NPS Form 10-900 OMB No. 1024-0018 (Expires 5/31/2015)

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

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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 Rinehart Building

other names/site number Cleo-Lillian Social Club

2. Location

street & number 3037-3041 North Williams Avenue ☐ not for publication

city or town Portland ☐ vicinity

state Oregon code OR county Multnomah code 051 zip code 97227

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**

Signature of certifying official/Title: Deputy State Historic Preservation Officer 11.5.13 Date

Oregon State Historic Preservation Office
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 12/24/13 Date of Action

Rinehart Building
Name of Property

Multnomah Co., OR
County and State

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	0	**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

0

6. Function or Use

Historic Functions
(Enter categories from instructions.)

COMMERCE: Business; Specialty Store;
Multiple Dwelling; Restaurant

Current Functions
(Enter categories from instructions.)

COMMERCE: Business; Multiple Dwelling;
Restaurant

7. Description

Architectural Classification
(Enter categories from instructions.)

COMMERCIAL STYLE

Materials
(Enter categories from instructions.)

foundation: CONCRETE
walls: BRICK
roof: ASPHALT
other: N/A

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.)

Summary Paragraph

The Rinehart Building is located on the southwest corner of North Williams Avenue and North Monroe Street in Portland, Oregon. The building was rehabilitated from 2012-2013. It is a remnant of a once-vibrant mixed-use neighborhood built around an important streetcar route on Williams Avenue. Immediately adjacent to the building on the south and west are surface parking lots. Directly across the street on Williams are several two-story residential buildings. The Rinehart Building is two blocks from the Legacy Emmanuel Hospital campus, which covers more than 20 blocks in the neighborhood.

Built in 1910, the Rinehart Building is two stories with a full basement and constructed of beige-colored brick with contrasting details in a cream-colored brick and painted concrete. The building is 7,000 square feet above grade and measures 50 feet north and south, and 70 feet east and west. Horizontally the facade is a two-part commercial block building as defined by Richard Longstreth in his *The Buildings of Main Street.* The primary facade faces east onto Williams Avenue and features a wood storefront system with bulkhead, plate-glass windows, and large transoms above. Other decorative features include a prominent corner turret and parapet cornice with dentil pattern. The building has two ground-floor commercial spaces and five one-bedroom apartments on the second floor. The apartments are entered from a double-loaded corridor fed by a wood staircase accessed from Williams and a service staircase accessed at the rear of the building from N. Monroe

Narrative Description

SETTING

The Rinehart Building is located on the southwest corner of North Williams Avenue and North Monroe Street within Portland's central city. The surrounding area is urban in character and the nominated property is an isolated example of the masonry, two-part commercial block buildings that once characterized the neighborhood during its streetcar era of development. While much of the historic residential character remains intact, the neighborhood's commercial core was decimated by urban renewal. Over the last sixty years, the neighborhood has been influenced in large degree by the development of Legacy Emmanuel Hospital (two blocks to the west). The area to the east of the building remains largely residential and features two- and three-story residences on 50-by-100-foot parcels. Directly across the street on Williams are two-story residential buildings. The area to the north of the building is characterized by vacant lots and low-rise commercial structures. Immediately adjacent to the building on the south and west sides are surface parking lots and there is vacant lot across Monroe.

North William is a busy, one-way arterial street that serves cars, transit, and bicycles. Monroe is a two-way, low-traffic street. Both have sidewalks.

SITE

The Rinehart Building is located on a 4,825 square-foot parcel at the southwest corner of North Williams and North Monroe. The parcel runs 50 feet north and south along Williams and 96.5 feet east and west along Monroe. The parcel is flat and the building is built to the property line, except at the west where there is a 1,300-square-foot strip of undeveloped land. Historically, a small house was sited here, but was demolished at a date unknown. There are no character-defining landscape features associated with the property.

STRUCTURE

The Rinehart Building is two stories with a concrete foundation and full basement. The structure is unreinforced masonry with wood posts and beams and a masonry bearing wall. The roof is relatively flat and obscured by a parapet wall.

EXTERIOR DESCRIPTION

The Rinehart Building is a corner building with two decorative facades (east and north) that are consistent in design and materials. The west and south facades are utilitarian with no decorative design elements.

North Williams Facade: The primary facade facing Williams is built of beige-colored brick with cream-colored contrasting brick pilasters, belt courses, lintels, and chimneys. All of the brick has a smooth texture and the dark-beige mortar has a shallow rake. The brick is laid in a running bond pattern.

Horizontally, the facade is a two-part commercial block as defined in *The Buildings of Main Street* by Richard Longstreth. The ground floor has a horizontal rhythm of storefront glazing, while the second floor features one-over-one wood windows. A four-course-tall corbelled belt course divides the first floor from the second floor. There is also a painted-concrete belt course at the second-floor window sill level. At the parapet level, a horizontal corbelled belt course of the cream-colored brick that is five courses tall is topped by a decorative cornice. Both features further define the two horizontal building sections. The metal decorative cornice attempts to mimic a classical entablature with typical elements including cornice, frieze, and architrave sitting atop the capitals of engaged pilasters. Most prominent is the dentil band within the cornice.

The Williams facade is given vertical emphasis with the use of three vertical cream-colored brick pilasters, which interrupt and take precedence over the belt courses. These pilasters act to divide the facade vertically into three bays. From the floor to the ceiling level of the second floor, the pilasters' center brick stretcher is laid in a manner to create a recessed accent within the pilaster. The pilasters are further emphasized in that above the cornice they are topped by chimneys at the parapet level. A five-sided turret at the second floor of the building's northeast corner adds further visual interest as a vertical building element. It is supported by a simplified Doric column at the ground-floor level. The column is made of painted cast iron.

The ground floor is dedicated to commercial uses. The southernmost storefront is addressed 3037 N. Williams and is accessed by a single pedestrian door. The second-floor residences are accessed by a door located between the two east-elevation storefronts and is addressed 3039 N. Williams. It is given particular prominence being flanked by two of the cream-colored brick pilasters. The northernmost storefront is addressed 3041 N. Williams and is accessed by a single recessed pedestrian door. All three doors are made of wood and each feature a large integral glass lite. The doorways are lit by an overhead goose-neck light fixture.

The painted wood storefront system features a wood-paneled bulkhead sitting on top of a concrete curb. This bulkhead is the base for large plates of storefront glass. These are topped by vertically-oriented transom windows. There are six transoms above the southeast storefront, one transom above the central apartment entry door, and seven transoms above the northeast storefront. There is a rectangular, metal box sign attached to the building perpendicularly above the north storefront.

At the level of the second floor, there are six asymmetrically-placed one-over-one wood windows. There are three in the southeastern-most bay, one centered above the apartment entry door, and two above the northeastern-most bay. The corner turret features three windows. All of the windows are new. Each window is topped with splayed lintels where each end of the lintel slants downward toward a centerline through the window. These lintels are made of the decorative cream-colored brick and each feature a matching keystone that is slightly proud of the lintel.

The five-sided turret is only at the second floor level. It is supported with four utilitarian metal brackets, in addition to the cast iron column below. All three belt courses and the cornice continue around the turret, making a seamless transition to the Monroe elevation. The volume of the turret extends above the cornice line, matching the turret in plan and using indented masonry in a decorative pattern. The turret parapet is topped with sheet metal coping.

North Monroe Facade: The north facade continues many of the design themes that were featured on the east. This elevation is divided horizontally by the same belt courses—one of the beige brick, followed by a painted concrete band, and finally a corbelled belt course of cream-colored brick just below the cornice. Two vertical pilasters of cream-colored brick divide the facade into three bays. They do not have the recessed accents as seen on the east façade. These pilasters are topped with parapet chimneys. There are three additional chimneys randomly located on the parapet of this elevation that do not correspond with pilasters.

At the ground floor level, the storefront system wraps around the corner, featuring three bays of glass and seven transom windows. This section of storefront is terminated by one of the vertical pilasters. The next bay of the facade is brick only and features no fenestration. The final westernmost bay features two one-over-one wood windows and two pedestrian doors. Both doors and windows are topped with the contrasting splayed lintels and keystones made of the decorative cream-colored brick. The two-paneled, solid wood doors have gooseneck light fixtures above them.

On the second-floor level, the one-over-one wood windows are again asymmetrically arranged according to the interior layout and function of the rooms. They all feature the same contrasting splayed lintels with keystones. Above the window are a band of structural ties with small circular plates. These were added as part of the seismic upgrade completed in 2013.

West Facade: This facade features exposed red brick with no belt courses, cornice, or other decoration. On the ground floor there are three full-size one-over-one wood windows, one smaller one-over-one wood window, and one wood pedestrian door. The second floor features four one-over-one wood windows topped by three-course rowlock arches. The windows themselves are not arched and the flat window header extends up in an infill panel to fill the rise of the arch. Three rows of new structural ties can also be seen on this façade, corresponding with the second-floor floor level, the second-floor ceiling level, and the roofline.

South Facade: This facade features painted brick, again with no belt courses, cornice, or other decorative features. There are no openings at the ground-floor level. There are three one-over-one wood windows at the second-floor level in three-course rowlock arched brick openings. A row of structural ties is visible at the parapet level.

INTERIOR DESCRIPTION

The Rinehart Building has a full unfinished basement; a ground floor that consists of two commercial storefront spaces facing Williams; and a second floor that features five one-bedroom apartments also primarily accessed from Williams, but with a secondary entry on Monroe. The ground floor features materials including wood floors, wood storefronts, exposed brick walls, gympsom-board ceilings, and wood staircases. The second floor features fir floors, walls and ceilings finished with gypsum board, skylights, and modern kitchens and bathrooms.

The Rinehart Building's full basement is unfinished and was historically used for storage. The foundation walls are made of concrete. There is a 10"-thick bearing wall that runs the length of the basement. Eight-by-eight wood columns run down the center of each half of the basement. Two below-sidewalk vaults are also accessed from the basement—one on the east elevation and one on the north. Two utilitarian wood staircases provide interior access to basement—one at the east elevation under the main stair to the apartments and one at the west under the service stair.

Historically, the ground floor was divided into two commercial spaces. During the building's second period of significance, the masonry bearing wall down the center of the building was opened up behind the staircase. It has since been infilled with a framed wall finished with gypsum board. Both storefront spaces feature wood floors, exposed brick walls, exposed spiral mechanical ductwork, and gypsum-board-finished ceilings. The south storefront has been built out as a wine bar. There is an open seating area at the front of the space and a new bar and small food-preparation area towards the back of the space. The lighting includes contemporary chandeliers. The north storefront has been built-out for office use. The front easternmost portion of the space is an open seating area and includes a built-in reception desk with contemporary pendant lighting. There is a built-in wood bench at the level of the storefront bulkhead along the north wall. The rear of the space includes four private offices, one conference room, and a kitchen/break room. There is a service area behind the two ground-floor suites that includes two new ADA restrooms and a bicycle storage room.

The original main stair accessed from Williams is made of wood and features fir stair treads, turned balusters, and square newel posts with decorative base and cap moldings. While the design of the main stair is relatively simple, for this small two-story building it makes a grand ascent to large open landing at the second floor. Turned balusters are capped with a curved handrail wrapping around the stairwell penetration. This landing has considerable natural light due to a large skylight overhead. The back stair runs parallel to the west wall and exists onto N. Monroe St. It features painted stair treads, a contemporary wood handrail, and no other decorative details. Connecting the two stairs is a double-loaded central corridor with newly refinished fir floors.

All of the apartments were renovated in 2013 and they have the same finishes. Each has one bedroom and one bathroom; however, their layouts vary. The ceilings and walls are finished in painted gypsum board. The floors are fir in the living areas and bedroom, with a Marmoleum sheet good in the bathrooms. The apartments have modern fixtures and cabinetry in both the kitchens and bathrooms.

