

Spokane Register of Historic Places Nomination

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

1. Name of Property

Historic Name DAVID AND EDITH ACKERMANN HOUSE
Common Name O. M. LILLIEQUIST HOUSE

2. Location

Street & Number 2020 South Rockwood Boulevard
City, State, Zip Code Spokane, Washington 99203-3460
Parcel Number 35291.3301

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"/> district	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes, restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> bcng 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 Jesse and Sara Wolff
Street & Number 2020 South Rockwood Boulevard
City, State, Zip Code Spokane, Washington 99203-3460
Telephone Number/E-mail 509-315-9544 / jesse@awolff.com

5. Location of Legal Description

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

6. Representation in Existing Surveys

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

7. Description

Architectural Classification
(enter categories from instructions)

Condition
 excellent
 good
 fair
 deteriorated
 ruins
 unexposed

Check One
 unaltered
 altered
Check One
 original site
 moved & date _____

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

8. Spokane Register Criteria and Statement of Significance

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

- A Property is associated with events that have made a significant contribution to the broad patterns of Spokane history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction, or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory history.

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

9. Major Bibliographical References

Bibliography is found on one or more continuation sheets.

10. Geographical Data

Acreage of Property	0.56 acres (24,572 square feet) per the 1909 plat
Verbal Boundary Description	Manito Park 2 nd Addition, Lots 1 & 2, Block 11
Verbal Boundary Justification	Nominated property includes entire parcel and urban legal description.

11. Form Prepared By

Name and Title	Glenn Warren Davis, Architect
Organization	
Telephone Number/E-mail	509-535-8653 / glennDavis777@comcast.net
Street and Number	1904 East Thirty-Fifth Avenue,
City, State, Zip Code	Spokane, Washington 99203
Date	15 April 2011

12. Additional Documentation

Map
Photographs and Slides

13. Signature of Owner(s)

J. Wolff JESSE WOLFF
Sara Wolff SARA WOLFF

14. For Official Use Only:

Date Received: _____ Attest: [Signature]
Date Heard: _____ City Clerk
Commission Decision: _____ Approved
Council/Board Action: Approved as to Form: [Signature]
Date: 8/15/11 Assistant City Attorney

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

[Signature]
CITY ADMINISTRATOR, City of Spokane
or

CHAIR, Spokane County Commissioners

CHAIR, Spokane City/County Historic Landmarks Commission

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



13. Signature of Owner(s)

J. Wolff JESSE WOLFF
Sara Wolff SARA WOLFF

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NARRATIVE DESCRIPTION :: CONTINUATION FOR SECTION 7

Spokane City/County Register of Historic Places Nomination

Introduction

Work on the David and Edith Ackermann House was completed in late April of 1912 following a start in mid September of 1911.^{1&2} It is an outstanding authentic example of Prairie School architecture by a young, but experienced, designer who at the time was an architecture student in Chicago.^{3&4} The most obvious characteristics of the Prairie School movement displayed in the house are its predominant horizontal lines established by layered hipped roofs of shallow slope at both the upper and main levels. While the upper roof conforms to the apparent static symmetry of the primary east façade that faces Rockwood, the lower roof is an active counterpoint. It begins at the conservatory entry facing Highland Boulevard, turns the southeast corner of the house, traverses the east façade, interrupted only at the main entry aedicule, and then terminates as a roof to the porte cochere at two massive piers. The horizontal roofs hover above a substantial base formed by walls of the front terrace that effectively anchor the structure to its sloping site. The ground form falls from a highpoint at its southwest corner on Highland Boulevard to a low point at its northeast at Rockwood. There are a half-dozen planning typologies that Prairie School architects were using at the time the Ackermann House was designed. This most closely approximates the Four Square model. Although it is not four square. Like Frank Wright in his seminal 1893 design for industrialist William Winslow, the Ackermann designer presented a classically simple, almost symmetrical public face to Rockwood while developing a flowing free-form pattern in the private rear yard. Openings for windows are incised into the walls of the house without elaboration with A-B-A Chicago windows facing Rockwood and ganged casements elsewhere. Doors openings are similarly restrained except at the main entry. There the Ackermann designer looked to the residential precedent of Chicago architect George Maher who repeatedly used similar highly modeled entry treatments infused with forms favored by Glasgow, Jugendstil and Vienna Secession architects. The pervasive exterior material is roughcast stucco that gives a modern monolithic, sculptural look to the whole. The elevated siting of this Prairie School house within the Rockwood Historic District is dramatic and recalls worms-eye view delineations of Chicago architect Marion Mahony. The Ackermann House has been designated a contributing property of the district and includes the house, its entry terrace and garage. It displays minimal alteration of the striking original exterior design and excellent integrity of the design, craftsmanship, location, materials and systems, as well as its association as a single-family house built within several years of the opening of Rockwood to private development.

Site Description

The site of the Ackermann House is approximately 1.9 miles from the traditional center of downtown Spokane at Riverside Avenue and Wall Street (direct measurement; 2.2 miles by way of city streets). It combines two platted lots and is at the northwest corner of the intersection of Rockwood Boulevard (to the east of the house) and Highland Boulevard (to the south). Just one block east of two stone "gateway" towers marking the formal entrance to the district when approached from upper Grand Boulevard and Manito Park, it was and remains a critical element defining the southern focal point of Rockwood. This particular intersection was featured photographically in a number of large newspaper ads by the Spokane Washington Improvement Company that were designed to entice prospective buyers to purchase a lot in the newly developed district. The Ackermann property is at an elevated position overlooking the intersection with a significant slope that drops approximately 26 feet diagonally across the site from a high elevation of 2273 feet at the southwest corner to a low point of 2247 feet at the northeast corner.

The house occupies a central position on the property with its formal entrance facing Rockwood. The approach to this entry features an in-line pair of monumental stairs with the lower, more gradual flight of broad concrete treads cast on grade. These are flanked to the north and south by 12-inch wide concrete curbs and are interrupted by two intermediate landings. A pair of facing cast-stone benches of a simple Prairie School design are positioned at the upper landing. The steeper flight of stairs is integrated into the architecture of the house as an accessway to an L-shaped entrance terrace which is defined by a low concrete-capped stucco wall on the east and south sides of the house. To either side of this upper flight is a set of Morrison's signature stepped platform rails, also finished with stucco and concrete caps. Below, at the public sidewalk, a pair of similarly designed (but free-standing) platforms with leaded glass lamps, marks the beginning of the entry sequence.

A secondary approach to the house leads from Highland Boulevard to a side entry into the conservatory and living room. Because this walkway has a minor grade differential between the curb and the entry terrace, it is the choice of most visitors. At the beginning of the walkway, near the public parking strip, a pair of flanking stucco and concrete platforms (similar in design, but shorter than the two platforms at the main entry walk) draw attention to the path with two large cast-limestone, Prairie School planting urns. At these platforms, the walkway takes two 90-degree turns in rapid succession, as the entry walk comes into alignment with an opening to the south entrance terrace. This turning walk is a Japanese-influenced Prairie School expression. Half-way down the walk, an informal landscape pathway of finely crushed rock leads to the backyard west of the house through vinca groundcover and past several ornamental Japanese maples, blue hydrangeas, and a low serpentine stone retaining wall.

To the north of the house is a large four-car tandem garage that is set back 56 feet from the curb. Not a part of the original construction or design, the garage was butted against the north side of two piers that support the roof of the house's original porte cochere. Its floor slab is six-feet below the basement level of the house. A high, stuccoed concrete retaining wall separates the garage driveway from the adjacent lawn of the front yard. The driveway is subdivided into a series of trapezoidal slabs, separated by 4-inch wide strips of turf. To the north of the drive is an ornamental planting bed with a high wall of basalt boulders at its west end, near the garage, which screens city waste and recycling bins from public view.

The rear yard of the property is to the west of the house. It features a spectacular one-story high rock garden; a remnant escarpment of the basaltic rimrock that governed the original design of the Olmsted Brothers for Rockwood Boulevard. Between the rock garden and house is a slab-on-grade concrete terrace with a diagonally-scored field of gray surrounded by a border of orthogonally-scored rose concrete, matching the pattern on the street-side entrance terrace. A low wall of randomly placed basalt fieldstones defines the west edge of the terrace with stepped openings leading to a rock garden path and the rear lawn. The south edge of the rear terrace is protected from street view by an imposing 6-foot high basalt wall and a massive cedar and steel gate. A slightly lower basalt wall terminates the north end of the rear terrace as a surround for an outdoor grill. Proceeding downward from this wall and past a raised stucco herb planter (built-in beneath a set of kitchen windows, designed as a complement to the formal east-facing windows of the Living Room and Den), is a serpentine basalt stairway. This, in turn, leads to a winding path of crushed rock down to a small terrace between the garage and basement mudroom in a spot that was originally dedicated to the porte cochere.

While the property today is composed of Lots 1 and 2 of Block 11 in the Manito Park Second Addition, it originally included Lot 3 as well. As reported in the Spokane Daily Chronicle on

November 2, 1912, the speculative contractor purchased Lot 3 as a supplement to Lots 1 and 2 to accommodate "an extensive gardening plan for his new home ... forming one of the most beautiful sites in the Rockwood district." Initially, the property was "parked" in a manner similar to the adjacent boulevards, as well as nearby Manito Park, with a clipped lawn sweeping around the house from the front yard, to the south side, and into the back. Generally, this concept remains intact today. Casually-placed low shrubberies and ornamental plantings provide an accent to the lawn. Although the Rockwood neighborhood was originally defined by a pre-existing pine forest, most native pines gradually died or were removed. This occurred at the Ackermann site. However, spreading deciduous street trees that were introduced as saplings into parking strips by the Rockwood developer, now tower and dominate the landscape, lending both Rockwood and the Ackermann site one of their most distinctive features.

Exterior Description

The exterior appearance of the David and Edith Ackermann House is dominated by its shingled roofs. These are typically of low-pitched hip construction with a projection from the exterior wall face of 5'-3". Eaves generally run exactly parallel to these walls so that the hips take on a more complicated shape than that which is seen in the simple rectangular pyramid roofs of most Prairie School houses. Eave boards are all painted 1x wood. Half-round sheet metal gutters trace the entire perimeter, feeding into round downspouts. The garage, added in 1918 by the first occupants (but not apparently with input from Morrison⁵), has a flat built-up roof with terracotta capped parapets. Most likely, the flat roof was developed in an effort to not block northward views from the adjacent den. In considering the site planning of this house, it must be remembered that when first built, the house "command[ed] a fine view of Rockwood Boulevard, Highland Boulevard and east across the valley to the mountains."² Rockwood Boulevard had been developed to be the most beautiful and prestigious residential street in the city. Unimpeded views of the neighborhood and the spectacular distant natural setting were to be protected and exploited by those with the financial capacity to be residents of the district.

The house is shaped as a two-story rectangular block with basement. A vertical wing projects westward from the northwest corner, accommodating a kitchen at the first floor and a bedroom at the second. Adjacent to this is an added single-story garden room, designed as an enclosed pergola to afford views to the nearby rock garden. The L-shaped entry terrace which enfronts the two street sides of the house is protected by a pair of secondary hip roofs set one story below the main upper level roof structure.

The vertical layering of shallow hip roofs is a characteristic of Prairie School design and is reflective of the movement's influence by traditional Japanese architecture.⁶ These lower roof forms are interrupted by the modeled projecting wall mass that marks the main entry vestibule with a battered, arched shape, reflecting the similarly strong influence of the Viennese Secession and German Jugendstil movements on the Prairie School.⁷ This influence had a profound impact on Chicago architect George Washington Maher, whose work in turn infuses much of the design detailing of the Ackermann House.

To the left and right of the ornamental vestibule archway are large, stylistically related Chicago windows. Each has a sizable center panel of fixed plate glass flanked by wooden casement sash with leaded lites. The mullions separating casements from fixed glazing are substantial and further suggest the importance of Maher to the young designer, Morrison. A variation of these windows is replicated in the bedroom windows at the second floor overlooking Rockwood Boulevard. Elsewhere, on both the first and second floors leaded casements are grouped in double or triple sets in typical Prairie School fashion (although there are several isolated instances where a single casement was installed).

While the placement of exterior windows and doors is generally asymmetrical, determined by interior functional needs and view opportunities, the east elevation was developed with a reserved formal symmetry in keeping with its status as the primary public entry. The combination of a symmetrical public facade with a more irregular functional development of secondary elevations is a characteristic pattern of many Prairie School houses, such as Frank Lloyd Wright's 1993 house in River Forest, Illinois for industrialist William Winslow. However, even this symmetry is tempered to the north by the thrust of the porte cochere and to the south by the roof and low wall of the secondary entry terrace.

All exterior walls of the Ackermann house are finished with George Washington Maher's favored material: roughcast stucco (stucco which has had a pervasive top-coating of small pebbles hurled into its wet brown coat). This technique was made popular in the United States by numerous architects of the British Arts and crafts movement; Baillie Scott, C.F.A. Voysey, W.R. Lethaby, and Charles Rennie Mackintosh (who referred to it as "harling"). Beneath the stucco, all exterior walls of the Ackermann House consist of a single wythe of rough common-bond brick, a 1-inch air space, diagonal 1x sheathing boards, on 2x4 balloon framing. In a few spots, small heraldic shields were applied in the original construction to the exterior walls as an ornamental feature, then covered with roughcast stucco, diminishing their visibility. An exposed variation on these shields is repeated at the top of the piers of the pergola / garden room. At the intersection of the exterior walls and roof soffits, a continuous cove was added as a transition moulding and covered with roughcast stucco as were all soffits. It should be noted that the garage, added five years after initial construction of the house, utilizes cast-in place concrete walls finished with stucco to match the rest of the house's walls.

The exterior color system is simple, functional and reminiscent of both the work of George Washington Maher and numerous architects who contributed to the British arts and crafts movement from 1890 into the 1920's. The rough stucco and canted door and window trim is a luminous cream hue. Trim boards of the eaves and parapets, as well as door and window frames, are a mid-value teal. Storm/screen window and door stiles and rails are a deep charcoal gray. The same charcoal color is seen on the broad ornamental mullions located on the east entrance facade and the west wall of the kitchen. In a few select locations, decorative shields, squares and layered bands are matte black accents. Steel guard railings on the garage parapets and the deck of the northeast bedroom are also painted matte black. Rough-sawn wood beams above the garden room as well as the heavy cedar terrace gate at the southwest corner of the garden room are stained a dark brown color with a faint purple undertone.

Interior Description—General

Development of the house interior reflects architect Earl Morrison's continuing reliance on planning strategies and attitudes that had characterized his earlier residential work. Indeed, given the initial published Neo-Georgian design of the house as excavation was beginning, it appears that although the exterior design was revised during the construction process to express a more contemporary Prairie School aesthetic, general planning and design of the interior was likely left intact, possibly for pragmatic reasons. However, as one moves through the house there seems to be a continuous subtle stylistic dialogue between traditional woodworking as seen in the running trim, living room columns, fireplace surrounds and doors, and simpler Prairie School/Craftsman explorations that are found in casework, radiator screens, newel posts and balusters. It is a comfortable juxtaposition, more pluralistic than dogmatic or didactic. The "missionary zeal" and gesamtkunstwerk purity that characterizes the work of many leading Prairie School and contemporary Teutonic architects is missing. Interiors of the Ackermann house demonstrate

proven English residential planning strategies and a relaxed, inclusive modern reinterpretation of established woodworking forms.

The house has been organized into three zones: public (generally found on the first floor), private (generally found on the second), and utilitarian (generally found in the basement). In addition to vertical layering, the zones are coded by distinctive materials, finish, hardware, and detailing.

Each public room features quarter-sawn oak woodwork that has been given a dark stain and clear satin varnish. Original door and cabinet hardware was selected to coordinate with the wood's rich dark color and pattern. Metal found on ball hinges, escutcheon plates, pulls, and octagonal knobs as well as window fasteners and adjusters is universally an unlacquered antique brass.

Private family-oriented spaces are delineated with satin-sheen ivory-enameled trim, doors and cabinetry. Here original doors and cabinets feature polished chrome metal on ball hinges, escutcheon plates, surface-mounted catch pulls, and knob sleeves. Doorknobs are of a simple, but distinctive bright white porcelain with a circular shape.

All rooms feature crown molding of multi-part assembly on the main and upper floors. A simple wooden cove was installed in the basement. The profile of quarter sawn oak crowns in public spaces differs from the enameled design employed in private quarters. Both are somewhat complex.

Almost all walls and ceilings throughout the house are painted a matte cream color, lending an overall continuity, moving from zone to zone. Originally, these were finished with $\frac{1}{4}$ " wood lath and plaster. Much of this remains but where required for purposes of re-wiring, re-plumbing, and remediation of structural deficiencies, gypsum wallboard with a plaster skim coat has been substituted. In all cases the integration of old and new wall systems is seamless. There are no ceiling penetrations, except in a few spots where openings for required HVAC ducts are covered by painted wooden grills of a pattern compatible with the architectural interior concept.

Throughout the main and upper levels, all floors are of $\frac{1}{4}$ " x 1-1/2" unstained quarter-sawn oak with a clear protective finish. Doors and cabinetry are a flat-panel stile and rail construction. Operable casement windows and lited doors in both public and private spaces feature variations on a triangular pattern, reminiscent of concurrent design work being explored in Vienna (and published regularly in International Studio magazine) by designers Josef Hoffman, Marcel Kammerer, Josef Urban, Otto Pruscher and Gustav Klimt. Careful consideration was given to the visual "weight" of lines in the different patterns as a variety of came widths was employed. Reinforcing bars were judiciously added to resist the effects of movement in the swinging panels as well as fatigue sagging across time. Broad sheets of plate glass were installed in several key locations to take full advantage of special views. Plate glass was still considered to be a fairly innovative material at the time of construction and so was left devoid of the visual complications of artistic leading.

Generally, rooms of the house are quite spacious offering generous views in all directions. On the ground level, the main entry from the east terrace ("L" shaped in plan with a 51'-11" x 9'-2" east leg and a 6'-0" x 16'-8" south leg) leads into a small vestibule served by an adjacent coat closet and then, into a broad (8'-6" by 21'-10") central hall extending from east to west. To the left (south) is the living room (17'-11" x 23'-6") that features an integral conservatory (8'-1" x 7'-7") at its southwest corner. The conservatory serves as a secondary vestibule of public entry, providing access to visitors approaching from Highland Boulevard. The living room has a substantial connection to a formal dining room (17'-10" x 12'-6") via a double-pocketed door

opening in its west wall. This opening aligns on axis with a pair of hinged doors between the dining room and the garden room (32'-7" x 13'-7") further to the west, as well as a pair of doors on the west wall of the garden room that lead to the rear garden terrace (47'-5" x 15'-2"). An opening in the north wall of the garden room gives direct access to the kitchen. The kitchen, in turn, connects to the formal dining room through a butler's pantry (7'-5" x 10'-1"). Alternatively, the kitchen can be accessed directly from the main entry hall through a short passage that passes a door to the basement stairway into a trapezoidal vestibule that services not only the kitchen (12'-4" x 19'-0"), but also the guest bedroom (14'-10" x 9'-6") and guest bath (6'-10" x 5'-4"). Completing the main level of the house is a den (14'-10" x 12'-8") that is separated from the entry hall by a pair of hinged doors, located beside the stairway to the upper level in the hall's north wall. Ceiling height of the ground level is generally 9'-0" above finish floor.

At the top of the entry hall stairway is a large private chamber hall (12'-10" x 15'-9") that gives access to each of the family bedrooms. Four bedrooms are set in a classic Prairie School pinwheel arrangement around the central hall. At the southeast corner above the living room is the master suite that includes a bedroom (18'-3" x 24'-6"), bath/washroom (8'-11" x 8'-0"), steam shower and water closet. At the southwest corner above the dining room is the nursery (14'-10" x 11'-10"). Above the kitchen in the northwest corner is a child's bedroom (12'-4" x 13'-8"), with another child's bedroom (14'-10" x 14'-0") in the northwest corner of the house above the den. Completing the upper level family suite is a large laundry room (10'-6" x 8'-0"), centrally located at the top of the stairs on the west side of the house, a compact reading nook at the center of the north side, and a children's bathroom (10'-9" x 6'-4") positioned between the reading nook and northeast bedroom. Ceiling height of the upper level is generally 8'-6" above finish floor.

The basement can be accessed from three points: from the main level entry hall through a short oak door and down a flight of stairs; from the porte cochere terrace (9'-11" x 11'-0") that mediates between the garage and an informal family entrance hall (13'-4" x 12'-8") below the den; and finally, from a service door below the kitchen that gives ready access to a room housing HVAC equipment as well as electrical and communications gear. The basement stair leads to a landing that gives an option of moving to the north through a wall opening and down several steps to the family entrance hall (which has a connected storage room that is positioned directly beneath the north end of the east terrace at the main level of the house), or to the south down several steps to a large family room (27'-11" x 22'-4"), originally designed as a "billiard room." An opening in the west wall of the family room leads to a children's room for play, craft, and computer activities (24'-10" x 12'-1"). An opening in the north wall of the children's room gives into a utility suite that includes a laundry room (11'-10" x 7'-7"), water closet (11'-10" x 4'-3") and equipment room (14'-4" x 9'-3"). The children's room, laundry room, and water closet are all at an elevated position relative to the other rooms of the basement. Given the massive presence of sub-surface native basalt on the property, it is likely the change in grade was the result of a decision to limit expensive excavation in more utilitarian areas. Ceiling height of the basement level is generally 8'-2" above finish floor and 6'-9" above finish floor in the shortened area on the west side of the house.

Interior Description – Level One Specifics

The main entry hall features on its north side a 3'-9" wide stair that leads upward to the family's private quarters. The beginning and top of the stairway are marked by large newel posts. Their splayed shape with hipped cap is suggestive of the furniture design work of Charles Limbert and, to a lesser degree, Harvey Ellis. Both had been active in Chicago and throughout the Midwest in the early years of the twentieth century. Their design attitudes were influenced by most of the same European sources that had operated on the architecture of George Washington Maher. A

simple colonial rail cap is carried by a series of Limbert-style wooden fret-sawn baluster slats in a repetitive A-B-B-A pattern on the guardrail of the stair and the second floor stair opening above. The crossed pattern found in the "A" slats is reminiscent of a similar motif used by Morrison extensively in his design of exterior brickwork for the McGoldrick House at 547 East Rockwood Boulevard in 1911. Treads of the stair are bullnosed and of a material and finish that matches flooring of the first and second floor. Risers are of dark-stained and varnished quarter sawn oak, conforming to the standard of adjacent baseboards. The stair is protected by a continuous oriental runner. A large brass and glass lighting pendant is suspended from the ceiling above the entryway into the hall with a smaller fixture suspended in the vestibule. Floor-mounted cast iron, house-standard radiators are positioned at the extreme east and west ends of the hall. These are perfectly functional and appear to be a part of the original construction. They are finished with a medium bronze metallic paint (as are all radiators that are near oak woodwork; radiators in rooms with enameled woodwork are finished with an eggshell ivory enamel).

A broad 14'-3" wide wall opening separates the entry hall from the living room. Doric columns of dark stained and varnished quarter-sawn oak are set to the east and west sides of the opening. Directly across the room, but not on axis, is a massive fireplace that is perhaps the finest example of the house's original finish carpentry. Its material and finish matches that of the columns, but it presents a Roman Doric order in its flanking pilasters and mantle entablature. Curiously, the development of the gutta and triglyph elements are more or less formally correct (as are generally all aspects of the ordered elements of the living room entry and fireplace), rather than exhibiting the stylized re-interpretation that commonly characterizes the work of George Washington Maher. As stated before, Morrison's stylistic explorations on the house interior are much more restrained and reflective of his earlier work than are exterior efforts. Crown, base and opening casements similarly reflect this more conservative interior attitude. It should be noted that the dark brown, hand-made tiles with vegetal motif found in the firebox surround, as well as the dark brown ceramic mosaics and bronze accents of the hearth are not original to the house. Above the mantle, moulding remnants suggest that the original fireplace design included additional woodwork that perhaps framed or flanked a mirror or artwork. There is no way of knowing at present what the actual nature of this treatment was.

To the left (east) of the fireplace is an alcove with a window seat (doubling as a radiator shroud) that offers a perfect view upslope across Highland Boulevard to the recently completed A. W. Witherspoon home by architect Charles Wood^a and the Grinnell home by Cowley and Rigg (later the home of Max Ackermann, David Ackermann's brother). These three houses received considerable attention in the local press. Together, the grouping formed a centerpiece at the southern end of Rockwood.

The window seat in the alcove, like the adjacent fireplace, represents a definitive example of original finish carpentry in the Ackermann House. However, rather than a classical Roman Doric treatment, it has been given a much simpler Craftsman appearance. This continues a surprisingly comfortable stylistic dialogue in the house that began with the newel post and balusters in the main entry hall. Oak shrouds found on low radiators in the conservatory to the southwest of the living room and in the den across the entry hall to the north are not original to the house and are not very successful imitations of the original found in the fireplace alcove.

A pair of heavy oak sliding pocket doors separate the living and dining rooms. The doors are a stile and rail design with a single flat center panel. The sliding action remains excellent after nearly a century of use. The dining room once featured a six-foot high continuous wooden wainscot around its perimeter. This was replaced at some point by a wallcovering that was not reflective of the house's original interior character. When removed, traces of the wainscoting

were exposed. The walls are now covered by a wallpaper of deep, saturated colors designed by the British arts and crafts movement architect C. F. A. Voysey near the turn of the century. All doors in the dining room, including the sliding doors, the pair of leaded glass doors that once accessed the rear terrace and a single double-swinging door to the butler's pantry are in original condition and feature original hardware.

Through the pair of leaded glass and oak doors on the west side of the dining room is the garden room. This ten-foot high space is totally enclosed but designed as if it were a pergola. Its character and horizontal massing relationship to the house is very similar to garden rooms and attached pergolas designed by George Washington Maher for many of his Midwest residential commissions from 1905-1915. The room is bracketed on its east and north sides by walls that were originally exterior backdrops for a small garden terrace. Its southeast corner projects 7'-10" beyond the exterior face of the dining room's south wall. Its northwest corner projects 3'-10" beyond the exterior face of the kitchen's west wall. Beginning at these two corners, a series of seven piers at once define the room and support massive boxed wooden beams overhead that extend from east to west and north to south. Shaped tails of the beams project 3-feet beyond the face of the piers below. Each pier is fully finished inside and out with roughcast stucco. Between adjacent piers a low sill wall carries broad windows of plate glass. While most of this glazing is fixed, ventilating panels at the southeast and northwest corners are operable casements. A series of three door openings in the west wall allow immediate access to the adjacent concrete terrace. Just as the large Chicago-style windows in the east entry façade have an undecorated fixed center panel of plate glass flanked by operable casements of ornamental leaded glass, the window system of the garden room is without leading, giving an unobstructed view to the spectacular nearby rock garden. However, as in the east façade casements, the center panel lites of each door features a leading pattern which matches that found in the pair of doors at the west wall of the dining room.

Between the beams of the garden room is a ceiling finished with clear 1x4 tongue and groove cedar boards, whitewashed but with a faint tinge of teal, and a set of shallow east-west purlins that match the beam finish. Two 4'x4' skylights and one 4'x6' are distributed along the major north-south axis of the space. Each skylight has a laylight at its base to preclude direct view to the actual skylight glazing as well as the sky. The laylights have structural muntins, also finished to match the beams, that carry panels of creamy opalescent art glass. Even in the darkest gray days of Spokane's long winters, the garden room is suffused with a warm golden daylight. A colorful cement-tile floor complements the cheerful overhead daylight and brilliant colors of rock garden flowers. The complex circular graphic pattern of the tiles is suggestive of the geometric Moorish and Owen Jones influenced ornamental work being practiced in Chicago by Louis Sullivan and other designers in the 1890's and early years of the twentieth century. Tile colors bring together all of the colors of the Ackermann House exterior. One of the primary pursuits of Prairie School architects was to strengthen the interaction between indoor and outdoor spaces. With large expanses of glazing and striking vistas in all directions, this was certainly a central design objective throughout this house as well.

The east and west walls of the garden room, which become exterior walls at the upper level of the house, have a painted 92" high board and batten wainscot with a projecting plate rail at the top that is supported by dentil blocks at 13" centers. While wainscot boards are unadorned, the battens spread at the top in arcs suggesting the design influence of Charles Limbert. The wainscoting and integrated bookshelf cabinet at the northeast corner of the space are of a butter-cream color. This cabinet is designed in a manner that is described below in the kitchen casework description.

The kitchen area that services both the garden and dining rooms is subdivided into two spaces; the larger primary food preparation area (which opens directly to the garden room) and the smaller subordinate butler's pantry (which opens directly to the dining room and indirectly to the garden room through a double casement window). A double-acting door that originally separated the two spaces has been removed for functional reasons. Flooring strips of house-standard quarter sawn oak helps to visually unite the two spaces. Similarly, all walls of the kitchen and butler's pantry have been painted with the house-standard ivory color.

Both spaces feature simple painted casework of a similar design. Cabinets are an inset style with $\frac{1}{4}$ " beaded openings for doors and drawers. Doors all have 3" stiles and rails with squared edges and flat center panels. Side panels, especially the refrigerator's south panel, are more developed with the inclusion of geometrically-placed 3" battens. With the exception of pantry cabinets located adjacent to the refrigerator, all wall cabinet doors feature art glass center panels; leaded with narrow comes in a rectilinear Prairie School pattern and glazed with barely transparent wavy seed glass. All cabinets abutting the walls are painted with a durable satin finish catalytic conversion varnish. Painted cabinets in the primary kitchen space are a rich butter-cream color while those in the butler's pantry are a pale teal. Countertops are similarly place-specific; unpolished, unsealed soapstone in the kitchen and cherry-stained maple butcher block in the butler's pantry.

There are three hand-molded fireclay sinks under-mounted to these tops; all of a glossy white finish and marked with blue "Shaws of Darwen" stamps. The large double-compartment scullery sink at the west end of the kitchen is set below a large transomed window set that is similar in design to the large Chicago-style picture window assemblies found in the living room and den. However, the kitchen window sash, frames and trim are all painted in an ivory color that recalls the utilitarian service function of the original space. A similar, but smaller single-basin rectangular sink is placed toward the east end of the kitchen for vegetable preparation. The heavy scullery and prep sinks are both of an "apron" style and are each carried on maple shelves whose leading edge is exposed. The butler's pantry sink is smaller and round. All three sinks have utilitarian built-up deck-mounted polished chrome faucet sets (the scullery featuring articulating double joints) that were manufactured by the Chicago Faucet Company. Faucet handles are porcelain with chrome accents.

There are two special features of the kitchen that immediately command attention. The first is a spectacular cast-iron gas-fired four-compartment Aga range. This classic British cooking piece has a distinctive eggplant porcelain glazing. Between the range and the upper ventilation cabinet of painted wood is a Motawi tile wainscot, mottled dark green in color that continues along the full length of adjacent countertops as a backsplash. The tile field is interspersed with deeply sculpted matching accent tiles that reference the design work of celebrated prairie school architect George Grant Elmslie who practiced during the late nineteenth and early twentieth centuries in Chicago and Minneapolis. The second center of gravity in the kitchen is a large work island of quarter-sawn oak. Its four corner posts recall the design of newel posts in the main entry hall while its decorative panel battens are similar to the entry hall stair's balusters. The dramatic large scale of cabinetry and appliances in the kitchen is counter-balanced by an expansive wall-to-wall, counter-to-ceiling view of the rear yard with its massive stone walls and sweeping rock garden.

The original maid's quarters, a bedroom and bathroom, are located adjacent to the kitchen, completing what was once the main level service suite. Today both rooms have been re-dedicated to the use of guests. The simple bedroom is configured just as it was when the house was built. It is protected by the shadowy porte cochere and looks to the north across the small terrace at the basement entrance to a roof garden of sedum and ornamental grasses above the garage. The

adjacent guest bath has a white free-standing tub with exposed polished chrome shower and tub faucet sets. Valve handles are white porcelain. A shower curtain ring, also of polished chrome, is suspended from the ceiling. A triangular small white wall-mounted lavatory, with a recessed medicine case of enameled wood above, is set into a corner to maximize unobstructed floor space. The guest bath floor has a field of octagonal green marble mosaic tiles with alternating flamed and polished finishes. Around the perimeter is an outside border of polished white rectangular soldier mosaics coupled with a simple interior string border of polished white liners featuring Prairie School looped corners.

The den in the northeast corner of the house and adjacent to the formal entry hall completes the main level. It is viewed from the hall through a pair of oak doors that have leaded glass center panels. The den has oak-framed windows in its east and north walls. The large east window cluster is the twin of the special east window of the living room. It looks onto the east terrace and Rockwood Boulevard below. Its original distant view to the Spokane valley has long-since been blocked by a mature stand of street trees that were planted as saplings several years before construction of the Ackermann house. Originally, the east window of the den also gave a view of arriving guests as they climbed a short flight of stairs from the porte cochere to the entry terrace. However, this stair was removed following conceptual abandonment of the porte cochere. The smaller, simpler north casement window of the den once looked through a thicket of pine trees to the beautiful Anderson-built houses of Upper Terrace. This view was destroyed in the 1960's when the owner of the Ackermann house built a large two-story "Leave It to Beaver" house on the southwest corner of Upper Terrace and Twentieth Avenue.

Oak flooring of the room is complemented by a pair of original oak cabinets in the northeast and southeast corners, facing south and north respectively. The cabinets frame the view to the east. They have shallow book shelving above and deeper storage carcasses below. Their design is simple, reflecting an influence of the English arts and Crafts movement more than the American. An original radiator set below the sill of the east window is protected by an oak eggcrate shroud, similar to the original design of that beside the living room fireplace but not matching. Brass sconces on the west wall give a low level ambient illumination.

Interior Description – Level Two Specifics

Upstairs, the central circulation hall provides easy access and visibility to the four bedrooms as well as the laundry room and reading alcove. Its simple ivory coloring, wood floors and enameled moldings match those found in the service suite of the main level and all of the bedrooms on the second. Projecting sconces with linen shades offer good overall illumination for safe passage when moving from room to room at night. Its irregular shape with alcoves leading to the southwest and northwest bedrooms plus the secluded reading alcove give a special identity to each of these places.

