

# Spokane Register of Historic Places Nomination Form

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

## 1. Name of Property

Historic Name: **THE LEVESQUE-MAJER HOUSE**  
Common Name:

## 2. Location

Street & Number: 1708 South Maple Boulevard  
City, Town, or Vicinity: Spokane  
County: Spokane  
State: Washington  
Zip Code: 99203  
Parcel Number: 25251.1414

## 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	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment <input type="checkbox"/> religious
	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes, restricted	<input type="checkbox"/> government <input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes, unrestricted	<input type="checkbox"/> industrial <input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military <input type="checkbox"/> other

## 4. Owner of Property

Name: James M. and Lori Nicol Bingham  
Street & Number: 1708 South Maple Boulevard  
City or Town: Spokane  
County: Spokane  
State: Washington  
Zip Code: 99203

## 5. Location of Legal Description

Courthouse, Registry of Deeds: Spokane County Courthouse  
Street & Number: West 1116 Broadway  
City or Town: Spokane  
County: Spokane  
State: Washington  
Zip Code: 99223

## 6. Representation in Existing Surveys

Title:

Date:

Federal\_\_

State\_\_

County\_\_

Local\_\_

Depository for Survey Records:

City or Town:

State:

## 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 \_\_\_\_\_

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

### Summary Statement

The well-preserved Levesque-Majer House is an exemplary representation of the Craftsman Bungalow Style and is one of Spokane's most unique homes. Constructed in 1912, the one and one-half story Levesque-Majer House displays distinctive architectural features rarely found in Craftsman Style homes in the area. The house is defined by a nearly horizontal, low-pitched roof, and multiple cross-gables with Japanese-inspired joinery and oriental roof lines. Another feature that distinguishes the Levesque-Majer House is an unusual rubble-mix of clinker brick and basalt rock veneer that helps form massive, sloping porch piers and a battered foundation. The Levesque-Majer House retains excellent integrity, displays superb craftsmanship, and is reminiscent of Craftsman Style bungalows built in the Pasadena tradition.

### 1997 - Current Appearance and Condition

The Levesque-Majer House is located on Lot Fourteen of Block Fourteen in Spokane's Cannon Hill Addition south of the city's central business district. The neighborhood is characterized by a steep slope as the land rises southwest to a basalt bluff that overlooks Hangman Creek and the surrounding valley. Residential homes built before World War II are located on 50-foot wide lots along tree-lined streets and mark the neighborhood. The Levesque-Majer House fronts northeast onto Maple Boulevard at house number 1708 and is set behind a cultivated lawn that slopes slightly toward the street. The 50-foot wide lot extends southwest for 130 feet to the bluff's edge, and follows for another 45 feet over the embankment. Facing west to the hills and plains beyond Spokane, the lot commands an uninterrupted panoramic vista. Residential homes border the Levesque-Majer House to the southeast and northwest.

### Exterior

The Levesque House is a fine, well preserved example of the Craftsman Bungalow Style that began in Pasadena, California, flourished between 1900 and 1930, and spread throughout the United States. In addition to low-pitched gable roof lines, the Craftsman Bungalow Style is distinguished by wide, unenclosed eave overhangs, exposed roof rafters, and partial- or full-width porches supported by tapered columns or piers.

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The Levesque-Majer House incorporates these elements. It features a simple rectangular footprint and rises one and one-half stories. The balloon-framed house rests on a concrete foundation covered with a rubble-mix veneer of clinker brick and basalt rock. Due to the lot's steep slope, the northwest and southwest elevations of the house reveal a daylight basement. A tandem-car garage opens from the northwest corner of the house and extends southeast for 37 feet under the first floor. The exposed brick-and-stone veneered foundation flares slightly outward for a battered effect. The home's exterior is clad in split-wood cedar shingles and wood trim, and is also battered, echoing the foundation's slope. A wood-trim belt course separates the shingle siding from the brick-and-stone foundation. Composition shingles cover the roof, and a massive clinker brick chimney rises from the center of the house.

