

Spokane Register of Historic Places Nomination

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

1. Name of Property

Historic Name: Frederick E. Westcott Model Home
And/Or Common Name: Countryman Home

2. Location

Street & Number: 1215 East Nineteenth Avenue
City, State, Zip Code: Spokane, Washington, 99203
Parcel Number: 35291.1417

3. Classification

Category	Ownership	Status	Present Use	
☒ building	☐ public ☐ both	☒ occupied	☐ agricultural	☐ museum
☐ site	☒ private	☐ work in progress	☐ commercial	☐ park
☐ structure			☐ educational	☒ residential
☐ object	Public Acquisition	Accessible	☐ entertainment	☐ religious
	☐ in process	☒ yes, restricted	☐ government	☐ scientific
	☐ being considered	☐ yes, unrestricted	☐ industrial	☐ transportation
		☐ no	☐ military	☐ other

4. Owner of Property

Name: Daryl and Meghan Ridgely
Street & Number: 1215 East Nineteenth Avenue
City, State, Zip Code: Spokane, Washington, 99203
Telephone Number/E-mail:

5. Location of Legal Description

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

6. Representation in Existing Surveys

Title: Enter previous survey name if applicable

Date: Enter survey date if applicable ☐ Federal ☐ State ☐ County ☐ Local

Depository for Survey Records: Spokane Historic Preservation Office

7. Description

Architectural Classification

Condition

- ☒ excellent
☐ good
☐ fair
☐ deteriorated
☐ ruins
☐ unexposed

Check One

- ☐ unaltered
☒ altered

Check One

- ☒ original site
☐ moved & date _____

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

8. Spokane Register Categories and Statement of Significance

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

- ☐ A Property is associated with events that have made a significant contribution to the broad patterns of Spokane history.
- ☐ B Property is associated with the lives of persons significant in our past.
- ☒ C Property embodies the distinctive characteristics of a type, period, or method of construction, or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D Property has yielded, or is likely to yield, information important in prehistory history.
- ☐ E Property represents the culture and heritage of the city of Spokane in ways not adequately addressed in the other criteria, as in its visual prominence, reference to intangible heritage, or any range of cultural practices.

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

9. Major Bibliographical References

Bibliography is found on one or more continuation sheets.

10. Geographical Data

Acreage of Property: Less than one acre.
Verbal Boundary Description: Roosevelt Addition Lot 6 Block 12
Verbal Boundary Justification: Nominated property includes entire parcel and urban legal description.

11. Form Prepared By

Name and Title: Meghan Ridgely Enter your name and title
Organization: n/a
Street, City, State, Zip Code: 1215 East Nineteenth Avenue, Spokane, Washington, 99203
Telephone Number:
E-mail Address:
Date Final Nomination Heard:

12. Additional Documentation

Additional documentation is found on one or more continuation sheets.

13. Signature of Owner(s)

14. For Official Use Only:

Date nomination application filed: _____

Date of Landmarks Commission Hearing: _____

Landmarks Commission decision: _____

Date of City Council hearing: _____

I hereby certify that this property has been listed in the Spokane Register of Historic Places based upon the action of the Spokane City Council 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

Summary Description

The residence at 1215 East Nineteenth Avenue is a two-and-one-half-story English Cottage-inspired Period Revival home designed in 1928 by Spokane architect Frederick E. Westcott for Modern Homes & Finance, Inc. As one of the company's



architect-designed residences, the house was constructed without a specific owner and reflects the company's approach to speculative residential development. Prominently situated on Spokane's South Hill, the residence is distinguished by its irregular massing, steeply pitched and varied roof forms, natural materials, and carefully integrated relationship to its sloping site and landscape.

The property retains a high degree of historic integrity in location, design, materials, workmanship, and association. Despite limited alterations associated with continued residential

use, it retains a largely intact exterior, interior plan, architectural detailing, and historic landscape. Its well-preserved architectural character and relationship to the site continue to convey Westcott's original design and illustrate the quality of architect-designed residential development on Spokane's South Hill during the late 1920s.

Architectural Description: Exterior**Overall Setting and Architectural Character**

Set prominently within its original South Hill setting, the residence is a highly intact example of English Cottage-inspired Period Revival residential architecture. Designed in 1928, the house is distinguished by its asymmetrical massing, steeply pitched roof forms, cedar shake cladding, carefully executed wood detailing, carved entrance treatment, original wood windows, and thoughtfully integrated relationship with its landscaped surroundings. These features reflect the informal compositions, natural materials, and carefully considered detailing that characterized architect-designed residences during Spokane's late-1920s residential development.

The property is located on Lot 6, Block 12 of the Roosevelt Addition on Spokane's South Hill. The approximately 80-by-155-foot parcel slopes gently to the north, allowing the principal living spaces to take advantage of expansive views while exposing the basement level along the rear elevation. Mature trees, established plantings, concrete landscape features, and the original rock garden contribute to the historic setting and reinforce the close relationship between architecture and landscape that was central to Period Revival residential design.

The residence was originally designed by Westcott for a 50-foot-wide parcel. Following their purchase of the property in 1931, Dr. and Mrs. Clyde W. Countryman acquired an additional 30-foot-wide parcel immediately east of the house and incorporated it into the landscape through coordinated plantings and site improvements. The expanded parcel remains part of the historic setting and contributes to the property's spacious residential character.

The home contains approximately 3,388 square feet, consisting of a 1,240-square-foot basement, a 1,248-square-foot first floor, and a 900-square-foot second floor. The design responds thoughtfully to the sloping site, with principal living spaces oriented toward northern views and the lower level integrated into the natural topography.

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The overall composition is intentionally asymmetrical, relying on varied roof forms, projecting bays, changes in wall planes, and irregular massing to create the informal character associated with English Cottage-inspired Period Revival architecture. The steeply pitched roof forms establish the distinctive silhouette of the residence, while the use of textured materials and handcrafted details reinforces the appearance of a carefully composed, individually designed home.



The exterior is clad primarily in cedar shakes, a material documented in contemporary newspaper accounts describing the residence's construction. The painted treatment of the shakes contributed to the weathered appearance associated with English Cottage design and remained an important component of the house's architectural character. Although the original paint colors are not documented, a 1950 photograph in the collections of the Northwest Museum of Arts and Culture provides evidence that the painted exterior treatment remained in place during the mid-twentieth century.

The majority of the historic cedar shake siding remains intact. Replacement cedar materials have been introduced only where later construction created new exterior wall surfaces. In these locations, materials were carefully selected and milled to match the profile, texture, and appearance of the historic siding, maintaining compatibility with the original design.

**South (Primary) Elevation**

The south elevation serves as the principal façade and presents the residence's most formal public expression. Although asymmetrical in composition, the elevation achieves balance through the careful arrangement

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of projecting wall planes, window groupings, roof forms, and decorative elements.

The entrance is distinguished by an intricately carved wood pediment with floral motifs and a small central crest. Historically painted as part of the exterior treatment, the ornament reinforces the handcrafted character of the entrance and its English Cottage influence. Above, a steeply pitched Tudor-inspired gable contributes to the picturesque silhouette.



The gable apex is accented by concrete ornament, decorative wood trim, and small corbels, creating a distinctive combination of materials and finely executed details

characteristic of Period Revival architecture.



Two surviving chimneys contribute to the vertical emphasis and roofline composition of the south elevation. The larger west chimney rises along the west side of the residence and emerges through the roof peak near the center of the building's massing, serving the original wood burning

fireplaces. A second chimney near the east side emerges where the intersecting front roof forms meet, historically serving the boiler system. Together, these features reinforce the

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residence's picturesque silhouette and illustrate the integration of functional elements into the overall architectural composition.

The original front walkway consists of patterned concrete extending from the public sidewalk to the entrance and continuing eastward along the façade to the driveway. A small triangular planting bed at the intersection of these walkways creates a transition between the built environment and landscape, reinforcing the informal setting of the residence.

Extant wood double-hung windows remain throughout the principal and second floors, preserving the scale, proportions, and rhythm of the historic elevation. Original first-floor storm windows survive, while second-floor storm windows were recreated using surviving historic examples as models. Together, these features maintain the balanced composition and distinctive appearance of the primary elevation.

West Elevation

The west elevation contributes to the residence's English Cottage-inspired character through its simple wall plane, steeply pitched roof form, cedar shake cladding, and prominent chimney. The elevation achieves visual interest through the contrast of textured materials and strong vertical elements rather than through formal symmetry or projecting features. The chimney rises along the west side of the residence before emerging through the roof peak near the center of the building's massing, reinforcing the distinctive silhouette of the house. Together with the extant wood window openings and historic roof profile, these elements illustrate the use of

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natural materials and carefully composed forms characteristic of Period Revival design.

