

THE A. L. PORTER HOUSE

725 West 20th Avenue
Spokane, Washington 99203

*Built in 1913
Constructed by Gustav Bostrom, General Contractor*



(Photo taken in 1998)

Spokane Register of Historic Places Nomination Form

City/County Historic Preservation Office, City Hall - Sixth Floor
Spokane, Washington 99201-3337

1. Name of Property

Historic Name **A. L. PORTER HOUSE**

2. Location

Street & Number 725 West 20th Avenue
City, Town, or Vicinity Spokane
County Spokane
State WA
Zip Code 99203
Parcel Number 35302.4004

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 checked="" 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 type="checkbox"/> _other

4. Owner of Property

Name Shaun and Kathy Cross
Street & Number 725 West 20th Avenue
City or Town Spokane
County Spokane
State WA
Zip Code 99203
Telephone Number 624-3519

5. Location of Legal Description

Courthouse, Registry of Deeds Spokane County Courthouse
Street & Number 1116 West Broadway
City or Town Spokane
County Spokane
State WA
Zip Code 99201

6. Representation in Existing Surveys

Title City of Spokane Historic Landmarks Survey
Date Federal__ State__ County__ Local 1979
Depository for Survey Records Spokane Historic Preservation Office
City or Town Spokane
State WA

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 _____

Description of the present and original (if known) physical appearance:

Narrative Description

Summary Statement

Built in 1913, the A. L. Porter House is a landmark example of the Italian Renaissance architectural style--a revival of Italian prototypes built during the 16th century. Depicting a style rarely seen in the Spokane area, the well-preserved A. L. Porter House retains excellent interior and exterior architectural integrity, and is one of the city's finest Italian Renaissance homes.

1999 - Current Condition and Appearance

The A. L. Porter House is located at the corner of West Twentieth Avenue and South Post Street on Lots 10-11-12, Block 15 in the Cannon Hill Park Addition. Platted nearly 1.5 miles southwest and uphill from downtown Spokane, the neighborhood is dominated by 14-acre Cannon Hill Park and pond. Single-family homes erected during the first three decades of the twentieth century depict an eclectic mix of architectural styles, and surround the park on curvilinear, tree-lined streets. The Porter House fronts onto Twentieth Avenue at number 725, and is set behind a spacious, cultivated lawn that slopes slightly toward the street. The property is comprised of three lots that form a square measuring 150 feet wide by 150 feet deep. Privately owned homes border the Porter House to the east, west, north, and south.

Exterior

The A. L. Porter House is a textbook example of the Italian Renaissance architectural style. Identifying features of the style include a low-pitched hipped roof with widely overhanging boxed eaves supported by decorative brackets; a stucco-clad symmetrical facade with arches above doors, porches, and first-floor windows; smaller and less elaborate upper-story windows; and a front entrance commonly accentuated by small classical columns or pilasters. The Porter House exemplifies these stylistic elements.

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The two and one-half story Porter House forms a slightly irregular, rectangular footprint measuring approximately 54 feet wide by 30 feet deep with 1620 square-feet each on the first and second floors. The house is covered by a shallow-pitched hipped roof of composition shingles. A third-floor shed dormer projects from the roof at the south, rear elevation of the house, and two stucco-clad brick chimneys rise from the east and west ends of the house. Widely overhanging boxed eaves are supported by decorative brackets of carved wood. An unusual frieze constructed of red and black bricks arranged in a herringbone pattern accentuates the roofline. The house is clad in fine-textured, cream-colored stucco applied over brick veneer. Two side wings extend from the east and west ends of the symmetrically balanced house. The east and west wings rise one story to form upper-level terraces surrounded by stucco-clad porch walls with inset latticework panels. While the second-story porch deck of the east wing reveals an open terrace, the porch deck of the west wing is enclosed forming a second-floor sleeping porch. The sleeping porch is covered by a low-pitched hipped roof with projecting, bracketed eaves.

