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 547/12

Name and Address of Property: **Town Hall Seattle (Fourth Church of Christ, Scientist)**
1119 8th Avenue

Legal Description: Lots 2 and 3, Block 52, A.A. Denny's Plat of an Extension to Terry's 1st Addition to the City of Seattle, according to the plat thereof recorded in Volume 1 of plats, page 86, in King County, Washington.

At the public meeting held on November 7, 2012, the City of Seattle's Landmarks Preservation Board voted to approve designation of Town Hall Seattle (Fourth Church of Christ, Scientist) located at 1119 8th Avenue as 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, or period, or method of construction.

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

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 City and contributes to the distinctive quality or identity of such neighborhood or the City.

ARCHITECTURAL DESCRIPTION

The Fourth Church of Christ, Scientist, stands at the corner of 8th Avenue and Seneca Street along the west edge of Seattle's First Hill Neighborhood. Clad on all elevations in white glazed terra cotta, the building's materials, classical proportions and detailing provide an important visual anchor to the neighborhood.

The reinforced concrete structure stands on a poured concrete foundation. Built in two phases, the basement and first floor mark the first phase, with the upper floors and roof completing the second phase. The cross gable roof supported on riveted steel framing features a central dome containing an oculus allowing day lighting to the auditorium below. The subtle shifts in size and spacing of the terra cotta units distinguish the rear west and south elevations from the heavily detailed front east and north elevations. A prominent portico with free standing columns welcomes visitors off the front east facade. Lighting

serves an important role in the character of spaces. Sun light filtered through stained glass windows illuminates the third floor auditorium. The architect incorporated the same glass type into lighting fixtures on the second floor, back lit with incandescent bulbs to supplement perimeter day lighting through windows.

Interior layout consists of a basement, first, second and third floors, and an attic. The basement contains the building's principal mechanical space. Large gathering areas with supporting hallways and services areas dominate the first and second floors. The third floor is nearly completely given over to the auditorium with support spaces along the west edge. The attic contains the organ and additional mechanical space above the plaster ceiling. Stairways placed in the building's outer four corners permit movement between the building levels. An elevator added in the 1960s along the east facade just off the main east entrance augments the perimeter stairways.

Site and Neighborhood Context

The Fourth Church occupies the northeast corner of a city block with prominent north and east elevations. Surface parking comprises the rest of the block, allowing all four of the building's elevations to be visible. The primary facade and main entrance front Eighth Avenue. The north elevation is oriented towards Seneca Street. An alley bounds the 14,400 square foot parcel along the west. Sidewalks front the north and east building sides. The building's set back from the south parcel, which features a paved pay per use parking lot, echoes the separation presented by the west alley. Street trees grow on the north and east sides. Small planting areas flank the front, east entrance stairs. Overall site grade slopes downhill from south to north along the building's front east facade and downhill from east to west along the north elevation. This slope permits day lighting for most of the first floor with light wells for windows along the east facade. Interstate – 5 is located a half block to the west of the Fourth Church.

Historic multiple-story apartment buildings, a modern church, and a modern condominium building are located in the Fourth Church's immediate vicinity. These buildings include the 10-story Exeter House Retirement Community across Seneca Avenue and the 11-story Lowell Apartments, 10- story Emerson Apartments, and 21-story Royal Manor Condominium across Eighth Avenue. The First Presbyterian Church and 14-story One Thousand 8th Avenue Apartments are both located to the southeast of the building, across Spring Street. Nearby Seattle Landmarked properties include: the Women's University Club; YWCA Building; St. James Cathedral, Rectory/Site; Baroness Apartment Hotel; Dearborn House; Stimson/Green House; First United Methodist Church; Trinity Parish Episcopal Church; and the U.S. Assay Office/German House. The size, massing, terra cotta cladding, and Neoclassical design of the Fourth Church of Christ, Scientist, sets it apart from its neighbors.

East Facade

Serving as the main, front facade of the building the composition of the east entrance off 8th Avenue dominates. A row of six, non-structural, Roman Doric columns support a projecting portico. A pediment rises above and behind this portico from the building's main rectangular mass. A prominent cornice wraps along this facade around the portico, continuing around the

north elevation and the outer corners of the west and south elevations. Flat terra cotta units with thin joints comprise the majority of the cladding and serve as a base to contrast with ornamental details. At the basement level and at the outer bays, larger terra cotta units with pronounced joints imitate quoins and rustication. Raised terra cotta panels with rounds at the outer corners decorate the first floor's outer bays. Similar rounds are also used in the cornice. Molded terra cotta units comprise projecting elements such as dentils and pilasters. A narrow band of stained glass windows above each panel provides second floor day lighting. Within the pediment a large, arched stained glass window streams day lighting to the inner auditorium while a round vent above lets air circulate through the attic. At the entry, a series of concrete steps lead up to a concrete landing. Three double-leaf doorways flanked by single leaf doors open to the first floor vestibule. Each double-leaf doorway features a narrow, single lite transom above. Low terra cotta clad railings frame the landing's ends and outer front bays. Painted iron light standards supporting round white glass globes illuminate the entrance approach. Above the doorways, stained glass casement windows yield day lighting to the third floor auditorium.

