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 332/09

Name and Address of Property: **(former) Seventh Church of Christ, Scientist**
2555 8th Avenue West

Legal Description: The south 132 feet of the north 396 feet of the west 165 feet o the east 495 feet of the southeast ¼ of the northwest ¼ of Section 24, Township 25 north, Range 3 east, W.M.; except those portions thereof condemned in King County Superior Court Cause No. 71543, for street purposes, as provided by Ordinance No. 22602 or the City of Seattle; together with the south 10 feet of the north 406 feet of the west 120 feet of the east 487 feet of the southeast ¼ of the northwest ¼ of said Section 24; and together with that portion of the West Halladay Street adjoining as provided by Ordinance No. 50891 of the City of Seattle; situated in the City of Seattle, County of King, State of Washington.

At the public meeting held on June 17, 2009, the City of Seattle's Landmarks Preservation Board voted to approve designation of the (former) Seventh Church of Christ, Scientist, at 2555 8th Avenue West 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, period, or of a method of construction; and

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 Seventh Church of Christ, Scientist, Seattle, is located in the northern portion of Seattle's Queen Anne Neighborhood, one-half block south of the Mt. Pleasant Cemetery at

the northwestern corner of the intersection of W Halladay Street and 8th Avenue W. A small commercial district is located two blocks to the southeast along W McGraw Street, and Frantz H. Coe School is located approximately one-and-half blocks to the southeast. The surrounding area consists of smaller residential properties, most constructed between 1900 and 1925.

Site

The site of the Seventh Church of Christ, Scientist, Seattle, is a corner lot at the northwestern corner of the intersection of W Halladay Street and 8th Avenue W. The lot is rectangular, measuring 132 feet in the north/south direction along 8th Avenue W and 142.12 feet in the east/west direction along W Halladay Street. The property is fronted by sidewalks on the south and east and is adjacent to single –family properties on the north and west. The site is relatively flat. The L-shaped building is of two parts, a higher and larger auditorium portion on the northern side and a smaller and lower Sunday school wing occupying the southwestern portion of the site. The building is positioned with its "legs" fairly tight to the north and west property lines, with a large landscaped area located in the southeastern corner of the site. The building's primary entry is located off 8th Avenue W on the site's northeastern corner. This entry is accessed by way of a broad set of stairs leading upward to a landing and the three pairs of double doors leading to the auditorium foyer. The entrance to the Sunday school portion of the building is located on its northeastern corner where it abuts the auditorium portion. 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 central raised platform and fountain have recently been added to the landscaped court. A service sidewalk runs along the western rear yard providing access to a rear service/storage room.

Building Structure and Exterior Features

The building is composed of two interconnected, but distinctly articulated sections: a higher auditorium portion with related ancillary projections on the east and west, and a smaller Sunday school wing located on the south. Stylistically the building has been identified as Byzantine Revival. The building has extensive cast-stone trim and edgings, including quoins at all building corners except as noted. All exterior field areas between cast-stone quoins and edgings are buff painted stucco, most consolidated with fiberglass matting. All roofs are unglazed terra-cotta mission tile. The gutters and downspouts are copper. Parapet walls have cast-stone copping, most with sub-flashings.

The auditorium is square in plan, measuring 59 feet wide in the north/south direction and 59 feet deep in the east/west direction. The auditorium's exterior walls extend upward approximately 24 feet to the roof drip edge and copper gutter. The modified hip roof slopes upward at a 5-in-12 slope to a central crowning cupola. The height from surrounding grade to the top of the copper cupola finial is approximately 50 feet. The corners of the auditorium chamfer as pendentive forms at a point approximately 18 feet from grade, sloping inward toward the center to form an irregular octagon at an upper clerestory cast-stone beltline, with four sides approximately 47 feet wide and four sides above the building corners

