

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
REGISTRATION FORM**

32-2733

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

**1. Name of Property**

historic name

**KNIGHT HOUSE**

**2. Location**

street & number  
city or town  
vicinity  
state  
code  
county  
code  
zip code

1715 North West Point Road  
Spokane  
  
Washington  
WA  
Spokane  
063  
99203

**3. State/Federal Agency Certification**

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

William R. ... SHPO 10/15/99  
Signature of certifying official and title Date

**State or Federal Agency Certification**

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

\_\_\_\_\_  
Signature of commenting or other official and title Date



**8. Statement of Significance** (Enter categories from instructions)

Applicable National Register Criteria (Mark "x" in one or more boxes for criteria qualifying the property for National Register listing)

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

Criteria Considerations (Mark "X" in all the boxes that apply)

Property is

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

Areas of Significance            ARCHITECTURE  
Period of Significance        1910  
Significant Dates            1910  
Cultural Affiliation  
Architect/Builder            KIRTLAND KELSEY CUTTER, architect

Narrative Statement of Significance  
(Explain the significance of the property on one or more continuation sheets)

**9. Major Bibliographical References**

Bibliography

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

Previous documentation on file (NPS)

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

Primary Location of Additional Data

- State Historic Preservation Office
- Federal agency
- University
- Other State agency
- Local government (Spokane City/County HPO Office)
- Other

Name of repository

Spokane City/County Historic Preservation Office  
City Hall, Spokane, WA 99201

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**10. Geographical Data**

Acreage of Property Less than one (1) acre

UTM References zone 011 easting 466620 northing 5279993

Verbal Boundary Description Lot 2, Block 8, and a portion of Government Lot 4, Pettet Tract

Boundary Justification Nominated property includes the entire parcel and urban legal description which contains the Knight House.

Parcel Number 25123.1302

**11. Form Prepared By**

name/title Linda Yeomans  
organization/title Consultant  
street & number 501 West 27th Avenue  
city or town Spokane  
state WA  
zip code 99203  
telephone 509-456-3828  
email lyeomans@uswest.net  
date 10 October 1999

**Additional Documentation**

Continuation sheets  
USGS map (7.5 or 15 minute series) indicating the property's location  
Nineteen (19) black and white photographs of property and site  
Sixteen (16) color slides of property and site

**Property Owner**

name Gerald and Carol Santantonio  
street & number 1715 North West Point Road  
city or town Spokane  
state Washington  
zip code 99201  
telephone number (509) 325-5129

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

**Estimated Burden Statement** Public reporting burden for this form is estimated to average 18 1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127 and the Office of Management and Budget, Paperwork Reduction Project (1024-0018), Washington, DC 20503.

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**Narrative Description**

***Summary Statement***

The Edwin Knight House is one of Spokane's best examples of eclectic style architecture. Constructed in 1910, the Knight House is located on two lots in a neighborhood characterized by a steeply wooded, rocky bluff that overlooks the Spokane River and a dense evergreen forest. The neighborhood is marked by tree-lined streets and large lots with an eclectic mix of residential homes built from the late 1880s to the 1970s. The Knight House reveals forms and details borrowed from the Prairie School, Colonial Revival style and Craftsman style, and is distinguished by a unusual hipped roof line that sweeps up over the curve of a centrally placed, second-floor window. The irregular roof line mimics the undulating curvature of the ground, and is reminiscent of English thatch-roofed cottages or country summer estates popular during the 19th-century English Arts and Crafts period. Immaculately maintained, the well-preserved Knight House retains excellent exterior and interior integrity and displays superior craftsmanship.

**1997 - Current Appearance and Condition**

***Exterior***

The Knight House fronts onto West Point Road at house number 1715 and is set behind a spacious cultivated lawn that slopes slightly toward the street. The irregularly shaped property measures 123 feet wide and extends nearly 200 feet to the bluff's edge, and another 250 feet down an embankment to the Spokane River. Facing west, the lot commands an uninterrupted panoramic view. Residential homes border the Knight House to the north and south.

The Knight House features a simple rectangular footprint of formal massing that measures 54 feet wide and 44 feet deep. The house rises two-and-one-half stories and holds over 4000 square feet of interior living space. The balloon-framed home is supported by a stone foundation made of native basalt and is capped by a shallow-pitched hip roof covered in composition shingles. Four hipped-roof dormers project from the roof slope--two from the east roof slope and two from the west slope. A massive brick chimney containing two fireplace flues and one furnace flue rises from the south roof slope. Unenclosed widely overhanging bracketed eaves show a Craftsman style influence and shade the house. Emphasizing horizontality, the home's exterior is clad in a double layer of split-cedar shingles on the upper-level and red pressed-brick on the lower-level and is separated by a wide band, or belt course. The Knight House features a symmetrically designed east facade with a conspicuous, centrally placed, recessed front entry. A small pergola projects from the entry at the junction of the first and second floors and is supported by four, evenly spaced Tuscan pillars. A large, arched, multipaned, tripartite window marks the center of the facade at the second floor above the recessed entry. A focal point of the home's facade, the arched window is distinguished by an undulating curve produced by the roof line as it sweeps up and over the top of the window. The roof line's eyebrow curvature echoes the window's arch, thus softening the strict symmetry of the facade.

The five-ranked upper-level east facade features symmetrically placed single, paired, and tripartite four-over-four multipaned casement windows flanked by wood-paneled shutters. Window boxes project out from below three of the window groups and are supported by plain brackets. Lower-level facade fenestration consists of four single and two tripartite multipaned-paned casement units. Upper-level fenestration on the north, south, and west elevations features multipaned-paned four-over-four double-hung wood sash windows. The home's south elevation is distinguished by and supports an attached carport space enclosed within lattice-work walls. The flat roof of the carport forms a deck with a

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cut-work balustrade A large segmentally arched multipaned-paned leaded-glass window embellished with randomly placed stained glass lights highlights the ground-level of the south elevation. The rear west elevation is dominated by a full-width, enclosed porch with single "picture window" glazing and projecting decorative rafter tails. The north elevation of the house features stairs leading to a basement entry. A single-story double-car garage is attached to the house at the north elevation, and the garage's flat roof is surrounded by a cut-work balustrade.