While each of the three children's bedrooms has identical finishes and a similar rectangular development, each enjoys unique views and geographic orientation that lend a distinctive character. Their elevated position and proximity to spreading limbs of massive neighboring trees give them a tree-house quality. The southwest bedroom has windows that look onto Highland Boulevard to the south and the rock garden to the west. The projecting northwest bedroom, though farthest removed from the street has three exterior walls that give a distant view of Highland Boulevard to the south, a sweeping view of the entire rear yard to the west and north, and a glimpse of Upper Terrace Drive beyond the garage roof garden to the northeast. The northeast bedroom looks directly onto Upper Terrace and Rockwood Boulevard. On its north wall is a pair of glazed French doors that lead to a small iron-railed tea balcony, protected

overhead by a portion of the broad cantilevered hip roof. The closet of this bedroom features some original painted casework that includes a series of projecting bonnet mounts.

At the center of these bedrooms is a laundry room. With a view to the rock garden through a pair of leaded glass casement windows this is a bright, airy space. Daylight spilling into the room from the western sky continues into the central stair hall through a large leaded glass light in the door. There are two washer/dryer sets in the room; one at the north wall and one at the south. Both are built into painted cabinetry, similar to that employed in the kitchen but topped with white Carrera marble. A wall-hung white service sink adjoins the north cabinetry while the south cabinets provide additional storage space. An open shelf above the north cabinets and sink has a wall-to-wall hanging rod for air-drying. Opalescent hexagonal green glass mosaic flooring tiles in the laundry room is serviceable and elegant.

Nearby, between the northwest and northeast bedrooms, is the children's bathroom. It has a white bath in its northwest corner with a polished chrome wall-mounted shower/bath faucet set featuring white porcelain-handles and exposed valve and riser piping. A polished chrome shower curtain rod is suspended from the ceiling. On the east wall is shallow vanity cabinetry that supports white cantilevered lavatory bowls. Above each is a projecting mirror with a glass shelf and stainless steel frame. Between the two mirrors is an exposed medicine tower cabinet of painted wood and obscure leaded glazing. The leading is of a rectilinear Prairie School pattern. The vanity cabinet turns at the north wall of the bathroom and terminates just beyond a window at a high cabinet of painted wood, leaded glass and wooden fret sawn grill panels. This cabinet shrouds an original cast iron radiator below and houses vented towel storage above. Artisan-crafted glossy gray-green ceramic tiles in a staggered brick bond are a special feature of the room.

To the west of the children's bathroom is a secluded reading alcove with a dedicated casement window on its north wall. A tall semi-recessed painted wood bookshelf at the front of the alcove reserves space near the window for a comfortable lounge chair and small table. Originally, this was simply a passageway connecting the upper level hall to a narrow servants' stair that led to the kitchen on the main floor and utility spaces in the basement. As the stair was abandoned and its upper level portion incorporated into a wardrobe closet in the northwest bedroom, the passageway became available for a new purpose.

Adjacent to the reading alcove is a passageway that leads to the northwest bedroom. On the north wall of the passageway is an extensive full-height linen cabinet. This is notable as one of the three remaining pieces of original cabinetry in the house (the others being the oak storage cabinets and bookshelves in the den and the small built-in wardrobe cabinet in the northeast bedroom). Its construction and style set precedent for the "utilitarian" painted cabinets introduced into all three levels of the house.

The master suite at the southeast corner of the house has been given arguably the most desirable position in the entire house. Directly above the living room, it too enjoys a view to the intersection of the two boulevards and their beautifully landscaped parking strips, as well as the celebrated homes Witherspoon and Grinnell houses across Highland. However, its elevated promontory was intended to place the master bedroom in the treetops providing an enhanced unimpeded 270-degree view of the surroundings, which at the time of construction would have included the Spokane valley and the state-line area to the east.

The master bedroom is quite large and asymmetrically developed about a north-south axis that centers on a fireplace in the middle of the south wall. In addition to the large ornamental Chicago-style windows in the east wall that are similar to those in the living room, there is a double

casement opening to the east of the fireplace and a triple casement to the west. Painted full-height wardrobe cabinets extend across the entire length of the west wall. The southern third are shallow, designed to store shoes, hats and smaller objects. The doors of this range are stile and rail wood with solid flat center panels. A ladder-like series of thin intermediate rails is interrupted by broader decorative vertical muntins that have been given a shallow arc suggesting a fin de siècle Glasgow or Vienna design impulse.

The cabinets that complete the west wall are deep wardrobes with similar stile and rail "ladder" doors. However, these have center panels of leaded translucent cathedral glass with swirling colors of green, violet, pink and cream. Comes of the glazing are configured as a light rectilinear counterpoint to the regular repetition of the narrow intermediate rails. Interior cabinet lights are illuminated automatically as a door is opened, and remain lit for a short time after the door is closed, showing off the glass in a "lantern" effect. The series of four wardrobe cabinets is interrupted by a slightly projecting high dresser. This has a white and grey Carrera marble top with a shallow set of kerchief drawers at its back and a full-width, full-height mirror above. A painted decorative steel band climbs the front of both sidewalls of the dresser recess in gentle curves before coming together just below the dresser recess soffit. The west wall cabinetry culminates in a radiator bench seat of painted wood that is a variation on the radiator bench beside the living room fireplace. This bench also abuts a fireplace.

The master bedroom fireplace projects two-feet from the exterior wall into the bedroom. It has a pair of classical fluted pilasters at its two corners, visually supporting a mantle entablature that wraps all three sides of the fireplace breast. All of this original beautifully executed woodwork is painted and frames a firebox frieze of gray-green ceramic tiles. The tile work features a unique joint pattern, molded liners at the perimeter and firebox edges, and special molded Motawi accent tiles, repeating across the top of the field, with a Chicago school design reminiscent of Louis Sullivan and George Elmslie work. A hearth of similar tile protects surrounding quarter sawn oak flooring.

Directly in front of the fireplace is a large bed, recessed into an island of built-in wardrobe cabinetry that matches the deep glazed cabinets on the bedroom's west wall. On the side of the island opposite the bed is a sequence of four wardrobes and a recessed dresser identical to the west wall set. A narrow passageway separates these wardrobes from the bedroom's north wall. The east and west ends of the island provide artistically framed full-height dressing mirrors, each with a dedicated overhead sconce. At the bed, wardrobes give way to lower built-in nightstands and special headboard paneling of quarter sawn oak. Each side of the bed has an articulating reading lamp that projects from the overhead panels. A decorative painted steel strap, similar to those found above the dressers, spans the full length of the island soffit above the bed.

At the northeast corner of the bedroom is a broad opening leading to the master bath. The opening is closed by a massive rolling door inset flush to the face of the bedroom's north wall. The door is glazed with cathedral glass and two central jewel prisms. The bath room is not overly large but allows for comfortable use simultaneously by the owner's. It has a 12-foot high vaulted ceiling with crown molding similar to that found throughout the upper level. However, in the master bath, the crown serves to conceal a continuous string of cove lights. High casements, just beneath the broad overhang of the upper roof, admit daylight and allow for an eye-level view of Rockwood Boulevard.

The floor of the master bath is covered with diamond-shaped mosaic Celeste marble tiles of a pale gray-blue color, bordered by a continuous band of 1x3 white marble soldier mosaics. A large white free-standing tub with traditional polished chrome plumbing floor risers and faucet as well

as white porcelain valve handles is located in the northeast corner of the space. Washstands of white Carrera marble, stainless steel under-mount sinks and polished chrome frame and fittings are set in the northwest and south west corners in front of wall mirrors that extend from painted wood bases to a continuous painted wood trim board that encircles the room at door and window head height. The lavatories are each illuminated by simple colonial sconces with a satin pewter finish. These complement a similar large chandelier hanging from the vault in the center of the room. Between the northwest washstand and the tub is a glazed tower cabinet that reaches to the crown molding. This is fitted with unlacquered brass hardware designed by Glasgow architect Charles Rennie Mackintosh. These door and drawer pulls were used throughout the entire master suite. To the side of each washstand is a fully recessed, mirrored wooden medicine case with electrical outlets and glass shelving inside.

Two trim-less, 3/8-inch thick, translucent "glue" glass doors are set between the washstands. Each has a pair of polished self-closing stainless steel spider hinges and a long polished chrome colonial-style pull. The northwest door leads to a water closet while the southwest leads to a steam shower that features rectangular Celeste marble tiles on all surfaces except a cantilevered white Carrera marble corner seat. As do all showers in the house, this has exposed polished chrome plumbing with a large "rain-type" shower head. A polished chrome steel channel separates the two doors and protects towels hanging from an elevated hook from over-spray.

Interior Description – Basement Specifics

A simple hand/guardrail of painted Douglas fir protects the carpeted stair that descends from the main level entry hall to the basement. As mentioned above, the carpeted stair hesitates at a low landing near the floor level giving access to the family entrance hall on the north or the family room toward the south. The family's entrance hall is well organized but utilitarian. It has continuous full-height painted wood casework along the east and west walls with a door to the porte cochere terrace on the north. It flooring is linoleum sheeting of a deep scarlet color. The casework includes five open storage spaces (one for each family member) for coats, boots, backpacks, sports gear, and so forth. At the northwest corner, base and wall cabinets have been provided as a staging pantry, supplemented by a full-size refrigerator at the side. In the center of the east wall, a door leads to a walk-in multi-purpose storage closet.

The family room originally served as a billiard room. It has a large brick-faced fireplace on the center of its south wall with a simple painted stile and rail mantle. The room has marginal views to the outside through two of the house's original window openings: an arched window in the east wall and a small rectangular window, high on the south wall to the west of the fireplace. The east window looks through a crawl space beneath the east entry terrace to a second opening in the east wall of the terrace. The south wall looks through a crawl space beneath the floor of the south conservatory entry to an exterior window in the conservatory's south foundation wall. While these windows are not very successful for daylighting or view purposes, they are remarkably effective in mitigating the subterranean ambience of the basement. Presently, the concrete floor slab is covered with a padded carpet, wall-to-wall. This replaces the original deteriorated system in which sleepers that carried a finish floor of 1x4 tongue-and-groove Douglas fir planks were cast into fluid concrete. In the middle of the room are two exposed 10-inch by 10-inch heavy timber posts that drag vertical loads from the first and second levels to basement footings.

The children's playroom is several steps higher than the family room and immediately adjacent to the west. The space was originally subdivided into a laundry room, a cold-storage room, and a passageway that led to the utility area and the basement service door. The playroom features full-height painted casework for art and craft projects and supplies, as well as toys and games. It extends across most of the north and west walls of the space. A cantilevered computer counter

spans the entire south wall beneath an original window that brought daylight to the cold storage room. Because of its very low ceiling height, this space has the only contemporary recessed lighting fixtures to be found in the house. The playroom has a deep scarlet linoleum floor similar to that found in the family entrance hall.

The durable red flooring continues into the basement laundry area to the north. As in the upper level laundry room, the washer and dryer here are screened by painted casework panels and a charcoal gray linoleum panel countertop, edged with natural (sealed) steel bar stock. The laundry equipment occupies a floor area that originally accommodated a two-story servant stair from the kitchen and maid's quarters. A wall-hung white service sink with a polished chrome wall-mounted faucet set on the west wall supports both laundry and crafts activities. A narrow half bath immediately west remains fully functional as it did when it initially served the billiard room. On the opposite wall of the laundry corridor is a door to what was once an enormous room housing the furnace and fuel storage. Half of this original space was transformed into the family entrance hall. A short service door leads from the laundry corridor to a concrete landing near the porte cochere. As with almost all aspects of this house, the original planning of utility and service facilities were beautifully and efficiently resolved. Visits by delivery or maintenance personnel could be quickly made with minimal intrusion on the life of the resident family.

Original Appearance

The first newspaper article to describe the house was a projection published in the Spokane Daily Chronicle on September 17, 1912 (page 15, column 1) as construction began:

WILL HAVE FINE HOME

Lilliequist Residence to Be of Elaborate Design

The new \$25,000 home to be built by O. M. Lilliequist in Rockwood commands an excellent view of the entire district. The site extends for 170 feet on Rockwood boulevard and 150 feet on Highland boulevard.

The residence will contain 12 rooms and will be finished in oak and mahogany. A spacious living room, a large reception hall and a front parlor of artistic arrangement will feature the first floor. The house will have three tiled baths and the plumbing throughout will be solid porcelain.

There will be five bedrooms on the second floor, finished in white enamel and with oak floors. The servants quarters will be in the basement. The construction will be of brick covered with stucco. To the rear of the residence will be built a garage sufficiently large to accommodate two cars.

Work on the construction has already started. Earl Morrison is the architect. Mr. Lilliequist purchased the site for this piece recently from the Fred B. Grinnell company for \$6000.

A second descriptive article appeared early the following year in the Spokesman-Review on Sunday February 2, 1913 (section 4, page 9, columns 3 & 7) as construction was nearing completion:

ROCKWOOD HOME TO COST \$45,000

Lilliequist Residence, in Mission Style, Nearing Completion, Has Novel Features

OCCUPIES LARGE SITE

Commands View of Boulevards, City and Mountains, Landscape—Plans Elaborate

Many novel features are included in the residence being completed O. M. Lilliequist at Rockwood Boulevard and Highland Boulevard at a cost of \$45,000. When completed with the landscape effects worked out as planned, the home will be one of the finest in the Rockwood district. The site is unusually large having a frontage of 135 feet on Rockwood boulevard and 160 feet on Highland boulevard, 23,900 square feet in all.

The house is of the mission style, of solid brick construction, with stucco on the brick. It has 12 rooms in all, five on the first floor, six on the second and a billiard room in the basement. A feature of the latter is its size, 35 feet square, and a large fireplace. The first floor is finished in quarter-sawed oak with large plate glass windows barred in copper wire.

The living room is 25x30 feet with a large fireplace. It connects with the conservatory which leads through French doors to a large porch running across the front and one side of the house. The home will be one of the most modern in the city, one new feature being a return water system which keeps hot water always on tap at every faucet.

The home has three bathrooms, two of them tiled and with porcelain fixtures. Mr. Lilliequist recently purchased additional space to carry out the landscape scheme. This scheme includes a circling driveway at the rear of the property. A summer house will stand on one of the highest points in the district.

The home is near the residence of A. W. Witherspoon, W. W. McCreary and R. W. Grinnell and commands a fine view of Rockwood boulevard in both directions, Highland boulevard and east across the valley to the mountains.

This second article was accompanied by a photograph of the southeast corner of the houses covered in a heavy blanket of snow. Its caption read:

One of the finest residences under construction in the Rockwood district is that being built by O. M. Lilliequist at Rockwood and Highland Boulevards. It will cost with grounds and elaborate landscape treatment, \$45,000.

The two-car garage that the first article indicated would be built in the rear of the property was never built; at least not by Lilliequist in 1912. A building permit for a one-car garage was issued to the first owner of the house, David Ackermann on February 11, 1918. Since Earl Morrison left his practice to serve in the World War I US Army Quartermaster Corps from September 6, 1917 and was discharged on July 5, 1919, it is unlikely that he made any design input on the original garage. It is possible that a summer house was built but no confirming evidence has been found. A construction photograph was conveyed with the house when purchased by the Wolff family in 2007. It too shows the southeast corner of the house and allows a clear view of the south conservatory. It appears that the French doors giving access from the Conservatory to the front porch were not installed as a pair. We can see only a single.

There is one final note regarding the original conditions of the house. The construction photograph given to the Wolff family illustrates the presence of numerous pines. We can see approximately 10 large ponderosa pine trees to the west, east and north of the house. There is a fairly dense stand of additional pines on the undeveloped lot immediately to the north of the

Ackermann House. A 1923 photograph shows some pines but not all. Many had been removed. By the time that the Wolff family arrived, all of the original pines on the property had disappeared. What remained were towering deciduous street trees and a huge beech in the southeast corner of the front lawn. These can also be seen in the construction photograph but were at that time recently planted saplings. The rock garden that is such a spectacular feature of the landscaping today is only a rocky hillside in the construction shot. The 1923 image shows much more planting in front of the rock garden but because of deep shadows, it is impossible to tell if the garden had taken its final form. It appears that it hadn't. A 1930 aerial photograph of the area gives a better view to understand not only the extent of pine removal on the property, but the development of the rock garden as well. The rock garden area is fairly well defined as more lush and covered with shrubbery than the adjacent native grounds to the west and north. Pathways are seen within the rock garden zone indicating frequent use.

Modifications

Final inspection of initial construction of the single family residence at 2020 Rockwood Boulevard was signed by the city inspector on April 30, 1913.¹ Although contractor Lilliequist had initially intended to place a two-car garage toward the rear of the property (which the writer understands to mean the uphill northwest corner of the property, first owner David Ackermann appears to have contracted to construct a one-car garage⁹ with the face of its east wall approximately aligned with the east wall of the house and its northwest corner pushed almost to the north property line of Lot 1. This is determined from the garage drawn on the 1910 Spokane Sanborn Map (final corrections made in 1928).¹⁰

Incidental modifications were then made over the years (at least as shown by permits on file at City Hall) such as installation of an oil burner by owner Ray L. Wilson in 1927.¹¹ In 1953, owner A. P. Brende installed 5 new replacement plumbing fixtures.¹² The location of these is not known. However, it seems likely that the changes would have been in the main floor maid's (guest) bathroom and the upper level children's bathroom. Another permit was issued to Brende August 19, 1957,¹³ this for an enlargement of the garage. The permit describes the addition as a two-car garage with storage space for a boat. This work pushed the west wall of the original garage one car length to the west and then, added a matching bay as infill between the south wall of the garage and the two original port cochère piers. The south wall of the original garage was replaced by steel posts and a steel wide-flange beam. In its final form the garage roof was flat. The configuration of the Ackermann garage roof is not known. But, since it was not built by the original contractor and was likely not designed by the original architect, the garage had no real historic value. However, because it was functional and impractical to replace as a part of the 2007-8 Wolff restoration project, its massive presence would have a significant impact on the restoration design strategy.

Gas service was extended to the house by owner John Anderson in June 1963.¹⁴ He replaced the roofing with composition shingles in September 1971.¹⁵ Following the departure of the Andersons, new owners Bruce and Sharon Hopkins implemented some of the most significant alterations of the original house since its construction. During the fall of 1977 they added a one-story sunroom above what was originally an elevated open-air terrace (accessed from the dining room).¹⁶ This was bracketed by the west wall of the dining room and the south wall of the kitchen. Once in place the new sunroom retained the original doors to the dining room and supplemented it with a new opening to the kitchen.

The Hopkins closed-in the service porch of the kitchen, incorporating it into the kitchen space and eliminated the servants' stair that extended from the servants' entrance in the basement to the third floor bedroom area. This enclosed stairway was immediately west of the maids' (guest)

bathroom. When the stair was abandoned its area in the basement became an expanded entry vestibule beside the exterior service door and the furnace room. On the upper level, its space was turned into an unassigned closet opening into the gallery hall. At the main level, its space was added to a new reconfigured kitchen.¹⁷ The kitchen modification replaced all original casework, flooring, appliances and lighting fixtures. Window openings, all looking onto the rear yard, were reconfigured using existing (leaded) casement sash. On the upper level a similar complete remodeling of the master bath occurred.¹⁷ Everything original was replaced. A walk-in shower was introduced.

The final Hopkins intervention occurred in the rear yard. A complex arrangement of numerous deck platforms with composite boarding, white enameled metal rails, lattice-work trellises, stairs and an elevated hot-tub were set into the original landscape.¹⁸ A tall wooden fence was introduced above the garage to provide privacy to rear yard activities.

Not indicated in the city permit files were minor cosmetic changes at various points: wallpapering added to the living room, entry hall, study and dining room; tile added to the face of the master bedroom fireplace; stone paneling added to the face of the living room fireplace; contemporary switches, outlets and device plates replaced the original fittings throughout; almost every lighting fixture was non-original; contemporary finishes were added to all bathrooms. On all of the exterior windows white-enameled metal storm units had been introduced. In the basement the original fir floor and sleepers of the billiard room had been rotted well-beyond the point of remediation. Most of the original walls of the basement remained in place. In fact, most of the original walls throughout the house survived. This was fortunate.

In general the original house, its windows, doors, roof forms, exterior finishes and essentials of the early landscaping remain in place, intact, with little modification. Cosmetic changes to the interior finishes and various fixtures and fittings allowed for a fairly straight forward menu of corrective work that was executed in the comprehensive 2007-8 restoration by owners Jesse and Sara Wolff. This included:

1. The 1977 sunroom addition was replaced with a new garden room that is essentially an enclosed pergola. Architecturally the "pergola" was designed as a reference to similar structures that Prairie School architect George Washington Maher was designing in Chicago and the Midwest. Maher was chosen as a visual source because of his strong influence on Earl Morrison elsewhere in the house. From outside, the new garden room structure with its pier and lintel construction has a much less imposing and more Prairie School presence than did the 2x frame and shed roof construction that it replaced. From inside the new space, occupants have an almost unobstructed view to the rock garden and the adjacent Highland Boulevard neighborhood. Blurring the boundary between interior and exterior was always a major tenet of Prairie School designers.
2. The numerous decks, railings, pergolas, stairs and visual screens that had been placed in the rear yard (ca. 1977) were eliminated. These were replaced by a simple new concrete terrace that responds to the Morrison designed precedent on the original front terrace. A massive new rock wall of rough basalt stone was added to the south of the terrace that is in keeping with numerous precedents elsewhere on Rockwood. A new terrace gate of cedar and black steel was added that also picks up Rockwood themes. Much of the needed privacy of the rear yard was provided by new landscaping, aligned with work by landscape designers Chicagoan Miles Estep and Charles Balzer who were active in Rockwood and the nearby Manito area at the time of the Ackermann construction.

3. All public sidewalks along the south and east property lines were badly spalled, cracked, and vertically displaced by the roots of street trees. All were replaced with a finish, integral color and scoring pattern that matched the original sidewalks. Similarly, the entry walks from Rockwood and Highland were in severe disrepair and were replaced. The main entry walk included risers and broad treads plus a formal upper stairway. All were replicated in the replacement. However, given the length of the original run of stairs on this walk, an intermediate landing with benches was added. To better identify these two primary points of entry from the public sidewalk and streets, stuccoed plinths with concrete caps were added in a configuration similar to the stepped platforms flanking the stairs at the entry terrace. In concept the plinths are not unlike the use of stuccoed planting piers at the Morrison/Estep-designed Wolffe house on Rockwood. The Rockwood plinths carry post lights while the Highland plinths feature large Prairie School planting urns. The driveway was also badly damaged and was replaced. Lateral strips of turf were introduced to intercept rain water run-off. Finally, the original concrete slab of the entry terrace displayed numerous structural cracks. These were related to wooden shoring beneath the slab that was badly rotted and in danger of collapse. The entire terrace slab was removed, as were its wooden supports, and replaced with a new reinforced slab and substructure. Distinctive coloration and patterning of the original slab was replicated exactly in the new work.

4. The non-original roofing was replaced with a composition product that approximates the look of the original weathered wood shingles. New half-round gutters were also introduced. Beneath the roof, the stick-framed roof structure was in extraordinarily poor condition and incapable of handling severe snow loads. The structural system was rebuilt with loads dragged directly to grade in the basement.

5. The garage stood as an interesting restoration problem. It was four times its original size and had a roof that was essentially flat. It (probably) wasn't designed by Earl Morrison and (probably) was not built by O. M. Lilliequist (since the 1918 building permit was issued to owner David Ackermann, not Lilliequist). While the flat roof allowed for uncompromised views from the first floor of the house, its built-up roofing provided an unsightly aspect when viewed from above. It had no historic value, but it needed to be developed in a way that would not draw attention away from the house and hopefully appear as if it belonged. It was decided to treat it as if it was a garage with a garden roof above; something that would become a staple of Morrison's design strategies from the late twenties forward. The structure was reinforced; the old roofing replaced and the new membrane covered with a protective topping; topsoil was added; and planting was introduced that consisted of a variety of sedum and native grasses. A protective wrought iron guardrail was added with a subtle Prairie School pattern. Garage doors with seeded glass relites were added of a style that Morrison typically used on other projects of this date. With the green roof, the garage could be viewed from any room in the house and provide a favorable prospect. From Rockwood the guardrail softened the look of the garage and helped it appear as an appropriate component of the ensemble.

6. A number of aspects of the exterior, such as various patches in the original rough-cast stucco and differential settling issues were left "as is." Finishes were generally stabilized and made water-tight, and structural elements were reviewed and corrected where necessary. But, a decision was made not to undo aspects of the house that gave it an appearance of age. Just as an older person without wrinkles and gray hair presents an unreal, somewhat odd appearance, so does a 100-year-old wood frame building that is perfect. Occasional sagging in the broad cantilever Prairie School roof eaves and patches in the stucco were considered to be appropriate and desirable so long as they were stable.

7. As mentioned above, the original windows and doors remain essentially as originally designed and constructed. Unsightly enameled metal storm windows were removed. Original storm windows had disappeared over the years so these were replaced by new wooden units, sized to fit the original rabbeted casings. Screen doors were added for security to the two main entry doors that are accessed from the front terrace.

8. The interiors are somewhat complicated as a restoration. On the main and upper levels almost all of the original walls remain intact with the exception of walls related to the servants' stair (as discussed above). The only other original wall to be removed was the north wall of the master bath. This was removed and a similar parallel wall built approximately 18 inches to the north. A non-original wall in the master bedroom, running north to south where it sliced through the west end of the original mantel, was removed and the mantel restored to its original configuration. Throughout the house all original running trim, casework and doors were left in place, repaired where necessary and refinished to original condition. Door locksets and hinges were retained and cleaned. Original wood flooring was left in place where its condition warranted. Where necessary in other places, new floors of similar species, cut, and finish were installed to match the original. The original concept of public spaces being developed with elaborately moulded quarter sawn oak and private spaces given enameled hardwood of a different simpler profile was respected and extended. It was not possible to know the original color of the enamel used by Morrison. However, it was his typical practice during this period (reported repeatedly in newspaper accounts) to use an ivory enamel in private and servant spaces. This is the color selected for the Ackermann House.

The original house that David and Edith Ackermann purchased from Olof Lilliequist remains remarkably intact; as viewed from the outside and in the public spaces of the interior. The Wolff restoration of 2007 eliminated every jarring alteration that had made since the time of the Ackermann family's residence. Where complete changes were made out of necessity, such as in the kitchen, the butler's pantry, the guest bath, the children's bath, the laundry room, the master bath, and the garden room, enormous care was taken to intervene with a design solution that belongs, conforming to precedent. Perhaps most important, changes were made with the design spirit of architect Earl Morrison in mind. Morrison always made an effort, regardless of the scope or nature of a project to accomplish something that was "artistic." That was a central part of his pattern ... and of this house.

NOTES

[1] City of Spokane, 2020 South Rockwood Boulevard Building Permit #3998, issued September 12, 1912.

[2] "More homes in Rockwood: Karl J. Berggren, Contractor, to Build \$15,000 Residence; O. M. Lilliequist to Erect \$25,000 Structure—Bought Sites from Grinnell Company," *Spokesman-Review*, September 15, 1912, 1, pg. 15, col. 6.

[3] "Spokane Boy at Chicago Art Institute Draws Plans for \$12,000 Residences," *Spokesman-Review*, February 19, 1911, IV, pg. 2, col.3.

[4] *Ace Men of the Pacific Northwest*, Pacific Builder and Engineer, November 3, 1928, p. 44.

[5] City of Spokane, Department of Public Works, Building Permit #9172, dated 11 February 1918.

[6] An excellent discussion of the specific influence of Japanese building traditions on Prairie School designers can be found in the book *Frank Lloyd Wright and Japan: The Role of Traditional Japanese Art and Architecture in the Work of Frank Lloyd Wright* by Kevin Nute (Chapman & Hall, 1993).

[7] See the essay "Reframing the Modern: National Image and Josef Maria Olbrich's Designs for the St. Louis World's Fair of 1904" by Sarah Sik in *Twenty-First-Century Perspectives on Nineteenth-Century Art: Essays in Honor of Gabriel P. Weisberg* (University of Delaware Press, 2008) for a detailed account of the primary source of this influence. Frank Lloyd Wright wrote of the importance of this aspect of the Fair in his autobiography.

[8] Several years later, Charles Wood would assist Earl Morrison by overseeing construction of Morrison's design for the McDonald House at the east end of nearby Overbluff Road as Morrison unexpectedly chose to leave Spokane abruptly as a captain in the Quartermaster Corps when the United States entered World War I.

- [9] City of Spokane, 2020 South Rockwood Boulevard Building Permit #9172, issued February 11, 1918.
- [10] Insurance Maps of Spokane, Washington, Sanborn Map Company (1910, revised through August 1928).
- [11] Un-numbered 2020 South Rockwood Boulevard permit on file in the Building Department of Spokane for an oil burner, issued to (owner) Ray Wilson, September 7, 1927.
- [12] City of Spokane, 2020 South Rockwood Boulevard Plumbing Permit #1604, issued September 14, 1953.
- [13] City of Spokane, 2020 South Rockwood Boulevard Building Permit #B-38633, issued August 19, 1957.
- [14] City of Spokane, 2020 South Rockwood Boulevard Gas Line Service Permit #6753, issued June 14, 1963.
- [15] City of Spokane, 2020 South Rockwood Boulevard Building Permit #B-79242, issued September 30, 1971.
- [16] City of Spokane, 2020 South Rockwood Boulevard Building Permit #B-19173, issued September 21, 1977.
- [17] City of Spokane, 2020 South Rockwood Boulevard Building Permit #B-19652, issued October 27, 1977.
- [18] City of Spokane, 2020 South Rockwood Boulevard Building Permit number and date are indecipherable on the City's microfiche record. The contractor name was Creager/Eaton.

STATEMENT OF SIGNIFICANCE :: CONTINUATION FOR SECTION 8**Spokane City/County Register of Historic Places Nomination****Areas of Significance**

Architecture, Commerce, Community Planning, and Landscape Architecture.

Period of Significance

1912-1950

Significant Date

1912

Architect

Earl Wilson Morrison

Builder/Developer

Olof Malmberg Lilliequist

Landscape Architects

Olmsted Brothers Landscape Architects (Rockwood District)

Possibly Miles Edward Estep or E. Charles Balzer (Ackermann House)

Overview

The David and Edith Ackermann House was built "for the market" as an investment by prominent Swedish-born contractor Olof M. Lilliequist in 1912, with ground broken in the first week of March.¹⁹ Construction was commenced in September of the same year at the time a building permit was issued by the city.²⁰ The city's building inspector signed his final inspection form on April 30, 1913.¹ As one of the earliest, most expensive and prestigious homes surrounding the southern focus of Rockwood Boulevard, its design and construction was the object of considerable scrutiny. Its progress was discussed in *The Spokesman-Review* and *Spokane Daily Chronicle* no less than eight times from March 10, 1912 through February 2, 1913. Lilliequist and his speculative approach to high-end residential construction were representative of the extensive involvement of Scandinavian builders on Rockwood and throughout Spokane's finest developing South Hill neighborhoods.²¹ Indeed the Ackermann house reflects the peril borne by contractors such as Lilliequist. Upon completion, the house sat vacant during an economic recession²² until purchased several years later by Spokane baker/capitalist, David Ackermann and his wife Edith (the first in a series of prominent residents who have occupied the house).^{5&23} Although initially composed of brick and stone in a four-square Neo-Georgian manner reminiscent of the Cannon House at 416 East Rockwood Boulevard (1911),²⁴ ultimately the concept of the Ackermann house was transformed, reflecting the rapidly expanding awareness of new design possibilities seen by its young architect. A captioned photograph published as the house was nearing completion illustrated a design that had morphed into something truly modern as encouraged in its Rockwood property deed.²⁵ The completed house was a fine and authentic specimen of the progressive Prairie School of architectural design being developed and practiced in the Midwest centers of Chicago and Minneapolis at the time.²⁶ It was designed by Spokane's celebrated and prolific "Boy Architect," Earl W. Morrison¹ who was concurrently studying architecture in Chicago,^{4&27} taking advantage of a special program that was a collaborative effort involving Art Institute of Chicago and Armour Institute of Technology faculties. Ultimately, Morrison would become responsible for the design of more magnificent homes built along

Rockwood Boulevard, the city's premier residential street, during its first decade than any other architect.²⁸ His design of the Ackermann house is a classic Prairie School expression that reflects the influence of leading architects in the movement (Vernon Spencer Watson, George Washington Maher, Percy Dwight Bentley, and Robert Closson Spencer Jr.) rather than the heavily-promoted idiosyncratic Frank Lloyd Wright. However, detailing of the Ackermann House interior (and Morrison's prevailing aesthetic in general) reflects an English precedent as clarified by architect Richard Norman Shaw of London in the late nineteenth and early twentieth centuries. Viennese Secession stylistic traits of Josef Maria Olbrich can be seen in the modeling of the aedicule at the main entry and the heavy intermediate mullions of the Rockwood façade. Viennese architect Josef Franz Maria Hoffmann would also exert considerable influence in the patterns of coming in exterior door and window glass. The Ackermann House was to become one of a series of at least seven stylistically related Prairie School residences that Morrison would design in the Rockwood district and across Spokane's South Hill.²⁹ It is arguably the most striking and best resolved of the group. Further, it was designed at approximately the same time that Morrison was designing his first large institutional project, a replacement for the recently destroyed Cheney Normal School. In fact, on December 19, 1912 The Spokane Daily Chronicle published an extensive report describing Morrison's design of the Cheney Normal School while several pages later they had a second substantial article describing his house design for Lilliequist on Rockwood.^{30&31} Within 15 years, in spite of two intervening recessions and a World War, Morrison would become recognized as one of the leading architects in the State of Washington.⁴ By the time of his death in 1955 he would be responsible for some of the most important seminal construction projects to be found in Washington, Alaska and Hawaii.³² As at the Ackermann House, he made the transition from intricate culturally-rooted, ornamental design strategies in his career to a more austere "modern" architectural vocabulary with seamless graceful ease. Today the Ackermann House is a contributing property of the Rockwood Historic District and has been carefully restored to protect its original exciting modern character and presence.

Historical Context:

A Contributing Part of the Rockwood National Register Historic District

The David and Edith Ackermann House was built on the northwest corner of the intersecting Rockwood and Highland Boulevards. Its property was a part of the Plat of the Rockwood Boulevard Addition, announced to the public in the Sunday, April 11, 1909 issue of the Spokesman-Review newspaper (section 3, page 1, column 1). The illustrated article consumed a full page of the Real Estate section and included a complete map of the plat. The text of that article provides an excellent overview of the development, its participants, and their intentions:

PICTURESQUE ROCKWOOD BOULEVARD, AN ADDITION OF LEDGES, PINES AND VIEWS

Streets Laid Out to Follow Contour of Ground—Two Boulevards 120 Feet Wide—Wide Parking Strips, With Thousands of Poplars and Maples—Paving and Sewer on Principal Street

After a year and a half of study and preparation under direction of Olmsted Brothers, the noted landscape artists of Boston, the Spokane-Washington Improvement company has placed on the market the beautiful stretch of view land extending along the rim rock from Sixteenth to Twenty-third avenues. From the most attractive features of the property it has been named Rockwood, a name which is appropriately descriptive of the ground.

