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CITY OF SEATTLE  
OFFICE OF URBAN CONSERVATION

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City of Seattle  
Department of Community Development/Office of Urban Conservation

## Landmark Nomination Form

Name SEATTLE ART MUSEUM Year Built 1933  
(Common, present or historic)

Street and Number VOLUNTEER PARK 1400 E. Prospect St.

Assessor's File No. 292504-9087-0

Legal Description Plat Name \_\_\_\_\_ Block \_\_\_\_\_ Lot \_\_\_\_\_

Present Owner City of Seattle Present Use Art Museum

Address Volunteer Park | Municipal Building  
600 4th Ave. Seattle WA 98104

Original Owner City of Seattle Original Use Art Museum

Architect Bebb & Gould Builder Gjarde Co.

## HISTORICAL SIGNIFICANCE

There are many factors that make the Seattle Art Museum exceptionally significant as an historic structure. The Museum (SAM), when completed in 1933, was the first museum in the United States designed in the "Art Moderne" style. The building is also notable for use of several materials that were experimental at the time or were nearly unique in this region. Its architect, Carl F. Gould (1873-1939), was one of the early master architects in Seattle. SAM is sited in Volunteer Park at a prominent place which offers a fine view of Seattle and the Olympic Mountains. The park was designed by the Olmsted Brothers. Also in the park are three other structures of historical significance: the Burke memorial (designed by Gould in 1926), the brick Water Tower (1906) and the Conservatory (1912).

SAM has national stature for several parts of its collections. The building has acquired regional prominence for the architectural innovation of its architect, for the high quality of his design, and for the durability of the structure. Only in 1988, 55 years after its construction, is the building receiving long differed but essential maintenance. Because SAM belongs to the city this nomination takes on great urgency.

The story of how such a rich beneficence came to Seattle in the depth of the great depression is also part of SAM's significance. The story begins, actually, on the early years of the twentieth century when the Fine Arts Society of Seattle was formed. The purpose of the Society was to promote artistic and cultural awareness in this new and burgeoning city.

Soon after Gould's arrival in Seattle in 1908 he became involved in the Society. He rose to president in 1914. After his term in office he remained active, principally as chairman for mounting exhibitions. He began the Northwest Annual show of contemporary regional artists. In 1926 he again led the Society and expanded its mission. He reorganized it as the Art Institute of Seattle, which took space in Horace C. Henry's Home and Galleries (vacated in 1926 when his collection moved to Gould's newly designed Henry Gallery at the University of Washington.).

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

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

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

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

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

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

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

#### THE SITE

Volunteer Park was named in 1901 for those who fought in the Spanish American War. Before that it was called City Park. The Seattle Art Museum (referred to as SAM) is centrally located within Volunteer Park on Capital Hill. The city permitted SAM to be sited at the premier location in the park - on high ground, having a western exposure toward the city several hundred feet below, Puget Sound and the Olympic mountains. North of the Museum is the Conservatory, restored in 1985. To the south stands the hulking brick water tower (1906). The Water Tower is an unreinforced masonry structure which freely surrounds a steel water vessel. The thickness of the masonry diminishes in four steps which are articulated by stone bands. It was built while L. B. Young was Superintendent of the Water Dept. Southwest of SAM about 200 feet is the memorial to Thomas Burke( - ) - judge, developer and promoter of commerce with the orient. The monument was also designed by Gould (1926). In addition to the buildings named, the site also has a comfort station to the east of the Conservatory. This structure probably originated with the Olmsted plan. To the south of the Conservatory stands a monument to William Henry Seward.

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

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

#### THE BUILDING

Gould set the building back from the park road so that the central entrance, on axis with the reservoir, could be viewed with sufficient distance from the road. The building spreads 236 feet north to south, and is 80 feet in depth from front to back plus a projection of 15 feet for the central mass in back. From the west (front) side it appears to be one story high, but it has a basement and sub-basement. It is clad entirely in pale sandstone arranged in alternating bands of stone 10 inches and 30 inches high. The blocks are large - 52 inches across - but set with very narrow joints. The result is that the massing is simple and virtually unreleased, as the modern style dictated. The entry is centrally located in a projecting, convex mass 10 feet higher than the wings. There are windows only at the entry and on the east side. The latter are located on the basement and main stories. The upper windows are shaped with battered jambs, as in the "Jugendstil" of northern Europe. The same profile may be found locally in the doors of the earlier Exchange Building by John Graham (1930). An additions were built on to the north and east in 1955, designed by Young Richardson and Carlton with the participation of Architect Carl Gould, jr.

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

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

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

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

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

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

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

#### THE INTERIOR

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

Gould also gave thorough design consideration to each public room. Beginning immediately inside the three doorways is a foyer which has its axis perpendicular to the approach. The space is shallow and wide (12 feet by 64 feet) and very tall (28 feet)- the foyer is about four feet below the level of the galleries. From design drawings we know that the foyer was carefully studied by Gould. His final resolution was to adopt a scheme of slick, curving surfaces covered in elegant, shiny materials: gold-glazed terra cotta in horizontal bands 18 inches apart, silver foil on the ceiling and terrazzo flooring. Bronze terrazzo strips are arranged in a radiating pattern and divide fields of stone and cast terrazzo. Green scagliola (artificial marble affect) was used on the large pillars that

frame the gateway to the the space beyond. The foyer is flooded in daylight coming through the large west facing windows, Gould also provided lighting fixtures of his own design. Left and right of the foyer there are stairs leading to the front galleries through portals made of layered planes. These stairs are curving toward the foyer in a proper neo-classical way.

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

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

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

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

For the galleries Gould selected building materials which were either commonplace or advanced for his time. The walls had a wainscot 2 feet high and above it monks cloth (replaced by safer material) over fir boards. The wainscot boards have beveled joints on which line up details of air grills. The most advanced material for the time is the flooring. Still in use and tinted by layers of wax, the pressed fiberboard (later known as Masonite) was so new as to be virtually experimental. The electric lighting system, now abandoned, was designed to use new General Electric lamps and lamp-fixtures. These lamps provided whiter light at lower operating temperatures than anything before. Advances in the technology soon overtook the initial installation.

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

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

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

During 1988 major repairs and restoration have been accomplished.

E N D

## SUMMARY OF REASONS FOR NOMINATION OF THE SEATTLE ART MUSEUM

Persons of historical importance connected with the building:

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

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

Building involved in significant cultural contributions:

As the central building of the SAM for almost 60 years, the cultural contribution to the city and the region is evident. Several collections at SAM are of international stature. SAM is the largest museum in the five northwestern states.

Building ranks as an historic structure:

When completed in 1933 SAM was the first Museum in USA built in the Modern style. It is recognized as a masterpiece in Deco design and ranked among the 100 greatest buildings constructed between 1885 and 1935.

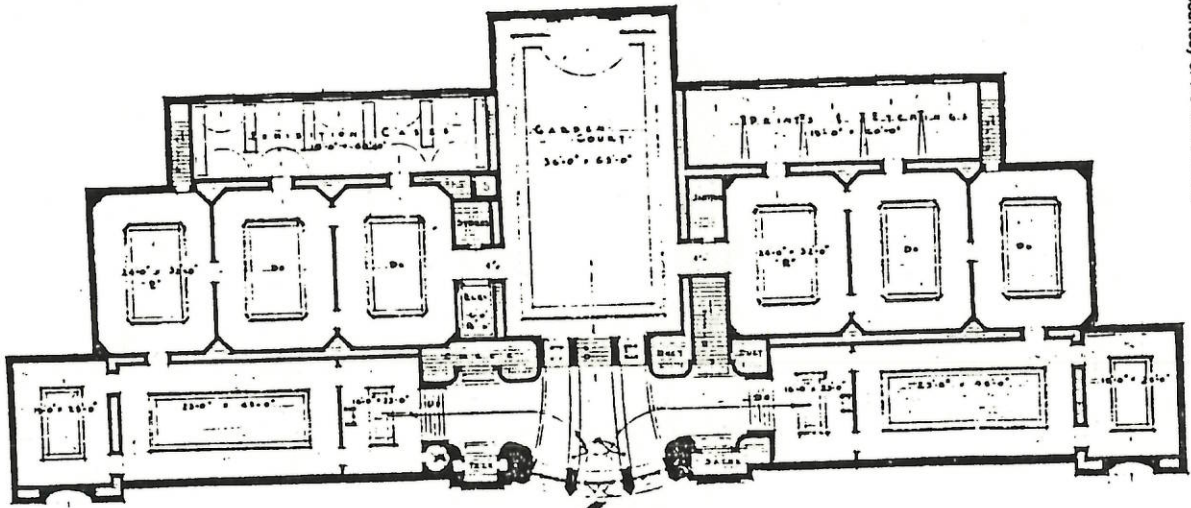
Building contains technological or material advances:

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

The site is also historically significant:

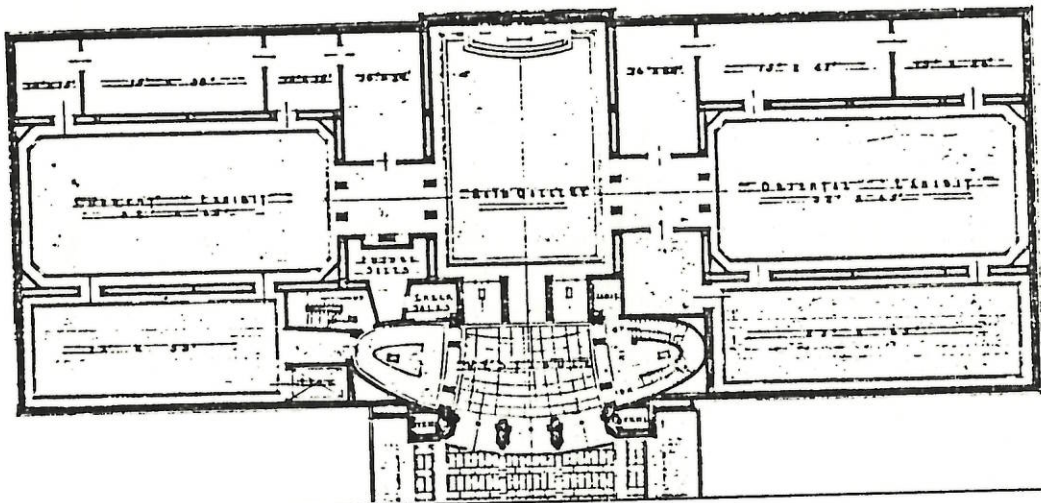
The entire park is listed on the National Historic Register.





