

# 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: Kemp, Charles J. and Maud, House  
And/Or Common Name: 404 W. Sumner Avenue

## 2. Location

Street & Number: 404 W. Sumner Avenue  
City, State, Zip Code: Spokane, WA 99204  
Parcel Number: 35194.0903

## 3. Classification

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

## 4. Owner of Property

Name: Larry and Linda Milsow  
Street & Number: 404 W. Sumner Avenue  
City, State, Zip Code: Spokane, Washington 99204  
Telephone Number/E-mail: [lindacmilsow@msn.com](mailto:lindacmilsow@msn.com); 509-220-4438

## 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: City of Spokane Landmark Survey  
Date: 1978 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: Cliff Park, east half of Lot 3 + all lots 4+5 Block 18  
Verbal Boundary Justification: Nominated property includes entire parcel and urban legal description.

## 11. Form Prepared By

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

## 12. Additional Documentation

*Additional documentation is found on one or more continuation sheets.*

**13. Signature of Owner(s)**

\_\_\_\_\_  
\_\_\_\_\_

**14. For Official Use Only:**

Date nomination application filed: \_\_\_\_\_

Date of Landmarks Commission Hearing: \_\_\_\_\_

Landmarks Commission decision: \_\_\_\_\_

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

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

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

Attest:

Approved as to form:

\_\_\_\_\_  
City Clerk

\_\_\_\_\_  
Assistant City Attorney

## SUMMARY STATEMENT

The Charles J. and Maud Kemp House at 404 W. Sumner Avenue is a two-story house on a raised basement with a steeply pitched, side gable roof with a large, front-facing gable and a series of dormers. The roof on this south side is embellished with deep eaves with exposed rafters and extended beam ends. The building footprint is irregular, in part due to a series of outdoor spaces, including a wrap-around porch on the east and north (front) facades, a deep entry porch on the east (right) side of the rear façade, and a porte cochere with an upper-level covered porch on the west side, which in turn leads to a pergola in the west side yard. The brick masonry house is finished in beige brick with dark red mortar at the first-floor level and stucco at the second floor. The attic level is also finished in stucco with false half-timbering details. The visible foundation is finished in rockface stone in a random coursed ashlar pattern that covers a rubble stone foundation, and the roof is clad in composition shingles. The Arts and Crafts style house with Tudor Revival details was designed by Spokane architect Alfred Jones and constructed in 1910.

## PHYSICAL DESCRIPTION

### **Location and Setting**

The Charles J. and Maud Kemp residence at 404 W. Sumner Avenue is located in the northeast sector of the Marycliff-Cliff Park Historic District on the South Hill, south of W. Cliff Drive at the edge of the bluff and north of Sumner between S. Grove Street (and S. Ben Garnett Way) and S. Stevens Street. Edwidge Woldson Park is to the north and Cliff Park is one block to the south. The house sits on a 25,000 square foot through lot that extends from Cliff Drive to Sumner Avenue. It is set back from Cliff Drive by a circular driveway and from Sumner Avenue by a second entry drive that passes the garage to the west and continues through the porte cochere. W.



*1. Kemp House from Cliff Drive*

Cliff Drive passes between the Marycliff/Cliff Park Historic District and Edwidge Woldson Park to the north. Topographical changes within Edwidge Woldson Park allow for an expansive view of the city from the north side of the property. W. Sumner Avenue, on the south side of the property, is a tree-lined street of houses in various architectural styles from the 1912 Tudor Revival Nuzum House by Cutter & Malmgren to the Shed style Don Murray House, designed by Murray in 1965. S. Stevens Street to the west (northwest) connects Sumner Avenue and Cliff Drive, whereas S. Ben Garnett Way curves and continues down the South Hill

underneath Cliff Drive, connecting the neighborhood to the heart of downtown Spokane. The small block contains only four houses.

### Exterior Description

North (front) façade. The front façade of the two-story house features a large dormer with a steeply pitched gable roof supported by knee brackets on the east (left) side with a smaller dormer on the right side. The large dormer features shingle siding and two fixed windows with leaded diamond-shaped panes and false half-timbering detailing under the gables. A covered porch extends the full width of the ground floor. The flat porch roof here is supported by brick-clad piers, whose lines are carried to the second level open balcony, which is enclosed with a low solid wood rail with decorative detailing. On the back wall of the ground-level porch is a wood entry door with a tall single glass light topped by a transom window, flanked by large sidelights of beveled leaded glass, which are also topped by transom windows. This ensemble is slightly offset from the center of the back façade. To its left is a broad window with multiple lights over a single pane, which lights the living room. To the right of the entry door is a smaller window with a similar design that lights the front parlor. At the second level are two narrow and two broad, individually placed, double-hung windows with multiple lights over one light. Centered on the rear façade is



2 Front porch detail, north elevation

a broad front entry stair with seven steps and solid, stucco-clad cheek walls and brick-clad piers at the base of the stairs. This stair leads to the circular driveway to the house.



3 Northwest elevation

light sash. Above the southernmost bay is a small, gabled dormer. At the base of the building on this façade are three ground-level windows illuminating the west cellar. One-over-one-light windows are typical on the bay and on the front portion of this façade.

*South (rear) façade.* The rear façade of the house is asymmetrical in design with a moderately pitched gable roof on the west (left) side. On the southwest set back view there are two one-over-one-light, double-hung windows on the first and second floors.



4 Southwest elevation

On the main façade is a one one-over-one-light, double-hung window at the ground floor and two similar double-hung windows above. Extending over the broad entry stair to the right is a shallow-pitched gable roof with extended beam ends supported by wood posts with ornamental brackets. The balustrade has simple vertical balusters, and the back door displays four horizontal lights topped by a transom window. To its right is a tall, multi-light fixed window. To its left at the ground level is the original two-leaf cellar door. Above this entry is a small balcony with a low solid rail. Visible to the right and set back from the front face of the building is a stair leading to the east side of the wrap-around porch, which is covered by an

open trellis supported brick-clad piers. Chimneys with corbelled chimney caps are located in the southwest corner, the center of the west façade, and the northeast corner of the house.



5 Southeast elevation from Sumner

Visible to the left is the porte cochere, which is supported by large, brick-clad piers. At the second level, above the porte cochere, is a porch covered by a side gable roof, supported by heavy, stucco-clad piers and enclosed with a solid rail. Beyond the outer edge of the porte cochere, continuing into the side yard, is a pergola covered by a wood trellis that is supported by heavy, brick-clad piers. On the south side of this feature is a curved balcony

flanked by two open stairs that lead to the southwest yard.

