

## *Spokane Register of Historic Places Nomination*

*Spokane City/County Historic Preservation Office, City Hall, 3<sup>rd</sup> Floor  
808 W. Spokane Falls Boulevard, Spokane, WA 99201*

### **1. HISTORIC NAME**

Historic Name **WILLIAM & DOROTHY TROGDON HOUSE**  
Common Name

### **2. LOCATION**

Street & Number 1918 S. Syringa Road  
City, State, Zip Code Spokane, WA 99203  
Parcel Number 35291.2917

### **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	<b>Public Acquisition</b>	<b>Accessible</b>	<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
<b>Site</b>	<input type="checkbox"/> being considered	<input type="checkbox"/> yes, unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> original		<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other
<input type="checkbox"/> moved				

### **4. OWNER OF PROPERTY**

Name Glen E. & Amy J. C. Duncan  
Street & Number 1918 S. Syringa Road  
City, State, Zip Code Spokane, WA 99203  
Telephone Number/E-mail 206-718-5801, ajcduncan@gmail.com

### **5. LOCATION OF LEGAL DESCRIPTION**

Courthouse, Registry of Deeds Spokane County Courthouse  
Street Number 1116 West Broadway  
City, State, Zip Code Spokane, WA 99201  
County Spokane

### **6. REPRESENTATION OF EXISTING SURVEYS**

Title City of Spokane Historic Landmarks Survey  
Date Federal\_\_\_ State\_\_\_ County\_\_\_ Local\_\_\_  
Location of Survey Records Spokane Historic Preservation Office

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**7. DESCRIPTION**

*(continuation sheets attached)*

**Architectural Classification**

**Condition**

- excellent
- good
- fair
- deteriorated
- ruins
- unexposed

**Check One**

- unaltered
- altered

**Check One**

- original site
- moved & date

**8. SPOKANE REGISTER CATEGORIES & STATEMENT OF SIGNIFICANCE**

*(continuation sheets attached)*

**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.

**9. MAJOR BIBLIOGRAPHICAL REFERENCES**

*Bibliography is found on one or more continuation sheets.*

**10. DIGITAL PHOTOS, MAPS, SITE PLANS, ARTICLES, ETC.**

*Items are found on one or more continuation sheets.*

**11. GEOGRAPHICAL DATA**

Acreage of Property	Less than one acre.
Verbal Boundary Description	Manito Park 2 <sup>nd</sup> Addition, Portion of Lot 8, Block 7.
Verbal Boundary Justification	Nominated property includes entire parcel and urban legal description.

**12. FORM PREPARED BY**

Name and Title	Linda Yeomans, Consultant
Organization	Historic Preservation Planning & Design
Street, City, State, Zip Code	501 West 27 <sup>th</sup> Avenue, Spokane, WA 99203
Telephone Number	509-456-3828
Email Address	lindayeomans@comcast.net
Date Final Nomination Heard	February 15, 2017

13. Signature of Owner(s)

[Signature]  
John E. D. [unclear]

14. For Official Use Only:

Date nomination application filed: 1/18/17

Date of Landmarks Commission hearing: 2/15/17

Landmarks Commission decision: Approved

Date of City Council/Board of County Commissioners' hearing: \_\_\_\_\_

City Council/Board of County Commissioners' decision: 2/16/2017 - Approved

I hereby certify that this property has been listed in the Spokane Register of Historic Places based upon the action of either the City Council or the Board of County Commissioners as set forth above.

[Signature] 2/16/17  
Megan Duvall Date

City/County Historic Preservation Officer  
City/County Historic Preservation Office  
3<sup>rd</sup> Floor - City Hall, Spokane, WA 99201

Attest:  
[Signature]  
City Clerk

Approved as to form:  
[Signature]  
Assistant City Attorney



[Signature]  
David A. Condon  
Mayor  
City of Spokane

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*Trogdon House in 2016*

***SECTION 7: DESCRIPTION OF PROPERTY***

***Summary Statement***

Built in 1963, the William & Dorothy Trogdon House is an excellent example of a modern mid-20<sup>th</sup> century home designed in the Northwest Regional style. Located in the National Register Rockwood Historic District on Spokane, Washington's South Hill, the Trogdon House is characterized by the home's geometric, modern clean lines; minimal exterior ornamentation; low-pitched roof; widely overhanging open eaves; exposed rafters and other structural members; concrete and wood construction; wide plate glass windows and sliding glass doors; asymmetrical window placement; vaulted ceilings; mantle-less cobblestone fireplace; open-tread staircase; and pebbled concrete walkways. Sited on a steep embankment, the house is partially hidden in a thick forest of deciduous and evergreen trees, and with its wide walls of transparent windows, becomes "one" with its natural surroundings, an important tenet of the Northwest Regional tradition. The Trogdon House is preserved in excellent condition and retains a high degree of architectural integrity in original location, design, materials, workmanship, and association.

## ***CURRENT APPEARANCE & CONDITION***

### ***Site***

The Trogdon House is sited on a portion of the east end of Lot 8 on Block 7 in Manito Park's Second Addition. The lot is irregularly shaped and measures 103.73 feet wide at the primary east façade and 79 feet wide along the west border, and with depths of 57.11 feet along the south border and 103.92 feet along the north border. The property's site is prominently located on a steep slope that rises in a westerly direction up the hillside from South Syringa Road, and retains a natural wooded landscape with mostly mature evergreen Douglas fir and pine trees intermixed with deciduous trees and shrubs. The property is protected by a fence, and is framed by the adjacent backyards of homes located to the north, south, and west. Built more than a decade after the majority of houses in the neighborhood were constructed, the Trogdon House is surrounded by architecturally prominent single-family homes erected mostly from the early 1900s to 1950 in the National Register Rockwood Historic District.<sup>1</sup>

### ***House Exterior***

The exterior of the Trogdon House is plain with little or no exterior ornamentation, a characteristic of the Northwest Regional style. The home assumes a rectangular footprint with a broad width of 56 feet and depth of 21 feet. It was built with three levels that include a partial exposed daylight basement set deep into the steep hillside, and two floors above the basement level. Vertically oriented by its height and volume, the home has a low-pitched gable end roof covered by asphalt composition shingles, and is protected by widely overhanging open eaves. The home's basement foundation is made of concrete, and the first and second floors are clad with horizontal cedar board and vertical wood batten siding. The first and second floors overhang the basement at the first floor's east façade, resulting in a recessed front entry at the basement level. Fenestration is original and includes a variety of asymmetrically placed horizontal and vertical plate glass picture windows and wide, expansive plate glass fixed windows and sliding glass doors.

As it looks down on Syringa Road, the primary east façade of the Trogdon House is tall and wide with an exposed daylight basement above which are located two upper stories. The upper stories overhang the east façade of the basement, which is recessed. The formed concrete basement is distinguished with a center recessed front entry, two vertical plate glass front entry sidelights that together measure the width of the front door, a horizontal sliding glass window south of the front entry, and a plain metal garage door north of the front entry. The garage door opens to a two-car garage located beneath the home's first floor in the northeast corner. A paved driveway runs from the garage entrance in a southeasterly direction down a steep slope in front of the house to Syringa Road. Pebbled concrete porch walls flank three pebbled concrete steps that rise to a front porch at the home's front entry. The east-facing pebbled concrete porch wall located at

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<sup>1</sup> The period of significance for the 1997 Rockwood National Register Historic District roughly spans 50 years from 1900-1950, and does not include the Trogdon House, built 14 years later in 1963. However, as of this 2017 nomination, the Trogdon House is currently age-eligible (50 year mark) for consideration to historic landmark status and listing on local, state, and national registers.

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the south end of the front porch features a recessed center concrete panel, depicting the home's incised address numbers. A pebbled concrete walkway, protected by a basalt rock retaining wall, leads southeast downhill from the porch steps to the home's paved sloped driveway. A small wood shed and a paved vehicle parking pad are located adjacent north of the house.

The exterior planar wall surface at the primary east facade is expansive with minimal ornamentation, and covers the home's first and second stories. The wall surface is interrupted vertically by symmetrically placed vertical wood battens that rise from the lower edge of the first floor and extend to the roof. Horizontal cedar board siding covers spaces between the vertical battens. The horizontal cedar boards are four inches high and are joined as tongue-in-groove construction. Wood corner boards extend past the first and second stories to the roof. The only other interruptions to the planar wall surface at the first and second floors at the east facade are a continuous band of two wide horizontal plate glass windows at the first floor on the south end of the east façade, and two sets of wide, vertically stacked floor-to-ceiling plate glass windows at the first and second floors at the north end of the east façade.

The west elevation of the house is located at the home's rear and abuts the steep, natural treed hillside on which the house is constructed. The home's rear face is clad with a continuation of horizontal cedar board and vertical batten siding that wraps around the house. Wood corner boards rise and extend from grade to the roof. A brick chimney rises from grade and extends through wide overhanging roof eaves. Located south of the chimney at the center of the first floor is an inset bay with a 12-foot-wide recessed wood deck. Fenestration at the west face is asymmetrically sized and placed, and includes a pair of sliding glass doors at the first-floor deck, a continuous 13-foot-wide horizontal band of plate glass windows at the first floor, and another pair of sliding glass windows at the south end of the west rear at the first floor. Matching the design and materials of the home's exterior tongue-in-groove cedar siding, two side-by-side rectangular wood window shutters cover and protect the 13-foot-wide horizontal band of windows. Designed as exterior awning shutters hinged to the house above the windows, the shutters can be pulled open from their lower edge and secured to the roof's open eaves. At the second floor, a pair of sliding glass doors is located in the inset bay and balcony above the first-floor recessed deck.

The wooded hillside's steep slope is viewed cross-wise from the south elevation of the house. A boardwalk and pebbled concrete walkway wrap around and abut the house at the south and west elevations. The south elevation is clad with a continuation of the horizontal board and vertical batten siding that envelopes the house. The gable field and widely overhanging open eaves are visible under the home's low-pitched gable end roof. The exterior wall at the south face has no ornamentation except for three large horizontal plate glass windows: one at the center of the first floor and two at the center of the second floor.