**Final, February floor plan: a dynamic sense of flowing space.**

**November floor plan: experimenting with nonclassically shaped space in the foyer.**



BIBLIOGRAPHY FOR SEATTLE ART MUSEUM by T. WILLIAM BOOTH

Pacific Builder and Engineer, July 1933. Describes the construction in great detail.

Dr. Richard Fuller and Mr. Kenneth Callahan, The Town Crier, July 1933, Vol XXVIII, No. 25. "A Special Issue on The Seattle Art Museum".

T. William Booth, "A Master's Museum", The Seattle Weekly, 20 November 1985. A complete discussion about the development of the design.

Martha Kinsbury, Art of the Thirties, University of Washington Press, 1971. An excellent discussion of Art Deco. Drawings of SAM were included in the exhibition at the Henry Gallery, UW.

Carl F. Gould, "Annual Report to the Fine Arts Society 1926-1927". Gould cites the need for permanent exhibit spaces.

Dr. Richard Fuller, "Annual Report 1932-1933 of the Seattle Art Museum". Fuller mentions reasons for choosing modern style.

Laurence Vail Coleman, American Museum Buildings, 1950. Coleman, an authority on museums, cites SAM as the first building in the modern style in USA, and the least expensive built during and since the 1930's.

Arnie Campbell, in letter to Carl Gould, jr., 9 June 1982. He brings some personal perspective to the design of SAM.

see also articles on museums in Architectural Forum and Architectural Record, both December 1927, in which the Henry Gallery is cited for its design qualities.

Photographs: See attached

Submitted by: T. William Booth  
Address 100 First Ave So #2 Phone 467-0666  
Date 14 Nov. 1988

Reviewed Karen Anderson Date 4/14/89  
Historic Preservation Officer

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1933 #1001



EXIT

1933 #1001

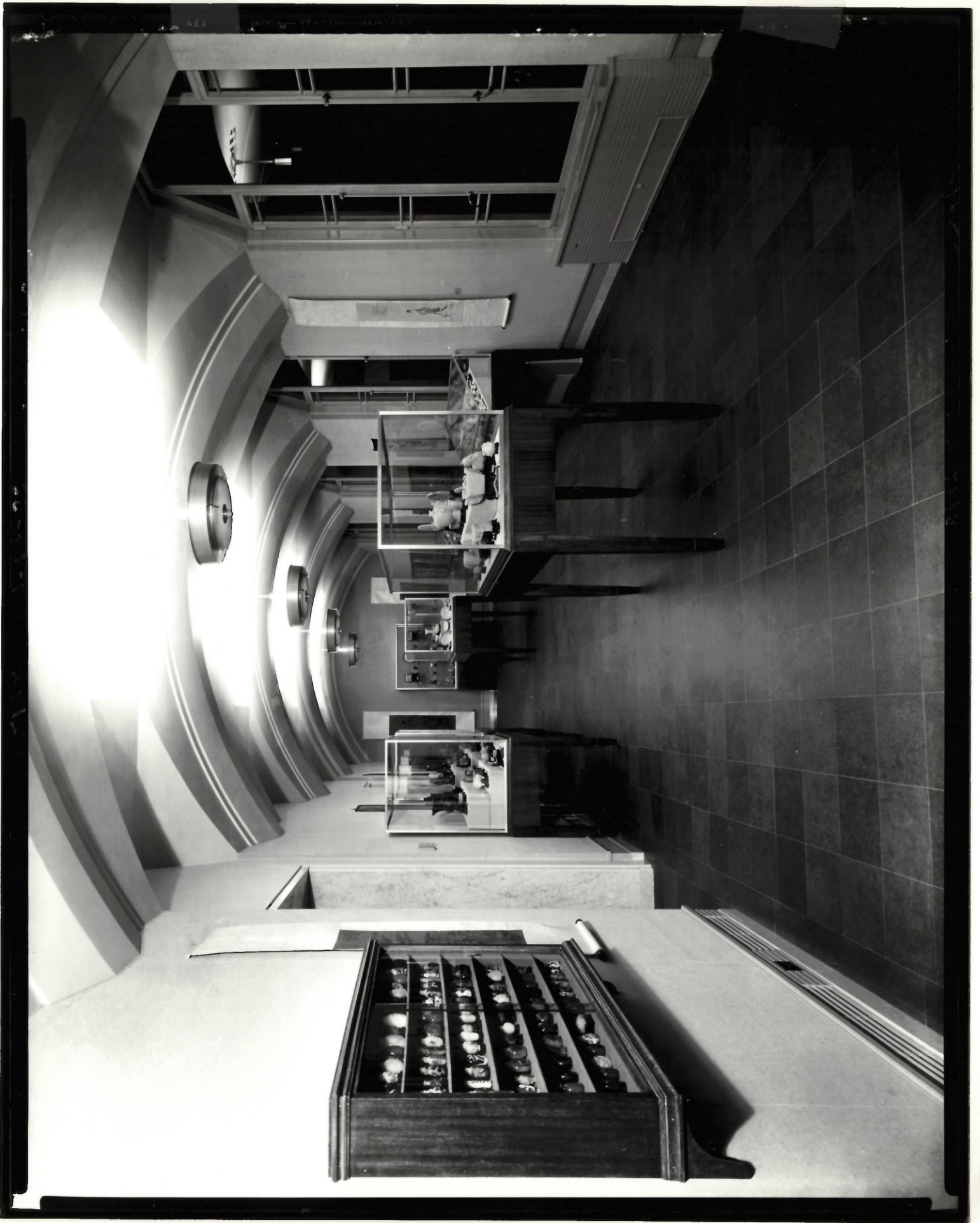






3891 Prof S.S.S. 1883

Prof S.S.S. 1883













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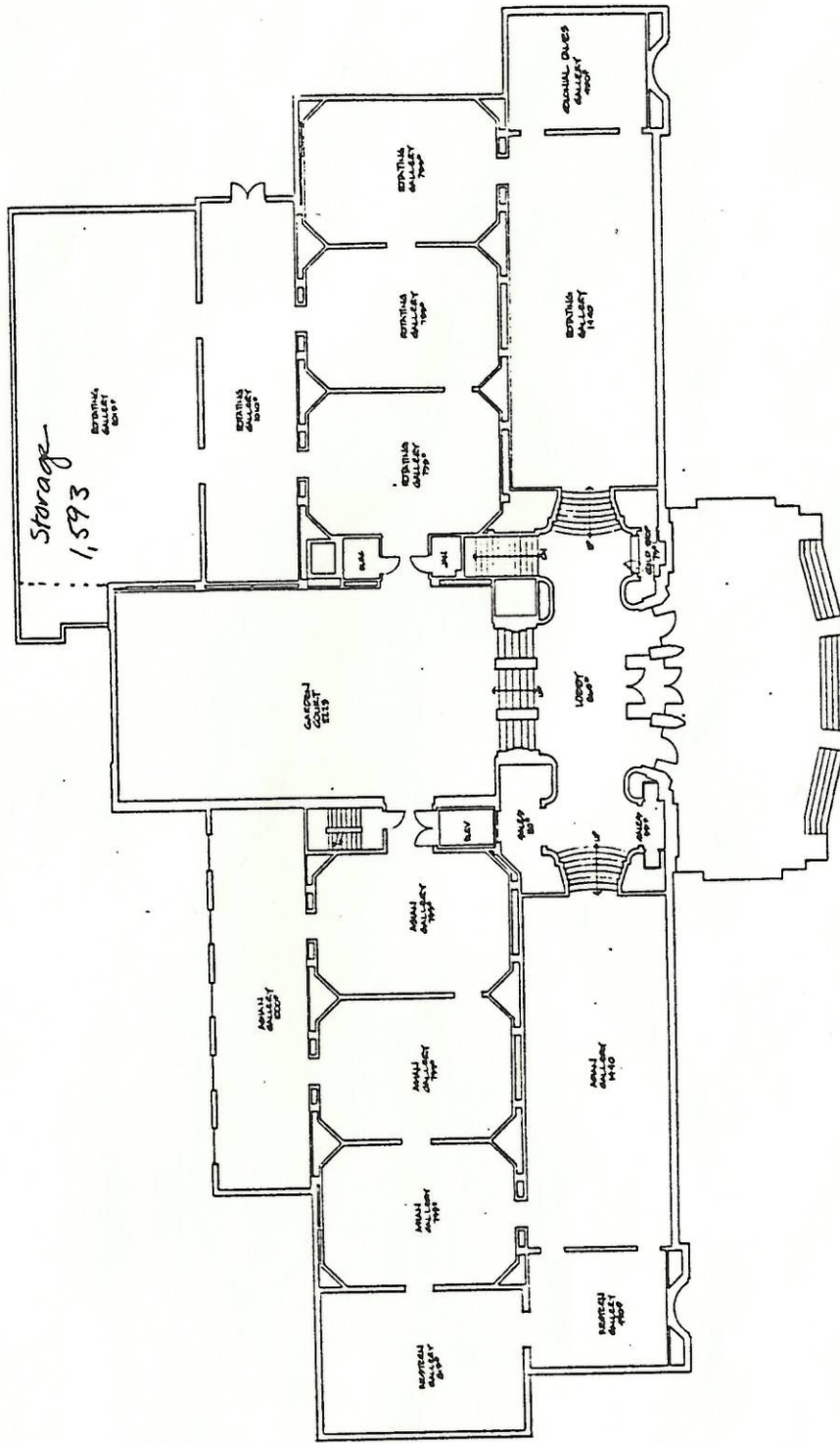
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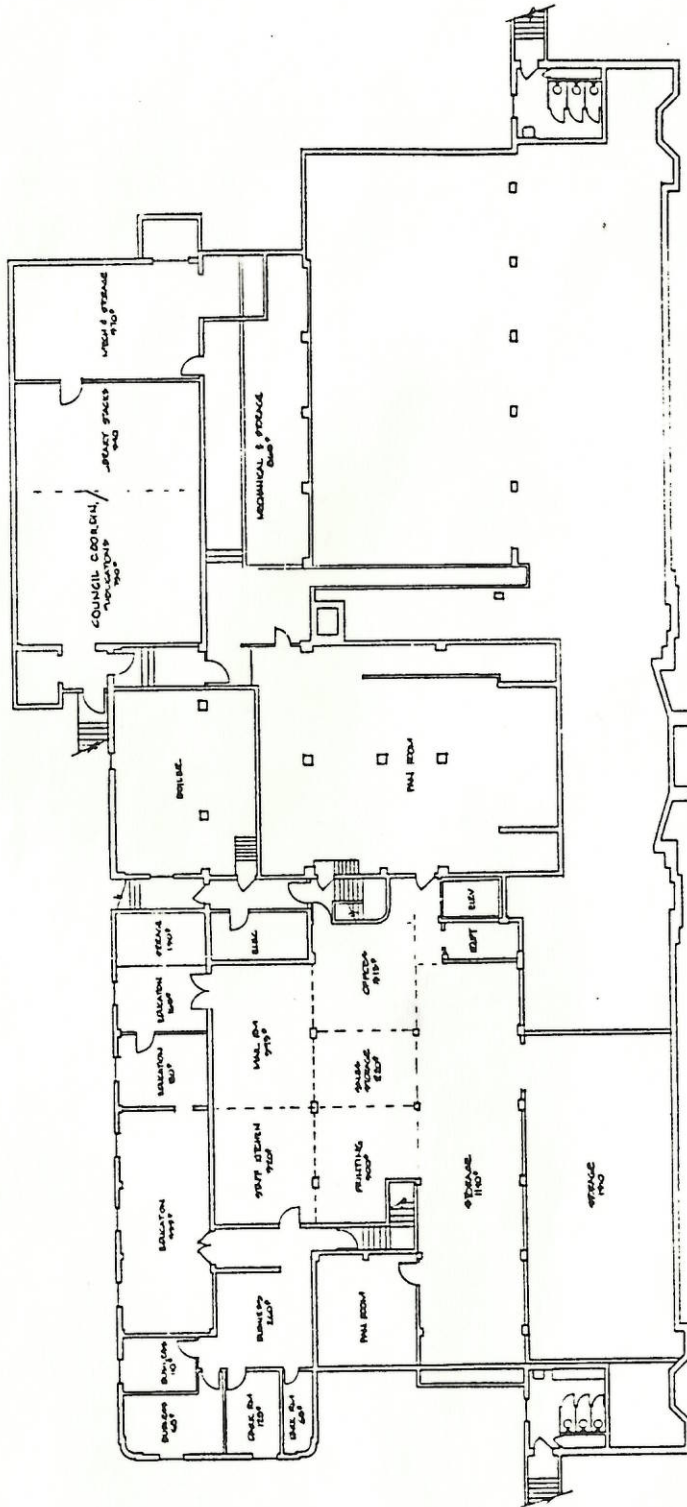



