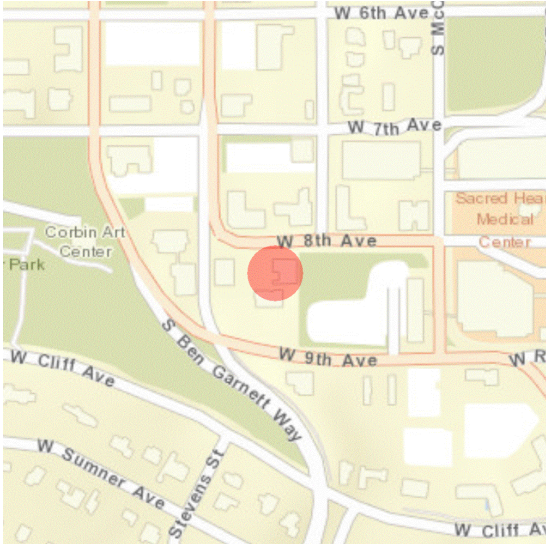


Location



Address: 319 W 8TH AVE, SPOKANE, WA 99204
Location Comments: 321 W 8th Ave is earlier address
Tax No/Parcel No: 35194.2828
Plat/Block/Lot: 19-25-44, RAILROAD 2ND ADD, PARCEL 'A' OF SP Z99 -
Geographic Areas: SPOKANE NW Quadrangle, T25R43E19, Spokane County

Information

Number of stories: 1.00

Construction Dates:

Construction Type	Year	Circa
Built Date	1961	<input type="checkbox"/>

Historic Use:

Category	Subcategory
Commerce/Trade	Commerce/Trade - Professional
Religion	Religion - Religious Facility
Commerce/Trade	Commerce/Trade - Professional
Religion	Religion - Religious Facility

Historic Context:

Category
Architecture
Religion



Historic Property Report

Resource Name: Unitarian Church

Property ID: 155456

Architect/Engineer:

Category	Name or Company
Architect	McClure & Adkison
Architect	Moritz Kundig
Architect	McClure & Adkison; Mortiz Kundig

Thematics:

Local Registers and Districts

Name	Date Listed	Notes
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Project History

Project Number, Organization, Project Name	Resource Inventory	SHPO Determination	SHPO Determined By, Determined Date
2011-03-00043, , Nifty From the Last 50	8/8/2003	Not Determined	
2011-06-00088, , Assessors Data Project: Spokane Commercial	6/1/2011	Not Determined	
2016-12-08751, , Spokane Mid-20th Century Modern Survey 2016	6/26/2017		

Photos



North and west (front) facades



View of west, front facade



View of west facade, north side



View of courtyard



View of west facade, south side



View of entry



View of courtyard



Detail, former stair to Glover Mansion



South, side facade



East, rear facade



North east corner



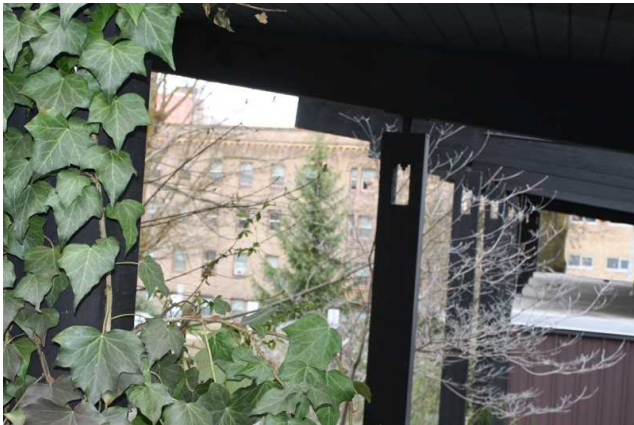
North, side facade



North, side facade, west end



View of addition at northwest corner



Detail - eave overhang on west facade



Setting - Glover Mansion to south



Setting - office building to west





stair detail.



