattle Art Museum

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1947 Basement Addition – Floor Plan – J. Lister Holmes

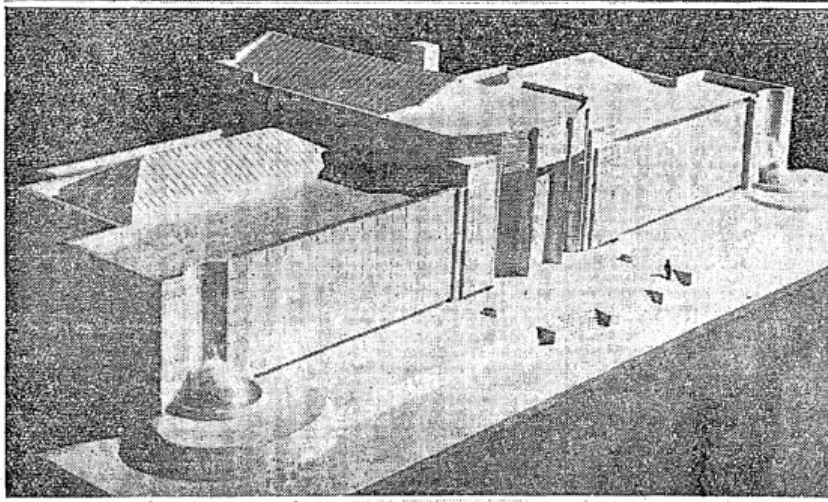


1947 Basement Addition – Elevations – J. Lister Holmes

Seattle Art Museum

King County, Washington

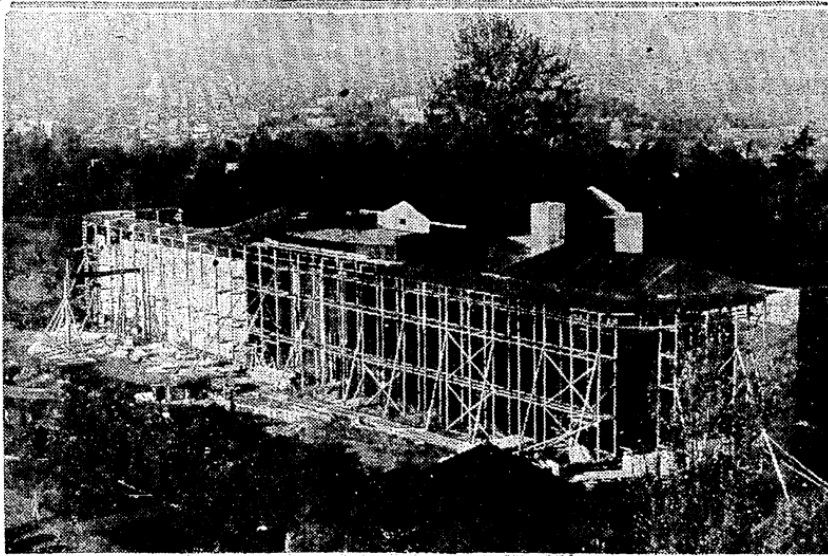
FINE ARTS MUSEUM MODEL



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

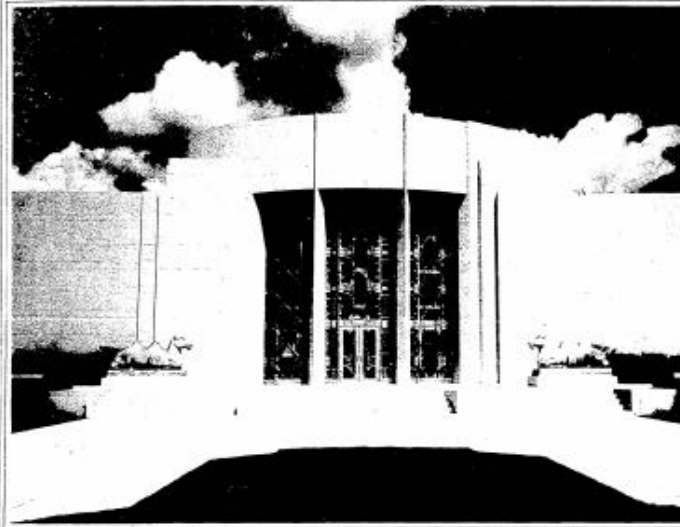


Exterior work on the new Seattle Art Museum in Volunteer Park is rapidly nearing completion. The \$250,000 structure, a gift to the city of Mrs. Eugene Fuller and her son, Dr. Richard Fuller, occupies a commanding space on the site of the old pergola with a sweeping view of the city, Puget Sound, the 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

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 sculpture and a row of gold and silver things. The ceiling is of gold and silver filigree.



