

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Name of Property

County and State

Name of multiple listing (if applicable)

Section number _____ Page _____ 1 _____

Supplementary Listing Record

NRIS Reference Number: SG100002406

Date Listed: 5/10/2018

Property Name: Century 21--Washington State Coliseum

County: King

State: WA

This Property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation



Signature of the Keeper

5/10/2018

Date of Action

=====
Amended Items in Nomination:

Geographical Data:

The Lat/Long coordinates should read: 47.622139 -122.354044

[All coordinates must be provided in decimal degrees only, as per NR guidance.]

The WASHINGTON SHPO was notified of this amendment.

DISTRIBUTION:

National Register property file

Nominating Authority (without nomination attachment)

50-2406

United States Department of the Interior
National Park Service



National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Century 21 – Washington State Coliseum
other names/site number Seattle World's Fair – Coliseum, Key Arena

2. Location

street & number 305 Harrison Street not for publication
city or town Seattle vicinity
state Washington code WA county King County code 033 zip code 98109

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

Allyson M 3-22-18
Signature of certifying official/Title Date

WASHINGTON SHPO
State or Federal agency/bureau or Tribal Government

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

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:
 entered in the National Register determined eligible for the National Register
 determined not eligible for the National Register removed from the National Register
 other (explain:)

[Signature] 5/10/2018
Signature of the Keeper Date of Action

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5. Classification

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

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

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

- private
- public - Local
- public - State
- public - Federal

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

Contributing	Noncontributing	
1	0	buildings
		district
		site
		structure
		object
1	0	Total

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

Number of contributing resources previously listed in the National Register

N/A

None

6. Function or Use

Historic Functions
 (Enter categories from instructions.)

Current Functions
 (Enter categories from instructions.)

RECREATION AND CULTURE/Other

RECREATION AND CULTURE/Other

RECREATION AND CULTURE/Sports Facility

RECREATION AND CULTURE/Sports Facility

7. Description

Architectural Classification
 (Enter categories from instructions.)

Materials
 (Enter categories from instructions.)

MODERN MOVEMENT: Other

foundation: CONCRETE

walls: GLASS, METAL/Steel

roof: METAL/Aluminum

other: CONCRETE

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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 Century 21 Coliseum (the “Coliseum”) was constructed in 1961 for the 1962 Century 21 Exposition/Seattle World’s Fair. It is located on the east side of 1st Avenue North between Republican Street and Thomas Street, at the westernmost edge of the Seattle Center campus. The building and its immediate environs occupy an area of four city blocks originally bounded north to south by Republican, Harrison, and Thomas Streets, and east to west by 1st, Warren, and 2nd Avenues. The Coliseum is surrounded by paved and landscaped plazas and courtyards to the north, west, and east, and on all sides by remnant buildings and features of the Century 21 Exposition. The building is flanked to the north by the International Plaza, the International Commerce and Industry Buildings (now known as the Northwest Rooms) and Sweden Pavilion (now known as the International Fountain Pavilion).

The International Plaza is a split-level, rectangular space paved with a variety of surfaces, including concrete, asphalt, and interlocking pavers. The west (upper) and east (lower) sides of the International Plaza are connected by concrete staircases. There are several planters containing a variety of trees; in some areas, the International Plaza is densely planted. A historic Deodar cedar tree is situated at the northeast corner of the east (lower) side of the Plaza. There is a rectangular concrete cooling tower with decorative mosaic inlays located in what is now a raised planter at the west end of the west (upper) side of the plaza. At the center of the plaza are three decorative “satellites” on curved steel poles (relocated from their original positions). In the middle of the International Plaza is the International Fountain. The International Fountain has been substantially altered from its 1962 design and configuration, but retains the original three-piece bronze sculpture by Everett DuPen, “Evolution of Life.” A concrete staircase along the north façade of the Coliseum leads from the upper level of the International Plaza to the building’s north entrance.

To the west and east the Coliseum is flanked by large paved plazas that provide access from, respectively, 1st Avenue North and Seattle Center. Wide flights of concentric semicircular steps, flanked by concrete planters, lead down from these two plazas to the Coliseum’s primary west and east entrances. The Coliseum is flanked to the south by a narrow, paved walkway with concrete staircases leading up from the building’s south egress doors. The walkway is flanked by landscaped planters. South of the walkway is a surface parking lot and truck ramp, flanked by the remaining portion of the NASA Building, the West Court Building, the Blue Spruce Building, and the Seattle Center Pavilion (a relocated portion of the NASA Building). Two post-Fair buildings, the Skate Park and Restroom Pavilion, are located southeast of the Coliseum.

Exterior

The Coliseum is Mid-century Modern in style with characteristics of the Expressionist sub-type. It has a square plan and a prominent hyperbolic paraboloid roof. The roof is framed with two steel trusses that cross at right angles, spanning 340 feet between the midpoints of each side of the square plan, and divide the roof into four squares. Each square forms a hyperbolic paraboloid between the roof trusses and the wide concrete edge beams that encircle the perimeter of the roof.¹ The trusses are supported on four, tripodal concrete buttresses, one centered on each façade at the midpoint of each edge beam. The edge beams are supported on large V-shaped concrete piers that wrap each corner of the building between the buttresses. The roof is clad in standing-seam aluminum panels. An aluminum monitor² with a cruciform plan and canted sides is located at

¹ Peter T. Hostmark, “Prestressing of the Ring Girder of the Century 21 Coliseum,” *Journal of the American Concrete Institute*, June 1963, 698.

² Referred to as “aluminum monitor” by architect Paul Thiry, FAIA, in architectural drawings for the Century 21 Coliseum, January 29,

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the apex of the roof, and bears illuminated signage on all four sides spelling out the name KEY ARENA. The monitor is clad in diamond-patterned aluminum panels. The building is enclosed with steel-framed glass curtain walls with staggered horizontal muntins in the upper, original portion. Each pane is canted outward at the top, creating a distinctive visual texture in the curtain wall. The lower portions of the curtain walls, added in 1995, are framed with a simple rectilinear metal grid. The curtain walls are deeply recessed under the concrete edge beam and run through the middle of the V-shaped concrete piers. The primary entrances are centered at the lowest level of the east and west façades. Each consists of a grouping of eight pairs of fully glazed metal storefront doors. Similar doors at the southwest, southeast, and northeast corners of the building provide secondary entrances and egress to and from the suite level. A concrete ticket booth is located at the south end of the east façade.

Interior

The building's interior was completely reconstructed in 1995. The interior perimeter concourse and arena are open to the exposed roof structure above. The arena bowl, seating, and concessions are housed in a free-standing structure of exposed concrete, concrete masonry units, and steel. The bowl is oblong in plan and is surrounded by seating risers. The majority of the risers are fixed, but the seating risers that form the south end of the bowl are retractable to allow for installation of a performance stage for concerts. Flooring consists primarily of polished concrete. Flooring in the upper concourses is carpet. The cobblestone paving around the exterior and interior perimeter of the curtain walls was relocated from the International Fountain, which in turn was originally taken in 1962 from old streets in Seattle.

Alterations

1964: Converted to all-purpose convention and sports facility as originally intended, to plans by Paul Thiry. Hockey rink installed with combination of fixed and portable seating for approximately 12,000 spectators; radio booth and camera platform suspended from apex of ceiling. Locker rooms installed underneath the perimeter buildings on the north and south, with tunnels connecting to the Coliseum. Top and bottom portions of aluminum monitor cladding removed.

By 1979: Seating increased from about 12,000 to 15,000.

1994-95: Aluminum roofing panels and cable-net suspended roof removed due to water leaks.³ Four original orthogonal trusses left in place and supplemented with four additional diagonal trusses to replace the cable-net system. New standing-seam aluminum roof panels installed. Signage and mechanical equipment added to roof monitor. Existing bowl seating removed, exhibition floor excavated 35 feet down, new bowl and seating (17,000 capacity) constructed, locker rooms added. Truss covers replaced. Entrances lowered to new floor level; plazas excavated and semicircular steps constructed on east and west façades to provide access. Curtain wall framing retained and extended to accommodate lowered floor level. Original entrance doors removed and openings glazed. Ticket booth constructed at south end of east façade.

Undated: Large downspouts added to exterior; conversion of multiple secondary entrances at main level to windows; upper portions of glazing, plus other select panes, painted black to obscure mechanical systems. Cooling tower pool converted to planter. International Fountain altered. Satellites relocated.

1960.

³ Per Seattle Center staff, November 8, 2017.

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Character-defining Features

Character-defining features are those visual aspects and physical features or elements that give the building its character and help to convey its significance. Character-defining features can identify the building as an example of a specific building type, usually related to the building's function; they can exemplify the use of specific materials or methods of construction, or embody a historical period or architectural style; and they can convey the sense of time and place in buildings associated with significant events or people.

Exterior character-defining features of the Seattle Key Arena include:

- Square plan
- Hyperbolic paraboloid roof form
- Canted aluminum roof monitor at apex
- Four tripodal concrete buttresses, one centered on each façade
- Interstitial V-shaped concrete piers
- Wide concrete edge beams around the perimeter of the roof
- Glazed, metal-framed curtain walls with staggered horizontal muntins and canted glazing, deeply recessed under the concrete edge beam

The interior of the Seattle Key Arena has been reconstructed. However, the four original orthogonal steel roof trusses (highlighted by dark green paint currently), the original upper portion of the glazed curtain wall, and the V-shaped concrete piers remain in place, intact, and exposed to view.

Evaluation of Historic Integrity

The Century 21 Coliseum retains six aspects of historic integrity as defined by the National Park Service, and continues to convey its historic significance associated with the Century 21 Exposition:

- **Location:** The Coliseum remains on its original site. It retains integrity of location.
- **Design:** The Coliseum has undergone extensive alterations, particularly the reconstruction of the interior bowl and arena, replacement of the original cable-net roof structure and aluminum roof panels, and lowering of the east and west entrances and accompanying extension of the curtain walls. However, the alteration of the interior was anticipated in the building's original design intent, and the exterior retains the essential physical features of its original Mid-century Modern design, including its square plan, hyperbolic paraboloid roof form, aluminum roof monitor, tripodal concrete buttresses centered on each façade, interstitial V-shaped concrete piers, wide concrete edge beams around the perimeter of the roof, and steel-framed glass curtain walls with staggered horizontal muntins and canted glazing, deeply recessed under the concrete edge beams. The building therefore retains integrity of design.
- **Setting:** The Seattle Center, the site of the 1962 Century 21 Exposition, has been substantially altered since the end of the World's Fair. A number of buildings constructed for the fair have been demolished, several new buildings have been constructed, and open spaces, landscape features, and spatial relationships have been altered. Although the International Plaza, International Commerce and Industry Buildings, and Sweden Pavilion located immediately north of the Coliseum retain their general configuration, the buildings and landscape features around the Coliseum, particularly those at the south end, have been altered. The Coliseum therefore does not retain integrity of setting.
- **Materials:** Although the Coliseum has undergone extensive interior alterations as described above, its primary structure is intact and it retains the essential exterior materials that characterize its design, including the four original steel roof trusses, cast-in-place concrete tripodal buttresses and V-shaped

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piers, concrete edge beams, aluminum roof monitor, and steel-framed glass curtain walls with canted glazing. It therefore retains integrity of materials.

- **Workmanship:** The exterior of the Century 21 Coliseum retains the physical evidence of its Mid-century Modern construction techniques, including the four original steel roof trusses, cast-in-place concrete tripodal buttresses and V-shaped piers, concrete edge beams, and steel-framed glass curtain walls with canted glazing. It therefore retains integrity of workmanship.
- **Feeling:** As demonstrated above, the Coliseum retains the significant exterior physical features that convey its historic character, including the hyperbolic paraboloid roof form, four original steel roof trusses, cast-in-place concrete tripodal buttresses and V-shaped piers, concrete edge beams, and steel-framed glass curtain walls with canted glazing. It therefore continues to express the aesthetic and historic sense of the iconic theme building of the 1962 Century 21 Exposition. It therefore retains integrity of feeling.
- **Association:** As demonstrated above, the Coliseum retains integrity of location, design, materials, workmanship, and feeling. It retains the significant exterior physical features that convey its historic character as the theme building of the 1962 Century 21 Exposition. The building therefore retains integrity of association.

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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.)

ENTERTAINMENT/RECREATION

Period of Significance

1962-1964

Significant Dates

1962

1964

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Thiry, Paul (Architect)

NBBJ (Architects)

Howard S. Wright Construction (Builder)

Wick Construction (Builder)

Peter H. Hostmark & Assoc. (Structural Engineer)

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Statement of Significance Summary Paragraph

(Provide a summary paragraph that includes level of significance and applicable criteria.)

The Century 21 - Washington State Coliseum (the "Coliseum") is eligible for listing in the National Register of Historic Places at the local level of significance under Criterion A in the area of Entertainment/Recreation. It is associated with the Century 21 Exposition/Seattle World's Fair, which was a significant Cold War-era fair that helped bring international attention to the growing City of Seattle. The Coliseum was designed as one of the pre-eminent attractions of the fair, serving as the Washington State pavilion and housing the theme exhibit "The World of Tomorrow." It was designed by the fair's chief architect, Paul Thiry, to reflect the fair's emphasis on science and technology, utilizing innovative construction techniques to create a prominent showcase for the fair. The building continues to communicate the site's association with the Century 21 Exposition and the significant community impact exerted by this event. The period of significance is 1962, representing the period that the building served as the Century 21 Coliseum during the fair, to 1964, when the building was converted to an all-purpose convention and sports facility.

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

Criterion A

The Century 21 Coliseum is significant under Criterion A for its association with the Century 21 Exposition, also known as the Seattle World's Fair. The concept of a "world's fair" has a long history, dating to 18th century European precedents, and continuing into the 21st century. World's Fairs often celebrated a particular achievement, showcased scientific or technological advancements, and promoted nationalistic pride.

The Century 21 Exposition was held between April 21 and October 21, 1962, and drew almost 10 million visitors. It was the first world's fair since 1939 to be held in the United States and America's first "space-age" world's fair. It is significant in the context of post-World War II fairs, and its planning and implementation reflected postwar optimism and opportunity, the growth of the western United States during the period, technological advancements in the Cold War era, and Seattle's drive for prominence on the Pacific Rim. From the outset, fair organizers and city planners worked together to coordinate the development of the site for both the Century 21 Exposition and, when the fair was over, to house a new Civic Center for the growing metropolis of Seattle.

Beyond what the fair would ultimately mean to the city of Seattle, organizers committed to putting on an event of international importance. With the theme "Man in the Space Age," they claimed a national mission to demonstrate and promote America's dominance in the "space race." Thus, what might have been a forgotten regional festival took on the mantle of the nation's response to communism in the 1960s.⁴ While the Soviet Union did not participate in the Century 21 Exposition, the event's emphasis on science and space exploration had clear overtones of Cold War competition.⁵ It was expected that the fair would "open the gates of the Pacific Northwest to the world...[and] herald a new era of prestige."⁶ Many people "came away with the sense that the future was dynamic and Seattle was not on the provincial periphery, but right at the center of it."⁷ In 1962, Seattle invented a future that included a tech-savvy portal to the Pacific Rim.⁸

⁴ Knute Berger, "Back to the Future: Why Seattle's World's Fair Mattered," *Seattle Magazine*, February 2012, accessed October 2017, <http://www.seattlemag.com/article/back-future-why-seattles-worlds-fair-mattered>.

⁵ John Findling, "World's Fair," *Encyclopedia Britannica*, last updated September 15, 2017, accessed October 2017, <https://www.britannica.com/topic/worlds-fair>.

⁶ Century 21 Exposition, "The Economic Impact of Century 21," news release, Seattle, Washington, April 19, 1961, Seattle Municipal Archives.

⁷ Berger, <http://www.seattlemag.com/article/back-future-why-seattles-worlds-fair-mattered>.

⁸ "When Seattle Invented the Future: The 1962 World's Fair," KCTS9 - Public Television, 2012, accessed November 2017, <https://kcts9.org/when-seattle-invented-future-1962-worlds-fair>.

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The Coliseum was financed by the State of Washington and designed to house the fair's theme exhibit. In early planning meetings for the fair, it was stressed that the Coliseum, as the main Exposition building, would be a major contributor to the future Civic Center, providing public use for decades to come.⁹ It cost just over \$4 million to construct,¹⁰ and covered almost four acres with 129,000 square feet of unobstructed exhibit space. It was designed by prominent local architect Paul Thiry, who also served as the chief architect for the Century 21 Exposition. Thiry also provided plans for the conversion of the building and the site after the fair. The groundbreaking design of the Coliseum – one of the largest clear-span structures in the world at the time of its construction – reflected the emphasis on modernity and technology appropriate for the first space-age World's Fair.¹¹ The Century 21 Exposition was a defining moment in the history of Seattle, and the Coliseum was one of its most significant and prominent buildings.

Overview of World's Fairs¹²

Introduction

World's fairs (alternately known as *universal expositions*, *international expositions*, or *world expositions*) are large international exhibitions designed to showcase the achievement of nations.¹³ Known in most of the world simply as "expos," world's fairs typically run for weeks or months, during which time a wide variety of industrial, scientific, and cultural items and installations are put on display at a specific site to be visited by locals and tourists alike. World's fairs typically include exhibits from a significant number of countries, along with amusement rides, exotic attractions, and food and beverages.¹⁴

Most world's fairs fall into one of two categories: *universal* or *specialized*. *Universal* expositions are organized around broad themes that attempt to capture the full range of human experience. As such, these fairs tend to be much more extravagant affairs and considerably more expensive to organize. Exhibitors are required to adhere to a specified theme in their representations. Universal expositions typically run three to six months, with national and corporate participants generally building their own pavilions. In contrast, specialized expositions are usually united by a narrower theme – such as "transportation." The Seattle fair falls into this category. *Specialized* expositions are smaller in scope and investments and generally shorter in duration, typically between three weeks and three months.¹⁵

Since the late 1920s, World's Fairs have been governed and regulated by the Bureau International des Expositions (BIE). The BIE is a Paris-based organization established in 1928 to manage the number and frequency of expositions, and to ensure the quality and success of these events.¹⁶ Its objective is to bring order to exposition scheduling and to make clear the rights and responsibilities of the host city and participants. Currently, the BIE permits a large (universal) exposition to be held once every five years, with one smaller (specialized) exposition held during the interval. Since the mid-19th century more than 100 world's fairs have been held in more than 20 countries throughout the world.¹⁷ Today, the BIE regulates international expositions as well as other exhibits on behalf of more than 100 member nations.¹⁸

⁹ *Expo '61 News Digest*, Issue No. 1, April 25, 1958, Seattle Municipal Archives.

¹⁰ "Coliseum-11 Stories High and Free of Posts," *The Seattle Times*, April 8, 1962.

¹¹ "Coliseum-11 Stories High and Free of Posts."

¹² This history of world's fairs has been largely adapted from John Findling, "World's Fair."

¹³ Findling. Generally speaking, these events are called *world's fairs* in the United States, *international* or *universal expositions* in continental Europe and Asia, and *exhibitions* in Great Britain. The term *expo* is also used in various locations.

¹⁴ Findling.

¹⁵ Both World's Fairs in New York (1939-40 and 1964-65) have the distinction of being the only two-year world expositions.

¹⁶ Bureau International des Expositions website, accessed October 2017, <http://www.bie-paris.org/site/en>.

¹⁷ Findling.

¹⁸ ExpoMuseum, accessed October 2017, <http://www.expomuseum.com>.

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Early Exhibitions

Origins

The modern world's fair evolved out of national fairs held in England and France during the 18th and 19th centuries. The English national fairs of the 18th century combined trade shows with carnival-like public entertainment. Additionally, the Society for the Arts (later called the Royal Society for the Arts), established in London in 1754, produced a series of competitive art shows that included industrial arts, displaying the latest technological innovations, from spinning wheels to cider presses. Beginning in the 1830s, the mechanics' institutes in Great Britain also began sponsoring exhibitions. These institutes were created to bring scientific education to craftsmen and factory workers, and their exhibitions displayed tools and other labor-saving mechanical devices that were based on the latest scientific inventions. The exhibitions of the mechanics' institutes also featured entertainment and exotic displays, such as so-called "genuine historical relics" of sometimes dubious authenticity, as well as fine arts shows that mingled works by local and national artists.¹⁹

In 1797, France hosted its first industrial exhibition, organized under the authority of the national government, the aim of which was to assist French manufacturers in competing against the British in the international marketplace.²⁰ Due to its success, it was decided to have a similar exhibition each year. By 1806, there were 1,400 exhibitors; in 1848, the last national exhibition, there were 4,494.²¹ The French tradition of national exhibitions culminated with the French Industrial Exposition of 1844. Held in a temporary structure on the Champs-Élysées in Paris, it was the tenth of eleven French national industrial expositions held to encourage improvements in progressive agriculture and in technology. The exposition immediately spawned imitators throughout continental Europe, including in Bern and Madrid in 1845, Brussels in 1847, Bordeaux in 1847, Saint Petersburg in 1848, and Lisbon in 1849. Around this time, the French Minister of Agriculture and Commerce proposed broadening the scope of the exhibitions to include the products of foreign nations; however, French manufacturers opposed the change. Thus, the first international exposition would be hosted by the English.²²

Great Exhibition, Britain (1851)

The first modern world's fair was Britain's Great Exhibition, held in London's Hyde Park in 1851. The exhibition came about through the efforts of Prince Albert, husband and Prince Consort of Queen Victoria, whose continental background gave him a special understanding of the potential value of an exhibition showcasing Britain to an international audience.²³ As such, he outlined a scheme to the Society of Arts for an Exposition highlighting "the Works of Industry of All Nations."²⁴ A royal commission chaired by Prince Albert planned the exhibition and held a competition for a building design. Ultimately, however, the commission rejected all the entries submitted and instead chose a design by greenhouse builder Joseph Paxton. Paxton's massive iron-and-glass structure measured 1,848 feet in length and covered 19 acres.²⁵ Dubbed the "Crystal Palace," the structure so delighted the public that the fair was commonly referred to as the "Crystal Palace Exhibition," and for years afterward no fair was considered complete without a crystal palace of its own.²⁶ The legacy of the Crystal Palace Exhibition was immense. Its critical and financial success ensured that world's fairs would continue to be held far into the future.

The exhibits on display included scientific and technological marvels from many different countries as well as works of art and craftsmanship. The United States entered the exposition with various innovations and

¹⁹ Findling.

²⁰ Findling.

²¹ "Fairs: Their Lusty Ancestry; Their Vigorous Maturity; Their Present Indecisiveness; and what of New York 1939?" TS, Seattle Municipal Archives, 3.

²² Fairs, 3.

²³ Findling.

²⁴ Fairs, 3.

²⁵ Fairs, 4.

²⁶ Fairs, 4.

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inventions, including false teeth, air-exhausted coffins, the McCormick reaper, Colt's pistols, chewing tobacco, the parlor stove, and an artificial leg.²⁷ The exhibition was a critical and financial success, attracting some six million visitors and earning a substantial profit. Because it included international exhibitors from around the world, Britain's Great Exhibition outshone the highly-successful French exhibition, demonstrating the tremendous economic and creative potential of such events.²⁸

The first world's fair to be held in the United States was the 1853 Exhibition of the Industry of All Nations in what is now Bryant Park in New York City. Organized in the wake of London's Great Exhibition, it aimed to showcase not only the new industrial achievements of the world, but also to demonstrate the nationalistic pride of a relatively young nation. Opened with newly-sworn President Franklin Pierce in attendance, the fair was seen by over 1.1 million visitors, and featured its own glass-and-iron exhibition building, termed the "New York Crystal Palace." Despite the fair's promise, attendance did not meet expectations, and the exhibition ended with a considerable monetary loss. Thus, it would be more than 20 years before another exposition was held in the United States.²⁹

Meanwhile in Paris, not to be outdone by London, fair organizers held the first in a long series of international expositions in 1855. The *Exhibition Universelle* (also referred to as the Paris International) occupied a larger space and included exhibits from more countries than the 1851 fair, and presented several new features, such as reduced admission prices on Sundays and a separate fine arts pavilion that contained some 5,000 works by artists from 29 countries. Although it ultimately lost money, the 1855 Paris exposition left such a positive legacy that the government sponsored subsequent expositions in 1867, 1878, 1889, and 1900, each attracting a larger attendance than the previous one.³⁰

Centennial International Exhibition, Philadelphia (1876)

By the 1870s, the international exposition movement had become sufficiently well-established such that planners of a commemoration of the 100th anniversary of the nation's Declaration of Independence determined that a world's fair would be the most appropriate type of celebration. Consequently, the Centennial International Exhibition (also called the U.S. Centennial Exhibition) was held in Philadelphia in 1876. The largest world's fair to date, it spanned some 285 acres in Fairmount Park, with over 30,000 exhibitors from 50 countries. It was also the first fair to distribute exhibits throughout several large pavilions,³¹ including the Main Exhibition Building, Memorial Hall (Art Gallery), Machinery Hall, Agricultural Hall, and Horticultural Hall. In addition to these buildings, approximately 250 smaller structures were constructed by states, countries, companies, and other Centennial bureaus that focused on particular displays or services.³²

The theme of the exhibition was "Arts, Manufactures and Products of the Soil and Mine." As such, it showcased products of America's early Industrial Revolution, including the 700-ton Corliss engine (the largest steam engine ever built), the typewriter, and the mechanical calculator.³³ However, likely the most awe-inspiring debut was the first public showing of Alexander Graham Bell's telephone. Bell had just patented the device, and set it up in the massive Machinery Hall. At one end, a bearded man spoke into the horn, while at the other end, fair officials were startled to hear his words come out from a speaker, clear as day. It was quite literally the talk of the fair.³⁴ In addition, the fair hosted the nation's first international art exhibition.³⁵

²⁷ Fairs, 3.

²⁸ Findling.

²⁹ Findling.

³⁰ Findling.

³¹ Fairs, 4.

³² Library Company of Philadelphia, accessed October 2017, <http://www.lcpimages.org/centennial>.

³³ Findling.

³⁴ Thor Jensen, "Great Inventions that Debuted at the World's Fair," Adam Savage's Tested, accessed October 2017, <http://www.tested.com/tech/454861-inventions-debuted-worlds-fair>.

³⁵ Findling.

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The Centennial Exhibition was attended by nearly 10 million visitors who arrived by railroad, steamboat, carriage, and on foot.³⁶ Its critical success and massive popularity were enough to offset a large financial loss, and it inspired a rush of world's fairs in the United States, particularly in the South, over the next 40 years.³⁷

The Golden Age of World's Fairs

World's Columbian Exposition, Chicago (1893)

The 1880s mark the beginning of what is considered to be the golden age of world's fairs. While there were many important expositions in the last decades of the 19th century, the 1893 World's Columbian Exposition in Chicago was arguably the most significant world's fair in American history, and one of the most important in the history of world expositions. With the theme "Discovery of America," the fair was timed to coincide with the 400th anniversary of Christopher Columbus' arrival in the New World in 1492. Coming soon after the spectacular 1889 exposition in Paris, where the Eiffel Tower was the main attraction, organizers were determined that Chicago World's Fair would be bigger and more significant than its Parisian predecessor,³⁸ and would be financially profitable, unlike its American predecessor in Philadelphia.

The exposition site, which covered more than 600 acres in and around Jackson Park on the city's South Side, was composed of two distinct components: The White City and the Midway. The White City was the official part of the exposition, defined by a series of grand Neoclassical exhibition halls and pavilions, set amid a system of canals and lagoons. The giant reflecting pool, called the Grand Basin, represented the long voyage Columbus took to the Americas. The buildings themselves were intentionally temporary, constructed of plaster and cement and painted white to gleam under electric lights. Designed by an all-star team led by prominent architect and city planner Daniel Burnham and preeminent landscape architect Frederick Law Olmstead, the White City was based upon Beaux-Arts principles of monumentality and symmetry, and is largely credited for ushering in the City Beautiful movement and planting the seeds of modern city planning. It is also credited with (or blamed for) the America's reliance on classical architectural precedents for the next several decades.

The Chicago World's Fair also introduced the concept of a separate area away from the exhibition halls devoted to amusements. This area was concentrated along Midway Plaisance, thus introducing the term "midway," which would become a standard feature of virtually all future expositions.³⁹ Chicago's Midway was the unofficial part of the exposition, located outside the gates. It was here that visitors were able to take a ride on architect George Ferris' newest invention, the Ferris Wheel. Measuring 264 feet in diameter with 36 enclosed cabins (each of which could accommodate 40 people), this massive rotating wheel was an immediate sensation, offering unprecedented views of the White City and the real city beyond.⁴⁰

The World's Columbian Exposition marked the peak of the golden age of world's fairs. In its scale and grandeur, it was far more spectacular than anything that had preceded it, and nothing that followed it would match its influence.⁴¹ Ultimately, 46 nations participated in the fair (it was the first world's fair to have national pavilions). Over its 179-day run, attendance at the fair totaled 27.5 million visitors, or more than 150,000 people a day.⁴² For Chicagoans, one of the primary goals of the fair was to prove that the city had risen from the ashes of the Great Chicago Fire 22 years earlier, and was ready to take its place at the forefront of the world's great cities. It was particularly fitting that on October 9, designated as "Chicago Day" to commemorate

³⁶ Library Company of Philadelphia.

³⁷ Findling.

³⁸ Findling.

³⁹ Findling.

⁴⁰ Jensen.

⁴¹ Findling.

⁴² Patrick T.Reardon, "The World's Columbian Exposition at the 'White City.'" Chicago Tribune, no date, accessed October 2017, <http://www.chicagotribune.com/news/nationworld/politics/chi-chicagodays-columbianexposition-story-story>. Most visitors went to the fair more than once, but even after the multiple visits were accounted for, it was estimated that about 12 million people attended.

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the anniversary of the fire, the fair set a record for the largest crowd attending a single event, drawing some 716,881 people.⁴³

The world's fairs held in the United States during this golden era tended to have characteristic differences from those held in Europe. First, to a large extent European fairs were government enterprises. Conversely, U.S. participation in European fairs was privately managed, and this absence of government involvement carried over to the organization of expositions in the United States, where federal aid was confined to U.S. government pavilions and exhibits. American fairs more readily included entertainment venues in the form of rides, exotic attractions, and, by the 1890s, so-called foreign or native "villages." These types of entertainment attractions weren't adopted by the Europeans until the early 20th century.⁴⁴

World's Fairs in the 20th Century

Continuing into the early 20th century, major international expositions of various sorts continued to be held almost annually somewhere in world, including several held in the United States. Fairs were often timed to commemorate important historic events or debut new technologies. However, for smaller cities, they were also seen as valuable opportunities to step onto the world stage. At the 1901 Pan-American Exposition in Buffalo, New York, designers impressed fairgoers by illuminating the exposition with power generated 25 miles away at Niagara Falls and carried to the fair via transmission lines.⁴⁵ The 1904 St. Louis World's Fair celebrated the centennial of the Louisiana Purchase, and inaugurated an era of bigger and better fairs, with twice the acreage of the Chicago fair.⁴⁶ The 1905 Lewis and Clark Exposition in Portland, Oregon, celebrated the centennial of the Lewis and Clark Expedition. The 1907 Jamestown Exposition in Norfolk, Virginia commemorated the 300th anniversary of the founding of the first permanent English settlement in the Americas. In 1915, California hosted two events. The Panama-Pacific International Exposition in San Francisco was held ostensibly to celebrate the completion of the Panama Canal, but was widely seen as an opportunity to showcase the city's recovery from the devastating 1906 earthquake and fire. The same year, San Diego hosted the Panama-California Exposition, meant to tout San Diego as the first U.S. port of call for ships traveling north along the Pacific coast after passing through the canal.

Alaska-Yukon-Pacific Exposition, Seattle (1909)

In the early 20th century, the state of Washington hosted its first world's fair. Timed to commemorate the recent Klondike Gold Rush,⁴⁷ the 1909 Alaska-Yukon-Pacific Exposition was seen as opportunity to publicize the development of the Pacific Northwest generally, and to promote Seattle as the gateway to the rich resources of Alaska, the Yukon Territory, and the Asian Pacific. The "A-Y-P," as it was known, was held on the University of Washington campus, which prior to the fair had just three buildings and was largely forested. Thus, the fair presented an opportunity to add new buildings to the campus, with planning and landscaping designed by the Olmsted Brothers.

The A-Y-P ran for four and a half months, attracted some 3.7 million visitors, and was financially profitable. Considered one of the smaller fairs of the era – it was not as large as the 1901 *Pan-American* fair in Buffalo, but was about twice the size of the Lewis and Clark fair in Portland four years earlier – it was considered a great success. The fair expanded the city's streetcar and electric lighting systems, and provided the masterplan for the University of Washington. More importantly, the event brought Seattle into national and international prominence for the first time, solidifying its place as the gateway to the north and a port of trade with the east.⁴⁸

⁴³ Reardon.

⁴⁴ Findling.

⁴⁵ However, the fair is primarily remembered today as the site where President William McKinley was shot.

⁴⁶ Fairs, 6.

⁴⁷ The exposition was originally scheduled for 1907, the 10th anniversary of the Klondike stampede, but was postponed two years so as not to conflict with the Jamestown Exposition.

⁴⁸ Nancy Bartley, "Memorable Time When Seattle was 'World of Wonder' in 1909," *The Seattle Times*, February 23, 2009.

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The outbreak of World War I brought a temporary halt to the world's fair movement. When they did resume, fairs never regained the cultural status they had enjoyed before the war. Fewer were held, and many of them were not artistically or commercially successful. With improved transportation and communication networks, fairs had less to offer people who could now see movies or hear radio programs about foreign lands, or even travel relatively easily to visit them firsthand.⁴⁹

Nonetheless, there were expositions worthy of note during this time. The *Exposition Internationale des Arts Décoratifs et Industriels Moderne* (the "International Exhibition of Modern Decorative and Industrial Arts"), held in Paris in 1925, highlighted a new architectural and design style which later became known as "Art Deco," after the name of the exposition. The British Empire Exhibition in Wembley in 1924–25, the *Exposition Coloniale Internationale* ("Paris Colonial Exposition") in 1931, and the *Exposition Universelle et Internationale* ("Brussels International Exposition") in 1935, showcased the overseas empires of these three countries at a time when rumblings of independence were just beginning to be heard from their colonies.⁵⁰ The Century of Progress International Exposition was held in Chicago from 1933 to 1934 to celebrate the city's centennial.

New York World's Fair, New York (1939-40)

The New York World's Fair of 1939-40 marked a new era in international expositions. Up to this point, world's fairs were particularly focused on trade, displaying the latest technological inventions and advancements from around the globe. Organizers of New York's fair rejected this original emphasis, instead touting their event as the first "fair of the future." The New York fair was planned at the height of the Depression; therefore, there was a deliberate attempt to distract fairgoers from the hardships of the present, instead amazing fairgoers with visions of the exciting and wonderful near-future that awaited them.⁵¹ With the theme "Building the World of Tomorrow," and its opening day slogan "Dawn of a New Day," the fair's forward-looking view could not be mistaken.

