



Spokane Mid-20th Century Architectural Survey Report



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CITY OF SPOKANE MID-20TH CENTURY MODERN CONTEXT STATEMENT AND INVENTORY

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Cover Photos

Vern W. Johnson house, Kenneth Brooks, 1954, photograph courtesy of Richard T. Lewis

Paul L. True house, Warren C. Heylman, 1960, photograph courtesy of Warren C. Heylman family

Stephan Dental Clinic, McClure & Adkison, 1950, photograph courtesy of Dearborn-Massar Collection, University of Washington

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I. Introduction

EXECUTIVE SUMMARY

The City of Spokane Mid-20th Century Modern Context Statement and Inventory project involved selecting a diverse collection of post-war Modern architectural survey subjects, undertaking reconnaissance-level surveys for the 53 selected properties, and developing a historic context statement covering post-war development and architectural trends to help interpret the meaning and value of these properties. Properties were selected from within the Spokane city limits (Spokane is 60 square miles in size and is the second largest city in Washington State). All resources dated from the post-war period. Although the pool of properties included those developed in the three decades following World War II, the actual properties surveyed date from 1949 to 1972, as planning was underway for Spokane's Expo '74.

The Context Statement and Inventory project was sponsored by the Spokane Historic Preservation Office and the Spokane Historic Landmarks Commission. It was funded in part by a grant from the Washington State Department of Archaeology and Historic Preservation (DAHP) through the National Park Service's Historic Preservation Fund, and in part from funds from the City/County of Spokane. It was facilitated by a committee¹ of individuals with special knowledge or interest in Modern architectural resources convened by Megan Duvall, Historic Preservation Officer for the City of Spokane.

The architectural survey was undertaken by Diana J. Painter, PhD, founder and principal architectural historian for Painter Preservation. Ms. Painter's credentials meet the Secretary of Interior's Professional Qualification Standards in architectural history, as required and as defined in the Code of Federal Regulations, 36 CFR Part 61. Ms. Painter also contributed sections to the historic context statement. The staff of helveticka contributed research, writing, graphic design, and web design to the project, as well as designed the social media strategy. Individuals on the helveticka team, under the direction of CK Anderson, principal and creative director, include Aaron Bragg, senior copywriter; Shirlee Roberts-Downey, senior designer; Courtney Sowards, graphic designer; and Steven Kutsch, graphic designer.

This survey report includes this introduction, which outlines the objectives for the project as well as the research design, field methods, and public outreach strategies. This is followed by a comprehensive historic context statement that focuses on development trends in the post-war period. The architectural context is composed of four parts: a brief overview of Modernism nationally and as it relates to Spokane; a discussion of the Modern architectural styles and building types that were surveyed for the project; a discussion of Modern building materials; and a profile of the prominent architects and builders that are featured in the survey. Finally, the last chapter summarizes the survey results and the recommendations resulting from the project. Brief descriptions and a photo of each property surveyed appear in Appendix A of this report. The inventory forms completed in the State's WISAARD historic properties database are available through the database and on the Spokane Mid-20th Century Modern Context Statement and Inventory project website as PDFs.

Formal evaluations of each survey subject were not undertaken as a part of this project. Rather, the properties were recorded at the reconnaissance level, with a brief discussion of important themes associated with the property. A discussion of each property's physical integrity, or ability to convey its original architectural character, was provided. This, along with the material in the historic context statements, will allow formal evaluations to take place in the future, should a property owner wish to pursue nomination to the Spokane or the state or national registers, or other preservation activities. The historic contexts will also assist the City of Spokane in future preservation activities for properties that were not surveyed as part of this project, as they identify the broad themes that may be present in properties of interest as subjects of future surveys and preservation activities.

CREDITS AND ACKNOWLEDGMENTS

The City of Spokane Mid-20th Century Modern Context Statement and Inventory project is funded in part by a grant from the Washington State Department of Archaeology and Historic Preservation (DAHP) through the National Park Service's Historic Preservation Fund, and in part from funds from the City/County of Spokane. The project team would like to thank the committee convened by the City of Spokane's Historic Preservation Officer, Megan Duvall, for the time and energy they spent in selecting survey properties and formulating the direction this project would take. The project team would also like to thank the following individuals: State Architectural Historian Michael Houser, for all the research he has conducted in the past, creating an impressive list of Modern historic properties and Spokane architects of the post-war years; Marsha Rooney, Senior Curator of History for the Northwest Museum of Arts & Culture (the MAC), and the inspiration behind *SPOMa: Spokane Modern Architecture, 1948–73*, an exhibit on Modern architecture and design in Spokane held at the MAC in 2013; and Kristen Griffin, former Historic Preservation Officer, who convened Spokane's first symposium on Modern architecture in the spring of 2011. Finally, the project team would like to extend a heartfelt thanks to architect Glenn Warren Davis for his longtime dedication to preserving the history of Modern architecture and its architects in Spokane.

1) Lynn Mandyke, chair, Spokane Historic Landmarks Commission; Dave Shockley, executive coordinator, Spokane Preservation Advocates, Spokane Historic Landmarks commissioner; Jim Kolva, Historic Preservation Consultant; Marsha Rooney, history curator, Northwest Museum of Arts & Culture; Glenn Davis, architect; Ernie Robeson, architect, Spokane Historic Landmarks commissioner

RESEARCH DESIGN

The research design for the City of Spokane Mid-20th Century Modern Context Statement and Inventory followed these general parameters. Properties selected for the survey were built-environment resources only, properties were located within the boundaries of the City of Spokane, and selected properties included resources dating from the post-World War II era. More specifically, properties were selected to address a wide range of resource types, from commercial to institutional to residential. Buildings were selected because they were iconic, interesting, or rare – as outlined in the Request for Proposals – or by noted architects of the era. Many of the properties included in the survey had won American Institute of Architects awards, either locally or nationally. For the most part, properties that were representative of the post-war era, in the sense of being typical and/or relatively common (such as a Ranch-style or Minimal Traditional residence) were not selected. Emphasis was placed on architect-designed buildings that would highlight important design trends in Spokane's post-war era. Nonetheless, several properties that were designed by builders and, in one case, by an engineer, were also selected because of their design or iconic value. Properties that met these criteria but had already been surveyed at an intensive level or nominated to the National or Spokane Register were not selected for the survey, which focuses on properties that had not yet been documented in detail.

The task of selecting the properties to be surveyed was very important to the outcome of the project, as this task determined the subjects and scope of resources to be surveyed, establishing the tone for this important first survey of Modern resources in Spokane. Additional resources used in the design of the survey and preparation of this survey report were several documents prepared by State Architectural Historian Michael Houser of the Washington Department of Archaeology and Historic Resources: "Spokane Mid-Century Modern Architecture List" (n.d.), "Spokane Architects of the 1950s and 1960s" (n.d.), and "Nifty from the last Fifty," a state-wide list of notable Modern architectural resources. Primary resources used to establish the initial list of survey properties included the Spokane American Institute of Architecture's 1967 "A Selection of Contemporary Architecture in Spokane, Washington" and the Spokane Metropolitan Area Transportation Study (SMATS) inventory of 1967, which was Spokane's first comprehensive inventory of significant buildings and sites in the region and which included Modern resources. The catalogue for the exhibit "Twenty Northwest Architects" at the University of Oregon Museum of Art, held in 1962, was also an important resource. The exhibit featured the work of Spokane's McClure & Adkison and Walker & McGough. Another important primary resource for the survey was both the historical building (pre-1993) and current building permit records on file with the City of Spokane, as they allowed for confirmation of changes to buildings that affect their integrity.

The project team also drew on its own extensive knowledge of Modern resources in Spokane. Ms. Painter developed the mid-century Modern architectural tour for the National Trust of Historic Preservation conference held in Spokane in 2012, which required conducting extensive research on numerous buildings and architects from the era. She wrote the text for the brochure for the tour, designed by helveticka. Ms. Painter also conducted research and field work to document Modern residential resources in Spokane from 2007 to 2009 for her grant-funded manuscript *Pacific Northwest Modern*. Many of the houses documented in this survey were photographed by Painter for this research. Lastly, Ms. Painter drew upon her extensive experience of the last 15 years in surveying and developing historic context statements for mid-20th century resources in the western states to identify common historic and architectural themes. This experience includes the development of 12 multiple property surveys and historic contexts, the development of intensive-level surveys and contexts for approximately 55 properties, and the preparation of two National Register nominations – one for a house renovated by Portland's renowned Pietro Belluschi for his family's use and one historic district nomination for a subdivision designed by Los Angeles' Paul R. Williams, which is now featured in the Smithsonian's National Museum of African American History & Culture in Washington, D.C. Her knowledge of Modern historic resources assisted in identifying important themes to be explored in the historic contexts for this survey report.

The helveticka team also utilized their extensive knowledge and archives to assist in selecting the properties to be surveyed and identifying the themes to be addressed in historic contexts. Beginning in 2010 with the publication of volume four of *PROOF!* magazine, which focused on the life and career of Spokane architect Moritz Kundig, helveticka has developed into one of the area's foremost experts on mid-century Modern architecture. In 2013, the firm curated *SPOMa: Spokane Modern Architecture, 1948-73*, a 10-month exhibit in the Northwest Museum of Arts & Culture's main gallery. helveticka was responsible for research, design, writing, fabrication, and installation oversight for the exhibit. *SPOMa* featured art, furniture, and music of the era; complementing the exhibit was a short documentary film chronicling the history of Spokane's Modern architecture movement. It was written, directed, and produced by helveticka and is now featured on the Spokane Historic Preservation Office website. As a result of this work, helveticka retains extensive archives on Modern architecture in Spokane that were used in the preparation of the historic context statement in this survey report.

Themes discussed in the historic context were based in part on information gleaned from the survey properties themselves, as well as from archival research, using both primary and secondary resources. They focus on the major trends and events affecting the post-war era in Spokane and the

region and which had a particular influence on the development of the city in this time frame. They include such landmark events as the military build-up to World War II, which attracted new populations to Spokane, and the corresponding need for housing and other services; and the events leading up to the staging of Expo '74, including the development of the EBASCO² urban renewal plan. The latter changed the face of downtown and led to the development of such icons as The Parkade parking garage. Information from the historic property survey that appears in the historic context includes profiles of the major architects identified in the survey, discussions of the architectural styles and construction methods, and materials common to the resources.

PUBLIC OUTREACH

As discussed above, the first task in undertaking the City of Spokane Mid-20th Century Modern Context Statement and Inventory was to select the properties to include in the survey. helveticka and Painter Preservation identified the need for 52 properties, one for each week of the year that the city will be highlighting Spokane's Modern architectural heritage. Toward this end, a kickoff meeting was held October 28, 2016 with the City/County of Spokane Historic Preservation Office, helveticka, Painter Preservation, and a committee selected by Megan Duvall, Spokane's Historic Preservation Officer, based on the individual's expertise and/or interest in Spokane's Modern architectural heritage. Numerous followup conversations were held between Megan Duvall, CK Anderson and Aaron Bragg of helveticka, and Diana Painter of Painter Preservation to refine the selection of properties. Megan Duvall additionally consulted with staff of the Washington State Department of Archaeology and Historic Preservation. A public meeting highlighting the findings of this study will be held September 26, 2017, which will be attended by the City/County Historic Landmarks Commission and members of the public.

Part of the public outreach for the City of Spokane Mid-20th Century Modern Context Statement and Inventory, designed to fulfill the public education aspect of the project, was to develop a web and social media presence for the project (and therefore the buildings!). The purpose of this strategy was to make information about Spokane's Modern building resources more accessible to the general public and to a broader audience. A web page was created and posted on the city's Historic Preservation Office website, on which a new property was highlighted every week, and will continue to be posted through the end of 2017 (<http://midcenturyspokane.org>). A three-paragraph description of the property was posted, along with photographs. More detailed property information is available through a link that leads to a PDF inventory form from Washington State's WISAARD program. Additionally, a Facebook post was made weekly on the city's "Spokane Historic Landmarks" Facebook page, based on the most recent highlighted property. The sites were also mapped, with a link that takes the viewer back to the description and photos of the property.

SURVEY METHODOLOGY

Field survey work for the Mid-20th Century Modern Survey and Inventory was conducted October 28-29 and November 25-27, 2016, and April 6-9, 2017. Survey methods followed guidelines established in the "Washington State Standards for Cultural Resources Reporting" and the National Park Service's "Guidelines for Local Surveys: A Basis for Preservation Planning." Selected sites were visited, digitally photographed, and recorded; reconnaissance-level significance and physical descriptions developed; and WISAARD (electronic historic property inventory) forms prepared for each building. Limited historic research was undertaken for each property surveyed, but this also informed the themes pursued in the historic context. Research focused primarily on the architects or builders, the architectural design, and the architect's patrons, or the property owners. Some research, where relevant, focused on the evolution of the neighborhood within which the resource was located. If residences were located in neighborhoods that were part of a mid-century development, they might have potential as historic districts in the future, such as the Rockwood Vista Addition that is reputed to be the first mid-century neighborhood where utilities were established underground as part of the original plan. The research conducted for the survey properties was not to evaluate the properties per se, but to inform the historic context and possible next steps for future mid-20th century surveys.

2) The Electric Bond and Share Company (EBASCO) was created by General Electric in 1905. Originally a holding company that sold securities of electric utilities, the company restructured in 1935 and, as EBASCO Services, began providing engineering consulting and construction services. By mid-century, EBASCO was heavily involved in urban renewal projects around the country. The company also designed nuclear power plants.

II. Historical Overview

HISTORICAL DEVELOPMENT

The Great Depression and the Buildup to War

In a number of respects, Spokane was not unlike many west coast cities during the early part of the 20th century. The immigration boom of 1900-1910 more than doubled the city's population. The 1918 flu epidemic claimed over a thousand victims. An electric interurban train system increased travel and recreation opportunities. During Prohibition (1916-1933), rumrunners and moonshiners ensured a steady supply of Canadian liquor.³ And the Great Depression, which caused a worldwide economic downturn the likes of which had never before – and have never since – been seen, led to a 25 percent unemployment rate in the city:

By 1931, the troubles from Wall Street had reached into the Inland Northwest. Building permits nosedived; new construction was almost nonexistent. Farmland lay fallow due to foreclosure. Businesses went bankrupt and jobs disappeared....In a particularly demoralizing development for Spokane's youngsters, the Manito Park Zoo was closed in 1932 because of plummeting tax revenues. Three bears were shot and stuffed. Two banks went under in Spokane in 1931, followed by a sickening spate of bank failures in 1932, including three affiliated banks on the same day, April 15, 1932: American State, Spokane State and Wall Street State.⁴

It took New Deal relief programs, including the Works Progress Administration, the Public Works Administration, and the Civilian Conservation Corps, to provide a temporary glimmer of hope for workers – and long-lasting improvements to the country's infrastructure. This marks the point in time when Washington began moving from a resource-based economy – farming, mining, timber, et al. – to one in which manufacturing played a more prominent role. "The Great Depression first shattered and then rebuilt the economy of Washington State," write James Gregory and Jesse Kindig, "leaving it with roads, bridges, dams, and a new electric grid that set the stage for rapid industrial growth....By the end of the 1930s, Washington was a different place, its future beginning to come clear even before World War II turned the state into an aerospace center and industrial powerhouse."⁵

For residents of the Pacific Northwest, one of the more important of these improvements was the Columbia Basin Project, which began in 1933 with Congressional authorization to construct Grand Coulee Dam. A total of five dams, together with 2,300 miles of irrigation canals and three storage lakes, were constructed over the next 50 years to provide much-needed water to farmers in arid central Washington.⁶ And since these were multi-year building projects, a number of small towns began to spring up to provide homes for construction workers, along with schools, churches, and businesses necessary to support their families.

Completed in 1941, Grand Coulee Dam required nearly 12 million cubic yards of concrete to span the mile-long breadth of the Columbia River at a height of 550 feet.⁷ It was also perhaps the most significant, for Grand Coulee Dam not only contributed rural electrification to the eastern part of the state, but also low electric rates that proved to be a boon to postwar industry in Spokane. Generating more than 21 billion kilowatt-hours of electricity annually, it remains the largest hydropower producer in the United States. Following its completion, the Bonneville Power Administration, created in 1937 to sell power generated by Bonneville Dam, was authorized by

3) Arksey, Laura, "Spokane – Thumbnail History," HistoryLink.org Online Encyclopedia of Washington State History, <http://www.historylink.org/File/7462>, accessed June 2017.

4) Kershner, Jim, "Modern Spokane Forged in Struggle," *Spokesman-Review*, December 14, 2008.

5) Gregory, James and Kindig, Jessie, "A Concise History of the Great Depression in Washington State," The Great Depression in Washington State Project, <http://depts.washington.edu/depress/history.shtml>, accessed June 2017.

6) U.S. Department of the Interior, "The Story of the Columbia Basin Project" (brochure), Bureau of Reclamation, Ephrata Field Office, 2014.

7) U.S. Department of the Interior, "Grand Coulee Dam Statistics and Facts," <https://www.usbr.gov/pn/grandcoulee/pubs/factsheet.pdf>, accessed July 2017.

Congress to do the same for all federally owned hydroelectric projects in the Pacific Northwest – including, of course, Grand Coulee.



*Dr. Frederick Fischer house
Richard Neutra, 1951
photograph courtesy of Northwest Museum of
Arts & Culture*

Meanwhile, European architects, fleeing war and persecution, landed in America with what could only have been described as *unusual* perspectives on the built environment. In the 1920s, Finnish architect Eliel Saarinen opened a practice in Evanston, Illinois; Austrians Richard Neutra and Rudolf Schindler, both of whom worked for Frank Lloyd Wright, lived communally in West Hollywood before starting their own firms. A 1932 exhibition at New York’s Museum of Modern Art, curated by Henry-Russell Hitchcock and Philip Johnson, introduced the United States to the term “International Style”⁸ – and shifts in how architects were approaching their discipline.

The MOMA exhibit was followed by the 1939 World’s Fair, also in New York, which featured the Finnish Pavilion by the Modernist Alvar Aalto.

With the rise of Nazi Germany came additional refugees, among them prominent Modernists Ludwig Mies van der Rohe and, of particular importance to Spokane, Walter Gropius. At the Bauhaus, the design school he founded in Weimar, Germany in 1919, Gropius sought to combat the conventional wisdom that art is just a useless luxury; to explore the fundamental unity underlying *all* branches of design.⁹ His curriculum included practical instruction in the handling of materials (stone, wood, metal, and glass) as well as formal instruction in nature, plane geometry, volumes, colors, and composition.



*Students at the Harvard Graduate School of Design crowd around Walter Gropius on March 22, 1946.
I. M. Pei is in the foreground (in vest); Royal McClure is in the top row, second from left.
photograph courtesy of the Francis Loeb Library, Harvard Graduate School of Design*

Gropius served as director of the Bauhaus until 1928; facing an increasingly unstable political climate in Germany – which ultimately contributed to the closing of the school in 1933 – he fled the country in 1934, landing first in Britain before arriving in the United States four years later. Bauhaus principles found a more receptive audience in Cambridge, Massachusetts, where Gropius took on leadership of the Harvard Graduate School of Design.¹⁰ There, from 1937 to 1952, he taught the likes of Philip Johnson and I. M. Pei – as well as three of Spokane’s most influential Modern architects: Royal McClure, Bruce Walker, and Bill Trogdon.

World War II

With the United States’ entry into World War II in 1941, it wasn’t long before the national economy recovered from the devastation wrought by the Great Depression – and began to revolve entirely around the war effort. Defense spending – e.g. ships, planes, tanks and the raw materials, like steel and aluminum, necessary to build both – grew from \$1.66 billion in 1940 to \$64.5 billion five years later (in constant 1940 dollars),

8) Painter, Diana, “Thoroughly Modern Spokane,” (brochure), National Trust Conference Field Session, November 2, 2012.

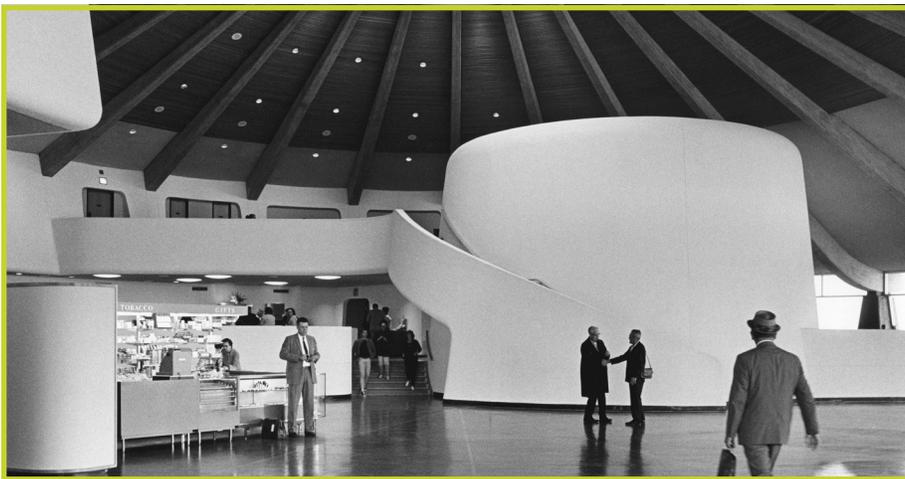
9) Bragg, Aaron, *SPOMA: Spokane Modern Architecture, 1948–73*, Northwest Museum of Arts & Culture, Spokane, Washington, 2013.

10) *Ibid.*

an increase of 1.64 to 37.19 percent of Gross Domestic Product.¹¹ The corresponding expansion of employment was likewise impressive: By 1944, just 1.2 percent of the civilian labor force was without work, one of the lowest rates on record and, theoretically at least, as close to full employment as possible. And that meant movement:

Migration was another major socioeconomic trend. The 15 million Americans who joined the military – who, that is, became employees of the military – all moved to and between military bases; 11.25 million ended up overseas. Continuing the movements of the depression era, about 15 million civilian Americans made a major move (defined as changing their county of residence). African-Americans moved with particular alacrity and permanence: 700,000 left the South and 120,000 arrived in Los Angeles during 1943 alone. Migration was especially strong along rural-urban axes, especially to war-production centers around the country, and along an east-west axis...the population of the three Pacific Coast states grew by a third between 1940 and 1945, permanently altering their demographics and economies.¹²

Essentially, World War II was the economic boost Spokane had been waiting for. Farragut Naval Training Station, built in 1942 on northern Idaho's Lake Pend Oreille, was the second largest facility of its kind in the world – with a population over 50,000 at any given time.¹³ It was also just 60 miles away, which meant Spokane was the nearest city of any size where sailors, on leave, could spend their time and money.



Spokane International Airport
Warren Cummings Heylman & William Trogdon, 1965
photograph courtesy of *helveticka*

Spokane itself was home to the Velox Naval Supply Depot, designed by the venerable architecture firm Whitehouse and Price in 1942 and eventually converted to Spokane Industrial Park; Geiger Field, a training base for the Boeing B-17 Flying Fortress that became Spokane International Airport; Fort George Wright, housing the headquarters staff of the Northwest Air District, which directed the air activities of 11 states; and Baxter Army Hospital, a 400-building complex stretching from Wellesley Avenue north to Rowan Street.¹⁴ Connected by miles of covered walkways, Baxter "had its own bank, fire station, library, restaurants, an animal farm and even a prisoner-of-war camp, where approximately

70 German POWs were housed during World War II. About 3,000 civilians, soldiers, nurses and doctors worked there."¹⁵

And there was the Spokane Army Air Depot, now Fairchild Air Force Base. Completed in 1943 at a total cost of \$25 million – with 2,500 workers employed at peak construction – it remains, nearly 75 years later, the largest employer in Spokane County. One of the base's primary missions was the rehabilitation of B-17 engines. During its first month of operation, workers repaired 50; a year later, more than 500 a month; by the end of the war, 11,000 engines had been overhauled and more than 1,250 B-17s repaired.

Operating 24 hours a day during the war required more than 5,000 mechanics, welders, and other skilled workers. Finding that many qualified workers was a tremendous task.

11) Tassava, Christopher J., "The American Economy During World War II," <https://eh.net/encyclopedia/the-american-economy-during-world-war-ii/>, accessed July 2017.

12) *Ibid.*

13) Wikipedia contributors, "Farragut Naval Training Station," Wikipedia, The Free Encyclopedia, https://en.wikipedia.org/w/index.php?title=Farragut_Naval_Training_Station&oldid=769690984, accessed July 2017.

14) Denfeld, Duane Colt, PhD, "Washington Naval Depots (World War II)," HistoryLink.org Online Encyclopedia of Washington State History, <http://www.historylink.org/File/10175>, accessed June 2017.

15) Pettit, Stephanie, "Landmarks: Hospital Once Held 400 Buildings," *Spokesman-Review*, November 1, 2007.

Local schools were utilized to train workers. The Lowell Public School in Hangman Valley, the Cowley Public School, and Spokane Trade School established training programs and turned out the needed skilled workers. Peak employment was reached in the summer of 1943 with about 10,400 employees. Twenty-five percent of the skilled employees were women.¹⁶

Women made up a large percentage of the workforce at the other sites as well – as much as 35 percent at Velox, for example, a number of whom served in the Women Accepted for Volunteer Emergency Service (WAVES), a unit of the U.S. Naval Reserve, and the Women’s Airforce Service Pilots (WASP), who, when male pilots were in short supply in WWII, ferried new planes long distances from factories to military bases and departure points across the country. In total, around 15,000 Spokane residents served either in the armed forces or were employed in war-related industries, such as the two federally owned aluminum plants at Mead and Trentwood, built in 1942 as part of the nation’s production buildup.¹⁷

Seemingly overnight, Spokane had become a hub of military activity, the benefits of which not only shaped the region’s character at the time, but also continue to drive the economy today. And while the end of the war was of course a welcome relief for soldiers and their families, it should be pointed out that it also caused a dramatic cut in the personnel and operations required to sustain the war effort. But that downturn didn’t last – because the conflict that brought the nation out of the Great Depression at its start also created enormous consumer demand at its conclusion.

Post-War

One hundred years after John L. O’Sullivan first coined the term “manifest destiny” – the idea that the United States not only could, but was *destined* to expand across the continent from coast to coast¹⁸ – World War II was over. And returning soldiers were looking for similar opportunities, many of which, just as in the previous century, were found in the West. In part, post-war population growth in the region was the result of migration that had already occurred during the war itself with the growth of military installations and the workforce required in the larger defense industry. After the war, many stayed – and both residential and commercial construction rebounded with the demand for new housing and infrastructure.



Ken Brooks, circa 1967
photograph courtesy of the Spokesman-Review

Following World War II, Americans were more mobile than ever before. Thousands of veterans who had received military training in California, Arizona, New Mexico, Oklahoma, and Texas left behind the harsh winters of Chicago, New York City, Philadelphia, and Boston for the appealing climate and lifestyle of the Southwest and the West.¹⁹

It was around this time that a young Kenneth Brooks, one of Spokane’s pre-eminent Modern architects, was speaking with his uncle Ozzie Finch in Seattle. Finch was one of the thousands of prospectors who headed to the Yukon during the Klondike Gold Rush of the late 1890s, and he offered some advice to Ken, a college student and veteran: “You know, Kenneth, there’s a great open space on the other side of these mountains. They’re building a great dam over there. That’s the last pioneering area in the United States. That’s where I’d go to live.”²⁰

In this post-war era, the popularity of home shows, exhibits, and open houses reflected the pent-up demand for new housing on the part of consumers. The economic hardships of the previous decade, combined with the diversion of resources toward fighting a two-front war, had depleted the housing building stock and made building materials scarce.

16) Denfeld, Duane Colt, PhD, “Fairchild Air Force Base (Spokane),” HistoryLink.org Online Encyclopedia of Washington State History, <http://www.historylink.org/File/20112>, accessed June 2017.
17) Sowa, Tom, “The next phase: Kaiser’s Mead smelting plant undergoes demolition,” *Spokesman-Review*, October 6, 2013.
18) Heidler, Jeanne T. and David S., “Manifest Destiny,” *Encyclopaedia Britannica*, <https://www.britannica.com/event/Manifest-Destiny>, accessed June 2017.
19) Whitaker, Beverly, “United States Migration Patterns World War II Era (National Institute),” FamilySearch Wiki, [https://familysearch.org/wiki/en/index.php?title=United_States_Migration_Patterns_World_War_II_Era_\(National_Institute\)&oldid=2411243](https://familysearch.org/wiki/en/index.php?title=United_States_Migration_Patterns_World_War_II_Era_(National_Institute)&oldid=2411243), accessed July 2017.
20) Bragg, Aaron, *SPOMA: Spokane Modern Architecture, 1948–73*, Northwest Museum of Arts & Culture, Spokane, Washington, 2013.