It is in the platting of this property almost as much as in its natural beauty that it has been made strikingly distinctive. Rough and uneven in its general character, with ledges, ravines, patches of level woodland and sharp or gentle slopes the streets have been so laid as to follow the easy

grades; that is, they keep in the low ground or the ravines while the high ground is to be platted into building sites.

RIM ROCK RUNS THROUGH IT

The rim rock, varying in height from 10 to 50 feet and in character from a rocky precipice to a gentle slope where the moss-covered rocks barely protrude from the ground, runs through the middle of the addition from north to south, as far as Twenty-third avenue. Just below the cliff and closely following its meanderings, is Rockwood boulevard. On the west of the boulevard is the cliff, in some places 50 feet above, while on the east the ground slopes gradually down toward the Spokane valley and is mostly wooded with large stately trees. This boulevard is to be 120 feet in width and will be laid on three levels, with the street car line running through the middle. The tracks will be laid in the middle of a 32-foot parking strip. On each side of this will be a 30' roadway with another parking strip 8 feet wide inside the curb. Then comes the five-foot sidewalks and two feet between the walks and the property line.

The roadway on the west of the center parking strip will be about 12 inches higher level than the center parking strip and that on the east will be about 12 or 15 inches lower. This will make it difficult for wagons to drive on the street car tracks and vehicles can not cross from one roadway to the other except at street intersections, where crossings are provided.

Outside of Hatch street, which is the west line, and Arthur street the boundary on the east, there is not a street in the addition which follows the points of the compass. All take winding routes, encircling a ledge here or a clump there, following a little ravine or descending from the cliff by a gradual incline down its face.

These streets have mostly been given new names, east of Rockwood boulevard, as they do not connect directly with the avenues. West of the boulevard the avenues retain their present names. Where new streets and new names are given, the names are made as distinctive as possible. "Syringa road," "Overbluff road," "Plateau road," "Rhyolite road," and [sic] some of the poetic nomenclature to be found in the addition. These names apply mostly to short streets not more than two blocks in length and they will add character to the addition, although the postman will probably not find them convenient.

At the intersection of some of the avenues with Rockwood boulevard the lay of the ground is such as to necessitate the leaving of small plots of irregular shapes in the middle of the city as miniature parks. They range in size from one-fourth of an acre to an acre.

There are no regulation lots in the addition, either as to size or shape. Those facing on Rockwood and Highland boulevards have from 60 to 220 feet frontage and run back from 85 to 200 feet in depth. The area of some of the lots is as much as an acre.

On the high cliff west of Rockwood boulevard the front tier of lots has a view that cannot be surpassed in Spokane. The feature that makes it especially attractive is the pleasing immediate view. Most of the rimrock lots in other parts of the city look down upon a flat valley denuded of trees or covered with houses which are not especially attractive from the elevated point of view.

In Rockwood boulevard addition the first view of lots on the cliff extend down to the boulevard and take in a part of the level land. Below the boulevard the ground is mostly free from rocks and slants away gently toward the valley, being covered with giant trees. Free from undergrowth this woodland is like a natural park. It affords a restful and attractive view for the more elevated and

higher-priced view lots on the cliff, while the glimpse of the town that appears over the tops of the trees makes the charm of the foreground all the greater.

If the lower lots afford a pleasant immediate view for those on the cliff the lots on the higher elevation reciprocate. Doubtless as many will be charmed by these grand crags and ledges overgrown with moss of ages as by the view of the valley and the city in the distance as seen from their crest. As many will prefer to live on the lower ground in the midst of the great trees as will wish to live on the rocky ledge and look down upon the more restful patches of woodland.

LOTS TO SUIT ALL TASTES

That is one of the advantages of the addition as a marketable property. Its landscape is of such a varied character that almost any taste can be satisfied. If a prospective builder has a leaning toward a Swiss Chalet here are numerous lots where such a home can be placed among the rocks that will afford a suitable setting for its rustic architecture. If his taste runs to the dignified Colonial there are elevations approached by gentle slopes which would make an ideal foreground for the stately columns of this class of architecture. The modified bungalow, the English or the Dutch colonial house can each be located on a site which the hand of nature has ideally prepared.

Improvements to the addition are to be among the best that have been made in any addition. All the streets are to be permanently graded, cement walks from five to eight feet in width laid, cement curbs put in and all the parking strips will be planted and set to shade trees. These will be mostly South Carolina poplars and quick growth maples. Rockwood boulevard will be either paved or macadamized and a brick sewer will be laid on this street, serving all the lots on the higher elevation. Steel water mains will be laid before every lot. With its beautifully curved streets, miles of parking strips, thousands of shade trees, wide streets and walks, stately trees, slopes, cliffs and views this will be one of the most beautiful additions in the west. The Fred B. Grinnell company, which will have the exclusive sale of property, claims for it that there is no other addition in the country which has as great natural beauty, all of which has been preserved and improved upon by the platting.

HIGH-CLASS STREET IMPROVEMENTS

Building restrictions have been placed on all the lots, which prevent the erection of any house costing less than \$4000. Houses must be set back 35 feet from the street and all barns, garages and outhouses must conform in architecture to the residence on the lot and can not be placed so as to detract from other lots. Prices range from \$800 to \$8000. There are only two lots in the addition which can be bought for \$800. The more expensive lots are large, running in size from two and a half to four ordinary lots.

To reach the addition the Spokane Washington Improvement company bought over a year ago the greater part of Kaufman & Patterson's addition, from which a score or more of houses have been removed to permit of the building in Rockwood boulevard—the name to which Rosedale boulevard has been changed. This will start at Ninth avenue and Grand street, and work has been in progress on the street for several months. The rock work is the heaviest on any residence street in the city. This is the street the car line is to follow, the rails for which are now being laid. This car line will be in operation by midsummer.

This expansive announcement came on the heels of an earlier large article in the Review on Sunday, January 17, 1909 (section 3, page 2, column 1) in which the paper described Rockwood (then called Rosedale) and other developments as a part of what it dubbed "the year of the South Side in the Spokane realty market." The formal announcement of the Rockwood Plat was

followed by other articles throughout the coming months regarding the district and special new houses being built for notable families. These were supplemented by a steady stream of newspaper advertisements; large, eye-catching pieces that featured ever-changing tantalizing descriptive text and were usually illustrated. A number featured the future site of the Ackermann House.

The following text was from an advertisement for the Spokane, Washington Improvement Company and the Fred B. Grinnell Company in the Spokesman-Review on Tuesday, September 27, 1910 (page 9, column 1). The ad features a 6-column photograph of the intersection of Highland and Rockwood Boulevards, looking directly at the site of the future Ackermann House at 2020 East Rockwood Boulevard. With this view, we have a clear image of the original property, its neighborhood context, and its native landscape:

If you plan to come to Spokane to live after you retire from active business it is time now, while the city is in its most active stages of development, to make a selection of a home site. Prices are steadily advancing and a site selected now will be worth in a couple of years double what you pay for it.

Study this picture—it shows the intersection of Rockwood and Highland Boulevards in Rockwood.

Write for an Illustrated Booklet on Rockwood—

It will show the class of improvements being installed; grade, walks, paving, sewers, gas, broad boulevards, wide parking strips, flowers, lawns and shade trees all planted; numerous parks scattered throughout the addition; all home sites as large as two or three ordinary city lots. WRITE TODAY FOR THIS BOOKLET.

THE FRED B. GRINNELL COMPANY

The following text was from an advertisement for the Spokane-Washington Improvement Company and the Fred B. Grinnell Company in the Spokesman-Review on Sunday, March 10, 1912 (section 5, page 8, column 1). Of all of the articles describing Rockwood and all of the advertisements, this particular ad provides a clear indication of the developers' intention to generate stylistic diversity with binding threads of quality, originality and good taste:

A DISTINCTIVE STYLE OF ARCHITECTURE FOR EVERY HOME IN ROCKWOOD

We are striving to make of Rockwood not only a district where the landscape features excel, but one which will be made up of homes which will each show a distinctive and original style of architecture.

In other words, Rockwood will not look like a district where the homes have been quickly thrown together by some investment company with no other thought in view than of profit.

Each and every home will be evidence in itself that it was carefully planned for some certain individual's "HOME."

We would rather sell ten sites and have ten good homes—homes that represent the originality, good taste and character of the builders—than to sell 100 sites and have 100 ordinary homes.

It is the man who takes pleasure in having a "distinctive and well planned and well kept home" that we want in Rockwood.

If you are a lover of "The House Beautiful" we want you to locate in Rockwood.

SPOKANE-WASHINGTON IMPROVEMENT CO.

The Fred B. Grinnell Company, Agents, Old National Bank Building

The following text was from an advertisement for the Spokane-Washington Improvement Company and the Fred B. Grinnell Company in the Spokesman-Review on Thursday, March 14, 1912 (page 7, column 4) It conveys not only the search for quality and beauty in the homes being built in the development, it underscores the importance of low density.

\$400,000 IN ROCKWOOD HOMES

The building operations of the past two seasons represent \$400,000 worth of homes that have been completed and occupied in Rockwood.

The number of these homes is but thirty-six.

The small number and the total cost illustrate the fact that the people who are building good homes are seeking the most beautiful and most exclusive residence section.

The homes under way and planned for Rockwood, from the information we now have, will cost over \$200,000.

Go to Rockwood if you want to build where the best homes are being built.

SPOKANE-WASHINGTON IMPROVEMENT COMPANY

The Fred B. Grinnell Company, Agents, Old National Bank Building

Refined design aesthetics and restrictive planning covenants were not the only attractive assets boosted by the developers of Rockwood. The Spokane-Washington Improvement Company introduced an infrastructure that was state-of-the-art for its day. The following article was published in the Spokesman-Review newspaper Sunday, April 7, 1912 (section 5, page 1, column 1). Advanced engineering was addressed as a critical component of the development; as important to the success of Rockwood as design and construction excellence in the homes, landscaping and street configuration. Similarly, Rockwood houses such as the Ackermann were not just about style and prestige. They were about technical sophistication:

BEAUTIFUL HOMES ADORN ROCKWOOD

More Than \$750,000 Invested in Residences in New Addition on South Side

DWELLINGS HIGH CLASS

Houses Costing From \$10,000 to \$35,000 Show Stability of District

With three-quarters of a million dollars invested in homes, either completed or well underway at the close of the second year since it was placed on the market, Rockwood, the high-class property

on the South Side, is proof conclusive of the value of installing high-class improvements in a residence addition. Rockwood is south of Eighth avenue and east of Grand boulevard.

When the Rockwood property was placed on the market two years ago it was the first addition in the city to be put on the market with sewers installed. Up to that time the installing of grades, walks, curbs, and water was considered all that was necessary in order to market a residence addition. However, when the Rockwood property was first placed on the market a complete sewerage system was planned and installed in all parts of the addition where sales were first made.

INSTALL EVERY IMPROVEMENT

This was but one step in advancement, however, and the Spokane-Washington Improvement company, owners of the addition, and the Fred B. Grinnell company, agents for the property, desired to make the property as nearly perfect as money and engineering skill could do so. Not only were the sewers installed, but a contract was entered into with the gas company whereby all residences in any part of the addition could be supplied with gas; easements were made providing for the placing of light and phone poles in the rear of the lots, thus leaving the streets free from anything that would mar their beauty.

A detailed plan was also worked out for the planting of shade trees on all streets of the addition, a special variety of trees being designated for each street. Several carloads, including hundreds of fine shade trees and thousands of shrubs, were shipped in and planted, and all of the parking strips in the addition, which vary from eight to 16 feet in width, together with the numerous small parks scattered throughout the addition, have been planted and taken care of by a force of 10 gardeners, who have been employed for the last two seasons.

AUTOMATIC SPRINKLERS USED

To make this parking strip more beautiful automatic sprinklers were installed every 20 feet throughout the addition, making it possible to sprinkle two or three blocks of the parking at a time.

The great expenditure of time and money necessitated in working out these elaborate schemes was undoubtedly well justified, as today the parking strip in front of each lot, whether improved or vacant, is a thing of beauty and presents a uniform appearance which can only be found where the owners of an addition carry on this work throughout the entire property.

The paving work was started in this addition last year and by the first of next June about two miles of paving will be completed.

BUILDING OVER HALF MILLION

That the improvement of an addition in a high-class manner is a good investment is established by the fact that \$568,000 has been spent in building homes in Rockwood in the last two years, and the ground that these homes occupy cost the owners \$182,000, making a total of \$750,000 in new homes, about one-half of which have been built by the owners themselves and the other one-half by contractors and sold.

At the present time, there are only three houses in the addition for sale, one of which is completed and the other two are now nearing completion, but are not ready for occupancy.

LARGE SITES A FEATURE

A feature characteristic of Rockwood property is in the extremely large sites in which the ground has been platted, it being the plan to have the addition present as nearly as possible the appearance of one vast park. With this idea in view many of the building sites embody as much as a block of ground, and on these sites but one house is allowed. From this size they graduate on down to the smaller site designed for the man who does not desire to maintain a large place. Most of the small sites are located south of Highland boulevard, while north of the boulevard the sites have a frontage of from 75 to 303 feet.

A sidebar to the above article gave special emphasis to the importance of lighting throughout the development:

ELECTROLIERS, ROCKWOOD

Boulevards in High-Class Addition to Be Lighted

Rockwood addition on the south hill, east of Grand boulevard and south of Eighth avenue, is to be the first residence district in the city which will have an electrolier street lighting system. The Spokane Washington Improvement company, owners of the addition, are opening negotiations for installing artistic electroliers on all of the boulevards and cross streets and avenues in the addition. The improvement is the latest idea to be embodied in the plan to make Rockwood a residence section second to none in the west. The improvement will represent a cost of \$20,000.

The large parking strips on almost every street will enable the lighting engineers to place the lamps so that they will radiantly light the addition and at the same time eliminate any harsh lights on the houses or grounds. When the electrolier system is completed the old fashioned street lights will be removed.

Finally, the developers and their designers placed an emphasis on the use of rustic stonework to establish a distinctive and recognizable character throughout Rockwood. The following article was published in the Spokesman-Review newspaper on Sunday, June 23, 1912 (section 5, page 1, column 2). It was accompanied by two representative photos of rockwork in the district. It is important to consider the stone of Rockwood. The native basalt is so pervasive and so harmonious to the natural landscape and geologic character of the development, we tend to take it for granted. As the original stonework ages, is overgrown with moss, lichen, shrubs, turf, trees and shadows, and becomes more and more an un-noticed background element, it becomes easier to substitute modern masonry systems that can be a jarring intrusion to the Rockwood character:

ROCKWOOD CURBS ARE ATTRACTIVE

Residential District Has Many New Ornamental Methods That Are Artistic

RUSTIC ROCK FEATURES

Towers, Stone Walks and Novel System for Sprinkling Parking Strips Are Striking

In the artistic development of the scenically beautiful Rockwood residential district some unique and striking features are being introduced along the parking strips and curbs. Some of the affects already attained are giving the district a distinctive tone and different from the other residential districts of the cities of the Pacific Northwest.

One of the most prominent of the many unique features of the district is the use made of the native rock. This is being used to striking advantage in many of the new homes now going up, not only for foundations and posts and pillars for porches and pergolas, but in the building of beautiful rustic fences, stairways and walks.

NATIVE ROCK ARTISTIC

In many cases the rock is quarried on the premises and has proved itself a veritable asset in that it lends itself so easily to scenic effects and its dark blue and brown harmonize naturally with the greenswards and pine trees that favor the district by nature. Some beautiful effects have been attained with broad winding stairways leading from the street to the homes, which, wherever feasible, have been erected on the highest points, that command the best views.

Another noticeable feature is the substantial form of street markers installed at strategic points. These are in the form of towers, built of the rock peculiar to the district, and neatly capped with an artistic roof which shelters the street lights. The street names are inscribed on cement panels built into the towers. Drinking fountains for small animals and birds have been placed at the base of the towers. At the present time two of these towers are erected at the entrance to Rockwood boulevard and two at the entrance to Highland boulevard.

NOVEL SPRINKLING SYSTEM

A novel sprinkling system is in vogue on the curbs and parking strips of the entire 120 acres in the district. All the parking is piped and at intervals of 20 feet are faucets which spurt a delicate spray which keeps the grass, flowers and shrubs that have been set out fresh and green without the use of a hose and the help of many men. Extensive work is being done in the district this summer in laying out parking strips, grading and curbing the streets and installing the sprinkler system.

[The following was a caption to the two photos that accompanied the article.]

The upper picture shows the artistic rustic stone fence and stairway leading to the residence of A. W. Witherspoon, 824 Highland boulevard. The tower picture shows one of the towers which are located at the entrances of Rockwood and Highland boulevards. Apart from being ornamental the towers carry the lights for street lighting and drinking fountains for small animals and birds.

Special attention was given by the developers to Rockwood's primary entry points, one at the north, another at the south (within one block of the Ackermann House). Both were given an imposing visual presence with large basalt towers that established a sense of arrival among prospective and established residents. Areas just beyond these towers were to become Rockwood's focal neighborhoods featuring some of the most elaborate, stylish houses in the district. New homes at these two locations received unusually detailed newspaper accounts. Care was taken to ensure that readers were aware of the identities of the distinguished residents responsible for construction. When a new house was planned, completed or sold, the inevitable coverage always included not only the name of the new residents. It listed each of the surrounding neighbors of note. Therefore, as the Ackermann House was introduced, we know that it was near the recently completed houses of A. W. Witherspoon (on Highland Boulevard), W. W. McCreary (built by O. M. Lilliequist on the northeast corner of Rockwood and Overbluff) and R. W. Grinnell (also on Highland). From the article describing the house that Morrison designed for contractor Karl Berggren and sold to Fred and Belle Martin, we know that (across Rockwood and just to the east) Dr. Frank Rose was also opposite the Ackermann House on Rockwood and that fuel company owner J. W. Ramage was just around the corner on Overbluff. Other articles tell us that attorney William Plummer bought another Morrison-designed house at the southeast corner

of Rockwood and Overbluff. Similarly, Spokane became familiar with names of the residents populating Rockwood's north entry.

One other aspect of the Ackermann House vis-à-vis the development of Rockwood is the manner in which house designs were commissioned, financed and implemented. Three of the most significant contractors who built houses on Rockwood Boulevard were Amil T. Johnson, Aaron L. Lundquist and Olof M. Lilliequist (builder of the Ackermann House). All had built large expensive homes across the South Hill of Spokane, almost always as a speculative investment. All had worked with architect Earl Morrison. Morrison followed a similar pattern. Of the 36 houses he is known to have authored in Spokane prior to his commissioning by the Army Quartermaster Corps in June 1917, twenty-seven were projects being developed by the builder without programmatic, budgetary or stylistic input from the initial occupant. The practice on Rockwood was newsworthy. On Sunday January 14, 1912 the Spokesman-Review published an article that described the efforts of Johnson, Lundquist and Lilliequist:

CONTRACTORS FIND READY MARKET FOR HIGH CLASS ROCKWOOD HOMES

Three large residence sales made this winter in Rockwood district in which the purchasers have been prominent business or professional men of Spokane are of considerable importance, as they presage a new era in the "home building for market use" industry of Spokane.

Heretofore houses built for the market have rarely exceeded the \$15,000 limit and the majority have been around \$7500. These houses have been built in the best residence sections of the south hill, and a few have sprung up in the various parts of the North Side.

Now with the \$25,000 and \$30,000 houses in Rockwood district taking the eye of home-desiring citizens, there is little doubt that some of the more responsible contractors will turn their attention to this phase of building.

SHOWS COMMERCIAL BRAVERY

The move of Contractors Lundquist, Johnson and Lilliequist in building these three high-priced houses was really commercial bravery. The Fred B. Grinnell company agent and part owner of the Rockwood district, encouraged the contractors in this step, no doubt, and it is one of the strong characteristics of the head of that concern to look forward and figure out the new growth of the city.

Contractor Lundquist took Mr. Grinnell's "tip" first and built a \$25,000 residence on the northwest corner of Sheridan street and Rockwood boulevard, which, before it was finished, had been purchased by J. P. McGoldrick. A. T. Johnson, who has some creditable residences in Cliff Park and other portions of the south hill, was second to fall into line, buying a large site and building a \$30,000 structure which Attorney E. J. Cannon bought a few weeks ago for his future home. O. M. Lilliequist has already sold his \$25,000 Dutch colonial house on Rockwood boulevard and Overbluff road, before it is finished, to W. W. McCreary, railroad and bridge contractor.

The Grinnell company has reported several other large site sales on which elaborate homes are to be built this year. Contractor Lilliequist is now working on a second set of plans and several others are in preparation by other contractors.

USELESS EXPENSE SAVED

The success of these big homes shows first of all that where elaborate residences are desired it is becoming popular to turn the matter over to the builder instead of staying awake nights trying to figure out details. The contractor has the experience of years before and behind him, while the individual must depend upon his past observation, which is not always practical. Individuals who plan their own homes usually find upon completion that they have overstepped their estimated cost, because of the many changes which they make in working out details. Contractors are more consistent. They build, and if what they build is liked by the prospective purchaser, they are saved the expense of the many minor changes during the construction, and minor changes are what cost.

This new era of market building is a good thing for Rockwood. It is giving the new addition some remarkably attractive homes. They have been built by the combined experiences of good architects and good contractors, and the fact that they have been purchased by stable residents of the city is worthy of consideration.

This was not an unusual practice, limited to these three builders. In the April 7, 1912 Review article quoted earlier (“BEAUTIFUL HOMES ADORN ROCKWOOD”) and published just months after the article on Johnson, Lundquist and Lilliequist, it was stated that throughout the Rockwood district over the preceding two years, of the \$750,000 spent on property and construction, half of the homes had been built by the owners themselves and one-half by the contractors and sold. The plans Lilliequist was said to be “working on” would have undoubtedly been those for 2020 Rockwood Boulevard; the Ackermann House. Given the collapse of the residential real estate market in 1913-14 and the difficulty Lilliequist encountered in selling his investment, it can be concluded that the Ackermann House represented a terminus of this as a successful business practice in Rockwood (and with a broader perspective, Spokane). After the spring of 1913, there were no known speculative house designs started by Earl Morrison until he returned from the war in 1919. A review of the Rockwood Historic District Nomination data for “Year Built” reinforces this observation. Public enthusiasm for development of the City Beautiful and House Beautiful was being rapidly diverted to the automobile by local media as real estate advertising waned dramatically and auto dealer advertising surged.

Finally, relative to a consideration of the Rockwood context of the Ackermann House, it is important to consider both the general history of the development of the district and the deed covenants that governed design of its houses. These issues were thoroughly discussed in the Historic Register nominations for the Rockwood District, the A. W. Witherspoon House on Highland Boulevard, and the Morrison-designed Cannon House on Rockwood Boulevard. The reader is encouraged to review these resources.

The Ackermann House: Construction Sequence

On Sunday, March 10, 1912 (section 5, page 7, column 2) The Spokesman-Review announced that contractor O. M. Lilliequist had begun excavation the preceding week for a new \$15,000 house on a (\$5,000) 15,000 square foot lot located at the northwest corner of Rockwood and Highland Boulevards. This is the approximate size of Lot 1. Apparently Lilliequist had not yet folded Lot 2 into the property.

One month later, on April 7, the Review reported that Lilliequist had “started construction” and that construction cost was now projected at \$30,000.²⁴ The design drawing accompanying this article displayed a strong similarity to Morrison’s Cannon House on Rockwood and Sherman that had been completed and sold by its builder Amil Johnson for a total of \$30,000 in late December, 1911. Ackermann lot size was still reported as 15,000 square feet.

Apparently, even though excavation was said to have taken place in March and construction said to have started in April, it is not until September 15 that a newspaper article reports that a building permit for the Ackermann House had been issued to Lilliequist. Construction was about to start at once.² The site was identified as Lot 1, Block 11, Manito Park Second Addition. The earlier report of construction activity must have been in error. The building permit on file at City Hall was issued on September 12, 1912.¹ The same article also indicates that contractor Karl Berggren has just purchased a property at the intersection of Rockwood and Highland (upon which he would build the house to be purchased by Fred Martin). Since both houses were designed by Earl Morrison and since these are the only new residences mentioned in the article, we can conclude that the press release for the announcement was made by Morrison's office.

An article describing the house was published on September 17, 1912 in the Spokane Daily Chronicle.²⁰ The area of the lot wasn't given in square feet, but its dimensions were represented as 170 feet on Rockwood by 150 feet on Highland. These values would indicate that Lot 2 had been added to the property, although the Rockwood and Highland measurements seem to be reversed. No illustration accompanies this article, but it describes the house as finally built (with stucco on brick). Earl Morrison was identified as the architect, and the cost of construction was reduced to \$25,000. The property was reported to have been recently purchased from Fred. B. Grinnell for \$6,000 but it is unclear if this indicates the composite price of Lots 1 and 2 or if \$6,000 was the cost of Lot 2. For the first time a garage was mentioned. It was to be set at the "rear of the lot" and would accommodate two cars.

On November 2, 1912 the Chronicle published another article which gave the new value of the house as \$40,000, although it is not clear if this amount included the cost of property.³³ Lilliequist was said to have recently acquired Lot 3 of Block 11 from R. B. Grinnell for \$2500 in order to facilitate completion of an "extensive gardening plan." Total area of the property was said to exceed one-half acre but, with Lot 3 added to Lots 1 and 2, the total size would have exceeded three-quarters acre. Building was progressing rapidly with construction "under roof" and the rough plumbing in.

The December 19, 1912 Chronicle reported the house by Lilliequist as complete;³¹ "built at a cost of \$35,000, making the value of the property \$42,000." The newspaper wasn't quite sure how to describe the unique Prairie School style but liked it: "The residence is along the style of the new school architecture, the exterior being stucco on brick and the windows cut up with copper bars, giving it a rich appearance. The style of the house fits the landscape admirably." This was confirmed by a striking winter photograph. They referred to it as "one of the finest of the several new residences being erected in the Rockwood district." Morrison and Lilliequist were given credit as architect and contractor. Regarding the interior, "On the first floor are the dining room, living room, library, reception hall and stair hall. All are finished in quarter-sawed oak, while the kitchen, servants room and bath off the kitchen and the rooms on the second floor are finished in white enamel." This use of varnished hardwood in public spaces of the first floor with the kitchen, bathrooms, family sleeping chambers, and the servants' quarters painted white (or ivory) enamel was a pattern often employed by Morrison. One curious aspect of the house description is its indication that a "large sleeping balcony, accessible from the second floor is a feature of the construction." The northeast bedroom on the second floor had French doors leading to a flat portion of the porte cochère roof but there was no indication of protective guard railing or a protective roof that might be expected at a sleeping porch. It is therefore unclear as to whether this was the referenced sleeping porch, or if there was another space in the back, perhaps above the original terrace that was immediately west of the dining room. Period photographs are not helpful in resolving the issue.

The same photograph used to illustrate the December 19 Chronicle story was reprinted one month later²⁵ in the Sunday Spokesman-Review, January 19, 1913 with the headline, "WINTER'S SNOW ENHANCES BEAUTY OF ROCKWOOD HOME." Though unusual the building was understood by viewers to be beautiful. The caption to the image stated that of the fourteen homes built in Rockwood during 1912, the house built by Lilliequist was "one of the most artistic." It is useful here to recall the March 10, 1912 Rockwood advertisement which advocated the developers' goal that the district "be made up of homes which will each show a distinctive and original style of architecture."

A final introductory article appeared in the Spokesman-Review on Sunday February 2, 1913 announcing that the house at 2020 Rockwood was "nearing completion" ... not "just completed" as was indicated in the December 19, 1912 Chronicle coverage.³⁴ Apparently detailed finish work was still being done. Regardless, the house was said to have "12 rooms in all, five on the first floor, six on the second and a [35 feet square] billiard room in the basement." The house was said to "command view of boulevards, city and mountains, landscape." The living room was unusually large, "25x30 feet with a large fireplace [connecting] with the conservatory which leads through French doors to a large porch running across the front and one side of the house." This is an interesting comment because the conservatory was long ago re-purposed as a secondary entry vestibule. A sidewalk was introduced at some later point in the life of the house to facilitate visitor access from Highland Boulevard. The conservatory with French doors to the front terrace and gardens would have given the living room of the house today a much different feel and function. Street frontage measurements given for Rockwood and Highland (135 feet and 160 feet respectively) as well as the lot area (23,900 square feet) suggest that the property was being sold with only Lots 1 and 2 included. The landscape treatment was described as "elaborate." Further, a "circling driveway" was included that would have passed under and around the port cochère. The house and its "many novel features" could be purchased for \$45,000. Although it was promised that "when completed with the landscape effects worked out as planned, the home will be one of the finest in the Rockwood district," the house did not sell ... for reasons mentioned earlier.

As late as October 8, 1916, the house remained unoccupied. On that date Spokane realtor Arthur D. Jones & Co. published a large illustrated advertisement in the Spokesman Review:²²

This stately and magnificent home is located at the intersection of two immense and wonderfully kept and paved boulevards in Rockwood. Its massive construction is of brick covered with stucco. The interior finish is of quarter-sawed oak and white enamel. Five bedrooms and two tiled baths, besides servants quarters with bath. Ample facilities for dancing and billiard parties. It has never been lived in and is ready for immediate occupancy. This is one of the real show places of Spokane; of the kind that absolutely compels attention and respect. It can be purchased for less than cost and for much less than it can be duplicated.

The Ackermann House: First Occupants

Olof Lilliequist is listed as "Owner" on Spokane building permit No. 3998 for construction of a new residence at 2020 South Rockwood Boulevard.¹ This designation is accurate but he could more precisely be referenced as "Developer." There is no documentation that he ever occupied the house he constructed. On the permit his address is given as South 717 Cedar and the line indicating "Builder" is blank. Earl Morrison is listed as "Architect" although he had not yet graduated with his architectural degree from the Armour Institute of Technology / Art Institute of Chicago special architectural special program. A review of the City of Spokane Postmaster's Directory (held at the downtown branch of the Spokane Public Library) for the years from the time of construction until purchase of the house by David and Edith Ackermann in 1918 indicates that Mr. Lilliequist continued to reside at South 717 Cedar. He was never recognized by the Post

Office as a 2020 Rockwood resident. Further, the large illustrated Arthur D. Jones & Co. advertisement of October 8, 1916 states that the house "has never been lived in, and is ready for immediate occupancy." All of this leads to the conclusion that the house, shown by the numerous newspaper articles to have been built as a speculative venture, remained unsold from the completion of construction in early 1913 until its purchase by David and Edith Ackermann in 1918.

Because Olof M. Lilliequist built so many homes across Spokane's South Hill, it would be confusing if not misleading to designate this house as the "O. M. Lilliequist House" simply because he was technically the first owner. For the historic register it is more helpful to employ the name "David and Edith Ackermann House" as an indication of the first family to occupy the building as a residence.

Whether Mr. Lilliequist was the sole investor in the development of the house and property or whether he had additional financial support is unknown at the time of this writing. It is an intriguing and vitally important question and worthy of a separate study to establish which individuals or companies were providing the capital to construct so many of the homes on the south hill. Were the speculative builders operating with their own funds or were they underwritten by others. The fact that Earl Morrison was a relatively young designer with comparatively limited experience might suggest the financial participation of his father, James W. Morrison, whose company was identified in the city directory as a source for both real estate and loans.

In 1918 David and Edith Ackermann moved into the house with their son Sidney and servants Anna McLean and Estrid Brandt.^{23&35} Prior to their move to 2020 Rockwood, the Ackermann family had been living on South Ash; at 708 South Ash from 1912 until 1915; at 704 South Ash from 1915 until their move to Rockwood in 1918.³⁶ These two houses have a link to the house on Rockwood. Both were built by contractor Amil T. Johnson who was a virtual partner of Earl Morrison from 1909 through 1913 and who shared office space with Morrison (in the Paulsen Building suite of Morrison's father) from 1911 until mid-1913 when he moved to Deer Park.³⁷ There is a very strong possibility that both 704 and 708 South Ash were designed by Morrison but, lacking a building permit or newspaper articles that give attribution, this is only speculation. Another, perhaps more significant, connection between these two houses and the Ackermann's Rockwood home is that the two Ash houses were adjacent to a speculative Prairie School house that Morrison designed for contractor Amos H. Carl in the late spring of 1913.³⁸ David and Edith would have observed the construction from initial excavation through completion and were likely favorably impressed with its soaring (from their lower vantage point at the foot of the Ash Street hill) modern American design. As will be seen, David Ackermann was extraordinarily interested in new modes of thought.

David was born in Germany on January 26, 1873 and immigrated to the United States in 1891.³⁹ His younger brother Max followed two years later.⁴⁰ His parents, Sigmund and Amelia Ackermann, remained in Germany. Apparently David Ackermann dropped the second "n" from his name as an Anglicizing device.⁴¹ His wife Edith (Davis) was born in the State of Washington in 1879.³⁵ Both of her parents were German immigrants and lived in Seattle where she and David married.⁴² They had one son, Sidney, born in 1904.^{35,39,43} David was President and Manager of the Spokane Bakery Company that he had purchased in 1906 when it was a moderate operation at Second and Washington. Prior to the purchase he had been employed as a salesman since 1893 with Ferdinand Westheimer & Sons of Portland. He built a new, well-equipped modern plant in 1909 that was said to be one of the finest bakeries on the Pacific coast. It occupied half of a city block on Broadway Avenue, extending from Lincoln Street to Post Street. Spokane Bakery was

purchased by the Continental Baking Corporation in 1925 as part of that company's massive 2-year acquisition effort.⁴⁴ By the end of 1925 Continental Baking Corporation owned 104 plants in 82 cities throughout the United States and Canada. Continental became famous for its product "Wonderbread" which at the time was a specialty of the Taggart Baking Company of Indiana. Taggart had been acquired at the same time as Spokane Bakery.