*East side façade.* On the east side façade a multi-light window above vertical board encloses the first bay of the south entry porch, while three ganged, twelve-light fixed windows in the second bay light the enclosed sunroom on the interior. Above is an open balcony with a low solid rail. To the right of this feature is a two-story canted bay covered by a gable roof. Windows here are tall, one-over-one-light, double-hung sash at the left side ground level with a center single window with beveled leaded glass in the upper portion at the ground level and shorter double-hung windows at the sides and a single window with leaded glass above, at the second level. At

the northeast corner, double-hung windows are found at the first and second levels. A two-over-two-light window to the left of the stair lights the basement level. Nine concrete steps behind the bay window lead to the wrap-around porch on the east façade, which is covered by a wood trellis supported by brick-clad piers and enclosed by a solid railing. This ends at the solid, stucco-clad balustrade on the rear façade.



6 Enclosed sunroom - east elevation

*Noteworthy Exterior Features.* Among the noteworthy features of the house's exterior are the brick detailing on canted bays, in which the bricks extend beyond the vertical corners in an obtuse-angled corner; the highly decorative brackets on the house and shaped beam-ends; the Iron Cross motif that can be seen on the second level porch balustrade (this motif is repeated on interior features); and the rich mix of finishes and window designs.

### Interior Description

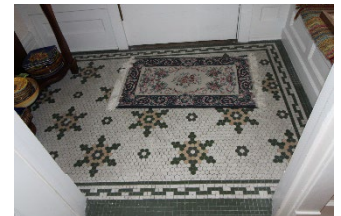
The following descriptions begin at the entry hall, continue from the northeast corner of the living room and travel southward toward the kitchen, then resume in the northwest corner of the house (the front parlor) and then travel southward toward the kitchen again.



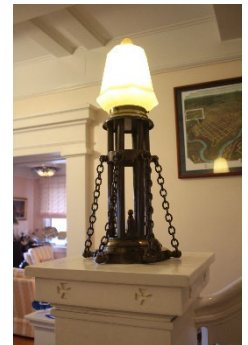
9 Entry hall looking from the living room toward the interior front door

low, paneled half wall inset with pocket doors. Straight ahead is a double L-shaped stair to the upper floor. To the right of the stair is a small settee in a vestibule, a hall toward the west that accesses the porte cochere and a second hall to the right of the settee, which leads south toward a bathroom and the den in the west rear corner of the house. The first east-west hall contains a display area and terminates with a door with three-quarter-height glass and a transom. Noteworthy features of the entrance hall and stair include the boxed ceiling, the large newel post at the bottom of the stairs, the original light fixture mounted on the newel post, and the balustrade with sawcut openings and applied ornamentation.

*Entry hall.* The house is entered from the north side, which faces Cliff Drive and the property's circular drive. The entry is slightly offset to the west side of the porch and accesses a shallow vestibule with a hex-tile floor in a geometric pattern, before reaching a large entry hall. The entry door to the hall is broad, with a tall light, and beveled, leaded sidelights. To the left is the living room and to the right is the front parlor. Both entries to the front rooms are partially enclosed by a



8 Hex tile floor in vestibule



7 Original newel post light fixture

Living room. The living room is centered on a large, single-hung window with a large beveled leaded glass pane over the plain pane below. This window is on the back wall of the front porch. On the east side of the room is a wide fireplace. Flanking the fireplace are horizontally oriented, beveled and leaded glass windows with similar motifs as seen elsewhere in the house. The ceiling is finished with boxed beams and the floor is hardwood. To the rear (south side) of the living room is a broad opening with pocket doors, similar to those seen from the front entry hall, which leads to the dining room in the southeast corner of the house.

Dining room. The dining room is centered on the canted bay window on the east side of the house, which has an exterior entry door with full-height glass that accesses the wrap-around porch. A hallway leads from the back wall of the dining room to the kitchen. This hall contains built-in and added cabinetry that functions as a pantry.



10 Dining room

Enclosed sunroom. The enclosed sunroom is north of the rear entry vestibule in the southeast corner of the house. It functions as an office and breakfast room today. Straight ahead on entering the room is the bank of three multi-light windows that face east. To the right are the windows that look out onto the rear entry vestibule to the south.

Kitchen. The kitchen extends east-west within the southwest corner of the house. It is accessed from the exterior via an entry vestibule accessed in turn by the rear entry door to the house. This door has stained glass in the upper portion and three panels below. To its left is a broad opening to the enclosed sunroom.

The sink and a window are on the west wall of the kitchen, while an angled island runs the length of the room, east to west. An easterly hall from the kitchen extends north to the dining room. On each side of this hall are built-in cupboards and a closet that function as a pantry. A westerly second hall extends north toward the front entry hall of the house. Off this hall, near the kitchen, is an enclosed stair to the basement and a second back stair (servant's stair) to the second floor.

Front parlor and secondary hallway. The front parlor is in the northwest corner of the house. The room is centered on the canted bay window on this side of the house, with its broad central window with leaded glass in the upper portion. On the north side of the room is a double-hung window with leaded glass in the upper portion. Beyond the den and off the hall to the kitchen is an east-west hall that extends west toward the porte cochere. This hall functions as a display area. It terminates with a door with three-quarter height glass and a transom window above.



11 Front parlor

Den. A bathroom and the den are the next rooms on this floor. The den features a small, tiled fireplace in the northwest corner that is built at an angle to the room and features an Arts and Crafts tile above the mantle. The bathroom, like other early bathrooms in the house, feature small hex-tile flooring with a Greek key border.



12 Upstairs hall

Upstairs hall & rooms. The upstairs hall, which is accessed via a double L-shaped stair from the main entry hall and an L-shaped stair from the back stairs, is broad and long enough to accommodate these entries, plus doors to three bedrooms, a laundry, a door to the attic, a door to the exterior second level covered porch on the west side of the house, the door to the small porch over the main entry and a door to the upstairs bathroom. An original bathroom on the second floor features small hex tile in a border around a plain white field. A second bathroom was formed from two closets that served two bedrooms. These closets were replaced in one of the bedrooms with a new built-in unit. Doors are typically wood, five-panel doors. The balustrade at the main stair continues on the second floor. It features both cut-out and applied wood decorations that is a combination of squares and vertical wood embellishments on spaced flat boards. Iron Cross embellishments can also be seen. Since the bay windows on the house are two stories in height, two of the upstairs rooms also feature bay windows.

Noteworthy interior features. Among the noteworthy features in the house interiors are the decorative balustrade on the stairs; the large newel post at the base of the stairs, which showcases a large original metal light fixture covered by a glass shade; the boxed beam ceilings; the Arts and Crafts fireplace; the beveled and leaded glass windows; and the original radiators.

Attic and cellar. Both the attic and cellar of the house are unfinished. The attic is open. The basement has several interior rooms. Its walls are rubble stone. It is used for storage, a wood shop, and similar uses.