A 1950 photograph by Libby Photography Studio, held in the collections of the Northwest Museum of Arts and Culture (Photo ID L87-1.65259-50), provides partial visual documentation of the west side of the residence. Although the image primarily depicts the neighboring property, it captures portions of the home and documents the painted exterior treatment, presence of the west chimney, and roof profile prior to later roof replacement. The photograph provides important evidence of the residence's appearance during the mid-twentieth century.



portions of the home and documents the painted exterior treatment, presence of the west chimney, and roof profile prior to later roof replacement. The photograph provides important evidence of the residence's appearance during the mid-twentieth century.

The west elevation remains substantially intact and retains its materials, proportions, and relationship to the surrounding landscape.

East Elevation

The east elevation contributes to the residence's informal, picturesque composition through its relationship to the expanded historic lot, side entry configuration, original materials, and adjacent landscape features. The elevation retains cedar shake cladding, wood windows, and handcrafted detailing

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that characterize the exterior of the residence and illustrate the consistent use of natural materials throughout the design.

The east side of the property is particularly significant for its connection to the historic development of the landscape. Following their purchase of the residence in 1931, Dr. and Mrs. Clyde W. Countryman acquired an additional 30-foot-wide parcel immediately east of the house and incorporated it into the property through coordinated plantings and landscape improvements. The original rock garden, located along the east side of the residence, remains an important surviving feature of this period of site development.



Together with mature vegetation and concrete landscape elements, the garden reinforces the historic relationship between the residence and its surroundings.

The east elevation also contains the side-entry area that was incorporated into the 2024 kitchen remodel. Approximately 54 square feet were added by incorporating the existing

projecting side-entry configuration, allowing the kitchen expansion to occur without substantially altering the established footprint or overall massing of the residence. The roof extension was designed to relate to the existing roof forms, and decorative corbels were incorporated to maintain compatibility with the detailing found throughout the house.

The kitchen windows were replaced as part of this work; however, the replacement windows were carefully designed to replicate the historic configuration, including their size, proportions, and arrangement. Surviving examples elsewhere in the residence informed the rehabilitation approach, allowing the remodeled area to retain the scale and rhythm of the original design. New cedar materials introduced in this area were selected and milled to match the profile, texture, and appearance of the historic exterior.

The east elevation demonstrates the continued evolution of the property while retaining the features that define its historic character. The compatible treatment of later

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modifications, combined with the survival of original materials and landscape features, allows this side of the property to continue conveying the relationship between architecture, site, and craftsmanship that distinguishes the residence.

North (Rear/View) Elevation

The north elevation is one of the most significant components of the residence because it demonstrates Frederick E. Westcott's thoughtful integration of architecture, topography, and landscape. Responding to the natural slope of the lot, the residence steps into the hillside, allowing the lower level to accommodate functional spaces while the principal living areas above

take advantage of expansive northern views.

Unlike a conventional rear elevation, the north side was designed as an important landscape-facing elevation. The change in grade allowed the attached two-car garage to be incorporated into the lower level of the residence rather than constructed as a separate accessory structure. This approach reduced the visual impact of the garage while integrating automobile functions into the overall architectural composition.

The north elevation features a roof form distinct from the prominent pitched gable of the front elevation. The rear roof incorporates a large dormer, while the lower garage and view balcony above it create the stepped massing of the north elevation.



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The defining feature of the north elevation is the view balcony located above the garage.



A 1931 *Spokesman-Review* article describing the completed residence identified this feature as a “view balcony” overlooking the landscaped grounds. Functioning as the roof terrace of the garage, the balcony creates an elevated outdoor space that connects the principal living areas with the surrounding landscape. The feature remains substantially intact, retaining its railing,

painted concrete floor, and concrete support elements.

The integration of the garage and balcony reflects the Period Revival emphasis on creating a cohesive relationship between interior spaces, outdoor living areas, and natural surroundings. Rather than treating the garage as a secondary utilitarian feature, Westcott incorporated it into the building mass while using the roof terrace to extend the living space toward the landscape.

Concrete architectural elements further reinforce this connection. The balcony supports relate to other concrete features throughout the property, including the front entry, garden elements, steps, and retaining walls. Concrete steps descend from behind the garage area toward the lower garden, where pillars and retaining elements define the transition between the residence and the landscaped grounds.

The north elevation retains its historic materials, proportions, and relationship to the site. The



integrated garage, view balcony, concrete landscape features, and mature plantings continue to illustrate Westcott's approach to residential design and the deliberate connection between architecture and landscape.

Architectural Description: Interior

Overall Interior Character

The interior of 1215 East Nineteenth Avenue remains a highly intact example of an architect-designed Period Revival residence of the late 1920s. Despite nearly a century of continuous residential use and modernization, the principal floor plan, circulation patterns, spatial relationships, and many original architectural features remain substantially intact. Together, these elements continue to convey Frederick E. Westcott's approach to residential design, which emphasized thoughtful planning, carefully integrated details, built-in functionality, and a close relationship between interior spaces and the surrounding landscape.

The original interior organization reflects the expectations of a well-appointed late-1920s residence, with formal entertaining spaces arranged around a central circulation system while providing flexibility for family use. The first-floor plan incorporates distinct yet interconnected rooms, allowing the living room, dining room, entry hall, and outdoor balcony to function as a coordinated sequence of spaces. This arrangement illustrates the emphasis placed on both architectural presentation and modern residential convenience during the Period Revival era.

Entry Hall and Interior Circulation

The main entry provides a transition between the picturesque exterior and the carefully planned interior spaces of the residence. The original circulation pattern remains substantially unchanged, with the entry opening directly into the foyer and establishing the organization of the first floor.

The entry hall establishes one of the residence's most distinctive interior design characteristics: the repeated use of arched openings as a unifying architectural motif. An arched passage leads into the foyer, with additional arched openings

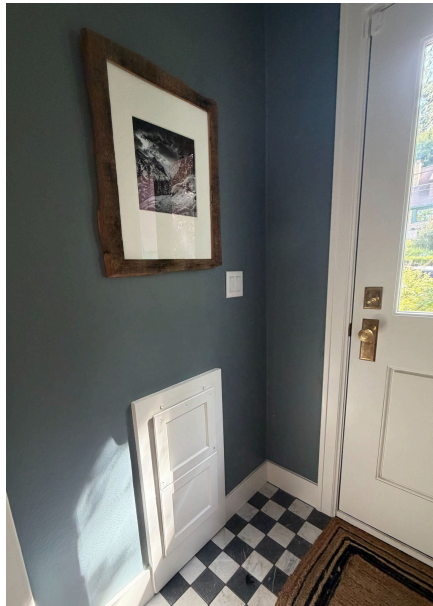


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organizing movement between the principal circulation spaces, including the connections between the foyer and service hall and between the service hall and dining room.

Throughout the first floor, open doorways are consistently expressed as arches, creating a cohesive visual rhythm that links the formal and service areas of the residence.

The space also retains several features that illustrate the level of detail applied throughout the interior. An arched telephone cubby with an integrated drawer remains intact, reflecting the integration of early twentieth-century household technology into the design of the home. A nearby coat closet and built-in folding bench, historically used when removing shoes, further demonstrate the attention given to convenience and carefully considered details in secondary spaces.



The interior stair retains its original configuration, woodwork, and detailing. Although the stair surfaces have been painted and a runner has been added over the treads, the original design and detailing remain evident. Where portions of the stair trim were damaged, repairs were completed using specially fabricated replacement pieces milled to replicate the original profiles and detailing. These repairs preserved the historic appearance of the stair while maintaining the original profiles, proportions, and visual character of the design.

Together, the arched openings, built-in features, and stair hall details establish the interior vocabulary that continues throughout the residence. Their survival provides important

evidence of Westcott's original design intent and the level of care given to architect-designed homes constructed in Spokane during the late 1920s.

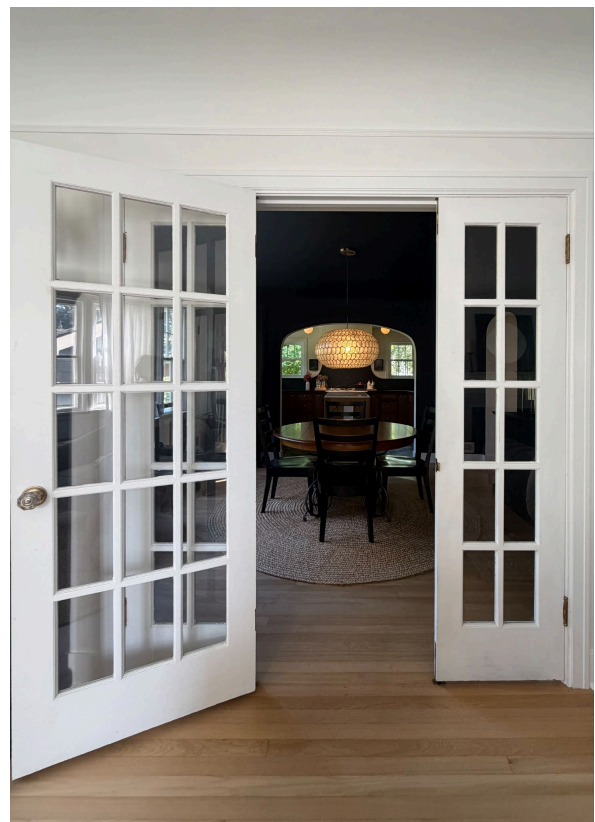
Living Room and Dining Room

The living room remains one of the most significant interior spaces in the residence and continues to illustrate Westcott's approach to residential planning and craftsmanship. The room retains its original proportions, coved ceiling, wood windows, and relationship to the principal circulation spaces of the first floor. These features contribute to the refined yet informal character associated with English Cottage-inspired Period Revival interiors of the late 1920s.



