

Spokane Register of Historic Places Nomination

*Spokane City/County Historic Preservation Office, City Hall, Third Floor
808 Spokane Falls Boulevard, Spokane, Washington 99201-3337*

1. Name of Property

Historic Name: Studio Apartments
And/Or Common Name: G1

2. Location

Street & Number: 1102 W. 6th Avenue
City, State, Zip Code: Spokane, WA 99204
Parcel Number: 35192.4306

3. Classification

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

4. Owner of Property

Name: Steve Schmutz, SDS Realty
Street & Number: 108 N. Washington, Suite 600
City, State, Zip Code: Spokane, WA 99201
Telephone Number/E-mail: Enter property owner's telephone number and email

5. Location of Legal Description

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

6. Representation in Existing Surveys

Title: Enter previous survey name if applicable
Date: Enter survey date if applicable Federal State County Local
Depository for Survey Records: Spokane Historic Preservation Office

7. Description

Architectural Classification

Condition

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

Check One

- unaltered
- altered

Check One

- original site
- moved & date _____

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

8. Spokane Register Categories and Statement of Significance

Applicable Spokane Register of Historic Places category: 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 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 history.
- E Property represents the culture and heritage of the city of Spokane in ways not adequately addressed in the other criteria, as in its visual prominence, reference to intangible heritage, or any range of cultural practices.

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

9. Major Bibliographical References

Bibliography is found on one or more continuation sheets.

10. Geographical Data

Acreage of Property: < 1 acre
Verbal Boundary Description: Full extent of parcel 35192.4306
Verbal Boundary Justification: Nominated property includes entire parcel and urban legal description.

11. Form Prepared By

Name and Title: Diana J. Painter, PhD
Organization: Painter Preservation
Street, City, State, Zip Code: 3518 N. C Street, Spokane, WA 99205
Telephone Number: 707-763-6500
E-mail Address: dianajpainter@gmail.com
Date Final Nomination Heard:

12. Additional Documentation

Additional documentation is found on one or more continuation sheets.

13. Signature of Owner(s)



14. For Official Use Only:

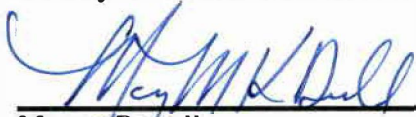
Date nomination application filed: September 18 2022

Date of Landmarks Commission Hearing: 10/19/22

Landmarks Commission decision: approved

Date of City Council/Board of County Commissioners' hearing: 11/7/2022

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.



10/19/22

Megan Duvall
City/County Historic Preservation Officer
City/County Historic Preservation Office
Third Floor – City Hall
808 W. Spokane Falls Blvd.
Spokane, WA 99201

Date

Attest:

Approved as to form:



City Clerk



Assistant City Attorney



Figure 1: Studio Apartments north facade

SUMMARY STATEMENT

The Studio Apartments within Spokane's lower South Hill at 1102 W. 6th Avenue is a two-story building on a raised basement. It is an International Style building, designed by McClure & Adkison with associate Bruce Walker, and constructed in 1948-49. It has a rectangular footprint and a flat roof, which is extended with slight eaves forming an enframed window wall on the north, glazed façade. The building is wood frame, with a board-formed concrete base. A series of walkways, bridges, a deck, and stairs access the individual units and the ground level on the south entry facade, creating a complex circulation system that contrasts with the planar north façade, whose two-dimensional patterning is composed of solid panels and glazing. There are no openings or embellishments on the east or west side facades. The curvilinear concrete base of the building on the east side contrasts with the open common area composed of concrete and brick on the west side. The building has been recently restored to much of its original appearance and as a result, conveys excellent integrity.

ARCHITECTURAL DESCRIPTION

Location and setting

The Studio Apartments is located at 1102 W. 6th Avenue in Spokane, Spokane County, Washington, south of the central business district and just south of the I-90 freeway. It is perched on the hillside as it rises to the south, accessed by S. Madison Street from the

north and from W. 6th Avenue from the east and west. The closest major arterial is southbound S. Monroe Street, one block to the east. The building is accessed from the east but is oriented with its expansive window wall toward the north, overlooking the city. The apartment is sited among a neighborhood of single-family homes and apartments with the major exception of Deaconess Hospital to the northeast. As a result, numerous medical clinics and facilities are also seen in the area to the north.

The block on which the apartment building is located is bounded by W. 6th Avenue on the south, S. Madison Street on the east, and W. Bishop Court on the north and west (Bishop turns into S. Jefferson Street north of 6th Avenue). All streets are relatively narrow and have just two lanes. Madison and Bishop Court have no sidewalks or curbs, whereas W. 6th Avenue has both sidewalks and curbs. Madison is a brick street with an asphalt top coat.

Bishop Court is paralleled by a stairway that transitions to a raised sidewalk above the street on the west side that is retained by a concrete and stone retaining wall. To the south, across W. 6th Avenue, is the four-story Madison Terrace Condominiums and a large, Queen Anne, single family residence. To the east are two buildings with a single-family residential appearance, one used for single family use and one for multi-family use. To the north is a modern covered carport that is associated with an apartment building to the north. To the west is the three-story La Vista Apartments. Visibility of neighboring properties in this area is limited due to steep slopes and mature vegetation.



Figure 2: View from the northwest looking at the north facade

The block is made up of three parcels. The parcel occupied by 1102 W. 6th Avenue is on the east side of the block and the two parcels to the west, which are owned by the same entity, are vacant. The parcel on the far west was previously occupied by a church, demolished in 1977. The site still displays remnants of the site infrastructure. The retained, curved, right-of-way of Bishop Court was historically a streetcar right-of-way. To the west of this right-of-way, in what was historically the northwest corner of the block, was a Washington Water Power substation that was associated with the streetcar line (no longer extant).

There are no other buildings on the parcel associated with 1102 6th Avenue at this time, but a seven-car garage is being built on the lower portion of the lot, parallel to W. Bishop Court. This is the same area that once contained a carport and had a concrete pad prior to the present construction project. A combination stair/ramp to the upper level of the site with a simple open wood rail was also located here, to the west of the concrete pad (no longer extant).

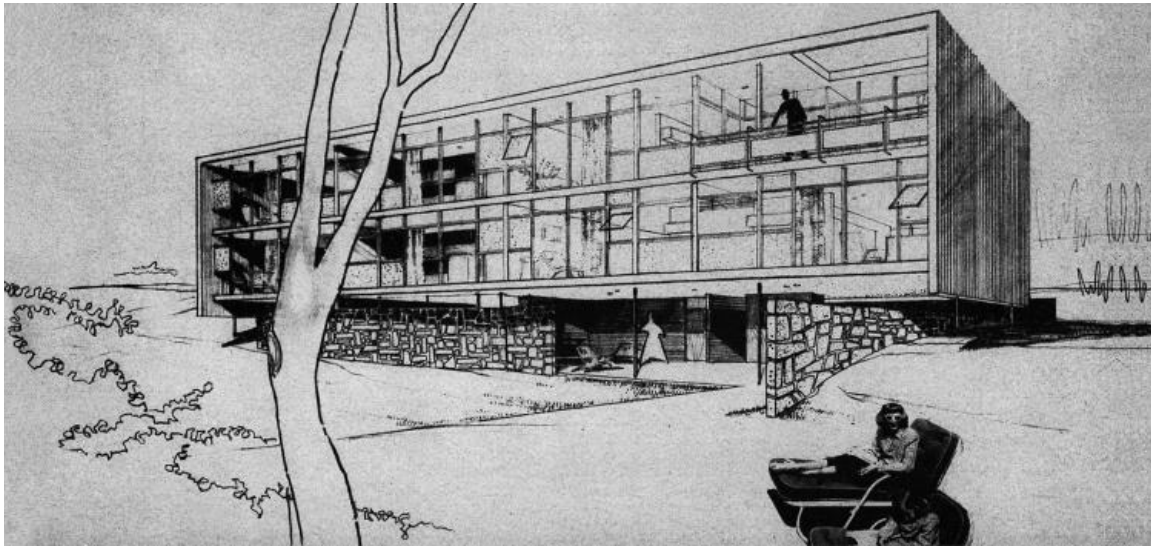


Figure 3: Sketch of the Studio Apartments - McClure & Adkison, Architects

Overview

Exterior

The building at 1102 W. 6th Avenue, historically known as the Studio Apartments, consists of two stories of living space above a raised basement. It has a rectangular footprint of approximately 1,750 square feet and a flat roof with a tall fascia and is sited toward the south side of its 13,000 square foot lot. It is not completely parallel to 6th Avenue, being canted just slightly toward the northeast. While the building is addressed from 6th Avenue, it is oriented toward the view of downtown Spokane. The wood-frame building sits atop a one-story, board-formed concrete base, which features a curved concrete wall at the northeast corner. The north side of this wall reflects a slight V-shape and is slightly recessed under the outer plane of the building. The west side of the north wall is open, forming a covered communal open space. Dividing the basement level in half is a north-south brick masonry wall that serves the fireplace in Unit 200. An outdoor fireplace was once located within the community open space in the basement but is no longer extant. The fireplace is served by a broad chimney at the center of the roof. The east and west end walls of the building have no openings and are finished in painted narrow vertical wood siding. The first and second levels on the south entry façade are glazed, with panels of narrow vertical boards. The first and second levels on the north façade consists of solid panels and glazing set within an enframed opening with a slight overhang at the eaves. The foundation is concrete and the roof is built-up. The International Style building was constructed in 1948-49 with seven apartment units; today it has six apartment units.



Figure 5: Dearborn Masser Collection



Figure 4: South elevation in 2022

South entry façade. The south entry façade has two, two-bedroom apartment units on the upper level and four studio apartments on the lower level. The wood deck at the upper level is supported by a wood frame on large beams, which is in turn supported by heavy timber posts with angle brackets. The balustrade has a heavy wood frame with horizontal balusters made up of small-diameter steel rods that provide for a transparent view of the building. The design details for this balustrade are typical throughout the building. Two north-south wood bridges or suspended wood walkways access the upper-level wood deck that parallels the face of the building. The bridge on the west end of the south facade is supported on the south end by a concrete retaining wall. A concrete walkway from the public sidewalk along W. 6th Avenue steps down the slope to reach this bridge. The bridge on the east end is accessed from the public sidewalk along W. 6th Avenue via a gently sloping walkway, reflecting slight differences in topography. The second level



Figure 6: South elevation

deck is nearly the full width of the building, stopping slightly short of the west end. The exterior wall at the second level for each unit is composed of a flush door adjacent to broad, paired windows with full-height fixed sash that runs from the deck to the clerestory windows. Other bays consist of panels of vertical wood stained a warm wood tone. Clerestory windows run consistently atop the main windows and wood walls; they have dark anodized aluminum frames.

The units on the lower level of the building are accessed as follows. Just before reaching the wood bridges, concrete walkways and stairs from the W.

6th Avenue walkways descend to the first level of the building in a double run of stairs. The west stairs are perpendicular to the building face east and are located east of the bridge and the east stairs, also east of the bridge, descend at an angle, reflecting differences in slope. At the ground level a concrete walkway extends the width of the building parallel to the building. From here, the two central units are accessed via two enclosed wood steps and a broad landing in the center, whereas the two outside units are accessed via two enclosed wood steps and small landings at each end of the building. The basement is also accessed via steps from the concrete walkway. They are concrete, dogleg stairs at the west and east ends. The stairs at the west end access the opening to the community open space, whereas the stairs at the east end access an entry door to the rooms on this end of the basement.



Figure 7: South elevation, lower level apartment entrances

East side façade. The east side façade of the building has no

openings. At the basement level is the raised basement. The curved concrete wall, which is pulled away from the exterior northeast corner of the building, is visible here. The overhang from the main portion of the building is supported here by slender round metal columns. Additional columns are set within the footprint of the overhang. Wire mesh screening has been added at the perimeter here to prevent access to the underside of the building. This is not highly visible and does not greatly affect the historical appearance of the building at this location.

North façade. The south façade of the building is visually dominated by the glazed wall of the lower (first floor) and upper (second floor) levels. They display a symmetrical Mondrian-like pattern of paired, full-height, fixed windows serving the individual units (two at the top and four at the bottom) and small, paired, fixed light windows and double-hung windows over solid panels that rise to about mid-way between the finished floor and the lower level of the clerestory windows which extend across most of each level. The wall reflects the historical curtain wall design of the building. At the lower level the basement rooms on the east side are enclosed with



Figure 8: East elevation

concrete walls which are topped by clerestory windows. Much of the area on the west side is open, as noted above.

West side façade. The west side façade also has no openings. The main body of the building was previously cantilevered over a north-south concrete wall that projected to the north beyond the building footprint. This has been removed, however, and the area under the building enclosed at this location.



Figure 9: North elevation



Figure 10: Unit 200 - top floor, west side looking east



Figure 11: Unit 200, looking south toward 6th Avenue

with kitchens sharing a wall with the bathrooms, leaving the north side open to the view. The bedrooms are on the end walls (east and west) and the living rooms, which have open plans and also accommodate dining, are at the opposite ends. Unit 200, on the west

Interiors

The Studio Apartments has two, two-bedroom units on the upper floor (Units 200 and 201) and four studio apartments at the first-floor level (Units 100-103). The second-floor level is roughly at grade and the first floor level is below grade, due to the slope of the site. The lower or basement level is below grade on the north side and at grade at the south side, again due to the slope of the site. Each unit has an individual entry from a walkway (deck or sidewalk) that runs parallel to the south face of the building. Each unit has floor-to-ceiling fixed windows and solid vertical wood panels or paneled “pop-outs” on the south face of the building, and extensive glazing with some solid panels on the north face, or view side.

