

Spokane Register of Historic Places Nomination

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

1. HISTORIC NAME

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

2. LOCATION

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

3. CLASSIFICATION

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

4. OWNER OF PROPERTY

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

5. LOCATION OF LEGAL DESCRIPTION

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

6. REPRESENTATION OF EXISTING SURVEYS

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

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7. DESCRIPTION

(continuation sheets attached)

Architectural Classification

Condition

excellent

good

fair

deteriorated

ruins

unexposed

Check One

unaltered

altered

Check One

original site

moved & date

8. SPOKANE REGISTER CATEGORIES & STATEMENT OF SIGNIFICANCE

(continuation sheets attached)

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

A Property is associated with events that have made a significant contribution to the broad patterns of Spokane history.

B Property is associated with the lives of persons significant in our past.

C Property embodies the distinctive characteristics of a type, period, or method or construction, or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

D Property has yielded, or is likely to yield, information important in prehistory history.

9. MAJOR BIBLIOGRAPHICAL REFERENCES

Bibliography is found on one or more continuation sheets.

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

Items are found on one or more continuation sheets.

11. GEOGRAPHICAL DATA

Acreage of Property

Less than one acre.

Verbal Boundary Description

Manito Park 2nd Addition, Portion of Lot 8, Block 7.

Verbal Boundary Justification

Nominated property includes entire parcel and urban legal description.

12. FORM PREPARED BY

Name and Title

Linda Yeomans, Consultant

Organization

Historic Preservation Planning & Design

Street, City, State, Zip Code

501 West 27th Avenue, Spokane, WA 99203

Telephone Number

509-456-3828

Email Address

lindayeomans@comcast.net

Date Final Nomination Heard

February 15, 2016

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13. SIGNATURE(S) OF OWNER(S)

14. FOR OFFICIAL USE ONLY

Date nomination application filed: _____

Date of Landmarks Commission Hearing: _____

Landmarks Commission decision: _____

Date of City Council/Board of County Commissioners' hearing: _____

City Council/Board of County Commissioners' decision: _____

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.

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



Trogdon House in 2016

SECTION 7: DESCRIPTION OF PROPERTY

Summary Statement

Built in 1963, the William & Dorothy Trogdon House is an excellent example of a Mid-Century Modern home designed in the Modern style. Located in the National Register Rockwood Historic District on Spokane, Washington's South Hill, the Trogdon House is characterized by the home's modern rectangular box-like appearance, little to no exterior ornamentation, low-pitched roof, overhanging eaves, exposed rafters and other structural members, concrete and wood construction, wide continuous horizontal plate glass windows and sliding glass doors, asymmetrical window placement, vaulted ceilings, mantel-less cobblestone fireplace, open tread staircase, and pebbled concrete walkways. Sited on a steep embankment, the house is partially hidden in a thick forest of deciduous and evergreen trees as it becomes "one" with its natural surroundings, an important tenet of the Mid-Century Modern tradition. The Trogdon House is preserved in excellent condition and retains a high degree of architectural integrity in original location, design, materials, workmanship, and association.

CURRENT APPEARANCE & CONDITION

Site

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

House Exterior

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

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

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

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porch steps to the paved sloped driveway, which terminates at Syringa Road. A small wood shed and a paved vehicle parking pad are located adjacent north of the house.

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

The west elevation of the house is located at the home's rear and abuts the steep, natural treed hillside on which the house is constructed. The home's rear face is clad with a continuation of horizontal board and vertical batten siding that wraps around the house. Wood corner boards rise and extend from grade to the roof. A brick chimney rises from grade and pierces through wide overhanging roof eaves. Located south of the chimney at the center of the first floor is an inset bay with a 12-foot-wide recessed wood deck. Fenestration at the west face is asymmetrically sized and placed, and includes a pair of sliding glass doors at the first-floor deck, a continuous 13-foot-wide horizontal band of plate glass windows at the first floor, and another pair of sliding glass windows at the south end of the west rear at the first floor. At the second floor, a pair of sliding glass doors are located in the inset bay and balcony above the first-floor recessed deck.

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

The north face of the house features exposed structural posts and beams as they form a full-width, full-height first-floor porch and second-floor balcony. The balcony is covered by an extension of the principal gable end roof, which extends four feet past the front edge of the four-foot-deep balcony. Eaves at the gable end roof are widely overhanging with exposed rafters and structural members. The first-floor porch deck and second-floor balcony are each 21 feet wide and covered with wood planks. The first floor porch deck is a step higher than grade at the north and west elevations, and is protected by built-in bench seats along the deck's north and east edges. A plain wood balustrade and railing protects and encircles the second-floor balcony. At the first floor, a pair of floor-to-

ceiling sliding doors with plate glass windows opens to the deck. A pair of plate glass windows that match the appearance and size of the sliding glass doors abut the east end of the doors at the first floor, forming with the glass doors a floor-to-ceiling, full-width “window wall.” At the second floor, a pair of sliding glass doors opens to the balcony, forming a window wall that matches the full-width window wall at the first floor.

House Interior

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

From the basement, the open staircase rises to a landing, turns, and continues to the first floor. The first-floor stair hall opens north to an undivided, expansive, 30-foot-wide combination living/dining room. The floor is made of oak hardwood planks, the walls and ceiling are painted drywall construction, and fenestration includes wide floor-to-ceiling plate glass windows and sliding glass doors. The primary focal point of the spacious living/dining space is the north wall of the living room. The north wall is highlighted with a wall of glass formed by a pair of sliding glass doors and a matching pair of fixed plate glass windows. The doors and windows look onto a large wood deck surrounded by the natural wooded hillside, and are shaded by a covered porch and balcony. Offering additional natural light, a pair of wide floor-to-ceiling plate glass windows is located on the living room’s east wall, and a pair of sliding glass doors is located on the dining room’s west wall. The doors open onto a recessed wood deck at the west rear elevation. The sliding glass doors and plate glass windows in the living/dining room match in size, metal frames, and plain design. A mantel-less fireplace with a cobblestone surround and granite hearth is located on the west wall in the living room. South of the fireplace and dining room, a doorway leads from the dining room into a kitchen with a 13-foot-wide row of wide, continuous horizontal plate glass windows. The kitchen features an extension of the living/dining room’s hardwood floors, painted drywall ceilings, and walls. The kitchen opens south into a family room/studio, covered with a cork floor and distinguished with two fixed wide, continuous horizontal full-width plate glass windows. One wide horizontal fixed plate glass window is located in the center of the room’s south wall, and a pair of sliding glass doors opens from the west wall.

From the first floor, the open tread staircase continues to the second floor, which includes two bedrooms, a hall bathroom, a laundry/storage closet, and a master bedroom with *en suite* bathroom and study/office. While the two smaller bedrooms, hall bathroom, and laundry/storage closet have flat drywall ceilings, the master bedroom/*en suite* bathroom

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and study/office feature a finished-wood vaulted ceiling and exposed wood structural beams. The walls are painted drywall and the floor on the second floor (except vinyl in bathrooms) is covered with cork. A pair of floor-to-ceiling sliding glass doors opens from the west wall in the office/study onto a recessed wood balcony covered by widely overhanging roof eaves (balcony located above a recessed first-floor deck). The north wall and east wall of the master bedroom illuminate the room with natural light through wide sliding glass doors, matching floor-to-ceiling plate glass windows, and shaped-to-fit plate glass windows in the gable peak of the vaulted ceiling.