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, many 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 sarcophagi, stoneware, both Chinese and American.



ONCE THE SEAT OF AN EMPEROR

An imperial Chinese throne of the eighteenth century from the Falun Chien collection. It is of richly carved, lacquered, behind it, an imperial kiosk or wall gateway.

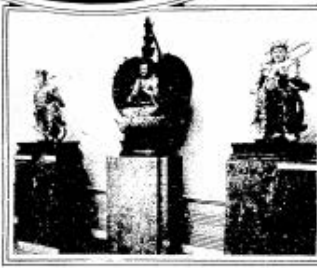


IN THE CHINESE GALLERY

Here hang and glare Swastikas, hangings and furniture and other priceless objects from ancient imperial possessions are shown.

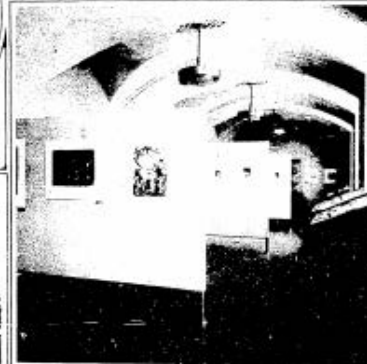
HING BROWERS

Right—The choiced - handed Chinese goddess of benevolence, flanked by warrior guardians, as fashioned in gold leaves, are prize-objects of the exhibit of ancient Chinese art.



THE TERRACE FOUNTAIN

A detail of the exterior, an aluminum fountain at a corner of the majestic stone building. The fountain structure, costing \$10,000, was a gift to the city from Dr. Richard E. Fuller and his mother, Mrs. Egner Fuller.



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 Art Museum

King County, Washington

SEEN AT ART PREVIEW

ENTRANCE HALL

EXTERIOR AT NIGHT

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

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

Miss Elford's Engagement Is Surprise

Happily surprising 200 guests, the engagement of Miss Eleanor Priscilla Elford to Mr. Harold William Cameron was announced at the attractive tea Miss Elford's sister, Mrs. A. Sherman Ellsworth, and Mrs. A. S. Elford, her mother, gave at the Women's University Club Thursday afternoon. The affair was

Club Program For July Is Diverse

Members of the University Club have a variety of plans in cultural and recreational planned for the summer months. The idea in mind, for the summer months are held are talks on evergreen hunters to inflation, politics, teas and luncheons. These alert women

MR. AND MRS. CHARLES ALBERT AND MISS MUTSUOKO SUGIHARA

—Sketched by Parker McAllister.

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).



Seattle Art Museum

King County, Washington



An aerial view of Volunteer Park looking southeast at the museum and its surrounding grounds, June 25, 1936 (Seattle Engineering Department Photograph, Seattle Municipal Archives, Item no. 10588).



View looking east at a portion of the museum west facade and main entry from the sidewalk along the park drive, July 9, 1959 (Seattle Engineering Department Photographs, Seattle Municipal Archives Photography Collection, Item no.61742).