The two, two-bedroom units are slightly different but share most major features. The entries are on the south side. The bathrooms are at the center of the units

end of the second floor, has the original fireplace for the apartment building, which is on the inner or east wall of this unit. Finishes include vertical wood cladding and sheet rock.

The studio units on the lower level are identical, although placed back-to-back, sharing a common wall in the center of the west side and the center of the east side. Entries are on the far side of each unit and open into the main room, which has an open floor plan, utilized for living, dining, and sleeping. To the right or left (depending on the unit) is the bathroom and laundry. Straight ahead, on the left or right side, is the kitchen,



Figure 12: Studio kitchen



Figure 13: Murphy bed in studio unit

which has an L-shaped plan. The kitchen is open to the main room. Only the stove is against the north wall, leaving this window wall largely open to the view. The end units have a vertical wood wall on the west and east sides while the central units share a brick wall, one of the original features of the building.

The basement consists of three rooms, the semi-open communal room on the west end, the central storage room, and the utility room on the east end. The latter two rooms are enclosed and accessed via individual doorways. Finishes are concrete and brick.

Changes over time

Original appearance

When built the Studio Apartments consisted of seven units. The upper unit on the west side extended to the fireplace wall in the center of the floor, thereby occupying half of the upper floor. In the northwest corner was a large open deck which was framed to match the appearance of the building's south window or curtain wall.

The east half of the second level and the entire first level

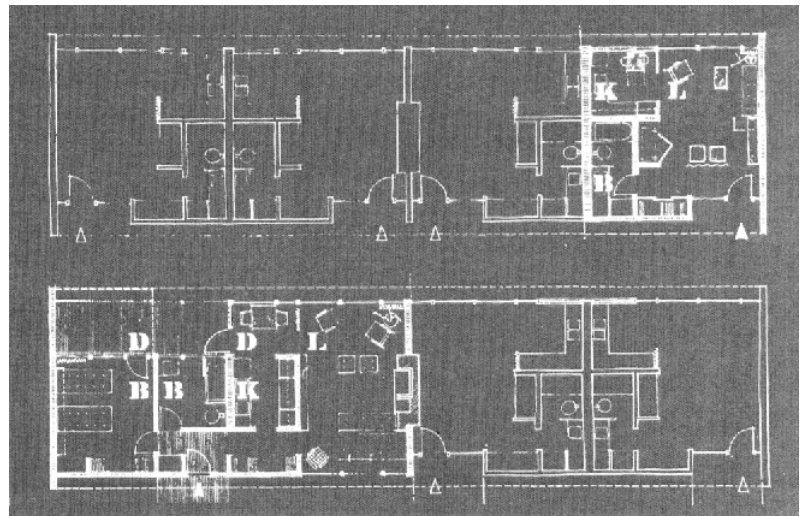


Figure 14: Original plans - 1st floor on top, 2nd floor on bottom

consisted of six studio apartments with identical layouts. They were very similar in layout to the studio apartments today. The L-shaped kitchens did not obscure the view. The

bathrooms were on the interior walls, accessed by a door from the main room, close to the entry door. The entry door was at one end of the unit and accessed the open living-dining room. The main unit had one bedroom, an open deck accessed from the dining area and the bedroom, a dining area close to the window walls, a centrally located kitchen and bathroom, and a hallway to the bedroom that paralleled the exterior deck. The living room focused on the fireplace wall, as it does today. This unit was accessed via a bridge from the south side of the site that led directly to the front door with its sidelight. The two studio units on this upper floor were accessed by an exterior deck accessed by the east bridge.



Figure 15: Living room of unit 200

The lower, basement level was occupied by three zones. The communal zone was labeled “Play.” A “Heat” (furnace) room was located against the south wall. And the east half was occupied by a “Wash” and “Dry” (laundry) room. The Playroom (noted as a communal room today) featured an outdoor fireplace on the building’s central wall, which was taken out previous to the present rehabilitation. The exterior walls on the east, north, and west ends were shown as stone, rather than the board-formed concrete seen today, a cost-saving measure that was implemented before the building was constructed. The freestanding supports at the lower level were round metal posts, as they are today. The window wall had painted wood frames with steel vents and cemesto panels. The west end was also cantilevered over a supporting north-south wall.



Figure 16: Original balustrades with canvas panels

The balustrades throughout were tubular steel to which was fastened canvas or other fabric to form the solid panel that served as balusters. Doors were flush and sidelights were relatively narrow; they provided the only additional exterior light to the studios, with the exception of the clerestory windows

above the ‘pop-outs.’ The larger unit on the upper west side had two large floor-to-ceiling windows on the east side of the unit, which would have faced the living room (as it does today).

All studio units had ‘pop-outs’ on the south wall that extended into the walkway space (whether decks or sidewalks), beyond the door plane, that provided additional space for the units, while still allowing for additional light in the form of clerestories.

1980-1990 changes

The major changes on the building that were documented in the historic building permits, some of which were for maintenance purposes, occurred in 1981 and 1992. In 1981 a business consisting of three partners (Adams, Hamis and Mulcany) converted the building to a 1,600 office on the second floor with four living units below.

- 1981 – A certificate of occupancy was issued for four apartment units and a 1,600 square foot office.
- 1987 (ca) – A 40-foot section of outside wall was replaced.
- 1992 – An exit door was added and deck and railings were repaired.

The following design changes were made in this general time frame, with no specific dates. These changes can be seen in the 2015 photographs of the building.

- In photographs that are attributed to architect Bruce Walker and that were published in 1950, the curtain wall of the Studio Apartments shows subtly tinted glass and colored cemento panels in shades of dusty pink with charcoal-colored frames. In 2015 the window wall consisted of clear glass with white panels and dark red-colored frames (this dark red color was used for accents throughout the building.



Figure 17: Early appearance of the building with the outside deck/balcony visible

- Vinyl siding was added to the south, east and west facades.

- The upper south side façade was altered to reflect the offices uses present on this floor.

- Faux paneled doors were added.

- A code-compliant balustrade of wood with vertical wood balusters was added throughout.

- The open deck in the northwest corner of the upper floor was enclosed

with windows and solid panels consistent in proportions to the rest of the building.

- The outdoor fireplace in the basement was removed, although masonry walls were retained.

2020-2022 changes

Most of the changes that have occurred recently have been in the spirit of returning the building to its original appearance. The main departure from this work has been the re-design of the balusters throughout, which nonetheless are in the spirit of the original early modern design.

- The building was converted from an office and studio units to two, two-bedroom units and four studio units, reinstating its residential use.
- Minor alterations were made to windows that are in keeping with the historic appearance of the building and reflect consistent proportions, including at Unit 200.
- Vinyl siding was removed and vertical wood siding was reinstated. This was either stained a warm wood tone or painted dark charcoal.
- Concrete surfaces were painted dark charcoal.
- Colors on the window wall are now clear glazing and dark charcoal panels with charcoal-colored window frames.
- The projecting north-south wall at the ground level on the west side was removed and a door was added.
- The existing ca 1981 wood balustrade was removed and a new balustrade of wood and steel rods was added.
- The area under the northeast corner of the building was enclosed with wire fencing, which is pulled back from the concrete curved wall and does not detract from the view of this cantilevered portion of the building.



Figure 18: Appearance of the building prior to current rehabilitation

Site design and landscaping

The site is most notable for its steep slope, with the south end as its high point and the north end being at grade with Bishop Court. It is also notable for its dramatic basalt haystack, which is located slightly east of center in the front 'yard' of the Studio Apartments. New landscaping today includes site treatments in gravel of various sizes with a lawn on the east side. The gravel beds are laid in curvilinear patterns and are differentiated in certain locations by short terraces. Plant materials consist of ornamental grasses and other low maintenance materials.

STATEMENT OF SIGNIFICANCE

The Studio Apartments is significant for its design and also for its association with the prominent Spokane architects who designed the building. It meets Spokane Register Category C, as a property that 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.¹ More specifically, it is significant for possessing high artistic value and as the work of masters. The Studio Apartments is also eligible for listing in the Spokane Register of Historic Places because it is over 50 years of age and is located within the City of Spokane. The International style building also retains integrity of location, design, materials, workmanship and association, thereby conveying its significance through its design and feeling, or its aesthetic expression. The period of significance is 1949, the building's date of construction.

HISTORIC CONTEXT

THE CLIFF CANNON NEIGHBORHOOD

The Studio Apartments building at 1102 W. 6th Avenue is within the lower South Hill area in Spokane, which is concentrated around W. 5th, 6th and 7th Avenues. It is located in the north central portion of the Cliff Cannon neighborhood, two blocks south of the I-90 freeway. The area developed in residential uses in the 1880s and 1890s, the first area outside the immediate downtown to do so after Browne's Addition, which is to the west of downtown.² It is included in the draft Cannon Streetcar Suburb Historic District local historic district, in the center of the north boundary, which is in turn located within the Cliff/Cannon neighborhood. The building would be contributing to the district, whose period of significance is 1883-1955, if adopted as proposed.³ The Railroad Second Addition, within which the subject property is located, was platted in 1883.

Early history

The subject property is within A.M. Cannon's original 160-acre quarter section that he purchased from James N. Glover, who is commonly referred to as the father of Spokane (his partner J.J. Browne purchased another quarter section to the west). The 1883 map of

¹ Spokane Municipal Code [SMC] 17D.040.090) as quoted in City-County of Spokane Historic Preservation Office, *Spokane Register Nomination Guide*, updated February 2018.

² Browne's Addition National Register Historic District was one of the first listed in Spokane, in 1976. It was largely recognized for its excellent collection of the residences of wealthy Spokane businessmen who were able to afford to locate outside the city center and did so for its favorable living environment. The neighborhood is characterized by relatively flat topography, which also accounts for its early development, in contrast to the lower South Hill, which is characterized by its steep slopes, rock outcroppings, and expansive views.

³ The proposed Cannon Streetcar Suburb Historic District is largely bounded by W. 6th Avenue on the north (but includes the subject property), an irregular diagonal line running from W. 6th Street to S. Wall Street south of W. 13th, between W. 13th and W. 14th Avenues on the south, and S. Cedar Street (south) and S. Walnut Street (north) on the west).

Spokane Falls shows Browne's Addition, Cannon's Addition, and the Railroad Addition, within which the property is located. Cannon platted his land soon after he received the land patent for his homestead in 1883, although development in the southern portion of the addition proceeded slowly due to the presence of the steep bluff. Development began on the lower streets, around 6th and 7th Avenues (as they are called today). This area would develop with large, imposing houses, as well as more modest houses. It was additionally characterized by steeply wooded hillsides, natural terraces and basalt bluffs, and expansive views of Spokane from the undeveloped hillside. The area also developed slowly due to the following chapters in Spokane's late 19th and early 20th century history.

In 1889 Spokane experienced a disastrous fire that burned 32 blocks of downtown. Rebuilding followed quickly, however, with investments in the downtown, streetcars, the residential neighborhoods, and surrounding farms. But through the cost of rebuilding, Spokane became indebted to investors in the east and Europe via mortgages lent by the Dutch Northwestern and Pacific Hypotheekbank. This was followed by the Panic of 1893, which greatly affected Spokane, as well as the rest of the country. Many prominent owners of Spokane real estate were now bankrupt and in debt to the Hypotheekbank, including John J. Browne, James N. Glover, and A.M. Cannon.⁴ Cannon lost his prime residential real estate when the bank foreclosed on it in 1895.⁵ He also lost, along with partner Simon Oppenheimer, the Northwest Milling and Power company, and with partner J. J. Brown, the Auditorium Theater, which also housed the post office and federal courts.⁶

Investors re-organized and development and population growth picked up by the end of the century, however, and Spokane saw a population gain of 67,554 people or 283% (percent) between 1900 and 1910, Spokane's largest population gain since the decade after its founding in 1881. During this period 216 new buildings were constructed in the Cannon Streetcar Suburb Historic District area, a subarea of the Cliff Cannon neighborhood that includes the subject property. However, only 85 were constructed in this same area in the decade between 1910 and 1919.⁷ Spokane had overbuilt.

The streetcars and development

Development in the subject area was spurred by the construction of the Cannon Electric Streetcar Line in the last decade of the century, which followed on the earlier, less effective cable railway, which had been constructed up Monroe Street by the Spokane Cable Railway Company in 1890.

⁴ John Fahey, "When the Dutch Owned Spokane," *Spokane and the Inland Empire*, David H. Stratton, Ed. Pullman, WA: Washington State University Press, 1991:181.

⁵ Fahey, 1991:183.

⁶ Fahey, 1991:182.

⁷ Logan Camporeale, *Cannon Streetcar Suburb Historic District, Spokane Register of Historic Places Nomination*, 07-21-2020 Draft: Section 7, page 16.