The home's focal point is a recessed front entry accentuated by a decorative surround made of molded, glazed concrete and a corbelled flat arch flanked by Corinthian pilasters. A blind arch embellished with radiating red and black brick voussoirs intersected by molded, glazed concrete keystones caps the entry's flat arch. An ornamental heraldic shield, or escutcheon, is set in the center of the arch. A multipaned ovoid window is located above the arch, and is surrounded by a festoon of garlanded oats held by a lion-head grotesque. Facade fenestration features evenly spaced, four-over-one, multipaned casement windows accentuated by bracketed window boxes at the second-floor. At the first floor, paired multipaned casement windows flank the front entry. The east wing is enclosed at ground-level and is illuminated by an arched window with leaded-glass lites. The west wing is open revealing a covered, colonnaded porch. Multipaned French doors open from the porch into the house. A continuous row of multipaned casement windows illuminates the second-floor sleeping porch located in the west wing. The rear, south elevation of the house features a continuation of four-over-one casement units and a multipaned palladian window. The home's east elevation features multipaned casement windows on both the first and second floors. An arched window with leaded-glass lites is located at ground-level and illuminates the home at the northeast corner. The house is supported by a foundation constructed of concrete.

Interior

The front entry of the A. L. Porter House is distinguished by a brick-lined walkway and stoop leading to a recessed entry. The home's original oak-framed storm door protects the oak and beveled-glass front door to the house. The well-preserved, original front door of the home is a solid oak, multipaned French door with beveled-glass lites flanked by multipaned, beveled-glass sidelights. An unusual decorative brass door handle installed when the house was built adorns the oak door. The front entry door opens to a large foyer, stairwell, and hallway located in the center of the house. The foyer and hallway lead to the living room, dining room, kitchen, library, family room, and basement. To the west, the foyer opens to a spacious living room dominated by a fireplace flanked by multipaned French doors. The foyer leads east to a formal dining room

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that opens to a kitchen. A narrow stairway originally designed for use by domestic help is located between the kitchen and library at the rear of the house and serves the basement, second and third floors. The foyer and front hall lead to the library and basement stairs at the rear of the house. The library features woodwork constructed of gumwood. An open-string staircase with decorative pendant drops winds up to the second floor from the foyer. Constructed of quarter-sawn solid oak, the staircase is illuminated by a prominent, multipaned palladian

window set above the landing. A square newel post anchors an oak balustrade with three oak balusters per tread. The foyer, staircase, dining room, and hall are all embellished with quarter-sawn, oak-paneled wainscoting. On the first floor, ceilings rise to eight feet, the floors are covered with solid oak planks, and most of the woodwork is constructed of quarter-sawn oak.

While the first floor features oak woodwork, the second floor is finished in painted pine trim. The second-floor central hall leads west to a master bedroom *ensuite* with fireplace and bathroom. Two bedrooms, a bathroom, and laundry room are located east of the stairwell and hall. The northeast corner bedroom opens through multipaned French doors to a second-story terrace located over the east wing of the house. The third floor of the house is partially finished with a wide hallway, two bedrooms, a small lavatory, and an unfinished attic storage space.

The basement contains a gas-fired, forced-air furnace, storage rooms, a small lavatory, and a finished recreation room. The recreation room (sometimes called a billiard room) is located under the first-floor living room and features a fireplace with a brick face and quarry tile hearth. The woodwork in the room is finished in gumwood. Floor joists measuring two inches by ten inches support the first floor. The basement walls and floor are constructed of concrete.

Original Appearance and Subsequent Alterations

1913 Original Design and Subsequent Alterations

The A. L. Porter House is well-preserved and retains excellent integrity found in original exterior wall cladding, multipaned French doors, and multipaned casement windows. Black and white photographs taken in 1920 reveal a first-floor screened porch in the east wing and a second-story porch terrace above the west wing. By 1926, the west-wing terrace was enclosed to serve as a second-floor sleeping porch with a continuous row of multipaned casement windows. Wooden trellises were installed at ground level on the home's facade and around the colonnades of the west-wing porch.

To accommodate an upstairs apartment, the interior wall adjoining the two bedrooms at the west end of the house was removed in 1943. In 1966, a one-story addition measuring 19 feet wide by 14 feet deep was added to the south, rear elevation of the house adjacent to the back porch, and was used as a bedroom. An incomplete bathroom with only a shower stall was constructed in part of the addition next to the existing lavatory on the main floor. During 1966-1967, the screened east-wing porch was enclosed, the butler's pantry was removed, and the kitchen was remodeled. Light fixtures throughout the house and an oak buffet and china cabinet originally

constructed on the south wall of the dining room were removed before 1971. After 1971, the original green ceramic tiles forming the fireplace surround in the living room were replaced with green marble. A composition roof was installed in the 1970s replacing a cedar shingle roof. The home's heating system was changed from coal to oil, and finally to gas-fired, hot water heat before 1990.

