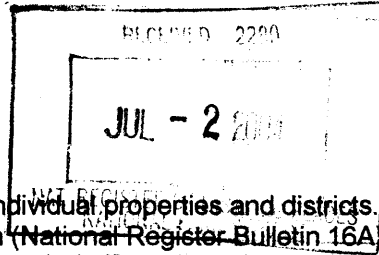


United States Department of the Interior
National Park Service



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

1. Name of Property

historic name Kline, Moses, and Ida, House

other names/site number NA

2. Location

street & number 2233 SW 18th Ave. not for publication
city or town Portland vicinity _____
state Oregon code OR county Multnomah code 051
zip code 97201

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, 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 nationally statewide X locally. (See continuation sheet for additional comments.)

James Hamrick June 24, 2004
Signature of certifying official Date
Deputy SHPO

Oregon State Historic Preservation Office
State or Federal agency and bureau

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

Signature of commenting or other official Date

State or Federal agency and bureau

=====
4. National Park Service Certification
=====

I, hereby certify that this property is:

Signature of Keeper

Date of Action

entered in the National Register

[Handwritten Signature]
Edson H. Beall

8/11/04

____ See continuation sheet.

____ determined eligible for the
National Register

____ See continuation sheet.

____ determined not eligible for the
National Register

____ removed from the National Register

____ other (explain):

=====
5. Classification
=====

Ownership of Property (Check as many boxes as apply)

- private
- ____ public-local
- ____ public-State
- ____ public-Federal

Category of Property (Check only one box)

- building(s)
- ____ district
- ____ site
- ____ structure
- ____ object

Number of Resources within Property

Contributing	Noncontributing
____ 1_	_____ buildings
_____	_____ sites
_____	_____ structures
_____	_____ objects
____ 1_	_____ Total

Number of contributing resources previously listed in the National Register _None_

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

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CONTINUATION SHEETSection 7 Page 1 Kline, Moses, and Ida, House

name of property

Multnomah Co., OR _____

County and State

 Narrative Description

The Moses and Ida Kline House, designed by architect Emil Schacht, is a Craftsman Style residence with Colonial detailing. Emil Schacht skillfully blended Craftsman architecture with a few Colonial features to create the large, prominent, and well-sited Kline residence. The Kline House is on a quarter-block in southwest Portland in Carter's Addition, platted in Portland Heights by Thomas Carter in 1871. Construction of a streetcar line made Portland Heights accessible, while proximity to the city's business district and beautiful vistas made the neighborhood desirable. Portland Heights developed rapidly during the city's great prosperity and building boom in the early 20th century; the neighborhood attracted many prosperous people such as the Klimes, who built large homes in popular styles. Constructed in 1909, the Kline House faces east, and offers a view of the Columbia and Willamette rivers as well as Mt. St. Helens. Of wood-frame construction, the residence is a two and one-half story hipped-roof volume with a raised basement, terrace, partial-width main entrance porch and side porch, a rectangular ground plan of approximately 41' x 38'6", and exterior wall material of weatherboard; asphalt shingles cover the roof. The house has an interior brick chimney and an exterior decorated brick chimney.

The residence is a fine example of the Craftsman style with some Colonial features. At the turn of the twentieth century Charles S. Greene and his brother Henry M. Greene developed the Craftsman style, considered distinctively American (Hawkins and Willingham, 1999, p. 411). The Arts and Crafts movement, wooden architecture from Japan, and training in the manual arts influenced the Greenes' creation of the style (McAlesters, 1998, p. 454). Prominent characteristics of Craftsman architecture displayed in the Kline House include a wide eave overhang, exposed rafters, brackets, and an open terrace with stone piers at the main floor level. The Kline House is one of ca. 10% of Craftsman style homes that have hipped roofs (McAlesters, 1993, p. 453). The residence handsomely illustrates its Craftsman architecture. The wide eave overhang is a defining element in the Craftsman idiom; flared eaves add graceful lines to the roof. Corbelled rafter ends are signatures of Emil Schacht's work in this style. The rafter ends, large in number and size, add a decorative exuberance and lightness of spirit that elevates the design above pedestrian compositions (Heuer, 2001, p.25).