The lots south of 6th Street were still largely vacant in 1891.⁸ The Spokane Cable Railway Company ended service in 1894, right after the Panic of 1893. New development was largely non-existent from 1895 to 1898 and then very slow throughout the 1890s.⁹ However, in July of 1899 the Spokane Street Railway Company proposed the

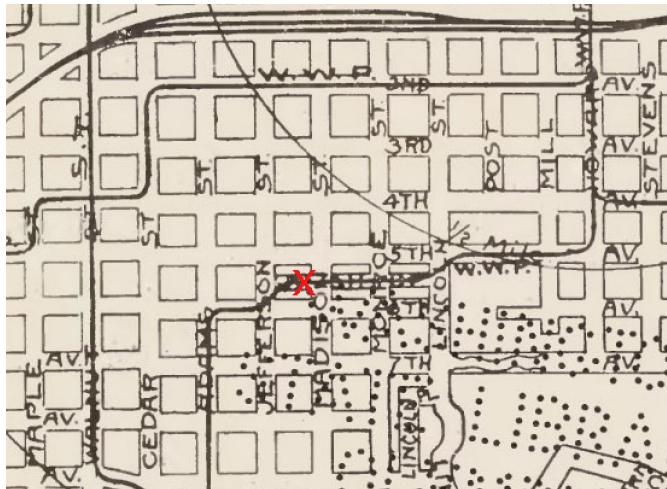


Figure 19: 1906 Spokane map showing streetcar lines (x added to show Studio Apartments location)

construction of the first reliable transportation up the hill, the electric Cannon Hill Streetcar Line.¹⁰ This same year, Washington Water Power, which operated the hydroelectric power stations on the Spokane River, absorbed most of the city's streetcar companies, including the Spokane Street Railway Company, and completed the Cannon Hill Streetcar Line.¹¹ The line was to travel south on Howard Street "from Fourth to Fifth Avenue, thence along Fifth to Lincoln, up Lincoln to Bishop Court, along Bishop Court nearly to Jefferson Street, thence through a

rock cut and across Jefferson Street to Sixth Avenue, thence along Sixth to Adams, south of Adams to Tenth Avenue, and west on Tenth to Elm Street."¹² The curved roadway and rock cut at Bishop Court and Jefferson Street in the subject block is a visible remnant of the streetcar line here.

The line opened in 1899 and spurred new development. At least fifty new residences were constructed in the Cannon Streetcar Suburb Historic District area from about 1900 to 1905, and 301 new buildings (that are still extant) were constructed between the opening of the streetcar line to World War I.¹³ These included both single family residences and apartment buildings, which had become popular beginning in early 20th century Spokane.¹⁴

Population growth in general became stagnant in Spokane after about 1910, however, due to the collapse of the local economy. Only 18,000 residents were added to the population between 1910 and 1940.¹⁵ Slow growth and lack of development continued in the 1930s due to the Great Depression, which affected the entire country, and the build-

⁸ Camporeale, 2020: Section 8, page 6.

⁹ Ibid.

¹⁰ Camporeale, 2020: Section 8, page 7.

¹¹ Ibid.

¹² Camporeale quoting *The Spokane Chronicle* July 29, 1899:1 in Camporeale, 2020: Section 8, page 7.

¹³ Camporeale, 2020: Section 8, page 9.

¹⁴ Nancy Gale Compau and Leonard T. Garfield, *Apartment Buildings by Albert Held Thematic Group National Register of Historic Places Inventory – Nomination Form*, July 20, 1986.

¹⁵ Camporeale, 2020:Section 8, page 3.

up to World War II. New development did not occur in the 1940s as resources were diverted to the war effort, a phenomenon that also occurred throughout the country.

The increasing popularity of the automobile from the 1930s on also influenced development patterns. The new bus lines, which began replacing streetcar lines, affected the subject block directly. In 1931 the Cannon Hill Streetcar Line was replaced with bus service, which involved abandoning the Bishop Court section of the route in favor of taking 5th Avenue east to Adams Street and climbing the hill from there.¹⁶

Another phenomenon that occurred in Spokane in the early post-war years was that workers had flocked to Spokane to work in the defense industries before and during World War II. Spokane's population grew by 32.6% between 1940 and 1950 as a result and Spokane, like other west coast cities, struggled to meet the demand for housing.¹⁷ Five apartment buildings were constructed in the Cannon Streetcar Suburb Historic District neighborhood during this period, and single-family houses were converted to multi-family residences to meet the demand. As a result, the area became more densely developed and only a few vacant lots remained by 1955.

Nonetheless, the influx of workers for the defense industries in the build-up to World War II spurred the development of apartment buildings throughout the city. The conversion of single-family houses to multi-family buildings was also spurred by the need for housing in this period. The Cliff-Cannon neighborhood became increasingly densely developed.

Residential development to house those who came to Spokane during World War II and those returning to Spokane after the war to establish residences and often to begin families slowly picked up after the war. In the early post-war years, access to materials was still difficult and post-war development continued to be modest for some time, with relatively small houses and apartment buildings. In the Cannon Streetcar Suburb Historic District, the area was also largely built out, with few vacant lots remaining by 1955.¹⁸ The Studio Apartments, with a construction date of 1948-49, was one of the buildings that was constructed in the immediate post-war years, on an existing vacant lot, to meet the needs of a city that was now growing again.¹⁹

DEVELOPMENTAL HISTORY

Development of the block

¹⁶ Camporeale, 2020: Section 8, page 10.

¹⁷ Decennial Census Count of Population for State, Counties, Cities and Towns.

¹⁸ Camporeale, 2020: Section 8, page 11. See "New Apartments Change Spokane's Face and Provide Needed Rental Housing," *Spokane Chronicle*, November 20, 1948:7 for more information.

¹⁹ The population of Spokane grew from 161,721 to 181,608 people between 1950 and 1960. Decennial Census Count of Population for State, Counties, Cities and Towns.

Historically, the half block bounded by W. 6th Street, Madison, Bishop Court, and Jefferson consisted of five lots and was occupied by a modest house with several outbuildings. This was still the case in 1902.²⁰

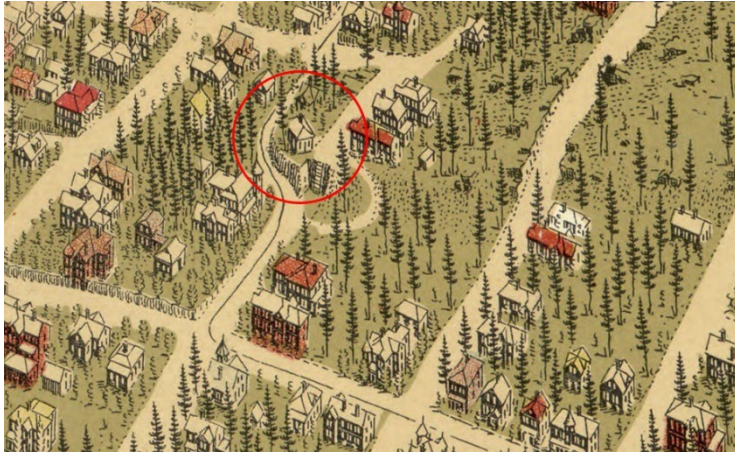


Figure 20: 1905 map of Spokane showing route of Cannon Hill Streetcar Line and early house on block

In 1910 the half block that is the site of the Studio Apartments today was occupied by two houses and a Washington Water Power (WWP) substation, which was located at the intersection of Jefferson Street and Bishop Court. The diagonal street that is Bishop Court today was formed by a right-of-way for a Spokane Electric Streetcar that was made possible on the

upper side by a concrete and stone retaining wall, which is still intact today. The earlier house at the center of the block, along with two outbuildings, was still in place. The residence at the far west end of the block (no longer extant) was a relatively simple house that was sited on a diagonal, parallel to the streetcar right-of-way, and oriented toward 6th Avenue.

The Sanborn Fire Insurance map dated 1950 (1910 updated to 1950) shows that the Studio Apartments (constructed in 1948-49) consisting of seven units, was in place by then in the eastern portion of the block, with a large vacant area at the center of the block (this is still the case today). In the triangular lot to the west was the large Craftsman style, “Unity Church of Truth,” addressed as 1124 W. 6th Avenue (no longer extant).²¹ This church was constructed in 1913 as the headquarters of this new denomination. The

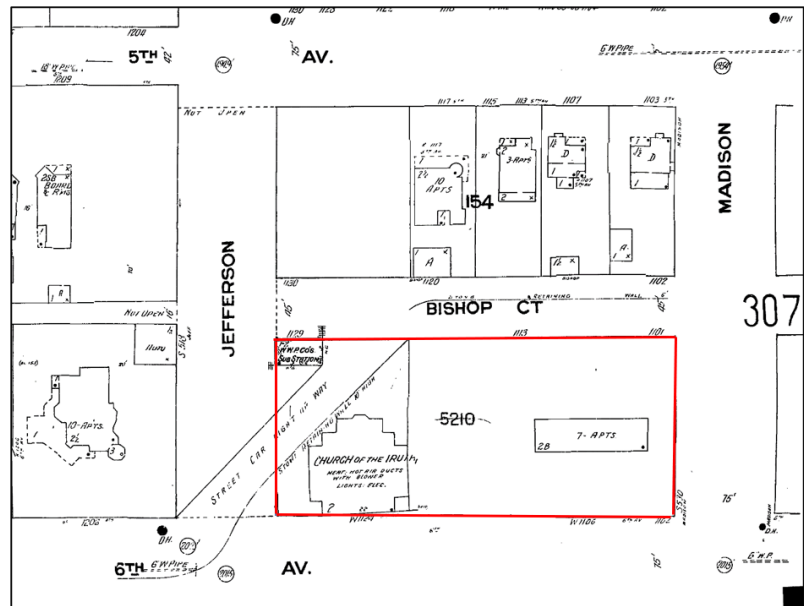


Figure 21: 1950 map showing Church of the Truth (left), the Studio Apartments, the streetcar right-of-way, and the WWP substation (note that three of the houses in the neighborhood have been made into apartments)

²⁰ Sanborn Fire Insurance maps, 1891, 1902.
²¹ The church still has a presence in Spokane.

headquarters moved to Pasadena in 1920 and the building was demolished in 1977. The streetcar right-of-way was still in place, as was the WWP substation northwest of the tracks (no longer extant).²² Today the block is occupied by the Studio Apartments, which will soon have a garage below (north of) it on Bishop Court. The two other lots on the block are vacant.

Development of the building

While the permit history of the Studio Apartments was not available, early development was covered by local newspapers (as well as national publications – see below). A November 1948 article in *The Spokesman-Review* announced that the apartment building would introduce “a type of architecture new to Spokane,” that was also garnering national media attention. “Design of the building caused such excitement in national architectural circles that the magazine *Arts & Architecture* is devoting several pages of pictures and text to the Walker studio apartment house in the next issue.”²³ A January 1949 article in *The Spokesman-Review*, entitled, “New Apartment Stirs Comment,” reported that *Arts & Architecture* hailed the building as “an outstanding building of its type in America” (it was under construction at that time). The magazine announced that few buildings in Spokane are as contemporary as the Walker apartments will be.²⁴ A July 7, 1949 article in the *Spokane Chronicle* noted that the building had created “considerable talk in building circles.” The article posed the question, “Is Spokane ready for ultra-modern houses and buildings?” The architects were assured that Spokaneites were ready for such a departure from the norm when all the units were rented before completion of construction in July 1949. The architects concluded that ‘modernism should be given a chance’ in Spokane.²⁵

The building was anticipated to cost \$70,000 and take about five months to build (it was completed about July 1, 1949 rather than the anticipated April 1948 completion date). The following innovations were reported in the local papers. The layouts of the units, each with a private entrance, was considered innovative. The layouts and orientation would give occupants “a special concept totally foreign to most apartment houses” and afford occupants a greater degree of privacy than ordinarily available in apartment units.²⁶ It was also noted that, “There is so much glass that the smallness of the apartments is not apparent. The glass permits the illusion of space in the rooms.” This was a goal of much immediate post-war residential development, which was intended to ‘bring the outside in’ and create a greater feeling of spaciousness than the smallness of the units would warrant.

Other innovative details included the extensive use of double-paned, insulated glass, which was anticipated to provide additional insulation, as well as other benefits. The 1948 article announced that the building would be sided in marine-grade plywood (a

²² The Spokane Electric Railway was bought out by Washington Water Power in 1889.

²³ “Wall of Glass in Apartments,” *The Spokesman-Review*, November 28, 1948:14.

²⁴ New Apartment Stirs Comment,” *The Spokesman-Review*, January 23, 1949:6.

²⁵ “Apartment House of Ultra-Modern Design Attracts,” *Spokane Chronicle*, July 7, 1949:3.

²⁶ Apartment House of Ultra-Modern Design Attracts,” *Spokane Chronicle*, July 7, 1949:3.

product that become more widely used in the post-war era) and cedar siding and that the foundation will be concrete and native stone, an indication that the cost-cutting measure of eliminating the stone cladding had not yet taken place. It also noted that radiant heating would be embedded in the ceiling (it is not known whether this took place). Built-ins in the studios would include beds that could be folded up in the wall in the daytime. Finally, innovative lighting fixtures, both down-lighting and free-standing fixtures that “threw light at the ceilings,” would be included in the units.²⁷

PRIOR DOCUMENTATION

Prior documentation

The Studio Apartments was documented even as it was being constructed when it appeared in local publications and in the national *Arts & Architecture* magazine in December 1948.²⁸ It was also published shortly after it was built in the prestigious national architectural journal, *Architectural Forum*, with photographs by Dearborn Masser.²⁹

The building also caught the attention of the local media, such as when articles appeared in the *Spokane Daily Chronicle* entitled “Apartment House Will Feature Glass” on November 30, 1948 and “Apartment House of Ultra-Modern Design Attracts,” on July 7, 1949, and in an article in *The Spokesman-Review* entitled “Glass Wall to Assure View for New Apartments” on November 28, 1948.