Seattle Art Museum

King County, Washington



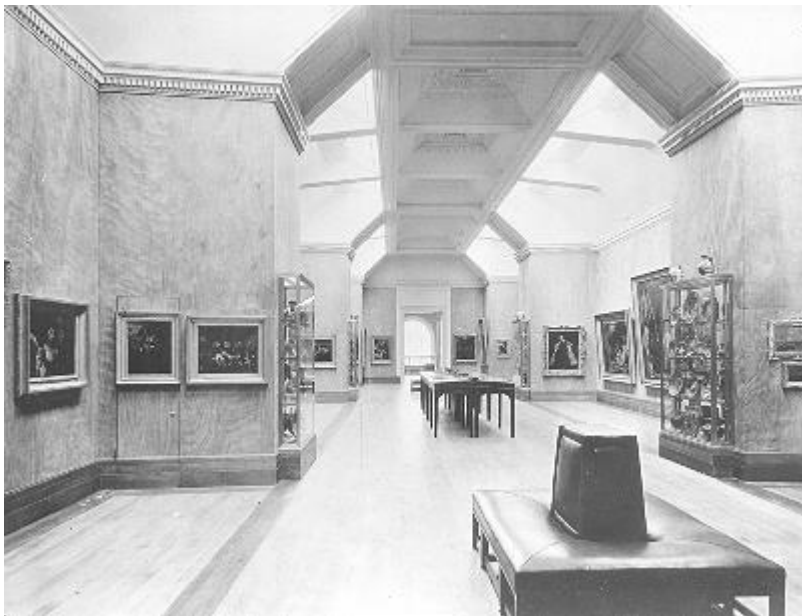
An aerial view looking east across the reservoir at the Seattle Art Museum in the mid-1930s. (*A Gift to the City : A History of the Seattle Art Museum and the Fuller Family*).



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

Seattle Art Museum

King County, Washington



A view of gallery interiors, 1937 (Frank Jacobs, photographer, Don Sherwood Parks History Collection, Seattle Municipal Archives Photography Collection, Item no. 30526).



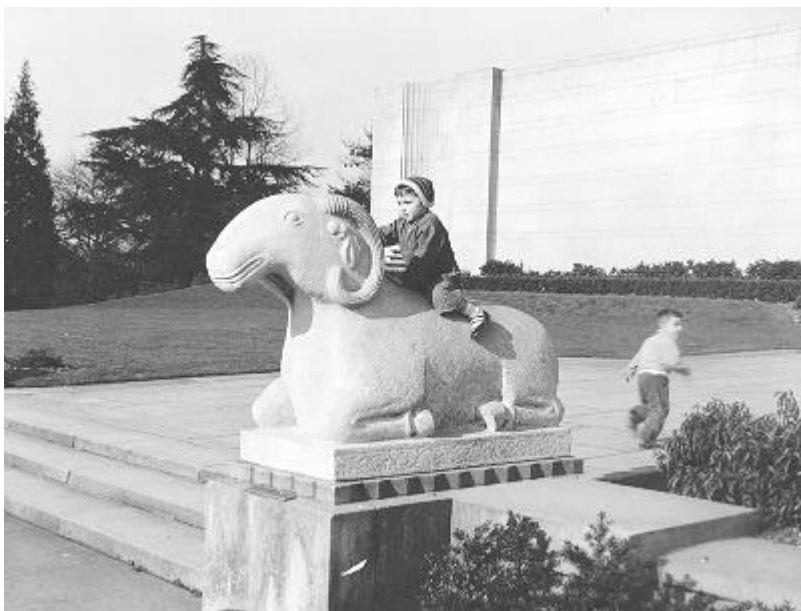
A view in the museum looking north in an eastern gallery, ca. 1938 (Don Sherwood Parks Collection, Seattle Municipal Archives Photography Collection, Item no. 30531).

Seattle Art Museum

King County, Washington



View of movable storage racks in the basement storage room, ca. 1938 (Seattle Municipal Archives Photography Collections, Item no. 30532).



Detail view of a boy on one of the two ram sculptures in 1955 (Don Sherwood Parks History Collection, Seattle Municipal Archives Photography Collection, Item No. 30525).

