

**SPOKANE REGISTER OF HISTORIC PLACES
Nomination Form**

City/County Historic Landmarks Commission
Sixth Floor - City Hall
Spokane, Washington 99201-3333

Type all entries - complete applicable sections

1. NAME

Historic and/or common: Miller Building

2. LOCATION

Street & Number W. 808 Sprague

City/Town Spokane Vicinity of _____

State Washington County Spokane

3. CLASSIFICATION

| Category | Ownership | Status | Present Use |
|--|---|---|---|
| <input type="checkbox"/> District | <input type="checkbox"/> Public | <input type="checkbox"/> Occupied | <input checked="" type="checkbox"/> Other |
| <input checked="" type="checkbox"/> Building | <input checked="" type="checkbox"/> Private | <input checked="" type="checkbox"/> Unoccupied | Not being used |
| <input type="checkbox"/> Structure | <input type="checkbox"/> Both | <input type="checkbox"/> Work in progress | |
| Public Acquisition | | Accessible | |
| <input type="checkbox"/> In Process | | <input checked="" type="checkbox"/> Yes, restricted | |
| <input type="checkbox"/> Being considered | | <input type="checkbox"/> Yes, unrestricted | |
| | | <input type="checkbox"/> No | |

4. OWNER OF PROPERTY

Name RALPH BERG, JR. + MARY O. BERG

Street & Number W. 3625 WEST DR.

City/Town SPOKANE State WA. 99204

18-4

5. LOCATION OF LEGAL DESCRIPTION

Courthouse, Registry Of Deeds, etc. - Spokane County Title

Street & Number W. 808 Sprague

City/Town Spokane State WA

6. REPRESENTATION IN EXISTING SURVEYS

Title: State of Washington Historic Property Inventory

Date: February 19, 1992 Federal State X County Local X

Depository For Survey Records: Spokane Historic Preservation Office and State Office
Of Archaeology and Historic Preservation

City/Town Olympia State WA

7. DESCRIPTION

| <u>Condition</u> | <u>Check One</u> | <u>Check One</u> |
|-------------------------|----------------------|------------------------|
| <u>___</u> Excellent | <u>___</u> Unaltered | <u>X</u> Original Site |
| <u>___</u> Good | <u>X</u> Altered | <u>___</u> Moved |
| <u>X</u> Fair | | <u>___</u> Date |
| <u>___</u> Deteriorated | | |
| <u>___</u> Ruins | | |
| <u>___</u> Unexposed | | |

Describe the present and original (if known) physical appearance

The overall shape of the Miller Block is a rectangular box, with a slight step-like descent of the west wall crest toward the rear. The west and rear (north) elevations are constructed of red brick in stretcher bond. Its east elevation, of red brick in common bond, is shared with the Whitten Block.

An ornamented finishing wall (1973) is attached to the west elevation as part of the garage ramp and courtyard of the adjacent West One Bank. It is constructed of red brick in stretcher bond with vertical, corbelled brick projections in pairs, placed at evenly spaced intervals in a row, approximately ten feet above ground level. Above the corbelled projections is a large, slightly recessed, panel that extends nearly the width of the elevation, with no border projection at the uppermost extreme.

The building stands four stories from ground level. It is approximately fifty feet in width, and eighty-five feet in length. The roof is flat, slightly inclined toward the rear and northeast corner, with a built-up roof covering. It has two, small, centrally located, vent-light penthouses, and one elevator-stairwell tower in a central position against the east elevation wall shared with the taller Whitten Block.

The masonry shell was reinforced by an interior steel and concrete superstructure in 1914 as a fireproofing measure. This renovation was made to accommodate the occupying tenants, Sherman Clay Music Company.

Reflecting a strong, Romanesque Revival influence, the primary facade (south elevation) is constructed of a combination of stone, terra cotta relief tiles, and blond brick in stretcher bond. The facade parapet contains a Romanesque entablature. It has three traditional segments, cornice, frieze, and architrave, in an eclectic interpretation of the classical form. It is also interrupted in its horizontal course by four, vertical, evenly spaced, double pilasters that protrude above the parapet crest and are topped by foliated ornament caps of limestone.

The pilaster protrusions divide the parapet entablature and the uppermost facade portion into three vertical planes or sections. This distribution of space accentuates the raised central cornice section, which in turn, broadens the frieze directly below. The cornice is crested by a rough-hewn, limestone fillet above the five corbelled rows of brick. The upper two rows are flat, fascia-like, and continuous. The three lower rows of corbelling are alternating dentils above the frieze. The frieze portion of the entablature contains symmetrical, square and rectangular, recessed panels. The central section panels are square, while the lateral section panels are rectangular.

Describe the present and original (if known) physical appearance (Continued)

The entire facade is vertically defined into three segments by pier-and-spandrel divisions, with rounded double pilasters above, that continue the building's overall verticality. The recessing of the fenestration, as well as the sub-topical panelling, increases the vertical effect, especially between the third floor and the parapet crest.