Garage. The garage is located in the southwest corner of the parcel against the west property line. The two-car garage has a cross-gable roof, with a front-facing gable over the main garage doors. Two dormers with two-over-two-light windows face north and south from within the main roof, while a small chimney extends from the cross gable on the southwest side of the roof. The enclosed gable over the garage doors has a tall fascia, paired two-over-two-light windows, and a pent roof supported by shaped, exposed rafters. These rafters are typical of those seen throughout the building. The cross beam that supports these rafters also



13 Garage - nearest to Sumner Avenue

features an ornately shaped beam end. It sits on secondary beams that are in turn supported by large posts mounted on short sidewalls that are clad in the same beige bricks that are seen on the main house. The building itself is clad in these same bricks to the windowsills, with stucco finishes above. The foundation is concrete, and the roof is composition shingle. The garage doors each have four, ganged, two-over-two-light windows in the upper portion. Windows on the main body of the building are single light casement windows. Attached to the north side of the building is a trellis with brick flooring that is supported by large posts that sit on short concrete piers. The cross beam on the trellis here has the same decorative beam ends as seen elsewhere on the building. From this vantage point one can view the garden that is along the west property side, west of the main entry drive. It was built in 1910.

*Landscaping & landscape features.* The landscaping on the parcel is characterized by a formal planting with boxwood hedges between the garage and the front property line; the formal but simple yard southwest of the house; tall hedges that screen the property in some locations; and the informal placement of mature trees. The depressed area in the west side yard can be accessed by a brick stair from the pergola that fronts the porte cochere, brick steps from the driveway area, and concrete steps from the trellis attached to the garage. In the center of this space is a small round bed lined with concrete, with a small deciduous tree within it. The driveways are concrete, as are the walkways. A curved driveway leads from Sumner Avenue to the garage and to the porte cochere. A circular driveway extends from Cliff Drive into the front yard. These driveways meet at the porte cochere.

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### CHANGES OVER TIME

Changes to the house have been relatively minor, particularly considering the time that the Milsows have owned the house, which they bought in 1987. The kitchen was remodeled in the 1960s and the Milsows remodeled it again in the late 1980s. Changes to the exterior include the addition of an extended porch and gable roof over the rear (south) entry. The porte cochere was also extended in the early 1990s with a porch covered with a pergola and a curved balcony that overlooks the west side yard.

Changes to the interior are also relatively minor. Additionally, some changes were made before the Milsows bought the house, including remodeling the den and adding a bathroom on the first floor. The entry vestibule at the kitchen had been enclosed prior to the Milsows buying the house, but they added the porch. The enclosed sunroom adjacent to it had been altered before the Milsows bought the house.



14 Kitchen

A pantry was added in place of an earlier closet in the hallway between the kitchen and dining room circa 1920, in conjunction with the remodel of the den. The remainder of the changes were added since the house was purchased by the Milsows. A travertine surround was added to the living room fireplace in the 1990s to accommodate a glass fireplace screen. At the second floor, a servant's quarters toilet was removed, and the space used for a built-in desk. A bathroom between two upstairs bedrooms was fashioned from two closets and a new built-in closet added in one of the bedrooms.

The Charles and Maud Kemp House retains excellent integrity of location, design, setting, materials, workmanship, feeling, and association. It is in excellent condition. The setting has been slightly altered by the improvement of S. Ben Garnett Way, but this did not affect the Kemp House.

SUMMARY STATEMENT

The Charles J. and Maude Kemp House is significant under Category C, for the design of the house and as the work of a master. The Kemp House is designed in the Arts and Crafts style but also displays Tudor Revival characteristics. It combines the two styles, while adding singular details in an artful and unique manner. Of particular note is the use of fine quality materials, which combine textures and colors in unique ways, such as the use of beige brick with red mortar which complements both the deep red trim on the house and the pale stucco cladding. Among the outstanding features of the building are



15: Spokesman Review - May 15, 1909

its siting at the edge of the bluff above Edwidge Woldson Park, which affords the house expansive views of the city skyline; and its extensive incorporation of indoor/outdoor spaces on the west, north and east sides of the house via the use of multiple porches of various designs.

The architect for the Kemp House was the highly regarded Alfred D. Jones. Jones, who was from Chicago, spent most of his short career in Spokane, before dying in San Diego in 1915 at the age of 42. Despite the fact that his life was cut short by tuberculosis, he was amazingly prolific, designing numerous residential (both single family properties and apartment buildings), commercial, and industrial properties throughout the city, many of which are listed in the National Register of Historic Places and/or on the Spokane Register today. He also designed several noteworthy buildings for C. J. Kemp, including his department store on W. Main Avenue and N. Washington Street (the Liberty Building today), which is individually listed in the National Register and on the Spokane Register; the Kempis Apartments, which is individually listed in the Spokane Register; and the subject

building, the Kemp residence at 404 W. Sumner Avenue, which is a contributing property to the Marycliff/Cliff Cannon National Register Historic District. The Kemp House retains very good integrity and is in excellent condition.

The Charles J. and Maude Kemp House has potential to be significant under Category B, for its association with prominent Spokane businessman and real estate developer Charles John Kemp. Kemp only lived in the house for four years, however, from 1910 to 1914,

before his early death at age 52. Kemp was an important patron for architect Alfred Jones and it is in this sense that his influence is noted here.<sup>1</sup>

### HISTORIC CONTEXT

The following historic context discusses the history of the house and neighborhood; key individuals associated with the house, primarily the first owner Charles J. Kemp, who hired architect Alfred Jones to design the house; the architect Jones; and information about the architectural style of the house, which is an excellent example of an Arts and Crafts house with Tudor Revival influences.

#### **The Marycliff/Cliff Park Historic District**

James N. Glover, who is credited with founding Spokane, platted Spokane Falls, as it was known, in 1878. Spokane became a railroad hub with the arrival of the Northern Pacific Railroad in 1881, followed by completion of the transcontinental link in 1883. The young city, which also had a fortuitous source of waterpower in Spokane Falls, became a regional center for the mining, timber harvesting, and agricultural industries. Glover would eventually sell half his interest in his 22-block town site to John J. Browne and A. M. Cannon. Their additions, which became known as Browne's Addition and Cannon's Addition, were to become the first exclusive residential enclaves in the city.

Spokane's first growth spurt occurred in the decade from 1880 to 1890. In 1880 the city's population was 350. By 1890 it was 20,000 within the corporate limits. This made it the largest inland city west of Minneapolis and north of Salt Lake City.<sup>2</sup> The population nearly doubled again by 1900 and then rose to 104,000 people by the time of the 1910 census. This paralleled a strong growth trend throughout the Pacific Northwest and spurred the rapid expansion of residential neighborhoods.

The Spokane fire of 1889 drew settlers to Spokane, which stimulated the economy and kicked off the city's most prolific period of growth – the post-fire years of 1890 to 1912 – which resulted in the patterns seen in the city's urban form today. This is the period in which Charles Kemp and Henry Hebert developed their business, built their new department store, and in which Alfred Jones conducted his architectural practice. The Kemp & Hebert store opened in 1892. In 1907 it was one of four major department stores in Spokane.<sup>3</sup> By 1908 Kemp & Hebert opened their new store at Main Avenue and Washington Street, designed by architect Alfred Jones. Jones had established his own practice in 1904 after working four years for the highly-regarded Spokane architect

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<sup>1</sup> Note that his wife Maud lived in the house from 1910 to her death in 1962, with two subsequent husbands and other family members. Her second husband was T.H. Hebert, Henry Hebert's brother.

