United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name **LEVESQUE-MAJER HOUSE**

other names/site number

2. Location

street & number 1708 S. Maple Boulevard ☐ not for publication

city or town Spokane ☐ vicinity

state WA code WA county Spokane code 063 zip code 99203

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this _X_ nomination __ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property _X_ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

__ **national** __ **statewide** _X_ **local**

Applicable National Register Criteria

__ **A** __ **B** _X_ **C** __ **D**

Signature of certifying official/Title Date

WASHINGTON STATE SHPO
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register ___ determined eligible for the National Register

___ determined not eligible for the National Register ___ removed from the National Register

___ other (explain:)

Signature of the Keeper Date of Action

5. Classification

Ownership of Property
(Check as many boxes as apply.)

- [X] private
- [ ] public - Local
- [ ] public - State
- [ ] public - Federal

Category of Property
(Check only **one** box.)

- [X] building(s)
- [ ] district
- [ ] site
- [ ] structure
- [ ] object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1		buildings
		district
		site
		structure
		object
1		**Total**

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

None

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC: single dwelling

Current Functions
(Enter categories from instructions.)

DOMESTIC: single dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)

LATE 19th and EARLY 20th CENTURY
AMERICAN MOVEMENTS: Craftsman

Materials
(Enter categories from instructions.)

foundation: STONE
walls: WOOD, BRICK
roof: ASPHALT
other:

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with ***a summary paragraph*** *that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)*

NARRATIVE DESCRIPTION

Summary Paragraph

Built in 1913, the Levesque-Majer House is a intact example of a Craftsman bungalow as interpreted and popularized by architects and builders in Pasadena, California in the early 1900s. With a wide panoramic view, the property was constructed on the ridge crest of a high bluff on Spokane, Washington's South Hill in the Cannon Hill Addition, one of the city's architecturally prominent residential nieghborhoods. Displaying distinctive features rarely found on Craftsman-style homes in Spokane, the house has a ground-hugging "airplane" bungalow form, exposed structural members, Japanese-inspired joinery, a broad low-pitched roof with multiple cross gables, and unique upswept "pagoda style" gable peaks. Other artistic features include clinker brick-and-basalt rock cladding used for massive tapered porch piers and battered foundation walls, interior vaulted ceilings with exposed beams, prominent interior board-and-batten designs, and an inglenook fireplace. The Levesque-Majer House displays a superior level of craftsmanship and retains a high degree of architectural integrity in original location, setting, design, materials, workmanship, feeling, and association.

CURRENT APPEARANCE & CONDITION

Site

The Levesque-Majer House is located on Lot 14, Block 14 in the Cannon Hill Addition to Spokane. The lot is 175 feet deep and 50 feet wide, and faces north along South Maple Boulevard. Built in the center of the lot, the home is sited on a sloped grade that descends down from the property's northwest corner allowing for a full day-lighted basement level on the rear of the home. The side yard contains a paved driveway leading to a basement level garage under the main body of the house. The house is framed by mature trees, flower beds, manicured lawn, and additional single family homes.

House Exterior

The Levesque-Majer House is well-preserved with a simple rectangular footprint. The home is supported by a concrete foundation which is covered with a rubblemix veneer of clinker brick and basalt rock. Due to a steep slope, basement foundation walls at the west side face and south rear of the house reveal an exposed daylight basement and a tandem garage, which is located under the south rear half of the house. The exposed brick-and-stone foundation walls flare slightly outward at the walls' lower edge for a battered effect. Deep segmental arches in the clinker brick and basalt stone foundation walls at the south and west faces hold multi-paned wood casement windows. Above the brick-and-stone battered foundation, the exterior walls of the house are clad with wood shingles. Composition shingles cover the roof, and one massive clinker brick chimney rises from the center of the house. Original windows on the first and second floors of the house are a combination of multi-paned wood-sash casement windows arranged as singles, pairs, and tripartite units. Mortise-and-tenon trim made of wood surrounds the home's windows and doors. A square box bay on the east face and a square box bay on the west face of the house each project two feet from the home's planar wall surface at the first floor. Both square bays are supported by wood brackets. A large circa 1960s wood deck repaired/rebuilt/remodeled in 2001-2002 is located on the south rear of the house at the first floor, and is supported by tall, tapered porch piers clad with wood shingles. A plain wood balustrade and railing protect the porch deck, and a flight of stairs descend to grade.

The Levesque-Majer House is distinguished by an unusual roof line characterized by a strong Asian influence and an "airplane bungalow" second story. Upswept pagoda-style gable peaks articulate three shallow-pitched, front-facing cross gables at the home's north facade. Each "pagoda gable peak" is supported by a massive exposed roof purlins with rounded ends. The main peak of the porch boasts a carved shield-and-cross design on the perlins end. The lowest front-facing cross gable at the front of house covers a partial-width front porch

and is embellished with Japanese-inspired mortise-and-tenon joinery and exposed porch roof rafters. The rafter ends are square, and extend forward and upward beyond the roof eave. Massive tapered porch piers support the front porch and are made of clinker brick and basalt stone rubblemix. Thick porch step walls that flank wide concrete porch steps are also made of the brick-and-stone rubblemix, and extend forward from a concrete porch deck. Set back from the front porch and north façade of the house is a small rectangular-shaped, second story with a nearly flat, low-pitched, gable-on-hip roof. The second story resembles a low cockpit/broad wing design of an airplane, resulting in what is referred to as an "airplane bungalow" design. It has a gable-on-hip roof.

House Interior

The front entrance to the house is located on the home's north façade and is sheltered under a deep partial-width front porch. A six-paneled front entry door is made of fir and is faux-grained with a red fir finish. The front door opens to a center reception hall and to a staircase with a square wood newel post and an ornamental iron balustrade. The reception hall leads east to a living room/dining room, west to a library, and south to an interior hallway. The reception hall, living room/dining room, and library have vaulted ceilings with exposed beams, hardwood oak floors, faux-grained red fir woodwork, and interior walls with a board-and-batten design.

The library is located in the northwest corner of the first floor and is illuminated with natural light that filters through multiple pairs of original multi-paned wood casement windows. The south wall in the library is covered with built-in floor-to-ceiling bookshelves, and the oak floor is articulated with an inland mahogany border. An original circa 1913 Craftsman-style wrought iron-and-opaque glass pendant light fixture hangs from the center of the vaulted ceiling. The living room is located opposite the library in the northeast corner of the house on the first floor. A spacious room with a vaulted ceiling, oak floors, faux-grained red fir woodwork, and board-and-batten walls, the living room is embellished with two prominent architectural features: a fireplace on a south wall and a "piano window" on the east wall. The fireplace has a rectangular firebox, a raised brick hearth, a brick surround, and a faux-grained fir mantel. The wood mantel is supported by wrought iron chains anchored to the wall above the mantel. A brick niche with a low-pitched Tudor arch is located between the chains that support the wood mantel. Above the niche is wood cornice molding articulated with painted words that read, "Welcome to Our Fireside." A wide, horizontal, decorative window is located in the upper half of the east wall in the living room, and is sometimes called a "piano window" for its high placement over an upright piano. The window is made of deeply beveled, leaded-glass lights set in a floral design.

The living room flows south into a large formal dining room, located in the southeast corner of the first floor. The dining room shares a continuation of the living room's oak floor, vaulted ceiling, board-and-batten walls, and faux-finished fir woodwork. Built-in wood china cabinets with multi-paned glass doors are located on the east wall. Twin half-walls flank a wide opening between the living room and dining room and feature decorative wood latticework. A non-original skylight is located in the center of the room's vaulted ceiling.[1]

The reception hall opens south past an open staircase to an interior hallway, a bathroom, and a bedroom. The bedroom has built-in linen cupboards in the northwest and southwest corners of the room, and features original woodwork that once surrounded an original built-in Murphy bed. The bedroom leads south through a doorway adjacent to the Murphy bed into an enclosed sleeping porch. The sleeping porch opens east through a doorway to an enclosed back porch and a remodeled kitchen. The kitchen was remodeled in 2011 and includes built-in wood cabinets/cupboards, a built-in stove, and kitchen fixtures.

