The City of Seattle

Landmarks Preservation Board

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

REPORT ON DESIGNATION LPB 402/09

Name and Address of Property: **(former) Sixth Church of Christ, Scientist**
2656 42nd Avenue SW

Legal Description: Lots 22, 23, and 24, Block 7, Plat of West Seattle by U.R. Niesz & Ada B. Niesz, according to Plat thereof, recorded in Volume 9 of Plats, page 10, records of King County, Washington.

At the public meeting held on August 5, 2009, the City of Seattle's Landmarks Preservation Board voted to approve designation of the (former) Sixth Church of Christ, Scientist, at 2656 42nd Ave. SW a Seattle Landmark based upon satisfaction of the following standards for designation of SMC 25.12.350:

D. It embodies the distinctive visible characteristics of an architectural style, period, or of a method of construction;

E. It is an outstanding work of a designer or builder; and

F. Because of its prominence of spatial location, contrasts of siting, age, or scale, it is an easily identifiable visual feature of its neighborhood or the city and contributes to the distinctive quality or identity of such neighborhood or the City.

DESCRIPTION

Location and Neighborhood Character

The Sixth Church of Christ, Scientist, Seattle, is located within Seattle's Admiral Neighborhood, the northeastern portion of West Seattle. The subject property is located on the northeastern corner of the intersection of SW Lander Street and 42nd Avenue SW. Hiawatha Playfield is directly located across SW Lander Street to the south. Lafayette Elementary is located on California Avenue SW and SW Lander Street, east of the subject Site. West Seattle High School, a designated City of Seattle Landmark, is located approximately one block south of Hiawatha Playfield. Fairmount Park lies three blocks to the east of the subject property. Admiral Way SW, an arterial, is located one block to the north of the property, and a small commercial district is centered one block to the northeast at the intersection of SW Admiral Way and California Avenue SW. Two City of Seattle designated

landmark buildings are located to the north across SW Admiral Way: the West Seattle branch of the Seattle Public Library, and the Admiral Theater. A major grocery chain store with a large parking lot is located across the street to the northwest. A quiet residential area with tree-lined streets and smaller residential properties, most constructed between 1900 and 1925, is located on the western, northern, and eastern sides of the property.

Site

The subject site is relatively flat, sloping down slightly to the north along its western property line and sloping up approximately three feet from its western property line along the length of the lot. The site is rectangular, measuring 115 feet east/west along SW Lander Street and 84.22 feet north/south along 42nd Avenue SW. The property is fronted by concrete sidewalks on the south and west and is adjacent to a single–family property on the north. A 20-foot wide paved alley runs behind the site on the eastern side. The rectangular building, measuring approximately 93 feet 3 inches east/west and approximately 50 feet north/south, is situated so that the rear of the building is located on the eastern property line abutting the alley. The northern side of the building is located approximately 15 feet 9 inches from the northern property line, the western side approximately 21 feet 10 inches from the western property line, and the southern side approximately 17 feet from the southern property line. The building's primary entry is located off of 42nd Avenue SW on the site's western side. This entry is accessed by way of a broad set of non-original L-shaped stairs leading upward from 42nd Avenue SW and by a non-original ramp leading from Lander Street SW, both leading to a non-original 16-foot deep concrete patio accessing the three pairs of French entry doors. Flanking the patio to the south is a non-original central raised platform creating a landscaped area. A non-original metal fence with thin vertical stakes and interspaced metal filigree extends along the northern section of the western property line and partially down the northern property line where it abuts a taller wooden fence. The fencing also returns eastward to the building at its southern end. Two sidewalks providing access from the streets run along the inside walls of the "L," so that the landscaped area is bordered by both street and site sidewalks. A service sidewalk runs along the western rear yard providing access to a rear service/storage room. A low landscape border runs along the southern façade terminating at a larger landscape mass at the paved alley.

