

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: Wolfle-Trunkey House
And/Or Common Name: 415 E. 12th Avenue

2. Location

Street & Number: 415 E. 12th Avenue
City, State, Zip Code: Spokane, Washington 99202
Parcel Number: 35203.2812

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	Public Acquisition	Accessible	<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: Phillip D. & Jennifer M. Ogden
Street & Number: 415 E. 12th Avenue
City, State, Zip Code: Spokane, Washington 99202
Telephone Number/E-mail: 509-747-3930/pdogden@earthlink.net;
jlmogden@earthlink.net

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:
Date: 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: 0.46
Verbal Boundary Description: Bordered on the north by the alley between E. 11th and E. 12 avenues; on the east by S. Sherman Street; on the south by E. 12th Avenue; and on the west by the neighboring parcel.
Verbal Boundary Justification: Nominated property includes entire parcel and urban legal description.

11. Form Prepared By

Name and Title: Phillip and Jennifer Ogden
Organization: NA
Street, City, State, Zip Code: 415 E. 12th Avenue
Telephone Number: 509-280-7928
E-mail Address: pdogden@earthlink.com; jlmogden@earthlink.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
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 STATEMENT

The house at 415 E. 12th Avenue was designed by Earl W. Morrison in 1911, built by Amil T. Johnson in 1912, and sold to Conrad Wolfle for \$30,000 in late August of 1912. The Wolfle-Trunkey House and accompanying detached garage are a contributing property to the Rockwood National Register Historic District as defined by the National Park Service. As the first Prairie Style home built by Morrison in Spokane, the elements of that unique design aesthetic are particularly strong in this home's symmetrical layout, natural materials, quality woodwork, and window designs.¹ An article in *The Spokesman-Review* with a picture of the home dated September 1, 1912, states that Conrad Wolfle purchased a "distinctive new house at Twelfth and Sherman built along entirely new lines...as one of the most handsome residences in Rockwood" at a time when magnificent homes along Rockwood Blvd were being built and purchased by some of Spokane's finest families.²

DESCRIPTION OF PROPERTY

Location and setting

The Wolfle-Trunkey House was built at a time when the platting of Spokane's South Hill neighborhoods was heavily influenced by the landscape designs of the Olmsted Brothers Landscape Architecture firm, who ventured out to Spokane to assist in developing residential neighborhoods in 1909. Houses are set well back from the streets, the main thoroughfares are meandering and follow the contours of the natural landscape and rocky outcroppings, and triangle parks are sprinkled throughout the neighborhoods to emphasize the Olmsted's relaxing pastoral aesthetics. One such Triangle Park sits opposite the house at 415 E. 12th Avenue, landscaped by the Rockwood Garden Club. Mature maple trees occupy the curb areas along the sidewalk at 415 E. 12th.

Wolfle's original purchase was for lots 15 and 16 along Sherman Avenue; lot 14 was subsequently purchased by him for a sunken garden for his wife.³ This did not materialize. Judging from a recently felled enormous linden tree and an existing beech, these trees were well-established in lot 14 by 1912 and would have been in the way of a sunken garden or tennis court, as alluded to in the article's description. Another article dated November 3, 1912 (also in *The Spokesman-Review*) notes the landscape gardeners

¹ "Frank Lloyd Wright," *Ladies Home Journal*, February 1901. The exterior of the Wolfle house is strongly reminiscent of the home plan (see Figure 19) in the *Ladies Home Journal* of February 1901 designed by Frank Lloyd Wright as "the fifth design in a new series of model suburban houses which can be built at a modest cost of \$6,970." Entitled, "A Home in a Prairie Town," the LHMJ article featured a prairie-style home with an arched entryway from a set back front yard, low hipped roofs extending horizontally into the environment on both the main and second levels, and a porte cochere through which the car can be driven to a garage in the back, similar to the Wolfle home.

² "Handsome Residence in Rockwood, Pays \$30,000 for Home in Rockwood," *Spokesman-Review*, September 1, 1912.

³ "Conrad Wolfle Adds to Homesite," *Spokane Chronicle*, October 28, 1912.

had begun work on the grounds, installing a perennial garden in the back, rose garden to the west and planting “Japanese biota” in eight rectangular 4 ft high planters which outline the property along its south and east sides.⁴ These are positioned at entry points to the house - front walk and drive way, and east entrance - along the sidewalk.

Exterior

The Wolfle-Trunkey House is located on a rectangular half acre lot with 150 feet of frontage on 12th Avenue and 125 feet on Sherman Street. This 6,000 square foot house faces south and comprises three levels with a rectangular footprint of 2,000 square feet per floor. The overall impression is of a house with a semi-symmetrical design east to west, flanking a central bay window and entryway. The second-level bedroom fenestration repeats this pattern. From the front, the house appears as a two story home; however, the lot slopes from 12th Avenue down to the alley between 11th and 12th with about an eight foot drop in elevation. The basement (ballroom) level is observable from the back. The house is of balloon construction covered with rough stucco; the garage is of the same construction. The concrete foundation is not visible from the exterior - the stucco extends below current ground level. The low-pitched roof extends six feet out from the house on both the main and upper levels, as is typical of Frank Lloyd Wright and Prairie Style homes, and is clad with terra-cotta-colored composition shingles. The roof line on the main level extends out over the porch on the east, (now enclosed), and the porte cochere on the west side of the house, giving the house an overall horizontal



Front (south) facade of house, looking north

⁴ “Real Estate News, Landscape Gardeners Start Work on Wolfle Home on Sherman Street,” *Spokane Chronicle*, October 16, 1912.

grounding effect with the landscape. The detached garage in the back faces east with accommodation for storage above the automobiles.

The rough stucco effect of the home's exterior is achieved by throwing or hurling small pebbles onto a wet coat covering the masonry/brick material. Beneath the common brick is a roughly 1-inch air space, sheathing boards, and lath and plaster over the balloon framing. The soffits of the boxed eaves are covered with this rough cast stucco, as are the porch and porte cochere ceilings. As mentioned, the low tiered roof extends six feet out from the main body of the house, and on the south (front) side rests on piers at both corners of the living room and library (west and east). The house presents very symmetrically even though it is not; the only interruption in the lower tier is an octagonal bay with five narrow lancet windows to bring light into the grand staircase of the entry hall. The lower tier roof blends with the porte cochere roof in pitch, color, and composition of the shingles. The pitch and shingles of the upper roof are identical to the lower tier. The chimney at the center of the east end of the second floor has three flues, a chimney cap, and chimney-top dampers. A smaller chimney on the west end has two flues (original coal stove, furnace), a chimney cap, and stucco surface.



Chimney on east side, looking west

Both the garage and main house have been repainted in their original colors as discovered during the 2025 restoration: cream for the stucco, with forest green and darker green trim around the windows and doors. The new paint is historically appropriate in its color and composition.



Windows showing Prairie Style leading

Prairie-style leaded-glass casement windows are found throughout the home with the exception of the sunporch, a plate-glass dining room window, and the basement window wells on the west. The design of these windows is strongly reminiscent of Frank Lloyd Wright's Darwin D. Martin House "Tree of Life" window and reflects the architect's influence on Morrison when studying in Chicago with the Prairie School followers (see Figure 20).⁵ Except for the basement window wells, all other windows have custom-built wood storm windowpanes - those with screens have removable storm panels and the windows can be opened. These screens, newly replaced in bronze, replace the disintegrated originals. The sunporch windowpanes are removable for washing and one has a screen which can replace the storm panel for the summer. The storm door to the patio has glass panes which can be lowered to reveal a screen. Storm/screen doors have been restored to the kitchen porch and porte cochere. The front door's original storm door has a stained, quarter-sawn oak frame. The original front door, of similar quarter-sawn oak, has a vertical mullion dividing it into two panels, formerly of leaded glass.

⁵ John Lloyd Wright, Frank Lloyd Wright's son, gives overdue credit to the five men and two women draftsmen who made up the Prairie School along with his famous father, including Marion Mahoney (the first licensed female architect in 1898), Francis Barry Byrnie, William Drummond, Walter Burley Griffin, Albert Chase McArthur, Isabel Roberts, and George Willis. Their design ideas would inform the educators of students like Earl Morrison who studied at the Armour Institute in Chicago during that time. Elements of the Prairie School aesthetic would include the use of natural materials celebrating the textures and patterns of those materials, Japanese-screen inspired linear designs, and a penchant for bringing the outside environment into the house.



Front entry door showing mosaic, sidelights, and oak storm door

Two original leaded glass sidelights with Japanese-screen inspired design (also a Prairie School motif) flank the front door. More restoration is planned for the missing leaded glass windows and on the porte cochere door, similarly arranged. On either side of the doorway, stucco piers extend to support cast concrete urns for flowers. The east side of the entryway has space for a built-in boot bench with a mail slot. The west side of the entryway has no such bench, but the entryway maintains its symmetry with the octagonal bay encroaching from the west. The front stoop is a mosaic rug collage of light green, dark green, cream, and orange squares framed by marble. The greens and cream match the external paint colors and the orange resonates with the dark stained quarter-sawn oak of the front door and inside.

South (front) façade. The symmetry of the house here is interrupted by an octagonal tower near the center of the south façade. The tower encloses the grand staircase inside and features five tall, narrow windows reaching from the stairway landing to the second story ceiling. French doors in sets of three with leaded glass give light to the library and living room on the first floor. Directly above them shorter casement windows bring southern light to two bedrooms. Just to the east of the tower an arch designates the recessed main entrance with leaded glass sidelights and is flanked by two wall sconces made to match the ceiling lights on the west entry and within the entry aedicule. A wooden boot bench with a mail slot is built into the east side of the recessed entry. The wide eave resumes its reach from above the entry arch toward the pillar at the southeast corner.

Commented [LC1]: Wow, did not realize these were doors!!



East side facade, looking west

East Elevation. The east façade appears to have been an open sunporch with thick pillars at the corners. The porch is now enclosed with seven double-paned windows from the south wall of the porch and across the east wall. The windows on the south wall of the porch can be opened and have screen inserts. The north wall of the sunroom has exterior concrete stairs between porch and patio which appear to have been added when the porch was enclosed. There is also a screen/storm door with sidelights matching the width of the original porch opening at the top of the stairs. The bases of the sidelights are the same height above the floor as all the window ledges in the sunporch. The ceiling lantern matches the appearance of the west and south side lights. The wide first floor eave with its consistent low pitch continues as a crown above the sunroom. The east façade of the second story, set back about 12 feet from the first story sunporch, has a bedroom window toward the south and a series of three windows in the sleeping porch to the north.



Rear (north) elevation, looking southeast

North (rear) elevation. The wide first story eave ends above the sunporch. With no horizontal demarcation, the rest of the north façade looks taller than its two-and-a-half stories. All windows are leaded glass, most with permanent storm windows. There are three basement windows in each, the ballroom and servants' room, and one window in each room has a screen/storm panel for egress. One window of two in each the dining room and living room has a screen and removable storm panel. The dining room also features a double-paned picture window. Second story windows include a pair in the northeast corner of the sleeping porch, and a pair in a bedroom above the living room, one each in a closet and a bathroom.

The western-most 18 feet of the north façade projects about five feet north from the rest of the north elevation. This demarcates the basement laundry room and the kitchen above. There are three windows in this projection: basement bathroom, first story butler's pantry, and the second story bathroom. A door opens onto a 4-foot-wide kitchen porch with doors for block ice and refrigeration. Driveway stairs were originally at the west end of the kitchen porch. The stairs were moved to the east end of the kitchen porch when a back-yard swimming pool was installed in the 1970s and required security fencing was attached where the stairs had been. Under the kitchen porch is a framed-in storage shed. Windows above the shed are next to the kitchen porch door and in a second story bedroom closet.

West elevation. The west side of the house is the utility side of the house with stairs originally at the kitchen porch at the northwest corner and paired basement windows giving light to the laundry room. Above them a single kitchen window, shortened in a previous kitchen renovation, has a permanently covered exhaust vent above it. Just south of the kitchen window are a single powder room window, a radon exhaust fan, and a basement window well giving light to the furnace room.

The west façade is remarkable for the porte cochere with a low-pitched hip roof under which horses and carriages passed decades ago, and tall vans and tow trucks move today. The roof is supported by thick rectangular pillars with thick piers at their bases framing the west entrance to the house. A ceiling lantern provides light. Three single windows in the second story give light to two bedrooms and a closet. The coal chute to the basement is beneath a pier on the north side. The roofline continues west from the north side of the port cochere, across the west façade, then eastward across the south façade where the port cochere's roof pitch matches that of the long first story eave and emphasizes the horizontal lines of the house.

Exterior lighting. Original outdoor lighting is a feature of the main (south) entryway. The four-sided lanterns are copper with a dark green patina, four glass panels flared at the bottom, single bulbs, with a design that echoes the leaded sidelights of the front door. The front entry has an identical ceiling fixture in the aedicule and sconces on either side of the arched opening. The porte cochere has a reconstructed single ceiling fixture identical to the ones at the front door, as does the sunroom, and the kitchen porch has a similar reconstructed fixture mounted as a sconce. Added outdoor security lighting includes two flood lights at each of the southwest and southeast corners under the second-floor eaves and above the kitchen porch. Exterior garage lighting includes a similar lantern sconce at the east end of the carport and recessed ceiling lights all connected to a motion sensor.

Interior, Main Floor

From the front, one enters the house by the front door just to the right of a large oak stairwell with narrow bay windows extending up two floors to the bedroom level.



Entry foyer, looking west, main stair to left

In the entry hall quartersawn oak adorns the walls from floor to ceiling on the north, south, and west. Doors to the west lead to the library and to the servants' hall. Between them is a large mirror with baroque framing which is believed to be original to the home. Straight ahead to the north are leaded glass French doors to the dining room, with a Japanese-screen design. To the east are two squared columns with Doric capitals and a distinctive three pendentive drop motif. A large box beam rests on the capitals and frames the broad entrance to the living room.

The white oak flooring of the entry hall continues in the living room where the walls and ceiling are lath and plaster. Finely grained oak in the crown and baseboard molding and in the door and window frames reflect the quality of the woodwork chosen for this home. The windows on the south wall are a pair of French doors separated by an identical panel of leaded glass. All three are now covered with stopped-in storm windows. The exact same pattern is found in the library's south wall windows. The north wall windows have a pair of casements, one with a stopped-in storm and the other with a removable storm panel which can be opened to let a breeze in through the window screen. Identical casement windows are on the north wall of the dining room. The narrow doors on either side of the living room fireplace access what was once an open-air porch. Windows and storm panes were likely added in the 1950s, with the addition of baseboard heat, to make the room usable year-round. The floor has indoor/outdoor carpet. One window on the south wall retains its screen and can be opened for fresh air. A separate stairway enters into the house by means of the sunroom on the main level from Sherman Street.

The real attraction of the living room is the fireplace. When the Ogdens purchased the house in 2005, the brick above the oak mantle was covered with Beaverboard and painted to match the walls.⁶ Below the mantle the brick and sandstone were likewise painted to carry on the monochromatic motif. In 2007 the Beaverboard was removed to reveal smooth high-quality brick in perfect shape and a sandstone lintel that had been chiseled flush with brick to cover them with as little reveal as possible. This damaged lintel was removed and its proper texture restored, before placing it back in the fireplace. Below the mantle; the painted bricks, sandstone, and mortar were stripped as much as possible, and the remaining paint covered with gray stain appropriate for dark mortar. Wall to wall carpeting was removed to reveal the original oak floor in excellent condition. Wires for chandeliers, which are period-appropriate reconstructions, were sought and found in the ceiling. Sconces indicated by non-functioning switches were restored to each end of the mantle. Spotlights for art works were added; modern wiring restored full function to switches. The molding in the living room is beautifully crafted quarter-sawn oak, finely joined.