Craftsman-inspired features and decorative elements are dormers, doors, and windows, and the expansive porch. A large, gable-roofed dormer is located on the west elevation; smaller hipped-roof dormers are on the east and north elevations. The exterior main entrance door and windows of the house are standards of the Craftsman style (Calloway, 1996, pp. 309-13). The wide, single glass-panel main entrance door with sidelights and large, double-hung windows with multi-light sashes above single-light sashes add light to the interior. The porch is covered only at the entry by a hipped roof and extends forward to create a prominent entrance; short, massive porch columns, grouped in threes and set on low piers made of rusticated random ashlar, support the roof; the side porch on the south elevation repeats the design. The full-width terrace has a wood balustrade and foundation of rusticated random ashlar. Porches and terrace add to the sense of size of the home and tie interior to exterior spaces, which is a principle of Craftsman architecture (Hawkins and Willingham, 1996, p.414).

Emil Schacht illustrated his skill by blending the Craftsman style with Colonial influences. "Scattered around Portland, a number of houses were built during the first two decades of the twentieth century in a style that could be ascribed to Craftsman/Colonial, a mixture of stylistic elements coming from the Craftsman tradition but having distinctive Colonial detailing," wrote William J. Hawkins and William F. Willingham in *Classic Houses of Portland, Oregon, 1850-1950*; "Portland's well-established architects employed these various elements of the Craftsman/Colonial style," they observed (Hawkins and Willingham, 1999, p. 429 and 432). Colonial detailing includes classically inspired columns and symmetrically balanced windows and center door. "This home, designed by Emil Schacht & Son, architects, was built at a cost of \$16,000. It is a colonial structure ornamented on the exterior with a wide brick chimney, stone foundations and a large stone porch," wrote an *Oregonian* reporter on January 2, 1920 who noted the Colonial influence (Fine Homes, 1910, p.8).

The Kline residence has a symmetrical four-room, central-hall plan found in both Craftsman and Colonial-style homes. The spacious central entrance hall is characteristic of the Craftsman style; the twenty-light window above a window seat on the first floor landing is a fine example of the Craftsman emphasis on function and beauty. The staircase has a mahogany rail, carved newel posts, and turned balusters; service stairs are adjacent to the main stairs. Generously scaled rooms open to each other to create the flowing plan central to the Craftsman aesthetic.

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Section 7 Page 2 Kline, Moses, and Ida, House
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Living room, music room, dining room, and kitchen surround the entrance hall. The second floor has three bedrooms. The basement contains a large multi-purpose room, bedroom, and laundry; the attic has two bedrooms. All floors have bathrooms. Built-in furniture throughout the house emphasizes the theme of functional beauty integral to Craftsman design; the dining room's recessed oak buffet with mirrored back and china cabinets with leaded glass-panel doors is a handsome example. Other built-ins are bookcases flanking the fireplace in the living room, an entrance-hall settle, and linen closets.

Finishes for walls, ceilings, and floors blend Colonial Revival and Craftsman styles. Walls are made of plaster. The entrance hall has wide architrave crown and base molding. The dining room has oak picture and plate rail and paneling; the living room, music room, and dining room have picture rail. Second floor rooms have simple base and crown molding and picture rail. Ceilings are finished in plaster. The dining room ceiling has exposed oak beams; the living room and music room have coved ceilings. Floors in formal rooms are nailed oak boards with inset perimeter patterns; fir boards are used in other rooms. An original, small glass chandelier hangs in the dining room.

The Kline House is on the southeast corner of S.W. Laurel and S. W. 18th Avenue, which it faces. Situated on level ground carved out of a hillside, the house is elevated above a steeply sloping grade. The lawn, steps, walls, and plantings reflect the Colonial Revival style's influence on landscape architecture, which produced gardens with enough structure to be suitable to "the context of a 'colonial' house of New England ancestry" (Huntington, 1974, p.408). Designed to add prominence to the residence, the bermed lawn is common to Colonial Revival landscaping, as are walls and paths that "re-established gardens as formulated outdoor space" (Huntington, 1974, p.408). Original concrete steps access a walkway leading to the main entrance porch and an original section of a low wall made of coursed rubble remain on the east side. Colonial Revival-style gardens also were sources of the perennial border. That influence as well as the City Beautiful movement spurred the Portland Rose Society to plant roses throughout the city in the early 20th century. Society members designed the row of roses in the south parking strip on the Kline property; maple and dogwood trees also may be historic. The driveway on the south side provides access to a two-car garage with a side-facing gable roof, added ca.1950.

Integrity

The residence retains its original footprint and much of the integrity of its exterior, interior, and landscape. Exterior elevations retain character-defining features and finishes, such as porches, windows, and wall finishes. The renovation of the service porch and addition of the south dormer are compatible with the style and materials of the historic house.