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The north face of the house features first and second-floor window walls and exposed structural posts and beams as they form a full-width, full-height, first-floor porch and second-floor balcony. All of the exposed wood is finished with a medium brown stain. The balcony is covered by an extension of the principal gable end roof, which extends four feet past the front edge of the balcony. Eaves at the gable end roof are widely overhanging and open with exposed structural members. A first-floor porch deck and the second-floor balcony are each 21 feet wide and covered with wood planks finished with a medium brown stain. The first-floor porch deck is a step higher than grade at the north and west elevations, and is protected by built-in bench seats along the deck's north and east edges. A plain wood balustrade and railing protects and encircles the second-floor balcony. At the first floor, a pair of floor-to-ceiling sliding doors with plate glass windows opens to the deck. A pair of plate glass windows that match the appearance and size of the sliding glass doors abut the east end of the doors at the first floor, forming with the glass doors a floor-to-ceiling, full-width window wall. At the second floor, a pair of sliding glass doors opens to the balcony, forming a window wall that matches the full-width window wall at the first floor. The walls of windows at the north elevation afford the home's residents wide panoramic views of the surrounding wooded hillside and natural light illumination from outdoors, a primary tenet of the modern Northwest Regional style.

***House Interior***

The Trogdon House was designed with four bedrooms, a large living room/dining room, kitchen, family room/studio, basement storage rooms, and basement garage. The front door of the Trogdon House is plain in design and constructed of wood and metal. It opens from the east façade of an exposed daylight basement to a center front entry foyer and stair hall. The floor is covered with pebbled concrete, the walls are painted drywall construction, and the open-tread stairwell is made of medium brown-finished wood structural members with no ornamentation.<sup>2</sup> Designed as part of the staircase, a built-in bench seat is attached to the base of the staircase. A plain wood door opens south to a bedroom/playroom. At the opposite end of the stair hall, a plain wood door opens north to storage and furnace rooms. Another door opens further north to the garage.

From the basement, the open staircase rises to a landing, turns, and continues to the first floor. The first-floor stair hall opens north to an undivided, expansive, 30-foot-wide combination living/dining room. The floor is made of oak hardwood planks, the walls and ceiling are painted drywall construction, and fenestration includes wide floor-to-ceiling plate glass windows and sliding glass doors. The primary focal point of the spacious living/dining space is the north wall of the living room. The north wall is highlighted with a wall of glass formed by a pair of sliding glass doors and a matching pair of fixed plate glass windows. The doors and windows look onto a large wood deck surrounded by the natural wooded hillside, and are shaded by a covered porch and balcony. Offering additional natural light, a pair of wide floor-to-ceiling plate glass windows is located on the living room's east wall, and a pair of sliding glass doors is

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<sup>2</sup> The wood staircase appears to be made of cedar but is not specified on the original 1963 architectural plans for the home.

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located on the dining room's west wall. The doors open onto a recessed wood deck at the west rear elevation. A mantel-less fireplace with a cobblestone surround and pebbled concrete hearth is located on the west wall in the living room. South of the fireplace and dining room, a doorway leads from the dining room into a kitchen with a 13-foot-wide row of wide, continuous horizontal plate glass windows. The kitchen features an extension of the living/dining room's hardwood floors, painted drywall ceilings, and walls. The kitchen opens south into a family room/studio, covered with a cork floor and distinguished at the east wall with two fixed wide, continuous full-width horizontal plate glass windows. One wide horizontal fixed plate glass window is located in the center of the room's south wall, and a pair of sliding glass doors opens from the west wall.

From the first floor, the open tread staircase continues to the second floor, which includes two bedrooms, a hall bathroom, a laundry/storage closet, and a master bedroom with *en suite* bathroom and study/office. While the two smaller bedrooms, hall bathroom, and laundry/storage closet have flat drywall ceilings, the master bedroom and study/office feature a finished-wood vaulted ceiling and exposed wood structural beams. The walls are painted drywall and the floor on the second floor (except vinyl in bathrooms) is covered with cork. A pair of floor-to-ceiling sliding glass doors opens from the west wall in the office/study onto a recessed wood balcony covered by widely overhanging open roof eaves (the balcony is located above a recessed first-floor deck). The north wall and east wall of the master bedroom illuminate the room with natural light through wide sliding glass doors, matching floor-to-ceiling plate glass windows, and shaped-to-fit plate glass windows in the gable peak of the vaulted ceiling. A skylight is located above the open-tread staircase and stairwell.

***ORIGINAL APPEARANCE & SUBSEQUENT MODIFICATIONS***

The design of the Trogdon House follows the design plans the architects used when they designed and built the house in 1963. In 1966-1967, the architects remodeled the south bedroom into two smaller bedrooms, and extended the master bedroom north over the living room, reducing the living room's original vaulted ceiling to an eight-foot-high flat ceiling (prior to the remodel, the living room was originally designed as an open two-story vaulted space as pictured in an article in the July 1966 edition of *Sunset Magazine*). In the 2000s, a small storage shed was built north of the house, and a horizontal plate glass window was installed in the center of the south wall in the first-floor family room/studio. The kitchen was remodeled in the 2000s with built-in casework, granite countertops, and appliances.



**SECTION 8: STATEMENT OF SIGNIFICANCE**

<i>Area of Significance</i>	<i>Architecture</i>
<i>Period of Significance</i>	<i>1963</i>
<i>Built Date</i>	<i>1963</i>
<i>Architects</i>	<i>William &amp; Dorothy Trogdon</i>
<i>Gil Bauer</i>	<i>Builder</i>

***Summary Statement***

Located in Spokane, Washington’s architecturally prominent Rockwood National Register Historic District, the William & Dorothy Trogdon House is eligible for listing on the Spokane Register of Historic Places under Category C for its architectural significance. The property’s area of significance is “architecture,” and its period of significance is 1963, the year the home was constructed. The Trogdon House well-depicts characteristics of the modern mid-20<sup>th</sup> century Northwest Regional style through the home’s natural forested site, massive geometric volume, minimal ornamentation, concrete and wood construction, exposed wood structural members, widely overhanging open eaves, open floor plan, open-tread stairs, vaulted ceiling, and window walls that offer broad views of the property’s forested hillside and help integrate the home with its natural surroundings. Further architecturally significant, the Trogdon House is a product of husband-and-wife master architects, William & Dorothy Trogdon, two of Spokane’s most successful design leaders in commercial and domestic architecture from 1953 to 1985. In Spokane, they were honored with several design awards, and founded various architectural firms that grew and matured to successfully larger firms. Together, William & Dorothy Trogdon custom-designed and built the Trogdon House as their personal residence.

***HISTORICAL CONTEXT***

***Early Spokane and the Manito Plateau***

In the early 1900s, Spokane buzzed with energy and experienced a building boom that spread throughout the city and up the South Hill, an area characterized by a steep basalt bluff and high plateau. Neighborhoods were planned, platted, and developed on the rocky, wooded plateau, called the Manito Plateau. With an early interest in land south of downtown Spokane on the plateau, Spokane pioneer Jay P. Graves arrived in the city in 1887, and within two decades had risen to prominence as a mining and railroad developer. He readily recognized potential real estate bargains available in Spokane for those who had money to invest, and early in 1903, formed a real estate development corporation called the Spokane-Washington Improvement Company. The company purchased almost 800 acres of undeveloped wooded land on the rocky plateau, developed the area as the Manito Park Addition, and donated 90 of the topographically challenged acreage to the City of Spokane. Graves developed the 90 acres and created Manito Park, which is revered as one of Spokane’s largest and most esteemed public parklands. In 2016, Manito Park was listed on the National Register of Historic Places

***Rockwood National Register Historic District***

At the beginning of the 20<sup>th</sup> century, Graves bought additional acreage east of Manito Park between South Hatch and Arthur Streets, and between East Eleventh and Twenty-ninth Avenues. He devoted the neighborhood to upscale residential development and named it “Rockwood” after the rocky outcroppings and wooded landscape that characterized the area. Rockwood neighborhood home sites were actively marketed and sold to a profusion of architects, builders, investors, speculators, real estate developers, and home buyers. Advertisements announcing contracts for paving, water, sewer, tree planting, and landscaping alternated with news of the latest purchases and upcoming homes in real estate sections of Spokane newspapers. A November 28, 1905 promotional advertisement in the *Spokesman-Review* speculated that Rockwood would be a “strictly high-class residence district...the only exclusive home section of the city where a man who builds a fine home may have every advantage and all possible protection from every objectionable feature that surrounds the ordinary residential district.”<sup>3</sup> Another article printed in the *Spokesman-Review* on January 30, 1910, reported that “Rockwood...promises to be one of the most beautiful additions in the city.”<sup>4</sup>

The predictions proved true. Streetcar lines, street lamps, paved sidewalks, and eventually a school were built in the area. Neighborhood amenities were plentiful and the curvilinear tree-lined streets and hillside lots were more than noticed by potential property owners. By mid-1910, it was proclaimed that six-month sales had totaled \$160,000 for building sites ranging in price from \$1,250 for single lots to as high as \$8,000 for large double lots. Sixteen homes were constructed in 1911 in the Rockwood neighborhood, more than twice the figure for 1910. In 1912, over 20 more houses were finished, and by the late 1940s, the majority of homes in the area had been erected. Various house styles were built, reflecting the owners’ personal tastes and financial acumen. Architectural styles ranged from large Neoclassical, Tudor Revival, Colonial Revival, and Arts & Crafts-style homes to smaller Tudor-style cottages, Craftsman bungalows, and vernacular dwellings. In the 1950s and 1960s, a select few Minimal Traditional-style and modern mid-20<sup>th</sup> century houses were constructed in the Rockwood neighborhood as available buildable lots could be found. Spanning more than 60 years, homes built in the Rockwood neighborhood were designed and built with continuing architectural prominence and fashionable appeal. They were constructed from designs rendered by a variety of architects, builders, and home designers, and from house plans distributed in popular house plan books and magazines. As the residential choice of many of Spokane’s most important men and women, the architecturally prominent Rockwood neighborhood was listed on the National Register of Historic Place in 1997 as the Rockwood Historic District, and continues to be the chosen home of civic and business leaders of regional and national importance.<sup>5</sup> One such property located in the Rockwood Historic District is the nominated Trogdon House.

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<sup>3</sup> “Rockwood.” *Spokesman-Review*, 28 Nov 1905.

<sup>4</sup> “Parking System Which Will Make Rockwood Most Beautiful Part of the City.” *Spokesman-Review*, 30 Jan 1910.

<sup>5</sup> Yeomans, Linda. *Historic Resource Inventory for the Rockwood Historic District, 1997*. Spokane Public Library, Northwest Room. Spokane, WA.

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***The Trogdon House***

By 1950, most of the more than 300 building lots platted in the Rockwood neighborhood were developed with single-family homes built during the first half of the 20<sup>th</sup> century. After 1950, some lots were available on which to construct a home but were often located on a steep hillside, a narrow spit of land on a bluff's edge, or an unbuildable lot due to steep or irregular topography dotted with massive basalt outcroppings or lava flows. In 1959, Spokane builder Robert Maland and his wife, Jean Maland, were looking for a buildable lot in the Rockwood neighborhood on which to construct a two-bedroom house. They discovered a vacant lot identified as Lot 8, Block 7 in Manito Park's Second Addition in the east half of the neighborhood at 1918 S. Syringa Road, located just north around the corner from East Overbluff Road. Topographically challenged, the lot was sited on the side of a steep embankment that sloped down to Syringa Road. In addition to the steep lot embankment, Syringa Road was built on a very steep slope that rose uphill south from 20<sup>th</sup> Avenue to Overbluff Road.