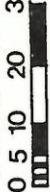
**Main Floor  
Volunteer Park**

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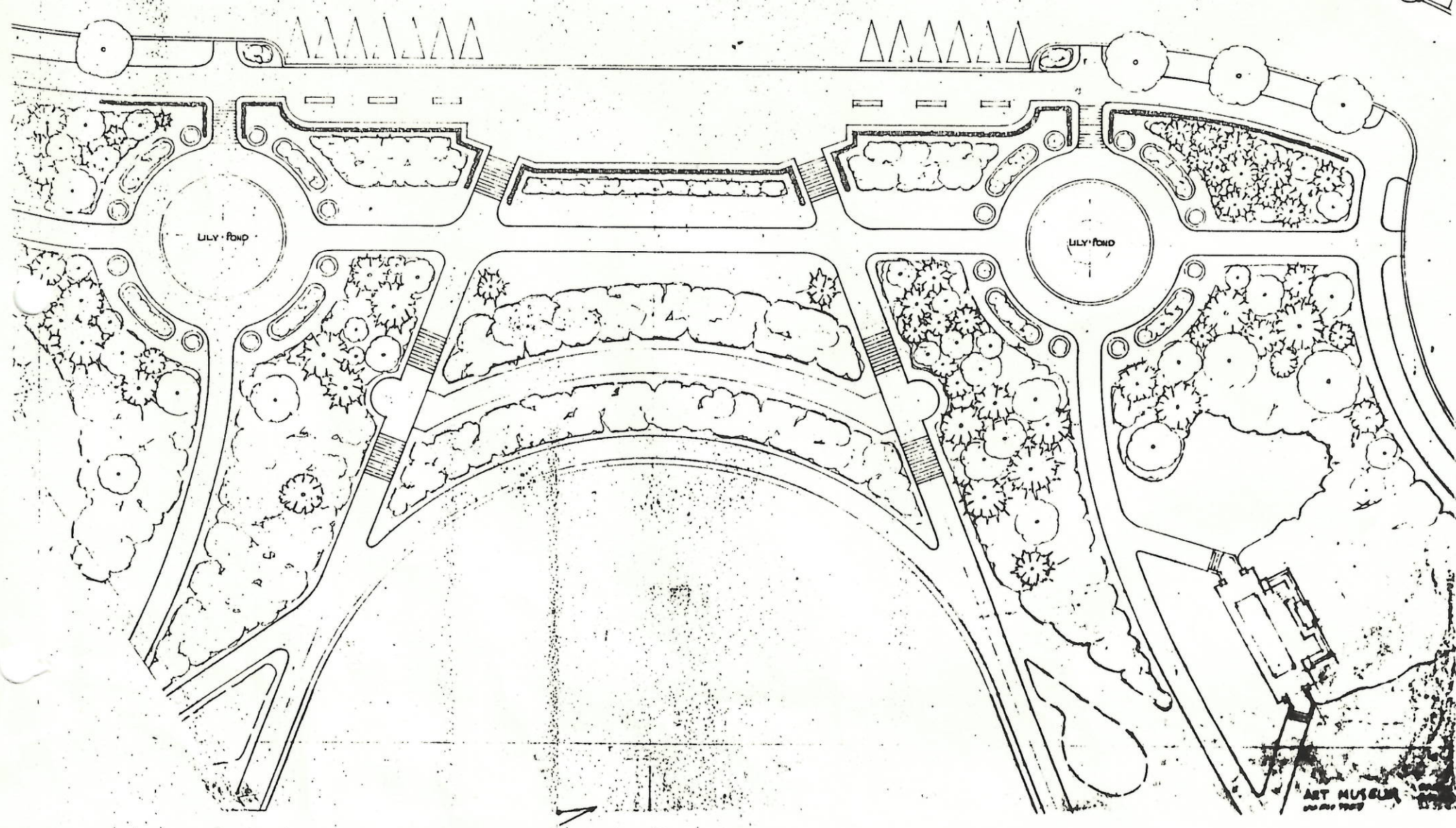
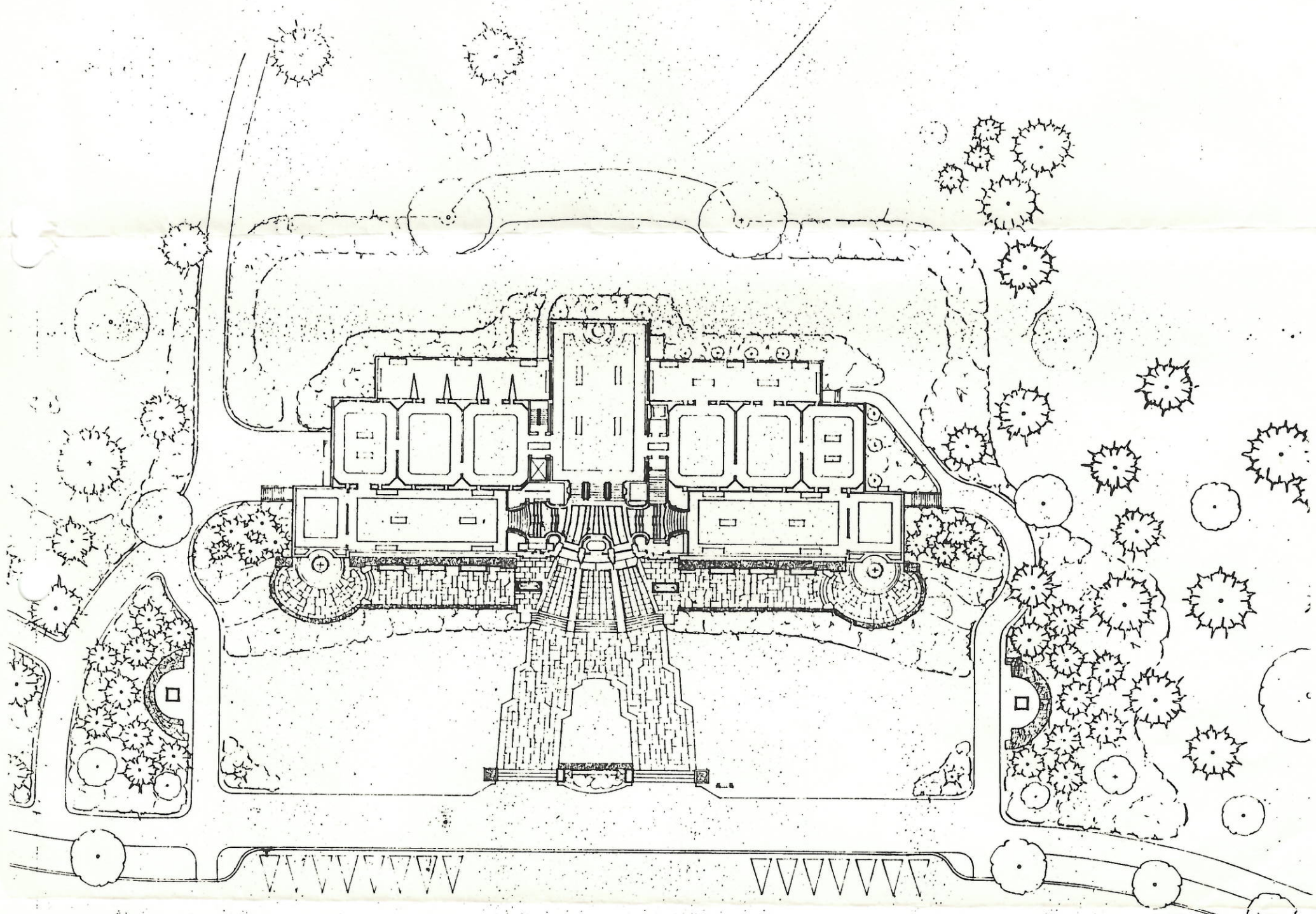
16,430 NSF






