

Marguerite Motie House

614 West 13th Avenue
Spokane, WA 99203



1912 postcard of Miss Spokane, Marguerite Motie

Spokane Register of Historic Places Nomination

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

1. Name of Property

Historic Name **MARGUERITE MOTIE HOUSE**

2. Location

Street & Number 614 West 13th Avenue
City, State, Zip Code Spokane, WA 99204
Parcel Number 35194.0517

3. Classification

Category	Ownership	Status	Present Use	
<input checked="" type="checkbox"/> building	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agricultural	<input type="checkbox"/> museum
<input type="checkbox"/> site	<input checked="" type="checkbox"/> private	<input type="checkbox"/> work in progress	<input type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both		<input type="checkbox"/> educational	<input type="checkbox"/> religious
<input type="checkbox"/> object	Public Acquisition	Accessible	<input type="checkbox"/> entertainment	<input checked="" type="checkbox"/> residential
	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes, restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes, unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other

4. Owner of Property

Name Frank and Karen Capillupo
Street & Number 614 West 13th Avenue
City, State, Zip Code Spokane, WA 99204
Telephone Number/E-mail 624-2234

5. Location of Legal Description

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

6. Representation of Existing Surveys

Title City of Spokane Historic Landmarks Survey
Date Federal___ State___ County___ Local 1979
Location of Survey Records Spokane Historic Preservation Office

Final nomination reviewed by Landmarks Commission on October 19, 2005

7. Description

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

Applicable Spokane Register of Historic Places Categories: Mark "x" on one or more for the categories that qualify the property for the Spokane Register listing:

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

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

9. Major Bibliographical References

Bibliography is found on one or more continuation sheets.

10. Geographical Data

Acreage of Property	Less than one acre.
UTM Coordinates	Zone 11, 468399E, 5276777N
Verbal Boundary Description	Resurvey to Cliff Park Addition, Lot 18, Block 14.
Verbal Boundary Justification	Nominated property includes entire parcel and urban legal description.

11. Form Prepared By

Name and Title	Linda Yeomans, Consultant Preservation Planner
Organization	Historic Preservation Planning & Design
Street, City, State, Zip Code	501 West 27 th Avenue, Spokane, WA 99203
Telephone Number	509-456-3828
Email Address	lkyeomans1@aol.com
Date Final Nomination Heard	19 Oct 2005

12. Additional Documentation

Map	City/County of Spokane current plat map.
Photographs	26 Black and white and color prints on CD

13. Signature of Owner(s)

Name Karen Capiluppo

Name Frank J. Capiluppo

14. For Official Use Only

Date Received _____ Attest _____

Date Heard _____ City Clerk _____

Commission Decision _____ Approved as to Form
Assistant City Attorney Michael P. Riccio

Council/Board Action _____

Date _____

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

DEPUTY MAYOR, City of Spokane
or

CHAIR, Spokane County Commissioners

CHAIR, Spokane City/County Historic Landmarks Commission

Theresa L. Brun

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

NARRATIVE DESCRIPTION

Built in 1910 in Spokane, Washington, the Marguerite Motie (*pronounced mo'chee*) House, garage, and chicken house are fine examples of the Craftsman style. The property is listed on the National Register of Historic Places in the Marycliff-Cliff Park National Register Historic District on Spokane's South Hill. Facing south along West Thirteenth Avenue, the house reveals typical Craftsman-style details with 1.5 stories, a side gable roof with widely overhanging eaves and exposed rafter tails, and a full-width front porch. Wide bargeboards with keyhole cutouts in the tails, battered porch pillars and fenestration surrounds, and hand-polished natural fir interior woodwork and built-ins further illustrate the Craftsman-style aesthetic. Well-preserved, the Motie House, garage, and chicken house retain excellent exterior and interior architectural integrity in original location, design, materials, workmanship, and association as a single-family residence built in a prominent early 20th-century residential neighborhood in Spokane, Washington.

CURRENT APPEARANCE & CONDITION*Site*

The Motie House, garage, and chicken house are built on Lot 18, Block 14 in a Resurvey to the Cliff Park Addition. The property is identified as Spokane County tax parcel number 35194.0507.¹ The lot measures 45 feet wide and 152 feet deep. The property is sited on the north side of Thirteenth Avenue and is located about 300 feet west and downhill from Cliff Park, a natural parkland which was developed around a massive basalt haystack formation. Built on solid basalt bedrock, the house is partially framed by a large rocky basalt outcropping that is sited in the front yard of the property at the southeast corner. Manicured lawn, shrubs, flowers, and trees surround the house. A white picket fence fronts the property along the driveway at the east elevation of the house and along a paved sidewalk which runs parallel to Thirteenth Avenue. A garage, covered carport, and small chicken house are located behind the house along the north property line. The property is located in a residential neighborhood with tree-lined streets and single-family homes built from 1900 to 1930.

Exterior

The Motie House forms an irregular rectangular footprint that measures 36 feet wide and 41 feet deep.² The house is 1.5 stories in height with a side gable roof and a full-width front porch. The front porch is covered by an extension of the principal roof and is accentuated by a gable-front center pediment. Twin gabled dormers are located in the center of the roof above the porch. The roof is covered with composition shingles and has wide eaves with a two and one-half foot overhang. The eaves are unenclosed and feature tongue-in-groove soffits with decorative exposed rafter tails and purlins. The house is clad with two-inch-wide narrow-width horizontal wood siding on the first floor and false half-timbering with course stucco infill on the second floor. Ten-inch-wide horizontal wood bands encircle the house, separating the foundation from the first floor,

¹ Spokane County Tax Assessor records. Spokane County Courthouse, Spokane, WA.

² Ibid.

and the first floor from the second floor. The foundation is a rubblemix of black basalt rock, measuring about two feet thick at the basement floor. Fenestration is original with a combination of fixed windows with plain and/or leaded-glass lights, and 12/1 double-hung wood-sash units.

The *south façade* of the house has a symmetrical design and is dominated by twin inset dormers and a full-width covered front porch with a center porch pediment. The pediment and dormers have gable front designs with low-pitched roofs. Wide bargeboards accentuate the low pitch of the roofline at the pediment, dormers and house, and are embellished with cut-out tails and mortise-and-tenon joints where decorative purlins and exposed rafter tails appear to pierce the front of the bargeboard. The covered front porch is seven feet deep and has a wood-plank deck which is surrounded by a solid porch wall clad in narrow-width horizontal wood siding that matches the cladding on the house. Thick square tapered pillars with enclosed angled brackets are anchored to large square basalt rock porch piers. The rock piers and battered wood pillars support the porch. A basalt porch wall with poured concrete coping flanks a staircase that ascends from a front walkway to the front porch. A center front door is sheltered under the porch. It is flanked by narrow leaded-glass sidelights and is accentuated by a battered wood surround. A tripartite window is located west of the front entrance. It has a center fixed-sash plate-glass window capped with a leaded-glass transom light, and is flanked by multi-paned windows. A fixed-sash plate-glass picture window with a leaded-glass transom light is located east of the front entrance. Windows in the dormers are 12/1 double-hung wood-sash units. The first floor is clad in narrow-width horizontal wood siding, the second floor dormers are clad with false half-timbering and stucco infill, and the foundation is made of black basalt rock.

