

Spokane Register of Historic Places Nomination

Spokane City-County Historic Preservation Office, City Hall, Third Floor
808 Spokane Falls Boulevard, Spokane, Washington 99201-3337

1. Name of Property

Historic Name **Moen House**
And/Or Common Name

2. Location

Street & Number 810 East 28th Avenue
City, State, Zip Code Spokane, Washington 99203
Parcel Number 35294.1613

3. Classification

Category of Property	Ownership of Property	Status of Property	Present Use of Property	
<input checked="" type="checkbox"/> building	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agricultural	<input type="checkbox"/> museum
<input type="checkbox"/> site	<input checked="" type="checkbox"/> private	<input type="checkbox"/> work in progress	<input type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both		<input type="checkbox"/> educational	<input type="checkbox"/> residential
<input type="checkbox"/> object	Public Acquisition	Accessible	<input type="checkbox"/> entertainment	<input type="checkbox"/> religious
	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes, restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes, unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military	<input checked="" type="checkbox"/> other (office)

4. Owner of Property

Name GVD Commercial Properties, Inc.
Street & Number 810 East 28th Avenue
City, State, Zip Code Spokane, Washington 99201
Telephone Number/E-mail 509-534-5805

5. Location of Legal Description

Courthouse, Registry of Deeds Spokane County Courthouse
Street Number 1116 West Broadway
City, State, Zip Code Spokane, WA 99260
County Spokane

6. Representation in Existing Surveys

Title Rockwood Historic District
Date 31 July 1996 Federal State__ County__ Local __
Depository for Survey Records Spokane Historic Preservation Office

7. Description

Architectural Classification

(enter categories from instructions)

Condition

excellent

good

fair

deteriorated

ruins

unexposed

Check One

unaltered

altered

Check One

original site

moved & date _____

Narrative description of present and original physical appearance is found on one or more continuation sheets.

8. Spokane Register Criteria and Statement of Significance

Applicable Spokane Register of Historic Places Criteria--mark "x" in one or more boxes for the criteria qualifying the property for Spokane Register listing:

A Property is associated with events that have made a significant contribution to the broad patterns of Spokane history.

B Property is associated with the lives of persons significant in our past.

C Property embodies the distinctive characteristics of a type, period, or method of construction, or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

D Property has yielded, or is likely to yield, information important in prehistory history.

Narrative statement of significance is found on one or more continuation sheets.

9. Major Bibliographical References

Bibliography is found on one or more continuation sheets.

10. Geographical Data

Acreage of Property

Less than one acre

Verbal Boundary Description

Manito Park 2nd Add, pt of lot 1 all of lot 2

Verbal Boundary Justification

Nominated property includes entire parcel on which the house is sited.

11. Form Prepared By

Name and Title

Jim Kolva

Organization

Jim Kolva Associates

Telephone Number/E-mail

(509) 458-5517

Street and Number

115 S. Adams Street

City, State, Zip Code

Spokane, Washington 99201

Date

November 15, 2009

12. Additional Documentation

Map USGS 7.5 minute topographic Spokane Northwest, Wash. 1986.
Photographs

13. Signature of Owner(s)

by Donald J. Fisher, President

14. For Official Use Only:

Date nomination application filed: 11/24/09

Date of Landmarks Commission hearing: 12/9/09

Landmarks Commission decision: 12/9/09

Date of City Council/Board of County Commissioners' hearing: _____

City Council/Board of County Commissioners' decision: 1/19/10

I hereby certify that this property has been listed in the Spokane Register of Historic Places based upon the action of either the City Council or the Board of County Commissioners as set forth above.

Kristen Griffin 12-11-09
Kristen Griffin Date

City/County Historic Preservation Officer
City/County Historic Preservation Office
Sixth Floor - City Hall, Spokane, WA 99201

Attest: Terri H. Gots
City Clerk

Approved as to form: Marked P. ...
Assistant City Attorney



Description

Summary

Built in 1938 as a single-family residence, the Moen House is a contributing structure in the Olmstead-designed Rockwood National historic district. A molded concrete composition of stacked angular boxes with cut out corners, contrasted by streamlined rounded walls with wrapped steel sash in horizontal arrangement, the house illustrates the defining characteristics of the Art Moderne style.

The house's overall form is an alignment of stacked angular boxes with cut out corners that are contrasted by rounded walls. Smooth white concrete walls in a single story step back asymmetrically in crisp rectangular blocks along the west side and streamlined curves along the east side to segment the horizontal massing of the first floor. Multi-light steel sash windows, inset from crisp angular corners and bending with the flowing curves emphasize the horizontal banding of the composition.

Rising to a partial second story behind the broad front deck and stepped back from the west façade, is a crisp rectangular box with depressed horizontal band holding clipped corner windows and indentations sheltering door openings. Countering the horizontal massing and bands, the offset front entry is framed by the vertical lines of a suggested vestibule and accentuated by a vertical tripartite keystone that extends from the projecting canopy to protrude slightly above the parapet wall as a subtle pediment. The flat composition roof is hidden behind the metal flashed parapet walls.