1990s Alterations and Restoration

Beginning in 1997-1998, the foyer, living room, library, and second floor rooms were repainted. The shower and closet in the 1966 addition were removed, and a deteriorated window was restored on the third floor.

8. 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 or history.

Areas of Significance
Architecture

Period of Significance
1913-1950

Significant Dates
1913

Specific Dates
1913

Architect, Designer, and/or Builder
Gus Bostrom, General Contractor
Arthur D. Jones Company, Developer
Professional architect; however, signature cannot be discerned on artist's rendering; only the word "architect" can be deciphered

Statement of Significance:

Summary Statement

The well-preserved A. L. Porter House is an exceptional example of the Italian Renaissance architectural style. It was constructed in 1913 by building contractor and real estate developer Gus Bostrom, and was purchased by Spokane lumber entrepreneur A. L. Porter. Reflecting a style rarely seen in Spokane, the Porter House is significant for its textbook adaptation of the Italian Renaissance tradition based on 16th-century Italian villas. It is eligible for listing in Spokane's Register of Historic Places under Criterion C for its architectural style, integrity, and superior craftsmanship.

Historical Context

Early Spokane

Before 1870, the site for the future city of Spokane, located on the banks of the Spokane River, was a favorite fishing ground for various Indian tribes. Derived from the Indian word *spokan* which means “children of the sun,” the town was named Spokane in honor of the Indians who lived in the region. Drawn by the area’s natural beauty and untapped resources, fur traders, frontiersmen and pioneers settled in the town. By 1880, Spokane’s population had reached 500. Along with the river’s water power, the city gained popularity as a center for mining, lumber, and agriculture. Beginning with utilization of the area’s natural resources and the arrival of transcontinental rail lines in the late 1880s, Spokane experienced a period of fantastic fortune, city boosterism, and unprecedented growth with a population exceeding 100,000 by 1910. Based entirely on speculation and chance, courageous building contractors and real estate developers risked their assets, bought land, and built homes intended for sale to the public in new subdivisions platted throughout

Spokane. A plethora of architectural styles were constructed ranging from imposing Queen Anne, Neoclassical and Tudor Revival style homes to broad Prairie and boxy American Four Square styles, to cozy Craftsman bungalows. Among the greatest gambles to investors were homes designed and built in architectural styles uncommon to the Spokane area. A striking reflection of the Italian Renaissance style usually found in warmer, Mediterranean-like climates of the United States, the A. L. Porter House represents a turn-of-the-century contractor’s calculated risk during Spokane’s most prolific building surge.

Cannon Hill Addition

Previous to 1887, Cannon Hill Addition was characterized by rocky basalt outcroppings and a virgin forest of Ponderosa and White pine trees covering the lee side of a north-facing slope. The gently sloping land shed moisture from precipitation and spring-fed streams into a natural drainage basin and wetlands area located at the site of present-day Cannon Hill Park. In response to high concentrations of naturally occurring clay deposits at the park site, a brickyard was constructed in 1887. Thousands of bricks were made from the clay soil and used in the construction of homes and commercial buildings in the Spokane area. Ten years later in 1907, the clay deposits were exhausted, and the brickyard was demolished.

Occurring about the same time in 1907, the renowned Olmsted Brother’s Architectural Firm of Brookline, Massachusetts arrived in Spokane. They proposed a comprehensive park plan for the entire city that included a small 14-acre park at the abandoned brickyard site. Famous for their park designs of New York’s Central Park and Boston’s “Emerald Necklace,” the Olmsted Brothers espoused ideals linking clean, fresh air to renewed, invigorated health. They promoted city parks as “one of the best means” of drawing urban residents out of doors. In addition, they argued that parks were aesthetically necessary to cities--a way to “provide and preserve landscape for the enjoyment of [all] people.”

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The Olmsted Brother's design for Cannon Hill Park--originally called Adams Park--was adopted, and construction commenced in 1908 under the supervision of John W. Duncan, Spokane park superintendent. The small, low-lying wetlands at the park site were restored with shallow ponds surrounded by manicured lawn, indigenous plantings, and gracefully arched bridges constructed of native basalt. With aesthetic appeal and close proximity to Spokane's central business district, Cannon Hill Park provided the catalyst anch anchor for the design of the Cannon Hill Park neighborhood.