Historic Property Report

Resource Name: Unitarian Church

Property ID: 155456

Inventory Details - 8/8/2003

Common name:

Date recorded: 8/8/2003

Field Recorder: M. Houser

Field Site number:

SHPO Determination

Detail Information

Characteristics:

Category	Item
Plan	Rectangle
Roof Material	Asphalt/Composition - Built Up
Cladding	Wood - Vertical Boards
Structural System	Wood - Post and Beam
Foundation	Concrete - Poured
Roof Type	Gable
Cladding	Concrete - Poured
Form Type	Commercial

Styles:

Period	Style Details
Modern Movement	Contemporary

Surveyor Opinion

Significance narrative: Spokane Chapter AIA Award winner 1961.

Physical description: patterned concrete and light fixtures by Harold Balazs.

Bibliography: Building edesigner Tom Adkison was an AIA fellow and Spokane Chapter president in 1953. He also served on the City of Spokane's Park Board. "AIA 150 Celebrates Tom Adkison, FAIA." Ellen Robey, Terri McRae & David Huotari of ALSC Architects, Spokane AIA Newsletter, Spokane, WA, December 2007.



Historic Property Report

Resource Name: Unitarian Church

Property ID: 155456

Inventory Details - 6/1/2011

Common name:

Date recorded: 6/1/2011

Field Recorder: Artifacts Consulting, Inc.

Field Site number: 35194.2828

SHPO Determination

Detail Information

Characteristics:

Category	Item
Form Type	Commercial

Surveyor Opinion

Significance narrative: Data included on this historic property inventory form (HPI) detail stemmed from County Assessor building records imported by the Washington State Department of Archaeology of Historic Preservation (DAHP) into WISAARD in 2011. This upload reduces data entry burden on community volunteers and historical societies participating in the survey and inventory of their communities. The intent of this project is directed specifically to facilitating community and public involvement in stewardship, increasing data accuracy, and providing a versatile planning tool to Certified Local Governments (CLGs).

Currently survey and inventory projects at the local level produce a field form for each property surveyed and include digital photographs. Volunteers doing the survey track down and manually enter all the owner, parcel, and legal data manually. Manual data entry diminishes accuracy and quantity of resources volunteers can survey. Recognizing this, DAHP uploaded building data for each Certified Local Government (CLG) on properties that were built in or before 1969 to provide an accurate and comprehensive baseline dataset. Volunteers doing survey work need only to verify data, add in photographs and extent of alterations and architectural style data, as well as expand upon the physical description and significance statement as new data is collected. For planning purposes, the attrition rate of properties built in or before 1969 can start to be measured to guide stewardship priorities.

Project methodology entailed use of the University of Washington’s State Parcel Database (<http://depts.washington.edu/wagis/projects/parcels/development.php>) to provide the base parcel layer for CLGs. Filtering of building data collected from each county trimmed out all properties built after 1969, as well as all current, previously inventoried properties. Translation of building data descriptors to match fields in HPI allowed the data upload. Calculation of point locations utilized the center of each parcel. Data on this detail provides a snapshot of building information as of 2011. A detailed project methodology description resides with DAHP. Project team members: Historic Preservation Northwest, GeoEngineers, and Artifacts Consulting, Inc. (project lead).

Physical description: The building at 319 W 8th Avenue, Spokane, is located in Spokane County. According to the county assessor, the structure was built in 1960 and is a commercial professional building. Also according to the county assessor, the structure was remodeled in 2006. The commercial building is a 1-story structure.