With the exception of the addition of a covered carport to the rear (south side) of the original garage in the 1970s, and the walling-in of the original garage door (southeast corner), the house is unaltered.

Front Façade (North)

Resting on a partial concrete basement and concrete foundation that flows into the poured-in-place concrete main walls, the building is segmented into the east wing with streamlined curves and the west wing with angular blocks. The central mass that includes the pronounced main entry at the angular west corner and the wrapped horizontal window band in the curved corner back to the east, is higher than the flanking wings because of the extended parapet wall. The foreshortened west wing, steps back in two blocky segments to the rear. Corner windows with black-painted multi-light steel casement sash (three columns and four rows), inset from the corner punctuate the white cubes. Painted sheet-metal flashing in narrow horizontal bands caps the wings. A pipe railing, painted black, caps the elevated central section and wraps around the easterly curve to intersect the east wing that steps back in another curve to intersect the easterly extended clipped corner of the two-story rear wing.

Three concrete steps and landing flanked by a square concrete planter on the west side and a square concrete wall on the east side provide access to the single-door front entry. The wall screens a concrete step that provides access to the paved patio deck that curves behind a low concrete wall along the northeast side of the building. The outside edges of these cubical forms align with the edges of the slightly projecting (about two inches) entry vestibule.

Art Deco elements provide a vertical movement to accentuate the entry. Centered within this plane is a door opening framed by vertically-aligned rounded fluting that steps inward to the opening. A single wooden door framed by flat black-pigmented structural glass molding opens to the living room (the original door has been replaced, but the original door latches are used). Wrought Iron grilles with a chevron motif rise from the landing to the cantilevered concrete canopy. Projecting over the landing, the integrated canopy is detailed by two deep horizontal grooves that wrap around the three sides of the fascia and the rounded corners. A single milk-globe light fixture is centered at the bottom of the canopy. Extending from the canopy is a vertical tripartite keystone that protrudes slightly above the parapet wall to form a subtle pediment. A single pipe railing, anchored in the northwest corner, wraps with the curve of the wall back to the corner of the second story.

Curving rearward to the south and east are two wall sections that end in the angular northeast corner of the house. Within each of the curved corners are horizontally oriented steel sash window ensembles. The first consists of four sections with two columns each. The top horizontal band is fixed, as are the two middle eight-light sections (two columns, four rows). The two outside sections are hinged on the inside corners to swing outward. The next window consists of five sections with one column each. The top horizontal band is fixed as are the three interior sections while the outside sections are hinged on the interior corners and swing outward.

Set back about twenty-two feet from the front and eleven feet from the west wing is the second story. Aligned with the west edge of the front façade and extending from grade on the east, the second story footprint is rectangular with a clipped northeast corner. A depressed horizontal band runs along the façade and forms the sill and header lines of the second story windows.

Aligned vertically with the juncture of the two curved sections of the ground floor is the recessed patio/door vestibule of the second story. A wood-frame glass door is in the recessed wall of the vestibule. West of the vestibule is a single wood-frame glass door, and centered in the wall section further west is a steel sash casement window confined to the vertical limits of the depressed horizontal band. The window consists of a fixed horizontally-arranged two-light section with corner-hinged two-light vertically-aligned sections below. Back to the east, the recessed east corner is punctuated by a corner steel sash casement window with two columns and three rows. The top section is fixed and the inside corner of the lower sections is hinged and swings outward.

West Façade

The low rectangular building sprawls five angular segments from the front entry to the enclosed carport, a 1971 addition. The mid-section pops up to two-stories. At the north end, the concrete planter juts forward at grade level, and supports a chevron patterned wrought iron grille that extends to a projecting, round-cornered canopy. A porthole window with crossed steel sash dividing the window into four sections is low in the wall (Streamline Moderne element). Projecting westward below the parapet wall of the main section is a square wing, notched with a corner window. Cut into the wall and slightly recessed, the steel sash is divided into three columns and four rows (the top band is fixed, and the inside corner is hinged and opens outward) in an otherwise flat smooth wall. There are no sills, but the bottom of the window openings are beveled downward, the only detailing on crisply molded edges of the openings. The wall extends westward again, a white cube with steel sash windows notched in both corners (multi-light steel sash, two columns and four rows.) The top two-column section is fixed; and below, the three-light corner section is hinged to swing outward while the three-light inner section is fixed. Stepping inward to another concrete wall, lower in height than the west wing is the original garage. Within the garage section is a door and a centered steel sash window (fixed two columns, three rows). A painted sheet metal flashing caps the top of the wall. Extending from the original garage, at the same height, and projecting to the west is an enclosed carport. Sided with painted dryvit, that differs in texture from the formed concrete, the wall has one window.

The setback second story is aligned above the center section and is flat with no openings. A horizontal band, slightly depressed and characteristic of Art Moderne runs along the lower half of the wall. The southeast corner, projects rearward about four feet. A painted sheet metal flashing caps the top of the wall. A square chimney projects above the parapet of the second story.

