

# SPOKANE REGISTER OF HISTORIC PLACES

## Nomination Form

City/County Historic Landmarks Commission  
Sixth Floor - City Hall  
Spokane, Washington 99201-3333

Type all entries--complete applicable sections

### 1. Name

historic The Alfred Jones House

and/or common South Hill Area

### 2. Location

street & number East 238 Thirteenth Avenue

city/town Spokane

vicinity of

state Washington 99202

county Spokane

### 3. Classification

#### Category

district

building(s)

☒ structure

site

object

#### Ownership

public

☒ private

both

#### Public Acquisition

in process

being considered

#### Status

☒ occupied

unoccupied

work in progress

#### Accessible

☒ yes: restricted

yes: unrestricted

no

#### Present Use

agriculture museum

commercial park

educational ☒ private residence

entertainment religious

government scientific

industrial transportation

military other:

### 4. Owner of Property

name Nicholas J. and Karlene Tanner

street & number East 238 Thirteenth Avenue

city, town Spokane

vicinity of

state WA 99202

### 5. Location of Legal Description

courthouse, registry of deeds, etc Spokane County Courthouse

street & number

West 1116 Broadway

city, town

Spokane

state Washington 99201

### 6. Representation in Existing Surveys

title City of Spokane Historic Landmark Survey

date 1978

☐ federal

☐ state

☐ county

☒ local

depository for survey records

Office of Historic Preservation

city, town Spokane

state

Washington

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## 7. Description

Condition	Check one	Check one
<input type="checkbox"/> excellent <input type="checkbox"/> deteriorated	<input checked="" type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good <input type="checkbox"/> ruins	<input type="checkbox"/> altered	<input type="checkbox"/> moved    date _____
<input type="checkbox"/> fair <input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

Designed and built by Alfred Jones after he moved to Spokane from Chicago, this house was built high above the street and faces north. An attractive arched stone gateway leads up to the main entrance via a series of thirty-three steps broken by two landings.

An excellent example of the Craftsman style, the two-story house has the following exterior features:

1. A steeply-pitched roof of irregular shape.
2. A dominant front-facing gable with lower cross-gables.
3. Pent roofs with brackets or cornices forming upper extensions or braces.
4. Vertical strips of wood at the sides of the windows and at the corner boards of the walls.
5. Trusses in the gables.
6. Thirty-five-inch-deep, overhanging eaves with the ends of the exposed rafters decoratively cut and/or pierced.
7. Bas-relief projections on the purlins.

The exterior walls are structured so as to avoid a continuous flat wall surface. This was accomplished by a combination of overhangs and wall projections, and by the use of several types of wall materials of differing types and textures wherever expanses of planar walls occur; i.e., stucco, basalt rock, sandstone blocks, brick and wood.

There is a wrap-around veranda across the front and around part of the east side of the house. The porch roof is supported at the corners and across the front with arched and columned brickwork. There is a door within the arched portion at the front and an additional door on the east side. This not only gives the facade of the building an asymmetrical appearance, but provides the opportunity for two front doors. The doors are the originals and identical, constructed of solid oak with 22" x 54" glass inserts in the upper portion; both are accompanied by oak screen doors.

The windows, some unusually large, are double-hung, with some exceptions:

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1. The windows at the front of the house on both the first and second floors; i.e., those in the living room and master bedroom are combinations of a central "picture" window surrounded by other small windows with leaded panes.
2. The windows of a small sun porch at the back of the second floor (above the kitchen) and in the narrow sunroom off the master bedroom on the east side of the house are also aberrant. Those in the back are quartered leaded panes. Those on the east side of the second floor are a series of six identical top-arched windows, and more suggestive of Italianate or a later style. This variation gives rise to the thought that this sunroom or sleeping balcony may have been enclosed at a later date although, oddly enough, there are hot-water radiators in each of these two sunrooms, and each has the metal-under-wood flooring shown in the original blueprints.
3. Another window oddity is a set of two fixed windows, located on the north side of the small sunporch off the master bedroom. These windows had been securely wallboarded over and were not visible from either the inside or outside. They were recently inadvertently discovered during a restoration of that area of the house. These "mystery windows" are diagonally bisected by the roof line. This obliterates much of the view and the light, and one speculates they may have been a builder's error at the time of construction.