Spanning some 1,216 acres in Flushing Meadows, Queens,⁵² the fair opened on May 30th, 1939, the 150th anniversary of the inauguration of George Washington in New York City, the nation's first capital.⁵³ It was the second most expansive American world's fair of all time, exceeded only by St. Louis' Louisiana Purchase Exposition of 1904. Unfortunately, the fair's pervasive hopefulness was cut short by the outbreak of World War II just six months after it opened, and in 1940 the fair's theme was officially changed to "For Peace and Freedom." After the fair closed, the Tylon and Perisphere, which had formed its iconic image, were dismantled and their 40 million tons of steel were shipped off for use in the war effort.⁵⁴

World's Fairs in the Cold War Era

Expo 58, Brussels (1958)

As the Cold War raged following the devastation of World War II in Europe and the Pacific, world's fairs became staging grounds for displays of the rivalry between the United States and the Soviet Union. The Brussels World's Fair, known as Expo 58, was the first major world exposition registered under the BIE after World War II. Despite, or perhaps because of, this new lens through which world's fairs were now being viewed, the organizers of the Brussels exposition sought to question the unconditional celebration of technical progress that was at the heart of past fairs. Instead, with its theme "A World View: A New Humanism," Expo 58 placed humanity at the center of the event, rather than technology.⁵⁵

⁴⁹ Findling.

⁵⁰ Findling.

⁵¹ Findling.

⁵² This would also be the site of the 1964–65 *New York World's Fair*.

⁵³ 1939 New York World's Fair website, accessed October 2017, <http://www.1939nyworldsfair.com>.

⁵⁴ 1939 New York World's Fair.

⁵⁵ Bureau International des Expositions website, accessed October 2017, <http://www.bie-paris.org/site/en/1958-brussels>.

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Nonetheless, comparisons between the pavilions of the two rival nations was a main focus for both critics and politicians.⁵⁶ The U.S. pavilion, composed of four stately buildings, hosted cultural delights and activities representing the “American way of life,” such as displaying color television programming and serving popular treats like ice cream and Coca-Cola. Its pavilion neighbor, the Soviet Union, used the occasion as an opportunity to showcase its prowess in scientific advancements by displaying a model of its latest space creation *Sputnik*, the first artificial satellite which had orbited the Earth in October 1957, as well as a model of *Lenin*, the first nuclear-powered icebreaker. The arrangement of the two postwar powerhouses was meant to underline the theme of peace and prosperity among nations, yet it undoubtedly also shone a light on the current undertones of the Cold War’s space race.⁵⁷

New York World’s Fair, New York (1964-65)

The largest exposition of this era, and the largest world’s fair ever to be held in the United States, was the New York World’s Fair of the mid-1960s. However, this exposition was not sanctioned by the BIE, coming so soon after Seattle’s Century 21 Exposition. Held on the same site in Flushing Meadows, Queens as the 1939-40 New York World’s Fair, it occupied nearly a square mile of land.⁵⁸ Due to its unofficial status, many large European nations (including Great Britain, France, and Germany) as well as Canada and Australia, chose not to participate; foreign participation was limited to newly-independent Asian and African countries. For this reason, the fair had a much more commercial atmosphere, with a markedly stronger presence of corporate pavilions. Major American manufacturing companies were well-represented, from chemical companies to computer makers to automobiles manufacturers.⁵⁹ As a result, the Cold War undercurrent experienced at other fairs of the period was not present.⁶⁰

By the time the gates closed, more than 51 million people had attended the New York World’s Fair over two six-month seasons in 1964 and 1965, a respectable attendance but some twenty percent below projections. While the fair was a huge financial loss, today it is remembered as a cultural highlight of mid-20th century America.⁶¹

Expo 67, Montréal (1967)

The International and Universal Exposition, known as Expo 67, was one of the highlights of Canada’s Centennial celebrations. The fair had originally been scheduled to take place in Moscow to commemorate the 50th anniversary of the Russian Revolution. However, in 1962 the Soviet Union canceled their plans due to financial constraints and security concerns, and the fair was then awarded to Montréal, Québec. It was Canada’s first world’s fair, and is considered to be the most successful World’s Fair of the 20th century, with some 120 governments represented in 60 pavilions, and thousands of private exhibitors and sponsors in 53 private pavilions.⁶² The exhibition site was planned to accommodate 26 million individual visitors over a 183-day period, but in fact, there were over 50 million paid admissions recorded. Economic studies indicated that the return to federal, provincial, and municipal taxpayers was almost double the cost of the event itself.⁶³ After the Expo ended, the site and most of the pavilions continued on as an exhibition called “Man and His World,” which stayed open during the summer months from 1968 until 1984. Part of the legacy of Expo 67 was the Montreal Expos, a former Major League Baseball team that was named for the fair.

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⁵⁶ Findling.

⁵⁷ “Expo 58: A Brief History of Belgium’s World Fair Showcase,” Culture Trip, accessed October 2017, <https://theculturetrip.com/europe/belgium/articles/expo-58-a-brief-history-of-belgiums-world-fair-showcase>.

⁵⁸ 1964 New York World’s Fair, accessed October 2017, http://www.nywf64.com/fair_story01.shtml.

⁵⁹ ExpoMuseum; Findling.

⁶⁰ Findling.

⁶¹ 1964 New York World’s Fair.

⁶² Maude-Emmanuelle Lambert, “Expo 67,” Encyclopaedia Britannica, accessed October 2017, <https://www.britannica.com/event/Expo-67>.

⁶³ Lambert.

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By the 1970s, Cold War tensions had moderated somewhat. Both the U.S. and Soviet Union touted their space programs at the 1970 Japan World Exposition at Osaka, but the real focus of the fair was the host country's remarkable recovery just 25 years after the end of World War II.⁶⁴ Since that time, fairs have tended to focus on narrower themes – such as the environmental, housing, transportation, communications – rather than celebrate a historical anniversary or a colonial empire. Accordingly, many more recent expositions have been smaller events held in smaller cities: Spokane, Washington (1974); Okinawa, Japan (1975–76); Knoxville, Tennessee, (1982); New Orleans, Louisiana (1984); Vancouver, British Columbia, Canada (1986); Brisbane, Queensland, Australia (1988); Lisbon, Portugal (1998). There have been a few departures from the pattern: expositions in Genoa, Italy and Seville, Spain in 1992 commemorated the 500th anniversary of Christopher Columbus's first voyage to America.⁶⁵ With smaller scope and a concentration on solving problems rather than trumpeting triumphs, World's Fairs just don't capture the imagination like they used to.⁶⁶ While world's fairs continue to take place around the globe, there hasn't been one in North America since Vancouver in 1986. While the United States has not hosted a world's Fair in decades, they continue to take place around the world with U.S. participation. The most recent world's fair, Expo 2017, was held in Astana, Kazakhstan. It was the first world's fair to be held in Central Asia.⁶⁷

Century 21 Exposition, Seattle World's Fair (1962)

The Seattle World's Fair took place at the heart of the Cold War – bookended by the launch of Sputnik in 1957, during early planning efforts for the fair, and the Cuban Missile Crisis, which took place toward the conclusion of the fair in October 1962. An early proponent for another world's fair in Seattle was City Councilman Al Rochester. Rochester was a Seattle native who, as a teenager, was captivated by the 1909 Alaska-Yukon-Pacific Exhibition and had long advocated to reprise the event with a more ambitious world's fair that would bring millions of people to the city.⁶⁸ There were early discussions to hold a fair to coincide with the 50th anniversary of the 1909 Alaska-Yukon-Pacific Exhibition, but this idea was ultimately scrapped for not being sufficiently inspiring or forward-looking. At the same time, Seattle was in need of a Civic Center that was appropriate, both in site and buildings, for the growing metropolis. City leaders felt that they had fallen behind other western cities like San Francisco and Los Angeles in terms of civic monuments. Once fair boosters and city planners realized they had overlapping aims, the ultimate potential for a fair became clear: a world's fair could be the catalyst to plan, finance, and design a new civic center for downtown Seattle.⁶⁹ The fair was primarily administered by the nonprofit Century 21 Exposition, Inc.; however, the government of Seattle was deeply involved in development and execution and substantial efforts were made to integrate the planning of municipal, state, and private entities.⁷⁰

In January 1954, representatives from the State of Washington sent a letter to President Eisenhower to advocate for federal support and funding for an International Exposition:

As these plans [for an Exposition] have progressed into blueprint state, a more significant goal has emerged. This is the creation of a permanent 'International City,' an imposing exhibit, educational and conference area, the first of its type in the world. This center will provide a platform to dramatize the cultural and scientific achievements of the peace-loving peoples of the Pacific Rim,

⁶⁴ Findling.

⁶⁵ Findling.

⁶⁶ Harry Swartout, "How the 'World of Tomorrow' Became a Thing of the Past," Time, April 29, 2014, accessed October 2017, <http://time.com/79600/the-fall-of-the-fair>.

⁶⁷ ExpoMuseum.

⁶⁸ George Erb, "The Story of Al Rochester and Seattle's 'can't-do' Decade," *Puget Sound Business Journal*, April 19, 2013, accessed November 2017, <https://www.bizjournals.com/seattle/blog/2013/04/al-rochester-and-seattles-cant-do>.

⁶⁹ "KeyArena, Washington State Coliseum, Seattle Landmark Nomination," prepared by Katie Pratt, Artifacts Consulting, April 28, 2017.

⁷⁰ "Century 21 World's Fair," Seattle Municipal Archives, accessed November 06, 2017, <https://www.seattle.gov/cityarchives/exhibits-and-education/digital-document-libraries/century-21-worlds-fair>.

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*as well as a center for the exchange of technical knowledge, the study of government and the encouragement of trade and economic self-sufficiency.*⁷¹

By January of the next year, there was sufficient interest in the idea of a fair that Washington's legislature allocated \$5,000 for a small commission to conduct a feasibility study.⁷² Public excitement and a robust marketing campaign lead to the next significant development in the endeavor: in 1957, a \$7.5 million Civic Center bond measure was passed by Seattle voters, with a matching amount from the state legislature.⁷³ In 1958, U.S. Senators Warren T. Magnuson and Henry M. Jackson produced Senate Bill 3680 calling for "full-scale Federal participation in [the Washington] 1961 International Exposition."⁷⁴ The bill represented the "first U.S. support given a domestic international exposition since 1939."⁷⁵ The editorial board of *The Seattle Times* commented that with the passage of SB 3680:

*Washington's 1961 Century 21 Exposition has become definitely 'airborne.' The assurance of federal participation provided by congressional enactment and the President's signature has lifted the enterprise from the realm of local dreaming into the status of a national and international enterprise.*⁷⁶

The Seattle World Fair Commission issued a fact sheet outlining the reasons to hold a world's fair: 1) economic benefit to the community; 2) trade stimulation, particularly important to combat what was seen as "Seattle's waning prestige as the 'gateway to the Orient,'" and 3) the ability of Brussels to "propel itself onto world-wide prominence through the medium of its World Fair."⁷⁷ Other benefits included tourism, which was already emerging as one of the state's largest industries; tax revenue; and the site of a new Civic Center and downtown park "unparalleled in any other comparable city."⁷⁸ The exposition was also an opportunity to promote Seattle as an important crossroad in the Pacific, and emphasize the relationship between the western United States and Pacific Rim countries:

*Seattle's future is inexorably linked with the 900 million people of the Pacific Rim... whether trade and the structure of their political and economic life is to be shaped by the United States or by the Soviet Union will be determined in coming years by our actions and attitudes of friendship toward these peoples. They form the largest single ground of customers for our products – customers which must be found if Seattle and Washington are to take their place as a prosperous commercial area built on a solid foundation of diversified industry.*⁷⁹

In 1958, the name "Century 21" was officially selected by the World Fair Corporation Board of Trustees: "Just as the Century of Progress depicted man's progress for the preceding century, so the Century 21 Exposition will show the advancements we can anticipate in the 100 years to come."⁸⁰ The focus of the fair would therefore be centered on modern science, space exploration, and the progressive future. That same year, a U.S. delegation went to Brussels and Paris to advocate for international participation and recognition of the Century 21 Exposition.⁸¹

⁷¹ Letter from Albert D. Rosellini, Governor, Gordon S. Clinton, Mayor of Seattle, Edward E. Carlson, Chairman, World Fair Commission, Harold S. Shefelman, Chairman, Civic Center Commission, and Ewen C. Dingwall, Project Director to President Eisenhower, January 14, 1958.

⁷² "Century 21 World's Fair," <https://www.seattle.gov/cityarchives>.

⁷³ "Century 21 World's Fair," <https://www.seattle.gov/cityarchives>.

⁷⁴ The bill was a companion measure to previous legislation by Don Magnuson and Thomas Pelly. *Expo '61 News Digest 1* (April 25, 1958). Seattle Municipal Archives.

⁷⁵ *Expo '61 News Digest 4* (July 1, 1958). Seattle Municipal Archives.

⁷⁶ Editorial, *The Seattle Times*, September 1958, as quoted in *Century 21 News Digest 8* (October 1, 1958). Seattle Municipal Archives.

⁷⁷ World Fair Corporation, "Fact Sheet No. 1: Why a World Fair," January 17, 1958. Seattle Municipal Archives.

⁷⁸ World Fair Corporation, "Fact Sheet No. 1: Why a World Fair."

⁷⁹ World Fair Corporation, "Fact Sheet No. 1: Why a World Fair."

⁸⁰ Board member Otto Brandt, as quoted in *Century 21 News Digest 6* (August 15, 1958). Seattle Municipal Archives. After significant lobbying, international recognition was granted in 1960.

⁸¹ *Expo '61 News Digest 3* (June 2, 1958). Seattle Municipal Archives.

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On September 9, 1959, Congress authorized \$12.5 million in federal funding to support the fair.⁸² In early 1960, certification of the Century 21 Exposition as an official World's Fair was received from the International Bureau of Expositions. At this time, "enticed by the publicity possibilities inherent in the millions of fair-goers projected to appear, several giants of American business decided to sponsor exhibits in the 'World of Commerce and Industry' section of the Exposition, including Ford Motor Company, Boeing, and Bell Telephone."⁸³

The U.S. federal government was also increasingly interested in demonstrating the nation's scientific prowess to the world, and committed over \$9 million to the fair, chiefly to build the NASA-themed United States Science Exhibit (now the Pacific Science Center). While many international countries participated in the fair, growing cold war tensions during the early 1960s meant limited involvement of Communist states: the Soviet Union declined to participate, and the People's Republic of China, North Vietnam, and North Korea were not invited.⁸⁴

A 1961 press release for the fair touted the economic impacts for the City of Seattle: "During Century 21, on the site alone, 2,000 jobs and a \$1-million-dollar-a-month payroll will be created."⁸⁵ By this time, construction projects costing \$22 million were underway, and estimates for fair receipts were anticipated at \$40-50 million. It was expected that the fair would "open the gates of the Pacific Northwest to the world...[and] herald a new era of prestige."⁸⁶ Century 21 was seen as "a springboard to even greater development of our city, our state and our region in the years ahead."⁸⁷

Century 21 Planning and Architecture

The Century 21 Coliseum was designed for the dual purpose of conveying the theme of the Century 21 Exposition, "The World of Tomorrow," and for post-fair conversion into a sports arena. This duality of purpose was inherent in the earliest planning stages of the entire World's Fair site, which was designed to house "an exciting and forward-looking exposition whose buildings and spaces could have all the drama and spectacle usually connoted by fairs, and at the fair's end, a city center for cultural, sport and other community events for which the fair's principal buildings would be the nucleus."⁸⁸

The 74-acre site at the foot of Queen Anne Hill was chosen unanimously in 1955 for Seattle's new civic center by the city's Civic Center Advisory Commission, a choice later affirmed by the state-appointed World Fair Commission.⁸⁹ It is a mile northwest of Seattle's business district, with commanding views of the Puget Sound and Elliot Bay, "backed by the splendid skyline of the snowy Olympic Mountains on clear days."⁹⁰ Promoters praised the site selection: "The World Fair site now being acquired will serve the city's needs for another 75 years. Such an area can be adapted to a multitude of uses which undoubtedly will present themselves in the coming years."⁹¹

World Fairs have traditionally been laboratories and landmarks of architectural progress,⁹² and organizers in Seattle were determined to have a comprehensive architectural showcase worthy of the technological advancements housed within. To that end, the two commissions united their efforts and, in their first official act, appointed a Design Standards Advisory Board composed of four Washington architects – John Detlie, Robert Dietz, Perry Johanson, and Paul Thiry – along with Seattle Planning Director John Spaeth and two out-of-town

⁸² "Century 21's Progress: A World Fair Takes Shape in Seattle," *Western Architect and Engineer*, November 1959, 24.

⁸³ "Century 21 World's Fair," <https://www.seattle.gov/cityarchives>.

⁸⁴ "Century 21 World's Fair," <https://www.seattle.gov/cityarchives>.

⁸⁵ Century 21 Exposition, "The Economic Impact of Century 21," news release.

⁸⁶ Century 21 Exposition, "The Economic Impact of Century 21," news release.

⁸⁷ Century 21 Exposition, "The Economic Impact of Century 21," news release.

⁸⁸ "Seattle Votes for Architecture," *Architectural Record*, August 1961, 98.

⁸⁹ Harlan H. Edwards, "Seattle's new kind of World's Fair," *Civil Engineering*, February 1962.

⁹⁰ "The West's First World's Fair in 22 Years."

⁹¹ World Fair Corporation, "Fact Sheet No. 1: Why a World Fair."

⁹² "Century 21's Progress: A World Fair Takes Shape in Seattle."

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consultants, architect Minoru Yamasaki and landscape architect Lawrence Halprin. The Board recommended the appointment of a chief architect for the fair, and the two commissions independently and unanimously chose Thiry, well-known in Seattle for the high quality of his work and for his service on the city's Planning Commission.⁹³ He was selected out of a field of 35 architects considered for the position.

Thiry was given responsibility for the overall site planning, review of all architectural plans submitted for the exposition, and coordination of the site's post-fair development into a civic center.⁹⁴ Working with electrical engineer Beverly Travis and mechanical engineer James Notkin, Thiry incorporated three existing buildings on site – the Civic Auditorium and Ice Arena, Memorial Stadium, and the National Guard Armory. He utilized the existing street grid and utilities, turning the former city blocks into a series of courts within which the principal fair buildings would serve as focal points.⁹⁵ Paul Thiry described World's Fairs in general as "worlds within worlds," and Century 21 specifically as "such a world within a world – and within it are more worlds: of Science, of Industry and Commerce, of Entertainment and the Arts, of Man...Uniting them and giving substance to them are the buildings, symbols and magnets by which the fair attracts attention and attendance."⁹⁶

Thiry's "worlds" were connected with a series of walkways, streets, and plazas called the "Boulevards of the World."⁹⁷ In order to secure the site and allow for charged admissions without expensive fencing, Thiry placed the more unobtrusive exhibit structures, small in scale and simple in design, around the perimeter, thus also defining the various courtyards.⁹⁸ While four pedestrian entrances were provided on site – north, south, east, and west – the majority of fairgoers would arrive in the middle of the fair via a 1.2-mile-long monorail from downtown Seattle, in response to the limited parking available on and near the fair site.⁹⁹

Three major building groups anchored the composition. At the north end of the site were the remodeled Ice Arena and Civic Auditorium along with a new 800-seat Playhouse and Exhibition Hall, where performances and art exhibits were presented. The south end of the fair was anchored by the United States Science Pavilion, designed by Yamasaki in association with Seattle architects Naramore, Bain, Brady & Johanson.¹⁰⁰ Designed to "stress the peacetime benefits of science to man" with "an extensive display of the latest international scientific developments,"¹⁰¹ the Science Pavilion consisted of six interconnected precast concrete buildings clustered around a central fountain court. Rising from the fountain were five, 100-foot-tall precast concrete open-rib vaults in neo-Gothic style, representing "man's search for knowledge."¹⁰² The west end of the site was anchored by the fair's "theme building," the massive Century 21 Coliseum, financed by the State of Washington and designed by Thiry himself. A fourth anchor was added to the plan in 1959: the Space Needle, a 500-foot-tall steel spire topped by a revolving restaurant and observation deck. Located in the southeast corner of the fair site to embody the theme of "Man in the Space Age," it provided gate appeal for the fair, and served as a permanent attraction in Seattle.¹⁰³ In 1959, *Western Architect and Engineer* lauded the Century 21 Exposition buildings for sharing a "marked quality of lightness," and for being "festive, [and] venturesome in form."¹⁰⁴

⁹³ "Seattle Votes for Architecture," 98.

⁹⁴ Charles Dunsire, "World's Fair Architects-Men of Vision, Creativity," *Seattle Post-Intelligencer*, April 22, 1962, 2.

⁹⁵ "Seattle World's Fair," *Architecture/West*, April 1962, 23, and "Seattle Votes for Architecture," 100.

⁹⁶ "A Tour of Century 21 with Paul Thiry," *Architectural Record*, June 1962.

⁹⁷ "Seattle World's Fair," 23.

⁹⁸ "Century 21 Revisited: A World Fair Enters the Construction Stage," *Western Architect and Engineer*, November 1959, 27.

⁹⁹ "Seattle World's Fair," 23.

¹⁰⁰ "Seattle Votes for Architecture," 100.

¹⁰¹ "Seattle Votes for Architecture," 100-101.

¹⁰² "Seattle World's Fair," 28.

¹⁰³ "Seattle World's Fair," 33.

¹⁰⁴ "Century 21's Progress: A World Fair Takes Shape in Seattle," *Western Architect and Engineer*, November 1959, 23.

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The clean, modern design and daring structural engineering of the fair buildings reflected the country's post-World War II prosperity and new superpower status, in addition to the fair's theme. "I felt that as long as this was a world science fair," Thiry said, "we should exploit new techniques in construction."¹⁰⁵ No fair building better exemplified Thiry's maxim than his own design for the Coliseum. In 1957, when the Washington State Legislature appropriated the \$7.5 million for the fair's theme exhibit and a building to house it, they set the building's design requirements:

1. To be in keeping with the Fair's theme, "The World of Tomorrow," the building itself had to be new and without precedent.
2. After the Fair, the building was to be converted to a sports arena for the city of Seattle. As a sports arena, the building could contain no interior columns which might obstruct the arena activities or the spectators' view.
3. The building would have to be square in plan to fit the site assigned to it.
4. The size of the building had to be approximately 400 x 400 feet or 160,000 square feet in area.
5. The total cost of the structure could not exceed the \$4 million which the state legislature had appropriated for it.¹⁰⁶

After studying and discarding several possible structural systems, Thiry and his structural consultant, Peter H. Hostmark & Associates, developed one that met all the design requirements and fell within the budget limits: two steel roof trusses crossing at right angles, with the spaces between the trusses and perimeter concrete edge beams forming four hyperbolic paraboloids spanned by a cable network supporting prefabricated, insulated aluminum roof panels. The trusses were supported on massive, tripod concrete buttresses, and the edge beams on V-shaped concrete piers around the building's perimeter.¹⁰⁷

The general contractor for the Coliseum was Howard S. Wright Construction Co.¹⁰⁸ Construction was underway by May 1960, nearly two years before the fair's opening, when concrete trucks rolled onto the site still being cleared of old houses.¹⁰⁹ By July of that year the V-shaped concrete piers around the building's perimeter were taking shape, and by the following January the hollow concrete edge beams, triangular in section, were being poured.¹¹⁰ The steel roof trusses were lifted into place in the spring of 1961, and that summer the cables were installed to support the aluminum roof panels.¹¹¹ That autumn, installation of the panels themselves proved problematic as about 80 of the 1,000 prefabricated panels would not fit in their assigned locations and had to be modified by fractions of an inch to match the final positions of the supporting cables. Thiry noted that there would have been no problem if the panels had not been manufactured before the cables were installed, observing: "This building...represents quite a few firsts that require great accuracy."¹¹²

When completed, the building's more than three acres of unobstructed interior floor space contained the Washington Tourist Information Center; the exhibits of the American Library Association, General Motors Corporation, Pan American Airways, the Government of France, Cancer Research, and the Radio Corporation of America; and the fair's theme exhibit, "The World of Tomorrow," which promised "a preview of man's life in the 21st century."¹¹³ The exhibit was designed by the New York-based industrial design firm of Donald Deskey Associates, Inc., with Synergetics, Inc. of Raleigh, North Carolina as design engineers, and Dr. M. E. Uyanick,

¹⁰⁵ Dunsire, 2.

¹⁰⁶ Hostmark, 697.

¹⁰⁷ Hostmark, 697-699.

¹⁰⁸ "Seattle Votes for Architecture," 98.

¹⁰⁹ "Coliseum-11 Stories High and Free of Posts," *The Seattle Times*, April 8, 1962, 12-C.

¹¹⁰ "Coliseum Pillars," *The Seattle Times*, July 28, 1960, and "Beam Poured for Century 21 Coliseum," *The Seattle Times*, January 24, 1961.

¹¹¹ "Buckling Crane Drops 50-Ton Roof-Truss Unit," *The Seattle Times*, March 10, 1961; and "Cables for C-21 Coliseum Roof Panels Installed," *The Seattle Times*, June 28, 1961.

¹¹² "Coliseum's Roof Woes Solved," *The Seattle Times*, September 17, 1961.

¹¹³ "Trip to the Fair Information Sheet," Folder 35, Box 2, Vertical Files, VF-0000. Seattle Municipal Archives.

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consulting engineer, to “depict how man will live, work and play in the next century.”¹¹⁴ The structure consisted of approximately 3,500 four-foot-square, prefabricated aluminum cubes, fastened together to form five clusters elevated on steel framing above a reflecting pool.¹¹⁵ The honeycomb-shaped clusters formed a “floating city,” 200-feet across and 60-feet high. In groups of 100, visitors accessed the cube structure via the “Bubbleator,” a circular elevator covered by a Plexiglas dome. Passengers stepped off the Bubbleator and walked down a passageway where narration, lights, images and animation projected onto the faces of the cubes. Models and music depicted the “threats and thresholds, frustrations and fulfillments, challenges and opportunities” to be faced in the next century.¹¹⁶ An introduction covered “man’s past futures,” milestones such as the discovery of fire and the first airplane flight.¹¹⁷ Glimpses of the city, home and factory of tomorrow, of how mankind would learn, travel and relax in the future, were interspersed with images of a family huddled in a fallout shelter – a grim reminder, at the peak of the Cold War, of the ever-present threat of nuclear annihilation that could preclude the dawn of the next century.¹¹⁸ After the 21-minute program, visitors descended to the Coliseum floor via a semicircular concrete ramp. *Time* magazine lauded the experience as “A sort of Jean Cocteau fun house” and the fair’s “most sophisticated exhibit.”¹¹⁹

The Coliseum’s iconic roof, huge size, and innovative construction placed it among the fair’s most noted structures, along with the Space Needle. The project was used by building suppliers and others in advertisements and promotional materials,¹²⁰ and it was featured in a variety of period product and trade publications, including the *Journal of the American Concrete Institute*, which produced a series of papers about the use of concrete at the 1962 World’s Fair.¹²¹ For their work on the Coliseum, Thiry and Hostmark were awarded the American Institute of Steel Construction’s Architectural Award of Excellence for the “imaginative and attractive use of steel” in the construction of the building.¹²² In December 1962, Thiry was honored by the Southwest Washington Chapter of the AIA for his work in connection with the Century 21 Exposition.¹²³ He was named Construction Man of the Year by the Seattle Chamber of Commerce in 1963.¹²⁴ Hostmark was named engineer of the year by the Consulting Engineers Association of Washington in 1962; and received a Design in Steel award from the American Iron & Steel Institute in 1965 for the design of the Coliseum.¹²⁵

After the Fair, the City of Seattle purchased the Coliseum and, as planned, converted it into an all-purpose convention and sports facility, to plans by Thiry. This included a reconfiguration of interior spaces and the addition of fixed and moveable seating, ramps, and partitions. Thiry referred to the Coliseum as the “work horse,” as it had to be designed to perform in a multitude of ways after the fair.¹²⁶ A contemporary architecture critique of the building noted, “For a work horse, the coliseum is exquisitely planned in every detail, and its drama is of a more expressive kind for the city than the theme structure for the fair, the Space Needle.”¹²⁷

¹¹⁴ Donald Deskey Associates, Inc., “Preliminary Specifications for Exhibit Construction, Century 21 Theme Exhibit, Seattle, Washington,” May 19, 1961. Ewan C. Dingwall Papers, 1957-1992, Century-21 Corporation Activities, University of Washington Libraries Special Collections.

¹¹⁵ Donald Deskey Associates, Inc.

¹¹⁶ Carolyn Bennett Patterson, “Seattle Fair Looks to the 21st Century,” *National Geographic*, September 1962, Vol. 122, No. 3, 407.

¹¹⁷ Stanton H. Patty, “Future to Be Seen in Fair’s Coliseum,” *The Seattle Times*, November 1, 1961.

¹¹⁸ “Theme Show to be ‘Wow,’” *The Seattle Times*, April 8, 1962, C-13.

¹¹⁹ “Fairs: Go West, Everybody,” *Time*, April 27, 1962, 60.

¹²⁰ Almetco advertisement, *The Seattle Times*, April 8, 1962.

¹²¹ For the publication, Hostmark provided a paper about the construction of the Coliseum. Peter H. Hostmark, “Prestressing of the Ring Girder of the Century 21 Coliseum, Concrete Construction for the Century 21 Exposition in *Journal of the American Concrete Institute*, June 1963, 697-705.

¹²² “Architect to be Honored for Coliseum,” *Seattle Daily Times*, December 5, 1965.

¹²³ “Architects Group to Honor Paul Thiry,” *The Seattle Times*, December 16, 1962 and “Thiry Honored by Architects,” *Seattle Times*, no date, both from University of Washington Libraries Special Collections.

¹²⁴ “Thiry Named Construction Man of Year,” *The Seattle Times*, April 26, 1963.

¹²⁵ “Peter H. Hostmark, 65, Engineer, Dies,” *The Seattle Times*, June 20, 1969, 65.

¹²⁶ Paul Thiry clipping file, University of Washington Libraries Special Collections.

¹²⁷ Paul Thiry clipping file.

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Post-Fair Seattle Center

Unlike many fairs, the Seattle World's Fair proved to be transformative for its host city. As planned, the exposition left behind many permanent civic improvements, from a revitalized waterfront to the monorail. Most notably, it created Seattle Center – a permanent complex of theaters, pavilions, sports venues, and museums – marked by the expressive Coliseum and the iconic Space Needle. Ultimately, the Seattle Fair was a financial success, making enough profit to pay off its private investors only three months into the fair. Over the course of its six-month run, it drew more than 9.5 million visitors, greater than the populations of Washington, Oregon, British Columbia, and Alaska combined.¹²⁸ Economic analysis after the fair concluded that the state was better off financially than it would have been without it.¹²⁹

As reported in *The Seattle Times* at the conclusion of the fair:

*Most cities which have staged world fairs have found their close leaving big blank spots in their landscapes and economies. Most have had difficulty in pinpointing specific gains, in succeeding years, directly traceable to their expositions. Seattle's postfair period will have a different beginning. Permanent improvements on and about the exposition grounds, costing \$33,000,000, will be left as a legacy to the community... The community is organizing to see that this permanent investment yields yearly dividends in culture, entertainment – and dollars – in Seattle Center activities. Beyond this, city and state civic and business leaders hope and expect that the postfair era will bring more tourist travel, more conventions, more permanent population, more industries and more jobs.*¹³⁰

An integrated plan for developing the World's Fair and the Seattle Center had been in place since 1956, and in 1962, the Seattle Center Commission was formed specifically to make recommendations for reuse of the site moving forward.¹³¹ Tentative plans called for a post-fair conversion of the Coliseum into an 18,000-seat sports arena, with approximately four acres of floor space.¹³² To provide for the building's potential use as a hockey rink, chilled-water lines were laid from the Civic Ice Arena compressor room, and were supplemented by lines built into a utilities tunnel surrounding the building.¹³³ Paul Thiry presented the final plans for the post-fair conversion of the Coliseum to the Seattle Center Advisory Commission in March 1963.¹³⁴ The permanent seating in the revamped arena was designed to be flexible to accommodate audiences for hockey, basketball, boxing, and other events including political conventions. Thiry estimated that when completed, the Coliseum could accommodate 18,000 spectators for conventions, 16,000 for boxing or wrestling, 14,500 for basketball, and 12,500 for hockey. There were two seating sections divided by a concourse – approximately 8,000 fixed concrete seats on the upper level, and portable seats on the lower level. Movable aluminum "sandwich" partitions, which could be arranged and re-arranged to create different rooms or display areas, were installed in the floor level to allow for more versatility. Ticket booths could be moved, and turnstiles were portable.¹³⁵

Thiry also designed the renovation of the surrounding International Commerce and Industry buildings and Sweden Pavilion to house support areas for the Coliseum, providing meeting rooms, lecture halls, and banquet halls.¹³⁶ Large locker rooms were installed underneath the perimeter buildings on the north and south, with tunnels connecting to the Coliseum, so that the entire floor area could be used when the portable seats were removed.¹³⁷ Scoreboards and a new sound system were installed at this time as well. Post-fair modifications also included a new West Gate for the Seattle Center, opening onto the Coliseum; landscape and hardscape

¹²⁸ Berger.

¹²⁹ "Notes on the Economic Effect of Seattle World's Fair (Century 21)," April – October 1962. Municipal Reference Library of Seattle.

¹³⁰ E. B. Fussell, "Hopes High for Prosperous Postfair Era," *The Seattle Times*, October 21, 1962.

¹³¹ "Retaining of Fair Buildings Is Favored," *The Seattle Times*, October 6, 1962. Museum of History & Industry Resource Center Archives.

¹³² Douglas Willix, "Conversion of Coliseum to Be Discussed," *The Seattle Times*, December 1, 1961.

¹³³ Georg N. Meyers, "The Sporting Thing: The C-21 Coliseum; An Expert Looks," *The Seattle Times*, April 14, 1961.

¹³⁴ Dick Moody, "Final Plans for Coliseum Presented," *The Seattle Times*, March 26, 1963.

¹³⁵ Stanton Patty, "Versatility Coliseum Key," *The Seattle Times*, January 29, 1964.

¹³⁶ According to architect Paul Thiry in Stanton H. Patty, "Versatility Coliseum Key," *The Seattle Times*, January 29, 1964.

¹³⁷ Stanton H. Patty, "Plans Ready Soon: Coliseum Conversion Pushed," *The Seattle Times*, December 2, 1962.

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improvements; and the addition of pools and fountains around the Coliseum.¹³⁸ The cost of the improvements was \$5 million, with \$3.5 million devoted to the Coliseum conversion.¹³⁹ Wick Construction served as general contractor for the remodeling.

A brochure for the new Seattle Center described the circumstances of its development: "The Seattle Center opened with an extravaganza – a world's fair. It continues as a cultural and fun nucleus for a boisterous and optimistic city. The 1962 World's Fair was the irrepressible product of two bubbling community elixirs – a proud desire to shout about the city, the state and the region, and a longing for a spectacular apple box to shout it from."¹⁴⁰

The Coliseum formally reopened to the public on June 5, 1964, hosting the *Shrine Pageant*. However, the first large-scale event hosted in the renovated space was the *Northwest Vacation & Travel Show*, in mid-June. On August 21, *The Beatles* performed in the Coliseum for 14,300 screaming Seattle fans. The Coliseum began hosting an NBA basketball team, Seattle's SuperSonics, after the franchise's formation in 1967. The SuperSonics played their first home game in the Coliseum against the San Diego Rockets on October 20, 1967. They played at the Coliseum until 1978 when they moved to the newly opened Kingdome. The Sonics returned to the Coliseum for the 1985-86 season, but hosted the first rain-out in NBA history thanks to a leaky roof.