North Elevation
Striking in composition, this elevation features two sets of engaged columns supporting a prominent cornice with the pediment carried upon a series of short pilasters. Recessed within this composition resides a massive round arched assembly of fixed sash stained glass windows illuminating the auditorium. Directly below, four double-leaf French doors open from the first floor onto a balcony. A round vent above the stained glass windows allows ventilation to the attic. Single leaf doors set between engaged columns at the first floor continue the doorway symmetry from the front east facade, but are non-functional. The French doors all feature a single fixed lite. The narrow balcony is an extension of the first floor's structural concrete floor slab, with decorative terra cotta brackets along the exterior. A series of windows directly below the first floor doorways provide day lighting to the first floor. Stained glass windows above the single leaf inoperable doors bring day lighting to the third floor's inner auditorium. The terra cotta cladding on the north elevation echoes the patterns from the east facade. Raised panels decorate the first story's end bays, each capped by a narrow band of stained glass windows illuminating the second floor.

Located at the first floor level on the west corner of this elevation, the northwest entrance served as the main entry prior to completion of the upper two stories. Concrete steps ascend to an exterior landing before three single leaf metal sash doors open onto a vestibule at the foot of the northwest stairway. From this vestibule, two double-leaf doors lead to the main first floor volume. The lobby features tile flooring and base.

West Elevation
The two solid walls to either side of the central fenestrated portion contain the northwest and southwest stairways. The northern mass continues terra cotta detailing from the north elevation. The southern mass displays a plain surface composed of smaller terra cotta units with thinner joints. A series of raised panels in the central gable end faintly suggest columns with brackets supporting a gable roof. Windows in the central portion provide day lighting to offices and dressing rooms on the first through third floors. Patterning repeats from the east and north elevations, with paired sash flanked by single units and single units above along

the third story. Louvered metal vents circulate air to the attic. There are two entrances on this elevation. The northernmost served to receive coal deliveries and is no longer used. The pair of doors each features a raised lower panel with 6-lites above. They open to a shaft down to the basement with a steel rung ladder mounted to the concrete wall. The southernmost entrance leads to the first floor of the southwest stairway. This door features a pair of vertical recessed panels with eight vertical lites above. The building's chimney used by the coal and later the oil furnaces extends above the parapet and dome on this elevation.

South Elevation

The eastern portion of this elevation continues decorative detailing from the front east facade. The central and west portions feature the more utilitarian smaller terra cotta units with thin joints as seen on the west elevation. A large round arched stained glass window assembly matching the north elevation illuminates the auditorium. Smaller paired and single units below and to either side provide day lighting to interior spaces. A round vent in the gable end circulates air to the attic. Two paired stained glass windows admit day lighting to the third story level of the southwest stairway. A similar band extends along the upper east portion of the elevation, illuminating the southeast stairwell on the interior. A pair of double leaf flush panel metal doors facilitates service access off this elevation. The doors open to the lobby at the bottom of the southwest stairway. This lobby also accesses the basement.

Roof

A cross gable roof with a central dome rising from the gable intersection shelters interior spaces. The north, east and south gable ends each contain a large stained glass window assembly providing day lighting to the auditorium. The central dome contains an oculus directing light downward to a round stained glass relite above the auditorium. The gable roof portions each feature asphalt composition shingles with low terra cotta parapets along the perimeter. The dome consists of copper cladding. A riveted steel structure supporting wood decking comprises the roof and dome structure. Flat composition clad roofs with tall terra cotta capped parapets shelter the northeast, northwest, southwest and southeast stairways. Small doors from the attic access these areas. Internal downspouts connect to the city's storm water system. Internal gutters extend along the lower edges of the gable roof slopes.

Interior

Basement

The basement serves exclusively as mechanical spaces for the building. A direct flight concrete stairway with painted metal tube railings descends from the basement's southwest stairway landing. A second direct flight stairway descends from this first volume to a lower area containing the brick coal furnace, oil furnace, steam heating lines and a massive, belt driven, heating and cooling fan system. Metal clad fire doors separate the spaces. All areas feature concrete floors, walls and ceilings. As technology changed, mechanical and electrical equipment was added and removed throughout the space.

First Floor (Seneca Entrance)

The first floor is accessed primarily off Seneca Street. This floor features six main functional groupings: main volume, west service spaces, east corridor and access hallways, east service spaces, central service spaces, and restrooms.

The **main volume** occupies the majority of the floor's central and west portion and served as the place of worship prior to completion of the upper two floors. The space features utilitarian finishes, painted ceiling, beams and piers with wall to wall carpeting. Curtains furnish flexible divisions within the space to accommodate different performance sizes. Contemporary fluorescent tube and incandescent pendant type fixtures illuminate the space. The east portion of the area adapted to serve as a stage with access to the central service spaces for performers. From the northwest corner a landing and steps enter into the space from Seneca Street. A ramp runs along this wall to provide ADA access to the restrooms off the floor's east corridor and elevator via the north access hallway. In the southwest corner of the area a short, direct flight of stairs with a wood railing lead up to the second floor southwest stairway landing.

West service spaces stand just west of the main volume. They contain catering support space for events held in the main volume. The spaces feature painted plaster walls with wood baseboard, painted ceiling, and vinyl composition flooring. Contemporary fluorescent fixtures provide lighting in addition to day lighting from west elevation windows. Windows have obscure glass. An added ramp leads up to the northwest entrance. Two sets of French doors open to the main volume. Added acoustical coverings on the doors provide sound attenuation between the service and performance spaces.