A defining feature of the living room is the original arrangement of French doors that creates a flexible connection between adjoining spaces. The double French doors between the entry hall and living room incorporate a central hinge arrangement that allows the doors to fold flat against the south wall when open, creating a broad transition between the entry and principal living area.

Similarly, the three-panel French door assembly between the living room and dining room is designed to fold flat along the walls of the living room, allowing the two formal spaces to function as an interconnected entertaining area. This feature demonstrates



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the careful consideration given to circulation, flexibility, and social use in Westcott's original design.

The relationship between the living room, dining room, and surrounding circulation spaces is further reinforced through the repeated use of arched openings throughout the first floor. The arched transition between the entry and foyer, the connection between the service hall and dining room, and other open doorways establish a consistent interior vocabulary that visually links the formal and functional areas of the residence. These repeated arched forms demonstrate the intentional integration of decorative detailing with the organization of interior spaces.

The living room fireplace remains an important focal feature within the space. The fireplace retains its original scale, location, and concrete construction. Although the mantel and decorative surround have been modified and a gas insert has been installed within the original firebox, the feature continues to function as a defining architectural element of the room.



The living room's connection to the landscape is reinforced through the original French doors leading to the view balcony and the large picture window overlooking the surrounding grounds. These openings provide natural light, expansive views, and a direct

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relationship between the interior and exterior spaces. Contemporary descriptions of the residence emphasized the importance of these views, noting the manner in which the principal living spaces were designed to take advantage of the property's setting.

The adjoining dining room retains its original proportions, coved ceiling, and relationship to the living room. The original window arrangement consists of a balanced composition of a double-hung window, central picture window, and second double-hung window, reinforcing the room's connection to the landscape and providing continuity with the window patterns found throughout the residence. Together with the French door connection to the living room, the dining room illustrates the integrated planning of the principal entertaining spaces.



The relationship between the dining room and kitchen has evolved over time. A later remodeling campaign introduced an arched opening between the two rooms, creating a more open connection between these spaces while responding to the recurring arched doorway motif found throughout the original interior. The new opening was designed to complement the established

architectural vocabulary of the residence, where open doorways without doors are consistently expressed as arches.

Although the original kitchen configuration has not been documented, available physical evidence suggests that the original arrangement was likely more enclosed, with circulation connected to the main hall. The later modification altered a secondary service area but did not affect the principal first-floor rooms, circulation pattern, or defining architectural features of the residence.

First-Floor Secondary Spaces and Interior Craftsmanship

In addition to the principal entertaining spaces, the first floor retains several secondary rooms and architectural details that illustrate the level of planning and craftsmanship incorporated into the residence. These features demonstrate the attention given not only to formal spaces but also to the functional elements of daily residential life.

A main-floor office remains an important feature of the residence and retains its original built-in cabinetry and shelving. The integrated millwork reflects the emphasis placed on functional storage solutions in architect-designed homes of the late 1920s. Together with the built-in features found throughout the residence, the office illustrates Westcott's approach to combining utility with carefully considered architectural detailing.

Interior woodwork throughout the residence continues to contribute significantly to its architectural character. The original mahogany trim remains extant throughout much of the interior, although it was painted during the history of the home, obscuring the original finish while preserving the underlying material and profiles. Where sections of trim were damaged, replacement pieces were milled to match the original dimensions, proportions, and detailing. These repairs preserve the visual continuity of the interior woodwork while allowing the original craftsmanship to remain legible.

Original white oak flooring remains throughout the first and second floors, except in areas historically associated with service functions, including bathrooms, kitchen, pantry, and entry spaces. Although the floors have been refinished as part of ongoing maintenance, they retain their original material, extent, and contribution to the interior design. The continued presence of original flooring throughout the principal rooms reinforces the continuity of the residence's original material palette.

Kitchen and Service Spaces

The kitchen has evolved through remodeling campaigns that adapted the residence for continued residential use while preserving the original organization of the first floor. The work included a modest expansion that incorporated the existing projecting side-entry

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configuration rather than substantially changing the overall footprint or circulation pattern of the residence. The modification affected secondary service areas but did not alter the principal living spaces or the architectural relationships established in the original design.



As part of the kitchen remodeling, the original kitchen windows were replaced. The replacement windows were designed to replicate the original configuration, including their size, proportions, and arrangement. The design was informed by surviving original examples elsewhere in the residence,

maintaining visual continuity with the historic window patterns found throughout the house.

A pantry was added as part of a later remodel, and the main-floor powder room was relocated to accommodate the revised service layout. The historic laundry chute, extending from the second-floor guest bathroom through the pantry to the basement laundry area, was retained as an example of the residence's original functional planning. These changes were limited to secondary service areas and did not affect the primary circulation pattern or principal rooms.



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The surviving office, built-in cabinetry, interior woodwork, and historic flooring further demonstrate the quality of craftsmanship and thoughtful planning evident throughout the interior. Together, these features illustrate how the residence has been adapted for continued use while retaining the architectural character of Westcott's original design.

**Second Floor**

The second floor retains much of the original residential organization and continues to illustrate the thoughtful planning and architectural detailing characteristic of Westcott's work. The arrangement of bedrooms, built-in storage features, windows, and principal second-floor circulation spaces remains substantially intact, providing important evidence of the original design intent and the quality of materials and workmanship incorporated throughout the residence.



The primary bedroom retains several significant built-in features, including two arched cupboards positioned opposite one another on the east and west walls. Their form continues the arched design vocabulary established on the first floor and demonstrates the consistency of Westcott's interior detailing. The built-in closet cabinetry also

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survives; although the closet was later expanded, the added cabinetry replicates the profiles, proportions, and detailing of the earlier work.



The adjoining dressing area and bedroom retain their double-hung wood windows within the historic openings. Their scale and proportions contribute to the character of the second-floor elevations while providing natural light and maintaining views to the surrounding landscape.



The primary bathroom was modified during the history of the residence to accommodate contemporary residential needs. Documentation from 1931 confirms that a private tiled bath associated with the primary bedroom was part of the original design. During a later remodel, the bathroom was expanded into a portion of the adjacent attic space, increasing the size of the room while retaining its historic location and relationship to the bedroom. A new shower was incorporated beneath the sloping roof, and a skylight was added to provide additional natural light. The original double-hung windows remain in their historic openings, preserving important elements of the room's historic character.

The two upstairs guest bedrooms illustrate the residential planning of the late 1920s. The west guest room retains its original built-in dresser, which is recessed into the wall and distinguished by an arched top. This feature reflects the recurring use of arched forms and integrated cabinetry throughout the residence. Together with the built-in features found elsewhere in the home, it demonstrates the attention



given to both function and architectural detail in secondary spaces.

Both guest bedrooms retain their original double-hung wood windows in their historic openings, preserving the scale, proportions, and relationship between interior spaces and exterior views. The south-facing guest bedroom has experienced a greater degree of alteration, including the removal of a wall to enlarge the room and the loss of its original built-in cabinetry. Despite these changes, the room retains its historic location, general proportions, and relationship to the overall second-floor plan.



A secondary bathroom serving the guest bedrooms remains in its historic location and retains its historic window openings.

Although updated with modern fixtures and finishes, the room continues to reflect the original planning of separate facilities for family members and guests. The historic laundry chute also remains intact, providing evidence of the practical planning and built-in conveniences incorporated into the

residence.

The second-floor hall retains an original built-in linen cupboard consisting of a large upper cabinet above a bank of drawers. This integrated storage feature reflects the emphasis on functional built-in cabinetry found throughout the residence and contributes to the continuity of craftsmanship between the first and second floors.

A new stair connecting the second floor to the attic was introduced during the 2015–2016 attic rehabilitation. Because no finished attic circulation existed historically, this feature represents a later addition within the residence. The stairs were designed to complement the existing interior character while remaining distinguishable from the original construction. Its placement allowed access to the newly finished attic without altering the historic second-floor room arrangement or principal circulation pattern.



to

Overall, the second floor continues to convey Westcott's approach to residential design through its original organization, built-in features, wood windows, and architectural detailing. The surviving elements demonstrate the continuation of a cohesive interior design vocabulary in which functional spaces were carefully planned and integrated with craftsmanship and decorative detail.