ALTERATIONS

The Rinehart Building has seen a number of alterations, though the property still retains a high level of historical integrity. The exterior appearance of the Rinehart Building was altered by one of the tavern users or the Cleo Lilliann Social Club when the original storefronts were covered with a vertical board-and-batten-style cladding. It is unclear when this occurred. Date stamps on some of the plywood sheathing indicate most were produced after 1966, indicating that the cladding was added after that time. The Club added a metal box sign hung perpendicular to the building above the ground floor of the north storefront. This was installed sometime prior to 1981 and still exists on the building today. The original metal cornice was removed in the mid-to-late 1980s. See Figure 10 for an image of the building in the 1980s before the cornice was removed.

The first major interior alteration of the Rinehart Building occurred when the building's upstairs was reconfigured from two large apartment flats to five smaller one-bedroom apartments sometime prior to 1930. In most cases, the apartments today exist with the stud walls that were framed when the conversion was made to five apartment units. Decades later, the two ground-floor commercial spaces were joined c. 1968 by opening the bearing wall running east-west at the center of the building. In preparation of redeveloping the property after the Social Club closed in 2001, a previous owner did interior demolition, but ultimately did not proceed with the project. The two staircases, the stud walls delineating the configuration of the apartment units, and the fir floors on the second level were not altered.

In 2013, a new owner—Timothy Brown—fully rehabilitated the building to the Secretary of the Interior's Standards. The work scope included brick restoration; new replica storefronts, windows, and exterior doors; a replica cornice; the build-out of two ground-floor commercial tenant spaces; and the re-creation of the five apartment units, reusing the original stud walls, staircases, and fir floors.

Rinehart Building
Name of Property

Multnomah Co., OR
County and State

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.)

- [x] 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.
- [ ] 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.
- [x] G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance
(Enter categories from instructions.)

COMMERCE
ETHNIC HERITAGE: African American

Period of Significance
1910-1930, Construction through street-car era.
1957-1968, African American Association

Significant Dates
1910, Date of construction

Significant Person
(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation
African American

Architect/Builder
Brooks & Downing, designer and builder

Period of Significance (justification)

The Rinehart Building has two periods of significance. The first one extends from 1910—the year the building's construction was completed—to 1930. The year 1930 was chosen as an end date because this year marks a noticeable shift in the building's tenant mix. From 1910 to 1929, City Directory's show that commercial establishments in the building were groceries, meat markets, and candy manufacturing and sales—all of which were in keeping with Williams being an economically-vibrant, mixed-use corridor supported by an important streetcar line. The end date of 1930 also marks the year that Union Avenue (two long blocks east of Williams; now NE Martin Luther King Jr. Blvd.) was improved and became the main link between Portland and

Period of Significance (justification), Continued

Washington State, drawing commerce and transportation activity away from North Williams Avenue. Affected by both the Depression and greater automobile usage, the commercial uses in the Rinehart Building transitioned to primarily office and storage from 1930 until the second period of significance.

The second period of significance extends from 1957 to 1968, coinciding with African American businesses in the building and increased numbers of African American residents in the neighborhood. The Cleo-Lilliann Social Club was a particularly important build tenant with strong ties to the African American community as an entertainment venue, social gathering place, and charitable organization. The Club was present in the building for 33 years, from 1968 to 2001.

Criteria Considerations (explanation, if necessary)

Criteria Consideration G is applicable due to the second period of significance extending from 1957 to 1968. The Rinehart Building is located in the Albina neighborhood of Portland—a neighborhood that was home to significant numbers of African American residents, particularly after the outbreak of World War I. By 1957, more than fifty percent of Portland's black population resided in Albina, with North Williams Avenue being the primary commercial street serving African American residents. The Rinehart Building is significant as one of the few remaining commercial buildings in Albina with a high level of integrity associated with the social and cultural fabric of the African American community. In 1957, the first African-American business moved into the Rinehart Building and in 1968, the Cleo Lilliann Social Club became a ground-floor tenant. The Social Club was an important social and entertainment venue for Portland's African American community, in addition to being a notable charitable organization. The Club remained in the building until 2001, at which time it was considered one of the oldest African American social organizations of its kind in Oregon.

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The 1910 Rinehart Building, located in the historic Albina area of Portland, Multnomah County, Oregon, has local significance under Criterion A for both Commerce and Ethnic Heritage. The period of significance begins with the building's date of construction in 1910 to 1930, with a second period of significance from 1957 to 1968. As it relates to the area of Commerce, the Rinehart Building is significant for its association with the streetcar-related commercial development in Portland's Albina neighborhood. It is the only remaining property on North Williams that reflects the types of commercial buildings that characterized higher-end development along this important streetcar line between 1888 and 1930. As it relates to Ethnic Heritage, the Rinehart Building is significant as one of the few remaining commercial buildings in Albina associated with the social and cultural fabric of the African American community. This community was established during the first half of the Twentieth Century due to discriminatory housing practices, which funneled these new residents into the Albina neighborhood. One African American building tenant—The Cleo-Lilliann Social Club—was a particularly important social and entertainment venue for Portland's African American community, in addition to being a notable charitable organization.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

The Rinehart Building is locally significant under Criterion A in the areas of Commerce and Ethnic Heritage. It is significant for its association with the streetcar-related commercial development in Portland's Albina neighborhood and, later, for its connections with the African American community in Albina. The property was listed as a City of Portland local landmark in 2007.

Historically, the City of Albina was characterized by an area along the river that included rail and industrial uses and a commercial/residential area to the northeast that centered along streetcar arterials, of which North Williams was one of the most significant. Albina was consolidated into Portland, along with the City of East Portland, in 1891. Many of the land use patterns that are present in the Albina area today were fueled by streetcar expansion. Corner properties along streetcar lines—like the Rinehart Building property—were highly desirable for their visibility and accessibility to riders.

In 1889 Portland's first electric streetcars began crossing the newly-constructed Steel Bridge with a line that ran on Williams as far north as Stanton Street. In the early 1900s, the line was consolidated into the City & Suburban Railway Company with service connecting downtown Portland to St. Johns. This resulted in "main street" style, mixed-use commercial districts of primarily two-story buildings that ran along Williams Avenue, Mississippi Avenue, Union Avenue (now MLK), and Russell Street in Albina.

As it relates to the area of Commerce, the Rinehart Building is the only remaining property on Williams and one of the best in the Albina area that reflects the types of commercial buildings that characterized higher-end development along this important streetcar line between 1888 and 1930. Portland's population growth on the eastside of the river, particularly beginning in 1905, fueled investment in real estate development and brought about more capital-intensive projects that resulted in buildings of a higher caliber. While one- and two-story wood-frame commercial buildings were the common, small-scale commercial building type before the turn of the century, Albina's growth and the potential for investment return resulted in buildings of greater permanence that utilized masonry construction and as well as thoughtfully-designed and costly decorative details.

The Rinehart Building's two-story form is a classic expression of a two-part commercial block as defined by Richard Longstreth. The building's two floors are divided by design into two distinct zones following their interior uses—retail on the ground floor and apartments on the second floor. The style was a logical response to economics of the building's location along a busy streetcar line. This Rinehart Building's design also appears to have been influenced by other important commercial buildings along or near Williams—such as the Hill Block—which employed a projecting corner turret as a key design element to establish the building's prominence on the block (Figure 9). Like the Hill Block, the design of the Rinehart Building responds directly to corner location along a busy streetcar line, capturing the attention of passersby with its stately masonry construction, detailing, and especially the corner turret.

As it relates to Ethnic Heritage, the Rinehart Building has significant ties to the African American community in Albina. As early as 1939, Albina was home to the majority of Portland's African American population. With the rapid expansion of shipbuilding at Swan Island during World War II, the African American population of Portland swelled to fill the large number of new war-time jobs. Discriminatory housing practices funneled these new residents into the Albina neighborhood.

During the post-war era, the African American community developed a strong social and cultural fabric in Albina. African American-owned businesses flourished, including "mom and pop" groceries, dry cleaners, shoe repair shops, nightclubs, and other service-type businesses. Most of these were located along Williams Avenue. However, by the mid-1940s, the City expressed growing concern about blight in the neighborhood and identified its potential for redevelopment due to the close proximity to downtown. Major urban renewal projects at the south end of Albina such as Memorial Coliseum and the construction of Interstate 5 resulted in significant building demolition, displacing residents and shifting the Albina commercial core farther north along Williams.

The Rinehart Building was located in the heart of Portland's African American community during the mid-century era and became home to several neighborhood businesses and social centers during this time, beginning with Cleo's Tavern and Rudy's Billiards in 1957. In 1968, the Cleo-Lilliann Social Club took over the building's south storefront. The Club, which began in the 1950s, was a community and charitable organization that provided entertainment, social support, fundraising, and a forum for community activism for the African

American residents of Albina. The Club hosted notable African American musicians such as B. B. King and George Foreman.

In 1969, the federally-funded expansion of Emmanuel Hospital caused further demolition in the neighborhood. One hundred and eighty-eight residences and businesses were lost and almost half of the neighborhood's residents displaced—over 3,000 people between 1960 and 1970; the majority were African American. Despite these loses, the Cleo-Lilliann Social Club remained a fixture on North Williams until 2001. Its membership peaked at 5,000 in the 1970s and when the club finally closed it was considered to be one of the oldest African American social organizations of its kind in Oregon.

Developmental history/additional historic context information (if appropriate)

THE RINEHART BULIDING & STREETCAR-ERA DEVELOPMENT IN ALBINA[1]

The historical Albina area is located in Portland on the east side of Willamette River and today comprises the neighborhoods of Boise, Eliot, King, Sabin, Humboldt, Woodlawn, Piedmont, Overlook, and Arbor Lodge (Figure 4). The original town site of Albina was platted in 1873 by developers who had connections with railroad interests. As depicted on the map in Figure 4, the original plat was generally bounded by the Willamette River on the west, Hancock Street to the south, and Northeast 7th to the east. On the north side, Northeast Ivy was the limit between Union Avenue (now MLK) and 7th, Northeast Morris between North Williams Avenue and MLK, and North Russell from the railroad tracks to Williams. This original plat would later become part of the area known as "Lower Albina," which included the rail yards and other rail-related and industrial uses along the river. In 1882, a new subdivision was laid out for the blocks between North Williams on the west, Northeast 7th Avenue on the east, San Rafael on the south, and an L-shaped border at the north extending to Northeast Fremont at the farthest point north. This are would come to be known as "Upper Albina," which featured residential and commercial development that grew up around commercial main streets like Williams Avenue, Union (MLK), and Mississippi Avenue.

Albina experienced substantial population growth and ensuing real estate development in the period between 1887 and 1892. The town's population was only 143 in 1880, but grew to nearly 6,000 by 1891. It was a classic "stopover neighborhood," where new immigrants were able to find jobs and start businesses. Swedish, Norwegian, Danish, Irish, Russian, and German immigrants all established communities within Albina.

The opening of the Morrison Street Bridge in 1887 and improved transportation on the east side made it a more livable community, as the only connection between Portland and Albina was previously by ferry or boat. In 1888, the mayor pushed for the expansion of utilities in Albina as a means of spurring further growth. Electricity was available in Albina in 1889, which provided power for a new trolley line. This gave the town its streetcar link to Portland via the Steel Bridge. That year, tracks were laid north of the bridge, connecting to Williams Avenue and extending north to what is known as Stanton Street today. The line continued west downhill on Staton to Lower Albina, ending at the ferry dock on the riverfront. This trolley line was a catalyst for new development and Albina's commercial center shifted to the intersection of Williams and Russell Street.

By 1891, the boundaries of Albina were being expanded father north (near present day Columbia Blvd and close to the town of St. Johns) in order to entice support for consolidation with Portland and East Portland. In June 1891 the measure passed overwhelmingly in favor on consolidation. This boosted the real estate market in Albina, with some prime commercial lots selling for as much as $5000 each. The improvement of streets and sewers brought about by the consolidation (which, up until this time, Albina had been lacking) also improved real estate values. However, it was streetcar lines being used by progressively more and more people that were the major forces in the increase in lot values in Albina. In particular, Williams Avenue and upper Russell Street (east of Vancouver Avenue) saw the development of many new commercial buildings. A

[1] Primary sources for this section include (Roos 2008) and (Portland State University 1990).

good number of these were being built with brick and stone instead of wood, and included greater attention of architectural design and detail. For example, the Charles Hill Block—a turreted Queen Anne structure of stone and brick—was completed in 1892 at the corner of Williams and Russell (Figure 9). The 1890 A.B. Manley Block, also built of stone and brick, was constructed on Williams one block north. Neither still stands today.