Such events led to increasing pressure by the Sonics organization to renovating the building. In exchange for the city issuing 20-year bonds to pay for a \$100 million renovation, the Sonics agreed to a 15-year lease in February 1994. Construction officially began in June of 1994. The Sonics played at the Tacoma Dome during the 1994-95 season, but returned to the newly christened "Key Area" on November 4, 1995.

The 1995 renovation, skillfully designed by the Seattle architectural firm of NBBJ, excavated the arena bowl an additional 35 feet to increase seating and ushered in a new era for the building. The arena became the home court to the newly formed Seattle Storm, a WNBA franchise, in 2000. Other recent events include hosting His Holiness the 14th Dalai Lama; and then-presidential candidate Barack Obama for a political rally. While the Sonics departed Key Arena and Seattle in 2008, the arena remains the home court for Seattle University Men's Basketball, and it continues to host league sports franchises, circuses, rock concerts, ice skating exhibitions, and other major sporting and cultural events.

Seattle Magazine reporter Knute Berger, on the occasion of the 50th anniversary of the fair, documented the lasting importance of the Century 21 Exposition to the City of Seattle:

Seattle's fair left the city with a permanent cultural nexus and major infrastructure. It gave us a refurbished waterfront, streetside trees and new facilities at the University of Washington. It helped boost major projects, such as the completion of Interstate 5 through downtown and the SR 520 bridge. It bequeathed to us Seattle Center, a permanent complex of theaters, pavilions, the Pacific Science Center, Coliseum (now KeyArena), Center House, Opera House, the Monorail and open urban space. It gave us an international civic symbol, the Space Needle, second only to the Eiffel Tower as a world's fair souvenir and tourist attraction around the world.¹⁴¹

Today the Coliseum is one of the largest and most iconic structures remaining from the Seattle World's Fair. It has continued to serve an anchor role in the Seattle Center since the 1964 post-fair transition to a civic center, as a multi-purpose convention and sports facility. Despite alterations, the building continues to communicate the past role of the Seattle Center as the site of the Century 21 Exposition, and the significant community impact exerted by that event is still reflected in its distinctive profile, which continues to provide a visually prominent and instantly recognizable feature of the neighborhood and the city.

¹³⁸ Patty, "Versatility Coliseum Key."

¹³⁹ Patty, "Versatility Coliseum Key."

¹⁴⁰ *Official Guide to the Seattle Center*. Brochure. Seattle Municipal Archives.

¹⁴¹ Berger.

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Additional Context: Architect Paul Thiry, FAIA (1904-1993)

Paul Albert Thiry had a long and prolific career, spanning from 1928 until his death in 1993. During his career, Thiry was praised as “a modest man, personally and architecturally, he has a small office...sees no advantage in architectural team work, and was willing to design when required ‘the small supporting building’ – all of which might easily have led him directly to obscurity. Instead he has become a strong force in Seattle and western Washington and is known and respected throughout the United States.”¹⁴²

Thiry was born to French immigrants in Nome, Alaska, on September 11, 1904. After graduating from St. Martin’s School in Lacey, Washington, in 1920 at the age of 15, Thiry enrolled at the University of Washington. After attempting to pursue a medical degree, Thiry realized his interests lay elsewhere, and began to study architecture in 1923, graduating with a B.Arch in 1928. He took a year off from his college studies to attend the *Ecole des Beaux Arts* in Fontainebleau, France, graduating in 1927. Upon returning to Seattle, he worked in the offices of Butler Sturtevant, John Graham and Henry Bittman before opening his own practice in 1929.

At the beginning of his career Thiry focused on residential work. His early designs, such as the Lakecrest/Lake Court Apartments (Seattle, 1929) and St. Edwards Catholic Church (Shelton, 1931) referenced historic styles, including French Norman, Art Deco and Colonial Revival forms. In the early 1930s, with commissions dwindling due to the Depression, Thiry took a yearlong trip to Europe, Japan, India, China, Egypt, and Central America. During this trip, he was exposed to the work of European Modernists, and he met both Le Corbusier and Antonin Raymond. While in Japan he stayed at Frank Lloyd Wright’s Imperial Hotel in Tokyo and briefly worked for his former classmate, Takahashi Matsumoto,

The trip abroad significantly influenced Thiry’s work and helped him develop his own design philosophy. Soon he began to question his Beaux Arts teachings and embraced European modernism.¹⁴³ Upon his return to Seattle, he opened a partnership with Alban A. Shay (1935-40), and together they began designing some of the earliest works in the modern vein in the state. Among their project was Thiry’s own home (1936), the Frank Barrett House (1937), and the Nichols House (1939). At the time, the dwellings were a radical advancement for architecture in the Northwest.

By 1939, when he applied for membership in the American Institute of Architects (AIA), Thiry had designed several apartment buildings, churches, homes, and shops in the Seattle area. He was licensed to practice architecture in Washington, Utah, and California, and was registered with the National Council of Architectural Registration Boards.

At the start of World War II, Thiry was involved in the design of several large-scale housing and military projects, including a 25,000-person community at Port Orchard, Washington, and a Naval Advanced Base Depot at Tacoma.¹⁴⁴ “Designing private residences became less important as his main interest shifted to the larger and more pressing concerns of public housing, planning, and urban design.”¹⁴⁵ These projects revealed Thiry’s talent for planning and large-scale design.

In 1950, Thiry was decorated by the French government as *Officier d’Academie, Palms*, and was nominated for Fellowship in the AIA for achievement in design. According to Thiry’s nomination for Fellowship, “his capabilities in solving the utilitarian aspects of Architectural problems...materially advanced the cause of contemporary Architecture [sic]” in the Pacific Northwest.¹⁴⁶ In the 1950 Fellowship nomination, Thiry was described as “a leading exponent of modern architecture in his native northwest, and through the excellence of his work on all types of buildings has materially advanced and influenced the standards of contemporary

¹⁴² Paul Thiry clipping file, University of Washington Libraries Special Collections.

¹⁴³ Clausen, “Paul Thiry,” 133.

¹⁴⁴ “Names: Paul Thiry, FAIA.” *Mother*, November 1961, n.p.

¹⁴⁵ Clausen, “Paul Thiry.”

¹⁴⁶ Thiry AIA membership file, 19.

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design in the region.”¹⁴⁷ Over the course of his career, photographs of Thiry’s work were exhibited widely including at the Office of War Information in Europe; the Architectural League of New York; the Pan-American Congress of Architects; the American Institute of Architects, Washington, D.C.; the Vatican; University of Minnesota; University of Houston; Seattle Art Museum, Women’s University Club; the Museum of Modern Art, New York; the Brooklyn Museum; and British Columbia Society of Architects, as well as “such foreign countries as England, France, Norway, Argentina, Japan, Italy, etc.”¹⁴⁸ In 1958, Thiry gained an international reputation for his design of the U.S. Embassy Residence in Santiago, Chile. By 1961, a profile in *Pacific Architect & Builder* noted that the name Paul Thiry was “synonymous with Northwest architecture, although his influence on the field of design [was] far more than a regional matter.”¹⁴⁹

In August 1958, by unanimous vote of the Seattle Civic Center Advisory Commission and the World Fair Commission, Thiry was appointed Chief Architect for Seattle’s 1961 Century 21 Exposition.¹⁵⁰ Thiry noted that World’s Fairs, “stimuli for new ideas and for probing the future, are places of education, wonderment, excitement and amusement.”¹⁵¹ The Century 21 Exposition was designed “not only for the excitement of the moment, but many of its structures and facilities are planned as a permanent adjunct to a projected Seattle Center of lasting significance.”¹⁵² As principal architect for the 1961 Seattle World’s Fair, Thiry guided the site planning and was the architect of several of its buildings. Along with the Century 21 Coliseum, Thiry designed the International Commerce and Industry Building, the Nalley’s Fine Foods Pavilion, the Seattle First National Bank Pavilion, and the Ford Motor Pavilion.¹⁵³

While working on the 1961 Century 21 Exposition and the post-fair conversion, Thiry was engaged in numerous other projects. These include the military’s Reserve Training Court in Sand Point, Seattle (1958); Haggard Hall (1958), Higginson Hall (1959), Vikings Common (1960), Men’s Residence Hall (1960), and the Library (1961) at Western Washington University in Bellingham; the Washington State Library in Olympia (1959; AIA 1963 Merit Award); a speculative house in Billings, Montana (1960); the Robert D. McPhaden House in Normandy Park, Washington (1962; demolished); the West Seattle branch of Seattle First National Bank (1962); Mercer Island Presbyterian Church (1962); St. Demetrios Greek Orthodox Community Church in Seattle (1963); and a proposal for a covered freeway through downtown Seattle (not realized).¹⁵⁴

Thiry held a number of important positions throughout his career. He was president of the Seattle chapter of the AIA from 1951 to 1952, and was Chancellor of the College in 1962, during which time he founded and was the initial donor to the College of Fellows Fund. From 1952 to 1958, Thiry served on the City of Seattle Planning Commission, and was chairman of that body from 1953 to 1954. He was a member of the executive board of the Puget Sound Regional Planning Council from 1954 to 1957, on the executive board of the State of Washington Hospital Advisory Council from 1953 to 1957, and on the U.S. Department of the Interior’s Historic American Buildings Survey Advisory Board from 1956 to 1960. He also served as planning consultant for the University of Washington and the Olympia State Capitol, and served on the National Capitol Planning Commission in Washington, D.C. Throughout his career, Thiry was noted for his vision as a city and regional planner and urban design critic.

Thiry’s “startlingly modern buildings departed radically from the tradition of historicism prevailing in the region.”¹⁵⁵ His was a personal interpretation of modernism, a “rich composite of the International style and the influences of Frank Lloyd Wright, Antonin Raymond, and Japanese architecture [...] firmly rooted in a solid

¹⁴⁷ Thiry AIA membership file, 28.

¹⁴⁸ Thiry AIA membership file, 23; Resume: Paul Thiry, 1958.

¹⁴⁹ “PA&B Profile: Paul Thiry, Seattle.” *Pacific Architect & Builder*, February 1961, 12.

¹⁵⁰ “Thiry Named Exposition Architect,” *Architectural Record*, December 1925, 25.

¹⁵¹ Paul Thiry, “A message from the Primary Architect,” *Architecture/West*, April 1962, 20.

¹⁵² Thiry, “A message from the Primary Architect,” *Architecture/West*, April 1962, 20.

¹⁵³ The Coliseum is the only one of Thiry’s designs for the fair that remains.

¹⁵⁴ “PA&B Profile,” 22; “Freeway-Cover Design O.K’d By First Hill Club Directors,” *Seattle Daily Times*, April 18, 1961; Michael Houser, “Paul Thiry Project List,” November 13, 2017.

¹⁵⁵ Clausen, “Paul Thiry,” 128.

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tradition of French rationalism and the beaux arts in which he was trained.”¹⁵⁶ Like Japanese architecture, Thiry’s designs “spoke softly, forming a discreet background for human activities.”¹⁵⁷ A 1961 profile of Thiry noted that “a sense of realism, a feeling for the practical and a healthy respect for Nature’s elements [were] perhaps the basic points of Paul Thiry’s approach to architecture.”¹⁵⁸ In 1965, architecture critic Esther McCoy observed that Thiry brought “a sense of equanimity, an economy of line and material, and a profound love of nature” to his work.¹⁵⁹

Notable work in the Pacific Northwest includes Seattle’s Museum of History and Industry, the Frye Art Museum, Mercer Island Presbyterian Church, St. Demetrios Greek Orthodox Church, Washington State Library in Olympia, several buildings at Lewis and Clark College in Portland, and the Century 21 Coliseum. Thiry helped devise master plans for Western Washington University in Bellingham, and for Pennsylvania Avenue in Washington, D.C. He served as an architectural consultant to the Army Corps of Engineers in the design and planning of the Libby Dam in Montana.¹⁶⁰ Thiry received a number of awards from the AIA for his designs: between 1950 and 1974, he received an AIA Merit Award, and was a seven-time recipient of the AIA Honor Award. Thiry’s work was widely published in periodicals and trade journals, including *Washington State Architect*, *Architectural Forum*, and *Architectural Record*, as well as in local newspapers and architectural guides.¹⁶¹ Thiry was one of the first eight architects inducted into the University of Washington School of Architecture’s architectural hall of fame in 1986.¹⁶² He died in Seattle in 1993 at the age of 88.

Additional Context: Structural Engineer Peter Hostmark (1903-1969)

Structural engineer Peter Hostmark¹⁶³ was born in Molde, Norway in 1903. He attended the Norwegian Institute of Technology, graduating in 1927, and immigrated to Seattle. He served as a captain in the Army during World War II and was the head of Army Air Force rescue operations in Greenland.¹⁶⁴ Hostmark served as structural engineer for Southgate Elementary School in 1950, South Central Junior-Senior High School in 1952,¹⁶⁵ and the Tropic Motor Hotel in 1958.¹⁶⁶ After the war, he returned to Seattle and continued his work as an engineer. In the 1960s, Hostmark worked with architect Paul Thiry on several projects, including all of Thiry’s designs for the Century 21 Exposition,¹⁶⁷ St. Demetrios Greek Orthodox Church,¹⁶⁸ Mercer Island Presbyterian Church,¹⁶⁹ the Washington State Library, and the proposed freeway cap.¹⁷⁰ Hostmark brought Thiry’s designs for the hyperbolic paraboloid roof structure, repeated in several of his buildings, to fruition.

Hostmark was a distinguished engineer in Seattle, receiving numerous awards for his career achievements. In addition to numerous accolades for his work at the Century 21 Exposition, Hostmark received a Housing and Urban Development award for suburban-renewal design in 1968.¹⁷¹ He served as president of the Seattle Chapter of the Washington Society of Professional Engineers in 1959 and the president of the Consulting

¹⁵⁶ Clausen, “Paul Thiry,” 128.

¹⁵⁷ Clausen, “Paul Thiry,” 133.

¹⁵⁸ “Names: Paul Thiry, FAIA.”

¹⁵⁹ Esther McCoy, “West Coast Architects IV/Paul Thiry,” *Arts and Architecture*, January 1965.

¹⁶⁰ Andersen, “Paul Thiry Sr. Dies.”

¹⁶¹ Houser, “Paul Thiry Project List.”

¹⁶² Andersen, “Paul Thiry Sr. Dies.”

¹⁶³ Peter Hostmark biography largely excerpted from Katie Pratt, “KeyArena, Washington State Coliseum,” City of Seattle landmark nomination, April 28, 2017.

¹⁶⁴ “Peter H. Hostmark, 65, Engineer, Dies.”

¹⁶⁵ “Schools of the Future,” *The Seattle Times*, September 7, 1952, 85.

¹⁶⁶ “\$1,000,000 Motel,” *The Seattle Times*, August 24, 1958, 24.

¹⁶⁷ According to B. Richal Smith, who worked for Hostmark from 1961 to 1963.

¹⁶⁸ Christopher Hetzel, “Saint Demetrios Greek Orthodox Church,” Historic Property Inventory Report. Hostmark worked with his Century 21 colleagues Paul Thiry and Richard Haag on this design. The building features steel frame construction, an arched concrete roof, and a multi-colored glass cupola.

¹⁶⁹ Mercer Island Presbyterian Church, Mercer Island, WA, *Pacific Coast Architecture Database (PCAD)*, <http://pcad.lib.washington.edu/building/10519/> (accessed November 2017). Hostmark collaborated with Paul Thiry on the design of this building, which incorporated a hovering thin shell concrete roof and tilt-up concrete walls.

¹⁷⁰ Katie Pratt, “KeyArena, Washington State Coliseum,” City of Seattle landmark nomination, April 28, 2017.

¹⁷¹ “Peter H. Hostmark, 65, Engineer, Dies.”

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Engineers Association of Washington in 1964.¹⁷² In 1964, Hostmark wrote the earthquake section of Seattle's building code, patterned after the Pacific Coast Uniform Building Code.¹⁷³ Hostmark died on June 18, 1969.

Additional Context: Howard S. Wright Construction

Howard Sprague Wright founded his construction company in Port Townsend in 1885.¹⁷⁴ The firm moved to Everett in 1893 before settling in Seattle in 1928, where it continues to provide construction services. Wright's son, Howard H. Wright, took over the business in 1923, and was president until 1957.¹⁷⁵ Howard H. Wright, along with his brother-in-law, George Schuchart, molded the company into a prominent Seattle construction firm. The company constructed pulp-and-paper mills from California to Alaska, as well as several projects at the Bremerton Naval Shipyard and McChord and Larson Air Force Bases.¹⁷⁶ In addition to the Century 21 Coliseum, prominent examples of Howard S. Wright Construction projects include: the Space Needle (1962, John Graham and Company with Victor Steinbrueck and John Ridley), the Logan Building (1959, Mandeville & Berge, engineered by The Antero Company), Stimson Industrial Park (1959, Lamont & Fey), Seattle First Tower (1966–1970, Naramore, Bain, Brady, & Johanson), Washington Mutual Savings Bank (1969, Paul Thiry), the Norton Building (1958 by Myron Goldsmith), and Northwestern Life Insurance Company (1952, John W. Maloney).

Conclusion

Designed by local architect Paul Thiry to serve as an important anchor and visual focal point for Seattle's expansive 1962 *Century 21 Exposition*, the Coliseum (along with the nearby Space Needle) became an iconic reflection of the fair's central themes and goals – “Man in the Space Age.” One of the largest clear-span structures ever built at the time of construction, the Coliseum represented a unique engineering and architectural solution to the fair's programmatic and visual requirements.

Although originally set amidst a cohesive grouping of interrelated exposition buildings, the Coliseum was a fully self-supporting, self-contained structure and can properly be evaluated as a single resource. In later years the building was converted for post-exposition uses. The building retains sufficient historic integrity of its important character-defining features to merit National Register eligibility. In its original design the building was intended as a visually dynamic “containment vessel,” serving as a protective shell for flexible interior exhibits and spaces that were considered temporary to the life of the fair only. From its initial planning the building was intended for adaptive reuse as a civic center and sports/recreational venue. The character-defining features of that “shell” – square plan, large clear-span interior, hyperbolic paraboloid roof, massive concrete buttresses and piers, concrete edge beam, and glazed curtain walls – are largely retained and continue to reflect the Coliseum's historic significance.

¹⁷² “Engineers’ Petition Drive Backed; More Names Needed,” *The Seattle Times*, May 24, 1959, 16.

¹⁷³ Dick Moody, “Alaska-Size Quake Would Hurt Buildings Here, Says Engineer,” *The Seattle Times*, April 12, 1964, 16.

¹⁷⁴ Howard S. Wright Construction history largely excerpted from Katie Pratt, “KeyArena, Washington State Coliseum,” City of Seattle landmark nomination, April 28, 2017.

¹⁷⁵ Stanton H. Patty, “World's Fair: Challenge Thrills Construction Firm,” *The Seattle Times*, November 8, 1961.

¹⁷⁶ Patty, “World's Fair.”

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Century 21 – Washington State Coliseum
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Previous documentation on file (NPS):

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

 recorded by Historic American Engineering Record # _____
 recorded by Historic American Landscape Survey # _____

Primary location of additional data:

State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other
Name of Repository: City of Seattle Municipal Archives; University of Washington Libraries Special Collections; Museum of History & Industry Resource Center Archives

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreeage of Property Approx. 6.8 Acres
(Do not include previously listed resource acreage.)

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

1	<u>47°37'19.70"N</u>	<u>122°21'14.56"W</u>	3	_____
	Latitude	Longitude		Latitude Longitude
2	_____	_____	4	_____
	Latitude	Longitude		Latitude Longitude

Verbal Boundary Description (Describe the boundaries of the property.)
The boundary encompasses the building envelope of the Century 21 Coliseum and the immediately surrounding plazas to the north, west, and east.

Boundary Justification (Explain why the boundaries were selected.)
The boundary includes the building envelope of the Century 21 Coliseum and its immediately surrounding plazas to the north, west, and east. Even though the landscape and hardscape features and materials have been altered, these three plazas remain open space directly associated with the Coliseum, as they were historically, and retain their general configuration and spatial relationships to the Coliseum. The equivalent plaza that originally existed on the south side of the building has been altered and non-contributing buildings have been added to that portion of the site. This area no longer its historic configuration and spatial relationship to the Coliseum and therefore no longer contributes to the significance of the Coliseum.

11. Form Prepared By

name/title Christine Lazzaretto, Principal; John LoCascio, AIA, Principal; Kari Fowler, Senior Planner
organization Historic Resources Group date November 6, 2017
street & number 12 S. Fair Oaks Avenue, #200 telephone 626-793-2400 x112
city or town Pasadena state CA zip code 91105
e-mail christine@historicresourcesgroup.com

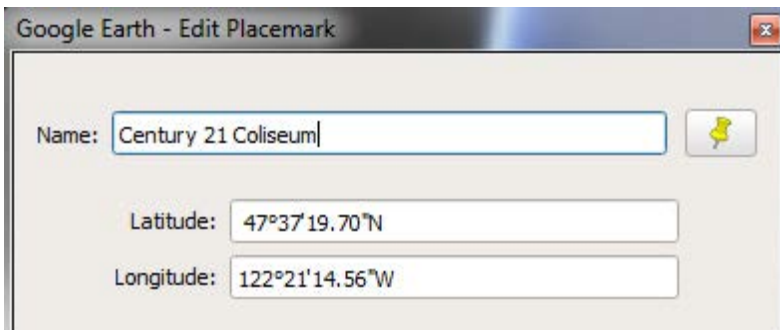
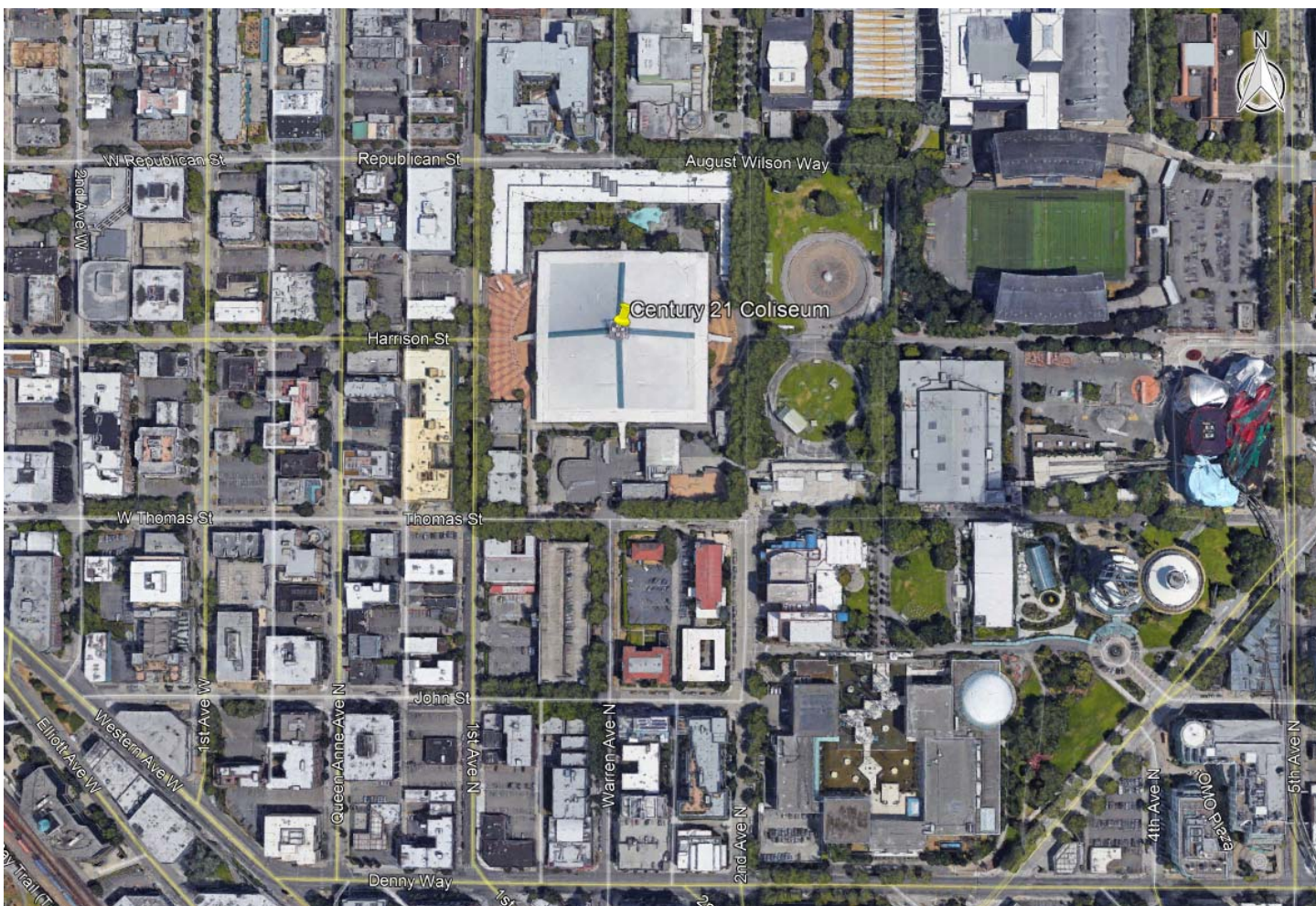
Century 21 – Washington State Coliseum
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Additional Documentation

Submit the following items with the completed form:

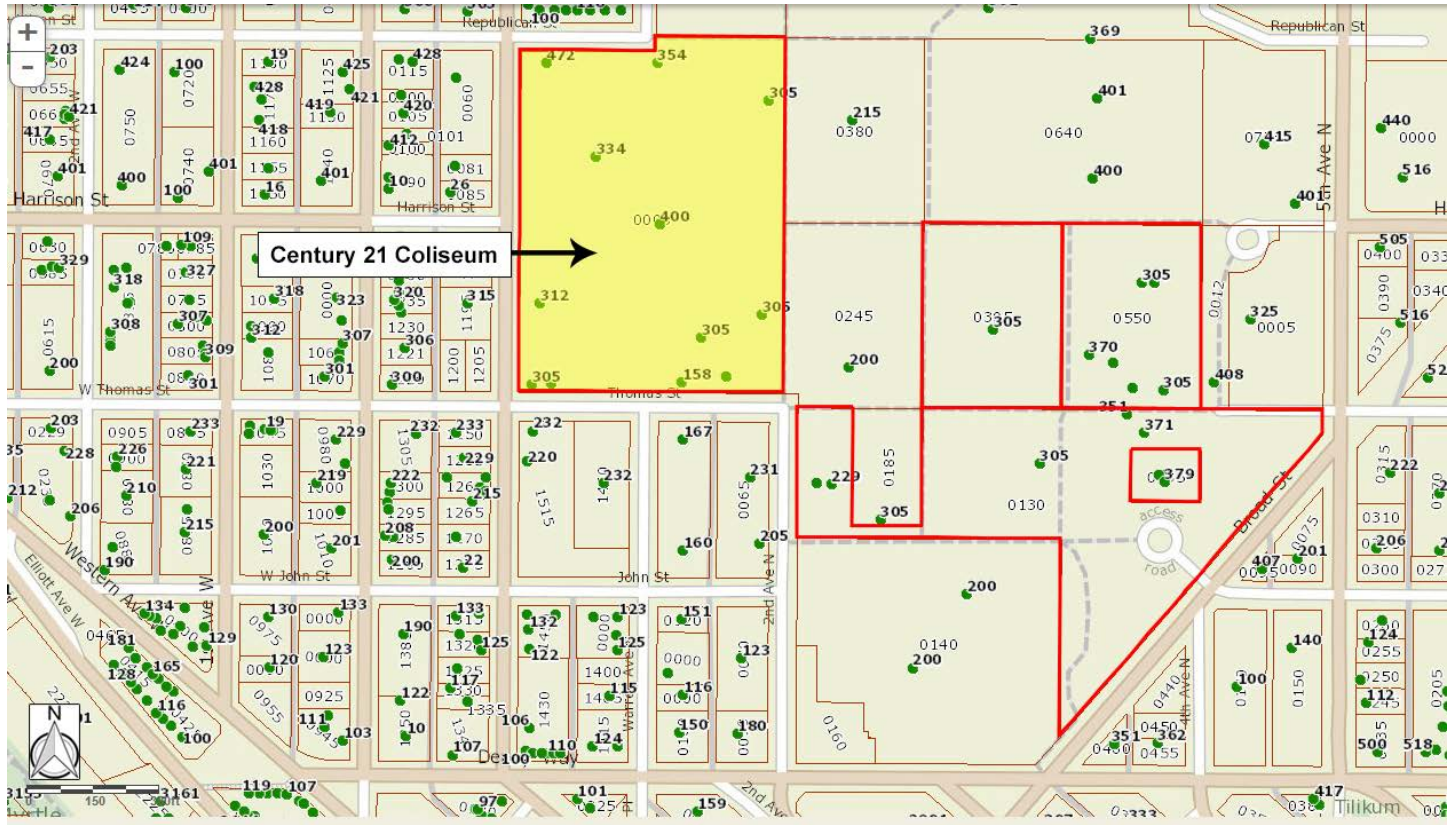
- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location. A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)



Google Earth Map

Century 21 – Washington State Coliseum
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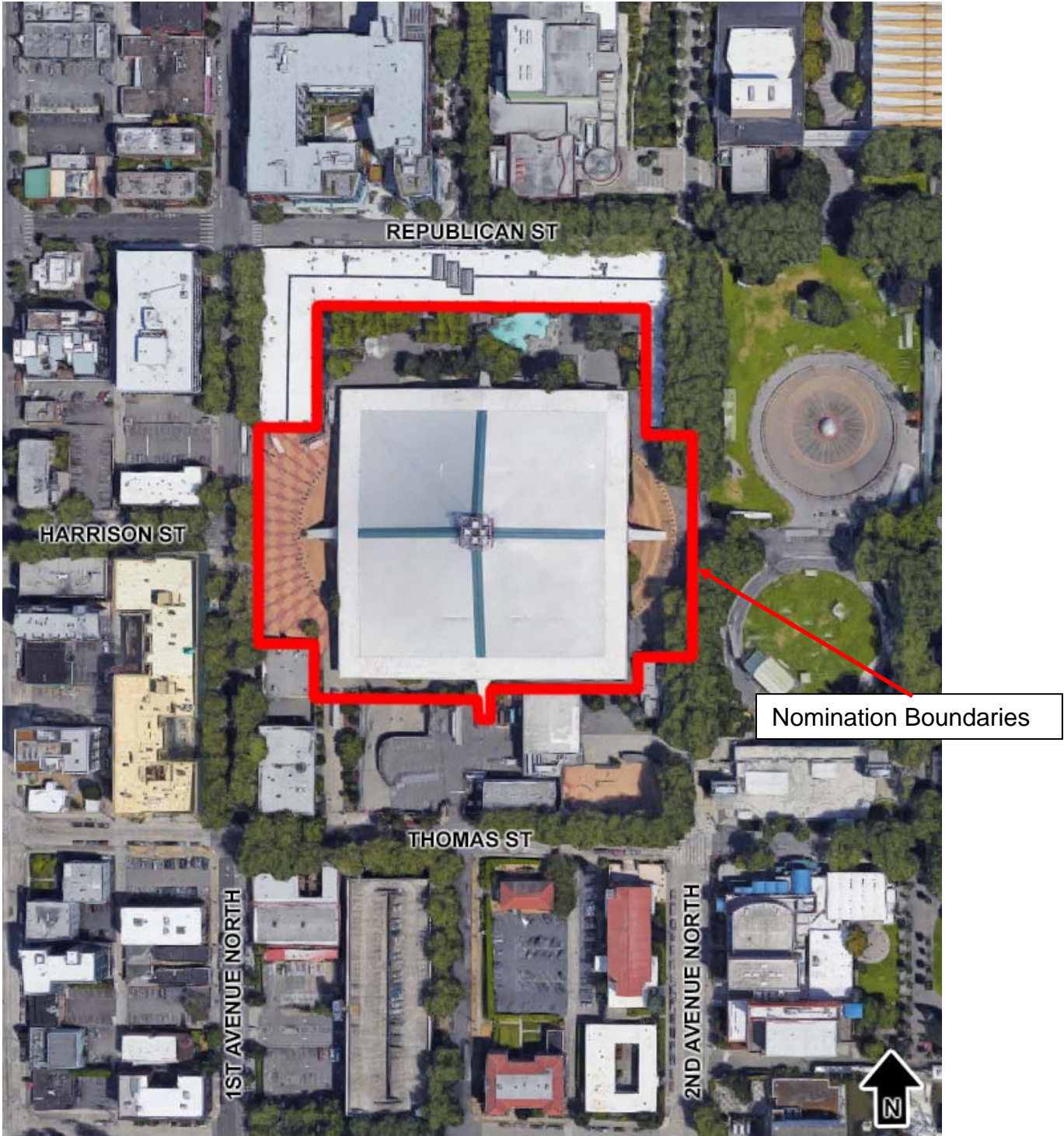


King County Tax Assessor Map Parcel No.: 1985200003. Note that the parcel boundary does not represent the boundary for the nomination.