**Basement**  
**Volunteer Park**  
 0 5 10 20 30  


7,615 NSF



ART MUSEUM  
1914

# THE SEATTLE ART MUSEUM

VOLUNTEER PARK SEATTLE, WASHINGTON

## PLANTING PLAN

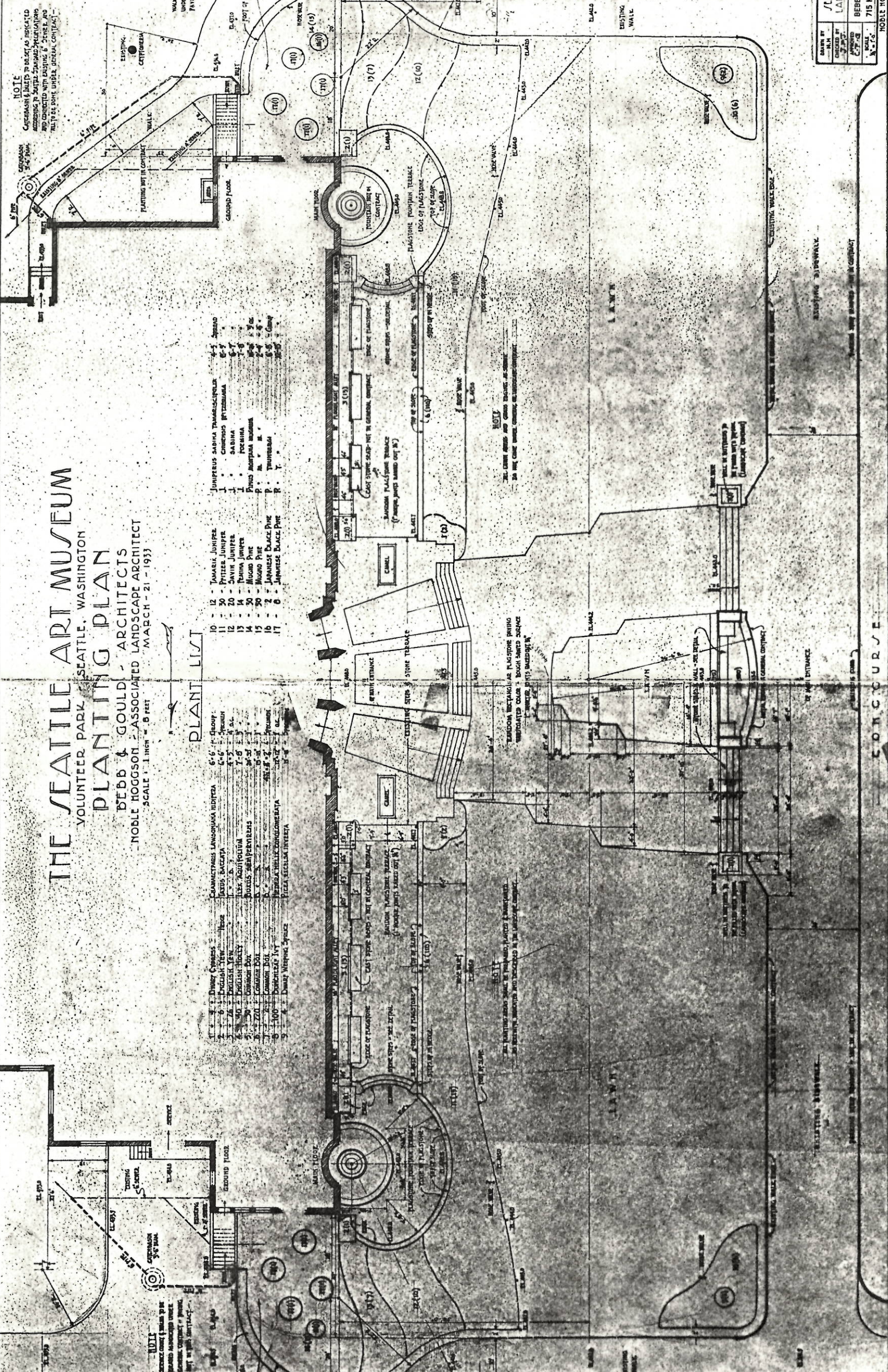
BEBB & GOULD - ARCHITECTS  
 NOBLE HOGGSON - ASSOCIATED LANDSCAPE ARCHITECT  
 MARCH - 21 - 1933

SCALE: 1/8" = 10 FEET

### PLANT LIST

1	DRIVEWAY	COCAINIFERA	6'-6" H. - 10' W.
2	6	ENGLISH YEW	4'-6" H. - 4' W.
3	26	ENGLISH YEW	4'-6" H. - 4' W.
4	30	ENGLISH YEW	7'-6" H. - 4' W.
5	30	ENGLISH YEW	7'-6" H. - 4' W.
6	30	ENGLISH YEW	7'-6" H. - 4' W.
7	30	ENGLISH YEW	7'-6" H. - 4' W.
8	30	ENGLISH YEW	7'-6" H. - 4' W.
9	30	ENGLISH YEW	7'-6" H. - 4' W.
10	12	JAMAICA JUNIPER	6'-6" H. - 10' W.
11	30	PRINCE JUNIPER	6'-6" H. - 10' W.
12	20	SAVINA JUNIPER	6'-6" H. - 10' W.
13	14	PRINCE JUNIPER	6'-6" H. - 10' W.
14	30	MICHAEL PINE	6'-6" H. - 10' W.
15	30	MICHAEL PINE	6'-6" H. - 10' W.
16	2	JAPANESE BUCCIA PINE	6'-6" H. - 10' W.
17	6	JAPANESE BUCCIA PINE	6'-6" H. - 10' W.

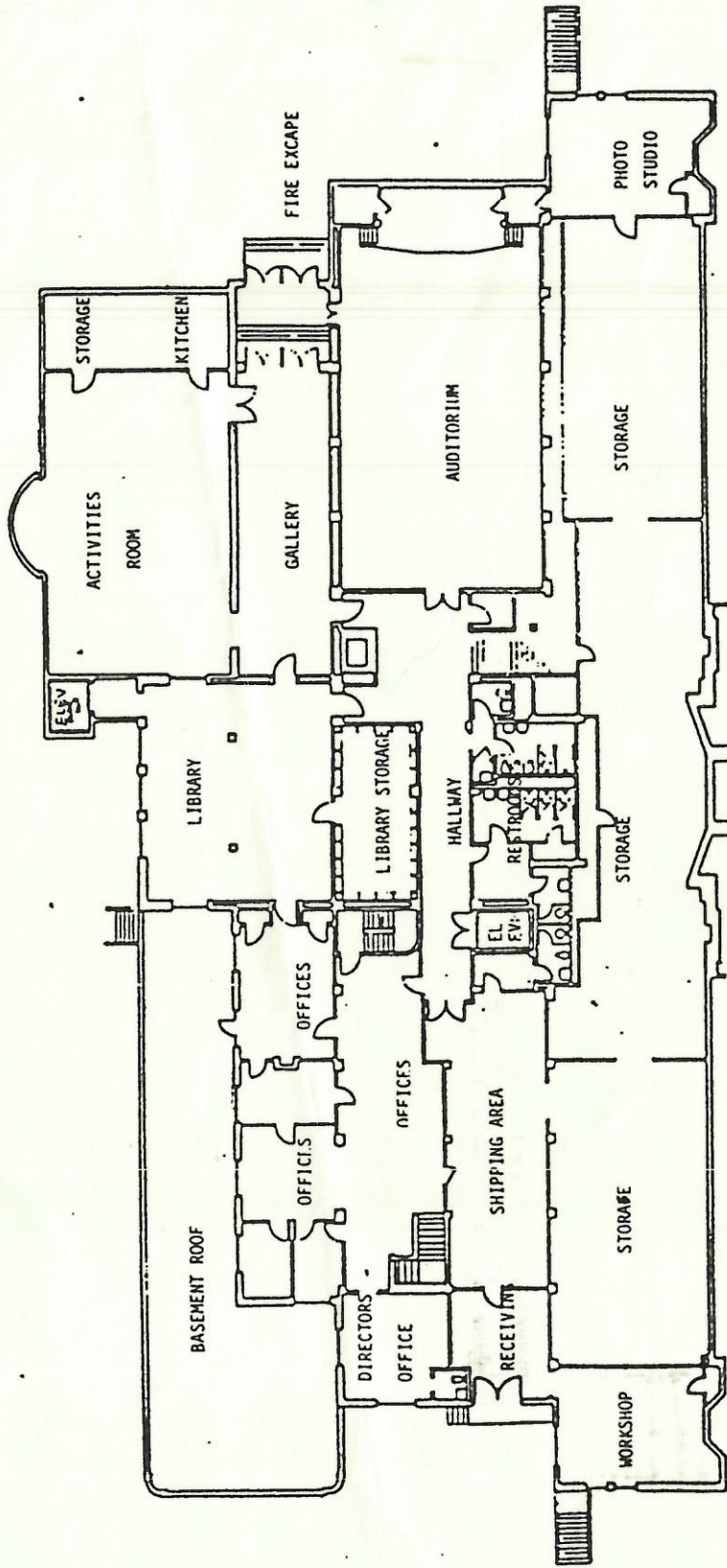
1	1	JUNIPERUS SABINA TAMARISCI-FOLIA	6'-6" H. - 10' W.
2	1	CRATAEGUS PRINAE-FOLIA	6'-6" H. - 10' W.
3	1	SABINA	6'-6" H. - 10' W.
4	1	PRINAE	6'-6" H. - 10' W.
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17	1	PRINAE	6'-6" H. - 10' W.