*Interior*

A glazed and paneled front door opens to a spacious foyer/entry hall and open stairwell that leads up to the upper level. An arched tripartite casement window lights the stairwell and upper hall. A plain balustrade is embellished with decorative cut-work featuring a stylized, long-stemmed tulip and is anchored by newel posts crowned with acorn-like carvings. In addition to the interior stairway, the cut-work tulip motif is repeated in the home's exterior deck balustrades. The large entry hall leads to living and dining rooms to the west, a study to the south, and kitchen to the north. The study ceiling is embellished with boxed beams, and the walls feature a decorative wood-paneled frieze with cut-outs depicting crosses. A fireplace is distinguished by a rough-textured brick face and decorative tiles. A bracketed mantel projects from above a shallow firebox designed to burn coal. Built-in bookcases flank a window and line the south wall. Original wall sconces made of wrought-iron bases and hide-covered shades light the mantel. A wrought-iron and brass-filigreed chandelier hangs from the ceiling in the center of the room and is thought to be the original fixture. The living room is dominated by a large fireplace with a bracketed mantel and green ceramic tile. The dining room features board-and-batten wainscot and paneled pocket doors. The woodwork in the foyer, upstairs hall, study, living and dining rooms is finished in dark-stained fir, and the floors (except for the upstairs hall) are made of tongue-and-groove, quarter-sawn oak planks. The kitchen and pantry floor are covered with planks of finished fir, and the cupboards are protected with glazed doors. The kitchen's pine woodwork and cupboards are painted white. The enclosed rear porch is accessible from the living and dining rooms and the kitchen. The upstairs hall features a series of built-in linen cupboards and leads to four bedrooms, two bathrooms, and a narrow stairwell designed for use by domestic help. Ceiling heights on the first-floor measure nine feet while the second-story and basement ceilings measure eight feet. The basement holds furnace and storage rooms, a vegetable and fruit pantry, laundry and lavatory space and a billiard room. The original porcelain-clad, cast-iron pedestal laundry sink with double basins continues to serve the laundry room. The unfinished portion of the basement reveals true-cut, two-inch by ten-inch floor joists and unusual coal chutes made from discarded oil drums.

**1910-1997 - Original Appearance and Subsequent Alterations**

*Exterior*

The Knight House was built in 1910 without the attached single-story garage on the north elevation, or the south-elevation carport extension. The garage space was originally designed and built as a kitchen-garden enclosed by a brick wall with latticed openings. The wall height exceeded nine feet and rose to the beginning of the home's second floor. In 1916, the kitchen-garden space and brick walls were redesigned and rebuilt to accommodate a single-car garage. The latticed openings were enclosed and six-over-six multipaned-paned double-hung wood sash windows were installed. Two large glazed-and-paneled garage doors with wrought-iron hinges opened into the garage from the east facade elevation. A flat roof with projecting decorative rafter tails capped the garage unit. The garage doors were replaced by a single folding door in the 1930s producing a larger opening for two cars. The rear porch, supported by a poured concrete floor, was originally designed as an open pergola with exposed beams and decorative rafter tails. Two massive square

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columns clad in brick anchor the porch frame at the northwest and southwest corners. The pergola is further supported by three wood Tuscan columns that match columns at the east facade entry. The porch was enclosed with single-paned windows, sliding glass doors, and a roof deck in the 1950s. Balustrades were added to the porch, garage and carport decks in 1993. Original facade casement windows were replaced by single-paned "picture windows" that lit the study, kitchen, and upper-level bedrooms in the 1950s. Restoration of the home's exterior began in 1993, and exterior shutters and windows matching the original multipaned wood casement units were custom-made and installed. A new composition roof was laid, and the house was repainted in 1994.

*Interior*

The wall separating the rear porch from the butler's pantry originally held a window. When the porch was enclosed, the window was replaced by an entryway. Altered in 1953, the kitchen and butler's pantry underwent a complete restoration in 1994 in keeping with the architect's renderings and floor plans from 1910. Using the original pantry cabinets as a guide, new kitchen cupboards were built and installed. The floor was stripped to the original fir planks and refinished. The circa-1910 servants' kitchen call box--the "Eclipse" made by the Washington Electric Supply Company of Spokane--was refinished. With forethought to lighting requirements, a first-floor window in the recessed front entry was originally designed to light the basement hall from an opening in the first-floor. In addition, a small window located on the upper-level facade originally lit the stairwell located in the foyer. In the 1930s, both windows were sealed from the inside, but left visible on the exterior. Also altered in the 1930s, the original south-wall living room window was replaced by a larger segmentally arched window with leaded glass panes. When originally constructed, the living room fireplace and hearth were faced with matte-finished golden-brown ceramic tiles typical of the Craftsman Style. In 1993, the original brown tiles were covered with contemporary ceramic tiles glazed to a muted green--a hue within the range of Craftsman period colors. The second story of the house originally held three bedrooms, a sitting room, and a bedroom designed for use by domestic help. In 1932, the northwest bedroom and adjoining sitting room were remodeled to serve as a master bedroom, and the adjacent interior bedroom was redesigned to serve as a dressing room and closet area. The adjoining bathroom's original porcelain fixtures were retained and a shower enclosure was installed. Wall paneling was applied to the servant's room and the north bathroom was remodeled. In the basement, an exterior entry was constructed from the billiard room to the backyard area, and electrical and mechanical systems were upgraded.

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**Statement of Significance**

***Summary Statement***

Built in 1910, the Edwin Knight House is an excellent example of eclectic style architecture displaying a mixture of elements influenced by the English Arts and Crafts Movement, the American Craftsman and Colonial Revival styles, and the Prairie School. The house was designed by Kirtland Kelsey Cutter--Spokane's most renowned architect and one of Washington State's most celebrated craftsmen. The house was built for Edwin Herbert Knight, an early Spokane entrepreneur and businessman who owned and operated the Diamond Drill Contracting Company, one of the first successful companies in Spokane to manufacture mining machinery. Associated with the development of Spokane's northwest corridor along the bluff overlooking the Spokane River, the Knight House retains excellent integrity, displays superior craftsmanship, and bespeaks the creative genius of architect Kirtland Cutter. Architecturally significant, the Edwin Knight House is eligible for listing on the National Register of Historic Places under Criterion C.

**Historical Context**

***Early Spokane***

In 1875, thirty-five years before the Edwin Knight House was built, the tiny community called Spokane Falls was little more than a trading post, a sawmill and a small cluster of shacks. Nestled next to and named for the cascading waterfalls spilling forth from the Spokane River, the town was also named for the Spokane Indian tribes who fished along the river's banks. Derived from the Indian word *spokan*, which means "children of the sun," the town's name changed to Spokane in 1891, two years after Washington Territory became a state in 1889. The community grew and gained recognition as a center for mining, lumber, agriculture, and rail transport. Experiencing phenomenal growth, Spokane's population tripled from 36,000 in 1900 to over 100,000 by 1910--the year the Edwin Knight House was built.