East access hallways and corridor serve as the main circulation feeders and collector, respectively. The access hallways direct movement in from the east performance area to restrooms, stairways, and the elevator, all accessed off the north/south running east corridor. The hallways feature 12-lite painted wood French doors at either end. Multiple panel wood doors lead off these hallways to the central service spaces. Linoleum flooring covers the corridor and hallway floors with original wood baseboard and door trim along the painted plaster walls. Added light fixtures hang from the painted plaster ceiling. Windows admit day lighting to the north and south ends of the corridor. Multiple panel painted wood doors open off the corridor to adjoining service spaces and the storage areas beneath the northeast and southeast stairways.

East service spaces consist of utilitarian storage spaces that functioned previously as the nursery during the church operation. They feature painted plaster walls and ceilings, with incandescent single bulb and fluorescent lighting fixtures, and elevator mechanicals.

Central service spaces provide back stage areas for performers utilizing the main volume stage. These spaces feature utilitarian finishes.

Restrooms are located at the north (men's) and south (women's) ends of the corridor. They feature terrazzo flooring with painted plaster walls and ceilings. Previous alterations replaced the wood stalls with composite stall partitions and created an ADA accessible stall. The original toilets and urinals remain; however, sinks and lighting fixtures are contemporary. A wood sill runs below the windows to continue along the north and south walls. Wall mounted radiators supply heating.

Second Floor (Foyer Level, 8th Ave Entrance)

The second floor is accessed primarily off 8th Avenue. This floor features five main functional groupings: entrance vestibule and lobby, north and south foyers, west service spaces, central service spaces, and a central corridor.

The **entrance vestibule and lobby** serve as the main receiving and distribution mechanism for people arriving to the building. The second floor retains original lighting fixtures, trim and spatial configuration. Brass fixtures utilize the same decorative glass found in the stained glass windows. The narrow vestibule transitions between the portico and lobby. The inner set of double doors was removed to encourage the quick movement of visitors into the lobby. The vestibule space features vinyl composition floor tiles with painted plaster ceiling and walls, the latter accented by wood trim and wainscot cap. Recessed wall radiators at either end (only the north radiator remains) supplied heating.

The south radiator was removed with installation of the elevator in the 1960s in the southern portion of the vestibule. The lobby volume continues finishes from the vestibule. This space leads to the north and south foyers and provides connection to the central, northeast and southeast stairways, and to the added elevator. Piers with recessed panels having simple bases and capitals carry beams having recessed panels.

Flat ceiling panels run between the beams. All surfaces are painted plaster. Two columns flank the central stairway leading up a direct flight of narrow stairs, with contemporary metal railings, to the auditorium. Several steps and an intermediate landing lead to a pair of multiple lite French doors opening to the stairs. Contemporary metal railings line the stairway. The original reader's desk, placed on casters and painted red, now functions as a box office. Several original wood pews stand around the perimeter of the space offer seating.

North and south foyers provide expanded function and circulation space with ample day lighting. They connect from the lobby to the northwest and southwest stairways, the west and central service spaces and the central corridor. They continue finishes from the vestibule and lobby. The south foyer features a Paperstone counter below the windows for expanded seating and an added service bay.

The **central corridor** connects the north and south foyers and opens on to the guest service spaces within the central service spaces. This corridor continues finishes and fixtures from the vestibule and lobby. A series of concrete beams finished with painted plaster segment the length of the corridor. Flat ceiling panels run between. A projecting wood counter carried on wood brackets extends along the east side of the corridor at the former hat and coat check locations. Wood trim frames these openings.

Central service spaces flank the central corridor, with the former coat and hat check areas opening off the east side of the corridor. These spaces feature utilitarian painted plaster walls and ceilings with multiple built-in shelving units for hats and bags. Original brass light fixtures with a floral glass shade illuminate these spaces. Alterations converted the south end to a space for serving refreshments and prepared food items with an added service window opening onto the south foyer.

West service spaces accommodate office and administrative support functions. Walls and ceilings feature painted plaster finishes with wall to wall carpeting throughout. The spaces continue wood baseboard, wainscot and trim detailing from the main public spaces. Contemporary fluorescent fixtures supply lighting.

Third Floor (Auditorium)

The third floor is accessed via the building's four corner stairways and the small central stairway from the second floor lobby. This floor features three main functional groupings: auditorium, west service spaces and hallway, and restrooms.

The **Auditorium** serves as the destination and central volume around which the other spaces are organized in their supporting roles. The space originally featured a platform for two readers located centrally below the painted, pierced plaster screen. The screen allowed sound from the organ, located directly behind it, to pass out into the auditorium. Painted wood paneling and pilasters run below the screen. Custom built, stained wood pews radiate out and upward. A gentle rise in the floor leads up from the center to the perimeter. Pews in the northeast and southeast corner curve to maintain direct views to the central readers. A steel structure supports the painted plaster central dome and vaults, allowing an unobstructed central space. The vaults spring from a classical frieze supported by slender piers having recessed panels on each face and simple capitals. Stained glass windows around the perimeter of the space and the oculus above admit day lighting. Carpeting comprises the floor covering throughout the space. Plaster walls extend around the perimeter, interrupted by pilasters where ceiling beams connect to the outer walls. Painted wood baseboard, wainscot cap and crown molding extend around the perimeter. Original brass pendant type fixtures provide lighting.

West service spaces rooms and hallway contain support space directly behind the auditorium. The hallway runs north/south between the northwest and southwest stairways with the service spaces opening off the west, as well as the stairway to the attic. Doors on the east lead to stage, added in 1999, which replaced the original reader's platform. The hallway and service spaces retain painted plaster walls and ceilings with the original lighting fixtures. Painted wood door and window surrounds, baseboard and wainscot cap provide finishing details in these spaces. The hallway and service spaces feature wall towall carpeting. Each space has a window for day lighting and ventilation.

