

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 Moldenhauer, Dr. Hans & Rosaleen, House

other names/site number Fraser, William & Grace; Engel, Francis J. & Louise, House

2. Location

street & number 808 S. Lincoln St. ☐ not for publication
city or town Spokane ☐ vicinity
state Washington code WA county Spokane code 061 zip code 99204

3. State/Federal Agency Certification

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

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

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

 national statewide X local

Applicable National Register Criteria

 A X B X C D

Signature of certifying official/Title _____ Date _____

WASHINGTON STATE SHPO

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official _____ Date _____

Title _____ State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

 entered in the National Register determined eligible for the National Register

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

 other (explain:) _____

Signature of the Keeper _____ Date of Action _____

MOLDENHAUER, DR. HANS & ROSALEEN, HOUSE

Name of Property

SPOKANE CO, WA

County and State

5. Classification

Ownership of Property

(Check as many boxes as apply.)

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

Category of Property

(Check only **one** box.)

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Number of Resources within Property

(Do not include previously listed resources in the count.)

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

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

None

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/Single Dwelling

Current Functions

(Enter categories from instructions.)

DOMESTIC/Single Dwelling

7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH AND EARLY 20TH CENTURY

AMERICAN MOVEMENTS/ Bungalow/Craftsman

Materials

(Enter categories from instructions.)

foundation: CONCRETE

walls: WOOD/Shingles

roof: ASPHALT

other:

MOLDENHAUER, DR. HANS & ROSALEEN, HOUSE

Name of Property

SPOKANE CO, WA

County and State

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

The Dr. Hans and Rosaleen Moldenhauer House in Spokane, Washington, is a one-and-one-half story Craftsman bungalow with a full basement and a moderately pitched, side gable roof with a two-thirds-width front gable extending over the entry porch and a gabled dormer set back on the front roof slope. The house was constructed over the course of 1918-1919. The house is a wood-frame building clad in cedar shingles with a composition shingle roof and a concrete foundation. The roof of the projecting front porch gable is supported by brick-clad piers at each end and open wood framing, exposed beam ends, and exposed purlins. A second short pier marks the south end of the wide front entry stair, which is concrete and framed by low, brick-clad cheek walls. The Craftsman-style front door is constructed from quarter sawn white oak and centered on the front façade and displays three narrow beveled glass windows in the upper portion. The windows are typically grouped, with multiple lights over one light and have simple wood surrounds. Other features include the endwall chimney on the north side façade, a small open balcony on the north façade, and a large deck along the rear façade at the main level. The interior displays Craftsman-era materials and detailing, with hardwood floors, simple wide window and surrounds with crown molding, tall wooden baseboards, coved molding in the major rooms, built-in cabinetry, leaded and stained-glass windows for selected windows and cabinets, and original light fixtures. The house has a high level of integrity of location, design, setting, materials, workmanship, feeling, and association.

Location and setting

The Moldenhauer House at 808 S. Lincoln Street is located south of downtown Spokane, Washington, is sited on the west side of Lincoln Street, which is a curvilinear north-south street in this location. The irregular block within which it is located is bounded by W. Lincoln Place on the north; S. Lincoln Street on the east; W. 9th Avenue on the south; and S. Lincoln Place on the west. Just to the west of S. Lincoln Place is S. Monroe Street, a major arterial that extends south to north in Spokane. The area within which the house is located has varied topography that lends charm and variety to the neighborhood. Streets to the east are irregular and conform to the topography. To the west, a gridiron pattern is predominant, oriented toward the cardinal points.

The lots on the block in which the Moldenhauer House is located are smaller than in some other areas of Spokane's South Hill. However, the Moldenhauer House is sited on a double lot that is 12,800 square feet in size. The house is on the south side of the lot and the large, detached garage is on the north side of the parcel. Lincoln Street slopes down in this location, toward the north and downtown Spokane.

The house is one block west of Edwidge Woldson Park and northwest of Cliff Park. It is one block west of the Marycliff-Cliff Park National Register Historic District, which was listed in 1979 and one block east of the Ninth Avenue National Register Historic District, which was listed in 1994. The area immediately around the house is made up of single-family and multi-family buildings, both larger houses that have been converted to multi-family residences and purpose-built apartment buildings.

Site and landscaping

The property is formally landscaped with curvilinear beds in the front and rear yards. One mature split-trunk ponderosa pine tree, one mature cedar tree, and one mature white spruce tree are located in the front yard and a mature maple tree is located in the northwest corner of the rear yard. A curving concrete walkway extends from the public sidewalk on Lincoln Street to the front porch. A narrow concrete driveway extends from Lincoln Street along the south side of the house to what was the original garage entry at the basement level (this driveway also accesses a parking lot for the neighboring building at 814 Lincoln Street). A curved driveway extends from the northeast corner of the garage parcel in the northwest corner of the parcel. This driveway, which is finished in pavers, transitions to a graveled parking pad in front of the garage. On the south

MOLDENHAUER, DR. HANS & ROSALEEN, HOUSE

Name of Property

SPOKANE CO, WA

County and State

side of this driveway is a basalt retaining wall supporting the north garden. Below the back deck and stairs to the deck is a concrete patio. The rear yard is enclosed with a tall, vertical cedar board fence that matches the balusters of the balcony. Wooden gates lead to the driveway on the south and north sides of the house. Along the foundation on the south side of the house is a garden bed and raised planter that parallels the driveway that terminates at the garage doors at the basement level of the house.

Garage (Non-contributing). The garage in the northwest corner of the site contains a double car garage and a shop, accessed by a pedestrian door. It is one story in height with a side gable roof and with materials and details that closely match the original house. It is non-contributing to the site due to its construction in 2019.

Overview

The Dr. Hans and Rosaleen Moldenhauer House is one-and-one-half stories in height with a partial second floor and a full basement, which includes an integrated garage that opens to the south, made possible by the slope of the lot. The footprint of the house is largely rectangular, but for the small notch in the northeast corner that represents the juncture of the projecting front porch roof and the main body of the house. A large deck extends into the rear yard. The house has a moderately pitched, side gable roof with deep eaves supported by purlins, with decorative keystone accents at the gable peaks, a feature that is seen in other homes by the builder, George M. Baker. The low-pitched gable that projects into the front yard covers the front entry porch. This has exposed beams and framing under the eaves. Visible to the east of the porch at about the mid-point of the front portion of the side gable roof is the gabled dormer. Centered on the rear slope of the gable roof is a long, shallow-sloped shed dormer that lights the staircase landing and hallway of the upper story. On the southwest side of the rear roof is a narrow roof with exposed rafters that covers the back door and stairs to the deck. A large brick end-wall chimney projects through the roof on the north façade of the building towards the front.

The wood-frame house is clad in rough sawn cedar shingles; the brick on the front porch and chimney is textured. The house has a raised parged concrete and brick foundation; brick continues to the ground to enclose the bottom of the porch. The house has a composition shingle roof. Built by builder George M. Baker, the Craftsman bungalow was constructed between 1918 and finished in 1919.

Exterior

Front (east) façade. The front entry to the house is centered on the front façade and accessed via an offset projecting porch. The door here is a Craftsman-style oak door with three tall beveled glass lights in the upper portion. To its left is a three-part focal window with two rows of small lights in the upper portion. To its right is a large picture window with a single light that illuminates the living room. Above this window can be seen a small gabled dormer with a small, four-light window that lights a crawl space on the upper floor. The windows on this façade have wood frames; window and door trim is painted wood. The front porch has a gable roof that is mounted on the brick piers at each end of the porch. The simple horizontal wood railings for the porch are embedded in the brick piers, protruding from opposite sides, which increases the horizontal emphasis of this detail. The open truss work on the porch also contributes to its open appearance. A short brick pier is located to the left of the four concrete steps that access the porch. Brick cheek walls with concrete caps flank the four broad steps that are centered on the front door.

North side façade. All three levels of the house (basement, first floor, and second floor) are visible on the south side façade, as the ground slopes down toward the rear, west-facing yard. The endwall chimney here is located toward the front of this façade. It has stepped shoulders and a corbelled cap. Flanking the chimney on the main level are two, eight-light (four-over-four-light) rectangular windows that light the north end of the living room. At about the center of this façade is a recessed bay at the main floor level with a slightly projecting balcony with a solid wood railing that is clad in shingles but topped with open stickwork. The ceiling of the balcony overhang is tongue-and-groove wood and the floor is clad in copper-steel panels. This balcony is accessed from the interior by a double, multi-light French door flanked by six-over-one-light windows opening

MOLDENHAUER, DR. HANS & ROSALEEN, HOUSE

Name of Property

SPOKANE CO, WA

County and State

onto the dining room, as well as a single, multi-light door on the west side that leads to a small study. To the right of this balcony are two paired, eight-over-one-light windows with heavy mullions. The rear deck is also visible here.

Centered under the gable at the second-floor level is a band of four tall, six-over-one-light windows separated by heavy mullions that light a bedroom. To the right of this window is a small window that lights a luggage storage room.

At the basement level are several multi-light windows; two three-over-three-light windows to the left and a six-over-six-light, double-hung window toward the right that lights the unfinished side of the basement. At the northwest corner is a door with a single light accessing a small entry room to the basement.

Rear (west) façade. At the main level of the rear façade is a flush entry door that is slightly offset from center. To its left is an additional door with a single light in the upper portion (this is typical of doors throughout the house) that faces north, and a three-part window with multiple lights over one light. To its left, lighting the kitchen, is an eight-over-one-light, single-hung window. At the upper level is the centered shed dormer, which features a row of seven small lights that light the landing and hallway of the upper level. There are no openings at the lower-level basement. Covering the left two-thirds of the basement is a newer deck, constructed in 2022 that replaced the original small landing that reached the doors to the kitchen and nursery. The stair to the deck parallels the building wall, accessing it from the southwest. The railing of both the deck and the stairway is composed of cables strung between vertical wood posts. The deck is supported by heavy timbers and metal posts.

South side façade. This side façade has a projecting square bay with no openings at the main level that is covered by a shed roof with exposed rafter tails and accommodates an interior vanity alcove. To its right is a four-over-one-light leaded and stained-glass window that lights the bathroom, a small two-over-two-light window, and a four-over-four-light window that lights the front room. To the left of the bay is a paired, six-over-one-light window that lights the master bedroom and a small, four pane window near the rear of the house. At the upper level is a band of four-over-one-light windows centered under the gable that lights an additional bedroom. To the left of this band of windows, above the square bay, is another small window.

At the basement level is a folding, four-panel garage door with five panels each with a single light toward the top. To its immediate right is a six-light and a nine-light window with stained glass lighting rooms in the basement.

Interior

The following character-defining features are present within the house, several of which it shares with many intact Craftsman bungalows in Spokane.

- Broad quarter sawn white oak trim for windows and doors, topped by crown molding
- Original multi-light windows displaying classic Craftsman details such as three-part windows with heavy mullions (see exterior description for additional detail)
- Coved molding at the ceiling in major rooms
- Beveled and leaded glass on built-in cabinet doors
- Five-panel doors and single panel doors
- Original light fixtures throughout
- Glass doorknobs throughout
- Original radiators throughout
- Extensive hardwood floors, quarter sawn white oak throughout the main floor and maple in the bedroom, nursery, and on the upper floor
- Built-in wood storage cabinets in major rooms
- Plate rail in dining room and kitchen.

MOLDENHAUER, DR. HANS & ROSALEEN, HOUSE

Name of Property

SPOKANE CO, WA

County and State

Main level rooms. The front entry door, which is a Craftsman-style door with three tall, beveled lights, opens onto the living room, which is in the north-east corner of the house. The fireplace, which occupies the entire north wall of the room, displays heavily textured, multi-colored bricks with diamond and square-shaped terracotta accents under the mantle. The deep mantle extends the width of the wall under the sills of the eight-light (four-over-four-light) windows that flank the chimney. Original scone lighting is adjacent to the windows. Bookshelves built into the fireplace on each side of the hearth feature double doors of leaded and stained glass in a geometric design. The entire fireplace is located within a shallow alcove that is defined by a framed stem wall from the ceiling. Highlighted by quarter sawn white oak trim and crown molding, it is supported by simple solid angled brackets to each side. A large, single light window on the east wall of the living room overlooks the front yard. To its immediate right is the entry door. On the west wall of the room is a large opening leading to the dining room, framed in wide oak trim and crown molding. On the south wall of the room are double French doors with ten lights each, which lead to the music room in the southeast corner on the main floor.

The southeast music room features a large, horizontally oriented, three-part window with multiple lights in the upper portion on the east wall that look out onto the porch. A small, single leaf, four-light casement window on the south wall looks over the driveway that this house shares with the property to the south. The ceiling features an original hanging light fixture centered in the room. On the west wall is a door to a closet, which also has a small window within it, and a second door that leads to an interior hall (see below).

The dining room is located directly west of the living room. This room has a high wainscot with narrow oak battens over grass cloth, under a picture rail supported by small block modillions. On the south wall is a door leading to the interior hall. Straight ahead, on the west wall, is built-in cabinetry with four leaded and beveled glass doors above a buffet with drawers and angled cabinets. To its right is a door leading to a small study or smoking room, used as an office today.

The smoking room has a paired, eight-over-one-light window on the north wall overlooking the north garden and a door to the balcony that is off the dining room on the east side. The balcony off the dining room faces north and is accessed by a two-leaf French door with ten lights in each panel, flanked by tall, four-over-one-light windows. The balcony projects into the north side yard. It is enclosed with a solid rail clad in wood shingles and is topped by a short open rail with narrowly spaced vertical balusters.