David Ackermann was active as an officer in the Master Bakers Association. He approached baking as a modern business man, not as a small proprietor artisan baker. He advocated that rigorous modern accounting practices be applied to the baking industry as well as large-scale mechanization. In a portion of his address to the organization's Oregon convention in 1916 he stated:⁴⁵

"I say to you, without hesitation, that machinery has been the biggest single factor in the development of the baking business. What are the demands of modern bread making? Quality, sanitation and manufacturing economy, none of which could ever have been achieved without the assistance of machinery. Machinery has enabled the baker to attain a degree of uniform quality which could never be accomplished by hand methods: it has eliminated all possibility of contamination and has reduced the cost of manufacturing to a point where, by judicious use of machinery and proper business management, the baker can earn adequate returns on his investment.

Baking is no longer a trade. Years ago progress decreed the dissolution of that combination so long honored in nursery rhyme: 'The butcher, the baker, the candlestick maker.' The butcher has been swallowed up and lost in the Chicago stock yards; the candlestick maker was snuffed out by the electric light, and the baker of today is a combination of business man and scientist engaged in a business which requires a knowledge of chemistry, mechanics, and the exercise of business skill and judgment of high order.

... The time is rapidly approaching when the small shop with its slipshod methods will cease to exist. The bakers who are going out of business today are the ones who refuse to adopt modern methods and put in modern machinery. Instead of these old fashioned shops, there will be the shops with system, with up-to-date machinery and having for their product a good loaf of bread, a loaf of uniform quality—uniformity that can be obtained only by the use of modern machinery and modern methods. When we produce a first-class loaf of bread, uniform day in and day out, and when the housewife learns that she can depend upon always getting a good bread from the baker, then will she cease to bake and we will come into our own. That is what we are all striving for.

Let us then be alive to the needs of the home and hasten the day when the housewife shall bake no more."

David Ackermann's financial interests extended beyond his Spokane Bakery Company. He was also was an active Inland Empire capitalist. His real estate investments, usually undertaken with his brother (who was also a baker, but on a smaller scale), were reported regularly in the Review and Chronicle. He was involved in mining as well. The "Mines Handbook: A Manual of the Mining Industry of the World, Volume XIV" published in New York City in 1920 (while the Ackermann's were residing in the 2020 South Rockwood house), discusses the "Red Monarch Consolidated Mining Company" with offices in Spokane, Washington and Wallace, Idaho. David Ackermann is listed as one of the officers of the company, along with Conrad Wolfle who also owned an Earl Morrison-designed, Prairie School house on Rockwood Boulevard.

The Ackermann family never lived in a house for more than several years. They lived at 2111 Pacific in brown's Addition from 1909 until 1912; at 708 South Ash from 1912 until 1915; and at 704 South Ash from 1915 until 1918. David Ackermann was first and foremost a businessman and was often reported to be completing a new real estate transaction with his brother Max as partner. He obviously had a taste for fine houses in desirable neighborhoods, but would have viewed his homes as assets to be liquidated as their values appreciated. Given their 3-year pattern of occupancy, the Ackermann's would have been expected to sell their Rockwood house in 1921. In fact that is what almost happened.⁴⁶ The Spokesman-Review published an article on Sunday May 12, 1920 reporting that "David Ackermann, president of the Spokane Bakery company, sold his ten-room brick house, corner Rockwood and Highland boulevards yesterday to Mrs. Otto Kratzer for a reported consideration of \$25,000." Mrs. Otto Kratzer's husband was vice president and manager of George Dodson jewelers and had been living with his wife in the Davenport Hotel according to the City of Spokane Polk directory. However, the sale must not have been completed as the Polk directory continues to show Ackermann living at 2020 Rockwood until 1924 while Mrs. (Evelyn) Kratzer moved into the Cambridge Court Apartment. David Ackermann's brother Max moved into the house across the street at 730 Highland Boulevard (the Grinnell House) in 1921.⁴⁷ If David learned of his brother's intentions as he was selling his own house, he may have decided to terminate the sale. Once David and Edith did sell their house, they moved to a much smaller, simpler (but stylish) house at South 215 Cannon Street where they remained until they moved into the Davenport Hotel in 1926 (following the sale of Spokane Bakery Company to Continental Baking Corporation in 1925).⁴⁸ They lived at the Davenport until 1931 when they apparently moved to San Jose, California. David died in Seattle on September 1, 1937 following a short illness.⁴³ It is not known how long Edith survived her husband or if she continued to live in San Jose.

The Ackermann House: Subsequent Homeowners

RAY L. AND GENEVIEVE B. WILSON, OCCUPANTS FROM 1923-1942

With the departure of the Ackermann family, Ray (1883-1961) and Genevieve Wilson (1890-?) took possession of the house in 1923 with their two sons, Robert and Charles.⁴⁸ Ray Wilson graduated from the University of Minnesota Law School in 1907, established a small lumber mill at Fish Lake in 1910 with Walter Leuthold of Spokane, and married Genevieve in 1913.⁴⁹ In 1914, Ray and Walter purchased the Deer Park Lumber Company that they operated together until 1939. Wilson sold his shares to Leuthold and established the Warm Springs Lumber Company on the Warm Springs Indian Reservation in northern Oregon with his sons. He and Genevieve established an Oregon residence in 1942 but maintained their residence at 2020 Rockwood until 1944 for intermittent use. They were active members of the Spokane Country Club and the Spokane Club. There is no record of their family having servants living on the premises.

WILLIAM TURNER AND ELLA GREEN CLACK, OCCUPANTS FROM 1944-1953

In 1944 W. Turner Clack (1906-1978), his wife Ella (1907-1954), son David, and daughter Betty Jo moved into 2020 Rockwood Boulevard.⁵⁰ Born in Havre, Montana, Mr. Clack had graduated from Swarthmore College and the Wharton School of Business at the University of Pennsylvania.⁵¹ He and Ella were married in Portland, Oregon in 1930. He joined his father's Havre oil business, H. Earl Clack Company, in 1928 where the pair built the firm into what was arguably the largest independent petroleum marketing organization in the country. Following sale of the company to Husky oil in 1954, W. Turner Clack became president of H. Earl Clack Incorporated, a board member of Husky Oil, president of Farmer Oil Wholesale Company, chairman of the board of Walla Walla National Bank, president of Clack Investment Company,

chairman of the board of Beasley Engineering Company (Oakland, California), and a director of Commonwealth Incorporated (Portland, Oregon). Mr. Clack's son, David, became president and chairman of the Old National Bancorporation in 1978 and was board chairman of the Spokane Chamber of Commerce.⁵²

ALVIN P. AND RUBY S. BRENDE, OCCUPANTS 1953-1960

Alvin and Ruby Brende moved into the house in 1953 (as indicated by a City of Spokane plumbing permit issued to Brende's contractor in September 1953).¹² The Havre (Montana) Daily Newspaper (July 3, 1941, page 4, column 2) announced the wedding of Alvin Paul Brende and Ruby Sundberg. Given the connection of W. Turner Clack to Havre, Montana, it seems likely that there was a family or Clack/Brende business connection that led to sale of the house. Alvin and Ruby had four children: Alvin Paul Jr., John Anton, Bruce David and Ruth Christine.⁵³ Alvin P. Brende was president of the Brende Machinery Company of Spokane that supplied farming operations throughout the inland northwest.⁵⁴ There is relatively little documentation of Mr. Brende available. However an interesting note ... he is reported to have sold six tracts of land in 1960, totaling approximately 3,000 acres, in the Deep Creek area west of Spokane to a group of Hutterites.⁵⁵ This land became the basis for their community in Spokane County incorporated as the Hutterian Brethren of Spokane.

JOHN W. AND MARGARET W. ANDERSON, OCCUPANTS 1960-1977

When John and Margaret Anderson acquired 2020 South Rockwood, John was a broker at Harris-Upham and Company. Eventually, he became a vice-president at Washington Trust Bank in Spokane.⁵⁶

BRUCE G. HOPKINS AND SHARON K. HOPKINS, OCCUPANTS 1977-2007

Bruce and Sharon Hopkins purchased 2020 South Rockwood on July 27, 1977. They remained until 2007. Dr. Hopkins is an obstetrics and gynecology physician in Spokane.⁵⁷

JESSE AND SARA WOLFF, OCCUPANTS 2007-PRESENT

The Wolff family purchased the house at 2020 Rockwood in 2007 and undertook a thorough restoration that included major structural rehabilitation and modernization of all of the house HVAC, electrical, security and communication systems. All inappropriate changes and additions to the house and property that had been introduced over 95 years were removed and replaced with elements sympathetic to the original intentions of architect Earl W. Morrison in the spring of 1912. This comprehensive effort is delineated in detail elsewhere in this nomination. Jesse Wolff, II is a principal and executive vice president of multi-family acquisitions for The Wolff Company in Spokane.

The Ackermann House:

A Part of the Architectural Legacy of Earl W. Morrison in the Rockwood District

Earl Morrison's contributions to the character and quality of Spokane's residential neighborhoods that emerged and took form in the brief period from 1909 through 1920 are extensive. But, it was Rockwood that became the field for Earl Morrison's greatest contributions to Spokane architecture. As mentioned earlier, in an October 4, 1919 article the Spokesman-Review stated that Morrison had "designed the majority of the residences in the Rockwood district."²⁸ These were grand homes, almost all built as a speculative investment, and purchased by some of the city's most prominent, influential and affluent residents: Edward and Helen Cannon, James and Eliza McGoldrick, Charles and Josephine Lindsley, Allen and Maud Meisenheimer, William and Verna Plummer, Conrad and Pauline Wolfle, David and Edith Ackermann, George and Evelyn Avery, Fred and Belle Martin, Eudell and Helen Crane, as well as Bruce and Jerrine McDonald.

The article also mentioned "J. K. Keith" but records of neither him nor his house have yet been found.

As Morrison was composing two sets of house drawings for contractor Aaron Lundquist on Manito Place, he and Lundquist had Morrison's first known Rockwood residence nearing completion: 547 East Rockwood Boulevard, set at the northwest corner of the Sheridan Street / Rockwood intersection. It was large and elaborately finished in an Elizabethan style; called "Shakespearean" by the *Spokesman Review* on May 5, 1911.⁵⁸ The house was purchased at that time by J. P. McGoldrick, owner of the McGoldrick Lumber Company.

Amil Johnson was about to start construction of a house at 416 East Rockwood Boulevard (near the Lundquist/McGoldrick house) that would eventually be purchased by attorney E. J. Cannon. By June 25, 1911 Morrison had completed drawings and the foundations were in place for another imposing house. This structure was on the hillside high above Rockwood and positioned near the base of the striking basalt escarpment that contributed to the district's name. The view to the east from this promontory would be remarkable. Like the McGoldrick residence it would be 3-stories plus a basement but in a Georgian style with red pressed brick, stone, and white trim. At the time of purchase in late December 1911, the *Spokesman-Review* observed that it was the most expensive speculative house yet built for the Spokane market (eclipsing the McGoldrick sale).⁵⁹

Several weeks later in mid-January, 1912, the *Spokesman-Review* published their article detailing the escalating speculative efforts of Lundquist, Johnson and O. M. Lilliequist in the Rockwood district that targeted prospective affluent house-hunters in Spokane.²¹ Lilliequist had just finished his house (not designed by Morrison) of a scale similar to McGoldrick and Cannon at the northeast corner of Rockwood Boulevard and Overbluff Road. It was sold before completion to railroad and bridge contractor W. W. McCreary.

Although he was still studying architecture in Chicago, Morrison was joined in his father's Paulsen Building suite in 1911 by contractor Johnson.⁶⁰ Likely, their business interests were so interwoven that a closer working relationship was prudent. The setting suggests a financial involvement by Morrison's father, but this is not known. Morrison and Johnson would collaborate on at least ten sizable projects in four years before Johnson departed Spokane in 1913 for Deer Park, Washington in 1913 as local construction opportunities waned. The number of residential contractors listed in the city directory dropped from 124 builders to just 56 in one year.

Even as Morrison continued to produce large significant designs in other parts of the city, he continued his flurry of activity in Rockwood. The March 3, 1912 issue of the *Spokesman-Review* illustrated one of Earl Morrison's most dramatic Spokane projects; another collaboration with Amil Johnson.⁶¹ It was apparently never built. But, as designed for a site just south of Seventeenth Avenue between Rockwood Boulevard and Upper Terrace Road, it once again set a new standard for size and cost of a speculative house. It was rustic in appearance, referred to as "English," with tapestry brick at the foundation and main level; riveted heavy shingles and hand-hewn trimmings above. It would have had frontages on both Upper Terrace and Rockwood with a distinctive main entry pergola on the former. Given a footprint of 48 by 64 feet, three stories above grade and a basement, it would have had a total floor area of over 12,000 square feet and a two-machine detached garage. In scope and quality it would have been comparable to the nearby August Paulsen residence on Thirteenth Avenue. The article indicated that construction was about to commence and that completion was anticipated for the fall. However, nothing remotely similar is to be found at this site. Possibly the project was transposed onto a different location. For instance, Johnson would purchase property for what would become the A. George Avery House

on Rockwood Boulevard in September.⁶² He was simultaneously beginning construction of the speculative Oxford Apartments⁶³ and was at mid-point in the construction what would become the Conrad Wolfle house on Rockwood.⁶⁴ Johnson may have simply taken a step back and felt that his finances and manpower were too overextended to move the Rockwood/Upper Terrace House forward. Hopefully, further research will sort this out.

Never-the-less, Earl Morrison continued to surge forward on Rockwood. He next teamed with Olof M. Lilliequist on the speculative Ackermann house at the northwest corner of the intersecting Rockwood and Highland Boulevards.⁶⁵ This would be the first known collaboration of Morrison and Lilliequist. Lilliequist would have certainly been very familiar with Morrison's accomplishments and capabilities given his Swedish heritage and the fact that his daughter Alice had been a member of Morrison's graduating class at South Central High School.⁶⁶ Its first floor plan was a variation on the plan Morrison had employed on the earlier Cannon House.⁶⁷ As stated above, it was on this house that Morrison made a public transition from his earlier dedication to established English styles to what would be correctly called an American style (reflecting Morrison's Chicago studies). When completed in early 1913, the radical design received favorable reviews and its cost of \$45,000 made it one of the most expensive speculative houses ever built in Spokane.³⁴

The Ackermann House was likely not Morrison's first Prairie School effort. That distinction belongs to the house built by A. T. Johnson at the northwest corner of Twelfth Avenue and Sherman Street. A directionally confusing article was written (most likely) about this house in the April 12, 1912 issue of the Spokane Daily Chronicle.⁶⁸ According to a June 23, 1912 Spokesman-Review article it was nearing completion, more than 2-1/2 months before work commenced on Ackermann.⁶⁹ Its style confounded the reviewer: "The style of architecture is as artistic as it is unusual. In a general way the house follows the lines of the California bungalow ... It has [a] low effect with ... broad flat roofs ..." By September 1, the completed house was sold by Johnson to Conrad Wolfle, president of the United Copper Mining Company.⁷⁰ It provided Wolfle with "a view extending over the entire east end of the city and the Spokane valley as far as Mount Spokane." Although it was an abrupt design departure for the Spokane architectural marketplace, it was not seen as odd or troubling. Rather, it was called "distinctive" and "one of [the] most handsome in [a] neighborhood noted for homes." The residential design was complemented by a distinctive landscape design, created by M. E. Estep.⁷¹ Plantings would include an "old-fashioned garden in the rear," a rose garden to the west of the entry drive, a profusion of shrubbery, and a unique set of concrete posts developed as planters to carry Japanese Biota.

Morrison would continue to study and refine his Prairie School designs as a preferred style until he enlisted in the Army Quartermaster Corps on September 6, 1917.⁷² There were seven houses in the series (in approximate chronological sequence as follows):²⁹

Conrad & Pauline Wolfle House, 415 East 12th Avenue
 Charles & Josephine Lindsley House, 210 East Sumner Avenue
 David & Edith Ackermann House, 2020 South Rockwood Boulevard
 Allen & Maud Meisenheimer House, 540 East Rockwood Boulevard
 Amos Carl House, 1704 West Eighth Avenue
 Charles & Elizabeth Bender House, 626 West 21st Avenue
 Eudell & Helen Crane House, 749 East 23rd Avenue

It is worth noting, that in an era today in which speculative house builders are universally distinguished by extremely conservative design aspirations, if not outright timidity, Morrison's bold Prairie School explorations were commissioned by each of his high-end contractor patrons.

And, with the singular exception of the unusually expensive Ackermann house, all of these designs sold quickly in a difficult market. They certainly addressed the Rockwood developers' search for modern progressive designs (as quoted earlier). Earl Morrison's thoughtful, original work, whether American Prairie School or English Aesthetic Movement in character, was precisely what the developers of Rockwood sought.

Following the Wolfle House, Morrison continued his Rockwood efforts with a house that was, for him, unusual. It was a residence actually commissioned by the original occupants, not a speculating builder: Charles and Josephine Lindsley. Charles Perry Lindsley was a vice-president of the Lindsley Brothers Company of Spokane (one of the largest producers of Western red-cedar poles in the United States and Canada), president of the Lindsley Brothers Canadian Company at Nelson, B. C. and vice-president of the Barnes-Lindsley Manufacturing Company (a manufacturer of Douglas-fir cross-arms) in Portland, Oregon. He was one of the promoters of the Coeur d'Alene Electric Railway Company and the Pend d'Oreille River Navigation Company and a pioneer in the lumber and cedar-pole industries.⁷³ In the June 16, 1912 Spokesman-Review article that announced the beginning of construction for his new house, he was also cited as general manager of the Craig Mountain Lumber Company in Idaho.⁷⁴

The house (now demolished) that Morrison designed for the Lindsley family was technically outside the boundary of the Rockwood district; immediately adjacent to the formal north entry. But it was visually and in spirit, a part. The Review article indicated that when completed, it would be "one of the finest residences in the Rockwood district." The "new residence [would] embrace all the modern features, and promises to be one of the show spots of that famous residential district." Unlike its almost exact contemporary, the Ackermann house, the Lindsley house was designed from the beginning in the Prairie School manner. Also, whereas the stuccoed Ackermann house (and to a lesser degree, the Wolfle house) display the contrapuntal asymmetrical massing and apparent movement commonly associated with the Prairie School, the Lindsley house of brick was four-square, symmetrical and stately. Its sheltering roof, with a dramatic six-foot overhang, was featured in a drawing by Morrison published in the July 2, 1912 issue of the Spokane Daily Chronicle.⁷⁵ The article gave specific reference to the design's Chicago heritage. From its promontory setting, it would have had an unobstructed panoramic 270-degree view of Spokane and distant mountains to the north as well as the Spokane valley and Idaho mountains to the east. Its quiet, restrained elegance and simple prismatic form would set a direction for Morrison's remaining Prairie School designs in Spokane.

The next Rockwood house by Earl Morrison was announced on September 8, 1912.⁷⁶ It was within sight of the finished house at the northwest corner of Twelfth and Sheridan that builder Arnil Johnson had just sold to Conrad Wolfle, as well as the McGoldrick house at the northwest corner of Sherman and Rockwood. On the hillside two houses to the northwest was the Morrison/Johnson house purchased by E. J. Cannon. The house, at 540 East Rockwood Boulevard, was a Prairie School design, more similar to the Lindsley precedent than the Wolfle or Ackermann houses. It was to be built for the market by Swedish immigrant contractor Henry Lydell who would be responsible for a handful of other houses on Rockwood. A Review article in late December would comment on the view that would be enjoyed from the house that was under construction high above the Boulevard: "... the site commands a fine view which extends from Fort George Wright over the entire business section of the city as well as the Spokane valley and Mount Spokane."⁷⁷

The house was a two-story structure with basement and would eventually be accompanied by a detached two-car garage. It was sheathed with a veneer of tapestry brick on the exterior. Like the Lindsley house, it was bilaterally symmetrical; a modernized four-square design that, in general,

was a popular type among Prairie School architects. However, where Morrison developed the composition of the Lindsley house with upper level windows organized in a horizontal frieze of stucco, in this project he chose a different treatment. Exterior brick extends from foundation walls to the roof soffits. Upper and lower windows that flank the main entry porch were united with a rough-cast ornamented stucco spandrel panel. This compositional strategy yields a remarkably different effect.

Leading to the formal entry, a grade-level two-flight concrete staircase proceeded from Rockwood through a pierced opening in a low rustic stone wall, traversing two terraces of manicured lawn, finally terminating at a bricked entry terrace. Seen today, the severely distressed house has grounds that are totally overgrown to a degree whereby it is difficult to see the house from the street. When completed in the winter of 1913/14, the house presented a far different, grand uncluttered image, similar to the adjacent Odell and Cannon residences. The house was purchased from Lydell in March of 1914 by successful real estate investor Allen Meisenheimer. Meisenheimer intended extensive improvements to the grounds.⁷⁸

On the same date that the Spokesman-Review announced commencement of construction for the Lydell/Meisenheimer house, it announced that Amil Johnson would begin construction immediately of a "palatial estate" at the northeast corner of Rockwood Boulevard and Sherman Street.⁷⁹ Given the scale of investment, the timing, and the apparent abandonment of the rustic Rockwood/Upper Terrace mansion project (mentioned earlier), it seems likely that Johnson chose to funnel his available funds into the slightly smaller Rockwood/Sherman project as an alternative. Still, as the new project neared completion, it had a budget of \$45,000 and would be "one of the largest and most costly residences to be erected in Spokane in several years." Its exterior was called Elizabethan with brick to the second story and a combination of timber and stucco at the second floor and above.⁸⁰ It had chimneys finished with Dutch tiles, a porte cochere on the north façade and a terrace with pergola effect at the south. Its overall appearance, especially its intricately carved bargeboards, strongly suggests the influence of popular British architect M. H. Baillie Scott.

The architectural character of the house at Rockwood and Sherman demonstrates the aesthetic flexibility of Earl Morrison, at this time while an architecture student in Chicago and throughout his entire career. The group of Prairie School houses by Morrison that immediately preceded this project was beginning to suggest that he had turned a corner in his professional design philosophy; that he would now become an inland northwest evangelist for the Prairie School movement in architecture as a direct response to his formal training. This was not to be the case. He would continue to design Prairie School houses but was perfectly willing to adopt another design vocabulary if requested or if circumstances prompted a different approach.

The Spokesman-Review reported that Amil Johnson was close to completing construction of the large house on March 16, 1913.⁸⁰ They emphasized that the house was situated on "a fine view site, commanding a vista over the valley and across to snow-capped Mount Spokane." As with most houses in the Rockwood district, this characteristic has since totally disappeared with the construction of adjacent houses and the maturing of planted deciduous trees. One month later, on April 19, the Review carried an article that indicated that the house had been sold to George Avery.⁸¹ Avery had helped found the pioneer law firm of Post, Avery & Higgins, gained prominence as a Spokane County superior court judge, Spokane corporation counsel, US district attorney for Eastern Washington, and eventually became head of the United States Food Control Bureau during World War I.

One month after work commenced on the Meisenheimer/Lydell and Avery/Johnson houses, two Morrison-designed houses began construction at the south end of Rockwood, across the street from the Ackermann/Lilliequist house that was nearing completion. The first was a speculative project by builder Karl Berggren at 2105 South Rockwood Boulevard. This is the only known association of Morrison and Berggren (another Swedish immigrant). The second house was commissioned directly by William and Verna Plummer at 2007 South Rockwood Boulevard.

The house by Berggren was reported in the Spokane Daily Chronicle on October 3, 1912 as ready to start construction immediately.⁸² It would be a two-story brick structure with stucco and wood gables as well as a distinctive pergola-style porte cochere projecting westward from the main entry porch on the house's southwest corner. It was an asymmetrical picturesque design with gently-curved eaves; one of the most stylish and original in Morrison's portfolio of English designs. The porte cochère was becoming a regular feature on Morrison's Rockwood district houses at this time; found on the Wolfe, Ackermann, Avery, and Martin projects in succession. Berggren anticipated that the house would be ready for occupancy in 90 days. A photograph published in the Review the following spring (on March 9, 1913) shows the house substantially complete.⁸³ The presence of pine trees in the front yard coupled with vertical boarding of the gables at the time of construction gave the house a much different, almost rustic appearance compared to its character today. An article announcing purchase has not been found. However, its first occupant was the family of Fred N. Martin that purchased the house in 1913.⁸⁴ He was manager of the popular Hazelwood Creamery located at the northwest corner of Pacific Avenue and Brown Street.⁸⁵

On October 12, 1912, the Spokane Daily Chronicle announced the house to be built for attorney William H. Plummer.⁸⁶ The Spokesman Review followed suit with a similar announcement the next day, reflecting the importance of the project due to the prominence of its owners, its setting, its builder and its architect.⁸⁷ Plummer was raised in Massachusetts, became a member of the New Mexican bar in 1888 and moved to Colfax in 1889. He practiced in Colfax and Farmington for three years before moving to Spokane.⁸⁸ In 1895 he became corporate counsel for the City of Spokane and then in 1896 a state senator. After 1900 he focused on his law practice, Plummer & Thayer (and with a third partner W.T. Thayer at a later date). The house was located at the southeast corner of Rockwood Boulevard and Overbluff Road. This wedge-shaped property was one of the larger pieces in the Rockwood district and was one of the most prominent. The house was similar in scale and price to the Martin house. Architecturally, it was more formal; almost Georgian in design but with discreet arts and crafts details. It was two-story, veneered with a dark brick (not painted as today) and had a covered entry porch on its west façade, and a pergola (now removed) above a terrace on the north. A bosk of small native pines gave moderate screening to the front elevation when viewed by the automobile public on the adjacent Rockwood arterial and the trolley cars on the west side of the street. A photograph of the recently completed house accompanied the photo of the Martin house in the Spokesman-Review the following spring.

There were yet two more houses to be designed by Morrison for the Rockwood district. However, these would not be built on Rockwood Boulevard. In January of 1913, the United States entered a recession that lasted 13 months.⁸⁹ Nationally, business activity plummeted by 25.9% while trade and industrial activity dropped 19.8%. Spokane's construction business followed suit. Many builders moved or terminated operations. Earl Morrison's steady patron, Amil T. Johnson was one who moved. He went north to a farm he had purchased in Deer Park in 1913.³⁷ Morrison's work load seems to have diminished as well. With Johnson gone, he closed his office in the Paulsen Building and reverted to working from his father's house.⁸⁴ Eventually he too would leave Spokane ... at least briefly.

In August of 1914 he became engaged to Hazel Fae Dyke who had graduated Lewis and Clark High School the year after Morrison's graduation.⁹⁰ They were married less than one month later, September 3, in Missoula, Montana.⁹¹ Morrison had designed and built a small cottage for them on Spokane's north side at 1911 North Oak Street, its building permit issued on August 7, 1914.⁹² It is questionable, however, that they lived there immediately upon its completion. Morrison and Fae moved to St. Paul, Minnesota where their son John was born on May 20, 1915.⁹³ Little is known of this move. Earl and Fae were listed in the St. Paul city directory in 1915 so they must have made the move early enough in 1914 to be listed in 1915. Earl is cited in the directory as a "draftsman," not an architect. By 1916 they are once again listed in the Spokane city directory, living at the new North Oak Street cottage. In St. Paul, they lived at 129 Summit Avenue, approximately one block from the magnificent new Cathedral of St. Paul, designed by French Beaux-Arts architect Emmanuel Louis Masqueray. The first liturgy in the cathedral was held on Palm Sunday, March 28, 1915. Work continued on the interior for decades. It is possible that given the draught of architectural work in Spokane, and with a new family to support, Morrison may have turned to the opportunity of the cathedral interiors until conditions improved back home. Further research should clarify this uncertainty.

When Earl returned with his family to Spokane in late 1915, he turned his attention to Rockwood once again. He designed his last Prairie School residence at 749 East 23rd Avenue. This was a wedge-shaped corner property at a three-way intersection that included Garfield Road, Plateau Road and 23rd Avenue. An August 6, 1916 article gives no hint as to whether the house was built as a speculative venture by the builder Elva Buxton or commissioned by its first occupants, Eudell and Helen Crane.⁹⁴ But likely it was commissioned by the Cranes. Before arriving in Spokane in 1911, Dr. Crane and his wife had spent a year living in London, Vienna, Paris, and Berlin. With that itinerary, they would have surely become aware of the leading design thought on the continent and would have been well aware of Morrison's Prairie School series that were almost unique in the Spokane region. It makes sense that the design would have been the result of a direct commission from the Crane's. We do know that on November 5, 1911, the *Spokesman-Review* stated that E. T. Crane was planning to build a house on the site (with no mention of an intended architect).⁹⁵

The Crane residence was another of Morrison's four-square symmetrical Prairie School designs. It was positioned to exploit a view of Mount Spokane and the Spokane valley. Rather than brick, which seemed to be his most recent material of choice for similar work, it was protected with rough-cast stucco similar to his earlier designs for the Ackermann and Wolfle houses. It was Morrison's first recorded collaboration with builder Elva Buxton. It was also his first recorded interaction with landscape designer E. Charles Balzer. Balzer was renowned for his early design and management of Manito Park as well as his superintendence of the Spokane Parks system. Many of Morrison's houses were credited with beautiful park-like landscaping. But, until the article describing the Crane house, the designer's name was never mentioned (with the single exception of M. E. Estep who was responsible for landscape design of the Wolfle House). Morrison would collaborate once again with both Buxton and Balzer on his final Rockwood district residence, just prior to joining the Army Quartermaster Corps as the United States entered World War I.

In 1917 Earl Morrison designed that final known Rockwood project. It was built at 1303 Overbluff Road for newlyweds Bruce and Jerrine McDonald. Their July 12, 1917 wedding at the bride's family home (at 826 Overbluff Road) was described with great detail in both local newspapers as a "society wedding," the first held "out-of doors" in many years.⁹⁶ Bruce was the 20-year-old, financially comfortable son of Agnes and the late Scott McDonald. Jerrine was the 19-year-old daughter of James and Jessie Ramage. Her father was head of two Spokane coal

companies, Continental Fuel Company and the Hawkeye Fuel Company.⁹⁷ Both articles describing the wedding mentioned that the couple would return from their honeymoon in Glacier National Park to Spokane where they would live in their new home at 1303 Overbluff.

It is difficult to know precisely when design work on the new house began. The couple was engaged as early as January 1917. If design work began at that time, it is conceivable that the house could have been completed in time for the couple's return from Glacier on August 1. However, there must have been a delay in construction. An April 28, 1918 Spokesman-Review article that described the house indicated that it had recently been completed and furnished.⁹⁸ The construction process would have been complicated by Earl Morrison's induction into the U. S. Army Quartermaster Corps as a captain on September 6, 1917 (the United States Congress had declared war on April 6, 1917). According to the April 1918 Review article he had entrusted Spokane architect Charles Wood with oversight of construction following his departure. Such a move would have required great faith by Morrison regarding the capabilities of Wood. This suggests that the two might have had some sort of professional connection earlier in Morrison's career. The two also shared an interest in the Prairie School design vocabulary.

Like Morrison, Bruce McDonald also entered military service, the Navy, prior to completion of the house. His opportunity to enjoy it upon his return was brief. He would sell it to Dr. Scott B. Hopkins on April 23, 1920 as McDonald and his wife anticipated a move to Seattle to Seattle where he would enter into the contractors' machinery and supply business. The sale warranted a front page article in the Spokesman-Review.⁹⁹ Construction was booming in post-war Seattle, especially compared to the stagnant Spokane. Morrison would follow McDonald's lead four years later.

The McDonald house when complete was striking. It was modernized American colonial in style and unlike anything known that he had designed before. However, it was a style he would explore in depth in his small-house designs over the coming seven years. The house was a two-story linear structure, placed at the edge of a ridge overlooking the city of Spokane to the north and the Spokane valley to the east. A 70-foot long veranda extended across the full length of the house's north façade, taking full advantage of the spectacular view opportunity. The Review article that described sale of the house to Dr. Hopkins made special mention of the fact that the house interior had been designed with its "front" toward the view and its "rear" toward the street. Charles Balzer designed the landscape. In the June 1921 issue of *The Architect and Engineer* (San Francisco), the house was among those buildings cited by a jury led by architect Carl Gould of Seattle as representing the best architecture of Spokane.¹⁰⁰

HISTORICAL AND ARCHITECTURAL SIGNIFICANCE

Category A

To be considered for listing under Criterion A, a property must be associated with one or more events important in the defined historic context. Criterion A recognizes properties associated with single events, such as the founding of a town, or with a pattern of events, repeated activities, or historic trends ... Moreover, the property must have an important association with the event or historic trends, and it must retain historic integrity.

The David and Edith Ackermann House, its basalt escarpment, lawn and street trees are significant to the history of Spokane as a contributing property to the Rockwood Historic District. Rockwood was associated with an overarching pattern of growth and development in the establishment of numerous residential neighborhoods created across the unique but challenging terrain and forests of Spokane's remarkable South Hill in the first two decades of the twentieth century. Indeed, the Rockwood District ultimately represented the highest expression of that carefully considered creative impulse in the city. Investors, officers and agents of the developing company, the Spokane-Washington Improvement Company, retained one of the leading landscape architecture and city planning companies in the nation, the Olmsted Brothers of Boston, to design Rockwood. One and one-half years were spent in the study, planning, design, detailing, specification and construction of the development before they "placed on the market the beautiful stretch of view land." Their intentions and aspirations were of the highest order.¹⁰¹

With its beautifully curved streets, miles of parking strips, thousands of shade trees, wide streets and walks, stately trees, slopes, cliffs and views this will be one of the most beautiful additions in the west.

The Fred B. Grinnell company, which will have the exclusive sale of property, claims for it that there is no other addition in the country which has as great natural beauty, all of which has been preserved and improved upon by the platting.

An effort was made to accommodate a variety of tastes and families of varying means. The developers' purpose was not to create a restricted prestigious enclave of the super rich. It was to generate a vast, diverse residential parkland accessible to all.

The Ackermann House was nothing less than a central component of one of the District's two focal points; the intersection of Highland and Rockwood Boulevards. A portion of the introductory announcement of the district in the spring of 1909 could easily be describing the Ackermann property:¹⁰¹

It is in the platting of this property almost as much as in its natural beauty that it has been made strikingly distinctive. Rough and uneven in its general character, with ledges, ravines, patches of level woodland and sharp or gentle slopes the streets have been so laid as to follow the easy grades; that is, they keep in the low ground or the ravines while the high ground is to be platted into building sites.

The name of the district is expressed perfectly by the Ackermann site. The story-high rock garden at the southwest corner of its double lot represents the southern terminus of the rimrock that triggered the initial vision of the developers. Likewise, its stately street trees illustrate the foresight of the Olmsted brothers to supplement the beauty of the area's native pine forest.