Building Structure and Exterior Features

Sixth Church is a one-story to two-story masonry structure with a cast-in-place, reinforced concrete foundation and basement. The floors and flat roof are conventional wood-frame. The building has a formal and symmetrical rectangular arrangement with east/west and north/south shallow projecting bays forming a cross axis. The main building mass is two-story, with the western, southern, and northern bays parapets being slightly higher than that of the main building, while the rear (eastern) bay is one-story. The building measures approximately 25 feet high from the finish grade to the top of the building parapet on main portion. The brick veneer covering all four sides of the exterior consists of buff-colored rug-tapestry brick with a field of running-bond. All windows have a soldier course header and windowsills are finished with sloping rowlock bricks. The parapet is topped with a metal coping. The main roof is flat with membrane roofing, while the one-story rear (eastern) portion has a modified hip roof with composition roofing. The western façade, which is the primary façade and main building entrance from 42nd Ave SW, is symmetrically organized,

featuring a central projection with three punctuated bays. Four pilasters extending from grade to the top of the parapet articulate these bays to emphasize the vertical elements of the façade. Each pilaster is topped by a soldier brick course with a rowlock course directly beneath. Below the rowlock course is a grouping of two rows of header bricks shaped into a primitive chevron. Cast-iron sconce/lanterns are affixed to each pilaster at the mid-point of the door/transom spandrel. Each of the three bays has a pair of six-light non-original French doors, with a painted wooden spandrel above and a large 20-light wood-sash clerestory. Above the lintel header course are three courses of running bond, a projecting running bond course and a rowlock course. Above these courses is a square panel of seven-by-seven basket weave coursing framed on the sides by two vertical rows of rowlock bricks and on the top by another rowlock course. Above this rowlock course are three additional courses of running bond, a header course, and a single row of alternating basket weave panels with intermediate vertical stacks of header bricks. The central bay has a non-original cast stone cartouche representing a woman's face in the center of the single basket weave course (cartouche installed in 2003). The bays are topped by an upper header course below the same rowlock/soldier coursing found on the upper portion of the pilasters. The northern and southern portion of the western façade jogs back (eastward) on either side of the central projection. These recessed flanking walls each have a centrally placed narrow vertical 12-light wood-sash window with a lower recessed panel. The upper portion of each flanking wall is caped by two header courses with a single row of alternating basket weave panels with intermediate vertical stacks of header bricks, of the same pattern as found in the western façade bays. A single header course is located directly below this decorative course.

The southern façade, facing SW Lander Street, is similar to the western façade, as it shares a shallow projecting bay with four pilasters and a tripartite arrangement of openings, in this case each opening has a non-original pair of eight-light wood-sash casements with an upper transom composed of a six-light wood-sash fixed windows. The projecting bay, slightly higher than the main building, is placed eastward of the center of the central wall section of this façade, with the southern wall of the western projecting bay being blank. The diapering of the bay pilasters on this façade is nearly identical to western façade pilasters, as is the diapering within the three bays with the exception of an added recessed basket weave panel beneath each window opening. A concrete light well extends along the length of the projecting bay providing light and ventilation to the basement. Two flanking masonry walls to the west and east of the projecting bay are capped by two header courses with a single row of alternating basket weave panels with intermediate vertical stacks of header bricks, of the same pattern as found in the western façade walls. The eastern flanking wall is otherwise blank and the western wall is nearly blank except for a narrow vertical 12-light wood-sash window with a lower recessed panel placed near the western corner of the building. The building scales back at its eastern end, with the parapet walls stepping down to approximately 12 feet from finish grade. The masonry in this section has no diapering and is composed of a field of running bond. A service door with a small upper transom light is centrally placed in wall.

The eastern façade abuts the paved alley and masonry in this section also has no diapering and is composed of a field of running bond. Three groups of pairs of narrow five-light windows are symmetrically placed along the façade providing light to the eastern reader's rooms are placed along the first floor level of this façade. Four light-wells on the southern side of the façade provide light and ventilation to the eastern side of the basement. A

masonry chimney extends up from the face of the wall near the center of the façade. A horizontal louvered ventilation grill is located between the center and northern pair of windows.

The northern façade essentially mirrors the southern façade.