The kitchen is to the west of the dining room, accessed by a swinging door that is to the left of the built-in buffet. The west wall of the kitchen features two rows of shaker-style painted cabinets that extend to the ceiling and hang low over the countertop and frame an eight-over-one-light window centered on the west wall above the kitchen sink. Door surrounds are painted wood under crown molding.

In the northwest corner of the house, off the kitchen, is a breakfast nook with a picture rail that is of the same design as the one in the dining room and paired, six-over-one-light casement windows on the north wall, overlooking the garden.

In the southwest corner of the kitchen is a door that leads to a small vestibule that accesses the back deck. In the southeast corner of the room is a small hallway with a south-facing door leading to the master bedroom and a door to the basement stairs to the left. In the center of the room is a glass bowl light fixture mounted on the ceiling. On the west wall is a slipper light scone above the stove. On the north wall are more shaker cabinets around the refrigerator.

The irregularly shaped interior hallway is at about the center of the house. A door on the north wall accesses the dining room. A built-in is located in the southwest corner of this room, featuring a cabinet door to the original laundry chute at the base. A door in the southwest corner of the hallway leads to the master bedroom.

MOLDENHAUER, DR. HANS & ROSALEEN, HOUSE

Name of Property

SPOKANE CO, WA

County and State

It is adjacent to another door topped by a transom window that opens onto the thirteen-step, straight-run stair to the second floor. A door to the east accesses the southeast room at the front of the house. A door on the south wall leads to the main bathroom, which has been updated with period-appropriate features and a tile floor with a Greek key border, subway tile walls, and a four-over-one-light, leaded glass window. An original built-in is located in the bathroom.

The main floor master bedroom has a paired, six-over-one-light window on the west end of the south wall. On the east end of this wall is a built-in vanity alcove that extends out over the driveway in a shallow bump out. The closet in the southwest corner of the room is lit by a small, two-over-two-light window. In the west corner of the room facing north is a door accessing a small hallway to the kitchen and staircase leading to the basement. An original ceiling-mounted light fixture illuminates the bedroom. At the center of the west wall of the bedroom is a door to the nursery.

The nursery extends west with a pop-out covered by a shed roof that overhangs the back deck staircase. The west wall features a large, horizontally oriented, three-part window with multiple lights viewing the backyard. A built-in set of drawers is located within the southwest corner of this room in a recessed alcove. On the north wall in the west corner is a door with a single light that accesses the back porch.

Second floor rooms. The landing of the stairway is centered on the west side of the house, below the dormer window. The staircase is paralleled by a hallway that accesses the other rooms on this floor. The hallway is lit by two overhead fixtures and the seven-light dormer window. The stairs are enclosed at the upper level by a simple rail with square, vertical balusters topped by a short second row of balusters that bring the railing to building code height. To the north and south at the west end of this central hallway are short doors that access luggage storage areas under the eaves. Like the other closets on the main floor of the house, the storage closets off these bedrooms are lit by a small, two-over-two-light window. Centered on the east end of the hall is a bathroom which, like the bathroom on the main floor, has been updated with subway tiles on the walls and a tile floor. To the north and south of the bathroom are two identical bedrooms that feature banks of four, single-leaf, six-over-one-light casement windows centered under the gable end. These rooms are also lit by a ceiling-mounted, historical fixture. Each room features a large closet on the east side of the room. The south bedroom closet features a door to a crawl space attic that is lit by the dormer on the front of the house. Door and window trim at the second-floor level is painted.

Basement. The basement consists of a combination of finished and unfinished rooms. To the south of the eleven-step, straight-run stair that accesses the basement from the vestibule off the kitchen is a laundry room finished in 2018. It has modern, built-in cabinetry that matches the cabinets in the kitchen, a sink, and a modern, dropped tongue-and-groove ceiling. One six-light and one twelve-light stained-glass window on the south wall light the room.

A large room opposite this one on the north side of the staircase is unfinished and contains the extensive built-in shelves on the south and west walls that once held a portion of Moldenhauer's music collection. The north wall of the room has two windows facing the garden, one three-over-three-light window to the right and a six-over-six-light, double-hung window toward the left. The east wall is unfinished with an open wood frame that allows a view of the boiler room and the coal chute room behind it, which includes a north-facing, three-over-three-light window. At the north corner of the west wall is a door that accesses an entry room. On the north wall of the entry is a door to the backyard. On the south wall of the room is a window to the inside of the original garage.

A north-south hallway accesses a bathroom and bedroom remodeled in 2018. The rooms are finished with a wood dropped ceiling, sheetrock, and five-panel doors. The bathroom, which has a six-light window, has also been modernized with hex tile and marble floors and a subway tile wainscot. The bathroom has a six-light

MOLDENHAUER, DR. HANS & ROSALEEN, HOUSE

Name of Property

SPOKANE CO, WA

County and State

leaded and stained-glass window facing south. The bedroom on this floor also has a six-light window facing the south driveway.

At the south end of the laundry room is a door that accesses the original garage for the house. The south wall of the garage features the folding doors described earlier. On the north wall of the garage is a window that looks into the entryway room in the northwest corner of the basement.

Alterations & Integrity

The house retains a high level of integrity with minor alterations over the years. The original main floor bathroom was remodeled in the 1960's and renovated again in 2017. The upstairs bathroom was added in 2009 and remodeled in 2018. The basement bathroom was added in 2011 and remodeled in 2018. Electrical and plumbing was updated in 2017 and 2011 respectively. The rear deck was expanded in 2022 (it was previously a stair landing). A new buffet in the dining room was built to replace what was likely there originally but was missing when the previous owner bought the house. This occurred in 2004; it was designed to match the buffet design from another George M. Baker-built home. A stained and beveled glass window was added to the original master bathroom window in 2017, fashioned after the original cabinet doors in the house. The south half of the basement was finished in 2018, adding flooring over the concrete floors, drywall over the concrete foundation walls, and dropped, wood-clad ceilings.

The house retains integrity of location and design. The setting of the house is consistent with its historic setting and will likely remain so, given that much of its immediate and larger setting consists of designated historic properties and districts. The house's materials and craftsmanship very much convey the historic character of the building. As a result of the above factors, the house also retains the aspect of feeling. It also retains integrity of association. Historically a single-family residence, the building retains this function today.

MOLDENHAUER, DR. HANS & ROSALEEN, HOUSE

Name of Property

SPOKANE CO, WA

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.)

- ☐ 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.
- ☒ G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

PERFORMING ARTS

ARCHITECTURE

Period of Significance

1919 (Architecture)

1942 – 1987 (Significant Person)

Significant Dates

1919 – Built date

1942 – Purchase date by Moldenhauer

Significant Person

(Complete only if Criterion B is marked above.)

Moldenhauer, Dr. Hans

Cultural Affiliation

Architect/Builder

Baker, George M. (Builder)

MOLDENHAUER, DR. HANS & ROSALEEN, HOUSE

Name of Property

SPOKANE CO, WA

County and State

Narrative Statement of Significance

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

Summary

The Dr. Hans and Rosaleen Moldenhauer House in Spokane, Washington, is historically significant under Criterion "B" for its direct association with Dr. Hans Moldenhauer, a world-renown musicologist who, in collaboration with his wife Rosaleen, over a 40-year period, amassed a notable music archive (the Moldenhauer Archive), which today is held by a wide variety of museums across the globe, including the Library of Congress. Over the course of his lifetime, Moldenhauer, a pianist, composer, and musicologist, collected over 100,000 autographs, music manuscripts, letters, and artwork that spanned the history of Western music from medieval times to the modern era, representing such musicians and composers as Mozart, Haydn, Beethoven, Chopin, Stravinsky, Mahler, Tchaikovsky, Webern, Brahms, Schubert, Bernstein, Gershwin, and Handel.¹ Today, the Library of Congress refers to the Moldenhauer Collection as "the greatest composite gift of music materials ever to be received by the Library of Congress Music Division."² He and his wife also wrote the definitive biography of modern musician Anton von Webern, which won international awards. They produced an additional three volumes on Webern, organized von Webern festivals throughout the world, and founded the Spokane Music Conservatory in 1942. The Moldenhauers were the fourth owners of the nominated home.

The house is also historically significant under Criterion C, as a property that embodies the distinctive characteristics of its type and period of construction. Built in 1919 during the Arts & Crafts era, the house displays major characteristics and stylistic influences of this period. In addition to features often seen on a Craftsman-style bungalow, the home also includes some unique or unusual features that are singular to this dwelling.

The period of significance begins in 1919, the year the house was constructed, and ends in 1987, the year Dr. Hans Moldenhauer passed away. As such, the resource is also being nominated under special criteria consideration "G". Despite being diagnosed with a degenerative eye disease, Moldenhauer spent the last years of his life finalizing plans for the distribution of his collection and awarded institutions funds to support the care of the collection.

Historic Context

Spokane – Cliff/Cannon Neighborhood

Located within the Cliff/Cannon neighborhood on Spokane's South Hill, the area surrounding the Moldenhauer House was known as an elite residential enclave. Develop beginning in the 1880s, the area is composed of several additions including Cannon's Addition, Cliff Park, Hillside Addition, and the Hill Addition. The nominated house is located within the "Hill Addition", a relatively small 40+ lot area developed by the Hillyard Townsite Company in 1904³. Just the east, are two large parks, the ten-acre Edwidge Woldson Park (originally called Pioneer Park), and the 4.5-acre Cliff Park, which was donated to the city by the Northern Pacific Railroad in 1897.⁴ Spurring development, the area was serviced by the Cannon Hill Streetcar line beginning in 1889 with final extensions completed in 1906. During this time Spokane's population boomed from 19,922 in 1890, to 36,848 people by 1900, and then 104,402 by 1910.

¹ Musicologists are scholars of music who consider the relationship between music and various subjects including geography, aesthetics, politics, race theory, gender theory, neuropsychology, and more. Berklee College of Music, <https://www.berklee.edu/careers/roles/musicologist>, accessed November 2023.

² "Information," *Fontes Artis Musicae*. Volume 36, No. 1, January-March 1989:58.

³ "Plans Fine Residences: Townsite Company to Build Them on the Hill Next Spring" – Spokane Chronicle, August 20, 1903.

⁴ "Park Site Donated – Northern Pacific Gives the City One in Cliff Park," Spokane Chronicle, July 1, 1897.

MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE

SPOKANE CO, WA

Name of Property

County and State

Residential development ranged from houses designed by some of Spokane's most renown architects, including John K. Dow, Kirtland K. Cutter, Albert Held, Gustav A. Pehrson, and William W. Hyslop,⁵ to the work of prolific builders such George M. Baker, or Timothy M. O'Connor; who's designs may have come from pattern books like The Ballard Plannery, Keith's Magazine, or Herbert M. Keeney's Architectural Designing Company.⁶ The architect of the nominated house is unknown.

While the architectural styles in the Cannon/Cannon neighborhood are various, representing the full range of styles, by far the largest percentage of residences at 40% are designed in the Craftsman style.⁷ These are typically bungalows, defined broadly as, "A small one-story or one-and-a-half story house, usually having a low profile and of wood-frame construction; popular in the early part of the 20th century, especially in the western United States."⁸ In Spokane, they typically reflected Arts & Crafts influences. But they might also, embody Tudor Revival elements or other stylistic influences such as Mission Revival. The nominated house falls squarely within the timeframe of the Arts & Crafts period reflecting Craftsman style elements.

ARCHITECTURAL CONTEXT

The Craftsman Bungalow

The Arts & Crafts Movement, which influenced the development of the Craftsman-style bungalow, emerged in the early twentieth century in the U.S. as a counterpoint to the ornate Queen Anne style of the late Victorian era. The style was an architectural departure from earlier styles but also made a social statement. It represented – at least symbolically – a return to first principles and simplicity in architectural expression. It began in mid-19th century England in reaction to the Industrial Revolution and the urbanization and changes in work methods that accompanied it. At the time, artists, artisans, architects, philosophers, and social critics banded together in reaction to shoddily made industrial goods, the degradation inherent in mass production techniques, and widespread social and technological changes that were affecting all of society.⁹

The Arts & Crafts Movement was characterized in the built form by a return to hand craftsmanship and simplicity, and an expressed relationship to nature and the outdoors. Referred to in the architectural realm as the "Craftsman style," the design elements focused on exposure of structure which was influenced by the value placed on honesty or authenticity in the built form. Other ideals relating to hygienic living and the importance of home and family were manifested in the interiors and/or the interior's relationship to the exterior. This included outdoor living rooms and sleeping porches, open interiors with a relationship to the outdoors, cleanly finished details, 'modern' kitchens, and an importance placed on the fireplace and hearth.¹⁰

The movement initially gained followers on the east coast of the U.S. following several key exhibitions in the late 19th and early 20th centuries. The movement, as interpreted in the design professions, was popularized and disseminated quickly across the U.S. by the writings of Gustav Stickley, a designer, author and

⁵ Camporeale, 2022: Section 7, Page 7.

⁶ See Section 7, Page 10 in the Cannon Streetcar Suburb Spokane Register nomination for the names of additional builders working in the historic district.

⁷ Camporeale, 2022: Section 7, Page 16.

⁸ Cyril M. Harris, *American Architecture, An Illustrated Encyclopedia*. New York, NY: W.W. Norton & Company, 1998.42.