The open staircase in the reception hall at the first floor ascends east to a center hallway, a full bathroom, and three bedrooms on the second floor. Another staircase accessed from a door in the kitchen descends to the basement. A billiard room with a fireplace is located in the basement beneath the dining room. The walls in the billiard room are finished with knotty pine paneling, and the fireplace is faced with a brick surround. An

[1] The home's "airplane bungalow" second floor is not as large as the house, and does not cover the skylight located in the center of the dining room—see attached nomination photos.

unfinished furnace/mechanical/shop room is located in the basement beneath the living room. An unfinished storage room is located beneath the library, and a finished laundry room is located in the center of the west wall in the basement beneath the bathroom and bedroom on the first floor. A center hallway in the basement leads south to a door that opens to a tandem garage located beneath the sleeping porch and kitchen at the south rear of the house. The ceilings in the entire basement are 10 feet high.

ORIGINAL APPEARANCE AND SUBSEQUENT MODIFICATIONS

During the last century of use, the Levesque-Majer House has undergone various repairs, remodels, and modifications. The home originally had a screened back porch and screened sleeping porch located at the south rear of the dwelling; they were enclosed in 1938.[2] That same year, the second floor was enlarged with a third bedroom (master bedroom), bathroom, and closet over the enclosed back porch. In the 1960s, the original balustrade on the staircase in the reception hall was replaced with a decorative wrought iron balustrade made by acclaimed Spokane artist, Harold Balazs.[3] Positioned on the roof next to the second-story addition, a skylight was installed in the center of the dining room in 1970. A built-in Murphy bed, located in the wall between the sleeping porch and the bedroom on the first floor, was removed in the 1970s. The kitchen was remodeled in 1979. Woodwork in the reception hall, library, living room, and dining room was originally covered with wallpaper that simulated wood grain; in 1996, the wallpaper was removed and the exposed woodwork was faux-grained with a dark red fir finish to match the original wood grain-designed wallpaper. In 1994, the house was re-roofed with composition shingles.

According to records from the current 2014 owners, all the wood floors in the house (first and second floors) were refinished and the master bedroom on the 2nd floor was remodeled in 2001. In 2003, the circa 1960s deck and stairs at the rear of the house were rebuilt and repainted, and the enclosed back porch along the rear of the house at the first floor was repaired and refinished. In 2004, the library, first-floor bedroom, and second-floor bathroom were remodeled. In 2005, a new gas-fired furnace and electric air conditioner were installed, and wood floors in the house were again refinished. In 2007, the exterior of the house was repainted. In 2009, the bathroom on the first floor was repaired and remodeled. In 2011, the kitchen was again remodeled, and the garage was insulated. In 2012, the roof was recovered with composition shingles. In 2013, the enclosed sleeping porch was repaired and refinished. In 2014, a basement laundry room was repaired and re-finished.

[2] The 1938 date was confirmed by Ernest Majer family diaries, records, and archives.
[3] The wrought iron balustrade artist and date of installation was confirmed by Connie Bagby, who lived in the house and commissioned the balustrade.

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

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

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1913-1938

Significant Dates

1913

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

LEVESQUE, JOSEPH T. (architect)

STATEMENT OF SIGNIFICANCE

*(Provide a **summary paragraph** that includes level of significance and applicable criteria.)*

Summary Paragraph

The Levesque-Majer House in Spokane, Washington is eligible for listing on the National Register of Historic Places under Criterion C as a property that embodies the distinguishing characteristics of its type and period of construction. Rarely seen in Spokane, the Levesque-Majer House is a quintessential example of the residential "airplane bungalow" form/type with Craftsman-style embellishment specifically reminiscent of designs popularized in the early 1900s in Pasadena, California, the birthplace of the Craftsman bungalow tradition. The home also depicts trademark features of the Craftsman aesthetic, including an accentuated horizontal emphasis, exposed structural members, and the use of organically integrated building materials. Its Asian influence is uniquely expressed in upswept pagoda-style gable peaks and prominently exposed mortise-and-tenon joinery. Additionally, the home is significant as a property that represents the work of master Spokane architect Joseph T. Levesque. The nominated property was Levesques home and displayed his skill to potential clients. Reported in two separate articles in the Spokane Daily Chronicle, the proposed Levesque home was pictured in an artist's rendering with the caption, "Beautiful Japanese Bungalow Is Planned by Levesque, Architect." Another anticipatory article followed on the next page with a full description of the proposed property.[iv]

The Levesque family sold the house in 1914 to Ernest and Euphemia Majer, proprietors of one of Spokane's longest-running and most successful family-owned businesses, the Ernie Majer Ford Company automobile dealership in Spokane. After Ernest and Euphemia Majer's residency, the Levesque-Majer House passed to the Majer's son, Norman Majer, co-owner/manager of the dealership, and his wife, Virginia Majer. They owned the home until 1957.

The period of significance begins in 1913, the year the home was constructed, and ends in 1938, the year of the dwelling's last major modification.

HISTORICAL CONTEXT

Cannon Hill Addition

Prior to 1883, the southwest quadrant of Spokane's South Hill was rough, unplatted, undeveloped land. Ponderosa pine, Douglas fir, extensive basalt rock outcroppings, and steep bluffs characterized the area's landscape. Views from high bluffs along the southern and western edges of the quadrant commanded spectacular panoramic vistas of Latah Valley, Latah Creek, and Spokane County's forested hills and west plains. In 1883, wealthy Spokane businessman, Anthony M. Cannon, purchased and platted part of the quadrant and called it Cannon's Addition. Roads for streetcars and automobiles were laid, public schools were built, and Cannon's Addition was developed with large residential homes constructed in the late 1890s and early 1900s. While Spokane's population grew, prospective developers, builders, and home buyers searched undeveloped land south and uphill from Cannon's Addition. Available acreage was found, residential development was planned, and in 1903, the area was platted as the Cannon Hill Addition to Spokane.

The Cannon Hill Addition is roughly bounded by West 14th Avenue to the north, West 21st Avenue to the south, South Cedar Street to the east, and the bluff's edge four blocks west. The addition extends over the bluff, descends to Latah Creek in Latah Valley, and is sandwiched between the banks of Latah Creek and the bluff's high ridge crest. On top of the bluff, a paved residential street called South Maple Boulevard, was constructed as a wide road that diagonally traverses the neighborhood in a north/northwest-south/southeast direction.[v] Maple Boulevard and surrounding streets were paved, and architects and home builders designed and built houses on the addition's residential lots. Various domestic styles and types were incorporated for the residential development, including grandiose Queen Anne, Tudor Revival, Neoclassical, and American

[iv] "Beautiful Japanese Bungalow Is Planned by Levesque, Architect" and "Architect Plans Beautiful Home." *Spokane Daily Chronicle,* 19 September 1912.

[v] *Webster's New International Comprehensive Dictionary of the English Language (1996 Edition)* defines "boulevard" as "a broad city avenue" not always but "often planted with trees."

Foursquare houses, to more modest Craftsman-style bungalows. The Levesque-Majer House, a Craftsman bungalow which fronts Maple Boulevard, is one of the most unique and unusual homes erected in the Cannon Hill Addition.

Joseph T. & Henrietta Levesque

In 1912, South Maple Boulevard was a newly paved and curbed street with a steep slope that climbed uphill through dense brush, pine trees, and rocky ground on which were sited a few single-family homes. With his future house in mind, Spokane architect Joseph T. Levesque purchased a long, narrow lot at 1708 S. Maple Boulevard with a spectacular view for $2,000. He applied for a building permit from the City of Spokane on October 10, 1912 (number 4078), and estimated the cost of construction to be $4,000. Less than a year later in 1913, construction was completed for $7,000—nearly twice the building permit estimate, and Levesque and his family moved into the house.