The four rounded, double pilasters are abutted by limestone caps that reconnect them at their extremes. The upper caps are partly furrowed and rounded to give the impression of the vertical movement of one column turning back upon the other, as does the visual effect of the arch. Contrarily, the lower caps terminate the pilasters with a single block base per pair, above a rounded and diminishing support with foliated ornament. The two central double pilasters are twice as long as the lateral extremes - again accentuating centrality - and terminate above the third story at their lower ends.

The latter facade segments are topped by large round arches. The central segment is arcaded with three smaller arches in a thin pier-and-spandrel scheme. The spandrels above the central arcade are of rough-hewn limestone in a voussoir pattern. All of the edges of the piers and arches throughout the structure are smoothly curved inward toward the window casements. This curving of edges on the thin central piers produces a columnar effect.

The entirety of the upper three stories maintains the vertical momentum, softened somewhat by the roundness of the arches and pilaster caps. However, the most notable contrast to the verticality is the broad, extended relief panel that divides the building in half horizontally.

It consists of two, rough-hewn limestone, band courses running above and below an ornamented, terra cotta band course. The terra cotta tiles are rectangular, laid end-to-end, and contain two scroll-tipped leaves juxtaposed to produce an alternating motion effect.

The panel contains square tiles, laid end-to-end, which are interconnected by the foliated, spiral pattern. It is extended to the ends of the building by a rough-hewn limestone stringcourse above a broader band course of the same material to the lateral ends. The limestone courses also serve as window sills on the third story, and lintels on the second story.

Two other string courses are strategically placed to accentuate the separation of horizontal segments. A continuous, rough-hewn limestone course divides the first and second stories, and serves as a sill for the windows above. Another stretches the breadth of the building at the mid-point of the fourth story, interrupted at the arcade intrados, but also acting as a sort of impost between arch and pier. This latter stringcourse, quite uniquely, crosses the surface of the two central double pilasters.

Fenestration in the facade was originally double, one-over-one sash window and munted side-lights. The rear elevation was also fenestrated. The three upper stories contain four windows each, all four-over-four sash type. Five one-over-one sash windows also existed at one time on the west elevation; two on the third floor, and three on the fourth floor; these have been covered by an exterior wall. (Source: *The Rainbow Seekers*, p. 69 Photograph). Plastic presently covers the openings where the windows were. They are completely eliminated.

Describe the present and original (if known) physical appearance (Continued)

In viewing the primary facade, the overall scheme of the upper three stories appears very balanced. The verticality of the building is offset by horizontal features; angularity is contrasted by the arches and the rounded edges. The roughness of the stone is complemented by the delicate foliated patterns. Many features tend to intertwine and overlap, which integrates seemingly busy and varied elements into a complex, yet harmonious, design.

The storefront level of this south side is separate onto itself. Remodelled in the early 1970's, the renovated street level is faced with discordant dark brown brick. Although the designer employed a massive arched entryway to complement the arched upper stories, the proportions, materials, and use of a recessed entry fail to harmonize with the overall composition. According to Mark Garris, the design purpose seemed only to want to reflect the general style features in an up-dated format. A photograph of the building, approximately 1894-95 shows that the original design for the ground floor was a conventional storefront of the period. It had large windows with what appear to be cast iron, square columns. The entrance was recessed in the center of the elevation. (Source: The Rainbow Seekers, p. 69 Photograph).

The interior of the Miller Building is constructed of concrete covered steel columns and beams, supporting reinforced concrete floors. The perimeter walls are brick masonry with concrete beams at the floors and roof level. The interior has been demolished to the building shell. At present, the interior consists of the basic structure; masonry walls (some plastered and some exposed brick); concrete columns; and the floor structure. The elevator shaft does not contain the elevator cab nor doors. There is one interior stair system, with treads and risers only; no hand rails. Two window frames for the large, arched fourth floor windows are in the building. All other window frames have been removed. Two clerestory skylites are located in the center of the fourth floor.

8. SIGNIFICANCE

Period

X 1800 - 1899

Areas of Significance - Check and Justify Below

X Architecture

SPECIFIC DATES

Constructed - 1890

BUILDER/ARCHITECT

William J. Carpenter

Statement of significance

The Miller Building is very significant to Spokane, both historically and architecturally. It is one of the few existing buildings from this era, constructed soon after the Spokane Fire of 1889. It was designed by William J. Carpenter, who was in Spokane only one year (1889 - 1890). He was born in England and came with his family to United States. There were several buildings designed by Mr. Carpenter, including the Hyde Block on Riverside; Essig Block, Howard and Main; Miller Block on Sprague; Wilson Block, Sprague and Post; Lowenburg, Front and Howard; Lowenburg Residence, First and Pine; Clements, East Main; Sanitos, Main and Mill; Spokane National Bank on Howard; Merchants Hotel on Riverside; M.D. Smith Residence on Sixth; Brach Building on Howard; F. Heine Residence in Browne's Addition; the Thompson Residence at 7th and Lincoln; and the Mason Residence on Barnard (Source: Spokane Daily Chronicle, August 4, 1890). Of the most memorable ones, the Hyde Building Annex has been demolished, and the Couer d' Alene Hotel has been substantially changed. Therefore, the Miller Building is the only one of Mr. Carpenter's buildings remaining, which is largely in its original condition, except for the alteration of the ground floor.