In 1960, Robert Maland bought Lot 8, applied for a Spokane building permit in 1961, and estimated the cost of his home construction to be \$6,500. However, three days after he applied for the building permit, Maland sold Lot 8 to Watson Company Incorporated, a local development and contracting establishment. Plans never materialized and in 1963, William Trogdon, a professional Spokane architect, purchased the residential lot from the Watson Company for \$1,700 and applied for a Spokane building permit. In contrast to the \$6,500 estimate on Maland's 1960 building permit, the estimated cost of Trogdon's home construction was \$22,000, three times more than Maland's estimate. Maland's building permit listed a proposed modest four-room house with a fireplace while Trogdon's permit was issued for a proposed seven-room house with a fireplace, basement, and basement garage—a larger home in keeping with existing houses built in the architecturally prominent Rockwood neighborhood.

Together, William & Dorothy Trogdon designed a single-family home as their personal residence to be built on the hillside embankment. In 1963, they hired Spokane building contractor Gilbert Bauer to prepare the steep hillside site and build their custom residence. Gilbert & Ruth Bauer moved to Spokane in 1955, lived in a house at 3924 E. 17<sup>th</sup> Avenue, and owned and operated a construction company known as the Gil Bauer Construction Company Incorporated. Gilbert Bauer was listed in city directories as the company's president while his wife, Ruth Bauer, was listed as secretary/treasurer. While in Spokane, Bauer constructed several residential homes and commercial buildings designed by Trogdon or designed by architectural firms with which he worked. After 1966, there are no listings in Spokane city directories for Gilbert or Ruth Bauer; it appears they moved away from the Spokane region.

***ARCHITECTURAL SIGNIFICANCE***

***Category C***

As outlined in National Register Bulletin #15, registration requirements for Category C of the Spokane Register of Historic Places apply to properties representative of “the work of a master,” and to “properties significant for their physical design or construction,

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including such elements as architecture, landscape architecture, engineering, and artwork.”<sup>6</sup> To be eligible for historic register listing under Category C, a property must meet at least one of the following requirements:

1. Embody distinctive characteristics of a type, period, or method of construction.
2. Represent the work of a master.
3. Possess high artistic value.
4. Represent a significant and distinguishable entity whose components may lack individual distinction.<sup>7</sup>

The William & Dorothy Trogdon House is architecturally significant under Requirement #1 of Category C because it is a fine example of the Northwest Regional style, a tangible expression of “distinctive characteristics of a type, period, or method of construction,” and “refers to the way in which a property was conceived, designed, or fabricated by a people or culture in past periods of history.”<sup>8</sup> The home is further significant under Requirement #2 of Category C as the representative work of master architects, William & Dorothy Trogdon.

***William H. Trogdon, Architect***

William Henry Trogdon was born January 31, 1925 in Seattle, Washington. Trogdon earned a bachelor degree in architecture from the University of Washington in 1949, a master’s degree in architecture from acclaimed Harvard University’s Graduate School of Design in 1952, and was awarded the school’s distinguished Julius Armory Appleton Scholarship in 1953-53. The scholarship from Harvard University allowed Trogdon travel through Europe where he researched and studied the “New Italian Renaissance” movement in architecture.

While attending Harvard University, William Trogdon met fellow student, Dorothy Weber. Dorothy was born February 25, 1926 in Waterville, Maine to well-traveled and well-educated parents in the arts, English language, and literature. A Phi Beta Kappa, Dorothy graduated Magna Cum Laude from Wheaton College in Massachusetts in 1947, and entered Harvard University’s Graduate School of Design, earning a master’s degree in architecture in 1952. While there, she met William Trogdon, who also was studying for his master’s degree in architecture. After William graduated and won the coveted Appleton Scholarship from Harvard, he and Dorothy married and traveled throughout Europe while William fulfilled his scholarship research and study requirements.

After their trip abroad, William & Dorothy Trogdon worked together as architects in an office in Maine for a short time, moved to Seattle, and quickly relocated to Spokane in 1953, where William worked on the design of the Washington Water Power Central Operating Facility for the prominent architectural firm, Brooks Walker (Ken Brooks and

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<sup>6</sup> *National Register Bulletin #15*. United States Department of the Interior, National Park Service. Washington DC: Preservation Press, 1995.

<sup>7</sup> *Ibid*, p. 17.

<sup>8</sup> *Ibid*, p. 17.

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Bruce Walker). By 1956, William Trogdon became a partner in the Spokane architectural firm, Walker McGough Trogdon (Bruce Walker and John McGough). Four years later in 1960, William & Dorothy Trogdon formed their own architectural firm and invited architect B. Russell Smith to be a partner in the practice, listing the firm as Trogdon Smith Architects. Located in the heart of downtown Spokane's central business district, the firm leased offices in Suite 800 in the Sherwood Building at 510 W. Riverside Avenue. By 1975, the company expanded with a new partner, Robert Grossman, and was called Trogdon Smith Grossman Architects. The firm quickly outgrew its offices in the Sherwood Building, moved a few blocks west to offices located at 1203 W. Riverside Avenue, added another partner, Benson Nielsen, and was known as Nielsen Trogdon Smith Grossman Architects. In addition to the above-referenced Nielsen Trogdon Smith Grossman architectural firm, William Trogdon helped found the Northwest Architectural Company, a "joint-venture team" of "three Spokane firms" composed of "Environmental Concerns Inc, Tan/Brookie/Kundig Architects, and Nielsen Trogdon Smith Grossman Architects."<sup>9</sup> By 1984, the Northwest Architectural Company (known locally as NAC) had offices in Spokane and Seattle, and was comprised of seven professional architectural partners, including Trogdon, Nielsen, Smith, Grossman, Brookie, King, & Kundig. In 1983, the Trogdons moved to Seattle, where they founded the Seattle Northwest Architectural Company, and retired in 1988.

In 1953, William Trogdon was registered as a professional architect in Washington and Idaho, and completed many commissions individually and with business partners and associates. A few of his personal favorite commissions included the Joel E. Ferris House additions at E. 431-16<sup>th</sup> Avenue (built 1954); Spokane Messiah Lutheran Sanctuary addition (1961); residence at S. 2011 Abrams Court (1961); Trogdon House at S. 1918 Syringa Road (1963); Spokane Airport Terminal Building (1965); WSU Technology Bldg and Student Book Store addition (1965); residence at E. 1617-27<sup>th</sup> Avenue (1966); Spokane Beautiful Savior Lutheran Sanctuary addition; Spokane Valley Methodist Sanctuary addition; Pullman, WA Presbyterian Master Plan & Temporary Sanctuary; WA Union Credit League Office building (1967); Moscow, Idaho Emmanuel Lutheran Church (1967); Joel, Inc. retail/furnishings store in Spokane (1968); Spokane Bank of Washington Building (1969); Spokane Salvation Army Center Citadel Worship Hall (1972); multiple residences at E. 1829 Rockwood Blvd (Rockwood Condo Community Gated Complex, 1973); Spokane 1974 World Fair plans-graphics-visual arts; Spokane Bethlehem Lutheran Church entrance; residence at S. 2319 Magnolia Court (1976); Spokane Central Business District Street Beautification with trees and two pedestrian bridges; Spokane program for improving low and moderate income neighborhoods; Moscow, ID central business district traffic revisions and Main Street beautification; Spokane City Hall remodel and Council Chamber/Gallery Addition; Spokane School District 81 competition for 13 prototype elementary schools; and Whitworth College Music Building addition.

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<sup>9</sup> "Grade Schools' Architectural Team Chosen." *Spokesman-Review*, 9 Nov 1978.

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Although Trogdon’s commissions were numerous and varied, and included residential single-family and multi-family homes, commercial and industrial buildings, churches, schools, an airport terminal, art and graphics, and downtown city and street plans, they all had one thing in common—they were all modern designs from the mid-20<sup>th</sup> century modern period. Undoubtedly influenced by modernistic influences from styles created and produced during the 1940s-1970s, Trogdon was also influenced when he studied under one of the world’s leading architects and founders of Germany’s Bauhaus School of Design, Walter Gropius. Trogdon was hand-picked by Gropius to study in his intimate Walter Gropius Studio, part of Harvard University’s Graduate School of Design in architecture.

*When the Bauhaus was closed down by the Nazi regime in the 1930s, its key faculty came to the United States and completed the transformation of...[America’s] architectural profession to modernism. In 1938, Gropius was appointed chairman of the architecture department at the Graduate School of Design at Harvard [University]...and opened an architectural practice...in Cambridge.<sup>10</sup>*

Gropius delivered and passed on to “eager American design students,” including William Trogdon, his Bauhaus aesthetic.<sup>11</sup> Trogdon learned architecture from Gropius, was hired to work in his Cambridge office, and gleaned knowledge of the architect’s brand of modern architectural designs.

While in Spokane, William Trogdon was fortunate to work with some of the community’s most prominent, award-winning, cutting-edge architects. In addition to his professional work as a well-known Spokane architect, Trogdon served the American Institute of Architects (Spokane Chapter) as treasurer in 1963, secretary in 1964, vice president in 1965, and finally president in 1966. In 1970, he was made secretary/treasurer for the Washington State Council on Architecture and was appointed to the Washington State Advisory Council for Historic Preservation. He won several design awards during his career, and was asked at different times to be a visiting architectural critic at the University of Idaho, Washington State University, and the University of British Columbia in Canada.

***Dorothy Weber Trogdon, Architect and Interior Designer***

William Trogdon and Dorothy Weber were married in 1952, and moved to Spokane in 1953. They custom-designed a single-family house as their personal residence, and in 1963, commissioned a building contractor to construct their home. They raised three sons (Benjamin, Peter, and William Henry Trogdon) and invited William’s Trogdon’s mother, Grace E. Trogdon, to relocate from Seattle to Spokane and live with them. Grace Trogdon resided in the four-bedroom house from 1966 to 1979.

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<sup>10</sup> Biondo, Michael and Jeffrey Matz, Lorenzo Ottaviana, and Cristina A. Ross. *Mid-Century Houses Today*. New York: Monacelli Press, 2014.