The *east elevation* is accented with a bay window on the first floor. The bay window has a center fixed pane with a leaded-glass transom light and is flanked by two double-hung wood-sash windows. The bay is covered by a shed roof with wide eaves, exposed rafter tails, and bargeboards with cutout tails. Windows on the first floor are multi-paned double-hung wood-sash units and are embellished with battered surrounds. Second-floor windows are arranged in pairs as 12/1 double-hung wood-sash units. The second floor and gable peak has false half-timbering with coarse stucco infill.

The *west elevation* of the house is dominated by a brick chimney that pierces the eave as it rises past the ridge of the roof. Fenestration is asymmetrical with double-hung wood-sash windows.

The *north elevation* is at the rear of the house. It is dominated by a center cross gable and a smaller lower cross gable. Both cross gables have front-facing gables with low-pitched roofs and wide bargeboards. The lower cross gable has an enclosed sleeping porch on the second floor and an enclosed back porch on the first floor. A wood deck extends out ten

feet from the back porch. Poured concrete stairs lead down to a basement door west of the deck.

Interior

According to Spokane County Tax Assessor records, the first floor of the Motie House has 1,296 square feet and the second floor has 945 square feet of finished interior space. The front door opens to a small front entrance vestibule which leads to a center reception hall on the first floor. The reception hall is spacious and is flanked by a formal living room to the west and a formal dining room to the east. Behind the living room, a den/library is located in the northwest corner of the first floor, a back hall and enclosed staircase are located in the center north section on the first floor behind the reception hall, and a kitchen and butler's pantry are located in the northeast corner of the house behind the dining room.

Except for a Marmoleum kitchen floor, the floor on the first floor is made of solid oak. The ceiling height measures 8.5 feet, and the walls and ceiling are made of plaster-and-lathe construction. The ceilings in the living room and dining room are embellished with large beams made of walnut-finished fir. Except for the painted pine woodwork in the kitchen, butler's pantry, and back hall, the woodwork on the first floor is made of the finest curly and vertical grain fir. The fir woodwork is painted in the vestibule, reception hall, living and dining rooms, but retains its original walnut finish in the den/library.

A spandrel supported by short, thick battered pillars which are anchored to paneled half walls ushers the formal entrance from the reception hall into the living room. The living room is spacious, measuring 18 feet wide and 28 feet deep. A center fireplace is the focal point of the room. Built on the west wall, the fireplace has a tan brick surround laid in stretcher bond and is capped with a walnut-finished fir mantel. The mantel is plain and is supported with decorative brackets. The living room leads north to a smaller room designed as a den/library. It features built-in bookcases with leaded-glass doors that flank a window on the north wall.

A formal dining room is located east of the center reception hall and is accessed through a doorway with built-in paneled pocket doors. The dining room is distinguished with a plate rail that encircles the room. It features a square-cut design with decorative brackets. Three-inch-wide wood battens with ten-inch centers are located under the plate rail. A small butler's pantry is reached through a door that opens north from the dining room. It retains original built-in cupboards and cabinets with glass doors. The butler's pantry can also be accessed from a landing in the enclosed staircase in the center of the house. The butler's pantry opens west to the stair landing and north to a kitchen in the northeast corner of the house. The kitchen leads west to a center back hall and north to a back door that opens onto an attached wooden deck. The kitchen has built-in painted wood cupboards and cabinets (1970s remodel).

In the center reception hall on the first floor, curved steps flare out from under a door at the third step that opens to an enclosed staircase with a landing. The landing is open at both ends, accessing the reception hall on the west and the butler's pantry on the east. From the landing the stairs rise and turn, and ascend to the second floor. At the second floor, part of the staircase is open and is protected by a plain wood balustrade with square-cut balusters. Like designs rendered by the famous Craftsman-style designer, Gustav Stickley, the balusters are very close together with only a one inch separation. The staircase opens to a central second-floor hall which is surrounded by five bedrooms, a full bathroom, and a sleeping porch. The woodwork at the staircase and second floor is original walnut-finished fir and has been hand-rubbed over the last 95 years to a rich patina. The basement is unfinished with a poured concrete floor. It has a gas-fired boiler that heats hot water which is distributed throughout the house via an original radiant heating system with cast iron radiators.

Garage

A detached single-car garage is located behind the house in the northeast corner of the property and measures 12 feet wide and 18 feet deep. It was built in 1910 at the same time the house was built and like the house, is clad with narrow-width horizontal wood siding. The garage has a gable front roof which is covered with composition shingles. Wide eaves with exposed rafter tails embellish the building. A contemporary compatible accordion-style wood garage door folds up to reveal an unfinished interior with a poured concrete floor. The garage was re-roofed in the 1970s and re-painted in the 1990s. In 1997 an original wood floor in the garage had deteriorated so much so that it was replaced with a poured concrete floor. A carport (20 feet by 20 feet) was built adjacent to the west side of the garage in 1971 at a cost of \$700.³

Chicken House

Resembling a child's play house, a small frame dwelling with a side gable roof was built in 1910 in the northwest corner of the lot behind the Motie House. It was originally used to house chickens. Like the Motie House and garage, the chicken house is also clad in narrow-width horizontal wood siding and has two 1/1 wood-sash windows, a center front door with a battered surround, a center front gabled pediment over the front door, and prominent bargeboards. The chicken house was re-roofed in the 1970s, re-painted in the 1990s, and retains its original design, materials, and workmanship.

ORIGINAL APPEARANCE & SUBSEQUENT MODIFICATIONS

As pictured in a photograph taken after construction was completed in 1910, the Motie House has had very few modifications since it was built. Well preserved, it retains its original location and setting, 1.5-story form and interior floor plan, original exterior wall

³ Spokane building permit #B-78736, dated 16 Aug 1971.

cladding and architectural details, original front porch design, original interior woodwork and oak floors, and original built-ins and light fixtures.⁴

Modifications to the house include the following:

- *1950s:* The back porch was enclosed with wood bead board at the northwest corner and with windows at the northeast corner, and the area was remodeled as one large room. The porch wall on the sleeping porch was heightened. The original walnut-finished fir woodwork in the front entrance vestibule, reception hall, living room, and dining room was painted.
- *1970s:* A wood deck was attached to the rear of the house at the back door. The kitchen and back porch were remodeled again as one large kitchen. The second-floor bathroom was remodeled.
- *1980s:* A coal-fired boiler was replaced with a gas-fired boiler, and the second-floor bathroom was again remodeled.
- *1990s:* The house was repainted in 1993.
- *2003:* The original wood shingle roof on the house was replaced at least three times since 1910, the last time being in 2003 with composition shingles.