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Boundary Map

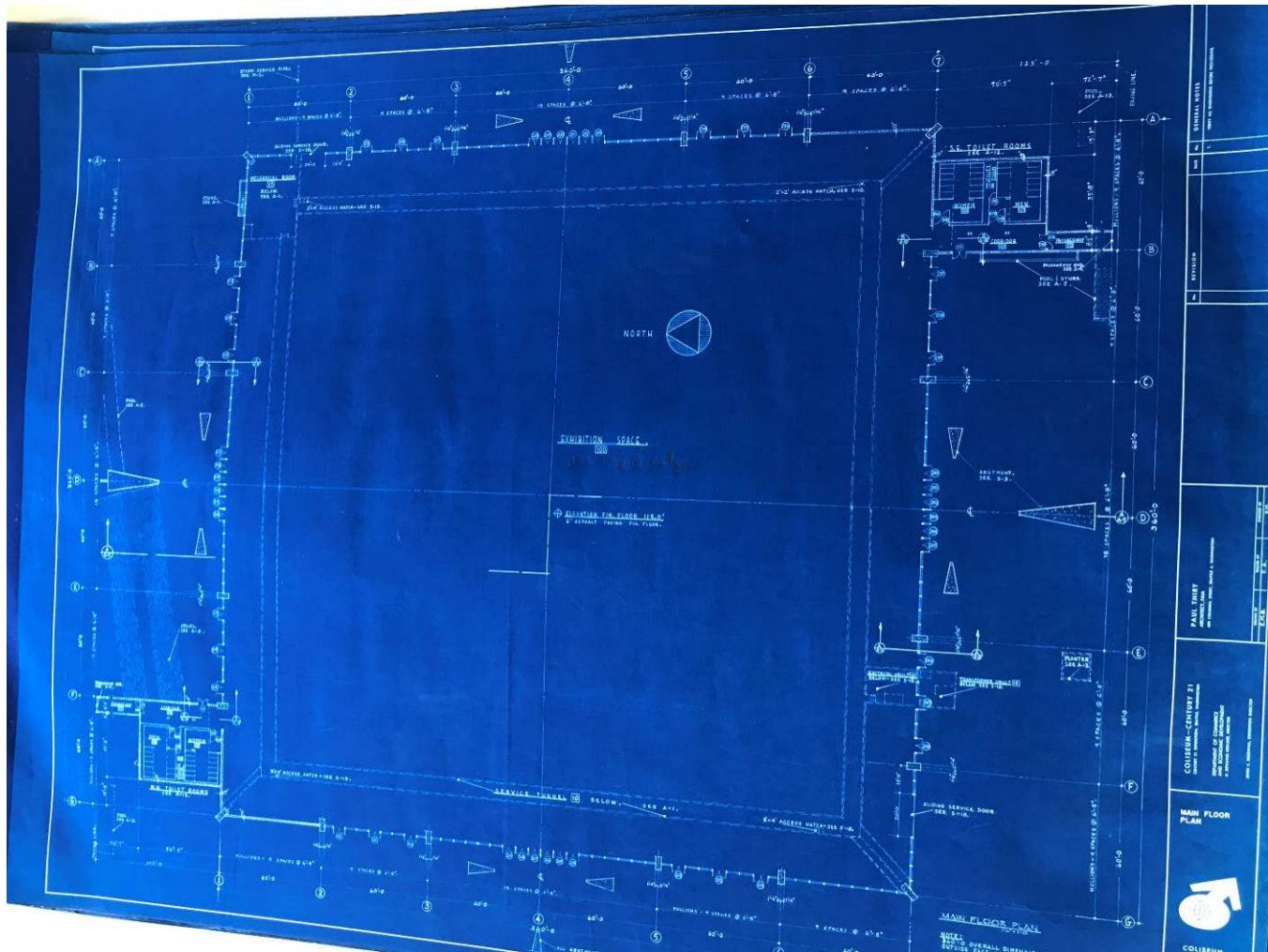


Google Maps, November 2017

— BOUNDARY

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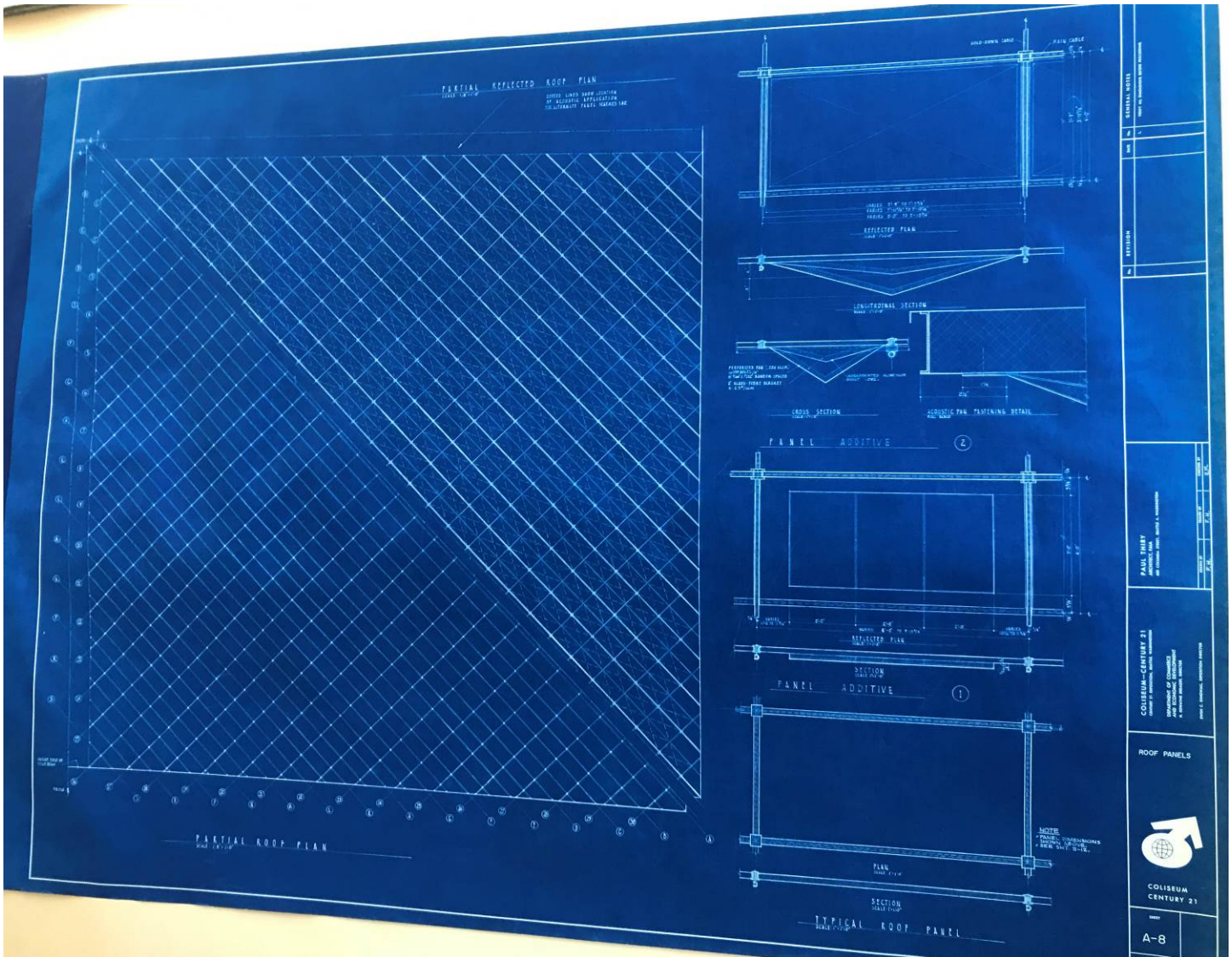
King County, WA
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Original Drawings: Main Floor Plan – Paul Thiry, FAIA, 1959

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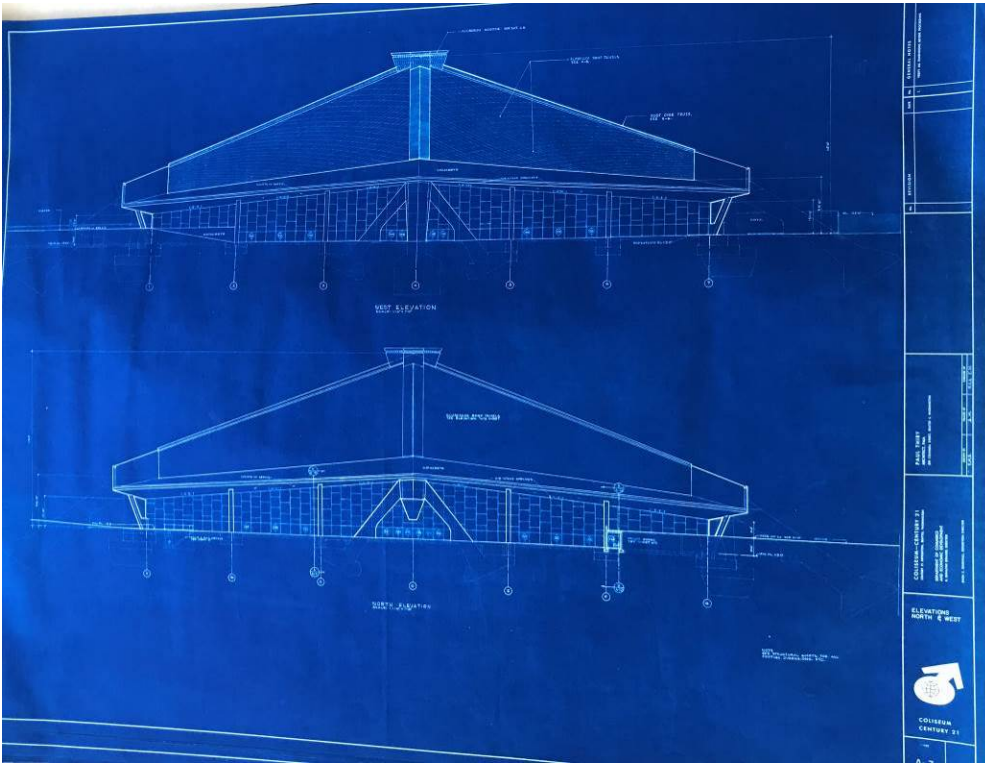
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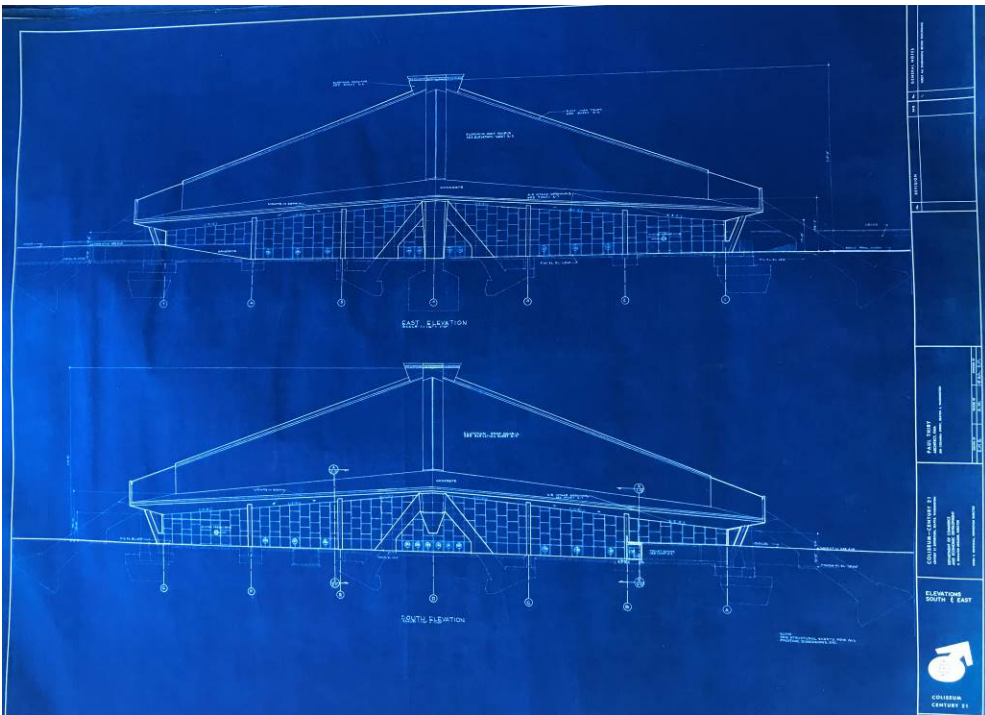
Original Drawings: Partial Roof Plan – Paul Thiry, FAIA, December 4, 1959

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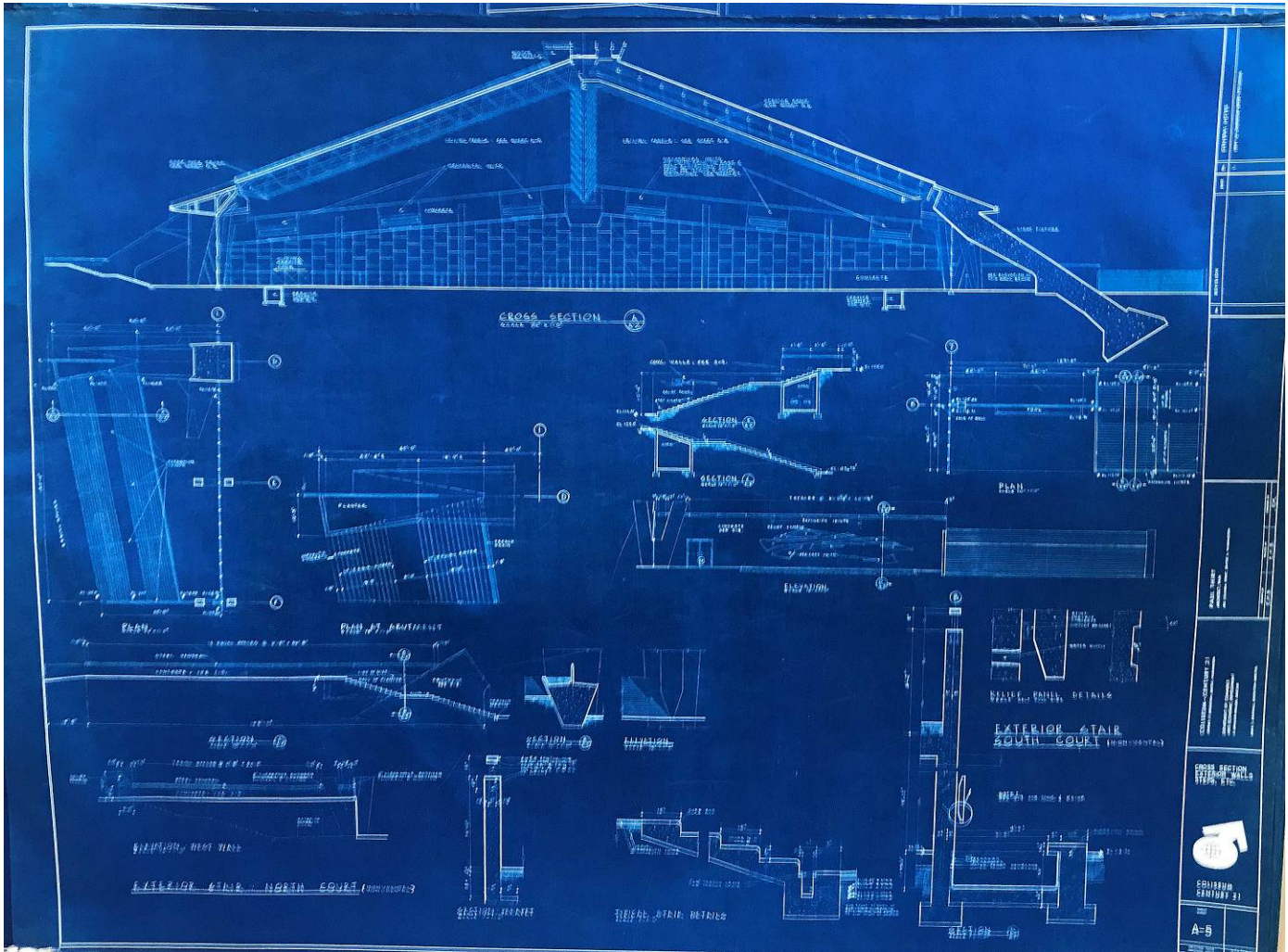
Original Drawings: North and West Elevations – Paul Thiry, FAIA, December 4, 1959



Original Drawings: South and East Elevations – Paul Thiry, FAIA, December 4, 1959

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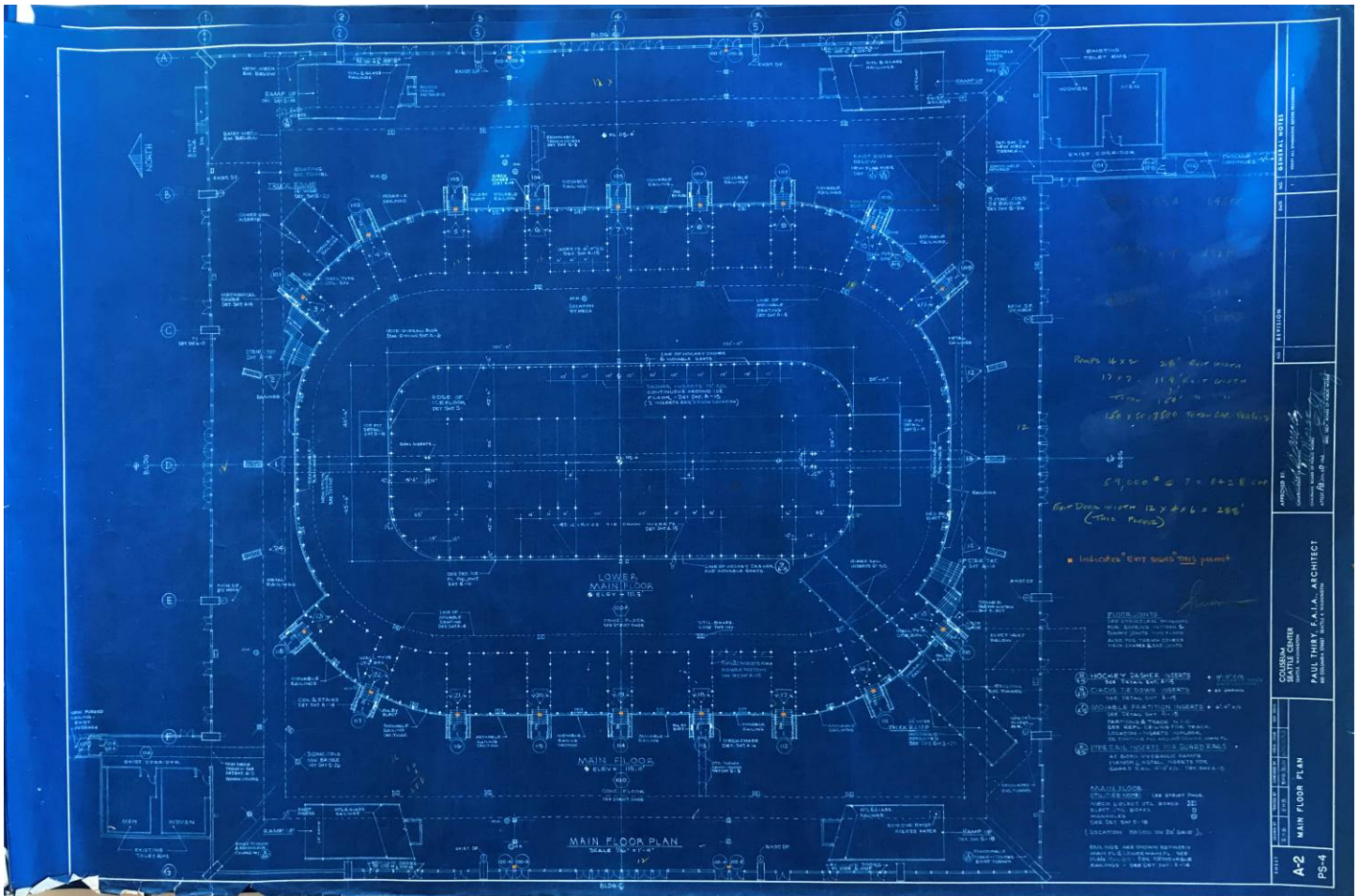
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Original Drawings: Cross Section – Paul Thiry, FAIA, December 4, 1959

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Name of Property

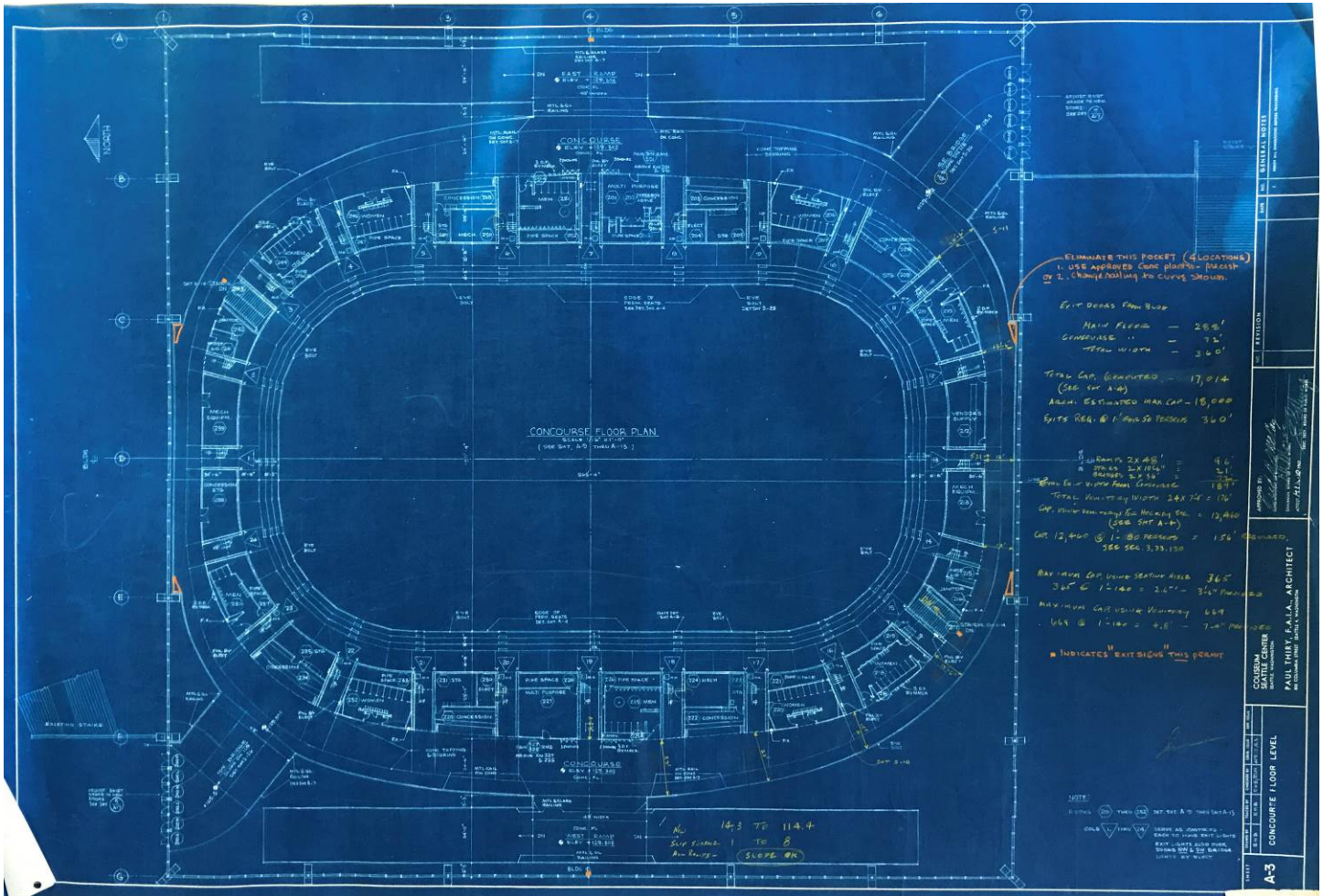
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Post-fair Conversion Drawings: Main Floor Plan – Paul Thiry, FAIA, April 12, 1963

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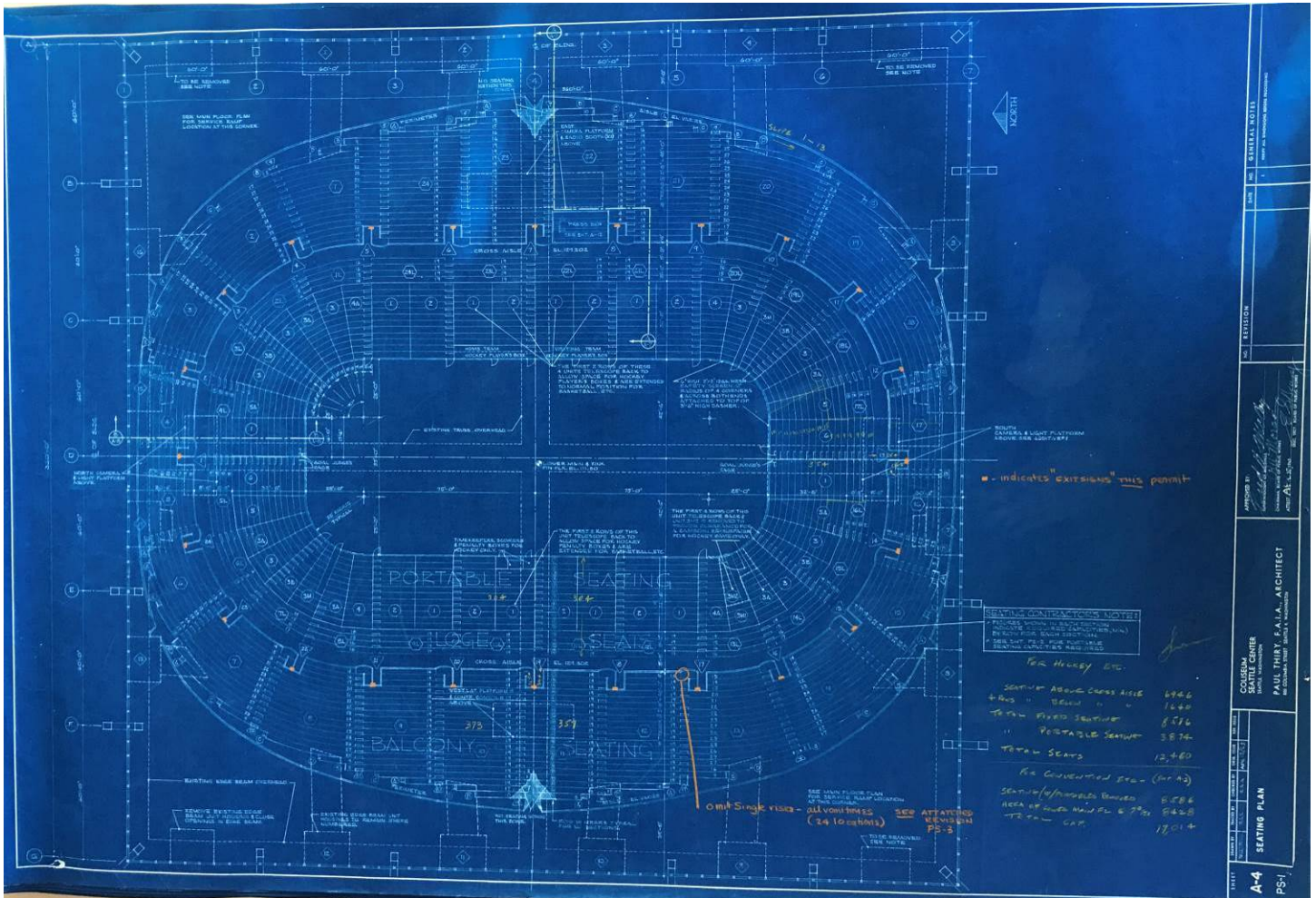
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Post-fair Conversion Drawings: Concourse Floor Plan – Paul Thiry, FAIA, April 12, 1963

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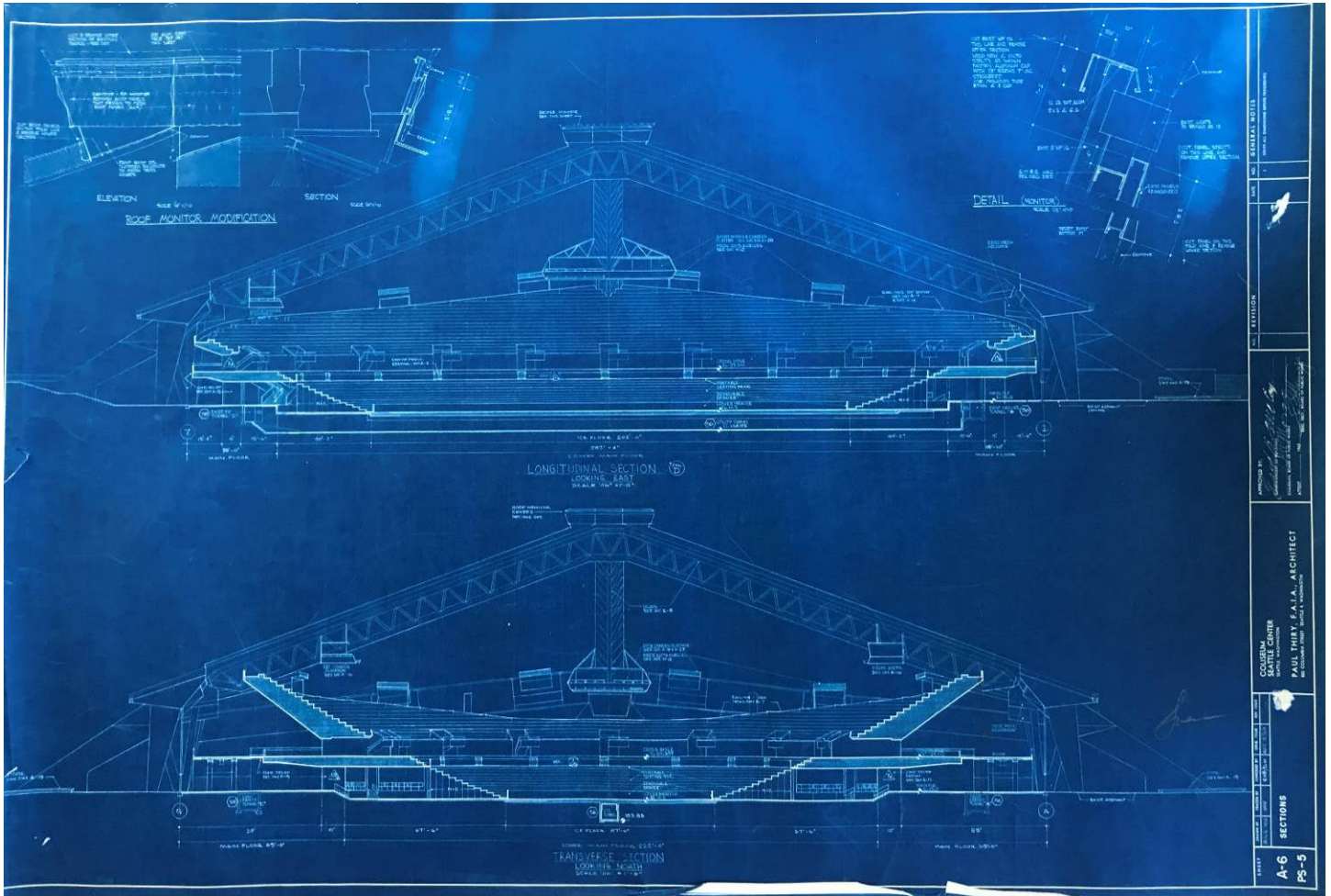
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Post-fair Conversion Drawings: Seating Plan – Paul Thiry, FAIA, April 12, 1963

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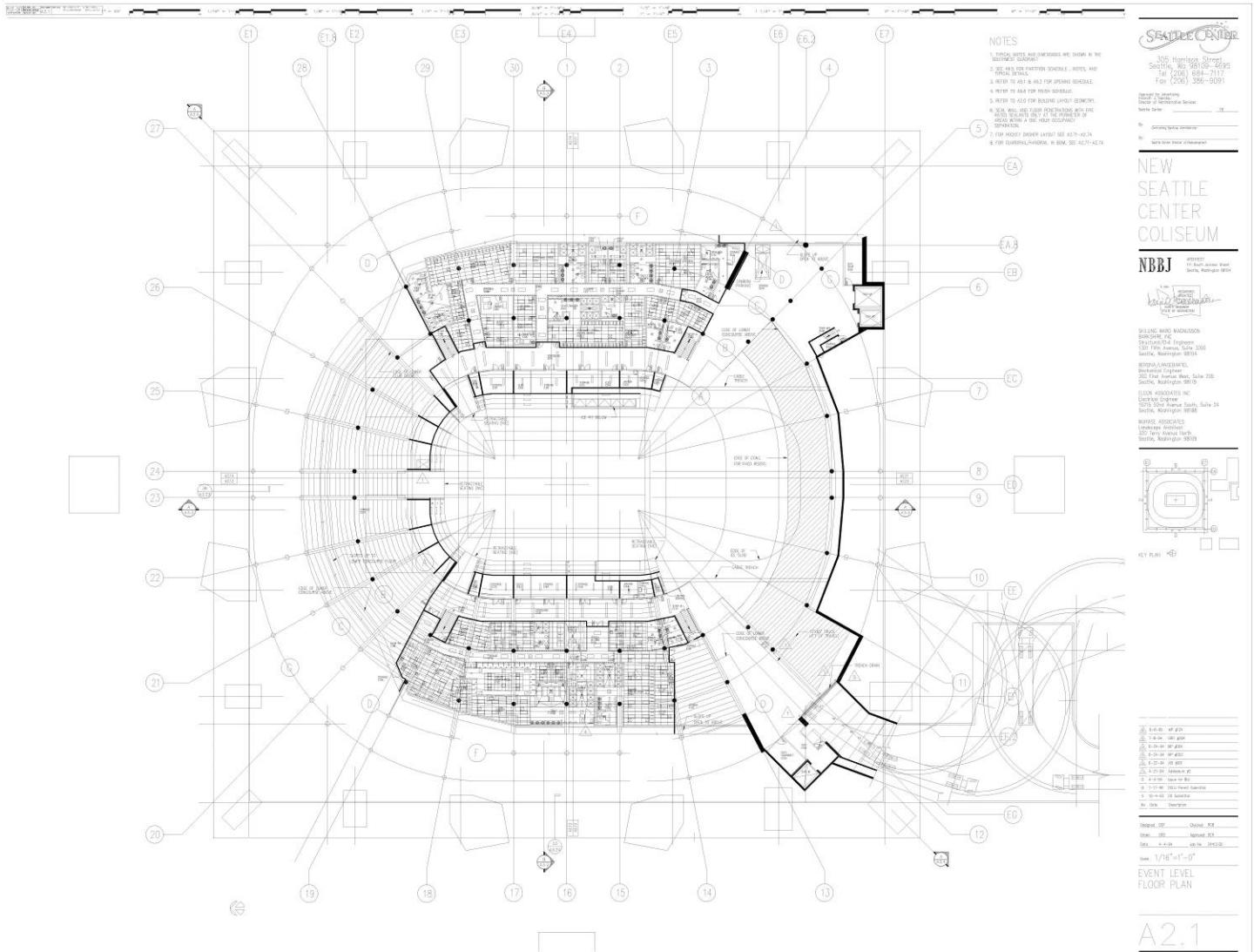
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Post-fair Conversion Drawings: Longitudinal Section Looking East and Transverse Section North – Paul Thiry, FAIA, April 13, 1963