There are three chimneys. Each has been decorated with fan-shaped brick detail.

There are black wrought-iron railings used not only as support for an exterior east side porch roof, but also to create an ornate lamp standard for an outdoor light at the top of the east side stairway to the second front door. The same black wrought-iron has been used to bar the front windows of the basement. (Photo included.)

Also of interest is a black cast-iron lion's head approximately 8 inches wide and 12 inches long, affixed to the wall on the east side of the house at the second floor window level. The lion's head is designed with two sturdy chains emanating from its mouth, the ends of which are bolted (approximately three feet apart) to the veranda roof extension on the east side of the house. This deep overhang provides shelter for those approaching the house to enter through its second front door. The lion's head with chains appears to be a rather whimsical decorative "Jones" addition.

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An article in the SPOKESMAN-REVIEW at the time Alfred Jones completed construction of his home referred to it as an "Old English Style." The master bedroom, or owner's bedroom, as an it was then called, was listed as being of "American Colonial" design, and included a fireplace with garlands and floral ornamentation.

In summary, the house in question possesses "Old English" and "American Colonial" touches within a predominately Arts and Crafts residence. The Jones House remains a highly-individual example of an architect-designed home; and specifically, as Alfred Jones' personal monument to grandeur.

The site also includes a large freestanding arbor, and a two-story carriage house which lies at the southeast edge of the lot. The latter is approached by a long drive near the eastern edge of the property. It is almost a miniature of the house, with the same steeply-pitched roof and a dominant front-facing gable with lower cross-gables. The triangular pattern of the trusses extruding from the front of the carriage house repeats the theme of the house, as do the exposed rafters and overhanging eaves. The purlins are decoratively end-cut as on the house, and the cornices are repeated without the house's detail.

A lower cross gable forms the support for the large carriage doorway. The large segmented wood door rolls sideways on a track, somewhat on the principle of an overhead garage door, but with a great deal less ease. There is, in addition, a small, traditional entrance and door on the west wall of the carriage house. There are an abundance of windows, again repeating the design of the house, encompassed by similar vertical strips and crown molding. The wooden stickwork is horizontal on the lower half of the wall with contrastingly-painted vertical striping above. The foundation of the carriage house is volcanic (basalt) rock, as with the house.

The interior walls of the carriage house are unfinished throughout. The lower floor, like the upper, has wide-board wooden flooring. The lower floor is divided into two rooms; beneath the stairs leading to the upper floor is a small enclosed area which contains some vestigial plumbing, possibly for a toilet. On the west wall of the carriage house a chimney runs through both floors and appears to have been designed for a wood stove on each floor. The stairway gives the only definition to the upper floor, which is otherwise undivided.

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The interior description of the house begins on the main floor, entering the house through its main north entrance. It is followed by a trip upstairs and then through the basement area. Wherever possible, photos supplement the narrative text.

Upon entering the main front door, one faces a long entry hall. Immediately to the right is a built-in combination lidded-bench and coat rack, presumably for guests' coats and storage of outdoor footwear. It also creates a convenient place to sit. As the eye looks south down the entry hall, there are two large double-hung windows on the west. From the same position the grand staircase can be seen ascending to the second floor. The staircase is roughly in the middle of the first floor. The north half of the first floor is visible to a degree since the living room, to one's immediate left, is not walled from floor to ceiling--a Craftsman characteristic. It is half-walled on both the west (off the entry hall) and the south end of the room, which ends approximately where the second front door enters on the east. The lower half of these walls has curly birch paneling on each side. Sufficient space remains between each room's paneling to surmount the lower walls with a wide, flat slab of birch which supports widely-spaced, four-sided tapering curly birch posts which rise to the ceiling.