Plan and Interior Features

The main floor of the building is symmetrically arranged along an east/west axis with a western entry, a central large open room (the former sanctuary) with three non-original floor levels descending to the east, with the eastern end of the building devoted to a centrally placed performance platform (the former reader's platform) and ancillary areas. The western two-story high foyer has a ramp on each side of the room leading up to the main congregation area and correspondingly, two sets of stairs leading down to the basement level. The ramps and the stairs are flanked by wooden balusters done in the classical style. The foyer has terrazzo tile flooring laid in a pale salmon and gray diagonal checkerboard pattern, plastered stucco walls, and dark wood trims around doors and windows. At the top of each ramp is a set of double panel doors that provide entry into the main congregation area. The tall windows on the north and south elevations naturally illuminate the two-story high former sanctuary space. Inside, these windows are flanked by simple pilasters decorated with gold-painted corbels with carved foliage projecting below false beams that span the breadth of the room. The ceiling is decorated with four gold-painted plaster rosette medallions. Several non-original pendant lights with stained glass provide artificial light. A non-original mezzanine/balcony has been built above the western end of the former sanctuary. The projecting balcony overlooking the former sanctuary has a metal railing with thin vertical spindles and intermediate decorative metal panels. The eastern platform retains its original dark mahogany wall paneling, plastered upper walls, and decorative wood frame. To the south of the stage is an operational Wurlitzer pipe organ, whose pipes are concealed from view behind metal screens on the upper back wall of the stage. Behind the stage are two "green rooms: (formerly four reader's rooms). At each end of the backstage area are stairs leading down to landings providing access to the exterior and continuing to the basement.

The basement plan is also symmetrically arranged along an east/west axis. Stairways on the northern and southern side of the entrance foyer lead down to landings accessing the original coat check rooms located beneath the foyer sanctuary ramps and continuing down to the basement. A north/south hallway at the bottom of the stairs provides access on the western side (from south to north) to a mechanical room, a men's toilet, a laundry room, a women's toilet, and a supply closet. The eastern side of the hallway provides access to a small office on the southern end, the Sunday school room in the center, and another small room at the northern end. The large Sunday school room has four internal columns supporting the floor above. Doorways leading to egress stairs are located at the northeastern and southeastern corners of the room. Storage and mechanical rooms are located at the extreme end of the building at basement level. Floor finishes at this level include concrete (passages and utility areas), terrazzo, and linoleum. Walls and ceilings are generally plastered and painted. Windows opening out into air wells on either side of the Sunday school Room provide natural lighting and ventilation.

Building Alterations

The building exterior is largely original, with the exceptions of the addition of the western courtyard, and replacement windows in the central projecting bays on the northern and southern facades. The original sloping ramp from the street to the entrance doors was converted into a poured concrete slab with an exposed aggregate finish and steps in 1974. The original fixed lead framed windows on the north and south façades were replaced with wood-sash casements with upper transoms around the same time. A wooden roof deck was added after 2003. Some signage at the southwest corner of the property identifying the building's present use as a reception hall and public venue was added recently.

Interior alterations made after the church's conversion to a residence in 2003 include:

Foyer

- The foyer's walls were repainted a deep maroon color to update the color scheme.
- Two chandeliers were installed to replace the originals.
- Two sets of French windows were installed on the wall dividing the foyer from the main congregation area to provide additional lighting and ventilation to more recently built spaces at the mezzanine level.

Sanctuary

- The pews were removed from the main congregation area and the sloping floor was stepped to create three tiers of flooring.
- Guardrails made of recycled mahogany and wrought iron grillwork were installed at the edge of each tier.
- A large open kitchen with mahogany casework and modern appliances was built on the highest tier.
- A stairway was built on the northern side and to the west of the kitchen area accessing the mezzanine.
- The upper back and side plaster walls of the stage surrounding the metal screen covering the organ's pipe system were hand-painted in a harlequin diamond pattern mimicking the terrazzo floor pattern in the foyer, while, the performing platform ceiling was hand-painted with gold stars against a deep cerulean background reminiscent of 14th century Italian church ceilings.
- Behind the performance platform, two of the walls between the reader's rooms were removed to make larger rooms.

Mezzanine

- A mezzanine with an open balcony and master bedroom suite were added above the kitchen area.
- At the east side of the mezzanine is a balcony overlooking the main congregation area below, with railings made of mahogany recycled from the original pews, and wrought iron grillwork. The fascia below the balcony is likewise made of recycled wood from the pews, and imprints where people used to sit are still visible in some parts.
- A narrow staircase accessible from the master bedroom leads up to a stainless steel hatch that opens out to the rooftop deck terrace.

Basement

- The rooms in the basement were modified to suit the building's more recent function as a residence.
- The former nursery was converted into a laundry/utility room.
- The Sunday School Room was partitioned to create two bedrooms, one each in the northwest and southwest corner of the room. The southwestern bedroom is now used as an administrative office for the reception hall and the northwestern bedroom is currently used as an employee lounge area.
- The remaining majority of the Sunday School Room still maintains its original condition.

All other interior elements not previously mentioned, such as the walls, ceilings, doors, door trims, door hardware, window trims, cabinetry, bathroom fixtures, stairs and balustrades, remain in their original state.