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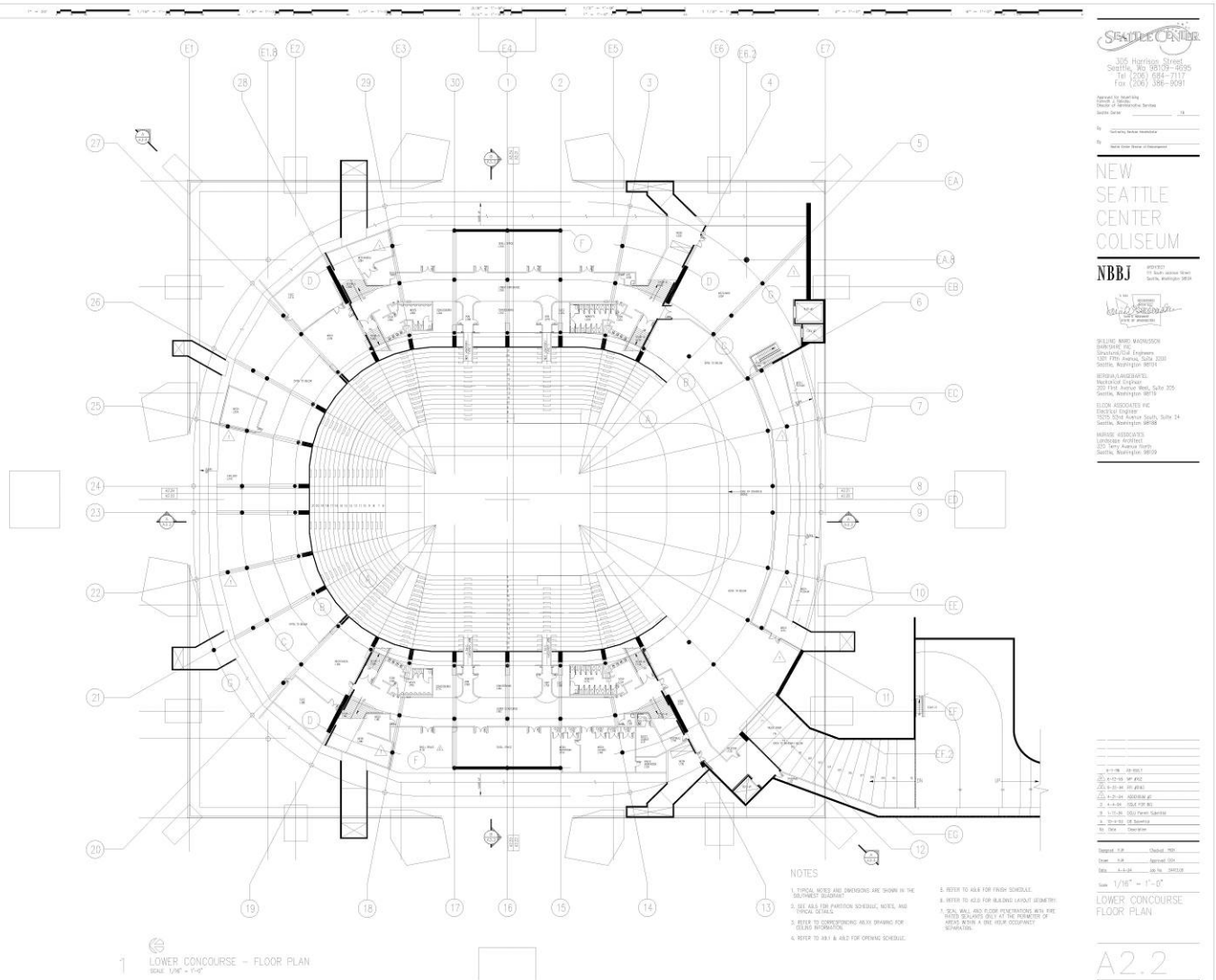
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As-Built Drawings: Event Level Floor Plan – NBBJ Architects, April 4, 1994

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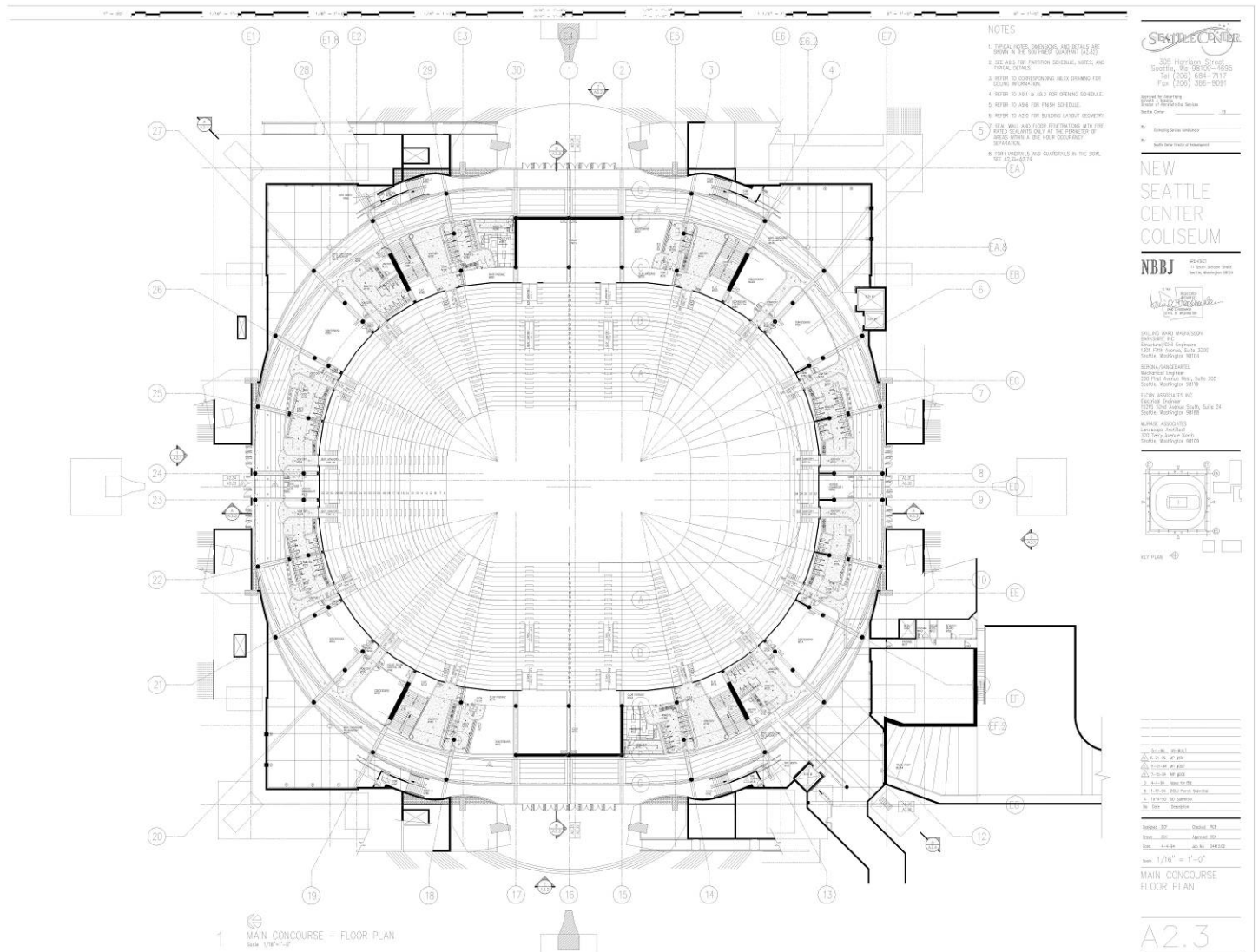
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As-Built Drawings: Lower Concourse Floor Plan – NBBJ Architects, April 4, 1994

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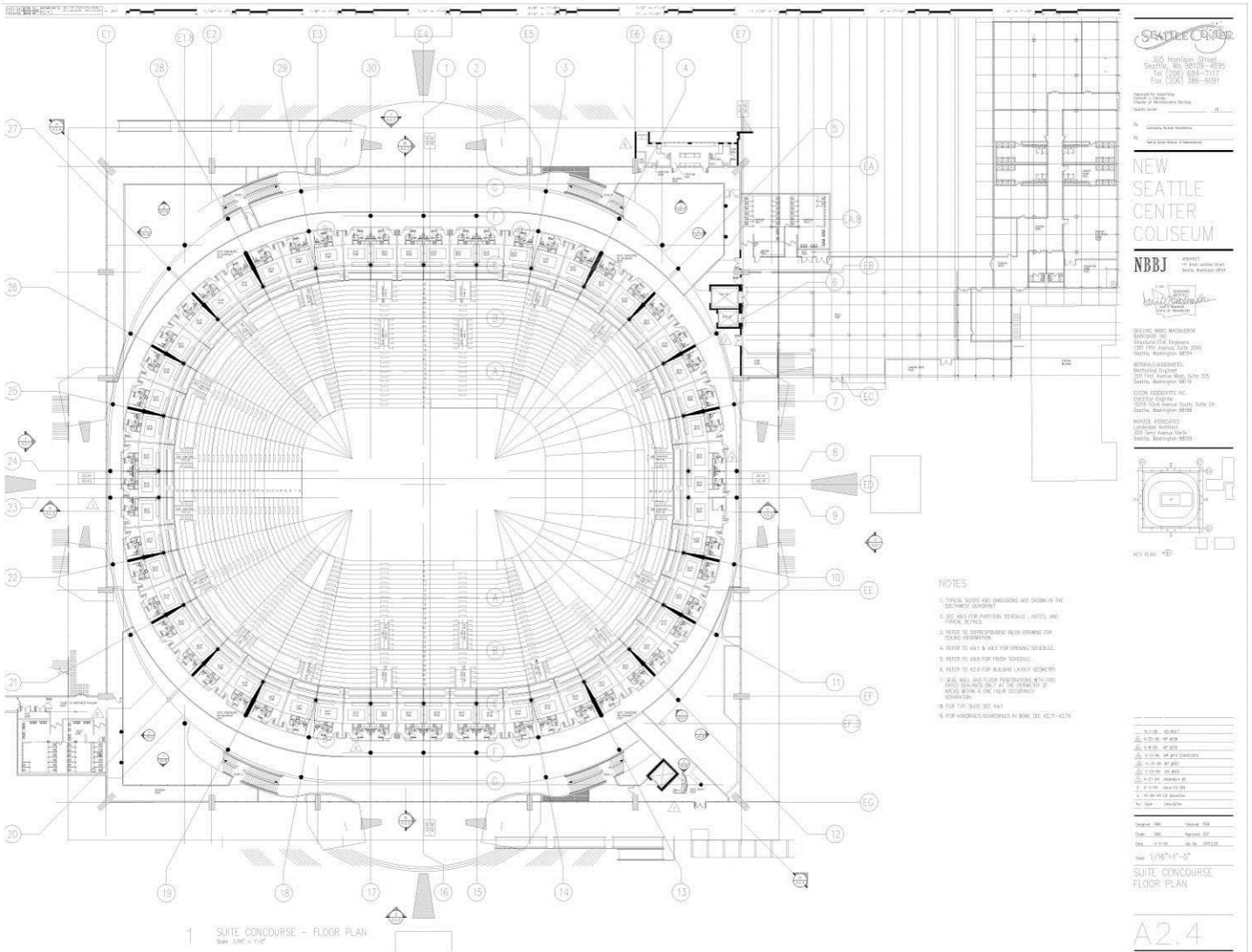
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As-Built Drawings: Main Concourse Floor Plan – NBBJ Architects, April 4, 1994

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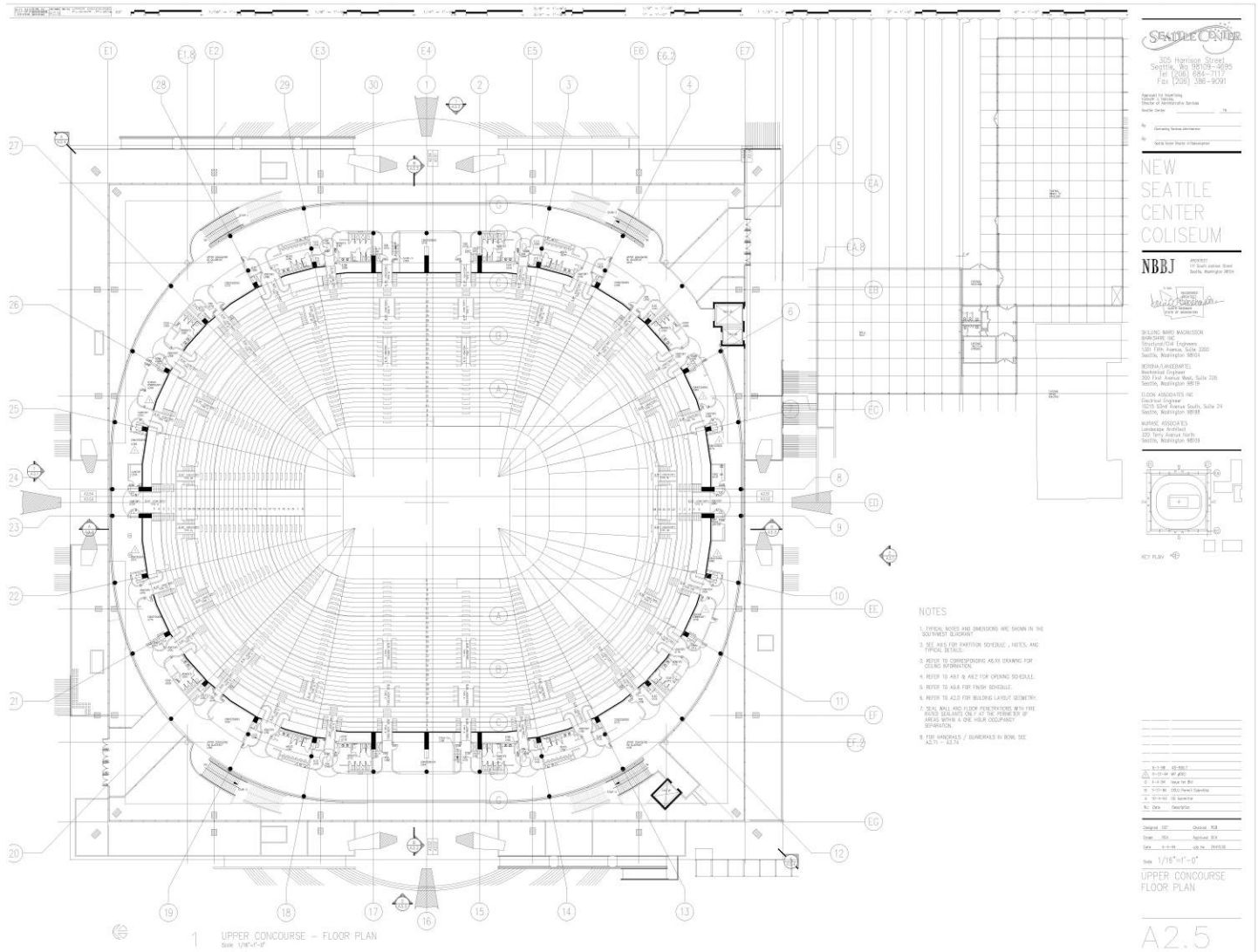
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As-Built Drawings: Suite Concourse Floor Plan – NBBJ Architects, April 4, 1994

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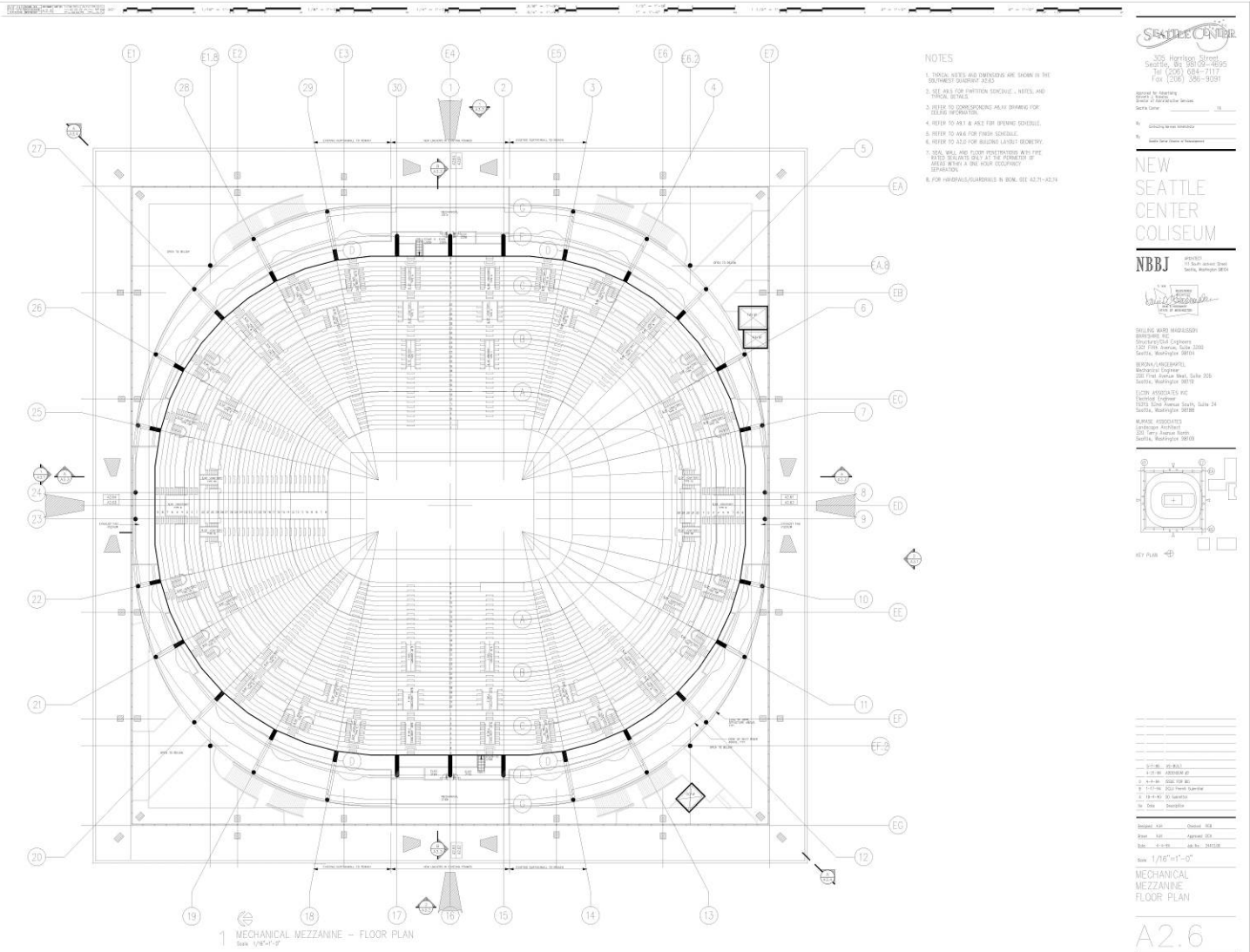
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As-Built Drawings: Upper Concourse Floor Plan – NBBJ Architects, April 4, 1994

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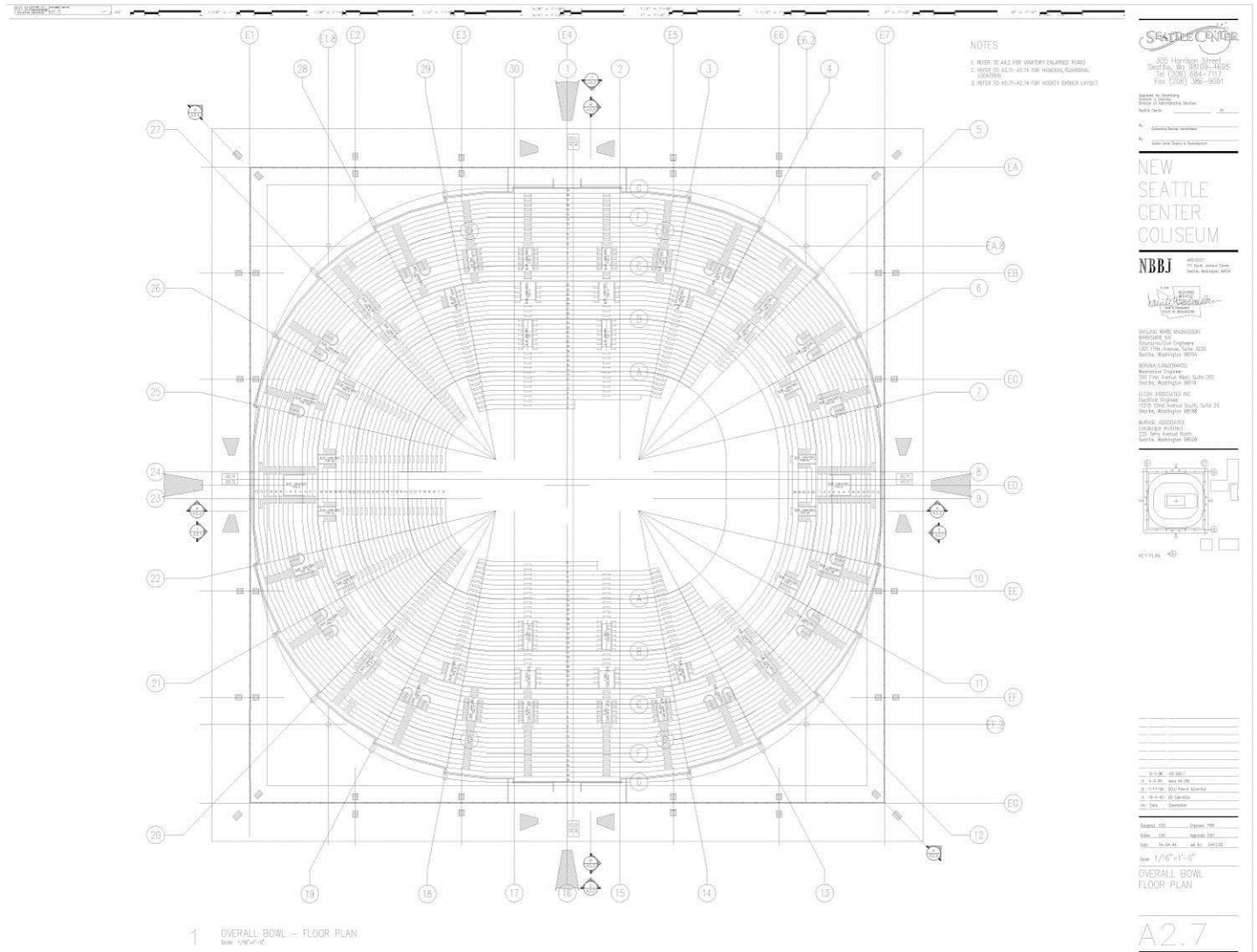
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As-Built Drawings: Mechanical Mezzanine Floor Plan – NBBJ Architects, April 4, 1994

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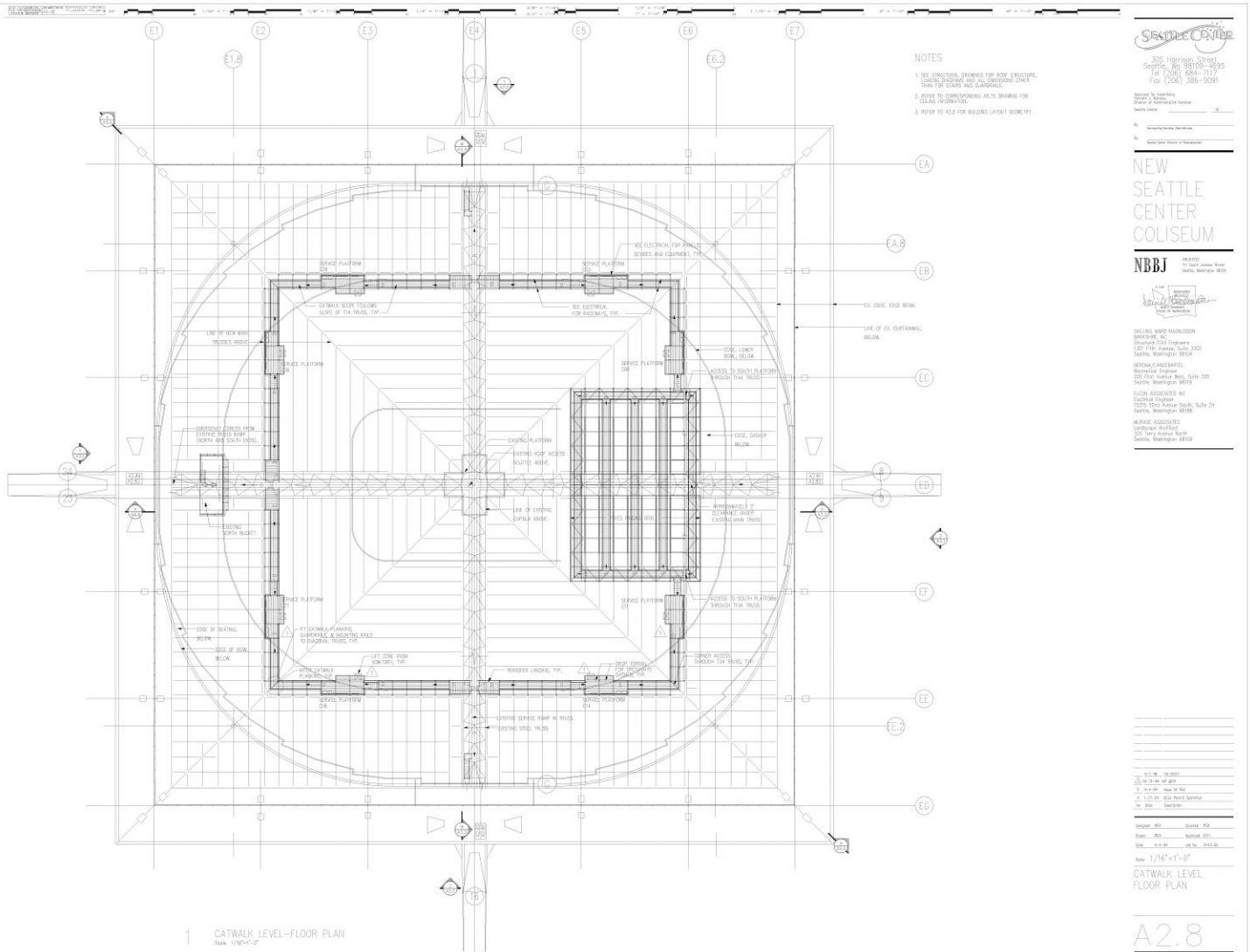
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As-Built Drawings: Overall Bowl Floor Plan – NBBJ Architects, April 4, 1994

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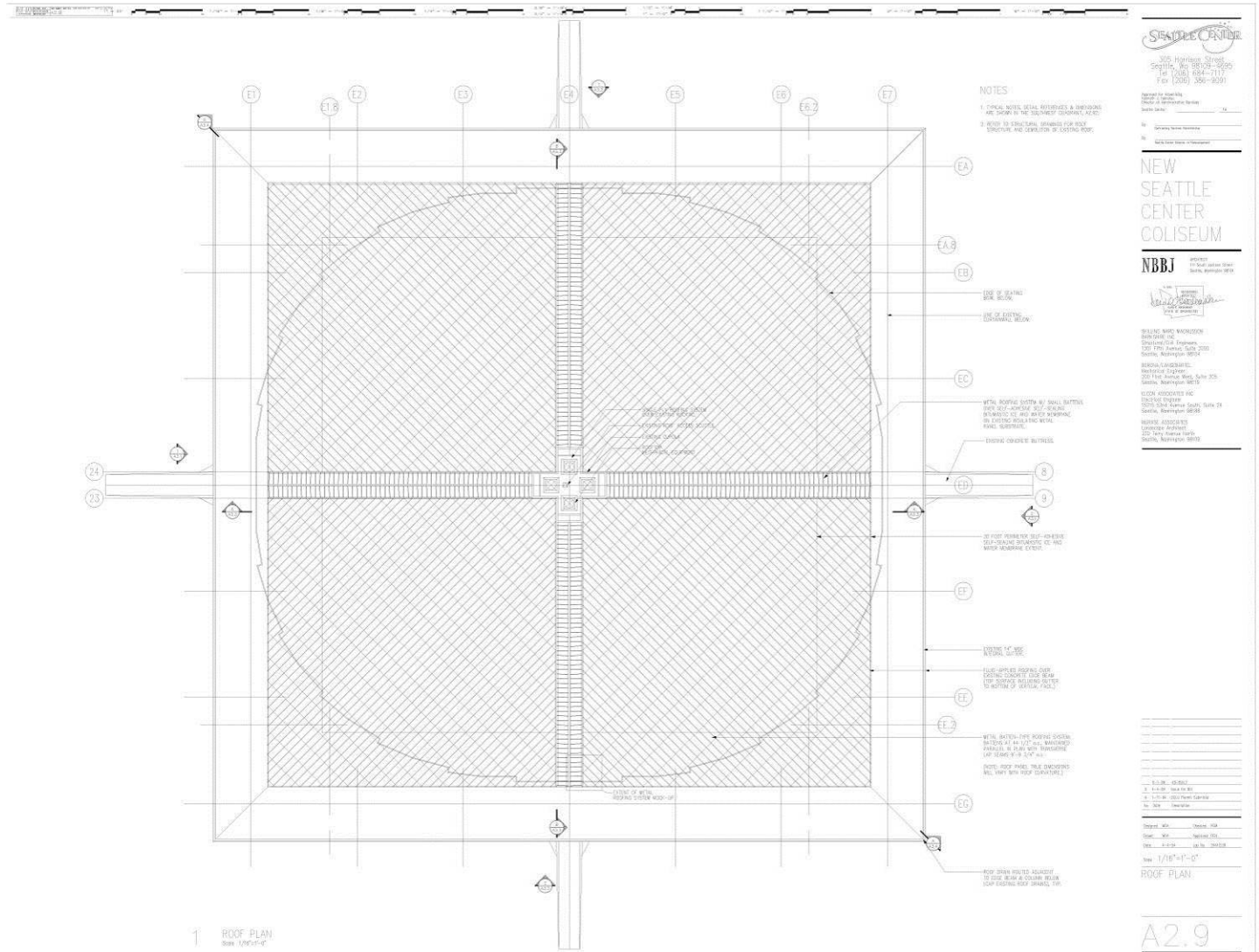
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As-Built Drawings: Catwalk Level Floor Plan – NBBJ Architects, April 4, 1994

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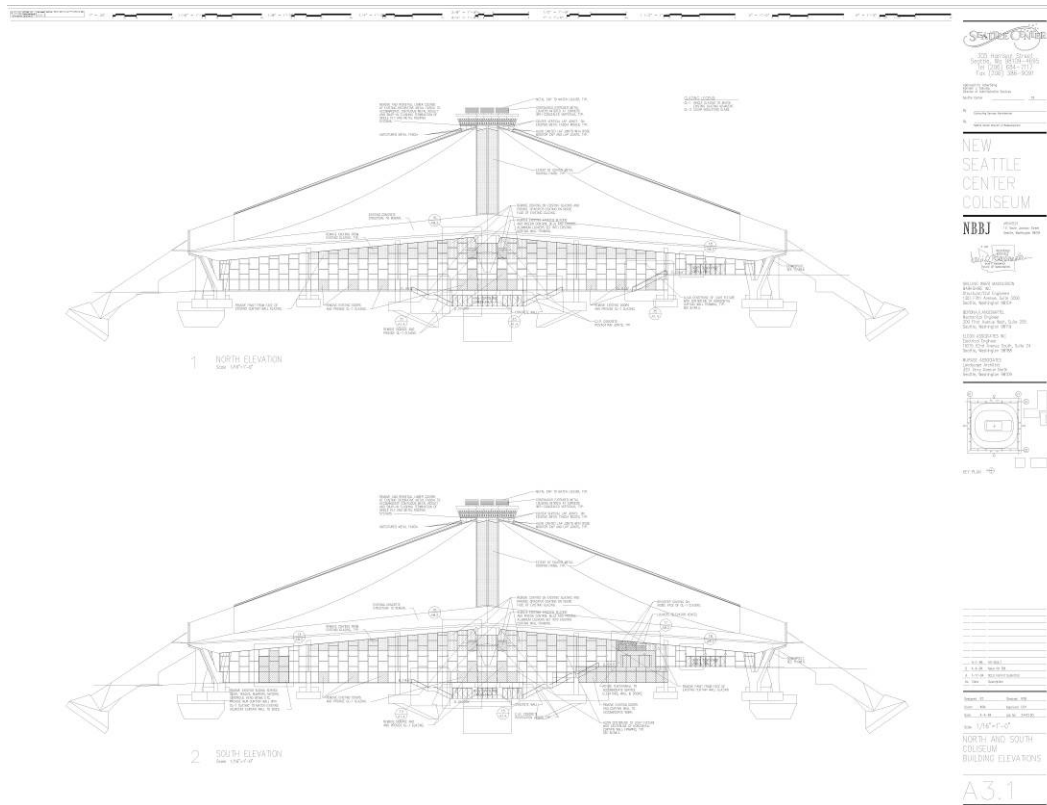
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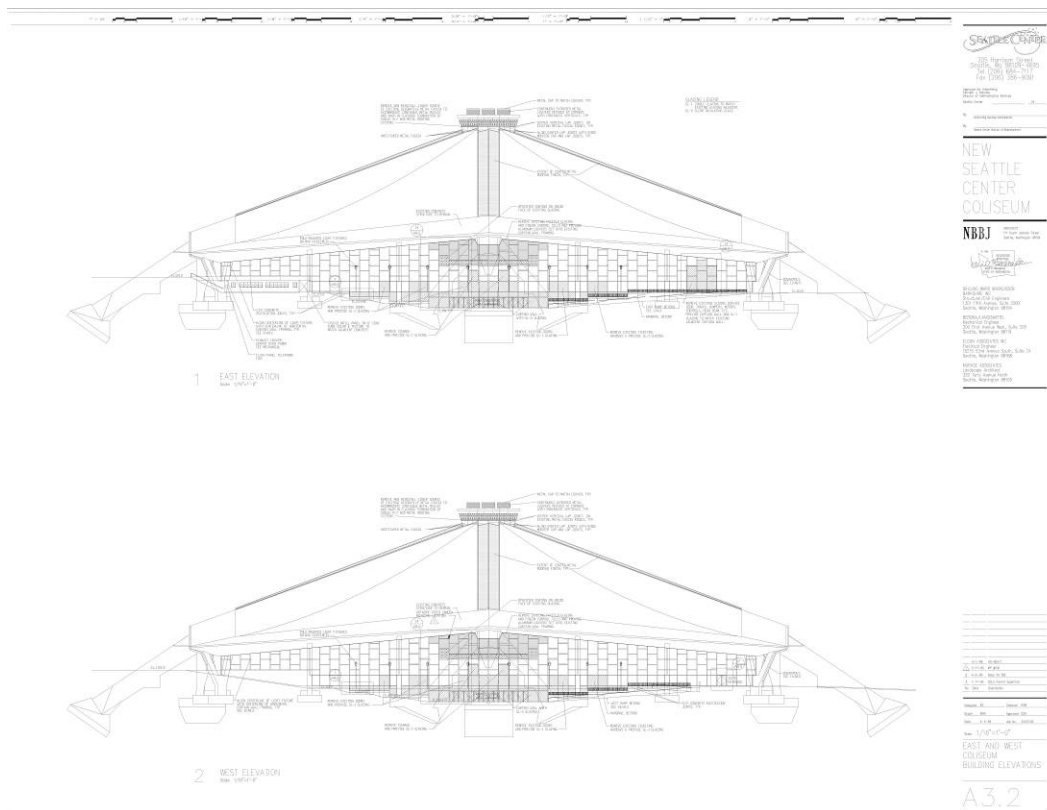
As-Built Drawings: Roof Plan – NBBJ Architects, April 4, 1994