Around seven million service members had been discharged by the military by 1947, many of whom chose to complete the college education that had been interrupted by the war. In Spokane, some used the GI Bill to help pay for tuition at Washington State and Eastern State Colleges (now Washington State University and Eastern Washington University, respectively), as well as the University of Idaho in Moscow, where many of Spokane's newly arrived Modernists trained the next generation of new architects.²¹ Some worked in places like the Mead and Trentwood aluminum plants that Henry J. Kaiser had purchased from the government in 1946.²² And most were eager to start the families that had been delayed by the war. They needed houses. Low-cost mortgage loans available to returning servicemen through the Veteran's Administration and Federal Housing Administration – allowing them to borrow money at reasonable rates – drove demand even further for new housing.

Research into developing affordable housing, as well as a higher standard of housing *quality*, had already been undertaken during the New Deal, with architectural competitions becoming a widespread way to generate new ideas. This practice continued in the post-war era. Collaborations between architects and builders resulted in model home designs that became an increasingly popular way to develop and showcase new housing ideas.²³ The home shows also drove the desire on the parts of both men and women to experience a return to normalcy after nearly four years of the horrors of war.

Further driving the economy and the population boom was the establishment of Spokane as the industrial and commercial center of the ever-expanding Inland Empire. For example, the Kaiser Aluminum & Chemical Co., which had the largest aluminum rolling mill west of the Mississippi and the second largest aluminum reduction mill in the United States during the 1950s, had a payroll of over \$62 million dollars in 1953.²⁴

The strong economy, bolstered by returning GIs, contributed to a local construction boom. By 1955, more than 1,000 building permits had been issued for a total value of \$16 million. The estimated number of dwelling units in Spokane had grown to 57,333 by 1956. Eighty-three percent of the homes were owner-occupied.²⁵



Bruce Walker, circa 1960
photograph courtesy of Integrus Architecture

Capitalizing on the large demand for new concepts for home design during this time were a plethora of newly arrived young and eager architects, each of whom brought with them the latest architectural fashions and modes of thinking. This group included Brooks, who returned to Spokane after working for Skidmore Owings and Merrill in New York and obtaining a graduate degree in architecture from the University of Illinois; William H. Trogdon, who attended Harvard and worked for The Architects Collaborative (founded by Walter Gropius) before settling in Spokane; Moritz Kundig, a Swiss immigrant trained in Europe who settled in Spokane; Bruce M. Walker, another Harvard graduate and alum of The Architect's Collaborative; Thomas R. Adkison, a graduate of the University of Washington who received his post-degree training in the office of J. Lister Holmes; and Royal A. McClure, another graduate of Harvard University and J. Lister Holmes's office.²⁶

Cold War

World War II had hardly ended before tensions began to rise between the United States and the Soviet Union, first during the Korean War (1950-1953), in which the USSR provided aid to North Korea and China,²⁷ then in a struggle for control of Europe. And while this decades-long Cold War eventually spread around the world – to China, Cuba, Latin America – it was essentially an

21) Bragg, Aaron, *SPOMa: Spokane Modern Architecture, 1948–73*, Northwest Museum of Arts & Culture, Spokane, Washington, 2013.

22) Arksey, Laura, "Spokane – Thumbnail History," HistoryLink.org Online Encyclopedia of Washington State History, <http://www.historylink.org/File/7462>, accessed June 2017.

23) Painter, Diana, "Thoroughly Modern Spokane," (brochure), National Trust Conference Field Session, November 2, 2012.

24) "Kenneth and Edna Brooks House," National Register of Historic Places Registration Form, 2004.

25) Painter, Diana, "Thoroughly Modern Spokane," (brochure), National Trust Conference Field Session, November 2, 2012.

26) Bragg, Aaron, *SPOMa: Spokane Modern Architecture, 1948–73*, Northwest Museum of Arts & Culture, Spokane, Washington, 2013.

27) Wikipedia contributors, "Korean War," Wikipedia, The Free Encyclopedia, https://en.wikipedia.org/wiki/Korean_War, accessed July 2017.

ongoing contest to see which of the two former allies would blink first, with each expanding their respective nuclear arsenals, each engaged in a race to conquer space, each defending a very different ideology.

The Cold War was keenly felt in Washington State, with production capacity at the Hanford Nuclear Reservation expanding to meet plutonium demand. The site was initially built to develop plutonium for the Manhattan Project, its first reactor going online in 1944.²⁸ A little over 10 years later, the Atomic Energy Commission was operating eight nuclear reactors there. Fully two-thirds of the plutonium used in the nation's nuclear weapons stockpile came from Hanford. Meanwhile, the Space Race began in earnest when the Soviet Union launched the first artificial satellite, Sputnik 1, in 1957. Four years later, Russian cosmonaut Yuri Gagarin became the first human to complete an orbit around Earth.

Spokane County emerged from World War II with a decidedly newer look, due in large part to the War Department (the U.S. Cabinet department responsible for the Army that, in 1949, became the Department of Defense). In 1956, Fairchild Air Force Base – the former Spokane Army Air Depot – became home to a squadron of B-52 long-range bombers for the Strategic Air Command.²⁹ A year later, four Nike surface-to-air missile batteries (Airway Heights, Cheney, Medical Lake, and Deep Creek) surrounded the base; in 1961, nine Atlas E Intercontinental Ballistic Missile (ICBM) silos around the city were activated:

The Fairchild missile construction program was initiated in May 1959. Nine Atlas E missile sites became operational in September 1961 under the control of the 567th Strategic Missile Squadron. They were located at Deer Park (Site 1), Newman Lake (Site 2), Rockford (Site 3), Sprague (Site 4), Lamont (Site 5), Davenport (Site 6), Wilbur (Site 7), Egypt (Site 8), and Reardan (Site 9). The site near Rockford, Washington, was actually in Idaho. Each of the nine sites was a 20-acre facility with a five-acre inner launch and control area....Air Force security police patrolled the sites and maintained security.³⁰

Felts Field participated in the Civilian Pilot Training Program, which, between 1939 and 1944, trained 435,165 pilots across the country for the war effort;³¹ the Spokane Valley became home to the Navy Supply Depot, which supported military operations in the South Pacific. Part of the reasoning behind the location of these facilities – beyond the fact that Spokane was inland from the coast and away from potential attack by submarines – was the vast amount of available electrical power generated by Grand Coulee Dam. As a result, between 1940 and 1950 the county's population grew 35 percent to 221,561 people.³²

Meanwhile, the combination of unprecedented economic prosperity with the availability of materials that had been in short supply during World War II – and directly afterward – led to a nationwide building boom.

Like many U.S. cities at the time, Spokane's character was largely defined by rapid changes in population, economics, and land use. An equally important factor was transportation. The increased reliance on automobiles helped mold not only consumer shopping behaviors, but also the types of businesses that were started – and where those businesses were established.³³ In fact, by the 1950s, Spokane's retail trade was already starting to move to the suburbs.

28) Tate, Cassandra, "Hanford Reach National Monument," HistoryLink.org Online Encyclopedia of Washington State History, <http://www.historylink.org/File/7438>, accessed June 2017.

29) Denfeld, Duane Colt, PhD, "Fairchild Air Force Base (Spokane)," HistoryLink.org Online Encyclopedia of Washington State History, <http://www.historylink.org/File/20112>, accessed June 2017.

30) Denfeld, Duane Colt, PhD, "ICBM (Intercontinental Ballistic Missiles) in Washington State," HistoryLink.org Online Encyclopedia of Washington State History, <http://www.historylink.org/File/10158>, accessed June 2017.

31) Civilian Pilot Training Program, National Museum of the US Air Force, <http://www.nationalmuseum.af.mil/Visit/Museum-Exhibits/Fact-Sheets/Display/Article/196137/civilian-pilot-training-program/>, accessed July 2017.

32) Painter, Diana, "Thoroughly Modern Spokane," (brochure), National Trust Conference Field Session, November 2, 2012.

33) Artifacts Consulting, Washington State Commercial Architecture Context Statement (1940-1975), 2016.

Better automobiles and better roads encouraged entrepreneurs to build shopping centers outside the city. Spokane's first major suburban shopping center was Northtown, built in 1954 to the north of town. Other shopping centers to the south and east soon followed. For many Spokanites the idea of driving to a shopping mall had more appeal than driving downtown...The trend towards malls in Spokane was part of a national pattern. In 1945 there were only a few hundred shopping malls in the United States; in 1958 the number grew to 2,900; five years later there were 7,100.³⁴

Northtown even garnered some attention from architects and engineers for its advanced concrete technology: The hybrid lift slab and tilt-up construction used pre-fabricated wall sections to lower construction costs.

The impact of growing automobile ownership had an even larger effect on the restaurant industry. The nation's first fast food stand, White Castle, opened in 1921 and set a precedent for today's fast food restaurant. It was notable for its decent, cheap food of consistent quality and its memorable architecture, the latter of which became part of the restaurant chain's branding. Another early fast food phenomenon was the drive-in, where carhops visited patrons in their cars to take and then deliver their order. The popularity of the drive-in grew after World War II: By 1964 – around the time that cantilevered canopies to shield cars and attendants came into use – there were 35,000 drive-ins in the United States, most of them in California.³⁵

The fast food restaurant in its current form got its start in 1939, when the brothers Maurice and Richard McDonald opened up a drive-in restaurant in San Bernardino, California, the beginning of what became McDonald's. In 1953, architect Stanley Clark Meston designed the company's Downey, California franchise, which became the chain's prototype restaurant. A careful look at Meston's design reveals qualities that are shared to this day in Spokane's own Dick's Hamburgers.

During this time the influence of European Modernists like Mies van der Rohe and Walter Gropius began to spread. Richard Neutra appeared on the cover of *Time* magazine in 1949 as "one of the world's half-dozen top modern architects."³⁶ In Spokane, Kenneth Brooks and Bruce Walker teamed up for the design of Washington Water Power's Central Service Facility (1959), a sign that Modernism was no longer the sole purview of New York or Chicago or Los Angeles.



Moritz Kundig, circa 1984
photograph courtesy of the Spokesman-Review

In fact, three of Gropius' students helped popularize the Modern Style in Spokane in the 1950s: Royal McClure, Bill Trogdon, and Walker. And in the work of Brooks, who worked for the firm Skidmore, Owings and Merrill in New York before opening a practice in Spokane, can clearly be seen Miesian tenets. There was a more direct European influence as well: Moritz Kundig's Swiss education included six years of Latin, five of French, four of English, and one of Italian, along with German literature, history, math, and sciences – and that was before he even entered college.³⁷ Kundig earned an architecture degree from the *Eidgenössische Technische Hochschule Zürich*, a school that boasts Albert Einstein as one of its alums.

It wasn't long before the architectural press began to pay attention to what was happening in Spokane. "Your work is excellent," reads a telegram from John Entenza, editor of *Arts & Architecture*, to Royal McClure.³⁸ Appearing in Entenza's magazine meant more than a publishing credential – it meant that McClure's ideas had the implicit approval of an editorial board that included the likes of Charles Eames, Richard Neutra, and Eero Saarinen. Other magazines, like *Sunset*, *House Beautiful*, and *Time* were also noticing Spokane's Modernists – a testament not only to their talents, but also to their reach.

34) Youngs, J. William T., *The Fair and the Falls: Spokane's Expo '74*. Cheney, WA: Eastern Washington University Press, 1996.

35) Liebs, Chester H., *Main Street To Miracle Mile: American Roadside Architecture*. Baltimore, DE: The John Hopkins University Press, 1995 (1985).

36) Bragg, Aaron, *SPOMA: Spokane Modern Architecture, 1948–73*, Northwest Museum of Arts & Culture, Spokane, Washington, 2013.

37) *Ibid.*

38) *Ibid.*

Expo '74

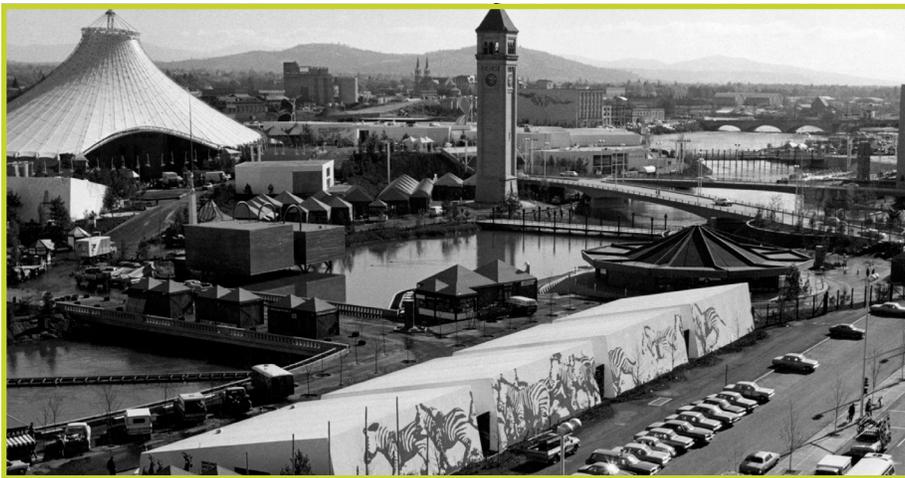
"I arrived in Spokane," begins the January 3, 1949 entry in Ken Brooks's personal diary, "after spending the previous nine months on a Plym Travelling Fellowship with the intention of adopting Spokane as my new home town. Urban problems seemed to be paramount in my mind."³⁹

It turns out that Brooks was prescient:

In 1958 Joe Kipper, Spokane manager of Sears Roebuck and president of the Chamber of Commerce, announced that his company was closing its downtown store and moving to Northtown. This was bad news for downtown, but Kipper used his announcement as a call to action...Kipper urged Spokane's downtown property owners to create an organization devoted to strengthening the urban core of the city...Instead of lamenting the rise of the shopping malls, the downtown businesses should be trying to offer a better shopping atmosphere.⁴⁰

By the late 1960s, the city was in the midst of a crisis. The downtown core, which had already been suffering at the hands of shopping malls and suburban sprawl, was also home to a neglected river, "long a polluted eyesore, crisscrossed by railroad trestles and lined by unsightly warehouses and parking lots..."⁴¹

Shortly after Joe Kipper sounded the alarm, Richard Neutra was in Spokane to address a gathering of civic leaders, planners, and architects. In a *Spokane Daily Chronicle* article published the day after the event, Neutra praised the city, saying that "Spokane has one of the most beautiful sites I've ever seen." But Edna Brooks, whose husband Kenneth had invited the architect to speak, remembers a caveat: "You have a beautiful river here," she quotes Neutra, "but oh, how you folks have abused it."⁴²



Expo '74
photograph courtesy of helveticika

Business and civic leaders responded by forming a group called Spokane Unlimited. Their solution to restoring the downtown area – including restoring the river – was a world's fair around the theme of environmentalism. A number of the city's larger businesses, among them Washington Water Power and Cowles Publishing Co., helped Spokane Unlimited fund an urban renewal plan from New York consulting firm EBASCO Services Inc. The resulting report recommended removing the "Chinese Wall" of trestles and connecting the river to the downtown area:

Many Spokaneites had forgotten that the river was there. There had even been talk of paving

over the south channel of the river to provide more parking space. As outlandish as that idea might seem a few years later, it was not out of the question in the 1950s: other channels of the river had already been filled in to enhance the river's power-generating capabilities.⁴³

It was a timely recommendation. The environment was not only a topic on a lot of people's minds in the 1970s – the decade that gave us Earth Day and Greenpeace – but also the perfect theme

39) Bragg, Aaron, *SPOMa: Spokane Modern Architecture, 1948–73*, Northwest Museum of Arts & Culture, Spokane, Washington, 2013.

40) Youngs, J. William T., *The Fair and the Falls, Spokane's Expos '74*. Cheney, WA: Eastern Washington University Press, 1996.

41) Arksey, Laura, "Spokane – Thumbnail History," HistoryLink.org Online Encyclopedia of Washington State History, <http://www.historylink.org/File/7462>, accessed June 2017.

42) Bragg, Aaron, *SPOMa: Spokane Modern Architecture, 1948–73*, Northwest Museum of Arts & Culture, Spokane, Washington, 2013.

43) Youngs, J. William T., *The Fair and the Falls, Spokane's Expos '74*. Cheney, WA: Eastern Washington University Press, 1996.

for a fair whose site was punctuated by a picturesque waterfall. But it was a daunting task: No city as small as Spokane had ever hosted a world's fair before.

Local businesses pledged \$1.3 million in startup money; the Washington State Legislature “easily passed three bills – one to form an Expo Commission, one to authorize an Expo surtax on corporate licenses and fees, and one to appropriate \$7.5 million (later increased to \$11.9 million) to build the Washington State Pavilion, which would later become the Spokane Opera House and Convention Center.”⁴⁴

As Washington Senators Henry “Scoop” Jackson and Warren Magnuson, along with Representative Tom Foley from the state's fifth congressional district, managed to get an \$11.5 million appropriation bill through congress to build the U.S. Pavilion, negotiations were underway between city officials and the Burlington Northern, Milwaukee Road, and Union Pacific railroads on a critical 17-acre section of the proposed site.⁴⁵ Millions of dollars' worth of land was handed over to the city, tracks were moved away from downtown, and a complex maze of trestles and warehouses was removed. Wisely, the 155-foot-tall clock tower from the Great Northern depot was saved. Along with the 14-story steel structure of the 179,250-square-foot U.S. Pavilion, it's since become an iconic downtown Spokane landmark.

When Riverfront Park ultimately emerged, it included not only the aforementioned state-of-the-art opera house and convention center, designed by Walker & McGough, but also an Imax Theater, designed by Culler Gale Martell in 1978, and various pavilions designed by Kenneth Brooks, Lawrence Evanoff, and other Spokane Modern architects. And the river, though it would never return to its importance as a salmon fishing camp to the Spokane Tribe, at least began to resemble what it once was: the centerpiece of downtown Spokane.

The most powerful attraction of all wasn't a pavilion or an exhibit – it was the mighty Spokane Falls. Visitors could feel the spray from several footbridges and from the Gondola ride, as well as from the many walkways along the riverbanks...This was fitting since the falls were, in essence, the root cause of the fair. It was also fitting, for a fair dedicated to the environment, that the iconic symbol was something nature-made, not man-made.⁴⁶

The exposition itself – Expo '74 – opened May 4, 1974 with a proclamation by President Richard Nixon to 85,000 attendees. By the time it closed on November 3, more than 5 million people had attended.

Spokane's Modernists were hugely influential both in helping city leaders recognize the need for urban renewal and in the development of Expo '74. Kenneth Brooks, a “leading international architect and long-time advocate of reclaiming the falls,” coached EBASCO during the consulting firm's preliminary studies. “Prompted by Brooks and impressed with the natural grandeur of the site, EBASCO advocated doing something about the falls.”⁴⁷ Brooks also designed the Chinese pavilion. Built of pre-stressed concrete, it resembled a giant fan. And, true to the environmental theme of the exposition, Brooks repurposed the panels for another project when the fair was dismantled. Trogdon, Smith & Grossman were one of two firms responsible for Expo's design. “Spokane's opera house, the most important architectural residual of the world's fair, was made possible by the respective talents of Bruce Walker and Luke Williams. Walker designed the building, and at a critical moment, Williams secured the necessary funding for its completion.”⁴⁸ Williams was also instrumental in negotiating the deal that saw the state sell the opera house back to the city once the fair was over – at a sale price of \$1.

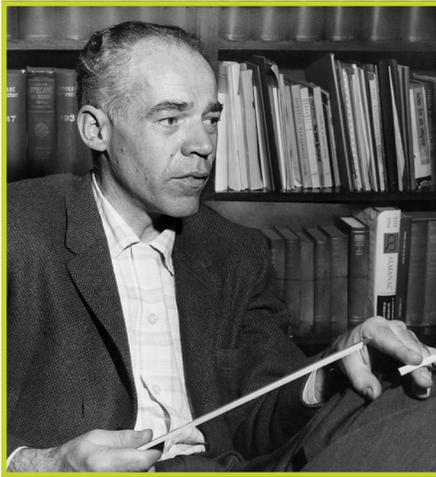
44) Kershner, Jim, “Expo '74: Spokane World's Fair,” HistoryLink.org Online Encyclopedia of Washington State History, <http://www.historylink.org/File/10791>, accessed June 2017.

45) Ibid.

46) Ibid.

47) Youngs, J. William T., *The Fair and the Falls: Spokane's Expo '74*. Cheney, WA: Eastern Washington University Press, 1996.

48) Ibid.



Tom Adkison, circa 1958
photograph courtesy of the Spokesman-Review

But perhaps even more critical was the role played by Tom Adkison, “one of the essential figures in the fair,”⁴⁹ whose firm was chosen by the site committee to develop a master plan for the fair:

In 1973 *Spokesman-Review* reporter Dorothy Powers toured the Expo site twice with key construction figures as guides. Her articles on the experience describe the emergence of a new landscape from the gutted ruins of old Spokane. At the time, bulldozers were creating “instant hills” as they reshaped the surface of Havermale Island. During the first phase alone, they would use roughly 200,000 cubic yards of fill dirt – enough to cover a football field to the height of a ten-story building. Adkison explained the reason for “improving” the contours of the island: “We want to assert the presence of an island in the river, so that it has volume and power.” Additionally, builders planned “to sculpt even the river itself, cajoling it to romp over stair-step cascades.”...While not quite claiming that Expo would do a better job with the falls than nature had, the architect was imbued with the spirit of Expo ecology – the confidence that human beings could improve the environment.⁵⁰

Drexel Adkison, architect Tom Adkison’s son, recalled a day when the two of them – Drexel just a young boy – walked north from the offices of McClure & Adkison in downtown Spokane. Carrying their lunch, they navigated through the rail yards, stepping on greasy, creosote-laden railroad ties; walked around machinery and across treacherous stretches of track; crossed a veritable no-man’s land just to enjoy a sandwich on the banks of the Spokane River. “He told me then,” said Drexel, “that he wanted to turn that industrial eyesore into something families could enjoy. He planted the seeds for Riverfront Park – and was more proud of that achievement than just about anything else.”⁵¹

Conclusion

According to the National Trust for Historic Preservation, the significant buildings of the Modern Movement are “among the most underappreciated and vulnerable aspects of our nation’s heritage.” Many of these structures are under threat of demolition, whether from development pressure or simply from a widespread lack of awareness. Spokane was home to several nationally recognized Modernists, three of whom studied under Walter Gropius at Harvard (one of which was also accepted at Frank Lloyd Wright’s Taliesin). The only Richard Neutra-designed building in the entire state is here, along with what the American Institute of Architects deemed one of the five best buildings constructed in the U.S. in 1959: the Washington Water Power Central Service Facility (now home to Avista Utilities). The range of these architects’ output is extraordinary: In the midst of a park-like setting on the city’s South Hill is a study in Miesian restraint, while just six miles to the northwest is a swooping, soaring marvel of structural engineering. Over a period of about 25 years, these architects changed the face of the city – and, along with it, its very personality. Their legacy can still be felt, not only in the projects they left behind, but also in the firms they founded that continue to practice today.

49) Youngs, J. William T., *The Fair and the Falls: Spokane’s Expo ’74*. Cheney, WA: Eastern Washington University Press, 1996.

50) Ibid.

51) Bragg, Aaron, *SPOMA: Spokane Modern Architecture, 1948–73*, Northwest Museum of Arts & Culture, Spokane, Washington, 2013.

ARCHITECTURAL CONTEXT

A Brief Overview of Modernism

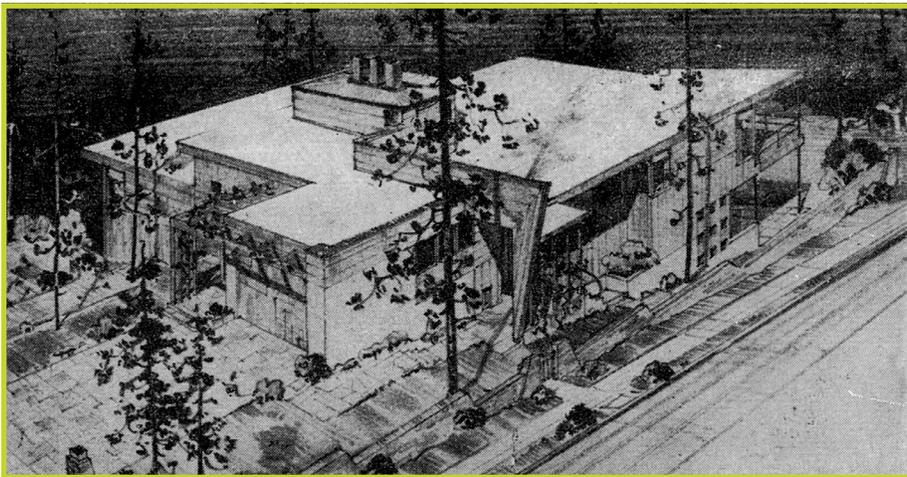
The term “Modernism” refers to several architectural trends that took place in the mid-20th century – sometimes in combination – that embraced functionalism and rationalism, a new aesthetic that didn’t rely on historical precedent, and new materials and building methods. What we now call Modern architecture was introduced on the west coast of the United States through



*Kirk Thompson house, 1430 E Overbluff Rd, 1935
photograph courtesy of Diana Painter*

the work of architects Rudolf Schindler and Richard Neutra in Los Angeles in the early 1920s, as well as the work of California architect William W. Wurster in the Bay Area in the late 1920s.⁵² In the Pacific Northwest, Seattle architect Paul Thiry, originally from Alaska, is often credited with introducing Modernism to the Puget Sound area in the mid-1930s. In this same time frame Pietro Belluschi, an Italian, and John Yeon, from an established Portland family, experimented in the Portland area with what is now identified as the Northwest Regional style.⁵³ In Spokane, architect and Swedish immigrant Gustav A. Pehrson’s work in the 1930s included elements of the Streamline Moderne and the new “Modernistic” style. His 1935 Thompson

house, which was published in the *Saturday Evening Post* in 1936, is perhaps the best example of this.⁵⁴ Another Modern architect in Spokane in the pre-war years was J. Emil Anderson, who also designed the 1941 Davenport Parking Garage. His own 1942 residence is pictured below. These architects focused largely on residential design within this timeframe.



*J. Emil Anderson house, 1525 E 20th Ave, 1942
print courtesy of the Spokesman-Review*

What is widely considered the first Modern skyscraper, the PSFS Building by Howe & Lescaze, was constructed in Philadelphia from 1929 to 1932⁵⁵ – just as the American public was introduced to Modernism through the new Museum of Modern Art’s 1932 exhibit, the *International Exhibition of Modern Architecture*, curated by architectural historian Henry-Russell Hitchcock, Jr. and architect Philip Johnson. In addition to publishing a catalogue and a related book entitled *The International Style*, the museum sent traveling exhibits from the show throughout the United States, where it was staged in galleries, at universities, and in department stores like Spokane’s The Crescent.

Modern architecture had its genesis in Europe between the world wars, as countries whose housing stock had been decimated sought to rebuild in ways that addressed contemporary needs. Architects and planners from the continent looked to England, who had renewed its building stock to house workers earlier in the century in the wake of the Industrial Revolution. At the same time, new standards, rejecting outmoded historicist styles and decorative detailing, were

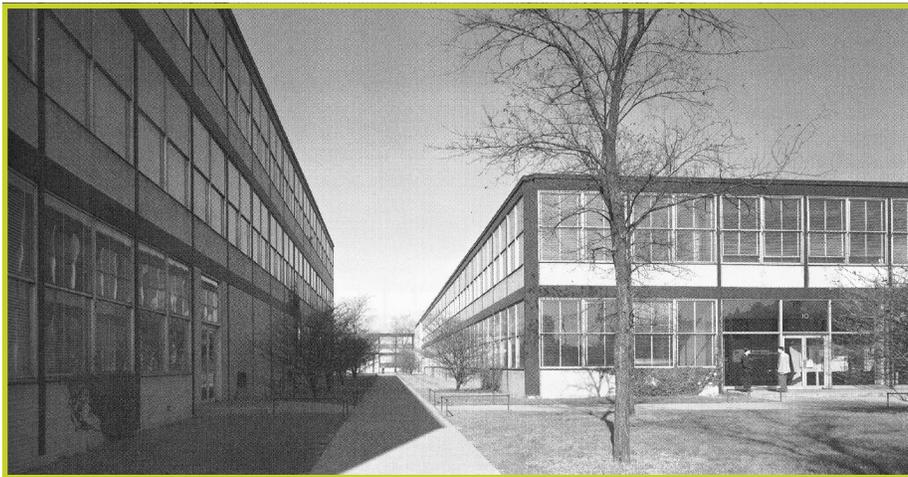
52) Neutra was to design the Dr. Frederick Fischer house in Spokane in 1951.