Permit History:

DATE	DESIGNER	PERMIT#	DECRIPTION
8/12/1929	Gerald C. Field	287730	Build church and Sunday school
1972		545650	Repl. ramp with slab & steps

STATEMENT OF SIGNOFICANCE

Historic Site Context

The former Sixth Church of Christ Scientist is located in West Seattle's Admiral District.

West Seattle's Duwamish head was the site of the first Settlement of Euro-Americans in 1851. In 1862, the United States General Land office contracted with Lyman Andrews to survey a 36 square mile area in West Seattle, making it eligible for homesteading. In 1865, George Plummer made a homestead claim on 160 acres that is now at the location of the business district of California Avenue SW and SW Admiral Way, and purchased an additional forty acres adjacent to his homestead claim. These areas were purchased in 1885, by the West Seattle Land Improvement Co., headed by Uriah R. Neitz, and funded by capital from San Francisco investors..

During the 1870s, there was a small sawmill community called Freeport located at Duwamish Head. This community operated the Freeport School. However, without a reliable connection to the growing town of Seattle, there was very little development in West Seattle. In 1888, ferry service to Freeport began on the side-wheel steamer *City of Seattle*, and operated for 25 years. The ferry docked at what is now the intersection of Cascade Way and Ferry Avenue and connected to a cable car that ran up Ferry Avenue to the growing business district located in what is now called the North Admiral Neighborhood.

By 1893, West Seattle had two additional schools, Haller School at Alki, and the West

Seattle School, on SW California Avenue, where LaFayette is located today. Only two of the eight rooms of the West Seattle School were in use the first year, but by 1907, the population had grown enough that the school was full.

In 1902, King County built a drawbridge over the Duwamish waterway at Spokane Street, providing better access to the City of Seattle. In 1902, West Seattle residents voted to incorporate as a fourth class city, and two years later voted to incorporate as a third class city in order to fund their street car line with municipal bonds. At this period of time there were several communities, including the community at Alki Point to the west, Spring Hill to the south, and Riverside to the east, and none would cooperate with the new city's street car plans. West Seattle was annexed to the City of Seattle in 1907, at which time the public streetcar in West Seattle was sold to the private Seattle Electric Company. John Adams, the founder of the Fauntleroy community to the south also lobbied for annexation to the city of Seattle in order to obtain streetcar service. The Seattle Electric Company, controlled by the Stone and Webster cartel, extended their streetcar system in West Seattle after annexation. The new line crossed the tide-flats at Spokane Street south of Luna Park and the old ferry dock, connecting to the old West Seattle line, and continuing from the old south terminus on a single-track line south along California Avenue to Frontenac to what became known as the Endolyne turnaround, at the new city limits at 45th Avenue SW and SW Roxbury Street.

While Seattle was booming in the early 1900s, people were branching out to other neighborhoods such as Queen Anne, Columbia City, and West Seattle. In 1907, when West Seattle was annexed, the improvement of transportation to the neighborhood opened a whole new door between Alki, Admiral District, and the Junction. California Avenue and Admiral Way were the main arteries of the transportation boom. By 1917, Admiral Way had been paved all the way down to Spokane Street. As the population of West Seattle grew, business districts at other cable car stops and junctions grew. The largest business district was located at the intersection of Alaska Street and California Avenue.

A Carnegie and Niesz-funded library was erected north of Admiral Way on 42nd Avenue SW and SW College Street and opened in 1910. In 1911, Olmsted Brothers-designed Hiawatha Playfield was dedicated. Hiawatha was the largest public playfield in Seattle at the time. There were a few modifications made to it over the years, and it was granted City of Seattle Landmark status in 1986. West Seattle High School, which sits just to the south of Hiawatha Playfield officially opened in its current site in 1917, and was granted City of Seattle Landmark status in 1981. By 1923, there were over 1200 students attending the school.

The 1920s marked a population boom in West Seattle. Business flourished and schools experienced crowding. The building of Sixth Church of Christ, Scientist at the corner of 42nd Avenue SW and SW Lander Street addressed the need for religious services for a growing population. The 1930s brought an end to growth and the hardship of the Great Depression. In 1940 the streetcar system in West Seattle was dismantled, but by 1943, automobile traffic congestion resulted in the installation of traffic lights. In 1942, the Admiral Theater opened North of Admiral Way on California Avenue. The Admiral Theater received a City of Seattle Historic Landmark Designation in 1993. World War II brought a large number of families to West Seattle due to the shipyard and steel mill industry.