Seattle Art Museum

King County, Washington



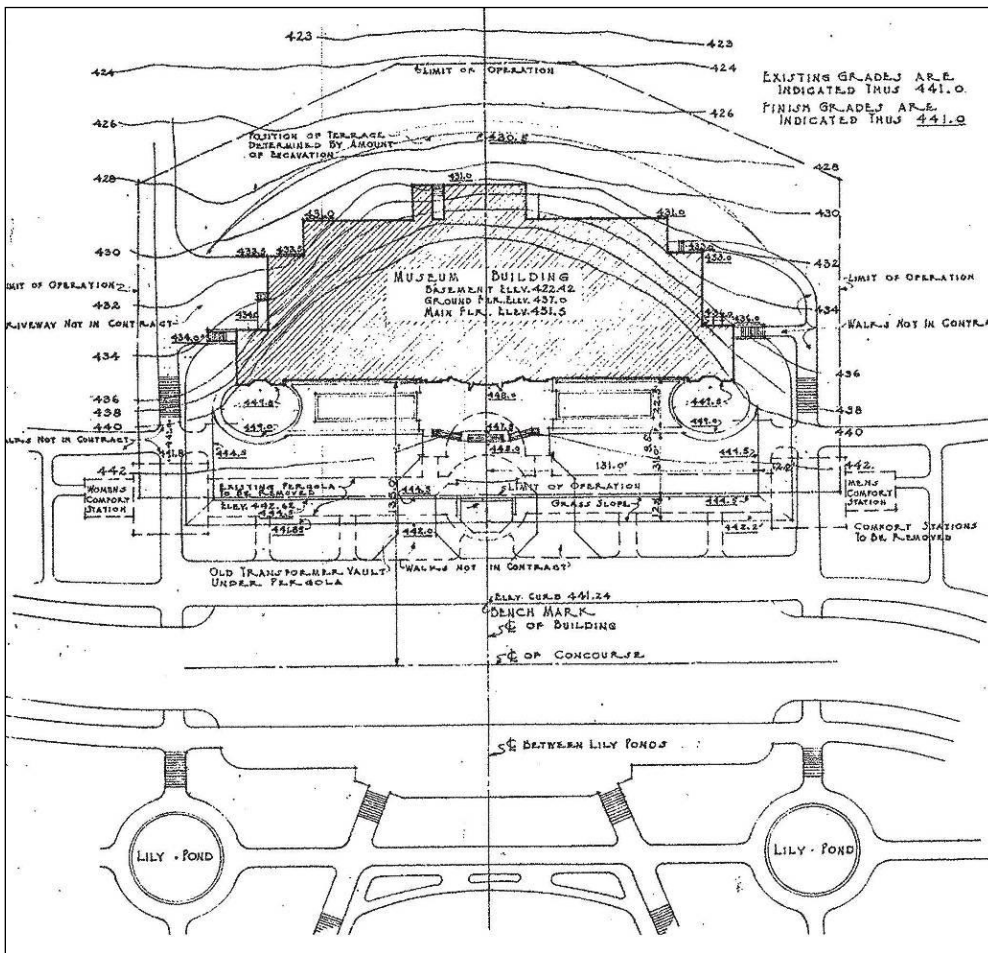
View looking west from the interior of the garden court through the foyer at the interior of the main entry doors and windows with decorative aluminum grill work, ca. 1938 (H.C. Davidson, photographer, Seattle Municipal Archives Photography Collection, Item no.30528).



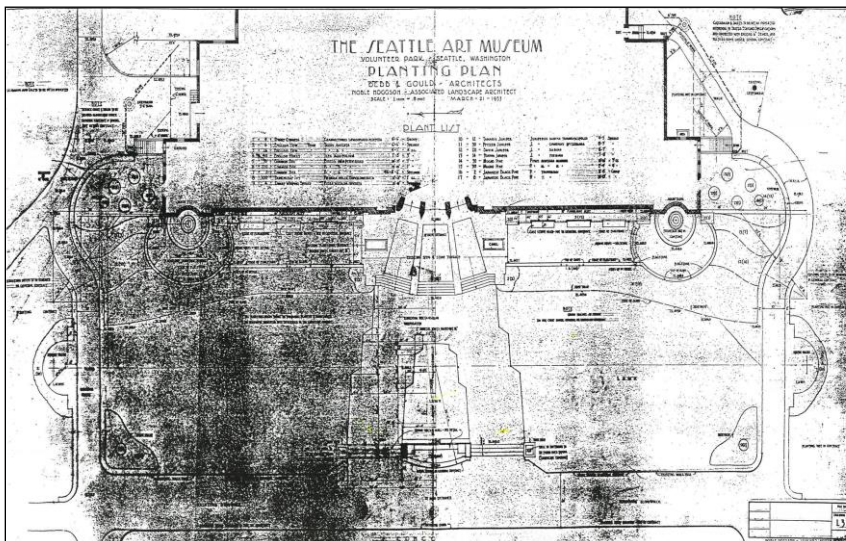
Above, view in the museum entry foyer looking southeast toward the south gallery, ca. 1938 (H.C. Davidson, photographer, Don Sherwood Parks History Collection, Seattle Municipal Archives Photography Collection, Item no. 30527).