The Miller Block is also significant due to its unique architectural style, coupled with the use of a structural system made of reinforced, cast-in-place concrete. Remarkably unaltered on the exterior upper floors, this four story blond brick was constructed for Stanley Miller, by William J. Carpenter for \$26,000. "Stanley Miller's new building stands on the north side of the street about half way between Mill and Post. It is almost completed and is a handsome brick building four sotires, high ... with Roman brickfront. The building will be completed September 15 and will be finished with native oak." (Source: The Spokane Falls Review, August 5, 1890).

Statement of significance (Continued)

Prior to its total interior concrete renovation in 1914, it was designed for use as a commercial storefront on the ground level, and a hotel on the upper stories. Between 1906 and 1924, the ground level was occupied by Sherman Clay Music Co. From 1924 to the late 1960's, Western Union had its offices on the first floor, at times in cooperation with Spokane Northern Telegraph Company and the American District Telegraph Company. Throughout the period from 1914 to the present, the upper stories were occupied by various tenants. These included the Arthur Murray Dance Studio, the Business and Professional Women's Club, the Canadian Legion, a ballet school, and trade union offices. In 1973 the ground floor was renovated and modernized, both interior and exterior, to house the loan department of Pacific National Bank, which later sold the building to First Interstate Bank.

As stated previously, the Miller Block is one of the few remaining buildings constructed soon after the Spokane Fire of 1889. Although it can be placed stylistically within the broad category of Richardsonian Romanesque architecture. The building also contains decorative elements and design qualities that are evocative of the post-Richardsonian Chicago School. The corbelled masonry, round arches, arcading, projecting piers, and especially rough-hewn stone, are all decorative elements that bespeak the influence of Henry H. Richardson. Because of the devastating effects of the fire on nearly the whole downtown commercial district, reconstruction was unique in the abundant use of the popular Richardsonian style.

Statement of significance (Continued)

In a comparative analysis of other buildings erected immediately after the Fire of 1889 in downtown Spokane, such as the Peyton Block (Great Eastern), the Bodie Block, and the Whitten Block (the building east and next to the Miller Block), seem to represent the more traditional Richardsonian Romanesque style. They possess little, if any, foliated ornamentation. Beginning in 1890 there seems to be a trend to the more ornate facade styles evidenced by some of Richardson's Chicago successors, like John W. Root of Burnham and Root, and Louis H. Sullivan of Adler and Sullivan. The Bennett Block (1890) and the Miller Block (1890) are representative of this developing phase of the Chicago commercial style. The Empire State Building (1900) and the Review Building (1891), are also evidence of this fast developing trend.

It may seem incongruous that so many of these stylish buildings - on the very cutting edge of architectural development - would be located in a small, western city, but it should be noted that the fire of 1889 was a great boon to the architectural profession at the time. Architects from around the country, many of them young and not yet established, descended upon Spokane to fill the need of rebuilding the urban center. They came imbued with all the most recent techniques of construction, engineering methods, and stylistic notions, which made Spokane a veritable microcosm of modern architectural achievement with the limits of its economic capacity.

The Miller Block is indicative of this period which displays the subtle nuances of stylistic evolution in close proximity. This would seem evident by contrasting the more staid style of the adjacent Whitten Block with that of the Miller Block. The Miller Block has many stylistic and ornamental features akin to the early Chicago School. It is similar to Root's Rookery Building (Chicago, 1885-86) in arcading, cornice and parapet, rounded pilasters, and the use of terra cotta and rough-hewn stone. It is also like Sullivan's Troesch Building (Chicago, 1884) in arcading, verticality, rough-hewn stone, ornamental pilasters, and especially in the repetitious terra cotta, spiral-foliated panels above the second story level.

Probably the most unique feature of the Miller Block is the terra cotta, low relief panel situated above the second story level. The spiral-foliated pattern has a close resemblance to patterns drawn by Sullivan for the Getty Tomb (Chicago, 1890) and the Auditorium Banquet Hall (Chicago, 1890).

9. MAJOR BIBLIOGRAPHICAL REFERENCES

Historical Preservation Certification Application by Mark William Garris,
June 22, 1984

The Rainbow Seekers, A KXLY Publication, August, 1974, p. 69.

The following are people/firms who have been contacted in an effort to locate photographs of this building.

