

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

SP 446

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "X" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name BROOKS, KENNETH & EDNA, HOUSE
other names/site number _____

2. Location

street & number 723 W. SUMNER AVENUE not for publication _____
city or town SPOKANE vicinity _____
state WASHINGTON code WA county SPOKANE code 063
zip code 99204

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets _____ does not meet the National Register Criteria. I recommend that this property be considered significant _____ nationally _____ statewide locally. (____ See continuation sheet for additional comments.)


Signature of certifying official

7-27-04
Date

WASHINGTON STATE HISTORIC PRESERVATION OFFICE
State or Federal agency and bureau

In my opinion, the property _____ meets _____ does not meet the National Register criteria.
(____ See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:
____ entered in the National Register
____ See continuation sheet.
____ determined eligible for the National Register
____ See continuation sheet.
____ determined not eligible for the National Register
____ removed from the National Register
____ other (explain): _____

Signature of Keeper: _____
Date of Action: _____

5. Classification

Ownership of Property

(Check as many boxes as apply)

- X private
public-local
public-State
public-Federal

Category of Property

(Check only one box)

- X building(s)
district
site
structure
object

Number of Resources within Property

(Do not include previously listed resources in the count.)

- Contributing Noncontributing
1 buildings
sites
1 structures
1 objects
3 Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing.)

NONE

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions

(Enter categories from instructions)

- Cat: DOMESTIC
Sub: SINGLE DWELLING

Current Functions

(Enter categories from instructions)

- Cat: DOMESTIC
Sub: SINGLE DWELLING

7. Description

Architectural Classification (Enter categories from instructions)

- MODERN MOVEMENT

Materials (Enter categories from instructions)

- foundation CONCRETE
roof ASPHALT
walls WOOD
other

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

See Continuation Sheet

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 our 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.

Criteria Considerations

(Mark "X" in all the boxes that apply.)

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or a grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

See Continuation Sheet

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1956 - 1963

Significant Dates

1956

1963

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation**Architect/Builder**

BROOKS, KENNETH (Architect)

BAUER, GILBERT D. (Builder)

9. Major Bibliographical References**Bibliography**

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary Location of Additional Data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

10. Geographical DataAcreage of Property LESS THAN 1 ACRE**UTM References**

(Place additional UTM references on a continuation sheet)

1 11 468390 5276886
 Zone Easting Northing

2 _____
 Zone Easting Northing

3 _____
 Zone Easting Northing

4 _____
 Zone Easting Northing

____ See continuation sheet.

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

See Continuation Sheet

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

See Continuation Sheet

11. Form Prepared Byname/title MICHAEL HOUSER, ARCHITECTURAL HISTORIANorganization OFFICE OF ARCHAEOLOGY & HISTORIC PRESERVATION date APRIL 2004street & number 1063 S. CAPITOL WAY, SUITE 106 telephone (360) 586 - 3076city or town OLYMPIA state WA zip code 98501

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets**Maps**

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name _____ EDNA H. BROOKS _____

street & number _____ 723 W. SUMNER _____ telephone _____ (509) 747-6963 _____

city or town _____ SPOKANE _____ state _____ WA _____ zip code _____ 99204 _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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KENNETH & EDNA BROOKS HOUSE
SPOKANE COUNTY, WASHINGTON

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NARRATIVE DESCRIPTION:

The Kenneth & Edna Brooks House is located on the west end of the Marycliff / Cliff Park Historic District in Spokane, Washington. Listed on the National Register of Historic Places in 1979, the Brooks House was not identified in the district nomination but is presumed to be a non-contributing building, falling outside the period of significance for the district, which ends in 1941. The district is characterized by a variety of architectural styles designed by prominent architects for some of the city of Spokane's most influential citizens. Many of the homes were designed as mini country estates of five to seven acres. Later, lots were sub-divided into smaller standard city lots of 50 x 95 feet. While the Brooks House falls outside of the period of significance, its connection to prominent Spokane architect Kenneth Brooks, warrants individual listing on the National Register of Historic Places.

Site

The Kenneth & Edna Brooks House sits on a pie shaped lot on the south side of Sumner Avenue facing north. The lot is flat with groupings of large ponderosa trees in the front and side yard. The house sits approximately 6 feet from the west property line and twenty feet back from the Sumner Avenue roadway. On the west side, a concrete walk leads to the utility room and beyond to a proposed site of a secondary entrance door. On the east side is a meandering loose rock path that leads to the backyard. Large flagstone pavers from the sidewalk lead to the front entrance deck.

The front and side yards of the home have no grass but are covered with ivy and native plants for low maintenance. The rear of the home is designed for active family play and is complete with a grass lawn and a small concrete pad for playing basketball, tetherball and tennis. Also at the rear of the home is a variety of play equipment, which the homeowner, Kenneth Brooks, designed for his children. Among them, just to the south of the concrete "play pad" is a small grouping of randomly placed boulders for children to sit and play on, Brooks called them the "rock house".¹ To the west of these was a series of log stumps, which rose to the center like steps. Brooks called them "bleacher stumps", while the editor of House Beautiful in an article featuring the Brooks Home called them "a mountain, a forest, a fort, and some things you've never heard of."² Today the stumps have been removed. Beyond the rock house and bleacher stumps is single horizontal or high bar, and a multi level climbing gym called the "the Skyscraper".³ The Skyscraper, also designed by Brooks, consists of a center sliding pole and 20

¹ Brooks House Promotional Brochure, No date.

² "You Can Build with the Future in Mind.....or Plan for Now and Change it Later" House Beautiful, Aug 1962, Pg79.

³ Ibid.

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boxes made of steel pipe. It was constructed from scrap metal pipe that was originally used by Brooks to irrigate the yard of the home. An innovative but unsuccessful idea, the steel pipe irrigation system was originally attached to the roof of the home, but it never survived the first Spokane winter after it was installed.

Also in the back yard is a small pie shaped shed, which mimics the shape of the lot in plan. Constructed in 1963, the shed has a hip roof and is clad with T-1-11 siding. The design of the landscaping was derived from personal conversations that the owner had with Lawrence Halprin according to an interview with Mrs. Brooks. At the time the house was constructed, Halprin was in Spokane working with Brooks and Bruce Walker on Washington Water Power Company Headquarters Building.

Exterior

Nearly square in plan at 48'8" x 46'0", the Brooks House is highly efficient, well executed home of modest design reflecting Miesian concepts and characteristics. The home is designed around an open 19'4" square central courtyard with floor to ceiling, sliding windows on three of the four sides. This design results in an inward look of the home with little to no windows on the exterior outside elevations.

As a potential showpiece for Brooks' future clientele, the home has a high degree of architectural detail beyond the first glance of the façade. The house rests on a concrete slab, painted black to disappear from view. The one-story dwelling has a flat, built-up roof with short parapet walls, which are capped by simple metal flashing. The roof is drained by three decorative downspouts (Brooks called them "Gargoyle roof drains") which were custom fabricated per Brooks' specifications. The downspouts are made from standard square steel pipe, welded together to form a V-shape. At the vertex of the V, is a stylized bird mouth, which drops the water away from the building into a flat bowl shaped bird bath resting on a large rock bolder on the east side of the building. The south downspout pours directly onto the ground, and the west downspout pours onto a large rock.

The exterior is sheathed in 1" x 3" tongue & groove cedar boards laid vertically. The structure of the home is a combination of 2"x 4" standard frame for the exterior walls and some interior walls, and a 4"x 4" post and beam framing for the interior courtyard walls, which is left exposed.

The main entry to the home is located on the northeast corner of the dwelling and is recessed three feet from the façade of the building. Here, the visitor is greeted by a redwood entry deck and a full-height, flush, solid core door. The entrance door is flanked by a full-height fiber-glass sidelight, which is articulated by an interior grid or screen of redwood. Backlit by several light

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bulbs, this serves as the entry porch light. West of the entry is a large, full-height, ten-foot wide picture window, which also has an interior screen. Due to the small kitchen space, and the need to solve the problem of storage, Brooks had a cedar box built on the outside of the home just below a grouping of three siding kitchen windows. Painted a contrasting color, the storage unit serves as the only outward projecting of the cubical form of the home and as a stylized horizontal element to the facade. The storage box is accessed from the inside by sliding doors. The west end provides a convenient place for a mailbox with pass-through from the outside to the inside. Also on the main façade is a four-panel roll-up door for the single car garage.

Windows on the rest of the home are limited to those needed for egress and for controlled but limited views. On the east façade is a full-height 3'x 8' fixed pane, rectangular window, which allows light into the entry vestibule and hallway. Towards the rear of the home is a grouping of three sliding windows for bedroom 1, which serves as the master bedroom. The south façade has just one square, sliding window on the main part of the dwelling for the bathroom. The west façade of the home also has limited windows with a paired group of sliding windows in bedroom 2. Also on the west façade is an exterior entry door for direct access to the utility room from the exterior.

Attached to the rear of the one-story home is a 2 ½ story addition designed by Brooks in 1963 to accommodate his growing family. The first two floors contain bedrooms while the third floor, was reserved for a dedicated playroom space. The structure has T-1-11 siding and a steep pitched hip roof covered with composition shingles. At the top of the peak are small 12" gable-roof dormers on each of the four sides, which allowed a minimal amount of daylight into the space. In 1970, when the Brooks' niece moved into the home, the playroom was converted into a bedroom and a shed roof dormer with a sliding aluminum window was added to the south wall. The main windows to the '63 addition on the first and second floors are found on the south, north and west walls. The windows are tall and narrow, with small hopper style panes above a single-hung sash at the lower portion of the window. The windows rise from floor to ceiling inside.

Interior

The interior of the Brooks House is focused on a central courtyard, with spaces flowing around the outdoor room. Three of the four sides have custom designed floor-to-ceiling glass panels, which slide out fully to create a flowing interior and exterior space. The panels can be stored in a specially designed closet near the entry or can be slid on a track on the west wall of the courtyard inside. Here you can see the 4" x 4" framing of the home which gives definition to the square grid plan.

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The living room, dining room and entry feature glazed brick floors, laid in a herringbone pattern, which flow to the outside courtyard as a visual reference to the extension of the spaces to the exterior courtyard. Further connecting the spaces together is the fireplace, centered on the south wall of the living room. The wedge shape flu/chimney hangs from the wall, seemingly defining gravity. It was designed by Brooks and installed by John Herman & Son Masonry contractors who used Washington Brick & Lime Company "Davenport Red" bricks. The actual ash pit for building a fire is a removable steel tray with handles, which can be moved to the courtyard and other outdoor spaces.

Separating the entry and living room space is one of the many built-in furniture elements in the Brooks Home. The divider is a wood and cloth screen designed by Brooks to hold the TV and to soften the rigid lines of the interior. Constructed with simple 1"x1" oak posts, the editors of Better Homes & Gardens liked the idea so much that they featured the divider/TV stand in an article on "100 Ideas Under \$100" in 1963, seven years after the home was built.⁴

Another built-in furniture component is a simple shelf in the dining room, which cuts across the floor to ceiling picture window at waist height. The shelf offers to protect the dining area from the street and serves the practical function of storage with its several storage drawers. House Beautiful was also impressed with Brooks' built-in desk, dresser and bunk beds in the children's room that they featured his design their article on "How to put More Good Living into any House".⁵ The desk/ dresser is retained but has been moved from the west wall to the north wall.

The home features 1½ baths, which are placed diagonal across the courtyard from each other. The half bath next to the kitchen includes a storage cabinet custom painted by a friend of the family done in a patchwork of orange and blue squares. Since this bath is windowless to the outside, Brooks captured light into the bathroom directly from the courtyard by installing a wide transom window over the door and entrance wall. The full bath between the master bedroom and playroom/office, features two unique items. The first is a rather simple but clever low shelf next to the tub, which holds bath toys, toilet paper and cleaning supplies. The second is a two-way closet space, which can be accessed from either the bedroom or bathroom side. Utilizing the adjacent master bedroom, Brooks designed the drawers to slide out from either room and built a small clothes hamper below the shelves in the bathroom side.

The small but efficient kitchen features "Republic" steel white cabinets, white laminate countertops (originally "flame" color) and cork floors. No upper cabinets are present on the north wall due to the banding of sliding windows. Just large enough, the kitchen has space for a small breakfast table.

In the main house, the interior ceilings are plaster oversheetrock and the walls are clad with tongue & groove cedar boards. The solid west wall of the courtyard inside features painted

⁴ "100 Ideas Under \$100" Better Homes & Gardens, July 1963, pg 43.

⁵ "How to put More Good Living into any House" House Beautiful, October 1962, pg 71.

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burlap and serves as an informal art gallery. Floors in the bathrooms, bedrooms and hallways are 4"x 8" cork tiles (matching the brick). All doors, are flat designs with simple hardware. With the family growing, Brooks designed and built a 2½ story addition to the southwest corner of the home in 1963. Brooks called the addition his "Bedroom Campanile" and designed it to be easily converted to a home office once the children had grown up and moved out. The campanile has one bedroom on each floor and a playroom (Brooks called it an attic gym) on the third floor. A simple vestibule with closet and stairs serves to divide the new space from old. In the vestibule two walls and the ceiling are T&G decking. The west wall of painted burlap, was framed in for a future door which would allow clients to bypass the front, or utility room door to enter the home-office.

Eighteen-foot square in plan, the first floor bedroom is divided by a decorative wall that is open at both ends (see attached floor plan). Behind, is a small area that served as sewing room. The space was rough plumbed for later conversion to a small kitchen. Up a steep flight of open stairs is bedroom #4, a square room with two windows facing the back yard. Next to the bedroom is a small workshop, also rough plumbed for later conversion into a bathroom if needed. On the third floor was the "attic gym", prized by the Brooks' children and the envy of their friends.