East Façade

The East Façade displays the streamlined sections that flare in two curved wings eastward from the front entry and intersect with the contrasting angular planes of the two-story wing and the rear garage. A pipe railing runs along the top of the parapet wall and roof top deck into the wall of the two-story wing. Running at grade from the front entry to the intersection of the curved and square wall segments is the low concrete wall that anchors the building and extends it to the frontcourt.

As with the west, the projecting canopy and entry landing mark the front of the building. From the narrow vertical band of the entry bay, the wall curves east and south into the next curved wall section (windows described in

north façade) that in turn intersects with the projecting two story east wing. The parapet wall of the front wall section steps down to the second section, which steps up again into a horizontal band at the two-story section. The pipe railing, with three rails in three sections, expands to fill the gap between the front and two-story wall segments (Streamline Moderne). Within each of the curved walls is a horizontal window band, five rows and eight columns of steel sash. Again the windows are cut molded into the concrete wall with crisp edges. The smaller window of the second section has five columns and five rows.

On the first floor of the squared third segment is a window opening offset north of center. Within the opening is a steel sash window, four columns and three rows above a concrete planter box that is cast into the wall. The top band of four lights and the two outside sections of two-vertically aligned lights below are fixed while the middle two sections are hinged and open outward from the center. The planter box is decorated by incised horizontal lines that form a band extending around the three faces. A painted metal grille centered above the window vents the kitchen fan. A horizontal line marks the junction of the first and second floors but fades as it extends to the flashing to the deck opening. It is not known whether or not this line is intended. As with some of the less pronounced horizontal lines that reveal the wood boards of the forms that molded the concrete, it may be an unintended result of the forms. The horizontal line above, however, is the bottom line of a depressed horizontal band that runs around the entire second story. The projection of this line northwesterly would nearly align with the elevated parapet wall of the front segment. This line also forms the beveled sill line for the second floor windows. The top line forms the heads of these windows. A painted sheet metal flashing terminates the wall. The second floor window occupies the northeast corner of the wall and consists of multi-light steel sash with three rows and three columns. The top row of three horizontal lights is fixed, as are the outside corner and middle sections. The interior corner section is hinged and swings outward.

The original concrete garage, is integrated with the rear of the house, inset from the east façade, and lower in elevation than the first floor. No longer used as a garage, the original one-car bay has been walled in and replaced by a window (casement with internal vinyl grids) and a pedestrian door. Projecting rearward from the garage is a carport that is partially open and partially enclosed. (added in stages during the 1970s).

Rear Façade (South)

The rear façade is partially covered the 1970s carport/garage that extends southward from the original concrete garage. Abutting and extending west of the original garage, the addition creates the third wall of an outdoor courtyard. The rear wall of the house forms the northern boundary of this court. The west corner of the plain concrete wall is cut by a corner window in which is set multi-light steel sash, two columns and four rows. The top two-column section is fixed; below, the three-light corner section is hinged to swing outward while the three-light inner section is fixed. Inward from the corner is a smaller steel sash casement window (bathroom). The two vertically-aligned three-light sections are hinged on the outside corners to swing outward from the center. In the corner formed by the juncture of the main façade and the west wall of the garage is an opening with stairs to a recessed doorway (facing west).

Set in about ten feet from the west wall is the second story that rises flush with the first floor wall. The depressed horizontal band turns along the wall, encompassing two steel sash casement windows then jogging southward with extension of the southeast corner. The westerly window (bathroom) consists of corner hinged steel sash with three vertically-stacked lights. The easterly window is fixed steel sash with three columns and three rows.

Interior

First Floor Plan

The first floor consists of an off-set entry that opens to a large open room that extends across the front of the house. An open vestibule with a low wall, and a porthole window in the west wall defines the entry. Light from the west corner window and the east curved window band floods the main room. A fireplace is the east corner of the rear wall (south). To the east, within the curve on the second window band, is a small office (former dining room). A door in the corner of the dining room opens to the u-shaped kitchen with counter and cabinets along the north and south walls and the sink below the window at the east end. A door in alignment with the door from the living room opens to a hall that parallels the garage and provides access to the garage on the south and a hallway and stairs to the basement to the west. A second door to the garage and an exterior door opening to the west is immediately after the basement landing. A small office, and bathroom are on the north side of the hall that terminates in an office (former bedroom) at the west end. An arched doorway that connects the living room, and stairs to the second story, are at the midpoint of the hall's north side. The stairs run to the east to a mid landing, then run south to the second floor hallway.

Second Floor Plan

An office (former bedroom) is in the east end, a bathroom, and a small office is in the west end. Two doors provide access to the rooftop deck, one in the easterly office and one at the north end of the "L"-shaped hallway.