53) Diana J., Painter, *Montana Post-World War II Architectural Survey and Inventory*. Prepared for the Montana State Historic Preservation Office by Painter Preservation & Planning. December 2010.

54) Pehrson later became best known as the architect for the Hanford Engineer Works (HEW) Village during World War II.

55) Note that Pietro Belluschi’s ground-breaking Equitable Building in Portland was constructed 1944-1948, the first post-war curtain wall structure.

being sought for industry. These influences came together in the teachings of the Bauhaus school in Germany, established in 1919. The Bauhaus became a widely recognized center for Modern architecture, planning, and design as its underlying philosophies were disseminated throughout Europe and the United States.



Metallurgy and Chemical Engineering Building, IIT, Mies van der Rohe, 1942-1946
 print courtesy of A Concise History of American Architecture

European architects began to immigrate to the United States in the early part of the century. Several architects came to the United States to work for Frank Lloyd Wright after his work was introduced in Europe in 1910 and 1911. These designers included Austrians Rudolf Schindler and Richard Neutra, and the Czech Antonin Raymond, who introduced Paul Thiry to many of the European Modernists in the early 1930s.⁵⁶ Immigration continued between the world wars, peaking in the political difficulties leading up to the outbreak of World War II in Europe in 1939. This was presaged by the closure of the progressive Bauhaus school in Germany in 1933 in response to Nazi pressure. Modernism's influence in the United

States grew as European leaders in the Modern movement took important positions in some of this country's most influential architecture schools, museums, and other institutions. Ultimately, this was to have a profound effect on post-war architecture in Spokane.

European immigration had a distinct influence on American Modernism. Ludwig Mies van der Rohe, director of the Bauhaus from 1930 to 1933, came to the United States in 1937, taking a teaching position at the Illinois Institute of Technology (then the Armour Institute). He served as the director of the architecture program from 1938 to 1958.⁵⁷ A retrospective of his work was held at the Museum of Modern Art in 1947, with an accompanying book by Philip Johnson. Mies van der Rohe's 1939 commission to design the campus at IIT and its buildings transformed modern campus design in the United States. To this day, buildings that display walls of glass articulated with a regular rhythm of an expressed structure are referred to as "Miesian."



Bauhaus Dessau by Walter Gropius, 1926
 print courtesy of Twentieth Century Architecture: A Visual History

Walter Gropius, director of the Bauhaus from 1919 to 1928, took a position at Harvard University in 1937, serving under Dean Joseph Hudnut. He was named the head of the architecture department in 1938.⁵⁸ At the same time, he established a partnership with Marcel Breuer, who had studied and taught at the Bauhaus under his direction. It was the first of three influential practices Gropius would be associated with in Cambridge. In addition to his built works, his writings about the Bauhaus school and its philosophies, including *The New Architecture and the Bauhaus* (1955) and *The Scope of Total Architecture* (1956) were highly influential. Spokane architects Royal McClure, Bruce Walker, and Bill Trogdon all

56) Kurt G. F. Helfrich and William Whitaker, Editors, *Crafting a Modern World, The Architecture and Design of Antonin and Noemi Raymond*. New York: Princeton Architectural Press, 2006:270.
 57) Magdalena Droste, *Bauhaus*. Koln, Germany: Taschen, 2006:248.
 58) Droste, 2006:245.

studied under Gropius.⁵⁹ His influence on the architectural scene in Spokane would continue, as these former students partnered with other local architects and mentored young designers.

The Swiss architect Le Corbusier is generally considered the third member of the European triumvirate that had a defining influence on Modern architecture in the twentieth century. While he never lived in the United States and had no significant commissions in this country, he was nonetheless highly influential through his writings, lectures, entries to architectural competitions, and published works. Among his most well-known writings, which were widely available to American architects, was *Towards a New Architecture*, first published in English in 1931.⁶⁰

The influence of Modernism in the post-war period spread throughout the media, including professional periodicals, the popular press, newspapers, and books. Professionals and the public were also exposed to Modernism through exhibits, including museum, university, and department store exhibits, as well as their accompanying catalogues. Model homes – of which Spokane had its share, including the Better Living Home featured in this survey – were also a popular way of introducing Modern ideas and Modern architecture to the public. Lectures and symposiums, aimed at both professionals and the public, also spread the word. Even the new medium of television got into the act when architect Frank Lloyd Wright appeared on the television program “What’s My Line?”



Davenport Parking Garage
J. Emil Anderson, 1941 (no longer extant)
photograph courtesy of Charles Libby Collection,
Northwest Museum of Arts & Culture

Modern architecture gained a hold and became the primary architectural style and expression in Washington State following World War II – just as it did throughout the rest of the country. Periodicals, lectures, and symposia made ideas about Modern architecture accessible to architects who were interested in exploring the new ideas, materials, and construction methods. For example, Richard Neutra, who designed the Dr. Frederick Fischer house in 1951, returned to Spokane in 1959 to address a gathering of civic leaders, planners, and architects, to whom he spoke about planning issues as well as architecture.⁶¹ The earliest post-war commercial architecture featured in this survey

is the Stephan Dental Clinic, which is considered “one of the earliest expressions of modern architecture in Spokane.”⁶² The cluster of very Modern homes completed in the early 1950s and featured in this survey, including the 1951 Better Living Home by Bruce Walker, illustrate how excited architects were by Modernism. Even firms like Whitehouse & Price, who built their reputation in the pre-war years, embraced Modernism with the extremely up-to-date Cooper-George Apartments, constructed in 1952, and the equally Modern Lincoln First Federal Savings & Loan branch on Northwest Boulevard (Chase Bank today) in 1953. This survey illustrates how well most of these buildings have stood the test of time – and how good design from this era continues to be recognized.

59) See Table 1: List of Survey Properties for work by these architects featured in this survey report.

60) The English translation was first published by John Rodker of London, based on the thirteenth French edition.

61) Bragg, Aaron, *SPOMa: Spokane Modern Architecture, 1948–73*, Northwest Museum of Arts & Culture, Spokane, Washington, 2013.

62) American Institute of Architects, Spokane Chapter, “A Selection of Contemporary Architecture in Spokane, Washington” (brochure), 1967.

ARCHITECTURAL STYLES AND BUILDING TYPES

The architectural survey for the City of Spokane Mid-20th Century Modern Context Statement and Inventory project was designed to be inclusive of styles, building types or uses, and geographic areas within Spokane. To ensure this inclusivity, the project team worked with the Spokane Historic Preservation Office and a selected committee of individuals with expertise and/or an interest in Modern architecture in Spokane. The project team also drew on its own expertise in Modernism in Spokane, as well as conducted archival research specific to this study to ensure that a broad range of architectural styles and building types and good examples of Modern materials and new methods of construction and expression were represented.

Modern Architectural Styles

Modern buildings, like buildings from other eras, can be characterized by architectural style, building type, building form, and/or method of construction. Modern architectural history is a relatively new field of scholarship, which means that there can be more gaps in scholarship than in other eras. In the field of Modern architectural history, there hasn't been – in some cases – sufficient time to develop the scholarship or to gain perspective on the value or cohesiveness of certain architectural styles, building types, materials, or methods of construction. For example, it's only recently that interest in Brutalist architecture has come to the fore, with scholars exploring the history and significance of this style.

Modern architectural history is also challenged by the fact that “modern” as a term is very broad and imprecise, creating confusion. For example, “modern” refers to a point in time that can be categorized in different ways. For purposes of this survey, it generally means the second and third quarters of the twentieth century; more specifically, the three decades following the end of World War II. It can also, however, refer to a set of aesthetic qualities that typify the various post-war styles. Finally, “modern” can mean progressive trends or experimental methods or materials from the era.

One example of Modernism is the International Style, a name coined by Henry-Russell Hitchcock Jr. to identify an architectural style that emerged between the world wars in Europe. It's characterized by simple forms and a lack of decorative detail, e.g. in this survey's Will Apartment House. Examples in this study of identifying residences by their form are the Shed-style Don Murray house and Pavilion-style Hansen house. An example of a Modern building that is characterized by its form is St. Charles Catholic Church, a hyperbolic paraboloid. This building is also known for its construction method, which is thin-shell concrete construction.

Another example of a Modern building identified by its construction method is the curtain wall structure. “Curtain wall” refers to buildings that have an alternative means of support, allowing the exterior skin of the building to be non-structural and clad in glass and thin panels of various materials. There are numerous examples of this type of construction in Spokane, the most iconic of which is the Washington Water Power Central Service Facility (Avista headquarters).

Many Contemporary-style buildings use post-and-beam construction, which was popular in the post-war era for residential and small-scale commercial and institutional uses, particularly on the west coast, where wood was readily available. Post-and-beam structures utilize an interior structure that allows the exterior walls to admit the maximum amount of light through walls of glass. The difference between pre-war and post-war post-and-beam construction is that post-war construction employed innovations in manufactured wood products. After the war, this inexpensive construction method often used laminated beams in place of solid wood beams and plywood, rather than conventional wood siding. In this era, plywood became increasingly popular for a wide variety of uses for both interior and exterior siding.⁶³

63) Note that one reason for its popularity after the war is that resins had been developed to make the material waterproof.

Modern buildings are also known for exhibiting a lack of decorative detail, which is often the means by which building styles of other eras are identified. Modern buildings frequently use materials in place of architectural detailing, taking advantage of their natural colors and textures to embellish the structure: the use of multi-colored brick (see, for example, Sacred Heart Catholic Church), textured concrete (Temple Beth Shalom) or the natural color and texture of stone cladding (Garden Crypt Mausoleum). Contrasting materials can also be combined on a building for decorative effect, such as placing a smooth synthetic panel adjacent to stone cladding, as seen in the Medcenter building, or panels of colored ceramic tiles adjacent to smooth-finished stucco.

The following is a discussion of the styles, forms, and methods of construction that were identified and documented as part of this survey. This discussion is by no means comprehensive, as it covers just the properties selected for this survey, but it represents a good first step in documenting Spokane's Modern historic resources.

Brutalism



Mausoleum at Holy Cross Cemetery, n.d.⁶⁴

Brutalism is a style of architecture popular in the 1960s and known for its stark, monumental forms; three-dimensional, sculptural appearance; and use of heavily textured, often board-formed, concrete. Commonly seen in civic and educational structures and complexes, it has been criticized for its lack of traditional urban design qualities. It is known for its paucity of window openings and other features that would integrate it with a traditional urban environment. Articulation is often achieved by the contrast of solids and voids, rather than conventional openings. The style has its roots in England, particularly in the work of Alison and Peter Smithson. The name refers to the

French phrase *beton brut*, or raw concrete. Originally referred to as "New Brutalism," the style sought to integrate structure and expression. Examples of Brutalist buildings in this survey include the Spokane Civic Theatre at 1020 N Howard Street and Temple Beth Shalom at 1322 E 30th Avenue. Another Spokane example is the structure pictured above at Holy Cross Cemetery, 7200 N Wall Street.

64) All photos in this report by Diana Painter unless otherwise noted.

Contemporary



Vern W. Johnson house, 1015 W 31st Ave
Kenneth Brooks, 1954
photograph courtesy of Richard T. Lewis

“Contemporary” is a style name adopted in the post-war era for Modern, high-style houses. As an illustration of the use of the term, a *Spokesman-Review* article published on August 27, 1950 about the Meenach development homes by McClure & Adkison – including the Thomas J. Meenach Jr. house appearing in this survey – was entitled “‘Contemporary’ Homes Bring Modern Ideas to Spokane.” In the article Royal McClure offered the statement that these homes are “built in the spirit of today, the age of expression.” Contemporary houses offer few traditional stylistic features or details, relying instead on overall form and simple Modern details to convey their style. Materials can

also play an important role, where their color and texture lend a richness and complement the composition of the building façades. Contemporary houses were often designed by architects, in contrast to the more common Ranch-style homes of the era, which were the building blocks of post-war neighborhoods.

Contemporary roofs typically have a low pitch and may include gable, shed, or flat roofs, or more expressionistic roof forms. Common characteristics include an emphasis on asymmetrical, two- and three-dimensional compositions and expanses of glass, contrasted with clerestories above solid walls where privacy was important. Features of the Contemporary house that were shared by the Ranch-style house include an open floor plan, an orientation toward the rear yard, rather than front yard or street, and the use of windows, courtyards, and other devices to “bring the outdoors in.” The use of natural materials such as stained wood, brick, and stone is common.⁶⁵

A post-and-beam house is a type of Contemporary house. This name reflects a construction method rather than a style per se, but it shares stylistic features with the Contemporary house. The open floor plan of the post-and-beam house required interior posts and beams for structural support. This left exterior walls free, which was expressed in extended beams supporting deep overhangs and expanses of glass to the eaves of the house. Post-and-beam houses are further characterized by low-pitched gable roofs; extensive use of wood, often with a vertical grain; and simple or rustic details. There are numerous Contemporary houses included in this survey, and many more to be surveyed in the future.

65) More information about Contemporary design can be found in the architecture and house and garden magazines of the era and in Virginia Savage McAlester's *A Field Guide to American Houses*.

Populuxe/Googie



Leo and Dorothy McDonnell house, 3805 N Alberta St
John D. Morin, builder, ca 1949

The Googie and Populuxe styles are combined stylistic categories in the Washington State historic sites database (WISAARD). The Populuxe style is often seen in residences, whereas the Googie style is often seen in commercial buildings. The term Populuxe was coined by architectural historian Thomas Hine in the late 1980s and combines the words “populism, popularity and luxury.” Writing in *Living It Up: Our Love Affair with Luxury*, author James Twitchell elaborates: “Populuxe is the stuff that came flooding into the marketplace after World War II, a result of two separate developments: the ability to mass-produce highly sculptural pieces of metal and plastic and a venue in which to display their use,

namely the movies.” In architecture, this interpretation is present in the use of high-quality materials, combinations of materials, and modulated forms. Cantilevered windows, such as those seen in the Howard and Irene Thompson house at 1626 E 19th Avenue in this survey, are a feature seen in Populuxe residences and the Googie style of commercial architecture. Another excellent example of the style is by the same builder who designed and built the Thompson house, Harold A. Apple: the Charles and Alice Shemwell house at 201 E Thorne Street in Colfax, Washington.

Googie



Shadle Park Reservoir, Shadle Park
George R. Oslund, engineer, 1965

Googie architecture is named after the 1949 Googie coffee shop in Los Angeles designed by John Lautner. The term was popularized by architectural historian Douglas Haskell, who wrote about it in the 1952 issue of *House and Home* magazine. Googie is a vernacular style – sometimes called Roadside Architecture – that emerged in the 1930s in Los Angeles, Las Vegas, and other tourist venues around the country that catered to automobile travelers. The buildings influenced the form of development as well, particularly along commercial corridors and highways throughout the country. Googie buildings are known for their eye-catching forms and signs that can be easily seen at the speed

of automobile travel. Googie architecture popularized the future. It occurred at a time when the public was fascinated by technology and the idea of the future, including space travel and the atomic age. This enthusiasm could be seen not only in buildings that housed new commercial uses, but also in *The Jetsons* and Disneyland’s Tomorrowland. The popularity of the Googie style waned by the end of the 1960s, however, perhaps paralleling the diminishing of the public’s belief “that this was indeed a new era, that the long-promised future of benevolent technology and prosperity had at last arrived to deliver the good life to all.”

Googie architecture is characterized by unusual, eccentric building shapes, often accented by neon; simple building forms overshadowed by a dominant, typically neon, sign; and the use of humor and visual gags. Additional qualities include employing bold angles and eccentric rooflines, colorful signs with pop culture imagery, large plate glass windows (often canted), and sweeping cantilevered roofs over exterior areas. Examples of Googie architecture included in this survey include the former Denny's Restaurant at 1412 W 2nd Avenue by Los Angeles architects Armet & Davis and Dick's Hamburgers at 10 E 3rd Avenue, formerly the Panda Self-Service Drive-In on Northwest Boulevard whose slogan, "Hamburgers Buy the Bagful," appears on the Dick's Hamburgers sign today (along with the panda). Additional buildings in the Populuxe/Googie style in Spokane include the Robert and Hughena House house at 2408 W Northwest Boulevard and the residence at 1404 E 34th Avenue.

International Style



*Studio Apartments, 1102 W 6th Ave
McClure & Adkison, 1949
photograph courtesy of Dearborn-Massar Collection,
University of Washington*

The International Style, a term coined by architectural historian Henry-Russell Hitchcock Jr. in the early 1930s, describes an architectural style that emerged in Europe between the world wars and coalesced in the United States in the early 1930s – thanks to the efforts of Hitchcock and architect Philip Johnson to codify and attribute the elements of a style to the emerging architectural forms and characteristics. While European architects experimented with new forms and expressions for a new post-industrial age, east coast American architects and architectural historians described what they interpreted as stylistic features of the architecture, often without the accompanying social reforms

advocated by their European counterparts. Today, the term International Style refers to these early experiments in Europe and their later interpretations in American architecture.

The International Style reinterpreted traditional forms to reflect a new age, new uses, and often a functional interpretation of architectural requirements, particularly with respect to the architectural plan. Roofs were flat, as gabled roofs were considered an unnecessary embellishment. Decorative details were abolished when they were considered superfluous. Windows were ganged, to admit plentiful light. Buildings were sited at grade, eliminating the traditional sequential approach to a building. (Alternatively, the first floor might be raised one story above the grade, creating a podium above which the building rose). Essentially all traditional building features were reversed.

In residential architecture the style is typified by an asymmetrical composition; a flat roof with no eaves; planar surfaces and smooth finishes; minimal or simple detailing; and expansive or expressionistic use of glass, whether in full-height glass curtain walls or ribbon windows. The one residence included in this survey that was designed in the International Style is the 1951 Dr. Frederick Fischer house by Los Angeles architect Richard Neutra. This house displays a more rustic appearance than is typical of Neutra's southern California houses. Neutra also designed two houses in Portland, Oregon. At the time, he was advised by Portland architect and collaborator Van Evera Bailey to clad the houses in wood, rather than his usual stucco finishes, as this was considered more appropriate to the Pacific Northwest.⁶⁶ The other feature seen in the

66) William J. Hawkins, III and William F. Willingham, *Classic Houses of Portland, Oregon, 1850-1950*. Portland, OR: Timber Press, 1999:508.

Portland houses and the Fischer house, but not necessarily on other International Style houses, is the use of deep eave overhangs, which is also consistent with Modern residences in the Pacific Northwest, in particular those designed in the Northwest Regional Style.

In addition to the 1951 Dr. Frederick Fischer house at 1618 E Pinecrest Road, the 1964 Will Apartment house at 358 S Coeur d'Alene Street by architect Richard Will is included in this survey. The 1949 Studio Apartments at 1102 W 6th Avenue by McClure & Adkison is considered one of Spokane's finest examples of the International Style.

Modern



*Stephan Dental Clinic, 731 W Indiana Ave
McClure & Adkison, 1950
photograph courtesy of Dearborn-Massar Collection,
University of Washington*

There are several important ideas about contemporary commercial and institutional design in the post-war era that fall under the general classification of "Modern." These qualities are found in many post-war structures, regardless of style, and reflect the underlying values of Modernism. One is the three-dimensional arrangement of forms as part of the architectural expression of the building. Another idea is the importance of the two-dimensional composition on any one surface as a design feature. This composition is typically asymmetrical and does not, as in traditional architecture, serve primarily to emphasize the building form. Rather, it's a design feature that may express the interior

functions of the building. As an aesthetic device, it can also facilitate a three-dimensional "reading" of the building form by drawing the eye around the corner to the next building plane.

A third Modern idea is that the pattern, texture, color, reflectivity, and other visual aspects of the building materials are also decorative features. As in many post-war styles, they take the place of traditional architectural detailing to embellish the building. The juxtaposition of polished granite and highly textured and patterned stone, the repetition of simple metal frames and pattern of small ceramic tiles, or the tinted glass and colored metal panels seen in many buildings in the survey *are* the decoration. They express or represent the building's function, structure, and aesthetics, and speak to new possibilities in materials and construction in the post-war era. Examples from this survey include the Nelson Building at 106-108 W Mission Avenue, the International Union of Operating Engineers Local #370 at 510 S Elm Street, and the Tombari Dental Clinic at 1305-1315 N Napa Street. These buildings share a relatively small building footprint, a flat roof, walls of glass, and a juxtaposition of materials – providing contrast in color and texture and expressing how the building is put together.

Neo-Expressionism

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.⁶⁷ 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.⁶⁸

Iconic Neo-Expressionistic buildings and their architects from the post-war years include the Finnish architect Eero Saarinen's work from 1956 to 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.⁶⁹ 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 – such as the IBM building above – 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.

Properties surveyed here that are designed in the Neo-Expressionist style include the Sacred Heart Catholic Church at 219 E Rockwood Boulevard and the Salvation Army Headquarters and Community Center at 2223 E Nora Avenue. Spokane architect Warren C. Heylman is particularly known for his Neo-Expressionist architecture, including the original portions of the Spokane International Airport.



*IBM Building, 799 S Stevens St
Kirk, Wallace, McKinley & Associates, 1965*

67) Wolfgang Pehnt, editor, *Encyclopedia of Modern Architecture*. New York: Harry N. Abrams, Inc., Publishers, 1964:97.

68) Alaska Department of Natural Resources, Office of History & Archaeology, "Neo-Expressionism," dnr.alaska.gov/parks/oha/styleguide/neoexpressionism.htm, accessed July 2017.

69) Marcus Whiffen and Frederick Koeper, *American Architecture 1607-1976*. Cambridge, MA: The MIT Press, 1981:38.

New Formalism



Spokane Falls Community College,
3410 W Fort George Wright Dr
Culler, Gale, Martell, Ericson, 1967

New Formalism is the name given to an architectural style that emerged in the 1960s and is most often seen in public or civic and commercial architecture. New Formalism, also called Neo-Formalism, applies the formal geometries of classicism in new forms, materials, and decorative expressions. Buildings designed in this style often display simple volumes on a raised base, one story or more in height. Formal rhythms and overall symmetry are reinforced with colonnades and pilasters. Alternatively, applied decoration may be seen in the form of patterned screens or grills. Either form may incorporate geometries that express an overall pattern, akin to an egg crate. The plastic qualities of concrete are often expressed.

Character-defining features of the New Formalism style can include simple building forms with flat roofs, often raised on pilotis or an enclosed, recessed base; regular geometric rhythms seen in colonnades, overall geometric patterning, or other features recalling the symmetry of classicism; extensive use of modeled surfaces, exploiting the plastic qualities of concrete; geometric features that accentuate the roofline in place of a traditional cornice; and/or symmetrical fenestration that is secondary to the overall form and expression of the building.

Examples of New Formalist buildings in this survey include the Parkade parking garage at 511 W Main Avenue and the U.S. Courthouse at 920 W Riverside Avenue. Another example of New Formalism in Spokane is the 1963 nine-story office building at 508 W 6th Avenue. Pictured above is a building at Spokane Falls Community College, one of many on the campus designed in the New Formalism style.

Pavilion



Charles M. and Carol Hanson house,
1837 S Rockwood Blvd

According to Washington State Architectural Historian Michael Houser, the Pavilion style, named for its roof form, was popular in the 1960s for commercial structures, but less common for residential buildings. He notes,

Some historians suggest that the Pavilion form was derived from the Japanese *irimoya* roof form, which was used on Buddhist temple structures beginning in the 7th Century. Others suggest the style has more of a Polynesian background with some early articles referring to the style as 'Pacifica.' Commercial use of the

Pavilion form gained popularity when Wichita, Kansas architect Richard Burke developed a modified version of the roof form for the Pizza Hut chain in 1964, which was later adopted by the McDonald's corporation as well. The form quickly proliferated across the country, perhaps because it was a distinctive shape that set buildings apart from the existing built environment. By the mid 1960s the form was used for a variety of structures ranging from World's Fair visitors centers and banks, to dwellings and religious buildings, to small and large commercial structures.⁷⁰

The upper portion of a Pavilion-style building could hide a chimney, as it does for the Hansen house pictured here, or mechanical equipment. It could also denote zones in a house, as it does in the Hansen house, where the main roof form covers the large great room of the house and the smaller form covers the garage. While Pavilion-style houses may have been a fairly unusual house type, they nonetheless received considerable press when one was built, where they were sometimes called a "multiple house" for the separate zones created by the roof forms. The Charles M. and Carol Hansen house at 1837 S Rockwood Boulevard is the only Pavilion-style residence identified in Spokane. The only other inventoried Pavilion-style building in Spokane is the 1973 Unity Church of Truth at 2900 S Bernard Street, designed by Barnard and Holloway.

Ranch



*Chester P. Chastick house, 422 W 33rd Ave
Gordon Tewinkel, builder, 1955*

The Ranch house was popular throughout the United States and assumed many forms and styles, including "L"-shaped and "U"-shaped forms, arranged around a courtyard; split-level (which are two stories); and ramblers. They are characterized by low-pitched hip and gable roofs; deeper eaves than on the earlier, World War II-era styles; a variety of footprints; and open floor plans in the public areas of the house. They typically have horizontally oriented windows, of which fixed and casement were the most popular in the 1950s. Expanses of glazing with sliding glass doors may be seen on the rear façade, facing onto the back yard. Chimneys are broad and are usually a prominent feature of the house.

The Ranch house has an open floor plan, where the dining and living rooms or kitchen and dining rooms may be combined. The kitchen was typically small with two entrances or a pass-through to the dining area; bedrooms were usually aligned along a hallway. This was the era in which the family room made an appearance. A garage or carport was typically integrated with the house, but could be separate and connected to it by a breezeway or covered walkway.

Ranch houses may also be further characterized by their design features. These are sometimes called Character Ranches. A traditional Ranch house form reflects its antecedents from California and the Southwest – and even Spanish Colonial features. Stylistic features may also recall western motifs, sometimes called a Cowboy or Western Ranch house. These often feature angled brackets at the porch and rustic materials such as board-and-batten siding. Ranch houses may also incorporate Colonial features, with an entry portico and multi-light windows with shutters. What is sometimes referred to as a Contemporary Ranch house is characterized by a lack of decorative detail and an emphasis on building form.

70) "Architectural Style Guide, Washington State Styles and Forms: 1860-1990," Department of Archaeology and Historic Preservation, <http://www.dahp.wa.gov/learn-and-research/architectural-style-guide>, accessed June 2017.

The Ranch-style house featured in this survey is the MacGillivray house at 1224 E Rockwood Pines Road, which is of interest because of its Asian-inspired roofline, a popular motif at mid-century. Character-defining features of the Chastick house pictured on the previous page include the broad chimney, the open sunshade over a covered breezeway (not original), the expanse of windows accented by a window with horizontal panes in the living room, and the integrated brick planter.

Shed



*Don Murray house, 611 W Sumner Ave
Funk, Murray & Johnson, 1966
photograph courtesy of Marilyn Jensen*

The Shed style is most often seen in residential architecture. It is a later Modern architectural style, appearing in the late 1960s and 1970s, and named for its roof form, which was popularized by the iconic Sea Ranch residential development in northern Sonoma County by architects Charles Moore, Joseph Esherick, William Turnbull Jr., and others, with master planning by Lawrence Halprin.

Sea Ranch is known for the environmental sensitivity displayed in its architectural design and site planning. The shed form of the roofs was intended to better blend with the landscape, which was in this case a high bluff above the Pacific Ocean, and the rustic

materials – particularly weathered shingles and wood – were thought to be more compatible with the vegetation and natural features of the site.

The Shed style emerged about the same time as the environmental movement. Washington State Architectural Historian Michael Houser notes that “the use of the style in the 1970s coincided with the energy crisis and some of the better examples employ passive-solar design elements. Features such as south facing windows at the roofline (clerestory windows) paired with interior elements such as brick floors or rock walls which could collect and store heat, saving energy costs.”⁷¹

Features of the Shed style include angled forms and features, including windows. Exterior walls are usually covered with flush board siding, applied horizontally, vertically, or even diagonally to follow the lines of the shed roof. Builder examples often used T1-11 siding, while high-style examples may be clad with cedar shingles. The junctions of the roofs and walls are smooth and simple, with little or no overhang. Most Shed-style buildings are no more than one-and-one-half stories in height, to retain their low profile. Entrances are often recessed and obscured from the street and windows tend to be a variety of sizes and shapes. Vertically or horizontally oriented narrow windows are common, as well as windows that are angled to follow the slope of the roof line.⁷²

The Shed style house recorded as part of this survey is the Don Murray house, designed by architect Don Murray as his personal residence. Another Shed style house in Spokane is the 1985 Paul W. Sydow Jr. house at 1817 S Rockwood Boulevard.