Inside the playroom painted on the plywood floor, is a 4-square board, a shuffle board, German hopscotch and a regular hopscotch board (today the boards are covered with carpet). Above, at the pinnacle of the pyramidal roof was a rope swing, which hung from a small steel cage that Brooks designed. Before the playroom was converted to a bedroom in the 1970s and a shed window dormer was added, natural daylight was provided by four small hinged triangle-shaped window dormers at the crest of the roof.

Contributing Elements:

House	1956 with 1963 addition
Storage Shed	1963
The "Skyscraper"	1957

Contractors:

MAIN HOUSE – 1956
General Contractor – Gilbert D. Bauer
Plumbing & Heating Contractor – Peck & Gale
Co
Electrical Contractor – D.G. Quinton Inc.
Concrete Contractor – Walter Whetzel
Roofing Contractor – Brant Bros. Co.
Fireplace Masonry – John Herman & Sons
Site work – Murphy Bros.
Mechanical Engineer – Kendall M. Wood
Electrical Engineer – Joseph M. Doyle

BEDROOM CAMPANILE – 1963
General Contractor – Robert B. Goebel
Electrical Contractor – D.G. Quinton Inc.
Heating Contractor – Senna Service Inc.

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STATEMENT OF SIGNIFICANCE:

The Kenneth & Edna Brooks House is eligible for the National Register of Historic Places under criterion "C" at the local level of significance, as a property that embodies the distinctive characteristics of the modern movement in Spokane during the 1950s. Additionally the 1956 home represents the early work of Spokane architect Kenneth W. Brooks, who was one of the prominent trendsetters in the local architectural community for over 30 years. Throughout his long and distinguished career, he received architectural acclaim at the local, state and national level, and even received architectural note in a variety of European publications. Throughout his life, Brooks was also a tireless public advocate of modern architecture and urban design as an essential means to improve the quality of life in Spokane. The Brooks House is also exceptionally significant under criterion "G" as a resource that shows Brooks' mastery of the language of architectural expression developed by Mies van der Rohe, a dominant force in American building in the 1950s and 1960s. The property's period of significance begins in 1956 when the home was constructed and ends in 1963 when an addition was completed by the architect to accommodate his growing family.

KENNETH WILLIAM BROOKS

Kenneth William Brooks was born in Cedarvale, Kansas on June 9, 1917. Attentive to buildings and his surrounding environment at an early age, Brooks decided on an architectural career while in the 7th grade.¹ He attended high school in Independence, Kansas and after graduation in 1935, Brooks made his first acquaintance with the Pacific Northwest. Looking for adventure, Brooks took a railroad trip from Kansas to Canada, and then to Seattle to visit his great uncle, Ozzie Finch.² Finch, a miner from the days of the Klondike gold rush, made quite an impression on his newly graduated nephew, convincing him that Washington State was the last pioneering area in the United States. Brooks later recalled that his uncle had told him about a great dam being built on the other side of the mountains, which would bring water, electricity and opportunity to the east side. *"That is the place to live!"* Finch told him.³

Brooks returned from his western adventure to attend junior college in his hometown. He went on to attain his bachelor's degree in architectural engineering from the University of Illinois in June of 1940 and was awarded the prestigious Francis J. Plym Fellowship for six months travel

¹ Interview with Brooks... No Date, WSU Special Collections.

² "Ken Brooks looks forward for Spokane" Spokesman Review, September 12, 1985.

³ Ibid.

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in Europe. Because of the impact of the war in Europe, Brooks postponed the fellowship until a later date. Showing an early interest in urban planning and large-scale architectural projects, Brooks completed his thesis project on "Airport Construction and Design", a fairly large scale and complex project for a young student.⁴ While in school, Brooks received some drafting experience while working for the architectural firm of Berger & Kelley Architects in Champaign, Illinois. He spent the summer after graduation working for the "up-and-coming" Seattle architectural firm of Naramore & Brady Architects (forerunner of NBBJ).⁵ A few years later, when Brooks applied for his architectural license in Washington, his skill and talent received high praise from C.J. Brady who noted that Brooks "*would go far*" and that "*he was the highest prospect we had encountered in years.*"⁶

After the surprise attack on Pearl Harbor in 1940, Brooks joined the US Engineers Department as a Junior Engineer, Caribbean Division.⁷ He served from 1940 to 1943, mainly working on air base construction in St. Lucia, an island in the British West Indies. While working for the US Engineers, he became the Chief Engineer for the Netherlands West Indies Area and French Guiana and co-authored a book on concrete block construction. He then entered the US Marine Corps, Pacific Fleet where he served from 1944 to 1946 as a Night Fighter Direction Officer and Construction Officer in Hawaii.⁸

Upon leaving the Marine Corps, Brooks spent a year and three months (1946-47) working for the New York Office of Skidmore Owings & Merrill (SOM), which at the time was quickly becoming one of the most well-respected architectural firms in the country.⁹ This was a time of critical development for the firm when they were creating a multi-disciplinary office by hiring specialists in a variety of fields who could effectively handle large corporate clients with complicated needs. This multi-disciplinary structure would also be used by Brooks later in his career as he secured work with large corporate clients in the northwest such as Washington Water Power, a variety of school districts and several hospitals. While at SOM Brooks worked under Gordon Bunshaft who was pushing SOM toward a new level of architectural recognition with his design for the curtain-walled Lever House. The design lessons Brooks learned from Bunshaft and SOM, such as spatial arrangements, massing and detailing, are clearly evident in his award-winning projects from the 1950s and 60s in the Pacific Northwest. While at SOM, Brooks passed the National

⁴ Washington State Architectural License, Department of Licensing, Olympia.

⁵ Ibid.

⁶ Ibid.

⁷ Ibid.

⁸ Ibid.

⁹ Ibid.

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Council of Architectural Board examination on June 5, 1946 (NCARB #2563) and became licensed in New York on February 6, 1947 (#005675).¹⁰

After working for SOM, Brooks decided to head back to the Northwest. When a reporter later asked him what motivated him to come to Spokane, Brooks stated that he *"got as far as Spokane and decided to stay. It's as simple as that."*¹¹ Upon his arrival, Brooks went to work for George M. Rasque, a longtime Spokane architect who specialized in school construction.

After only a few months working for Rasque, Brooks decided to travel on the Plym Fellowship, since by 1948 the war was over and Europe was returning to a sense of normalcy. While in Sweden he volunteered to work in the Town Planning Office in Stockholm under Sven Markelius and in Goteborg under town planner William Olsen. Markelius was an important member of the Stockholm architectural avant-garde and was instrumental in bringing the ideology of modern architecture to Sweden. In recalling later what he learned from his travel in Europe and work in Sweden, Brooks noted that he gained knowledge of the discipline of materials. *"It takes courage to simplify the palate [sic pallet] of materials, but if it is done just right it enhances the building. There's a fine line between unity and monotony."*¹² Brooks' exposure to modern architecture and town planning in Sweden is evident in many of his designs, and his love for Scandinavian modern furniture can be found in his own home.

After traveling in Europe, Brooks returned to Spokane and began working for the architectural firm of Carroll Martell, Arch.¹³ While in Martell's employ, Brooks received his architectural license in Washington by reciprocity in November of 1948.¹⁴ With his various work and travel experiences Brooks received a Master of Architecture degree from the University of Illinois in 1949.¹⁵

When Brooks returned to Spokane, he was well-educated, well-trained, and well-traveled. At the young age of 34, he was ready to open his own practice. Brooks established his own architectural practice in Spokane in 1951 with an emphasis in high architectural design and urban planning. He advertised his services to include programming, site design, site analysis, energy conservation and interior design. A later brochure for the office noted that projects by the

¹⁰ Washington State Architectural License, Department of Licensing, Olympia.

¹¹ "Our Mr. Brooks" *Spokane Magazine*, April 1979, pg 51.

¹² "Our Mr. Brooks" *Spokane Magazine*, April 1979, pg 50.

¹³ Washington State Architectural License, Department of Licensing, Olympia.

¹⁴ Ibid.

¹⁵ Telephone conversation with Registrars Office, 3-20-04, University of Illinois.

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firm could be found in Washington, New Mexico, South Dakota, Alaska and as far away as the Fiji Islands. His clients included families, corporations, education institutions, hospitals, the US government, and the foreign governments of Australia and the Republic of China.

Brooks was also anxious to push the architectural envelope in the conservative Spokane community. Quickly, he became involved in a variety of community activities in Spokane. He lectured about a variety of topics to hundreds of different community organizations. One of his first lectures was to the Spokane Construction Council in 1949 where he spoke about "Modern European Architecture". The same year he gave a lecture to the Spokane Real Estate Board on "Modern Housing in Sweden."¹⁶ Over his lifetime, Brooks presented over 140 professional papers to university students and civic groups, and lectured at professional conferences on the subjects of urban design, modern architecture, transportation and long-range planning.

His other civic activities included: President of the Spokane Municipal League, member of the Spokane Plann Commission, President of the Spokane Chapter of the AIA, member of the Washington State Arts Commission (1961-68), member and first chairman of the National Urban Design Committee (1960-65), Chairman of the Jury of Fellows for the AIA (1971), member of Governor Evans' Executive Committee "Design for Washington" (1965), and member of the Spokane Park Board.¹⁷ Brooks' tireless efforts to make Spokane a better place to live and work were recognized in 1964 when the Spokane Rotary Club awarded him its first annual "Distinguished Citizen Award" in recognition for his outstanding contribution and individual effort toward beautifying the City of Spokane.

On August 5, 1950, Brooks married Edna Maude Herrington, a long time Spokane resident. The two met while skiing at Mt. Spokane. Together they had three children Bill, Barbara, and Ann. They also acted as guardian for a niece, Joy Phillips, who joined the family in 1970. In addition to raising the Brooks children, Edna played an important role entertaining clients in the Brooks house, which was a showcase of Ken's work.

One of Brooks' more interesting personal projects was to design and develop a line of low-cost plywood furniture. He worked on the project from 1949 to 1953 and consulted with Charles and Ray Eames, and the Herman Miller Company on how to market his product. Brooks secured a patent and found a local furniture manufacturer to take on his project. The Weston Company used Brooks' design to produce "Westies: America's Versatile Storage Cabinet." The cabinet could be converted into just about any piece of furniture, from a bookcase to a breakfast table,

¹⁶ List of Address & Lectures given by Kenneth Brooks, WSU Special Collections.

¹⁷ "Ken Brooks looks forward for Spokane" Spokesman Review. Sep 12, 1985.

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KENNETH & EDNA BROOKS HOUSE
SPOKANE COUNTY, WASHINGTON

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by stacking the basic box form in a variety of combinations and then adding a few accessories such as shelves, sliding panels or legs. The plywood units came disassembled and could be assembled by the purchaser in about 15 minutes.¹⁸

In addition to his professional and entrepreneurial projects, Brooks also found the time to volunteer for various downtown development efforts. In 1949 Brooks assisted in the development of the first post-war urban design endeavor in the city, an exhibit called the "Future Spokane Show". The show, a three day event held in the Civic Auditorium, was a multi-section exhibit that claimed that "*Beautiful cities just don't grow, they are planned, and Spokane has no master plan.*"¹⁹ The show's organizational committee wanted to get local citizens thinking about a long-range master plan for the city. Visitors were asked to vote on the most urgent needs of the city in the areas of recreation, education, public buildings, and traffic and transportation.

Brooks continued to stump for the reclamation of Spokane's downtown through the 1950s, long before downtown revitalization was popular. He pushed his urban planning agenda heavily when he became chairman of the City-County Planning Committee in Spokane in 1951. In one of his more bold moves, Brooks also prepared a pro-bono exploratory plan for the improvement of downtown entitled "Spokane – A Place in the Sun" in 1959. But it wasn't until the World's Fair was held in Spokane in 1974 (Expo '74) that the downtown was actually transformed with Brooks' help. In fact, Brooks designed several structures at the fair and was one of the primary planners of the event.

By the 1970s, Brooks was in partnership with Joseph Hensley and Fred Creager and the office had grown to 11 employees. Fred L. Creager was a fellow architectural graduate of the University of Illinois and Joe Hensley was a University of Idaho graduate. Over the years, Brooks, Hensley, Creager received high architectural acclaim at the local, regional, national and even international levels. Over a 30-year period the firm designed twelve award-winning projects. Brooks' two most distinguished projects are the 1959 Washington Water Power Company in Spokane, and his 1978 Art-Drama-Music Complex at Columbia Basin Community College in Pasco. Both of these buildings received National American Institute of Architects Honor Awards (the highest architectural design award in the country).

The Washington Water Power Company Central Service Facility in Spokane was a joint effort by Brooks, fellow Spokane architect Bruce Walker, and California landscape architect Lawrence Halprin. Brooks received the high profile corporate headquarters commission after providing

¹⁸ "Westies: America's Versatile Storage Cabinet" brochure. No date. Pat #189992 (1960)

¹⁹ "Show Stresses Need of Plans" Spokesman Review March 4, 1949. pg 6.