The construction of the West Seattle Freeway Bridge in 1984, seriously affected the business, settlement and traffic patterns in West Seattle, although allowing easier access to the city.

Property's Original Owner: Sixth Church of Christ, Scientist, Seattle

The Sixth Church of Christ, Scientist, was built in 1929, by a branch of the Church of Christ, Scientist, based within the Admiral Neighborhood, in the West Seattle District, Seattle, Washington.

The Church of Christ, Scientist

The Church of Christ, Scientist, originated with the publication in 1875 of *Science and Health with a Key to the Scriptures*, written by church founder Mary Baker Eddy. It describes a "universal practical system of spiritual, prayer-based Christian Healing, available and accessible to everyone." Christian Scientists generally reject medical drugs, hygiene, and other medical procedures.

Mary Baker Eddy (born Mary Morse Baker, 1821-1910) grew up in New Hampshire with a strict Congregationalist upbringing involving daily scripture readings. Her childhood was plagued by chronic illness, leaving her persistently seeking relief from suffering, primarily through prayer and scripture reading. In 1862, she became a patient and follower of Phineas Quimby, a faith healer and hypnotist. Although the extent to which Quimby's writings and teachings influenced Eddy is debatable, her time with Quimby definitely contributed to the development of her philosophic treatise *Science and Health* that she self-published in 1875.

Eddy went on to establish the First Church of Christ, Scientist, in Boston, Massachusetts, in 1879, after which she devoted the remaining years of her life to its support and development. Eddy quickly became a highly controversial religious leader, author and lecturer, drawing in thousands of followers. Eddy not only established the Massachusetts Metaphysical College in Boston, Massachusetts, in 1882, and wrote the bylaws of the new church in *The Manual of the Mother Church* in 1895, but also founded the *Christian Science Journal* in 1883, the *Christian Science Sentinel* and the *Herald of Christian Science* in 1898, and the *Christian Science Monitor* in 1908. Eddy died in 1910, at the age of 87.

The church went through a period of rapid growth during the first half of the twentieth century. Membership leveled out in the 1950s, and has since generally declined. Currently there are around 2,300 branch churches and societies of Christ Scientist, in approximately 60 countries worldwide. Total church membership is estimated at around 150,000 worldwide, with approximately 100,000 members in the United States.

Sixth Church of Christ, Scientist, Seattle

Followers of Mary Baker Eddy began meeting in the Seattle area around 1889. The first church built by Christian Scientists in Seattle was the First Church of Christ, Scientist, on Capitol Hill (1906, presently being altered to condominium housing), designed by the prominent Seattle architectural firm of Bebb & Mendel. This grand building, now a City of Seattle Landmark, was designed in a Romanesque revival style, a popular choice for Christian Scientists emulating the stylistic choice of the recent extension of the Mother Church in Boston. Portland, Oregon, architect George Foote Dunham was chosen to design

the Third Church of Christ, Scientist (1921-1922), just north of the University of Washington (now City Church), as well as the Fourth Church of Christ, Scientist (1916-1922, now Town Hall), built just east of the Central Business District. Both were also designed in the Romanesque style. The Fifth Church of Christ, Scientist, Seattle, built in Columbia City (1921, now the Rainier Valley Cultural Center, NHR 1980), was designed by Seattle architect Earl Roberts in a restrained Georgian/Colonial revival style. The Seventh Church of Christ, Scientist, was built between 1926 and 1927, in the Byzantine style from designs prepared by Harlan Thomas, of the architectural firm of Thomas and Granger.

In 1913, members of the Church of Christian Science began to assemble in West Seattle. The modest group met for worship and Sunday school in various homes and other available empty spaces throughout the community as was usual for a new branch. As their numbers grew, the Sunday morning services, Wednesday evening testimonial meetings and Sunday school sessions were held in what was then known as Gallinger's Hall on California Avenue near Lander Street, one block away from what would become their future sanctuary site.

In 1919, the Society was successfully incorporated as the Sixth Church of Christ, Scientist in accordance with the laws of the church, as well as those of the State of Washington. Growth in West Seattle continued to increase during this period and the new congregation felt confident in the their future membership allowing them to begin the search for a site for what would be the first Christian Science Church in West Seattle. Three lots, located at 42nd Avenue SW and SW Lander Street, were eventually chosen as the building site.