Modifications to the Motie House, garage and chicken house have been few and insignificant. With most of its original design, materials, and workmanship intact, the Motie property is in excellent condition and well conveys its original association as a single-family home built in the Craftsman style in the early 20th century in Spokane, Washington.

⁴ Ballard Plannary. *The Modern Bungalow, Second Edition*. Spokane: Shaw & Borden, 1910-11, p. 11.

Areas of Significance	Architecture, Social History, Community Planning & Development
Period of Significance	1910-1952
Significant Date	1910
Architect	William J. Ballard (Ballard Plannary)

STATEMENT OF SIGNIFICANCE

Listed as a contributing property in the Marycliff-Cliff Park National Register Historic District in 1978, the Motie House, garage, and chicken house achieved importance during a period of significance from 1910-1952. The home, garage, and chicken house are eligible for listing on the Spokane Register of Historic Places under categories A, B, and C. Historically significant under Category A in the area of significance, “community planning & development,” the property is a primary example of residential homes prescribed by neighborhood covenants which helped control domestic development in the resurveyed Cliff Park Addition on Spokane’s South Hill. The Motie House, garage, and chicken house are architecturally significant under Category C as typical examples of the Craftsman style and as products of William J. Ballard and the Ballard Plannary, a prominent Spokane architect and architectural firm. Built in 1910, the property retains excellent integrity, and with nearly all of its original features intact, embodies early 20th-century designs, materials, and craftsmanship popularized in Spokane. The property achieved its highest significance, however, under Category B in the area of significance, “social history,” for its association with Marguerite Motie, the first and longest-reigning “Miss Spokane.” During eight years of her tenure as “Miss Spokane and official city hostess,”⁵ Marguerite Motie lived in the Motie House with her parents and seven sisters. At age 16, she was selected from 138 candidates to act as ambassador and representative for the city of Spokane. Guided by a drawing of a young Indian maiden dressed in traditional tribal attire, Marguerite Motie, her mother, Anna Motie, and her sisters designed the first Miss Spokane costume which was made of soft leather and elaborate colorful beadwork. According to Marguerite, the sunburst design on the front of the dress was created to symbolize Spokane, called “Children of the Sun.”⁶ During her reign, “Marguerite Motie was at the center of the most intense and active promotional campaign the Inland Northwest...ever witnessed.”⁷ As Spokane’s comely greeter, Motie “introduced several world greats” to the region, including United States President Theodore Roosevelt, and Ferdinand Foch, the Marshal of France.⁸ Poems and songs were written for her, and she had her photograph and likeness depicted on hundreds of items from candy, buttons, baubles, and book covers to postcards, printed paper, and advertisements. Her responsibilities were numerous and included those as hostess, greeter, guide, speaker, and sports enthusiast. She once tossed the first baseball of the

⁵ “First Miss Spokane Dies in Seattle at 87.” *Spokesman-Review*, 14 Mar 1982.

⁶ “Original Miss Spokane Still Boosts City.” *Spokesman-Review*, 18 May 1958.

⁷ Bamonte, Tony and Suzanne. “Marguerite Motie: The First Miss Spokane.” *Nostalgia Magazine*, July 2000, p. 42.

⁸ “Her Happy Year: 1912; First City Hostess Recalls.” *Spokesman-Review*, 25 March 1973.

season,⁹ and later christened “her namesake, the first airplane of the Northwest Aircraft Company of Spokane.”¹⁰ She was revered as the city’s first Miss Spokane and was described as “attractive” and “gracious,”¹¹ a “symbol of contentment of the people between the Cascades and the Rockies.”¹² As a civic figurehead and benefactress, Marguerite Motie contributed much to Spokane and the surrounding region. “She was truly Spokane’s first ambassador and a noteworthy player in its early history.”¹³

HISTORICAL CONTEXT

Marycliff-Cliff Park Addition

In the early 1870s, the Marycliff-Cliff Park National Register Historic District was a thickly wooded undeveloped hillside located one mile south of Spokane’s central business district. The area was a tangle of trees, shrubs, and vines that grew south to jagged basalt bluffs which rose to a high plateau (called the Manito plateau) that overlooked the city. The historic district is located at the base of the bluff along West Seventh Avenue, ascends over the bluff’s face to the top of the Manito plateau, and advances south to Fourteenth Avenue. It is roughly contained between Ben Garnett Way and Grove Street to the east, and Cliff Drive and Wall Street to the west.

In the 1880s the acreage and lots at the base of the bluff along Seventh Avenue were developed as mostly elite properties. Grand mansions were built for some of Spokane’s early millionaire pioneers such as James N. Glover, D. C. Corbin and his son, Austin Corbin II, F. Rockwood Moore, and F. Lewis Clark. By 1905, development along Seventh Avenue had spread south over the top of the basalt bluffs to the flat plateau. The area was characterized with panoramic views of the city along the bluff’s edge and with evergreen trees, abundant wildlife, and rocky basalt outcroppings, including a basalt butte. Thrusting upward from 75 to 100 feet,¹⁴ a rocky basalt butte dominated the landscape in the center of the neighborhood as one of the highest points of elevation in Spokane. The butte, surrounded by trees and wild native shrubbery, was included in Spokane’s first all-city park plan which was proposed by the famed Olmsted Brothers Landscape Architects of Brookline, Massachusetts. Concerning the butte, the Olmsteds suggested that “the aim should be to preserve most of it in as natural a condition as possible. Vines may be planted...and a narrow rustic stone stairway may be made to wind up the summit of the little butte where a terrace-like concourse with a rustic stone parapet may be designed to accentuate the cliff...”¹⁵ The plan was adopted, and the area was designated as Cliff Park, a neighborhood public park and community focal point.

⁹ “Original Miss Spokane Still Boosts City.” *Spokesman-Review*, 18 May 1958.

¹⁰ “Miss Spokane.” *Spokesman-Review*, 5 Aug 1919.

¹¹ “Miss Spokane Colorful Job.” *Spokesman-Review*, 8 Mar 1948.

¹² “Miss Spokane: Spokane Chamber of Commerce.” 1933 advertisement for the Chamber of Commerce.

¹³ Bamonte, Tony & Suzanne. “Marguerite Motie: The First Miss Spokane.” *Nostalgia Magazine*, July 2000, p. 42.