Streetcar line development occurred at a rapid pace in the years bookending the turn of the Twentieth Century. In 1899, City & Suburban Railway extended a new electric line up the hill from lower Albina along Mississippi Avenue to Beech Street. This line was further extended to the north in 1902 and 1904. In 1900, the popular Williams Avenue line was finally extended north to Killingsworth Avenue after a farmer, Harvey Hogue, sold his large parcel of private land that had previously prevented this development. The connection at Killingsworth allowed passengers to transfer to the older steam-powered St. Johns line, which was electrified in 1903 with more frequent service. The following year, a connecting line was built between Williams and Union on Killingsworth, which bridged more service gaps and increased ridership. Also in 1903, four blocks of Russell between Gantenbein and Union Avenues became part of the Russell-Shaver Streetcar line.

Hogue's farmland was platted as Williams Avenue Addition in April 1901. The subdivision was bounded by North Vancouver on the west, Morris on the south, Union on the east, and Ivy on the north, and included the Rinehart Building's lot. Due to its "close in" location in Upper Albina, as well as being transversed by the popular Williams Ave streetcar line, lots sold at a feverish pace and development was rapid. By 1904 almost all lots had been sold to speculators or homeowners.

In 1905, the entire Portland area experienced accelerated economic growth fueled by the Lewis & Clark Exposition. This fair, which attracted 1.6 million visitors, resulted in an immediate increase in the demand for new housing. While apartment buildings were being built on the west side of the river, the construction of single-family homes took place primarily on the east side. Additionally, the Oregon Railway & Navigation Company's investment of over $1.5 million in the construction of a rail center in Albina was a major factor in the growth of this area, such that by 1909 there were five transcontinental lines running through Albina. Furthermore, Albina was also the western terminus of the area's largest employer—the Union Pacific Railroad.

Due to its proximity to the railroad and the fact that it was served by popular streetcar lines, the Albina area was especially busy during this unprecedented building boom. During this time, replacement or relocation of smaller buildings was occurring in order to make way for higher-density development, especially along streetcar corridors. Increased numbers of two-part commercial block buildings with commercial and housing uses were constructed along Williams, Union, Russell (east of Vancouver), and Mississippi.

The subject building was commissioned by James H. Rinehart in 1909.[2] Rinehart was a pioneer who came to Oregon in 1849 when he was 13 years old. For much of his adult life he lived in Eastern Oregon and then moved to Portland in 1907, where he began investing in real estate.[3] Construction of the Rinehart Building began in the autumn of 1909 and was completed in the spring of 1910.[4] Two single-family dwellings were located on the building's lot prior to its clearing and the commencement of construction. The cost to construct the two-story brick structure was approximately $12,000.[5]

The building was designed and built by the firm Brooks & Downing. Joseph Brooks and William Downing were in business primarily as a designer-builder of houses in Portland, formed in 1902.[6] Although not a licensed architect, Downing advertised himself as an architect and in 1929 stated that he had designed more than 200

[2] James Rinehart's last name was sometimes spelled Rhinehart or Rinehard in the *Oregonian*.
[3] (Pioneer of 1849 Dead 1914). Also, the A. S. Ellis Building—a 2.5-story fourplex dating to 1901—stands across the street to the east and was also owned by Rinehart.
[4] *Oregonian* articles "Building is Good," "Rebuilding Under Way," and "East Side Scene of Large Deals" confirm owner's name, dates of construction, and builder/designer's name.
[5] (Rebuilding Underway 1909)
[6] (Ritz 2002)

houses. It is unknown how many commercial buildings like the Rinehart Building the firm may have designed and built.

Danish-born brick mason and cement contractor Peter Jeppeson was awarded the masonry contract for the Rinehart Building. He was also an Albina resident and the brick home he constructed for himself in the neighborhood is individually listed in the National Register.

In keeping with its location on a major transportation thoroughfare, the intended uses for the Rinehart Building were commercial in nature. A 1909 Oregonian article said "the first floor will be for stores and the second for offices."[7] However, the second floor was completed as two large apartments instead. J. H. Rinehart took one of these apartments as his residence and lived there with his widowed daughter, Anna Smith, until he passed in 1919 at age 78.[8]

A number of retail businesses came and went from the building's storefronts. From 1910 to 1928, the two ground-floor shops were occupied by a grocer and a confectionery shop or candy manufacturer. The 1924 Sanborn Fire Insurance Map labels the building as a "candy factory," showing two kettles in the southwest corner of the ground floor.

In keeping with the neighborhood's demographics, some of these shop owners were immigrants, such as Gustav Schira, who was a grocer operating in the building from 1921-1923, and Jno "John" Hoenleitner, who was listed in City Directories as a candy manufacturer working the building from 1924-1928. Additionally, City Directories indicate that women were often the proprietors of businesses in this building. Nora Hicks ran a confectionery business in 1915. In 1923, when tenant Gertrude Rogers became a widow, she took over the candy businesses that her husband had run for three years previously. In 1924, Hattie Menniss was listed as a grocer in the building. Some of these commercial tenants also lived upstairs above their businesses. Nora Hicks lived with her husband, Horatio, in one of the apartments in 1915. Frank Defeher, who ran a grocery and meat market out of the building in 1916, lived upstairs with wife Agatha and son David—both of whom also worked in the shop.

COMPARATIVE ANALYSIS

At the time of the Rinehart Building's construction, the primary streetcar corridors in Albina were along Williams and Union. The spur line on Russell connected these two streets and was an important part of the Upper Albina commercial core centered on the Williams and Russell intersection. Union also developed a more concentrated commercial core near its intersection with Russell Street; however, Sanborn Maps indicate the primacy of the Williams-Russell intersection with its greater number of masonry buildings and the handful of three-story buildings, of which Northeast Union had only one at the time.

This comparative analysis reviews the existing buildings on Williams and Union (MLK) from Hancock Street to Killingsworth Avenue, and the existing buildings on Russell between Gantenbein and Union. This area was chosen for its association with key streetcar lines that were significant economic drivers of higher-quality commercial development in Upper Albina.

Today, there are very few remaining masonry commercial buildings along these historic streetcar lines that reflect a higher quality of architecture being built around the turn of the century. The remaining commercial properties built during the period of significance have been recorded and compared with the Rinehart Building based on their integrity and potential significance:

[7] (Rebuilding Underway 1909)
[8] (Pioneer of 1849 Dead 1914)

1. 2249 North Williams. This two-story commercial building was built c. 1905 and features an angled corner entrance. The exterior was significantly altered in the 1940s with the addition of stucco, tile decoration, aluminum storefronts, as well as changes to the roofline.
2. 2525 North Williams (at the corner of Russell). Like the Rinehart Building, this three-story masonry building originally had ground floor commercial uses and apartments above. Built in c. 1911 in the Classical Revival style, this property has had significant alterations including incompatible new storefronts, vinyl replacement windows, and interior alterations.
3. 3928 North Williams. This c. 1911 two-story two-part commercial block is similar to the Rinehart Building with north and south storefronts and centrally-placed apartment entry door on the main facade. The brick building's storefronts have been altered and the primary elevation has a stucco coating that is likely not original. The building does not display any decorative design features like those found on the Rinehart Building.
4. 2401 Northeast Martin Luther King Jr. Blvd (formerly Union). This 1912 three-story masonry building was the largest on Union Avenue according to 1924 Sanborn Maps. It featured ground-floor shops and two floors of apartments. Constructed with a uniform skin of light-colored brick masonry, the buildings most notable feature is its heavy cornice. The building's main facade may have been altered when Union Avenue was widened in 1930—a project that brought about significant demolition and facade alterations along the street. Based on a windshield survey, the building has acceptable integrity; however, the storefronts have been altered. The building has a relatively plain design and does not exhibit the higher level of detailing and refinement that is seen on the Rinehart Building.
5. 2601 Northeast Martin Luther King Jr. Blvd. This two-story property is located at the corner of Russell and MLK, and its longer secondary elevation faces Russell with two commercial storefronts and an entry to the second floor. Dating to 1909, the property is an excellent example of a masonry two-part commercial block. Like the Rinehart Building, it has decorative masonry elements and a cornice. There have been some modifications to the storefronts and second-story windows, but overall the building has an acceptable level of integrity. However, the Rinehart Building has a higher level of integrity and the nominated building's corner turret and striking masonry design further exemplifies how architecture was responding to commerce along streetcar thoroughfares.

Of all these very few remaining two-part commercial block structures from the streetcar era in Albina, the Rinehart Building is the best example of the higher-end development that occurred as a response to economic development along these important streetcar lines between 1888 and 1930. Albina's growth and the potential for investment return resulted in properties like the Rinehart Building that were constructed with the intention of greater permanence and also featured thoughtfully-designed and costly decorative details. The many masonry structures that once lined Williams, Union, and Russell were subsequently demolished during the period of urban renewal. The Rinehart Building still stands with a high level of historic integrity and as a fine example of the types of buildings that once defined the character of this neighborhood during the streetcar era.

THE RINEHART BUILDING POST-1930 & ALBINA'S AFRICAN AMERICAN COMMUNITY[9]

The outbreak of World War I and its ensuing decrease in trade and shipping caused Portland's boom ing economy to cool. It was during this time that African Americas began to settle in the Albina area. Before the war began, most lived around Portland's Chinatown district near Union Station where many were employed as porters. The rapid growth of downtown Portland in subsequent years resulted in displacement, causing many African Americans to move across the river. They lived primarily in the area where the present-day Memorial Coliseum and the Rose Quarter are located between the Steel and Broadway Bridges—approximately one mile south of the Rinehart Building (Figure 1).

[9] Sources for this section include (Portland Bureau of Planning 1993), (Bosco-Milligan Foundation 1995), and (Portland State University 1990).

One of the primarily reasons for the concentration of African American home ownership in Albina was due to restrictive real estate covenants and discriminatory practices of real estate agents. Covenants took the form of language written into the deeds of homes, which prohibited the sale or occupancy of the property by "coloreds and orientals"—a practice that was not made legally unenforceable until 1947. Likewise, the real estate industry had a Code of Ethics (adopted as policy in 1919), which included an article providing for punitive measures against any agent who sold a home to an individual who would have a "detrimental" effect on the neighborhood's property values. It was well understood in the industry in Portland that this meant selling a home to an African American outside of the Albina area.

During the 1920s, Albina's African American community benefited from lower rents and affordable real estate prices due to the decline of the streetcar in favor of the automobile and, by 1930, the migration of businesses away from lower North Williams Avenue over to the newly-widened Union Avenue. Affordable real estate allowed African Americans to establish businesses and become homeowners in the neighborhood. However, there were still a large number of business storefronts and commercial shops that would remain vacant for years to come. The war, the Depression, changing modes of transportation, and changing population demographics were all forces shaping Albina at this time.

Beginning in 1930, City Directories show a marked shift in the tenant make-up of the Rinehart Building—from active uses to office and warehouse uses.[10] The year 1930 marked the beginning of the 13-year[11] tenancy of real estate firm called R. E. Menefee & Company. Menefee and his brother Joseph were significant in Albina's history as speculative home builders in the early part of the 20th century.[12] Menefee was later involved in politics and served on Portland's City Council from 1905-1913. His real estate business expanded to include insurance in 1940 and, in some years, City Directories indicate his brother Joseph was involved in the business as well.

By 1930, the second floor of the Rinehart Building had been converted from two large flats to five one-bedroom apartments. The tenant mix was both single men and women. In the period of 1930 to 1956, the apartments appear to have had fairly consistent occupancy, though few renters remained longer than one year.