Developmental History

Moses and Ida Kline hired Emil Schacht to design a residence for their Portland Heights property in ca.1908. After Schacht completed the house in 1909 the Kline family lived there for twenty-six years. Following the death of Ida Kline in 1932 and Moses in 1934, the family sold the house in 1935 to the Frank Ransom family, who lived in it until 1939; Ruth Englehart purchased it in 1940. Members of the Englehart family owned the house until 1991 when they sold it to Tatiana Moller, who renovated the master bathroom and kitchen. Dawn and Russell Campbell purchased the home in 1998, replaced the fireplace, and in 2001 sold it to current owners Katherine and James Oberholtzer. In 2002-3 the Oberholtzers renovated the service porch and added the south dormer; landscape designer Michael Schultz created the patio and walkways. The Oberholtzers plan to replace the ca.2000 fireplace with one stylistically compatible with the historic house.

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

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

Areas of Significance (Enter categories from instructions)

Architecture _____
 Industry _____

Period of Significance 1909-34 _____

Significant Dates 1909 _____

Significant Person (Complete if Criterion B is marked above)

Kline, Moses L.

Cultural Affiliation _____

Architect/Builder: Emil Schacht _____

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

=====

9. Major Bibliographical References

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

Previous documentation on file (NPS)

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

NPS Form 10-900-a
(8-86)

OMB No. 1024-0018

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Narrative Statement of Significance

The Kline House is significant under National Register Criteria C because it represents the work of master architect Emil Schacht. The Kline House also is significant under National Register Criteria B because of its association with Moses L. Kline; the residence reflects Moses Kline's role as a leader in Portland's early plumbing industry. The period of significance begins with the construction of the Kline House in 1909 and ends with Moses Kline's death in 1934.

Master architect Emil Schacht, of German descent, was born on November 20, 1854 in Sommerland, Schleswig-Holstein. He received his early training at the polytechnic schools of Copenhagen, Denmark, and Hanover, Germany. In 1874 Schacht immigrated to New York City, where he received additional architectural experience working as a draftsman until 1880 (Carey, 1922, p.384). Emil Schacht established his architectural firm in Portland, Oregon in 1884. Portland architects needed to design many types of buildings to keep busy during the years of Schacht's early career (ca.1884-1900) so he produced residential, commercial, and public buildings. Schacht designed homes in Portland and buildings in Astoria during this period; other work is undocumented (Ritz, 2002, p.348).

Architectural prominence distinguished Schacht's middle career (ca.1900-1914). He continued to produce many building types in cities throughout Oregon and the Columbia River Valley. He also demonstrated his artistic talent by pioneering Arts and Crafts, Shingle, and Bungalow styles. The 1905 Lewis and Clark Exposition and economic prosperity of the first two decades of the 20th century increased his business; Schacht added ten to twelve workers to his firm. Important commissions included the Gearhart Hotel (1907) and the Portland Police Station (1913). Schacht also designed ca. 15 residences in the emerging styles of Arts and Crafts, Craftsman, and Bungalow in Willamette Heights, the residential development above the exposition grounds (ca.1905-1909; Ritz, 2002, pp.349-50).

Production declined during the last stage of Schacht's work (ca.1915-26). Perhaps due to the anti-German sentiment accompanying World War I, Schacht designed few buildings; the Mayer Building (1926) was his only known significant work (Ritz, 2002, p.350). Emil Schacht died on March 4, 1926 in Portland, Oregon. He was a member of the American Institute of Architects and the Portland Architectural Club. Many of Schacht's drawings are located at the University of Oregon.

Emil Schacht made significant contributions to the development of Pacific Northwest architecture during a forty-year career. When he came to Portland, Schacht brought skills and knowledge developed in two late 19th century centers of architecture—Germany and New York City. From his days in Hanover's Polytechnic School he acquired technical expertise; six years in New York City made him familiar with the newest architectural styles. As a member of the second group of highly trained architects that came to Portland, Schacht made it possible for rich and prominent residents to continue their tradition of selecting skilled professionals to produce their buildings.