⁹ Diana J. Painter, PhD, *Kemp, Charles J. and Maud, House Spokane Register of Historic Places Nomination*, May 23, 2022: Section 8, Page 8.

¹⁰ Diana J. Painter, *Nettleton's Addition Historic District National Register of Historic Places Registration Form*, Prepared for the City of Spokane. Prepared by Painter Preservation & Planning, February 2005.

MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE

SPOKANE CO, WA

Name of Property

County and State

publisher best known for his magazine, *The Craftsman* (1901-1916).¹¹ His popular magazine was carried by local libraries. Stickley-designed homes can even be found in Spokane, Portland, and Ashland, Oregon, and Stickley's.¹² Other publications such as *Bungalow Magazine*, a regional magazine that promoted Craftsman bungalows, was also widely available.¹³ Locally, several architectural firms also promoted the new Craftsman style through published plan books which featured hundreds of Craftsman bungalow designs.¹⁴

General characteristics of a Craftsman-style house often include a horizontal aspect, expressed by deep eaves and shallow-to-moderately pitched roofs; an expression of structure with extended (sometimes false) beam ends, exposed rafter tails, knee braces; natural textured materials such as shingles, river rock, and clinker brick; and outdoor living areas such as deep front porches, pergolas, and courts. Interiors featured an extensive use of wood. Art glass or leaded glass and complex window compositions embellished the interior as well.¹⁵

A bungalow refers to the form type of a bungalow that expresses the Arts & Crafts movement in diminutive form. Bungalows generally refer to the modest and affordable houses that gained popularity in the early 20th century, populating neighborhoods across the Pacific Northwest and the US. As noted by Washington State's Department of Archaeology and Historic Preservation, "In the teens and 1920s a new housing type, the Bungalow, took America by storm. These small houses, some costing as little as \$900, helped many Americans fulfill their wishes of owning their own home, equipped with all the latest conveniences."¹⁶ A Craftsman bungalow is typically a one- or one-and-one-half story structure characterized by a simple form, a low-pitched gable or hip roof, a prominent front porch, and simple detailing, with the exception of a prominent focal window(s). Bungalows can display different stylistic influences, including Colonial, Tudor, and Mission Revival styles, but Craftsman bungalows were by far the most popular.¹⁷

The popularity of the Craftsman bungalow in Spokane was documented by Lawrence Kreisman and Glenn Mason in their book, *The Arts and Crafts Movement in the Pacific Northwest*. They write: "With its mineral wealth and growing business community, and with a well-trained cadre of local architects, Spokane's residential neighborhoods are filled with large numbers of exemplary bungalows and Craftsman houses distinguished by their gray-black basalt foundations, pillars, and chimneys."¹⁸

A typical example is the Moldenhauer House which displays the characteristics of a Craftsman-style Bungalow. These include its expression with a prominent front-facing gable and secondary front gable.¹⁹ Features that display 'structural authenticity' include the expressed open beams, extended beam ends, and knee brackets in the projecting front gable. Natural materials are seen in the textured shingle cladding, the striated bricks of the front piers and cheek walls, and the basalt foundation. Integration with outdoor spaces

¹¹ Cyril M. Harris, *American Architecture, An Illustrated Encyclopedia*. New York, NY: W.W. Norton & Company, 1998:15.

¹² Lawrence Kreisman and Glenn Mason, *The Arts and Crafts Movement in the Pacific Northwest*. Portland, OR: Timber Press, 2007:158

¹³ Ibid, 2007:159.

¹⁴ Painter, 2005: Section 8, Pages 25-27.

¹⁵ Ibid.

¹⁶ "Architectural Style Guide," *Department of Archaeology and Historic Preservation*.

<https://dahp.wa.gov/historic-preservation/historic-buildings/architectural-style-guide>, accessed December 2023.

¹⁷ For example, Nettleton's Addition National Register District in Spokane, Spokane's largest historic district at approximately 950 residences, included 540 houses that are classified as Bungalow/Craftsman houses; a total of 42% of these houses are Craftsman bungalows. Painter, 2005: Section 7, Page 8.

¹⁸ Kreisman, 2007:172.

¹⁹ "Architectural Style Guide," *Department of Archaeology and Historic Preservation*.

<https://dahp.wa.gov/historic-preservation/historic-buildings/architectural-style-guide>, accessed December 2023.

MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE

SPOKANE CO, WA

Name of Property

County and State

is limited on the urban lot of the nominated house due in part to the terrain, but it is taken advantage of with the broad front porch, the deck overlooking the rear yard, and formal planting beds and rockeries. On the interior, the extensive use of wood, simple trim in the window and door surrounds and for the baseboards, the built-ins, and the stained and beveled glass windows and cabinet doors throughout are classic features of the Craftsman style.

In addition to pattern books, the Craftsman style was promoted through a variety of talented builders, contractors, and designers (in contrast to registered architects). The style is figured prominently throughout Spokane's residential building stock. And many builders, contractors, and designers created their own unique interpretations of the Craftsman style. Among them were builders Ivan H. Abraham, Walter L. Weld, and George M. Baker.

Builder George M. Baker

Local builder George Matthew Baker was known for his Craftsman-style houses and constructed the nominated house. It is unknown if he had the assistance of an architect or utilized a plan book. However, the house is an excellent example of a Craftsman bungalow and displays the character-defining features of the Craftsman style, including a moderately pitched side gable roof with a projecting front-gable roof over the broad front porch and gabled front dormer, with exposed beam ends and purlins and multi-light windows. Finished in textured wood shingles and brick veneer with a broad front porch, it is an excellent example of the type. It also displays unique features, such as the fireplace alcove in the main living room and a recessed and projecting balcony centered on the north side facade.

Baker, who was born in Illinois ca 1875, began his career as a house painter. For most of his career, however, he was listed as a carpenter/contractor in Spokane city directories. He was particularly prolific in the teens and early 1920s, the same time frame in which he built the nominated house. His favored style was a Craftsman and most of his well-built homes survive to this day. His standard operation of building was to live in a house while he was finishing it, then one home was sold, he moved on to his next project. The nominated house is one such example. Once completed, Baker sold the property to William I. Fraser on June 16, 1919. Some years Baker would have more than one house under construction.

Notable Craftsman examples by Baker include:²⁰

- 302 E 26th Ave (1915)
- 928 W 18th Ave (1916)
- 2224 S Lincoln Ave (1917)
- 114 W 15th Ave (1917)
- 804 W 25th Ave (1917)
- 1111 W 13th Ave (1919)
- 2518 S Grand Blvd (1919)
- 2618 S Grand Blvd (1919)
- 2625 S Grand Blvd (1920)
- 923 W 20th Ave (1921)

Typical features found in these houses include a partial-width front porches with a side entry stair; half-or full-height brick-clad piers; wood or solid brick-clad railings; centered entry flanked by windows with multiple lights over one light; knee brackets under the gables; and complex roof form composed of telescoping roofs or a primary gable with a secondary gable set back on the slope of the roof. Baker's houses might also feature shingled wood siding and typically, an end wall chimney flanked by two small windows placed high on the façade. Windows are typically double-hung with multiple-lights over one light, with wide, plain wood surrounds that are aligned from window to window along the top edge.

²⁰ These listings are taken primarily from *The Spokesman-Review*, a local daily newspaper, and excludes garages.

MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE

SPOKANE CO, WA

Name of Property

County and State

OWNERS

William I. & Grace M. Fraser

The first full-time owners of the house were William I. and Grace M. Fraser of Missoula, Montana. Baker sold the house to the Frasers for \$8,000.00. Taking possession of the property on August 1st, they owned the house from 1919 to 1923. William, who was born in Canada, was the General Superintendent for the Central Union Life Insurance Company of Montana, Idaho, and Washington, beginning in 1905. Prior to that, he had attended a Normal college in Nebraska and the University of Chicago, after which he taught for several years. Fraser was active in social and professional associations in Spokane. He sold the house for \$11,000.00, a bargain price in his words, when he relocated to Nebraska, where he worked at Bankers Life Company of Des Moines as a district manager for another eleven years before retiring. Fraser died in 1933.

In the article announcing his purchase, the house was described as follows: "The house has many built-in features, electric kitchen appliances, hot water heat and a billiard room, a tea-room, a laundry and a garage in the basement."²¹ Reportedly the Frasers built a second garage on the property valued at \$400.00 in the southwest corner of the property in 1921.²²

Francis Jesse & Louise Engel

The second owners of the home were Francis J. and Louise Engel, who lived in the nominated house from 1923 to 1935. Frances was a civil engineer, and a 1900 graduate of Cornell University, and worked for the Great Northern Railroad. By 1912 he had worked for the company for 10 years in the Marcus Division (previously the Spokane Falls & Northern Railroad Company) and was being promoted and transferred to the Spokane office when he purchased the nominated house.²³ He was born in Maryland in 1876 and married Louise Barnard in 1912. Together they had one son, Clement. At the time of the 1930 census, the Engels were still living at 808 S. Lincoln and the house was valued at \$9,000.00. Francis died in 1940 in Seattle.

Steven D. & Anna C. Brazeau

Dr. Stephen D. Brazeau (also seen as Steven) bought the property from the Engels in 1935 for \$6,000.00. Brazeau, who was from Wisconsin, attended medical school at the University of Michigan and later studied in Vienna and New York. Initially he practiced in Asotin, WA, but moved his ear, nose, and throat practice to Spokane. He served as a doctor in Spokane for about 30 years.²⁴ He married Anna C. Brazeau of Asotin about 1905 and together they had two daughters. Brazeau died in Spokane in 1942 and the nominated house was sold to Hans Moldenhauer. His wife Anna C., lived in another location and died in 1956.

Hans & Rosaleen Moldenhauer

The fourth owners of the home were Hans and Rosaleen Moldenhauer who lived there approximately 40 years. After Hans death in 1987 at age 80, his estate continued to control the property for additional years.

²¹ "Invests \$8000 in Bungalow," *The Spokesman-Review*, June 22, 1919:45.

²² "South 808 Lincoln Street," City of Spokane Permits Archive, <http://publicdocs.spokanecity.org/permitsarchive/>, accessed May 2023.

²³ "G.N. Changes its Engineering Force," *The Spokesman*, March 21, 1912:5.

²⁴ "Stephen D. Brazeau" (obit.), *Spokane Chronicle*, January 2, 1942:5.

MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE

SPOKANE CO, WA

Name of Property

County and State

Hans Moldenhauer was born in Mainz, on Germany's Rhine River, on December 13, 1906.²⁵ Following a classical European education, he studied music, completing five years of study under Hans Rosbaud at the Mainz Municipal College of Music. He graduated from the Humanistisches Gymnasium in Mainz in 1925.

In 1938, during the Nazi occupation of Germany, Moldenhauer, his wife Margo and family, who were Jewish, emigrated to the U.S. While on a cross county Greyhound bus trip, Hans stopped in Spokane on July 5, 1939, and decided to make it his home.²⁶ His wife chose to remain in Long Island, New York, with their children, Margaret and Joseph, and her family. They eventually divorced in 1942.²⁷

In early fall of 1942, shortly after buying the house at 808 S. Lincoln Street, Moldenhauer founded the Spokane Conservatory of Music. In the beginning he had two teaching assistants, including Rosaleen Jackman, whom he would eventually marry.

In addition to being a pianist, a composer, and a musicologist, Moldenhauer was also an avid mountain climber. While living in Germany he was active in the German Alpine Club. He had climbed most of the major peaks in Europe before moving to the U.S., including the Matterhorn, Monte Blanc, Monte Rosa, and Marinelli Couloir, reputedly one of the greatest ice climbs in the Alps. Moldenhauer lost no time in joining the Spokane Mountaineers once he moved to Spokane. The *Spokesman-Review* newspaper announced in a news item on September 10, 1939, that he had joined the club and that he was the veteran of 203 major ascents in Europe.²⁸ Just weeks after settling in his new home, Moldenhauer led a climbing expedition to the summit of Mt. Rainier. Sundays were reserved for climbing with Rosaleen, and every New Years he organized a climb for his family and friends. By January 1941 he was recognized with a rare life membership to the American Alpine Club, the highest honor afforded to American climbers.²⁹

During the Second World War, Moldenhauer joined the U.S. Army and served with the 87th Mountain Regiment, training ski troops at Camp Hale in the Colorado Rockies. He also served as a chaplain's assistant, and became the regimental music director. Rosaleen joined him there in 1943, serving as a secretary in the field office for the Red Cross. They were married in Colorado on March 20, 1943. Rosaleen was born in Spokane and had studied music from a young age. She received both Bachelor and Master degrees from the Bogulawski College of Music in Chicago.³⁰

Moldenhauer, who had enlisted January 11, 1943, received an honorable discharge on August 25, 1943, for a physical disability due to frostbite. He and his new wife, Rosaleen, returned to Spokane and resumed

²⁵ This narrative about Hans Moldenhauer's life and work was informed by architect Denny Christenson's Spokane Register nomination for the Moldenhauer House and other sources. Denny Christenson, *Spokane Register of Historic Places Nomination Form, The Moldenhauer House*, August 30, 1991.

²⁶ Hans Moldenhauer, *Spokane Conservancy, A Short History (1942-1986) (ms)*, December 31, 1986. On file, Whitworth University Archives and Special Collections, accessed October 2023. Moldenhauer also became the musical director at Temple Emmanuel in Spokane in March 1940. "Newcomer Finds Active Life Here," *The Spokesman-Review*, March 11, 1940.