ORIGINAL APPEARANCE & SUBSEQUENT MODIFICATIONS

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

SECTION 8: STATEMENT OF SIGNIFICANCE

<i>Area of Significance</i>	<i>Architecture</i>
<i>Period of Significance</i>	<i>1963</i>
<i>Built Date</i>	<i>1963</i>
<i>Architects</i>	<i>William & Dorothy Trogdon</i>

Summary Statement

Located in Spokane, Washington’s architecturally prominent Rockwood National Register Historic District, the William & Dorothy Trogdon House is eligible for listing on the Spokane Register of Historic Places under Category C for its architectural significance. The property’s area of significance is “architecture,” and its period of significance is 1963, the year the home was constructed. The Trogdon House well-depicts characteristics of the Mid-Century Modern type through the home’s massive volume, minimal ornamentation, concrete and wood construction, exposed wood structural members, window walls, open floor plan, open tread stairs, vaulted ceiling, and natural forested hillside setting. Further architecturally significant, the Trogdon House is a product of husband-and-wife master architects, William & Dorothy Trogdon, two of Spokane’s most successful design leaders in commercial and domestic architecture from 1953 to 1985. In Spokane, they founded architectural firms that grew and matured to successfully larger firms, and received design and architecture awards. William & Dorothy Trogdon designed and built the Trogdon House as their personal residence, one of the few Mid-Century Modern properties constructed in the Rockwood neighborhood and in Spokane.

HISTORICAL CONTEXT

Early Spokane and the Manito Plateau

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

Rockwood National Register Historic District

At the beginning of the 20th century in the early 1900s, Graves bought additional acreage east of Manito Park between South Hatch and Arthur Streets, and between East Eleventh

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and Twenty-ninth Avenues. He devoted the neighborhood to upscale residential development and named it “Rockwood” after the rocky outcroppings and wooded landscape that characterized the area. Rockwood neighborhood home sites were actively marketed and sold to a profusion of architects, builders, investors, speculators, real estate developers, and home buyers. Advertisements announcing contracts for paving, water, sewer, tree planting, and landscaping alternated with news of the latest purchases and upcoming homes in real estate sections of Spokane newspapers. A November 28, 1905 promotional advertisement in the *Spokesman-Review* speculated that Rockwood would be a “strictly high-class residence district...the only exclusive home section of the city where a man who builds a fine home may have every advantage and all possible protection from every objectionable feature that surrounds the ordinary residential district.”² Another article printed in the *Spokesman-Review* on January 30, 1910, reported that “Rockwood...promises to be one of the most beautiful additions in the city.”³

Predictions proved true. Streetcar lines, street lamps, paved sidewalks, and eventually a school were built in the area. Neighborhood amenities were plentiful and the curvilinear tree-lined streets and hillside lots were more than noticed by potential property owners. By mid-1910, it was proclaimed that six-month sales had totaled \$160,000 for building sites ranging in price from \$1,250 for single lots to as high as \$8,000 for large double lots. Sixteen homes were constructed in 1911 in the Rockwood neighborhood, more than twice the figure for 1910. In 1912, over 20 more houses were finished, and by the late 1940s, the majority of homes in the area had been erected. Various house styles were built, reflecting the owners’ personal tastes and financial acumen. Architectural styles ranged from large Neoclassical, Tudor Revival, Colonial Revival, and Arts & Crafts-style homes to smaller Tudor-style cottages, Craftsman bungalows, and vernacular dwellings. In the 1950s and 1960s, a select few Minimal Traditional and Mid-Century Modern-style houses were constructed in the Rockwood neighborhood as available buildable lots could be found. Spanning more than 60 years, homes built in the Rockwood neighborhood were steadfastly designed and built with continuing architectural prominence and fashionable appeal. They were constructed from designs rendered by a variety of architects, builders, and home designers, and from house plans distributed in popular house plan books and magazines. As the residential choice of many of the area’s most prominent citizens, the architecturally prominent Rockwood neighborhood, designated the Rockwood National Register Historic District in 1997, was and continues to be the chosen home of civic and business leaders of regional and national importance.⁴

ARCHITECTURAL SIGNIFICANCE

Category C

² “Rockwood.” *Spokesman-Review*, 28 Nov 1905.

³ “Parking System Which Will Make Rockwood Most Beautiful Part of the City.” *Spokesman-Review*, 30 Jan 1910.

⁴ Yeomans, Linda. *Historic Resource Inventory for the Rockwood Historic District, 1997*. Spokane Public Library, Northwest Room. Spokane, WA.

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As outlined in National Register Bulletin #15, registration requirements for Category C of the Spokane Register of Historic Places apply to properties representative of “the work of a master,” and to “properties significant for their physical design or construction, including such elements as architecture, landscape architecture, engineering, and artwork.”⁵ To be eligible for historic register listing under Category C, a property must meet at least one of the following requirements:

1. Embody distinctive characteristics of a type, period, or method of construction.
2. Represent the work of a master.
3. Possess high artistic value.
4. Represent a significant and distinguishable entity whose components may lack individual distinction.⁶

The William & Dorothy Trogdon House is architecturally significant under Requirement #1 of Category C because it is a fine example of Mid-Century Modern architecture, a tangible expression of “distinctive characteristics of a type, period, or method of construction,” and “refers to the way in which a property was conceived, designed, or fabricated by a people or culture in past periods of history.”⁷ The home is further significant under Requirement #2 of Category C as the representative work of master architects, William & Dorothy Trogdon.

William & Dorothy Trogdon

William Henry Trogdon was born January 31, 1925 in Seattle, Washington. A bright and serious student, Trogdon earned a Bachelor degree in architecture from the University of Washington, a Master’s degree in architecture from acclaimed Harvard University, and won the school’s distinguished Julius Armory Appleton Scholarship. The scholarship from Harvard University allowed him travel through Europe where he researched and studied the “New Italian Renaissance” movement in architecture.

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

⁵ *National Register Bulletin #15*. United States Department of the Interior, National Park Service. Washington DC: Preservation Press, 1995.

⁶ *Ibid*, p. 17.

⁷ *Ibid*, p. 17.

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After their trip abroad, William & Dorothy Trogdon worked together as architects in an office in Maine for a short time, moved to Seattle, and quickly relocated to Spokane in 1953, where William Trogdon worked on the design of the Washington Water Power Central Operating Facility for the prominent architectural firm, Brooks & Walker (Ken Brooks and Bruce Walker). By 1956, Trogdon was invited to be a partner in the Spokane architectural firm, Walker McGough & Trogdon (Bruce Walker and John McGough). Four years later in 1960, William & Dorothy Trogdon formed their own architectural firm and invited B. Russell Smith to be a partner in the practice, listing the firm as Trogdon & Smith Architects. Located in the heart of downtown Spokane's business district, the firm leased offices in the Sherwood Building, 510 W. Riverside Avenue. By 1975, the company expanded with a new partner, Robert Grossman, and was called Trogdon Smith & Grossman Architects. By 1980, the architectural firm had outgrown its offices in the Sherwood Building, moved a few blocks west to offices located at 1203 W. Riverside Avenue, added another partner, Benson Nielsen, and was known as Nielsen Trogdon Smith & Grossman Architects. By 1984, William Trogdon had reached a pinnacle of his successful career in Spokane when he practiced with six professional architectural partners comprised of Nielsen, Smith, Grossman, Brookus, King, & Kundig. The Trogdons moved to Seattle, and today reside on Orcas Island.

