

Terry produced an original and unconventional design, one that combined elements derived from the agricultural vernacular and Asian precedents to achieve economy and rustic elegance. Sited on a parcel overlooking Lake Washington that sloped north to south, the church's 52 x 105-foot rectangular plan had its long axis running east-west. The baptismal font occupied the west end, the nave stood in the center, and the sanctuary, chapel, sacristy and an office were placed on the east. A small entryway-stairway projected from the northwest. Below, a basement contained a large parish hall meeting space. The building was almost entirely composed of wood, with rough-sawn cedar siding on the exterior and hemlock lining the interior. Its interior had an exceptional clarity and delicacy, seen best in the thin, clerestory windows and the graceful chandeliers lighting the space.

The church demonstrated a spiritually-uplifting verticality, with proportions of the columns, siding and shoji-like windows being very tall and narrow. A key element of Terry's solution was his use of pole framing, a structural system employed in vernacular farm structures requiring long spans and low costs (and Japanese Zen temples). Pole framing reduced the expense of laying elaborate concrete foundations, as each pole rested on its own pad. Terry selected 16 Western redcedar poles, each measuring two-feet wide at the base and soaring 52-feet tall, to support the church's laminated wood roof beams. The poles, harvested near Enumclaw, were placed along the perimeter of the south wall and well inside the north church wall, giving the roof an enigmatic asymmetry. The laminated roof beams had irregular contours, thickest above the northern posts and tapering on either side, providing great sculptural interest to the ceiling. From the exterior, the ends of the laminated beams undulated upwards like an Asian pagoda roof.

Not only was pole framing less costly, it also could be erected much faster than more conventional post-and-beam or platform framing methods. Building construction, carried out by C.B.S. Construction and congregation volunteers, began in the spring of 1964 and had proceeded far enough to enable the building's dedication on December 20, 1964.

Docomomo WEWA would like to thank The Church of the Redeemer for opening up the building for this tour.

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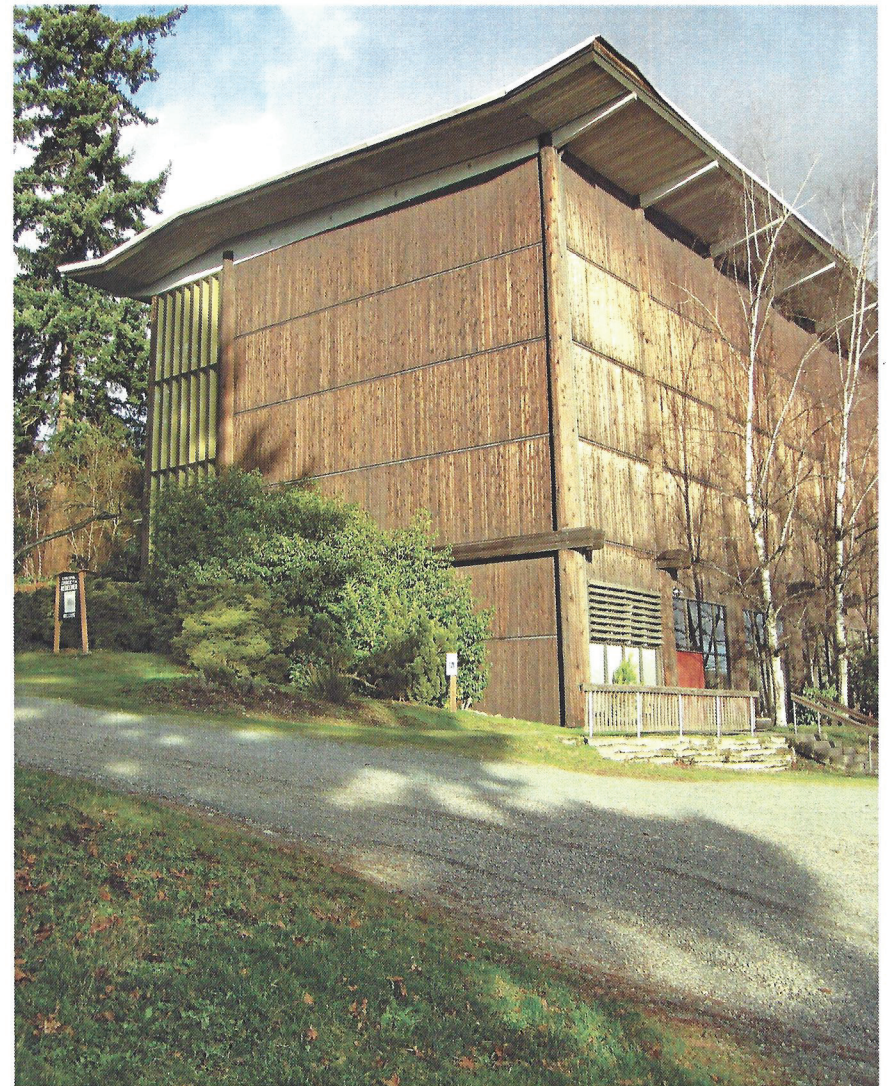
Interior Left: Original Rendering, Terry & Moore