Basement

The basement of 1215 East Nineteenth Avenue remains an important component of the original 1928 design and illustrates Westcott's thoughtful response to the property's sloping South Hill site. Rather than functioning solely as a utilitarian lower level, the basement was designed as an integrated part of the residence, incorporating living, service, and automobile functions within the natural topography of the lot. Because the property slopes downward toward the north, the basement level is partially exposed at the rear elevation, allowing direct access to the attached garage and creating a strong physical connection between the residence and the surrounding landscape.

Contemporary documentation from 1931 confirms that the basement was an intentional component of the original residential design. A *Spokesman-Review* article describing Dr. Clyde W. Countryman's purchase of the residence noted a finished basement recreation room with a fireplace, as well as the two-car garage. These features demonstrate the inclusion of modern residential conveniences within the traditional English Cottage-inspired design approach characteristic of the residence.

The principal recreation room remains the most significant interior space within the basement. The room retains its original location, configuration, finishes, and fireplace, including the original mantel and decorative treatment, and continues to reflect the finished recreation space documented in 1931. A gas fireplace insert has been installed within the original firebox to accommodate contemporary heating needs while preserving the historic appearance of the feature.

The basement retains its original circulation pattern and relationship to the upper levels of the residence. The stairway connecting the first floor and basement remains intact and retains its original configuration and woodwork. Although the stair surfaces have been painted and a runner has been installed over the treads, the original detailing and relationship between levels remain substantially intact.

The remaining basement spaces continue to reflect their original service functions. The mechanical room retains the original coal chute, providing evidence of the residence's

original heating system and early twentieth-century residential technology. Although the mechanical systems have been modernized over time, the organization of the basement service areas remains substantially intact.

The basement bathroom and laundry area have been modified to accommodate contemporary residential use. Updates have included replacement fixtures, appliances, and alterations associated with ventilation and mechanical systems. These changes have remained limited to secondary spaces and have not affected the overall basement organization or significant character-defining features.

The garage remains an important component of the original design and continues to illustrate the integration of automobile accommodations into architect-designed residences of the late 1920s. Located at the lowest level of the north elevation due to the site slope, the garage is incorporated into the hillside rather than appearing as a separate structure. Although the original overhead garage doors and garage windows have been replaced, the garage retains its historic location, scale, and relationship to the residence.

The basement level also contributes to the architectural relationship between the residence and landscape through its connection to the rear-view balcony above. The balcony, supported by original concrete pillars, forms the roof of the garage and provides a transition between the principal living spaces, lower-level functions, and landscaped grounds. This integration of living space, outdoor space, and site conditions reflects the picturesque planning principles central to English Cottage-inspired Period Revival design.

Overall, the basement retains a high degree of historic integrity. The original organization, circulation pattern, recreation room, fireplace, service spaces, coal chute, garage location, and relationship to the landscape continue to convey Westcott's original design intent. Although the basement has evolved through continued residential use and necessary modernization, these changes have been limited in scope and have not substantially altered the character-defining features that contribute to the architectural significance of the residence.

Attic Rehabilitation

The attic was originally unfinished and does not appear to have served as finished residential space during the historic period. Contained within the steeply pitched roof, the space forms part of the roof volume that contributes to the residence's English Cottage-inspired Period Revival character. In 2015–2016, the attic was converted to

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functional residential space without altering the historic roof framing, exterior massing, or distinctive silhouette.

A new stairway connecting the second floor to the attic was introduced as part of the rehabilitation. Because no finished attic circulation existed historically, the stairs are a contemporary addition designed to complement the existing interior character while remaining distinguishable from the historic fabric. Its placement did not alter the organization of the second-floor rooms.

The rehabilitation created a single large room with new interior finishes and residential use. Limited exterior changes included an east elevation window and three skylights. The east window was later replaced with a wood window designed to complement the scale, proportions, and detailing of the historic windows. The skylights were positioned within existing roof planes to provide natural light while minimizing their visibility from the principal elevations.

The attic conversion represents a compatible adaptation of previously unfinished space. The work accommodated contemporary residential use while retaining the historic roof framing, exterior form, and architectural character of the residence.

Landscape and Site History

The landscape surrounding the residence contributes to its architectural significance and reflects the Period Revival tradition of integrating houses with gardens, terraces, outdoor living spaces, and natural surroundings. From its construction in 1928, the home occupied a carefully planned site that took advantage of the South Hill's elevation, views, and gently sloping terrain. Mature trees and established plantings have since developed to provide privacy and enclosure while maintaining the property's historic residential character.

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The rear grounds retain several historic site features, including concrete steps, pillars, retaining walls, terraces, and outdoor living areas. Behind the garage, concrete steps descend to a lower garden area where pillars and retaining walls define the transition between the residence and the grounds. These elements relate to concrete features elsewhere on the

property and contribute to a consistent material vocabulary. Preservation work has focused on stabilizing and repairing these features while retaining their historic character.

The landscape also reflects the stewardship of Dr. Clyde W. Countryman and his wife, Emma Jane Countryman, who purchased the residence in 1931. Mrs. Countryman was active in Spokane's gardening community and received first place in the Rock Garden Class, as documented by a *Spokesman-Review* article published August 27, 1936. Newspaper accounts describing garden gatherings at the residence further demonstrate that the grounds served as a setting for social and community activities during the Countryman period.

WINNERS, AWARDS FOR GARDENS		COUNTY ASSESSMENTS WILL BE REVIEWED
Chairman of Garden Contest Sums Up Results of Judging. The chairman of the annual Spokesman-Review city-wide yard and garden contest, A. L. White, announces the following list of winners and their awards. These awards can be obtained Friday morning at the storeroom just east of the Review building on Riverside, or Monday morning, 9 to 12. The sweepstakes prize awarded John Kakates, terra cotta jar, was donated by Gladding-McBean company. Other winners, by districts, their awards, and the donors are: District 1. First, John Cornelius, lawn chair, P. O. Berg company. Second, Mrs. H. E. Waller, 50-foot hose, Kilmer & Son. Third, Mrs. J. R. Wolford, one table mirror, Fuller & Co. District 2. First, Mrs. A. E. Meyer, blue terra cotta vase, The Spokesman-Review. Second, Mrs. Blanch Austin, Hudson Junior sprayer, Beneke & Sons. Third, H. H. Hill, 100 pounds Plan-tone, Anaconda Copper company. District 3. First, Mrs. F. P. Rowles, one terra cotta jar, The Spokesman-Review. Second, Mrs. William Anderson, lawn sprinkler, Crane & Co. Third, Mrs. W. B. Chandler, 80-foot hose, Hughes & Co. District 4. First, James Pantone, green terra cotta jar, Joel E. Ferris. Second, Mrs. Sam H. Hoskins, one tree, Peters & Sons. Third, Rev. A. M. Skindlov, one green jar, H. M. Blakely. Class 2. First, Mrs. Fabian Smith, tubular		Assessments of Spokane county property will be reviewed by the state board of equalization Tuesday at Olympia, according to H. L. Kingsland, county assessor, who will leave Saturday for the capital. "I doubt if the board will disturb the assessments to any marked degree," said Mr. Kingsland. "At the conclusion of their session they will announce intercounty utility values." "I doubt, too, if they will disturb the 47 per cent ratio now in effect in Spokane county, equal to the ratio of King county. This ratio has proved of advantage here because it permits us to assess intercounty utilities on a ratio of 47 per cent of face value." SCHOOL TO OPEN AUGUST 31. KAHLIOTUS, Wash., Aug. 25.—School will begin here August 31. The bus driving contract which accommodates the few children not easily reached by the regular busses was awarded to Lawrence Blair. steel chair, the Crescent company. Second, Edward Mathieu, white atone jar, Jensen-Byrd company. Third, Mrs. F. S. Jones, 100 pounds Vigoro, Duthie & Co. New Homes Class. First, Mrs. F. E. Washburn, one evergreen tree, Peters & Sons. Second, Mr. and Mrs. Greenzweig, six peonies or tree, T. E. Westlake. Third, Andrew Salmon, one complete garden book, J. W. Graham & Co. Rock Garden Class. First, Mrs. C. W. Countryman, one lawn mower, Marshall-Wells company. Second, Theodore Tucker, shrubs or trees, R. L. Ruttier. Third, Mrs. Mary Schille, Garden Month by Month, J. W. Graham & Co. Lily Pool Class. First, H. H. Fairleigh, one tubular table, Inland Ayrning company. F. L. Rohrback, one croquette set, John T. Little company. Third, Mrs. James Williams, Outdoor Flowers, J. W. Graham & Co.

relationship between architecture and landscape.

While the landscape has evolved over nearly a century, its principal features continue to convey the character of the historic site. The surviving terraces, concrete elements, mature vegetation, outdoor spaces, and rock garden illustrate the continued development and stewardship of the grounds while reinforcing the property's historic

Here are Mrs. C. W. Countryman and Charley Chan, the chow dog of Dr. and Mrs. Countryman, E1215 Nineteenth. When Dr. Countryman was taken to the Sacred Heart hospital recently the dog disappeared the next morning. He was found sitting on the porch of the hospital and every morning returned there at 11 o'clock, to remain for two hours. His fee got so sore from running to the institution he had to be kept home. When he finally was allowed to visit the sick doctor he took two sniffs on the fifth floor and dragged Mrs. Countryman, by the leash, to the physician's room without a moment's hesitancy.