The interior floor layouts are unaltered from the original plan. Consistent with the exterior, detailing is simplified and streamlined. Moldings are flat and minimal and limited to narrow base moldings and sills. The door and window openings have rounded corners with no moldings, except a narrow sill on the windows. Door hardware is simple chrome, again without detail.

Summary

Significant under Category C – Architecture

Designed by prominent Spokane architect, Albert H. Funk, the Edward W. Moen house is an imposing and contributing structure to the Rockwood Historic District (1996). The sculpted modern concrete house is eligible under Category C as a classic example of Art Moderne design. Stark white and composed of horizontally oriented contrasting curvilinear segments on one side and angular boxes on the other, the Moen House is not only a unique form amongst traditional gable-roofed houses, it also occupies one of the most prominent corners, a round one at that, within the Olmstead designed Rockwood District. A May 1937 article in the Spokesman Review touts the modern home: "Designed to be one of the most modern homes in Spokane is the all-concrete residence now under construction ..." "The use of concrete lends itself to the modernistic trend, as the same time permitting the maximum benefit of light and view in the use of corner windows." Exhibiting a rare style in Spokane and the northwest, the Moen house is one of five houses in the Rockwood District that exhibit the classic elements of the Art Moderne style. The house is unaltered except for a 1970s carport/garage addition to the rear and walling-in the original garage door opening.

Origins of Art Moderne (from About.com: Architecture)

The sleek, rounded Art Moderne style originated in the [Bauhaus](#) movement, which began in Germany. Bauhaus architects wanted to use the principles of classical architecture in their purest form, designing simple, useful structures without ornamentation or excess. Building shapes were based on curves, triangles, and cones. Bauhaus ideas spread worldwide and led to the Moderne or International Style in the United States. Art Moderne art, architecture, and fashion became popular just as Art Deco was losing appeal. Many products produced during the 1930s, from architecture to jewelry to kitchen appliances, expressed the new Art Moderne ideals.

Art Moderne truly reflected the spirit of the early twentieth century. Expressing excitement over technological advancements, high speed transportation, and innovative new construction techniques, Art Moderne design was highlighted at the 1933 World Fair Chicago. For homeowners, Art Moderne also proved to be a pragmatic style because these simple dwellings were so easy and economical to build.

The ART MODERNE style is characterized by many of the following features

- An asymmetrical facade, with a combination of rounded corners and angular shapes
- Horizontal orientation
- Flat roof
- No cornices or eaves
- Cube-like shape
- Smooth, white walls
- Use of glass block
- Use of metal sash windows with small panes, often placed at corners or wraparound windows on curved corners
- Horizontal bands, stripes, or rows of window suggesting speed and movement
- References to ocean liners, as in the use of "porthole" windows and metal railings
- Sleek streamlined appearance
- Curved canopy
- Little or no ornamentation
- Open floor plans

As described above, the Moen House exhibits all of these features with the omission of glass blocks. Other houses in the Rockwood District that possess the features of the Art Moderne style include 924 East 28th (simple concrete box, 1940), 1430 E. Overbluff (sprawling horizontal concrete composition with angular and curved planes, 1936), 1420 E. Overbluff (1937, concrete with gable roof added in contemporary remodel) and 1905 South Ivory (angular concrete segments with horizontal massing, 1940—listed as International style). It should be noted that no Art Moderne, Streamline Moderne or International style houses are currently listed in the Spokane Historic Register. The period in which the style was used was relatively short and relatively few houses were constructed in this style nationally.

Setting within the Olmstead Designed Rockwood Neighborhood

On approach from the north along Garfield Road, one approaches the Olmstead Triangle Park at which Garfield Road splits to the left and turns easterly, and Scott splits to the right continuing south to 29th Avenue. Looking through the park and its majestic pines, one's eye is drawn to a circular lot at the end of the park. A white house, with curves matching the curve of the lot dominates the view. In marked contrast to the traditional styles of its neighbors, the stark white Moen house commands attention. Sitting on the keystone lot that terminates the meandering Garfield Road, the house rises from a raised bank to focus the terminus of the Rockwood's signature street. So the house, in its low two-story presence, though not as imposing in elevation as its neighbors to the west and to the east, but commands attention because of its stark contrast to the traditional and its prominent location in the Olmstead-designed neighborhood.

Rockwood Neighborhood (excerpted from 1996 National Register Nomination)

The nationally renowned Olmsted Brothers landscape architects of Brookline, Massachusetts designed the layout of this distinctive neighborhood, with its steep slopes, basalt rock outcroppings, and curvilinear streets connecting a series of pleasing green spaces. It is home to a variety of architectural styles that reflect the evolution of the preferences of residential designers, builders, and their customers during the first half of the twentieth century. The men most instrumental in the development of the neighborhood, Jay P. Graves and Aubrey White, played major roles in shaping the character and form of the city as a whole; Graves through his investment in railroad and real estate development, and White as the great champion of the Spokane park system. Architectural styles bridge the gap between the waning days of Spokane's "Age of Elegance" and the new generation of designers and builders who left their imprint on Spokane's built environment during the 1930s and 1940s. The eighteen-block long, three-block wide residential area is located in the southeastern quadrant of the city. The design incorporates the natural steps, slopes and rock outcroppings into a composition of open spaces, wide planting strips, boulevards, meandering streets, and small triangular parks. A variety of homes ranging from grand mansions to working class bungalows exhibit styles that were in vogue between 1908 and 1942 when most of the houses were built in the neighborhood. Lot sizes are irregular in shape and vary from less than one-quarter acre to well over an acre in size.