DESIGNED BY	NOBLE HOGGSON
CHECKED BY	NOBLE HOGGSON
DATE	MARCH 21, 1933
SCALE	1/8" = 10 FEET
PROJECT	SEATTLE ART MUSEUM
ARCHITECTS	BEBB AND GOULD, ARCHITECTS
LANDSCAPE ARCHITECTS	NOBLE HOGGSON - ASSOCIATED LANDSCAPE ARCHITECTS
FILE NO.	15

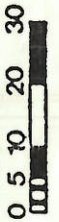
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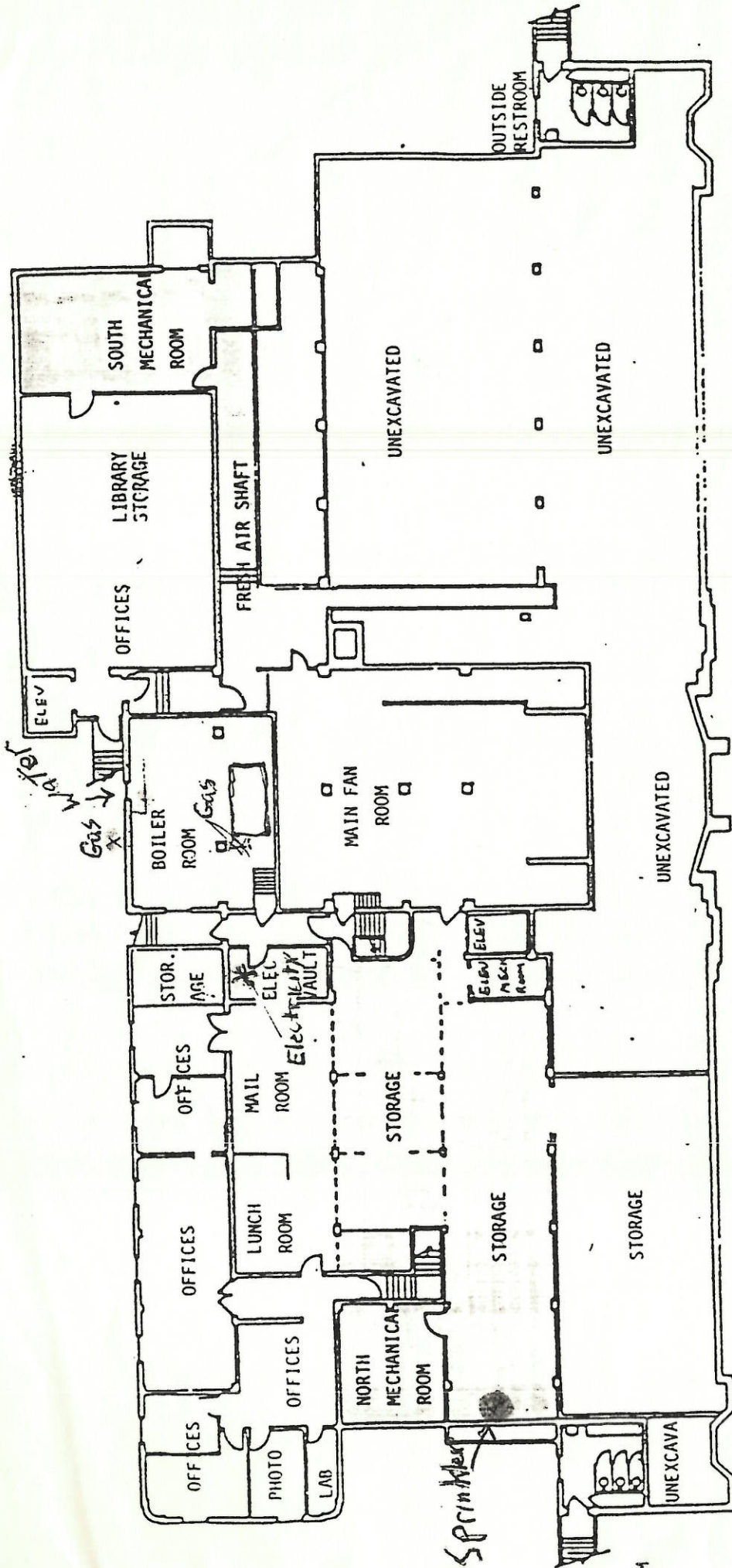
Area Covered  
= By Sprinklers

# Ground Floor Volunteer Park



14,600 NSF





# Basement Volunteer Park



7,615 NSF



*shut-off*

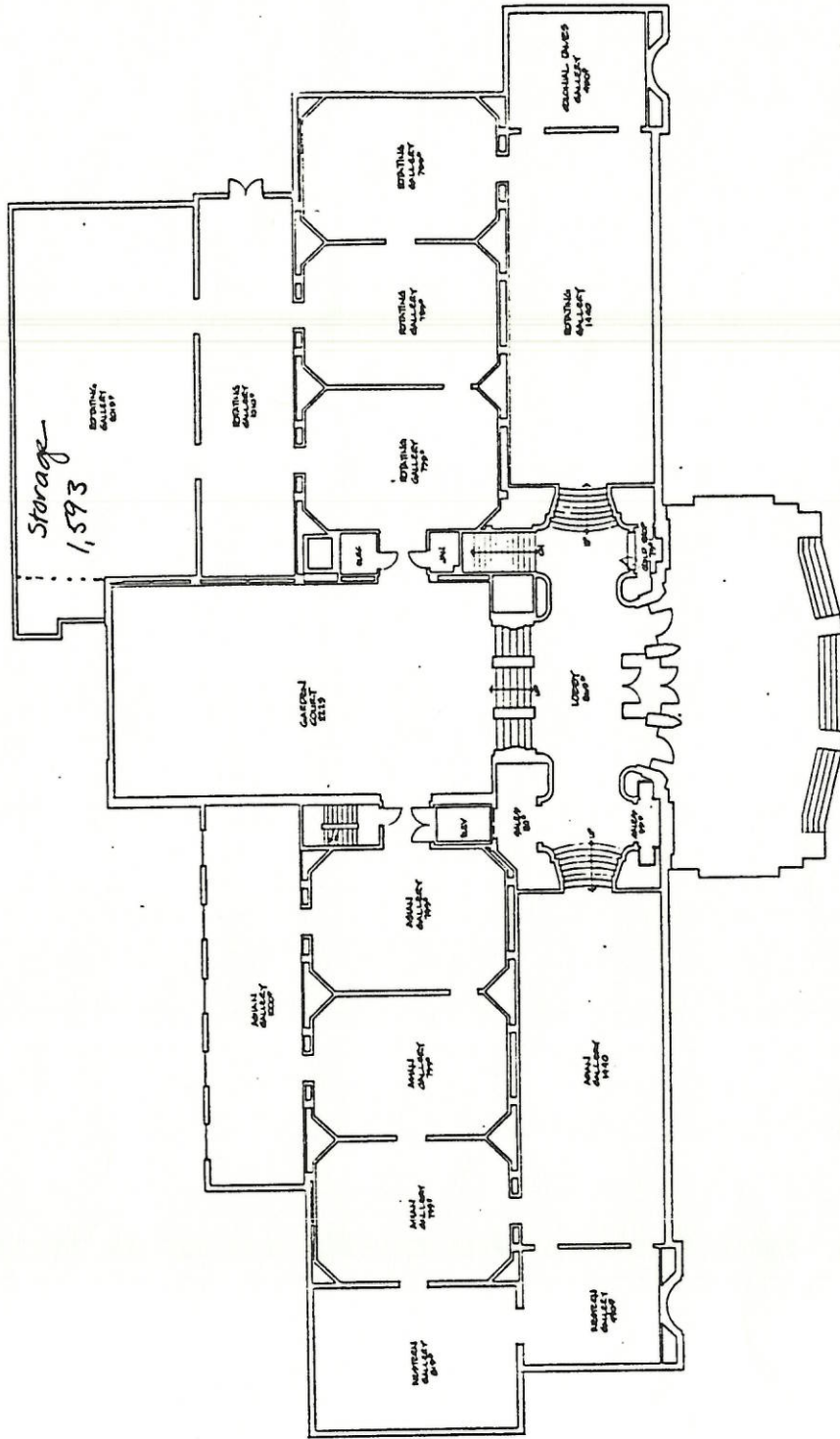
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= Shut-off's