approximately 11 feet wide. The chamfers are capped with cast stone. The clerestory extends approximately 8 feet upward from the beltline to the roof drip edge. The clerestory corners have cast-stone quoins visually supporting a cast-stone lintel below the decorative cast-stone cornice. Eight tripartite 6-foot wide arched cast-stone windows are equally spaced around the clerestory. Round cast-stone columns with Romanesque cushioned capitals support the windows' arches, and the windows are composed of leaded glass lights. See Figure 18.
On both the northern and southern sides of the auditorium at the mid-point of their exterior walls is a composite group of three arched double windows. Each group rests on a projecting cast-stone sill-base with quatrefoil floriated panels. Each window is framed with cast-stone engaged floriated respond shafts supporting the arch intrados. Between the double windows the shaft capitals are elongated and joined. A central twisted column separates the two leaded-glass arched-top windows. In each double window a round leaded glass window is flanked by a pair of rounded/wedge-shaped windows filling in the spandrel between the intrados and the double window. The arch extrados voussoirs and edgings are cast-stone.

The eastern façade of the auditorium wing features a one-story gabled entry pavilion, with flanking shed-roofed sections recessed slightly from the entry face. Three broad concrete steps and a landing provide access to the entry. The entry measures overall approximately 57 feet wide in the north/south direction and is approximately 21 feet deep in the east/west direction. The gable has a cornice/parapet frieze with vinette ornament. The three arched recessed doorways are edged with cast-stone engaged zigzag fluted respond shafts supporting a cast-stone arch intrados with alternate diamond and quatrefoil molding. The shaft capitals are cast-stone grotesques of owls, with the capitals elongated allowing the two pair of central shafts to be linked. The three massive arched-top French doors are composed of vertical oak planks and each leaf has a half-round divided light window with leaded-glass scallops, each pair creating a round window. Each door features elaborate upper worked metal hinges. Two bronze dedication plaques flank the doorways and the gable face has the name of the building painted above the central doorway. A pair of sconces with hanging shades mounted above door head height also flanks the central doorway. The entry sides each have a pair of double arched leaded-glass windows with cast-stone edgings and sills, and a lower painted wood panel.

The western façade of the auditorium has a two-story gable projection/bay housing the building's fan room. The bay projects 8 feet westward and is approximately 23 feet wide. The bay also has cast-stone edgings at its corners and parapet, as well as a continuation of the auditorium's clerestory stringcourse. A pair of narrow four-over-four leaded glass wood-sash double-hung windows is located on the second story of the building face. A chimney extends through the roof on the northern roof.

The Sunday school is basically cruciform in plan, the plan becoming irregular as the two-story building extends northward and around the two-story western auditorium projection/bay. The Sunday school roof has a cross-gable form with a 3 ½-to-12 slope, with an upper hip-roofed square cupola. The northern roof of the Sunday school wing continues northward, intersecting with the western portion of the auditorium, creating a lower shed roof running along the western face of the higher western façade of the auditorium wing. The Sunday school wing extends 57 feet southward from the auditorium and is 58 feet 4 inches

deep from east-to-west at its widest part. The height of the Sunday school is approximately 21 feet from grade to the top of the cupola.

The eastern façade of the Sunday school wing has a recessed entry on its northern end adjacent to the auditorium wing, a central projecting gabled bay, and the eastern wall of the southern projecting bay. The recessed entry has a blind three-arch arcade, with a central doorway of the same pattern as those at the main auditorium entry. The two flanking arches each contain a small central leaded glass four-light arch-top wood sash casement window. The central portion of the façade has the same parapet frieze as the entry roof and has a grouping of three windows: a large central double window similar to the large double windows on the auditorium's north and south façades although lacking a spiral central shaft, flanked on each side by a single leaded glass arched window. All windows have a lower painted wood panel between the sill and the cast-stone plinth. The southern portion of the façade is blank with the exception of typical cast-stone quoins and edgings.

The southern façade of the Sunday school is composed of three parts: a large central gabled window bay flanked by two smaller relatively blank wall sections. The central bay has the same parapet frieze as the entry roof and the same window group as the eastern façade of the Sunday school. The two wall sections each have a single arch-top doorway, containing a door with an upper leaded-glass panel. The doors are positioned near the face of the central bay.