The Rockwood neighborhood is composed of three major subdivisions. The northwest quarter, a series of replats replacing an older addition, is located in the Third Addition to Manito Park. Between 1908 and 1911 three principal replats were filed by the Spokane, Washington Development Company. The majority of the Rockwood neighborhood is in the Rockwood Addition and Manito Parks Second Addition, platted in March and April 1909. These two plats, and a small section in the southwest corner of the Rockwood neighborhood platted as Cooks Fourth Addition, Blocks 7 and 8, compose the area designed by the Olmsted firm.

South of Fourteenth Avenue, the Olmsted firm is responsible for street design, and all streets assume a curvilinear pattern. Upper Terrace Road turns south and uphill to Crest Road while Rockwood Boulevard circles the lower contour of the bluff, then turns south to meet Syringa and Overbluff Roads, becoming a true boulevard where it rejoins and parallels Upper Terrace Road. Curving eastward at Highland Boulevard, Rockwood Boulevard intersects with Garfield Road. Garfield weaves southward moving uphill through the center of the district to Plateau Road and a series of numbered cross streets, passing park triangles at Twenty-fourth, Twenty-fifth, and Twenty-seventh Avenues. ... "At the opposite end of the district, Albert W. [sic] Funk designed an international Style home for Edward W. Moen where Garfield Road meets Twenty-eighth. Of concrete construction, the house has one and two-story wings with corner windows and curved wall. Three more distinctive homes added in the 1930s include..."

The Rockwood neighborhood has 350 homes in a variety of high style and vernacular examples from the early 1900s onward. Tudor Revival and Colonial Revival are the dominant styles, expressed in a variety of forms reflecting both early and later style interpretations Craftsman, Prairie, French Eclectic, and Spanish Eclectic Styles are also represented. Less common are examples of Neoclassical, Monterey, and International styles, and an occasional Italian Renaissance feature. Post-1930 homes include Minimal Traditional and Ranch styles.

Development of the neighborhood came in two peak building periods, the first from 1908 through 1915, and the other between 1936 and 1942. Around 350 homes are in the Rockwood District, 285 were built before 1950. World War I, the Great Depression, and World War II influenced the construction volume. For example, the peak early years were 1911 with 16 homes and 1912 with 22 homes, while 14 homes were built in 1938 with 33 homes in 1939 the peak Pre-WWII construction year. A lull in home building took place during World War II in which few houses were built. Construction would resume in the 1950s with new styles that moved beyond the modern styles of the 1930s.

Ownership History

10/16/2008 - GVD Commercial Properties Inc by Warranty Deed from the Dicker Family Trust
 12/17/2007 – Dicker Family Trust by warranty deed from Diana Marie Foley and Donna Ann Foley
 4/20/2005 – Diana Marie and Donna Ann Foley by Quit Claim Deed from estate of Alta D. Foley
 5/31/1983 – Alta D. Foley by warranty deed from Orosia F. McHugo
 7/9/1969 – John F. and Orosia F. McHugo by Sales Agreement from Maria B. Alkire
 5/5/1957 – Maria B. Alkire by quit claim deed from Leland G. Alkire Jr.
 5/1/1957 – Maria B. Alkire by warranty deed from Lee M Solomon etux
 6/17/1948 – Beatrice C. and Lee M. Solomon by warranty deed from Bernard L. Swerland
 11/13/1941 – Bernard L. & Virginia L. Swerland by warranty deed from E.W. Moen etux
 4/4/1936 – E. W. Moen by warranty deed from Nora E. Dyer
 1/6/1932 – Nora E. Dyer by warranty deed from Grant Dyer etux (Lot 2)
 10/17/1929 – Nora E. Dyer, a spinster, sells to Grant Dyer, husband of Maude A. Dyer (Lot 2)
 7/29/1929 – Nora E. Dyer by warranty deed from Treasurer – County (Lot 1 bought at public auction for \$175)

Building History

Building Permits

5/11/1937 – Building permit to E.W. Moen for new residence at 810 E. 28th, value of \$13,000, Includes chimney and fireplace and attached one car garage. Building class is concrete.
 5/11/1937 – Application for water service
 5/28/1937 – Side Sewer Permit to Edward Moen
 5/30/1937 – Article in Spokesman-Review: "All-Concrete Home Being Built by Oil Man," with a sketch of house. Albert Harvey Funk designed the Art Moderne house (article/sketch in SDC 5/30/1937).
 10/29/1937 – Permit for frac. Oil burner
 9/2/1937 – permits for range and heater
 3/3/1938 – permit for electrical
 4/16/1970 Attached 43 square foot storage shed, value of \$100 to John McHugo.
 10/2/1970 – Add attached carport to attached garage 288 square feet, value of \$400.
 3/25 and 35/25/1971 permit to add 288 feet to carport at cost of \$150 to McHugo
 8/27/1979 – permit to install gas line to McHugo, owner
 9/5/1979 – permit to install gas furnace to John McHugo