***Pettet's Addition***

In 1885, William Pettet, Spokane pioneer and a founder of the Edison Electric Light Company (later called the Washington Water Power Company), purchased acreage in a forested area northwest of the city's downtown core. The land extended to a steep bluff commanding an uninterrupted view overlooking the Spokane River. Perhaps signifying the area's most westerly point, the name West Point Road was given to the street laid parallel to the bluff's edge. Pettet platted his acreage along the bluff and called the area Pettet's Addition. Pettet's newly platted panoramic neighborhood offered oversized lots, a "country estate" kind of appeal, and sparked an interest in Spokane homebuilders and wealthy families. A number of affluent Spokane residents bought land in Pettet's new addition initiating a surge of development to Spokane's northwest neighborhoods. An article in the September 28, 1887, edition of the *Spokane Falls Review* announced Pettet's Addition, and said "lots along the river banks have been platted with a view to make them suitable for the erection of fine mansions." The article further stated there is "no portion of the city in which better and safer investments can be made than in the new addition." Streets were laid, public schools were built, and people were encouraged to move to the area. Architects and home builders designed and built homes depicting a variety of styles from grand Tudor Revival, Queen Anne, and American Foursquare/Prairie to smaller vernacular bungalows, and later, modern ranchers. Homes were constructed for a period of 90 years from the late 1880s to the early 1970s. The Edwin Knight House was erected in 1910 at the height of early Spokane's most prolific building boom and period of abundant prosperity. Listed in the *United States Census of 1910*, residents living in the West Point Road neighborhood were



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recorded as bankers, insurance agents, merchants and wholesalers as well as a printer, a Washington Water Power Company vice president, a cement contractor, a traveling salesman, and a "capitalist" The houses also provided rooms for servants, nurse maids, butlers, and cooks The well-built Knight House demonstrates the early 20th-century desires of wealthy Spokane families to live in panoramic Pettet's Addition, the development of the West Point Road-Summit Boulevard community, and is one of the neighborhood's most unique homes

*The Edwin Knight House*

In 1909, only two homes fronted West Point Road--the Bleeker House (built in 1908) and the Maxwell-Pettet House (called "Glasgow Lodge," built in 1885) Native pine and fir trees covered the rocky landscape and shaded West Point Road as it ran parallel to the bluff's crest Nestled among tall trees, the scenic West Point Road neighborhood offered sublime tranquility and a spectacular view Edwin Knight purchased a large lot adjacent to Pettet's Glasgow Lodge for \$4000 in March, 1909 Serving as an early land use control, the warranty deed conveyed the land for residential purposes only and stated that buildings shall "be of modern construction, costing not less than \$5000" It further prohibited the construction of any "unsightly outbuildings" Knight hired the architectural firm of Cutter and Malmgren to design his home, and construction was completed in 1910 Six years later, Knight recommissioned Cutter to design a garage. It was constructed for \$300 and attached to the home's north elevation replacing the kitchen-garden Novel for its day, the Knight House garage space was specifically designed for automobile use and is one of the first attached garages erected in Spokane. The Knight House--with its unique design, park-like setting, colorful gardens, and spreading shade trees--was admired by Spokane's first park board president and the *Spokane Spokesman-Review's* home-and-garden columnist Aubrey L. White White complimented the Knight House in a November 28, 1926 newspaper article that says, "The grounds and plantings are excellent" the house is "unusually well-placed" and is a "delightful residence" (*Spokesman-Review*) Edwin Knight's two-story house had become a Spokane showplace

*Edwin H. Knight*

Edwin Herbert Knight was born in Ontario, Canada, lived in Chicago, and moved with his wife Regina to Spokane in 1896 With engineering expertise and financial acumen, Edwin Knight developed one of Spokane's first successful companies to manufacture drilling equipment necessary for mining exploration The business was called the Diamond Drill Contracting Company--named for its product and service--and proved to be one of the area's largest manufacturers of diamond drills Knight served as secretary-treasurer for the company while his partner, Fred Stone, was named acting president During his career, Knight was president of the West Coast Portland Cement Company and Spokane's Farmers and Mechanics Bank, director of the Tamarack and Custer Mining Company, and a trustee of St. Luke's Hospital In addition to his business responsibilities, Knight was a philanthropist and was an active member of Trinity Episcopal parish, the Elks Club and Lions Club Noted for his hard work and professionalism, Edwin Knight died at age 80 amidst business negotiations he was conducting for the Diamond Drill Contracting Company

*Other Owners of the Knight House*

Edwin Knight sold his "country estate" in 1932 to Spokane physician Otto Rott and his wife Catherine The Rott's lived in the Knight House for eleven years until 1943 when they sold it to Joe and Esther Pedicord Joe Pedicord owned and operated the circa-1891 Pedicord Hotel at 209-213 West Riverside Named after Joe Pedicord's pioneer father, the Pedicord Hotel was one of early Spokane's finest hotels and was designed by Kirtland Cutter--architect for the Knight

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House. After three years, the Pedicords sold the Knight House to Eva and Roy Hathaway, founder of Spokane's Hathaway Meats. In 1951, Gertrude and William Longmeier, an area farmer, purchased the Knight House for \$30,000 and lived in it for 22 years until William's death in 1973. Mrs. Longmeier sold the house to Jean and Kenneth Oxrieder, owners of Casey's Restaurant at North 2126 Monroe Street. Jean Oxrieder fondly remembers her 20 years residing in the Knight House and specifically recalls a hair-raising experience. While hosting a bridge luncheon one afternoon, Jean and her startled guests looked out the porch windows to see a large bear climbing the tree--located a few short feet from where they were seated! The current owners, Gerald and Carol Santantonio, purchased the property in 1993 and have worked extensively to restore and preserve the Knight House. Gerald is a retired executive from Westinghouse Broadcasting, and Carol owns and manages Kelly-Brady Advertising Agency in Spokane.

### Architectural Significance

#### *Kirtland Kelsey Cutter*

The architectural team of Cutter and Malmgren designed the Edwin Knight House in 1910. Architectural historian Henry Matthews explains that while the architect's partners provided the technical expertise, Kirtland Cutter was the artist and designer. Cutter partnered with J.C. Poetz for a short time, and later with Karl Gunnar Malmgren from 1894 to 1917. He then practiced alone until he left Spokane in 1923. Kirtland Kelsey Cutter (1860-1939) was born in Ohio, studied at the Art Students' League in New York, and traveled extensively in Europe where he pursued his education in art and architecture. Cutter moved to Spokane in 1886 when he was 26 years old. He began designing homes shortly before the devastating Spokane Fire of 1889, but his rise to prominence began after the fire which necessitated a rebuilding of nearly all of downtown Spokane. Resulting social and economic conditions enabled the young architect to utilize his creative genius. He proved to be one of the most gifted and prolific architects ever to practice in Spokane and Washington State, and eventually gained national acclaim.

Inspired by his travels in Europe and the Far East, and influenced by the Stick and Shingle styles of the Eastern United States, Cutter's unique imprint can be seen in the homes and buildings he designed. From 1887 to 1923, Cutter produced designs for over 100 Spokane homes and commercial buildings. His commercial designs in Spokane (alone and with partners) include the Cushing Building, Rookery Block, First National Bank, Sherwood Building, Fairmont Cemetery Chapel, Chronicle Building, Davenport Hotel, Spokane Club, Steam Plant, and the Myrtle Apartments. Outside of Spokane, Cutter rendered designs for Lake McDonald Lodge in Glacier National Park, Montana, and won "best of show" for his design of the Idaho State Building pavilion erected at the 1892 World Columbian Exposition in Chicago.