Statement of Significance

The residence at 1215 East Nineteenth Avenue is eligible for listing in the Spokane Register of Historic Places under Category C (Architecture) as an excellent example of English Cottage-inspired Period Revival residential architecture and as a documented work of Spokane master architect Frederick E. Westcott. Constructed in 1928 for Modern Homes & Finance, Inc., the residence represents the type of architect-designed home that characterized Spokane's South Hill residential development during the late 1920s and reflects Westcott's mature approach to picturesque composition, architectural detailing, and the integration of residence and landscape.

The property is significant because it:

- is a documented work of Spokane architect Frederick E. Westcott, whose residential designs contributed to the architectural character of Spokane during the early twentieth century;
- represents an excellent local example of English Cottage-inspired Period Revival architecture through its asymmetrical composition, steeply pitched roof forms, textured cedar shake exterior, decorative detailing, picturesque massing, and carefully planned relationship with its site;
- retains many architectural characteristics documented in contemporary newspaper accounts from the period of construction and initial ownership, including the cedar shake exterior, rear view balcony, built-in interior features, and attached two-car garage;
- illustrates the residential aspirations of Spokane's professional and business community during the city's significant growth period of the 1920s; and
- retains a high degree of historic integrity, with the property's location, setting, design, materials, workmanship, feeling, and association remaining clearly evident.

Although the residence has experienced alterations associated with nearly a century of continuous residential use, these changes have not substantially diminished its historic character or architectural significance. Modifications include updates to kitchen and bathroom spaces, modernization of mechanical systems, a modest kitchen expansion, installation of skylights, and selective rehabilitation of deteriorated features. These changes have been undertaken while preserving the overall form, massing, roof configuration, principal elevations, original wood windows, carved entry surround, rear view balcony, attached garage, historic landscape features, original floor plan, and significant interior architectural elements.

More recent rehabilitation has emphasized the retention of historic materials and compatibility with Westcott's original design. Original cedar shake siding remains throughout the historic portions of the residence, while the exterior materials associated with the kitchen expansion were carefully matched through the use of custom-milled cedar shakes replicating the original scale and appearance. Replacement elements have been guided by surviving architectural evidence, allowing necessary updates to maintain visual and material continuity with the historic design. Landscape preservation efforts have similarly retained significant site features, including historic terraces, concrete landscape elements, mature vegetation, and the rock garden developed during the Countryman ownership.

The residence continues to convey the qualities that establish its architectural significance. Its exterior composition, interior organization, decorative detailing, material palette, and relationship to the surrounding landscape remain clearly legible, allowing the property to express Frederick E. Westcott's design intent and the architectural ideals associated with Spokane's late-1920s Period Revival movement.

Nearly a century after its construction, 1215 East Nineteenth Avenue remains an important surviving example of an architect-designed English Cottage-inspired Period Revival residence in Spokane. Its documented association with Frederick E. Westcott, high degree of historic integrity, and cohesive relationship between architecture and landscape demonstrate the qualities that distinguish it as a significant resource worthy of designation on the Spokane Register of Historic Places under Category C (Architecture).

Historic Context

During the early twentieth century, Spokane emerged as the commercial, financial, and cultural center of the Inland Northwest, fueling sustained residential growth. By the 1920s, Spokane's South Hill had become one of the city's most desirable residential areas. Its elevated setting, tree-lined streets, spacious lots, and convenient access to downtown attracted physicians, business owners, and other professionals seeking homes that reflected contemporary living standards while drawing from established architectural traditions.

Residential construction during this period reflected the national popularity of the Period Revival movement. Rather than emphasizing the formal symmetry of earlier Classical Revival styles, architects looked to English, Tudor, Colonial, Spanish, and other European precedents, adapting them to modern family life. These residences combined

updated floor plans and modern conveniences with natural materials, individualized design, and carefully planned relationships between architecture and landscape.

The English Cottage-inspired mode of the Period Revival movement became a distinctive part of Spokane's residential architecture during the 1920s. Drawing upon English vernacular precedents, these residences were characterized by asymmetrical massing, steeply pitched roof forms, textured exterior materials, handcrafted detailing, and picturesque compositions. Gardens, terraces, and outdoor living spaces were often integrated into the overall design, while Storybook influences contributed romantic forms, irregular rooflines, and whimsical detailing.

The Westcott Model Home exemplifies this architectural tradition through its thoughtful composition, natural materials, carefully integrated relationship to the landscape, and high degree of historic integrity. It reflects the architectural ideals that shaped Spokane's South Hill during one of the city's most significant periods of residential development.

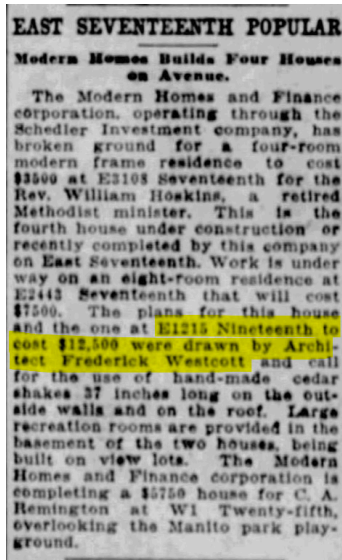
Construction History

Construction of the house at 1215 East Nineteenth Avenue began in 1928 during a period of continued residential expansion on Spokane's South Hill. Developed by Modern Homes & Finance, Inc., the project was one of the company's architect-designed residences intended to appeal to Spokane's growing professional and business community. The house was designed by Spokane architect Frederick E. Westcott, whose involvement is documented through contemporary newspaper accounts and reflects the increasing demand for distinctive architect-designed homes during the late 1920s.

The earliest documentation of construction is provided by Spokane Department of Public Works, Building Division Permit No. 33013. Issued on October 5, 1928, the permit identifies the property as E1215 Nineteenth Avenue, lists Modern Homes & Finance, Inc. as the owner, and records construction of a new residence with an estimated value of \$9,000. The permit establishes the construction date and identifies Modern Homes & Finance, Inc. as the original developer.

DEPARTMENT OF PUBLIC WORKS BUILDING DIVISION			
Permit No.	33013	10/5/28	
Number	E-1215	Street	19th
Owner	Modern Homes & Fin., Inc.	Address	Paulsen Bldg.
Builder	"	Address	"
Architect	"	Address	"
Class of Building	H	Class of Work	New
Purposes	Res. (7)	Value	\$ 9,000.
Permit Expires	19	Extended to	19
Inspected by (Initials and Date)	Gar. (2) in Bsmt.		
Final Inspection	19	Rating	

Countryman Home

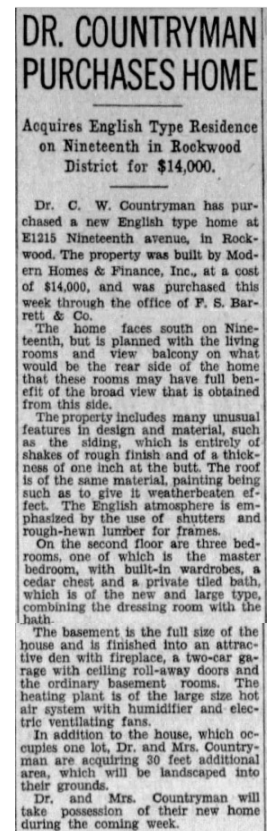


Additional documentation of the project appears in a *Spokesman-Review* article published on November 9, 1928, titled "East Seventeenth Popular-Modern Homes Builds Four Houses on Avenue." Although the headline references East Seventeenth Avenue, the article discusses several residences being constructed by Modern Homes & Finance, Inc., including the house at E1215 Nineteenth Avenue. The article identifies Frederick E. Westcott as the architect responsible for the plans and provides contemporary documentation of the residence's design. It also notes the use of "hand-made cedar shakes 37 inches long" on both the walls and roof, providing evidence of the importance placed on natural materials and carefully executed construction.

By the spring of 1931, the house had been completed and was purchased by Dr. Clyde W. Countryman and his wife, Emma Jane Countryman, for \$14,000. A *Spokesman-Review* article published on May 3, 1931, titled "Dr. Countryman Purchases Home," described the property as a "new English type home" constructed by Modern Homes & Finance, Inc. and purchased through the office of F. S. Barrett & Co. The article provides a detailed description of the completed property, including cedar shake siding and roofing, rough-finished cedar shakes approximately one inch thick at the butt, shutters, rough-hewn framing members, and a rear "view balcony" overlooking the landscaped grounds.

The same article documents several interior and site features associated with the original design, including three bedrooms, a primary bedroom with built-in wardrobes, a cedar chest, and a private tiled bath. It also describes a full basement containing a finished den with a fireplace and an attached two-car garage. The article further notes that the Countrymans planned to acquire an additional 30 feet of land and continue developing the surrounding landscape, providing early documentation of the property's evolution as an integrated architectural and landscape composition.