Arthur D. Jones Real Estate and Development Company

Seizing their chance for speculative success, the Arthur D. Jones Real Estate and Development Company purchased land around the park from West Sixteenth to South Twenty-ninth Avenue between Bernard and Lincoln Streets. The area was platted in 1908 with 50-foot wide lots and a mixture of curvilinear, diagonal and straight streets. The new neighborhood was named after the park and was called the Cannon Hill Park Addition. Providing the most sought-after, turn-of-the-century amenities, the Arthur Jones Company spent over a quarter of a million dollars on improvements and infrastructure necessary for the development of Cannon Hill Park neighborhood including road grading and paving, cement curbs and sidewalks, six-foot wide parking strips lined with newly planted grass and Sycamore maple trees, sewer service to every lot, and drinking water provided through steel stand pipe. Serving as early land use controls to regulate and protect neighborhood development, Jones implemented building restrictions as community covenants. The covenants permitted the construction of single-family homes, but prohibited the erection of apartments, stores, or business structures. In addition, the covenants stated dwellings must be set back 25-30 feet from the street, must be protected with at least two coats of paint, and must cost or be valued at \$3000 or more. Alluding to the covenants and infrastructure established by the development company, an article appeared in the *Spokane Spokesman-Review* on June 11, 1911, and gave the following progress report, "Cannon Hill Park, with its building restrictions and uniform improvements is becoming one of the most picturesque residence sections of the city." Local newspapers continued to tantalize prospective investors, building contractors and homebuyers with headlines like the following:

"Over eight miles of shade trees will be planted along the streets of Cannon Hill Park"

"The only thing on earth that increases lot values is houses--see how they are building in Cannon Hill Park."

"Cannon Hill Park, Center of Growing Residential District, Is Mecca of Winter Sport Lovers."

Settlement in the Cannon Hill Park Addition proved to be robust and steady. The *Spokane Spokesman-Review* reported 36 new homes built in 1912 exceeding a total cost of \$335,000 (26 January 1913). By 1940, the 27-block addition was completely developed with most of the homes representing Tudor Revival style cottages, classic Colonial Revival cape cods and low-slung Craftsman bungalows. Distinguished from the other neighborhood houses by style, size, and setting, the A. L. Porter House is the only Italian Renaissance style house in the Cannon Hill Park Addition, and is one of the finest examples of the architectural style in Spokane.

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The "Spec" House

On October 22, 1912, building contractor Gus Bostrom purchased Lots 11 and 12 for \$3350 from the Cannon Hill Company--a corporation established by Arthur D. Jones Real Estate for development of the new Cannon Hill Park neighborhood. Based on the neighborhood's attractive amenities, successful development and brisk sales, Bostrom chanced to speculate, and commissioned a "very prominent architect" to design a "spec" home of extensive proportions. The December 22, 1912 edition of the *Spokane Spokesman-Review* features an artist's rendering of the house with a headline reading, "Bostrom Residence Artistic." Clad in finely textured stucco and embellished with decorative "terra cotta trimmings," Gus Bostrom's newly completed "spec" house was lavish and resembled an elegant, Mediterranean-style Italian villa. The new house boasted three fireplaces and eleven rooms, and rose two and one-half stories. The reported cost for lots and house was \$25,000--eight times more than the assessed valuation of homes required by the neighborhood's building covenants.

Arthur LeMoyne Porter

Successful Spokane lumberman Arthur LeMoyne Porter purchased Bostrom's house a year after it was completed in 1914. Born in Muscatine, Iowa in 1873, Porter excelled as business manager of Muscatine Oatmeal Company, the Roach and Musser Sash and Door Company and the Musser Lumber Company. Lured by Spokane's successful lumber trade, Porter settled in the area in 1903 when he was 30 years old. He was elected secretary of the Western Retail Lumberman's Association and swiftly organized a mutual life insurance company for retail lumbermen. The insurance company and lumbermen's association grew and prospered under Porter's direction to over 1000 lumber yards representing insurance valued at 4.5 million dollars. Author and historian N. W. Durham credits Porter and the lumber insurance business he established as "largely instrumental in directing lumbermen to Spokane."