*Sprinklers*

*Gas*

*Water*

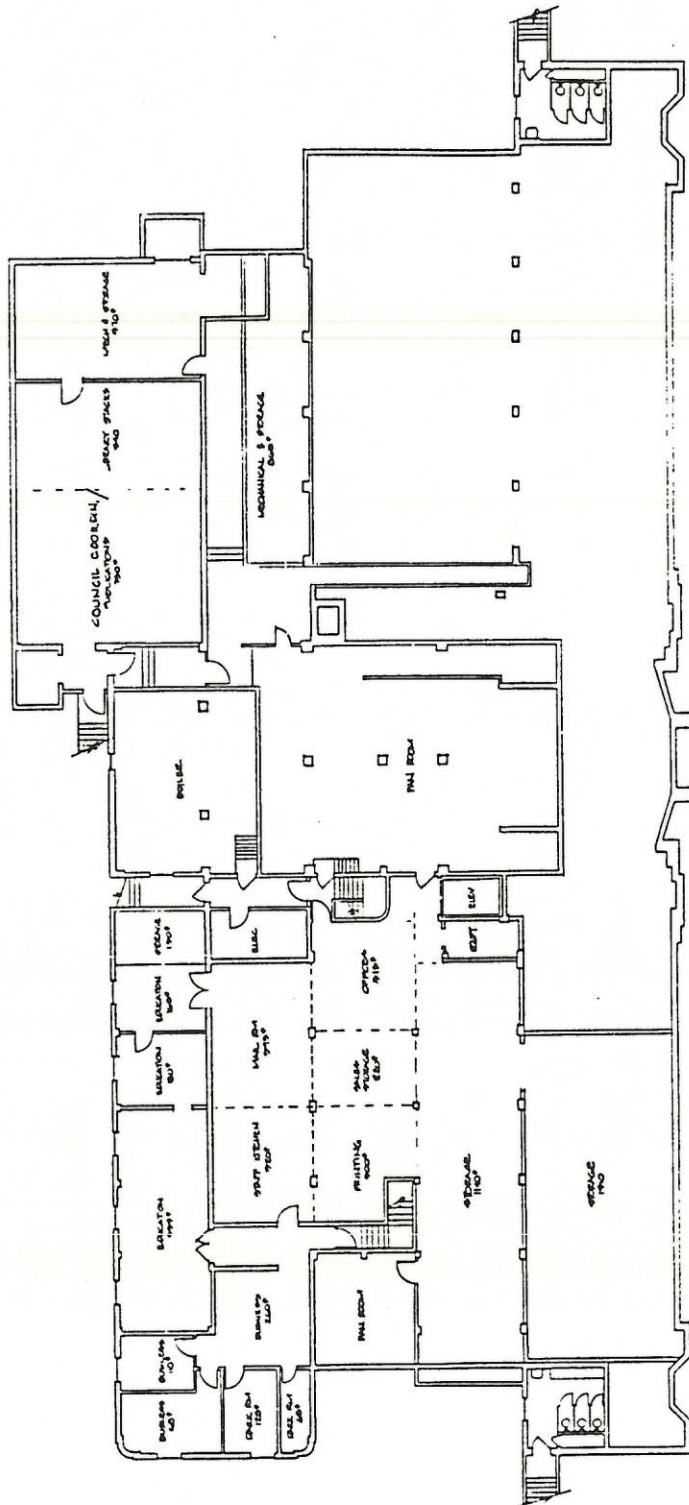


**Main Floor**  
**Volunteer Park**

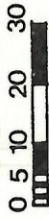


16,430 NSF





 Basement Volunteer Park



7,615 NSF

**NOTE**  
 The location of the building is shown in the sketch of the site plan. The building is to be located on the corner of the lot shown in the sketch. The building is to be located on the corner of the lot shown in the sketch. The building is to be located on the corner of the lot shown in the sketch.

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# THE SEATTLE ART MUSEUM

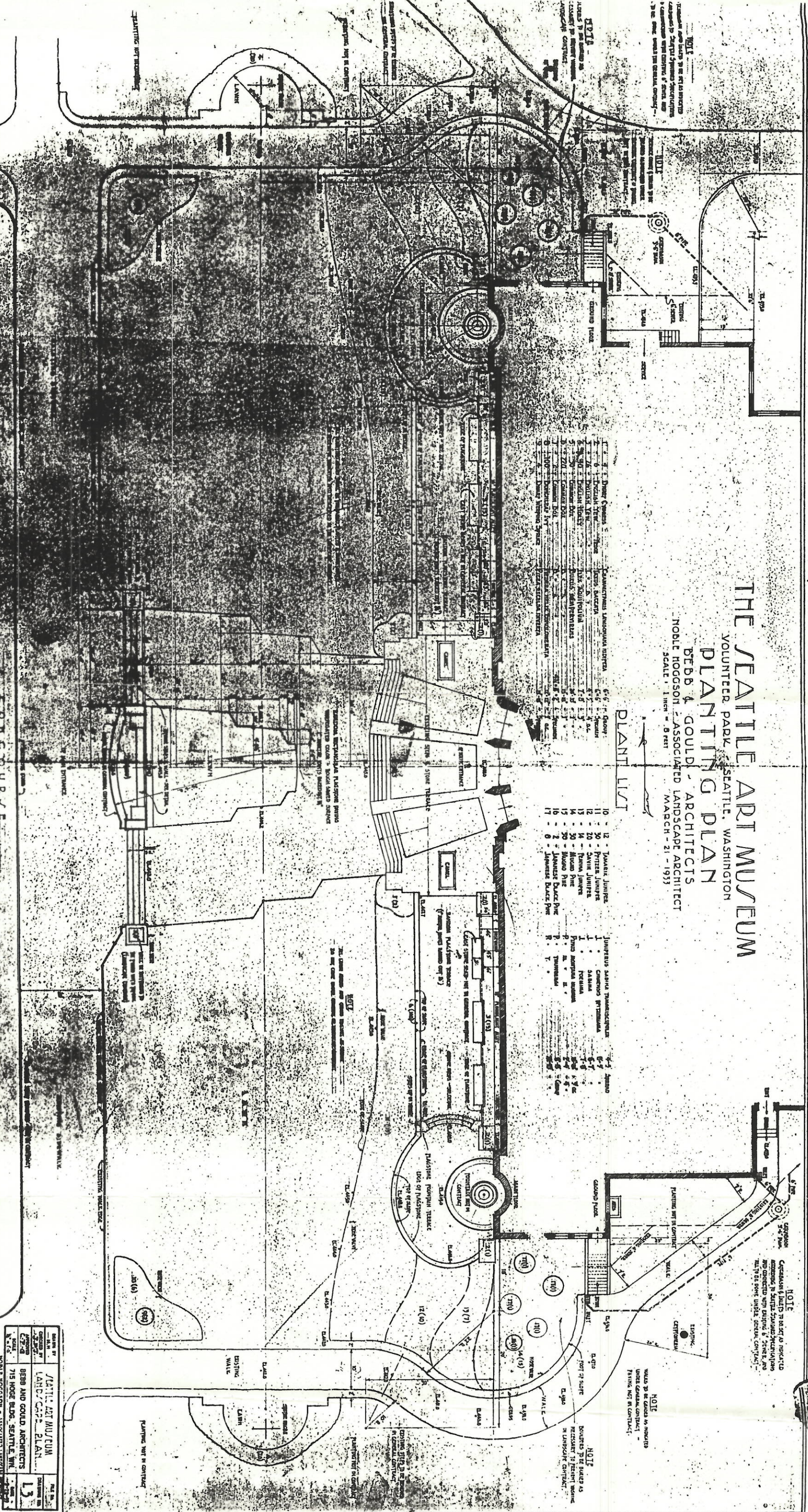
VOLUNTEER PARK, SEATTLE, WASHINGTON

PLANTING PLAN  
 DEBB & GOLD - ARCHITECTS  
 NOBLE HOGGSON - ASSOCIATED LANDSCAPE ARCHITECT  
 MARCH - 21 - 1933

SCALE: 1 inch = 5 feet

## PLANT LIST

Plant Name	Quantity	Notes
10 - 12 - Taxus Juniper	10	
11 - 30 - Pinus Juniper	30	
12 - 20 - Pinus Juniper	20	
13 - 10 - Pinus Juniper	10	
14 - 30 - Pinus Juniper	30	
15 - 20 - Pinus Juniper	20	
16 - 2 - Juniperus Scedr Pine	2	
17 - 8 - Juniperus Scedr Pine	8	
18 - 1 - Juniperus Scedr Pine	1	
19 - 1 - Juniperus Scedr Pine	1	
20 - 1 - Juniperus Scedr Pine	1	
21 - 1 - Juniperus Scedr Pine	1	
22 - 1 - Juniperus Scedr Pine	1	
23 - 1 - Juniperus Scedr Pine	1	
24 - 1 - Juniperus Scedr Pine	1	
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99 - 1 - Juniperus Scedr Pine	1	
100 - 1 - Juniperus Scedr Pine	1	