Turning into the living room from a door off the entry hall, the fireplace on the opposite (east) wall of the room provides the focal point. It juts out into the room and has a raised hearth. The fireplace is faced with smooth, dark green, German-imported tile; these are unrelieved except for a series of tiles depicting various trees along the center face above the fireplace opening. The hearth is finished with a raised lip of sturdy black iron. The mantel, made of curly birch stained dark, matches the room's paneling and columns; it is massive and asymmetrical. The north end of the mantel continues across the room to become the top of a built-in bookcase with leaded glass. Below the bookcase is a small window seat. There is also an L-shaped window seat and window to the right of the fireplace.

The ceilings in this area of the house are irregularly cross-beamed in various complimentary hardwoods, dark-stained. The "picture" window is surrounded by leaded glass panes. The original green pull-down shades are still in use. Below this window is a long, florally-ornate, cast iron hot-water heat register.

The lighting consists of two original wall sconces on the walls at either side of the fireplace and a central chandelier, a replication of an antique gas-fired ceiling light fixture, not the original. There is a similar fixture in the entry hall.

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Leaving the living room at the south end, one approaches the second front door of the home, at the east side. Immediately inside this second entrance is a cloak closet, a very small foyer, and a second interior door of oak with a large glass panel of curved line leaded glass, with matching ornate door knobs and back plates.

Continuing south past this entrance, a hallway opens to the left into a room designated as a den in the original blueprints. In this case, however, the wood has been stained a dark green. The door to the room is offset, leaving room on the wall at the right for a bookcase on the inner wall. The room is small, ten feet square, masculine in feel, and dominated by a large fireplace on the east wall constructed of clinker brick and topped by two separate mantels. These are slabs of sandstone similar to the material in the outside construction. The lower mantel is unadorned; the upper has projections at each end which protrude into the room approximately 8 inches and were designed and wired for suspended light fixtures. The upper mantel is topped with the picture molding seen throughout the house, but unique to this room is the ten-inch head molding, topped with corner molding, again executed with dark green stained wood.

Framing the fireplace on either side are one-pane, side-opening windows with batch handles. Below these windows are built-in glass-doored bookcases with adjustable shelves. The upper one-third of the leaded glass has a pattern dissimilar to the ornate flowing style used in the living room. The north and south walls of the den have room-length built-in benches, each with five shallow (about 4 inches deep) drawers below designed for storage.

Leaving the den, one can ascend the grand staircase, constructed of solid quarter-sawn oak panels. At the base of the stairs on the north side is a built-in bench for seating. Directly opposite, and also built-in, is a waist-high, box-like aperture built for a telephone.

Proceeding from the den into the hall and facing south, one approaches the formal dining room. This has elaborately detailed white enameled woodwork throughout. The west wall has a built-in sideboard/buffet with four fluted columns, concave fan-shaped fluting above, and cupboards with leaded glass, on either side of which are small fluted columns. Below waist level, the sideboard has drawers and shelves. There is a functioning light below the underside of the top of the buffet, and one-piece beveled mirrors on the back and sides.

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One (east-facing) window and five separate doorways open into the dining area. Each of the doorways and the window have fluted pilasters framing the sides. On the north wall is a room-length plate shelf supported by cornices about one foot apart. This shelf extends into the top surface of glass-walled, built-in shelved units. The glass doors are again framed with fluted columns. On the south wall of the dining room is a large fixed picture window, looking into the sunroom or summer dining room. The window is framed by beveled glass doors.

Extending around the entire perimeter of the room is heavy wide molding with dentils at the crown molding. Two ornate cornices support a ceiling beam about a foot and a half into the room from the window.

Leaving the dining room at the south, one enters the sunroom/summer dining room. This room is airy and light, enclosed with five large double-hung windows which provide a panoramic view of the side and back yards.