At age 41, A. L. Porter had achieved financial success. He and his wife Ellen (called Nel) purchased Bostrom's elegant Italian Renaissance "spec" house on November 25, 1914 less than a year after it was completed for \$20,000. Porter assumed a \$3000 mortgage and paid \$200 a month for 16 months at 6.5% per annum. Unexpectedly, Ellen Porter died less than two months after moving into her new home, and after three years, A. L. Porter married again. He and his new wife Alma had two children of their own: daughter Betty, and son Billy. With A. L. Porter's son LeMoyne from his marriage to Ellen, and with Alma's daughter Grace by her first marriage, the extended A. L. Porter household was busy and active. Betty's daughter Peggy Callaci remembers her mother's stories about the maids who cleaned and cooked in the house, the chauffeur who lived above the garage, the nurse who looked after the children, and about movie and recording star Bing Crosby and his visits to their home.

Other Owners of the A. L. Porter House

Extending the frontage to 150 feet, A. L. Porter bought Lot 10 adjacent to and east of his property for \$1500 in 1922. During the next two years, he constructed a "poultry house" and a large two-car garage. After residing in their home for more than 13 years, Porter and his family moved to Southern California in 1926-27. He placed an ad in the real estate section of a

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Spokane newspaper, and described his home as “attractive in design outside and in, embracing beauty, convenience and comfort.” Spokane and Eastern Bank vice president Samuel Kimbrough and his wife Gladys bought the Porter House in 1927. After seven years, Kimbrough sold the Porter House to physician and dermatologist Dr. Joseph C. Hathaway and his wife Norine in 1934. Altered to accommodate World War II servicemen and veterans, part of the house was “converted into one of Spokane’s outstanding duplex properties” as reported in the *Spokane Spokesman-Review* (3 December 1944). The home was purchased by Lucille and John H. Thomas, area director for the United States War Manpower Commission, in 1944. They sold the house in 1950 to Phillip and Tessie Baird, owners of Kelsy-Baird Secretarial School in Spokane. Frank Hagenbarth and his wife Virginia bought the house in 1951 and sold it ten years later in 1961 to Jaine and Ronald Springer, vice president of Halvorson Incorporated General Contractors. Fifteen years later, the Springers sold the house to Old National Bank vice president Neal Fosseen and his wife Helen. The Fosseens sold the house in 1989 to the home’s current owners, noted Spokane attorney Shaun Cross and his wife Kathy.

Architectural Significance

The Italian Renaissance Style

The Italian Renaissance architectural style was directly influenced by the revival of architectural elements and traditions associated with the great renaissance villas and palaces of 16th-century Florence, Venice and Rome. Italian prototypes were translated into contemporary architect-designed American landmarks, and were initially constructed in major cities and fashionable East Coast resorts of the United States. One of the most lavish examples of the style is found in Cornelius Vanderbilt’s Newport, Rhode Island home-turned-seaside-resort called The Breakers. Interpretations of Florentine, Venetian and Roman precedents were gained from increased turn-of-the-century travel to Italy and also from the production of printed photographic documentation more readily accessible to designers and architects across America. According to architectural historians Lee and Virginia McAlester, authors of *A Field Guide to American Houses*, the Italian Renaissance style is found in early 20th-century houses throughout the country from 1890 to 1935, but is “considerably less common than contemporary Craftsman, Tudor, or Colonial Revival styles.” The Italian Renaissance style was easily adaptable to American homes, and promised dignity without the expense of columns or a complicated building facade such as the Neoclassical style. In addition, masonry veneering techniques perfected after World War I made possible the construction of finely textured stucco wall cladding that mimicked original Italian prototypes. Identifying features of the Italian Renaissance style include a two-story rectangular box with a low-pitched hipped roof typically covered by ceramic tiles; widely overhanging boxed eaves supported by decorative brackets; a symmetrical facade; stucco or masonry wall cladding; upper-story windows smaller and less elaborate than first-floor windows; arched doors, windows or porches; recessed entryways; and front entrances accentuated and embellished with decorative pilasters or columns.