The building was featured in the seminal *A Guide to Architecture in Washington State* by architectural historians Sally B. Woodbridge and Roger Montgomery, published in 1980. It was described as follows: “A fine example of the Americanized International Style of the post-World War II period, a modular box of post-and-beam construction with proper forties touches like the pipe and canvas-paneled railing on the balcony.”³⁰

More recently, the building was featured on the Spokane City/County Historic Preservation Office’s website in a profile entitled, “Mid-Century Studio Apartment”³¹ and in the city’s Mid-Century Modern Heritage Tour.³² It was also featured in

²⁷ “Wall of Glass in Apartments,” November 28, 1948:14.

²⁸ “Studio Apartment by Royal McClure and Thomas Adkison, Architects; Bruce Walker, Associate,” *Arts & Architecture*, December 1948. <https://usmodernist.org/AA/AA-1948-12.pdf>, accessed June 2022.

²⁹ “Studio Units exploit local materials and a view,” *Architectural Forum*, January 1950:107. The Dearborn Masser collection, including these photographs, is now held by the University of Washington Special Collections library.

³⁰ Sally B. Woodbridge and Roger Montgomery, *A Guide to Architecture in Washington State*. Seattle, WA: University of Washington Press, 1980:410.

³¹ Spokane City/County Historic Preservation Office, “Mid-Century Studio Apartment.” <https://www.historyspokane.org/mid-century-studio>, accessed August 2021.

³² Cameron Johnson, “Mid-Century Modern Architecture,” Spokane City/County Historic Preservation Office, <https://www.historyspokane.org/mid-century-studio>, accessed August 2021.

Washington State architectural historian Michael Houser's "Modern Architecture, Spokane at the Leading Edge" as an exemplar of the International Style in Spokane.³³

The Studio Apartments appeared in the *Spokane Mid-20th Century Architectural Survey Report*, which presented a historic context statement and the results of the mid-20th century historic resource survey conducted for the City of Spokane by helveticka and Painter Preservation in 2017.³⁴ While the apartment building was not surveyed as part of project (since the city had already documented it), it was included as the primary example of the International Style in Spokane. This survey and historic context was preceded by an exhibit for Spokane's Museum of Art and Culture that was developed by the design firm of helveticka and entitled "SPOMa: Spokane Modern Architecture, 1948-73," who were also involved in conducting research for and producing the *Spokane Mid-20th Century Architectural Survey Report*. This 2013 exhibit also featured the Studio Apartments.³⁵ Documentation for both also profiled the architects involved in designing the Studio Apartments. Many other buildings designed by these same architects appeared in both the *Spokane Mid-20th Century Architectural Survey Report* and the preceding exhibit.

An inventory (Historic Property Inventory Report) for 1102 W. 6th Avenue for the State of Washington Department of Archaeology and Historic Preservation's WISAARD database was posted on February 10, 2015. At that time the building was still being used for commercial purposes. Most of the building's qualities were intact, according to the report, with the exception of the addition of vinyl siding. At that time the building was found eligible for listing in the National Register of Historic Places. Other than that entry, the building has not been surveyed or nominated to the local, state or national registers.

Historic resources in the vicinity

The only historic resource in the vicinity of the Studio Apartments is the 1890 Queen Anne Hanauer-Cook House, which was one of the first houses to be built in the area and is listed in the Spokane Register of Historic Places. It is located at 1121 W. 6th Avenue, across the street at the opposite end of the block. The closest historic districts are the Ninth Avenue National Register Historic District, two blocks to the south, and the Marycliff-Cliff Park National Register Historic District, about two-and-one-half blocks to the southeast. The Cliff Cannon Streetcar Suburb Historic District, a proposed local historic district, would include this property which, with a period of significance of 1883-1955, would be a contributor to the district.

³³ Houser, Michael, "Modern Architecture, Spokane at the Leading Edge" (power point presentation). Olympia, WA: Department of Archaeology and Historic Preservation, (no date):25.

³⁴ Aaron Bragg and Diana Painter, *Spokane Mid-20th Century Architectural Survey Report*. Prepared for City of Spokane/Spokane Historic Landmarks Commission. Prepared by helveticka and Painter Preservation, 2017.

³⁵ This exhibit, entitled "SPOMa: Spokane Modern Architecture, 1948-73," was a 10-month exhibit in the Northwest Museum of Arts & Culture's main gallery.

ARCHITECTURAL CONTEXT

The following is adapted from the *Spokane Mid-20th Century Architectural Survey Report*, which includes a historic context statement on modern architecture and the various styles representing the era, written by Diana Painter of Painter Preservation and Aaron Bragg of helveticka.³⁶

Modern architecture

The term “Modernism” refers to several architectural trends that took place in the mid-twentieth century, sometimes in combination, that embraced functionalism and rationalism, a new aesthetic sense that did not rely on historical precedent, and new materials and building methods. A strong thread throughout the era was the belief that buildings should be true to their time and place. What we now call Modern architecture was introduced on the west coast of the United States through the work of architects Rudolf Schindler and Richard Neutra in Los Angeles in the early 1920s and the work of California architect William W. Wurster in the Bay Area in the late 1920s.³⁷ In the Pacific Northwest, Seattle architect Paul Thiry, originally from Alaska, is often credited with introducing Modernism to the Puget Sound area in the mid-1930s. In this same time frame Pietro Belluschi, an Italian, and John Yeon, from an established Portland family, experimented in the Portland area with what is now known as the Northwest Regional Style.³⁸

In Spokane, architect and Swedish immigrant Gustav A. Pehrson was an early Modernist. His work in the 1930s included elements of the Streamline Moderne and the new “Modernistic” style, an earlier term for Modern buildings. His 1935 Thompson house, which was published in the *Saturday Evening Post* in 1936, is perhaps the best example of this.³⁹ Among the other Spokane architects who practiced modern design from the 1930s through the mid-1970s and were highly regarded are J. Emil Anderson; Kenneth Brooks; Cutter, Gale, Martell & Ericson; Lawrence Evanoff; Funk, Murray & Johnson; Warren Heylman; Moritz Kundig; McClure & Adkison; Frank Y. Toribara; Bill Trogdon; Carl W. Vantyne; Walker & McGough; Whitehouse & Price; and Richard Will.⁴⁰ The City of Spokane’s webpage on the Studio Apartments identifies architects Royal McClure, Tom Adkison, Bruce Walker, John McGough, Kenneth Brooks and Bill

³⁶ Aaron Bragg and Diana Painter, *Spokane Mid-20th Century Architectural Survey Report*. Prepared for City of Spokane/Spokane Historic Landmarks Commission. Prepared by helveticka and Painter Preservation, 2017.

³⁷ Neutra was to design the Dr. Frederick Fischer house in Spokane in 1951.

³⁸ Diana J., Painter, *Montana Post-World War II Architectural Survey and Inventory*. Prepared for the Montana State Historic Preservation Office. Prepared by Painter Preservation & Planning. December 2010.

³⁹ Pehrson later became best known as the architect for the Hanford Engineer Works (HEW) Village during World War II.

⁴⁰ This list represents architects and architectural firms whose work was recognized with two or more entries in the Spokane mid-20th century survey, a survey of 53 of the most highly regarded examples of modern architecture in Spokane from the era.

Trogdon for their talent and leadership in influencing modern architectural practice in Spokane.⁴¹

Modern architecture as a term is very broad and imprecise, which can create confusion. For example, “modern” refers to a point in time that can be categorized in different ways. It generally refers to the second and third quarters of the 20th century; more specifically, the three decades following the end of World War II. It can also, however, refer to a set of aesthetic qualities that typify the various post-war styles. Finally, “modern” can mean progressive trends or experimental methods or materials from the era. The International Style, one of the styles that falls under the category of “modern,” is a name coined by Henry-Russell Hitchcock Jr. to identify an architectural style that emerged between the world wars in Europe. It is characterized by simple forms and a lack of decorative detail and is well represented by the Studio Apartments. Modern buildings also frequently use materials in place of architectural detailing, taking advantage of their natural colors and textures to embellish the structure.⁴² This may be seen in the Studio Apartments, in which smooth-finished narrow vertical boards contrast with the horizontally oriented board-formed concrete of the building base, as well as the brick masonry found here. These materials also contrast with the extensive glazing and smooth cement panels on the north façade.⁴³

The American public was introduced to modern architecture and the International Style in the 1930s through the new Museum of Modern Art’s 1932 show, the *International Exhibition of Modern Architecture*, curated by architectural historian Henry-Russell Hitchcock Jr. and architect Philip Johnson. In addition to publishing a catalogue and a related book entitled *The International Style*, the museum sent traveling exhibits from the show throughout the United States, where it was staged in galleries, at universities, and in department stores like the Crescent.⁴⁴

Modern architecture had its genesis in Europe between the world wars, as countries whose housing stock had been decimated sought to rebuild in ways that addressed contemporary needs. Architects and planners from the continent looked to England, as that country had renewed its building stock to house workers earlier in the century in the wake of the Industrial Revolution. At the same time, new standards were sought for industry that rejected outmoded historicist styles and decorative detailing. These influences came together in the teachings of the Bauhaus school in Germany, established in 1919. The Bauhaus school became a widely recognized center for modern architecture, planning and design as its underlying philosophies were disseminated throughout Europe and the United States.⁴⁵

⁴¹ “Mid-Century Studio Apartment,” Spokane City/County Historic Preservation Office, <https://www.historicspokane.org/mid-century-studio>, accessed August 2021.

⁴² Bragg and Painter, 2017:17.

⁴³ Ibid.

⁴⁴ Bragg and Painter, 2017:14.

⁴⁵ Ibid.

European architects began to immigrate to the United States in the early part of the century. Several architects came to the United States to work for Frank Lloyd Wright after his work was introduced in Europe in 1910 and 1911. These designers included the Austrian architects Rudolf Schindler and Richard Neutra and Czechoslovakian architect Antonin Raymond, who introduced Seattle's Paul Thiry to many of the European modernists in the early 1930s.⁴⁶ Between the world wars the immigration continued, reaching a peak during the political difficulties leading up to the outbreak of World War II in Europe in 1939. This was presaged by the closure of the progressive Bauhaus school in Germany in 1933, in response to Nazi pressure. Modernism's influence in the United States grew as European leaders in the Modern Movement took important positions in some of this country's most influential architecture schools, museums, and other institutions. European immigration had a distinct influence on American Modernism.⁴⁷

Ludwig Mies van der Rohe, Director of the Bauhaus from 1930 to 1933, came to the United States in 1937, taking a teaching position at the Illinois Institute of Technology. Walter Gropius, director of the Bauhaus from 1919 to 1928, took a position at Harvard in 1937 and was named the head of the architecture department in 1938.⁴⁸ In addition to his built works, some in partnership with Marcel Breuer, Gropius' writings about the Bauhaus school and its philosophies, including *The New Architecture and the Bauhaus* (1955) and *The Scope of Total Architecture* (1956) were highly influential. Royal McClure and Bruce Walker both studied under Walter Gropius, as did Bill Trogdon, a later partner with McClure & Adkison. Gropius' influence on the architectural scene in Spokane would continue, as these former students partnered with other local architects and mentored young architects. This would ultimately have a profound effect on post-war architecture in Spokane.⁴⁹

Other modernists that had an influence on the direction of modern architecture, but without the direct connection to Spokane represented by Walter Gropius, were the Swiss architect Le Corbusier and the American Frank Lloyd Wright. In both cases, they could have influenced local architects through their writings and the publication of their work. Among Le Corbusier's best known writings, which were widely available to American architects, was *Towards a New Architecture*, first published in English in 1931.⁵⁰ Perhaps the best representation of Wrightian architecture in Spokane is Warren Heylman's Norman E. and Dorothy Wells House.

The influence of Modernism in the post-war period spread through the media, including professional periodicals, the popular press, newspapers and books. Professionals and the public were also exposed to Modernism through exhibits, including museum, university,

⁴⁶ Kurt G. F. Helfrich and William Whitaker, Editors, *Crafting a Modern World, The Architecture and Design of Antonin and Noemi Raymond*. New York: Princeton Architectural Press, 2006:270.

⁴⁷ Bragg and Painter, 2017:15.

⁴⁸ Magdalena Drost, *Bauhaus*. Koln, Germany: Taschen, 2006:245.

⁴⁹ Bragg and Painter, 2017:16.

⁵⁰ The English translation was first published by John Rodker of London, based on the thirteenth French edition.

and department store exhibits, and their accompanying catalogues. Model homes – of which Spokane had its share, including Bruce Walker’s “Better Living Home” - were also a very popular way of introducing modern ideas and modern architecture to the public. Lectures and symposiums, aimed at professionals and/or the public, also spread the word.⁵¹

Modern architecture gained a hold and became the primary architectural style and expression in the Washington State after World War II, as it did throughout the country.



Figure 22: Bruce Walker's Better Living model home in Spokane (1951 - 5024 West Northwest Boulevard)

Periodicals, lectures and symposia made ideas about Modern architecture accessible to architects who were interested in exploring the new ideas, materials and construction methods. For example, Richard Neutra, who designed the Dr. Frederick Fischer house in 1951, returned to Spokane in 1959 to address a gathering of civic leaders, planners and architects, where he spoke about planning issues as well as architecture.⁵²

The International Style

Today, the term International Style refers to early experiments in Europe, which often had a social reform purpose as well, and their later interpretations in American architecture. The International Style reinterpreted traditional forms to reflect a new age, new uses, and often a functional interpretation of architectural requirements, particularly with respect to the architectural plan. Roofs were flat, as gabled roofs were considered an unnecessary embellishment. Decorative details were abolished when they were considered superfluous. Windows were ganged, to admit plentiful light. Buildings were sited at grade, eliminating the traditional sequential approach to a building.(alternatively, the first floor might be raised one story above the grade, creating a podium above which the building rose, as is the case with the Studio Apartments). Essentially all traditional building features were reversed. In residential architecture the style is typified by an asymmetrical composition; a flat roof with no eaves; planar surfaces and smooth finishes; minimal or simple detailing; and expansive or expressionistic use of glass, whether in full-height glass curtain walls or ribbon windows.⁵³

⁵¹ Bragg and Painter, 2017:17.