William & Dorothy Trogdon raised three sons (Benjamin, Peter, and William Henry Trogdon) in their personal residence, the Trogdon House, at S. 1918 Syringa Road on Spokane's South Hill. As the children grew, Dorothy worked in the various architectural firms in which her husband was a partner, and became certified as a professional member of the American Society of Interior Designers. For 20 years in 1956-1976 she worked "by appointment" as an "interior decorator and home furnishing advisor" for Spokane's prominent Mid-Century Modern design/home furnishings store, Joel Incorporated.⁸ In 1976, Dorothy joined Inscape and worked as co-director until 1983, at which time she joined the Northwest Architect Company. After moving to Orcas Island, Dorothy formed in 1987 her design company, Dorothy Trogdon Interior Design. She served as a member of the accreditation committee for the Foundation of Interior Design Education Research in Michigan from 1984 to 1991, and was named the committee's Chairman of the Board in 1997. She served as a board director for the Orcas Center on Orcas Island from 1992 to 1996, and remains a professional member of the American Society of Interior Designers.

While in Spokane, William Trogdon was fortunate to work with some of the community's most prominent, award-winning, cutting-edge architects. In addition to his professional work as a well-known Spokane architect, Trogdon served as president of the Spokane Chapter of the American Institute of Architects (AIA), the secretary/treasurer of the Washington State Council of Architects, and was appointed to the Washington State Governor's Advisory Council for Historic Preservation. He was a Washington State Chairman of the AIA Design Committee, won several awards for his architectural designs, and was asked at different times to be a visiting architectural critic at the

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University of Idaho, Washington State University, and University of British Columbia, Canada.

Many commissions were rendered by architect William Trogdon. A few of his personal favorites include the Spokane Messiah Lutheran Sanctuary addition (1961); Spokane Salvation Army Center Citadel Worship Hall (1972); Spokane Valley Methodist Sanctuary addition; Emmanuel Lutheran Church in Moscow, ID; Spokane Beautiful Savior Lutheran Sanctuary addition; Pullman Presbyterian Master Plan & Temporary Sanctuary; Spokane Bethlehem Lutheran Church entrance; residence at S. 2011 Abrams Court; residence at S. 1918 Syringa Road (Trogdon House, built 1963); residence at S. 2319 Magnolia Street; multiple residences at E. 1829 Rockwood Blvd (Rockwood Condo Community Gated Complex); residence at E. 431 16th Avenue (three additions for the Ferris House); Spokane Central Business District Street Beautification—trees and 2 pedestrian bridges; Spokane 1974 World Fair plans, graphics and visual arts; Spokane program for improving low and moderate income neighborhoods; Moscow, ID central business district traffic revisions and Main Street beautification; Spokane City Hall remodel and Council Chamber/Gallery Addition; Spokane Airport Terminal Building; Spokane School District 81 competition for 13 prototype elementary schools; Whitworth College Music Building addition; and the WSU Technology Bldg and Student Book Store addition.

In 1970, William Trogdon lauded Spokane “for her advantages of an historic past and her opportunities for the years ahead.”⁹

*For a city her size, Spokane is unique. She has a very finite city center, which many cities don't possess, and therefore has kept a vitality in the core area, which makes it an urban place. Many of the fine old buildings we have could be of value for preservation, both residences and public buildings. These should be recognized as assets of the community from both a cultural and economic point of view. I feel Spokane is on the threshold of doing something really significant in urban design.*¹⁰

Mid-Century Modern Tradition

Mid-Century Modern is a term used to describe an architectural movement in a 40-year time period from about 1945 to 1985 in which various architectural modes loosely called “modern architecture” became popular. Mid-Century Modern has also been identified as an “architectural, interior, and product design form that generally describes mid-20th century developments in modern design, architecture, and urban development.”¹¹ Jonathan Glancey in his book, *The Story of Architecture*, described the Mid-Century Modern movement as “Americanized spirit.”¹² He said Mid-Century Modern is “not really a style” but rather “a way of designing and building that fused the indigenous

⁹ “William H. Trogdon: Many Statements in Stone, Steel, and Wood.” *Spokesman-Review*, 27 Dec 1970.

¹⁰ *Ibid.*

¹¹ *Wikipedia: The Free Encyclopedia*, 2015. http://en.wikipedia.org/wiki/Mid-Century_modern

¹² Glancey, Jonathan. *The Story of Architecture*. London: DK Publishing, 2000.

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energy and highly efficient prefabricated building skills of US industry and architects, and the influence of European architects and designers, notably those from the Bauhaus, and above all, Mies van der Rohe, who arrived in the States from Germany via London in 1937.”¹³ Glancey further stated that “this, however, was not the whole story.”

*There was another, earlier European Modern tradition that had developed independently in California. Here, young architects in the 1920s and 30s were widely influenced by two Viennese émigrés, Richard Neutra (1892-1970) and Rudolph Schindler (1887-1953) who designed a number of serene, single-story, open-plan houses in and around Los Angeles and Palm Springs. With their sliding glass walls and carefully considered relationship with nature, these houses connected the world of Japanese Zen Buddhism to the great American outdoors via the open-plan architecture of Frank Lloyd Wright and the functional sensibilities of the early Modern Movement. In short, they were a near perfect marriage of form and function—architectural sonnets.*¹⁴

British architectural historian, Bradley Quinn, who authored the book, *Mid-Century Modern*, wrote that the aforementioned influences helped render new domestic exterior and interior designs and “actively shaped the distinctive style[s] of the 1950s as designers with backgrounds in architecture, fine art, and graphic design pioneered the use of new materials, sculptural forms, novel colors, and fluid motifs.”¹⁵ Styles that were developed in the Mid-Century Modern period strove to simplify, create more living space in the home, and eliminate clutter, “or at least hide it behind beautifully streamlined doors.”¹⁶

As professed by many American architects, designers, builders, and homebuyers, both interior and exterior designs of Mid-Century Modern homes were the epitome of the “American Dream.”

*Sleeker décor, more space, less clutter—the interiors of the 1950s presented a fresh vision of what houses could be, and changed forever the idea of what the home should look like. The rich textures, colorful tints, and polished wood grains of the mid-century home created a sense of exuberance and vitality that continued to have an impact for many decades to follow. Modern equipment gave the home a high-tech feel and made domestic tasks less onerous, enabling the occupants to enjoy more leisure time in their spacious, open-plan interiors. A happy family and a big car completed the comfortable, carefree lifestyle that became known as the “American Dream,” and the home was its very embodiment.*¹⁷

¹³ Ibid, p. 184.

¹⁴ Ibid, p. 184-5.

¹⁵ Quinn, Bradley. *Mid-Century Modern*. London: Conran Octopus Ltd, 2009, p. 6.

¹⁶ Ibid, p. 6.

¹⁷ Ibid, p. 15.