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Washington Water Power with a design for a facilities master plan in 1954. Their 1959 commission consisted of a five-story, curtain wall office building, a 300-seat auditorium and cafeteria, and several service buildings and shops, all set among a 28-acre park. The \$7.5 million dollar project brought Brooks many commissions and acclaim and established him as one of the top architects in the Inland Northwest. The building was also the first major structure built in the modern design in the city and inspired a modern design movement in Spokane. The Washington Water Power project was featured in many publications across the globe including Architectural Forum, the Encyclopedia De L'Urbanisme published in France in 1960 and the Architecture Und Wohnform, a magazine published in Stuttgart, Germany.²⁰

Brooks' other national AIA honor award winning project, the Art-Drama-Music Complex at Columbia Basin Community College in Pasco, Washington, is less known, but of equal importance in relationship to his body of work. The building, constructed nearly 20 years after the Washington Water Power Facility, demonstrates the evolution of Brooks' designs and his fascination with the box or cube form. The building appears as a large, nearly windowless cube at the southwest end of the college campus. The three-level plan is square, cut like a jigsaw puzzle and pulled apart to form "streets" and small courts. Spaces are narrow and contained and were compared to "*Egyptian streets-spanned by open-air bridges connecting the topmost levels*".

In 1965, Brooks designed the Intermountain Gas Company Headquarters in Boise, Idaho. While not quite a National Honor Award winner, the project did receive a National Award of Merit in 1966 from AIA. The awards jury commented that the Intermountain Gas Company project reflected the firm's dedication to excellence in design. They noted that "*Care, imagination and skill have made what might have been a prosaic utilitarian structure into a fine architectural achievement. Each component is a straightforward statement, but each is related to the others. The resulting well-organized complex has honest elegance, a quality that is characteristic of the buildings' interiors as well as the entire group. Color is used with effective restraint.*"²¹

With the respect and admiration of his fellow colleagues, Brooks became a Fellow of the American Institute of Architects in May 18, 1967. Brooks, Hensley, Creager buildings can be found in professional journals and books on contemporary architecture in the United States and Europe.

²⁰ Brooks, Hensley, Creager Architects Resume, No Date.

²¹ Brooks-Hensley-Creager Architects firm profile, No Date.

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Brooks retired from his practice in 1991. He noted in a later interview that *"I have some goals to leave some footprints in the sands of time. A footprint being, how a building shapes the site upon which it is built."*

Kenneth W. Brooks passed away on August 8, 1996.

HISTORICAL CONTEXT

During the 1950s, Spokane County emerged from World War II with a decidedly newer look, thanks largely to the War Department. Between 1940 and 1950 the population of the county grew 35% to 221,561 people.²² The many national defense projects created during the war years fueled the population growth. Among these projects was the Spokane Army Air Depot (Galena), which in 1950 was renamed Fairchild Air Force Base. Sunset Airfield was transferred by the County to the Army and it became Geiger Field where the Army trained bomber pilots. After the war it was turned back over to the County and eventually became the Spokane International Airport. Fort George Wright, built in 1895, became the airbase headquarters for the Pacific Northwest. The Naval Supply Depot (Velcox), located in the Spokane Valley due to its railroad access. Was built to supply operations in the South Pacific. It eventually became the Spokane Industrial Park. The grounds of Baxter Army Hospital, built to care for the war wounded, became the Veterans Hospital. The Defense Plant Corporation placed an aluminum rolling mill in the Spokane Valley and an aluminum reduction plant north of the city. Operated by Alcoa, the plant later became Kaiser Aluminum. Part of the reasoning behind the location of the facilities, beyond the fact that Spokane was inland from the coast and away from potential attack by submarines, was the vast amount of available electrical power provided by the Grand Coulee Dam.

Further driving the economy and population boom was the firm establishment of Spokane as the industrial and commercial center of the ever-expanding Inland Empire. Since the beginning of the 20th Century, the region embraced some of the wealthiest and most productive agricultural, lumbering and mining areas in the nation. One of the principle manufacturing operations was the Kaiser Aluminum & Chemical Co., which had the largest aluminum rolling mill west of the Mississippi and was the second largest aluminum reduction mill in the United States during the 1950s. The payroll for the company in 1953 was over \$62 million.²³

²² US Census

²³ Polk Directory, 1956

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The strong economy and the return of GIs, some of whom moved to Spokane after having been stationed there, contributed to a local housing boom. By 1955 over 1,000 building permits were issued valued at \$16 million.²⁴ The estimated number of dwelling units in Spokane by 1956 had grown to 57,333.²⁵ Eighty-three percent of those were owner occupied. Capitalizing on the large demand for architectural designs during this time were a plethora of newly arrived young and eager architects, who brought with them the latest architectural fashions and modes of thinking.

The group included architects such as Royal McClure, Thomas Adkison, Donald Murray, Warren Heylman, John Culler, Carroll Martell, Kenneth Norrie, Bruce Walker, John McGough, William Trogden, Mortitz Kundig, and Kenneth W. Brooks.

It was McClure & Adkison who formed a partnership in the late 1940s that introduced the pure simple lines of Mies van der Rohe to the citizens of Spokane. Their 1949 Studio Apartments at 6th & Madison (now altered), is recognized as one of the earliest expressions of modern architecture in Spokane.²⁶ They followed the design up with the stark geometric and inward looking Stephan Dental Clinic (W 731 Indiana) in 1950 and then a simple but elegant home for Gordon & Jane Cornelius (3717 E. 17th Avenue) the next year. These flat-roofed, geometric-shaped structures broke the mold of the popular architectural fashion in the city. Brooks, having arrived in Spokane in 1948, was well aware of these projects. In fact, he and his new bride Edna, lived in the Studio Apartments while their own home was being built.

Brooks was also aware of the avant guard Dr. Frederick Fischer House (1618 Pine Crest) on Spokane's far eastern boundaries, designed by noted California architect Richard Neutra in 1951. While the home received local press coverage at the time of its construction, it is little known today. Keen to the local architectural scene, Brooks knew of the home and the work of Neutra. In fact, it was Brooks who invited Richard Neutra to visit Spokane to give a lecture to the local architectural community. Another modern design of early note is the Joel Ferris II House (E. 431 16th Avenue) by Walker & McGough completed in 1954.²⁷

It was in the early 1950s that Brooks began designing his own family home. Newly married, with a few key architectural commissions under his belt, Brooks purchased a small lot on the prestigious Sumner Avenue on Spokane's South Hill. He conceived his home as a living experiment for some of his ideas (many of which would later be incorporated into his designs).

²⁴ Ibid

²⁵ U.S. Census

²⁶ "A Selection of Contemporary Architecture in Spokane, Washington" Spokane Chapter AIA 1967.

²⁷ Ibid.

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Among the more unusual ideas was to install a sod roof, consisting of corrugated aluminum covered with topsoil and peat moss and then planted with grass. The idea was eliminated in the plans as a change order during construction due to its high cost.²⁸ Brooks' status as one up-and-coming architect's in the city of Spokane led many local businesses to seek him out. Several offered him a discount if he would use their products in his own house. For instance, the Royal Floor Covering Company offered to furnish Brooks *Aetna Terrazzo Vinyl* flooring for \$1.00 if he would use this new product in his home.²⁹ Brooks eventually declined the offer, choosing instead a cork floor for most of the home.

Brooks solved the problem of designing a home for a family on a small lot, surrounded by neighbors' garages by creating a house which "looks in". The open courtyard plan provided the family with a private outdoor living room, which serves as a sun pocket that stores up the heat of the day and keeps out cool breezes in the evening. The innovative design brought Brooks much acclaim including a local AIA chapter Award of Merit in 1960 and several articles in national magazines. In 1962, Better Homes & Gardens called the idea of a courtyard a flashback from the "romantic past" and praised Brooks for his glamorous design. Two years later they featured the home again, still extolling the virtues of the open courtyard plan eight years after the home was built. House Beautiful picked up on Brooks' incorporation of an outdoor children's play area in their article on "*You can Build with the Future in Mind... or Plan for Now and Change it Later.*" They also loved the idea of built-in furniture for the children's room in an article a few months later.³⁰

Brooks would use the concept of an open courtyard on several of his projects throughout the years including his design for the Dr. Hampton Irwin House (1980), and the Pacific Gas Transmission Building (1961) (see building project list). Several school designs also took advantage of the idea of a courtyard (some open air, some enclosed). They included the East Valley High School, Mary Walker High School, and the Wilbur School.

Today, Brooks' children recall that they were aware the house was different from the rest in the neighborhood, but they have fond memories of sleeping in the open courtyard and enjoying its family-friendly design. It's understated, unassuming façade, opens to an elegant interior revealing a hidden treasurer of modern design. The high style building is one of Spokane's early works in the modern vein and is an important example of the work of Kenneth W. Brooks and is therefore eligible for the National Register of Historic Places.

²⁸ House Specifications, Letters and Papers 1955. Private collection of owner.

²⁹ House Specifications, Letters and Papers 1955. Private collection of owner.

³⁰ "*You can Build with the Future in Mind or Plan for Now and Change it Later.*" *House Beautiful*, August 1962, pg 79.

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pg S1 & 4S.

Gallagher, Neil "Practice Profile: Profits of the Professional Life" *AIA Journal*, February 1969, pg 55-62.

Rahmani, Ayad "Between Imagination and Reason: The Story of Kenneth Brooks, A Spokane Architect"
Unpublished presentation to Annual Conference of Marion Dean Ross Chapter, Society of
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Rahmani, Ayad "Brooks is Back" *The Inland Way*. No Date.

Sanborn Map 1910 base map with 1953 update.

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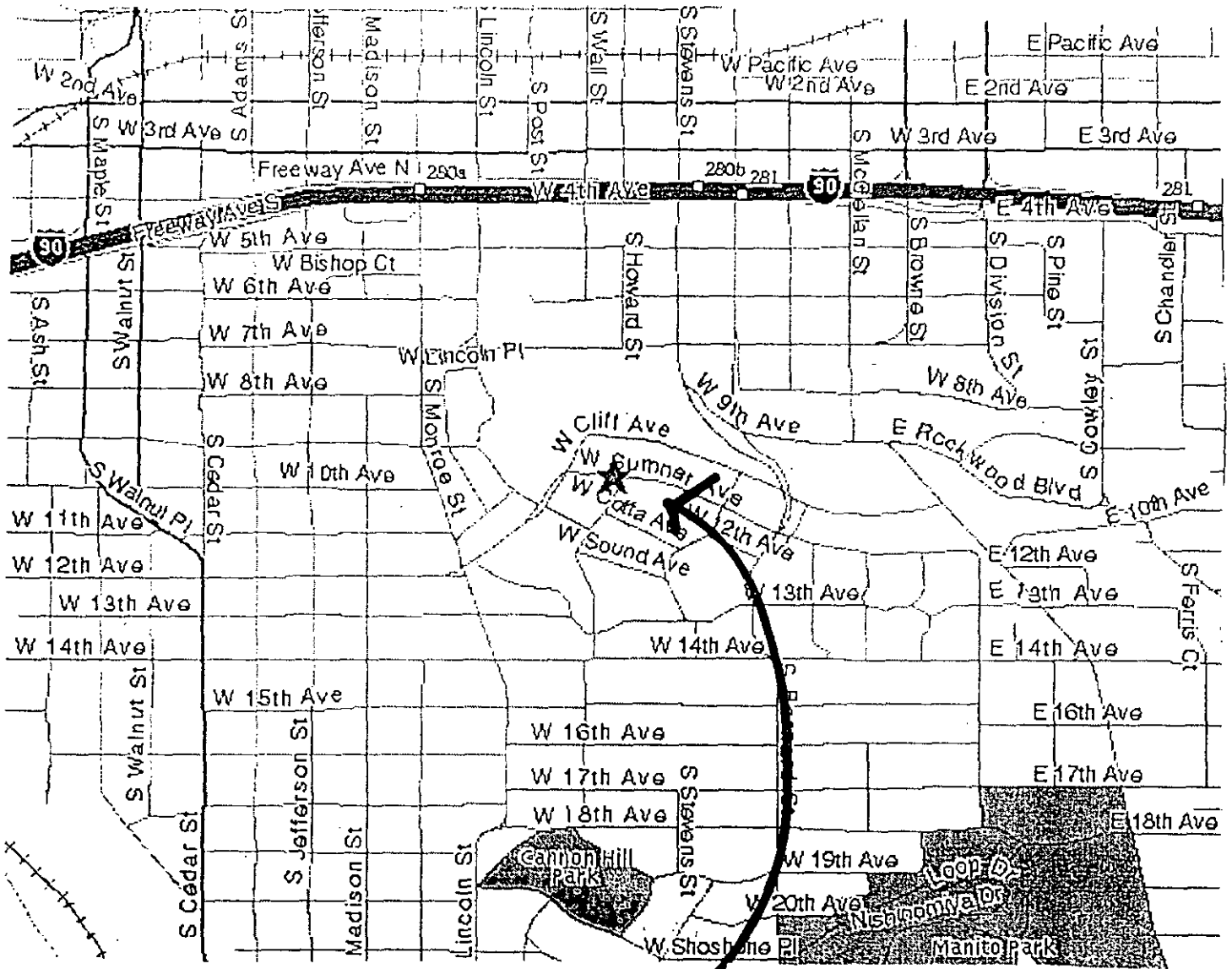
"You can build with the Future in Mind.. or Plan for Now and Change it Later" *House Beautiful*, August
1962, pg 79.

VERBAL BOUNDARY DESCRIPTION (Describe the boundaries of the property on a continuation sheet.)