The \$45,000 Ackermann House arguably exceeded the standards set by the governing covenants attached to the deeds of all Rockwood properties more than any other house in the district.¹⁰² "No residence shall be erected ... that shall cost less than [\$6,000.00] on all lots fronting on Rockwood [and] Highland Boulevard. ... Dwellings shall be of modern style of architecture." Several houses in the district cost slightly more than the Ackermann House, but none could claim to achieve its level of modernity in style or technology. Furthermore, while other houses in Rockwood project a more dramatic, detached, palatial attitude, none of the houses of the district achieve a dramatic siting while remaining an approachable part of the democratic community better than the Ackermann. A desire to express the American democracy and the beauty of a natural setting lay at the heart of work by progressive designers such as the Olmsted Brothers and architects of the

Prairie School. That sensibility percolates throughout the original design of Rockwood and is perfectly illustrated by the Ackermann House.

Secondary to its contribution to the Rockwood Historic District but a critical aspect of its historic significance to Spokane is the fact that the Ackermann House was constructed as a speculative venture by a Scandinavian immigrant. Contractor Olof Malmberg Lilliequist had left Sweden in 1882 to live in the United States.⁴⁰ He was a highly skilled craftsman who built numerous single-family houses and apartments across Spokane's South Hill neighborhoods. He was representative of a group of similar individuals such as Arnil Johnson, Aaron Lundquist, Henry Lydell and Karl Berggren who often built on speculation at high financial risk. They established a high standard for construction and aesthetic quality that influenced much of the residential construction in Spokane at the time. It was a quality that was one of the characteristics of which the Spokane community leadership boasted, locally and across the country. Even today, the quality of its neighborhoods and housing stock is one of the primary features that attracts new residents from distant communities to Spokane and encourages young families to remain. The skill applied and risk undertaken by these builders should be acknowledged. The Ackermann House is a fine example.

The physical and documented historical integrity of the Ackermann House remains intact (after removal of numerous unfortunate accumulated interventions) while its structural and protective finish systems have been restored to ensure another century of elegant presence as a single-family residence overlooking the intersecting Rockwood and Highland Boulevards. It remains as a sound example of building trends in the early twentieth century that make the city's South Hill notable.

Category B (does not apply)

The persons associated with the property must be individually significant within a historic context. A property is not eligible if its only justification for significance is that it was owned or used by a person who is a member of an identifiable profession, class, or social or ethnic group. It must be shown that the person gained importance within his or her profession or group. The residence of a doctor, a mayor, or a merchant is eligible under Criterion B if the person was significant in the field of medicine, politics, or commerce, respectively.

At the time of this submittal, there is not sufficient historical documentation to warrant nomination with Category B as a basis. However, for the record, two of the individuals who resided at 2020 South Rockwood should be acknowledged for their individual significance: David Ackermann and W. Turner Clack.

Ackermann was not trained as a baker. He was a salesman who saved and invested his money until he had the financial capacity to purchase a small existing bakery. He studied the equipment and practices of that business and made necessary operational changes and capital investments. These allowed the Spokane Bakery Company to grow into the type of large modern operation that could deliver a good product, predictably and efficiently to a rapidly growing community. His business grew to a scale and profitability that it attracted considerable attention and emulation within the baking industry. He was asked to speak at regional and national gatherings of the Master bakers Association and was published in their professional journal, describing his concepts and methods. His achievement was reflective of the general transition in American business during the twentieth century away from small trade practices to large-scale corporate operations that could use modern machinery and management techniques to address contemporary consumer demands at an affordable price. The success of David Ackermann's efforts can be measured by the purchase of his company by the huge Continental Baking juggernaut in the early twenties as it attempted to gain dominance of the national baking industry.⁴⁴ The Spokane Daily Chronicle ran a massive front page article with a banner headline

on May 7, 1925 describing the sale. Even the venerable Wall Street Journal covered the transaction with an article the following day.

The third occupant of 2020 South Rockwood was the W. Turner Clack family which lived there for a decade from 1944-53. In a way his career followed a similar trajectory to that of David Ackermann. After his education at Swarthmore College and the Wharton School of Business at the University he joined his father H. Earl Clack in the oil business at Havre, Montana in 1928 and proceeded to rebuild it, as mentioned earlier, into one of the largest independent petroleum marketing companies in the nation.⁵¹ They offered an oil branded Heccolene and a gasoline, High Power. After this company was purchased by Minneapolis-based Husky Oil in 1954, Turner Clack diversified his business activities as he became president of H. Earl Clack Incorporated, a board member of Husky Oil, president of Farmer Oil Wholesale Company, chairman of the board of Walla Walla National Bank, president of Clack Investment Company, chairman of the board of Beasley Engineering Company (Oakland, California), and a director of Commonwealth Incorporated (Portland, Oregon). As David Ackermann's career traced the evolution of baking from a small local operation to a large corporate enterprise of national scope, Turner Clack's career was an integral part of the growth of the oil industry throughout the twentieth century; even as it expanded into broader financial enterprise. Turner Clack's son David, who grew up in the Ackermann House, began where his father left off as he became president and chairman of the Old National Bancorporation in 1978 and led the Spokane Chamber of Commerce. In this capacity we was one of the leaders of finance in the inland northwest region throughout the last quarter of the twentieth century.

Category C

This criterion applies to properties significant for their physical design or construction, including such elements as architecture, landscape architecture, engineering, and artwork. To be eligible under Criterion C, a property must meet at least one of the following requirements: embody distinctive characteristics of a type, period, or method of construction; represent the work of a master; possess high artistic value; represent a significant and distinguishable entity whose components may lack individual distinction.

For Category C eligibility a nominated project must meet only one of these requirements. The Ackermann House meets all four requirements. It not only embodies the characteristics of the Prairie School of architecture and was created during the highpoint of the period in which the movement flourished, it was designed by an architect who had been trained in a professional program at the very center of the movement; Chicago (1910-1913). Beyond the house's Prairie School roots, its method of construction was distinctive. In an era today when almost all residential construction is accomplished with platform framing, the Ackermann house employs balloon framing. It stands as one of the finest and largest houses of architect Earl W. Morrison in Spokane. Morrison was a prolific architect who would become one of the truly seminal Washington State architects in the first half of the twentieth century.¹⁰³ The programmatic, geographic, and technical range of his work (not to mention his unique methodology) was stunning. His aesthetic accomplishments far outdistanced those of most of his peers and still offers insight to an un-followed path of modern design for 21st century architects. The Ackermann House achieves the highest level of artistic success. This was true at the time of its construction and was acknowledged in print. It remains true today. Finally, the house is a significant entity, so special in its neighborhood setting that its loss would leave a tremendous hole in what is understood to be the diverse architectural fabric of its immediate neighborhood and surrounding district.

The Ackermann House: An Authentic Prairie School Presence in Spokane

Considering distinctive characteristics of the Prairie School "type" of design can be an elusive task. At the time that the best-known acknowledged practitioners of the School were actively exploring its possibilities, implications and expressions, their fundamental pursuits included "originality" and case-by-case response to the project specifics of site and client program requirements, as well as available local building technologies and materials. In a very real sense, Prairie School design was not about refinement of a stylistic canon but about a search ... for an authentic American Architecture; about philosophy ... such as the transcendentalism of Emerson; about emerging scientific ideas of evolution ... "form ever follows function" as expressed by Spencer and Darwin; about recent archeological discoveries of ancient forms ... such as those in Meso-America of buildings created in pre-Columbian Mayan civilizations (at Chichén Itzá and elsewhere); about the sudden awareness of ancient civilizations that had previously been screened from interaction with the west ... such as Japan; about artistic revolt against academic stylistic formulas for architecture ... as found in the Art Nouveau of Paris and Brussels, the Vienna Secession, and the Glasgow School.

At the time of their most significant achievements (1900-1914), the architects central to this pursuit of a new American architecture were to be found in and near Chicago and Minneapolis: George Elmslie, William Purcell, Dwight Perkins, Robert Spencer, Frank Wright, Myron Hunt, Marion Mahoney, Walter Griffin, William Drummond, John Van Bergen, William Steele, Andrew Willatsen, Thomas Tallmadge, Vernon Watson, George Maher, Barry Byrne, Isabel Roberts, Marion Parker, and Barry Byrne. While they designed buildings other than residential, it was the single-family "house" that was at the center of their attention. Each of these architects had a distinctive approach to design. It is not difficult to differentiate the works of each. However, there are common threads in their work that can be useful in connecting an architect such as Earl Morrison to their School. Architectural historian Allen Brooks is probably the most useful academic source for this purpose. He coined the term "Prairie School" and has consistently been one of the best identifiers and interpreters of the work by this group.

Brooks pinpoints the climactic years of the movement as 1910-16 (very similar to the years of Earl Morrison's Prairie School work ... 1912-1916).¹⁰⁴ He begins a discussion of the visual characteristics and attitudes brought from other design movements and styles: from the Arts and Crafts Movement, "honesty" in the use of materials and disdain for pretension; from the Shingle Style, a concern for continuity of surface and open interiors; from the Bungalow Style, a preference for low horizontal silhouettes; from vernacular structures and primitive civilizations, simplified geometric massing and shapes as well as the grouping of parts; from the mentor to the Prairie School, Louis Sullivan, a concern for elimination of the non-essential, a preference for isolated purposeful ornament, and the pervasive use of color systems seen in nature.

He saw Prairie School material preferences for rough-sawn and stained wood, plaster that was stained an off-white, brick, and random-cut limestone. He rarely found more than two materials combined in a single building and often found, contrary to traditional academic practice, materials used in a similar way for the finish of both exterior and interior surfaces. He explained that the hallmark of the Prairie School "was the use of natural materials, precise angular forms, continuous horizontals punctuated by short verticals, and a sense that the building belonged to the landscape."

The design work of architect Earl W. Morrison on the Ackermann house as well as his other Prairie School houses in Spokane generally conform to the above characteristics. He used unadorned rough-cast stucco of a light natural color, broad overhanging hipped roofs extending in select locations as a counterpoint to the otherwise static symmetrical composition of the front facade, ganged casement windows with leaded glass in simple geometric motifs, a broad

horizontal base formed by the guardrails of the main entry terrace that visually anchored the building to its site and underscored the horizontal lines of the two roof levels above. The "sense that the building belonged to the landscape" can be seen clearly in the photographs of the house taken in its early years and today.

Earl Morrison was a student at the special collaborative architecture program offered by the Armour Institute of Technology and the Art Institute of Chicago at the time (1910-13).¹⁰⁵ His work shows the strong influence of the firm Tallmadge and Watson. Thomas Tallmadge was on the faculty of the Armour Institute and would be an obvious source of guidance. Another secondary source that can be readily seen in the aedicule at the main entry and the window composition of the east façade is Chicago architect George Washington Maher. Maher, in turn, was heavily influenced by architects Charles Rennie Mackintosh of Glasgow and Josef Maria Olbrich of Vienna. Tallmadge & Watson and George Maher favored house designs finished with either stucco or brick, had a fondness for symmetrical composition, and utilized innovative interpretations of interior detailing and layout that reflected earlier established treatments than did some of the more dogmatic practitioners of Prairie School design. Traces of Prairie School designers Robert Spencer and Percy Bentley can be also be found with careful scrutiny.

It is not known if Morrison's utilization of balloon framing in the Ackermann House has a direct link to the Chicago Prairie School. It is a practical and efficient framing practice that originated in the Midwest and can be found readily in houses built throughout centers of Prairie School activity in Illinois, Wisconsin and Minnesota. But, this is also the region where Morrison's preferred Scandinavian builders worked when they first arrived in the United States. It seems more likely that these builders, rather than Morrison, would have been the source given their age, levels of experience and responsibility.

The Ackermann House: The Work of a Master Architect in His Early Years

When Earl W. Morrison designed the Ackermann House he was at the beginning of his career. However, the number and prestige of his designs belies his age. He was referenced in the *Spokesman-Review* at the time as Spokane's "Boy Architect."¹⁰⁶ His coverage in both the *Review* and *Chronicle* was extraordinary, exceeding that of many architects who were much older and better established than he. This was merely a faint foreshadowing of all that he would accomplish across the arc of his career.

In the November 3, 1928 issue of *Pacific Builder and Engineer*, an article profiling the career of Seattle architect Earl W. Morrison began with a statement clearly indicating his professional stature.⁴ "Reaching the top in the architectural profession is hard work, but not by far as hard as staying there, according to Earl W. Morrison, prominent Seattle architect. About Mr. Morrison—there is no doubt that he has reached the top, and \$2,000,000 worth of "hot" work on his boards convinces one that he is in no immediate danger of slipping. ... Mr. Morrison is perhaps one of the best-known architects, at least as far as the general public is concerned, in the State of Washington. Scarcely a town in the state cannot show an example of his handiwork." At the time of this article's publication, Morrison had not yet reached even the mid-point of his 46-year career.

In spite of a severe reduction in general building activity related to the depression and World War II, Morrison retained a commanding hold on his pre-eminent position, producing an expansive body of work until his death on January 6, 1955. By then his numerous varied, and distinctive projects could be found in and near Spokane, Wenatchee, Everett, Seattle, Bellingham, the Skagit Valley, Hoquiam, Kennewick, Eugene, and Honolulu as well as Anchorage, Juneau, and Ketchikan in Alaska. He had designed civic buildings, schools, apartments, hotels, a resort,

newspaper plants, hospitals and medical centers, large magnificent houses for the wealthy, small cottages for those of humble means, restaurants, office buildings, massive defense housing developments, packing plants, warehouses, commercial interiors, auditoriums, gymnasiums, stores, automobile showrooms and service garages ... even some of the most important buildings at the heart of the fledgling movie industry in the Northwest.

He appeared to relish the severe constraints and humble character of rural and small-town commissions as much as high-profile urban designs with seemingly unlimited budgets. As in the above PB&E article, most discussions of his work referred to him as "prominent." A review of "The Washington State Architect" (the monthly journal printed by the Washington Society of Architects) from October 1925 through July 1932 reveals more than 84 separate articles and notices of his designs. Eight times his largest works were given special front-page coverage with large reproductions of his perspective drawings. In November 1930, as the Great Depression bore down on the building industry of Seattle, "The Washington State Architect" produced a large, invigorating two page centerfold collage of five enormous towers that were in design or being constructed in downtown Seattle. The only architect honored with the presentation of more than one project was Earl W. Morrison. His efforts were watched closely with progress noted carefully.

Many of Morrison's designs were among the most distinctive and definitive Northwest structures of their day. In Seattle he was responsible for residential, office, and manufacturing towers: the Twelve Twenty-Three Spring apartments, the Gainsborough, Marlborough House, Textile Tower, Olive Tower, City Light Tower, the Mark Twain Apartment Hotel (project), the Bachelor Hotel (project), the Canterbury (Film Exchange) Building, a twenty-one story medical tower (project) on First Hill, a twenty-one story apartment hotel for the Denny Regrade area (project), Grosvenor House, Nettleton (Eighth Avenue) Apartments, the Eleven-Twenty Luxury Apartment Cooperative (project), and the Baldwin Apartments. These were supplemented by many smaller low and mid-rise apartments for the somewhat less affluent: the Stanford, Camelot, Windermere, Le Sourd, John Wallace, and LaVanch apartments. He produced large and small automobile showrooms, the American Automobile Company of Seattle (Chrysler distributors) and Irwin's Incorporated (Ford distributors), as well as small buildings for daily commerce: Harrah Brothers Fine Grocers, Pat's Barbecue, and a Standard Oil service station (all on Capitol Hill). He designed elegant homes in The Highlands and Broadmoor in addition to enormous defense housing communities in West Seattle, South Seattle and Kirkland that were designed and constructed rapidly to accommodate new Boeing workers and ship-builders flooding the area after the bombing of Pearl Harbor. He even projected a massive public sculpture off Alki Point, a west-coast bookend to New York's Statue of Liberty, honoring the memory of pioneering mothers.

In Spokane he created a grouping of mansions along the City's most beautiful and prestigious residential drive, Rockwood Boulevard, which far outnumber those created by Spokane's most celebrated architects. Before completing his architectural studies in Chicago, he generated a competition winning design for the Cheney Normal School that was unfortunately stripped from his grasp by one of Spokane's institutional architects, Julius Zittel. Earl Morrison produced many beautiful homes, large and small, throughout Spokane's rapidly developing south hill neighborhoods as well as his first upscale apartment building, the Oxford that would prefigure much of his later work. One measure of Morrison's success in Spokane during the earliest years of his career is his inclusion in the book, "Who's Who on the Pacific Coast: A Biographical Compilation of Notable Living Contemporaries West of the Rocky Mountains" (Harper Publishing Company, Los Angeles, California, 1913). His citation indicated that he had "designed many of the finest homes in Spokane." Architects were included in the book who had "set a new

pace in architecture." This honor was a phenomenal accomplishment by a young man who had just completed his architectural studies and had been designing buildings under his own name for a brief four years. A complete listing of Morrison's known work in Spokane can be found at the end of this continuation section.

Morrison's work in Spokane was interrupted from 1917-1919 when he served as a captain in the US Army Quartermaster Corps during World War I. He was responsible for oversight of the construction of Camp Cody in Deming, New Mexico. Essentially he constructed, almost overnight, a small city and related infrastructure for 30,000 troops who were being trained for service at the western front. Once, the camp was built Morrison also traveled to France where he managed the railhead and distribution of supplies at St. Mihiel near the frontlines of Verdun.

In Wenatchee he was responsible for the Chelan County Courthouse, Elk's Temple, the Doneen Medical-Dental Building, the Wenatchee Savings and Loan Building, the Burke Hill Apartments, a number of schools, a large Church of the Brethren, the Veteran's Memorial Hall, many buildings for the emerging fruit industry, and, among many small Wenatchee residences that he designed, one of the most nationally successful plan-sets offered by the Architects Small House Service Bureau of Minneapolis.

In Everett and Snohomish County he designed the Central Building, Medical-Dental Building, Fire Station No. 2, North Junior High, South Junior High, Bothell Junior High, Roosevelt School, Rosehill School, the Everett Civic High School Auditorium, the J. O. Fisher Motor Company, and the Deaconess Children's home. Ultimately the number and quality of schools that Morrison would create in the Everett area and throughout Washington State earned Morrison a reputation as one of the states leading school architects. Examples of his schools were published by the State Department of Education as prototypical.

In the Bellingham and Skagit Valley area he was responsible for the Bellingham Herald building, The Alamo apartments, Sedro-Woolley Memorial Hospital, Central School (also in Sedro-Woolley), Lincoln High School (in Stanwood), Burlington High School, a gymnasium and auditorium in Hamilton, as well as the magnificent, rustic Mount Baker Lodge at the foot of Mount Baker and Mount Shuksan, a destination resort comparable to the best American national park lodges of the early twentieth century.

In post World War II Alaska Morrison designed a series of large apartment towers that responded to the expanding economy of the territory as it moved toward statehood in 1959: the Mount McKinley Apartments and Inlet Tower apartments in Anchorage, the Ferris Court, Wingren Court, and The Austin apartments in Ketchikan, as well as The Mendenhall apartments in Juneau. In Hawaii, Morrison designed his final project, the Rosalei Apartments that was the tallest structure in the territory when built and marked (with the Waikiki Biltmore Hotel and Princess Kaiulani Hotel) the beginning of Waikiki as an urban resort.

Earl W. Morrison in Spokane

The following is a working list of projects designed by the architectural firm of Earl W. Morrison in Spokane, Washington as compiled at the time of this nomination. Projects are ordered by year and, for a given year, are alphabetical. Note that multiple listings for the same date of publication indicate multiple coverage in the same issue of publication.

DE indicates Domestic Engineering: The Plumbing and Heating Weekly

E&C indicates Engineering and Contracting magazine.

PB&E indicates Pacific Builder and Engineer monthly magazine.

SC indicates the Solberg Collection, Wenatchee Valley Museum and Cultural Center.
 SDC indicates the Spokane Daily Chronicle.
 SR indicates the Spokesman-Review daily newspaper.
 TA&E indicates The Architect and Engineer monthly magazine.

SECTION A — BUILDINGS IDENTIFIED IN PUBLICATION AS BEING
 DESIGNED BY A FIRM LED BY EARL W. MORRISON

1909

001 MAXWELL E. AND ETHEL S. PHILLIPS HOUSE I

Location: 530 15th Avenue (now 624 West 15th Avenue), South Side Cable Addition
 Builder: Unknown
 Publication: SR 1909 09-26 III pg 10 col 1

002 MARTIN AND EDWIDGE WOLDSON HOUSE I (aka EDWARD T. AND MARY L. HAY HOUSE)

Location: 1628 West Ninth Avenue
 Builder: Amil T. Johnson
 Publication: SR 1908-10-31 pg 9 col 5, SR 1909 06-27 IV pg 5 col 1, SR 1909 07-28 pg 8 col 4, SR 1910 05-29 II pg 8 col 2

1910

003 MATT AND MAMIE BAUMGARTNER HOUSE

Location: South 1125 Bernard Street
 Builder: Amil T. Johnson
 Realtor: J. Melvin Thomas
 Publication: SR 1910 06-19 IV pg 1 col 5

004 JOHN E. BROWLEY (CROWLEY ?) HOUSE

Location: 15th Avenue
 Builder: Unknown
 Publication: SR 1910 06-19 IV pg 1 col 4

005 BRYANT HOUSE

Location: 1214 South Cook Street (originally 2426 Bryant)
 Builder: Amil T. Johnson
 Publication: SR 1910 04-24 V pg 3 col 2

006 EIGHTH AND MADISON HOUSE

Builder: A. L. Lundquist
 Location: 1021 West Eighth Avenue, (near southeast corner of Eighth and Madison)
 Publication: SR 1910 04-24 II pg 7 col 3

007 OSCAR A. AND EMILY S. JOHNSON HOUSE

Location: South 814 Lincoln Street
 Builder: A. T. Johnson
 Note: O. A. Johnson was president of the Scandinavian-American Bank
 Publication: SR 1910 12-04 IV pg 2 col 1

008 DR. CHARLES S. AND FRANCES L. KALB HOUSE

Builder: A. L. Lundquist
 Location: 1124 West Eighth Avenue, Spokane
 Publication: SR 1910 06-26 IV pg 1 col 5, SR 1911 02-05 IV pg 1 col 5, SDC 1911 10-18 pg 18 col 1, SR 1912 03-01 pg 9 col 1
 Note: This house was built at the same time as the adjacent Morrison-designed house, also developed by A. L. Lundquist.

009 HENRY COATE AND CLARA DUNNIGAN MITCHEM HOUSE

Location: 458 15th Avenue, Northeast Corner of Fifteenth and Stevens
 Developer/Builder: Maxwell E. Phillips

Publication SR 1910 04-24 II pg 7 col 3, SR 1910 08-28 IV pg 2 col 1

010 ALEX L. AND FANNY RITTER HOUSE

Location: 522 West Cotta Avenue

Builder: William H. Allen

Publication: SR 1910 06-19 IV pg 1 col 4; SR 1910 10-09 IV pg 7 col 2, SR 1911 09-03 V pg 1 col 7

Note: that W. H. Allen was a builder is shown in SR 1912 03-27 pg 7 col 5 article.

011 JOHN AND ELLEN RUDBERG HOUSE

Location: 1128 West Eighth Avenue, Spokane

Builder: Aaron L. Lundquist

Publication: SR 1911 02-05 IV pg 1 col 5, SR 1911 02-14

012 LEONARD H. AND EDNA M. THATCHER HOUSE

Location: 505 West Kiernan Avenue (in Pine Grove Terrace)

Note: Pine Grove Terrace was a development 4 blocks north of Corbin Park by Western Trust & Investment Co.

Publication: SR 1910 06-19 IV pg 1 col 4, SR 1911 02-05 IV pg 1 col 5, SR 1911 02-14

013 CHARLES W. AND HELEN F. WINTER HOUSE

Location: 1226 South Cedar Street, Spokane

Builder: Aaron L. Lundquist

Publication: SR 1910 06-26 IV pg 2 col 3

014 MARTIN AND EDWIDGE WOLDSON HOUSE II

Location: 903 South Adams (South East corner of Ninth Avenue and Adams Street)

Builder: A. T. Johnson

Publication: SR 1910 04-17 V pg 1 col 1, SR 1910 06-05 IV pg 1 col 3

1911

015 EDWARD J. AND HELEN A. CANNON HOUSE

Location: 416 East Rockwood Boulevard

Builder: Amil T. Johnson

Publication: SR 1911 06-04 IV pg 1 col 3, SR 1911 06-25 IV pg 2 col 4, SR 1911 11-12 V pg 2 col 2, SR 1911 12-28 pg 5 col 3, SR 1911 12-31 II pg 7 col 3

016 FIREPROOF RESIDENCE (POSSIBLY THE SAME AS THE LUNDQUIST HOUSE AT MANITO PLACE -- SEE BELOW)

Architect: Earl W. Morrison ("boy architect now studying at Chicago Art School")

Location: Manito Place between Grand and Manito Boulevard

Builder: Aaron L. Lundquist

Publication: 1911 SR 1911 03-26 IV pg 2 col 6

Note: See http://www.americanheritage.com/articles/magazine/it/1996/3/1996_3_50.shtml

017 JAMES P. AND ELIZA M. MCGOLDRICK HOUSE

Location: 547 East Rockwood Boulevard

Builder: Aaron L. Lundquist

Publication: SR 1910 04-24 II pg 7 col 3, SR 1911 05-05 pg 5 col 1, SR 1911 05-07 IV pg 6 col 3, SDC 1941 02-12 pg 5 col 6. SR 1945 06-15

1912

018 DAVID AND EDITH ACKERMANN HOUSE (aka O. M. LILLIEQUIST HOUSE)

Location: 2020 South Rockwood Boulevard

Builder: Olof M. Lilliequist

Publication: SR 1912 03-10 V pg 7 col 5, SR 1912 04-07 V pg 1 col 3, SR 1912 09-15 I pg 15 col 6, SDC 1912 09-17 pg 15 col 1, SDC 1912 11-02 pg 13 col 6, SDC 1912 12-19 pg 19 col 1, SR 1913 01-19 I pg 7 col 3, SR 1913 02-02 IV pg 9 cols. 3 & 7, SR 1916 10-08 I pg 10 col 5, SR 1920 05-12 I pg 6 col 8

019 CHENEY NORMAL SCHOOL (PRELIMINARY DESIGN, UNBUILT)

Architect: Earl W. Morrison (ne Julius Zittel)

Location: Cheney, Washington

Publication: SDC 1912 12-19 pg 15 col 1, SDC 1912 12-20 pg 2 col 3, SDC 1913 01-16 pg 3 col 3, SDC 1914 08-14 pg 14 col 7, SDT 1915 03-25 pg 9 col 4, House Journal of the Legislature of the State of Washington (1915), 60th Day (March 11) pages 970, 977, 978, 991

Status: Designed, plans and specifications prepared, payment vetoed by Governor, veto over-ridden by Legislature and payment approved—unbuilt.

020 GARDNER AVENUE APARTMENT REMODEL

Remodel Architect: Earl W. Morrison

Location: 1514 West Gardner Avenue

Remodel Builder and Owner: A. L. Lundquist

Publication: SR 1912 03-01 pg 9 col 1

021 CHARLES PERRY AND JOSEPHINE B. LINDSLEY HOUSE

Location: 210 East Sumner Avenue (Prospect Avenue at the parting of the ways of Rockwood Boulevard and Sumner Avenue)

Builder: Unknown

Publication: SR 1912 06-16 V pg 1 col 4, SDC 1912 07-02 pg 19 col 1

022 FRED N. AND BELLE MARTIN HOUSE

Builder: Karl J. Berggren

Location: 2105 South Rockwood Boulevard

Cost: \$20,000

Publication: SDC 1912 10-03 pg 17 col 1, SR 1913 03-09 I pg 14 col 4

023 ALLEN H. AND MAUD MOTLEY MEISENHEIMER HOUSE

Location: 540 East Rockwood Boulevard

Builder: Henry Lydell

Publication: SR 1912 09-08 IV pg 1 col 5, SR 1912 12-29 IV pg 3 col 3, SR 1913 03-09 I pg 14 col 4, SR 1914 03-08 IV pg 7 col 1

024 OXFORD APARTMENTS

Location: 702 South Bernard

Builder: Amil T. Johnson

Publication: SR 1909-11-05, SR 1912 02-18 V pg 8 col 1, SR 1912 03-17 V pg 6 col 3, SR 1912 07-11 pg 6 col 1, SDC 1912 12-10 pg 19 col 1, SR 1913 03-27 pg 5 col 3, SR 1919 10-31 pg 1 col 7, SR 1919 11-02 IV pg 9 col 2

025 WILLIAM H. AND VERNA L. PLUMMER HOUSE

Location: 2007 South Rockwood Boulevard

Builder: Amil T. Johnson

Publication: SDC 1912 10-12 pg 13 col 1, SR 1912 10-13 IV pg 3 col 2, SR 1913 03-09 I pg 14 col 4

026 ROCKWOOD / UPPER TERRACE HOUSE

Location: 90 x 256 ft of frontage on Rockwood Boulevard & Upper Terrace Road, just south of 17th Avenue

Builder: A. T. Johnson

Publication: SR 1912 03-10 V pg 7 col 2

027 WINTON AUTO COMPANY GARAGE (project—not built to Morrison plans)

Location: Sprague Avenue near Spokane Street

Builder: Aaron L. Lundquist

Publication: SR 1912 03-03 V pg 10 col 3, SDC 1912 05-04 pg 15, col 1, SR 1912 08-11 III pg 7 col 1

028 CONRAD AND PAULINE C. WOLFLE HOUSE

Location: 415 East 12th Avenue

Builder: Amil T. Johnson

Publication: SR 1912 06-23 V pg 1 col 1, SR 1912 09-01 IV pg 1 col 1, SDC 1912 10-16 pg 17 col 1, SR 1913 01-26 IV pg 11 col 5, SR 1919 10-04 pg 1 col 6

1913

029 A. GEORGE AND EVELYN AVERY HOUSE (aka MCCLINTOCK HOUSE)

Location: 505 East Rockwood Boulevard, Spokane

Builder: Amil T. Johnson

Publication: SR 1910 11-13 I pg 5, SR 1912 09-08 IV pg 1 col 2, SDC 1912 09-18 pg 21 col 1, SR 1913 03-16 IV pg 9 col 2, SR 1914 04-19 IV pg 7 col 2, SR 1919 11-09 I pg 6 col 6, SR 1919 11-16 V pg 6 col 3

030 AMOS H. CARL HOUSE

Location: 1704 West Eighth Avenue

Builder: Amos H. Carl (assumed, based on building permit and multiple Polk Directory listings)

Note: The 1913 Polk Directory for Spokane lists Amos H. Carl as a "bldg. contr.". From this it is assumed that this house was built by Mr. Carl as a speculative venture.

Publication: SDC 1913 05-27 pg 19 col 2, SR 1913 05-29 pg 14 col 1

031 HOMER CLARK AND CASSIE DOWNEY FISHER HOUSE

Location: East 220 Manito Place

Builder: Aaron L. Lundquist

Publication: SR 1913 01-19 IV Pg 9 col 3, SDC 1913 05-26 pg 17 col 4

Note: Two houses on Manito Boulevard near Grand and facing the south end of Manito Park with work to be started in the spring of 1911 were reported. I assume one house is 220 Manito Place, with the second next door at 224 Manito Place, was ultimately designed by Keith & Whitehouse.

Note: This article confirms Earl Morrison's architectural studies at the Art Institute of Chicago.

Builder: Aaron L. Lundquist

Publication: SR 1911 02-19 IV pg 2 col 3

032 DR. CYRUS K. AND MYRIAM T. MERRIAM HOUSE

Location: West 904 7th Avenue

Publication: SDC 1909 07-22 pg 14 col 2, SR 1913 03-30 IV pg 15

033 HIRAM W. AND ADA O. MOSELEY HOUSE

Location: West 424 17th Avenue

Builder: Elva Buxton

Publication: SR 1913 04-13 IV pg 8 col 4

1914

034 CHARLES E. AND ELIZABETH BENDER HOUSE

Location: 626 West 21st Avenue

Builder: A. L. Lundquist and Hattie Lundquist

Publication: SR 1909 02-28 III pg 1 col 3, SR 1912 01-21 V pg 8 col 2, SR 1912 03-03 V pg 10 col 3, SR 1912 03-24 V pg 6 col 1, SDC 1913 05-27 pg 19 col 1, SR 1913 10-20 pg 1 col 5, SR 1913 12-21 IV pg 8, col 1, SR 1914 01-18 IV pg 4 col 3, SR 1914 05-17 IV pg 7 col 1

035 EARL W. MORRISON RESIDENCE

Architect: Earl W. Morrison

Builder: Earl W. Morrison, contractor (according to permit)

Location: 1911 North Oak Street

Publication: SR 1914 08-08 pg 7 col 2

1916

036 EUDELL T. AND HELEN CRANE HOUSE

Location: 749 East 23rd Avenue

Builder: Elva Buxton

Landscaping: E. Charles Balzer

Publication Date: SR 1911 11-05 V pg 1 col 6, SR 1916 08-06 IV pg 6 col 2

1918

037 BRUCE S. AND JERRINE R. MCDONALD HOUSE (aka DR. S.B. HOPKINS RESIDENCE)

Architects: Earl W. Morrison and Charles Wood

Location: 1303 East Overbluff, Spokane
 Builder: Unknown
 Note: Designed by Morrison but superintended by Charles Wood after Earl entered army
 Note: Bruce McDonald was associated with Ware Bros. hardware
 Publication: SR 1918 04-28 I pg 18 col 3, SR 1920 04-25 II pg 4 col 2, TA&E 06.1921

1920

038 CITY INVESTMENT COMPANY DEVELOPMENT, HOUSE I
 Location: 725 West 14th Avenue
 Builder: Unknown
 Publication: SR 1919 10-04 pg 1 col 6, SR 1919 10-05 IV pg 8 col 3

039 CITY INVESTMENT COMPANY DEVELOPMENT, HOUSE II (aka CLYDE JOHNSON HOUSE)
 Location: 729 West 14th Avenue
 Publication: SR 1919 10-04 pg 1 col 6, SR 1919 10-05 IV pg 8 col 3, 1921 Polk Directory

040 CITY INVESTMENT COMPANY DEVELOPMENT, HOUSE III
 Location: 807 West 14th Avenue
 Builder: Unknown
 Publication: SR 1919 10-04 pg 1 col 6, SR 1919 10-05 IV pg 8 col 3

041 ROY A. AND NELL GOODHUE HOUSE (aka Pope & Emendorf House I)
 Location: South 2411 Tekoa Street
 Developer: M. Randolph Smith for Elmendorf & Pope
 Builder: Unknown
 Publication: SR 1920 02-06 pg 6 col 4 and pg 7 col 6, TA&E 1921 06

042 SACRED HEART PARISH SCHOOL
 Architects: Morrison & Stimson
 Location: Sherman and Eleventh Streets
 Publication: DE 1920 07-03 pg 617

1921

043 ADAM BROWN PACKING COMPANY
 Architects: Morrison & Stimson
 Location: on Northern Pacific right-of-way near Havana Street
 Publication: E&C 1921 11-30 pg 32 col 2, SC 98-24-799.60

1929

044 ROOSEVELT APARTMENTS
 Location: 524 West 7th Avenue
 Associated Architect: Gustav Albin Pehrson
 Builder: Huetter Construction Company
 Owners: Ben Goldstein and Harry Lubin
 Publication: PB&E 1928-11

SECTION B — BUILDINGS CONSTRUCTED AND ATTRIBUTED TO EARL W. MORRISON, ARCHITECT

1921

045 UNIDENTIFIED OWNER
 Location: 8909 North Mountain View Lane, Spokane
 Builder: Unknown
 Year Built: 1921

SECTION C — BUILDINGS THAT WERE PROBABLY DESIGNED BY

EARL W. MORRISON, BUT WHICH REQUIRE DOCUMENTATION

1910

046 OSCAR AND ABBIE CAIN HOUSE

Builder: A. T. Johnson

Location: South 1204 Cook Street, Spokane

Publication: SR 1911 01-07 pg 9 col 4

Note: This house was built by Morrison patron and office-mate Amil Johnson (who had lived in the house for almost 1 year). The style and detailing are perfectly aligned with other Morrison projects of this period and it is adjacent to a known Morrison/Johnson collaboration.