<sup>11</sup> *Ibid.*

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As the children grew, architect Dorothy Trogdon worked in the various architectural firms in which her husband was a partner, and became certified as a professional member of the American Society of Interior Designers. Although her husband readily found work in Seattle and Spokane, an article in Spokane's local *Spokesman-Review* newspaper reported Dorothy "found the west coast indifferent to women architects" and was therefore "unable to find work in her field."<sup>12</sup> She was offered "part-time work as an interior decorator in a Seattle shop," and happily found that "her training and background made the new field a challenging source of interest and a successful form of work." Her "talent was soon discovered" when she was asked to work for Joel, Incorporated in Spokane as an "interior decorator and home furnishing advisor."<sup>13</sup>

Dorothy Trogdon was employed in Spokane by Joel, Inc. for 20 years from 1956 to 1976, during which time she helped the store become one of city's most acclaimed modern mid-20<sup>th</sup> century design and home furnishing shops. In 1976, Dorothy joined Inscape and worked as co-director of the design company for seven years. From 1983 to 1985, she was employed as an interior designer for the Northwest Architectural Company in Spokane. After moving to Seattle in 1984-1985, Dorothy formed her own design company, Dorothy Trogdon Interior Design, in 1987. She served as a member of the accreditation committee for the Foundation of Interior Design Education Research in Michigan from 1984 to 1991, and was named the committee's Chairman of the Board in 1997. She was named a board director for the Orcas Center on Orcas Island from 1992 to 1996, and remains a professional member of the American Society of Interior Designers.

***Definitions of Style and the Mid-Century Modern Period***

In their book, *A Field Guide to American Houses*, authors and architectural historians Lee & Virginia McAlester explained that "domestic buildings are of two principal sorts: *folk houses and styled houses*." Folk houses were those designed "without a conscious attempt to mimic current fashions—relatively simple houses meant to provide basic shelter with little concern for presenting a stylish face to the world," and were usually "built by their occupants or non-professional builders."<sup>14</sup>

In contrast, most dwellings in America are not folk houses but rather "*styled homes*." "They were built with at least some attempt at being fashionable...[and] show the influence of shapes, materials, detailing, or other features that make up an architectural style that was currently in vogue" at a given time.<sup>15</sup>

"Mid-century modern" is not a style but rather a term used to describe an *architectural movement* popular during a 40-year time period from about 1935 to 1975, in which various architectural modes loosely called "modern architecture" became popular. Designs from the mid-century modern time period have been identified as "architectural, interior, and product design" forms that generally describe "mid-20<sup>th</sup> century

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<sup>12</sup> "Mrs. Trogdon, Architect, Does Interior Decorating." *Spokesman-Review*, 17 Oct 1959.

<sup>13</sup> *Ibid.*

<sup>14</sup> McAlester, Lee and Virginia. *A Field Guide to American Houses*. New York: Knopf Publishing, 1989.

<sup>15</sup> *Ibid.*, p. 5

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developments in modern design, architecture, and urban development.”<sup>16</sup> Jonathan Glancey in his book, *The Story of Architecture*, described mid-century modernism as “Americanized spirit.”<sup>17</sup> He said mid-century modern is “not really a style” but rather “a way of designing and building that fused the indigenous energy and highly efficient prefabricated building skills of US industry and architects, and the influence of European architects and designers” from the German Bauhaus movement.<sup>18</sup>

British architectural historian, Bradley Quinn, who authored the book, *Mid-Century Modern*, wrote that the above-mentioned influences shaped new domestic exterior and interior designs and “actively shaped the distinctive style[s] of the 1950s as designers with backgrounds in architecture, fine art, and graphic design pioneered the use of new materials, sculptural forms, novel colors, and fluid motifs.”<sup>19</sup> Styles that were developed in the mid-century modern period strove to simplify, eliminate clutter, and create more living space in the home.

As professed by many American architects, designers, builders, and homebuyers, both interior and exterior designs of mid-century modern period homes were the epitome of the “American Dream.”

*Sleeker décor, more space, less clutter—the interiors of the 1950s presented a fresh vision of what houses could be, and changed forever the idea of what the home should look like. The rich textures, colorful tints, and polished wood grains of the mid-century home created a sense of exuberance and vitality that continued to have an impact for many decades to follow. Modern equipment gave the home a high-tech feel and made domestic tasks less onerous, enabling the occupants to enjoy more leisure time in their spacious, open-plan interiors. A happy family and a big car completed the comfortable, carefree lifestyle that became known as the “American Dream,” and the home was its very embodiment.*<sup>20</sup>

Domestic designs from the mid-century modern period completely eschewed traditional form and detail and were particularly favored in architect-designed houses that were built in the late 1950s, and the 1960s and 1970s. Mid-century traditions were strongly influenced by the previous sleek and radical International style of the 1920s, 30s, and 40s, but were softened by the organically influenced designs of America’s most famous Prairie School architect, Frank Lloyd Wright. Wright emphasized large open interior spaces and large expansive windows that brought the outdoors inside, and used natural products like oak, cedar, pine, brick, and stone for exterior cladding and interior walls and floors. Another professional designer, world-renowned European architect, Mies van der Rohe, designed complete walls of glass, sometimes called “curtain walls,” that

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<sup>16</sup> Wikipedia: *The Free Encyclopedia*, 2015. [http://en.wikipedia.org/wiki/Mid-Century\\_modern](http://en.wikipedia.org/wiki/Mid-Century_modern)

<sup>17</sup> Glancey, Jonathan. *The Story of Architecture*. London: DK Publishing, 2000.

<sup>18</sup> Ibid, p. 184.

<sup>19</sup> Quinn, Bradley. *Mid-Century Modern*. London: Conran Octopus Ltd, 2009, p. 6.

<sup>20</sup> Ibid, p. 15.



extended windows from side to side and floor to ceiling. These massive walls of plate-glass afforded panoramic views of private patios, grounds and gardens, successfully rendering the home “one with nature.” Modernistic designs from the mid-20<sup>th</sup> century modern period enjoyed a modicum of popularity, and so influenced architectural historian Bradley Quinn (*Mid-Century Modern Style*) to issue the following prediction: “Mid-century design was not just a fleeting historical phenomenon but an aesthetic that will have allure well into the future.”<sup>21</sup>

### *Northwest Regional Style*

One of the modern architectural styles developed during the mid-century modern period was the Northwest Regional style, endemic to the Pacific Northwest. The Northwest Regional style is simple and elegant, and was specifically created to blend with the Pacific Northwest’s climate, natural landscape, building materials, and challenging mountain-to-valley-to-sea topography. For example, low-pitched roofs were designed with very wide overhanging eaves to protect outdoor living spaces from the large volume of rain and precipitation that falls in the area. Because the region’s rainy climate produces low natural light, large plate-glass windows and sliding glass doors were used extensively to allow for natural light illumination. The Northwest Regional style is integrated with nature and the Pacific Northwest’s characteristic evergreen forests, rocky terrain, uneven topography, and effectively “brings the outdoors in.” Buildings are particularly oriented towards existing views and natural foliage. They are built with indigenous stone and unpainted natural wood materials, and blend well with natural surroundings. Washington State University School of Architecture & Construction Management professor Phil Gruen likens buildings and homes designed in the Northwest Regional style as “a particular kind of consciousness that connects the materials, the structure, and the natural environment.”<sup>22</sup>

A description of the Trogdon House is a textbook example of homes built in the modern period described by Marilyn Klein and David Fogle in their book, *Clues to American Architecture*. They define a home built in the modern mid-century time period as one that emphasizes “natural materials of wood and stone, and is closely related to its site, oriented to sun and shade, softened with plantings that reinforce its naturalness, and discreetly blended into the landscape.” They further explained that “unconventional solutions” and hilly sites are often used, “roofs are gently sloped and sheltered with exposed beams and rafters, sliding glass walls and wooden decks or patios on the back or side of the house extend the living areas outdoors but away from the street, assuring privacy, and “high clerestory windows and skylights are often used to create unexpected patterns of light and shadow...to bring the outdoors in without sacrificing solid walls where needed.”<sup>23</sup>

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<sup>21</sup> Quinn, p. 11.

<sup>22</sup> Sudermann, Hannelore. *Washington State Magazine*, “Outside [In]—Architecture of the Pacific Northwest.” WSU, Spring 2011.

<sup>23</sup> Klein, Marilyn W. and David P. Fogle. *Clues to American Architecture*. Washington: Starrhill Press, 1985.

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The Trogdon House illustrates the following features of the Northwest Regional style:

- 1963 built date for house corresponds to correct time period for style
- Hillside site with natural wooded landscape
- Minimal embellishment at exterior, especially primary façade
- Long horizontal house form with clean lines
- Horizontal windows, some continuous and asymmetrically sized and placed
- Window walls of plate glass
- Low-pitched gable end roof
- Widely overhanging open eaves
- Exposed structural members
- Wood decks (the home's largest decks are covered with an extension of a gable end roof, and overlook the home's naturally forested hillside site)
- Horizontal cedar tongue-in-groove siding and vertical wood battens
- Contrasting exterior wall cladding and building materials (wood, concrete, and glass)
- Front-facing automobile garage and driveway to street
- Wide, open interior spaces
- Vaulted ceiling with unfinished cedar paneling (master bedroom)
- Open-tread staircase with exposed structural members
- Oak-cork-pebbled concrete floors and pebbled concrete fireplace hearth
- Mantle-less fireplace with cobblestone surround

Born and raised in the Pacific Northwest, Bill Trogdon was well-acquainted with the region's indigenous mist, rain, virgin evergreen forests, hilly topography, and incredible natural viewsheds. Of the aforementioned sampling of five single-family homes designed by Trogdon, four of them were designed and built in the Northwest Regional style, including the Trogdon House, William & Dorothy Trogdon's personal residence at 1918 S. Syringa Road. The three other Trogdon-designed homes are located at 1617 E. 27<sup>th</sup> Avenue, 2011 S. Abrams Court, and 2319 S. Magnolia Court. All four residences are excellent examples of the Northwest Regional style's modern features well-suited and created for the Pacific Northwest's climate, materials, and terrain. In contrast, the fifth house—the Ferris House,<sup>24</sup> 431 E. 16<sup>th</sup> Avenue, reflects European influence from the modern Miesian style, first designed and built in Europe followed by examples constructed in New Haven, Connecticut and other locations in the United States.

William Trogdon won a design award from the Spokane Chapter of the American Institute of Architects for his modern Northwest Regional-style home at 1918 S. Syringa Road, built in 1963. Three years after it was built, an article in the July 1966 edition of *Sunset Magazine* featured the property with photographs, descriptive captions, and a floor plan of the house. The article was entitled "Three-Level Living on a Spokane Hillside"

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<sup>24</sup> Page 13 of this nomination notes William Trogdon designed the *additions* to the Ferris House while the first plan for the house was designed by Bruce Walker (Brooks Walker Architects). Trogdon worked for Brooks Walker Architects when the house and additions were designed in 1954.

