

# Spokane Register of Historic Places Nomination

Spokane City/County Historic Preservation Office, City Hall, Sixth Floor  
808 W. Spokane Falls Boulevard, Spokane, WA 99201

## 1. Name of Property

Historic Name **WILLIAM & MARGARET SOLBY HOUSE**

## 2. Location

Street & Number 1325 East 20<sup>th</sup> Avenue  
City, State, Zip Code Spokane, WA 99203  
Parcel Number 35291.1721

## 3. Classification

Category	Ownership	Status	Present Use	
<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"/> religious
<input type="checkbox"/> object	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment	<input checked="" type="checkbox"/> residential
	<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 Richard D. Steele & Karen Dorn Steele  
Street & Number 1325 East 20<sup>th</sup> Avenue  
City, State, Zip Code Spokane, WA 99203  
Telephone Number/E-mail [KarenD@Spokesman.com](mailto:KarenD@Spokesman.com) and 536-6259

## 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 of Existing Surveys

Title City of Spokane Historic Landmarks Survey  
Date Federal\_\_\_\_ State\_\_\_\_ County\_\_\_\_ Local 1979  
Location of Survey Records Spokane Historic Preservation Office

*Final nomination recommended for listing by Landmarks Commission on Nov 15, 2006*

**7. Description**

<b>Architectural Classification</b> (see nomination, section 8)	<b>Condition</b> <input checked="" type="checkbox"/> excellent <input type="checkbox"/> good <input type="checkbox"/> fair <input type="checkbox"/> deteriorated <input type="checkbox"/> ruins <input type="checkbox"/> unexposed	<b>Check One</b> <input type="checkbox"/> unaltered <input checked="" type="checkbox"/> altered  <b>Check One</b> <input checked="" type="checkbox"/> original site <input type="checkbox"/> moved & date _____
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**8. Spokane Register Categories and Statement of Significance**

**Applicable Spokane Register of Historic Places Categories: Mark "x" on one or more for the categories that qualify the property for the 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 or 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	Rockwood Terrace Addition, east 11 feet of Lot 22, all of Lots 23-24, Block 1.
Verbal Boundary Justification	Nominated property includes entire parcel and urban legal description.

**11. Form Prepared By**

Name and Title	Linda Yeomans, Consultant
Organization	Historic Preservation Planning
Street, City, State, Zip Code	501 West 27 <sup>th</sup> Avenue, Spokane, WA 99203
Telephone Number	509-456-3828
Email Address	lindayeomans@comcast.net
Date Final Nomination Heard	15 November 2006

**12. Additional Documentation**

Map	City/County of Spokane current plat map.
Photographs and Slides	black & white prints and color images on CD

13. Signature of Owner(s)

Name Richard V. Speltz

Name Karen N. Don Steele

14. For Official Use Only

Date Received \_\_\_\_\_ Attest \_\_\_\_\_

Date Heard \_\_\_\_\_ City Clerk \_\_\_\_\_

Commission Decision \_\_\_\_\_ Approved as to Form  
Assistant City Attorney \_\_\_\_\_

Council/Board Action \_\_\_\_\_

Date \_\_\_\_\_

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

\_\_\_\_\_  
DEPUTY MAYOR, City of Spokane  
or

\_\_\_\_\_  
CHAIR, Spokane County Commissioners

\_\_\_\_\_  
CHAIR, Spokane City/County Historic Landmarks Commission

Megan Baum

OFFICER, Spokane City/County Historic Preservation Officer  
Spokane City/County Historic Preservation Office  
Third Floor, City Hall, W. 808 Spokane Falls Boulevard, Spokane, WA 99201

**DESCRIPTION**

Built in 1926, the William & Margaret Solby House is an excellent example of the Storybook Tudor Revival tradition. It is a one-story home with a steeply pitched side gable roof with two prominent front-facing cross gables, original hand-troweled stucco cladding, metal multi-paned casement windows, and a unique false-thatch roof with rolled edges. The interior of the house reflects the Tudor Revival style with original walnut-finished oak woodwork, original wrought-iron door handles and light fixtures, original molded concrete fireplace, and original handcrafted leaded and tinted bottle-glass windows. The property is sited in the Rockwood Terrace Addition, a middle- to upper middle-class residential neighborhood with tree-lined streets and 50-foot-wide lots on the South Hill in Spokane, Washington. The house is located on a wide corner at the intersection of East Twentieth Avenue and South Perry Street, and is built on the crest of a hillside that slopes northward down to a back yard behind the home. Mature evergreen trees, shrubs, manicured lawn, original basalt rock terraces, and original basalt rock steps surround the home. A driveway leads from Perry Street to a garage built beneath the first floor at the east elevation. Well-preserved with remarkably few alterations, the property retains excellent architectural integrity in original location, design, materials, workmanship, and association as a single-family home built in Spokane during the early 20<sup>th</sup>-century.

**CURRENT APPEARANCE & CONDITION***Site*

The Solby House is sited at the northwest corner of East Twentieth Avenue and South Perry Street on the east 11 feet of Lot 22 and on all of Lots 23-24 on Block 1 in the Rockwood Terrace Addition, a residential neighborhood located at the top of and just below a high basalt bluff that runs east and west across Spokane's South Hill. The two-plus lots measure 111 feet wide and 150 feet deep and reflect a steep downhill, northward slope from East Twentieth Avenue. The house is built in the southeast corner of the property and has an irregular shaped footprint. The basement at the north elevation of the house is exposed at grade due to the steep slope of the property. Remnants of an original basalt rock wall at the west and north property borders, and original basalt rock terrace walls exist behind the house. A custom-made rock/concrete birdbath is located at the west end of a terrace wall nearest the back of the house. Basalt rock steps wind up through the terrace walls from the backyard and around the west elevation of the house, past a rock-lined reflecting pool to a first-floor side entrance. The Solby House is surrounded by paved tree-lined streets platted to a directionally correct grid, residential homes built between 1905 and 1940, and the Rockwood National Register Historic District adjacent next west.

***Exterior***

According to Spokane County Tax Assessor records, the irregular-shaped Solby House measures 46 feet wide and 18 to 49 feet deep. Sited on a steep slope, the house has a daylight basement which is accessible at the rear (north elevation) and a garage which is built beneath the northeast corner of the home. The single-story house reflects a cross gable plan with two prominent front-facing gables and an unusual steeply pitched rolled-edge false-thatch roof. The original composition roof is made of Zonolite, “a non-metallic mineral mined near Libby, Montana” which was molded to resemble thatched roofs found in Great Britain and northern Europe.<sup>1</sup> As a protection in the 1940s, the original Zonolite roof shingles were covered with cedar roof shingles which exist today. The original rolled edge of the Zonolite roof is exposed and visible, however, at the rake below the wood shingles. The exterior walls of the house are clad in hand-troweled thick stucco which was applied with large circular swirl patterns over hollow-core ceramic tile blocks (structural clay tile).<sup>2</sup> All of the windows in the house are original multi-paned metal casement units. The foundation is made of poured concrete. Architectural details that embellish the house include original wood-paneled window shutters, an original wood-paneled garage door, and custom-made bottle-glass sidelight windows.

The *façade of the house faces south* along East Twentieth Avenue. It is dominated by an asymmetrical design, a steeply pitched wood-shingled gable end roof, and two front-facing cross gables. The walls are clad with stucco and the windows are multi-paned metal casement units. A front entrance is located in the ell formed by the cross-gable plan of the house. The entryway is embellished with a slightly recessed curved and corbelled entrance. Sidelights flank the upper half of the front door and are made of leaded, tinted roundels of bottle-glass (the round bases of bottles). An original black metal letterbox is attached to the wall next west of the door. An original black wrought-iron lantern is located above the letterbox and illuminates the front entrance. Original metal house numbers are located above the front door.

The *east elevation* of the house faces east along South Perry Street. It features a steeply pitched side gable roof and an asymmetrical design with stucco cladding, multi-paned metal casement windows, and a wood-paneled garage door. The garage door opens to a single-car garage which is located beneath the first floor at the northeast corner of the house. Due to the steep northward-sloping grade around the house, the basement is partially exposed at the east elevation, including the garage entrance.

The *west elevation* also reveals the property’s steep slope and part of the basement at the northwest corner of the house. The west elevation features an asymmetrical design, a gable end roof, stucco cladding, and a small porch stoop which is partially enclosed with a short curved, stepped porch wall. The porch wall is clad with hand-troweled stucco like the house and flanks three concrete steps that rise to a porch deck. A recessed arched

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<sup>1</sup> “Zonolite Roof is First of Kind.” *Spokesman-Review*, 3 Oct 1926.