Occurrence of the Italian Renaissance Style in Spokane

Very few homes constructed in Spokane are designed in the Italian Renaissance style. Reasons for the style’s uncommon occurrence in the area may include questionable durability of stucco

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wall cladding in a climate with adverse weather conditions and temperature extremes. Another reason may also be Spokane's small size and relative isolation compared to bustling, early 20th-century East Coast seaports teeming with hundreds of thousands of wealthy, well-traveled people who had greater opportunity and proximity for travel in Italy and first-hand exposure to cutting-edge American architectural trends.

The A. L. Porter House was constructed in 1913 during a time in Spokane when the majority of single-family homes were designed in styles depicting Tudor and Colonial Revivals, American Foursquares, and Craftsman bungalows. The Porter House is the only home in the entire Cannon Hill Park Addition that reflects the Italian Renaissance style. In addition, it can be compared and contrasted with three other homes found in Spokane that were built in the same Mediterranean-inspired style.

The A. L. Porter House

The Porter House is a textbook interpretation of the Italian Renaissance style. It features a two-story rectangular footprint and is covered with a low-pitched hipped roof with boxed eaves supported by decorative brackets--a distinguishing element of the style. The symmetrically designed house is clad in stucco over brick, and is accentuated by arched porches and a blind arch embellished with terra-cotta-like molded, glazed concrete trim over a recessed front entry. In addition, the home is sited on three lots rather than one, thus attaining the look of an elegant estate. A defining feature found on many Italian Renaissance style homes is a roof constructed of ceramic tile. While the A. L. Porter House has never had a roof covered in ceramic tile, the red-pink hue reflected from the roof's composition shingles mimics the color of red ceramic tile. The A. L. Porter House was designed by a "prominent architect" as cited in two early Spokane newspaper articles. However, the architect's name was never stated, and the signature on the artist's rendering reproduced in the *Spokane Spokesman-Review* in 1912 is blurred and illegible. With the help of a magnifying glass, a very small part of the signature can be barely detected, and possibly reads "Charles R. Wood, Architect." Coincidentally, noted Spokane architect Charles R. Wood designed the Witherspoon House located in Spokane's Historic Rockwood Neighborhood in the Italian Renaissance style. The house was built in 1912, one year before the A. L. Porter House.

Compare and Contrast

Architectural elements of the A. L. Porter House can be compared at a national level to Villa Montalvo, a landmark example of the style built in 1912 in San Jose, California. Villa Montalvo, pictured in McAlester's *A Field Guide to America's Historic Neighborhoods and Museum Houses*, is much larger than the A. L. Porter House, but does include striking similarities found in facade fenestration, roof form and eave brackets. The multipaned casement windows and arched, east-wing facade window of the Porter House are near duplicates of the units illuminating the facade of Villa Montalvo. In addition, the low-pitched hipped roof and decorative brackets of the Porter House are similar to the hip roof and bracketed eaves covering Villa Montalvo.

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Locally in Spokane, the A. L. Porter House can be compared to three homes constructed in the Italian Renaissance style. They include: the Codd House located at 529 W. Sumner Avenue (built in 1917), the Wilson House at 128 W. Sumner Avenue (1911), and the Witherspoon House at 2124 S. Rockwood Boulevard (1912).

Displaying similar architectural elements, the Witherspoon House, the Codd House, the Wilson House, and the Porter House all rise to over two stories with low-pitched hipped roofs and decorative eave brackets. All four homes were designed by architects and are clad in stucco. Two homes feature a symmetrically designed facade, and all four houses reveal arched windows or porches. Differences occur with scale and detail. In contrast to the Porter House, both the Witherspoon House and the Wilson House are large with wide, expansive facades. The Porter House features a small, recessed entry while the Witherspoon House is dominated by a massive square portico that projects from the home's facade. Furthermore, the Wilson House features an asymmetrically designed facade and an arched porch at the rear of the house that was enclosed sometime after it was built. The Porter House, however, is distinguished with a symmetrically designed facade and an original, unenclosed, arched porch on the home's northwest facade.