Interior Right: Under Construction, *Seattle Times*, July 4, 1964

Interior Detail, *Redeemer: 1947 - 1957, The First Fifty Years*

Exterior Detail, Alan Michelson

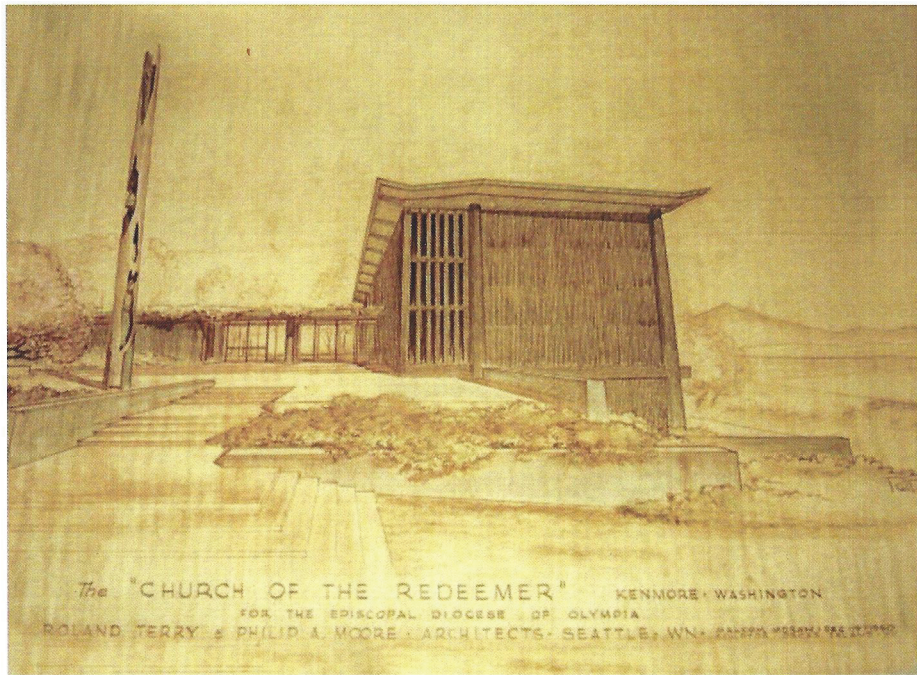
Back: Drawing, *Redeemer: 1947 - 1957, The First Fifty Years*