Schacht contributed to the Pacific Northwest's architectural legacy by producing important buildings that illustrate the technical skill, aesthetic sensibility, and innovation of a talented designer. When he completed his home in Portland an observer described it as one of the city's most beautiful houses (Hawkins and Willingham, 1999, p.207). Architect William Hawkins and historian William Willingham note in *Classic Houses of Portland, Oregon 1850-1950* that Emil Schacht added to Portland's "significant collection of superior architecture on the West Coast" (Hawkins and Willingham, 1999, p.17). Hawkins and Willingham state: "The houses of Emil Schacht were noted for their clarity of design: unified, simple statements, well conceived" (Hawkins and Willingham, 1999, p.439). In *Architects in Oregon*, architect Richard Ritz writes of Schacht: "In his hundreds of commissions he displayed mastery of many architectural styles, from classical Beaux Arts to the Craftsman Bungalow, including numerous grand houses in the Colonial Revival style" (Ritz, 2002, p.347).

Emil Schacht's buildings also represent regionally significant historical eras and events. Most of his buildings reflect Portland's great construction boom following the 1905 Lewis and Clark Exposition. The Oriental Exhibits Building (1905), constructed for the Exposition, represents a specific historic event.

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A comparative analysis of the Kline House with other buildings that Schacht designed (seven of which are on the National Register of Historic Places) demonstrates that it is the best example of specific features of Schacht's architecture. Schacht has been praised for his mastery of many styles, including the Arts and Crafts-style Nicolai-Cake-Olson House (1905) and the Tudor-style Wheeldon Apartment Building (1909), both listed on the National Register. The Kline residence is the best example of Schacht's facility in adding Colonial detailing to the Craftsman style. In *Classic Houses* Hawkins and Willingham list Schacht's Christine Becker House (1909) and John A. Veness House (1910) as examples of the architect's blending of the two architectures. Both houses have side-facing gambrel roofs with classically-inspired columns and recessed porches. The residences illustrate Schacht's talent in adding Colonial-style elements to a building whose fundamental design is inspired by Craftsman architecture. The Kline House is the best example of Schacht's facility in adding the Colonial features of classically-inspired columns and window and door arrangement to a building whose fundamental style is Craftsman. With its size and grandeur the residence allows the new, progressive exuberance of the Craftsman style to resonate as well as the solid dignity of Colonial features.

The Kline House also is an outstanding example of Emil Schacht's keen interest in promoting new styles (Ritz, 2002, p.347). Craftsman architecture demonstrated the innovative spirit of many Americans during a prosperous, progressive era (Hawkins and Willingham, 1999, p.413). Between ca.1903 and 1909 Schacht was one of the architects that introduced Craftsman-style houses to Portlanders and Lewis & Clark Exposition visitors by designing homes in the new neighborhood above the Exposition called Willamette Heights (Heuer, 2001, pp.31-4). The Kline House represents Schacht's special role in promoting the Craftsman style because he not only used it in brand-new subdivisions, but he helped to bring it to Portland Heights, one of the city's most prestigious neighborhoods in 1909. The residence illustrates Schacht's talent in enabling prosperous clients to express the progressive influence of Craftsman architecture in their houses, while still employing some features from Colonial architecture, which was the style favored to convey high economic status.

Siting, detailing, and design make the residence important in Emil Schacht's body of work. Situated in queenly fashion on a bermed lawn on a quarter-block surrounded by a masonry wall, the residence provides places to view the distant vistas fashionable during the era. The Kline residence retains the grand style favored by Colonial Revival landscape designers. Of the many Craftsman features, the corbelled rafter ends and porches with grouped columns and brackets are the most significant. In size, number, and shape the rafter ends are striking and the porch design is handsome. The presence of a side porch nearly identical in design and size to the main porch adds grandeur to the home and reveals the importance of creating a prominent entrance on a secondary façade. The Kline House also stands out among residences designed by other architects that blend Craftsman and Colonial architecture.

The Moses and Ida Kline House is significant under National Register Criteria B because of its association with Moses L. Kline. No other building associated with Moses Kline is extant (the Moses L. Kline Plumbing Supply Company at 84-86 Front Street was demolished). Through its construction date, style, and location, the Kline House demonstrates Moses Kline's importance in Portland industry. Kline, a pioneer in Portland's plumbing business, was continuously engaged in the industry for more than fifty years. Moses L. Kline was born in Corvallis, Oregon on August 27, 1865. He was the son of Adaline and Louis G. Kline, a pioneer merchant in that city. Moses Kline came to Portland in ca.1879 to continue his education at the Bishop Scott Academy; from 1880 to 1883 he attended St. Augustine College in Benicia, California. At the age of ca.19 Kline began working as a clerk for the Goldsmith & Lowenberg Company, the first tinware shop in the Pacific Northwest (M.L. Kline, 1928, p.7). Here "he acquired a thorough knowledge of the intricacies of the [plumbing] business in all of its departments" (Prominent Men, 1916, p.6).