<sup>2</sup> Spokane County Tax Assessor Records. Spokane County Courthouse, Spokane, WA.

entrance is located at the porch and holds an oak door which opens to the kitchen. An original wrought-iron porch lantern hangs from the wall next to the entrance. A multi-paned metal casement window is located next north of the side entrance.

The *north elevation* is located at the rear of the house and is dominated by a projecting cross gable with a steeply pitched roof, stucco cladding, symmetrically placed casement windows, and an open-air covered balcony/sleeping porch which was built on the first floor at the northwest corner in the ell produced by the cross-gable plan of the house. The balcony is supported by large square wood pillars and covers a concrete patio which is located beneath the balcony at grade (basement level). At the first floor, the exterior wall of the balcony is clad in six-inch-wide vertical wood boards which have a scalloped design at the lower edge. A row of screened windows wrap around the northwest corner of the balcony above the scalloped vertical board cladding. Inside the fresh-air balcony, French doors open from the house, and a metal casement window opens from the kitchen.

### ***Interior***

The interior of the Solby House has 1,608 finished square feet on the first floor, and 738 unfinished square feet in the basement.<sup>3</sup> Made of oak with a custom-designed stained-glass light in the upper leaf that pictures a Viking sailing vessel, the front door opens into a center reception hall. The reception hall has a red glazed ceramic tile floor, original lathe-and-plaster walls, and a barrel-arched ceiling. The hall opens east to two bedrooms and a bathroom, west to a dining room and kitchen, north to a sun room and balcony/sleeping porch, and northeast up two steps to a large living room. A corbelled entry opens to the dining room, and an arched entrance that mimics the barrel arch of the ceiling in the reception hall opens to the living room. The living room, located in the northeast corner of the house, is spacious at 16 feet deep and 28 feet wide.<sup>4</sup> It has a glazed red ceramic tile floor, hand-plastered lathe-and-plaster walls, and a 12-foot-high vaulted ceiling with walnut-colored oak beams. A molded concrete fireplace is set flush on the south wall. An arched built-in bookcase is located next east of the fireplace. The dining room opens north through French doors to a sun room and west to a kitchen. The sun room opens west to a small covered balcony/sleeping porch at the northwest corner of the house. An exterior door in the kitchen opens to a side porch at the west elevation. Remodeled in 1973,<sup>5</sup> the kitchen has built-in casework and a vinyl floor. The floors in the reception hall, dining room, sun room, and living room are made of red glazed ceramic tile. The walls and ceilings at the first floor are made of original lathe-and-plaster construction. The woodwork is walnut-colored oak, interior doors are paneled walnut-colored oak with hand-forged black wrought-iron door latches, and the reception hall chandelier and various wall sconces are original wrought-iron fixtures.

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<sup>3</sup> Spokane County Tax Assessor Records. Spokane County Courthouse, Spokane, WA.

<sup>4</sup> "Thatched House With Pink Walls." *Spokesman-Review*, 3 Oct 1926.

<sup>5</sup> Spokane County Tax Assessor Records. Spokane County Courthouse, Spokane, WA.

The basement is exposed at grade at the north elevation. It is unfinished with a mechanical/furnace room, storage room, and laundry room. A single-car garage is located beneath the first floor at the northeast corner of the house and exits to a driveway at the east elevation that leads to South Perry Street. The home is heated by gas-fired forced air heat.

### ORIGINAL DESIGN & SUBSEQUENT MODIFICATIONS

The 80-year-old Solby House is remarkably intact and well-preserved. A unique design that illustrates unusual building materials and construction methods (ie: false-thatch rolled-eave Zonolite roof, swirled stucco cladding, handcrafted bottle-glass windows), the custom-designed Solby House was featured in the *Spokesman-Review* newspaper on October 3, 1926 with photographs, site plan, floor plans, and detailed descriptions of the home and its features. The home was also featured in the May 1927 edition of *Good Housekeeping Magazine* with black and white photographs of the home's exterior and interior.<sup>6</sup>

The *Spokesman-Review* gave the following account:

The old English farm house is the type Mr. Solby's residence will approximate. The thatched roof...will have rough top lines and rounded corners. The [exterior] walls will be stucco of Italian texture, finished in mellow pink. The two bedrooms will be in a wing divided from the rest of the house.

One will enter this unique dwelling by an old-type oak door with an art glass panel of a Viking ship. The door opens into a vestibule at the end of which is an arch and two steps, the entrance to the living room. The 16x28 living room will have a sloping ceiling 12 feet high at the maximum, two very large steel sash windows facing the city, a fireplace of ornamental stone, and a bookcase set in under an arch, duplicating the entrance arch. The walls will be Italian travertine... The trim in the living room, dining room, and vestibule will be oak of antique finish. Lighting fixtures will be wrought iron. The dining room will be entered from the vestibule and will have treatment similar to the living room. Facing the city will be two large French doors, opening on a balcony over which will be an orange and blue awning. The kitchen, off the dining room, will have nothing of the antique about it. Finish will be white enamel and the equipment will be completely modern, including an electric range and electric refrigerator.

The full basement will contain a garage, heating plant, laundry, fruit and fuel rooms.<sup>7</sup>

<sup>6</sup> Corbett, Josephine Gilmer. "A Houseful of Color." *Good Housekeeping*, vol. 84, May 1927: 74-75, 201.

<sup>7</sup> "Thatched House with Pink Walls." *Spokesman-Review*, 3 Oct 1926.

The Solby House has had very few modifications since it was built in 1926. Modifications include:

- *1940s-1950s* Original sunroom enclosed as library/den, and screened balcony/sleeping porch constructed at northeast corner of first floor adjacent to library/den.
- *1940s* Cedar shingles installed over original Zonolite roof (original rolled roof eaves left exposed).
- *1973* Kitchen and bathroom remodeled.<sup>8</sup>

The Solby House retains its original form, exterior design, rolled-edge Zonolite roof (under 1940s wood shingles), hand-troweled stucco cladding, wood-paneled shutters, wood-paneled garage door, metal casement windows, bottle-glass sidelight windows, stained-glass front door, oak interior and exterior doors, wrought-iron light fixtures and door handles, red glazed ceramic tile floors, plaster-and-lathe wall/ceiling construction, ceiling beams, oak woodwork, French doors, fireplace, and exterior landscape features, including original basalt rock walls, basalt rock steps, basalt rock-lined reflecting pool, and basalt rock/concrete birdbath. The home is in excellent condition and well conveys building materials and building practices as well as its original location, design, and association as a single-family home built in the 1920s in Spokane, Washington.

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<sup>8</sup> Spokane County Tax Assessor Records. Spokane County Courthouse, Spokane, WA.

Areas of Significance	Architecture, Art, Commerce
Period of Significance	1926-1956
Significant Date	1926
Architect	Henry Bertelsen
Builder	McGoldrick Lumber Company
Landscape Gardner	J. B. Knight
Millwork & Casework	Inland Empire Company
Home Furnishings	Tull & Gibbs Department Store

### STATEMENT OF SIGNIFICANCE

Built in 1926, the Solby House is a picturesque example of the Tudor Revival “Storybook” style. It was constructed for Margaret Solby and her husband, William Solby, a noted Spokane merchant, artist, inventor, decorator, and interior designer who erected the home “to show how a model small house could be built.”<sup>9</sup> The home was custom-designed by Solby and Henry Bertelsen, a prominent Spokane architect and fellow Dane, and was built to resemble the “old-fashioned North European type of farm house remembered by Mr. Solby” from his childhood in Copenhagen.<sup>10</sup> With its unique golden-colored false-thatch rolled-edge roof, hand-troweled soft pink stucco walls, and turquoise blue window shutters, the Solby House was an embodiment of the Storybook-style aesthetic and was described in 1926 as “not like a house in real life, but one of those enchanting hunting lodges in the wood, the cottage where Red Riding Hood went to see her grandmother...”<sup>11</sup> With much aplomb, the house was featured on a three-page spread in the *Spokesman-Review* just after it was built in 1926. The newspaper venerated Solby as “a recognized expert on decoration” and touted the home’s “distinctive old English” design with photographs, site plan, floor plan, and numerous articles that described the home’s unique building site, exterior/interior design, architectural features, interior furnishings and fixtures, and its high-tech thatch-like Zonolite roof.<sup>12</sup> Called “Solby’s Thatch,” the roof was developed by William Solby to specifically resemble the look of thatched roofs constructed on cottages in England and northern Europe.<sup>13</sup> The Solby House was additionally showcased in a May 1927 *Good Housekeeping Magazine* story with descriptive narrative and photographs of the exterior and interior.<sup>14</sup> Especially during its period of significance from 1926 to 1956, the Solby House achieved importance in the context of “art” and “commerce” as the home of William Solby, and in the context of “architecture” as a fine example of high artistic values and the Tudor Revival Storybook style. Architecturally and historically significant, the Solby House is eligible for listing on the Spokane Register of Historic Places under Categories B and C.