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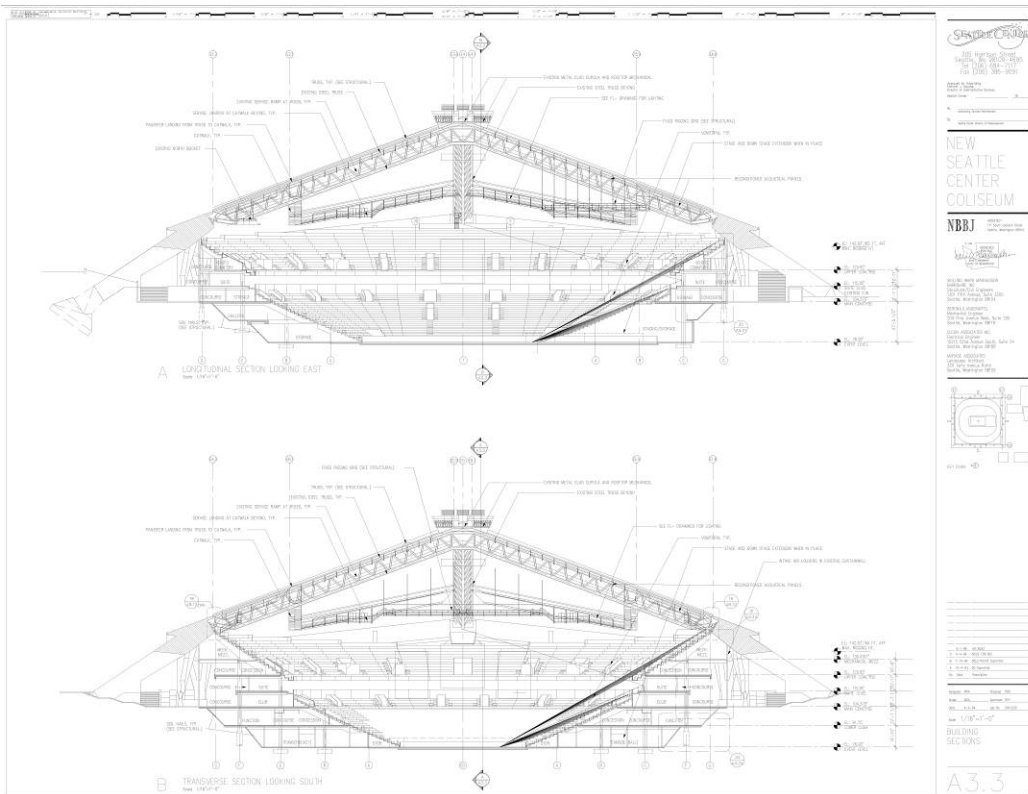
As-Built Drawings: North and South Elevations – NBBJ Architects, April 4, 1994



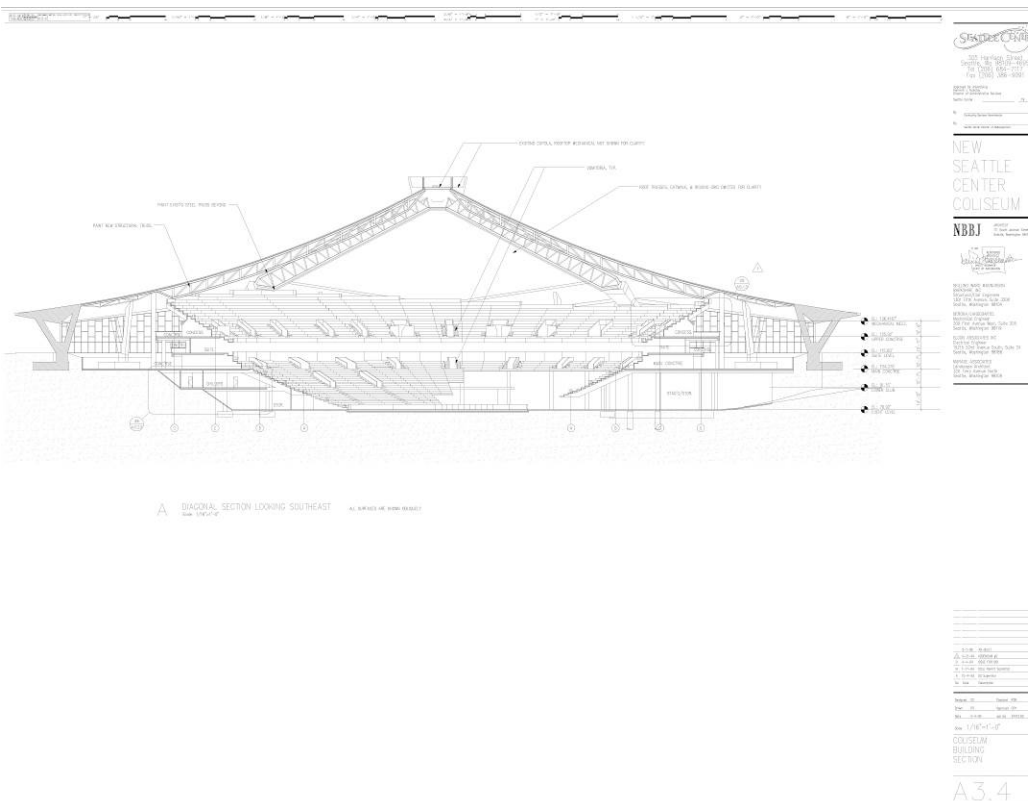
As-Built Drawings: East and West Elevations – NBBJ Architects, April 4, 1994

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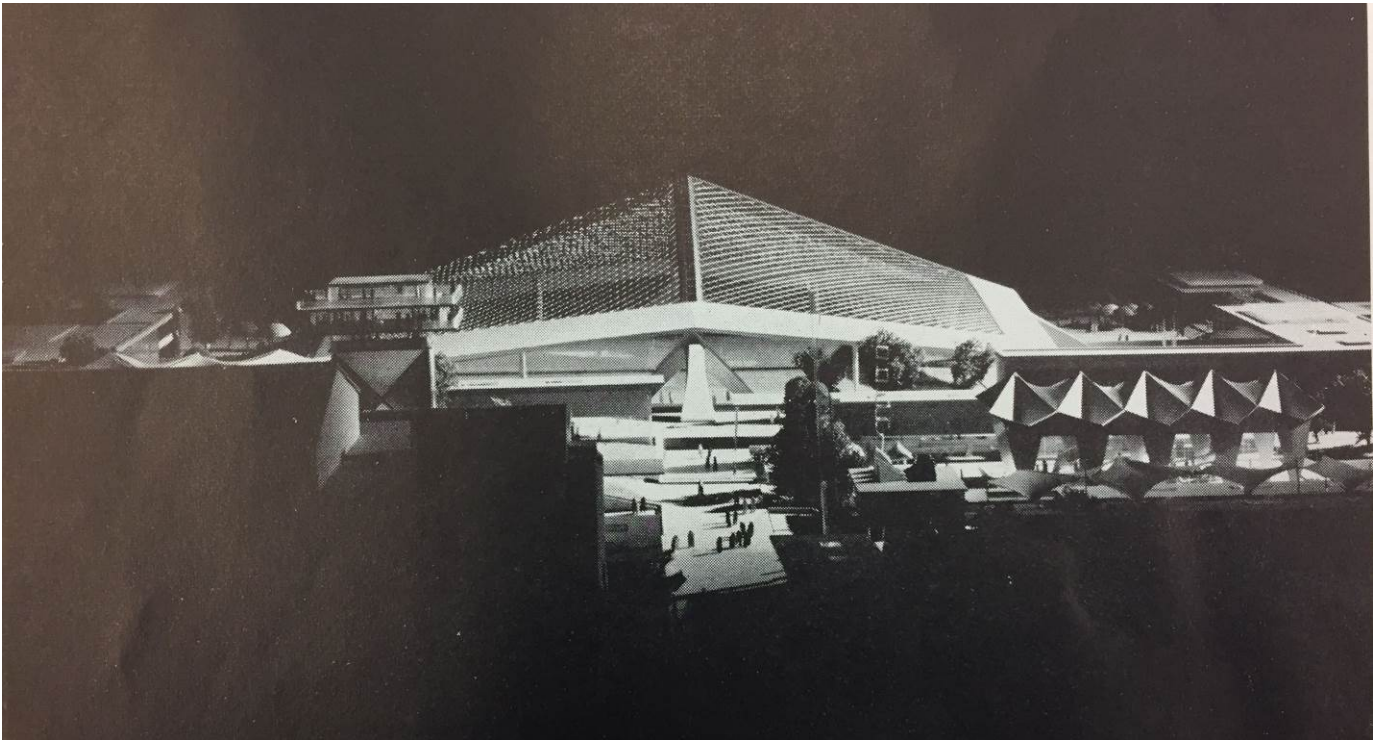
As-Built Drawings: Longitudinal Section looking East and Transverse Section looking South – NBBJ Architects, April 4, 1994



As-Built Drawings: Diagonal Section looking Southeast – NBBJ Architects, April 4, 1994

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Model of the Century 21 Exposition and Century 21 Coliseum
Pacific Architect & Builder: The Magazine of Western Architecture, February 1961



Century 21 Coliseum, 1962 – east entry. “Plaza of the States” at left. Showing original color scheme and decorative monitor.
Department of Archaeology & Historic Preservation

Century 21 – Washington State Coliseum
Name of Property

King County, WA
County and State



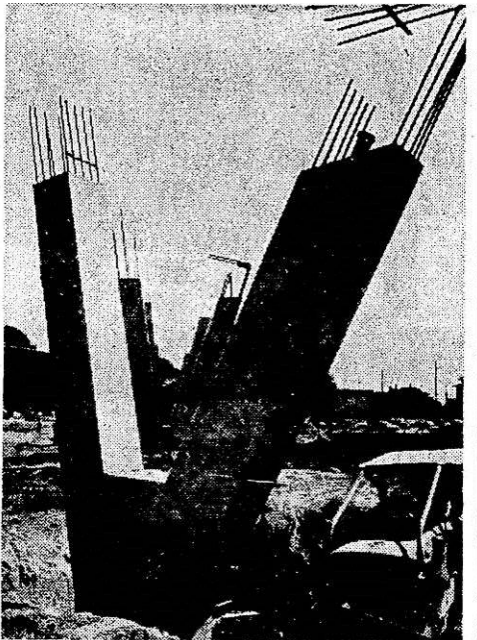
Century 21 Coliseum, 1961 - southeast corner, view towards the northwest. "Plaza of the States" in foreground under construction. Mayor Gordon S. Clinton, "Seattle's Permanent Civic Center." Unknown, 66-71. *Seattle Municipal Archives*

Century 21 – Washington State Coliseum

Name of Property

King County, WA

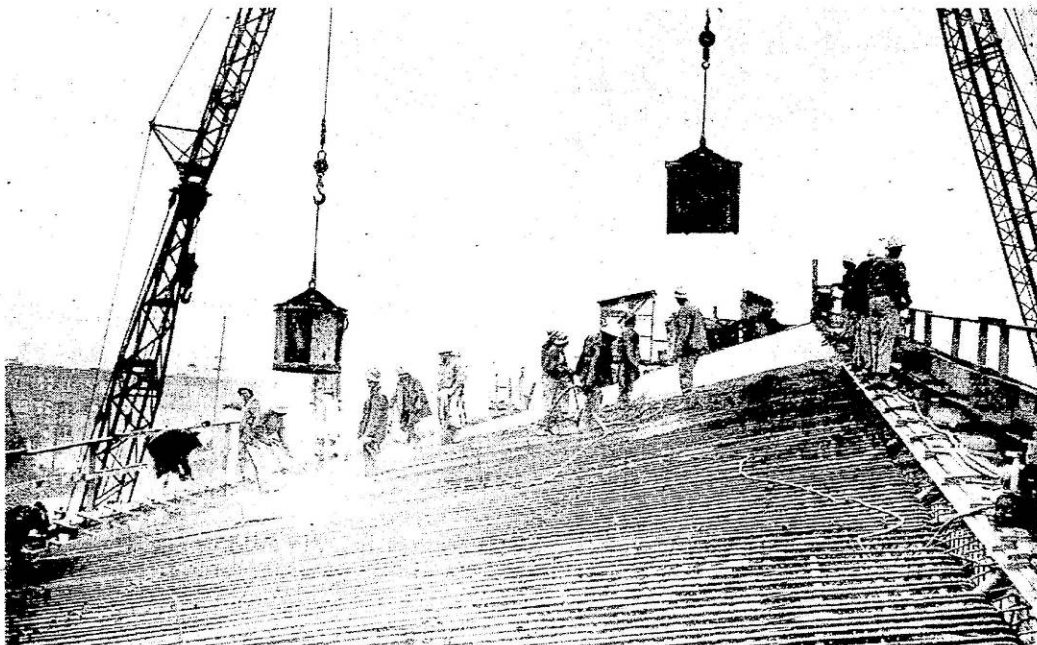
County and State



COLISEUM PILLARS: First of the Century 21 structures arising on the exposition site is the Washington State Coliseum, an exhibition hall. Its V-shaped concrete supports form a striking pattern. The \$4,000,000 Coliseum will cover three and a half acres. After the fair, it will become a sports pavilion.

The Seattle Times – July 28, 1960

Beam Poured for Century 21 Coliseum



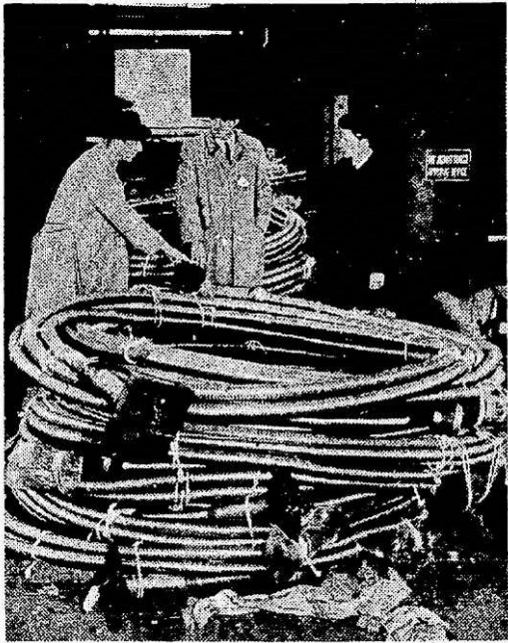
REAL 'DOWNPOUR': More than rain poured yesterday on the new \$3,500,000 Century 21 Exposition Coliseum. Crews of the Howard Wright Construction Co. poured 430 cubic yards of concrete for a 30-by-200-foot reinforced, stressed-concrete perimeter beam in about eight

hours. The wet concrete was lifted in giant buckets by boom cranes. This was the south beam on the west end of the indoor arena designed to hold 18,000 persons. The beams will support the roof girders.—Times staff photo by Vic Condiotty.

The Seattle Times – January 24, 1961

Century 21 – Washington State Coliseum
Name of Property

King County, WA
County and State



COLISEUM CABLES: Coils of cables being used to strengthen concrete work in the Century 21 Coliseum were checked by men of the Ryerson Steel Co. From left were Dwight Sherman, Robert Stafford and Claude Baker.

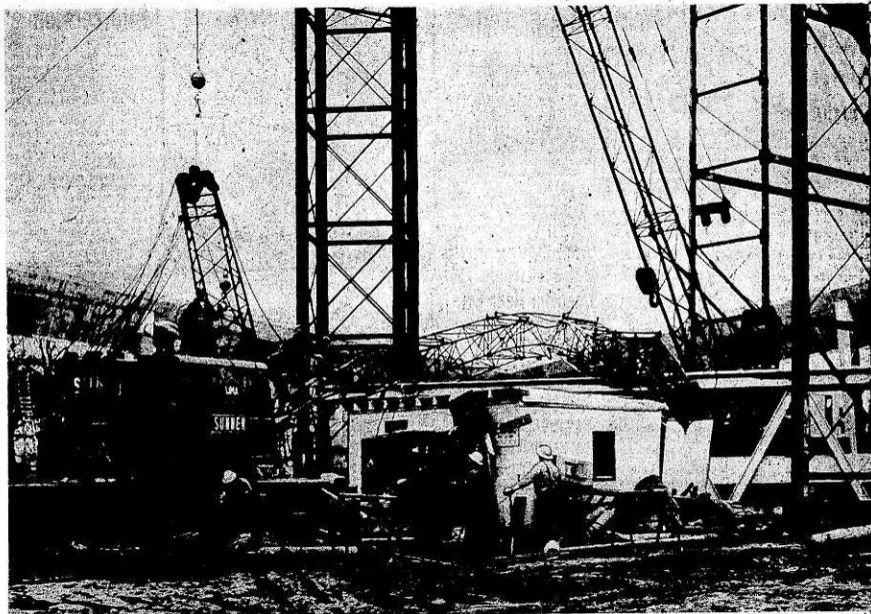


The Seattle Times – February 15, 1961

Seattle World's Fair 1962 Office Souvenir Program

Friday, March 10, 1961 *The Seattle Times*

Buckling Crane Drops 50-Ton Roof-Truss Unit



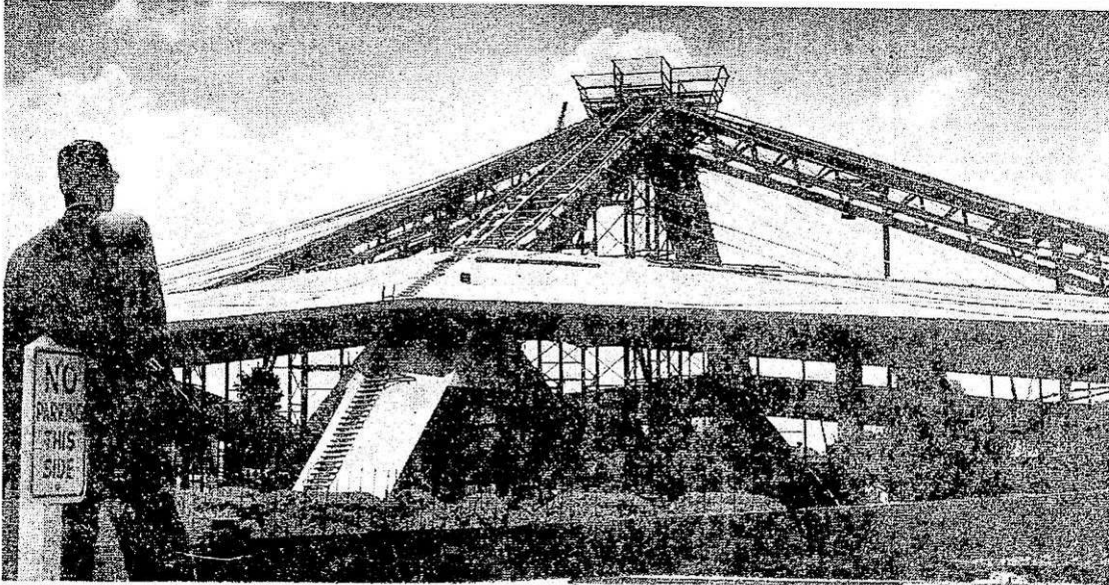
CENTURY 21 MISHAP: A 50-ton steel roof-truss section of the Century 21 Coliseum crashed behind a temporary construction shack yesterday afternoon when a crane boom buckled. There were no injuries. The crane was one of several being used by the Isaacson Iron Works, Seattle, to lift truss sections into place on the north side of the huge building. The boom whipped, crumpled and dropped its load. Century 21 spokesmen said the work may be delayed several days. The crane was owned by Sunnen Crane Service, Tacoma.—Photo by Gary La Chance, Issaquah.

The Seattle Times – March 10, 1961

Century 21 – Washington State Coliseum
Name of Property

King County, WA
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Cables for C-21 Coliseum Roof Panels Installed



FAIR BUILDING: A "sidewalk superintendent" looked at the Century 21 Exposition Coliseum, on which roof cables are being stretched to accommodate aluminum panels. The \$4,000,000 building will house the fair's World of Tomorrow exhibit.

The Seattle Times – June 28, 1961



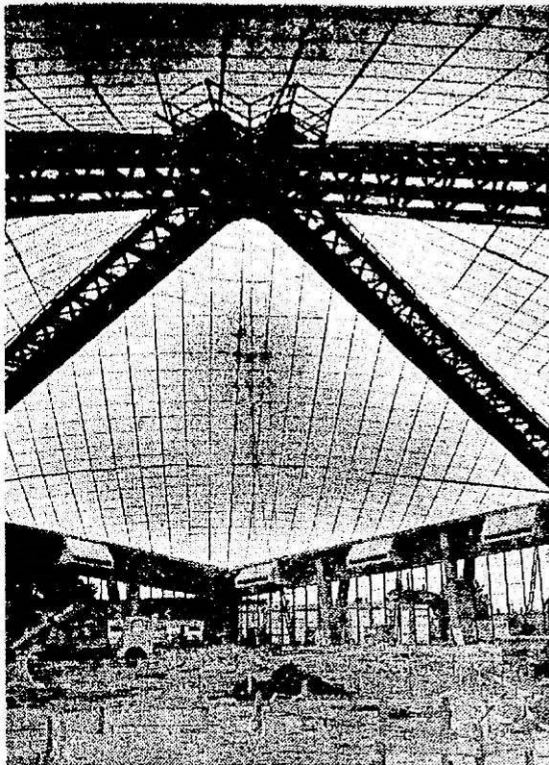
Under Construction 1961 – Department of Archaeology & Historic Preservation

Century 21 – Washington State Coliseum
Name of Property

King County, WA
County and State

WORLD'S FAIR SCENE:

Coliseum's Roof Woes Solved



COLISEUM ROOF CABLES READY FOR PANELS

Technical problems which have plagued the unusual roof of the Century 21 Coliseum several weeks have been solved.

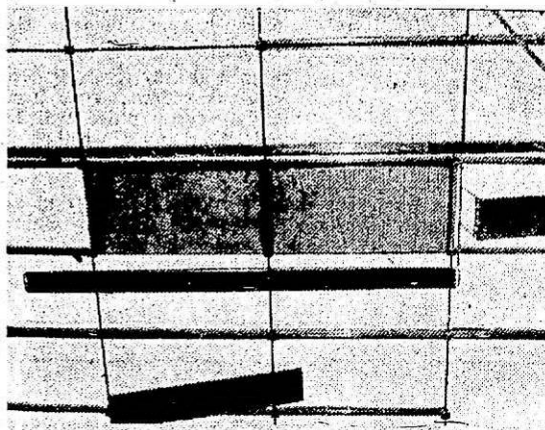
This was reported yesterday by Clayton Young, site coordinator of the World's Fair, and the Howard S. Wright Construction Co., general contractor for the Coliseum.

The roof will consist of about 1,000 aluminum panels clamped to miles of cables already stretched above the huge Coliseum.

AT FIRST SOME OF THE prefabricated panels would not fit in their designated squares.

Young said mathematical calculations showed that about 80 panels would have to be modified "fractions of inches" to match the cables' final positions.

A test panel was installed yesterday afternoon in the northeast corner. It went into place successfully.



FIRST TEST PANEL IN PLACE

"We feel we have the answer," a spokesman for the firm said.

Installation will take two or three months. The roof design is the only one of its kind.

"IT IS A VERY COMPLEX THING that never has been done before," Young said.

Fortunately, most of the panels that are scheduled for changes will be among the last to be installed, near the top of the Coliseum.

Paul Thiry, Coliseum architect, said there would have been no difficulty in the beginning if the panels had not been fabricated before the cables were placed.

"This building—one of the largest clear-span buildings in the world—represents quite a few firsts that require great accuracy," Thiry said.

"On an ordinary building this minor technical problem would not have amounted to anything."

IN ANOTHER COLISEUM DEVELOPMENT, the Century 21 State Commission yesterday voted to accept the Reynolds Metals Co. as the Wright subcontractor for erection of the "world of tomorrow" theme structure inside the Coliseum.

Reynolds will install about 3,000 four-foot aluminum cubes of many colors. The blocks will enclose the exhibit area.

The subcontract totals \$513,821—with a \$123,500 scrap-aluminum salvage value to the state after the fair.

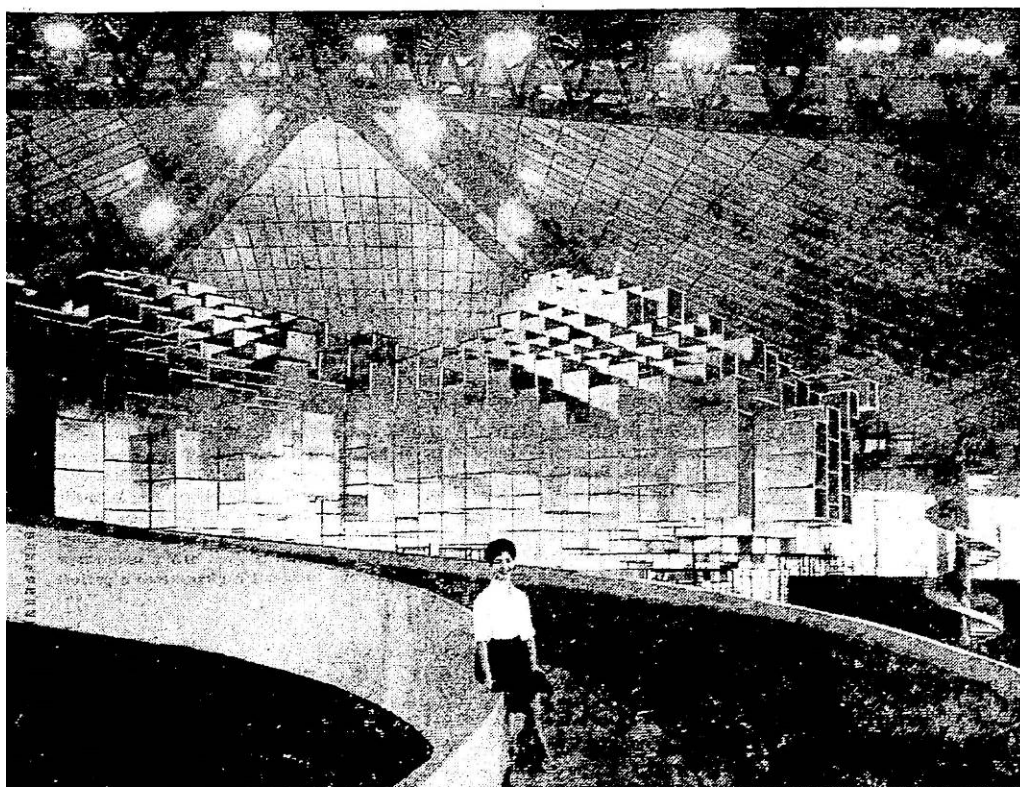
The commission also approved recommendations to extend construction deadlines for Wright and the firm's subcontractors on the theme exhibit.

This action was recommended by Donald Deskey Associates, Inc., exhibit designer.

Century 21 – Washington State Coliseum
Name of Property

King County, WA
County and State

We are proud to have been
chosen to erect the
Thousands of Aluminum Cubes for
**THE MAN IN SPACE
THEME EXHIBIT**
Washington State Coliseum
Century 21



Manufacturers of Aluminum Bldg. Products

- Windows
- Doors
- Residential
- Commercial

ALMETCO MANUFACTURING COMPANY, Inc.

3827 13th Avenue West

Seattle 99, Washington

ATwater 2-0859

The Seattle Times – April 8, 1962

Century 21 – Washington State Coliseum

Name of Property

King County, WA

County and State



Aerial view of Century 21 Coliseum construction site, 1960
Fred G. Christensen Collection, Museum of History & Industry



Century 21 Coliseum under construction, 1961
Museum of History & Industry

Century 21 – Washington State Coliseum
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Century 21 Coliseum under construction, 1961
Department of Archaeology & Historic Preservation



Century 21 Coliseum under construction, January 9, 1961
Municipal Reference Library, Branch of Seattle Public Library

Century 21 – Washington State Coliseum
Name of Property

King County, WA
County and State



Century 21 Coliseum under construction, January 9, 1961
Municipal Reference Library, Branch of Seattle Public Library



Century 21 Coliseum under construction, January 9, 1961
Municipal Reference Library, Branch of Seattle Public Library

Century 21 – Washington State Coliseum

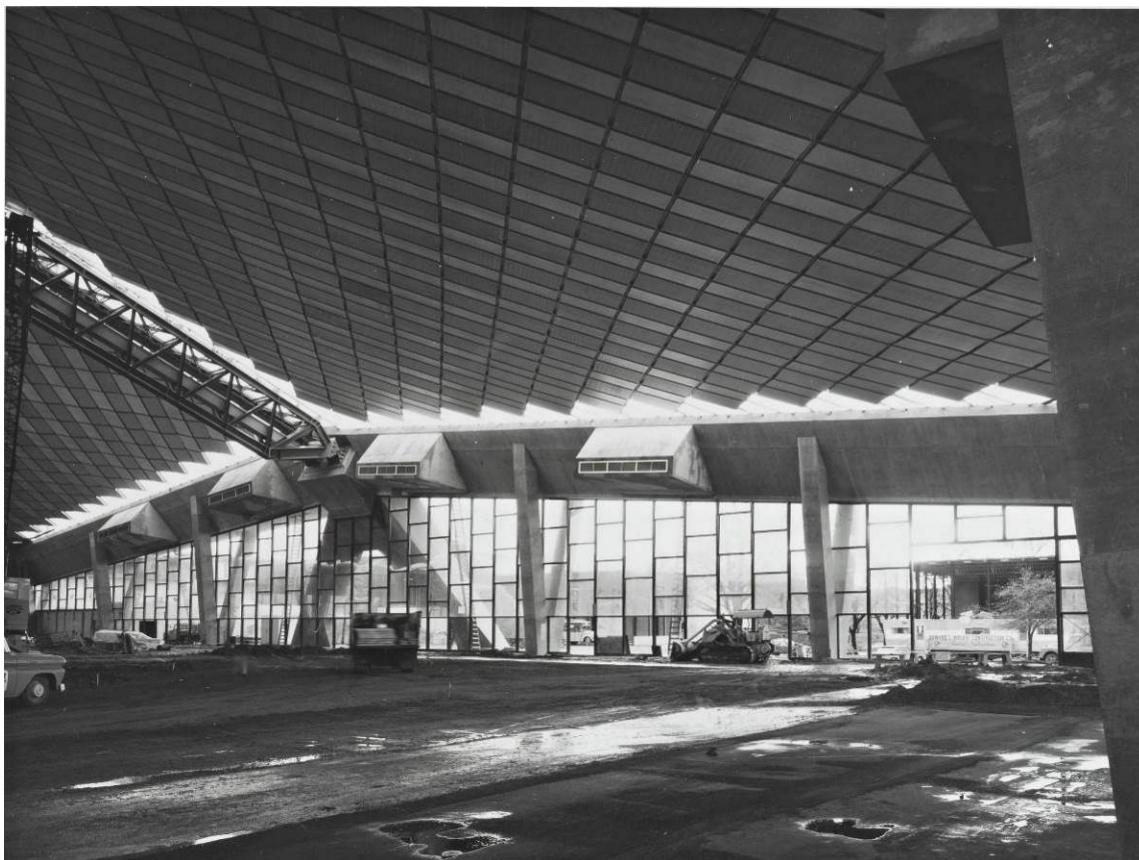
Name of Property

King County, WA

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Century 21 Coliseum under construction, 1961
Museum of History & Industry, Seattle



Century 21 Coliseum and Space Needle under construction, 1961
Department of Archaeology & Historic Preservation

Century 21 – Washington State Coliseum
Name of Property

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Interior of the Century 21 Coliseum, with roof still under construction, c. 1961
Museum of History & Industry, Seattle



Century 21 Coliseum, installation of roof panels, 1962
Materials and Methods: Century 21's Coliseum Roof, pg. 181, March 1962

Century 21 – Washington State Coliseum
Name of Property

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**Century 21 Coliseum under construction showing portion of exterior curtain wall.
Department of Archaeology & Historic Preservation**

Century 21 – Washington State Coliseum
Name of Property

King County, WA
County and State



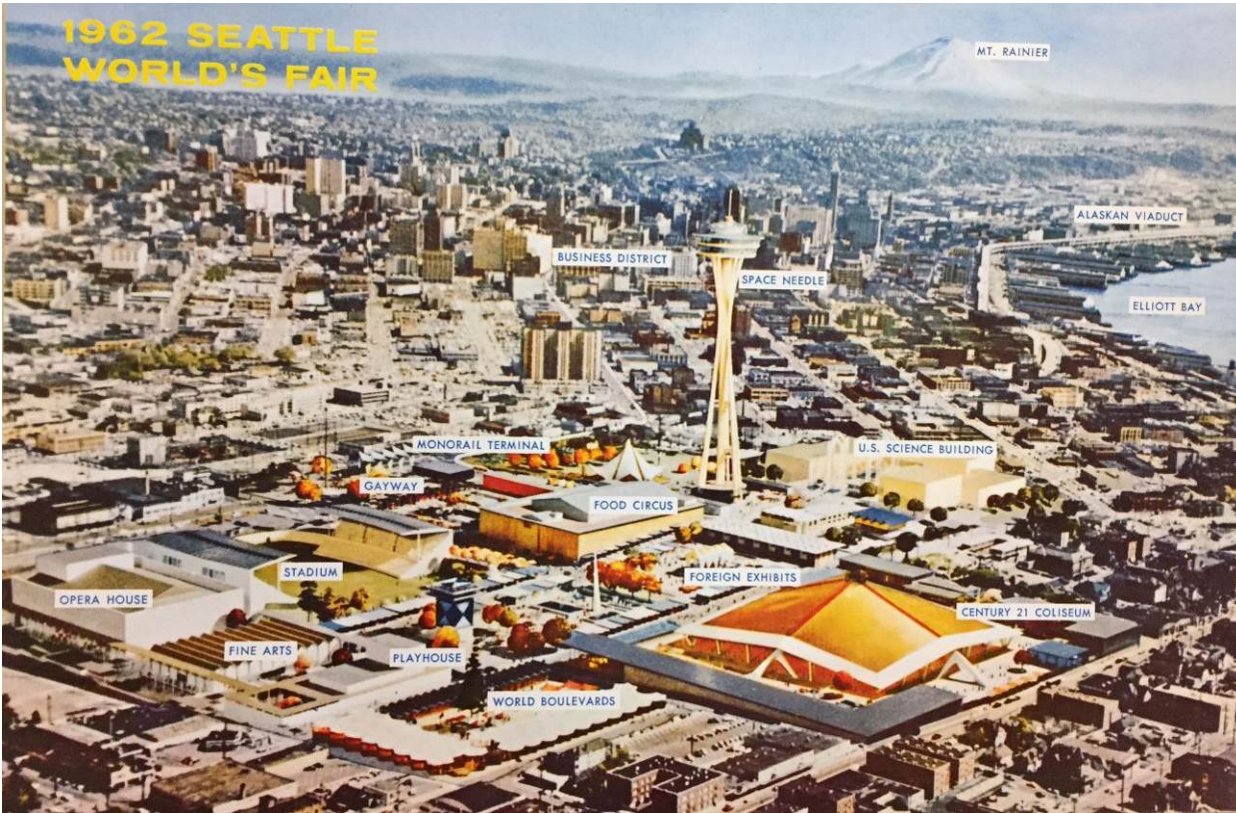
Century 21 Coliseum just after roof completed, 1962
Architectural Record – June 1962