Moses Kline used his knowledge of the plumbing industry to go into business as a wholesaler of plumbing supplies. In approximately 1896 he and Charles Gauld, owner of Charles Gauld Plumbing & Supply Company, established the Gauld & Kline Company; also that year Kline married his wife of thirty-six years, Ida Jane Calef of Oregon City. By 1908 Kline sold his interest in Gauld & Kline Company to purchase Goldsmith & Lowenberg Company, the firm in which he started his career. He established the M. L. Kline Company in his former employer's tin shop at Oak and Front streets and operated his business for the next twenty years.

In 1928 Moses Kline consolidated his firm with three other plumbing companies to form Consolidated Supply Company (still in operation in

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2003). On April 1, 1928 the *Oregonian* reported regarding Kline: "Recently his concern, together with three other similar establishments, was taken over by the Consolidated Supply Company. He retained an interest in the new company and is a member of the board of directors." The article continued: "Connected with the plumbing supply business longer than any other Portlander and starting his business career some 43 years ago, Mr. Kline at 62 is active and aggressive and says he is good for many more years in the business world."

~~The Kline House illustrates Moses Kline's success in Portland as a wholesaler of plumbing supplies. Kline entered the business in the mid-1880s, the perfect time to get in on the ground floor of a new industry necessity destined for success. In 1884 plumbers established their first organization in the city, the Portland Master Plumbing Association, and they installed the first indoor toilets in the homes of wealthy Portlanders (Frewen, 1934, n.p.) The industry expanded when the Portland Water Board, formed in 1885, planned to install 400 water hydrants (McMillan, 2003). The installation of indoor plumbing varied greatly according to income and location, but the second decade of the 20th century was a period of great growth in the plumbing business. Prior to 1910 new buildings typically did not have indoor plumbing; following 1910 they frequently did (Kenneth Carlson, personal communication, October 29, 2003).~~

In 1908 Moses Kline established M. L. Kline Company; it became a leading plumbing supply firm in Portland during the Kline family's residence in Portland Heights. Kline prospered by selling steam heat fittings, indoor toilets, and other plumbing supplies for commercial and residential construction (Jan Frutiger, personal communication, October 30, 2003). The M. L. Kline Company also made parts for water hydrants (McMillan, 2003).

Construction of the Kline House in 1909 also reflects Portland's growth following the Lewis and Clark Exposition. Architect George McMath wrote:

The Lewis and Clark Exposition's impact on Portland was substantial... Business boomed, and the "we did it" attitude generated by the Fair's success formed a strong base of confidence in the future. Portland's business district was on the threshold of a new generation of buildings (McMath, 1974, p.324).

The prosperous, post-Exposition years added to the Kline family's economic well-being; Kline probably made the greatest profit by selling heating supplies to the many commercial buildings constructed in this era (Frutiger, 2003).

By its location and style the Kline House also reflects the prosperity of the era and financial success of the Klins. Many people selected Portland Heights as the neighborhood in which to build large homes in the opening decades of the 20th century. The *Oregonian* reported on January 2, 1910, that "handsome residences are more numerous on the Heights than elsewhere in Portland." The Kline family's selection of a home with the size and shape of a Colonial Revival building also reflected the Klins' success. Colonial Revival homes were the favorite choice of prosperous families who wanted a large residence (Carley, 1994, p.188).

The bathroom of the Kline House illustrated Moses Kline's preeminence in Portland's early plumbing industry. The January 2, 1910 *Oregonian* article stated: "One of the prominent features of the [Kline] house is the large bath, 12 X 14 feet in size and probably the largest single bathroom in Portland." The reporter continued:

It has a tiled floor, a tiled wainscot seven feet high, and solid porcelain bath, shower and lavatory. A hot water heating plant is installed in the large basement, which is equipped after the usual fashion of the higher class modern homes.

Moses Kline also was a philanthropist who generously donated time and money to help needy Portlanders. He was Jewish, but his philanthropy was available to all Portlanders who might benefit from it. He was a member of Men United to Serve, formed in 1914 by

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newspaperman and public relations professional William P. Strandborg. Known as "Muts," the organization provided assistance to families during the holiday season. The *Oregonian* reported on December 27, 1914: "...the Muts have succeeded in doing something never before accomplished in Portland in such a comprehensive way-spreading the Christmas spirit among boys and girls of poor and humble parents" (Reporter's Funny Stories About Muts, 1914, 12).