Seattle Art Museum

King County, Washington



Site plan on the original Bebb & Gould Architects construction set dated June 17, 1932.



Planting Plan, for the front of the building by Nobel Hoggson Associated Landscape Architect, March 21, 1933. North is oriented to the left.

Seattle Art Museum

King County, Washington

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, and Michael Houser, DAHP

All photographs date from August 2015 except as indicated otherwise for No. 8 – 13, which date from December 2015; No. 12, 13, 20 & 22 – 27, which date from January 2016 (by M. Houser).



001 Oblique view looking northeast at the primary (east) facade and landscaped setback

Seattle Art Museum

King County, Washington



002 Oblique view looking southeast at the primary (east) facade



003 View looking east at the main entry on the primary (east) façade, stone paving and steps

Seattle Art Museum

King County, Washington



004 Oblique view looking south along the primary (east) facade and flagstone-paved terrace



005 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)

Seattle Art Museum

King County, Washington



006 View looking north at the south facade



007 Oblique view looking northwest at the southeast corner

Seattle Art Museum

King County, Washington



008 View looking west at the center section of the east façade.



009 Oblique view looking southeast at the east façade.

Seattle Art Museum

King County, Washington



010 Oblique view looking southwest at the northeast corner and loading dock.



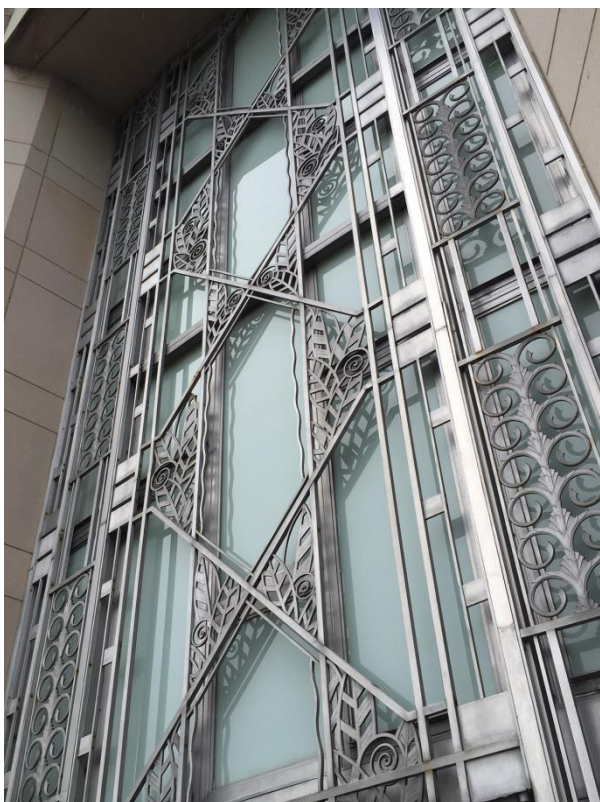
011 View looking southeast at driveway, north facade and loading dock.