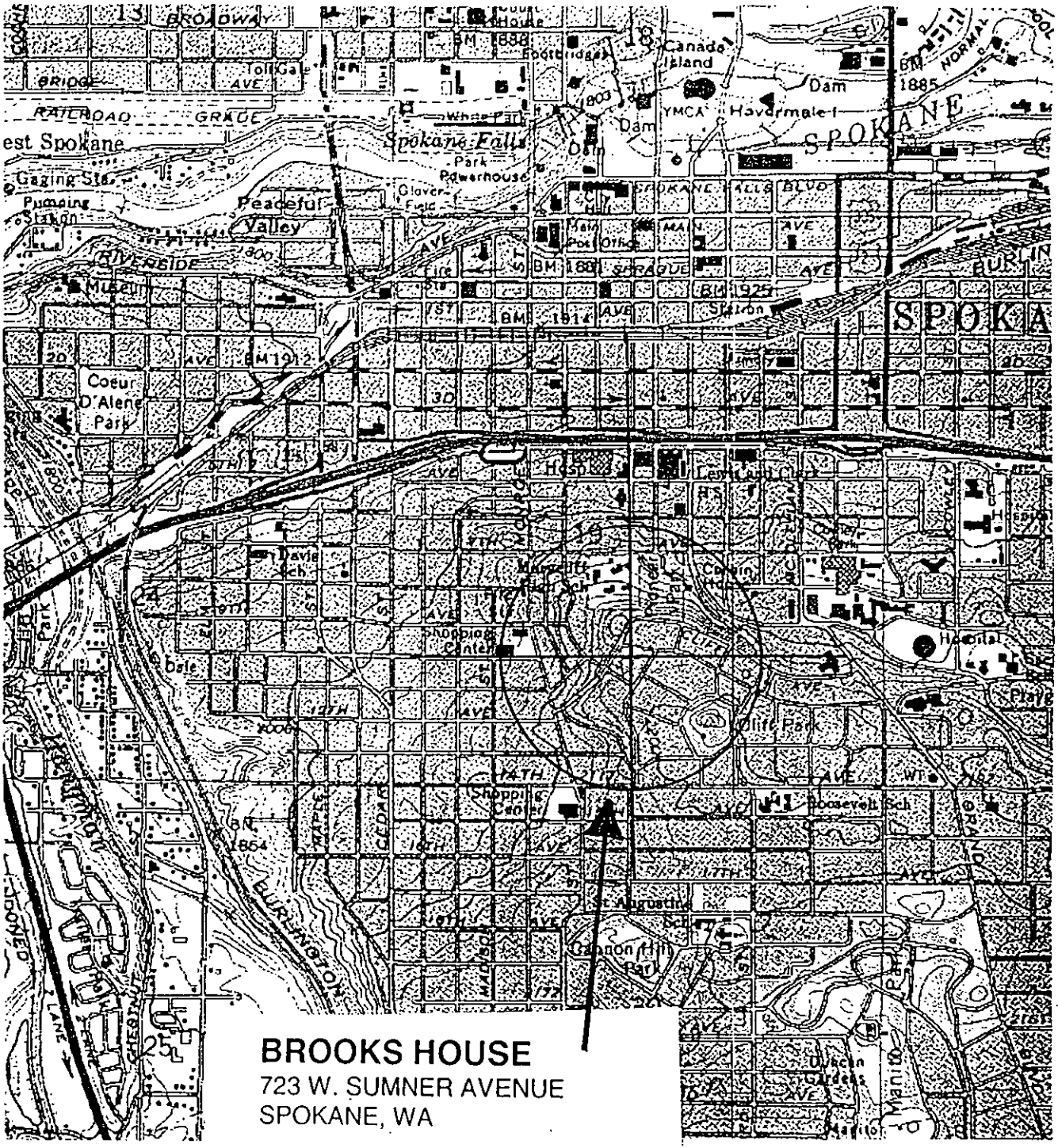
The nominated property is located in Section 19, Township 25N, Range 43E of the Willamette Meridian in Spokane, Washington, and is legally described as Lot 2, Block 9 of the Cliff Park Residential Williams Addition. It is otherwise identified as Tax Lot 35193.4502 at the said location.

BOUNDARY JUSTIFICATION (Explain why the boundaries were selected on a continuation sheet.)

The nominated property includes all of the resources associated with the Kenneth and Edna Brooks House.



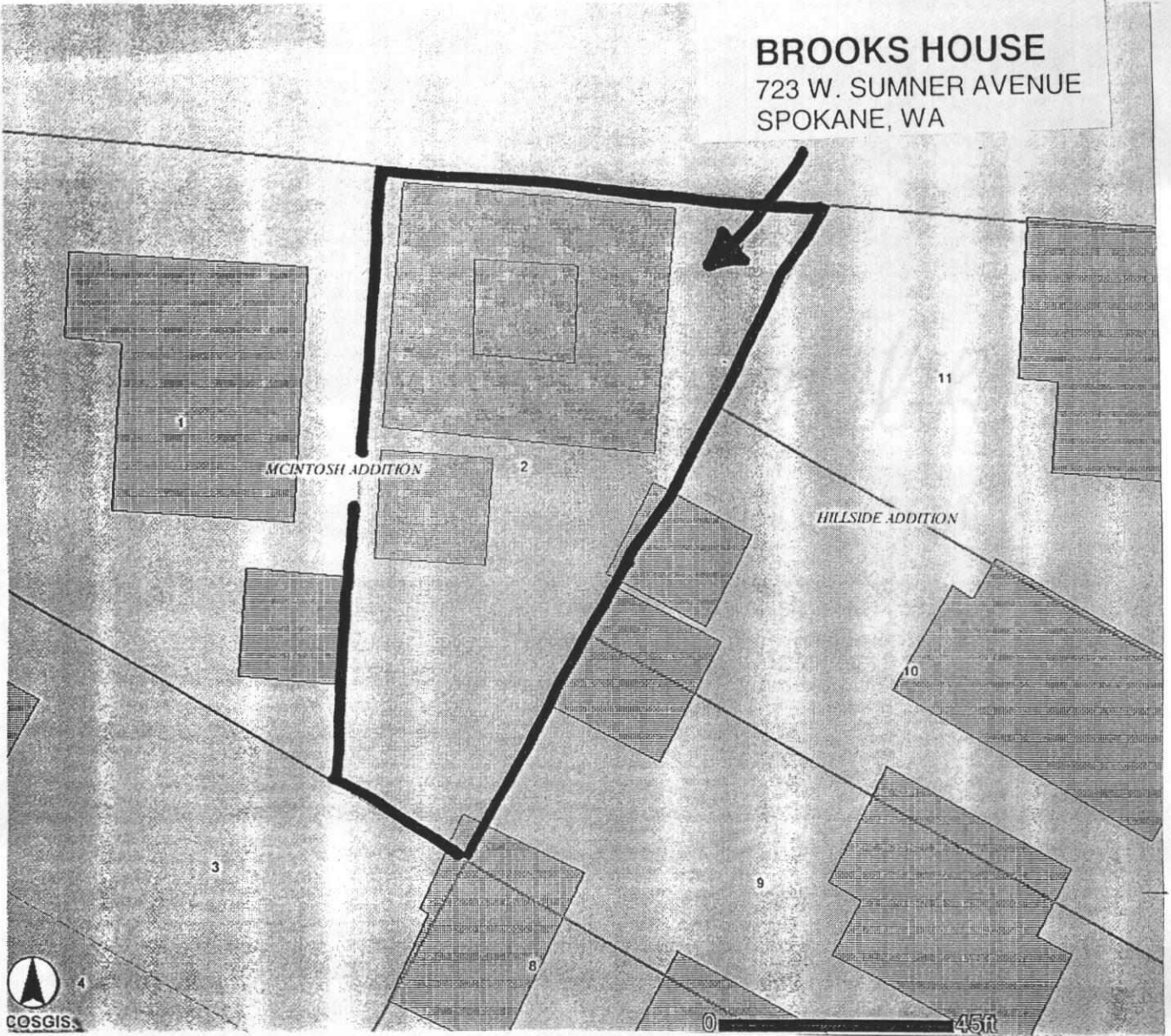
BROOKS HOUSE
723 W. SUMNER AVENUE
SPOKANE, WA



BROOKS HOUSE
723 W. SUMNER AVENUE
SPOKANE, WA

SPOKANE NW QUAD
UTM: 11 468390 5276886

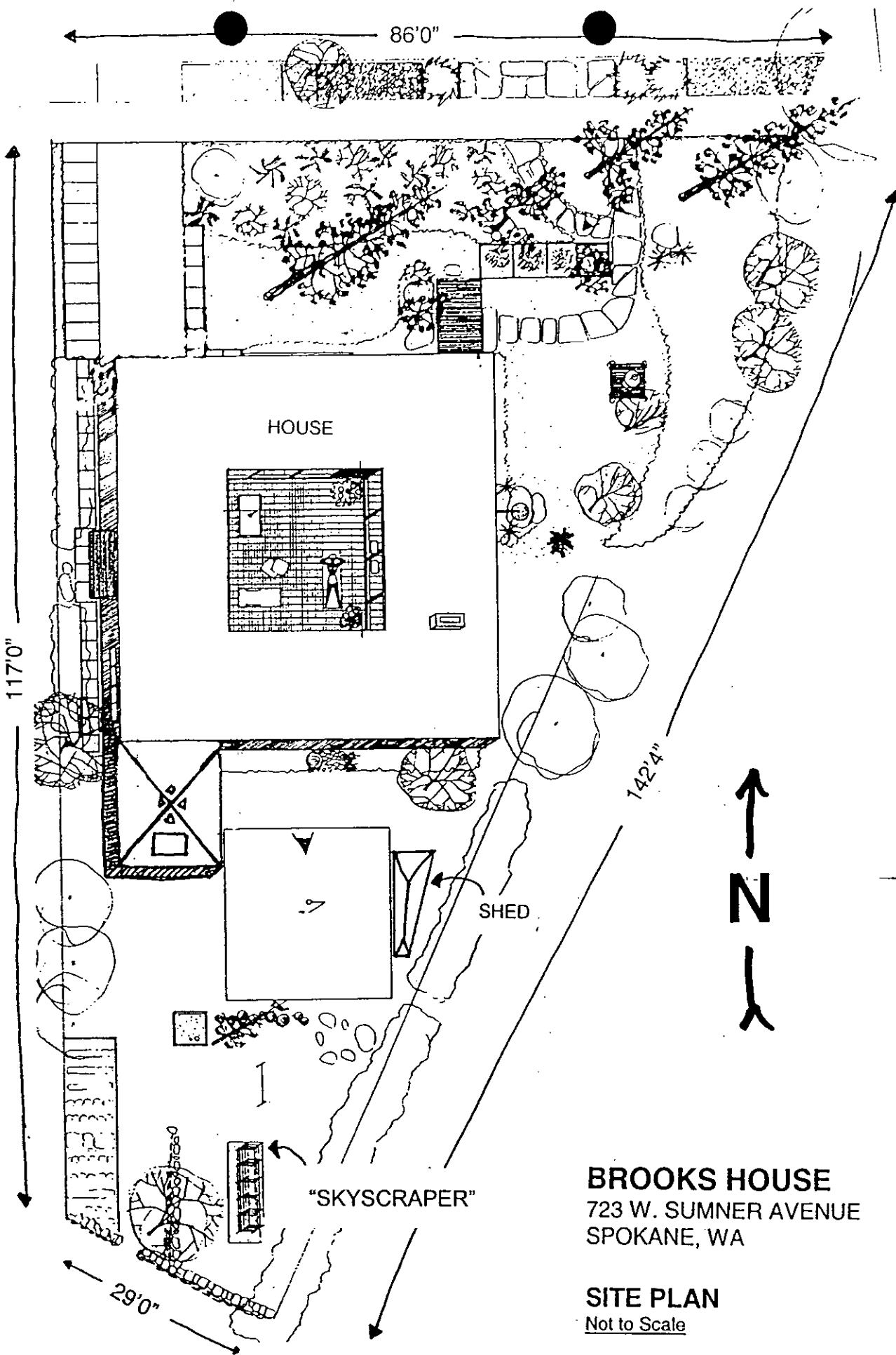
BROOKS HOUSE
723 W. SUMNER AVENUE
SPOKANE, WA