Bathrooms located at the north and south ends of the west service spaces both retain their original sink and toilet. One bathroom features its original wood stall partitions. Walls and ceiling continue finishes from the west service spaces and hallway, with vinyl composition tiles for flooring. The original lighting fixture illuminates the space along with a window for day lighting.

Attic

The attic provides mechanical space above the third floor, along with space and access for the organ and rooftop access. Cast iron stairs with winders at the top, lead to the attic from the third floor hallway. The organ occupies the westernmost portion of the attic above the west service spaces with louvers opening to the screen in the auditorium. A wood door

accesses the interior of the organ for servicing. A narrow walkway behind the screen leads to smaller doors at either end accessing the roof and a central ladder leading to the mechanical space above the dome.

Circulation

The movement of people within the building relies upon a series of stairways and an added elevator. The main circulation elements consist of the northeast and southeast stairways, the southwest and northwest stairways, and the elevator. Secondary circulation elements such as the basement stairs and the direct flight between the auditorium and lobby (not in use) are called out in the space descriptions above.

Northeast and southeast stairways (first to second floor) provide the main route for the public to access the first floor restrooms. These quarter turn stairs exhibit vinyl composition tiles on tread and landings. Painted plaster walls and ceiling define the stairwell finishes. A round, wall mounted globe type light fixture at the top of the stairs provides lighting. A pair of French doors with multiple lites allows access to be closed off from the second floor. A wood railing with painted balusters and stained wood newels and railing run along the inner side of the stairway with an added railing along the outer edge. Carpeting covers the landings.

Northeast and southeast stairways (second to third floors) provide the main route for the public to move between the auditorium and lobby. These quarter turn stairs feature carpet on tread and landings between the second and third floor. Painted plaster walls and ceiling define the stairwell finishes. Pendant type light fixtures with a conical white shade illuminate the lower landing. Two sets of double leaf French doors with multiple lites allow access to be closed off from the lobby. Round wood railings run along the inner side with added railings along the outer side. A wood railing with painted balusters and stained wood newels and railing run along the open stairwell at the third floor.

Northwest and southwest stairways provide the main service circulation. They extend from the first up to the third floor. A pair of multiple lite French doors provides access between the stairways and the auditorium. Original lighting fixtures remain at each level. The stairs feature a railing with painted balusters and stained wood newels and railing.

The **elevator** addition occurred in the 1960s and provides access between the first and second floors. The cab features painted metal interior panels with a brass control cover and push button operation. The elevator addition occurred in the south portion of the vestibule space. The exterior single leaf door at this location remains in place and secured closed due to the elevator.

Alterations

Alterations to the east facade include closing of the southernmost single-leaf door to accommodate the elevator addition in the 1960s, adding an ADA ramp and railings, replacing of the portico's pink marble floor with concrete and seismically reinforcing the columns. Original pendant iron portico light fixtures seen in early photos no longer exist.

Alterations to the north elevation include concrete planter, metal tube railing and concrete steps, exterior door, entrance canopy, and replacement of the three doors leading to the interior. A new sign and recessed lighting run along the upper portion of the entrance. Added fluorescent lighting exists throughout the entire first floor space. Original window sashes at the basement level previously replaced.

Alterations to the west elevation include a metal security screen over the northwest first floor entrance and an added adjacent vent.

Alterations to the south elevation include replacement of all first floor window sash and southwest entrance doors. Upper story windows on this elevation and the entire terra cotta facade were carefully restored in 2010 with the assistance of a National Trust for Historic Preservation Partners in Preservation grant.

Alterations to the roof replaced the asphalt composition shingles, flat roof composition layer, and painted over the copper dome in an effort to weatherize it.

Alterations to the auditorium removed the reader's platform, the organ console, and many pews. The stage has been added to create a performance space. Doorways behind the stage lead to the former west service spaces and dressing rooms, which retain their original brass plaques denoting First Reader, Second Reader, Soloist, and Organist.

Other alterations include the replacement of most non-stained exterior glass (it was all obscure glass), removal of most of the cloakroom built-ins, removal of built in lobby literature displays, the addition of a south lobby service bay, and the addition of plumbing, electricity, and a storage area for refreshment service.

STATEMENT OF SIGNIFICANCE

The period of significance for the Fourth Church of Christ, Scientist (Town Hall Seattle) begins in 1916, the year the building’s first phase of construction commenced, and ends in 1922, with the completion of the last phase. The building is a highly intact example of ecclesiastical architecture as designed by Portland, Oregon-based architect George Foote Dunham. The building represents typical Christian Science architecture in Seattle and retains its interior layout and virtually its entire original exterior and many of its interior finishes.

Four other Christian Science church buildings are currently designated as Seattle Landmarks: the First Church of Christ, Scientist; the Fifth Church of Christ, Scientist (as a contributing resource within the City of Seattle Columbia City Landmark District); the Sixth Church of Christ, Scientist; and the Seventh Church of Christ, Scientist.

Historical Development of Seattle’s First Hill Neighborhood

Originally established as an upscale residential area for Seattle’s wealthy residents, First Hill evolved into a neighborhood featuring a wide range of commercial, institutional, and multiple family uses.