The house most similar to the Porter House is the Codd House completed in 1917, four years after the Porter House. Designed by noted Spokane architect Fred Westcott, the Codd House is located ten blocks north of the Porter House on Spokane's South Hill in the Cliff Park neighborhood. Both two-story homes reflect a similar rectangular footprint and are approximately the same size. While the Codd House is covered with a roof of ceramic tiles and the Porter House is not, both homes reveal a low-pitched hipped roof form with boxed eaves supported by decorative brackets--a defining feature of the Italian Renaissance style. Both homes are clad in finely textured stucco, feature decorative front entries, and are illuminated by multipaned casement windows. In contrast to the symmetrical facade of the Porter House--a defining feature in over 50% of homes built in the Italian Renaissance style--the Codd House features an unbalanced, asymmetrical facade representing only a small proportion of homes built in the same style. The Porter House is further distinguished by a deeply recessed entry while the front entry of the Codd House is minimally recessed. The Porter House is embellished with a decorative molded, glazed concrete front entry surround with pilasters, a blind arch and ornamental escutcheons reminiscent of elaborations from the Beaux Arts style. In contrast, the Codd House is nearly void of decorative embellishments. In keeping with identifying features of the style, the Porter House is designed with smaller, less elaborate windows on the second story than those units located on the first floor. In contrast, both second-story and first-floor windows illuminating the facade of the Codd House are nearly the same size. In summary, the A. L. Porter House most closely reflects identifying features of the Italian Renaissance style discussed in *A Field Guide to American Houses* when compared to the other three Spokane houses built in the same style.

Conclusion

In conclusion, the A. L. Porter House stands out as a landmark example of the Italian Renaissance style uncommon to the Spokane area. The Porter House demonstrates early

Spokane neighborhood development in the Cannon Hill Park Addition, and the community's subsequent settlement. The house is further distinguished as the only Italian Renaissance style home in the Cannon Hill Park Addition. The Porter House is well preserved and retains excellent historic and architectural integrity in its original location, setting, design, materials, workmanship, and in its association with early Spokane. Along with historic and architectural integrity, the A. L Porter House reflects the work of a master craftsman, and is eligible for listing in the context of "architecture" under Criterion C in the Spokane Register of Historic Places.

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form. Use continuation sheets if necessary)

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June 1912, 22 Dec. 1912, 26 Jan. 1913, 1926-1927 real estate section, 3 Dec. 1944, 18

Sept. 1950, 5 Dec. 1960, 21 July 1988

Walker, Lester. *American Shelter (Revised Edition)*, New York: Overlook Press, 1996.

10. Geographical Data

Acreage of Property	Less than one (1) acre.
Verbal Boundary Description	Cannon Hill Park Addition, Lots 10-11-12, Block 15
Boundary Justification and	The nominated property includes the entire parcel urban legal description which contains the A. L. Porter House.

11. Form Prepared By

Name and Title	Linda Yeomans
Organization	Consultant
Telephone	509-456-3828
Street & Number	501 West 27th Avenue
City or Town	Spokane
State	WA
Zip Code	99203
Date	21 March 1999

12. Additional Documentation

Submit the following items with the completed form

Map	Spokane City plat map, 1999.
Black & white prints	Twenty (20) black and white photographic prints.
Color prints	Twenty-one (21) color photographic prints.
Color slides	Twenty (20) color slides.

13. Signature of Owner(s)

x J Cross
x _____

14. For Official Use Only:

Date Received: _____ Attest: Jenni A Pfeister
Date Heard: _____ City Clerk
Commission Decision: _____ Approved
Council/Board Action: 10/11/99 as to Form: B B B
Date: 10/11/99 Assistant City Attorney

We hereby certify that this property has been listed in the Spokane Register of Historic Places.

John Talbot
MAYOR, City of Spokane
or

CHAIR, Spokane County Commissioners

[Signature]
CHAIR, Spokane City/County Historic Landmarks Commission

[Signature]
OFFICER, City/County Historic Preservation Officer
City/County Historic Preservation Office
Sixth Floor - City Hall, Spokane, WA 99201



A. L. PORTER HOUSE

Photos 1 and 2: Entry and north facade of house--photos taken in 1999 and 1998.



A. L. PORTER HOUSE
Photos 2 and 3: North facade of house--photos taken in 1998.



A. L. PORTER HOUSE
Photos 1 and 2: North facade of house--photos taken in 1998.



A. L. PORTER HOUSE
Photos 2 and 3: Front entry and north facade of house--1998 photos.



A. L. PORTER HOUSE

Photo 4:
Photo 5:

Northwest corner of facade--photos taken in 1998.
West elevation of house.