1920

047 POPE & ELMENDORF HOUSE II

Location: South 2405 Tekoa Street

Developer: M. Randolph Smith for Elmendorf & Pope

Publication: SR 1920 02-06 pg 6 col 4 and pg 7 col 6

Note: This house is adjacent to the Goodhue House at South 2411 Tekoa that is known to be an Earl Morrison design based on its publication in the TA&E article of June 1921. Given the stylistic similarities of the two houses and the similarity of the two to known Morrison work in Wenatchee at the same time, this house is tentatively being assigned as a Morrison design.

048 POPE & ELMENDORF HOUSE III

Location: South 1514 Cedar Street

Developer: E. J. Stellwagen and W. L. Harban for Elmendorf & Pope

Builder: Unknown

Publication: SR 1920 02-06 pg 6 col 4 and pg 7 col 6

Note: This house is adjacent to the Goodhue House at South 2411 Tekoa that is known to be an Earl Morrison design based on its publication in the TA&E article of June 1921. Given the stylistic similarities of the two houses and the similarity of the two to known Morrison work in Wenatchee at the same time, this house is tentatively being assigned as a Morrison design.

049 POPE & ELMENDORF HOUSE IV

Location: South 1518 Cedar Street

Developer: Stellwagen & Harban for Elmendorf & Pope

Builder: Unknown

Publication: SR 1920 02-06 pg 6 col 4 and pg 7 col 6

Note: This house is adjacent to the Goodhue House at South 2411 Tekoa that is known to be an Earl Morrison design based on its publication in the TA&E article of June 1921. Given the stylistic similarities of the two houses and the similarity of the two to known Morrison work in Wenatchee at the same time, this house is tentatively being assigned as a Morrison design.

1922

050 POPE & ELMENDORF HOUSE V

Location: South 2401 Tekoa Street

Developer: M. Randolph Smith

Builder: Unknown

Note: This house is adjacent to the pair of Tekoa Street houses developed by M. Randolph Smith for Pope & Elmendorf in 1920. The house at South 2411 Tekoa is known to be an Earl Morrison design based on its publication in the TA&E article of June 1921. Given the stylistic similarities of the three houses and the similarity of the three to known Morrison work in Wenatchee at the same time, this house is tentatively being assigned as a Morrison design.

SECTION D — ILLUSTRATIONS BY EARL W. MORRISON FOR PUBLICATION

051 Showalter, Noah David. "A Handbook for Rural School Officers," The University Press, Cambridge, Massachusetts, 1920. Earl Morrison prepared plans and drawings for a variety of the type-schools throughout the volume.

SECTION E -- EARL W. MORRISON SPOKANE BUSINESS ADDRESSES

Earl W. Morrison, Architect

Note: There are no office listings in the city directory before 1910, for the years 1914, 1918-19, and after 1924

201-202 Paulsen Building, Spokane (1910)

202 Paulsen Building, Spokane (1911-14)

204 Hyde Building, Spokane (1915-17)

United States Army Quartermaster Corps

No business listing in Spokane (1918-19)

Earl W. Morrison, Architect

318 Symons Building, Spokane (1920)

Morrison & Stimson, Architects

318 Symons Building, Spokane (1921)

325 Symons Building, Spokane (1922-23)

209 Hyde Building, Spokane (1924)

Note: A formal announcement of Morrison's departure from Spokane was published on the front page of the Spokane Daily Chronicle on April 3, 1924. It stated that Morrison, "formerly of the architectural firm of Morrison & Stimson in the Symons block," now had headquarters in Seattle's Lumber Exchange Building. He had been retained to design a large 1600-pupil junior high school in Everett.

Note: The 1924 Polk Postal Directory in the Spokane Public Library Main Branch contains hand-written notes for Earl W. Morrison and Vas Stimson indicating that on July 2, 1924 their office mail was to be forwarded to the Lumber Exchange Building in Seattle.

Note: The following is a published notice of the formation of the Morrison & Stimson partnership:

The American Architect, vol. CXVII, Wednesday, January 7, 1920, no. 2298, pg. 125.

Morrison Stimson [sic], architects of Spokane, Wash., have formed a partnership and will practice in the Symons Building, that city.

City Investment Company of Spokane

Listed in the Sixteenth Biennial Report | Secretary of State

List of Corporations filed October 1, 1918 to September 30, 1920

Earl Morrison, Clyde Johnson, Bruce McDonald

Developers of 300' x 300' property at SE corner of 14th & Monroe

Publication : SR 1919 10-04 pg 1 col 6

SECTION F -- EARL W. MORRISON, SPOKANE HOME ADDRESSES

Earl W. Morrison (same address as parents)

523 South Pine Street (1909)

Earl W. Morrison (same address as parents)

625 South Division Street (1910-1914)

Earl W. Morrison (with his wife, Fae)

1911 North Oak Street (1915-1917)

Earl W. Morrison (Army)

627 South Division Street (Fae with Earl's parents -- 1918-19)

Earl W. Morrison

1911 North Oak Street (1920)

Earl W. Morrison (with his wife, Fae)

Moran Prairie (1921-1923)

Earl W. Morrison

627 South Division Street (Earl's parents address -- 1924)

Earl W. Morrison

Not listed as a resident (1925 and forward)

Summary

In summary, the David and Edith Ackermann House is nominated under Categories A and C for listing on the Register of Historic Places. Its period of historic significance extends from 1912 until 1950. The house is significant as a fine and authentic representative of the Prairie School architectural movement. It was designed by master architect Earl Wilson Morrison literally in his youth, while a student of architecture in Chicago; at a time when *Spokesman-Review* feature articles referred to him as Spokane's "Boy Architect." Mr. Morrison was responsible for some of the finest homes built on the South Hill from 1909 through 1920 and designed more homes on Rockwood than any other architect. His career accomplishments more than qualify him to be considered one of the most significant Washington State architects of the twentieth century. The Ackermann House was built as a speculative venture by Swedish immigrant Olof Malmberg Lilliequist. As such the house is representative of the similar early high-risk efforts by other Scandinavian immigrant builders who were responsible for a large collection of definitive, high quality, influential single-family houses across Spokane's South Hill and the historic Rockwood district. The Ackermann house is representative of the size, artistic quality and diversity of modern houses that developers of Rockwood were hoping to promote with their set of restrictive covenants, included in the deed to each lot in the district.

NOTES

- [19] "Another \$25,000 Residence," *Spokesman-Review*, 10 March, 1912, V, pg 7, col 5.
- [20] "Will Have Fine Home / Lilliequist Residence to Be of Elaborate Design," *Spokane Daily Chronicle*, September 17, 1912, pg. 15, col. 1.
- [21] "Contractors Find Ready Market for High Class Rockwood Homes," *Spokesman-Review*, January 14, 1912, V, pg. 8, col. 4.
- [22] Arthur D. Jones & Co. real estate advertisement, *Spokesman-Review*, October 8, 1916, I, pg. 10, col. 5.
- [23] Polk, R.L. *Spokane City Directory* (1919).
- [24] "Beautiful \$30,000 House Which O. M. Lilliequist Is Building," *Spokesman-Review*, April 7, 1912, V, pg 1, col 3.
- [25] "Winter's Snow Enhances Beauty of Rockwood Home," *Spokesman-Review*, January 19, 1913, I, pg 7 col 3.
- [26] Allen, H. Allen. *The Prairie School: Frank Lloyd Wright and His Contemporaries*. W. W. Norton & Co., 1996.
- [27] "Spokane Boy at Chicago Art Institute Draws Plans for \$12,000 Residences," *Spokesman-Review*, February 19, 1911, IV, pg 2, col 3.
- [28] "Buy South Hill Building Tract," *Spokesman-Review*, 4 October 4, 1919, pg. 1, col. 6
- [29] In addition to the Ackermann house, these include the Lindsley, Wolfle, Meisenheimer, Crane, Lundquist (at Cannon Hill), and Carl residences. Interestingly, with the exception of the Lindsley house, all were built as a speculative venture by the general contractors. See "Section A — Buildings Identified in Publication As Being Designed by a Firm Led by Earl W. Morrison" toward the end of this paper.
- [30] "Normal Promised / The Legislative Delegates Pledge Themselves to Work for Institution / Visit Cheney and Are Asked to Try for Appropriation of \$300,000," *Spokane Daily Chronicle*, December 19, 1912, pg. 15, col. 1.
- [31] "Lilliequist Completes Fine New Residence in Rockwood District / Fine Residence in Rockwood District Is Ready for Occupancy," *Spokane Daily Chronicle*, December 19, 1912, pg. 19, col. 1.
- [32] See DVD accompanying this nomination: "Earl Wilson Morrison, Architect."
- [33] "Buys Ground for Rockwood Home / O. M. Lilliequist Purchases Additional Lot to Work Out Landscape Scheme," *Spokane Daily Chronicle*, November 2, 1912, pg. 13, col. 6.
- [34] "Rockwood Home to Cost \$45,000 / Lilliequist Residence, in Mission Style, Nearing Completion, Has Novel Features / Occupies Large Site, Commands View of Boulevards, City and Mountains, Landscape—Plans Elaborate," *Spokesman-Review*, February 2, 1913, IV, pg. 9, cols. 3 and 7.
- [35] United States Department of Commerce and Labor, Bureau of the Census. *Fourteenth Census of the United States: 1920—Population*. Accessed online at <<http://heritagequestionline.com>> (accessed February 19, 2011).
- [36] Polk, R.L. *Spokane City Directory* (1912 through 1918).
- [37] "Local Man Pays Twelve Thousand Dollars for a Quarter Section," *Spokane Daily Chronicle*, June 10, 1913, pg. 17, col. 2.
- [38] "Carl Will Build Fine Residence / Local Man Plans Ten Thousand Dollar Structure—Morrison Is Architect," *Spokane Daily Chronicle*, May 27, 1913 pg. 19, col. 2.

- [39] Durham, Nelson Wayne. "David Ackermann" in *History of the City of Spokane and Spokane County from Its Earliest Settlement to the Present Time, vol. 2* (S. J. Clarke Publishing Company, Spokane, Chicago, Philadelphia, 1912) pp. 726-27.
- [40] United States Department of Commerce and Labor, Bureau of the Census. *Thirteenth Census of the United States: 1910—Population*. Accessed online at <<http://heritagequestonline.com>> (accessed February 19, 2011).
- [41] Research indicates that Ackermann was spelled with one "n" and two, depending on the source. Publications (especially those professional) tended to spell it with one; government documents and directories tended to spell it with two. On his 1901 marriage certificate, David Ackermann signed his name with two. This is the spelling adopted for this nomination.
- [42] State of Washington Marriage Certificate #5690, City of Seattle, June 20, 1901.
- [43] David Ackermann obituary, *Seattle Daily Times*, September 3, 1937, pg. 6, col.1.
- [44] Alsberg, Carl L. *Combination in the American Bread-Baking Industry*, (Stanford University Press, 1926) pg. 145.
- [45] *New and Improved Machinery in the Bakery: Modern Business Methods in the Bakeshop*, an address by David Ackermann, Spokane, Washington to the Oregon convention of the Master Bakers Association, from *National Baker* magazine, January 1916, page 58.
- [46] "D. Ackermann Sells Residence / Disposes of Ten-Room House in Rockwood District for \$25,000 / Mrs. O. Kratzer Buyer / Premises Contain Tiled Bathrooms, Billiard Room—Finished in Hardwood," *Spokesman Review*, May 12, 1920, I, pg. 6, col. 8.
- [47] Polk, R.L. *Spokane City Directory* (1921 and 1922).
- [48] Polk, R.L. *Spokane City Directory* (1924-1932).
- [49] "Death Takes Ray Wilson Lumberman," *Spokesman-Review*, April 4, 1961, pg. 6, col. 4.
- [50] Polk, R.L. *Spokane City Directory* (1943-1954).
- [51] "Oil Executive Dies," *Spokane Daily Chronicle*, February 6, 1978, pg. 3, col 4.
- [52] "Bank Chairman," *Spokesman-Review*, August 29, 1978, pg. 18, col. 4.
- [53] Genealogy Data for *Brenda, Alvin Paul, Sr.*, Accessed online at <<http://onek.tripod.com/dat13.htm#4>> (accessed February 19, 2011).
- [54] Polk, R.L. *Spokane City Directory* (1953-1961).
- [55] Youmans, Vance J. "The Plow and the Pen" (Parkway Publishers, Inc., 1995) pg. 70.
- [56] Polk, R.L. *Spokane City Directory* (1960-1978).
- [57] Polk, R.L. *Spokane City Directory* (1977-1978).
- [58] "J. P. M'Goldrick Buys \$25,000 Home on Rockwood Boulevard / Prominent Lumberman to Live in Large "Shakespearean" Residence on South Side / Sold by A. L. Lundquist / Big Structure Is Partly Built and Will Be Completed by September 1," *Spokesman-Review*, May 5, 1911, pg. 5, col. 1.
- [59] "Attorney Cannon Buys \$30,000 Home / Pays Big Sum for Beautiful 12-Room Structure on Rockwood Boulevard / Occupies Large View Site / Structure is Most Expensive One Ever Built for Sales Market," *Spokesman-Review*, December 28, 1911, pg. 5, col. 3.
- [60] Polk, R.L. *Spokane City Directory* (1911-1914).
- [61] "Another Elegant Home Is Planned / A. T. Johnson Completes Plans for Elaborate Residence in Rockwood / Will Expend \$30,000 / Structure Will Be of English Manor Type and Will Have Beautiful Grounds—Site 90x256 Feet," *Spokesman-Review*, March 10, 1912, V, pg. 7, col. 2.
- [62] "Rockwood Corner Is Sold / A. T. Johnson Plans to Erect \$35,000 Residence," *Spokesman-Review*, September 8, 1912, IV, pg. 1, col. 5.
- [63] "Apartments To Cost \$43,000 / A. T. Johnson Takes Out Record Permit for 1912," *Spokesman-Review*, July 11, 1912, pg. 6, col. 1.
- [64] "Unique Rockwood Residence Near Completion Will Cost \$20,000," *Spokesman-Review*, June 23, 1912, V, pg. 1, col. 1.
- [65] "Will Have Fine Home / Lilliequist Residence to Be of Elaborate Design," *Spokane Daily Chronicle*, September 17, 1912, pg. 15, col. 1.
- [66] "One Hundred and Fifty High School Students Will Complete Four Years' Work and Will Receive Diplomas with June Graduating Classes," *Spokane Daily Chronicle*, May 18, 1910, pg. 14, col. 1 (top row, fourth from the left).
- [67] "Put \$20,000 House on a \$9,000 Site / Private Turkish Bath Among Features Planned in New Residence on Rockwood Boulevard / Big Plunge in Basement / Prominent Contractor to Erect One of the Most Unique Houses on South Side," *Spokesman-Review*, June 4, 1911, IV, pg. 1, col. 3.
- [68] "Amil T. Johnson Starts Work on \$30,000 Residence on Rockwood Blvd.," *Spokane Daily Chronicle*, April 12, 1912, pg. 16, col. 1.
- [69] "Unique Rockwood Residence Near Completion Will Cost \$20,000," *Spokesman-Review*, June 23, 1912, V, pg. 1, col. 1.
- [70] "Pays \$30,000 For Home In Rockwood / Conrad Wolfle, Mining Man, Secures Distinctive New House at Twelfth and Sherman / Built Along New Lines / Residence is One of Most Handsome in Neighborhood Noted for Homes," *Spokesman-Review*, September 1, 1912, IV, pg. 1, col. 1.
- [71] "Landscape Gardeners Start Work on Wolfle Home on Sherman Street," *Spokane Daily Chronicle*, October 16, 1912, pg. 17, col. 1.

- [72] "Morrison Earl Wilson," United States Army Quarter Master Corps service Record, Form No. 84e-1, AGO, March 17, 1921.
- [73] Charles Perry Lindsley Obituary, from *Electrical World: A Review of Current Progress in Electricity and Its Practical Applications*, vol. LXXXI, Jan. 6 to June 30, 1923, page 65.
- [74] "Lindsley Home To Cost \$40,000 / Residence Now Being Built in Rockwood Will Have Many Features / Takes Up Five City Lots / Landscape Effects Will Be Striking, in Keeping with Scenic Style of District," *Spokesman-Review*, June 16, 1912, V, pg. 1, col. 4.
- [75] "Will Have Typical Suburban Home on Sumner Avenue—Work Started," *Spokane Daily Chronicle*, July 2, 1912, pg. 19, col. 1.
- [76] "New Residence Will Be Costly / Henry Lydell Will Build Home in Rockwood to Cost \$20,000 / Ready By Christmas / Site Commands Splendid View of Valley—Finished in Velvet Brick Effect," *Spokesman-Review*, September 8, 1912, IV, pg. 1, col. 5.
- [77] "Lydell Residence Will Cost \$25,000 / Additions to Site Give Home Fine View of City, Fort and Valley / House of Tapestry Brick / Structure Will Have Vacuum Cleaning Apparatus and Latest Features," *Spokesman-Review*, December 29, 1912, IV, pg. 3, col. 3.
- [78] "Rockwood Home Brings \$20,000 / Allen Meisenheimer Buys Henry Lydell Residence, Recently Completed / Ballroom Is Feature / House Built of Tapestry Brick—Has Vacuum Cleaner and all Latest Improvements," *Spokesman-Review*, March 8, 1914, IV, pg. 7, col. 1.
- [79] "Rockwood Corner Is Sold / A. T. Johnson Plans to Erect \$35,000 Residence," *Spokesman Review*, September 8, 1912, IV, pg. 1, col. 5.
- [80] "Elizabethan Home Will Cost \$45,000 / A. T. Johnson Is Completing Fine Residence in Rockwood District / Exterior Is Ornate / Billiard Room is Fir, Owner's Suite and Library in Mahogany Are Interior Features," *Spokesman-Review*, March 16, 1913, IV, pg. 9, col. 2.
- [81] "Residence Transfers, \$41,500 / A. G. Avery Buys Johnson Residence in Rockwood," *Spokesman-Review*, April 19, 1914, IV, pg. 7, col. 2.
- [82] "Berggren Builds Home In Rockwood / To Begin Work on \$15,000 Residence in Beautiful Section," *Spokane Daily Chronicle*, October 3, 1912, pg. 17, col. 1.
- [83] "Rockwood Homes Will Cost \$103,000 / New Residences Artistic," *Spokesman-Review*, March 9, 1913, I, pg. 14, col. 3.
- [84] Polk, R.L. *Spokane City Directory* (1914).
- [85] A notice in *Ice and Refrigeration Illustrated*, vol. 27, #1-6, July-Dec 1904, pg. 196.
- [86] "Plummer to Build / Work Starts on Construction of New \$25,000 Home in Rockwood," *Spokane Daily Chronicle*, October 12, 1912, pg. 13, col. 1.
- [87] "Attorney Plans Rockwood Home / W. H. Plummer Will Build a Fine \$20,000 Residence on Scenic Location," *Spokesman-Review*, October 13, 1912, IV, pg. 3, col. 2.
- [88] Durham, Nelson Wayne. "William H. Plummer" in *History of the City of Spokane and Spokane County from Its Earliest Settlement to the Present Time*, vol. 2 (S. J. Clarke Publishing Company, Spokane, Chicago, Philadelphia, 1912) pp. 227-228.
- [89] Zarnowitz, Victor. *Business Cycles: Theory, History, Indicators, and Forecasting* (Chicago: University of Chicago Press, 1992).
- [90] "Miss Fae Dyke Will Be Earl Morrison's Bride / Engagement of Prominent Young Couple Announced -- Wedding September 12," *Spokane Daily Chronicle*, August 14, 1914, pg. 14, col. 7.
- [91] "Local Society / Pre-Nuptial Dinner," *The Missoulian*, September 3, 1914.
- [92] "City And County Records / Building Permits," *Spokesman-Review*, August 8, 1914, pg. 8, col. 2.
- [93] This was reported by Earl W. Morrison's granddaughter, now living in Reno, Nevada.
- [94] "Fine Home In Rockwood / Dr. E. T. Crane Spends \$30,000 On Residence / Two-Story Rough Cast Cement Dwelling Has 12 Rooms and Modern Features," *Spokesman-Review*, August 6, 1916, IV, p. 6, col. 2.
- [95] "Building Era for Rockwood in Spring; Plans Now in Preparation / In Two years 40 High-Class Residences Have Been Built in New Addition—Average Cost is \$15,000—Three Miles of Paving Complete," *Spokesman-Review*, November 5, 1911, V, pg. 1, col. 6.
- [96] "Out-of-Doors Wedding on Lawn at Ramage Home / Miss Jerrine Ramage and Bruce McDonald to Plight Troth Tonight," *Spokane Daily Chronicle*, July 12, 1917, pg. 10, cols. 1 and 3.
- [97] "British Columbia: Expects Decrease in Coal Production," *The Canadian Mining Journal*, April 16, 1919, pg. 280.
- [98] "Beautiful New Home of B. S. McDonald," *Spokesman-Review*, April 28, 1918, II, pg. 18, col. 3.
- [99] "Bruce M'Donald Residence Sold / Dr. S. B. Hopkins Gets the Property for \$30,000," *Spokesman-Review*, April 24, 1920, pg. 1, col. 4.
- [100] Frederick Jennings, "The Most Notable Architecture and Landscape Architecture of Spokane, Washington," *The Architect and Engineer*, Vol. 65, No. 3, (June 1921): pp. 81, 83, 92-3.
- [101] "Picturesque Rockwood Boulevard, an Addition of Ledges, Pines and Views / Streets Laid Out to Follow Contour of Ground—Two Boulevards 120 Feet Wide—Wide Parking Strips, With Thousands of Poplars and Maples -- Paving and Sewer on Principal Street," *Spokesman-Review*, April 11, 1909, III, pg. 1, col. 1.

- [102] Deeds pertaining to Lot 1 and Lot 2 in Block 11 of Manito Park's Second Addition to the City of Spokane, Washington.
- [103] See the unpublished draft of the E-Book, "Earl Wilson Morrison, Architect" by Glenn Warren Davis for a detailed presentation of Morrison's career accomplishments, patterns of practice, and a specialized overview of his early work in Spokane.
- [104] Brooks, H. Allen, *Prairie School Architecture: Studies from 'The Western Architect,'* (Van Nostrand Reinhold Company, 1983, pp. ix-xviii).
- [105] Application for Membership in the American Institute of Architects, by Earl W. Morrison, signed and dated August 11, 1923.
- [106] "Fireproof Residence, First Of Its Kind In The West, To Be Built In Spokane," *Spokesman-Review*, March 26, 1911, IV, pg. 2, col. 6.

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- "Another \$25,000 Residence / O. M. Lilliequist Breaks Ground on Highland Boulevard," *Spokesman-Review*, March 10, 1912, section 5, page 7, column 2.
- "Beautiful \$30,000 House Which O. M. Lilliequist Is Building," *Spokesman-Review*, April 7, 1912, section 5, page 1, column 3.
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Advertisement for the Spokane-Washington Improvement Company and the Fred B. Grinnell Company, *Spokesman-Review*, March 14, 1912, page 7, column 4.

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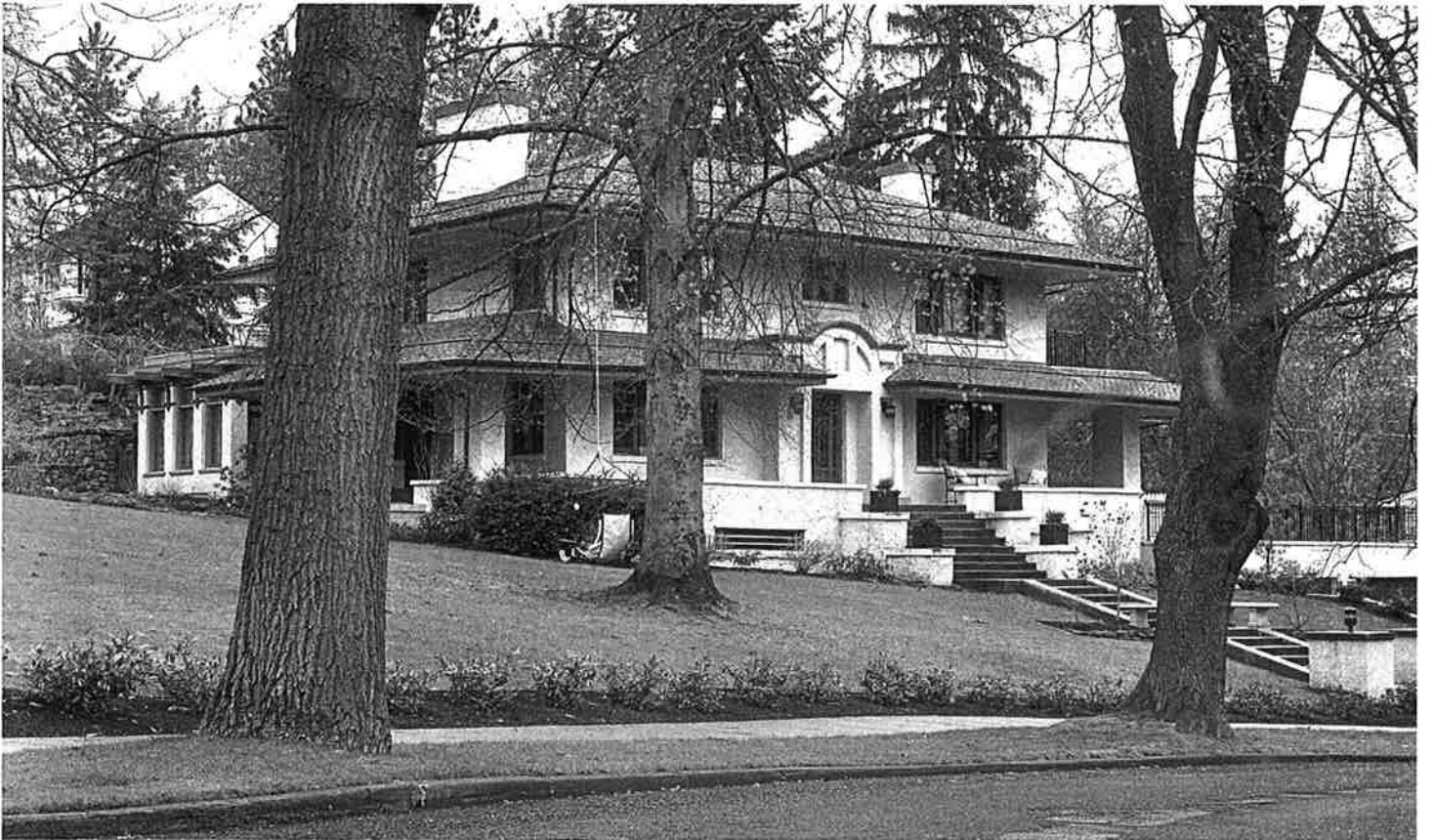
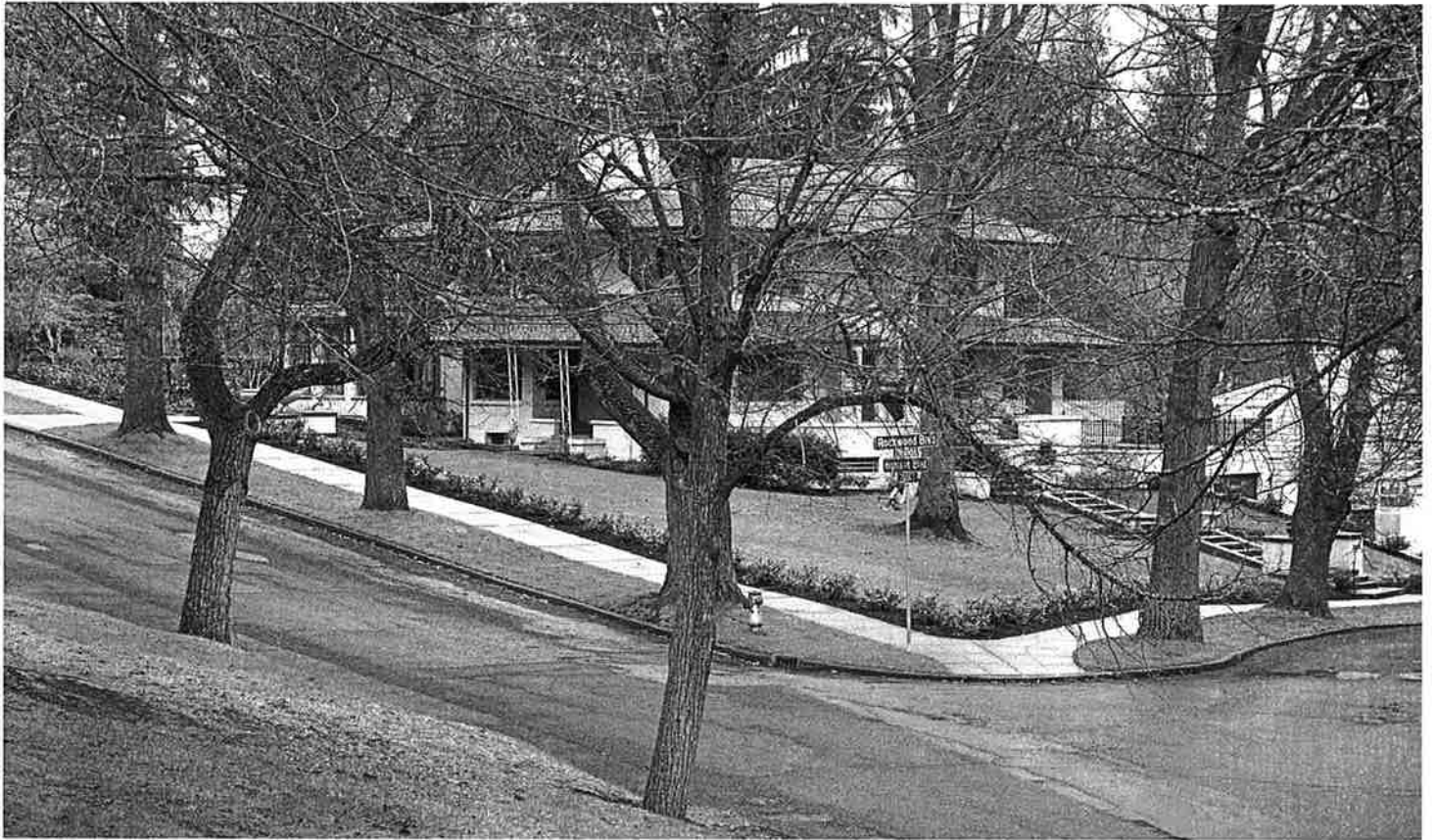
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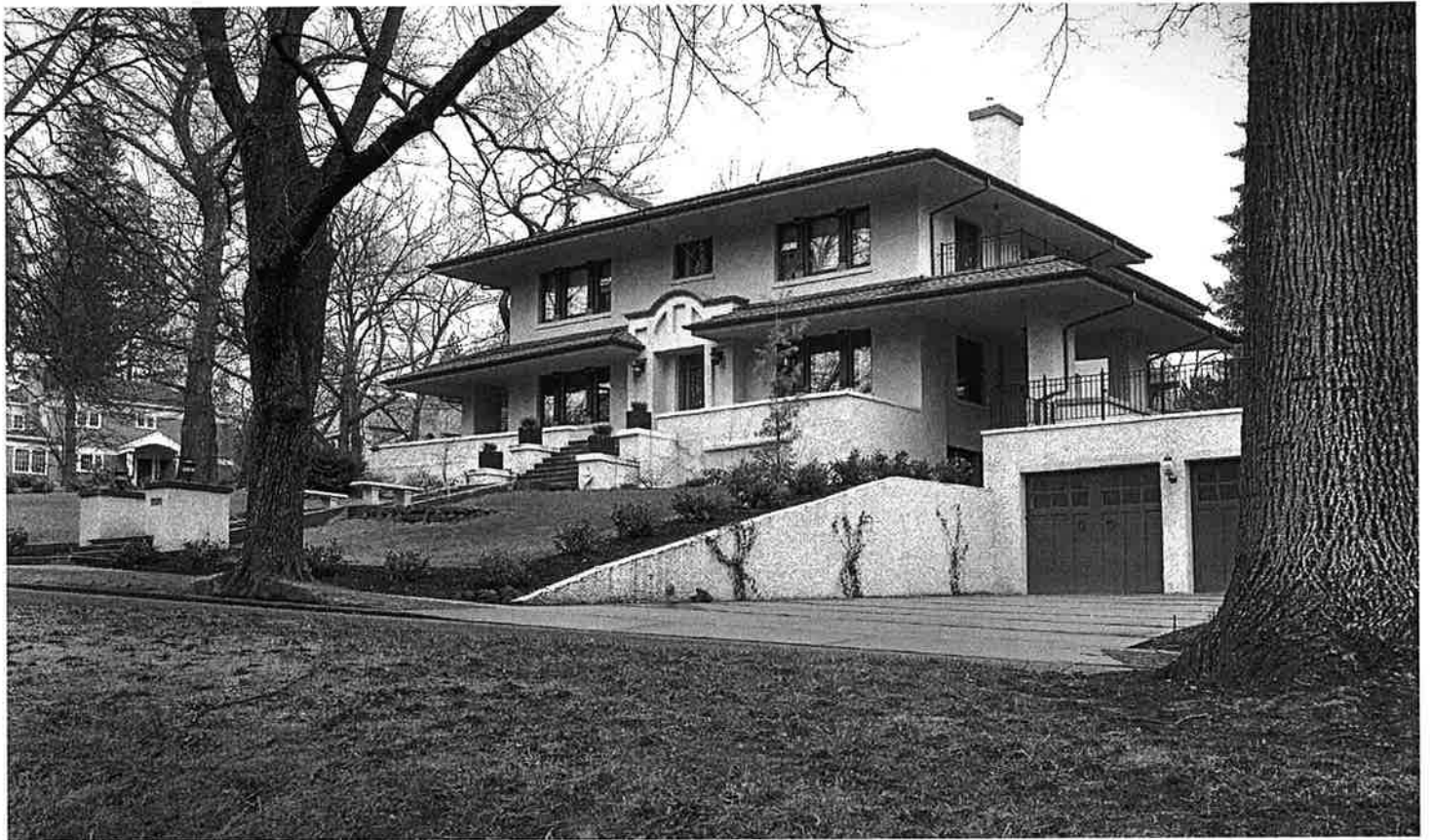
Reynolds, Sally. *Rockwood National Register Historic District: National Register Nomination, 1998*. Spokane City/County Office of Historic Preservation. Spokane, Washington.