In February of 1929, the congregation voted to build their new sanctuary on their property. Gerald C. Field, a Christian Scientist, was selected as the architect, who used the then popular Art Deco style for the church. Construction commenced in July of the same year, with Neil McDonald as general contractor. The cornerstone was laid on October 9, 1929, and the church was finished in December of 1929, a full month ahead of schedule.

The church's first service was held on January 1, 1930. The total cost of construction was under $37,000. However, because Christian Science churches are not dedicated until they are free from debt, the Sixth Church of Christ, Scientist was not dedicated until February 8, 1942. There were initially fourteen charter members of the church.

The main auditorium was originally designed to house an audience of 350 people. During subsequent renovations however, some pews were removed to allow more space between rows. The church also included a Sunday school auditorium, additional rooms used for periodical distribution, a nursery, an enrollment room, a clerk room, and a furnace and supply room on the lower floor.

In 2002, the last remaining members of the church made the decision to consolidate with the Fourteenth Church of Christ, Scientist, located on Barton Street SW, also in West Seattle. The Sixth Church was considered too costly to maintain for an aging and smaller congregation.

The Church was subsequently put up for sale in 2003, and was purchased by the Bennett Family as their private residence. In 2006, it was turned into a venue available to the public to use for events, weddings, private parties, and community gatherings.

Historic Architectural Context:

Christian Science Church Edifices

Christian Science, as a religious institution, dictates no particular style of architecture, leaving the choice to the preference of the local society, which is entirely responsible for planning and paying for a building to meet its needs. However, the three most common styles before 1930 were Classical revival (either Greek or Roman), Colonial revival, and Georgian revival. According to Charles D. Faulkner, author of *Christian Science Edifices* and designer of many Christian Science buildings:

> *During the thirty years between 1890 and 1920, many Christian Science Churches were built in the Roman Classic style of architecture, a few also in the Greek Classic style. These buildings were often built with prominent porticos at their entrance, using columns, entablature and triangular pediment above and so became known among Christian Scientists as the sort of typical design for Christian Science churches. Frequently during this same period, the ceilings of the church auditoriums were formed in a dome shape, which often was reflected in the use of an exterior dome. The interiors were also designed in the Greek or Roman Classic styles, to be consistent with the style used on the exterior of the building, however, the use of the porticoed entrance, or of the dome, in no way established a particular style of architecture which could correctly be referred to a belonging to Christian Science churches.*

Faulkner describes Romanesque revival as a style of great majesty and dignity, but not very "homey." Faulkner emphasizes the importance of correct proportions to a pleasing Classical structure, with a building to be designed "in a simple, clean cut, dignified manner, expressing practical and economical use of interior facilities and gaining its beauty by intelligent use of architectural proportions."

Despite Faulkner's insistence that there is no "particular style" for early Christian Scientist Churches, most were built with vaguely classical exterior detailing, especially after the "City Beautiful" movement following the Chicago World's Fair in 1893. A 1904-06 "extension" to the mother church designed by architect Solon Beman is a flamboyant example of Classical Romanesque revival bordering on the Baroque. Church edifices taking other form stand out as exceptions to the rule. Bernard Maybeck's First Church of Christ, Scientist (1910), in Berkeley, California, represents the free use of romantic forms, while incorporating relatively inexpensive building materials such as poured-in-place concrete, industrial sash windows and asbestos sheet siding. Los Angeles architect Elmer Gray also chose to design the First Church of Christ, Scientist (1912), in Los Angeles in a free Italianate style.

Faulkner continues on to explain his view of the church's building philosophy:

> *We do not worship buildings and we do not look to the material structure as a source of spiritual inspiration. Symbolism has no place in Christian Science...The simple dignity and clean cut beauty of good architectural proportion express more attractiveness and command more respect than costly ostentation.*

Faulkner stressed that charm and friendliness were also important qualities in their churches, as invitations to strangers to join them, avoiding both false economy and ostentation.

Art Deco Architectural Style

The former Sixth Church of Christ, Scientist, can be classified as designed in the Art Deco style by its formal geometry and with its various types of brickwork patterns.