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WILLIAM & DOROTHY TROGDON HOUSE**

Mid-Century Modern designs completely eschewed traditional form and detail and were particularly favored in architect-designed houses that were built in the late 1950s and the 1960s and 1970s. The Mid-Century Modern tradition was strongly influenced by the previous sleek and radical International style of the 1920s, 30s, and 40s, but was softened by the organically influenced designs of America's most famous Prairie School architect, Frank Lloyd Wright. Wright emphasized large open interior spaces and large expansive windows that brought the outdoors inside, and used natural products like oak, cedar, pine, brick, and stone for exterior cladding and interior walls and floors. Another professional designer, world-renowned Mid-Century Modern European architect, Mies van der Rohe, designed complete walls of glass, sometimes called "curtain walls," that extended windows from side to side and floor to ceiling. These massive walls of plate-glass afforded panoramic views of private patios, grounds and gardens, effectively rendering the home "one with nature." The Mid-Century Modern style, often called the "California Modern style" in the Western states, was somewhat less common than the Ranch style but nevertheless enjoyed a modicum of popularity. Architectural historian Bradley Quinn (*Mid-Century Modern Style*) predicts that "mid-century design was not just a fleeting historical phenomenon but an aesthetic that will have allure well into the future."¹⁸

Alluding to the architectural mantras, "back to nature" and "form follows function," authors Marilyn Klein and David Fogle, *Clues to American Architecture*, summarized stylistic Mid-Century Modern elements as "architectural forms that evolved from plans carefully tailored to clients' needs."¹⁹

*Emphasizing natural materials of wood and stone, the [Mid-Century Modern] house was closely related to its site, oriented to sun and shade, softened with planting that reinforced its naturalness, and discreetly blended into the landscape. To invite unconventional solutions, hilly...sites were often used. Roofs were gently sloped and sheltered with exposed beams and rafters. Sliding glass walls and wooden decks or patios on the back or side of the house extended the living areas outdoors but away from the street, assuring privacy. High...clerestory windows and skylights were often used to create unexpected patterns of light and shadow and to bring the outdoors in without sacrificing solid walls where needed.*²⁰

Mid-Century Modern features include:

- Built dates roughly 1945-1985
- Usually single-story homes with asymmetrical design and minimal embellishment
- Long, low, horizontal forms
- Flat roofs or very low-pitched broad roofs
- Façade design sometimes very plain and uncluttered with minimal or no windows

¹⁸ Quinn, p. 11.

¹⁹ Klein, Marilyn and David P. Fogle. *Clues to American Architecture*. Wash DC: Starrhill Press, 1986, p. 54.

²⁰ Ibid, p. 54.

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- Rear elevation design often private and prominent with rows of windows or a “curtain/window wall” of floor-to-ceiling windows that span full the width of house
- Widely overhanging roof eaves or roof extensions over window walls to cover porches/patios
- Exposed structural members and supporting beams
- Contrasting wall materials and textures (example: vertical wood cladding with brick or stone veneers)
- Unusual window/door shapes and placements (tall fixed-sash units with transoms or clerestory windows, narrow horizontal sliding or awning-type windows, “curtain/window walls” of double-pane glazing, and sliding glass doors)
- Flush-mounted plain wood and/or metal exterior doors
- Prominent front-facing automobile garages attached to house; paved driveways from garage to street
- Interior features:
 - uncluttered open space plans, large multi-purpose rooms (living/dining room and/or kitchen/family room)
 - recessed lighting
 - interior cedar, teakwood, or other wood built-ins that divide rooms and illustrate modern furniture design (example: Danish modern furniture designs)
 - linoleum-wood-cork-flagstone-tile-pebbled concrete aggregate flooring
 - minimal or no woodwork
 - mantel-less fireplaces
 - wood paneled and/or cobblestone walls and fireplace surrounds
 - Formica countertops and cupboard door panels
 - high-tech equipment (stereo, TV, kitchen/laundry appliances, etc)
 - window blinds/shades versus heavy drapes
 - open-tread stairs
 - plain floor-to-ceiling doors
 - wood paneled ceilings
 - kitchens at front of house and living/dining/family rooms at rear of house

The Trogdon House and Mid-Century Modern Elements

The Trogdon House was designed by Spokane architects William & Dorothy Trogdon as their personal residence. Before the Trogdons purchased the lot on which to build their home, contractor Robert Maland and his wife, Jean Maland, bought the platted lot at the east end of Lot 8, Block 7 in the Manito Park Second Addition in the Rockwood neighborhood in 1960. Four months later in March 1961, Maland sold the property to Watson Company Incorporated, a Spokane real estate development company, to hold while Maland constructed a single-family house on the lot. Maland applied for a building permit from the City of Spokane, estimating the cost of his single-family home construction to be \$6,500. Maland’s plans never materialized however, and two years later in 1963, William H. Trogdon purchased the residential lot for \$1,700, and applied for a City of Spokane building permit with an estimated home construction cost of

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\$22,000. In 1963, architects William & Dorothy Trogdon began building their family home, the nominated Trogdon House.

The Trogdon House is one of a few Mid-Century Modern homes built in the Rockwood neighborhood and well-illustrates characteristic elements and features, including:

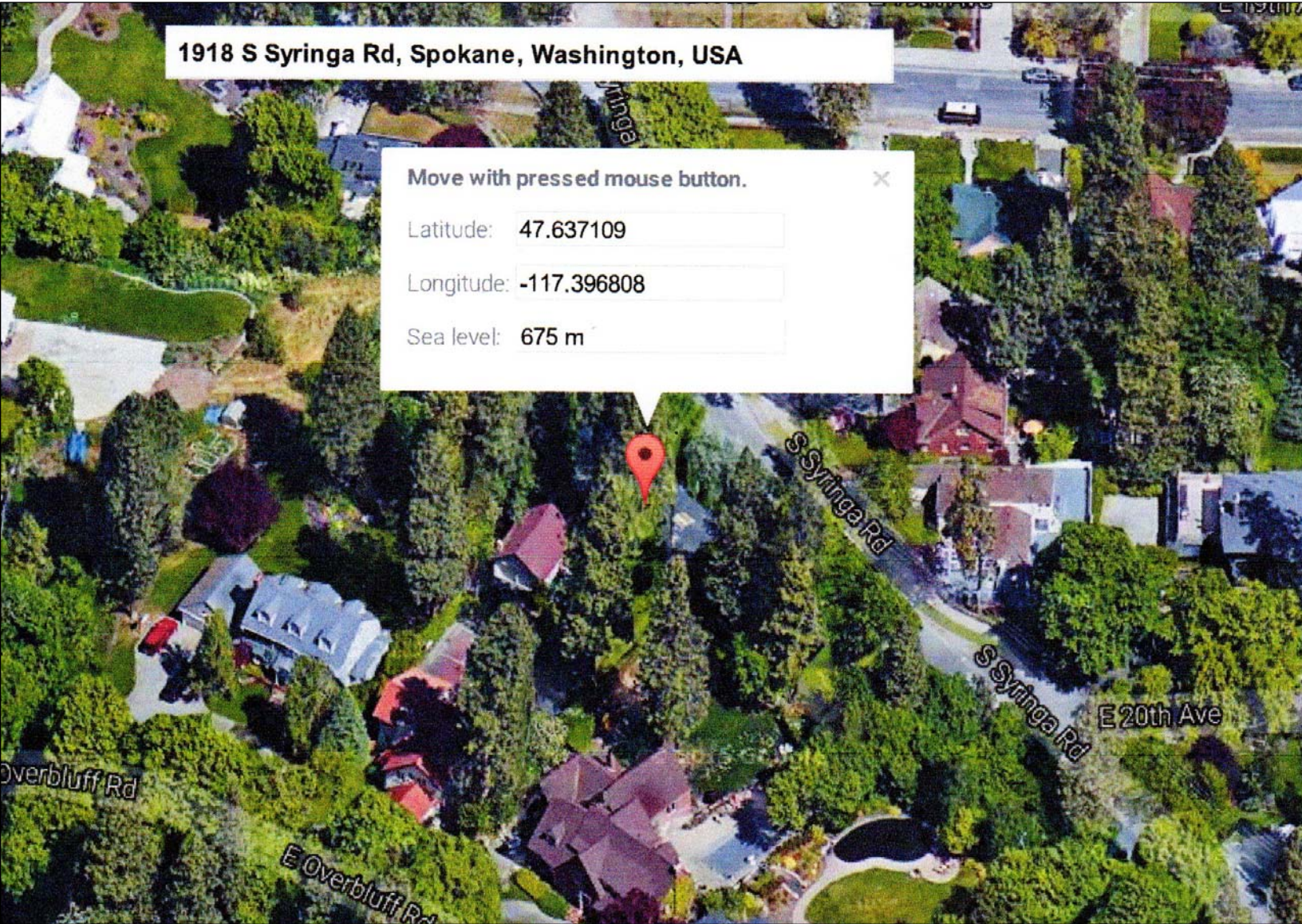
- 1963 built-date for house corresponds to correct time period for style
- Minimal embellishment at exterior, especially facade
- Long horizontal house form
- Horizontal windows, some continuous and asymmetrically sized and placed
- Low-pitched roof
- Widely overhanging eaves
- Exposed structural members
- Wood decks
- Horizontal cedar boards and wood vertical battens
- Contrasting exterior wall cladding, ie: wood siding versus poured concrete versus plate glass window walls
- Window walls of plate glass
- Asymmetrical window placement
- Front-facing automobile garage with driveway to street
- Wide, open spaces in house, ie: living/dining room
- Open tread staircase with exposed structure members
- Wood-paneled vaulted ceilings with exposed beams
- Oak-cork-pebbled concrete floors
- Mantel-less fireplace with cobblestone surround
- Hillside site with natural wooded landscape, resulting in “one with nature” aesthetic