Living room with fireplace, leaded glass doors lead to sunporch

The dining room is entered from the living room by way of leaded-glass French doors in a Japanese screen-lattice pattern characteristic of the Prairie School. Seventy-one inches

⁶ Beaverboard is a fiberboard building material, formed of wood fiber compressed into sheets, similar to Masonite.

of quarter sawn, tiger-striped oak wainscoting adorns the walls, topped with a plate rail. The walls above are faux painted with two-toned blue highlights. Above that is a picture rail and twelve inches of dark oak cove molding at the ceiling. The ceiling is sheetrock after an upstairs bathtub overflow resulted in ceiling failure many years ago. The large picture window in the dining room had a view of Mt. Spokane before the trees grew and a neighboring house was moved to 11th and Sherman, obscuring the mountain view. The chandelier is a modern reconstruction of a period-appropriate fixture.

Through the swinging door on the west wall of the dining room is a butler's pantry. This space was restored during a kitchen remodel 17 years ago. The south wall of the hall between the dining room and kitchen was found to be of modern 2x4 construction. When removed, the space opened to the original countertop wrapping the space, cabinet drawers beneath, and cabinets above missing their glass panel fronts. A few original brackets, cabinet doors, and hardware remained to guide the restoration of the butler's pantry. The laundry chute and ceiling light are original. Updates include quartz countertops, a pair of drawer dishwashers, a bar sink with instant hot water tap in the location of the original, a beverage refrigerator under the counter, and an antique/period appropriate decorative slipper above the bar sink.



Butler's pantry, south side

Moving to the kitchen, note that using the exterior backyard stairs for delivery of ice and dairy is long obsolete, yet the original insulated icebox doors remain on the exterior of the kitchen. The range hood exhaust taps into the original furnace chimney stack. A double sink is under the window on the west wall. Originally the sink and drainboard were where the refrigerator/freezer is now. The original west window opening as seen from outside indicates there was no counter or cabinetry where the sink is now, but the northwest corner of the kitchen may have had some cabinet storage and counter space. Instead of a countertop peninsula, there was likely a moveable worktable. The beadboard of the butler's pantry and shelving units were recreated in the kitchen for a continuous aesthetic between the two related rooms. Lead/zinc-paned casement windows were reconstructed to echo the designs of those on the rest of the main floor.⁷ The kitchen

⁷ Visitors from the family living in the home in the 1950s saw the recreated lead-paned kitchen windows on a tour of the home, and exclaimed, "Oh, you found the original windows!"

porch door and transom window on the north wall are original. The kitchen walls and ceiling, having endured at least three remodels, lack their original lath and plaster, and are covered in drywall instead. The unique kitchen ceiling light fixture is original.

A powder room is to the south of the kitchen and the servant's stairs opposite proceeds to the bedroom level on the second floor. The powder room appears to have the original floor tile. A hallway extends from the porte cochere entrance to the entry hall alongside the stairway and the library



Drawn pendentives border in library.

The library features a pair of leaded glass French doors separated by a full-length leaded glass panel identical to those in the living room. The door and window frames, crown and baseboard molding, and built-in bookshelves are mahogany. On the walls, artist Kelly Boyle created a trompe l'oeuil border with the three wooden (actually pastel) pendentives to echo the motif on the pillars in the living room.

Interior, Second Floor

The second level of the house is accessed by the main oak staircase to a central hall, or from the servants' stairs across from the powder room. The main staircase is in the entry hall. It features quarter sawn oak balusters milled with the same triple pendentive motif as the living room pillars, three capped newel posts (bottom, landing and at the top), and five tall narrow leaded glass lancet windows, with a linear geometric pattern matching the French doors to the dining room. The hallway landing floor is white oak, as are the bedroom floors throughout the second floor. The walls and ceilings are lath and plaster throughout the second floor.



Balustrade on main oak staircase

Facing north at the top of the stairs, there is a large/double bedroom to the left or west. The south wall of this bedroom has a pair of leaded glass casement windows separated by a same size leaded glass pane with a stopped-in storm window.

A leaded-glass door on the east wall of the second-floor hall gives access to the master bedroom suite. The five-bulb antique light fixture in the middle of the ceiling is not original, but most other fixtures on the second floor are believed to be. The walk-in closet has a built-in wardrobe and drawers. A window with screen and storm is on the south wall of the walk-in closet. The south wall of the bedroom has the leaded glass casement triptych like the westernmost bedroom in a symmetric location and centered above the living room south wall French doors. The east wall has a single leaded glass casement window like the west wall window in the double bedroom.

The main feature of the east wall is a fireplace with hearth and surround of red tile, with white enamel corbels supporting the white enamel mantle. The masonry above and to the sides of the fireplace is plastered smooth like the walls and suggests a smaller, more intimate space, compared to the living room and basement with their fireplaces. The sleeping porch is accessed from the leaded glass door on the north wall of the master bedroom and is almost entirely comprised of leaded windows, affording not only a cool breeze in the summer but excellent light and views at tree-top level. The master bathroom has been updated with a whirlpool tub/walk-in shower and heated floor, and the herringbone-patterned tile is inspired by the original floor. The framed gold angels in the artwork hanging in the cabinet area of the bathroom is all that could be saved from the Vitrolite dado of the original bathroom. Now the walls have tile below the dado rail and in the tub/shower enclosure.

The family bathroom at the top of the servants' stairs was restored with a ball and claw foot tub, new floor, and rebuilt casement window with screen and storm in 2007. The bedroom at the northwest end of the servants' hallway has its casement windows (west wall and north wall in closet) rebuilt with screens and storms.

All windows on this level are of the same linear Prairie School design as the main floor. These windows open to screens with removable storm panes. An identical set is found in

the master suite, and each set of windows is centered above French doors on the floor below. There is a single casement window with screen and storm on the west wall, and another like it on the west wall of the walk-in double closet. Door and window frame woodwork is painted with an ivory satin finish throughout the second floor instead of the original white enamel indicated in newspaper articles of 1912. This includes built-in cabinets and drawers throughout the second floor. Walls and ceilings are lath and plaster except where repairs or wiring upgrades had to be made. There is no crown molding on the second floor, only a picture rail painted white which is believed to be original.

Interior, Basement/Ballroom level

The basement is accessed by a wide staircase between the entry hall above and the basement landing hall. Midway is a landing surrounded by the external octagonal bay. Wood above the midway landing is quarter-sawn and stained oak like the main level, with stained fir below. The basement stairs and trim were painted dark brown; these have all been stripped and stained to reveal the original fir with striking grain. At the bottom of the stairs is a ballroom/billiard room to the right, a door straight ahead to a guest room (originally servants' suite), a door to the left to the pantry (fruit room), furnace room, and laundry room, and a door behind and left to a storage room under the stairs. All the fir doors have been stripped and stained to showcase their original grain on the basement landing side and painted on the opposite side.

The original newspaper article describing the ballroom noted the large fireplace and massive beamed ceiling.⁸ Before the recent restoration there were no beams, just shadows on the crown molding at the north end of the fireplace brick and on the wall opposite as if there had been a temporary wall dividing the space. The rustic fireplace brick and sandstone were painted in a monochromatic scheme matching the walls. Stripping paint from the brick and sandstone uncovered a white surface which could not be stripped and is thought to be a wash of Portland cement. Chiseling small spots of this wash revealed a variety of underlying brick color and texture, some possibly clinker brick. The tight mortar joints suggest this fireplace masonry was meant to be seen and appreciated, not covered. The fir mantle and lintel have been stripped and stained like the crown and baseboard molding, revealing a geometric design. The bricks and mortar have all been faux painted individually giving a rustic appearance and bringing forward the original color under the immovable whitewash.

⁸ "Handsome Residence in Rockwood," *Spokesman-Review*, September 1, 1912.



Restored fireplace and box beams in basement ballroom

Strongly grained box beams are now restored to the ballroom ceiling, echoing the grain evident in the original fir of the baseboard and stairway. The floor is a vibrant orange and blond maple in the landing and ballroom. Three leaded-glass casement windows open inward to the ballroom. All leaded-glass windows in the basement level are of the same Prairie School design as the main and bedroom levels. Two of the windows have permanent storm windows and the third has a screen and no storm and serves as an egress window. All are covered with burglar bars and the egress window's bars can be unlocked and pushed out. The walls below grade are concrete with brick above grade.⁹ Interior walls and ceilings are lath and plaster. The two matching five-bulb chandeliers in the ballroom are original, and a modern re-creation chandelier hangs at the base of the stairs.

The guestroom floor in the basement is stained fir. The walls are papered and the ceiling is pale blue with an antique, period-appropriate five-bulb chandelier in the center. The guest room has a double closet and an ensuite bath. There are three windows on the north wall identical in design to those in the ballroom. The bathroom is accessed either through the bedroom or from the laundry room. The bathroom floor is linoleum on concrete, six inches below the fir floor of the bedroom. The dropped ceiling hides water pipes, wires and cables. There is a fluorescent light fixture flush with the dropped ceiling and sconces on either side of the mirror.

⁹ A previous owner indicated that the daylight basement was made possible by hard-digging two feet below grade during original construction.

At the basement landing, there is a door to a storage room/wine cellar under the stairs. There is a six-inch drop to the concrete floor and a radon pipe is visible. To the right of the stairs is a door to the servants' hallway. Again, there is a six-inch step down to the concrete floor. On the left is the fruit room with built-in cabinets for storing canned fruit and an antique drop light? fixture. To the right of the fruit room is the furnace room. The coal chute is boarded up, but the residue of coal dust remains on the walls and ceiling. The original furnace was replaced with an oil furnace, and that was changed out for a natural gas burner that provides hot water radiant heat for the house, utilizing the original cast iron radiators with floral patterns throughout the home.

To the right (north) of the furnace room is the laundry room with the original double utility sink, washer and dryer, water softener, tankless water heater and chest freezer. The basement has an egress door to the patio at the northeast corner of the room.

The concrete basement floor is painted red in the utility room, fruit room, and hallway at the base of the servants' stairs. Narrow wooden stairs lead up to a small servants' hallway on the first floor with access to the kitchen, powder room, porte cochere, library, servants' hall to main entry hall, and the continuation of the servants' stairs to the second floor.

GARAGE

Originally a driveway proceeded from Sherman Street to the garage at the north end of lot 14, then curved to the south, passing through the port cochere and meeting 12th Avenue between two of the stuccoed concrete planters. The garage was originally designed to house two automobiles side-by-side with a garage door for each. A one-car garage was built instead. Wolfe purchased a Cadillac in 1912 and another in 1915. The garage is brick with wood framing and covered with the rough cast stucco on the exterior and exposed brick on the interior. There are two single-pane casement windows on the south wall at ground level and two on the east wall and south wall, in the storage loft above. Pencil notations in the garage on the wooden stair railing dating from 1918 indicate mileage for tire wear and oil changes. The carport was added in ca. 1975 and has recently been rebuilt.



Garage and carport, looking northwest

CHANGES OVER TIME

The architectural integrity of the house and grounds remains intact to this day with very few changes. The footprint of the house itself has not changed, and the interior has been maintained with an eye to preservation or restored as close to its original appearance and quality as possible.

The master bathroom has been updated, inside the original bathroom dimensions, and the original flooring has been restored.

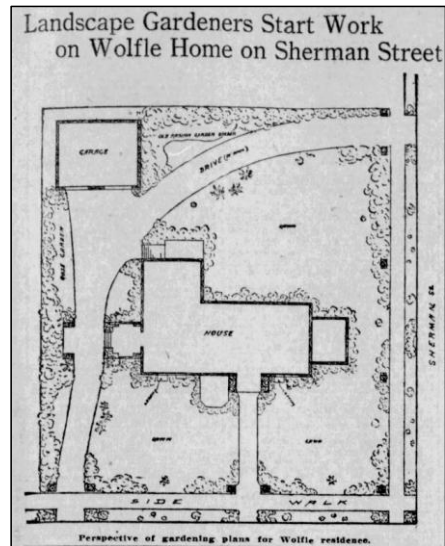
The faux painting of the ballroom fireplace (necessitated by the Portland cement), restored the color and emphasized the textures of the original brick. The sandstone lintel in the ballroom is a remarkable faux painting, indistinguishable from the stone.

In the back yard, the driveway from Sherman Street was removed when the swimming pool was placed in 1975. The stairway from the kitchen porch to the driveway was reversed from west to east to terminate within the fenced area for safety.

A shed-roof carport was attached to the south side of the garage with a wood frame and rustic wood slats for a privacy wall, (probably installed in the 1970's), was demolished in 2025 and replaced with a new carport designed to match the original porte cochere of the main house. Construction of this carport included poured concrete footings, a one-foot-

thick knee wall, and three weight-bearing posts covered with plywood and chicken-wire substrate for a rough stucco coat, including on the carport ceiling. A low-pitch metal roof consistent with the 1912 construction was color-matched to the red composite shingles of the house and garage roofs. The result is a carport that looks like it belongs to the property and is fully in keeping with the Prairie Style. A garden with raised beds and paved paths has been placed to the west of the garage.

A white vinyl security fence now surrounds a 40-by-20-foot swimming pool and patio with locking gates where the fence meets the northeast and northwest corners of the house. A vegetable garden with raised beds and paved paths has been placed to the west of the garage.



Site Design in 1912

The light fixture in the servants' hall going up is a 2025 addition and air conditioning has been added to the second floor. Attic access had been at the top of the servants' stairs in the stairwell and has been moved three feet to the north in the hallway.

The knob and tube wiring throughout the home has been replaced with modern wiring in accordance with insurance company expectations. No woodwork was damaged to accomplish this necessary task.

In April of 2024, the Ogdens hired Brian Westmoreland of Authentic Restoration Services to restore and repair the home as closely to its original aesthetic as possible.

SUMMARY OF INTEGRITY

The Wolfe-Trunkey House retains a high level of architectural and aesthetic integrity of location, design, materials, workmanship, and is in excellent condition. It is a singular example of the Prairie School style and Earl Morrison's genius in Spokane.

STATEMENT OF SIGNIFICANCE

The 1912 Wolfe-Trunkey House on Spokane's South Hill is contributing to the Rockwood National Register Historic District but is also individually significant and eligible for listing in the Spokane Register of Historic Places. It is significant under Category B for its association with persons important to our past, for its association with Conrad Wolfe, a successful mine owner of the United Copper Mine, among others, who also became prominent in other lines of business. He owned and lived in the house from 1912 to 1919. It is also significant for its association with Harvey Trunkey, who became involved in the wholesale grocery business in Spokane and was ultimately the owner of the longest running wholesale business in the city, at 50 years. Trunkey and his family lived in the house from 1919 to 1943. The house is also significant under Category C, for both its design and as the work of a master architect. It is an exemplar of the Prairie School in Spokane and the first Prairie School style house in Spokane by Chicago-trained prodigy architect Earl W. Morrison. The house was built by Amil Theodore Johnson, who constructed numerous houses on Spokane's South Hill and was a long-time associate of Morrison. The singular house retains excellent integrity and is in excellent condition.