The architectural character documented in these contemporary accounts is further supported by a 1950 photograph in the collections of the Northwest Museum of Arts and Culture (Photo ID L87-1.65259-50). Although the photograph primarily depicts the



neighboring residence, it captures a partial view of the west elevation of 1215 East Nineteenth Avenue, documenting the original roof profile and showing the house with a light-colored painted exterior consistent with descriptions published during its construction. The image provides valuable visual documentation of the property prior to later roof replacement and confirms the continuity of several significant exterior characteristics.

Together, the building permit, newspaper accounts, and historic photograph establish the construction history of 1215 East Nineteenth Avenue as a carefully planned late-1920s residence developed by Modern Homes & Finance, Inc. and designed by Frederick E. Westcott. Although the property has undergone limited alterations associated with continued residential use, including a modest kitchen expansion, updated mechanical systems, and later roof replacement, these changes have not substantially altered its historic form, materials, workmanship, or architectural character. The property continues to retain the defining features documented in early sources and remains strongly connected to its original period of construction.

Architect: Frederick E. Westcott

The house at 1215 East Nineteenth Avenue is a documented work of Spokane architect Frederick E. Westcott (1888–1946), an important figure in the architectural development of Spokane during the first half of the twentieth century. At the time of his death in 1946, the *Spokane Daily Chronicle* described Westcott as "one of Spokane's best-known architects," recognizing a career that spanned more than three decades and included residential, commercial, educational, and civic commissions throughout Spokane and the Inland Northwest. His work reflects the evolution of Spokane architecture from the Craftsman era through the mature Period Revival movement and contributed to the character of many of the city's neighborhoods.

Westcott received his early architectural training within Spokane's established design community, working as a draftsman and designer for the firms of Cutter & Malmgren and Albert Held. These experiences provided him with practical knowledge of architectural planning, construction methods, and detailing while connecting him with two of Spokane's most influential architectural offices. In 1912, he formed a partnership with architect W. W. Hyslop, establishing the firm Hyslop & Westcott. During this period, the firm designed residential and commercial buildings and published *The Inland Empire Architect*, a professional journal that promoted contemporary architectural ideas, quality design, and skilled construction throughout the region.

Following Hyslop's death in 1917, Westcott continued his independent practice, with a brief partnership with Spokane architect Howard L. Gifford from 1921 to 1924. Over the course of his career, he designed a wide range of buildings, including schools, theaters, commercial buildings, civic structures, and residences. His Spokane commissions included the Washington Trust Building, Moose Temple, Hillyard High School, Hartline High School, Whitehead's Dancing Palace, Old Garden Dance Hall, and the Ritz Theatre, demonstrating the breadth of his practice and his influence on the city's built environment.

Westcott's residential commissions illustrate his ability to work within a variety of architectural traditions while maintaining a consistent emphasis on thoughtful planning, natural materials, skilled workmanship, and the relationship between buildings and their sites. His houses, including the Codd House, 529 W Sumner (1916), J. L. Cooper House, 1729 S. Upper Terrace Drive (1930, SRHP), and Senator Clarence and Mabel Dill House, 708 W. Cliff Drive ("Cliff Aerie") (1940, SRHP), demonstrate his versatility and his response to changing architectural preferences during the early twentieth century.

Throughout his residential practice, Westcott drew upon Arts and Crafts, Tudor Revival, English Cottage, and other Period Revival traditions. His designs avoided standardized solutions in favor of individualized compositions that emphasized informal massing, high-quality materials, handcrafted details, and carefully considered relationships between architecture and landscape. These characteristics became hallmarks of his residential work during the 1920s, when Spokane's growing professional community increasingly sought distinctive architect-designed homes.

Retaining a high degree of historic integrity, 1215 East Nineteenth Avenue clearly conveys the design principles that characterized Westcott's residential work during the late 1920s and remains an important example of his contribution to Spokane's architectural legacy.

Ownership History and Historical Associations

The ownership history of the residence reflects the continued importance of the property as an architect-designed residence within Spokane's South Hill neighborhood. Since its construction in 1928, the residence has remained in single-family residential use and has been associated with members of Spokane's professional, medical, and business communities. The stewardship of successive owners has contributed to the preservation of the property's architectural features, landscape elements, and historic setting.

Countryman Family Ownership (1931–1952)

Dr. Clyde Wallace Countryman and his wife, Emma Jane Countryman, were the first documented owners and occupants of the residence, purchasing the property in 1931. Dr. Countryman was a Spokane physician and surgeon who established his medical practice

in the city and was active in local civic and professional affairs. He served as surgeon for the Spokane Police Department and participated in the ownership group of the Spokane Indians baseball organization.



During World War II, Dr. Countryman returned to military service with the United States Army Air Forces and attained the rank of lieutenant colonel. He was killed in an aircraft crash in 1945 while serving on active duty. Emma Jane Countryman continued to reside at the property into the early 1950s and oversaw the continued development of its landscaped grounds.

Later Ownership

Following the Countryman ownership, the home continued to be associated with members of Spokane's professional and business communities. Edward A. and Roberta D. Coon owned the property from approximately 1952 through 1971. City directory records identify Edward Coon as a vice president and regional manager with Seattle-First National Bank.

Thomas G. and Jane Herion owned the property from approximately 1971 through 1988. Thomas Herion's association with Potlatch Corporation reflects the continued connection between the residence and Spokane's business community during the late twentieth century.

Subsequent ownership included Larry and Cynthia Crane, Jeffrey D. Levitch, and later ownership transfers among family members and limited liability entities before acquisition by Michael and Emily Jasiak and subsequently by the current owners, Daryl and Meghan Ridgely.

During the later twentieth and early twenty-first centuries, the residence underwent alterations associated with continued residential use and modernization. Although some changes occurred without a primary preservation objective, these alterations did not substantially diminish the property's overall historic character. More recent stewardship has emphasized retention of original materials, repair of significant features, restoration where sufficient documentation exists, and compatibility between necessary updates and the historic design of the residence.

The current owners continue the tradition of stewardship established by earlier occupants through the preservation of the residence's architectural features, interior spaces, and landscape elements. Their work has focused on repairing original materials, recreating missing or deteriorated features where documentation exists, and maintaining the property as a functioning single-family residence.

Throughout nearly a century of continuous residential use, 1215 East Nineteenth Avenue has remained a distinctive architect-designed residence within Spokane's South Hill neighborhood. While the property's primary significance derives from its design by Frederick E. Westcott and its embodiment of late-1920s English Cottage-inspired Period Revival architecture, the history of its occupants, particularly the Countryman family, and the continued care provided by successive owners contribute to the broader historical understanding of the property.

Bibliographical References

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Building Permit No. 33013. Issued October 5, 1928. Spokane, Washington.
(Construction permit for 1215 East Nineteenth Avenue identifying Modern Homes & Finance, Inc. as owner and documenting construction of a new residence.)

City of Spokane Department of Public Works, Building Division.

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<https://publicdocs.spokanecity.org/permitsarchive/default.aspx>.

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Libby Photography Studio. *House on Nineteenth*. 1950. Photograph ID L87-1.65259-50.
Black-and-white print, 5 x 8 inches. Spokane, Washington.

Sanborn Fire Insurance Map from Spokane, Spokane County, Washington.
Sanborn Map Company, 1910 Corrected to 1953, Volume 3, Sheet 361

Spokane City Directories.

Various years, 1903–1946 and subsequent editions. Spokane, Washington.
(Used to document Frederick E. Westcott's architectural practice, office locations, and property ownership history.)

Spokane City/County Historic Preservation Office.

Historic property records, nomination files, and research materials. Spokane, Washington.

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<https://cp.spokanecounty.gov/SCOUT/Map/?PID=35291.1417>

Spokane Daily Chronicle.

"Getting Shot to Prevent Colds." October 19, 1931.

Spokane Daily Chronicle.

"City Resident 47 Years Taken." April 16, 1946.

The Spokesman-Review.

"East Seventeenth Popular - Modern Homes Builds Four Houses on Avenue." November 9, 1928.

The Spokesman-Review.

"Dr. Countryman Purchases Home." May 3, 1931.

The Spokesman-Review.

"New Garden Club Leader." October 12, 1932.

The Spokesman-Review.

"Dog Lives Up to Name." April 25, 1935.

The Spokesman-Review.

"Winners, Awards for Gardens." August 27, 1936.

The Spokesman-Review.

"Salt Lake Maid is Visitor." June 22, 1939.

The Spokesman-Review.

"Wives of Medical Corps Officers Paid Honor." May 15, 1941.

The Spokesman-Review.

"Spokane Doctor Reported Killed." May 10, 1945.

The Spokesman-Review.

"Aids Policemen In Death As Life." May 26, 1945.

The Spokesman-Review.

"Dr. Countryman Body Returned." April 19, 1948.

The Spokesman-Review.

"Funeral Announcement." April 20, 1948.