Beginning in 1889, Cutter was commissioned by early Spokane lawyers, bankers, merchants, entrepreneurs, railroad barons, and wealthy miners to design some of the city's most lavish and opulent estates. In addition to homes of grandiose proportions, Cutter also designed smaller residences in Spokane. Documentation reveals that of Cutter's residential designs, 69 homes--both large and small--were built in Spokane, but that only 35 of them remain today (*Matthews*). The 35 remaining Spokane homes designed by Cutter represent various architectural styles embellished by Cutter's personal artistic expression and his propensity for eclectic adaptations of traditional elements. Henry Matthews notes Cutter's approach to architectural styles in late 19th-century and early 20th-century Spokane, and says,

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*"Like many of his American contemporaries in that era of ambition and enterprise, Cutter exploited an astonishing range of styles and types, drawn from diverse sources and freely adapted to meet new expectations and changing patterns of life. Today we can easily admit that no single, unified style could express the values, aspirations, and desires of a dynamic and multifaceted society. The historicism in Cutter's architecture was an inevitable response to the life of his era."*

Ten homes designed by Cutter depict the half-timbered, steep-gabled Tudor Revival style executed in landmark examples including the Campbell, Glover-White, F Lewis Clark, Jasper, and Humbird homes, and the J P Graves House on Waikiki Road. Three grand estates--the D C Corbin and Austin Corbin II Houses located on West Seventh Avenue, and the Graves-White House located in Browne's Addition--epitomize the Colonial Revival style. Also landmark examples, the Wakefield and Thomas homes are excellent representations of the Mission Revival style. The Finch Mansion is one of Spokane's finest examples of the Neoclassical style, and Cutter's own home--Chalet Hohenstein (demolished)--was an extraordinary rendition of the Swiss Chalet style. Punctuated by Cutter's unique adaptation of Islamic-style influence, the exotic and pretentious Patsy Clark Mansion is perhaps Cutter's most flamboyant example of eclectic architectural elements. Smaller, less pretentious homes designed by Cutter include the Corbet-Aspray, Malmgren (designed for and by his partner Karl Malmgren), James Smyth, Seligman, Anderson, Sengfelder-Bungay, and Lang homes, and the Edwin Knight House.

*The Edwin Knight House*

Not bound by stylistic parameters, celebrated architect Kirtland Cutter commonly adopted a vernacular approach to his architectural designs thereby producing unique, creative adaptations of architectural styles. Indeed, Cutter's rise to prominence resulted from his artistic exploitation of traditional architectural prototypes. Cutter used this approach in 1910, with his design for Edwin Knight's Spokane home on West Point Road.

*Compare and Contrast*

*Exterior*

In the context of similar residential designs rendered by Kirtland Cutter, the Knight House can first be compared at the state level to the Hervey Lindley House built in 1908, in Seattle, Washington. Both homes were designed as simple, rectangular, two-story boxes covered with low-pitched hipped roofs reminiscent of the Arts and Crafts manner of internationally acclaimed British architect Charles F A Voysey (Matthews, 1998). In contrast, the Hervey Lindley House is clad in stucco and is covered with a red tile roof depicting Italian Renaissance style influence while the Knight House is clad in red pressed brick on the first floor, cedar shingles on the second floor, and is covered with a composition roof.

In his book on Cutter, Henry Matthews compares and contrasts the Knight House to the Larson House in Metaline Falls, Washington. Although the Larson House is clad in field stones and resembles quaint English country cottages, Cutter finds similarities in the Knight House and the Larson House. Matthews points out that "the plain, rectangular [Knight]

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House with hipped roof and columns flanking the recessed front door is more formal than the Larson House, but with its shingled upper walls and simplicity of form, it has much in common." Both homes were built during the same year in 1910, and both homes are marked with roof lines that mimic the undulations of the earth and sweep up and over arched casement windows producing a design reminiscent of thatch-roofed cottages that dot England's countryside

In Spokane, the Knight House can be compared to the Malmgren House (1909) at 709 West Sumner Avenue and the Corbet-Aspray House (1908) at 820 West Seventh Avenue. All three homes were designed by the Cutter and Malmgren architectural firm and were built within two years of each other. All three homes are an eclectic mix of traditional architectural styles and reveal designs based on symmetrical simplicity derived from the English Arts and Crafts Movement of the 19th century. They all form rectangular, two-story boxes and are covered with symmetrical hipped roofs with widely overhanging eaves that produce strong horizontal shadows indicative of Prairie School influence. In contrast to the Malmgren and Corbet-Aspray homes, the Knight House is distinguished by a centrally placed arched window on the second floor that is shaded by a roof line that gently sweeps up and over the window's arch. In addition, the Malmgren House is clad in shingles and the Corbet-Aspray House is clad in clinker brick, but the Knight House is clad in a combination of pressed brick veneer and cedar shingles. Decorative eave brackets influenced by the Italianate style are featured on the Corbet-Aspray House while Craftsman-inspired eave brackets are featured on the Knight House. Finally, compared to the other two homes, the Knight House retains the singular distinction found in a two-car attached garage—one of the first to be constructed in Spokane.

*Interior*

Cutter was influenced by new architectural styles, changing life patterns in Spokane and America, and contributed to the rise of contemporary American interior design. Henry Matthews writes that some of Cutter's interior home designs promoted "the spaciousness of rooms, the openness of the plans, and the easy transition from inside to out"—all modern features belonging to the 20th century. Cutter was further influenced by American East Coast designers and expanded the concept of the "living hall." Matthews credits Cutter with progressive ideas and says that "he opened up the interior space in an almost unprecedented manner." The Knight House incorporates these ideals with a large foyer (living hall), living room and dining room.

**Conclusion**

Featuring a diverse mix of traditional influences, the Knight House is a fine example of eclectic architecture and the simplistic influence of the English Arts and Crafts Movement. In addition, Cutter's design for the Knight House is the architect's personal expression of national trends towards interior spatial design created to meet modern needs and attached garage space designed to house the increasingly popular automobile. Representing early Spokane development and settlement along West Point Road, the Knight House remains one of the neighborhood's most unique eclectic designs. The house is well-preserved and retains excellent architectural integrity in its original location, setting, design, feeling, materials, workmanship, and its association with early Spokane. Reflecting the nationally acclaimed work of master architect Kirtland Kelsey Cutter, the Knight House is architecturally significant and is eligible for listing on the National Register of Historic Places under Criterion C.