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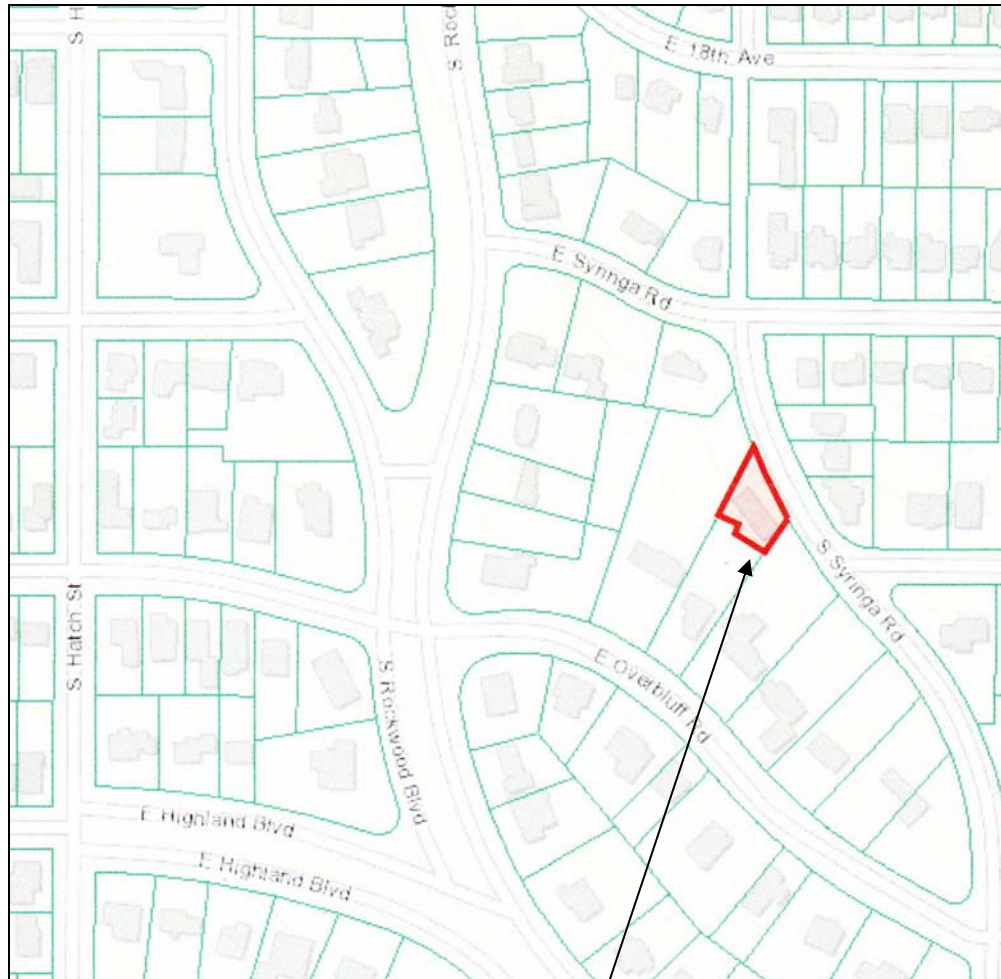


*Overhead view of Trogdon House in 2017
1918 S. Syringa Road*

Source: Google Maps 2017



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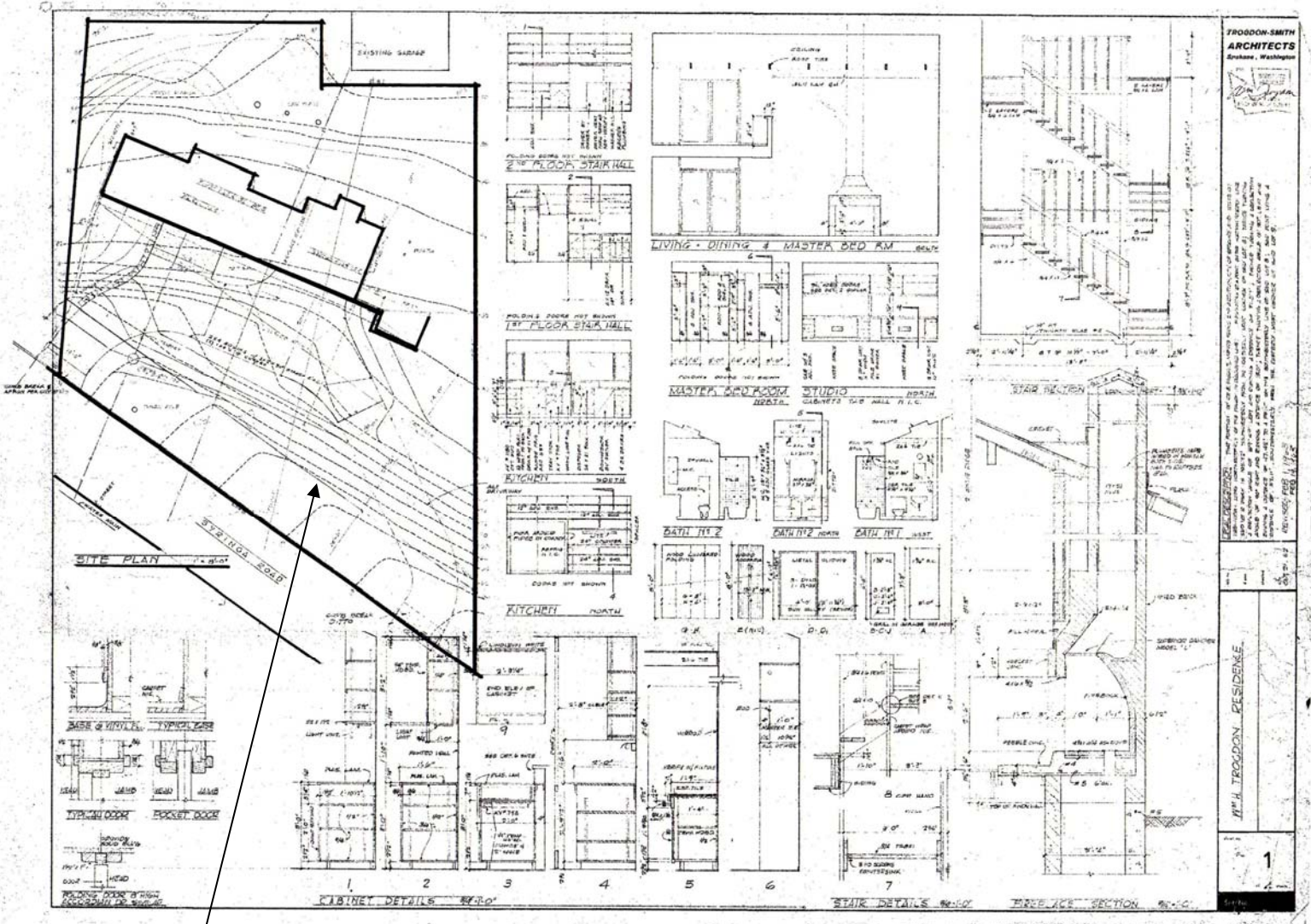