²⁷ According to Spokane Register nomination author Denny Christenson, "In 1929, while living in Germany, Hans married a Jewish woman, Margo Kuhn. After Hitler came to power in 1933, Hans could not intellectually stomach Hitler's policies, and in 1938 emigrated to New York where his wife's wealthy relatives lived. He felt oppressed by New York, found it difficult to find a place in New York musical life, and missed the mountains. At this time, he embarked upon his cross-county bus trip.

²⁸ "Rocks of Sharon Will Draw Spokane Mountaineer Group," *The Spokesman-Review*, September 10, 1939:3.

²⁹ "Award Two Spokane Climbers Highest Honor in Their Sport," *The Spokesman-Review*, January 18, 1941:10. The club, which was headquartered in New York, was founded in 1902.

³⁰ "Rosaleen Moldenhauer," *Spokane Conservatory Guestbook*, <https://digitalcommons.whitworth.edu/cgi/viewcontent.cgi?article=1000&context=moldenhauer> accessed October 2023.

MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE

SPOKANE CO, WA

Name of Property

County and State

teaching. Upon his return, Hans became Whitworth College's first student enrolled under the GI Bill, receiving a Bachelor's degree in Music in 1945. Hans then pursued a PhD in Fine Arts in Musicology at the Chicago Musical College at Roosevelt University, where he completed a dissertation on *Duo-Pianism*.

The Spokane Conservatory

Once back in Spokane, Hans and Rosaleen founded the Spokane Conservatory of Music and Allied Arts in 1946. The school offered high school and college-level courses, leading to a four-year, Bachelor of Arts degree in music. They also offered a teaching certificate in music.³¹ In early years they had about 150 students per week.

Growth of the Spokane Conservatory led to its formal incorporation on August 19, 1946, as a non-profit educational institution. "The Conservatory was organized as a teachers' cooperative, operating on both the preparatory and college levels," meaning that each teacher charged their own fees, with a portion of the fees going towards overhead such as the rental of studios and a common recital hall.³² The 1940s and 1950s at the Conservatory was described as follows in Moldenhauer's own words:

During the forties and fifties, the institution flowered and was prominent in the city's cultural activities. The standing faculty numbered close to twenty, and distinguished guest teachers included Rudolph Ganz, Arthur Loesser and Alfred Mann, who gave courses and master classes. The number of students can be measured only in the thousands, many of them later achieving professional standing in the field of music. Recipients of the five honorary Doctor of Music degrees, awarded during those years, were Alfred Mann, Walter Kaufmann, Rolf Liebermann, Karl Amadeu Harmann and Wolfgang Fraenkel.³³

On January 1, 1956, Moldenhauer relinquished his directorship of the Conservancy due to his failing eyesight. While he and Rosaleen continued teaching (even serving as a lecturer at the University of Washington (1950-1964), they increasingly focused on developing their collection of musical related ephemera.³⁴

The Conservatory, which had been occupying the Golden Gate Building on Riverside Avenue since 1946, as well as the house at 808 S. Lincoln, lost its lease in 1960.³⁵ Thereafter the school occupied the Sampson-Ayers Building on First Avenue, as well as various private homes. The Sampson-Ayers Building also housed the Sampson-Ayers House of Music, which was operated by Ruth Sampson and her husband Stephen Ayers beginning in 1953. At the time it was one of the largest sheet music outlets in the country.³⁶

Over the course of his career, Moldenhauer published several books. Among them was *Duo-Pianism*, which he published in 1950. The book was based on his PhD dissertation and his experience in playing together with Rosaleen's for many years. Starting in 1943, they played a weekly radio program on KGA together for 12 years. To this day, *Duo-Pianism* remains the primary text in the field.

³¹ "School of Music Will Open Soon," *The Spokesman-Review*, August 28, 1946.

³² Peter A. Klein, "Moldenhauer Appassionata," *Spokane Magazine*, October 1980:39.

³³ Op. Cit., Moldenhauer, *Spokane Conservancy, A Short History (1942-1986)*.

³⁴ Moldenhauer left his position at the University of Washington when his appointment as a full professor would have required that he move to Seattle. "Dr. Moldenhauer Named UW Lecturer in Music," June 8, 1950:7.

³⁵ The Conservatory had occupied the Golden Gate Building since 1946. The listed construction date for 818 W Riverside is 1960 (Wisaard).

³⁶ "Then and Now: 915 and 919 W. First Ave.," *The Spokesman-Review*, August 27, 2018.

<https://www.spokesman.com/stories/2018/aug/27/then-and-now-915-and-919-w-first-ave/> accessed October 2023.

MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE

SPOKANE CO, WA

Name of Property

County and State

Consistent with his interest in music, Moldenhauer became intrigued by the life and works of modern Austrian composer Anton von Webern. After they were gifted some of his archives by family members, Hans and Rosaleen embarked on an intensive study of his work; eventually publishing four books on the subject. They made many trips to Europe, adding to the archives. On one of these trips, they were fortuitously able to obtain a missing part of Webern's library from a relative, which included 1,700 pages of manuscripts. "When all the searching was over, Hans and Rosaleen Moldenhauer had assembled an almost total documentation of Webern's creative legacy."³⁷ Celebrating his work, the Moldenhauers would go on to organize international Webern festivals in Seattle,³⁸ Salzburg, Buffalo, Vienna, Dartmouth College, and Northwestern University.

Austrian composer and conductor Von Webern (1883-1945) was part of the Second Viennese School. He is known for his atonal and twelve-tone techniques and his interpretation of the work of his mentor, Arnold Schoenberg.³⁹ Ostracized during the Nazi era and World War II for being among those artists whose work was considered 'degenerate,' Webern was not fully appreciated until after his death, due in part to the fact that the Moldenhauers had recovered and documented his life and work.

Hans Moldenhauer's first book on von Webern was *The Death of Anton Webern*, and was published in New York (1961) and in Germany (1970). It is about the mystery surrounding Webern's death in 1945.⁴⁰ For this work, Moldenhauer would receive the Austrian Cross of Honor for Science and Art, First Class, at a ceremony at the Ridpath Hotel in Spokane in October 1970.⁴¹ His subsequent books were *Anton von Webern: Perspectives*, published in Seattle (1966) and *Anton von Webern: Sketches 1926-1945* published in New York (1968). With his wife Rosaleen, he then published the definitive biography of Webern, *Anton von Webern: a Chronicle of His Life and Work*, an over-800-page volume. This was published in London (1978), New York (1979), and in Germany (1980).⁴² As described by Roman Zolton, "Their collaboration of many years found its crowning achievement with the publication of *Anton von Webern – A Chronicle of his Life and Work*, a monumental study based on the unequalled riches of the Webern Archives."⁴³ A review from London's *Financial Times* called it "exhaustive, magnificently researched, a loving homage on the grandest scale."⁴⁴ The book received critical acclaim and they were each awarded the Deems Taylor Award, conferred by the American Society of Composers, Authors, and Publishers.

Accolades continued with Hans Moldenhauer being honored with the Golden Order of Merit of the City of Vienna, and the Order of Merit (First Class) of the Federal Republic of Germany. Rosaleen was presented with the Silver Order of Merit by the City of Vienna for her work on von Webern.⁴⁵

Building upon the Webern archive, the Moldenhauers' greatest accomplishment was the establishment of a larger private collection of musical ephemeral. Beginning in 1953 it was amassed in the basement of the house at S. 808 Lincoln Street and eventually contained a collection of 100,000 music manuscripts, letters,

³⁷ Klein, 1980:41.

³⁸ The first festival was held in Seattle in conjunction with the 1962 Seattle World's Fair. At the time, Moldenhauer was teaching at the University of Washington.

³⁹ Twelve-tone music has been described as "part of an ongoing process in which the vocabulary of 19th century music was destroyed in favor of a new musical language." Klein, 1980:41.

⁴⁰ "Anton Webern," *Wikipedia*, https://en.wikipedia.org/wiki/Anton_Webern, accessed October 2023.

⁴¹ "Spokane to Get Prize From Austria," *The Spokesman-Review*, October 28, 1970:8.

⁴² The Moldenhauer Archives - The Rosaleen Moldenhauer Memorial," *Library of Congress*.

<https://www.loc.gov/collections/moldenhauer-archives/about-this-collection/> accessed October 2023.

⁴³ Zolton, *Ibid*.

⁴⁴ "Moldenhauer Archives," *Whitworth University Archives*. Spokane, WA: Whitworth University <https://digitalcommons.whitworth.edu/moldenhauer/2/> accessed October 2023.

⁴⁵ "Rosaleen Moldenhauer," (obit.), *Spokane Chronicle*, February 4, 1982:26.

MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE

SPOKANE CO, WA

Name of Property

County and State

and documents of unique importance to musical biography and literature. The Moldenhauer's collection included the works of many of the world's greatest composers, including Mozart, Haydn, Beethoven, Chopin, Stravinsky, Mahler, Tchaikovsky, Webern, Brahms, Schubert, Bernstein, Gershwin, and Handel.

Despite a 1963 diagnosis of a genetic progressive deterioration of the eye's retina (*Retinitis Pigmentosa*), which would slowly render him blind, Moldenhauer pressed on with acquiring more materials for his collection. While the diagnosis was that he would be blind in two years, Moldehauer partially retained his sight for another twenty years. As time went on, Rosaleen became more instrumental in developing the archives. The diagnosis spurred his collecting even further, which would eventually result in the acclaimed Moldenhauer Archives.

The collection was amassed by the Moldenhauers over a forty-year period and ultimately was distributed to nine different university libraries and archives around the world, the largest portion being donated to the Library of Congress, which holds 3,570 individual items. Besides the Library of Congress (by far the largest shareholder), in the U.S., sections of the Moldenhauer Archives have been established at Harvard University (Moldenhauer would be appointed the Honorary Curator of 20th Century Music at Harvard), Northwestern University, Washington State University, and Whitworth University. In Europe, divisions of the Moldenhauer Archives are located at the Bavarian State Library, Munich, Germany; the Paul Sacher Foundation, Basel, Switzerland; the Vienna City Library, Vienna, Austria; and the Zurich Central Library, Zurich, Switzerland.

Rosaleen died on January 27, 1982, at age 56, after nearly 40 years of marriage to Hans. That year Hans married his third wife, Mary, who would go on after Moldenhauer's death to work closely with the Library of Congress to catalogue the Moldenhauer Archives and develop the Rosaleen Moldenhauer memorial guide to the Moldenhauer Archives. Hans spent the last year of his life finalizing plans for the distribution of his collection and funds to support it. On Monday October 19, 1987, in his 80th year, Dr. Hans Moldenhauer passed away of heart failure.

The Moldenhauer Archives

Today the Moldenhauer Archives is considered the largest privately-assembled collection of musical documents in the world and is "unsurpassed with regard to 20th century composers," according to Travis Rivers, the late Professor of Music at Eastern Washington University and longtime *Spokesman-Review* classical music critic.⁴⁶ The Moldenhauer Archives is composed of manuscript and printed music, correspondence, photographs, books, clippings, programs, and artwork dating from the twelfth to the twentieth century. The music includes holograph scores and sketches, as well as a number of copyist and printed scores, transcriptions, and arrangements. Represented leading western musical and literary figures include, among many others, Johann Sebastian Bach, Ludwig van Beethoven, Johannes Brahms, Frédéric Chopin, Claude Debussy, George Frideric Handel, Felix Mendelssohn, Wolfgang Amadeus Mozart, and Nikolai Rimsky-Korsakov. Modern composers include Arnold Schoenberg, Anton Webern, and Kurt Weill. Béla Bartók, Leonard Bernstein, John Cage, Aaron Copeland, George Gershwin, Morton Gould, Charles Ives, Douglas Moore, Vincent Persichetti, and Heiter Villa-Lobos.⁴⁷

The Library of Congress, which notes that the collection is 'the richest composite gift of musical documents ever received by the Library' has described the collection as follows: "Picture a timeline spanning the earth's geologic history. Now envision a scientist amassing a formidable collection of the stones, fossils, and

⁴⁶ Klein, 1980:36.

⁴⁷ "New Musical Archives for Harvard University," *The New York Times*, December 27, 1984.

MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE

SPOKANE CO, WA

Name of Property

County and State

sediment that document the big and small geologic upheavals along the way. Such an image is akin to the forty-year accomplishment of ardent music collector and mountain climber Hans Moldenhauer.”⁴⁸

Moldenhauer himself noted that, “the Archives includes not only bricks, but the mortar;” that is, not only works of the great musicians but those of critical but lesser-known figures as well that hold it together.