The Levesque-Majer House is distinguished by an unusual roof line characterized by a strong Oriental influence. Upswept pagoda-style gable peaks are pronounced on three shallow-pitched front-facing cross-gables. Each gable peak is supported by an exposed roof beam with a carving on the beam's end. The lowest front-facing cross-gable covers a partial-width front porch and is embellished with Japanese-inspired mortise-and-tenon joinery and exposed roof rafters. The rafter ends are double-carved, rounded and extend beyond the roof line. Massive tapered piers support the porch and are made of the same brick-and-stone rubble mix used in the foundation. Thick brick-and-stone porch stoops extend forward from the porch deck and anchor a series of steps leading to the home's front entrance. A side-gabled roof with widely overhanging eaves, exposed rafter tails, and upswept peaks covers the rectangular-shaped (sometimes called an "airplane cockpit") upper story. A row of vertical three-over-one casement windows light the upper-floor. Single, paired, and tripartite windows light the first-floor facade and continue around all elevations of the house. Except for fenestration found on the west elevation of the upper-story and the enclosed rear porch, nearly all of the windows of the Levesque-Majer House are tall, narrow multi-paned wood-sash casement units with wood trim mortise-and-tenon surrounds. The northwest elevation of the house is distinguished by a daylight basement, a single-car paneled garage door, and a first-floor squared oriel supported by corbeled brackets. Deep segmental openings in the battered brick-and-stone foundation wall hold vertical multi-paned casement windows. The rear southwest elevation of the house is marked by a continuation of the daylight basement from the northwest elevation and supports a first-floor deck held by massive tapered piers covered with cedar shingles. A plain porch rail and balustrade enclose the deck. The southeast elevation of the Levesque House features an unusual tripartite window that comprises a horizontal leaded-glass light flanked by longer vertical multi-paned windows.

*Interior*

The front entry is located on the home's northeast facade and is sheltered under a deep partial-width front porch. The six-paneled entry door is made of fir and has been faux-grained in a red-fir finish. The entry hall is marked by a turned staircase with a square newel post and ornamental iron balustrade. The foyer opens to a hall that leads to a bedroom and bathroom to the west, a study on the north, and a living and dining room to

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the south. The entry hall, study, living and dining rooms all have open ceilings with exposed beams. Battens embellish walls of the entry hall, living and dining rooms. A terra cotta-colored brick fireplace is located in the northwest interior corner of the living room. The mantel is held in place by wrought-iron chains anchored above the mantel shelf. A faux-grained panel inset over the mantel is inscribed and reads, "Welcome to Our Fireside." The southeast wall of the living room (sometimes called a "piano wall") is lit from a horizontal decorative leaded-glass window located near the ceiling. The dining room, lit from a ceiling skylight, resembles an open-alcove and is separated from the living room by wood latticework wall projections (or room dividers). Two built-in glass-doored china cabinets flank a buffet space capped by a mirror and a row of three multi-paned windows on the southeast wall of the dining room. A rear family room, kitchen, bedroom, and bathroom converge behind the entry hall and stairwell. The bedroom is characterized by a built-in window seat flanked by two built-in, drawered cupboards. Wood trim located on the west wall frames the location of a Murphy bed once enclosed within the wall that opened into the bedroom and the adjacent sleeping porch. A pocket door separates the bedroom from the hallway. The stairway splits in two at the second-floor landing and rises to hallways that lead to three upper-level bedrooms and a bathroom. Unfinished basement space reveals ceiling heights that exceed ten feet, massive true-cut floor joists measuring two inches by ten inches, and a now-retired coal chute. A billiard room finished with knotty pine wainscot and a brick fireplace is located under the first-floor living and dining rooms. Throughout the house, window and door surrounds feature simple wood mouldings. The woodwork in the entry hall, living and dining rooms is faux-grained to a dark red-fir patina while the remaining interior trim is painted. Custom-made hand-forged hammered-brass hardware with round and square pulls embellish the living and dining rooms and the entry hall. Ceiling heights exceed eight feet at the gable peaks in the entry hall, study, living and dining rooms and narrow planks of quarter-sawn oak cover the floors.