***Plat Map of Trogdon House
1918 S. Syringa Road***

Source: Spokane County Assessor Records Plat Map 2017



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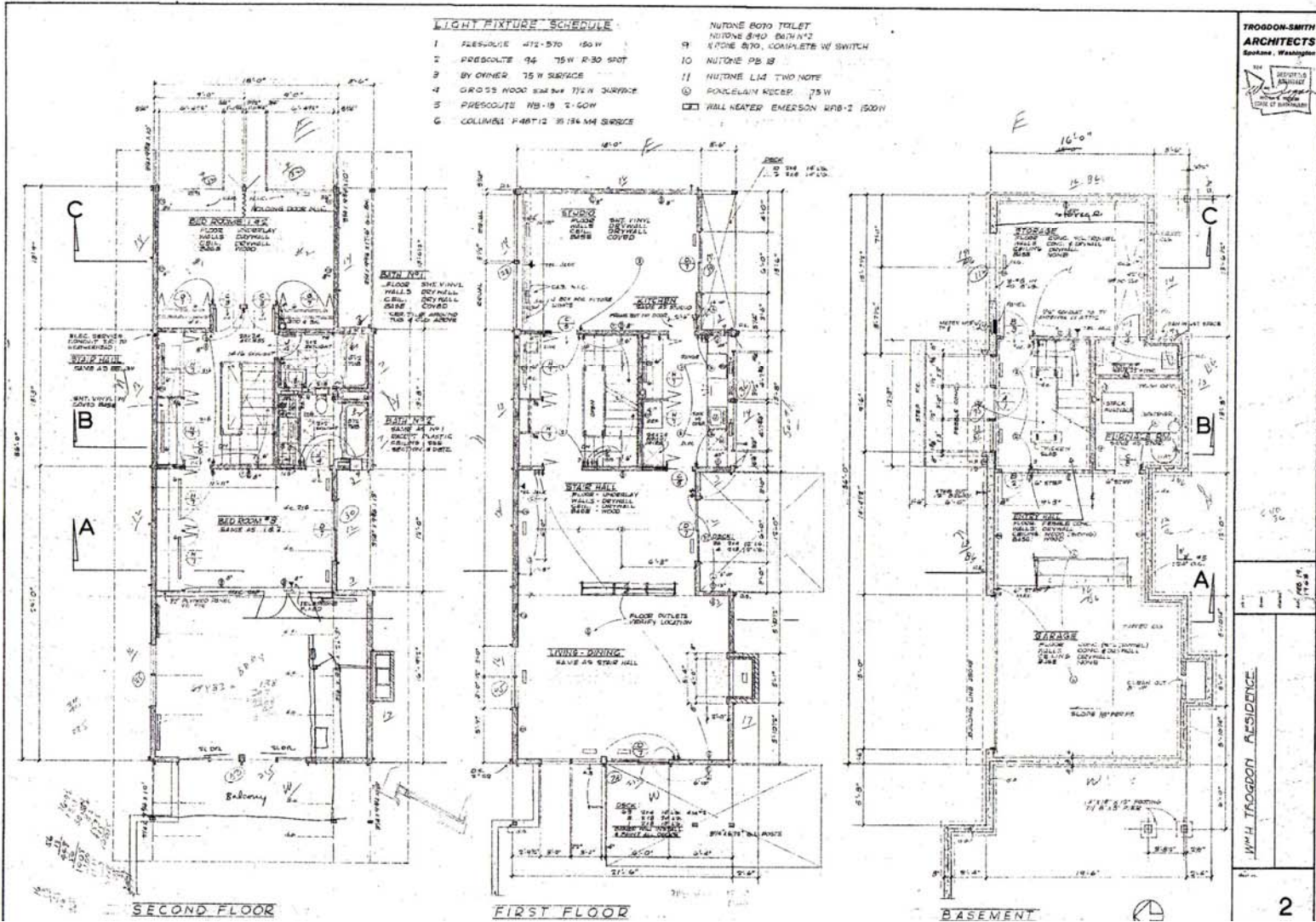