The Sunday school's western façade extends northward and wraps around the auditorium's western bay projection, with the roof becoming a shed roof as it extends northward. The southernmost portion of the façade mirrors the southernmost portion of the eastern façade with a relatively blank wall portion on the south and a central projecting gabled bay with the same window group as on the eastern and southern sides of the Sunday school wing. To the north of the projecting bay is a wall section in line with the southernmost wall portion containing a service door accessing the sorting/storage room, flanked by a pair of eight-over-eight wood-sash double-hung windows. This wall façade portion, as with the remaining wall extending northward, is utilitarian in detail and lacks the cast-stone quoins and edgings typical of the remainder of the building. The southernmost portion of the long wall to the north of the sorting/storage room has two double four-over-four wood-sash double-hung windows. The remaining wall potion has three windows positioned higher on the wall to accommodate the raised floor behind the reader's platform in the auditorium. The two windows on the southern side are double four-over-four wood-sash double-hung windows, and the remaining window near the northern corner is an eight-over-eight wood-sash double-hung window.

The northern façade of the shed-roof extension, abutting the auditorium and extending westward approximately 21 feet, has a two-panel service door with a leaded-glass upper panel on its easternmost side and a pair of raised double four-over-four wood-sash double-hung windows on the western side. The small northern façade of the sorting/storage room measuring 10 feet 8 inches has a pair of eight-over-eight wood-sash double-hung windows.

Plan and Interior Features

The building's interior finishes are typically austere, generally in keeping with Christian Science beliefs. Floors are hardwood, most now carpeted, and walls and ceilings are light painted textured plaster. Window and door trim and casing work, when present in the main areas of the building, are of oak.

The building's main entrance is located on the eastern end of the auditorium wing, with three French doors leading into a foyer measuring approximately 32 feet wide in the north/south direction and 20 feet deep in the east/west direction. The foyer has a black slate floor and a large chandelier hangs from ceiling at the center of the room. A coatroom and women's toilet are located on the northern side of the foyer; and another coatroom, ushers' room, and men's toilet are located on the southern side of the foyer. Two doorways with pairs of round-arched doors provide access to the auditorium. The auditorium floor slopes downward to the west and measures 56 feet square; all four corners are mitered with arched openings. The arched opening at the southwestern corner leads down to the Sunday school lobby and to a stairway leading down to the basement, and the opening at the northwestern corner leads up to a corridor accessing a boardroom, four small preparation rooms, and an office located on the northern side of the auditorium wing (the last room is accessed from the Sunday school wing). A recessed rostrum or speaker's platform with a shallow arched ceiling is located on the auditorium's western side, with doors on either side accessing the northern corridor. The organ sound chamber is located at the rear of the rostrum. The auditorium has 13 rows of oak pews with a central east/west corridor. The auditorium ceiling is coved, springing from a molding line located approximately 19 feet above the floor adjacent to the rostrum. A large octagonal chandelier hangs from a central ceiling oculus.

From the Sunday school entrance lobby abutting and to the south of the southwestern corner of the auditorium, a narrow entry hallway with an adjacent pair of toilets leads to the Sunday school entrance to the east, to the sorting/storage room on the west, and to the Sunday school room on the south. The Sunday school room has a central area measuring 32 feet square, and is framed by bay wall corners on the southern sides and columns on the northern sides. Bays extending outward from this central area on the eastern, southern, and western sides create an overall space measuring approximately 43 feet in the north/south direction and approximately 55 feet in the east/west direction. The ceiling is coved slightly in the central room section. Fluorescent lighting is hung from the Sunday school ceiling.

Structural System

The building is basically a reinforced concrete-block masonry building with a conventional concrete foundation. The building has a crawlspace running under its entirety, with the exception of the northern end of the auditorium wing, which has a utility basement. The floor of the entry and the sloping floor of the auditorium consist of 2x8 joists at 16 inches on center supported by 8-inch wide girders resting on 8x8 wood posts and concrete footings. The floor area in front of the speaker's platform is of 2x12 joists at 16 inches on center. Western service areas are conventionally framed with 2x8 floor joists and 2x4 interior partitions. The auditorium roof is spanned with four interlocking riveted steel trusses, two