**1912-1997 - Original Appearance and Subsequent Alterations**

The Levesque-Majer House was built in 1912 with a screened porch at the rear of the house and an upper-story that held two bedrooms. In 1938, the porch was enclosed to serve as a family room, and an additional second-floor space was added to the upper-level's southwest elevation. A short stairway, bedroom, bathroom, and closet were constructed in the addition. During the 1960s, a decorative wrought-iron balustrade was crafted by local artist and metals sculptor Harold Balaz and installed in the entry stairwell. A skylight was placed in the dining room during the late 1960s or early 1970s. The west wall of the kitchen was removed in 1979 creating a combined kitchen-family room area. In addition, a built-in Murphy bed was removed from the first-floor bedroom and adjoining sleeping porch. The wall was sealed leaving a small alcove in the porch wall once occupied by the bed. The home's trim and walls in the entry hall, living and dining rooms were originally covered with an unusual simulated wood-grained paper and laminated pressed-board in 1912, and in 1938, they were recovered with fibrous gypsum board. Beginning in 1996, the gypsum board was removed and the walls were recovered with wallpaper depicting Craftsman Style colors and motifs. The battens, beams, and woodwork were faux-grained

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and stained a dark red-fir finish to match the original colored paper from 1912. A circa-1960s deck leading from the enclosed porch was rebuilt and painted in 1994. The wood shingles and trim cladding the exterior of the Levesque-Majer House were repainted, and a new roof was installed in 1994-95.

## 8. Statement of Significance

**Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing):**

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

Areas of Significance (Enter categories from instructions)	Period of Significance	Significant Dates
Architecture	1912 to 1945	1912

Specific Dates	Architect, Designer, and/or Builder
1912	Joseph T. Levesque, architect

### Statement of Significance:

The well-preserved Levesque-Majer House is an exceptional example of the Craftsman Style bungalow. It was designed by and built in 1912 for Joseph T. Levesque, a noted Spokane architect. The Levesque-Majer House is significant for its artistic use of distinctive form and architectural details espoused by "ultimate bungalow" builders Charles and Henry Greene of Pasadena, California, and by Arts and Crafts Movement advocate Gustav Stickley. Eligible under Criterion "C" for its architectural style and superb craftsmanship, the Levesque-Majer House bespeaks the creative genius of the man who designed it, and is one of Spokane's most unique homes.

### Historical Context

#### *Early Spokane*

In 1870, the tiny community called Spokan Falls was little more than a trading post, a sawmill, and a small cluster of shacks. Nestled next to and named for the cascading waterfalls spilling forth from the Spokane River, the town was also named for Spokane Indian tribes who fished along the river's banks. Derived from the Indian word *Spokan* that means "Children of the Sun," the town's name was changed to Spokane in 1891, two years after Washington Territory became a state in 1889. The community grew and gained recognition as a center for mining, lumber, agriculture, and rail transport. Experiencing phenomenal growth, Spokane's population tripled from 36,000 in 1900 to over 100,000 by 1910. Eighty-five years later, the city's metropolitan population has reached nearly 400,000, and Spokane is noted as the "Queen City" of the Inland Empire.

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Prior to 1883, Cannon's Addition, located on Spokane's South Hill, was unplatted and undeveloped land. Ponderosa pine, Douglas fir, extensive basalt rock outcroppings, and steep bluffs characterized the area's landscape. Spokane founding father and wealthy businessman Anthony M. Cannon purchased and platted the land and called it Cannon's Addition. Roads for street cars and automobiles were laid, public schools were built, and prospective buyers were enticed to "move up the hill" to the new neighborhood. Architects and home builders designed and constructed houses in the area that depict a wide variety of sizes and styles ranging from grandiose Queen Anne, Tudor Revival, and Neoclassical styles to smaller, cozy Craftsman bungalows. With unusual architectural details, the Levesque-Majer House--more than any other Craftsman Style bungalows located in Cannon's Addition or Spokane--is one of the city's most unique homes.

*The Levesque House*

In 1912, South Maple Boulevard was a newly paved and curbed street with a steep slope that led uphill through dense brush, pine trees, and rocky ground. With his future home in mind, noted Spokane architect Joseph T. Levesque purchased a long, narrow lot at 1708 South Maple Boulevard with a spectacular view for \$2000. Levesque hired local building contractors O.J. Rogers and Nels Roman to erect his home, and construction commenced in early August, 1912. An article dated 19 September 1912 appeared in the *Spokane Daily Chronicle* with the following announcement, "Architect Plans Beautiful Home" and cited Levesque's intention to build a "unique residence fashioned after the Japanese style" for \$7000--a large sum of money in 1912. Perhaps inspired by bungalows designed and built by the Greene brothers of Pasadena, California, and by house plans in Gustav Stickley's *Craftsman* magazine, Levesque designed his Craftsman Style bungalow with multiple upswept gable peaks and mortise-and-tenon joinery characteristic of Oriental design. Construction was completed one year later in 1913.