Historic Property Report

Resource Name: Unitarian Church

Property ID: 155456



Historic Property Report

Resource Name: Unitarian Church

Property ID: 155456

Inventory Details - 6/26/2017

Common name: Unitarian Church

Date recorded: 6/26/2017

Field Recorder: Diana Painter

Field Site number:

SHPO Determination

Detail Information

Characteristics:

Category	Item
Foundation	Concrete - Poured
Form Type	Church
Roof Material	Asphalt/Composition - Built Up
Cladding	Wood - Board & Batten
Cladding	Concrete
Plan	Rectangle
Structural System	Wood - Platform Frame

Styles:

Period	Style Details
Modern Movement	Neo Expressionism

Surveyor Opinion

Property appears to meet criteria for the National Register of Historic Places: No

Property is located in a potential historic district (National and/or local): No

Property potentially contributes to a historic district (National and/or local): No

Significance narrative: History. Historically, the area in which the Unitarian Church is located was home to Spokane’s wealthiest. As expressed on the website Spokane Historical, “Seventh Avenue and the lower South Hill was once the neighborhood of Spokane elites. Bankers, senators, businessmen, mining and lumber entrepreneurs, doctors, architects, and lawyers built their mansions along the base of the basalt bluff. Some famous names include the architect Kirtland Kelsey Cutter, the railroad man, D.C. Corbin, the father of Spokane, James Glover, and hotel owners, the Davenports” (Rebstock, “Spokane Historical”). Today a number of the mansions remain, but the area is dominated by office buildings, apartment buildings, and the Providence Sacred Heart Medical Center.

The Unitarian Universalist Church of Spokane, first called the Spokane Unitarian Society, was established in Spokane in 1887 by 20 founding members who first met in the local Opera House. The first two ministers of the society were very dynamic and even notorious and garnered a large following. By the time the second minister left in 1916, the church’s average weekly attendance was 800. At this time they were meeting at the Clemmer Theatre, now known as the Bing Crosby Theater. After the departure of this

second minister, however, the church membership dwindled to “only a handful” and the church entered a period of homelessness in Spokane. In 1937, the congregation began meeting in the Temple Emanu-El. By 1943 they were able to buy the Glover Mansion, where they met until the present building was constructed. In the 1950s and 1960s, the church’s minister was Rev. Rudy Gilbert. It was under his leadership that the congregation constructed their new, purpose-built church (Unitarian Universalist Church of Spokane, <http://uuspokane.org/WP2/our-church/our-stories/history/>). The church sold their property and moved to a site on Ft. George Wright Drive in 1994.

The Unitarian Church represents a collaboration between architects McClure & Adkison and Moritz Kundig and artist Harold Balazs. It was built on the grounds of the Glover Mansion, which the church owned as well. As a result, there were originally good connections between the church and the mansion, with a floating staircase from the courtyard to the mansion on the front, and a rear staircase that extended down the hill from the residence to the grounds at the back of the church. The church eventually outgrew the mansion and hired one of its members, Moritz Kundig, along with McClure & Adkison, to design a chapel. Harold Balazs, who was also a member of the church, was hired to collaborate with the design team. The building was dedicated in 1961 (Bragg, 2010).

Architectural Context. The Unitarian Church is designed in the Neo-Expressionist style. Neo-Expressionism generally reflects the “reinvention” of pre-World War II Expressionism in the mid-twentieth century or post-World War II era. Of the pre-World War II examples, architect Erich Mendelsohn’s 1920 sketch of the Einstein Tower at Potsdam (never realized) is probably the most iconic image. Neo-Expressionist architecture is intended to evoke an emotional, rather than an intellectual response. It is typically sculptural and theatrical in appearance, often exploiting the best qualities of concrete. Neo-Expressionism is most commonly seen in religious and public buildings from the period (Pehnt, 1964:97).

Iconic Neo-Expressionistic buildings and their architects from the post-war years include the Finnish architect Eero Saarinen’s buildings from 1956 and 1961, which according to architectural historian Marcus Whiffen, “...revived the assertive forms of German Expressionism of the early 1920s, particularly those of Mendelsohn.” Examples of Saarinen’s Neo-Expressionistic work from this period include the 1955 Kresge Auditorium at MIT; the 1956 Ingalls Hockey Rink at Yale University; the 1958-1962 Dulles International Airport; and, perhaps best known, the 1962 Trans World Airline (TWA) Terminal at Kennedy Airport (Whiffen, 1981:38). Italian engineer Pier Luigi Nervi was also considered a master of the style, with St. Mary’s Cathedral of San Francisco, designed with Portland architect Pietro Belluschi, being an excellent example. Another well-known Neo-Expressionist structure is the 1956-1962 United States Air Force Academy by Skidmore, Owings & Merrill. A dramatic visual statement and soaring forms are key characteristics of all these buildings.