Residents

1938 – the address 810 E. 28th Avenue was not listed in Polk, and Edward W. Moen, of Moen-Leick Industries was residing at E. 4117 2nd Avenue.
 1939 - 1941 – Edward W. Moen is residing at 810 E. 28th Avenue. In 1941, Moen is listed as operating General Finance at S 12 Monroe. Moen-Leick Industries in no longer listed in Polk.
 1942-1946. Bernard L. Swerland
 1947-1948 _ Bryan L. Wright
 1949 -1966 – Lee.M. and Beatrice C. Solomon of Mandell's Credit Jewelers.
 1967 – 1968 – vacant
 1969 – Leland G. Alkire Jr.
 1970 – 1980 – John F. and Orosia S. McHugo
 1981-1984 - Mrs. Orosia S. McHugo
 1985--1998 – Mrs. A. D. Foley
 1998-2007 – Alta D. Foley and Donna A. Foley

Albert Harvey Funk, Architect

Albert Funk was born in Spokane in 1904 and died in Spokane in 1986 at the age of 82. Funk was the son of Leonard Funk, Spokane pioneer, city commissioner, and mayor.

According to the death notice in the Spokane Daily Chronicle (9/26/1986), Albert Funk attended the old South Central High School and received his degree in architecture from Washington State College in 1925. He later took graduate studies and was licensed in 1931—one of the first architects in Spokane to be licensed by examination. Funk apprenticed with Whitehouse & Price Architects and then spent 1-1/2 years in Washington, D.C. with the U.S. Treasury Department [The Treasury Department housed the Office of Supervising Architect that designed or supervised the design of all federal buildings.] He was in New York City when the market crashed in 1929 and after the crash returned to Spokane.

In 1935 and 1936, Polk lists Albert H. Funk as a draftsman with the State Highway Department. An October 8, 1936 display ad in the Spokane Daily Chronicle for Monroe Street Lumber Co. advised that if one was “Planning a New Home,” that “licensed architect and specialist in small home design and planning,” Albert H. Funk was providing “home planning services.” In 1937 Funk is listed, with wife Ruby L., as an architect with the Monroe Street Lumber Company.

A Spokane Daily Chronicle article of 9 May 1937 reported that Funk had opened an architecture office in the Columbia Building (a photo was included). Albert H. Funk first listing in Polk as an architect was in the following year, 1938. His office was in the Hutton Building. He maintained a solo practice until 1945 when he co-founded the partnership Funk, Molander & Johnson Architects. The partnership reorganized in 1956 as Funk, Murray & Johnson.

Among his notable projects were St. Charles Roman Catholic Church (4515 N. Alberta, ca. 1959), Mater Cleri Seminary, Immaculate Heart Retreat House (6910 S Ben Burr Rd, ca 1958), and the Garland Theater (924 W. Garland, 1945). Funk also designed churches in Clarkston (1964), the Senile Ward for Eastern Washington State Hospital (1948 Fire Stations in Spokane (1946), and Rosalia (1946), The Food Service building (Tawanka Hall) at Eastern Washington State College (1963), several campus buildings at Whitworth College (women’s dorm-1952, Student Union Center-1949, and Auditorium/Administrative Building-1951), and the Grinnell Warehouse at 909 E. Sprague east Sprague).

Funk was president of the Spokane AIA in 1947. He also served on the city of Spokane Zoning Board of Adjustment from 1958 to 1970. Mr. Funk passed away on Wednesday 26 September 1986 in Spokane.

Edward W. Moen, Owner and builder

Edward W. Moen, at the time of construction of the house, was president of Moen-Leick Industries, a distributor of Conoco products. Little information is available regarding Moen. He is first listed in Polk in 1932. Edward and Lucille, owners of the Moen Parking Garden (gas and oils, 1130 W 1st) resided at 614 S. Cedar. In 1934, Moen was listed as a representative of the Continental Oil Company. In 1935 he was listed with Moen & Leick, dealers in oils and lubricants with a business location of 3703 E. Sprague. He built and moved into the house at 810 E. 28th in 1938 and resided there until 1942. when he resided at Rural Route 2 in Colbert. At that time he is listed with the business General Finance with an office at 12 South Monroe.

Libby Studios. Photograph of Edward Moen Residence, 1939. (EWSHS archives: L87-1.16492-39).