Ernie & Euphemia Majer

In 1914, Joseph & Henrietta Levesque sold their home to real estate developer, Charles Kay, owner of the Kay Land Company in Spokane. Five years later in 1919, Kay sold the property to Ernest & Euphemia Majer. Ernest Majer attained local prominence as owner of one of Spokane's longest-running and most successful Ford automobile dealerships, known as the Ernie Majer Ford Company. Majer's mother, Fannie Majer, was a pioneer who came to Spokane in 1900, established Spokane's first professional custom-order dress-making business, and lived with her son and his family in the Levesque-Majer House. Professionally known as "Madame Majer," Fanny was the proprietor of the Spokane Pleating Bazaar. Her business was listed in bold print in the 1925 Spokane city directory as an establishment that specialized in "ostrich feather work, buttons made to order, accordion and knife pleating, and hemstitching." In 1953, Ernie & Euphemia Majer sold the Levesque-Majer House to their son and daughter-in-law, Norman & Virginia Majer. For the next 17 years, Norman Majer co-owned/managed/operated the Ford dealership. The Majer family—spanning three generations—lived in the Levesque-Majer House at different times for a total of 38 years.

Subsequent Homeowners

In 1957, Dr. George Bagby, a Spokane orthopedic surgeon, and his wife, Constance, a local artist, purchased the property for $10,000. They sold the house 10 years later in 1967 to Kathryn & Dr. William Habel, a Spokane physician. In 1970, Gonzaga University English professor, Anthony Wadden, and his wife, Emily, bought the house. Spokane family practice physician, Dr. James Bingham, and his wife, Lori Nicol, an accountant, purchased the property in 1984. They sold the house in 2001 to current owners Paul DePalma and Heidi Gann. Paul DePalma is a professor of computer science at Gonzaga University and Heidi Gann is an accomplished Spokane artist.

ARCHITECTURAL SIGNIFICANCE

The Bungalow

The Levesque-Major House is an intact example of a Craftsman style Bungalow. The term "bungalow" is derived from the East Indian words *bungali* which means "covered porch" and *bangla* which means "low house with surrounding porches." Influenced by early 20th century summer houses located in British East India, the bungalow design in the United States adopted low-pitched roof lines, widely overhanging eaves, and deep porches supported by heavy battered porch piers. Covered porches and wide eaves shaded homes from the bright sun, and if the porches and eaves were deep enough, the eaves shaded and cooled entire planar wall surfaces. Especially in Pasadena, California where the sun is hot, and cooler shade is revered, low-slung bungalow house forms with wide eaves were some of the first to be developed and popularized.

Architectural historian Jan Cigliano *(Bungalow: American Restoration Style)* defined *bungalow* as a "form of house—a type of structure designed in a number of architectural styles," but also explained that "*style,* by contrast, is a particular period and genre of design."[vi] *The Old House Dictionary* further explained that the term bungalow referred to a low-slung house form characterized by overall simplicity and broad gables that

[vi] Cigliano, Jan. *Bungalow: American Restoration Style.* Salt Lake City: Gibbs-Smith, 1998.

usually faced the street.[vii] Bungalow designs varied greatly according to geographic location, climate, and architectural vernacular, but all bungalows were usually limited to one or one-and-one-half stories and had a partial or full-width front porch covered by an extension of the principal roof or by a lower porch roof. Plainer, smaller, and more affordable than taller, more expensive Queen Anne homes from the turn of the 20th century, the American bungalow became one the country's most popular house forms for three decades from 1900 to 1930.

The Craftsman Style

Bungalows were embellished with a variety of stylistic treatments, including Craftsman, Prairie, Colonial Revival, Tudor Revival, Mediterranean, and Swiss Chalet. The Craftsman tradition was one of the most popular in the United States, and was used to enhance the bungalow house form during the style's heydays in the early 1900s. The Craftsman style began and was based on the Arts & Crafts movement in Europe, led by renowned English architect William Morris (1834-1896), and the English Arts and Crafts Exhibition Society, formed in 1888. Together, Morris and the Society extolled the virtues of hand-crafted art, and opposed impersonal machine-made products.

Three of the most successful American house designers to promote the Craftsman style were Gustav Stickley in the eastern United States, and Charles Greene and Henry Greene, from the western United States in Pasadena, California. Stickley produced a national magazine called *The Craftsman* that offered designs for house plans and espoused ideals relating to the larger Arts & Crafts movement. Stickley's magazine was distributed throughout the United States between 1901 and 1916, and sparked a flood of builder's pattern books, pre-cut house packages, and a plethora of bungalow designs. The Greene Brothers developed a type and style for domestic homes and buildings based entirely on craftsmanship principles promulgated by the Arts & Crafts movement. The brothers used mortise-and-tenon treatment in their house frames; fabricated most of their hardware; designed their own leaded-glass windows; cast decorative tile; and designed and constructed moveable and built-in furniture. Known for their "ultimate bungalows"—large landmark examples like the Gamble House (built in 1908) by the Greene Brothers dot the neighborhoods of Pasadena and other towns and cities in Southern California.[viii]

The Craftsman style quickly grew in popularity and spread throughout the United States in short order. The Craftsman tradition embraced nature through the use of natural materials, including stone, clay (bricks and ceramic tile), stucco, wood, wrought iron, forged brass, and leaded glass. The style integrated natural materials with organic expression illustrated in low, ground-hugging house forms that appeared to erupt or grow from the site on which they were built. Horizontal emphasis and horizontal shadows were achieved through low-pitched roofs, widely overhanging eaves, exposed structural members (rafters, purlins, beams, posts, rails, brackets), horizontal bands of differing exterior cladding, horizontal stringcourses/belt courses, exposed mortise-and-tenon joinery, and battered/tapered walls, pillars, posts, and porch piers. Merging indoor and outdoor living was important where open floor plans utilized deep front and rear porches as outdoor entry halls and living spaces. The Craftsman style also promoted a reverence for and the use of wood in wood shingles, wood structural members, interior woodwork, wood floors, and wood built-in furniture. The wood could be coarse and rough like split wood shingles or finished as smooth woodwork with deep patinas. A variety of features with wood included sleeping porches, fireplaces, inglenooks, alcoves, and built-in furniture (bench seats, window seats, bookcases, drop-leaf desks, beds, china buffets/hutches, linen cabinets/closets, kitchen tables/counters/cabinets).

Airplane Bungalows and Asian Influence

The Levesque-Major House can be defined as an Airplane bungalow subtype in which a small second story "pop-up" was positioned in the middle of the house—similar to an airplane cockpit on top of the plane's fuselage. The airplane/aeroplane bungalow house form was developed in mostly Pasadena, California and the Western United States and can be found in small quantities in Washington State; with just a handful of known examples. Author Jan Cigliano *(Bungalow: American Restoration Style)* defined airplane bungalows as having

[vii] Phillips, Steven J. *Old House Dictionary.* Washington DC: Preservation Press, 1994.
[viii] Interview with Paul Duchscherer in 1997.