Adjoining the sunroom to the west is the completely renovated, modern kitchen. Proceeding north from the central hallway, a servant's chamber or bedroom is situated to the west. This room adjoins the downstairs bathroom. This bedroom has been restored, and an attempt to replace previously removed paneling and molding has been made. In addition to restoring the molding, the walls and floors were refinished. The only original light fixture, installed at the time the house was built, is in this room.

The adjoining bathroom still has the original corner sink and the toilet with circular tank and push lever flush mechanism. The original tiling is intact. There are small octagonal white tiles on the floor; white rectangular tiles rise halfway up the walls, and small square blue tiles form a border around the half-bath.

On the second floor dark-stained fir doors and moldings are seen. Directly to the right of the top of the stairs (facing south) is the smallest bedroom. The room is 13 1/2' x 11' and contains a small wall-sink with functioning plumbing, a small closet, and two west-facing windows.

Across the hall from the smallest bedroom is a 17' x 15' bedroom. This has a walk-in closet with built-in drawers and a large east-facing double-hung window. In addition to the doorway which enters from the hall, this room has a second north doorway access to the master bath.

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The master bathroom has a rounded ceiling and the original bathtub, toilet and pedestal sink. The bathtub is set flush with the floor and has an elaborate plumbing system. The toilet is again the circular tank with detailing on the bowl. There is a large shower stall set in the northwest corner of the bathroom. The stall is the original; however, the multiple internal shower heads at different levels have been removed and a single showerhead installed.

Adjacent to this bathroom on the north side of the house is the 25' x 22' master bedroom. On the east wall is a fireplace. The face and raised hearth have a facade of small blue rectangular tiles. The fireplace is framed and mantled with white-painted wood, featuring carved convex garlands on the sides and a wreath in the center beneath the mantel. The sides of the mantel are double-columned. Again the fireplace is flanked at the left by a built-in seat; another is at the southwest corner of the room. A third built-in bench seat has been covered by a closet erected during renovation. There is also an existing original closet with built-in drawers.

The north side of the room has a grouping of windows similar to those in the living room directly below; i.e., a central picture window surrounded by smaller, leaded-pane windows. Adjacent to the master bedroom on the east is an enclosed sunroom or sleeping balcony with six arched windows.

An additional bathroom is located on the east side; by its entrance is a linen closet with built-in drawers. The bath has a long claw-foot tub, and another pedestal sink and circular tank toilet. Continuing south one enters the final room, originally a small sunroom, windowed on three sides. This is directly above the kitchen and has now been converted to a laundry room.

Returning to the main floor, the basement stairs are situated directly to the right of the main staircase. The basement stairs are of lightly-stained oak, both banister and steps. There is a lower entry hall with oak-paneled walls. North of the stairs is the billiard or recreation room, also half-paneled in oak. On the eastern wall there is a basalt fireplace and another built-in bench seat. To the right of the fireplace is the walk-in vault built by the First Catholic Bishop of Spokane when he took residence in 1919. South of the vault is another room referred to as the altar room; the Bishop converted it into a small chapel, installing a built-in altar.



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Near the base of the stairs is an additional bathroom built at a later date. Also at this level are the boiler room, later kitchen, and two smaller storage rooms--one shown on the original blueprint as the "fruit room." There are two exterior doors at this level, one on the south exiting from one of the small storage rooms, and one on the west, out of the recreation room.

## 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input checked="" type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/humanitarian
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input checked="" type="checkbox"/> other (specify) Architect
		<input type="checkbox"/> invention		

Specific dates \_\_\_\_\_ Builder/Architect \_\_\_\_\_

### Statement of Significance (In one paragraph)

This house is significant in two ways: 1) It is an architectural treasure, made unique by the creative and prestigious architect-builder Alfred Jones; and 2) it is historically significant. The physical composition of this house is eclectic, an unusual combination of architectural periods as well as materials, and embellished with personal touches which literally make it one-of-a-kind. The historical significance stems from the fact that because ill health forced Mr. Jones to move from Spokane for health reasons, this home eventually became the residence of the first Roman Catholic Bishop of Spokane, Augustin Francis Schinner, and remained the property of the church, housing two subsequent bishops, from 1919 until 1968.