71) “Architectural Style Guide, Washington State Styles and Forms: 1860-1990,” Department of Archaeology and Historic Preservation, <http://www.dahp.wa.gov/learn-and-research/architectural-style-guide>, accessed June 2017.

72) *Ibid.*

Wrightian



Norman E. and Dorothy Wells house, 2020 E 18th Ave
Warren C. Heylman, 1956

Wrightian-style architecture derives its name from the architecture of Frank Lloyd Wright (1867-1959) during his Usonian period, which began in the late 1930s. Usonian houses represent Wright's attempt to design very livable, typically small houses, tailored to their owner's needs and their site. They were often exquisitely detailed and featured extensive use of wood and other natural materials. Architectural historian Alan Hess describes the Usonian homes as follows:

The innovative Usonian designs were filled with ideas: basement-less houses were built on concrete slabs, and pipes running through the slab were filled with heated water, which radiated an

even heat throughout the house. Single-walled board and batten walls replaced wood stud and plaster or brick wall construction. The small efficient kitchen was open to the dining room, which was open to the living room. Built-in couches eliminated the need for most furniture and created a unified space. An open carport was elegantly integrated into the roofline of the house, right next to the front door; the car was not hidden in a dark storage shed but became part of the design of the house itself. Warm brick and polished natural wood usually formed the materials inside and out.⁷³

These concepts about Modern house planning came to be shared by many architects and designers in the post-war era, including architects in Spokane. However, the Norman and Dorothy Wells house at 2020 E 18th Avenue surveyed for this study also shares distinctive exterior features with Wright's Usonian houses, including a tension between vertical and horizontal emphases. As in Wright's houses, the lower horizontal form, reinforced by the flat, deep, overhanging eaves, is counter-balanced by the vertical battens and vertical windows seen on the house. The horizontal wood siding, which also contrasted with the vertical battens, was more apparent before the house was stained a dark color. The variety and character of the windows – which nonetheless have a vertical emphasis – are also a feature that this house shares with Wright's Usonian houses. Lastly, the layered patterning of the building is a quality also seen in Wright's residences.

According to WISAARD, the Wells house is the only Wrightian-style house that has been inventoried in Spokane. There are 43 recorded Wrightian-style buildings in Washington State according to the database. (The Wells house is very atypical for architect Warren C. Heylman, who is best known for his Neo-Expressionistic work.)

73) Alan Hess, *Frank Lloyd Wright Mid-Century Modern*. New York: Rizzoli, 2007:18.

Curtain Wall Construction



Upper Columbia Mission Society building,
1025 W Indiana Ave
Vernon D. McFall, 1954 (addition)

Curtain wall construction combined masonry and/or steel frame construction at mid-century to create the “quintessential symbol of post-World War II modern architecture.”⁷⁴ Curtain wall construction is easily recognizable and readily associated with commercial and institutional building types at mid-century. In addition to being identified with its typical stylistic treatment, curtain wall construction refers to the material itself, its manufacture, installation, and the construction methods with which it’s associated.⁷⁵

Separating the structural system of a building from its window wall was attractive to building designers and owners because it created

more light in building interiors – and allowed for more flexibility in the use of interior spaces. The larger glazed areas in curtain wall construction, which allowed for natural light in interior work spaces, was made possible by new methods of manufacturing glass and made practical by widespread use of air conditioning after World War II. Improvements in sealants and insulation materials also made it practical.

The metal most commonly associated with mid-century curtain wall construction is aluminum, which replaced steel in the post-war era as the material of choice for this application. Aluminum framing for curtain wall construction is extruded and can, as a result, take on any cross-sectional shape. Aluminum was readily available and inexpensive after World War II, as the output of the nation’s aluminum plants was adapted to civilian purposes.

The use of exterior curtain walls also rationalized the construction process, leading to greater efficiencies in building production. Whether the curtain wall was fabricated primarily on site or prefabricated in large panels, the metal components were produced at the factory, leading to labor savings on site. Materials were lighter than traditional masonry, allowing for easier handling and reduced shipping costs. A number of materials are used for the spandrel panels under the windows in curtain wall structures, but the most popular are metal or glass. Glass panels were manufactured under the names Spandrelite and Vitrolux, and came in eight and sixteen colors respectively. Porcelain enamel on steel, which can also be manufactured in numerous colors, is a popular material and finish for spandrel panels. Aluminum and stainless steel were also used.

As the post-war decades progressed, additional materials such as thin stone veneer, precast concrete, and prefabricated brick masonry panels – as well as new generations of glazed products – became popular, in addition to the glass, aluminum, and brick veneer of the immediate post-war era.⁷⁶

The archetypal curtain wall structure in Spokane is the 1959 Washington Water Power Central Service Facility (Avista headquarters) at 1411 E Mission Avenue. Additional curtain wall buildings surveyed for this study include the First Church of Christ, Scientist at 310 E 14th Avenue and the Farm Credit Bank at 705 W 1st Avenue. The curtain wall structure pictured above is actually an

74) Theodore H. M. Prudon, *Preservation of Modern Architecture*. New York: John Wiley & Sons, Inc., 2008:107.

75) Ibid.

76) Stephen J. Kelley, “Aluminum,” in Thomas C. Jester’s *Twentieth-Century Building Materials, History and Conservation*. New York: The McGraw-Hill Companies, 1995.

addition to the 1947 Upper Columbia Mission Society of the Seventh Day Adventists building (note that this curtain wall is covered with storm windows). It was relatively common at mid-century to use curtain wall construction to “update” a building. The blue-green color of the spandrel panels here was popular in the 1950s for curtain wall structures.

Folded Plate/Thin Shell



9th & Pine Reservoir
Sigurd V. Turnquist, engineer, 1969

The Washington State historic sites database (WISAARD) places folded plate and thin-shell concrete buildings in the same category. Two thin-shell concrete structures (“thin shell” refers to the roof material) were surveyed as part of this study: the folded plate Fairmount Sunset Mausoleum building at 5200 W Wellesley Avenue and St. Charles Catholic Church at 4515 N Alberta Street, whose roof form is a hyperbolic paraboloid. The roof form of the 9th & Pine Reservoir pictured here is a radial folded plate, in contrast to the rectilinear form of the Fairmount Sunset Mausoleum building.

Thin-shell concrete construction was developed as a way to economically span large spaces without columns or other internal supports. It was developed in the 1920s and 1930s in Europe, but not widely utilized in the United States until the 1960s and 1970s. It is defined as follows: “A thin-shell concrete structure is a reinforced-concrete structure whose geometry is optimized to develop membrane forces for the support of the structure against gravity.”⁷⁷ It uses both compression and tension, the latter resisted by steel reinforcing. This method of construction was particularly popular for its expressive capabilities, which can be seen in the hyperbolic paraboloid roof design on St. Charles Catholic Church.

Folded Plate Construction

The design of the Fairmount Sunset Chapel and Mausoleum is characterized by its construction method and materials. The building’s roof is a thin-shell concrete structure of folded plate construction. The term “thin shell concrete,” as noted above, refers to the thickness of the slab or plate, which is thin in comparison to ordinary concrete construction. The value of this type of construction lies in its ability to economically span large spaces without intermediate supports. Folded plate construction can be linear, forming a rectilinear roof as seen on the Mausoleum, or radial, covering a round or faceted space, as seen above. The folds are generally pre-cast in “V” or “W” shapes. As a result, the forms are stiffer and lighter than conventional construction. Thin-shell concrete construction is also capable of creating curved and complex geometrical shapes but without the problems caused by the weight of traditional masonry. According to architectural historian Theodore Prudon, the Lambert Airport in St. Louis, designed by Seattle architect Minoru Yamasaki, and the TWA Terminal in New York, designed by Eero Saarinen with engineering by Ammann & Whitney, are excellent examples of the use of thin shell construction “...to create unique and spectacular spaces celebrating the modernity of the function.”⁷⁸ John Christianson, a Seattle engineer perhaps best known for construction of Seattle’s Kingdome (no longer extant), was one of the foremost designers of thin shell structures. The Fairmount Sunset Chapel and

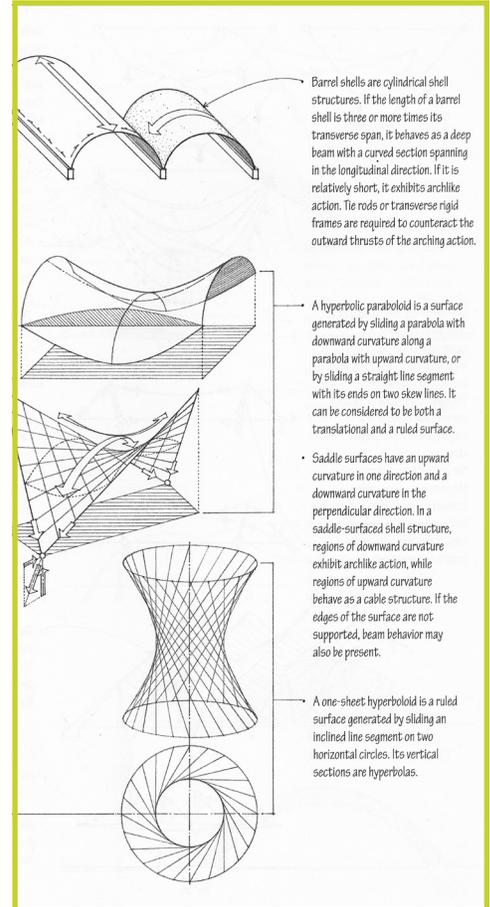
77) Thomas E. Boothby, M. Kevin Parfitt, and Charlene K. Roise, “Case Studies in Diagnosis and Repair of Historic Thin-Shell Concrete Structures,” *APT Bulletin*, Vol. 36, No. 2/3, 2005:3
78) Theodore H. M. Prudon, *Preservation of Modern Architecture*. New York: John Wiley & Sons, Inc., 2008:107.

Mausoleum at 5200 W Wellesley Avenue included in this survey is likely the best example of folded plate construction in Spokane.

Hyperbolic Paraboloid

The form of the church portion of St. Charles Catholic Church is a hyperbolic paraboloid, an example of an experimental form developed at mid-century that is both expressive in form and economical. This asymmetrical hyperbolic paraboloid is in the shape of a saddle, which is defined as follows: "[O]ne which follows a convex curve about one axis and a concave curve about the other. The hyperbolic paraboloid form has been used for roofs at various times since it is easily constructed from straight sections of lumber, steel, or other conventional materials. The term is used because the form resembles the shape of a saddle."⁷⁹ The roof is constructed of thin-shell concrete. There are no other known hyperbolic paraboloid structures in Spokane.

The form was utilized at mid-century in the pioneering design of the Dorton Arena in Raleigh, North Carolina by Russian architect Matthew Nowicki, who, at the time, was the acting head of the Department of Architecture at the North Carolina State College of Design.⁸⁰ It can also be seen in a slightly different form in the 1954 Catalano House in Raleigh (no longer extant) by Argentina architect Eduardo Catalano.



*Shapes that hyperbolic paraboloids can take
print courtesy of Building Construction Illustrated by Francis
D. K. Ching*

79) John Fleming, et. al., *The Penguin Dictionary of Architecture*. London: Penguin Group, 1991 (1966).

80) David R. Black, "Nowicki, Matthew (1910-1950)," *North Carolina Architects & Builders, A Biographical Dictionary*. <http://ncarchitects.lib.ncsu.edu/people/P000044>. Published 2009, accessed July 2017.

MODERN MATERIALS

The Modern era represented a break with the past, from a time when architectural meaning was expressed by a building's associative or representative qualities, to a time when materials, structure, and decoration were integrated and when a building's meaning could be expressed through its materials – and how those materials were put together. Widespread acceptance of Modernism occurred largely after World War II in the United States. Along with that acceptance came the understanding that a building's form and materials, as an integrated whole, could express its meaning. This did not happen in a vacuum, however. Emphasis on the authenticity of a building – that a building should reflect its structure, and often by extension, its materials – was a value established during the Arts and Crafts Movement. The 20th century post-and-beam house could be regarded as an outgrowth of this emphasis on structural expression. These values were reinforced during the New Deal era, which sponsored public projects, particularly infrastructure, throughout the country. These projects, which included roads, bridges, trails, and parks structures, were often designed with rustic materials and given a rustic expression, by which a project might – it was felt – better reflect its setting, blending with rugged landscapes as well as adorning urban parks.



Chapel, Fairmount Memorial Park, 1890, rubble stone masonry



1325 N Sherwood, 1906, wood structure



Rockwood Boulevard entry piers, n.d., rubble stone masonry

Concrete, wood, stone, brick, and glass are not new materials. But in the Modern era they were used – and, in some cases, manufactured – in new ways. Below is a discussion of traditional materials used in new ways at mid-century.



St. Charles Catholic Church, 1961, thin shell concrete



Nelson Building, 1959, aluminum details



Fairmount Sunset Mausoleum, 1965, stone veneer



The Parkade, 1967, pre-cast concrete



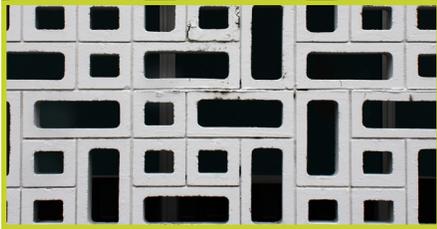
WWP Central Service Facility 1959, curtain wall



William Matthews house, 1971, wood shingles

concrete

The expressive qualities of concrete were exploited in Brutalist and New Formalist buildings in the 1960s and beyond. At the same time, concrete masonry block, which had been used for building since the 1930s and 1940s, came into wider use. New aesthetic values made the use of this modest material in an unadorned state acceptable. New construction methods also made possible new ways of using materials. For example, thin-shell concrete was used in the United States in the post-war era as an economical way to cover large spaces without interior supports. These buildings could be very expressive as well. The development of pre-cast and pre-stressed concrete also allowed for innovations in the use of concrete.



IU Operating Engineers, 1965, concrete screen wall



Cooper-George Apartments, 1952, concrete



Spokane Civic Theatre, 1967, concrete masonry unit



Holy Cross Mausoleum, 1969, board-formed concrete



Fairmont Memorial Park, 1965, concrete screen wall



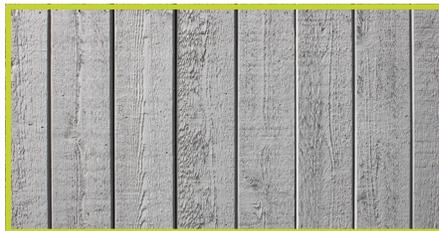
United States Courthouse, 1967, concrete

wood

Wood was in short supply after World War II as a result of its extensive use during the war for barracks and other military buildings, in addition to its use for building defense workers' housing and other civilian uses necessitated by the war effort. The Pacific Northwest's stock of Douglas Fir in particular was depleted. The development of particle board, which made more efficient use of wood, was a practical solution. At the same time, resins were developed that made plywood waterproof, allowing for its use in exterior applications. The aesthetic qualities of plywood were touted, and plywood became an acceptable siding material.



Dr. Frederick Fischer house, 1951, batten on plywood



Paul True house, 1960, vertical wood siding



William Matthews house, 1971, wood shingles

stone

The use of stone – volcanic stone and basalt – as an accent material and in other uses, such as walls, is popular in Spokane. It is plentiful and readily available and actually allows for a structure to be made more compatible with its setting in some applications. In the post-war era the expressive qualities of volcanic stone were exploited and its contrast in juxtaposition with other materials was valued. In terms of other types of stone, particularly stone veneer, new production methods allowed it to be cut much thinner. Pale stone – e.g. sandstone and limestone – was attractive with both aluminum and anodized aluminum windows and door framing. White stone with charcoal-colored grout was also popular in the 1950s, and was often seen with turquoise accents in ceramic tile or other features. Lastly, “the use of new sealants and engineered hanging systems allowed larger panels of thin-cut stone to be used in larger panels in curtain wall assemblies and other cladding systems.”⁸¹



Fairmount Sunset Mausoleum, 1965, stone veneer



Old National Bank, 1971, rubble stone



Medicenter, 1962, stone masonry



IBM Building, 1965, rubble stone



Holy Cross Mausoleum, 1969, stone veneer



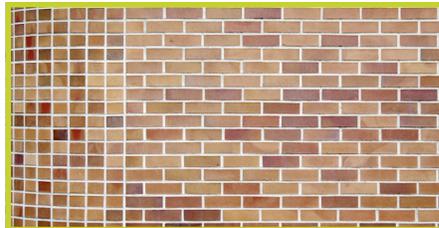
Farm Credit Bank, 1969, stone veneer

brick

Roman brick, which is long and narrow, often with a center split, was the brick of choice at mid-century. Its horizontal lines were compatible with the long, low lines of most residential design. It was also seen in commercial applications. Pale-to-reddish tones were popular. New ways of manufacturing brick at mid-century standardized applications and brick veneer was even used in pre-assembled panels. The use of multi-colored brick, whether as cladding or as an accent, was another way that materials were used for decorative effect at mid-century. Both running-bond and stacked-bond patterns were popular.



St Charles Catholic Church, 1961, Roman brick



Sacred Heart Catholic Church, 1968, brick veneer



First Church of Christ, 1967, painted brick

81) *Washington State Commercial Architecture, Commercial Architecture Context Statement (1940-1975)*. Prepared for Department of Archaeology + Historic Preservation, Olympia, Washington. Prepared by Artifacts Historic Preservation, Tacoma, Washington. March 2016:167.

glass

New methods of manufacturing glass made possible the use of large glazed areas on buildings of all types and can be seen in everything from post-and-beam houses to curtain wall buildings. Transparency was an aesthetic value held in high esteem at mid-century, although privacy was also important in residential design. Both could be accomplished in application. For example, the Kenneth Brooks house at 723 W Sumner Avenue has an interior courtyard surrounded by an interior hallway. Extensive use of glass allows the residents to enjoy views and light from the courtyard from the interior of the house. Another Kenneth Brooks house, the Vernon W. Johnson house at 1015 W 31st Avenue, also makes generous use of glass. While the front façade is enclosed with a masonry wall, the rear façade is fully glazed, as are the gable ends.



WWP Central Service Facility 1959, curtain wall



Vern Johnson house, 1954, extensive glazing



Farm Credit Bank building, 1969, glass cladding

New materials became popular, old materials became newly popular, and new construction methods or practices created efficiencies that were perfected in the post-war years. Among the newer materials were light-weight concrete; engineered woods, including laminated trusses and plywood (discussed briefly above); hollow clay tile; aluminum; structural glass (used widely during the Depression but continued to be used for cladding in the post-war years); plastics and other synthetics; and prefabrication as a construction practice. Selected materials and methods that were documented on buildings as a part of this survey are discussed briefly below.

aluminum

Aluminum was ubiquitous at mid-century for window and door framing, replacing steel as the metal of choice for these uses. It was also used for framing for curtain wall structures, storefront assemblies, and for decorative purposes. Aluminum is lightweight, workable, and resistant to corrosion.⁸² Its use in the modernization of storefronts, in particular, had been encouraged in the 1930s by the Federal Housing Administration as “a curative to the woes of the Depression: modernization would stimulate the building activity that would put money back into circulation and put people back to work; the modernized store would stimulate the shopping activity that put even more money back into circulation, especially from those who had previously been unemployed.”⁸³ Its use was also stimulated by its abundance in the post-war years, as the aluminum industry was diverted from military uses and retooled for peacetime production and commercial uses.



Nelson Building, 1959, aluminum details



Tombari Dental Clinic, 1962, aluminum screen



Lincoln First Federal, 1957, aluminum frames

82) Stephen J. Kelley, “Aluminum,” in *Twentieth Century Building Materials, History and Conservation*, Thomas C. Jester, Editor. Washington DC: National Park Service, 1995. “Roughcast,” *Wikipedia*, <https://en.wikipedia.org/wiki/Roughcast>, accessed July 2017.

83) Gabrielle Esperdy, *Modernizing Main Street, Architecture and Consumer Culture in the New Deal*. Chicago, IL: The University of Chicago Press, 2008:7.

pebbledash

Pebbledash finishes are not new, but were newly popular at mid-century. Pebbledash consists of aggregate – small gravel, pebbles, or shells – set into a wet surface of a cementitious base layer and then glazed or otherwise sealed. Pebbledashing adds the aggregate to the surface of a finish, whereas roughcasting incorporates the aggregate into the mix. Pebbledash finishes provided a visually pleasing texture that contrasted with both smoother finishes and stone cladding.



Kennedy Pavilion, 1965, pebble dash



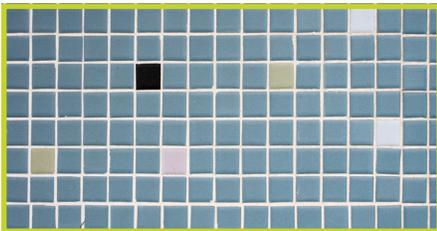
KHQ Telecommunications Building, 1961, pebble dash



KXLY Broadcast Center, 1964, pebble dash

tile

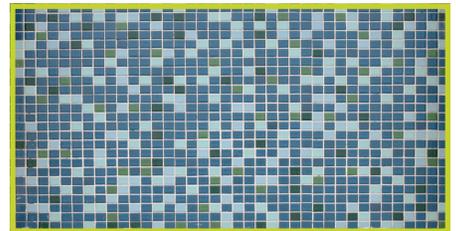
The use of small ceramic tiles, as well as glass tile, was popular at mid-century, and tones of blue were particularly popular. Tile was used to clad large expanses on exterior and interior walls, as well as being incorporated into small panels used for decorative accents. Grout colors complemented the tiles. By the 1950s ceramic tile sales surpassed terra cotta and competed directly with tinted opaque glass and porcelain enamel cladding systems.⁸⁴



Medicenter, 1962, ceramic tile



Nelson Building, 1959, mosaic



KXLY Broadcast Center, 1964, ceramic tile

As noted in Washington State's context on commercial architecture, "Standardized and mass produced products exerted a great effect on the character of buildings constructed within the brief 35-year window compared to previous construction," complementing shifts in production and building assembly methods. Additionally, "improved standards for factory fabricated materials brought a new level of precision and design capacity to projects and allowed inexperienced labor to have a greater role in building construction."⁸⁵ These improvements in production complemented mid-century aesthetics, resulting in mid-century aesthetics as we know them today.

⁸⁴) *Washington State Commercial Architecture, Commercial Architecture Context Statement (1940-1975)*. Prepared for Department of Archaeology + Historic Preservation, Olympia, Washington. Prepared by Artifacts Historic Preservation, Tacoma, Washington. March 2016.

⁸⁵) *Ibid.*

THE ARCHITECTS

Formed in 1947, the Los Angeles firm of **Armet and Davis** was one of the most important practitioners of Googie architecture, responsible for a number of the city's most innovative post-war commercial buildings. But it's their restaurants and coffee shops they're most known for, including the iconic Norms La Cienega, Pann's, and Mel's, all three of which were widely criticized by their architectural contemporaries. In fact, Davis was known as the father of the California coffee shop. The firm designed prototypes for large restaurant chains like Denny's and Bob's Big Boy; these were then used to develop those restaurants throughout the U.S. and abroad – more than 4,000 of them, in fact, built from the firm's plans and specifications in the United States, Canada, Mexico, and Indonesia. This work earned Armet and Davis not only international acclaim, but also recognition from the Los Angeles Conservancy, the Fullerton Art Museum, and the Los Angeles County Museum of Art. Born in St. Louis in 1914, Armet moved to Los Angeles as a teenager, and graduated from USC's school of architecture in 1929. Eldon Davis, also a USC grad (1942), was born in Anacortes, Washington. Both had initially planned on practicing industrial architecture together – until it became apparent that the postwar construction boom in Los Angeles would prove far more lucrative. Together, they designed churches, bowling alleys, country clubs, banks, and, of course, restaurants. Armet died in 1981; Davis in 2011. The firm continues today as Armet Davis Newlove.

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: the pebble mosaic in Washington Water Power's reflecting pool (1959) an undulating pattern in concrete at Spokane's Unitarian Church (1960), and the carved brick reliefs on an exterior wall at the Richland Public Library (1969). 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 AIA 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.

James Kimball "Kim" Barnard was born in Denver, Colorado, on November 19, 1929. His family moved to Spokane when he was a child, and, though he contracted polio at 14, he recovered virtually unscathed, thanks in part to the innovative treatments from Dr. Frederick Fischer, who lived in a Richard Neutra-designed home on Spokane's South Hill. After graduating from Lewis and Clark High School in 1948, Barnard enrolled at Washington State College (now University), earning a bachelor's degree in architectural engineering in 1953. He immediately went to work as a draftsman for Kenneth Brooks, then for Benjamin K. Ruehl from 1953-1955. He joined Eddy, Carlson & James as an architect in 1955, and worked there for five years before forming J. Kimball Barnard, Architects in 1960. He and longtime partner Dayton Holloway founded Barnard & Holloway Architects in 1963. Principal works include the John F. Kennedy Memorial Library and Don S. Patterson Hall at Eastern Washington University in Cheney (1966 and 1970, respectively); the Spokane Club Athletic Facility, 1968; and Pullman City Hall (1970). Barnard continued to practice architecture well into his 80s, spending his last working years at Womer & Associates in Spokane. He died February 4, 2017 at age 87.

Keith Thomas Boyington was born November 8, 1922 in Coeur d'Alene, Idaho. He began his college education at the University of Idaho in 1940, switching to Washington State College (now University) from 1943-1944. He left school to serve in the 11th US Armored Division, Third United States Army during World War II. (His brother was combat pilot Gregory "Pappy" Boyington, leader of the renowned Black Sheep Squadron and winner of the Congressional Medal of Honor.) Upon his return home, Keith began working as a draftsman for G. A. Pehrson and Associates from 1947-1948, then for George M. Rasque and Son from 1948-1952, during which time he enrolled again at U of I, graduating with a BS in architectural engineering in 1950. He became chief draftsman at Culler & Gale in 1952, where he remained until 1959. For the next two years he was in private practice, then joined with Douglas Durkoop to form Durkoop & Boyington in 1961. The firm became Boyington and Read in 1963. Principal works include the Second & Stevens drive-in branch of First National Bank (1968), the KWSU Transmitter Building at Washington State University (1969), the relocation of the WSU Fur Farm & Apiary (1969), and building alterations on the Eastern Washington State College (now University) campus (1969). Boyington died July 16, 1998 in Spokane. He was 75.

Born in Kansas in 1917, **Kenneth Brooks** earned a bachelor's degree in architectural engineering from the University of Illinois in 1940, where he was awarded a six-month traveling fellowship in Europe, eventually studying city planning in Stockholm. After graduation he went to work for the Seattle firm Naramore & Brady Architects (now NBBJ). After serving in World War II as an engineer and later as a Construction Officer, he worked for the New York office of Skidmore Owings & Merrill under architect Gordon Bunshaft, best known for his design of the Lever House in New York City. Settling in Spokane in the late 1940s, he returned to the University of Illinois to complete his Master of Architecture degree – awarded in 1949 – before establishing his own firm in Spokane in 1951. In addition to his diverse architectural practice, he became active in civic affairs, particularly in urban design, regularly delivering papers to a wide range of audiences on such topics as urban design, city planning, transportation, and Modern architecture. He served on numerous committees and architectural juries. Brooks designed several structures for the Spokane Expo '74 and was

one of the primary planners for the event. In the 1970s he joined with Joseph Hensley and Fred Creager to form Brooks-Hensley-Creager. The firm received numerous architectural awards over their 30 years in partnership. Brooks's two most distinguished projects are the 1959 Washington Water Power Company in Spokane, and his 1978 Art-Drama-Music Complex at Columbia Basin Community College, both of which received National Honor Awards from the American Institute of Architects. His Intermountain Gas Company Headquarters in Boise, Idaho garnered a National Award of Merit from the AIA in 1966. Brooks retired in 1991 and died in 1996.