Seattle Art Museum

King County, Washington



012 Detail view of the aluminum grille work at the main entry, east façade.



013 Detail view of aluminum grille work and transom window, east façade.

Seattle Art Museum

King County, Washington



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

Seattle Art Museum

King County, Washington



018 Interior view of the west wall and skylight in the Garden Court



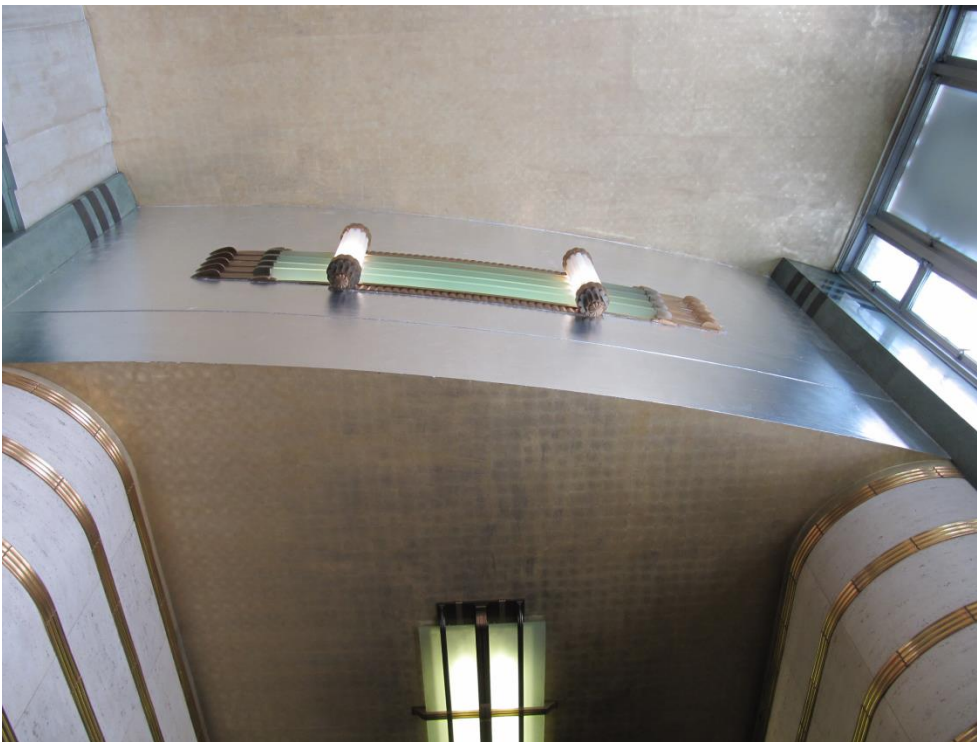
019 Detail view of ornamental bronze entry gate to galleries in the Garden Court

Seattle Art Museum

King County, Washington



020 Interior view of gallery with vaulted ceiling



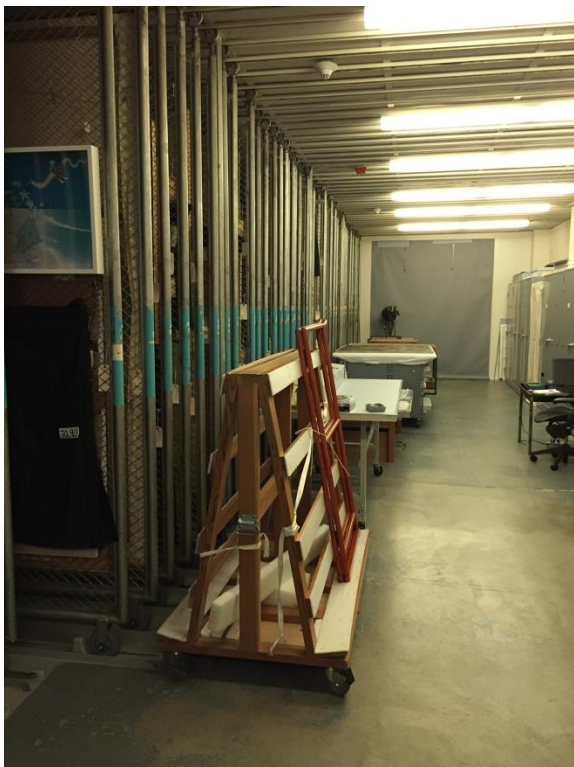
021 Detail view of wall and ceiling finishes, ceiling light fixtures, south wall of Foyer

Seattle Art Museum

King County, Washington



022 Artifact storage area for three-dimensional artifacts – basement



023 Painting storage area with original rolling chain-link racks – basement

Seattle Art Museum

King County, Washington



024 Conference room with original wood paneled walls and Deco light fixtures – basement



024 Lecture Hall with original theater seats and Deco light fixtures – basement

Seattle Art Museum

King County, Washington



026 Typical gallery area with high vaulted ceilings. Originally ceiling grid with opaque panels now painted.



027 Research Library in basement with original Deco light fixtures.

Seattle Art Museum

King County, Washington

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.