*The Cipher*

Levesque personalized his home with a cipher--a monogram symbolic of the bearer's initials. The cipher design is carved into the ends of exposed roof beams that support the home's gable peaks and is also an integral part of the latticework room dividers located between the living and dining rooms. The cipher is characterized by a shield-shape with vertical and horizontal lines that form an upswept cross in the center. A vertical line dividing the shield-shape represents the letter "T" while a horizontal intersecting line curves slightly up on both ends and represents stylized letters "J" and "L". The design, similar to a modern-day logo, signifies the initials "J. T. L" in Joseph T. Levesque's name, and was a popular practice employed by turn-of-the-century architects and businessmen.

The same cipher appears on the facade of the three-story brick Knights of Pythias (KOP) Hall and Red Cross Building at West 1203 Riverside Avenue. Once thought to represent the KOP's fraternal organization or the American Red Cross, the molded-brick shield-shaped design is very different from the philanthropists' insignias. It does, however, match Levesque's cipher. Perhaps the cipher signifies Levesque and his involvement with the building's design. Even though Robert Sweatt, a prominent Spokane architect,

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submitted the final plans for the building, Levesque may have rendered the building's initial design--including his personal cipher--for, or with, his friend Robert Sweatt. Three years after the Hall was built in 1911, Levesque and Sweatt became partners with offices in the Mohawk Building. Levesque's cipher has not been found on any other buildings he designed.

*Joseph T. Levesque*

Joseph Levesque is not listed in Polk's *Spokane City Directory* until 1910. He and his wife Henrietta are recorded as residents living at 2017 West Pacific Avenue where they offered "furnished rooms to rent." One year later in 1911, the Levesque family moved to 1807 South Maple Boulevard--a few yards up the hill from where they would build their Craftsman Style bungalow. That same year, Levesque is listed as an architect partnering with prominent Spokane architect Alfred Jones. Their offices were located at 312-313 Mohawk Building at 511-517 West Riverside Avenue. Together, Jones and Levesque designed the Smith Funeral Home and Rochester Apartments, and the First Baptist Church. Levesque also designed the L.M. Weaver House located at 520 West 16th Avenue and the H.E. Oswald House located at 1004 West 17th Avenue. Later, in 1914, Levesque joined with Spokane architect Robert C. Sweatt. By 1915, Levesque is no longer listed in Polk's *Spokane City Directory*. After the city's greatest period of growth from 1900 to 1910, commercial and residential construction waned. A period beset with unemployment was felt by many, and builders and architects left Spokane. Joseph Levesque sold his Japanese-inspired Craftsman Style bungalow and moved to Great Falls, Montana where Polk's *Great Falls City Directory* lists Levesque from 1914 to 1917 under "J. T. Levesque and Company, Architects." In 1918, the United States was involved in World War I, and Levesque is listed as a "soldier" in the *Great Falls City Directory*. He later relocated to California.

*The Ernie Majer Family*

Joseph Levesque sold his unique Craftsman Style bungalow to real estate developer Charles Kay of Kay Land Company in 1914. Five years later, Ernest and Euphemia Majer bought the house from Kay in 1919, and assumed a \$2500 mortgage. Ernest Majer attained local prominence as owner of one of Spokane's first and largest Ford dealerships, and was known for his slogan, "Ernie Majer Fords." Ernie's mother, Fanny Majer, was an early area pioneer who came to Spokane in 1900, established Spokane's first custom-order dress-making business, and lived with her son and his family in the Levesque-Majer House. Known as "Madame Majer," Fanny was the proprietor of the Spokane Pleating Bazaar. Her business was listed in bold print in Polk's 1925 *Spokane City Directory* as specializing in "ostrich feather work, buttons made to order, accordion and knife pleating, and hemstitching." Ernie Majer sold his home to son Norman and daughter-in-law Virginia in 1953. For the next 17 years, Norman Majer continued to manage and operate Ernie's Ford dealership. The Majer family--spanning three generations--lived in the Levesque-Majer House for 38 years. Norman Majer recalls his favorite memory when living in the house as exploring the backyard bluff and its natural vegetation, and later, watching his children play in the same area.