¹⁴ Olmsted Brothers Landscape Architects. 1909 Report to Spokane Park Board. Brookline, Massachusetts, p. 87.

¹⁵ *Ibid.*

The area surrounding Cliff Park was called the Cliff Park Addition. Planned by Harl J. Cook, founder and president of the Cook-Clarke Company, the area was platted with 50-foot-wide lots intended for middle to upper middle-class residential development. Promotional advertisements intended to entice prospective buyers were printed on flyers and in Spokane newspapers like this 1905 ad:

CLIFF PARK
Scenic Addition of Spokane

*We have petitioned the city to grade every street in the addition.
It is our intention to have all improvements made at the earliest possible
date so that those contemplating building in the early spring will find the
streets graded, walks down, and water in front of their houses as soon as
they are completed.*

*If you want a choice lot in the choicest addition to Spokane, select it now
and get the benefit of the advance in values which is sure to come.¹⁶*

Four years later on September 29, 1909, a *Spokesman-Review* article described the successful and brisk development realized in the neighborhood:

*Housing for investment is practically a thing of the past in Cliff Park
Addition, one of the most exclusive sections of Spokane where there are
more than 30 homes built or being built... Development has been rapid in the
last year, and with neither apartment houses nor stores, the addition is
beginning to loom up as a strictly fine residence section of the city.*

The Marguerite Motie House

In June 1907, the Cook-Clarke Improvement Company sold Lot 18 on Block 14 in the resurveyed Cliff Park Addition to investors E. J. and Annie Kane for \$600. On February 13, 1908, Francis Patrick (Frank) Motie and his wife, Anna Motie, purchased the property from the Kanes. To protect their financial assets, they warranted the property to their oldest daughter, Vivian Motie, whose name appeared on the warranty deed. By July of that same year, Vivian conveyed the property “in love and affection” to her father, Francis P. Motie.

Frank and Anna Motie, who at that time lived in the vicinity of Gonzaga University in the Logan neighborhood in northeast Spokane, commissioned a house plan from William J. Ballard, a noted and talented architect who owned the Ballard Plannary Company, a Spokane architectural firm. Construction commenced and was completed by early 1910 with a cost reported by the family at \$5,000.¹⁷ A professional photograph of the house

¹⁶ “Cliff Park.” *Spokesman-Review* advertisement, 17 Dec 1905.

¹⁷ Motie Family Archives.

was taken, and the picture and floor plans were printed as “No. 133” in a book of house plans that was published in Spokane by the Ballard Plannary Company. The caption below the photograph read:

This beautiful home will permit of a good deal of study. All the rooms are large and well-arranged. The [photographic] cuts plainly speak for themselves. The house includes all modern conveniences. The cost [of construction] ranges from \$6,500 to \$8,000.

*Two sets of Plans, Specifications, Material List and Blank Contract, \$30.00.
One set of Plans and Specifications, \$25.00.¹⁸*

The Motie family lived in the house for 21 years from 1910 to 1931. Frank Motie worked as a real estate agent, eventually partnering with the firm Barnes, Motie & Ready. Their office was located in downtown Spokane at West 811 Sprague Avenue. Anna Motie was a busy mother of eight daughters: Vivian, Emily, Frances, Miriam, Ruth, Marguerite, Dorothy, and Esther. The family was active and gleaned much prosperity and happiness from their property. They grew vegetables in a garden behind the house, harvested pears, cherries, and apples from backyard fruit trees, and raised chickens in a small chicken coop which was located in the rear northwest corner of the property. All musical, the eight Motie daughters were a magnet for young people, rendering the Motie House a perpetual center of excitement and activity.¹⁹

By 1931, Frank and Anna Motie had moved to California and their daughter, Emily Motie Bayne, and her husband, Roland Bayne, bought the Motie House.²⁰ They resided in the home for 21 years until 1952 when they sold the property to Donald and Marjorie Young.

The property changed hands four more times until Frank and Karen Capillupo bought it in 1982 for \$81,500.²¹ Currently retired, Frank Capillupo was born and raised in Denver, Colorado. He spent 24 years in the United States Air Force as an Intelligence Officer, retiring as a Colonel in 1988. Career highlights include: Intelligence Officer 90th Tactical Fighter Squadron in 1966-67, Bien Hoa Air Base, Republic of Vietnam, Director Evasion & Escape and Prisoner of War, Headquarters Air Force Intelligence Service in 1978-82, Squadron Commander Air Force Survival School, Fairchild, AFB, Spokane, WA in 1983-85, Chief, Special Office for Prisoner of War & Missing in Action, Defense Intelligence Agency, Washington DC in 1987-88. After retiring from the service, Frank, also a teacher and coach, taught current world affairs, psychology and physical education

¹⁸ Ballard Plannary. *The Modern Bungalow, Second Edition*. Spokane: Shaw & Borden, 1910-11, p. 11.

¹⁹ Motie Family Archives.

²⁰ Frank & Anna Motie held the deed until 1946 when it was transferred to the Baynes.

²¹ Spokane County warranty deed # 8303070256, dated 25 Feb 1982. Spokane County Courthouse, Spokane, WA.

at John R. Rogers High School in Spokane. Karen Capillupo, a San Antonio native, is also a retired educator.²²

HISTORICAL SIGNIFICANCE (*Category A*)

In the area of significance, “community planning & development,” the Marguerite Motie House, garage, and chicken coop demonstrate trends and patterns associated with the planned development and subsequent settlement of the Cliff Park Addition in the Marycliff-Cliff Park National Register Historic District. When the Cook-Clarke Company platted the Cliff Park Addition, it was the subscribed intention of Harl Cook and his company that the residential neighborhood be controlled and protected from inappropriate and incompatible architectural development. To achieve this goal, the development company wrote specific neighborhood covenants which were attached to each property deed in the addition. The covenants stipulated cost, architectural design and finish, and setback requirements for each dwelling and lot. The covenants specified that “dwellings erected on each lot shall cost at least \$2,500 or more,” that all “outbuildings shall conform to exterior architecture and finish,” and that dwellings “shall be set in at least 25 feet from the front line of each lot.”²³

A September 28, 1909 *Spokesman-Review* newspaper article noted one of the development company’s land use protections, reported the beneficial results that occurred following its implementation, and projected future development success:

A low limit of \$2,500 for house construction has given a semblance of uniformity to the improvements, and another year is expected to see Cliff Park become the home of many of the best medium-priced houses in Spokane.