CHIHO AOKI:
REBIRTH OF THE WORLD
MAY 2 THROUGH
OCT 4
S.A.M.

EXHIBITION
MAY 8 THROUGH
OCT 4
S.A.M.

OPEN

welcome to the
S.A.M. ASIAN ART MUSEUM



1932



























1897

RICHARD E. FULLER

1976



SCULPTURE OF SOUTH ASIA

EVELYN W. AND ALBERT C. FOSTER GALLERIES





MUSEUM





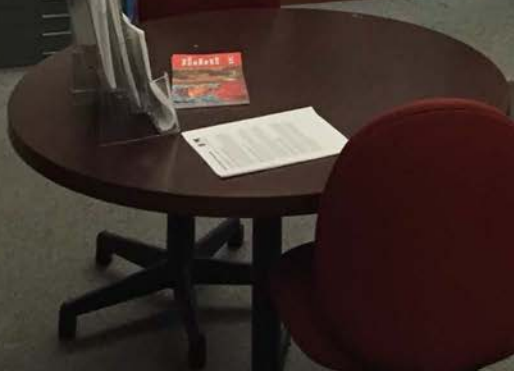


70 91





ANN E. WYCKOFF TEACHER RESOURCES CENTER









DEPARTMENT OF LIBRARIES AND INFORMATION SERVICES



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Seattle Art Museum
NAME:

MULTIPLE
NAME:

STATE & COUNTY: WASHINGTON, King

DATE RECEIVED: 6/10/16 DATE OF PENDING LIST: 6/27/16
DATE OF 16TH DAY: 7/12/16 DATE OF 45TH DAY: 7/26/16
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 16000474

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

___ACCEPT ___RETURN ___REJECT _____DATE

ABSTRACT/SUMMARY COMMENTS:

The Seattle Art Museum is locally significant under National Register Criteria A, B and C, in the areas of Architecture and Recreation/Culture. A collaborative effort by dynamic museum founder, patron, and director Dr. Richard E. Fuller, architect Carl F. Gould, and the Seattle Fine Arts Society, the 1933 Museum represented a significant cultural and recreational amenity for the City of Seattle. A handsome local example of Depression-era, Art Moderne design by a noted Seattle master architect, the building served as a permanent repository for the preservation and exhibition of fine art and a center for the promotion of local artists. [The subject property lies entirely within the boundaries of the National Register-listed Volunteer Park (NR 1976; NR 76001894). The 1976 nomination focused solely on the landscape significance of the park as a work of the Olmstead firm and established a period of significance of 1903-1912, which would render the 1932 museum (not yet 50 years old) non-contributing. Since the original documentation was unclear regarding the significance of the newer building, rather than amend the park nomination a stand-alone nomination was created to recognize the individual significance of the Seattle Art Museum.

RECOM. / CRITERIA Accept Criteria A, B + C

REVIEWER PAUL R. ROSIGNAN DISCIPLINE HISTORIAN

TELEPHONE _____ DATE 7/20/2016

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



RECEIVED 2280

Allyson Brooks Ph.D., Director
State Historic Preservation Officer

JUN 10 2016

Nat. Register of Historic Places
National Park Service

June 6, 2016

Paul Lusignan
Keeper of the National Register
National Register of Historic Places
1201 "I" Street NW, 8th Floor
Washington, D.C. 20005

RE: **Washington State NR Nomination**

Dear Paul:

Please find enclosed a new National Register Nomination form for the:

- **Seattle Art Museum – King County, WA**
(an all-electronic nomination!)

Should you have any questions regarding these nominations please contact me anytime at (360) 586-3076. I look forward to hearing your final determination on this property.

Sincerely,

Michael Houser
State Architectural Historian, DAHP
360-586-3076
E-Mail: michael.houser@dahp.wa.gov