Incorporated as a town in 1869, settlement-era Seattle developed on the hillside rising above Elliott Bay, which served as the community's seaport. The downtown area grew out of the three original plats set out by early founders Carson Boren, William Bell, and Arthur Denny, with the street grid following the shoreline. Commercial growth within the downtown core converged around Front and Commercial Streets (now First Avenue and First Avenue South). Residential growth occurred primarily to the north and east of the downtown.

By the mid-1880s, wealthier Seattle citizens began to construct larger residences further up the hill from the downtown on First Hill, likely due to the hill's proximity to the business district and sweeping views of the waterfront. Col. Grandville Haller and Morgan Carkeek built the first large residences on the hill, and over the next two decades other wealthy families began constructing their own grand houses in the neighborhood. First Hill eventually boasted approximately 40 mansions.

The neighborhood did not remain an exclusive enclave away from the bustle of downtown activity for long. Continued population growth and the expansion of the city's streetcar system soon encroached, with businesses locating to the neighborhood and the construction of smaller residences on the east side of First Hill. New construction during the early 1900s increased the neighborhood's density and altered the character of the neighborhood from predominately single family residential to a mixture of commercial, residential, civic, and institutional activities. Hospitals, including Swedish Hospital (1908), Providence (1912), and Virginia Mason (1920) came to define the urban landscape, alongside fraternal halls like the Masonic Temple (1915) and the Washington Hall of Danish Brotherhood (1908) as well as churches such as Trinity Church (1905) and St. James Cathedral (1907).

While First Hill continued to evolve, other Seattle neighborhoods rose in prominence, and many wealthier residents relocated, selling their mansions. These once grand mansions fell into disrepair or became boarding houses. Multiple story apartment buildings replaced many single family houses and became the neighborhood's dominant feature as density increased.

The construction of Interstate – 5 through downtown Seattle in the 1950s and 1960s effectively severed First Hill from the downtown core, further altering the neighborhood's character. According to Folke Nyberg and Victor Steinbrueck, prominent Seattle architects as well as the authors of a 1975 urban resource inventory of Seattle,

> *Compared with many other Seattle communities, First Hill is characterized by a lack of planned urban design resources such as parks, viewpoints, boulevards, and public art… Consequently, the urban design character of First Hill is mainly composed of its widely varying streetscape qualities with many buildings of landmark prominent.*

Presently, First Hill features a broad range of activities, with numerous extant historic buildings which continue to speak to both the neighborhood's early history and its later evolution.

Fourth Church of Christ, Scientist

The membership of the First Church of Christ, Scientist (1519 E Denny Way, Seattle), founded in 1896, expanded by the early 1900s to the point which required the establishment of another church. This new church became known as the Fourth Church of Christ, Scientist,

as at that time two other Christian Science churches (the Second Church of Christ, Scientist, in Ballard and the Third Church of Christ, Scientist, in the University District) had already formed. Once established, the Fourth Church of Christ, Scientist, began meeting in downtown Seattle on June 26, 1909.4 When the church first organized they did not have a building of their own, instead meeting in the Arcade Hall, room 207, of the Arcade Building on Second Avenue and University Street.5 The Fourth Church continued to rent space for their Sunday services, eventually moving to the Hippodrome Building at 500 University Street by 1914.6 By August 1914, the church purchased property at the southwest corner of Eighth Avenue and Seneca Street. According to an August 30, 1914, *Seattle Times* article, the congregation's intent to build a church on the property fit in with the emerging character of the neighborhood since at that time, "a number of buildings of a semi-public character recently have been erected in that district." The transitions, laid out in the following paragraphs, from the original practical vision to the splendor of the terra cotta clad existing building chronicle the congregation's ascendance in wealth and prominence within the community. The congregation raised funds to pay for each of the construction phases.

News of the congregation's plans for a church building of their own appeared in a July 8, 1916, article in the *Seattle Times*. The article detailed a two-phase construction plan for the building amounting to $100,000, with the first phase projected to cost an estimated $24,000. The phased construction allowed the congregation to move into the building upon completion of the first stage and continue fund raising until phase two construction started.
The congregation's building committee, chaired by W. K. Sheldon, selected Portland-based George Foote Dunham as the project's architect. The article reported the building would front Seneca Street and feature a large foyer, director's room, circulating library, and church offices. Additionally, an electrically-operated elevator was planned to be installed between the foyer level and the auditorium.

The congregation would hold their Sunday morning services in the 1,000-seat auditorium. According to the article, "A cove system of lighting will be installed and the interior of the church will be finished in gray and ivory with windows of amber and flesh opalescent glass. The structure will be of hollow tiles faced with cream-colored brick."

The building committee awarded construction and plumbing contracts early in August 1916. Neil McDonald received the construction contract with a bid of approximately $30,000, while the plumbing contract went to Benjamin Randal. At the time of the contract awards, project managers anticipated a project completion deadline of January 1, 1917, for the first stage. Intended to be a 3-story building, the first phase of the project saw the construction of the building's first floor and basement mechanical space. The first floor included a large Sunday School room to serve as the congregation's auditorium until completion of the entire building. Construction costs for this initial construction phase exceeded initial estimates, reaching $40,000.

With the congregation growing and funds in hand, in 1922 the Fourth Church continued plans for the completion of the remainder of the building. The congregation retained Neil McDonald as their contractor and the anticipated expenditures for the second phase of the project came in at $150,000, bringing the total project cost to an estimated $190,000. While

plans for the building largely remained the same, the walls of the upper story were to be built of reinforced concrete clad on all four sides with terra cotta. The second phase of construction required the congregation to relocate for over a year. Beginning in July of 1922, they met in the Wilkes Theatre Building at Fifth Avenue and Pine Street for the duration of the project.