⁵² Aaron Bragg, *SPOMa: Spokane Modern Architecture, 1948-1973*. Northwest Museum of Arts & Culture, Spokane, Washington, 2013.

⁵³ Bragg and Painter, 2017:21.

The characteristics of the International Style that are seen in the Studio Apartments include the simple form, the flat roof, the podium on which the raised building sits, the lack of decorative detail, the emphasis on natural materials and textures (this is a characteristic of many modern buildings), and plentiful windows, which are used to create the patterning seen on the north façade and the ribbons of clerestory windows.

The 1949 Studio Apartments by McClure & Adkison is considered one of Spokane's finest examples of the International Style.⁵⁴

The 1951 Dr. Frederick Fischer house by Austrian immigrant Richard Neutra is the best example of a single-family house in Spokane in the style. Another apartment house that is a very good example of the style is the 1964 Will Apartment house

by architecture Richard Will. The style remains relatively rare in Spokane however, raising the importance of buildings that are good representations of the style, which are nonetheless important for their intrinsic design value as well.



Figure 23: 1950s photograph by Bruce Walker of the Studio Apartments

THE PLAYERS

The Architects

The Studio Apartments was one of McClure & Adkison's first commissions after forming their firm in 1947. Royal A. McClure and Thomas R. Adkison had both studied architecture at the University of Washington in the same time frame. They also knew each other as a result of both having worked for J. Lister Holmes in Seattle. It was also an early project for their associate on the project, Bruce Walker, who had graduated from the University of Washington but not yet attended Harvard University for his master's degree. The following presents a profile of the McClure & Adkison firm and their key works, followed by individual profiles of Royal McClure and Thomas Adkison. This is followed by a profile of Bruce Walker, which also includes important works by his long-time firm Walker & McGough.⁵⁵

The following information on McClure & Adkison, the architects of record for the Studio Apartments, and Bruce Walker, who was an associate on the project, is adapted from

⁵⁴ Bragg and Painter, 2017:22.

⁵⁵ Walker & McGough had a separate listing in the AIA Historical Directory in 1962, but most of the profile information referred to Bruce Walker.

Spokane Mid-20th Century Architectural Survey Report by Diana Painter and Aaron Bragg and the American Institute of Architects Historical Directory, among other sources.

Architectural firm McClure & Adkison

Royal A. McClure (1917-2005) and Thomas R. Adkison (1917-1986) established their Spokane office in 1947. They graduated from the University of Washington in 1941-1942 with bachelor's degrees and went on to work for prominent Seattle architect J. Lister Holmes, who was perhaps best known in the early 1940s as the chief architect for Seattle's 878-unit Yesler Terrace Defense Housing project. From 1947 to 1966 they practiced throughout the state of Washington, focusing on the Spokane area and eastern Washington, designing university buildings, schools, hospitals, clinics, and churches. One of their most highly visible commissions was the design of Spokane's U.S. Court House and Federal Building, for which they teamed up with the Spokane architecture firms of Culler, Gale, Martell, Norrie & Davis, and Walker & McGough.⁵⁶

Both McClure and Adkison were active in the local American Institute of Architects chapter and served on many local and regional committees and boards, including as charter members of the Planning Association of Washington. McClure & Adkison's work was widely published in a number of prestigious architectural publications of the day, including *Architectural Forum*, *Arts + Architecture*, *Progressive Architecture*, and the Museum of Modern Art's *Built in America*.⁵⁷

After 1966, McClure practiced on his own, then as McClure/Nixon beginning in 1970. Tom Adkison went on to practice as Thomas R. Adkison after 1966.⁵⁸ Another one of McClure & Adkison's well-known associates, in addition to Bruce Walker, was Spokane-based Swiss architect Moritz Kundig who began working for McClure & Adkison in 1958 before forming his own firm in 1962. Their best-known building resulting from this partnership is the 1961 Unitarian Church in Spokane.

Selected works by McClure & Adkison's appear below. All are modern buildings and located in Spokane or Eastern Washington.⁵⁹ Known publications featuring the buildings and relevant awards are included, as well as others with whom they collaborated when known. Their most important and memorial works appeared in the historic context and/or architectural survey that is found in Aaron Bragg and Diana Painter's 2017 *Spokane Mid-20th Century Architectural Survey Report* and are marked with an asterisk.

⁵⁶ McClure & Adkison also teamed up with Bruce Walker on the design of the subject property.

⁵⁷ "Adkison, Thomas Reed," "McClure, Royal Alfred," *AIA Historical Directory of American Architects*, <https://aiahistoricaldirectory.atlassian.net/wiki/spaces/AHDAA/overview>, accessed June 2022.

⁵⁸ Aaron Bragg and Diana Painter, *Spokane Mid-20th Century Architectural Survey Report*. Prepared for City of Spokane/Spokane Historic Landmarks Commission. Prepared by helveticka and Painter Preservation, 2017:42.

⁵⁹ A small number of projects in Seattle are attributed solely to Royal McClure in the AIA Historic Directory. They do not appear on this list.

- Studio Apartments (with Bruce Walker), Spokane, 1949.* Widely published and represented in exhibits. Represented in the Museum of Modern Art's standing exhibits.⁶⁰
- Stephan Dental Clinic, Spokane, 1950.* "Represented in the New York City's Museum of Modern Art's standing exhibits."⁶¹ Spokane Chapter AIA award, 1950.
- Gordon E. and Jane Cornelius House, Spokane, 1951*
- Thomas J. Meenach, Jr. House, Spokane, 1951* Spokane Chapter AIA award, 1959.
- Byrne-Ferris Machinery Co., Spokane, 1952
- Davenport High School gym, Davenport, 1953. Called one of the eleven best American schools of 1952.⁶²
- Sprague Grade School, Sprague, 1955
- Emanuel Presbyterian Church, Sprague, 1955
- Spokane County Library, Opportunity, 1955
- Unitarian Church (with Moritz Kundig), Spokane, 1960* Spokane Chapter AIA award, 1960
- Joel E. Ferris High School, Spokane, 1963. Spokane Chapter AIA award, 1963. National AIA honor award, 1963.
- John F. Kennedy Pavilion, Gonzaga University, 1965*
- United States Courthouse (with Culler, Gale, Martell & Ericson and Walker & McGough), Spokane, 1967*
- Whitman College Physical Education Facility, Walla Walla, 1968
- Waterville School, Waterville, 1968
- Eastern Washington State College Physical Education Facility, Cheney, 1969
- William Matthews house, (with Moritz Kundig), Spokane, 1971.

Architect Royal A. McClure

Royal Alfred McClure was born in Seattle in 1917. He was awarded his Bachelor of Arts degree in Architecture from the University of Washington in 1942 and his Master of Arts in Architecture from Harvard University Graduate School of Design, where he studied under Walter Gropius, in 1946. He worked for J. Lister Holmes in Seattle in 1939-1942 and 1946-1947, and for Samuel Glaser of Boston in 1945-1946. He also worked for the Boeing Company in 1941-42 and the US Army Air Corps in 1942-1945 during World War II and in partnership with other architects over time.⁶³ McClure was the recipient of the prestigious Arthur Wheelright Fellowship for travel in Europe, awarded in 1954 by

⁶⁰ Glenn Warren Davis, "McClure & Adkison + Walker & McGough, Architects of a Modern Vision, 1947-1969," <http://www.spokanemidcentury.com/mcclureadkisonwalkermcgough.html>, accessed June 2022.

⁶¹ Ibid.

⁶² Ibid.

⁶³ Jeffrey Karl Ochsner, Editor, *Shaping Seattle Architecture, A Historical Guide to the Architects*. Seattle, WA: University of Washington Press, 2014:459.

Harvard for professional achievement. In addition to his design work, McClure was acting head of the University of Idaho's Department of Architecture in 1947-1948.

McClure was a member of the AIA from 1949. He retired in 1977 and died in Seattle in 2006.

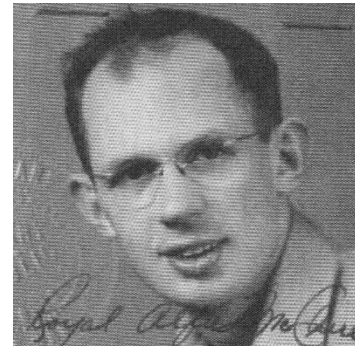


Figure 24: Royal McClure

Architect Thomas R. Adkison

Thomas Reed Adkison was born in White Bird, Idaho in 1917 and graduated from the University of Washington with a Bachelor of Arts in Architecture in 1941.⁶⁴ After working for J. Lister Holmes in Seattle, he moved to Spokane in 1947, first practicing as Adkison Architects. He soon joined with Seattle colleague Royal McClure to found McClure & Adkison. The firm was active from 1947 to 1966.



Figure 25: Thomas Adkison

One of Adkison's most significant career accomplishments occurred when his firm was placed in charge of the Expo '74 Master Plan. He has been called "one of the essential figures in the fair."⁶⁵ Adkison's vision for the fair has been described as follows:

In 1973 Spokesman-Review reporter Dorothy Powers toured the Expo site twice with key construction figures as guides. Her articles on the experience describe the emergence of a new landscape from the gutted ruins of old Spokane. At the time, bulldozers were creating "instant hills" as they reshaped the surface of Havermale Island. During the first phase alone, they would use roughly 200,000 cubic yards of fill dirt – enough to cover a football field to the height of a ten-story building. Adkison explained the reason for "improving" the contours of the island: "We want to assert the presence of an island in the river, so that it has volume and power." Additionally, builders planned "to sculpt even the river itself, cajoling it to romp over stair-step cascades." ... While not quite claiming that Expo would do a better job with the falls than nature had, the architect was imbued with the spirit of Expo ecology – the confidence that human beings could improve the environment.⁶⁶

Adkison confided to his son Drexel Adkison at the time that he wanted to turn 'that industrial eyesore into something families could enjoy.' "He planted the seeds for

⁶⁴ "Adkison, Thomas Reed," *AIA Historical Directory of American Architects*, <https://aiahistoricaldirectory.atlassian.net/wiki/spaces/AHDAA/overview>, accessed June 2022.

⁶⁵ Youngs, 1996, quoted in Aaron Bragg and Diana Painter's *Spokane Mid-20th Century Architectural Survey Report*, 2017:14.

⁶⁶ Youngs, 1996, quoted in Aaron Bragg and Diana Painter's *Spokane Mid-20th Century Architectural Survey Report*, 2017:13.

Riverfront Park – and was more proud of that achievement than just about anything else.”⁶⁷

Adkison was also known for a proposed plan for a Spokane Metro Center on the north bank of the Spokane River (never implemented). He served as the president of the Spokane chapter of the AIA from 1953 to 1955, as well as serving on many other state and local boards and commissions.⁶⁸ Adkison’s firm became Adkison Architects in 1970, about the time he began working on Expo ’74. Adkison’s former firm lives on today as ALSC (Adkison, Leigh, Sims & Cuppage) Architects.⁶⁹

He was elected to the AIA College of Fellows in 1978.⁷⁰ He died in Spokane in 1986.

Architect Bruce M. Walker

Bruce Morris Walker, who collaborated as an associate with McClure & Adkison on the design of the Studio Apartments, was born in Spokane in 1923 to Russell S. and Ann M. Walker, owners of Rusan’s women’s wear store. He received his Bachelor of Arts in Architecture degree from the University of Washington in 1947, following service in the Navy during World War II. In Spokane Walker worked as an architectural designer for E. J. Peterson and then for McClure & Adkison in 1947-1948. Returning to Boston, he worked for Glaser and Associates in 1948-1949 and The Architects Collaborative in 1950.

He was awarded a Master of Architecture from Harvard University Graduate School of Design, where he studied under Walter Gropius, in 1951. While in graduate school Walker won first prize in a joint National Association of Home Builders (NAHB) and *Architectural Forum* small house competition, an award that would have lasting value.⁷¹ While there he was also the recipient of the prestigious Appleton Traveling Fellowship, given in recognition of his scholastic performance, which enabled him to travel throughout Europe as well as Morocco and Japan in 1951 and 1952. On returning to Spokane in 1952, Walker worked for John W. McGough, Associated Architects beginning in 1953; they formed the long-lasting partnership of Walker & McGough in 1960.

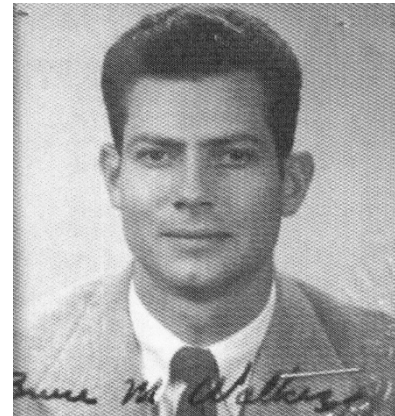


Figure 24: Bruce Walker

⁶⁷ Ibid.

⁶⁸ “Adkison, Thomas Reed,” *AIA Historical Directory of American Architects*, <https://aiahistoricaldirectory.atlassian.net/wiki/spaces/AHDAA/overview>, accessed June 2022.