Site Plan for Trogdon House with east-facing façade, looking onto Syringa Road

west ↑

Source: Trogdon-Smith Architects, 1963

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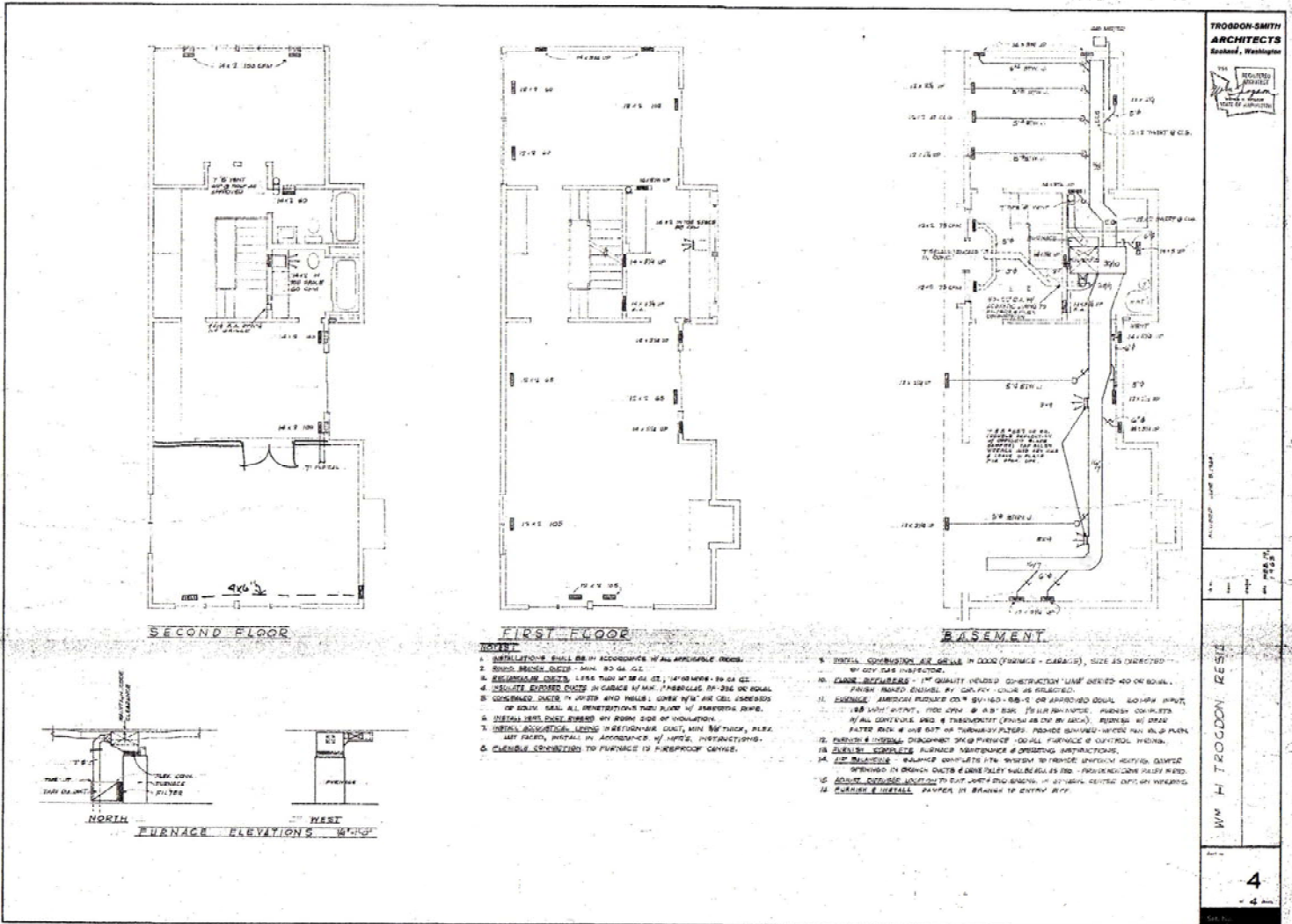


Trogdon House floor plan

Source: Trogdon-Smith Architects, 1963



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Trogdon House

Source: Trogdon-Smith Architects, 1963



Mrs. Trogdon, Architect, Does Interior Decorating

By CHARLEEN SCHMIDT
S.R. Oct 17-59

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

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

Studied at Wheaton

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

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

Trip to Europe

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

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

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

Moved to Spokane

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

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

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

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

New Empire Suite

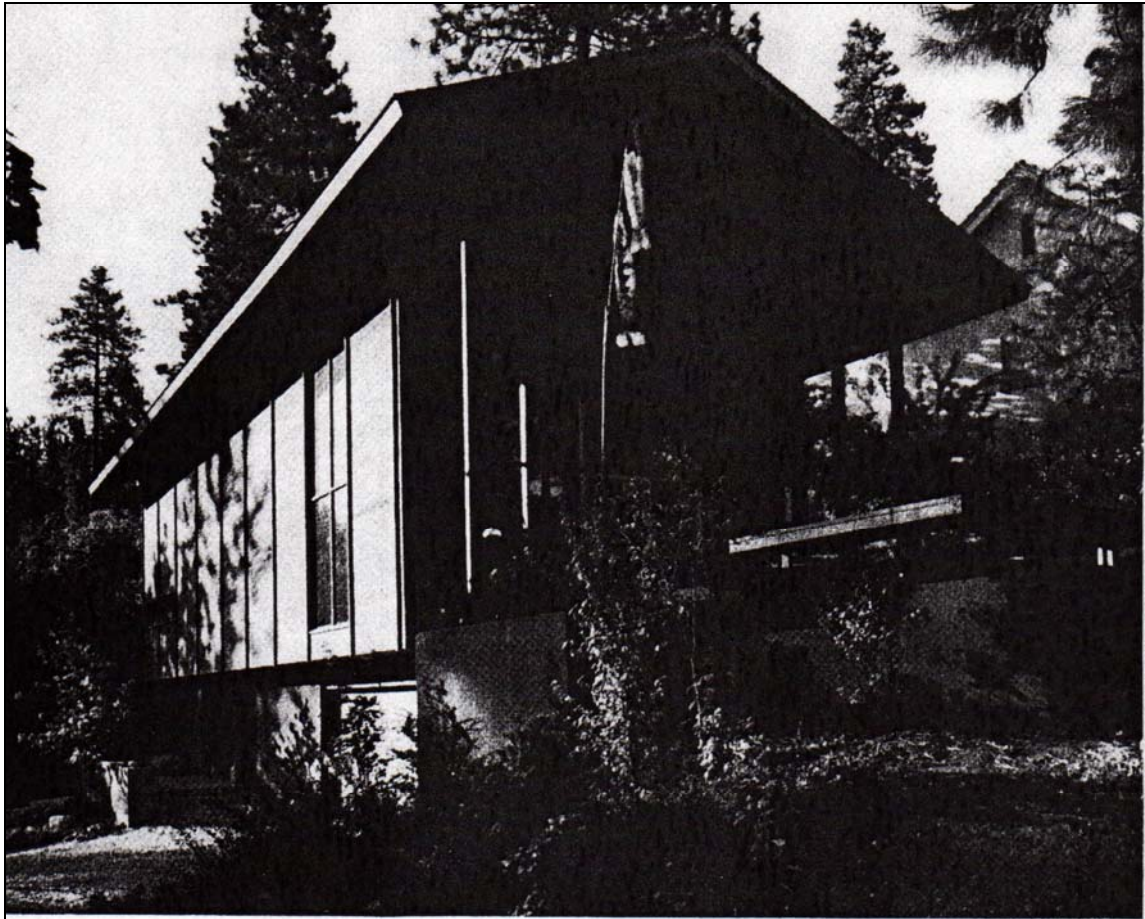
The task she found most satisfying since her arrival in Spokane was the redecoration of the Empire suite in the Davenport hotel. She moved walls, installed new light fixtures and furnished the rooms in shades of gold.

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



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

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



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

1918 S. Syringa

Three-level living on a Spokane hillside

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

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



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

Sunset Magazine, July 1966

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Scale in feet
0 5 10

Open Below

MASTER BEDROOM

BATH

BATH

Skylight

LAUNDRY STORAGE

BEDROOM

BEDROOM

UPPER LEVEL PLAN

Bench

DECK

LIVING

DINING

DOWN TO ENTRY & LOWER LEVEL

DECK

KITCHEN

UP

STUDIO

MIDDLE LEVEL PLAN

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

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

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

JULY 1966

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

Sunset Magazine, July 1966

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

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

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

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

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

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

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

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

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

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

Trogdon warns Spokane not to waste her heritage.

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

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

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

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

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

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

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

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

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

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

WILLIAM H. TROGDON

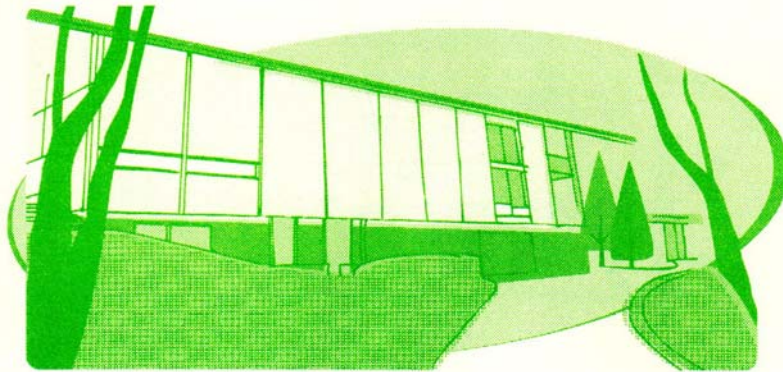
"I feel Spokane is on the threshold of doing something really significant in urban design. . . ."