Moses Kline's philanthropy went beyond that of many donors. At his death, Muts founder William Strandborg wrote an article in the *Oregon Journal* that focused exclusively on Kline's work with Muts. Strandborg recalled that Kline: was one of the heaviest contributors. He came to my office one day with a check for \$1000 to aid the work...At other times he donated money in sums ranging from \$100 to \$500 at a time, and told me to call on him any time there was urgent need beyond our resources to meet (How He Served, 1934, p.6).

Strandborg elaborated:

Mr. Kline, in addition to his personal donations in cash, aided in a most substantial way in the establishment and operation of the "Muts" free wood yards in various sections of the city, in the recruiting of doctors, surgeons and nurses, in looking after charity medical cases and in the formation and administration of milk depots for undernourished children. Scores of families facing eviction for rent delinquency were able to keep a roof over their heads through his generous ministrations.

At an early date, Kline was a philanthropist who recognized the need for a welfare department operated by local government. From approximately 1921 to 1932 Kline was a director of the Public Welfare Bureau, a precursor to the fully public County Relief Committee, established in 1933 (Board of County Commissioner's Records, 1921-32). Formed by concerned citizens interested in helping families before government saw the need, the Public Welfare Bureau received private and, later, public funds. On April 4, 1920 the *Oregon Journal* described the Public Welfare Bureau as "the largest welfare relief agency in Portland." The *Journal* noted: "The aims of the bureau, which is supported entirely by voluntary contributions, are... 'to do [the] utmost in rehabilitating families...'" (Hundreds in City, 1920, p.7).

After an extremely successful business career in the plumbing industry and exemplary philanthropy, Moses Kline died at the age of 68 on February 4, 1934.

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(8-86)

OMB No. 1024-0018

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name of property
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Primary Location of Additional Data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: Oregon History Center, Multnomah County Public Library

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10. Geographical Data
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Acreage of Property .23

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing
1	<u>10</u>	<u>523764</u>	<u>5039503</u>	<u> </u>	<u> </u>	<u> </u>
2	<u> </u>	<u> </u>	<u> </u>	<u> 4</u>	<u> </u>	<u> </u>

 See continuation sheet.

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

=====
11. Form Prepared By
=====

name/title Ann Fulton

organization Cultural Resources Management

date 11/18/03

street & number 1540 SW Davenport St.

telephone 503-274-2106

city or town Portland state OR zip code 97201-2230

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Additional Documentation
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Submit the following items with the completed form:

Continuation Sheets

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.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

=====

Ritz, Richard. (2002). Architects of Oregon. Portland, Oregon: Lair Hill Press.

NPS Form 10-900-a
(8-86)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 10 Page 1 Kline, Moses, and Ida, House
name of property
Multnomah Co., OR _____ (8-86)
County and State

Geographical Data

Verbal Boundary Description

The nominated area is located in NE1/4 SW1/4 Sec. 4 T1S R1E of the Willamette Meridian, in Multnomah County, Oregon, and is legally described as lots 3 and 4 of Block 80 in Carter's Addition. It is otherwise identified as Tax Lot 9800 at said location.

Boundary Justification

The nominated area encompasses the entire urban tax lots (each 50' X 100') occupied by the Kline House from 1909 onward.