BROOKS HOUSE
723 W. SUMNER AVENUE
SPOKANE, WA

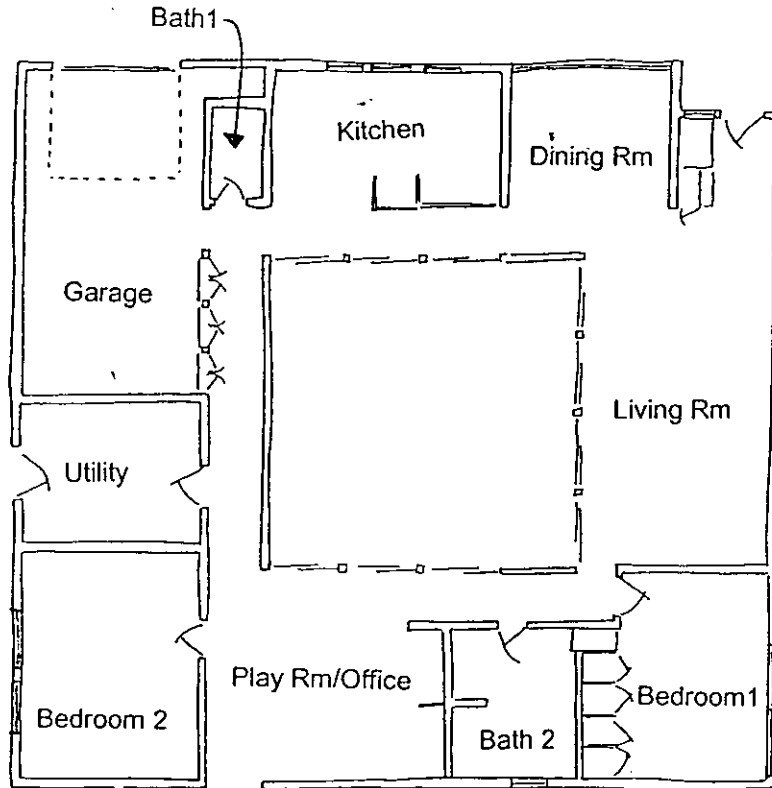
CLIFF PK RES WILLIAMS
BLOCK: 9 LOT: 2

SUMNER



BROOKS HOUSE
723 W. SUMNER AVENUE
SPOKANE, WA

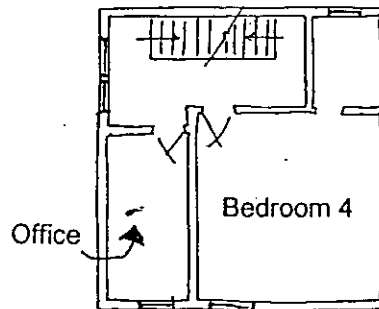
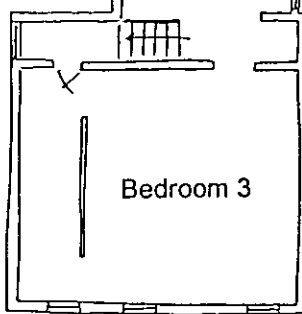
SITE PLAN
Not to Scale



BROOKS HOUSE

723 W. Sumner
Spokane, WA

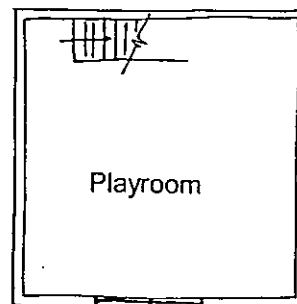
1st Floor Plan
Not to Scale



BROOKS HOUSE

723 W. Sumner
Spokane, WA

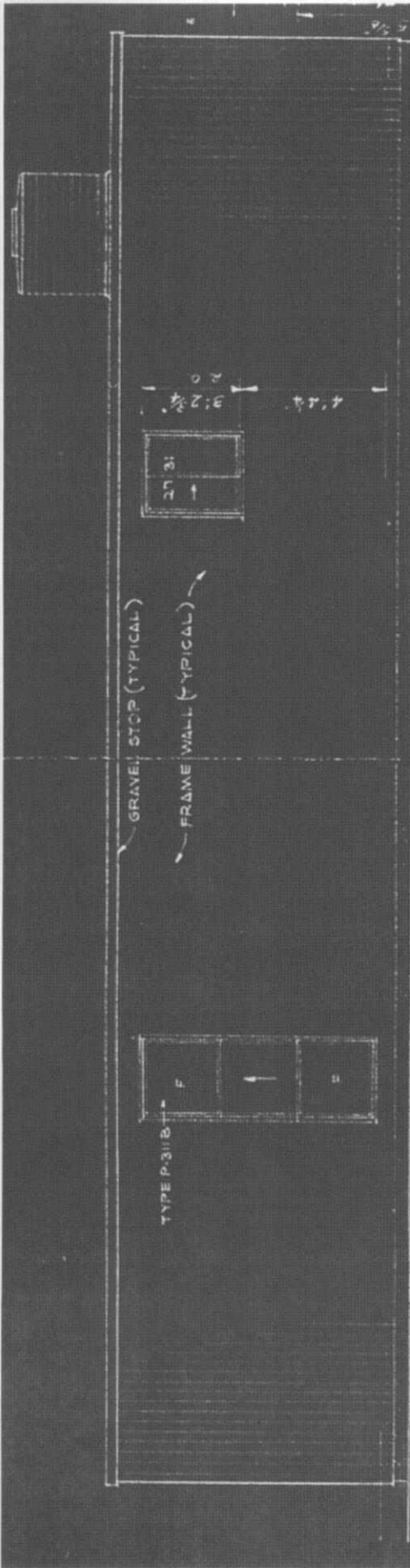
2nd Floor Plan
Not to Scale



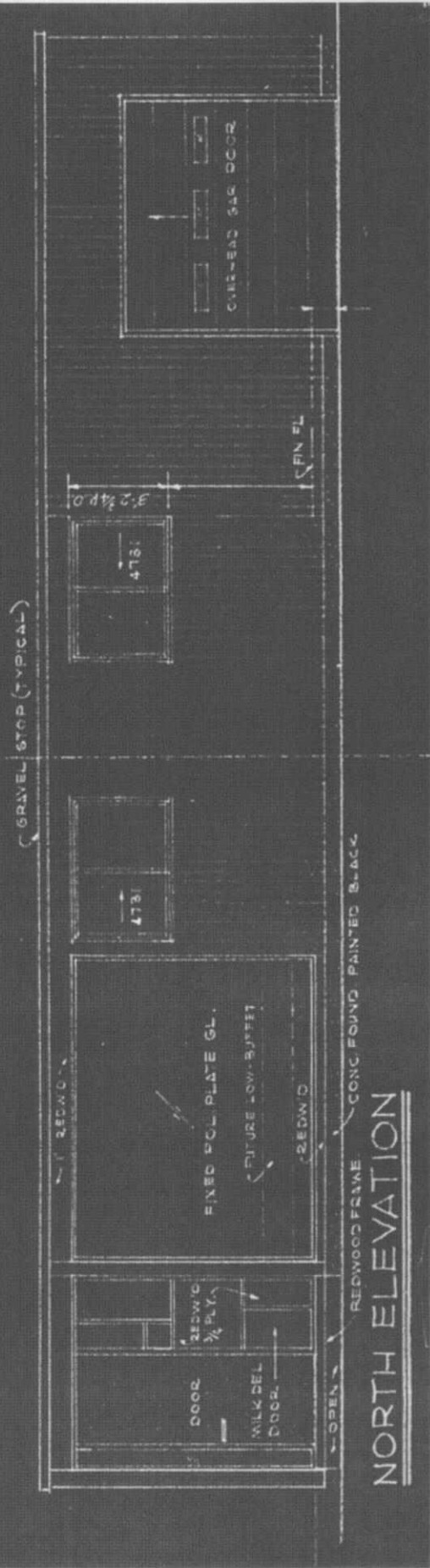
BROOKS HOUSE

723 W. Sumner
Spokane, WA

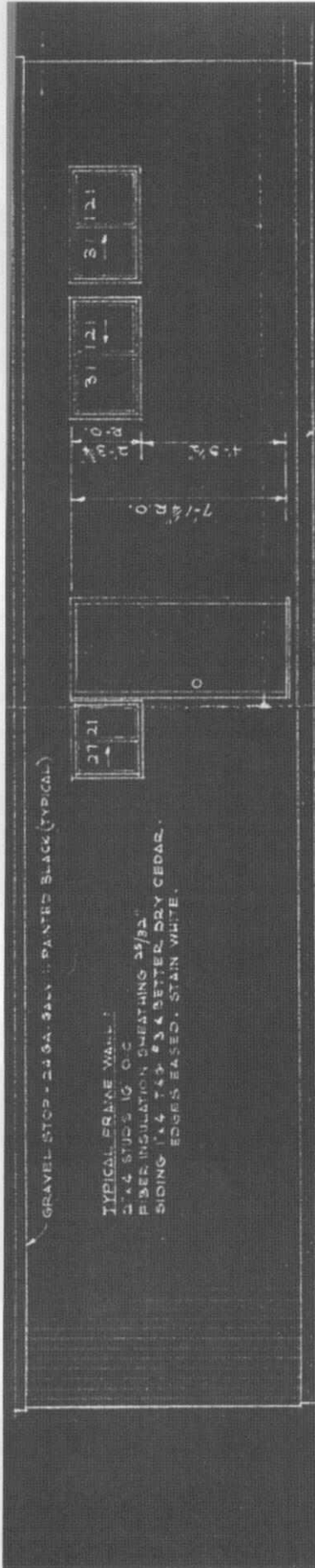
3rd Floor Plan
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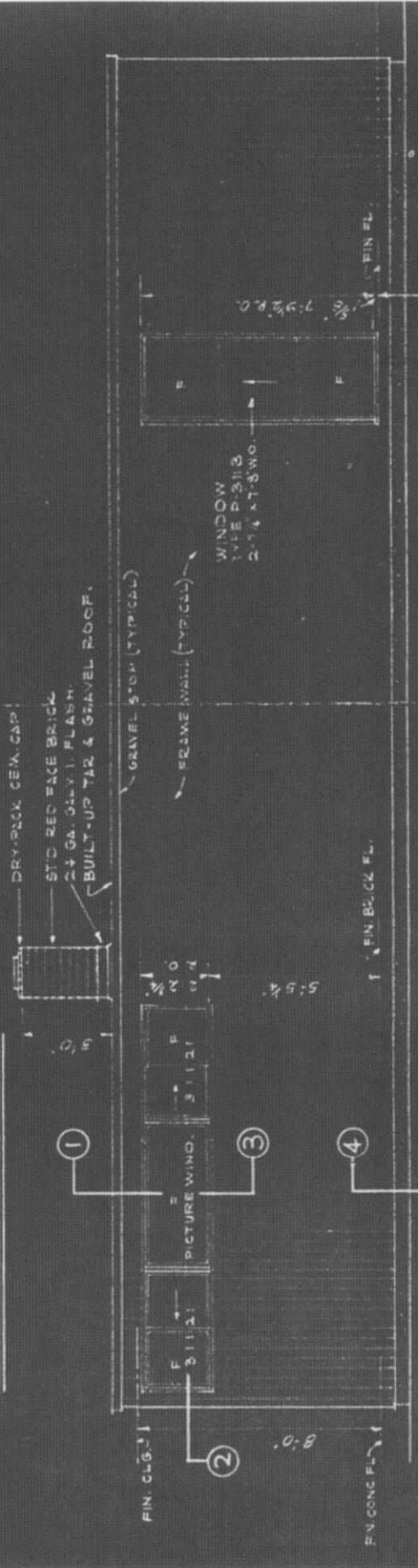
SOUTH ELEVATION



NORTH ELEVATION



WEST ELEVATION



EAST ELEVATION

GRAVEL STOP - 20 GA. GALV. PAINTED BLACK (TYPICAL)

TYPICAL FRAME WALL:
 2" x 4" STUDS @ 16" O.C.
 PIPER INSULATION WEATHING 35/32"
 SIDING 1/4" T&G 3/4" & BETTER DRY CEDAR.
 EDGES BASED, STAIN WHITE.

DRY-PACK CEM. CAP
 STD RED FACE BRICK
 2" GA. GALV. I. FLASH
 BUILT-UP TAR & GRAVEL ROOF.

GRAVEL STOP (TYPICAL)
 FRAME WALL (TYPICAL)

WINDOW
 TYPE P-313
 2'-11/4" x 7'-8" SWO.

FIN. CLG. FL.
 FIN. CONC. FL.

FIN. BRICK FL.

- ①
- ②
- ③
- ④

A RESIDENCE

For Mr. & Mrs. Kenneth W. Brooks

THE PROBLEM—

Provide a home for a family of five on a small viewless lot surrounded by neighbors' garages.
Provide maximum outdoor living time in a region of short summers and high altitude—where it is cool as soon as the sun goes down.
Provide well for two favorite pastimes . . . invigorating play by the children, and "guests for dinner" by the grown-ups.

THE SOLUTION—

A house with a hole in the middle—which "looks in."
The hole—a court yard—provides the family with a private outdoor living room. It is a sun pocket which stores up the heat of the day and keeps out the too-cool breezes in the evening.

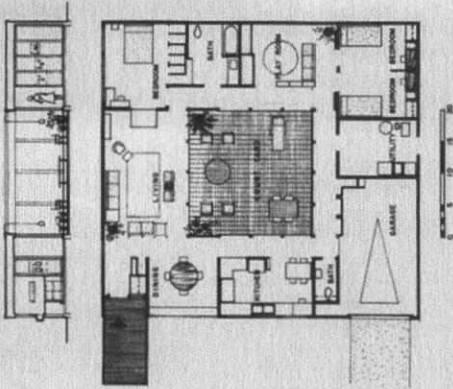


DESIGN AWARD
OF MERIT
American Institute of Architects
Spokane Chapter, 1962

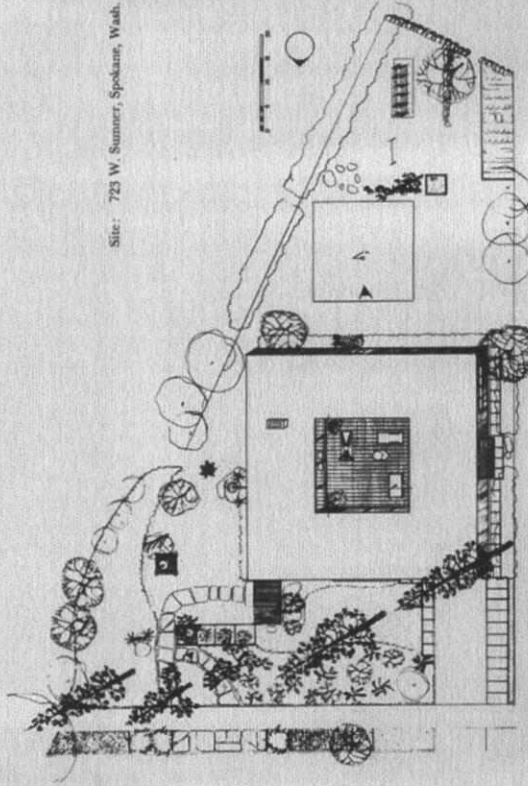
The Office of

KENNETH W. BROOKS, A.I.A., ARCHITECT, SPOKANE

Floor Plan



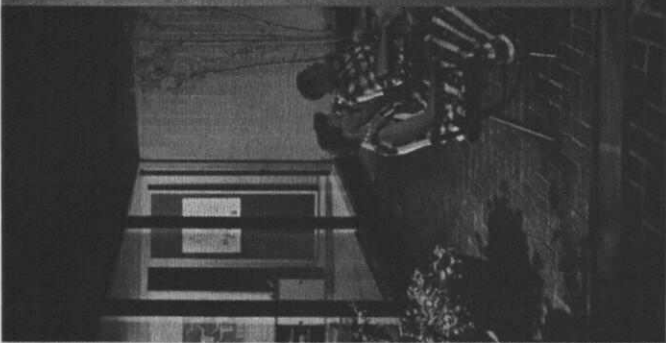
Site: 723 W. Sumner, Spokane, Wash.