⁶⁹ Lani Bonstrom, *Spokane Skyline: a century of architecture 1889-1989*. Spokane, WA: Eastern Washington State Historical Society, 1992.

⁷⁰ Bragg and Painter, 2017:39.

⁷¹ Michael Houser, “Bruce Morris Walker,” *Docomomo us wewa*, <https://www.docomomo-wewa.org/architect/walker-bruce/>, accessed September 2022.

Walker & McGough received national awards for design excellence from the AIA in 1959 and 1969. The firm's work was included twice in *Progressive Architecture's* annual review of American architecture (in 1967 and 1969); and its 1969 Farm Credit Bank project was featured in the German journal *Baumeister*. Walker & McGough's residential work was also featured extensively in a number of design textbooks, including *Inside Today's Home* by Ray and Sarah Faulkner and *The Art of Interior Design: A Text in the Aesthetics of Interior Design* by Victoria Kloss Ball.⁷²

Walker was named a fellow of the AIA in 1979. He died in Spokane in 2005 at the age of 81.

Walker's partner John Witt McGough was born in 1925 in Spokane. He attended the University of Idaho, where he graduated with a Bachelor of Science in Architecture in 1950. He was elected to the University of Idaho's Alumni Association Hall of Fame in 1981.

McGough was named a fellow of the American Institute of Architects in 1975 and died in Spokane in 2005.

Walker worked in partnership with McGough until 1969, when they expanded the partnership to include Spokane's William Trogdon, also a graduate of Harvard University's Graduate School of Design. The firm opened a Seattle office in 1966 with Walter Foltz and Robert Nixon. In 1974 the firm became known as WMFL, referring to partners Bruce Walker, John McGough, Walter Foltz and Jack Lyeria. This office eventually grew to 30 employees and expanded to include other disciplines in addition to architecture. They also expanded their geographic reach to include projects throughout the US and beyond. In 1991 the firm became known as Integrus Architecture, a name under which they still practice.⁷³

A selection of notable projects by Walker & McGough (and others as noted) are as follows. Projects that appear in the *Spokane Mid-20th Century Architectural Survey Report* are marked with an asterisk.

- Joel E. Ferris II House, Spokane, 1954. Spokane Chapter AIA award, 1954
- Washington Water Power Central Service Facility, 1958.* This project was undertaken in association with Spokane architect Kenneth A. Brooks and won Washington State's first AIA national honor award.⁷⁴
- Bruce M. Walker residence, Spokane, 1961. Spokane Chapter AIA award.
- Women's Residence Halls (W & D), Washington State University (WSU), Pullman, 1961
- Seattle University Plant Services Building, Seattle, 1961
- Ridpath Motor Inn, Spokane, 1963

⁷² Davis, "McClure & Adkison + Walker & McGough, Architects of a Modern Vision, 1947-1969."

⁷³ "Legacy," *Integrus*, <https://www.integrusarch.com/about/legacy/>, accessed September 2022.

⁷⁴ *Ibid.*

- Washington Savings Bank, Spokane, 1963
- Kamiak Apartments, Pullman, 1964
- Stephenson Residence Center (Building D), WSU, 1967
- Convent of the Sisters of the Holy Names, Spokane, 1967. *Published in Progressive Architecture*, National AIA honor award, 1969.
- McEachern Residence Hall, WSU, ca 1972
- Shoshone Co. Public Safety Building, Wallace, ID, 1972. Featured in *Architectural Forum*.
- Spokane Opera House and Convention Center (Washington State Pavilion), Spokane, 1974
- Farm Credit Bank, Spokane, 1979.* Published in the German professional journal *Baumeister*.
- Central Pre-mix Concrete Co. Headquarters, Spokane, 1980
- Metropolitan Financial Center, Spokane, 1982.

Walker & McGough's work beyond the Inland Empire included master planning projects for the Washington State Capital campus in Olympia, the University of Washington, the University of Idaho, and Central Washington University, as well as major structures within the campuses, and a performing arts center for Evergreen State College. They also designed the International Commerce and Industry exhibit buildings for the 1962 Seattle World's Fair.⁷⁵ The firm also developed expertise in correctional facilities, which was nationally recognized. Their 1971 Washington Institute for Women in Gig Harbor was featured in *Architectural Record*.⁷⁶

Summary. Both McClure & Adkison and Bruce Walker and his firm of Walker & McGough were recognized in numerous publications and awards. Walker, in particular, was the recipient of many regional and national awards, including (with Kenneth A. Brooks) a national AIA honor award, the first for Washington State, for their design of the 1958 Washington Water Power Central Service Facility. Both McClure and Walker received their graduate level training at Harvard University's Graduate School of Design, where they studied under Walter Gropius and from which they were awarded prestigious travel fellowships. Bill Trogdon, a later partner with McClure & Adkison also attended Harvard University which, according to Spokane architect Glenn Davis, was arguably the foremost school in the world teaching principles of modern architectural design and practice at this time.⁷⁷

Adkison made a substantial contribution to the city of Spokane when his firm developed the Master Plan for Expo '74, a landmark world's fair that was the first to address environmental themes. Walker also worked on the Fair in the early planning stages. He later designed the opera house and convention center (Washington State Pavilion), which is still extant on the grounds of what became Riverfront Park after the close of the fair.

⁷⁵ Davis, "McClure & Adkison + Walker & McGough, Architects of a Modern Vision, 1947-1969."

⁷⁶ Ibid.

⁷⁷ Ibid.

McClure & Adkison and Bruce Walker, along with his firm Walker & McGough, have also been recognized for their work in present-day exhibits, studies, surveys, and scholarly publications. All were represented in the 2013 *SPOMa: Spokane Modern Architecture, 1948-1973* exhibit and in the 2017 *Spokane Mid-20th Century Architectural Survey Report*. The latter is a survey of 53 of Spokane's most exemplary mid-20th century buildings. McClure & Adkison and Bruce Walker/Walker & McGough are recognized with six entries. McClure & Adkison and Walker & McGough were also recognized in the seminal 1962 exhibit at the University of Oregon Museum of Art *Twenty Northwest Architects and Associated Designers*. All architects worked tirelessly in the design community as well, according to Spokane architect Glen Davis: "Giving lectures, promoting design excellence, illuminating opportunities, critiquing design and planning successes as well as missteps, writing newspaper articles, and participating in design, planning and arts commissions, their efforts contributed to a rebirth of Spokane."⁷⁸ All architects can be considered masters of their craft, recognized at the local, regional, and national levels.

General Contractor Eric Plath

Eric E. Plath (1909-1973) was a German immigrant who arrived in the U.S. in 1925 at the age of 15. He referred to himself as a self-employed carpenter in the 1940 census. For most of his career he worked as a general contractor, working on commercial and institutional buildings. Among the buildings for which he served in that capacity were the Delta Zeta House in Pullman, 1949; Legion Hall, Ritzville, 1949; Farmers State Bank (remodel), Newport, 1950; St. Mark's Lutheran Church, Spokane, 1951; Guard Towers, Fairchild Airforce Base, 1951; Brotherhood of Friends Lodge, Spokane, 1955; Desert Caravan Inn (addition), Spokane, 1956; Holy Names College at Ft. George Wright, cafeteria, 1963; and Convent of the Holy Names, Spokane, national AIA award winner with Walker, McGough and Foltz, 1969. He served as a director for the Spokane Construction Council in 1949.⁷⁹

Property Owner Russell S. Walker

The owner and developer of the Studio Apartments was Russell S. Walker, who developed, along with his wife Ann M. Walker, the Spokane women's clothing store Rusan's. Russell Samuel Walker (1902-1984) was of Russian heritage but was born in Seattle and moved to Spokane in 1916. He worked in a variety of jobs before founding Rusan's, including owning an army surplus store and shoe store. Walker continued to operate his shoe store throughout the Great Depression but sold it in 1940 and opened Rusan's in downtown Spokane. In 1956 he expanded by opening a second store in the Northtown Mall.

Walker and his wife made buying trips four times a year to New York and Los Angeles. He also made regular buying trips to Europe.⁸⁰ In 1952 Walker, his wife and son took a

⁷⁸ Ibid.

⁷⁹ "Eric Plath," *Ancestry*, https://www.ancestry.com/search/?name=ERIC_Plath&event=_Spokane-Spokane-Washington-USA, accessed September 2022. Various newspaper articles.

⁸⁰ "Women's Wear Store Offers Big Challenge," *The Spokesman-Review*, September 27, 1959:13.

three-month trip to eight countries in Europe.⁸¹ In a 1959 profile in *The Spokesman-Review*, he talked about how challenging the women's clothing business was and how many ups and downs there were.⁸²

Walker was very active in the Spokane community. He was president of the Lilac Festival Association in 1959. He was a member of Temple Beth Shalom in Spokane and past president of Temple Emanuel. He played prominent roles in the Retail Trade Bureau (president), the Downtown Kiwanis Club (president), the Downtown Parking Association, and St. Luke's Memorial Hospital Board, for which he was elected president in 1968. He was a former Vice President of the Chamber of Commerce and a charter member of Spokane Unlimited, Inc.⁸³ In conjunction with Spokane Unlimited and the Spokane Plan Commission, Walker joined other prominent Spokane businessmen and civic leaders in 1959 to chart the future of downtown Spokane and the surrounding region. The planning process was led and ultimately sponsored by Ebasco Services, a consulting firm in New York City. The effort included a survey to examine "the effects of modernization and beautification" in Spokane on existing businesses and industry.⁸⁴ Walker's son Bruce M. Walker and Kenneth W. Brooks were the architects involved in the process.⁸⁵

In retirement Walker moved to Scottsdale, AZ with his wife Ann. He remarried and in 1984 he died in Sun City, AZ.⁸⁶

Russell's son, Bruce M. Walker became a prominent architect in Spokane and was recognized nationally for his work (see above). It is likely that Bruce benefitted from his parents' frequent trips to Los Angeles, New York and Europe, gaining exposure to current design trends. Walker followed in his father's footsteps in his civic engagement as well. He was involved in Ebasco Service's planning to "modernize and beautify" downtown and shared his European travels with the community with slide shows, offered a home improvement course at the YMCA, and participated in public discussions of civic design and planning issues.⁸⁷

⁸¹ "French Store Hour Ideas Appeal to Local Merchant," *Spokane Daily Chronicle*, June 14, 1952:4.

⁸² "Women's Wear Store Offers Big Challenge," *The Spokesman-Review*, September 27, 1959:13.

⁸³ "Walker, Russell S.," (obit.), *Spokane Daily Chronicle*, November 29, 1984:34.

⁸⁴ Ebasco (Electric Bond and Share Company) was a New York-based consulting firm that would eventually help Spokane plan for Expo '74. J. William T. Youngs, *The Fair and the Falls, Spokane's expo '74, transforming an American environment*. Cheney, WA: Eastern Washington University Press, 1996:114.

⁸⁵ "Spokane Growth Plan to Be Mutual Effort," *Spokane Daily Chronicle*, December 9, 1959:3.

⁸⁶ "Walker, Russell S.," (obit.), *Spokane Daily Chronicle*, November 29, 1984:34.

⁸⁷ Michael Houser, "Modern Architecture, Spokane at the Leading Edge" (power point presentation). Olympia, WA: Department of Archaeology and Historic Preservation, (no date):65.

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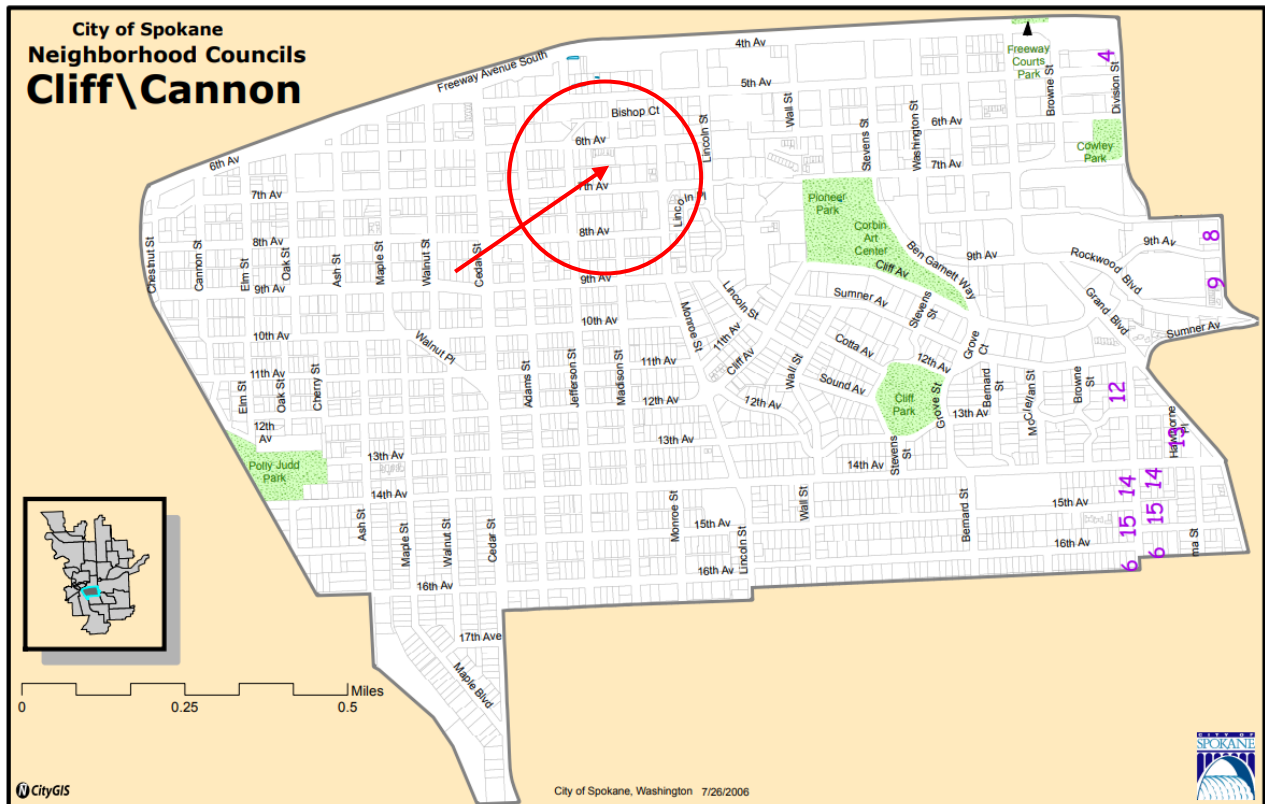
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Figure 3: Aerial site plan