Property Owner

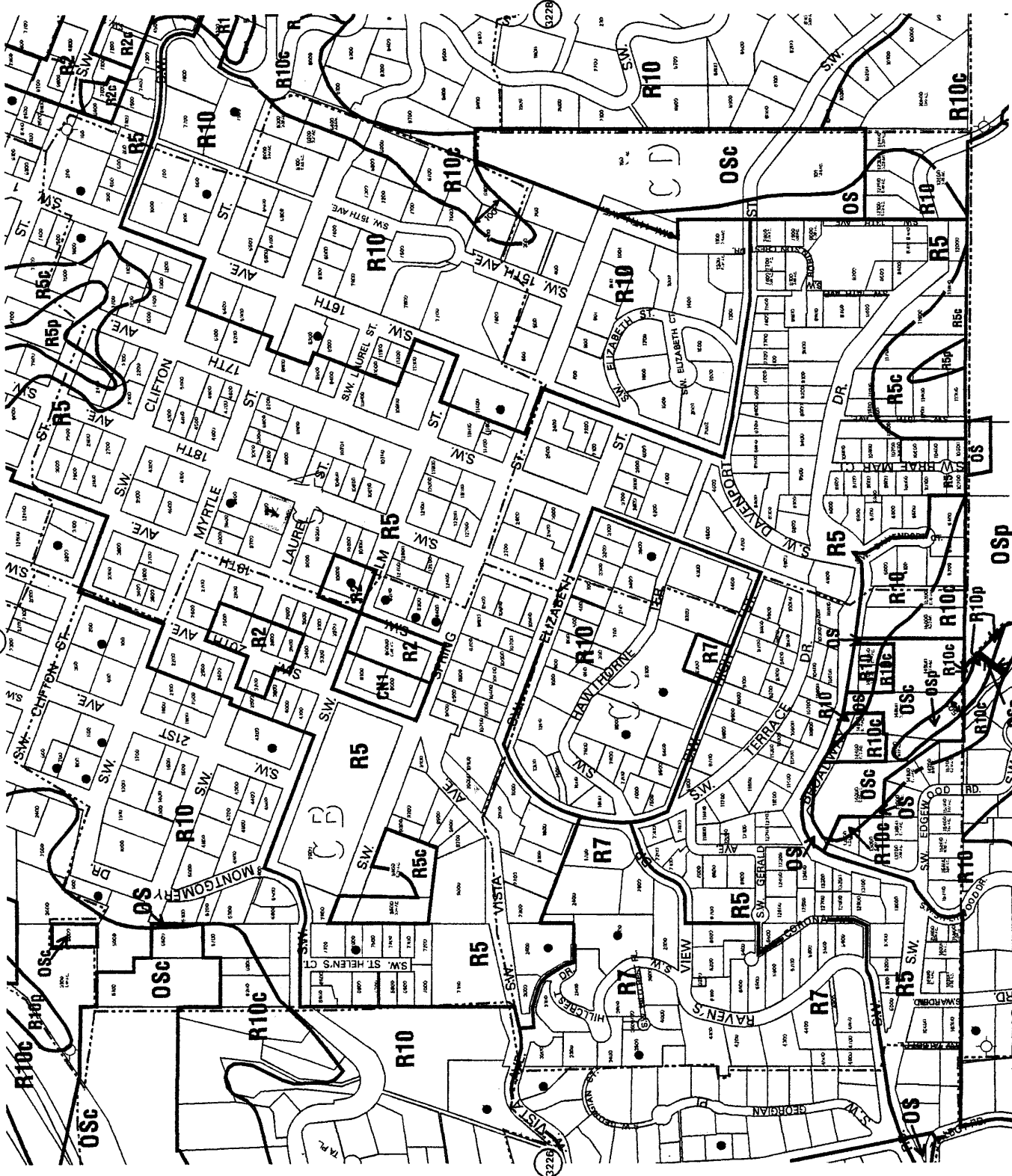
=====
(Complete this item at the request of the SHPO or FPO.)

name Katherine and James Oberholtzer _____
street & number 2233 SW 18th Ave. _____ telephone_503-827-0393_____

city or town__Portland_____ state_OR__ zip code 97201_____

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

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.