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and explained the house was “designed as a simple rectangle” but “doesn’t reveal outwardly its three-level interior space, which accommodates a family of three generations: grandmother, parents, and three children.” The article pictured a photograph of the home’s north gable end roof, which extends to cover a second-floor bedroom balcony and a first-floor living room deck. The deck, according to the article, “doubles the size of the living room especially during the summer.” Protected by the extended roof, the north elevation is clad with walls of windows and sliding glass doors that afford the Trogdon family easy access to the garden and an unlimited view of the property’s natural forested hillside grounds. The open-tread staircase and stairwell were featured in the article and pictured light streaming through the stairwell from a rooftop skylight. The Trogdon House was revered for its modern appeal and excellent design.

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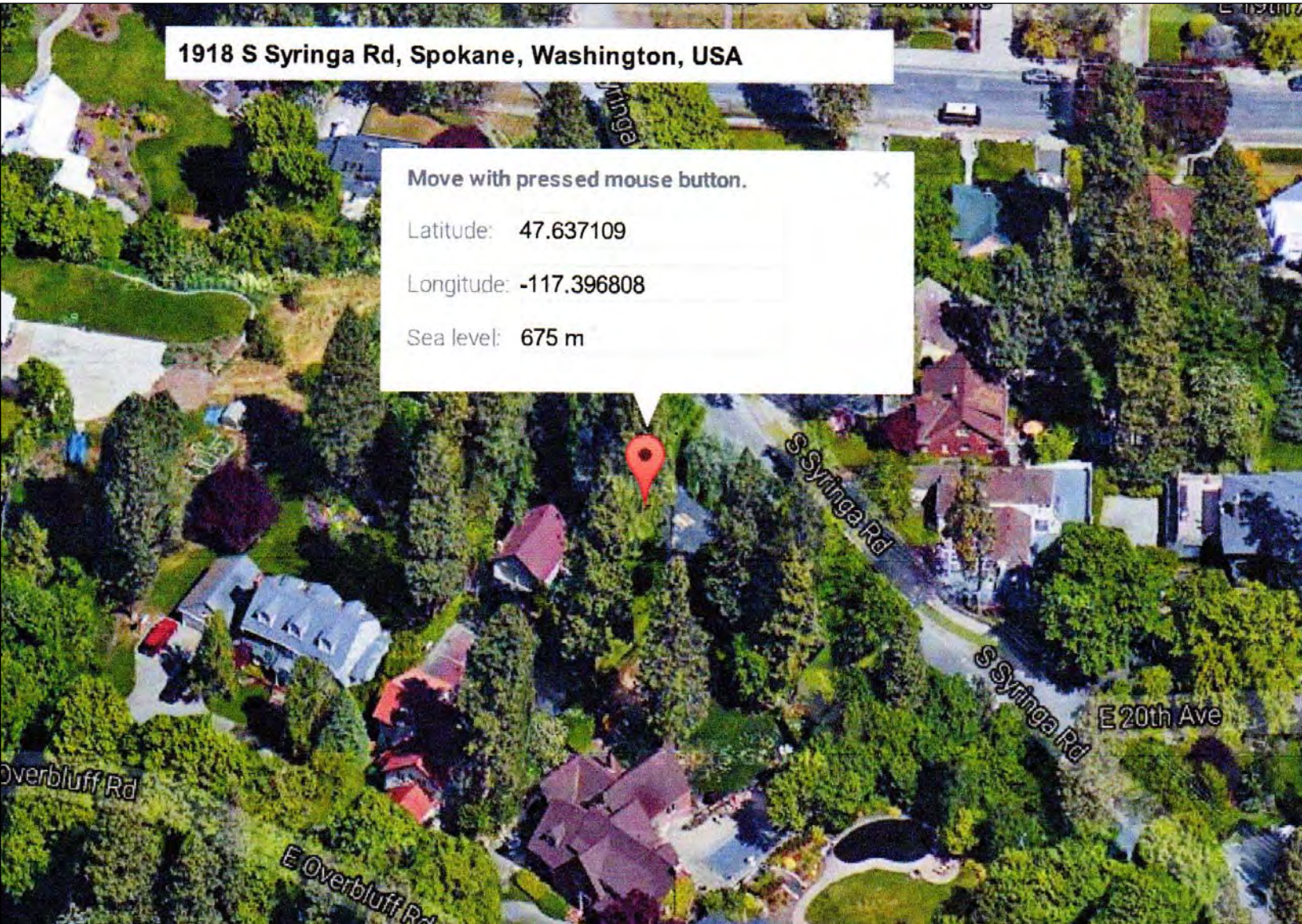
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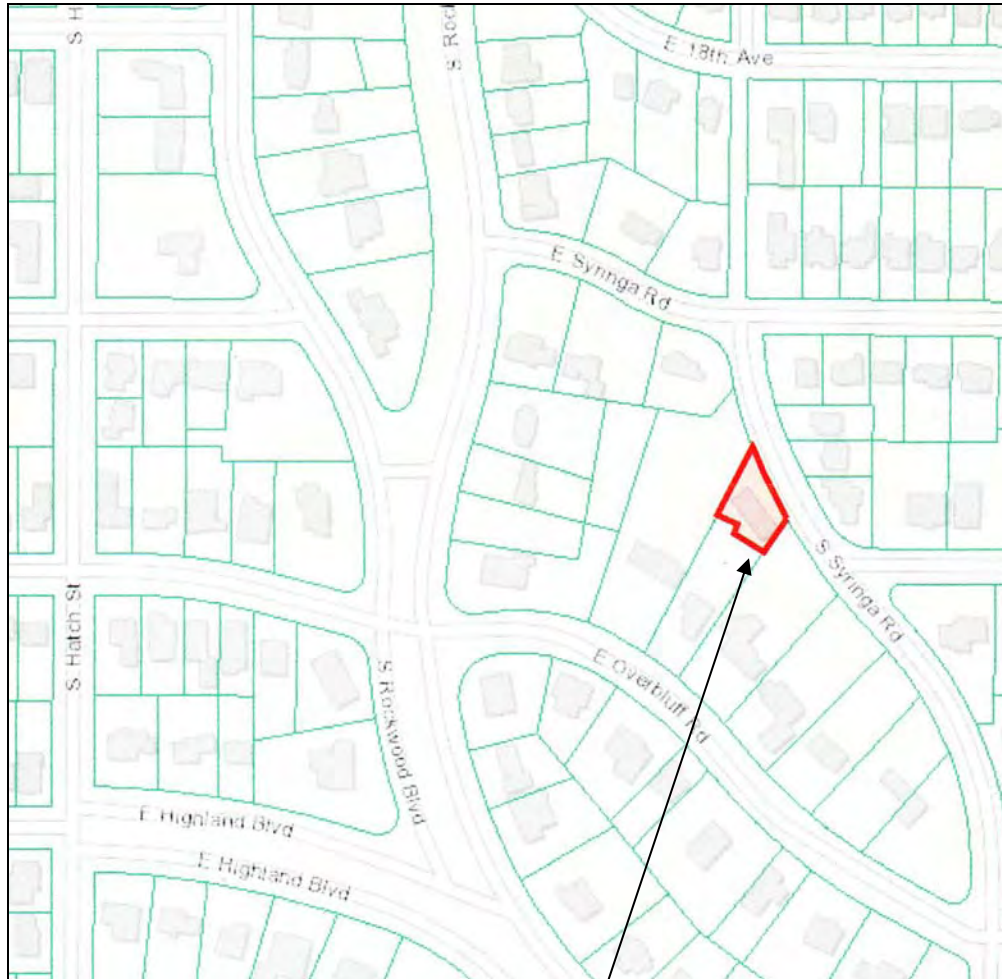
*Overhead view of Trogdon House in 2017  
1918 S. Syringa Road*

*Source: Google Maps 2017*



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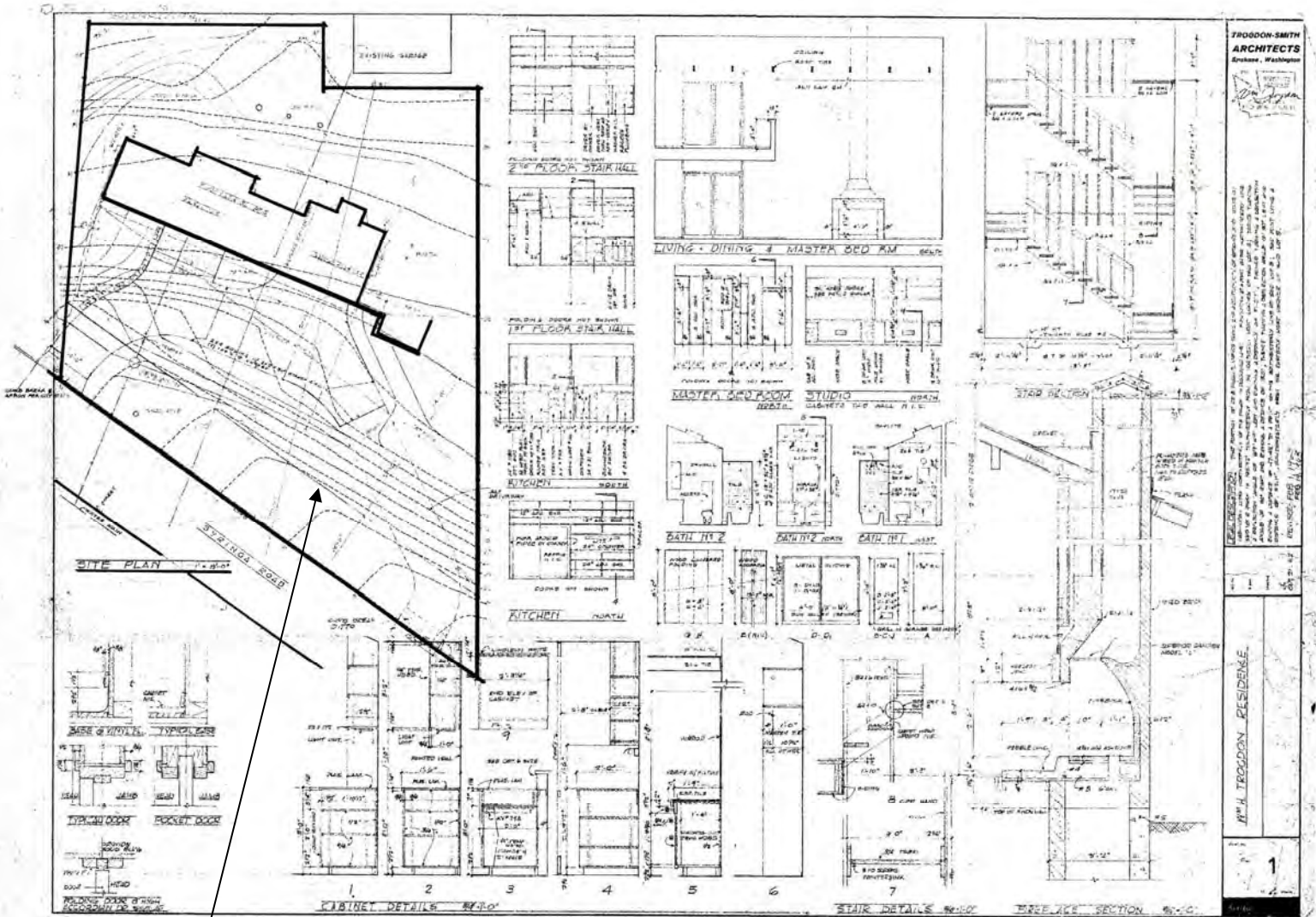