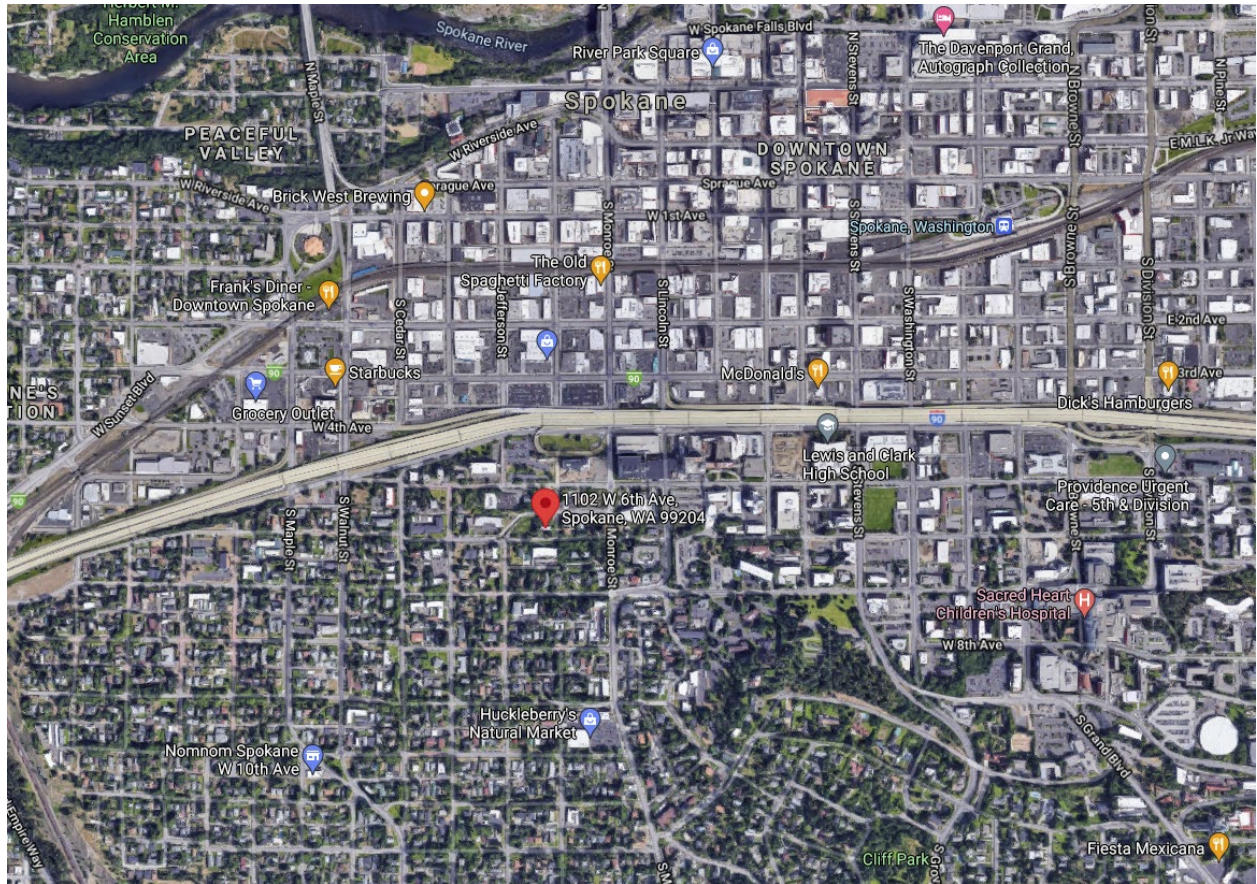
Source: Google maps

Figure 4: Cliff Cannon neighborhood



Source: City of Spokane

Figure 5: Neighborhood context



Source: Google maps

Photographs by Diana Painter

Photo 1: Front (south) façade, looking north



Photo 2: Front (south) façade, looking northeast



Photo 3: Front (south) façade, west end, looking north



Photo 4: Front (south) façade, east end, looking northeast



Photo 5: Front (south) façade, Unit 200 entry



Photo 6: Front (south) façade, Units 101 and 102 entries



Photo 7: Front (south) façade, looking northwest



Photo 8: East side façade, looking west



Photo 9: East side and north façades, looking southwest



Photo 10: North façade, looking south (garage under construction in foreground)



Photo 11: Balustrade detail, typical

Photo 12: Unit 202, looking north



Photo 13: Unit 200, view of fireplace, looking northeast



Photo 14: Unit 200, looking east



Photo 15: Unit 200, looking southeast



Photo 16: Unit 200, looking north



Photo 17: Unit 100, looking east



Photo 18: Basement level, northeast corner



Photo 19: Madison Terrace Condominiums, south of 1102 W. 6th Avenue



Photo 20: Hanauer-Cook house at 1121 W. 6th Avenue, southwest of 1102 W. 6th Avenue



Photo 21: Stairway west of 1102 W. 6th Avenue; Studio Apartments to left



Photo 22: Stairway at 1128 W. 6th Avenue, west of 1102 W. 6th Avenue

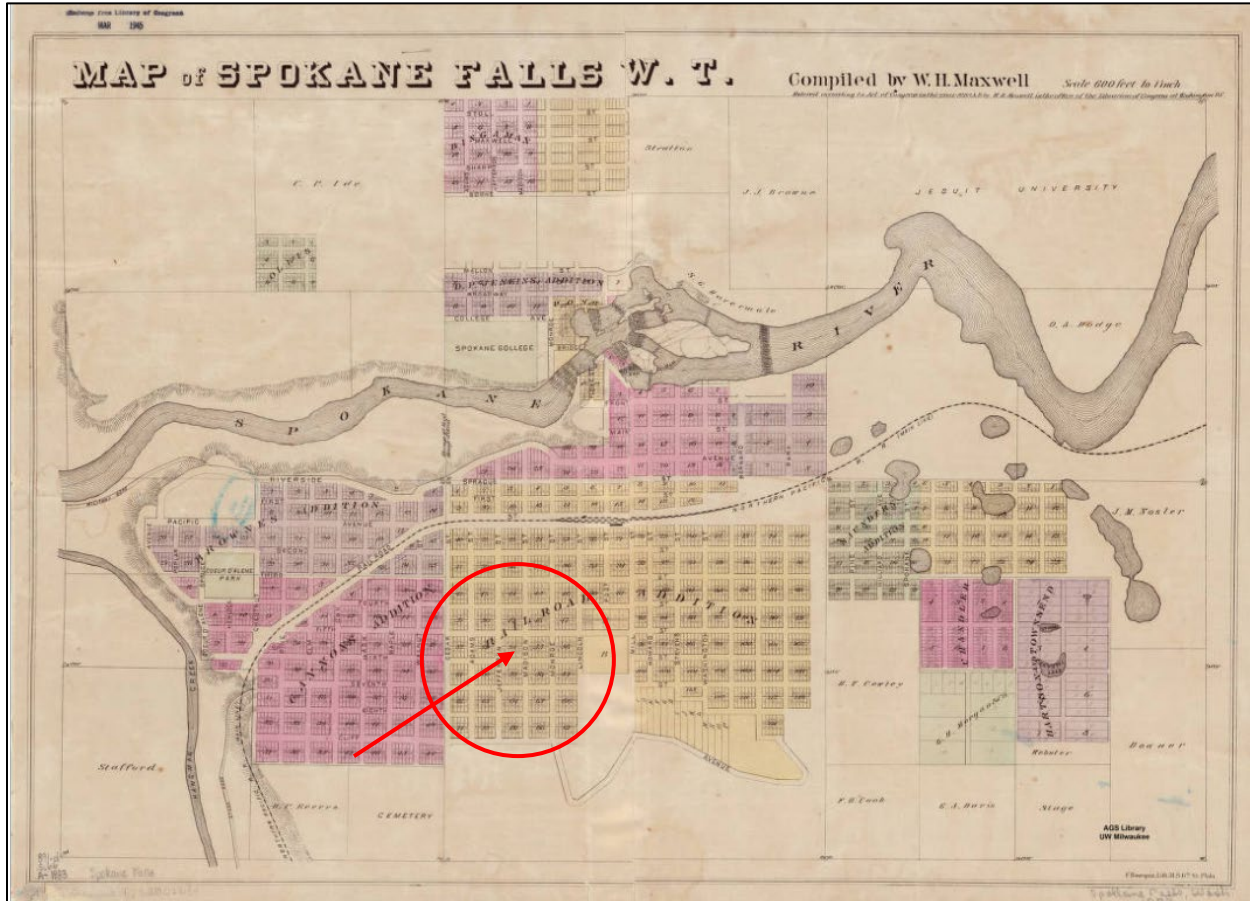


Photo 23: S. Madison Street and house at 1026 W. 6th Avenue, looking east



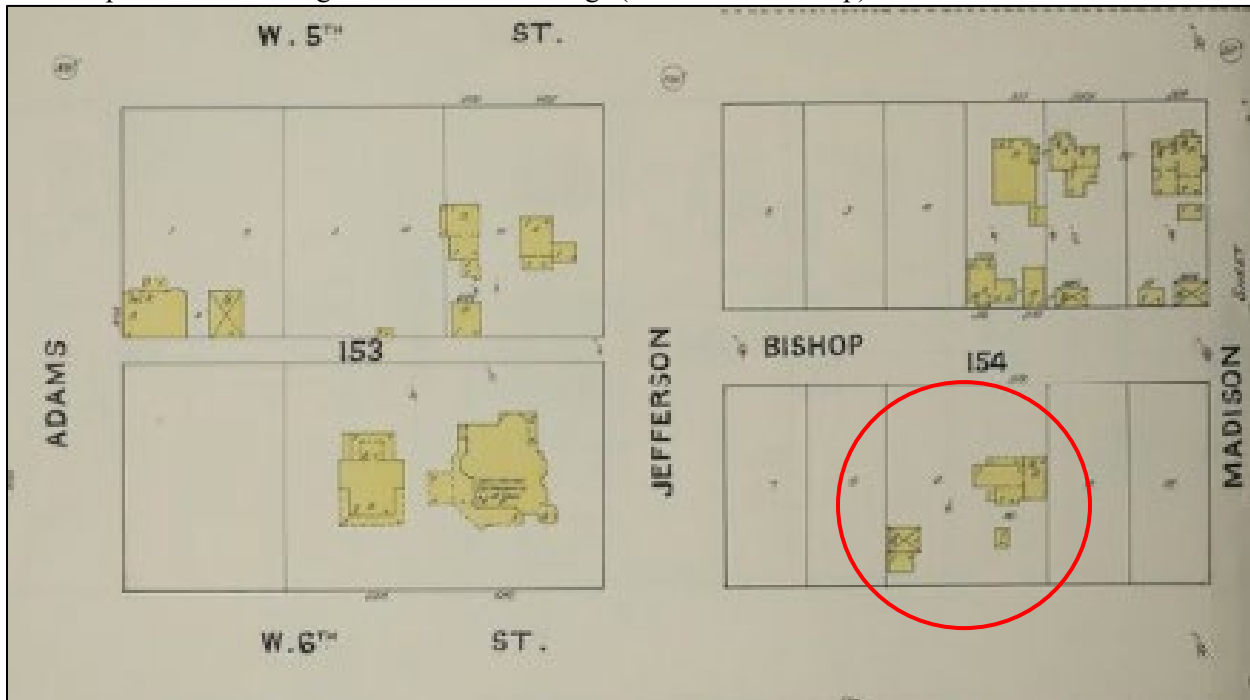
HISTORICAL MAPS AND FIGURES

1883 map of Spokane Falls shows the Railroad Addition, within which the property is located