<sup>9</sup> “Charming European Farm Cottage Reproduced in Rockwood Forest.” *Spokesman-Review*, 3 Oct 1926

<sup>10</sup> “Publicity for Spokane Home.” *Spokesman-Review*, 24 April 1927.

<sup>11</sup> Ibid.

<sup>12</sup> Ibid.

<sup>13</sup> “Zonolite Roof is First of Kind.” *Spokesman-Review*, 3 Oct 1926.

<sup>14</sup> Corbett, Josephine Gilmer. “A Houseful of Color.” *Good Housekeeping Magazine*, vol. 84, 1927, 74-74, 201.

**HISTORICAL CONTEXT*****Rockwood Terrace Addition***

Located 1.5 miles southeast and uphill from Spokane's downtown central business district, the Rockwood Terrace Addition was platted in 1910. It contains three long city blocks and is bounded by East Nineteenth Avenue to the north, Overbluff Road to the south, South Perry Street to the east, Arthur and Syringa to the west. The addition was developed by Robert W. Grinnell & Company, one of the developers of the Rockwood National Register Historic District which is located adjacent next west of the addition. When it was platted, the Rockwood Terrace Addition was a wild tangle of grasses, shrubs, and tall pine and fir trees that grew along steep slopes at the base of an east/west-running basalt bluff just below Overbluff Road. By the time the Solby House was built in 1926, the small addition had been developed with paved roads and sidewalks, underground sewer and water service, street lights, and oversized lots with views of the city. Developer Robert Grinnell claimed:

“The lots have the same advantages as the homes higher up on the rimrock [at Overbluff Road], plus good soil. The view is broken by trees on some of the tracts but in most cases that makes the view even prettier.”<sup>15</sup>

To regulate the architectural development of the Rockwood Terrace Addition, Robert W. Grinnell & Co. penned early land use controls which were implemented as warranty deed restrictions and protective covenants. The restrictions and covenants stated that:

- 1) no residence shall be erected upon said lot that shall cost less than \$4,500,
- 2) residence shall be of modern style of architecture,
- 3) no outhouse, barn or garage shall be erected and used as a dwelling before the construction of the main dwelling house,
- 4) no building shall be erected less than 35 feet from the front line of lot on street which building shall face,
- 5) no building shall be erected less than five feet from side lines of lot,
- 6) no apartment house, tenement house, flat building, lodging house or hotel shall be erected upon this lot,
- 7) nor shall any building constructed thereon be used for business purposes of any kind.<sup>16</sup>

The covenants were made to run with the land in perpetuity. Their creation and implementation resulted in the Solby House and other homes built in the neighborhood which are now tangible demonstrations of the developer's initial intentions for planned development and architectural control in the Rockwood Terrace Addition.

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<sup>15</sup> “Picks Fine Site for His Cottage.” *Spokesman-Review*, 3 Oct 1926.

<sup>16</sup> Spokane County warranty deed #851221, book #420, page #394, dated 2 June 1926. Spokane County Courthouse, Spokane, WA.

To entice prospective investors and homebuyers to the Rockwood Terrace Addition, Robert W. Grinnell & Co. paid for several newspaper advertisements with maps and site plans which were printed in the *Spokesman-Review* and the *Spokane Daily Chronicle* in 1926:

*Twentieth Avenue in Beautiful Rockwood Terrace*

is going to be 'One of the Show Places of Spokane' judging from the hundreds of people who visited these sites yesterday and the number who made out applications for one of these residence tracts.

*Robert W. Grinnell & Co.*<sup>17</sup>

Sales were robust in the Rockwood Terrace Addition. The *Spokane Daily Chronicle* reported that "many homes will be started this year and more next spring on the Rockwood Terrace homesites sold...by Robert W. Grinnell & Co. Thirty-six sites brought \$33,640. The prices were low for this class of property and according to the Company, there were more applications for lots than could be filled."<sup>18</sup>

Rockwood Terrace Addition was described as "a choice district where some of the finest homes are located."<sup>19</sup> It can be compared to other South Hill neighborhoods such as the Rockwood National Register Historic District, which is located adjacent next west of the Rockwood Terrace Addition, and those residential neighborhoods which surround Manito Park, Manito Boulevard, Cannon Hill Park, Twenty-First Avenue Boulevard, and Cliff Park. All of the neighborhoods are located on Spokane's South Hill and were developed as middle and upper middle-class residential communities with some of Spokane's most architecturally prominent homes. Neighborhood residents included people employed in mostly professional positions such as merchants, businessmen, bankers, lawyers, doctors, mining engineers, and investment entrepreneurs, but also included other positions such as postal clerk, shop clerk, seamstress, and grocer. Most of the homes in these neighborhoods were designed and built by noted Spokane architects, home designers and builders, and many of the homes represent fine examples of various styles, including Colonial Revival, Tudor Revival, Italian Renaissance, Spanish Eclectic, and the Arts & Crafts tradition expressed in both bungalows and larger two-story houses. In contrast to the Rockwood Terrace Addition, most of the homes built in the comparative residential neighborhoods were constructed between 1905 and 1920. Except for a few, homes in the Rockwood Terrace Addition were mostly erected during the decades following World War I from 1920 to 1945.<sup>20</sup>

<sup>17</sup> *Spokesman-Review*, 24 May 1926.

<sup>18</sup> *Spokane Daily Chronicle*, 18 May 1926.

<sup>19</sup> *Spokane Daily Chronicle*, 18 May 1926.

<sup>20</sup> Spokane County Tax Assessor Records. Spokane County Courthouse, Spokane, WA.

### *The Solby House*

On June 2, 1926, William & Margaret Solby purchased the east 11 feet of Lot 22 and all of Lots 23 and 24 on Block 1 in the Rockwood Terrace Addition.<sup>21</sup> The cost of the transaction was \$1,250. A May 18, 1926 newspaper article reported that the Solbys “had plans prepared for a home to be constructed at once. It will embody the home decoration ideas which Mr. Solby has developed during his long experience in that line of business. It is intended to be a model of its kind.”<sup>22</sup>

The Solbys commissioned Henry Bertelsen, a noted Spokane architect, to design their house. Born in Denmark and educated at the Chicago Institute of Fine Art, Henry Bertelsen came to Spokane in 1905 where he first worked as a draftsman for Cutter & Malmgren. After Cutter moved to California in 1923, Bertelsen assumed Cutter’s Spokane practice in lieu of unpaid back wages<sup>23</sup> and continued to practice in Spokane until his death in 1963.<sup>24</sup> He was wholly and in part responsible for more than 100 commercial and residential buildings in Spokane, including his work on the Davenport Hotel (as chief architect for Cutter in 1914), “the Spokane Coliseum [demolished], Inland Automobile Association Building, Shriners Hospital for Crippled Children, and several buildings at Gonzaga University.”<sup>25</sup>

In praise of its Tudor Revival Storybook style, the Solby House was described at the completion of construction as a “charming European farm cottage reproduced in Rockwood Forest” in the Rockwood Terrace Addition.<sup>26</sup> American Paint & Decorating Company proprietor and decorator, William Solby stated that he “tried to show how a model small house could be built. It has cost more than the \$10,000 I planned, but is well-built with an eye to a minimum of depreciation.”<sup>27</sup> Sadly, just two years after his show home was finished, William Solby died in 1928. A few years later, his widow, Margaret Solby, placed a “home for sale” advertisement in the real estate section of the *Spokesman-Review* newspaper:

#### *Danish Style*

True Danish by a noted architect. Authentic as Denmark itself. Leaded windows, ceramic fireplace, tile floor blend with hardwood in unique room designs. A striking living room on raised level. A view you’ll cherish. Balcony overlooking a lovely yard. Quaint dining room, modern kitchen. A showplace home. Two extra-large bedrooms and den.

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<sup>21</sup> Spokane County warranty deed. Spokane County Courthouse, Spokane, WA.

<sup>22</sup> Advertisement for Rockwood Terrace Addition by Robert W. Grinnell & Company, *Spokane Daily Chronicle*, 18 May 1926.

<sup>23</sup> Bertelsen Collection, Ms57 and R37. Northwest Museum of Arts & Culture, Spokane, WA.

<sup>24</sup> “Death Claims Civic Leader H. Bertelsen.” *Spokane Daily Chronicle*, 24 Aug 1963.

<sup>25</sup> Ibid.

<sup>26</sup> “Charming European Farm Cottage Reproduced in Rockwood Forest.” *Spokesman-Review*, 3 Oct 1926.

<sup>27</sup> Ibid.