The newspaper’s predictions proved true; as evidenced today, the Cliff Park neighborhood represents some of the most coveted real estate in Spokane. As an excellent example of the Cook-Clarke Company’s prescribed development, the design, construction cost, and location of the Marguerite Motie House, garage and chicken house more than met the planned domestic development intended for the Cliff Park Addition in the Cliff Park neighborhood in the Marycliff-Cliff Park National Register Historic District. As reported by the Motie family, the cost of the home was \$5,000—which was twice the cost of construction stipulated by the subdivision covenants. The higher cost demonstrated a neighborhood trend that saw increased construction costs associated with the erection of surrounding neighborhood homes.²⁴ As described in the above-referenced September 28, 1909 newspaper article, the Motie House was regarded as a medium-priced home and embodied the popular trends and patterns of community urban planning associated with restrictive subdivision covenants that helped guide residential

²² Personal interview with Frank Capillupo, 2005.

²³ Spokane County warranty deed number 175532, filed 27 June 1907.

²⁴ “\$50,000 for New Cliff Park Homes.” *Spokesman-Review*, 28 March 1909.

development and subsequent settlement throughout many of Spokane's neighborhoods. In summary, the Motie House, garage, and chicken house are historically significant as tangible examples of the planned residential development and subsequent settlement in the Cliff Park Addition.

HISTORICAL SIGNIFICANCE (*Category B*)

As the residence of Marguerite Motie during eight years of her 26-year official and unofficial reign as the city of Spokane's first "Miss Spokane," the Motie House, garage, and chicken house achieved historic significance in the area of significance, "social history," which is defined as "the history of efforts to promote the welfare of society."²⁵

Marguerite Motie was born in 1895 in Odebolt, Iowa, and moved to Spokane in 1904 with her father, Frank, her mother, Anna, and her seven sisters. In 1912 when Marguerite was 16 years old, the Spokane Ad Club, a large organization of Spokane businessmen, initiated a public relations program designed to benefit their businesses. Open to Spokane and the surrounding region, a "drawing & design contest" was sponsored by the club which "hoped to capture some type of symbol that would be representative of the Inland Northwest."²⁶ Their idea for a "Miss Spokane" was intended for "a figure that would express something more than life, activity and progress. She should be the embodiment of soul and thought and beauty."²⁷ A *Spokesman-Review* newspaper article appeared in the January 23, 1912 edition with an announcement of the contest:

WANTED "MISS SPOKANE"—AD CLUB PLANS CONTEST

*Prizes offered for drawings and descriptions of figure typical of spirit, enterprise, wealth and charms of metropolis of Inland Empire...*²⁸

The Spokane Ad Club offered \$25 in gold coin to the winner of the contest. "The contest called for a conceptual drawing of an ideal face and figure clad in an appropriate costume representative of the entire Inland Northwest. The rules for the contest asked for a design, not only artistic, but built around a concept typifying Spokane."²⁹ At least 105 drawings were submitted and on March 7, 1912, the winner was chosen. The winning artwork was a combination of two sketches which depicted an Indian maiden. This seemed befitting since the city was named after Spokane Indian tribes that originally gathered along the banks of the Spokane River in the area that is now the city of Spokane. The first sketch pictured a young woman with outstretched, welcoming arms, and the

²⁵ *National Register Bulletin 16A*. U.S. Department of the Interior, National Park Service, 1991, p. 41.

²⁶ Bamonte, Tony & Suzanne. "Marguerite Motie: The First Miss Spokane." *Nostalgia Magazine*, July 2000, p. 37.

²⁷ *Ibid.*

²⁸ *Ibid.*, pp. 37-38.

²⁹ *Ibid.*, p. 38.

second sketch pictured the same young woman with a jug of flowing water and a handful of grain, waiting to be sown.

The next day on March 8, 1912, the Ad Club began the search for the first Miss Spokane. They initiated a photo contest for the “most beautiful young woman in Spokane. As the fairest young woman in the city, she would represent Spokane as ‘Miss Spokane.’ Her image would typify Spokane and be used in all publicity matters. She would be Spokane’s official host and her likeness would be Spokane’s emblem.”³⁰

Along with 137 other contestants, Marguerite Motie submitted photographs of herself to the Ad Club. The photographs pictured her with long braids, a headband, and a white lacey dress. Her dark beauty and Indian maiden likeness impressed the Ad Club, and Marguerite Motie was chosen as the first Miss Spokane.

Immediately following the contest, Marguerite, her mother, and her sisters began preparations for her costume. They made a pattern of the gown pictured in the winning drawings and commissioned Gaddis, Bodeneck & Jacobs, Spokane dressmakers, to make the official costume. The gown was made of soft sheepskin and had a velvet sunburst design on the bodice which was covered with hundreds of glass beads. A triple strand of Indian beads and a belted sash along with a headband and sheepskin moccasins completed the outfit.

As her attendants, Miss Spokane had six maids-of-honor who were also dressed in Native American costumes. They were selected from the photo contest and for several years, accompanied Marguerite during various functions. A curious fact stands: “Although dressed in Native American attire, no Indians were ever represented in the contest, even among the maids-of-honor.”³¹

In their book, *Miss Spokane: Elegant Ambassadors and Their City*, Spokane historians Tony and Suzanne Bamonte best summarize the significance of Marguerite Motie and her title and office as Miss Spokane, the city’s first official ambassadorial personification of gracious good will:

Over the next eight years [1912-1920], Marguerite Motie was at the center of the most intense and active promotional campaign the Inland Northwest has ever witnessed. Marguerite’s photograph even appeared on many letterheads of area businesses. She received both national and worldwide attention. During the period of its conception and application, the creation of “Miss Spokane” was considered a brilliant concept, lauded and copied by other cities. It was a success in numerous ways. From 1912 to 1917, Spokane’s population increased by almost 12,000 people,

³⁰ Ibid, pp. 39-40.

³¹ Ibid, p. 42.

but mostly the Miss Spokane concept was an excellent means for an introduction to Spokane.

Marguerite Motie was originally chosen because of her comeliness, publicly being declared the fairest woman in Spokane, but it was her charm, poise and ability as a speaker that stood out. She was truly Spokane's first ambassador and a noteworthy player in its early history. She attended and spoke at almost every important Spokane function—typically as the featured attraction. She often traveled and represented Spokane throughout the United States. Postcards and brochures were printed with her likeness. In 1917, a beautiful, twin-engine passenger steamship was built on Lake Coeur d'Alene and named the Miss Spokane. During July of 1917, the Miss Spokane made her trial run, with Marguerite Motie as its honored guest. On June, 5, 1919, she christened the first airplane of the Northwest Aircraft Company in Spokane. This aircraft was also named Miss Spokane. Buttons, medals, statues, fountains, [souvenir] spoons, candy, and even a license-plate bracket were made in or with her image. There were poems about Miss Spokane and even two popular songs came out about her: "Hello Miss Spokane" and "There Never Was a Girlie Like You." She was venerated in almost every conceivable way.³²

In 1920, Marguerite Motie married her high school sweetheart, Walter Shiel, and moved to Seattle. She was, however, frequently called back to Spokane as the city's hostess for various functions. "Considering the conditions of the roads between Seattle and Spokane in those days, this was a true indication of Marguerite's dedication to her role."³³

Marguerite Motie reigned officially and unofficially for 26 years as the first Miss Spokane from 1912 to 1938, after which time a second Miss Spokane was finally chosen. Beginning in 1947, a new Miss Spokane was selected every year through 1976. As the city's first Miss Spokane, Marguerite Motie's contributions to Spokane remain unmatched and continue to influence, especially through Spokane's Lilac Queen, Princesses and Parade festivities, and advance Spokane as a place of welcome.