Church of the Redeemer

6210 NE 181st Street | Kenmore, WA
Constructed 1964

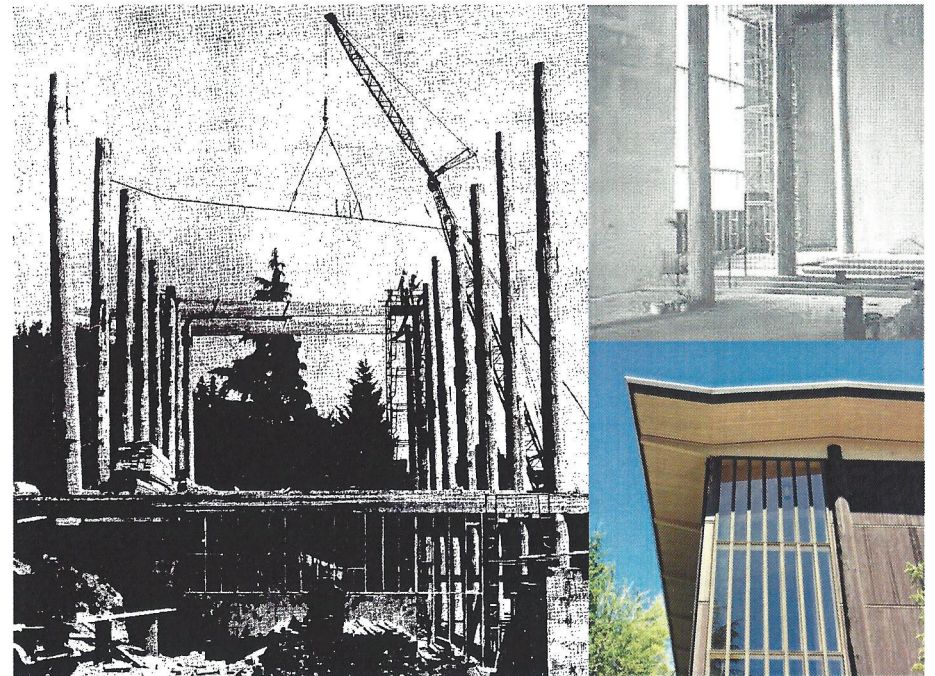
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Church Architects: Terry & Moore

The Seattle architectural firm of Terry and Moore formed in 1952 and rapidly built a reputation for producing highly refined, Modern designs. Initially focused on custom residences, partners Roland C. Terry and Philip Moore developed a client base that included some of the region's tastemakers, most notably John and Anne Hauberg, who were very active in Seattle arts circles following World War II. In addition, Terry and Moore gained acclaim for designing restaurants and hotels, working on many high-profile projects for the dining chains of Peter Canlis and Walter Clark. The firm's work spanned the Pacific Rim, with several hospitality industry commissions in California, Hawaii, and Alaska.

The prime creative force within the Terry and Moore firm was Roland Clyde Terry, an exceptionally sophisticated and eclectic designer. Terry received his architectural education at the University of Washington from 1935-1940, where he worked with a similarly dynamic and cultivated teacher, Lionel Pries. From Pries, Terry learned to seek out architectural influences from beyond the usual canon of European sources. In 1941, Terry traveled widely in South America, for example, and also developed interests in local vernacular architecture and Asian design traditions. Like his contemporaries in the Pacific Northwest during the Postwar Era, Terry became adept at producing designs that featured wood framing and surfaces, taking advantage of an abundant local resource. Terry's work, however, stood out for its tremendous formal clarity, elegant verticality and



internal serenity, and for its often idiosyncratic mix of formal references.

Terry and Moore had had little experience designing churches when it became involved in the design of Kenmore's Church of the Redeemer in 1960. It had designed only one religious commission prior to that time, a parish hall for the Saint Thomas Episcopal Church in Medina, WA, in 1953-1955. The Church of the Redeemer congregation formed in 1946-1947, and held its first services in the Lake Forest Park Clubhouse until it obtained a second-hand meeting spot from Kenmore's First Lutheran Church and moved it to a new location in 1949. Following World War II, this northern Seattle suburb experienced rapid growth, and the congregation retained the services of Seattle church architect

Robert L. Durham and Associates to design a larger, ranch house-like meeting hall in 1950 that satisfied primary needs from 1952 until 1964.

Church Design

The Church of the Redeemer congregation began fund-raising activities in 1955 to create an even more spacious and refined space for worship. It first met with Terry in mid-1960 and his firm made an initial design proposal by December of that year, costing about \$150,000. The Episcopal Bishop in Olympia expressed concern over the amount, and about \$40,000 was shaved off to make the project feasible, much of the cost reduction achieved by removing a projecting western narthex and substituting a small entry foyer and stair hall.