<sup>2</sup> Donald Meinig, "Spokane and the Inland Empire: Historical Geographic Systems and a Sense of Place," in David H. Stratton's *Spokane and the Inland Empire*, Pullman, WA: Washington State University Press, 1991:13.

<sup>3</sup> Dan Webster, "I'm Still Standin', Liberty Building marks centennial," *The Spokesman Review*, September 19, 2008:13.

Albert Held. In 1909 Kemp commissioned Jones to design a fashionable, eleven-room house for him and his family in the emerging Marycliff/Cliff Park neighborhood.

*The Marycliff/Cliff Park Historic District.* The Charles and Maud Kemp House is located in what is the Marycliff/Cliff Park Historic District today. The neighborhood has two distinct parts whose development spans the years 1889 to 1941. The Kemp House is located in the north section, which developed into a distinctive residential area later than areas that were on the lower portion of the neighborhood around Cliff Park.<sup>4</sup> In fact, the Kemp House was one of the earliest between Sumner Avenue and Cliff Drive, above Pioneer Park (now Edwidge Woldson Park).<sup>5</sup> When this area developed, it was with large houses on large lots that were sited to take advantage of views of the city. The houses are known for a high quality of construction, variation in design expression, and are associated with such highly regarded architects as the renowned Kirtland Cutter, who set the “tone” for the neighborhood. Other prominent architects who designed houses above Pioneer Park along Sumner Avenue are Karl Malmgren, Cutter’s partner, Whitehouse and Price, Albert Held, and Rigg and Vantyne. Malmgren and Ernest Price designed homes for themselves on Sumner Avenue.

As stated in the National Register nomination for the historic district, the homes along Sumner have “contributed to one of the most impressive and prestigious residential areas in Spokane.”<sup>6</sup> Owners in the second wave of new residents in the Marycliff/Cliff Park Historic District included capitalists, business owners such as Kemp, professional men such as doctors, dentists, attorneys, and bankers, lumbermen, and elected officials.<sup>7</sup> Charles Kemp, Henry Hebert, and R. B. Paterson, owner of the Crescent Department Store, were called out specifically as important department store owners who lived in the district. While growth in the city as a whole slowed dramatically after 1912, the area between Sumner Avenue and Cliff Drive continued to develop into the early 1940s.<sup>8</sup>

### **Profile of Charles J. Kemp**

The Charles J. and Maud Kemp House was commissioned by Charles Kemp about 1909 to serve as the family home, which it did from the time of its construction in 1910 to 1962, when Kemp’s widow died. Charles John Kemp was born in Ann Arbor, Michigan in 1857. He was orphaned at an early age and

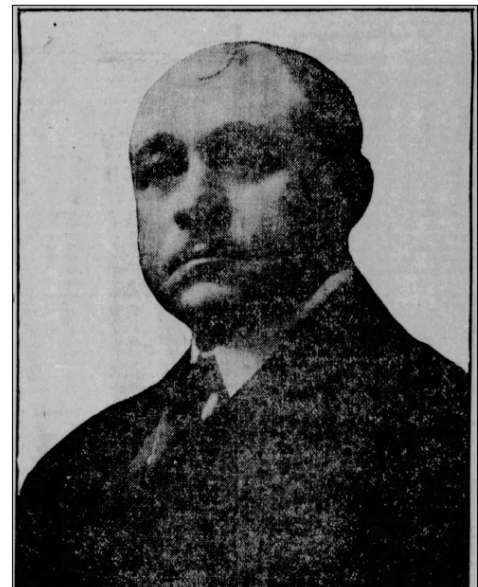


Figure 6: Charles Kemp, *Spokesman Review* - July 26, 1914

<sup>4</sup> Sally R Reynolds, *The Kemp & Hebert Building National Register of Historic Places Registration Form*, July 1993:2.

<sup>5</sup> Sanborn Fire Insurance map, 1910.

<sup>6</sup> Reynolds, Section 8, Page 5.

<sup>7</sup> Reynolds, Section 8, Pages 5 and 6.

<sup>8</sup> Building permits fell by half from 1911 to 1912, and by half again in 1913. Meinig, 1991:20:

supported himself as a newsboy in Ann Arbor. Later, as he traveled west, he worked in the Black Hills area as a cowboy before arriving in Spokane in the mid-1880s, first working for E. Buddy’s mercantile store as a clerk. This is where he met Henry H. Hebert, with whom he would form the partnership of Kemp & Hebert. They took over E. Buddy’s business, opening their store in 1892. It was first located in the Green block on Riverside Avenue between Washington and Stevens streets. By 1895 they had expanded into the Tidball Block next door and added two employees. In 1908 they moved into the building that Alfred Jones designed for them at the northwest corner of Main Avenue and Washington Street.<sup>9</sup> This building, called the Liberty Building today, is still extant and has been listed in the National Register of Historic Places since 1994<sup>10</sup> and the Spokane Register of Historic Places since 1993.

In addition to the Kemp & Hebert building, Kemp owned the Kempis Apartments (still extant), also designed by Alfred Jones and listed in the Spokane Register of Historic Places.<sup>11</sup> He also held additional real estate investments in eastern Washington and Canada.<sup>12</sup> Kemp became ill in January 1914 and in July 1914 traveled to Seaside, Oregon with his family and the Heberts in an attempt to regain his health. He died in Seaside that year at age 58.



Figure 9: Grand opening of the Kemp & Hebert store, 1908 (Spokane Evening Chronicle)

*The Department Store.* The Kemp & Hebert Department Store was considered one of the Northwest’s oldest and most successful dry goods establishments: “From a small, two-man Spokane haberdashery, the Kemp & Hebert Corporation grew to include one of the largest retail and wholesale dry goods companies in the Northwest.”<sup>13</sup> The Spokane fire of 1889 drew settlers to Spokane and stimulated the economy and the Kemp & Hebert emerged in this economy.

The Kemp & Hebert store was one of four major department stores in Spokane in 1907; the new building was completed and opened in 1908.<sup>14</sup> After Kemp’s death his partner Henry Hebert became president of the

<sup>9</sup> The contractor for the building was M.C. Murphy and it cost \$150,000 to build. Jesse Tinsley, “Then and Now: Kemp and Hebert’s department store,” *The Spokesman Review*, March 16, 2015, accessed December 2021.

<sup>10</sup> Reynolds, 1993.

<sup>11</sup> The Kempis Apartments is considered one of Spokane’s earliest luxury apartments. Linda Yeomans, *Kempis Apartments Spokane Register of Historic Places Nomination*, July 16, 2003:Section 8, p. 4.