The change in popular modes of transportation (streetcar to automobile), the shift of the key commercial strip from Williams to Union Avenue, and the economic hardship created by the Great Depression all contributed to greater commercial vacancies on Williams. During this transition period of 1930 to 1956, the Rinehart Building's south storefront was often vacant, while Menefee's office remained consistent in the north storefront. From 1931-32, Empire Transfer & Storage Company used the south half of the building for storage. After that, uses were sporadic including an upholstery company in 1935, two grocers from 1938-39, and a furniture company that also used the storefront for storage from 1952-1956. In all other years, this shopfront was vacant until 1957.

By 1940, over half of Portland's 2,000 African American residents lived in the Albina area. One of their influences on the neighborhood was the proliferation of jazz clubs at the south end of Williams Avenue and lower East Broadway, near the Steel and Broadway Bridges.[13] Dude Ranch was the most notable of the many clubs in this neighborhood. Jazz legends including Charlie Parker, Duke Ellington, the Nat King Cole Trio, and Ella Fitzgerald played in these clubs. Other nationally-prominent musicians sometimes joined impromptu jams in the homes of friends for fun. The area became even livelier with the arrival of African Americas from the South during World War II. Overcrowding due to discriminatory housing practices put more people on the

[10] During this era the Rinehart Building's location at N Williams and N Monroe was north of the key African American community epicenter still concentrated at the south end of Albina. Known African American business did not come to the building until the 1950s.

[11] It is not entirely clear when Menefee vacated, as City Directories is Portland are not available for 1945-1949. The business is not listed in the 1950 City Directory.

[12] (Roos 2008)

[13] For in-depth discussion of Portland jazz clubs and history see (Dietsche, 2005).

streets, day and night, which prompted clubs to stay open around the clock. Neighboring businesses such as all-night restaurants that served homemade chili or barbeque were also popular, as were pool halls and other establishments where people played cards and dice. The crowds of people who visited these late-night establishments dressed their very best, often in pin-striped suites, panama hats, leopard coats, zootsuits, and alligator shoes.[14] It was known as the neighborhood that never slept. However, the southern end of Albina would also soon become vulnerable to development pressure because of its position relative to downtown and the nearby Lloyd commercial district. Almost all of these jazz club buildings were demolished beginning in the 1950s when the I-5 freeway and Memorial Coliseum were built.

The post-war years brought additional challenges, especially with the number of jobs dwindling as shipyards closed. African Americans, in particular, faced high unemployment. In 1950, only 10,000 African Americans remained of the 25,000 that moved to Portland during the war to work in the shipyards. Nevertheless, rising racial tensions resulted in segregated housing practices. During the war, the City of Vanport had been established to house large numbers to war-time workers—largely African American. However, a major flood in 1948 wiped out the city and most of the residents were forced to move to Albina neighborhoods like Eliot, Boise, and King.

The year 1956 was a significant turning point in the history of African Americans in the Albina neighborhood. It was the height of home ownership, business success, and deeply established community and cultural connections for African Americans in this district. The 1956 Polk City Directory indicates that the 1.8-mile stretch of North Williams (between Clackamas and Killingsworth) was home to more than 135 businesses and churches, many of which were owned or patronized by African Americans. North Williams was a classic 20-minute neighborhood, where—within walking distance—one could visit Booker T. Lewis Jr., dentist; Blue Ribbon Bar-B-Q; First African Methodist Episcopal Church; Personality Beauty Bar; Bloop Bleep Tavern; Leach Sisters Dress Shop; Wilberta Pharmacy; and Dr. DeNorval Unthank, physician.[15]

The year 1956 was also the year that Terry Doyle Schrunk was elected mayor of Portland on an urban renewal platform—a major step toward the formation of the Portland Development Commission (PDC) two years later. Urban renewal was introduced to cities nationwide beginning in the 1950s to address abandoned and neglected properties, blighted neighborhoods, and insufficient and substandard housing. Many different federal programs catalyzed local urban renewal efforts. For instance, the Housing Act of 1949 offered federal funds to municipalities for urban redevelopment. The era of urban renewal was also marked by significant highway building in the name of national security through the Interstate and Defense Highway Program. In Portland, federal officials approved highway construction funds in 1956 for the creation of Interstate 5, which would result in the demolition of more than 1,100 housing units in the southern portion of Albina by the early 1960s.

Using urban renewal as their tool, the Portland Development Commission—the City's local urban renewal agency—had a mission to stabilize and elevate property values and, in turn, increase the City's property tax revenues. Historian Carl Abbott wrote that Portland "fell head over heels for urban renewal at the end of the 1950s," largely due to the city's economic decline, which leaders wished to reverse.[16] The beginning of urban renewal in Portland was distinguished by many significant projects. For instance, in the early 1950s, civic and business leaders in Portland had identified a need for a suitable venue for conventions, exhibitions, and sports events. An $8 million bond measure was passed in 1954 to construct a multipurpose arena and two years later Portland voters approved an initiative requiring the Coliseum to be built on the eastside of the river. The chosen Broadway-Steel Bridge site in lower Albina was eligible for federal urban renewal funds due to the "predominantly substandard buildings on the site."[17] Indeed, more than ten years previously, the City had been eying this area for clearance. During a meeting in February 1945, the Commission stated: "The Albina area is one of the most decayed residential areas in the city and yet one of the most convenient areas from

[14] (Dietsche, 2005)
[15] (Loving 2011)
[16] (Wollner, Provo and Schabilsky 2001)
[17] (Keefe 1956)

the standpoint of getting to the downtown area."[18] The mid-century thinking around urban renewal was that only by removing older development and completely reinventing these large swaths of cleared urban land could problems such as crime and blighted properties be addressed. As such, the demolition associated with Memorial Coliseum would ultimately result in the removal of more than 450 homes and businesses. An *Oregonian* article published in 1957 interviewed a number of African American residents in the area. When asked where her family would relocate, one woman responded: "...until now I didn't know there were so many places Negroes can't live."[19]

As the south end of Albina was being transformed by urban renewal and residents were displaced, the concentration of African American residents shifted to the north. The Rinehart Building's uses began to reflect the African-American culture of the neighborhood in 1957 with the establishment of Rudy's Billiards in the south storefront and Cleo's Tavern in the north storefront. "Rudy" was Rudolph Young, who also resided in one of the apartments in 1957. Cleo Hampton was his sister and an African-American woman who was active in the neighborhood. According to City Directories, she also lived in one of the apartments from 1967-68. Rudy's and Cleo's remained on the ground floor until 1962, when the establishments became Danny's Billiards and Ray's Tavern. In 1965, Danny's became Rudy's Cardroom and in 1967, Rudy's Billiards & Cards was in the south storefront and Rudy's Tavern was in the north storefront. The following year, sisters Cleo Hampton and Lilliann Krebs, brought their social club to south storefront.

Social establishments such a pool halls, card rooms, jazz clubs, bars and taverns, social clubs, and late-night diners were ubiquitous in the neighborhood at this time. They were important social gathering places and a critical part of African American culture in Albina. Except for the Rinehart Building, very few of the buildings that housed these establishments remain standing today.

Originally founded in the early 1950s[20], the Cleo-Lilliann Social Club was a community organization that was established "to provide recreational and social activities for members, and render assistance to the needy of the community."[21] Generally speaking, African American social clubs began in the 1920s as a response to the deep social schism between blacks and whites.[22] In times when African Americans had few public options for social gathering (typically just churches and fraternal organizations), these clubs became an important social outlet. Many clubs began informally as groups of people who got together to play cards, dance, and socialize. Clubs became more prominent as membership grew and they organized larger gatherings such as dances, parades, and picnics. They also typically sponsored social activities to raise money for causes that improved the social conditions of African Americans. It is out of this tradition of social clubs that emphasized card-playing, music, food, and community connection that the Cleo-Lilliann Social Club grew.

In addition to the social club, a nonprofit organization was formed called the "CleoLillianne Charitable Association, Inc."[23] The nonprofit worked with local agencies to provide "welfare activities" and "contribute to a healthy growth of the community." The group organized events such as "silver teas" at the YWCA on North Tillamook at Williams. A silver tea was a charitable fundraising event popular in the first half of the Twentieth Century. Silver Teas were typically fancy affairs with attendees wearing their finest attire and enjoying a full afternoon tea service with sandwiches, scones, sweets, and tea. Guests would drop their charitable donations on a silver tray or into a silver bowl.[24]

In its early years, the Club was a popular spot for soul food, card games, and special luncheons. They sponsored a bowling team and donated to local charities. At an unconfirmed date, Louis Browning assumed

[18] (Wollner, Provo and Schabilsky 2001)
[19] (Pratt 1957)
[20] The club first opened in a neighboring building at a date unknown in the early 1950s. This building was demolished in the 1990s.
[21] (Gonzales 2001)
[22] (Poe 1994)
[23] It is unclear why the spelling of "Lillianne" differs between the Club and the charitable organization. The vast majority of references indicate the Lilliann Krebs' name was spelled without an "e" at the end.
[24] (CleoLillianne Organization Invites You 1958)

ownership of the Club, carrying on the Club's community focus. Browning became a significant figure in Portland's African American community. At some point after 1968, the Club expanded to the entire ground floor of the Rinehart Building.[25] Louis Browning's sons, Robert and Xavier, took over the management of the Club after their father's retirement in 1975.

The private club was membership-based, charging a nominal membership fee. To be a member, a person had to be employed, 25 years of age or older, established in the community, pay the membership fee, and have references.[26] The Club's liquor license, which was obtained in 1966, allowed them to only sell alcohol to club members.

Sometime after 1966, plywood and vertical board-and-batten cladding was applied to the storefronts on Williams.[27] All of the glazing was obscured, except for three small slit windows on either side of the north storefront door and a pair of slit windows on either side of a pair of double doors at the south storefront. This alteration may have been related to the Club's liquor license, though research does not indicate that there was a law in affect mandating the glass be obscured. The alterations may have been motivated by a desire to create a darker tavern atmosphere, increase security, and/or to cover deferred maintenance related to the storefront system. It is known, however, that for approximately the first ten years of the second period of significance, the building's storefronts were not obscured by this cladding. In addition, when this cladding was removed in 2013, vintage 7up advertisements were found painted on the storefront glass (see Figure 11). These appear to date from the late 1950s or early 1960s and further demonstrate that tavern/club uses relevant to the second period of significance utilized the building prior to the installation of the cladding. Therefore, the removal of the cladding in 2013 does not result in diminished historical integrity.

Returning to the history of urban renewal and its impacts on the Albina neighborhood, it was the displacement caused by Memorial Coliseum, which shifted the commercial heart of the African American community north of Broadway. The businesses were still primarily service-oriented, neighborhood businesses such as barbershops, beauty parlors, barbeque restaurants, cafes, the NAACP credit union, record shops, and so on. However, by 1962 there were much higher vacancy rates. The Portland Development Commission's Central Albina Study declared the neighborhood as beyond rehabilitation: "Clearly, urban renewal, largely clearance, appears to be the only solution to, not only blight that presently exists in central Albina, but also to avoid the spread of the blight to surrounding areas."

In 1966, a grant application for federal funds to expand Emanuel Hospital stated: "There is little doubt that the greatest concentration of Portland's urban blight can be found in the Albina area encompassing the Emanuel Hospital. This area contains the highest concentration of low-income families and experiences the highest incidence rate of crime in the City of Portland. Approximately 75 percent to 80 percent of Portland's Negro population live within the area. The area contains a high percentage of substandard housing and a high rate of unemployment."

The Emmanuel Hospital urban renewal project involved 55 acres in Albina that included property along Williams and Russell Streets. Federal funds were available under the Hill-Burton Program and were intended to build access to community hospitals for low-income areas. Portland's goal was to remedy the area's sub-standard housing and blight by expanding the hospital and constructing related facilities, including parking, employee housing, offices, and housing for the elderly. Federal funds were granted and demolition began in the late 1960s. Properties were acquired through the process of condemnation. During the planning process, deep concern arose about the degree of citizen involvement. Many unaware residents were abruptly

[25] This is somewhat unclear, as City Directories seem to indicate that in some years the custodian and later the club manager lived in the south storefront, while the Club occupied the north storefront. This also may have been the same time that the cladding was installed in front of the storefronts.