A. L. PORTER HOUSE
Photos 6 and 7: South, rear elevation of house--photos taken in 1998.



A. L. PORTER HOUSE
Photos 7 and 8: South, rear elevation of house--photos taken in 1998.



A. L. PORTER HOUSE
Photos 9 and 10: Stairs and foyer of house looking north--photos taken in 1998.



A. L. PORTER HOUSE
Photos 11 and 12: Interior staircase leading from foyer to second floor--1998 photos.



A. L. PORTER HOUSE
Photos 13 and 14: Second-floor landing looking south down stairwell--1998 photos.



A. L. PORTER HOUSE

Photo 15: Oak door and wainscoting in dining room--photos taken in 1998.

Photo 16: Window in kitchen looking east.



A. L. PORTER HOUSE

Photo 17: Bedroom door opening to northeast deck--1998 photos.
Photo 18: Stairs leading from second floor to attic.



A. L. PORTER HOUSE

Photo 19:

Second-floor, west wall enclosed sleeping porch--1998 photos.

Photo 20:

Carriage house in backyard at south boundary of property.



A. L. PORTER HOUSE

Photo 3: Foyer floor detail--photos taken in 1999.
Photos 4 and 5: Front door in foyer facing north.



A. L. PORTER HOUSE

Photo 6: Looking west into living room--photos taken in 1999.

Photo 7: Looking east into dining room.



A. L. PORTER HOUSE

Photo 8 and 9: Oak woodwork--photos taken in 1999.



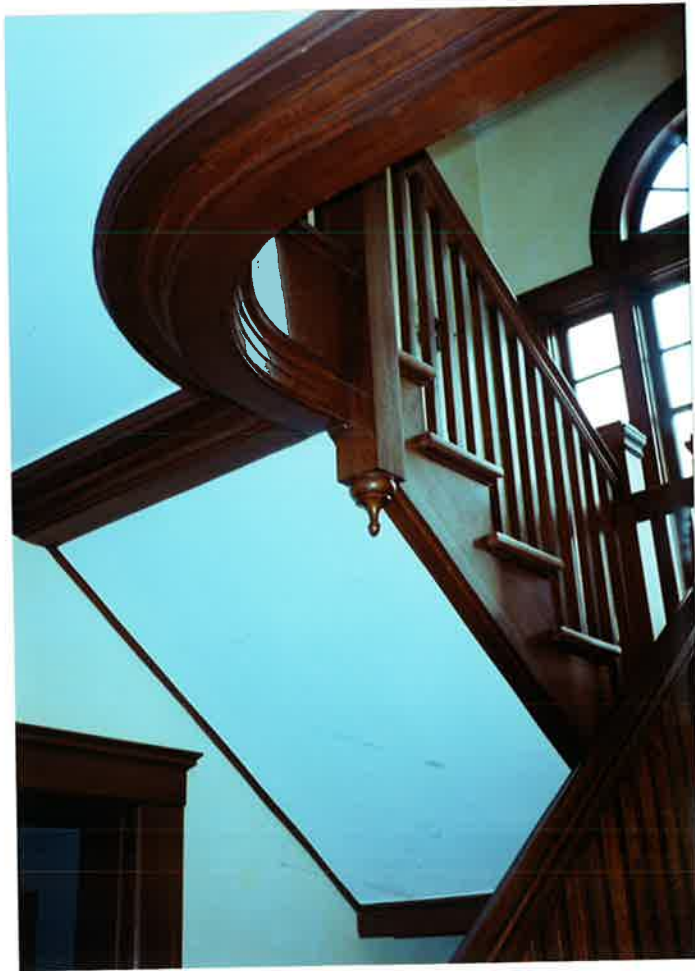
A. L. PORTER HOUSE

Photos 10 and 11: Living room looking southwest and looking northwest.



A. L. PORTER HOUSE

Photos 12 and 13: Stairs from foyer to basement or second floor--1999 photos.



A. L. PORTER HOUSE

Photos 14 and 15: Staircase and landing between first and second floors.



A. L. PORTER HOUSE

Photos 16 and 17: Second-floor hallway looking east and looking west.



A. L. PORTER HOUSE

Photo 18: Second-floor bathroom looking south.

Photo 19: Second-floor bedroom in southeast corner of house.



A. L. PORTER HOUSE

Photo 20: Master bedroom at west end of second floor.

Photo 21: Interior stairs leading from second floor to attic.