CITY OF PORTLAND
BUREAU OF PLANNING

12-21-2001
BASEMAP ACQUIRED: 11 - 2001
LEGAL DESCRIPTION: SW 1/4 SEC. 04 - 1S - 1E

0' 100' 200' 300'
SCALE IN FEET

3227

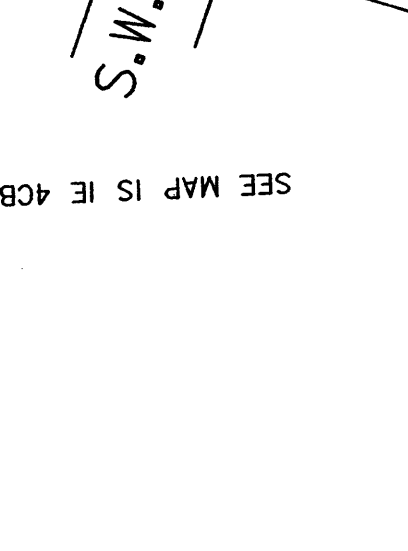
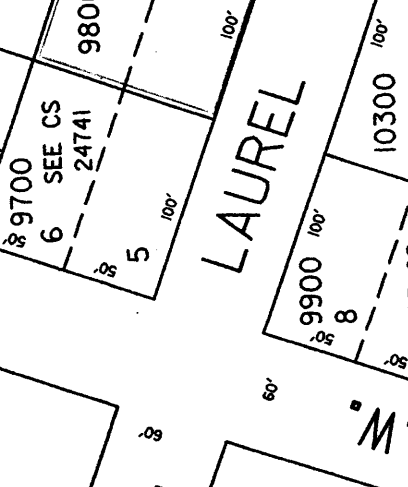
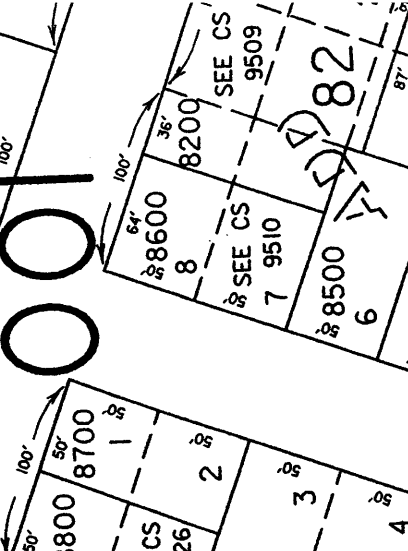
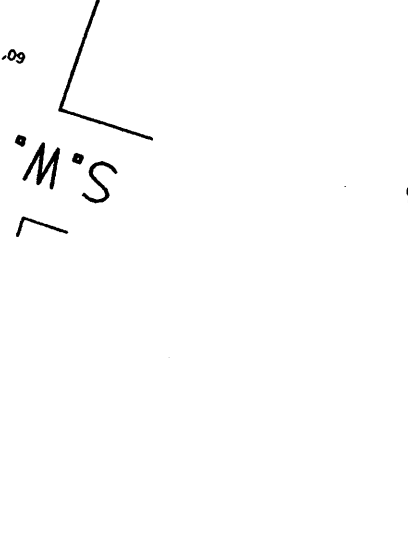
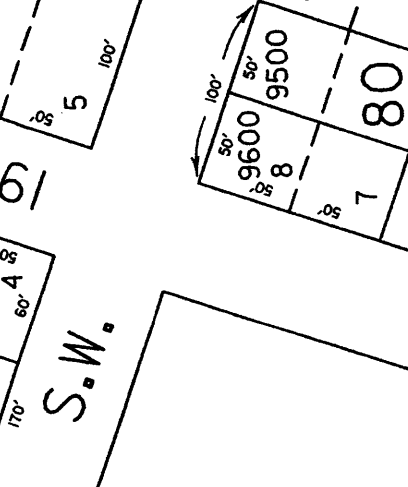
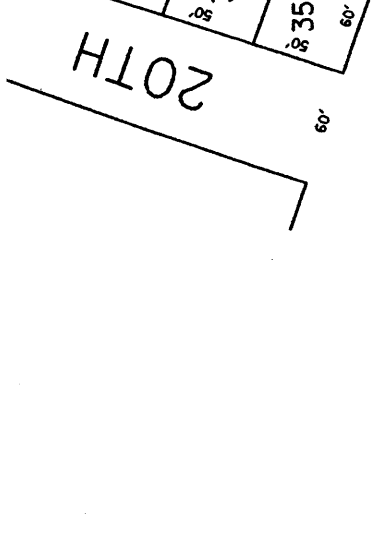
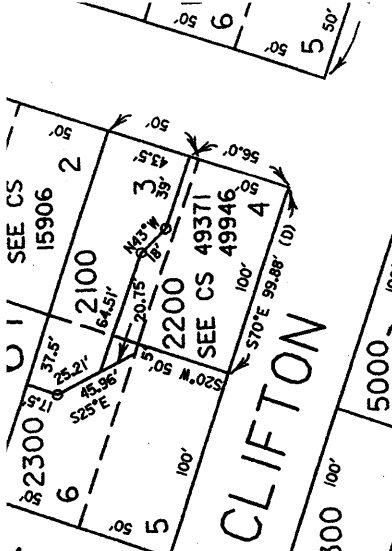
Current Zoning: R10
Maximum Potential: (R10)
Zoning as per Comprehensive Plan: SW 1/4 SEC. 04 - 1S - 1E
State ID Map Boundary

NOTE: Zoning designations are subject to change; verify zoning prior to development or sales.

• HISTORIC LANDMARK

NOTE: Where indicated, width of environmental protection zone, p. is measured from center of drainage, with 1/2 distance on each side

Plan District Boundary
Historic or Conservation District or N.R.M.P. Boundary
Zoning Line



SEE MAP IS IE 4CB