No other home like this. Original. \$20,000. Rockwood location.<sup>28</sup>

### ***Subsequent Owners***

The Solby House was purchased by Oliver & Tresa Matthews in 1934. Oliver Matthews worked as a pharmacist and manager for Hart & Dilatush Prescription Pharmacy in downtown Spokane. After a 16-year residency and Oliver “Matti” Matthews’ death in 1950, the property was sold for \$14,510 to Alma Bertelsen and her husband, Henry Bertelsen, the architect who designed the Solby House. In a quick title transfer, the Bertelsens sold the property the same day they bought it to George & Della Ketchum. George Ketchum was owner and president of Ketchum & Son, Incorporated, a wholesale dry goods store that sold “underwear, hosiery, sportswear, and work clothing” at 35 W. Main Avenue in downtown Spokane.<sup>29</sup> Ten years later in 1960, the Ketchums sold the property to John & Alice McDowell. John McDowell was a partner at Reid McDowell Frazier Investment Securities, and Alice McDowell worked as office secretary for Garrett Insurance. In 1990, the McDowells sold the house to Richard Steele and his wife, Karen Dorn Steele. A scientist, educator, and linguist, Richard Steele is currently a visiting associate professor in the Department of Computer Science at Eastern Washington University. Karen Dorn Steele is an historian, journalist, and investigative reporter who writes about environmental issues and special projects for the *Spokesman-Review* newspaper in Spokane. Highly educated with many awards, Richard Steele and Karen Dorn Steele were both listed in the 2001 edition of *Who’s Who in the World* (p. 5070).

## **HISTORICAL SIGNIFICANCE**

### ***Category B***

The Solby House is historically significant as the home of William Solby, an inventor of “Solby’s Thatch” roofing material and a “recognized expert on decoration,”<sup>30</sup> a successful businessman who owned and operated American Paint & Wallpaper Company in Spokane, and an artist who designed, decorated, and furnished the Solby House as a “unique show place.”<sup>31</sup>

### ***William J. Solby***

William J. Solby was born in Copenhagen, Denmark in 1882. According to an obituary<sup>32</sup> and several newspaper articles written about him in Spokane newspapers and *Good Housekeeping Magazine*, Solby studied art privately in Europe and at the Royal Academy of Copenhagen where he learned the profession of scenery painting. He immigrated to Chicago when he was 20 years old and worked there as a successful scenery artist. He then came to Spokane around 1919 and founded the American Paint & Wall Paper Company in downtown Spokane which was regarded as “one of the leading

<sup>28</sup> Real estate advertisement. *Spokesman-Review*, 1934.

<sup>29</sup> *Spokane City Directory 1955*, p. 459.

<sup>30</sup> “Thatched House with Pink Walls.” *Spokesman-Review*, 3 Oct 1926.

<sup>31</sup> “W. J. Solby Dies of Heart Attack.” *Spokesman-Review*, 11 Sept 1928, p. 1.

<sup>32</sup> *Ibid.*

establishments of its kind in the northwest.”<sup>33</sup> Located at the corner of West First Avenue and South Post Street, Solby’s shop specialized in “interior decorating, paper hanging, imported & domestic wallpaper,” and was a jobber for Sherwin & Williams paints and a distributor for Kyanize Enamels & Varnishes.<sup>34</sup> Solby was noted as a professional “interior decorator of fine taste” in Spokane and “was called upon by the leading architects [in the city] for his opinion on some of the large building construction contracts” in the area. These included the Union Railway Station (demolished), Auditorium Building (demolished), Gonzaga University, Old National Bank Building, and the Chronicle Building as well as large, expensive homes.<sup>35</sup> Involved in both performing and fine arts in Spokane, Solby directed several amateur theatrical productions, taught classes in furniture painting, and was a recognized landscape oil painter and art adjudicator. He served in many fraternal and philanthropic organizations in Spokane, including the Danish Brotherhood, Elk’s Lodge, Moose Lodge, and Rotary Club. In addition to his obituary in the *Spokesman-Review*, William Solby was paid tribute at his death by well-known Spokane artist and socialite, Bertha Ballou. She wrote an article to the editor of the *Spokesman-Review*, praising Solby as a man who was “known and highly respected among the leading businessmen of the town... He was a person of broad sympathy and understanding, always ready to lend moral support...always keen to help others to shine, laboring untiringly to produce results.”<sup>36</sup>

Perhaps Solby’s most significant contribution to the Spokane community was his home at 1325 East Twentieth Avenue in the Rockwood Terrace Addition on Spokane’s South Hill. According to Solby, he built the house to be a show home, a demonstration of “how a model small house could be built.”<sup>37</sup> The construction process, building materials, products, and contractors involved in the construction of Solby’s home, and his talent and success as an artist, inventor, interior designer, and decorator were applauded and featured in a succession of 12 articles which were printed in a three-page spread in the *Spokesman-Review* on October 3, 1926. Solby, his home, and his work were further featured in the May 1927 edition of *Good Housekeeping Magazine*.

The Solby House is a tangible perfection of Solby’s highest achievements and accomplishments in Spokane. His home proved to be the quintessential canvas that showcased his abilities as a “recognized expert on decoration.”<sup>38</sup> Although Solby’s life in his home at East Twentieth was cut short by his untimely death in 1928 (just two years after construction of the house was complete), the significance of the property in association with Solby is not diminished but remains high. Solby’s most productive period in Spokane is illustrated from 1926-1928 in the style, design, decoration, and

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<sup>33</sup> Ibid.

<sup>34</sup> *Spokane City Directory, 1919-1931*.

<sup>35</sup> “W. J. Solby Dies of Heart Attack.” *Spokesman-Review*, 11 Sept 1928, p. 1.

<sup>36</sup> “Pays Tribute to W. J. Solby.” *Spokesman-Review*, 11 Sept 1928, p. 6.

<sup>37</sup> “Charming European Farm Cottage Reproduced in Rockwood Forest.” *Spokesman-Review*, 3 Oct 1926.

<sup>38</sup> “Thatched House with Pink Walls.” *Spokesman-Review*, 3 Oct 1926.

construction of the Solby House and with the unusual amount of local newspaper and national magazine coverage, and documentation that occurred as a result of the home's construction.

## ARCHITECTURAL SIGNIFICANCE

### *Category C*

The Solby House is architecturally significant as an excellent example of the Tudor Revival Storybook style. The property embodies distinctive characteristics of the style and possesses high artistic values. With its Hansel & Gretel-like Storybook-style characteristics and handcrafted architectural elements, the Solby House fully articulates the style, expressing artful and aesthetic ideals of the Storybook tradition.

### *Tudor Revival Storybook Style*

The Tudor Revival Storybook style is a sub-style of the Tudor Revival style. Whether expressed as a grand, baronial manor house or a small cozy cottage, the Tudor Revival style is one of America's best-loved architectural traditions. The style is a revival of architectural forms, features and designs made popular during the 16<sup>th</sup>-century reign of the Tudors, an English royal family descended from Sir Owen Tudor, a Welshman who married Catherine of Valois, a widow of Henry V.<sup>39</sup>

The English Tudor style was adopted throughout the British Isles and developed during the reign of Queen Elizabeth (1558-1603) and the reign of James I (1603-1625), reaching a period that fostered the construction of many of England's great manor houses in both countryside and urban settings. Reminiscent of illustrations associated with English nursery rhymes and bedtime stories, smaller "storybook" cottages were also built throughout England and also in northern Europe, especially in France, Holland, and Denmark. In the English Cotswold region, peasant-like homes and wool carder's cottages were made of indigenous limestone and stucco with moss-covered slate roofs. Similar to Cotswold cottages, quaint farmhouses in rural France, Holland and Denmark were constructed with whitewashed stucco walls and thick roofs made of brushy thatch.

In the 1920s, a revival of English and northern European cottage designs surged into favor throughout America, especially with returning World War I American GIs who remembered romantic rural farmhouses that dotted the European countryside—a landscape which framed hopes for a peaceful and much sought-after tranquil and bucolic lifestyle at that time. Architecture and travel books with photographs of British and European cottages helped spark the cottage movement in America, and the advent of American veneering techniques in the 1920s and 1930s helped promote the construction of frame cottages with exterior veneers made of brick, stone, and stucco. In addition, plans and blueprints were published in builder's catalogues and houseplan books, and artists' conceptions of romantic sleepy cottages were used in home decorating magazines,

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<sup>39</sup> Yeomans, Linda. "English Tudors in Spokane." *Spokane Magazine of the Inland Northwest*, vol. 3, no. 5, Nov-Dec 2001, pp.34-37.

greeting cards, advertising logos, children's nursery rhymes, and storybooks like *Hansel & Gretel*. Before long, small cottage homes were built throughout the country with "antiquated" appearances that approximated 16<sup>th</sup>, 17<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup>-century cottages built throughout England and Europe. In America the style was called the Tudor Revival Storybook style.