- | | |
|-------------------------------------|--|
| Cheney Cowles Museum | Gonzaga Library Archives |
| The Spokesman-Review | Spokane County Records |
| Spokane Public Library | City of Spokane Water and Sewer Department |
| Nancy Compau, Northwest Room, | Western Union |
| Spokane Public Library | Commercial Photography |
| Libby Photographers | Van Gundy Photography |
| Hamer's | John Keith, former Washington Water Power |
| Charles Mutschler, | Photographer |
| Eastern Washington Library Archives | Ray Care, Henle Care Studio |
| | Frederick & Nelson |

10. GEOGRAPHICAL DATA

Acreage of nominated property: 50 feet X 90 feet .103 acres

Verbal boundary description and justification

Lot 11, Block 23 of Resurvey and Addition to Spokane, City of Spokane.
(Spokane County Title)

List all states and counties for properties overlapping state or county boundaries

N/A

11. FORM PREPARED BY

Name/Title: William James, Principal

Organization: INTEGRUS Architecture Date: February 5, 1992

Street & Number: W. 244 Main Telephone: (509) 838-8681

City/Town: Spokane State: Washington

12. SIGNATURE OF OWNERS

Ralph Berg, Jr. Mary O. Berg

ADDENDUM TO BIBLIOGRAPHICAL REFERENCES

Survey of Spokane, published by the City of Spokane, 1978
Spokane Daily Chronicle, August 4, 1890
Spokane Falls Review, August 5, 1890

For Office Use Only:

Date Received: 2-5-92
Date Heard: 2-19-92
Commission Decision: Approved
Council/Board Action: Approved
Date: 3-16-92

Attest: Marilyn J. Montgomery
City Clerk

Approved as to Form:

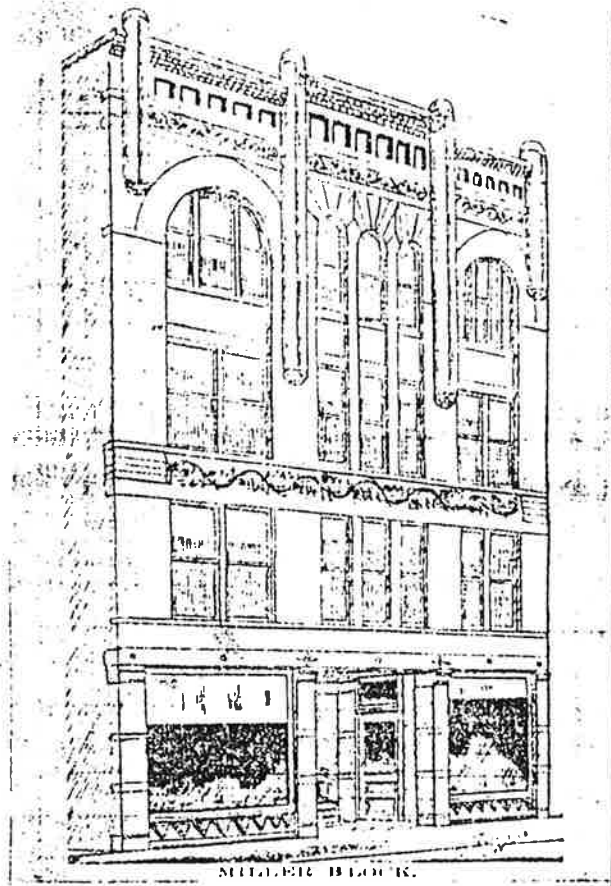
Stanley Schwab
Ass't City Attorney

We hereby certify that this property has been listed on the Spokane Register of Historic Places:

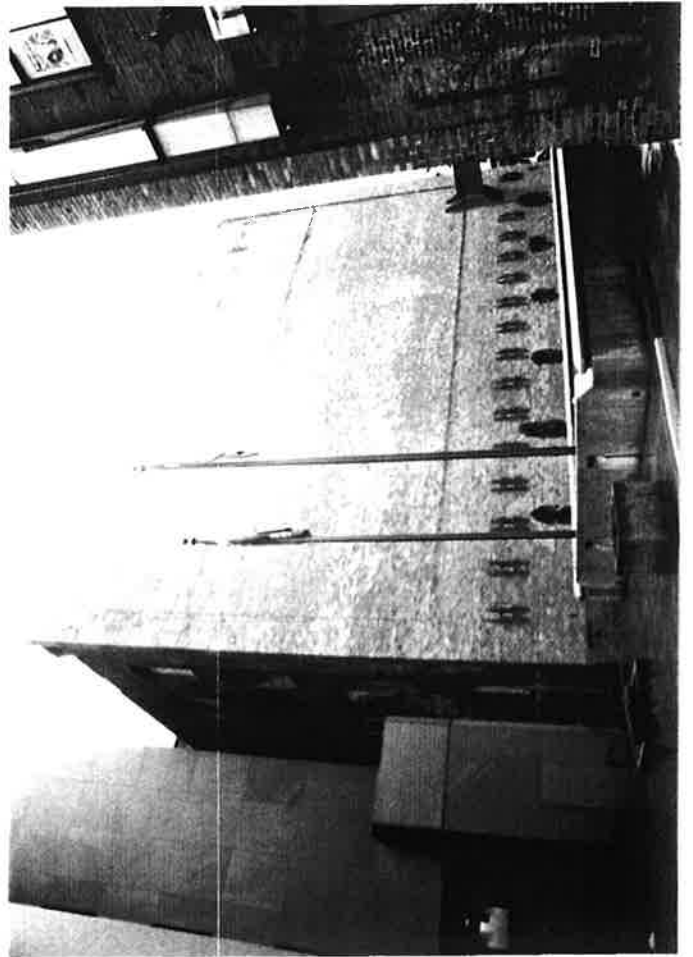
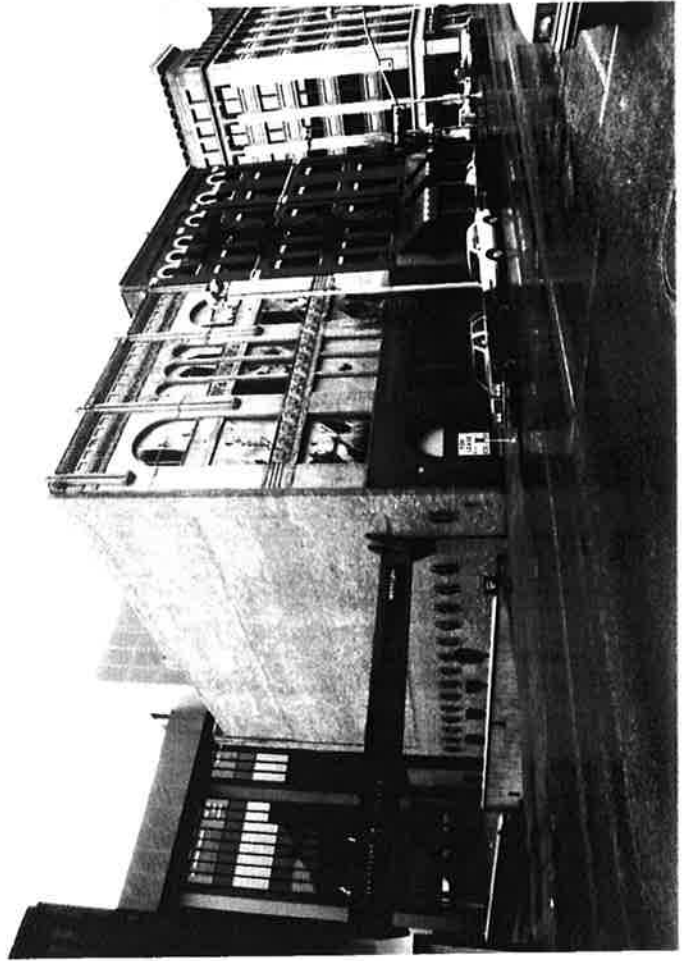
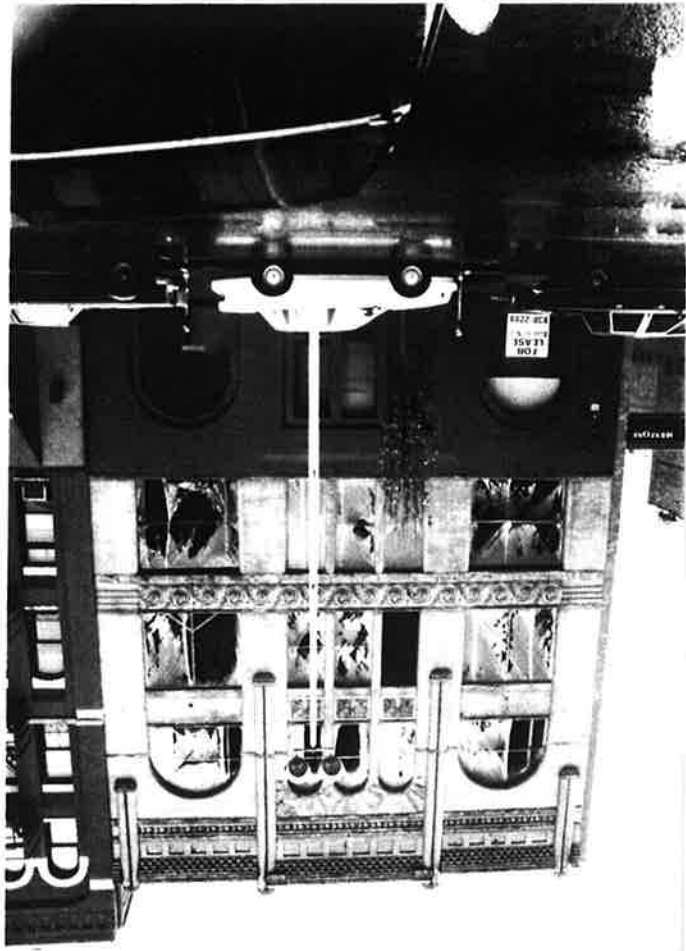
Shari Bernard
MAYOR, City of Spokane or CHAIR, Spokane County Commissioners