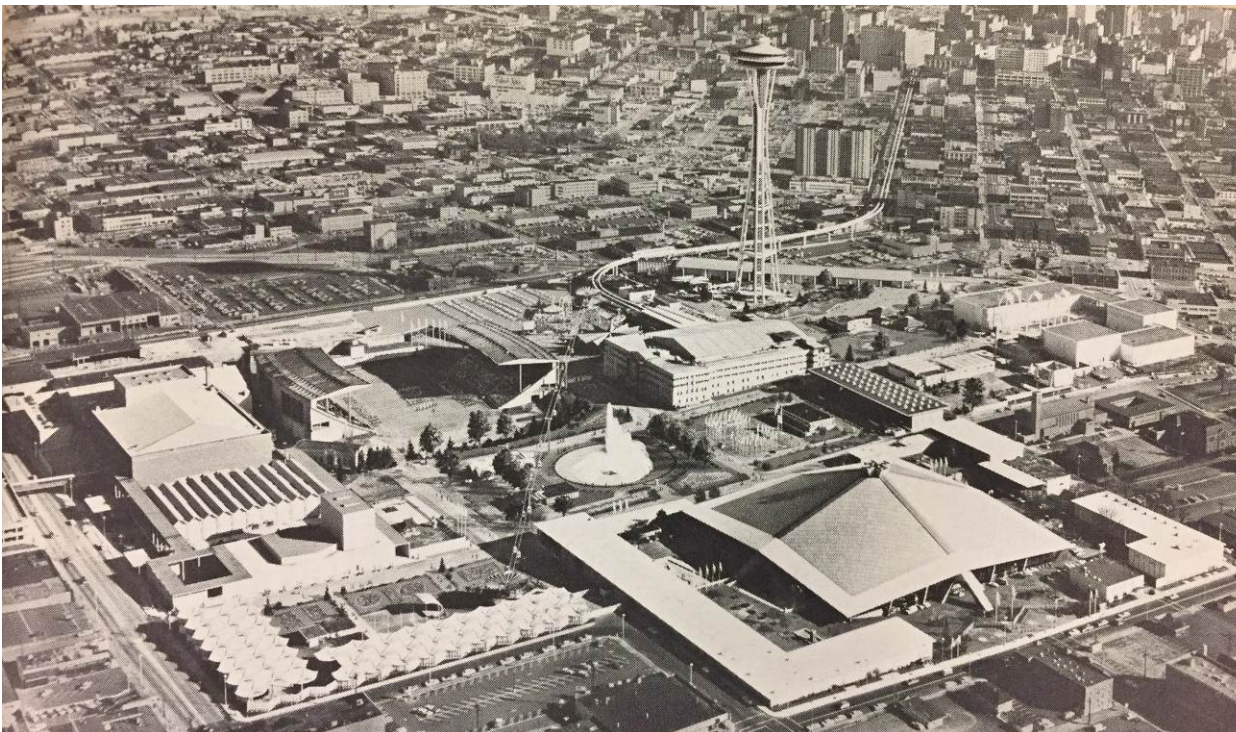
Architect Paul Thiry in front of the Century 21 Coliseum, 1962
Seattle Post-Intelligencer – April 22, 1962

Century 21 – Washington State Coliseum
Name of Property

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County and State



1962 Seattle World's Fair Brochure
Municipal Reference Library, Branch of Seattle Public Library



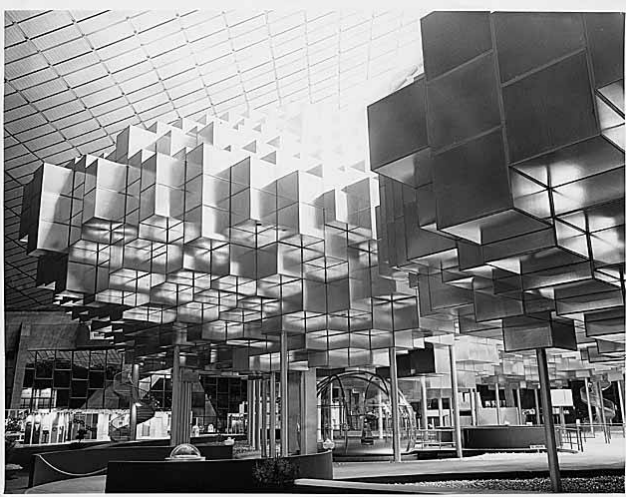
Aerial view, c. 1962 – looking southeast towards downtown.
Municipal Reference Library, Branch of Seattle Public Library

Century 21 – Washington State Coliseum
Name of Property

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County and State



Century 21 Coliseum exhibit space, 1962
Cardboard America Archives



Property of Museum of History & Industry, Seattle

**Interior of the Century 21 Coliseum during
the Seattle World's Fair, 1962**
Museum of History & Industry, Seattle



Detail of Exhibit showing cubes
Seattle Municipal Archives. Item No. 165714

Century 21 – Washington State Coliseum

Name of Property

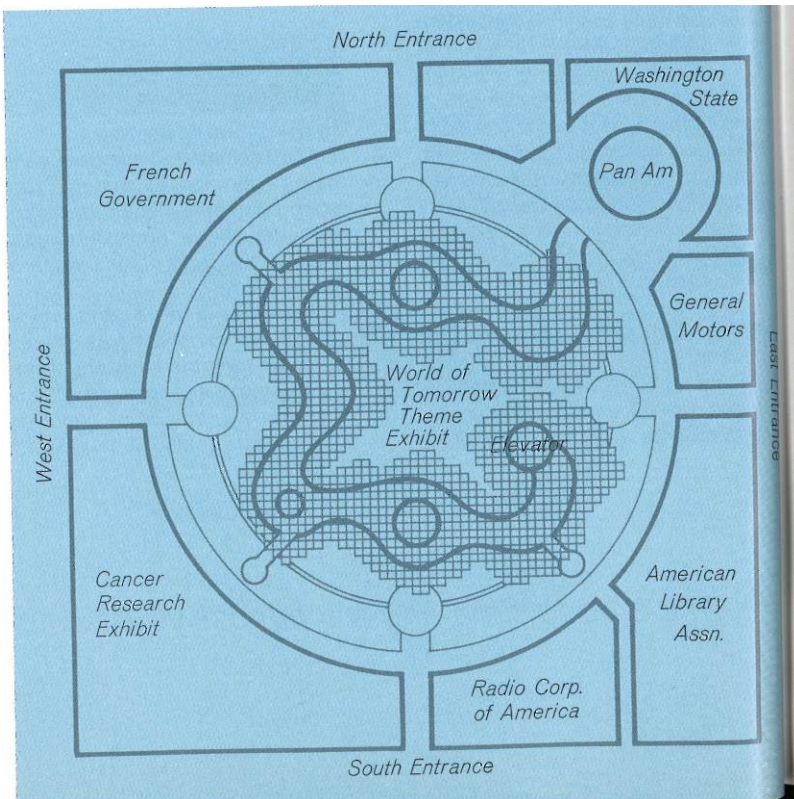
King County, WA

County and State



Property of Museum of History & Industry, Seattle

**Century 21 Coliseum, Bubbleator installation at the Seattle World's Fair, 1962
Museum of History & Industry, Seattle**



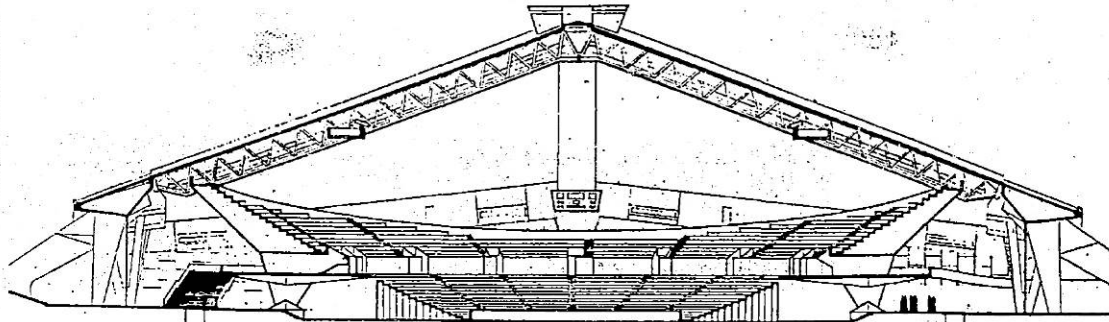
**Century 21 Coliseum, Floor plan showing exhibit spaces, 1962
Seattle World's Fair Official Souvenir Program**

Century 21 – Washington State Coliseum
Name of Property

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County and State

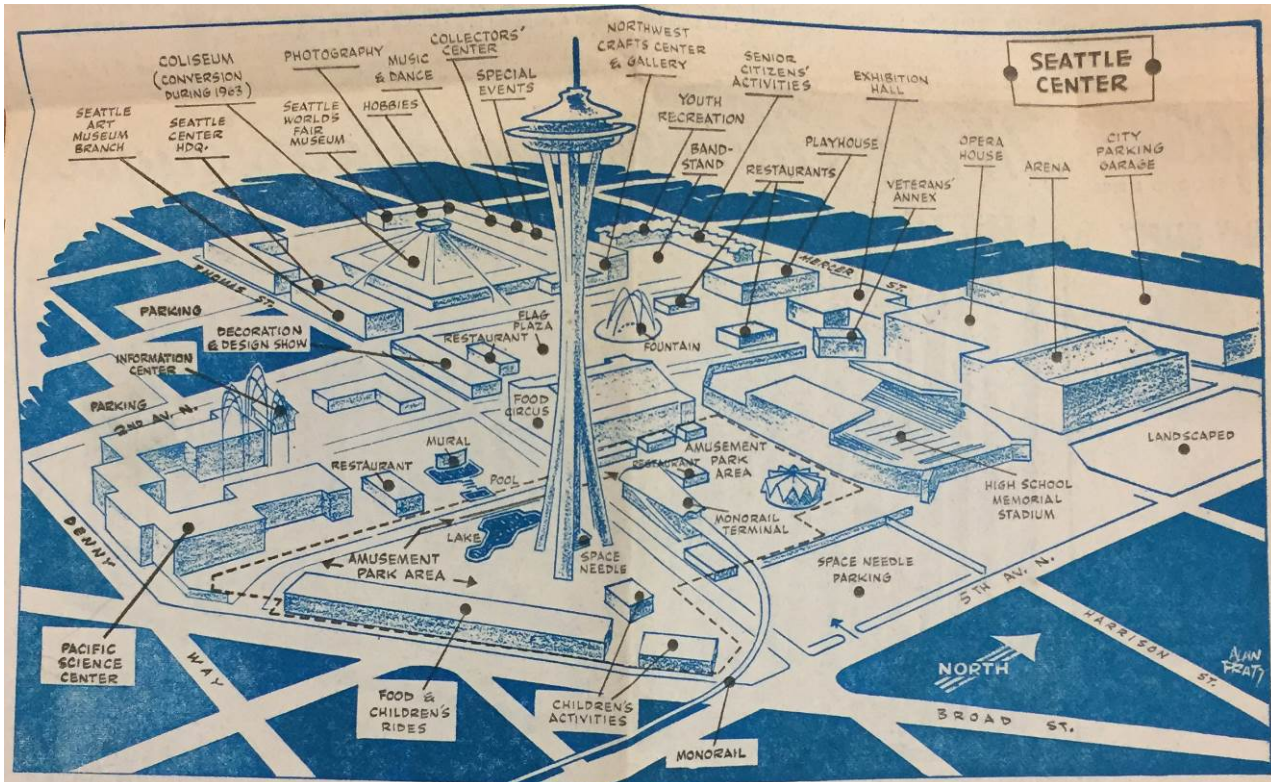
PLANS READY SOON:

Coliseum Conversion Pushed



CROSS-SECTION VIEW OF THE SEATING AREA IN THE CONVERTED SEATTLE CENTER COLISEUM
This view shows half of the Coliseum as it would be arranged with about 12,500 seats for hockey

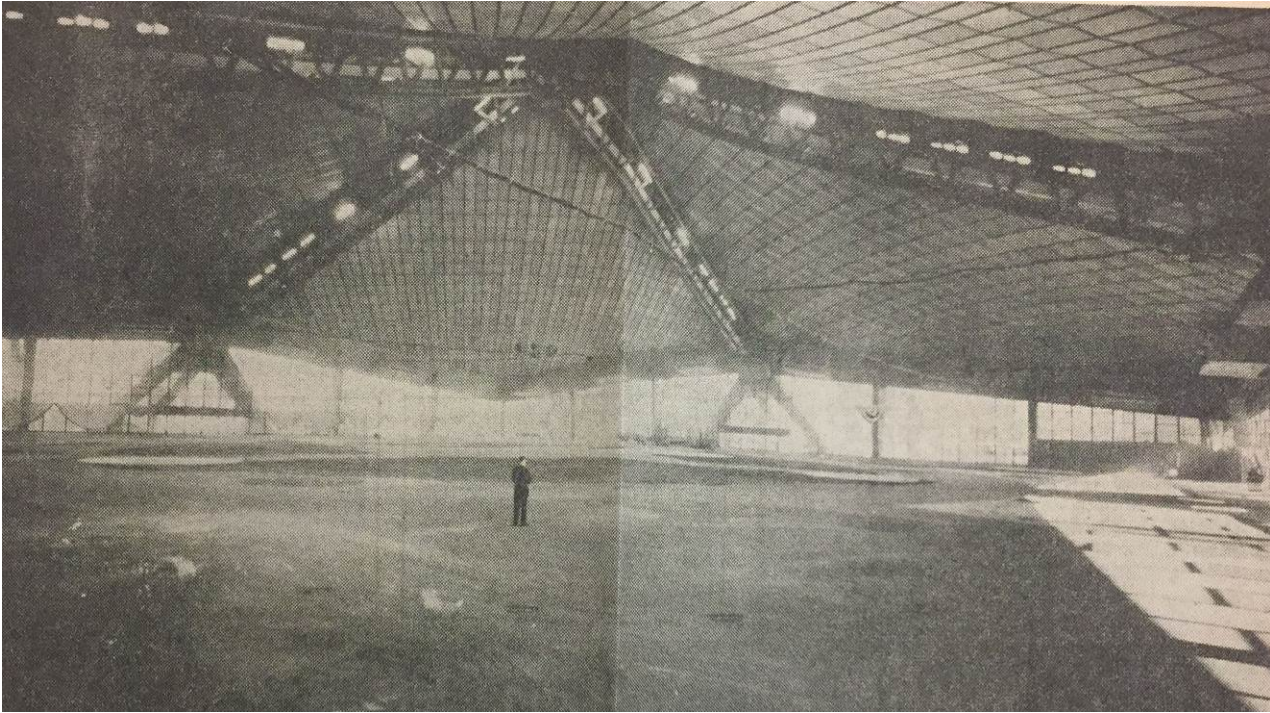
The Seattle Times – December 2, 1962



Seattle Center Plans for New Additions, 1963
The Seattle Times – 1963

Century 21 – Washington State Coliseum
Name of Property

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County and State



Former Century 21 Coliseum ready for first post-fair event (a boat show), 1963
The Seattle Times – February 11, 1963



Former Century 21 Coliseum interior converted to sports arena and concert venue, 1963
Department of Archaeology & Historic Preservation

Century 21 – Washington State Coliseum
Name of Property

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Former Century 21 Coliseum concert performance by the Beatles, 1964
The Seattle Times – October 14, 2014



A crowd waiting for the opening of Three Dog Night concert at the Seattle Center Coliseum
The Seattle Times – 1972

Century 21 – Washington State Coliseum
Name of Property

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County and State



Members of the Sonics look up at the leaky roof of the Seattle Coliseum
The Seattle Times – January 5, 1986



Century 21 Coliseum during 1994-95 remodel
Flickr – Aepennypacker



Century 21 Coliseum during 1994-95 remodel
Seattle Municipal Archives

Century 21 – Washington State Coliseum
 Name of Property

King County, WA
 County and State

Photo Keys

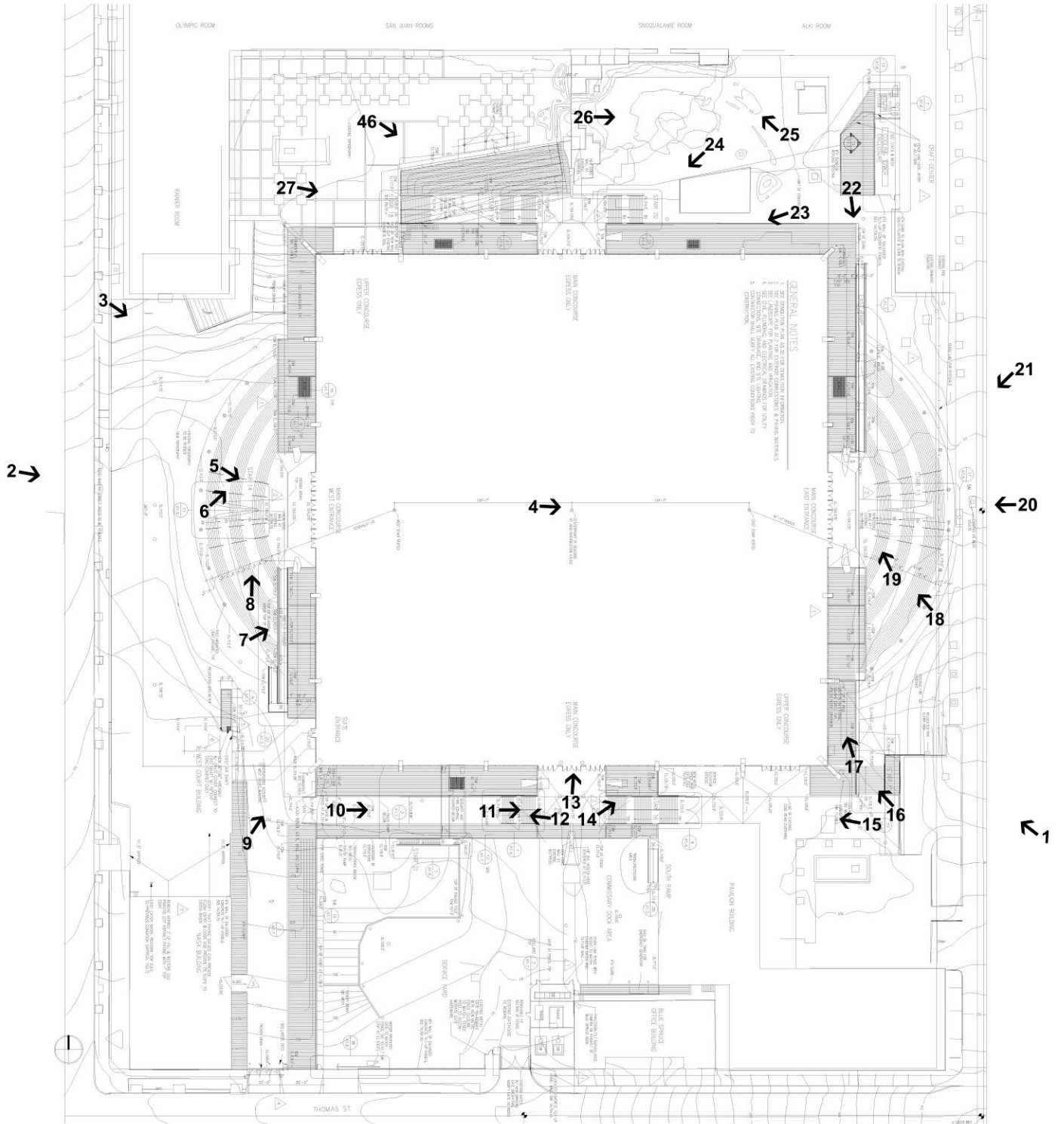


Photo Key - Site Plan

Century 21 – Washington State Coliseum
Name of Property

King County, WA
County and State

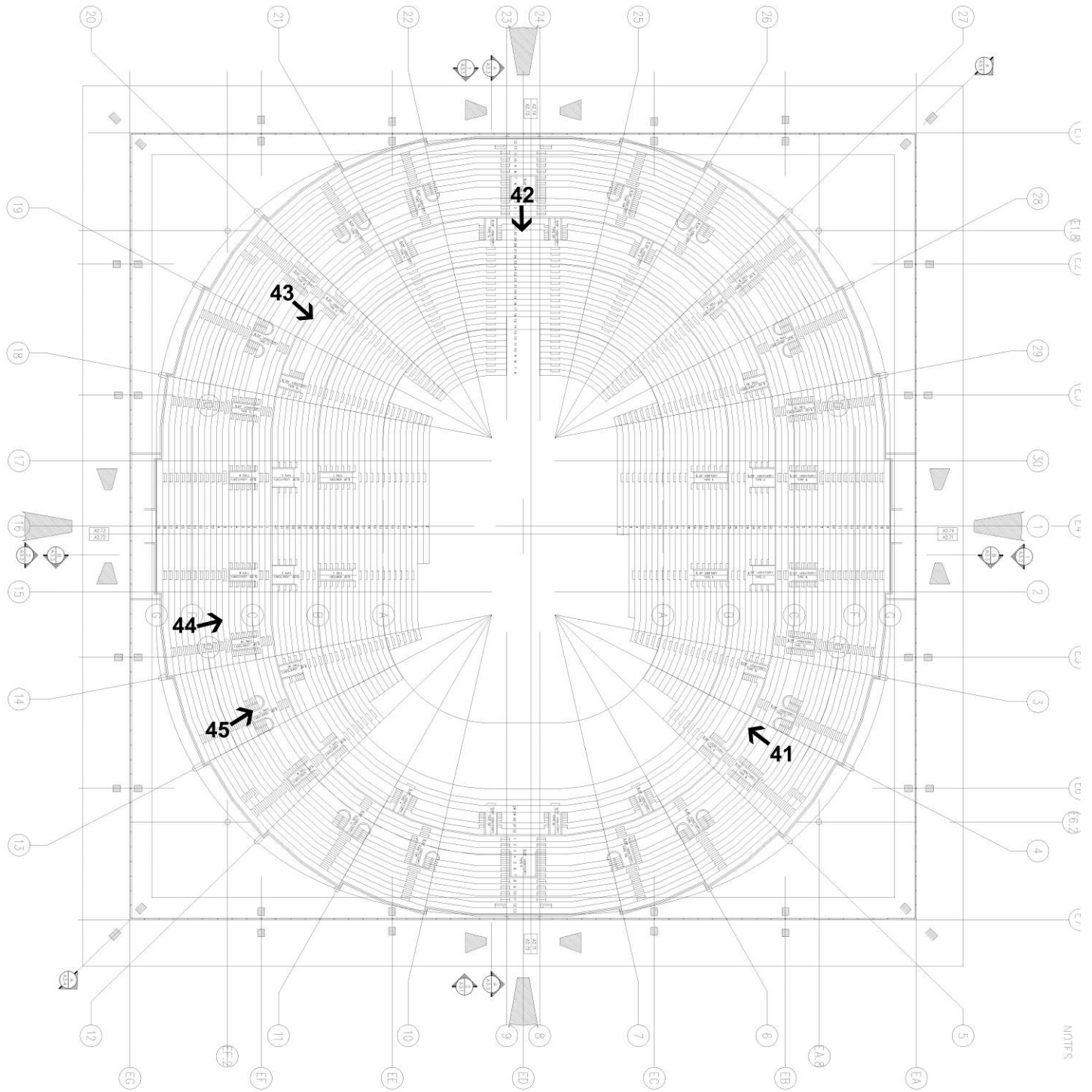


Photo Key - Bowl

Century 21 – Washington State Coliseum
Name of Property

King County, WA
County and State

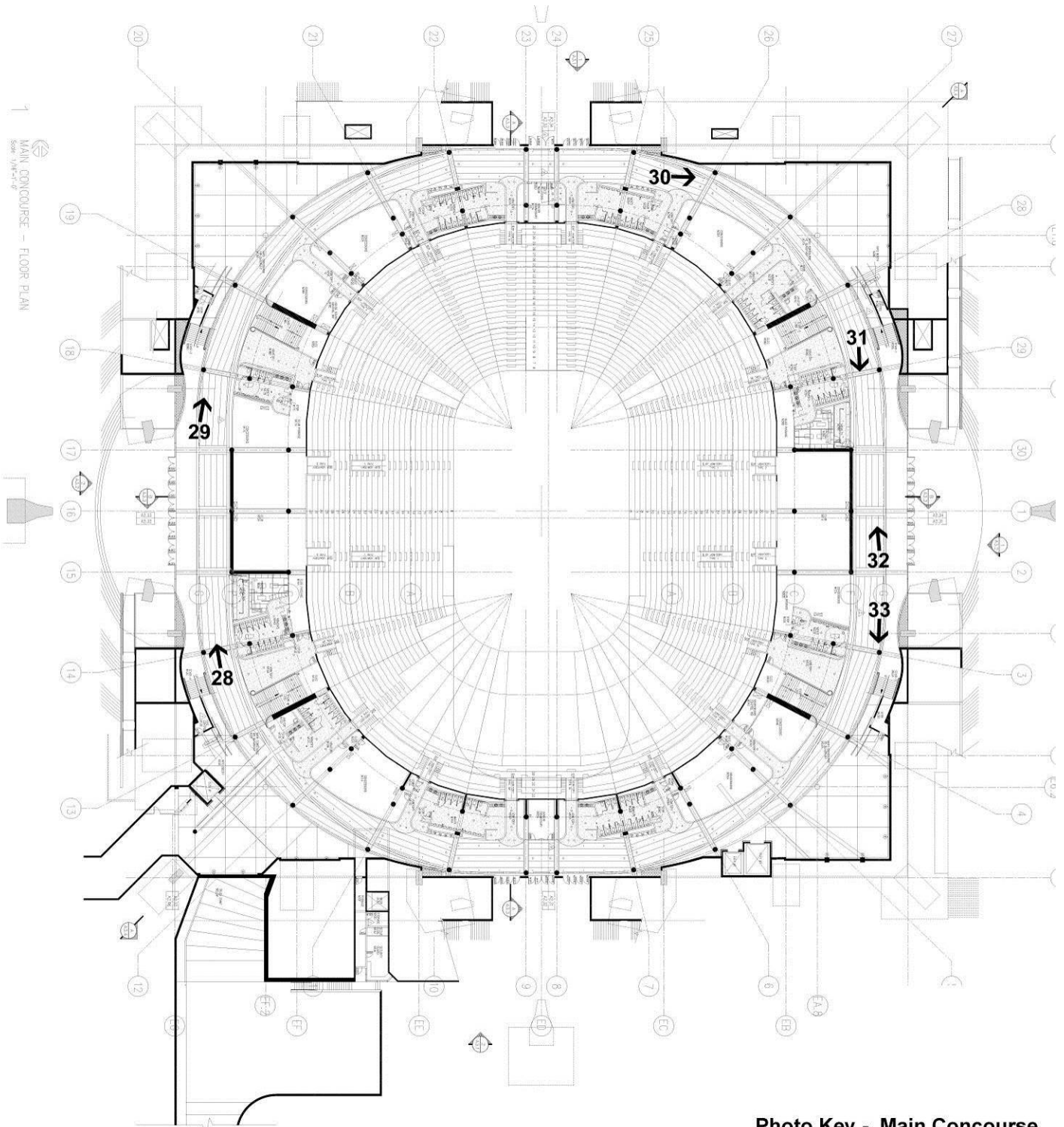


Photo Key - Main Concourse

Century 21 – Washington State Coliseum
Name of Property

King County, WA
County and State

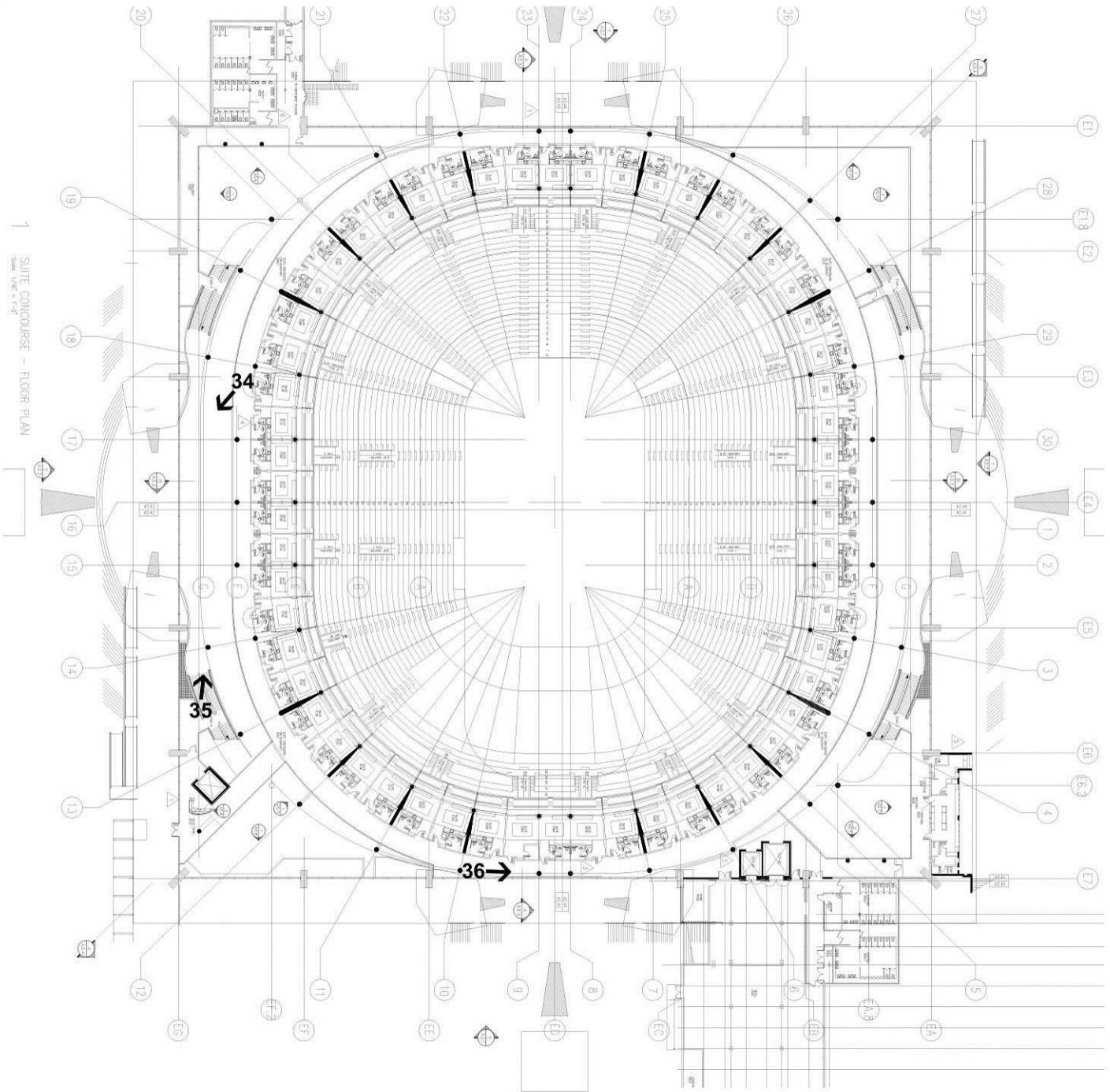


Photo Key - Suite Concourse

Century 21 – Washington State Coliseum
Name of Property

King County, WA
County and State

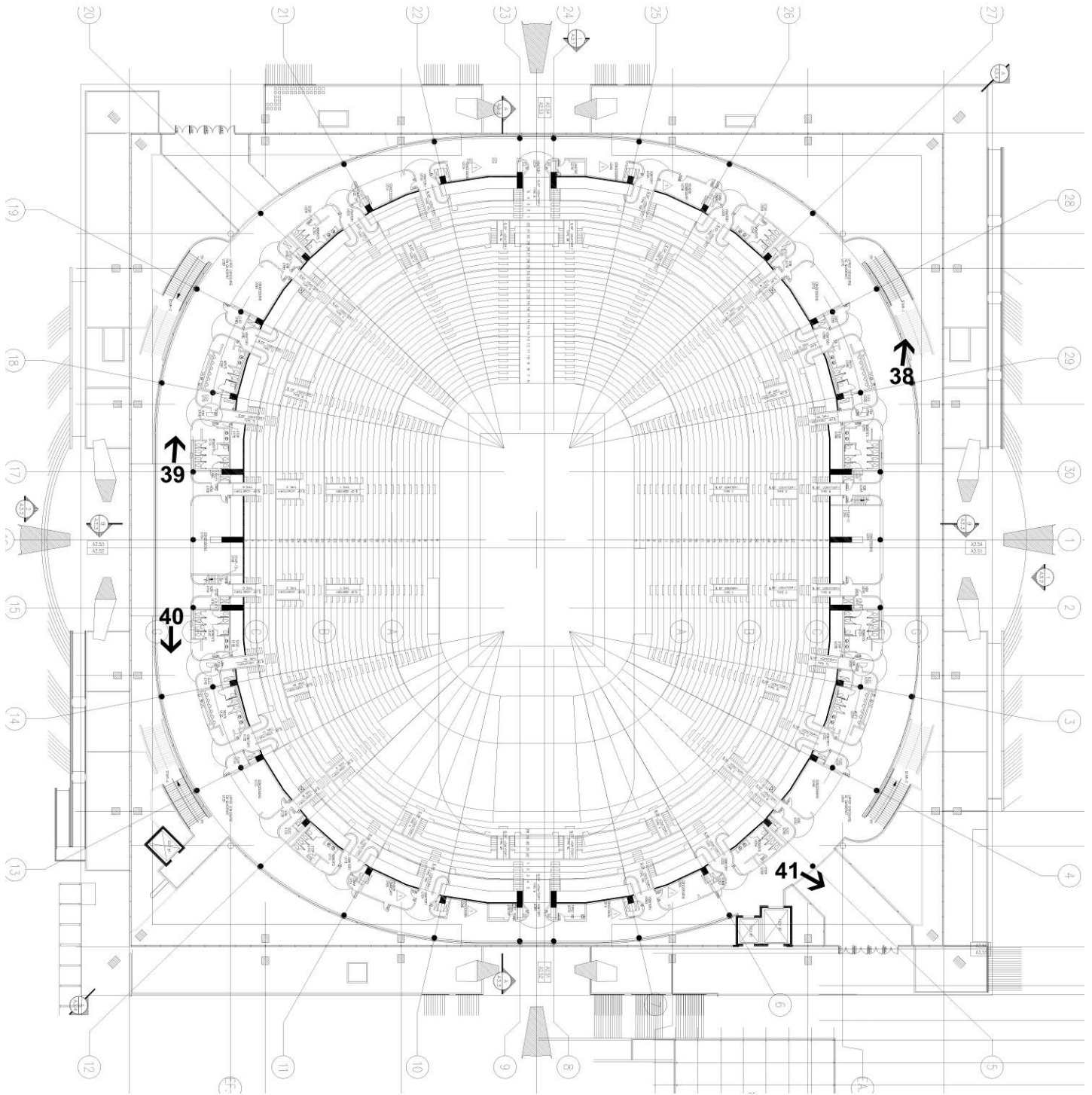


Photo Key - Upper Concourse

Century 21 – Washington State Coliseum
Name of Property

King County, WA
County and State

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.