Brooks House Promotional Brochure, No Date, (page 1 of 2)
From the Office of Kenneth W. Brooks, AIA, Architect, Spokane



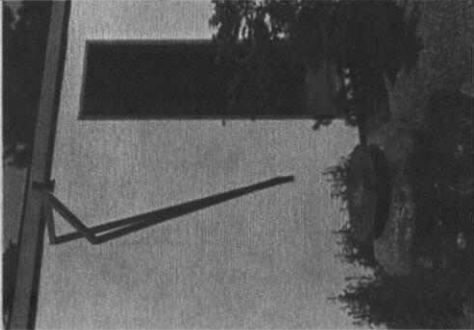
The Court Yard, for summer time social dining, family suppers, bonfire parties, and sun-baking - all with privacy.



The backyard, a play pad "bleacher stump," a "rock house" and a "skyscraper."



Entry Garden, lights between two fibreglass screens make a deck light.



Gargoyle roof drain supplies the bird bath in entry garden.



Focal point, the central sky

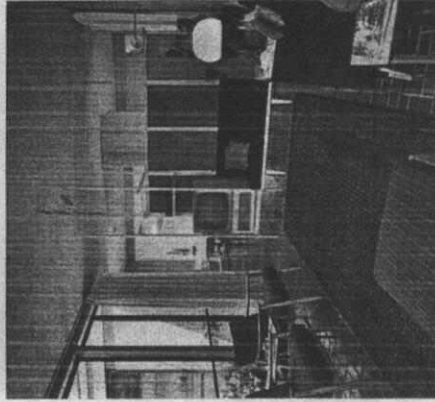


Dining Room

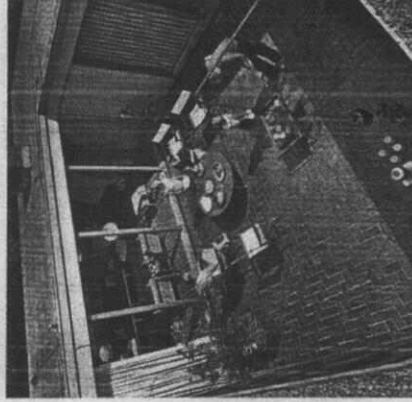
Brooks House Promotional Brochure, No Date, (page 2 of 2)

From the Office of Kenneth W. Brooks, AIA, Architect, Spokane

Its own courtyard Continued



The living area is defined by the rug—traffic is directed into the "hallway" by the placement of the two chairs at left. Privacy is complete, yet the glass wall lets in plenty of light. The divider-TV stand separates the living room from the entry. It was made of wood and bright burriap. Brick floor was used in the entry and dining room also.



The courtyard serves every room—note how the pattern in the brick makes indoors and outdoors flow together. Here, the Brooks family can cook, eat, and completely relax in outdoor comfort. And, it's a wonderful play area for toddlers, too. Inconspicuous floor drains, placed in the corners and hidden by potted plants, let water run off.

BETTER HOMES & GARDENS, APR. 1964

42



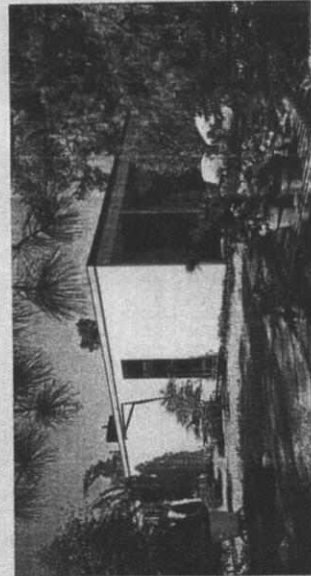
From the playroom, you see the pleasant and hard-working relationship of the inner sides of the house. Kitchen (left) and living room both have a view that makes it easy to keep tabs on children at play—either in the court or in the playroom itself.

A COURTYARD ALL ITS OWN

A house around a courtyard sounds like something from the romantic past, but here's one that's completely practical for today. Architect Kenneth W. Brooks, A.I.A., designed this interesting plan for his own family. And they all heartily concur on the success and pleasure of the central court—it is

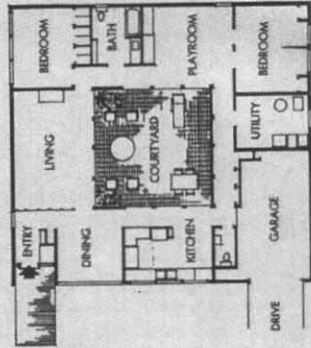
almost an outdoor family room. At night, it is especially glamorous; no need to draw draperies for privacy. In the winter, the courtyard catches all of the sun's rays and shuts out cold winds to make a wonderful play yard; and winds don't steal heat away from the glass either.

Continued on page 42



The simple exterior is softened by this home's wooded setting. The glass areas are broken by grillwork seen here at the entry and in the dining room window. The siding is grooved plywood panels. Interesting roof drains (left of tall window) spill rain water on the large rocks below.

40



Zoning is easy in this plan; even the court forms an extra sound buffer. The traffic way all around the court is an actual hall in some places; in others, it is defined only by the furniture.

BETTER HOMES & GARDENS, APR. 1964

"A Courtyard All Its Own"
Better Homes & Gardens, June 1964, pg 40-42

**IDEAS / PEACE AND QUIET
IN ACTION / AT HOME**

**An interior courtyard—the last word
in complete privacy**

A house around the courtyard sounds romantically Roman, but here's one that is completely practical for today.

Architect Kenneth W. Brooks designed this interesting home for his own family. And they all heartily concur on the success and pleasure of the central court—it is almost an outdoor family room. Just as important, it makes the rest of the 46x50-foot house better to live in, too.

On a flat, uninteresting lot, the Brooks family can cook, eat, or completely relax in outdoor comfort. Inconspicuous floor drains, carefully placed in the corners and hidden by potted plants, let water run off.

In the winter, the courtyard catches all of the sun's rays and shuts out the wind for a wonderful play yard. It's a great place for toddlers, too—they're safely fenced in, yet they have plenty of space.

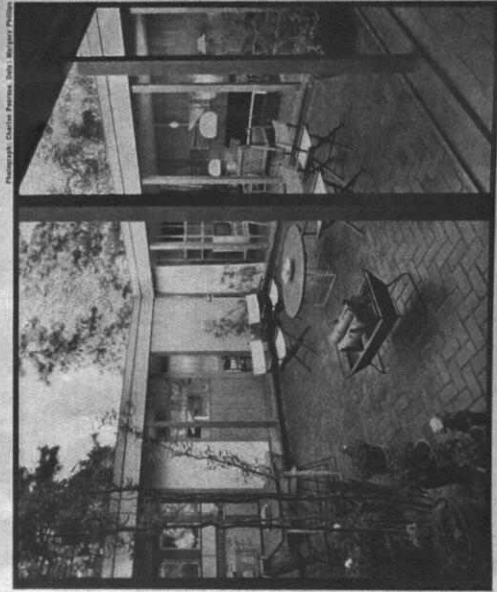
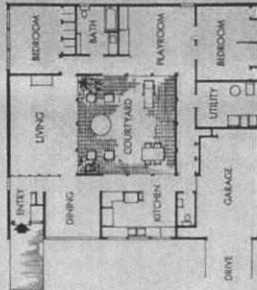
Zoning is easy in this house; even the court forms an additional noise-stopping buffer. The trafficway all around the court is an actual hall in some places; in others, it is defined only by furniture placement.

The photograph, taken from the playroom, shows the pleasant and useful relationship of the inner sides of the house. From the kitchen (left) or living room

(right), it's easy to keep tabs on the children at play, whether they're in the court or in the playroom.

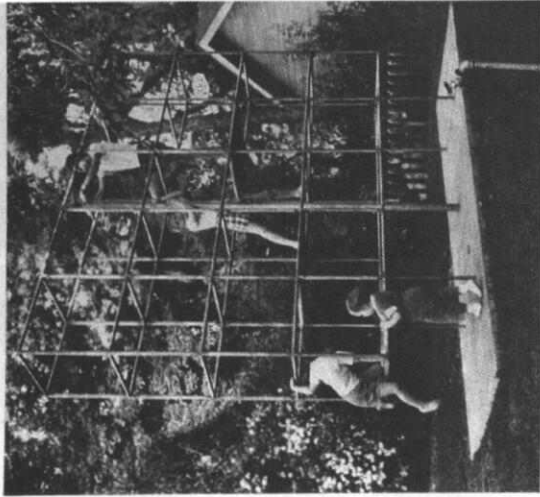
The bricked courtyard serves every room, and the repetition of the brick pattern—in the living room, dining room, and entry—makes indoors and outdoors flow together naturally.

Here, in their private court, the Brooks family can cook, eat, or completely relax in outdoor comfort. Inconspicuous floor drains, carefully placed in the corners and hidden by potted plants, let water run off.



Photograph: Charles Farnes, SDA, Newport Photos

**“You Can Build with the
Future in Mind... or Plan for
Now and Change it Later”**
House Beautiful
August 1962, pg 79



“Come on, it's easy”—if you don't go too high. Good climbing trees are rare. This engaging substitute has the value of challenge for all ages. Designed by Architect Kenneth W. Brooks for his family, as were the objects left and below.

Please turn the page for more on outdoor play



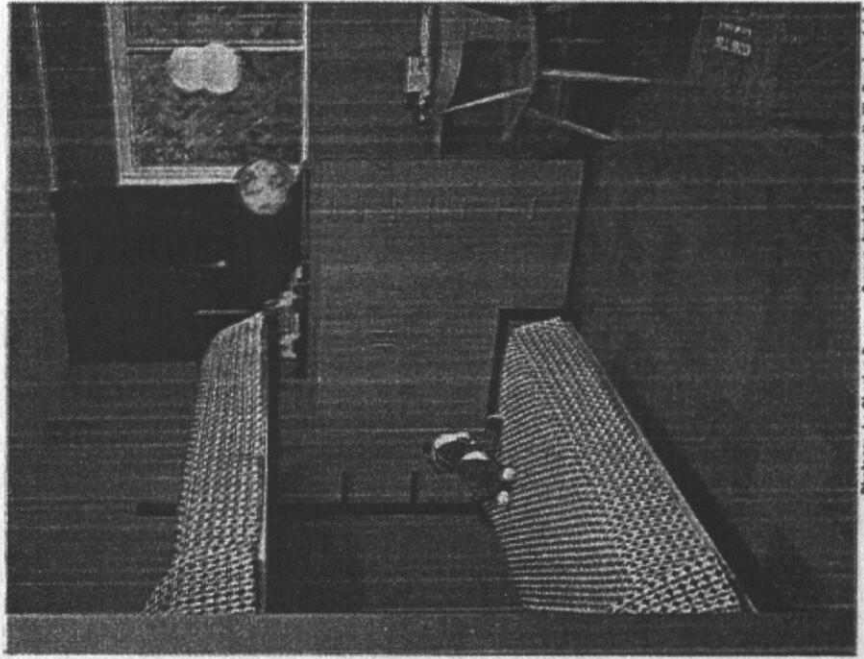
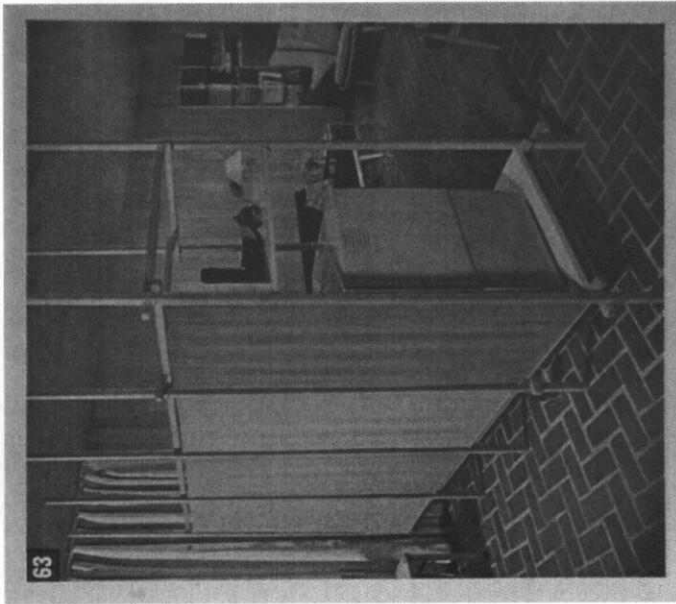
It's a mountain, a forest, a fort, and some things you've never heard of. Today it's a stadium for watching a football game going on in a court made for the purpose (part of it shows in the corner). Log sections are firmly set in ground.