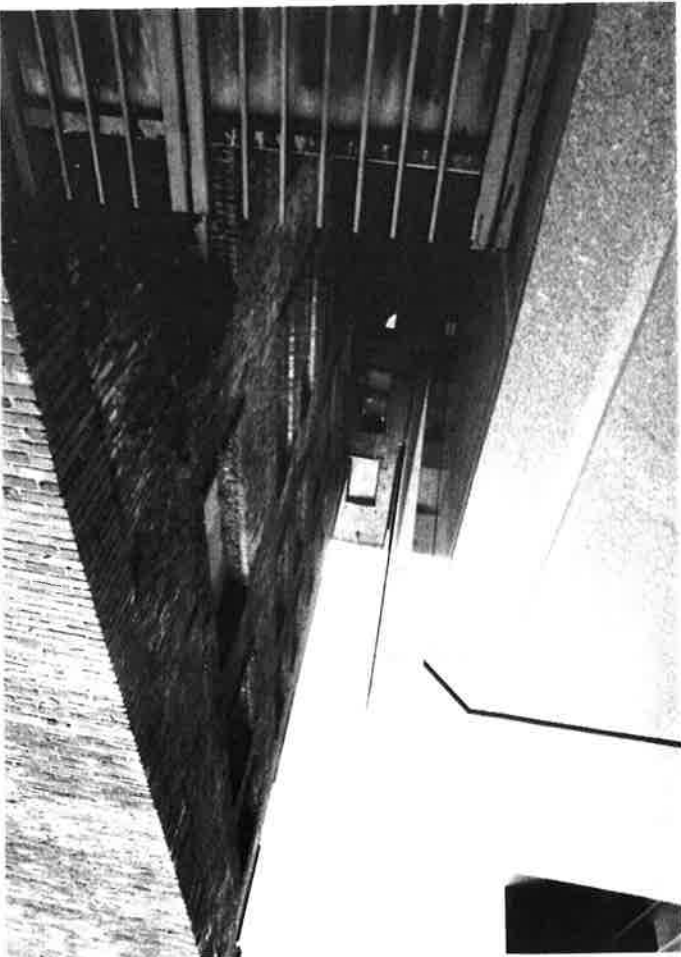
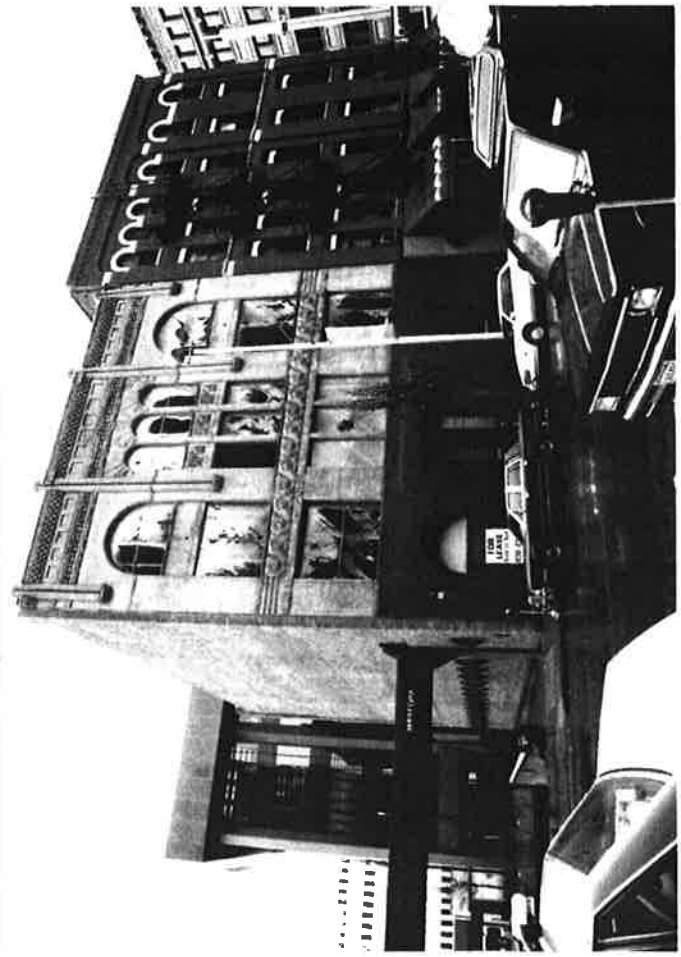
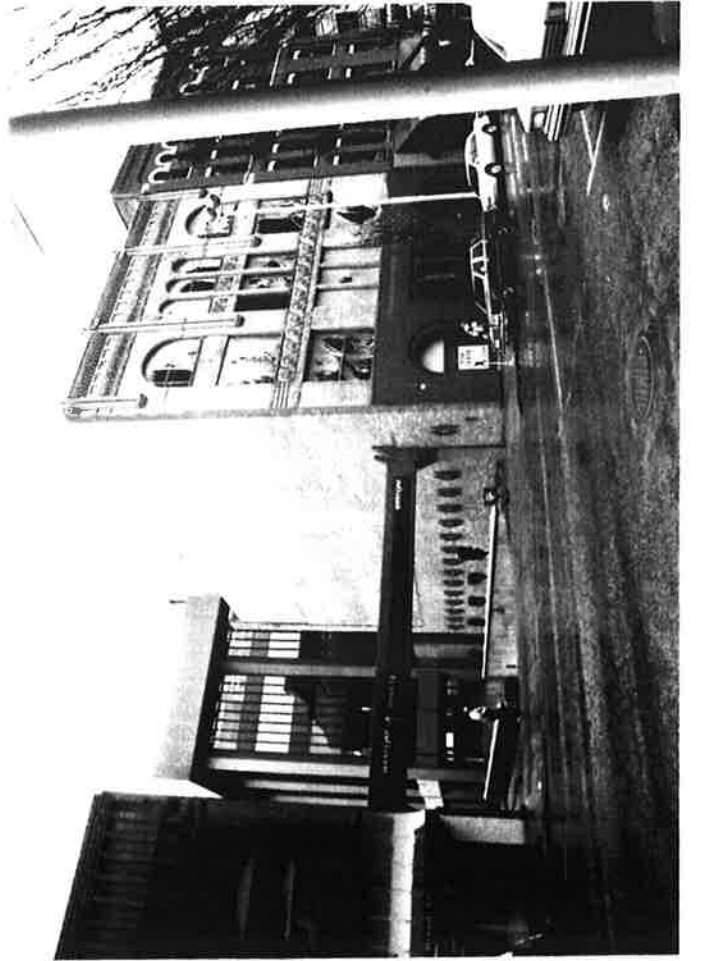
Michael E. Godev
CHAIR, Spokane City County Historic Landmarks Commission