***Plat Map of Trogdon House  
1918 S. Syringa Road***

*Source: Spokane County Assessor Records Plat Map 2017*



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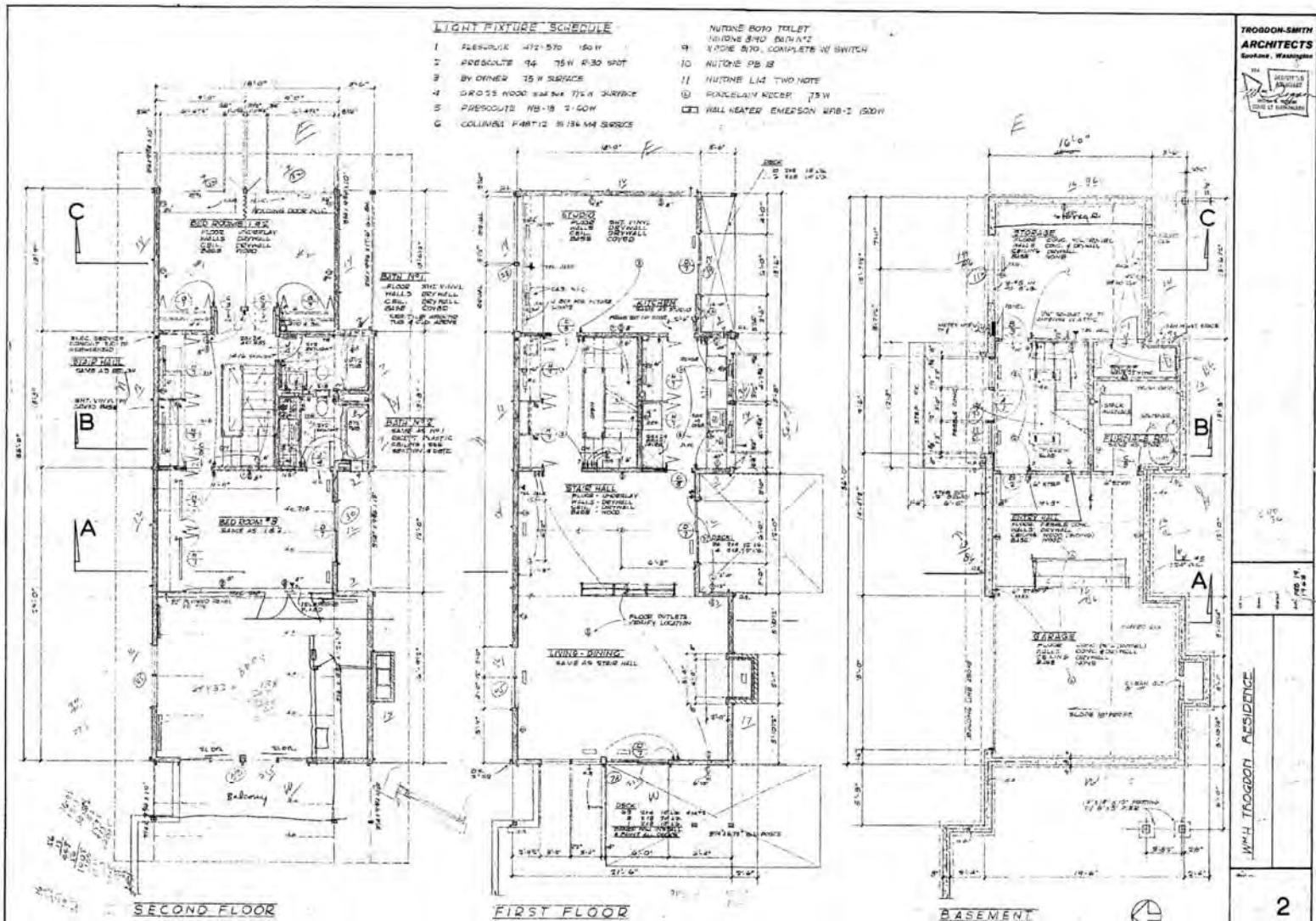


*Site Plan for Trogdon House with east-facing façade, looking onto Syringa Road*

West ↑

Source: Trogdon-Smith Architects, 1963

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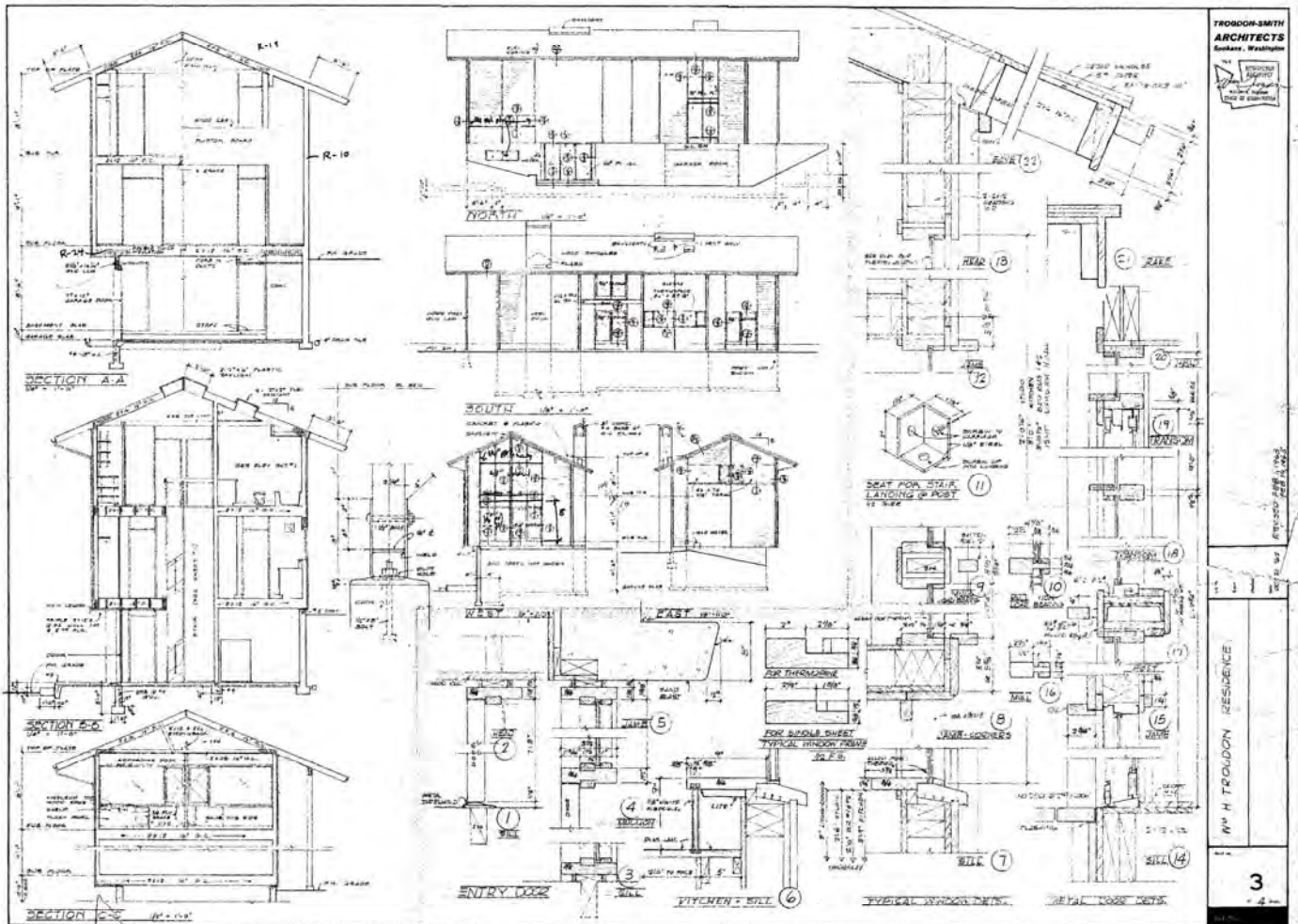
*Trogdon House floor plan*