**“An Interior Courtyard -
The Last Word in Complete
Privacy”**
Better Homes & Gardens
June 1962, pg 36

“100 Ideas Under \$100”

Better Homes & Gardens
July 1963, pg 43

“Divide any room in style with a simple cloth-and-wool frame - and do it for \$24.50. 1x1 oak posts for the frame, with bolts at the joints. Then cut cotton (or burlap) panels to fit the frame; these panels are 24” wide, 48inches high. Make shelves of 3/4 inch plywood; fasten them down to the crosspieces with screws.”



Photograph: Charles Pezrose, Owner-Architect; Kenneth W. Brooks, A.I.A.

“How to put More Good Living into any House”

House Beautiful
October 1962, pg 71

“Upper Right - Try built-ins for children's rooms.

They'll give you more storage in the same space - and dust won't hide under them either. You'll get fewer complaints about cleaning up too; boy-size cabinet takes shirts, socks - and those special toys and models. You can raise this built-in study table without fuss (it slides up easily on metal rails). These solid looking bunks stay put - the iron frames are bolted into the walls. Looking for the usual bulky stepladder? It's been replaced by the sturdy rungs on the bed frame. And there's another good living tip here: young rooms can be fragile - or drab. This tough cork tile is colorful, easy to clean. Walls (and built-ins) are practical cedar. For a junior-size guest room, double this idea - put bunk beds on either wall, with a folding dividers between.”



Kenneth William Brooks
Photo provided in Washington State Architectural
license application. Nov. 7, 1948, NCARB # 2563



Kenneth William Brooks
Photo at architectural office, c. 1975.

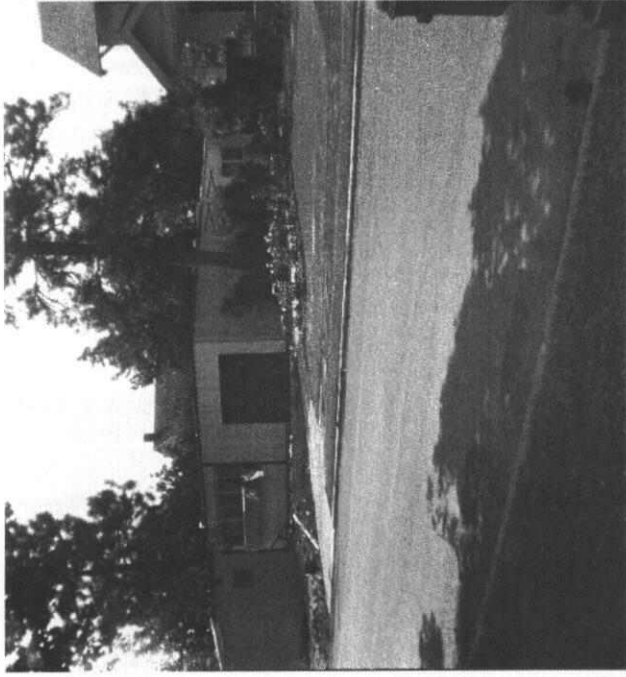
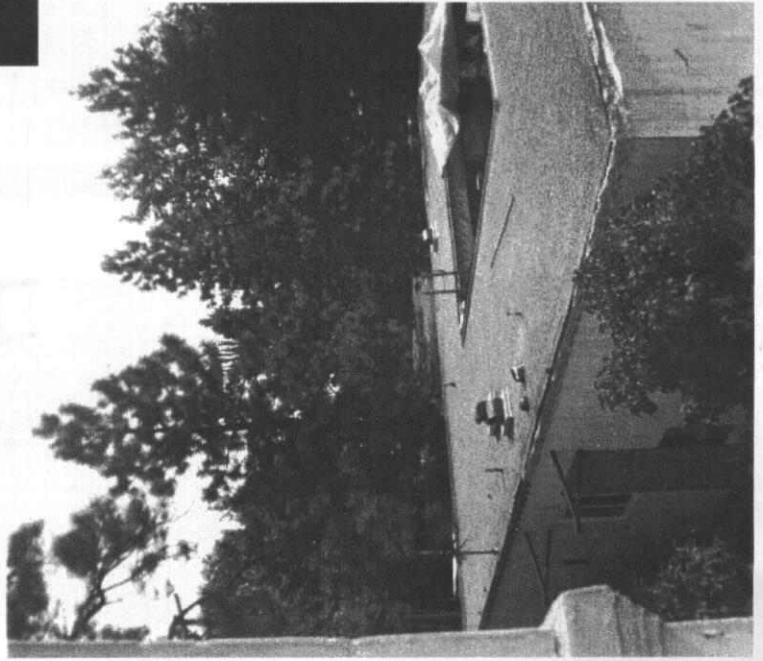


View of courtyard from kitchen looking southeast.

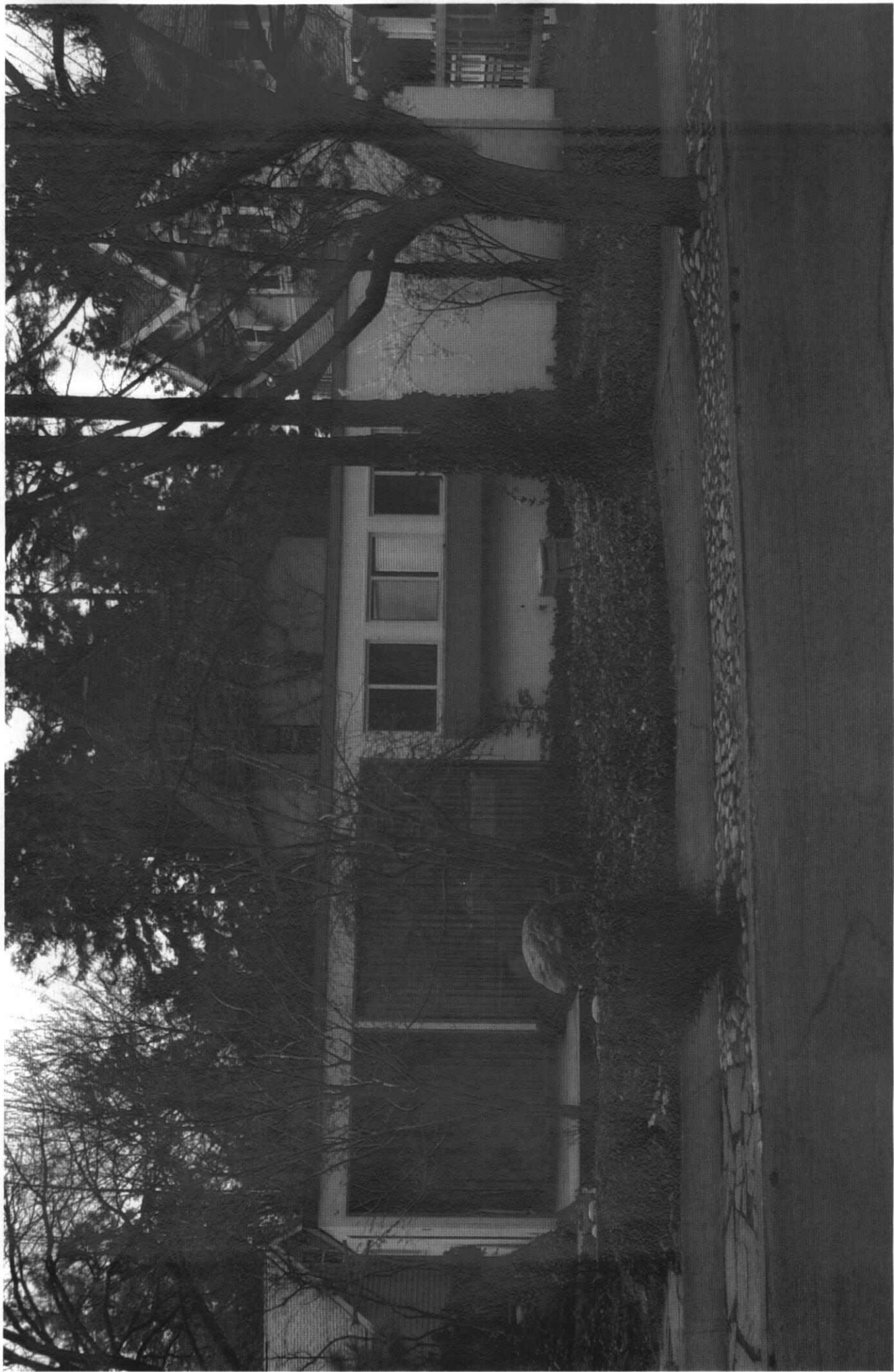
Brooks House

Construction photos, circa. June 1956. Photo provided by owner private collection.

View of roof and courtyard looking northeast.



View of main facade from Summer looking south.



KENNETH BROOKS PROJECT LIST

* indicates Award Wining project

COLLEGE & UNIVERSITY PROJECTS	Date	Location
Arts, Music & Drama Bldg., Columbia Bain Community College *	1977	Pasco, WA
Pence Student Union Bldg., Eastern Washington University	1971	Cheney, WA
Auditorium/Movie Theater, Eastern Washington University	1972	Cheney, WA
Wood Technology Building, Washington State University	(un-built)	Pullman, WA
Rogers-Orton Dining Hall, Washington State University *	1969 - 70	Pullman, WA
Chemistry Building, Washington State University	1980?	Pullman, WA
Incenerator Building, Washington State University		Pullman, WA
Delta Tau Delta Fraternity Remodeling and Addition, Whitman College		Walla Walla, WA
Delta Tau Delta Fraternity Remodeling and Addition, U of Idaho		Moscow, ID
Kappa Alpha Theta Sorority (now Campus Christian Center), U of Idaho	1968 - 69	Moscow, ID
OFFICE BUILDINGS, INDUSTRIAL SERVICES & BANKS		
Office of Brooks/Hensley/Creager, Architects *	1967	S. 121 Wall Street, Spokane, WA
Washington Water Power Company, Central Service Facility *	1959	E. 1411 Mission Ave., Spokane, WA
Pacific Gas Transmission Company, Field Headquarters Office *	1961	3 rd & Carnahan Rd., Spokane, WA
Intermountain Gas Company Headquarters *	1965	555 S. Cole Rd., Bosie, ID
Northwest Regional Educational Research Laboratory		Portland, OR
Lukins Law Office WA Trust Financial Center (interior design)		Spokane, WA
Seattle First National Bank – Walla Walla Branch		Walla Walla, WA
Seattle First National Bank – Okanogan Branch		Okanogan, WA
First National Bank Branch *	1963	Lincoln & Riverside, Spokane
Spokane Press Club – Remodel	1950	1 st St, Lincoln & Monroe, Spokane
HOSPITALS/HEALTH CARE PROJECTS		
Deaconess Hospital, Phase I – Power Plant, autopsy, warehousing center	1970 - 80	Spokane, WA
Deaconess Hospital, Phase II – Acute care center, coronary care, emergency services, radiology, central services	1970 - 80	Spokane, WA
Deaconess Hospital, Phase III – 170 bed tower, 14 unit surgery		Spokane, WA
Raleigh Hills Hospital		Spokane, WA
V.A. Hospital		Spokane, WA
Coeur d'Alene Homes Nursing Facility		Coeur d'Alene
Kootenai Memorial Hospital		Coeur d'Alene
Mount Carmel Hospital Addition & Remodel		Colville, WA
EXHIBITION / RESORT STRUCTURES		
Dry Falls Interpretive Center, Sun Lakes State Park	1965	Dry Falls, WA

Republic of China Pavilion, Spokane Expo '74 (relocated to WW Comm. College)	1974	Walla Walla, WA
Expo '74 World's Fair Pavilions (recyclable structures)	1974	Spokane, WA
Australian Pavilion, '74 Expo (interior design)	1974	Spokane, WA
No 1. Lodge - Mt. Spokane	1955	Spokane, WA
SCHOOLS		
Cheney Jr. High School *	1979	Cheney, WA
Coulee City High School *	1952 - 53	Coulee City, WA
Curlew K-12 School	1973	47 Curlew School Rd., Curlew, WA
East Valley High School	1961	E 15711 Wellesley, Spokane, WA
Grant Elementary School	1956 - 57	451 3rd Ave NW, Ephrata, WA
Ketchikan Jr & High School	1972 - 73	2610 Fourth Ave., Ketchikan, AK
Lind Elementary School (altered)	1963	203 W Third St., Lind, WA
Mary Walker High School (altered)	1960	500 N. 4 th St., Springdale, WA
Nine Mile High School (Nine Mile Elementary School)	196?	W 10101 Charles Rd, Nine Mile Falls, WA
Northport High School *	1952 - 53	408 10th St., Northport, WA
Oakesdale Elementary School	1960 - 61	First & McCoy, Oakesdale, WA
Sainave Elementary School Addition		1015 Sainave Rd., Cheney, WA
Sunset Elementary School Addition & Remodel		West 12824 12 th , Cheney, WA
Spokane Garry Jr. High School (Garry Middle School)	1970	East 725 Joseph, Spokane, WA
Walla Walla High School	1960 - 61?	800 Abbott Rd., Walla Walla, WA
Wilbur Elementary & High School (altered) *	1959	202 Pope Street, Wilbur, WA
HOUSING & RESIDENCES		
Brooks, Kenneth & Edna House *	1956	723 W. Sumner, Spokane, WA
Heritage Place, Phase 1 & 2 (Lutheran)		Coeur d'Alene, ID
Inwin, Dr Hampton House	1980	7809 S. Ramona, Spokane, WA
Richards, John House		Hayden Lake, ID
Johnson, Vern W. House	1956	1015 W. 31 st Avenue, Spokane, WA
Rodgers, Dave House		Spirit Lake, ID
Haffner, Robert Cabin		Lake Coeur d'Alene, ID
Pendell, Claude House	1952	Hayford Rd & Hwy 2, Airway Heights, WA
Winston, Patrick H. House		Spokane
LaRowe, Dr. Peter C. House (Remodeling)		Spokane
CHURCHES		
First Church of Christ Scientist	1967	E. 310 14 th Avenue, Spokane, WA
Pilgrim Congregational Church		Moses Lake, WA
Saint Mark's Lutheran Church Addition	1970s?	24 th & Grand Blvd., Spokane, WA
Vera United Protestant	1964	611 N Progress Rd., Spokane Valley, WA