ARCHITECTURAL SIGNIFICANCE (Category C)

The Motie House, garage, and chicken house are architecturally significant as excellent examples of the Craftsman style and as products of William J. Ballard and the Ballard Plannary Company.

The Craftsman Style

Popular from about 1900 to 1930, the Craftsman style swept the country with designs and materials that could be easily adapted for affordable single-family homes. In direct

³² Ibid, p. 42.

³³ Ibid, p. 42.

rebellion to the tall, elaborate, usually costly Queen Anne styles that preceded it, the Craftsman style was embraced by the masses and became one of America's most dominant styles. In the United States, the style originated in Southern California with many landmark examples built in the Pasadena and Berkley areas. California's Craftsman-style homes were given extensive publicity in such magazines as the *Western Architect*, *Architect*, *House Beautiful*, *Good Housekeeping*, *Architectural Record*, *Country Life in America*, and *Ladies' Home Journal*, thus familiarizing the rest of the nation with the style. Gustav Stickley, the famed American Craftsman-style designer, published a house plan magazine called *The Craftsman* (1901-1916) that espoused Craftsman-style designs and the Craftsman aesthetic. Domestic design studios, architectural firms, and building contractors located throughout American cities began publishing plan books that advertised their design interpretations of the Craftsman style. A "flood of pattern books appeared, offering plans for Craftsman bungalows... Through these vehicles, the...Craftsman-style house quickly became the most popular and fashionable smaller house in the country."³⁴

The Craftsman style has its roots in "nature." Natural materials were revered such as indigenous river rocks or field stones, brick (especially clinker brick), hand-split wood shingles, wood clapboard siding, coarse to fine stucco, leaded-glass lights, burnished copper and brass, and wrought iron. The liberal use of natural woodwork hand-rubbed to a rich patina was paramount for interior treatments and included oak, ash, walnut, chestnut, tamarack, fir, cedar, and other woods. Along with natural building materials, the Craftsman style emphasized horizontal prominence, and designers and architects plied their "tricks of the trade" in achieving this emphasis. Some of these design tricks included the application of architectural forms and elements such as one or 1.5-story house forms, low-pitched roofs with widely overhanging eaves, wide bargeboards with tapered tails, exposed/extended rafter tails, numerous horizontal bands or belt courses that separated siding treatments or the juncture between floors, horizontal rows of windows, solid porch walls, battered porch supports and fenestration surrounds, and partial or full-width covered front porches. These architectural details all worked together to accentuate the horizontal emphasis of the house.

Identifying features of the Craftsman style include a one or 1.5-story house form, low-pitched roof, wide bargeboards, widely overhanging eaves, exposed/extended rafter tails, decorative brackets, battered fenestration surrounds, full or partial-width porches supported by square or battered square columns, and large porch piers made of wood, brick or stone. Interior features include open floor plans with built-in inglenooks, bench seats, buffets/breakfronts, cupboards, linen closets, and bookcases. Natural finished woodwork such as honey-colored oak or walnut-finished fir is emphasized. Brick, stone, stucco, and wood are used both inside and out.³⁵

³⁴ McAlester, Virginia & Lee. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 1989, p.454.

³⁵ Created with different properties, stucco is an exterior finish while plaster is an interior finish.

The Motie House, garage, and chicken house are fine examples of the Craftsman style and include many of the above-mentioned features which are described in Section 7 of this document.

William Ballard & the Ballard Plannary Company

The Marguerite Motie House is a product of William J. Ballard, architect and founder of the Ballard Plannary Company, a noted architectural firm that practiced in Spokane from 1910 to 1925. He was born in 1871 in Plainfield, Illinois and became interested in design and construction, being influenced by his father who was a general contractor. With an interest in architecture, Ballard was first educated in Joliet, Illinois, and then moved to California where he attended the University of California at Berkeley and the Troop Institute at Pasadena. After his education in architecture was completed, he began practicing in Los Angeles but “thinking that better business opportunities might be secured in the northern district, Ballard came to Spokane in 1902,” remaining one year.³⁶ During that time he was employed as a building superintendent by the Chamberlain Real Estate & Improvement Company who was responsible for numerous house designs in Nettleton’s Addition in west central Spokane. In 1903, Ballard returned to California, specifically Pasadena, where he practiced architecture, “devoting the greater part of his time to bungalow and cottage construction...the favorite style of building” in the Pasadena area.³⁷

In 1905, Ballard married Ina L. Chamberlain, the daughter of G. L. Chamberlain, owner of the Chamberlain Real Estate & Improvement Company—the same company for which Ballard was employed in 1902 while he was in Spokane. In 1908, William and Ina Ballard moved to Spokane where William worked as an architect for the Western Retail Lumber Dealers Association. During that time, he secured offices in the Kuhn Building in downtown Spokane, hired architectural students, and founded the Ballard Plannary Company, Inc. In 1910-11, he published a book of house plans which was called *The Modern Bungalow*. The plan book pictured photographs and plans of homes that were built in Spokane and the surrounding area as well as proposed drawings and plans of homes that could be built. In 1912, Ballard’s house plan book was “on sale at all leading book stores” in Spokane and was “in great demand by prospective builders both in the city and country.”³⁸

The History of the City of Spokane and Spokane Country, Volume 2, was published in 1912 and described William Ballard and his work in Spokane:

He designed and was supervising architect for...a large number of brick buildings, ranging in price from \$30,000 to \$40,000.

³⁶ Durham, N. W. *History of the City of Spokane and Spokane Country, Vol. 2*. Spokane: Clarke Publishing, 1912, pp. 604-08.

³⁷ Ibid.

³⁸ Ibid.