Source: Trogdon-Smith Architects, 1963





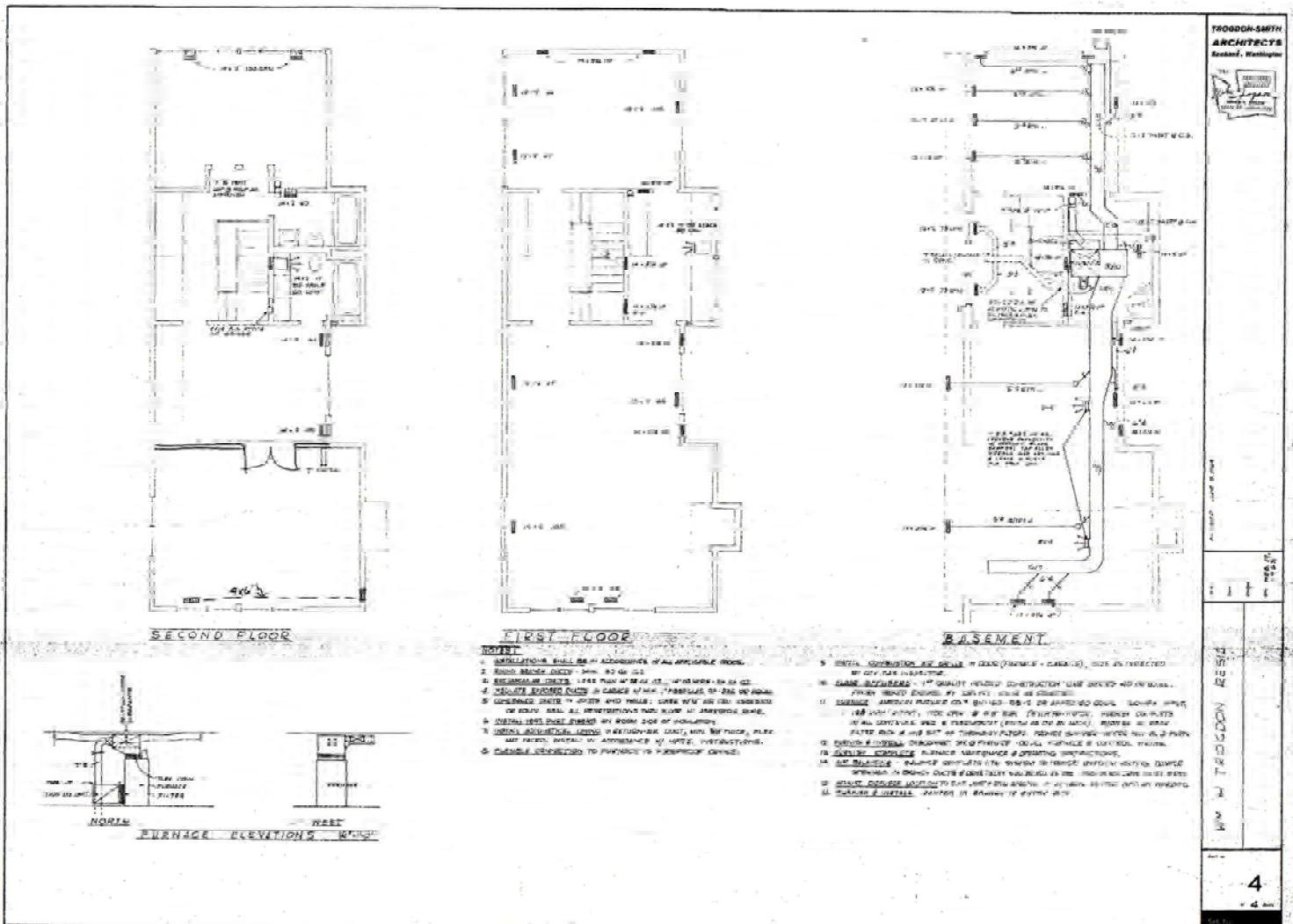
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*Trogdon House*

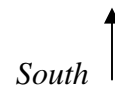
Source: Trogdon-Smith Architects, 1963

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*Trogdon House*

Source: Trogdon-Smith Architects, 1963



## Mrs. Trogdon, Architect, Does Interior Decorating

By CHARLEEN SCHMIDT  
S.R. Oct 17-59

When Mrs. William H. Trogdon, E404 Twenty-second, says she is a homemaker, she really means it. An architect, she can design the house; an interior decorator, she has the necessary skill to make it attractive and livable and with two children of her own, she can test her ideas for practicability and accuracy.

The daughter of a professor of English literature at Colby college in Waterville, Me., now retired, she has traveled widely. Each summer her parents spent the vacation months seeing the world and for many years her father conducted tours in England. As a result she has been to England eight times.

### Studied at Wheaton

Her mother majored in English literature and to keep the family tradition alive, Mrs. Trogdon studied the subject at Wheaton college in Massachusetts. Her travels and her parents' unusual knowledge of the world of art has produced in her a keen appreciation of the creative. She was graduated with a bachelor of arts degree magna cum laude and is a Phi Beta Kappa.

After graduation she worked in the office of Mr. and Mrs. Ted Hunter, in Hanover, N. H., who are both architects. She became interested in the profession and worked as an apprentice under them. Their skill and creativity intrigued her and soon she was caught up with the desire to emulate Mrs. Hunter. She entered Harvard's graduate school of design and completed the three-year course for a bachelor of architecture. While there she met her husband, who was studying for his master's degree under Walter Gropius.

### Trip to Europe

Mr. Trogdon won the Appleton scholarship upon receiving his master's degree which allows the recipient to travel for several months through Europe examining types of architecture. They were married and made the trip together as a honeymoon.

When they returned to the United States, the Trogdons worked together in an office in Maine. From there, Mr. Trogdon was asked to join the firm of Terry & Moore in Seattle, his home town.

However, Mrs. Trogdon found the west coast indifferent to women architects and she was unable to find work in her field. She was offered part-time work as an interior decorator in a Seattle shop and found that her training and background made the new field a challenging source of interest and a successful form of work for her.

### Moved to Spokane

A schoolmate of her husband at Harvard, located in Spokane, asked Mr. Trogdon to join him here and help plan the Washington Water Power building. They moved here, liked the community and stayed to open their own office.

With the arrival of their sons, Ben, 4, and Peter, 3, Mrs. Trogdon did not want to work full time. Her family and home came first. But her talent was soon discovered and she was asked to work by appointment for Joel, Inc., W714 Sprague, as an interior decorator and home furnishing adviser.

Mrs. Trogdon will only work with contemporary furnishing, for she does not like imitations. One of the joys of her work is the woman who has an idea of how she wants her home to appear. For in decorating this kind of a person's home, she is more certain to catch the woman's personality and retain the family's unique pattern of home life.

But Mrs. Trogdon enjoys furnishing the new office or hotel suite where she can begin with four bare walls. Here she can utilize the full play of her skill and the finished product is a unified area for work, play or homemaking. Her aim in interior decorating is to further develop the architect's original conception of the building, the interior an extension of the outside form.

### New Empire Suite

The task she found most satisfying since her arrival in Spokane was the redecoration of the Empire suite in the Davenport hotel. She moved walls, installed new light fixtures and furnished the rooms in shades of gold.

Mrs. Trogdon is not afraid to mix furniture of different shades and styles. If the items are of good quality and workmanship, the use of color, wallpaper and floor covering can make the room a pleasing unit as satisfactory as a home.



WOMAN ARCHITECT—Mrs. William H. Trogdon studies color and fabric to find materials which will make a coordinated unit of the room she is decorating. She finds her training as an architect at Harvard helps her plan for a total effect for the family who wants comfort in a becoming setting.

“Mrs. Trogdon, Architect, Does Interior Decorating.”  
Spokane Spokesman-Review, 17 Oct 1959



House fits easily into its setting of native plants—pines, snowberry, chokecherry. Note that most windows face away from street

1918 S. Syringa

## Three-level living on a Spokane hillside

**This house** in Spokane occupies a moderately steep lot on which little of the grade or natural vegetation was disturbed. Designed as a simple rectangle, it doesn't reveal outwardly its three-level interior space which accommodates a family of three generations: grandmother, parents, and three children.

There are well separated areas for each age, and living room, dining room, kitchen, and studio on the middle level to be used by the entire family. Decks extend these rooms outside, and provide easy access to the garden. The entry level (not shown in the plans at right) contains a bedroom and bath, storage, utility room, and garage. The house was designed by Trogdon-Smith, for Mr. and Mrs. William H. Trogdon.



Entry steps, walk parallel drive to two-car garage. Bank above walk planted with junipers, euonymus; below, with rock-plank

*Sunset Magazine, July 1966*

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UPPER LEVEL PLAN

MIDDLE LEVEL PLAN

Scale in feet  
0 5 10

Open Below  
MASTER BEDROOM  
BATH  
BATH  
LAUNDRY/STORAGE  
Skylight  
BEDROOM  
BEDROOM

Bench  
DECK

LIVING  
DINING  
DOWN TO ENTRY & LOWER LEVEL  
DECK  
KITCHEN  
up  
STUDIO

UPPER LEVEL PLAN

MIDDLE LEVEL PLAN

Studio also functions as family room, with informal dining area close to the kitchen

Deck doubles size of living room, especially during Spokane's long, balmy summer

Open stairway, with skylight above, photographed on middle level. Entry is below

JULY 1966

Twenty-two-foot-high ceiling in living room extends over part of deck. It and tall native pines cut sky glare. Master bedroom overlooks this space, shares view into trees

*Sunset Magazine, July 1966*

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STONE, STEEL and wood are the "words" with which William H. Trogdon says what he thinks.

His structural "statements" show—all over the Inland Empire. And what the award-winning young architect thinks about Spokane zings with thrust toward the future.

"I feel Spokane is on the threshold of doing something really significant in urban design, city planning and regional planning contributions to our society," he prophesies.

"With our Spokane Exposition of 1974 approaching, the Spokane River development program and other improvements in the central business district, the citizens of Spokane will be proud to display the city that Spokane can be."

REARED IN SEATTLE, Trogdon received his bachelor of architecture degree from the University of Washington and his master of architecture degree from Harvard University. After graduation he traveled in Europe via the Julius Armory Appleton Scholarship from Harvard, doing research on the "New Italian Renaissance."

He came to Spokane in 1953 "to work on the Washington Water Power Central Operating Facility for the firm of Brooks and Walker." His citations from the Spokane Chapter, American Institute of Architects have included the Spokane International Airport (which he co-designed with Spokane architect Warren Cummings Hevman), business and office buildings and private residences. One business building also won the Award of Merit for the Pacific Northwest Region, AIA.

He currently serves on the Washington State Governor's Advisory Council on Preservation of Historic Sites, and has acted as Washington state chairman of the AIA Design Committee.

Prior to forming his current partnership of Trogdon and Smith in 1960, he was a member of the firm of Walker, McGough and Trogdon.

Young thoughts and minds intrigue Trogdon, and he has been visiting assistant professor at the University of Idaho at Moscow (1957-58), visiting critic at the University of British Columbia, at Vancouver (1962), and visiting critic at Washington State University, Pullman (1969-70).

AS A CITY, he lauds Spokane for her advantages of an historic past and her opportunities for the years ahead. "For a city her size, Spokane is unique. She has a very finite city center, which many cities don't possess, and therefore has kept a vitality in the core area which makes it an urban place."

Trogdon warns Spokane not to waste her heritage.

"Many of the fine old buildings we have could be of value for preservation, both residences and public buildings. These should be recognized as an asset of the community, from both a cultural and an economic point of view.

"There is a danger to modernizing the city to compete with other communities which appear to be moving ahead in a 'new look' and so sacrificing both buildings and places which make Spokane what it is." (Continued on next page.)

Trogdon emphasizes with regard to freeways: "Transportation, is important in the growth of any city. Occupants and visitors must be able to move around with relative ease, by public or private methods. Proper highways must be provided for the general good, even though it appears to be harmful to a few who must be relocated through condemnation. However, routes should be selected carefully to minimize the effect on the environment."