The final construction costs for the building reached $300,000. The main entrance fronted Eighth Avenue and accessed the second floor of the building. The second floor housed the main foyer, a cloak room, and clerk's and ushers' rooms. Stairs led to the main auditorium on the third floor, which the original plans indicated had a total seating for 1184 people. The lightness of the interior showcases the richness of the mahogany pews and reader's platform. Windows throughout the space showcased patterned opalescent art glass, created by Povey Brothers Glass Company of Portland, Oregon. The lack of symbolism in the auditorium and its art glass windows adhered to the Christian Science philosophy to emphasize scripture over symbols and rituals. A three-manual Austin pipe organ, tucked behind a plaster grille, filled the auditorium with sound. Readers' rooms and restrooms reside behind the reader's platform. Following the completion of the entire building, the first floor space became a Sunday School room. In addition to the high quality of the building's decorative features, contractors installed a $20,000 heating plant, utilizing a combination of hot water and hot air. The congregation held their first Sunday service in the fully completed building on September 22, 1923. In addition to their regular service, the church hosted a reception to commemorate the occasion.

The congregation continued to utilize the building at Eighth and Seneca for the next sixty plus years, but by 1990, dwindling attendance coupled with ever-increasing maintenance costs persuaded the church to consider selling the property. As the church began to explore their options, a group of private investors and preservationists led by David Brewster, the former *Seattle Weekly* publisher, expressed interest in the building. The group, organized as Landmark Hall, originally formed in an effort to save the old sanctuary of Temple di Hirsch to convert the building into a community and performing arts venue. The investors shifted their plans and negotiated with the Fourth Church congregation over the next several years; however, the church rejected six offers from the consortium throughout the 1990s.

Brewster and the investors then contacted Historic Seattle, a historic preservation advocacy nonprofit organization, to assist the group in the negotiations. Historic Seattle analyzed the building's potential as a performing arts center and successfully negotiated a purchase and sale agreement for the property in 1997, pending the results of a feasibility study and building assessment. Historic Seattle conducted a feasibility study with $75,000 in emergency funding, through Hotel Motel Funds approved by the King County Arts Commission and Landmarks and Heritage Commission. The study assessed the building's physical condition, viability as a performance venue, and whether a market existed for this type of venue. Following the completion of the study, Historic Seattle concluded it did not have the capacity to raise the funds required for the building's long term preservation without detracting from other projects. As such, Historic Seattle transferred the purchase agreement to Brewster's investor group, which formed Town Hall LLC. The deal closed in April 1998 with the congregation accepting Town Hall LLC's offer over a higher offer from First

Presbyterian Church, which sought to consolidate the parcel with other adjacent parcels for an entire redevelopment of the block.

As Town Hall LLC acquired the building, a non-profit organization, Town Hall Association, formed to run it as a performance venue. The Association leased the building from the LLC and had a first option to purchase the property. Then in December of 1997, Town Hall Association exercised its option to purchase the property from Town Hall LLC through the contribution of shares and loans from the investor group and through grant funding from Washington State Building for the Arts, 4Culture, and the City of Seattle.

A successful organization, the Town Hall Association, today, operates on a $1.5 million annual budget and in the last fiscal year alone (June 2011-June 2012) served the community by presenting over 410 events to nearly 105,000 audience members. The Town Hall Association continues to operate the venue as a community and performing arts center, offering programs in music, humanities, civic discourse, and world culture in the form of concerts, lectures, meetings, and fundraising events.

Neoclassicism

The Fourth Church of Christ, Scientist, embodies the Neoclassicism of the late 19th and early 20th Century Revivals Movement. The building's quiet formality and restrained ornamentation conform well to the basic tenets of the Neoclassical Revival style and display Roman stylistic details, such as the Roman Doric column capitals.

Neoclassicism emerged from the City Beautiful movement and the associated Beaux-Arts Classicism, first introduced to the nation through the Columbian Exposition at Chicago in 1893. This wave of classical revival in architecture praised the style of the ancient Greek and Roman cultures as viewed through the lens of the renowned École des Beaux-Arts, the Parisian arts and architecture school. Beaux-Arts Classicism emphasized grandeur, symmetry, and opulent ornament. Referring to Beaux-Arts Classicism and other Classical Revival styles, Architectural historian Carol Rifkind states, "Buildings or monuments which revive Classical Greek or Roman styles are notable for their weightiness, solidity, and pretentious figural and ornamental motifs."

Following World War I, the design sensibilities lauded by the City Beautiful movement shifted slightly, with practical concerns valued over greater opulence. New construction continued to favor the nostalgia present in the Beaux Arts Classicism, but slightly more restrained building facades emerged in popular design, as seen in the Neoclassical movement.

Leland Roth, architectural historian, describes Neoclassicism "as a means of making urban buildings more harmonious with one another." The Fourth Church of Christ, Scientist, exemplifies this concept as a prominent landmark which anchors the corner of 8th and Seneca, while relating well with its surrounding neighborhood.