<sup>12</sup> Lacey Sipos, “The Kemp & Hebert Building,” *Spokane Historical*, <https://spokanehistorical.org/items/show/329>, accessed December 2021.

<sup>13</sup> Ibid.

<sup>14</sup> Dan Webster, “I’m Still Standin’, Liberty Building marks centennial,” *The Spokesman Review*, September 19, 2008:13.

company. In the 1920s the store expanded throughout eastern Washington, acquiring other enterprises and developing a four-story warehouse on Trent east of Division, designed by G.A. Pehrson.<sup>15</sup> Additional stores were located at this time in Walla Walla, Wenatchee, Yakima, Coeur d'Alene, Sunnyside, and Ellensburg.<sup>16</sup> The business was able to continue during the Great Depression. Hebert continued to run the company until his health deteriorated in 1940. After his death in 1941 at the age of 75, the business continued to operate through the corporation for another ten years before closing.<sup>17</sup>

Henry H. Hebert. Henry H. Hebert was from the Midwest and got his start in the mercantile business in Concordia, Kansas. He became C.J. Kemp's partner, as noted above, and later president of the corporation upon Kemp's death. At the time of an article on Hebert's success in business, published in 1930, the company owned stores located in the cities outlined above and had just purchased the Palace Department Store.<sup>18</sup> Hebert believed in the value of hard work and in Spokane's potential. He also appeared to be a canny businessman, competing with chain store prices by buying larger quantities of goods at wholesale prices and offering standardized products that appealed to the public. This no doubt contributed to Kemp & Hebert's success during the Depression, when other independent merchants were alarmed at the competition from national chains. Mr. Hebert said of Spokane, "Where can you find a



Figure 13: Rendering of the Kemp & Hebert Department Store

city so ideally located as Spokane, where a finer climate [sic], finer resources – mines, timber, agriculture? If I had not felt Spokane had a fine future I never would have expanded our business."<sup>19</sup>

Maud Kemp. Charles Kemp married Maud Patchen in 1889. Together they had four children: son Charles Clifton Kemp and three daughters, Edith, Blanche and Maud. In 1915, about a year after Kemp's death, Maud married Tref H. Hebert, Henry Hebert's brother, who was president of the Chamber of Commerce.<sup>20</sup> T. H. Hebert died in 1920 and Maud married Edward H. Green in 1926.<sup>21</sup> Green, who was from Spokane, was a

<sup>15</sup> This four-story building of brick and concrete was designed by Spokane architect G.A. Pehrson at a cost of over \$75,000. Reynolds, 1993: Section 8, p. 6. "4-story Building for Trent Avenue," April 15, 1928:1.

<sup>16</sup> "Kemp & Hebert Enlarge," *The Spokesman-Review*, September 7, 1929:6.

<sup>17</sup> Reynolds, 1993:Section 8, p. 10. "4-story Building for Trent Avenue," April 15, 1928:1.

<sup>18</sup> "Hebert Success Secret is Work," *The Spokesman Review*, March 6, 1930:25.

<sup>19</sup> Ibid.

<sup>20</sup> T.H. Hebert was also vice president of the Kemp & Hebert Department Store at the time of his death. Henry Hebert also lived a short distance away beginning in the late 1920s, at 538 W. Sumner Avenue.

<sup>21</sup> "Death Calls T. H. Hebert," *Spokane Daily Chronicle*, February 2, 1920. Maud received more than half of T.H. Hebert's estate of \$135,000 and \$5,000 a year in income. "Hebert Estate is Distributed," *The Spokesman-Review*, April 14, 1921:8.

real estate agent in Seattle and brought Maud to Seattle to live with him in that city after their marriage, although by 1928 Maud was again living at 404 W. Sumner Avenue.<sup>22</sup> Maud and Greene divorced in 1934. Maud died in February of 1962 at the age of 91. At this time she was still living at 404 W. Sumner Avenue.



Figure 10: Kemp & Hebert's New Store with architect Alfred Jones

### Architect Alfred Jones

The designer of the 1910 Charles J. and Maud Kemp House was architect Alfred David Jones. Jones, the son of a prominent brick manufacturer in Chicago, David Jones, was born in 1872.<sup>23</sup> He apprenticed beginning at age 16 with the Chicago architecture firm of W.W. Boyington & Company for six years before coming to Spokane in 1899, where he first worked as a draftsman for well-respected architect Albert Held from 1899 to 1903.<sup>24</sup>

Jones worked briefly with several architects in the Spokane area but was on his own from 1904 to 1906 and 1909 to 1910.<sup>25</sup> His longest partnership was with Joseph T. Levesque, with whom he worked under the firm name of Jones & Levesque, beginning in 1910 and ending about 1913, by which time Jones had relocated to Phoenix, Arizona.

In addition to his active architectural practice, in which he engaged in the design of residences, apartments, hotels, and commercial and industrial buildings, Jones also invested in 1903 in a company that developed the first movie theater in Spokane, called the Spokane Scenic Theater Company.<sup>26</sup> This company operated as the Scenic Theater at First Avenue and Stevens Street. He also designed the Empress Theater in 1905, which was operated by the same company. In 1908 he was the president of The Arcade Amusement Company, which built the Arcade Theater on Riverside Avenue.<sup>27</sup> This business operated much as an arcade would today, with games and other entertainments.

<sup>22</sup> This is according to city directory research. Note that Maud and Greene had a 29-year difference in age, with Maud Kemp Hebert Greene being the older.

<sup>23</sup> Durham, 1912:223.

<sup>24</sup> Nicholas J. and Karlene Tanner, Sandy Sandula, ed., *The Alfred Jones House Spokane Register of Historic Places Nomination Form*, April 1991:8.

<sup>25</sup> Ibid.

<sup>26</sup> Durham, 1912:218.

<sup>27</sup> Durham, 1912:217-18.

Another professional activity that Jones was involved in was as one of the local architects who revived the Spokane Society of Architects, which had lain dormant for ten years.<sup>28</sup> He was named a member under the auspices of the firm Jones & Levesque.

A side business Jones engaged in was as one of the directors, along with ten others, of the Fidelity Building and Loan Association (later the Fidelity Savings and Loan Association), which was established in 1907.<sup>29</sup>

By 1911 Jones had contracted tuberculosis and moved briefly to Hermosillo, Mexico to recover his health. By 1913 he had moved to Phoenix, Arizona, again for health reasons. Two years later he moved to San Diego, where he died of the disease on March 22, 1915 at the age of 42.<sup>30</sup> When Jones left Spokane, Levesque took over the firm briefly, but by 1914 had relocated to Great Falls, Montana.