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### *Other Homeowners*

George Bagby, a Spokane orthopedic surgeon, and his wife Constance, a local artist, bought the house in 1957 for \$10,000. They sold the house to Kathryn and William Habel, a noted Spokane physician, in 1967. Three years later, Emily and Anthony Wadden, a Gonzaga University English professor, bought the house. Current owners Jim and Lori Nicol Bingham purchased the home in 1984; Dr. Bingham is a general practitioner specializing in family practice, and Lori Nicol Bingham is a self-employed accountant. They have worked extensively to restore and preserve the Levesque-Majer House.

### **Architectural Significance**

#### *History of the Craftsman Style Bungalow*

The Craftsman Bungalow Style of architecture was based on the Arts and Crafts movement in Europe led by English architect William Morris (1834-1896) and the English Arts and Crafts Exhibition Society that formed in 1888. Together, they extolled the virtues of hand-crafted art and opposed impersonal machine-made products. The three most famous American architects that promoted Craftsman Style bungalows were Gustav Stickley and Henry and Charles Greene. Stickley produced a magazine called *The Craftsman* that offered his own designs for bungalow house plans and the ideals promoted by the Arts and Crafts movement. The magazine was distributed throughout the United States between 1901 and 1916 and sparked a flood of builders' pattern books, pre-cut house packages, and a plethora of both good and bad bungalow designs. While Stickley was busy with his magazine, the Greene Brothers developed a style of residential buildings based entirely on craftsmanship principles espoused by the Arts and Crafts movement. The brothers used mortise-and-dowel treatment in their house frames, fabricated most of their hardware, designed and leaded their own Art Nouveau-like windows, cast decorative tile, and designed and constructed built-in and movable furniture. The Greene Brothers are best known for their "ultimate bungalows"--large landmark examples including the Gamble House (built in 1908) and the Pratt House (1909), and are also known for the smaller, cozy bungalows that line the streets and neighborhoods of Southern California, especially Pasadena. For over 30 years, American home building was greatly influenced by Stickley's house plans and the Greene's California bungalows.

The term "bungalow" is derived from the East Indian words *bungali* which means "covered porch" and *bangla* which means "low house with surrounding porches." Influenced by turn-of-the-century summer houses located in British East India, the American bungalow adopted low-pitched roof lines, widely overhanging eaves, and deep porches supported by heavy battered piers. Bungalow design details were influenced by the Craftsman aesthetic, low adobe dwellings of the American Southwest, Shingle Style open informal planning, Swiss chalet styles, and Japanese architecture. Craftsman Style bungalows echo these influences and are characterized by shallow-pitched roof lines, deep porches linking the home's interior spaces with outdoor living areas and sometimes by

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mortise-and-tenon joinery. Interiors featured an open plan with built-in furniture, woodwork and floors all constructed in the same carved and polished aesthetic. The fireplace and open hearth is the Craftsman bungalow's heartbeat and was surrounded by low-ceilings, built-in benches, and small windows. The intimate fireside seating arrangement was called an "inglenook" and is an intrinsic feature of nearly all Craftsman bungalows. Naturally found materials were commonly used giving rise to "earth colors" found in brick, clay, stone, iron, copper, brass, and leather. Textures ran from coarse to fine--from thrice-fired irregular broken bricks called clinkers to satin-smooth burnished wood. Hundreds of Craftsman Style bungalows were built in Spokane from 1900 to 1930, but the significant Oriental-inspired architectural style of the Levesque-Majer House sets it apart from other bungalows.

*The Levesque-Majer House*

Paul Duchscherer (*The Bungalow: America's Arts and Crafts Home*) applauds the Levesque-Majer House as "a splendid architectural anomaly in a city with a significant architectural range." He compares the house to the typical Craftsman bungalows of Pasadena, California and describes the Levesque-Majer House as a "textbook example for Craftsman-style homes inspired by Gustav Stickley and the Greene Brothers." The Japanese-inspired design and architectural details of the Levesque-Majer House are similar to two Oriental-inspired Pasadena-area homes: 1) the Keyes House--a Craftsman Style "Airplane Bungalow," and 2) the Black House--accentuated with projecting double-carved roof beams nearly identical to those supporting the front porch of the Levesque-Majer House.