running east/west (truss type "A") and two running north/south (truss type "B"). These trusses are supported on the exterior walls by reinforced concrete wall bents. A fifth truss (truss "C") spans the area above speaker's platform, transferring roof loads from the western ends of the "A" trusses. The trusses support the auditorium's coved plaster ceiling and central oculus. Wood roof framing consisting of 2x8 roof rafters at 16 inches on center rests on 10-inch wide girders supported by the roof trusses. The Sunday school floor consists of 2x2 floor joists at 16 inches on center supported by 8-inch wide girders resting on 8x8 wood posts and concrete footings. The Sunday school roof's cross-gable has a 15-inch deep steel "I" ridge girder spanning east/west, supporting an intersecting 10-inch deep steel "I" ridge girder spanning north/south. Trussed 2x10 roof rafters supported on the ridge and the exterior walls are tied together by 1 ½-inch steel rods on the eastern and western sides, and by lower 2x10 bottom chords, also acting as ceiling joists on the northern and southern sides.

Documented Building Alterations

The building retains a high degree of integrity with only a handful of minor alterations occurring since the building was completed in early 1927.
Permit History:

DATE	DESIGNER	PERMIT#	DECRIPTION
8/7/1926		259253	Build church and Sunday school
1/16/1976			Install recessed lighting
6/7/1982			Boiler permit
12/11/2001			Boiler permit

Other Known Alterations:

DATE	DESCRIPTION
Unknown	Removal of wall partitions between original office and adjacent rooms to north
Unknown	Removal of partitions in Sunday school
Unknown	Addition of consolidation fabric over exterior stucco
Unknown	Carpeting auditorium and Sunday school
2008	Removal of plaques on either side of speaker's platform
2008	Addition of landscape feature to garden (design by Alison White)

STATEMENT OF SIGNIFICANCE

Historic Site Context

Queen Anne Hill was first settled in the 1860s and 1870s. Queen Anne was incorporated into the city of Seattle in two annexations, one in 1883, and another in 1890. Between 1900 and 1910, the population of Seattle was booming, and so was the population of Queen Anne Hill. Despite its reputation for being a community of Grand Houses, even at that time, most of the residents of Queen Anne Hill were laborers and artisans, although the numbers of businessmen residing on the hill was steadily increasing. About half the residents of Queen

Anne Hill owned the houses they lived in at that time. During the 1880s and 90s, the roads and sidewalks had been graded and planked on the south side of Queen Anne Hill, and residents had access to municipal water and sewer service. In 1902, citizens proposed a plan to the Seattle City Council to build two streetcar lines to the top of Queen Anne Hill. The Queen Anne Avenue counterbalance route was built in 1905, and cost a nickel to ride. From the early 1900s to the present, Queen Anne Avenue from Lee Street to McGraw has been the backbone of the business community on Queen Anne Hill. There was also significant business development along Galer Street because of the counterbalance streetcar stop at Queen Anne Avenue and Galer. By 1920, there was a grocery store, a barbershop, and a theater along with many other businesses, all in the vicinity of Queen Anne Avenue and Galer.

Several significant apartment buildings were constructed on the southern crest and slope of Queen Anne Hill during the early part of the last century continuing into the 1920s. These apartments include the Chelsea Apartments (1907) and the Del la Mar Apartments, recognized City of Seattle landmarks. Apartment construction was relatively stable for many years until demand for apartments and urban growth stimulated apartment and condominium development beginning in the 1990s and continuing to the present.

One block north of the subject site along the northern crest of Queen Anne Hill is the Mt. Pleasant Cemetery, the adjacent Jewish Hills of Eternity Cemetery, and the A. A. Wright Columbarium. Mt. Pleasant was originally established in 1879, as an Odd Fellows cemetery, eventually expanding to 40 acres to serve other communities.

By 1915, the Queen Anne streetcar line, operated by Seattle Electric Company, extended north on 6th Avenue and 7th Avenue to its terminus at W Raye Street at the southern edge of Mt. Pleasant Cemetery, as well as connecting to an east/west line on McGraw, providing excellent public transportation to the subject site.