Jones married Lillian V. Ashfield on November 6, 1896 in Chicago and had two sons that survived to adulthood, Alfred B. and Harold B. Jones.<sup>31</sup> His son Alfred B. Jones was a draftsman in Spokane into the 1920s and worked for the Army Corps of Engineers in 1942.<sup>32</sup>

Despite his short career, Jones, operating as Jones & Levesque, was amazingly prolific, particularly in the years 1910 through 1912, when Spokane was growing rapidly. He worked in every genre, designing bungalows for well-known citizens; apartment buildings, including early luxury apartments; hotels; theaters; other commercial buildings, including multi-story masonry buildings; industrial buildings; and an industrial campus. Among Jones' best-known works are the Kemp & Hebert Building (The Liberty Building), individually listed in the National Register of Historic Places and the Spokane Register of Historic Places; the Kempis Apartments, listed in the Spokane Register of Historic Places; the Alfred Jones House, listed in the Spokane Register of Historic Places; the Fairmont Hotel (Morgan Building), listed in the Spokane Register; and Charles and Maud Kemp House on Sumner Avenue, a contributing resource to the Marycliff/Cliff Park National Register Historic District.<sup>33</sup>

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<sup>28</sup> "Local Architects Form New Society," *The Spokesman Review*, September 17, 1910:16.

<sup>29</sup> "Big Company of Spokane Men," *Spokane Chronicle*, September 4, 1907:1.

<sup>30</sup> Michael Houser, "Alfred D. Jones, March 2019. <https://dahp.wa.gov/historic-preservation/research-and-technical-preservation-guidance/architect-biographies/bio-for-alfred-d-jones>, accessed December 2021.

<sup>31</sup> Durham, 1912:218.

<sup>32</sup> "Alfred David Jones," *Pacific Coast Architecture Database*, <http://pcad.lib.washington.edu/person/8746/>, accessed December 2021.

<sup>33</sup> For more buildings designed by Alfred Jones and Jones & Levesque, see "Works by Alfred Jones."

### Architectural Context

The Charles J. and Maud Kemp House is designed in the Arts and Crafts style that emerged in the early twentieth century as a counterpoint to the highly ornate Queen Anne style of the late Victorian era. The style was an architectural departure from earlier styles but also made a social statement. The style represented – at least symbolically – a return to first principals and simplicity of architectural expression. This house, however, represents a mix of Craftsman-era or Arts and Crafts homes and Tudor Revival, which was not unknown in Spokane and is seen in particular in the residential work of the firm of Cutter and Malmgren.<sup>34</sup>

The Arts and Crafts Movement began in mid-19<sup>th</sup> century England in reaction to the Industrial Revolution, the urbanization that accompanied it, and the resulting changes in the workplace and methods. Artists, artisans, architects, philosophers and social critics banded together in reaction to shoddily-made industrial goods, the degradation inherent in mass production techniques, and widespread social and technological changes that were affecting all of society. The movement gained followers on the east coast of the United States following several key exhibitions in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. The movement as interpreted in the design professions was popularized and disseminated in the United States by the writings of Gustav Stickley, a designer, author and publisher best known for his magazine, *The Craftsman* (1901-1916), and embodied in the design of the iconic 1907-09 Gamble House by the brothers Greene and Greene in Pasadena.<sup>35</sup>

The Arts and Crafts house is characterized by the philosophical influences of the Arts and Crafts Movement in built form, which includes a return to hand craftsmanship and simplicity, and an expressed relationship to nature and the outdoors. The expression of structure was influenced by the value placed on honesty or authenticity in the built form and the concurrent interest in Japanese architecture.<sup>36</sup> Other ideals relating to hygienic living and the importance of home and family were expressed in the interiors or the interior's relationship to the exterior, including outdoor living rooms and sleeping porches, open interiors with a relationship to the outdoors, cleanly finished details, 'modern' kitchens, and the importance of the fireplace and hearth.<sup>37</sup>

General characteristics of an Arts and Crafts house often include a horizontal aspect, expressed by deep eaves and shallow-to-moderately pitched roofs; an expression of structure with extended (sometimes false) beam ends, exposed rafter tails, knee braces and specialty brackets, and open structures (pergolas) on the exterior; the use of 'natural,' typically heavily textured materials such as shingles, river rock and clinker brick; and outdoor living areas such as deep front porches, pergolas, and courts. Interiors featured an extensive use of wood. Art glass or leaded glass and complex window compositions embellished the interior as well.<sup>38</sup>

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<sup>34</sup> Note that the strong influence of the Arts and Crafts aesthetic in Cutter and Malmgren's work is attributed to the influence of Malmgren by architectural historian Lawrence Kreisman in his book *The Arts and Crafts Movement in the Pacific Northwest*, 2007:146.

<sup>35</sup> Cyril M. Harris, *American Architecture, An Illustrated Encyclopedia*. New York, NY: W.W. Norton & Company, 1998:15.

<sup>36</sup> Note that while house does not illustrate any references to Japanese culture, Jones' Tokyo Apartments in Spokane (no longer extant) called out as a particularly good representation of this influence in Kreisman's *The Arts and Crafts Movement in the Pacific Northwest*, 2007:113.

<sup>37</sup> Diana J. Painter, National Register of Historic Places Registration Form, Nettleton's Addition Historic District. Prepared for the City of Spokane. Prepared by Painter Preservation & Planning, February 2005.

<sup>38</sup> Ibid.

Features of the Kemp House that display elements of this style include the use of natural materials such as brick, stucco, wood shingles, and stone. Details that display the craftsmanship of the home include the deep eaves, exposed rafters, decorative barge boards, shaped knee brackets, and extended beam ends. The defined outdoor spaces include a wrap-around porch,



trellises, and extensive porches of varied design, both covered and uncovered.<sup>39</sup> On the interior, the extensive use of wood, the simplicity of the wood trim, and boxed beams are reminiscent of the Arts and Crafts style.

The Charles and Maud Kemp House also displays elements of the Tudor style.<sup>40</sup> The Tudor Revival or Tudor style was popular from about 1880 to 1940.<sup>41</sup> Elements of the style that can be seen in the Kemp House are more steeply pitched roofs than a typical Arts and Crafts

house might have, a prominent chimney, the use of decorative half-timbering details, and windows and leaded glass windows with small panes (both diamond-shaped and rectangular panes). The use of the Iron Cross as a motif, both inside and out, recalls possible Germanic roots.

The Charles and Maud Kemp House is an excellent example of the blend of these two styles by architect Alfred Jones. In addition to deftly melding these two influences, Jones also added unique touches to the house, such as the use of red mortar on beige brick, the angled brick embellishments on the two-story bay windows, the curvilinear half-timbering, and the use of beveled and leaded glass in the sidelights at the front entry and other focal windows. The design of the garage, which was constructed at the same time as the house, is also unique and particularly expressive in its design.