"shallow-sloping gables that look like airplane wings" with "extra-wide eaves" that "suggest the spread of an airplane."[ix] She describes an airplane bungalow as a house form with one or one-and-one-half stories, long low-sweeping rooflines like a jet's wingspread, upswept gable peaks, and typical wood frame construction. Noted Arts & Crafts historian and author Paul Duchscherer *(The Bungalow: America's Arts & Crafts Home)* calls an airplane bungalow a "hybrid form" found on "low-slung Craftsman-style homes with sweepingly wide gables (wings) above which a second floor rises (cockpit)."[x] He writes:

> *An attic-level room was designed to project above the peak of the main roofline, making such a room similar to the raised cockpit of an early twentieth-century airplane. Set above the broad sweep of the bungalow's roofline, comparable to an airplane's wings, this upper room was often first built as a screened-in sleeping porch. Later, many such spaces were enclosed to create a playroom, extra bedroom space, or a retreat.*[xi]

While the majority of bungalows were embellished with Craftsman-style elements and details, architectural influences from Japan, China, and other parts of Asia were borrowed and popularized in the early 1900s. Japanese timber construction influenced the structural emphasis of the Craftsman style as seen in exposed mortise-and-tenon joinery, exposed roof beams/purlins/braces/brackets, and upswept gable peaks reminiscent of Japanese pagodas. Duchscherer notes:

> *Traditionally perceived as somewhat exotic and mysterious, Asian design has interested Americans since the earliest days of the China trade in the 17th century. At various World Fair expositions that occurred in the late-19th and early-20th centuries, many people were able to see a number of authentically built structures from distant lands. Buildings erected by the Japanese were especially admired and studied. The architects Greene & Greene and Frank Lloyd Wright were particularly impressed with Japanese structures, and their own work shows evidence of that interest. The Japanese influence is also seen in the work of many others, including anonymous designers of modest bungalows. The detailing of exposed timberwork on some Craftsman houses recalls robust Japanese wood construction.*[xii]

The Asian influence seen in upswept "pagoda-style" gable peaks and exposed mortise-and-tenon joinery is often found in "airplane" bungalows. Like the dwellings on which they were anchored, second-story "pop-ups" on Asian-inspired airplane bungalows usually matched the wide upswept eaves and pagoda-like gable peaks of the house. The ascending, alternating upswept "flying eaves" and gable peaks on porches, house roofs, and second-story "pop-ups" sometimes gave the impression of Japanese pagoda temple architecture.

The Levesque-Majer House

Prior to the construction of the Levesque-Majer House an anticipatory article in the September 19, 2012 edition of the *Spokane Daily Chronicle* newspaper featured an artist's rendering of the proposed house with a caption and headline that announced "Beautiful Japanese Bungalow Is Planned by Levesque, Architect." A second anticipatory article in the same newspaper edition further described the proposed house in detail:

> *Architect Plans Beautiful Home*
> *Levesque Will Build Unique Residence Fashioned After the Japanese Style*
>
> *A unique bungalow which will follow completely the Japanese architecture and will contain many interesting features will be constructed this fall by J. T. Levesque, the local architect. Mr. Levesque will build the place for a home. It will cost $7,000. The roof of the place will be of imitation bamboo. The structure will be frame, the siding being of split cedar shakes. The basement will be of concrete with a clinker brick veneer. A feature of the basement is that it*

[ix] Cigliano, Jan. *Bungalow: American Restoration Style.* Salt Lake City: Gibbs-Smith, 1998, pp 21-23
[x] Duchscherer, Paul and Linda Svenson. *Along Bungalow Lines.* Salt Lake City: Gibbs-Smith Publisher, 2006, p. 30
[xi] Duchscherer, Paul and Douglas Kiester. *The Bungalow: America's Arts & Crafts Home.* New York: Penguin Studio, 1995, p. 31
[xii] Ibid, p. 71

> *will be about 10 feet above the ground. It will contain a large billiard room... Built-in features will abound in the bungalow which will contain eight rooms. There will be three fireplaces. In the bedroom downstairs there will be a portable wall bed of the reversible type which may be used in the room or the adjoining sleeping porch. Built-in dressers and a built-in sewing machine cupboard will feature the place.*

Bungalow house form features found at the Levesque-Majer House include the home's accentuated horizontal orientation, very low-pitched roof, lower front-facing cross gables, widely overhanging eaves, deep front porch, massive tapered porch pillars, raised and battered foundation walls, multi-paned casement windows arranged as multiple pairs and rows, and an open interior floor plan.

Craftsman-style elements that embellish the Levesque-Majer House include exposed structural members, rough cedar shingles, multi-paned casement windows arranged, tapered porch piers and battered foundation walls made of brick-and-rock rubblemix, wrought-iron and brass hardware, and an interior open floor plan with finished woodwork, wood floors, and wood built-ins.

The Levesque-Majer House is an excellent example of the *"airplane bungalow"* subtype with Asian influence and Craftsman-style embellishment. The home's second story "pop-up" is relatively large compared to other like airplane bungalows. It has a low-pitched roof, widely overhanging eaves, pairs of multi-paned casement windows, and upswept pagoda-style gable peaks that match those on the house. At least two bungalows in Spokane have pagoda-style gable peaks (2007 E. 9th Avenue and 1108 W. 18th Avenue), but none embody the full Asian aesthetic.

Joseph T. Levesque, Architect

Spokane architect Joseph T. Levesque was born in France c. 1878, and lived in Paris before relocating to Quebec, Canada. Reportedly he moved to Springfield, Massachusetts in 1902, and worked there until 1907. As listed in U. S. Census data and various city directories, Levesque lived and worked in several towns across the United States over the course of his career including Rochester and Ithaca, NY (1907-1908); Spokane, WA (1909-1915); Great Falls, MT (1915-1918); and Winston-Salem, NC (1924-1930). He worked both solo and together with several different architects during his stay in various communities.

Levesque and his wife, Henrietta, were first listed in Spokane city directories in 1910 as residents of a home at 2017 W. Pacific Avenue, where they offered "furnished rooms to rent." Levesque formed a partnership with prominent Spokane architect, Alfred Jones, and together they designed the Tokyo Apartments (1910, demolished); Smith Funeral Home (1912, now North Coast Life Insurance Building); the First Baptist Church, a livery stable on Pacific & McClellan (1911); and several single-family homes on Spokane's South Hill including the F.J. Klein House (1910, 13th & Madison, a radical designed house called "Filipino type"); the Alfred Jones House (238 E. 13th Avenue, 1911); the James Codd (524 E. Mission Avenue, 1912); and a home at 1103 W. 13th Avenue (1911).

After Jones moved from Spokane in 1912, Levesque worked solo and designed the Kiesow-Gentsch House at 618 W. 23rd Avenue. In 1913, Levesque listed his professional business as "J. T. Levesque & Company, Architect" with offices in Room 312 in the Mohawk Block, 511-517 W. Riverside Avenue in the center of downtown Spokane. It was during this time that he built a home for himself and his family at 1708 S. Maple Boulevard. Other projects include the Bauer House at 420 W. 22nd Avenue (1913-14).

Around 1913, Levesque formed another partnership, this time with architect, Robert C. Sweatt. Sweatt was already practicing in Spokane and had completed several large projects. Known as Sweatt & Levesque, the firm appears to have specialized in school design. Known project are limited to Reid School (1914) in Bend, OR; a high school (1914) in Newport, WA; and a school building (1913-14) in Metolius, OR.[xiii]

[xiii] Spokane City Directories and Spokane Building Permits.

After Spokane's greatest growth period from 1900 to 1910, commercial and residential construction waned as World War I approached. This was a period beset by slim financial gains and unemployment was felt by many. As told by local historians and documented by dwindled listings in city directories, many builders and architects left Spokane.[xiv] Joseph T. Levesque was part of this exodus.

He sold his Craftsman-style home and moved to Great Falls, Montana in 1915. Known projects in Great Falls to date are limited to the W. H. George Building/Hampton Apartments, and the Geraldine Apartments (1917). City directories in 1918, list Levesque as a soldier, a position he may have sought since he had a direct connection to France and most likely spoke the language. From here, it is unclear as to what happened to Levesque. He remarried for the third time and appears in city directories as early as 1928 in Winston-Salem, North Carolina. While there he became a manager for the architectural firm of C. Gilbert Humphreys Inc. Reportedly he designed several homes, mainly the Tudor Revival style, in Lexington, NC. These include the Rainey-Hunt House (1927) and the Wall House (1926).