Perhaps the strongest influence associated with the Tudor Revival Storybook style was a quirky brand of architecture that arose in Hollywood, America's movie capital. The architecture was initially built for movie sets but was also erected as both small studio homes and larger houses for Hollywood's newest class of residents, motion picture stars. Set designs and actual homes were specifically designed to look older than they were. Through the use of materials like broken clinker bricks combined with textured stucco and stone, leaded-glass windows, and wavy rolled-edge thatch-like roofs, the designs for these small homes resulted in an artificially aged look—reminders of quaint, idyllic storybook cottages.

The film industry's expertise at evoking the architecture of distant places and times was unwittingly influential on residential architecture. Exotic settings such as those being routinely seen in motion pictures had previously been available only in published photographs, which in turn had been common only since the turn of the century. By the late '20s, however, movie sets—the product of Hollywood's best architectural talents—were on exhibit to a hundred million American [movie-goers] a week. Such vast exposure proved far more influential on public taste than any static image could have.<sup>40</sup>

### *Stylistic Features*

Defining features of the Tudor Revival Storybook style include the following:

- Construction dates from roughly 1920-1945
- Artificially aged materials and designs that evoke appearance of antiquity
- One or one and one-half story house
- Asymmetrical design, sometimes whimsical
- Steeply pitched roof with front facing gables
- Stone, stucco, brick or wood exterior wall cladding
- False half-timbering
- Massive chimneys, sometimes tapered with ornamental chimney pots
- Recessed entryways, sometimes arched or corbelled
- Wooden doors with leaded-glass lights, sometimes stained glass

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<sup>40</sup> Gellner, Arrol, and Douglas Keister. *Storybook Style: America's Whimsical Homes of the Twenties*. New York: Viking Studio, 2001, p. 16.

- Tall narrow windows with multi-paned glazing, sometimes metal casements and/or leaded windows
- Sloping sidewalls that extend from roof of house (cat slide roof), sometimes built with a concave-curved swoop
- Roof with wood shingles or shakes, sometimes with rolled edges to simulate the look of thatched roofs
- Interior appointments: ebony or walnut-colored woodwork; built-ins; wood and/or ceramic tile floors; plaster walls (some with heavily textured hand-troweled work); wrought-iron light fixtures, wall sconces and door handles; large fireplaces; and beamed ceilings

The Solby House exhibits many of the above-mentioned defining features of the Tudor Revival Storybook style (see Section 7 of this document for a more detailed description). The house also features custom-crafted tinted, leaded-glass sidelight windows made of bottles, called bottle glass, reminiscent of a type of glazing made in the 17<sup>th</sup> and 18<sup>th</sup> centuries when glazing technology was still in its infancy. A throwback to the Vikings, a stained-glass sailing vessel with a Danish flag embellishes the front door. Perhaps the most novel feature of the Solby House is its roof. Invented by William Solby and called “Solby’s Thatch,” the false-thatch roof was made of Zonolite, a non-metallic mineral mined near Libby, Montana.<sup>41</sup> Solby explained that the Zonolite material was ground in water and coupled with a binder that when mixed, produced a putty-like substance which was spread to a depth of three or four inches over the water-proofed roof. Solby said that “we molded this with our hands to represent sheaves of straw, and laid great patches here and there to simulate moss. After it dried, we went over this with a paint preparation to give it color and depth.” Zonolite has superior insulating and fire resistant properties which helped render Solby’s completed roof a fireproof false-thatch design with “perfect insulation to heat and cold”<sup>42</sup> (in the 1940s, wood shingles were installed over the original Zonolite roof to protect it).<sup>43</sup>

Documenting its Tudor Revival Storybook style, the Solby House was described as an “old-fashioned north European type of farm house” where “one almost expects to see a drove of geese come waddling around the corner, or to hear the whir of a spinning wheel inside the casement windows.”<sup>44</sup>

The home is outstanding in its style of architecture, probably being more nearly representative of the European cottage than any home in the northwest... So distinctive was the house which was designed by Mr. Solby, an artist,

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<sup>41</sup> *Good Housekeeping*, May 1927, p. 74.

<sup>42</sup> *Ibid*, p. 75.

<sup>43</sup> Other examples of Solby’s thatch roof design are unknown in Spokane or the Spokane region.

<sup>44</sup> “Publicity for Spokane Home.” *Spokesman-Review*, 24 April 1927.

that it won national attention and was featured with photographs in *Good Housekeeping Magazine*.<sup>45</sup>

The Solby House can be compared to other Tudor Revival Storybook-style houses in Spokane. These include numerous small cottages built during the 1920s and 1930s which have steeply pitched front-facing gables and are clad with brick, clinker brick, stone, and stucco, or combinations thereof. Some are good examples of the Tudor Revival Storybook tradition while others are good examples of the Tudor Revival tradition, revealing only modest Storybook-style influences.

Like the Solby House, the Waldo Rosebush House at 3318 N. Marguerite in Millwood, Spokane Valley, is an excellent example of the Tudor Revival Storybook style. Individually listed on the National Register of Historic Places in 2001, the Rosebush House, like the Solby House, was designed by its owner in conjunction with a prominent Spokane architect (Harold Whitehouse designed the Rosebush House). The home was built for Waldo Rosebush, a decorated World War I veteran who so liked French farmhouses he saw in Normandy that he planned a similar design for his home in the Spokane area. Like the Solby House, the Rosebush House is clad in stucco and features a unique false-thatch roof with a rolled edge. Both homes were built in the 1920s.

### ***Conclusion***

In conclusion, the Solby House is architecturally eligible for listing on the Spokane Register of Historic Places under Category C as an embodiment of high artistic values and an excellent example of the Tudor Revival Storybook style. It is historically significant under Category B as the home of William Solby, noted merchant, decorator, interior designer, artist, and inventor, who designed and built the house to “show how artistic a small home could be and how much comfort and quality could be secured for a little more than \$10,000.”<sup>46</sup>

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<sup>45</sup> “Solby’s Home to New Owner.” *Spokesman-Review*, Dec 1934.

<sup>46</sup> Corbett, Josephine Gilmer. “A Houseful of Color.” *Good Housekeeping Magazine*, Vol. 84. May 1927, 201.

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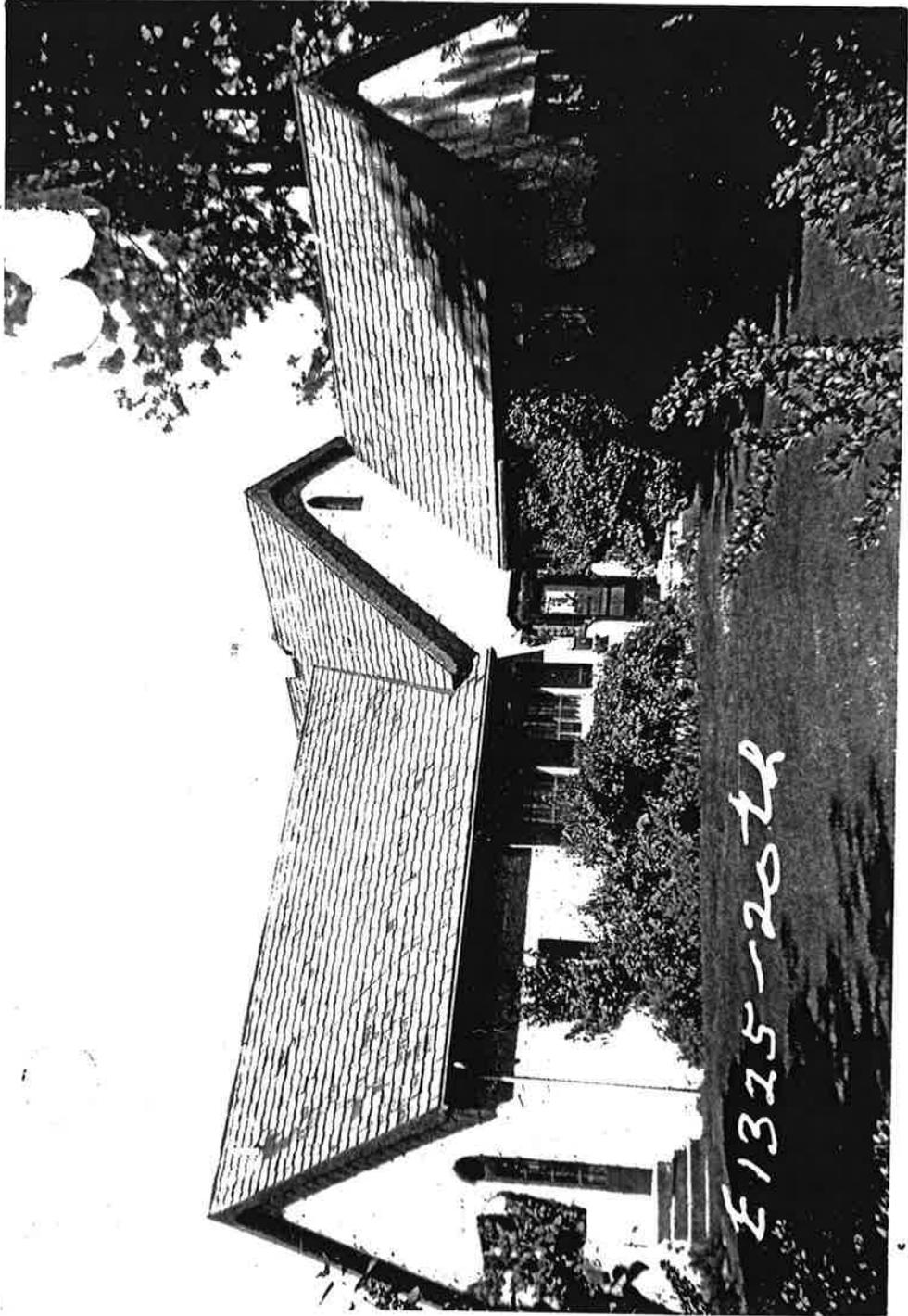
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• MAY • 61