The Art Deco style was born out of the 1925 Exposition Internationale des Arts Decoratifs et Industriels Modernes held in Paris during 1925. Literature promoting the expo prohibited imitations, reproductions and counterfeits of the ancient styles. The style strove to meld artistic expression and the machine age in a forward-looking, complementary manner. Streamlined modern forms characterize the style and repetitive elements derived from mathematically generated geometric shapes. The celebration of decoration and the use of polychromy are of prime importance in Art Deco styling. Art Deco motifs were applied on cars, trains, kitchen appliances as well as buildings. These motifs were low-relief geometrical designs in straight lines, chevrons, zigzags and stylized floral or fountain shapes. The inspiration for these shapes came from Native art in the Americas and Cubism in Europe. Exterior finish materials of metal, smooth stone and concrete were typically accented with terra cotta, glass and colored mirrors. Some of the most famous examples in the United States are the Rockefeller Center (Raymond Hood, 1940), and the Chrysler Building (William Van Alen, 1930) in New York City, and the historic district in Miami Beach.

In Seattle, Art Deco became the preeminent style for major buildings, especially public buildings, built between the late 1920s, and the beginning of World War II. In Seattle's Central Business District. Some examples of this style include the US Marine Hospital Building (Bebb & Gould, Graham, 1932), the Seattle Tower, (Albertson, Wilson & Richardson, 1928), the Exchange Building, (John Graham, Sr., 1930), Seattle Federal Office Building (James A. Wetmore, 1931-1933), The Washington Athletic Club (Dherwood D. Ford, 1929-30) and the Roosevelt Hotel (John Graham Sr., 1928-29). Another excellent example of the Art Deco style in a high-rise building is the Edmund Meany Hotel (Robert C. Reamer, 1930-32, altered, now Deca) can be found in the University District.

Smaller-scale building projects outside the Central Business District include the Seattle Art Museum at Volunteer Park (Bebb & Gould, 1933), the MGM Building (Edmund W. Denle, 1936), and the Seattle Times Building (Robert C. Reamer, 1931).

Examples of smaller Art Deco buildings located in Seattle's neighborhoods are numerous and include Fire Station #6 (Bertram D. Stuart, 1932), the Margola Apartments on 17th Avenue on First Hill (architect unknown, 1928), and the Kress Building on California Avenue in West Seattle (architect unknown, ca. 1928).

Building Architect: Gerald C. Field (1881-1965)

Seattle architect, Gerald C. Field, designed the Sixth Church of Christ, Scientist, in 1929.

Gerald C. Field was born in New York and graduated from Trinity College. In 1908, he came west to Seattle, to work as an architect.

Prior to 1920, Field worked for a number of architects in Seattle including Bebb & Mendel, Howells & Stokes, and Howells & Albertson. Field is credited with at least one single-family

residence during this period, 3415 Cascadia Avenue (1917) in the Mount Baker neighborhood, designed in the Colonial Revival style. During the early 1920s, Field was employed by A.H. Albertson, most notably assisting in the detailing of the Cornish School with fellow employee Paul D. Richardson, in 1921.

By 1926, Field had an independent practice, with various offices in Downtown Seattle. He designed the McDermott Apartments (1514 Bellevue Avenue) in 1926, a solid concrete building with "extensive terra-cotta cladding and ornamentation, designed in the Beaux Arts/Neoclassical style." In 1929, Field designed the Art Deco Sixth Church of Christ, Scientist, in West Seattle. He is also credited with the design of the eclectic China Castle (later the Jolly Roger, destroyed) the same year. The following year, Field designed the six-story Oregon Bank Building in Klamath Falls, Oregon, in a vaguely Gothic revival style. During the late 1940s, Field designed several large apartment complexes in Anchorage and Fairbanks, Alaska. Field also designed several projects in Port Angeles, including the city hall and police station, as well as two churches, one a Christian Science edifice. He completed dozens of other projects during his long career, including clinics and small hospitals, apartment buildings, small commercial towers, civic buildings, churches, and residences, continuing his practice until at least 1960.

Field was a member of the Fourth Church of Christ, Scientist, Seattle, as well as the Mother Church in Boston. Field also was an early member of the Seattle Fine Arts Society (organized 1905, which later evolved into the Seattle Art Museum), and an early member of the Metropolitan Club. Field was a member of the Washington AIA between 1919 and 1924.

Field died in Seattle on April 2, 1965.

Building Contractor

The Building contractor was Neil McDonald.

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The features of the Landmark to be preserved include:

The site, the exterior of the building, and the interior of the first floor foyer of the building, including the ramps.

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Karen Gordon
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