As stated in the above summary paragraph, this house has both a personal and a community, or historical significance.

Alfred Jones was born on July 26, 1872 in Chicago, Illinois. His parents were David and Margaret (Pearson) Jones. David Jones was a prominent brick manufacturer in Chicago until 1890, retiring to Spokane sometime thereafter. Alfred's father's occupation and his general exposure to various segments of the building trade during his formative years, may well have had a lasting influence on his own career plans. Alfred Jones, at the age of sixteen, began his employment with W. W. Boyington and Company, a firm which ranked with the leading architects in Chicago at that time. He remained with them for six years, after which he spent an additional two years in similar work before making the journey to Spokane in August, 1899 (SPOKANE AND THE INLAND EMPIRE, Page 217).

According to information listed in the Spokane City Directory, Alfred Jones began working as a draftsman for Held and Permain, architects, from 1899-1900. When Held and Permain's partnership dissolved in 1901, Alfred Jones worked exclusively for Held. In 1903, Mr. Jones formed a brief partnership with I. J. Galbraith, but in 1904 became sole owner of the business and remained on his own from 1904 to 1906.

In 1908, he again entered a partnership, this time with Alonzo J. Grover, but once again it was short-lived and Mr. Jones was back to sole ownership from 1909 to 1910.

In 1910, he tried partnership again, this time with J. T. Levesque. This proved to be Mr. Jones last partner and the man to whom his

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SIGNIFICANCE (Cont.)

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Two

business was eventually turned over when Mr. Jones illness forced him to Arizona. (Spokesman Review 1/8/11 Pg. 1, 7, part 4)

As nearly as can be determined, Alfred Jones resided in Spokane for ten and a half years, and of the sixteen known buildings he architecturally designed, twelve are still standing.

On a personal level, it represents Alfred Jones singular version of "man's castle". By the time he designed and started building it in 1909, he had had 22 years of experience as a draftsman, architect, designer and builder. On this home, Jones had drawn upon his own favored architectural styles to arrive at the ebullient, sometimes eccentric composite he built at East 238 13th.

He embodied in this, his first own built home, elements of architecture, he had absorbed and utilized at the beginning of his career in Chicago, as well as the constantly expanding knowledge and experience he accumulated after he arrived in and continued in his profession in Spokane. This home was built after, and in some instances draws from, some of his prior designs here in Spokane - those of the Kempis, Espanola, Frederick and Tokyo Apartments, as well as several beautiful private residences, including those of Charles White and Ortho Dorman. By this time in his career, he had also designed The Fairmont Hotel and the still-in-use First Baptist Church.

In addition to his creative and architectural skills, Mr. Jones was also something of an entrepreneur. He designed and was financially involved in the company which brought the first moving pictures to Spokane in 1903. He was instrumental in building the Spokane Scenic (later the Scenic Vodvil) and the Washington (Later the Empress) theaters in 1905. In 1908, he also had other interests in the amusement area and promoted an organization know as The Arcade Amusement Company. As president, he built The Arcade, which included not only a theater, but also an "amusement house" with such interesting divertissements as 101 slot machines, punching bags, scales, an Egyptian palmist, a shooting gallery and a device for taking automatic souvenir photos in what appeared to be a moving automobile. There was also a cafe and a lot of what we now term "live music".

This house also has a religious significance. After being a private residence for Bob Mabry from the time of its construction until 1919, it was purchased by the Catholic Church, specifically as a residence for the first Roman Catholic Bishop of Spokane, The

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SIGNIFICANCE (Cont.)