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

No. 5 **William Trogdon House**

1918 S. Syringa Avenue



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

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

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

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

Source: MAC Archives, Spokane, WA

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East façade and front door of Trogdon House in 2016

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

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South elevation of Trogdon House in 2016, looking east

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West rear elevation of Trogdon House in 2016, looking north

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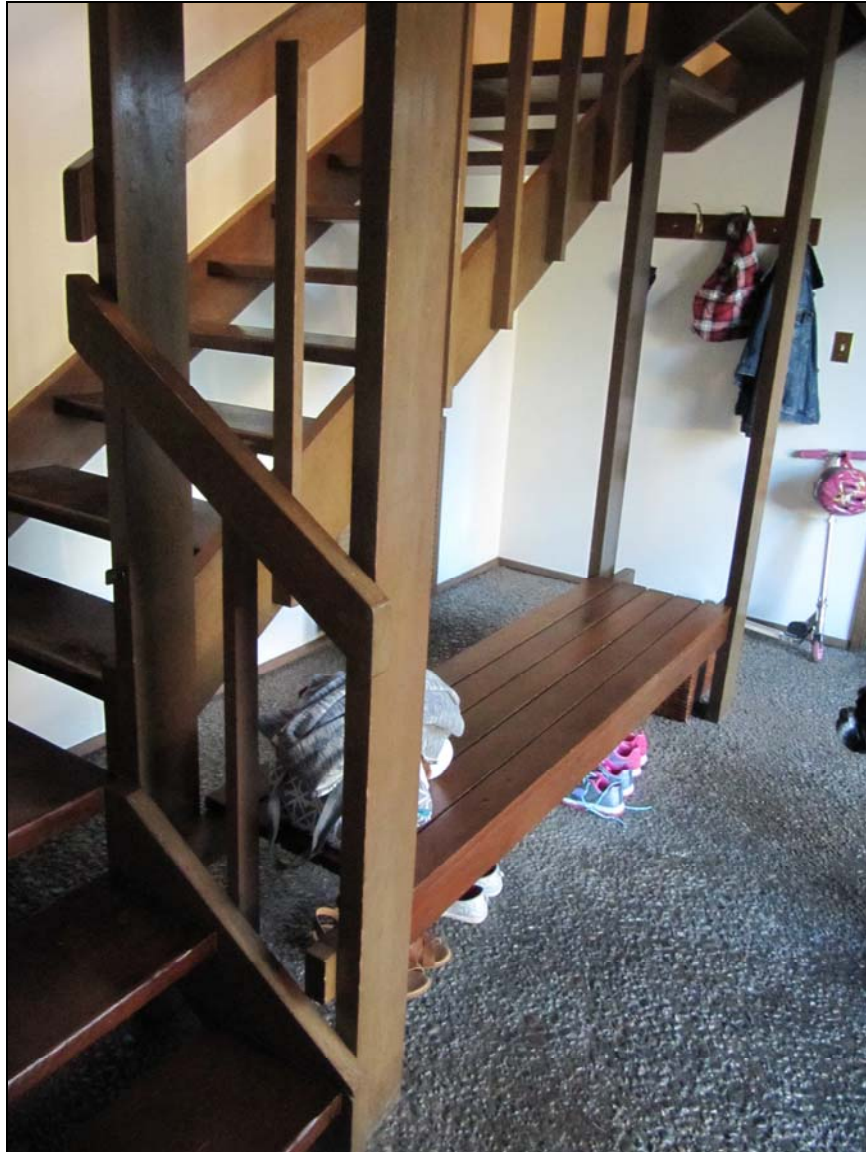


West rear elevation of Trogdon House in 2016, looking south

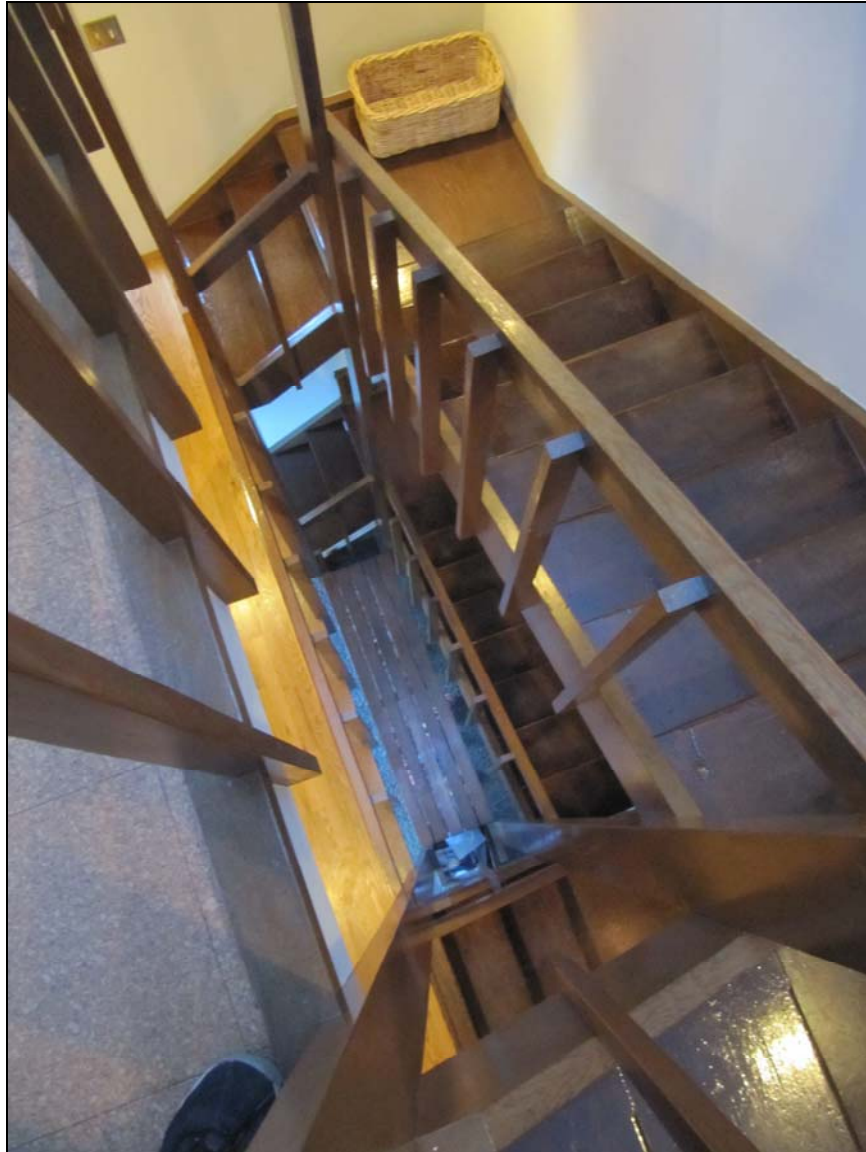
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North elevation of Trogdon House in 2016, looking east



Basement entry hall of Trogdon House in 2016



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

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Living room/dining room and kitchen on first floor in 2016

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



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

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