Spokane County warrant deeds; tax assessor records; building, plumbing and electrical permits.

Wolff Collection. *Ackermann House: A Photograph of Late Construction*, ca. 1913.



Contemporary views of the Ackermann House from the southeast.



Contemporary views of the Ackermann House from the Northeast.



Above: Details of the main (east) entry facade.

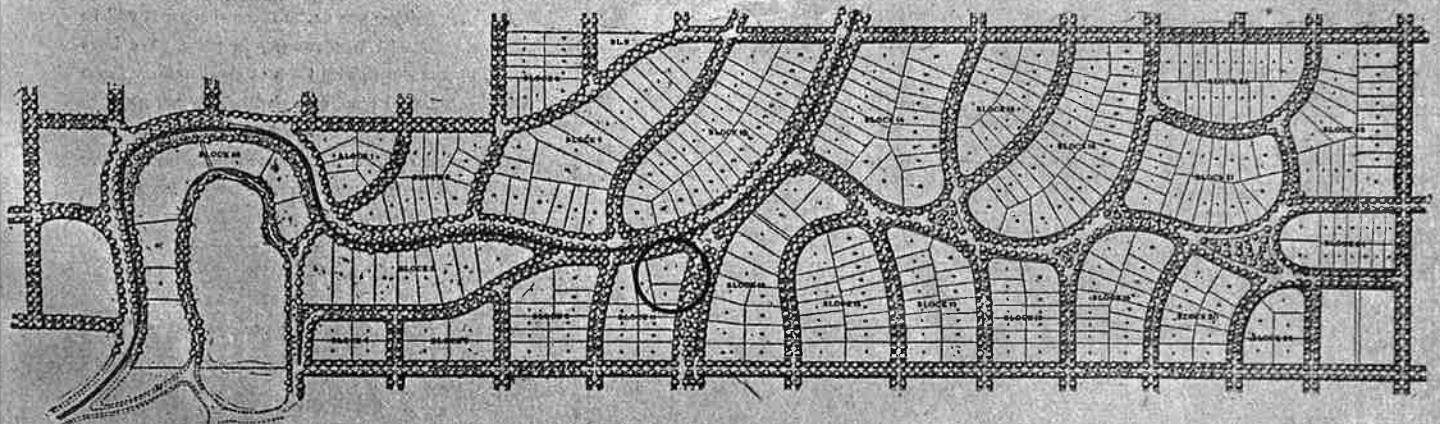
Below: Contemporary view of the Ackermann House from the southwest with the new garden room addition at the lower left.



Above: Contemporary view of the living room toward the fireplace and the southeast windows.

Below: Contemporary view from the conservatory entry toward the entry hall and library.

Parking System Which Will Make Rockwood Most Beautiful Part of City



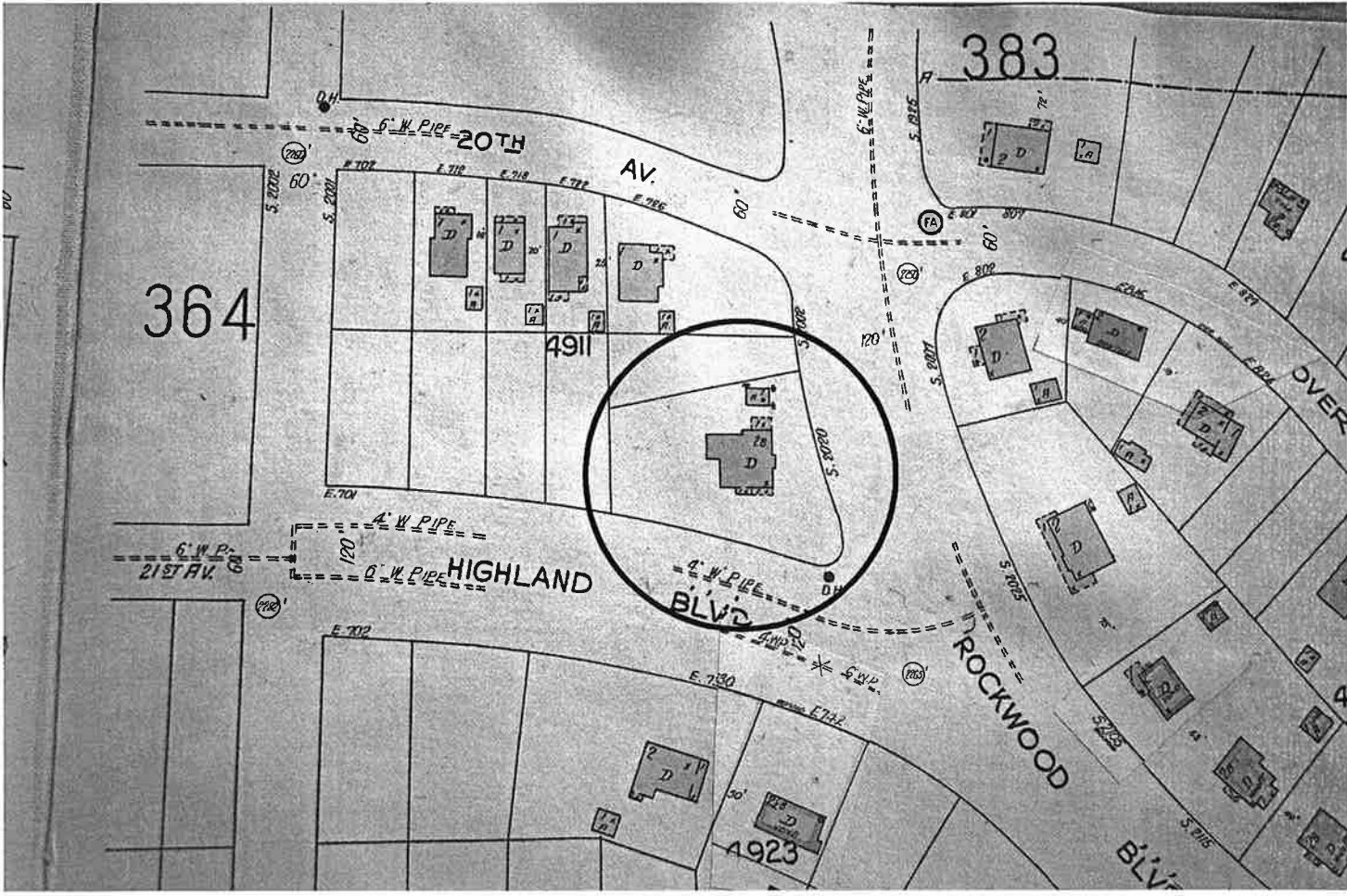
Rockwood, the exclusive residence addition to Spokane, promises to be one of the most beautiful additions in the city. The above drawing, showing

the parking system to be employed, is made by Olmsted Brothers of Brookline, Mass., landscape architects, who have planned the addition and prepared

plans for the parks. Each thoroughfare will be bordered by from two to four rows of trees, and each street or avenue will have a different variety of

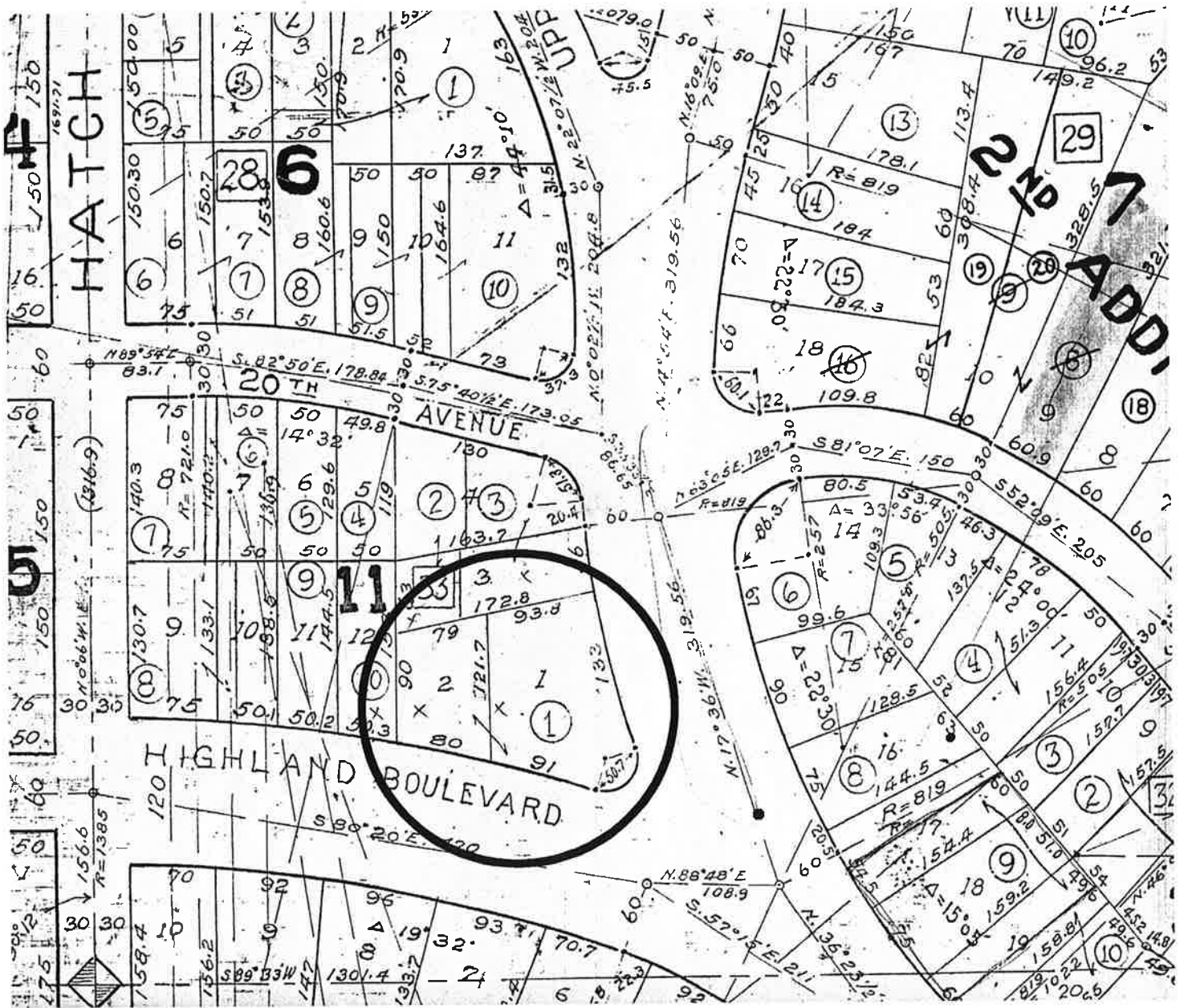
trees. The boulevard will have four rows of beautiful shade trees, besides flowers and shrubs. The trees are ordered by Superintendent Otto Wells and the planting season will soon be-

gin. It is being planned by the F. B. Grinnell company, agents for the Rockwood addition, to make Arbor day an auspicious tree-planting celebration in the new addition.



Above: Original Rockwood development plan presented in the Spokesman Review, 1909. Ackermann House property is circled.

Below: Configuration of Ackermann house and garage on combined Lots 1 and 2 (Sanborn Map Company).

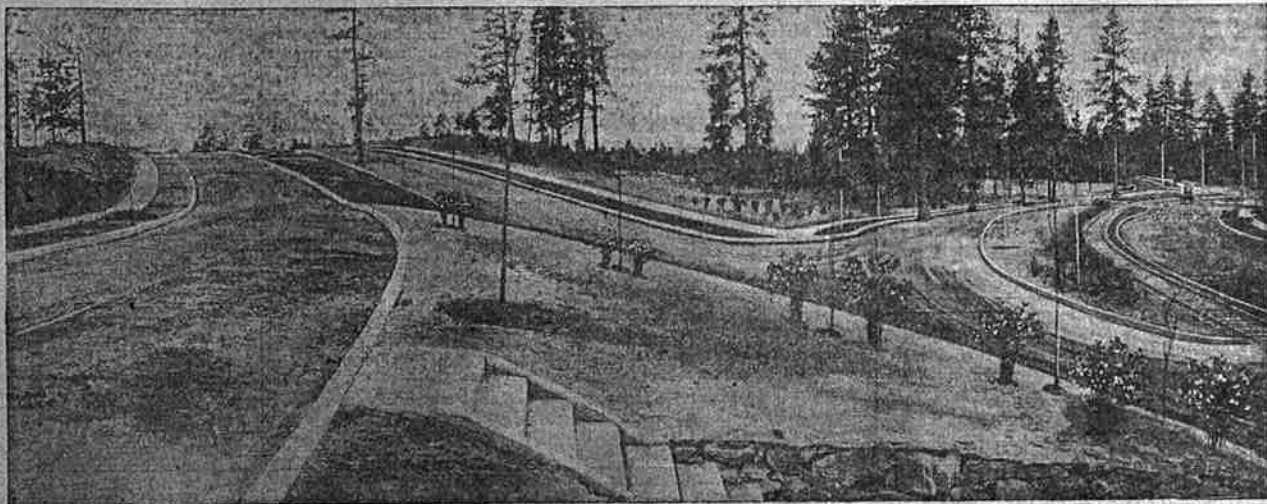


Plat of Ackermann House property; Lots 1 and 2, in Block 11, of Manito Park's Second Addition to the City of Spokane, Washington.

AT THIS POINT, the most beautiful in any of Spokane's residence districts, you can secure a homesite at a very much lower figure than you can secure one of equal area in any other of the so-called high-class residence districts of the city.

Rockwood's Good Values Are Without Competitors

Intersection of
Rockwood
and
Highland
Boulevards



It is easy for you to determine the question of value. Rockwood's prices are all fixed on the square-foot and front-foot basis
Spokane-Washington Improvement Co. **Prices Range From \$900 Up**
THE FRED B. GRINNELL COMPANY, Agents. Terminal Bldg.
 Phone Main 6022

Start the Day Right--Read The Spokesman-Review

The Gateways at Both Entrances of Rockwood

and a touch of distinction to the entire property which is not characteristic of all that is being done to enhance the beauty of the exclusive residence section.

These gateways are practically complete. If you care to visit them you will find them on the corner of Twenty-first street and Rockwood and the other at Everett street and Rockwood boulevard.

This Man Changes His Mind

Dr. J. S. Bannage, who owns a beautiful home on Overhill road, was the first man to build in Rockwood.

A somewhat business man of this city who made a job in Rockwood on Thursday of the past week, made the following statement to an inquiring friend:

"Five years ago, when J. S. Bannage bought his site in Rockwood, I told him I could not see why he wanted to go there to build his home.

"I did not know any like a man who is beautiful about Rockwood was going to be and did not realize, as Dr. Bannage did, that it would be the most beautiful and exclusive residence section of the city, but I have changed my mind. Rockwood is the beauty spot of the city."

We want to show you what Rockwood is today. Our automobile is at your service.

SPOKANE-WASHINGTON IMPROVEMENT CO.
The Fred B. Grinnell Company
 Old National Bank Bldg. AGENTS Phone Main 6022

Above: Rockwood advertisement showing the Ackermann House site prior to construction.

Below: Rockwood advertisement showing Highland Boulevard entry; less than one block from the Ackermann House.

GENERAL ADVERTISING

\$1100 TO \$1500 WILL SECURE A HOMESITE IN

ROCKWOOD

If you can afford to pay \$1000 for a home-site you can afford to buy in Rockwood. If you are going to put that much money in a home-site you can not afford to buy anywhere else but in Rockwood. The more highly improved the district in which you build your home the better investment your home is going to prove.

Furthermore, there are no railroads to cross in reaching Rockwood. The way leads under the Washington Street viaduct, over paved streets and through a fine residence section all the way.

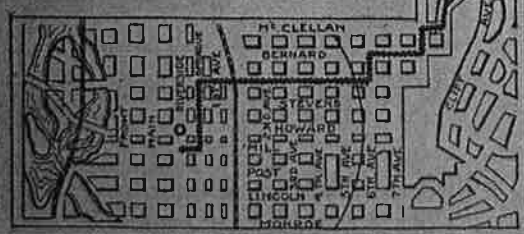
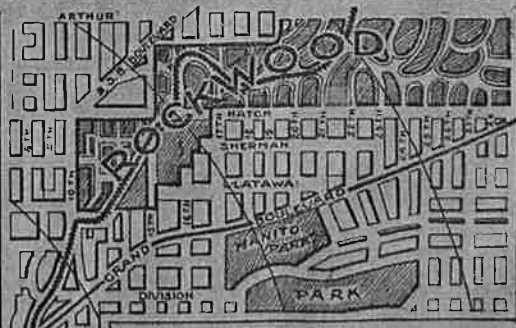
Many a beautiful residence district has never been able to attain any prominence because of the fact that the approach to it led through a poor district.

The approach to Rockwood is unexcelled.

Rockwood lies between the one-mile and the two-mile circles. This is the ideal distance from the business center in any city the size of Spokane. Just fifteen minutes from Rockwood to the downtown district.

Paved streets all the way from the center of the city and then on through the Rockwood properties will be installed before the end of this year if the plans now completed are carried out.

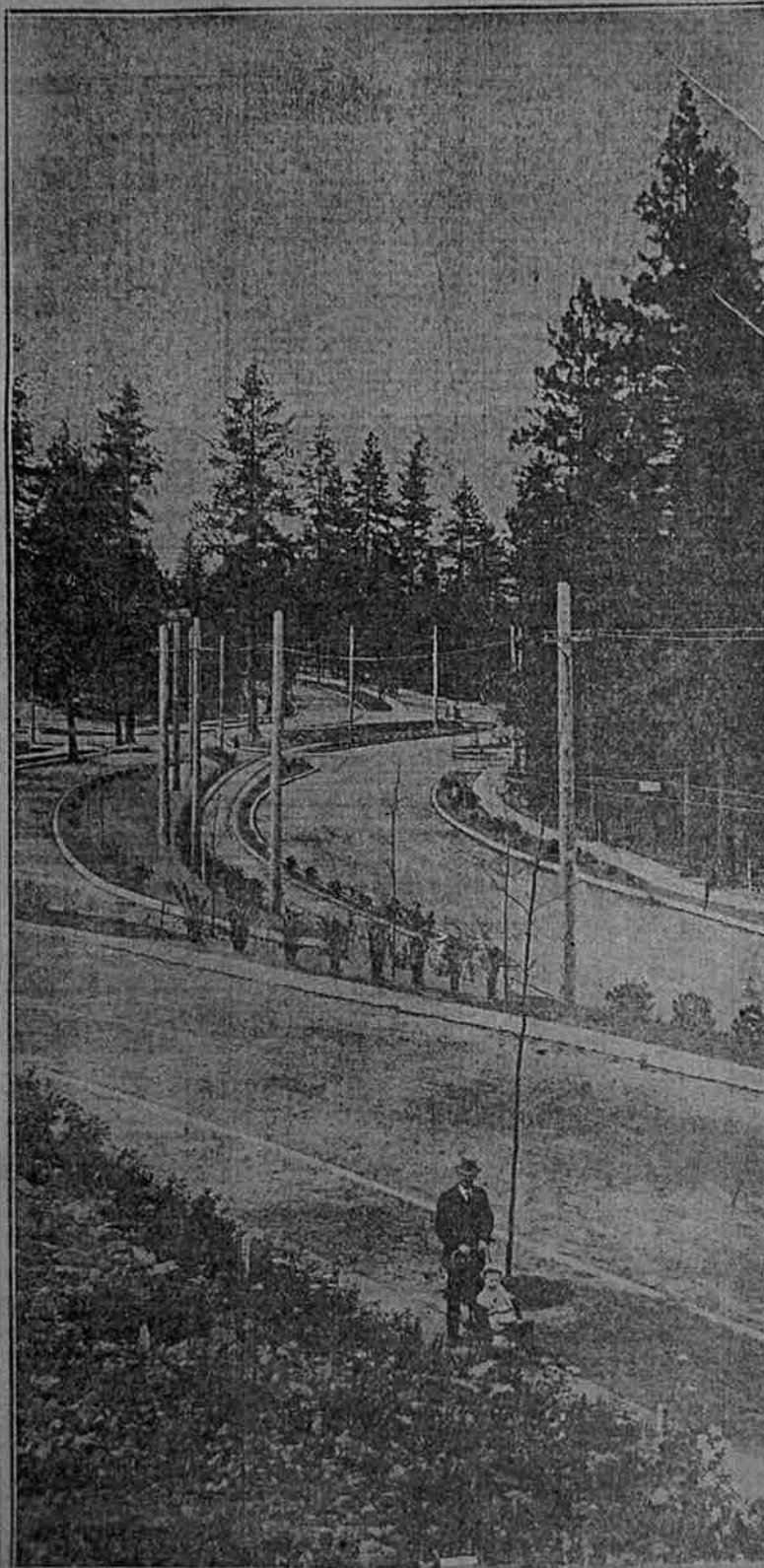
Rockwood is the most highly improved of all of Spokane's residence districts, not only in the matter of ordinary street improvements, but provision has been made in the platting for parks and parking schemes which no other district can ever have. Valuable ground has been sacrificed in Rockwood to leave space for the parking features.



Between the One and Two Mile Circles
SPOKANE WASHINGTON IMPROVEMENT CO.
The Fred B. Grinnell Company
Agents
Terminal Bldg. Phone Main 728

Rockwood Advertisement showing the Rockwood Boulevard / Highland Boulevard intersection plus distance to the city center.

it is the kind of homes that are built that establishes property values in a residence district--*nothing more*



Where Rockwood and Highland Boulevards Join

It is the fine homes that are building that will make property values climb in

ROCKWOOD

\$1100 to \$1500

will secure a homesite in Rockwood which will be surrounded by homes costing up to \$25,000 each.

If You Own

a piece of property where the kind of homes are building and the class of improvements being installed that are going in in Rockwood you will have an investment that is bound to make you money.

You Want Your Home

in a district where the very highest order of improvements are being installed and where the very finest homes are being built.

THEN if you should ever want to sell you can do so at a profit.

You can make no mistake if you build your home where values are increasing.

Our Terms

on Rockwood property make it easy for you to follow this rule.

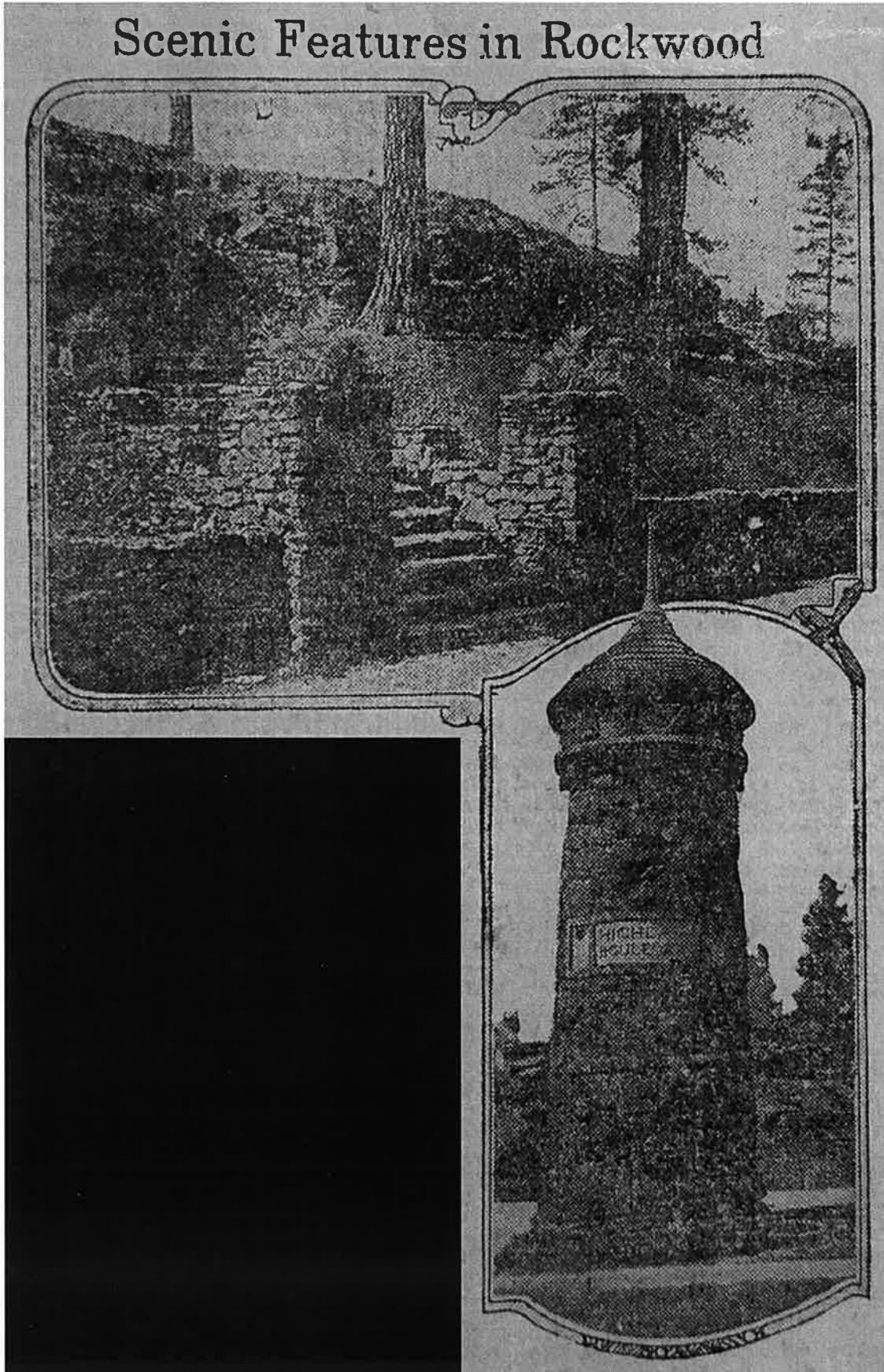
Spokane Washington
Improvement Co.

THE
FRED B. GRINNELL
COMPANY
Agents

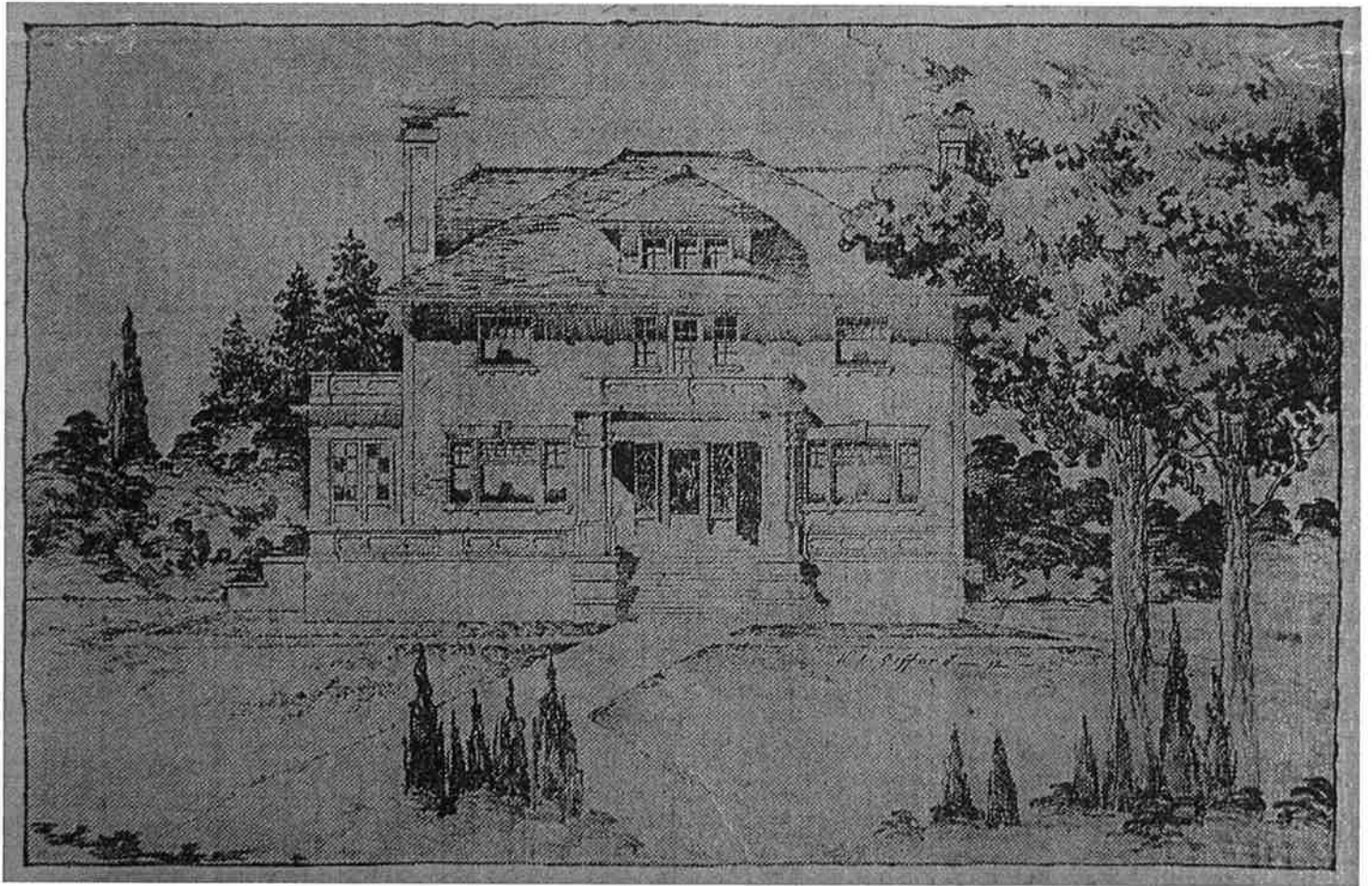
Terminal Bldg. Phone Main 728

Rockwood Office: ry
20th and Rockwood Boulevard

Scenic Features in Rockwood

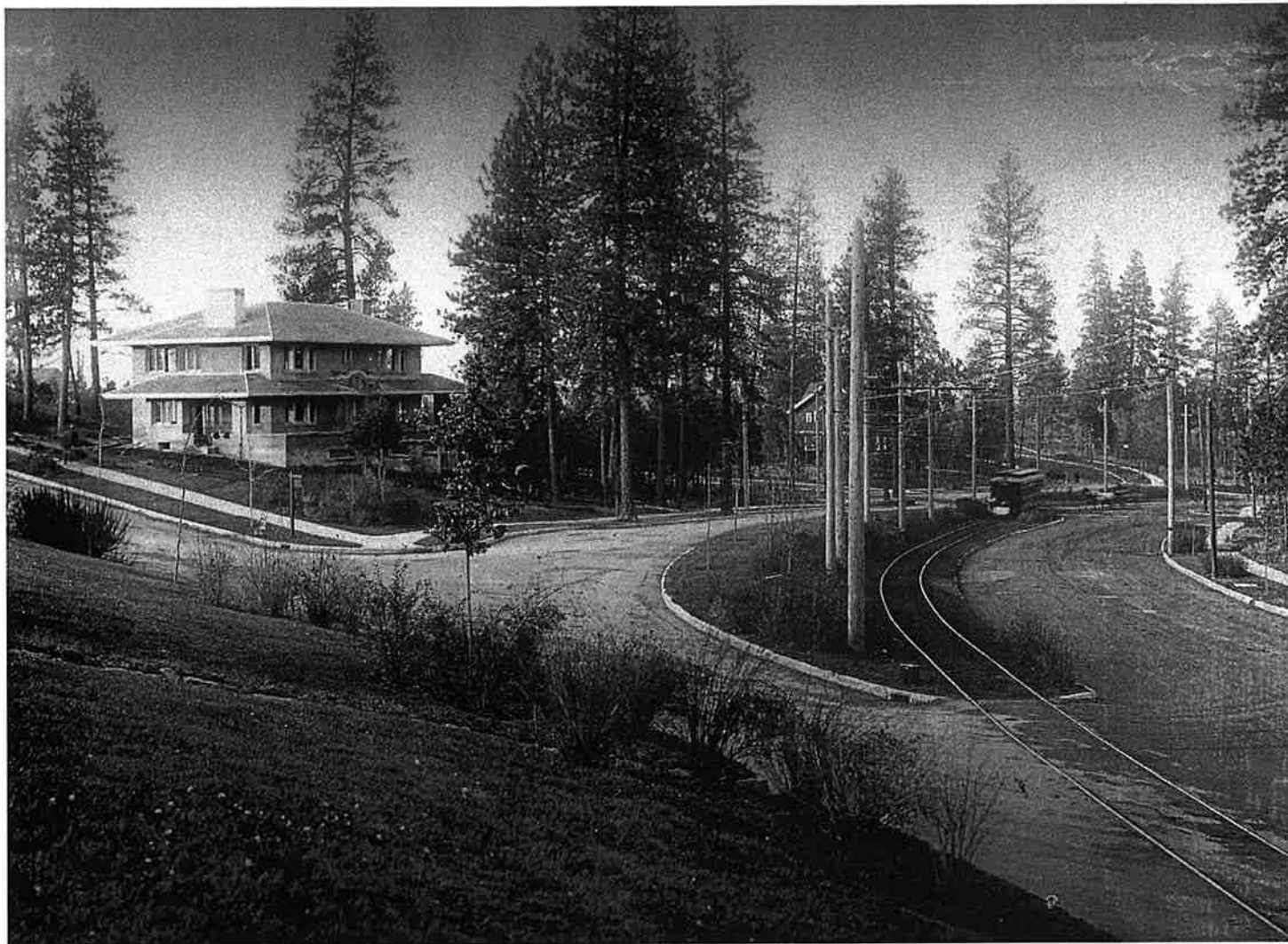


Examples of rustic basalt stonework within one block of the Ackermann House (Spokesman-Review June 23, 1912).