1325-20th

TAX ASSESSOR FILE



This veritable enchanted cottage in the woods is modeled after a quaint farmhouse near Copenhagen



The dining-room is entered through a Moorish arch. Rather high windows are curtained with chintz in Royal Danish pottery design

# *A Houseful of* **COLOR**

*How a Memory of the Old Country  
Became a Reality in the New*

By Josephine Gilmer Corbett

*Photographs by C. S.*

**R**OMANCE and dreams, mixed with paint and cement, have made this house a perfect setting for an Old World fairy play. One almost expects to see a drove of geese come waddling around the corner, or to hear the whir of a spinning wheel inside the casement windows. Perhaps it is curiosity about the spinner, whether it is some lovely medieval lady or some little hunchbacked gnome, which causes people both young and old to stand on tiptoes, with noses pressed against window-panes, trying to get a glimpse of the interior.

"I have tried to carry out that old-fashioned North European type of farmhouse as closely as I dared," said William J. Solby, owner of this artistic home, and a former student of the Royal Academy of Copenhagen. "The outstanding impression of my childhood days," he continued,

visited an old uncle during summer holidays. With its whitewashed exterior walls, its thatched roof of straw, and its many years of weathering, it was indeed a beautiful picture. So, when I was about to build a home of my own, it was only natural for me to strive to emulate this little Danish farmhouse."

Situated on the terrace of a pine-grown northern slope overlooking Spokane, Washington, this artistic cottage holds itself aloof from the many beautiful homes surrounding it. As you approach up a long street, you catch glimpses of mellow pink walls and turquoise shutters. When entering the grounds, you pass between two tall sentinel-like pines about ten feet apart. Suspended across this natural gateway is a wrought-iron scroll from which hangs a lantern of antique design.

The thatch-like roof of the house is per-

the color of weathered straw, broken by brighter spots such as newer sheaves of straw might make. Splotches of very realistic moss are painted here and there. The effect is so charming that you forget it is merely clay and paint. In speaking of it Mr. Solby said: "There are several ways of making a so-called 'thatched' roof, such as wooden shingles or composition shingles, but a great amount of imagination is needed along with them. We experimented with cement molded on the roof, but that had its disadvantages because of weight and cracking; so I decided upon a non-metallic mineral mined near Libby, Montana. We ground this in water and mixed it with what we commonly term 'water-glass' for a binder. This composition was used in a putty-like consistency, spreading it to a depth of three or four inches over the water-proofed roof. We

# A Houseful of Color

here and there to simulate moss. After it dried, we went over this with a paint preparation to give it color and depth."

This makes a roof which is not only decorative to a high degree, but also a perfect insulation to heat and cold, and is fireproof.

Hollow tile forms the inner base of the house walls. On this has been put cement, swiped by a trowel into semi-circular ridges and then painted a soft salmon pink. Against this background the window trims and shutters of turquoise blue make splashes of color.

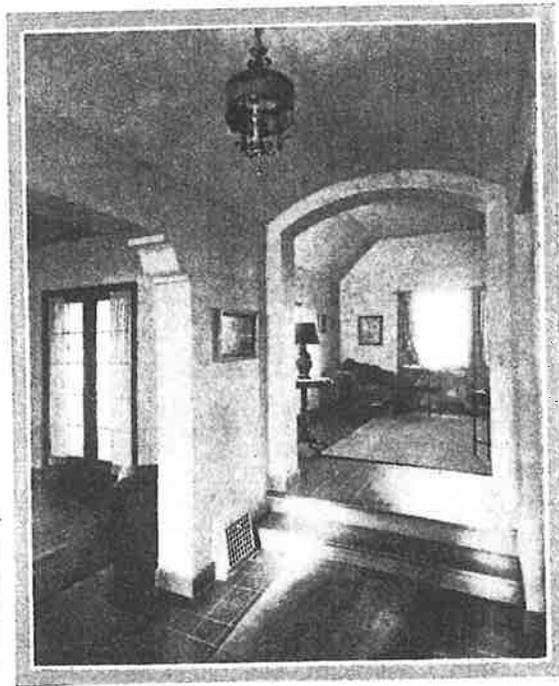
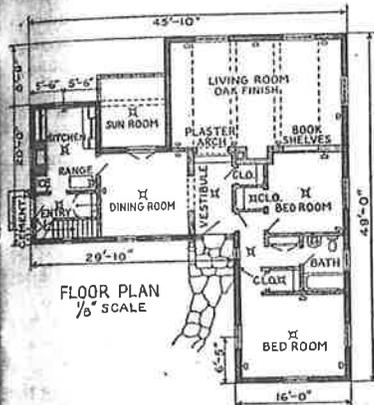
The front entrance is approached over a rose-colored flagstone walk, and two cement steps of the same shade take you up to the sturdy oak door, at the left side of which hangs a replica of the antique lantern over the entrance to the grounds. On either side are oblong windows of amber bottle-glass in leaded rounds, and on the door, worked out in colored glass and

little woodwork in any of these rooms; merely the narrow base-boards, window-sills, book-shelves, and doors. These have been stained a dark brown and filled with lead, as are the beams in the living-room. Steel casement frames, glazed with squares

of plate glass, are used exclusively throughout the house. The hardware is wrought iron with lever-handled door knobs.

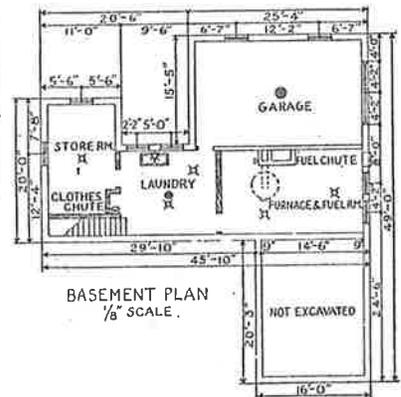
Each of the three large windows in the living-room, two facing north and the other to the east, commands a soul-resting view: the greater part of Spokane Valley, with the foot-hills and the mountains beyond, over which the light and shadow effects are constantly changing. These windows are hung with casement cloth, and the draperies are of hand-blocked linen with conventionalized flowers in blue, jade, rust, tan, and rose on a tan background. They hang to the floor on large rings from wrought-iron rods and brackets.