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Three

Most Reverend Augustin Francis Schinner. It served peripherally as a much-needed religious center for Spokane's greatly increasing Catholic population. Spokane had by then been greatly affected by the influx of the Society of Jesus (the Jesuits) and their subsequent erection of Gonzaga University and High School, which quickly became the center of Catholic education in Spokane and the Northwest. The Holy Name Sisters had built and opened the Holy Names Academy for girls' education in 1890. Additionally, the Sisters of Charity of Providence had by this time completed the Sacred Heart Hospital and St. Joseph's Home for the Aged. The Sisters of St. Francis had built and were maintaining the St. Joseph's Orphans Home, while the Sisters of the Good Shepherd opened and conducted a home for girls. This wide-spread collective religious activity, already of great influence, was considerably broadened by the presence of the railroad in Spokane as it brought into the community a great many Italian-Catholics. All of these activities combined to greatly enlarge the Catholic role in both the religious and lay communities, and thus gave Bishop Schinner's home, as the hub of much of this and related parish functions, a special significance in Spokane.

During the occupancy of the home by Bishop Schinner, the interior was somewhat modified for clerical use. One of the rooms was sanctified as a private chapel with a built-in altar for the personal use of the Bishop and visiting ecclesiastics, for saying the required daily Mass. Since the officiating Bishop was charged with the keeping of the diocesan church records, financial and legal documents for each of the parish churches, a large walk-in vault was built along the east side of the house at the basement level, reinforced and shelved, with separate lidded boxes for each parish church's records. The opening was then secured by a large sturdy floor-to-ceiling safe door with combination lock. The vault, complete with door, still stands, and some of the individual church record boxes are still in existence.

The house was so effective for the church's purposes that it remained in the possession of the Catholic Bishop of Spokane not only throughout Bishop Schinner's appointment, but also throughout that of his two successor bishops, Charles D. White and Bernard J. Topel. It was not until Bishop Topel sold the house in 1968 for \$25,000 for "seed money for projects for the poor" that the house returned to private ownership. It passed through a succession of private owners until it was purchased by the present owners in May of 1989.

## 9. Major Bibliographical References

See attached sheets:

1. Bibliography
2. History of Ownership of East 238 Thirteenth
3. Directory Listings in Spokane
4. Buildings Erected

## 10. Geographical Data

### Acreage of nominated property

The West 10 feet of the East 25 feet of Lot 4; except the South 10 feet; and The West 1/2 of Lot 4; all of Lot 5 and the East 1/2 of Lot 6, Block 7, COOKS FIRST AND SECOND ADDITION, according to plat recorded in Volume "B" of Plats, Page 30, in the City of Spokane, Spokane County, Washington.

### Verbal boundary description and justification

Boundary Description corresponds with legal description.

### List all states and counties for properties overlapping state or county boundaries

state

county

state

county

## 11. Form Prepared By

name/title Nicholas J. and Karlene Tanner, edited by Sandy Sandulo (Mrs. Smithmoore Myers)

organization Self

date April 1991

street & number East 238 Thirteenth Avenue

telephone (509) 624-7554

city or town Spokane

state Washington 99202

## 12. Signature of Owner(s)

*Nicholas John Tanner*  
*Karlene Tanner*

### For Office Use Only:

Date Received: 5-1-91

Date Heard: 5-15-91

Commission Decision: Approved

Council/Board Action: Approved

Date: 6-10-91

Attest *Marilyn J. Montgomery*  
City Clerk

Approved as to form:

*Philip Schwartz*  
Ass't. Corporation Counsel

We hereby certify that this property has been listed on the Spokane Register of Historic Places:

*Sharon S. Barnard*  
City of Spokane

or Chair, Spokane County Commissioners

Chair, Spokane City/County Historic Landmarks Commission

*Katherine W. Darrett*  
City/County Historic Preservation Officer

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## 9. Major Bibliographical References