Name of Property: Washington State Coliseum

City or Vicinity: Seattle

County: King County

State: WA

Photographer: John LoCascio

Date Photographed: February 2017 and October 2017



Photo 1 of 46 (WA_King County_Century 21 Coliseum_0001) – October 2017
Aerial view of the Century 21 Coliseum from the Space Needle, facing northwest

Century 21 – Washington State Coliseum
Name of Property

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County and State



Photo 2 of 46 (WA_King County_Century 21 Coliseum_0002) – February 2017
Context view from Harrison Street, facing east



Photo 3 of 46 (WA_King County_Century 21 Coliseum_0003) – October 2017
Overall view of the west façade, facing southeast

Century 21 – Washington State Coliseum
Name of Property

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County and State



Photo 4 of 46 (WA_King County_Century 21 Coliseum_0004) – October 2017
Detail view of the signage, facing east



Photo 5 of 46 (WA_King County_Century 21 Coliseum_0005) – October 2017
Detail view of the tripod concrete buttress and entrance on the west façade, facing east

Century 21 – Washington State Coliseum
Name of Property

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Photo 6 of 46 (WA_King County_Century 21 Coliseum_0006) – October 2017
Detail view of the west façade, facing northeast



Photo 7 of 46 (WA_King County_Century 21 Coliseum_0007) – October 2017
Detail view of the curtain wall and v-shaped piers on the west façade, facing east

Century 21 – Washington State Coliseum
Name of Property

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Photo 8 of 46 (WA_King County_Century 21 Coliseum_0008) – October 2017
Detail view of the tripodal concrete buttress on the west façade, facing north



Photo 9 of 46 (WA_King County_Century 21 Coliseum_0009) – October 2017
Oblique view of the west and south facades, facing northeast

Century 21 – Washington State Coliseum
Name of Property

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County and State



Photo 10 of 46 (WA_King County_Century 21 Coliseum_0010) – October 2017
Overall view of the south façade and stairs, facing northeast



Photo 11 of 46 (WA_King County_Century 21 Coliseum_0011) – October 2017
Detail view of the stairs along south façade, facing east

Century 21 – Washington State Coliseum
Name of Property

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Photo 12 of 46 (WA_King County_Century 21 Coliseum_0012)
Detail view of stairs, facing west



Photo 13 of 46 (WA_King County_Century 21 Coliseum_0013) – October 2017
Detail view of the curtain wall and exit doors on the south façade, facing north

Century 21 – Washington State Coliseum
Name of Property

King County, WA
County and State



Photo 14 of 46 (WA_King County_Century 21 Coliseum_0014)
Detail view of stairs on the south façade, facing east



Photo 15 of 46 (WA_King County_Century 21 Coliseum_0015) – October 2017
Overall view of the south façade, facing west

Century 21 – Washington State Coliseum
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Photo 16 of 46 (WA_King County_Century 21 Coliseum_0016) – October 2017
Oblique view of the south and east façade, facing northwest



Photo 17 of 46 (WA_King County_Century 21 Coliseum_0017) – October 2017
Detail view of the east façade, facing northwest

Century 21 – Washington State Coliseum
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Photo 18 of 46 (WA_King County_Century 21 Coliseum_0018) – October 2017
Overall view of the east façade, facing northwest



Photo 19 of 46 (WA_King County_Century 21 Coliseum_0019) – October 2017
Detail view of the entrance on the east façade and tripodal concrete buttress, facing northwest

Century 21 – Washington State Coliseum
Name of Property

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Photo 20 of 46 (WA_King County_Century 21 Coliseum_0020) – October 2017
Overall view of the east façade, facing west



Photo 21 of 46 (WA_King County_Century 21 Coliseum_0021) – October 2017
Overall view of the east façade, facing southwest

Century 21 – Washington State Coliseum
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Photo 22 of 46 (WA_King County_Century 21 Coliseum_0022) – October 2017
Detail view of the entrance on the east façade and V-shaped concrete pier, facing south



Photo 23 of 46 (WA_King County_Century 21 Coliseum_0023) – February 2017
Detail view of the curtain wall and V-shaped piers on the north façade, facing southwest

Century 21 – Washington State Coliseum
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Photo 24 of 46 (WA_King County_Century 21 Coliseum_0024) – February 2017
Overall view of the north façade, facing southwest



Photo 25 of 46 (WA_King County_Century 21 Coliseum_0025) – October 2017
Context view of adjacent International Plaza and International Commerce and Industry Buildings, facing northwest

Century 21 – Washington State Coliseum
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Photo 26 of 46 (WA_King County_Century 21 Coliseum_0026) – October 2017
Context view of adjacent International Plaza and International Commerce and Industry Buildings, facing east



Photo 27 of 46 (WA_King County_Century 21 Coliseum_0027) – February 2017
Partial view of the north façade, facing southeast

Century 21 – Washington State Coliseum
Name of Property

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County and State



Photo 28 of 46 (WA_King County_Century 21 Coliseum_0028) – October 2017
Interior of the west entrance, main concourse level, facing north



Photo 29 of 46 (WA_King County_Century 21 Coliseum_0029) – October 2017
View of the west side of the main concourse level, facing north

Century 21 – Washington State Coliseum
Name of Property

King County, WA
County and State



Photo 30 of 46 (WA_King County_Century 21 Coliseum_0030) – October 2017
View of the northeast corner of the main concourse level, facing northeast



Photo 31 of 46 (WA_King County_Century 21 Coliseum_0031) – October 2017
Interior of the east entrance, main concourse level, facing south

Century 21 – Washington State Coliseum
Name of Property

King County, WA
County and State



Photo 32 of 46 (WA_King County_Century 21 Coliseum_0032) – October 2017
East entrance, main concourse level, facing north

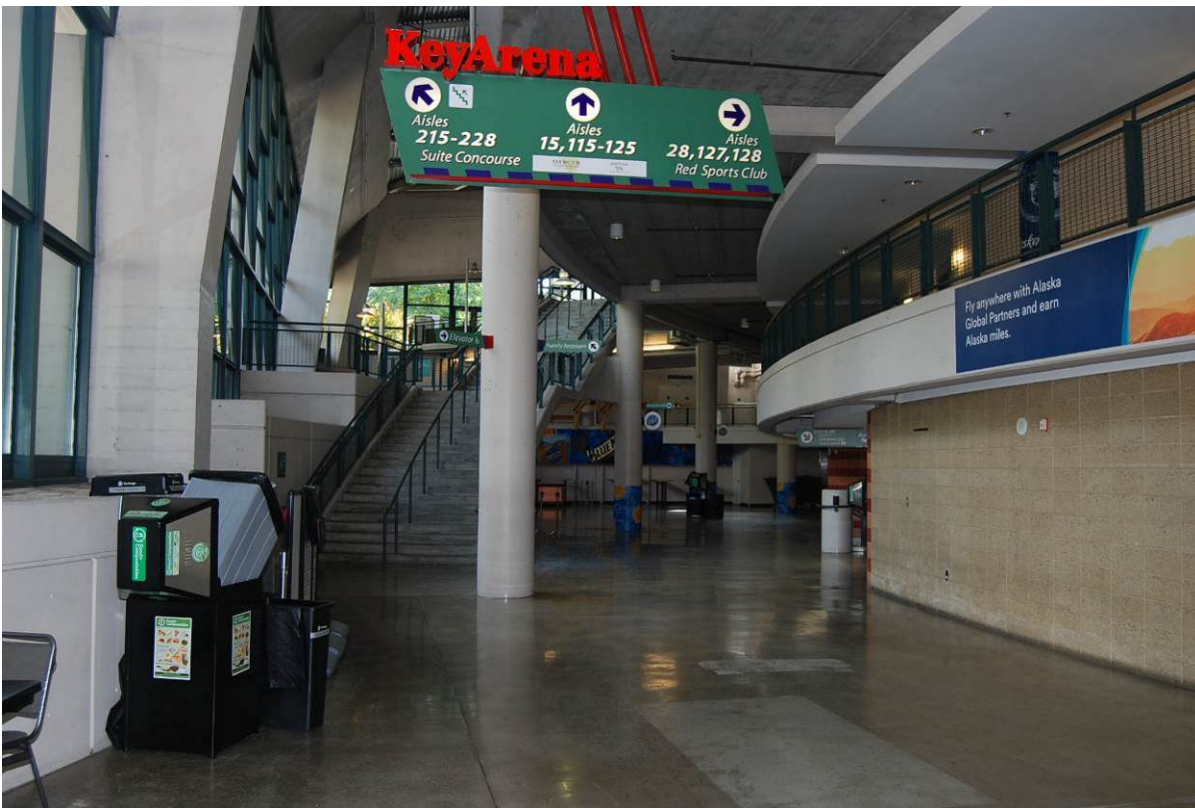


Photo 33 of 46 (WA_King County_Century 21 Coliseum_0033) – October 2017
View of the east side of the main concourse level, facing south

Century 21 – Washington State Coliseum
Name of Property

King County, WA
County and State



Photo 34 of 46 (WA_King County_Century 21 Coliseum_0034) – October 2017
View of the west side of the suite concourse level, facing southwest



Photo 35 of 46 (WA_King County_Century 21 Coliseum_0035) – October 2017
View of the west side of the suite concourse level, facing north

Century 21 – Washington State Coliseum
Name of Property

King County, WA
County and State



Photo 36 of 46 (WA_King County_Century 21 Coliseum_0036) – October 2017
View of the south side of the suite concourse level, facing east



Photo 37 of 46 (WA_King County_Century 21 Coliseum_0037) – October 2017
View of the northeast corner from the upper concourse level, facing north

Century 21 – Washington State Coliseum
Name of Property

King County, WA
County and State



Photo 38 of 46 (WA_King County_Century 21 Coliseum_0038) – October 2017
View of the west side of the upper concourse level, facing north



Photo 39 of 46 (WA_King County_Century 21 Coliseum_0039) – October 2017
View of the west side of the upper concourse level, facing south

Century 21 – Washington State Coliseum
Name of Property

King County, WA
County and State



Photo 40 of 46 (WA_King County_Century 21 Coliseum_0040) – October 2017
View of the southeast corner, upper concourse level, facing southeast

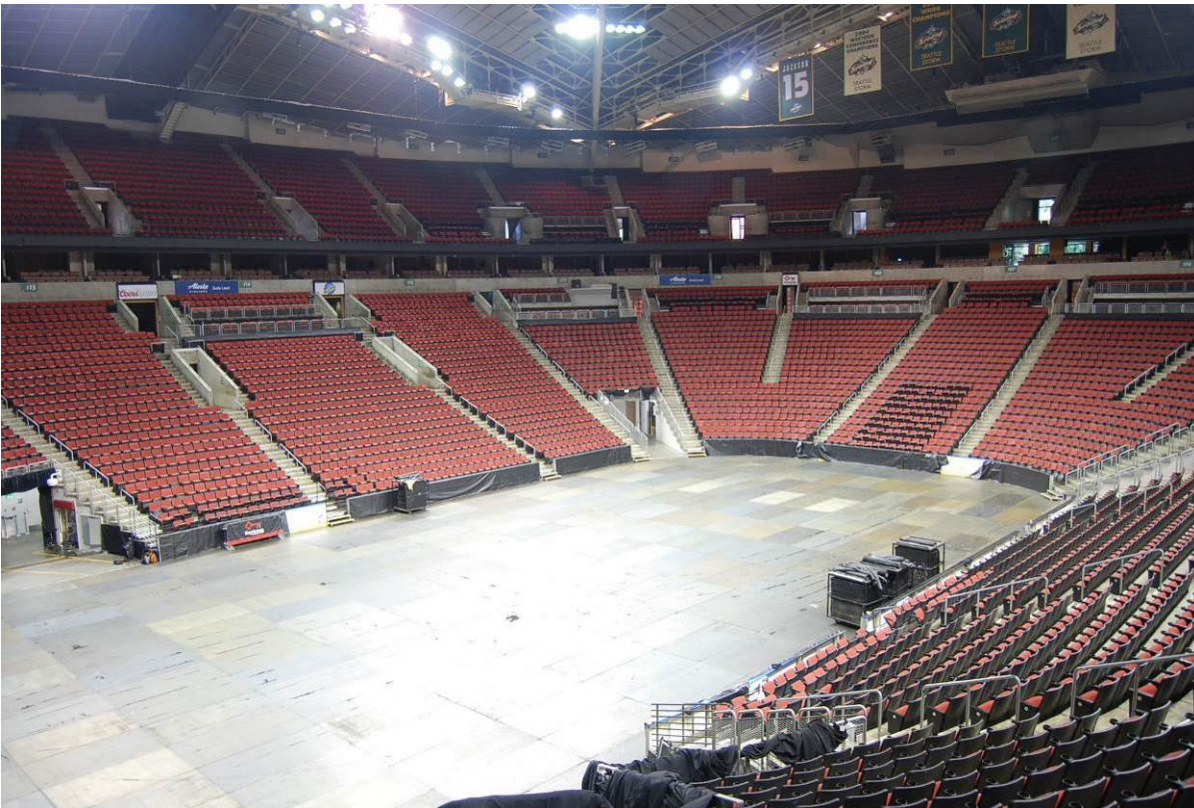


Photo 41 of 46 (WA_King County_Century 21 Coliseum_0041) – October 2017
View of the bowl, facing northwest

Century 21 – Washington State Coliseum
Name of Property

King County, WA
County and State

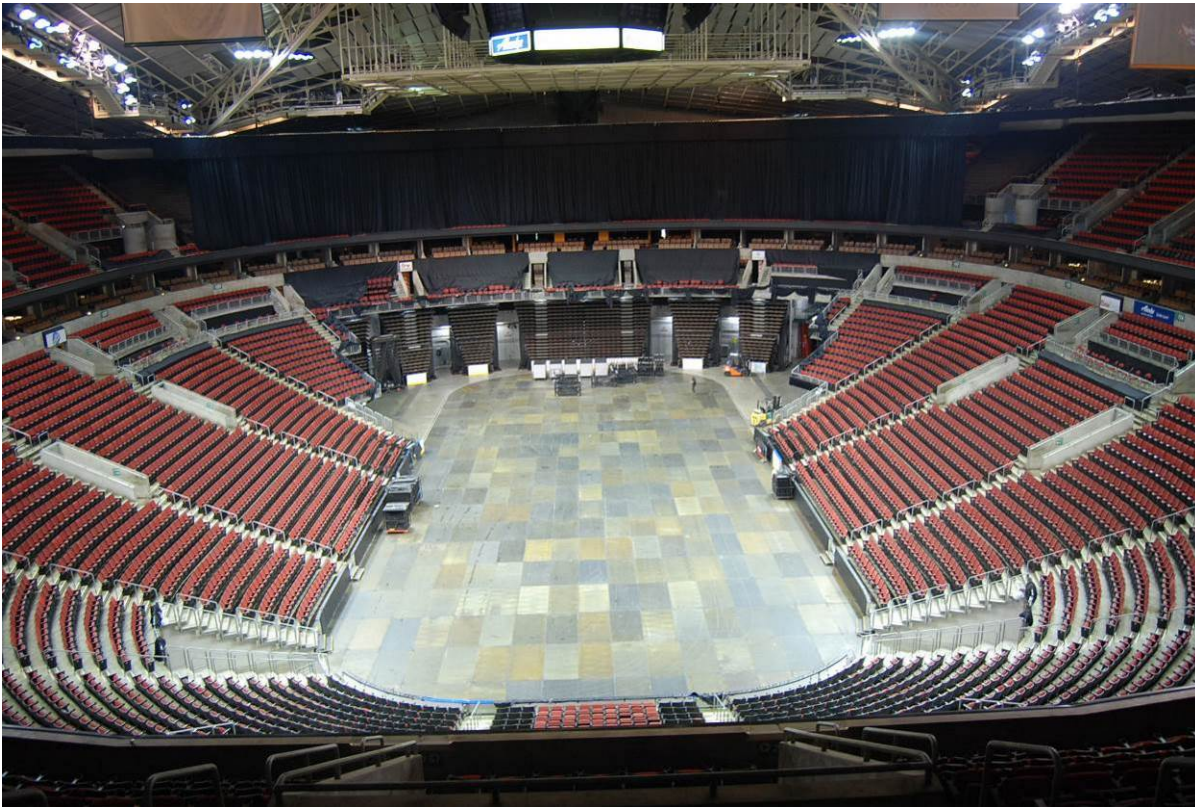


Photo 42 of 46 (WA_King County_Century 21 Coliseum_0042) – October 2017
View of the bowl, facing south

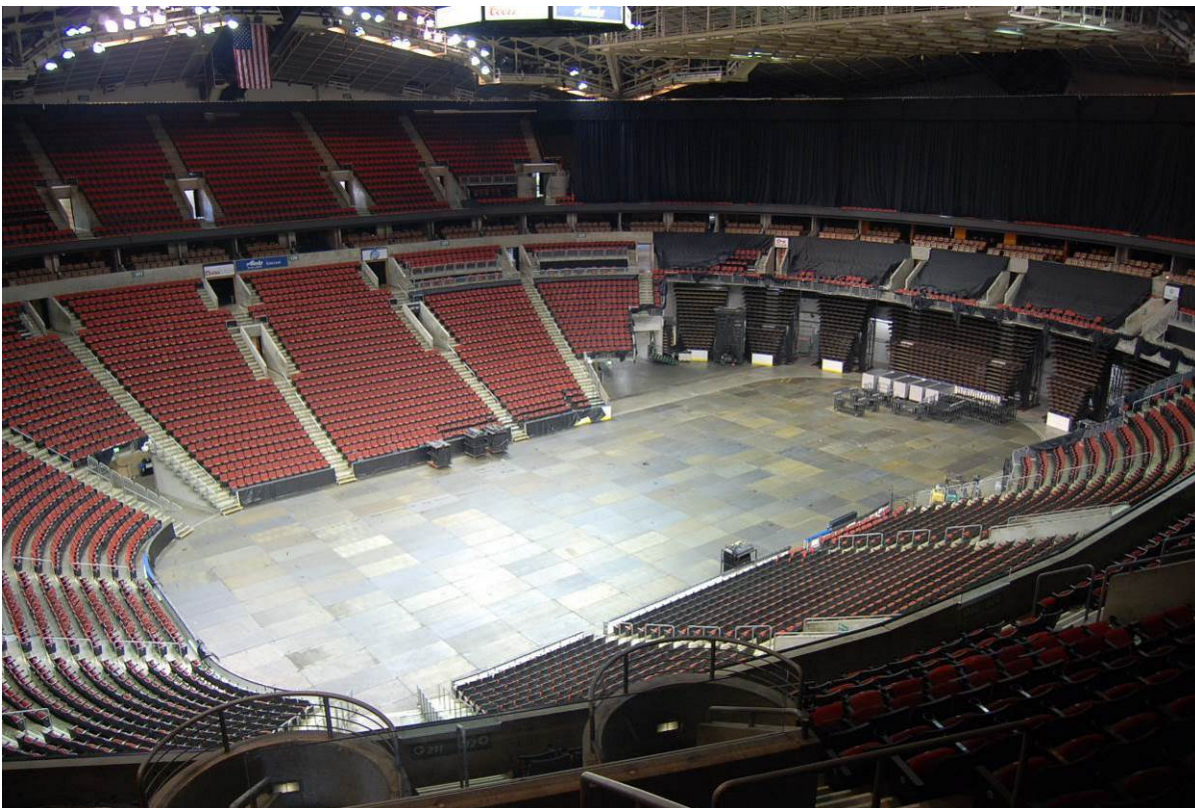


Photo 43 of 46 (WA_King County_Century 21 Coliseum_0043) – October 2017
View of the bowl, facing southeast

Century 21 – Washington State Coliseum
Name of Property

King County, WA
County and State

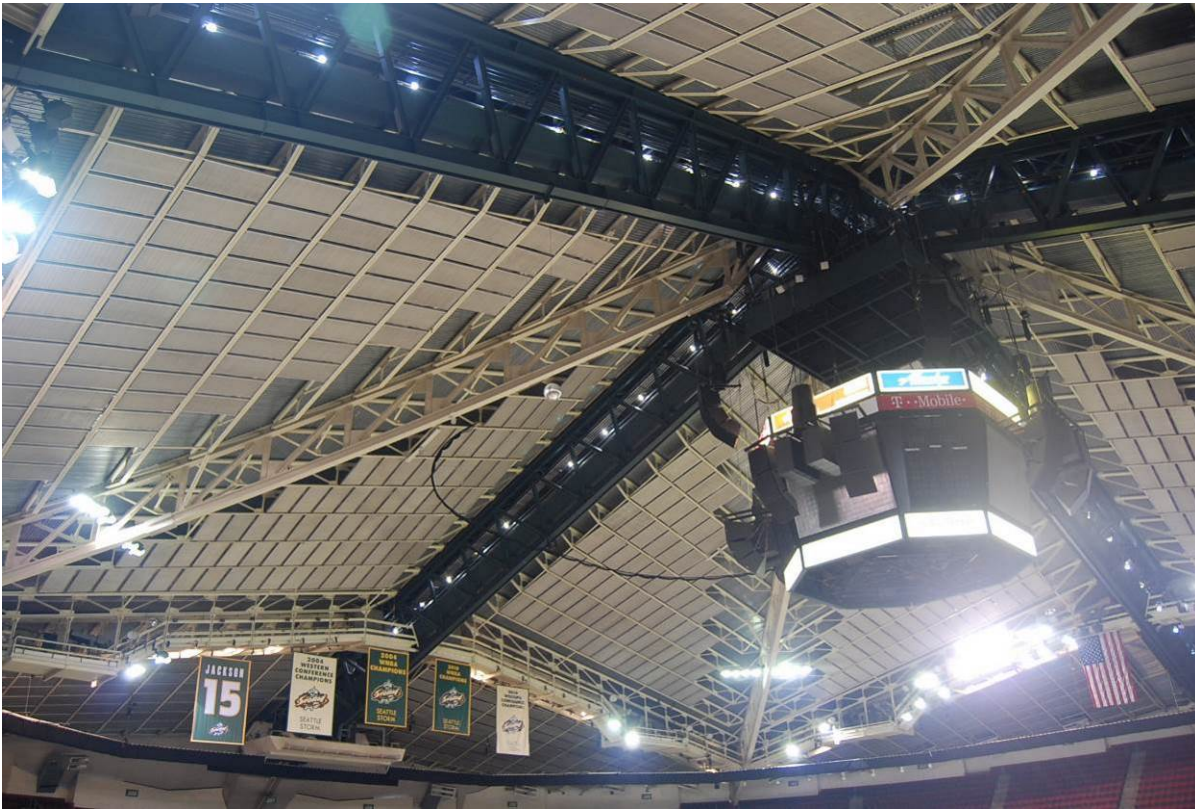


Photo 44 of 46 (WA_King County_Century 21 Coliseum_0044) – October 2017
View of the roof system, facing northeast

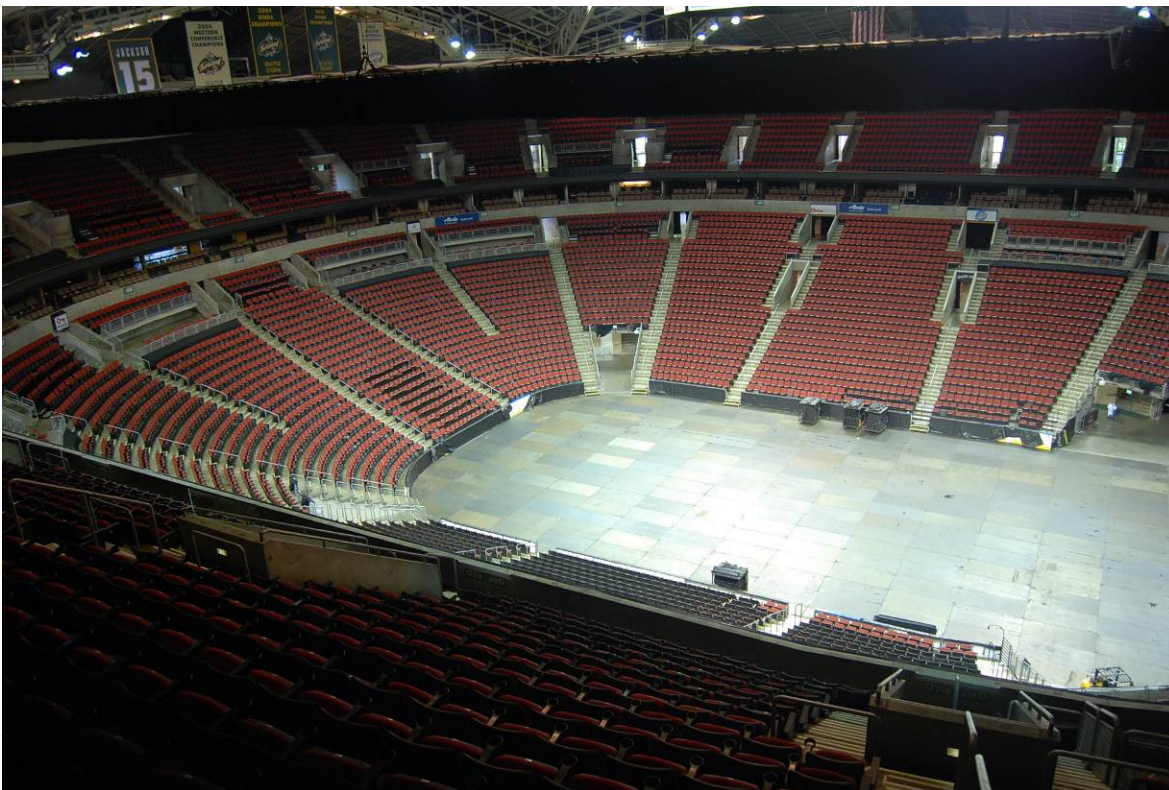


Photo 45 of 46 (WA_King County_Century 21 Coliseum_0045) – October 2017
View of the bowl, facing northeast

Century 21 – Washington State Coliseum
Name of Property

King County, WA
County and State



Photo 46 of 46 (WA_King County_Century 21 Coliseum_0046) – October 2017
Context view of satellites in International Plaza, facing southeast.

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

name City of Seattle: CO: Robert Nellams (Director of Seattle Center)
street & number 305 Harrison St. telephone (206) 684-7200
city or town Seattle state WA zip code 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.



10
THE
HOTEL

Queen Anne Ave N

ALL DAY
EVENINGS





Космос

С. Космос

A photograph of the KeyArena building's roof. The roof is white with a green ridge. A large red sign with the text "KeyArena" is mounted on the roof. Above the sign, there are some white structures and a thin antenna. The sky is clear blue.

KeyArena



01-714
201-214

 **KeyArena**

115-228
215-228

One
Welcome



























 **KeyArena**

360-571-2114

KeyArena
1000 3rd Avenue
Seattle, WA 98101
www.keyarena.com







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Suite Concourse 1, 101-111 Red Sports Club
Aisles 14, 113, 114
MERCER
SECTION 114

Fly anywhere with Alaska
Global Partners and earn
Alaska miles.

MERCER
SECTION
114

Coca-Cola
powered by
aluminum

Alaska
powered by
aluminum



amoni
ED NUTS

Ceres
LOCALLY ROASTED
COFFEE

Hot
CHOCOLATE

COOL LIGHT

SAINT
ARCHER

KeyArena

KeyArena





NON-SMOKING
FACILITY

WELCOME TO ALASKA

WELCOME TO ALASKA

Alaska
GLOBAL PARTNER

Nice wall

WELCOME TO ALASKA

WELCOME TO ALASKA

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WELCOME TO ALASKA

WELCOME TO ALASKA



KayArena

← Atrium 1, 101, 103 Red Sports Club

↑ Atrium 14, 104-114

↻ Atrium 201-214 Suite Concourse

mska
KORVAN AIR

Nice wall

Thank You
for your information on
KayArena.com

PROFESSIONAL CAMERAS
VIDEO RECORDING

KeyArena



Aisles

215-228

Suite Concourse



Aisles

15,115-125



Aisles

28,127,128

Red Sports Club

Fly anywhere with Alaska
Global Partners and earn
Alaska miles.



anywhere
with Alaska
Global Partner
and earn
Alaska miles.

EXIT

↑
Aisles
15, 28
115-128

↗
Aisles
215-228
Suite Concourse

→
Exit



HARD ALCOHOL
NOT
PERMITTED
TO LEAVE
SUITE LEVEL

217

Kings Arms
2017
201-714-1114







NEXP

215

213

214





Men

Able
217

218

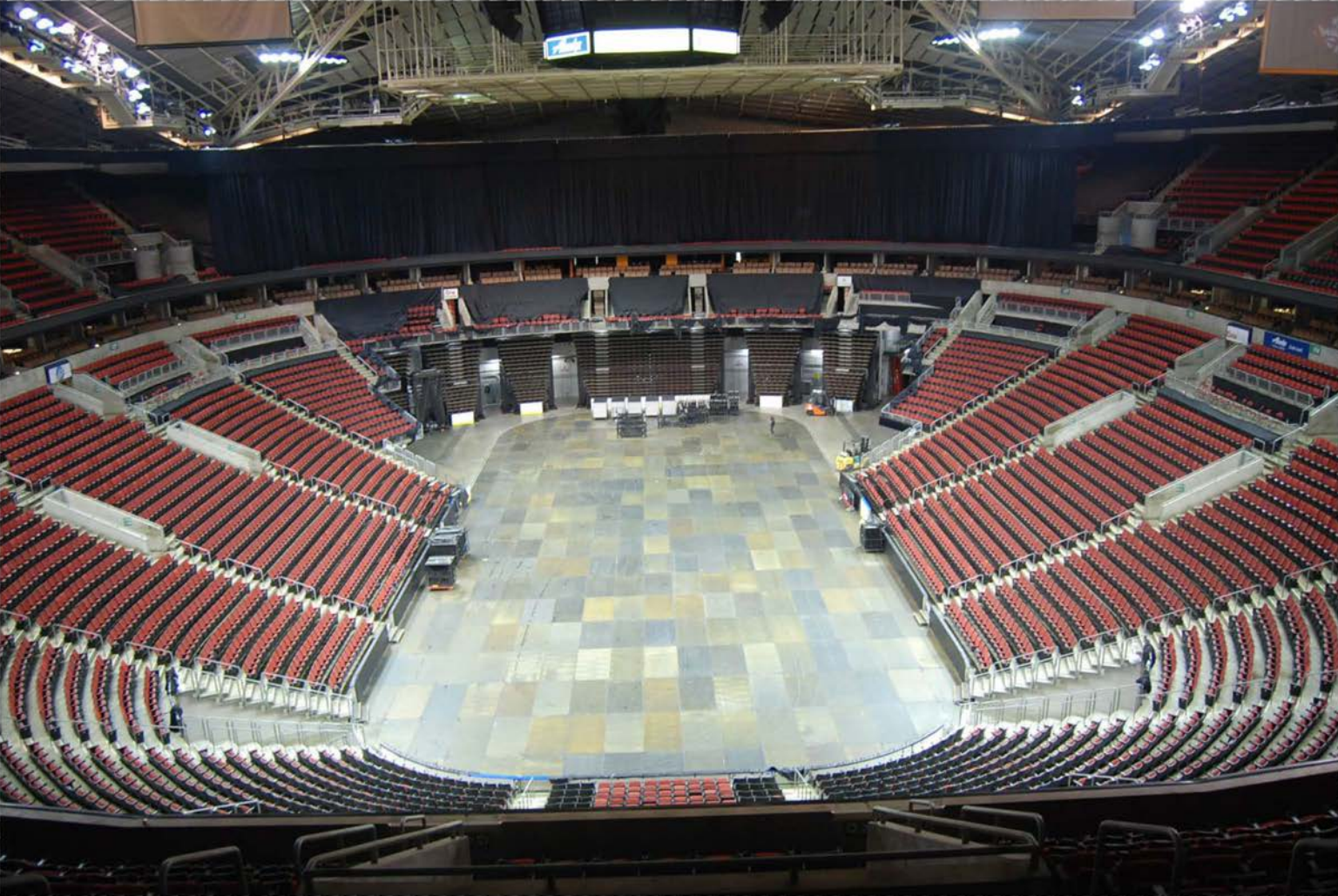
Nice click.

Fly anywhere with Alaska Global Partners and earn Alaska miles.

Alaska











JACKSON
15

2008 WESTERN
CONFERENCE
CHAMPIONS
SEATTLE
KNICKS

2008 NBA
CHAMPIONS
SEATTLE
KNICKS

2008 NBA
CHAMPIONS
SEATTLE
KNICKS

2008 NBA
CHAMPIONS
SEATTLE
KNICKS







UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Century 21--Washington State Coliseum

Multiple Name:

State & County: WASHINGTON, King

Date Received:
3/26/2018

Date of Pending List:
4/18/2018

Date of 16th Day:
5/3/2018

Date of 45th Day:
5/10/2018

Date of Weekly List:

Reference number: SG100002406

Nominator: State

Reason For Review:

Appeal

SHPO Request

Waiver

Resubmission

Other

PDIL

Landscape

National

Mobile Resource

TCP

CLG

Text/Data Issue

Photo

Map/Boundary

Period

Less than 50 years

Accept

Return

Reject

5/10/2018 Date

Abstract/Summary Comments: The Century 21 Washington State Coliseum meets National Register Criterion A at the local level of significance in the area of Entertainment/Recreation with a period of significance 1962-1964. Designed by local architect Paul Thiry to serve as an important anchor and visual focal point for Seattle's expansive 1962 Century 21 Exposition, the Coliseum (along with the nearby Space Needle) became an iconic reflection of the fair's central themes and goals—"Man in the Space Age." One of the largest clear-span structures ever built at the time of construction, the Coliseum represented a unique engineering and architectural solution to the fair's programmatic and visual requirements. Although set amidst a cohesive grouping of interrelated exposition buildings, the Coliseum was a fully self-supporting, self-contained structure. In later years the interior of the building and certain exterior elements were altered as the building was converted for post-exposition uses. The building retains sufficient historic integrity of its important character-defining features to merit National Register eligibility. In its original design the building was intended as a visually dynamic "containment vessel," serving as a protective shell for flexible interior exhibits and exhibit spaces that were considered temporary to the life of the fair only. From its initial planning the building was intended for adaptive reuse as a civic center and sports/recreational venue. The character-defining elements of that "shell"—square plan, large clear-span interior, hyperbolic paraboloid roof, massive concrete buttresses and piers, concrete edge beam, and glazed curtain walls—are largely retained and should be considered important features worthy of preservation.

Recommendation/ Criteria Accept National Register Criterion A.

Reviewer Paul Lusignan

Discipline Historian

Telephone (202)354-2229

Date 5/10/2018

DOCUMENTATION: see attached comments : No see attached SLR : **Yes**



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



Paul Lusignan
Keeper of the National Register
National Register of Historic Places
1849 "C" Street NW, MS 7228
Washington, D.C. 20240

March 23, 2018

RE: **Washington State NR Nominations**

Dear Paul:

Please find enclosed three new National Register Nomination form for:

- **Shogren Cottage – Pacific County, WA**
(an all-electronic nomination)
- **Century 21 – WA State Coliseum – King County, WA**
(an all-electronic nomination)
- **Ferry County Courthouse – Ferry 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 these properties.

Sincerely,

Michael Houser

State Architectural Historian, DAHP
360-586-3076

E-Mail: michael.houser@dahp.wa.gov