However, he makes a specialty of cottage homes and apartment houses, and has designed and built altogether about 400 in Spokane, while evidences of his skill and handiwork are seen in about 600 homes in the Inland Empire.³⁹

At least eight homes in Spokane and one home in Tekoa, Washington are documented as designs rendered by Ballard and the Ballard Plannary Company:

- South 1248 Wall Street built in 1909
- South 1243 Wall Street built in 1909
- West 614 Thirteenth Avenue built in 1910
- South 2504 Lamonte Street built in 1911
- East 1214 Fourteenth Avenue built in 1912
- West 416 Twenty-Second Avenue built in 1912
- South 2624 Lamonte Street built in 1913
- South 2627 Manito Boulevard built in 1916
- 210 Broadway, Tekoa, WA built in 1917

Well-preserved, all nine homes retain excellent integrity in original design with superior workmanship. As good representations of the Arts & Crafts tradition, Craftsman style, and the Colonial Revival style, the homes reflect Ballard's discriminating eye for detail and design. In addition to residential designs, William Ballard also gained notoriety for the "Ballard Barn & Silo,"⁴⁰ agricultural construction which was built throughout Eastern Washington. In 1925, the Ballards moved to the Los Angeles area where William continued to practice, designing "more than 400 homes..."⁴¹

In summary, William Ballard's impact on Spokane was great. He founded an architectural firm that employed numerous people for 15 years. He designed and built hundreds of homes and buildings throughout Spokane and Eastern Washington and was an active member of the Spokane Chamber of Commerce and two philanthropic organizations, the Independent Order of Oddfellows and the Independent Order of Foresters. As a tribute to his professional accomplishments, William Ballard was venerated for his contributions which were described as "wide and varied" and which "had a direct result upon Spokane's welfare and improvement."⁴²

While he has contributed largely to the attractive appearance of the city, he has also been the architect of his own fortune... He has ever been imbued with the laudable ambition of making his work equal if not excel that of other architects, and in designing and building has made a close study

³⁹ Ibid.

⁴⁰ "Designer Eyes 100." *Spokane Daily Chronicle*, 27 Oct 1970.

⁴¹ Ibid.

⁴² Durham, N. W. *History of the City of Spokane and Spokane Country*, Vol. 2. Spokane: Clarke Publishing, 1912, p. 608.

of the substantial qualities, conveniences, and decorative effects. No stronger testimony of his skill and ability in this direction can be given than is to be found in his work which is seen throughout Spokane” and Eastern Washington.⁴³

The Marguerite Motie House, garage, and chicken house well illustrate the work of William Ballard and the Ballard Plannary, one of Spokane’s most prolific architects and architectural firms.

⁴³ Ibid.

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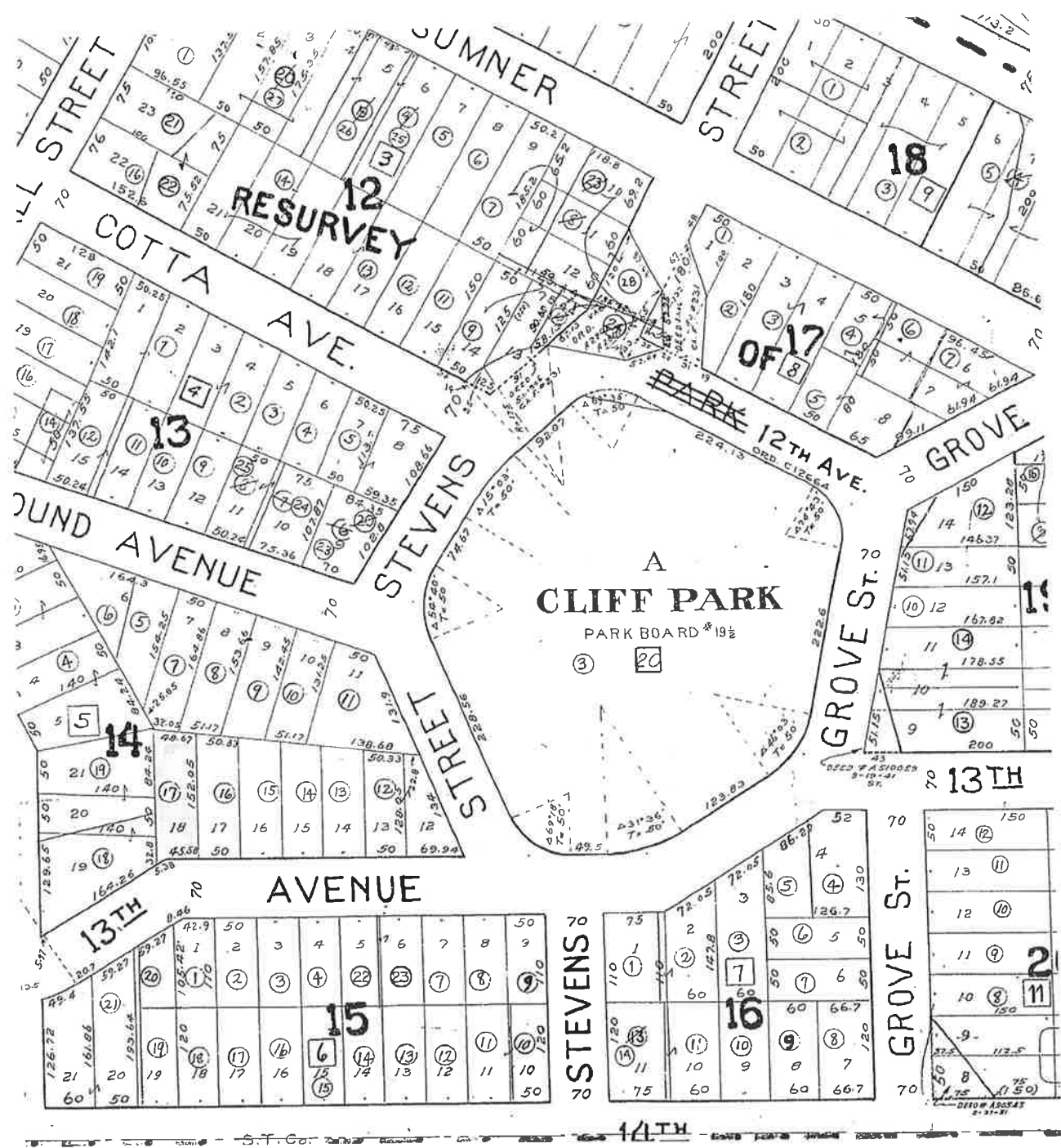
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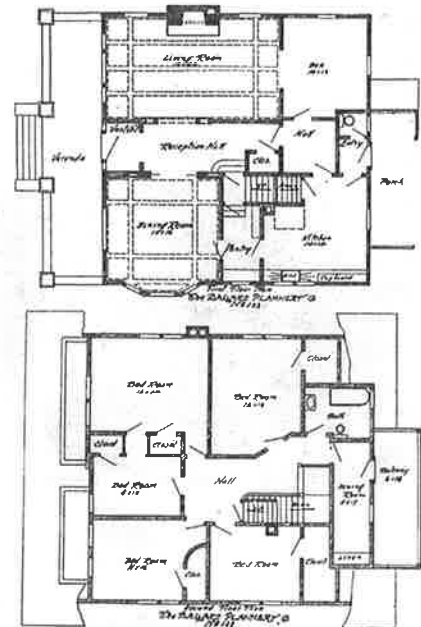
Spokane City/County Register of Historic Places Nomination Continuation Sheet
MARGUERITE MOTIE HOUSE Section 10

Plat map Spokane County plat map, 2005



Marguerite Motie House

614 West 13th Avenue
Spokane, WA 99203



No. 133.