The design of the Kemp House contributes to the concluding paragraph for the National Register nomination for the district as a whole, which states,

*... the relatively restricted group of homeowners and the high standard of architectural design found in the primary homes continues to give the district a sense of cohesion both*

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<sup>39</sup> For comparison the Arts and Crafts Lawrence and Lydia Weaver house at 520 West 16th Avenue in the Cannon Hill neighborhood was designed by Alfred Jones in 1910 and is individually listed in the National Register of Historic Places as well as on the Spokane Register of Historic Places. It is called out as a particularly good example illustrating the Arts and Crafts vocabulary in Lawrence Kreisman and Glenn Mason's *The Arts and Crafts Movement in the Pacific Northwest*, 2007:146.

<sup>40</sup> Note that the National Register nomination for the Marycliff/Cliff Park neighborhood calls out the prominence of the Tudoresque/Jacobethan styles, showing influences of English Medieval architecture, in the district. Characteristics of the style, as outlined in the National Register nomination, include high pitched roofs and pointed arch windows, decorative half-timbering, multi-light windows, bay windows, and high, triangular gables rising above the roofline. Common materials are brick, stone and plaster.

<sup>41</sup> Harris, 1998:342.

*historically and architecturally. The Marycliff/Cliff Park District has an elan and elegance not of a by-gone era, but of sustained dedication to an ideal of natural beauty augmented by man's talent. While Kirtland Cutter shaped this idea for Spokane, its retention is best observed in the urban wilderness found in [the] Marycliff/Cliff Park District.*<sup>42</sup>

#### SUMMARY STATEMENT OF SIGNIFICANCE

The Charles J. and Maud Kemp House is significant under Category C for its architecture and as the work of master architect Alfred Jones.<sup>43</sup> Its period of significance is 1910, the year that the house and garage were built. The house is an excellent example of the Arts and Crafts style with Tudor style influences that also displays some unique qualities. It is also a very good example of architect Alfred Jones' residential work. It appears that Mr. Kemp's patronage allowed Alfred Jones to undertake some of his most imaginative work, including the Hebert & Kemp department store, the Kempis Apartments, and the Charles J. and Maud Kemp House, all of which are preserved today.

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<sup>42</sup> Clare Bishop and Sara Patton, *Marycliff/Cliff Park Historic District National Register of Historic Places Inventory – Nomination Form*, October 1978: Section 8, Page 7.

<sup>43</sup> The builder is unknown.

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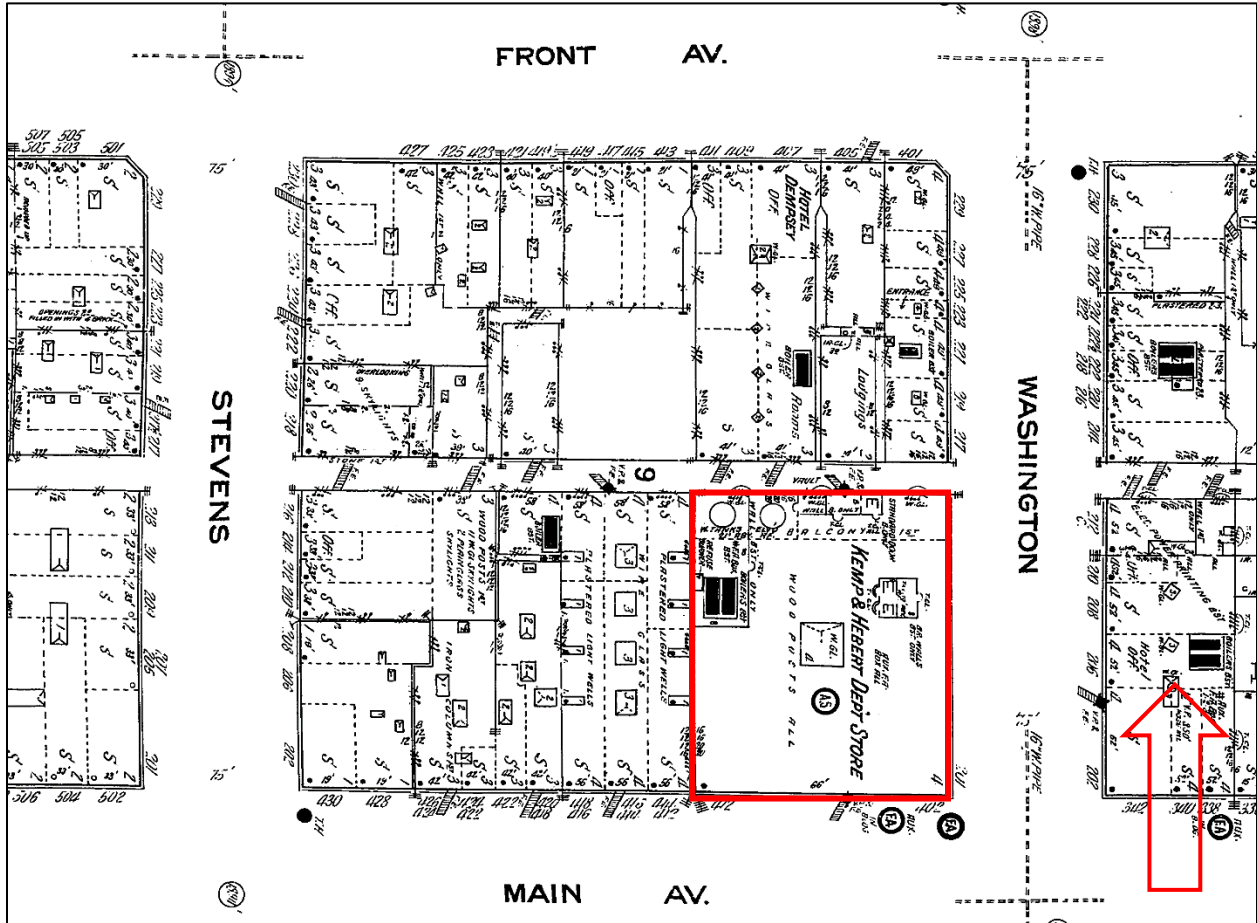
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Figure 11: The Kemp & Hebert department store, 1910




Source: Sanborn Fire Insurance Map

Figure 12: New Year's wishes from Kemp & Hebert department store, January 1, 1930

**KEMP & HEBERT**

**Wish You All  
a Happy New Year**

A New Year dawns—we hope it is full of good things for you and throughout its three hundred and sixty-five days you will have a Happy, Prosperous Life. We see in it for ourselves a new opportunity to serve you better and to prove ourselves worthy of your friendship. Again—Happy New Year.



**Built on Value  
Growing on Value**  
7 Busy Stores Now to Serve You  
at Spokane

Also Wenatchee--Yakima--Walla Walla--  
Sunnyside and Ellensburg, Washington,  
and Coeur d'Alene, Idaho

Kemp & Hebert, following out their expansion program inaugurated in 1928, opened last year three additional new stores . . . at Ellensburg and Sunnyside, Washington, and Coeur d'Alene, Idaho. This makes altogether six in the Kemp & Hebert chain of department stores throughout the Inland Empire, others being located at Wenatchee, Yakima and Walla Walla. These stores, along with the Kemp & Hebert Wholesale Building, which was erected in 1928 and now is doing a large dry goods jobbing business throughout the Northwest, have greatly increased Kemp & Hebert buying facilities.