HISTORIC CONTEXT

The Rockwood Historic District

The Rockwood Historic District was listed as a National Register Historic District in 1997 and is a prime example of the City Beautiful Movement made famous by the Olmsted Brothers of Brookline, Massachusetts nearly a century before.¹⁰ In 1908, these famous landscape architects were brought to Spokane by Aubrey White, the first President of the Spokane Park Board, to take advantage of the natural topographic features of the region. White, J.P. Graves (who owned much of the land on Spokane's South Hill), and David Brown (who owned neighboring tracts to Graves'), knew that homes located near parks would support a healthier, happier citizenry - and hence be more desirable and profitable. The rocky outcroppings, basalt bluffs, ponds, and mature Ponderosa stands on Spokane's South Hill provided an ideal canvas for Olmsted's designs, characteristics of which included pastoral, winding streets, triangle parks (three are near Garfield Road and one is at 12th and Sherman, south of the subject property), and houses that are set well back from streets lined with mature trees.

Beginning at Rockwood Boulevard and 11th, two stone pillars topped with martin houses announce the commencement of Rockwood Boulevard; similar pillars are present at Highland Boulevard and Hatch Street.¹¹ Remains of the street car line established by J.P. Graves can still be seen between Upper Terrace and Arthur Streets on the south side of

¹⁰ Glenn Warren Davis, "David and Edith Ackerman House," Spokane Register of Historic Places Nomination, April 15, 2011. <https://properties.historicspokane.org/property/?PropertyID=2044>.

¹¹ "Picturesque Rockwood Boulevard, an Addition of Ledges, Pines and Views," *The Spokesman-Review*, August 11, 1909:33

the boulevard; the line would have run along the now flat grassy area, and stone steps which would have led up to the platforms are still visible at Rockwood Boulevard and Syringa Road. The Rockwood Historic District stretches from Hatch Road to Arthur running west to east, and from 10th and Rockwood Boulevard to 29th Avenue, north to south. The varied topography includes 350 equally varied homes which were built from 1908 into the 1960s, the majority of them prior to World War II.



Olmsted-designed triangle park at 12th and Sherman

Spokane's leading architects were quick to take up the challenge of filling this desirable area with fine, distinctive mansions and cottages, set back on large lots of varying sizes. Tudor, Prairie, Colonial Revival, Spanish, and Arts and Craft Bungalow styles, as well as many others can be seen along meandering Rockwood Boulevard and many of the side streets.¹² Architects such as William Hyslop, Gustav Pehrson, Archibald Rigg, John Anderson, and Earl Morrison showcased their talents with many and varied designs. The triangle park at 12th and Sherman is encircled by a veritable portfolio of styles by Earl Morrison, showcasing his Prairie School (facing 12th), Tudor Revival (facing Sherman) and Colonial Revival styles (facing Rockwood Blvd).

Also notable is the Neo-Gothic Cathedral of St. John the Evangelist, celebrating its 100 year anniversary this year (begun 1925, last addition 1972). A magnificent work of native sandstone and Connick studio stained glass, it was designed by Harold Whitehouse and finished in his lifetime; a remarkable feat considering that most cathedrals take hundreds

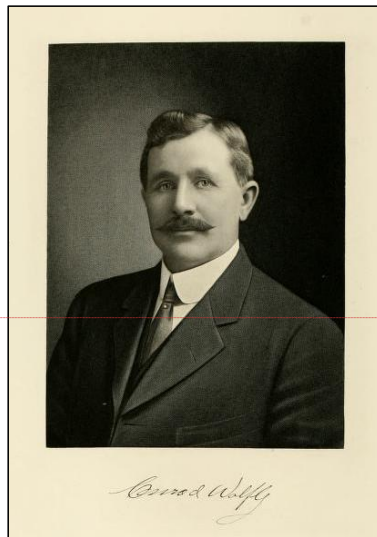
¹² City of Spokane, "Rockwood," *Shaping Spokane*, rockwood.spokaneneighborhoods.org, accessed March 3, 2026.

of years to complete. This is a testament to the vision and commitment of early Spokaneites. The historic brick Rockwood Bakery on 18th, and Spanish-style Hutton Elementary School at 24th and Hatch are other notable non-residential buildings which add character and neighborhood identity to the district.

United Copper Mine Owner Conrad Wolfle, Jr.

Conrad Wolfle Jr. lived in the house at 415 E. 12th Avenue from 1912, just after it was constructed, until 1919.

In 1871 the Spokane Tribe of Indians had been living seasonally and fishing at the Spokane falls for centuries, if not millennia. They had sporadic contact with Euroamericans in the previous 100 years and had been exposed to their way of life and threat of illness that came with it. Thus, it may not have been a happy development when James Downing and Seth Scranton, homesteaders from Montana arrived and began farming and ranching. Two years later James Glover of Oregon came to the falls to evaluate the area for future development. With the natural power source and the idea that a transcontinental railroad would soon traverse the region, Glover decided to stay and bought out Downing and the Scranton. The Northern Pacific railroad arrived from the west in 1881 to serve a population of 1,000. When A. J. Pritchard, an Idaho lumberjack/pro prospector found gold in the tributary creeks of the Coeur d'Alene River in 1883, the Northern Pacific was all too happy to transport prospectors. Glover made a fortune in real estate and is remembered today as the Father of Spokane. The city's economic engine in its first five decades would be mining.¹³



Conrad Wolfle in 1912

Meanwhile life was getting complicated for German ex-pats in what was then Russia. In the 1760s Czarina Catherine the Great invited German farmers to the plains of Ukraine and the Volga watershed to make the land productive. German farmers found themselves landless unless they were eldest sons, and Catherine the Great was offering them breathing room. She promised they could keep their language, schools, and religion, and no mandatory military service. Over time these promises were eroded, and these Germans-from-Russia were looking to relocate in the latter 19th century as American railroad companies were looking for customers to serve.

¹³ Tony and Suzanne Bamonte, *Spokane Our Early History*. Spokane, WA: Tornado Creek Publications, 2011:6.

Commented [LC2]: I think you can remove the conditional "may" and just say that it was not a happy development.

This is how Conrad Wolfe, a native of Bessarabia, came to immigrate to the US at the age of six in 1878, aboard the *Mosel* with his parents Konrad, Sr. and Anna Meyer Wolfe, and two older siblings. They settled in South Dakota for ten years, where three more children were born to them, before relocating to Portland, Oregon, where their last child was born.

With an eighth-grade education at the age of eighteen, Conrad, Jr. tried farming and railroad construction.¹⁴ Durham's biography says he first came to Spokane in 1895, though he is not listed in a city directory until the Williams Official British Columbia Directory lists him as a miner in Rossland, 1899.¹⁵ That same year he married Paulina Koch, daughter of the Congregational minister of Ritzville, Washington. Polk's Directories list him as a prospector living with his parents in Portland in 1901. Conrad Wolfe is not in the 1900 US census or the Canadian census of 1901. He appears in the 13 Mar 1901 *Spokane Chronicle* as an "expert in marble" touting the Spokane Marble company's quarry.¹⁶ It may be that he was residing in British Columbia during the 1900 US census, and in the US during the 1901 Canadian census. In 1902 Wolfe was listed as a prospector in the Portland directory and in the Spokane directory as the manager of Golden Monarch Mining and Milling in the Mohawk Block with his home at 13th and Sheridan. In 1904 he was the secretary and manager of the Golden Monarch with a home at 368 E. Blaine Avenue (now 7th Avenue). He and others formed the Golden Monarch Mining Company in Rossland, British Columbia, before returning to Spokane. The company office was moved to Ritzville in 1903. The United Copper Mining Company was formed in Spokane with many of the same associates in 1906.

Newspaper reports of Wolfe's Ymir, British Columbia, mines near Rossland were always optimistic with the next big strike just ahead, equipment to be installed, debts to be paid soon.¹⁷ Overstated promotions and under-capitalization became the story of Conrad Wolfe's career. Not content with a mining fortune, Wolfe had other interests like a sanitarium on the shore of Medical Lake, and a scheme to filter biologic contaminants from Medical Lake water which would be bottled and sold for its healing properties for the benefit of those who would drink it.

The United Copper mine was acquired by Judge A. V. Shepler of Chewelah in 1891. Development continued until 1906 when Conrad Wolfe acquired the Shepler group of mines near Chewelah, about a mile south of the Copper King mine, for a group of eastern investors. That's when the United Copper Mining Company began to ship ore from their Widow's Mite claim. At United Copper's first annual meeting in January of 1907 Wolfe

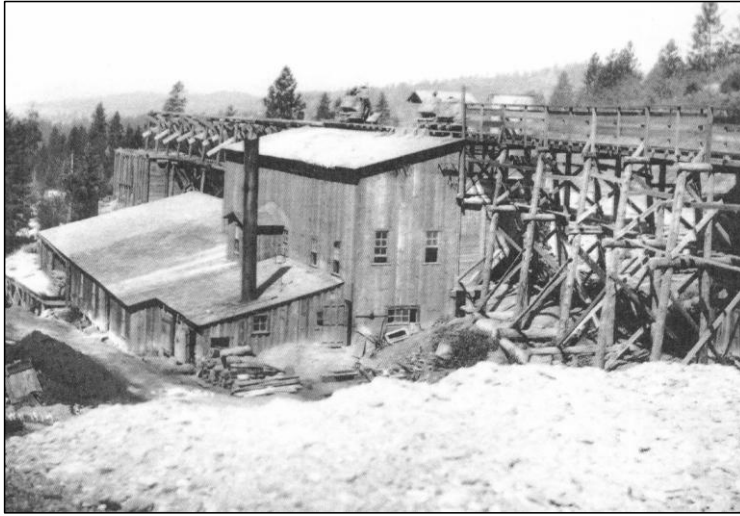
¹⁴ US Census, 1940. Sources of information in this section are from US census records, city directories (Spokane, WA, Portland, OR, Oakland, CA and Rossland, BC), immigrant lists, and other vital statistic records as found in *Ancestry.org*.

¹⁵ N.W. Durham, *History of the City of Spokane and Spokane Country Washington From Its Earliest Settlement to the Present Time, Volume II*. Spokane, WA: S. J. Clarke Publishing Company, 1912:202-205.

¹⁶ "Varied Hues in Marble," *Spokane Chronicle*, March 13, 1901:2.

¹⁷ "Monarch Will Ship," *Spokane Chronicle*, March 26, 1901:8.

told of plans to build a six-mile rail spur between the mines and the Spokane Falls and Northern (SF&N) tracks in Chewelah. His expectation was that the mines would produce in a year the \$25,000 needed to build the six-mile spur.¹⁸



United Copper Mine, Chewelah, Washington (no date)

In 1907 news of mining progress was muted by Wolfle's foray into Spokane politics. He ran for the Republican nomination for the 1st precinct city council seat. The party did not endorse any candidate until after the primary. Just a few days before the election, Wolfle told the *Spokane Chronicle* that he had been approached with an offer to be hired as city engineer if he would drop out of the race. Wolfle decried this as a bribe and refused the offer. When the votes were counted, Wolfle finished a close second in a four-man race. Meanwhile Wolfle was hired as mine engineer by the Nellie S. Mine about a mile south of the United Copper. They struck ore in June.

Mining and ore shipments continued through 1908. In January 1909 Wolfle announced that he had sold the last 140,000 shares of United Copper stock to a Seattle investor which enabled the company to get out of debt and have cash left over to continue development. The annual meeting two weeks later brought the promise of a dividend in the near future. Also, the SF&N assured Wolfle that construction of the rail spur would begin in the spring. Grading was underway in June.

¹⁸ "Electric Railway to Mines Near Chewelah," *Spokane Chronicle*, December 1, 1906:1.

Conrad Wolfle's information in the 1910 US Census is noteworthy.¹⁹ He claims to have been born a US citizen in South Dakota, not naturalized. His baptism record as an infant in Bessarabia in Eastern Europe is available and gives the date as 27 September 1871. Immigration records include passenger lists where Conrad, Jr. is listed with parents Conrad, Sr., Anna, sister Caroline, and brother David, aboard the *Mosel* arriving 13 April 1878.²⁰ The US Census of 1880 shows the Wolfle family in Hutchinson County, South Dakota, with the entire family born in Russia except youngest child Barbara, born in "Dakota," a territory. Certainly Conrad, Jr. would have had life-long memories of a transatlantic voyage at the age of 6 ½. He must have known where he was born, but he falsely recorded South Dakota as his birth place for the rest of his life.²¹

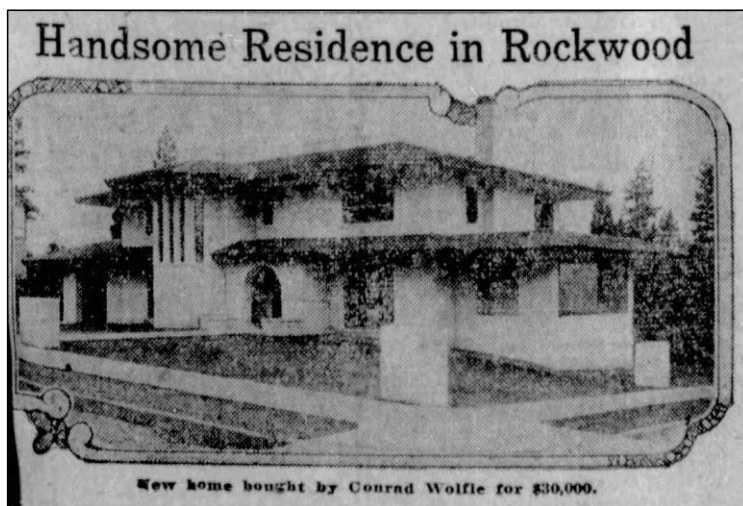
Mining in the Chewelah District continued apace in 1910 and 1911. By the end of 1911 United Copper had a net profit of \$20,000 per month. The 16 March 1912 *Spokane Chronicle* included Wolfle in a review of mining men who were meeting with success. The Copper Queen claim was leased for two years. A dividend was teased in a May announcement. Hiring was up in June when a dividend was formally announced, to begin 1 August at \$10,000 per month. Share prices rose. Copper-silver ore was uncovered. At the close of 1912 a total of \$40,000 in dividends had been paid.

Surveyors were plotting a mile-long aerial tramway connecting the Aurora and United Copper mines with the anticipated rail spur to be built to the Chewelah tracks.

¹⁹ All vital statistics records are available on *Ancestry.com* under the name Conrad Wolfle (or variations of the spelling), unless otherwise noted.

²⁰ Conrad Wolfle in the "New York, U.S., Arriving Passenger and Crew Lists," *Ancestry*, accessed February 2026.

²¹ There was likely no advantage to claiming birth citizenship rather than naturalization. Circa 1880 naturalization procedures were rather simple. An adult (over 21) male needed to file a declaration of intention ("first papers") after having lived in the US for two years, then live in the US continually for at least three more years, before filing a petition of naturalization ("second papers") and swearing an oath of loyalty to the US and renunciation of loyalty to any other nation or ruler. Women were granted citizenship by virtue of marrying a citizen. Minor children were granted citizenship (derivation) upon their fathers' naturalization. Thus, citizenship depended on the status of the husband/father. The 1900 census shows Conrad Wolfle, Sr., as naturalized. It is not known whether Conrad Jr. obtained naturalization by derivation or through undertaking the naturalization process on his own. His reasoning for falsely claiming that he was born in South Dakota is not known.



Conrad Wolfe House in Rockwood, 1912

1912 was a big year on the home front. Conrad Wolfe bought a home designed by Earl Morrison and under construction by A. T. Johnson according to the 1 Sep 1912 *Spokesman-Review*.²² In October plans for a two-car garage, landscaping, and a sunken tennis court were shown.²³ Wolfe's purchase of a new Cadillac touring car was noted in the April 2nd *Spokane Chronicle*.