Note: Additional information regarding the development of the Queen Anne Hill Neighborhood was prepared in 2005 by Florence K. Lentz, Mimi Sheridan, and the Queen Anne Historical Society. This essay, titled “Queen Anne Historic Context Statement,” can be found at the City of Seattle’s Department of Neighborhoods, Historic Preservation Program website:
http://www.cityofseattle.net/neighborhoods/preservation/ContextQueenAnneStatement2005.pdf.

Property’s Original Owner: Seventh Church of Christ, Scientist, Seattle

The Seventh Church of Christ, Scientist, was built between 1926 and 1927 by a branch of the Church of Christ, Scientist, based within the Queen Anne Neighborhood of 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.

Seventh 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. See Figures 52-55.

Christian Scientists living in the vicinity of Seattle's Queen Anne Neighborhood began meeting in 1919 at Redding Hall at First Avenue W and W Roy Street. Within a few years, the congregation had grown enough that they were able to hire the prominent architectural firm, Thomas & Grainger, to design a building for their services and Sunday school on a site at the corner of 8th Avenue and Halladay Street.

The first services in the new church, described as "an adaptation of the Romanesque," were held in early 1927. The new church edifice possessed the qualities of substantiality, dignity, beauty and simplicity, with the pleasing architectural proportions that Christian Scientists preferred in their buildings. The interior layout is consistent with the basic program described in Charles D. Faulkner's Christian Science Edifices: a foyer for meeting before and after services, an auditorium where the services were held, a sizable Sunday school room with its own entrance for education of children during adult services, a board room for committee meetings, and the necessary rest rooms, storage and office spaces.

The building also has the simplicity of internal decoration typical of many Christian Science buildings, with translucent windows and white walls. The only decoration, as usual in Christian Science church edifices, were biblical inscriptions on the either side of the reader's platform (now removed). The vaulted ceiling with cove lighting is also an important feature. The ceiling gave the impression of a dome, which typically crowned larger-scale Christian Science churches. The cove lighting emphasized this feeling, creating the illusion of sunlight. Such lighting was a much-admired feature of the First Church in Seattle.

The congregation used the church for its weekly services as part of its mission of spiritual giving, church services, operation of a Christian Science reading room, and an annual presentation of at least one well-advertised lecture or talk on topics of spiritual interest and relevance to daily living. Church activity included Sunday Service, Sunday school, and on Wednesday evening, a testimony meeting. The congregation maintained a reading room where the public could access material on Christian Science and related subjects. The reading room occupied various sites over the years and at one point was located in the Uptown business district at 525 Queen Anne Avenue North. Prior to sale of the property in 2007 to the Seattle Church of Christ, the reading room was located at the church site: the Seattle Church of Christ.

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.

Byzantine/Eastern Romanesque Revival

Although the Seventh Church of Christ, Scientist, is consistent with basic programmatic organizational requirements of Christian Science church edifices, its exterior departs from most Christian Science church edifices that were designed between 1890 and the 1920s, which were Classical Revival, Colonial Revival, and Georgian Revival, in that it draws upon Byzantine or Eastern Romanesque stylistic influences. This is evident in the use of

pendentives to support the dome, square column capitals, and eastern-derived decorative ornament.

The architecture of the Byzantine or Eastern Roman Empire developed in the fourth and fifth century B.C. from Early Christian and late Roman antecedents. The style flourished within the domains of the Byzantine Empire until its fall in the fifteenth century, its influence spreading during this period through Italy to France and Germany, and northward into Russia. The Gothic style, particularly as seen in Venice, is derivative from this style The form is almost exclusively ecclesiastical and became the archetypical form for Eastern Orthodox churches. It is distinguished from early Roman architecture primarily by the plan being derived from the Greek cross and by the general use of a central cupola, either used by itself, or with lesser cupolas crowning the four arms of the plan. Round arches or vaults with pendentive transitions characteristically supported the cupolas. Column capitals are typically square blocks tapering downward and were often adorned with foliage or basketwork. Doorways were commonly square-headed, with a semi-circular arch over a flat lintel. Ornament was often elaborate, usually in flat-relief, rather than high-relief moldings, and was used extensively on spandrels, soffits, and other flat surfaces. Decorative themes included interlacing bands, flat acanthus leaves with pointed and channeled lobes, crosses, and emblems, with richer examples using multi-colored marble. Advances in glassmaking allowed the abundant use of glass to light the interior spaces, particularly within the cupolas.