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 9 Page 9 KNIGHT HOUSE  
Spokane County, Washington

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**Major Bibliographic References**

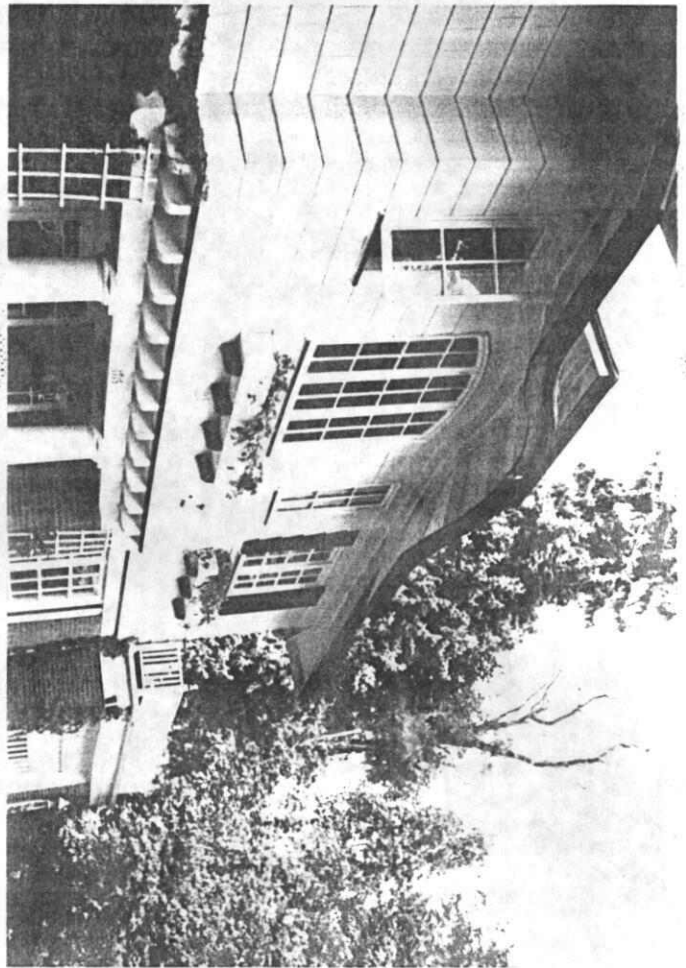
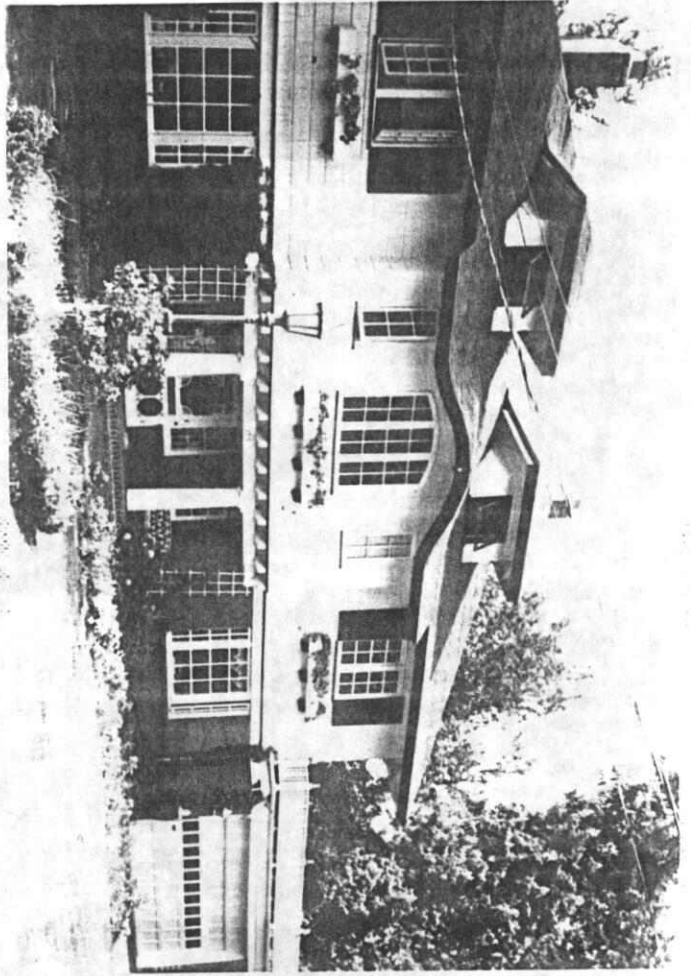
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KNIGHT HOUSE  
Spokane County,  
WA.