This beautiful home will permit of a good deal of study. All the rooms are large and well arranged. The cuts plainly speak for themselves. The house includes all modern conveniences. The cost ranges from \$6,500 to \$8,000.

Two sets of Plans, Specifications, Material List and Blank Contract, \$30.00.

One set of Plans and Specifications, \$25.00.

THE BALLARD PLANNERY CO., Inc.

11

Motie House featured in 1910 Ballard Plannery plan book

Spokane City/County Register of Historic Places Nomination Continuation Sheet
MARGUERITE MOTIE HOUSE **Section 10**

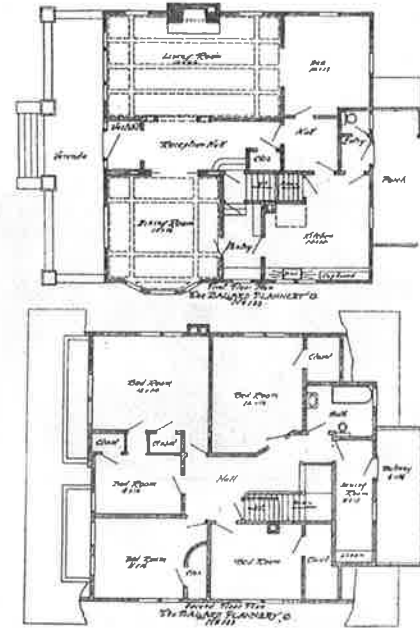
Photos 1 and 2 Circa 1912 photographs of Marguerite Motie, Miss Spokane



Spokane City/County Register of Historic Places Continuation Sheet
MARGUERITE MOTIE HOUSE

Section 10

Photo 3 1910 Ballard Plannary drawing and photograph of Motie House.



No. 133.

This beautiful home will permit of a good deal of study. All the rooms are large and well arranged. The cuts plainly speak for themselves. The house includes all modern conveniences. The cost ranges from \$6,500 to \$8,000.

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THE BALLARD PLANNERY CO., Inc.

Spokane City/County Register of Historic Places Continuation Sheet
MARGUERITE MOTIE HOUSE

Section 9

Photos 1 and 2 South façade of house in 2005.



Photos 3 and 4

South façade of house in 2005.



Spokane City/County Register of Historic Places Continuation Sheet
MARGUERITE MOTIE HOUSE

Section 9

Photos 5 and 6

East and north (rear) elevations of house in 2005.



Photos 7 and 8

South façade of chicken house and garage in 2005.



Photos 9 and 10

Interior first-floor, looking from living room into reception hall,
and from dining room into reception hall.



Photos 11 and 12 Dining room, looking southwest in 2005.



Spokane City/County Register of Historic Places Continuation Sheet
MARGUERITE MOTIE HOUSE

Section 9

Photos 13 and 14 Living room fireplace, looking west, and view from living room looking north into den in 2005.



Spokane City/County Register of Historic Places Continuation Sheet
MARGUERITE MOTIE HOUSE

Section 9

Photos 15 and 16 View of den in 2005, looking west and northeast (at built-in bookcases) in 2005.



Photos 17 and 18 Butler's pantry in 2005.



Spokane City/County Register of Historic Places Continuation Sheet
MARGUERITE MOTIE HOUSE

Section 9

Photos 19 and 20 Kitchen in 2005, looking southeast and northwest.



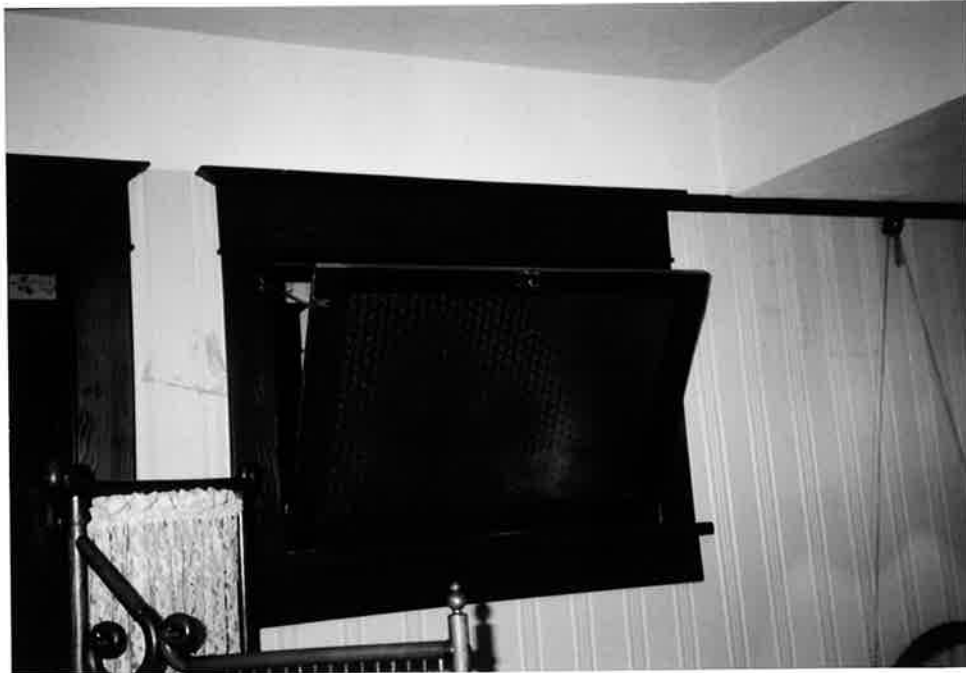
Spokane City/County Register of Historic Places Continuation Sheet
MARGUERITE MOTIE HOUSE

Section 9

Photos 21 and 22 Staircase from reception hall to second floor, and second floor hall.



Photos 23 and 24 Second-floor hall view of transom window that opens to sleeping porch on back (north elevation) of house, and view of hall, looking north.



Spokane City/County Register of Historic Places Continuation Sheet
MARGUERITE MOTIE HOUSE

Section 9

Photos 25 and 26 Second-floor bedroom at SE corner and sleeping porch on rear
(north) of house.