The most famous example of the Byzantine style is Hagia Sophia in Istanbul. The building was unique at its time in combining a basilica church type with its nave and side aisles, and a large rotunda supported by pendentives springing from four arches bounding a square. The rotunda of this type had only been used previously in much smaller churches and spanned an unprecedented 107 feet. Another example is the church of St. Irene in Istanbul , which is virtually a smaller version of Hagia Sophia.

Building Architect: Harlan Thomas (1870-1953)

The architect of record for the Seventh Church of Christ, Scientist, Seattle, was Harlan Thomas, of the firm Thomas, Grainger & Thomas. Thomas was born in Iowa on January 10, 1870. His family moved to the small frontier town of Fort Collins, Colorado, in 1879. He entered preparatory year at Colorado Agriculture and Mechanical College (Colorado A&M, now Colorado State University) in 1885, studying drawing and mechanics. Thomas began classes in 1886, but withdrew after his father's death that same year. He worked as a carpenter in both Fort Collins and Denver until 1889, when he was able to find employment with the Denver architectural firm of A. M. Stuckertas. He re-entered Colorado A&M in 1891, where he earned a Bachelor of Science degree in 1894. While in school, he was chosen to design two buildings for the college: the Agriculture Hall (demolished) and the Industrial Arts Building-Mechanic Shop.

During this period Thomas also designed the Bouton Residence (1893; 113 N. Sherwood Street, Fort Collins, CO; NHR December 12, 1978). He is also thought to have designed a major addition to the Franklin Avery residence (1893; 328 W. Mountain Avenue, Fort Collins, CO; NHR June 24, 1972).

After graduation, Thomas opened his own architectural firm in Denver and married Edith Partridge, a Presbyterian minister's daughter. In 1895, Thomas and Edith traveled through Europe for sixteen months. During this trip Thomas was able to attend an American atelier in Paris headed by Marcel Peruse de Montclo. They returned to Denver in 1896, where Thomas reopened his architectural office.

Upon his return, one of his projects was the design of the Fort Collins Methodist church (1896, demolished 1966). In 1897, Thomas designed a large residence for himself in Montclair, a suburb of Denver. Other projects during this period included Central High School (1900, 1015 14th Avenue), in Greeley, Colorado; and Stratton Hall (1900), at the Colorado School of Mines in Golden, Colorado. Thomas was elected and served for three terms as mayor of Montclair. He also served as a member of the Board of Control of Colorado A& M, as well as serving on the college faculty, and on the Colorado State Board of Agriculture.

Between 1903 and 1904, Thomas spent fifteen months traveling around the world, sketching and painting what he saw, and he traveled again for a year in 1905. He would draw upon these experiences for the rest of his life.

In 1906, Thomas moved to Seattle. His first architectural project in Seattle was his own home on the western slope of Queen Anne Hill (1906, 802 West Lee Street, Seattle), designed in a loosely interpreted Mediterranean style.

In the first four years of his Seattle practice, Thomas worked alone designing:

- The first Mount Rainier Lodge (1906, burned 1926, Longmire, WA).
- Chelsea Hotel (1907, altered; 620 Olympic Place, Seattle; City of Seattle Landmark).
- Sorrento Hotel (1907, altered, 900 Madison, Seattle; City of Seattle Landmark), a magnificent Italianesque fantasy on First Hill overlooking the central city.

Around 1909, probably due to his having acquired the commission to design the new high school in Aberdeen, Washington, Thomas formed the firm of Thomas, Russell, and Rice, which lasted until 1912. During this period they collaborated on at least three schools located around western Washington. All were rather rectangular in form and with restrained, vaguely Gothic detailing. These projects include:

- J. M. Weatherwax High School (1908-1909, altered, Aberdeen, WA)..
- Monroe High School, Monroe (1909-1910, destroyed, Monroe, WA).
- Enumclaw High School (1910-1911, destroyed, Enumclaw, WA).