Carroll Leo Martell was born June 8, 1912 in Beulah, North Dakota. After graduating from high school, he worked for the Civilian Conservation Corps, earning a dollar a day toward college. Martell eventually made it to the University of Kansas – where he led a dance band on clarinet for extra cash – graduating summa cum laude with a BS in Architecture and the Alpha Rho Chi Medal in 1935. He married in 1936; the newlyweds lived in Chicago and Washington, D.C. while Martell served as an associate architect for the U.S. Department of the Interior from 1936 to 1945. The family moved to Spokane following World War II, where he practiced as Carroll Martell from 1948-1952; later as **Culler, Gale, Martell**. One of the largest in the Pacific Northwest, the firm underwent various naming iterations over the years as it added partners: at one time, in addition to architects John Culler (Carnegie Institute of Technology 1938), Fulton Gale (University of Idaho 1947), and Donald Ericson (University of Washington 1952), principals included engineers Kenneth Norrie and Walter Davis. The group was responsible for a number of iconic Spokane-area landmarks, including Shadle Park (1956) and Kellogg (1957) High Schools; Rockwood Manor (1960); the Spokane Federal Building (1965) with McClure & Adkison and Walker & McGough; and Pearce (1966), Dryden (1967), and Dressler (1968) Halls on the Eastern Washington University campus. Martell was active in his profession, his community, and his church. He died in Coupeville, Washington on August 14, 2004 at 92.

Born in 1921 in Spokane, **Douglas Charles Durkoop** graduated from Lewis & Clark High School in 1939. He attended the University of Washington from 1939-1940, then entered the University of Oregon in 1941. Like many men of his generation, however, Durkoop put his plans on hold to serve his country at the outbreak of World War II, enlisting in the Army in 1942 as a private in the Corps of Engineers. Once his enlistment term was up in 1946, he returned to Oregon, earning a Bachelor of Architecture degree three years later. Durkoop worked as a draftsman at Moffatt, Nichol & Taylor, a Portland structural engineering firm, before returning to Spokane, where he was employed as a draftsman at the prestigious architectural firm of Whitehouse & Price and as job captain for Culler, Gale & Martell. After a period of time operating his own practice, Durkoop formed a partnership with Keith Boyington in 1961. Principal works include the Lincoln Heights Congregational Church (1957), the Communications Facility for the Yaak Air Force Station in Montana (1958), the Fairfield Seventh-day Adventist Church (1961), Stejers Shopping Center (1961), Joe Albi Stadium (1962), and Dick's Hamburgers (1965). Durkoop died in Spokane in 1988.

Lawrence George Evanoff was born in 1918 in Spokane. Following graduation from Lewis & Clark High School in 1936 – and with no formal training – he worked as a designer at the Detroit firm of Smith, Hinchman & Grylls in 1940 and as a site planner for Narramore, Bain, Brady & Johanson (NBBJ) in Seattle in 1941. Moving back to Spokane, he was employed as a site planner for Whitehouse & Price in Spokane in 1942, then as chief draftsman for G.A. Pehrson in 1943. Evanoff enlisted in the U.S. Air Force during World War II, serving in the South Pacific as a sergeant with the infantry and field artillery. Enrolling in the architecture program at the University of Washington following the war, he graduated with a bachelor's degree in 1948. Along with fellow Spokane architect Royal McClure, Evanoff taught architectural courses at the University of Idaho from 1948 to 1949, after which he opened his own practice in Spokane. Though a much-published advocate for the Modern Style – in newspaper articles, *Arts & Architecture*, *Better Homes & Gardens*, et al. – it was his design for the Arick house that garnered nationwide attention for Evanoff. First featured in the May 1953 issue of *Better Homes & Gardens*, it became "Design no. 2305" in the magazine's "Five Star Homes" series. The plan was picked up by the Associated Press and featured in newspapers across the country. Other important early projects include the Aero Liner Manufacturing Plant in Spokane (1950); a two-room schoolhouse in Heron, Montana that was remodeled into a Modern home (1954); Panhandle State Bank in Coeur d'Alene (1954); Thaler Medical Clinic (1955, no longer extant); the Manito Methodist Church Parsonage (1956); a seed house for Washington State University (1958); Sacajawea Junior High School (1959, with Whitehouse, Price, DeNeff & Deeble); and Shaw Junior High School (1960, with Whitehouse, Price & DeNeff). Evanoff formed a partnership with Nicholas Kabush in 1959. Together they designed a variety of buildings scattered across the Inland Northwest, including the E & K Professional Building (1960), the E & K Apartment House at 7th & Division (1961), the WSU Publications Building (1963), and Smith Agricultural Engineering Laboratory for WSU (1968). In 1971, after battling multiple sclerosis for 15 years, Evanoff was forced to retire. He died in Spokane in 1985.

William Gustav Fiedler was born October 20, 1923 in Hancock, Minnesota. He became a member of the American Institute of Architects in 1965. A brief obituary in the October 20, 1997 *Spokesman-Review* mentioned that Fiedler, who served in the Navy, "worked as a commercial architect and had lived in Spokane for 51 years." Various AIA directories indicate that he worked as a draftsman for L. A. Klaue in 1950, for Whitehouse & Price in 1952, for E. D. McCarthy and Associates from 1954-1956, and for Carlton G. Tollefson from 1957-1959. His firm, Miller and Fiedler Architects, designed St. Mary's Presentation Catholic Church in Deer Park (1968), as well as the cooling tower, pump room, and an addition to the TRIGA Nuclear Research Reactor Building at Washington State University in Pullman. Fiedler is also credited with the design of Assumption Parish in Spokane (1979), a design he curiously referred to as "unsophisticated." He died at 73 on October 15, 1997 in Spokane.

Albert Harvey Funk, Edwin William Molander, and Carl Herbert Johnson formed Funk, Molander & Johnson in Spokane in 1944. Molander left the firm in 1956 to establish an independent practice; when Donald Howard Murray became a partner in 1957, the practice was renamed **Funk, Murray & Johnson**. Over its 40-year existence, the firm created some of the Inland Northwest's most iconic – and visually arresting – buildings, including everything from single-family residences to educational facilities to churches. The firm is also known for the design of the 1945 Garland Theater in Spokane, listed in the National Register of Historic Places in 2013 and the Spokane Register in 2015, and their collaboration with Spokane architects Culler, Gale, Martell & Davis on the design of the Federal Building in Richland, Washington (1965). Albert Funk was born in Spokane in 1903 and graduated from Washington State College (now University) in 1925. He worked as a draftsman for Whitehouse & Price from 1926 to 1929, when he moved to Washington, D.C. as an assistant architect for the U.S. Treasury Department. Funk was a designer at Morrell Smith in New York City in 1930, then returned to Spokane in 1931. After working as a draftsman for the State Highway Department, he joined Monroe Street Lumber Co. as an in-house architect, and eventually opened his own firm in 1937. He died in Spokane in 1986. Don Murray was born in Walla Walla, Washington in 1920. Following graduation with a B.S. in architectural engineering from Washington State College (now University) in 1942, he served as a frogman in one of the Navy's Underwater Demolition Teams – forerunners to today's SEAL units. Murray's UDT 13 was one of four teams assigned to prepare the beaches of Iwo Jima for a USMC landing; he himself led the first wave of Marines onto Green Beach near Mount Suribachi, and was awarded the Silver Star for his action. Murray's unique design aesthetic and visionary work with fellow partner Johnson led to a number of notable projects, in particular Holy Family Catholic Church (1962) in Clarkston, Richland Lutheran Church (1967), and Spokane's St. Charles Borromeo Catholic Church (1961), all three of which continue to make a visual impact decades after their construction. Murray died in Spokane in 2004. Born in Sheridan, Wyoming 1913, Carl Johnson earned a Bachelor of Science from the University of Minnesota, St. Paul in 1935. He worked as a draftsman for a variety of firms, including J. van Teylingen (1935-1940) and Angus Vaughn McIver (1940-1941), both of Great Falls, Montana. Like Funk, he also worked for Whitehouse & Price. A licensed engineer, Johnson was integral to the partnership, with expertise that enabled the firm to explore innovative forms, shapes, and construction methods. He died in 2002 in LaConner, Washington.

Landscape architect **Lawrence Halprin** was born in New York City on July 1, 1916 and raised in Brooklyn. He earned degrees from Cornell University and the University of Wisconsin, then entered the Harvard Graduate School of Design, where he studied under Walter Gropius and Marcel Breuer on his way to earning a B.L.A. Following service in the U.S. Navy – where he was assigned to the destroyer USS *Morris* during World War II – Halprin apprenticed at the San Francisco firm of Thomas Church before opening his own practice in 1949. Halprin is perhaps best known for the Sea Ranch residential community near Sonoma, California (1964); San Francisco's Ghirardelli Square (1965); Lovejoy Fountain Park in Portland, Oregon (1971); Freeway Park in Seattle (1976); and the Franklin Delano Roosevelt Memorial in Washington, D.C. (1997). In 2005, nearing 89 years of age, he completed a new design for the Lower Yosemite Falls area in Yosemite National Park and a new concert facility for San Francisco's Stern Grove. Among Halprin's numerous awards are the AIA's Thomas Jefferson Medal in Architecture and the Gold Medal for Distinguished Achievement; the National Medal of Arts; and presidential appointments to the first National Council on the Arts and to the Advisory Council on Historic Preservation. Halprin died October 25, 2009.

Warren Cummings Heylman was born in Spokane and attended Washington State College (now University). He was awarded an architectural engineering degree by the University of Kansas in 1945. Heylman was employed by Spokane architect G. A. Pehrson from 1945 to 1946, by the venerable architecture firm of Whitehouse & Price from 1946 to 1948, and by John P. O'Neill from 1948 to 1950. Heylman founded his eponymous firm in 1952. Among his most well-known buildings are the Liberty Lake Golf Course Club House (1957); Spokane International Airport (1965, with William Trogdon); The Parkade (1967); the Hangman Valley Golf Course Club House (1969); Cathedral Plaza, Riverfalls Tower, and Lincoln Heights Garden Apartments; the Whitman County Library; and the controversial Spokane County Social and Health Services Center (1977). He also designed more than twenty houses, among them the Wrightian-style Norman Wells house (1954). Heylman was in practice for forty years, officially retiring from his firm in 1984. He was awarded six American Institute of Architecture awards over the course of his career, a Concrete Institute Award for The Parkade, and was inducted in the American Institute of Architects College of Fellows in 1983.

Dayton N. Holloway was born July 13, 1929 in Montesano, Washington. Following elementary and secondary education in Montesano, he attended Grays Harbor Community College, Gonzaga University, and Washington State College (now University), graduating from the latter in 1953 with a degree in architectural engineering. Holloway was commissioned as an officer in the U.S. Air Force and assigned to duty in Fairbanks, Alaska, returning to Spokane in 1956. He designed the Northtown, Shadle Park, and University City Shopping Centers for developer Earl McCarthy, then served as assistant to WSU college architect Phil Keene in Pullman. In 1963, Holloway joined Kim Barnard to form Barnard & Holloway Architects. During their 47 year partnership, Holloway was responsible for more than 400 commercial projects in Washington, Idaho, and Montana. Principal works include the John F. Kennedy Memorial Library and Don S. Patterson Hall at Eastern Washington University in Cheney (1966 and 1970, respectively); and the Spokane Club Athletic Facility, 1968). He also helped design the Bonneville Power Administration building near Vancouver, Washington with Barnard and Ralph Smith. Governor Dixie Lee Ray appointed Holloway to the Washington State Board of Architectural Registration in 1978 for a four-year term as board president. He was also appointed by Governor Dan Evans to serve as a member of the State Building Code Advisory Council. Holloway died May 1, 2011 at age 81.

Willis Edward James was born in Worley, Idaho on July 30, 1921. After serving as a corporal in the Army from 1942-1946, he graduated from the University of Idaho in 1949 with a B.S. in architecture, after which he joined G. A. Pehrson & Associates, where he worked until 1953. He was employed briefly by Kenneth P. Norrie & Associates before forming his own firm in 1953. Born December 17, 1924 in Butte, Montana, Ernest Matthew Hicks served as a captain in the U.S. Army Air Force from 1943 to 1946, then enrolled for two years at the Montana State School of Mines. He then transferred to Montana State College (now University), where he earned a B.S. in architectural engineering in 1950. After working as a draftsman for various firms, Hicks established his own practice, until he and James formed a partnership in 1957. Principal works of **James & Hicks, Architects** include the Stardust Motel, Wallace, Idaho (1959); the University of Idaho College of Mines (1960, with Culler Gale Martell); the Men's Dorm at University of Idaho (1960); Pacific Heights Elementary School, Spokane (1960); Shadle Shopping Center, Spokane (1961); the North Idaho Junior College Complex, Coeur d'Alene (1963); the YWCA building, Spokane (1963); Selkirk High School, Lone, Washington (1963); the Northshore Motel in Coeur d'Alene (1965); and the headquarters for American Sign & Indicator (1968). James died on May 30, 1997; Hicks on August 29, 2008.

Born in Switzerland in 1925, **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, 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. Notable projects include the Unitarian Church (1961); the McNeil Island Penitentiary Chapel, for which he won an AIA merit award (1962); the Ferris High School Auditorium (1963); the Daily Idahoan Building in Moscow, Idaho (1966); and the Holmlund and Peringer residences (1963 and 1966, respectively).

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. **McClure & Adkison's** work was widely published in a number of prestigious architectural publications of the day, including *Architectural Forum*, *Arts + Architecture*, and *Progressive Architecture*. From 1947 to 1966 they practiced throughout the state – particularly in the Spokane area and eastern Washington – designing university buildings, schools, hospitals, clinics, and churches. One of their most highly visible commissions was the design of Spokane's U.S. Court House and Federal Building, on which they teamed up with Spokane architecture firms Culler, Gale, Martell, Norrie & Davis, and Walker & McGough. Both McClure and Adkison were active in the AIA and served on many local and regional committees and boards, including as charter members of the Planning Association of Washington. McClure, a Seattle native, received a Masters in Architecture from Harvard in 1946 and was later the recipient of the prestigious Arthur Wheelright Fellowship for travel in Europe, awarded in 1954-1955 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 1947-1948. After 1966, McClure practiced on his own, then as McClure/Nixon beginning in 1970. 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. He was elected to the AIA College of Fellows in 1978.

Born in Vienna and educated at the Technische Universität Wien, **Richard Neutra** arrived in the United States in 1923 at the age of 31. After a brief period working for Frank Lloyd Wright, Neutra moved to Los Angeles to establish his own practice. He remained there until his death in 1970. Today considered one of 20th-century architecture's most important innovators, Neutra was recognized for his genius early on, attaining a sort of fame that, apart from Wright, was previously unheard of. In 1932, he was included in the Museum of Modern Art's exhibition on Modern architecture, curated by Philip Johnson and Henry-Russell Hitchcock. Even the popular press was paying attention: Neutra appeared on the cover of *Time* magazine in 1949 as "one of the world's half-dozen top modern architects." Principal works include the Lovell house, Los Angeles (1929); the Von Sternberg house, Los Angeles (1935, no longer extant); the Miller House, Palm Springs (1937); the Kaufmann house, Palm Springs (1947); the Chuey house, Los Angeles (1956); the Wise house, San Pedro (1957); the Singleton house, Bel Air (1959); and the Maslon house, Rancho Mirage (1963, no longer extant). Neutra formed a partnership with his son Dion in 1965; the firm remains in practice today, nearly 50 years after Richard's death on April 16, 1970 at the age of 78.

Born in Spokane on September 24, 1928, **Henry John Swoboda** was already an accomplished musician and a licensed pilot when he graduated from Gonzaga Preparatory School in 1945. Hoping to fly combat missions, he enlisted in the Marines in 1945 – while World War II was still raging – but instead was placed in the band at the Marine Corps Air Station in El Toro, California, where he served for two years. Following his discharge, Swoboda earned a degree in architecture from Washington State College (now University), and began his professional career with the prolific Gus Pehrson in Spokane in 1952. Two years later he opened his own practice. Over the next 50 years, Swoboda designed close to 800 buildings in Washington, Idaho, and Montana: churches, fire stations, city halls, restaurants, museums, post offices, and custom homes. Of note in Spokane are the Flamingo Restaurant, the Stardust Lounge, the Medicenter, and seven buildings on Gonzaga University's campus, which include the former Museum of Native American Culture, the Health Center, and the COG. Swoboda died shortly after his 80th birthday on October 2, 2008 in Spokane.

Japanese-American **Frank Yoshio Toribara** was born May 15, 1915, and attended the University of Washington, where he graduated in 1938. He worked as a draftsman for several Seattle firms, though his career was interrupted by a forced stay at the Minidoka Japanese internment camp near Jerome, Idaho during WWII. Toribara joined the AIA in 1950 and moved to Spokane shortly thereafter to establish his own practice. In addition to his own home, Toribara's residential work – heavily influenced by California real estate developer Joseph Eichler – includes houses on Overbluff Road, E Club Court, and a number of homes in a 1960s development on Brown's Mountain. His commercial work includes the Farmers and Merchants Bank at 10620 E Sprague Avenue, Highland Park United Methodist Church on 611 S Garfield Street, and the Tombari Dental Building at 1305-1315 N Napa Street. Though he was most active from the 1950s through the 1970s, he retained his practice until his death in Spokane June 5, 2007.

William Henry Trogdon was born in Aberdeen, Washington on January 31, 1925. He earned a Bachelor of Architecture from the University of Washington in 1951, the same year he was awarded the Alpha Rho Chi Medal. In 1953 he received his Master of Architecture degree from the Harvard Graduate School of Design, where he studied under Walter Gropius and traveled on the Julia Armory Appleton Traveling Fellowship. For the next couple of years, he worked as a designer and draftsman for a number of firms, including Carl Koch & Associates and The Architects Collaborative in Cambridge, Massachusetts, and, back in the Seattle area, for Waldron & Dietz. Trogdon arrived in Spokane to work with Brooks and Walker on the design of the Washington Water Power Central Services Facility, which won a national AIA award in 1959; at the same time, he became a partner in Walker, McGough & Trogdon from 1955 to 1960. He opened his own practice in 1961, eventually adding B. Russell Smith (Trogdon-Smith) and Robert J. Grossman (TSG Architects). The firm merged with Tan Brookie Kundig in 1983 to form NAC Architecture, which continues today. Trogdon's noteworthy projects include the McCutcheon residence, Spokane (1961); the Sonneland residence, Spokane (1966); the Spokane International Airport Passenger Terminal with Warren Cummings Heylman (1965); Emmanuel Lutheran Church, Moscow, Idaho (1968); and the Bank of Washington, Spokane (1969).

Carl William Vantyne was born in Spokane in 1918. A graduate of Lewis and Clark High School, Vantyne served in the Army during World War II, where he was assigned to the 122nd Signal Radio Intelligence Company and served in the African landings, the North Apennines, and the Tunisian and Italian campaigns. He never attended college. From 1950 to 1957, Vantyne was an associate at Rigg & Vantyne, the Spokane architecture firm founded by his father, Roland (who died in 1938), and Archibald Rigg; he was named a partner in 1957. One of the most prominent commissions undertaken by Rigg and the elder Vantyne, in collaboration with Spokane's venerable G. A. Pehrson, was the Masonic Temple at 1108 W Riverside Avenue. After Rigg's death in 1959, Vantyne opened his own practice. In addition to Sunset Chapel and Mausoleum, principal works include the Harriet Cheney Cowles Memorial Library at Whitworth University, Sacred Heart Medical Center, the original River Park Square development and parking garage, and various downtown Spokane skywalks. Vantyne's 1959 Greenwood Garden Crypt Mausoleum won a Spokane AIA award in 1960. Another notable project was his 1960 addition to Libby Junior High School, which was first designed by his father's firm – Vantyne & Hughes – and built in 1928. Vantyne was hired to renovate the 1929 Art Deco Sears, Roebuck Department Store in 1962, which was purchased by the Comstock Foundation in 1961 with the stipulation that it be converted for use as a public library. The present downtown library is on this same site. In 1964, Vantyne was hired to expand the Garden Crypt Mausoleum and design the Fairmount Sunset Chapel and Mausoleum. In 1971 he was hired to undertake minor renovations to the Rigg & Vantyne Masonic Temple. He died on November 28, 2003, at the age of 85.

Established in Spokane in 1953, **Walker & McGough** received national awards for design excellence from the AIA in 1959 and 1969. The firm's work was included twice in *Progressive Architecture's* annual review of American architecture (in 1967 and 1969); its 1969 Farm Credit Bank project was featured in the German journal *Baumeister*. Walker & McGough's residential work was also featured extensively in a number of design textbooks, including *Inside Today's Home* by Ray and Sarah Faulkner and *The Art of Interior Design: A Text in the Aesthetics of Interior Design* by Victoria Kloss Ball. The firm continues today, with offices in Spokane and Seattle, as Integrus Architecture. Born in Spokane in 1923, Bruce Morris Walker was a 1947 graduate of the University of Washington bachelor of architecture program (following service in the Navy during World War II); in 1951 he earned a master of architecture degree from the Harvard University Graduate School of Design, where he studied under Walter Gropius. While there, Walker won several national design competitions, including first prize in a joint NAHB and Architectural Forum small house competition. After traveling and studying in Europe on the Appleton Traveling Fellowship – given in recognition of his scholastic performance – Walker returned to Spokane in 1952. A year later, at the suggestion of fellow Spokane architect Royal McClure, he formed a partnership with John W. McGough. Walker was named a fellow of the AIA in 1979. He died in Spokane in 2005. John Witt McGough was born in 1925 in Spokane. He attended Moscow High School and the University of Idaho, where he graduated with a bachelor of science in architecture in 1950. McGough was also accepted into the Harvard University

Graduate School of Design, but elected to get to work rather than continue his studies. McGough spearheaded the company's foray into the area of justice facilities planning, and established the first chair for a visiting professor of architecture at his alma mater. He was elected to the University of Idaho's Alumni Association Hall of Fame in 1981. In 1985, he left Walker & McGough to form the McGough Group. McGough was named a fellow of the American Institute of Architects in 1975, and died in Spokane in 2005.

Fellow Cornell University graduates Harold C. Whitehouse and Ernest V. Price formed **Whitehouse & Price** in Spokane in 1913. The firm stayed in operation for the next 51 years, until Price retired in 1964. One of the region's pre-eminent architectural practices, Whitehouse & Price designed more than 2,400 commissions throughout the northwest – though it's perhaps best known for Whitehouse's majestic Cathedral of St. John the Evangelist on Spokane's South Hill, which took 32 years to complete. The breadth of the firm's projects is impressive, ranging from the mimetic literalism of the Benewah Milk Bottle to Eastern State Hospital, and includes hundreds of homes in Spokane alone. Whitehouse & Price designed numerous large-scale, complex buildings, including schools, churches, and hospitals throughout the Pacific Northwest. Notable commissions include the Music and Fine Arts Buildings at the University of Washington, Anacortes Hospital, the Women's Dormitory at Gonzaga University, the Lincoln Office Building in Spokane, United General Hospital in Sedro Wooley, and the Jenson-Byrd Warehouse in Spokane. In addition, a number of notable Spokane architects got their start at Whitehouse & Price. Born in Somerville, Massachusetts in 1884, Harold C. Whitehouse arrived in Spokane in 1907 after a stint as a draftsman (with no formal architectural training) with Fox, Jenney and Osle in Boston. He formed a partnership with George Keith in 1908, then left Spokane to enter the architectural program at Cornell in 1911, during which time he undertook a study tour of Europe with H. E. Phelps. Whitehouse returned to Spokane two years later, where he spent the remainder of his career. He was named a fellow of the AIA in 1959, and died in 1974. Ernest V. Price was born in Jamestown, New York in 1881. After earning a Bachelor of Architecture degree from Cornell in 1904, he worked as a draftsman for Baldwin and Pennington in Baltimore, Hale & Rogers in New York City, and Purdy & Henderson in Havana, Cuba. Price's principal contributions to the firm he founded with Harold Whitehouse include the Spokane Coliseum (1954), several community hospitals, and buildings on the University of Idaho and Washington State University campuses. Price died in Spokane in 1975.

Richard Earl Will was born in New York City in 1932. Following high school in Boston, he attended Hebron Academy, a private college-preparatory boarding school, in Maine. Will earned a Bachelor of Architecture degree from New York's Rensselaer Polytechnic Institute, where he was a member of Rensselaer's 1954 NCAA national hockey championship team, in 1956 – two years ahead of 2010 AIA Gold Medal winner Peter Q. Bohlin. After graduating from Air Force Squadron Officers School, Will served as a captain in the USAF from 1958 to 1960, and afterwards in the Washington Air National Guard. He opened his own architecture practice in Spokane in 1964. In addition to the state of Washington, Will was a licensed architect and a real estate developer in Idaho and Arizona. Principal works include a number of Spokane apartment buildings, as well as the Backlund residence in Spokane and the Tompkins residence on Mercer Island.

III. Survey Results and Recommendations

SURVEY RESULTS

Identifying the properties to be surveyed for the City of Spokane Mid-20th Century Modern Context Statement and Inventory project was an important part of the project and took a significant amount of time, from consulting with others to archival research to field checking the properties. The survey was designed to be inclusive of styles, building types or uses, and geographic areas within the City of Spokane. To ensure this inclusivity, the project team worked with the Spokane Historic Preservation Office and a committee of individuals with expertise and/or an interest in Modern architecture in Spokane. The helveticka/Painter Preservation team was also able to draw on its own collective knowledge of Modern building resources in Spokane to ensure the broadest possible field of resources within the project parameters, which included being able to get a good view of the properties from the public right-of-way.

The final selection of properties for the Spokane Mid-20th Century Modern Survey and Inventory included 53 properties, one for every week of 2017, plus a bonus property. Sixteen buildings housed commercial businesses, 13 were institutional (either at present or in the past), and 24 were residential, including 22 single-family residences and two apartment buildings. They encompassed a wide range of styles (see Table 1) and are located throughout the city of Spokane. About 8 percent are located in the downtown (south of the Spokane River and north of Interstate 90); 38 percent north of the Spokane River; and 47 percent – primarily residential properties – on the South Hill (south of Interstate 90).

Of the 53 properties, five were designed by builders, one by an engineer, and 46 by architects. No information was found on the remaining property.

Recognizing that architectural style categories can be imprecise, buildings in the following styles were identified. Two buildings were designed in the Brutalist style; four were identified as Neo-Expressionist; and three were designed in the New Formalist Style. All these buildings housed commercial or institutional uses. Three were curtain wall buildings: two commercial buildings and one church. Two buildings were folded plate/thin shell (WISAARD category). One is folded-plate construction with a thin-shell concrete roof and one is a hyperbolic paraboloid with a thin-shell concrete roof. Four properties were designed in the Googie style, three in the Populuxe style. Two were International Style properties: one residence and one apartment building. Eleven properties were identified simply as “Modern.” (These were primarily commercial structures, but also included a fire station, a school, and an apartment building.) The remaining buildings were residential: 16 were classified as “Contemporary;” another three were further defined as Pavilion style, Shed style, and Wrightian; one is a Ranch-style house.

The range of uses for the buildings was also broad (note that only original uses for buildings are considered here). Three mausoleums and chapels were included in the survey, as well as five churches, which became very experimental in their design at mid-century. One motel and two restaurants were included, all displaying Googie-style design. Three banks, three medical buildings, and two general office buildings were included. Note that a growing population, such as occurred after World War II, usually creates a growing demand for banks and medical clinics, as well as schools and churches. Three utility buildings were included: the Washington Water Power Central Service Facility, a fire station, and a water reservoir. One elementary school and one college gymnasium and event center were included. Note that while there was a tremendous demand for new schools in the post-war years, many schools undergo significant changes over the years, which affects their architectural integrity. Many schools are also identical. The school chosen for this survey has good integrity and is also fairly typical of post-war elementary schools in design. Five buildings were chosen for the survey that are singular in design and use. They include the KXLY Broadcast Center; The Parkade parking garage; the Salvation Army headquarters, church, and community center; the Spokane Civic Theatre; and the U.S. Courthouse. All the remaining properties were residential, including two apartment buildings.

This survey found that Spokane is home to significant Modern resources that are important both for their design and as Modern building types indicative of the post-war era. In this sense, the survey met expectations. The results are not surprising, given the concentration of architects in the Spokane area whose training equaled that of some of the best architects of the era nationally. This is confirmed by national and regional American Institute of Architects (AIA) awards garnered by many of the buildings featured in this survey, as well as the fact that many of the architects became fellows of the AIA, an honorary award bestowed on architects recognized for their contributions to the field. As seen in the section in this report on the architects, many were active in urban planning and other civic activities in the post-war era and were particularly important to the planning and execution of Expo '74, Spokane's world fair.

REPORT RECOMMENDATIONS

There are a number of directions that the Spokane Historic Preservation Office can take in order to keep up the momentum initiated with this “Year of Modernism” project. These recommendations should be considered in conjunction with the city’s broader planning and preservation goals.

Continue to Post Mid-Century Properties

The city has indicated that it could continue to post properties on the Spokane 2017 Mid-Century Survey website (www.midcenturyspokane.org), drawing from other intensive-level surveys or properties that have been nominated to the Spokane or National Register. Survey forms exist in the WISAARD historic sites database for approximately 60 mid-century properties, although a number of them were updated as part of this survey. This would be a way to continue to feature Spokane’s Modernist heritage into the future.