Neo-Expressionism is identified by sweeping, curved wall surfaces and rooflines; the bold use of geometric forms, often with faceted, concave or convex surfaces; and arched or vaulted spaces. Additional character-defining features that may be seen on a Neo-Expressionistic structure include building articulations that are subservient to the overall form of the building and/or a representation of interior functions in the building form. The design feature of the Unitarian Church that most closely identifies the church with the style is the curve of the church’s roofline, with its tapered beams. The heavily textured concrete walls, which are reminiscent of flowing water, are also very

expressionist.

Additional properties in Spokane that are designed in the Neo-Expressionist style include the Sacred Heart Catholic Church at 219 E Rockwood Blvd by the architecture firm of Culler, Gale, Martell, Erickson & Norrie, and the Salvation Army Headquarters and Community Center at 2223 E Nora Avenue, by the firm of Trogdon-Smith. The IBM Building, one block away from the church at 799 S Stevens Street, designed by Seattle architects Kirk, Wallace, McKinley & Associates, is also a Neo-Expressionist building. Spokane architect Warren C. Heylman is particularly known for his Neo-Expressionist architecture, including the original portions of the Spokane International Airport.

Architects. The Unitarian Church represents a productive collaboration between the architects McClure & Adkison and Moritz Kundig and artist Harold Balazs. Architects McClure & Adkison. Royal A. McClure (1917-2006) and Thomas R. Adkison (1917-1986) established their Spokane firm in 1947. Both graduated from the University of Washington in 1941 with bachelor's degrees and went on to work for Seattle architect J. Lister Holmes, who was perhaps best known in the early 1940s as the chief architect for Seattle's 878-unit Yesler Terrace Defense Housing project (Ochsner, 2014:252).

The work of McClure & Adkison was widely published in many prestigious architectural publications of the day, including Architectural Forum, Arts + Architecture, and Progressive Architecture. From 1947 to 1966 they practiced throughout the state, with many university commissions. They also designed schools, hospitals, clinics, and churches, particularly in the Spokane area and eastern Washington. One of their most highly visible commissions was the design of Spokane's U.S. Court House and Federal Building, for which they teamed up with Culler, Gale, Martell, Norrie & Davis, and Walker & McGough.

Both McClure and Adkison were active in the AIA served on many local and regional committees and boards, including as charter members of the Planning Association of Washington. Adkison was elected to the AIA College of Fellows in 1978.

McClure, a Seattle native, received a Masters in Architecture from Harvard in 1946 and was later the recipient of the prestigious Arthur Wheelwright Fellowship for travel in Europe, awarded in 1954-55 by Harvard for professional achievement. In addition to his design work, McClure was acting head of the University of Idaho's Department of Architecture in 1947-48 (Ochsner, 2014: 459). After 1966, McClure practiced on his own, beginning in 1970, and then as McClure/Nixon.

Tom Adkison, an Idaho native, went on to practice as Thomas R. Adkison after 1966. He was in charge of the Expo '74 World's Fair site plan and proposed a plan for a Spokane Metro Center on the north bank of the river (Spokane Skyline, 1992). His good humor and ability to work with people is credited, to a large degree, for the successful master planning of the Expo (Youngs, 1996). According to Spokesman-Review journalist Dorothy Powers, writing in 1973, "Thomas R. Adkison tramps his 100-acre land-and-water site these days like a field general who knows he's winning" (Youngs, 1996:308).