*Our Greater Buying Facilities  
Bring You Greater Values*

Owing to our large buying facilities, we are able to offer greater values to our customers . . . buying in large volume for cash . . . we buy for less . . . and the savings are passed along to our customers. To shop in a Kemp & Hebert store is to practice real economy . . . to get the utmost in quality merchandise that your money will buy—and back of every purchase is our guarantee of satisfaction.

*Kemp & Hebert Can Help You  
Save More in 1930*

It's a problem in many a home to provide the necessities of life and still have something left to provide for the proverbial rainy day.

Rent, light, taxes, fuel, things to eat and wear and other expenses, oftentimes there is little, if any, left.

There is one way you can save more and that is to buy what you need for as little as possible and pay cash.

That is where this store can help you by selling what you and the whole family need in dry goods, silks, woolens, shoes, wearing apparel and things for the home for less money and for cash, thereby you can't spend more than you have.

*If you shop at Kemp & Hebert's, you will find what you save in a year will start quite a substantial savings account at any bank.*



Shop at  
Kemp & Hebert's  
The Store of  
Greater Savings

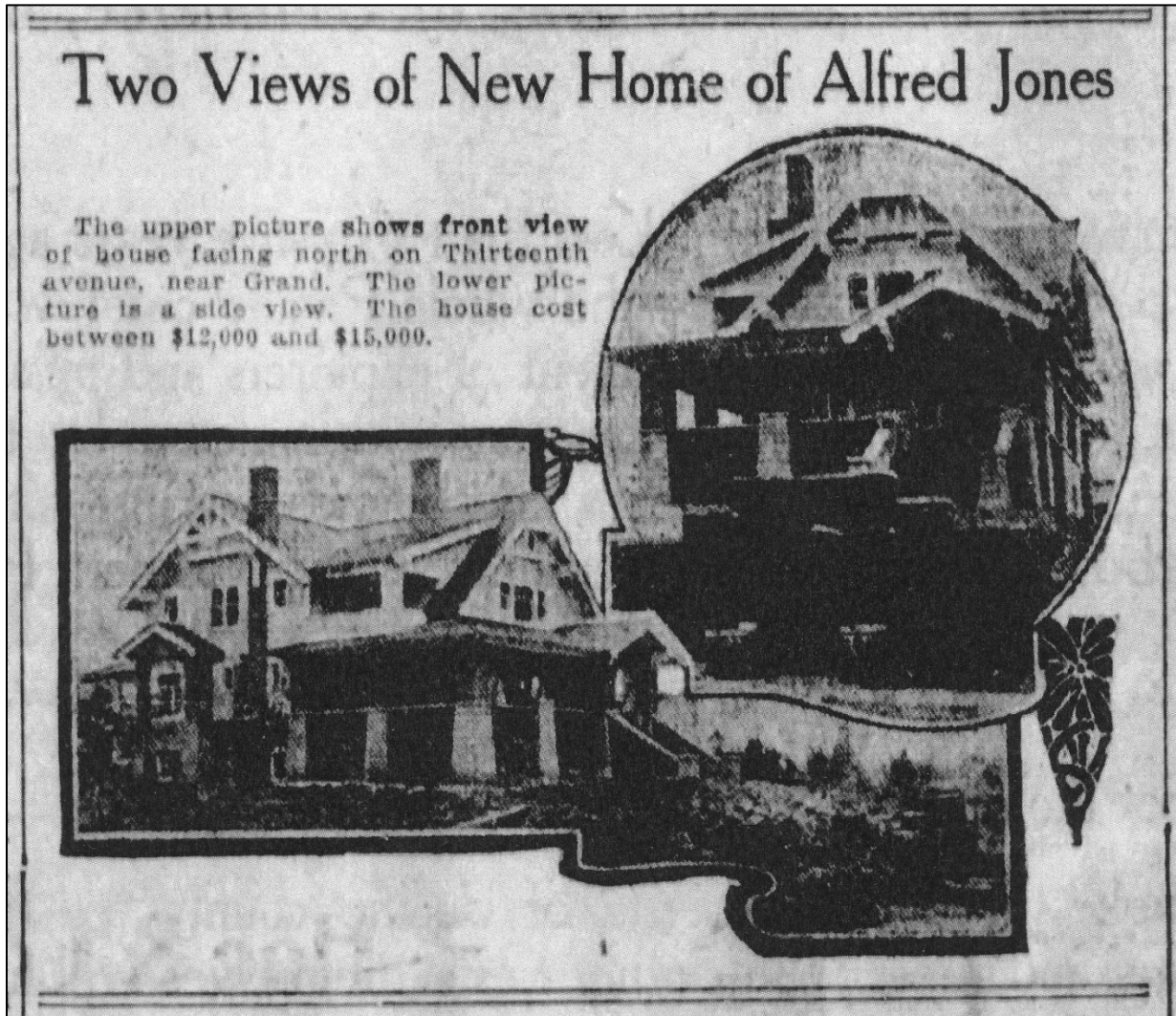
Source: *The Spokesman Review*

**Figure 13: Rendering of the Kemp & Hebert Department Store (Liberty Building today)**



*Source: The Spokesman Review, January 1, 1930*

**Figure 14: Alfred Jones' own house in 1911**



*Source: The Spokesman Review, January 8, 1911*

**Figure 15: Alfred Jones' own house in 1991**



*Courtesy Spokane City/County Historic Preservation Office*

**Photo 1 of 21:** Front (north-northeast) façade, looking south



**Photo 2 of 21:** Front entry detail



**Photo 3 of 21:** West side façade, looking east



**Photo 4 of 21:** West side façade, porte cochere, looking south



**Photo 5 of 21:** Pergola on west side, looking south toward side yard and trellis on garage



**Photo 6 of 21:** Rear (south) façade, looking north



**Photo 7 of 21:** Rear entry detail



**Photo 8 of 21:** East side façade, looking south



**Photo 9 of 21:** Front (east) and north side facades of garage



**Photo 10 of 21:** Garage detail



**Photo 11 of 21:** Front entry hall, looking south



**Photo 12 of 21:** Living room, viewed from entry hall, facing east



**Photo 13 of 21:** Dining room, facing east



**Photo 14 of 21:** Den, corner fireplace



**Photo 15 of 21:** Kitchen, looking southwest



**Photo 16 of 21:** Office, looking southeast



**Photo 17 of 21:** Bedroom, 2<sup>nd</sup> floor, typical



**Photo 18 of 21:** Setting, Sumner Avenue, looking west



**Photo 19 of 21:** Setting, Sumner Avenue, looking east



**Photo 20 of 21:** Setting, Cliff Drive, looking west (northwest)



**Photo 21 of 21:** View from house, looking north