Continue to Survey Selected Properties

The top tier of Spokane’s mid-century properties were selected to be surveyed as part of this project within the criteria developed for their selection. Many worthy properties were not selected as part of the survey, however, as the number was limited to 50 or more properties. The city could continue with their survey, either with revised criteria or the same criteria, which included diverse styles, diverse uses, diverse locations, visibility from the street, and properties with good integrity. This would add to the city’s knowledge of Spokane’s Modern heritage in built form.

Nominate Properties Determined Eligible to the Spokane or National Register

The majority of properties surveyed as a part of this study were considered eligible for listing in the National Register. Provided that there is interest on the part of property owners, the city could encourage them to nominate their properties or could take on the nomination of key properties. Listing in the National or Spokane Register provides certain tax benefits to property owners and draws positive attention to their contribution to the city’s heritage.

Identify Potential Historic Districts

The city could undertake a broad-brush study of potential mid-20th century historic districts. With a minimal amount of archival research, study of assessor data (GIS can be useful for this), and windshield surveys, it is possible to identify neighborhoods with historic district potential. While this was a part of this project, most of the properties surveyed were infill properties, in neighborhoods populated with buildings of various ages. Nonetheless, two neighborhoods were identified as having potential. One is the Rockwood Vista subdivision on Spokane’s South Hill, which is reputed to be the city’s first post-war neighborhood that was planned as a gated community with all underground utilities. Another possibility is the River Ridge Addition in northwest Spokane, which has a good collection of post-war, custom-designed homes, many of them view properties above the Spokane River.

Create a Historic Context for Ordinary Mid-20th Century Residences

Another possibility is to create a historic context for the more ‘ordinary’ mid-century buildings, including World War II-era cottages, Minimal Traditional houses, and Ranch houses. This would complement future studies of neighborhoods that might be eligible for listing in the Spokane or National Register. Spokane has a particularly rich collection of Minimal Traditional homes that have good integrity, which is unusual. Some may have been built for defense industries or to house military personnel, or simply to address housing demand after World War II. This is another avenue to recognize Spokane’s war-time and post-war history.

Leverage the Mid-Century Survey with Education and Preservation-Oriented Activities

The city could continue to expand public awareness of and appreciation for mid-century architecture through additional education and preservation-oriented activities. Walking tours continue to be popular, whether guided or self-guided. Self-guided driving tours combined with an activity like a reception or retro-styled cocktail party are popular. Developing curriculums that build an appreciation for mid-century architecture can bring young preservationists into the fold. Small-scale exhibits are a possibility, which can travel to the branch libraries, for example. There are numerous models for raising public awareness of preservation, which can be adapted to feature Modern architecture. Planning for them should take into account the widespread use of social media. Building an audience among young people almost requires its use. Planning should also take into account that active – rather than passive – events, as well as events that combine multiple purposes, are generally more successful. Examples include advertising Spokane’s mid-century heritage as a part of fundraisers or auctions (Win a dinner at a cool mid-century home!), farmers markets, fairs, and the like. Building an appreciation for mid-20th century buildings now will help preserve them in the future.

IV. Appendices

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FIGURE 1: MAP OF SURVEY PROPERTIES

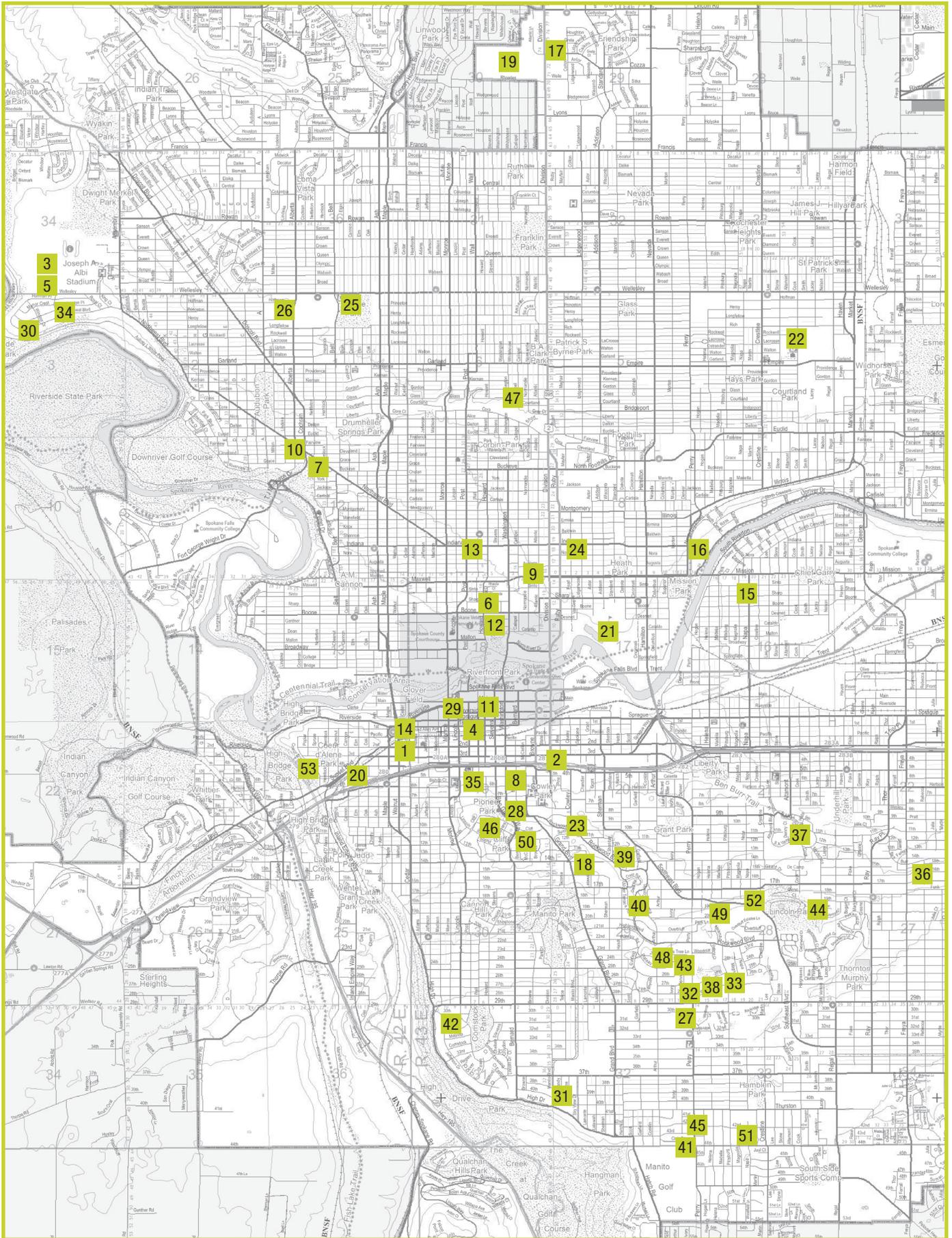


TABLE 1: LIST OF SURVEY PROPERTIES**commercial buildings**

No.	Property	Address	Architect	Year	Style
1	Denny's Restaurant	1412 W 2nd Ave	Armet & Davis	1965	Googie
2	Dick's Hamburgers	10 E 3rd Ave	Douglas Durkoop	1965	Googie
3	Fairmount Sunset Mausoleum	5200 W Wellesley Ave	Carl W. Vantyne	1965	Folded Plate
4	Farm Credit Bank	705 W 1st Ave	Walker & McGough	1969	Curtain Wall
5	Garden Crypt Mausoleum	5200 W Wellesley Ave	Carl W. Vantyne	1957	Populuxe
6	KXLY Broadcast Center	500 W Boone Ave	James & Hicks	1964	Modern
7	Lincoln First Federal Savings & Loan (Chase Bank)	2215 W Northwest Blvd	Whitehouse & Price	1953	Modern
8	Medicenter	521 S Bernard St	Henry Swoboda	1962	Modern
9	Nelson Building	106-108 W Mission Ave	Funk, Murray & Johnson	1959	Modern
10	Old National Bank (WSECU)	2523 W Northwest Blvd	William Fiedler	1971	Modern
11	Parkade Parking Garage	511 W Main Ave	Warren Cummings Heylman	1967	New Formalist
12	Spokane Civic Theatre	1020 N Howard St	Moritz Kundig	1967	Brutalist
13	Stephan Dental Clinic	731 W Indiana	McClure & Adkison	1950	Modern
14	Tiki Lodge	1420 W 2nd Ave	Max Kevin	1966	Googie
15	Tombari Dental Clinic	1305-1315 N Napa St	Frank Y. Toribara	1962	Modern
16	WWP Central Service Facility	1411 E Mission Ave	Kenneth Brooks & Bruce Walker	1959	Curtain Wall

institutional buildings

No.	Property	Address	Architect	Year	Style
17	Fire Station No. 18	37 E Cozza Dr	Sylvester Associates	1970	Modern
18	First Church of Christ, Scientist	310 E 14th Ave	Kenneth Brooks	1967	Curtain Wall
19	Holy Cross Mausoleum and Chapel	7200 N Wall St	Carkin & Sherman	1969	New Formalist
20	IU Operating Engineers Local #370	510 S Elm St (see 514)	Muller & Fiedler	1965	Modern
21	John F. Kennedy Pavilion	Gonzaga University	McClure & Adkison	1965	Neo-Expressionist
22	John Shaw Junior High School	4106 N Cook St	Whitehouse, Price, & DeNeff; Lawrence Evanoff	1960	Modern
23	Sacred Heart Catholic Church	219 E Rockwood Blvd	Culler, Gale, Martell, Erickson & Norrie	1968	Neo-Expressionist
24	Salvation Army Headquarters & Community Center	223 E Nora Ave	Trogdon-Smith	1971	Neo-Expressionist
25	Shadle Park Reservoir	Shadle Park	George R. Oslund	1965	Googie
26	St. Charles Catholic Church	4515 N Alberta St	Funk, Murray & Johnson	1961	Parabolic paraboloid
27	Temple Beth Shalom	1322 E 30th Ave	Walker, McGough, Foltz & Lyerla	1967	Brutalist
28	Unitarian Church	319 W 8th Ave	McClure & Adkison; Moritz Kundig	1960	Neo-Expressionist
29	United States Courthouse	920 W Riverside Ave	Culler, Gale, Martell & Ericson; McClure & Adkison; Walker & McGough	1967	New Formalist

residential

No.	Property	Address	Architect	Year	Style
30	Aller, William L. and Armande T., house	5503 W Northwest Blvd	Alfred F. Alfano, designer and builder	1961	Contemporary
31	Arick, Robert N., house	30 E 39th Ave	Lawrence Evanoff	1952	Contemporary
32	Backlund, Fred W. and Mary Bell, house	1521 E Pinecrest Rd	Richard Will	1951	Contemporary
33	Barnard, James Kimball (Kim) and Sheri, house	1703 E Pinecrest Rd	James Kimball (Kim) Barnard	1952	Contemporary
34	Better Living Home	5024 W Northwest Blvd	Bruce Walker	1951	Contemporary
35	Cooper-George Apartments	707 W 5th Ave	Whitehouse & Price	1952	Modern
36	Cornelius, Gordon E. and Jane, house	3717 E 17th Ave	McClure & Adkison	1951	Contemporary
37	Evanoff, John, house	1115 S Woodfern St	Lawrence Evanoff	1954	Contemporary
38	Fischer, Dr. Frederick and Cecel, house	1618 E Pinecrest Rd	Richard Neutra	1951	International Style
39	Fleming, Wesley J. and Sally, house	1330 S Ballou Rd	Walker & McGough	1956	Contemporary
40	Hansen, Charles M. and Carol, house	1837 S Rockwood Blvd	Unknown	1972	Pavilion
41	Holloway, Dayton N., house	1326 E Club Court	Dayton N. Holloway	1972	Contemporary
42	Johnson, Vern W., house	1015 W 31st Ave	Kenneth Brooks	1954	Contemporary
43	MacGillivray, Donald K. and Suzanne T., house	1224 E Rockwood Pines Rd	Don MacGillivray, designer and builder	1956	Ranch
44	Matthews, William, house	2020 S Mt Vernon St	Moritz Kundig	1971	Contemporary
45	Meenach, Thomas J., Jr., house	4203 S Perry St	McClure & Adkison	1951	Contemporary
46	Murray, Don, house	611 W Sumner Ave	Funk, Murray & Johnson	1966	Shed
47	Ogle, Larry A. and Ursula P., house	326 W Glass Ave	R. L. Ring Building Service, builder	1954	Contemporary
48	Stanton, Phillip H., house	1114 E Christmas Tree Ln	George B. Dullanty, builder	1963	Contemporary
49	Thompson, Howard and Irene, house	1626 E 19th Ave	Harold H. Apple, builder	1949	Populuxe
50	Toribara, Frank, house	1116 S McClellan St	Frank Y. Toribara	1960	Contemporary
51	True, Paul L., house	4320 S Napa St	Warren Cummings Heylman	1960	Contemporary
52	Wells, Norman E. and Dorothy, house	2020 E 18th Ave	Warren Cummings Heylman	1956	Wrightian
53	Will Apartment House	358 S Coeur d'Alene St	Richard Will	1964	International Style

APPENDIX A: SURVEY OF PROPERTY SUMMARIES

commercial buildings

Denny's Restaurant

1412 W 2nd Ave

This former Denny's Restaurant, now called Jenny's Diner, is a one-story building with a rectangular footprint. Its boomerang-shaped roof has deep eave overhangs on the front and a flat roof with a parapet on the back. A small addition with a flat roof that appears to house a cooler is located at the northeast corner. The building is located in the southwest corner of its "L"-shaped parcel, in back of the sidewalk along 2nd Avenue. A bank of windows along the south façade overlooks 2nd Avenue. The main entry is on the southwest corner, and a secondary public entry is located on the east façade. Service entries are located on the rear, north façade. The building is surrounded by concrete and asphalt paving, with the exception of a narrow planting strip along the south side, planted with low shrubs, and a zig-zag-patterned planting strip on the west side, which is also planted with low shrubs. Jenny's Diner is a concrete masonry building with a steel frame roof finished in rolled asphalt and has a concrete foundation. Windows and entries are aluminum frame. Concrete posts are also encased in aluminum and have a terrazzo base. The area below the window sills is painted concrete, finished in a striated pattern. The building is further embellished by uncoursed basalt stone walls on the east, south, and west facades. The columns are on terrazzo bases. The building was designed by Los Angeles architects Armet & Davis in the Googie style, and constructed in 1965.



Dick's Hamburgers

10 E 3rd Ave

Dick's Hamburgers is a one-story building with a rectangular footprint and deep canopies on the east, north, and west sides. At the front of the building, facing 3rd Avenue, the canopy is supported by two aluminum-clad columns. This covered area accommodates walk-up pedestrian traffic. The roof also shelters picnic tables placed in front of Dick's, within a former parking area. This area is sheltered from the weather on the west and east sides by telescoping screens of full-height glass. The deep overhang also extends over the east and west sides of the building, shielding parking directly adjacent to the building in these areas. Originally, the building had parking directly adjacent to the building on all four sides. Perpendicular parking is also located around the periphery of the site on the west, south, and east sides. The generous driving lane around Dick's enters the site from the north, encircles the building in a counter-clockwise pattern, and exits onto 3rd Avenue. An important aspect of the building is how it is used. Patrons park and walk up to the front window and counter, where they order food from the menu that is on the wall behind the cooks and counter workers. They pay for and receive their food through openings in the Plexiglas windows that separate the workers from the patrons. They then eat at the picnic tables on the site, in their cars, or take the food away to eat later. This is the classic take-out fast food pattern. Dick's Hamburgers is a concrete block building with a built-up roof over a metal space frame. The foundation is also concrete. Windows and doors have aluminum frames, and the areas below the window sills are finished in ceramic tile. The counters themselves are stainless steel. The secondary building to the rear of the lot is also a concrete block building. A prominent feature of the property is the fluorescent lighting affixed to the underside of the space frame that forms the building's roof. Dick's Hamburgers was designed by architect Douglas Durkoop in the Googie style and constructed in 1965.



Fairmount Sunset Chapel and Mausoleum

5200 W Wellesley Ave

The Fairmount Sunset Chapel and Mausoleum is located in the southwest corner of Fairmount Memorial Park and is perched on the edge of a bluff overlooking the Spokane River. It consists of the chapel, at the south end of the building, and the mausoleum, which is located on the north side. Both have a rectangular footprint and folded plate roof oriented east-west. The chapel is taller than the mausoleum, which allows for colored glass clerestory windows on the south façade, divided by the fireplace wall. The chapel is entered directly, with no foyer, from the entry doors on the east façade. The mausoleum is made up of 14 bays, with a long access hall that parallels the east entry façade. The window wall here is continuous, but is matched by three windows on the west façade that allow for views through the building to Riverside State Park on the opposite, west side of the Spokane River. A full-height wall of windows also characterizes the north façade. The south façade is the only enclosed façade on the building. An obelisk is located at the southeast corner of the building, within an angular water feature. The chapel is entered from a walkway and bridge across this water feature from a semi-circular parking area, located on the west side of the extension of Wellesley Avenue, which turns and continues northwest at this point, paralleling the river and allowing for access to the Fairmount Cemetery maintenance shop and Garden Crypt Mausoleum further north. Landscaping for the chapel and mausoleum is formal and is an integral part of the facility. The Sunset Vista niches are located along a zig-zag-shaped terrace that is below the chapel and mausoleum and parallel to the river below, allowing for spectacular views of the river and river gorge. The Fairmount Sunset Chapel and Mausoleum has a concrete frame and light-weight, folded plate, thin-shell concrete roof and what appears to be a membrane roof with a narrow metal coping. Cladding is multi-colored sandstone of overall blond tones with elongated individual stones in an uncoursed pattern, and tan painted concrete. Window frames and doors are anodized aluminum. Window sills are rough-cut stone; solid panels below the windows are a synthetic composite. The niches on the terrace below the chapel and mausoleum have a marble face. Landscape materials consist of concrete and round stones, in addition to the plant materials. The folded plate building was designed by architect Carl W. Vantyne and constructed in 1965.



photograph courtesy of Chad Ramsey

Farm Credit Bank Building

705 W 1st Ave

The Farm Credit Bank building is a four-story building with a basement and a flat roof with a parapet. It has a rectangular footprint that fills its 17,042-square-foot site at four corners, but is pulled back in the center of its north and east public facades, as well as on the alley. The building abuts the Davenport Hotel to the west. Granite panels finish the enframing portion of the building. This framing device meets the central glazed portion of the building at a 45-degree angle on the east side, and a 90-degree angle on the west side. This treatment is matched on the east side of the building. The black-tinted glass clads inverted angles that step inward from the building's soffit to the ground level, where the curtain wall continues in the same plane to the below-grade level, which is visible from the street. The building has public entries from both 1st Avenue and Wall Street. Both require elevated walkways to span the distance between the public sidewalk and the entry doors. Down lights are located at the building soffit, which dramatically lights the building at night. The reinforced concrete Farm Credit Bank building has a concrete foundation and built-up roof. The curtain wall building was designed by Walker, McGough, Foltz, Lyerla and constructed in 1969.



photograph courtesy of Glenn Davis

The Garden Crypt Mausoleum

5200 W Wellesley Ave

The Garden Crypt Mausoleum in Fairmount Memorial Park is a one-story structure made up of six separate components that are nonetheless joined by wing walls and, in the case of the main entrance, by a superstructure that unites the two wings in this location. The building's footprint is composed of half an octagon, with the newer Temple Court Crypts at the south end forming a long north-south wing. The building is sited at grade on the east side, is encircled by concrete walkways, and has a flat roof. To the east of the mausoleum is the drive that serves Fairmount Memorial Park. To the west is a walkway along the west side of the building, which is close to the bluff above the Spokane River. A central, formal walkway extends from the drive, through the westernmost portion of the building, to an octagonal plaza on the west side of the building, overlooking the river. On the north side of the central walkway are flat grave markers. The south side is planted in lawn, with no gravestones. An angled walkway with a low wall containing more niches extends south from the building. Below this walkway, on the west side, is a garden that cascades down the hill in an informal manner. This is called Hillcrest Garden, and is also a scatter garden. The building is complex. At the north end is a square mausoleum building with notched corners. The four mausoleum buildings to the south, which make up the main portion of the complex, are largely rectangular in plan and similarly sized. To the south is the long, rectangular wing that is called the Temple Court Crypts. The main portion of the building was constructed in 1957, according to an earlier survey. The longer wing may be the expansion that architect Carl Vantyne was hired to design in 1964. The stone-clad walls frame the central portion of each wing, which is made up of five rows of niches. A distinguishing feature of the mausoleum is the fact that many of the walls are angled, with the upper portion projecting over the lower portion. Some of the niches are additionally framed in canted fin walls. These walls support a roof overhang that shelters the niches. Doorway openings also display eccentric angled openings. There is one entry to a basement level on the south side of the building; this is accessed via 14 concrete steps with a simple metal rail. Flush metal doors throughout give access to the interior of the mausoleums, and may also lead to storage areas. The Garden Crypt Mausoleum is concrete construction. The structures are clad in multi-colored sandstone of overall blond tones with elongated individual stones in an uncoursed pattern, the same cladding as seen on the Fairmount Sunset Mausoleum. The faces of the mausoleum are finished in granite and limestone. The roof terminates in a narrow metal coping, and the foundation is concrete. The plaza west of the mausoleum and the walkway along the top of the bluff, both of which have low walls, are concrete. The addition to the Garden Crypt Mausoleum was designed by Carl W. Vantyne and completed in 1965; the architect to the original portion was not identified.



KXLY Broadcast Center

500 W Boone Ave

The one- and two-story KXLY Broadcast Center has an irregular footprint and flat roofs with parapets. An exception is the crenellated feature over the main entry ensemble. Another exception is the wedge-shaped feature that displays an American flag, in addition to housing what is assumed to be rooftop equipment at about the center of the front, south façade. Additional rooftop communication equipment is located on the roof and in the equipment yard in the northeast corner of the site. The building is located in the southwest corner of its 1.56-acre site and faces south, overlooking Boone Avenue. The approximately 23,000-square-foot building was constructed in at least three stages, beginning in 1964. The eastern portion is the building. Interior alterations were undertaken in 1974. A remodel and second-level addition, as well as a new garage, was constructed in 1982. The interior was remodeled at this time as well. In 1988 a fire that began on the roof damaged interior equipment, but did not affect the building. Another addition, likely the westerly portion of the building, was undertaken in 1998. The front of the building is located close to the property line. An entrance drive and small parking area is located to the east. The rear parking area and equipment yard is accessed by a driveway off Howard Street. The landscaping for the site is an integral feature on the public side of the building, but consists primarily of a water feature and Pacific Northwest native plant materials planted in the rock outcropping at the base of the building. The KXLY Broadcast Center is a concrete block building, according to the 1964 building permit records. It is clad in panels with a pebbledash finish and stucco. Decorative features include panels of ceramic tiles. Windows and doors have aluminum frames and stairs and fountains are concrete. The metal rail that encloses the winding stair to the main entry has vertical balusters and is finished in a dark color that contrasts with the concrete stairs. The base of the building is clad in volcanic stone, which blends in with the rock outcropping on which the building is sited. A newer portion of the building on the west side is clad in brick and split-face concrete block with a metal screen above that screens rooftop equipment. Projecting enframed window bays here are finished in sheet metal. Two of the building projections on the rear façade that house back-of-house functions appear to be clad in T1-11. The foundation is assumed to be concrete and the roof is built-up. The Modern office building was designed by James &



Hicks and constructed by Vernon Johnson & Son in 1964. The first major addition was designed by Willis Ed James Associates (1982) and the third major addition was designed by ALSC Architects (1998).

Lincoln First Federal Savings & Loan

2215 W Northwest Blvd

The Lincoln First Federal Savings & Loan building (Chase Bank today) is one story with a basement and a flat roof. The footprint of the building is a polygon that bows at an angle on the front (northeast) and rear (southwest) façades. A slight eave overhang is located on the front façade; the remaining façades display a short parapet finished in metal coping. A tall, broad, brick-clad blade sign marks the center of the building at the front, dividing the façade into two equally sized bays. The front of the building is close to and parallels Northwest Boulevard. The main entries to the building are on the northwest and southeast side façades; the drive-through is located toward the north side of the rear, southwest façade. The site is formally landscaped along the frontage with the boulevard and at the entrance to the ATM, with Pacific Northwest native plantings and basalt rock accents. A sidewalk extends along the entrance façades and curves to meet the Northwest Boulevard sidewalk. The Lincoln First Federal Bank is clad in blond Roman brick veneer in an intricate running bond pattern. Windows and doors have aluminum frames. Decorative bas relief panels on the building are also aluminum. The foundation is concrete and the roof is built-up. The Modern office building was designed by the venerable Spokane firm of Whitehouse & Price and constructed by noted Spokane builders Hazen & Clark in 1953.



Medicenter Building

521 S Bernard St

The two-story Medicenter commercial office building has an irregular footprint and a slight butterfly roof. The lower portion of the building is entered from grade on the north side and the upper portion is entered from grade on the south side. Extended beams support deep eaves on the north, east, and south sides; there are no eaves on the west side. The building is surrounded by parking on the north, east, and south sides and set back from the street sufficiently to allow for two parking spaces on the west side between Bernard Street and the building. The parking lot can be entered from Bernard on the north and south sides of the building, and from 6th Avenue on the south side of the building. There are planting beds between the upper and lower parking areas on the south side of the building and a small planting bed adjacent to the sidewalk on the west side of the building. The Medicenter Building is wood-frame construction finished in synthetic sheet siding, stone, and small ceramic tile. It has a built-up roof and concrete foundation. Windows and doors have aluminum frames; a newer vestibule at the first floor level is anodized aluminum. Extended beams are wood. The Modern office building was designed by architect Henry Swoboda and constructed in 1962.



Nelson Building

106-108 W Mission Ave

The Nelson Building is a Modern one-story building with an irregular footprint on a raised basement. It has a nearly flat roof; the north, south, and west wings have a slight butterfly-shaped roof with extended eaves. The building is essentially organized in three sections, which share architectural detailing and design motifs. The south wing is T-shaped, with a butterfly roofline running north-south on the easterly portion and east-west on the westerly portion. The rectangular north wing has a butterfly roofline running east-west. The middle portion bridges the two wings. It is inset on the east side, but forms a continuous façade on the west property line. The Nelson Insurance building is concrete construction with painted concrete finishes, synthetic panels in metal frames, metal mesh screens mounted in front of curtain walls with metal framing, a built-up roof, and concrete foundation. Panels of small mosaic tiles provide accents on the building. The building was designed by architects Funk, Murray & Johnson and constructed in 1960.



photograph courtesy of Chas R. Pearson

Old National Bank – Northwest Boulevard branch

2523 W Northwest Blvd

The Old National Bank building (Washington State Employees Credit Union or WESCU today) is a one-story building with a basement, an irregular footprint, and a flat roof with a parapet. It is sited in the far northwest corner of its .63-acre parcel, which is located in the western portion of a triangular block created by the diagonal path of Northwest Boulevard. Most of the remainder of the parcel is taken up by surface parking, although the perimeter of the parcel is landscaped. There is an entrance to the parking area on the north side of the parcel, off Northwest Boulevard, and on the south side, off Cleveland Avenue. There are entrances to the building on the north side, from Northwest Boulevard and on the east side, from a walkway from the parking area. The drive-through window is on the south side of the building, entered through the south entrance to the parcel and exiting onto Northwest Boulevard on the northeast side. The site is formally landscaped with shrubs and deciduous trees; a landscaped swale is located in the southwest corner of the parcel. The exterior cladding and finishes on the Old National Bank building is a combination of pebbledash panels painted white, rough-finished stucco panels, and uncoursed volcanic rock. The foundation is concrete and the roof is built-up. The windows and doors are framed in anodized aluminum, with metal panels covering the top portion of the windows. The building displays tinted glass. The Modern building was designed by architect William Fiedler and constructed in 1971.