1. CITY OF SPOKANE HISTORIC LANDMARK SURVEY  
Authorized and Published by the City of Spokane,  
Department of Historic Preservation, 1978
2. SPOKANE AND INLAND EMPIRE  
Author Nelson W. Durham  
Publisher S. J. Clarke, Spokane 1912
3. SPOKANE SPECTACLE  
Author George Lufkin  
Publisher Published privately, Shelton, Wa 1985  
See Pages 1, 2, 3, 32, 33, 34, 50, 51  
with particular reference to:  
Arcade 50  
Empress 32, 33, 61  
Jones 32, 50  
Scenic Vodvil 32  
Washington 2, 32, 33, 34, 50
4. SPOKESMAN-REVIEW  
Spokane, Wa  
See attached copies of clippings  
various publication dates
5. SPOKANE CITY DIRECTORY  
R.L. Polk and Company  
1899 - 1912 Revisions
6. A FIELD GUIDE TO AMERICAN HOUSES  
Author Virginia and Lee McAlester  
Alfred A. Knopf, New York 1988

HISTORY OF OWNERSHIP of E. 238 Thirteenth Avenue, Spokane, WA.

Purchaser(s)	Seller(s)	Date
Alfred and Lillian V. Jones	Original Bldr/Owner	8/3/10
Bob and K.H. Mabry (Hope Mining Co. Owner)	Jones	6/28/11
Catholic Bishop of Spokane (Augustin Francis Schinner and Successors White & Topel)	Mabry	4/5/19
James and Catherine Cory	Bishop	10/15/68
Howard L. and Marguerite Hansen	Cory	4/14/72
Richard and Karin M. Herbert	Hansen	4/22/74
Gerald and Sharon Haas	Herbert	10/4/76
Laura R. and Michael J. Harbert	Haas	2/6/81
Wendel E. & Joanne L. Forbes	Haas	9/14/83
Conrad Cox	Haas	5/23/86
Nicholas and Karlene Tanner	Cox	10/20/89

DIRECTORY LISTINGS IN SPOKANE - Alfred Jones

Year  
of  
Direc.

Information Shown

- 1899 Not shown. Although parallel information shows that Alfred Jones arrived in Spokane and began working for Held & Permain and that Mr. Jones residence was at 1019 Fifth Avenue. (See attached Spokesman-Review clippings. Held & Permain were architects for both Sacred Heart Hospital and St. Lukes.
- 1900 Alfred Jones shown as draftsman for Held & Permain.
- 1901 Shown as draftsman for Albert Held after the dissolution of the Held & Permain partnership. Residence still 1019 Fifth Ave.
- 1903 The partnership of Galbraith & Jones, Architects is listed as doing business at 426-427 Hyde Building. (I.J. Galbraith)
- 1904 Alfred Jones, Architect at 417 Peyton Block is shown as sole owner of business. Residence now 1225 Second Avenue.
- 1906 Alfred Jones, Architect, School Houses A Specialty, shown at 312 Mohawk Building with his first telephone listing: 171. Residence now at East 1107 Dalton, Tel. 3890
- 1908 Alfred Jones Company, Architects (Jones and Alonzo J. Grover) doing business at 312 Mohawk Building.
- Scenic Vodvil. Officers: Charles G. Schrimpf, Pres., Jacob Forest, Vice-President, Alfred Jones, Secretary and Treasurer and Victor H. Grover, Manager. Business located at 419 First Ave.
- 1909 Alfred Jones, Architect, Business: 312 Mohawk Building; Residence: 1107 Dalton Avenue.
- 1910 Alfred Jones, Architect, 312 Mohawk Bldg. Residence now shown at East 238 Thirteenth Avenue, Telephone 3890.
- 1911 Alfred Jones now a partner in Jones and Levesque, business at 312 Mohawk Block (originally built 1890, damaged by fire, and remodeled 1914.) Residence: East 238 Thirteenth.
- 1912 Jones and Levesque, 312 Mohawk. No further Jones listing.
- 1913 J. T. Levesque and Company, at 312 Mohawk listed; no listing of Alfred Jones again.

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1911

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