The center south wall is graced by a molded stone fireplace set flush against the wall. Standing on the floor at either side are two tall torchère lamps of twisted wrought iron, harmonizing in design with the curtain rods and topped by tiny iron ships. Their subdued



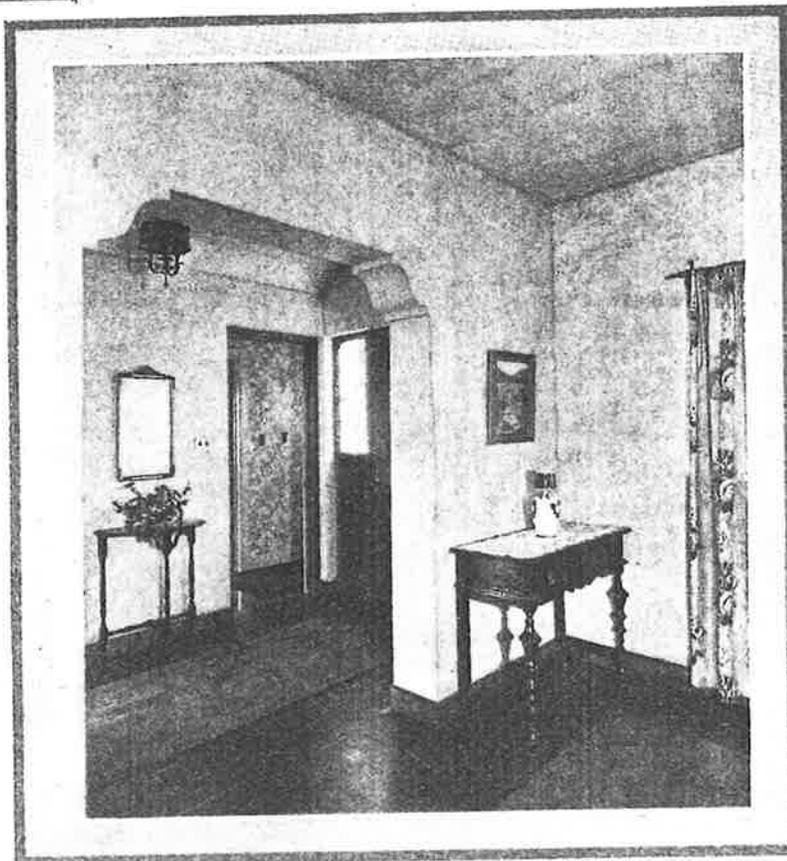
The spacious hall has an arched ceiling. One has an unusual feeling of space and quietude here, partly because of the long shafts of light falling across the floor

The floors in the hall, dining-room, and sun-room are tiled and have the same delightful coloring. There is little woodwork anywhere



lead, a Viking ship, with a Danish flag emblazoned upon one of its sails, which are billowed against a stiff sea breeze—a delightful emblem for a man who loves the sea. This jewel-like glass throws into the hall a warm glow as lovely as sunlight, even on the gloomiest of days.

The spacious hall has an arched ceiling. At the far end, directly opposite the entrance, are two steps leading up through an arch into the living-room. One has an unusual feeling of space and quietude here, partly because of the long shafts of light from the windows, falling across the floor, which is tiled with magnesite in soft, reddish-brown shades. The floors in the hall, dining-room, and sunroom are also tiled and have the same delightful coloring. There is very



glow shines on a large decorative panel, painted by Mr. Solby, which hangs above the fireplace. It depicts the little Danish farmhouse which inspired him to build his home.

Next to the fireplace is an oval arched bookcase which balances the arched entrance with perfect symmetry. The open shelves hold not only books, but some interesting bits of glazed ceramics and several beautiful bronzes. These pieces of bronze form a rich, warm harmony with the antique effect of the stippled walls. A Travertine stone effect has been made by putting a heavy, dough-like composition coating on a smooth plaster base. It was then mottled with a sponge and, when almost dry, evened out with a trowel. After drying it was sized (Continued on page 201)



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## A Houseful of Color

by leaded glass doors. A recessed foot space at the base of these cupboards provides added comfort for the housewife. The woodwork is enameled in mellow ivory. Linoleum in a tiled pattern similar to the magnesite tile covers the floor. The sink and double drainboards are of porcelain. In the corner to the left is installed a porcelain-finished electric refrigerator. The electric range is in the opposite corner. A central light unit of porcelain glass and a service light over the range provide excellent lighting.

Opening off from the kitchen is a service hall with utility closet for reception of groceries and a compartment for vacuum sweeper, brooms, etc. In another compartment is the laundry chute. This passageway has two doors opening out from it; one leading to the basement stairs and the other on to a small back porch.

### In the Sleeping Wing

Two master bedrooms and bath are in a wing separated from the rest of the house by a door leading from the main entrance hall into a smaller hallway. This hallway is covered with a gray tapestry figured paper which lends both formality and space. A small high window with wrought-iron rod and casement curtain adds a decorative quality as well as light. A passageway leads into the bathroom, on the left of which is an unusually large linen closet and chest of drawers for bedding.

The guest room is made sunny and friendly by a gaily-figured English paper over which are scattered cornflowers, wild roses, daisies, and other old-fashioned garden flowers. The large casement window is curtained with case-ment cloth and has draperies of rose silk gauze. The lighting fixture in this room, as well as the one in the master bedroom, is of polychromed antique iron, fashioned to look like a small flower basket, with the little amber and rose-colored globes peeping over the top.

The walls of the master bedroom are covered with a German imported paper with airy sprays of tiny golden flowers and deft touches of sage-green and black. The twisted wrought-iron curtain rods are tinted delicately to harmonize with the paper and the lighting fixture, and from these are hung draperies of soft sage-green silk gauze over casement curtains. This room, being at the extreme end of the wing, has a large casement window on each of the three exposed sides, giving unusual light and ventilation. The floors of the bedrooms and hallway are of white oak and the woodwork is enameled ivory. The hardware is dull brass with glass knobs.

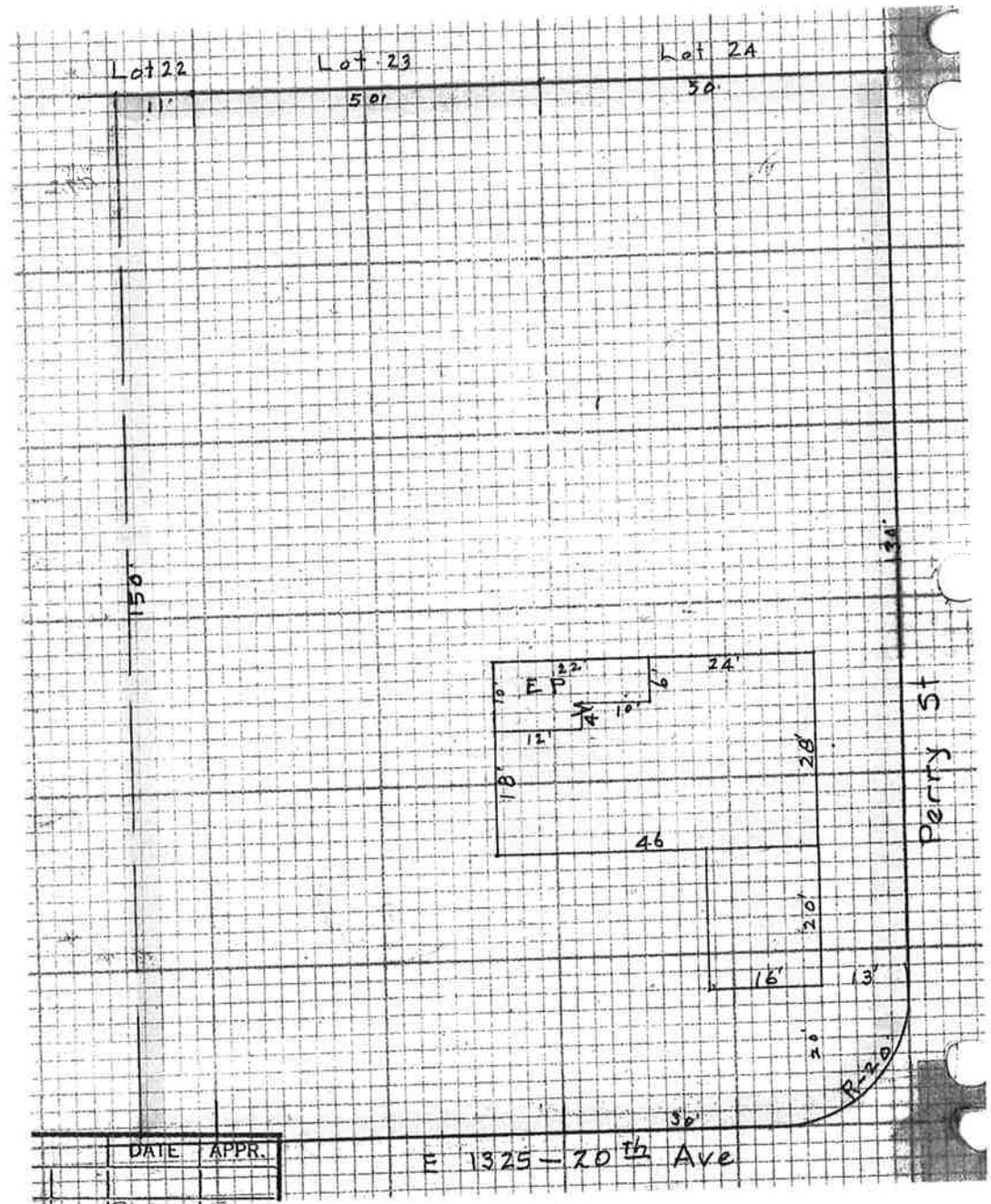
The steep slope of the ground to the rear has worked out to very good advantage in the basement, for it leaves three sides exposed above the ground level. The basement is concrete throughout, with plastered walls which are tinted a light yellow. The wood trims are painted the same turquoise blue as the shutters outside. The basement includes a large garage, well lighted, with running water and a floor drain for the convenience of washing a car. This is next to the furnace room, so that the danger of frozen radiators in the winter is eliminated. The furnace room has a sealed fuel room and lavatory. There is a large fruit room, with a concrete shelf which is part of the foundation, on which the refrigerator motor has been placed to avoid vibration. A laundry room, electrically equipped, is adjoining.