Ogle & Company. Map of Part of the City of Spokane and Environs (Section 29). 1912

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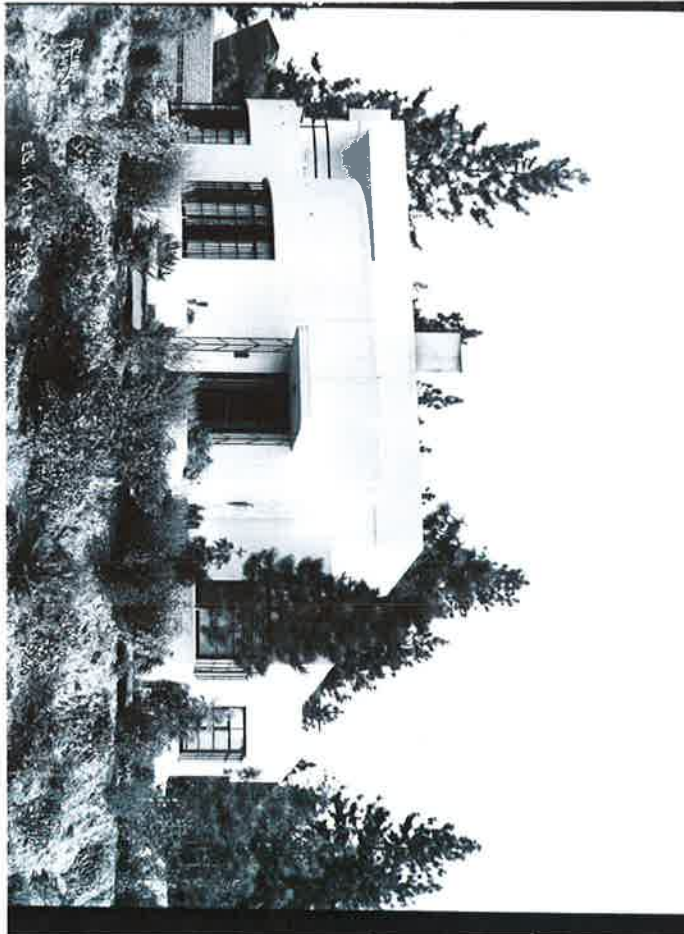