After the dissolution of Thomas, Russell, and Rice, Thomas worked alone or collaborated with other architects throughout his career, forming temporary alliances as opportunities arose. Notable projects associated with Thomas between 1912 and 1925 include:

- The Corner Market Building in the Pike Place Market (1911-1912, corner of First Avenue and Pike Street, Seattle, with Clyde Grainger), a contributing building in the Pike Place Historic District.
- The Queen Anne Branch of the Seattle Public Library (1912-1914, 400 West Garfield, Seattle, with W. Marbury Somervell), a simple but elegant Tudor Revival box.
- The Henry L. Yesler Library (1912-1914, 2300 E. Yesler Way, Seattle), now the Douglass-Truth Library, with W. Marbury Somervell.
- The Columbia Branch Library (1914, 4721 Rainier Avenue S., Seattle, with W. Marbury Somervell), a straightforward neo-Georgian box.
- Delta Kappa Epsilon Fraternity House (1914, 4520 21st Avenue N.E., Seattle), now Tau Kappa Epsilon.
- Old Main (1918, destroyed ca. 1950, Fairbanks, AK), first building on the Alaska School of Mines campus.
- The Seattle Chamber of Commerce Building (1923-1925; altered, 219 Columbia Street, Seattle), with Schack, Young & Myers, with a vaguely Romanesque/Byzantine facade.

Thomas hired his former associate, Clyde Grainger, in 1921, as chief draftsman. Grainger had reputably worked under Andrew Willatson (a.k.a. Willatzen) in Helena, Montana, from 1913 to 1921. Thomas advanced Grainger to a partnership and chief designer in 1925, forming the firm of Thomas and Grainger. Thomas' son Donald joined the firm in 1926, becoming Thomas, Grainger, and Thomas. Harlan Thomas continued as senior designer and managing partner of the firm until his retirement in 1949. During the ensuing years the firm was responsible for the design of these notable projects:

- The Sales and Service Building (1925, 601 Westlake Avenue N., Seattle), now vacant. A City of Seattle Landmark).
- Rhodes Department Store (1926-1927, destroyed).
- The Seventh Church of Christ, Scientist (1926, 2555 8th Avenue W, Seattle), a Byzantine Revival design.
- Capital High School (1927, altered, Juneau, AK), now the Legislative Affairs Building.
- The Masonic Scottish Rite Temple (1928, Juneau, AK), a minimalist Art Deco box.
- Harborview Hospital and adjacent Nurses' Residence (1929-1931, altered, 325 Ninth Avenue, Seattle), Moderne massing and detailing setting a precedent for the later Marine Hospital on Beacon Hill.
- Kappa Kappa Gamma (1930, altered, 4504 18th Avenue NE, Seattle). See Figure 87.
- Bagley Hall (1935-1936, altered, University of Washington Campus, Seattle), with Floyd Naramore, and Bebb & Gould. .
- W.A. Broom residence (1935, Woodway, WA).
- University Presbyterian Church (1935, 4540 15th Avenue NE, Seattle).
- Sprouse Reitz Company, storefront (1940, Portland, OR).
- A proposal for the Laurelhurst Community Church (1937).
- St. Stevens Episcopal Church (1940, 4805 NE 45th Street, Seattle).
- Sand Point Community United Methodist Church (1945, 4710 N.E. 70th Street, Seattle).

Other residential work included a 500-unit World War II housing project in Bremerton with Smith, Carroll & Johanson, and after the war, speculative housing in northeast Seattle for developer Albert Balch.

Thomas was also active in the Seattle Chapter of the American Institute of Architects (AIA), first joining in 1915, and served as chapter president between 1924 and 1926. He was elected a Fellow in 1928. He also was appointed a professor of architecture at the University of Washington and served as head of the Department of Architecture between 1926 and 1940, after which he was named emeritus.

Thomas retired from architectural practice in 1949, but continued expanding his experience. Late in life, he became a respected painter, particularly of watercolor sketches. He died at the age of 83 in Seattle on September 4, 1953.

Building Contractor

The building contractor is unknown.

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The features of the Landmark to be preserved include:

The exterior of the building;
The following elements of the interior: The main entrance foyer including the two cloakrooms, and the auditorium, including the speaker's platform, and
The site

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