The Levesque-Majer House features details characteristic of Craftsman Style architecture: a low-slung ground-hugging organic form, wide and deep covered porches, natural building materials native to the area, a palette of earthen-colors, diverse textures, open floor plan, built-in furniture, and hand-crafted quality. For example, a distinguishing feature of the Levesque-Majer House is the unusual and extensive use of clinker bricks and native basalt stone that forms an irregularly textured rubble-mix veneer covering the home's massive porch piers and battered foundation. A few bungalows in Spokane have been identified with either clinker brick porches or stone foundations, and a house located at 3 East 14th Avenue employs both brick and stone in the porch wall and chimney. The brick-and-stone rubble mix is, however, used to a much lesser degree than on the Levesque-Majer House where it is a defining feature of the home. Another bungalow located at 1317 South Pittsburg employs an unusual wall cladding of native basalt and red pressed brick. In contrast, the bungalow's wall cladding does not form a carefully planned rubble-mix of brick and stone like that used on the Levesque-Majer House.

Another unusual feature of the Levesque-Majer House rarely seen in Spokane is Japanese-inspired mortise-and-tenon joinery coupled with upswept gable peaks. Some Spokane bungalows show mortise-and-tenon joinery, and a few homes (one located at 2007 East 9th Avenue, and another at 1108 West 18th Avenue) are distinguished by pagoda-peaked roof lines. No other Spokane homes, however, have been found to employ both Japanese-

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inspired roof lines *and* mortise-and-tenon joinery. A third feature that distinguishes the Levesque-Majer House from other Spokane bungalows is a second-story that resembles an airplane cockpit (Duchscherer). Sometimes called "airplane bungalows," these Craftsman Style homes are unusual for Spokane. One house located at 1807 South Maple Boulevard (up the hill from the Levesque-Majer House) could be classified as an airplane bungalow and has an upper-level similar to the Levesque-Majer House. The small Craftsman bungalow, however, lacks the Japanese-inspired roof lines and joinery and the brick-and-stone rubble-mix that define the Levesque-Majer House. In conclusion, the Levesque-Majer House is a carefully calculated combination of architectural form, Oriental influence, natural building materials, diverse textures, and superb craftsmanship that collectively characterizes the Craftsman Style aesthetic. Paul Duchscherer praises the Levesque-Majer House as a "hallmark example of the Craftsman Bungalow Style" rarely seen in Spokane.

## 9. Major Bibliographical References

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

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*Sanborn Fire Insurance Maps*, Spokane, 1900-1952.  
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*Spokane Daily Chronicle*, 19 September 1912.  
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## 10. Geographical Data

Acreage of Property:

Less than one (1) acre.

Verbal Boundary Description and Justification:

Cannon Hill Addition Lot 14 Block 14.

## 11. Form Prepared By

Name and Title:	Linda Yeomans
Organization:	<b>Linda Yeomans Preservation Planning</b>
Date:	29 October 1997
Telephone:	509-456-3828
Street & Number:	501 West 27th Avenue
City or Town:	Spokane
State:	Washington
Zip Code:	99203

**12. Additional Documentation**

Submit the following items with the completed form:

Continuation sheets

Maps:

A city plat map indicating the property's location.

Photographs and Photocopies:

Representative black and white photographs of the property and streetscape.

Representative color slides of the property and streetscape.

Red Cross Building at 1203 West Riverside Avenue, Spokane, WA.

Application Fee:

\$25.00 for residential property.