Born in Switzerland in 1925, architect Moritz Kundig was accepted into the Gymnasium in Winterthur, the prominent state high school for university-track students, where he took seven years of Latin, six of French, five of English, and one of Italian – along with German literature, history, math, and sciences. Kundig completed his compulsory military training after graduating from high school, eventually becoming a first lieutenant

in the Swiss Army. He then enrolled at the Eidgenössische Technische Hochschule (ETH) in Zürich – the Swiss Federal Institute of Technology – one of the most prestigious schools in Europe, where architecture was taught strictly from the Modernist perspective. Kundig graduated with a Dipl. Architekt ETH in 1951, and then went to work at the Ribary firm in Lucerne. He arrived in the United States in 1952, taking a job first in Salt Lake City then in Merced, California; an ad in an architectural magazine led him to Whitehouse, Price, DeNeff and Deeble in Spokane in 1955. That same year, Kundig joined the Ken Brooks-Bruce Walker joint venture then working on the design for the new Washington Water Power Central Service Facility. In 1956, after winning fourth prize in a national competition to design the Cowboy Hall of Fame and Museum in Oklahoma City, he joined Walker, McGough and Trogdon full time. Two years later, Kundig began working for McClure & Adkison; by 1962 he was on his own, forming Moritz Kundig & Associates. Kundig taught fourth- and fifth-year design in the University of Idaho's Department of Art and Architecture from 1963 to 1964. With architects Ron Tan and Dale Brookie, he formed Tan Brookie Kundig in 1973, which merged with Trogdon Smith Grossman to create NAC Architecture in 1979. Kundig was named an AIA fellow in 1984. In addition to the Unitarian Church (1961), notable projects include the McNeil Island Penitentiary Chapel (1962), the Ferris High School Auditorium (1963), and the Holmlund and Peringer residences (1963 and '66, respectively).

Sculptor and artist Harold Balazs was born September 15, 1928, in Westlake, Ohio. He earned a Bachelor of Arts degree from Washington State College (now University) in 1951 and has worked as a self-employed artist ever since. Balazs is best known for his public art – sculptures in wood, metal, concrete, stone, and enamel – in communities throughout the Pacific Northwest, including several important architectural collaborations, including the pebble mosaic in Washington Water Power's reflecting pool (1959), and the carved brick reliefs on an exterior wall at the Richland Public Library (1969), in addition to the undulating pattern in concrete and light fixtures at the Unitarian Church. He was named Craftsman of the Year by the Seattle chapter of the American Institute of Architects in 1960. In 1966, at just 38 years of age, Balazs was awarded the highest honor the AIA can bestow, a Gold Medal. In their nomination, the Spokane chapter wrote that "Harold Balazs is a free spirit architect's artist. His genius flowers in the ability to contribute positively to the total architectural concept. Balazs is a dynamic, searching personality who lives a creative life. His work shows great range in subject, media, scale, and purpose. We predict his fame, we cherish his friendship, we nominate him for the 1966 A. I. A. Craftsmanship Medal." In addition to serving three terms on the Washington State Arts Commission, Balazs received a Washington State Governor's Award in the Arts in 1988 and a Creative Arts award from the Enamelist Society in 2001.

Physical description:

Location and Setting. The Unitarian Church is located within a complex urban area in Spokane on the city's South Hill. Its location adjacent to the 1893 Glover Mansion reveals the area's history as a neighborhood where Spokane's wealthy, who had the means to escape the industrial heart of Spokane, settled. The block within which the church is located is dominated by the Glover Mansion, the home of James Glover, considered the "father of Spokane." The area is characterized by apartment and office buildings today; many of the buildings are associated with the Providence Sacred Heart Medical Center. On the east side of the block is a medical building belonging to Providence Medical Center. It is oriented toward S. McClellan Street. On the west side of the block is a three-story office building, the City View Plaza, which faces north. To the northwest is the five-story Culmstock Arms Apartments and directly north is a four-story office building housing social and community services. Beyond S. Stevens Street/S. Ben Garnett Way, a block west of the church, is the Edwidge Woldseon Park (established as Pioneer Park in



Historic Property Report

Resource Name: Unitarian Church

Property ID: 155456

1945) and Corbin Art Center. The larger setting is also complex. In general, this area is dominated by medical facilities toward the northwest and east, and the residential neighborhoods of the South Hill to the south.