The Spokesman-Review.

"Guard of Honor for Countryman." April 21, 1948.

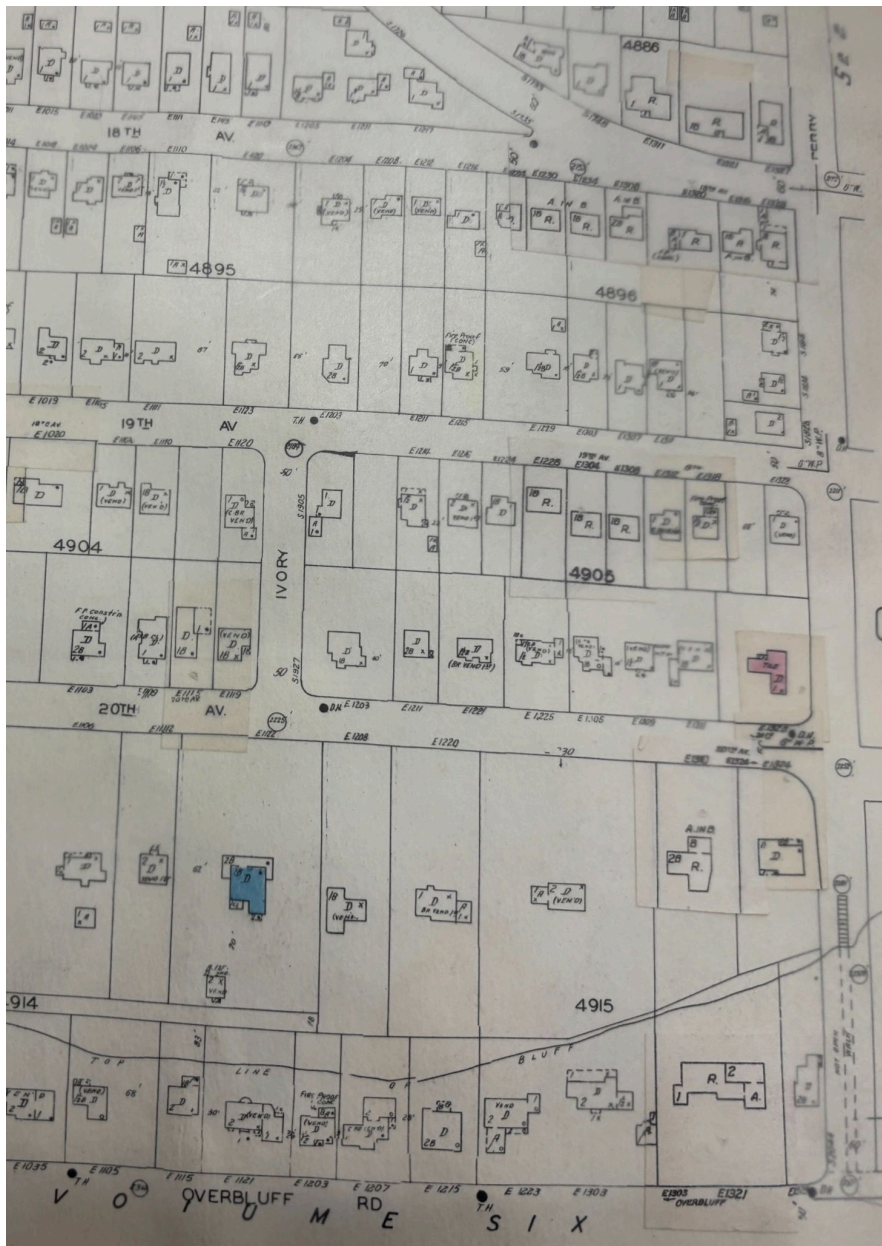
Washington State Department of Archaeology & Historic Preservation.

Historic Property Inventory and Register Nomination Files. Olympia, Washington.
(Including documentation for the Codd House, J. L. Cooper House, Senator Clarence & Mabel Dill House, and other Frederick E. Westcott-associated properties.)

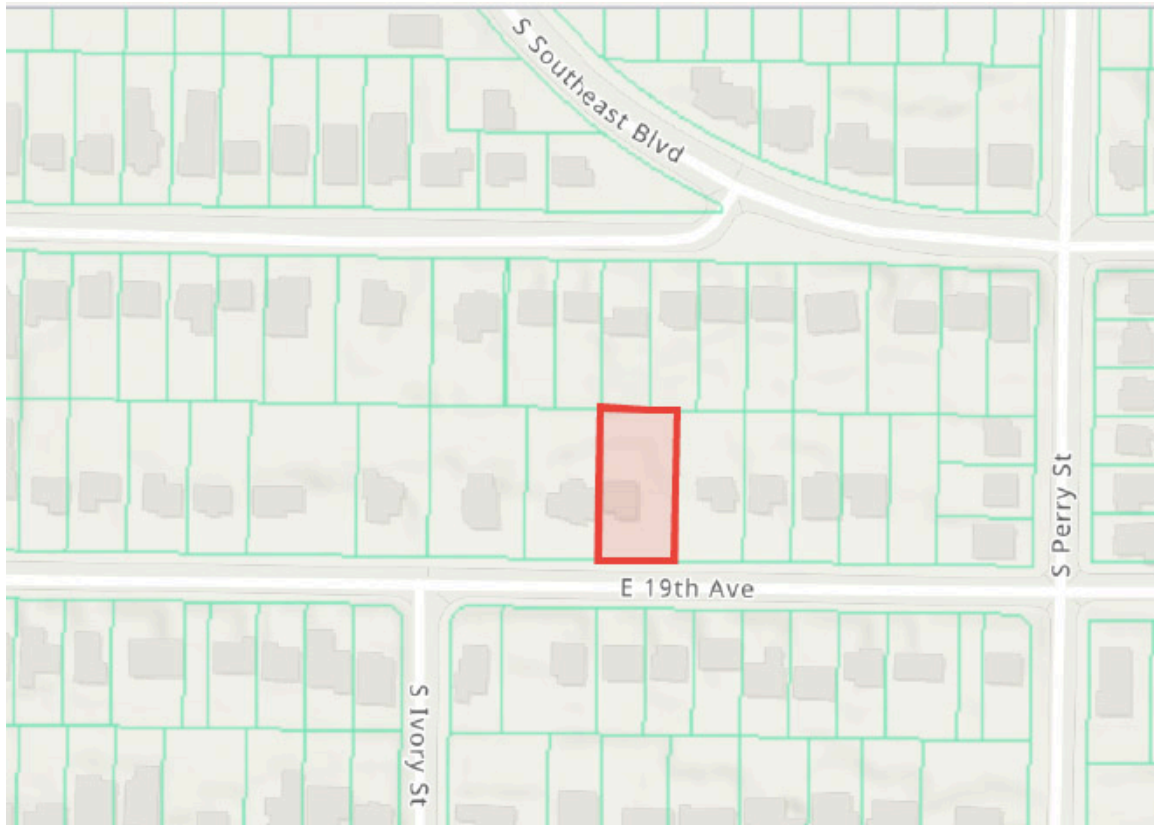
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Westcott, Frederick E., and W. W. Hyslop.

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Sanborn Map Company, 1910 Corrected to 1953, Volume 3, Sheet 361



Spokane County SCOUT maps. Spokane, WA.

<https://cp.spokanecounty.gov/SCOUT/Map/?PID=35291.1417>

S. F. No. 1092-1921. Approved as to Form by Dept. of Efficiency, 1759.

L 672
1927

DEPARTMENT OF LICENSES
OF THE
STATE OF WASHINGTON

Application
(See page two for instructions and information)

This application and statutory fee to be mailed to the State Treasurer.
Remit by Money Order, Bank Draft or Certified Check.

City of *Spokane* State of *Washington*
April 11, 1927

To the DEPARTMENT OF LICENSES OF THE STATE OF WASHINGTON:
I hereby make application for a license to practice *Medicine & Surgery* in the State of Washington.
In submitting this application, it is agreed by me that if any part of it be found false or fraudulent, I forfeit the right to a license.