This house was built to show how artistic a small home could be, and how much comfort and quality could be secured for a little more than ten thousand dollars. It may have been built for color, but it was built for wear also. Gazed upon, it seems not like a house in real life, but as one of those little dwellings in the fairy stories, those enchanting hunting lodges in the woods, the cottage where little Red Riding Hood went to see her grandmother, or where Hansel and Gretel scattered the white pebbles so they could find their way home.



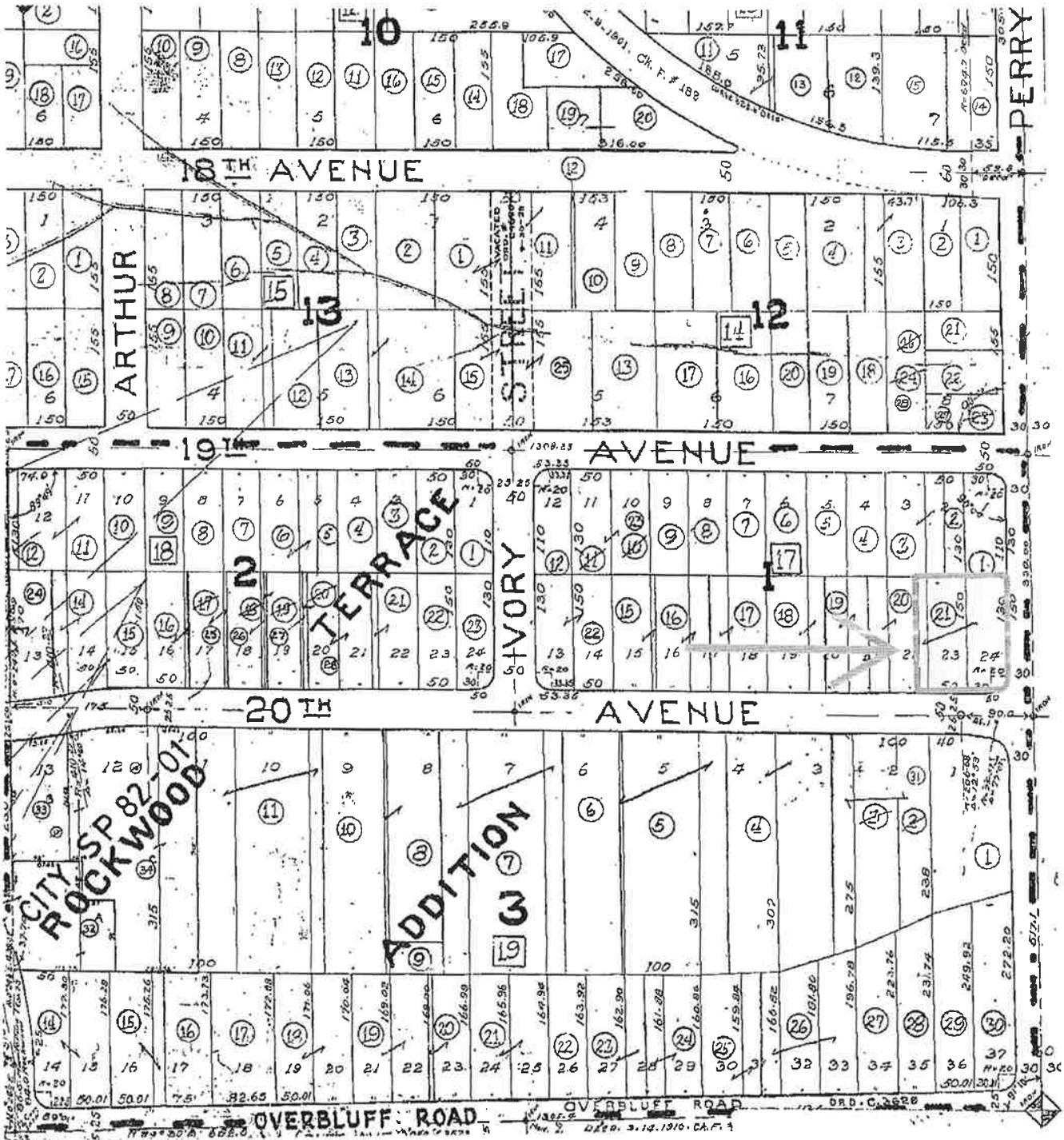
Spokane City/County Register of Historic Places Nomination Continuation Sheet  
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Site Plan Site plan (source: Spokane County Assessor records)



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Plat Map Spokane City plat map, 2006 (source: Spokane County Assessor)



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Photos 1 and 2

South façade of house in c. 1930s (source: Dorn-Steele Collection at MAC).



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Photos 3 and 4 South façade in 2006.



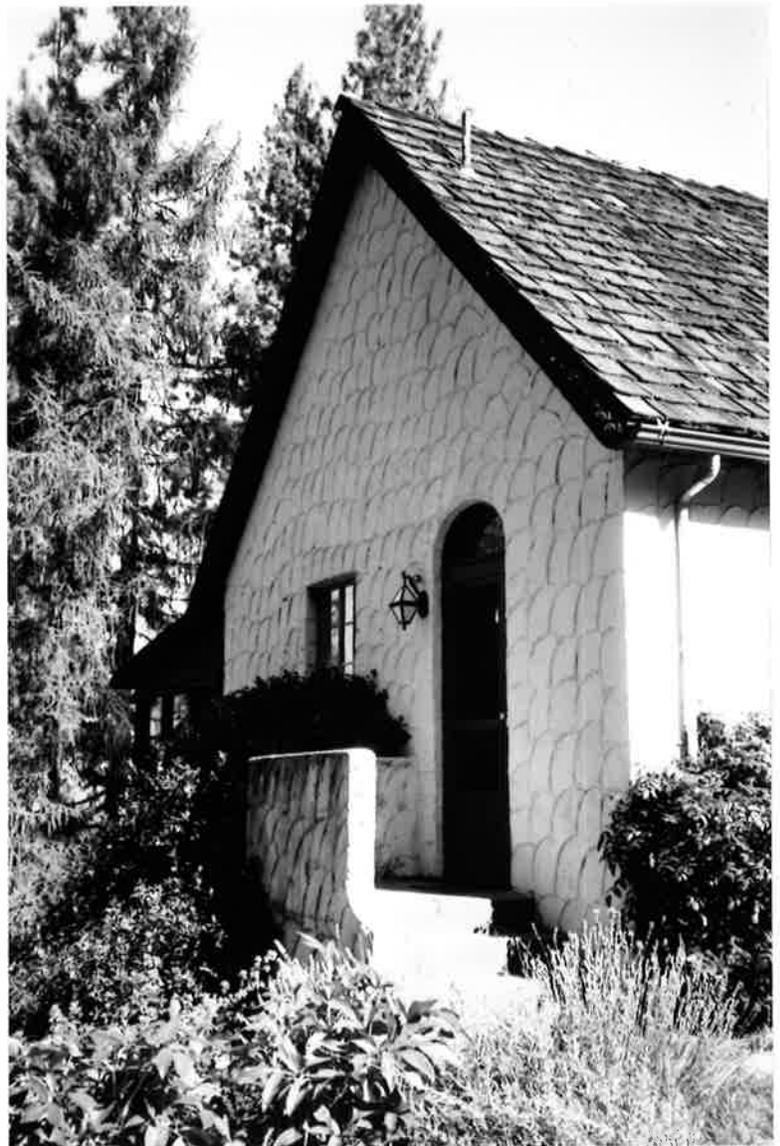
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Photos 5 and 6 South façade front entrance in 2006.



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Photos 7 and 8 West elevation in 2006.



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Photos 9 and 10 East elevation in 2006.



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Photos 11 and 12 East elevation garage door and roof detail in 2006.



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Photos 13 and 14 North elevation of house in 2006.



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Photo 15  
Photo 16

Circa 1930s photo of rock steps at west elevation.  
2006 photo of rock wall and rock steps at north elevation.