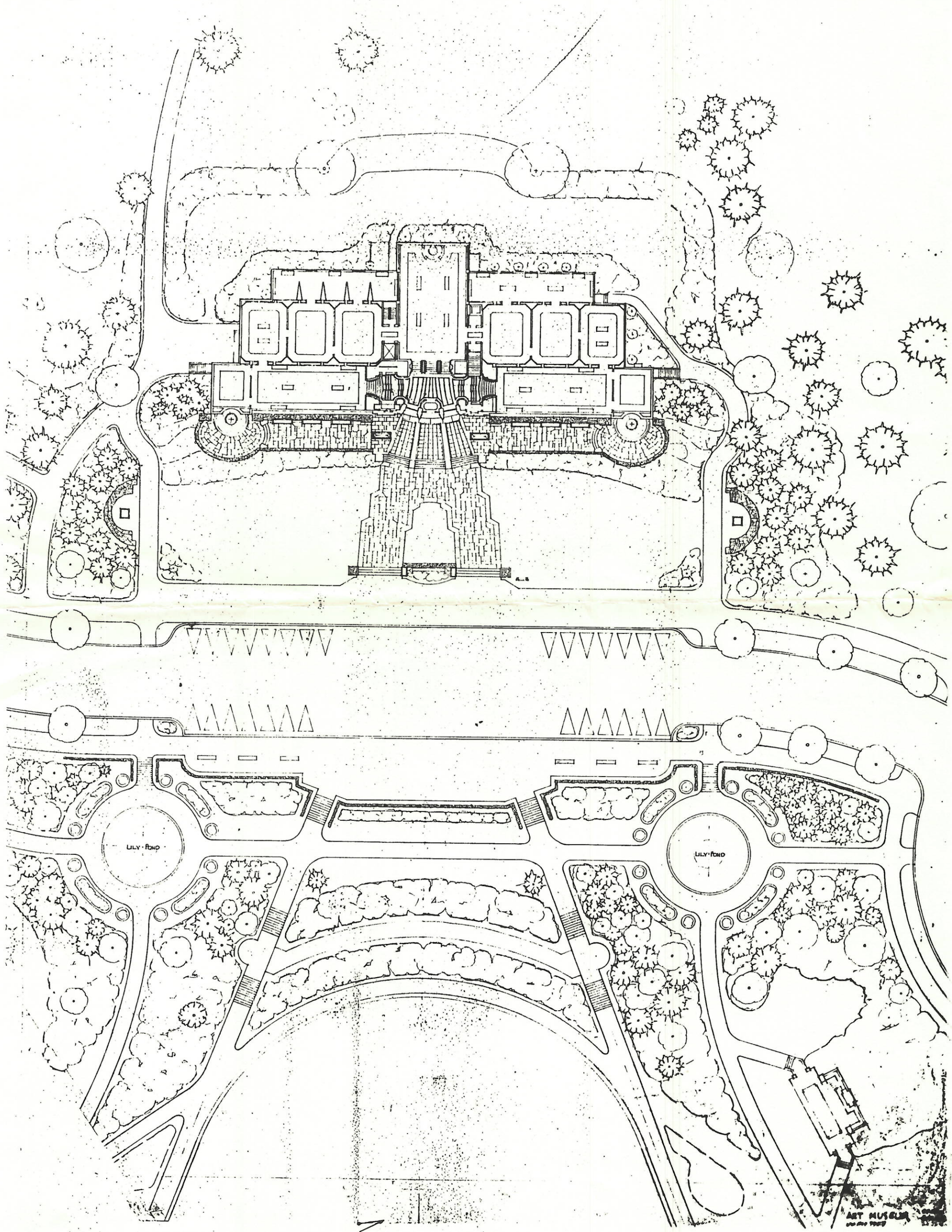


**NOTE**  
 Circumstances in which the plants are to be planted are shown in the sketch. The plants are to be planted in the sketch. The plants are to be planted in the sketch. The plants are to be planted in the sketch.

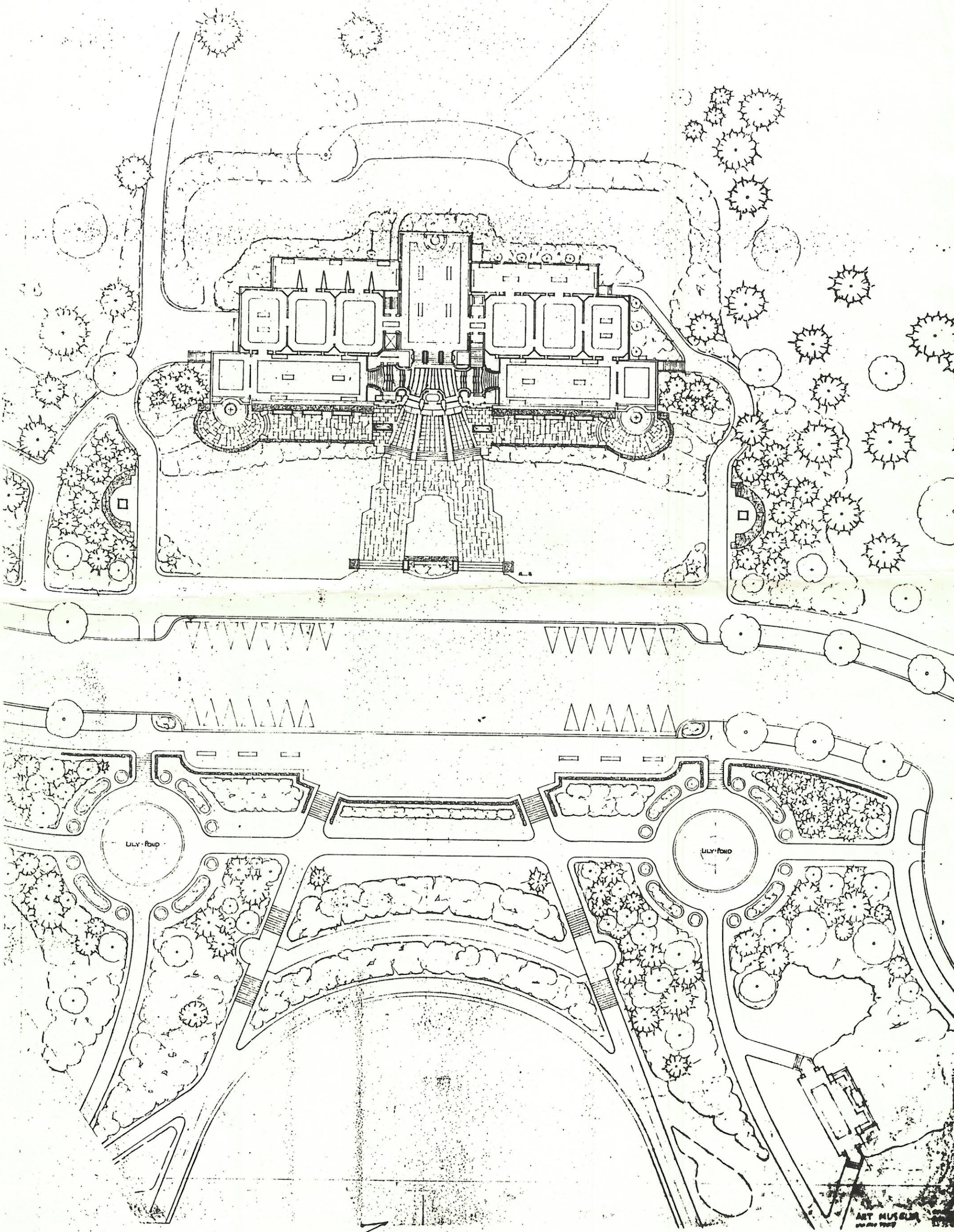
**NOTE**  
 Plants to be planted in the sketch are shown in the sketch. The plants are to be planted in the sketch. The plants are to be planted in the sketch. The plants are to be planted in the sketch.