In 1930, Levesque and his second wife, Alice, moved to Wolfville, Nova Scotia in Canada, Alice's provincial home. In Wolfville, Levesque found employment in architect Leslie R. Fairn's firm, and designed at least 27 buildings ranging from his personal residence to schools, hospitals, town halls, and several Sunoco service stations. Two years later, Joseph T. Levesque died February 11, 1932 at age 54.

Levesque's personal residence demonstrates his deep understanding and proficiency of the Arts & Crafts aesthetic. The home's ground-hugging and low-slung bungalow house form, very low-pitched side-gable roof and/or roof dormers, partial-width covered front porches, widely overhanging eaves, exposed rafters/beams/purlins, mortise-and-tenon joinery, casement windows, and prominent raised basalt rock and/or brick-and-rock rubblemix foundations is characteristic of high end Arts & Crafts style dwelling of the period. His own home also expresses his knowledge of Asian design, which was a popular design element often incorporated into Craftsman style dwellings in the early 1900s. Although he practiced in Spokane for only five years, Levesque added a unique level of artistry to the city. His unusual designs are reminiscent of architectural elements borrowed from Pasadena, California and Asia.

9. Major Bibliographical References

BIBLIOGRAPHY *(Cite the books, articles, and other sources used in preparing this form.)*

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Duchscherer, Paul and Doug Keister. *The Bungalow: America's Arts & Crafts Home.* New York: Penguin Publishers, 1995
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Polk, R. D. *Spokane, WA City Directories, 1900-2013.*
Refkind, Carole. *A Field Guide to American Architecture.* New York: Penguin Group, 1980.
Spokane County warranty deeds, building permits, and tax assessor records.
Sanborn Fire Insurance Maps from 1910, 1927, 1952.

Newspaper & Magazine Articles

"Architect Plans Beautiful Home: Levesque Will Build Unique Residence Fashioned After the Japanese Style." *Spokane Daily Chronicle,* 19 Sept 1912
"Beautiful Japanese Bungalow Is Planned by Levesque, Architect." *Spokane Daily Chronicle*, 19 Sept 1912
"Our Beloved Bungalows." Spokane Home & Life, Vol 3, Issue 3, July-August 2001, pp. 42-53
"Peanut Brittle Bungalows." *Old House Journal,* 1997, page 72

[xiv] Personal interview with Spokane historian, Nancy Compau, in 1997.

"Pioneer Matron Taken by Death." *Spokesman-Review,* 10 Aug 1953
"Preservationist's Home Added to Spokane Register." *Spokesman-Review,* 27 Nov 1997
"Smith's Building to Cost $130,000." *Spokesman-Review,* 18 June 1911
"Winston-Salem's Architectural Heritage." Winston-Salem, North Carolina, March 2014

Previous documentation on file (NPS):

_____preliminary determination of individual listing (36 CFR 67 has been requested)
_____previously listed in the National Register
_____previously determined eligible by the National Register
_____designated a National Historic Landmark
_____recorded by Historic American Buildings Survey #_____
_____recorded by Historic American Engineering Record #_____
_____recorded by Historic American Landscape Survey #_____

Primary location of additional data:

____State Historic Preservation Office
____Other State agency
____Federal agency
____Local government
____University
____Other
Name of repository: _____

Historic Resources Survey Number (if assigned):

10. Geographical Data

Acreage of Property Less than one acre.
(Do not include previously listed resource acreage.)

UTM References ____NAD 1927 or ____NAD 1983

(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
1				3			
2				4			

Or Latitude/Longitude Coordinates
(enter coordinates to 6 decimal places)

	Latitude	Longitude		Latitude	Longitude
1	47°38'19.42"N	117°26'4.20"W	3		
2			4		

Verbal Boundary Description (Describe the boundaries of the property.)
The nominated property is located in Spokane, Washington in the Cannon Hill Addition, Block 14, Lot 14. The legal tax parcel number for the nominated property is **25251.1414** (Spokane County Tax Assessor Records).

Boundary Justification (Explain why the boundaries were selected.)
The nominated property includes the entire parcel and its verbal and urban legal description associated with the Levesque-Majer House.

11. Form Prepared By

name/title Linda Yeomans, Preservation Consultant (Edited by DAHP)
organization Historic Preservation Planning date July 3, 2014
street & number 501 W. 27th Avenue telephone 509-456-3828
city or town Spokane State WA zip code 99203
e-mail lindayeomans@comcast.net

Additional Documentation

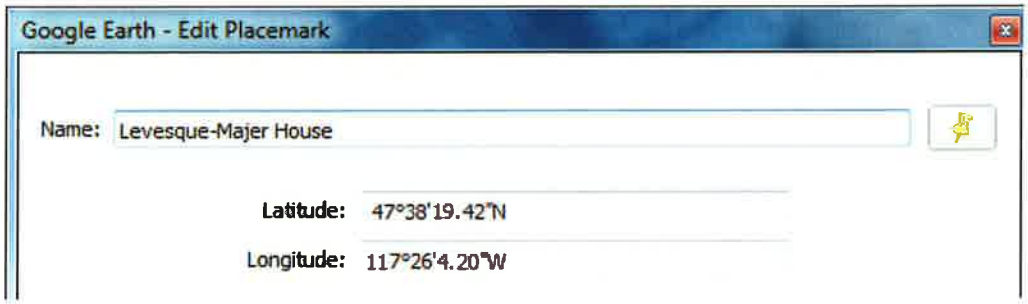
Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

  A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**

- **Additional items:** (Check with the SHPO or FPO for any additional items.)