[26] (Foster 1999)

[27] As discussed in Section 7, many of the plywood sheets were date-stamped, which allowed these storefront alterations to be dated to after 1966.

confronted with the plans to expand the hospital campus when the City required residents to move out within 90 days.

In 1971, many of Albina's landmark commercial blocks along Williams were razed including the iconic Hill Block and the A.B. Manley Block. Today these blocks still remain empty because of federal budget cuts that ended the Hill-Burton Program funding. Other historic buildings along Williams were demolished and replaced with structures related to the nearby hospital. The result of this urban renewal was the demolition of 188 residences and businesses.

Despite the impacts of urban renewal on the neighborhood, the Cleo-Lilliann Social Club continued to thrive, drawing membership across the region, which peaked in the 1970s at about 5,000.[28] On an average day, the Club had about 20 patrons in the afternoon and four times as many in the evenings. The Club was known for its energy on the weekend and the card games that spanned two days. Notable African-American artists such as B. B. King, George Foreman, and Sherman Thomas were guests at the Club during this period. Browning was known for letting the apartments to down-on-their-luck patrons for free.[29]

In 1985, revitalization efforts in Albina were slowly underway. Four years later the Albina Community Plan was being developed to promote development of new housing and the preservation of historic buildings. Eliot and Kenton were named local Conservation Districts. Many vacant lots have been infilled, property values have risen dramatically since the 1990s, and there are increased numbers of businesses occupying formerly-vacant or underutilized buildings. However, African American residents and business owners who lived in the area for decades have been negatively affected by the neighborhood's gentrification.

The Cleo-Lillian Social Club continued its presence on North Williams through the 1990s. In his memoir, Portlander Eddie Dee Williams provides a rare description of the Club in the 1990s. He wrote, "They serve hard alcohol, beer, fried chicken baskets, and offer gambling, music from a jukebox, and four pool tables." The memoir notes that the front door to the club was sometimes locked, requiring members to be buzzed in. Toward the front of the club was the "kitchen station" with a low white Formica counter and five stools. Williams wrote that a woman named Pearly Mae was the Club's cook. Beyond the kitchen station was a horseshoe-shaped bar with chrome-and-black accented stools and Christmas lights. Across from the bar were four quarter-operated pool tables and a four-by-six-foot tile dance floor in front of the jukebox. A separate room in the back was used for gambling and poker games.[30]

Ongoing noise disputes with residential neighbors and other incidents drew greater scrutiny from the police and the Oregon Liquor Control Commission (OLCC) in the 1990s. The OLCC issued the Club a ticket charging them with "a history of serious and persistent problems involving disturbances" affecting neighborhood livability.[31] However, members and proponents of the Club felt they were subjected to a targeted effort to shut the Club down by new residential neighbors. In an effort to attract a new type of member, the Club increased the membership fee from $5 to $25, and began closing at 1:30 am instead of 2:30 am. The Club hired security guards and established an anti-noise policy, barring violators from the Club. From July to October 1999, residents filed 21 complaints against the Club. Two years later the Cleo-Lilliann Social Club closed on November 7, 2001 and the building sat vacant until 2013. At the time of its closure, the Club was considered one of the oldest African American social organizations of its kind in Oregon.[32]

COMPARATIVE ANALYSIS

Many of the buildings that once housed African American businesses in and around the North Williams corridor have been demolished as a result of urban renewal, including most of those with tavern, club, and

[28] (Foster 1999)
[29] (Gonzales 2001)
[30] (Williams 2013)
[31] (Foster 1999)
[32] (Gonzales 2001)

charitable uses similar to those found in the Rinehart Building. Some documentation exists as to potential historic resources that still stand today—namely, the 1995 publication *Cornerstones of Community: Buildings of Portland's African American History*, which includes a survey of buildings associated with Portland's African American community. The survey does not, however, include in-depth discussion of significance for most buildings. Research for this nomination highlighted two properties in the neighborhood that have clear significance in the history of Portland's African American community—the YWCA at 6 North Tillamook and The Prince Hall Grand Lodge at 116 Northeast Russell. There are other acknowledged places of business that were part of the cultural fabric of Albina's African American; however, their significance has yet to be established due to the lack of documentation.

The YWCA Building is a wood-framed, two-story building that was constructed in 1926 when local African American women were determined to start their own branch of the YWCA. At the time, blacks were being excluded from this organization. In 1921, a portable structure was established on the property at the corner of Tillamook and Williams, and a few years later a Mrs. E. S. Collins donated $12,000 to facilitate the building of a permanent structure.[33] On June 13, 1926 the new branch was dedicated with much fanfare. The building had a gymnasium, locker rooms, and auditorium with a stage, a kitchen, and a lounge. They offered classes in gymnastics, athletics, Spanish, hat-making, sewing, business, singing, dancing, and Bible study. In its early years, the building was the only place that African Americans could rent for parties and large celebrations. The branch was active for 30 years and had over 1,000 members. At one time, the NAACP had an office in the basement. In 1956, the building was purchased by the Improved Benevolent Protective Order of Elks of the World—the Elks organization for people of color. This building was rehabilitated in 2007 and has a high level of integrity. It appears to be eligible for individual listing for its significant association with women's history and African American history in Portland.

The Prince Hall Grand Lodge, built in 1907, is a two-story wood-framed building that was originally built as a meeting hall for The Woodmen of the World—a fraternal organization of woodworkers. The group used this property until 1928, though it continued to remain connected to fraternal organizations. In 1947, the Prince Hall Masons purchased the property. The history of the Prince Hall masons dates back to 1775 when—having been rejected by colonial Freemasonries—a freed slave named Prince Hall and 15 others sought and were initiated into the Masonry by members of the Grand Lodge of Ireland. Today, more than 5,000 lodges and 47 grand lodges exist. Fraternal lodges like this one in Albina were important gathering places in African American communities and most African American business leaders belonged to the fraternal organization. The Prince Hall Masons sold the building on Russell in 1999. Since then, it has been rehabilitated and has a high level of integrity. It appears to be eligible for individual listing based on its significant association with African American history and the Prince Hall Freemasons in Portland.

While these two important social gathering places—the YWCA and the Prince Hall Grand Lodge—are both likely eligible for listing in the National Register, their listing would not preclude the listing of the Rinehart Building as a significant building associated with Portland's African American community. While churches, fraternal societies, and organizations like the YWCA were important social venues for African Americans, equally so were social clubs like the Cleo Lillian Social Club. The club/tavern uses in the Rinehart Building represents another important type of African American gathering place that was centered on food, drink, live music, pool, and card games. Additionally, the Club's charitable activities were important to the social fabric of the community. For 33 years, the Cleo Lillian Social Club was a fixture on North Williams and held important social significance for Portland's African American community.

[33] (Gies 2009)

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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
__x__Other
Name of repository: **Multnomah County Library**

Historic Resources Survey Number (if assigned): N/A

Rinehart Building
Name of Property

Multnomah Co., OR
County and State

10. Geographical Data

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

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

	Zone	Easting	Northing		Zone	Easting	Northing
1	10	526004	5043572	3			
2				4			

Verbal Boundary Description (Describe the boundaries of the property.)

The Rinehart Building is located in Portland, Oregon in Multnomah County on Lot 1 of Block 1 of the Williams Avenue Addition. The boundary was determined by the footprint of the building and the land behind it, which follows the property line and the lot lines of Lot 1.

Boundary Justification (Explain why the boundaries were selected.)

The nominated area encompasses the entirety of the block's Lot 1 which includes the subject of this nomination, the 1909 Rinehart Building, and the historically-related 50' by 26' area of land at the building's rear.

11. Form Prepared By

name/title Jessica Engeman, Historic Preservation Specialist
organization Venerable Group, Inc. date August 19, 2013
street & number 70 NW Couch St., Suite 207 telephone (503) 943-6093
city or town Portland state OR zip code 97209
e-mail Jessica@venerableproperties.com

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.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Rinehart Building

City or Vicinity: Portland

County: Multnomanh **State:** OR

Photographer: Jessica Engeman

Date Photographed: June 21, 2013

Description of Photograph(s) and number:

Photo 1 of 10: (OR_MultnomahCounty_RinehartBuilding_0001)
East and north facades, camera facing southwest.

Photo 2 of 10: (OR_MultnomahCounty_ RinehartBuilding _0002)
East facade, camera facing west.

Photo 3 of 10: (OR_MultnomahCounty_ RinehartBuilding _0003)
North facade, camera facing southwest.

Photo 4 of 10: (OR_MultnomahCounty_ RinehartBuilding _0004)
West facade, camera facing east.

Photo 5 of 10: (OR_MultnomahCounty_ RinehartBuilding _0005)
South facade, camera facing north.

Photo 6 of 10: (OR_MultnomahCounty_ RinehartBuilding _0006)
North ground-floor commercial storefront space, camera facing east.

Photo 7 of 10: (OR_MultnomahCounty_ RinehartBuilding _0007)
South ground-floor commercial storefront space, camera facing east.

Photo 8 of 10: (OR_MultnomahCounty_ RinehartBuilding _0008)
Second-floor stair landing, camera facing east.

Photo 9 of 10: (OR_MultnomahCounty_ RinehartBuilding _0009)
Apartment living area, camera facing northeast.

Photo 10 of 10: (OR_MultnomahCounty_ RinehartBuilding _0010)
Apartment kitchen area, camera facing west.

Rinehart Building
Name of Property

Multnomah Co., OR
County and State

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

name Timothy Brown

street & number 112 West 11th Street, Suite #100 telephone (360) 253-0533

city or town Vancouver state WA zip code 98660

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

List of Figures

Figure 1: General location map

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Figure 4: Map of the Albina neighborhood

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Figure 6: Site plan with ground floor plan of the Rinehart Building

Figure 7: Second floor plan

Figure 8: Basement plan

Figure 9: Photograph of Albina's commercial center at N Williams and Russell, c. 1910

Figure 10: The Rinehart Building in approximately 1981 prior to the removal of its original cornice

Figure 11: The Rinehart Building in 2013 showing the original storefronts under the wood cladding

Figure 1: General location map with location of nominated property marked with an arrow. This map shows the property's relationship to major roads, such as Martin Luther King Jr. Blvd. (formerly Union Avenue); the hospital campus to the west; Interstate 5; the Broadway and Steel Bridges connecting to downtown Portland; and the Rose Quarter (which includes Memorial Coliseum).