Above: Original design of the Ackermann House, published April 7, 1912.

Below: Winter photograph of the Ackermann House as it nears completion, January 19, 1913.



Above: Construction photo of the Ackermann House; almost complete but without stucco application (Wolff collection).

Below: Intersection of Rockwood Boulevard and High Boulevard, July 21, 1922 (NWMAC Libby Collection).



This stately and magnificent home is located at the intersection of two immense and wonderfully kept and paved boulevards in Rockwood. Its massive construction is of brick covered with stucco. The interior finish is of quarter-sawed oak and white enamel. Five bedrooms and two tiled baths, besides servants' quarters with bath. Ample facilities for dancing and billiard parties. It has never been lived in, and is ready for immediate occupancy. This is one of the real show places of Spokane; of the kind that absolutely compels attention and respect. It can be purchased for less than cost, and for much less than it can be duplicated.

Arthur D. Jones & Co.

Exclusive Agents.

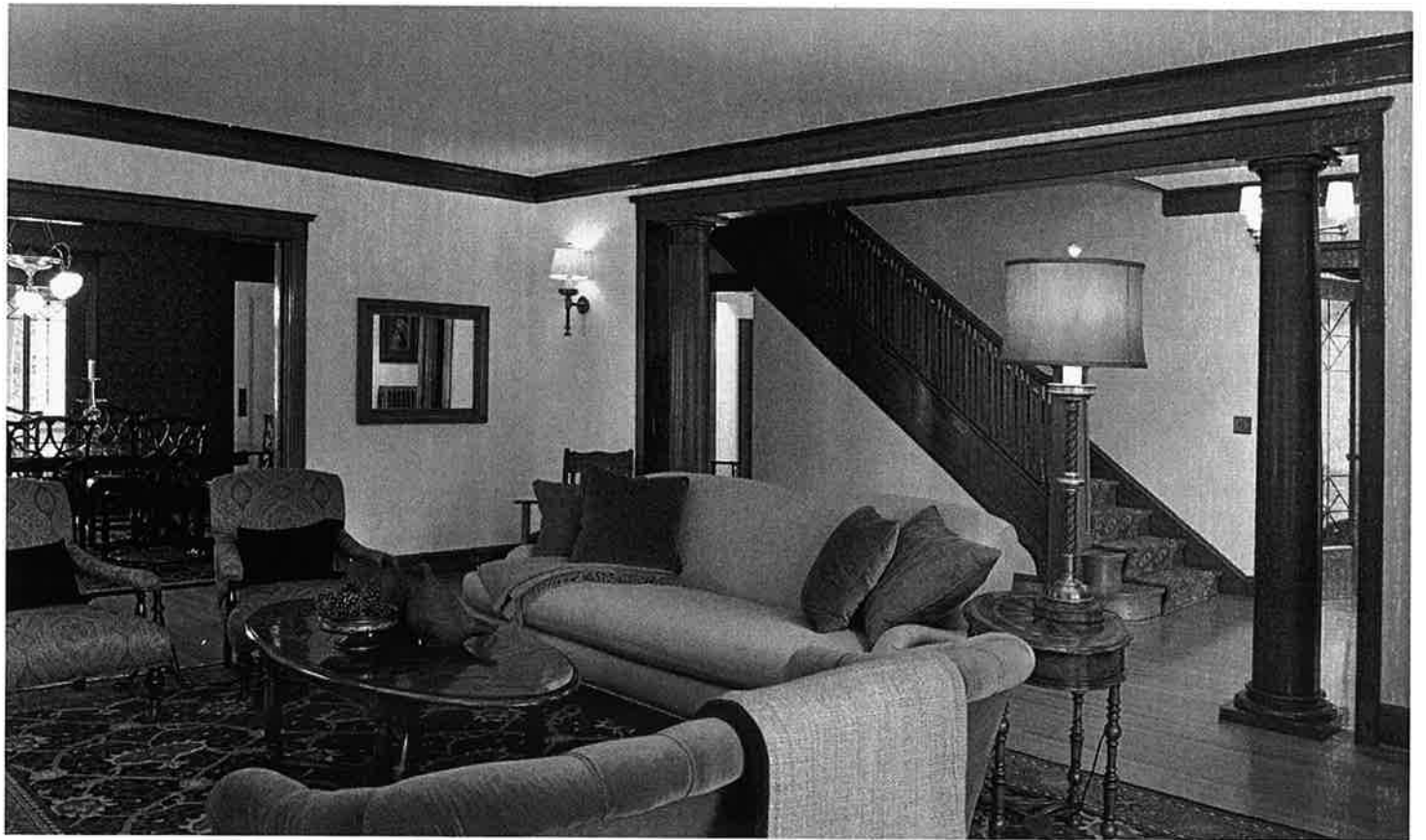
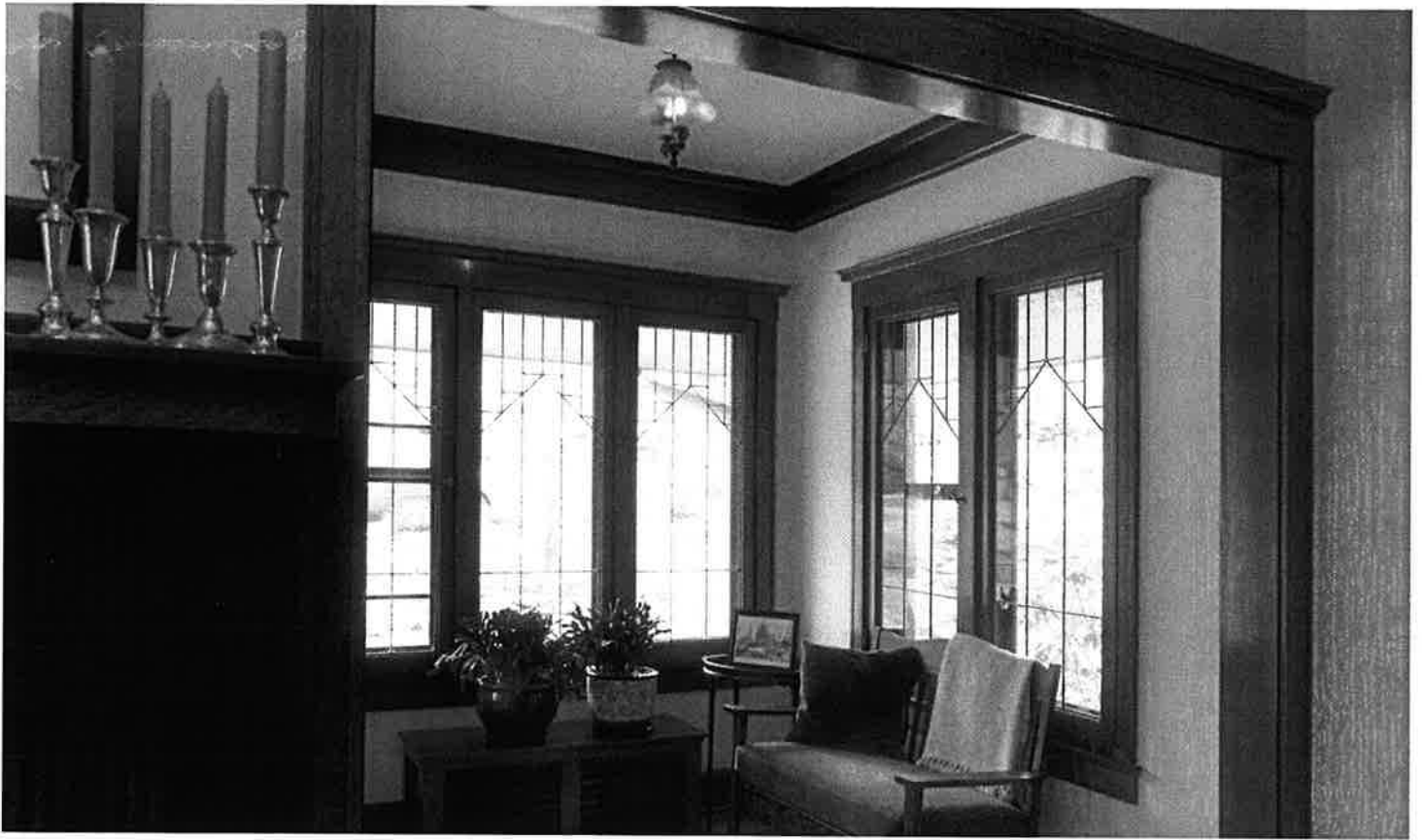
ARTHUR D. JONES BLDG.



1930 aerial view of the Highland/Rockwood intersection with the Ackerman House at the upper center.



The Ackermann House in 1923 near the end of the Ackermann family residence and the arrival of the Ray Wilson family.

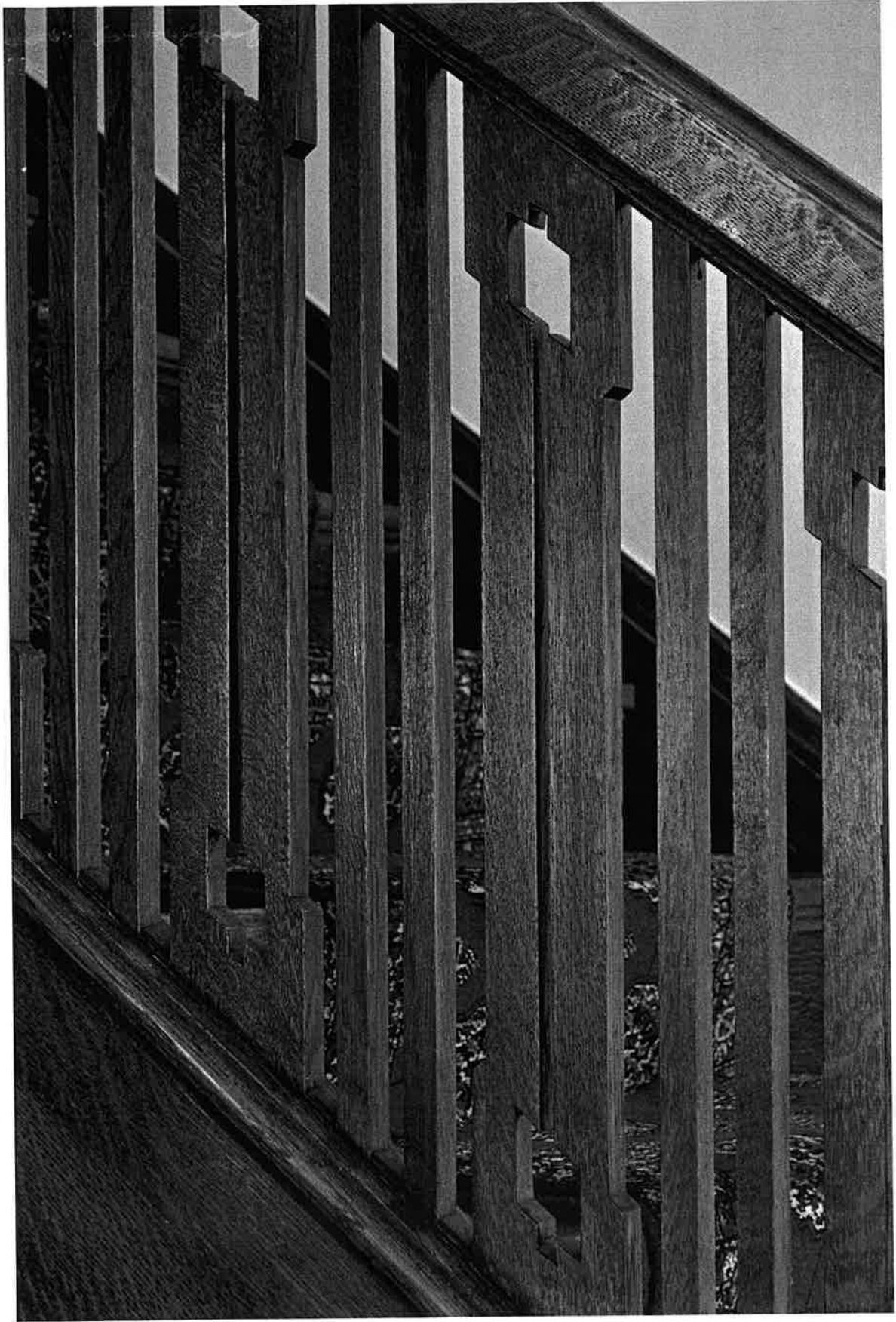


Above: Conservatory entrance vestibule, serving a south walkway from Highland Boulevard.

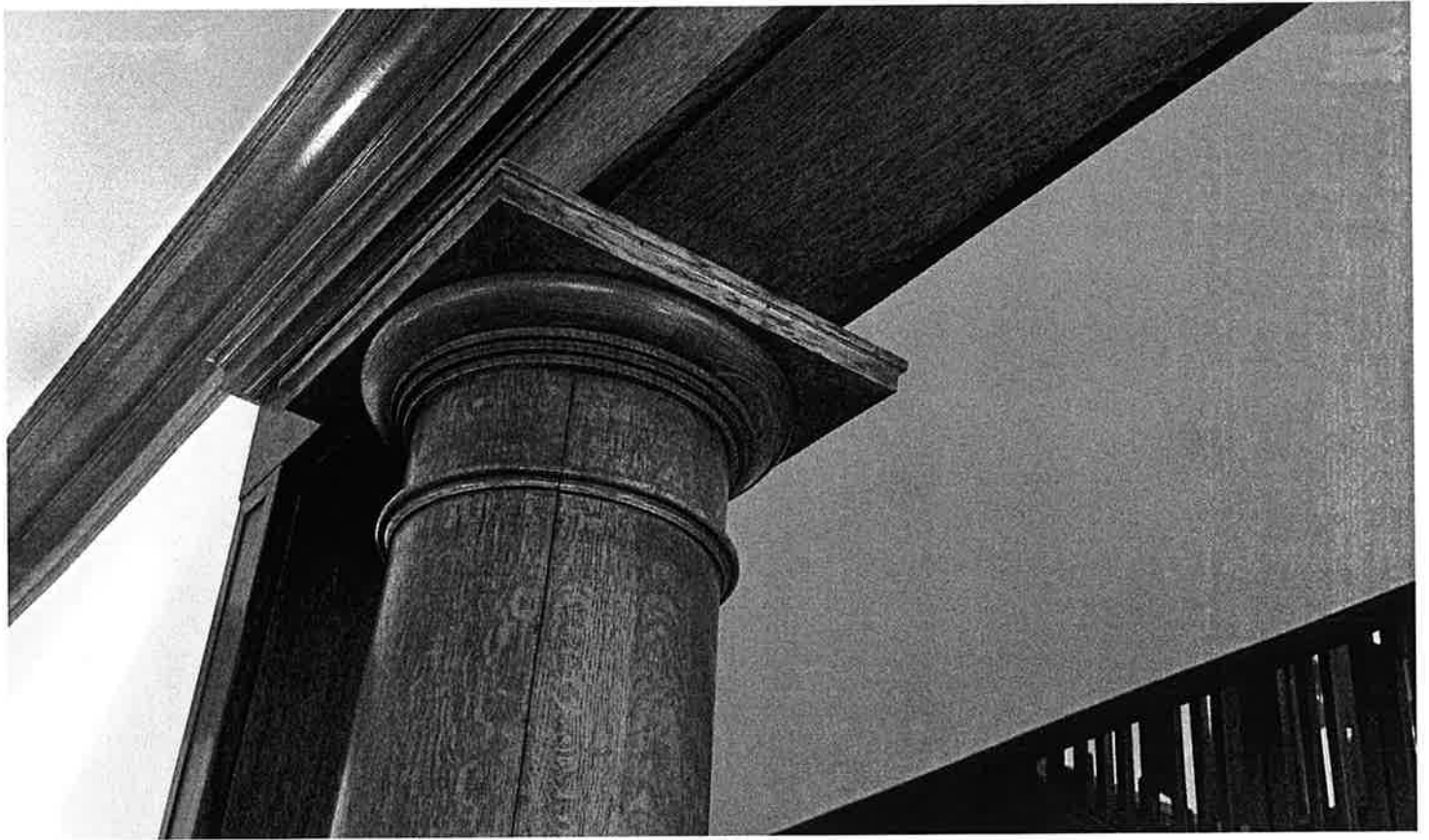
Below: view from the living room toward the stairway and dining room.



Newell post and stairway details at entry hall.

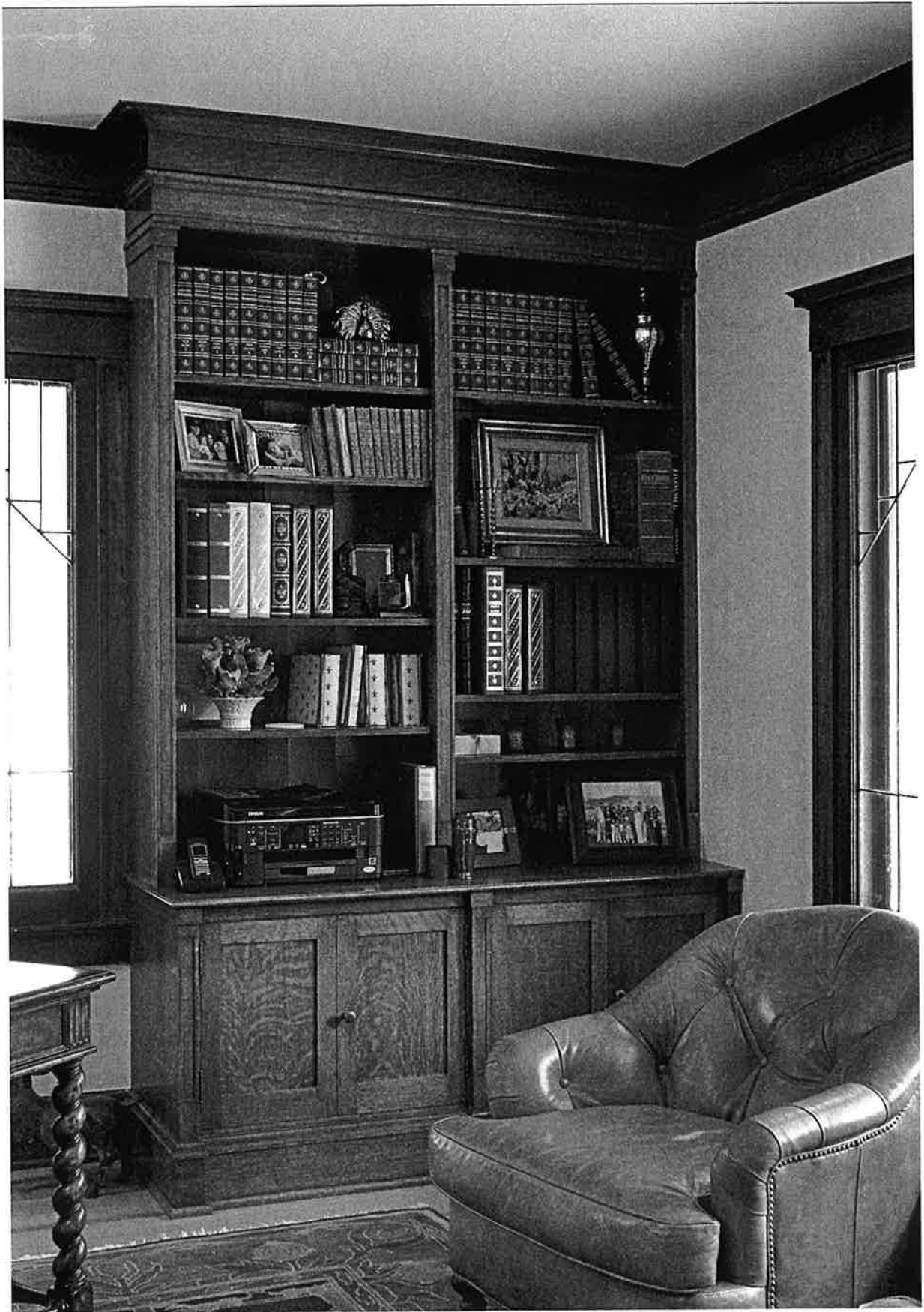


Details of A-B-B-A fret-sawn baluster pattern at the entry hall.

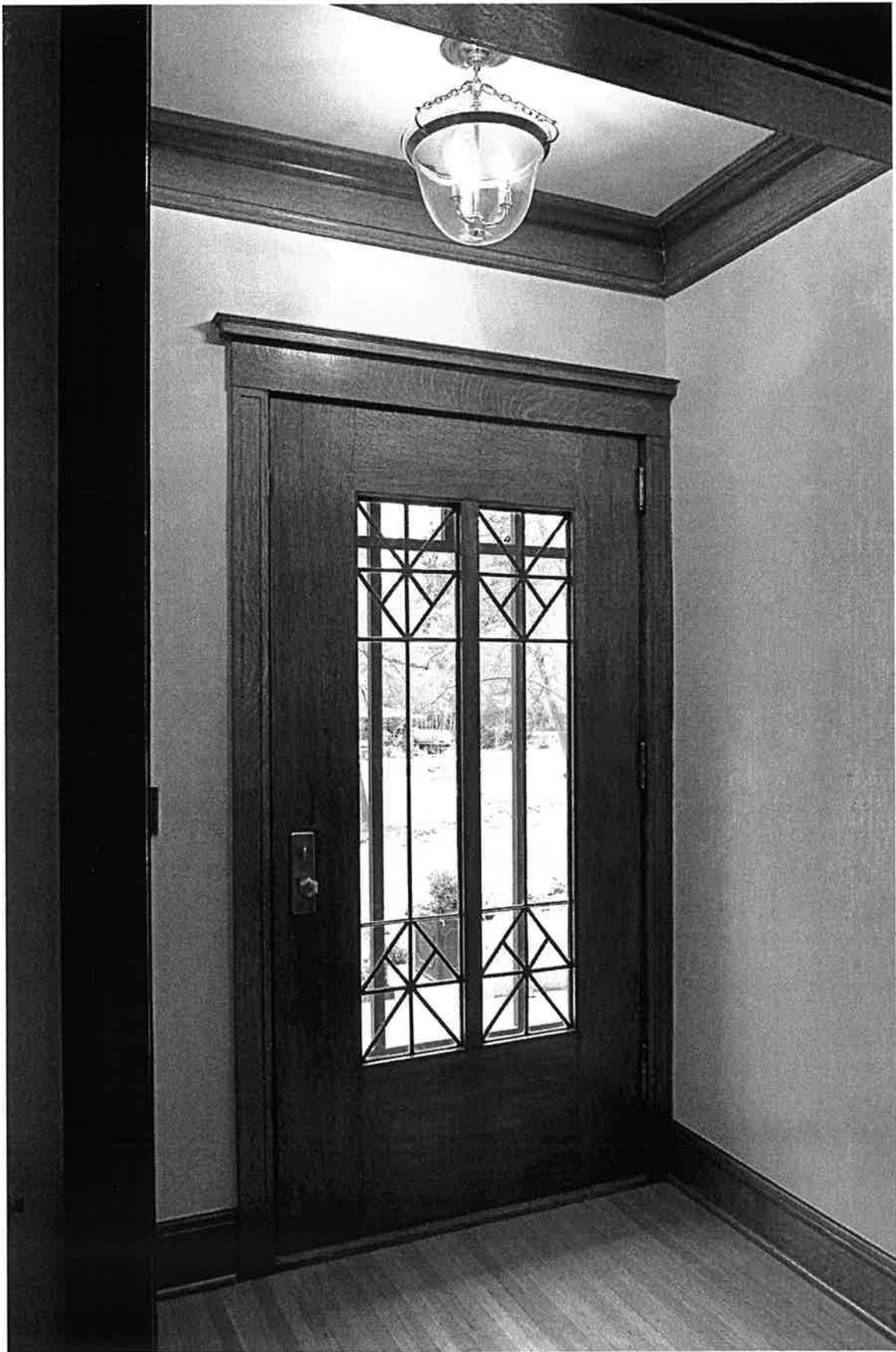


Above: Woodwork details at the large passageway from the living room to the entry hall.

Below: Railing details at the stairway and the upper level bedroom gallery.



Original quarter-sawn oak cabinetry in the northeast corner of the library.

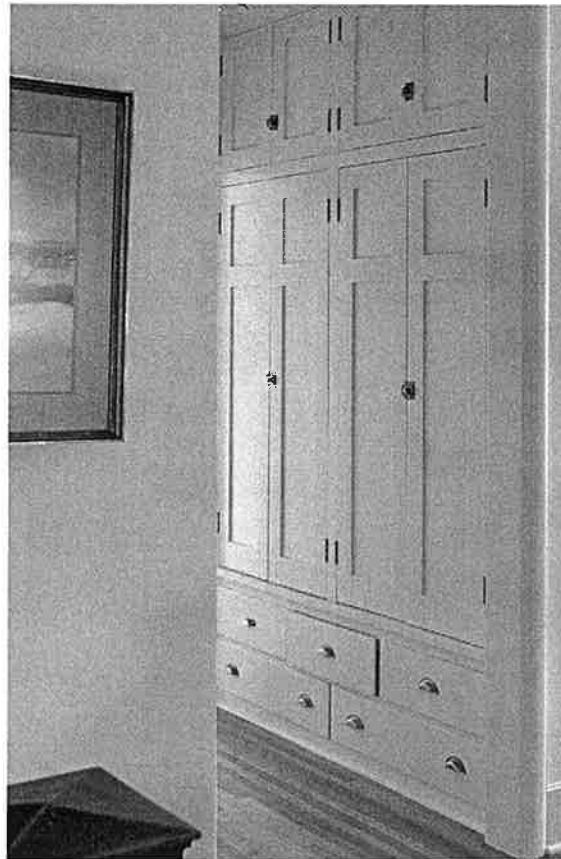
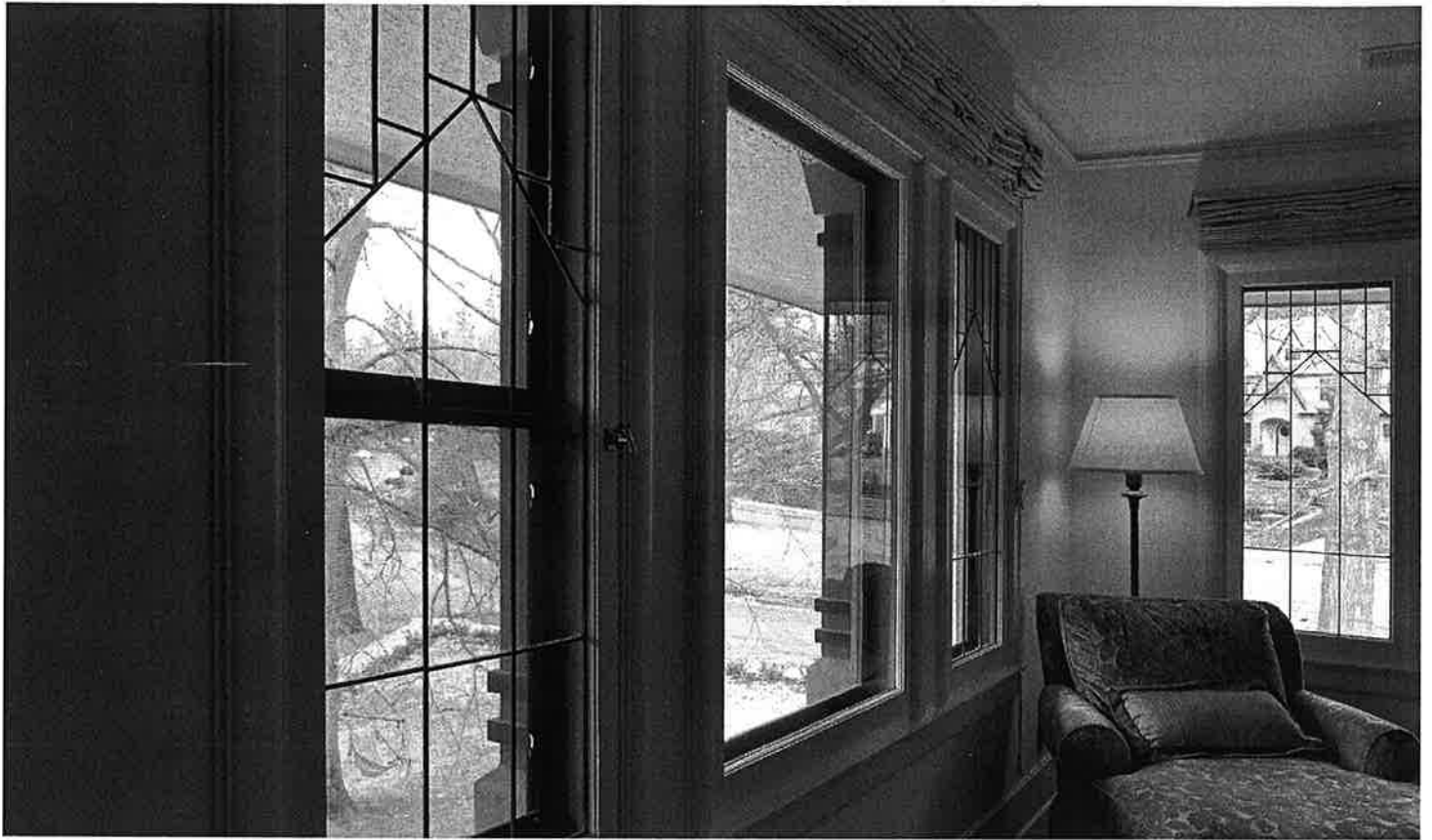


Original quarter-sawn oak running trim and door at the main entry, featuring original glass leading.



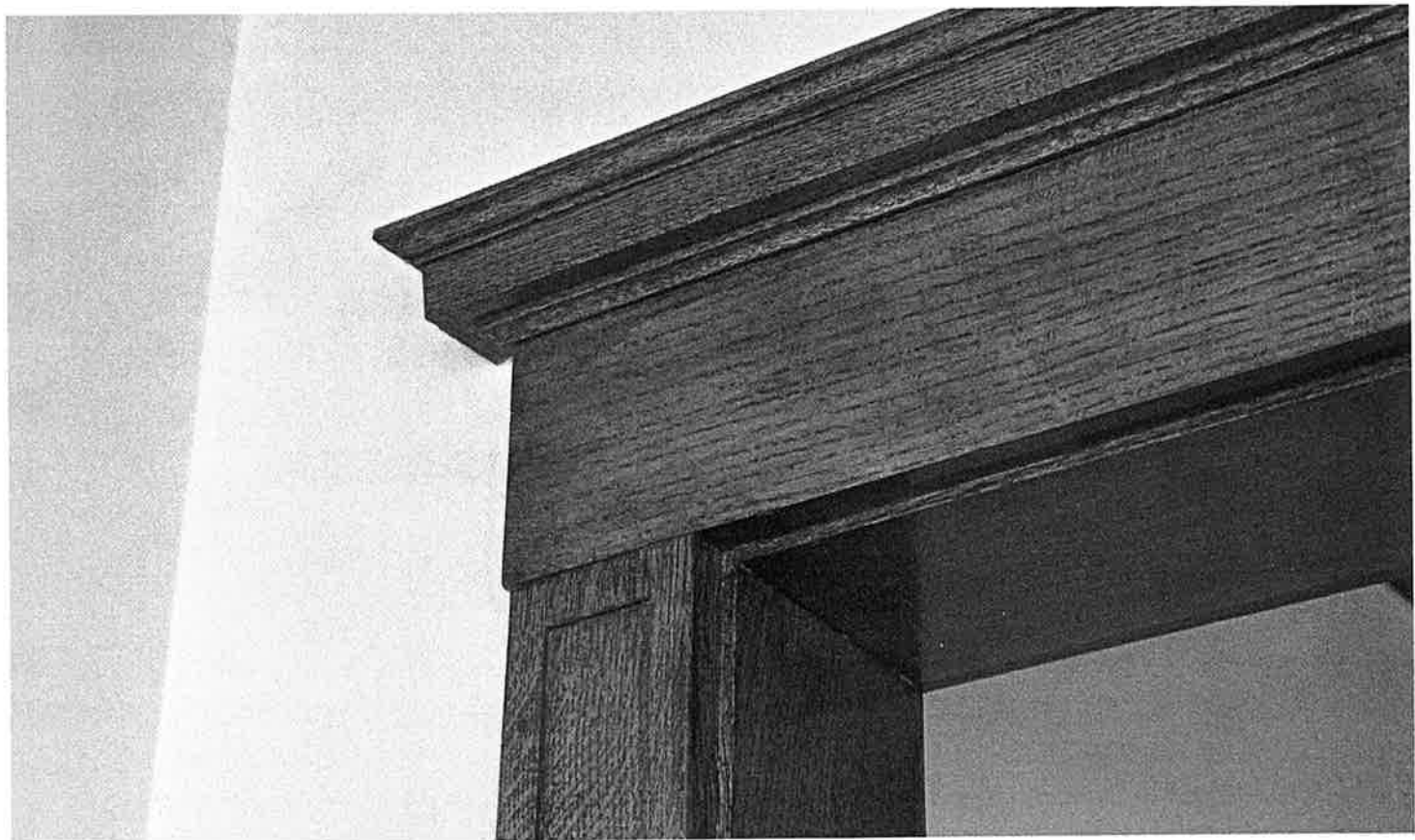
Above: View of original enameled crown molding and door casings typical of private and service areas of the house.

Below: Original enameled woodwork at the master bedroom fireplace.



Above: Reading corner in the master bedroom with a view toward southeast and the Witherspoon House.

Below: Original linen cabinets from the bedroom gallery served as a prototype for detailing of new cabinetry.



Typical quarter-sawn oak running trim and casing details at the conservatory entry on the main level.