Google Earth Map

North

2013 SPOKANE COUNTY PLAT MAP

Cannon Hill Addition, Block 14, Lot 14
Lot size: 50 feet wide and 175 feet deep

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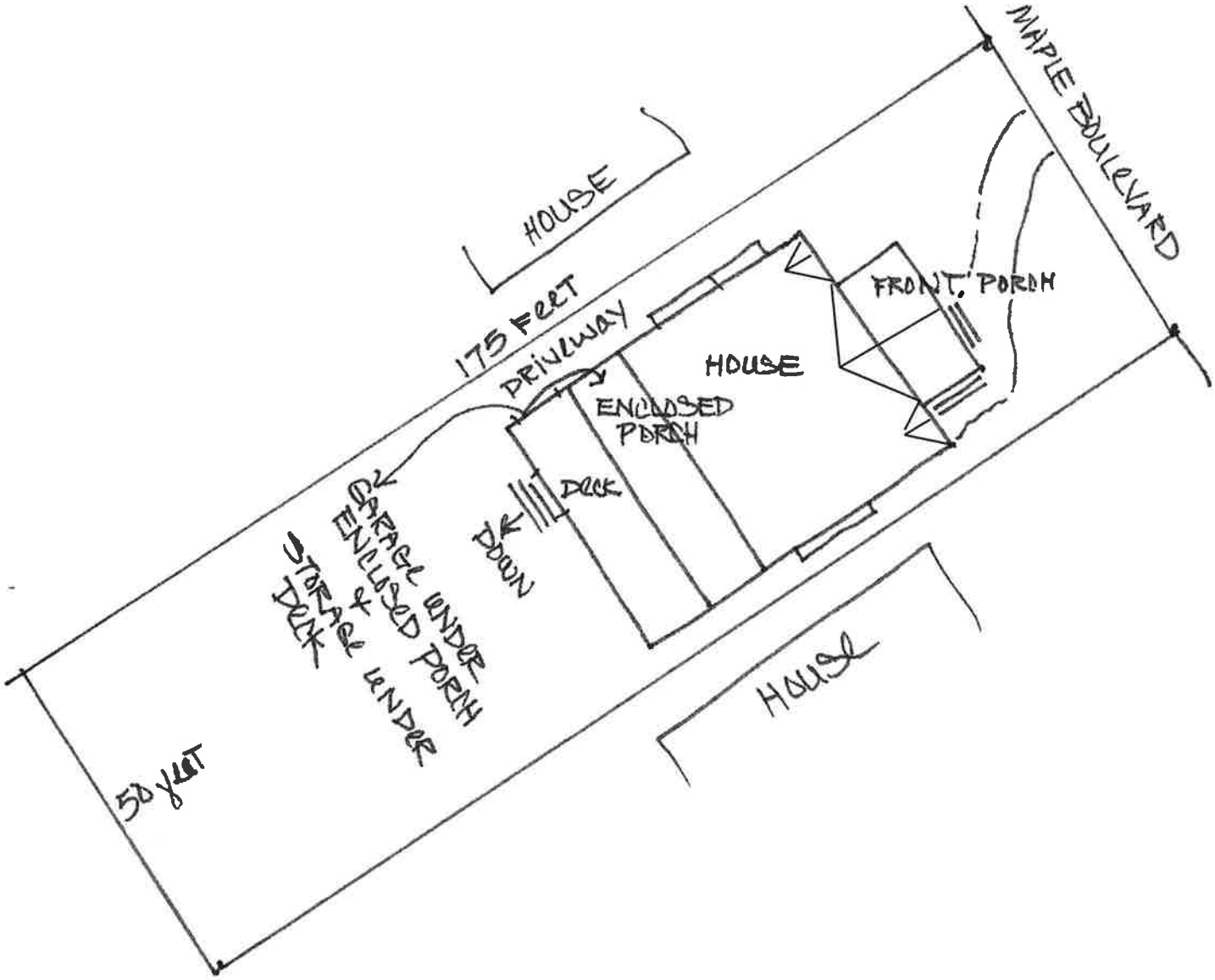
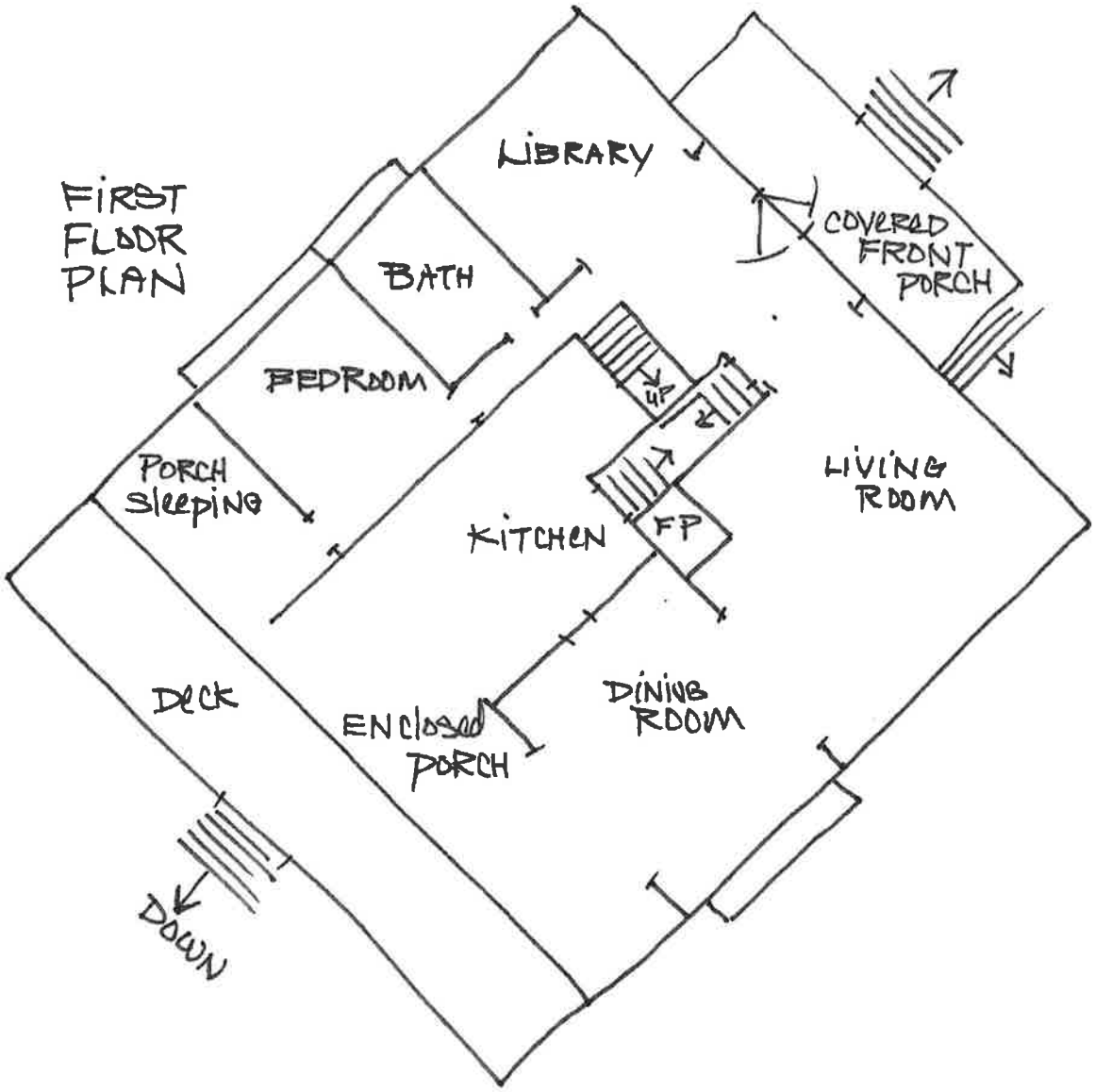


SITE SKETCH
(not drawn to scale)

North



FIRST FLOOR SKETCH PLAN
Not drawn to scale

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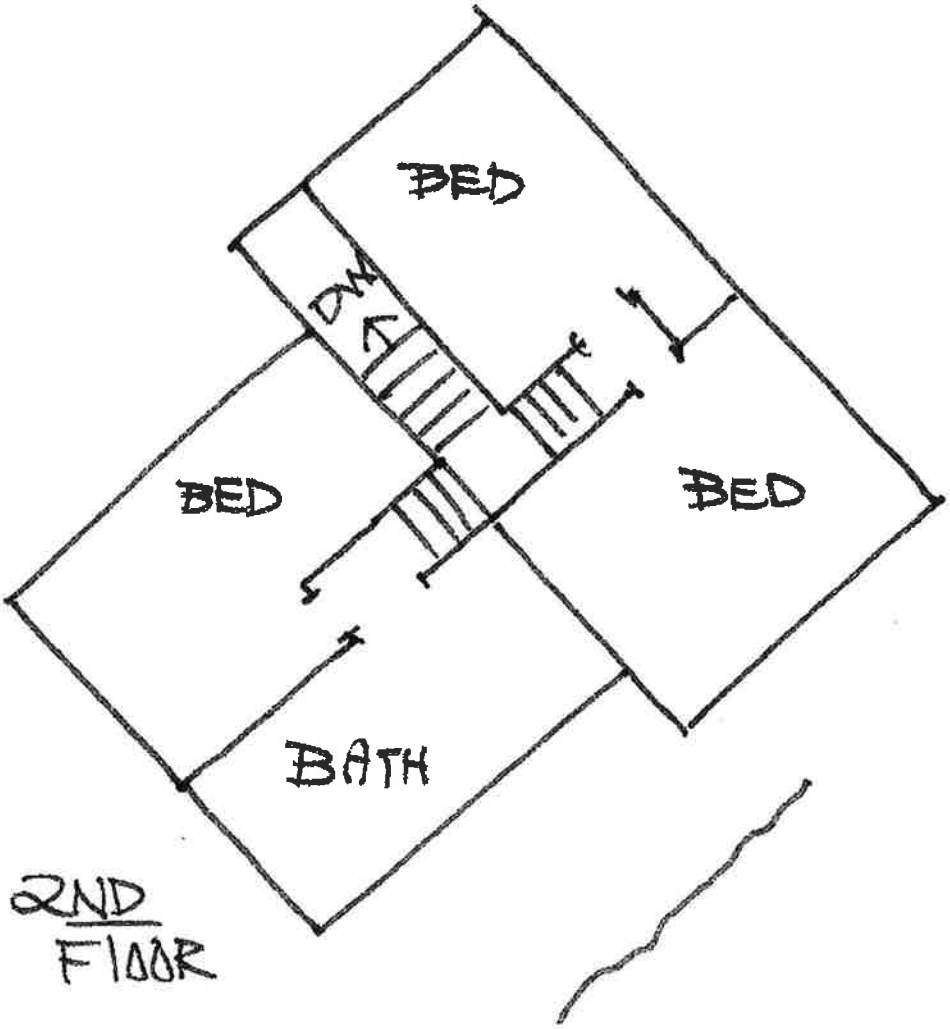