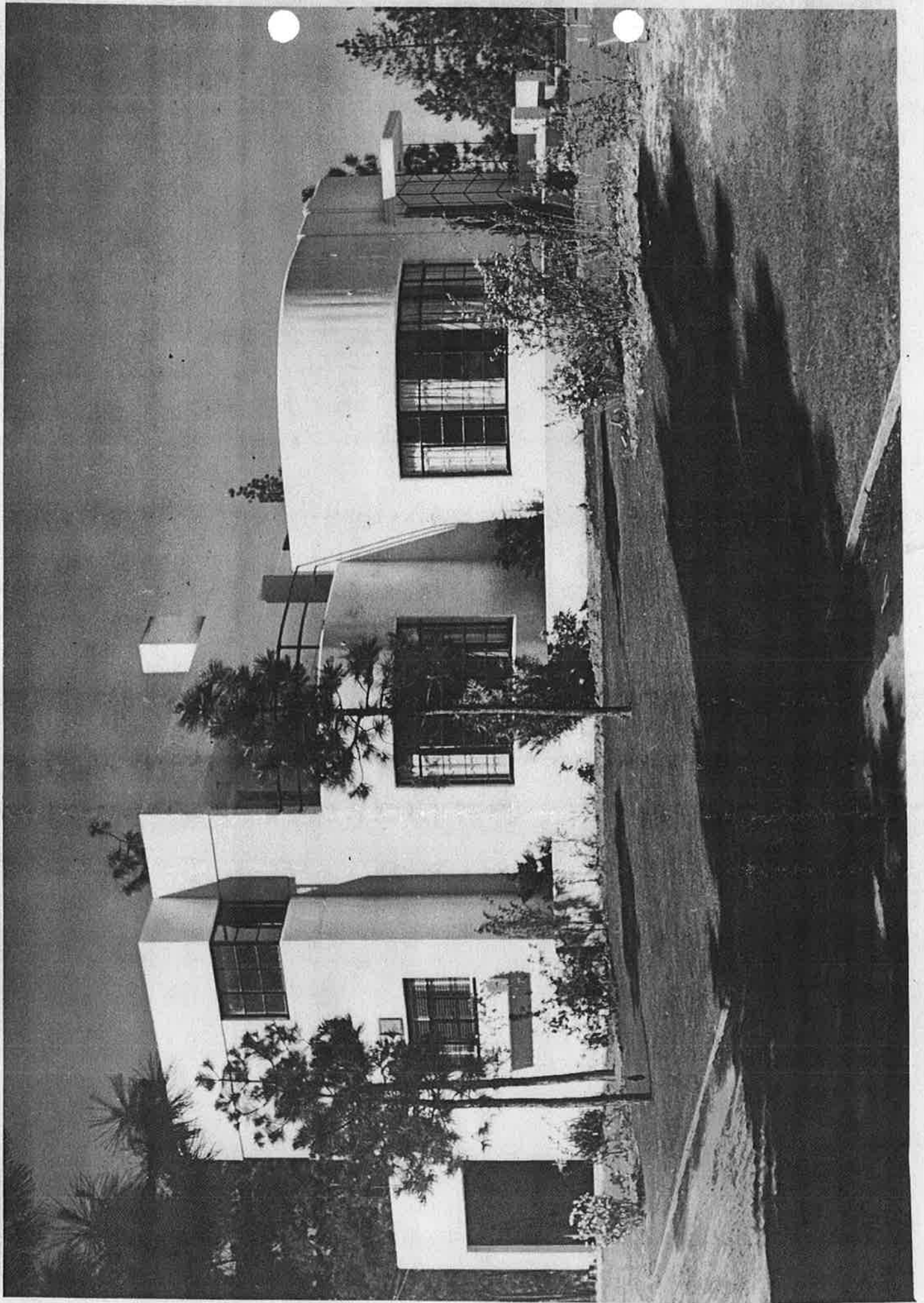


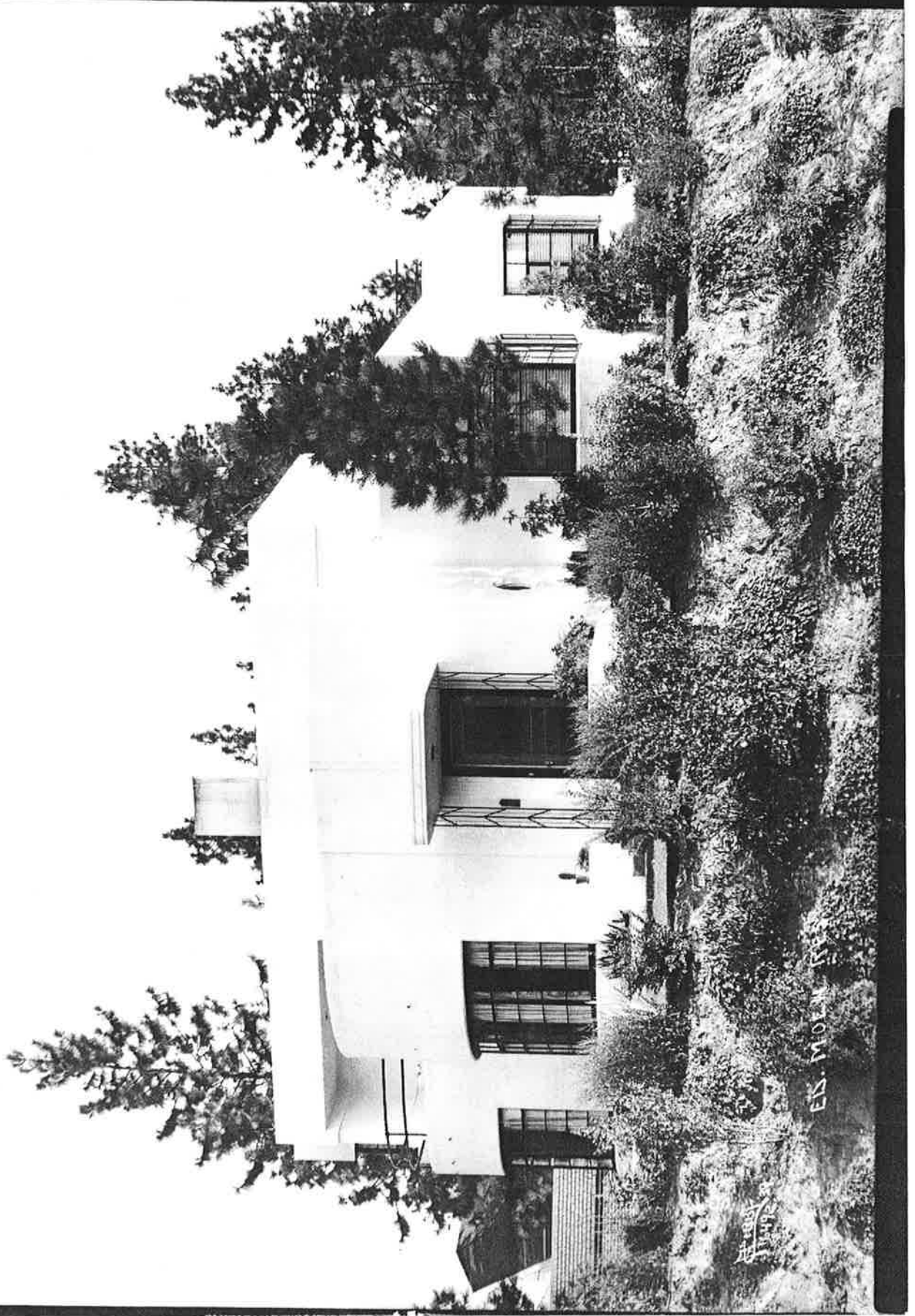












1212 N. MOULDER ST.

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