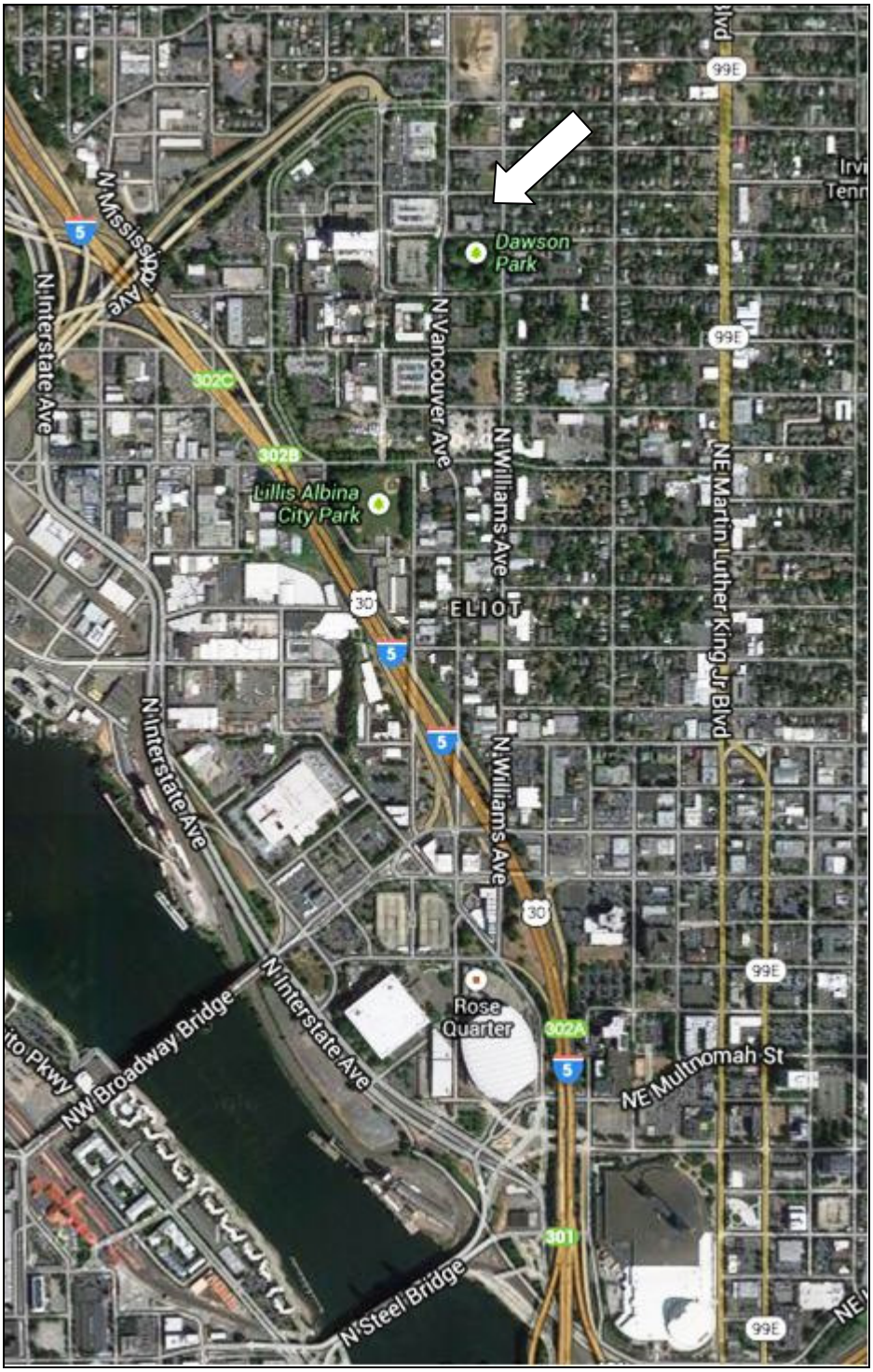


Figure 2: Detailed location map with location of nominated property marked with arrow.

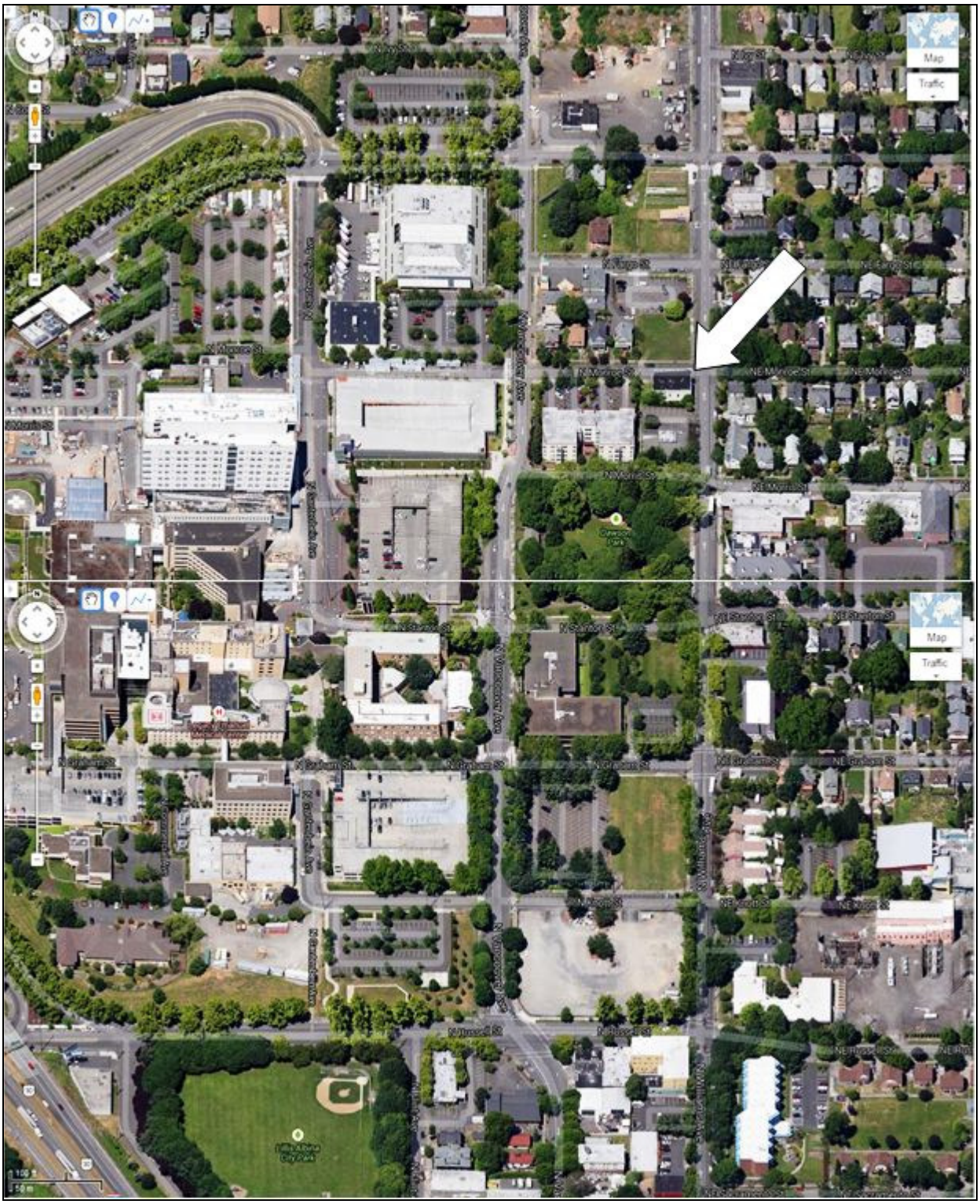


Figure 3: Tax lot and boundary map.

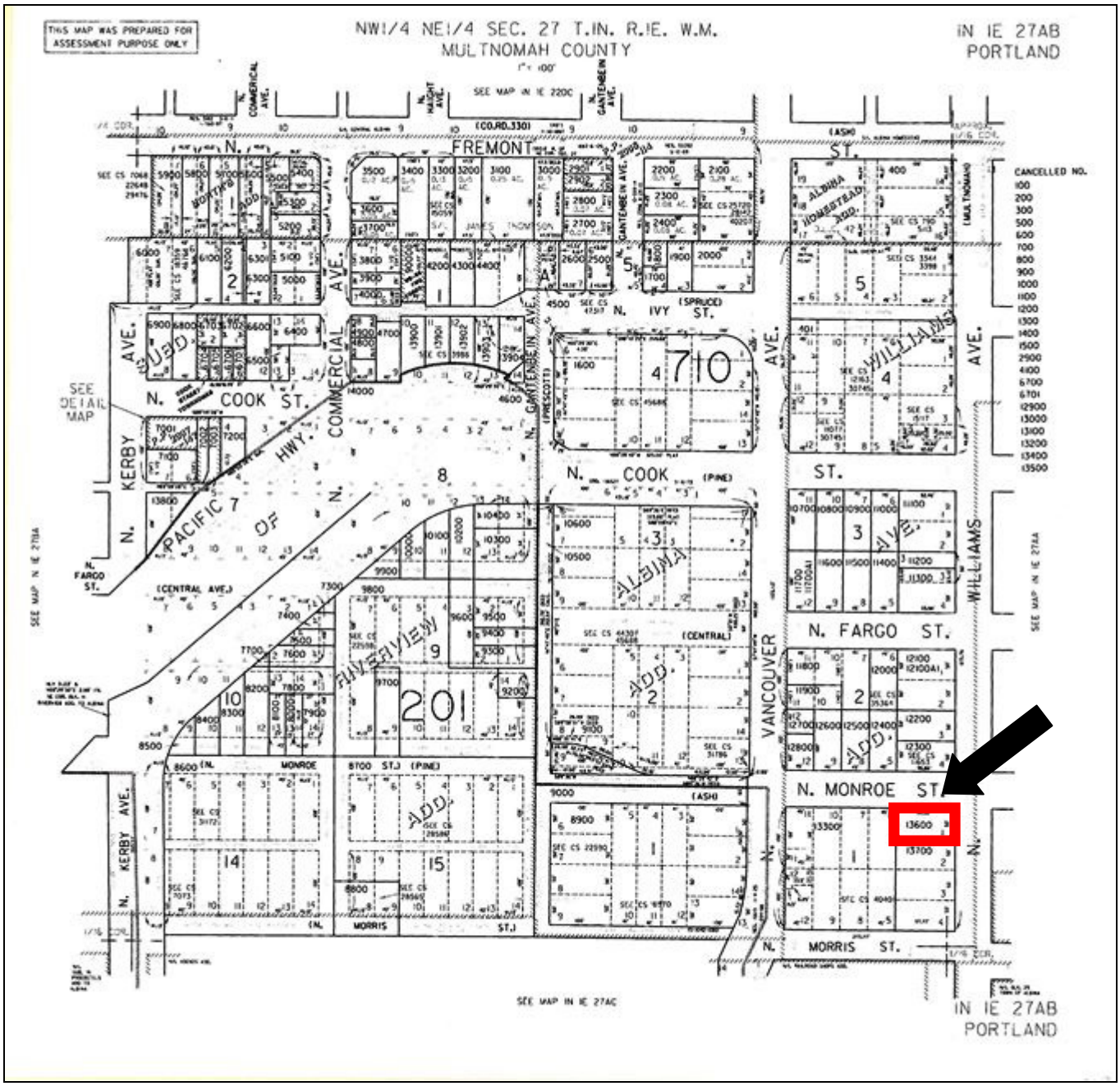


Figure 4: Map of Albina neighborhoods as defined by the City of Portland. The outlined area delineates the original 1873 Albina town site. Much of the area shown on this map was platted by 1891 when Albina consolidated with Portland and East Portland. The arrow notes the location of the nominated property.