Wolfe signed a contract in January 1913 to buy electricity for the United Copper and Aurora mines for 10 years from the Stevens County Light and Power company. In February it was reported that only the last mile of the rail spur remained to be surveyed, and half of the rail bed had been graded. Electric milling and concentrating equipment was purchased in April, and by October it was in operation.

United Copper owners sold part of the Old Sport group of mines which they had bought just a year earlier on Vancouver Island. The new owners, Cullen and Bacon of the Stewart mines in northern Idaho, paid \$500,000 cash and covered the remainder of Wolfe and company's \$70,000 bond. Cullen and Bacon were associates of August Heinze, one of Butte's Copper Kings. Old Sport sold a few months later to the Stewart Mines which had been part of Heinze's holdings.²⁴

²² "Handsome Residence in Rockwood, Pays \$30,000 for Home in Rockwood," *The Spokesman-Review*, September 1, 1912:25.

²³ "Landscape Gardeners Start Work on Wolfe Home on Sherman Street," *Spokane Chronicle*, October 16, 1912:16. "Conrad Wolfe Add to Homesite," *Spokane Chronicle*, October 28, 1912:21.

²⁴ "Buy Rich Claims," *Spokane Chronicle*, January 3, 1914:2.

United Copper went up on rumors of a high-grade ore strike which Wolfle confirmed. On April Fool's Day in 1914 he was feted by the Mining Men's Club at the Hotel Spokane. Judge George Turner was the toastmaster, and Conrad Wolfle's friends and business associates took turns lauding his hard work, astute judgment and luck.²⁵ On Tuesday, 26 May, there was an automobile caravan with dozens of cars leaving Spokane in the morning and stopping at the springs three miles south of Chewelah where they were met by the town's dignitaries and a brass band which led them into town as if in a Roman triumph. By May, Wolfle had a majority ownership stake in the Stevens County Light and Power company. There was a mine inspection in the afternoon, and dinner at the Yale Hotel with Judge Turner again as toastmaster.

Conrad Wolfle was also getting notice for non-mining and social activities. He was named to the board of directors of Fidelity National Bank in Spokane.²⁶ His wife's musicales at home made the social pages. One of those events featured, among other performers, Miss Madeleine Byler. One could also read of the Wolfle's summer vacation plans and their Ritzville niece's wedding at the Wolfle home in Spokane. There was a November 1914 dance party at the Wolfle home. Charity contributions were made for the impoverished during the lean, cold winter months.

Wolfle bought a new Cadillac in July, 1915. He also bought an empty lot on the west side of Cedar between Sprague and 1st Avenues with the intent of building a garage.

Wolfle was in a party of 60 Spokane businessmen who took a two-day inspection tour of the Coeur d'Alene districts, including Nine Mile and Beaver Creek mines. Three weeks later Wolfle was in the Nine Mile area for several days. On November 1 the *Spokane Chronicle* noted that the United Copper was for sale and a deal was imminent. On the 17th it was reported that Wolfle was president of the recently formed Red Monarch Consolidated Mining Company with offices in Spokane's Hutton Building and his brother-in-law serving as secretary-treasurer.²⁷ A group of several mines was added to Red Monarch's holdings in December. The capital needed to make the Red Monarch purchase was likely the impetus to put the United Copper on the market, and Wolfle no doubt had a firm price in mind. Despite the street rumors in November 1915 the United Copper sale did not close then or later, so money would have to be raised.²⁸ Starting 19 December 1915 Wolfle published a series of ten full-page advertisements in *The Spokesman-Review*, attempting to attract investors, each running once, and followed by the next in a couple days, ending 15 January 1916.²⁹

Two weeks after the last newspaper ad, Pauline Wolfle was reported to be seriously ill with heart failure. She died at her Spokane home 7 February 1916 at the age of 36.³⁰

²⁵ "Celebrate Strike at Large Banquet," *Spokane Chronicle*, April 1, 1914:15.

²⁶ "Wolfle Becomes Bank Director," *Spokane Chronicle*, May 25, 1914:20.

²⁷ "Wolfle Leads Red Monarch," *The Spokesman-Review*, November 14, 1915:14.

²⁸ "United Copper Deal Proceeds," *Spokane Chronicle*, November 1, 1915:6.

²⁹ "Buy Red Monarch Consolidated," (ad), *The Spokesman-Review*, January 11, 1916:15.

³⁰ "Mrs. Wolfle Dead of Heart Trouble," *Spokane Chronicle*, February 8, 1916:15.

Durham's biography of Conrad states they had two children both of whom died young, though birth or death certificates were not found to support this.³¹ Mrs. Wolfle developed valvular heart disease, perhaps from rheumatic fever for which there was no antibiotic therapy at the time. Upper respiratory infections, trivial to most, were serious illnesses for her. She left an estate worth about \$200,000 in June, mostly in mining stocks (Red Monarch, Belmont Banner, United Copper), and stocks in Fidelity National Bank, in the General Machine company, which was owned in part by her brother-in-law Gale Smith, and in Stevens County Light and Power. About \$40,000 was in cash and real estate. On 13 October 1916 the executor, Conrad Wolfle, submitted a total of \$122,024 in property and stocks against about \$35,000 in debt for a total of about \$90,000.³² The difference in estate value over four months perhaps was due to the valuation of mining stocks, volatile even in times of stability. Wolfle donated a set of 20 Swiss chimes to the Westminster Congregational church in memory of Pauline.

Wolfle bought the City Market building on 2nd Avenue at Stevens in Spokane on January 2, 1917. Spokane society was surprised to learn of the engagement of Madeleine Byler, a 24-year-old pianist, and Conrad Wolfle, 46-year-old millionaire mining man, two days later. The marriage was in February, just one day short of a year after Pauline's death. The new Mrs. Wolfle soon began advertising for a domestic servant to be paid in salary and housing starting 1 September 1917. The Wolfles welcomed the birth of a daughter, Madeleine Virginia, in November 1917.

Meanwhile the mining reports from United Copper and Red Monarch remained positive unless one read between the lines. United Copper reported quantitative values of ore per ton, hired more miners, was shipping ore, and paid monthly dividends again as of January 1917. Red Monarch reported qualitative analyses like "the face of the tunnel is filled with ore," and the shipping point "is not remote." Wolfle, however, maintained enough confidence in Red Monarch and Belmont Banner to promise permanent camps at each.

³¹ N.W. Durham, *History of the City of Spokane and Spokane Country Washington From its Earliest Settlement to the Present Tie, Volume II*. Spokane, WA: S.J. Clarke Publishing Company, 1912:202-205.

³² "Mrs. Wolfle Leaves Estate of \$122,024," *Spokane Chronicle*, October 13, 1916:3. "Mrs. Wolfle Left Valuable Estate," *Spokane Chronicle*, June 12, 1916:3.

November 1918 brought an end to World War I, and the inevitable drop in demand for metals and their ores, and the devaluing of mining stocks. On 13 November, two days after the armistice, businessmen and industrialists in Spokane, including Wolfle, painted an unreasonably rosy picture of the local economy with the return of servicemen. Meanwhile Wolfle sold the City Market and cut wages at United Copper by an average of 15% in January 1919. Six months later the wage rates were restored to retain labor. Dividends were expected again. Wolfle took over supervision of United Copper late in 1919 and was able to cut expenses by \$5,000 per month while doubling ore shipments. In order to be a hands-on manager, Conrad Wolfle relocated with his family to Chewelah where they lived on Main Street, likely in The Yale Hotel, with 40 other boarders.³³



Mrs. Wolfle and her daughters, 1925

Wolfle sold his Rockwood home to Harvey Trunkey of McClintock-Trunkey wholesale grocers.

The sales of the City Market and Spokane home suggest dire economic straits for Wolfle. He relocated his family to Oakland, California in April 1920 where they remained near the Byler family until after the birth of their second child, Beatrice, in November 1920. That same month Conrad and Mrs. Wolfle were sued by G. I. Toeves, a partner of many years in both the Red Monarch and United Copper endeavors. Toeves was demanding payment of a \$7,000 promissory note. He held 120,000 shares of Red Monarch stock as collateral and sought an order to sell the stock at a sheriff's sale, and a lien on the Wolfle's community property if the proceeds of the stock sale were inadequate to cover the note.³⁴ A *Spokane Chronicle* article noted that, despite a long tunnel, the Red Monarch never produced ore worth shipping.

After selling his grand home on 12th Avenue to prominent businessman and wholesale grocer Harvey Trunkey, Conrad Wolfle continued making a name for himself promoting

³³ Chewelah, Sanborn Fire Insurance map, 1915. US Census, 1920. The Yale Hotel was designed by renowned Spokane architects Cutter and Malmgren, and was considered the finest hotel north of Spokane. Laura Arksey, "Chewelah – Thumbnail History," *Historylink.org*, posted August 24, 2010. Accessed March 2026, <https://www.historylink.org/File/9534>.

³⁴ "Conrad Wolfle Faces Sheriff Sale for Debts," *Spokane Chronicle*, November 9, 1920:1.

mines and selling hope in mineral interests in Washington, Nevada, Idaho and even Alaska.³⁵ He envisioned and obtained permits for railroads connecting mines to smelters and shipping sites as early as 1922. As mining promotion naturally involves speculation and a certain degree of storytelling, Wolfe sometimes found his investors too impatient or believing they had been deceived - and in 1925 the US Post Office began investigating him for possible mail fraud. Forced to give up his interests in 1926, Conrad Wolfe moved back to Spokane with his family into another (smaller) Earl Morrison house at 728 East 23rd. Undeterred, Wolfe reopened his United Copper mine in Chewelah, as well as the Evolution mine in Idaho and was looking to expand into oil and gas wells when the mail fraud charges caught up with him again, and he was indicted by a federal grand jury on April 13, 1931.³⁶ Though he attempted to delay the trial and worked to repay his debts (nearly succeeding to reimburse all but \$10,000), he ultimately was convicted on the evidence of a dictated letter to his wife, in which he stated he was "going to rob every last one of them." Though correspondence with a spouse is usually privileged, because he dictated this to his secretary and her notes were the ones submitted in the trial, Wolfe was found guilty and served almost two years in prison at McNeil Island.

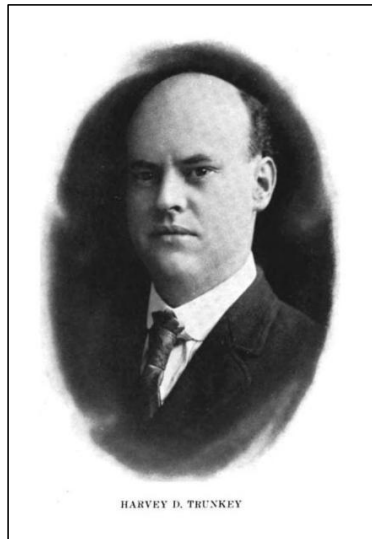
Conrad Wolfe was a hardworking man who presented himself as a native of his adopted country, and a persuasive individual who could talk to miners, clergymen, and millionaires alike. While in Spokane he was known as a prominent visionary, promoting mines and railroads, and his home on 415 East 12th was the scene of many society functions. However, ultimately his fame came from the 1934 Supreme Court case "Wolfe vs United States" in which spousal privilege cannot be invoked if a letter to one's wife is dictated to a secretary, and those notes entered into the record. This case is cited even today for exploring the limits of privilege with a third party, often now in cyberspace.

³⁵ "Trunkey Buys Wolfe Home," *The Spokesman-Review*, October 21, 1919:6. "Conrad Wolfe," *Spokane Chronicle*, March 16, 1912:12.

³⁶ "Indict Wolfe, Local Mining Man Arrested and Must Face Fraud Charge," *The Spokane Press*, April 14, 1931:2.

Wholesale Grocery Owner Harvey Trunkey

Harvey D. Trunkey, owner of the longest-running wholesale grocery business in Spokane, lived in the house at 415 E. 12th Avenue from 1919 to 1943. He was one half of the well-known business partners R. O. McClintock and Harvey Trunkey, who intended to put down roots when they moved to Spokane in 1898, investing in Spokane's fortunes for the long term. Upon arrival they bought into a burgeoning grocery wholesale business poised to feed the growing timber and mining camps, and they hired renowned architects Cutter and Malmgren to design their first homes, cottages in the prestigious Browne's Addition, built side by side. Twenty years later they would buy larger, beautifully designed homes by Earl Morrison in the Rockwood neighborhood right next to one another around the triangle park at 12th and Sherman. Their wholesale grocery business lived on well after they were gone, gaining such name recognition and reputation that its descendant Roundup was bought by Fred Meyer in 1953 and retained that name well into the 1960s, indicating the esteem with which the McClintock/Trunkey names were held.



Harvey Trunkey in 1912

Harvey Trunkey was born 26 April 1875 in Helena, Arkansas, to Frank and Eliza Power Trunkey. He had one sister, Gertrude Gay, born 1 Jan 1874 in Helena. Harvey left school at 17 and worked as bookkeeper for a general merchandiser, R. O. McClintock, in nearby Mariana, Arkansas, where his sister Gay married McClintock on 27 Nov 1895. The McClintocks and Trunkey came to Spokane on January 29, 1898 and put \$6,000 into Boothe-Powell wholesale grocers. Trunkey returned to Mariana, Arkansas, to marry Mamie Johnston of Mariana, 29 November 1898 as noted in the *Memphis Commercial Appeal*.

The April 22, 1899 *Spokane Chronicle* told of homes designed by Cutter and Malmgren to be built at the southwest corner of 4th and Hemlock in Browne's Addition for partners in the Boothe and Powell company. McClintock's and Trunkey's homes were similar, with McClintock's larger and costing \$1,000 more than Trunkey's. They were each in the cottage style, two stories, with a basement and an attic. Meanwhile partner Edward Powell commissioned a home designed by Loren Rand on 1st Avenue in Browne's Addition, a short walk from McClintock and Trunkey. They shared the neighborhood for 20 years, long after Powell left the partnership.

Harvey and Mamie Trunkey quickly established themselves within the community. They were members of the First Presbyterian Church, members of the Spokane Club, and Spokane Country Club. They entertained prominent guests in their home and were connected to the McAtee-Monahan families through the marriage of their son Franklin. Harvey was Vice President of the National Wholesale Grocers Association, the Oriental Lodge of Free and Accepted Masons, Rotary Club, Chamber of Commerce, and the Transportation Club. His wife Mamie was a member of the Daughters of the American Revolution and the Cultus Club. McClintock and Trunkey saw opportunity and were early sponsors of the Red and White Grocery franchise, which still exists today.

Immediately following the Great Spokane Fire of 1889 there were eight wholesale grocers competing in Spokane. Only four remained in 1897.³⁷ The other four closed or merged into the Thomas Griffith company. B. L. Gordon company started in 1893 followed by Boothe-Powell. The latter was in the Powell Building, 914-920 W. Riverside, where the downtown post office and Federal Building are today. Boothe-Powell split to become Boothe-McClintock and Powell-Roberts-Finley. Boothe-McClintock moved to a building designed by Cutter and Malmgren at the southeast corner of Post Street at Railroad Avenue in 1902.

In August 1905 a fire damaged several downtown businesses, including Boothe-McClintock. The fire was estimated to have caused \$130,000 in damage to Boothe-McClintock, and they were insured for \$110,000. They found a warehouse to use temporarily on Pacific at Bernard and bought the Spokane Machinery Supply building on Stevens at Railroad Avenue in March 1906 for \$9,500. It was a two-story warehouse with a basement. Boothe sold out to his junior partners and the business was renamed McClintock-Trunkey in 1907.³⁸ McClintock-Trunkey built an extension southward to the railroad from the rear of their building in 1915 when the Northern Pacific raised its tracks through downtown Spokane to aid the flow of street traffic below, giving the building an L-shape. McClintock-Trunkey built a five-story annex bounded on the north and east by their two-story warehouse, on the south by the NP railway tracks, and on the west by Stevens Street.³⁹

McClintock-Trunkey distributed the Juno brand of canned goods, packaged goods, and spices.