2nd FLOOR SKETCH FLOOR PLAN
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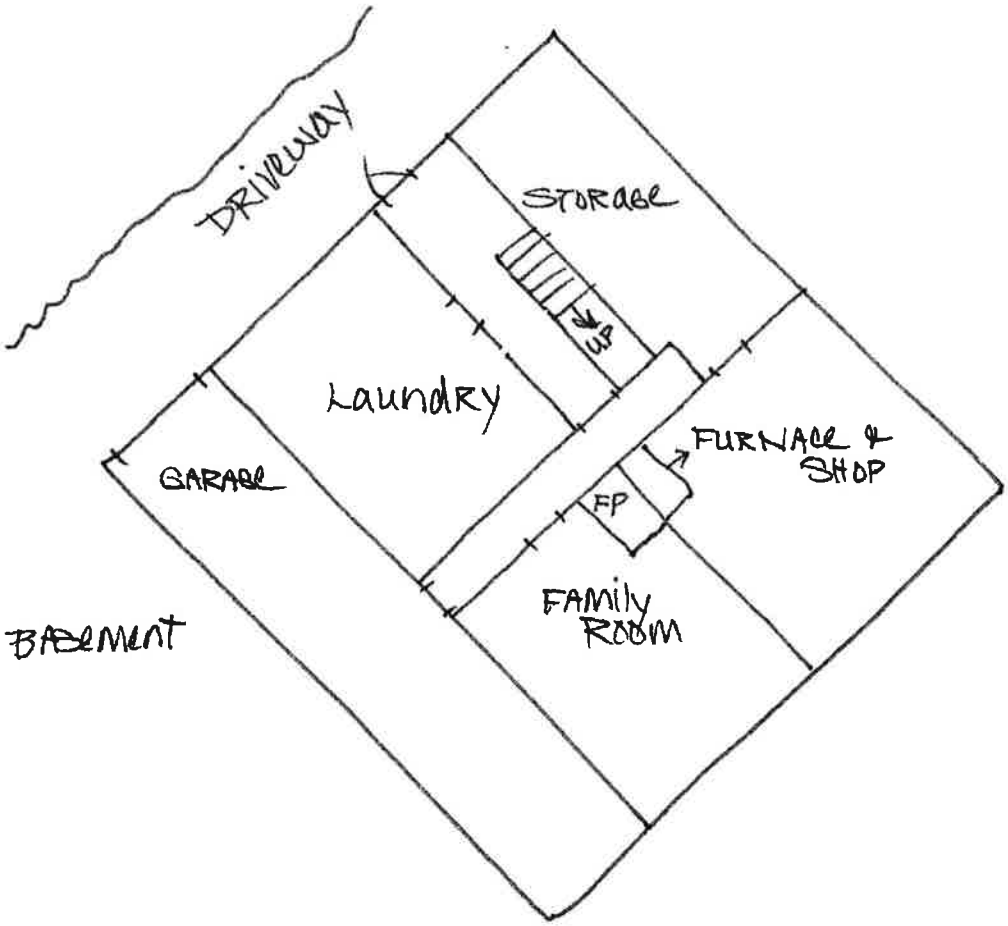

BASEMENT SKETCH FLOOR PLAN
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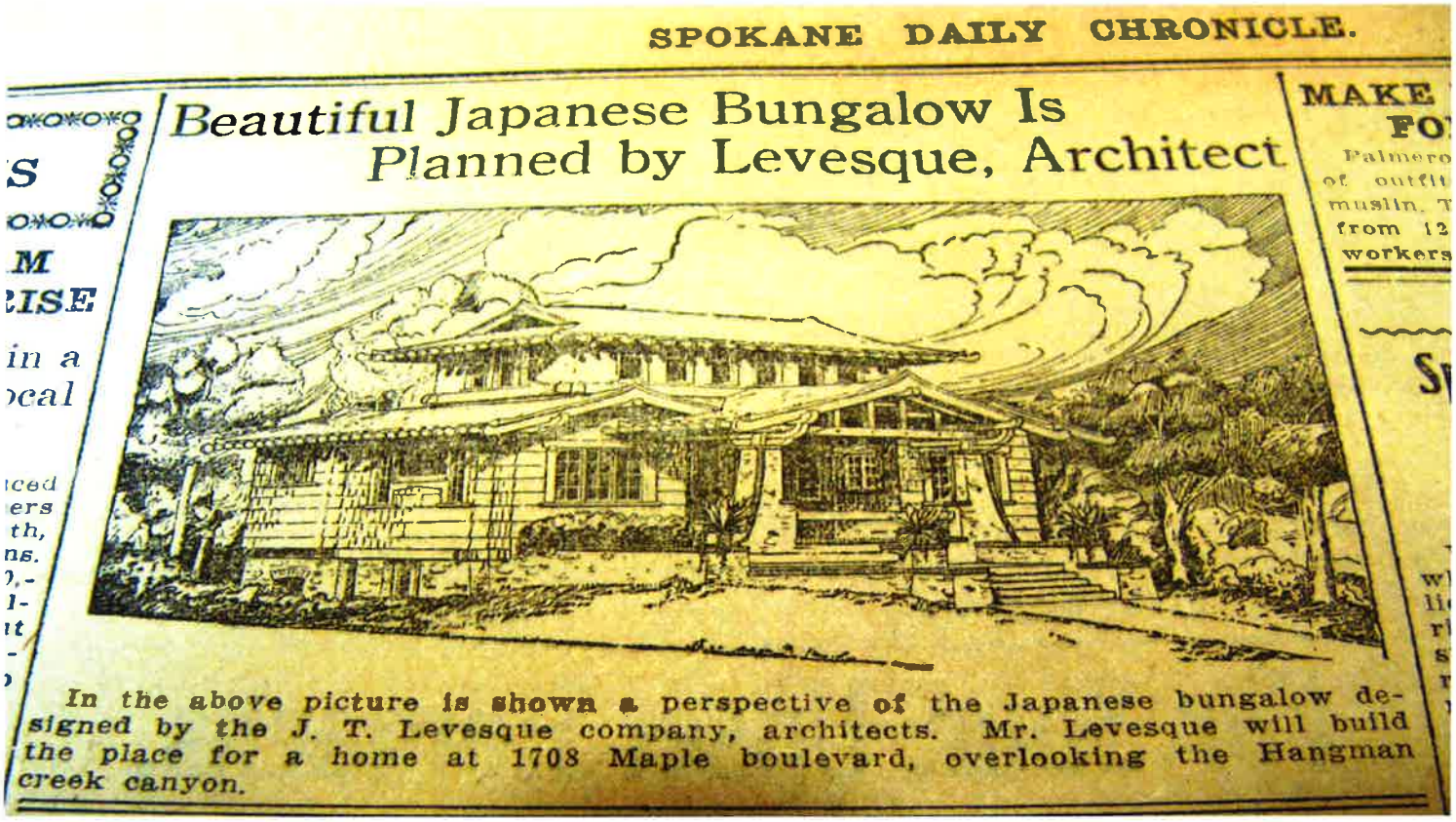