ZONE 011  
EASTING 466620  
NORTING 5279993

Aug. 1999





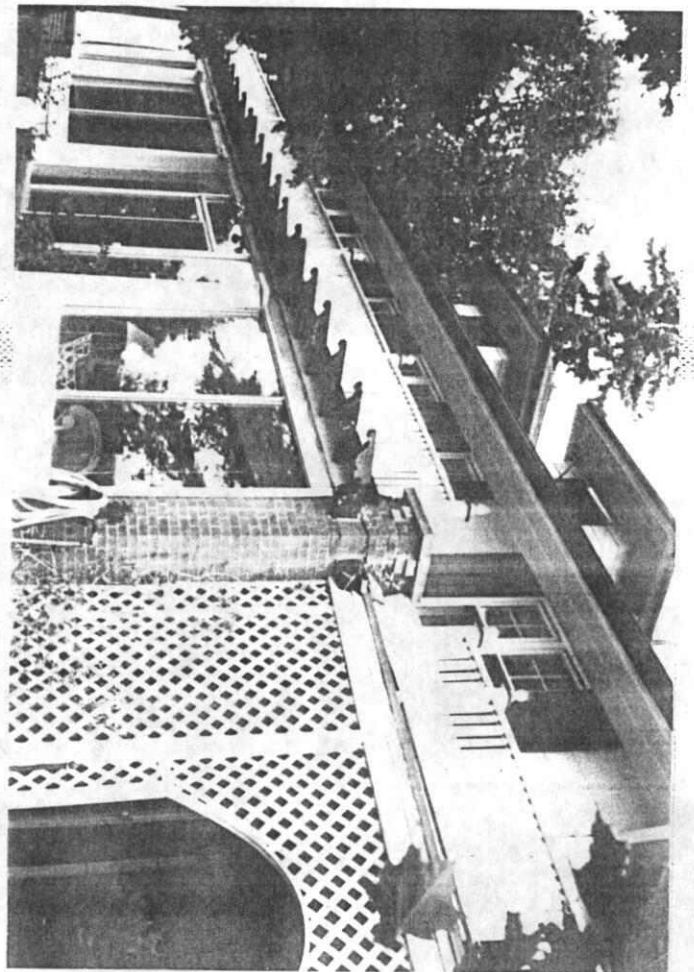
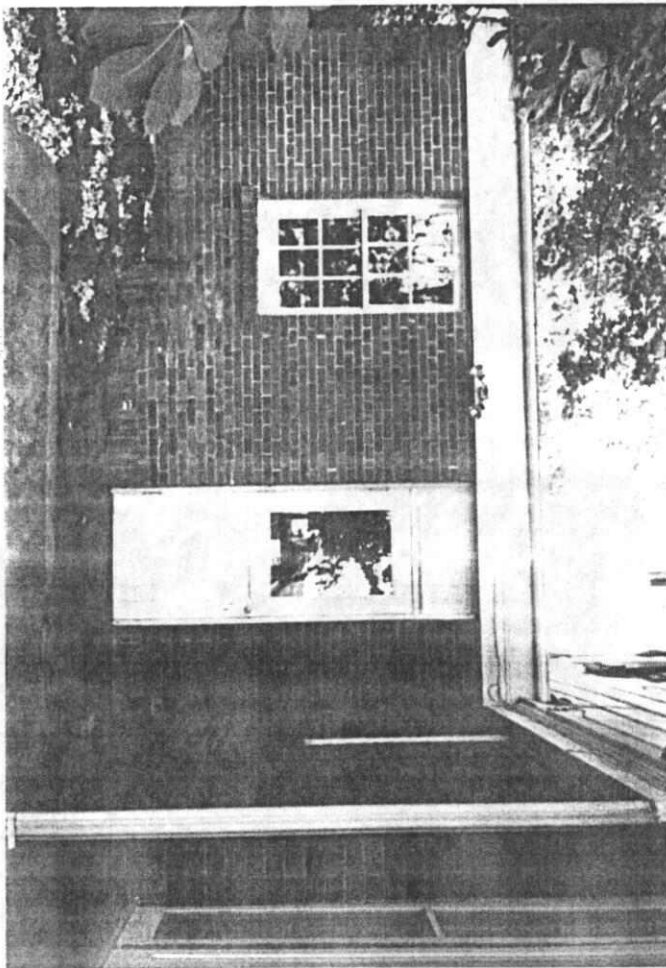
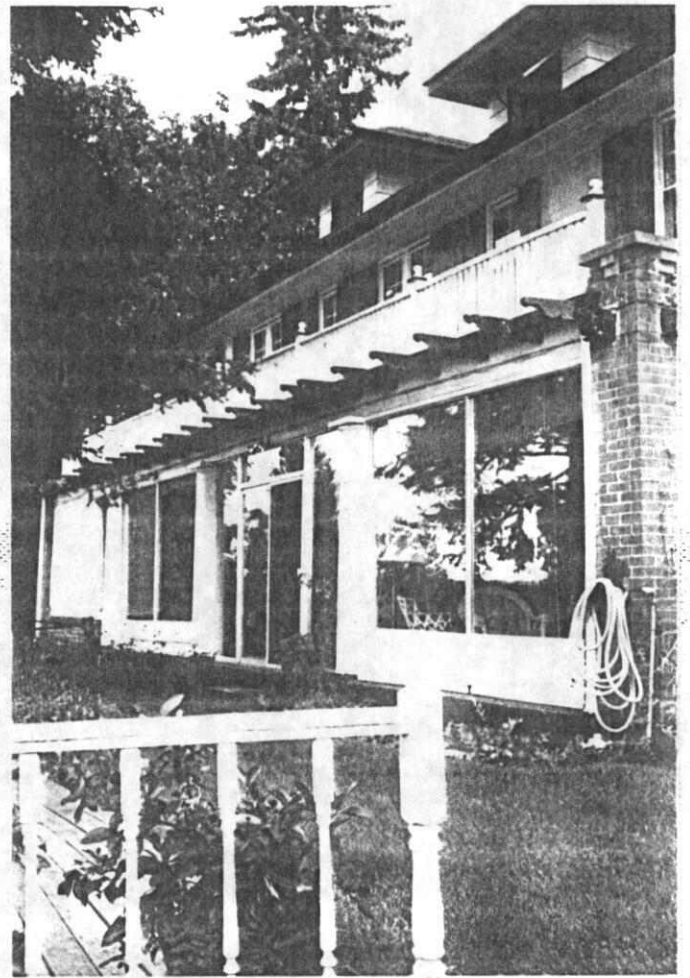
Knight House  
Spokane County, WA.  
1999  
East yard

Knight House  
Spokane County, WA.  
1999  
East yard

Knight House  
Spokane County, WA.  
1999  
East yard

Knight House  
Spokane County, WA.  
1999  
East yard





KNIGHT House  
Spokane  
County, WA.

1999

NORTH elevation

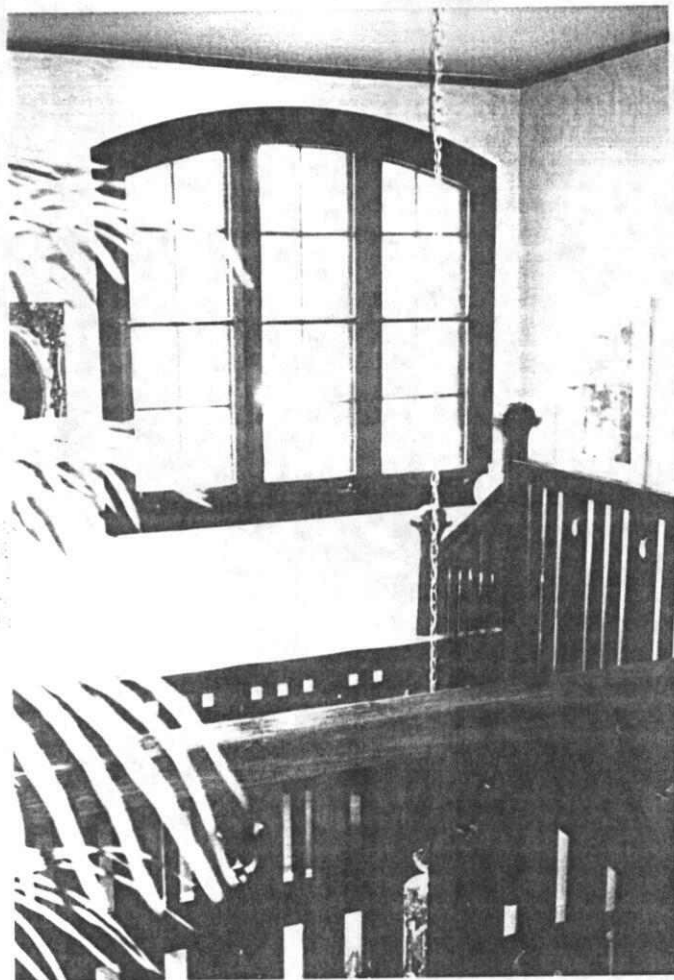
KNIGHT House  
Spokane County,  
WA.