The Church of Christ, Scientist, and Christian Science Architecture

Mary Baker Eddy (born Mary Morse Baker, 1821-1910) founded the First Church of Christ, Scientist, in Boston, Massachusetts, in 1879. Born and raised in a Congregationalist home in New Hampshire, Mrs. Eddy (as she is referred to by Christian Scientists) suffered from illness for much of her youth. She devoted herself to studying the Bible and in 1866 discovered what she believed to be the Science of Christianity, a system of applying spiritual laws. After continued study, Eddy published her book *Science and Health with Key to the Scriptures* in 1875 and founded Christian Science in 1879. The movement quickly gained traction in New England and soon spread throughout the nation, sparking a building boom of Christian Science churches, with over two thousand branch churches built by 1930.
The religious movement quickly found its way to the Pacific Northwest; Christian Scientists began to meet in Seattle in 1889. Eighteen charter members founded the First Church of Christ, Scientist, on August 6, 1896. The church grew in membership and the congregation erected the First Church of Christ, Scientist, designed by the firm of Bebb & Mendel, in 1906 in the adjacent Capitol Hill neighborhood of Seattle.

Although the Mother Church (First Church of Christ, Scientist) serves as the headquarters for the Christian Science church, the denomination does not have the same hierarchical structure of other Protestant denominations. The construction of new church buildings in various architectural styles by individual congregations illustrates this principle. Though the church does not prescribe a specific architectural style, many Christian Science church buildings, including the Fourth Church of Christ, Scientist, in Seattle, utilized the Classical Revival styles made popular following the 1893 Columbian Exposition at Chicago. The Extension to the Mother Church, a large auditorium addition constructed between 1903 and 1906, embraced the elements of Classical Revival, which encouraged other congregations to select a similar aesthetic. According to Paul Ivey, art history professor and author of *Prayers in Stone*, "Christian Science church architecture emerged during an identity crisis in religious architecture in general. This crisis concerned the changing function of the church in the city and the rise of non-Protestant religions." At the time of the Christian Science movement's emergence, religious buildings utilized various architectural styles, including Gothic Revival, Romanesque Revival, Byzantine, and Moorish Revival. The use of classical styles allowed Christian Scientists to distinguish their church buildings from those of other Protestant denominations and even other religious architecture. Christian Scientists believed the classical orders and systems "reflected the institutionalization of the Christian Science ideals."

In addition to exterior architectural similarities, Christian Science church buildings share similar interior architectural features and spatial organization. The design of the church auditoriums lends itself to the uniqueness of Christian Science worship services, which center on readings from scripture and Eddy's *Science and Health*. Instead of a pulpit or altar dominating the back of the sanctuary, Christian Science auditoriums feature a shallow, raised platform with room for two reader stands. According to Paul Ivey, author of *Prayers in Stone*, the configuration of pews, often arranged like an amphitheater, "emphasized a unity and intimacy of worship rather than hierarchy, a 'gathering around' of believers who listened to a lesson-sermon read from a dual pulpit." The interiors of Christian Science buildings, often illuminated by stained glass windows, lacked the religious symbolism or ornamentation often associated with other religious buildings.

Architectural Comparisons

The architecture of the Fourth Church not only demonstrates Dunham's excellent and consistent design aesthetic, but sets it apart from other Christian Science churches in Seattle. In order to understand the architectural significance of the Fourth Church of Christ, Scientist, a few other religious buildings will be discussed as comparisons. The First Church of Christ, Scientist, (1519 E Denny Way, built 1906) exhibits an interior layout and architectural elements comparable to the Fourth Church Christ, Scientist and other Christian Science churches. While the design of Christian Science church buildings remained at the discretion of the local congregation, many constructed churches in Classical Revival styles. The congregation of the First Church of Christ, Scientist, favored slightly more ornate Roman architectural elements than the Fourth Church. Clad in Bedford limestone and Concord granite, the First Church also exhibits greater ornamentation with stone cartouches, Corinthian capitals, intricate garlands, dentils, and egg and dart carvings. The Fourth Church appears quite subdued in comparison.

In addition to the Fourth Church, George Foote Dunham also designed Seattle's Third Church of Christ, Scientist (4740 17th Avenue NE, built 1921-1922). Both of Dunham's Seattle churches feature entrances marked by fluted columns, although the Fourth Church's columns support a heavy pediment, while the Third Church has engaged columns. The two church buildings have similar features, due to their shared architect, contractor, and construction for Christian Science congregations. The Fourth Church's terra cotta cladding sets it apart from the Third Church of Christ, Scientist, which utilizes brick with stone accents. The terra cotta and dome of the Fourth Church serve the building well and project gravitas amongst other downtown buildings in its urban location.

Seattle's Fifth Church of Christ, Scientist (3515 S Alaska Street, built 1921), also embodies a classical design aesthetic similar to the Fourth Church. The building, designed by Seattle architect Earl A. Roberts, is a contributing resource to the Columbia City Historic District, listed to the National Register of Historic Places on January 1, 2005. The building is also contributing to the City of Seattle Columbia City Landmark District (listed 2005). The Fifth Church exhibits the Greek Revival style and shares stylistic elements with the Fourth Church. While prominent entrance porticos and classical revival details, including multi-lite windows and columns, accentuate both buildings, the scale and quality of material distinguish the Neoclassical Fourth Church from the Fifth Church.

Dunham also designed a Christian Science church in Bellingham, Washington, the First Church of Christ, Scientist (1027 N Forest Street, built 1910). Bellingham's First Church and Seattle's Fourth Church have similar footprints and massing and both employ Neoclassical elements. The main entrances on both buildings feature pedimented porticos supported by Doric columns. The Bellingham Christian Science church lacks the terra cotta cladding, prominent copper capped dome, and stained glass which highlight the facades of the Fourth Church.