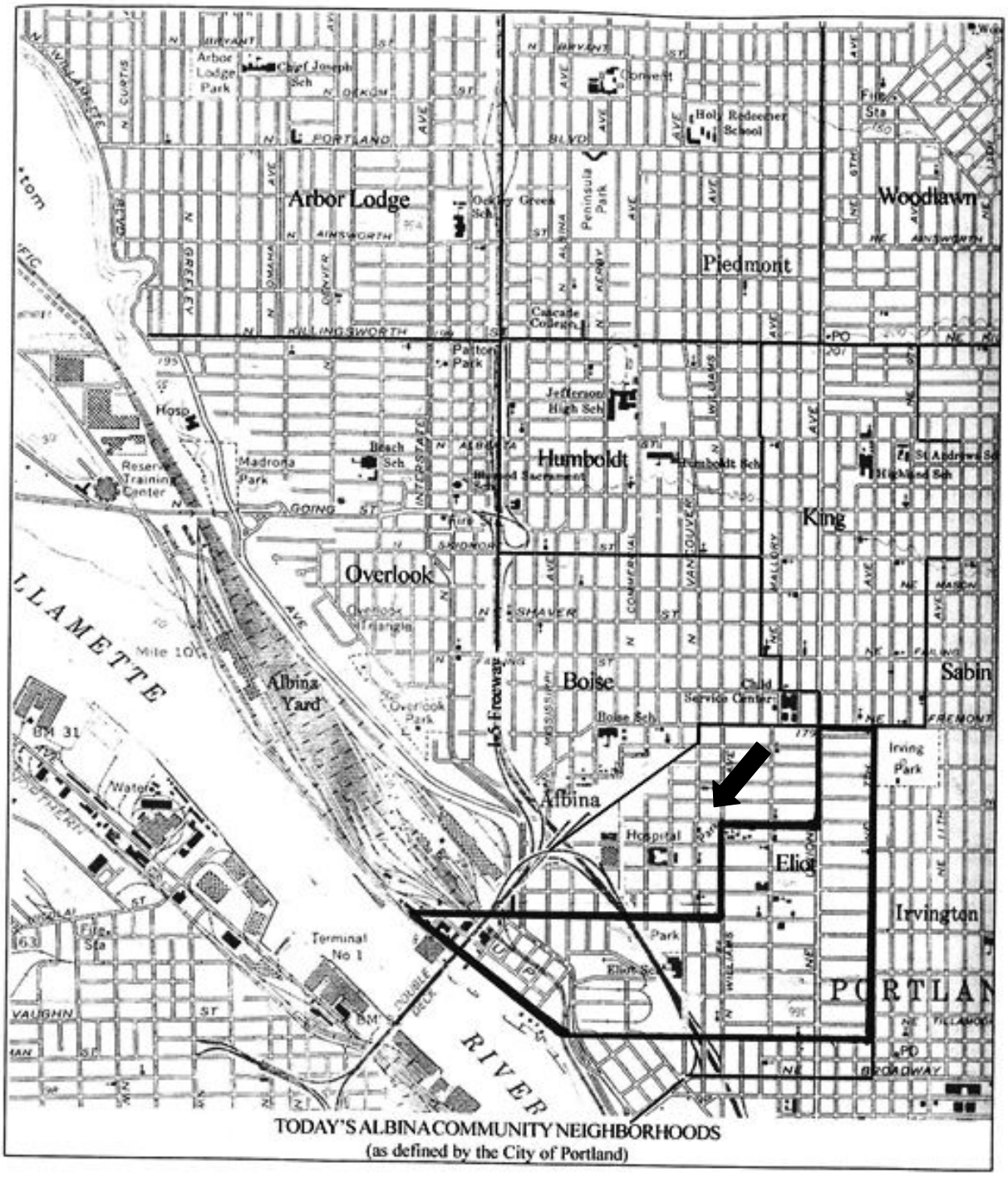


Figure 5: Map of Portland Trolley Lines, 1904.

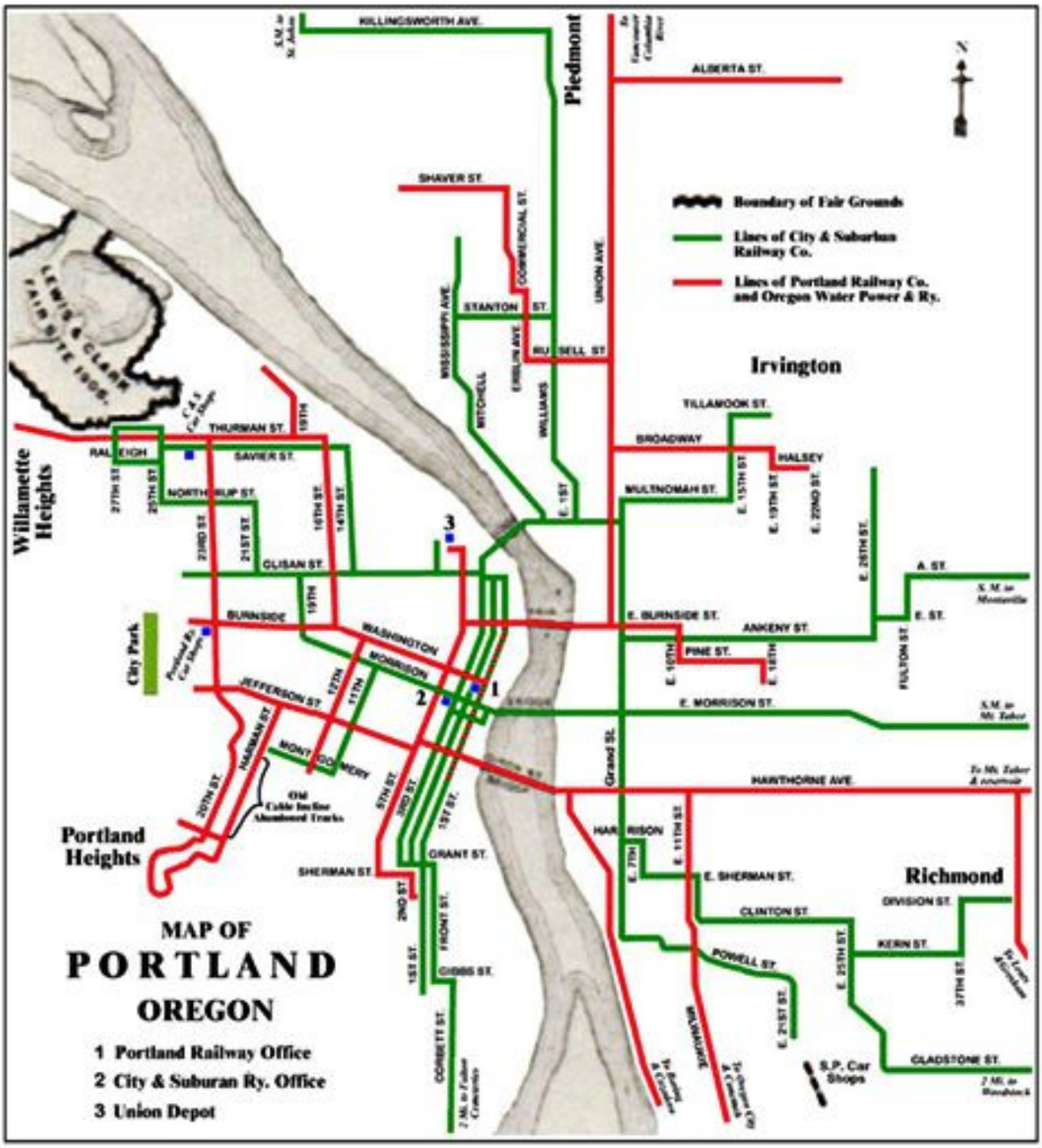


Figure 6: Site plan and first floor plan.

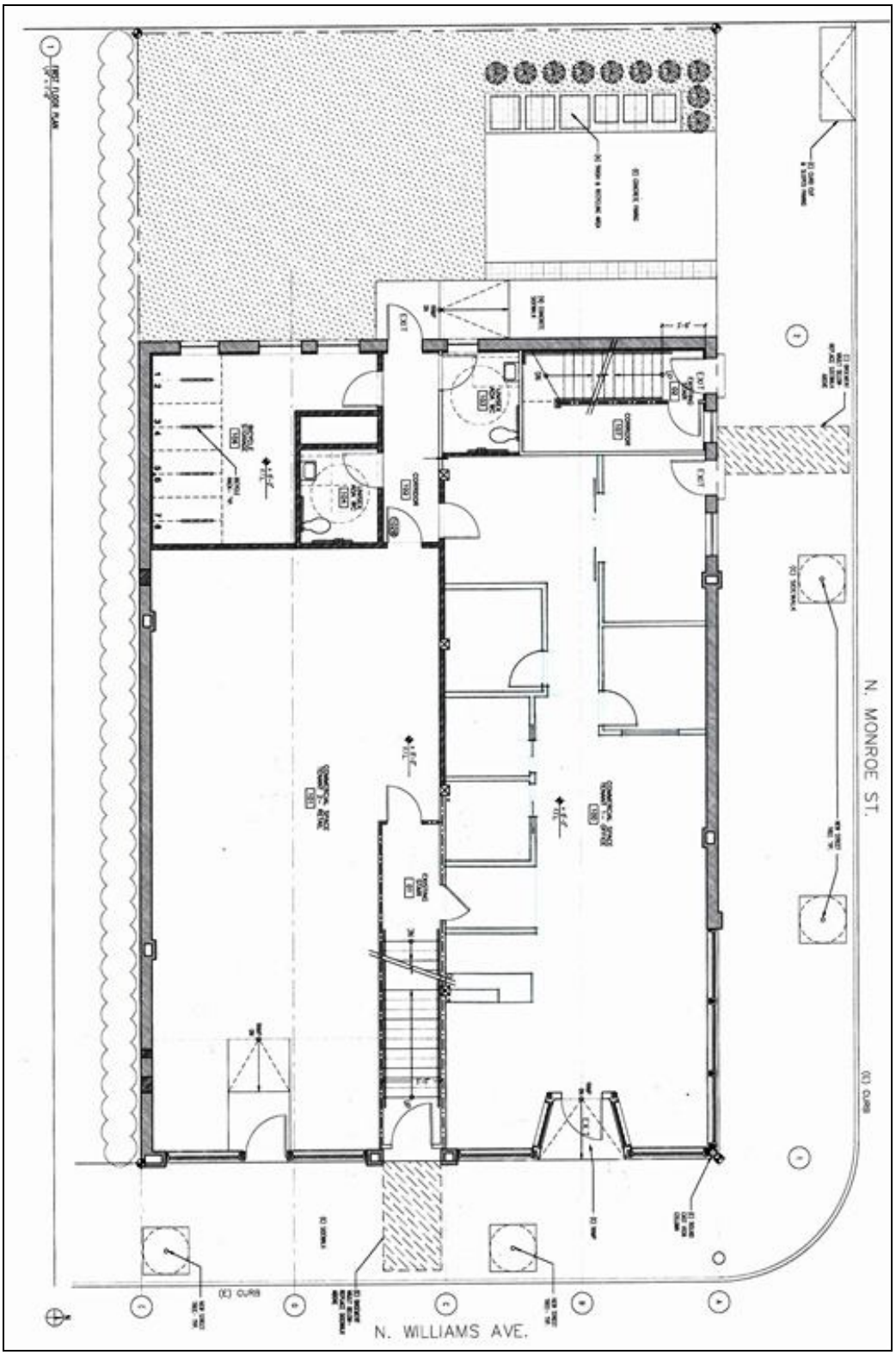


Figure 7: Second floor plan.