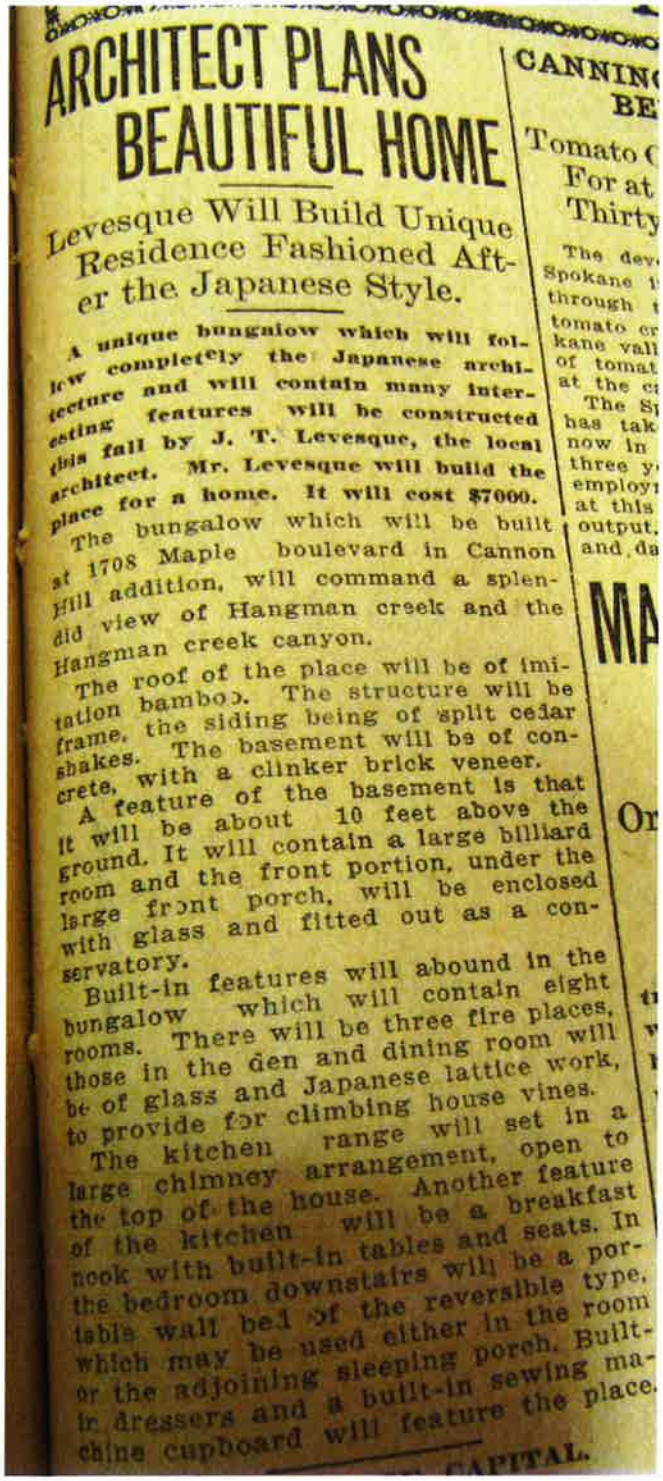
SPOKANE DAILY CHRONICLE.

Beautiful Japanese Bungalow Is Planned by Levesque, Architect

In the above picture is shown a perspective of the Japanese bungalow designed by the J. T. Levesque company, architects. Mr. Levesque will build the place for a home at 1708 Maple boulevard, overlooking the Hangman creek canyon.

"Beautiful Japanese Bungalow Is Planned by Levesque, Architect."

Spokane Daily Chronicle
September 19, 1912



ARCHITECT PLANS BEAUTIFUL HOME

Levesque Will Build Unique Residence Fashioned After the Japanese Style.

A unique bungalow which will follow completely the Japanese architecture and will contain many interesting features will be constructed this fall by J. T. Levesque, the local architect. Mr. Levesque will build the place for a home. It will cost $7000.

The bungalow which will be built at 1708 Maple boulevard in Cannon Hill addition, will command a splendid view of Hangman creek and the Hangman creek canyon.

The roof of the place will be of imitation bamboo. The structure will be frame, the siding being of split cedar shakes. The basement will be of concrete, with a clinker brick veneer.

A feature of the basement is that it will be about 10 feet above the ground. It will contain a large billiard room and the front portion, under the large front porch, will be enclosed with glass and fitted out as a conservatory.

Built-in features will abound in the bungalow which will contain eight rooms. There will be three fire places, those in the den and dining room will be of glass and Japanese lattice work, to provide for climbing house vines.

The kitchen range will set in a large chimney arrangement, open to the top of the house. Another feature of the kitchen will be a breakfast nook with built-in tables and seats. In the bedroom downstairs will be a portable wall bed of the reversible type, which may be used either in the room or the adjoining sleeping porch. Built-in dressers and a built-in sewing machine cupboard will feature the place.

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"Architect Plans Beautiful Home."
Spokane Daily Chronicle, 19 Sept 1912

Photographs

Name of Property: LEVESQUE-MAJER HOUSE
City or Vicinity: Spokane **County:** Spokane **State:** WA
Photographer: Linda Yeomans, historic preservation consultant/nomination author
Date Photographed: 2013 **Photographs:** 300dpi and 1600x1200

Description of Photograph(s) and number:

1 of 36	north façade of house in 2013
2 of 36	front porch in 2013
3 of 36	front porch gable peak in 2013
4 of 36	front porch detail in 2013
5 of 36	front porch detail in 2013
6 of 36	front porch mortise-and-tenon detail in 2013
7 of 36	clinker brick and basalt rock rubblemix in 2013
8 of 36	east side face of house in 2013
9 of 36	north façade of house in 2013
10 of 36	northwest front corner of house in 2013
11 of 36	west side face of house in 2013
12 of 36	south rear face of house in 2013
13 of 36	living room in 2013, looking northwest
14 of 36	living room in 2013
15 of 36	living room in 2013, looking northeast
16 of 36	living room in 2013, looking southwest
17 of 36	living room fireplace in 2013
18 of 36	view from living room into dining room in 2013, looking southeast
19 of 36	view from dining room into living room in 2013, looking north
20 of 36	half-wall between living room and dining room in 2013
21 of 36	skylight in dining room in 2013
22 of 36	"piano light" on east wall in living room in 2013
23 of 36	library in 2013, looking northwest
24 of 36	library ceiling in 2013 with original light fixture
25 of 36	kitchen in 2013, looking west
26 of 36	kitchen in 2013, looking south
27 of 36	enclosed sleeping porch in 2013, looking southwest
28 of 36	first-floor bedroom in 2013, looking west
29 of 36	entry hall balustrade in 2013
30 of 36	staircase to 2nd floor in 2013
31 of 36	2nd floor bedroom in 2013, looking east
32 of 36	2nd floor master bedroom in 2013, looking south
33 of 36	basement family room in 2013
34 of 36	basement shop/furnace room in 2013
35 of 36	tandem garage in 2013, looking at west end of garage
36 of 36	tandem garage in 2013, looking at east end of garage

Property Owner: (Complete this item at the request of the SHPO or FPO.)

name Paul A. DePalma and Heidi M. Gann

street & number 1708 S. Maple Boulevard telephone 509-624-9564

city or town Spokane state WA zip code 99203

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

1706

Welcome To Our Fireside

Welcome To