1999

West, near  
elevation

KNIGHT House  
Spokane County, WA.  
1999  
NORTH wing

KNIGHT House  
Spokane County, WA.  
1999  
West, near elevation.



Knight House  
Spokane County,  
WA.

1999

Stairwell window

Knight House  
Spokane County,  
WA.

1999

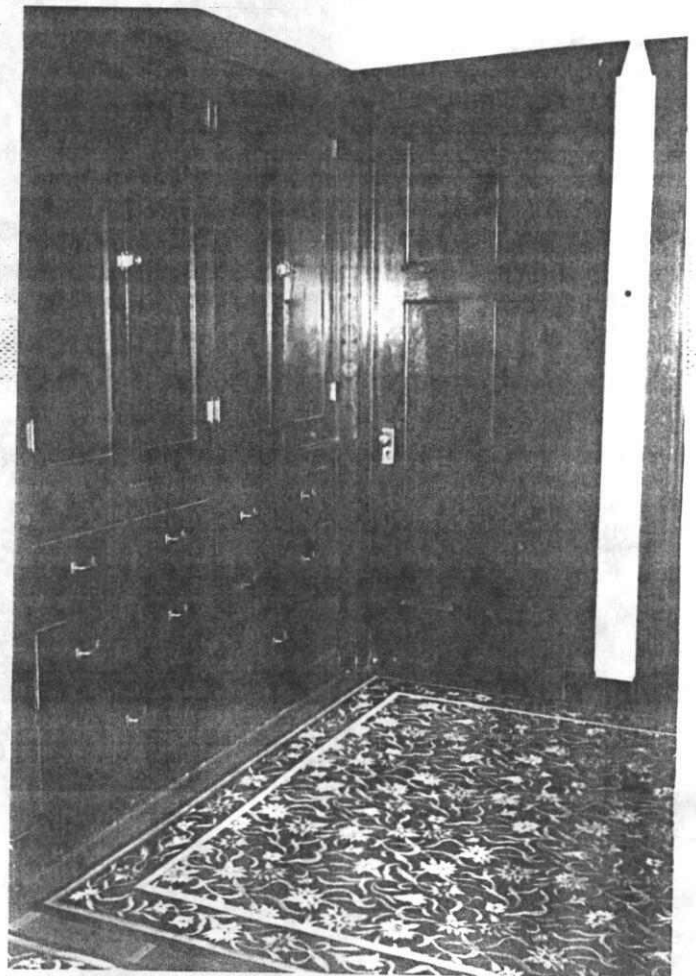
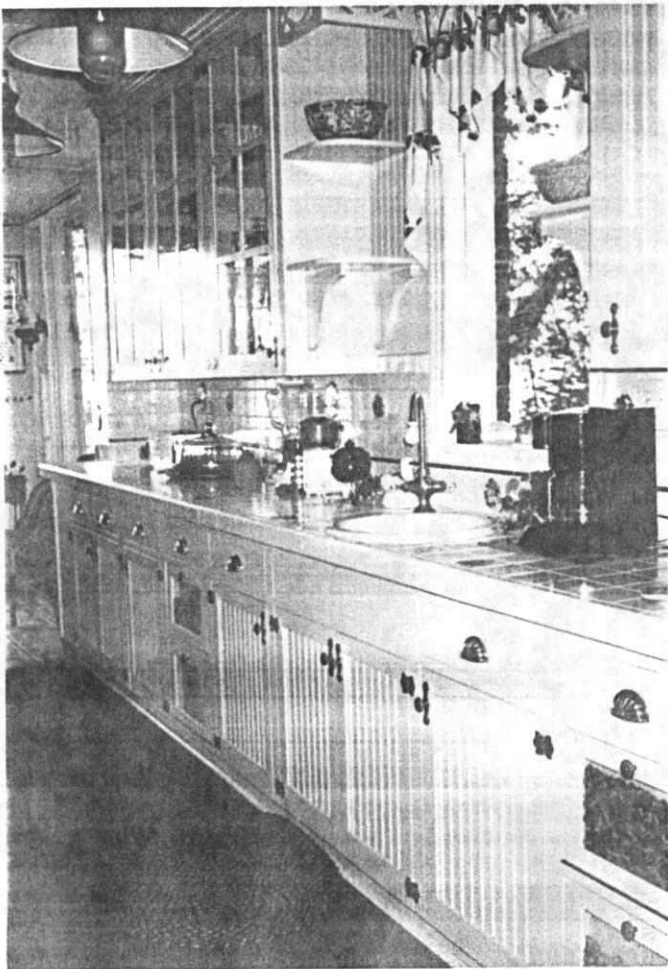
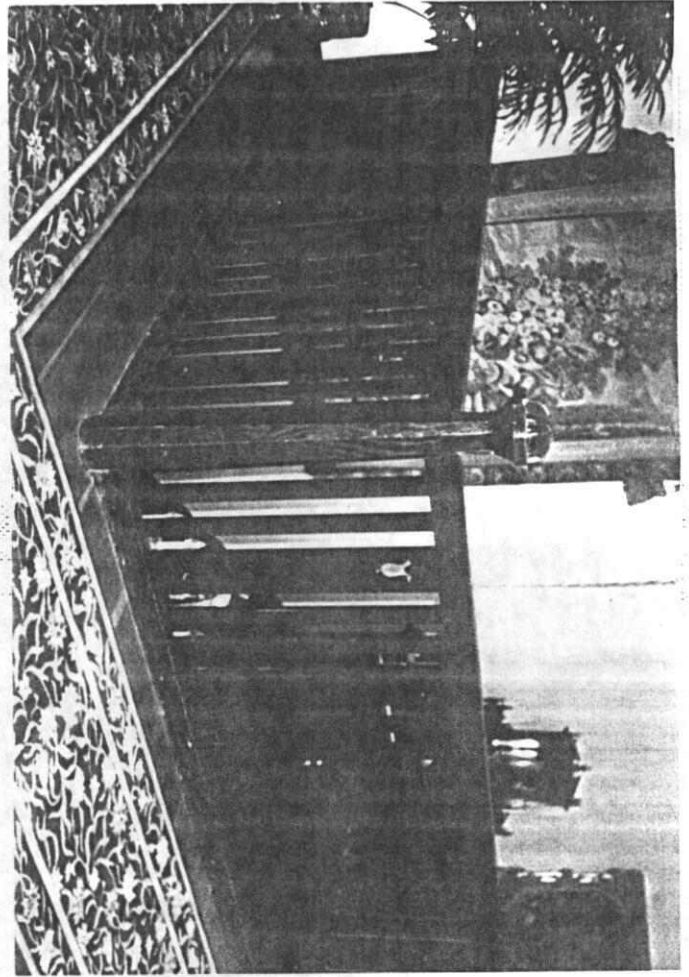
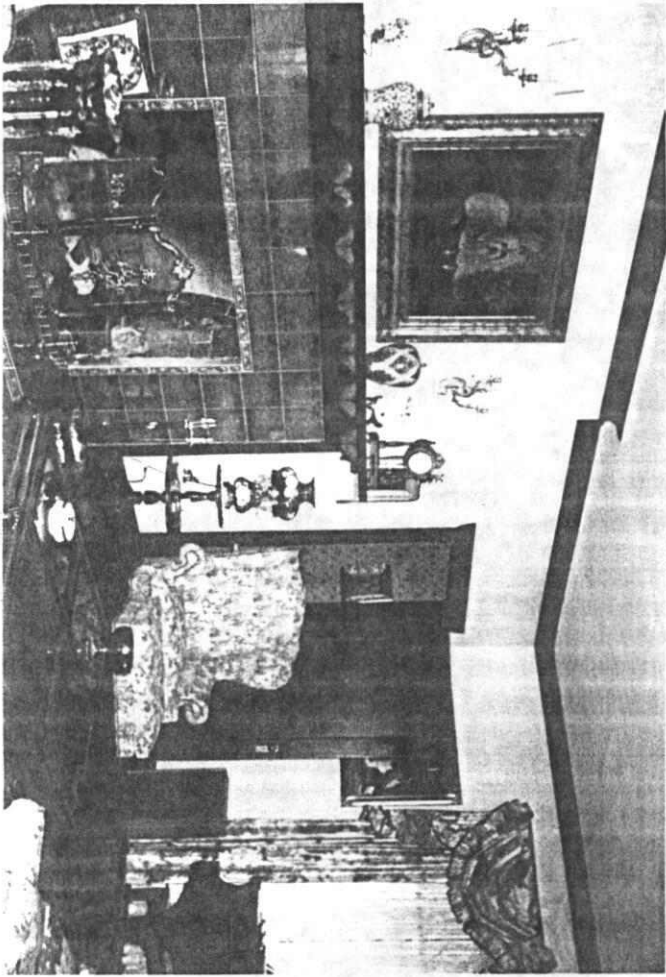
Entry Hall