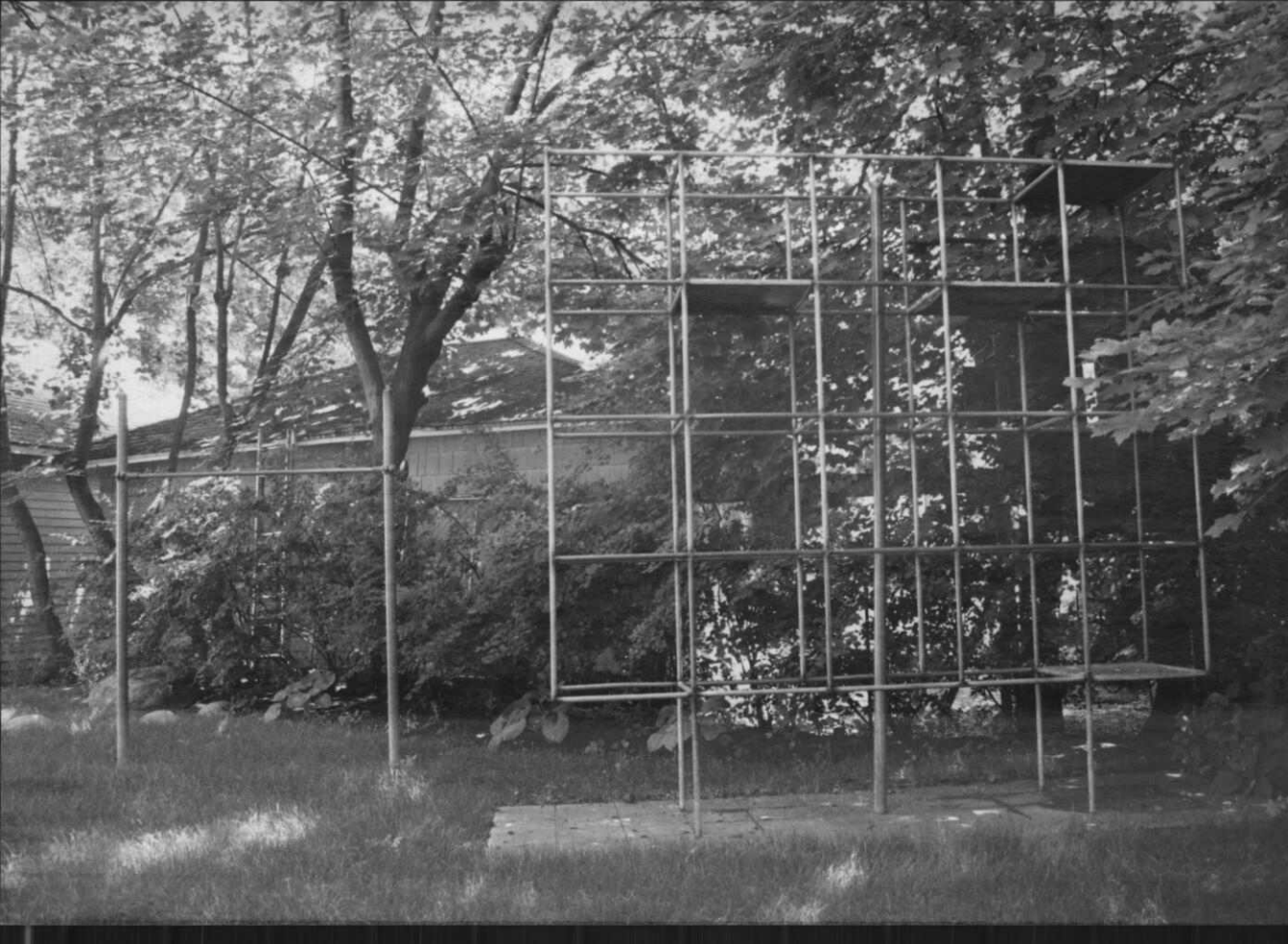


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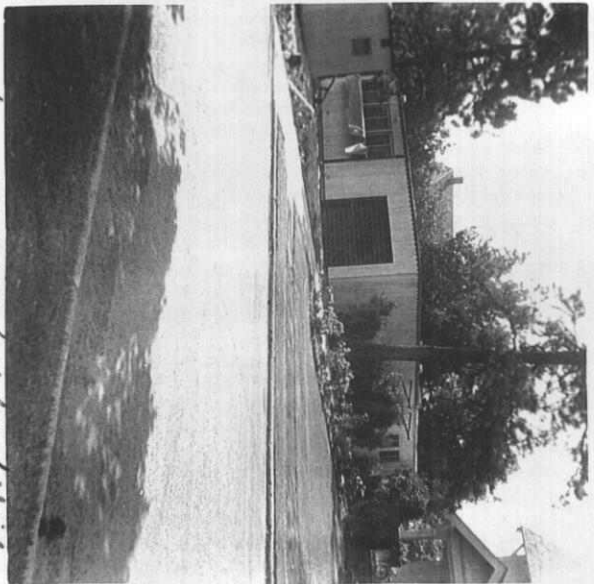




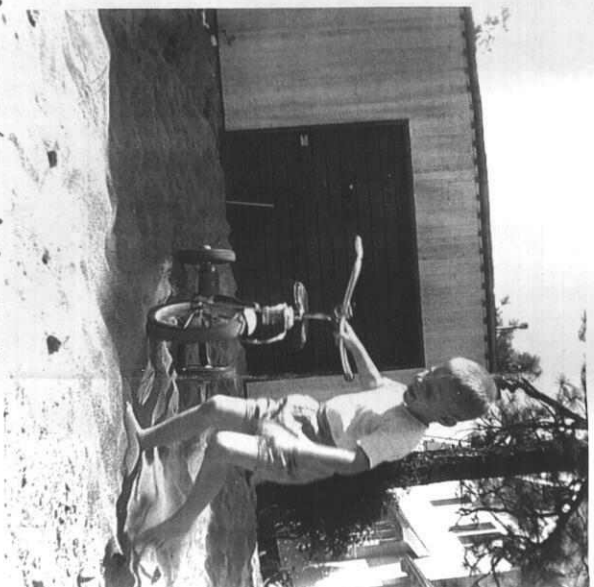




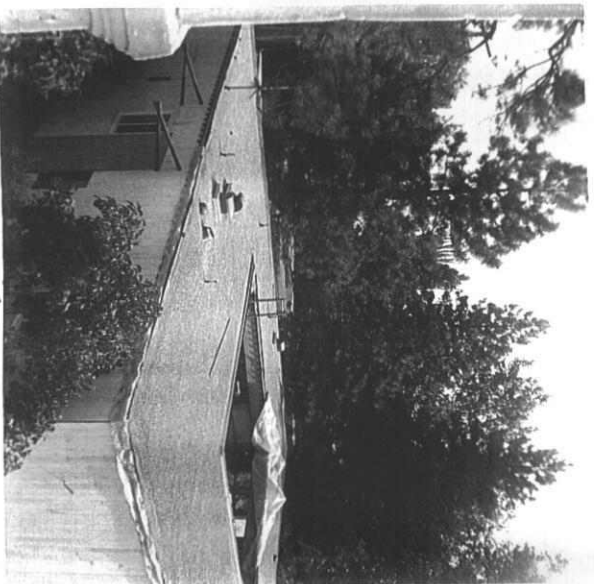




Bucks House 7-56 garage built by owner



Bucks House July 56 Bruce was



Bucks House July 56 - Larry



Bucks House 7-56 - Constructive - Andrew Hill -

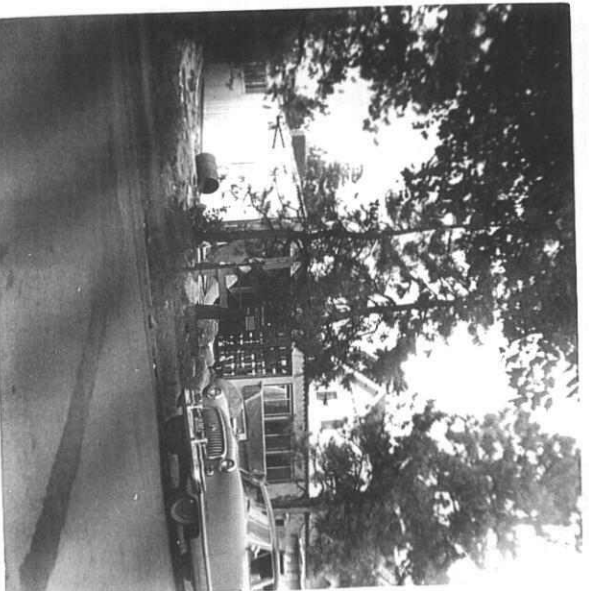


Bucks House 7-56 7 and 8 months from

April 1956



Bucks House 7-56 - sitting in the grass - 3-56



Bucks House 7-56 - the front porch during storm - after - the house was almost - gone



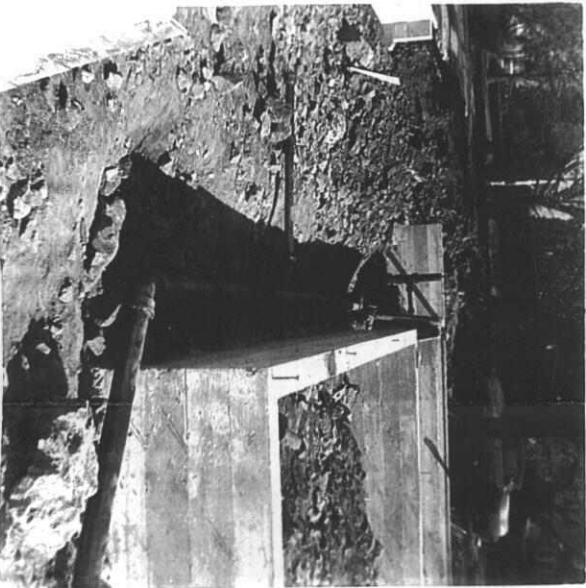
Excavation for garage - 7-56

April 1956

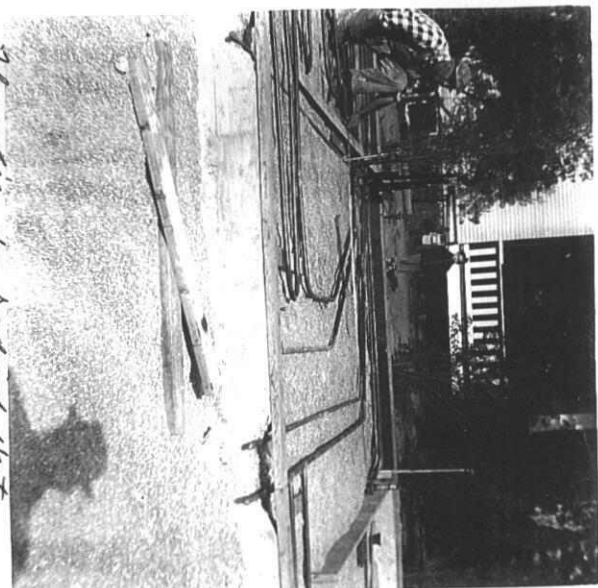
Construction from
the kitchen, living
room, dining
room and fireplace



Footings
April 56

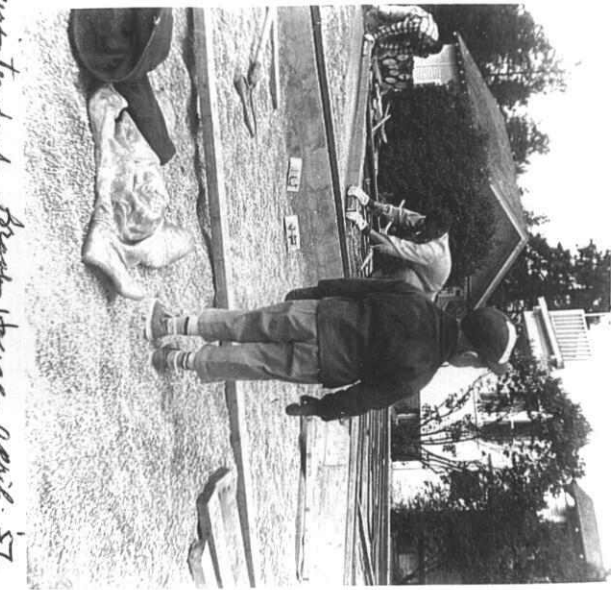


April 1956



May 1956

7 feet high for kitchen deck



May 1956

Superintendent Frank House April 56