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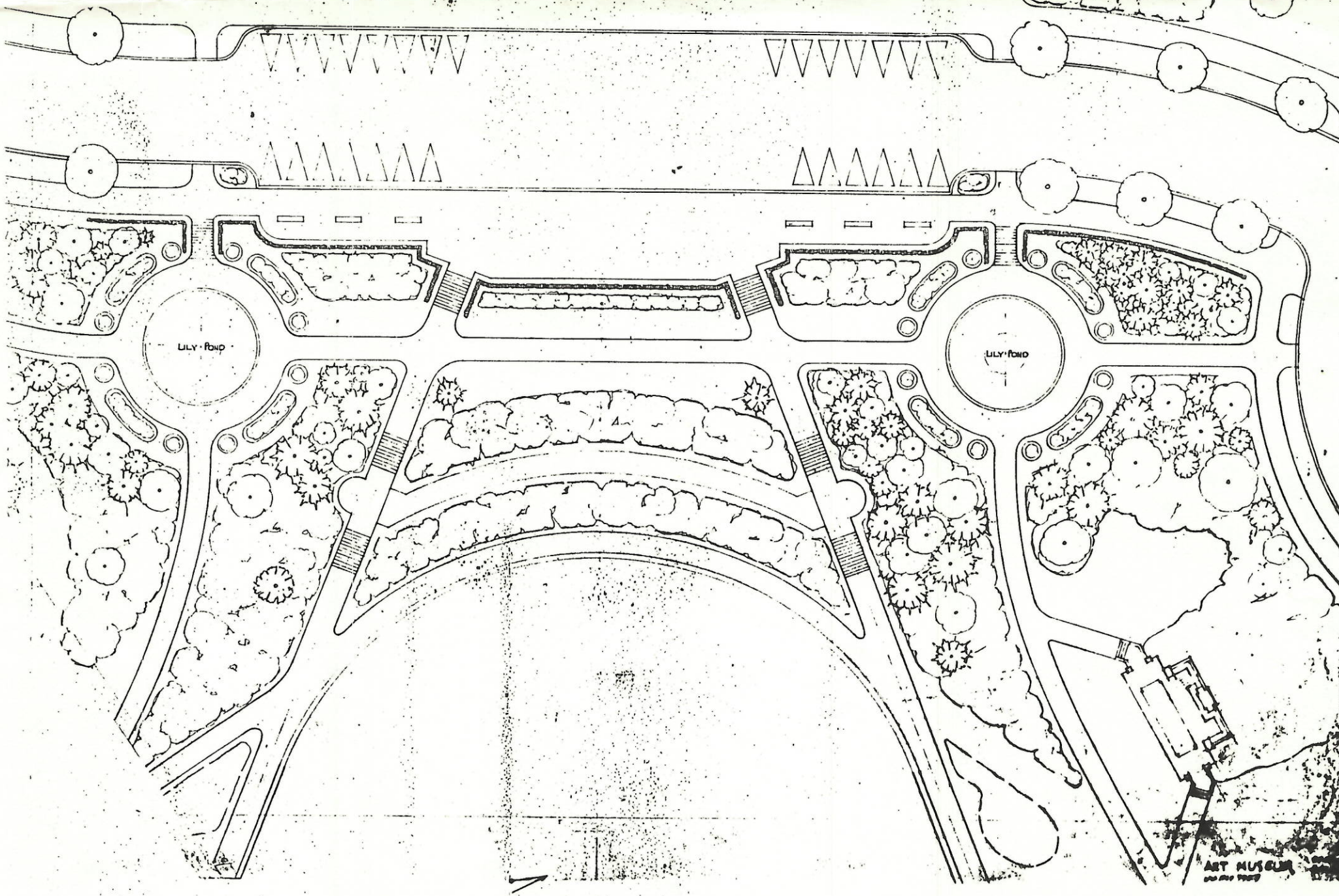
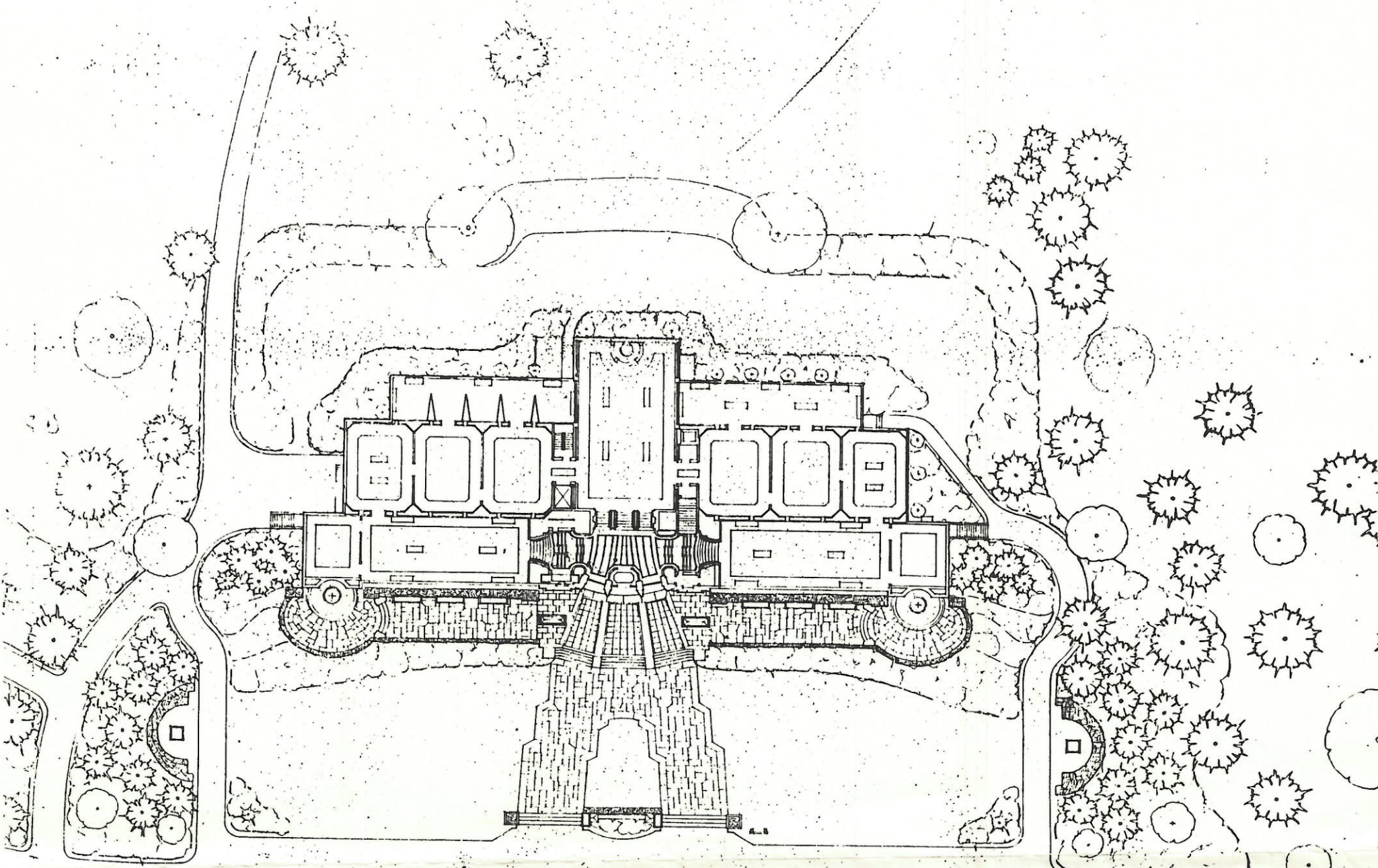
DATE OF PLAN	MARCH 21, 1933
DESIGNED BY	DEBB & GOLD
LANDSCAPE PLAN	NOBLE HOGGSON
SCALE	1 inch = 5 feet
PROJECT	SEATTLE ART MUSEUM
ADDRESS	715 HOGE BLDG., SEATTLE, WASH.
NOBLE HOGGSON - ASSOCIATED LANDSCAPE ARCHITECTS	



ART MUSEUM  
1927



ART MUSEUM  
1928



ART MUSEUM  
1900-1901





# THE SEATTLE ART MUSEUM

VOLUNTEER PARK, SEATTLE, WASHINGTON

## PLANTING PLAN

BEBB & GOULD - ARCHITECTS  
 NOBLE HOGGSON - ASSOCIATED LANDSCAPE ARCHITECT  
 MARCH - 21 - 1933

NOTE: PLANTS TO BE SET AS INDICATED UNLESS OTHERWISE SPECIFIED IN CONNECTION WITH CONTRACTS.

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### PLANT LIST

1	12	JUNIPERUS SABINA	TRANSPLANTED	4-5	GROUP
2	13	PRUNUS AUSTRIACA	TRANSPLANTED	6-7	GROUP
3	14	PRUNUS AUSTRIACA	TRANSPLANTED	8-9	GROUP
4	15	PRUNUS AUSTRIACA	TRANSPLANTED	10-11	GROUP
5	16	PRUNUS AUSTRIACA	TRANSPLANTED	12-13	GROUP
6	17	PRUNUS AUSTRIACA	TRANSPLANTED	14-15	GROUP
7	18	PRUNUS AUSTRIACA	TRANSPLANTED	16-17	GROUP
8	19	PRUNUS AUSTRIACA	TRANSPLANTED	18-19	GROUP
9	20	PRUNUS AUSTRIACA	TRANSPLANTED	20-21	GROUP
10	21	PRUNUS AUSTRIACA	TRANSPLANTED	22-23	GROUP
11	22	PRUNUS AUSTRIACA	TRANSPLANTED	24-25	GROUP
12	23	PRUNUS AUSTRIACA	TRANSPLANTED	26-27	GROUP
13	24	PRUNUS AUSTRIACA	TRANSPLANTED	28-29	GROUP
14	25	PRUNUS AUSTRIACA	TRANSPLANTED	30-31	GROUP
15	26	PRUNUS AUSTRIACA	TRANSPLANTED	32-33	GROUP
16	27	PRUNUS AUSTRIACA	TRANSPLANTED	34-35	GROUP
17	28	PRUNUS AUSTRIACA	TRANSPLANTED	36-37	GROUP
18	29	PRUNUS AUSTRIACA	TRANSPLANTED	38-39	GROUP
19	30	PRUNUS AUSTRIACA	TRANSPLANTED	40-41	GROUP
20	31	PRUNUS AUSTRIACA	TRANSPLANTED	42-43	GROUP
21	32	PRUNUS AUSTRIACA	TRANSPLANTED	44-45	GROUP
22	33	PRUNUS AUSTRIACA	TRANSPLANTED	46-47	GROUP
23	34	PRUNUS AUSTRIACA	TRANSPLANTED	48-49	GROUP
24	35	PRUNUS AUSTRIACA	TRANSPLANTED	50-51	GROUP
25	36	PRUNUS AUSTRIACA	TRANSPLANTED	52-53	GROUP
26	37	PRUNUS AUSTRIACA	TRANSPLANTED	54-55	GROUP
27	38	PRUNUS AUSTRIACA	TRANSPLANTED	56-57	GROUP
28	39	PRUNUS AUSTRIACA	TRANSPLANTED	58-59	GROUP
29	40	PRUNUS AUSTRIACA	TRANSPLANTED	60-61	GROUP
30	41	PRUNUS AUSTRIACA	TRANSPLANTED	62-63	GROUP
31	42	PRUNUS AUSTRIACA	TRANSPLANTED	64-65	GROUP
32	43	PRUNUS AUSTRIACA	TRANSPLANTED	66-67	GROUP
33	44	PRUNUS AUSTRIACA	TRANSPLANTED	68-69	GROUP
34	45	PRUNUS AUSTRIACA	TRANSPLANTED	70-71	GROUP
35	46	PRUNUS AUSTRIACA	TRANSPLANTED	72-73	GROUP
36	47	PRUNUS AUSTRIACA	TRANSPLANTED	74-75	GROUP
37	48	PRUNUS AUSTRIACA	TRANSPLANTED	76-77	GROUP
38	49	PRUNUS AUSTRIACA	TRANSPLANTED	78-79	GROUP
39	50	PRUNUS AUSTRIACA	TRANSPLANTED	80-81	GROUP
40	51	PRUNUS AUSTRIACA	TRANSPLANTED	82-83	GROUP
41	52	PRUNUS AUSTRIACA	TRANSPLANTED	84-85	GROUP
42	53	PRUNUS AUSTRIACA	TRANSPLANTED	86-87	GROUP
43	54	PRUNUS AUSTRIACA	TRANSPLANTED	88-89	GROUP
44	55	PRUNUS AUSTRIACA	TRANSPLANTED	90-91	GROUP
45	56	PRUNUS AUSTRIACA	TRANSPLANTED	92-93	GROUP
46	57	PRUNUS AUSTRIACA	TRANSPLANTED	94-95	GROUP
47	58	PRUNUS AUSTRIACA	TRANSPLANTED	96-97	GROUP
48	59	PRUNUS AUSTRIACA	TRANSPLANTED	98-99	GROUP
49	60	PRUNUS AUSTRIACA	TRANSPLANTED	100-101	GROUP

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SEATTLE ART MUSEUM  
 LANDSCAPE PLAN  
 BEBB AND GOULD, ARCHITECTS  
 715 HOUSE BLDG., SEATTLE, WASH.  
 NOBLE HOGGSON - ASSOCIATED LANDSCAPE ARCHITECT

SCOURSE