The Parkade

511 W Main Ave

The Parkade is a ten-story parking garage with a rectangular footprint and a moderately pitched, hip roof. The severity of the building's massing is broken by the whimsical, 175-foot-tall "Parkade" sign that rises high above the rear façade; its circular exiting ramp in the southeast corner of the building; its curved "eaves," punctuated by circular openings; and dramatic lighting at night. The building is integrated with its urban surroundings by a second-level skywalk system with curved yellow awnings that extends north and west, and south and east. The design of the awnings over the skywalk echo the arched openings at the base of the building that frame retail uses, as well as the vaulting that supports entrance ramps. All four building facades are largely symmetrical and identical between the 3rd and 9th floors. The vertical concrete columns that extend outward from the building are visually dominant, but allow for a view of the sloping interior floors of the building. The metal panels and steel cables that make up interior guard rails recede from view due to their color, thereby supporting the vertical emphasis of the building. The Parkade is a concrete building with a steel and reinforced concrete frame, a concrete foundation, and a corrugated metal roof. Portions of the building have a board-formed finish, in contrast to the smooth finishes of the concrete elsewhere. Interior railings are composed of metal panels and steel cable, which do not interfere with the visual vertical thrust of the building. The New Formalist parking garage was designed by architect Warren C. Heylman and constructed in 1967.



photograph courtesy of Brown's Commercial Photography and Chas R. Pearson

Spokane Civic Theatre

1020 N Howard St

The three-story Spokane Civic Theatre has an irregular footprint that essentially describes two central volumes with opposing wings that extend north and east. These various intersecting forms enclose the functions of the two theaters that occupy the building, the Spokane Civic Theatre on the front (west and north sides) and the Firth J. Chew Studio Theatre on the rear, east side. The building has a flat roof with a parapet that is finished with a simple metal coping. It is sited close to the intersection of Howard Street and Dean Street, extending to the back of the sidewalk in these locations, with the exception that the building is pulled back from the corner to avoid a basalt rock outcropping. The building is set back slightly from Gardner Avenue on the north side, allowing for an entry court and formal landscaped area. A small parking lot is located in the northeast corner of the parcel. A truck loading and service area is located at the southeast corner. While the main entry and box office is on the north side, a secondary entry is located on the south side, winding up from the sidewalk along Dean Avenue in an organic fashion. The enclosure for this stair forms a canted corner to the building that directly faces the main public entry to the Spokane Arena. The Spokane Civic



Theatre is constructed of concrete block with a poured concrete foundation and a built-up roof. Windows are anodized aluminum frame. Color and texture play an important role for the building, with texture incorporated into the block masonry, red accents provided by the doors, contrasting with black for the box office area, fixtures, handrails, the back stair, and window and door frames. As a whole, the building has few window openings, reflecting its use as a theater, which places additional importance on the texture incorporated into the block masonry. The entry area on the north side of the building includes multi-colored stone veneer in a small alcove that is not original. Additional changes to the building have occurred over time. The Brutalist-style building was designed by architect Moritz Kundig and constructed in 1967.

Stephan Dental Clinic

731 W Indiana Ave

The one-story Stephan Dental Clinic has a somewhat “U”-shaped footprint, with a courtyard toward the west side of the building that is not visible from the street. The post-and-beam structure has a flat roof and deep eaves on the north and south sides. The building is 2,622 square feet in size, with a basement. A chimney, added later for a laboratory (City of Spokane, Pre-1993 Permit Archive), is located toward the rear of the building and displays the same stonework as the stone walls on the structure. The building is set back from Indiana Avenue and has a small side yard on the east side. The rear yard, on the alley of the block, is occupied by a nine-car parking area. The site is not formally landscaped; most of the vegetation consists of lawn. The wood-frame Stephan Dental Clinic has vinyl siding, wood posts, a concrete foundation, and built-up roof. The rear of the building is finished in stucco. A character-defining feature is the rustic granite wall located on the east side of the front façade and enclosing the courtyard on the west side. The entry patio is finished in concrete pavers. The Modern office building was designed by architects McClure & Adkison and constructed in 1950.



photograph courtesy of Dearborn-Massar Collection, University of Washington

Tiki Lodge

1420 W 2nd Ave

The Tiki Lodge is a largely “L”-shaped building, with the motel wings located parallel to the north and east property lines within its .89-acre parcel. A small strip of vacant land that is fenced at either end is located between the north wing and the raised railroad track that is adjacent to the site. The two-story, 15,629-square-foot motel has a flat roof, but for the small mansard detail at the edges that face the interior of the lot. The tall entry feature has a steeply pitched, front gable roof. The motel itself displays a classic mid-20th century design, with exterior walkways and stairs, and one door and a three-part window for every room. The drive-through entry feature is enclosed in the upper portion with a truss-like detail. Three beams support the roof. On the south side, these beams are anchored into the ground; on the north side, the central beam does not continue into the motel office that is located here. The signs for the motel, which are located at the west and east entrances, show the Polynesian inspiration for the motel. It was developed as a Hyatt Lodge by the same Los Angeles-based company that developed the Denny’s Restaurant next door. It has been called the Tiki Lodge since at least 1969. The block within which the Tiki Lodge is located is also home to the former Denny’s restaurant, now Jenny’s Diner, and a gas station, making this block truly auto-oriented. There is no landscaping on the block, but for some grass close where the two wings of the motel intersect. The Tiki Lodge is a concrete block building with both plain and decorative blocks. The drive-through entry feature is wood frame. The roof is built-up, with a short shingled mansard feature on the motel proper. The railings are metal with vertical balusters and the windows and doors have aluminum frames. The foundation is concrete. The local architect for the building was Max Kevin. It was constructed in 1966.



Tombari Dental Clinic

1305-1315 N Napa St

Each component of the one-story Tombari Dental Clinic has a rectangular footprint, but the two are linked by a covered walkway, making the building – if considered as a whole – irregular in shape. Each wing is described separately as follows. The smaller southerly building was constructed in 1961. It has a parapet roof on the south side and deep eave overhangs on the east and west sides. A small brick chimney protrudes through the flat roof. The east entry façade is clad in stone veneer. An aluminum frame door with full-height glass is located at the south end, adjacent to a fixed light of full-height glass. The north façade fronts on the courtyard, and is not highly visible. The rear, west façade is clad in brick veneer with small windows placed under the eaves and a boarded-up door. A concrete stair with a tubular steel railing accesses a basement area here. The covered walkway to the north building is an extension of the deep boxed eaves over the east side of the south building. It leads directly to the entry door for the north building. On the left side of the walkway is an aluminum screen that shields the courtyard between the two buildings. This same type of screen shields the south façade of the north building. Behind the screen is the previously mentioned door and a bank of four tall, fixed lights in wood frames. The screen in front of these windows is affixed to the end of the eaves that also shield this entry and window wall. The east façade of the building faces the parking lot and Napa Street. It is also covered by deep eaves. The north and south ends of this façade are clad in the stone veneer that is found throughout the building's exterior. In between is a wall of rough-finished stucco. High on this wall are four small, horizontally oriented, paired windows in aluminum frames separated by fluted panels. The north façade of the building is clad in Roman brick veneer. There are two flush doors on this façade with small transoms above. It includes five windows placed high on the façade that are currently boarded up. The south façade is clad in stone veneer and has no openings. It faces onto the courtyard. The Tombari Dental Clinic is constructed of and embellished with multiple materials. The wood-frame building is finished in rough-finished stucco and clad in uncoursed white stone veneer in a mosaic pattern with dark grout, and pale blond Roman brick in a one-third running bond pattern. An aluminum screen shields the entry door and windows on the south façade of the main building and the courtyard between the two buildings. Doors and windows have aluminum and wood frames. The building's foundation is poured concrete and the roof is built-up. The Modern office building was designed by architect Frank Y. Toribara and constructed by Warner & Brown, Inc. in 1961 and 1962.



Washington Water Power Central Service Facility

1411 E Mission Ave

The Washington Water Power (WWP) Central Service Facility includes the headquarters building for the corporation. The WWP campus (Avista today) was developed to centralize WWP's facilities, and it still encompasses the company's major uses. Although the office building is connected to other structures by breezeways, only the main office building is recorded here. The five-story WWP building has a flat roof with a parapet, both on the main building and the addition to the rear. The footprint of the building is "T"-shaped, with the main building, constructed in 1956, being broader than the addition. The main building has a small penthouse on the roof, whereas the addition has a large penthouse structure that approaches the size of its footprint. A stair is located on the west side façade of the main building and a permanent canopy extends out from the centered front entry. The building as a whole sits on a plinth that is retained on the east side by a battered retaining wall of basalt stone, surmounted by a metal fence. To the east of the building entry is a formal pool and fountain, with a mosaic designed by artist Harold Balazs. The landscaping for the site was designed by San Francisco landscape architect Lawrence Halprin. Although somewhat modified, it conveys its significant features, including the large biomorphic water feature in front of the structure, which was originally a cooling pond. A formal drive approaches the building from Upriver Drive to the southeast. The curtain wall structure was designed by Spokane architects Kenneth Brooks and Bruce Walker and constructed in 1956. Major additions/alterations occurred in 1974 and 1980. In 2012, the building was renovated by McKinstry with new systems, insulation and ceilings, asbestos removal, and exterior glazing throughout, within the same aluminum framework of the existing curtain wall. Interior alterations occurred in 2013-2015. The WWP office building is a curtain wall structure with concrete and brick-masonry-clad endwalls, with a curtain wall addition to the rear. The curtain wall is composed of dark blue and turquoise solid panels and green-tinted glass, which was a popular color scheme at the time. The brick is variegated shades of blond. The roof is built-up and the foundation is concrete.



photograph courtesy of Northwest Museum of Arts and Culture and Joe Hensley

institutional buildings

Fire Station #18

37 E Cozza Dr

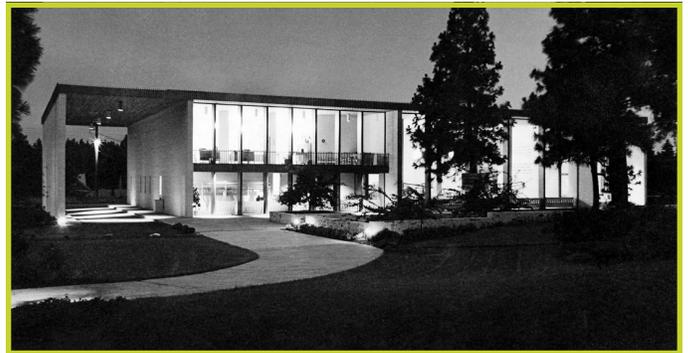
Fire Station #18 is a one-story building with an irregular footprint with deep eaves supported by beams on the lower portion of the building and no eaves on the higher, garage portion. Decorative screen walls separate the foot traffic at the building entrance. The building is centrally placed from north to south within its .38-acre site, and located on the west property line. Parking is located on the east side of the building and the central concrete sidewalk that leads to the building entry. The parking along the west façade of the building is for the bank next door. A broad concrete driveway leads from Cozza Drive to the two-bay fire truck garage. An “L”-shaped concrete block fence is located to the east of this driveway. The only landscaping on the site is a juniper and a lawn area in the front. Street trees are located along the private driveway to the east. Fire Station #18 is a concrete block building with a built-up roof and concrete foundation. A concrete screen wall encloses the walkways at the building. Most windows and doors are anodized aluminum. This utilitarian building was designed by Sylvester Associates and constructed in 1970. It is now owned by the Family Learning Organization.



The First Church of Christ, Scientist

310 E 14th Ave

The massing of the First Church of Christ, Scientist is very simple. It displays a rectilinear form, with a rectangular footprint and flat roof. Relief is provided by the recesses under the narrow balconies, the deep eaves, entries, and the north courtyard. The building is brick masonry, with full-height glazing along the north entry façade. Narrow vertical metal elements accent the fascia and form a balustrade at the second level on the east end of the north facade. Windows and doors are framed in dark, anodized aluminum that contrasts with the soft-white painted brick. The soffits under the eaves on both the first and second levels are finished in wood, lending warmth to the building. Glazed brick on the floor of the entry, which is in alignment with the eave overhang, leads the eye directly to the interior office, whose floor is also finished in glazed brick. The interior of the sanctuary displays the same painted brick masonry as the exterior, with light bronze-colored fixtures and natural stained wood. These colors dominate the sanctuary, with the exception of the equally neutral colored carpet. Pews are painted wood, designed in the Mission Style, which is consistent with the fact that they were taken from the original First Church of Christ, Scientist, the 1904 Mission Revival church designed by Spokane architect Kirtland Cutter. The curtain wall building was designed by architect Kenneth Brooks and constructed in 1967.



photograph courtesy of Gordon Peery

Holy Cross Mausoleum and Chapel

7200 N Wall St

The Holy Cross Mausoleum and Chapel is a complex building that appears to have been built in at least two stages. The building is symmetrical, with the north side a mirror image of the south side. The chapel is located at the core of the building, with the primary outdoor mausoleums located in the north and south wings that extend from the entry plaza level of the building. The one-story building has a flat roof and a raised central portion over the chapel, which contains eight round-arch-shaped stained glass panels, four facing east and four facing west. Six additional stained glass windows are located on the building. Two face north and south, above interior niches across from the chapel. Two face east, above interior niches that mark the end of the east-west passageways behind the chapel. And two mark the north and south rear entries to the building. In the north and south-facing niches are sculptures representing Gethsemane and the Crucifixion. The shape of the stained glass panels reflects the barrel arches on the interior of the chapel, which are oriented east and west. Barrel arches also cover the east-west passageways that extend east of the chapel and contain additional mausoleum space. At the heart of the chapel is another figure of Christ that is mounted on a wall below the stained glass windows, and is dramatically lit from below. The covered entry plaza is centrally located. In the center



is a small raised planting bed from which rises a tall, three-legged armature through an opening in the plaza ceiling. Suspended near the top of the armature is an abstracted figure of Christ, representing the Resurrection. The three legs of the concrete armature are rectangular in cross section and taper as they rise, curving and joining at the top. The sculpture is suspended within this armature with steel cables. Character-defining features of the building include its overall symmetry; the limestone-clad walls and square columns that form arcades throughout and shelter the outdoor mausoleums; flat roofs throughout finished in parapets at the raised portions, and narrow eaves on the arcaded portions; and curved features that express the interior niches. Another feature of the building is its layered rooflines, which are finished in dark metal coping that contrasts with the pale stucco and stone finishes of the building. The Holy Cross Mausoleum and Chapel is a concrete building finished in white limestone in a random ashlar pattern, with stucco-finished panels, pink-toned granite, stained glass panels, and somewhat abstract statuary throughout. Landscape beds are composed of finished concrete and rubble basalt. The foundation is concrete and the roof is built-up asphalt. Windows and doors are dark, anodized aluminum. The New Formalist building was designed by architects Carkin & Sherman out of Salem, Oregon. Ground was broken in 1967 and the building was dedicated in 1969.

International Union of Operating Engineers Local #370

510 S Elm St

The one-story IU Operating Engineers Local #307 building has a nearly square footprint and a flat roof with a combination of a parapet on the northeast corner and eave overhangs of various depths elsewhere on the building. The building fascia is deep and made up of turquoise panels separated with a white strip, with a white metal coping. The design of the roof is an integral part of the building's expression. The building's .29-acre parcel is slightly "L"-shaped and takes in the building, which is located close to the public sidewalk on the north and east sides, a north-south asphalt drive on the west side of the building, and a portion of the asphalt parking lot to the south of the building. The parcel slopes slightly to the south. The building entry is on the east facade, behind a small lawn area. At the corner of the building and parcel, close to the intersection, is a large flag pole with an American flag in a round planting bed. The IU Operating Engineers Local #307 building is constructed of concrete panels and small, square, concrete blocks, with aluminum curtain walls with aluminum panels on the north and south sides. Screening the concrete panels to the left of the main entry is a wall of narrow wood strips, painted white. To the right of the main entry is a slightly raised "pavilion" of square concrete blocks. The curtain wall on the rear, south façade is screened by a brise d'soliel of decorative concrete blocks. The building has a concrete foundation and built-up roof. The overall color scheme of the building is a slightly grayed white and dark turquoise. Trim details are wood. The curtain wall office building was designed by Muller & Fiedler and constructed in 1965.



John F. Kennedy Pavilion

Gonzaga University

The three-story John F. Kennedy Memorial Pavilion was re-named the Charlotte Y. Martin Centre (Martin Centre) in 1987, after a 1986 renovation. It is part of a complex that includes the McCarthy Athletic Center to the east, which houses the basketball court used by the Gonzaga University teams today. The Kennedy Pavilion is connected to the McCarthy Athletic Center by a "hyphen" that is a loading facility at the ground level on the south side. An addition that houses a fitness center is located in the northwest corner of the original building. A new central entry has been constructed on the north side of the building, which accesses the second and third levels. Today a large addition (the Center for Academic Achievement) is being constructed at the southeast corner of the Pavilion. All changes to the building have been done with sensitivity, keeping the most important character-defining features of the original building. The Kennedy Pavilion is made up of four earlier bays, a large bay on the east end, followed by two intermediate bays, and another large bay. A small bay on the west end, in the northwest corner, is the physical fitness infill addition. There is also a small addition at the southwest corner. The small hyphen addition on the east end connects the original building to the new McCarthy Athletic Center on the far east end of the entire complex. Each of the original bays is made up of barrel vaults framed and buttressed by concrete piers. Infill panels between each pier are made up of aggregate panels separated by narrow aluminum strips. The footprint of the original building was "U"-shaped; the existing footprint is largely "L"-shaped, but will be irregular in plan as the new addition reaches completion. The Kennedy Pavilion has a concrete frame, concrete foundation, and aggregate infill panels. Roofing materials are unknown, but may be a built-up asphalt roof or a membrane roof. The John F. Kennedy Pavilion was designed by McClure & Adkison and constructed in 1965.



photograph courtesy of Jim Van Gundy

The Kennedy Pavilion is made up of four earlier bays, a large bay on the east end, followed by two intermediate bays, and another large bay. A small bay on the west end, in the northwest corner, is the physical fitness infill addition. There is also a small addition at the southwest corner. The small hyphen addition on the east end connects the original building to the new McCarthy Athletic Center on the far east end of the entire complex. Each of the original bays is made up of barrel vaults framed and buttressed by concrete piers. Infill panels between each pier are made up of aggregate panels separated by narrow aluminum strips. The footprint of the original building was "U"-shaped; the existing footprint is largely "L"-shaped, but will be irregular in plan as the new addition reaches completion. The Kennedy Pavilion has a concrete frame, concrete foundation, and aggregate infill panels. Roofing materials are unknown, but may be a built-up asphalt roof or a membrane roof. The John F. Kennedy Pavilion was designed by McClure & Adkison and constructed in 1965.

John Shaw Junior High School

4106 N Cook St

Shaw Middle School is a one-story building with an irregular footprint that consists of four long, east-west oriented buildings linked by a narrow, central spine. This spine extends to the south, connecting the school to the gym, a largely rectangular building offset to the east, allowing for a formal grassy area between the school and the gym, as viewed from Cook Street. The roofs of the classroom portion of the building are a combination of very shallow-sloped gable and butterfly-shaped roofs. As a result, they have an undulating appearance when sighting down the east or west facades of the complex. They exhibit deep eaves, supported by extended beam ends. The roof of the gym

is barrel-shaped, which is truncated on the east and west sides, and surrounded by one-story additions to the east, west, and south. While sited within a generously sized landscape, the surrounding grounds are primarily planted in lawn with some trees. Between the buildings are asphalt pads that extend to Cook Street and a narrow walkway on the east side of the building. Concrete sidewalks extend from the building entries to the public sidewalk. A major walkway connects the sidewalk along Cook Street and the entrance to the gym, which is located within the connector between the southerly classroom and the gym. Other concrete walkways connect other buildings and spaces around the site, and are generally utilitarian in function and appearance. Materials seen in the Shaw Middle School building include brick veneer, a built-up roof, concrete foundation, wood and metal doors, and large wood beams. The auditorium and gym are constructed of concrete block. Research did not reveal the structural design of the classrooms. The Modern school was designed by the Spokane architecture firm of Whitehouse & Price with Lawrence Evanoff, and was constructed in 1959.



Sacred Heart Catholic Church

219 E Rockwood Blvd

The one-story Sacred Heart Catholic Church has an irregular footprint that nonetheless exhibits a generally round shape that follows the outline of the church sanctuary, and a projecting fan shape that follows the outline of the entry vestibule. The footprint is symmetrical, with two major projections on the south face, and three at the entry. The walls extend into parapets, finished in metal coping. The walls wrap the projecting shapes of the outer walls, which vary in height and continue part way up the roof, which has a low pitched conical form. Topping the roof is a tall, open, wood, cone-shaped form that supports a cross. This feature takes the place of a traditional steeple. The church is sited at the intersection of Rockwood Boulevard and 10th Avenue on the south side

of the intersection, but faces north toward the parking lot that serves it. The rectory is to the immediate west. The landscaping on the parcel consists mainly of lawn, with a few mature trees. Some of the driveway and parking areas have a heavier tree cover. The Sacred Heart Catholic Church is concrete construction with a brick veneer finish. Square, varicolored stacked bricks round the curves of the church's form, while standard brick in a running bond pattern – again varicolored – clads the straight walls of the church. The walls terminate in metal coping. Metal shades cover the upper portion of some of the windows and metal panels with a standing metal seam cover the canopies over the doors. The foundation is concrete and the roof is finished in metal shingles. A wood armature provides the base for the cross topping the church. The rectory is finished in much the same way, but with additional detailing. Crosses on the rear windows of the rectory are composed of split face block, with tile and glass block accents. Windows on both buildings have metal frames. The brick on the newer portion of the rectory is more variegated in color than the brick on the church or the original portion of the rectory. The roof on this building is a built-up roof. The Neo-Expressionist building was designed by the architecture firm Culler, Gale, Martell, Erickson & Norrie in 1968; Martell was the lead designer.



photograph courtesy of John Dormaier

Salvation Army Headquarters and Community Center

223 E Nora Ave

There are two buildings on the 1.49-acre parcel at Nora Avenue and Lidgerwood Street, the main building and a newer (1988) office building to the north. Only the 1972 Salvation Army headquarters building and community center are recorded here. The Salvation Army headquarters is a 23,207-square-foot building that is one story with a basement. It has a rectangular footprint with rounded corners and a parapet roof, with the exception of the church. The church, which rises from the southeast corner of the building, has a steeply pitched, asymmetrical, side gable roof. Large triangular windows are located at the ridgeline at each gable end, and a round stained glass window is located on the east face;

above, a cross is mounted on the ridgeline. Another exception is a gabled portion within the east side of the roof that is a skylight. The Salvation Army headquarters is located on the south portion of its lot and is in the southeast corner of this block. The formal entry is off Nora Avenue, to the south. The entrance from the parking area is on the north side of the building, which is the entry for the Community Center. Additional structures belonging to the Salvation Army occupy the block as well, forming a large building complex. The site is landscaped primarily by street trees along the sidewalks that bound the site, but also features some plantings in the parking lot area. The Salvation Army Headquarters is a concrete building clad in brick veneer in a variety of patterns. The roof is finished in clay shingles, and features a stained glass window. Windows and doors are anodized aluminum, with the exception of the main front doors, which have wood frames. ADA railings are tubular steel in a bright blue color. Signage is concrete and concrete aggregate. The foundation of the complex is concrete and the flat portions of the roof are built-up. The Neo-Expressionist building was designed by Trogdon-Smith and constructed in 1972.



Shadle Park Reservoir

Shadle Park

The steel Shadle Park Reservoir has a cylindrical, drum-like form and a flat roof. It is 107 feet in diameter and holds 4.8 million gallons of water. It is one of six reservoirs in the City of Spokane with this storage capacity, and one of 30 tank reservoirs in the city as a whole. The ribs or flanges that encircle the tank are tapered, with the smaller end occurring at the ground and the larger end terminating at the curved soffit at the top of the water tank. They form a half circle in plan. Uplights located about a third of the way up the reservoir and downlights at the top provide the dramatic night lighting that the tank enjoys. Other features on the tank include a metal tube with a man-sized door at the base within one of the flanges that extends from the ground through to the roof, and two large round hatch doors at the base, on opposite sides. The 1965 reservoir was designed and constructed under the direction of Spokane's Utilities Engineer George R. Oslund. While a utilitarian building, the reservoir could be considered as designed in the Googie style for its whimsical, decorative flanges.



St. Charles Catholic Church

4515 N Alberta St

The full name of St. Charles Catholic Church is St. Charles Borromeo Catholic Church and School. The church itself is connected to the school – some buildings which pre-date the church – and offices and parish hall, which collectively forms a large building complex. The church is one story, while the connected buildings are one- and two-stories in height. The school and offices form a grid that extends to the west and southwest of the church, with garages to the south. There are three east-west wings and two north-south wings, with a total of three courtyards. Parking for the church is located at the front of the church, to the east, and south of the fountain and obelisk. To the immediate rear or west of the classrooms are outdoor play areas. The remainder of the block, through to A Street, is a grass-covered field with baseball diamonds.



photograph courtesy of Kermit Poorman

The church itself is an asymmetrical hyperbolic paraboloid. The front peaks over a brick-clad cylindrical form with a depiction of St. Charles that marks the front entry. Flanking this, to each side, are double doors with scenes on enameled panels, topped by tall, multi-light windows. The artwork

here is by Harold Balazs. Flanking the main doors are small, stone-clad projections that are side-entry doors to the church. Following the roofline to the rear of the building are stained glass windows designed by artist Gabriel Loire. To the left of the front façade of the church is a three-part wing that wraps around to the south and east that contains offices, classrooms, and a garage. Most of the remainder of the church site is composed of classrooms, with the exception of the newer building in the northwest corner of the complex, which appears to be the parish hall and more offices. St. Charles Catholic Church is a large building complex constructed with many materials. The hyperbolic paraboloid that covers the church itself is constructed of thin-shell concrete and has sandstone, Roman brick, and tile-clad walls, as well as reinforced concrete elements. Artwork on the building consists of metal work, enameled panels, and stained glass. The pool in front of the curved entry feature is finished in ceramic tiles, whereas the pool surrounding the base of the obelisk-like feature northeast of the church is concrete. Windows are framed in anodized aluminum. Offices are brick veneer with wood windows and classrooms are curtain wall structures with brick under the sills of aluminum-frame windows. The firm of Funk, Murray & Johnson designed the church; it was constructed in 1961. The church was recognized with an AIA award for outstanding contemporary architecture.

Temple Beth Shalom

1322 E 30th Ave

The one- and two-story Temple Beth Shalom is a complex building with an irregular footprint and flat roofs on its various components, with parapets. The building is made up of rectilinear and angled building elements of varying heights. Dominating the complex is the tall sanctuary portion of the building, on the east side. The main entrance is at the northeast corner and faces onto a large entry plaza. There have been two additions to the building over time: a small wing on the west side that is used for a youth lounge and instructional area, and a large two-story addition with classrooms on the south side. This new addition is largely separated from the temple, creating a landscaped courtyard between the two. The site has entries on the east and west sides, the easterly entry accessing parking areas on the east and south sides of the building; the west entrance is a service entrance. It is formally landscaped, but has a fairly simple design. The front, north side of the building is planted primarily in lawn, allowing for an open view of the temple. Temple Beth Shalom is a concrete building with a concrete foundation and built-up or membrane roof. Windows and doors have anodized aluminum frames. The Brutalist building was designed by Walker & McGough and constructed in 1967; the first addition was designed by Walker, McGough, Foltz & Lyeria and constructed in 1976. Research did not reveal the architects for the third addition, constructed in 1998.



photograph courtesy of Northwest Museum of Arts & Culture

Unitarian Church

319 W 8th Ave

The one-story Unitarian Church has a square footprint with a notch cut out near the southwest corner. The roof slopes up from east to west, resulting in a high roofline on the west side and deep eaves, supported by deep beams and posts along this frontage. There are no eaves on the remainder of the building. The general configuration of the building is one of openness to the west, with few openings on the other façades. 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 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



photograph courtesy of Robert Nixon

close to 8th Avenue and visible from the street, above a short stone retaining wall. To the west of the building is a parking area, and to the far west is a contemporary office building, at the corner of 8th Avenue and Washington Street. The entrance to the site as a whole is from the north. This drive accesses the Unitarian Church, the Glover Mansion, and the office building. The church is oriented to the west and the parking area. Some formal landscaping is located on a slope that rises above the street on the west side of the building. A low stone retaining wall begins at about the center of the church and continues up the block. The rear of the building, on the east side, is not landscaped and displays natural vegetation. To the south is the rear yard of the Glover Mansion, above the church. To the west is a parking area. 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. While originally a church, the building now houses two commercial businesses. The Neo-Expressionist building was designed by McClure & Adkison with Moritz Kundig and artist Harold Balazs, and constructed in 1960.

United States Courthouse

920 W Riverside Ave

The United States Courthouse in Spokane, called the Thomas S Foley United States Courthouse today, is nine stories, including a tall first level, which in turn sits on a tall plinth above the street at Monroe Street and Main Avenue. The building has a flat roof with a heavy, curved cornice. The first floor of the building is covered by an arcade with arched openings that surrounds the building on all sides; there are five openings per building side. The building is completely symmetrical and each side is identical above the first floor. The windows are identical throughout, and consist of vertically oriented, fixed sash within a deep anodized aluminum frame, which in turn is set within a recessed panel.