Knight House  
Spokane County, WA.  
1999  
Stairwell + Balustrade

Knight House  
Spokane County,  
WA.

1999

front entry hall  
stairs



KNIGHT House  
Spokane County, WA.

1999

Second floor Balustrade

KNIGHT House  
Spokane County, WA.

1999

living room

KNIGHT House  
Spokane County,  
WA.

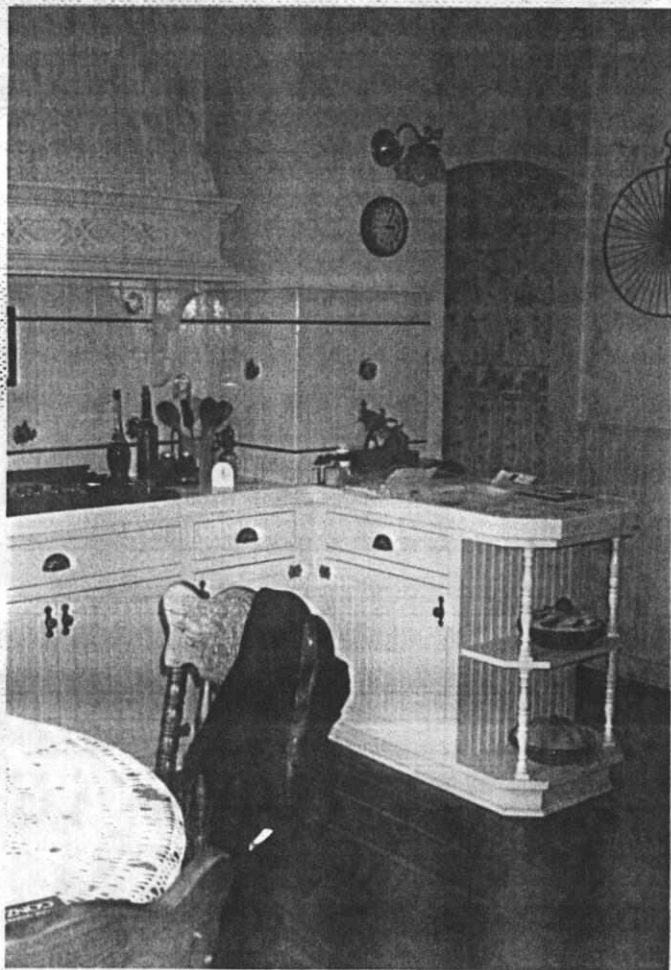
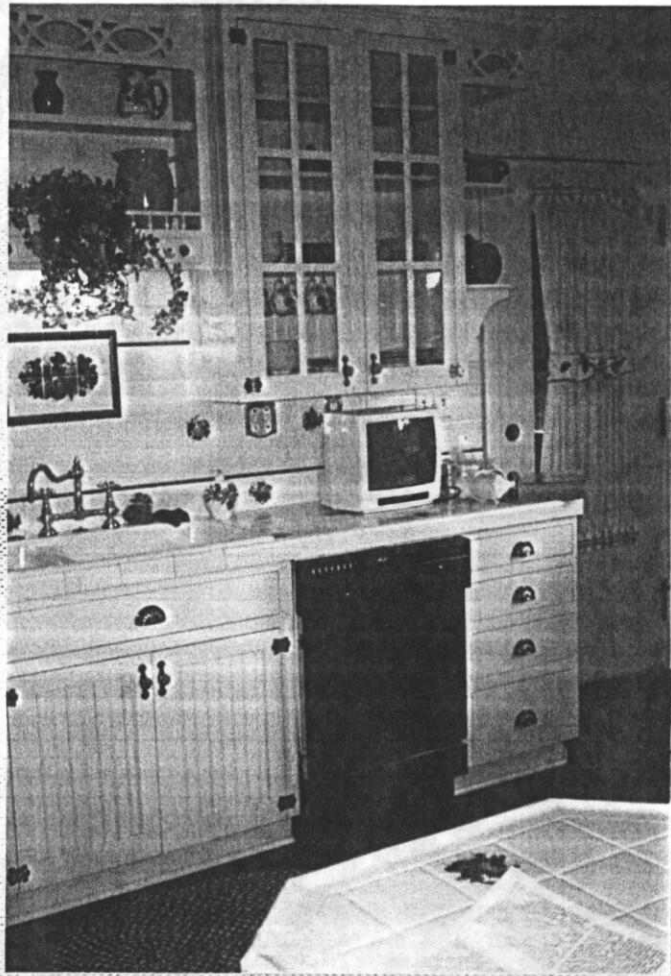
1999

Kitchen

KNIGHT House  
Spokane County,  
WA.

1999

Second floor linen  
Storage



KNIGHT House  
Spokane County,  
WA.

1999  
Kitchen

KNIGHT House  
Spokane County,  
WA.

1999  
Kitchen