Others have called the archive “unsurpassed” (Eastern Washington University); “unparalleled” (Northwestern University); “matchless” (The Library of Congress); and “of unique importance” (Whitworth University). In her review of *The Rosaleen Moldenhauer Memorial: Music History from Primary Sources: A Guide to the Moldenhauer Archives*, Jane Gottlieb of The Juilliard School called the Moldenhauer Archives “magnificent” and “lavish.”⁴⁹

Even today the collection still “remains the largest composite gift of documents related to music scholarship ever made to the Library, [of Congress] and is regarded as one of the greatest collections of primary source material in music ever assembled.”⁵⁰ Historian Peter Klein notes that, “The letters of composers reveal their thoughts, their acquaintances, and the conditions under which they worked – all of which contribute to a better understanding of their music.”⁵¹

In addition to its size and extent, the Moldenhauer Archives’ also included materials from lesser-known composers and musicians. The collection’s acquisition by the Moldenhauers came at a time when scholars in the U.S. did not have ready access to many of “the very manuscripts, most of which were located in war-ravaged Europe, that would have made such musicological research possible.”⁵² In fact, until the Moldenhauers began collecting for the archives in the mid-1950s, “there was then no authoritative body of scores of the works of the great masters consistently based on available primary sources.”⁵³

The importance of the collection to the scholarship of music historians was not forgotten by Hans Moldenhauer, and he wanted to make sure that access to the collection was easy. Upon his death he donated the funds to produce a guide to the collection, which is entitled, *The Rosaleen Moldenhauer Memorial: Music History from Primary Sources: A Guide to the Moldenhauer Archives*.⁵⁴ Hans actually sketched out the basic framework for the guide and was hoping to be further along before his death in 1987. He ended up providing \$500,000 in funding for the guide, which would be valued at over \$1.35 million dollars today. The 451-page guide was produced by Library of Congress staff as well as other musicology scholars whose work was commissioned for the guide over a ten-year period.⁵⁵ It consists of a series of over 50 essays by musicologists discussing individual items from the archives and was published in 2000.

The Moldenhauer guide is in three sections. The first, written by co-editor Alfred Mann, is an illustrated four-part essay that weaves together primary sources and music history. One third of the volume is a finding aid

⁴⁸ Newsom, 2000.

⁴⁹ Gottlieb, Jane, “The Rosaleen Moldenhauer Memorial: Music History from Primary Sources: A Guide to the Moldenhauer Archives by Jon Newsom and Alfred Mann,” *Notes*, Second Series, Vol. 58, No. 4, June 2002.

⁵⁰ Kevin Lavine, “The Rosaleen Moldenhauer Memorial,” *The Library of Congress*, https://www.loc.gov/loc/lcib/0105/music_sources.html, accessed October 2023.

⁵¹ Klein, 1980:40.

⁵² Lavine, 2023:2.

⁵³ “Introduction,” *The Moldenhauer Archives at the Library of Congress*, Music Division, Library of Congress, Washington, D.C., 2005.

⁵⁴ John Newsom and Alfred Mann, editors, *The Rosaleen Moldenhauer Memorial: Music History from Primary Sources: A Guide to the Moldenhauer Archives*. Washington, D.C.: Library of Congress, 2000.

⁵⁵ Newsom, *Ibid*. The guide is available on the Library of Congress website at: https://findingaids.loc.gov/exist_collections/ead3pdf/music/2003/mu003012.pdf

MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE

SPOKANE CO, WA

Name of Property

County and State

to the Moldenhauer collection at the Library of Congress. It is organized by a musician, with a description of the items related to the musician in the collection and includes manuscripts and printed music, correspondence, photographs, books, clippings, programs, and artwork. The appendices contain a complete inventory of the items available at the other archives to which the collection was donated. Additionally, the Library of Congress website includes representative examples of more than 130 items from the Moldenhauer Archives. As a reference source, the book and website unite the complete Moldenhauer Archives in a single resource available for the first time to music researchers throughout the world.

Additional donations by the Moldenhauer estate includes his 1893 Bluthner piano to the State of Washington in 1990, where it resides in the Washington State Legislative Building's State Reception Room, which serves as a reception room for visiting heads of state and dignitaries. It was restored in 2017 before being re-installed at the capital.⁵⁶ The piano, which was built in Leipzig, Germany, traveled with Moldenhauer when he immigrated to the US in 1938.⁵⁷ Moldenhauer also donated a small collection of exotic musical instruments to Whitworth University, which holds them to this day, as well as instruments that may be loaned to students for their use while at Whitworth. In remembrance for his contribution to the arts, a bust of Hans Moldenhauer, sculpted by artist Anna Mahler, daughter of Austrian composer Gustav Mahler, resides on permanent display at the Spokane Opera House (today the First Interstate Center for the Arts) in Spokane.

Subsequent owners

Reportedly Hans Moldenhauer remained in the house at 808 S Lincoln until 1982. That year he married Mary C. Hockett, a long-time friend of the family. After he passed away in 1987, the house stayed in the family until 1991 when it was purchased by Dr. James States.⁵⁸

In the late 1990s Linda Palmer, a physical therapist, ran a meditation and study group at the house. It was placed on the market shortly thereafter and was advertised as a bank repossession in 1999.⁵⁹ Bernard O'Brien owned the house from 1999-2016. The house was sold to the present owners, Ian White and Dustin Hall in 2016.

⁵⁶ Jennifer Crooks, "The Dr. Hans Moldenhauer Piano in the Legislative Building is Restored," November 7, 2017, <https://www.thurstontalk.com/2017/11/07/dr-hans-moldenhauer-piano-restored/> accessed September 2023.

⁵⁷ "Reintroducing the State Capitol's Moldenhauer Grand Piano." August 6, 2017.

⁵⁸ Denny Christenson, *Spokane Register of Historic Places Nomination Form, The Moldenhauer House*, August 30, 1991:3 (also seen as 9-6).

⁵⁹ *The Spokesman-Review*, classified advertisements.

MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE

SPOKANE CO, WA

Name of Property

County and State

9. Major Bibliographical References

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

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HOUSE

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Name of Property

County and State

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County and State

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HOUSE

SPOKANE CO, WA

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County and State

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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
☐ Other

Name of repository: _____

Historic Resources Survey Number (if assigned):

MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE

SPOKANE CO, WA

Name of Property

County and State

10. Geographical Data

Acreage of Property Less than 1 acre
(Do not include previously listed resource acreage.)

UTM References NAD 1927 or NAD 1983

(Place additional UTM references on a continuation sheet.)

1	<u> </u>	<u> </u>	<u> </u>	3	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u> </u>	<u> </u>	<u> </u>	4	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing

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

1	<u>47.648112°</u>	<u>-117.424906°</u>	3	<u> </u>	<u> </u>
	Latitude	Longitude		Latitude	Longitude
2	<u> </u>	<u> </u>	4	<u> </u>	<u> </u>
	Latitude	Longitude		Latitude	Longitude

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

The nominated property is located Section 19 of Township 25, Range 43 East of the Willamette Meridian in Spokane County and is legally described as Lots 14 & 15 of Block 3 of "The Hill" Addition in Spokane, Washington. It is otherwise identified as Parcel Number 35193.4313.

Boundary Justification (Explain why the boundaries were selected.)

The boundary encompasses the entire two urban lots that are occupied by the house and shop/garage.

11. Form Prepared By

name/title	<u>Diana J. Painter, PhD. Principal Architectural Historian</u>	(Edited DAHP Staff)
organization	<u>Painter Preservation</u>	date <u>February 5, 2024</u>
street & number	<u>3518 N. "C" Street</u>	telephone <u>(707) 763-6500</u>
city or town	<u>Spokane</u>	state <u>WA</u> zip code <u>99205</u>
e-mail	<u>dianapainter@gmail.com</u>	

MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE

SPOKANE CO, WA

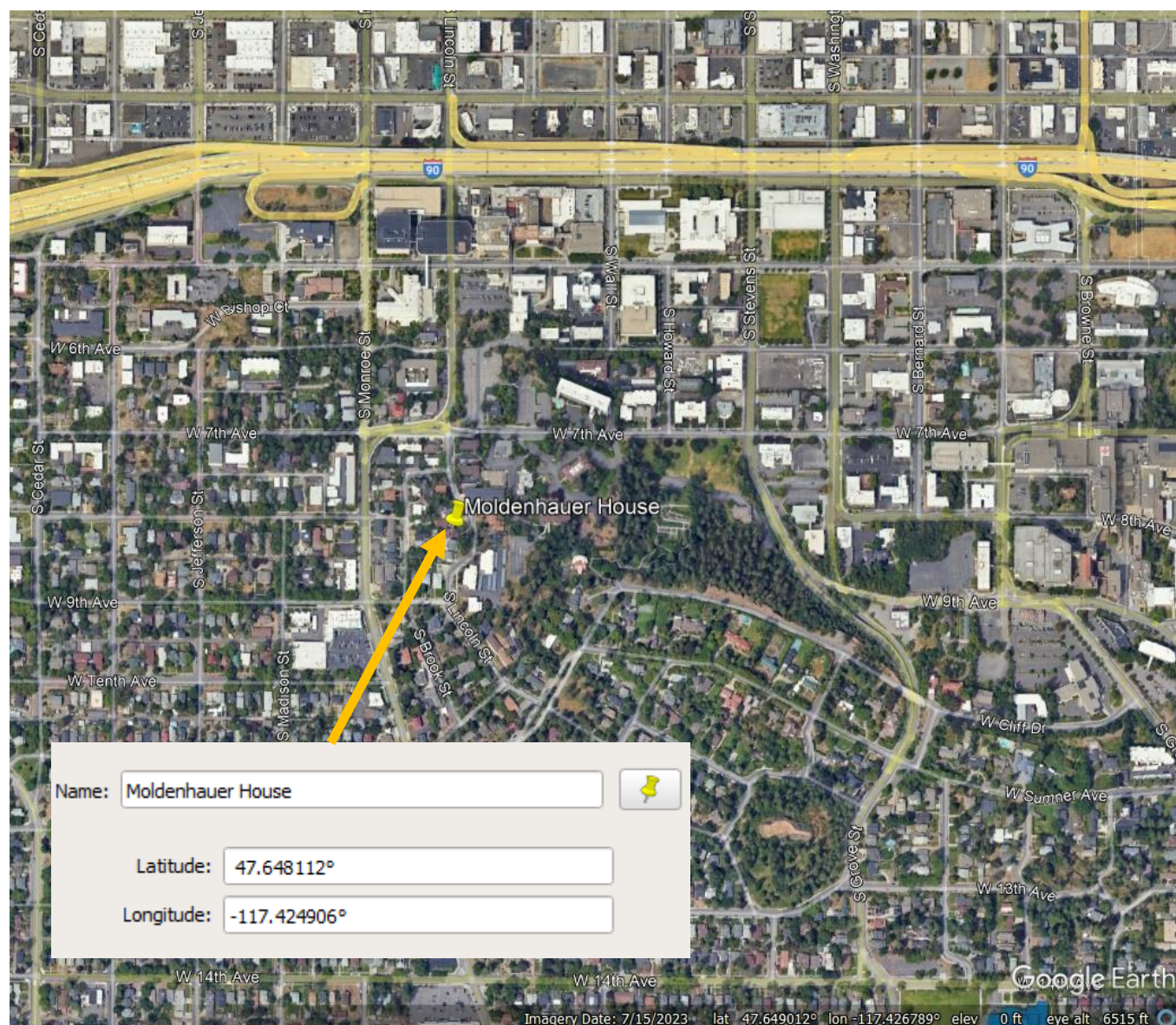
Name of Property

County and State

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.)