The closeness of the Trunkey and McClintock families seemed to go beyond the sibling relationship between Harvey Trunkey and his sister Gertrude Gay Trunkey McClintock. Cousins Frances Trunkey and Sarah McClintock, eight months apart in age, often offered piano duets for their mothers' social clubs. Frances was the Interstate Fair Derby Queen

³⁷ Thomas H. Griffith, "As a Distributing Center," *The Spokesman-Review*, January 1, 1903. <https://www.newspapers.com/article/the-spokesman-review/191988473/>.

³⁸ Gordon H. Coe, "Warehouse Role Important" *Spokane Chronicle*, September 17, 1974. <https://www.newspapers.com/article/spokane-chronicle-warehouse-role-importa/191984834/>.

³⁹ Stephen Emerson, "McClintock-Trunkey Annex Building" Spokane Register of Historic Places Nomination, May 16, 2018.

in 1919; Sarah McClintock had the honor in 1925. Cousins Franklin McClintock and Franklin Trunkey each enrolled in Princeton, one year apart. Each family had a Liberty Lake cottage. Trunkey bought the Conrad Wolfle home in Rockwood for \$30,000, to take possession in December 1919.⁴⁰ R. O. McClintock bought the Avery house, 505 E Rockwood Blvd. in November 1919, kitty-corner from the Trunkey home. Each of these homes, less than ten years old, was designed by Spokane's boy-architect, Earl W. Morrison, a student in the architecture program of the Chicago Art Institute and the Armour Institute, and built by Amil T. Johnson, a native of Rockford, Illinois, of Swedish ancestry.



McClintock-Trunkey building in 1935. The south portion of the building is extant and was listed on the Spokane Register of Historic Places in 2018.

R. O. McClintock died of a stroke in 1931. His widow and family lived in the Rockwood home until the 1940s. Trunkey sold his Rockwood home to John J. Murphy in May 1943. The Trunkey and McClintock family homes in Spokane were either next door or across the street from each other for nearly 45 years.

Trunkey died in Spokane May 15, 1948, after several months' illness. His son Franklin Trunkey became president of the family business, the oldest wholesale grocery in Spokane. McClintock-Trunkey built a new warehouse at 1212 Front Avenue in 1951 and converted their two-story warehouse on Stevens to a parking garage. McClintock-Trunkey was purchased by Roundup Grocery in December 1951. Roundup moved from its modest warehouse at Pacific and McClellan to 1212 E. Front Avenue. This was not the end of the McClintock-Trunkey name.

Roundup was bought by the Fred Meyer Company of Portland in 1964 and kept its name as the grocery wholesale division of Fred Meyer. Likewise, McClintock-Trunkey

⁴⁰ "Conrad Wolfle Home Is Sold," *Spokane Chronicle*, October 21, 1919:18

remained the wholesale food services division of Roundup providing for restaurants, schools, nursing homes, hospitals, and drug stores.⁴¹ The McClintock-Trunkey division of Roundup also took on Ronco, the catalog division of Fred Meyer. In 1974 Roundup built a new large warehouse in Spokane Valley which would consolidate operations from six Spokane area locations, including the McClintock-Trunkey warehouse, into one mechanized, computerized operation in an era when some orders were still hand-written and mailed in.

Harvey Trunkey was not the first wholesale grocer in Spokane but he was the only one left from the settler era 50 years later.⁴² Having outlived his senior partner by 17 years, Trunkey was the personification of the wholesale grocery business in Spokane. When his company sold to Roundup in 1953, they kept his name, as did Fred Meyer a decade later. That is quite a testament to the goodwill in Trunkey's name and the esteem in which he and his family were held.

ARCHITECTURAL CONTEXT

Prairie School Design: A New American Architecture

The Wolfe-Trunkey House is an outstanding example of Prairie School design by a young, yet experienced, student from Spokane who was studying architecture in Chicago in the years from 1910 to 1913, during the high point of the Prairie School's genesis. Earl Wilson Morrison, who studied Prairie School design at the prestigious Art Institute of Chicago and the Armour Institute of Technology, was among those who introduced the style to Spokane. The 1912 Wolfe-Trunkey house was his first residence in the style, designed while he was still a student.

The Prairie School is most closely affiliated with architect Frank Lloyd Wright, "the acknowledged master of the Prairie house," but in fact there were a number of Midwest architects associated with the school, which is considered as representing a uniquely American style.⁴³ Through architects like Morrison, the style spread to other parts of the country. It also spread through the use of house plan companies and pattern books. For example, Prairie Style houses were found in Hermann Valentin von Holst's *Modern American Homes*, which was published by the American Technical Society of Chicago in 1913. Prairie houses were even promoted by Sears, which published, "The Carlton" and "The Aurora" at the late date of 1918. These houses were designed by Chicago architect

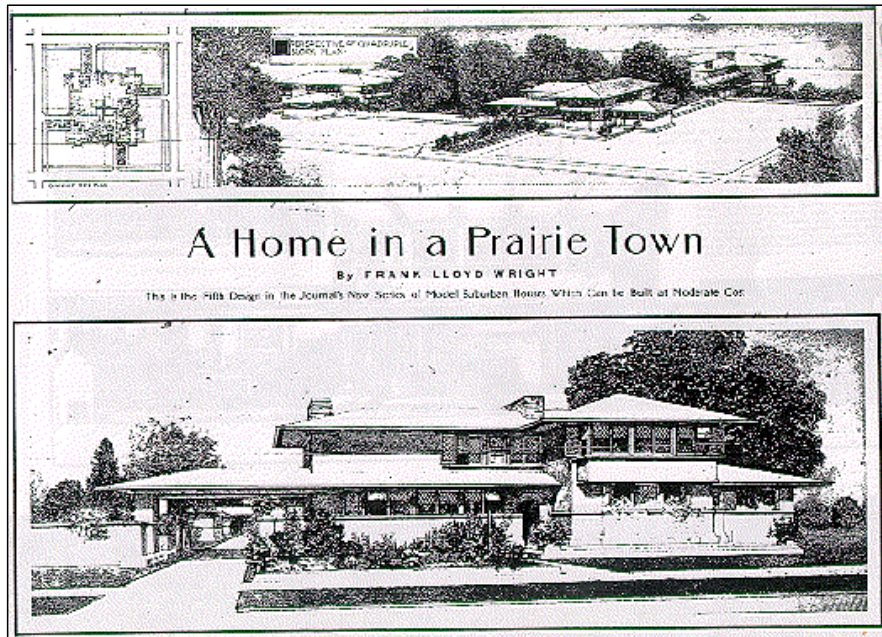
⁴¹ Op cit., Emerson, "McClintock-Trunkey Annex Building," 2018.

⁴² "Trunkey 50 yrs in business," *The Spokesman-Review*, February 1, 1948.

<https://www.newspapers.com/article/the-spokesman-review-trunkey-50-yrs-in-b/145486115/>.

⁴³ Among those affiliated with the school in the Midwest were George W. Maher, Robert C. Spencer, Jr., Thomas F. Tallmadge, John S. Van Bergen, Vernon S. Watson, Charles E. White, Jr., Eben E. Roberts, Walter Burley Griffin, Marion Mahony Griffin, William Drummond, F. Barry Byrne, George G. Elmslie, and William Purcell. Virginia Savage McAlester, *A Field Guide to American Houses*. New York NY: Alfred A. Knopf, 2013:564.

John Van Bergen, who worked for Walter Burley Griffin in 1907 and for Frank Lloyd Wright in 1909.⁴⁴ The shelter magazine *Ladies Home Journal* was particularly well known for publicizing the style, which can be seen in their February 1901 issue, “A Home in a Prairie Town,” which featured an unrealized house by Frank Lloyd Wright that bears a strong resemblance to the Wolfle-Trunkey House. These modern homes might be found in the burgeoning suburbs of cities like Spokane.⁴⁵



“A Home in a Prairie Town” by Frank Lloyd Wright, 1901

In Spokane it was common to find Prairie Style homes designed by Spokane’s leading architects and populating Spokane’s South Hill. An early proponent of the style in Spokane was Albert Held, who designed the 1912 James and Corinne Williams House at 1225 W. 19th Avenue, which was listed in the Spokane Register of Historic Places in 2001 and the National Register of Historic Places in 2003. An earlier house in Spokane is the 1910 Richardson-Seehorn House at 731 S. Lincoln Street, which bears a close resemblance to an American Foursquare house, a style that shared qualities with early Prairie Style houses. Constructed by builder Arthur D. Jones, it was listed in the Spokane

⁴⁴ “Sears Homes of Chicagoland,” posted May 20, 2012, accessed March 2026, <http://www.sears-homes.com/2012/05/the-sears-homes-designed-by-prairie.html>.

⁴⁵ Daniel D. Reiff, *Houses from Books, Treatises, Pattern Books, and Catalogs in American Architecture: 1738-1950: A History and Guide*. University Park, PA: The Pennsylvania State University Press, 2000:204.

Register of Historic Places in December 1997 and is a contributing property to the 2023 locally listed Cannon Streetcar Suburb Historic District.

Earl Morrison, however, is the architect most closely associated with the Prairie Style in Spokane. Possibly his most recognized house is the [1912] Ackerman House at 2020 S. Rockwood Blvd., which was listed in the National Register of Historic Places in 1997 and in the Spokane Register of Historic Places in 2011. This house was profiled in a two-part feature in *The Spokesman-Review* in 2012 that focused on Morrison and his career in Washington state, drawing from interviews with Glenn Warren Davis, an architect and architectural historian who wrote the Spokane Register nomination for the house.⁴⁶ Other Prairie Style houses by Morrison that were discussed in the Ackerman House nomination are the:

- Conrad & Pauline Wolfie House, 415 East 12th Avenue (the subject property)
- Charles & Josephine Lindsley House, 210 East Sumner Avenue
- Allen & Maud Meisenheimer House, 540 East Rockwood Boulevard
- Amos Carl House, 1704 West Eighth Avenue
- Charles & Elizabeth Bender House, 626 West 21st Avenue, and the
- Eudell & Helen Crane House, 749 East 23rd Avenue.⁴⁷

The Prairie Style was considered by Wright to be an ‘organic’ style. By this he meant that “the structure and appearance of a building should be based on forms that are in harmony with its natural environment and that the materials used on the exterior should be sympathetic to the building’s locale, thereby relating the building to its setting.”⁴⁸ This is consistent with the characteristics by which the style is known.

Among the generally recognized qualities of the Prairie Style are a strong relationship to site, seeming to meld with its setting; an open relationship between the indoors and outdoors, that is an affinity for bringing the outdoors in; utilizing the characteristics of the building itself, such as bands of windows and deeply overhanging eaves, as its ‘ornamentation’; and the use of natural materials and colors. Heavily textured stucco, which can be seen in the Wolfle-Trunkey House, may also be considered an ornamental feature, as can the dramatic wood patterns seen throughout.⁴⁹

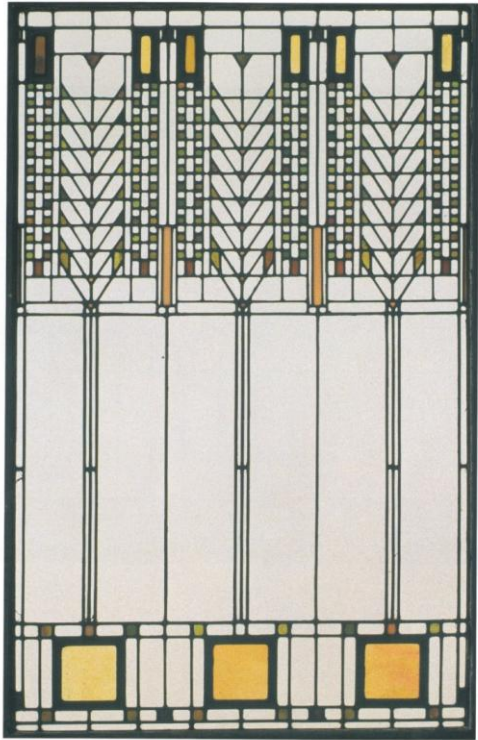
⁴⁶ Shawn Vestal, “Young Architectural Genius,” *The Spokesman-Review*, July 6, 2012: a1; and “Architect’s work seen all over the state,” *The Spokesman-Review*, July 7, 2012:a5. Glenn Warren Davis, “David and Edith Ackerman House,” Spokane Register of Historic Places Nomination, April 15, 2011. <https://properties.historicspokane.org/property/?PropertyID=2044>.

⁴⁷ Glenn Warren Davis, “David and Edith Ackerman House,” Spokane Register of Historic Places Nomination, April 15, 2011:39, <https://properties.historicspokane.org/property/?PropertyID=2044>.

⁴⁸ Cyril M. Harris, *American Architecture, An Illustrated Encyclopedia*. New York, NY: W.W. Norton & Company, 1998:234.

⁴⁹ Brooks describes these features as the “textural expression of materials.” H. Allen Brooks, *The Prairie School, Frank Lloyd Wright and His Midwest Contemporaries*. New York, NY: W.W. Norton & Company, 2006 (1972):5.

Commented [LC3]: Updated to match nomination



'Tree of Life' motif found in Frank Lloyd Wright's Darwin Martin House

A Prairie Style building is most commonly identified by its strong horizontal lines. A low-pitched hip roof, such as seen in the Wolfle-Trunkey house, is also a common feature that emphasizes its long, low lines. Other qualities of the Wolfle-Trunkey House that reinforce its horizontal aspect are long, deep overhanging eaves on the first and second-floor levels (whose counterpoint is the two-story bay window with its tall, narrow, vertical lights), its banks of three windows throughout, which create a horizontal emphasis, and its extension of the building form at each end with the porte cochere to the west and the sunroom to the east. Its oversized square columns are also a common characteristic of the style, as are the leaded windows, which are found throughout the house.⁵⁰

Spokane architect, architectural historian, and Earl Morrison enthusiast Glenn Davis gives a nod to historian H. Allen Brooks, who

coined the term Prairie School and is one of the most prominent scholars of the style.⁵¹ Brooks defines the height of the Prairie School as 1910 to 1916, which are about the same years that Morrison's work in the genre took place. Brooks lists visual cues and attitudes brought from other architectural styles, in particular from the Arts and Crafts Movement, including honesty in the use of materials and a disdain for pretension. Brooks also emphasizes the style's use colors found in nature.⁵² He notes the Prairie School's material preferences for rough-sawn and stained wood, plaster stained off-white, brick, limestone, and the use of these materials on interior and exterior surfaces, explaining that the hallmark of the Prairie School was the use of natural materials, precise angular forms,

⁵⁰ McAlester, *A Field Guide* . . . 2013:552. Brooks notes that , "Only in the stylized or abstract patterns of the leaded glass (or zinc strip) windows did one find consistent ornamentation." P. 5

⁵¹ Glenn Warren Davis, "David and Edith Ackerman House," Spokane Register of Historic Places Nomination, April 15, 2011. <https://properties.historicspokane.org/property/?PropertyID=2044>.

⁵² Op cit; 2011:48.

long horizontals punctuated by short verticals, and a sense that the building belonged to the landscape.