Trogdon expresses delight "with the theme of the proposed Spokane Exposition of 1974 which is 'ecology and environment.' It is particularly apt for the Spokane area where we value the natural environment and respect ecology. However, the responsibility to develop an exposition in a thoroughly genuine fashion that displays this sincere appreciation will be a great challenge for all of us."

THE ARCHITECT assesses Spokane's popularity with her population this way:

"Why is it that Spokane is so fortunate in having a collection of people who stay with her, when other areas are moving forward in growth and economy? I think we all enjoy the gradual, thoughtful growth potential of Spokane, and we all enjoy having an opportunity to be a part of that growth.

"I think we'll find many of our young people returning to make their homes and careers here. If we can continue to maintain a controllable growth rate, where the economy could experience improvement one year over the other and yet not run away with our community, we will have an ideal city."

Trogdon is a past president of the Spokane Chapter, American Institute of Architects, and past secretary-treasurer of the Washington State Council of Architects, of which he currently serves as vice president.

He cherishes what Spokane has been, as evidenced by his membership on the board of the Eastern Washington State Historical Society. And he anticipates what lies ahead for a city so bountifully blessed with a built-in salute from nature.

In the years since he came to Spokane in 1953, Trogdon has had a major part in changing the Inland Empire's face.

WILLIAM H. TROGDON

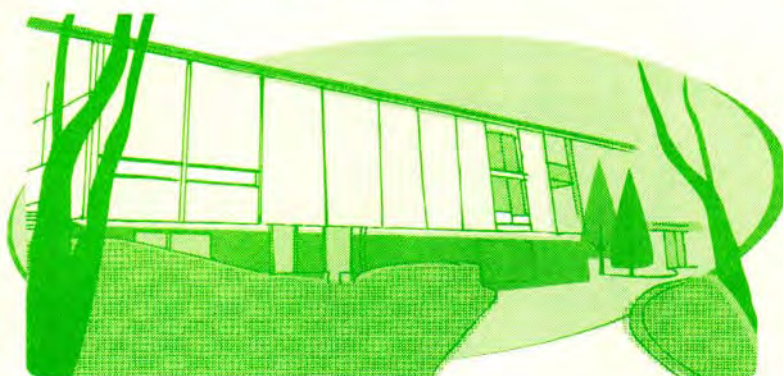
"I feel Spokane is on the threshold of doing something really significant in urban design. . . ."



"William H. Trogdon: Many Statements in Stone, Steel, and Wood."  
Spokane Spokesman-Review, 27 Dec 1970

No. 5 **William Trogdon House**

1918 S. Syringa Avenue



This important home was designed circa 1963 by highly-regarded Spokane architect **William "Bill" Trogdon**, a partner in the prominent Spokane architectural firm of Walker, McGough and Trogdon, to serve as his family's personal residence.

The materials of this home are typical of mid-century modern construction and include large plate glass windows, little to no ornamentation or decorative features, and the use of wood and concrete as the exterior wall materials. Constructed on a natural embankment, the home features a two-story residence with a front entrance on the bottom story and its main living areas located on the upper two stories.

The residence is vertically-oriented, as portrayed in its height and massing, and features two indoor/outdoor living areas on its north and south sides. It is situated for maximum privacy from its elevated location, the hilly and wooded terrain of the surrounding landscape, and its overall height. The current homeowners are Paul and Linda Wert.

*Trogdon House summary featured in  
24<sup>th</sup> Annual Mother's Day Tour Brochure 2013*

*Source: MAC Archives, Spokane, WA*

Spokane City/County Register of Historic Places Nomination  
WILLIAM & DOROTHY TROGDON HOUSE

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*East façade and front door of Trogdon House in 2016*



Spokane City/County Register of Historic Places Nomination  
WILLIAM & DOROTHY TROGDON HOUSE

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*East façade of Trogdon House in 2016, looking south up Syringa Road*

Spokane City/County Register of Historic Places Nomination  
WILLIAM & DOROTHY TROGDON HOUSE

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*South elevation of Trogdon House in 2016, looking east*

Spokane City/County Register of Historic Places Nomination  
WILLIAM & DOROTHY TROGDON HOUSE

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*West rear elevation of Trogdon House in 2016, looking north*

Spokane City/County Register of Historic Places Nomination  
WILLIAM & DOROTHY TROGDON HOUSE

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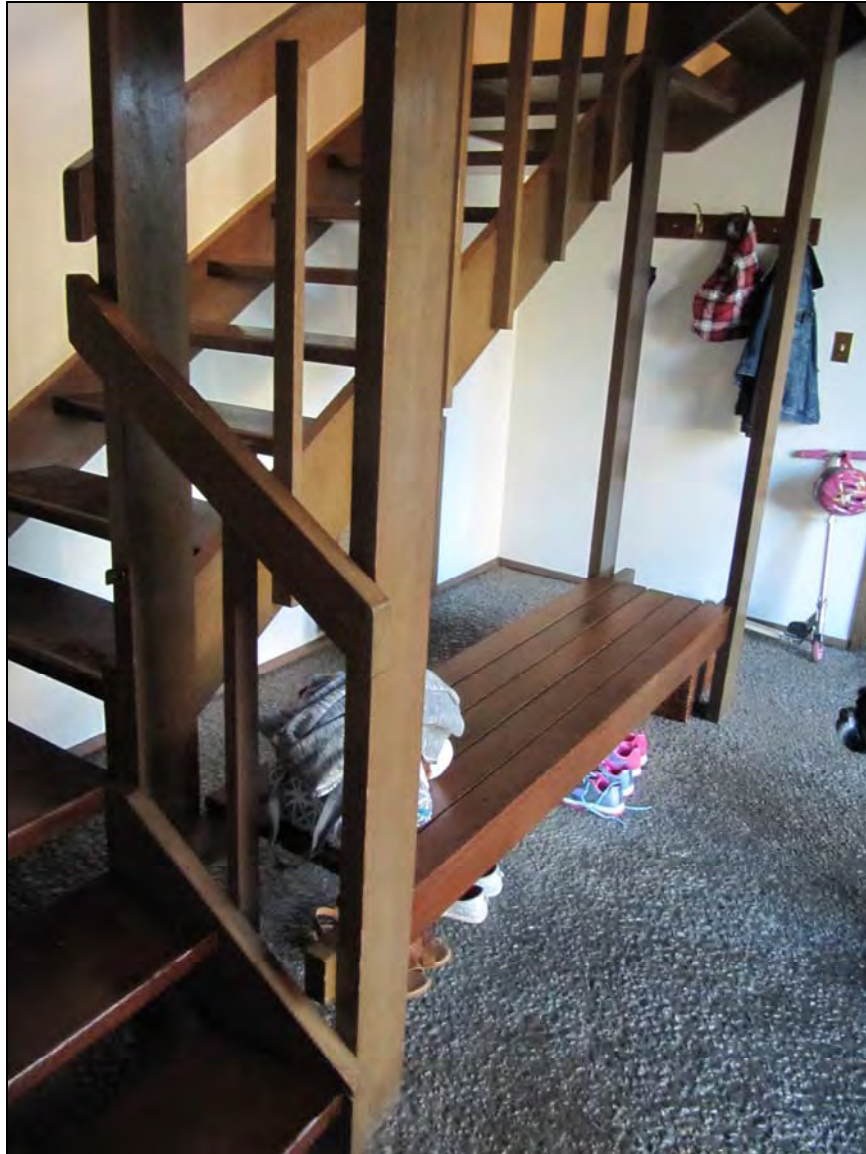
*West rear elevation of Trogdon House in 2016, looking south*

Spokane City/County Register of Historic Places Nomination  
WILLIAM & DOROTHY TROGDON HOUSE

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*North elevation of Trogdon House in 2016, looking east*



*Basement entry hall of Trogdon House in 2016*



*Overhead view, looking down at stairwell in Trogdon House in 2016*

Spokane City/County Register of Historic Places Nomination  
WILLIAM & DOROTHY TROGDON HOUSE

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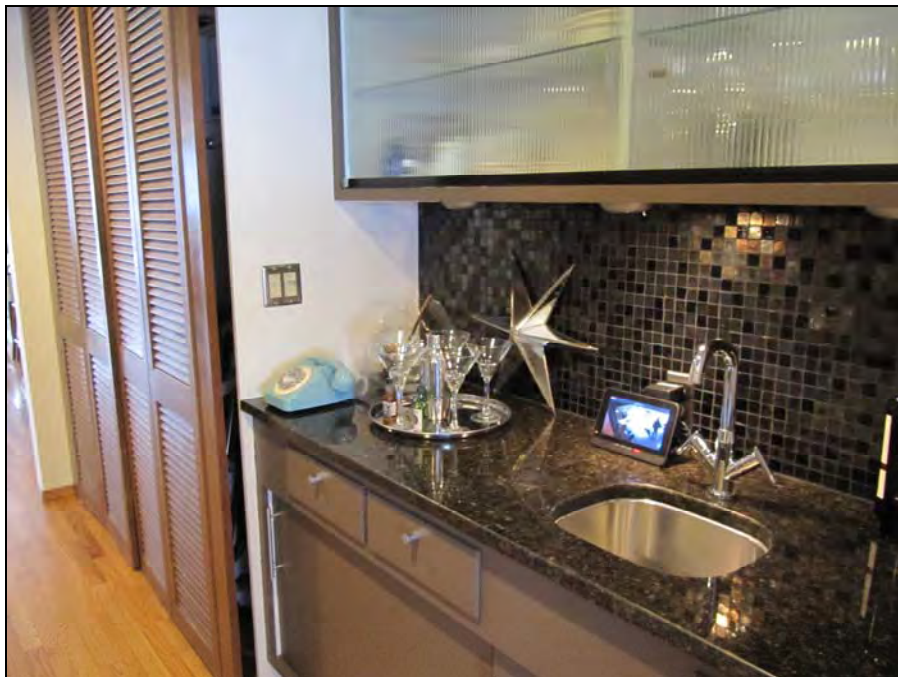


*Living room and dining room in 2016*



Spokane City/County Register of Historic Places Nomination  
WILLIAM & DOROTHY TROGDON HOUSE

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*Kitchen (top photo) in 2016*  
*Hallway wet bar in 2016*

Spokane City/County Register of Historic Places Nomination  
WILLIAM & DOROTHY TROGDON HOUSE

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*Family room/studio on first floor (south end of house) in 2016*

Spokane City/County Register of Historic Places Nomination  
WILLIAM & DOROTHY TROGDON HOUSE

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*Southwest bedroom on second floor in 2016  
(southeast bedroom on second floor is identical and adjacent to southwest bedroom)*

Spokane City/County Register of Historic Places Nomination  
WILLIAM & DOROTHY TROGDON HOUSE

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*Master study and master bedroom on second floor in north end of house in 2016*