1. Name *Clyde Wallace Countryman*
(Name in full)

2. Address *St. Luke's Hospital, Spokane, Wash.*

3. Date of birth *Sept. 1, 1900* Place of birth *Bingham Canyon, Utah*

4. Are you a citizen of the United States? *Yes*

(a) If of foreign birth, state nationality _____ (b) Naturalized when? _____
(c) If not a citizen, have you declared your intention to become a citizen? _____ (d) Color? _____

5. Where have you resided for the past five years? *Salt Lake City, Utah, till June 1922*
Portland, Oregon, until July 1924
Salt Lake City, Utah, until December 1924 *Wash. State, until*
July 1925 *Las Vegas, Nevada, until June 1926*
Mason, Blackhawk, Bingham, Utah, until Nov 1926 *Spokane, Wash. Since Nov 1926*

6. What common school did you attend? *Bingham Canyon Central School*

7. Of what high school are you a graduate? *Bingham Canyon High School*

8. If not a high school graduate, what equivalent education have you had? _____

9. Of what hospital training school, college, university or other institution are you a graduate? *Univ. of Utah, B.S. in*
Medicine 1922 *Univ. of Oregon School of Medicine 1924*

(a) How many years did you attend? *4 1/2* (b) How many months in each year? *9 1/2*

(c) What degree or degrees did you receive? *B.S. in Medicine Master of Medicine*

(d) Was resident attendance required? *Yes* (e) Date of graduation *June 6, 1922* *June 6, 1924*

10. If not a graduate, how many years collegiate training have you had? _____

11. What hospital or other training in care of the sick have you had? *Wash. State Hospital, Pullman, Wash. 1924*
St. Luke's Hospital, Spokane, Wash. 1924
St. Luke's Hospital, Spokane, Wash. 1924
St. Luke's Hospital, Spokane, Wash. 1924

12. How much time have you given to clinical practice? *24 months*

13. What practical experience have you had in your profession? *Hospital work as in questions 11*
and 12 *5 months general practice, Las Vegas, Nevada 13 months*
general practice, Mason, Blackhawk, Bingham, Utah 2 months general practice
total 36 months

14. What collateral branches have you studied? _____

15. Have you ever been examined for license in any other state? *Yes*

(a) If so, where and when? *Utah Oct 1924* (b) Result *Passed*

16. Have you ever practiced in any other state? *Yes* *Utah & Nevada*

State of *Washington* } ss.
County of *King* }

I, *Clyde Wallace Countryman*, being first duly sworn upon oath, depose and say: that the answers to the foregoing questions and the statements made in the above application are true and correct; that I am the person named in the diploma accompanying this application; that I am the lawful holder thereof, and that the same was procured in the regular course of instruction and examination without fraud or misrepresentation.

Subscribed and sworn to before me this *11th* day of *April*, 1927.

[SEAL] *Clyde Wallace Countryman*
(Signature of Applicant)

Notary Public for the State of *Washington*
Residing at *Seattle*



Clyde W. Countryman

University of Oregon Yearbook Photo



Clyde W. Countryman

1924 University of Oregon Yearbook Photo

Christiansen, Russell William
Toledo, Ore.
A. B.; First Lieutenants' Reserve Officers' Med. Corps;
Univ. of Ore. 1918-20.

Christopher, Harris Clifford
Olympia, Wash.
W. S. C., A. B., 1915; U. of W. 1919; First
Lieutenants' Reserve Officers' Med. Corps; Stu-
dent Volunteer Band Leader 1920-23.

Countryman, Clyde Wallace
Bingham Canyon, Utah
1920; U. of Utah 1922, B. S.; Phi Chi.

SPOKANE DOCTOR REPORTED KILLED

Lt. Col. C. W. Countryman Dead in Cuba.

Lt. Col. C. W. Countryman, popular Spokane physician, was killed in Cuba May 5, according to a telegram received by his widow, Mrs. Countryman, E1215 Nineteenth, late yesterday.

The telegram from the adjutant general gave no particulars other than he was killed May 5 and said a letter would follow.

The last issue of the Spokane County Medical Society Journal said Col. Countryman was the surgeon to the "Gypsy Task Force Headquarters" overseas.

Col. Countryman recently had been promoted to lieutenant colonel and was stationed at Camp



Lt. Col. C. W. Countryman.

Kearney and Grand Island in Nebraska.

The parents of Col. Countryman reside in Salt Lake City, Utah.

Col. Countryman came to Spokane from Salt Lake City about 16 years ago and took his internship at St. Luke's hospital.

He started private work here following his year at St. Luke's and soon built up a large general practice. He was awarded a contract by the police beneficial association as departmental surgeon, the duties including care of police officers and their families. His popularity resulted in continued reappointments.

A member of the officers' reserve corps, Col. Countryman was called to duty about two years ago and was sent to a middle western army hospital.

He was a member of various medical societies in which at one time or other he held office.

The Spokesman-Review May 10, 1945.

DR. COUNTRYMAN BODY RETURNED

Funeral of Former Police Surgeon Thursday.

The body of Lt. Col. Clyde W. Countryman, killed in a plane crash on May 5, 1945, while on an inspection trip to Puerto Rico and Jamaica, is scheduled to arrive here today, according to the Hazen & Jaeger funeral home.

Services for the former Spokane physician and police surgeon will be held from Hazen & Jaeger's at 1 p. m. Thursday. Chaplain R. B. Woods will officiate. The body will be cremated.

Born at Bingham Canyon, Utah, September 7, 1900, Col. Countryman attended the public schools



and high school there. He attended the New Mexico Military academy, leaving there to serve in World war I.

After the war, he attended the University of Utah, receiving his B. S. degree in 1922. He was graduated from the University of Oregon medical school in 1924. During 1924 and 1925, he served as interne at the Salt Lake County hospital.

Col. Countryman came to Spokane in November, 1926. After a 14-month internship at St. Luke's hospital he entered practice with Dr. A. T. R. Cunningham.

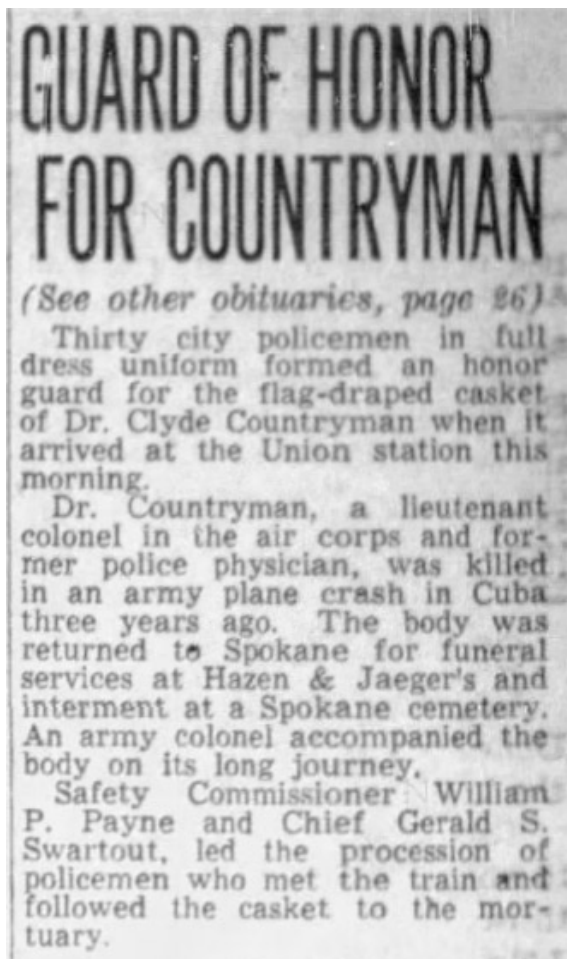
He joined the medical corps of the army air force in 1942. He was stationed at Fort George Wright until December of that year when he was transferred to Kearney, Neb. He was in command of the base hospital at Kearney and later at Grand Island, Neb. In March, 1946, he was sent to the Caribbean area.

He was a member of the Spokane County Medical society, the Washington State Medical society, the American Medical association, the International College of Surgeons and Phi Chi fraternity.

An enthusiastic fisherman and hunter, Dr. Countryman was one of the original owners of the Spokane Indians baseball team. He belonged to post 9, American Legion, the Veterans of Foreign Wars, the Spokane Country club, Spokane City club, Early Birds, B. P. O. E. and Athletic Round Table. He was a 32d degree Mason, a member of El Katif temple of the Shrine and Blue lodge of Pioche, Nev.

In 1925, he was married to Emma J. Ingersoll of Salt Lake City, who survives him. He is survived also by his mother, Lottie Coakley Countryman, Salt Lake City, and two brothers, Kenneth D., Salt Lake City, and Ova E., Lake Tahoe, Calif.

Pall bearers will be Dr. Robert L. Pohl, Dr. Robert Southcombe, Dr. Clarence L. Lyon, Dr. H. V. Valentine, Dr. Marc Anthony, Dr. B. B. Blough, Dr. Milo Harris and Dr. Russell B. Hanford.



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COUNTRYMAN, Lt. Col. Clyde W.—Home at E1215 Nineteenth ave. Husband of Emma Jane Countryman, at the home; son of Mrs. Charles Layton Countryman; brother of Kenneth D. Countryman, both of Salt Lake City, Utah; Ova Edgar Countryman, Lake Tahoe, Calif. He was a veteran of World war II., a member of Phi Chi medical fraternity, Spokane County Medical society, International College of Surgeons, Ploche (Nev). F. and A. M., Spokane consistory, El Katif temple; Spokane lodge No. 228, B. P. O. E.; Spokane Country club, Spokane club, Early Birds and the Athletic Round Table. Funeral Thurs., April 22, at 1 p. m., from the ALWIN CHAPEL at the HAZEN & JAEGER FUNERAL HOME, N1306 Monroe st., Chaplain R. B. Woods officiation. Cremation will follow.

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