Earl Morrison's design of the Wolfe-Trunkey home is recognizable within the Prairie School construct. He incorporated cream colored, rough-cast stucco, hipped roofs with broad overhanging eaves, ganged casement windows with leaded glass in geometric motifs, and a broad horizontal base stretching from the piers of the porte cochere on the west to the piers of the sunporch on the east. The interior has an open floor plan, fireplaces of brick and stone, and extensive use of stained wood cut to emphasize the grain. Morrison had probably been in school in Chicago for a year when he picked up his pencil and began to draw something entirely new for Spokane.



Prairie Style Ackermann House by Earl W. Morrison, 1912

Architect Earl Wilson Morrison

The Wolfle-Trunkey house at 415 E. 12th Avenue, Spokane, embodies the distinctive characteristics of the Prairie School of architecture at the height of its popularity, from 1910 to 1916.⁵³ Architect Earl W. Morrison was a master designer at an early age, having designed at least ten Spokane houses before starting classes jointly at the Art Institute of Chicago and the Armour Institute of Technology at the age of 22 in the fall of 1910.⁵⁴ His work typically displayed a variety of traditional European-inspired revivals popular among the well-to-do, but not distinct from the architecture of his peers. Morrison brought the advent of a new American architectural style from Chicago which emphasized horizontal lines, broad eaves, restrained ornamentation, and the use of natural materials. The Wolfle-Trunkey home was Morrison's first Prairie Style house and Spokane's first project in this new-to-Spokane style.



Earl W. Morrison

Earl Wilson Morrison, the younger son of James W. and Mattie Stage Morrison, was born on Christmas Eve, 1888, in Sibley, Iowa. His father sold hardware and farm implements, served two terms as mayor, and as Justice of the Peace until relocating to Kettle Falls, Washington in 1891 due to poor health. With his health restored, James Morrison moved his young family to Spokane in 1893.

Earl Morrison was educated in Spokane schools. Four years before graduating from high school, Morrison was a violinist of some note, a popular soloist at recitals, church gatherings, and parties. He continued to be in demand as a musician after completing his studies. Morrison's name was on a list of 75 graduates of South Central High School (SCHS), now Lewis and Clark High School, in January 1910. He was also on the list of 158 graduates published on March 11, 1910.⁵⁵ In September, the *Spokane Chronicle* announced that 45 recent SCHS graduates had been certified to attend college by

⁵³ The style was popular from 1900 to 1920 across the country, according to Virginia Savage McAlester in *A Field Guide to American Houses*. New York NY: Alfred A. Knopf, 2013.

⁵⁴ The Armour Institute of Technology, best known for its engineering school, was established in 1893 by Joseph F. Armour. In 1940 it merged with the Lewis Institute to form the Illinois Institute of Technology. Dennis Rodkin, "Inside The Former Armour Institute Of Technology," *National Public Radio*, broadcast April 2, 2019, accessed March 2026, <https://www.npr.org/local/2019/04/02/708886136/inside-the-former-armour-institute-of-technology>

⁵⁵ "Is a Record Class," *Spokane Chronicle*, March 11, 1910:3.

Principal Henry M. Hart.⁵⁶ Among them was Earl Morrison, who would go on to enroll in the Art Institute of Chicago and Chicago's Armour Institute of Technology, now the Illinois Institute of Technology.

The June 10, 1910, edition of the *Spokane Chronicle* published an article with a photo of the Class of 1910's gift to the school, a fountain designed by Earl Morrison.⁵⁷ This, however, was not Spokane's first notice of Morrison's design chops. He first appeared as an architect in *The Spokesman-Review* in April 1909 when he was a student at SCHS. He also had a house published in June 1909, a Tudor Revival home completed by contractor A.T. Johnson.⁵⁸ Martin Woldson, a railroad construction contractor for the Great Northern and Spokane, Portland and Seattle railroads, bought the new home only to sell it in 1910 to Edward T. Hay, the brother of Governor Marion Hay. Also in 1909, Morrison designed a craftsman bungalow at 624 W 15th Avenue for contractor M. E. Phillips, who finished construction in September 1909.⁵⁹



Tudor Revival house designed by Morrison, built by A.T. Johnson, 1909. This house is a contributing property to the Cannon Streetcar Suburb Local Historic District formed in 2023.

Morrison, while either a senior in high school or a recent graduate, was busy in 1910. He designed a new home for builder A.T. Johnson with construction underway as of April 18, 1910 at the corner of Adams and 9th Avenue.⁶⁰ Edward Woldson bought this Tudor Revival home before completion and contributed to its design and construction.⁶¹ The

⁵⁶ "Many Students go to Colleges," *Spokane Chronicle*, September 12, 1910:3.

⁵⁷ "Graduating Class of South Central High Presents Fountain to School," *Spokane Chronicle*, June 10, 1910:3.

⁵⁸ "English House is Oak Throughout," *The Spokesman-Review*, June 27, 1909:45.

⁵⁹ "Elegant Finish in New Bungalow," *The Spokesman-Review*, September 26, 1909:10.

⁶⁰ "Plans Residence in Old English," *Spokane Chronicle*, April 18, 1910:18.

⁶¹ "Woldson to Have New \$22,000 Home," *Spokane Chronicle*, April 18, 1910:18.

April 24, 1910 issue of *The Spokesman-Review* published an article about two homes being designed by Morrison to be built by A. L. Lundquist. The one at 8th Avenue and Madison in the Spanish Mission Revival style is there today at 1026 W. 8th Avenue. The home planned for Sherman Street near Rockwood Boulevard is more likely on Rockwood Boulevard at Sheridan, where *The Spokesman-Review* later reported Lundquist was building a house of identical size and description as a Morrison design.⁶² Lundquist sold that home to James P. McGoldrick of the lumber milling company that bore his name. A. L. Lundquist built a Spanish Mission Revival home of Morrison's design on 13th Avenue at Cedar Street pictured in the June 26, 1910, issue of *The Spokesman-Review*. The same *Spokesman-Review* edition has an article describing two homes being built by A. L. Lundquist from Morrison designs on 8th Avenue at Jefferson. The August 8, 1910, *Spokesman-Review* had pictures of a Tudor Revival home just completed by M. E. Phillips from a Morrison design on 15th Avenue at Stevens Street. The December 4, 1910, *Spokesman-Review* reported the completion of a Morrison Tudor Revival home built by A.T. Johnson and purchased by O. A. Johnson, president of the Scandinavian-American Bank. In December 1910 Earl Morrison was not yet 22 years old, less than one year out of high school, and had designed at least 13 homes for a few discerning builders who catered to the upper echelon of Spokane society.



Prairie Style house designed by Morrison for C.P. Lindsley, 1912

A February 11, 1911, *Spokesman-Review* article reported that Morrison was then studying in Chicago and drawing plans for two Manito Place homes for A. L. Lundquist

⁶² "Two \$18,000 Homes for South Side," *The Spokesman-Review*, April 24, 1910:19.

in his spare time. The same article mentioned that Lundquist's own home being built on Rockwood at Sheridan was expected to be completed within a few weeks. This was the project started in April 1910 and would be sold to J. P. McGoldrick in May.

In the March 26, 1911, *Spokesman-Review* Lundquist had ordered plans for a fireproof house from Morrison, the "boy architect," for one of his Manito Place projects. It was to be constructed primarily of steel and concrete, with other noncombustible materials wherever possible.

The June 4, 1911, *Spokesman-Review* reported on a home being built by A.T. Johnson at 416 Rockwood, designed by Morrison. An artist's rendering of the exterior shows a Tudor Revival home like the one recently completed by Lundquist for J. P. McGoldrick. The exterior design changed to a Georgian revival home by the time it was finished and purchased by E.J. Cannon, a lawyer and founder of Gonzaga's law school.

On April 10, 1912, the *Spokane Chronicle* announced that Morrison was designing a new home in the "straight-line style," the first of this type in Spokane. Fronting on Rockwood Boulevard at Sherman Street, the 11-room house would occupy two city lots with a 120-foot frontage on Rockwood. The "straight-line style" referred to the horizontal lines of this home with a low-pitched hip roof ending in wide overhanging eaves, windows broadly arranged in banks of three, a porte cochere on the west side balanced by a sun porch on the east, all tied together by a low-pitched, first-floor tiered roof that contrasted with a centered two-story octagonal bay with tall narrow windows lighting the grand staircase inside, and an arched recessed entryway providing the only curve to the structure, all finished with rough-cast stucco. This became the Wolfle-Trunkey House, Morrison's first Prairie Style house in Spokane.⁶³

Morrison designed at least three other Prairie Style homes that were under construction in 1912. Karl J Berggren built the Ackerman House on Highland Boulevard, near Rockwood, while Morrison designed and supervised the construction of the Lindsley home at 210 Sumner Avenue.⁶⁴ The Lindsley home suffered a house fire, was repurposed as a private school, then demolished for the construction of Canterbury Court. Henry Lydell built a home purchased upon completion by Allen Meisenheimer on Rockwood Boulevard across from the McGoldrick house. Morrison's non-Prairie Style projects that year included the W. H. Plummer home on Rockwood at Overbluff (SRHP 2017), and the Oxford Apartments on Bernard Street at Seventh Avenue, both built by A. T. Johnson. To cap off the year, Earl Morrison won a competition with his design for a

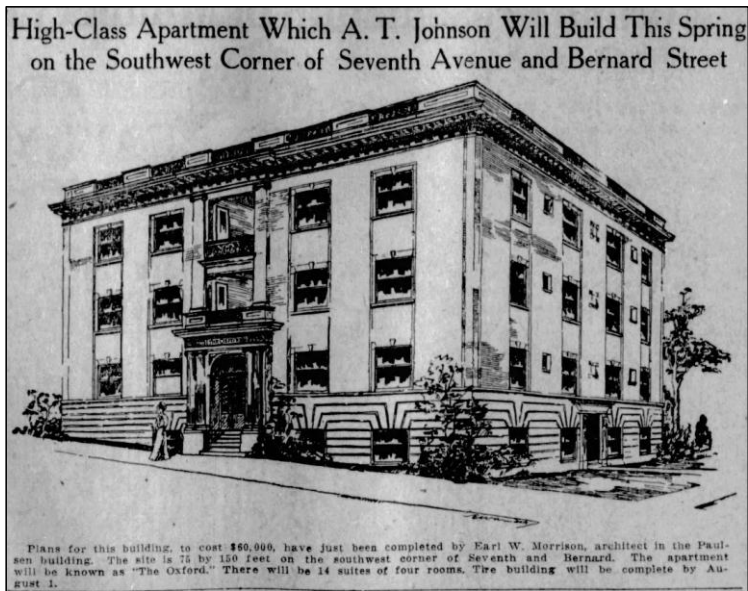
⁶³ "Build At Rim Rock," *Spokane Chronicle*, April 10, 1912:16

⁶⁴ In conjunction with the nomination of the Ackerman house to the Spokane Register of Historic Places, an extensive two-page feature on Morrison was published in *The Spokesman-Review*. Shwan Vestal, "Young Architectural Genius, July 6, 2012:a10 and "Architect's work seen all over state," July 7, 2012:a5. The nomination was written by Glenn Warren Davis: "David and Edith Ackerman House," Spokane Register of Historic Places Nomination, April 15, 2011.

<https://properties.historicspokane.org/property/?PropertyID=2044>.

large, fireproof, multipurpose building to replace the one that had burned on the Cheney Normal School campus (now Eastern Washington University).

Early in 1913 Morrison became outspoken in his opposition to establishing the Office of State Architect which, he claimed, would be a higher cost option than to have private architects bid competitively for jobs as they arose. About that time Morrison lost the contract for the Normal School to Julius Zittel, an architect with political connections.



Oxford Apartments, designed by Morrison, built by A.T. Johnson, 1912

In 1913 Morrison designed a Georgian Revival home for Dr. C. H. Merriam and supervised the construction. In April, E. Buxton, a contractor, broke ground on a Morrison-designed home for H. W. Mosely of the Fred B. Grinnell real estate company. Buxton planned an August completion date. In May an article in the *Spokane Chronicle* reported the plans drawn by Earl Morrison in the "Chicago or American school of architecture" (Prairie School) for Dr. E T. Crane at 23rd Avenue and Garfield Road. Morrison designed a Prairie School-style home for A. H. Carl on 8th Avenue at Ash Street, and yet another one in 1912 or 1913. Construction on this last project was begun by A.L. Lundquist in 1913 and was interrupted by his death that summer. His widow carried the work to completion in January 1914.

Earl Morrison and Hazel Fae Dyke married on 1 September 1914.⁶⁵ Both were graduates of South Central High School (Lewis and Clark High School today); Morrison finished a year earlier than Hazel. The wedding was in Missoula, and their first and only child was born in St. Paul, Minnesota, in 1915, where Morrison was assistant city architect in charge of building five fireproof school buildings. Also, in 1915 the Washington legislature overrode Governor Lister's veto of payment of \$1,500 to Earl Morrison for his design work for the Cheney Normal School. The year 1916 brought a contract for Morrison to construct an annex to Opportunity School, doubling its size.

Earl Morrison registered for the draft on 5 June 1917. He enlisted in the US Army quartermaster corps on 17 September 1917 and was sent to Camp Cody, Deming, New Mexico, where, as Captain Morrison, he put his skills to use designing a training camp for 30,000 inductees. He was in Europe from 17 April 1918 to 5 July 1919, where he commanded Trailhead, a logistics center serving a division of 30,000 soldiers.

Upon his return from World War I, Earl Morrison went back to his architecture practice. He designed a cluster of homes for a 200 ft by 300 ft lot at 14th Avenue and Lincoln Street in Spokane. He also designed the ornate new Chelan County Courthouse and Elks Temple in Wenatchee. These kinds of larger projects were coming his way more often.

When his mother died January 1924 in Spokane, and his father was diagnosed with stomach cancer, Morrison uprooted his family and relocated his practice to the Lumber Exchange building in Seattle and took on the design of the Everett Junior High School. His father died in Seattle in January 1926, and Earl's wife Fae died of pneumonia in 1927. In Seattle he was becoming known and respected for apartment buildings in the Art Deco style that was popular in the 1920s and 1930s. His work includes the Tower Building and the Film Exchange Building, both in Belltown, the Marlborough House, the Gainsborough, the 1223 Spring Street building on First Hill, and the Olive Tower at the east edge of downtown. His work was also seen in the schools, office towers, and civic buildings in many cities throughout the west including Kennewick, Everett, and Bellingham, Washington; Eugene, Oregon; Anchorage, Juneau, and Ketchikan, Alaska; and Honolulu, Hawaii; and an occasional residential project.⁶⁶

Morrison died in 1955 while on vacation in La Jolla, California. His career spanned 46 years. His first 15 years in Spokane, despite two years in the US Army Quartermaster Corps and three years studying in Chicago, resulted in nearly forty single family homes in a variety of styles, but none as striking as the Prairie Style he adapted for the hillsides of Spokane.

⁶⁵ "Miss Fae Dyke Will Be Earl Morrison's Bridge," *The Spokesman-Review*, August 14, 1914:14.

⁶⁶ For more information on Morrison's commercial and multi-family residential work in Seattle and Washington State, see Jeffrey Karl Ochner's *Shaping Seattle Architecture, A Historical Guide to the Architects*. Seattle, WA: University of Washington Press, 2014:463; and "Earl Wilson Morrison (Architect)," Pacific Coast Architecture Database, <https://pcad.lib.washington.edu/person/1268/>, accessed March 2026.

Builder Amil Theodore Johnson

Amil Theodore Johnson was a prolific builder in Spokane in the years from approximately 1905 to 1913, when he worked with some of the most popular architects in the city in this busy period. He often built Morrison's works, including some of his most well-known houses.