Katherine W. Barrett
City/County Historic Preservation Officer

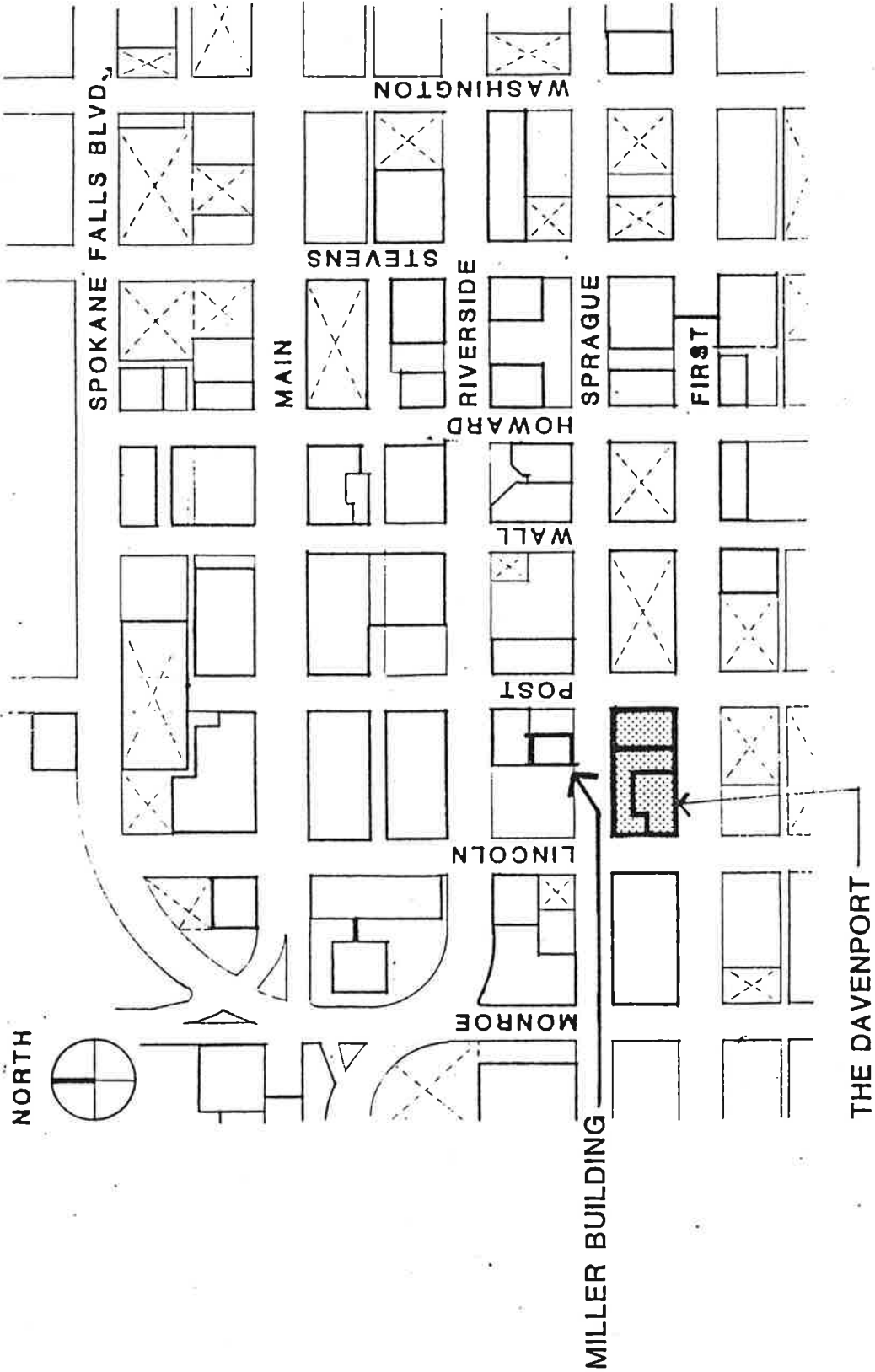


The Miller Block
Spokane Falls Review
August 5, 1890

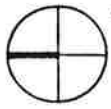