The bottom of these openings is marked with bricks set in a soldier course, with the center brick having a recessed detail. The vertical ribs of the building are visually prominent, giving the building a vertical emphasis, much like a continuous pilaster. At the top of the building, at the cornice, are arched openings, allowing for a glimpse of the sky before the building terminates in a flared cornice. At the bottom, on the north side, are two entrances to underground parking and a concrete stair to the entry level.



photograph courtesy of Glenn Davis

At the ground level, the large plaza that fronts the building contains a large, round pool with a fountain in the center. Water from the fountain flows from the pool underneath the paving stones of the plaza and continues in another waterfall-like water feature at the perimeter of the plaza, in the center of the Riverside Avenue frontage. Additional features on the plaza include large planters with trees, surrounded by built-in benches, and numerous plaques. Because the site slopes, the plaza is entered via seven concrete steps in the west side and is entered at grade on the east side. Planters with low hedges are located around the perimeter at the building entry level. The United States Courthouse is a concrete structure clad in blond brick in a running bond pattern. The tall, battered base of the building is concrete aggregate. The plaza on the south side of the building is finished in brick and concrete and the pool here is finished in ceramic tile. Windows and doors are anodized aluminum. The foundation of the building is concrete and the roof is built-up. The New Formalist building was designed by a consortium of local architects including Culler, Gale, Martell & Ericson, McClure & Adkison, and Walker & McGough and constructed in 1967. The building was dedicated to US representative Thomas S. Foley in 2001.

residential

Aller, William L. and Armande T., House

5503 W Northwest Blvd

The William L. and Armande T. Aller house is one story with 1461 square feet on the main floor and a 1255 square foot basement. The house is rectangular in shape, with a breezeway that connects it to a two-car garage. The house has no eaves; the garage has deep eaves supported by extended beams on the east side, which covers the walkway to the front entrance. The house and garage are located toward the front, north side, of the .4-acre parcel, with a deep back yard that slopes away toward the Spokane River. This is typical of the lots in the area. The front yard is formally, but minimally landscaped. A volcanic stone wall about four feet in height is located parallel to the front of the house on the east side. The area between the wall and the house, which faces onto basement windows, is also landscaped. The residence is a wood-frame building with vertical wood siding and a built-up roof. A portion of the foundation appears to be stone or faced with stone. A major change to the property is the conversion of the original carport to a garage. As a result, the entry to the house, which is its main character-defining feature, is no longer visible from the street. The Aller house is a Contemporary house, constructed by progressive builder A. F. Alfano in 1961.



Arick, Robert N., House

30 E 39th Ave

The one-story Robert Arick house has a largely “L”-shaped footprint and a very shallow-pitched, asymmetrical, gable-front roof. The depth of the eaves varies, but consistently features a deep fascia with metal coping. The house is located toward the front of its 7,700-square-foot lot and extends to nearly the side lot lines. The wood-frame Arick residence is clad in vertical wood, although it displays a smooth finish today, perhaps due to having been painted over time. The foundation is concrete and it has a built-up or membrane roof. The brick fireplace wall, which dominates the front façade, is constructed of multi-colored Roman brick. The front door is wood with a book-matched grain and natural finish. The Contemporary house, designed by architect Lawrence Evanoff, was constructed in 1952.



photograph courtesy of University of Washington, Special Collections

Backlund, Fred W. and Mary Bell, House

1521 E Pinecrest Rd

The one-story, 3402 square foot Backlund residence has a partial basement. The footprint of the house is irregular. The house and garage, which projects into the front yard, both have asymmetrical, gable front roofs with deep eaves; the fascia on the garage is particularly wide. A broad brick chimney is centrally located within the long slope of the gable roof. The house is located toward the front of its triangular lot and overlooks Pinecrest Road to the south. There are no other structures on the property. Landscaping on the parcel is simple, with mature trees at the periphery and a specimen tree and low shrubbery in the front yard. The house is a wood-frame, post-and-beam structure with a concrete foundation, and built-up or membrane roof. The Contemporary house was designed by architect Richard Will and constructed in 1951. Changes to the house include an alteration and enlargement of the garage, some window replacement, and minor alterations to the rear of the house.



Barnard, James Kimball “Kim” and Sheri, House

1703 E Pinecrest Rd

The one-story Kim Barnard house has an irregular footprint, a flat roof, and moderate boxed eaves. A broad endwall chimney is located on the east side of the house. The 1,632-square-foot house itself is located toward the front (south) and west side of its .29-acre parcel. The 418-square-foot garage is attached to the house at the southwest corner and projects into the front yard, accessed by a concrete driveway. There is also a circular driveway on the parcel that exits on the east side. A curved concrete sidewalk leads to the front entry from the driveway. The front yard is formally landscaped, most notably with the planting bed formed by the curved sidewalk and to the right of the front entry. A blue spruce and a pine tree are located in the front yard. The rear yard is informally landscaped and has mature trees. The Kim Barnard residence is a wood-frame house with board-and-batten siding and Roman brick veneer under the window sills and elsewhere on the building. The foundation is concrete and it has a built-up or membrane roof. Windows have wood frames. The garage door is paneled wood. The Contemporary house was designed by its long-time owner, architect James (Kim) Barnard, and constructed in 1952.



Better Living Home

5024 W Northwest Blvd

This former model home is one story in height, with a largely square footprint and a shallow-sloped, asymmetrical, gable front roof with moderate eaves and exposed rafters on the east and west sides. The house is centered within an 8,250-square-foot lot and faces south, overlooking Northwest Boulevard. The entry to the house is on the back wall of a small, landscaped courtyard located between the attached garage and the main body of the house. A chimney rises from within the house on the west side. A slightly curved sidewalk extends from the street to this courtyard. Front yard landscaping is simple: a large maple tree is located southwest of the house. A second mature maple tree is located northwest of the house, in the rear yard. The wood-frame house is sided with vertical tongue-and-groove siding, and has a concrete slab foundation and a built-up roof. The Contemporary house, designed by architect Bruce Walker and the winner of a nationwide competition to design a model house, was constructed in 1951.



Cooper-George Apartments

707 W 5th Ave

The 13-story Cooper-George Apartment building has a cruciform-shaped footprint and a flat roof with a parapet finished with a simple metal coping. The building incorporates four wings, extending to the north, west, south, and east. The main entry is within the recessed area formed by the intersection of the east and north wings, and faces the intersection of 5th Avenue and Wall Street. The main secondary entrance is located within the recess formed by the north and west wings. This entrance is located on a canted face as well, and is oriented toward a small parking area here. A small courtyard is located within the intersection of the east and south wings. It is slightly below grade, due to the rise of Wall Street toward the south in this location. A small parking area is located on a raised platform on the south façade, entered directly from Wall Street, due to the slope of the street here. The main decoration on the building is a function of how the materials are formed and used, a Modern treatment. The ends of the wings are accented with a fluted concrete treatment that is asymmetrical in profile. The shallow projecting bays are also accented on either side of the three-part windows with vertical fluting. The base of the building is smooth finished concrete with the exception of three deep, horizontal reveals, which differentiates the base from the main body of the building, with its vertical emphasis. This treatment is reinforced by the narrow, shallow, projecting flat canopy that encircles the building base above the windows transoms. Windows at the base of the building are typically slightly vertically oriented fixed sash. Windows on the main body of the building are three-part sash with a fixed central light flanked by one-over-one-light, single-hung sash. Design treatment of the Modern building is reminiscent of the tension between its horizontal emphasis, seen in the broad, three-part windows and substantial building base, and the vertical emphasis of the fluted panels and projecting bays seen in the Stripped Classical Style of the late 1930s, as well as the early Modern International Style that followed. The Cooper-George Apartment building is a reinforced concrete building with a concrete foundation and built-up roof. Windows have aluminum frames, painted dark blue (many are covered with aluminum-frame storm windows). Panels above and below the ground-floor windows are metal, also painted dark blue. The Modern apartment building was designed by the venerated firm of Whitehouse & Price and constructed in 1952.



Cornelius, Gordon E. and Jane, House

3717 E 17th Ave

The two-story (one story with a daylight basement) Gordon E. and Jane Cornelius house has a rectangular footprint, but for the decks extending to the north, and a flat roof with no eaves. The main floor of the house is 935 square feet in size and the basement is the same. A small chimney is located on at the west end of the house, with another chimney on the east side. The entire parcel on which the house is located slopes down toward the north, which affords territorial views. The house is set down from the street, accessed by a concrete stair, on the east side of the .31-acre parcel. A new (2000) 528-square-foot, double-car garage is located on the west side of the lot, closer to the street. This building is clad in board-and-batten, with a wide, flush, overhead door and a flat roof with a built-up asphalt roof and concrete foundation. The yard is



informally landscaped with mature trees. The wood-frame Cornelius house has board-and-batten siding, a composition shingle roof, and a concrete foundation. The material of the solid panels, which contrasts with the board-and-batten siding, is unknown, but may be finished in stucco. Tubular steel railings are a prominent feature of the house. The Contemporary house was designed by McClure & Adkison and constructed in 1951.

Evanoff, John, House

1115 S Woodfern St

The John Evanoff house has unusual massing, with a secondary one-story wing to the south, a two-story main portion in the center, and a secondary wing to the north that has living space at the second level and a drive-through to the rear of the lot and a secondary structure to the north. The one- and two-story, 3,216-square-foot house has an "L"-shaped footprint and a shallow-sloped gable roof on the two-story portion with deep boxed eaves and a deep fascia. The roof on the one-story portion, which includes the front entry to the house, is flat. A tall, rubble-stone chimney is located on the south, side façade of the building. The 3,216-square-foot house has a small finished basement. The house is located relatively close to Woodfern Street within the 1.28-acre lot, and faces west, overlooking the street. Also on the lot is an 832-square-foot detached garage to the rear of the house, which is accessible via a concrete driveway that runs under the north wing of the house. In the southeast corner of the lot is an 1,800-square-garage and workshop, built in 1982. The front yard is retained with a low stone wall, which extends up the curvilinear walkway to the front entry, and along the driveway, which rises to the east. The front yard is landscaped, whereas the remainder of the lot is not. The Evanoff house is brick masonry and wood-frame construction, with a Roman brick finish on the first floor and lap siding on the second floor. A wood screen with horizontal slats shields the back of the lot adjacent to the driveway that extends from the front of the lot to a secondary building at the back of the parcel. A character-defining feature of the house is the rustic stone wall on the south side of the house, which rises to a large stone chimney on this façade. The John Evanoff house was designed by his brother Lawrence Evanoff and constructed in 1954.



Fischer, Dr. Frederick and Cecel, House

1618 E Pinecrest Rd

The Dr. Frederick Fischer house is a one-story house with an irregular footprint and deep eaves. Interior chimneys are located on the east and west ends and a pyramidal-shaped skylight is located near the front entry. Two enclosed courtyards are integrated with the house, one to the left of the front entry and one off the southwest, side façade of the house. The house is located toward the front (north side) of its .36-acre lot. The front yard is formally landscaped, with a more naturalistic landscape and mature trees at the rear of the house. The Fischer house is a wood-frame house clad in board-and-batten siding, with a built-up or membrane roof and concrete foundation. The International Style house was designed by renowned Los Angeles architect Richard Neutra and constructed in 1951.



photograph courtesy of Northwest Museum of Arts & Culture

Fleming, Wesley J. and Sally, House

1330 S Ballou Rd

The Fleming house is one story with a daylight basement facing the front yard along Ballou Road. The deep eaves of the house on the front façade cover the two stories of extensive windows. The house itself is 1,684 square feet in size on the main floor, with a 1,050-square-foot finished basement. The house has a very shallow-pitched side gable roof; the roof of the attached garage on the rear, west façade is flat. The house is set back from the front property line within its .25-acre parcel. The yard is retained by a short, stone retaining wall that is broken in the middle by a concrete stair of five steps that leads to the curved sidewalk of concrete aggregate that accesses the front entry. The yard continues to rise slightly until it reaches the at-grade entry at the daylight basement. Landscaping is simple, consisting of lawn and mature pine trees. The wood-frame Fleming house is clad in vertical wood siding and stucco panels, with wood split posts on the front façade. An uncoursed volcanic rock planter provides an accent on the front façade. The roof of the house is finished in corrugated metal, and the foundation is concrete. A broad



brick chimney is located near the ridgeline of the house. Windows have wood and aluminum frames. The Contemporary house was designed by architects Walker & McGough and constructed in 1956. The house may be a contributor to a potential historic district as an early gated community with underground utilities and an in-city suburban neighborhood.

Hanson, Charles M. and Carol, House

1837 S Rockwood Blvd

The one-story Hansen House has a largely “L”-shaped footprint, and a roof that consists of two pavilions, with deep eaves. In the apex of the “L,” in the southwest corner of the house, is a courtyard and planting beds covered by a trellis. This covers the main entry. The chimney for the over-sized fireplace is largely hidden within the pavilion roof over the main portion of the house. The house is sited toward the west and south sides of its .29-acre corner lot, as the rear, easterly portion is largely taken up by a ravine. The house is addressed off Rockwood Boulevard, where there is a secondary entry. The main entry and garage, however, are oriented toward Syringa Road. The rear (east side) of the lot is heavily vegetated; a large deck looks overlooks the ravine here. The house is 1,296 square feet on the main floor and another 1,296 square feet in the basement. The attached garage is 484 square feet in size. The wood-frame Hansen House is sided with rough-cut wood siding with a diagonal grain that alternates in direction from one narrow board to the next. The house has a composition shingle roof and a concrete foundation. The Modern, Pavilion-style house was constructed in 1972; the architect and builder are unknown.



Holloway, Dayton N., House

1326 E Club Court

The one-story Dayton N. Holloway house has an “L”-shaped footprint and a combination of a steeply pitched hip roof (over the main portion of the house) and a flat roof with no eaves. A broad chimney of the same type of brick as seen elsewhere on the house is located on the east side of the hip roof. The hipped roof is topped by a large skylight. The house is 1,848 square feet in size, with an attached 624-square-foot garage and small basement. It is sited toward the front of its .22-acre parcel and backs up to the Manito Golf and Country Club greens. The parcel is landscaped primarily with native Pacific Northwest plant materials. The rear yard is enclosed with a tall metal gate. The Holloway house is clad in oversized, heavily textured brick and vertical boards, with wood used as an accent, particularly at the fascia. The hip roof portion of the house is clad in cement tiles and the flat roof portion is built-up. The garage has a paneled wood door. The Contemporary house was designed and built by architect Dayton N. Holloway in 1972 and served as his own residence.



Johnson, Vern W., House

1015 W 31st Ave

The one-story, 2,764-square-foot Vern W. Johnson house has a “T”-shaped footprint, with the garage located within a projecting wing overlooking 31st Avenue. This east garage wing has a gable-on-hip roof, while the main portion of the house, connected to the east wing by an enclosed court, has a front-facing gable with a projecting, prow-like ridgeline. The house is set back toward its east and south lot lines, leaving a generous side yard on the west side and a deep front yard graced with an ornamental Japanese maple. The wood-frame Johnson residence is a post-and-beam house with a prominent Roman brick wall on the front façade, broad expanses of glass, a composition shingle roof, and concrete foundation. The brick is complemented by a rustic, board-and-batten exterior finish and a very broad stone chimney in a random ashlar pattern. The 1954 post-and-beam house was designed by prominent Spokane architect Kenneth Brooks in 1954.



photograph courtesy of Richard T. Lewis

MacGillivray, Donald K. and Suzanne T., House

1224 E Rockwood Pines Rd

The Donald K. and Suzanne T. MacGillivray house is one story with an irregular footprint. The main portion of the building has a gable-on-hip roof in an “L” shape, while a centered, broad, gabled wing extends to the south at the rear of the house. Eaves are deep, with exposed rafter ends. These are particularly prominent on the arcade that extends from the building entry in the apex of the “L” along the west face of the north wing. The house is 3,871 square feet in size, with a small basement and an integral garage of 440 square feet. A pool was constructed a year after the house’s construction in 1956, which was enclosed in 1990.

An interior chimney with the same finish as the house is located on the west wing. The house occupies nearly the full width of its .5-acre site and faces north, overlooking Rockwood Pines Road. The yard is formally and extensively landscaped. The MacGillivray house is a wood-frame building clad in white stone veneer in a coursed ashlar pattern. The roof is finished in composition shingle and the foundation is concrete. The windows are framed in wood and wood accents separate the windows on the west-facing north wing of the house. The gables in the gable-on-hip roof are enclosed with wood lattice. The Ranch-style house, which displays some Asian touches, seen primarily to its roofline, was designed and constructed by Donald MacGillivray in 1956.



Matthews, William, House

2020 S Mt Vernon St

The William Matthews house is set up from the street and accessed via three sets of concrete aggregate stairs, totaling about 19 shallow steps. The long, one-story house has an irregular footprint and a flat roof with no eaves, finished in a metal coping. At about the center of the house is a large chimney. Additional features on the front of the house include a large skylight and a bank of new rectangular windows that recently replaced a focal window with a curved upper edge and colored glass. The 3,036-square-foot house sits on a .7-acre parcel that backs up against Lincoln Park. The basement is another 2,961 square feet and the attached garage on the south side is 576 square feet. Also

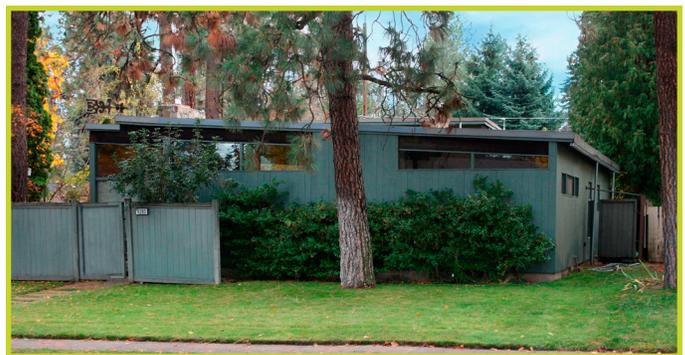
on the south side of the house is a conservatory and shop. A greenhouse is located on the property south of the house. The property is formally landscaped with Pacific Northwest native plants, including several mature cedar trees. The William Matthews house is clad in cedar shingles and has a built-up roof and concrete foundation. Building permit records indicate that the 65-square-foot skylight addition on the front east façade was constructed in 1978. The Contemporary house was designed by Moritz Kundig and constructed in 1971; it was renovated in 2005.



Meenach, Thomas J. Jr., House

4203 S Perry St

The one-story, wood-frame Meenach house is located toward the north property line on its 6,200-square-foot lot; the two-story garage and studio is on the alley and close to the side property line on 42nd Avenue. The house has a partial basement. A tall wood fence encloses the property on the north, east, south, and a portion of the west side. The residence has a largely square footprint, with the exception of a “notch” at the entry, which allows for a tall pine tree in the entry court. The house’s shed roof has a slight slope to the south and exhibits narrow-to-no eaves, with the exception of the deep eaves over the entry. The Contemporary house was designed by McClure & Adkison and constructed in 1951.



Murray, Don, House

611 W Sumner Ave

The Don Murray house is two stories in the center of the house and one story to the east and west. The shed or angled roofline creates a second-story space above the centered front entry. The asymmetrical roof, which is slightly battered on the north and south sides, forms a steep angle on the east and west sides. There are no eaves; flashing finishes the intersection of the shed roof, whereas the concrete block garage is finished with a parapet. Second-level windows on the north and south sides are slightly inset as a result of the angle of the roof. The concrete block garage on the east side extends into an enclosed courtyard in the southwest corner of the house. A narrow courtyard is also formed by a tall concrete block wall in front of the house, and is enclosed by a decorative wrought iron gate. The 1560 square foot house sits on a .26-acre parcel and faces north, overlooking Sumner Avenue. The house is entered via a set of long, shallow steps from Sumner Street. The garage and carport are accessed via a broad concrete driveway off Wall Street. The yard is informally landscaped with an enormous juniper that extends across the frontage of Sumner Street, around the corner to the driveway off Wall. The Murray house is a concrete block residence with square concrete blocks and a wood shingle and composition shingle roof. The foundation is concrete. A metal carport is located to the south of the house. The Shed style house was designed by architect Don Murray as his personal home. It was constructed in 1965.



photograph courtesy of Marilyn Jensen

Ogle, Larry A. and Ursula P., House

326 W Glass Ave

The one-story Ogle house has an irregular footprint, a shallow butterfly roof that is oriented east-west, moderate eaves on the north and south elevations, and no eaves on the east and west elevations. The first floor is 1,574 square feet in size, and the basement is 1,292 square feet. The main body of the house is located on the west side. To the east is an extension with a flat roof that covers a walkway to the garage. To the north, at about the center of the house, is an addition constructed in 1968 that extended the dining room and added a den, according to permit records. To the east is a double-car garage that is attached to the house with a breezeway. A large endwall chimney finished in stone that appears to be painted slate is located on the east side of the main body of the house. The house is located at about the center of its large, .39-acre parcel, but is surrounded on the west and north sides by a garden, with a lawn area at the front, on the south side. The wood-frame Ogle residence is sided in board-and-batten (plywood with narrow battens) and wide clapboard siding. The foundation and some lower level walls are poured concrete, and the roof is built-up. The Contemporary-style house was built by the R. L. Ring Building Service and constructed in 1954.



Stanton, Phillip H., House

1114 E Christmas Tree Ln

The Phillip H. Stanton house has a largely rectangular footprint with a narrower side gable, attached garage to the west. The two-story house with a basement totals 5,444 square feet in size. The main portion of the house has a moderately pitched, side gable roof with deep eaves and exposed beam ends. The eaves across the front of the main portion of the house are very deep and supported by two-story, three-part wood posts, forming an arcade. A one-story, side gable wing that is set back slightly is located on the east side of the house. A broad brick chimney is located at the back of the one-story, easterly wing. The house is located toward the west side of its .34-acre lot at the corner of Christmas Tree Lane and Ivory Street, and faces north, overlooking Christmas Tree Lane. A second, .34-acre parcel associated with the property is located to the south and contains a 1970 swimming pool. The property is formally landscaped with Pacific Northwest native plant materials, including mature rhododendrons and pine trees. The wood-frame Stanton house is clad in rough-cut siding with narrowly placed battens and brick veneer in a stacked bond pattern. The roof is clad in wood shingles and the foundation is concrete. The Contemporary house, which exhibits Asian features, including a double door with a Greek Key surround, was built by George B. Dullanty in 1963.



Thompson, Howard and Irene, House

1626 E 19th Ave

The one-story Howard and Irene Thompson house has an irregular footprint and a low-pitched, stepping hip roof with deep, boxed eaves. A large chimney is located toward the west side of the house, while a smaller chimney is slightly set back from the main ridge, toward the center of the house. The house is sited near the center of its 17,250-square-foot lot, toward the west side, allowing for a driveway to the east. The house, which is oriented toward the north, is sited on a high point within the parcel, which slopes down to the east and west as well as to the north. The yard is retained on all three sides by a slightly battered stone wall. A new carport is located close to the southeast corner of the house. The front yard is finished in lawn, while the tall pine trees occupying the rear yard form a backdrop to the view of the house from the street. The Thompson House is wood-frame construction clad in blond Roman brick. The raised half basement and foundation are concrete and the roof is finished in composition shingles. Windows appear to be aluminum frame, with the exception of the canted windows, which have wood frames. The Populuxe-style residence was constructed by builder Howard H. Apple in 1949.



Toribara, Frank, House

1116 S McClellan St

The one-story Toribara house is composed of two volumes, both with asymmetrical, shallow-pitched, front gable roofs with deep boxed eaves. The front volume is the 675-square-foot, two-car garage. The second volume, toward the rear, is the 1,822-square-foot house, which has a broader footprint and extends beyond the south plane of the garage, allowing for a covered walkway to the front door. The ridgelines of the house are slightly offset. However, they appear aligned from the front of the parcel, the rear volume being slightly higher than the front volume. The house has a full basement. It is located toward the middle of its .25-acre lot, toward the north property line. It is oriented to the east, overlooking McClellan Street. A circular concrete driveway accesses the lot, which features a small planting bed of groomed shrubbery in the middle. The rear yard features a variety of mature trees and lawn. The Toribara residence is a wood-frame house with narrow, vertical wood sheet siding. It has a concrete foundation and a built-up roof. The 1960 house was designed by architect Frank Toribara in the Contemporary style. He lived in the house into the 2000s, and died in 2007. The house was sold to the current owners in 2006.



True, Paul L., House

4320 S Napa St

The one-story Paul L. True house has an irregular footprint and a combination of barrel vaulted and flat roofs. The vaults continue through the house to the outdoors, forming deep eaves supported by extended beams. The house itself is 2,944 square feet in size with a 1,000-square-foot basement. It is particularly noteworthy for the variety of interior and outdoor spaces it incorporates, including three courtyards and a covered patio. The house is sited at about the center of its .33-acre parcel and faces north, overlooking Napa Street. The property is landscaped with Pacific Northwest native plant materials. The front yard is formally landscaped, particularly within the area formed by the circular driveway at the front of the lot. The backyard is not landscaped and features native plant materials. The True House is clad in vertical wood and basalt laid in a mosaic pattern. The structural material, which is evident where the building is not clad in other materials, is concrete brick, set in a running bond pattern. The rounded ceiling vaults are wood, as are the window frames. The double front entry door is composed of wood slats over glass. The roof is built-up and the foundation is concrete. An unusual feature of the house, which occurs in the front entry, dining room, and the covered patio, is a finish made up of rounds cut from trees, set in concrete or terrazzo. The Contemporary house was designed by Warren C. Heylman and constructed in 1960.

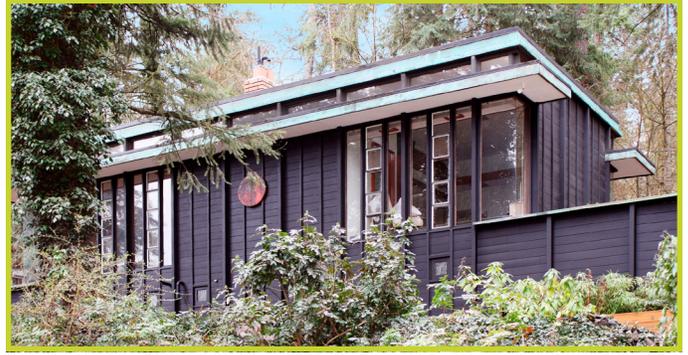


photograph courtesy of Warren C. Heylman family

Wells, Norman E. and Dorothy, House

2020 E 18th Ave

The Norman E. and Dorothy Wells house is three levels, configured as split levels; total square footage is established at approximately 1,800 square feet. It has a "T"-shaped footprint, a flat roof with a short parapet on the main portion of the house and garage and a moderate, boxed eave overhang over the front façade. A broad chimney rises from about the center of the house. Among the most prominent features of the house are the tall, narrow windows that alternate between fixed panes and stacked smaller, awning-style windows. The vertical patterning is layered, with two shallow battens flanked by deeper battens. Between the two shallow battens are square, decorative panels, creating another repeated design element. The proportions of the three-panel bays are echoed in the small clerestory windows along the upper north façade. The house is sited toward the front of its .25-acre lot and is located above the street, facing south, accessed by about 11 steps on the east side of the lot and a walkway from the garage on the west side. A high, solid fence extends beyond the face of the house on the east side, with an opening that leads to the main entry court for the house. A similar fence extends from the front of the house to the double car garage. This forms a partially enclosed court on the west side of the house. The landscaping on the site is naturalistic, presenting as a dense, forested area. The wood-frame Wells house is clad in horizontal wood with vertical battens, finished with a dark stain. The foundation is concrete and the roof is built-up. Accents are provided by the blue-green patina on the fascia of the building. The Wrightian-style house was designed by Warren C. Heylman and constructed in 1956.



Will Apartment House

358 S Coeur d'Alene St

The three-story Will Apartment House has a flat roof with a parapet. It has a square footprint, with nine apartment units within the main portion of the building, and an additional ancillary space at the lower level, in front of the building, and not visible from the street. The lower level, below grade, provides for parking and storage and is accessed by a concrete driveway on the south side of the building. The building occupies a one-third-acre parcel that is perched on the edge of the bluff, allowing for spectacular views to the north, south and west. Decks on these façades of the building take advantage of this siting. The landscaping is naturalistic, with mature trees. The apartment building is framed in steel and concrete, and clad in stucco-finished panels. The ribbon windows have black metal frames. The foundation is concrete and the roof is built up. The International-style building was designed by architect Richard Will and constructed in 1964.