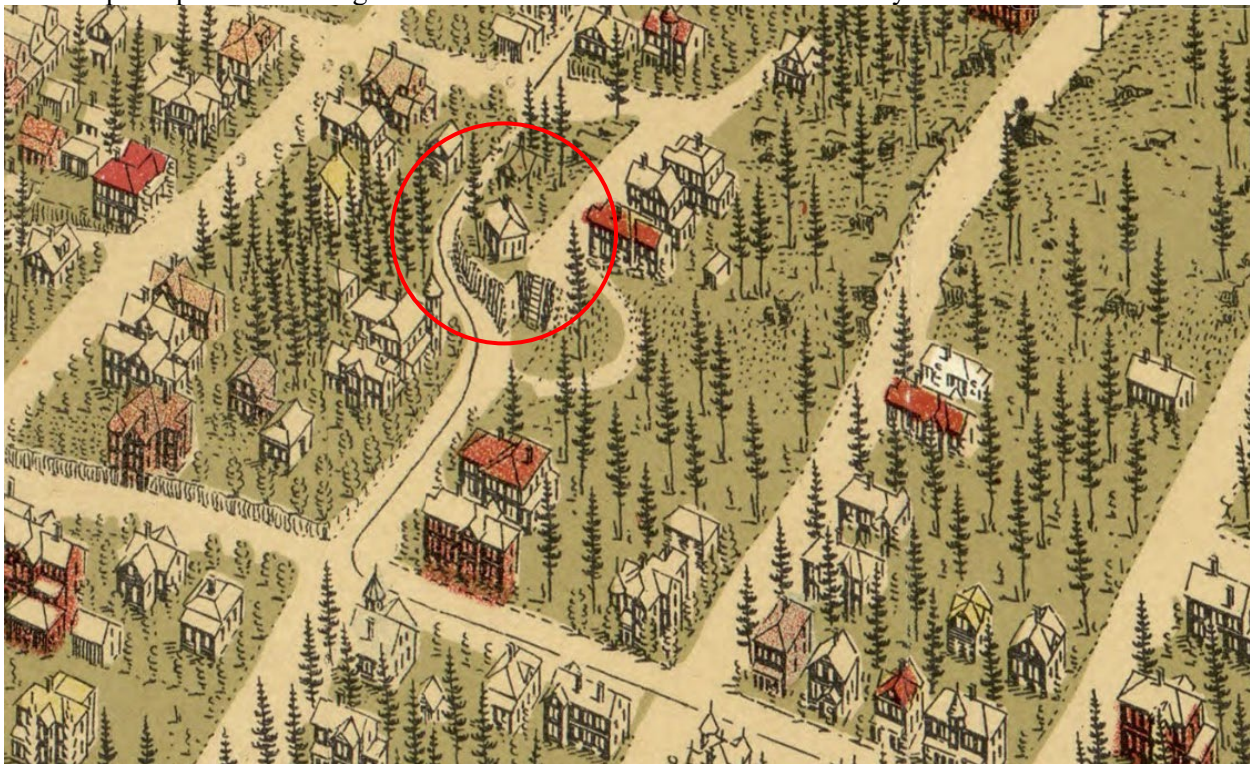
Source: University of Wisconsin Milwaukee Libraries

1891 map of block showing house and outbuildings (address 513 Bishop)



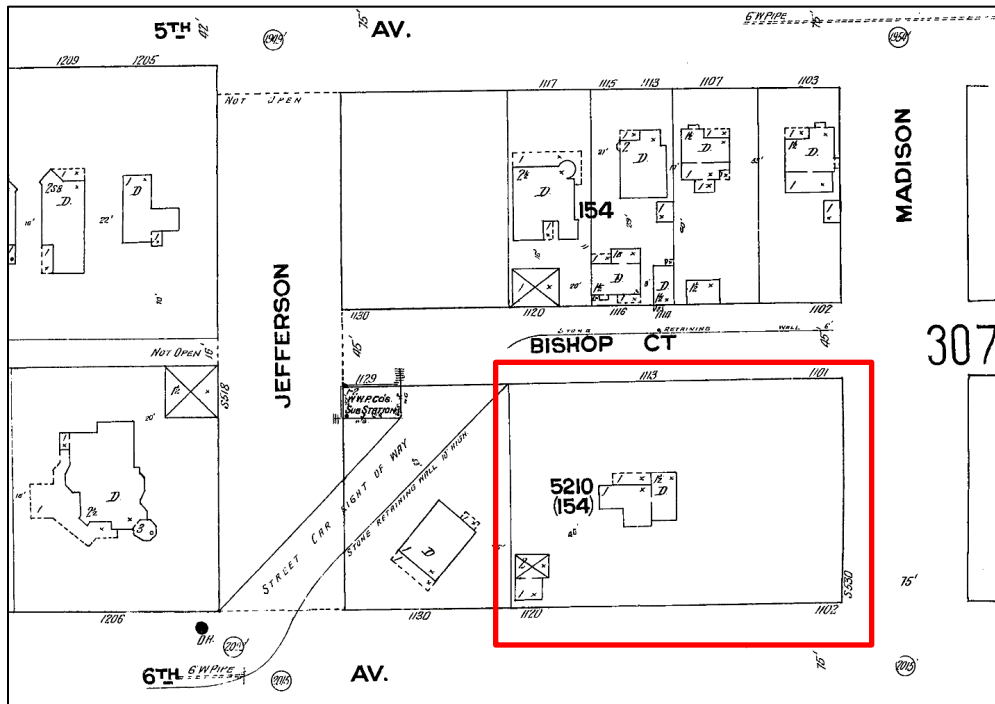
Source: Sanborn Fire Insurance map

1905 map of Spokane showing route of Cannon Hill Streetcar Line and early house on block



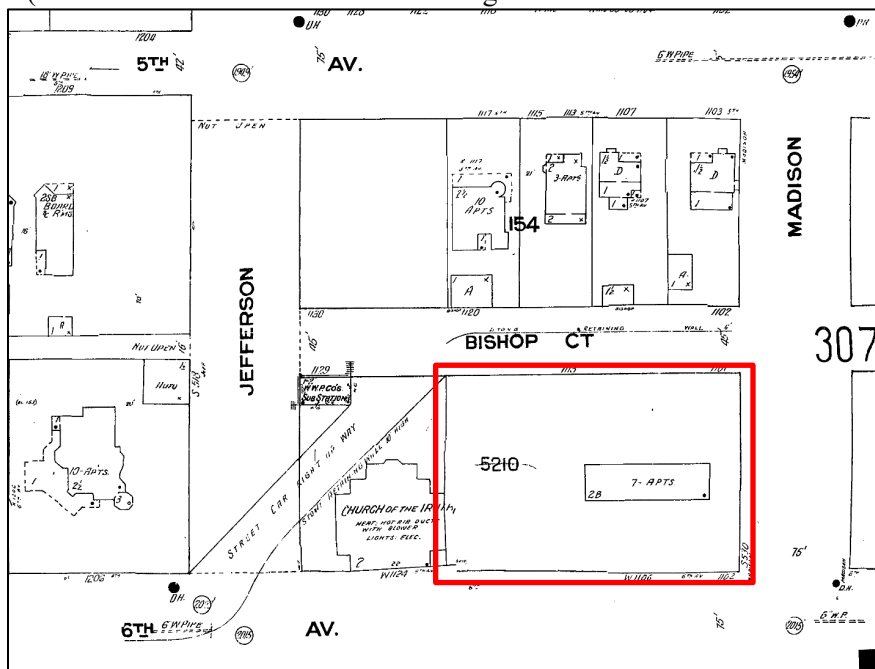
Source: Library of Congress

1910 map showing second house, streetcar right-of-way, and Washington Water Power substation on the block



Source: Sanborn Fire Insurance map

1950 map showing Church of the Truth (left), the Studio Apartments, the streetcar right-of-way, and the WWP substation (note that three of the houses in the neighborhood have been made into apartments)



Source: Sanborn Fire Insurance maps

1913 Unity Church of Truth (1124 W. 5th) photographed in 1928



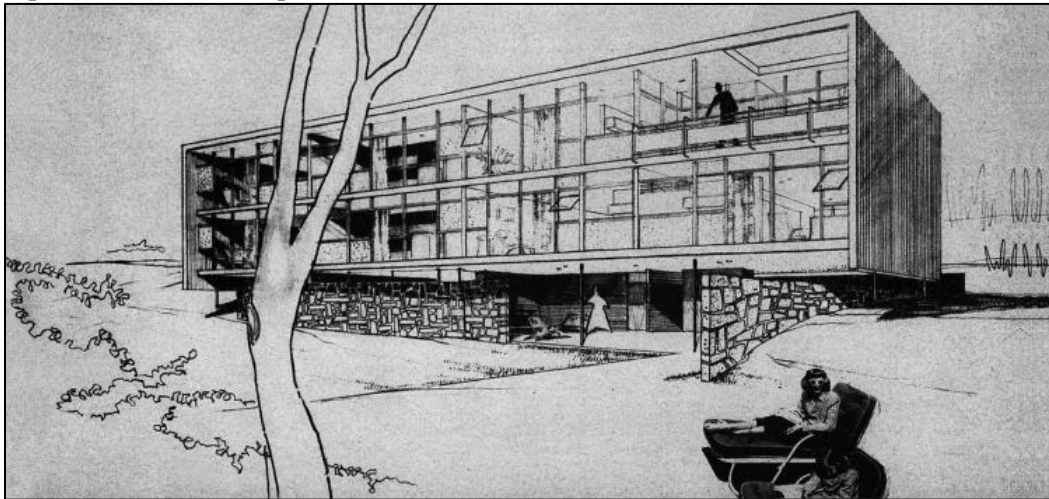
Source: Museum of Art and Culture, Libby Collection

1913 Unity Church of Truth photographed in 1957



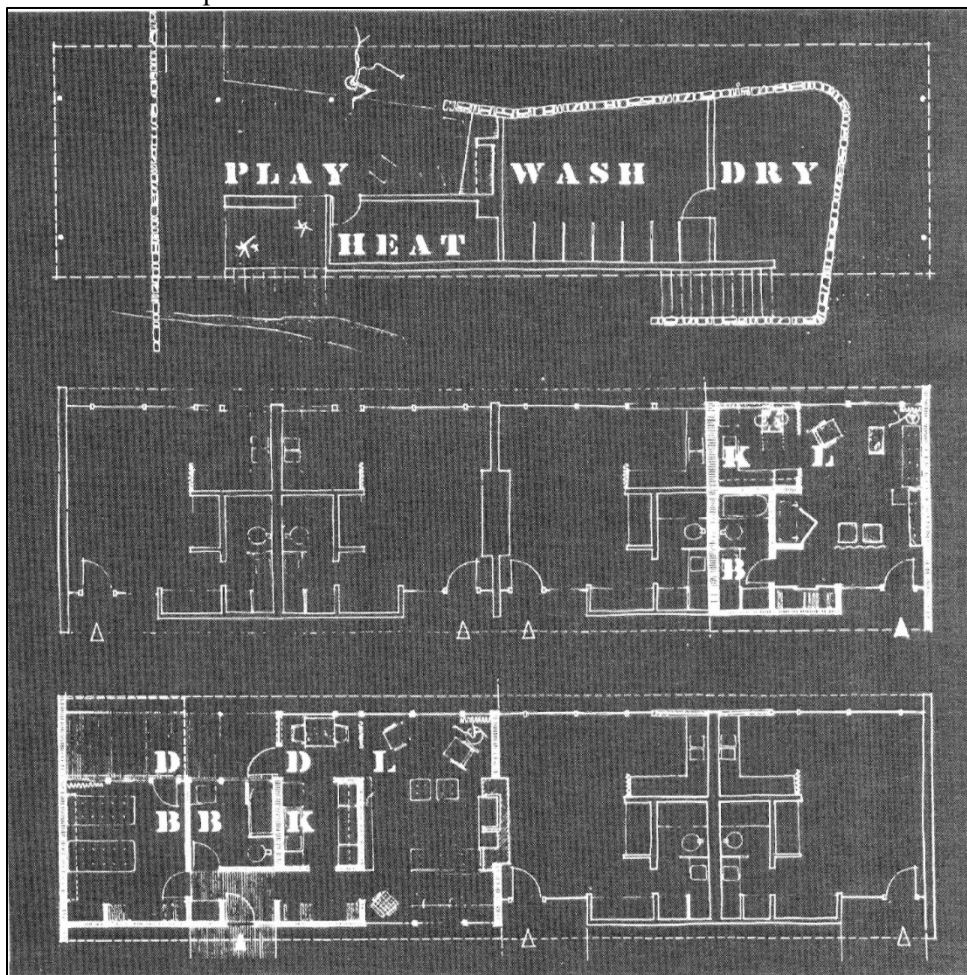
Source: Spokane Public Library

Concept sketch of Studio Apartments



Source: Arts & Architecture, December 1948

Floor plans for Studio Apartments as conceived



Source: Arts & Architecture, December 1948

East and north facades, looking southwest, ca 1950



Source: Dearborn Masser Collection

North façade at night, looking south, ca 1950



Source: Dearborn Masser Collection

South façade and upper level walkway, looking north, ca 1950



Source: Dearborn Masser Collection

South façade and upper level walkway, looking southwest, ca 1950



Source: Dearborn Masser Collection

Interior view of studio, looking north, ca 1950



Source: Dearborn Masser Collection

Interior view, fireplace in main unit, looking east, ca 1950



Source: Dearborn Masser Collection

Interior view, fireplace in main unit, looking northeast, ca 1950



Source: Dearborn Masser Collection

Interior view, kitchen, looking north, ca 1950



Source: Dearborn Masser Collection

North window wall, looking southwest, ca 1950



Photograph by Bruce Walker ca. 1950

East side and north facades, showing building base, ca 1950



Photograph by Bruce Walker ca. 1950

North façade, east end, showing upper-level terrace, ca 1950



Photograph by Bruce Walker ca. 1950

Figure 28: South and east facades and view of city, ca 1950



Photograph by Bruce Walker

Figure 29: Lower level outdoor community room, looking south, ca 1950



Photograph by Bruce Walker

Figure 30: East and north facades, ca 2015



Source: Spokane Office of Historic Preservation

Figure 31: South façade, ca 2019



Source: Real estate website