**13. Signature of Owner(s)**

\_\_\_\_\_  
\_\_\_\_\_

**14. For Official Use Only:**

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

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

Commission Decision: \_\_\_\_\_ Approved  
as to Form: \_\_\_\_\_

Council/Board Action: \_\_\_\_\_ Assistant City Attorney

Date: \_\_\_\_\_

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

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

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

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

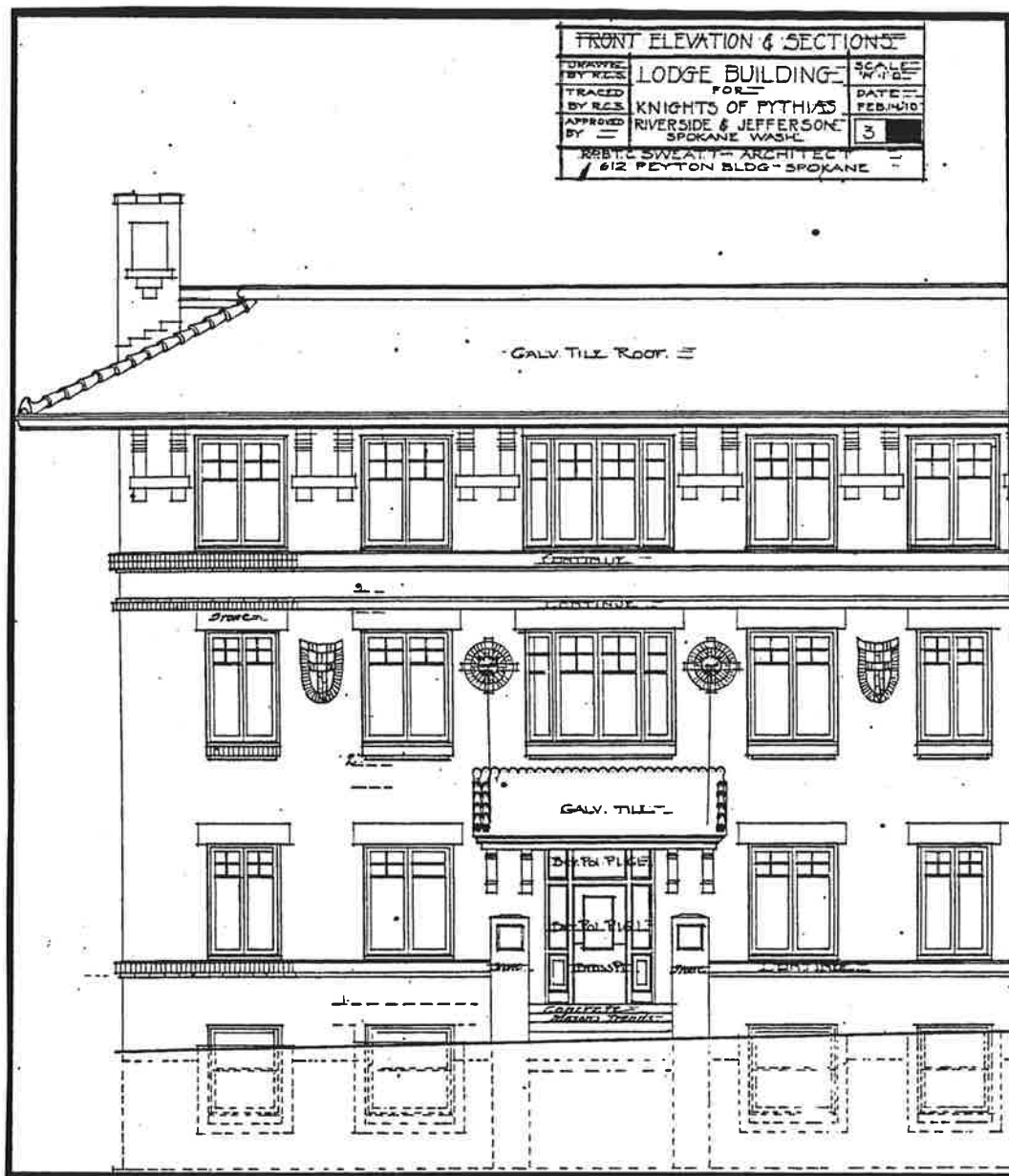
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**OFFICER, City/County Historic Preservation Officer**

Spokane Plat Map

Levesque-Majer House

1708 South Maple Boulevard, Spokane, WA 99203





## Joseph T. Levesque's Cipher

Located on Facade of Knights of Pythias Hall and Red Cross Building  
1203 West Riverside Avenue, Spokane, WA

*Photocopy of Original Architectural Plan, circa 1911*



## **Levesque-Majer House**

1708 South Maple Boulevard, Spokane, WA 99203

*Designed in 1912 by Joseph T. Levesque*