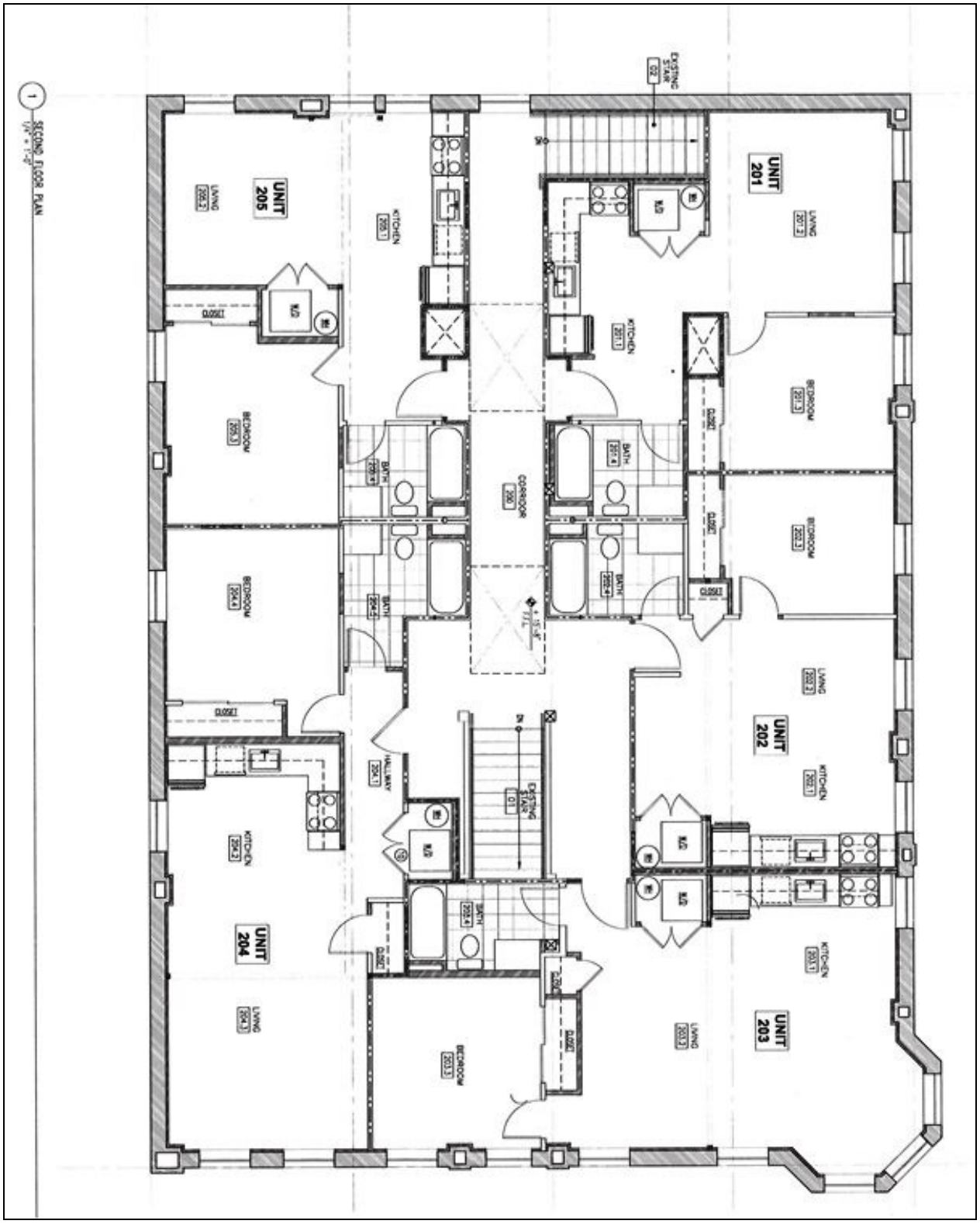


Figure 8: Basement plan.

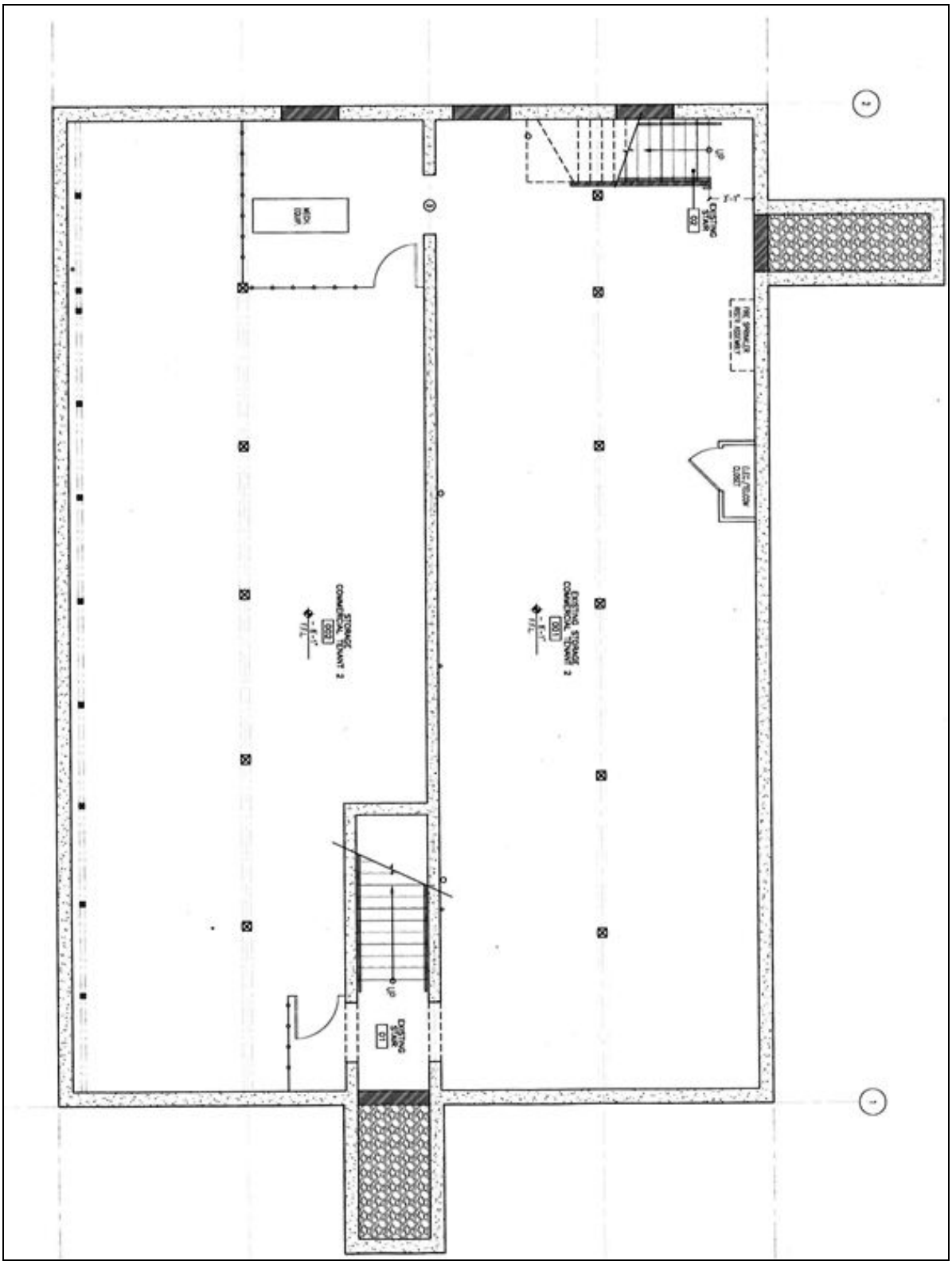


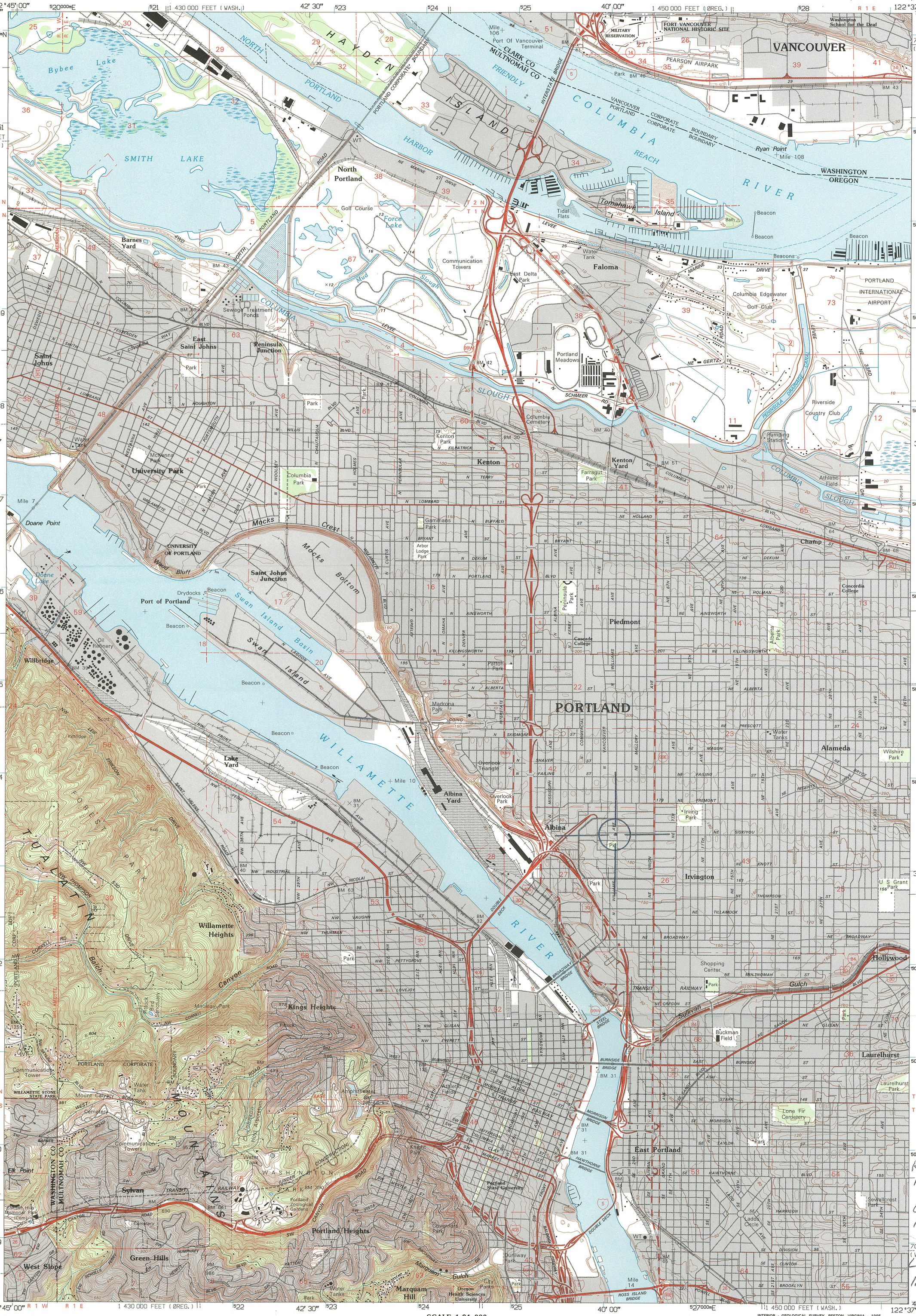
Figure 9: Photograph of Albina's commercial center at North Williams and North Russell Street c. 1910, featuring the turreted Hill Block (built 1892; demolished).

Figure 10: The Rinehart Building, approximately 1981 prior to the removal of its original cornice

Figure 11: The Rinehart Building, 2013, showing the storefront treatment under the wood cladding.

UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

PORTLAND QUADRANGLE
OREGON-WASHINGTON
7.5-MINUTE SERIES (TOPOGRAPHIC)



Produced by the United States Geological Survey
Control by USGS, NOS/NOAA and State of Oregon

Compiled from imagery dated 1951. Revised from imagery dated 1990. PLSS and survey control current as of 1961
Map edited 1995. Contours and land elevations have not been revised and may conflict with other content

North American Datum of 1927 (NAD 27). Projection and blue 1000-meter ticks: Universal Transverse Mercator, zone 10
10 000-foot ticks: Oregon Coordinate System, north zone and Washington Coordinate System, south zone

North American Datum of 1983 (NAD 83) is shown by dashed corner ticks. The values of the shift between NAD 27 and NAD 83 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software

There may be private inholdings within the boundaries of the National or State reservations shown on this map

UTM GRID AND 1995 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET
0°13′ 4 MILS
18½° 329 MILS

SCALE 1:24 000
KILOMETERS
METERS
MILES
FEET

CONTOUR INTERVAL 10 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929
SHORELINE SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN HIGH WATER
THE MEAN RANGE OF TIDE IS APPROXIMATELY 2 FEET
TO CONVERT FEET TO METERS MULTIPLY BY 0.3048
TO CONVERT METERS TO FEET MULTIPLY BY 3.2808

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY
DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

OREGON
QUADRANGLE LOCATION

1	2	3
4		5
6	7	8

1 Sauvie Island
2 Vancouver
3 Orchards
4 Linnton
5 Mount Tabor
6 Beaverton
7 Lake Oswego
8 Gladstone

ADJOINING 7.5′ QUADRANGLE NAMES

INTERIOR - GEOLOGICAL SURVEY, RESTON, VIRGINIA - 1995

ROAD CLASSIFICATION
Primary highway hard surface
Secondary highway hard surface
Light-duty road, hard or improved surface
Unimproved road
Interstate Route
U.S. Route
State Route

PORTLAND, OR-WA
45122-E6-TF-024
1990
DMA 1475 II SW-SERIES V892

ISBN 0-607-00385-5

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