America was undergoing a transformation with an average of six million immigrants per decade in the last half of the nineteenth century. Most were from western Europe. They were fleeing poverty, hunger, religious persecution, political upheaval, and patriarchal primogeniture in which the eldest inherited the family estate and younger sons and daughters had to find their own ways.



A.T. Johnson House, 1913

The 1890s in Spokane was a time of explosive building to recover from the fire of 1889. Then came the depression of 1893 and most construction came to a temporary halt. However, if there is a recession-proof industry, it is mining, especially mining precious metals like gold and silver. Immigrant August Paulsen and orphans Levi and May Hutton tapped into a silver lode at their Hercules mine in 1901 and became millionaires

overnight. Copper was in demand with the ongoing electrification of America. Mines were paying dividends. Construction skills were in demand again and a building boom was on.

Amil T. Johnson was born 24 March 1874 in Rockford, Illinois, the second of seven children born to Swedish immigrants, Johan and Josephine Johanson from 1872 through 1885. Amil married twice, the second time to Johanna "Hanna" Elizabeth Halbom in Minneapolis in 1905. The Johnsons moved to Spokane that same year. Polk's Spokane Directory lists Johnson as a builder/contractor from 1905 through 1913. In those eight years, Johnson built at least 24 homes in Spokane; it is estimated that at least ten were designed by Spokane's "boy architect," Earl W. Morrison. In 1911 Johnson shared office space with Morrison and Morrison's father James, a realtor. Johnson's third son, Earl Theodore, born 1910, perhaps was named in honor of Johnson's young collaborator, at school in Chicago, with whom he had a close working relationship.

Johnson was successful in his career in Spokane. As an example, a Tudor Revival house designed by Earl W. Morrison and built in 1910 by A.T. Johnson was sold to Scandinavian-American bank president A.O. Johnson, for \$18,500, according to *The Spokesman-Review*, a substantial price in those days.⁶⁷ The article stated that, "High class residences have 'grown to be the order on the south hill,' and that the sale, 'shows the heights to which the builders are attaining,'"⁶⁸ In the month of April 1911 alone, A.T. Johnson was recorded as taking out building permits for three houses, all in the amount of \$4,500, on the 700 block of Ash Street.⁶⁹ That same year attorney E.J. Cannon bought a 12-room house from A.T. Johnson, which Johnson built on a speculative basis (a common process in Rockwood at that time) and for which Cannon paid \$30,000. *The Spokesman-Review* stated that the sale, "rememorated the stability of the local market for high-class residential structures."⁷⁰ In 1912, a future 18-room house was published that *The Spokesman-Review* said would be the, "Most Elaborate Residence Ever Built for Local Market," at a cost of \$30,000, to be built by A.T. Johnson. The paper announced that Johnson would spend \$20,000 on the project.⁷¹ His own house was published in *The Spokesman-Review* in 1913, which noted that at a cost of \$45,000, was, "one of the most expensive homes recently erected in the city," and designed in the "Old English Style."⁷²

Amil Johnson and his family moved about a mile southwest of Deer Park, Washington, in 1913 to Wild Rose Prairie Ranch, bought out of foreclosure for \$12,000, with a quarter-section of land and a home that Johnson was building in 1912. They lived there through 1917 when they relocated to a farm in Ponoka County, Alberta, Canada, about halfway between Red Deer and Edmonton. Johnson returned to Spokane in 1926 to build the J. H.

⁶⁷ "Contractors Find Ready Market For High Class Rockwood Homes," *The Spokesman-Review*, January 14, 2012:38

⁶⁸ "Johnson Home is Model Structure," *The Spokesman-Review*, December 4, 1910:34.

⁶⁹ "Building Permits," *The Spokesman-Review*, April 2, 1911:25.

⁷⁰ "Attorney Cannon Huys \$30,000 Home," *The Spokesman-Review*, December 29, 1911:12.

⁷¹ "Most Elaborate Residence . . .," *The Spokesman-Review*, March 10, 1912:39.

⁷² "Rockwood Home Cost \$45,000," *The Spokesman-Review*, March 16, 1913:41

Flanders home on Rockwood, then back to Alberta where his family was living on their third farm. They lived and worked there for twenty years before Amil Johnson bought his last farm nearby in 1946. He died in 1950.

SUMMARY

The 1912 Wolfe-Trunkey House is significant for its association with two of Spokane's successful businessmen in the first half of the twentieth century, Conrad Wolfe and Harvey Trunkey. Conrad Wolfe, who bought the house for \$30,000 from contractor A.T. Johnson at its completion, was best known for his ownership of mines in the Chewelah area, although he was involved in a number of other ventures in his lifetime. The second owner, Harvey Trunkey, was one of the most successful wholesale grocery owners in Spokane. Over the years he beat out fierce competition to be the longest-running wholesale grocery owner by 1950.

The Wolfe-Trunkey House is also significant for its association with architect Earl W. Morrison and builder A.T. Johnson. Morrison, who began designing houses while in high school, has been referred to as the "boy genius." He eventually trained in Chicago and brought his expertise in the Prairie Style back to Spokane, where he was a prolific designer of Prairie Style homes. He also designed houses in the Revival Styles and collaborated with builder A.T. Johnson in high style homes on Spokane's South Hill, often in the Rockwood neighborhood, which is listed as a National Register Historic District. Many of the homes that they collaborated on were built for or sold to Spokane's elite business class, resulting in the desirable and beautifully maintained neighborhoods that they are associated with today. The 1912 Wolfe-Trunkey House is an excellent example of the Prairie Style and retains very good integrity and is in excellent condition.

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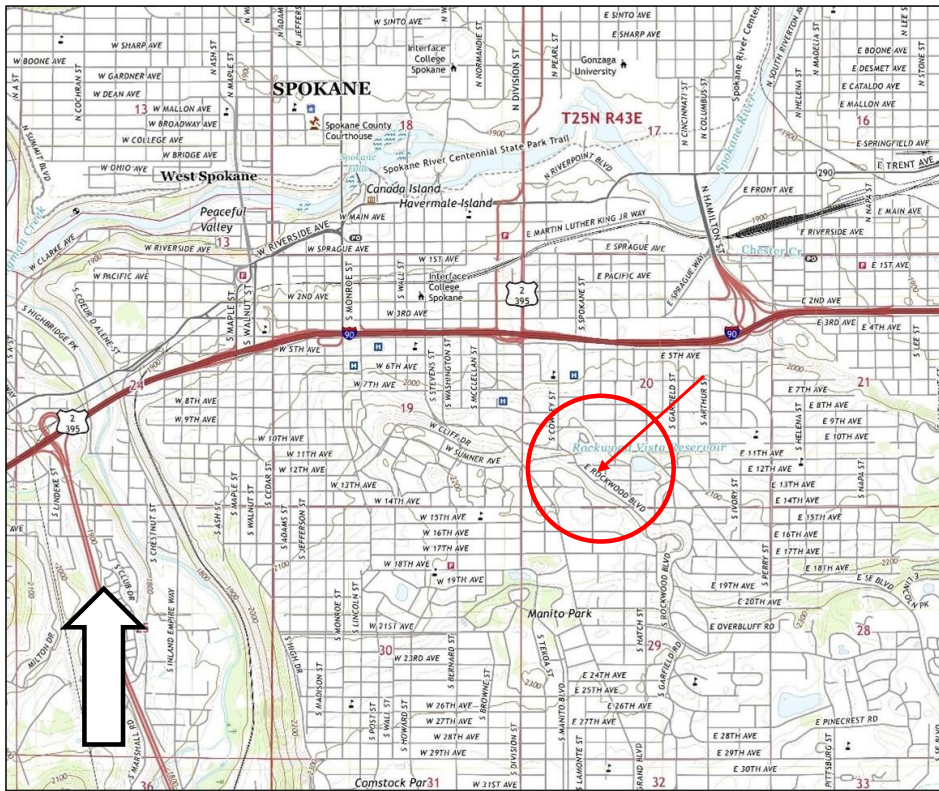
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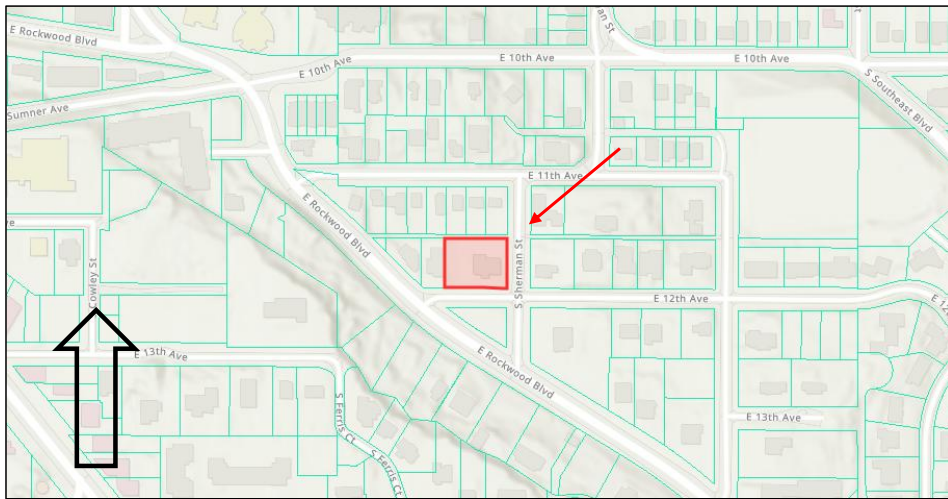
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Figure 1: Site location map



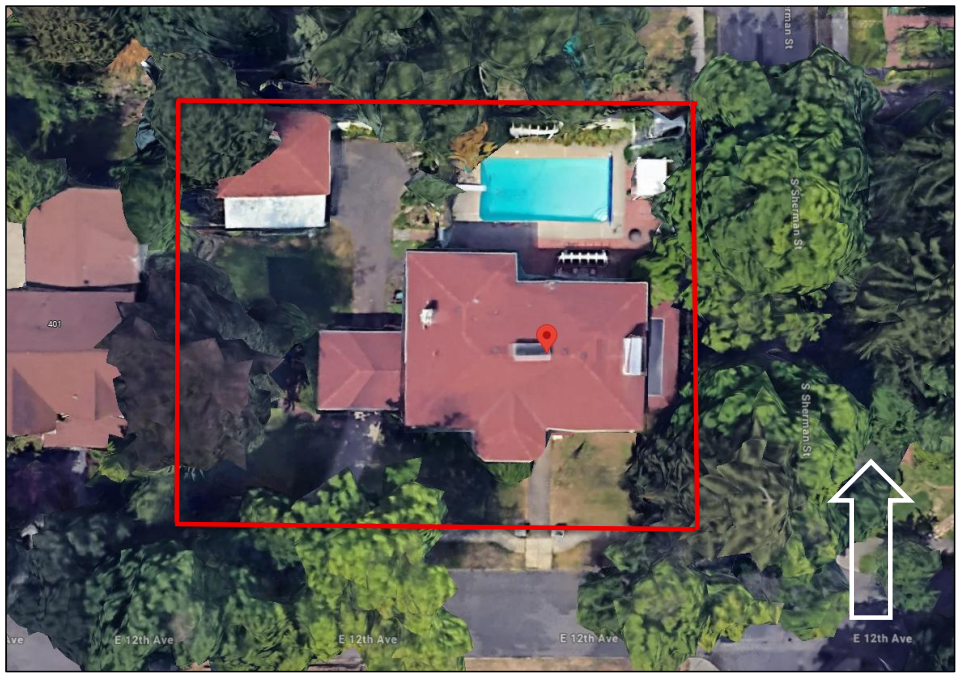
Source: Spokane NW 7.5 minute quadrangle

Figure 2: Site parcel map



Source: Spokane County Assessor

Figure 3: Aerial site plan



Source: Google maps

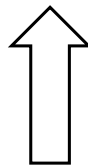
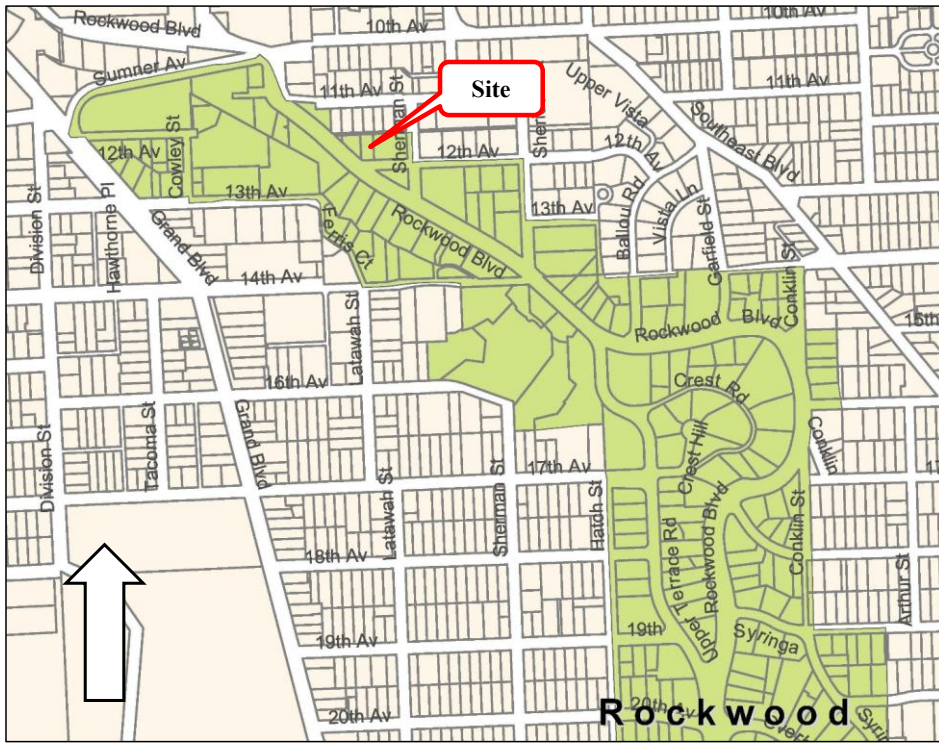
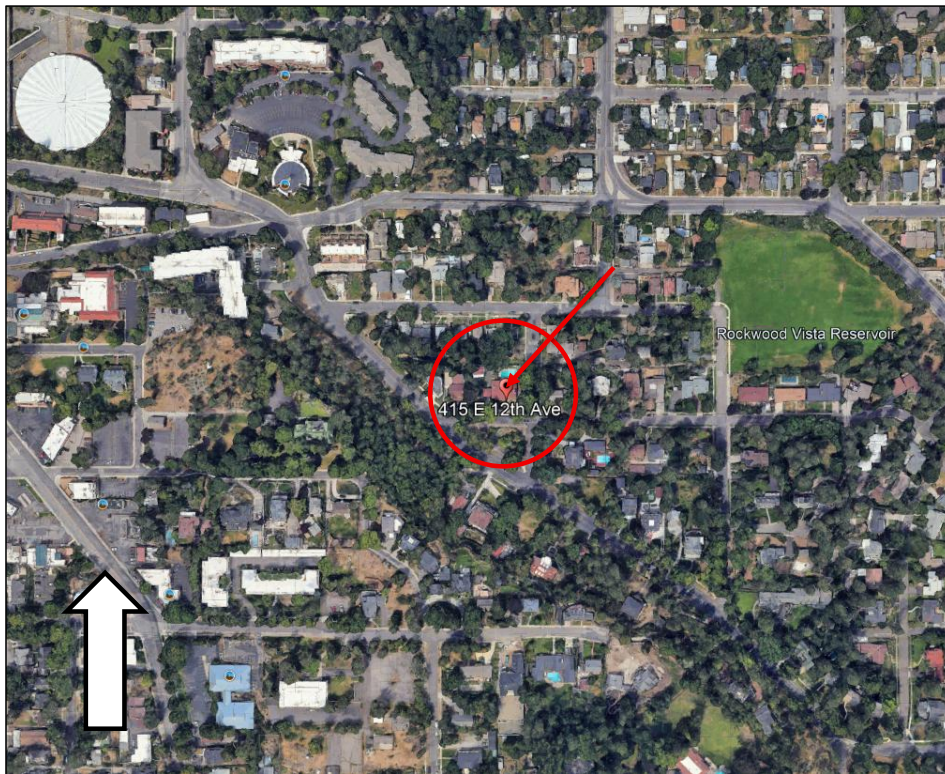