VICINITY MAP



NORTH



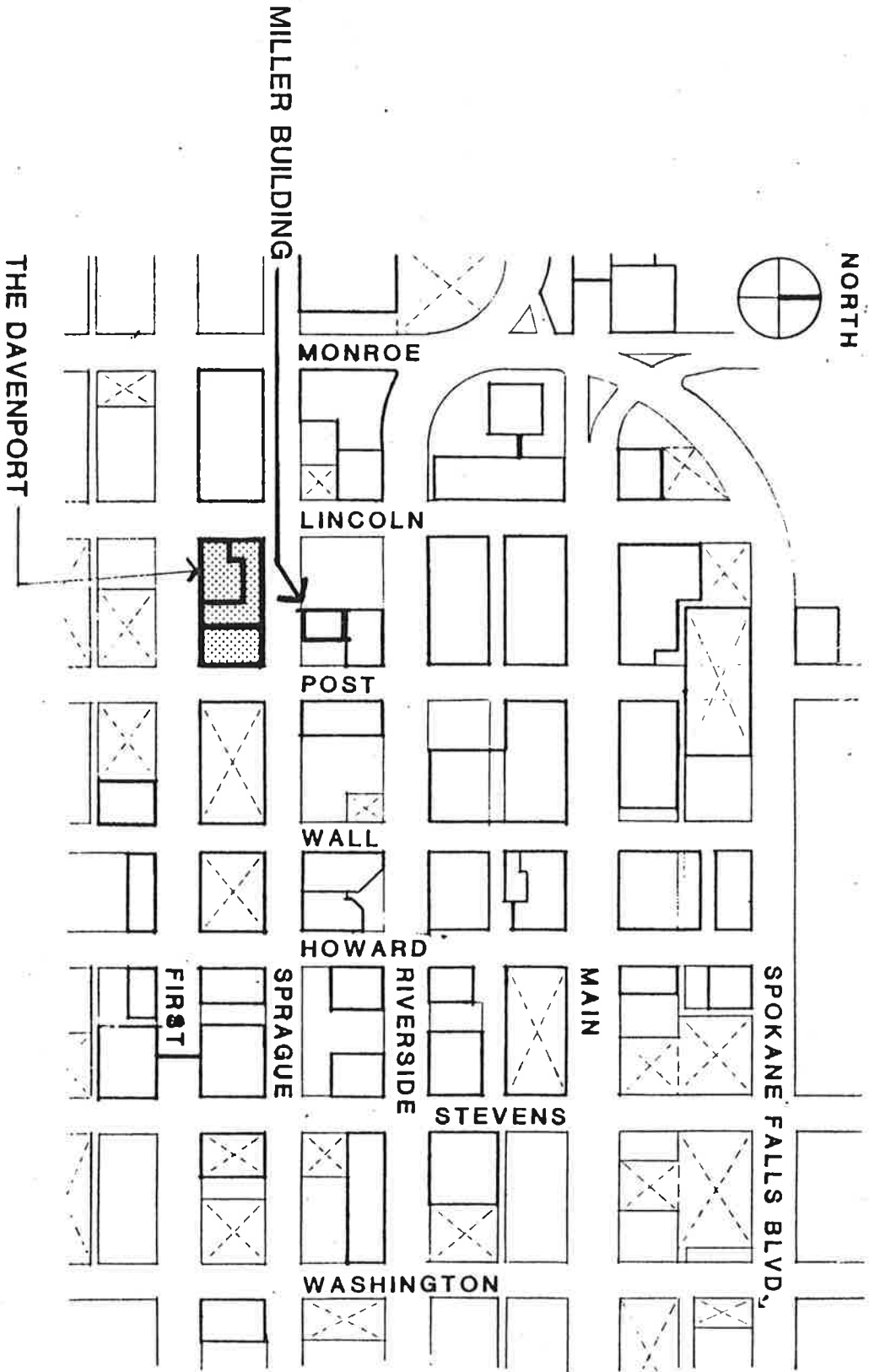
18-15

CENTRAL BUSINESS DISTRICT



VICINITY MAP

NORTH





FOR LEASE
Built to Suit
838-2289

1000 W. 10th St.