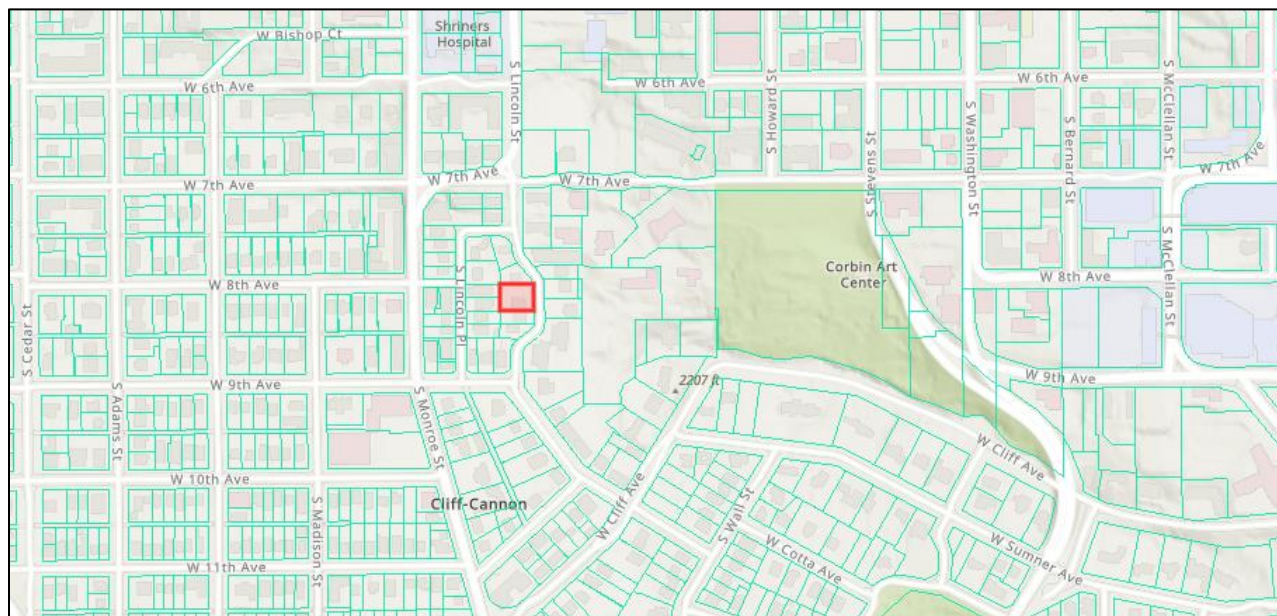
Moldenhauer House
Google Earth Map

MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE

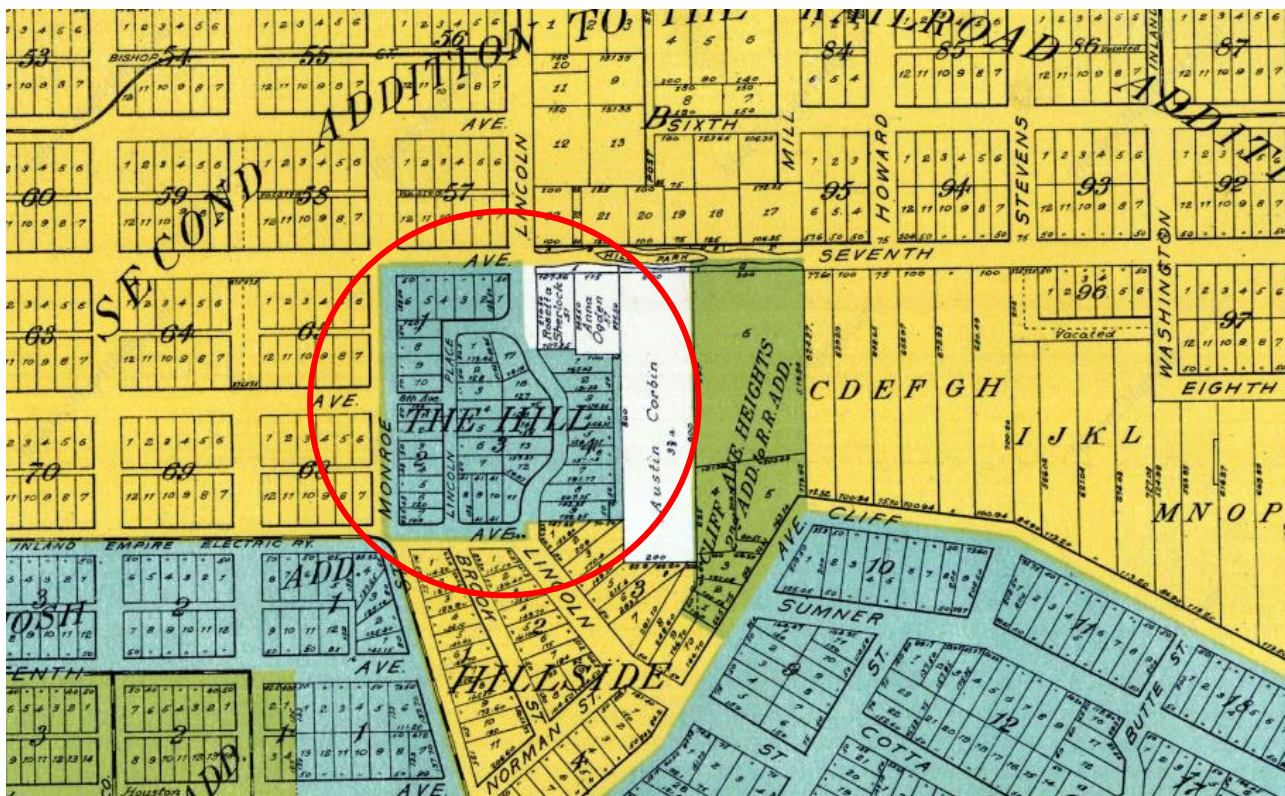
SPOKANE CO, WA

Name of Property

County and State



Assessor parcel map



Plat map showing "The Hill" Addition - Spokane City - Page 051 - Section 019
Published by Geo A. Ogle in 1912

MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE

SPOKANE CO, WA

Name of Property

County and State



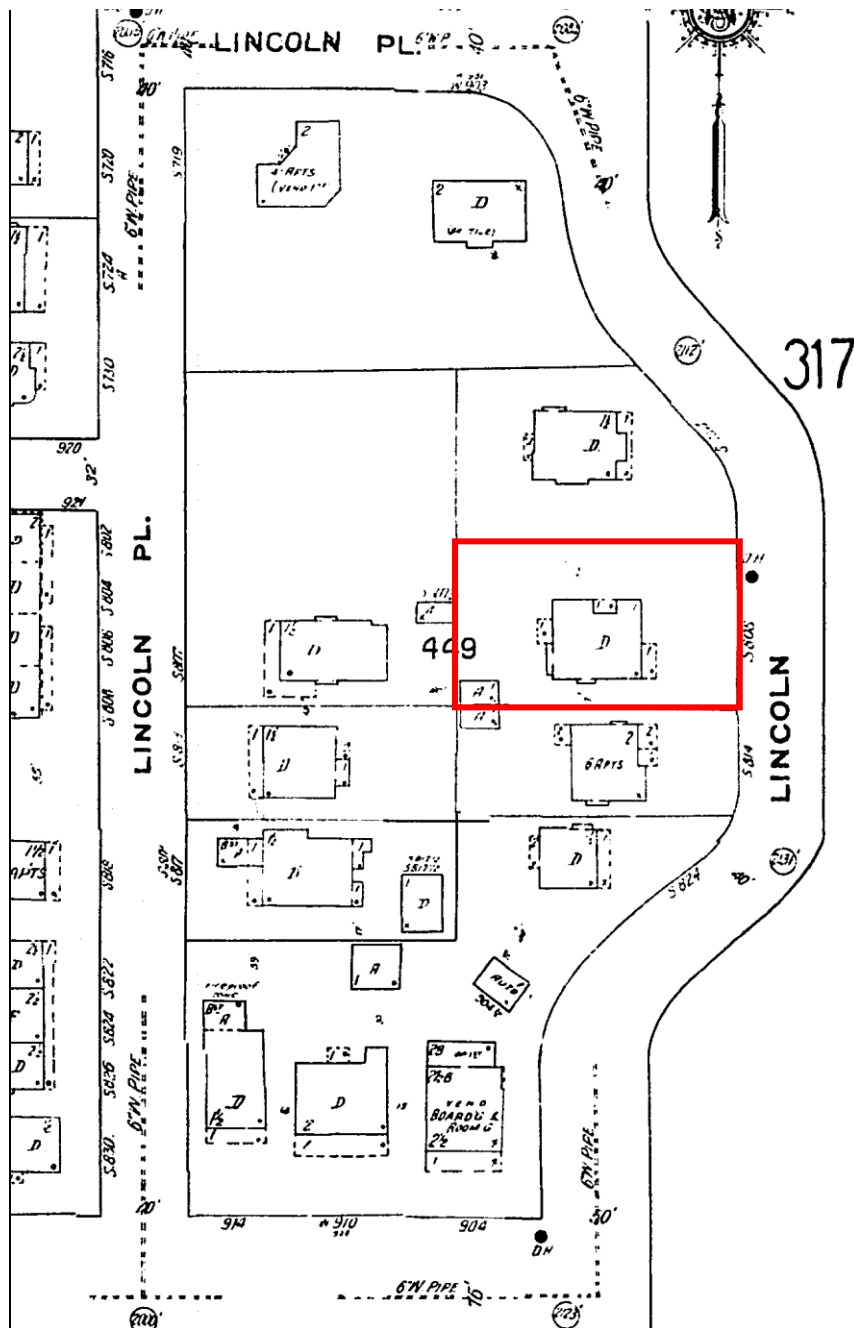
Site plan showing house (south) and garage/shop (north)

MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE

SPOKANE CO, WA

Name of Property

County and State



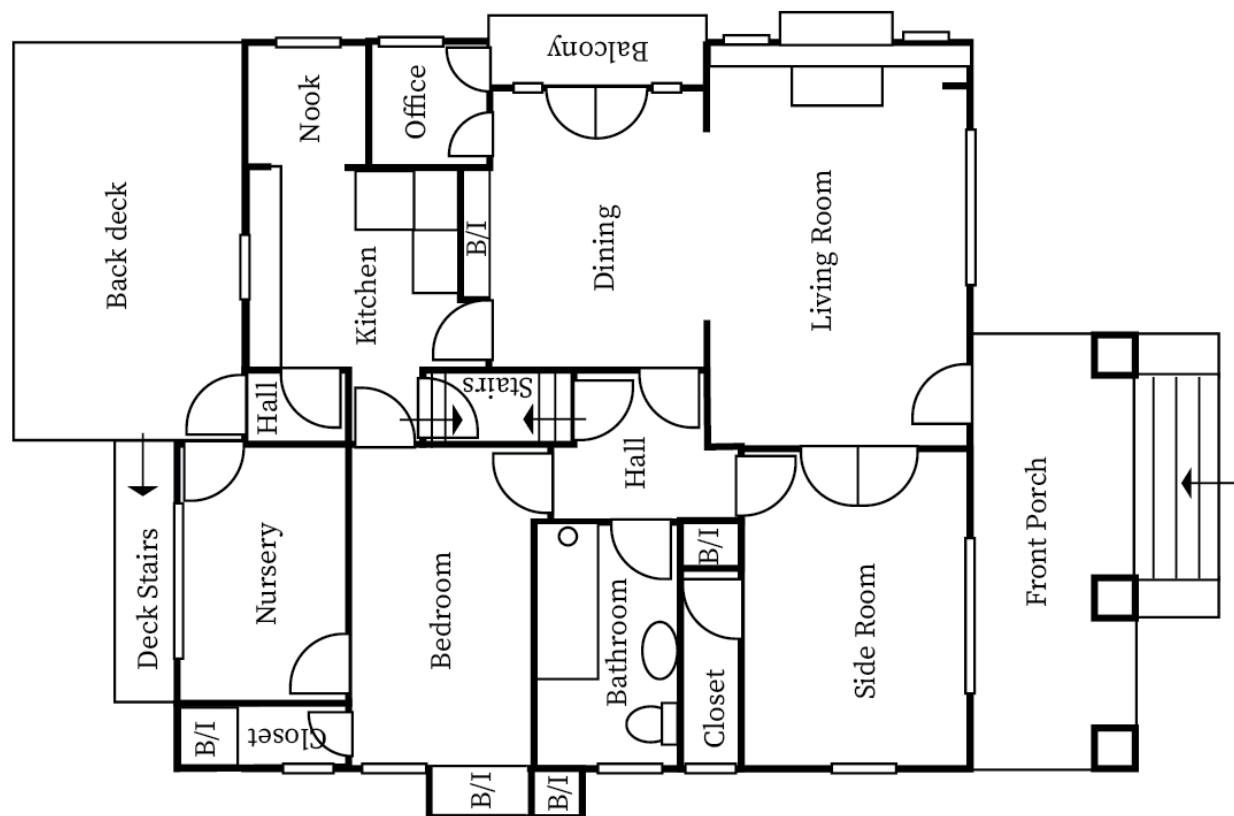
Sanborn Fire Insurance map, 1910 updated to 1952

MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE

SPOKANE CO, WA

Name of Property

County and State



Moldenhauer House

808 S. Lincoln St
Spokane, WA

Floor Plan

First Floor

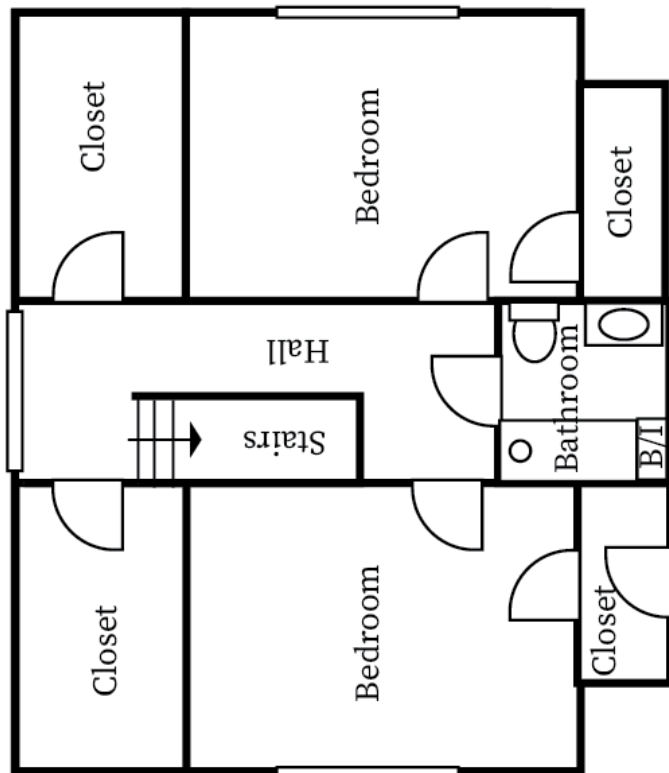


MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE

SPOKANE CO, WA

Name of Property

County and State



Moldenhauer House

808 S. Lincoln St
Spokane, WA

Floor Plan

Second Floor

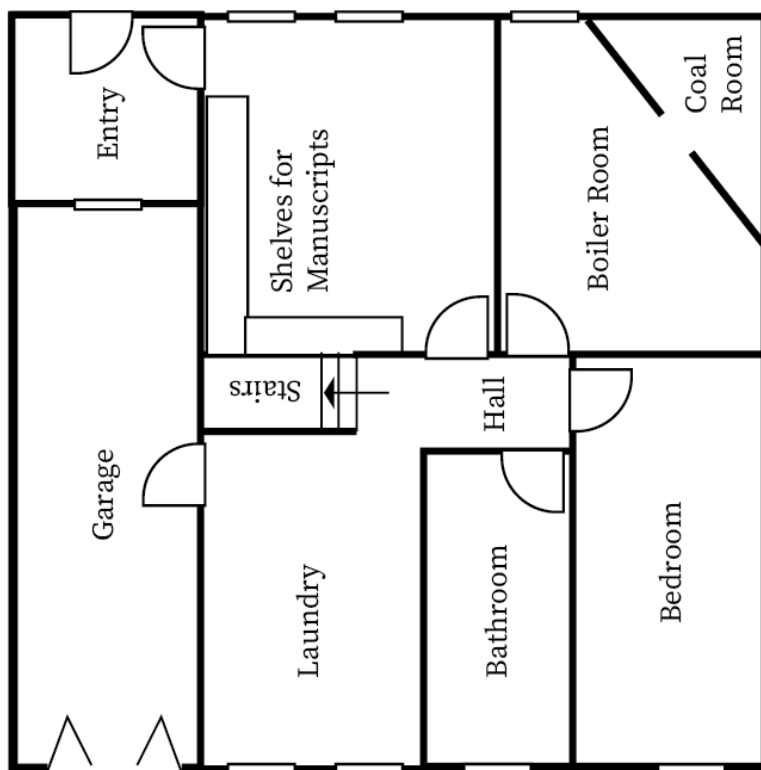


MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE

SPOKANE CO, WA

Name of Property

County and State



Moldenhauer House

808 S. Lincoln St
Spokane, WA

Floor Plan

Basement



**MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE**

SPOKANE CO, WA

Name of Property

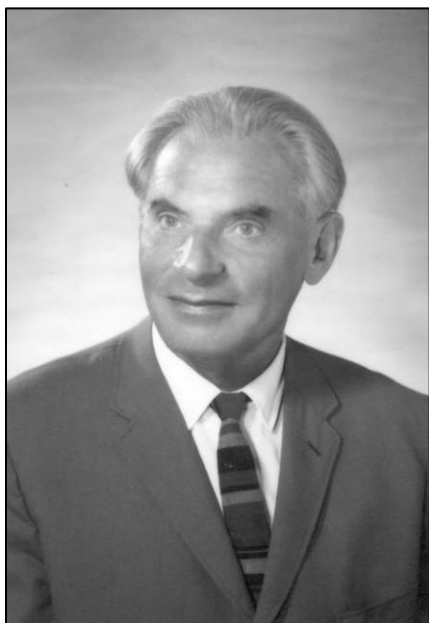
County and State



Source: Library of Congress
**Hans Moldenhauer and Arthur Vogel on the
Matterhorn, August, 1933.**



**Hans & Rosaleen Moldenhauer (no
date)**



Source: Library of Congress
Hans Moldenhauer ca 1947.

**MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE**

SPOKANE CO, WA

Name of Property

County and State



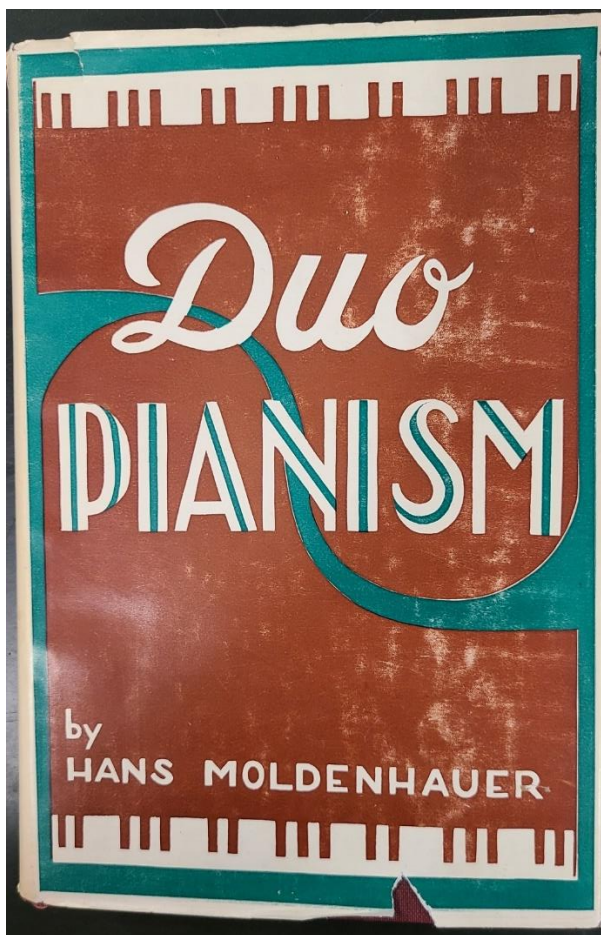
Source: Whitworth University Archives and Special Collections
Moldenhauer presenting his dissertation manuscript to Whitworth University.

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HOUSE

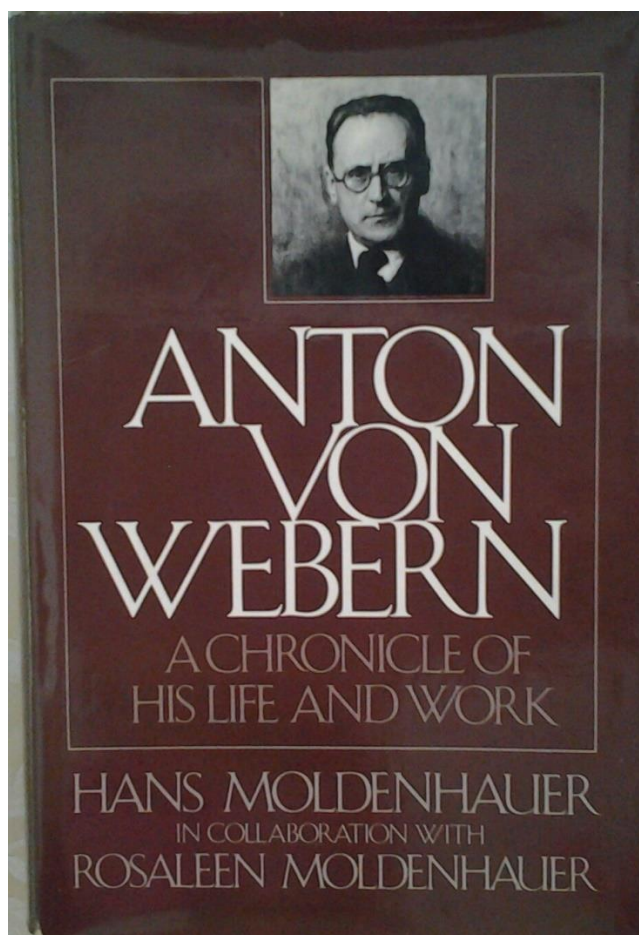
Name of Property

SPOKANE CO, WA

County and State



Moldenhauer's book on Duo-Pianism, published in 1950.



The Moldenhauer's book on Anton von Webern, published in 1979.

MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE

SPOKANE CO, WA

Name of Property

County and State



Source: *The Spokesman-Review*, 1980

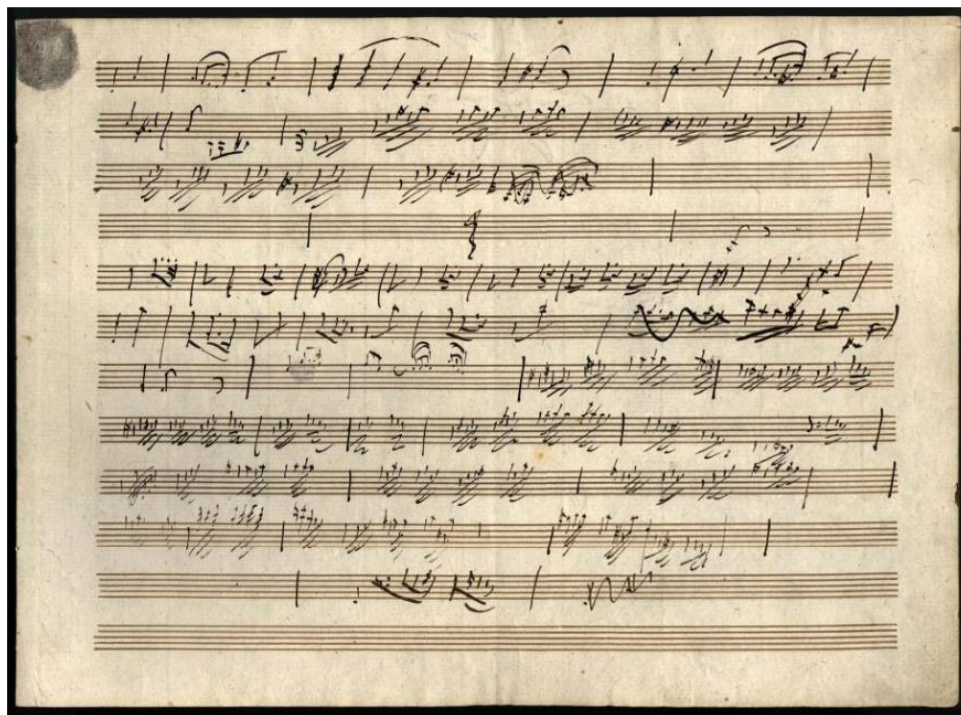
The Moldenhauers posing with their biography of von Webern in 1980.

MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE

SPOKANE CO, WA

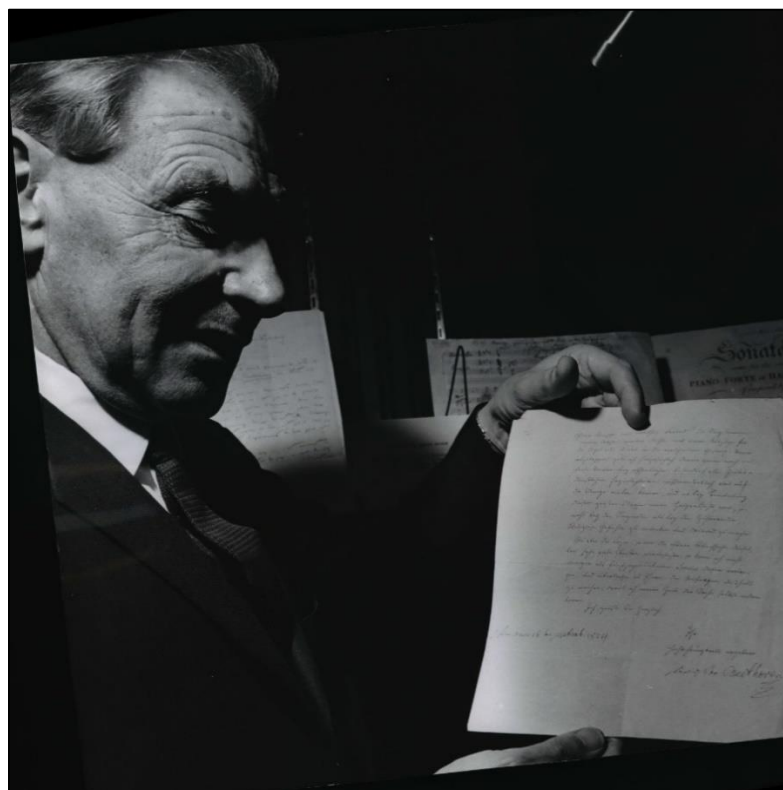
Name of Property

County and State



Source: Library of Congress, Moldenhauer Archives

Image of ca.1810 handwritten score by Ludwig von Beethoven, Piano Sonata, op. 28



Moldenhauer holding letter written by Ludwig von Beethoven

MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE

Name of Property

SPOKANE CO, WA

County and State



Source: *The Spokane Daily Chronicle*, January 8, 1963

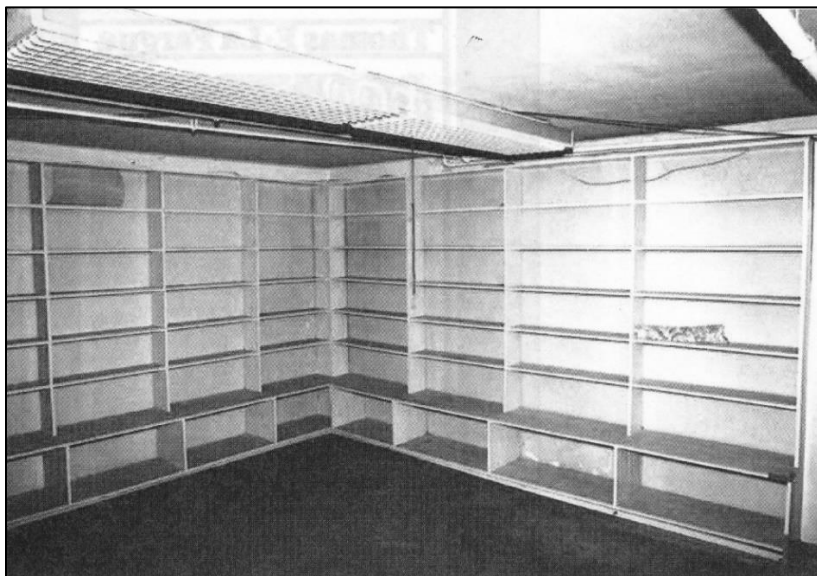
The Moldenhauers with terra cotta bust of Anton von Webern by Anna Mahler in the front room of their home.

MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE

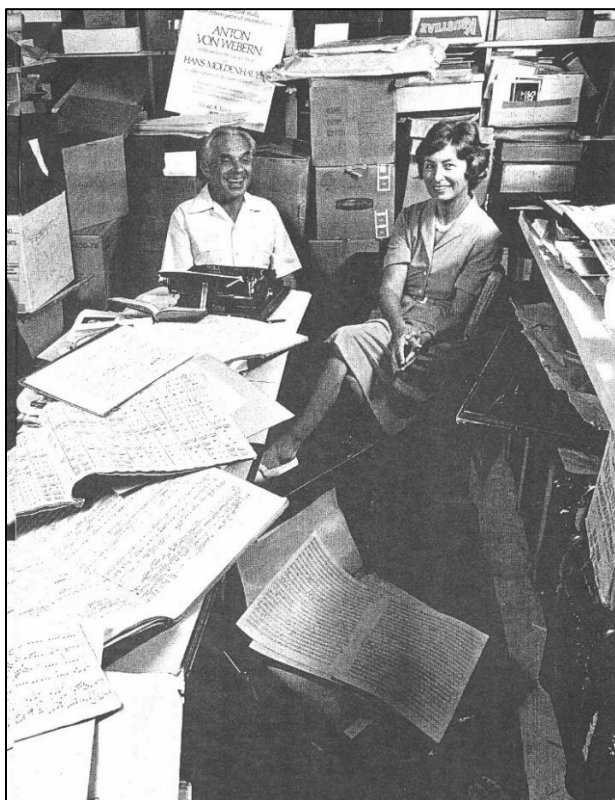
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SPOKANE CO, WA

County and State



Source: *Spokane Register* nomination, photo by Denny Christianson, 1991
Shelving for music manuscripts in the Moldenhauer House basement



Source: *Spokane Magazine*, 1980
The Moldenhauers in their workroom in their basement, 1980 (excerpt)

**MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE**

Name of Property

SPOKANE CO, WA

County and State



Dr. Hans and Rosaleen Moldenhauer in Vienna in 1979

MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE

Name of Property

SPOKANE CO, WA

County and State



Source: *The Spokesman-Review*, January 31, 1985

Hans Moldenhauer playing his piano, ca 1985. Bust of Anton von Webern

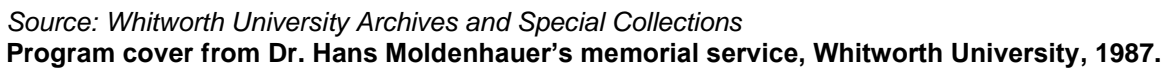


Source: *Capital Furnishings*

Moldenhauer's Bluthner piano on display at the Washington State Legislature building

SPOKANE CO, WA

County and State



MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE

Name of Property

SPOKANE CO, WA

County and State

Projects by Builder George M. Baker

Bungalows with similar gable details as Moldenhauer House.



Source: Google maps, 1111 W. 13th Avenue - 1919



Source: Google maps, 2625 Grand Blvd - 1920



Source: Google maps, 928 W. 18th Avenue - 1916



Source: Google maps, 804 W. 25th Avenue - 1917



Source: Google maps, S. 2518 Grand Blvd - 1919



Source: Google maps, 2224 S Lincoln Street - 1918

MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE

SPOKANE CO, WA

Name of Property

County and State

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: Moldenhauer, Dr. Hans and Rosaleen, House
City or Vicinity: Spokane
County: Spokane Co. **State:** WA

Photographer: Diana Painter
Date Photographed: October 7, 2022, June 1, 2023

Description of Photograph(s) and number:



Photo 1 of 20: WA_Spokane_MoldenhauerHouse_0001
East (front) facade, looking west.

MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE

SPOKANE CO, WA

Name of Property

County and State



Photo 2 of 20: WA_Spokane_MoldenhauerHouse_0002
East and north side façade, looking southwest.



Photo 3 of 20: WA_Spokane_MoldenhauerHouse_0003
West (rear) façade, looking east.

MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE

SPOKANE CO, WA

Name of Property

County and State



Photo 4 of 20: WA_Spokane_MoldenhauerHouse_0004
West and south side facades, looking northwest.



Photo 5 of 20: WA_Spokane_MoldenhauerHouse_0005
Fireplace wall in living room, looking north.

MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE

Name of Property

SPOKANE CO, WA

County and State



Photo 6 of 20: WA_Spokane_MoldenhauerHouse_0006
Fireplace detail.



Photo 7 of 20: WA_Spokane_MoldenhauerHouse_0007
Fireplace alcove, detail.

MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE

SPOKANE CO, WA

Name of Property

County and State



Photo 8 of 20: WA_Spokane_MoldenhauerHouse_0008
Living room, south end, looking towards music room.

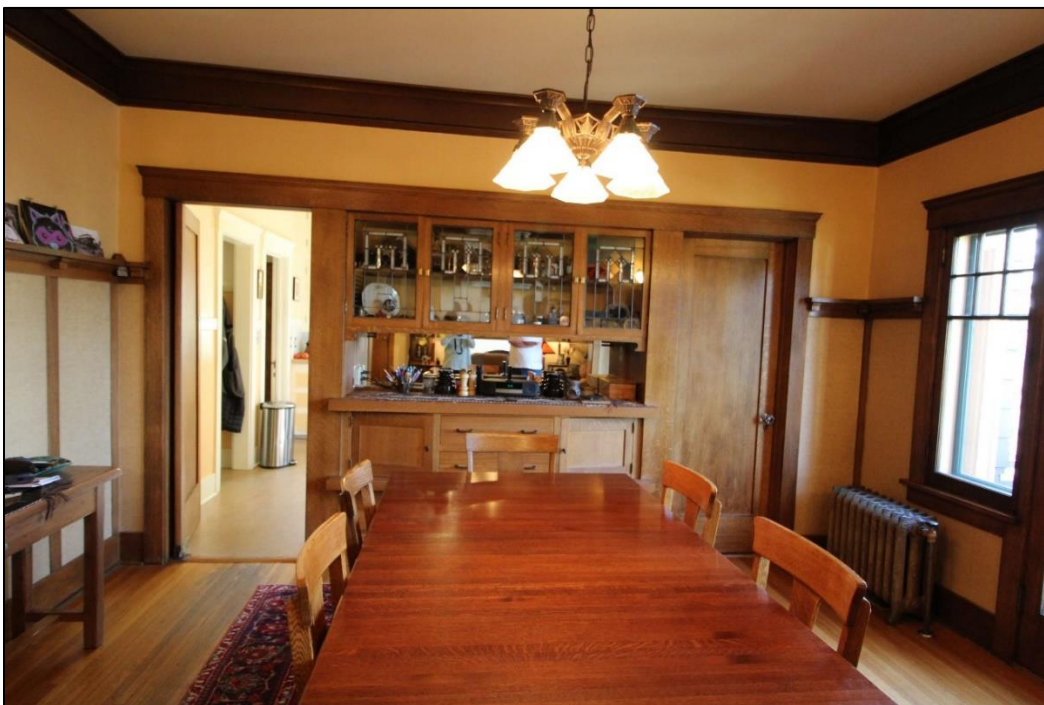


Photo 9 of 20: WA_Spokane_MoldenhauerHouse_0009
Dining room, looking toward kitchen (left) and office (right).

MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE

SPOKANE CO, WA

Name of Property

County and State



Photo 10 of 20: WA_Spokane_MoldenhauerHouse_0010
Kitchen, looking west.

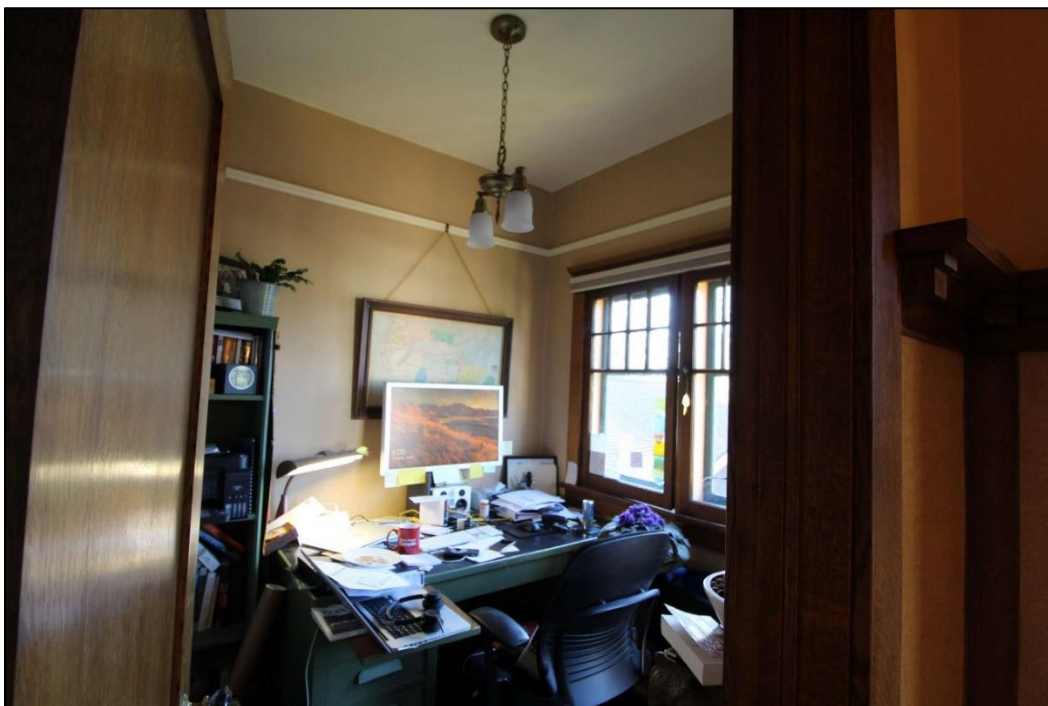


Photo 11 of 20: WA_Spokane_MoldenhauerHouse_0011
Smoking Room/Office, looking northwest.

MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE

Name of Property

SPOKANE CO, WA

County and State



Photo 12 of 20:
WA_Spokane_MoldenhauerHouse_0012
Central hall, main floor, looking west.



Photo 13 of 20:
WA_Spokane_MoldenhauerHouse_0013
Main floor bathroom, looking south.

MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE

SPOKANE CO, WA

Name of Property

County and State



Photo 14 of 20: WA_Spokane_MoldenhauerHouse_0014
Central hall, second floor, looking east.



Photo 15 of 20: WA_Spokane_MoldenhauerHouse_0015
Second floor bedroom, typical.

MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE

SPOKANE CO, WA

Name of Property

County and State



Photo 16 of 20: WA_Spokane_MoldenhauerHouse_0017
Basement bedroom, looking north.



Photo 17 of 20: WA_Spokane_MoldenhauerHouse_0018
Light fixture, typical.

MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE

SPOKANE CO, WA

Name of Property

County and State



Photo 18 of 20: WA_Spokane_MoldenhauerHouse_0019
Light fixture, typical.

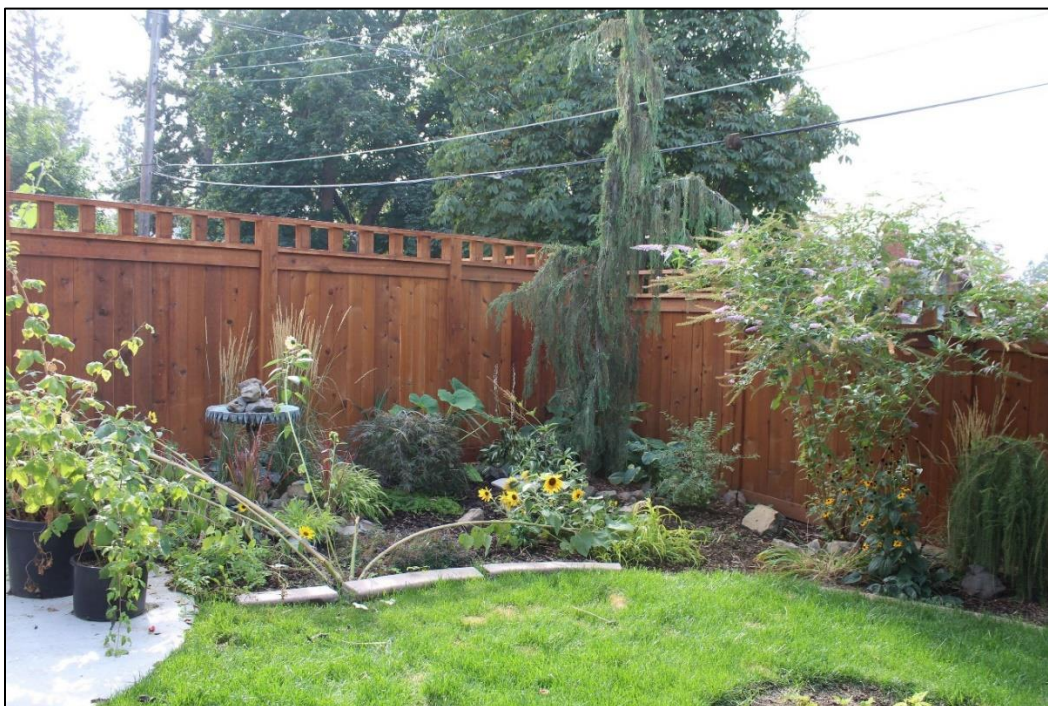


Photo 19 of 20: WA_Spokane_MoldenhauerHouse_0020
Rear yard, looking southwest.

MOLDENHAUER, Dr. HANS & ROSALEEN,
HOUSE

SPOKANE CO, WA

Name of Property

County and State



Photo 20 of 20: WA_Spokane_MoldenhauerHouse_0021
Garage, looking west.

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

name Ian White & Dustin Hall

street & number 808 S. Lincoln Street

telephone (360) 520-3013

city or town Spokane

state WA

zip code 99204

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.