The entrance to the site as a whole is from the north. This driveway accesses the Unitarian Church, the Glover Mansion, and the office building to the west. The Unitarian Church is oriented to the west and the interior of the block.

Materials. The Unitarian Church is a wood-frame building with vertical tongue-and-groove siding with battens placed on every other board. It also displays broad expanses of walls of textured concrete. The windows and doors are anodized aluminum. The roof is a membrane roof and the foundation is concrete.

Massing and design. The one-story Unitarian Church has a square footprint with a notch cut out near the southwest corner, where the roof does not extend over a courtyard. The curved roofline slopes up to the east and west. This results in deep eaves on the west, front façade, and east, rear façade, supported by deep tapered beams. The eaves are supported by posts on the west facade. The general configuration of the building is one of openness to the west, with few openings on the other facades. The south façade is obscured by the fact that the Glover Mansion is above it to the immediate south; the rear yard of the Glover Mansion here is retained by a concrete retaining wall that matches the decorative concrete finish on the rest of the building. The rear (east) side of the former church is partially obscured by vegetation. The north side façade is close to W 8th Avenue and visible from the street, above a rockery and short stone retaining wall. To the west of the building is a parking area, and to the far west is a contemporary office building.

Changes over time. The church has seen a number of changes over time, most due to its conversion from a church to an interior design office and now to a children's clinic. The parcel on which the church sits is now separate from the parcel for the Glover Mansion. Accordingly, both sets of stairs linking the two have been removed. A wood screen once shielded the view of the stairs from the parking area. This has been removed, and a small wood building has been constructed where the stair and landscaped area adjacent to the stair was once located. A wood lattice fence was been constructed at the top of the concrete wall that retains the hillside on the south side of the church's courtyard. This area once had an open view to the Glover Mansion.

The original windows on the church were full height and screened with an open wood screen that had a similar rhythm as the tongue-and-groove wood siding and battens on the building. They appear to have had an operable pane close to the bottom, at the same height as a person sitting in a chair. These windows have been removed and replaced with full height glazing with large, square panes. The glass is reflective, which imparts a different appearance than regular glass.

Originally the church had three bays on the west face that projects forward from the main body of the building. The center bay was glazed with the same window design as originally seen elsewhere on the building. Today on the west façade are two bays of full-height glass alternating with two wood-clad bays. This is a different aesthetic than the centered, glazed bay of the original building.

As a result of filling in this bay, the building now extends to the far north edge of the roof in this location. Originally there was a recessed entry here, the main entry for the church.



Historic Property Report

Resource Name: Unitarian Church

Property ID: 155456

A tall entry door, the same height as the westerly building wing, was located here. It was sheltered by the deep overhang of the roof in this location. The new bay is a solid wall in the same plane as the rest of the north façade of the building, with the exception of a tall, two-light window at the west end of this wall. Today the main entry to the building is on the south side, off the courtyard. The windows and doors at the south entry have likely been replaced; a historic photo of this side was not available and could not be compared with the present entry.

The original lighting, which appeared inside and outside the church and was designed by Harold Balazs, has been removed. The solid doors have been replaced. Awnings have been placed on the rear façade.

The interior has been altered, with interior partitions and hallways where the main church space once was.

Landscape and site design. The site is formally landscaped along the north edge, where the property meets the sidewalk. A rockery is located on the west edge of this frontage, while a low stone wall retains the east side. The area behind the church, on the east side of the parcel, is not formally landscaped and features mature trees. The courtyard on the south side of the building is partially landscaped along the west edge.



Historic Property Report

Resource Name: Unitarian Church

Property ID: 155456

Bibliography:

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