Dunham served as the architect for Spokane's Second Church of Christ, Scientist (806 W Indiana Avenue, built 1921). The Second Church shares characteristics with Seattle's Fourth

Church including a massive portico and Neoclassical design elements. The buildings also feature similar massing and scale and stand on corner lots. The cladding on the Second Church, though, primarily consists of cream colored brick cladding with terra cotta detailing, contrasting with the Fourth Church's sole use of terra cotta. Furthermore, the Second Church's rounded corners distinguish it from the Fourth Church, introducing a Moderne stylistic element into the building's design. Meanwhile, the Fourth Church exemplifies traditional Neoclassicism.

George Foote Dunham, Architect

Architect George Foote Dunham designed the Fourth Church of Christ, Scientist, in Seattle. Dunham established a career in early 20th century Pacific Northwest architecture marked by both ecclesiastical and residential designs.

Born on September 17, 1876, in Burlington, Iowa, George Foote Dunham became a prolific architect of Christian Science churches. Dunham began his career as a draftsman under Solon Spencer Beman, another Chrisitan Science architect, in Chicago after obtaining his architecture degree from Armour Institute of Technology (now Illinois Institute of Technology) in 1900. His assistance on Beman's design of the First Church of Christ Scientist in Portland, Oregon, brought Dunham to the Pacific Northwest, where he stayed for the next 20 plus years.

After relocating to Portland, Dunham worked as a draftsman for the prestigious Whidden & Lewis firm (1907-1908), then as a designer for Kable and Kable, Architects (1909) before establishing his own one-man firm in 1910. Dunham maintain his Portland office until 1929, when he moved to Orlando, Florida. During his Portland career, Dunham designed numerous Christian Science churches in the Pacific Northwest, including examples in Portland, Seattle, Bellingham, McMinnville, Woodburn, and even Victoria, British Columbia, as well as single family residences. Dunham became a member of the Portland Architectural Club in 1913. He later became a member of the Oregon Chapter, AIA, and served as treasurer in 1925. After Oregon began licensing architects in 1919, Dunham received Architect License No. 69.36 After relocating to Florida, Dunham continued to design Christian Science churches, in particular the First Church of Christ, Scientist, in Orlando, which was listed to the National Register of Historic Places under Criterion C in 1980. Himself a Christian Scientist, Dunham limited his religious designs to Christian Science churches. Classical motifs ran throughout Dunham's designs; he utilized variations of Classical Revival styles in most, if not all, of his work, both religious and residential. Although Dunham's churches did share his general design sensibility, the size and massing of each church building varied according to the size of the specific congregation. Dunham-designed churches featured auditoriums capable of seating crowds of more than 1,000 to more intimate gatherings of 100.

In addition to his ecclesiastical designs, Dunham became known for his residential work in Portland. While differing significantly in function and size, these residences fit well within Dunham's canon of work, illustrating his trademark style and design consistency.

George Dunham's Church Designs

First Church of Christ, Scientist (Bellingham) 1027 N Forest Street, Bellingham, WA 1910
Fourth Church of Christ, Scientist (Portland) 109 N Emerson Street, Portland, OR 1913

Second Church of Christ, Scientist (Portland) 531 NE Holladay Street, Portland, OR 1914-1920
First Church of Christ, Scientist (McMinnville) 806 N Davis, McMinnville, OR 1916
Christian Science Society of Woodburn Address unknown, Woodburn, OR 1916
Fifth Church of Christ, Scientist (Portland) 4224 SW 62nd Ave, Portland, OR 1917
First Church of Christ, Scientist (Victoria) 1205 Pandora Avenue, Victoria, BC 1919-1920
Second Church of Christ, Scientist (Spokane) 806 W Indiana Avenue, Spokane, WA 1921
Third Church of Christ, Scientist (Seattle) 4740 17th Avenue NE, Seattle, WA 1921-1922
Fourth Church of Christ, Scientist (Seattle) 1119 8th Avenue, Seattle, WA 1922-23
First Church of Christ, Scientist (Orlando) 24 N Rosalind Avenue, Orlando, FL 1928

Neil McDonald, Contractor
Contractor Neil McDonald enjoyed a long and successful career as a general contractor in Seattle, constructing numerous church, university, and commercial buildings. Born on Prince Edward Island, Canada, McDonald arrived in Seattle in 1901. McDonald worked as a contractor until his retirement in 1954. McDonald died in 1957 at the age of 85. McDonald belonged to the Arcana Lodge No. 87, F. & A.M., and served on the Seattle Board of Appeals. Construction projects McDonald supervised included: the Third, Fourth, and Sixth Churches of Christ, Scientist; St. Spiridon's Greek Orthodox Church; Ezra Bessaroth Synagogue; Law Building and Henry Art Gallery at the University of Washington; Northern Life Building; Orthopedic Hospital; and the Henry Clay Nelson house.38

Summary
The Fourth Church of Christ, Scientist, is a highly intact example of Neoclassical and Christian Science architecture in Seattle. From its prominent location at the corner of 8th and Seneca, the Fourth Church of Christ, Scientist, is representative of the overall visual character of the First Hill neighborhood, which features a mixture of institutional, residential, and commercial architecture. The Fourth Church of Christ, Scientist, is one of the largest and most intact ecclesiastical examples of architect George Foote Dunham.

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The features of the Landmark to be preserved include:
The exterior of the building; the following interior features: the entry vestibule and lobby on the Second Floor/Foyer Level, the NE and SE stairwell systems between the second floor and the auditorium, the auditorium space; and the building site.

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