Figure 4: Rockwood Historic District (excerpt)



Source: City of Spokane

Figure 5: Neighborhood context



Source: Google maps

Figure 6: Entry to Rockwood neighborhood



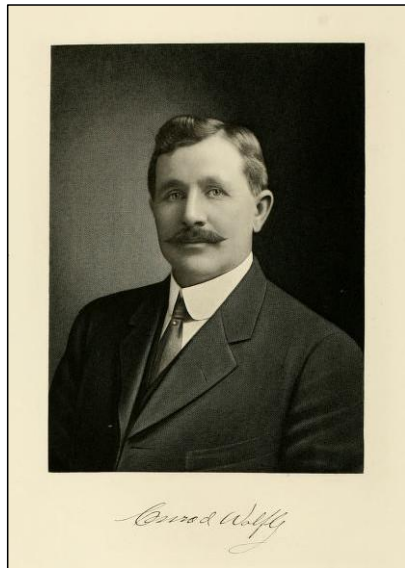
Source: City of Spokane

Figure 7: Olmsted-designed triangle park at 12th and Sherman



Photo by Diana Painter

Figure 8: Portrait of Conrad Wolfe, 1912



Source: H.W. Durham

Figure 9: Mrs. Conrad Wolfe and daughters in the society pages, 1925



Source: The Spokesman-Review

Figure 10: United Copper Mine, Chewelah, Washington



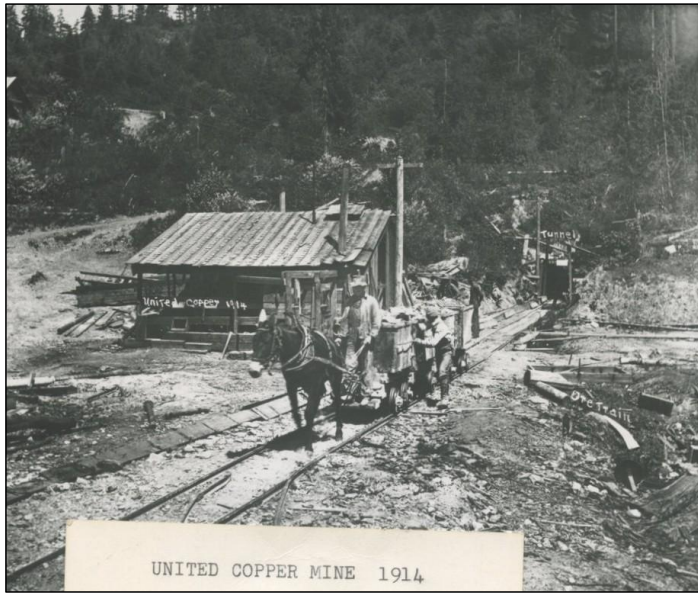
Source: Crossroads Archive, United Copper Mine collection

Figure 11: United Copper Mine, Chewelah, Washington



Source: Crossroads Archive, United Copper Mine collection

Figure 12: United Copper Mine, Chewelah, Washington



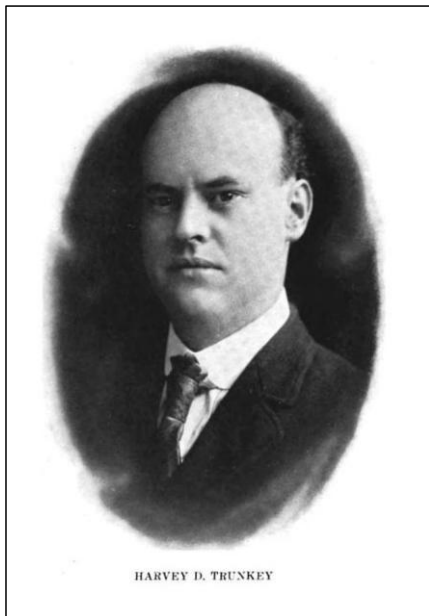
Source: Crossroads Archive, United Copper Mine collection

Figure 13: United Copper Mine, Chewelah, Washington



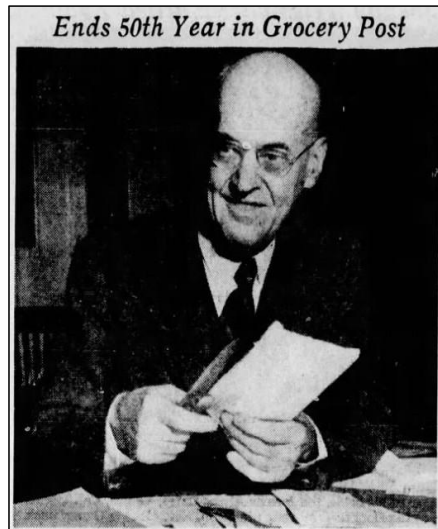
Source: Crossroads Archive, United Copper Mine collection

Figure 14: Harvey Trunkey in 1912



Source: H.W. Durham

Figure 15: Harvey Trunkey in 1948



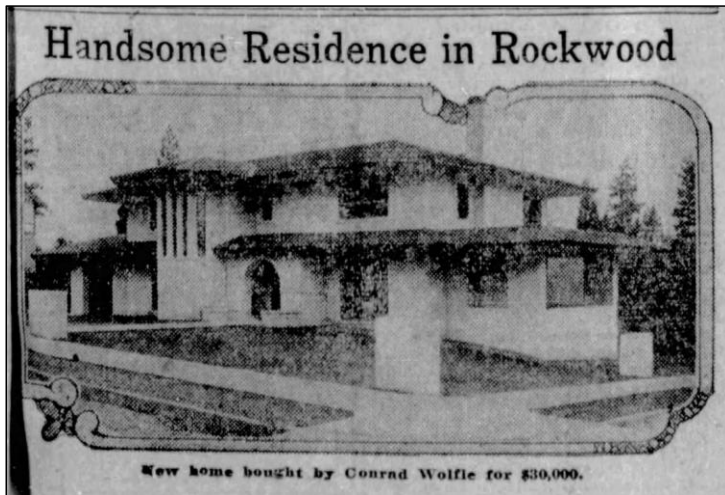
Source: *The Spokesman-Review*

Figure 16: McClintock-Trunkey building at 125 S. Stevens Street in 1935 (still extant)



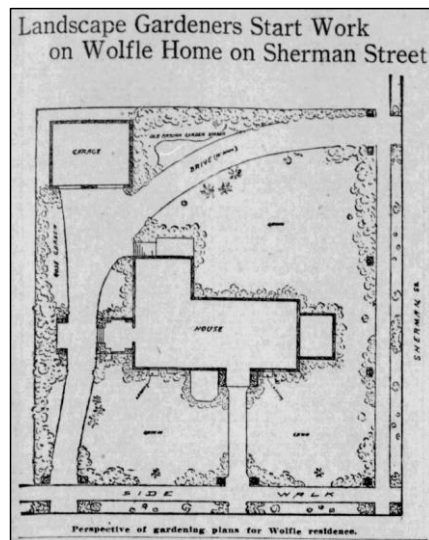
Source: The Spokesman Review, August 15, 2017

Figure 17: Conrad Wolfe House in Rockwood, 1912



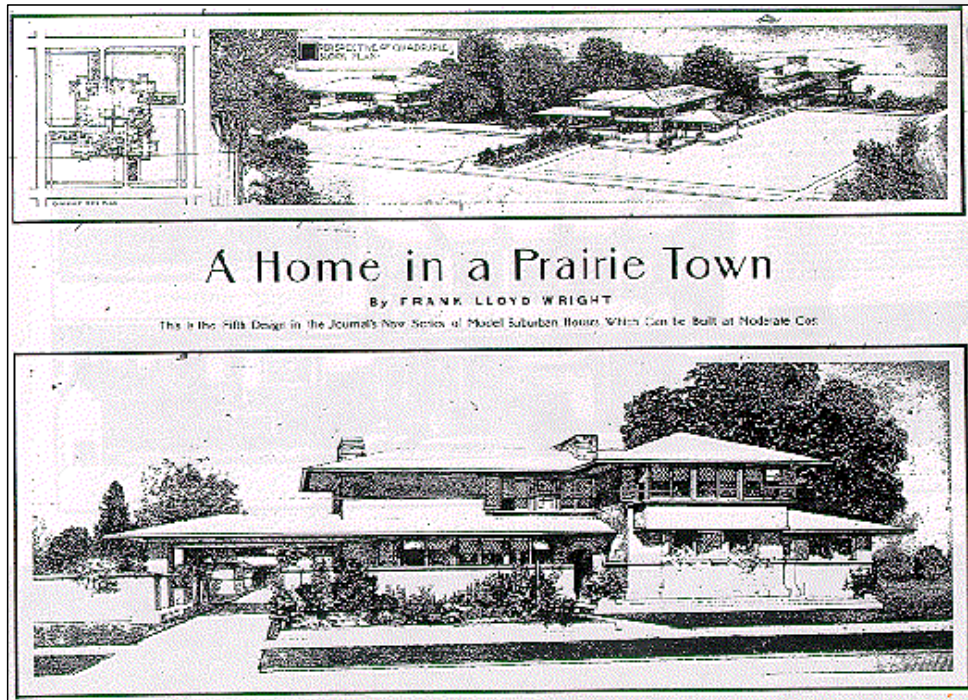
Source: *The Spokesman-Review*, September 1, 1912

Figure 18: Site plan for Conrad Wolfe House, 1912



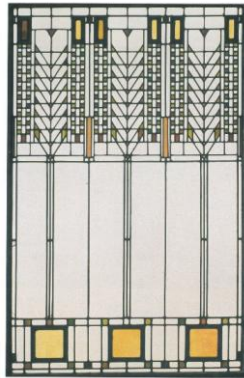
Source: *Spokane Chronicle*, October 16, 1912

Figure 19: "A Home in a Prairie Town" by Frank Lloyd Wright



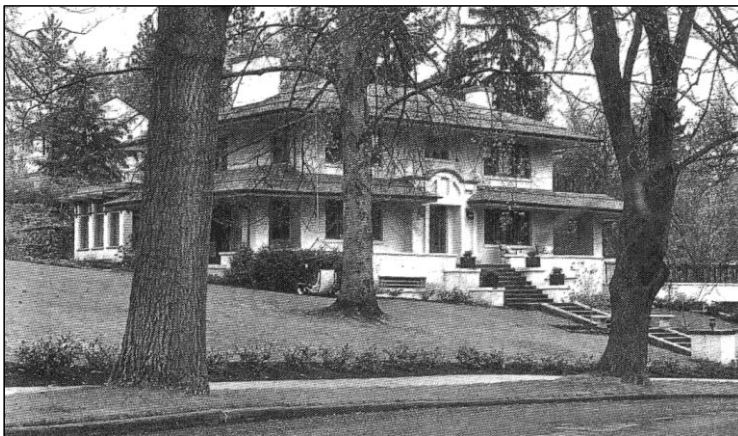
Source: Ladies Home Journal, 1901

Figure 20: “Tree of Life” motif in Frank Lloyd Wright’s Darwin D. Martin House, 1902



Source: Frank Lloyd Wright, A Visual Encyclopedia

Figure 21: David and Edith Ackermann House, Earl W. Morrison, 1912



Source: Ackerman House Spokane Register of Historic Places nomination

Figure 22: Architect William W. Morrison



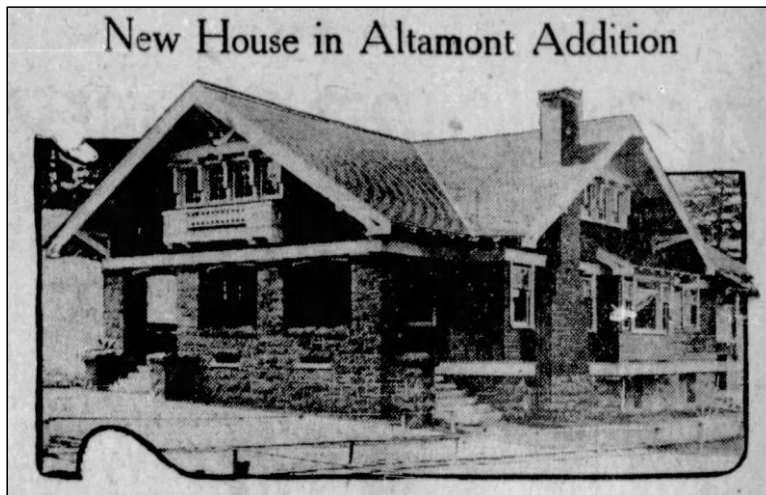
Source: Wikipedia Commons

Figure 23: Tudor Revival house designed by Morrison, built by A.T. Johnson, 1909



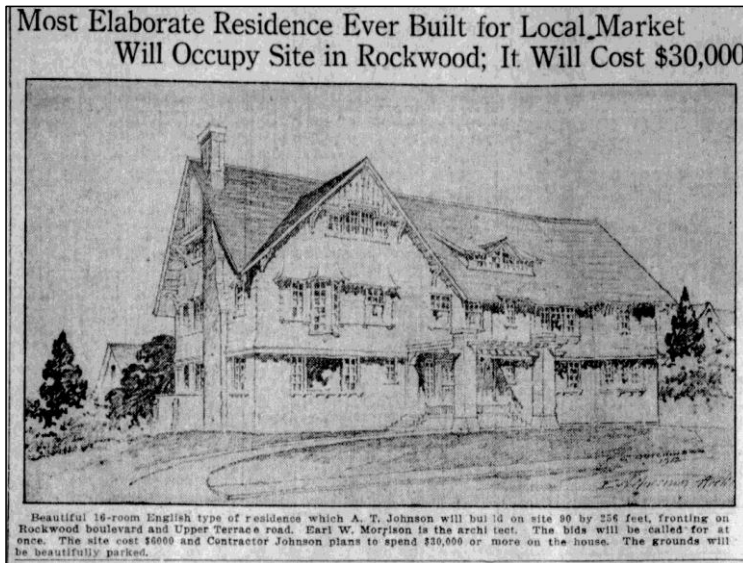
Source: The Spokesman-Review

Figure 24: Craftsman bungalow designed by Earl W. Morrison, built by A.T. Johnson, 1910



Source: The Spokesman Review

Figure 25: Speculative house designed by Earl W. Morrison, 1912 (not built)



Source: *The Spokesman-Review*

Figure 26: Prairie Style house designed by Morrison for C.P. Lindsley, 1912



Source: Spokane Chronicle

Figure 27: The Oxford Apartment building, designed by Earl W. Morrison, 1912



Source: The Spokesman-Review

Figure 28: A.T. Johnson Home, 1913



Source: *The Spokesman-Review*